

# SCOPIO NEWSPAPER

VISUAL SPACES OF CHANGE  
BAIRRO DA BOUÇA: INTERIORIDADE E ESPAÇO  
by Sara Lino  
#1 October 2020



























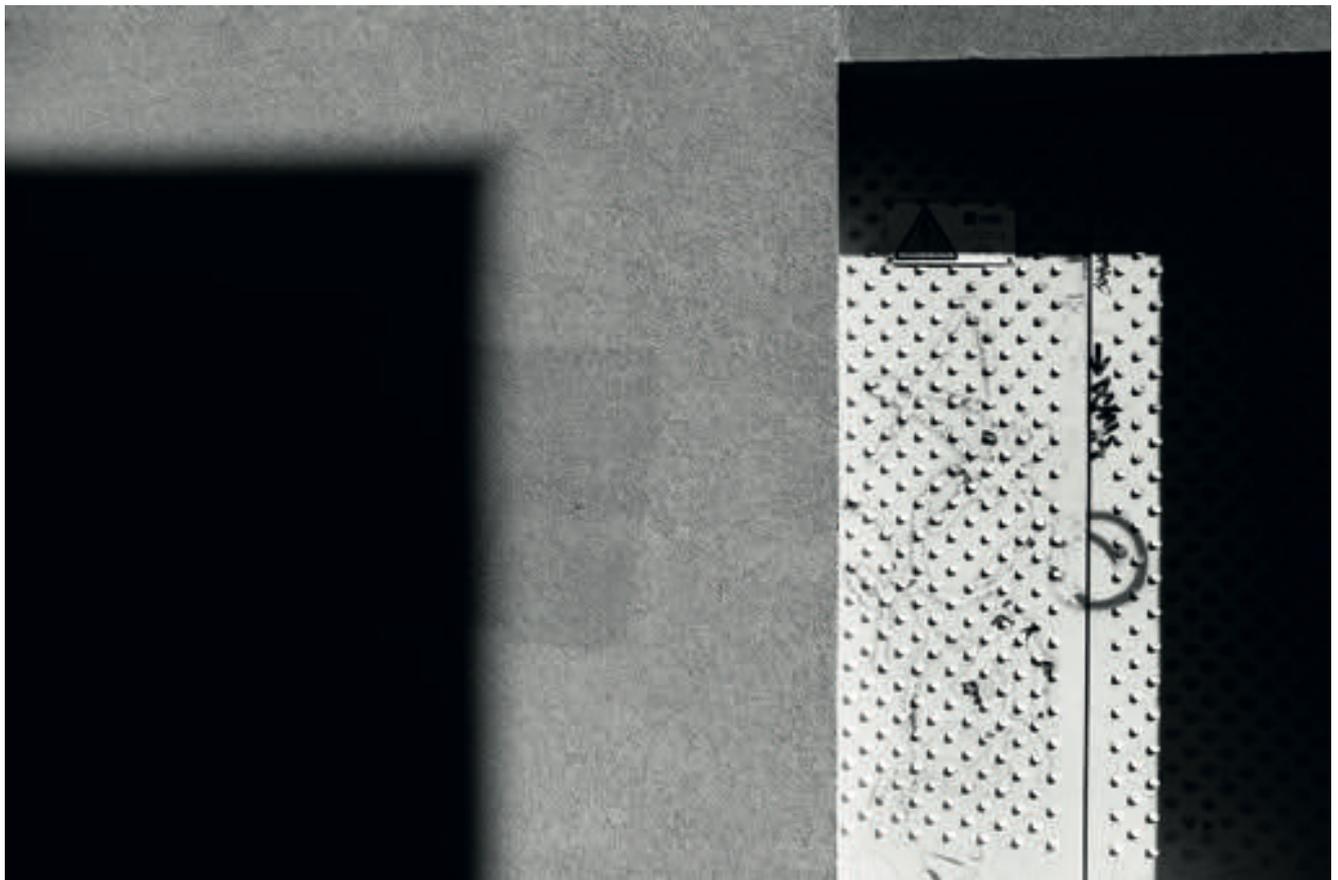






















The background of the cover is a detailed line drawing in black ink on a light grey background. It depicts a chair with a curved backrest and a person sitting on it. The drawing is composed of various lines, some solid and some dashed, creating a sense of movement and structure. The person is shown from the waist up, wearing a cap and a jacket, with their hands resting on their lap. The chair's legs and backrest are clearly defined with straight lines.

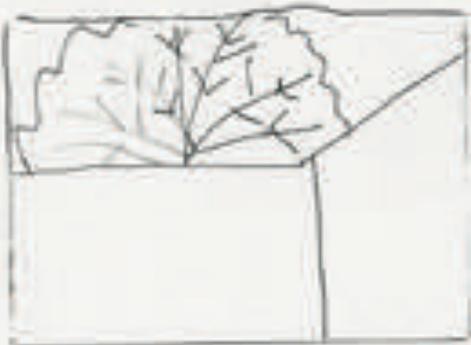
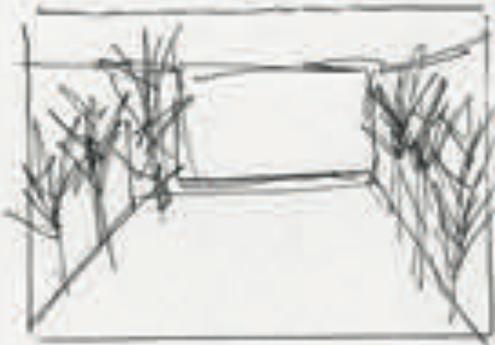
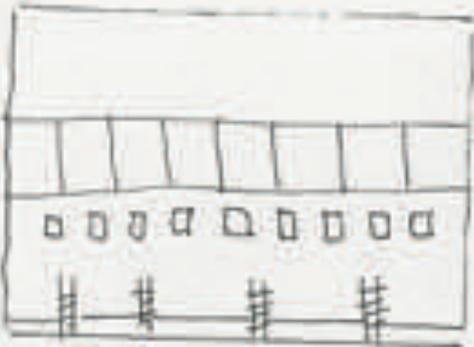
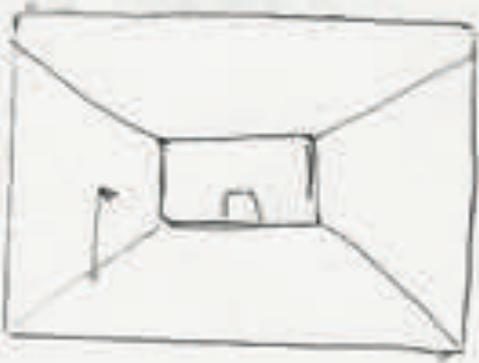
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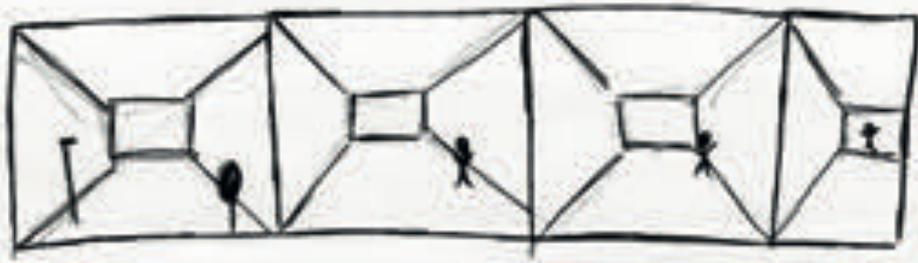
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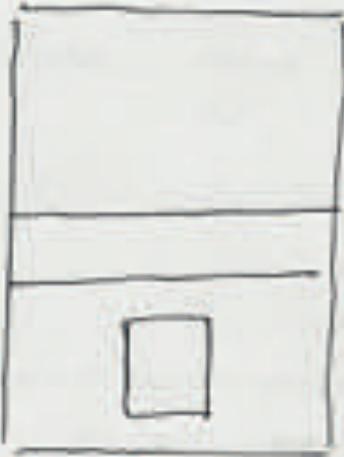
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DESENHOS  
(coisas que quero  
fotografar)





Sombra





Hoje está sozinho.

O céu triste, e as pessoas dentro de casa.

Ninguém passeia nos seus jardins, ninguém  
brinca nos seus quartos e corredores.

Apenas os vi a saírem para ir trabalhar e as  
crianças levar à escola.

Passei lá o dia a observar mas nada se passou.

Imagens +  
Correções







apontamentos ↗

ESTE TIPO DE PERSPECTIVA



EXEMPLO DE NARRATIVA









(RE)DISCOVERING THE INTERIORITY OF BOUÇA'S HOUSING COMPLEX THROUGH PHOTOBOOK NARRATIVE AND MONTAGE

By Pedro Leão Neto

I have known Sara wvLino since 2020, when I had the pleasure of being her tutor during the curricular and professional Internship that she completed at Cityscopio Cultural Association when collaborating with Architecture, Art and Image research group at FAUP. This Internship opportunity is aimed to stimulate the beginning of professional activity and development of nōmīyt if oal f s a n i s e s t f r o a m i d v i v e y s a n d e a d t s o o f s t (Architecture, Arts, Humanities, Psychology and others alike), through their collaboration during the internship period with both Architecture, Art and Image research group (AAI) and Cityscopio - Cultural Association / scopio Editions.

It was clear for me, through w a s t , c a p h a b w e r w h e n g o p a s s a b i n n g h w i t t s i a m a t h e f e Photography, Architecture and Art and also her motivation for research and knowledge gain in these areas. Thus, it was no surprise that Sara collaboration was a success and that through scopio curatorial coordination she was actively engaged in many of the initiatives and projects coming from research group AAI and Cityscopio, which meant, besides other things, creating this photography project "Bairro da Bouça: Interioridade e Espaço". With this project Sara had the opportunity to explore further art research methods and diverse visual strategies within the realms of documentary and artistic photogrāphy y o n b a i r o l g i t h e t s u r w o r k c i t y e a n d e f o r internship report.

The philosophy and ideas for the curatorial work that advised Sara's photography project have as base diverse topics of discussion in several conferences and roundtables that took place in the Faculty of Architecture, University of Porto (FAUP), over the last few years, as well as the Visual Spaces of Change research project and the teaching program adopted in the Architecture, City and Territory Photography course of the 2<sup>o</sup> cycle in FAUP called FACT.

The curatorial work guides internships and students through their photography projects, showing them different authors and explaining their visual strategies which are able to integrate technical and artistic aspects by using photography as a mental device that leads to a new perception of architecture, city space and their experiences. This analysis addresses the theoretical assumptions underlying the curatorial work that advised Sara's photography project. These assumptions reflect on different ideas about the meaning of the technique, while simultaneously drawing attention, on one hand, to the ability to embody an idea and/or emotion through photography within a visual narrative. On the other hand, to (re)discover how architecture integrates and gives expression to diverse dimensions – social, political, historical, technical and many others - and is accountable for the construction of the reality surrounding them and to which they belong.

Accordingly, Sara was led to explore several supports (photographic forms of expression (photography, diverse type of drawings and writing) as important methods of manifestation and inquiry of Architecture. In this project, Image was understood as "cosa mentale"<sup>1</sup>, and the photobook narrative structure was chosen as the principal space for the construction of a visual discourse and ideation to communicate and rediscover the Bouças' housing complex. The photobook has a unique structure that allows building a creative visual discourse that stands between the cinema and the novel, as mentioned by Gerry Badger in Imprint<sup>2</sup> "(...) Lewis Baltz hit the nail on the head when he remarked that "it is possibly useful to think of creative photography as a narrow but deep area lying between the cinema and the novel"<sup>3</sup> and that when investigated as an artistic artefact in itself allows exploring new ways of seeing and perceiving the book, as well as new ways of looking at reality. This is to say that Sara was led to explore the photobook framework to tell a story, making in this way a visual narrative that is characterized, besides other things, by a unique synthesis between the forms and the materials.

1 See in THE CONCEPTION AND STATUS OF THE ARTIST in Encyclopedia.com "One strategy in the liberal was to deny the role played by manual execution in its creation. "Painting is a mental occupation" (pittura è una cosa mentale), wrote Leonardo da Vinci, and Michelangelo Buonarroti (1475-1564) stated equally firmly, "We paint with our brains." Leonardo laid down the yccolre: e cth es epqai emntceer i mu sth ewocrrk a ftrhsete h i a n n d t s h e ( n m a i r n i d ) . ("mente)", then

2 Gerry Badger, "It's All Fiction—Narrative and the Photobook," in Imprint: Visual Narrative Theory, 2013), 15-47. ([http://www.thevisualnarrative.com/uploads/1/0/5/8/10587996/badger\\_](http://www.thevisualnarrative.com/uploads/1/0/5/8/10587996/badger_)

3 See Lewis Baltz quoted by Mark Haworth-Boot in the afterword to San Quentin Point (Millerton, New York: Aperture Inc., 1986, 63. ([https://placartphoto.com/book/1893/san\\_quentin\\_point\\_\(signed\)-lewis\\_baltz](https://placartphoto.com/book/1893/san_quentin_point_(signed)-lewis_baltz)).

## Architecture as a journey and the book

We can think of Sara's photography project partially as a travel book, a journey to the territory, which is Sara's artistic and study object - Bouças' housing complex - and her voyage as the construction process of a personal and subjective gaze. This gaze allowed to make a set of critical and poetic images that she can use them along with other images and drawings in this photography project. Sara was guided in this process to be aware, within this process, of the relationship between perception and vision, exploring these two universes, seeking to show how the two are connected and how they work together. Sara's project is a journey, as artists have done, even if in a different or similar way, such as for example the Swiss artist Rémy Zaugg "Ich, das bild, ich sehe" (I, the image, I see).

Thus, as will be seen next, Sara's journey was really a process of creation that aimed to (re)discover the place / identity of this housing complex, namely its interior space, reinterpreting and capturing the atmosphere and genius loci of the place, as well as diverse architectural details and also how this architecture interplays with certain natural elements as trees and the light/shade.

The importance of exploring and understanding architecture as a journey to the invisible<sup>4</sup> leads naturally, besides other things, to understand the journey as a means to study architecture and to investigate themes such as The Architectural Promenade (Le Corbusier) - how the spectator experiences the space in architecture through a path - and how to translate this experience through a visual photographic narrative. In fact, this project is telling us a story about the interiority of Bouças' spaces through this journey composed of successive moments, ones that are quite close to a real experience. The selection and sequencing of the photographs is as important as the photographs per se, it is a creative act and gives meaning to the photographers' work, thus it is this sequencing that sets the tone and creates the "voice" of the work.

Consider the sequence of images in the spreads as "mood pieces", visual poems where any narrative line is contingent, fluid and of the moment. The sequence of images in the Bouças' space, an opening to an exterior gallery of the housing complex, which is in a certain way intriguing and solitary and triggers the viewer's curiosity to go on to the next spread, is visible. Then, in the second spread, we are surprised by the vantage point, which gives as two angled visual compositions of the Bouças' facades and we perceive the unique distribution of stairs, doors and windows. The following spreads go on showing the different patios, the spaces in-between Bouças' buildings, which somehow establishes a certain elliptical narrative in which openings (see spread 4-5), in-between spaces (see spreads 10-11) showing some commercial areas and green zones in the courtyards, a diagonal huge wall that protects the apartments of the noise that comes from an elevated rail line, now used by the metro and the light-shade interplay on surfaces or volumes (see spreads 12-13 showing the functional and minimalist design) are recurring motives, which is one of the quintessential characteristics of the photobook. We can also use a musical analogy to grasp the rhythm of this work, the way a music unfolds is a great metaphor for most photobooks.

Then it can be seen in this work how 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. We can also speak of Walkscapes in photography, paying special attention to the visual stories that are possible to create with the photobook (see how the whole narrative makes us travel through Bouças' housing complex space and also how the walking experience is nuclear on certain paths and spaces, see spreads 22-23). Therefore, on the one hand, Sara was led to explore the Bouças' housing complex through a path of her own, an architectural promenade that allowed her to better understand the relationship between those spaces and the body, as well as to develop a greater critical thinking about these themes. On the other hand, Sara was encouraged to explore visual strategies that allowed her to communicate the otherness and also multifaceted richness of that space, drawing our awareness to the complexity of the space (see spreads 22-23).

4 Viagem ao invisível : espaço, experiência, representação / coord. Luís Santiago Baptista, Maria Rita Pais. - 1ª ed. - Lisboa : Purga, 2019, p. 11 - ISBN 978-989-20-9315-4. This book coordinated by Luís Santiago Baptista and Maria Rita Pais - "A Journey to the Invisible: space, experience, representation", edited by Purga - was winner of 15th edition of FAD award for Thought and Criticism 2020. This edited book constitutes a collective cross disciplinary exploratory work within the worlds of Architecture, Arts and Humanities that evokes the format of the journey book focused on exploring in an innovative and spontaneous way the worlds of architecture, city and territory. It re-interprets and reconstructs a subjective landscape made up of inhabited and vacant private houses, deactivated mines and shipyards and other similar ruins and sites and, in this way, showing the invisible, which means the reverse of our institutionalized architectural culture. An innovative understanding and perception of the world and of many of its invisibility through diverse locations in the south of Portugal - Lisbon, Setúbal, Caxias, Vila Viçosa, Évora, Arrábida and Caldas da Rainha - involving visual artists, architects, geographers, critics and researchers. Our project didn't propose a specific theme, through a series of explorations of the urban and territorial

All this lends to this project certain phenomenological features, namely in what concerns spatial perception, since we can see and feel through its visual narrative Sara's experience and understanding of perceiving the architecture/space of Bouça's complex housing, which means besides other things through all our senses besides the visual one (see the inclusion of Sara shadow on page 6 or her written testimony of experiencing and visiting the site). Thus, with this project the visual discourse was articulated in such a way to allow as to understand and sense this spatial perception in more depth, communicating the visuals along with the other senses that support our perception.

#### Aesthetic qualities and vantage point

Focusing now more on certain aesthetic qualities of the photographic image in itself and on Sara's vantage point, we can draw our attention to certain architectural details and forms that are highlighted in this project through the use of black and white, which in itself represents an investigation of that historical way of seeing<sup>5</sup>. The purposeful use of black and white by Sara was not for conventional reasons, or because it believed that black and white photography is more serious and less trivial than color photography<sup>6</sup>, even though, as Robert Elwell<sup>7</sup> has explained in his seminar book "Building with Light: The International History of Architectural Photography", black and white photography was a kind of visual convention established for architectural photography and only after the sixties this was seriously challenged also because black and white photography has "... been blamed for the widespread misconception that modern architecture was an entirely monochromatic style.", but the concern in this project was to inquire and explore how the Bouça's housing complex atmosphere and genius loci could be communicated and differentiated through this monochromatic aesthetic

We can also feel that this photography project was a personal destination and an inner state for Sara, and that along this process it was possible to rediscover new meanings and realities about this housing complex that were previously unknown or invisible. It was an opportunity for an attentive viewpoint at the world and architecture to emerge, a vantage point that is the fruit of study and also of personal and subjective experience and capable of communicating this housing complex and place in a non-stereotypical way.

The quest was to allow the modernist type of all yards described in architectural diagrams interpretive photography exploring the black and white for reinforcing the geometry of the horizontal and vertical lines, the surfaces built under the light and shadow (see spreads 12-13), as well as the melancholic atmosphere of the interiority, a spirit of the place that Sara felt as somewhat nostalgic (see triptych of spread 10-11 or 20-21). It is a space "in between", of a certain civility in its interiority, a space that is more on giving us the silence of urbanity and the domestic interior of the neighborhood and the focus of this project is more on giving us the silence of this interiority than the movement and noises of the cars and city life that lies outside.

It is not as if the photographer did not know that there is always another image underneath the image that is shown<sup>9</sup>, but having said that there is a narrative, a montage that tries to get closer to the "truth" of this Bouça's architecture and it is this that makes this project endure, a fully artistic artefact in its documental containment.

There is something about capturing a moment in time in black and white that makes it being recorded in our memory as a past event, which may be just a cultural conditioning that makes us read black and white as archaic and historical, or maybe just because black and white being more abstract makes viewers to distance themselves from the image even more. All this allows for us to consider the potential of black and white for activating collective memory in architecture and, in this case, to communicate the atmosphere of the future passed Bouça's housing complex, in a way that's different to colour, opening the ability of viewers to re-experience the space and also allow for tonal gradients, textures and a different narrative about this architecture to emerge.

5 We can trace this genre linked to modernism and influenced by diverse architectural photographers like Alvin Landon Coburn and other more alike.

6 See Terry Barrett's monograph *Criticizing Photographs: An Introduction to Understanding Photography*, 2006, 4th edition, 2006.

7 Robert Elwell, *Building with Light: The International History of Architectural Photography*. Merrell Publishers, 2004.

8 Kim Beil (2015) *The Myth of Black and White Modernism: Color Photographs and the Politics of Representation*. DOI: 10.1080/01973762.2015.1073972

9 Iuliano, Marco & Penz, Francois. (2014). *The Cambridge Experiment*. Arts. 3. 10.3390/art301003. Cinémathèque explored 'how cinema infiltrates the photographer's imagination' inspired by the idea that 'underneath an image shown there is another image which is more faithful to reality, and that underneath that second image there is still another one, and then one more. Right up to the point where you can't see it any more' (Antonioni, 1966).

This photographic work in some way expands, the evocation of a variety of spaces, complex in a richer and more comprehensive way. Sara presents, among other things: lesser visited spaces (as in spreads showing the tunnel passage 12-13); dynamic spatial perceptions via triptychs and diptychs (see spreads 10-11, 4-5, 18-19, 20-21); shots of the same space and with different time lapses (spreads 4-5). Upon that, we must refer that it is the "mental model", as Stephen Shore explains<sup>10</sup>, which leads Sara to make decisions on the level of representation (type of frame, light, focus, etc.) that she believes will be the most appropriate to allow the formal characteristics of her images to express what she thinks and feels about these spaces of architecture.

The masterful game that Sara is able to achieve, exploring the light/shade (see spreads 12-13) that are the result of significant effort of repérage, of tests and knowledge of the place, her perspective on Bouça's spaces, a perspective of a poetic understanding of the environment and the geometry of the constructed forms (see the game of geometry of the stairs and architectural forms in spreads 4-5) and in the right choice of the moment of the day (see spreads 14-15). These are all geometries and where the modelling of light and shadow reveal important poetic dimensions.

### Visual documentation

It can be seen in this photography project how the working process was documented including in it several visual documentation coming from repérage and other studies as readings and hand drawings, which all integrate the visual narrative (see spreads 26-27). Thus we can say that this work adopts a visual strategy and practice exploring Photography, Photobook narrative, Montage and diverse type of Drawings and Writings, for (re)discovering the interiority of Bouça's housing complex.

Sara's working strategy was, in fact, led to explore in some way the repérage and documentation processes where photography is utilized as an instrument of inquiry for building a contemporary, critical and innovative view about Bouça's housing complex. In doing this, this work was in some ways inspired by authors whose experimental and artistic visual strategies forward critical insights on architecture that bring a new discourse over this disciplinary field and expand the definition of architecture, as in the work of Jessica Santone<sup>11</sup> or Martino Stierli<sup>12</sup> and the research and work on contemporary documentary methods focused on architecture and space as have done authors as Luca Galofaro<sup>13</sup> or Nataša Petrešin-Bachelez<sup>14</sup>.

Another issue or aspect of Sara's visual narrative is the fact that it might not be clear to the reader at first where the life in those spaces is. Paradoxically, however, human practices taking place is comparable to the work of certain authors, such as Gabriel Basílico<sup>15</sup>, who also did not photograph human subjects, as we feel from his images that in some way people are indeed there. It is as if the absence of human representation has become one of the greatest indicators of their presence, as has been argued by certain philosophers and authors, such as Barthes and Derrida<sup>16</sup>.

10. Shore, S 2007, *The Nature of Photographs*, Phaidon Press, New York.; Shore writes about perception using three levels: The Physical level, The Depictive Level and The Mental Level "You see a mental image – a mental construction – when you read this page, or look at a photograph, or see anything else in the world. Your focus even shifts when reading this picture by Paul Capra looking at a Klat page). It is your mental focus that is shifting. Pictures exist on a mental level that may be coincident with the depictive level – what the picture is showing – but not mirror it. The mental level elaborates, rekindles, and embellishes our perception provides a framework for the mental image we construct of (and for) the picture." (page 97).

11 See (Documentation as Art Practice in the 1960s Christian Berger & Jessica Santone Pages 201-209 | Published online: 28 Nov 2016; Download citation <https://doi.org/10.1080/01973762.2016.1241030> CrossMark Logo CrossMark ).

12. See <https://yalebooks.yale.edu/book/9780300221312/montage-and-metropolis>

13. See <https://www.transfer-arch.com/delight/an-atlas-of-imagination/>

14 See <https://www.e-fux.com/journal/13/61328/innovative-forms-of-archives-part-one-exhibition>

15. See Pedro Leão Neto, "The City is not a Palimpsest: Reading unmediated experiences", *Scopio International Magazine* 1 2/3 Out. 2011 p. 14-37 and Gabriele Basílico and Filippo Magia, *Gabriele Basílico: Cityscapes*, Thames & Hudson, 1999, p. 6, 7, 369 – 378 e Gabriele Basílico, *Arquitetura em Portugal: um roteiro fotográfico*, Dafne, 2006.

16. See Roland Barthes, *Camera Lucida*. *Reiförlit d n h o w n r p h (o n e w g r y b p r h k y : F a r r a r , S t r a u s a n d G i r o ( https://monoskop.org/images/c/c5/Barthes\_Roland.pdf) C a m e r a L u c i d a t d a g r a f i e c i t s o a n s c o m t i P h o a t o g r a f h y r Jacques Derrida, "Signature, Event, Context" in *Glyph 1*, trans. Samuel Weber and Jeffrey Mehlman (Baltimore: Johns Hopkins University Press, 1977).*

180. (<http://lab404.com/misc/ldinc.pdf>) "To be what it is, all writing must, therefore be capable of functioning in the radical absence of every empirically determined receiver in general. And this absence is not a continuous modification of presence 'death' of the receiver inscribed in the structure of the mark... What holds for the receiver

Then, this inception of the photography project focused on the interiority of Bouça's dwelling calls on us to intuit the strong individuality and internal privacy of this architecture, as well as how on the one hand it distinguishes itself from the neighbouring fabric and how, on the other hand, it creates a singular relation resulting from the unique moments of symbiosis or complementarity. Here again we sense the city even though there are no bird-eye images to visually contextualize and situate the work within it.

This encompassing way of understanding the photography project, using it as means to inquire about architecture, city and territory is also an invitation for architects to use photography as an instrument of design, as many creators from the past and present have done. The potential for representation is explored via photomontages in which drawings and sketches intervenes<sup>17</sup>, as well as the considerable manipulation with which Le Corbusier intervened with the images of his works and how they were used to communicate his ideas<sup>18</sup>. Here, a parallel can be found in the contemporaneity with the visual narratives of Rem Koolhaas, which, defining the "omni-dimensional" photomontage as a means of communication and propaganda for investors and decision-makers being that they are more easily interpretable as compared to technical drawings. It is important to state that Koolhaas does not set a formal hierarchy but rather visually explain and analyze as functions and context of his architecture<sup>19</sup>.

### Closing

We conclude this text by pointing out that this project is a significant instrument capable of giving expression, inquiring and understand innovatively the complexity - and rich potentialities - of architecture. The work is an interesting personal dialog with Bouça's housing complex, an explorative visual narrative that creates a strong artistic documental photography project, incorporating several supports (photographic film and diverse types of paper) and different forms of expression (photomontage, collage, etc.), thus encouraging an innovative re-reading of the architectural complex. These points out new ways of understanding and perceiving Bouça's spaces and buildings.

Finally it worth saying that although Sara is not an architect, her perspective was informed by a curatorial work about photography on architecture, which allowed apprehending a very spatial realness able to reveal to us not only some of its architectural logic and the exterior of the site but also its poetic quality and genius loci.

## SUMMARY AND REFERENCES FOR THE (RE)DISCOVERING THE INTERIORITY OF BOUÇA'S HOUSING COMPLEX THROUGH PHOTOGRAPHY, PHOTOBOOK NARRATIVE AND MONTAGE

by Sara Lino

For this photography project several authors and their work were studied and many of these creators were considered fascinating to delve in. The theoretical work was divided in two main chapters: photographic and literary / theoretical references. In both I studied Portuguese and foreign authors. When it came to photography, my main references were Hélène Binet, Stephen Shore, Gabriele Basilico, Duane Michals e Paulo Catrica. Others are Ed Ruscha, Ezra Stoller, Julius Shulman, Richard Pare, Ines D'orey, André Cepeda and Hélène Binet, in her works, unequivocally, represents the modern movement in photography. Her projects became great sources of inspiration for the images I later produced. Through light and shapes, her poetic images challenge our eyes. The aesthetic of her works, the way she represents spaces, and seeing her images, motivated me very much and I believe it is possible to know her work. I was confronted with a dilemma: what is the soul of the room? The architecture created by the window and the light that enters it. Other than that, her projects inspired me to experiment with black and white as she manifests that black and white is capable of turning an image into much more, unfolding and communicating other dimensions of space.

17. 26a) Daniel Naegle, "Seeing what is not there yet: Le Corbusier and the architectural space of photographs", in Ruben A. Alcolea, Jorge Tarrago (Eds.) Inter Photo Arch vol.1, 2016, p.263 ~Andrew Higgott, Timothy Wray, "Introduction: Architectural and Photographic Constructs" in Camera Constructs: Photography, Architecture and the Modern City. Ashgate Publishing, Ltd, 2012, p.13.

18. Tim Benton, Le Corbusier Secret Photographer, Lars Muller publishers, 2013.

19. Jochen Becker "How can then create a photographic and architectural space?" in Ver Philipp Scharer e o uso que faz da imagem fotografada digital para explorar ideias técnicas (Bilbau #1, 2007) in "Modell, Simulation, Temporary Architecture", Id. p. 156.

20. See Hélène Binet, "On the Surface", FAUP e autores, Pedro Leão Neto e Pedro Bandeira, 2012, p.93.

In Stephen Shore photography projects, which have the city space and territory as artistic objects, what most attracted me was his deadpan poetry and his use of colour, something very different from the black and white poetry of Binet, but also poetical.

It is very significant that his visual and ideological subtleties are not invisible or taken for granted, making viewers see the ordinary with different eyes, something that links very much to the New Topographics exhibition in which he took part. This way of looking at the world that surrounds us also had a great influence, making me adopt, in some way, a "New Topographic" simplest architectural structures.

Paulo Catricas's projects inspired me for different reasons. I am a fan of his work on urban and city spaces. Almost in a revolutionary way, he reinforces the idea that city space and architecture have a cultural meaning that goes much beyond the architect's ideas and design. He uses photography as an imagination tool, which is a great source of inspiration.

When it comes to Gabriele Basilia, his work is able to portray in a unique critical and poetical way the urban and architectural transformations that European countries suffered since the second world war until present. His black and white images surprise and impel me to raise questions towards the world we live in, namely the fabric of our city outskirts and how architecture characterises the cities and the cities the territory and landscape.

For the sequencing of my photo narrative, I must not forget to mention Duane Michals, who has had a very important influence in many of my projects. The poetic sequencing of his work is hard to explain by words, so I will just say that I admire very much the rhythm and thinking delicacy of his work.

As this artist who I previously mentioned, Ed Ruscha is also another creative that I must mention. He is an author that I only discovered because of this project specifically. He focuses not only on architecture but also on the city. I confess that the photographs are the ones that touch me the most, being "Twentysix Gasoline Stations" (1963), "Every Building on the Sunset Strip" (1966) and "Nine Swimming Pools" (1968-1997) are some of my favorite pieces.

When it comes to literary / theoretical references, I must mention Susan Sontag, Isabel Lopes Cardoso, Allan Sekula and Gaston Bachelard. Even though the objective was not to develop at this stage a thorough theoretical work, these authors have been studied and the following shortened paragraphs give some light about their influence.

Francesco Careri wrote the book "Walkscapes" and this work opened new horizons regarding architecture, space and performance. He was an important support for most of my ideas and his writings were a great help to express and explore issues of perception and performance when reading architecture.

Nuno Portas was an author that made me curious and interested in the universe of the city and urban form, namely through his text in "Os tempos das formas - VOL.I: A cidade feita e refeita" e "Arquitetura(s) - teoria e desenho, investigação e projeto".

Allan Sekula was an important author not only as a photographer but also in theoretical terms, bridging art and photography in a way that alludes to economic issues. "The Body and the Archive" and "Photography against the grain" are both two of his works that were a strong reference.

Isabel Lopes Cardoso and Gaston Bachelard, respectively, with "Poetics of Space", were very important for the issues of space phenomenology and the relation between landscape and cultural heritage, having been very important research tools.

Finally, it is worth mentioning how important were all the scopio publications, which I had the opportunity to read in paper or online through scopionetwork platform. The different approaches to photography, architecture, landscape and space were all a great support to better understand and expand my knowledge over these issues.

## COLOPHON

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## BIOS

Sara Lino

Sara Lino was born in 1988 in Porto, Portugal. After frequenting Instituto Português de Fotografia (IPF Porto) in 2017-2019, she does an internship at Associação Cultural CityScopio. CityScopio is associated with the research group Centro de Comunicação e Representação Espacial (CCRE) at the faculty of architecture (FAUP).

This journey originated a number of projects like: "A minha dor" in 2017, "Different realities" in 2018, "Acasos" and "Primavera" in 2019 and "Bairro da Bouça: Interioridade e espaço" in 2020

## EDITORIAL

By Pedro Leão Neto

In this number of scopio newspaper journal # 1 November 2020, we present the photography project "Bairro da Bouça: Interioridade e Espaço" by Sara Lino. With the curatorial coordination of scopio, this series has adopted a documentary and artistic photography methodology, which explores photography as a visual device to affirm a series of expressive and for proposing a personal way of reading these buildings and spaces. Sara has also managed to take advantage of the book / photobook narrative potential and has assessed the transparency of the photographic process and the objectivity of the representation through montage and other editing techniques, as will be seen next, for addressing the interiority of buildings and spaces.

Located in Oporto, this housing complex designed in the scope of SAAL (Local Ambulatory Support Service) - 1975 / 2019 - had several construction phases and was only concluded after thirty years. In fact, only in 1999 Álvaro Siza was invited to conclude the intervention of the construction of the absent buildings and the rehabilitation of existing ones. Re-establishing the relationships of that neighbourhood with the city, this edifice from the pritzker architect Álvaro Siza is an case study not only because of its exceptional functional and minimalist design, but also because it constitutes an example of social and participatory process within architecture after the April 25th revolution as architects (the brigades) and the population had an important interaction along the whole design and construction process.

This photography project 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 project has been integrated is also supported by the research Contemporary View on City Spaces and Architecture in Oporto: Documentary and Artistic Photography Mapping (MFDA-ARP) which focuses on diverse Portuguese Architects and their work.

## ARTISTS STATEMENT

Bairro da Bouça was, and still is, a place that symbolizes revolution and community in Porto, meaning a social structure that shares personal and cultural values, even though it is now an example of the process of "gentrification" of the city.

While I was rambling through it, the place became a moment within movement. I found it interesting that, because of its site, the space was not only crossed by the residents, but also outsiders: it was and still is an entrance to the city, though not very known. As I was walking through its patios, galleries and staircases, exploring the space to record, I searched for possible critical view points related to social housing in Porto. This allowed me to raise questions about the city, the landscape, the housing situation and our stance towards these issues. It also made me strangely part of that landscapes, at times, as if I was in a highly concentrated state of mind and merged with the spirit of the place.

Bairro da Bouça made me feel special and be self-aware of walking as an act of self-expression, thus walking is a very significant this project. Without the alertness of my body and mind It could not have been possible to experience and perceive Bouça's space so powerfully. Ultimately, in virtue of the light and shade of those spaces, as well as their lines and shapes, I was impelled to create images that communicated the deep sense of poetry that I was feeling them.

Sara Lino

## 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 major

We are mostly interested in publishing work that explores the grammar and syntax of photography to build exploratory and critical visual constructs about architecture which 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 critical and innovative views on architecture and urban transformation in their expanded

scopionewspaper has as technological support for its dissemination and communication the scopio News Editorial area at scopio network platform. We want to achieve a 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 of opening the university to civil society, integrating and involving the community in the various practices and events linked to the AAI.

