

The memory I will talk about is not mine, or rather, our memory, mine and Paula Pinto's, it is only the memory of facilitators of a meeting, of a dialogue between a photographer and an architect, between Guido Guidi and Álvaro Siza. At the end of the installation of a large and obsessive exhibition about the Brion cemetery, designed by Carlo Scarpa, in the South Garage of the Belém's Cultural Center, which showed 12 years of images of the work of time over a field of eternity, Guido Guidi shared with us his desire to dialogue with Siza's work, the first self-motivated work about a contemporary architect that Guidi would undertake. Guidi is a photographer who studied architecture, but was never exactly a photographer of architecture, rather an attentive observer of the current and the vernacular, giving image to the evidence and discovering the unusual in architectures worn out by images. The title of the book for which he started his work on Carlo Scarpa: *Intervening with History*, is a good clue to the transgressions his images produce, to the way they portray the gaze of things, the way things are imprinted on images, more than the will to describe things in images.

After photographing Mies van der Rohe and Le Corbusier, as well as Carlo Scarpa, and almost secretly an Andrea Palladio villa just before the restoration that erased some of the marks of time, Guidi felt that the tactile relationship with construction that he had received from his grandfather's carpenter legacy, and one that extended evident bridges with Carlo Scarpa, established even more evident relationships with Siza's way of building. ... and to make it short, 5 years and many tribulations after this desire, from April to October 2021, the exhibition *Arquiografias* was open at the Casa da Arquitectura gallery in Matosinhos, which was the first movement of this dialogue, where you could see, among others, the images that accompany these memories. The presentation text tried to clarify that Guidi seeks to portray architecture from the inside, from its relations with its inhabitants, with time, with light, or what one sees from a building, how light passes through it, or to capture the moments in which architecture writes with light, the invented concept that gives the exhibition its name: *Arquiografias*.

I say first movement because what is shown is what the pandemic confused moment that was going on allowed... and because face-to-face dialogue was not possible, we directed, with the photographer Paulo Catrica, a montaged conversation between the two of them that could also be seen in the exhibition and is available online, in which once again Siza contemplates images of the work of his powerful companion in the making and unmaking of architecture: time. And to quote Siza freely in the conversation

To capture the effect of time, time the great architect, that weathers... that breaks the cold freshness of the work just built.... The humidity starts to stain, even in restoration works, and that reinstates the sense of stability. To capture the work of time on the city, not only the effective or disastrous time of human action, but the natural time... And the authenticity of what is registered here has to do with a reality that is in movement, not static, the recording of what's alive in dead things... in objects, time at work...

And Siza adds that he sees in the images the many thresholds in which he works, be it the unstable confines between land and sea, be it the many other margins of his architecture, or the difficult freedom of the periphery, and the image of things that are the fruit of adventure, of difficulties, of time and nature...

It is important to add that Guidi, contrary to his accumulated habit of decades of using a large format analog camera, made these images with a digital camera, which allow almost an accumulation of simultaneous looks to the same instant, to this quasi sunset, and the set of these images assembles a possible series, which is another way of returning to architecture in the montage of Guidi's exhibitions, in which time and space collapse into a wall for one more evidence of its slow and indelible work.

I wanted to spend the last 5 minutes of borrowed memories we share here to thank the great agent of possibility of all these memories, the architect Álvaro Siza, and invite everyone to a great immersion, a dive, both in the pool and in the exhibition-like dialogue between Guidi and Siza.



Álvaro Siza, Ocean Swimming Pool (© Guido Guidi, 2018)