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Mark Durden and João Leal's photography series at the Serralves M that reveals some of the Siza's most significant traits. The Serralve exhibited art to be displayed in oneness with the place and not pres Reis's sculptures, which have established a strong connection with t that brings together Serralves' abstraction and poetics, as well as the natural surrôunÁdlivnagrso oSfiztah ehapsa rekx plained that the museum's visio possible impact on the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf ttoh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh ea vpoairdk dand the latest of the surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb atnh es egtatridnegn sa nodf toh each at a surrouinsdriunpgtiunrgb at a surrouinsdriungg at

It is interesting that the series begins by capturing the staff entraditional interpretation of Álvaro Siza's design in relation to a smarked by a bare white wall, is considerably abstract and it is only an interior courtyard and beautiful single magnolia tree. This is not main access door. Indeed, Siza has explained that he did not want to the public itself that directed the spectacle. Thus, the natural 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 conce in the understanding of how Álvaro Siza explored and related the ind promenade follows the exterior and interior spaces of the building in the spatial poetics between faom taangorenaateur ep, eraclelp to fonwholf cht hael Imoa wy ical r

It is incredible how Mark and João's photographs capture Álvaro Si with the natural elements such as the trees, leaves and grass in dive constituents that possess an abstract and poetic nature. Their photo art form able to create a si,gntihfecamuts eduima lsopgauce swictohmphaetmuernet; thheu spark's

The natural elements of the park, so important for Álvaro Siza's dof 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 refexes and refections the constructed forms coupled with nature shadow / light, as in the sand leaves appear by themselves in an interplay with the building, at the museum through diverse openings of the walls, which are visual constructed to the same through diverse openings of the walls, which are visual constructed to the same through diverse openings of the walls, which are visual constructed to the same through the park and its gardens indoors.

Then, there is the clean and minimalist character of some of thei horizontality of the photographed architecture and the interplay of d that highlight the significant vanishing points of the constructed b presence of wholesome forms and bodies, e.g. the spread on pages 36-for controlling the light, and most of all, the interconnection betw influence of 2, Guai dg or e Quitiditalian photographer, not only in Marco and Joã also in the way their images reveal their fascination with ligh

All of this combines to make this series a great synthesis of mome the bond between Architecture and Nature embodied in this work by Álv 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 theorynmatet (a)....) wisplictourseselection as wois the too narra

¹ See interview with Álvaro SkzällmJpērocElesoanole Mused bler Behm Anboqueiste cithu nLa0:0CoKe, Auhorinecha Porto: Público e Fundação de SperrālΒν 5ε St., 2005. ISBN 9896190062,

^{2 &}quot;He does not seek to controle laf sopna oven; a then edop ensotrology taip impsoselleth it mandatens hoptatropt /i/nwwiwt, he indreincta or g/en/publications/guido-guidi-veramente; see also Veramente Guido Gudi, 2014, Lon images from Guido Guidi's series on the mausoleum Tomba Brion, designed by Carlo Scatmosphere of the space. It ios brians tundengstängelitnagsanadtenapsociatase englose tevor bove of Scherppachis photographs with their unciequaen dipetroceiprtiiv dee notheipttyh over the spa

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

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, rin turn, is recreated by it. If the Boa Nova Tea House were like Sawould be like one of Cesário Verde's bucolic poems, bathed in idyll

From the very frst page, one discovers the building romantically which drapes leaves as foating water lilies and droplets of rain. Dia type of picturesque nostalrogliean: offheEdpeminoirtityhee Isoinmopilneg mfaogrica oCfaa ch

Having planted an oak tree in Serralves, this interpretation might architect was just prone to episodes of refned 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, **psetettet**sb**y**e**quetohe**gw**o**flsp**b**utesbe**o**a lig

A luminous feld is revealed upon arrival, framed by the mountainous approaches the gallery's obliquely cantilevered sunroof. A gravel compressing half-light into vestibules. The limestone foyer might climaxes on the grassy southeagest of out they amount of eulope tween the two win

A cubistic juxtaposing of volumes along these courtyards, overlaithis 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 detachet 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 geaspychavempselstefecteblebaekyes.

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 spits will vegetation — in the vein of Van Gogh's "Undergrowth with Ty

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

^{* &}quot;Eyes that do not see" was published by Le Corbusier, in 1923, as part of "Vers ** Álvaro Siza, in "L'Esperienza dei Luogui" exhibition catalogue. Edit.: Centro C

COLOPHON EDITORIAL ABOUT BY PEDRO LEÃO NETO In this number of scopionewspaper journal "The Idea of Álvaro S scopio@ s c o p i o n e w s p a p e r Serral ves´ Museum" (#2 Decembpehry 202sOc) opiwoen opwoen AAI Research publication series of Mark Durden and Joãspelumenal Rfeosceuas rendhopoublhie c Saletronal welsth Muna SCOPIO EDITIONS of Contemporary Art, uniquely sited Pimottonoeragployun**als a**f thostSoummeanltv Porto, December 2020 Estate, which also comprises a Park eaxnpdreaseViiolnha. Thinkisp subtilecsatries shu Publisher the work developed by the foiromeroft wot had until oras in the kipg baise alteroths Cityscopio Associação Cultural architectural buildings deseingtnietdlebdy "tÁThlhevesaerocaSnizian feograthe soletvieersse info@cityscopio.com Idea of Álvaro Siza", which I bheagvaen been www.cityscopio.com dings for the explores the to photograph and select Siozratiusgabluil Editorial and Advisory Board Architecture, Art and I mage Faculdade de Arquitectura d r_to, m this vsee railesso "bTuhieldldeexaploofraÁtlov na yro a nSolizoar" i hha c been included in the set of craaspehystuadricehsi toenctCuornetewompioorbarsytaPhootbog pneto@arq.up.pt Projects in Portuguese Architecture wirnitVtiesmuatle xStpaicnest ko∉ fobbhgeat Pedro Leão Neto (CEAU/FAUP)(VSC), a publicly funded research preosjseacytse dancobotrholejyn abtoetdha otr €Atle the Architecture, Art and Image (AAIt) hegrwohuppleatistheere & Et Aler Rehearth Maria Neto (CEAU/FAUP-UBI)Centre. The thematic gallery of VSC where this incorporated is concerned with tchoanttemporary and autombine various artistic starractheigtieecst uarpapilie. **Authors - Texts** António CChHb. Ú)Apina (Pedro Leão Neto (CEAU/FAUP)photography. It understands architecture, as both matter, able to be of particular int Authors -Photography as accessible to the generalipubook Mark Durden (eCDR/USW) João Leal (ESMAD/IPP -UNIMPAODr)m or online in its digital collec galleries of diverse contempoherpy photography, advance the internationalizoaftiOopno, rtobisse minati **Creative Director** Né Santel mo city spaces, its architecture and cultural memor Layout and print mainly through its online pbloactkfso, rm and diverse of catalogues and special editions, nas is the case of this catalogues are the ldea of Alvaro significant research Né Santel mo Printing Gráfca Maiadouro Support "The Idea of Álvaro Siza" is athQotntevmipeovosaroyn Pahodotopig **teph**yurperoajnedctur This avvæsult lof the project POCI-01-0145recognises architecture as bexplosubjecxaptamadoeldaftelistic FEDER-030605 - PTDC/ART-OUT/30605/2017) visual strategy that moves alwaysed truomaltradiscopio photography. In this series Mark Durden and a strategy that series mark burden and the sempre benefit of the series supported by Competitiveness and Internationalisation of agraphty esture by as a unique form often extruments of a component to a component and of agraphty esture by a component to a component call depictions. Through their soft the magical experience. Operational Programme (POCI), under the PORTUGAL 2020 Partnership Agreement, through the European Regional Development Fund (ERDF) and through national funds by the FCT – Fundação para a Ciência e a Tecnologia. o ain tdhị bio pwu b lịc ga hito na mindly nbaeture in tmao mpel, a y wi transmittedenin apriyoftormrarphysarnyveal how Siza's copied or

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We have the honour to have as invite; dnawk bovafoous hipsacumbes writes the "Des d'Abuxi QuiqNe VointsPas", about Mark Durden

scopionewspaper journal the architect and curator António Choupin

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João Leal

and João Leal´s series "The dudme"a. of Álvaro Siza: Serralves´ Mus

BIOS

António Choupina is an architect for form Artthean Folac Duelstiygn and at Glasgow School of Art, going on to study Histo of Architecture of the UniverdesiTthyeorfy PoofrtAor,t Heat University of Kent at Canterbury— attaining an MA founded the atelier CH.A (C'Heosuepairncah. Afroquiatetohteosai)s on Rolanyd aBnandrthes and a Ph.D on Photograph in 2010, the year in which thee dBoololkaboHreatheas wiatunghtheboth Art History and Fine Art at Kent Institute Berlin, the Vitra Design Museum and the the Serralves Museum, the N the Alfaro Foundation, the or the Marques da Silva Foundathi multiple publications on th art and philosophy. He is Architecture Network, a jur and guest speaker at several the such as Bauhaus100 events, Architecture Design Forum. Centre for Documentary Research.

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Khan and teacher. Participates in s ons at use sstoiulnId aanndd moving im um, in exhibortmaotns, plrnoj2e0c0:5 on and h e "Pedro Migueesle FOreandter"e award, h the work "Night Order"

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South Wales in connection with

Mark Durden is a writer and artist. He studied Fine Art at Exeter College

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