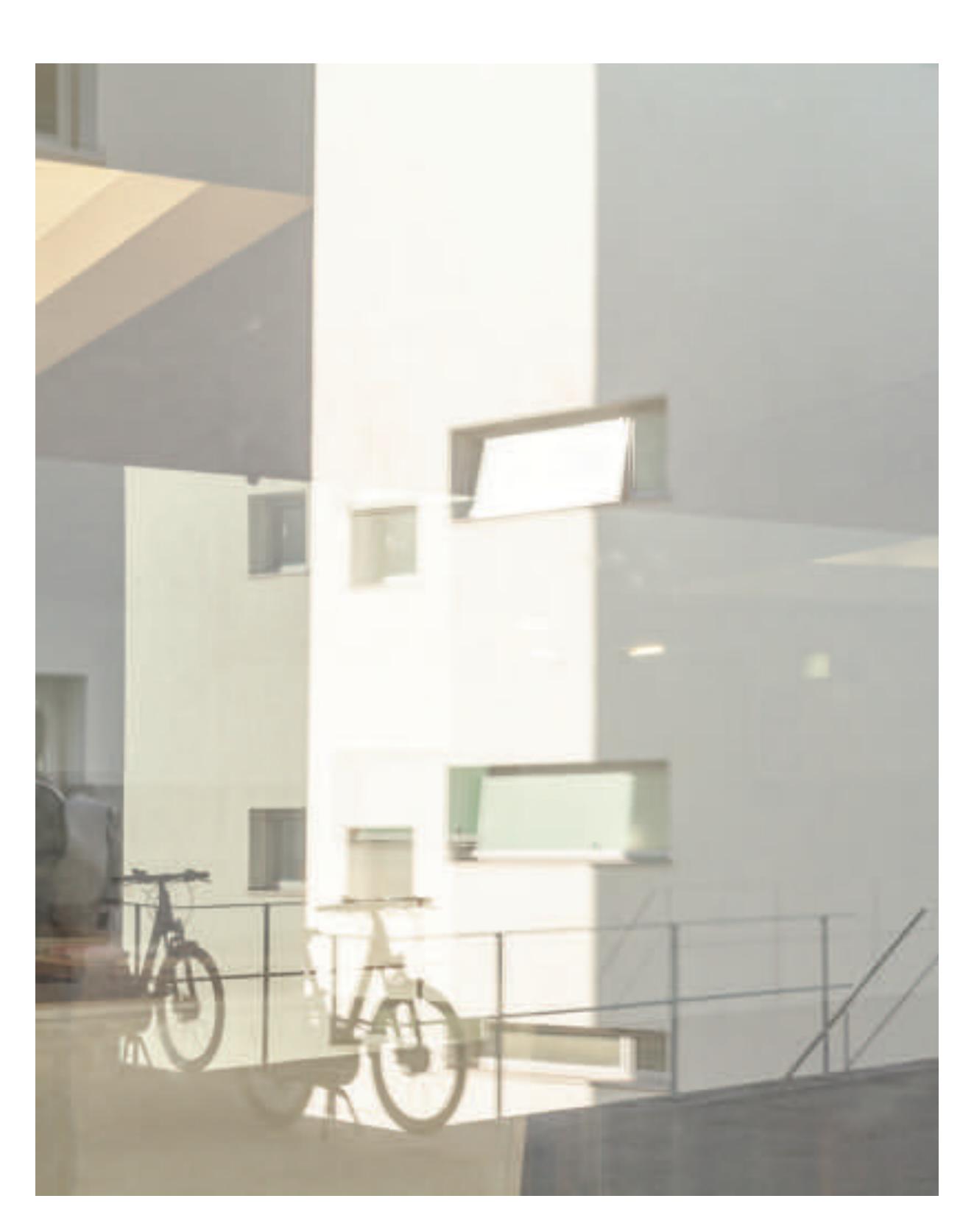
SCODO NEWSPAPER VISUAL SPACES OF CHANGE THE IDEA OF ÁLVARO SIZA by Mark Durden and João Leal #1 September 2020



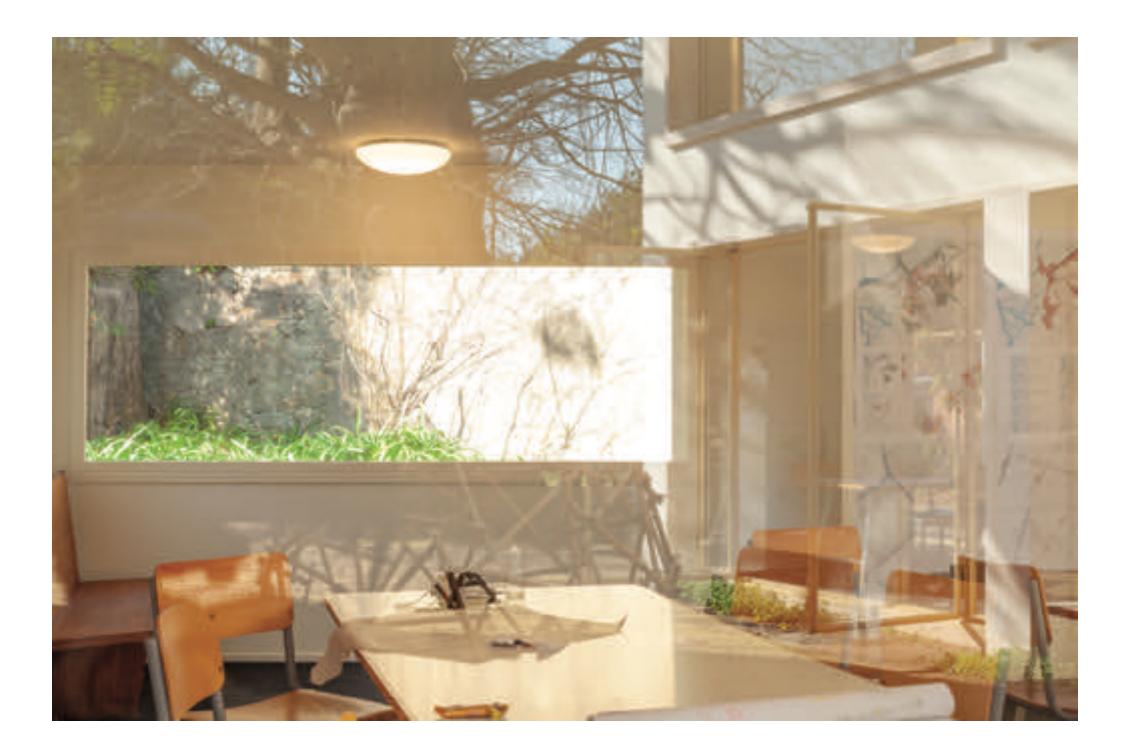














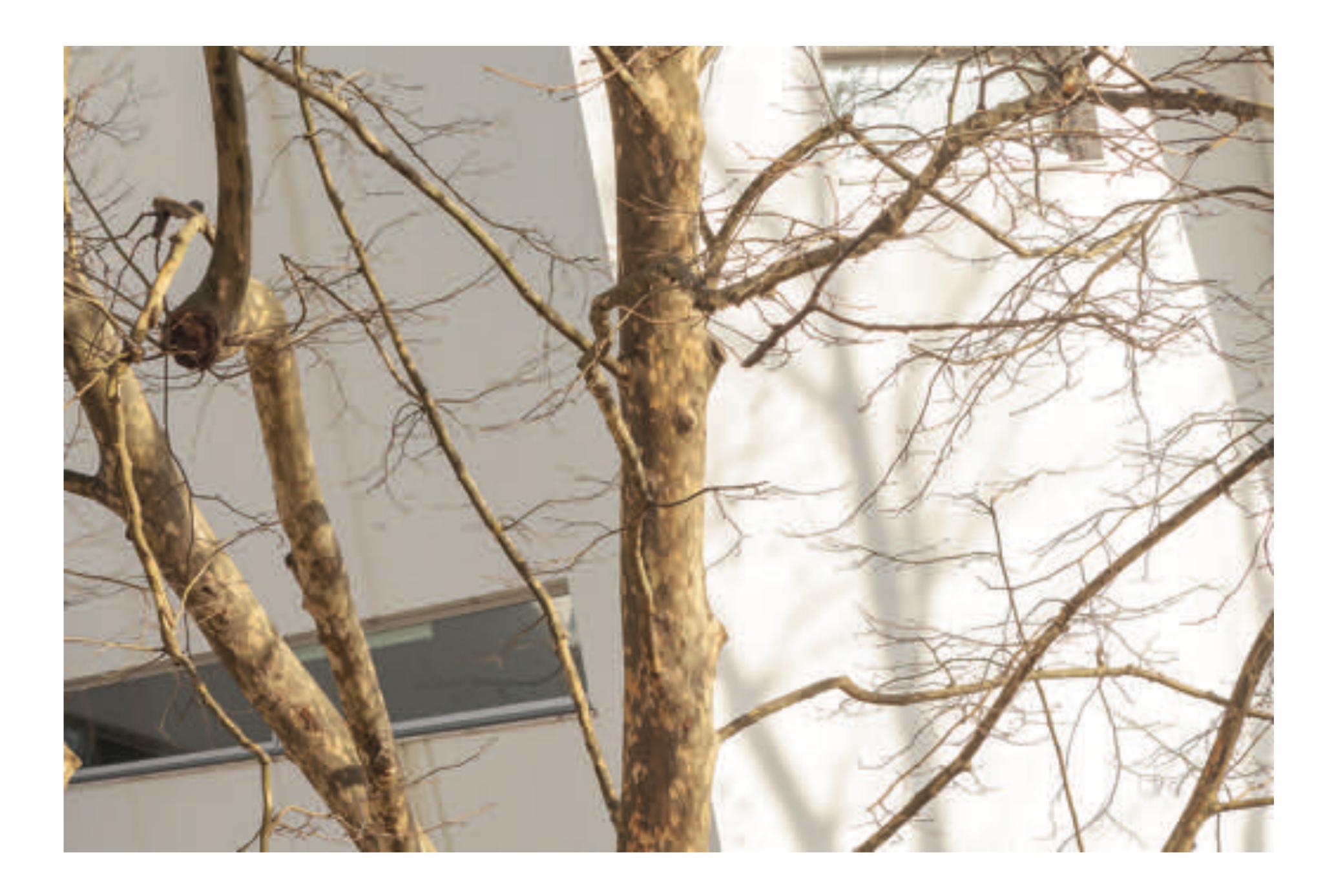






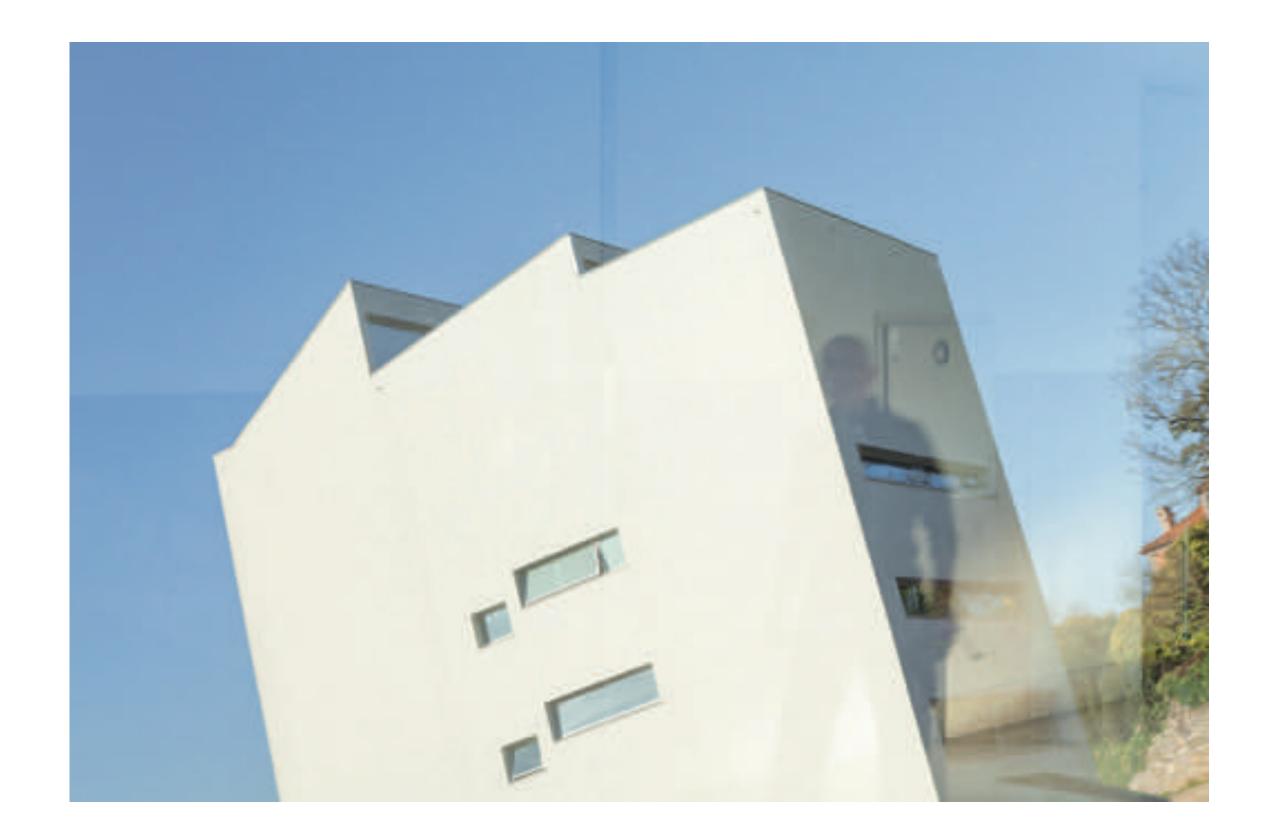










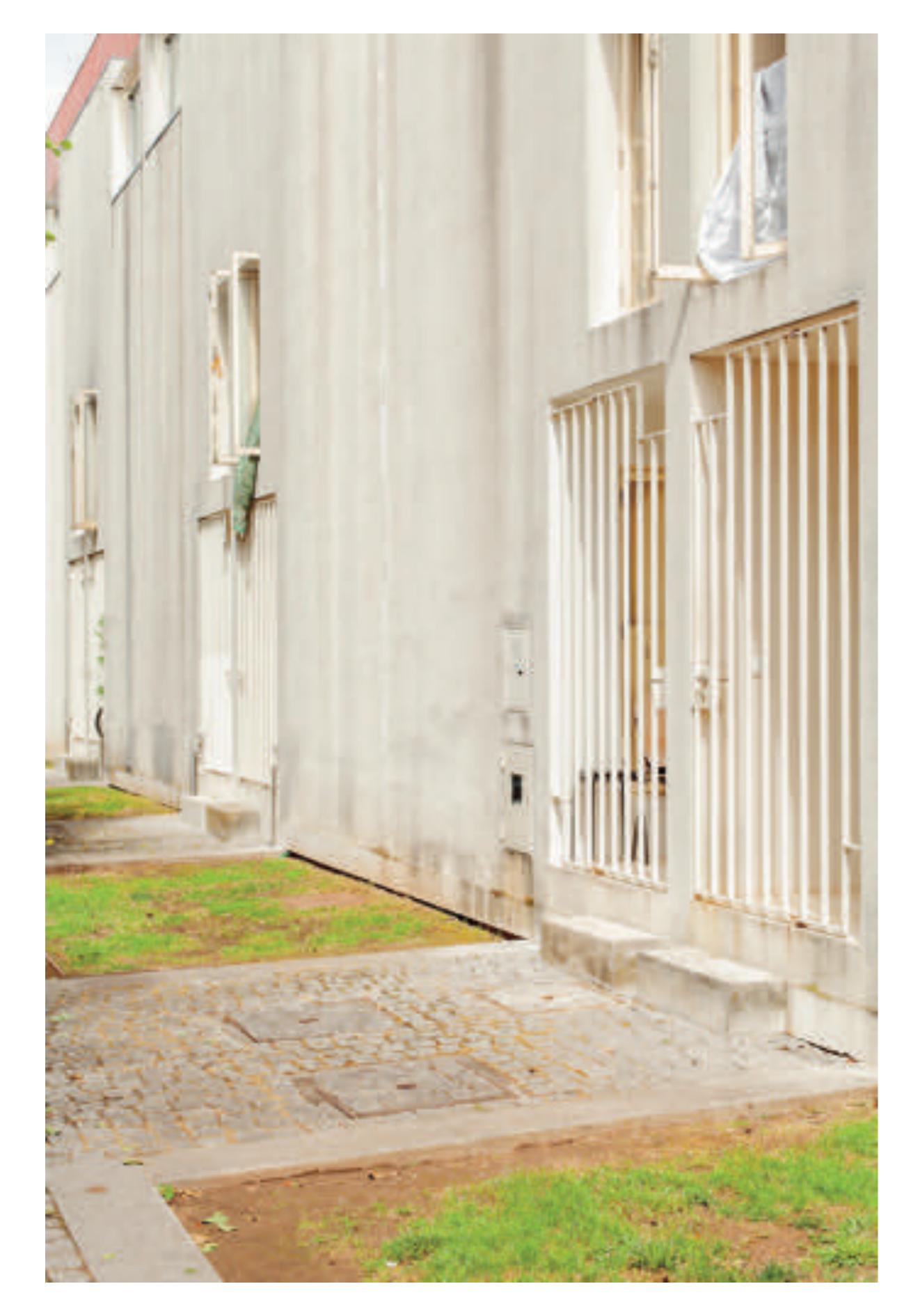




BOUÇA SOCIAL NEIGHBORHOOD















THE IDEA OF ÁLVARO SIZA

BY MARK DURDEN AND JOÃO LEAL

As John Szarkowski noted in hfisohionttorgordaupentsioonf tLoouhiiss S1u9-566 vbaonoks oarchitecture: As John Szarkowski noted in hfisphionttorgordaupchtsioonf tLoouhiiss S1u9560vl "When photographers of the nianmeetreaesnttho odeenstourniybefnfsotrmuasledartchheiitne coture, "When photographers of the nianmeetreaesnttho deenstcurrivbefnfsotrmuasledartch they were concerned with builddinhopswetvheer caolnitveentthoef fworhrimosh rhea they were concerned with builddinhopswetvheer cadinitveentthoef fworhrimosh rheamdaidhieed." According to Szarkowski, the apprhoyblies mtylviatthiatrochasistec octuurian lue poly According to Szarkowski, the apprhoyblies m twiatthiatrehaisteconturianlue pelhowitotomr this habit of concentrating on the forms oef bauric Indiitnegctbuercea, mesoa smuicsholsaotetdhaftro"mthlife as the concentrating on the forms oef bauric Indiitnegc the bauricea, mes oa smuicsholsaot etdha insect enclosed in the amberotpoagprearpwhesigwhetr.e" colnncecronnetdrawsitt, h htihse pbhuildings' insect enclosed in the amberotpoagprearpwhesigwhetr.e["] colnncecronnetdrawsitt,hł "life facts" as well as thheiitrectaurite fwaracsts:#p—praoawoohrekdoafs.faor"mnaela.larbcuilding, "life facts" as well as thheiitrectaurnte fwayacstsatip—praoawoohnekd oafs faor"mma which people had worked in andomedmed and ignored and perhaps l which people had worked in andomedmed and ignored and perl This series of photographs takes its cue from Szarkowski's approach. The photographs do not atteningst steories of photographs takes its cue from Szarkowski's illustrate the buildings ansdubrjees cits tfrtohme it tesn dle invceyd tocomits eoxitatelmitos ur pictorial illustrate the buildings ansclubriees cits tfrtohme it tesn dle invceyd tocomits eoxita. response to Álvaro Siza Viera's buildings, we were very much aware that we were photographing afetsepro, nsien ttoheÁlvaro Siza Viera's buildings, we were very mu wake of another's much more encompassing and comprehensive art. Our concern as a result has beewnakveerovf another's much more encompassing and comprehensive much with the tensions between photography and architecture. much with the tensions between photography and architectur The Faculty of Architecture of the University of Porto involves a virtuoso play of geometric fTohremsFacenulty of Architecture of the University of Porto in elements, a hyper or embellishødndhødetto istmisObvoboteottan elements, a hyper or embellish**ed**ndhedettoishnisOby, pbotegtaphyngesn the distortions and abstractions of the buildings' structures through refections, as well as tthe ddriaswiom disons and abstractions of the buildings' struct and models of student work that could be seen through windows. This allowed us to respond bothantdomodels of student work that could be seen through win the chimerical quality of three abtuily edimegas Imas indivithe inima Tophien a Crayr laons of Reamos the chimerical quality of three abtuily equirneq as I mass dwitthheiri.maTophien a Crav Pavillion, functioning as at efcutrutrheer ipsarste to fwitthheins cahogoalr doefr Pavillion, functioning as at efcutrutrheer ipsarste to fwitthheins cahogoalr doefn aamodhiit is the building's relationship to this that is integral to our pictures—the geometries and white walblusilod fining'ss sterluactivo meship to this that is integral to our p may iar with its natural setptrionycidbiunto; aslusrofaaclelso.wosn iwmhtiecohrasth may jar with its natural setptrionvojdbiuntog aslusrofaaclelso voosn iwmhtiecom, rasthiaodno wisn fall. The pavillion's exterior is constantly animated by what surrounds it. The large expanses of glass ptahvait lisuomrosumed sterior is constantly animated by what surro the interior court of the byunialnodiion gesatalbolwiesdheuds wiothcoonutrinpuiecttuhneesd of the the interior court of the byunial notii on gesatal bolwiesdheuos, wiothcoon utrinpuie Faculty of Architecture. The Bouça photographs are the most straightforward. Our fascination hFearceulitsy woifth Architecture. The Bouça photographs are the mo tensions between the buildings' modernist forms and the play of light and shadow upon them, bettewneseinontshebetween the buildings' modernist forms and the p symmetries of its structures us helder to en "heic fed favicts" to fe booes estavo c cupancy symmetries of its structures us hertbennie cfedfavicts "tbe bores and use, as well as the evers**changus**ga**g**daf/futigar.wild, colourful, and use, as well as the evers**chbnous**ga**g**daf/futbarwild, colo

THE IDEA OF ÁLVARO SIZA

BY MARK DURDEN AND JOÃO LEAL

COLOPHON

scopio@ scopio newspaper SCOPIO EDITIONS Porto, October 2020 Publisher | Propriedade Cityscopio Associação Cultural info@cityscopio.com www.cityscopio.com **Editorial and Advisory Board** Universidade do Porto pneto@arq.up.pt Director Pedro Leão Neto (FAUP) Editors Maria Neto (FAUP) **Authors - Texts** . . . **Authors - Photography** Mark Durden, João Leal **Creative Director** Ne Santelmo Layout e paginação Né Santelmo Printing Gráfca Maiadouro Support UP, FAUP, FCT Este trabalho é fnanciado

EDITORIAL

Integrated in MFDA-ARP research various artistic strategies applied to the universe of architectural photography... understanding a artistic matter, able to intere being accessed by the general public through publications in book or online through a digitalo cooel developed for each case study o rehearse a documentary and artti Architecture, Art and Imageh (aAsAlàrncehsie the ochture as its subject group Faculdade de Arquit^{ectur}o^ajects will have as refere**inœg** from documentary and / or arties as its subject, thus moving awa architectural magazines. We want to achieve a greater de

AAlof opening the unl2 universe this collective porject compbliineed to the universe of architectural photography.... understanding architecture as both subject and artistic matter, able to interest a specialized public, as well as being accessed by the general public through publications in book or online throu Photography projects to be developed for each case study of MFDA-ARP will thus have to rehe

photography methodology that dha artistic matter. These photogra work of diverse authors cominigc universe who have architecture from traditional main streamdairnchian, dgreups, outside the academic worldnes. MFDA-ARP research this collective Wewant to achieve a greater democratisation, and diffusion s arti Este trabalho é fnanciado por fundos nacionals **of the AAI 2 universes by making these themes close to** através da FCT - Fundação para at eigénes a a_ep palied to the universe **a wider audience, while ensuring the integrity and quality** ography

Tecnologia, I.P., no âmbitouchodeprosjteatnodiRnegi.[®]ar.chitecture as bothofin;forkmatijon;^eanalysis andicriticis;^amⁱthat characterise matter, to interest a specialized putbhleic, the scoping editorial group. scoping here sister as several sed by All rights reserved. No pargeneral public through publications in book or online through a may be reproduced, copied og itqriatnamitctod lienction. Photogaaphy projects to be developed for e any form or by any means or stored in any of MFDA-ARP will thus have to rehearse a documentary infromation storage or retrieval system without

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the editor's written permissindn artistic photography methos dology that has architecture as i subject and artistic matter. These photography projects will have as reference the work of diveryse authors coming from documentar and / or artistic universe , wh to huh save architecture as its subject moving away from traditional smain stream architectural magazine



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Mark Durden



ABOUT

	t	hscopionewspaper is an Architecture, Arth&rimage Research o mb i n e
		newspaper with a special interest in Photography as an
r	С	instrument of inquiry and expression in the realms of Architecture and Aft. The journal is structured around major ^t and
S		themes as other ipenioldical zoublic ations of solopio Editions as Well
		Sophia and these major themes can integrate diverse related
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f		grammar and syntax of photography to build exploratory and
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	а	nthemselvest Thus the written text in the journal comblements on hot
	+	the visual essays and they both create synergies securing
	ι.	that the whole is greater than the sum of its parts.
t	i	c universe who have architectu
У		f and authors who use photography as an instrument to stream
5		communicate in a critical, exploratory and innovative way
		diverse themes related to architecture, and who have a
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		explores the material processes of creating, managing and
		interpreting sets of documents. This means we are interested
		in material processes where photography is explored as a
		significant research tool for critic
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		felds.
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Integrate

João Leal

