

ONCINEMA

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CEAA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041)
Escola Superior Artística do Porto

ON CINEMA | 2013
Conference Book of Abstracts

Edited by
António Preto, M. F. Costa e Silva and Marco Miranda

CEAA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041)
DTC | Departamento de Teatro e Cinema
Escola Superior Artística do Porto (ESAP), Porto, Portugal
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Organization:

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The Arnaldo Araújo Research Centre (CEAA) in collaboration with the Department of Theatre and Film and the Film and Audiovisual Degree of Oporto Artistic School (ESAP) organizes an international conference dedicated to the cinema and audiovisual linked with the 10th International Exhibition of Film Schools (MIFEC).

This conference will seek to explore the effects of rapidly changing technologies and platforms on the study of different issues in film and television. How postgraduate researchers in a context of change face the relationship between cinema and narrative. How new technologies do affects the way that film schools develop new pedagogies and methods in teaching film and audiovisual. And how do changes in the present affect relationship between film and other arts.

In this context we invite the national and international scientific community to gather around three main themes:

1. Film and Narrative: Morphology, taxonomy, analytical, pragmatic, poetic, and narrative models on film and audiovisual.
2. The Cinema in dialogue with the arts: relationships between cinema and visual arts, theater, literature, photography, design and architecture.
3. Film in the schools: Film and pedagogy, theory and history of cinema, new methodologies in teaching, film schools and technology challenges, film production in the university context.

Programme

MAY 16

10h00 – Registration

10h45 – Welcome and Introduction

11h00 – Keynote speaker: Alfonso Palazón Meseguer – *Postmodern Fiction: transfer of genres*

11h30 – Coffee break

11h40 – Session 1 – chair: Ignacio Oliva

Carlos Melo Ferreira – *Dialectic Montages Poetic*

Iris Perkisas – *Zhang Yimou's Hero/Ying Xiong Colour ss Narrative Element*

M. F. Costa e Silva – *The Use of “Out-Of-Field” as Narrative Device in “Sangue do Meu Sangue”*

Debate

12h40 – Coffee break

12h50 – Session 2 – chair: António Preto

Antonina Ivanova – *Nonlinear Narratives and Time Travel in Popular Science Fiction*

Henrique António Muga – *Cinema and Imaginary*

Né Barros – *Project Film: Familiar Images*

Debate

13h50 – Lunch

15h00 – Session 3 – chair: Maria Helena Maia

Maria Mire – *Mobilizing the body through the movement of the images*

Margarida Brito Alves – *Space and Moving Image in Contemporary Art. The Case of Video Art*

Debate

16h20 – Coffee break

16h40 – Session 4 – chair: M. F. Costa e Silva

Gonçalo Leite-Velho – *Teaching to think the Documentary: a preliminary balance starting from ESTA*

Piyali Das and Orance Mahaldar – *A comparative study of changing narrative pattern in romantic Bollywood movies (from 1990s to date)*

André Campos Silva – *The Sacrifice Process of Villain Character on American Horror Movies as a Cathartic Mechanism to Get Pleasure*

Debate

18h00 – Wine tasting

MAY 17

10h30 – Keynote speaker: Anabela Oliveira – *E la nave va (Fellini, 1983): the inevitability of art*

11h00 – Coffee break

11h10 – Session 5 – chair: Marco Miranda

Ramón Rodríguez Llera y Sara Pérez Barreiro – *Metabolist Influence on Science Fiction Film*

Iván I. Rincón Borrego – *Truman's World. From Architectural Utopia to Simulated Reality*

Alexandra Ai Quintas – *Dark Metropolis*

Debate

12h30 – Lunch

14h00 – Session 6 – chair: Luís Miranda

Eduardo González Fraile – *Time in Cinema: Time in Architecture*

Mahsa Foroughi – *Cinema, Architecture and Temporality: The Four Dimension Design*

Nieves Fernández Villalobos – *The Beginnings of the Artistic Avant-Garde in French Cinema of the Twenties*

Cecilia Ruiloba Quecedo – *Film and Hospital Architecture*

Debate

16h20 – Coffee break

16h30 – Session 7 – chair: Eduarda Neves

Amedeo D'Adamo – *The fish is taken out of water and then thrown in a new tank: philosophical and pedagogical approaches to experience in the Apulia experience writing fellowship program*

Marta Úbeda Blanco – *Peter Greenaway and Representation of Architecture in Cinema: The Draughtsman's Contract*

Daniel Villalobos – *Film Sequences and Roles in the Origin of the Egyptian Architecture*

Debate

18h10 – Coffee break

18h20 – Keynote speaker: Ignacio Oliva – *This is Fiction! Two Approaches in Fiction Film Status*

19h00 – Closing Session

MAY 16

KEYNOTE SPEAKER

POSTMODERN FICTION: TRANSFER OF GENRES

Alfonso Palazón

All fiction is a representation, a construction of meaning that could place it in the context that makes it possible and so we could explore how cinema. We leave that fiction is also a negotiation continually redefine the specificities of cinema to come, in postmodern fiction, to the complete dissolution of the boundaries between fictional forms: essays, poetry, documentary, narrative and even classical ... transfer of genres and forms, juxtaposing multiple mechanisms that blend tradition and experimentation and intertextual composing authentic work. Borders, including the proper reception of the film. And you build metafiction of everyday life. The cinema has reflected exponentially in recent years and the specific aesthetic sense of all these forms of fiction.

SESSION 1

DIALECTIC MONTAGES POETIC

Chair: Ignacio Oliva

Carlos Melo Ferreira

Editing arrived at the movies during its first thirty five years of existence, when it was still silent, and became a fundamental element of its language. Established and stabilized as such in 1915, by David W. Griffith, over his discoveries worked the vanguards of the 20's, namely the soviet and, in it, Sergei M. Eisenstein.

By creating the dialectic montage, one of the different categories he invented and used, Eisenstein came to complete the American invention, developing it through new expressive paths. We are going to study at length Eisenstein's dialectic montage though the famous Stairway of Odessa scene, from "Battleship Potemkin", so as to discover it in all its splendour and understand its practical workings from the exposition made by the filmmaker himself and the studies that were later made about it, but also to explain that only he could have made the final cut of "¡Qué viva México!", that was denied to him by Hollywood.

Eisenstein's dialectic editing wasn't a decorative element of the movie; it was part of its structure, which made it structural and structurant in his films. We will also make the necessary exposition to clarify the role of editing in Eisensteins movies, which did not replace the frame's composition but played with it, detailedly composed, to link it in a new and inventive way, creating plastic effects but also meaning. Doing so, we will establish the full extent of the dialectic montage's poetics in Sergei Eisenstein's films.

ZHANG YIMOU'S *HERO/YING XIONG*. COLOUR AS NARRATIVE ELEMENT

Iris Perkisas

This paper provides a narrative analysis of Zhang Yimou's *Hero/Ying xiong* through its use of colour. The use of colour in creating extra dimensions and guiding the narrative –which is reminiscent of Akira Kurosawa's *Rashômon* (1950)– is explored on several levels. First of all, colour arranges the complex structure of the narrative. The story contains several flashbacks about the same event but from different points of view. Because of this complexity, Yimou provides every flashback of a certain colour to aid not only the narrative but also the spectator. Further, not only does every hue influence the content; the hue itself is also influenced by the locales in the film. Lastly, colour provides an insight into the dimension of the characters' behaviour and psychology. The interpretation of the hues relates to their role in Chinese opera. Yimou modernizes Kurosawa's *Rashômon* and reinforces the content with colour. Through this method, Yimou produces new facets on the employment of colour.

THE USE OF “OUT-OF-FIELD” AS NARRATIVE DEVICE IN “SANGUE DO MEU SANGUE”

M. F. Costa e Silva

The use of "out-of-field" is an interesting linguistic device used in film and, depending on the intention of the director, may play multiple roles in the context of a movie, including aesthetic, poetic and narrative issues. More than that, the "out-of-field" has become itself, in some cases, a stylistic mark of an author causing on the spectator, critic or researcher a fascination and a rare motivation for the interpretation of film work. Wells, Allen, Bresson and Oliveira are some of the authors who use "out-of-field" as the absence of visual representation, but simultaneously as a form of narrative enunciation and distinctive aesthetic element in different ways, all of them using both out-of-field image and sound representation. In "Blood of my Blood" (João Canijo, 2011) the treatment of "out-of-field" combined with a camera mobility in an absolutely original and transgressive way, reveal us a social melodrama of a family and, at the same time, the social tissue of a society near to implode. Form and content potentiated by a stylistic feature that offers Portuguese cinema one more example of a statement of unparalleled originality.

SESSION 2

Chair: António Preto

NONLINEAR NARRATIVES AND TIME TRAVEL IN POPULAR SCIENCE FICTION

Antonina Ivanova

Time travelling issue has always been a powerful tool in film narrative, playing a significant role in the structure of the film story. Starting from the adaptation of "The Time Machine" and proceeding to contemporary TV-shows we can see the transformation of time-travelling representation in mass-culture. At the same time, those variations reflect the changes in social, economic and political situations in the modern (or postmodern) society.

Losing the strong connection between time and space in the medialized society, film producers appeal to time-travelling as narrative tool which brings some order and sense to the atemporal structure of our being.

On a deeper level of analysis time-travelling becomes an utopian project of a «what if...» world, and, therefore, an important critical modus of late capitalism.

This study is an examination of the changes that the time-travel narrative in popular culture goes through these days. To illustrate those changes I will analyze some of the most indicative films and shows on time-traveling from 1940s until today and try to build a timeline of the changing role of time-travelling in mass-culture.

CINEMA AND IMAGINARY

Henrique Muga

Replacing the dominant theories of the imagination in the 19th century, the theories of imaginary assume a central role when, as a result of technical reproducibility, the image's world goes out of control (Bragança de Miranda, 2002).

From the concept of imaginary while "common place of image and imagination" (E. Morin, 2011), and "set of images and image's relations which is the capital thought of homo sapiens" (G. Durand, 1984), we pretend to relate the cinematographic image with other artistic images and the human imagination, that is, exploring the imaginary dimension of the cinema or the cinematographic dimension of imaginary.

PROJECT FILM: FAMILIAR IMAGES

Né Barros

In the era of the democratization of the use of image we may assert that there is a new way to make films and to tell stories. Often the objects produced by several available devices are increasingly on the intimacy, in one hand, and in the precariousness of the production resources, in another hand. It is the goal of our text to discuss this state of the use of film and video images and on how this interacts with the art of filming. But also this text explores the idea that there is a project of film in each private video and home movies. A multiplicity of narratives comes across. Families not family anymore, are a consequence of that multiplicity of narratives. Public and private or global and local, stand in a constant transformation in their inter-connection at the same they have a tremendous impact on the way of producing, creating and living. This topic is in fact central to the festival FFFilm project that I direct.

SESSION 3

Chair: Maria Helena Maia

MOBILIZING THE BODY THROUGH THE MOVEMENT OF THE IMAGES

Maria Mire

When thinking the moving image in the context of contemporary artistic practices we are faced with a sedimentation of a experimented and formalized grammar conformed by its own practices, in which the apparent flaws and dysfunctions contribute to the framing of an experience that wishes to operate its own codes. In which the discomfort, the slow flow of time, the induced mobility, the decontextualization and the demultiplication of the attention promote a divergence that reveals the perceptive demands present in each artistic proposal.

This way, the disparity of contemporary artistic proposals will make clear that we cannot center the debate on the moving image at an analysis just related to the type of codified reception of the cinematographic image, which proliferated throughout the twentieth century. The erratic body, the *flâneur*, abandoned the movie theater and now wanders between projections and luminous emissions in an deambulation that will allows him to adjust the direction of its own attention. He is no more, therefore, just a spectator, immersed in darkness and constrained in its mobility.

In fact the status of the spectator, if understood in a historical perspective — throughout a genealogical study of the optical devices and the pre-cinema of the eighteenth and nineteenth centuries — necessarily confronts itself with different audience regimes. And, if the position of the viewer is not in fact ontologically enrolled in the cinematographic experience, we can think that the moving image, rather than impose the restraint of the body, is able to mobilize it and to capture its action through its attention.

SPACE AND MOVING IMAGE IN CONTEMPORARY ART. THE CASE OF VIDEO ART

Margarida Brito Alves

Colliding with the general orientation towards real space that was under development in the arts since the beginning of the 20th century, Video art emerged during the mid-sixties. Reintroducing an abstract and virtual model of space, it was initially explored as a “new window” which revealed another time and another space, offering viewers the possibility to visualize other realities, disconnected from an original and unique experience – and therefore separated from the “here and now”, as referenced in Walter Benjamin’s influential essay «*The Work of Art in the Age of Mechanical Reproduction*» (1936). Nevertheless, different artists started to associate video to their individual projects, privileging a spatial and experiential dimension. Gradually, video became an important research element, and, among other possibilities, it was tested as a moving imaged captured in real time; projected onto real objects; explored as a specific language, or expanded and presented as a spatial installation.

Drawing from a perspective that identifies a process of spatialization of the arts and analyzing several approaches to video and film, this paper aims to discuss the multiple ways moving image addresses space, having become a phenomenological and deeply synesthetic experience, rather than a merely visual one.

SESSION 4

Chair: M. F. Costa e Silva

TEACHING TO THINK THE DOCUMENTARY: A PRELIMINARY BALANCE STARTING FROM *ESTA*

Gonçalo Leite-Velho

The *ESTA/IPT* Bsc in Documentary Film brought a new reality to the Film Studies panorama, by creating a specific degree for Documentary education. After 5 years since the beginning of the degree, it's time to make a balance, exposing what we learn so far. In this work we expose the initial considerations contained in the degree plan, the work context, the methodologies followed, the difficulties, as well as some of the preliminary conclusions of the work developed so far. We also explore the relations with the question of Documentary in general and it's learning in the context of High Education.

A COMPARATIVE STUDY OF CHANGING NARRATIVE PATTERN IN ROMANTIC BOLLYWOOD MOVIES (FROM 1990S TO DATE)

Piyali Das and Orance Mahaldar

There is a close relation between film and its audience and the relation is, to a great extent, complementary. Narrative structure of romantic Bollywood movies is gradually changing in an episodic way. The social and cultural background of audience is important for personal choice and emotional involvement with a particular film. In this paper the author has focused on the Bollywood romantic movies that were released during the 1990s and attempted to study how the narrative pattern has been changed through time. Since, movies portray a particular narration through its presentation, it is important to notice how the new dimension of social change influences the process of movie making in terms of changing its narrative pattern. Movies are a platform for expression of creativity. Apart from entertainment, movies represent a reflection of a particular society and culture. Society is interrelated with the films, films are interrelated with lives of the audience; so, film makers always try to keep up with their audience's requirements while creating a film. Accessibility of state-of-the-art technology and shrinking of the social world through globalization of late has led to significant change in human emotional experience and its expression, their way of thinking and so on. As a consequence, open mindedness of people, their logical thinking has an impact on their choices; their way of interpreting and solving a particular crisis has been changed. These are the changes they want to see in their personal lives as well as that of the characters they watch in the movies at the same time. This paper also reflects how the audience of Indian society are relating, perceiving a story that is being told in romantic Bollywood movies.

THE SACRIFICE PROCESS OF VILLAIN CHARACTER ON AMERICAN HORROR MOVIES AS A CATHARTIC MECHANISM TO GET PLEASURE

André Campos Silva

Using authors from some fields of study as Dramaturgy, Anthropology, Movie script writing and Psychoanalysis of Jung we intend to investigate the narrative process of villain characters of American slasher horror movies from the first cycle.

The horror movies for Noël Carroll are defined by using strategies which intend to cause fear on the viewers, in this way we intend to use this study with the formalist conception of Tzvetan Todorov, in which the links is existing relations on the universe of works which hold their own operating logics.

Some elements of narrative structures are malleable like the distinction between protagonist and antagonist, in which is perfectly possible the main character to be portrayed as a protagonist or an antagonist. However deepening on the study of the narrative organization of a story, it makes clear that the symbolic representation of the villain and hero are not so malleable and they are full of archaic cultural meanings which are complicated to separate. Curiously we realized the need for a villain on American slasher horror movies, but not necessarily the existence of a hero. We intend to make this occurrence clear and cross information with the operating mechanism of Carl Gustav Jung's archetype concept.

In this way, starting from a study in two movements, from inside the work to the work itself and from the motivations of the collective unconscious of the audience/writer which allowed the operationalization of these narrative processes on American slasher horror movies.

MAY 17

KEYNOTE SPEAKER

***E LA NAVE VA* (FELLINI, 1983): THE INEVITABILITY OF ART**

Anabela Oliveira

In *E la nave va* (Fellini, 1983) art becomes space, time and character. Among frames and images, art becomes the lever of a narrative journey. And how the film interprets this presence? How is that cinema defined as art along the boat trip? How is that art transformed into *E la nave va*? How does it present? Candid, carnal, intrinsic to space and time? Inevitable? *E la nave va* reflects the inevitability of an fellianian art?

SESSION 5

METABOLIST INFLUENCE ON SCIENCE FICTION FILM

Chair: Marco Miranda

Ramón Rodríguez Llera y Sara Pérez Barreiro

One of the biggest and constant cravings of any civilization is to know what the future holds, and how your changes will affect the life and habits of man. Several authors, from different points of views, have ventured to imagine what will be the environment, life and society, their means of transportation ... etc. This desire to learn, and explore the future with imagination, located in the Science Fiction Film one of its most prominent and expressive means and the most popular of all.

In the field of architecture of the sixties, a group of Japanese architects published a manifesto with the title "Metabolism: Proposals for a New Urbanism", in it should be raised how future cities. Projects designed by some of them, as Kikutake, Kawazie, Otaka, Maki and Tange, has been spectacularly "constructed" in several of these films.

From french Luc Besson, "Le cinquième élément" showing the New York of the mid-s. XXIII, and the American "THX 1138", or "Star Wars. Episode I: The Phantom Menace ", both with the intervention of George Lucas, until, before, in " City beneath the sea "by Irwin Allen, which immerses the viewer into the depths of Atlantic Ocean to a city in 2053, even film colorist Michael Anderson's "Logan's Run", grasped fully urban design "Metabolist". Finally, the Soviet films "Solaris". Tarkovsky, even imagined architectures with places that refer formally to the capsules built by architect Kurokawa.

The paper discusses how they recreate the originals and limited filmically proposals "metabolic" visionary architecture built in this, and even more, how the film allows us to check the validity of their arguments, and imagine and life between his ideas for the future.

TRUMAN'S WORLD. FROM ARCHITECTURAL UTOPIA TO SIMULATED REALITY

Iván I. Rincón Borrego

Literature, architecture, cinema and television are just some of the aspects of universal culture that Peter Weir invites us to investigate at his film *The Truman Show* (1998). This paper studies the relationships between utopia and reality reflected by this film as a way of thinking and knowledge of the important exchanges between architecture and cinema in contemporary culture.

To do that, it explains the fundamental narrative and visual aspects of the film in connection with its architectural background. First of all, it analyzes the ideas in George Orwell's novel, 1984, which in turn connect with global television phenomena as 'reality shows'. Secondly, it studies Truman's town named *Seahaven* as utopian reality, represented as an island of perfection in the middle of chaos, a fictional place that actually is strongly linked with the thoughts of the 'new american urbanism' of the 80s, among other trends. And finally, it investigates the title role of the technological and futuristic dome imagined in the film. Far from being unthinkable, it actually responds to real proposals of the symbolic and the visionary architecture of Emile Boullée and the experiences of Buckminster Fuller with steel constructions.

In conclusion, the paper unravels the fiction narrated by Peter Weir, which actually hides a large critical load, strong links with the modern architectural thought and many of the paradoxes and contradictions of contemporary culture.

DARK METROPOLIS

Alexandra Ai Quintas

In 1927, the austrian director Fritz Lang finished directing science-fiction film *Metropolis*, having been one of the most expensive productions filmed in Europe. The plot was situated in the 21st century, in a city under an autocratic regime, ruled by a powerful industrialist. His collaborators constituted a privileged class, living in a sort of idyllic garden. In this society, workers were enslaved by machines and condemned to live in underground galleries. In this world of misery a young woman, exhorts the workers to organize themselves and demand their rights. Many scenes exhibiting strong a visual expression, with the utilization of special effects, show views of a city with flying vehicles and suspended passages, in an atmosphere of mystery, biblical allusions and romance. This outstanding cinematographic work vehiculates a critique related to the mechanization of industrial life in the big urban centres and raises the issue of human well-being, lost within this process.

During the twenties, the *roman noir* has been a literary phenomenon conducted by the work of John dos Passos, *Manhattan Transfer*, written in 1925. Focusing on the development of urban life in New York City from the Gilded Age to the Jazz Age it is narrated through a series of overlapping individual stories. Attacking consumerism and social indifference it portrays a city living on energy and restlessness. Dos Passos' experimental writing and narrative collage techniques, were inspired by James Joyce's *Ulysses* (1922), T. S. Eliot's *The Waste Land*, and film montage by Eisenstein.

Hugh Ferriss was a draughtsman, illustrator and architect that produced in the twenties some of the most fantastic and visionary depictions of Manhattan, as an idealized metropolis in a period of time when the skyscraper represented the capitalist optimism of a particular era. The *Metropolis of Tomorrow* worked as a synthesis of the visions of utopia idealized by Ferriss and works as the positive *pathos*, - as opposed to the previous conceptions, - side of the issue of urban centres growth.

SESSION 6

TIME IN CINEMA: TIME IN ARCHITECTURE

Chair: Luís Miranda

Eduardo González Fraile

Time is the intangible dimension of architecture.

This fourth dimension can be apprehensible in cinematographic sequences, since architecture is the framework of the experiences of the real world and only the cinema, its scenic development, can explore the depth of the time involving, at the same time, the receiver, where the aesthetic emotion or any feeling of space are perceived.

The choice of the time in cinema is critical: the chronological narrative orders a succession of facts, sometimes in a suggestive and enriching way, but perceived action time and its occlusion of the space is directly complicit in the architecture. So, the sense of time in architecture can only be made through cinema. Not even the experience of architectural space makes us so aware of time as the cinema.

The reason is that the film chooses what times are relevant and how they manifest themselves. Assuming in a Cartesian graph the x-axis as pure and simple time in its patterns of monotony and ordinates as intensity of the architectural feeling, the resulting path is very revealing, especially when, along with the abscissas times, you write the name of the architectural space where the protagonist of the route goes or lives. Valleys and peaks in the graph indicates the contrasts of different enclosures and frequencies warn us about the invigorating of the travel or the stillness of the haven.

Is it, then, that the perception of architecture is, above all, a modulated perception, composed and harmonic of the vital time, provided that such architecture has sufficient quality to invade us emotionally with the forms of the time. Indeed, with the manifest experiences is palpable that architectural forms are also a form of time.

CINEMA, ARCHITECTURE AND TEMPORALITY: THE FOURTH DIMENSION IN DESIGN

Mahsa Foroughi

The study of “architecture and cinema” has often been performed by referencing to set design or, regarding architecture, in art work and installation. However, based on the new concepts of “movement” in contemporary architecture, it is clear that today's architecture is not just about the solid and static materials that build it up, just as a film which is more than mere collection of images on screen. The question is which cinematic techniques and concepts might influence architecture? Knowing that cinema is an art in which the process of creating the space is along with temporal effects; this paper will discuss the conditions and techniques that might be useful for time-dimensional design strategies, tactics and practices. The structure of temporality in film could be discussed through the example of Antonioni's *Blow up* (1966) or Inarritu's *21 Grams* (2003) or many other films. This study tries to show that the effect of film on architecture is not just to use it as set-design. Film techniques can be used as a tool to create a kind of architecture without fixed spaces. This paper provides a context by describing the space-time images of film and architecture, before going on to examine a practical geometric fourth dimension in design.

THE BEGINNINGS OF THE ARTISTIC AVANT-GARDE IN FRENCH CINEMA OF THE TWENTIES

Nieves Fernández Villalobos

Robert Mallet Stevens has been a significant figure in the artistic world and modern French architecture during the interwar period. The architect remained linked to the avant-garde of the time, and made several stage sets for film and theater, receiving in 1924 the commission to design the set of the film *L'Inhumaine* of Marcel L'Herbier. The film has gone down in history because it was a great sort of summary of everything that was plastic research in France: the outer housing of the protagonists were designed by Mallet-Stevens, the garden and the greenhouse were made by the future director Claude Autant-Lara, Fernand Léger designed the laboratory and other spaces were designed by also the future director Alberto Calvacanti, Pierre Chareau took part in furniture design, Lalique, and Jean Luce Puiforcat made some decorative elements, Raymond Templier designed jewelry and Paul Poiret created costumes. In the film buildings were orthogonal with intersected volumes, following the more radical style of the rationalism, and details and decorative objects represent attractive examples of what would later be called art deco style.

Although sophisticated designs of this group of great artists not excited the masses constituting the international public, other French films incorporated a similar architectural iconography. *Le Vertigüe* (Marcel L'Herbier, 1926), *Le P'tit Parigot* (René Le Somptie, 1926), *L'Argent* (Marcel L'Herbier, 1928), *Les nouveaux messieurs* (Jacques Feyder, 1929), *A nous la liberté* (René Clair, 1932), etc. continued the attempt to link the avant-garde design, rationalist architecture and cinema, and are brilliant examples of the glory of French artistic expressions during those dreamy years.

FILM AND HOSPITAL ARCHITECTURE

Cecilia Ruiloba Quecedo

Beyond the entertainment derived from watching a film, cinema offers the possibility of examining certain architectural legacies that are facing extinction, as is the case of the architectural heritage of tuberculosis sanatoriums.

Films that feature tuberculosis and film adaptations of famous novels, such as the *Magic Mountain* by Thomas Mann, which was brought to the big screen by Hans W. Geissendörfer in 1981, provide a good sample of the most important sanatoriums of Europe from the beginning of the last century and their architectural characteristics.

Likewise, documentary film, and cinematic newsreels such as the *No-Do* or the magazine *Imágenes* in Spain, have become visual and audio catalogues that are of vital importance for an architecture that is often unrecognisable or has disappeared entirely.

The feature film *En estos años de paz* (1949), directed by Alberto Reig Gozalbes, provides a good example of this; as a result of the archival decentralization that took place in the 80s in Spain when the regions were established, this film has become one of the few graphic resources still in existence - along with the photographs of the Technical Reports of the National Tuberculosis Association, and specific collections of postcards in the Museum of Public Health and Hygiene of Madrid-, that catalogues the extensive architectural work of the National Tuberculosis Association, which had some seventy sanatoriums distributed throughout the country thanks to the organization's plan in the 1940s to build at least one tuberculosis sanatorium in each province of Spain.

The objective of this research is to show some of the possible relationships that exist between cinema, architecture and medicine, and how film can become an important means for investigating the extinct, as well as existing hospital architectural heritage.

SESSION 7

Chair: Eduarda Neves

THE FISH IS TAKEN OUT OF WATER AND THEN THROWN IN A NEW TANK: PHILOSOPHICAL AND PEDAGOGICAL APPROACHES TO EXPERIENCE IN THE PUGLIA EXPERIENCE WRITING FELLOWSHIP PROGRAM

Amedeo D'Adamo

This paper explores the new possibilities of mobile film schools, a new model of education now made possible by today's technology and low-budget tourist infrastructure. It uses the example of the Puglia Experience, a remarkably-successful story-generating writing workshop funded by the E.U. that I ran in Puglia, Italy from its inception in 2008 until 2011. By tracing the PE's successes, failures and evolution, I argue that the mobile film school makes possible a radical break with the practical and pedagogical approaches of the older bricks-and-mortar film school model.

The paper also interrogates the connection between Experience and Education in a film school context, exploring the pedagogical and philosophical questions that guided my own work as the PE's Scientific Director, such as: what new approaches are made possible when a school goes mobile? How can we best link a storyteller to the authentic Experiences of an entire region? Can a group of young storytellers chosen from all over the world suddenly enter the Experience of a region that is culturally and linguistically foreign to them, or is this at heart a fool's errand - would they always be fish out of their native water? How is authenticity in writing related to Experience? And what, at bottom, is Experience?

As we know, such questions are usually ignored in more conventional (and more stationary) film schools; aside from telling young storytellers to 'write from experience,' most film education has no commitment to tapping, conspiring with or confronting Experience to generate storytelling. But closing this disconnect between authentic Experience and Education was central to the Puglia Experience, and the remarkable results of our approach suggests that it is time to question some of our assumptions about film school education.

PETER GREENAWAY AND REPRESENTATION OF ARCHITECTURE IN CINEMA: THE DRAUGHTSMAN'S CONTRACT

Marta Úbeda Blanco

Peter Greenaway and the film representation of architecture: 'The Draughtsman's Contract'.

In 1982 Peter Greenaway produced the film 'The Draughtsman's Contract'. This film is placed in the XVII century, around the Architectural and Landscape spaces of the English Baroque style. The Welsh director tells a very unusual intrigue in which an ambitious draughtsman becomes involved, while drawing twelve pencil drawings of a mansion in Compton Anstey (Witshire).

The film not only is a perspective game about the set design mechanism but, it is also a reflection about perspective. Both, perspective and plot are considered a deceit. The optical deceit is compared with the domestic intrigue in which the main character (Anthony Higgins) becomes involved. Likewise, in the close approach to the landscape architecture, we can see all the English Garden topics of the XVII century: Bowling Green, Belt, Haha, Clump...etc. All of them come from architects like Lancelot Brown (Capability Brown), who uses statues, pavilions, lakes, waterfalls...etc., like romantic elements trying to be part of the Nature without being under the human control.

In this research we study in depth the Architectural Representation from a Baroque draughtsman who uses the graphic systems of his time like 'the optical veil' with admirable mastery.

The director's approach to the Architectural world appears again in another film: 'The Belly of an Architect' (1987). In this case his interest on graphic and artistic problems of Architectural Representation focuses in three dimensional models in order to show the buildings and works of a revolutionary architect like Etienne-Louise Boullée.

FILM SEQUENCES AND ROLES IN THE ORIGIN OF THE EGYPTIAN ARCHITECTURE

Daniel Villalobos Alonso

In 1956, Cecil Blount DeMille produced his last film, the second version of 'The Ten Commandments'. In 1923 he had produced a prior film about the feat of the Israeli slavery, in which he shows the fight to get rid of the Egyptian people.

In both films appeared different interpretations about the role of the Architect. The main character of the last film, *Moses* (Charlton Heston) assumes several dominant roles: from the Egyptian Army Head, First Chief below the Pharaoh coming before his own son (Yul Brynner), the Architect in charge of the construction of the Imperial Town, to the Supreme Priest in direct contact with Yahve after assuming his Hebrew origin and the misfortune of his people.

In parallel, historical studies show the first Architect in History and inventor of the pyramids, Imhotep. During the command of Netjerykhet Djoser (Zoser), the second Pharaoh of the III Dynasty (2.686-2.613 b. C) he assumed the same roles: The King's Chancellor, Great Vizier, The Carrier of the Royal Signet Ring, The Royal Works Architect, Supreme Priest and The Saviour of the Egyptian People from the famine of those days.

Studying in depth Imhotep's architectural works, we find in Sakkara the Great Funeral Complex of Zoser, similarities between the processional chamber route and the display of a film sequence. So, the space is symbolic, film and shapes a set and the ritual sequence of Sakkara is made in linear progression like a modern travelling.

KEYNOTE SPEAKER

THIS IS FICTION! TWO APPROACHES IN FICTION FILM STATUS

Ignacio Oliva

Digital Film technology and new Production and Exhibition possibilities are contributing to redefine Film status. In this context have also been promoted changes and revisions of Film own traditional concepts, some of them belongs to national cinematographies development: Cinephilia, Authorship, Gender... and Fiction. By the way, I would like to talk about Fiction Film in two ways:

1. *Fiction Film Status in the Verge of an Nervous Breakdown?* Is Fiction Film status changing, open and extending it own limits and, perhaps, transform it expressive elements by different approaches of Documentary-works, Film-Essay, Experimental Film and, specially, Audiovisual-Art-works? Is Fiction Film victim of strategies of an intellectual film positions attack?

2. *Fiction Film Procedures and Film Works: Screenplay.* Drama and Characters "truth" are theatrical Film basis -also, acting, camera and staging, of course- but I would like to reflect about screenwriting as dramatic and technic composing task, as a set of instructions for filmmaking and if it could be compared, in the same way, to musical scores or architectural plans for musical or architectural Works.

SHORT CURRICULA VITAE

Alexandra Ai Quintas. (n. 1961) Born in Lisbon, completed: a graduation in Architecture at FA-UTL (1984); completed a Master degree on architectural heritage (FA-UTL, 2001, *Do Passeio Público à Pena, Um percurso do Jardim Romântico*); a post-graduation on History of Art (FCSH-UNL, 2004); a PhD in Architecture (FA-UTL, 2009, *Transfigurações do Espaço Arquitectónico, Através da Pintura, na Arquitectura Portuguesa, entre os Anos Sessenta e Noventa do Século XX*). Currently she is a researcher at the CIAUD - Centro de Investigação em Arquitectura, Urbanismo e Design (FA-UTL). The interests in research relate both to Aesthetics and the History of Art, in general, as well as Painting and Drawing. The subjects of research range from the artistic and architectural manifestations of issues of the Sublime; the question of the Gesamtkunstwerk; the implications of Urban Space and Public Art.

Alfonso Palazón Meseguer. Doctor and Bachelor of Information Sciences at the Complutense University. Professor of Communication Studies at the Faculty of Communication Sciences at the Universidad Rey Juan Carlos. From 2005-2010 he was Director of the Department of Communication Sciences I. He has taught the subjects New Technologies for Audiovisual, Multimedia Technologies and currently teaches: Realization Television and Realization Audiovisual. He participated in the Commission that prepared the curricula of Communication for the European Higher Education School of Communication URJC. He has worked in several audiovisual projects as director, producer and screenwriter. He has directed documentaries. *Senegal, Notes of a trip*, 2007 and *Sunuy Aduna (Our lives)*, 2009, *20 years giving life to days*, 2012.

Amedeo D'Adamo. Is currently a Visiting Professor in the History of Film Producing in the Master Réseau Du Cinéma MA at the Università Della Svizzera Italiana in Lugano Switzerland and also teaches Film Directing and Screenwriting at the Università Cattolica, Italy. He was the Founding Dean and then President of the Los Angeles Film School in Hollywood, CA. and was also the primary educator and then the Scientific Director of the Apulian Experience, an innovative fellowship program for screenwriters which he ran for the Apulia Film Commission from 2008 to 2011. With his wife Nevina Satta, he also co-created and co-founded the Traveling Film School, a not-for-profit organization that has built small tuition-free film schools in Africa and in Sardinia and has been endorsed by Unicef. He is American but currently lives in Sardinia where his wife Nevina Satta, a former Drama Therapist who helped in the educational architecture of the AE, is now the Director and CEO of the Sardinian Film Commission. Contact: Amedeo.dadamo@gmail.com.

Anabela Dinis Branco de Oliveira. Was born in Aveiro, in 1963. She teaches at the University of Trás-os-Montes e Alto Douro (UTAD). PhD in Comparative Literature, directs its scientific research within the study interart, especially in relationship between literature and cinema. She is the author of the book "Entre Vozes e Imagens – a presença das imagens cinematográficas nas múltiplas vozes do romance português (anos 70-90)". Teaches several seminars in various masters in the analysis of the filmic discourse, film narrative, narrative polyphony, scriptwriting, and dialogical relations between cinema and the other arts, especially relationships between cinema/theater and painting/architecture. Author of the course "Cinema: Alquimia das Artes" at the Serralves Foundation (Porto, 2009). She has presented many communications at multiple conferences and publications in national and international journals. Invited lectures at the Universities of Paris III, Paris Ouest Nanterre La Défense, Utrecht, Warsaw and Lublin on contemporary Portuguese novel (60-90 years) including the literary production of Almeida Faria, António Lobo Antunes, João de Melo, José Saramago, Lydia Jorge, Olga Gonçalves, Vasco Graça Moura, José Viale Moutinho and Jacinto Lucas Pires. Investments in juries and workshops at festivals and shows film schools (Avanca, ESAP and Ourense Film Festival). It belongs to the editorial board of *International Journal of Cinema and Plural/Pluriel*.

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António Preto. PhD in Cinema Studies by the Université Denis Diderot – Paris VII (France), teacher of Cinema in the Escola Superior Artística do Porto. He has developed projects as independent curator, such as the exhibition Manoel de Oliveira / Jose Regio – Releituras e fantasmas, Museu de Arte Contemporânea de Serralves e Centro de Memória de Vila do Conde, 2009. Among the most recent publications include: Manoel de Oliveira / Jose Regio – Releituras e fantasmas, Porto, Museu de Arte Contemporânea de Serralves, 2009 and Manoel de Oliveira: o cinema inventado à letra, 11th volume of the Collection Público Serralves Arte Contemporânea, Lisbon, Fundação de Serralves / Público, 2008.

Carlos Melo Ferreira. Born in Lisbon, is a Law graduate from Lisbon University and a Doctor in Communication Sciences, specializing in Cinema, for which he received the highest grade (very good, with commendation and distinction, by unanimity) from the Faculty of Social and Human Sciences of the New University of Lisbon. He was a professor in the Cine-Vídeo course of the then Cooperativa de Ensino Superior Artístico Árvore, between 1987 and 1989. He resumed teaching in the same course in 1993 and, from 2004 onwards, also in the Arts and Communication course - currently Cinema and Audiovisual, Design and Multimedia Communication - in the Escola Superior Artística do Porto (ESAP), where he has taught History and Theories of Cinema, Film Analysis and Filmology and also Visual Anthropology and Semiology and Semiotics, all in graduate courses, and History and Theory of Cinema in the Masters in Filmmaking - Cinema and Television course. At ESAP he has taught five thematic seminars, one conference and one workshop. He has taken part in two series of lectures in the PhD on Modes of Knowledge in Contemporary Artistic Practices course (ESAP/ Vigo University, 2005 and 2007), in the International Colloquium "The Cinema and the Arts and the Arts in Cinema" (ESAP/Centro de Estudos Arnaldo Araújo, 2007), in the International Meeting "Corte e Abertura" (Centro de Estudos Arnaldo Araújo, 2010) and in several other debates in different formats. He is currently an Assistant Professor at ESAP, and a part of its Scientific Council. He is also an Integrated Researcher at the Centro de Estudos Arnaldo Araújo (CEAA). He has published the books "O Cinema de Alfred Hitchcock" (1985), "Truffaut e o Cinema" (1991), "As Poéticas do Cinema" (2004), "Cinema – Uma arte impura" (2011), all published by Edições Afrontamento, and "Cruzamentos – Estudos sobre Arte, Cinema e Arquitectura" (with Pedro Vieira de Almeida - CEAA, 2007). He has also published hundreds of articles in the cultural press, specialty magazines and other publications by ESAP. In January 2012 he has created the blog *Some like it cool*.

Cecilia Ruiloba Quecedo. Doctor in architecture and Associate Professor at the Department of Theory of Architecture and Architectural Projects at the University of Valladolid (Spain) Higher Technical School of Architecture. A specialist in hospital architecture, she has participated in several courses on film and architecture and has researched the presence of hospitals and sanatoriums in cinematographic documentation.

Daniel Villalobos Alonso. Doctor of Architecture, Official Teacher of The School of Architecture of Valladolid. Books about Architecture: *El palacio de Fabio Nelli y el debate clasicista*, *El color de Luis Barragán. En la ruta de Oriente, Hasta los pies del Himalaya* (2004), *Doce edificios de arquitectura moderna en Valladolid*, *La Mirada de Fisac*, *Imhotep arquitecto, sabio y dios*, *Veintiún edificios de arquitectura moderna en Oporto*, *Arquitectura palaciega*,... etc. He gives doctorate courses in Spain, Portugal, Venezuela, México and Argentina. He is a member of the GIR: Arquitectura y Cine, organizer of "Fotogramas" courses and member COACYL of The International Committee DO.CO.MO.MO. Ibérico.

Eduardo Miguel González Fraile. Architect, E. T. S. Madrid, 1977. Outstanding thesis award: 'Railway Architectures', 1994. 1978 Professor Elements Composition. 1996 Professor Titular Projects and Architectural Restoration 2012 Professor 'Catedrático' id. ETSA Valladolid. Four research 'sexenios'. Since 1993 works with A.C.M.H, 'Laboratoire Recherche Monuments Historiques and Centre d'études supérieures d'Histoire et de Conservation des Monuments Anciens' Scholarship Rome 2003. Member Academy 'Partal' of Architectural Restoration. Coordinator GIR UVA: 'Patrimonia: Art, Architecture, Science, Technology, Engineering, and History', research excellence group of

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Gonçalo Leite-Velho. Has a Phd by the Faculty of Letters of the University of Oporto. His research crosses different fields, connecting the themes of image and memory in the scope of the concept of Reconstruction (subject of his thesis). He was responsible for many network cultural projects, co-organized with different European Institutions. He is member of the Scientific Council of the Faculty of Fine Arts of Oporto University. He is professor and Head of the Bsc in Documentary Film Studies at the ESTA/IPTomar.

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Ignacio Oliva. Screenwriter and Film director. Graduated in Fine Arts at Valencia Fine Arts Faculty. Extended Film studies at "Zagreb Film" (Croatia) with Bogdan Zizig and "Tisch School of the Arts" (New York University) with Marketta Kimbell. Film Scripts: "False Years", 1996. "One Way Direction", 2001. "Nobody's Rose", 2008. "Son of the Sun", 2013. "Love revised", in progress, 2013-14. More important Documentary-works: "Baká Pigmies of Central Africa" (2000), "Fernando Arrabal Visions" (2001), "Devasted Time Memory" (2005) "Quechuas of Colca Valley in Peru" (2006) "Inside Almodóvar" (2006), "Mongolian Diaries" (2008). Short Fiction Films: "Incidents" (1996) 16 mm. "Sky Radio" (1996) 35 mm. "Paper Island" (2003) DVCAM. "Fox Feet" (2004) 35 mm. "The Bridge" (2006) DVCAM. "Chamber Film: Sade" (2007) 16 mm./ S8 mm./ DVCAM. "Leaving Cuenca" (2010) Red Digital Cinema. Feature Fiction Films: "Nobody's Rose" (2012, Red Digital Cinema. "Son of the Sun" (in progress). He teaches "Screenwriting" and "Film Directing" at Cuenca Faculty of Fine Arts (University of Castilla-La Mancha, Spain).

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Iván I. Rincón Borrego. Is architect and professor of *History of Art and Architecture, Design and Visual Communication* at the University of Valladolid since 2004. He is integrated member of the CEAA – *Centro de Estudos Arnaldo Araújo* since 2009 and associated member of the UVA "Recognized Research Group – *Architecture and cinema*" since 2010. He assists to the PhD courses *Modernity and Contemporary Architecture*. He defends his PhD Thesis entitled *Sverre Fehn: The Natural Shape of Construction* in 2010. He has collaborated with several publications; *12 Edifícios de Arquitectura Moderna en Valladolid* (2006); *Arte & Paisagem* (2007); and *21 Edifícios de Arquitectura Moderna en Oporto* (2010). From 2006, he has also lectured in different Universities in Spain, Hungary and Portugal.

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Maria Mire. Born in Maputo in 1979. Lives and works in Oporto and Lisbon. Is currently Invited Assistant Lecturer at Faculdade de Belas Artes da Universidade do Porto (FBAUP) and Assistant Lecturer at Universidade Lusófona do Porto (ULP). Is also currently a PhD student in Art and Design at FBAUP and a research fellow at i2ADS - Instituto de Investigação em Arte, Design e Sociedade.

Marta Úbeda Blanco. Doctor in Architecture, Official Teacher of The School of Architecture of Valladolid. Books about Architecture and Representation: *La maqueta como experiencia de espacio arquitectónico* (2002), *El lenguaje del arquitecto* (2004), *Representación y Proyecto Gráfico: Escritos de Arquitectura*. Leopoldo Uría Iglesias (2011), *Concursos de Arquitectura* (2012). She gives Doctorate Courses at The School of Architecture of Valladolid about the representation of the Architecture. She has participated in The Architecture and Cinema "Fotograma 10" course and exhibitions about Architectural Representation: Arg-e-Bam La Ciudadela Perdida (2007), La Mirada de Fisac (2008), De Arquitectos. Cuadernos (2011). She participates in International Congresses of Graphic Expression of Architecture.

Né Barros. Choreographer and dancer, has been developed her artistic work in connection with her scientific studies and research. She began her training in classical dance and later worked contemporary dance and choreographic composition in the United States. In 2004, concluded her doctorate in Dance (FMH, Universidade Técnica de Lisboa). In 1992, achieved a Master of Arts in Dance Studies (Laban Centre, London). She studied sciences at the University of Porto and achieved a B.A. degree in theatre (ESAP). She has presented most of her performances with company balletteatro since the beginning of the nineties and also worked with the National Dance Company (awarded Best Choreography) and with Ballet Gulbenkian. Is a researcher in the group "Aesthetic, Politics and Art" of the Philosophy Institute. In 2009, published two books: (translation) *On the materiality of dance and Story Case print*. She is a member of the Direction of balletteatro of which she was a founder and the artistic co-director of the film festival FFFilmProject.

Nieves Fernández Villalobos. Architect (2001) and PhD (2007) from the School of Architecture of the University of Valladolid. Collaboration grant with the Department of Theory of Architecture and Architectural Design (2000-2004), within the research group JMAD Architects. Professor of Architectural Composition area, since 2003. Member of the Laboratory for Research and Intervention on the Landscape Architectural and Cultural Heritage. Her thesis, directed by Dario Álvarez, got PhD Extraordinary Award (2006-2007) and the Seventh Thesis Prize Foundation Caja de Arquitectos (2008-2009), the result of which has just been published in the book, *Utopías Domésticas. La Casa del Futuro de Alison y Peter Smithson*, (2013), where she studies the early works of these architects, and the relationship between some domestic utopies in cinema and architecture.

Orance Mahaldar. Has completed his *Bachelor of Arts* with honours in Philosophy in 2007 and then *Master of Arts in Film Studies* in 2009 at Jadavpur University, India. At present he is a doctoral candidate at the Department of Art, Music and Theatre Sciences, Ghent University, Belgium where he is currently working on the research project '*The impact of film on human emotion and cognition*'.

Piyali Das. Has completed her *Bachelor of Arts* in 2010 with specialization in Sanskrit (Ancient language of India) from Jadavpur University, Kolkata, India. She has successfully completed *Master of Social Science in Social and Cultural Anthropology* with specialization in the field of Migration, Globalization and Multiculturalism from Katholieke Universiteit, Leuven, Belgium in 2012, September. She is interested in the field of Media and Communication, Film Studies, and Cultural Anthropology. Presently, she is a visiting scholar in the India Platform at Ghent University, Belgium.

Ramón Rodríguez Llera. PhD in History of Art (UCM). Professor of History of Art and Architecture at the School Architecture of Valladolid, director between 1989 y1993. Research Coordinator of the Master of Architecture from UVA. Books: *La reconstrucción urbana de Santander, 1940-1950* [Urban Reconstruction Santander, 1940-1950] (1980); *En la ruta de Oriente. Cuaderno de dibujos de viajes* [On the route of the Orient. Travel Sketchbook] (2002, with Daniel Villalobos); *El arte itinerante* [itinerant art] (2005); *Breve Historia de la Arquitectura* [Brief History of Architecture] (2006) translated into Portuguese, Lithuanian and Polish, with editions in Mexico and Brazil; *Las Vegas. Resplandor "pop" y simulaciones postmodernas. 1905-2005* [Las Vegas. Brightness "pop" and postmodern simulations. 1905-2005] (2006) coauthored Simon Marchan Fiz; *Paisajes de la arquitectura japonesa* [Landscapes of Japanese architecture] (2006) *El arte en el siglo XX* [Art in the Twentieth Century] (2009), *Paisajes arquitectónicos* [Architectural Landscapes] (2009), *Japón en Occidente* [Japan in the West], Valladolid 2012.

Sara Pérez Barreiro. Architect by E.T.S. Architecture of Valladolid. Books: Chapter in VVAA, "*12 Edificios de arquitectura moderna en Valladolid* [12 buildings of modern architecture in Valladolid]" and co-editor in VVAA "*21 Edificios de arquitectura moderna en Porto* [21 buildings of modern architecture in Porto]". Conference on "*FOTOGRAMA ARQUITECTURA Y CINE* [FRAME ARCHITECTURE AND FILM]", "*Arte e Paisagem* [Art and Landscape]", "International Symposium *O Cinema e as Artes ou as Artes no Cinema*". Organization of the courses *FOTOGRAMA ARQUITECTURA Y CINE, 2007-2013* [FRAME ARCHITECTURE AND FILM 2007-2013], with Josefina González and Daniel Villalobos. Associate Member of the Recognized Research Group: "*Arquitectura y Cine* [Architecture and Film]" UVA.

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ON CINEMA GRAPHIC DESIGN

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COM O APOIO:

