

# SCOPIO NEWSPAPER

THE IDEA OF ÁLVARO SIZA:  
THE MUSEUM - SERRALVES  
by Mark Durden and João Leal  
#2 December 2020





























































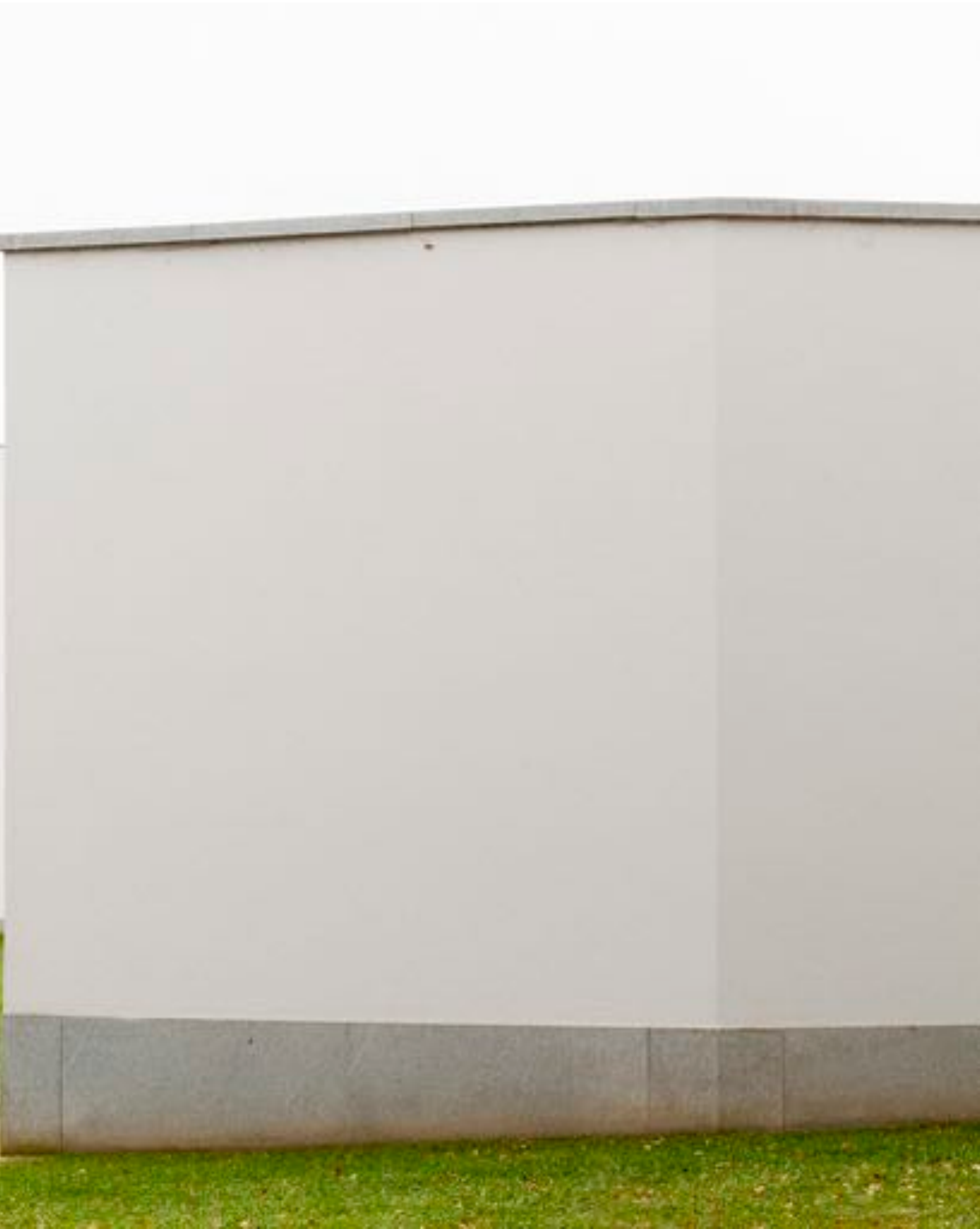






















































































# THE PHENOMENOLOGY AND IDENTITY OF THE BOND BETWEEN ARCHITECTURE AND NATURE

BY PEDRO LEÃO NETO

Mark Durden and João Leal's photography series at the Serralves Museum that reveals some of the Siza's most significant traits. The Serralves exhibited art to be displayed in oneness with the place and not present Reis's sculptures, which have established a strong connection with that brings together Serralves' abstraction and poetics, as well as the natural surroundings. As explained that the museum's vision possible impact on the surrounding landscape and the

It is interesting that the series begins by capturing the staff entrance traditional interpretation of Álvaro Siza's design in relation to a space marked by a bare white wall, is considerably abstract and it is only an interior courtyard and beautiful single magnolia tree. This is not the main access door. Indeed, Siza has explained that he did not want to be the public itself that directed the spectacle. Thus, the natural courtyard door, makes it easy to understand where it is situated. Then, he explored a lateral corner of the building.

Mark and João's series proceeds by examining Le Corbusier's concept in the understanding of how Álvaro Siza explored and related the indoor promenade follows the exterior and interior spaces of the building in the spatial poetics between form and matter, perceptible for whom magical

It is incredible how Mark and João's photographs capture Álvaro Siza with the natural elements such as the trees, leaves and grass in diverse constituents that possess an abstract and poetic nature. Their photographic art form able to create a significant atmosphere; the spark's

The natural elements of the park, so important for Álvaro Siza's design of example, we note how through the organic geometries of the light created by the Serralves building is offered, one that makes nature pages 22-23, 32-33 and 34-35. Then, also through reflexes and reflections the constructed forms coupled with nature shadow / light, as in the sky and leaves appear by themselves in an interplay with the building, as the museum through diverse openings of the walls, which are visual connections was not a tomb, which brought the park and its gardens indoors.

Then, there is the clean and minimalist character of some of their horizontality of the photographed architecture and the interplay of details that highlight the significant vanishing points of the constructed building presence of wholesome forms and bodies, e.g. the spread on pages 36-37 for controlling the light, and most of all, the interconnection between the influence of<sup>2</sup> Guido Guidi Italian photographer, not only in Marco and João's also in the way their images reveal their fascination with light

All of this combines to make this series a great synthesis of moments the bond between Architecture and Nature embodied in this work by Álvaro Siza to either deciphering or describing or transforming a given reality, what Peter-Klaus Schuster wrote about certain pictures in "Angles", "The Earth" which is that they are not "pictures" but as a way to narrate

1 See interview with Álvaro Siza in *Expansão da Música e da Arquitetura*, André Horta, Porto: Público e Fundação de Serralves, 2005. ISBN 9896190062,

2 "He does not seek to control the space, rather he opens it up to the elements that are in it." <http://www.thehindu.com/org/en/publications/guido-guidi-veramente>; see also Veramente Guido Guidi, 2014, London. Images from Guido Guidi's series on the mausoleum Tomba Brion, designed by Carlo Scarpa, atmosphere of the space. It is captured in a way that captures the work of Scarpa in his photographs with their unique perspective over the space

3 Wenders, W. (2007). *Pictures from the Surface of the Earth: Photographs*, Haus Publications



## DES YEUX QUI NE VOIENT PAS \*

BY ANTÓNIO CHOUPINA

I must confess that - due to a broken foot - my enchantment with an almost cathartic experience, serenity washing over in a dream, in turn, is recreated by it. If the Boa Nova Tea House were like Sa would be like one of Cesário Verde's bucolic poems, bathed in idyll

From the very first page, one discovers the building romantically which drapes leaves as floating water lilies and droplets of rain. Di a type of picturesque nostalgia: of the Edemirite Isompilemfrica of a ch

Having planted an oak tree in Serralves, this interpretation might architect was just prone to episodes of refined apophenia. João Gomes with Jacques Gréber's 1932 designs, supposedly inspired by the geom

When Siza's Alhambra project was exhibited here, in 2017, I point Granada - like those of Luis Barragán or Louis Kahn. In fact, all o of its embellished gardens, psetetedsbequestonogwafispbaesbeof lig

A luminous field is revealed upon arrival, framed by the mountainou approaches the gallery's obliquely cantilevered sunroof. A gravel compressing half-light into vestibules. The limestone foyer might climaxes on the grassy southeast of the museum between the two win

A cubistic juxtaposing of volumes along these courtyards, overlai this large container virtually imperceptible, cropped continuously It's self-effacing to an unheard of degree among 20th century insti

Only at the end does the museum fully take form, turning into a enacting all kinds of paradoxical mannerisms: contact through detach et cetera. The bridge is a sculpture, especially now that one can n the park.

Nature took charge, covering the ramp in a spontaneous pergola of I remember it bareboned in 1999. It was my favorite moment and, for Leal. I could also mention a synaesthesia of silhouettes in shadow bushes, sucked inward in forced gaspypavempdstofctedebakyes.

However, my most beloved photograph is the staff entrance. No, it the Art Deco tower of Marques da Silva's original villa. The future would bring deserved prominence to this unseen back wall, to its sp its will vegetation - in the vein of Van Gogh's "Undergrowth with Tw

The swirling tree bark of the Serralves Foundation is never-ending deepening old and new viewpoints. "I'm sure that when Le Corbusier - qui ne voient pas», he thoughtapyciopyposiieonngi nhtoeigmulatiploitagrap

\* "Eyes that do not see" was published by Le Corbusier, in 1923, as part of "Vers

\*\* Álvaro Siza, in "L'Esperienza dei Luoghi" exhibition catalogue. Edit.: Centro C



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**António Choupina** is an architect and designer, he founded the atelier CH.A (Cooperativa de Arquitectos e Urbanistas) in 2010, the year in which he was also appointed to the Chair of Architecture and Urbanism at the Faculty of Architecture of the University of Porto. He has recently accompanied the Álvaro Siza Pavilion at the Furniture Fair, with whom he has developed several cultural projects, including the renovation of the Serralves Museum, the Alfaro Foundation, the Marques da Silva Foundation, and multiple publications on art and philosophy. He is a member of the Architecture Network, a jury member at several events, such as Bauhaus 100 Architecture Design Forum.

**Mark Durden** is a writer and artist. He studied Fine Art at Exeter College of Art and Design, at Glasgow School of Art, going on to study History of Architecture of the University of Kent at Canterbury—attaining an MA in 2002. He worked as a curator at the Serralves Museum, the Alfaro Foundation, the Marques da Silva Foundation, and multiple publications on art and philosophy. He is a member of the Architecture Network, a jury member at several events, such as Bauhaus 100 Architecture Design Forum.

**João Leal** is an architect and designer, he founded the atelier CH.A (Cooperativa de Arquitectos e Urbanistas) in 2010, the year in which he was also appointed to the Chair of Architecture and Urbanism at the Faculty of Architecture of the University of Porto. He has recently accompanied the Álvaro Siza Pavilion at the Furniture Fair, with whom he has developed several cultural projects, including the renovation of the Serralves Museum, the Alfaro Foundation, the Marques da Silva Foundation, and multiple publications on art and philosophy. He is a member of the Architecture Network, a jury member at several events, such as Bauhaus 100 Architecture Design Forum.

## ABOUT

In this number of scopionewspaper journal "The Idea of Álvaro Serralves' Museum" (# 2 December 2020) we present the photo-essay series of Mark Durden and João Leal, which also comprises a Park and the work developed by the firm of architects Álvaro Siza. This project explores the grammar and syntax of architecture as both subject and object of study. It understands architecture as a discipline through which we can understand a specialized public matter, able to be of particular interest to the general public or online in its digital collection. The VSC research project, like we are also interested in, seeks to advance the internationalization of architecture and cultural researches whose memory is mainly through its online platform and processes of creating, managing catalogues and special editions. In this case of this collection, scopionewspaper "The Idea of Álvaro Siza" is a digital project that recognizes architecture as a complex and artistic matter and visual strategy that moves away from traditional mainstream architecture. In this series Mark Durden and João Leal are seeking to expand the comprehension of architecture by investigating photography as a unique form of expression able to create an architectural promenade in which the images move between documentary and poetical depictions. Through their wider audience, while ensuring of information analysis and the scopio editorial group the scopio initiatives with the architecture, integrating scopionewspaper journal the architect and curator António Choupina writes the "Des Vaux Qui Ne Vont Pas" about Mark Durden and João Leal's series "The Idea of Álvaro Siza: Serralves' Museum".

