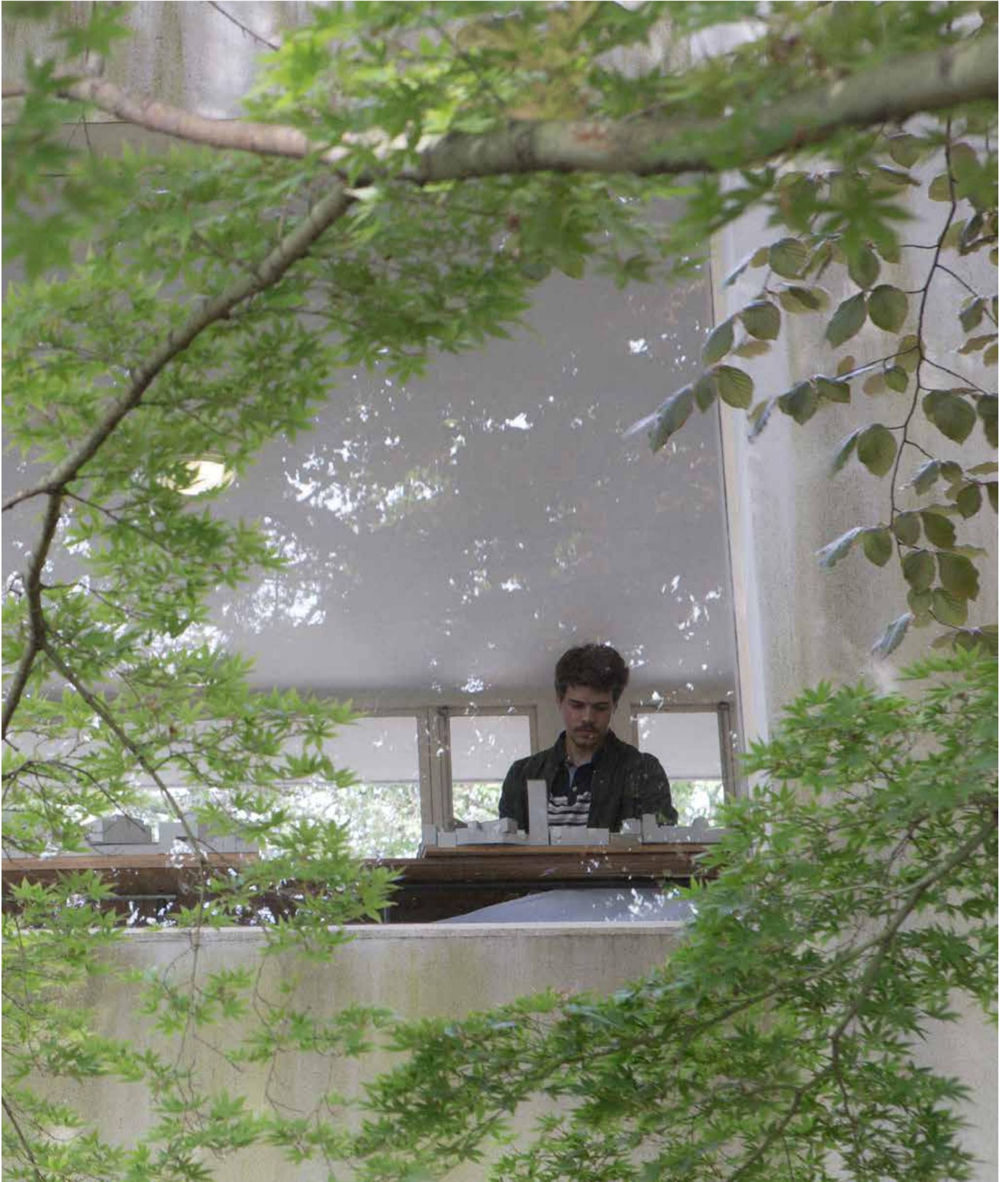


# SCOPIO NEWSPAPER

VISUAL SPACES OF CHANGE  
FAUP - FACULTY OF ARCHITECTURE OF THE  
UNIVERSITY OF PORTO  
MOMENT. PERCEPTION-REPRESENTATION  
by Sofia F. Augusto  
#5 May 2021











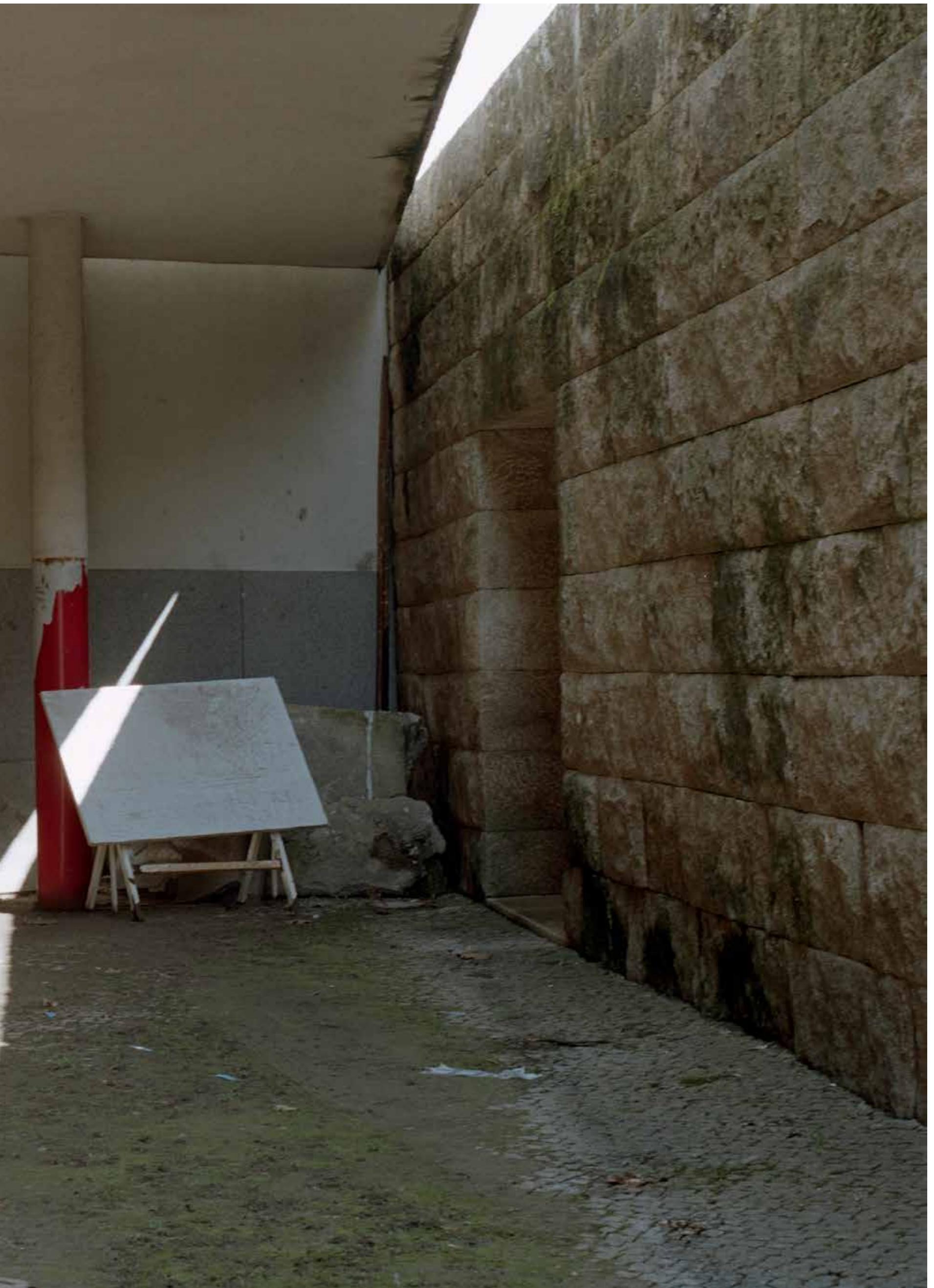


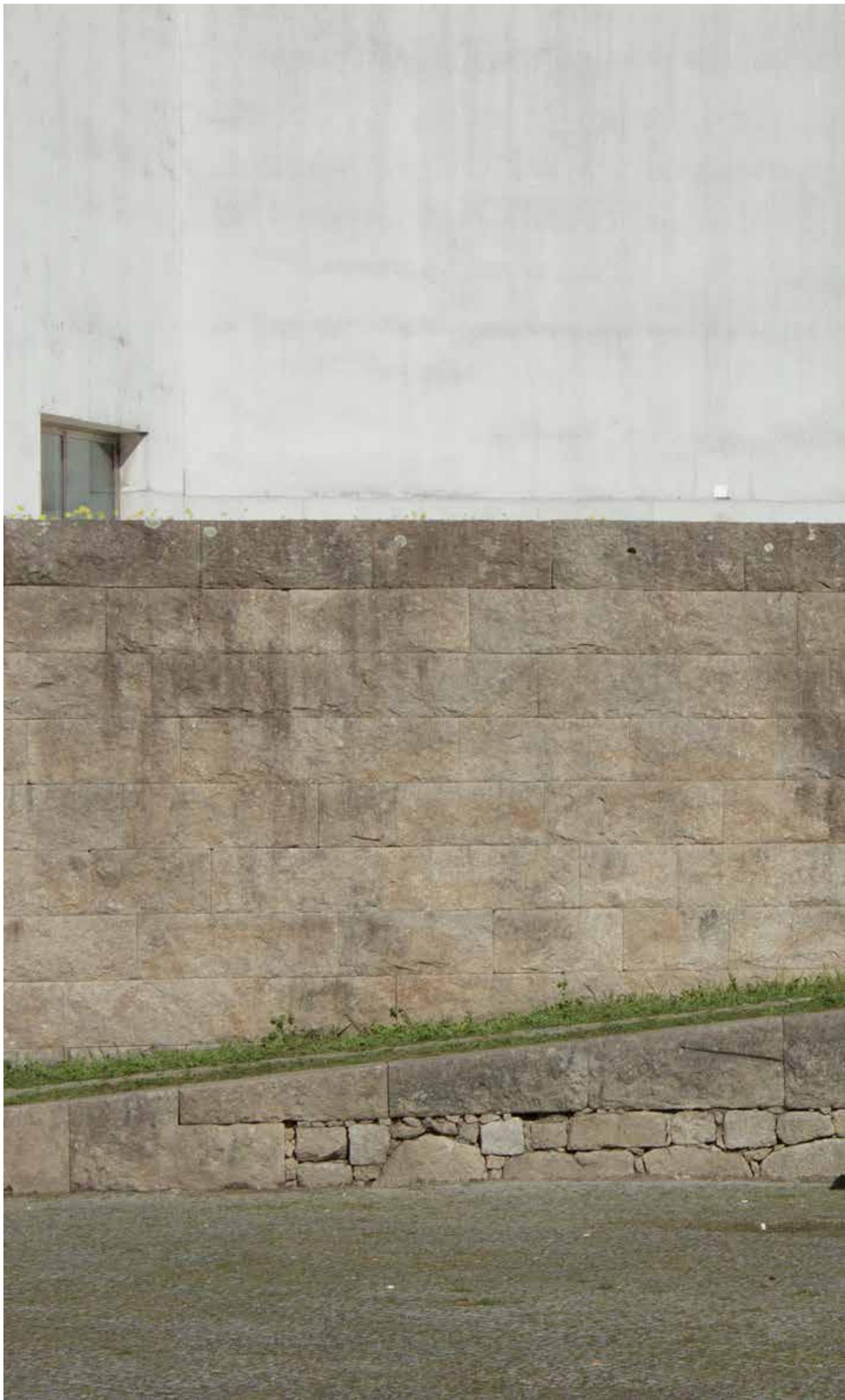


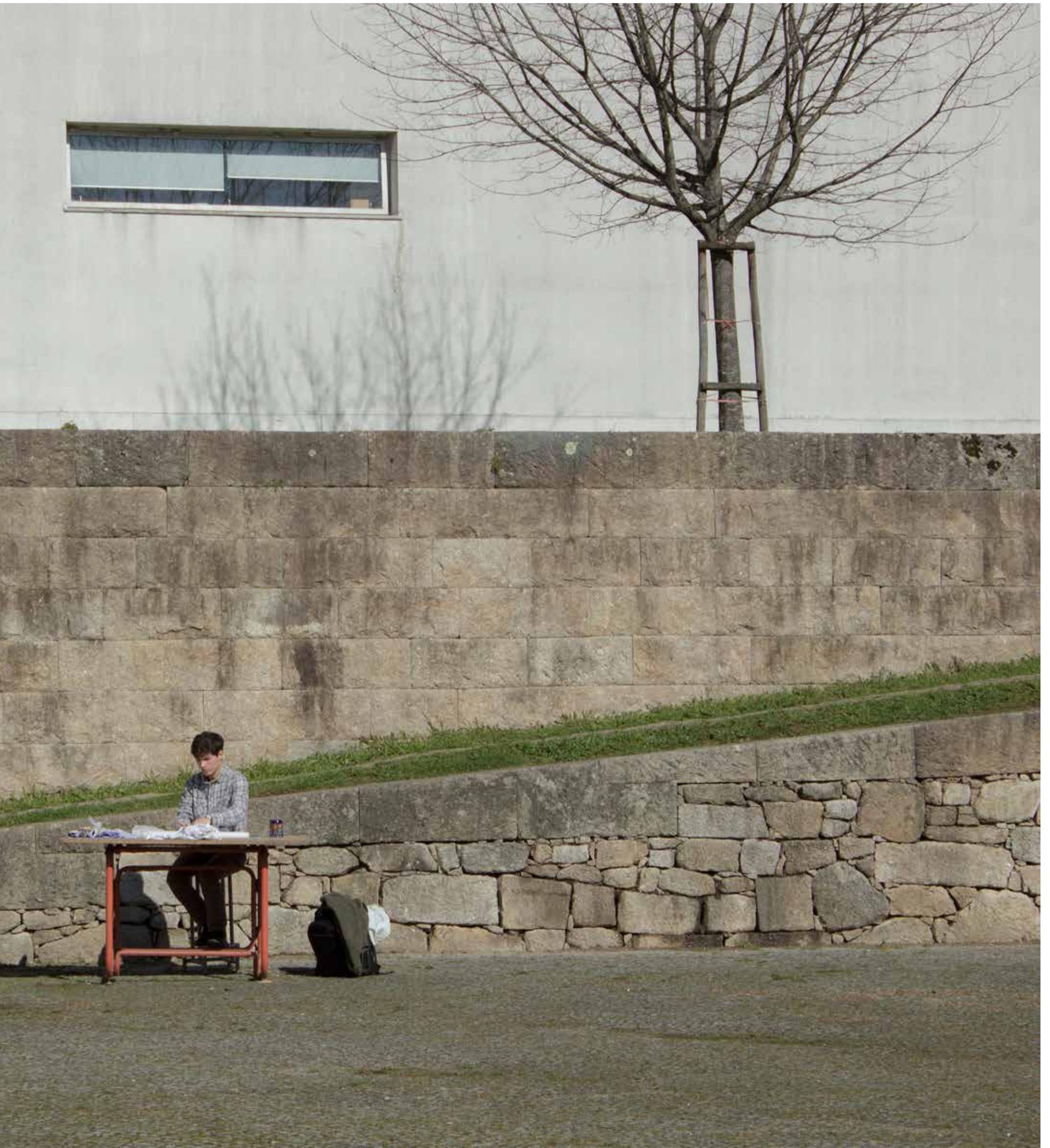


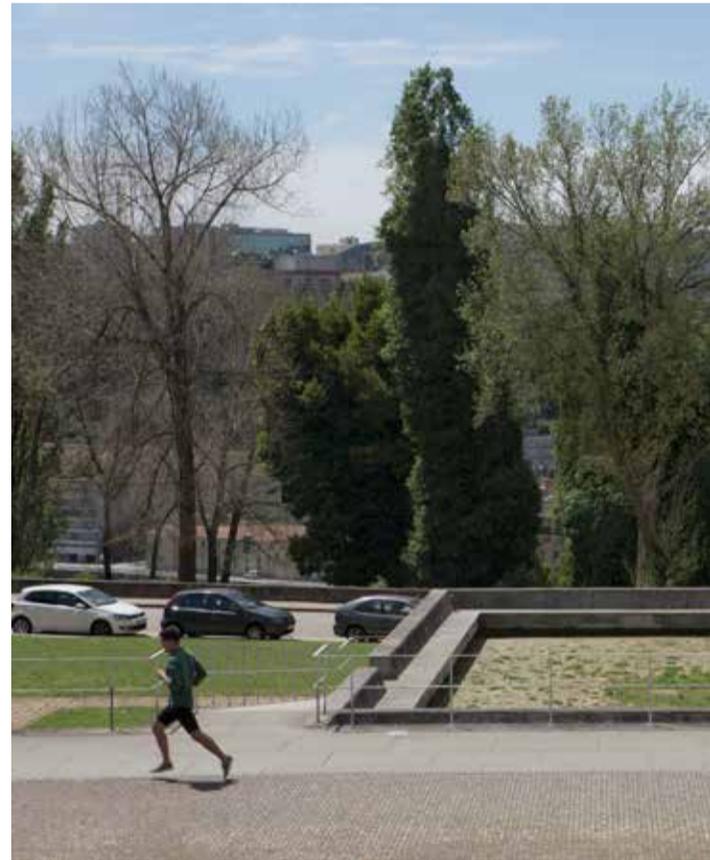


























## MOMENT. PERCEPTION-REPRESENTATION

BY SOFIA F. AUGUSTO

The Faculty of Architecture of the University of Porto was the architectural work selected for the conceptual and anthropological exploration of this work, which set out to portray the spaces of the school throughout its daily routine as well as the various dynamics of appropriation.

Authors related to Contemporary Photography such as Paul Graham, Jeff Wall, Thomas Struth or David Claerbout are basic artistic references for this work and, because they do not belong to the disciplinary field of Architecture, they offer new, critical and poetic perspectives on this universe. All of them have in common the fact that they take up Architecture as an artistic object and are interested in the way people appropriate the built spaces - both private and public. They also reveal a significant interest in the cultural and economic values that characterise the con-temporary world as reflected in the forms, materials and different forms of appropriation of Architecture and its spaces.

As a working strategy, the photographic record that is presented was carried out with the “Corbusian idea of *promenade architecturale*” in mind, providing a continuous reading of the spaces, with successive moments, close to what could be a real experience of a walk. However, it is in the moments of appropriation, (which presuppose action and human presence), that the register of images becomes singular and brings us a new perception - time, space and meaning are transformed. In this way, an artistic strategy was devised that made use of several synchronised cameras that recorded the same moment from different points of view. A new dimension is thus introduced into the work, having one more theme of exploration - the moment - from different perceptions of the same space and the same instant, thus exploring the kaleidoscopic side of perspective.

However, and concluding, this work intends to explore the capacity of photography as an instrument of search, analysis and exploration of space, that is, as an artistic instrument with the ability to create a critical and poetic narrative, allowing a new reading of the real and the way space can be perceived, understood and represented.

## ABOUT PHOTOGRAPHY SERIES: USE, PERCEPTION, MOMENT, BY SOFIA F. AUGUSTO

BY PEDRO LEÃO NETO

The visual project, *Architecture and Photography - Photographic Mapping: Use, Perception, Moment (AF-MF)*, created by Sofia F. Augusto, succeeds in achieving an interesting synthesis that blends a documentary approach and an artistic perspective. This means that through her photography, Sofia examines the FAUP space as both an artistic object and an architectural object, revealing how she possesses both an “architectural gaze<sup>1</sup>” and a familiarity with the practice and discipline of architecture, as well as her own knowledge and personal experience of this space as a building dedicated to the teaching of Architecture. We will next identify and explore the characteristics of this project of contemporary photography focused on architecture as a way to understand how its artistic strategies have allowed for the enrichment of the perspective and the perception of this iconic building and its spaces.

It bears noting that AF-MF is a documentary photographic work whose artistic strategies expand the notion of architecture, revealing the space at FAUP - one of Siza Vieira’s most visited and most photographed works - in a richer and more comprehensive way. AF-MF presents, among other things: lesser known and lesser visited spaces (pg. 82-83, 86); dynamic spatial perceptions via triptychs and diptychs (see pg. 84-85, 90-91); shots of the same space and at the same moment but from different perspectives (pg. 94, 95); and diverse forms of appropriation of the spaces, either by students or by employees of the Faculty (pg. 80-81, 90-91). All of these aspects tie AF-MF to the work of different authors, who emerge as theoretical and artistic reference points.

In theoretical terms, AF-MF is sustained by authors such as David Company and Pedro Gadanho, whose theoretical positions defend a curatorship of the Photography of Architecture that integrates the documentary and the artistic. In *Constructing Worlds: Photography and Architecture in the modern Age*<sup>2</sup>, Company offers a critical analysis on the inclusion of a series of photographs that explore architecture as its artistic object and that are present in this important exhibition on the universe of Photography and Architecture and in the book that documents it. Pedro Gadanho, in his article, *Architecture Photography: New Territories in the MoMA Collection*<sup>3</sup>, defends the legitimacy and the need to have the MoMA collection on the Photography of Architecture include those creators whose works lie within the universe of Architecture and Art, examples of which are Armin Linke, Bas Princen and Filip Dujardin.

In terms of the artistic project, the fact that the AF-MF images address the experience and the life of such an iconic teaching space – an experience of teaching and learning shared by many of us, albeit with different buildings and/or spaces of higher learning – and the fact that, to a certain extent, they touch upon the social aspects of work and student life, serve to tie the project to authors such as Paul Graham, who, in projects such as “A Shimmer of Possibility” (2004-2006) and “American Night” (1998-2002), on the social fracturing of America, or even “Troubled Land”(1984-1986), on the British presence in Ireland, explores the urban landscape as a stage of social dynamics. We can also establish a connection with certain works by Jeff Wall<sup>4</sup> such as “Morning Cleaning” (1999) which features a strong social component, as well as “The Storyteller” (1986), for its staging of space, images which have the ability to refer to our own experience of the spaces and environments of the city<sup>5</sup>.

This means, among other things, that having critical and poetic perspectives on the space as her basis, and with her origins in many authors in the field of the theory and practice of photography outside the discipline of Architecture, Sofia creates a visual narrative in which her photos are built upon a conceptual, artistic and social foundation able to explore the diverse dynamics of how the FAUP building is used, and in so doing, she calls us to question our experience of being inside the building and piques the curiosity of those who have never visited the site.

1 See for example Pedro Gadanho, “Architecture Photography: New Territories in the MoMA Collection”, in *Scopio International Photography Magazine* 2 1/3 Dec. 2014 p. 42-55 and Pedro Leão Neto (Ed.) *Paolo Rosselli: A Talk On Architecture In Photography*, Scopio Editions 2018

2 Alona Pardo and Elias Redstone (Ed.) *Constructing Worlds: Photography and Architecture in the Modern Age*, Prestel, 2014, p. 43.

3 Pedro Gadanho, “Architecture Photography: New Territories in the MoMA Collection”, in *Scopio International Photography Magazine* 2 1/3 Dec. 2014 p. 42-55

4 Sheena Wagstaff, *Jeff Wall: Photographs 1978 – 2004*, Tate Publishing, 2005.

5 Sheena Wagstaff “The Labouring Eye” in *Jeff Wall: Photographs 1978 – 2004*, Tate Publishing, 2005 p. 7.

The artistic strategy which Sofia has adopted, in which she deploys various synchronized cameras that register the same moment from different viewpoints, shows her kinship with two other creators, namely David Claerbout, in particular his project "Sections of a Happy Moment"<sup>6</sup>, and Barbara Probst<sup>7</sup>, with her many "Exposure" series. Sofia thus explores the multifaceted richness of the perception of space, making the reader aware of the different ways to experience the same space that coexist in the same instant.

Finally, of particular note, on the one hand, is the masterful game that Sofia is able to achieve, exploring the light/shade that are quite often the true theme of some of the images and that are the result of an intense effort of repérage, of tests and knowledge of the place. Indeed, what we see before us is a notable photographic work which seeks, in the observation of the temporality of light/shadow, to offer another perspective on the FAUP spaces, one renewed, a perspective of a poetic understanding of the environment, the use and the geometry of the constructed forms. By way of example this is seen in the game of geometry and in the right choice of the moment of light/shadow in which the geometry and texture stand out with greater definition, as in the image over the space of the esplanade in the triptych on pages 80 and 81, or in the image of the more unfamiliar spaces, the terrace on pages 82 and 83, or even in the image of the shade of the tree projected in a vertical plane in the central space of its square, on page 93. These are all strong examples of where the patterns of light and shadow create mutable geometries over the physical geometries of the work and reflect a modern perspective in which the modelling of light and shadow reveal important poetic dimensions over the space and over Siza's work of architecture. In Sofia's work we note, for its part, the significant influence of Le Corbusier's concept of the *promenade architecturale* given how she is telling us a story about the spaces at FAUP through this journey composed of successive moments, ones that are quite close to a real experience. The human being is the main character in a representation in which all the elements accompany him: the place, the surroundings, the concept and the work.

In summary, this is a significant project of contemporary photography that takes up Architecture as the artistic object, that is to say, that possesses a meaningful documentary and artistic character, and as such, is not included in the conventional categorization of images of Architecture. On the contrary, this project explores and deepens new artistic forms of looking at and understanding the built space as well as its forms of appropriation.

6 Nathalie Vissers, "The Algiers' Sections of a Happy moment by David Claerbout". <https://democraticjungle.be/2017/10/12/six-hundred-photographs-one-visual-adventure/>; <https://www.phillips.com/detail/david-claerbout/UK010813/68>

7 "On January 7, 2000, Barbara Probst first deployed a photographic technique that has become her signature and which she is still fruitfully exploring. On that night she used a remote-control device to synchronize the shutters of twelve cameras, creating as many perspectives on the same scene. In that work, and the more than one hundred that have followed, Probst dissects the photographic moment.(...)" Marcus Bunyan, "Exhibition: "Eyes on the Street: street photography in the 21st century" at the Cincinnati Art Museum." <https://artblart.com/tag/jennifer-west-one-mile-film/> See also: <http://barbaraprobst.net/press/barbara-probst-moment-as-multiplicity/>; <http://www.kuckei-kuckei.de/artists/barbara-probst.php>; <http://www.bohman-knapper.com/artists/barbara-probst?view=slider>.

## VISUAL SPACES OF CHANGE: PERCEPTION OF ARCHITECTURAL ENVIRONMENTS

Pedro Leão Neto and Miguel Santos, Faculty of Architecture, University of Porto

Keywords: Photography, Architecture, Álvaro Siza, FAUP, Porto

### Note of Introduction

Álvaro Siza is the Portuguese architect with the most visibility and international prestige, having been awarded the Pritzker Prize in 1992. His body of work is a foremost reference in Portuguese and international architecture, influencing various generations of architects, including Eduardo Souto de Moura (Pritzker Prize in 2011). Álvaro Siza received his degree from the School of Fine Arts of Porto (ESBAP) in 1955 and has been awarded countless national and international distinctions, such as: the Alvar Aalto Medal (1988), the Prince of Wales Prize from Harvard University (1998), European Union Prize for Contemporary Architecture/Mies Van der Rohe Award (1988) and the Golden Lion of the Venice Biennial (2012).

The Faculty of Architecture's campus (University of Porto) was designed by Álvaro Siza (built between 1986-1995) and is the focus of the case study discussed in this article, which explores the relation between the campus and Sofia F. Augusto's photographic project: Architecture and Photography - Photographic Mapping; Use, Perception, Moment (AF-MF). In this work, Augusto proposes a synthesis between a documentary and an artistic perspective on this learning environment. This combination of photographic modes (documentary and artistic) to engage with architecture proposes a move from traditional mainstream architectural magazines.

### Perception of architectural environments

Augusto recognizes that there is an artistic tradition in her work: "Paul Graham, Jeff Wall, Thomas Struth or David Claerbout are foundational references".<sup>1</sup> The work by these visual artists considers but is not restricted to the use of photography as a mode of documenting reality but rather a mode of engaging with its multiple dimensions. In Augusto's words, the importance of these works is that they:

do not belong to the disciplinary field of architecture, thus they can offer new critical and poetic perspectives. They have in common the importance of architecture as an artistic object and an interest in the way people appropriate the built spaces (private and public). Further, they reveal a significant interest in the cultural and economic values that characterize the contemporary world as reflected in the forms, materials, and different forms of appropriation of architecture and its spaces.<sup>2</sup>

Augusto recognizes an artistic lineage combining documental and fictional narratives to expand the architectural gaze (in the specific case) of the FAUP campus. Although Augusto has an architectural background, she proposes to step outside of her discipline and engage with the campus' relational experiences.<sup>3</sup> The value of these complementary perspectives, as proposed by Augusto's work, suggest an implicit poetic dimension on the documental practice of architectural programmes while acknowledging the links and relational characteristics of these buildings.

Augusto's attempts at expanding an understanding of these spaces are grounded in the architectural discourse and her experience as an architectural student at FAUP, converging in a hybrid approach that documents and reflects poetically on the space, as noted in her methodological strategy:

carried out with the "Corbusian idea of *promenade architecturale*" in mind, providing a continuous reading of the spaces, with successive moments, close to what could be a real experience of a walk. However, it is in the moments of appropriation, (which presuppose action and human presence), that the register of images becomes singular and proposes a new perception: time, space and meaning are transformed. In this way, an artistic strategy was devised that made use of several synchronised cameras that recorded the same moment from different points of view. A new dimension is thus introduced into the work, having one more theme of exploration - the moment - from different perceptions of the same space and the same instant, thus exploring the kaleidoscopic side of perspective.<sup>4</sup>

The theoretical framework proposed by Augusto derives from her architectural background where Le Corbusier is as a fundamental reference in the articulation of space, nevertheless it is important to contextualize Le Corbusier's proposition with other Modernist ideas that characterize an epoch, namely: 1- Cubism with its multiplicity of representational perspectives;<sup>5</sup> 2- Eadweard Muybridge use of synchronized cameras to represent movement.<sup>6</sup> Augusto's work as a young architect engaging with her learning environment points to the importance of enriching the architectural language with other disciplinary perspectives, namely artistic. This is exactly what Augusto's work proposes: stepping outside architecture to look at architecture from a different perspective and thus complementing existing discourses.

Augusto's photographic work attempts to examine the FAUP space from a dual perspective revealing the architectural gaze implicit in her formation as an architect and the personal experience of being a student at FAUP. This familiarity with the architectural language, phenomenological experience and memory of this learning environment are fundamental considerations in her project and proposed a synthetic reflection on this architectural landmark of the city of Porto.

1 Augusto, Sofia. F., "FAUP – Faculdade de Arquitetura da Universidade do Porto: Momento.Percepção–Representação", in Pedro Leão Neto (ed.). Um Outro Olhar Sobre Obras de Álvaro Siza Viera, Fotografia Documental e Artística: Um Olhar Contemporâneo sobre a Arquitectura portuguesa, scopio Editions, 2018, p. 78. Translated from the Portuguese.

2 Ibidem

3 Bourriaud, Nicolas, *Relational Aesthetics*, Les Presses du Réel, 2002.

4 Augusto, Sofia. F., "FAUP – Faculdade de Arquitetura da Universidade do Porto: Momento.Percepção–Representação", in Pedro Leão Neto (ed.). Um Outro Olhar Sobre Obras de Álvaro Siza Viera, Fotografia Documental e Artística: Um Olhar Contemporâneo sobre a Arquitectura portuguesa, scopio Editions, 2018, p. 78. Translated from the Portuguese.

5 Antliff, Mark and Leighton, Patricia (Eds), *A Cubism Reader: Documents and Criticism, 1906-19014*, The University of Chicago Press, 2008.

6 Solnit, Rebecca. *River of Shadows: Eadweard Muybridge and the Technological Wild West*. Bloomsbury, 2009.

AF-MF is a documentary photographic project whose artistic strategies expand the understanding of a building, revealing the space at FAUP (one of Alvaro Siza 's most visited and photographed works) in a richer and comprehensive way. The photographic project AF-MF presents lesser-known and lesser-visited spaces; dynamic spatial perceptions via triptychs and diptychs; representations of the same space at the same moment but from different perspectives; addressing diverse forms of appropriation of the spaces by students or employees of the Faculty.

The work by David Company or Pedro Gadanho, suggest the value and problematics of a photographic representation of architecture that integrates the documentary and the artistic. In the exhibition catalogue of *Constructing Worlds: Photography and Architecture in the Modern Age*,<sup>7</sup> Company offers a historical analysis of photographs that explore architecture: "such photographs are complex meditations on all too familiar tension between architectural aspiration and lived experience. They show us idealised spaces populated not by idealised occupants or affluent consumers but by those who often remain invisible."<sup>8</sup> The potential for a photograph to be appropriated and recontextualized alongside other visual languages, proposes distinct interpretations for the same object or representation. As noted by David Company, architectural photography is a subtheme in the history and theory of photography, which over time have moved from technical and authorship problematics as primary reflections to an emphasizes on its interpretative dimensions: linguistic, social and subjective, etc.

The development of an architectural project often includes the use of photography to celebrate its own architectural program, for example, documenting authorship, urban transformation, or promotional package. This applied notion of photography is invariably linked to an architectural-centered perspective that uses distinct modes of representation (written language, drawing, photography, computerized imaginary) to reinforce its own discourse (architectural regime), for example: the hand-sketched drawing (reinforcing notions of authorship), the technical drawing (reinforcing notions of mastery), the photograph (reinforcing notions of proof), the three-dimensional render (reinforcing notions of imagined futures). In the context of these approaches what is often being proposed with photography of architecture is a transformation in the role of photography (of architecture) from: being a proof of existence (of an architectural program) to being a proof of authorship (of an architect or curator) through the interpretations of its forms and uses by a photographer.

Pedro Gadanho's article, *Architecture Photography: New Territories in the MoMA Collection*, emphasizes the role of photography in the architectural practice: "one of the possible

strategies to represent architectural objects".<sup>9</sup> The article was written in the context of his role as an architectural curator at the Museum of Modern Art (MoMa, New York) when he was confronted with distinct departmental interests (architecture and photography) and their specific legal problematics, i.e., copyright. In that article, Gadanho acknowledges the difficulties implicit in claiming autonomy for photography (of architecture) simply because of its object of representation, specially, when serving an architectural function. The point to explore from Gadanho's article is that, regardless of specific uses neither architecture nor photography are autonomous per se. There are always notions of authorship and function implicit in their disciplinary practices that mould their own programs, which will impact the production of the works that will be subjected to future interpretations by their audiences and/or users. Nevertheless, the use of photography is widely recognized as a valuable instrument of inquiring into the complexities of the world (e.g., architecture) and the work of contemporary photographers and visual artists alike can contribute to improve an engagement with those discourses.

The AF-MF project addresses the experience and life of this iconic learning space (FAUP) shared in its different circumstances by many architectural students, faculty, staff, and visitors alike. Augusto's project follows Paul Graham's works, who, in projects such as *A Shimmer of Possibility* (2004-2006) and *American Night* (1998-2002), investigate the social fracturing of America, or *Troubled Land* (1984-1986) reflecting on the British presence in Ireland and exploring the urban landscape as a stage of social dynamics. Further connections can be established with works by Jeff Wall's *Morning Cleaning* (1999) that features a strong social component or in *The Storyteller* (1986) that staging of spaces and images result in an ability to refer to our experience of the spaces and environments of the city.<sup>10</sup> In the AF-MF work, Augusto creates a visual narrative built upon a conceptual, artistic and social foundation to explore the dynamics of how the FAUP building is used, and in so doing, she calls us to question our experience of being inside the building and piques the curiosity of those who have never visited the site. This process might be explained through Augusto's critical and poetic perspectives on the FAUP's space, and a photographic practice located outside the discipline of Architecture.

The methodologic strategy adopted by Augusto, employing synchronized cameras to register the same moment from different viewpoints, shows a kinship with the work of David Claerbout (i.e., *Sections of a Happy Moment*)<sup>11</sup>, and Barbara Probst's *Exposure* series, which uses "a remote-control device to synchronize the shutters of twelve cameras, creating as many perspectives on the same scene".<sup>12</sup> Similarly, Augusto explores

7 Pardo, Alona and Redstone, Elias (Eds). *Constructing Worlds: Photography and Architecture in the Modern Age*, Prestel, 2014, p. 43. The exhibition took place in the Barbican Center (London, UK) in 2014 and was curated by Alona Pardo and Elias Redstone, and designed by the architecture firm, Office KGD- VS, led by Kersten Geers and David Van Severen.

8 Company, David, "Architecture as Photography: Document, Publicity, Commentary, Art" in Alona Pardo and Elias Redstone (Ed.) *Constructing Worlds: Photography and Architecture in the Modern Age*, Prestel, 2014

9 Gadanho, Pedro, "Architecture Photography: New Territories in the MoMA Collection", in *Scopio International Photography Magazine* 2 1/3 Dec. 2014 p. 42-55

10 Wagstaff, Sheena, "The Labouring Eye" in *Jeff Wall: Photographs 1978 - 2004*, Tate Publishing, 2005 p.7

11 Vissers, Nathalie, "The Algiers' Sections of a Happy moment by David Claerbout"

12 Bunyan, Marcus, "Exhibition: 'Eyes on the Street: street photography in the 21st century' at the Cincinnati Art Museum." <https://artblart.com/tag/jennifer-west-one-mile-film/>, last accessed on 30/01/2021.

See also: <http://barbaraprobst.net/press/barbara-probst-moment-as-multiplicity>; <http://www.kuckei-kuckei.de/artists/barbara-probst.php>; <http://www.bohman-knapper.com/artists/barbara-probst?view=slider>; last accessed on 30/01/2021

the multifaceted richness of the perception of space, making the viewer aware of the different ways to experience the same space, coexisting in the same instant. This multiverse approach to space where a specific moment is represented from distinct locations, creates a unique space in the images created by Augusto that further enriches a space already full of meanings and discourses implicit from its design and daily uses.

The light/shade game that Augusto's work proposes results from an intense effort of repère, of tests and knowledge of the place as a student and architect. Indeed, what we see is a photographic work that seeks, in the observation of the temporality of light/shadow, to offer another perspective of the FAUP spaces, a renewed perspective that is a poetic understanding of the environment: its uses and geometry of the constructed forms. For example, this is seen in the game of geometry and in the right choice of the moment of light/shadow in which the geometry and texture stand out with greater definition, as in the image over the space of the esplanade in the triptych, or in the image of the more unfamiliar spaces, the terrace, or even in the image of the shade of the tree projected in a vertical plane in the central space of its square. These are all strong examples of where the patterns of light and shadow create mutable geometries over the physical geometries of the work and reflect a modern perspective in which the modelling of light and shadow reveal important poetic dimensions over the space and Alvaro Siza's work. In Augusto's project we note, for its part, the significant influence of Le Corbusier's concept of the Promenade Architecturale given how she is telling us a story about the spaces at FAUP through this journey composed of successive moments, ones that are quite close to a real experience. The human being is the main character in a representation in which all the elements accompany him: the place, the surroundings, the concept and the work.

Sofia F. Augusto's work is a personal dialogue with FAUP's space, an explorative visual narrative, which creates a strong relationship between document and fiction that is able to highlight architectural features and encourage a re-examination of architectural places and their complex dimensions. It suggests new ways of understanding and perceiving these spaces and buildings, and how the people use them. Augusto's architectural gaze is capable of unveiling important spatial features of Siza's FAUP building, communicating through an architectonic vantage point the spaces of FAUP and its experiences in visual triptychs and diptychs. It takes up architecture as the artistic object and possesses a meaningful documentary and artistic character that expands the conventional categorization of photography of architecture. This project explores and deepens new artistic forms of looking at and understanding the built space and its forms of appropriation.

### **Conclusion**

The Visual Space of Change project attempts to improve the understanding and uses of photography as a research tool in the fields of art, architecture and image, which can contribute to the construction of new forums for political discussion and social intervention for the general public and academic communities

when engaging with those visual narratives. This text suggests the value of implementing photographic projects that have a direct relation with their locations and the general public, contributing to the activation and sharing of individual and collective memories regarding uses of existing architectures in the Porto Metropolitan Area.

The photographic project AF-MF facilitates access to often invisible problematics, creating localized spaces for discussion of perceptions and memories of the city, while contributing to the dissemination of an architectural language that will allow public participation in future discussion on the transformations of urban spaces. And, in doing so, addresses issues such as the need for correctly selecting and manipulating visual information with the objective of allowing a richer and more comprehensive experience and understanding of architecture and public space.

This photographic project, with its visual narrative, contributes to enrich and inform the perception and memory of the spaces photographed, while creating "visual pathways" that intentionally interfere with the territory in a self-reflective representation of its own process of change. They give visibility to spatial and temporal aspects that are difficult to perceive without the purposeful use of photography and imagery, which reinforces the claim of photography as an object of thought and production of meaning for rendering visible transformations of architecture and urban landscapes.

Sofia F. Augusto's project rather than simply celebrating an iconic building in the city of Porto contributes to the perception of the physical space's transformation, its spatial and subjective experiences. The photographic project's impact on the perception of the architectures and its surrounding places, suggesting that the methods deployed in the Visual Space of Change can contribute to study the importance of imagery, and specifically, of photography as a research tool for public space transformations; the value of using photography to relate the appearance of the built environment with its identities, meanings and histories, positing interpretative, speculative, symbolic and artistic visual discourses about the city and its architecture. Thus, suggesting the importance of combining visual strategies and resources in the study of architectural objects and urban landscapes while impacting in debates on matters of architecture, public space and urban transformation.

The future developments to the Visual Spaces of Change project with its online platform are expected to further implement these experimental and artistic visual strategies that forward critical insights on architecture and photography, allowing it to go beyond the technical representation of architecture, landscapes and urban forms, to explore its inquisitive potential and symbolic power; while creating public forums of discussion for its inhabitants. These practices potentiate the interaction, feedback, and networking among its participants in a process designed to structure, represent and exhibit individual and/or collective interpretations of social realities, stimulating the capacity of students and the general public to understand, critically think and act over its transformation.

## COLOPHON

scopio@  
scopionewspaper  
AAI Research publication

SCOPIO EDITIONS  
Porto, May 2021

**Publisher**  
**Cityscopio Associação Cultural**  
info@cityscopio.com  
www.cityscopio.com

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ISSN 2183-6906  
ISBN 978-989-53268-2-2

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### Support

UP, FAUP, FCT

This article is a result of the project POCI-01-0145-FEDER-030605 - PTDC/ART-OUT/30605/2017 supported by Competitiveness and Internationalisation Operational Programme (POCI), under the PORTUGAL 2020 Partnership Agreement, through the European Regional Development Fund (ERDF) and through national funds by the FCT – Fundação para a Ciência e a Tecnologia.

## BIOS

### Miguel Santos

Artist and researcher. His practice intersects art and science perspectives to investigate notions of subjectivity and its relation with nature, which he explores in the formulation of installations, sculptures, videos and photographic works. In 2011, he was awarded a PhD in Fine Arts from Sheffield Hallam University for the research project: 'Poetics of the Interface: Creating Works of Art that Engage in Self-Reflection', which aimed at understanding the value of artists employing noise (disturbances) in the production of interfaces (i.e. films, videos, photographs, sculptures, etc.). He is currently a researcher in the group Architecture, Art and Image (AAI-CEAU-FAUP) integrated in the Visual Spaces of Change (VSC) that is an interdisciplinary research project combining contemporary photography and visual documentation with georeferencing and new technologies.

## EDITORIAL

BY PEDRO LEÃO NETO

In this number of scopio newspaper journal # 5 May 2021, we present the photography project "FAUP - Faculty of Architecture of the University of Porto: Moment. Perception-Representation" of Sofia F. Augusto. This series is an analysis of the conceptual and anthropological exploration focused on the Faculty of Architecture of the University of Porto, in order to portray the spaces of the school in the daily routine, as well as various dynamics of appropriation. The series integrates the set of case studies coming from Contemporary Documentary Photography on Portuguese Architecture in Visual Spaces of Change (VSC), which is the present major theme of this Public Funded research (FCT) coordinated in FAUP by AAI group of R&D Centre CEAU.

The thematic gallery of VSC where this photography project has been integrated is supported by the Contemporary View on City Spaces and Architecture in Oporto: Documentary and Artistic Photography Mapping (MFDA-ARP) research. This research comprises several Contemporary Photography projects that combine diverse artistic strategies applied to the universe of architectural photography and, at the same time, adopts a monographic approach that implies a contemporary documentary record prepared in accordance to dated and specific information, in order to test an enriched and innovative methodology over this universe. This means, among other things, understanding architecture as both subject and artistic matter, able to interest a specialized public, as well as being accessed by the general public through publications in book or online through a digital collection.

MFDA-ARP intends, by inviting contemporary photographers to respond to the architectural works of some of the most prominent Portuguese architects, to instigate the research of photographic approaches that depart from the traditional imagery displayed in architecture specialized press and offer visual narratives that can contribute to an enriching discussion on contemporary architecture and its uses.

Within this context from amongst the immense and significant work of architect Álvaro Siza, FAUP was one of the selected architectural programs because it was seen as an undeniable seminal work, allowing for Sofia. F. Augusto to rehearse a documentary and artistic photography methodology. Sofia's photography project had as reference the work of diverse authors coming from documentary and / or artistic universe who have architecture as its subject, thus moving away from traditional mainstream architectural magazines. Besides this documentary and artistic background focused on architecture, this photography work presents novel visual information not usually seen in the traditional scientific and monographic studies over these matters.

### Sofia F. Augusto

Architect and author in the audiovisual area. Lives and works in Porto.

Has a Master degree in Architecture from the Faculty of Architecture of Porto University (FAUP).

In 2016 obtains a Master degree in Audiovisual Communication – Documentary Film and Photography (ESMAE), with the final research/project entitled "Perspectives on the Photographic Representation of Architecture and Places".

In the same year, collaborated with CCRE (Center of Communication and Space Representation) research group (at FAUP's R&D Center), where she developed some visual and theoretical research projects around the universe of Photography related to Architecture, Landscape and Territory.

In 2015, was highlighted in the National Contest of Young Creators (CPAI) in the Photography and Video categories, and, in 2016, was selected for the shortlist of the EDP Manoel de Oliveira Scholarship.

Participates in collective exhibitions with photography and video art works and with sound and image installations.

## ABOUT

scopionewspaper is an Architecture, Art & Image Research publication with a special interest in Photography as an instrument of inquiry and expression. This publication is structured around major themes as other publications of scopio Editions and these can integrate diverse related projects.

We are mostly interested in publishing work that explores the grammar and syntax of photography to build exploratory and critical visual constructs about architecture that stand by themselves. Thus the written text in the publication complements the visual essays and they both create synergies securing that the whole is greater than the sum of its parts.

scopionewspaper wants to disseminate several works and authors who use photography as an instrument to communicate in a critical, exploratory and innovative way diverse themes and who have a comprehensive understanding of architecture as a practice and discipline able to integrate the dimensions of art, sociology, history, politics, construction and the like. We are also interested in photographers and researchers whose work explores the material processes of creating, managing and interpreting sets of documents. This means we are interested in material processes where photography is explored as a significant research tool for critical and innovative views on architecture and urban transformation in their expanded fields.

scopionewspaper has as technological support for its dissemination and communication the scopio News Editorial area at scopio network platform. We want to achieve greater democratisation and diffusion of the AAI universes by making these themes close to a wider audience, while ensuring the integrity and quality of information, analysis and criticism that characterise the scopio editorial group. scopio news is one of several scopio initiatives with the aim to open the university to civil society, integrating and involving the community in the various practices and events linked to the AAI.



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