



DRAWING AND PHOTOGRAPHY INTERNATIONAL CONTEST

**Drawing and photography international
contest (DPIC) – Next Edition**

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Drawing and photography international contest (DPIC) – Next Edition

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The first edition of the DPIC international contest, Architecture, Art and Image – Utopia 500, was held in 2016 and was aimed at 1st, 2nd and 3rd Cycle students and young researchers from any higher education or research institution. Since its first edition, DPIC has shown an enormous capacity to capture the interest of a significant number of students from different countries and fields of study as a result of the collaboration between the Centre for Studies in Architecture and Urbanism of U.Porto's Faculty of Architecture (CEAU/ FAUP) and the Centre for English, Translation and Anglo-Portuguese Studies of U.Porto's Faculty of Arts and Humanities (CETAPS/FLUP).

At present, the *scopio Magazine AAI publication* integrates the International Drawing and Photography Contest (DPIC) – Architecture, Art and Image – UTOPIA, interconnecting the universes of Architecture, Art and Image with the Utopian desire for a better world and for spaces that provide a better quality of life. Important ideas present in the DPIC are opening the Universities to the Civil Society through diverse submitted projects, showcasing the multifaceted richness of activities, experiences and architectures.

The DPIC call focuses on the theme of "Utopia" and invites participants from the realms of Architecture, Art, and Image to submit two distinctive images: one portraying a critical representation of an existing space and another presenting an idealized, utopian vision of the same space. The objective is to provide innovative solutions to the issues identified in the initial depiction.

The highlight of the call is the identity of university spaces, encompassing teaching and work environments and their connection with the surrounding cities. This call was open to academic communities, both domestically in Portugal and internationally, and while individual applications were accepted, the contest strongly encouraged the formation of multidisciplinary teams.

The participants were invited to creatively explore the potentials of Drawing and Photography, individually or as a team, and share their critical views and utopian visions of the spaces (and respective dynamics) that characterise the institution concerned, by exposing facets that were, until now, invisible or forgotten. We expected to receive strong utopian visions of these educational spaces; in these forward-looking works, drawing and photography should be understood as tools of imagination and critical thinking used to materialise ideas of Architecture, as well as the experiences they may provide¹.

1. See Neto, Pedro Leão; Vieira, Fátima. "The universes of Architecture, Art and Image and Utopia". In *DPIC: ARCHITECTURE, ART AND IMAGE – UTOPIA 500*, 7–10. Porto, Portugal: scopio Editions, 2019.

The aim was to encourage participants to challenge standardised thinking patterns and idealise novel educational institutions spaces and advance forward-looking visions able to materialise the impossible and make us want to perfect reality². We were also open to utopian visions that could interact and create tensions with the critical view of a dystopian and contemporary reality. This disruptive, but also constructive encounter between the two visions may create a new perception of reality that is able to fuel a discourse and propose operational paths towards the transformation of the represented spaces.

The scopio Magazine Architecture, Art and Image (AAI), which integrates this contest in partnership with the UTOPIA 500 project, plays a vital role as a platform for disseminating, discussing, and reflecting upon Architecture, Art, and Image through the lens of Utopia³. The project promotes initiatives that disseminate and encourage critical and global analysis of the practices and disciplines of Art and Architecture, with a greater focus on the world of Image, while maintaining a dialogue between these three universes. This contest is one of those initiatives, encouraging participants to explore photography and drawing as means of crossing borders and dislocating boundaries, and propose Utopian visions of a given reality that scrutinise different problems and subject areas, namely in the universe of Architecture and Art. The contest, thus, promotes a comprehensive understanding of Architecture as a practice that operates, on the one hand, in real spaces, exploring new spatial codes and forms and influencing our perception, and, on the other hand, within more comprehensive systems, such as artistic, sociocultural, technical, political and historical spheres.

The DPIC Contest promotes an understanding of image, drawing and photography as analytical and critical thinking tools that can be used to represent and understand architecture, its transformations, and the way it embodies different identities and cultural cosmoses. The challenge is to use Image as an artistic tool to explore new project ideas and simulate space. The contest invites the authors to use Image, and their imagination, to express critical views and forward-looking visions of urban spaces and architectures beyond their physical limitations.

The highlight of DPIC's call for 2024 continues to be on the Identity of University spaces, encompassing teaching and work environments, and their connection with the surrounding cities. This call is open to academic communities, both domestically in Portugal and internationally.

2. See besides, others Colomina, Beatriz, Esther Choi, Ignacio González Galán, and Anna-Maria Meister. "Radical Pedagogies in Architectural Education." *The Architectural Review – Thinkpiece.*, September 2012. <https://www.architectural-review.com/today/radical-pedagogies-in-architectural-education>

3. Many authors could be called upon for writing about architecture and utopia, just to make a case in point, Nathaniel Coleman conducted research and written extensively about these matters: Nathaniel Coleman, *Utopias and Architecture*, 1st ed. (Londres: Routledge, 2005), 1.