Visual Spaces of Change

Unveiling the Publicness of Urban Space through Photography and Image

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Editorial

About the 4th number of Sophia, Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image

Iñaki Bergera

If we take for granted the idea of being in the so-called post-photographic era, the genre that can surely suffer its consequences and show its manifestations is that of architectural photography. Architectural photography no longer documents given that the veracity of what is represented is systematically under suspicion. It is assumed that what is photographed is, at best, an interpretation. Urban photography has lost the fascination it had at the time of the optimistic and utopian configuration of the modern city. Definitely overshadowed that enthusiasm, the exploration of the urban slides towards the transitional territories and the places in transit, where neither the city is a city nor the landscape a landscape. The non-places, the generic city or the third landscape, whatever we may name it, is where the scenery portrays a different ecosystem open to new conceptual and visual narratives that allow us to return to the consolidated city in order to discover something new, hidden behind its prejudices, their stereotypes and their history. In the bland is the substance.

We could argue nowadays that what least interest architectural photography is architecture itself. The built object is not an end but a means: a visual resource to talk about its context and its sociological, political and cultural identity. The more critical and conceptual this approach is, the more artistic it becomes in practice. If the gaze is not innocuous and aseptic then it turns out to be truly personal: the author's questioning look prevails over the distant gaze of the pure depiction. That's where the emotion and the critical discourse arise. In the contradiction and chaos, the visual artist finds a new order to explain the notion of what was built and that city in transit, tired of its expansion at the rate of speculation and which seeks to withdraw and redefine itself from within, from its consolidated identity.

Indeed, architecture photography, empowered by its leaning and artistic grounding, is more interesting when we understand it as a projective tool of an interdisciplinary nature. When the gaze at architecture and the urban is cross-sectional and polyhedral it is when it is certainly useful and effective. Photography becomes an instrument of research and analysis.

To understand the complexity of the city and the role architecture plays in it, one must learn how to look at it with a, let's say, educated and sensible gaze. And we don't look at it in order to understand it but to transform it. Architectural photography is not an active document but a reactive one; it is the effective instrument of the gaze committed to change. Architecture and the city need to be placed in front of their own visual mirror, in order to feel, listen and recognize each other.

The theoretical aims of the 4th number of Sophia and the 5th International Conference On the Surface, ''Visual Spaces of Change: Unveiling the Transformation of Publicness'' tackle these preliminary insights. On the one hand, the meeting explored the inalienable digital nature of the contemporary image of the city that precisely transgresses its own identity through its manipulation and transformation. Some experiences of that border between the documentary and the artistic, between the phenomenological and perceptual and the mapping of that constellation of images that reify the city were also reviewed on a second set of papers, while on the last panel the conference still refused to take a disciplinary look at the historical account to find conceptual handles for a quite uncertain future. The experiences and case studies reported in the congress, and that this special issue of Sophia Journal includes, do not provide the answers to the uncertainties and challenges that this ongoing debate breeds. On the contrary, they continue to raise new questions. Fortunately, this open condition of the debate around the city and its representation is what allows us to fortunately continue with our eyes open.

About the 5th International Conference On the Surface

Pedro Leão Neto
Pedro Gadanho

The 5th International Conference On the Surface: Photography on Architecture – Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image, which took place on the 31st of May 2019 on occasion of MAAT's Fiction and Fabrication exhibition offered a forum for an interdisciplinary debate on photography and architecture, with a strong editorial component devoted to the publication of original works and ideas at the intersection of these two fields.

Aiming to promote the awareness and reflection upon Architecture and Art, namely documentary photography in regard to its conception as an instrument to question the universes of Architecture, City and Territory, the theme chosen for this edition of On the Surface focused on the contemporary transformations of the public space: ''Visual Spaces of Change: unveiling the publicness of urban space''. Proposing to debate and explore the potential of Image and Photography as resourceful tools to research and to reflect upon and render visible the emergence of new collective experiences in the social space, the focus was on Documentary and Artistic Photography for addressing crosscutting issues that are shaping contemporary changes in cosmopolitan territories. This conference wanted in this way to contribute for greater social interaction among artistic and cultural institutions and academia, extending the action of museums, universities and art venues beyond their traditionally circumscribed spaces of action, stimulating the agents and institutions involved to be more active and open to debate in their approaches to public space. The intention was to render visible aspects of urban change, as well as how architectures, places and spaces are used and lived, crossing and shifting traditional boundaries for expanding the capacity of institutions to participate in the public domain. In this sense, we aim to contribute for critically thinking architecture as an integrative field of knowledge with historical, cultural, social, economic and political dimensions, and explore photography as a dynamic process of discovery, documentation and reflection that incorporates interpretive, artistic and even fictional aspects of these multiple dimensions.

On the Surface 2019 challenged authors and researchers from the fields of photography and architecture to discuss and use image and photography to better understand the city as a living organism, a rich multifaceted space characterized by a variety of experiences and programs, which are a reflection of the knowledge, beliefs, values and customs that characterize different societies. Thus, a central objective of the conference was to discuss in what way image and photography can be used to unveil how architecture expresses the cultural values and identity of our cities, being these critical research instruments for understanding and perceiving architecture in meaningful ways, as well as for understanding the past in order to better grasp the transformations that are increasingly influencing our social practices and place experiences, affecting the modes of citizen participation and cultural interaction. By overlapping and crisscrossing the disciplinary boundaries of Image, Art and Architecture, the borders of these disciplinary fields are challenged for critically thinking through contemporary changes occurring in between physical and virtual dimensions of everyday life. Through the realization of these debates, it was intended to contribute to the creation of a space of exploration, discussion and reflection towards new ideas and research paths about the use of photography as an instrument of visual research and communication, as well as about architecture and the public space, with a focus on emerging dynamics of urban transformation.

Lastly it is important to refer the significant connection of this conference to the project Visual Spaces of Change that the Faculty of Architecture of the University of Porto (FAUP) is coordinating, which integrates a significant component of Contemporary Photography in its research, together with the participation of other national and international academic bodies and research institutions that are involved. In fact, by bringing some of the themes of the VSC research project to this 5th edition of On the Surface: Photography on Architecture, we aim to contribute for opening academia to society, fostering collaboration among a wide range of cultural and artistic institutions towards common interests and goals. Intertwining the research group CCRE–CEAU–FAUP and Cityscopio Cultural Association, scopio Editions will be again the official publisher of this conference.

Thus this 4th number of Sophia[1], Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image is dedicated to this International Conference On the Surface: Photography and Architecture – Visual Spaces of Change: Unveiling the Publicness of Urban Space, publishing the papers based on the works that were presented at the conference.

1 Sophia is a peer reviewed Journal published by scopio Editions, specifically designed to address theoretical work on Architecture, Art and Image. The etymology of the word "sophia" is closely linked to the concepts of sapience and wisdom: (Greek Σοφία, "sofia") it is what the "wise person" has, and this word is also derived from philo+sophia ("love of wisdom").

These papers constitute a significant example of investigation on how contemporary photography can be explored as a meaningful instrument of research about contemporary processes of urban change, producing visual synthesis about how architectures, places and spaces are used and lived, rendering visible aspects which are difficult to perceive without the purposeful use of image and photography. This means, besides other things, to inquire and study the possibilities offered by photography in various dimensions, oscillating between reality, poetry and utopia, creatively introducing new links between realistic representations, fictional worlds and symbolic meanings, articulated in conceptual discourses and visual narratives that are communicated through the specific grammar and syntax of photographic image.

The conference was organized by the Center of Communication and Spatial Representation (CCRE), integrated in R&D Center of the Architecture School of the University of Porto (FAUP), in partnership with the Museum of Art, Architecture and Technology (MAAT) and scopio Editions.

Index

HC (hortus conclusus)

by Beate Gütschow (Invited Author)

HC stands for hortus conclusus, a Latin term that means "enclosed garden". In the HC series, the principles of medieval art with regard to pictorial space and perspective are applied to photography. In the Middle Ages, many images were rendered in parallel perspective; the viewpoint is always elevated. I have employed these spatial representations in my images.

You will find this principles in many images of gardens in medieval book illustrations. Linear perspective was not developed until the Late Middle Ages; prior to this, artists employed multiple perspectives. These did not obey a particular spatial logic; instead, the available perspectives served a narrative purpose. If the narrative required a scene to be set in a particular place, this space was "opened out", while the remaining space was shown as a flatter plane.

Valere Maxime, dits es faits memorables, 15. Century

In order to be able to represent architectural elements such as walls, fountains or benches in parallel perspective in my photographs, I had to take a roundabout route, which involved using a 3D software programme. I photographed the objects from all sides and used a software to assemble these photographs into one 3D object. This technic is called photogrammetry. Depending on the size of the object, 50 to 100 photographs may be required.

Using the photogrammetry programme Agisoft PhotoScan, a 3D model is generated from these photographs. The programme builds a mesh — a polygonal model that represents the object's dimensions. Then the photographic surface is mapped onto this mesh. In a 3 D programme the perspective can be changed from linear perspective to parallel perspective.

In my pictures all natural elements and human figures are taken from ordinary digital photographs. In Photoshop I combine the altered architectural elements with the figures and natural elements.

This picture combines two perspectival spaces. In parallel perspective, there should be no view into the distance, so no sky would be seen. As the viewpoint is elevated, we would be looking down onto grass, trees and architectural elements — all the way up to the top edge of the picture. In this image, as in most medieval book illustrations, a visual device is used: something is placed in the upper section of the picture to block the gaze, for example a wall or the edge of a forest; behind this, the sky opens up a new perspectival space where the viewing angle is much flatter.

There are various types of garden images in medieval book illustrations; these include religious images, images that accompany practical gardening instructions, and images featuring the motif of the "garden of love". In the religious images, every pictorial element has a particular significance. For example the hexagons appear in fountains, tables and borders. The hexagonal fountain symbolises the omnipotence of God[1].

In parallel perspective, parallel lines in the image do not converge, they remain parallel. Although it looks as if the wall in this image widens towards the rear, this is an optical illusion, due to the fact that the eye is used to seeing converging lines in photographs.

When working with photogrammetry I noticed following things:
The photogrammetric recording of an object can nevertheless be defined as photography. One aspect is new, however: when viewing these "photographs", there is no longer a single camera position.

The viewer can choose in a 3D application a viewing angle retrospectively. They can even view the object from a vantage point that was not available when the photograph was taken, for example from a bird's-eye view.

1 Guillaume de Machaut, Le Remede de Fortune, 15. Century
Anonymous, Garden of Paradise, around 1420-1420.

I wonder whether this is a less dominant view of an object, precisely because the viewer can choose their own viewpoint? Does this circumstance generate greater knowledge? Or is it the other way around: does this method of capturing an image cause the viewer to have no relationship to the object, because the place where it was captured cannot be determined or understood?

Hans Belting talks about central perspective bringing the subject into the picture. The medieval image represents God, while the image in central perspective represents man. Wolfgang Ullrich, in turn, has described the transition from parallel perspective to central perspective as a depotentiation of the image.

In parallel and cavalier perspective, there is no fixed viewing position, nor does the object shrink when it is located further back in space.

Cavalier perspective is normally employed in planning and constructing, while central perspective has a long tradition of use in recording and capturing. In my work, the divergence between constructing and recording disappears – cavalier perspective is used here in the recording medium of photography.

Taking a photograph used to mean capturing something you knew had an interior; in the case of a house, this would be a load-bearing structure or a roof framework, for example. When you work with photogrammetry for a long time, however, you internalise the opposite aspect: the object is captured without its inner life. By working in three-dimensional space, you begin to see things more as outer shells, as filled objects. Photogrammetry therefore makes it possible to directly experience what photography has been doing for 150 years: namely, scanning a surface and remaining completely unaffected by the interior of the thing. An object is captured not from within, on the basis of its essence, but on the basis of its outer boundary. Photogrammetry makes this particularly evident through the shell-like representation of the object in space.

Translation: Jacqueline Todd

Contemporary discurses on Architecture, City and Territory: Visual Spaces of Change

by Pedro Leão Neto

One of the main interests of this panel was to explore the relationships between virtual dimensions of photography and concrete physical realities in contemporary discourses on Architecture, City and Territory. We wanted to discuss, among other things, how constructed and manipulated images that suggest a new reading or create new idealised scenarios of existing architectural and public spaces may be used to cross or infringe certain borders people are bound in their daily lives as a way to act upon reality, fabricating new relationships between individuals and the collective public.

A number of relations between the artistic strategies developed by the authors of this panel could be examined, focusing on the various methods they used for the construction of visual narratives between the virtual world of photography, manipulated visual constructs and the field of architecture in contemporary discourse. In this way, it was possible to discuss and examine today's possibilities of image creation with digital tools that expand and potentiate significantly the practice of photography on creating imaginary environments of present architecture and public spaces. In fact, the projects presented went far beyond traditional objective approaches, exploring the fictional universe and making critical readings of existing spaces, going against the undiscerning saturated media consumption of architectural images.

Starting with the text "HC (hortus conclusus)" written by the panel's keynote speaker Beate Gütschow — an amazing artist who came from the world of realistic painting towards photography medium, having studied with Bernhard Johannes and Wolfgang Tillmans — it can be said that her body of work questions in a very significant way the likeness of photography, being also political and critical towards the notion of truth associated to this media.

While we could draw our attention to many of Beate Gütschow's works, we will focus on her series hortus conclusus (HC) that means ´enclosed garden´ in Latin, in which the artist has applied the principles of medieval art concerning pictorial space and perspective through photogrammetry. Beate investigates with this work the capacity of photography to artistically explore and analyse the abstract processes used to represent and interpret architecture and landscape — as well as nature — through the creation of artificial environments.

By employing the parallel perspective of the Middle Ages — which can be seen in many images of the gardens in medieval book illustrations — to contemporary parks and public spaces, Beate develops a representational approach that goes beyond verisimilitude, questioning intelligently

today´s likeness of photography and the abstract processes involved in visual representations and interpretations of space and nature. This can be understood when the artist writes ''One aspect is new, however: when viewing these ''photographs'', there is no longer a single camera position. The viewer can choose in a 3D application a viewing angle retrospectively. They can even view the object from a vantage point that was not available when the photograph was taken, for example from a bird's-eye view.'' and then hypothesizes about the spatial logic of that parallel perspectives and their narrative potential and implications for the viewer: ''I wonder whether this is a less dominant view of an object, precisely because the viewer can choose their own viewpoint? Does this circumstance generate greater knowledge? Or is it the other way around: does this method of capturing an image cause the viewer to have no relationship to the object, because the place where it was captured cannot be determined or understood?''

In fact, the artistic process and technique adopted by Beate in HC reveal how in each work the artist both changes the type of perspective and creates a new reality. This is so because the artist not only rearranges the perspective of the depicted parks by assembling digitally a huge amount of photographs previously taken – walls, benches, etc. –, creating a photogrammetric model, which then is transformed in a cavalier projection using a specific 3D software, but also recreates these parks and gardens through free compositions by putting together diverse urban elements from different photographs.

It is worth mentioning that this artist´s interesting reading is very linked to matters of spatial perception and architectural representation, which comes about at the end of her text, after referring first the idea of Hans Belting about central perspective as something that brings the subject into the picture and then Wolfgang Ullrich's idea about the depotentiation of the image when the transition from parallel perspective to central perspective takes place. It is then that Beate forwards this new aspect of perception, which is that working for a long time with photogrammetry makes you perceive things more as outer shells. This is so because you are working in three-dimensional space as opposed to traditional photography which ''(...) used to mean capturing something you knew had an interior;''.

All this opens up the possibility to perceive and understand architectural space in new ways, namely in this case through photogrammetry, in which the recording of things can also, as the artist explains, ''(...) be defined as photography.''. Beate reveals with this series how art can be used to explore abstract processes of visual representation, making use of them in new situations, unearthing along the process a novel perception of the real and undermine the traditional use and logic of these representations.

Following is the selected paper ''Visually reinventing architecture in the pre-cinematic scenario of Idris Khan's photographs'' by Katarina Andjelkovic, which dazzlingly elaborates on the possible visual reinvention of the architectural media to express a new reality. Katarina´s text addresses Idris Khan's photographic strategies as a possible way for using this still medium for animating form which embodies architectural space, integrating into the process the changed experience of artificial environments (built space) in our collective imagination in result of the Anthropocene.

The author establishes an interesting connecting between Khan´s photography, that represents through motionless images architecture as an animated form of life symbolizing many contemporary issues of today´s anthropocentric world – ecological, economic, political, social and other more alike instabilities – expressing also a ''(...) desire to see the changing image of space in our experience of everyday life.''. Katarina presents at this point the idea that Khan´s imagery that gives life to inanimate forms ''(...) discloses the opposite direction of his thought: the so-called search for epitomizing life´in our living world is strongly related to predicting an apocalyptic scenario.'' In fact, it can be said that Khan´s work takes architecture as a living organism, as a process, thus all the layers superimposed to each other, making both the epitomization of life or apocalyptic scenario prediction possible. As Katarine says ''Perceiving, capturing and constructing reality in repetitive fashion in the binary game of life and apocalypse, Khan's photographs pay homage to Deleuze's skepticism regarding the ''survival'' of the time-image of cinema in the digital age. His concepts and representations seem to synchronize our nostalgia for visually reinventing architecture.''.

Finally, it can be said when looking at Katarina´s digital manipulated work overlapping different time and space scenarios – multiple dynamics of urban change of our anthropocentric world and the apocalyptic scenario of the recent past NATO sanctioned bombings that took place during the Kosovo War conflict – that the medium of photography has an immense potential. In fact, the work displays well the potential of art and digital collage as a means to rethink how the universe of ''image representation'' can be used critically to address political, economic and social problems, allowing in this way a new perception of what exists. This too unearths important issues and raises interesting challenges as, to make a case in point, on the one hand, to better understand how society´s historical and cultural processes in each era decisively influence the type and use of visual constructs. On the other hand, how can those be better used to inquire, perceive and communicate city space and architecture, as well as how people live in these spatial environments.

Visually reinventing architecture in the pre-cinematic scenario of Idris Khan's photographs

Katarina Andjelkovic, Ph.D., M.Arch.Eng.

Abstract

This essay analyses a visual reinvention of architecture in media by using Idris Khan's photographs to show how the expression of a new reality of the Anthropocene changes the experience of architectural space in our collective imagination. From ancient ideas of how to animate form, to attempts by early cinema at decomposing life's movement, and to the most recent features by groundbreaking digital technologies manipulating visual narratives, the relentless recreation of the world has long been the concern of artistic expression. Could inanimate representations, such as photography, committed to the literal recording of reality as perceived from the eyes of the observer, be considered as a mechanism for animating form?

Keywords: photograph, architecture, animate form, pre-cinematic, time.

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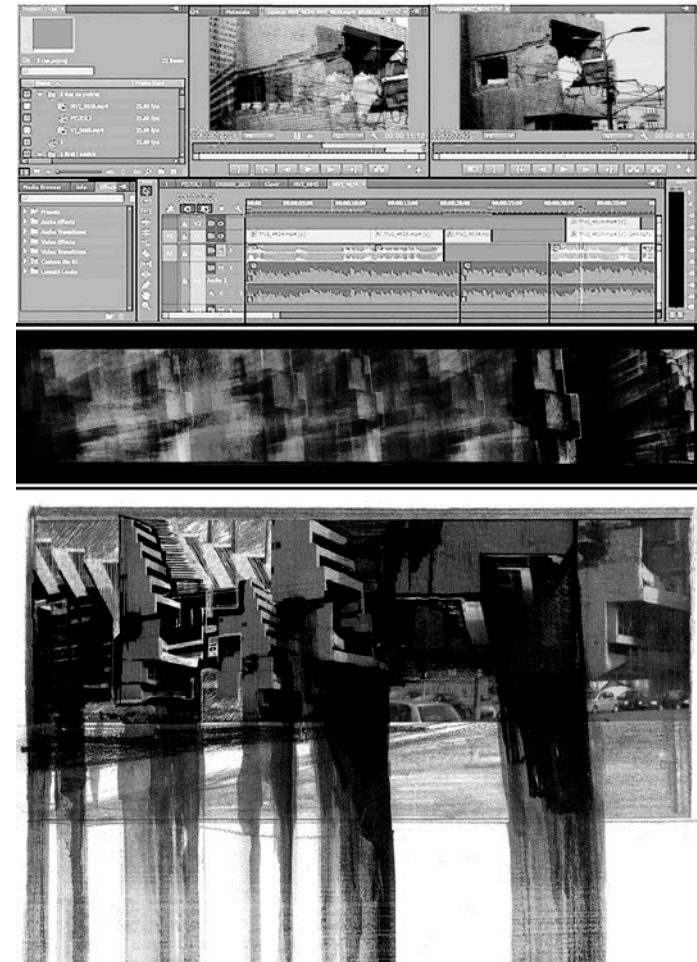
[Fig. 1]
KATARINA ANDJELKOVIC
Capturing the consequence of destruction and reconstructing the image of bombing following the compression and prolongation of time. Montage in the film software Adobe Premiere, 2014–2015

Visually reinventing architecture in the pre-cinematic scenario of Idris Khan's photographs

With consideration for the potential of digital technology to surpass the binarities of what is "alive" in form and "non-living" in life, this essay proposes that Idris Khan"s production of photographs contribute to reveal animate form as a critical philosophical issue in human perception, and in the same time as a fundamental manipulative agent of cinema's very own temporal composition. I argue that Khan's attempt to animate form in the image can be understood as counteract to Bataille's "formless", in anticipation of the mechanism for diagnosing the effects of digital technology on reopening the time of the image. Regarding the fact that the forms we see in Khan's photographs evade "a linear flow of sequential statements" (characteristic of language) and remain "stubbornly simultaneous" (characteristic of cinema), search for an expression of new reality opened the isolated moment in time and established visual layering. Taking this tendency to engage the temporal mode as mechanism for creating architecture in his photographs, conditions have been provided for connecting Khan's conception of architecture with the painter's pre-cinematic mode of representation. Analyzing the common cinematic features they use, such as montage, editing and temporal progression, I examine how Khan's disintegration of composition can be related to Bergson's understanding of painting as "thinking through time" and to Edgar Degas" pre-cinematic method of temporalizing space as "animating form".

Affected by the human since the dawn of the Industrial Revolution, as atmospheric chemist Paul Crutzen claimed in 2002, the planet entered a new geological epoch called the Anthropocene. The anthropos had overpowered nature in this period and the long-established axiomatic divides between humans and nature, living and non-living, global and local, were infringed. These binaries were also recognized as the basic tool in Khan's work on establishing new conceptual relationships with the space. In search of an alternative understanding of visual space, he is subverting the idea of stabilizing human life that characterizes the human-made. Driven by Heraclitian thesis that "man can never enter the same stream," he operates like a critical cartographer who explores the Anthropocene by charting shifts in the ways that humans move through, dwell in, and dream of space and place in a world where our grasp of visuality of space has been fundamentally shaken. Khan's choice is to capture and describe the major monuments of durability of the present world (The British Parliament, St. Paul's Cathedral, The London Bridge) through the dimension of its instability. The idea of the human artifice, once a symbol of durability and solidity, now enters the artistic language to become the subject of ephemerality, temporality and friability.

Moving along major contemporary issues, such as ecological instability, socially deviant posthumanism, global circulation of garbage and uncontrollable phenomena caused by work of natural forces, Khan's approach to the medium of photography embodies architecture as animated form of life, as both theme and medium, in light of the new forms of consumption, disposal, interaction, and the effects of contamination in the age of the Anthropocene.

In this context, Idris Khan's photographs are not so much about artistic image as they express desire to see the changing image of space in our experience of the everyday life. In negotiating the "epitomizing life" through his photographs, we read how the production of visual knowledge configures the expression for what is "alive" in photography, carried out in a moment-to-moment, repeated, concentrated, overlapped. Nevertheless, by bringing life to an inanimate form of a building, Khan's method discloses the opposite direction of his thought: the so-called search for "epitomizing life" in our living world is strongly related to predicting an apocalyptic scenario. Surpassing the vast natural catastrophes: tsunami, volcanic eruption or an earthquake, as natural and human induced causes inhabited uncanny silence after the devastation, life has only been saved in the binary meaning of Khan's animated form. This is recognized in the enigmatic effect of the form of a building. On one hand, the "epitomization of life" was only maintained in the materiality of the building that resists the trace of time. It is essentially reflected in the line expression of its bare structure. On the other hand, the "epitomization of the apocalypse" is expressed in forcing the truth of the catastrophe that we are moving to at the age of the Anthropocene. The image is distilled until it reveals some new truth. Lines in the foreground are replaced by their alternate appearances in the background, in the manner of manipulating elements like "fire" while "burning" through the layers of the visual display. While layering the image, parts of the photograph are blurred and disappear, but gradually a space and an image emerge which gather traces of overlapping over time.

Accordingly, a representation of time in the photography is attained through narrative/anti-narrative visual devices, repetition and a layering of images. By detecting a representation of time in the photography, Khan"s disintegration of composition can be related to Bergson"s understanding of painting as "thinking through time" and to Edgar Degas" pre-cinematic method of temporalizing space as "animating form". It can be traced in the painter"s pre-cinematic method with which the composition became close to "framing". By applying the technique of temporalizing space in a denaturalized way, Degas was a forerunner of the method of modern cinema. If, according to Bergson, "there are ways of thinking through time when observing the painting", in Degas" hands these methods staged the very medium of painting as transitory moving set of rules[1] to make it possible; and it goes in package with the instructions for viewing. His choice of repetitive study of the dance rehearsals is conducted to observe and analyze a subject that is structurally based on repetitive movements and reinvention.

1 Graw, I. and Lajer-Burcharth, E. (eds.). (2016). Painting Beyond Itself. The Medium in the Post-medium Condition. Berlin: Sternberg Press.
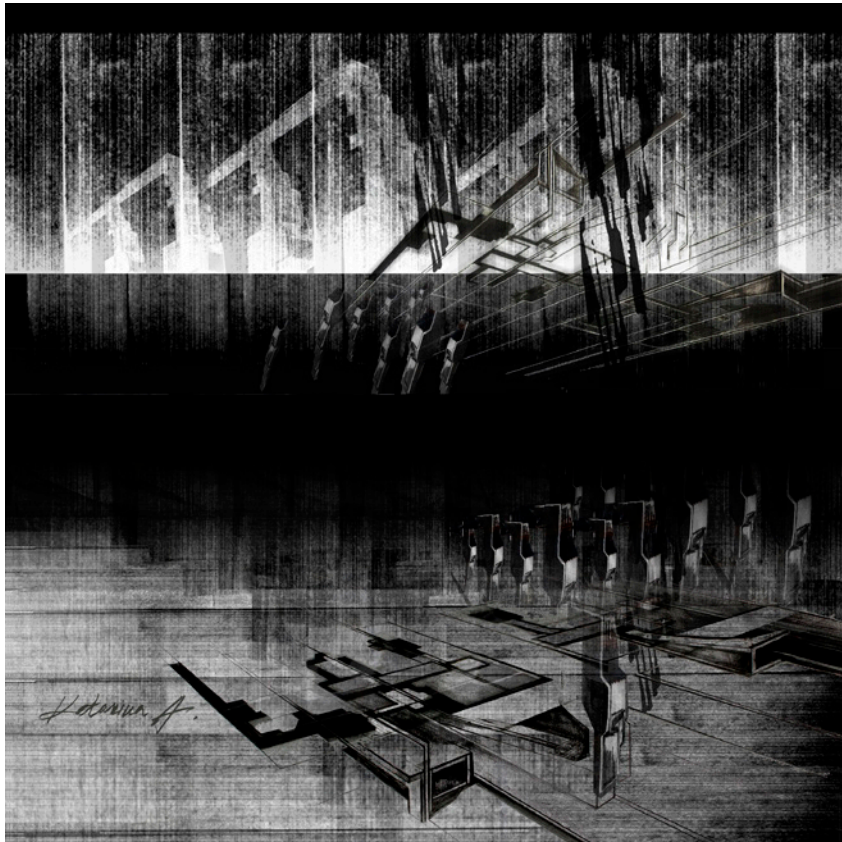
[Fig. 4]
KATARINA ANDJELKOVIC
Nikola Dobrovic, Serbian Military HQ (*The Generalštab building*), Belgrade 1963.
Photography by author, 2016

Repetition invokes a process-related way of painting-in-progress with endless new beginnings and overworking that point to the impossibility of its completion. Creating an ongoing process of constructing, revising, defining rules, which precede his painterly ''choreography'', could be compared with the dance rehearsal that happens before the public performance. Not least the topos of the rehearsal allowed Degas to visualize often long periods of time his compositions needed to be ''completed,'' or, to refer to Davis Joselit's and Isabelle Graw's conference papers, such modes of depicting the dance rehearsal can be seen as a way to store labor time. This raises the question of whether and how the timing of the ballet rehearsal can reveal a more functional than substance-oriented or even a conceptual idea of the medium of painting. This way, Degas brought together qualitatively different practices into the medium of painting to testify time as being a discovery of new opportunities. Likewise, the animated form of depicted architectural spaces in Khan's images testifies to the identification of the functional element of ''choreographing'' time in painting and photography. New age of the Anthropocene is seen as a process-related way of the changing experience of our reality. It is visually configured through inscribing changes in the repetitive process of manipulating photographs. By focusing on its temporal aspects where space is considered a journey instead of a destination, to confirm that the human artifice is not absolute, eternal, solid, Khan's artwork sees architecture as part of this processuality. His work, be it an implementation of new narratives or a stubborn exploitation of old ones, speaks of a fascination with the layers of photographic materiality that reveal some new meaning in lines of writing. By introducing these integrated spaces of change, the architecture becomes an agent that alleviates the current pressure of accelerated life adaptations and time scenarios. Perceiving, capturing and constructing reality in repetitive fashion in the binary game of life and apocalypse, Khan's photographs pay homage to Deleuze's skepticism regarding the ''survival'' of the time-image of cinema in the digital age. His concepts and representations seem to synchronize our nostalgia for visually reinventing architecture.

To test how the expression of the Anthropocene changes the experience of architectural space in our collective imagination, I performed an experiment in my native city of Belgrade. The project ''The Generalštab Building: Fragments of the visual image'' (figs. 2–3) explores the history of a building through a sequential visual representation. Dealing with the digital tools, as part of probing the possibilities of image creation, the project is searching for possibilities to expand the practice of photography. My research focuses on the representation of time in the case of the Generalštab building (Serbian Military HQ, architect Nikola Dobrović, 1963) during the NATO military operation against the federal Republic of Yugoslavia (1999). The ruined state of the building can be seen as a reminder of the past, once whole but now broken and exposed to further destruction. As an incomplete whole, the building has taken on both the connotations of the nostalgic past and the apocalyptic future.

The form of the building is set in action to reconstruct the image of the event in a process-related way. It is seen as a way to extend the practice of photography on creating of imaginary scenarios of the ruined building. I took particular shots to convey the layers of meaning in the image, simultaneously transcribing the disposition of the frames, the pictorial composition, and the movement within each cinematic sequence. The historical event of the bombing is reconstructed following the compression and prolongation of time, induced by the difference in repetition''[2]. The result are fictional scenarios of existing spaces devised for visually communicating multiple and overlapping dynamics of change in contemporary urban spaces after the ''Apocalypse'' (the event of the bombing, in this case).

To conclude, using Idris Khan's methods from his pre-cinematic scenario provided a new intellectual environment for rethinking the role that photographs may play in visually reinventing architecture in the age of the Anthropocene. In other words, to relate our human experience in architectural and artistic terms, we would insist to remain caught in an intellectual pattern that has recurred from Descartes to the poststructuralists. In that regard, the essay has demonstrated how Idris Khan's projects contest the cinematic worlds of Tom Gunning's phantasy metamorphosis using the animated image's potential to evoke a form of experience grounded in the living world. At least in Europe and the United States, at the turn of the century, the use of time-lapse photography to reveal the movements of plants, for example, was promoted and received as a wondrous special effect that brought nature to life, frame by frame, as in a stop-motion animated film[3]. The resemblances stem from an important overlap between the flow of time inscribed in Khan's photograph and the first animated forms emerged by the use of time-lapse photography. In that sense, Khan's critique of the Anthropocene, by digital manipulation of image, reveals the relation between humans and technologies to be one of mutual construction rather than domination, or in Esther Leslie's words, ''in animated nature, technology and magic are one''[4].

2 Deleuze, G. (1968). Différence et Répétition. Paris: Presse Universitaires de France.
3 Williamson, C. (2015). Hidden in Plain Sight: An Archaeology of Magic and the Cinema. New Brunswick: Rutgers University Press.
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Photocreation as a propeller to upcoming new urban and spatial utopias

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Abstract

From its invention to nowadays, the act of drawing regarding architecture, has mostly played the role of strictly describing spaces. The arrangement of rigorous lines in order to describe a space just as exact as it can be, so its outcome walks the closest to what was envisioned by the artist.

Thus, a parallel between the way the drawing, understood as a tool, sets the overly pragmatic frame within the production of space expresses itself today, and the contemporary paralysis regarding the hypothetical upcoming of new utopias.

Therefore, the essay proposes the architectural drawing, mainly through the photo creation technique, in other words the combination of photography with graphic edition, also as a possible tool to propel to a state of creative design process, establishing relations with the work of Rossi, Piranesi, De Chirico, the Archigram group and others, and highlights the necessity of upcoming new urban and spatial utopias to the constant development of the discipline, just as it may be observed throughout its history.

Keywords: utopia, photography, drawing, urban, theory

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Introduction

Taking a look at architectural history it is possible to realise that the most effervescent and developing periods of the discipline are mostly the ones in which architecture had opened itself to deal and think through the transformations society had to face and which by consequence, not always have been limited to the perfect drawn contour of its professional field. Since the simple decision of settling down on the territory rather than the nomad logic, or the pursue of expressing the divine instance through construction of diverse buildings that could hold rites, or even the advent of the automobile vehicle, those were examples of how architecture and the act of planning the territory have built the form of concrete expression, ideas, abstract values of society and society itself, though construction of the artificial habitat for mankind. Therefore, the most powerful experiences in architectural field happened in circumstances when the combination of these social transformation were capable of leading to the dawn of new utopias. The utopian mental state society acquires in these kind of periods works as the principle gear for cathartic creativity and concrete transformation of the fields of arts, architecture and even the whole structure of society, just as well as many other field of knowledge, standing crystal clear its impact and importance to architecture and urbanism but also to the whole development of human environment.

1. Invention and history of the drawing; Its role in the profession

In the contemporary scenario it can be a little hard to imagine architectural production disconnected from the act of drawing, however it was not always like this. Perhaps during the Santa Maria Del Fiore construction, in Florence, this notion had been observed for the first time, under responsibility of the architect Filippo Brunelleschi. The separation between conception and construction of the architectural object was something extremely determinative of architecture's course, and so would last until today. From this rupture on, the entire notion of construction planning was created, in other words the concept of design, taking the drawing as a tool. Thus the drawing resulted as a way of documenting that was supposed to record all relevant information regarding the construction of a building, that is, to fully represent in order to foresee its outcome and avoid inconvenient surprises or the necessity of making abrupt decisions in the construction site, a complete fracture between the ones who thinks or design, and the ones that make or build. The notion of design in architecture did delegate a new dimension of creativity freedom to architects, and so have let them conceive not only ideas of buildings or spaces but also complex social and urban utopias through artistic impulses, not necessarily obsessively aware of all essential pragmatic procedures required to its concrete construction.

This was indispensable to the creation of more innovative and bold urban topologies just as complex as society's demands, pushing forward the development not only in architecture and urbanism fields but also regarding the entire web of agents and knowledges that converge into the dimension of territory production.

However, it is important to realise that the drawing as a tool also have brought some limitations within itself, mainly about how to describe spaces, forms and complex architectural and territorial dynamics. Not always the tools or other available technologies did follow the pace of all complex ideas that were boiling in these artistic minded architects' heads, and so in a long-term timeframe much of the benefit acquired from the breakup between design and construction began to fade, and the rigour of the technique ended up leading architectural production to a state of vicious stagnation in which its development, nowadays, finds itself very decelerated.

Despite that, every now and then in temporal gaps, some architects and also some artists whose oeuvres were intimately linked to architecture were able to display absolutely provocative and even disturbing perspectives in the horizon and so, in that sense, made successful efforts towards awakening the discipline from its lethargy, stimulating the dawn of new utopias that would contribute to rewrite or draw the variety of possible futures of architectural and urbanistic agendas.

This is the case of some memorable architects such as Le Corbusier, Ludwig Hilberseimer, Aldo Rossi, the Archigram team and artists such as Giorgio de Chirico and Piranesi for example.

The social/urban/infrastructural/architectural utopias of Le Corbusier and Hilberseimer speak to us through their very fertile drawings which although are not entirely clear do find a way out of its confusing mystic vibe, to synthesise and inform all their brainstorming process and anxieties through the visual dimension, that in this case are capable of unleashing cathartic reactions in its interlocutors in a way that is not rationally intelligible yet due to the dimension of sentiment and the incompleteness. There is in their work a clear desire of a society whose concrete form is to innovatively complex that intrigues us about what would be the means to achieve it. It is not only about the transformation or reformulation of architecture and urban morphology, but the way of thinking of society, by consequence its form and everything that comes along with it.

When it comes to Rossi and de Chirico, for example, their works share the same palette tones in some way. Both pieces of work are playful of some subtle distortion of reality, in which they paint their urban artifacts of melancholic and nostalgic nuances, communicating the state of anxiety and conflict between tradition and innovation in which these two Italian men found themselves within modernist period, avant-garde movement whose ethical agenda did severely break up with the notion of tradition, mostly in de Chirico's time, and alongside with that did displace all certainties and canons not only in architectural and artistic but also in social realm, and afterwards did fail mainly in post-war first decades, what had a huge contribution on the melancholy and nostalgia toned Rossi's work. Thus, both powerful oeuvres focused their efforts onto provoking a revision of the way of thinking regarding cities pre-existences, their history and iconography, what ends up recovering the meaning of urban memory in order to design new artificial topologies.

It is also possible to observe the utopian potency in Archigram team's collages, in what is evident the aspiration for movement and form freedom alongside with the profusion of uncertainties and anxieties about the impacts a society endowed with extremely advanced technology and a fast paced lifestyle could have over architecture and urbanism in post-war era.

2. Double dimension of image

It is important to recognise the existence of two parallel dimensions through one can categorise an image, in these cases: the representation and the expression. The dimension of representation consists of the pragmatic and scientific function of descriptively communicate an information just as objectively as possible and therefore, being in charge of the completeness of information the drawing has the capacity to provide and control. There is a documentary commitment, delegated to the representative drawing, of transmitting the information just as exact as possible so that the construction of the object, regardless its scale, walks the closest to its planning.

When it comes to the dimension of expression the drawing does not have the responsibility to inform anything exactly or scientifically but yet to provoke the individual and subjective interpretation of its interlocutor. Only the fertile incompleteness of an image it is possible to populate one's imagination of what is or may be new, because only through the tension before the unknown can the sublime potency capable of stimulating the cathartic effect of formulation a new utopia emerge. These two concepts, one being the drawing as a scientific tool and the other as an artistic impulse, are extremely important to acknowledge how the act of drawing has impact on architectural and urban planning practices and how certain habits of practice can also affect the act of drawing back, in other words how this simple act is firmly related to the form of society, at a bigger scale.

3. Contemporary condition of architecture and the absence of utopia

The contemporary circumstance of architecture and urbanism is run through widely diverse and diffuse issues, what tends to be a specifically complex scenario in which it can be hard to emerge a new, central and suitable for everyone utopia. In a society that is more polarised and populated with non–linear micro–dynamics and logics each day that passes, today it is, by consequence, possible to observe the decrease of public realm direct involvement in the transformations of urban environments' features, leaving this responsibility mostly to private initiative, either in full or partial and hybrid regimes, a phenomena already observed and developed in the last decades. This modality does allow that the city, understood mainly as form but also as phenomena, to be manipulated by sectors whose interests lie in other fields of knowledge, such as economics, and so let the aspects of territory o be measured by numbers, quantities and a absolute and pragmatic rationality , what is extremely harmful to the quality of public spaces we inhabit.

Alongside with that, the gradual sedimentation of the meaning of drawing as a merely representative tool, that can be observed from the second half of last century until now, was a determinant factor of the process towards architecture becoming a repetitive and mechanical media but also to disassemble architects class and keep them from their most powerful weapon: imagination. With no room left for artistic expression it condemns the meaning of the strong built agendas of past century to fade away in a dark and humid memories buried underground.

This contemporary scenario contributes to the construction of spaces, buildings and cities as products of merely rational and logical operations, financial asset and therefore the drawing that once meant freedom for the creative conceptual process for the architect today does bind to notions and objectives just as mechanical, or even more, than the construction of these buildings. It all together helps to create a process of alienation that generates a blindfolded field in which is hard to think and even look outside of the box.

It is due to the fact that contemporary life happens in a rhythm even more accelerated than what was ever expected by all past thinkers to be and this is the reason why people cannot afford the time to think through and reformulate these obsessively pragmatic and technocratic canons.

4. Photocreation as a propeller

In contrast with the unstoppable modernisation process of society and its technologies, it is also possible to observe the consequent increasing access to technological devices such as cameras, mobile phones, tablets, laptop computers and to the internet. This transformation has led us through a path of increasing volume of visual documentation regarding our cities and their architectures to the point where we are now, where this is abundant and under reach of most social layers via many virtual platforms and social networks. In this new virtual context, together with the development of increasingly intelligent and efficient software, there is a new possibility of graphic expression that carries within itself what can be a portal of access to a utopian dimension pertinent to our time, the photocreation technique. The technique consists of an updated version of the collage, adapted to the digital reality and enhanced by new attributes of the image.

[Fig. 1]
KLAUSS BORGES
Dystopian Porto
photocreation by the author, 2019

This is the combination of capturing images that serve as a base, through photography – which is also expanded by the use of drones – and the subsequent manipulation of these photographs through software specialized in image editing. The ease of photographic capture, search in websites and the availability of an arsenal of effects and commands capable of transforming an image makes this technique the most updated and powerful version that the old collage has ever achieved. Its features begin to be appear nowadays mainly through virtual platforms and other social networks, in which it is already possible to observe a certain desire to express new spatial and social aspirations of cities and their architectures, through images whose priorities do not appear among the completeness of information or compliance with the discipline's canons. The effervescence of this movement emerges in clear response to the supremacy of the photorealistic spatial representation that has led the front line of space production since the advent of digital modeling and rendering software. This phenomenon allows us to observe a hypothesis of appropriation of the concepts of representation and expression for digital media, in which the rigidity of the manipulation and the commitment to the reality of digital modeling software and renderers are a direct result of the desire to represent an information previously conceived and controlled about an object, while the artistic fluidity of photography coupled with its manipulation quite artisanal, although in a digital interface, configure the desire of expression of emotion, an incompleteness that is able to populate the imagination precisely by the absence control over it.

In addition to the offer of new features that are updating the possibilities of the collage tool, this technique carries with it another aspect that is extremely relevant in order to create fertile ground for the reflections on architecture and urbanism these days. When observing a global transition from the origin of the resources for infrastructure investment in the urban space from the public sphere to the private sector, it is possible to understand in the economic sphere the decay of more extensive models of urbanization as it was possible to observe during the development of utopia modernist.

The weakening of the role of the state in the infrastructural construction of the city combined with the strong criticism elaborated in the postmodern movement to the modernist indifference with respect to the context, collaborate for a new culture of urban thought that finds value in the pre-existences of the territory and seeks to potentialise its virtues through interventions attentive to these qualities. It is in this context that perhaps the most relevant aspect about the photocreation tool is able to express itself, since the premise of the technique consists in the editing of a photograph of something concrete, which captures a frame of reality, not an abstract drawing in a blank paper.

The fact that the technique is absolutely dependent on a photograph that captures some fragment of a concrete reality, conditions that its result, however avant-garde and provocative it may be, is the product of an overlap of an idea about that object captured by the lens, either be it a building, the public space or the city. Therefore, photocreation presents itself as a powerful technique for expressing urban, architectural, artistic, and even contemporary political thinking by combining a new set of technological facilities with a form of work that conditions the format of reflections to the pre-existences of cities and societies. This aspect, which consequently is consonant with the contemporary tendency of thought about the production of space and territory brings to the horizon the possibility of exploring a utopian dimension that is compatible with this new agenda.

[Fig. 2]
KLAUSS BORGES
Dystopian Porto
photocreation by the author, 2019

Conclusion

It is of crucial importance that one can clearly see the direct effect that visual production in architecture and urbanism has on the materialization of these spaces and, on the other hand, to what extent the spaces that are being constructed are responsible for feeding this form of strictly pragmatic visual documentation. This combination contributes to the apathetic scene of rumination of urban and architectural solutions investigated in the not so distant past and, above all, that do not even serve us anymore.

It is this lack of an ethical agenda that serves the contemporary context, obviously allied to a certain engaging of the gears between the agents of the production of space, that prevents the phenomenon of the city, the architectures of its public spaces and buildings, to progress. In addition, through the power of drawing, capable of containing and expressing a seminal idea, it is possible to contribute to the genesis of the cathartic process of this transformation, promoting reflection and posteriorly transformation of the structures of thought and territorial management, as it has always been along of all the history of architecture and urbanism.

In this way, the photocreation technique presents itself as a potent and pertinent tool due to its enormous capacity to rethink the limits of the disciplines that govern man's artificial habitat production, and for this reason it should be more carefully investigated and encouraged. However, other visual and artistic exploration techniques can and should also be encouraged, as well as new technological possibilities that allow greater interaction with space in its three–dimensional nature, and consequently, its manipulation.

For independent of the separation between digital and analogic media, both deal with the virtual reality of a projected and not concrete world. One only has to take care that the possibilities arising from the other techniques do not disperse in diffuse artistic pleasures only to promote the reinvention of the drawing itself and are oriented in a direction capable of transforming the discipline of architecture into its true dimension, space.

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Ringroad (Houston), 2005: The Construction of an Image

by Bas Princen (Invited Author)

"Our eyes convey to us a surface image of things around us, and the mind processes the viewed objects into ideas and creates an inner world that we interpret in the most varied of ways."[1]

Travel

A few days after hurricane Rita in 2005, I drove east of Houston, anxious to see the effects of this force of nature on the landscape through which we had travelled a few months earlier. I imagined emptiness, void and ruin, but the fragility of the landscape was only exposed by the debris of human interventions – upturned electricity polls, collapsed trailers, car parts and bent corrugated steel panels. The landscape itself was not really affected – it looked the same as I had seen it before; quiet and resilient. It had become a backdrop for the scattered debris.

When I see the image that I made later that day, nothing of this comes to mind. The image of the golden office block on the ringroad at the periphery of Houston has absorbed new references and new meanings. It has become abstracted, losing any relation to the place and time of its making, and relating now instead to other images made before and after.

The Sequence (Landscape and Architecture in an Image)

The chronological sequence represented in this book comprises a series of images in loose dialogue with each other. The sequence was made in 2005 and concentrated on the architecture and man–made landscape of the "American West". I started out photographing the man–made landscape of the Netherlands, during studies of architecture and design for public space, using photography as a way to "make space". Dutch landscape is compact, controlled and fully designed; the architecture of the Dutch landscape resembles the architecture of buildings; Dutch landscape is itself a designed object. By contrast, the American landscape is experienced through its great scale, openness, and a certain wilderness. There is less control and more redundancy, even abandonment and desolation are allowed to surface and consume territory as part of an economic process. In its default state American landscape is not designed – it is not "architecture" – it is "nature", or at least perceived as such.

Historically, there have been interesting depictions of American landscape and, travelling west in 2005, many of these were in my mind. The birth of photography coincided with the conquest of the American landscape, the frontier. The American landscape was "discovered",

1 August Sander, "Photography as a Universal Language", a lecture for WDR radio on Sunday 12 April 1931.

mapped, measured and rationalised through photographs; the myth of the American frontier is photography-based. In turn, photography itself was defined as a rational medium of scientific, documentary work, through this first portrayal of American landscape.

Later different kinds of images, bold photo-based collages of utopian architectural projects were used to show visions of the American landscape. Buckminster Fuller's Tetrahedron City, Superstudio's Continuous Monument or Constant Nieuwenhuys' New Babylon present vast hybrid environments spanning the planet, where gigantic futuristic structures coexist in harmony with the landscape. These collages are interesting as landscape representations because they show landscape as an instrumental part of the projects; the landscape is as important as the architectural objects placed in it.

Contrary to these totalising visions, land artists developed their own image for the American landscape, to show a new vocabulary of landscape interventions. Rather than wanting to conquer its great scale, they were making a place within the landscape, with comparatively small and precise in situ interventions like Robert Smithson's Spiral Jetty and Michael Heizer's Double Negative. These projects, or actions, in remote places are essentially made known through photographs, rather than through direct encounter with the work of art. Land art is more an image and an idea, than a place or an object.

The image and the imagery of the American landscape also extends into built architecture. A whole generation of architects, including Frank Lloyd Wright, Richard Neutra, Rudolf Schindler, Charles and Ray Eames, and Philip Johnson used the idea of the frontier to create new architecture for new ways of living.

The sequence in this book starts with an image of the derelict "Union Tank Car Dome" built in 1958 by Buckminster Fuller near Baton Rouge, a kind of materialised leftover of utopian thinking (the idea of the human controlled biosphere), shown as a solitary object in the landscape. After the dome, I photographed other sites of experimental projects, for example the ruin of Llano Del Rio at the edge of the Mojave Desert where, in the 1920s, colonists tried to build a commune on the principles of "equal ownership, equal wage, and equal social opportunities". Ideas of realised and failed experiments recur in the sequence.

A second theme concerns the ambiguity between the natural and the man-made landscape. Several photographs depict the water infrastructures in California (at the time all of the reservoirs were empty; one looked like Robert Smithson's Asphalt Rundown). Here, for the first time, I began attempting to photograph the tension between the present and the future in such landscapes. In these images it is hard, or even impossible, to discern whether the landscape is in the process of construction or destruction, if it is being built or becoming a ruin.

BAS PRINCEN
"The Construction of an Image' Bas Princen, 2016, AA Publishers

BAS PRINCEN
Mississippi Delta Outskirt (Train Depot), 2005

Similar ambiguity between an architectural object and the landscape whose boundaries are unclear or under tension is something I also tried to work with. In the Superior Court image, the building can be imagined as an endless structure in the landscape, echoing The Continuous Monument. The Hour of Power is an image of the Crystal Cathedral, a televised church building designed by Philip Johnson, which in reality looks like a closed office block from the outside, but from the inside is a transparent void with a congregation space and a TV studio. It is a veritable boîte à miracle as proposed by Corbusier, a piece of architecture which owes its infinite potential to technology, in exchange for the ultimate denial of the landscape in which it exists. I photographed it as a kind of hyper-collage, an architecture of pure techno-devices, contained inside a gridded mirror-glass volume, potentially endless. From the first to the last image, the sequence steadily grows more complex visually and thematically. The images interfere with each other, as if they begin to layer on top of one another, adding and reusing elements from the images before.

Ringroad, the last in the sequence, is an image of a generic office block on a generic site on the edge of Houston. The image contains elements of images made before, it is also a "miracle box' of transparency, mirroring an uninterrupted horizon. Elements of a banal urban periphery are transformed – non-architecture is shown as architecture, nonlandscape as landscape – they are turned into a potential, a project. The tension between the object and the landscape is made explicit, but also in some way resolved. In the image the architectural object and the landscape come together and unite into one.

The Mirror, the Double

You travel to see new things but, paradoxically, you see them only because in them you recognise something you have known before. The eye travels from image to image. One image may be in the mind's eye, an image seen or made before and stored in your memory (perhaps a reference); the other is there to be seen in front of you. A remembered image leads you to see, or rather to perceive, a new image. Only through memory can a new image be perceived and recognised. The moment when a thought and reality converge is the moment you stop and start looking for the image.

The camera introduces a set of transformations into the process of seeing; most importantly, it frames, decontextualises, abstracts, measures and records. The view camera I was using at the time would also literally mirror the scene in front of me. The reality doubles, it is inverted and projected as an upside down image on a gridded sheet of ground glass. The image travels through an empty box-like space – a small room – before being captured in negative; the camera as a space capturing space.

On the ground glass you see the image for the first time without its context and can understand more clearly why your eye has stopped on that particular scene; the camera shows you the potential of the image outside its reality. An idea can take shape inside the camera, and it can take several photographs over a long period of time to refine it, to make it recognisable.

Four months after seeing Fuller's dome in the industrial outskirts next to the Mississippi, I stand on an empty parking lot. In front of me is an office building, a highway and some roadside diners. I see that the image hovering – inverted upside down and projected over the grid of the ground glass – is a floating gridded cube cut by a horizon. The two grids perfectly overlap, but the image and the reality have hardly anything in common anymore; the image already has its own reality.

Archive of Images (References)

I work with images at every step; from the first idea to a finished photograph; I look for its references, its predecessors. Over the years, I have made several A5 booklets consisting of series of collected reference images – scenes of landscape and architecture – sometimes famous, sometimes completely unknown, or already long forgotten. These reference images can all be found as digital copies on the internet, to be copied endlessly. The booklets are between 24 and 32 pages long, and the web images are low in resolution and can't be reproduced any larger than 6 Å~ 9 cm. The booklets are handmade; they can be changed quickly and reprinted on standard A4 sheets. These simple booklets direct my view. They can work, for example, as early maquettes for new books I'm making. They can act as sketches of certain themes and they can set possible sequences of photographs where the references are used as placeholders for the photographs that still have to be taken. These maquettes are also made to test the possible dialogues and formal arrangements of the future photographs or to make it possible to compress compositions and subjects taken from several reference images into a new photograph. The booklets are not intended to be shown; when the work is finished, the booklet is obsolete.

The booklet reprinted here was made in 2016 during the process of conceptualising this book. It is composed of images collected in 2005 and other references that later resonated with the photographs in the sequence. This work showed that for Ringroad multiple readings are possible.

For example there are links with the modernist ideas of the continuous ground and the incorporation of landscape into a building, and links with artworks that explore man's attempt to recreate or contain nature that may look like "environments' set inside boxes.

Because of the resonance with the camera obscura in the history of photography I now realise that the camera and the image of a transparent grid building are both viewing devices.

An Image in a World of Images

The only way I can think of defining a ''good image' is as one that connects itself to some earlier images, and others made afterwards. It is an image that becomes part of our world of countless images and depictions, and can find a place there. This is how an image is constructed; not at the moment of its making but through the way it accumulates meaning over time by relating to other images and ideas. In that sense, an image is always a construct. I think that a photographer generally cannot direct the life or use of an image after it has been finished. Ringroad has never been a document of a place, but it became a capsule of thoughts and ideas and other images have started to resonate with it.

When Only the Image is Left

We found the rusting yellow ''Union Tank Car Dome' by Buckminster Fuller in the middle of nowhere at the outskirts of Baton Rouge in April 2005. I later found out that the dome was bulldozed by its owner on Thanksgiving Day 2007, a few weeks before its 50th anniversary — an event that would have automatically made it eligible for heritage protection in the US. This gesture of destruction eliminated not only an exceptional architectural object but also its value as a realised experiment. Annihilated as a piece of reality, the experiment now returns again to imagination and to an image.

Inspired by the ruins of Mayan temples, Frank Lloyd Wright's Ennis House was severely damaged in the earthquakes of 1989 and 1994, and eroded by time and rainfall. When I saw it in 2005, it was itself a ruin which mirrored its inspiration more closely than desired. In 2007, the house was reconstructed, not only for architectural value but also for its memorable role in film history as a classic Hollywood set piece. The house was eventually returned to its pristine 1924 image; time was not allowed to interfere with the monument.

It is unclear if the photographs I made eleven years ago are valuable as fictions or documents or both. It is an interesting reversal that the images I had intended and photographed as ideas, as projects, are now, with time, also becoming relevant as documents. The golden building is no longer gold. It has been updated and reclad in new silver glass, perhaps more energy efficient. A student told me that he was sure the building had never been gold and it was I who had coloured the glass digitally. Time in photography preserves a moment, but it also creates a fiction, a myth, a story.
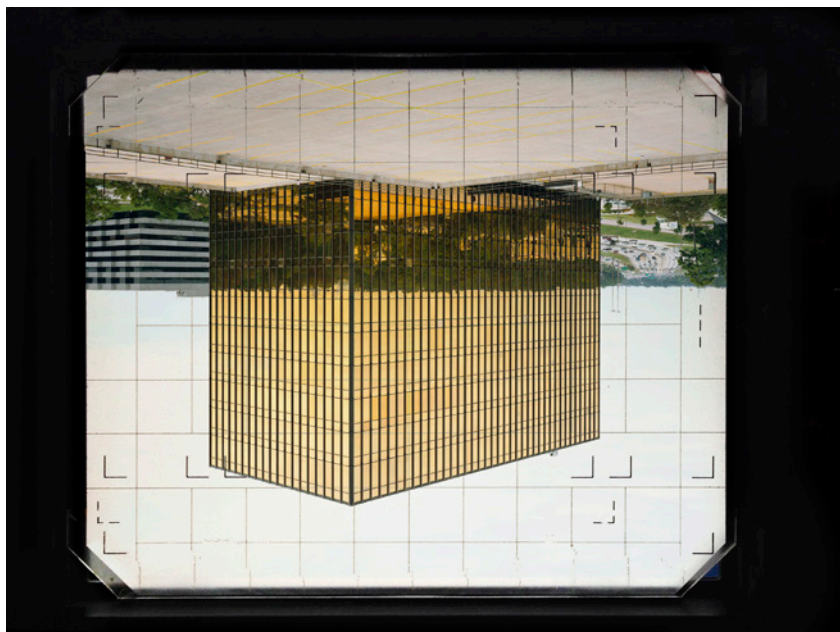

BAS PRINCEN
Ennis House, 2005

BAS PRINCEN
Reproduction of a A4 referencebooklet.

BAS PRINCEN
Superior Court, 2005

BAS PRINCEN
Ringroad (Houston), 2005

Re-framing the Public Space: Relations between Architecture and Photography

by Iñaki Bergera

As stated in the Call for Papers of this second panel of the conference, the session sought to fully tackle the core of the relationship between architecture and photography in its irrefutable urban context. The general approach to confront these thoughts would surely have to do with the perceptive and the phenomenological, that is, with the individual and social implications of the visual experience of architecture in the urban context. Likewise, the link between architecture and the city through its visual taxonomy could be detached from the ground —and therefore of experimental and sensory condition— and moved to an interactive virtual map. The image of the architecture in the city can also be read and used methodologically from the abstraction that confers its digital mapping.

The first of the selected papers, "Clareira: Towards a phenomenological perspective in the representation of architectural space", represents an exceptional and paradigmatic case study of this new sensibility that gives the photographer an authentic mediating role between the urban space and the use made of it by its users. The interest of this particular work is the value attached to photography as a research tool. An investigation that is and should be open and communicative. Photography is thus enriched with its pedagogical dimension, with an invitation to refine the perceptual gaze. The user lives and uses a space —the Trindade subway station in Porto, by Eduardo Souto de Moura— but is sometimes unable to internalize and visualize his or her phenomenological experience, even atmospheric, we could say. The opportunity to move from the objective values to the subjective readings of the urban and architectural space through photography is surely one of the most enriching contributions of this rigorous project to the general debate of the congress.

The second presentation thrives in some way in these same assumptions but radically qualified by the ideological, cultural and religious nature of its context. "Behavioral mapping of Abu Dhabi's public spaces: Urban research photography and cultural clashes" delves into an unprecedented visual exploration about the nature of public space in one of the most representative cities of urban expansion in the Middle East. What is taken for granted in Western culture, here is a conquest: the barriers between the public and the private, the personal and the collective, are constructed and broken down by the force of use. That is why this experience is somehow an applied research. The design of these new urban spaces is faced from the absence of referents

and context, without memory and identity. The verification of its use through photography gives it a safe conduct of viability or, on the contrary, inefficiency. The city is mapped to detect those areas of collective opportunity — the better the more flexible and less functionally regulated — superimposing the reality of an urban use marked by the sociological tensions that concur in this amalgam of collective identities.

Finally, on a higher stage of this will to visually mapping the city, the experience of ''Atlas Interactive. Visual register of urban architecture in Latin America'', introduces an ambitious and exemplary documentary and research practice on the support of digital platforms. From the moment in which the territory and the city can be explored and navigated through Google Maps, our visual sensitivity is able to internalize the recognition of the architectural elements and the public space that shape the city. We fly over the territory full of metadata in order to geolocate and descend by overlapping different systems of visual and photographic representation to the concrete information of an architectural or urban element. The photographic archives dust their memory ballasts and are updated by the immediacy and universality of their public access inviting then to some short of discernment.

Clareira: Towards a phenomenological perspective in the representation of architectural space

Ana Miriam, Fátima Pombo, José Carneiro

Abstract

This paper presents the results of a photography based research project on the representation of architectural space. From a phenomenological perspective, the investigation aimed to find a visual approach that would contribute to the representation of architectural space as a place for experience. Trindade subway station, by architect Eduardo Souto de Moura, was chosen as a case study, functioning as a laboratory for the experimentation of visual strategies that emphasize the physical presence and sensorial perception of the photographer, as well as the presences of users.

Keywords: photography, architecture, experience, subjectivity, presence

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Introduction

This paper presents a photography based research on the representation of architectural space, taking Trindade subway station, in the city of Porto, as a case study. Taking a phenomenological perspective, its main objective was to investigate and experiment on photography's possibilities, as a tool to approach and communicate the experience of architectural space. Considering that images are increasingly consumed as substitutes for the buildings they represent, the project investigates ways in which they may act as mediators of experience – eventually inviting physical presence – and not as mere symbols. Can they go beyond conceptual representation, triggering sensorial memory and exploring deeper connections to spaces, even when they have never been visited by the viewers? Departing from approaches centered on the expression of architectural concepts and ideas, the research delves into the material existence of buildings over time and how their spaces are used and experienced. This positioning stems from the acknowledgment that such approaches are currently scarce[1] and that they can benefit users as well as architectural practice. On a formal level, the project seeks to move away from the legacy of photographic objectivity, by assuming a purposefully subjective perspective.

1.1 Objectivity and subjectivity in photographic representations of architectural space

The debate between objective and subjective approaches has been present in photographic practice and theory from its very beginning[2]. Moving beyond long dismissed issues of legitimacy, the significant influence of objective perspectives and the dominance of what came to be known as the cool school movement in contemporary photography has been largely acknowledged[3]. This is particularly true for photographic practices that address issues of space, landscape, architecture and urban environments. At the onset of modernism, when architectural photography as a genre reached a point of consolidation[4], architecture's emphasis on function and rationality met the emergence of a new photographic approach in which the concern for objectivity, dictated formal abstraction and developed a "dispassionate, sharply precise style"[5]. Authors such as August Sander, Werner Mantz, and Renger Patzsch, initiated a tradition of objectivity, reclaiming a certain form of realism, grounded on sharpness and tonal detail, as the true nature of the photographic medium[6].

Their legacy, acknowledged by such influent figures as Bernt and Hilla Becher, has crossed generations. The two photographers had a fundamental role in the resurgence and continuity of photographic objectivity, not only by taking it to a radical level, through the development of a very precise capture and display method but also by influencing a generation of students, which came to be known as the Düsseldorf School. The visual grammar developed by this movement has acquired a significant degree of dominance in contemporary photography[7].

In this tradition, emptied spaces, elevated perspectives, overall sharpness, and even lighting, have performed what Cánovas described as an "aesthetic and affective voiding"[8]. Besides the disappearance of the human figure, it is the suppression of the observing subject that this strategy pursues, as if concealing the photographer's position would leave us before the object only. In the words of David Campany: "the appearance of the subject matter demanded a disappearance of the author"[9]. Nevertheless, this disappearance seems to concern only the subject's body. In a purely conceptual process, the subject–author — now bodiless — finally imposes himself on reality, by means of a concept.

As claims of objectivity have been challenged and the real itself was questioned, formal manifestations of these concepts subsist and are often mere perceptive and representational habits, using a very well tested visual grammar. When it comes to representations of architecture and urban environments, this formula often produces detached images that place us as disembodied observers of crystallized, contextless objects and are evocative of concepts, more than actual environments. Contemporary arguments for an architectural design that places embodied experience at the core of its concerns[10] ask for approaches that can provide insights into the experience of space, namely that of its users[11].

Let us then turn to a different and scarcer legacy, that of photographers who have explored the uses of space and their subjective experience. Such approaches can be found throughout photography's history, from Edwin Smith and Eric de Maré who were, in their time, "at odds with the mainstream"[12]; to John Donat who advocated for an approach of architecture as a social space; or Guido Guidi, whose photography has been described as a "healthy antidote to Düsseldorf's cold objectivity"[13].

1 Elwall, R. (2004). Building with Light – The International History of Architectural Photography. Merrel Publishers.

2 Lechowicz, L. (2000). Objectivity and subjectivity in photography: a few theoretical and historical remarks. Format,(4), 2,3.

3 Badger, G., & Parr, M. (2006). The Photobook: A History, Vol.2. London: Phaidon.

4 Higgott, A., & Wray, T. (2012). Camera Constructs: Phtography, Architecture and the Modern City. Ashgate Publishing, Ltd.

5 Elwall, R. (2004). Building with Light – The International History of Architectural Photography. Merrel Publishers p.120.

6 Phillips, C. (ed.) (1989) Photography in the modern era: European documents and critical writings, 1913 – 1940. New York: The Metropolitan Museum of Art / Aperture.

7 Stimson, B. (2004). The Photographic Comportment of Bernd and Hilla Becher. In Photography and the Limits of the Document. London: Tate Publishing. Retrieved from https://www.tate.org.uk/research/publications/tate-papers/01/photographic-comportment-of-bernd-and-hilla-becher.

8 Cánovas. C (2015) Cercania y distancia, presencia y ausencia. In I. Bergera (Ed.), Sobre Fotogra y Arquitetura. Ediciones Asimétricas.

9 Campany, D. (2003). Art and Photography. New York: Phaidon.

10 Böhme, G. (1993). Atmosphere as the fundamental concept of a new aesthetics. Thesis Eleven, 36(1), 113–126. https://doi.org/10.1177/072551369303600107.
Pallasmaa, J. (2005). The Eyes of the Skin: Architecture and the Senses. John Wiley & Sons Inc.
Zumthor, P. (2006). Atmospheres: Achitectural Environments – Surrounding Objects. Birkhäuser Architecture.

11 Elwall, R. (2004). Building with Light – The International History of Architectural Photography. Merrel Publishers.

12 Elwall, R. (2004). Building with Light – The International History of Architectural Photography. Merrel Publishers.

13 Badger, G., & Parr, M. (2006). The Photobook: A History, Vol.2. London: Phaidon.

Contemporary photographers such as Rut Blees Luxemburg and Guy Tillim have explored sensorial suggestions and depictions of movement, of human presence and its traces, achieving a sense of the real that goes beyond the imitation of vision. While observing how space is appropriated by people and transformed by time and use, their images produce a sense of immersion and bodily presence, providing relevant testimonies and interpretations, regarding reflection on the use and experience of architectural space[14].

Interestingly, another German school provided a counterpoint to the austere approach to which German photography is most often associated. In the 1970s and 80s, the Essen School developed a very distinct practice and understanding of photography: purposefully subjective, poetical and highly sensorial. Photographers such as Michael Schmidt, Volker Heinze, and Gosbert Adler have explored spaces of intersection between subject and object, researching photographic aesthetics where spontaneity and sensorial perception play a central role. Instead of observing from a distance, they engage with the environments they explore, assuming to be part of them[15].

Referring to Schmidt's project Waffenruhe, Ute Eskildsen[16] summarizes this approach to reality, saying that "Schmidt was able to translate photographically respect for perceptible reality — directed towards people — via the experiment of emphasizing subjective perception, without regard to exact description."

As used-up formulas prove themselves inadequate to address contemporary concerns for the humanization of urban space, the work of these photographers becomes the object of interest and revalorization. Their legacy's discrete continuity, through photographers and teachers like Joachim Brohm and Heidi Specker, has provided younger generations with a favorable ground in which to continue the exploration of photographic subjectivity, finding new approaches for contemporary issues.

1.2 Architecture and presence

Peter Zumthor's Atmospheres[17] provided this research with its most important theoretical reference. In the first chapter, two photographs by G. E. Kidder Smith and Hans Baumgartner, are presented as a personal reminder of the architect's aims for his own work. He asks himself: "How could I design something like the room in that photograph?" "Can I achieve this as an architect – an atmosphere like that, its intensity, its mood?".

14 Rebelo, A. M., & Pombo, F. (2018). Photography and Designed Space : A Shift in Perspective. In O. Moret (Ed.), Back to the Future. The Future in the Past (pp. 559–563). Barcelona: Universidad de Barcelona.

15 Mandanici, S. (2017). A different kind of protest. Aperture, 53(12), 34–36. Retrieved from https://aperture.org/blog/different-kind-protest-schmidt/.

16 Esksilden, U. (1995). In Passionate Conflict Between Representation and Presentation. In Fotografien Seit 1965. Retrieved from http://nordenhake.com/content/2-artists/39-michael- schmidt/1995_ute-eskildsen-eng.pd, pp.16–23.
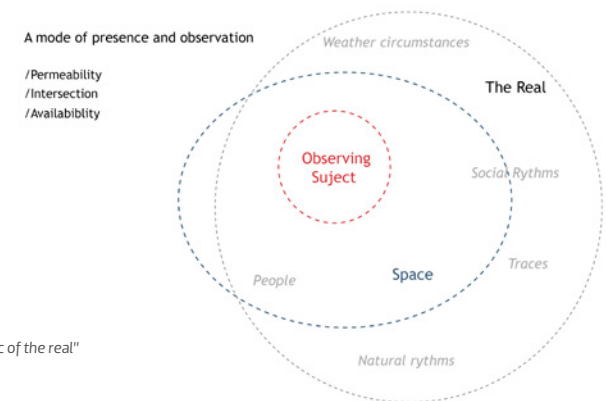
17 Zumthor, P. (2006). Atmospheres: Achitectural Environments - Surrounding Objects. Birkhäuser Architecture, p.11, 19 .

From the perspective of this investigation, an inversion of this last question finds particular relevance: how can photography communicate the atmosphere of designed spaces? Zumthor's account of the concept of atmosphere was key to our field research, for it reveals a mode of observing the real that is very suggestive in photographic terms. In a passage later in Atmospheres, he describes a scene he observes from a particular viewpoint, on a holiday, emphasizing the interaction between all of its elements. These elements are not only visual: there is sound, there is temperature, there are haptic sensations. The autonomy of each element, including Zumthor himself, their interaction and the configurations arising from that interaction, are what he calls "the magic of the real".

Zumthor gives clear indications about his position in space in relation to what surrounds him, as well as temporal references, underlining the momentary character of the "magic of the real". This concept is perceived as having a major role in the emergence of atmospheres.

In directing his attention to external elements, Zumthor does not suppress himself from the scene but rather participates in it, as a multi-sensory being. This positioning is particularly interesting when contrasted with objective stances that by means of distance and detachment, seek to suppress the observing subject, in order to have access to the "true" characteristics of things. It suggests a way of approaching the real from a phenomenological point of view.

The diagram below (fig.1) represents this mode presence and observation, inspired by Zumthor's description, as applied to our fieldwork. When approaching the research territory, we aimed for a state of permeability to the space around us, as well as to the external elements that change its atmosphere, such as human presence, weather circumstances, natural and social rhythms, and traces of past actions or events, that transform the building's surface for variable periods of time. The images seek to evoke intersections between these three elements.

A mode of presence and observation

/Permeability
/Intersection
/Availabiblity

Weather circumstances

The Real

Observing Suject

Social Rythms

People

Space

Traces

Natural rythms

[Fig. 1]
Research diagram: "The Magic of the real"
by Ana Miriam Rebelo

Also relevant to the research, was Gernot Böhme's[18] understanding of the concept of atmosphere, especially for his considerations on its intermediate nature, between subject and object. Converging with Zumthor's thought, he equally stresses the importance of people, of things and their interactions with space in the emergence of atmospheres, which "are spaces insofar as they are "tinctured" through the presence of things, of persons or environmental constellations".

The philosopher speaks of atmosphere as a "mindful physical presence in space"[19]. It was something of this kind that we aimed to find in our territory, in an attempt to work towards some degree of liberation from "the subject–object dichotomy"[20].

2.1 Fieldwork

As a practice–based investigation, despite the crucial role played by bibliographic and iconic research, it is in the domain of photographic practice that its main contribution is proposed. Printed object Clareira is the outcome of the experimentation process led in the field, where its findings are visually formulated.

Approaching our territory, Trindade subway station, by architect Eduardo Souto de Moura, the aim was to examine our experience of that environment, from an inclusive perspective. This means being attentive to our perception and sensory reactions to space itself but also to its dynamics, observing environmental changes and the presence of other people, whether they happened before us or were perceived through traces.

From the beginning, certain technical and formal options were avoided such as the use of elevated perspectives as a means to avoid perspective distortion; the use of frontal and centered points of view, that could lead to geometrical abstraction; the use of large or medium format cameras, as the sharpness they allow, was not a goal and especially as their use can limit freedom of movement and therefore condition framing; and the adoption of distant and elevated points of view, giving a sense of omniscience to the viewer. On the contrary, the quest was for immersion, for a sense of embodiment and for a form of spontaneity that might liberate framing from self–imposed restrictions, towards experimentation and openness to contingency.

A 35mm reflex film camera was used, with a 50mm lens. This allowed and implied movement, as the variation of scales and angles was aimed for, in order to imprint a dynamic character on the work. Closer to human perception, 50 mm lenses also give more accurate indications of the observer´s relation to other elements.

Whenever possible the lens was used at its maximum aperture, which gives a slightly blurry aspect to images, restricting focus to specific points. In several images, this possibility was used to include blurry elements in planes that were very close to the observer. These options were used to achieve very specific, embodied perspectives, inviting the viewer to see what was then seen and to stand where we stood, making the observer's standpoint evident and giving indication of the direction and focus of its gaze. The subjective presence of the photographer is thus affirmed, standing in contrast to approaches where photographers seek to distance themselves to the point of disappearance[21].

This choice of equipment and the constancy of certain technical options also had the advantage of giving framing a great degree of liberty and attention which was a central aspect of the practical research. We aimed for a free variation of angles, regardless of distortions, within the possibilities offered and limited by the photographer's physical stature, prosing the viewer to relate to the use of the space and not to its analytical or contemplative observation.

Another aspect into which we made small steps, was the exploration of synaesthetic possibilities in photographic representation. A very defying subject, in this research, experimentation was limited to intersections between sight and haptic sensations, related to texture and temperature. This was pursued through close framing of textured surfaces, using short depths of field and through a non–realistic and variable interpretation of color temperature. This aspect was managed minding color's possibilities to suggest thermic sensations and to convey atmosphere.

The options just described relate to the way in which we chose to observe, something that is common to every element in the book. Regarding what to observe, our attention was directed towards expressions of time and movement in space, exploring both social and natural rhythms. Recurrently returning to the field, we sought to experience it under different circumstances and to observe the changing dynamics of its use. Traces of movement and temporary interventions in the building were also explored, as signs of everyday uses and appropriations of space.

Different aspects of these dynamic changings in the atmosphere of this space defined the different elements that constitute printed object Clareira, as described in the next section.

18 Böhme, G. (1993). Atmosphere as the fundamental concept of a new aesthetics. Thesis Eleven, 36(1), 113–126. https://doi.org/10.1177/072551369303600107, p.121.

19 Böhme, G. (2013). Atmosphere as Mindful Physical Presence in Space. OASE, (91), 21–32. Retrieved from https://www.oasejournal.nl/en/Issues/91/AtmosphereAsMindfulPhysicalPresenceInSpace.

20 Böhme, G. (1993). Atmosphere as the fundamental concept of a new aesthetics. Thesis Eleven, 36(1), 113–126. https://doi.org/10.1177/072551369303600107, p.120.

21 Cánovas, C. (2015). Cercanía y distancia, presencia y ausencia. In I. Bergera (Ed.), Sobre Fotografía y Arquitetura. Ediciones Asimétricas.

2.2 Clareira

The diagram depicted on the following page (fig.2) relates Clareira's eleven elements to the different temporal dimensions the project examined. These elements have different formats and bindings, designed to be consistent with the nature of the atmospheres each of them addresses and to enhance them through the reading experience they provide.

Two of these elements, Chuva and Largo, explore weather circumstances and how they change the way space is occupied by people. Their pages are bound by staples as in a classic magazine, providing guidance through a sequence of images associated in spreads. This was also the choice for Estar, Não Estar, Passar, which observes the quotidian activity of users as they move across, wait and less often linger in a place which is a building, but also a crossroad and a square (fig. 3, 4).
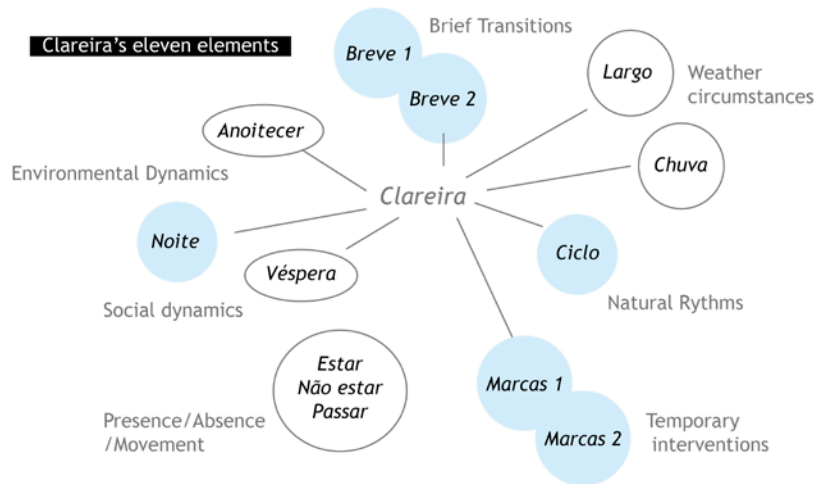
[Fig. 2]
Research diagram: "Clareira"
by Ana Miriam Rebelo

[Fig. 3 & Fig. 4]
ANA MIRIAM
Spreads from: "Clareira: Estar, Não Estar, Passar", 2018

Three small elements are accordion bound, offering different folding possibilities that allow the reader to associate images freely. The object can also be fully extended, or spreads can be observed individually. Noite and Anoitecer were shot in low light conditions, one during the night and the other at twilight (Fig.5 and 6). In these cases, accordion binding favours the merging of images into each other. The other accordion, named Véspera, addresses a specific day and time when social and natural circumstances favored a certain mode of presence in space. It has a postcard size that adds to its laid–back character. In Breve 1 and Breve 2, two sheets of paper folded in four evoke brief

moments of transition in light and weather. Images are revealed as the paper is unfolded, in one case simultaneously and in the other in a sequence of three moments (Fig. 7). Ciclo focuses on the seasonal changes of a group of trees, placed at the center of the space (Fig.8). It is bound only by a ring, around which individual images are turned, having no beginning or end.

Two posters, Marcas 1 and Marcas 2, document temporary interventions in the building, namely publicity and graffiti. Their shared format proposes the reader to relate and compare these very distinct forms of appropriation of walls (Fig.9).

[Fig. 5 and Fig. 6]
ANA MIRIAM
"Clareira: Anoitecer", 2018

[Fig. 7]
ANA MIRIAM
"Clareira: Breve2", 2018

[Fig. 8]
ANA MIRIAM
Page from "Clareira: Ciclo", 2018

Concluding Remarks

The impulse for this research was in a large measure a reaction to the voiding of space, the absence of time and the disappearance of the subject itself, led by a long tradition of objective approaches in photography.

[Fig. 9]
ANA MIRIAM
"Clareira: Marcas 1", 2018

Historical research was conducted to assess the origins and the development of this tradition and to identify alternative perspectives. Theoretical references from the field of phenomenology, informed the research and were transposed to the fieldwork, providing fundamental concepts and inspiring a mode of observation of architectural space. To a great extent, the search was for a mode of presence, a certain positioning of oneself in a given circumstance, an attitude before the real that might be able to find intersections between subject and object.

It was also about being attentive to other presences and to our sensory perception, aiming for a state of immersion and availability, anchored in our physical presence in space. The position the photographer assumes is the one he proposes the viewer, so the will for immersion and presence is an invitation to immersion and presence. The images never intend to be substitutes for the physical experience of architecture. On the contrary, they mean to invite viewers to pay closer attention to their perceptions of space. Clareira was conceived for the general public, with a special concern for the station's users, for whom it is part of everyday life. It aims to suggest other modes of presence in a space with which they relate, often in a distracted manner, where most people absent-mindedly wait or rush through and only rarely fully are. Perhaps to trigger sensorial memories that would otherwise be diluted in the flow of experience, perhaps to open up other possibilities for the perception and experience of this place.

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A Bridge

Sebastiano Raimondo

Translation from Portuguese to English by Gabriel Paixão

Sebastiano Raimondo (1981, Gangi – Italia) completed his Master in Architecture in o Mestrado na Facultad de Arquitectura | Universidad de Palermo (2013) with the photographic thesis ''Uma ponte – la fotografia come modo di abitare il mondo e costruirlo''. In 2014 he founded the group ''Presente infinito'' with five photographer friends in the city of Naples, with whom he edited the homonymous manifesto in book format, organized several exhibitions in Italy as well as overseas and produced the collective project ''Napoli – nuova luce''. He lives between Portugal and Italy and at the moment he's following his photography studies in the PhD ''Arquitetura dos Territórios Metropolitanos Contemporâneos'' ministered by ISCTE–IUL in Lisboa, tutored by Prof. Arq. Paulo Tormenta Pinto and by Prof. Photographer Giovanni Chiaramonte. He teaches photography at the Academia de Bellas Artes de Palermo

''... To travel? To travel it only takes to exist. ...

If I imagine, I see. What else do I do if I travel? Only the extreme feebleness of imagination justifies the need to dislocate in order to feel. ...

... In reality, the end of the world, as the beginning, is our own concept of world. It is in us where landscapes have landscape. For this, if I imagine them, I make them; if I make them, they are; if they are, I see them like I do to others. Travel for what? ...

... where would I be if not within myself, within type and style of my sensations?

Life is what we make of it. The travels are the travellers. What we see is not what we see, but what we are...''[1]

1 Fernando Pessoa, *Livro do desassossego por Bernardo Soares (Vol. 2)* (Lisboa: Ática, 1982), p.132.

1.Taking Place

A Bridge continues my research initiated in 2007 when my photography studies at the Palermo University began. On the first project concluded in 2009, shortly after being transferred to Lisbon and beginning to work on the project which I named A Bridge, I faced photography as a window through which to look at the world in search of images that built my idea of landscape. Window or interstice from the Latin Fenestra whose Indo–European root pha(n) means splendour or glow, it's literally an opening to embrace the light; the same root is found in the word Epiphany whose meaning is divine manifestation.

I have learned to use photography as a way of thinking through images, in a path that goes from reality to representation or, in the opposite way, from this representation to the represented objects[2]. Through such, I have gotten to a possible conclusion in which what shows itself (instead of demonstrating) is the very method of utilizing photography. The possibility of this method being a way of bringing to light, of revealing meaning, order, and personal measure, but also stating that the gaze is guided by the external world in its representations or in what its places evoke. Today I wonder: who is the beholder behind that window? Isn't it the world itself looking at the world?[3]

Fernando Pessoa's quote at the beginning of this text was one of the reasons that led me to continue my studies, as well as living, in Lisbon. I could have worked in other cities, Palermo for example, but I believe that working in the actual city requires supplementary effort and sacrifice, courage to look in the mirror, especially because, as Fernando Pessoa suggests, we ourselves are the city even before photographing it. We would need inner work, dusting off and scraping our gazes, until finally being able to see ourselves better. Another fundamental reason is that our hometowns, the ones we were born in, are made of places filled with public and private history, where we may only travel around a time spectrum that is not the present, whose distance from could sharpen our pain, but also our gaze[4]. I will have probably already begun and am certain that each attempt to settle in a new city brings along pieces of personal roots. Curiously over these past years when I return to my hometown, some new question always befalls me, some which before I felt no need to place upon myself, question that requires proper sedimentation so that it slowly gains strength to rise.

2 Mario De Caro & Maurizio Ferraris, *Bentornata realtà – il nuovo realismo in discussione* (Torino: Giulio Einaudi Editore, 2012), p.148, 195.
Fernando Gil, *Enciclopedia Einaudi (Vol. XI)* (Torino: Einaudi, 1980), p.546.
Franco Purini, *Comporre l'architettura* (Roma, Bari: Gius. Laterza & filgi, 2000), pp.94–97.
De Caro & Ferraris, 2012, p.148, p.95.

3 Italo Calvino, *Palomar* (Milano: Arnoldo Mondadori Editore, 1994).

4 Walter Benjamin, *Immagini di città* (Torino: Giulio Einaudi Editore, 2007), p.125.

2. Coincidence, Epiphany and Window

Throughout the years in which I experienced Lisbon working on this project, I had no certainty of having known it authentically, nor was that a priority. Once returned to Italy, while revealing the films, making a first selection and printing some of these photographs, I realized something concrete had faced me, and in a different manner. There was a sequence of photographs that gathered my written notes, my drawings, and my memory. The camera, its use and all that was behind taking the photograph irremediably transformed the observed objects as well as my way of imagining what was in front of me. I don't deny having pleasurably favoured the coincidences, a "hic et nunc"[5], to which I necessarily adhered, driven by a curiosity of experiencing the departure from Palermo and what to do after arriving in Lisbon.

5 Walter Benjamin, *L'opera d'arte nell'era della sua riproducibilità tecnica – Arte e società di massa (italiana ed.). (E. Filippini, Trad.)* (Torino: Giulio Einaudi Editore, 2000), p.22, pp.62–63.

On the first notes, in 2009, I have written, in Joyce's manner, that all was an epiphany, an intuition that took back to a long buried recollection. Wim Wenders' cinema has certainly played a key role: when I attended Palermo University, "Lisbon Story"[6] was the first film, and "Palermo Shooting"[7] the last one to be seen before leaving to Portugal. These two films, among others of Wenders, face in quite evident way the theme of building the city's image and the image's capacity of evoking a narrative, without being necessary to write a script before shooting the film or staging unreal plays to fit sequences of photographs.

6 Lisbon Story. Film. Directed by Wim Wenders. Alemanha, Portugal, 1994.
7 Palermo Shooting. Film. Directed by Wim Wenders. Alemanha, França, Itália, 2008.

It wasn't difficult finding city places on the threshold between the ocean and the European continent when in my mind it became illuminated this idea of being in the good company of the horizon and the sky: "natural theatre of all images"[8] as Gianni Celati used to say while referring to the photographer Luigi Ghirri. Theatre also imagined by Aldo Rossi in a country like Portugal: where the land ends and the sea begins, a place where architecture ends and the world of imagination begins, the "Theatre of the world"[9].

3. A Bridge

After a few years and other projects past, I began thinking that the original words dedicated to A Bridge could be tuned, as well as the sequence of photographs whose familiarities always seem new, awakening thoughts in my mind that I am not able to put in another way. When gathering all of the notes, in order to better reformulate the subjacent concepts, I faced with something mysterious that roams the images, for which I don't have accurate words, and which I still try to reshape within the texts that accompany the images. In light of what had been studied with curiosity over these past years, I attentively add another step towards don't know where, especially because each new experience is like restarting from a point where decoding the coordinates is needed for only then changing the path.

This process, behind the sequence, is the quest for a place where I try to fulfill my experience of light[10], where my attention meets the unveiling of things under light manifesting through a specific instrument[11] capable of writing on film the reflection of this splendour[12]. It is about a presentation[13] ever so different at each passing of the time, more than a representation, that wishes to state nothing, but that again tries to question its subject and instrument with which "reality" to be shown is produced[14] . On this project, I was interested in focusing the attention on the questions that photographs raise regarding places. Questions brought up in an almost an adolescent state, in which we look at the world for the first time and believe that "there is nothing old under the sun" quoting Borges in Luigi Ghirri[15].As we wait for the negatives to be revealed, and may invert the images, the wondrousness of these gestures makes so that the awe for the world renews itself continuously. As if each gaze was the first, in a natural gesture that makes photography question the world.

8 Gianni Celati & Luigi Ghirri, *Il profilo delle nuvole – immagini di un paesaggio italiano* (Milano: Giangiacomo Feltrinelli editore, 1989),
9 Aldo Rossi, *Autobiografia scientifica* (Milano: Il saggiatore, 2009), p.98.
10 Silvano Petrosino, *Piccola metafisica della luce* (Milano: Editoriale Jaca Book, 2004), p.13.
11 Giovanni Chiaramonte, *Nascosto in prospettiva* (Milano: Ultreya, 2007), p.8.
Erwin Panofsky, *La prospettiva come "forma simbolica" e altri scritti. (E. Filippini, Trad.)* (Milano: Giangiacomo Feltrinelli Editore, 1961), p. 35.
12 Robert Adams, *La bellezza in fotografia – saggi in difesa dei valori tradizionali (italiana ed.). (P. C. Frongia, Trad.)* (Torino: Bollati Boringhieri, 1995), p.13.
13 Pedro Miguel Frade, *Figuras do Espanto – A fotografia antes da sua cultura* (Porto: Edições ASA, 1992), p.103.
14 Ugo Mulas, *La fotografia* (Torino: Giulio Einaudi Editore, 1973).
15 Luigi Ghirri, *Paesaggio italiano* (Milano: Electa, 1989), p.17.
Jorge Luis Borges, *La cifra. (D. Porzio, A cura di)* (Milano: Arnoldo Mondadori Editore, 1982).

[Fig. 3]
SEBASTIANO RAIMONDO
"05_122" from the series "Uma Ponte", 2009–2010

4. Analogy

This is a way of looking at the city in the sequentially organized images, which can be seen whenever and wherever wished, being an analogous city. I wouldn't like for the images to be confused with reality, or with each one's personal experience; I'd simply say that this analogy between the city and the sequence of photographs is an interpretation, such as others necessary to orient us in the world, they may take each beholder to compare their own correspondences with the presented city. The meaning of "analogy" in photography refers to the fact of a photograph being a trait of reality, real on itself for there was physical contact between them, but reality, such as a tale made of a sequence of photographs, is evidently more complex. This case is interested in another idea that the architect Aldo Rossi explains as being the phases of a process: when we look at a place we only see its result, a sum of facts that require analysis[16]. Analogous to the architecture project which, even though made out of something that stands over time, is formed by continuous small variations whose first ratio, in photography the contact with reality, is always farther and continuously subject to variations in future times. Aldo Rossi insists that it

16 Aldo Rossi, *Autobiografia scientifica* (Milano: Il saggiatore, 2009), pp.104–120.

isn't incorrect to explain all of this with the word love, which also behaves as something inexplicable or unpredictable, because this small and compassionate blindness allows the representation to build a bridge between past and present[17], which for me are the fragment of time and a particular spatial relation, both kept within the images which repeat themselves each time we look at photographs or places. In another manner Luigi Ghirri, when he says that images are "riddles to be solved with the heart"[18] and that this "thought is speculation through images"[19] quoting Giordano Bruno, is able to unite the philosophical dimension with the one of photography's nature, whose mirror potency is in the very optical construction of any lens, today in ordinary cell phones, formerly in the first cameras.

17 Aldo Rossi, *Autobiografia scientifica* (Milano: Il saggiatore, 2009), p.105.

18 Luigi Ghirri, *Niente di antico sotto il sole. (G. Chiaramonte, & P. Constantini, A cura di)* (Torino: Società Editrice Internazionale, 1997), p.155.

19 Francesca Fabiani & Laura Gasparini & Giuliano Sergio, *Luigi Ghirri – Pensare per immagini – Icone Paesaggi Architetture* (Milano: Mondadori, Electa, 2013), p.54.

[Fig. 4]
SEBASTIANO RAIMONDO
"03_084" from the series "Uma Ponte", 2009–2010

[Fig. 5]
SEBASTIANO RAIMONDO
"12_229 expo os gémeos CCB" from the series "Uma Ponte", 2009–2010

5. An Answer from Looking

Stemming from these places I haven't found any answers to the questions, already placed by great landscape photographers[20], but an umpteenth reflexion regarding the mission of photography as a vehicle capable of transmitting the image of the world.

"Looking is not seeing"[21], says the Italian philosopher Silvano Petrosino, and the place of the experience of light at the end is the manifestation of my own gaze, an answer that turns the city into a set made of all gazes that tried to host something perceived. The photographs, "in" and not "upon" the city of Lisbon, were taken in between things and do not wish to impose any gaze, they allow the presence of what is in the image's margins and what escapes the machine's control. In this sense, to me the photographer's gaze tries to guard, in a way that it embraces these images, knowing that by doing so it will allow its transmission.

This mission is a way of inhabiting and being in the world, it's an answer given through looking. The verb to look, in Italian guardare, corresponds to the etymological meaning of guarding, in Portuguese, which is different than immediate looking: it speaks of the guardian who cares about an object, place or person. As so, the gaze's answer is a way of managing these things[22], and a sequence of photographs ends up being not a reaction or a recollection of images, but a relationship, an encounter between us and the space.

Another word where this meaning is etymologically contained is the French regarder, whose prefix re suggests the reiteration of this gesture, the possibility that it is not about a definitive answer but an image that builds itself through many gazes, in between who began and who will continue and, in such manner, able to change over time. In the experience of looking for everyday splendour, this shows itself to a gaze that reflects and seeks such an encounter[23].

20 Matteo Balduzzi & Antonello Frongia & William Guerrieri & Roberto Valtorta, *Luogo e identità nella fotografia italiana contemporanea. (R. Valtorta, A cura di)* (Torino: Giulio Einaudi Editore, 2013), p.16, p.58.
21 Silvano Petrosino, *Piccola metafisica della luce* (Milano: Editoriale Jaca Book, 2004), p.49.

22 Martin Heidegger, *Saggi e discorsi. (G. Vattimo, A cura di)* (Milano: Ugo Mursia Editore, 1976), p. 96, p.125.
23 Silvano Petrosino, *Lo stupore* (Novara: Interlinea edizioni, 1997), p.104.

[Fig. 6]
SEBASTIANO RAIMONDO
"11_206 piece by os gémeos + blu" from the series "Uma Ponte", 2009–2010

[Fig. 7]
SEBASTIANO RAIMONDO
"11_197" from the series "Uma Ponte", 2009–2010

The dynamic of these reflections which I register with the camera make so that simple looking turns into seeing/keeping. Speculating, or placing the lenses' mirror between me and the world outside myself allows not only the place's manifestation but my own; as if bringing these questions upon the place and at the same time upon myself[24]: ''why do I live here and now?''[25] Where did my experience of light take place?

6. Along the Surface

Throughout the continuous and accelerated mutation of the city, the most complex manifestation of mankind's inhabitancy on Earth[26], one that is presented to us in countless representations by which we are influenced, what may be today the role played by the photographic surface?

24 Roland Barthes, *A câmara clara – Nota sobre a fotografia. (M. Torres, Trad.)* (Lisboa: Edições 70 Lda, 2015), p.91.
25 Roland Barthes, *A câmara clara – Nota sobre a fotografia. (M. Torres, Trad.)* (Lisboa: Edições 70 Lda, 2015), p.95.
26 Aldo Rossi, *L'architettura della Città* (Torino: Città Studi Edizioni, 1995), pp.25–31.

Robert Adams in 1981/83 tells in his book ''Beauty in Photography'' that from the landscape's image something speaks to us, as much about who is behind the camera, as of what is in front of it. Behind any photographer's decision is his personal baggage of memories and reflections, his perception of the place and of similar places known before. And he adds: it is not easy to enjoy a landscape as it is, we expect the artist to give an indication in order to perceive the place's meaning. Sometimes we would rather the place itself: to perceive it, smell it, listening instead of seeing, but when we are far from that scene we expect to reencounter it somewhere else or in art. There are moments when in the photographic images we perceive the transposition of one part for another, what has been in front of the camera and us, a mystery made visible that gives us a feeling of comprehension, ending up by telling that maybe we believe in photography because it allows the reveal of something we already knew but that is forgotten inside us[27].

Roland Barthes called it the power of authentication that upstages the power of representation: ''... the essence of photography is ratifying that which it represents ... this certainty that no text could give me ... it doesn't invent, it is the authentication itself ... not image, not reality, but truly a new being ... that which is seen on paper is as real as what is touched ... nothing can stop photography of being analogical ... the realists, among which I include and included myself when I stated that photography was an image without a code – even if there are codes that come to influence its reading – the picture is not to be taken as a copy of reality, but an emanation of reality past ... questioning if the photograph is analogical or codified is not a good analysis method ... from a phenomenological point of view, in photography, the power of authentication upstages the power of representation''[28]. The surface of the photographic image ends up revealing only an imperfection of reality's complexity, which always presents itself as a result of all that has happened. This ''precedent'' communicates with us starting from the instant in which the picture is taken, it has an inheritance to measure, and a criterion of truth, through which the observed objects can be comprehended and a ''so represented reality'' can be communicable with simplicity and without imposition.

At last, photographs have always been and will continue to be metonymies, but at the moment in which what we see manifests and coincides with our ideas a metaphor appears.

The feeling of simultaneousness between my inner space and the outer world make so that the sequence of these photographs turn themselves into the metaphor A Bridge. Through it, I summoned this city to better see it, a door built to give access and make available spaces to continue my journey, especially because I believe that bridges are built when across the margin something has been left, something that very much regards and belongs to us.

27 Robert Adams, *La bellezza in fotografia – saggi in difesa dei valori tradizionali (italiana ed.). (P. C. Frongia, Trad.)* (Torino: Bollati Boringhieri, 1995), pp.7–12.
28 Roland Barthes, *A câmara clara – Nota sobre a fotografia. (M. Torres, Trad.)* (Lisboa: Edições 70 Lda, 2015), pp.96–99.

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Behavioral mapping of Abu Dhabi's public spaces: Urban research photography and cultural clashes

Apostolos Kyriazis, Ayesha Zahid, Clemence Montagne, Clio Chaveneau, Hadrien Dubucs, Hanu Dilip, Shafaq Qamar

Abstract

While the study of quotidian practices and daily experiences is now fully appreciated in western urbanism, it is still at an embryonic stage in the emerging new cities of the Middle East. This paper presents an ongoing research project of social–behavioral mapping of Abu Dhabi's public spaces and its correlation with the existing urban morphology, in an attempt to shed empirical light and update the local public space design guidelines. Photography is one of the observation tools used. However, due to sociocultural conditions, special techniques had to be used. Time–lapse, high–contrasted, undirected street photography was key to visualize both formal and informal activities in the realm of the private.

Keywords: urbanism, informality, public space, Abu Dhabi, mapping

Apostolos Kyriazis (1976) holds a MSc and a PhD in Architecture and Urban Planning. He studied Architecture and Urban Planning at Thessaloniki (Aristotle University) and Volos (University of Thessaly). He has been both an academic and a practitioner since 2000, with three awards in architecture competitions, two participations at the Venice Biennale of Architecture (2016 and 2018) and numerous housing and urban planning projects in Greece, Saudi Arabia, UAE, Qatar and Egypt. He is also an enthusiast photographer — taught by his father — with six participations in group exhibitions and two international awards/distinctions. He's currently working as an Assistant Professor of the Architecture and Urban Design Department of Abu Dhabi's University. He's a researcher in the fields of Architecture, Urban Design and Urban/Rural Sociology, as well as an Architect and Urbanist.

1. Introduction to context

Abu Dhabi is arguably the exemplar of new cities in the Gulf region, meeting unprecedented urban growth — as fueled by the oil boom — that transformed it from a seasonal fishing post to a contemporary global hub. Its five decades of history, although shallow compared to other cities, were enough for the city to grow beyond biological rates, under a consistent and pragmatic political will[1]. Dependency on cars still monopolizes and shapes the urban form[2] resulting an expensive sprawl against the desert and a post-modernist suburban lifestyle with significant horizontal segregation[3]. Catalyst to that is the effort of the city to keep up with the latest trends on global urban design and real estate developments while pushing for high targets in tourism that led to emphasis on security and public space privatization[4]. The urban and architectural scales of the city are controlled by a meticulous set of manuals, partially aligned with the local cultural and climatic conditions. Especially with regards to the public space, it is the analytical manuals, privatization and an almost Orwellian level of security that generate a sense of overmanagement.

2. Research Project

This paper hinges on an ongoing research project of behavioral mapping in Abu Dhabi's public spaces and its correlation with the urban form. The city was divided in seven zones with distinct characteristics of architectural/urban morphology and ethnic distribution. Two public spaces were chosen from each zone; a formal and an informal one. This way, observations from all fourteen spaces in various timings and days would secure a representative enough reading with comparable results. Regarding observations' timings, Abu Dhabi's special climatic conditions became a key constraining factor. Extreme daily temperatures during the Summer (together with high humidity rates and frequent sand storms) force almost all open space activities to nocturnal. This phenomenon is amplified during the Islamic holy month of Ramadan and to fasting during daytime. Therefore, most observations were conducted as early as April 2019, with few nighttime spots remaining to take place during June. The research team combines forces from two institutions and three disciplines: Architecture, Sociology and Human Geography. Documenting the behavioral profile of public spaces and superimposing it to the urban form and mobility patterns would answer questions related to the genesis and impact of informality, to the consequences of zoning practices and to the interconnectivity of the public realm.

Since access to any statistical and demographic information was limited, the empirical analysis was supported by impromptu discussions with public space users, while the role of photographic documentation became even more critical.

1 Apostolos Kyriazis, *The Morphology of Abu Dhabi's Superblocks: A modernist vision* (Athens: Atiner, 2017: Athens Journal of Architecture, Vol.3, Issue 4. e-ISSN: 2407-9472).

2 Clémence Montagne, *Urban Development and Urban Planning at Abu Dhabi and Dubai; Politics, Actors and Mobility (translated from French)* (PhD Thesis, December 2nd 2016, Paris-Sorbonne University, Paris France).

3 Philipp Rode et. al, *Resource Urbanisms* (London: LSE Cities, 2017).

4 Kais Samarrai, *The evolution of Abu Dhabi City's urbanization and the sustainability challenge* (Al-Asad M., 2016) Rahul Mehrotra, *Shaping Cities; Emerging models of planning practice* (Berlin: Hatje Cantz, 2016).
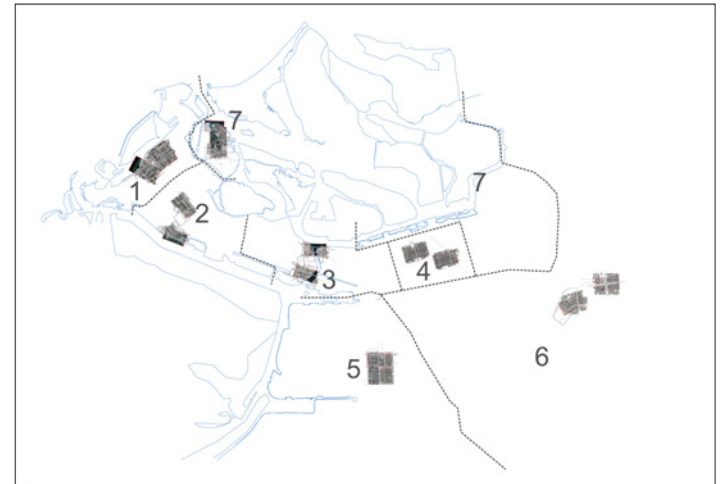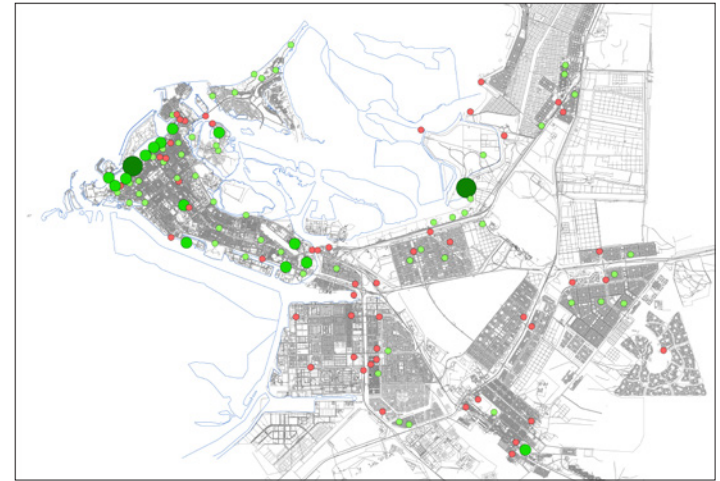
[Fig. 1]
APOSTOLOS KYRIAZIS
Map of public spaces in Abu Dhabi, Project: "Redefining Abu Dhabi's Public Spaces: Urban Classification and Social Interaction". Formal spaces are in green (sized after their importance) and informal spaces are in red.

[Fig. 2]
APOSTOLOS KYRIAZIS
Map of the selected public spaces to be studied, Project: "Redefining Abu Dhabi's Public Spaces: Urban Classification and Social Interaction".

[Fig. 3]
APOSTOLOS KYRIAZIS
Shamkha Formal park:
Camera positioning at an artificial slide hill.

3. Sociocultural clashes

Photography owned the lion's share at the proposed methodology. While simple photographs could document remarkable isolated activities, time-lapse techniques were addressed for highlighting the activity flow through time. Furthermore, special settings (i.e. shooting against the Sun, high contrast and shadow manipulation on post-processing etc.) were introduced as a response to very strict controls with regards to family members' privacy and to religious considerations. Cameras were always remotely controlled and positioned low, next to the ground, in hard-to-detect spots.

Cultural clashes come in two distinct ways. One is easy to detect and relatively easy to document, since it includes the public space users. Cultural and religious boundaries — rather than ethnic ones — may appear on behavior related with seating choices (proximity amongst westerners and abaya/hijab-wearing women), clothing choices (staring at passers-by) and the like. However, those boundaries become more blurry with time (as a sign of mutual respect to the use of the same public space and a sense of direct "democracy" the common use of public space offers). The second case is far more difficult to grasp and equally demanding to document (after its conception). It is the correlation of each public space (and its uses) with the immediate urban surroundings, in terms of the urban/architectural morphologies. Both formal and informal public spaces culturally contrast their urbanscape in various ways: The void but informally active plot with the post-modernist, curtain-wall, mid-rise building. Or the surprisingly successful suburban parks against the increased privacy of the already provoking "western villa"[5].

While the first case is more direct and random, discretely photographing it was difficult. In contrast to that one, the second case was documented through a directed selection of a vantage point for the time-lapse photographic session to take place.

4. The third clash

Quotidian urbanism has been studied thoroughly in many cities for the last decades, following the influence of Jane Jacobs, William Whyte, Kevin Lynch, Jan Gehl and others. Middle Eastern cities were also examined, as their pre-modern, organic urbanity highlights the importance of randomness and spontaneity[6]. However, this meticulous study of Abu Dhabi is critical, as the role of informality is tested — and eventually becomes essential — against a condition of overmanagement and overregulation. Informality is not theofied, but it becomes an indicator of urban health, in terms of social cohesion, urban planning, public space design and management.

5 Apostolos Kyriazis, *A cultural paradox and the double shift of the housing typologies in the Arabic Gulf area: Undergraduate research studies in Abu Dhabi* (ARCC, 2018: The built environment; Shaping the Quality of life Conference Proceedings, Volume 2, p. 90–98, ISBN: 978-1-935129-24-0).

6 Yasser Elsheshtawy, (In)formal Encounters: Mapping Abu Dhabi's Urban Public Spaces. Built Environment (2011), p. 37, p. 92. Egypt Ministry of Culture. "Robabecciah: the Informal City, Catalog of the Egyptian National Pavilion at the 16th Venice Biennale of Architecture 2018.". https://www.robabecciah.com/.

[Fig. 4]
APOSTOLOS KYRIAZIS
The cultural divide. Shot from behind a wooden playground structure (visible on the photo's border).

Informality can be generated at any given moment, even within the most formal and well-arranged environments. While many people believe it could be an act of disobedience to rules, others could argue that such rules go beyond common sense. While people think this highlights lack of education and civilized manners, others could argue for small, personal scale revolutions that add character. Informal behavior indicates problematic areas with potential security issues and outlaw incidents. However this doesn't necessarily link informality to criminal activities.

It highlights lacks or misuse of urban furniture as well as insufficient or unsuccessful design (or construction or even maintenance). It highlights the absence of public spaces in general or their program flexibility. It also expands to other disciplines, i.e. the use of automobiles as an integral part of modernized lifestyles. Cars are everywhere. They are the extension of the drivers' personalities and the families' vital space. It is often that cars usage has been equally informal to pedestrian behavior. On the other side, Informality underlines the importance of randomness and spontaneity as integral properties of socializing processes. It alleviates feelings or urban loneliness (especially in a city where ex-patriates are the majority) and creates community bonds that could be having ethnic characteristics but rarely limit themselves to them. Futhermore and most importantly, it reminds us of the true values that every public space should possess: openness, democracy, inclusivity. This major and constant clash though between informal urbanism and the urban formulators expands to other forces that also shape the cities (sometimes in a more drastic and impactful way): the very real estate players, developers and private stakeholders. It was both the Researchers' knowledge of Abu Dhabi and project observations that highlighted the fact that public space privatization eradicates (but does not completely annihilate) informal activity, as it advocates for a fully monitored "surgery room" public space with predefined experience provisions.

5. Conclusion

While some cities have banned informality by law (even if it comes to activities that have no connection to outlaw behavior) it seems that Abu Dhabi authorities are at least aware of the value of informality in constantly safeguarding the openness and social inclusivity of the city and thus informing and updating the planning manuals and standards (to the credit of the research project presented in this paper). Photography's role in this project extended far beyond the typical documentation requirements. It highlighted human relations and the true impact of informality in the way public spaces function and in their networking within the urban fabric. It revealed the ethnic and social diversity – inclusive of the conflicts generated – that is key to the success of the public space. Furthermore, through time-lapse techniques, it introduced the sense of time, flux and temporality, as perhaps the only underlying constant that governs cities.

[Fig. 5]
APOSTOLOS KYRIAZIS
One of the formal parks at Khalifa A suburb. The western villa morphology and the plot walls contrast this simple but beautifully designed park. The privacy rules highly shape the urbanscape and the pedestrian flows within the park.

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[Fig. 6]

APOSTOLOS KYRIAZIS
Informal Musaffah through the night. 262 photos stacked (in Starstax) to highlight the passage of time through star trails (Orion is visible on the left half) and car-light trails. An interval of 20" between shots led to the fractal look of the clouds. Similar techniques were applied to most of the public spaces assigned.

[Fig. 7]

APOSTOLOS KYRIAZIS
Two 14 year old friends discover the camera while walking across this informal space at the low/mid-income suburb of Musaffah and try to have some fun with it (while it was still shooting on time-lapse mode). It was a good moment at the end of a hard day, as they were unsuccessfully looking for daily work.

Atlas Interactive. Visual register of urban architecture in Latin America. A work in progress.

Cristina Gastón Guirao, PhD Architect

Abstract

Cartography is a manifestation of visual culture. In the beginning of the 21st century, the technology that provides access to digital maps allowing them to be associated with all types of data, has opened up innumerable possibilities, contributing a new reference framework to architectural culture. This article presents the project of a digital platform, Interactive Atlas | Visual Register of Urban Architecture | Latin America 1940–1970, in which the map is its central element. Its aim is to visually articulate a collection of photographic materials of exceptional quality linked to a digital mapping base. A compendium that brings together architectural works relevant for their urban insertion in the cities of Latin America, from the 1940s to the 1970s, while discovering the legacy of a number of photographers from the mid–twentieth that historiography has related until now.

Keywords: mapping, architectural photography, modern architecture, Latin America.

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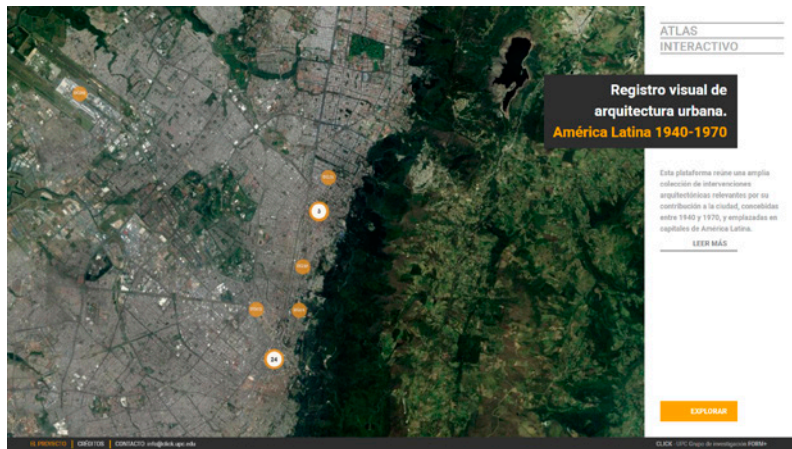
Introduction

In the beginning of the 21st century, the technology that provides access to digital maps allowing them to be associated with all types of data, has opened up innumerable possibilities, contributing a new reference framework to architectural culture. Maps have to do with the way we represent ourselves in space and orient us in it: they are an instrument of knowledge with administrative and political aims, but also with profound aesthetic implications. This article presents the project of a digital platform, Interactive Atlas | Visual Register of Urban Architecture | Latin America 1940–1970 (https: click.upc.edu/maps/), in which the map is its central element. Its aim is to visually articulate a collection of photographic materials of exceptional quality linked to a digital mapping base[1]. A compendium that brings together architectural works relevant for their urban insertion in the cities of Latin America, from the 1940s to the 1970s, while discovering the legacy of a number of photographers from the mid–twentieth that historiography has relegated until now. Constellations of people, places, and events are revealed. The designed filters allow to discover intersections to that cannot be recognized in the linear format of a printed publication (Fig.1).

Brief cartographic note

Current digital cartography based on aerial photographs taken from satellites can seem to be much more realistic and objective than the previous one, but it is also a cultural elaboration, full of craft. In 2005, Google launched Google Maps. An initiative that completely changed cartography by revolutionizing our way of seeing, using and making maps. Its uses surpass by far those of general reference maps, with the help of the general use of internet and of the mobile devices that include all types of complementary functions. The application represented an urban setting in a way that had never been seen before: making varied views available — a satellite image, various types of hybrid maps that incorporate tags and symbols, three–dimensional effects, etc. Since then, the number of apps and geolocation systems of all types of data has multiplied endlessly.

The information provided serves both for artistic and scientific projects. For instance from one end, researchers of the University of Harvard and the Massachusetts Institute of Technology explore the dynamics of urban change with the intention of predicting the progress or decline of a sector of the city. They base their comparisons on pairs of Google Street View images, taken in the same place with a temporary margin of difference by an algorithm[2] From the other, Doug Rickard traces the secondary streets of the United States by Google Maps to notice new territories in a way that refers to the work of the famous documentary maker Walker Evans aesthetically[3]. Our work stands in a middle ground. Open Street Map, an online service of geographic information of open and editable use, created almost on a par with Google Maps, is the cartographic base of our platform. It provides the information of the context of each architectonic reference and allows zooming up to see the detail of its contiguities or to verify its position with respect to the geography of the territory. The visualization style has been personalised and the locations of the buildings are been improved at those points where the cartography was incomplete.

2 Nikhil Naika [et al.]. ''Computer vision uncovers predictors of physical urban change''. PNAS Early Edition. Nueva York: Edited by Jose A. Scheinkman,. New York: Columbia University, 2017. Doi: www.pnas.org/cgi/doi/10.1073/pnas.1619003114.
3 Rickard, Doug. A New American Picture Colonia: White Press, 2010.

The front cover of each architectonic reference is linked to the map. It offers a simultaneous vision of two images, one from the time in previous period and the other from the present day. These images have been chosen considering their reciprocity in a careful curatorial task (Fig. 5).

These two firsts images open a sequence in the form of a carrousel that can be stopped independently, at the discretion of the observer, who can check the comparisons at the points of his interest (Figures 6, 7). Filters for location, date, photographer or architect are available to explore the digital platform content. This way the map supports a digital photographic exhibition, a portrait of our visual culture.

In the paragraphs that follow, the significance is explained of the decisions adopted regarding the selection of architectural references, the documentary materials and the way of relating them in virtue of the designed browsability.

The choice of the temporal and geographic field

Although separated from each other, the cities of Latin America were founded a few years apart, and are united by their period of development and by common problems of the contemporary world transformation that integrate them into a global network (Figures 2, 3, 4). North to South: Ciudad de México, San Juan de Puerto Rico, Santo Domingo, Caracas, Bogotá, Lima, Sao Paulo, Rio de Janeiro, Montevideo, Buenos Aires and Santiago de Chile are included in this project[4].

From the beginning of the decade of the 1940s and especially during the 1950s, these capitals underwent a period of unprecedented growth at the time of the greatest heyday of modern art and architecture. In 1955, Henry Russell Hitchcock, the art historian that made the first modern architecture report on Latin American continent, confessed to being amazed at the population growth of these cities, and the vitality of their economies that achieved a production ratio unparalleled in the Western world. Quantity and quality don't always go together, wrote Hitchcock, but in the majority of Latin American countries there are both[5]. However, in Latin America, the economic crises of the early 1970s showed cruelty, serious economic imbalances, poverty and political instability and hence the decline of urban centres as a result of structural problems in society. Onwards, these cities became emblems of problems such as economic inequality, insecurity, and the proliferation of informal settlements. The cumulative reasons of why cities emerge, grow or decline goes beyond the work of those who design and build them. The urban centres are the result of countless individual wills, of political expectations, or economic changes.

4 At the moment, only Caracas, Bogotá and Puerto Rico are open to the public, progresively will be accessible the rest.
5 Hitchcock, H.R. Latin American Architecture. New York: The Museum of Modern Art, 1955.
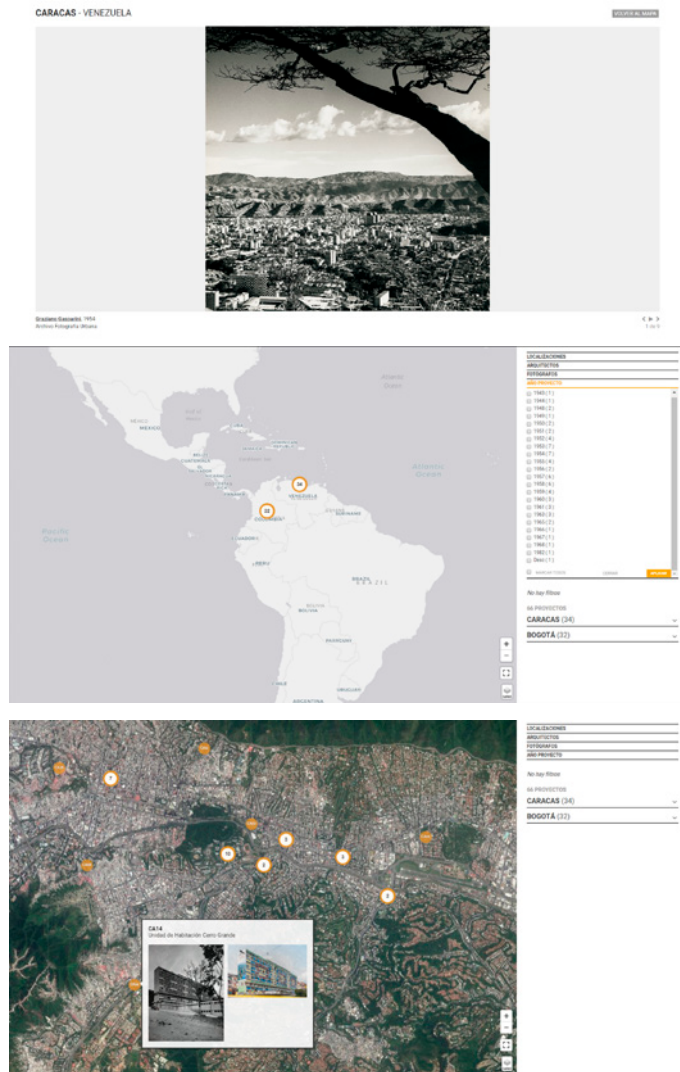
For a city to decline depends on financial calculations, technological or government changes and may originate from multiple types of deficiencies: public transport, job losses or lack of infrastructures[6].

In a way, the deterioration of cities has led to discredit modern architecture, which has since been criticized for its lack of urbanity. From then on the visual imaginary linked to the cities acquired a high political component: a photograph of the urban landscape proliferated in which the denunciation predominates. The city and its buildings served as a symbol to illustrate that fall: the capitalist failure. This is how an evolution can be seen from the celebration of the urban landscape of the cosmopolitan metropolis, such as Horacio Coppola's Buenos Aires, towards a critical aesthetic of poverty, or what has collapsed. Paolo Gasparini (1934–) exemplifies these evolution: from being the reference photographer of the best modern Caracas architecture – in late 50' and 60'– to adopt a critical position against the social conflict in these countries. In 1972, while he worked to illustrate the Damián Bayon's book Panorama de arquitectura en América Latina[7], he was developing his personal project to report the poverty in the region, a work published under the title Para verte mejor, America Latina[8]. It is said that "modernist utopias have been confirmed and destroyed through the camera"[9]. This has dragged an unfair aftermath: the condemnation of modern architecture. This research aims to change that perception: giving architectural recognition and vindicating the urban value for the production of this period.

Nowadays, the photographer Leonardo Finotti (1977–) who contributed to the exhibition MoMA Latin America in Construction, promoted by MoMA in 2016, maintains a personal initiative of visual research on the legacy of modernity with the objective to make mid–century buildings appear "as fresh as when they were new". At this time, Finotti edited his own photobook, parallel to the MoMA catalog, compiling a hundred photographs not included in the exhibition[10]. The development of our map features the urban landscapes of the modernity in Latin American avoiding see the buildings as isolated facts and visualizes the multiple intellectual and artistic movements between the different geographical and cultural environments thanks to the photographic materials from different sources and their correspondences, connections and intersections.

6 Sudjic, Deyan. The language of cities. London: Penguin, 2017.

7 Bayón, Damián y Paolo Gasparini. Panorámica de la arquitectura latinoamericana (Panorama of Latin American architecture). Barcelona: Editorial Blume/UNESCO, 1977.

8 Gasparini, Paolo. Para verte mejor América Latina (To see you better Latin America). México: Siglo XXI Editores, 1972.

9 Fabry, Alexis & María Wills (curators), Urbes Mutantes: Latin American Photography 1944–2013. Argentina, Bolivia, Brasil, Chile, Colombia, Cuba, Ecuador, México, Perú, Venezuela : Colección Leticia y Stanislas Poniatowski. Barcelona : RM Verlag ; México, D.F. : Editorial RM, cop. 2013. Catalog of an exhibition of the Museum of Art of the Bank of the Republic (Bogotá), that took place during the months of February–May 2013.

10 Finotti, Leonardo. A Collection of Latin American Modern Architecture. Zurich: Lars Müller Publishers, 2016.

The choice of the interventions

Between thirty to fifty examples per city have been chosen. The aim is to offer a sample of the urban modern city fabric whose contribution and validity is appreciable today, not pretending an exhaustive report. Located in central areas priority has been given to projects which are close to each other. Their interest lies in the character of the aggregation: the way of standing a building close to the next, the features of its contiguity. The aim is to reveal the multiple accepted subordinations: similarities, contacts, boundaries, engagements. All the references offer a good articulation with their neighbours and the public or private open spaces, in such a way that they collaborate to balance their surroundings. Some are interventions that are interwoven with the city fabric, others are territorial references due to their position, height or extension, or form more or less extensive complexes. The Simón Bolívar Centre, a project by Cipriano Domínguez, built between 1948–1954 in Caracas[11], can help to explain how the selected images guide us on the cartographic basis to reveal the form of urban articulation that, in this case, provides a complex system of latticed spaces. A pair of images– a vintage photograph, as the crow flies, by Leo Matiz and a current view, taken at street level, by Julio Mesa– provide the cover front (Fig. 5). The photograph by Leo Matiz shows the lateral elevation in all its development. An intervention that occupies three blocks in the centre of the colonial urban mesh and has a strict symmetrical configuration with respect to its longitudinal axis, as can be seen in the map. The framing of the image seeks to consign the work with respect to other relevant urban episodes. In the first place, a leafy tree emerges that reveals the Plaza Bolívar —epicentre of the historic city–. The Federal Legislative Palace occupies over a complete block in the lower left corner. The roof of the cathedral appears in the lower right quadrant. The Residential Unit El Paraíso, Carlos Raúl Villanueva's project built between 1952–1954[12] in the upper part of the image, is clearly visible at the foot of the hill that circumscribes the city. The vantage point of view that this photograph provides the details of the articulated profile of the whole: this reaches its highest height with the, to descend steeply to the west in a silhouette that denotes the studied arrangement of the singular volumes on the roofs.

Towards the east, at the base of the towers, a multi–level porch whose sinusoidal profile resembles the claws of a crab is advanced as a portico. The current photograph, which accompanies the previous one, is taken at street level according to a diagonal perspective that attenuates the symmetry of the whole and highlights the vigorous lines of the profiles of the canopy system at triple height before the tall bodies (Fig. 5). The colour image reflects the vivid contrast in the chromatic approach of the materials, which allows to see the signs of deterioration in the coatings and accounts for the popular occupation of these spaces.

11 Referenced on our website –code CA17.
12 Referenced on our website –code CA08.
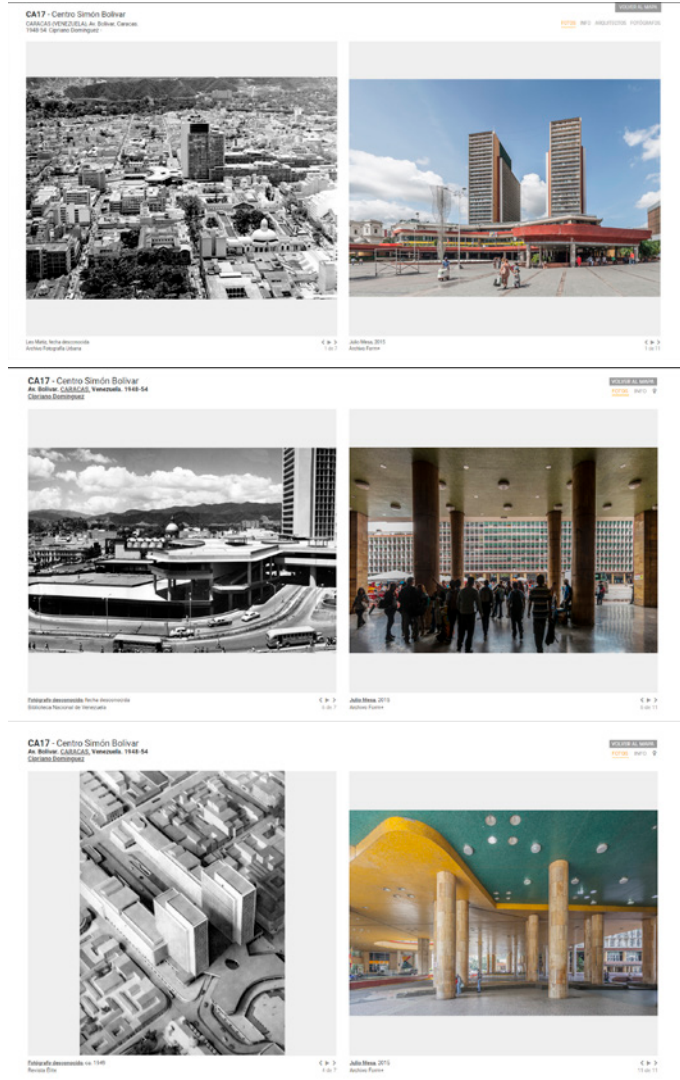
[Fig. 5, 6 and 7]
CRISTINA GASTÓN GUIRAO
Interactive Atlas CA17; https: click.upc.edu/maps/
Capture screen, 2019.

The former images of the carrousel discover other points of view, frames and degrees of approach to reveal different episodes of the rich complex of porches, squares, levels of public spaces (Figs. 6 and 7).

The diverse gazes of Myron Dmytrejchuk, Graziano Gasparini, Tomás José Sanabria or Hamilton Wrigth, among others, compiled on the Simón Bolívar centre allow us to discover the architectural resources used in the urban negotiations offered by this building.

On the selection and nature of the images

Photography represents a form of intellectual mediation and sensitive to the world in which the introduction of the digital technology imposes a profound change of paradigms, as well as a new commitment towards the relation both of the historic photos, as well as current ones. Through the compilation and selection of the graphic material associated with each site, while discovering the architecture, the legacy of a number of photographers from the mid–twentieth century that historiography has relegated until now is revealed. The images in black and white correspond to scans of negatives or printed copies of time kept in different public and private archives. They are historical documents that constitute a visual heritage of high aesthetic value in itself. The number of institutions that digitize its photographic and bibliographic collection and offers it in open access via internet increases day by day. This web application helps to disclose vast banks of disconnected images[13]. For current images, it has been preferred to resort to another category of visual material such as Google Street View remote captures using electronic devices from the images generated by online applications. This taking of images adapted to our on–line life, carried out by the members of the research team, imposes some limitations that paradoxically interest us. Without being photographs in the strict sense, their value comes from acting as elements of contrast.

They correspond to a virtual visit that seeks to show the building in its closest daily life, intensely contextualized with all the elements that make up the urban streetscape (Fig. 8). In virtually inaccessible cities, which are becoming less, like Caracas, a collaborator —Julio Mesa in that case- made the contemporary report. The convention of the most commercial photography imposes a frame adjusted to the motive, but the most sensitive photographers avoid this treatment. As much for the images in time as for the present ones, the platform priority has been given to those whose framing allows the recognition of links between the building and its surroundings and that oriented us on the cartographic base. For this reason, outdoor images predominate sacrificing partial, detailed or interior images. Urban photographers or documentalists, like Leo Matiz, Domingo Ulloa, Juan Guzmán or Werner Haberkorn are welcomed and aerial flights provide material of our interest too.

Leo Matiz followed with his camera the urban development of Caracas and Bogotá and is well represented in the Atlas as his brother Armando Matiz, urban photographer of Bogota, is too[14]. The contrast of their depictions with respect to that of Paul Beer, disciplined architectural photographer, over the same project serves to increase the register of ways of seeing and extent our margins of sensitivity (Figures 8, 9). Biographies of the authors, architects and photographers listing their work included in the platform are supplied (Figure 10). The pairs of images multiply the crossing of perspectives giving the eye the opportunity to train. The network of visual connections in combination with the map constitutes an active and sensitive tool for the verification of the forms of the city. The numerous points of intersection reveal the different visual attitudes and put into circulation new distracted energies behind the forms of appearance.

On the relation between photography and architecture

The key to the dynamic and fruitful interaction between photography and architecture should be sought in the active role of the observer during the process of receiving visual stimuli, a moment that is especially intense in the perception of the products of visual art. Although already known long ago by artists and philosophers of aesthetics, numerous studies on cognitive psychology carried out in the 1950s and 1960s confirm the constructive, not merely passive, dimension of the receptive process. A process that depends first and foremost on the attention of the observers, their expectations and their perceptive intentions not only on the external stimulus.
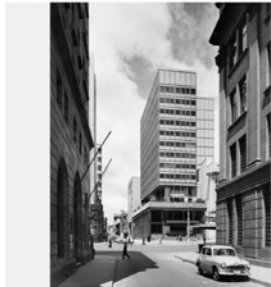
Ernest H. Gombrich (1909–2001) was a notable art historian who was interested in the psychology of visual perception so as to apply it to the problems of representation in art. In his book ''Art and illusion'' (1959), reprinted on numerous occasions, he develops the theme of the contribution of the receiver to decipher any type of representation, whether it is an image in perspective, pictorial or photographic. It is a meticulous work that quotes, questions or rejects numerous scientific studies: it brings examples of art from antiquity and ends up in the form of photography. Gombrich maintains the impossibility of clearly separating what we see from what we know: it is the force of expectation, more than that of conceptual knowledge, which shapes what we see in life, not less than in art. A fact that stands out when both factors conflict. On the other hand, the progress in ''learning to see'' goes from the indefinite to the defined, not from sensation to perception.

We do not learn to have perceptions, but to differentiate them. This is a theoretical model of approach that dates back to Kant: ''all the cognitive processes already take on the form of perception, of thought, of memory representing hypotheses that the organism feels (...). The hypotheses demand responses in the form of some subsequent experience, responses that will confirm or disprove them''[15]. That is to say, the expectation creates illusion. What we

13 To complete the vintage carrousel of CA 17 the Urban Photography Archive in Caracas, the National Library of Venezuela, the Nacional Museum of Architecture and the Elite magazine shared their photographic resources.
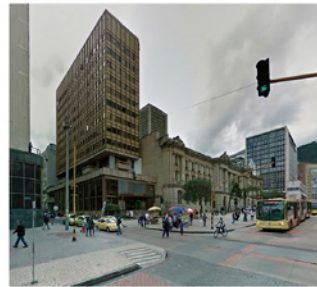
14 See Polar Tower CA02, Olympic Stadium CA03.06, Monserrat Residence CA01at Caracas and Italian–French Bank BG08, Bogota Bank BG10–and Avianca Building BG02– at Bogotá.

15 Gombrich, Ernst Hans. ''Introduction: Psychology and the riddle of style'', 38. Princeton: Princeton University Press, 1969.

BG08 - Banco Italiano Francés
Calle 13 con Carrera 8. BOGOTÁ, Colombia. 1958
Obregón, Valenzuela

Paul Beer, foto documento
Museo de Bogotá

M. F. Fontana M. Mayorga M. Roa, 2017
Google Street View

BG02 - Edificio Avianca
Carrera 7 con Calle 16. BOGOTÁ, Colombia. 1963-1969
Esguerra Sáenz Urdaneta Samper - Ricaurte Carrizosa Prieto

Paul Beer, 1969
Museo de Bogotá

BG02 - Edificio Avianca
Carrera 7 con Calle 16. BOGOTÁ, Colombia. 1963-1969
Esguerra Sáenz Urdaneta Samper - Ricaurte Carrizosa Prieto

Leo Matiz, 1969
Archivos de Bogotá

Leo Matiz
Aracataca 1917 – Bogotá 1998

Leo Matiz, 1950. Autorretrato.

FOTÓGRAFO
CA17 Centro Simón Bolívar
BG10 Banco de Bogotá

call interpreting an image, it could perhaps best be described as testing out its possibilities, checking out what fits and what doesn't. Perceptions therefore have a character essentially of prognosis, of anticipation. From what is stated above, it could be inferred that the architect's mental team predisposes, therefore, to certain verifications. The invention and generalization of the use of the camera, extended the means to represent the world around us, and with it, representation gained a new height of awareness of itself. In short, the artist knows how to see things more than the common observer.

Photographers, on looking through their cameras, construct, reorder and arouse links that correspond to a kind of ''visual projection''[16], provoking relationships that stimulate the sensitivity of the architect. They architects are also skilful observers of spatial circumstances due to their training and occupation, with the ability and the opportunity to re-launch the perceptions registered by the photographer's towards new projections.

16 Basilico, Gabriele. ''Arquitectos y fotografía, arquitectura y fotografía'', Arquitecturas, ciudades, visiones. Reflexiones sobre la fotografía. (''Architects and photography, architecture and photography''. Architectures, cities, visions. Reflections on photography). Madrid: La Fábrica Editorial, 2007.

[Fig.8]
CRISTINA GASTÓN GUIRAO
Interactive Atlas BG 08; https: click.upc.edu/maps
Capture screen, 2019.

[Fig. 9]
CRISTINA GASTÓN GUIRAO
Comparison between Paul Beer and Leo Matiz photographs
on Avianca Building; https: click.upc.edu/maps/.
Capture screen, 2019.

[Fig.10]
CRISTINA GASTÓN GUIRAO
Leo Matiz biography; https: click.upc.edu/maps/
Capture screen, 2019.

Conclusion: an operative visual heritage

Gathering and spreading the material of the photographic archives of twentieth century modern architecture at this time will serve to improve and facilitate the understanding of the built heritage and to open up channels in relation to the visual intellection that should accompany and illuminate the design of our buildings and cities from now on. Changes in the way of seeing bring changes in the way of knowing. The projection of the future of our natural and urban environments has more than ever to do with the capacity of visual discernment. The European and Anglo-Saxon photographic archives are being digitised and made available to the public; nevertheless, the archives of Latin American architecture are still largely dispersed, forgotten and neglected. Putting the focus on the Latin American context is especially appropriate to the general aims of the project. The gap that exists between the architectural modernity there, compared with Europe and the Anglo-Saxon world, allows us to study and explain better than in any other case, the impact of the image of the world of visual production of photography of international benchmarks on local architectural production in those countries. The project explores our protocols relating to the image of architecture and the city. The gathering of photographic materials linked to cartography helps in the recognition of distracted relationships and hidden links of the referenced works between them and with what surrounds them, in order to rediscover the architectural fact and its imagery in the light of geography and the urban context.

Addenda

Between the two long parallel wings of the Simon Bolivar centre, Miguel Braceli —architect and visual artist– displayed a collective performance with high plastic and dynamic qualities, its photographic depiction carefully planned. An aesthetic exploration that confirms the potential of this public space previously argued in the text. On the other hand, the architect Victor Enrich carried out another kind of visual project, based on virtual architectural rendering and the digital photomontage, placing the New Yorker Guggenheim Museum in the outskirts of Bogota, thanks to a sophisticated and refined virtual elaboration. Both proposals, related to Caracas and Bogota, presenting reality in another way, stimulate new appropriations of architecture and public spaces. Innovative artistic expressions and communication strategies, always based on the values of the inquisitive seeing.

Research project details

Title of the project: Architecture, photography and city: geolocation and comparative study of the photographic records of modern architecture. Code: HAR2016-76583-R. National programme for Research, Development and Innovation aimed at the Challenges of Society. Ministry of Economy and Competitiveness. Main researcher: Cristina Gastón Guirao (Polytechnic University of Catalonia)

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Image-Making After Photoshop: Architecture, Public Space and their Visual Discontents[1]

by Pedro Gadanho (Invited Author)

Nowadays, I like to refer to "photography of architecture" rather than to "architectural photography." This is intentional. Within the notion of architectural photography is the sense of a practice of image-making that gravitates exclusively around the field of architecture—thus relating to the stricter aims and legitimation criteria of that discipline and its professional domain. With the broader scope of a "photography of architecture" we may hint at a practice that, while still permeated by architecture-related subject matters, is not dependent on architecture's specific discourses. Curiously, this approach may have deeper, if less obvious, implications for the culture of architecture and the depiction of public spaces as we have known them until today. From the untold history of architectural photography a profound contradiction emerges: Underlining architecture and urban landscapes as specific topics opposes photography's progressive flight from a primary emphasis on its topics or themes towards an understanding of it as a self-governing form of art. As I have put it elsewhere, "it goes against the grain of photography's autonomy to acknowledge that there is a particular practice of photography that is conditioned, or somehow individuated by its focusing on a given subject matter."[2] If we want to enjoy the critical insights that this foreign discourse can have on architecture, we should overcome this contradiction. Indeed, in addressing how architecture and the representation of public space are impacted by current image-making, we may need to do more than just confront it with the "faithful" mirror of architectural photography.

It is true that beyond the possible relevance of this subfield to the wider history of photography, architecture's century-long romance with architectural photography has had many concrete outcomes. From Erich Mendelsohn, Le Corbusier, and Mies van der Rohe's early uses of documentary photography and photographic collages, to the delayed recognition of photographers who mostly portrayed buildings as a service to the architectural industry, such as Ezra Stoller and Julius Schulman, architectural photography has a specific yet overreaching history. With growing architectural diffusion through various media, including the internet, the practice has also had the opportunity to amplify its field, find its new heroes, and open up to innumerous practitioners. Through the early adoption of visualization techniques such as photomontage to the proliferating commercial uses of retouched images of just-finished buildings, architectural photography has established its own degrees of autonomy.

1 An extended, diverse version of this essay first appeared under the title "Image-Making After Photoshop: Architecture and its Visual Discontents" in Pedro Gadanho (ed.), Fiction & Fabrication, Photography of Architecture After the Digital Turn, Hirmer Verlag, 2019, catalogue for the exhibition of the same name at MAAT, Lisbon, March 20 to August 9, 2019.

2 See Pedro Gadanho, "Coming of Age: On the Furtive, Shifting Nature of Architectural Photography," in Elias Redstone (ed.), Shooting Space (London: Phaidon, 2014).

BEATE GÜTSCHOW
S#14, 2005
Courtesy of the artist © VG Bild-Kunst Bonn 2019.

Yet in its dependency on the architectural profession's communication and promotional needs, it fails to diverge from an official historiography intimately related to presenting architects' own expressions of authorship. If we want to explore cross-pollination between the two fields, we can instead welcome practices that eschew objective or neutral portraits of accomplished works of architecture. Architects may then realize that photography "can be more than a mere step in the preservation or diffusion of their production"[3]. We should tackle the fictional and narrative approaches that have defined authorship within contemporary art, potentially as independent vehicles for critically observing architectural culture, and also the evolution of urban space representations. Asserting different points of entry into a mostly uncharted history of architectural photography, I have previously pointed to legitimation processes occurring when we try to historicize and make palpable its practice and objects.

In the context of museum collections, I have thus advocated the expanded definition of a photography of architecture, in which the construction of a specific, authorial gaze on architecture could supersede other criteria in establishing the importance of one image over another[4]. This could lead to the reconciliation of different evaluation parameters emerging from the fields of photography or architecture. But it could also lead us to focus on practices that, while overcoming truthfulness, faithfulness, or neutrality as the primary values in image-making, end up bridging the interests of both fields.

Adopting the notion of a photography of architecture, we are led to exclude from our considerations the commonly accepted practices of architectural photography in recent times. This deliberate omission freed us to delve deeper into the terse relationships that architectural culture, defined as a spatial practice, has produced with its visual expressions, particularly since digital culture started to permeate image fabrication. Even with this narrower focus, there is a vast panorama to offer on how diverse conceptions of architecture and city are integrated, interpreted, and reinvented in the field of photography today—but also on how this practice is itself being impacted by digital tools.

Photography's invention once changed the course of visual arts; current photography of architecture and urban spaces in art often underlines how digital forms of representation and manipulation are now changing the nature and role of photography within a broader visual culture. When photography was invented, painting was liberated from the imperative to offer a realistic representation of reality. While photography was promptly charged with the capacity for being objective, factual, and documentary, the visual arts could turn to the exploration of each medium's expressive possibilities.

3 Ibid. In this sense, an "expanded field of architectural photography" was described as one that, by way of "a non subservient photographic gaze," could induce "profound transformations in how the discipline of architecture sees—and seeks to represent—itself".

4 See, Pedro Gadanho, "Architecture Photography: New Territories in the MoMA Collection," in SCOPIO International Photography Magazine. Crossing Borders Shifting Boundaries, 2 1/3: Porto, Cityscópio, 2015.

BEATE GÜTSCHOW
S#13, 2005
Courtesy of the artist © VG Bild-Kunst Bonn 2019.

As photography developed its own autonomy as a practice, it alternated between objectivity and self-expression—between supposedly faithful representations of reality, and the revelation of its several truths, made possible by different techniques. From image-printing gradients to deliberate uses of collage, this dual stance conditioned photography's historical evolution, but that condition would enter a whole new stage with the substitution of the relatively stable medium of film by the ability to make, and later alter, digital images.

With the invention of Photoshop in 1987, it was not only the physical making of images that underwent a revolution[5]. Image manipulation has existed since the inception of photography, but image-edition software became an important part of a digital turn that has allowed millions to easily manipulate, fabricate, and distribute images through new channels. Fresh expressive possibilities were soon used widely in advertising, graphic design, and architectural visualization. Non-existent realities could be created with a new ease and refinement. The objective truth of photography came under a different kind of scrutiny, introducing acute problems that persist to this day—especially when we discuss photojournalism and other documentary photography practices in the age of "post-truth" and "fake news".

When most photographic images circulating are now made of electronic bits that allow for untraceable manipulation, news media must stand by notions of a truthful representation. Yet in other domains of image production, a thirty-year history of digital tools serving the manipulation and transformation of images certainly allow for new creative claims. As had happened throughout the twentieth century, artistic and experimental takes on photography have again claimed freedom from its supposed but ultimately false neutrality. They welcome all sorts of approaches, ranging from the use of information derived from formal experimentation to the production of innovative social or political content. The direct repudiation of objectivity through fictionalized narratives or exposed montage techniques has provided a vehicle for critically deconstructing objectivity itself. This has driven a reappraisal of the potential uses of photography within contemporary art—after its early use as a recording device for other conceptual strategies—and ultimately induces new approaches to the representation of shared, collective spaces.

While retaining or playing with aspects of realism, artists have probed new ways of seeing made possible by an expanded understanding of photographic images. Through simple alterations, digital manufacture, the construction of complex settings for image-making purposes, or even transformations of photographic prints into sculptural objects, contemporary artists working with photography have embraced profound transformations in the medium—many of them working with the portrayal or recreation of architectural environments and urban public spaces If architecture and the city were favorite subjects in the early days of photography, mostly due to the medium's technical limitations, they became viral when the possibilities of digitally manipulating images flooded the art world and internet alike.

5 For an interdisciplinary perspective on how, after Photoshop, "manipulated images can introduce a productive uncertainty as knowledge," see Michael J.Emme, Anna Kirova, Mike J. Emme, and Anne Kirova, "Photoshop Semiotics: Research in the Age of Digital Manipulation." Visual Arts Research 31, no. 1 (2005): 145–53. www.jstor.org/stable/20715375.

Echoing early-twentieth-century photographic collages by the likes of Man Ray, Paul Citroen, or Edward Steichen, contemporary artists have extensively portrayed changing urban conditions in the early twenty-first century thanks to advancements in digital photography, including mash-up techniques. Visual experiences created by Isabel Brison, Philip Dujardin, Beate Gütschow, Patrick Hamilton, Oliver Ratsi, Pedro Bandeira, Vicenta Casan, Gregor Graf, Frank Kunert, Kobas Laksa, Georges Rousse, David Trautimas, and Carl Zimmerman are only the tip of an iceberg of fictional imagery that in recent years, as in the past, has allowed for a diverse, allegorical reinterpretation of both architectural objects and today's "collage city." In such cases, fabricated realities may arise as satire or critical commentary on a boundless visual culture in the urban context, as much as a willingness to devise unexpected realities.

In previous writings[6] and in a curatorial project at the Museum of Modern Art in New York[7], I have analyzed the emergence of this trend of architecture-related digital fictions, prompted by a revival of cut-and-paste techniques. To these one may add a vaster array of expressive image fabrications, as seen in the practices of artists and photographers whose digital investigations often focus on architecture. From Andreas Gursky's potent images to Thomas Ruff's more deliberate distortions, or from from Jeff Wall's meticulous cinematographic mise-en-scénes to Thomas Demand's or James Casebere's model-based fictions, these practices have successfully re-imagined the medium of photography outside the chastity belt of factual representation, opening up new territories for conceptual visual practice. They anticipated and legitimized transformations in what we can call a renaissance of photography, in which digital culture and technology have firmly asserted themselves. While this evolution has been widely discussed within the discipline of photography[8], such works should also be seen as examples of how recent photographic turns have affected our understandings of architecture—both as a classic subject of the photographic lens and as a spatial practice that, within a pervasively ocular regime, is increasingly consumed through images.

When considering how architecture's images are constructed today, we are faced with opposing gravitational pulls. From one side, the possibilities of digital manipulation, occasionally learnt from art, are often drawn from tools provided by image-editing software. These allow makers of architectural images to produce a false sense of objectivity, with an increasing degree of realism that reinforces the commodification of built environments — and their advertisement to investors.

6 An early essay on the subject focused on the actualization of notions of allegory and the tableau vivant into the portrait of imagined and made-up urban scenery, as present in the work of authors such as Pedro Bandeira, Oliver Boberg, Isabel Brison, Beate Guttshow, Filip Dujardin, or Gregor Graf. See Pedro Gadanho, Tableaux Edifiants, Ficções Arquitectónicas na Fotografia Contemporânea, in Neto, Pedro e Bandeira, Pedro (eds), On the Surface, FAUP, 2012, Porto, pp. 112–116.

7 See Cut'n'Paste, From Architectural Assemblage to Collage City, organized by Pedro Gadanho and Phoebe Springstubb, July 10—December 1, 2013.

8 See, for example, Jonathan Lipkin, Photography Reborn: Image Making in the Digital Era (New York: Abrams, 2005.) See also, Stefan Iglhaut, Florian Roetzer, and Hubertus von Amelunxen (eds.), Photography After Photography: Memory and Representation in the Digital Age (Gordon & Breach Publishing, 1997).

FILIP DUJARDIN
Chicago Shuffle 01, 2017
Courtesy of the artist

Images of unbuilt architecture, fabricated with sophisticated 3D-rendering software, are populated with catalog-sourced digital happy families and slender women. With these images becoming hallmarks of the commercial construction industry, some artists have felt compelled to deploy similar techniques to produce a critical commentary on current consumer culture.

A different result of digital tools' potentialities is recognizable in the pristine images that professional architectural photographers make of buildings by preferred architectural authors. Beyond the sheer effortlessness with which hundreds of "views" are created, digital erasure and correction create photographs devoid of any imperfection or troubling presence. Users, small faults, technical flaws, and other undesired elements are painlessly removed or covered up, creating the fiction of perfect mastery. As a reaction to these hygienic acts, some photographers and makers of architectural visualizations eventually started reintroducing narrative elements, in the form of a cleaning person, a family element, or even more surrealistic figures. Often derived from well-known imagery produced in an art context, they reveal a certain degree of self-awareness and irony.

In representing public space, post-digital art practices have pushed the photographic representation of architecture towards more declared fictional approaches. Their story-telling, narrative content, cinematographic construction, deliberate imaginary constructions and political messages often reject notions of fake objectivity, introducing a note of disturbance and critical inquiry. Showing up neutrality to be a mere ideological construct, fiction and the rougher artistic gestures of incision and collage become ways to counteract the smooth, sleek digital fabrications through which architecture falls prisoner to the status quo. They deconstruct those depictions that, in their accomplished digital perfection, present themselves as objective, unbiased, and deprived of ideological charge. But they also admonish architecture for becoming a basic provider of non-transformative spaces and their corresponding commodified images.

Ultimately, these operations help question architecture's self-assuredness and sense of stability in a world that is being radically transformed due to a wider digital turn.

As visual culture has been substantially impacted by information technology, it has also empowered the darker impulses of capitalist economies to promote hollow forms of consumption and commodification. While this has strongly affected the architectural realm, related visual fictions assume the not so minor task of providing critical insights and a philosophical sense of doubt about such shifts. As creative, unexpected reality checks, such photographic tactics seem increasingly vital in producing a different type of contemplation of today's spatial practices.

As I have suggested elsewhere, architecture may be splitting into contrasting forms of practice between the vast world of commercial construction and a diminishing niche of cultural discourse[9]. In this context, when factual building is increasingly deprived of a transformative cultural meaning, fiction's intrusion into the history of architectural representations points towards much-needed new directions for architectural thinking. Paper architecture was once a form for expressing political discontent through drawing. Today, that role reappears in the fictional turn affecting photography of architecture. With the economic logic of today's mainstream architectural production becoming a sort of fascist regime, we must turn to fiction and that which its intricate narratives may unhinge. As in literature or film, visual fiction can be a form of resistance. When sleek and efficient digital procedures blind us to the essential questions of a given form of practice, the truths and doubts that hide in the fabrications of fiction may indeed be a matter of necessity.

9 See: Pedro Gadanho, "Two Fields," in Architecture, Networked Cultures, and How to Make the Most of Them, MAJA, no. 70 (December 2011).

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The invisible villages. Up-to-date Images of Settlement in Spain

Ana Amado, Andrés Patiño

Abstract

The role played by photography in the creation of icons as well as in the dissemination of architecture has been fundamental since the early days of the Modern Movement. Both iconic Kindel's images of settlement villages in Spain and other archival photographs —created during Franco´s dictatorship for greater propaganda purposes— sparked our curiosity and instilled in us the necessity to see with our own eyes those architectures which have remained not only unknown for a non-specialised public, but also somehow invisible outside strictly academic realms. Urban planners that would later become key figures in the Spanish architecture of modernity carried out these innovative, experimental projects on the basis of the observation of the popular and the anonymous, consciously departing from the grandiose rhetoric of the time. We believe it is necessary to examine what has become of the INC's colonisation programme, and thus highlight a fundamental episode in our recent history which brought about the main migratory movement in 20th-century Spain. Such a task seems to us particularly significant at this point in time in which architecture is being redefined (as was the case with Spanish architecture in the 50s and the 60s), and sustainability and the social function of architecture are highly topical subjects. In this vein we have revisited these settlements and we have documented, with a contemporary gaze, the legacy left by the construction of a new memory upon the already colonised architecture. It is our aim to make visible and announce such legacy to the general public as well as to its own inhabitants, so that these villages cease to be mirages amidst a transformed landscape.

Keywords: photography, colonization, revisit, memory, traces

Ana Amado is an architect, a photographer and a visual artist. She attended the MA in Photography at the Lens School of Visual Arts, a Postgraduate in Creative Illustration at EINA School of Art (Barcelona) and a Masters in Contemporary Art, Museology and Criticism at the Universidade de Santiago de Compostela. She has a Masters in Architecture from the High School of Architecture (Universidade de Coruña). She's experienced as a curator, exhibitions designer, illustrator and architectural photographer. She recently worked as an assistant for the American photographer Mark Steinmetz in the USA. She's currently based in Madrid and teaches photography at Lens School of Visual Arts. Her work has been awarded internationally and exhibited at Photo London 2018, the Sony World Photography Awards, PhotoEspaña2017 (Madrid), the Biennale di Venezia (in the Spanish Pavilion, Golden Lion 2016 and 2018), at the Royal Academy of Arts (London), Tent Gallery (Edinburgh), the International Festival Eme3 and Picasso Museum (Barcelona), the International Arts Prize «Obra Abierta 2016» (Plasencia), among others.

Andrés Patiño is an architect, graduated from the Escuela Técnica Superior de Arquitectura de La Coruña. His work is interested in both constructive and research aspects, and develops professional works related to industrial architecture, rehabilitation and housing. With recent and ongoing works that aim to establish links and relationships between photography and architecture, researching on Madrid architecture of twentieth century modernity, and on Settlement Villages in Spain. His work has been part of the Venice Biennale 2018, the X Docomomo Congress and has been exhibited in PhotoEspaña 2017, being also recognized in calls such as the XVII COAG Awards, among others. Founder of AJ Studio Architects.

Photography has played an instrumental role in the creation of icons and the dissemination of architecture since the very onset of the Modern Movement. The appearance of the professional architectural photographer and some providential architect/photographer pairings would be key to the massive diffusion of the International Style. For the first time, by virtue of the sublimation of the architectures of modernity conveyed by those photographs, architecture would come to be regarded as a consumer ítem[1]. The International Style reached universal status thanks to the dissemination power of, among others, the photographic works produced by Shulman, Stoller and Hervè[2].

Our research project sees the light of day guided by one such fortunate pairing, and focuses its attention on Spain from the 1940s to the 1970s, on the strength of the great evocative power of the pictures taken by photographer Joaquín del Palacio (Kindel) of the new colonization villages devised by architect José Luis Fernández del Amo that had been erected by General Franco's regime after the Spanish Civil War[3]. This colonization programme, developed by the Instituto Nacional de Colonización (INC), with precedents in the 2nd Spanish Republic and fascist Italy, aimed to stimulate the devastated Spanish economy through its agriculture by means of tilling new fertile lands. For that purpose, a large number of dams and canals were built to provide water for new irrigation lands and some 300 new population settlements which were to be occupied by colonists from nearby villages[4].

1 "Photography does for architecture what railroads did for cities, it transforms it into merchandise and transports it through magazines to be consumed by the masses. This adds a new context to the production of architecture, which corresponds to a circuit of independent use, superimposed on that of the built space, an added value ", p.54. "Modern architecture does not only address or exploit mass culture; architecture itself has from the beginning been an article of consumption ", p.135.
Colomina, B. (2010) "Privacidad y publicidad. La arquitectura moderna como medio de comunicación de masas". CENDEAC, COAMU, OBS. Murcia.

2 "At the same time, those committed architects understood that the photographs of their buildings were the ultimate crystallization of their work and what really transcended in terms of their recognition and personal satisfaction. These back-and-forth needs, consecrated the figure of the architectural photographer as a specialized technician that gave form to this particular visual narration.p.50.
Bergera, I (2015) "Fotografía y arquitectura moderna en España", in Fotografía como arquitectura. Click1, Iniciativa Digital Politécnica y Prensas de la Universidad de Zaragoza. Barcelona.

3 Delgado Orusco, E. (2013) "Imagen y Memoria. Fondos del archivo fotográfico del Instituto Nacional de Colonización 1939–1973". Ministerio de Agricultura, Alimentación y Medio Ambiente. Madrid.
Delgado Orusco, E. (2015) "El agua educada. Imágenes del Archivo Fotográfico del Instituto Nacional de Colonización". Ministerio de Agricultura, Alimentación y Medio Ambiente. Madrid.

4 Calzada Pérez, M. (2006) "Pueblos de Colonización I, II, III". Colección Itinerarios de Arquitectura 03, 04, 05. Fundación Arquitectura Contemporánea. Córdoba.

[Fig. 1]
ANA AMADO & ANDRÉS PATIÑO
The Girl and the Street, from "Colonos", 2016.
Vegaviana, Cáceres.

[Fig. 2]
ANA AMADO & ANDRÉS PATIÑO
Housing, from "Colonos", 2016.
Vegaviana, Cáceres.

Kindel captured then the work of a great architect, such as Julius Shulman did with the work of Richard Neutra from the 50s onwards, albeit against the backdrop of very different economic and political circumstances[5]. Both intend to portray an idealized lifestyle: the American Dream of the car-owning suburban dweller on the one side, and that of life in the countryside as the epytome of the virtues of the New Spain on the other: the farmer who, through the sweat of his brow and self-sacrificing labour helps lift up his country. In both cases, architecture is presented as a scenery allied with the pursued ideal, while the human figure would play different roles corresponding to the two different political systems.

From Hollywood glamour and the perfection of optimistic consumerism of the post-war USA to the humble presence of the newly arrived colonists who adorned the new Spanish villages (dressed in their Sunday best and with no signs of the gruelling effort required by seeing through the great landscape transformation of the new rural Spain). An attractive parallel can be drawn between the mise en scene proposed by both photographers' images: one with an aim to sublimate and the the other as the subtle propaganda of a dictatorial regime. The dissemination of these images through the mass media reaches the whole population and it will represent a key element in government propaganda whether democratically legitimate or totalitarian.

The connection between the most canonical and widely acclaimed images of USA capitalism and their contemporary ones of the post-war Spain at a time of economic development plans and new rural settlements explains the reciprocal correlation between two apparently far distant realities, both set against the backdrop of a modern architecture which was to gradually abandon its revolutionary nature and wind up becoming the new western bourgeois standard. The evocative power of some of the photographs that Kindel takes in the villages by Fernández del Amo (the ones taken in the flagship of the colonization programme –Vegaviana– are amongst the better known), has been so powerful that it has prompted a photography project where decades later we have returned to these now largely forgotten villages whose architecture has already been colonized by their new inhabitants[6].

5 "Photography reaches its closest collaboration with architecture when it is used to convert the built worlds of integrated design into promotional images. Julius Shulman was one of the most skillful photographers of modern architecture. (...) Shulman condenses the forms of architecture and design –which have already internalized the appearance and the cultural value of photography– in icons adapted to the media ", p.31.
Campany, D. (2015) "La arquitectura a través de la fotografía: documento, publicidad, crónica, arte". Construyendo mundos. Fotografía y arquitectura en la era moderna. Fundación ICO, La Fábrica. Madrid.

6 "Returning to the heroic fifties, that's when I asked Joaquín to come and see the towns I was building in the lands of Extremadura, Levante, La Mancha and the South (...) Here I must say– and I have declared many times– that to the objective, to the sensitivity, to the vision of Joaquín del Palacio I largely owe my successes and I am grateful to him (...) he knows it well that I recognize IN him some faculties I took advantage of. We have run together looking for uncharted corners, in the knowledge that we were communing in the enjoyment of the eyes ", p.182.
Fernández del Amo, J.L. (1995) "El arte en la fotografía de Kindel", Palabra y obra, escritos reunidos. COAM. Madrid.

[Fig. 3]
ANA AMADO & ANDRÉS PATIÑO
Street, from "Colonos", 2016.
S. Isidro de Albatera, Alicante

[Fig. 4]
ANA AMADO & ANDRÉS PATIÑO
Vía Crucis, from "Colonos", 2016.
Villalba de Calatrava, Ciudad Real.

We wanted to revisit those villages driven by the same kind of obstinacy as that described by Barthes[7]. We set out to cast a new, contemporary, analytic gaze upon them with no other aim but to unfold the huge complexity of a phenomenon that has remained invisible to the general public outside the world of academia. After revisiting, so far, 33 of these new villages by means of the photographic image, we have discovered the current interest of the programme. We consider its values remain valid to this day and deserve to be brought into focus, out from the darkness that submerged them, mainly as they were part of a project conducted by a dictatorial regime.

At a time when there is so much talk about the issue of mass migrations resulting from economic and armed conflicts, and the subsequent relocation of hordes of people, it becomes relevant to analyse this case, which resulted in Spain's greatest internal migration of the 20th century (60,000 families in 300 villages). The phenomenon of rural depopulation is another serious issue in present-day Spain[8]. It is of the essence to try to bring back to recollection the memories of places that are fading into time, that are being abandoned. This phenomenon is also affecting colonization villages. The awareness and dissemination of the realities and stories behind these places may contribute to put a stop to their disappearance. The colonization programme also implied land-use, economic and social planning on a national scale. Although it was not economically successful, we do find elements in it that could serve as references today: for experimental town and architectural planning, at a time of redefinition for Spanish architecture, which was then torn between modernity and tradition[9], for offering better career prospects to new, bright, up-and-coming architects; for the integration of art and architecture, the use of local, low-cost resources and the sustainability of the means employed in the preservation of the natural environment. We do not want to leave aside one very contemporary aspect that we have come across in all the villages we visited: the tension between conservation and transformation.

Time and the life of colonists have left their print on those homogenizing architectures, in some cases under special protection today. Finally, it is worth noting that our project also wants to give back to the colonists their well-deserved protagonism, to push aside the intentionally decorative role they were once given and to put them back on centre stage, on the same level as the whitewashed architecture that housed them, and about which a new story has been written.

7 "The essence of photography is precisely this obstinacy of the referent in always being there," p.22.
Barthes, R. (2004) "La cámara lúcida", Paidós. Barcelona.

8 Del Molino, S. (2016) "La España vacía. Viaje por un país que nunca fue". Turner. Madrid.

9 De Terán, F. (2017) "Antes de salir por la puerta del tiempo. Visión personal de un urbanismo real". Lampreave. Madrid.
"Copying popular or classic Spanish art leads to folklore or Spanish kitsch. To extract its essence, knowing how to extract those ingredients of truth, of modesty, of joy, of beauty that it does have, would amount to finding the path towards a new architecture and, in general, towards a new art ".
Fisac, M. (1949) "Estética de la arquitectura", Boletín de la Dirección General de Arquitectura 11, vol. IV. Madrid.
"The popular, purified, stripped of all vulgar ornament, is a treasure trove of findings and surprises."
De la Sota, A. (1956) "La arquitectura y sus tendencias actuales", Boletín de la Dirección General de Arquitectura (4th trimester). Madrid.

[Fig. 5]
ANA AMADO & ANDRÉS PATIÑO
Village's skyline, from "Colonos", 2018.
La Vereda, Córdoba.

Conclusion

Our project sets out to make the villages in the Spanish colonization programme visible again through a review, under a contemporary gaze, of their current situation by means of photography which, as we have seen, represents a crucial means of diffusion and analysis of Architecture. In the same breath, we would like to point out the fundamental role played by Kindel's photographic gaze at the time when the colonization program was implemented. His photographs, created back then, have served us as a starting point. These are images that, alongside those taken by other photographers commissioned by Franco's dictatorial regime, were used with an eye on state propaganda, this being the main cause why this colonization has remained forgotten for decades, despite it being the biggest internal migration in 20th century Spain. After visiting and photographing more than 30 of this villages we derive as conclusions their current validity, deterioration and alteration alongside their obstinate vocation of permanence by the construction of a new memory upon the already colonised Architecture[10].

10 "If we want to restore a photograph to the context of experience, of social experience, of social memory, we must respect the laws of memory. We have to situate the printed photography in such a way that it acquires something of the surprising decisive character of what was and is, "p.65.
Berger, J. (2008) "Mirar", Gustavo Gili. Barcelona.

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Peter Scheier and Marcel Gautherot: Brasília Lyric and Epic

Mariana W. von Hartenthal

Abstract

Brasília was built from scratch in three and a half years, a rare occasion that attracted the attention of numerous photographers. Among them were Peter Scheier (1908–1979), a German Jew who fled the Nazis and settled in Brazil in 1937, and Marcel Gautherot (1910–1996), a French photographer commissioned by architect Oscar Niemeyer (1907–2012) to render his buildings. Gautherot's images circulated nationally and internationally, profoundly shaping the visual representation of the event as they advocated for the city's daring buildings. His photographs present the new capital as a monumental symbol of a grandiose national future built by strenuous work. The paper compares Scheier's and Gautherot's versions of the construction of Brasília, and localizes their documentation in relation to other cultural objects such as films and music that responded to the event. Especially relevant to this analysis is the documentary film Conterrâneos Velhos de Guerra, by Vladimir Carvalho, which strongly denounced the working conditions of Brasília. The examination concludes that both those who praised and those who denounced the endeavor resorted to an epic narrative centered around the feats of a hero: the candango, the migrant from the Northeastern States who built Niemeyer's modernist architecture. Scheier's coverage, however, deviates from the prevalent epic genre as his version of Brasília's early days is lyrical rather than epic, open to individual emotions and intimate experiences. The paper proposes that his pictures of the budding city nevertheless suggest a sense of impending doom that blurs the line between project and ruin, an aspect that relates to his condition as an immigrant.

Keywords: architecture photography, modernist architecture, Brasília, candango, epic

Mariana W. von Hartenthal (Salvador, Brazil, 1977) studied Architecture and Urban Planning at Universidade Federal do Paraná (2000), completed a masters in Museum Studies at the University of Southampton (2002) and also a masters in Technology at Universidade Federal do Paraná (2010). In 2017, she received her PhD in Art History from Southern Methodist University (USA). Her doctoral research focused on the history of photography and her dissertation examined the photographic coverage of the construction of the Madeira–Mamoré Railroad, a line built in the heart of the Amazon in 1907.

Dedicated on April 21, 1960, Brasília was built from scratch in three and a half years. The rare occasion attracted the attention of numerous photographers, among them Peter Scheier (1908-1979), a German Jew who fled the Nazis and settled in Brazil in 1937[1]. This paper examines how Scheier's documentation deviates from the prevalent discourse that narrates the construction of the capital as an epic centered, as all epics do, around the feats of a hero. In Brasília's case, the hero is the so-called candango, the migrant from the Northeastern States who built the modernist architecture of Oscar Niemeyer (1907-2012). By focusing on construction labor, the epic of Brasília functions as a working-class and male tale even though the city was primarily built to house public servants and their families – conspicuously absent from most photographic coverages. Yet unlike his contemporaries, Scheier was interested in the everyday life of middle-class women, children, and bureaucrats; moreover, when the photographer depicted Brasília's poorer population, he detached them from strenuous work and suffering. Unconcerned with the glorification of labor and apparently unimpressed with the city's architecture, Scheier's version of the endeavor adopts lyrical rather than epic language, more open to individual emotions and intimate experiences. His protagonists were neither heroes nor victims of hard work, but average people who went on with their lives in spite of the sense of impending doom that colors his photographs, an aspect that, I propose, reflects his experiences as an immigrant.

In 1958, during his first time in the city he would visit again two years later, Scheier took this photograph (fig.1) of two women and a boy wearing formal clothing, gloves, clutches, and hats. According to the Moreira Salles Institute, which owns Scheier's archive, the group was going to a wedding. One of the women holds her hat with the left hand while she is assisted by a boy, his back turned to us as he seems to tie something onto the woman's right hand. Another woman watches the boy's efforts. A little further away, a soldier looms beside the group, oblivious to his presence. The photographer cropped the women and boy under their hips but made sure to depict the full body of the man, suggesting his relevance for the composition. Due to the group's unawareness, the soldier seems menacing rather than protective. His eyes are hidden by the shadow of the helmet, and in fact, we cannot fully see the face of any of the people in the image. In the background, scaffolds cover a building, a wooden structure holds a water tank, a person walks in the distance, on the unpaved ground. The crude conditions of the site contrast with the formality of the group, giving the scene an air of absurdity. It is hard to tell that this is a picture of Brasília, as it does not exhibit the elements that came to characterize the representations of the city: daring white volumes rising against the open sky of the cerrado, the dry, shrubby region where Brasília was built; politicians, and construction workers. Instead, we see women and children engaged in some unremarkable activity, a soldier, and a messy jobsite.

1 Other photographers who documented the construction of Brasilia were, for example, Swiss René Burri (1933-2014), Brazilian Thomaz Farkas (1924-2011), and Mário Fontenelle (1919-1986), also Brazilian and the official photographer hired by President Juscelino Kubitschek.

[Fig. 1]
MARIANA W. VON HARTENTHAL
Wedding Guests, 1958. © *Peter Scheier*
Instituto Moreira Salles Collection.

With no evident sign of construction activity in progress, the viewer is not sure whether the building in the background is still to be finished or already in ruins. The photograph presents themes that often appear in Scheier's documentation of the new capital: women and children, soldiers, and buildings that may be completed or have collapsed. Like most of Scheier's images of Brasília, the picture did not circulate much at the time. It was not included in the book Brasília Vive! that the photographer published with Stefan Geyerhahn, a simple, soft-cover, spiral-bound volume of sixty-six photographs with a short text in Portuguese and English, written by John Knox[2]. Little known, the volume was commissioned by American Agency PIX and clearly destined to a foreign audience[3].

To contextualize Scheier's coverage we must compare it with the documentation that has most profoundly shaped the visual representation of the event, made by French photographer Marcel Gautherot (1910-1996). Gautherot's images circulated nationally and internationally; they appeared in Brazilian architectural magazines such as Módulo: Revista de Arquitetura e Artes Plásticas, directed by Niemeyer, and Brasília, edited by Novacap, the government organ that managed the construction of the capital. Abroad, they illustrated US-based Architectural Forum and Arts & Architecture, as well as French Aujourd'hui Art et Architecture and Architecture d'Aujourd'hui. Gautherot's photographs were also included in an exhibition on Brasília organized at the Grand Palais in Paris in 1960, and in an itinerant exhibition that circulated in Europe after opening in Bratislava in 1963[4]. With outstanding photographic technique, Gautherot emphasized the bold volumes of Niemeyer's buildings in high black-and-white contrast (fig.2). Through discrete mechanical choices, the photographer can present architecture in different ways, and Gautherot adopted frontal takes, symmetry, uniform and bright lighting in images that endow the buildings with a monumental quality and make them seem bigger than in real life.

President Juscelino Kubitschek (1902-1976), in office between 1956 and 1961, had elected the transfer of the capital from Rio de Janeiro to the interior of the country as one of the main goals of his government. Unsurprisingly, the decision to build a city for 500,000 people from scratch was heavily criticized at the time due to its outlandish cost and perceived pointlessness but the President did not change his plans[5]. Lúcio Costa (1902-1998) won the competition for drawing the capital's urban plan, and Kubitschek chose Niemeyer to design the buildings.

2 Scheier published other three photographic albums: on the city of São Paulo (Rado, Scheier, 1954), the State of Minas Gerais (Scheier, Barata, Fernandes, 1968), and the State of Paraná (Scheier, 1953).

3 Falbel, 2007.

4 Espada, 2010, p. 11.

5 Criticism of the project abound in every major newspapers of the time. For example, Eugênio Gudin called Brasília an "extremely expensive fantasy" (Correio da Manhã, Feb. 5, 1958); Correio da Manhã, acknowledging the fact that most public servants did not want to move away from Rio, suggested that the President would move on his own (Correio da Manhã, Feb. 6, 1957); Diário de Notícias referred to the project as an "adventure" and "populist" (Diário de Notícias, May 5, 1957); Senator Oton Mäder also called it an "adventure" (Jornal do Brasil, Jan. 4, 1959), while to Jornal do Brasil it was a "vanity impulse" (Jornal do Brasil, Jan. 12, 1957).

[Fig. 2]
MARIANA W. VON HARTENTHAL
The Alvorada Palace in Brasília, c. 1959. © Marcel Gautherot
Instituto Moreira Salles Collection.

The architect, a staunch supporter of the President with whom he had worked closely in the State of Minas Gerais commissioned Gautherot to render his architecture. As expected, buildings are the protagonists of Gautherot's images, and his pictures eloquently advocate for the new capital by portraying Brasília's architecture as worthy of the financial and human investment. Gautherot's photographs awe the viewer with buildings that, as noted by Heloísa Espada, curator of an exhibition commemorating Brasília's sixtieth anniversary has noted, often seem to rise from the ground like miracles, with no apparent sign of human effort[6]. When workers do appear, they look like pieces of an efficient construction mechanism. But although workers are mostly absent from his coverage, Gautherot's photographs strongly contributed to the genesis of the heroic figure of the candango by implying that Brasília's sublime modernist architecture was the fruit of almost superhuman labor. To understand the significance of these photographs, we must consider them not in isolation, but as] threads that interlace with architecture, images, and texts to weave a discursive fabric of epic tones.

The birth of the heroic figure of the candango coincides with the birth of the city. Initially a derogatory term to refer to the poor and uneducated, the candango soon became a symbol of perseverance and strength, a representation of Brazilians dedicated to building a more just Nation through architecture. In 1960, Kubitschek wrote for Rio-based newspaper Diário Carioca that the ''bronzed figure of this anonymous titan, who is the candango'' was the ''formidable hero of the construction of Brasília.'' The candango, he continued, ''took upon himself the responsibility to respond to my call, working day and night.'' According to the President, the candango had proven that the image of the sertanejo as a weakling, prevalent in Brazil at that time, was no longer valid. The word ''sertanejo'' refers to the inhabitant of the sertão or backlands, home of many of Brasília's first construction workers. This geographical reference is of utmost importance, as the poor, troubled, and isolated sertão has long been connected to the idea of a ''deep Brazil,'' home of taciturn peasants whose ways of living contrasted with the carefree environment of the country's then capital, Rio de Janeiro. One of the arguments for the dislocation of the capital to the interior was that distance from Rio's pleasant beaches and nightlife would foster the ethics of hard work that the candango came to embody.

A visual example of the hardworking sertanejo/candango, capable of the herculean task of building an entire city appears in an advertisement for oil giant Exxon, placed in the commemorative edition of magazine Brasília in 1960. The drawing of a candango illustrates the ad: a man with muscular body and strong hands who wears a half-moon shaped helmet that resembles the typical hats worn in the sertão as he looks at the viewer and says, ''sir, I made this city''[7]. Another meaningful example of the conflation of construction work and heroism in the making of the candango is the misnomer of a prominent sculpture by Bruno Giorgi (1905-1993). Located in Brasília's Three Powers Square, it represents two stylized figures who embrace each other with one hand and hold a spear with the other.

Officially titled ''Warriors,'' the piece is usually called ''Candangos,'' which is how it currently appears on Brasília's Wikipedia page[8]. The entanglement of words and images implies that the strong, masculine body of the candango is the force behind the smooth geometry of Niemeyer's buildings depicted by Gautherot. The underlying message is that the rise of such magnificent modern city requires the complete dedication of a titan working day and night. Until then a menial occupation of the unprepared, construction work — undertaken after the arduous journey from the backlands — is the mission that transforms the weakling into the heroic candango who, in turn, can transform the country. According to literary theorists, the prototypical hero of epic narratives is one who willingly exposes himself to risk while pursuing a goal that will benefit others of his group[9]. Thus the candango presents the main features of a hero: he completes a journey and voluntarily struggles to execute a mission for the greater good.

Working incessantly to finishing his task on time, the trope of the candango was useful to those who supported the project, like the President and oil companies that would benefit from the dislocation needed to reach the new capital, whose urban plan emphasized automotive transportation. The other characters that participated in Brasília's first days — public servants, politicians, and their families — are not worthy of heroism. On the contrary, they were (and still are) perceived as spoiled, idle, or worse; moreover, many public servants and politicians were vocal about their dissatisfaction with the move from Rio. They stood in contrast with the candangos, who reached Brasília ''voluntarily'' (i.e., in many cases because of lacking other options). Unsurprisingly, white-collar workers and their families, who made up a substantial part of the city's first inhabitants, have remained mostly invisible in the narrative of Brasília's construction.

In his well-known 1985 critique of the city, American sociologist James Holston affirmed that the candango had been forgotten, but I disagree[10]. The ''Living Museum of the Candango Memory'' was founded in 1985; a species of crustacean discovered in the region was named Celsitonum candango; and there is a city on the outskirts of Brasília called Candangolândia. It is true that the State has failed to rightly compensate construction workers or even provide them with the bare minimum in terms of healthcare, safety and education, but the candango's lack of economic success does not invalidate his heroic status. Quite the opposite: as he continues to suffer, the candango has retained his heroism even after the completion of his task. In epic genre, the hero's accomplishment of a goal elevates his social status, but recognition does not necessarily entail actual lasting power. On the contrary, as literary scholar Patrick Hogan has demonstrated, several prototypical heroic plots have an odd ending that to an extent questions the hero's triumph, and he is always at risk of becoming a victim, otherwise the significance his actions decreases[11]. The blurry distinction between hero and victim explains why the candango has remained a useful trope for both those who praise and those who denounce the construction of the capital.

6 Espada, 2010, p. 11.
7 Holston, 1993, 211.

8 https://pt.wikipedia.org/wiki/Bras%C3%ADlia. Accessed Aug. 5, 2019.
9 Hogan, 2001; Selwyn, Eagly, 2004; Smirnov et al, 2007; Becker, Eagly, 2004.
10 Holston, 1993, 212.
11 Hogan, 2001.

Among the most forceful eulogies of the candango and a strong denunciation of the construction of Brasília is the documentary film Conterrâneos Velhos de Guerra (Fellow Countrymen, Brothers in Arms) directed by Vladimir Carvalho. Released in 1991, the film was on the making since the early 1970s, when Carvalho moved from the Northeastern State of Paraíba to the capital, where he taught cinema. With footage from the city's construction captured by American artist Eugene Feldman, it exposes the terrible living and working conditions the candangos encountered, such as lack of breaks, hunger, and violence[12].

To demonstrate the inequalities of the new city, the film juxtaposes footage and interviews with candangos to depictions of the pleasant lifestyle of upper- and middle-class newcomers (later, as we will see, Carvalho would change his perspective on this population). The director also confronted Niemeyer and Costa regarding their knowledge of an alleged massacre of construction workers hired by the contractor Pacheco Fernandes Dantas in 1959, an accusation brought up by candangos and local newspapers that has never been investigated[13]. The film's music, by sertanejo troubadour Zé Ramalho and Othos Bastos's deep voice-over imbue the movie with a gloomy atmosphere. In 1995, the film editor Eduardo Leone described Conterrâneos as an "epic opera" paying "homage to all workers," but white-collar workers mostly appear to imply their complicity on the exploration of the poor. Epic genre suits "calls to action" because clearly contrasts the victimized hero against his evil oppressors. This is not to say that wake-up calls such as Carvalho's film are unimportant or disingenuous, but it is important to question the heroicization of labor, so convenient to those who benefit from it.

Hired by the architect most invested in raising the city, Gautherot's main concern was not the hardships endured by construction workers, but the photographer was interested in their dreadful situation. He was the only professional to document life in Sacolândia, literally "Bag Land," the most miserable workers' camp in the new capital, an improvised gathering of shacks built with used cement bags, hence the name. Gautherot's record of Sacolândia is extremely important because it is a rare testimony of a community completely erased when the area it occupied was flooded for the creation of Brasilia's artificial lake, the Paranoá, which would be dedicated to leisure. One of his photographs of Sacolândia depicts a woman standing in front of a makeshift house, not made of bags but wooden boards, precariously put together (fig.3). She places her right arm on the hip as she looks at us with inquiring eyes. Behind her, an improvised shelf holds plates and pots made with empty food canisters. In another picture, a woman stands between a shack (this one indeed made with cement bags) and an earth oven as she holds a baby in her arms; her two toddlers play a little further away.

In Gautherot's coverage of Brasília, heroic candangos do two things: work, and suffer. Despite its heroic undertones, however, Carvalho's film does show a more complex perspective on their

situation as the documentary gives them a chance to speak for themselves in interviews that are less edited than photographs. Numerous comments emphasize the opportunities to work and make money in the new capital, making clear that these men and women moved to Brasília not to "build a new Nation," but to look for better opportunities for themselves and their children. The film also reveals the candangos' other interests besides work: they frequented dance halls, organized popular festivities, had fun, as people who find mechanisms to cope, and even enjoy, life in harsh conditions.

One piece of footage from the time, in one of the rare moments of the film without voice-over, depicts a long line of men, almost stacked upon each other, waiting in front of a door in a poor neighborhood. The scene suggests prostitution, an activity common in areas that attract large numbers of young, often single, men, and an occupation that does not turn any of the involved into heroes. We also find Brasília's early inhabitants entertained in Scheier's pictures, which detach the poor from strenuous construction work and suffering. In his version of the event, the new capital is an uncomfortable, unfinished background for everyday life, not only for candangos but for all those who moved to a construction site. Civil servants wearing suits sit on the curb, women and children negotiate the muddy streets on their way to school. People wait for the bus, eat on the floor. They move on with their lives, not living for the construction works, but in spite of it. Men and women in simple clothes chat, look at things displayed on window shops, take pictures. In one of his most captivating images, two men on the sidewalk take a break from work and look at each other, about to talk (fig. 4). These are not construction workers: one holds a broom, and the other, a peddler, pushes a cart decorated with a stylized representation of the Alvorada Palace's façade. From Scheier – and from Thomas Farkas (1924–2011), whose photographic documentation of Brasília most resembles the German's – we find a more pedestrian perspective of the capital's first inhabitants. Rather than being obsessed with the construction works that produced the modernist city, Scheier focused on the myriad of non-events that took place on the supposedly abolished sidewalks.

In fact, Scheier seems not much impressed with the result of that labor. Instead of solid volumes, his architecture photographs often play with transparent planes, an aspect analyzed by Anat Falbel[14]. He employed dislocations, asymmetrical compositions, and a range of gray tonalities rather than high black-and-white contrast. He often took pictures under overcast light, a choice that architecture photography historian Cervin Robinson saw as a "hostile criticism" to architecture, as it emphasizes blemishes and does not clearly distinguish the building surfaces[15]. Differently from Gautherot's, his pictures do not convey monumentality to Niemeyer's buildings, Instead, they present an architecture animated by people, an understandable characteristic since Scheier was a street photographer used to registering the hectic life of São Paulo, where he lived.

Not hired to promote the endeavor, Scheier did not need to present Brasília as the miraculous result of efficiently run jobsites, and he unapologetically showed the improvisation and lack of planning that characterizes Brazilian engineering. In a photograph of the cathedral taken from the Brasília Hotel (fig. 5), both under construction, we see dust, debris, and dirt, and are made to question what those alien structures are doing in such an empty, drab landscape. A crack on the left door shows that the glass pane is already damaged. As in the first photograph, the distinction between construction and destruction is not clear-cut, in images that could hardly be used to justify the appalling cost of the new capital.

Scheier also had an eye for children, whose lack of agency makes them unfit for heroism, as well as middle-class women, almost absent from other visual coverages. Eight photographs in his book have women as their main subject. They buy flowers, have lunch, take care of the garden. Weddings and the many social events planned during the inauguration, such as dog competitions, are definitely not the theme of epic narratives. Women are rarely heroic protagonists, and when female heroes do exist, their plight is usually connected to the protection of their virtuous bodies (like Penelope), or to motherhood[16]. Prostitutes in Brasília could never be heroes, even though Carvalho's documentary shows that they worked hard. Only immaculate suffering endows women with heroic quality, and not by chance Gautherot's candangas strive to care for the family and the house. Yet women did not need to be in such dire straits to attract Scheier's camera lens.

In 2011, middle-class stories about mothers, children, and also men – as fathers – would gain prominence in a different cinematic narrative of Brasília. Carvalho released Rock Brasília – Era de Ouro (The Golden Age), a documentary about the rock bands that sprouted in the city in the 1980s such as Capital Inicial, Plebe Rude, and Legião Urbana. These would sell millions of records all over the country and influence a whole generation; Legião Urbana attained such a cult status that it earned the moniker "Religião Urbana" (Urban Religion). Many band members were children of diplomats, professors, and other public servants who moved to the capital around 1960. Rock Brasília deviates from the author previous position of not "being able to make films about the middle class," and adopts a more intimate approach, interviewing mothers, fathers, and siblings of the musicians in their homes[17].

Still, by emphasizing the bands' encounters with the police during the military regime, the film amplifies the political significance of the movement. It is true that some of the songs by brasiliense groups evidently criticized the country's situation. In "Que país é este?" ("what country is this?"), Renato Russo, Legião Urbana's leader and singer, proclaims "third world it is, a joke abroad, but Brazil will make a million when we sell all the souls of our Indians in an auction." Yet it would be a stretch to classify the groups as political activists. Social justice or the dictatorship were not

16 Ibid.
17 Santos, 2006, p. 78.

their main concern, and their songs approached youth angst from different angles, talking about relationships and the sense of not belonging. Nevertheless, the most interesting aspect of the film is how clearly it shows the entanglement of national history and private stories, how the personal is truly political. In this sense however, it is unfortunate that the movie does not dig deeper into the role of Renato Russo in Brazil's history of gay rights, as he is still to this day one of the only rock stars in the country to talk about his homosexuality.

I suspect that the intermingling of the personal and the political also impacted Scheier's picture-taking, coloring his otherwise light-hearted images with darker tones. As in the first image, a soldier or a police officer often appears in the scene. We might interpret these images as omens of the military dictatorship that would take control of the country and the capital just four years later, but of course this reading is possible only in hindsight. Also, some of the most disquieting of Scheier's photographs — his series depicting children walking and playing on a barren ground, under the bleak sky (fig. 6) — do not include soldiers. As in the first picture, it is hard to tell that this is Brasília (or even Brazil) and whether the buildings in the background are under construction or already in ruins.

Instead of being a glimpse into the future, maybe it was the past that influenced the photographer's vision. Scheier was born in 1908 into a German Jewish family in Glogow, then part of Germany and now in Poland[18]. His parents had a department store in his hometown where he worked until it closed in 1928. When Hitler founded the III Reich in 1933, Scheier moved to Hohenau, in Bayern, where he started to plan his emigration while working at an uncle's sugar factory. His uncle had connections in Brazil, and in 1937 Scheier embarked on a ship to Rio. He got a job at his uncle's acquaintance's meat packing plant in São Paulo, where he would settle. After leaving the packing plant, he spent some time selling lamps and eventually became a photographer, working for magazines such as O Cruzeiro, for the TV channel Record, and for modernist architects such as Lina Bo Bardi (1914–1992) and Gregori Warchavchik (1896–1972). In 2013, I spoke with Scheier's grandson, São Paulo–based photographer Lucas Lenci, who told me that his grandfather had an "immigrant mindset."

According to Lenci, Scheier's perspective was more pragmatic than dramatic, to the extent that towards the end of his life, the photographer had no problem with moving back to Germany, close to one of Hitler's country homes. Scheier was prescient and resourceful; he was a refugee and then an immigrant. But he was not a hero, just someone who knew about life in dangerous times. Like himself, his subjects in Brasília were not fighters, but people who negotiate, who adapt, who move in less than ideal circumstances shaped by the will of others.

Even his denouncing coverage thus still aligns to the epic tradition, which presupposes that the actions of heroes must be single, and great[19].

18 For more on Scheier's trajectory, see Falbel, 2007, and Gouveia, 2008.
19 Lauber, 1968.

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[Fig. 6]

MARIANA W. VON HARTENTHAL
Children near a School, 1960. © Peter Scheier
Instituto Moreira Salles Collection.

Visual technological enthusiasm: an industrial urban spectacle in the "Tenth Anniversary" commemorative albums of China

Haode Sun

Abstract

The nationwide industrialization in China initiated from "First Five Years' Plan" in 1953, catalyzed the unprecedented boom of construction reshaping the urban space, and of photographic production that witnessed this movement. This paper focuses on a nationwide photographic survey and following albums organized by Ministry of Construction Engineering of China to widely demonstrate the achievement of industrialization and other constructions in commemoration of the Tenth Anniversary of China in 1959. Hence, within the collective and institutional system of architectural design and photography, this paper analyzes the photographic archive from two perspectives: new topography of layout and monumentality of architecture and space to discuss the interaction between new visualization and emerging industrial urban spectacle. It concludes that an underlying visual technological enthusiasm formed by the social and professional context, constitute a visual subject-matter in the initial industrialization in China.

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Introduction

"Smokestacks everywhere from the view of Tiananmen Gate Tower" – the notable statement vividly demonstrated the ambition of industrial development for modernization by Chairman Mao Zedong in 1950, which was also shared by Mao's predecessor, Dr. Sun Yat-sen, in his plan for a modern China in the 1920s[1]. Although this ambitious statement has been circulated numerous times, from propaganda use to academic study, until now, it still proposes a picturesque illustration of the aggressive modernization that embraced a comprehensive industrialization initiated by the "First Five-Year Plan" ("Plan" for short) for the People's Republic of China in 1953. Apparently, it catalysed an unprecedented boom in construction industrializing the new nation and consequently provided a principal perception of urban space which was antagonistic to the Chinese tradition. Initiated by the 1953's "Plan" originated from the Soviet Union and the following National Urban Construction Meetings in 1954 and 1955 [2], a central policy to realize the ambitious modernization by building industrial cities was then established: 694 major industrial projects were to be built, central of which were the 156 projects supported by the Soviet Union[3]; 472 of them were located in the inland and 222 in coastal areas.

From that point on, not only did numerous projects occupy the urban space from central locations to the outskirts, they also created new towns and areas. According to the Ministry of Construction Engineering, the total area for new construction was approximately 520 million m2. During the first decade since 1949, one third of that was dedicated to industrial facilities. Specifically, more than 2,100 industrial towns and areas were constructed, 167 of which were totally new[4]. In 1957, as the quota for the "Plan" was achieved and even exceeded in advance, a nationwide optimism was aroused. Together with the Tenth Anniversary of China that followed and a sophisticated domestic and international political environment, the Great Leap Forward (1958—1965) ensued, catalysing an even more aggressive wave of modernization in China.

1 Xue, Charlie Q.L. and Ding, Guanghui. A history of design institutes in China from Mao to Market. London, New York: Routledge, 2018.

2 Baihao, Xiutao Peng, and Li Huang. "A study on the history of city planning for Chinese new modern industrial city." Urban Planning Forum 4, (2006): 84-92.

3 Many scholars have focused on the influence of the Soviet Union's technological support, either comprehensively or for particular individual territories. For example Ji, Guohua. "The incursion of Soviet Socialist Realism and its influence on China's architecture in the 1950s". Time Architecture 5, (2007): 66-71. And Sun, Yuejie. "The research of the history and value evaluation of Luoyang's industrial heritage cluster in the 1950s." PhD diss., University of Tianjin, 2016. And Liu, Yanhong. The Soviet Union experts aid construction of Baotou research (1954-1960). Master's thesis, Inner Mongolia University, 2016.

4 According to resources from statistical data from the foreword to Ten Years of Architecture from 1949-1959 and historic archives, such as. Wang, Fu, and Zhixian Liu. Record of Architectural Construction in New China (1949-1989). Beijing: China Architecture and Building Press, 1989. After the "First Five Year Plan" was eventually confirmed, numerous new industrial towns and zones were established for steel, iron, coal, vehicle, petroleum, etc. Lots of them were even originated from undeveloped land according to the specific needs.

In this circumstance, from an inceptive ideology envisioning comprehensive progress to an actual manifesto reflecting to individuals, it was urgent that the representative for industrialization, which would thoroughly alter the urban spaces in her vast territory needed to be found. Namely, when "industry" is mentioned or used in most cases here, it refers to recognizable figures that signify general industrial activity, such as the form of architecture and urban space, the morphology of machinery or the array of mass production, rather than an intricate industrial procedure. As Bourdieu stated,

> "The state may be defined as a principle of orthodoxy, that is, a hidden principle that can be grasped only in the manifestations of public order, understood simultaneously as physical order...A hidden principle that can be grasped in the manifestations of public order understood in both the physical and the symbolic sense. On where the new nation was based, not only the remaining monument standing for history but also another typology of physical transformation, a orthodoxy distinguished with past, an image, a symbol"[5].

The smokestacks, echoing Mao's vision, an image of industrialization embodying a totally distinguished symbolic figure, in contrast to the horizontal urban texture in the orthodox Chinese etiquette capital Beijing, replaced those pagodas and towers as a new visual and conceptual landmark to manifest the modernity, where this new state could be found to distinguish it from the past. Hence, photography with its objectivity, which had been representing figures of the constantly changing built environment in China for over a century, was enlisted as a loyal comrade in this campaign of visualization, in turn, to become an illustrated trace for historian to reveal the collectively mass production in architecture and its visualization. Serving to represent the physical transformation, specifically, an alternative urbanism which is not a mere phenomenon but a spectacle of the new established state, photography was thus endowed with a substantial function to visualize this motif both ideologically and practically. As such, here, a question is posed concerning what in fact drove this process, and what was the internal factor constituting the visual representation under the circumstance in that particular period?

1. Architectural photography: a collective transformation

Since the late Qing Dynasty, the emerging modern visualization in China brought physical objects, including architecture, to a stage that could be viewed miscellaneously via various approaches, such as personal expression, exhibition, mass media and professional circulation[6].

5 Bourdieu, Pierre, Patrick Champagne, Rémi Lenoir, David Fernbach, Franck Poupeau, and Marie-Christine Rivière. On the State: Lectures at the Collège De France, 1989-1992. English ed. Cambridge, UK: Polity, 2014.

6 Pang, Laikwan. The Distorting Mirror: Visual Modernity in China. Honolulu: University of Hawai'i Press, 2007.

Since the initiation of the modern architectural field participated by local architects in the 1920s[7], architectural photography which was more thoroughly industrialized by Western and local pioneers in China had unsurprisingly become the defender of Chinese architects in the campaign for a self-consistent position of this profession and paradigm[8]. Photographic images to be circulated, no matter for internal use or publication, were taken mostly by private studios which mainly undertook picturesque portraits for architectural scenarios before. Basically, those enlargements generally served as an isolated instrument used in the instruction of design, construction documentation or materials for advertisement.

Since the establishment of a socialist system, architecture in China and its photography partly inherited from the precursors but also developed much more substantial and modern content to adapt to a new political and cultural circumstance via a quite tortuous route — a centralized and collective system of the production, reproduction, circulation utilization of image to serve the mass construction[9]. To begin with, in parallel with mass reconstruction in the West after the War that had been based on a methodology and architecture of bureaucracy, one that had been criticized by Hitchcock[10], bureaucratization in the Chinese architectural field was even more dramatic and thorough. A top-down reform took place in architectural practice since the beginning of PRC, such as "Public-private Collaboration Policy"[11]. Private design offices, which mainly consisted of individuals who had practised before 1949, were merged into state-owned design institutes founded by local and central authorities to undertake designated tasks, ranging from overall urban planning to individual steel factories, from large-scale complexes to prefabricated housing units, for the "Plan".

7 During the peaceful decades from the beginning of the 1920s to the Sino-Japan War, the local architectural market emerged from the first generation of Chinese precursors, the majority of whom had studied architecture abroad. This ended the long-term monopoly by Western design companies, especially in Shanghai, Guangzhou, Wuhan and other concession cities.

8 Unsurprisingly, the first generation of Chinese architects embraced the photography medium after their studies abroad. A series of journals, like The Chinese Architect and Builder, constituted the initial communications of the field of photography to Chinese architecture as a principle material to convey their design proposals. Some of them, specifically the Journal of Society for Research in Chinese Architecture, used photography documentation in their research on traditional Chinese architecture as evidence and comparable material to trace the history.

9 According to different resources from the memoir collections and internal archive of state-owned design institutes, such as Beijing Institute of Architectural Design and East China Architectural Design & Research Institute, as well as research on the history of this units, such as, Liu, Yishi. "Selected Historical Materials of Yongmao Architectural Company (Part 1): Establishment and Development, 1949-1952." Archicreation 4, (2017):240-245.

10 Hitchcock, Henry-Russell. The architecture of bureaucracy and the architecture of genius. Architectural Review 1, (1947): 3-6.

11 This policy was established in 1953 and reach its climax in 1956, ultimately merging private industry and commerce, including manufacture, retail, finance, etc., into a national or collective ownership and bureaucracy as a significant process of socialist reform.

Hence, the architecture of genius turned into one of bureaucracy. Likewise, photographers trained via an apprenticeship in private studios were also absorbed into the collective workflow in particular architectural institutes or news agencies . Rather than completing random projects assigned to them by clients, they devoted their work more closely to the architectural design satisfying particular demand, namely, the "planned" campaign of modernization. As this was based on and operated by a collective consciousness, personal creativity and authorship was rendered anonymous, however, not an absolutely negative way. In one sense, a collective narrative, derived by an even more expressive photographic approach, was thus born.

Second, the usage of photographs had changed so that the hierarchy of viewing was even more concentrated and specialized. On one hand, photographs produced by institutional photographers as a technological reference and documentation were basically circulated within the institutes. On the other hand, nationwide professional publications, which were edited and organized by central or local governmental authorities, became the main sources that published those architectural images. As a result, a relatively internal circulation system was established that consisted of a much more professional production process, communication field, reader community and technology-oriented paradigm. That sets the stage, then, for the third reform, which transformed the architectural message by those images within the two ends of the spectrum. One was to merely serve the transfer of technical information, and the other was to realize the interaction between architecture and ideology within the bureaucracy. Architectural photography, in most cases, was thus endowed with dual context and catalysed to seek a stronger objective translation of figure but sensational expression of motif. To some extent, a new period of architectural photography in China occurred, and its operational system has even continued to the present time.

2. Nationwide photographic survey: the materialized imagery

The National Symposium on Architectural History, held from October 6th to 17th in 1958, marked a significant break-through for architectural research in China. Delegates nationwide decided to launch three research projects on Chinese architectural history for the Tenth Anniversary[13]. What was more important, amongst the projects, one named "Architectural Achievements since the Founding of the Nation" initiated a comprehensive and nationwide photographic survey of architecture, which was the first one in the history of architectural visualization in China. Those photographs directly served several emerging albums at that time,

12 Tong, Bingxue. History of Photo Studios in China (1859-1956). Beijing: China Photographic Pressing House, 2016.

13 Wang, Fu, and Zhixian Liu. Record of Architectural Construction in New China (1949-1989). Beijing: China Architecture and Building Press, 1989.

as detailed in the following paragraph. Edited by the China Academy of Building Research[14], Ten Years of Architecture from 1949 to 1959 was published in December 1959 (Fig. 1A).

Its intro emphasized that this album was a collective intellectual work derived from central to local contribution by construction authorities from 15 provinces, cities and autonomous regions and from over 20 institutions of media, design and management[15]. Photographic, literal and graphical archives of representative constructions from over 40 urban areas were collected. Organized by territory, this volume demonstrated those well-developed cites, such as Shanghai, standing for socialist renovation of an "old", capitalized metropolis, and it also highlighted many newly established industrial cities, such as Baotou, Karamay, Lanzhou, Zhengzhou, etc.

In the meantime, with achievements in surveying, another album, named Ten Years of Architectural Design, was published and edited by the Architectural Society of China (Fig. 1B). Compared with Ten Years of Architecture, the latter was organized by a typology that distinguished architectural functions: Industrial architecture comprised the first chapter, followed by civil structure and people's communal spaces, demonstrating a more design-oriented arrangement, as the title indicated. Beyond these, similar photographic albums for particular areas were also published, like Beijing, edited and published by the Committee of Edition of Beijing (Fig. 1C).

Part of the reason that photographic albums, as media serving the collective consciousness and assignment were dedicated to visualize the retrospective achievements testifying the modernization movement, echoed Zimmerman's claim that "architectural media in the twentieth century enabled buildings to look modern even as they were produced traditionally... for images that were more intensively industrialized than the buildings they imaged"[16]. Rather than satisfy a commercial model which lost the aura of art by mechanical reproduction in Walter Benjamin's critique, on the contrary, those albums relied on mass production, comprehensive collection and internal circulation were designed to evoke an "aura" of symbolic sense.

14 The Ministry of Architectural Engineering was founded in 1952 in order to comprehensively manage the construction tasks, especially those serving the "Plan". The China Academy of Building Research was founded in 1953 as one of the subordinate institutes of the Ministry. It consisted of professional researchers, architects for making standard regulations and codes for design and construction, as well as for organizing research projects.

15 Except for the units mentioned above, during the process of editing Ten Years of Architecture, several groups of professional photographers and editors were sent to collect additional materials. To be specific, these included news agencies, such as Xinhua News Agency, China Pictorial News Agency, and Minority News Agency, research institutes, like the Heritage Department of Ministry of Culture, Forbidden City Museum, Department of Restoration of Ancient Architecture, Tianjin University, Nanjing Institute of Technology, Southern Institute of Technology Institute of Technology, Chongqing Architectural and Engineering College, and Harbin Architectural and Engineering College, and local design institutes and authorities, like the Architectural Design Institute of Provinces of Xinjiang, Jilin, Guangdong, Anhui, Beijing, and Zhejiang.

16 Claire Zimmerman, "The Labor of Albert Kahn," The Aggregate website (Not Peer Reviewed), accessed December 16, 2019, http://www.we-aggregate.org/piece/the-labor-of-albert-kahn.

Besides, from the cover to the photographs, aerial views, high angles, wide angles, panoramas, collages and colours, the albums standing for the highest level of at that time illustrated a visual testimony of the "reflection of national policy and culture in architecture" and the achievement since 1949 to respond to the "Tenth Anniversary". In the graphic design for the cover of Ten Years of Architecture, although illustrated with incorrect proportion, the elevation collage for construction located in Chang'an Avenue demonstrated a sound image of the recognition of a new state. Amongst the identical monuments, an anonymous industrial figure was juxtaposed equally in scale with the Hall of the People, Minzu Cultural Palace, Monument to national heroes and Military Museum of the Chinese People's Revolution. Here, it again confirmed the symbolic importance of industrial structure in an official imagination of modernization (Fig. 2). Simultaneously, they also served as "guidebooks" for architects and administrative officers.

The photographs that illustrated the most significant character of architecture were comprehensively collected to present almost all kinds of construction in demand for the new state, and these were usually described by particular technical drawings reflecting the most significant architectural content (Fig. 3). Anchored by a series of remarkable political events in architecture, those well graphically designed albums provide a look back at the process of modernization in China, in turn allowing us to retrospectively trace the particular path of the visualization of industrialization approximately 60 years later in a larger historical discourse. By delivering materialized imagery throughout the country via the highly bureaucratic system, these albums provide a canon of photographic representation to the stakeholders in this system: a materialized imagery that mediated the ideological value and essential technological information to serve the motif of modernization.

3. An emerging architectural visualization

Given an overall picture of its transformation and circulation, arguably, an emerging inseparable interaction between photography and architecture was thus built during that period of time. Hence, a question could be posed regarding how exactly that interaction, namely, a mechanism of "architectural visualization" realized by photography, functioned in this visual campaign of modernization.

During the first decade, a series of political instructions for accelerating industrialization were given by the central government, which eventually led to the "Great Leap Forward" movement in 1958. For instance, a first priority policy, "Technological Revolution", which encouraged not only creativity but breakthroughs in materials, scale, design methods, and reductions of cost, became a principle guiding the architectural design to serve modernization, especially for industrial tasks.

Meanwhile, within the academic architectural field, swinging between Revivalism, which had been an eclectic response to Modernism since the 1920s, the grandiose narrative of Realism and Symbolism influenced by the Soviet Union and the fragmental collage of Classicism from Western architecture, a modern theoretical model that could serve the new state's modernization had been probing cautiously for years under the ideology and emerging bureaucracy in architecture[17].

Where architects and government officials were exhausted by endless debate on the orthodoxy of modern architecture, even a potential political risk, it brought back an atmosphere of technology-oriented discourse. It led architects to return to a rational perspective from the debate on legitimacy of Chinese architecture—style, context, territory, etc. and to concentrate on technologically oriented messages conveyed by practical and essential structure.

So, too, within the collective partnership, the photographers to whom the new subject matter visualizing the advanced technology and modernity in architecture were given, to some extent, undertook the replenishment. Hence, in this circumstance, first, the accumulating objectivity of strangeness, mass-production, systematic work flow, etc. in China was isolated with the existing historical experience, so that it could and would have to develop a new system of technological code for modernity derived from discontinuities of history.

Second, influenced by the political atmosphere and practical requirements, industrial structures were extinguished from other types of architecture and endowed to provide an alternative path in both visual imagination and physical construction—unprecedented political worship by grandiose scale and territory, technology oriented and rapid duplication. Ultimately, a relatively independent system of architectural design and representation was urgent to be erected. Hence, photography, in fact, was assigned to decode the sophisticated political terminologies and to endeavour to legitimize the movement by assembly of industrial forms based on a technical logic distinguished by context.

Furthermore, there was no precedent for comprehending the social impact of the tremendous industrial movement as the "Plan" in China; no historical or cultural experience could be traced. However, having been experimented upon for decades in the Soviet Union before and after the War, this new architectural "language", reflecting ideology, economy and social organization, was brought to this new state more rapidly and thoroughly.

17 The torturous path for architectural development in post-war China has been systematically researched by many scholars See Lai, Delin. "Social View or Cultural View: Liu versus Liang in Historiography and Concepts of Architecture in China of the Mid-twentieth Century." In Sixty Years of Chinese Architecture (1949–2009): History, Theory and Criticism. Edited by Jianfei Zhu. Beijing: China Architecture and Building Press, 2009. And Zou, Denong. A History of Modern Chinese Architecture. Tianjin: Tianjin Science Technology Publishing House, 2001; Rowe, Peter G. and Seng Kuan. Architectural Encounters with Essence and Form in Modern China. Cambridge, Mass: MIT Press, 2002. And Zhu. Jianfei. Architecture of modern China: A historical critique. London and New York: Routledge, 2009.
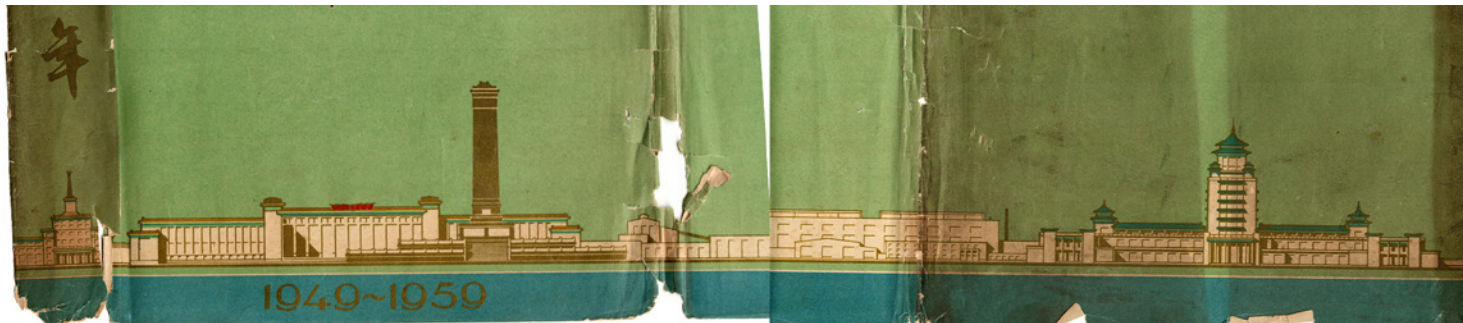
[Fig. 1A, 1B, 1C and 2]
HAODE SUN

In this case of China, as Ji has indicated, it was influenced mostly by Socialist Realism, which dominated mainstream art theory in the Soviet Union for 60 years. Ultimately, architecture in China acted as an issue of "class"[18]. Bourdieu stated that:

> "Symbolic power, whose form par excellence is the power to make groups (groups that are already established and have to be consecrated or groups that have yet to be constituted such as the Marxian proletariat), rests on two conditions. Firstly, as any form of performative discourse, symbolic power has to be based on the possession of symbolic capital... Symbolic capital is a credit; it is the power granted to those who have obtained sufficient recognition to be in a position to impose recognition...Secondly, symbolic efficacy depends on the degree to which the vision proposed is founded in reality"[19].

Bourdieu's understanding of social space, on where a state was then founded, reveals the underlying symbolic power of the language that could be apprehended by particular groups of people. In turn, this interaction constitutes the identification of the group. From this point of view, industrial architecture and its photographic documentation, in fact, functioned perfectly as a recognition of a certain group of people — the emerging working class — as a base of the proletariat and opposition to the previous essence of production space, a new pattern for urban development and source of power for modernization before 1949.

Furthermore, the degree of "capital" and "reality" became a basic index to assess the interaction between the new visualization, tailored as symbolic resources energizing the social development, and the campaign for industrialization, such as the "Technological Revolution". Since the national authorities existed, as did the bureaucracy of architectural photography, the following nationwide photographic survey and albums constituted the "capital" of symbolic production, a new established visualization mechanism constructed to emphasize the "reality", which could be concluded or observed, for instance, as the industrial urban spectacle.

An emerging architectural visualization, an unprecedented phenomenon that mediated the modernization of China, thus, had been constructed by photography and its bureaucracy, the best comrade for architecture in this campaign. The interaction, including the translating, representing, circulating and conveying, was not only a system of technical logic and knowledge, as an approach for comprehending and legitimizing the industrialization, but also a collective recognition, as a symbolic power that aggregates the recognition of working class to be consecrated for the new state.
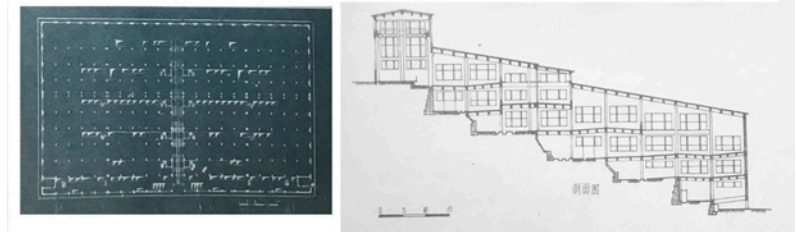
18 Ji, Guohua. The Incursion of Soviet Socialist Realism and Its Influence on China's Architecture in the 1950s. Time Architecture 5, (2007): 66–71.

19 Bourdieu, Pierre. "Social Space and Symbolic Power". Sociological Theory 7, no.1 (1989): 14–25.

[Fig. 3]

HAODE SUN

4. "Tabula plena" of a new topography

For each individual project, the overall view or vantage point documenting the completed layout of the facilities played a key role as an essential motif that conveys achievement of technological revolution perfectly.

Unprecedentedly, a large number of aerial views and panoramas were taken by assigned photographers who were keen to illustrate the overwhelming transformation that altered the existing texture[20]. Remarkably, those views shared a common character that enormous plants, assembled by elements standing for the complexity of function and the technological layout, manifested their most significant horizontally extending feature and shared no dialogue but contrast with the surroundings: There existed urban texture, mountains, rivers, plains and fields.

Tabula rasa, as an overused universal metaphor for urbanism and preservation practices, in particular, the very methodology applied pervasively in contemporary urban development in China, seems to cause a resistance to itself as a cure for contemporary cities, with serious aftereffects even. It is intriguing that Tabula Plena was indicated to reconsider the accumulation of urban spaces, that arrangements could be traced and rearranged in this "game board left in mid-play"[21].

Regarding the initial impact of industrialization on urban spaces in China, most sites originated from a literally blank "palimpsest". However, this invertible industrialized process performed as a new physical principle, the game rule, the system of relationships of geography and space. In fact, what photography could present was a conclusion, a strictly intuitive reaction to industrialization power and its principal logic for urban space, rather than authorship for this mass development.

This contrast is even more emphasized in consideration of the plan drawings in those albums, which were well-designed to convey technological issues, as mentioned before. For instance, an aerial shot for a paper factory provides the whole figure of the plant situated in a mountain district along with a river. Meanwhile, the plan shows how this plant is inserted into the environment undisguisedly, with its overwhelming technologically oriented morphology (Fig. 4–5). Due to practical requirements, this particular standard was applied almost in every project in order to document the layout as precisely and completely as possible.

The re-imagination of industrial spectacle, the chimney as a metaphor in Mao's statement, one that permanently defeated the original texture as a new topography, became a reality. Within the planned economy, numerous new industrial areas were constructed for designated

functions as the prioritized approach towards urbanizing old towns or blank spaces nationwide on an unprecedented scale. Ironically, many new plants at that time were constructed in remote locations in order to gain better access to natural resources and avoid disrupting existing urban areas. However, they became a critical burden for contemporary urbanization and renovation. Amongst all of the aerial views, the one of the Shijingshan Steel Factory (then the Capital Steel Factory) in east Beijing, showing the overall layout of the plant stretching from north to south, is highlighted by its comprehensive view. Horizontal factories serving the industrial process are connected to each other along the linear structure of the plant. Meanwhile, chimneys and blast furnaces constitute the vertical volume and act as tower-like landmarks, recalling the quote cited at the beginning (Fig. 6). It seems that the plant stands still in a vast, isolated plain, and its shape forms a new topography as an archipelago. However, today the background space in the image is now the developed urban body of Beijing out along the 5th Ring Road, and the plant has become a huge obstacle to the city's current expansion. Arguably, the initial images for those urban spaces constituted the assembly of figures beyond experience and history, functioning as an agency that divorced the existing urban and natural texture to form a new topography, one acting as a determined tabula plena for all urban space afterwards[22].
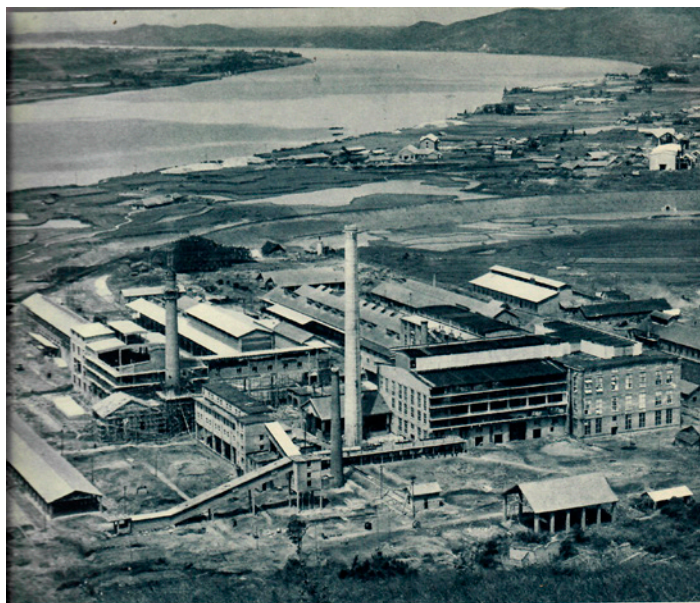
It defined an explicit approach for an alternative urbanism to modernize China through the visual rhetoric: What the industrial areas, as a prototype, to new industrial cities, was what the existed urban texture to traditional cities before 1949. Not by personal observation or experience, but the accumulating symbols of the assembly of technological figures as a fact, those facilities created a permanent identification functioning as the topography for this particular realm, overwhelmingly defining the morphology of the space, the urban and the symbol of modernity.

5. Monumentality of spatial symbols

Given the overall view of the architectural complexity, another motif in the survey was to represent the morphology of industrial structures, the functional complexity, the forms associated with structure and procedure as direct references for future practices in different projects.

A particular colour image published in both of the aforementioned albums depicted a night panorama of the Ma'anshan steel factory. In the picturesque rendering, assembled by precise silhouettes of giant blast furnaces, chimneys, cooling towers and storage silos, the facility lies across the river with endless smoke diffusing in the sky and a lighting device illuminating the surrounding area (Fig. 7).

20 According to interviews and reminiscences of photographers from state-owned institutes, a large number of overall views were required by architects. For instance, Photographer Hou Kaiyuan of Beijing Institute of Architectural Design recalled his personal experience when he was taking photos for Beijing Textile Factory and Mechanical Factory. In order to take an overall view, he climbed up a chimney, as there were very few vantage-points in Beijing at that time.

21 Roberts, Bryony. Tabula Plena: Forms of Urban Preservation. Baden: Lars Müller Publishers, 2016.

22 Bonino, Michele, Maria Paola Repellino and Pierre-Alain Croset. "Learning from Places, as One of the Tasks of Urban Design". Urban Design 1, (2015): 44–53.

一座自动化的玻璃厂

年产平板玻璃132万箱。压延玻璃180万平方米。多数厂房用钢筋混凝土框架结构，个别大跨度厂房采用钢屋架。高温车间用开敞式和避风天窗，以便自然通风，降低车间温度。
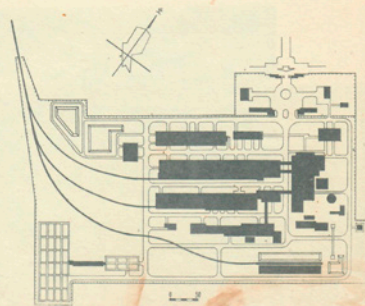
总平面图

日产量100吨的造纸厂

厂区鸟瞰

[Fig. 4]
HAODE SUN

[Fig. 5]
HAODE SUN

Through the solemn form of the facility, the delicate setting of the perspective and the dramatic atmosphere, the grandiose and unexperienced sense of industrial structure is rendered seemingly as a metaphor of the overwhelming movement, what is more, of the enthusiasm for the technological revolution, as a perfect defender of the basic policy, "Steel as principle, serving the overall Great Leap". The form, standing for certain technical logic, extracted and abstracted by the photograph, provides an extraordinary visual experience of a built environment that challenges the individual's experience.

Apart from the grandiose rendering of the exteriors, an acknowledgement of the spacious interiors of industrial structures was unprecedented in China. It constitutes a significant subject matter that evoked a sense of monumentality in the individual, the one who was then immersed in the realm not through physically experiencing it, but consciously viewing it. Series of wide-angle perspectives were taken to represent the symmetric or spacious sense of space, with even segmentation by structure and highly uniform machinery.

In a photograph of the Anshan Steel Factory, the depth of space is fully emphasized as well as the structural approach to create the space. Numerous profile steels occupy the space, as do repeated trusses, hanging tubes, even the light through the clerestory, all together emphasizing the linear perspective of structure (Fig. 8). Here, the space is more a general functional device for modernization; it is a specific place housing the interactions between space and production, volume and form, rhythm and perspective, manifesto and modernity, collective and individual. A similar representation can be found in an interior view of Beijing's 2nd Textile Factory. In the perspective demonstrated by the photographer, every linear structure defined by beams and textile machines seems to stretch infinitely to a vanishing point (Fig. 9).

With the absence of individual figures, which were common in stereotypical propaganda, one could tell that the photographers, instead, tried to convey the immersive strangeness of the industrial urban spectacle, serving as the narrators, rather than the directors, of the albums' core substance. Authentic collective activities and instantaneous states were sensitively documented in such a way of reinterpreting the everydayness echoing individuals' interactions within the facilities.

Industrial facilities represent a fundamental support of the state economy in a social perspective, enormous in scale compared to the human body, a physical space connecting the individual with the collective, but they are also symbolic subjects. Meanwhile, they evoke strangeness and objectiveness; they are super-scaled and morphologically isolated, with a historical context but also a strong indication in modernity. The essences of industrial structures have been sensitively captured by generations of international photographers, who brought the form of monumentality in visualization.
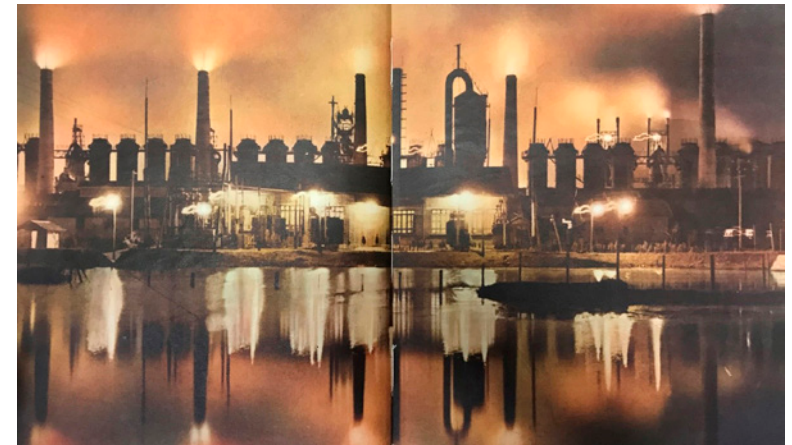
[Fig. 6 and 7]
HAODE SUN

In many cases, photographs served mass industrial construction, as a movement, or achievement for power, as new technology and a form of art, citing Hedrich Blessing's heroic representation of factories in America's radical development of manufacturing, Charles Sheeler's masterpiece on the Ford Rouge River Complex, one of Albert Kahn's designs from the 1910-40s[23] and also Albert Renger-Patzsch's abstraction highlighting the industrial elements of architecture and machinery, as well as natural figures remarking upon the New Objectivity in Die Welt ist schon[24].

Charles Sheeler's iconic photograph "Criss-Crossed Conveyors" of the River Rouge Ford plant, declared the "embodiment of manufacturing on an epic scale"[25] by dramatically translating the assembly into a photographic maze. Those factory facilities in his photographs and drawings partly convey a sense of ritual for new urban spaces beyond their function[26]. When it was completed in 1928, Vanity Fair described it as "America's Mecca", "the most significant monument in America", echoing Bruce Barton's documentation of Calvin Coolidge's speech to the Amherst alumni: "The man who builds a factory builds a temple; the man who works there worships there"[27]. It was also the case that industrial facilities constituted not only a place to work but also a site of ritual for public and collective life. However, in contrast to the heroism of the stills of Albert Kahn's design, figures in the survey presented a more authentic status[28]. Abstracted and emphasized by photography, as an agency of the form of technological revolution to dissimilate the perception of the spaces consisting of extraordinary moments: assembly line machinery versus human labour, dynamic construction site versus permanent monument, super-scale space versus figures of workers, strangeness versus everydayness (Fig. 10-11).

Translated by photography, the monumentality derived from the dissimilation of the form of technologically oriented figures constituted as a visual language, or manifesto, moreover, an interpellation of the self-consciousness, attributing oneself to the collective. To some extent, those industrial urban spectacles even replaced the existing or newly established public monuments as an extension of cultural context and acted as new landmarks, a compass for modernity for sociologically and physically comprehending the built environment.

23 Hyde, Charles K. "Assembly-Line Architecture: Albert Kahn and the Evolution of the U.S. Auto Factory, 1905-1940." The Journal of the Society for Industrial Archeology 22, No.2 (1996): 5-24.

24 Simms, Matthew. "Just Photography: Albert Renger-Patzsch's Die Welt ist schon." History of Photography, 21 No. 3 (1997): 197-204, DOI: 10.1080/03087298.1997.1044382.

25 Austin, Weber. "The Rouge: An Industrial Icon." Assembly, May 20, 2003. https://www.assemblymag.com/articles/83966-special-section-the-rouge-an-industrial-icon.

26 Newhall Beaumont. The History of Photography from 1839 to the Present Day. New York: The Museum of Modern Art, 1982. And Sheeler, Charles. Charles Sheeler: Paintings, Drawings, Photographs/ with an Introduction by William Carlos Williams. New York: The Museum of Modern Art, 1939.

27 Barton, Bruce. Calvin Coolidge, a Man with Vision--but not a Visionary. New York: Nabu Press, 2010.

28 Hildebrand, Grant. Designing for Industry: the Architecture of Albert Kahn. Cambridge, Mass: The MIT Press, 1974.

[Fig. 8 and 9]

HAODE SUN

6. Conclusion: the Visual Technological Enthusiasm

First, this paper reveals the changes in architectural and photographic production since the socialist reform. Both the architect and the photographer served in a newly established bureaucratic campaign to realize the top-down "Plan", dealing not only with the technical issues of their respective professions but also with more sophisticated social subject matters. The architectural photography for the campaign served no individual architect or presses; rather, they served a much larger collective system, to which the sense of power conveyed by the visualized structure, especially industrial ones, contributed perfectly.

Second, to commemorate the Ten-Year Anniversary of China, the albums endeavoured to construct a collective recognition of the state's achievements by a new circulation approach that identified the hierarchy of viewing.

Driven by the ambitious "Plan", the photographic survey not only satisfied the propaganda serving the event but also provided a trace in the visual history to unmask the operative mechanism of the modern visualization of industrialized urban space in China via two perspectives: as technical recorder and as social observer.

Third, rather than analyse the photographic approach, this paper examines the emerging architectural visualization captured by two dominating subject-matters: the new knowledge and principles of urban development that formed a new topography, as a tabula plena ever since, and the spatial symbol by emphasizing and abstracting the architectural elements' technological expression to convey a sense of monumentality as an interpellation of collectiveness. Hence, the visual manifestos could be rendered as a systematic assembly of symbols demonstrating a dynamic, consistent and sensitive social context serving the recognition of the new state. The term technological enthusiasm, in fact, represents an ideological and practical preference of representation forged in this era as well as a recognition code for the collective, performed as a visual syntax, realizing the imagination of modernization that constructed the new state.

Indicated by Bourdieu, photography is an "essentially predisposed" approach to communication to serve the social functions: "It remains the case that the social uses of photography...define the social meaning of photography at the same time as they are defined by it"[29]. Ultimately, "the individual personality is absorbed into the collective personality," as stated by Judith Kapferer, "the aura of the tribe is re-created, with symbols, affects, and information being circulated and shared"[30]. Organized by the bureaucracy in architecture, the photographs that

29 Bourdieu, Pierre, and Luc Boltanski. Photography: A Middle-brow Art. Cambridge: Polity in Association with Blackwell, 1990.
30 Judith Kapferer, ed. Images of Power and the Power of Images: Control, Ownership, and Public Space. New York: Berghahn Books, 2012.
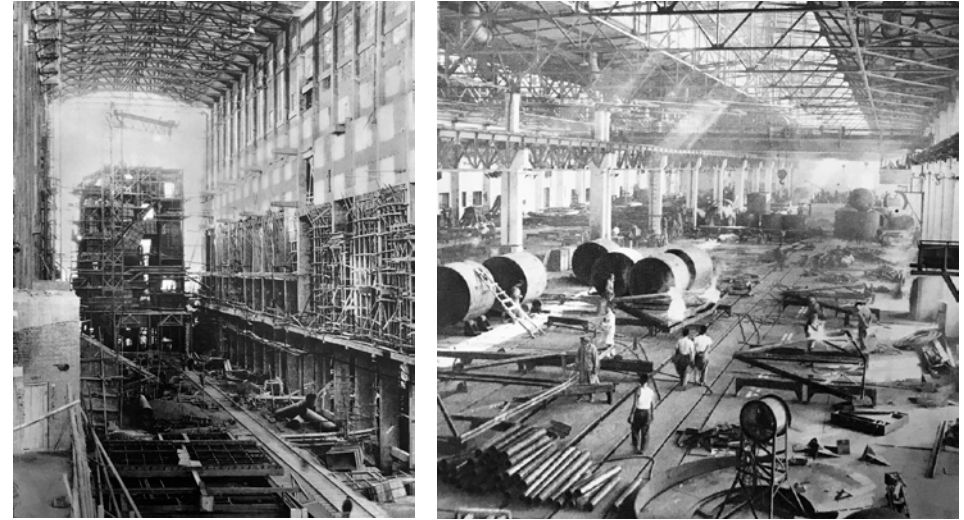
[Fig. 10 and 11]
HAODE SUN

were collected from photographers, architects and journalists affiliating with different units and edited by particular authorities served uniformly as an authentic and circulated material for design practice reference and a legislation of the worship for the technological revolution. Hence, from where the photographs were anchored, the pattern, as a visual mechanism for those professional participants, stakeholders or administrative officers could continue to serve the development of the new state. To some extent, the pattern is still functioning now, though it is declining in the Market system.

Photography, consequently, as the symbol, affect and information, has played a role of mediator between the practical needs of technological knowledge transfer and the enthusiasm for the tremendous industrialization, from individual participation to collective consciousness, from social movement to physical development, from identification of a merging working class to professional bureaucracy.

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Photography on Architecture – Visual Spaces of Change: Unveiling the Transformation of Publicness

Closing Keynote Speaker: Paolo Rosselli

In a conference dedicated to photography and architecture it is logical that the photographer expounds his point of view. Just as historians, critics and curators do. Sometimes one feels the lack of other figures such as the collector and the gallery owner, that is to say the representatives of the so-called photography market, an area that influences the same image even if it is never admitted.

It seems to me that in the last twenty years the digital revolution has involved both architects and photographers, even if in different ways; the post-modern period ended at least in words, the architects have taken up (as is normal) to tap into history but in a very personal way, that is, without having to enlist in a movement. For their part, the photographers, after some initial hesitation, freed themselves from the urge to betray the mission entrusted to them by History, a subject very dear to the criticism that preaches rigor without understanding that today the photographer –man or woman – as a figure is changed, and comes from university studies and not from a dusty chemistry lab.

So, it happens that the only ones to comfort us on the continuity of a civilization are the writers who even though do may not construct a new grammar or invent new words, continue to write according to the ancient rules, mixing imagination and reality, as has always been done. If we listen to literary critics, it seems that for the moment the literature of the web has not yet been born nor has it therefore arrived in bookstores. So much so that if we were to compile a list of the true heroes of our time, there would be writers in first place, with all due of maitre à penser who enjoy sabotaging the systems with their foolish ideas.

Loving literature, I am convinced that one of the worst things that can happen to photography is to transform itself into an intellectual or intellectualistic art, losing its ability to pierce the various layers of cultural objects and ghosts of which our daily life is made. But I would not like to be misunderstood: I feel no intolerance towards the so-called intellectuals; far from it. I support it because I am convinced that the most interesting part of the photographer's activity – practiced by a woman or a man – consists in sifting the world and translating it into perceptions, according to a personal style, producing in this way what is — to use an abused term – its narration.

PAOLO ROSSELLI
Agbar Tower, Barcelona 2007

Architectural photography is no exception in terms of narrative desire; because even this type of image, contrary to what one thinks, is personal and to be noticed uses the same raw materials of photography as a snapshot, or perception, visual play, anecdote, remixing these motifs to infinity. The anecdote, precisely: I was recently interviewed by an English journalist who, looking at my architectural photographs, asked me if I accidentally despised the architects I had photographed. Surprised by the question I replied no, that on the contrary I had a sincere admiration for the works I had shown in my lecture; and that the eggplant–coloured Porsche anecdote in front of the Prada building by Herzog & De Meuron (one among the many) in no way expressed any mockery towards this work. It is, I added, of my way of attracting the object of architecture into today's world at a certain moment, in a certain light and space and not to leave the abandoned Prada building in an empty square in Tokyo in its splendid solitude.

Does this mean that architectural photography descends from the pedestal and approaches the dimension of everyday life? This is a possible explanation. Including the anecdote, this type of photography overcomes the boundaries that have been entrusted to it by history, from an aesthetic custom, going to occupy other fields, extending its influence to areas that normally do not belong to it; it is evident that as far as I am concerned the field I try to occupy is the one commonly defined as street–photography.

But today there is something new, the world is dominated by science. We have moved from the century of philosophers and writers to a world in which the great generators of ideas are scientists. Like it or not science and technology keep the world together; we noticed it little by little but now we're in it up to our necks. This change makes us a bit uncomfortable because science is complicated and does not result in a walk in the elevator where you press the button that leads to the floor of the Narration or Narratology (where you listen to the post–modern chats) and from here to plan of the True Facts, verifiable.

Science is difficult and requires a certain humility to be grasped; it is not a discourse among many; it's about our body, that part of us that we think we dominate with consciousness. "In our blood, in our bones, in our brains, we carry the memories of thousands of beings" is written on a cover flap of a book by V.S. Naipaul[1]. It is certainly a fascinating idea. But that bears on us the responsibility of listening to those who preceded us. Isn't it too much? Perhaps the brain has a different function and does not distinguish between important and inconsistent things, it does not have its own moral, nor a conscience. It records and preserves, then updates, processes, reduces, amplifies, proposes a model at a distance of years that quickly adapts to the present.

1 V.S. Naipaul, Una via nel mondo, Adelphi 1994

Thus, photography is not born as philosophy, morality, aesthetic research or as a product of the history or tradition of the image; as a photographer I am led to think of photography mainly as a nervous reaction to space, its light and circumstances. To the pressing questions of the English journalist about "How you get out of certain photographs" I replied that when I take photographs "a nervous circuit is activated that assumes the burden of managing the photographic operation almost out of my control"... "and that every two years or so, I give him some key words and this "He" takes care of transforming them into sets of objects "..." I follow his production, his proposals, I correct them, I accept them, and finally I make them mine even though I don't always agree, although sometimes his translations of architecture into photography get me in trouble; but this is a risk to run" Finally – and not to please him – I mentioned Sir Paul McCartney[2] who said he had found a way to express his most personal thoughts: put them in the words of his songs.

2 Paul McCartney 2016 05 24 Mastertapes Special BBC Radio 4 https://www.youtube.com/watch?v=–BBJ_kB8dEE.

PAOLO ROSSELLI
Eero Saarinen, Chapel MIT Boston, 2013

BIOGRAPHIES

Bas Princen (1975) is a Dutch artist. His work has featured in several exhibitions at key galleries and museums, including The Met Breuerand the Barbican Art Gallery. Bas Princen's first artwork to be offered at auction was ''Future Highway'' at Venduehuis der Notarissen in 2017; the work was unsoldBas Princen has been featured in articles for ''WHITEWALL'', ''e-flux'' and ''Aperture''. The most recent article is ''The Museum of Art, Architecture and Technology in Lisbon Opens 2019 with Three New Exhibitions'' written by for ArtDaily in January 2019. Before transitioning to photography, Princen studied architecture and product design. Today, his photographs are not only informed by architecture but also by an awareness of human relationships to both built and natural environments. Princen has also been known to reference scientific measuring systems, mapping, and amateur anthropology in his work, and his artistic practice has involved plotting ecological changes—water currents, wind patterns, and soil erosion, as well as the impacts of urban developments on the Dutch landscape.

Beate Gütschow (1970) studied at the Kunsthøgskolen I Oslo (1997) and graduated from the Hochschule für bildende Künste, Hamburg (2000), after studying under photographers Bernhard Johannes Blume and Wolfgang Tilllmans. Gütschow began her training as a realist painter and later extended her explorations of verisimilitude to installation and photography. Her practice, framed by an evaluation of pictorial presentations of reality, involves digital assemblages of image fragments culled from her own analog photography.

Iñaki Bergera (1972) holds a PhD (2002) and a professional degree in Architecture (1997) from the University of Navarra and teaches architectural design as Associate Professor at the University of Zaragoza since 2008. Supported by Fundación ''la Caixa', he obtained a Master in Design Studies with Distinction from Harvard University in 2002. He has been main researcher of the national project ''Photography and Modern Architecture in Spain'' and curator of two major exhibitions on the same topic held at ICO museum in Madrid (PHotoEspaña 2014 y PHotoEspaña 2016). Author and editor of over a dozen books (for publishers such as Abada, La Fábrica or Arquia), he has written numerous scientific articles in journals and has participated as a speaker in over twenty-five international conferences. He has been Visiting Scholar in world celebrated institutions like the CCA in Montreal, the Getty Research Institute in Los Angeles, the Center of Creative Photography in Arizona or Columbia University and the International Center of Photography in New York.

Paolo Rosselli (1952) was introduced to photography by Ugo Mulas at the age of 20. After the degree in Architecture he begins a series of long journeys in India with Arturo Schwarz. During these long stays dedicated to the architecture of the Hindu temple, he begins assembling photographic profiles of Indian cities. Since then, his approach to architecture through photography evolves in other directions to contemporary architecture in Europe; towards masters of modern architecture as Giuseppe Terragni, and in the direction of the past, the Renaissance architecture in Italy. Beside this activity he has pursued specific researches on contemporary urban landscape and on the interiors of the home, seen as a place where people leave traces of their living. He was invited to the Venice Biennial in three editions: in 1993 he exhibited groups of works on signs and messages found in the cities; in 2004 he shows an exploration on the interior of the home; lastly, in 2006, he showed a group of images of contemporary cities as Mexico, Shanghai, L.A., Istanbul, London. Recently, with the book Sandwich digitale and Scena Mobile published in 2009 and 2012 by Quodlibet, he has started to write on photography and about the changes in the perception of the real world in the digital age. In all, he is author of around twenty books. Paolo Rosselli was teacher of photography at the Milan Polytechnic for a brief period. He lives and works in Milano.

Pedro Gadanho (1968) is an architect and writer, and is curator in the Department of Architecture and Design for The Museum of Modern Art. He was the editor-in-chief of Beyond, Short Stories on the Post-Contemporary, a magazine started in 2009 through Sun Architecture, and he is the author of Arquitectura em Público, published through Dafne and recipient of the FAD Prize for Thinking and Criticism in 2012. He taught at the Oporto Faculty of Architecture (2000–2003), and was a co-director of ExperimentaDesign. He has been the curator of international exhibitions such as Space Invaders (2002), for the British Council, London; and Pancho Guedes, An Alternative Modernist, for The Swiss Architecture Museum, Basel. He joined the advisory panel for the British Pavilion at The Venice Architecture Biennale in 2010, and was the co-organizer of the 1st International Conference on Architecture and Fiction: Once Upon a Place-Haunted Houses and Imaginary Cities (2010).

Pedro Leão Neto (1962) is an architect and senior lecturer of Communication, Photography and Multimedia (CFM), and Computer Architecture Added Design (CAAD) at the Faculty of Architecture of the University of Porto (FAUP). He is also the coordinator of the research group Centro de Comunicacão e Representacão Espacial (CCRE). He holds an MA (Faculty of Architecture of the University of Porto, 1997) and a PhD (University of Manchester, 2002). He has curated several architectural photography exhibitions and international seminars. He is the author of several books and Editorial Coordinator of scopio Editions, which is focused on the subject of Documentary and Artistic Photography related with Architecture and co-editor of On the Surface: Public Space and Architectural Images in Debate.

Visual Spaces of Change Projects

The Visual Spaces of Change Projects developed for this conference adopted very diverse approaches and lenses, while at the same time, the various exhibitions and installations related to these projects share a common strategy of intervention, conceptually conceived as "visual narratives" that intentionally interfere with metropolitan territories in a self-reflexive representation of its own process of change: how architecture shapes these territories and how people live and use them. The Visual Spaces of Change Projects are sought to provoke real physical encounters in the public space, being exposed in public places such as subway stations and other metropolitan nodes of public access, behind the closed doors of various non-art related places, transmitted in livestream online and projected in various public and collective places. The encounters between individuals and those projections taking place within the scopio Photoweek will be registered and the creative content resulting from this research process will be integrated into an online visual data organization platform, which will allow for a different level of interaction between these contents and the general public.

Museum of Art, Architecture and Technology – MAAT

One of the most internationally relevant spaces for debate, critical thinking and multidisciplinary dialogue in Art, Architecture and Technology, the MAAT – Museum of Art, Architecture and Technology, hosted the 5th International Conference On the Surface: Photography on Architecture – Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image, within an ambitious cultural programme that includes contributions from several contemporary artists, architects and photography experts. The participation and support of MAAT was particularly significant because it is an example of rehabilitation of an important public space along the river Tagus, in the historical district of Belém, offering an intense and diverse curatorial programme designed to raise awareness and public interest in Art, Architecture and Technology.

In 2019, MAAT once again offered an ambitious programme, with 18 exhibitions planned throughout the year. In the Winter season the program was completed with the presentation of the international group show Fiction & Fabrication, which offered an important panorama of photographic practices in the digital era, with particular focus on architectural representations.

Fiction and Fabrication: Photography of Architecture after the Digital Turn

Fiction and Fabrication gathered nearly 50 artists who build and manipulate images of architectural objects and spaces. Marking 30 years since Photoshop was invented, and digital tools invaded photographic production, this exhibition focuses on the imagery of architecture as a central theme to an expanded practice of photography in contemporary art. From the seminal works of Andreas Gurski, Thomas Ruff, Jeff Wall or Thomas Demand to the fictional creations of Beate Gütschow, Oliver Boberg or Isabel Brison, the show offers a panorama of architectural photography that evades objective approaches and favours fictionalised takes on reality between cinematic gazes, image deconstruction and more politicised narratives. At a time when digital tools preside over the making of architectural images for media consumption, fictions stemming from the art world appear here as a critical alternative that questions and expands concepts in architecture.

Sophia Peer Review Journal
Abstract / Paper Submission

To submit your abstract (max. 300–500 words and 2 images up to 2MB), send directly to **info@cityscopio.com**.

Visual Spaces of Change
Designing Interiority – shelter, shape, place, atmosphere

In the upcoming 5th number of Sophia, which is Visual Spaces of Change: Designing Interiority – shelter, shape, place, atmosphere we are interested in original articles that discuss the core of Interiority in Architecture as a matter open to diverse ideas and practices in the realm of built space to be experienced by its inhabitants. Interiority differentiates a place of a non-place. The non-places are spots with which the individual does not create any relation; they are transit-places without memory, identity, history, personal construction, references, emotions of which solace is not a minor one. Interiority calls that kind of space that accommodate thoughts, dreams, nightmares, intimacy, changes, silence, noise, neurosis ...life. Shelter, shape, place, atmosphere portray scenarios that enhance experiences, events, occurrences beyond the functionalistic rhetoric enveloping them.

Our journal is now accepting abstracts within this framework, including an image, a photograph, a series of images or video as research instruments that may contribute to voice critically and poetically a broader understanding of designing interiority in architecture.

Editorial Policies
01. FOCUS AND SCOPE
02. AUTHOR GUIDELINES
03. PEER REVIEW PROCESS
04. PUBLICATION FREQUENCY
05. OPEN ACCESS POLICY
06. CONTINUOUSLY OPEN FOR SUBMISSION
07. COPYRIGHTS

01. FOCUS AND SCOPE

scopio Sophia collection is specifically designed to address theoretical work, and it aims to be the publishing medium for a set of exploratory and critical texts on image in the broad sense, i.e. comprehending the worlds of design, photography, film, video, television and new media. The etymology of the word "sophia" is closely linked to the concepts of sapience and wisdom: (Greek Σοφία "sofía") it is what the "wise person" has, and this word is also derived from philo+sophia ("love of wisdom"). We are interested in making scopio Sophia a mentis instrumenta capable of extending our critical knowledge and questioning the universe of image in an innovative way. The purpose of scopio Sophia collection is to publish a set of theoretical and critical texts on image in book format; these texts can either be taken from sections of scopio magazine or submitted by new authors and other R & D national and international centers, through a call for papers. The aim is to challenge different artists and creators to publish original articles, reviews, book reviews and other texts of interest and value to this collection.

SCOPIO Sophia publishes one issue a year in five languages: English, Portuguese, Spanish, French and Italian.

02. AUTHOR GUIDELINES

Theme

The global theme for our upcoming **5th number of Sophia is Visual Spaces of Change (VSC). VSC** draws on broad conceptions of creativity and innovation as driving forces of social and institutional co-evolution processes, exploring the potential of photography to question imaginatively and address issues that are cross-cutting to the interdisciplinary debate on **Architecture, City and Territory**.

The focus for this 5th number of Sophia is **Designing Interiority – shelter, shape, place, atmosphere**. We are interested in original articles that discuss the core of Interiority in Architecture as a matter open to diverse ideas and practices in the realm of built space to be experienced by its inhabitants. Interiority differentiates a place of a non-place. The non-places are spots with which the individual does not create any relation; they are transit-places without memory, identity, history, personal construction, references, emotions of which solace is not a minor one. Interiority calls that kind of space that accommodates thoughts, dreams, nightmares, intimacy, changes, silence, noise, neurosis ...life. Shelter, shape, place, atmosphere portray scenarios that enhance experiences, events, occurrences beyond the functionalistic rhetoric enveloping them.

Our journal is now accepting abstracts within this framework, including an image, a photograph, a series of images or video as research instruments that may contribute to voice critically and poetically a broader understanding of designing interiority in architecture.

Paper

Submit articles as email attachments in Microsoft Word or .rtf format to info@cityscopio.com, name the file with the last name of the principal author. Bio can be included or separate.

Submissions (about 5.000 words, font size 12 pt) should be accompanied by: 1) a biographical note of 200 words pear author (sequence: first and last name, place birth and year; 2) two abstract of 300 – 400 words (in the language of the article and in English) 3) a list of keywords (up to 10) in the language of the article and in English; 4) up to 2 pictures in independent archive with 300 dpi (.jpeg or .tiff); 5) The tittle should be explicit and precise in English and in the language of the article; 6) References and quoting should be with Chicago method (http://www.chicagomanualofstyle.org/tools_citationguide. html); 7) Copyright Clearance: If you include materials that require copyright clearance or permissions, please provide the "permission granted" document or a contact phone or email address.

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03. PEER REVIEW PROCESS

Articles will be evaluated by two anonymous peer reviewers. Submitted articles can be rejected or be returned with the recommendation to revise and resubmit at this stage, accompanied by comments.

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SCOPIO EDITIONS

The universe of interest of scopio Editions generically, that of Architecture, Art and Image (AAI) and, specifically, that of Documental and Artistic Photography related with Architecture, City and Territory.

In this context, architecture is understood in a comprehensive manner as a practice and discipline able to integrate social – economics, politics, historical and technical – studies.

SCOPIO Editions has a dynamic structure integrating periodical and non-periodical publications, with the aim of divulging the several works and authors who use or research the universe of Architecture, Art and Image, with special focus on Documentary and Artistic photography, related with Architecture, City and territory, in a critical, exploratory and innovative approach.

EDIÇÕES SCOPIO

O universo de interesse da scopio Editons_ é, em termos gerais, o da Arquitectura, Arte e Imagem (AAI) e, em termos específicos, o da Fotografia Documental e Artística relacionada com Arquitectura, Cidade e Território.

Neste contexto, a Arquitectura é entendida de uma forma abrangente como uma prática e disciplina capaz de integrar os domínios social, económico, político, histórico e técnico.

A scopio Editons tem uma linha editorial com uma estrutura dinâmica constituída por publicações periódicas e não periódicas com o objectivo de difundir diversos trabalhos e autores que utilizam ou investigam o universo da Arquitectura, Arte e Imagem de uma forma crítica, exploratória e inovadora, com especial incidência na Fotografia Documental e Artística, relacionada com Arquitectura, Cidade e Território.

SOPHIA COLLECTION

Sophia collection is specifically designed to address theoretical work, and it aims to be the publishing medium for a set of exploratory and critical texts on image in the broad sense, i.e. comprehending the worlds of design, photography, film, video, television and new media.

The etymology of the word "sophia" is closely linked to the concepts of sapience and wisdom: (Greek *Σοφία*, "sofía") it is what the "wise person" has, and this word is also derived from philo+sophia ("love of wisdom"). We are interested in making Sophia journal a mentis instrumenta capable of extending our critical knowledge and questioning the universe of image in an innovative way.

The collection, which welcomes several academic works, will also be an important publishing medium for some theoretical papers coming from the FAUP R & D center — CEAU. The purpose of Sophia journal collection is to publish a set of theoretical and critical texts on image in book format; these texts can either be taken from sections of scopio magazine or submitted by new authors and other R & D national and international centers, through a call for papers. The aim is to challenge different artists and creators to publish original articles, reviews, book reviews and other texts of interest and value to this collection.

SOPHIA

A colecção Sophia é especificamente dirigida para trabalhos de reflexão teórica e pretende ser o suporte de divulgação para um conjunto de textos críticos e exploratórios sobre a imagem em sentido lato, isto é, incluindo os universos do desenho, fotografia, cinema, vídeo, televisão e novos media.

A etimologia da palavra sophia está muito ligada ao conceito de sapiência e de sabedoria: (em grego Σοφία, "sofía") é o que detém o "sábio" e desta palavra deriva também philo+sophia "amor à sabedoria". Interessa-nos que a colecção Sophia seja como um mentis instrumenta capaz de aprofundar o nosso conhecimento crítico e colocar questões de forma inovadora sobre o universo da imagem.

A colecção, que está aberta a diversos trabalhos académicos, será também um importante suporte de divulgação para certos trabalhos teóricos oriundos do centro de I&D da FAUP — CEAU – e do seu grupo de investigação CCRE, O intuito da colecção Sophia é o de permitir uma publicação em livro de um conjunto de textos teóricos e de reflexão sobre imagem oriundos, por um lado, de certas secções da scopio magazine e, por outro lado, de novos autores e outros centros de investigação académica, nacionais e internacionais, que respondam à chamada de artigos. Uma publicação capaz de desafiar artistas e criadores diversos a publicar artigos originais, críticas, resenhas de livros e outros textos considerados de interesse e valor para esta colecção..