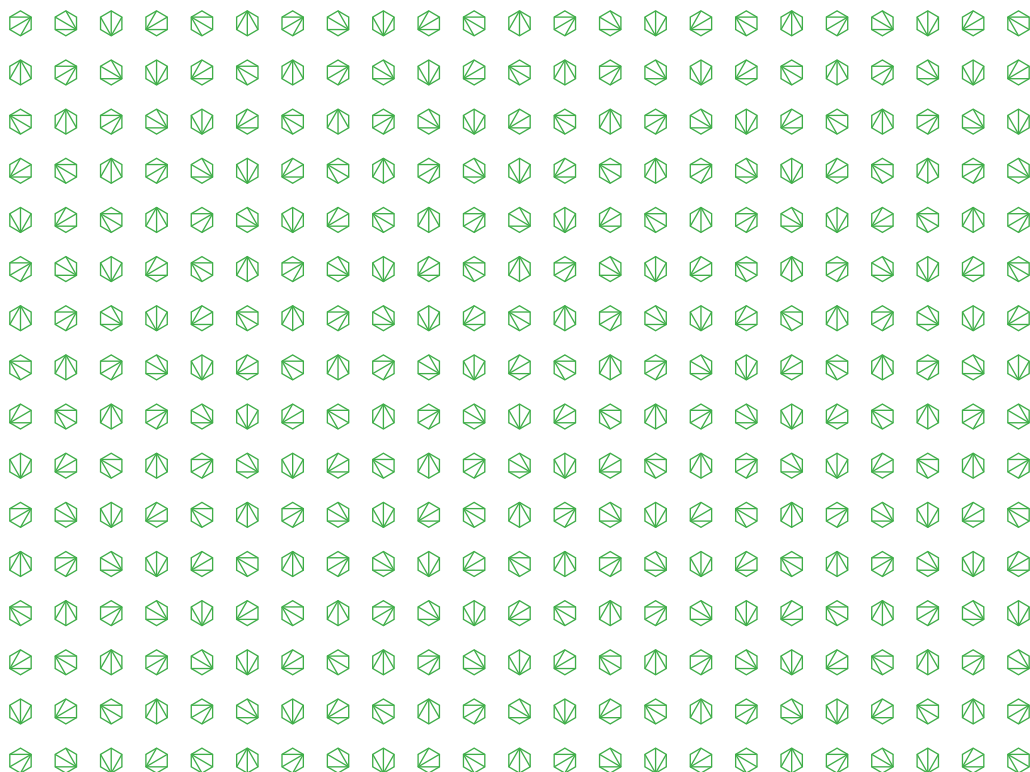


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*Victoria Hurth*

*Viktoriya Kosareva*

**2016**

**[www.portoacademy.info](http://www.portoacademy.info)**

*Carmody Groarke studio study visited:*

*Fernando Tavora's Tennis Pavillion*

*Álvaro Siza's Quinta da Conceição Swimming Pool*

*Álvaro Siza's Tea house*

*Álvaro Siza's Leça da Palmeira Swimming Pool*

*Álvaro Siza's Museum of Serralves*



*Carmody Groarke studio study visit*  
*Álvaro Siza Vieira*  
Leça da Palmeira Tea house

## ***20 studios made in Porto***

*The projects began with examining the relationship between art and the spaces and the buildings and spaces which enable its production.*

*By focussing on the work of four modern and contemporary Portuguese artists - Helena Almeida, Nadir Afonso, Rui Chafes and Pedro Cabrita Reis - each student developed a very specific sensitivity for the way in which the processes of thinking, making and curating work could influence the design of elemental 'rooms' - the basic 'building blocks' of architecture.*

*The students visited a series of early projects by Alvaro Siza and Fernando Tavora in order to closely observe the profound atmospheric qualities of these buildings and places created by their space, light and materials. Instead of experiencing these buildings through their representations - through drawings and photographs - the visits gave the students an understanding of the buildings that could only be appreciated by being in the physical presence of the architecture itself.*

*In this context of the close observation of the architecture of Porto, and research into the work of the Portuguese artists, each student was invited to make a very large scale physical model (paper, card, wood, polystyrene, perspex) in order to make a single photograph of their artist's studio. The purpose of the final photograph was intended to encapsulate and imply the subjective qualities of a 'room', conducive to the production of art and somehow related to its sense of place, through the simple orchestration of space, light and materials.*



*La bottega del pittore Tintoretto - Jan van der Straet*

*“The project creates a diversity of working environments to think and make, characterized by a strong contrast of light and dark and enabled by simply dividing the space with a mezzanine.”*



Carmody Groarke studio



*Studio for Pedro Cabrita Reis*  
*Caio Cavalcanti*

Architectural model 1:20 - paper, card, polystyrene, wood

*“A window for light and a window for view. A horizontal window casts daylight vertically downwards into a workspace. A vertical window composing a view of the dock is inspired by the entrance sequence of Siza's Teahouse. The sectional step between the two spaces intensifies the difference between thinking and making.”*

Carmody Groarke studio



*Studio for Pedro Cabrita Reis*  
*Changki Kim*

Architectural model 1:20 - paper, card, polystyrene, wood

*“The artist claimed that art is an act of observation, perception and formal manipulation. This project intends to draw attention to two windows of very different characters and purposes. A small window for a specific view and a large window for a quality of light. It highlights how you observe and see the outside world from that two views .”*

Carmody Groarke studio



*Studio for Nadir Afonso*  
*Dora Sagrak*

Architectural model 1:20 - paper, card, polystyrene

*“The sculptures of Rui Chafes evoke a highly abstract dialogue between an element and its context. Taking the light and its effect on the materials as the main tool, the image outlines this duality by contrasting an interior space for thinking and an exterior space for making.”*

Carmody Groarke studio



*Studio for Rui Chafes*  
*Ezequiel Castorina*

Architectural model 1:20 - paper, card, polystyrene, woods

*“Pedro Cabrita Reis sees architecture as a ‘reality exercise through which we measure ourselves and the world’. It is this perspective that has generated the design of his studio as a triptych of spacial experiences; inside, outside and an ambiguous interstitial room at the center of the composition.”*



Carmody Groarke studio



*Studio for Rui Chafes*  
*Joe Walker*

Architectural model 1:20 - paper, card, polystyrene

*“Just like Almeida’s work, the spatial quality is about the everyday practice of choreography, the way a narrative can be implied through a series of separate images which unite as a collective whole, greater than the sum of the singular images. The spatial qualities are used to confront the limits of the body, which in turn, act as a medium to measure space, seeking to inspire Almeida and encouraging the exploration of a body in space.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Jonathan Anderson*

Architectural model 1:20 - paper, card, polystyrene

*“The performative space for Helena Almeida’s work is self-referential; it is defined by protagonist character of the body reflected within and beyond the frame. Here, transparent and reflective screens are multiplied in a sequence, the scene is distorted. The brilliant sunlight of Porto is refracted by ambiguous frames, while the shadows magnify and define the rooms volumetric intervals. The boundaries of space become amplified and indefinite simultaneously; a subtle transition between inside and outside is established through the articulation of the light.”*

Carmody Groarke studio



*Studio for Helena Almeida  
Kseniia Leonovich*

Architectural model 1:10 - paper, card, polystyrene, wood

*“The room for Nadir Afonso elaborate the abstraction of space through the manipulation of proportion and indirect daylight.”*

Carmody Groarke studio



*Studio for Nadir Afonso*  
*Mariam Eissa*

Architectural model 1:20 - paper, card, polystyrene

*“The idea of acting, occupying and outlining a space, interacting with its elementary components is the essence of Helena Almeida's performative work. A large pivoting mirror is the architectural element that generates all the project and becomes the main tool of research on her own body and , virtual canvas used for scenic illusions, itself the object defining the room's space, constantly interplaying with natural light and its reflections.”*





*Studio for Helena Almeida*  
*Matteo Silverii*

Architectural model 1:20 - paper, card, polystyrene, mirror

*“The work of Helena Almeida consists of quiet personal interactions, which she expresses through various media. For this diverse work, spaces of different atmospheres are needed. The proposed room is divided in two by a fixed piece of furniture which creates a light side and a dark side. A large scaled mirror creates a heightened awareness of one's self and one's surroundings - a consciousness which is fundamental for Almeida's profound self-reflective work.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Michael Befeldt*

Architectural model 1:20 - paper, card, polystyrene, wood

*“A room with exaggerated height provides the artist with abundant light and space to perceive the surroundings from multiple perspectives.”*

Carmody Groarke studio



*Studio for Nadir Afonso*  
*Miruna Butu*

Architectural model 1:20 - paper, card, polystyrene, wood

*“This project for Pedro Cabrita Reis' studio-workshop begins with a view over the City of Porto from an existing warehouse. The space is a raw, simple and un-selfconscious environment to imagine and to create.”*

Carmody Groarke studio



*Studio for Pedro Cabrita Reis*  
*Nahed Nabhan*

Architectural model 1:10 - paper, card, polystyrene, wood

*“The project is derived from the spirit of the artist’s work which is reliant upon geometry and abstraction. The room provides high ceilings and two large intersected openings which allow the light to enter and provide a wide view of the city for observation and perception.”*



Carmody Groarke studio



*Studio for Nadir Afonso*  
*Rand Askar*

Architectural model 1:20 - paper, card, polystyrene, wood

*“The project provides spaces of strong contrast: of light and shadow. The transition between these two conditions is made apparent by a deliberate level change to force an awareness of one's movement through space. Taking us into different qualities of spaces within the same room, and reaching the idea of expressing the performance of the artist, through various attitudes of different levels that ensure the idea of transitioning the small space into a bigger one. Helena Almeida's performances and various actions inflicted upon canvases, color, and other art objects are depicted by black-and-white photographs of herself.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Rasha Askar*

Architectural model 1:20 - paper, card, polystyrene

*“The typical context of Porto is manifested inside of the artist’s room through the light reflections generating constantly different atmospheres. The room transforms depending on the time of the day creating colour effects that remind one of Nadir Alfonso’s work, capturing the subtle effects of reflected natural light.”*

Carmody Groarke studio



*Studio for Nadir Afonso*  
*Roberta Scalia*

Architectural model 1:20 - paper, card, polystyrene

*“The room's ambiguous form defined by direct and indirect daylight creates different atmospheric territories for the artist to relax, contemplate and move freely.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Sara Al Shrabaji*

Architectural model 1:20 - paper, card, polystyrene

*“The project proposes a room that is both inside and outdoors. Within the rustic, stone space carefully scaled pieces of concrete furniture are permanently located, to relate to two different proportional windows for views. An open roof above allows the space to be bathed in sunlight.”*



Carmody Groarke studio



*Studio for Helena Almeida  
Simona Iulia Antohe*

Architectural model 1:20 - paper, card, polystyrene

*“One room divided by light; creating a sensory division of the space,  
introducing the spatiality through the sensibility of natural lighting,  
shadows and textures.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Stefania Geolgau*

Architectural model 1:20 - paper, card, polystyrene

*“A thinking space for an artist to make sculpture. A room for inspiration and essaying. The intention was to make a room that demonstrates its quality through the interaction of light and shadow. An inconspicuous floor that stays resistant for working is the foundation. In contrast the wooden walls and ceiling collude as one and contain the unique geometry of the space. The main idea was to form a simple room, high enough for a carver.”*



*Studio for Rui Chafes*  
*Victoria Hurth*

Architectural model 1:20 - paper, card, polystyrene, grass

*“The project defines a room-within-a-room-with-a-view. The stand-alone view element creates a simple square darkroom as a contrast to the bright daylight space. The performative characteristics of the space and the artist work are intensified by subtle of treatments between different contrasting environments.”*

Carmody Groarke studio



*Studio for Helena Almeida*  
*Viktoriya Kosareva*

Architectural model 1:20 - paper, card, polystyrene

*20 studios made in Porto*





1:20 model being photographed in daylight

