

Photography and Architecture

SOPHIA VOLUME 2 ISSUE 1 2017

scopio EDITIONS

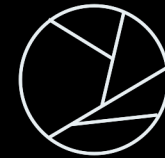


# Crossing Borders, Shifting Boundaries

## Photography and Architecture

Edited by Pedro Leão Neto

Guest Editor: Iñaki Bergera



## SOPHIA

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**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. We are interested in making Sophia 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 work coming from the FAUP R&D center – CEAU. The purpose of Sophia collection is to publish a set of theoretical and critical texts on image in book format; these texts can either be taken from articles of authors who participate in our international conference ON THE SURFACE or articles submitted by new authors and other R&D national and international centers, through our 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.

Crossing Borders, Shifting Boundaries

*Photography and Architecture*



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## Introduction

Pedro Leão Neto

I am very pleased to introduce the 2<sup>nd</sup> number of Sophia<sup>1</sup> from the series *Crossing Borders, Shifting Boundaries*, with the theme "Photography and Architecture" coming from our 4<sup>th</sup> edition of the international conference *On the Surface*, being the Guest Editor for this number Iñaki Bergera.

This international conference has proved to be an important forum for debate and reflection about Photography and Architecture, whose work can be accessed through the platform *on the surface. net* and in *scopio Editions* publications as *scopio Magazine*, *Cityzines*, *Debates*, or the catalogue *On the Surface: Public Space and Architectural Images in Debate*.

*SCOPIO Editions* had already integrated and given support to several congresses and it is the official publisher of the 4<sup>th</sup> edition of *On the Surface: Photography and Architecture*, publishing 3 selected reviewed papers and two articles of invited authors on this 2<sup>nd</sup> number of Sophia Journal.

The 4<sup>th</sup> edition of this international congress aimed to promote a global critical analysis around the theme of *Crossing Borders and Shifting Boundaries*, exploring how image is a medium that, on the one hand, can cross borders and shift boundaries between different subjects and disciplines where image and photography are present in a significant way. On the other hand, in what ways image and photography are used as critical instruments to understand how architecture is transformed, how it reflects different hybrid cultural identities in many countries, regions or places and how all of this interacts with and affects our cities.

We believe that this congress has contributed for a growing interest awareness and reflection upon Architecture, Art and Image (AAI) and specifically to Documentary and Artistic Photography in regards to its conception as an instrument to question Architecture, City and Territory. This means, understanding Architecture as an extended discipline and practice with an interest, on one side, in the physical space and its experiences, exploring new spatial forms and architectural codes, and on the other side, on how architecture operates within larger systems: socio-cultural, technical, and historical. Then, likewise understanding the potential of both the documentary and artistic universe of photography for building a critical and innovative view of contemporary

<sup>1</sup> 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").

and past architecture. As well as believing that the worlds of architecture and photography are enriched if photography is not just focused on objectivating and documenting buildings and spaces, as as a direct emanation from the real, but also on creating a new understanding and reality based on a subjective artistic gaze.

Iñaki Bergera the Guest Editor and coordinator of the panel on Photography and Architecture of the 4<sup>th</sup> edition of *On the Surface* has written brilliantly in the Editorial of this Sophia about Paolo Rossetti and Mariela Apollonio, as well as their texts: "Photography keeps an Eye on the Photographer" written by Paolo and "Architectural photography as a resumption. Reflections on the medium" written by Mariela.

I will be briefly presenting the three major peer-reviewed essays that are herein published and will start with the essay written by Carlos Machado e Moura "Architecture Photo Sequences: when photography tells a story", being Carlos a promising your architect and researcher within the universe of Photography on Architecture and also an Editor in these fields. Carlos writes a magnificent text that focuses on the importance of narrative sequences through images used in the sixties and early seventies in diverse architectural publications. It mainly points out examples of photography narratives in several publishing media of those times consubstantiating significant countercultural ideas and positions on architecture. This meant, besides other things, non-main stream critical content trying to, for example, re-define concepts of categories as health, welfare, education and others within architecture as happened with *Manplan* series of *The Architectural Review* published between 1969 and 1970. Carlos specifically explores how the visual narrative strategies are used to express ideas as, for example, in the content of the three Fotoromanzi produced by the Italian radical group Strum in which text and photos in a comics like sequence where used to disseminate ideas on housing problems. An essay which is critical in our times of uncritical imagery in order to challenge photography's instantaneousness and to better understand the importance and impact of architectural photography sequences as a structure that may inherit the construction of novels, comics or the language of cinema and become an arena for visual innovation and conveying ideas that go beyond the mainstream and other compromised positions.

Sebastiano Raimondo is an architect and researcher with a keen interest in exploring how photography can create a sense of place and convey how people appropriate and live architectural spaces. He lives at present in Lisbon where he progresses his studies to resolve a PhD degree with a thesis focused on the Architecture of Contemporary Metropolitan Territories in ISCE-IUL. Sebastiano's essay "CRIL. Under the light of the sun also the sounds shine. Photography, a mode of inhabiting the world" is a significant text which makes us better comprehend how

photography can be a critical territory which reads in new ways urban spaces, architecture and the contingency of people's lives. Sebastiano has as object of study the experience of perceiving diverse urban fragments, located in the internal ring road of Lisbon, from the perspective of the driver and using photography as an instrument of research for building diverse sequences of this experience. By doing so, he is able to expand on how our experience and sense about an urban space can change by the act of photographing it and, in this way, gives the possibility to create a new critical distance from the real, opening it to discussion.

Finally, Angelo Maggi, architect, fulltime associate professor at Università IUAV di Venezia, writes an essay "Re-interpreting Kidder Smith's Italy Buildis: crossovers between photography and architecture" which is based in his research work focused on the study of architectural photography, analysing themes relative to representation understood as a tool of history investigations. His essay shows a perspective on the wake of the success between architectural photography and personal architecture criticism as a new creative processes, which brought to light new ways of understanding both fields. Focusing on George Everard Kidder Smith's book *Italy Builds: Its modern architecture and native inheritance* (1955), Angle makes us aware of how Kidder Smith used the camera as a tool of analysis and memory and as a result created a collection of astonishing architectural photographs, data and critical comment upon the traditional and modern architecture.

In the upcoming 3<sup>rd</sup> number of Sophia, which is *Crossing Borders, Shifting Boundaries: Image, Body and Territory*, we would like to push further and go beyond these notions perceiving how they are critically inscribed in the works of architecture and art themselves. We are especially interested in unfolding the processes of thought present in photographic, filmic, or other works engaged with image and image making, that explore the notions of Body and Territory or use them as their own expressive matters.

Body and Territory frequently appear intertwined, sometimes even suggesting metaphorical uses: the city as a body (in the multiple acceptations: political, social, cultural, etc.), the body as an experimental territory (on debates around issues of identity and gender, works involving artistic and aesthetic experimentations, works for anthropological documentation and recording), the landscape in the absence of the body, as Cézanne named it, establishing a direct link between the painted landscape (the image) and our sensitive perception.

Our magazine is now accepting abstracts within these fundamental themes that may try to unveil how an image, a photograph or a series, critically and poetically build their own narratives and thoughts about different territories, and how they contribute to the understanding and appear engaged with contemporary dynamics of urban change.



## Editorial

### **Architecture and Photography: old visions under new lights**

Iñaki Bergera

In a way, we could consider that the main scaffolding of the theoretical discourse of architectural photography —particularly on what regards to the Modern Movement— has already been profiled by the specialized historians and researchers. International research projects promoted by several universities and also by museums, archives, and other private or public institutions worldwide are currently strengthening this historical and documentary corpus, on the one hand, but also working on some new parallel approaches and theories, on the other. In the context of the Porto School of Architecture, Scpio Network and its supportive research group CCRE, is leading an outstanding innovative academic, artistic and social dialogue and exchange.

As the *On the Surface* conference —held at the FAUP in September 2016— and its previous editions pointed out, the relationship between architecture and photography is no longer bound to the constrained negotiation between their respective disciplinary and autonomous discourse. Indeed, the international increasing interest on the analysis of this liaison underlines the importance of proving that the exploration has definitely crossed its borders and shifted the preexisting boundaries. The urban, social, or artistic approaches and implications, among others, were widely explored throughout the event. And yet, the program of the conference included a first panel devoted to, and still grounded on, the study of the substance of the subject matter: photography and architecture. The presence on the stage of three valuable speakers —Paolo Rosselli, Mariela Apollonio and Marco Iuliano— proved that a more open and multiple approach could be delivered, particularly on what regards the role of the photographer on this enterprise. A brief introduction and statement by the invited speakers led to a fruitful dialogue between them and the audience. *Sophia Journal* —another promising and outstanding initiative released by Scpio Network— has become now the context to publish a few updated texts from those who then addressed the attendees at the meeting.

Paolo Rosselli is a pivotal and renowned figure in our field. His Architecture degree —together with his passion for travelling— helped him from the very beginning of his career to rethink the visual reading of the urban landscape and the role of architectural space on its construction.

Throughout his career Paolo has balanced vision and thought, action and theory. His research has been published on significant books that should be listed in any canonical bibliography of photography and architecture. Roselli conducted his presentation by picking up and reviewing a few of his projects, the earliest ones but mainly those that represent the most recent state of his thoughts and commitments. Thus, his book *Landscape with dolls* explores the idea that is ultimately the camera that sees the world, not the photographer and his determinations. By photographing the camera as it looks —the hunted hunter, in other words— this double act of looking expands the notion of authorships, and the way the camera frames and chooses the reading of the urban landscape. For Roselli, the most important issue in architectural photography is the way the photographer looks at the world, beyond the fact of depicting the aesthetic nature of any particular building. Other projects of Roselli reinforce this notion by re-contextualizing the building including elements into the scene that rather than distracting the reading of the building explain it as a whole, as part of a wider and richer social and urban complexity. Paolo's text, "Photography Keeps an Eye on the Photographer", summarizes all these concerns and highlights his great sensibility and unique approach to the everlasting challenge of depicting the built world.

Mariela Apollonio arrived to photography from the artistic context. Working as a professional architectural photographer from 2008, she has developed a parallel personal artistic work. Her background allows her to understand architectural photography as a way of thinking and finding an interpretation of reality. She believes, moreover, that is inevitable to understand architecture from subjectivity and thought, without hiding the vision of the author. This coherent attitude has moved her to develop a personal research on the identity and the contemporary contextualization of architectural photography. See defines professional architectural photography as "mechanism image", an author-less and flat image, free from any subjectivity or statement. Its objectives are linear and foreseeable. For Mariela, the "mechanism image" is the medium, not the message. It's an envelope not concerned about architecture but about looking like other mechanism images.

Concerned as she is, Apollonio argues that architectural photography is still living in its past. She doesn't see on the contemporary practices real proposals to transform it. It needs, she says, a change of paradigm that could redefine that inherited from modernity system of architect-media-photographer. A solution could come, for her, in gaining new allies. "The new image proposal has to contemplate photography of architecture as something cut off from architecture. Photography of architecture is no something else but itself". When relegated from

any promotional need architectural photography will be coherent with itself. Playing with Jean Luc Nancy notion of mimesis, Apollonio would understand photography of architecture not as a copy but as resumption. Recalling that flattering comment of Le Corbusier to Hervé, saying that he had the soul of an architect, Apollonio affirms that is not that what an architectural photographer needs: they don't need the soul of an architect but having soul. This, we could add, would liberate him or her from any prejudgment pushing the photographer to an uninhibited reading of the built world. Architectural photography has to break the formal consensus of the market and has to expand the photographer's implication and freedom.

Intention and interpretation: the architect's will, the photographer's contribution and the final viewer. The real power of the image, now more than ever, belongs to the observer and more specifically, according to Jacques Rancière<sup>1</sup>, to the affect: images are operations between meaning and affect, between what you see and what you expect. These "modulating contradictions" expand the reading of the image. Today, more than ever, we have to understand —and act accordingly— that the image of architecture is assembled and reassembled as a language, a visual syntaxes that has to be cultivated under our contemporary practice and understanding.

1 Rancière, J. *The Future of the Image*, London; New York: Verso, 2007

## Photography Keeps an Eye on the Photographer

Paolo Roselli

I think we can all agree on one point, that architecture is the main territory of photography. This is the case because ever since Atget's time our way of duplicating the world has been done in the city; and probably without the city photography would not even exist. Architecture is the training ground for beginners, who take pictures of the street in which they live, shots of smoke-blackened industrial buildings or the notorious outskirts, intriguing because they provide indisputable proof of the decay of the contemporary city. Talking of decay, of squalor, no one takes photos any longer like the one of prostitutes on the corner of two narrow streets that Atget took in the twenties. Have we all turned into chaste artists who turn their gaze elsewhere?

Among the things that architecture reveals and clarifies I would definitely include the kind of connection we have with the past. Let me explain: in the city where I live Bramante is an important presence. When I come back from my travels I always meet him when I go to the bar or do the shopping. In a sense he is part of my genetic heritage, along with the contributions made by my father and mother. Well, for a while now I have been having a recurrent dream: I see Santa Maria delle Grazie wreathed in smoke and half-destroyed by a terrorist attack. But at that point, as I wake up in distress, I realize that the Milanese have brought in the best masons in Italy and that the apse (by a long chalk the part I like most) has already been largely reconstructed. A dream in step with the times, it's clear.

Now, it seems to me that this sense of hospitality is no longer part of the genetic inheritance of architecture. Mind you, this is not meant as a criticism of Bramante's successors, but contemporary architecture has become a difficult, almost intractable subject: perhaps because it no longer knows the distance between Venice and Los Angeles or between Baku and Milan; or perhaps due to the insouciance with which pops up on the aforementioned outskirts to suddenly alter their destiny.



PAOLO ROSSELLI  
Asilo Sant Elia, 2003

With regard to the subject of this roundtable – photography and its ability to cross boundaries – I find myself in difficulty inasmuch I am instinctively in favour of differences in language. From this perspective the century we are in now started some time ago, back in the 1980s with the frontiers crossed by large numbers of people in search of a better fate; then the frontiers were broken down by communication, by knowledge; and, at the same time, by money. In short, frontiers have no longer been taken into consideration for some time now and in a sense we should all be happy with this increase in communication.

Yet when I read that the differences between Russian and Italian poetry are inextricably bound up with the language and that this is in turn linked to a civilization I become more cautious. And, just as I would be curious to visit nearby countries that I haven't been to yet, like Romania and Hungary, I'd be equally interested to see what kind of image exists or resists in certain areas of the world. Being fairly familiar with Western European poetics, I would be interested in finding out about theirs. This might also be a type of image that does not contemplate the use of adjectives or metaphor; one that only uses nouns, in other words a factual image... house, stone, tree trunk, mountain, road, castle.

Given that in one way or another every photograph is an artifice, what use will the photographers who live in these other worlds make of it? Good question, an author asked about the main subject of photography, which is perception, would say. And then the fact that perception is linked to a subjectworld and that it also involves the infamous 'I' makes things even more complicated. Interviewing the photographer Guido Guidi about his work, I obtained this response: "In general I'm attracted to elements that persist in time, but that do not have an intrinsic value... In addition, I have to say that I don't take pictures of the kitsch because I don't like it; that's all."<sup>1</sup> (A brief digression: postmodern subjects, that is to say phoney ones, or trash, are favoured by some photographers in that they attract the public and make life easy for the critic, who can roam freely from the reviled world of consumption to the *objet trouvé*).

<sup>1</sup> Interview with Guido Guidi by Paolo Rosselli, September 2015.



PAOLO ROSSELLI  
Barcelona, 2013

Now, if I think of the criteria used to photograph the set of elements we call architecture, I must confess that I know only seventy per cent of them; and for the remaining thirty I remain a quiet and diligent child awaiting revelation from on high. To keep things simple, I'd say that I translate reality into diagrams, schemes, solids and voids, dividing the rectangle of the photograph into two squares, one of which counterbalances the other. Pared to the bone, the actions are these. I have little truck with the sense of perspective in photography and with any vision that bestows some kind of order on reality: after seeing Piero della Francesca's "Flagellation in Urbino", I came to the conclusion that the Renaissance concept of perspective precisely because of its perfection has been taken too seriously and that we can allow ourselves some liberties.

If someone were to ask whether I rely on concepts to guide my work, I would say for sure. I love concepts as they have the power to distance me from reality. These concepts are nothing but invisible and floating images or ones that have yet to be created which derive from my observations of the state of the world. For my convenience I turn them into expressions, into neutral terms like (to cite two that begin with the letter c) compression and climate. The first word —compression— describes the visual levels that are piled one on top of the other in the photograph. The second —climate— is for me a synonym of city: the city is not history, and still less hierarchy. It is the realm of the artificial. In a nutshell, these are my personal accelerators of images: my inspiring muses are just words.

After all the photographer is inclined to develop an idiom of his own; it is, in a manner of speaking, in his nature. And architecture, which is the art of axonometric projection, edges and duration, is happy to accept this perceptual, analytical and descriptive attention. The therapy of the image does architecture good; and there are many ways of taming it or reducing the distance between it and human beings. For its part photography has learned a lot from axonometric projections, from daring curves, from illuminated spaces: perhaps just a sense of order and continuity, of the material, but at the same time something has sunk into the negative or the digital file.



PAOLOROSSELLI  
Tokyo, 2006



Of course, in theory every form of artistic expression should be governed by a sort of contract between its author and the real world, but we know that the best things (and images) are produced when the terms of this contract are circumvented and reshuffled and rationality starts to give way. The first city I ever photographed was a small capital that was treated condescendingly in the guidebooks, Chandigarh. I was a twenty-eight-year-old in search of emblems of history and thought that my studies would allow me to create a precise and mindful image. And yet the pictures showed the sky, the vegetation, Le Corbusier's tapering concrete, parked cars, a dozing Sikh with his legs crossed, in short the climate of a city. I ought to have known that I was the one controlled by photography and not the other way round. And that even an extraordinary architecture is unable to impose on photography its value, I mean in a historical, aesthetic sense; in other words photography is (also) the art of subversion, reconstruction, of course with the best intentions.



PAOLO ROSSELLI  
London, 2005

PAOLO ROSSELLI  
Milano, 2016



PAOLO ROSSELLI  
Barcelona, 2007



PAOLO ROSSELLI  
Shanghai, 2009



PAOLO ROSSELLI  
Villa Savoye, 2003



PAOLO ROSSELLI  
Le Cabanon, 2003



## **Architectural photography as a resumption. Reflections on the medium**

Mariela Apollonio

A large number of researchers and theorists agree that the inseparable link between photography, architecture and the mass media, as we know it today, came about with the emergence of the Modern Movement or International Style in architecture. During this period, and for the first time, architectural firms began to think about their buildings from a photographic perspective. They became aware of its great potential for architecture in the media and began to take their visual representation and dissemination into consideration when designing their buildings.

One of the most significant things to arise from this time of confluence between photography, architecture and the mass media is what is today known as architectural photography. It came into being as a way of doing things, as a discipline with its own rules, which I will refer to as the 'image mechanism'. It is an image, which exists within a world of general agreements or consensuses and fulfills a function. The circle that forms this image mechanism can be said to have survived until the present and is made up of the architect, photographer and specialist publication and their resultant interactions. It is an image though which architecture must be represented and displayed in order to take on meaning as a medium for communication.

### **The image mechanism**

The image mechanism is an authorless image; in other words, it is a flat image in form and function and is integrated into the structure of a system. It necessitates a camera and a mechanism for producing clear, transparent, inert images, more particularly bereft of any subjectivity or positioning. Its aims are explicit, linear and predictable, and are governed by the same rules that govern the interests of the mass media or of advertising. It is a wrapping for which the photographed subject is of little concern, given that its processing is purely superficial.

Architecture does not matter to the image mechanism; its main aim is to resemble other image mechanisms. According to David Campany, the photography of a building can isolate, define, interpret, exaggerate or even invent its cultural value. "The cultural value of buildings is what we call architecture, and it is inseparable from photography."<sup>1</sup> Having reached this point, one must

<sup>1</sup> David Campany: *La arquitectura a través de la fotografía: Documento, publicidad, crónica, arte*, p. 27. Catalogue of the *Construyendo Mundos* (Constructing Worlds) exhibition held at the ICO Museum, Madrid. Published by: Fundación ICO, La Fábrica, 2015.



MARIELA APOLLONIO  
Aguilas 3

wonder whether the values of the image mechanism, in the way they have been conceived since the Modern Movement until the present day, continue to represent the cultural value we wish to project using architecture, and what we ultimately understand to be architecture.

The current state of play in architectural photography is the image mechanism at its peak. The mass media dominates architectural projects, architects and the way of displaying or photographing them. The architectural photographer has become a producer of advertising images to enhance the photographic appeal of the building, not necessarily its complexity or significance. Architectural photography, following in the steps of computer rendering, has created a world of simulations inherent to it. It has turned into a 'different' architecture with which the architecture of phenomena and materiality cannot compete. Does the image mechanism represent the cultural value that we want to project of architecture today? Would it be possible to consider an architectural photograph beyond the bounds of this inherited system?

Hysteresis is a term used in physics to describe the tendency of a material to preserve its form and properties in the absence of the stimulus by which it was produced. It is the quality of certain materials, such as plastic, when pressure is applied, to take on a new form in the absence of the force that produced this effect. Using this term as a metaphor, I would hazard to say that architectural photography retains a residual magnetism that enables it to continue to exist in a state of 'photographic hysteresis', despite the changes that have taken place in architecture.

The architectural image demands a paradigm shift, a structural change that breaks down its hermetic and inherited triangle. It demands other forms of representation, other media in which to develop; it needs new allies to support it. I would go so far as to say that architectural photography must undergo a process of self-reflection and be freed from its photographic hysteresis if it is to be more than a utilitarian and subservient medium. A process of reflection of the medium through which the characteristics of its actual specificity, the thing that defines it as such, can be recognised. In the new design for this 'image', the subject matter will continue to be architecture, although its aim will no longer be promotional interests but its own set of questions.

Architectural photography must aspire to become 'a concept in itself' in order to become an extension of the ideas of the architect and to interpret, through architecture, the cultural value of a society, or rather, of as many forms of architecture and societies that exist.



MARIELA APOLLONIO  
Blace Furnace Sagunto, Spain.  
Gradolí & Sanz, Luis Francisco Herrero Architects, 2011




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MARIELA APOLLONIO  
Penthouse in Valencia, Spain.  
DG architect, 2014




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MARIELA APOLLONIO  
Kieffholzstrasse, Berlin, Germany.  
Marius Schliekmann Architekten, 2014






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MARIELA APOLLONIO  
Escola Gavina in Picanya, València.  
Arturo Sanz & Carmel Gradolí, Carmen  
Martínez Gregori architects, 2015

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MARIELA APOLLONIO  
La Pinada House in Valencia, Spain. Ramón  
Esteve Studio, 2017




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MARIELA APOLLONIO  
Espai Rambleta Auditorium, Valencia, Spain.  
Sanz & Gradolí Arquitects, 2013



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MARIELA APOLLONIO  
Ribera del Duero Headquarters Roa, Spain.  
Barozzi Veiga Architects, 2010

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# **Narrative Takes Command: Revisiting Manplan and Fotoromanzo, photo sequences in architectural magazines around 1970**

Carlos Machado e Moura

## **Abstract**

The 1960s testified an important change in architectural representation and more widely in the discipline's periodical press. The themes, the approach, the graphics and the materiality itself of many European magazines shifted and were contaminated by the profound cultural and societal changes of the moment, as the Clip/Stamp/Fold's selection largely demonstrates. Indeed, a large number of issues incorporated society matters and no longer restrained themselves to the architectural object. The role of photography in this process is widely recognised, as proven by the images used by the Smithsons on the IX CIAM's grid. Authors refer that architectural photography increasingly resembles photojournalism in the late 1960s, depicting people not buildings. This communication proposes an analysis of cases of architectural publications where a series of photos is organised sequentially, building true narrative sequences. The representation of an urban space through several frames, like the ones popularised in Townscape, such is the movement inside a building that we can identify through the organisation of a series of photos that will condition the way we perceive a certain architecture. However, we will concentrate our attention in examples of photo essays that is more clearly identified as photo stories or fotoromanzi / fotonovela. We will focus in two examples. The first is *Manplan*, an eight-issue long series of *The Architectural Review*, published between 1969 and 1970. One of "the bravest moment in architectural publishing", this sort of "dark manifesto" in a practise magazine, attempts to re-define a series of categories – health, welfare, education, housing, communications, industry and religion. By articulating black and white photos with a text that extends through the pages of each entire issue, the essays (especially the first one) succeed in creating an impact in readers unused to that approach in an architectural magazine. The second example is the collection of three Fotoromanzi produced by the Italian radical group Strum as a participation in the MoMA's 1972 exhibition *Italy: the New Domestic Landscape*, after reproduced in Mendini's *Casabella*. Associating an equal amount of text and photos in a comics-like sequence, the architects attempt to disseminate quite dense essays on housing problems in Turin, Utopia and the city appropriating a form of communication that was quite popular at

the time. Although those cases are very different in nature, context and form, we argue that they both demonstrate that the incorporation of narrative sequences through images, even when dealing with issues that might appear not central in architecture or "on the surface" of the discipline, can be powerful attempts to strike right in the core of the architect's activity.

**Carlos Machado e Moura** (Porto, 1982). Graduated in Architecture (FAUP, 2006), Postgraduate in Architectural Heritage (CEAPA-FAUP, 2013) and integrated member of the Center for Studies in Architecture and Urbanism (CEAU-FAUP). He currently develops his PhD research, funded by the Foundation for Science and Technology (FCT), on the use of comics and graphic narrative in architectural publications supervised by Jorge Figueira and Luis Miguel Lus Arana. He collaborated with Italian public agency "Consorzio Trasformazione Urbane Urban S.p.A." on the masterplan for the New Exhibition Multifunctional Centre of Prato (2007-09) and integrated several research teams in European projects for urban regeneration and local development (DISTRICT/PICTURE, 2006-07; CREATE, 2013-14), besides being an invited lecturer at the degree of "Urbanistica e Pianificazione Territoriale e Ambientale" at the University of Florence (2009/10). Co-author of several architecture projects, he designed the new public Primary School and Nursery of Sant'Albino in Montepulciano (Italy), completed in 2016 (selected for Bauwelt award 2017 and Premis FAD internacionales 2017; published in *Casabella* #877). Author and editor of "Building Views" (*Circo de Ideias*, 2017), a book on minimalist windows, and co-author of "Casas Quinhentistas de Castelo Branco" (CMCB/Argumentum, 2008), he published several articles in different magazines and participated in conferences both as speaker or moderator. Assistant curator of the "Open House Porto 2016" initiative and of the "Physics of Portuguese Heritage. Architecture and Memory" exhibition (DGPC, 2018/19), he currently integrates the editorial team of *J—A Jornal Arquitectos*.

## **CRIL. Under the light of the sun also the sounds shine. Photography, a mode of inhabiting the world.**

Sebastiano Raimondo

### **Abstract**

This project has its origin in an article for the first number of the magazine *Passagens* and it was redone<sup>1</sup> for my Master Thesis, presented at the Faculty of Architecture of Palermo in 2013. One intends here to question photography as a way to inhabit the world, where the watching of photography is a keeping and a taking care of. Photography here is understood as a vehicle of the images of the world and in a certain sense as a construction of a real, as other representations can do it, but with the peculiarity of being, among other signs, content in the semiotic theory of Peirce. This content, as among others refer Roland Barthes<sup>2</sup> and Rosalind Krauss<sup>3</sup>, is demonstration of the veracity of the photographic images whose origin was in a "reality". The connection between the chosen reality and my watching coincides on the photographic surface, that is: the reference transfers to the watching of the author or the spectator. To inhabit is like a question which that reference puts in a condition of otherness, welcomes, attempting at an answer.

The spaces, the objects of these photographs, are found along the CRIL (the internal ring road of Lisbon), which, together with the river Tagus, form a circle around the city. This is an urban path that connects in a little time the architectures and the urbanisations I photographed, through roundabouts, exits exclusively for all kinds of motor vehicles: private, public and heavy transports. The automobile is in fact the only way to be, temporarily and in a relative movement, in that urban space. To watch this route inside the compartment is like being seated in an armchair watching a road movie, of which we can decide even the speed of the frames, the beginning and the end of the sequences, as well as the soundtrack. But never stop or leave the "sequence plan" other than by the exits especially designed for that effect.

<sup>1</sup> Sebastiano Antonio Raimondo, *Uma ponte – la fotografia, un modo di abitare il mondo e costruirlo*. Orientated by Photographer Professor Giovanni Chiamonte and Architect Professor Paulo Tormenta Pinto, Faculty of Architecture of Palermo (Italia), AA 2012/2013.

<sup>2</sup> Cfr. "Isto foi" and "A autenticação" in Roland Barthes, *A câmara clara – Nota sobre a fotografia*. Translated by Manuela Torres, Lisboa, Edições 70 Lda, 2015, pp. 86 and 95. Original Title *La chambre claire – Note sur la photographie*. Seuil, Cahiers du Cinema, Gallimard, 1980.

<sup>3</sup> Cfr. Rosalind Krauss, *O fotográfico*. Portuguese Translation by Anne Marie Davée, Barcelona, Editorial Gustavo Gili, 2002, p. 148. Titolo original *Le Photographique – Pour une Théorie des Ecarts*. Paris, Editions Macula, 1990.



I covered each exit and roundabout of those 20 km, whether in fractions or in its total extension. The construction of the cabin, the unlimited possibilities to stop, the linearity of the perspectives through which to look, induced in me the need to leave that ring road. Every driver wishes to reduce to the minimum that waiting time, and does not see much of that sequence plan, composed mostly of road signs, shopping centres and billboards, exactly like a film on TV constantly interleaved by advertising blocks.

The relation that each of us has with a space, like the speed with which we watch it, determines the outcome of that observation and the meaning we give it. To produce photographs implies a time that needs to be found and cut off the mechanical routine of life, and one needs mostly to be aware of oneself and everything that surrounds us.

To photograph from the automobile would have been like changing the direct experience in the space that I ascribe to the photographic act, as a reflex of an observed reality, eradicating that essential part of its process which is to find the place itself in which one is able to be.

**Sebastiano Raimondo** (1981) was born in Gangi, Italy.

He graduated from the Faculty of Architecture of Palermo, in 2013, with the thesis "Una ponte – la fotografia come modo di abitare il mondo e costruirlo". In 2014, he funded the collective "Presente infinito", in Napoli, with which he edited the homonymous book. Also with "Presente infinito", he carried out several exhibits and produced the project "Napoli – nuova luce". He currently lives in Lisbon and is pursuing his doctorate studies in "Architecture of the contemporary metropolitan territories", as an integrated researcher in the Dinâmia-Cet centre.

## **Re-interpreting Kidder Smith's *Italy Builds*: crossovers between photography and architecture.**

Angelo Maggi

### **Abstract**

George Everard Kidder Smith's book *Italy Builds*. Its modern architecture and native inheritance is a collection of astonishing architectural photographs, data and critical comment upon the traditional and modern architecture. The many forms of visual narratives adopted by the author become a valuable index to the kind of building that the young mid-twentieth-century architect was prepared to see when he travelled Italy. Trained as an architect and, like many of his generation, using the camera as a tool of analysis and memory, Kidder Smith knew a certain amount of history but by no means considered himself an historian. He thus simply records what has interested him in the architecture of the past and present, and the photographs and explanatory text directly reveal how he has seen it. His eyes go first toward the primitive: the solid, earth-heavy shapes of masonry, the panels of brickwork, the skeletons of wood, the directly functional types, the solemn personification of human qualities in the landscape. When Kidder Smith turns to contemporary Italian architecture he consequently develops new standards of judgments. He encapsulates in his photographs the great range of Italy's modernist experience, always elegant, and usually with an intelligent touch. The paper will focus on the wake of the success between architectural photography and personal architecture criticism as a new creative processes which brought to light new ways of understanding both fields.

**Angelo Maggi** is Associate professor of History of Architectural Photography at Università IUAV di Venezia. He was trained as architect at IUAV and Edinburgh College of Art, where he obtained his PhD in Architecture and Visual Studies. His teaching in Italy and abroad and his recent work has revolved around the study of architectural photography, analysing themes relative to representation understood as a tool of history investigations. His books include the Italian editions of Robert Byron's 'The Appreciation of Architecture' (2006) and Helmut Gernsheim's 'Focus on Architecture and Sculpture' (2011). Along with his sole authored book 'Rosslyn Chapel an Icon' through the ages (2008),

Maggi co-authored (with Michael Gray) Evelyn George Carey. Forth bridge (2009) and co-edited (with Nicola Navone) 'John Soane and the Wooden Bridges of Switzerland'. Architecture and the culture of technology from Palladio to the Grubenmanns (2003). His book 'Architecture, Design and Art in Italy' (2013) examines the history of the architectural design culture of Italy through an analysis of its most influential photographer. He is also author of 'Photo Graphic Pedia' (2014) and 'Re-visioning Venice 1893–2013 Ongania/Romagnosi' (2014). Maggi has widely written books for Alinari.

## **Narrative Takes Command: Revisiting Manplan and Fotoromanzo, photo sequences in architectural magazines around 1970**

Carlos Machado e Moura

London, September 1969. Hubert de Cronin Hastings, director of *The Architectural Review*, radically changes the form and editorial content of the magazine, transforming it into a model almost exclusively composed of photography. This change gives way to eight special issues titled Manplan, composed of photographic essays that pessimistically portray the state of the nation, rethinking categories of the society and questioning the role of the architect.

Torino, 1971. Pietro DeRossi is invited by Emilio Ambasz to participate in the exhibition *Italy: The New Domestic Landscape* at MoMA (New York, 1972). Committed to the political turmoil that dominated Italy at that time, DeRossi and his group chose to narrate the social debates of the moment through Fotoromanzo, three issues freely distributed and sponsored by *Casabella*, that later published them in Italian version. These stories describe the housing problem and rethink the role of the architect.

Albeit unrelated, both cases demonstrate how, in specific contexts at the turn of the 1970s, two of the leading European architecture magazines incorporated narrative apparatus of the mass media. The visual narrative – in the forms of a photoessay or a photonovel – was chosen to carry out a critical analysis of society and to propose a new (social) function for the discipline. In this article we analyze the context of the two examples, finding clues to these radical editorial options, their meaning and potential. We argue that the surprising visual side – that results from the photography and uncommon layout –, paralleled by a narrative side – articulating image and text and exploring sequence –, as well as a performative side – in a call for action – gives each of them a hybrid nature. Manplan crossbreeds the sociological enquiry and the photojournalism of postwar England with an immersive cinematic-like experience. Fotoromanzo associates photo comics with the Marxist political pamphlet, further developing a situationist communication device. Underlining McLuhan's motto *the medium is the message*<sup>1</sup>, the experience with media isn't limited to the editing of the publications but incorporates their discourse and content.

<sup>1</sup>M. McLuhan, *Understanding Media: The Extensions of Man*, McGraw-Hill, 1964.

## 1. MANPLAN

*Manplan* – an Objective for the 1970s is *The Architectural Review*'s response to the controversial article "Non-Plan: An experiment in Freedom"<sup>2</sup>, by Reyner Banham, Peter Barker, Peter Hall and Cedric Price, published a few months before<sup>3</sup>. It consists of eight special issues edited by Tim Rock. The first three were published consecutively between September and December 1969 and the remainder bimonthly until September 1970. [fig. 1] Fusing photojournalism and criticism, this campaign calls for a profound social reform introducing a drastic change in the visual structure and contents of the magazine, as well as in the broader conventions of the architectural press. This risky editorial option, with emphasis on photography, was imposed by its owner Hubert de Cronin Hastings – who directed the magazine since 1928 and would retire shortly after, in 1973 – against the opinion of the other editors .

Regretting Britain's loss of influence in the international context<sup>5</sup> and with deep frustration with the state of the nation and with post-war architecture and planning , *Manplan* proposes a re-examination of various categories of society. "Health, welfare, education, housing, communications, industry, religion" are scrutinized with a humanist perspective: an" enquiry [which] is angled at achieving within the resources available what our society needs most rather than what will pay best."<sup>7</sup> Although focusing on society rather than on buildings, the AR intends to act within the discipline<sup>8</sup>, making a campaign aimed at "every architect whoever and wherever

2 R. Banham, P. Barker, P. Hall, C. Price, "Non-Plan: An Experiment in Freedom", in: *New Society*, 20 March 1969, pp. 435–443

3 *Non Plan* proposed "a precise and carefully observed experiment in non planning", the abolition of planning rules in certain areas as a way of offering citizens a greater freedom of choice. They sustain the failure of the over-regulated British development, which created a less dynamic, interesting and habitable environment than the virtually unregulated sprawl of the American city. These ideas had a large influence on British cities, opening the way, for example, to the London Docklands under the Thatcher government. Although there is no direct mention in *Manplan*, the title contrasts with a different form of planning, placing man in the centre. While also criticizing British planning of the 1950s and 1960s, *Manplan* ideologically opposes *Non-Plan*, taking a critical stance on consumer society and uncontrolled economic growth.

4 In particular that of James Maud Richards who, in his *Memoirs of an Unjust Fella*, recalls the unenthusiastic support of the other members of the editorial team who, in addition to the novelty effect, saw few advantages in this change. Richards objected to the sacrifice of the AR structure – in particular to the role of text and the publication and criticism of buildings – and remained editor only in the alternate non-*Manplan* issues. See "Cloudy with bright periods" in: J. M. Richards, *Memoirs of an Unjust Fella*, Weidenfeld and Nicolson, 1980.

5 The introduction text (AR, August 1969, p. 90) begins precisely with the loss of the role of Britain as a world power. British economic recovery in the 1950s was slow, and the growing influence of the United States of America in British culture disturbed many intellectuals. Others, like Reyner Banham, then young assistant editor of AR, embraced American culture.

6 In particular the British New Towns strategy and the mass social housing schemes.

7 *The Architectural Review*, August 1969, p. 90.

8 "Reviewing the state of the nation in those areas where it has a patent to speak – architecture and planning." (AR, September 1969, p. 173).



[Fig. 1]

*Manplan* issues "Frustration", Sept. 1969 (Photography: Patrick Ward); "Communication", Oct. 1969 (Ian Berry); "Industry", Nov. 1969 (Tim Street-Porter); "Education", Jan. 1970 (Tom Smith); "Religion", Mar. 1970 (Peter Baistow); "Health & Welfare", May 1970 (Ian Berry); "Local Government", July 1970 (Peter Baistow).

he is, indeed the whole building force, not to mention planners and politicians, and happens to be one for which architectural journalism can provide a platform."<sup>9</sup> A journalism which "avoids the language of political tracts. Instead it surveys in pictorial form the art of the possible" and establishes a direct continuity with Townscape's discourse, since it "offers no magic solution, [...] represents neither novelty nor innovation, but the crystallization of the priorities the Review has been establishing over a long period of time."<sup>10</sup> Finally, it tries to rediscover a social role for the architect at the end of the century: "Springs, a mission – and a determination – to swing the new potential of technology, as revealed in the moonprobes, behind the real objectives of human society. The British are bad technocrats, good humanisers. Or were once. It could be a role."<sup>11</sup>

The magazines take the form of visual essays, depicting people and their activities in the harsh reality of everyday life, in 35mm black-and-white images of guest photojournalists.<sup>12</sup> [Fig. 2] With its demonstrative ability, photography becomes the key element, ensuring the traumatic effect and the shock power of the conveyed message.<sup>13</sup> However "the camera always lies"<sup>14</sup> and just as once the AR contributed to the general acceptance of modern architecture by altering the conventions of architectural photography, here again it overturned the norms, forcing a dystopian view of England in the late sixties<sup>15</sup>. The claustrophobic intensity of the images is stressed by the chosen views and the wide-angle lenses characteristic of street photography, which involve the observer in the image<sup>16</sup>. The specially prepared matte black ink<sup>17</sup> absorbs the light accentuating the dramatic aesthetics of the photographs and gives the reader a different tactile experience.

9 The Architectural Review, August 1969, pp. 89–90.

10 The Architectural Review, August 1969, p. 90.

11 idem.

12 Among them are Patrick Ward (*Frustration*), Peter Baistow (*Religion and Local Government*), Ian Berry (*Communications and Health and welfare*), Tom Smith (*Education*), Tony Ray Jones (*Housing*) and Tim Street-Porter (*Industry*), photographers who regularly published in the Sunday papers' supplements, with the exception of Ray-Jones who often refused to work for the media industry. J. Donat, "The camera always lies", RIBA Journal, Vol.75, February 1968, p. 71.

13 Roland Barthes affirms that "...en photographie, le trauma est entièrement tributaire de la certitude que la scène a réellement eu lieu", R. Barthes, "Le message photographique", in: Communications, 1, 1961, p. 137; while Susan Sontag refers "Photographs furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph of it." S. Sontag, *On Photography*, (1st ed. 1973), Picador USA, 1977, p. 5.

14 "The camera always lies" is the title of a conference by photographer John Donat at RIBA in 1968. Contrary to our use, Donat claimed for a less abstract, more realistic architecture photography, criticizing the aesthetic choice of renditions of just finished building rather than images witnessing their use. Donat, "The camera always lies", op.cit., pp. 62–71.

15 R. Elwall, "Pepys Estate, Deptford", The London Column, May 19th 2011, <https://thelondoncolumn.com/tag/manplan/>, visited: 2016.09.01.

16 idem.

17 idem.

In the depressed areas, industrial decay replaces self-grim faces recall the struggles of Jarrow as men queue for the dole and stand around idle



[Fig. 2]

Manplan 1 – Frustration  
The Architectural Review, September 1969.  
Photography by Patrick Ward.



Graphic design also changes radically. Pictures spread along a full or double page, and even more as some sheets unfold in a wide format<sup>18</sup>. [fig. 3] Other times, just the opposite, a small photograph occupies the centre of the page, wrapped in a large black frame. [Fig. 4] According to Paulo Catrica, this layout "aimed to emphasize the visual autonomy of each photograph within the theme, as well as strengthen its relations to the whole argument."<sup>19</sup> The covers assume sinister and disturbing graphics in a punk aesthetic with beheaded and dissected heads<sup>20</sup>, in a macabre and fetishistic crescendo: a *memento mori* that culminates in the fifth issue, "Religion", which cover shows a human skull trophy of a Brazilian tribe. All these harsh, dark, grain-like 35mm images contrast with the pristine photographs of empty new buildings under the bright skies of the architecture photographers who regularly collaborated with the magazine, building AR's visual reputation<sup>21</sup>. Their aim is to stir readers unaccustomed to this type of approach and pessimism in an architecture magazine.

The impact of these photographs is reinforced by the hard-hitting text and its articulation with the images. Presumably by Tim Rock or Hastings himself, it is limited to the bare minimum. A short excerpt opens each issue and a longer one closes it, pointing to "Conclusions". Along the middle pages, only one or two lines in Rockwell's serif typeface, sometimes over the images, crosses the pages with assertive, provocative phrases of uncompromising revolutionary conservatism. It is the text of a manifesto<sup>22</sup> with sense of urgency, strength, persuasion, and claiming for (re)action. More than contextualizing the photographs, the text underlines their anger and anxiety. Word and images come together conveying a visual and linguistic despair<sup>23</sup>. The text therefore becomes

18 Some photographs span three pages, roughly 2.2:1, a similar proportion to the panoramic formats of the 1950s and 1960s such as Cinemascope.

19 Catrica P., "The Architectural Press photographs at the core of the modern architecture paradigms, UK 1950/1970", in: Vincenzo Riso (ed.), *Modern Building Reuse: Documentation, Maintenance, Recovery and Renewal*, Universidade do Minho Escola de Arquitectura, Guimarães, 2014, p. 53.

20 Similarly, AR's April 1968 cover artist Gerald Nason produced a series of whimsy and slightly sinister drawings depicting cut-away heads, each with a unique idea of what goes on inside.

21 Ian Nairn argues that AR's distinctive character mainly emerges from the visual experience of its pages, due to the use of photography and half-tone print. I. Nairn, *Outrage*, Architectural Press, 1955, p. 366. See also Robert Elwall's comment, footnote 15.

22 Late and unsuited for Ulrich Conrad's *Programs and Manifestos on 20th Century Architecture* (1971), Manplan would certainly deserve to take place in Charles Jenks' *Theories and Manifestos of Contemporary Architecture* (1975), a compilation which, besides, included Non-Plan.

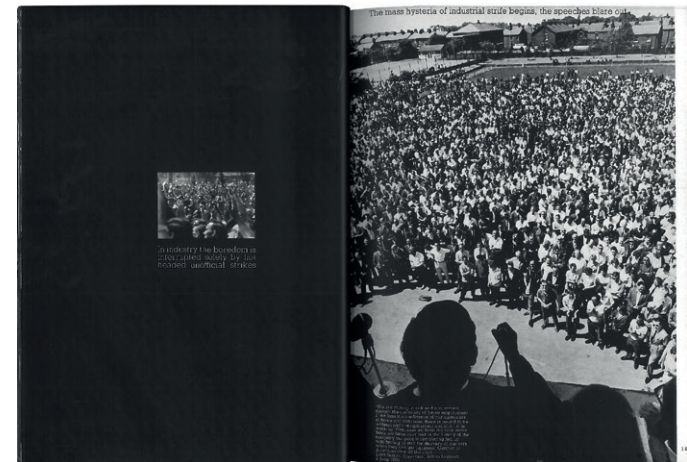
23 Roland Barthes sees press photography as a message and text – title, caption or comment – as a code. In the illustrated press, the text is a parasitic element that connotes the image, giving it other meanings. If in traditional forms of illustration, the image occasionally denotes the text, by providing an example, in the illustrated press it is the word that sublimates or rationalizes the image. And the image will, in turn, load the text, in a process of mutual amplification. R. Barthes, "Le message photographique", op.cit., pp. 127, 134. Manplan seems, in our view, a good example of this dialectic.

Back to work the daily journey is a crude struggle crowd for the survival of the fittest



In industry the boredom is interrupted solely by hot heated unofficial strikes

The mass hysteria of industrial strife begins, the speeches blare out



[Fig. 3]

Manplan 1 – unfolding spread  
The Architectural Review, September 1969.  
Photography by Patrick Ward.

[Fig.4]

Manplan 1  
The Architectural Review, September 1969.  
Photography by Patrick Ward.

the main thread of each issue, consisting of rhythmically structured continuous sentences, which formulate a linear discourse offering a univocal sequence to the reading. In parallel, a series of explanatory notes or excerpts from the press feature in a smaller font size, without breaking the continuity of the main text.

The first issue, *Frustration*, is the most negative and is merely descriptive. Patrick Ward photographed a month of frustration, the stress of commuters, vandalism, unemployment and poor housing conditions. In the first pages, over images of traffic we read: "Back to work the daily journey is a crude struggle crowd for the survival of the fittest. Each morning, cars, taxis and buses pour into the city from the suburbs, from the airport, from the Midlands, from the west, from the east, from the south..."<sup>24</sup> [fig. 3] As the sequence progresses, other topics emerge, like the students' and the workers' protests. [Fig. 4] Curiously, buildings are only explicitly addressed in the last pages, with views and layouts that deliberately reinforce their oppressiveness and desolation: a worm's eye view of Centre Point Tower in London, at Tottenham Court Road, or three-block residential East End with an elderly couple of Pearlies<sup>25</sup> in the foreground. [Fig. 5] The second issue, *Communications* is especially dedicated to means of transport and media [Fig. 6] and the third, *Town Workshop*, features Norman Foster as its guest editor. Gradually the issues incorporate pages with a more conventional layout, and schemes and blueprints of buildings, schools (fourth issue), churches (fifth), hospitals (sixth), public equipment (seventh), housing (eighth) – namely Robin Hood Gardens under construction – but the continuous text and full-page photography maintains the editorial coherence.

Emblematic watermark of photojournalism applied to architectural photography, Manplan's images are unparalleled in the history of AR but have precursors in Nigel Henderson's street photography in Bethnal Green (1949–52), notably used by Smithsons in the IX CIAM Urban Re-Identification Grid (1953), and some *Architectural Design* issues which resorted to photojournalism during the sixties. Namely Roger Mayne's photographs in Park Hill housing estate, published in the special issue *Sheffield* of September 1961, or the 1968 special issues *Architecture of Democracy* (August) *Mobility* (September) and *Cities and Insurrection* (December). But if Manplan's images are in tune with the photojournalism of *LIFE*, *VU* and *Picture Post* magazines or the picturebooks of the 1950s and 70s, their sequential editing and sharp text, which works as a voice-over as we flip through the images, offers an immersive experience which is almost cinematic. Indeed one could argue that Manplan issues resonate the then emerging *graphic films*<sup>27</sup>, made of static

24 The Architectural Review, September 1969, pp. 171–172, 176.

25 Pearly Kings and Queens are an organised charitable tradition of working class culture in London.

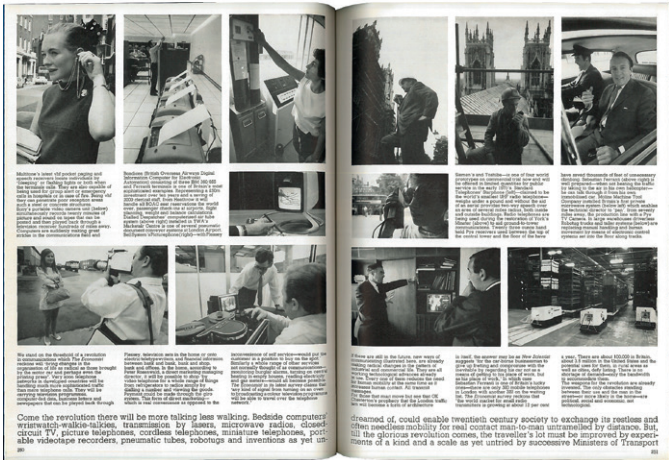
26 The Architectural Review, September 1969, p. 169.

27 Following the Eames' films in the 1950s, made exclusively with static photographs, this form of cinema was generalized in the sixties culture as a form of low-budget montage, integrating photographic stills with pre-existing images. The films of Chris Marker, *La Jetée* (1963) and *Si j'avais quatre dromadaires* (1966) are paradigmatic examples.

The richness of east end life is replaced by monotony and inhumanity



Come the revolution there will be more talking less walking. Bedside computers', wristwatch-walkie-talkies, transmission by lasers, microwave radios, closed-circuit TV, picture telephones, cordless telephones, miniature telephones, portable videotape recorders, pneumatic tubes, robotugs and inventions as yet undreamed of...



[Fig. 5]

Manplan 1 – Pearly King and Queen by housing estate  
The Architectural Review, September 1969.  
Photography by Patrick Ward.

[Fig. 6]

Manplan 1  
The Architectural Review, October 1969.  
Photography by Ian Berry.

imagery, or *Grafilm* as they were dubbed in period handbooks<sup>28</sup>. These films, as Susan Sontag points out, impose the sequence and the time of contemplation of each photograph, something that a magazine can only suggest, gaining in a visual legibility and emotional impact<sup>29</sup>.

However, Manplan also is the natural result of the AR's editorial strategy based on photographic campaigns since the 1930s<sup>30</sup>, in particular the *Townscape* movement for which the magazine had been active since the second post-war. Both *Townscape* and its subsequent *Outrage* already contained the seeds of the pedagogical, optical/cinematic and mobilizing components of Manplan. a) The pedagogical approach emerged in the very first Townscape issue "Visual Reeducation"<sup>32</sup>, aiming to *Re-Educate the Eye*. b) An optical model, in the visual way that the whole theory of *Townscape* was structured, according to the viewpoints of the moving person, meticulously represented in Gordon Cullen's hand drawn sequential perspectives: the Serial Vision of the "Eye as Movie Camera"<sup>33</sup>. c) The mobilizing side of the campaigns which toughened over time: *Outrage*<sup>34</sup>, *Counter-Attack against Subtopia*<sup>35</sup>, *Counter-Attack: the Next Stage in the Fight Against Subtopia*<sup>36</sup>, etc. While the discourse became harder and more politically engaged as it approached the sixties, reaching the pessimism of the Manplan's humanist manifesto, the importance of photography and its edition was constantly determinant. Although based, at the beginning, on small unpretentious photographs, with an eminently practical side of recording good and bad practices, their layout treatment was often close to photojournalism. As Robert Elwall accurately points out, photography in the AR has always been a collaborative process since the 1930s – of selection, organization, cropping, and articulation with the text – a work "too important to be left to photographers alone"<sup>37</sup>. The best synthesis of *Townscape*'s photographic and cinematic project, which broke out in Manplan, can be found on the first two covers, depicting

28 J. Bryne-Daniel, *Grafilm: An Approach to a New Medium*, London, Studio Vista, 1970.

29 S. Sontag, *On Photography*, op.cit., p. 5.

30 Hubert de Cronin assumes the editorial control of the AR in January 1928. He is both a feverous advocate of modern architecture and a critical voice regarding the preservation of urban centres and the territory. To this end, he implements an editorial strategy supported by nationwide photo campaigns (by artist John Piper and J. M. Richards, assistant director since 1935) to capture the qualities of the traditional city and careless interventions or neglected heritage.

31 The Theory of Townscape is the great movement carried out by the AR between 1949 and 1971. The editorial team was composed by Hubert de Cronin Hastings (editor and owner), Nikolaus Pevsner and James Maud Richards.

32 The Architectural Review, 636, December 1949.

33 G. Cullen, "Casebook: Serial Vision", in: *Townscape*, London, The Architectural Press, 1961.

34 The Architectural Review, 702, June 1955.

35 The Architectural Review, 719, Dec. 1956.

36 The Architectural Review, 725, June 1957.

37 Robert Elwall, in *Photography Takes Command: The camera and British architecture, 1890–1939*, RIBA Heinz Gallery, 1994, p. 77.

human heads' with an *AICO lens Anastigmat 1:35 f = 35mm* in the place of the eye: the "Eye as Movie Camera". [Fig. 7]

Despite the great editorial innovation it represented, the experience of Manplan was commercially negative, causing protests from readers and the editorial team itself<sup>38</sup>, being abandoned. In 1971, the editorial team was reorganized, Pevsner and J. M. Richards left, after 25 years with Hastings in the AR. Hastings, then 69 years old, still launched his swansong campaign in 1971, *Civillia*, composed of a series of photographic collages carefully prepared by Kenneth Browne, before leaving the magazine in 1973.

## 2. FOTOROMANZI

Italian-Argentine architect Emilio Ambasz invited Pietro DeRossi, architect and assistant at the Politecnico di Torino<sup>39</sup>, to join the exhibition Italy: *The New Domestic Landscape. Achievements and Problems in Italian Design at MoMA* from May to September 1972<sup>40</sup>. [fig. 8] Feeling that presenting his design projects<sup>41</sup> would contradict his political engagement, DeRossi decided to take the main social and disciplinary debates of the time, namely housing, to New York<sup>42</sup> by means of a popular lowbrow medium in Italy, *fotoromanzo* – photo comics or photonovel. To do so, he gathered in 1971 a group of other assistants of Carlo Mollino<sup>43</sup> at the Politecnico – himself, Giorgio Ceretti, Carlo Giammarco, Riccardo Rosso and, a bit later, Maurizio Vogliazzo<sup>44</sup> – to form *Gruppo Strum*, short for *Architettura Strumentale*.

38 Although not subscribers as Steve Parnell revealed. S. Parnell, *Architectural design, 1954–1972*. PhD thesis, University of Sheffield, 2012.

39 Pietro DeRossi had already been at the centre of international architectural debate as organizer of the "Utopia e/o Rivoluzione" seminar at the Turin Polytechnic in 1969, which brought together European radical architects who opted for utopia – such as Paolo Soleri or the Archigram – and those who militants for the revolution – as the Utopie group or the Archizoom.

40 The exhibition at the Museum of Modern Art in New York (26th May to 11th September 1972) was the first major initiative dedicated to Italian design and aimed to bring together the recognised masters and the new generation, which was aiming towards new avant-garde experiments, seeing design not only as the production of objects but also as a critic of society. Large space is dedicated to radical architecture – Gaetano Pesce, Ugo La Pietra, Superstudio, Archizoom or 9999 – featuring numerous of provocative installations.

41 DeRossi had a professional activity, by family tradition, having designed some important discos, like Piper in Turin and Altro Mondo in Rimini, as well as several pieces of furniture made for the company Gufram.

42 Pietro DeRossi interviewed by *Fondazione per l'architettura*, at *Festival Architettura in Città 2012*, Turin. <https://www.youtube.com/watch?v=DqJleOqM2zs> viewed: 2016.09.01.

43 Famous Italian architect, professor and photographer.

44 After the exhibition at MoMA, they attended an event in Kassel together and separated.



Before choosing this medium, Strum developed a project of an installation for the exhibition just like the other participant radical groups<sup>45</sup>. Superstudio, Archizoom, 9999, Ugo La Pietra, and others, all sought to approach design as a form of criticism of the cycles of mass production and object consumption, considering it in a symbolic and political dimension in need of a radical change<sup>46</sup>. Strum's proposal consisted of a series of spaces equipped with communication devices that would record and play information through video – by means of cameras and projection screens – but also typewriters or posters. [fig. 8] However, this project was abandoned due to economic and practical reasons, since the technology they intended to use was not yet available<sup>47</sup>. Ironically, they opted to explore the photonovel, an extremely popular mass medium built through composite photographic imagery<sup>48</sup>, seeking to enter the debate on technology and communication<sup>49</sup>. But this choice cannot be read apart of the wider context of the politically subversive exploration of collage with comic strips and photonovels through the techniques of 'détournement' used by the situationists since the 1950s<sup>50</sup>. These rapidly disseminated in the alternative press and were explored by other avant-garde architects<sup>51</sup>. Alessandro Mendini, then director of Casabella, associates Strum's *Fotoromanzi* to the mix of different types of media that proliferated in underground magazines such as *Re Nudo*<sup>52</sup>. Curiously enough, some years later the critic Pierre Restany had a regular section in *Domus* made of photonovel strips<sup>53</sup>.

45 Not included in the exhibition catalogue, Strum's proposal was published in: *Architectural Design*, July 1972, vol. XLIII, p. 398.

46 This dimension is evident in the curatorial division, in which Ambasz identifies conformist, reformist and provocative approaches. See catalogue and interview: <http://www.arte.rai.it/articoli/1972-italy-the-new-domestic-landscape-al-moma-di-new-york/14621/default.aspx> viewed: 2016.09.01.

47 Portable video reel to reel cameras recorded on tape and were extremely costly. Furthermore no network would directly display the image on the screen, making the operation complicated and devoid of its original sense. Maurizio Vogliazzo interviewed by the author, 2016.09.02.

48 Usually dedicated to sentimental or adventure stories and built with simple photographs, mostly black and white. Its diffusion was exponential in second post-war Italy, until the appearance of television in the early 1970s. By 1958, weekly magazines, comics, photonovels and similar sold around 14 million copies, three and a half more than newspapers. Grand Hotel (a photonovel) alone sold over one million. Crapis, Giandomenico. "(Foto)romanzo Popolare.", in: L'Unità, del 27 ottobre 2003, p. 23.

49 Also recovering a series of anglo-saxon influences, from Archigram to Ant Farm, *Radical Software* magazine and McLuhan's media theories. Maurizio Vogliazzo interviewed by the author, 2016.09.02.

50 For an overview, see: A. Sausverd, "Trop feignants pour faire des dessins? Le détournement de bande dessinée par les Situationnistes". *L'Éprouvette*, n° 3, L'Association, 2007, pp. 128-179.

51 Particularly French group Utopie, but also the work of Italian groups, like Superstudio's storyboards or Ugo La Pietra's situationist-like comic strips.

52 Alessandro Mendini interviewed by Olympia Kazi, in: B. Colomina, C. Buckley, op.cit., p. 389-391.

53 "Restany story", *Domus* n. 602 (January 1980) to n. 623 (December 1981).

The Italian political and social context was tense as the country rapidly shifted from decades of economic miracle to a period of crisis. Turin, a heavily industrialized city, home of FIAT headquarters, became the epicentre of the political struggles of the sixties. Mass emigration, the housing problem, and workers' and students' contestation were the order of the day<sup>54</sup>. This explains why, although the entire Italian radical movement has a strong political basis, the specific activity of the Turin group is by far the more politically engaged. Some members of Strum were particularly politicized, like Marco Giammarco, while others balanced their political commitment with an artistic interest. In fact, Turin was also an important centre of contemporary art<sup>55</sup> and the architects of Strum were related to several artists with whom they contacted regularly<sup>56</sup>. Turin offered a fertile cultural *milieu*, in which art and architecture were intertwined, facilitating exchanges and experiences. And this artistic side thus weighed on the choice of the photonovel. *Fotoromanzi* were handmade, borrowing from different media, from photography to press clipping. Once the script was defined, art photographer Paolo Mussat Sartor<sup>57</sup> took pictures of the characters – three actors among the members of the group – and locations chosen according to the narrative. These images were then subjected to a meticulous work of manual correction, with superimposition of other photographs and media through collage. This set of images was sequentially organized, following what Barthes called a process of syntax connotation<sup>58</sup>.

54 The Faculty of Architecture of the Polytechnic of Turin, where the Strum taught, was the scene of a student revolt in 1966 against the academic teaching of some teachers and young assistants. The students occupied and imposed a model of multidisciplinary seminars. P. DeRossi interviewed by Olympia Kazi, in: B. Colomina, C. Buckley, op.cit., pp. 320-321.

55 *Arte Povera* and Conceptual Art are the climax of Italian Contemporary Art and had its epicentre in Turin. Much of the artistic milieu gathered around Gian Enzo Sperone gallery, founded in Turin (1963) moved to Rome (1972) and later to New York (1975).

56 DeRossi was very involved in Turin's art dynamics, like Ceretti, Rosso and Vogliazzo. Maurizio Vogliazzo interviewed by the author, 2016.09.02.

57 Mussat Sartor began his career as a photolithograph in 1964 and self-taught photographer. Collaborated with polyurethane furniture company Gufram, where he met DeRossi, Ceretti and Rosso. Collaborated with the Enzo Sperone gallery since 1968, becoming a famous photographer. R. Del Grande, *L'immagine dell'arte a Milano negli anni Sessanta. L'archivio del fotografo d'arte Enrico Cattaneo tra il 1960 e il 1970*, Tesi di Dottorato in Storia dell'Arte, Università degli Studi di Udine, 2013/2014, p. 143.

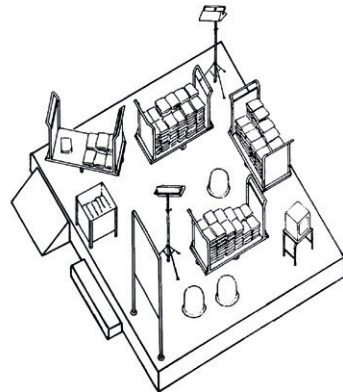
58 As in illustrated magazines, there is a work of syntax connotation in the constitution of a sequence. In this case, the sequence does not resort to repetition to suggest motion, nor is there an organization by visual proximity, but rather a sequence of images threaded into a discourse. R. Barthes, "Le message photographique", op.cit., p. 133.





[Fig. 7]

Architecture Review campaigns  
Townscape (AR n. 636, December 1949),  
Outrage (AR n. 702, June 1955),  
Manplan (AR n. 872, October 1969)



[Fig. 8]

Italy: The New Domestic Landscape exhibition at MoMA  
Cover of the catalogue (left); Strum's first project for an  
installation (right)



[Fig.9]

Fotoromanzo issues  
The Struggle for Housing/La Lotta per la Casa; Utopia;  
The Mediator City/La Città Intermedia.



[Fig.10]

Fotoromanzo — The Struggle for Housing

Three stories – “The Struggle for Housing”, “Utopia” and “The Mediatory City” – were printed in thousands of copies<sup>59</sup> and freely distributed during the exhibition with the support of Gufram and *Casabella* that fully financed the operation as a form of marketing – each issue featured a subscription form to *Casabella*. [fig. 9] Italian versions of the three *Fotoromanzi* were subsequently published in the magazine's August/September double issue<sup>60</sup>. These fictional stories involved stereotyped characters: the capitalist, the worker, the student, the activist and the architect. “The Struggle for Housing”, the most descriptive, tells the story of immigrants just arrived in Turin who are unable to find a house and wander through the city in search for solutions. “Utopia” presents imagery of alternative cities and societies, including schemes and projects by other radical groups. “The Mediatory City” is the most propositive issue and seeks to formulate a pragmatic and operative approach for architecture as a means of participation in social struggles. [figs. 10–12] It reflects on a possible mediation between utopia and the needs for an urgent response to social demands. The proposal lies in using existing urban spaces and recovering low-cost structures such as stalls and containers for temporary housing, social services and even communication (anticipating a type of communication made possible only much later). Vogliazzo defines this point of view as a social-democratic process – managing to bring people's rights, conflicts, and social and cultural development through information – a dynamic process without a determined form that can be constantly reviewed<sup>61</sup>. DeRossi later explored this topic under the name “narrative city”<sup>62</sup> with philosopher Gianni Vattimo.

The texts of the *Fotoromanzi* were entirely written by Carlo Giammarco, who did not entirely share the rest of the group's interest in the artistic and visual values of the piece. Very long, dense, and highly ideological texts were much in tune with the political tracts of the period. But their size and eagerness to be as detailed as possible, makes them suffocating and entirely mismatched with the medium in terms of communication. [fig. 11] Also, the English translation, in a somehow old-fashioned manner, further complicates the already dense Italian original<sup>63</sup>. One can easily imagine how hard the English-speaking public might have found these documents. To make things worse,

59 MoMA's requests to *Casabella* for *Fotoromanzi* succeeded, and the first supply run out in ten days. There were several reprints of three thousand copies each, totalling hundreds of thousands.

60 *La Lotta per la Casa, Utopia, La Città Intermedia*. *Casabella*, no. 368/369, August/September 1972.

61 Maurizio Vogliazzo interviewed by the author, 2016.09.02.

62 P. DeRossi, *Per un'architettura narrativa*, Skira, Milano, 2000; G. Vattimo, I. de Solà Morales, P. DeRossi: *Modernism without Avant-garde*, Quaderni di Lotus, Electa, 1990; P. DeRossi, “Un'architettura per raccontare” in Ottagono, 94, Ed. CO.P.IN.A., Milan, 1992.

63 Made by a British classical literature professor, the translation followed the intricate and highly inflected language of the Italian version.

the type is entirely upper case in a non-serif font Helvetica with a very tight leading, making it difficult to read. This deliberately typographic choice made by some members<sup>64</sup> aimed to drive the *Fotoromanzi* to its autonomous artistic dimension, a provocative operation towards the serious political and social questions they addressed.

The reception of *Fotoromanzi* was varied. Umberto Eco enthusiastically referred their “coherent intelligence” in a special issue of *L'Espresso*<sup>65</sup>, by their communication ability, artistic materialization and ideological tone. It is however curious that later recounts of the members of the group tend to stress the political commitment, leaving the artistic component behind. Yet nowadays these *Fotoromanzi* became fully integrated in the art market, collector's pieces sold at high price. The compromise between the performativity of the visual medium and the incomprehensibility of the text gave them perhaps a new life, the one of a work of art.

### 3. Coda

Manplan is a ground-breaking and controversial example of architecture (photo)journalism and *Fotoromanzo* are a provocative artistic experiment. Both are striking testimonies of narrative applied to sequential photography in major European architecture magazines around 1970. In a time where the architectural press was exploring different types of media, they balance their communicative ability with a daring performativity and a mobilizing visual discourse. They now might live a new life as works of art, seducing the viewer no longer by their charged messages but especially by their distinctive graphics and the photographs' grainy and silvery tone. However, it is remarkable that not only they explored different emergent apparatus of mass media but also felt the need of putting communication at the core of the content. Strum's “The Mediatory City” exploring the social power of audiovisual devices [fig. 12] and Manplan's second issue “Communication”, speculating on the pocket communication devices [fig. 6], both aimed for a technological utopia: a renewal of human relationships through the introduction of new media. More than anything else, maybe this is truly avant-garde.

64 Rosso, Vogliazzo and others intentionally made it difficult to read the political texts, stressing the object's artistic dimension. Vogliazzo interviewed by the author 2016.09.02.

65 Umberto Eco quoted from memory in M. Vogliazzo, “Thirty Years Later”, in: *J—A Jornal Arquitectos*, n° 205, Lisboa, Ordem dos Arquitectos, Março/Abril 2002, p. 49.





## CRIL. Under the light of the sun also the sounds shine. Photography, a mode of inhabiting the world.

Sebastiano Raimondo

Translation from Portuguese into English by Rui Carreteiro

### The camera/chamber

To be, to inhabit although temporarily, a place with a photographic camera is a concrete spacial experience, which can produce several effects, outside and inside us, for as representation<sup>1</sup> it builds an analogical image, a "replica" of the world to decode, that is: autonomous objects in the place of others, whose absence is revealed. Being also a kind of critical judgement, or interpretation, more than a mechanical image, photography measures our distance from the real and reveals the position of the author and his/her subjection to discussion facing that real, with all the trivia(cliché) and stereotypes which it is made of<sup>2</sup>.

– "To see through"<sup>3</sup> photography (form of watching which is keeping<sup>4</sup>) is not certainly the only possible expressive way, but this one produces a "trace", where signification and sign coincide and require the presence of the author<sup>5</sup>.

– To be between the real and oneself is like building a chamber, or a home, from which we can open a window to the world and register on film that meeting of the place with our experience of it.

– The gesture of opening a window fills that room of ours with the light of the objects outside, in a way that they are kept with the photograph.

– To steady the tripod, by slow approaches, is the last step that allows to stand, that is balanced with the soil, the camera/chamber from which I open the window, in the exact point where the intuition takes the light that will remain inscribed on film which is a testimony of that space thus transformed in an inhabited place.

1 Cfr. Fernando Gil "rappresentazione" in *Enciclopedia*, vol. XI. Torino, Einaudi, 1977–1984, pp. 546. Cfr. "La rappresentazione" in Franco Purini, *Comporre l'architettura*. Roma–Bari, Gius. Laterza & Figli, 2000, pp. 94 to 97.

2 Cfr. Alvaro Domingues "Paisagens Transgénica" in Pedro Bandeira e Paulo Catrica, *Missão Fotográfica: Paisagem Transgénica*. Photographs by Katalin Deér, Filip Dujardin, JH Engström and Guido Guidi. Guimarães, INCM, EAUM, FCG, 2012, pp. 205 to 208.

3 Cfr. "La prospettiva come forma simbolica" in Erwin Panofsky *La prospettiva come "forma simbolica" e altri scritti*. Curatory by Guido D. Neri, Translation by Enrico Filippini, Milano, Giangiacomo Feltrinelli Editore, 1961. Original title *Die Perspektive als "symbolische Form"* 1927.

4 Cfr. "Costruire abitare pensare" and "... Poeticamente abita l'uomo ..." in Martin Heidegger, *Saggi e discorsi*. Translation and curatory by Gianni Vattimo, Milano, Ugo Mursia Editore, 1976, pp. 96 and 125. Original title *Vorträge und Aufsätze*. 1954.

5 Cfr. Rosalind Krauss, *O fotográfico*. Portuguese translation by Anne Marie Davée, Barcelona, Editorial Gustavo Gili, 2002, p. 148. Original title *Le Photographique – Pour une Théorie des Ecart*. Paris, Editions Macula, 1990.



SEBASTIANO RAIMONDO  
Torre APL, Gonçalo Byrne – CRIL\_817

The classic relation 3:4, format of static proportions chosen for this project, contains an appropriate shape and rhythm to place myself and the world in the harmony already present in the Egyptian and Greek architectures and in the musical measure pleasant to the ear fixed by Pitagoras. In opposition to the dynamism that is attributed to the space of CRIL, I did not choose the golden and dynamic ones, but the static proportions more pertinent to the intimate spaces of a chamber (3 metres by 4 is the minimum measure of a chamber where the necessary fits). Ludovico Quaroni (2001) reminds us that Plato in Timaeus establishes three typologies of proportions: arithmetic, geometric and harmonic, each of them produces static or dynamic relations starting from a few whole and simple numbers. Those proportions contain in themselves all the musical harmonies, the secret relations between macro and microcosmos, alongside the structure of the human spirit. In De Architectura by Vitruvio those proportions corresponding to a relation between man and architecture were applied by Palladio in the drawing of his works<sup>6</sup>.

Like architecture, I understand photography as:

- A reunion between man and the exterior world corresponding to an available space<sup>7</sup> initially unknown;
- Presence and conscience of man as observer that attributes meaning to the space in the moment when he receives stimulations from the exterior, being this stage an Exchange between signification and sign;
- Transformation of space into an inhabited place and thus of man into inhabitant.

This process culminates with the beauty, which architecture and photography aspire to. Being captured indirectly by the reflection of the “objects”, this beauty, unequivocally associated to light and its splendor<sup>8</sup>, is kept by photography under the form of traces.

This way, to inhabit a space means to find our own place and to be an architect, in the heidegerian sense<sup>9</sup>, that is: to construct the place to inhabit, to attend to it and to fulfill our own future. If, on

the one hand, it is very difficult to explain this theory, once it involves the being of man, our contradictions, continuous and not always clear questions, on the other hand, it is immediate and spontaneous in its practice, for it reflects our way of being.

## From the window to the mirror

In the period that I was starting the conception of this project (November and December, 2011) there was a retrospective of Andrej Tarkovskij and an exhibition of his polaroids, at CCB, in Lisbon. In the film “The Mirror” (1974), maybe the most autobiographic one, we watch the director’s father, the poet Arsenij Tarkovskij, reading his own poem “Vita vita”. This poem talks about the appearance of death; of a real world that is always a construction of man, who, to escape mortality, searches obsessively the copy of himself in the objects and in people. In this poem, we are our own children and the maternal womb contains already all the possible future generations: immortality as a metaphor of a passage between what we kept and constructed in life and the inheritance left to these generations.

“...Inhabit my house and it shall not ruin. I shall summon any given century so we all build my home. And that is why your children and women shall be seated at my table. A single table for the elder and the descendant. Thus the future is fulfilled... I would willingly give my life, for a warm, safe corner, when its winged needle’s eye no longer takes me, like a thread, by the roads of the world ...” Arsenij Tarkovskij<sup>10</sup>

The photographic process is like the construction of a house, the motivations that lead to its construction are the same. We could find other analogies like this one, but the photographic camera has a peculiarity that distinguishes it from other processes: it is able to translate the real into an illusion of reality, because the lens projects on film the image in the same way that a mirror does. Umberto Eco, in 1985, in a different way, but compatible with the thesis of Rosalind Krauss (1990), refers very clearly what are the features of the mirror and what are those of the photographic camera.

“... We decided to go into the mirror (as we will see, without staying inside), once optics seems to know much about mirrors, whereas what semiotics seems to know about signs is doubtful...” Umberto Eco<sup>11</sup>

6 Cfr. “lezione sesta – La geometria dell’architettura” and files by Attilio Petruccioli and Elena Mortola in Ludovico Quaroni, *Progettare un edificio – otto lezioni di architettura*, Curatory by Gabriella Esposito Quaroni. Roma, Edizioni Kappa, 2001, pp. 140 to 180.

7 Cfr. Martin Heidegger, *Corpo e Spazio*. Italian translation by F. Bolino. Genova, Il Melangolo, 2000, pp. 31–35. Original title *Bemerkungen zu Kunst–Plastik–Raum*, 1996.

Cfr. Franco Farinelli “Lo spazio, il luogo, la ricorsività” in *Domus* 995, Milano, Editoriale Domus, ottobre 2015, p 141 and 142.

8 Cfr. “La bellezza in fotografia” in Robert Adams, *La bellezza in fotografia – saggi in difesa dei valori tradizionali*. Translation by Paolo Constantini and Antonello Frongia, Torino, Bollati Boringhieri Editore, 1995, pp. 13 to 24. Title original *Beauty in Photography. Essay in Defense of Traditional Values*. New York, Aperture, 1981/83

9 Cfr. Enrico Guaraschelli and Silvano Petrosino, *Lo Stare degli uomini, Sul senso dell’Abitare e sul suo Dramma*. Genova–Milano, Casa Editrice Marietti, 2012, pp. 33–56.

10 Translation from Italian into English. Poem taken from the movie “The Mirror” de Andrej Tarkovskij. Original title “Zerkalo”, URSS, 1974. Italian text: “... Abitate la casa e questa non crollerà. Evocherò un secolo qualunque per costruire tutti quanti la mia casa. È per questo che i vostri figli e le mogli saranno seduti alla mia tavola. Un’unica tavola per l’avo e il nipote. Così si compie il futuro .... Per un angolo sicuro di tepore, darei la vita di mia volontà, qualora la sua cruna alata, non mi svolgesse più, come un filo, per le strade del mondo ...” In A. A. Tarkovskij, *Primi incontri, poesie scelte*. Milano, 1989.

11 Umberto Eco, *Sobre os Espelhos e Outros Ensaios*. Translation by Helena Domingos and João Furtado. Lisboa, Relógio D’Água Editores, 2016, p. 17. Original title *Sugli specchi e altri saggi. Il segno, la rappresentazione, l’illusione, l’immagine*. Milano, RCS Libri, 1985.





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Edifício ANJE, Álvaro Siza Vieira – CRIL\_812

Of all the authors that have faced the unique relation of photography with the index of the semiotic Theory of Peirce, Umberto Eco stands out, in a clear way and admitting the limits of semiotics, because he describes the specular and photographic images while "threshold phenomena". His thesis is compatible with the "camera lucida" of Barthes (1980), as well as with the loss of "aura" of Benjamin (1995) and, as I see it, it also includes the vision of Robert Adams when he talks of "splendor" in photography (Adams 1981/83).

The specular image– the one we see on the mirror– is an "occurrence" and is part of the "imagination", we can interpret the object to which it refers but not the image itself. In a different way, no one can deny that photography is "type" and is part of the "symbolic". In a photography, the relation of veracity with the object that was in front of the lens comes from the "imagination", that is of the specular image that we see on the mirror, understood as a canal of truth or of "obtuse honesty", before being fixed. However, this image ends up being in the "symbolic" because the causal relation with the precedent is of a generic kind, it needs to be interpreted and is available for any kind of interpretation.

The mirror does not translate, nor does it interpret, it is truthful, whereas photography translates from the way used by the photographer to construct his/her images. The fact that the "mirror" is part of the photographic process, that is: the lens makes us interpret the imagination as symbolic and vice-versa, the photographs as semiotic phenomena, evidences of reality.

Theoretically we can remain in the illusion of being on the side of the catoptric (experiencing directly as on a mirror the world that surrounds us) or on the side of the semiotic (decoding with devices the phenomena that surrounds us). In both, as Eco refers, there are no passages. Human nature, although, makes the invention of the mirror, as of photography a possibility to identify the differences between reality and the real, the contemporary world is constructed precisely interpreting reality through the real and enquiring the meaning by the trace that, eventually, the photographic images retained of reality (Eco 1985).

We are like Alice, in the recent interpretation of the Disney movie Alice Through the Looking Glass (Bodin 2016), who, entering into the mirror, lives the symbolic world as though it was true, fulfilling thus a real photographic act; as if helped by photography we could have the magic illusion, having lost our "aura", of seeing before us the eyes seeing in a past time.

The house that the poet Tarkovskij talks about is where we can inhabit, find the time of watching through the window and being looked through the mirror. The threshold between the interior of our room and what we can see from the window that we open, can transform an initially open and incomprehensible surface, in a place where we can keep what comes from outside and

our presence simultaneously<sup>12</sup>. Immortality, for the poet, is to act in the world and having the conscience of inhabiting it.

I here underline the meaning of two gestures that all men fulfill in their own life:

–when we are children drawing our home;

–already adults when watching through the window from the interior of the house that in the meantime we were building.

## **The delirium of the circle, experience of a threshold**

The first and last photography, of the second sequence here presented, are at the same time the "beginning" and the "end" of that journey on CRIL, part of the city that I can not classify, for using the word periphery would be like putting a legend on the photographs. I also can not define this space as equal to many others, because I have already owned it as a place. I do not question here its urbanistic sense or the notion of regional planning, but I dare to, yes, deconstruct this circle, transposing that experience to the human condition of the subject who tries to leave an established format, so as to be able to understand and measure it. As in a "delirium", whose term derives from the construction of the city itself<sup>13</sup>, we need a limit, a threshold, a possibility of passage for afterwards, when coming back, to reflect upon the course done. To observe and inquire that threshold is filled with a certain mystery, especially because it puts the subject in a condition of alterity: the typology of the human experience<sup>14</sup> puts us in a permanent condition of watching and being looked at, of inhabiting and being inhabited. To inhabit the world fulfilling its future does not place us in one of its corners, as the poet Tarkovskij says, because the real goes on interpellating us and causing us to rave continuously. In the true meaning of to inhabit, the "raving" convenes us for the experience of the permanent construction of that chamber, or house with window. That chamber between us and the real is the place of the human experience, made of doors and windows, of thresholds propitiators of reunions: place where we welcome and are welcomed.

"... we are forced into a passage that the course decided for us, disoriented in front of each door, facing each sign of orientation... that uncomfortable posture defines all our experience, when within us opens what looks at us in what we see ..." Didi-Huberman<sup>15</sup>

12 Cfr. "verità e paesaggio" in Robert Adams, *La bellezza in fotografia. Saggi in difesa dei valori tradizionali*. Op. Cit. p. 9. Cfr.

Wenders Wim, *Una volta*. Roma, edizioni Socrates, 1993, pg 22.

13 Cfr. Introduction by Massimo Cacciari in Paolo Perulli e Matteo Vegetti, *La città – note per un lessico socio-filosofico*.

Mendrisio, Accademia di Architettura di Mendrisio, 2004, p. 17.

14 Cfr. Enrico Guarlaschelli and Silvano Petrosino, *Lo Stare degli uomini, Sul senso dell'Abitare e sul suo Dramma*. Op. cit. pp. 50–52.

15 Georges Didi-Huberman, *O que nós vemos, o que nos olha*. Translation by Golgona Anghel and João Pedro Cachopo.

Porto, Dafne Editora, 2011, p 213. Original title *Ce que nous voyons, Ce que nous regarde*. 1992.



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Bairro da Portela de Sacavém, Fernando Silva – CRIL\_070



SEBASTIANO RAIMONDO  
Torre Monsanto, Mário Sua Kay – CRIL\_831





SEBASTIANO RAIMONDO  
Ampliação do aeroporto da Portela do Keil do Amaral – CRIL\_038



SEBASTIANO RAIMONDO  
Hortas Urbanas no bairro do Zambujal- CRIL\_889

In a different way, Didi-Huberman calls that concept, already referred previously by Eco, “endless threshold of the act of watching” (Didi-Huberman 1992), and establishes an analogy with the peasant who waits in front of the door of the Law, in “The Process” by Kafka. Facing an image we are in the presence of an unsurmountable threshold for our body, its structure was worked and built as if by an architect or sculptor that gave it shape and veracity. That threshold has the ability to open before us and in us open an impassable passage, whose oxymoron is also place and time where images from other places and from other times come to meet us; eventually it will be the image that will endure after our disappearance. As if death, our near future, was already watching us, so as to afterwards finally make that door impassable to us.

Theoretically built after the concepts of “aura” and of “unresting strangeness” of Benjamin, that experience of threshold (between what looks at us and what we see) is endless because it does not answer and solves nothing, it is just one of a man in constant search<sup>16</sup>. As a phenomena, photography reflects, whatever is the mode how we produce it, that constant search and the manner of inhabiting of each one: looking, keeping or simply seeing.

“Lisbon Story” (1994), by the director Wim Wenders ends with these words:

“Your friend Nobody, Sr Pessoa, wrote something which moved me:

In broad daylight, even the sounds scintillate!”.

The first movie I watched by Wenders and that evidently built my image of Lisbon, even before I met it “in person”, arose in me the desire to understand the world of the images through the photographic instrument. Not by chance, this one, together with the other two movies also filmed partially in the city of Lisbon (“The State of Things” and “Until the End of the World”), are, simplifying, movies about the cinema itself and about the world of images. Curiously, along the whole CRIL, sound is an incessant noise of vehicles moving, but contrarily to Winter, the sound technician who in the movie closes his eyes to listen, I had to cover my ears to feel the silence necessary for photography.

After “Lisbon Story”, I had a second encounter with the city which, already in the movie, revealed a peculiar way of being, in a way that it showed itself with ease, as an alluring panorama. I had to start precisely by getting lost in a “window on film”, in a “viewpoint as window”, panorama where just apparently all is seen. Only later I could find myself again under that light of the sun that illuminates the future and redeems<sup>17</sup> man in his greater demonstration: the city, his home.

16 Cfr. Georges Didi-Huberman, *O que nós vemos, o que nos olha*. Op. Cit. pp 221-223.

17 In 1995, in an interview, the photographer William McEwen asked the photographer Robert Adams what was art and he answered: “fundamentally, art is the attempt, born from a loving attention to the world, to find a metaphor able to redeem it...” in Robert Adams, *Lungo i fiumi*. Curatorship by Giovanni Chiamonte, translation by Laura Tasso. Milano, Itaca Ultreya, 2008, p. 40. Original title *Along some rivers*. Aperture Foundation, 2006.



SEBASTIANO RAIMONDO  
Bairro do Alto do Zambujal, Vitor Figueiredo – CRIL\_881





SEBASTIANO RAIMONDO  
Alto do Chapeleiro – Janela em rolo, CRIL\_056>057>058



SEBASTIANO RAIMONDO  
Alcochete, Setúbal – CRIL\_014

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## Re-interpreting Kidder Smith's *Italy Builds: crossovers between photography and architecture*.

Angelo Maggi

George Everard Kidder Smith (1913–1997) was an American architect and photographer. Photo historian Robert Elwall (1953–2012) considered him as an “architectural photographer on the run” because he travelled widely and “seldom taking more than fifteen minutes over a shot, never using lights and relying on local labs to process his films, yet still producing consistently impressive, richly textured prints”<sup>1</sup>. Trained also as an architectural writer and, like many of his generation, using the camera as a tool of analysis and memory, Kidder Smith knew a certain amount of history but by no means considered himself an historian. His book *Italy Builds: Its modern architecture and native inheritance* (1955) is a collection of astonishing architectural photographs, data and critical comment upon the traditional and modern architecture. The many forms of visual narratives adopted by the author became a valuable index to the kind of building the young mid-twentieth-century architect was prepared to see when he travelled Italy. He thus simply records what has interested him in the architecture of the past and present, and the photographs and explanatory text directly reveal how he has seen it. His eyes go first toward the primitive: the solid, earth-heavy shapes of masonry, the panels of brickwork, the skeletons of wood, the directly functional types, the solemn personification of human qualities in the landscape. When Kidder Smith turns to contemporary Italian architecture he consequently develops new standards of judgments. He encapsulates in his photographs the great range of Italy's modernist experience, always elegant, and usually with an intelligent touch. [Fig.1]

It was the President's Fellowship from Brown University, which enabled Kidder Smith to move with his wife and their two sons to Rome and travel around Italy from 1950 to 1951. *Italy Builds* was the fruit of that time in Italy. Before the book was printed, on 28th April 1952, a crowded

audience attended at the RIBA in London a lecture by Kidder Smith on “Contemporary Italian Architecture and the Italian Heritage”. The addressees were rewarded by a racy and informative talk and some 50 superb coloured pictures. An anonymous writer has left a very illuminating description of the event:

This was one of those lectures which fill editors with despair because no printed report can convey to a reader its impact on the eye and mind of a member of the audience. Mr Kidder Smith's succinct and acute comments on each slide – sometimes no more than a word or two as an aside – provided vivid mental pictures which are impossible to reproduce in print. But more especially the coloured slides showing buildings which depend very much for their architectural effect on subtle shades in renderings and concrete finishes are quite beyond the resources of anything but the most expensive production<sup>2</sup>.

Many of the themes discussed will appear later in the book. Kidder Smith explained how Italy is rumpled by hills and scattered by mountains. He also focused on climatic factors that characterize each region and influence different types of vernacular Italian architecture. He showed first slides of the older architecture and scenic background of Italian building, and then of some modern buildings.

Kidder Smith thought that *Italy Builds* was his best book. It was described as a triumph because of the balance between photographs of older buildings and new buildings. Almost the first half of the book is devoted to seven different categories as examples: high mountain architecture; northern foot hill architecture; Dolomite types; plain lower Po valley architecture; central Appennini hills architecture; Naples bay coastal architecture; the trulli of Puglia. The second half of the book is an alternative vision of post-war reconstruction, creating the modern Italian townscape. [Fig.2]

Architectural historian Joseph Rykwert (b.1926) criticises Kidder Smith's approach to photographing architecture for his over-dramatization of buildings. While he says that “Mr. Smith is technically absolutely superb”, he takes issue with the photographer's glamorization of architecture and thinks that *Italy Builds* optimistically misread the Italian situation. The designer Massimo Vignelli (1931–2014) was studying architecture in Italy in the 1950's and

<sup>1</sup> Robert Elwall, *Building with light: the international history of architectural photography*, Merrell, London and New York, 2004, p.158.

<sup>2</sup> Anonymous reporter, “Mr. Kidder Smith's Lecture”, *RIBA Journal*, 7 (1952), p.234.



[Fig. 1]

G.E. Kidder Smith's volume *Italy Builds* with its cover designed by Leo Lionni (1955).



[Fig. 2]

Kidder Smith in Venice holding his Rolleiflex, 1951.

thought then of Italy builds as Rykwert does. But looking at Italy Builds forty years after the publication he changed his mind. He says that Kidder Smith "had the kind of detachments to see much better". It is the architectural historian Vincent Scully (b.1920) who gives a very detailed review of the book in his article titled "Architecture and ancestor worship". He observes:

In Italy his eyes goes first to peasant architecture, to barns, farmhouses and massed villages in their landscape. Some beautiful photographs interpret these with the intense emotion of an age which feels itself out of touch with the basic nature of things. The eye is toward the primitive: the solid, earth-heavy shapes of masonry, the panels of brick-work, the skeletons of wood, the directly functional types, the solemn personifications of human qualities in the landscape. There develops a feeling for essential, not romantic, meaning. After this Kidder Smith with the best naiveté, rediscovers the beauty of the city streets and squares. Here he uses some plans from Sitte and others, but the photographs reveal his own sensitive and astonished eye. They constitute a valuable set of visual material for a study of how the twentieth century regards Medieval, Renaissance and Baroque squares. It shows an age which has been told in one way or another that the city was finished and which now, irrationally and rather magnificently, refuses to accept the fact. In these ways, and following its own needs, the present generation attempts to reconstitute the past for itself and for the future. When Kidder Smith turns to contemporary Italian architecture he has consequently developed standards of judgement. He finds it wanting in many respects but full of intense vitality in others. In his criticisms he occasionally matters, half apologetically, shibboleths derived from the fathers, but this is rare. For the most part the judgments are his own and are constructively sympathetic. He beautifully documents the work of the great engineer, Pier Luigi Nervi<sup>3</sup>. [Fig.3]

In Italy he found the ancient architecture fabulous. In his home on the Upper East Side of Manhattan he papered and entire living-room wall with a gigantic photographic print of the ruin of the Upper Forum in Rome. "There is no country in the world – as Kidder Smith proclaims in the preface of the book – where such a study of the old can be more profitably undertaken than Italy"<sup>4</sup>.

<sup>3</sup> Vincent Scully, "Architecture and ancestor worship", *Art News*, 10 (1956), p.57.

<sup>4</sup> George Everard Kidder Smith, *Italy Builds: Its modern architecture and native inheritance / Italia Costruisce: Sua architettura moderna e sua eredità indigena*. (New York: Reinhold 1955 and Milano: Edizioni di Comunità, 1955) p.15.



[Fig. 3]

G.E. Kidder Smith's roof photograph of P.L. Nervi's Palazzo delle Esposizioni in Turin, 1951.

The introductory essay of the book, written by the architect Ernesto Nathan Rogers (1909–1969), is one of the most significant chapters and represents the key to the choice of works and their interpretation. Rogers, who at that time was professor at the Politecnico di Milano and director of the architectural magazine *Casabella*, fundamentally guided Kidder Smith during his photo journey. According to Kidder Smith the main object of admiration in Italy is the urban scene. He considers it “an aesthetic experience”. He leads the reader into the well sculptured spaces by a series of special sequence photographs that interpret in two dimensions the three dimensions of the spaces. Each photograph bears a number and each page spread has a plan showing by numbered arrows the viewpoint and direction of the photographs. As stated by Scully, the model for Kidder Smith’s book was Camillo Sitte’s (1843–1903) *Der Städtebau*, the German ideologue and historian’s work provided insights into how to enrich text with eloquent comparisons between urban plans and photographs<sup>5</sup>. The purpose of the images was to add evidence and detail content developed by the text and drawings. Kidder Smith considered Sitte’s volume “electric” and “enormously valuable in spite of automobiles, airplanes and atom bombs”<sup>6</sup>. [Fig.4]

There are many key figures from the architectural world acknowledged by Kidder Smith right at the beginning of the book. Obviously all the Italian architects and engineers who presented the author with plans and images of their works are fully recognized. Two of them are quite important and they need to be revealed. The first one is Giuliana Baracco (d.2003), Giancarlo De Carlo’s wife, who translated the entire text into Italian. I like to imagine one of the most penetrating and prophetic architectural thinkers of our time, such as De Carlo, while discussing with his wife about the importance of this seminal book for the architectural evolution of a new countrywide identity<sup>7</sup>. The second one is Gordon Cullen (1914–1994) who wrote the endpaper and designed four sketches for the volume: the elevation of a farmhouse at Sala Alta; a perspective view of the Italian village of Manarola; the areal view of Piazza Umberto I in Capri; the changes of urban levels at Cornello. Cullen probably encapsulated the concept of visual coherence and organisation of urban environment, under the theme of ‘townscape’ in the pages of Kidder Smith’s book. Italy builds awakened interest in visual perception and consequent ‘improving’ that can be accomplished in an objective manner through an understanding of

5 The seminal book by Camillo Sitte, *Der Städtebau nach seinen künstlerischen Grundsätzen vermehrt um Grosstadtgrün* was published in Vienna in 1889. The first English translation did not appear until 1945, in the United States. Prior to that, Sitte was known in the English-speaking world only through two commentaries that had appeared in important books on urban design, Raymond Unwin’s *Town Planning in Practice* (1909) and Werner Hegemann and Elbert Peets’s *American Vitruvius* (1926).

6 *Italy Builds*, op. cit., p.263.

7 During the making of *Italy Builds* De Carlo was part of the editorial staff of *Casabella* Continuity directed by Rogers. He resigned to disagreements on the line of the magazine in 1956.

the emotional effects created by the juxtaposition of physical elements of the environment. As English architect and urban designer Cullen believed that the changes of level, texture and vista of Italy’s historic piazze, so meticulously presented by Kidder Smith, could be proffered as prototypes for contemporary practitioners charged with the redevelopment of city centres. Significantly he wrote: “Mr. Kidder Smith approaches the spatial genius of the past with the resolution to make it live for the present and the future. His beautiful photographs and analyses of ancient squares and cities point the way to tomorrow’s finer shopping centers, housing developments, and civic cores”<sup>8</sup>. [Fig.5]

To better convey movement through the urban scene Kidder Smith used a series of changing perspective photographs to describe what one might see and experience as one walks through a sequence of serial visions. He coined the phrase “architectural notes” when taking pictures with his inconspicuous Rolleiflex in crowded squares and streets. Yet, every image remains a static view—a moment in time—as seen from a single point in space. Kidder Smith used visual strategy to construct his argument on Italian sites, cities concentrating on the urban setting in its vertical accent and in its change of levels. He wrote that “Although many successful streets are products of an unplanned spontaneity still the basic feeling of Italians for creative ‘rightness’ is eternally manifest in their appearance”<sup>9</sup>. One of the most memorable photography chronicles is a double-page spread devoted to the levels at Piazza di Spagna in Rome. He approaches the pulsating elegant space of Santa Trinità dei Monti from above giving readers the ability to fully experience “an urban stair that not only takes one up and down, as any stair must do, but makes the trip a visual and emotional pleasure, as few stairs do”<sup>10</sup>. [Fig.6]

Curiously on another page of the volume, Marius Gravat’s 1931 renowned photograph of the architectural promenade at Ville Savoye is compared to the handling of the various levels of approach to the Basilica of San Francesco at Assisi. According to Kidder Smith: “Le Corbusier obtained for our own time, and with a more modest dimension, much of this space-motion delight with his masterful ramps”<sup>11</sup>. We know that the French architect didn’t fully invent the idea. It is interesting to notice that Kidder Smith, who was evidently a great fan of Le Corbusier’s work, matches the sequence of spaces and direction of movement in Assisi with a twentieth century building based on the specific construction of a promenade with “constructed” views, vistas and experiences.

8 Gordon Cullen’s words from the endpaper of the English Reinhold edition of *Italy Builds* (1955). He wrote a seminal book with the title *Townscape* published in 1961.

9 *Italy Builds*, op.cit., p.104.

10 *Ibid.*, p.100.

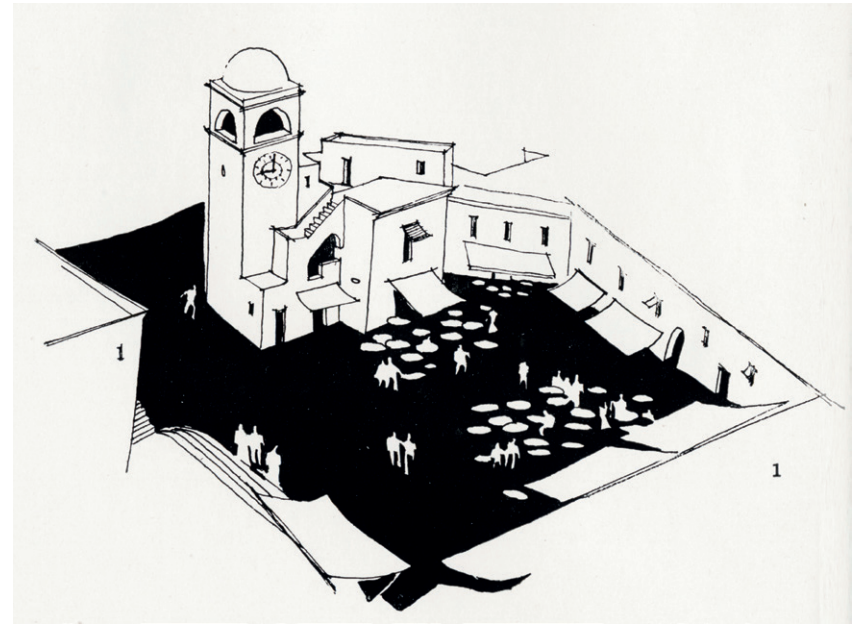
11 *Ibid.*, p.98.





[Fig. 4]

G.E. Kidder Smith's photograph of House of the Vettii in Pompeii.



[Fig. 5]

G. Cullen's sketch of Piazza Umberto I in Capri in Italy Builds.



Giving substance to the issue of the modern architecture of Italy, Kidder Smith establishes the background of the new architecture in a succession of eight double-page spread with photography strips placed in top margins. Here is quite evident the unstated objective of the book which is not only its lack of emphasis on specific buildings but also in how the sequence of interdependent montages makes the meaning of each individual image flexible: the images play a part in the larger argument rather than acting as fixed icons. This gives the book a singular point of view and a considerable photographic punch. Captioning is minimal. The listing of architects and designers appears under the black-and-white thumbnail illustrations while project name and item descriptions are all contained in an index at the end of the book. [Fig.7]

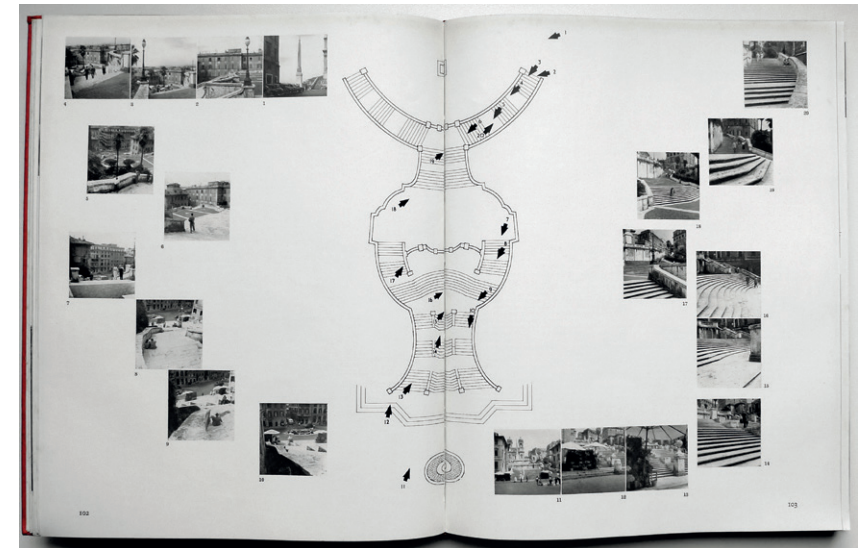
After these montages Kidder Smith carries out an extensive photographic report on weekend villas, artist's studios, low cost and workers housing, apartments, health colonies, war memorials, museum installations and temporary exhibition pavilions, fashionable designed shops, fish markets, factories and warehouses. Surprisingly contemporary church architecture seems to be omitted, but it is the same author who apologizes for the forced reduction in the size of the volume from 320 pages to 265 actual ones. "This made it necessary to eliminate much technical matter and many excellent buildings, and to cramp the remainder on to too few pages"<sup>12</sup>. He will later develop the most stimulating ecclesiastic workshop of that time in his book *The Churches of Europe* (1964) where seven Italian modern religious buildings are shown.

In this part of *Italy Builds* his photographs, sober and direct images that emphasize the geometry of buildings, show the basic outlines of new Italian architecture. The composition is based on the vertical lines of the walls and the diagonal lines of the roofs, which infuses the pictures with dynamism and rhythm. In this section a couple of Kidder Smith's photographs feature clipping images and drawings from previously printed material. Cleverly pasting onto the same page the front elevation of an apartment house in Taranto and a full-page picture capturing the vantage point overlooking from the balcony framed by the *brise-soleil*, is one of the book's visual greatest achievement. It provides evidence in support of his ideas. The same visual strategy can be seen in the pages devoted to Figini and Pollini's apartments in Milan, via Broletto. Here different images of a lively façade and the panels of "vibrated concrete grille set in the exposed structural frames"<sup>13</sup> exercise an emotional effect on the viewer. [Fig.8]

<sup>12</sup> Ibid., p.133.

<sup>13</sup> Ibid., p.157.

The poet Paul Valéry (1871–1945) thought that photography freed the writer from describing. In this specific case the pictures taken by Kidder Smith for *Italy Builds* do not describe in the same way as writing. Photography confirms the precedence of visual over textual reasoning in his strategy. The page sequences are dynamic. The book's visual strategy evokes a modern grand tour – in which the readers eyes and feet are guided through a feverish rebuilt country – resulting in a vibrant perception of space and stimulating an emotional reaction to the built environment. *Italy Builds*, on the wake of the success between architectural photography and personal architecture criticism, embodies a new creative processes which brought to light new ways of understanding both fields.



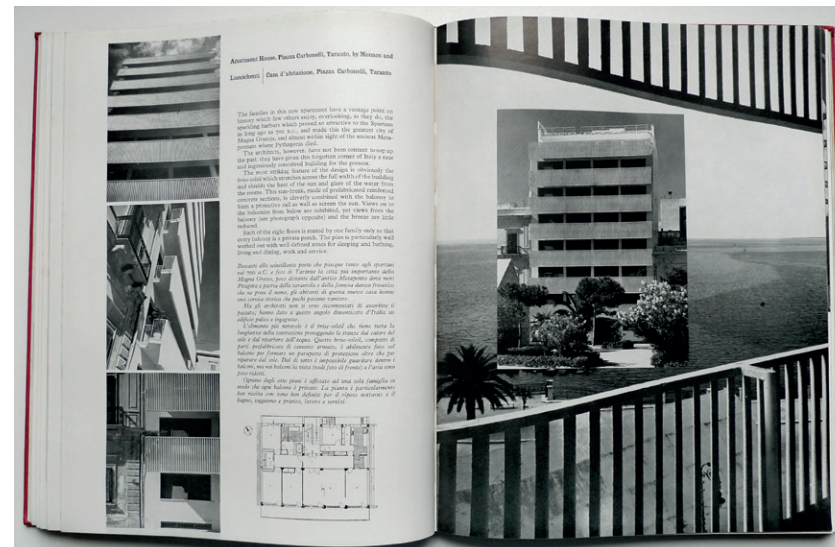
[Fig. 6]

G.E. Kidder Smith's volume *Italy Builds* with its double-page spread of the levels at the Piazza di Spagna and Trinità dei Monti.



[Fig. 7]

Two of the most iconic pictures in Kidder Smith's volume *Italy Builds*: a worker's housing in Naples by Cocchia, De Luca, Della Sala architects and the Cathedral square at Orvieto.



[Fig. 8]

G.E. Kidder Smith's *Italy Builds* with its double-page spread of the apartment house in Taranto by Monaco and Luccichienti architects.

## BIOGRAPHIES

**Iñaki Bergera** (Vitoria-Gasteiz, 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. In 2001 he studied photography at the Harvard School of Visual Arts with the British photographer Chris Killip, and since then he has carried out a personal photographic work around the same research topics embodied in various individual exhibitions such as *America, Urban Landscape* (2006), *A Tale of Two Cities* (2008), *In the Landscape* (2010) and *Twentysix (Abandoned)* Gasoline Stations (Scan Tarragona 2014, PHotoEspaña 2015 and MUN 2018); as well as in collective shows such as *The Creation of the Contemporary Landscape* (DKV-Alcobendas, 2016) or *Unfinished* (Venice Biennial, 2016). He is represented by the gallery La Casa Amarilla in Zaragoza. Starting with his own practice in collaboration with Iñigo Beguiristain he began to receive professional architectural photography commissions and his series have been published on prestigious professional international media like Casabella, *A10*, *Wallpaper*, *The Architects' Journal*, *Dezeen*, *Detail*, *Arquitectura Viva*, *Baunetz* or *ArchDaily*.  
[www.bergeraphoto.com](http://www.bergeraphoto.com)

**Mariela Apollonio** develops her professional work in the field of architectural photography since 2008. She studied Fine Arts at the Polytechnic University of Valencia (Spain), where she also studied a Master of Photography, Art and Technique. She has been merging her artistic vision with her professional work from the very beginning of her career. This particular approach has influenced her way of understanding architectural photography assuming that this profession defines a way of thinking that sheds some sense of reality. Mariela Apollonio has worked for several architectural firms in Spain, Germany and Italy, and her work has been published worldwide in specialized journals and exhibited in both national and international galleries and art fairs. She has been a guest professor in the Master of Artistic Production in the Polytechnic University of Valencia (Spain), in the TAI University College of Arts in Madrid and in the School of Architecture in the Polytechnic University of Valencia Spain. She is currently a doctoral student in the same University.

**Paolo Rosselli** 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 Leão Neto** Architect from the Faculty of Architecture of the University of Porto (1992). Currently he is director and senior lecturer of Communication, Photography and Multimedia (CFM), and Computer Architecture Aided Design (CAAD) at the Faculty of Architecture of the University of Porto (FAUP). He is also the coordinator of the research group CCRE integrated in FAUP's I&D. He holds a Master degree in Urban Environment Planning and Design (FAUP, 1997) and a PhD in Planning and Landscape (University of Manchester, 2002). He has curated several architectural photography exhibitions and is the commissioner of the international biennial conference ON THE SURFACE: Photography and Architecture held in FAUP since 2010. He is director of the cultural association Cityscopio, coordinator of the international conference On the Surface as well as coordinator of scopio Editions that has several leading publications related with Architecture, Art and Image, with special focus on Documentary and Artistic Photography related with Architecture, City and Territory.

# Sophia Peer Review Journal

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

### Crossing Borders, Shifting Boundaries

#### *Image, Body and Territory*

This second number of Sophia publication *Crossing Borders, Shifting Boundaries: Photography and Architecture* published e. The Invited Editor for this third number was Iñaki Bergera.

In the upcoming 3rd number of Sophia, which is *Crossing Borders, Shifting Boundaries: Image, Body and Territory*, we are especially interested in essays that can explore these notions perceiving how they are critically inscribed in the works of architecture and art themselves. We are especially interested in unfolding the processes of thought present in photographic, filmic, or other works engaged with image and image making, that explore the notions of Body and Territory or use them as their own expressive matters. Body and Territory frequently appear intertwined, sometimes even suggesting metaphorical uses: the city as a body (in the multiple acceptations: political, social, cultural, etc.), the body as an experimental territory (on debates around issues of identity and gender, works involving artistic and aesthetic experimentations, works for anthropological documentation and recording), the landscape in the absence of the body, as Cézanne named it, establishing a direct link between the painted landscape (the image) and our sensitive perception.

Our magazine is now accepting abstracts within these fundamental themes that may try to unveil how an image, a photograph or a series, critically and poetically build their own narratives and thoughts about different territories, and how they contribute to the understanding and appear engaged with contemporary dynamics of urban change.

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#### 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* “sofia”) 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 4<sup>th</sup> number of Sophia is Visual Spaces of Change, being its new focus and sub-title: Unveiling Publicness of Urban Space through Photography and Image.

##### Unveiling Publicness of Urban Space through Photography and Image

The global theme addresses theoretical work that explores 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.

Sophia peer reviewed journal is connected with the International Congress ON THE SURFACE: Photography and Architecture: Crossing Borders, Shifting Boundaries, which means, in this case, that some presented abstracts can be invited to integrate the 5<sup>th</sup> Edition of the Congress that will be held in FAUP, Porto at the end of 2018.

## Paper

Submit articles as email attachments in Microsoft Word or .rtf format to [info@cityscopio.com](mailto: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 per 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 title 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](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.

For more information and to download Template go to OPEN CALLS in Sophia platform: <https://www.sophiajournal.net/call-for-papers>

## 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.

## 04. PUBLICATION FREQUENCY

Sophia is an annual publication.

## 05. OPEN ACCESS POLICY

This issue is open access

## 06. CONTINUOUSLY OPEN FOR SUBMISSION

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Publisher: Cityscopio – Associação Cultural

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## COLOPHON

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Crossing borders, Shifting Boundaries: The  
Photography and Architecture  
VOLUME 2 ISSUE 1 2017

SCOPIO EDITIONS  
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**Cityscopio – Associação Cultural**  
Rua da Cidreira 291, 4465-076  
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ISBN 978-989-54318-0-9  
ISSN 2183-8976  
Dep. Legal N° 450048/18

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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.*

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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*, "sofia") 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..*



**SOPHIA**  
PEER REVIEW JOURNAL

# Crossing Borders, Shifting Boundaries

*The Aura of the Image*

Edited by Pedro Leão Neto and Susana Ventura  
Guest Editor: Edward Dimendberg



**SOPHIA**  
VOLUME 1 ISSUE 1 2016  
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*Photography and Architecture*

Edited by Pedro Leão Neto  
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