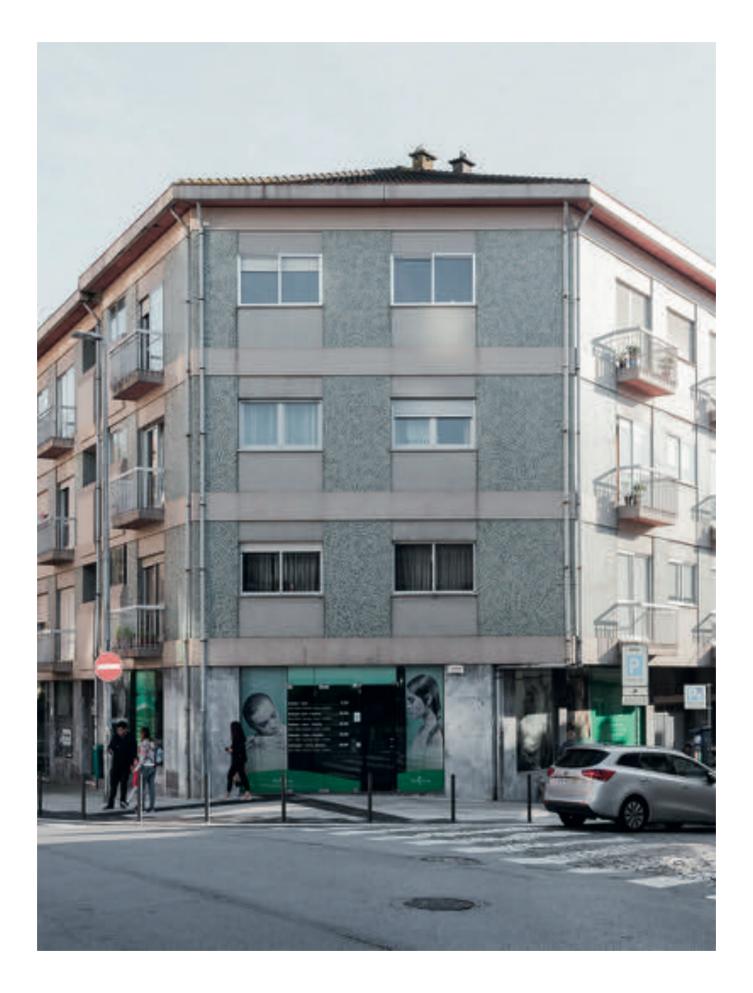
SCODO NEWSPAPER VISUAL SPACES OF CHANGE PRAÇA PEDRO NUNES by Frederico Martinho #1 October 2020





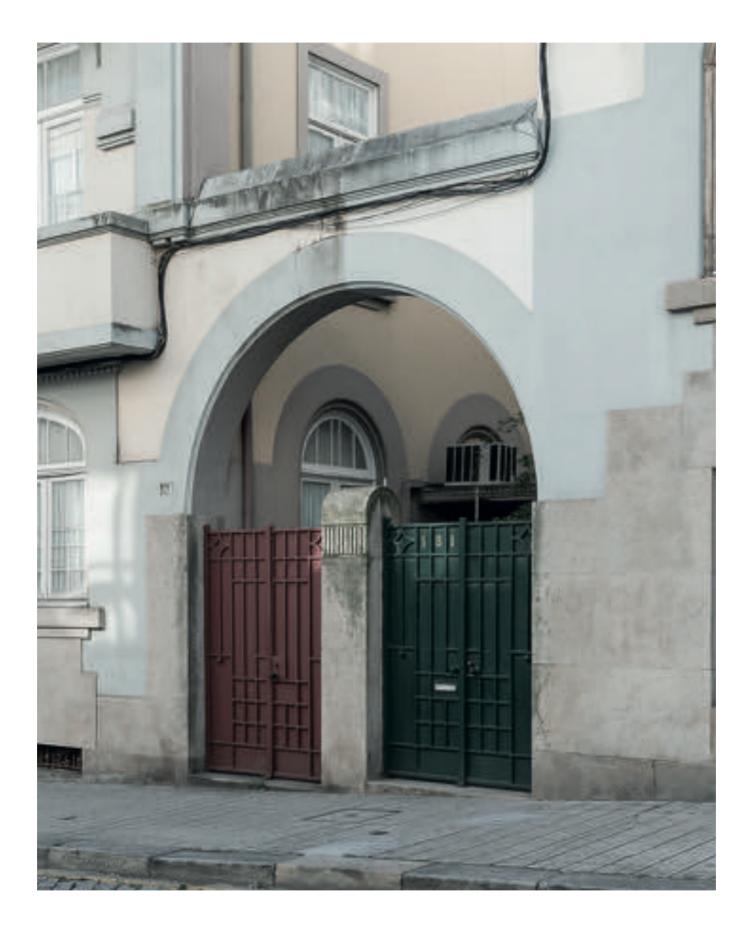


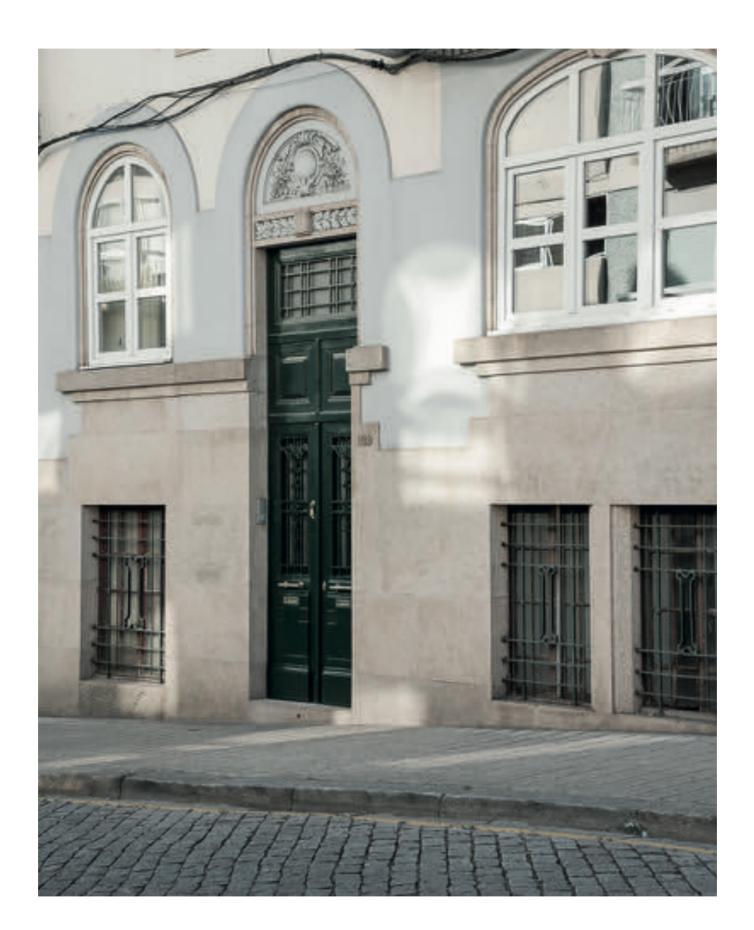






















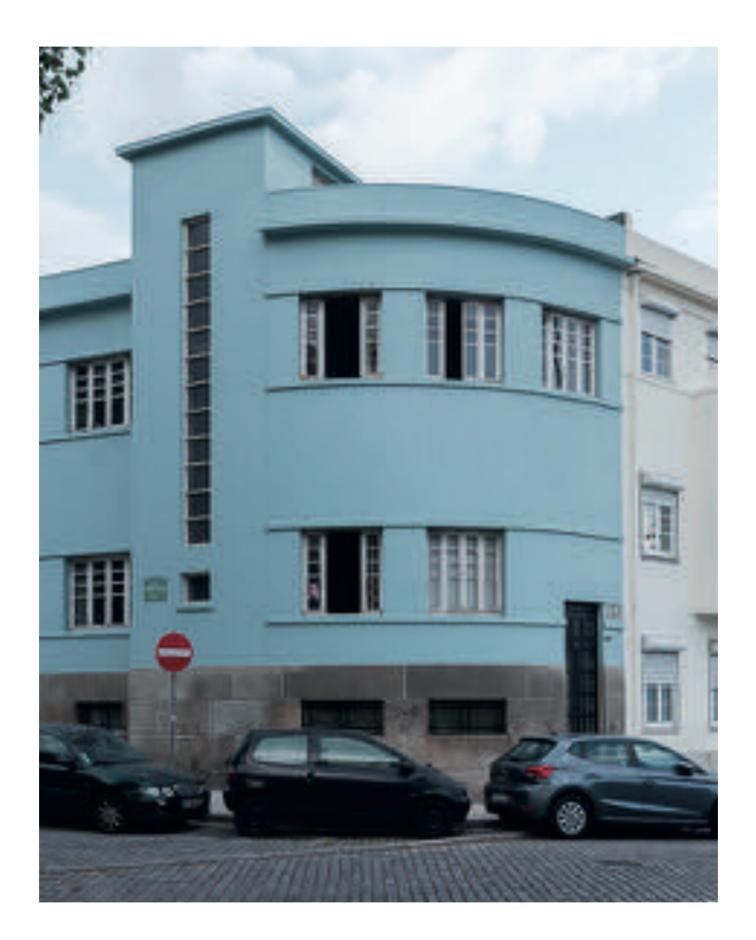


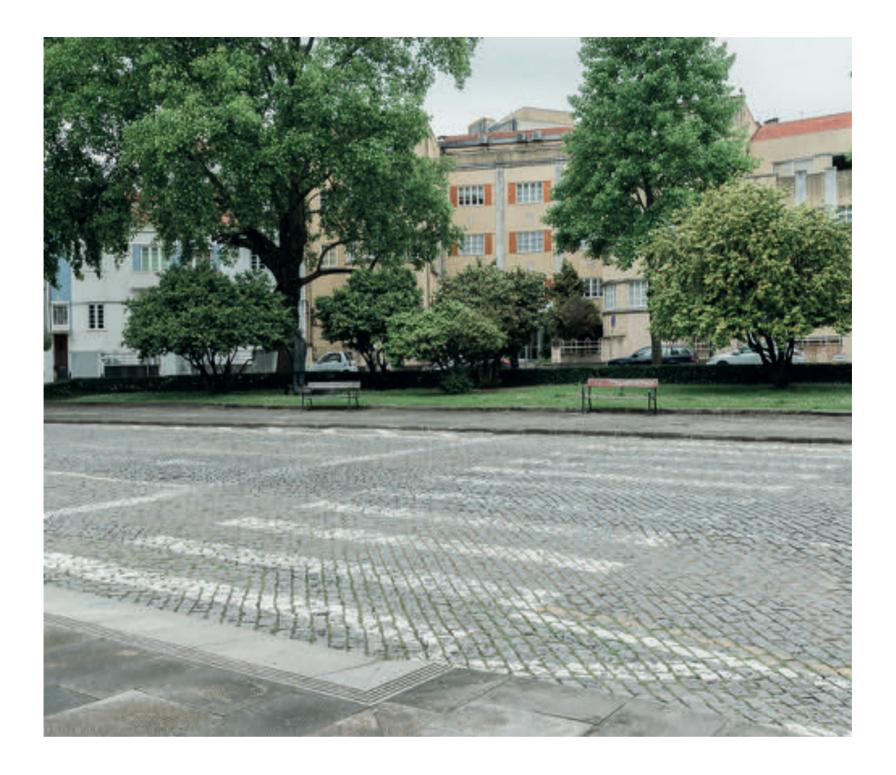


























PEDRO NUNES SQUARE - AXIS BETWEEN SCHOOLS

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 frst contact with the place wa Michaelis, where we are frstrmoeoch foryonttheed swtintehett htehavtisjucail nosaxtihes foot a the square. From here, it isofintphoisssiabxlies taos iagnnoorbej etchte osftraennagityhs is and 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 facaSidehooofl.thTeheCaorvodrilnaap Moifchtahed ivsarHiisghhin the main facade of Liceu Rodrilgduiensg daes Fareciltaassinci geholmipgohstist itohne ibnus i Closing the visual corridor, the white facade of neoclassical inf asserts itself on the anonymouasn dumabrakn ilmantdhsacta pleanachsd cabpeec.omWahsena des the staircase and, later, from Rua Augusto Luso, the presence of our attention; it runs a fewnblucdited soletees, caosis in og ot werpetpeneer the gravity evoked by the high school building or its effect on of the axis allows for the consotriumpoint duandif imortubmeenct aelaitiyon hoaft sipsacse. the monument in the city, as described by Lefebrve, promotes cons recognition conveys an image earle booltohn grienpogeisns itohne accoul leadutil vaer, at who attention of those who experience it. The monument presents itsel the symbolic and metaphoricalk -and suspenses itsigest-attuos jauss tai flyanidtmsarne itself within in the urban dtawaedes cate peers scan scales are built wi

However, when arriving at Praça Pedro Nunes, our gaze, until now the facade, unfolds chaotically in the fragmented space. The semi and by an arch of buildings from the f5@sento fthoemnohrethpromewneades a that fows into it. Designed around 1933, the square had the purpo routes (only August Luso was built). In the center, a garden was reminiscent of English crescents and the holisticoidhea of uniting east, later appeared the CedoAfmetriacoPaArliashcaCoopuncoidqu(iSmilGraspMaorr,eiRroage Rodrigues), in the center, the Institute of Medical Genetics (Júl buildings with modernist infuence. A second look reveals new and i diffcmetadhogy tihn s square, such as the relationship between the facade half circle and their simultaneous distancing from the school; th that prevents a more direct pedestrian crossing; intense car traf

All these factors *slegibility*n deo theosequaaeterm from Kevin Lynch in his a cities. For the American urban planner, legibility presents itsel a city's image, as it acts as an important reference point in the plane opposed to the vertical eintdys outpet the immeriation of the vertical eintdys outpet the bustle polluting it. This let he inversion of the dialectian all thmeven momentates projuvantee isspace public of the boundaries bebtwiece. The field of cloams stine almofnaum and et all through the moonfunction of the space for base of the space space set of the space set of the space set of the space space space set of the space space space set of the space space set of the space space space space set of the space space space space space space set of the space space

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

If around 1933 the idea was groofretihnefohriogeh tshoehocollaswsiitch ipnostihteiocont through the front axes - and its condition of centrality, the the 1950s seem to reject this reading. The implementation an an intention to accentuate the deparengion gola (negtreciplaosa inneg) Rutaows aar dPsa decreasing (even if subtly) to the oddomiand ainst approxise gonfore oom fthe eshquage or by the convexity of the bium ploys t(haeb spernecsee noof e coor moethse)r, noo buil dingers akes the city assert its empfosing ob bet releast system kliurogia connections³. This relationship between what is revealed to us and much to do with art and photocogs Tabeperotycisma of the work the eroticism, in the work of the stand photocogs the sector of the eroticism.

a coincidence that the game onfol stehodautctiitonisisnoat wuronnckomomfonthteo esymp attraction both in the most pomototneninate.hteyfacade and in the most

We are therefore made to face - in this path that begins in Michaelis High School, crosseens, then stalion cogstehe for the mety roof solved Augusto Luso and, fnally, opens in Pedro Nunes square - a co one that promotes the landmark: on the precompendent of coccounstinguithet how promotes a self-centered view of a fgure of State. Then, the launches itself in other didrevit thom she two ekcionfylo bet things dissed v as the modern concept of knowing the city, emphasized by the totalizing view of the city spake en athele threagenedent in edie ways from attraction/seduction to disco closeness and distance - the head and ecombeat clions veitoens yy duo the and preits imposing breadth.

It is in this duplicity preslenftaecda doey atmode hsiqguharsech-ootlheexmpoenruimeer on one side; the featureless reaentd, boanretlhye aoctthievre -setmina-tciwrecupluatr the idea of a place that decovoen sglent uction iottishelre gwioloridisi, tyinthtehecloror mental construction of the city, the strength of this square north-south axis, whilst simulist convectors decusing desteroioping it when w

The image of the city is lealr nrteandoitngs iomfpltyhet herloeumgehn tash tahnaatlyptu it, but rather in terms of epserpcreapitsieoch tahned siemmaigoitniactiopunaliltfy Boa Lynch's work, he did so whilst pointing to the need for a re functions and ⁵. thCeiitriemse, andiuneg sto their history, gain and lose r meaningful; they are not a sumboef ucnodine crespt to so doring maum meatrys ftulm actti studies, but rather gain meathiong and themagybon actions hivong yipgir distances and individuals. I dreea sprtehsaetn tagien atthe rbeumialidni nogbss oal nedt they have built and deposit gobinsiscent taiyneg *Beizacosef thyedrosity* sot for tyhe city in *is a poem, as has been said often and [Vitor] Hugo expressed it better than anyone, but it is not a*

OVSRBREICHEN,WSRB/

SCHOWER VIEN BURS HOL

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

Such as the Cedofeita Church and the Former Instituto Araújo Building.
On one side Rua de Joaquim de Vasconcelos which, with a steep slope, h particularly interesting, Lamegnot dafløje e opanprovensis sino apperate as reasonands cape.
Barthes, Roland - Semiology and Urbanism.
The meanings are like mythical beings, imprecise and that at a certain else: the meanings pass, the -siSgenmifœlrosgyreanmad nUrbBaarritshme.s, Roland
Barthes, Roland - Semiology and Urbanism.

COLOPHON

scopio@ In this number of scopio newspaperscjoopuiromælws#pa1peOrctiosbearn 2AOr2cOn,itweect scopionewspaper AAI Research publication present the photography project "RreasçeaurRechdrpcerNiuondeisc"alofwiFtnhedaersipced SCOPIO EDITIONS Martinho. This series has as architectural and artistic territory an Photography as an instrument of Porto, October 2020 interesting urban axis in **a**l**he**dcbyyThoifs Ppourbtloi,cawthioonhiiss sitm tueertluir need Publisher the public square of Pedro Nunes aontchetrwopesriigondiifcaclanptubalricchaittieocntsurc Cityscopio Associação Cultural programs built in different time smpaajnosr. tThheemeesarclayn tivnetnetgyracteen tduirvye info@cityscopio.com buildings of Rodrigues de Fresitas near We ar www.cityscopio.com e mostivi one and Carolina Michaelis onarthteheupp er part or es the Editorial and Advisory Board and Imangnet(rAoAls) tates eo anr cihs gitohuepother, all forming a gʻr`a' a visual xplorator Architecture, Art Faculdade de Arquitectura da Univefaidade de portography project i 'a n d' e whi raphy he peri C) v' the s architectur ⁹ 'tec Photogr in th ae_o(VS eτ ch pneto@arq.up.pt coming from Contemporary Documentary Director hange''(Architecture in Visual Spaces of which tesy Pedro Leão Neto (FAUP) major theme of this Public Funded esear eater Editors Castro Ferreira (UFPFA,UPPA,UPPy) AAI group of R&D Centre CE João opion. who^h y The thematic gallery of VSC where Authors - Texts o g r 'nˈd' Frederico Martins (FAUP) i_n tegrated is supported by th been ondu e rese ommuni h оa João Castro Ferreira (UFP ่ล Cástro Ferreira in the scopeSpoafcehi Pedro Leão Neto (FAUP) Construction in Oporto during the Authors - Photography focuses on understanding the tmboerph Frederico Martinho public space, built in the mci1t8y9 Oof **Creative Director** hi to 2010, taking into account, in parti Inter Ne Santelmo compositional structure and intgryfionrgmatlo work Layout and print types. The objective is to e th ma'n'a Sara Lino explor about them using documentary and ti_{we} artis mean_s Printing instruments of inquiry and research. There is photograph Newspaper Club nter S spec i a i o r e d exploring these public spaces through several approaches a critical and innovative views on architecture and urban retreats, seeking through photoofgraphy to explore the perce n d Support UP, FAUP, FCT This w FCT under

This work is f nanced by	spaice ^{n a} com hhd ^s f ^t hom ^u the interiopuraraense exterior of diverse public s
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All photographs featured in	actopidsnewspolaperbyaretne racades orstandnign schools carolina Michaeli
$^{igodold{m}}$ of the photographers.	Rodrigo de Freitas of the city of Oporto. This axis includes Ped
	i maginary ties and boundaries. Editorial area at scopio network tof this publication may be achieve a greater democratisation mFtreedeimierov Marmt PmHøy'asnyproject belongs to the universes by making these to omation of the set of contempo of a horography and thas as its objzect of study the urban axis polar written permission. And universes by making these in acopid snewshodserby rethe facades of standhigh schools Carolina Michael Rodrigo de Freitas of the city of Oporto editorial group, scopio Nunes Square, Augusto Luso Street, Carolina Michaelis Station, and Infanta D. Ma integrate the respective underrigaround station, and Infanta D. Ma Street. We are before a photography, project the and is capable of communicating
ISSN 2183-0900	integrate the respective underrigaround station, and infanta D. Ma
I 3 B N 978-989-54878-0-0	Street. We are before a photography, project that combines both t
	documentary and artistic worlds and is canable of communicating
	and drawing our attention through the grammer and viewal ourtour
	and drawing our attention throwoff the grammar and visual syntax
	photog ¹ ratpolwyards a set of signif cant formal and identity features

In fact, Frederico Martinho's photographic series builds a insigh visual discourse where an exploratory and imaginative gaze combir with a more disciplinary and architectural viewpoint is able tо Master in Architecture will h a heirn havatisverteading on many of the critical aspects of the r Photography in the Work o^afnolu¢opmop_alre_rx_{ag}opp_{al}re_rx_{ag}opp_{alre}ri_rd_{rotm}hat characterize our cinties and archite ure. the photographic image tophtonteoigninalgoihniactipnin,ojbeyct privileges suggesti 🔤 🗖 persuasi ро o n Нe Architeocuturanoaflotophiee \$ acutletsylerving to his reader the poss οf choosi r and Technologyoft trabets^{Un} (öf^rsic^ta^yle, of forms, of uses) that explaine guided by Professor João, Paulo and accused by Professor Joše Maçãs of Sciences arity of Coimbra,

João Castro Ferreira

de Carvalho. Researcher

University of Porto.

Provi dênci a

authors and philosophers such as Daniel Ini Han, and the option for analogies, emphasi of the city, are particularly sharp for the construction of an open city,

Completed his PhD in Archein^tceራርቲሥልĝing^{uraba}e^oritical and poetic

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that characterize

of Architecture and Urban4,17sbnan,0cpsApu8)cosfthiN4as giving it greater importan

re-examir contemporary dynamics and forms in 2013 bly the pacie we we that thus state that Porto Faculty of Architecture. Master in Building Construction in 2004 by the University profilect capable of simuland Degree in Architecturand ndews 2000 methe of 2000 methe to the term and the term and term of the term and term of the term and t quare" " Pedro а the ng trair University of Porto. He iesn rainchais snigs taarnttisPtbceslsooorkaat this public ectures spac c h responsible t^{en shor}d^ea. The the Fernando Pessoa University and Nature of Photographs, Mas Inc тhе Phaidon Press a ^{Se}q^eu i^St ^e ^p ^ht^eoⁿs João Castro erreira published 3 articles in s2 pethealtiziendinnaginadzidneveslopment of a vantage point toctural gaze ractice. See that we participated in 3 event(sf^veald ng nth4^e déseia^prichary dimension of an architectural culture and practice. See project(s). Works in the ^{Neto} (^{Maria} f^{Neto} hⁱ (^{Re}) descobriar cosmoe suma closs pobesiction and exactice of the culture and practice. See with emphasis on Urban Deskevista de Arquitectura da Universidade da Beira Interior 1, 1: 30 - 37. 2016.





EDITORIAL

By João Castro Ferreira & Pedro Leão Neto

ABOUT

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