

THE FUTURE IS THE BEGINNING
A DORIC COLUMN TO REVEAL A MATERIAL
AND IMMATERIAL PERSISTENCE NEEDED
IN THE NOWADAYS CULTURAL AND
SOCIAL PRECARIOUSNESS **P.17**



**UNDERSTAND THE
INFORMALITY OF CITIES**
FOUR PERSPECTIVES TO DEEPEN THE
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**NO MATTER WHAT RURALITY
OR POST-RURALITY ARE**
TO RETHINKING THE NOTION OF
HOMELAND AS SOMETHING THAT GOES
BEYOND SOIL AND BLOOD **P.37**

News from Portugal

August 201402

14th International
Architecture
Exhibition
Venice

hometown

DIRECTOR PEDRO CAMPOS COSTA

New lexicons of
hospitality **P.14**

A well-behaved squatt at
66 Avenida dos Aliados,
Porto. Legal, acknowledged,
agreed. Subsequently, it is
not a squatt. So what is it?

The right to
have a house **P.18**

Housing policies in Portugal
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and the dream of April 25

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A contribution for the
debate concerning the
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On the making the handbook
to put forward, more than
an architectural output, a
political and social strategy
to rehabilitation.

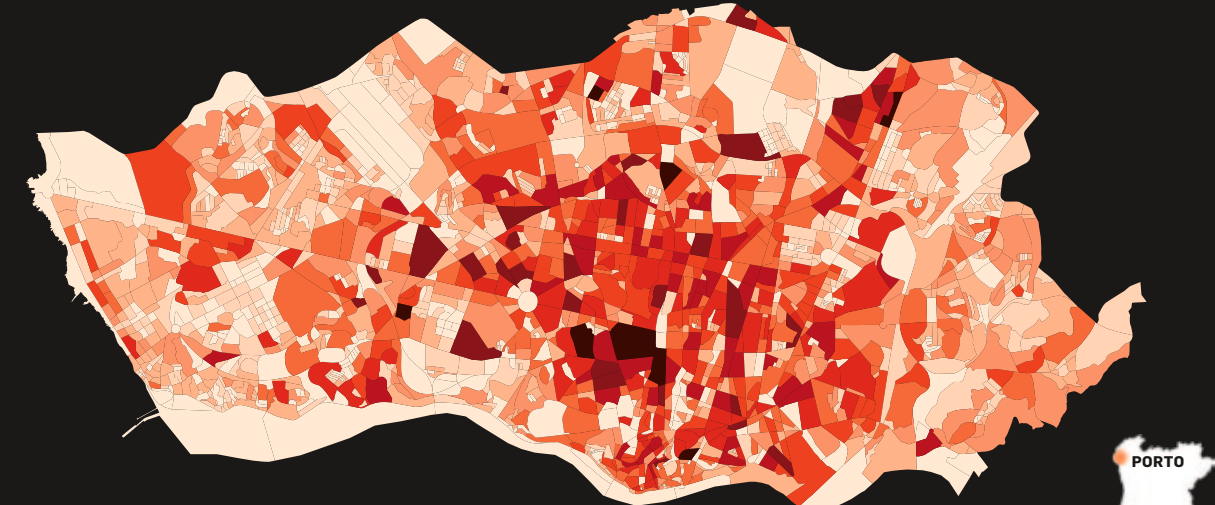
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on architecture and being an
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Towards a new
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Planning a new kind of place.
Not quite urban? Definitely
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rural any more?

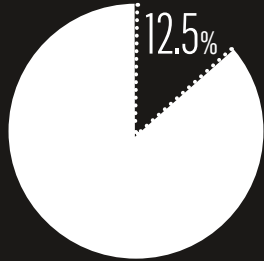
Peopleless
Homes:



Mapping the Vacant Housing in 18 of Portugal's
District Capitals reveals the shocking numbers of
a shocking national framework: 735,128 vacant
dwellings. But what these startling statistic show can
also be seen as a new opportunity for people **P. 04**

TOTAL OF VACANT HOUSES

735,128



a landscape of
opportunities

Portuguese
Pavilion

Extensively distributed in three differ-
ent editions, over the six month period
of the exhibition, *Homeland, News
from Portugal* intends to report news
about current architectural, social
and economic life in Portugal, reflect-
ing on and informing about a variety
of aspects of the modernization of the
country over the past 100 years.
Specifically, *Homeland* aims to ad-
dress the issues raised by architect
Rem Koolhaas (Fundamentals - Ab-
sorbing Modernity: 1914-2014)
through a critical and purposeful re-
flection on housing, a field of excel-
lence for experimenting with moder-
nity which has always been an essen-
tial element of urban and rural envi-
ronments and a social and cultural re-
flection of its inhabitants.



MARTA ONDRE

Rehabilitating
rehabilitation

With its conception of rehabilitation
that is absolutely contemporary and of-
fers the individual perspective of the
architect (and of his/her role in gener-
al), it is Távora's proposal in particular
that has nowadays acquired a new, spe-
cific relevance. This is owed to an in-
clusive character that it acknowledges
or proposes (by associating physical
action to social intervention), as well
as by the *social and cultural dimension*
of what is at stake: "People are worth
infinitely more than houses..." and by
the emphasis placed on the importance
of *participation* (active, not merely ac-
quiescent). Above all, Távora's propos-
al stands out for the "enduring lessons
that the past assures the future", as it
establishes a principle that postulates
and synthesizes its entire programme,
that of "... continuation-through-inno-
vation, *in a constant movement for
change towards better conditions, but
respecting the positive values that may
exist and should not, therefore, be de-
stroyed.*" This encompasses the sur-
passing of the dichotomy between *ma-
jor art practices/minor art practices*
and the rejection of pastiche. **P. 29**

On Portuguese
theatre &
Arquiteturas
film festival **P.38**

Crisis Quotes

“Hope of a better future – a belief that progress is possible – is fading. The project that binds Europeans together – the European Union – has never been more unpopular; Britons may even vote to leave. The EU’s crowning achievement, the euro, is increasingly perceived as a sadomasochistic straitjacket. Understandable anger at the flagrant injustice of bailouts for rich bankers and budget cuts for poor schoolchildren overlaps with a despicable scapegoating of outsiders, in particular immigrants. Many people no longer trust mainstream politicians, EU technocrats and elites in general. Worst of all, many are losing faith in democracy itself.”
The eurozone crisis has tipped many into disillusionment, despair and extremism - we need a European Spring’ - the independent, 27 apr 2014

“People are just as important to me as goods and capital. So if they can move freely, so must people be able to! #wahlarena #withJuncker
Jean-Claude Juncker tweet, 20 may 2014

“The primary cause of the crisis was the reckless lending of German and French banks (both directly and through local banks) to Spanish and Irish homeowners, Portuguese consumers and the Greek government. But by insisting that Greek, Irish, Portuguese and Spanish taxpayers pay in full for those banks’ mistakes, Chancellor Angela Merkel’s government and its handmaidens in Brussels have systematically privileged the interests of German and French banks over those of euro zone citizens.”
Euro-Zone Fiscal Colonialism - New york times, 21 apr 2014

“The spectre of a renewed Eurozone crisis reared its head yesterday, hitting shares and bond markets, as fears deepened over the future of Portugal’s biggest listed bank, Espírito Santo. Portugal is barely out of its bailout programme, and investors had hoped the finance sector’s problems were over – but new woes have emerged, routing other banking stocks. ‘The event has hit European financials like a torpedo and has revived investors darkest nightmares’, said Saxo Bank’s Peter Garrny.”
Portugal banking crisis rocks markets as Espírito Santo share price plummets, CITY A.M. 11 jul 2014

“2013 was the worst year ever for real estate funds. Surprisingly, the average yield was negative, and there are no signs of improvement. In 5 years, the total value of unoccupied properties [in Portuguese funds] increased from 463 million euros to 886 million euros, which is just about a quarter of its net asset value.”
Real estate funds: worst year ever - proteste investe, 25 feb 2014

“Crises stemming from an overaccumulation in property-led growth ‘tend to be more long-lasting than the short sharp crises that occasionally rock stock markets and banking directly’; often resulting in an oversupply of commodities such as empty or unfinished architectural units. We should look closely at the landscapes produced by property-led growth strategies as sites of education and alterity.”
Beyond the ghost town - opendemocracy.net, 9 apr 2013

Navigating the crossroads of the built environment and global capital

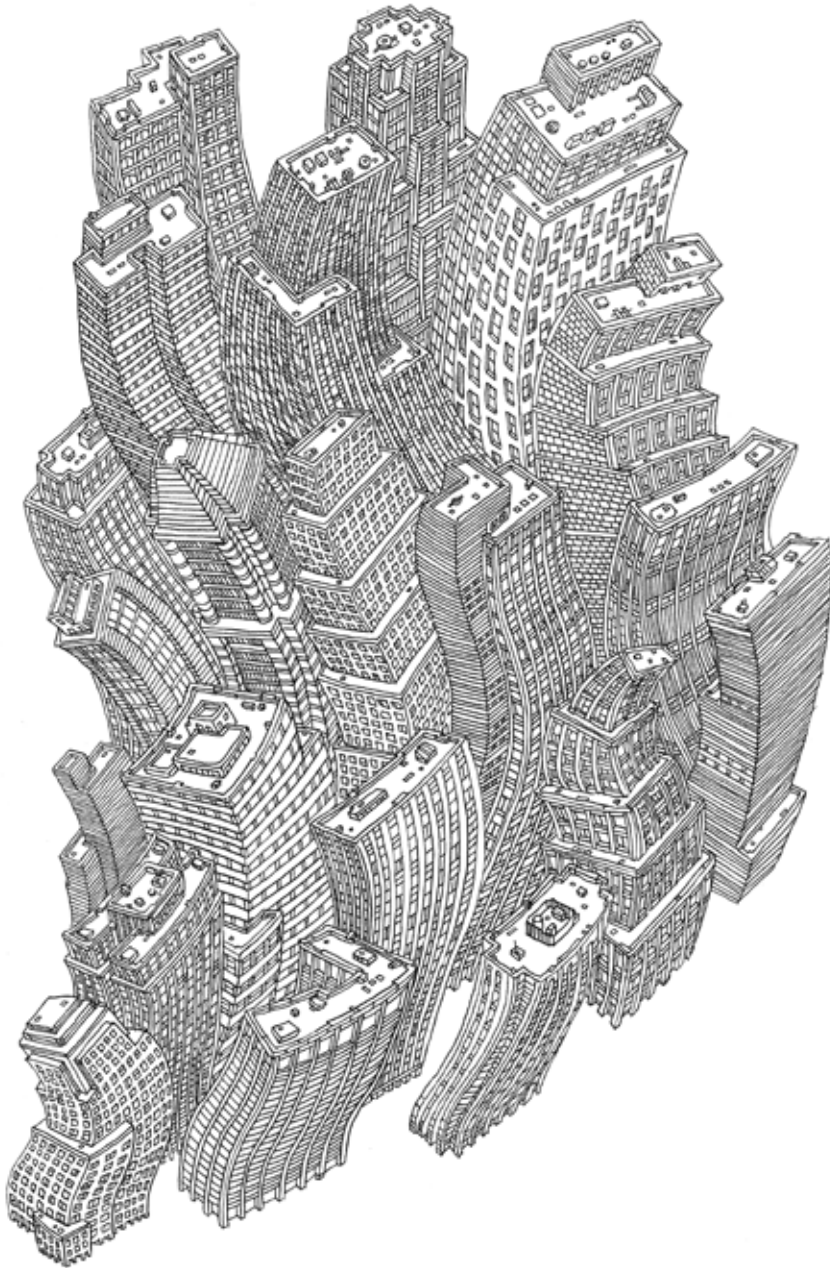
Change from the within

MIGUEL EUFRÁSIA

Looking back at the past century, probably one of the most problematic and less theorized dimensions of architecture is the ever-increasing entanglement between the development of urban substance and the processes of the economic system. As David Harvey explains, this occurs for a well-known reason: the expansion and interconnectivity of urbanization is precisely what allows the control and organization of labour and revenues. But

Today’s architecture is directed towards an idea of democratic society that no longer exists. Consequently, the real problem is not Capitalism, but the acceptance of the contemporary Democratic illusion

all this is not exactly breaking news. In the late sixties, in the issues of *Contropiano*, Massimo Cacciari, Manfredo Tafuri and their colleagues at the Venice School frequently pointed out that the whole course of Modern Architecture could not be understood independently from the processes of Capital. Following the lead of post-modern thinkers such as Walter Benjamin, Edmund Husserl and the work of neo-Marxist social theorists from the Frankfurt School, Tafuri’s wide spectrum analyses transgressed disciplinary specializations and combined politics, aesthetics, political economy and architecture into one analytical endeavour, entitled *Project of Crisis*. For Tafuri, Crisis is criticism’s point of departure and, most importantly, it



The bond between architecture and money has proved to be as much productive as volatile. How can we frame the balance of the productive relations between the built environment and global capital in a democratic arena undermined by the effects of systemic crisis? ILLUSTRATION: VASCO MOURÃO

constitutes the immanent structure of History, allowing it to bring into question the legitimacy of the capitalist division of labour. Today, such an incisive project retains its pertinence, especially considering the contemporary socio-economic demise, and authors such as Pier Vittorio Aureli have revisited Tafuri’s work while looking for critical insights on the way for con-

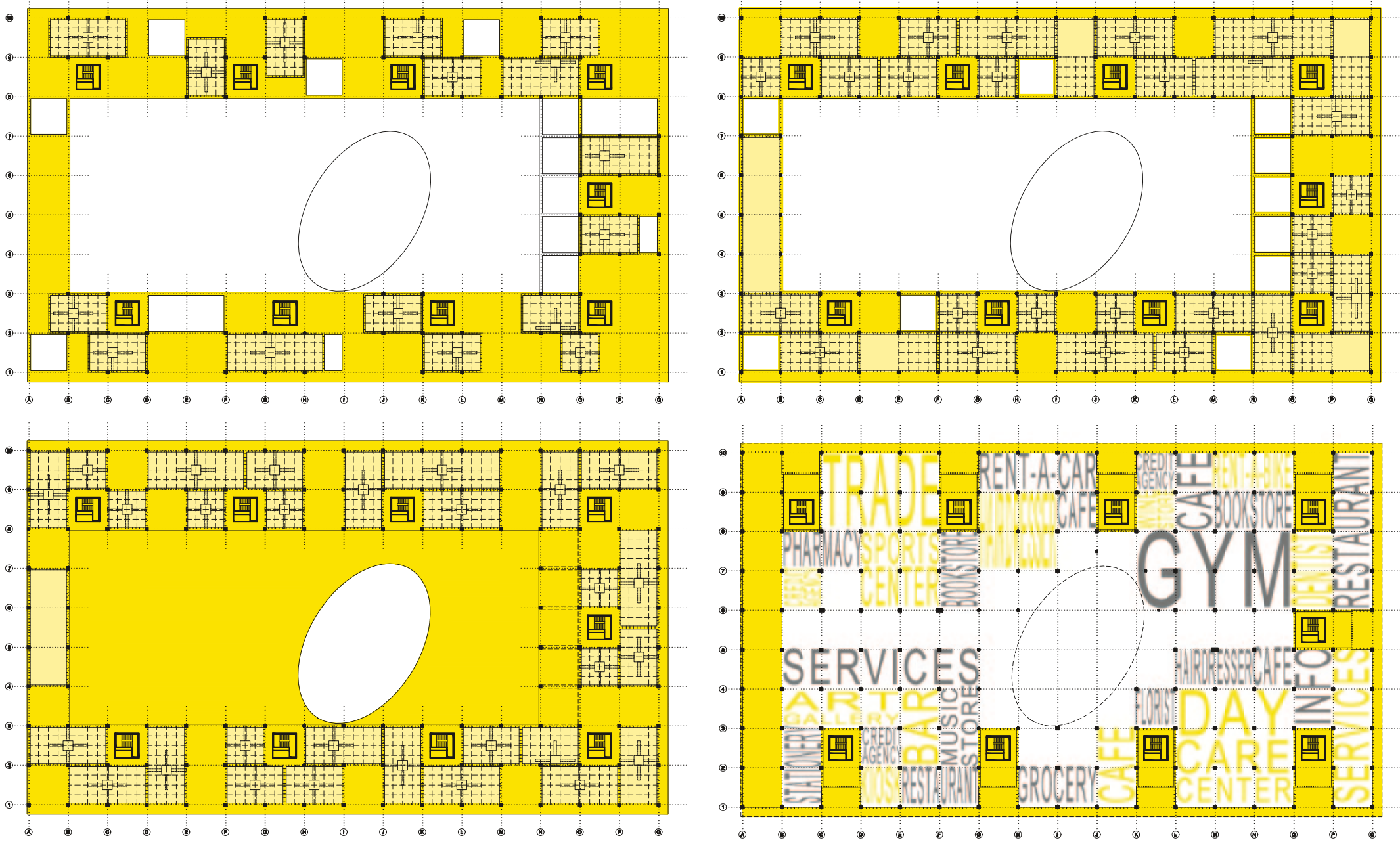
temporary architecture to go forward. But if Tafuri’s neo-Marxist critique acknowledged the need to keep open dialogues, working towards the dissolution of borders, regarding the prevalent forces of urban production, and demanded a constant demystification of ideas in order to move away from utopian perspectives, on the other hand, today’s left-wing critical rhetoric insists

on the necessary withdrawal of architecture from capitalist practices, into a detached and autonomous domain, neutralizing the possibility of negotiation. But even an architectural project that tries to counter the proliferation of profit-based developments ends up becoming part of the neo-liberal system they wish to repeal, when everything is taken into consideration. Moreover, there is no overstating the importance of private and public capital in the building of crucial infrastructures that steer society forward. Capitalism is the only game in town and progress, now more than ever, is anchored in financial institutions and complex credit mechanisms, so surely if architecture is to play an operative role in mainstream urban transformations, it must sustain some level of arrangement with the market-driven forces, even if it wants to act against them: Change is only possible from the within. On the other hand, it is very difficult to see how contemporary democratic societies such as the Portuguese can function when the government is more dependent on the pronouncements of the IMF than of the will of its own people. But it is precisely in this irrational but inexorable paradox that lies the reason why architecture is failing to serve the collective: Today’s architecture is directed towards an idea of democratic society that no longer exists. Consequently, the real problem is not Capitalism, but the acceptance of the contemporary Democratic illusion, and this is what should be at the core of today’s architectural debate.

This is the propositional and provisional framework of Summoning the Collective initiative. And although it is addressing a precise and specific urban problem: the unfinished buildings owned by real-estate funds that populate urban areas, it is actually proposing to disturb the role of the architect, to transgress the path of disciplinary expertise, to expand the possibilities of architectural action, advocating for an explicitly pragmatic and ruthless use of its power. Ultimately, this initiative aims to be a contribution for the clarification of the vague crossroads between the processes of irreversible globalization and unstable spatial and material organizations in the era of abstract financial instruments.

BARE ARCHITECTURE

A strategy that focuses on means rather than ends and favours an openness toward materials and processes



The first offspring of the 'Summoning the Collective' initiative gathers consensus

Self-enabling architecture

MIGUEL EUFRÁSIA

In the last decade, and according to INE, Portugal has suffered a 68% decrease in the number of house building permits, a 75% drop in house building (24% drop in 2013 alone) and a 55% decline in house sales volume. These figures speak for the predicaments regarding the construction, real estate and architectural professions. Nevertheless, Portugal today has 1.8 million more houses than families, which corresponds to 45% excess in dwellings, and these figures do not take into consideration the number of unin-

ished buildings abandoned in the aftermath of the burst of the real estate market bubble. To say today that in the domain of Architecture things will not be the same as before is an understatement: changes brought on by Crisis to the urban domain are of such a magnitude that we can speak of a change of paradigm. This is why the on-going ‘Summoning the Collective’ initiative (a collaboration between ADOC architects and Miguel Eufra-sia) can be one example to follow.

At the moment, it is a sealed and empty massive concrete ruin, useless and with no future. But all this is about to change. ADOC architects have persuaded the owner and developer (a joint-venture between Obriverca construction and a real-

estate fund) of the economic viability of the architectural proposal. The city council are also on board, happy to bring closure to an enduring urban problem.

It can be dubbed self-enabling architecture: The emphasis of the project is on rooting the design itself on the constituting of the pre-conditions that enable the whole enterprise. Therefore, architecture emerges as the specific and controlled process of mutation, one that translates into matter and spatial uses, the debated concerns from the financial, marketing, legal and social arenas.

The architectural project is composed of three layers: the underground parking, the ground floor pedestal (that occupies almost the full extent of the block) dedi-

cated to commercial spaces and social organizations, on top of which are the housing units. They are assembled around a central courtyard/garden, a semi-public space that catalyzes social interaction and provides direct access to the housing units. The adaptation of a structure which was originally built for office and commercial purposes, is a balanced trade-off between minimizing demolition, to ensure adequate ventilation and sun exposure of the housing units, and the addition of volume, in order to meet the expected investment return, thereby making the built mass more permeable, while maintaining an adequate low rise scale.

Despite targeting a small quota of con-

temporary urban problems, the Summoning the Collective initiative aims to be a portal to a larger discussion concerning the relation between the contemporary role of the architect and the changing material organization of society. Nevertheless, if we take into consideration that 22% of the €6,300,000,000 real-estate assets owned by the six major Portuguese banks are unfinished and unoccupied buildings (a figure that, according to Diário Económico and Jornal de Negócios, has doubled from 2009 to 2013 and for which the tendency is to keep rising), there is a challenging undertaking waiting to happen in Portuguese urbanity, one that is pregnant with potential both in creative as well as in financial terms.

Collective

The dwelling unit as a point of entry toward the project of the city

Unbox yourself into

ADOC

The Moscavide mixed-use project opens up a window of opportunity for experimenting with new domestic space organizations and lays the path for the search for contemporary alternatives to the monotonous housing types, propagated en mass by the Industry.

It proposes to explore the zero degree condition of housing by advancing a proposal for user-determined spatial and material appropriation: the 'domestication' of cubic meters of space. This is the starting point of the creation of multiple micro-universes

This is the starting point of the creation of multiple micro-universes - containers of extended ways of inhabiting, in which the inherent reductionism of its design expresses the differentiation of use possibilities

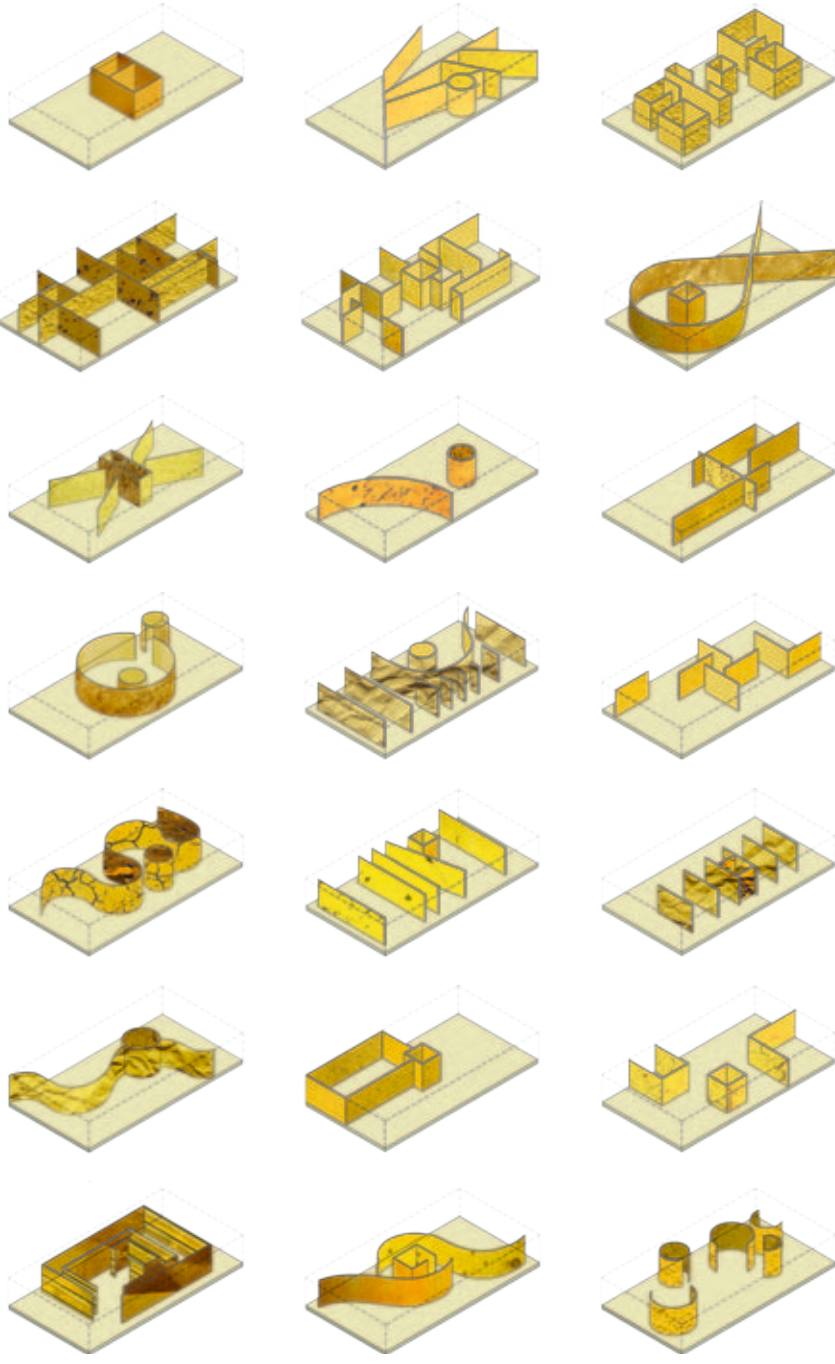
- containers of extended ways of inhabiting, in which the inherent reductionism of the design expresses the differentiation of use possibilities. Given the inherent indeterminacy of the assembly of dwellings, the coexistence of a wide array of individual

choices can be both as exciting as unpredictable, but its merits are to be evaluated in an extended timeframe and not at the moment of the building's completion.

The subsequent challenge was to find an operable tectonic solution to the concept. Therefore, ADOC, in partnership with SILOGIA, a Lisbon based wall panel manufacturer, are developing a prefabricated system that adapts the modular partition system generally used for offices to domestic requirements, thus bringing into the realm of housing a fundamental component of today's workplace architecture.

This system is characterized by its flexibility and adaptability to any pre-existing construction. It is prefabricated, lightweight, easy to install, can carry water, electrical or electronic infrastructures, and it is re-positionable and re-usable. The components of the panel itself can vary to serve different acoustic, thermal, waterproofing, or aesthetic needs, in order to adjust to any required domestic function. It produces reduced waste and can be assembled by the final user in a reduced timeframe. Therefore, the partition system provides a pragmatic answer to the constant change of modern life. The living space can become the unmediated reflection of the real necessities and desires of the dweller.

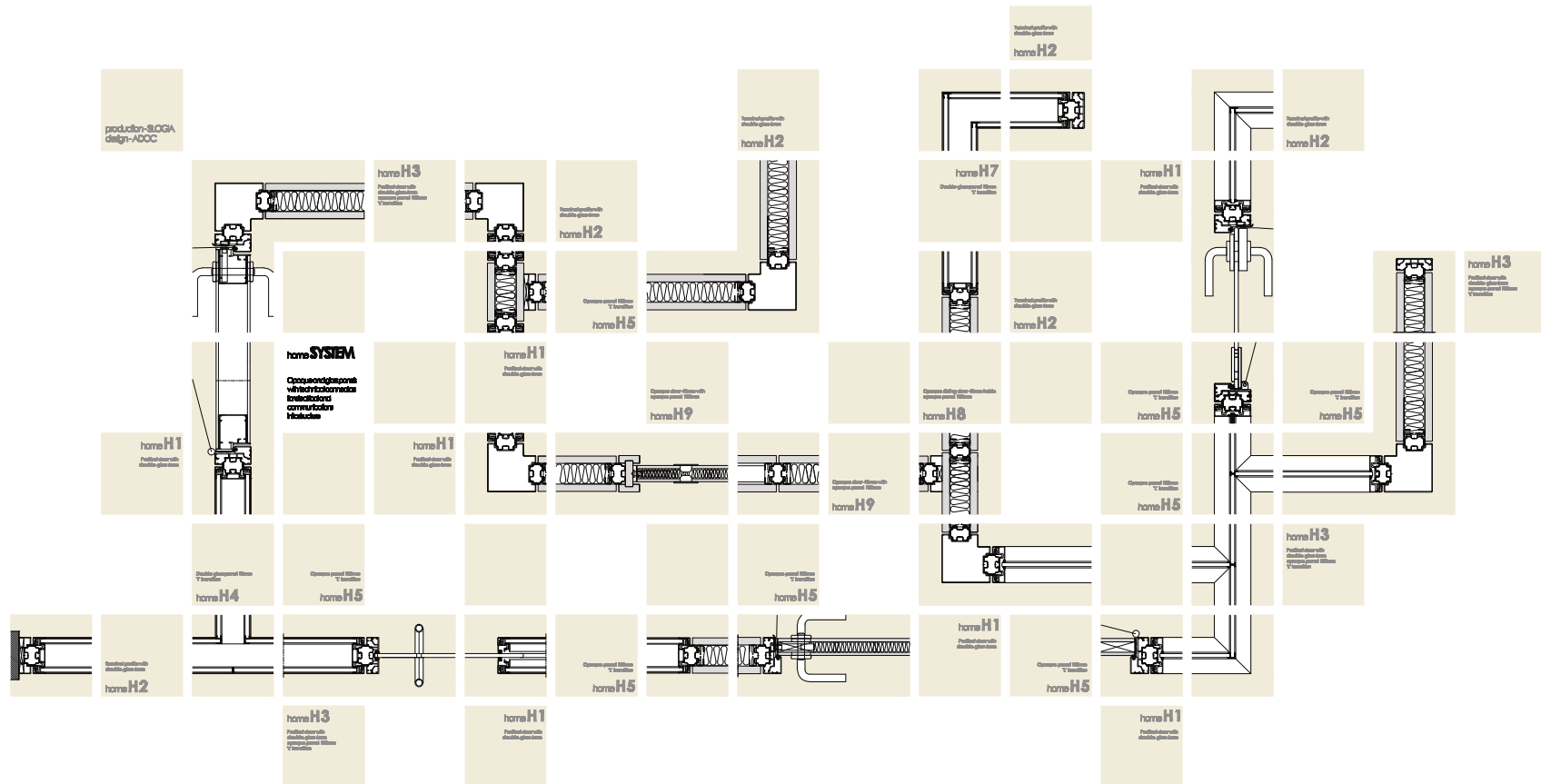
Ultimately, the project revisits the Modern dream of universal space and domestic apparatus while reconciling it with architecture's core role as a builder of participative cities. The concrete void of the domestic space is the milieu of architectural speculation where the Collective is addressed in its multiplicity, and the design is allowed to decouple itself from the shackles of the pervasive homogenization of housing models, only to finally return to a fundamental rethinking of the conditions of production of contemporary housing.



DOMESTIC CELL AUTOMATON: An interchangeable and evolutionary basis for the reprogramming of home's identity that celebrates individual choice

DESIGN YOURSELF INTO YOUR HOME

[Detailing] Re-adjusting the architectural debate towards concrete decisions rather than abstract ideology



Interview: Miguel Judas

On architecture and regulation

PEDRO CAMPOS COSTA & MIGUEL EUFRÁSIA

1. The panorama of the Portuguese building regulations is profoundly complex and anachronistic, typified by an endless overlapping of laws and regulations. Probably the most paradigmatic case is the RGEU, General Regulation for Urban Construction, published in 1951 as an agent of reform and which is still in effect today. What can we make of this situation? The RGEU was developed by the dictatorial regime after WW2, in a context of enormous insufficiencies in the housing domain. It is a truly remarkable document because it is a commitment between the assembling of comprehensive construction rules for a precarious builder class and the setting of safety and sanitary standards. This kind of pragmatic compromise in times of urgency is typically Portuguese. It is a progressive document because it sets parameters both for urban planning and for minimum dwelling areas that resonate with the Modern concepts of efficiency, hygienism and existenzminimum. On the other hand, it is very reactionary because, for instance, it includes a chapter dedicated to 'building aesthetics', a control mechanism of the avant-garde. Nowadays, the RGEU is an almost totally useless piece of regulation, but its conception as a matrix, open to subsequent superimposition of specialist regulations, guaranteed its endurance.

2. Despite the increasing economic and financial deregulation and decreasing government investment in social issues, there is a pervasive conformist tendency in the recent Portuguese building laws that, under the pretext of regulating new technologies, hinders innovation at several levels. What is the reason for this paradox? The Law has an innate predisposition towards being conservative. While reality is plural, dynamic and tends to evolve, regulations crystallize a certain reading of reality. Regarding the Portuguese case I would underline two motives for the magnification of this tendency: the legislator's relentless view of the citizen as a potential offender and the widespread awareness that the law courts do not function. The Portuguese legislation tends to maximize the predetermination of events as if the future could be immune to conflict and arbitration... Moreover, the legislative initiative has demonstrated an enormous inability (or laziness) to adjust to the country's functioning structures and mechanisms. Therefore, we are left with the consequent outcome: an exquisit corpse (cadavre exquis).

3. How can we move forward in this legislative jumble? Given the poor results of building regulations and the drastic decline in the building activity (a drop of 75% in the last decade), should architects battle for a de-bureaucratization, proposing the easing of some specific norms or even the abolition of some decrees? In order to de-bureaucratize, everything should become clearer and simpler. I do not have the silver bullet, but I see no other way other than to shift the emphasis from administrative control to personal or collective responsibility: to concede more responsibility to the authors of a project.

The irony of the discussion regarding the Portuguese building law is that the unintelligibility and splintering of regulations and the impossibility to fulfil all the conditions they require has had an unforeseen and paradoxical consequence of liberation. It produced the predisposition of distancing the design process from the world of regulations, arguably contributing to the high quality of architecture in Portugal. At the end of the day, we are left with the righteousness of Portuguese saying: "What has no solution is already solved".

Politics



Promontorio, TELHEIRAS HOUSING, Telheiras district, Lisbon, 1993 – 1997 RUI MORAIS DE SOUSA

The requirement of ethics

Housing Cooperatives are a very powerful lesson about freedom and compromise

JOÃO LUÍS FERREIRA
Founder Partner of PROMONTÓRIO

There was once this philosopher called Socrates, for many people just a lazy cynic who spent his days at the Athenian Agora arguing with self-proclaimed 'wise men' that would come to tell him their supposed 'absolute truths' and to whom he proved their ignorance without giving any explanation or answer, which could lead them to conclusions. And we are fortunate for this. In this way he invented philosophy and gave mankind the possibility of being free. He taught us "Know thyself" which means: first of all to know that you are an individual and as an individual you must recognize and understand your individuality, your difference and your singularity. As man does not live alone, man will find himself, will recognize himself and will understand himself through his relationships with other fellow men. Society should not transform individuality into equality but encourage the truth that lies in diversity. Today, the benefits of collectivism are no longer serving the anachronistic political purposes of the past, where man was seen as a generic being and not as an individual with his own personal identity. Ironically, those who profit the most from this new idea of collectivism is the industrial society that we have become (everything today is an industry, from communication to education, or tourism...), and its products, meant to either simplify our lives or to entertain us, with politics, sport and the endless opinions of their commentators, modern day sophists, who'll speak about everything without knowing anything about it. For the leaders of this industrial society the People are merely a strategic target constantly manipulated to consume their products. However, a collective is a sum, an aggregation, not a substance. Man is an individual despite the fact that he wants to live in community with other men and wants to share public space, be it the corridor of a housing block or a street in the city. Cooperation and cooperativism



Promontorio, BLOCO CARNIDE, Carnide historical district, Lisbon, 1999 – 2003 FERNANDO GUERRA

are good words to man's best interests. If I decide to cooperate then I share. Stemming from many experiences of the human history of dwelling, there has been a move towards free enterprise, away from public impositions, or their absence, and against the power of the main contractors: the housing cooperatives. I choose my plot of land, I choose the architect, I am part of the process, I control the budget and I have a house that reflects my wishes, my dreams, but that also respects other people's wishes and dreams. I dream, but I share. If I share, I look for compromises and I look for the best possible balance. Though I live in a community I am free. The housing cooperative is a very powerful lesson about freedom and compromise. Getting to grips with and establishing boundaries for the compromise between the indi-

vidual and the group is the most interesting part of the process. First, there's the legal commitment and then the pact with the architect, which becomes sort of a long, drawn out date. The arguments start when the architect provides the client (actually the clients) with his vision for the building and the environment. There was a brief and an initial inquiry to capture the intentions of the members of the cooperative. With his professional expertise and his nostalgic or futuristic references, the architect has to present a response to this. That answer is an interpretation, a creation, something new that nobody had expected before; not because it is strange, but because being something it excludes all the other infinite possibilities of being. It is a reality. The discussion moves on and decisions start to be made one by one. Amongst

themselves, the members face the architect's proposal. They try to find a common position. Some dare to accept what they recognize as a challenge, others are always too worried about sticking to their initial requests, and then there are those who start to gently sway. The architect argues, the members argue, sometimes their different positions become polarized. There is a fight, but the arguments are within reason, and no one is too radical to not accept the others' view, after all they are all looking for a successful end. Like a paradox in philosophy, this deadlock situation is a crucial moment. Once reached, there is a sort of liberation, an opportunity to look back and rebuild everything with the pieces that matter, leaving out the negative parts and slowly finding our way back to reach a compromise. The architect struggles with himself, with the client, with the authorities, with the budget, because he knows that he will be questioned or remembered for the beauty of the building, for the comfort of the spaces or for the robustness of its specifications. Different levels of responsibility require the capacity to be coherent and carry out a project, and a building, that will represent something with meaning for the members of the cooperative, but also for the city or for the culture of architecture, a completed work that is open to both the community and to human intellect. This is why architecture is related to the Great Arts and may never be reduced to a quirk. No one can enclose architecture in front of a private audience separated from reality. Architecture is the integration of all levels of knowledge, from the physical and technical to the spiritual level where the lightness of its grace lies. How successfully this integration is done is what distinguishes great architecture from meaningless architecture. In this dimension, architecture is more than aesthetics and becomes ethics. If this reality does not lie deep in the conscience of architects, the experience of working on a collective dwelling introduces this sense of compromise that awakes us for the ethical requirement.

Academic Excellence

Mariana Brandão wins Archiprix Portugal award

The 2014 Archiprix Jury selected the architects Mariana Brandão and Giacomo Gallo (Special Mention) between eleven shortlisted nominees in a ceremony held at Lisbon Architecture Triennale



Mariana Brandão

(ISCTE-University Institute of Lisbon, Professor José Luís Possolo de Saldanha)

Archiprix started in 1979 in the Netherlands and is internationally recognized as one of the most prestigious architecture and urbanism academic awards for excellence. Archiprix Portugal was established by Serra Henriques Foundation (Lisbon) and Archiprix Foundation (Rotterdam) involving the Portuguese architecture universities and the Order of Architects. The global network comprises similar initiatives in Chile, Netherlands, Italy, Turkey, Russia and Central Europe (Austria, Slovenia, Hungary, Bosnia and Croatia)

Nominees

Pedro Ribeiro (Professors João Maria Trindade and Nuno Crespo); **Cristina Duarte** (Professor Maria Dulce Costa Campos Loução); **Hugo Ferreira** (Professor Ana Sofia Pereira da Silva); **Eduardo Oliveira** (Professor Nuno José Ribeiro Lourenço Fonseca); **Mariana Calvete** (Professor José Aguiar); **Fábio Correia** (Professor Ana Vaz Milheiro); **Rui Rua** (Professor Daniel Jiménez Ferrera); **João Moreira** (Professor Jorge Spencer); **João Ramos** (Professor Joaquim Moreno); **Giacomo Gallo** (Professors Álvaro António Gomes Domingues and Daniel Casas Valle)

This is the Portuguese Pavilion

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14. Mostra Internazionale di Architettura
Partecipazioni nazionali



Glorious Bastards

Some of the most important contributions that Portugal has made to the world came in the form of glorious bastards. From as early on as the Age of Discovery, if not before: while the Spaniards fucked the context, we fucked with it; whilst they showed they had cojones, we showed what the cojones were for. Rio de Janeiro and the mulata are consequences of that promiscuous incursion.

Similarly, most of Portugal's built environment is the consequence of a truly international gang-bang: from the buildings banged up by those returning from Brazil in the 19th century, to others from the Portuguese who post-war emigrated to Northern Europe, on to the trafficking of urban architectures to the countryside, the result is an exotic continuous city, permeated by one of the world's greatest per capita network of L.A. style asphalted curves.

Interestingly enough, the international focus on our contemporary architecture started with the recognition of Álvaro Siza's architectural bastardness, highlighting his impregnation of Modernism in a "Portuguese-do-it-better" way.

However, the much praised and internationally acclaimed "Portuguese" Architecture that followed, seems to have gone astray from this ancestral bastardizing vocation. For three generations a sort of eugenic process has developed in which "Discrete is the new visibility".

Nevertheless, there's "News from Portugal": the current unprecedented diaspora of Portuguese architects is comparable to the movement that took place 5 centuries ago, crossing seas, families, typologies and urban models.

The return of the glorious bastards is now latent everywhere!

Pirates with Le Corbusier glasses see further than the eye can reach.

In a recent interview, Koolhaas gave the example of "the history of the balcony" as an architectural element and how it "wouldn't be complete without examining how they've been used by dictators". The most relevant Portuguese contribution to this history would be the marquise. The marquise is a spatial bastard born from a fling between a balcony, and some aluminum profiles and glazing that allows it to become enclosed, thus adding extra space to an apartment. It's a common and mostly illegal practice for everyone in Portugal, raising it to an archetypical status. The term itself is a bastardization of a French word (for a noble title) that only in Portuguese has this particular meaning. The marquise (or the marquisement) can be considered an empowerment act, a built reminder that, in democracy, the average Joe can aspire to be the President or a Marquis.

Recently, Álvaro Siza concluded the second phase of Bouça, a social housing complex whose first phase was built back in the 70's. Acknowledging how the original dwellers had turned their original balconies into pimp-my-ride marquises, Siza included the bastardization of those spaces in his own project, building the second phase with marquises from the very start.

Still bastards, after all these years? Yes we can.

Liberté, égalité, fraternité, marquise!
IVO POÇAS MARTINS AND PEDRO BARATA

Friendly Fire is an independent architecture collective interested in subversive and humorous narratives and practices. Its aim is to address the architectural culture and its effects on everyday life in an alternative and informal perspective. Friendly Fire is Alexandra Areia, Gonçalo Azevedo, Ivo Poças Martins, Matilde Seabra, Pedro Baia and Pedro Barata.

A research by Sara Eloy

A transformation grammar-based methodology for housing rehabilitation

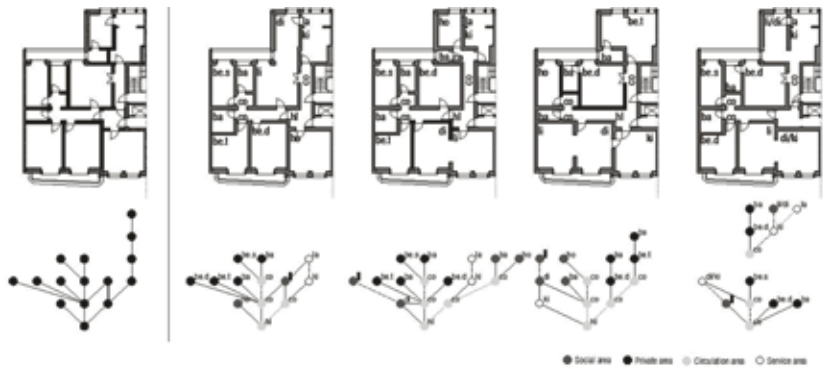
The future of the real estate market in Portugal will require the rehabilitation of existing residential areas in order to respond to new life-styles and dwelling requirements that have emerged in an era in which information and technology plays a structuring role in society. Starting from these premises Sara Eloy suggests a rehabilitation methodology that uses shape grammar and space syntax as tools to identify and encode the principles and rules behind the adaptation of existing houses to new requirements. The use of these tools enable the definition of a methodology for transforming dwellings based on specific conditions with the ability to impose a very precise and systematic form of intervention. This methodology is called a transformation grammar based-methodology since it enables shape transformation to be managed within dwellings by creating a process that can encompass all the valid transformation rules for a given dwelling and a specific family.

In addition to defining a general methodology applicable to all the building types, the study focuses on a specific type, called "rabo-de-ba-

calhau" ("cod-tail"), built in Lisbon between 1945 and 1965 for which a specific methodology has been generated.

Rehabilitation methodology

Floor plan and graph of the original dwelling (on the left), rehabilitated dwellings according to 1st strategy (two on the right) and to 2nd strategy (two on the middle)



Portuguese Official Representation at the 14th International Architecture Exhibition, La Biennale di Venezia 7 June to 23 November 2014

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Next issue: Wrapping up an ongoing process

at last

JUST A CHANGE To bring back the live conditions houses

Just a Change is a volunteer association that rehabilitates damaged homes of families who cannot afford it. It has about 140 volunteers; all of them college students from different fields, none of them with more than 25 years. Through an ongoing work, organized by shifts, they renovate two houses for month. They first get in touch with the parish councils about the homes and families most deprived. After checking conditions and urgency priorities, they take technical advice from civil engineering and architecture experts and get down to business.

Started from a simply willingness of helping people, they have tried various routes until reach the rehabilitation idea: "we realized there were a large number of solidarity associations, but no one for home treatment". They began with street performances to raise money but, after three years, they have such recognition that a solid network of sponsors and incentives underlie their goals.

<http://www.justachange.pt/>

"IN SITU" A new edition

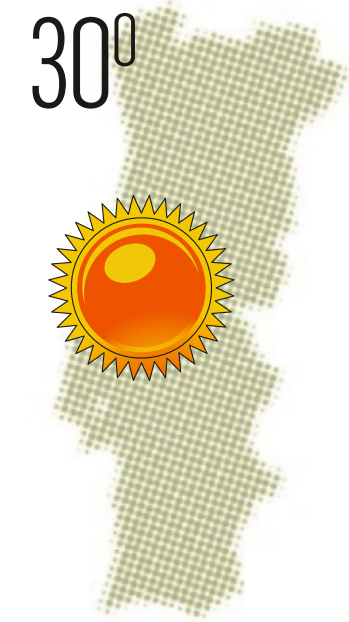
The In Situ project, organized by CE-ACT/UAL (Study Centre for Architecture, City and Territory of University Autónoma of Lisbon) in collaboration with the FAB LAB of the ISCTE, University Institute of Lisbon, is an architecture laboratory and construction that aims to combine research and intervention. Creating a direct relationship between the constructed reality and an academic study, it is intended to research and intervene in areas of spontaneous genesis with the ambition to act on concrete realities and based on the place, the people and their social dynamics. The ultimate goal of the laboratory is to build, using CAD /CAM tools, the elements that may be identified as the neighbourhood's needs.

The laboratory in 2013 was held in the neighbourhood of Torrão 2 in Trafaria, close to Lisbon.

It is now happening the next edition that take place this month in the same area.

www.facebook.com/pages/In-Situ-Laborat%C3%B3rio-de-Interven%C3%A7%C3%A3o-em-Arquitetura-2013/564033943648113

Weather



CLEAR BLUE SKY PLENTY OF SUNSHINE.
Moderate winds mostly persist and coastal breezes. Moderately high waves of greater length. Low humidity levels.