

SCOPIO NEWSPAPER

VISUAL SPACES OF CHANGE
PRAÇA PEDRO NUNES
by Frederico Martinho
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PEDRO NUNES SQUARE - AXIS BETWEEN SCHOOLS

By Frederico Martinho

As part of the *Visual Spaces of Change* (VSC) project, a visual work was proposed that had the Pedro Nunes square as its object of study. The first contact with the place was in Michaelis, where we are first struck by the sight of the square. From here, it is impossible to ignore the way it is placed – and places us – within the city.

The axis is created by Rua Augusto Luso and the outdoor staircase ground level and the main facade of the Liceu Rodrigues. Closing the visual corridor, the white facade of neoclassical architecture asserts itself on the anonymous staircase and, later, from Rua Augusto Luso, the presence of the monument in the city, as described by Lefebvre, promotes recognition conveys an image of attention of those who experience it. The monument presents itself the symbolic and metaphorical itself within in the urban coincidence, but as an example of how cities are built with

However, when arriving at Praça Pedro Nunes, our gaze, until now the facade, unfolds chaotically in the fragmented space. The semi-circular arch of buildings from the square routes (only August Luso was built). In the center, a garden was reminiscent of English crescents and the holistic idea of uniting east, later appeared the Cedof América (Instituto de Genética Médica Rodrigues), in the center, the Institute of Medical Genetics (Júlio buildings with modernist influence. A second look reveals new and interesting things in this square, such as the relationship between the facade half circle and their simultaneous distancing from the school; that prevents a more direct pedestrian crossing; intense car traffic in the square; the lack of a relevant program for the public space of

All these factors lead to the concept of legibility from Kevin Lynch in his cities. For the American urban planner, legibility presents itself as a city's image, as it acts as an important reference point in the plane opposed to the verticality and presence due to all the noise and bustle polluting it. This is the inversion of the dialectical movement in the building blurring of the boundaries between public and private space [a school]. These spaces absorb qualities that, originally, consensus built through the modernist movement, the gardens disappears into the

1 According to Lefebvre, there was an inversion of the dialectical movement between public and private space. - The power relationship between monument and building has changed the monumental as the daily life with the party, that the product with the work stone, etc. - Lefebvre, Henri - The production of space.

If around 1933 the idea was to go through the front axes - and its condition of centrality, the the 1950s seem to reject this reading. The implementation and an intention to accentuate the decreasing (even if subtly) or by the convexity of the building makes the city assert its connections³. This relationship between what is revealed to us and much to do with art and photography.

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4. It cannot be

a coincidence that the attraction both in the most modern facade and in the most

We are therefore made to face - in this path that begins in Michaelis High School, crosses, then Augusto Luso and, finally, opens in Pedro Nunes square - a one that promotes the landmark: promotes a self-centered view of a figure of State. Then, the launches itself in other as the modern concept of knowing the city, emphasized by the totalizing view of the city; the place taken at the place. The city sways from attraction/seduction to disclosure and distance - the its imposing breadth.

It is in this duplicity on one side; the feature the idea of a place that de mental construction of the city, the strength of this square north-south axis, whilst

The image of the city is it, but rather in terms of Lynch's work, he did so whilst pointing to the need for a re functions and meaningful; they are not a sum of distances and individuals. they have built and deposit

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is what the city's semiology should try to learn and make sing⁶.

2 Such as the Cedofeita Church and the Former Instituto Araújo Building.
3 On one side Rua de Joaquim de Vasconcelos which, with a steep slope, h particularly interesting, Lamego landscape.
4 Barthes, Roland - Semiology and Urbanism.
5 The meanings are like mythical beings, imprecise and that at a certain else: the meanings pass, the -s Semiotics, Roland
6 Barthes, Roland - Semiology and Urbanism.

COLOPHON

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EDITORIAL

By João Castro Ferreira & Pedro Leão Neto

In this number of scopio newspapers present the photography project "Martinho. This series has as architectural and artistic territory an interesting urban axis in the city of Porto, the public square of Pedro Nunes programs built in different time buildings of Rodrigues de Freitas one and Carolina Michaelis on the other, all forming a visual axis that joins points. This photography project coming from Contemporary Documentary Architecture in Visual Spaces of Change (VSC), which is the major theme of this Public Funded FAUP (UP) AAI group of R&D Centre CEAU. The thematic gallery of VSC where and authors who use photography and research conducted by João Castro Ferreira in the scope of his PhD under the title "Public Construction in Oporto during the 20th century (2013) and A study that focuses on understanding the morphological characterization of public space, built in the period from 1900 to 2010, taking into account, in particular, its understanding and compositional structure and integrating these issues and bringing new work exploring these public spaces through retreats, seeking through photography national funds through the interior and exterior of diverse public spaces and fostering an imminent change of cities and boundaries. This project belongs to the universe of contemporary photography and has as its object of study the urban axis polarized by the facades of the buildings of Rodrigues de Freitas of the city of Oporto. This axis includes the respective underground station and integrates the respective underground and surface worlds and is capable of communicating and drawing our attention through the grammar and visual syntax towards a set of significant formal and identity features that characterize our city and its architecture and public space.

In fact, Frederico Martinho's photographic series builds a insightful visual discourse where an exploratory and imaginative gaze combined with a more disciplinary and architectural viewpoint is able to give us an innovative reading on many of the critical aspects of the city that characterize our cities and architecture. The photographic image that privileges suggestion over persuasion. He points out the possibility of choosing forms, of uses) that explain the polarity of transformation. In other words, the various times of suggestion, emphasizing the public dimension of urban space, is advocated by authors and philosophers such as Daniel Inoué and Byung-Chul Han, and the option for analogies, emphasizing the heterodox potential of the city, are particularly sharp for the construction of an open city, critical and poetic re-examination of contemporary urban dynamics and forms in 2013 by the University of Porto Faculty of Architecture. Master in Building Construction in 2004 by the University of Porto and Degree in Architecture and Urban Planning at the University of Porto. He is responsible for João Castro Ferreira, architects, Lda. He has published 3 articles in the area of Architecture and Urban Planning and participated in 3 events (several in the discipline of Architecture) and project(s). Works in the area of Architecture with emphasis on Urban Design.

ABOUT

Photography as an instrument of change (VSC), which is the present research (FCT), coordinated in greater than the sum of its parts. scopio newspaper wants to disseminate this photography project and authors who use photography and research conducted by João Castro Ferreira in the scope of his PhD under the title "Public Construction in Oporto during the 20th century (2013) and A study that focuses on understanding the morphological characterization of public space, built in the period from 1900 to 2010, taking into account, in particular, its understanding and compositional structure and integrating these issues and bringing new work exploring these public spaces through retreats, seeking through photography national funds through the interior and exterior of diverse public spaces and fostering an imminent change of cities and boundaries. Editorial area at scopio network achieve a greater democratization of universes by making these of study the urban axis polarized audience while ensuring the information, analysis and critical information. This axis includes the scopio editorial group, scopio civil society and integrating various practices and events linked to the AAI.

