UTOPIA VOL.1

About the published content on each section: integrating and reevaluating utopian ideas within different fields of study

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The inaugural theme of scopio Magazine AAI — Vol. 1 is centered around Utopia exploring this concept from various angles and perspectives in each section, which involved integrating and reevaluating utopian ideas within different fields of study.

The separate sections in scopio allowed for investigating broader societal concerns, encouraging interdisciplinary discussions across realms such as Architecture, Art, Public Space, Cities, Territories, Digital Media, Sustainable and Inclusive Environments, and Civic Engagement.

Diving into the 'Visual Spaces of Change' section, we encounter James Smith's ''Temporal Dislocation'', a visual essay that masterfully navigates through the complex dialogue between destruction and renewal in our landscapes, both contemporary and historical, and the intricacies of activities evident within constructed environments. The photography series highlights the cyclicality of the natural world after human intervention and is driven by a significant phenomenological intent that bridges the gap between the photographer's deliberate framing and the casual viewer's passive encounter with these constructed landscapes. The photograph becomes a subtle language inviting viewers to reevaluate the ostensibly banal and ubiquitous.

In the same section, Lorenzo Lannizzotto presents us with ''Urban Wilderness: A Journey through Lisbon Terrain Vague'', a Visual Essay that embraces the fragmentary and uncertain nature of the spaces known as ''Terrain Vague'' or ''Urban Voids''. The author uses photography as a means of urban exploration to gain insight into and describe these areas, and his visual essay depicts these spaces in a haphazard and fragmentary manner, respecting in this way their inherent characteristics. In doing so, the work reveals the hidden beauty of those spaces and highlights the substantial potential they hold for the city.

Rafaela Lima's visual essay, ''The Earth from Above: from Below,'' in the 'Image, Space, and Cinematics' section, looks into the evolution of aerial imagery and its impact on surveillance and cartography. Initially, aerial perspective offered limited insight, but wartime needs and aeronautical advancements soon made it a pivotal reconnaissance and mapping tool. This shift not only enhanced terrain understanding but also spurred innovations in camouflage techniques, notably during World War II, as captured in Harun Farocki's film ''Images of the World and the Inscription of War.'' The Pratt Institute of Art further advanced visual strategies by transforming aerial photos into three-dimensional concealment models.

Today, advanced technologies enable comprehensive global surveillance, marking a profound transformation in how we visually and conceptually grasp the Earth from above. Lima's series articulates this dramatic change, reflecting on our relationship with landscapes, from uncharted territories to meticulously surveilled environments.

The 'Contemporary Archeology' section presents an intriguing article ''Techniques of Discovery: Cryptography and Design'' by Roberto Bottazzi, which explores the link between cryptography's historical methods and modern design practices, particularly in the digital and Machine Learning (ML) realms. The author suggests that cryptography's principles of encoding and decoding offer a conceptual framework for design, enhancing data abstraction and interpretation. Bottazzi draws parallels between historical cryptographic techniques, like Alberti's and Bacon's cyphers, and ML's ability to decipher patterns from extensive datasets, emphasizing the shift in design thinking from form creation to strategic computational tool application. This essay positions ML models as contemporary embodiments of cryptographic logic, framing them as instrumental in navigating design complexities, thus pushing the boundaries of speculative design and innovation.

In the section 'Landscapes of Care', Inês Osório writes the paper ''Sense of Place: How Should We Think About Urban Planning Practices Today?'' which forwards a comprehensive analysis into the evolution of urban planning in response to socio–technological and cultural shifts. The article challenges the architectural hegemony in urban space creation and urges reconsidering diverse spatial practices. Proposing a collision path between architecture and contemporary art, it views this nexus as crucial to redefining public space and urban territory. The paper advocates for a Bauhausian approach, integrating architecture, art, and design as a symbiotic urban design triad to foster a pluralistic dialogue and reimagine urban landscapes. The author suggests transcending conventional methodologies and encouraging an artistic contribution to urban regeneration, thereby enriching the experiential quality of urban environments.

'Invisibility' is brought to light through Chloé Darmon and Gabriela Manfredini's ''Rite of the Waters: procession through the Campanhã Washhouses'', a paper that addresses the hidden aspects of women's work, particularly the undervaluation of domestic labour and the neglect of public washhouses as historical spaces for women. The research combines insights into the history of Porto's washhouses, the connection between domestic labour and performance art, and multidisciplinary work in fine arts and architecture. The Des/oriente project unites these areas, leading to a performance in three washhouses that revitalized these spaces, exploring narratives around domestic work and restoring them as communal meeting places.

In the 'Architecture, Urbanism and Technology' section David Viana, Telma Ribeiro and Jorge Maia write the article ''SI3 for urban resilience: a human-nature driven paradigm shift'' that introduces the concept of SI3 (Social, Environmental, and Technological Inclusive and Innovative Solutions) for enhancing urban resilience. The article emphasizes the urgent need for a paradigm shift in our relations with each other and the built environment due to environmental challenges and climate change. On the one hand, it is pointed out that this shift requires immediate action to reduce the impact of daily activities on the planet's resources and adapt to the accelerating changes in natural systems. On the other hand, working with existing urban environments to build resilience involves active community engagement, co-creation, and data-driven approaches. The article underscores the importance of connecting SI3 with everyday places and activities to ensure the sustainable operation of the ''spaceship Earth'' for future generations, making it a tangible and achievable goal.

The 'Utopia' section, enriched by Inês Nascimento's ''Exploring Radical Pedagogies: Utopia (H)As The Future In Architectural Education'', encourages us to reevaluate the role of Utopian thought in shaping future educational paradigms, pointing out how architectural education finds itself at a crucial crossroads, requiring innovative approaches to adapt to evolving sociocultural contexts. The article explores the nexus between radicalism and Utopia in architectural education, considering the pioneering experiments of the 1960s and 1970s. These experiments, marked by their critical, revolutionary, reformist, and transgressive nature, often had Utopia at their core, and this study seeks to revive these concepts, emphasizing their relevance and potential. The study introduces the idea of a ''Utopian Lens'' to categorize and analyze a range of case studies, identifying Utopia as a driving force manifesting in diverse forms and principles within radical pedagogical approaches. The research provides valuable insights into the interplay of radicalism and Utopia, shedding light on recurring patterns and contributing to ongoing research.

Jose Carlos Mota and Alexandra Ataíde's ''Civic Innovation in Portugal: The potential and limitations of citizen labs to experiment new urban futures'' in the 'Rethinking Civic Engagement' section invites a reflection on the transformative potential of citizen participation, addressing democracy challenges in Portugal, including Citizens' disengagement from decision-making and declining trust in politics. They point out that despite low voter turnout and increased radicalization, there is a growing interest in participatory initiatives. The research underscores the potential of collaborative efforts between citizens and communities, serving as valuable platforms for resource mapping, knowledge integration, and low-risk social transformations. Their bottom-linked approach shows promise in civic labs' governance models compared to top-down institutional or bottom-up community-based approaches.

The 'Research' section, through Gabriela Vaz-Pinheiro's article, "From address to outcome, a proposal for discussing research in the art academia towards the idea of a critical landscape", urges us to consider the dynamic interplay between landscape, knowledge, and art, exploring the involvement of students in actions related to landscape and knowledge, generating research processes. Landscape is approached dynamically and critically, transcending limited rural or urban descriptions and knowledge is seen as a collective process, empowering students in research and analysis. While not aiming to provide definitive answers, the text raises questions about evolving practices in art and academia, like trans or post-medial practices. It questions how academic research in the art field can navigate these contradictions and differentiate between practice-based and practice-led research. Ultimately, it ponders whether academia remains a space for utopian aspirations.

In the 'Pedagogy' section, Sofia Marques da Silva writes, "The built environment and public spaces informing teaching and learning", which investigates how contemporary education extends beyond traditional settings, encompassing diverse learning environments, including digital networks, social media, and urban landscapes. The author points out that this shift prompts us to explore what constitutes education beyond the classroom and reminds us how Gert Biesta highlighted that educational places can have explicit purposes and intentions manifest in non-traditional contexts through situated learning. This shift gives force to the idea that public spaces and the built environment offer students unique learning opportunities. The article aligns with critical pedagogy, emphasizing the importance of everyday experiences and questioning institutional power, examining how students engage with and reshape these spaces, and emphasizing the educational significance of spatial configurations. Case studies are presented that explore cultures emerging from these interactions, spanning school spaces, urban communities, and urban artists' contributions.

In the section 'Featured texts, Research papers or Projects', Peter Bennett presents us with the series "An Ideal for Living" that explores the convergence of photography and computer-generated imagery (CGI) in portraying the future urban landscape. It closely examines London's ongoing urban redevelopment, shedding light on how architecture serves as both a visual narrative and a construction process. The image editing in this series subtly not only mirrors CGI's influence but also crafts a dystopian urban future hanging in the balance. These visuals provide a sneak peek into an unsettling time and space that already envelops us. They convey the unspoiled freshness of new buildings while hinting at the inevitable impact of time. "An Ideal for Living" aims to archive a simulated memory of the city's evolution.

Alexander García Düttmann's critical review ''Stonehenge UFO'', featured in the 'Exhibitions /Reviews' section, offers a unique perspective on James Smith's work, highlighting the transformative power of photographic angles and the enigma of time. Düttmann points out, besides other things, how the distinctive images of Smith are not solely defined by the objects captured but by the angle's transformative power, where time and space intertwine, blurring past and future, and the photography becomes evidence of the impossible. This enigmatic testimony retains art's essence.

In our cultural agenda section 'Flash', Gabriel Hernández presents us with two insightful reviews about exhibitions that are taking place at the international level, which not only reflect contemporary artistic practices but also interrogate the socio-cultural underpinnings of our built environment: The Head, The Heart & The House: Migration and Modernism in King-lui Wu's Domestic Architecture and Tatiana Bilbao Estudio — Architecture for the Community. Flash also provides the ground for curators to offer additional insights into recent curatorial projects involving architecture, media and art. Thus, Building a Collective Archive: A Yale Traveler's Mnemosyne is presented, inviting readers into a thought-provoking journey through the Yale School of Architecture's latest curatorial endeavour.

Finally, it can be said that across all sections, a common thread of utopian ideals weaves through various fields and perspectives, each offering a unique lens to explore and redefine the notion of utopia itself. Utopia, often depicted as an idyllic and unattainable dream, takes on diverse forms and meanings within these sections. Then, we can also perceive how the overarching theme of change unites these sections. Whether through visual transformations, reevaluating women's roles, embracing technological shifts, reimagining education, or fostering civic engagement, change is a constant. Utopia and change together represent an enduring human quest for a better, more harmonious future, expressed in various forms across these sections, each offering a distinctive perspective on the intersection of utopian ideals and the ever-evolving landscapes of our world.

Categories

VISUAL SPACES OF CHANGE – Editors José Carneiro, Pedro Leão Neto

This section focuses on visual communication strategies based on the development of contemporary photography projects that reflect upon architecture and the different dynamics of urban change. We are especially interested in projects that are conceived as "visual narratives" that intentionally interfere with architecture and public spaces in a self-reflexive representation of their own process of use and change, reducing the distance between the objects of investigation (landscapes, architectures, places, public spaces) and their representations. Projects that explore the potential of photography to question imaginatively and address issues that are transversal to the interdisciplinary debate on architecture, art, city and territory.

IMAGE, SPACE AND CINEMATICS – Editor Miguel Leal

This section focuses on the relationships between image, time and space. Attention will be paid to how the realm of the image and the movement–image change our perception — real, political or symbolic — of time and space. Based on a topological understanding of the media, it will be a section that will try to cross the field of mediation with art, landscape, urban space or architecture , both nowadays and in a more historical or archaeological perspective.

CONTEMPORARY ARCHEOLOGY – Editor Isa Neves

This section aims to share findings related to the construction of digital culture in architecture, as it is a review of the best material that brought us to an emerging maturity of digital design.

It will address the way in which past technological contexts, digital or pre–digital, offered us tools to think about these connections between art, image and architecture. It is, therefore, an archaeological vision of a future past, many times already obsolete, but clearly operative to think about the transformation processes of this field of action. In this section, further historical reviews will be presented, rereading constructions, projects, visual objects, experimental processes, networks, concepts or archives, amongst others, always with the intention of projecting them in the present time and in current practices.

LANDSCAPES OF CARE – Editor Maria Neto

This section will be publishing projects and theories which challenge our understanding on how architecture, art, image and technology can be explored to enrich our already comprehensive understanding of the rich multifaceted complex socioeconomic, political, historical and technical dimensions of the world that emerges as a result of relationships of care. The challenge is to think how we can respond to current and urgent issues (environmental critical changes, pandemics, political, social, economic and health inequalities, disruptive globalization influences, critical working conditions, etc.) and their impact on humans and society.

INVISIBILITY – Editor Mário Mesquita

This section comes from a set of ongoing investigations that give us thickness and context to understand what "is not seen" and that is decisive in the consolidation of urban life. In this sense, it is a space of pedagogical innovation that intends to study the dialectics between the "invisible city" and the "visible city", considering process, project and work in the public space (infrastructure, socialization and urbanization) of the large field of "city and territory" to reflect, question, debate and understand the processes of contemporary transformation of the "urban being". From the invisibilities of the urban space, it is expected to constitute a visual and written forum for the production of critical thinking and a platform for connecting communities in the broad context of civil society, inserting itself in the logics and dynamics of the University's Social Involvement, exploring the dynamics of its 3rd mission.

ARCHITECTURE, URBANISM AND TECHNOLOGY – Editor David Viana

This section focuses on the matter concerning the need to increase the semantic length for technological development in architecture and urbanism. Digital advances in artistic fields and the architecture sector led to the exploration of innovative features based on the potentiality of new digital tools and technological processes, introducing novel effects in architectonic shapes and artistic production. Nevertheless, some advances in these areas reveal a lack of semantics, being almost merely an opportunity to exhibit "complex" spaces, volumes, and artifacts. The need to bring meaning to technological approaches in architecture, art, and image implies boosting the discussion about the substance of those approaches and their relationship to architecture and urbanism. As such, this section will highlight research on conscious innovation targeting inclusive participation in space appropriation and collaborative digital immersion in architecture and the built environment — by using computational processes that enable the formalization of new architectural "languages" and the consolidation of behavioral changes concerning hybrid living spaces (between its virtual and physical dimensions). Technological engagement in architecture — supported by a behavior shift in the environment and the object ⁄ user — can promote an augmented and holistic reality, fostering feedback between buildings, people, milieu, and machines and higher co-creation performance towards the future of architecture and the built environment. Within this framework, we are interested in research and/or projects that tackle the notion of meaningful digital contexts (real and/or virtual ones).

UTOPIA – Editor Fátima Vieira

This section focuses on how the notions of utopia and of a visionary future can turn into collaborative tools for the transformation of our society. We are interested in authors and works which amplify and reanalyse the Utopian thinking within the complex concept of nowadays democracies and who also believe that utopia can be both a source of inspiration and a tool to create better worlds. Utopias can be wishful images directing us towards real possibilities and

helping us forge a path towards social transformation, thus we are interested in works that point out the potential of Image as a medium capable of crossing borders and dislocating boundaries between different Architectural and Artistic areas, encouraging the creation of multidisciplinary teams to address cross-cutting problems affecting Architecture, Cities and Territories.

RETHINKING CIVIC ENGAGEMENT – Editors Pedro Leão Neto, Maria Neto

This section focuses on projects and theories which aim to develop innovative and inclusive methodologies and theories for urban design policies and practices that empower the transformational potential of civic engagement in the planning and design process. A dynamic knowledge of the landscape that allows to rethink urban design policies able to integrate transformative practices, utopian visions, and progressive transition theories supporting civic engagement and community involvement initiatives as: community engagement, service and volunteerism and educational initiatives that promote involvement.

RESEARCH – Editors Pedro Leão Neto, Maria Neto

In this section we are interested in presenting research work coming from Architecture and Art worlds comprising either prospective theoretical readings or pilot-projects currently under development at I&D centres on art, architecture and technology, which in some way are connected to the construction of perspectives and proposals for architectural city and territorial environments that will portray a conscious innovation and inclusive participation in built environment.

PEDAGOGY – Editors Pedro Leão Neto, Maria Neto

In this section we are interested in exploring teaching-learning experiences within the universe of Architecture and Art, based on collaborative and dynamic environments. Pedagogical processes where interaction between teachers, researchers and students is ensured, leading to a dynamic of discovery built collectively, establishing relationships and connections between people, institutions of academia involved and society. We have a special interest in integrative pedagogical strategies capable of developing, operationalizing and refining a set of practices and teaching methods that ensure a learning process close to Schön´s "reflection in action".

FEATURED TEXTS, RESEARCH PAPERS OR PROJECTS – Editors Pedro Leão Neto, Maria Neto

Research papers, position papers, analytical or critical essays, interviews, articles, perusal or projects commissioned by one of the Section Editors or Editorial Committee: presenting unpublished research work, critique or scientific activities in the fields of architecture, art and image. The section Editors will open the section with a brief editor's note or introduction dealing with the subject of the work being published in the section.

EXHIBITIONS / REVIEWS | COMMISSIONED – Editors Pedro Leão Neto, Maria Neto

Critical reviews of publications, exhibitions and conferences in the field of architecture and image, written by a third person.

FLASH / REVIEWS AND CURATORIAL PROJECTS – Editor Gabriel Hernández

Flash, the cultural agenda section of our journal, operates as a dynamic forum for exploring the confluence of creative disciplines. Structured in two segments, the initial one presents in-depth critiques of global exhibitions, while the subsequent segment allows curators to share their perspectives on recent projects that blend the realms of architecture, media, and the visual arts. Collectively, these segments highlight Flash's dedication to nurturing a critical dialogue that balances intellectual depth with visual allure, providing a comprehensive investigation into how creative practices reflect and influence the essence of human experiences.

DRAWING AND PHOTOGRAPHY INTERNATIONAL CONTEST (DPIC) — ARCHITECTURE, ART AND IMAGE — UTOPIA 500

The AAI scopio publication integrates the International Contest Drawing and Photography International Contest (DPIc) — Architecture, Art and Image — UTOPIA 500, which interconnects 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 coordination of the contest is the responsibility of the Center for Studies in Architecture and Urbanism of the Faculdade de Arquitectura da Universidade do Porto (CEAU/FAUP) through its research group AAI and the Centre for English,Translation and Anglo-Portuguese Studies of the Faculdade de Letras da Universidade do Porto (CETAPS/FLUP), the Transdisciplinary Research Centre «Culture, Space and Memory» I&D research unit (CITCEM / FLUP) and the Research Institute in Art, Design and Society (I2ADS / FBAUP).

NEXT EDITION

This section announces the annual theme that informs scopio AAI´s next edition

NEXT INTERNATIONAL DPIC CONTEST CALL

This section announces the next call for the International DPIC contest.