



About the jury's evaluation

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Drawing and photography international contest

About the jury's evaluation

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The 2025 edition of the Drawing and Photography International Contest (DPIC) | Space and Identity of Universities again revealed the expressive breadth and conceptual richness that characterise this initiative. The Jury's collective assessment highlighted how this year's submissions explored contrasting visions—ranging from subtle utopian transformations to incisive dystopian critiques—while interrogating the social, political and spatial realities of contemporary academic environments. Just as in previous editions, the projects that obtained the highest scores distinguished themselves by achieving a dynamic equilibrium between conceptual clarity, critical reflection and the strength of their visual representation. Yet, what particularly marked the 2025 call was the tension between discreet, almost imperceptible gestures and radical, provocative interventions—a tension that many jury members described as both poetic and politically resonant.

Conceptual Diversity and Critical Tensions

Across the works, the Jury identified a powerful spectrum of interpretations of "space and identity". Some proposals imagined optimistic futures rooted in ecological sensitivity and social justice, while others embraced dystopian metaphors to expose structural fragilities within academic institutions. This diversity was not perceived as contradictory but as enriching—creating a zone of intellectual friction where utopia and dystopia coexist as tools for critique, speculation and architectural imagination. This plurality was emphasised by several Jury members, who highlighted how lightness and subtlety coexist with radicality and provocation, generating a space "simultaneously poetic and political".

1st Prize

"Multiplying Uses Beyond Surfaces"

Author: Thales Lucena Calasans

The winning proposal (68 points) stood out for its quiet yet incisive reimagining of the built environment. Its utopian gesture operates through subtle transformations—almost invisible, "as if the utopia had always been there but only intuited", in the words of the Jury. Drawing on architectural references with rigour and delicacy, the project reinterprets the building without erasing its identity, offering new forms of inhabiting and perceiving space. Its conceptual maturity is matched by an elegant visual strategy, reaffirming the potential of minimal interventions to trigger profound re-readings of everyday spaces



Honourable Mentions

"Metro invades FAUUSP"

Henrique Munhoz Clesca, Ludmilla Zemella, Victoria Vernarecia

Awarded an Honourable Mention (67 points), this project was praised for its radical and provocative gesture, articulating architectural representation with social and political criticism. Revisiting Artigas' democratic ideals, the work confronts contemporary segregation through a bold, incisive intervention that transforms drawing into an instrument of urban and civic reflection.



Honourable Mentions

"The degradation"

João Carneiro, Tiago Passo, Rafael Pereira, Guilherme Meira

Also highly scored (64 points), The Degradation was distinguished for its ability to construct powerful critical commentary from a nearly unaltered image. Its quiet yet forceful denunciation exposes the precarious conditions in which disciplinary futures are built. Minimal in gesture but profound in meaning, it demonstrates how subtle manipulation can intensify institutional critique.



The Jury of DPIC for 2024

AEFAUP

Ana Miriam Rebelo (Editor / ID+ / CEAU - FAUP)

Inês Nascimento (Guest Jury)

Maria Neto (Editor / CEAU / FAUP – UBI)

Criteria and Evaluation Process

As in previous editions (see scopio Magazine article), the Jury emphasised coherence between: 1. the concept (idea) 2. its rationale (written explanation) 3. the visual formulation (image/diptych). Utopia, speculation and critical imagination remained central to the evaluation. Projects that articulated these layers without compromising clarity or depth naturally emerged at the top of the ranking. The 2025 Jury—composed of practitioners from architecture, design and the visual arts, alongside AEFAUP as the student representative—ensured a multifaceted and rigorous evaluation process.

Final Considerations

The 2025 edition reaffirms the vital role of speculative practices—drawing, photography and hybrid media—in interrogating and reimagining institutional space. The works submitted demonstrate that students and emerging practitioners continue to engage critically with the cultural, ecological and political dimensions of academic life. The coexistence of subtle utopian visions and forceful dystopian critiques offers a broad field for reflection, illustrating the transformative potential of image-making in projecting alternative futures. The Organisation congratulates all participants for their creativity, commitment and critical insight, and looks forward to the continued evolution of DPIC as a reference platform for dialogue between architectural education, artistic research and contemporary societal challenges.

Jury Ranking

"Multiplying Uses Beyond Surfaces"	Thales Lucena Calasans	68
"Metro invades FAUUSP"	Henrique Munhoz Clesca, Ludmilla Zemella, Victoria Vernarecia	67
"The Degradation"	João Carneiro, Tiago Passo, Rafael Pereira, Guilherme Meira	64
"Nuclear Paradise"	António Lopes, Rafael Mangenot, Pedro Pereira, Ruben [surname omitted in file], Tomás Ramos	61
"Roots of Time: Memories and Generations Under One Roof"	Flávia Oliveira, Francisca Carneiro, Rafaela Silva	61
"Per.me.á.vel"	Ana Lima Torres Matos Andrade, Jéssica Filipa Pinto Teixeira, Rui Alexandre de Mendonça Rodrigues Salgado Ramos, Sofia Monteiro Santos	55
"Eden of the Beehive Among the Stone Mountains"	José Demian Zamarripa Salazar, Santiago Rafael Soto Padilla	53
"Sustainable World"	Matilde Carvalho, Marta Dias	52
"From the Terrace to the Pool"	Jaime Peña	50