

22-24 NOV '23

International Congress

UNCERTAIN LANDSCAPES

CCVF | Teatro Jordão
GUIMARÃES



Universidade do Minho



22-24 NOV '23

International Congress
UNCERTAIN LANDSCAPES

CCVF | Teatro Jordão
GUIMARÃES



Universidade do Minho

22 NOV - TEATRO JORDÃO

Welcome to Congress and coffee
9:00 -10:15h

Opening Session
10:30 - 11:30

PAOLA VIGANÒ | 11:30 - 12:45

Full Professor in EPFL
(where she directs the Habitat Research Center and the Lab-U) and at IUAV Venice.

DEBATE WITH | 12:45 -13:00

Aurora Carapinha
CHAIA, University of Évora
João Cabeleira
EAAD / Lab2PT, UM

LUNCH | 13:00 -14:15

COOKING SECTIONS | 14:30 -16:15

Senior Research Fellows
Principal Investigators at CLIMAVORE x Jameel at the Royal College of Art, London.

DEBATE WITH | 16:15- 16:30

Nancy Cooking
Bergen School of Architecture, ETH Zurich
Daniel Duarte Pereira
PhD Lab2PT, UM

COFFE BREAK | 11:00-1130

ÁLVARO DOMINGUES | 17:00 - 18:15

Professor FAUP
Researcher at CEAU-FAUP

DEBATE WITH | 18:15 - 18:30

Francisco Mendes
Department of History/Lab2PT, UM
Ivo Oliveira
EAAD / Lab2PT, UM

23 NOV - CENTRO CULTURAL VILA FLOR

PARALLEL SESSIONS

(visit parallel sessions programme)

9:30 - 11:00 | 4 SESSIONS

SALA 1_TEMA 1
SALA 2_TEMA 2
SALA 3_TEMA 4
SALA 4_TEMA 5

COFFE BREAK | 11:00-1130

11:30-13:00 | 4 SESSIONS

SALA 1_TEMA 1
SALA 2_TEMA 2
SALA 3_TEMA 4
SALA 4_TEMA 6

LUNCH | 13:00 -14:15

14:30 -16:00 | 4 SESSIONS

SALA 1_TEMA 3
SALA 2_TEMA 4
SALA 3_TEMA 4
SALA 4_TEMA 5

COFFE BREAK | 11:00-1130

16:30 - 18:00 | 3 SESSIONS

SALA 1_TEMA 3
SALA 2_TEMA 4
SALA 3_TEMA 4

21:00

OPENING 5TH EDITION OF THE GALICIAN-PORTUGUESE-BRAZILIAN FILM CYCLE
"WOMEN, HERITAGE, SOCIETY (MPS)"

THEME:

CULTURAL LANDSCAPES, WOMEN'S HERITAGE.
language: Galician and Portuguese.

24 NOV - TEATRO JORDÃO

FELIPE CRIADO-BOADO | 9:30 - 10:45H

Research Full Professor in Incipit, CSIC

COFFE BREAK | 11:00-1130

IRENE KOPELMAN | 11:15 -12:30

Artist

DEBATE WITH | 12:30-13:00

Lauro Olmo-Enciso
Dept. of History and Philosophy,
University of Alcalá
Ana Moya
Principal Researcher,
CHAIA, University of Évora

LUNCH | 13:00 -14:15

FRANCESCO CARERI | 14:30 -15:45

Associate Professor at the Department of Architecture of Roma Tre University

DEBATE WITH | 15:45 - 16:00

Cidália Silva
EAAD / Lab2PT, UM
Natacha Moutinho
EAAD / Lab2PT, UM

CLOSE CONGRESS | 16:00 - 17:00

21:00

OPENING 5TH EDITION OF THE GALICIAN-PORTUGUESE-BRAZILIAN FILM CYCLE
"WOMEN, HERITAGE, SOCIETY (MPS)"

THEME:

CULTURAL LANDSCAPES, WOMEN'S HERITAGE.
language: Galician and Portuguese.

25 NOV | 10:00 - 13:00

GUIMARÃES WALKING WITH FRANCESCO CARERI

21:00

OPENING 5TH EDITION OF THE GALICIAN-PORTUGUESE-BRAZILIAN FILM CYCLE
"WOMEN, HERITAGE, SOCIETY (MPS)"

THEME:

CULTURAL LANDSCAPES, WOMEN'S HERITAGE.
language: Galician and Portuguese.



Universidade do Minho

ROOM 1**THEME 1: VULNERABILITIES, WEAKNESSES AND CONFLICTS**

Chairman Daniel Duarte

- José Castro (et al)
 - Anubhav Goyal, Maria Matos Silva
 - Juan Carlos Castro-Domínguez, Maria Ponce
 - Francesco Tosetto
 - Egle Bazaraitė
- Discussion among all the participants

THEME 1: VULNERABILITIES, WEAKNESSES AND CONFLICTS

Chairman Rebeca Blanco-Rotea

- Ricardo Trevisan, Maria M. Oliveira
 - Gini Lee, Antonia Besa
 - Pablo Gallego-Picard
 - Carla Gonçalves, Paulo Pinho
 - Fabio Vanin
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Cidália Silva

- Paul Wilson, C Maria Cecilia Loschiavo, Andrea Thoma
 - Asma Mehan, Sima Mostafavi
 - Ana Miriam Rebelo
 - Elena Parnisari
- Discussion among all the participants

16:30 – 18:00

ROOM 2**THEME 2: TRANSDISCIPLINARY OR (IN)DISCIPLINARY**

Chairman João Cabeleira

- Sergio Elortegui (et al)
 - Sara Sucena
 - Marisa Carvalho Fernandes
 - Leonor Medeiros
 - Rebeca Blanco Rotea
 - Ana Leandro, Mónica Faria, Natacha Moutinho
- Discussion among all the participants

THEME 2: TRANSDISCIPLINARY OR (IN)DISCIPLINARY

Chairman Francisco Mendes

- Bruno Márquez, Sergio Elórtégui
 - Maria Cecilia Loschiavo, Ken Straiton
 - Liselotte Vroman
 - Leandro de Sousa Cruz, Luciana Saboia Fonseca Cruz
 - André Castanho
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Marta labastida

- Lisa Diedrich, Gina Lee
 - José Pedro Fernandes
 - Nancy Couling
 - Luis C. Mestrinho, Ivo Oliveira
 - Daniel Duarte Pereira
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Marisa Fernandes

- João Cabeleira, Natacha Moutinho
 - Lucas Carneiro
 - Elisa Gallego Picard
 - Ester Gisbert Alemany (et al)
- Discussion among all the participants

ROOM 3**THEME 5: A COMMON CONSTRUCTION. POLICIES AND ACTIONS.**

Chairman Ana Isabel Queiroz

- Sabina Favaro, Ingrid Watson
 - Marta Labastida
 - Tiago Ascensão
 - Alexia Sera
 - Cidália F. Silva
- Discussion among all the participants

THEME 3: MATERIALS, INSTRUMENTS AND TRANSFORMATIONS

Chairman Ivo Oliveira

- José Carrasco Hortal
 - Ana Beja da Costa, João Rafael Santos
 - Rodrigo Coelho, Sara Sucena
 - Ana Laura Vasconcelos (et al)
- Discussion among all the participants

THEME 6: WALKING AND MIGRATING - MOVEMENT AS LANDSCAPE CONSTRUCTION.

Chairman Paulo Almeida

- Sarah Shrbaji
 - Hocine Aliouane-Shaw
 - Filipa Corais (et al)
 - Miguel Duarte, Natacha Moutinho
- Discussion among all the participants

THEME 3: MATERIALS, INSTRUMENTS AND TRANSFORMATIONS

Chairman Maria Martin Seijo

- María G. Faro, Xosé-Lois Armada
 - Marta Orszt (et al)
 - Joana Pinto, Lígia Lopes, Jorge Pinto
 - Inês Adagóí, Selma B. Pena
- Discussion among all the participants

ROOM 4**THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.**

Chairman Sarah Shrbaji

- Sigrid Schmeisser
 - Margarida Lopes, João Rosmaninho
 - Justyna Profaska
 - Inês Moreira, Beatriz Duarte, Flora Paim
 - Ina Valkanova
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Lucas Carneiro

- Joana Portela
 - Inês F. Oliveira
 - Ana Isabel Queiroz (et al)
 - Mónica Silva, Filipa Guerreiro
 - Rui Miguel Sá
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Cecilia Loschiavo

- Maria Manuel Oliveira
 - Liz da Costa. (et al)
 - André Ramos
 - Eduardo Silva, Lúgia Ferro
 - Francisco Varela
 - Lauro Olmo-Enciso
- Discussion among all the participants

THEME 4: NARRATIVES FOR NEW HISTORY & STORIES. REVEALING INVISIBILITIES.

Chairman Francisco Mendes

- Sandra Brito (et al)
 - Daniel Vale
 - Francesco K. Baudouin Simi
 - Francisco Andrade
 - Rebeca Blanco-Rotea, Sílvia Maciel
- Discussion among all the participants

theme 1

**VULNERABILITIES, WEAKNESSES AND
CONFLICTS.**

PASTORAL LANDSCAPES IN NORTH-EASTERN PORTUGAL: DROUGHT, CHANGES, AND VULNERABILITIES

José Castro¹, Isa Pais², Amélia Frazão-Moreira³, Marina Castro⁴

¹ Polytechnic Institute of Bragança (IPB, Portugal), mzecast@ipb.pt

² Mountain Research Centre (CIMO, Portugal), isapais@ipb.pt

³ Centre for Research in Anthropology (CRIA - NOVA FCSH, Portugal); Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory (IN2Past, Portugal), amoreira@fcs.unl.pt

⁴ Mountain Research Centre (CIMO, Portugal); Associated Laboratory for Sustainability and Technology in Inland Regions (LA SusTEC, Portugal), marina.castro@ipb.pt

Climate change and resulting drought are significantly impacting the livelihoods of pastoralists in Trás-os-Montes (Portugal). This work explores the daily uncertain landscapes of pastoralists and their challenges in adapting to these changing conditions. Using a transdisciplinary approach, we appeal to the intersections between agronomy and anthropology and the practices and methodologies used to address the issue of climate change and its impact on the lives of pastoralists. We draw on the discussions and knowledge of the six pastoralists and their families, whom the PASTO praxis researchers have followed seasonally on their daily journeys and environmental relations, to critically reflect on the problematic axes of the landscape and its multiple uses. We used agronomic and anthropological methodologies, such as remote sensing and geolocation systems, to determine the use of the landscape and open or semi-structured interviews to interpret the decision-making system in the use of the landscape by the shepherds. Preliminary results indicate adaptation practices, such as involving the whole family, replacing traditional fodder crops, and reinforcing watering systems. Women's involvement adds value to pastoral products like cheese production and encourages the whole family to work towards the sustainability of their livelihood, creating a stronger and more cohesive community. Cultivating sorghum can replace traditional maize as it is more drought-resistant and less attractive to wildlife. Agronomy and anthropology identified and deepened the relevance of these practices, highlighting the importance of interdisciplinarity in approaching sustainable agricultural systems. The research examines the different perspectives over the project's first two years and seeks to find common ground and new areas of reference in addressing the challenges of climate change. The presentation also

explores the best management practices and policy strategies needed to respond to the new climatic and social emergencies that pastoralists are facing. We conclude by highlighting the importance of a transdisciplinary approach in addressing the challenges of uncertain landscapes and their implications for the future.

Keywords: *Uncertainty, Parque Natural de Montesinho, Adaptation, Walking Ethnography.*

FLOOD ADAPTATION: SYSTEMATIZING PREVIOUSLY ESTABLISHED PARAMETERS OF ADDRESSING FLOODS

ANUBHAV GOYAL¹, MARIA MATOS SILVA²

¹ CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, urbtext@gmail.com

² CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, mmatossilva@isa.ulisboa.pt

Cities are increasingly becoming vulnerable to climate change, particularly the coastal areas where a significant portion of the population lives. Floods stand out as the most prevalent hazard. Published reports notes the grim prognosis for coastal systems and low-lying areas in the 21st century and beyond, foreseeing submergence, flooding, and erosion as enduring consequences of sea level rise. Human responses to such flooding challenges vary considerably in multi-dimensional parameters based on type, scale, response or time, phases, role or function, intent etc. This paper introduces research aiming to bring order and structure to the complex array of flood adaptation parameters previously established. Employing a state-of-the-art assessment methodology, this study embarks on an exploratory journey, leveraging existing knowledge to identify and systematize these parameters. Moreover, the research categorizes and conceptualizes these parameters within the context of flood adaptation measures and built elements. The systematization of flood adaptation measures based on different parameters, the new order, provide a base for enabling the formulation of different combinations with overlapping conceptualizations which can, for a given location, collectively be deployed to enhance the adaptive capacity of the area under consideration. The study forms the grounding for preparing a transformative toolkit of flood adaptation.

Keywords: *Adaptive Capacity; Coastal Vulnerability; Flood Adaptation Parameters; Flood Hazards; Resilience*

THE END OF UNIVERSITY [OF ALICANTE]JUAN CARLOS CASTRO-DOMÍNGUEZ¹, MARÍA PONCE GARRIDO²¹ Universidad de Alicante, jc.castro@ua.es² Universidad de Alicante, mariagarrido2310@gmail.com

“Después de la UA” is a multisensory immersive art installation that uses speculative fiction as a tool to reflect on possible future changes in the way we understand the ecosystem that makes up the University of Alicante (UA). The installation consists of an immersive and accessible space that reflects on the near future, based on experiences of social isolation such as the COVID pandemic, or the intense debate about the measures to be taken in the face of the critical situation of the environmental crisis, how to face the new ecological challenges or the new ways of relating to nature and non-humans.

The starting point is a fiction in which the University of Alicante announces the change from a face-to-face educational model to a virtual campus model in metaverse format (Stephenson, 2008). As a consequence of this radical change, a period of reflection is opened to explore new uses, as well as to re-signify the UA campus.

Parallel to this period of reflection, a time capsule is being built in the form of a permanent exhibition that will allow the collective memory of what the UA campus has been up to now to be maintained.

Keywords: *university of Alicante; architecture and fiction; architecture obsolescence; metaverse; end of the world.*

A BACHELOR MACHINE, THE MAGISTERO OF URBINO, HINGE BETWEEN ARCHITECTURE AND LANDSCAPE

FRANCESCO TOSETTO

Sapienza Università di Roma. francesco.tosetto@uniroma1.it

Bachelor Machine is the concept used by Marcel Duchamp to give shape to particular four-dimensional devices capable of overturning the idea of space; Kenneth Frampton uses this term to describe the Maison de Verre in order to make explicit the relationship between form and technique that characterizes it, forcing it to the limit where these two elements merge. The project by Giancarlo De Carlo for the Urbino’s Magistero can also be considered Bachelor Machines. However, the scale in which this process of consideration is implemented is different; if in the Maison de Verre the hinge pin is on a domestic scale, in the Magistero the scale is territorial. GDC senses the potential of this spatial solution from Francesco di Giorgio Martini’s tower and Laurana’s troricini: the sinuous shapes, which chase each other inside the cylindrical voids, are spatial hinges; project hinges, compressed springs that draw tension, not only from the movement that flows inside, but above all from the contrast between the citadel and its surroundings, which they are called to mediate.

The Magistero is a synthesis of these assumptions: the large void in the center of the building transfigures its shape through this technical solution, becoming the counterweight of a Bachelor Machine capable of pouring the landscape into the building and vice versa.

Keywords: *Magistero, Bachelor Machine, Urbino, De Carlo, Landscape*

ORDER OF THE UNPLANNED, LANDSCAPES OF THE 19th CENTURY VILNIUS CEMETERIES

EGLĖ BAZARAITĖ

Vilnius Gediminas technical university, egle.bazaraite@vilniustech.lt

This abstract examines the transformative dynamics of burial practices and cemetery landscapes in Vilnius during the early 19th century, a period when Western countries were actively exploring innovative cemetery typologies, architectural forms, burial methods, and landscape designs. Existing Catholic cemeteries in churchyards and more remote parish churches for the poor remained in use until the mid-19th century. Imperial law prohibited the establishment of new cemeteries within the city limits of Vilnius, and churches with overcrowded cemeteries sought locations for new burial grounds. Therefore, newly established cemeteries were located outside the city, yet continued to operate under the administration of the church. Essential considerations for the church included enclosing the cemeteries and ensuring the presence of a priest during funerals.

The development of these cemetery landscapes unfolded without a predetermined plan, driven by an unplanned logic that adapted to the existing topography. This approach contributed to the emergence of a medieval-like urban structure, with burial structures following the contours of the land. The burial fabric obeyed a dictate of inclinations, densifying in the valleys and celebrating the hilltops. Together with autochthonous trees that had been growing there even before the cemeteries were established, a picturesque spectacle of memorial landscape was set.

To explore the burial patterns within these unplanned landscapes, cartographic diagrams were created to map the burials in the three Catholic cemeteries established in Vilnius at the beginning of the 19th century. These maps offer a unique perspective, depicting burial directions as a skin overlaying the topography. They can be interpreted as a relief, presenting an abstract landscape that communicates the

collaborative uncertainty inherent in burying the deceased in a landscape not specifically transformed for that purpose.

This abstract highlights the profound impact of political uncertainty on the development of Catholic cemeteries in 19th-century Vilnius. The study of these burial landscapes contributes to our understanding of how religious, social, and

Keywords: *burial practices, cemetery landscapes, Vilnius, 19th century, burial patterns, cartographic diagrams.*

HOW “STEP SOFTLY ON THE EARTH”* IF OUR URBANIZING FOOTPRINTS ARE GETTING WIDER AND WIDER?

RICARDO TREVISAN¹, MARIA MANUEL DE OLIVEIRA²

¹ Faculty of Architecture and Urbanism, University of Brasilia, trevisan@unb.br

² School of Architecture, Visual Arts and Design, University of Minho, mmoliv@eaad.uminho.pt

The landscape, entangled by natural and artificial elements, is the stage of successive confrontations between humanity and Nature in the “longue durée” of the Anthropocene, visible both in the stratification of footprints, tracks, subversions, remodelling and destruction, as well as in the meanings and values assigned by interests, speculations, fabulations, technical and local, contemporary and ancestral knowledge. The holistic understanding of landscape as a cultural construction – in its materiality and immateriality – is presented in this essay as an instrument for reading and interpreting the anthropic actions that have taken place in the territory, specifically in the regions of Sines, Portugal, and Mato Grosso, Brazilian Amazon, in the last fifty years. As these urbanizing processes have expanded their scale towards territorial occupation, the impact on Nature, its native peoples and communities has been equally proportional. Vast regions, once called “Voids”, “No Man’s Land”, “Green Hell”, were targeted by developmental and national integration policies, in both cases engendered by authoritarian governments. With a focus on extractivist and productivist exploitation, countless infrastructures (ports, highways, mineral exploration fields, hydroelectric plants, service networks, pastures, intensive and extensive farming, even cities) were embedded into the surface, scratching its soil and reshaping the landscape. Territories previously apprehended by their extensions and obstacles became mapped by flows, axes, and nodes. Known occupied lands were appropriated as assets and converted into capital. New cities emerged like phantasmagorical Benjaminian allegories as they demonstrated a true disregard for and oppression of the fauna, flora, and the gentiles of the land. In short, consequences that will be better problematized in due course. At this point, regarding the cases in question, we should direct our

attention to the meaning of the ground we step on and to its ecosystems. By refuting the idea of Nature as an external and independent entity, as a mere support at the disposal of mankind – disregarding its waste – we rely on the idea of Nature as a subject, a field of our imagination, a mythical being in constant dialogue with humanity. For Ailton Krenak, our future on Earth will be possible if we know how to coexist on it, humans and Nature, making our footprints on it ever lighter and shorter, to the point of becoming invisible to the next generations; something similar proposed by André Corboz, of scraping with the greatest care the ancient text that men inscribed on the irreplaceable matter of the soil, before it is completely revoked. May our future landscapes be (re)constructed out of this respect, and not by pretentious “ex nihilo” urbanizing footprints!

Keywords: Landscape; Territory; Soil; Amazonia; Sines; New cities.

WATERLORE, LEARNING FROM THE DRYLANDS

GINI LEE¹, ANTONIA BESA²

¹ Honorary Professorial Fellow, Melbourne School of Design, University of Melbourne, gini.lee@unimelb.edu.au

² Architect and Landscape Architect, antoniabesa@gmail.com

The WaterLore Project records the cultural waters of two of Australia's great river systems, the regulated Millewa Murray and Barka Darling Rivers that flow to the sea at the Coorong and the unregulated Kunari Cooper Creek that drains into Kati Thanda-Lake Eyre. This intensive deep mapping project is a medium for shared knowledge, novel systems, and sustainable ecologies for dry regions. The idea is that in a drying landscape, much can be learned from people who already know how to work with a lack of water tied to inconsistent weather, economies, and politics, both locally and beyond. The stories told about conditions found along the river speak to the strengths and fragility of our relationships with the land and its human and non-human communities. WaterLore provides a large-scale water map of dryland Australian landscapes formed by surface and ground water conditions, overlaid with contemporary and historic water values maps and imagery, time-based projections, and scientific and creative research. The project ultimately seeks to offer ideas for potential projects for cultural water knowledge strategies and future design projects for communities and water landscapes aiming to benefit communities and water systems facing more extreme conditions due to climate-based uncertainty.

Keywords: Water Lore, water regulation, drylands, deep mapping, climate uncertainty

A (POLITICAL) CHRONICLE OF A JOURNEY ALONG THE BOUNDARIES OF THE 43RD PARALLEL

PABLO GALLEGO-PICARD

Tenured Professor in the Department of Urban and Regional Planning at the University of A Coruña. pablo.gallego@udc.es

A brief reflection on the existing contradictions between landscape as an image and its relationship with today's culture is provided, as a living element that is accompanied by human action and vice versa. Since the European Landscape Declaration in the year 2000, a multitude of normative treaties have been produced, which have distorted the term "landscape". Without specifying the contradiction of categorising such a changing and elusive term as the cultural repository of a Country or Region, today we are confronted with the otherness of a landscape produced by the eucalyptus grove, which covers a continuous strip of the north of the peninsula, erasing from the map the identity of an agricultural territory that is still promoted, but disconcerted because it is already another, generic landscape. Faced with this deviation of the image generated by advertising imagery, for the sake of promoting tourism with economic and political interests, and the consequent distortion of the idea that a society can have of a certain region or country, it becomes necessary a critical reflection, in the sense of an adventure of our actions, perspective and spirit or thought, as a way of compensating for a possible forgetfulness, in order to recover part of that "landscape awareness" which is nothing more than a "commitment to the place."

LANDSCAPE INTEGRATION IN THE GOVERNANCE OF THE COASTAL REGION: AN EVOLUTIONARY PERSPECTIVE FROM PORTUGAL

CARLA GONÇALVES¹, PAULO PINHO²

¹ Research Centre for Territory, Transports and Environment; Department of Civil Engineering, Faculty of Engineering of the University of Porto, Rua Dr. Roberto Frias s/n, 4200-465 Porto, Portugal, ap.carla.goncalves@gmail.com

² Research Centre for Territory, Transports and Environment; Department of Civil Engineering, Faculty of Engineering of the University of Porto, Rua Dr. Roberto Frias s/n, 4200-465 Porto, Portugal, pcpinho@fe.up.pt

Although the recognised need for protection and enhancement, many European coastal regions undergo extensive landscape transformation due to coastalization. The ongoing scientific debate highlights that these regions may deteriorate further without significant changes in coastal governance and struggle to adapt to climate and societal changes. In landscape research, the conceptualisation of landscape governance emerged in 2007. It aims to reconnect the politics of scale with the natural conditions of places, emphasising the benefits of using the landscape concept. Despite the expansion of landscape governance research, discussions on the governance of coastal landscapes remain limited, in line with similar trends observed in coastal governance. This research aims to fill this gap by examining the evolution of legislative institutions and actors in Portugal since 1950, shedding light on integrating the landscape concept into the country's coastal governance. The analysis also assesses how spatial planning and environmental institutions and actors evolved. We adopt Beunen et al.'s (2015) definitions of institutions and actors. Institutions refer to regulations, norms, laws, policies, and plans. Actors encompass individuals, groups, or organizations involved in governance, whether formally or informally. Our research comprises two primary components. First, we conducted a literature review to compare the historical development of the Portuguese landscape and coastal discourses with the broader European context. Second, we conducted a content analysis of 42 institutions over the specified timeframe. The option to trace the co-evolution of institutions and actors to understand the governance system builds on the Evolutionary Governance Theory. Our findings indicate that landscape integration into coastal governance has indeed occurred, though its conceptualisation and level of integration

have changed over time, supported by a few influential Portuguese actors and European policy trends. The primary conclusion drawn from our research is the recognition of the potential of the landscape concept in coastal governance, emphasising the need to reorient our approach towards coastal landscape governance.

Keywords: *Landscape sustainability science; Evolutionary governance theory; Socio-ecological systems; Policy integration; Landscape approaches.*

UNCERTAIN ENERGY LANDSCAPES: CONFLICTS AND OPPORTUNITIES

FABIO VANIN

Vrije Universiteit Brussel, fabio.vanin@vub.be

In the ongoing discourse on landscape in relation to the climate emergency, the anthropocene, and their associated conflicts and challenges, the term 'transition' has become increasingly prevalent. It not only addresses urgent ecological, social, and economic issues but also represents a burgeoning paradigm for urban and spatial transformations.

Within the broader discussion on the definitions, nuances, and applications of the concept of transition, this paper specifically focuses on energy transition and energy landscapes, with an emphasis on the debate surrounding Positive Energy Districts (PEDs). These districts are considered an effective tool for achieving the environmental goals outlined by the European Union and the objectives of the Green Deal. However, this paper aims to shed light on the weaknesses of the PED model and the conflicts it may generate in relation to socio-spatial vulnerabilities, highlighting the political role that landscape and urban design can play. Drawing on findings from recent international research projects funded by the European Union, which explore the theme of ecological transition, including PEDs and energy efficiency, this paper aims to contribute to a critical discussion on their potential and risks. As efforts are made to implement and scale up PEDs in complex socio-spatial landscapes, as advocated by various European institutions in recent years, it is crucial to reflect on the appropriate tools and methodologies. This ranges from developing long-term scenarios and visions, to adopting targeted interventions that enhance territorial and urban resilience, combat energy poverty and injustice, and foster the creation of energy communities. Through these explorations, the effectiveness of this approach in addressing highly fragile and uncertain landscapes becomes evident.

The struggle to categorize existing and future cases within the PED framework, the diverse critical stances on energy transition—ranging from technological optimism-scepticism to emphasizing the socio-political dimensions of energy transition—and the various perspectives on energy landscapes—spanning from environmental and social justice claims to postcolonial critiques—all necessitate a global outlook on the energy-landscape relationship.

Keywords: Energy Landscapes, Energy Transition, Positive Energy Districts, Energy Justice, Energy Poverty

theme 2

TRANSDISCIPLINARY OR (IN)DISCIPLINARY

A WAY OF THE HUMAN TRACE: DIALOGUE AS A METHOD TO BUILD AN ARCHITECTURE IN RELATION

SERGIO ELÓRTEGUI¹, BRUNO MÁRQUEZ², MARÍA DEL CARMEN ZEGERS³, RODRIGO SHEWARD⁴, MARTÍN DEL SOLAR⁵, FRANCISCA SAZÍE⁶

¹ Escuela de Arquitectura y Diseño, Pontificia Universidad Católica de Valparaíso. Centro Internacional Cabo de Hornos, ANID/BASAL FB210018. ORCID: 0000-0003-3868-6514, sergio.elortegui@pucv.cl

² Centro de Estudos de Arquitectura e Urbanismo, Faculdade de Arquitectura da Universidade do Porto, bruno.marambio@gmail.com

³ Director of Cazú Zegers Arquitectura. Visiting Professor, Yale School of Architecture, Yale, University, New Haven USA, cazu@cazuzegers.cl

⁴ Facultad de Arquitectura y Arte, Universidad del Desarrollo, rodrigosheward@grupotalca.cl

⁵ Facultad de Arquitectura y Arte, Universidad del Desarrollo, martindelsolar@grupotalca.cl

⁶ Escuela de Teatro, Facultad de Artes, Pontificia Universidad Católica de Chile. Artista Residente Espacio Checoslovaquia, francisca.sazie@uc.cl

The following text shows the work that has been developed by a collective of architects, biologists and artists. When we find ourselves in a territory with such a powerful geography as Chile, and in the context of a standardised academy, it is necessary to remain in the places in order to know, understand and comprehend ourselves in a biological, social and transcendent relationship with the territory. This slowness and insistence is what allows us to propose an intervention in space that is in accordance with the places and their biocultural systems. In this sense, we are inspired by fundamental principles for the construction of the world from the dialogue of crafts, that is, from a transdisciplinarity that is indispensable to approach to the edge of the architectural discipline. Thus, only by obtaining the wisdom of the place we can generate a work that exalts not only the formal object, but also the relationships that occur through it. In this way, the subtitles of this article allow us to conclude that Collective work (in) search for fundamentals (allows) us to find the way to perch lightly on a human trace.

Keywords: architecture, cohabitation, nature, landscape, territory.

PUBLIC SPACE = VOID = FEMININE. AN INTERPRETATION OF PORTO METROPOLITAN LANDSCAPE FROM GENDER MYTHS

SARA SUCENA

Associate professor at Universidade Fernando Pessoa, Research Associate at CEAU-FAUP, ssg@ufp.edu.pt

In the last two decades, public space has been a driver for and the consequence of significant urban restructuring within the Porto Metropolitan Area (PMA). Some of it was shaped along watercourses or bordering the ocean, others took over non-built or obsolete urban plots, and still, others opened their way side-by-side with (hard) mobility infrastructure. Under the condition of in-between spaces, they renegotiated the configuration of the metropolis.

Taking the city's foundational relation between "volume" and "void", where these are set as representative of the masculine and the feminine principles under Abraham Akkerman's (2006, 2009, 2020) interpretation of W. Benjamin, C. Jung and F. Nietzsche, this oral presentation intends for an exploratory transfer of his rationale into the PMA landscape.

Since antiquity, myths of both gender and the ideal city have sustained the transformation of the urban spaces in which we live (often acting at a subconscious level) and, therefore, "gender, myth and built environments, can be envisaged as yielding a powerful reciprocal unfolding of city-form and the minds within it." (Akkerman, 2009:740)

Accordingly, this opens up a field of analysis on the relationship between volume/void = city-form, on different spatial scales, revealing the strength granted to the expression of the feminine vs. masculine at the time of construction of the city and in the mind that generated it. Within the scope of urban analysis, this interpretation of "forms" is thus based on the gender features associated with them and the meanings assigned to them, disclosing the collective thinking of each era and the privileges that are embodied in it.

Specifically, the discussion takes some of the referred public spaces as case studies and, therefore, the focus is on the city-form through the

"void" and the archetype of the feminine thus expressed, although always within an inextricable relationship with the "volume", i.e., the archetype of the masculine.

The interpretation – which is exploratory – is not based on any gender stance on the part of the researcher but aims at a transdisciplinary approach that may foster distinct ways of framing, reasoning about and acting within the metropolitan landscape.

Keywords: Metropolitan landscape; Urban analysis; Public space; Gender myths, City-form; Porto Metropolitan Area

A TRANSCRIPTION ESSAY: THE MAP AS A TRANSDISCIPLINARY RESEARCH TOOL IN THE STUDY OF MONTEJUNTO-ESTRELA LANDSCAPE

MARISA CARVALHO FERNANDES

Laboratório de Paisagens, Património e Território, Escola de Arquitetura, Arte e Design da Universidade do Minho, marisacarvalhofernandes@gmail.com

The transdisciplinary approach is increasingly recurrent in studies on territory and landscape for offering more open research processes and relating multiple knowledge in an integrated way.

In this paper, we propose to create a new cartography to characterize the mountain alignment called Montejunto-Estrela - a transitional landscape defined by the Portuguese geographer Orlando Ribeiro as the "dividing line between two parts of the country" (Ribeiro, Lautensach and Daveau, 1998, p.135): the North Atlantic and the South Mediterranean. This methodology of mapping, among many other aspects, will transcribe and synthesise the confrontation between selected registers of the geographer work and an architectural description collected on site.

This approach seeks to explore the possibilities of transdisciplinary research through cartography, by going beyond scales of analysis and by producing a critical mapping that crosses and overlaps distinct but complementary knowledges in the understanding of these mountain landscapes.

Keywords: *Transcription; Montejunto-Estrela; Transdisciplinary research; Cartography.*

POST-INDUSTRIAL LANDSCAPES: A HERITAGE-LED RESPONSE TO DEINDUSTRIALIZATION AND RECOVERY

LEONOR MEDEIROS

CHAM e Departamento de História, Faculdade de Ciências Sociais e Humanas, Universidade NOVA de Lisboa, leonormedeiros@fcs.h.unl.pt

Post-industrial areas, where industry was once the community's engine but no longer has the power to operate the community, are a particularly sensitive area for development throughout the world, especially the 'Western world', as industry moves abroad or gives way to a new society based on services.

The identity of these areas and their communities becomes shaped by population loss, pollution, economic stagnation, and infrastructure decay, which transform their sense of place and the connection to their surroundings. This paper examines the potential of heritage-led responses in post-industrial landscapes, focusing on deindustrialization and community development, to provide an improved understanding of the phenomena in its various dimensions. Drawing from landscape archaeology and systems science, it highlights the technical and socio-cultural significance of these sites and the potential harnessed by industrial heritage to lead post-industrial landscapes into vibrant, culturally rich spaces that support the needs and aspirations of their communities in transition. It argues for strategic integration of heritage management into planning and recuperation efforts, suggesting that our industrial past can provide invaluable tools for a sustainable future, and offers 10 multidisciplinary suggestions for stake holders involved in heritage conservation, urban planning, and community development.

Keywords: *Landscape archaeology; Deindustrialization; Sustainable development; Industrial heritage; Systems science.*

TRANSDISCIPLINARY PERSPECTIVES AND THEORETICAL REFLECTIONS ON THE MATHEMATICAL LANDSCAPES OF MODERN WARFARE

REBECA BLANCO-ROTEA

Laboratório de Paisagens, Património e Território -Lab2PT-, Universidade do Minho)

rebeca.blanco.rotea@arquitetura.uminho.pt

Throughout time, human beings have interacted with the environment, reproducing in it our practices and, through them, our symbolic thinking. Any action we carry out, whether it is intentional or not, is connoted by each society's way of understanding the world and how it relates to it. This is why landscapes are a privileged source of information about ourselves, about our past, our present and our future, which will be conditioned by the decisions we make today in relation to these landscapes. From Social Sciences we intend to decode cultural landscapes to access the logics that explain how they were formed and allow us to understand the societies that generated them.

War is a tool for the manifestation of power that people have used recurrently throughout history. The Art of War has evolved along with artillery systems, military architecture and war tactics. Fortification systems are heirs to the societies that have generated them and how they relate to the environment, how they defend or attack each other, using the most advanced tools available for them and as a consequence we have different landscapes according to each historical moment. During the Modern Age, important transformations took place that radically modified medieval fortified systems, giving rise to the development of a corps of engineers and mathematicians who led a military revolution that lasted until the 19th century.

This period saw the development of a whole body of military treatises which aimed to find the perfect way to defend a population or territory. In this task, disciplines such as geometry, mathematics and topography were fundamental. This research deconstructed the fortified landscape of the northern Spanish-Portuguese border, built during the War of the Restoration (1640-1668). To this end, the military treaties of the period

were analysed in order to identify the architectural elements that were considered fundamental for the defense of the territory. Basically, we archaeologically identified the materiality that remains of them and classified them into all the possible entities that are related to the defense of the territory (different types of fortifications, roads that connect them, territorial control points, boat crossings....) Besides, we analysed the relationships between them, and their relationship with the territory, so that we could understand how this landscape was built, where geometry and the relationships between parts are fundamental. The whole combination of elements forms a complex system that we have modeled using conceptual modeling of heritage to define a theoretical model that we call "mathematical landscape."

Keywords: *Conceptual modelling of heritage; Archaeology of the Modern Age; Fortified landscapes; Bastioned military architecture; Transdisciplinarity; Landscape theory.*

THE SLOW RESEARCH IN SLOWNESS

ANA LEANDRO¹, MONICA FARIA², NATACHA ANTÃO MOUTINHO³

¹ Lab2PT, University of Minho, b13602@arquitetura.uminho.pt

² Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, monica.faria@eaad.uminho.pt

³ Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, natacha@eaad.uminho.pt

The project "Voltando ao assunto" seeks to understand the importance of slowness, in rhythms and temporalities of artistic work, with focus on the textile language, through arts-based research.

Slowness is outlined as a persistent and continuous process, with moments of pause and repeated actions that allow us to reach a state of concentration and abstraction. In the making we can find the necessary silence for reflection and interiority, in a time of non-decision, and of mechanical actions repeated cyclically, marked by rests that allow us to nourish the making itself, in a slow and soothing pace. This slow rhythm research is a form of resistance to a hastened time, imposed and appraised in contemporaneity, a divergence that interests us as researchers and artists.

We seek slowness marks in materiality and its origins, in manual and sensorial work, in different disciplinary fields of artistic practice. In particular, we were interested in ways of creating that live on the margin between arts and crafts, that enhances a private, intimate, day-to-day expertise, that is established on the disciplinary fringe.

Is there slowness in material? Will the relationship between the natural fiber, the time of growth, the harvesting, the herding, the plant growth, have any relation to art creation pulse? What are the processes intrinsically tied to textile language that imply a bodily involvement or an emotional commitment? Inweaving, tapestry, embroidery, is slowness an idiosyncrasy? Does manual textile manufacturing have specific and artistic characteristics? Is there a different artistic creation when dealing with textiles? Is textile a discipline field, or a skill that enables artistic expression? Is there textile art? How do women explore textiles as a means of expression? What symbologies are concealed in textile? These

are various questions that we want to pursue through the practice of textiles itself.

We want to unveil slowness by looking at other practices and rehearsing possibilities through the narrative of slow and manual work, presenting the research exploring textile materials and processes.

ARCHITECTURE IN COHABITATION: THE FORMAL CONSTRUCTION OF THE DIALOGUE BETWEEN HUMAN BEINGS AND NATURE

BRUNO MÁRQUEZ¹, SERGIO ELÓRTEGUI²

¹ Centro de Estudos de Arquitectura e Urbanismo, Faculdade de Arquitectura da Universidade do Porto, bruno.marambio@gmail.com

² Escuela de Arquitectura y Diseño, Pontificia Universidad Católica de Valparaíso, Centro Internacional Cabo de Hornos, ANID/BASAL FB210018, ORCID: 0000-0003-3868-6514, sergio.elortegui@pucv.cl

We are at a time when humanity is facing a paradigm shift regarding the relationship of coexistence with the environment. This is not only about the loss of biodiversity or depletion of natural resources, but also about how we relate to our environment. This paper addresses the importance of understanding the web of relationships in the habitats-habits-inhabitants triad that constitute an ecosystemic and ethical unity in the way we live. This means that we respond to the ecosystems in which we live, and that encounters with non-human inhabitants enable an experience of cohabitation, where the place does not belong only to our species, but to the entire biotic community.

The methodology presented opens the architectural language to naturalistic-scientific observation, generating transdisciplinary work that accompanies and forms part of the creative processes of design, where the architect observes and participates in natural phenomena by staying on site. In this sense, we can see how architecture becomes an articulator of relationships that dialogues with the natural environment and human beings, it builds landscape by recognising its own formal value. Two concrete projects are presented that identify natural values and incorporate them to establish a direct relationship of understanding in/with nature.

Keywords: architecture, nature, cohabitation, landscape, territory.

VISUAL EXPLORATIONS OF TORONTO'S INTERZONE: A TERRITORY IN TRANSITION

MARIA CECILIA LOSCHIAVO DOS SANTOS¹, KEN STRAITON²

¹ Professor School of Architecture, Urbanism and Design, University of Sao Paulo, Brazil, closchia@usp.br

² Photographer and Independent Scholar, straiton@mac.com

Toronto's contemporary landscape is associated with social, political, and global economic factors that produce disruptions in the metropolitan and ex-urban areas, requiring us to rethink the type of urban interventions and the methods we should use in the urbanization processes. This photo-essay discusses aspects of spatiality and aesthetics relating to Toronto's Interzone. The purpose of this paper is to visually document the mechanisms and challenges emerging on the suburban frontier of Toronto. One aspect of our conclusions is that the location and nature of development in these municipalities is an explicit articulation of regional transportation. In addition to the expected growth of residential developments, a recent feature of the growing city is a massive expansion of logistics provision, by air, rail and road. As well as lengthening the reach of commuters, the enhanced transport infrastructure is shaping the morphology of the suburbs. Like some alien species, these massive structures are an outgrowth of e-commerce that has settled along 21st century rivers of asphalt. These huge, blank boxes are our proxy temples of consumption. The Toronto-city region documented in this paper encompasses the following municipalities: Vaughan, Markham, Peel, Halton, Toronto, Mississauga, Brampton, which sprawl across 110 km from west to east across. The Greater Toronto Area, bordered by Lake Ontario to the south, covers an area of 7,125 km². The Interzone exists both within these peripheral municipalities, and beyond them.

Keywords: Toronto, Interzone, Photography, Space, Landscape, Warehousing

MOTATION REVISITED: A REFLECTION ON LANDSCAPE DESIGN TOOLS AND THE NOTATION OF MOVEMENT

LISELOTTE VROMAN

KU Leuven Department of Architecture, liselotte.vroman@kuleuven.be

This paper discusses 'Motation'; introduced by landscape architect Lawrence Halprin in the 1960s.

Motation, derived from the fusion of the words 'movement'; and 'notations'; represents a system devised to document and comprehend movement within landscapes. Halprin's Toronto's contemporary landscape is associated with social, political, and global economic factors that produce disruptions in the metropolitan and ex-urban areas, requiring us to rethink the type of urban interventions and the methods we should use in the urbanization processes. This photo-essay discusses aspects of spatiality and aesthetics relating to Toronto's Interzone.

The purpose of this paper is to visually document the mechanisms and challenges emerging on the suburban frontier of Toronto. One aspect of our conclusions is that the location and nature of development in these municipalities is an explicit articulation of regional transportation. In addition to the expected growth of residential developments, a recent feature of the growing city is a massive expansion of logistics provision, by air, rail and road. As well as lengthening the reach of commuters, the enhanced transport infrastructure is shaping the morphology of the suburbs. Like some alien species, these massive structures are an outgrowth of e-commerce that has settled along 21st century rivers of asphalt. These huge, blank boxes are our proxy temples of consumption.

The Toronto-city region documented in this paper encompasses the following municipalities: Vaughan, Markham, Peel, Halton, Toronto, Mississauga, Brampton, which sprawl across 110 km from west to east across. The Greater Toronto Area, bordered by Lake Ontario to

the south, covers an area of 7,125 km². The Interzone exists both within these peripheral municipalities, and beyond them.

Keywords: Toronto, Interzone, Photography, Space, Landscape, Warehousing

NOTES ON URBAN TECTONICS: ELEMENTS FOR A RESEARCH AND EDUCATIONAL AGENDA.

LEANDRO DE SOUSA CRUZ¹, LUCIANA SABOIA FONSECA CRUZ²

¹ University of Brasília, leandro.cruz@unb.br

² University of Brasília, lucianasaboia@unb.br

This article explores the concept of urban tectonics and its potential implications for urban and landscape design, whether in the domain of design education or research. From the considerations of Eduard Sekler and Kenneth Frampton and subsequent critical debates in architecture and urbanism at the dawn of the 20th century, we amplify the scope for recent theoretical and analytical contributions, as well as disciplinary boundaries, to identify elements integral to landscape interventions via urban projects, infrastructure or those known as “megaforms”.

In contemporary architectural theory, tectonics often emphasizes the materiality of construction alongside aesthetic aspects. This emphasis comes as no surprise, considering that Tectonics emerged as a concept deeply rooted in architectural theory in the 19th century from the contributions of German architects Karl Bötticher and Gottfried Semper. While it focuses on integrating structural and constructive elements in a building’s design and completion in built form, it also examines how materials and building elements arrange to create a cohesive and functional structure with intentional and aesthetic considerations.

Gottfried Semper’s book, “Der Stil in den technischen und tektonischen Künsten” (The Style in Technical and Tectonic Arts), presented tectonics as the conceptual synthesis of architecture, providing a means to understand and appreciate architectural styles. Karl Bötticher, on the other hand, emphasized the articulation of construction elements, introducing the concepts of “kernform” (constructive core) and “kunstform” (artistic form to analyze the ontological and representational dimensions of architecture.

A preliminary reading of most recent contributions to the debate shows that the term “urban tectonics” has been applied to many fields of research to metaphorically represent social dynamics in cities, as a historiographic research tool, and as a teaching and learning strategy in architectural and urban design courses. Departing from a disciplinary condition in the 19th century, applied as a tool for analyzing architectural styles, the tectonic now becomes a transdisciplinary debate that can explain phenomena such as urban morphology evolution, gentrification processes, and changes in social and economic relations within cities, enabling planners, landscape designers and architects to understand and shape future urban growth.

Keywords: Urban Tectonics. Urban Design. Architectural Education.

mira-termas.
**PHOTOGRAPHIC VIEWS OF THE URBAN
REQUALIFICATION OF TAIPAS CIVICAL CENTRE,
2020-2023.**

ANDRÉ CASTANHO
Independent

"(...) the immediacy and finality of vision and the transcendence of the optical subject have been deconstructed, giving place to a conception of seeing as a site of work, an active process of making sense (...) through which viewers, or readers, are invested or denied as subjects." John Tagg, "Totalled Machines: Criticism, Photography and Technological Change," 1992.

This presentation delves into the complex relationship between contemporary landscape, architecture, and photographic representation. Through an exercise developed between 2020 and 2023, during the requalification of the Taipas Civic Center (TPCC) in Guimarães, Portugal, the photographs study its possibilities of serving as cultural objects intertwined with their social and political contexts. This study sheds light on the ways in which photographs can be both documents and works of art, offering a nuanced perspective on the transformation of public space projects.

The photographs serve as an extension of key assumptions of the architectural project. They reflect the relationship between the historical heritage buildings through the juxtaposition of these with current civil construction works. They highlight the relevance attributed to the integration of the biological environment, such as water, trees and gardens, through an immersive exploration of the eventide light. On the other hand, the viewpoints and compositions, almost always skewed, apparently decentered, seek to reflect the spontaneity, fragmentation and polycentric reality of the contemporary city.

By presenting and describing the transformation of the site through a careful consideration of the construction process, the finished project, and the pre-existing image of the site, this study offers a comprehensive and

interdisciplinary perspective on the significance of photography within the fields of post-documentary photography, landscape construction, contemporary architecture, urbanism, sociology, and politics.

Overall, this presentation offers a distinctive perspective on the complex interplay between photography, architecture, and public space, highlighting the ways in which photographs can serve as powerful tools for understanding and critiquing the built environment.

Keywords: *photography, landscape, post-documental, architecture, urbanism, contemporaneity.*

theme 3

**MATERIALS, INSTRUMENTS AND
TRANSFORMATIONS**

HINTERLAND. OR HOW CUSTODIAN DEVICES UNVEIL AND ENCAPSULATE THE HIDDEN VITALITY OF A RIVER VALLEY

JOSÉ CARRASCO HORTAL

University of Alicante (Spain), jose.carrasco@ua.es

This paper provides an overview of a learning experience that is based on the geographical context of the Tibi swamp in Alicante. The course (i) approaches the fragility of ecosystems, which are shaped after natural and human rhythms, and (ii) designs ways of inhabiting the valley in strategic sites that have to do with ancient land custody or cultural forms. This project can be understood as a laboratory that tests a world where matter recovers a certain vibrating condition and where human beings channel this condition. Also, the study examines a way of depicting the landscape as a continuous canvas that is cut out to make its topography, living and material complexity more evident. Through a qualitative comparison, the Osgood technique is employed by starting from fifteen dilemmas and the possibility of grading each of them through seven scores. Three of these dilemmas generate a three-dimensional visual model, which allows for comparing results. Five cases from the 2019-2020 academic year are shown. As a result, these landscape projects might include complex instruments that translate variations, say, in human behaviour, in the growth of a plant species or a crop, or in the presence of birds through changes in the state of kinetic pieces.

Keywords: architectural education, kinetic design, landscape depiction, vibrant matter, Osgood technique.

PUBLIC SPACE NETWORK: FROM CONCEPT TO REALITY IN THE LISBON METROPOLITAN AREA?

ANA BEJA DA COSTA¹, JOÃO RAFAEL SANTOS²

¹ CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, anabejacosta@fa.ulisboa.com

² CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, jrs@fa.ulisboa.com

Public Space is a central concept in the contemporary discourse of fields such as urbanism, spatial planning, architecture, landscape architecture, viewed as a multifunctional structural and territorial system (Carmona, 2019). It relates to the ever shifting scales of approach to urban challenges, as a potential 'infrastructure of the metropolis' (Clos, 2016) both as a concept, and as a structuring element of the territory, beyond traditional notions of definition through spatial delimitation (e.g. streets, sidewalks, squares). Nevertheless, public space remains an 'uncertain' field in its hybridity (Byrne, 2007), diverse purposes and uses (Ricart and Remesar, 2013, Aelbrecht and Stevens, 2019), open to many interpretations and explored under multiple political and disciplinary narratives (Mehta, 2022).

Insights on metropolitan public space both as a conceptual construct (Torra and Segura, 2018, Coelho, 2017) and as an operational tool (Carmona and Wunderlich, 2012, Llop i Torné, 2008) will be explored as an active instrument for metropolitan transformation. The key characteristics of this approach are explored, from the perspective of how splintered urban areas can become more coherent with their biophysical support, providing adequate ecosystem services and building up resilience; how street-level public space interventions can be up-scaled by placing them on the main metropolitan axes, optimizing soft mobility strategies; or, how public space interventions can connect and better integrate social housing neighborhoods with other urban areas. This is achieved by reflecting on the possibilities identified through the MetroPublicNet research project (Santos and Matos Silva, 2021), in which public space qualification projects in Lisbon Metropolitan Area in the past 25 years are identified, and contribute towards a possible public

space network. In doing this, the authors elaborate on the hypothesis that a metropolitan public space network is 'under construction', gaining space both through its materiality and in the way in which it can provide multiple services (ecosystemic, social, economic), as well as through its potential as a transformation vector for Lisbon's metropolis.

Keywords: Public Space; Lisbon Metropolitan Area; Network; MetroPublicNet.

NOTES ON THE CREATION OF A METROPOLITAN NETWORK OF PUBLIC SPACES IN THE PORTO METROPOLITAN AREA: PREMISES AND PROJECTS

RODRIGO COELHO¹, SARA SUCENA²

¹ CEAU- Centro de Estudos de Arquitectura e Urbanismo da Faculdade de Arquitectura da Universidade do Porto, rodrigo.coelho@arq.up.pt

² CEAU- Centro de Estudos de Arquitectura e Urbanismo da Faculdade de Arquitectura da Universidade do Porto, ssg@ufp.edu.pt

Notes on the creation of a metropolitan network of public spaces in the Porto metropolitan area: premises and projects.

The starting question that is intended to be raise in this communication can be formulated in the following terms: What is the relevance, and to what extent can, in the medium and long term, consider of the Metropolitan Area of Porto (AMP) as a set of centralities linked or articulated according to a system of open spaces, where an articulating and aggregating sense of the diversity of logics, times and patterns of urbanization, and open spaces that compose it can be recognized.

Assuming that this hypothesis is desirable and pertinent, a set of sub-questions guides the approximation to the idea of a metropolitan network of public spaces in the AMP.

- *How can this diversity be thought of and implemented in terms of urban policies and their architectural and urban implementation?*
- *What institutional and political conditions can or may support these systems?*
- *What components or “urban materials”; can shape these systems?*
- *What can be today, admitting that they exist, the “matrix” elements of these systems, and what are the attributes that make them potential structuring elements?*
- *How can these systems of public spaces (with a potential metropolitan dimension) be articulated with each other, and to what extent can they be related to networks of public space on a more urban or even neighbourhood scale?*
- *Since no supra-metropolitan entity is capable of leading and making this intention operational today, what is the degree of articulation that can be observed between the strategies carried out by the municipalities capable of embodying an idea of metropolitan public space?*

Beyond the Metro do Porto project, and the fluvial and maritime public space systems (which will be brought to this discussion as powerful and effective metropolitan systems that already fulfil today this aggregating and articulating role of different logics and patterns of urbanization in the AMP) it is intended to recognize other systems, perhaps still barely recognizable, but capable, in the future, of establishing or integrating a network of public spaces of supra-municipal scope.

Keywords: *Public Space, Porto Metropolitan Area, Urban Design, Landscape, Infrastructure.*

STONE AS A RAW MATERIAL, PRODUCT AND PROCESS: THE CASE OF THE VINEYARD LANDSCAPE ON THE ISLAND OF PICO

ANA LAURA VASCONCELOS¹, ISABEL SOARES DE ALBERGARIA²,
MARTA LABASTIDA³, TERESA CALIX⁴

¹ Universidade do Porto, Faculdade de Arquitetura, Programa de Doutoramento em
Arquitetura, ana.lr.vasconcelos@gmail.com

² Universidade dos Açores, Faculdade de Ciências Sociais e Humanas, CHAM - Centro de
Humanidades, maria.iw.albergaria@uac.pt

³ Universidade do Minho, Escola de Arquitetura, Arte e Design, Lab2PT – Laboratório de
Paisagens, Património e Território, Mlabastida@eaad.uminho.pt

⁴ Universidade do Porto, Faculdade de Arquitetura, CEAU - Centro de Estudos de
Arquitetura e Urbanismo, teresa.calix@arq.up.pt

The identity of the Pico Island landscape emerges as one of the most original and distinctive of the Azores, the result of the strength of geography, millennia of volcanic activity and man's wisdom and creativity in transforming unproductive stone in an experimental laboratory of production architecture. It is, in itself, a paradigmatic example of how a landscape shaped by fire and lava has been, over time, shaped by man, in response to various factors - economic crises, viticulture epidemics, changes in the property regime, volcanic eruptions and territorial dispersion.

The stone, currently "tidy", used to build manor houses, wine-cellars, a gigantic and structured network of black walls, or «currais», and main element of a landscape classified by UNESCO as World Heritage, is the same one that, throughout the times and during human occupation, was expelled by volcanoes, covering the territory with lava, creating stony soils (apparently unproductive) and, in the words of Raul Brandão, painting a landscape of "black and gray". In Pico island, the stone has its own voice, it appears as an identifying and unifying element, an instrument for valuing and registering the landscape transition(s). It is raw material, product and process.

Keywords: stone; vine culture; landscape; territory; Pico Island.

LATE BRONZE AGE HOARDING TRADITIONS IN NORTHWESTERN IBERIA: UNVEILING HIDDEN CULTURAL LANDSCAPES

MARÍA G. FARO ¹, XOSÉ-LOIS ARMADA¹

¹ Institute of Heritage Science (Incipit) – Spanish National Research Council (CSIC)

The hoarding of metals is one of the most characteristic practices of the cultural dynamics documented during the Bronze Age in the Atlantic region, especially in its final stage. Hoarding is a human practice that consists in withdrawing specific objects from consumption and circulation spheres and intentionally hiding them in selected places. We believe that hoarding sites are meaningful to the cosmogonies of these communities. Hence, deposits are a symbolic materialization of the relationship between humans and the landscapes they inhabit.

However, the intrinsic characteristics of these findings present a challenge when attempting to analyse and recreate this cultural landscape. This is because most deposits are ancient discoveries, they appeared in not well-defined archaeological contexts and were often found by chance during farm work.

The aim of this paper is to review and systematise current contextual data about north-western Iberian LBA hoards through a conceptual model system. This model will be integrated in a Geographic Information System (GIS), through which we will attempt to analyse the relationship between hoards and landscapes. We will focus our study on Late Bronze Age (LBA) hoards, particularly those found in the province of Pontevedra (Galicia, Spain), a region situated in northwest Iberia. In doing so, we will try to improve our knowledge about the ways that LBA northwest Iberian Peninsula communities produced and reproduced their sociocultural landscapes.

Keywords: Hoards; Late Bronze Age; Cultural Landscapes; Iberian Peninsula; Atlantic Europe; Archaeometallurgy;

UAV IN VISUAL LANDSCAPE RESEARCH: CASE STUDY OF VIA XIX AND TORTO RIVER IN BRAGA, PORTUGAL

IVO OLIVEIRA ¹, SANDRA BRITO ², PAULO BERNARDES ³, MARTA ORSZT ⁴

¹ Lab2PT, School of Architecture, Art and Design, University of Minho, Guimaraes, Portugal, ivooliveira@eaad.uminho.pt

² Lab2PT, School of Architecture, Art and Design, University of Minho, Guimaraes, Portugal, sandrabrito.arq@gmail.com

³ Unidade de Arqueologia da Universidade do Minho, Braga, Portugal, pbernardes@uaum.uminho.pt

⁴ CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, martao@edu.ulisboa.pt

This paper aims to contribute to the increase of awareness of possibilities that commercial unmanned aerial vehicles (UAV) use can bring in landscape studies. Work was carried out in Braga, along the Torto river and Roman Via XIX. More than the simply register, we tried to document the whole process of flight parameterization. Reflecting on the suitability of the UAV and the methodology of data collection of this fragmented territory, private property hinders public fruition and in which contrasting and disarticulated forms of construction and organisation are confronted. This exercise questions to what extent other scales and values, brought by UAV use, can add new levels of information about the relational dimension of the territory. In conclusion, the contents produced in the flights are confronted, seeking to identify the qualities and potential of each capture for the interpretation of the landscape. UAV videos can bring impact on understanding existing spatial effects and relationships, for sustainable landscape planning which protects natural and cultural heritage, while giving people an attractive access to it. It is believed that the device may be useful for the identification of elements whose heritage value or structure should be considered in the planning and intervention practices.

Keywords: UAV, landscape studies, Braga, Via XIX

CERAMIC WASTE AND OPPORTUNITIES - EXPERIMENTAL PLAN FOR BIO INSPIRED MODULAR PANELS

JOANA PINTO ¹, LÍGIA LOPES ², JORGE LINO ³

¹ Faculdade de Belas Artes da Universidade do Porto, joanaispinto@gmail.com

² Faculdade de Belas Artes da Universidade do Porto, ligialopes@fba.up.pt

³ Faculdade de Engenharia da Universidade do Porto, Favles@fe.up.com

Ceramic waste is a durable material that is highly resistant to physical and chemical-biological degradation processes. When it comes to construction and demolition waste, despite the existence of authorised landfills, the costs are considered high, leading to clandestine dumping in forests. The ceramic material, coming from raw material, has as its composition base, which is obtained through acts of mining in the forests, which leads to their destruction. The consequences of these two actions in the forest environment are a threat to the natural habitat and the preservation of biodiversity. The opportunity developed in this paper aims to integrate these wastes into bio-inspired modular panels. Based on the collection of ceramic waste in a forest in Alfena, Valongo, experimental material plans and applied design processes are proposed for the realization of bio-inspired modular panels. This project was developed using theoretical and practical methods, literature research and experimental plans. The main limitations of this project were the short time available for its development. In this experimental plan, the possibility of integrating ceramic waste has proved feasible, which represents an opportunity for future development.

Keywords: Design, Ceramic waste, Biodiversity, Recycling, Modular panels.

THE UNCERTAINTY OF COMMON LANDS. A LANDSCAPE TRANSFORMATION PROPOSAL FOR PAMPILHOSA DA SERRA, PORTUGAL

INÊS ADAGÓI¹, SELMA B. PENA²

¹ LEAF Linking Landscape, Environment, Agriculture and Food Research Center, Associated Laboratory TERRA, Instituto Superior de Agronomia, Universidade de Lisboa, Tapada da Ajuda, 1349-017 Lisboa, Portugal, miadagoi@edu.ulisboa.pt

² LEAF Linking Landscape, Environment, Agriculture and Food Research Center, Associated Laboratory TERRA, Instituto Superior de Agronomia, Universidade de Lisboa, Tapada da Ajuda, 1349-017 Lisboa, Portugal, selmapena@isa.ulisboa.pt

Common lands are owned and managed by local communities and, historically, in Portugal, have been extremely important in the life of rural communities. However, its functions have changed through time from places for honey, cattle and milk production, in the VIII century, to areas of forced forestation, in the XX century, with the replacement of oaks, chestnut trees and traditional pastures, into maritime pine and eucalyptus trees. The migration movement in the 60s and 80s of the XX century, from the rural areas to the cities and the coastline, led to a rural demographic decline, that along with land property fragmentation and, consequently, the landowners' increase, aggravated the land management problem. Nowadays, the common lands reflect the transition of the general reality of rural territories, which is the loss of the production function, as depopulation and the unmanaged current land use, making these places uncertain landscapes.

The case study is the common lands of Pampilhosa da Serra municipality, located in the centre of mainland Portugal, with a total area of 394,6 km². Its common lands represent almost 17% of the municipal area, are located mainly in poor soils in high lands (> 700 m) and mostly covered by shrubs (66 %) and maritime pine (24%).

This study presents a medium-long term vision for this landscape, based on the ecological suitability of the territory. So, we applied the FIRELAN landscape planning model, that is associated to the landscape structure, showing that 43% of the common lands, are headwater system areas to be converted into mixed woods and 15% are areas to be converted into native forests in steep slopes or along roads. As these common lands are located mainly in poor soils in high lands (> 700 m), we also propose grazed shrubland and meadows (21% of the common lands), to promote

the soil and water conservation and cultural activities.

Are common lands uncertain landscapes? This transformation plan reflects a sustainable land use cover, that promotes ecosystem services, benefits the surrounding communities (economically, socially, in health), renewing and reintegrating the common lands in the landscape-context in wish are included.

Keywords: *Common lands, depopulation, sustainability, landscape transformation, land use*

theme 4

**NARRATIVES FOR NEW HISTORY & STORIES
REVEALING INVISIBILITIES.**

HOW TO HIDE A MOUNTAIN – DECONSTRUCTING THE »GEO-SPATIAL OTHER« ON THE PERIPHERY

SIGRID SCHMEISSER

DESIGN ACADEMY EINDHOVEN, hi@sigridschmeisser.com

How to Hide a Mountain investigates the role of landfills and their entrenchment within contemporary waste management, despite representing an antiquated disposal method. Constructed ever further on the periphery, they have come to signify the “geospatial other”—destined to receive the residues of incineration, recycling, and hazardous waste streams, which to this day enables the centre to flourish, thus necessitating the landfills existence. Mostly, their histories are safely buried and detached from their municipal and industrial waste producers. At best, these post-natural landscapes are meticulously covered with a blanket of low-quality soil, at times grass plastic carpets mimicking nature, thus making it easy to grasp how one might acclimatise to them. (1) For some, the mountain becomes a backdrop for the next golf hole-in-one; for others, a former (2) urban underground landfill could be one of the few green spaces in the centre. By deconstructing the landfill’s engineering mechanisms—like the geomembrane (3) —and cultural narratives—such as the concept of throwing ‘away’—the research offers insights into the spatial and mental construction of detachment that modern economies rely on, in other words, what I call the »geospatial other« (4). Field research, such as photography, sound recordings and interviews with waste management firms, scientists and stakeholders, took me from standing within a hazardous waste landfill in Belgium, to meeting the ‘caretakers of the mountains’ in the Netherlands, and walking on the edges of a Swiss landfill destined to replace a forest.

As novel waste categories consisting of surplus and hazardous matter increasingly turn into the only growing resource resulting in landfilling, 5 the matter of perspective is pivotal. Drawing unflinchingly nearer these

sacrificed zones of 'away', is needed to challenge the adaption to the "geospatial other".

Keywords: *Discard Studies, Post-Natural Landscapes, Landfills, Shifting Baseline Syndrome*

1 *The geomembrane is a broad industry term used to describe the combination of PVC plastic lining and geotextiles. It is applied in modern landfills to create a barrier between waste, and the layer above consisting of soil.*

2 *Brand, U. and Wissen, M. (2017) Imperiale Lebensweise: Zur Ausbeutung von Mensch und Natur in Zeiten des globalen Kapitalismus. München: Oekom Verlag GmbH.*

3 *In 1969, Undersecretary of US Department of Interior told a waste management seminar: "trash is our only growing resource". Cited in O'Neill, K. (2019) Waste, p.8. 1 st edition. Polity.*

4-5 *Personal conversation with Flemish waste company, 12.7.2022. (anonymised)-*

ARCHITECTURE GOES SOUTHEAST – HYPERTOPIA IN SINGAPORE

MARGARIDA RIBEIRO LOPES ¹, JOÃO RICARDO ROSMANINHO
DUARTE SILVA ²

¹ Student, daisywithdaisies@gmail.com

² Professor, jrosmaninhods@eaad.uminho.pt

According to Jean Baudrillard, author of the book "Simulacra and Simulation" in 1981, reality is categorized into three phases: utopia; dystopia; and a possible emerging topos. This paper aims to frame and define this new phase, naming it Hypertopia, and using Singapore as the case study. Thus, after a one-month fieldwork, in March 2023, an innovative perspective arose on the territory behind its most beautiful scape.

Singapore is an island, a city, and a state where architecture became a source of economic, visual, social, and political power and revenue. Since 1965 and despite its confined size, its territory became a symbol of urban progress and spatial innovation: a former swampy area turned out a first-class metropolis. In the end, Singapore is now considered a successful model, resulting both from erasing the past (against the long-term urban planning) yet envisioning the future (along with the short-term global aspiration).

This article presents a structure composed of four main topics that are introduced and concluded with specific texts. The sequence adopted in this study starts with the conception of the city as a work of art and culminates in its wild and chaotic counterpart, the jungle. This transition represents the shift from art to reality, from civilization to barbarism, revealing the duality of Singapore. The article includes four images, each corresponding to a discussed topic, reinforcing the relationship between the image and the content. Through these four topics, the city of Singapore is interpreted from the perspective of an uncertain landscape, unveiling its fragilities stemming from invisibilities. Furthermore, it is important to note that this article is based on a master's dissertation, and while it does not encompass the entirety of the work, it touches upon important points addressed in the dissertation as well.

Keywords: *Singapore | Hypertopia | Architecture | Urbanism*

NEOM. BARREN LANDSCAPE OF 21ST-CENTURY VIRTUAL UTOPIA

JUSTINA PROFASKA

Architect, PhD Fellow in Landscape and Environment at La Sapienza University of Rome.

The linear cities were an exercise in the modern utopia and radical linear development designed as futuristic machines by architects such as Soria y Mata and Eisenman. At the same time, linear cities are criticized as dystopian megastructures and post-products of capitalism (Superstudio, Koolhaas). The most recent attempts to envision the future have materialized: "The Line." The project is currently under construction in Neom, Saudi Arabia a 170 km long linear canyon covered with a mirror glass façade disappearing phantasmagorically in the deserted landscape. "The Line" confronts tangible futurism: Drawing on historical precedents and architectural theories, the article delves into the sociological dimensions of Neom, considering its potential to reshape urban living and its exclusive nature. It examines the role of technology and surveillance in this virtual environment and questions whether such a project can genuinely offer freedom and fulfilment. Architecture on earth transmits ideas but supports control, reinforces capitalism, and protects the wealth within the barren landscape. Ultimately, the article critically examines the concept of utopia in the 21st century, unravelling its dialectical nature and challenging conventional notions of diversity and community within this novel urban experiment.

Keywords: radical utopia, virtuality, linear development, Neom

ROBUST LANDSCAPES IN TRANSITION - ADDRESSING THE POST-MILITARY CONDITION OF THE BARRON PLAN BATTERIES AND BUNKERS, LISBON

INÊS MOREIRA ¹, BEATRIZ DUARTE ², FLORA PAIM ³

¹ Labt2PT-UMINHO + CEEA-ESAP, inexmoreira@gmail.com

² I2ADS-FBAUP, biaduarte13@gmail.com

³ IHA-FCSH, florapaimd@gmail.com

Military landscapes from post-WWII are contradictory legacies burdened with material charge (concrete, weapons, metal), immaterial charge (memories, stories, practices) and symbolic charge (representations, symbols, ideology) that deserve to be understood from different perspectives. We propose a curatorial approach in the fields of visual and urban culture to understand the complex dynamics of four batteries and bunkers integrated into Plan Barron, the defensive system of Lisbon and Setubal coast implemented in the 1940s and 50s, in its physical, cultural and conceptual aspects. Our reading articulates theoretical formulations from different fields, with material collected from fieldwork, references gathered on military archived documents, and the research on the audio-visual recordings posted on social networks by civilians and television broadcasters. We consider the Plan, dismantled since 1998, and the sites where the batteries are located, from its state of disuse and degradation, focusing on its multiple reappropriations. We highlight the sites' ecological processes, performative and narrative civilian engagements, decaying materialities, obsolete structures, as well as the spontaneous use – by human and non-human beings –, as alternative modes of heritage re-signification and meaning making that return the site to the public sphere and imaginary.

Keywords: coastal artillery, bunkers, military heritage, anthropogenic legacies, Plan Barron, urban and visual culture.

A LIVELY WASTELAND – CONTEMPORARY INDUSTRIAL LANDSCAPE IN TRANSITION

INA VALKANOVA

INSTITUTE FOR LANDSCAPE AND URBAN STUDIES. ETH ZÜRICH VALKANOVA@ARCH.
ETHZ.CH

The paper presents the results of a three-year research investigation into the contemporary industrial landscape. The research examines the case of the Trakia Economic Zone (TEZ) in Plovdiv, which represents the most significant investment project in Bulgaria and is home to numerous global manufacturing companies. While much of the discussion surrounding modern industrial spaces primarily focuses on the relationship between humans and machines, this paper delves into the often-overlooked development of the landscape.

First, the paper analyzes the zone through a multi-species perspective. This approach aims to shift the discourse away from human-centered practices and instead explores the relationships between anthropogenic landscapes, extractive practices, and their impact on the ecology of industrial parks. The paper provides descriptions of various species that can be found in the zone and examines their interactions with the spatial production of the area. It explores how different species inhabit the site and how industrial production affects the local ecology, and vice versa.

Furthermore, the paper challenges the conventional notion of industrial parks as mono-functional environments. It focuses on the perceptions of various human actors within the zone and the routines of non-humans. This section highlights the need for planning regulations to expand their scope and rethink urban strategies. The paper portrays the landscape of the zone through a Lefebvrian lens as innocent, free from cultural memory, visual stereotypes, and cultivated appearances. This section demonstrates how such a condition can be a productive way to introduce new, thoughtful landscape concepts that emphasize maintenance, care, and collective responsibility.

Keywords: Contemporary industrial landscapes, global production spaces, multispecies, situated knowledge

TO BEE OR NOT TOO BEE? – INVISIBILITIES OF HONEY LANDSCAPES IN ALENTEJO NARRATIVES

JOANA ABRANCHES PORTELA

CHAIA – Centro de História de Arte e Investigação Artística, oana.portela75@gmail.com

Framed by material ecocriticism and ecological anthropology, this research aims to understand if we can glimpse a “honey landscape” hidden in Portuguese fictional narratives and poetry anchored in Alentejo. What I propose to label as “honey landscape” was considered, by official narratives from 19th to 20th century, as mere extensions of uncultivated land. Following the literary sources, we can understand that it is possible to perceive a multisensory honey landscape beyond the negative and stereotyped idea of wastelands. I conclude that literature can provide a new lens in the way we perceive what has been a undervalued landscape: Alentejo scrublands.

Keywords: Alentejo, bees, honey, landscape, narrative, wasteland

UNVEILING MARRANAS: CONTRIBUTIONS TO FEMALE CULTURAL IMAGINARY IN NORTHERN PORTUGUESE RURALSCAPES

INÊS FRANCISCA OLIVEIRA

University of Minho & University of Évora, inesfranciscaoliveira@gmail.com

This paper examines the contributions to the cultural imaginary of women in rural contexts, focusing on the Vinhais region in Trás-os-Montes, northern Portugal, in the early 20th century. The “Percurso de Inês de Jesus: lugares-do-saber na paisagem” research employs an interdisciplinary approach, exploring the significance of valuing traditions, agricultural practices, vernacular architecture, and cultural identity of rural womanhood. Through landscape analysis and representation, the study reveals hidden and overlooked aspects of the history of rural women. The use of docufiction as a research tool contributes to the rural feminine cultural identity’s reconstruction. Additionally, the work highlights the importance of knowledge - places as spaces for expression and transmission of knowledge, promoting intercultural dialogue and combating misinformation about the territory and women’s history. The study unveils the Jewish influence on the landscape and local culture, emphasizing the resistance and preservation of traditions through women in the northern villages of Portuguese territory, particularly through the Marrana community context. By redefining cultural imaginaries and bringing visibility to women’s contributions, the article gives inputs to a broader understanding of the cultural principles underlying the ruralscapes.

Keywords: rural women; cultural identity; landscape; marranas; Trás-os-Montes; knowledge-places;

THE LITERARY ARSONIST

ANA ISABEL QUEIROZ¹, FREDERICO ÁGOAS², JOANA ABRANCHES PORTELA³, JOANA SOUSA⁴, MIGUEL CARMO⁵

¹ Institute of Contemporary History, NOVA School of Social Sciences and Humanities / IN2PAST — Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, ai_queiroz@fcs.unl.pt

² Interdisciplinary Centre of Social Sciences (CICS.NOVA), NOVA School of Social Sciences and Humanities, fagoas@fcs.unl.pt

³ CHAIA – Centro de História de Arte e Investigação Artística/ IN2PAST — Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, joana.portela75@gmail.com

⁴ Centre for Social Studies, Univ. Coimbra, joanasousa@ces.uc.pt

⁵ Institute of Contemporary History, NOVA School of Social Sciences and Humanities / IN2PAST — Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, miguelcarmo@fcs.unl.pt

Fires in rural landscapes were imagined and represented in Portuguese literature from the early 20th century to the present. We analysed a set of 55 excerpts from 43 published texts produced by 29 writers. These excerpts, which we call pyrostories, convey a literary and historical perspective of how and why those fires occur and their impacts as socio-ecological drivers. Arsonists are found in a third of these pyrostories, which stand out in the texts where fire origin is identified. Writers included in the literary corpus portrayed the characters of the arsonists as people struggling with difficult living conditions and subordination. A content analysis of the environmental and social contexts of fire ignition and the portrayals of fires given in the pyrostories reveal the anti-idyll of rural life in Portugal during the Estado Novo (1933-1974) and represent the use of fires as a tool of resistance and protest, also despair, against private interests and state forestry policies. Thus, from the writer’s vantage point, fires are depicted as ‘friends’, ‘foes’ or both, depending on the perspectives of different local actors. Pyrostories grant notoriety to the arsonist, giving her/him a literary role with historical significance in the social and environmental research into rural fires.

Keywords: arson, social conflict, afforestation, revenge, pasturelands, pyrostories

NEW READINGS ON THE MOZAMBICAN RURAL HABITAT IN THE 19TH AND 20TH CENTURIES

MONICA SILVA ¹, FILIPA GUERREIRO ²

¹ Architecture Faculty of Porto Univ./C. for Social Studies of Coimbra Uni., up200504109@up.pt

² Architecture Faculty of Porto Univ., guerreiro@arq.up.pt

Throughout the nineteenth and twentieth centuries ethnographic studies have been produced depicting rural Mozambique habitats and such sources provide a rich collection of ethnographic data that has so far remained spread and unrelated. This research aims to gather these historical sources and provide new readings and narratives emerging from the sources. This research takes rural habitat in Mozambique as a subject on its own and aims at revisiting these sources through contemporary post-colonial lens.

The source documents are heterogeneous as they are originated by different entities such as missionaries, commissioners, military surveyors and after Mozambican independence also by architects and planners; also have varied purpose and motivation which provides an historic context. Sources are both textual and visual documents and portray how territory and boundaries are constructed and reconstructed through flows of power structures and intrinsically connected to resources and agriculture.

Methodological approach consists in part of search and inventory of source documents in archives, and in a second phase in analysing the source documents with a comparative thematic analysis. Preliminary findings delve around how the rural landscape of Mozambique has been through history a stage where different ideologies and claims were projected; another finding shows that women that are almost invisible in textual sources contrast with the central presence of women in villages evidenced in visual material.

Research of Mozambican habitat has largely been dominated by themes of colonialism, urbanization and informal habitat in cities and poverty. When it comes to the rural areas, the national program of 'Aldeias

Comunais' has been explored with focus on its form evaluating its results. However, the rural habitat itself has remained underestimated as a subject of its own and source of relevant contributions to contemporary themes. In 1980, at the date of the architectural surveys studied in this research, the population of Mozambique was around 11.5 million inhabitants, with around 87% of the population considered to be rural. These numbers show the dimension of territory and population when referring to the rural habitats of Mozambique. The result of this research portrays that the peasant community in Mozambique is less regarded as a territorial planning agent and is more often associated with the village or housing scale. However, the surveys of rural habitats in Mozambique indicate that there is a broad territorial relationship of ecological balance between peasant communities, their dispersion, and the quality and productive capacity of the land. This research aims to provide insight about the rural habitat by exploring its social, structure, and territorial dimensions in rural Mozambique in periods of territorial disputes, cultural encounters, and processes of urbanization in the rural areas.

Keywords: rural; habitat; Mozambique.

“TRANSFIGURATIVE” LANDSCAPES OF THE BIJAGO ARCHIPELAGO IN GUINEA-BISSAU

RUI M. SÁ

PhD, Environmental Anthropologist from CAPP- Centre for Public Administration and Public Policies, School of Social and Political Sciences, University of Lisbon, Rua Almerindo Lessa, 1300-663, Lisbon, Portugal. E-mail: rui.sa@iscsp.ulisboa.pt

*In his work “The Perception of the environment” (2000), anthropologist Tim Ingold suggests that we learn about the environment by growing up and living in it. In this process of “living in” within the various elements that constitute and make up the landscapes, human beings create categories of knowledge that in turn generate ecological knowledge. This epistemological process seems to be the basis of many indigenous and traditional communities’ understanding of the reality in which they live. Based on this ontological premise, I will address some interrelational aspects that the Bijagós of Canhabaque Island in Guinea-Bissau maintain in an intricate way with what in their original language they call “Nuoká” (which could be roughly translated as “Nature” or “Landscape”). This bond established between the Añaki (i.e. Bijagós of Canhabaque), other vital forces that transcend the world of the living, and the various animals and plants that also inhabit the island has allowed them to manage their natural resources in a way that in terms of western culture would be called: sustainability. Culturally based on a sexual division of labor and a social organization by age classes, the Añaki go through several initiatory phases, passing through a set of probation tests throughout their lives. This seems to be the case of the first phase of the young boys’ class that enter this initiation system where a kind of contract is established between human boys and ebonkós (West African monkeys of the species *Cercopithecus petaurista buettikoferi*). From these ethnographic records resulting from anthropological research in the field started in 2010, I’ll present a brief reflection on this aspect of the environmental history of this West African community. These biocultural encounters, essentially, can provide us with a different way of looking to uncertain landscapes by considering local stories and narratives.*

Keywords: Anthropology of Landscape, Transfiguration; Bijagó, Guinea-Bissau; Traditional Ecological Knowledge

PAOLO: THE POWER OF PARTICIPATORY MAPPING IN THE SEE YOUTH PROJECT

PAUL WILSON ¹, MARIA CECILIA LOSCHIAVO DOS SANTOS ², ANDREA THOMA ³

¹ School of Design, University of Leeds, texpw@leeds.ac.uk

² Faculty of Architecture and Urbanism, University of São Paulo, closchia@usp.br

³ School of Design, University of Leeds, a.thoma@leeds.ac.uk

This paper discusses a critical and participatory mapping activity carried out as part of an international, transdisciplinary design research project. Marginalized young people from the care systems of São Paulo state in Brazil participated in a workshop exploring instabilities and uncertainties as they might be written and drawn into their own maps of home, home life, and the landscape of their immediate communities. The paper outlines and discusses the development of a novel approach to community mapping, where storytelling is built around the discursive potential of making and sharing, and of a diagrammatic writing which emerges from and aims to capture and communicate participants’ experiences of the urban landscape. The paper makes use of Kelly Easterling’s concept of infrastructure space to explore perceptions and expressions of landscape-as-narrative. Through this, participants’ stories are situated within and from the material and immaterial urban networks which constitute so much of the contemporary city. Using Johanna Drucker’s theoretical framework for understanding diagrammatic writing, the paper also discusses a range of maps produced by participants in the workshop, and presents an analysis of the visual languages utilised in these maps, reflecting upon their stories which communicate and reveal hidden or invisible landscapes just below the surface of the map.

Keywords: Participatory mapping, Diagrammatic writing, Marginalized youth, Urban landscape, Infrastructure space.

CO-PRODUCTION OF LIMINAL SPACES: A TRANSDISCIPLINARY APPROACH

ASMA MEHAN¹, SINA MOSTAFAVI²

¹ Assistant Professor, Huckabee College of Architecture, Texas Tech University, Lubbock, Texas, USA, asma.mehan@ttu.edu

² Associate Professor, Huckabee College of Architecture, Texas Tech University, Lubbock, Texas, USA, sina.mostafavi@ttu.edu

This study leverages a transdisciplinary approach to unearth the intricate co-production mechanisms of liminal spaces, the in-between landscapes embodying many human-environment interactions. Incorporating perspectives from urban planning, sociology, anthropology, and environmental psychology, this research has identified intersections and overlaps that contribute to a deeper, more nuanced understanding of these spaces.

Our methodological approach embraced the comprehensive analysis of liminal spaces literature, empirical data collection across diverse case study locations, and stakeholder engagement through interactive workshops. This multifaceted methodology facilitated a richer understanding of the reciprocal relationship between people and liminal spaces while recognizing their complex, multi-dimensional nature.

The results of this study have yielded significant insights into how liminal spaces are shaped by social, cultural, economic, and environmental influences. These findings underscore the value of a transdisciplinary approach in landscape studies, offering a more holistic perspective of the role and impact of liminal spaces. Moreover, our findings have practical implications for urban planning, community development, and organizational management professionals, presenting valuable insights into the co-production of liminal spaces. The research has also revealed the potential of these transitional spaces in driving robust cultural construction, suggesting new pathways for landscape interpretation and transformation.

Keywords: *Liminal Spaces, Transdisciplinary Approach, Landscape, Urban Planning, Sociology, Anthropology, Co-Production.*

INFORMAL DWELLING AS POLITICAL HERITAGE: REASSESSING THE VALUE OF INFORMALLY PRODUCED URBAN ENVIRONMENTS IN THE CITY OF PORTO

ANA MIRIAM REBELO

CEAU/ ID+ -University of Porto, ana.miriam.rebelo@gmail.com

Taking the city of Porto as a case study, this presentation suggests a reconsideration of the value of urban spaces characterized by the informal participation of residents in shaping their environments. Drawing on visual ethnography and informal conversations with residents, two main arguments are advanced: 1) informal dwelling environments offer relevant contributions to political imagination, encompassing participatory practices, as well as unconventional aesthetics that expand prevalent visual repertoires and confront dominant narratives 2) a focus on practices, over objects, is crucial for preserving this value. Reflecting on the recent experience of the patrimonialization of Porto's historic center reveals that a materialist approach to heritage conservation, associated with a market-led development model, has fostered a process of musealization of the city's historic center, entailing the loss of dwelling dynamics and favouring the commodification of public space. Considering the future of informal environments evinces the limitations of such approaches since their characteristic volatility impedes merely formal conservation. Moreover, our research findings highlight the importance of the permanence and continued intervention of dwellers, in maintaining these places' characteristic atmospheres. In line with a contemporary understanding of heritage as a cultural practice, rather than a site, event, or performance, we argue that practice-focused heritage approach can nurture the preservation and foster the strengthening of participated space production practices, such as informal dwelling, which are politically relevant in face of the current hegemony of a top-down, market-driven development model.

Additionally, the visual documentation of such unrepeatable aesthetic environments, generated in ever-changing circumstances, can provide

a wealth of references that citizens can draw upon, for asserting and exercising participation rights, both through spatial production, as well as through representational and discursive practices. From this perspective, informal dwelling can be understood as political heritage, contributing to expanding citizen's perceptions of possibilities for the making of urban environments.

Keywords: *informal dwelling, visual ethnography, participation, Porto.*

LANDSCAPES DREAMED OF AND DESIGNED BY CHILDREN. HOW TO MAKE IT VISIBLE TO THOSE WHO TRANSFORM THE URBAN SPACE.

ELENA PARNISARI

FAUP-Faculty of Architecture of the University of Porto, CEAU-Center for Studies in Architecture and Urbanism, elena.parnisari@live.com

Landscapes dreamed of and designed by children is the challenge proposed in this paper: designing public spaces and planning urban policies more inclusive for every citizen by involving and listening to one of the most excluded social groups. The child-friendly city is the argument used to develop the case study of the doctoral research conducted by Elena Parnisari in two social neighbourhoods in Porto, Portugal, where the analysis of what happens within a smaller urban cell can be reflected in the whole city. The investigation produces and analyses dreamscapes, where children's play and living spaces and the design of architects and planners meet in a methodology defined as learning by playing: urban diagnostics of children's habits and dreams. The architect thus plays the role of mediator between children's ideas and the urban fabric in which they can intervene, translating landscapes dreamed of and designed by children into guidelines that may be used by policymakers and everyone who want to approach this new vision of the city planning.

Keywords: *public spaces, children's rights, urban design, cities for children, diagnostic workshops, urban laboratory.*

BAYSECT - AN ECOLOGY OF CO-RESPONDING WATER-LAND DYNAMICS

LISA DIEDRICH ¹, GINI LEE ²

¹ University of Buenos Aires/ Swedish University of Agricultural Sciences,
lisa.diedrich@fadu.uba.ar

² University of Melbourne, virginia.lee@unimelb.edu.au

The Travelling Transect is a fieldwork method for exploring and representing water landscapes through site-specific storytelling via a design lens. The dynamic and transformative nature of water-land experiences is uncovered by collaborative travelling. In reinterpreting Alexander von Humboldt's historic mobile empirical fieldwork, we seek out and visualise places characterised by increasingly dramatic global change. We experiment with expressive graphic modes, inspired by the illustrative forms of Humboldt's Tableaux Physiques made post-travel, to weave collected stories with on-site recordings of the physical and intangible qualities and fragilities encountered enroute. Following a preconceived transect line, our design interests ensure that we are open to serendipity and digression where required. Disruption invigorates our fieldwork with unexpected travel to unfamiliar places leading to new discoveries. The Baysect transect project focuses on ostensibly diverse water-land margins, situated in the co-responding territories of the northern Öresund water body of Sweden and Denmark, and the southern Port Philip Bay, of Naarm Melbourne, Australia. It illustrates the approach as an exploration of two co-responding water landscapes across the Northern and Southern hemispheres, assuming that there is much to learn from design enquiry in a changing world – especially at the critical and uncertain margins of water-land interfaces.

Keywords: Transect travel, water landscapes, expanded cartography, adaptable design

THE POVEIRO SEASCAPES

JOSÉ PEDRO FERNANDES

EAAD University of Minho , ze_pf@hotmail.com

The fishing community of Póvoa de Varzim, a settlement on the northern coast of Portugal, has developed a unique system of spatial organization and qualification for their maritime territory. This system incorporates concepts such as “seascapes,” “mental maps,” and “seas,” which were not obvious or visible before this research was conducted. After six months of discussions and observations, along with seven days spent sailing with the Poveiro fishermen, it became possible to represent and analyze the qualities of the maritime territory through the fishing activities practised in Póvoa de Varzim.

The “Architects of the Poveiro Seascapes” have transmitted in secret from generation to generation the dynamics and empirical knowledge needed to understand this space with its own specificities. Each family of fishermen has developed mental maps of the “seas” and “seascapes,” creating unique toponyms to describe their features and structures, thereby an intangible heritage of knowledge that reads and (re)creates “seascapes.” In alignment with the transformative effects of industrialization on production methods, traditional fishing practices have gradually changed, incorporating electronic navigation and marine resource detection devices. As a result, the “seas” have been digitally and physically organized through a system of “maritime backyards” that divides the coast according to new fishing methods.

The objective of this abstract is to analyze and describe the traditional mental maps of the “seas” and their “seascapes” within a cultural context of architectural space representation, thereby making visible practices and territories that are typically absent from place representations.

Keywords: Póvoa de Varzim, spatial organization, fishing activity, mental maps, toponyms, seascapes.

NARRATIVE SEASCAPES OF AN INDIGENOUS FJORD

NANCY COULING

Assoc. Professor, Bergen School of Architecture, nancycouling@bas.org

From post-war overfishing to sea-urchin barrens, loss of the kelp forests and the disappearance of spawning cod, environmental and socio-cultural degradation have forced traditional livelihoods away from the sea in Porsangerfjord, Finnmark – an important area for the indigenous Coastal Sámi. While industrialised fishing has all but destroyed the fjord ecosystem, their historical fishing rights have not been recognized by Norwegian law (Brattland et al, 2021)

Based on student architectural projects exploring non-extractive spatial practice and other ways of knowing, this paper discusses narratives of the uncertain, contingent land-and seascapes in Finnmark. Mostly hidden to the colonial observer, and constantly under threat from industrial appropriation, these indigenous land- and seascapes are one and the same as the seasonal activities which take place there, locally called meahcci (Joks et al, 2020), and resonating with Tim Ingold's "taskscape" (Ingold, 1993). Narratives around such living landscapes, which are not separate from the ancestors, stones, humans, or other creatures, and are characterized by situated and radically relational understandings (Helander-Renvall, 2008), offer important conceptual openings for the relationship between human beings and the planetary spaces we must share– not only with berries, birds, reindeer, and juvenile cod, but also with the "barrens" and equally uncertain technological mechanisms invented to restore them.

Keywords: indigenous seascapes, Coastal Sámi, taskscape, non-extractive practice

SEASCAPE VISUALIZATION AS A TOOL TO SUPPORT OCEAN LITERACY.

LUÍS CARLOS MARTINS MESTRINHO ¹, IVO PEREIRA OLIVEIRA ²

¹ Universidade do Minho- Escola de Arquitetura, Arte e Design/ Lab2PT-Lands
luismestrinho@hotmail.com

² Universidade do Minho- Escola de Arquitetura, Arte e Design/ Lab2PT-Lands,
ivooliveira@eaad.uminho.pt

In our quest to move towards a sustainable future for the oceans, ocean literacy is now recognized as an enabler to achieve this ambition. However, in practice, the complexity of the marine environment, the dynamics of the socio-ecological system of which it is part, and features that are hidden below the waterline can make it difficult to properly grasp how the ocean works and connects with people. This essay explores how the visualisation of the seascape can serve as a support tool for ocean literacy. It is argued that, by exploring its multiple roles, seascape visualizations could help to inform, explain, organize, or translate complex issues. The tool is expected to facilitate the cognitive task of understanding principles, concepts, relationships and spatial implications that may require elaborate mental constructs for their interpretation, which could greatly benefit from visualising their configuration. Based on an integrative literature review on ocean literacy and visualization, a series of representations of seascapes are triangulated with concepts drawn from the review to show how visualising ocean phenomena and people's relationship with the could provide meaning, facilitate understanding and support informed knowledge decisions.

Keywords: seascape; ocean literacy; visualization; environmental communication.

READING THE BUILT ENVIRONMENT THROUGH AGAROPHYTE SEAWEED: THE CASE OF THE AGAR INDUSTRY IN JAPAN AND PORTUGAL

DANIEL DUARTE PEREIRA

Escola de Arquitetura, Arte e Design da Universidade do Minho / Lab2PT,

danielduartep@gmail.com

Agar, a substance extracted from specific agarophyte red seaweeds, is a widely used hydrocolloid with applications as a gelling and thickening agent in industrial products and microbiological research for bacterial growth. Since its discovery in the mid-15th century, Japan held a global monopoly on agar production until the early 20th century. The unique oceanographic characteristics of the Japanese coast, where these seaweeds flourish, along with the cold and dry mountains on the island ideal for agar extraction, fostered the development of this industry and the associated knowledge.

With the outbreak of World War II and subsequent trade restrictions, Western governments and laboratories embarked on coastal expeditions to search for agarophyte seaweeds in their territorial waters, aiming to establish national agar industries. This effort led to the expansion of agar production outside of Japan, creating a globally interconnected system of seaweed harvesters and agar industries. Beyond triggering an economic and technological transformation of the industry, the transference of the agar industry from east to west was followed by an architectural and spatial transformation of several western coastal landscapes, traceable between the architectural devices built by seaweed harvesters and factories built by the agar industrialists.

*In my presentation, I will delve into the Portuguese case of at Cabo Espichel, in Sesimbra, as a way to understand the impact that seaweed harvesting and agar production had on the transformation of the coastal landscape. To do so, I will shift my analysis away from solely anthropic and economic readings to others that encompass and put at the centre of the discourse the biological and environmental characteristics of agarophyte seaweeds such as *Gelidium corneum* in Portugal and *Gelidium amansii* in Japan. I*

argue that side by side with geopolitics and economic and technological development, the environmental and biological characteristics of these agarophyte seaweeds helped to inform a way of architectural and building culture that shaped the built environment both in Japan and Portugal.

Keywords: seaweed, biology, architecture, industry, agar, built environment, coast

“LA BEAUTÉ EST DANS LA RUE”

MARIA MANUEL OLIVEIRA

Escola de Arquitectura, Arte e Design, Universidade do Minho, mmoliv@eaad.uminho.pt

Under the pavement we can find precious laboratories of resistance and vulnerability, territories of unknown occupations and wild niches ignored, ludic spaces that do not need formal equipment. Permeable places, physically and symbolically, they reveal a ground capable of enriching an urban fabric too confined by predefined categories and the value of spaces that the city has not yet filled, as well as the mutations that accompany any place that aspires to fulfil a spatial narrative. Discovering the thickness of the soil will be also an elemental theme to the involvement of citizens, after all the city's experts, in the discussion of alternative practices to improve their daily lives.

Keywords: public space, soil, Periodic Table, city of places.

BRASÍLIA IN MOTION: CONNECTIONS BETWEEN URBAN DESIGN AND PERCEPTION OF URBAN LANDSCAPELIZ DA COSTA SANDOVAL ¹, ROGÉRIO REZENDE ², LUCIANA FONSECA CRUZ ³¹ University of Brasília, liz.sandoval@unb.br² Department of Architecture at KU Leuven, rogerio.rezende@kuleuven.be³ University of Brasília, lucianasaboia@unb.br

Brasília - Brazilian Capital design and built in the late 1950s - signified Brazil's resolute pursuit of modernization, echoing the principles of efficiency in transportation and circulation seen in other modernist urban centers, as emphasized in Athens Charter precepts. This ethos, deeply woven into the city's fabric, was vividly depicted in local and global audiovisual representations, such as Joaquim Pedro de Andrade's Cinema Novo film "Brasília: Contradições de uma Cidade Nova" (1967), showcasing dynamic elements like moving vehicles, perspectives from car windows, pedestrian avenues, and expansive landscapes. Movement became the quintessential visual motif encapsulating the city's essence. Yet, over six decades since its inception, Brasília, akin to many global metropolises, contends with challenges arising from a criticized car-centric urban paradigm. Queries regarding the automobile's impact on urban heritage preservation and landscape integrity have gained urgency. Nonetheless, the omnipresence of movement, encompassing speed ubiquity, continues to be intrinsic to Brasília's urban design and perceptual identity. In this context, this article posits a compelling argument. It delves into the intersection of modernity and movement, illuminating how these concepts underpinned Brasília's genesis and its distinctive urban character. Furthermore, it scrutinizes the foundational tenets governing its preservation strategy.

Critically, the paper advocates for the incorporation of movement as an irreplaceable, central facet within preservation endeavors safeguarding Brasília's unique urbanity on one hand, and on the other, new tenets to understand limitless urbanization and metropolization processes. This proposition prompts a vital and provocative dialogue on upholding the distinctiveness of a city bestowed with UNESCO World Heritage status amidst an ever- evolving urban panorama and revealing discussions

about contemporary urban landscapes, wherein movement remains an elemental force shaping and delineating its struggle for social appropriation. Confronted with the shifting cultural paradigms, which may have upheld outdated or obsolete imaginaries, the landscape offers alternative perspectives that embrace the intricacies of potentialities of the infrastructural components, generic typologies and voidness as modernist crucial elements of a so-called post-compact urban landscape of Brasília. We seek fresh vantage points to revise historical narratives and unveil imperceptible, uncomfortable, and concealed landscapes whereas modernist planned tenets came to the fore. Thus, this inquiry aims to explore diverse crystallized theoretical and critical perceptions of new towns planned environment network, which marks great part of hinterland urbanization in Latin America.

Keywords: Brasília, Landscape, Cinema, Movement, New Towns.

A CRITICAL CARTOGRAPHY TOUR THROUGH (PORTO) EVERYDAY CULTURAL LIFE

ANDRÉ RAMOS

Departamento de Arquitectura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra, jmarramos@gmail.com

Can an unorganized entanglement of places, objects, architectures and its agents, related to leisure, creation and culture, accustomed to a certain invisibility in architectural theory, create a common urban discourse, able to attract use and be the main actants of an urban transformation? This essay proposes a critical and cartographic thinking of the city, dealing with issues of tourism, proximity, density and urban fruition, at the scale of public space, street, neighbourhood and its architecture(s). Due to its recent (yet late) urban transformation - post-2001 European Capital of Culture - one argues that the inner centre of Porto, Portugal, is a case-study where to find a synthesis of this network of subjects. The effects of touristification on the city's fabric have already been widely researched, but focused mainly - due to the urgency - on social concerns, housing and inhabitants, mobility, economy and creative industries. Even though participating in these critical body, this investigation argues that it is important to deepen an analysis of the inner city of Porto from its decline to its resurgence, starting from the idea of the tour towards everyday cultural and creative life.

The research pretends to be anchored in a personal 10-year experience of a curatorial and critical practice in Porto's "art district", contributing with and archive of cultural, economic and social participation in the affairs of the city, using it as a form of criticality-from-within.

The study will focus to identify each element (typology or program) of this unorganized group, assemble it as a discourse and analyse the repercussion of this network on the urban fabric. But a response to this question could benefit if it results from a participatory task. A collective mapping will be used as a form of empower the community of inhabitants, visitors, traders, creators and users of the city, that together will create this cartography.

The main goal of this research is to design a critical tour through our daily lives, evaluating parallel layers of intervention beyond the “Barcelona effect” and the “Bilbao effect”, resulting from Porto’s urban (and cultural) recent transformations.

Keywords: cartography; everyday; neighbourhood; street; public place; touristification

IN THE SAND LIES CONCRETE: A SOCIOLOGY OF TOURISTS’ PHOTOGRAPHIC PRACTICES IN AN AZOREAN RUIN.

EDUARDO SILVA ¹, LÍGIA FERRO ²

¹ Instituto de Sociologia da Universidade do Porto, up201207527@up.pt

² Instituto e Departamento de Sociologia da Universidade do Porto, lferro@letras.up.pt

Esta proposta aborda os usos da fotografia na (re)construção simbólica da ruína do Hotel Monte Palace enquanto espaço turístico. Erguido na Área de Paisagem Protegida das Sete Cidades, este hotel de cinco estrelas situado na ilha de São Miguel (Açores) que inaugurou em 1989 e cerrou portas em 1990 apresenta hoje as marcas do abandono dos seus ocupantes de outrora e da erosão que, paulatinamente, o camufla no monte envolvente – parcialmente nivelado para permitir a sua construção – e (também por isto) tornou-se objeto de usos turísticos para quem o visita. A emergência da ruína deste hotel enquanto espaço turístico deve-se largamente à sua localização geográfica pois jaz numa encosta adjacente ao miradouro da Vista do Rei, lugar onde presenciamos um dos mais sacralizados pontos de vista sobre a Lagoa das Sete Cidades. E se, no início da década de 1990, a possibilidade de usufruir de um miradouro particular para essa mesma Lagoa se reservava a quem possuía capital económico suficiente para ficar hospedado num dos quartos do Hotel Monte Palace, hoje o acesso aos vários miradouros (outrora) particulares que este estabelecimento hoteleiro encerra democratizou-se e todos os seus espaços – interiores e exteriores – se tornaram prontamente acessíveis a quem partilha da robustez física e da audácia para atravessar a sua ruína.

A partir de uma análise em curso às atuais lógicas da inscrição da ruína do Hotel Monte Palace em circuitos e discursos turísticos sobre o território micalense que mobiliza etnografia, entrevistas semi-estruturadas, pesquisa documental e registos fotográficos, procuramos compreender o processo de (re)construção simbólica deste lugar enquanto espaço turístico considerando a incerteza que pauta o seu futuro rumo enquanto ponto de interesse turístico e como este será, então, usado. Assim, esta

proposta explora o impacto da (re)construção simbólica dos lugares enquanto espaços turísticos no campo de possibilidades da atividade e da promoção turística, centrando-se na fotografia e na sua mobilização no estimular de uma das primordiais motivações do turista no contexto da viagem: o seu olhar. Os resultados aqui partilhados decorrem dos trabalhos desenvolvidos no âmbito de uma pesquisa em curso financiada pela Fundação para a Ciência e a Tecnologia.

Keywords: paisagem, turismo, fotografia, ruína

LIQUID LANDSCAPES

FRANCISCO VARELA

PhD student, i2ADS Research Institute in Art, Design and Society, Faculty of Fine Arts of the University of Porto, Portugal, francisco.m.varela@gmail.com

The landscape image is an extremely codified field, translatable by being a “way of seeing” with premises and consequences that extend beyond the land and with expressive techniques that it shares with other areas of cultural practice. We ascertain exactly this in the “deadpan” field of vision tradition, attentive to the banal daily life worked on the paradox between distance and empathy. This construction of everyday life is carried out since the origins of the establishment of landscape as a category of human thought, contemporary, which is cyclically reformulated in its assumptions. With the exhibition New Topographics, in 1975, the nature of landscape image stabilized in a certain “decentering of the look”, whose effects we still feel. Therefore, it is difficult to displace what was decentered, destabilize the vision of the space, sometimes amorphous, of the periphery, the spaces “in between”, the rural, indistinguishable from the urban, the rhizomatic, the transgenic, the unusual event in new ways of living. All these already landscape photography traditions.

However, knowing we work on an already established matrix, it was a question of, through signs of the water supply system to Lisbon, finding other photographic “tableau” setting logics, producing fluid landscapes which would create the possibility of projecting utopian imaginaries. These landscapes are liquid because they are unstable, because their liquidity induces unexpected movements in the hierarchies the canonical images of the landscape are, usually, constructed with (essentially representing the “space” the “objects” within are subordinated to). They are delusional images, neither closed nor illustrative of political and technical agendas. They are images of liquefied logics, of incomplete discourses that dare proposing a different everyday life “poiesis”.

The poster is structured narratively on a grid and seeks to confirm the hypothesis that the urban contextspatial structures - demarcated by the framing of the image - are mirrored in the visual structures that construct the "tableaux". The proposed hypothesis is that explaining the latter we describe the former. These relationships are clarified by diptychally assembled typological diagrams with the analyzed images. A psychogeographic map exposes the photographic drift.

Keywords: *Liquidity, Infrastructures, everyday life, tradition, utopian imaginaries.*

SILENCES AND UNCERTAIN LANDSCAPES: A GAZE FROM THE BOTTOM

LAURO OLMO-ENCISO

Universidad de Alcalá (Alcalá de Henares, Madrid, Spain), lauro.olmo@uah.es

This presentation reflects about Silences of Memory, regarding landscapes that were once uncertain and subsequently condemned to invisibility. These show how memory is fragile and with a short and limited duration with respect to everything that remains on the periphery of Western hegemonic constructions on Heritage. A narrative of silences and exclusions affecting, fundamentally, landscapes built from the bottom. For this purpose, the case of Barrio de Pozas, in Madrid, a neighborhood built in 1861 and demolished in 1972 due to speculative interests in one of the biggest urban planning scandals of the Franco dictatorship, will be analyzed. A history of social resistance, between 1969 and 1972, of the neighbors who played a leading role and wrote, from the bottom, a solidary lesson in defense of their homes, of the convivial spaces of a city they wanted to be inclusive. Families who resisted, women's sit-in protest demanding justice, children who learned too early about the coercion of power.....and all of them, lost..... the Barrio de Pozas, became a confrontational landscape, ...but the neighbors, they lost, they were condemned to it. But they also managed to permeate the society of those years..... and there was solidarity from other people from the bottom, but also from lawyers, people of culture, architects, university sector, politicians, citizens. And the example of these neighbors formed the backbone of a memory that helped to point the way for further stories of resistance and for the organization of the active and vindictive neighborhood movement of the 1970s. And now, what's left of it? A large Department Store, 5-star hotels, offices and luxury apartments And what about the Barrio de Pozas?the Nothingness,the oblivion, the exclusion..... the Silence. The construction of the landscape by us, the observers, does not cease to constitute a mechanism of power

to legitimize itself, but precisely because of this, the inclusion of Otherness, of the observed, involves the alternative narrative, from the bottom, and evidences the silences and gaps that much of the academic and political narrative hides and silences. Therefore, here will be exposed and claimed, an interpretation from the landscape that includes a gaze from the diversity, the difference and the silences. Participating in the rupture of the model of landscape as Otherness with which the patrimonial "reality" has been observed from the hegemonic western construction of Heritage.

Keywords: Landscape as Otherness, Silences of Memory.

IMAGERY RESOURCES OF A LANDSCAPE. VISUAL NARRATIVES AND ITS INSTRUMENTS

JOÃO CABELEIRA ¹, NATACHA MOUTINHO ²

¹ Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, joaocoelho@eaad.uminho.pt

² Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, natacha@eaad.uminho.pt

This paper discusses the landscape image from the formalisation, enduring and mutability of its graphic and conceptual framework. Considering the parallelism among the delineation of visual narratives and supporting instrumental resources of the images, a case study methodology is applied, more particularly upon the Portuguese cities of Setubal, Lisbon and Porto. Under these assumptions, the gathered iconographic collection is cross-referenced, revealing its long-lasting, transmutation, envisioning and purpose features.

The traced path analyses images of the landscape, simultaneously to the established narratives as well as its alternatives and deviations, in order to extend methodologies on reading the landscape through its iconography. A confrontation that crosses scales of the gaze, from wide and distant visual angles (the vedute and the panoramas), until a latent psychological dimension (filmic representation), passing through fragmented visions (space-time mosaics). Features that reveal the diversity in looking at and representing the landscape, as well as the applied schemata to the place and the expression of the physical and intellectual interaction between the human and the territory. An aspect whose importance stands out, given the omnipresence of the image in today's society and the pursuit of keys to identify and inhabit visually the landscape.

Keywords: Landscape; Representation; Schema; Visual narrative; Endurance; Deviation

FADING MYTHS. READING THE LANDSCAPE THROUGH SERPENT TALES

LUCAS CARNEIRO

School of Architecture, Art and Design, University of Minho, lucas7carneiro@gmail.com

This article focuses on two serpentiform figures, inscribed in a rock, and analyses them in their historical, spatial and semantic dimension. The Pedra da Serpe, at Castro de Peñalba in Campo Lameiro, Spain, and the landscape it occupies provide the case study. First, these figures are understood in their physical support, cultural and geographical context. From there, the superimposition of meanings to a place and the resulting spatial dynamics are interpreted. In particular, the association of the stone with a fertility myth establishes a direct relationship within its community, showing the landscape as a mediator of their interactions. The figure of the serpent is representative of a wider protohistoric phenomenon, mainly seen in the northwestern territory of the Iberian Peninsula, and for which this study may provide new research approaches. This process, informed by graphic representations, seeks, through a disciplinary intersection, to reveal different ways of interpreting and experiencing the landscape. Through the case study, it is intended the reading of landscape considering mythologies and folktales that cross space/time. These narratives show a significant substratum of landscape that, depending on the cultural context and symbolic system, allows for new and different views of the territory.

Keywords: Landscape, Myths, Serpents, Rock Carvings

A WORN-OUT ARCHITECTURE, A PLAUSIBLE TERRITORY, A DISORIENTED HUMAN BEING

ELISA GALLEGO PICARD

Independent, elisagpicard@gmail.com

The purpose of this reflection is to show that territories can be explored on the basis of an architecture worn by time and oblivion under the heightened effects of the globalisation process in which we are immersed. This architecture resists through behaviours and provides data from which plausible narrations can be deduced, therefore it serves as an indicator. It is a usual construction, marginal and dependent on fresh water. Located in the northwest of the Iberian peninsula, where dense manifestations of this resource still remain, it is framed in an unprecedented climate crisis that has fed new discourses who help us to be conscious of the scale of the problem. To recognise an architecture as a persistence and to recognise that this persistence comes from its meaning, which in turn depends on our interests, that reflect our historical and cultural relations and include emotional experiences and the tools we use to express them, are reasons to practice an emotional research. The example given, allows us to understand that architecture participates in a complex relational manner with human beings and with its place, having the capacity of re-mean a territory that tends to be forgetful.

Keywords: Anthropocene; globalization; water-architecture; narratives; visual language; mapping

IN SEARCH FOR CARTOGRAPHIES THAT REAFFIRM THE UNCERTAIN LANDSCAPE OF THE HUERTA OF ALICANTE

ESTER GISBERT ALEMANY ¹, ENRIQUE NIETO FERNÁNDEZ ², AYARA MENDO PÉREZ ³, ALFONSO MANUEL CUADRADO MULERO ⁴

¹ Universitat d'Alacant, ester.gisbert@ua.es

² Universitat d'Alacant, enrique.nieto@ua.es

³ Universitat d'Alacant, ayara.mendo@ua.es

⁴ Drassana Architects, alfonso@drassana.org

The paper introduces the huerta of Alicante, a traditional irrigation landscape in the verge of disappearance, and the practice-based research project 'Camins de l'Aigua'. In this landscape project we have used narrative tools to rebuild an imaginary that makes it desirable again, but in different ways, to stay in the trouble of dealing with water. We present how we have avoided the dangers of nostalgia that come with traditional landscapes, with the theories of feminist scholars Donna Haraway and Rosi Braidotti. The first one helped us to work technically with the narratives of the more than human that we have encountered in fieldwork. The second has helped us to activate the critical potential of the landscape beyond more simplistic approaches of tourism and cultural heritage, while keeping an affirmative ethic. We finish with the questions raised by the project on how to bring to the practice of landscape Braidotti's theoretical proposal of affirmative cartographies.

Keywords: landscape, narrative, affirmative ethics, cartography, huerta.

VIA XIX: A PUBLIC SPACE FOR LANDSCAPE INTERPRETATION BETWEEN BRAGA AND CÁVADO RIVER

SANDRA BRITO ¹, MARTA LABASTIDA ², HELENA CARVALHO ³, ANTÓNIO VIEIRA ⁴

¹ Lab2PT, sandrabrito.arq@gmail.com

² Lab2PT, School of Architecture, University of Minho, mlabastide@eaad.uminho.pt

³ Lab2PT, Social Sciences Institute, University of Minho, hcarvalho@uaum.uminho.pt

⁴ CECS, Department of Geography, University of Minho, vieira@geografia.uminho.pt

This paper seeks to explore the opportunity for a practice that relates form and landscape in the construction of a public space of territorial scope related with Camino de Santiago, in the alignment of the ancient Roman road Via XIX. The structural importance of this axis, regarding the territorial organization over time around the city of Braga, allowed us to recognize certain attributes to this element that are matter of interest for the intervention practices. The recognition of the historical condition of the territory is claimed, under this perspective, as a useful action in the deciphering of relations that launch to the project the challenge of creating its own idea of a program. A program in this case based on the reinforcement of the legibility of certain landscape relations. The strategic mapping of visual relations related with the main settlement places in the mediation of this axis and the definition of the viewshed constitute, in this context, a useful action, capable of contributing to the (re)establishment of important connections, more adjusted to the narrative experience of the landscape. A perspective where the interpretation of the landscape becomes a project method as the project becomes a tool for the site description.

Keywords: Braga, landscape, territorial project, viewshed, public space.

REVEALING INVISIBILITIES IN VIA ANTIQUA

DANIEL VALE

CEAU – Faculdade de Arquitectura da Universidade do Porto, dvale@arq.up.pt

The Roman road from Braga to Astorga (Via Antiqua), was part of the outstanding Roman Road network. Built almost two thousand years ago, its layout is perceived as being part of a fundamental matrix that established the principles and structured the landscape. Even nowadays, when it is almost invisible, with no more than a couple of bridges and remains from its original layout, one believes that it still has some sort of influence in the territory. The ongoing PhD research places the possibility of Via Antiqua, as an urban and territorial fact, to define the urban and territorial form, associated to the road. One considers the possibility of Via Antiqua's dominant direction to have had some sort of influence on other decisions about the form of the city and the form of the territory. In Roman times and in the present. The History of Architecture is made over the examples of the past and if one is able to look and learn with those examples, such as Via Antiqua, one will be able to understand the permanence and transformations of a dominant guideline. Furthermore, Via Antiqua's transnational identity, can give some clues about the set of relations in space and time, of a diverse territory. Ultimately, the objective is to establish a relation between the invisible road, its direction and layout, the land uses and the territory along its way.

Keywords: Roman Roads; Architecture; Cultural Routes; Landscape; Heterotopia.

UNCERTAINTY BETWEEN EVENT AND FRAGMENT. A READING THROUGH THE CASE OF THE "VARUS BATTLE ARCHAEOLOGICAL PARK"

FRANCESCO K. BAUDOUIN SIMI

La Sapienza Università di Roma, francescok.simi@uniroma1.it

An archaeological landscape is a landscape of uncertainty par excellence, even more so when architectural or material traces are almost absent. It is an uncertain landscape, made up of fragments, lasted by events that cannot be reconstructed in their entirety; nevertheless, the dimension of uncertainty can be a resource when it is used as a red thread of the project and not as a discard, in which it is the relational dimension (in both multi-spatial and multi-time terms) that becomes the key to the strategic interpretation of the contexts. Through the case study of the significant interdisciplinary enhancement project of the site of the Battle of Varus (in the west of Germany), we intend to analyse the narrative choices balanced between the uncertainty of the archaeological data, the sensorial experience of the landscape and the need for coherent narrations. In this project, uncertainty has become the key device both through a scientifically rigorous yet open interpretation and through the active involvement of visitors to image the events that occurred in the landscape, opening the mind to critical doubt, and activating the body through movement and sensory perception.

Keywords: Archaeological park, Enhancement project, fragmentation, event, invisibility, landscape.

TERRITORIAL DYNAMICS AND POWERS BETWEEN LATE ANTIQUITY AND THE HIGH MIDDLE AGES IN THE BRAGA REGION

FRANCISCO ANDRADE

UAUM, Lab2PT, francisco.andrade@uaum.uminho.pt

We intend to show how the main settlement dynamics between Late Antiquity and the High Middle Ages reflected the power dynamics and socio-cultural changes identified in the study area. We carried out an approach guided by the theoretical models and analysis tools of Landscape Archaeology, seeking interpretations that brought together different inputs, from distinct scientific areas, with special focus on the articulation of the analysis of archaeological, historical, paleoenvironmental and climatic data, looking for a renewed vision of one of the oldest debates in medieval historiography and archaeology. We establish the main models of settlement for each period considered and the main aspects underlying them.

Keywords: *Antiguidade Tardia; Arqueologia da Paisagem; propriedade; poder; Alta Idade Média*

FORTIFIED LANDSCAPE OF THE COMMUNICATION AXIS BETWEEN MONÇÃO-PONTE DA BARCA: ARTICULATING THE MATERIALITY OF WAR BEYOND THE BORDER

REBECA BLANCO-ROTEA ¹, SILVIA MACIEL ²

¹ Laboratório de Paisagens, Património e Território (Lab2PT), Universidade do Minho
rebeca.blanco.rotea@arquitetura.uminho.pt

² University of Santiago de Compostela (Spain), silvia13mariana@gmail.com

From 1640 to 1668 the War of Restoration took place between the Hispanic Empire and Portugal. This war broke out when the Duke of Bragança took the palace of Ajuda in Lisbon and was declared king of Portugal named João IV. His aim was to recover the independence of the kingdom of Portugal, annexed to the Hispanic Empire in 1580. As a consequence, the entire border between Spain and Portugal began a process of modernization of its medieval defenses to get adapted to the new principles of bastioned fortification. This construction process generated a profound transformation in the border landscape.

The understanding of this landscape has been enriched in the last decade thanks to the identification of new defensive structures, from an interdisciplinary approach. The methodological proposal was based on the understanding of the landscape as a fortified system, where all parts were related to each other and to the territory. This implied defining the entities that make up this landscape, both simple (structures, roads, boat crossings...) and complex (fortified squares, defensive subsystems...), and the types of relationships established between them. Also how this set of elements interacts with the territory and its main and transversal element, in this area, the Miño river, strategically used as a natural border, becomes part of the system for both armies. For the characterization and valorization of this landscape we developed a proposal that combines different methodologies of landscape archaeology, archaeology of architecture, semantic technologies, documentary studies, critical analysis of historical planimetry, geography or formal analysis of architecture.

We concentrated our first research on understanding the borderline, but today we know that the armies have developed an offensive strategy in their advance into the enemy country, taking advantage of

the interfluves and natural transit routes. The current landscape is the result of two complementary war logics. The written historical sources, the archaeological record, the architecture and the toponymic heritage are indications of this process that must be read in connection with each other. Thanks to this work, we have been able to identify a theoretical model of fortified landscapes that responds to the construction of the logics of the states during the Modern Age.

Since 2021, we have focused our research on one of the transit routes to the interior of Portugal, the Monção-Vila Nova de Cerveira path, which has been occupied by the Spanish army on several occasions in 1658 and 1662. In this space, we have analyzed the validity of the previous theoretical model and refined the methodology thanks to the combined use of different geospatial techniques, such as LiDAR, drone flights and GIS. We believe that it will open new paths for the continuity of this research, stressing the magnitude and impact of the Restoration war in this territory and allowing us to have a better understanding and deconstruct the human actions that altered and used the natural landscape into a fortified landscape in the modern period.

Keywords: *Cultural Landscape; Materiality; Minho Region; GIS; LiDAR; Modern Age.*

theme 5

A COMMON CONSTRUCTION. POLICIES AND ACTIONS.

THE UNCERTAIN FUTURE OF THE WITWATERSRAND: FOREGROUNDING MININGSCAPE TO RECLAIM A RESOURCE COMMONS

SABINA FAVARO ¹, INGRID WATSON ²

¹ School of Architecture and Planning, University of the Witwatersrand, sabina.favaro@wits.ac.za

² Wits Mining Institute, University of the Witwatersrand, ingrid.watson@wits.ac.za

Political ideas, capitalist actions, planning and mining practices profoundly shaped the Witwatersrand landscape through mineral and human extractions. Gold and uranium attracted State and mining houses: the drivers, owners and custodians of this colossal extraction. 50,000 tonnes of gold later, mine sites progressively closed down leaving behind extractive wastelands of profound irreparable socio- ecological damage. Beyond mineral extraction, the future of the Witwatersrand is uncertain.

The economic interest drives policies and actions of extraction, seeing minerals, gold and uranium, as the main figures. The focus on mineral extraction casts a dark shadow on the miningscape and its socio-ecological challenges as a mere background with externalities. Under the new democratic dispensation, mining legislation recognises mineral resources as national commons. Yet, the miningscape in its socio ecological integrity is still missing, and it is in the-how that transformation goes missing. This paper argues the need to foreground the miningscape in future actions and policies to reclaim the Witwatersrand extractive spaces into a resource commons. Through a landscape biography, the paper maps the role and agency of policies and actions in mining and planning in the making of extractive wastelands and leaving behind the resource nexus and socio-ecological systems. To foreground the miningscape, the paper proposes a shift in reparative policies and actions towards a systemic, interdisciplinary and participatory approach to foster future regeneration and collective care of extractive spaces.

Keywords: commons, extractivism, extractive legislation, segregative planning, extractive and slow violence

IN FRONT OF THE DIFFUSE TERRITORY, PROXIMITY!

MARTA LABASTIDA

EAAD and LAB2PT, UNIVERSIDADE DO MINHO, mlabastida@eaad.uminho.pt

This paper proposes proximity as an alternative to reveal opportunities for the diffuse territory of Vale do Ave, in Northern Portugal. The condition of proximity introduces the fragment as an enunciating device of existing relations and dynamics that catalysis new ones. The process of approaching the place queries the way of looking at it and generates a new grammar for recognize and transform it.

This approach to diffuse urbanization requires the abandonment of some predetermined criteria for interpreting territorial models, among which the classic rural-urban dichotomy stands out. The limits and boundaries between categories of spaces - usually individualized and segregated - constitute and introduce another type of diversity and particularities where proximity is their only appropriation option. From proximity, we find opportunities in the promiscuity, juxtaposition, transversally or permeability between spaces of very different natures. The aim is to contribute to the constant need for revision and renewal of both the tools and the design process by presenting it as an open and provisional mechanism that seeks to activate the place, going beyond formal commitments to approach collective appropriation, going beyond compositional principles to become operative and going beyond its location to offer development opportunities to any place.

Keywords: diffuse urbanization, proximity, fragment, opportunities

READY-MADE ARCHITECTURAL PROCESSES: RE-SIGNIFICATION OF REALITY AS A SOLUTION

TIAGO ASCENSÃO

Lab2PT Landscapes, Heritage and Territory Laboratory, EAAD School of Architecture, Art and Design of Minho University, ascensao.tiago@gmail.com

This research explores and defines an architectural practice that looks for processes that build the space using the already existing physical space, answering the different requests through a process of space re-signification. It is looking for the development of an architecture that is not based on exploiting resources, whether material, energetic, or even human, considering that a possible alternative to the infinite development model cannot be to over-exploit the territory and to produce unnecessary elements. Based on a transdisciplinary methodology, it explores how the idea of ready-made from conceptual art can be one of the answers to future development of architecture, applied to different project scales, from small to large scale, such as the landscape and the territory organization.

It is a reaction towards the sustainable targets' achievement since it is based on the no exploration of any material: the reality is in itself the resource. Antagonistically radical "to the business as usual" attitude, it is proposed that the architecture project rethinks the space and attributes it a new meaning, and by doing so, solves the requested new necessities. The project happens in the combination of reality and the look over it, emphasizing the potentiality of reality as a resource in itself.

Instead of the design as the base ground for architecture, in this methodology the act of choice is the architectural practice and its project. This intellectual process of space construction and simultaneously critical reflection is an architectural act inscribed in the discipline, using the tools and the expertise to decide in a legitim way. Unusual actors are included in the process, like the users - extending and enhancing its demands -, and the power - obliged to rethink the request when faced with a ready-made proposal that solves it.

This approach emphasizes the emergency for a fundamental change of attitude in our culture, in our society, and towards our built environment. Ready-made processes are an operative modality in the architectural disciplinary practice, integrated in a production system, by legitimizing the possibility of the proposal being only the use of what is here and now.

Keywords: architecture; ready-made, no building, reality, discipline, I would prefer not to.

LEGAL PERSON RIGHTS FOR NATURE AND AN ANALYTICAL CRITIQUE OF ANTHROPOCENTRISM AND ANTHROPOCENE

ALEXIA SERA

University Beira Interior, alexia.sera@ubi.pt

Under the recently acquired condition of nature as a legal person, granted by juridical and constitutional landmarks in several countries, this paper aims at understanding the significance and importance of this new citizenship status. We propose juridical personality to be extended to the whole context of nature, therefore called here 'she' and not 'it', beyond specific biomes only. This jurisprudence interpretation is a step towards reestablishing an ecological metacitizenship (Gudynas,2019) that not only helps to restore the nature-human integrity, but also to address Anthropocentrism/Anthropocene fallacy, which inappropriately agglutinates the whole set of humankind as accountable for disrupting planetary environmental balance. It is therefore suggested to redefine the above notions as Euroandrocentrism/Euroandrocene, exempting the decentred populations from both eras and processes. Nature as a legal person could be an effective way to change the mindset behind the capitalist and instrumentalist framework, aligned with the opposition by those who are persistently attributed subaltern social positions: women, ex-colonised peoples and Indigenous groups, and move from human egocentrism to global ecocentrism.

Keywords: nature rights, human dichotomies, Anthropocentrism, Anthropocene, ecological metacitizenship.

ON SOMETHING MORE AND A BUS STOP. THE ONGOING PROJECT OF PEVIDÉM AS A LEARNING FIELD

CIDÁLIA F. SILVA

Lab2PT / EAAD University of Minho, cidalia@eaad.uminho.pt

theme 6

In September 2020, our team started on a journey with the children and young people of Bairro da Emboladoura, an impoverished area on the northwest edge of Guimarães. We tried to comprehend their living place via their own experiences, using a transdisciplinary approach that included architects, urbanists, social workers, and a childhood sociologist. We started by asking the children to draw their neighborhood, emphasizing key features, their sense of belonging, and where they played. We then took them on a walk, for them to show us their neighbourhood. Afterwards, we asked the children to map the most essential characteristics of the neighborhood, and they singled out the two most dangerous areas: the River Ave and the main road that provides access to the neighbourhood. In the 2020/2021 school year, around 55 students from the Urban Planning Laboratory worked in the neighborhood, which served as their learning field. One of the groups of students analyzed how the children in the neighbourhood accessed the EB2/3 School in Pavidém. Through observation, representation, drawing, video, and photographic surveys, they examined their daily bus and walking routes in the The “Dangerous” road highlighted by children. The analysis revealed numerous weaknesses in terms of public space quality, including a lack of covered bus stops and minimal safety conditions. Moreover, the neighborhood’s reliance on a single bus line with reduced frequency further contributes to its isolation. This urban structure necessitates urgent intervention to improve mobility conditions not only for the children but also for the neighborhood’s population, as Pavidém provides essential public services like the Family Health Unit and the Post Office.

Keywords: children, accessibility, public space.

WALKING AND MIGRATING - MOVEMENT AS LANDSCAPE CONSTRUCTION.

REPRESENTING UNCERTAINTY WITHIN A LIVED EXPERIENCE IN TEMPORARY EMERGENCY SOLUTIONS: MAPPING DISPLACEMENT AS A PROCESS TO MEASURE WAITING IN A SYRIAN STUDENT MIGRATION TO PORTUGAL

SARAH SHRBAJI

School of Architecture, Art and Design EAAD, Lab2pt, sarahshrbaji@hotmail.com

This paper is part of a Ph.D. research in the interdisciplinary field of architecture under the theme of migration. It involves a case study of a female student migration that is from the fourth and last Syrian student migratory group to reach Portugal without going through visa rejections and hindering border procedures. This was possible with Jorge Sampaio's founding of Global Platform for Syrian Students that systemized migratory paths for those students whose studies in higher education were interrupted by the ongoing Syrian war-conflict. Within these migrations, emergency solutions were implemented, but they gave rise to an inevitable and, yet, a significant issue of displacement experienced by student migrants. Here, the case study focuses on a student's displacement path after leaving her home in the North of Syria and includes subsequent events after her arrival in Portugal until reaching her for-now accommodation. The student migrant has lived waiting instances that focus on the time passage and the crossed distance through her state of being displaced. Temporarily staying in one place then moving into the other in short time durations led to living uncertainty, hence questioning the meaning of home. This transient change of moving between accommodations becomes expressed through the representation of mapping displacement.

Keywords: Displacement, Syrian student migration, living uncertainty, mapping, representation

WALKING AS A CATALYST FOR THE EMERGENCE OF A NETWORK OF PUBLIC SPACES IN NEGLECTED URBAN AREAS

HOCINE ALIOUANE-SHAW

UMR-CNRS Passages / ENSAP Bordeaux (France), hocine.aliouane@bordeaux.archi.fr

This presentation takes a critical look at an action-research carried out for over twenty years in the Bordeaux metropolitan area by French collective "Bruit du frigo". This long-term approach was set out to examine changes in the notion of public space in suburban areas and the emergence of new forms of collective appropriation of a constellation of "unthought" spaces generated by institutional urban planning. This process was initiated through a series of territorial explorations involving walking and mapping. Identified areas were subjected to more a detailed surveillance, through collective walks and other activities. During the process, a "suburban shelter" inspired by mountain refuges was installed in one of these spaces giving an unprecedented impetus to the approach. Through a process of discussions and negotiations, local authorities gradually authorized its permanent installation in a sensitive natural area, opening the way to the creation of a whole system of remarkable areas, linked by footpaths and dotted with suburban shelters at a metropolitan scale, setting an example for an unprecedented partnership between local authorities and a non-profit organization with significant repercussions on the urban development of the Bordeaux metropolis.

Keywords: Suburbia - Walking - Brownfield - Public space - Participation.

TRADITIONAL PUBLIC PARTICIPATION IS NO LONGER ENOUGH TO DRIVE THE SHIFT TOWARDS DECARBONIZATION.

FILIPA CORAIS ¹, MARTA LABASTIDA ², MIGUEL BANDEIRA ³

¹ EAAD, University of Minho, fcorais@gmail.com

² EAAD, University of Minho, mlabastida@eaad.uminho.pt

³ CECS, University of Minho, bandeira@reitoria.uminho.pt

This paper is based on the assumption that, in order to address complex and unsustainable problems rooted in society, such as the need for a societal change in behaviors for sustainable urban mobility, it is necessary to apply the methodology of Transition Experiments and implement a new approach to transition governance. The paper critically examines the main differences between traditional public participation (PP) and the new transitional governance. It begins with the hypothesis that the path towards the transition to sustainable urban mobility (SUM) must be pursued through testing in a living laboratory, aiming to achieve walkable neighborhoods through the integration of urban acupuncture projects and the Transition Experiments (TE) methodology.”

Keywords: Transition Experiments; Sustainable Mobility; Walkable Neighborhoods; Urban Acupuncture

PLACING THE WALKING BODY

MIGUEL BANDEIRA DUARTE ¹, NATACHA ANTÃO MOUTINHO ²

¹ Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, mduarte@eaad.uminho.pt

² Lab2PT, IN2PAST, School of Architecture, Art and Design, University of Minho, natacha@eaad.uminho.pt

In this paper we seek to clarify the main objectives of The Walking Body, reflecting on the conceptual and artistic territories from which we propose to structure a performance that interconnects the territory as a laboratory of ideas based on the pillars of Culture, Creativity, Knowledge and Science; the development of a space for innovation and experimentation, both from the technological point of view and new aesthetic and artistic languages; and offer new readings on the relationship between the city, artistic creation and the community.

We explore three primary concepts: landscape, engaging and readings, aiming to understand: where one can act and what implications this has on artistic action and the production of meaning; who acts on this support, or territory, and in what way, exploring individual action or participatory practice; and what objectified or meaningful outcomes they have on the construction of meaning and the transformation of narratives of place and subject. We will focus on the idea of landscape, seeking to broaden the possible understandings of this concept, developing the ideas of: pervasive place, body as a space builder; locative media to locative emotions; aestheticization of place through individual aesthetic awareness; and hidden (or invisible) borders-crossing boundaries.

Keywords: Walking, Pervasive Place, Critical thinking, Walking Art, The Walking Body.