

CIPA | M

BOOK OF ABSTRACTS



Projeto de Investigação Research Project

MALAGUEIRA.PT - PATRIMÓNIO DE TODOS - Subsídios para a sua classificação

PTDC/ART-DAQ/32111/2017

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Drawing Matter, UK

Canadian Center for Architecture

ICOMOS

INTERNATIONAL CONGRESS ON ARCHITECTURAL AND LANDSCAPE HERITAGE – MALAGUEIRA
29 – 30 September 2022

BOOK OF ABSTRACTS

EDITORS: PEDRO GUILHERME | SOFIA SALEMA | JOÃO SEQUEIRA

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About the Congress

The International Congress on Architecture and Landscape Heritage | Malagueira (CIPA | M) is an event organised by the research project "Malagueira: Heritage of all. Contributions for its nomination / MALAGUEIRA.PT" funded by the Portuguese Foundation for Science and Technology (FCT).

The Malagueira neighbourhood in Évora, is a work by Álvaro Siza Vieira, that together with seventeen other works, have been included, since 2016, on the Portuguese Tentative List for UNESCO World Heritage Site. Malagueira, is a project with more than four decades on which Álvaro Siza Vieira continues to work.

Malagueira patrimonialization, as well as any other patrimonialization of an architectural work of the 20th century, presents challenges and opportunities that we would like to share and discuss at CIPA | M.

This congress is also an opportunity to honour Álvaro Siza Vieira.

CIPA | M, aims to bring together researchers and professionals from different areas of knowledge, such as architects, landscape architects, urban planners, sociologists, anthropologists, curators, engineers, historians, and artists to share their experiences and research results on the Architecture and Landscape Heritage of the 20th century, with a special focus on two themes that structure this congress: 1. cultural heritage and community; 2. heritage management and public participation.

1. Cultural heritage and community

In the first theme, we intend to discuss the contemporary concept of heritage, deepening its cultural dimensions as a set of symbolic systems in which we are inserted and that help us to understand the world, giving a meaning to both personal and collective experience (Porto Santo Charter, 2021). We also intend to discuss the ways in which the community relates to its heritage - the result of a cultural and social process in a specific place and at a specific time. Expanding the concept, with the introduction of cultural, social, and economic values, does not mean that traditional

values associated with history, aesthetics, artistic value, and authenticity are not taken into consideration.

2. Heritage management and public participation

The second theme intends to explore new models of management for 20th century heritage, that value the participation of citizens, opening the door to local cultural appreciation, complementing it with other cultural expressions. It is important to discuss current decision-making processes based on knowledge and understanding of present cultural values, and not only, in regulatory processes. Examples linked to the resilience and sustainability of architectural and landscape heritage are welcome.

The Editors

About the Project

MALAGUEIRA: HERITAGE FOR ALL: *Contributions for its nomination*

The inscription of Malagueira to the National Tentative List for Unesco for nomination to the World Heritage List, together with other works by Álvaro Siza Vieira, makes it imperative to identify, recognize and systematize the values of authenticity, integrity, singularity, and the outstanding universal value, in close proximity to the Unesco City of Évora.

The research collected and consolidated a corpus of documentary and theoretical knowledge to develop a new tourist brand - MALAGUEIRA.PT - that integrates cultural, architectural, historical, social, and scientific values in a Heritage Charter of Malagueira, which is part of an under-represented typology of modern architecture.

We expressed new ICTs with mobile augmented reality applications new meanings and new contents were produced for the stakeholders through the counterpoint between the built and the non-built. We induced change to the stigma and negative interpretations of Malagueira towards the recognition of its value. The research and the process promoted the empowerment of the community.

The research built and inspired an initial network of partners that includes the Municipality, the Regional Department of Culture and ICOMOS, the archiving centres (Drawing Matter, Canadian Centre for Architecture, Calouste Gulbenkian Foundation and Serralves Foundation). The former is responsible for legal and heritage safeguarding. The latter are responsible for preserving ASV collections in terms of documentation and projects. All are interested in the cultural value of ASV's work and in the participation of community and stakeholder.

In addition to the current scientific production, the research provided artistic contents and exhibitions on the three themes (Modern Heritage, Tourism, and ICTs). The augmented reality mobile apparatus allowed new insights It is intended to extend the

network to other partners, who are in charge of other works of the ASV (Municipalities developed as a pedagogical and research tool, detailed in 3 workshops, one seminar and one international congress. universities, foundations, institutions and owner), sharing results and methodologies and increasing the additional effect of this research. It will also allow that some results may become autonomous and can be used as instruments for other stakeholders.

The innovative nature of this proposal was demonstrated by the trans-disciplinary research and methodology proposed for its accomplishment by the concept of 'research by design'. In addition, it was proposed an articulation of the augmented reality TICS, the graphic design, and the heritage values.

The research team was made of experienced researchers working on Heritage, Malagueira or ASV thus providing a trans-disciplinary approach, proving the internal consistency of the project and the evidence of an in-depth investigation and inter-winding of research and teaching.

The Research Team

K EYNOTE

S peakers

Ana Paula Amendoeira

Ana Tostões

João Gomes da Silva

Niall Hobhouse

José Aguiar

Teresa Cunha Ferreira

Nuno Ribeiro Lopes

Roberto Collovà

Ana Paula Amendoeira

Historian, Regional Director of the Culture of Alentejo.

OUTSTANDING UNIVERSAL VALUE, AUTHENTICITY AND DISTINCTION

The aim of this intervention is to present the vision of ICOMOS Portugal that informed the presentation of the proposal presented to UNESCO for the inscription on the Indicative List of World Heritage of a representative set of works by Álvaro Siza Vieira (chosen together with him).

The justifications of Outstanding Universal Value and Authenticity will be addressed, as well as the issues that make his work a contribution to a Credible, Representative, and balanced list, in line with the Global Strategy for the List of World Cultural and Natural Heritage.

Biography

Ana Paula Ramalho Amendoeira is a historian graduated by the Faculty of Humanities of the University of Lisbon, expertise in Architectural and Landscape Heritage Recovery (University of Évora) and UNESCO World Heritage (Paris IV SORBONNE). Qualified for Cultural Projects Administration by Marcel Hicter Foundation, Council of Europe, she is a researcher at the Center for Archaeological Studies of the Universities of Coimbra, CEAACP. Was an Invited Assistant Teacher at the Faculty of Humanities of the University of Coimbra in the Departments of Archaeology and Art History.

A member of UNESCO Working Group for the preparation of the Tentative List of World Heritage In Portugal. Elected Member of the International Executive Committee of ICOMOS, International Council on Monuments and Sites, ICOMOS International Committee for the evaluation of heritage in the mandate of 2003-2005. Full member of the ICOMOS International Committee on Cultural Routes.

Was the president of ICOMOS Portugal until March of 2015 and vice president until today.

Was a member of the General Council of the University of Évora.

Since November of 2020 she is an elected member of the Scientific Committee, proposed by FCT, of the Program JPI/CH (Joint Programming Initiative on Cultural Heritage and Global Change of the European Union).

Since December 2013 she is the Regional Director of the Culture of Alentejo, following the results of a public tender promoted by CRESAP.

Ana Tostões

Architect, Full Professor at IST, University of Lisbon

MALAGUEIRA: ÁLVARO SIZA AND THE QUESTION OF THE PUBLIC OF ARCHITECTURE

Considering that in the late 1960s the issue of housing for all and the concepts of participation crossed the artistic and architectural domains, this communication aims to review some narratives linked to counterculture trends that emerged in architectural practice throughout the 70s.

The analysis of the movements related to urban policies and the housing issue will be focused on the case of the Plan for Malagueira, in Évora, conceived by Álvaro Siza within the framework of an FFH commission that will benefit from the emergence of a Portuguese architectural culture affirmed from the democratic revolution of 1974. Making a parallel with the concerns of Giancarlo de Carlo from the conference held in Liège entitled “Le publique de l’architecture” published the following year in the Italian magazine *Parametro* and the text by Álvaro Siza published in 1976, in the *Lotus International magazine* entitled “Il Processo”, corresponding to the translation of his article in Portuguese “Lines of action of technicians as technicians”, the interpretation of the texts will be the basis of the reading and appreciation of the urban-architectonic qualities of the Malagueira plan. Giancarlo de Carlo’s text conveyed the optimistic and egalitarian spirit of 1968 and the indignation of a young modernist generation to discover that the social ideals of the Modern Movement had been abandoned or betrayed. The political tone recalls a time when the impact of global capitalism was already strongly felt.

By relating texts and practices, this conference seeks to identify the overlaps between responding to social housing needs and critical thinking. It argues that the counterculture movement during the 1960s and 1970s incorporated both a radical sense of modernity, going back to the sources revealed by the modern avant-gardes from Bruno Taut to Mosej Guinzburg, from Ernest May to Hans Scharoun, as well as a process of social restructuring, and brought issues such as participation, commitment, and disciplinary autonomy to the centre of architectural debate, challenging canonical narratives. The modernity and actuality of the Malagueira Plan will be analysed against this background, justifying its recognition as a world heritage site.

Biography

Ana Tostões, PhD is an architect, architecture critic and historian, and is president of Docomomo International and Editor of the Docomomo Journal. She is a Full Professor at Técnico, University of Lisbon, where she teaches Theory of Architecture and Critical History, and coordinates the Architectonic Culture research group. Since 2012, she has been in charge of the Architectural PhD programme. She has been invited professor at universities worldwide.

She has a degree in Architecture (ESBAL, 1982), a Master's degree in History of Art (UNL, 1994) with a thesis entitled *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50* (FAUP Ed., 1997), holds a PhD (IST-UL, 2003) on culture and technology in Modern Architecture (*Idade Maior*, FAUP Ed., 2015), and was awarded the X Bienal Ibero-Americana de Arquitectura y Urbanismo Prize 2016. She also works as a critic in Journals and Newspapers, notably writing a weekly architectural column for the Portuguese daily *the Público*.

Her research field is the Critical History and Theory of Contemporary Architecture, focusing on the relationship between European, Asian, African and American cultures. On this topic, she has published books and essays, curated exhibitions and organised scientific events. She has also coordinated research projects, supervised PhD and MSc theses, taken part in juries and committees, and given lectures worldwide.

She coordinated the research project *Exchanging World Visions* (PTDC/AUR-AQI/103229/2008) focused on Sub-Saharan African architecture during the Modern Movement period, which was published and awarded the Gulbenkian Prize 2014.

Tostões has been vice-president of the Portuguese Chamber of Architects and the Portuguese section of the International Association of Art Critics. In 2006, his Excellency the President of the Portuguese Republic made her a Commander of the Order of Infante Dom Henrique for her work on behalf of Portuguese architecture and its promotion in Portugal and abroad.

João Gomes da Silva

Landscape Architect

Biography

Graduated in Landscape Architecture from the Universidade de Évora in 1987 and lectured there as an assistant from 1987 till 1994. Since 2001 he is an invited professor at the Architecture Department of the Universidade Autónoma de Lisboa. He has also been invited to lecture in several other universities, and has participated in conferences and workshops, within the scope of theory and practice in Landscape Architecture, both nationally and internationally.

Since 2010 is professor at Accademia di Architettura di Mendrisio, and in 2015 was invited as a visiting professor in Landscape Architecture at Harvard Graduate School of Design, department of Landscape Architecture together with João Nunes.

Since 1987, he has dedicated his professional life, individually or in collaboration, to the critical production of Landscape. He is co-founder with Inês Norton, of Global Arquitectura Paisagista, since 1997.

Niall Hobhouse

Collector of drawings, Trustee of Drawing Matter

MALAGUEIRA – ANOTHER EXISTENCE.

Seven years ago, all the design material associated with Malagueira- the sketchbooks, models, office and construction drawings, and photography- came to the UK as part of a major acquisition by the Drawing Matter Collection. The move represented the first major element of Alvaro Siza's archive to leave his care - and to leave Portugal.

My talk will focus first on the complex considerations that led Drawing Matter to request this particular material, on Siza's immense generosity in facilitating the move, and on the curatorial and political issues that this initiative generated.

I will then continue with a discussion of the opportunities that this addition to the collection has provided Drawing Matter, to generate a parallel life to the buildings in Malagueira - through exhibitions, teaching studios, publications, institutional collaborations, and the international discourse. This will take the form of a short history, of our experiments, successes and failures.

Both Malaguira itself and it's archival record, 1000miles away, are haunted by the unbuilt buildings- the first by their absence the second by their presence. These- the half-dome, the restaurant, the offices, the motel, and others- are the active intersection between what is on the ground in the Alentejo and the all the pieces of paper in Somerset that record the thinking by Siza and his office.

As someone who now knows the archival material well, on my visits to Malaguiera I experience the unbuilt as somehow imminent- as almost present. This is an extraordinary privilege- and by no means an argument for letting the unbuilt buildings continue to lie on the countless sheets of paper where they were conceived. Rather, it provokes questions about how they might now be built in a way that accommodates the demographic, economic and social changes that have happened since they were first designed- and with an ironic nod to the garage blocks- which were built as an afterthought and have been successfully absorbed into the landscape and the community- but nobody ever puts their car there.

Biography

Niall Hobhouse collects drawings by architects. He curates' exhibitions, and writes about buildings, landscape, and museums.

He established Drawing Matter Trust to explore the role of drawing in architecture, architectural education, and exhibition.

He is formerly a Governor of the London School of Economics (Chair, Advisory Board, Cities Programme), Trustee of the Sir John Soane's Museum and of the Canadian Centre for Architecture, Montreal.

José Aguiar

Architect, Professor / CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, ,
University of Lisbon / Vice-president ICOMOS PT.

PROBLEMS IN THE CONSERVATION OF THE 20TH CENTURY HERITAGE (IN PORTUGAL): THE PROPOSAL OF ÁLVARO SIZA VIEIRA WORKS ON THE UNESCO WORLD HERITAGE LIST

Portuguese architectural production has never received as much attention and international critical reception as it did in the last decades of the 20th century with the architectural production of an exceptional generation (post democratic revolution). The imperatives of safeguarding the most relevant of this production now appear as a crucial task.

Some of the most relevant problems for (the good) conservation of the architectural and urban heritage of the 20th century in Portugal are systematized and the evolutions that took place in the last two decades are pointed out.

The little-known history of the process of implementing the proposal for inscription on the UNESCO World Heritage List of some of the most relevant works by Álvaro Siza Vieira, of which the author, together with Ana Paula Amendoeira (and other members of ICOMOS-PT), was one of many writers/proponents, is also described and commented on.

Biography

Architect (1981/1986, FAUP/FAUTL), PhD in Heritage Conservation in 1999, Researcher at LNEC (1986 - 2005); he is an Associate Professor with Aggregation at the Faculty of Architecture of the University of Lisbon, and scientific head of the Course Units of Conservation, Restoration and Rehabilitation in Master and Doctorate courses; head of the research group ARCHC3D (ARCHC3D<http://archc3d.fa.ulisboa.pt/people.html>).

Has participated and coordinated several research projects in Conservation (FCT projects), with a few hundred publications, highlighting the books: Aguiar, J., *Cor e cidade histórica*. Porto: Edições FAUP, 2003 and the manual on rehabilitation produced for the Secretary of State for Housing of the Portuguese State: J. Paiva; Aguiar, J.; Pinho, A., *Guia Técnico de Reabilitação Habitacional*. Lisboa: LNEC-INH, 2006.

Was President of ICOMOS-Portugal (2008-2011), where he remains as Vice-President; he was a member of the Scientific and Specialist Committees of UNESCO and ICOMOS on issues of architectural and urban heritage; he was a founder of the Portuguese Society for the History of Construction, of which he is currently President of the General Assembly.

Teresa Cunha Ferreira

Architect, Faculty of Architecture, University of Porto

FROM RECENT CONSERVATION TO THE FUTURE MANAGEMENT OF CHANGE: THE OCEAN SWIMMING POOL (1960-2021) BY ÁLVARO SIZA

In his later years, Alvaro Siza has been challenged with the conservation of his own works. Differently to other architects, who have been open to major transformations in their previous works, Siza acknowledges the importance of preserving the integrity of the original design, making changes only when necessary for contemporary usages and requirements. The recent conservation and extension of the Ocean Swimming Pool (2018-2021) represents an exceptional case of intervention in built heritage that preserves the design principles, updates the technical installations and improves disabled access while extending the site northwards, where the original project had remained unfinished. Through this gesture, while preserving his own work, the architect enhanced the site's significance.

Listed as a National Monument (2011) and in the Tentative List for World Heritage (2017), the Ocean Swimming Pool is one of Alvaro Siza's most internationally recognized works, marking a turning point in his career by expressing a tectonic shift from a regionalist inspiration towards more abstract designs and innovative constructive solutions. Furthermore, the building has been in constant use for almost six decades, having become a social and cultural landmark for the local community and playing an essential role in its identity and collective memory.

The recent intervention on the Ocean Swimming Pool has provided important information for the Conservation Management Plan (CMP), developed within the framework of a Keeping It Modern (KIM) Grant awarded by the Getty Foundation¹. This funding enabled the inspection and diagnosis carried out by specialized teams during the building phase², through a set of in-situ non-destructive or minor destructive tests and laboratory tests of samples extracted from the structure. These tests contributed to the pilot demonstration project for the localized conservation of the exposed concrete in the recent intervention - under the coordination of Álvaro Siza - applying techniques ensuring compatibility between the existing and the new

¹ Project Leader (Teresa Cunha Ferreira); Senior Consultants (Rui Fernandes Póvoas, Paulo B. Lourenço, Ana Tostões).

² Inspection and diagnosis carried out by Paulo Lourenço and Nuno Mendes, from the University of Minho.

repair mortars³.

To support the assessment of significance and gather the information necessary to informing the CMP policies, several participation and dissemination strategies were implemented under the auspices of the KIM Grant, specifically a documentary film, an exhibition, a Sharing Memories webinar with renowned authors, interviews with key actors involved in the construction, surveys of local communities, guided visits, activities with children and the establishing of 'Siza's Design Principles' for the Ocean Swimming Pool.

This background provided for the definition of a set of conservation and management policies- i) overarching policies, ii) planning and landscape, iii) risk assessment and climate change adaptation, iv) interpretation and communication, v) conservation, maintenance and usage (including the user manuals and maintenance plan under).In this way, this Conservation Management Plan sets out the means to ensure the appropriate management of change of this landmark's architecture, which remains in constant use by local communities, while mitigating threats and vulnerabilities and preserving its cultural significance for future generations.

This contribution also aims to generate further reflections and discussion on the future conservation and management of the Malagueira neighbourhood.

³ The pilot demonstration project for the localized conservation of exposed concrete was carried out by the Higher Technical Institute (Judite Mendes, Jónatas Valença, Hugo Costa and Eduardo Júlio) and Cinábrio Conservação e Restauro (Pedro Antunes).

The study is co-financed by the Getty Foundation under the Keeping It Modern Grant “For the preparation of a conservation management plan for Álvaro Siza’s Swimming Pools in Leça, Portugal (Grant #: ORG-202047064), as well as by the European Regional Development Fund (ERDF) through COMPETE 2020 - Operational Programme for Competitiveness and Internationalisation (OPCI) and by national funds through FCT, under the scope of the POCI-01-0145-FEDER-007744 project, 2020.01980.CEECIND, FCT Project SIZA/ETM/0023/2019 and FCT Project EXPL/ART-DAQ/1551/2021.

Biography

Teresa Cunha Ferreira holds a degree in Architecture at the Faculdade de Arquitectura da Universidade do Porto (FAUP) and an European PhD at the Polytechnic of Milan (co-supervision with FAUP, 2009).

She has professional experience in the Direcção Regional de Edifícios e Monumentos do Norte (ex DGEMN) and in the Soprintendenza per i Beni Architettonici e il Paesaggio di Milano, among other consultancy, collaborations and works (2003-present).

Since 2007, she has been teaching theories, history, design and architectural and urban heritage in the Polytechnic of Milan (2007-2008), Universidade Lusíada (2009-2010), Escola de Arquitectura da Universidade do Minho (2009-2017) and FAUP (since 2012-present).

Since 2009, she joined the Centro de Estudos de Arquitectura e Urbanismo (CEAU-FAUP), Group PACT, where she develops research activity, namely the coordination and participation in projects, the organization of scientific events, as well as its dissemination through conferences, lectures and publications in the national and international context. She has been developing research on the fields of history, theory and architectural heritage design, as well as on management planning, conservation and maintenance of architectural and urban heritage, history of construction, among others. She is coordinator of the UNESCO Chair “Heritage, Cities and Landscapes. Sustainable Management, Conservation, Planning and Design” (University of Porto).

She is also member of several scientific and professional organizations, such as ICOMOS-Portugal, DOCOMOMO, Associação Portuguesa de Reabilitação Urbana e Protecção do Património (APRUPP), Sociedade Portuguesa de Estudos de História da Construção (SPEHC), Ordem dos Arquitectos (Colégio do Património), among others.

Nuno Ribeiro Lopes

Architect, Lead Architect in the Malagueira Project

MALAGUEIRA - HISTÓRIAS DE UM PROCESSO

This intervention aims to present the process of design and construction of Malagueira and its relationship with the political context in which they lived and the participatory process of the community in the design of the neighbourhood and its houses.

Biography

Architect, graduated by the Fine Arts School of Porto in 1977.

Coordinator of the application process of Vila Viçosa for World Heritage.

He was Regional Director of Culture in the XI Regional Government of the Azores.

He was responsible for the Malagueira project, in Évora, by architect Álvaro Siza from 1979 to 1996; responsible for the Municipal Urban Initiatives Division of the City Council of Évora from 1990 to 1996 and Director of the Historic Centre Department of Évora from 1996 to 2002.

He was Office Coordinator and Member of the Directive Commission of the Protected Landscape of the Vineyards of Pico Island from 2002 to 2005 and responsible for the Application of the Protected Landscape of the Vineyards of Pico Island to World Heritage - Cultural Landscape.

Responsible for the project of Application of the University of Coimbra to World Heritage and Office Coordinator.

Author of articles, communications and conferences in national and international seminars.

Guest lecturer in international workshops and visiting assistant professor at the University of Évora.

Roberto Collovà

Architect, designer, photographer

THE CITY BECOMES A LANDSCAPE ONLY THROUGH OUR EYES.

In 1979 I began to systematically photograph the works of the architects of the Oporto School and other Portuguese architects.

In 1982 I made the first reportage of the Quinta da Malagueira in the pipeline for a short time. I have since returned to Évora in the years '85, '88, '90, '92, '94, '97. After a long break, I started photographing the city again, almost finished but still under construction, with an extensive reportage in 2013 and then in 2017 and 2020. The most interesting element of this experience was for me to observe the transformation of the area. of the Fifth over time.

Seeing the workers build the houses they would later live in, discovering precious details obtained with the careful use of poor materials. I have seen a fragile and uncertain experience gradually become more solid and acquire continuity and prospects for the future. The conduct gave structure to the city ensuring its continuation. The realization, even if partial. of the other works, consolidated the growth. I have also seen the inhabitants slowly change and the gypsies become permanent. I have seen many aspirations and theories of the Modern Movement realized with simplicity.

Above all, the countryside that enters the city. Above all, the construction of a new country that gradually becomes a new landscape, through our eyes.

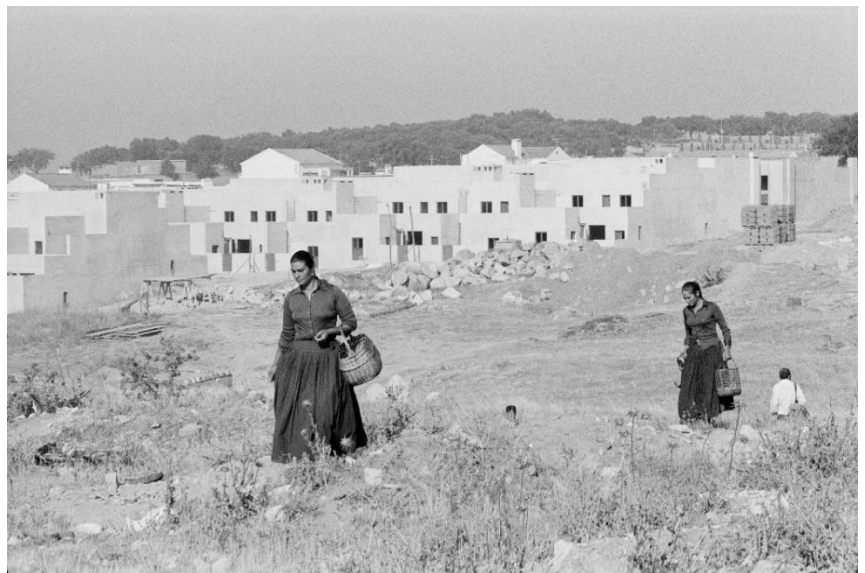
Biography

Roberto Collovà (1943), architect, designer, photographer, practice in Palermo. He works on architectural, urban and landscape, interior and design projects. He taught at the School of Palermo and at the Academy of Mendrisio USI (2001/2006). He founded and directed the Randazzo/Focus Photography Gallery. He has held conferences, courses and workshops, in various European schools and institutions.

His works, exhibited at the Venice Biennale, the Milan Triennale, the Danese Foundation in Milan, the MART in Rovereto, the Gulbenkian Foundation, the French Academy, the Accademia di S. Luca.

Finalist of the Mies van der Rohe Award 1990, and of the Gold Medal of Italian Architecture, 2003, Commissioner of the Jury of the Mies van der Rohe Award 2005, Advisor of the BSI Swiss Architectural Award 2008 and of the editions from 2011 to 2015, of the Young Architects Program MAXXI / MoMa PS1.

His works and his essays are published in several architectural magazines.



Malagueira, 1977. Photo by the author

SPEAKERS

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| 03.40 | João Menezes de Sequeira |
| 03.41 | Francisco Branco de Brito Pedro Guilherme |
| 03.42 | Inês Guilherme Patrícia Reis Paula Freitas |

Edite Rosa* | Joaquim de Almeida**

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EXPERIENCING ARCHITECTURAL AND CULTURAL HERITAGE: THE BOA NOVA TEA HOUSE

The current relevance of Portuguese architecture stems from the assimilation of multiple knowledges built up from the modern lesson. Lesson that created a new system of values solving the dichotomous conflict between the local and peripheral Portuguese status at once with the universal principles of the Modern Movement.

It's full recognition by the community as heritage is established from buildings taken as emblematic of modern Portuguese cultural identity. Buildings that from their own specificity, founded their own images transcending the original modern foundations.

The building taken as case-study, the Boa Nova Tea House, presents the following precise yet dialectical study questions and objectives:

- To analyse, on the basis of this specific case classified as a national monument, how the construction of the paradigms of identity of Portuguese modern architecture, its cultural heritage, was based simultaneously on local heritage and on universal values and to identify each one.
- These buildings read as icons belonging to a specific epoch were, however, built or refurbished over a fairly long period, enables us to question what is their real relevance and potential as spaces disseminating the architectural spirit of a specific era and what time is this really?
- Finally, and perhaps most critically, the specific way in which this building has contributed to a local/singular and simultaneously global/universal understandings, also allows us to question its current potential as a space of use at the same time how it maintains its identity of a singular culturally based context.

Indeed, this presentation aims to discuss the relevance between architectural cultural heritage and its relationship with the community by showing, in addition to the design process of successive renovations of this patrimony, its current public use. This socially recognised equipment which in turn acts as a driver promoting its revalidation as an icon of contemporary Portuguese architecture. Thus, will be mentioned the relevance of this public building since the

early 1960s, to the city of Matosinhos, functionally and symbolically, and most importantly to Portuguese architectural culture. It allows us to believe that the processes of rehabilitation and reformulation bear witness to our (re)discovery of its robustness on which the construction of the identity of Portuguese architecture as a cultural expression is based.

The Boa Nova Tea House with its successive design proposals for reformulation and rehabilitation, carried out over time, which we will observe through some of its original pieces drawn by the author, have ensured the (re)knowledge of the sustainability of the formal conception and the understanding of the strategies initially adopted.

Synthetically are also raised, problematic questions concerning the character of the intervention, particularly, in the way the modern architectural heritage responds to the incorporation of new contemporary demands. It is also important to investigate how the temporal proximity to the conception and execution process of the artistic work does not allow for interpretative readings distanced from its author.

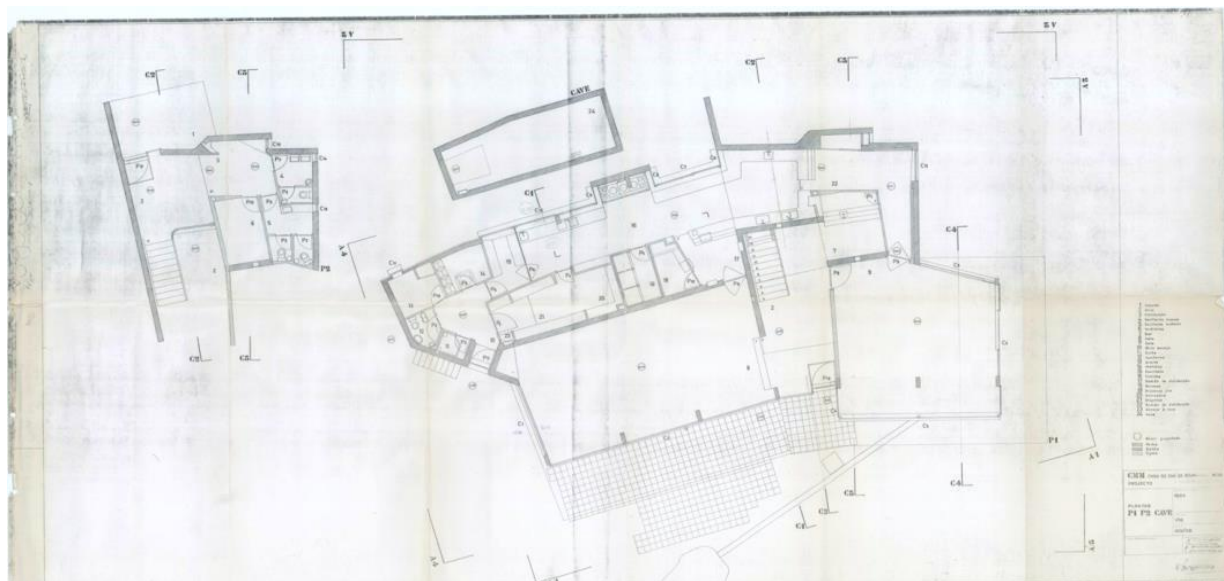


Fig. Drawing plan of Boa Nova Tea House. Source: Álvaro Siza Vieira

Luísa Paiva | Isabel Barbas

Lusófona University, Lisbon – Arq.ID Research Centre

POETIC FRAGMENTS

Vittorio Gregotti says, in the preface to the book “Imaginar a Evidencia”, that Álvaro Siza is “poetically interested in the economy of expression, in being minimalist, not because of a formal position, but because of pride in poverty, in the demands of necessary gestures”¹. This is how we interpret the Malagueira neighbourhood, in Évora, where the architect critically works on ‘social housing’ and an ‘idea of neighbourhood’ without renouncing the poetics of the “singularity of evident things” (idem).

We propose, therefore, to make a reading/interpretation of the ‘symbolic fragments’ that we find scattered throughout the neighbourhood, which ended up not being completed, such as the ‘geometric openings’ of signage and mapping existing in the viaducts of the duct system, benches on the public spaces, walls, stereotomy’s and combination of materials that symbolize and represent communicational and cultural aspects that, despite being evident, are lost in the reading of the daily use and perhaps, not very contemplative, of the urban space (neighbourhood), whose community ‘life’ was and continues to be the main goal of the Malagueira project.

After a careful, poetic and symbolic reading of these ‘fragments’, we propose to create some pieces [installation objects] inspired by critical reading [summarized in panel-map] to temporarily install in the public space of the neighbourhood. In this way, we intend not only to develop research that integrates artistic and projectual practice [specific to research by design], but also to offer the public, albeit ephemerally, new objects that challenge and create ‘friction’ in the usual use of the communitarian space, awakening new perspectives and promoting community participation in the critical process of interaction with the space they inhabit. Finally, the projected pieces intend to pay homage to the Architect Siza Vieira, his strong ideal of community, and to alert to the need to complete the neighbourhood plan, namely, the pieces of a community nature such as the semi-dome.

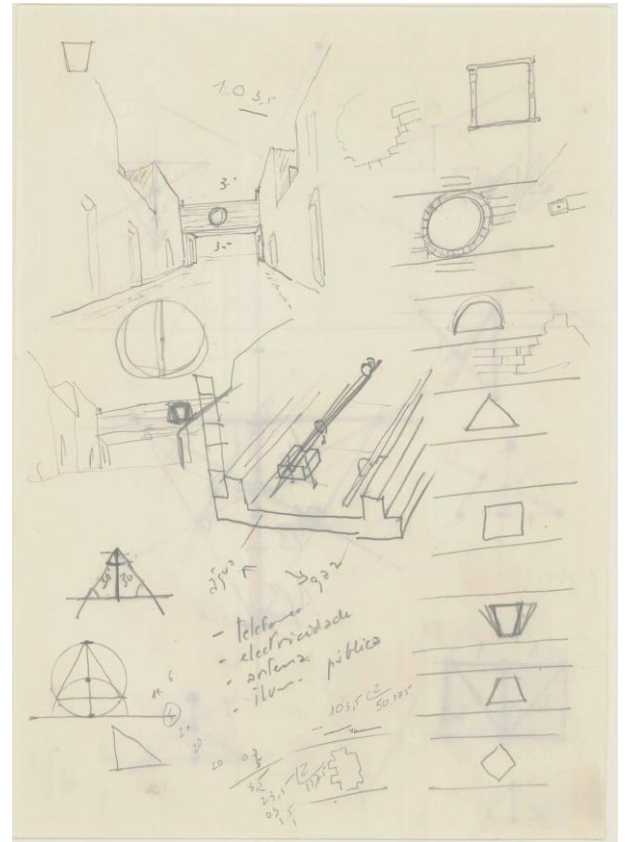


Fig. 1. Image of the Neighbourhood of Malagueira at the present time, 2022. (Source authors). Fig.2 Drawing by Álvaro Siza Vieira.

Maria Sofia Santos

Architect, Integrated researcher with Ph.D. at CEAU-FAUP

RELATIONSHIPS IN BETWEEN:

MALAGUEIRA NEIGHBOURHOOD AND THE URBAN MORPHOLOGY OF THE ANDALUSIAN PLACES

This thinking addresses the relationships between Álvaro Siza's project for the Malagueira Neighbourhood and its creative process with some of his personal and professional experiences, in the seventies, in Andalusia. The aim is to explore links between Malagueira, located in an old rural farm that surrounds the historic city of Évora, and the urban morphology of Andalusian cities visited by Siza, such as Sevilla and Granada. Likewise, with old villages, such as Montemayor, Montilla and Lucena, visited by south European architects as part of P.P.C.C. – 'Pequeños Congresos', organised by Spanish architects and by some Italian and Portuguese ones.

The look at a specific case and its territorial context, without borders, allows to think a way of planning urban structure and anonymous housing based on sensitive values and organic dispositions resulted from places constructed in a long time. This contribution is supported by the speeches that Siza prepared when he received the Honoris Causa Ph.D. at University of Sevilla¹ and at the University of Granada. It is also based on texts – memories written by Siza – that focus on the contributions of the Andalusian culture to his work.

More than to explore the idea of heritage, the purpose is to continue to think the question of Malagueira Neighbourhood – that gives sense to the theme of the conference – and to continue to think the perception of it and the creative process of the architectural project as heritage that has specific matter and stories that are important to share with the community.



Fig. 01 - Albaicín, Granada. By Google Earth, accessed on 31/07/2022 (21.54h).

Chiara Barone

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EMERGING RUINS. ARCHAEOLOGICAL FRAGMENTS NARRATE THE HERITAGE OF THE CITY OF EVORA.

"Every emerging ruins from the contemporary city is a set of wall structures embedded together; each of them can refer not only to different moments, but also to different contexts. It will be a fragmented narration, in which what advances the narrative is, in itself, more significant than what concludes it" (Ricci, 2006).

As Andreina Ricci said, the fragmented narration holds together the remains emerging in the city, in which each fragment is immersed in framework of information, images, settings that re-signify it as fragment and makes it part of a unified representation of knowledge. The urban space can be the place where the ruin is exhibited, a theatre of narratives (Basso Peressut, 2015), in which space, time, movement, emotions, perceptions interact with each other.

This is the case of the city of Evora (PT), where the dense contamination between public space and ruins makes it possible to interpret the city as an open museum, an opportunity for users to get to know analytically the history, not in the dusty rooms of a traditional museum, but along an unpredictable and changing itinerary, which appropriates public spaces and obviously intersects with the contemporary life.

The number of emerging ruins determines a continuous intertwining between old and new, making the urban scene a source of knowledge, a museum of itself and manifestation of the historical palimpsest. The viewer immersed in a familiar everyday setting, experiences the ancient directly: he performs the architectural space by entering, following his route, interpreting architecture differently from a monumental building, as an experience that takes time and becomes a real event.

The urban space is not only the setting of the ruins, but is a space in which, through architectural micro-grafts and punctual design devices, the intrinsic narrative power of the ancient remains is enhanced, organizing an experiential storytelling capable of introducing the archaeological past into the present (Linazasoro, 2010).

Strategies for the urban integration of archaeology determine new interlinked public spaces,

where social and civil uses coexist, thanks to the projects capable of responding to multiple cultural, social, economic needs and with considerable levels of innovation. It is necessary to build strategies that allow to contaminate, to bring closer, to connect archaeology to the contemporary city and to make the contents of the history explicit, through narrative devices for understanding the archaeological contents.

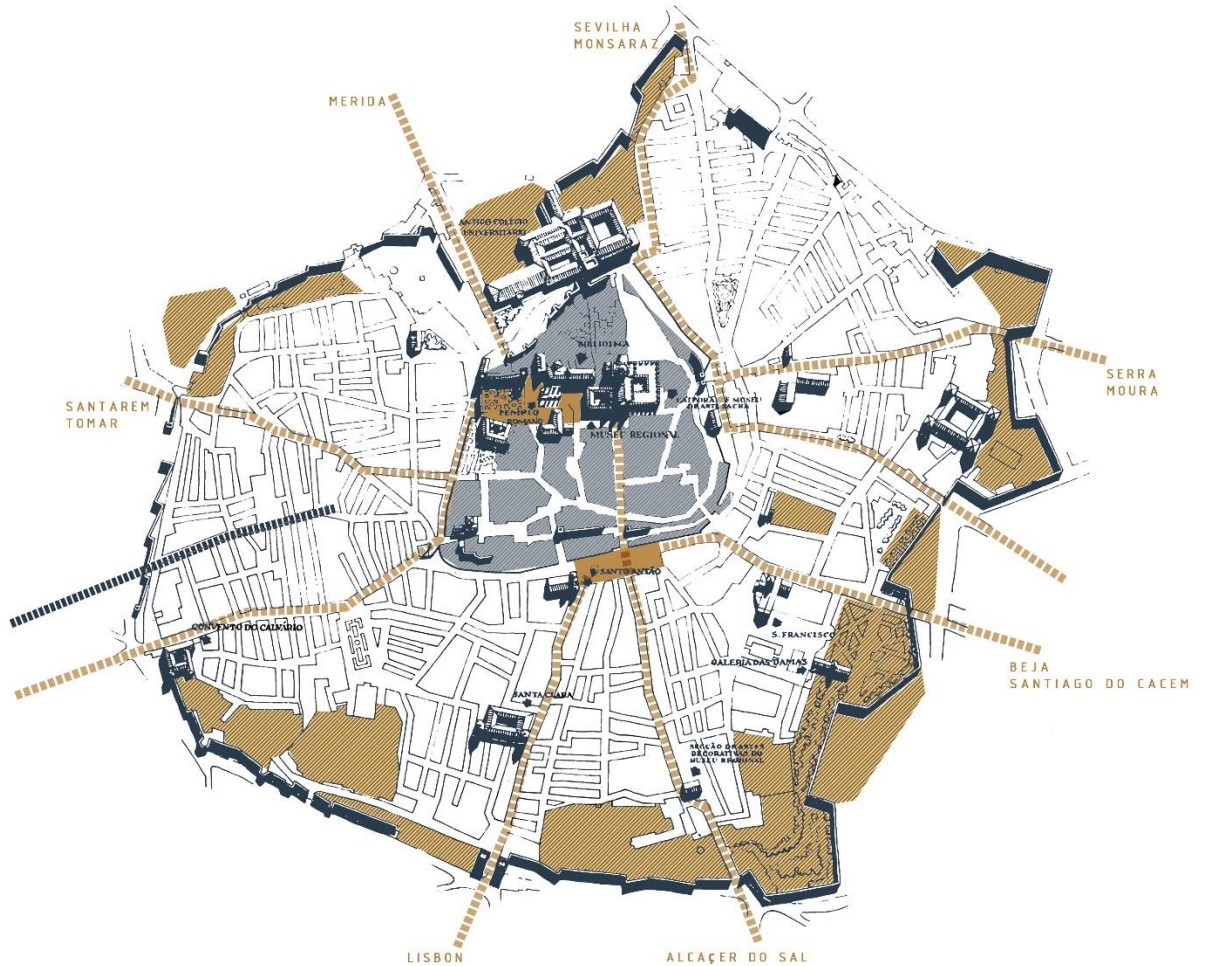


Fig. Urban and archaeological spaces. Drawing by author

João Gonçalves Paupério

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GARDENS, MARQUISES, AND FOOTPATHS: ELEMENTS FOR AN UNDERSTANDING OF THE LANDSCAPE, THE CITY, PARTICIPATION AND HERITAGE.

Notre héritage n'est précédé d'aucun testament.

René Char, 1946

Regarding Siza and his project for Malagueira, Pierluigi Nicolin praised the capacity to activate what he defined as the “sensitivity to learn from the situation” (Profissão Poética, 1989, p.95). This approach to-what-exists was confirmed by Siza, who stressed the importance of understanding the “vitality of the neighborhood” through already existing elements, even as fragile as footpaths inscribed in the ground over time by feet (Imaginar a evidência, 2013, p.115). This consideration allows one to draw a parallel with two case studies that constitute the focus of one’s research on the outskirts of Paris: (1) Renaudie & Gailhoustet’s proposal for the urban renovation of Ivry-sur-Seine (1970s-1980s); and (2) Druot, Lacaton & Vassal’s proposals (2004), for a systematic refurbishment of the grands ensembles built after the Second World War.

Although at first no obvious affinity may be drawn between these and Malagueira, all of them face peripheral contexts and share the intention to anchor their designs on an in-depth interpretation of the sociocultural, political, economic and ecological specificities of the places set out to be rebuilt. To this end, they sought to reconcile the participation of future inhabitants with the use of instruments specific to the disciplinary autonomy of architecture, as the means to escape normative procedures that usually guide social housing developments. In the case of the former, Gailhoustet highlighted the influence that the tradition of *jardins ouvriers* had on their proposal. In the case of the latter, the accumulation of uses and forms of appropriation that residents cultivated over decades was understood by the architects as a form of heritage to be defended through transformation.

This presentation puts the three projects in perspective in search of a common dialectical thread, defined as the “sensitivity to do-with” (from the French *faire avec*). This perspective shall

argue in favour of a specific positioning vis-à-vis the contemporary City and Landscape, based on three principles: (1) between City and Landscape any distinction is artificial; (2) participation shall not be understood from a simplistic point of view, but with the aim of "giving voice to what has hitherto been silent" (Renaudie); and (3) from a radical perspective, something as ordinary as sunrooms (also known as marquises) may be regarded as heritage.

Keywords: City, Landscape, Heritage, Participation.

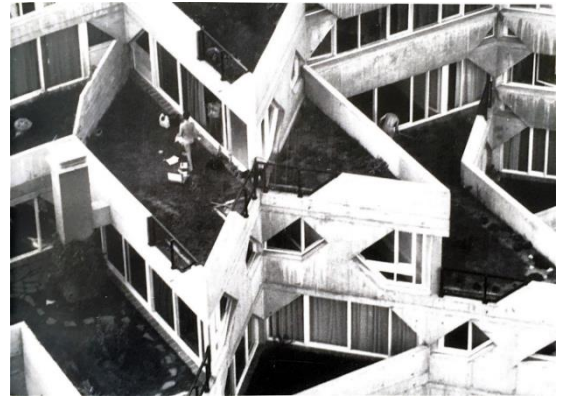


Fig.1. Neighbourhood Malagueira during construction, Évora (Álvaro Siza, 1977-), ©Roberto Collova. Fig.2. Urban renewal of Ivry-sur-Seine's city centre (Renée Gailhoustet & Jean Renaudie, 1969-75), ©Patrice Goulet. Fig.3. Demolition of Debussy building in *Cité des 4000*, La Courneuve, 1986, © Patrick Aventurier/ GAMMA Rapho Fig. 4. Bois-le-Prêtre tower, Paris 17e (Raymond Lopez / Druot, Lacaton & Vassal, 1959-2011), © Phillipe Ruault

Vanda Pereira de Matos

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APPROPRIATION AND AUTHENTICITY

Appropriation of a building or urban ensemble by its dwellers can range from the cleaning and conservation of common spaces to transformations that may result in negative impact on the edifice(s) and question authenticity, leading to a redefinition of this concept. As case study, we will analyse Malagueira.

Malagueira, a social housing complex (1977-1995) of Siza Vieira, built in 27ha land plot, in the exterior of Évora's walled city, was previously a set of clandestine buildings. A grid was made to produce an urban mesh, materialized as a white cloak, and was employed the reference to Évora's aqueduct to build an infrastructure network. Malagueira patio-houses are rooted in Moorish-Mediterranean heritage and Alentejo's architecture, as well as in the minimum rational house of the modern architecture. Malagueira has a memory value, connected to the architect first drawing, materialized in the built project, and a cultural value, given the relation of the community to the place.

Between 1890-1940 in the Portuguese House movement prevailed the reflection on the Portuguese popular architecture, which from the 1940s onwards faced resistances, as *Inquérito à Habitação Rural*. In the 3rd volume, not published at the time, a precise image of Évora district's rural house was given. In 1961, was published *Inquérito à Arquitectura Popular Portuguesa*, contributing to the dissemination of the constructive, aesthetic and spatial solutions of the Portuguese popular architecture, as well as to the diffusion of the concepts of authenticity, identity and heritage. In this work was detailed the architecture of Zone 5, comprising Évora district. These works nourished the collective imagination of researchers and architects. Some of those characteristics can be seen in Malagueira.

In Malagueira the architecture was modified by the dwellers to adopt a more traditional image: they painted the doorposts and bands simulating socles, and capped the windows, and, in other cases, they adorned the portals of the patios with statues, made porches and put fences in them. These are memories connected to the history of the Portuguese architecture transmitted

to the population by scholars and architects.

By adapting a traditional and humanized typology, the patio-house, by making it their own, the community reinforced attachment to the place, but produced some degree of mischaracterization. However, authenticity is connected to the use of those that inhabit the space, thus can be seen as a matter of degree, the highest one, as close as possible of the author's project.



Fig.1 Band simulating a socle in Malagueira Source: Vanda Pereira de Matos; Fig. 2 Porch and fence put in a patio-house Source: Vanda Pereira de Matos

Rui Florentino

Professor at Gallaecia Department of Architecture and Multimedia

THE URBAN LEGACY OF MALAGUEIRA AND ÁLVARO SIZA

The architecture of Álvaro Siza has been recognized since his first works in the region of Porto, at the beginning of the career. They evidence a sense of place and a strong commitment to the promotion of the cultural and social way of living (Frampton, 1985). The international style was giving a hand to a more regional approach, linked to the inhabitant's character and feeling, and his architecture is a special example to the genius loci concept (Norberg-Schulz, 1979). The first Mies van der Rohe prize for the Vila do Conde bank is a mark of the early years, but his lecture of cities was not so explored in urban literature.

In fact, his works are internationally understood as an architecture that fits exactly in what the places require, given the sense that are already there for a long time (Siza, 2000). For example, the decision for the Contemporary Art Centre position in Santiago de Compostela (1993) made comprehensive his urban relations. The landscape is not an empty dashboard, there is history, the geographies, the built environment and all the ingredients of sites are tools to improve the projects for citizens (Molteni, 1997). Through his sketches and research drawings, it is possible to reveal the eyes and hands studying the places where he is called to work, making them also his own cities (Siza, 2001).

The urban theories had shown that there are different dimensions in city planning and design, connected to the various morphological, technical and social approaches (Sanchez, 2008). But of course the cities need them all together and Architects are known as professionals who can make that synthesis. After the Portuguese revolution, Siza was called to plan and design a new neighbourhood in Évora, and certainly this experience contributes to his methods and approach (Rodrigues, 1992), especially at urban scale. The goal of this research is to explain the legacy of Malagueira and Álvaro Siza for urban theory.

The projects of Siza were mostly studied when focused on architecture, but it is also important to explore his contribution to plans and operational instruments in a larger scale. Being always attentive to the sites, it is relevant to scope the urban dimension and parameters of his works. Operating in diverse geographies, with unequal developments and ordinances, how his design

defines the cultural and social variables associated to other case studies. Finally, since drawing is a good way to reveal the ideas of Álvaro Siza, it is possible to find the boundaries of his vision for regional planning.

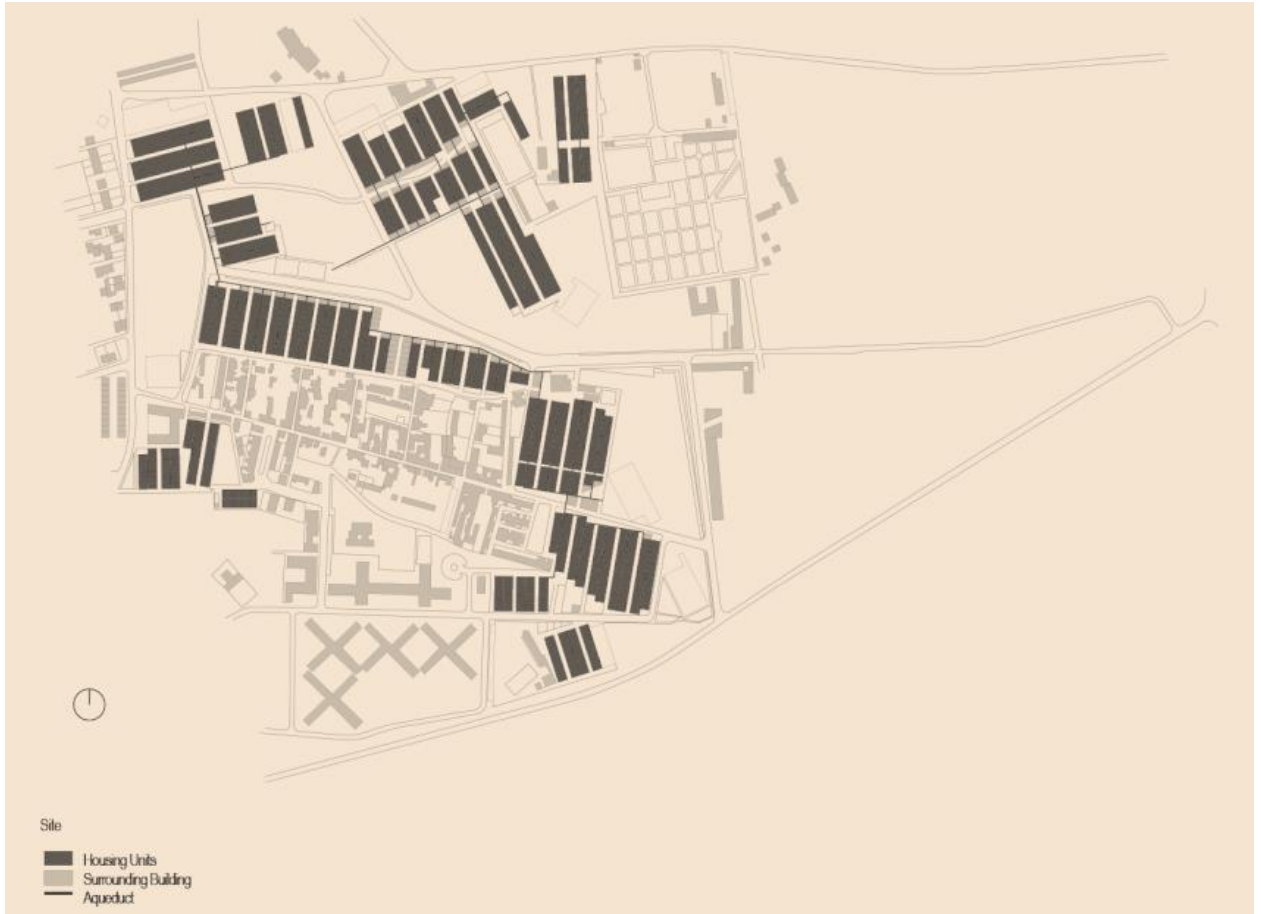


Fig. Malagueira Plan. Source: Malagueira.pt

Rodrigo Coelho

Assistant Professor. Design Course 2 - Researcher CEAU-PACT

BAIRRO DA MALAGUEIRA: SOME NOTES ON THE IMPORTANCE OF THE PUBLIC SPACE SYSTEM IN THE CONSTRUCTION OF AN URBAN EXPANSION AND A COMMUNITY

The first part of the presentation focus on the identification and understanding of the importance and structuring value of the public space designed by Álvaro Siza in the Bairro da Malagueira, in Évora, focusing on the importance of urban-architectural qualities that public spaces assume in the construction of the neighbourhood; It is also intended to understand the manner in which the project interprets these circumstances and, particularly, how the system of public spaces establishes a set of spatial and architectural relationships that favours and decisively contributes to the creation of a community. In this regard, we recall the statement made by Álvaro Siza when he says that “the difficulty lies not in building houses, but in communities” (Fleck, 1992:79).

We are particularly interested in clarifying how, in his initial proposal, Álvaro Siza establishes bridges with the surrounding territory, namely with the clandestine neighbourhoods of Nossa Senhora da Glória and Santa Maria, but also with other elements of the pre-existences, which allows it to establish an urban form that is, in fact, intimately and deeply related to the territory. This approach allows the neighbourhood to approach the historic city, namely through the north-south axis that connects the Neighbourhood to “Porta de Alconchel”.

The methodology used by Álvaro Siza which starts from the systematic observation of reality (in particular the reading of the topography and the pre-existing ground) allows him to configure and urbanize a new territory, which guarantees the people who would inhabit it a structure capable of assimilating the habits and changes of life and also adapting to these same changes. In this sense, it is interesting to understand how over the last 40 years the community has appropriated these same spaces and assess the very first decisions. On the other hand, it will be important to assess how the project, which was carried out without the construction of equipment considered fundamental by the author himself, was able to survive this circumstance throughout this period. This assessment will make it possible to carry out a balance that also considers these absences, without failing to confirm the urgency of implementing these same collective facilities.



Fig.1. "Gateway" to Bairro de Santa Maria (Rua dos Dois Bairros). Fig.2. Seat on Rua dos Dois Bairros. Fig.3. Central Park (Approaching routes to the city)

Paulo Providência

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MALAGUEIRA CONTEXT, AND REVERSE

Recent heritage charters have placed an emphasis on the procedural character of heritage, affirming the importance of the contexts of its production and its relationship with communities (UNESCO Historic Urban Landscape Recommendation 2011, La Valetta ICOMOS Principles 2011, Council of Europe Namur 2015, Council of Europe Davos 2018). The Council of Europe's 2018 Davos Declaration, for example, produces an eight-point grid for qualitative assessment of the built culture (governance, functionality, environmental preservation, economic added value, social diversity, spatial coherence in relation to the context, reinforcement of the spirit of the place and

beauty), where this relationship with the context, whether physical or social, is reinforced.

The project for Quinta da Malagueira in Évora, by Álvaro Siza, which started in 1977 and is not yet completed, anticipates the spirit of these heritage charters, and a deeper interpretation in light of them is lacking. Among these values, the following stand out as being of the greatest importance for understanding the matrix values of its design: expansion, topography, routes: solving the centre-periphery dilemma conceived as an expansion plan for Évora constitutes the original impulse of the project, which materializes in ideas of spatial continuity and structuring of the road and infrastructural system. The projected settlement incorporates the topography of the territory and the gentle slopes of the street system that, in Siza's words, constitute the fight against monotony.

Aggregation and thresholds: the aggregation of the peripheral fragments of the city, housing areas of spontaneous or planned origin, taking them occasionally as an urban spatial model

(Bairro de Sta Maria), is one of the objectives of the project. The project is an aggregating element of the various fragments of reality, focusing on the careful design of its thresholds, its connections, its suspensions, and its visibilities. Historic landscape as infrastructure: the elements and spatial models of the historic city, in their relationship with the territory, are local references for the plan and project; infrastructure elements point out structuring elements of the project's narrative, crossing the multiple cultural readings of the place, which run through the erudite urban culture and landscape of the place.

This communication addresses aspects of the Malagueira Project thought of as spatial, cultural, and participatory continuity, from the perspective of the various forms of relationship with the wider context, whether erudite or popular, and conversely the effects of the project in that context.

Vista geral da parte antiga da cidade de Évora a partir da Malagueira. Em primeiro plano a «galerie technique». Siza em Évora com um livro de esboços.

Esquisto de 1977 com descrição: Universidade, estrada, habitação, equipamentos públicos, transportes, infra-estrutura, habitação, bairros periféricos.

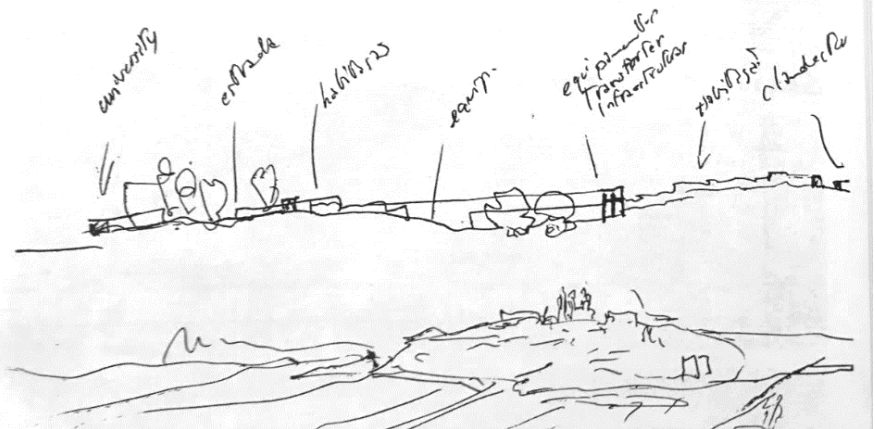


Fig 1, Álvaro Siza, Sketch, Malagueira, from Brigitte Fleck, Álvaro Siza, Relógio d'Água, 1999.

Tina di Carlo

Cambridge, Department of Architecture within the Faculty of Architecture and History of Art.

PRESERVING PLACE IN UNFINISH: SIZA'S QUINTA DA MALAGUEIRA.

It could be said preserving place inspired Siza's Quinta da Malagueira, that he drew preservation as continual transformation in response, treading lightly in building.

Conceived over three days from detail to city as an extension (rather than dormitory) to the Roman Evora, and three years after the 1974 Carnation Revolution given the extreme housing shortage in Portugal, Siza's design responds at every and scale: low-rise high-density, back-to-back, courtyard units to the view of Evora and agricultural landscape; the grid, to the undulating topography, footpaths, natural features and the illegally-built 1940s communities; the materiality, to local techniques – the white of Alentejo and brick production; the raised infrastructural aqueduct to Prata's beyond and the need for shadow; the courtyard type to Evora's Roman history, echoing the atria of Herculaneum and Pompeii alongside local vernaculars.

Drawings entered participatory processes, in which the front courtyard and wall, were at issue; units were designed to increase from two to five bedrooms by residents. All 1200 vary. Officially ongoing and continuing in earnest through the mid-1990s, Malagueira's equipments, central shopping street, half dome, and landscape nevertheless remain unfinished – a drawn imaginary, present in absence.

Given Siza's view – that preservation resides in transformation and process, participatory included – and Evora as museum-city, Malagueira's tentative UNESCO status raises pressing questions: does its preservation lie in the realisation of Siza's original vision – restoration in 'completion' as Viollet might advocate? Or does it lay in its unfinish, a reference to its political history and in part, its intent of continued participation? What constitutes its original preserved in building – an imagined completed future as drawn 45 years prior, or its unfinish, in part its edict?

This presentation will consider historical and contemporary positions, also of landscape to query approaches congruent with Siza's practice. Drawings will be considered as part of its preservation, participants in the conversation. If Siza's generosity lay in the equality of all

aspects of the city, does this argue for Malagueira's continuity, rewriting a political history to realise equipments once deemed too luxurious for its residents? How might UNESCO status preserve unfinished— in Siza's words, his regulation 'that everything could be changed but something [must] remain of the original language'?

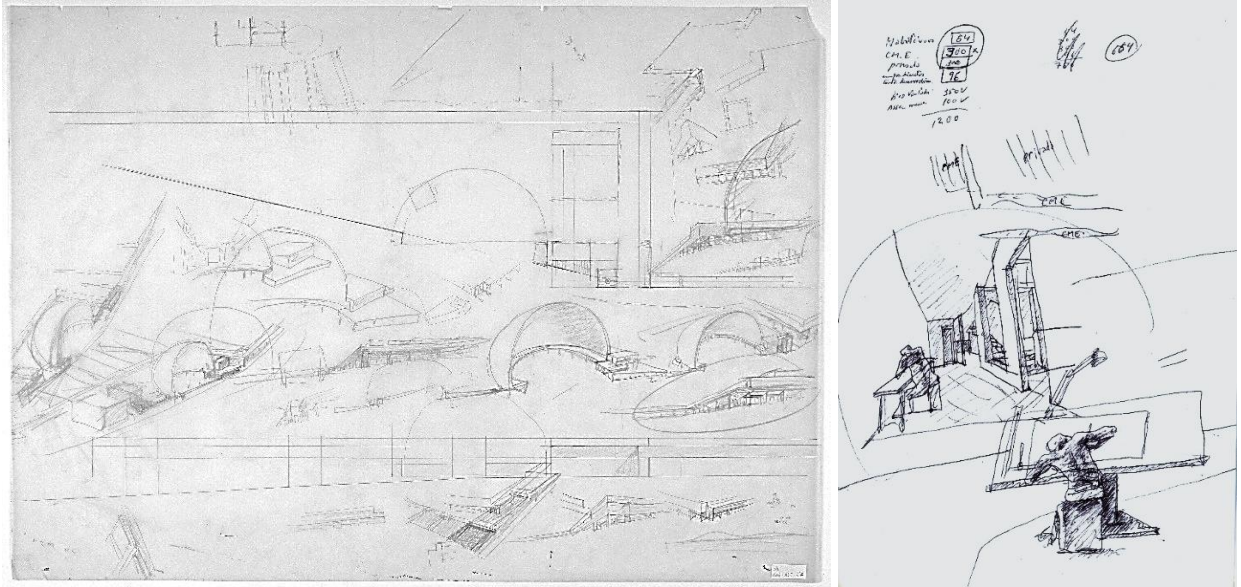


Fig.1. Evora the halfdome and the aqueduct Drawing by Álvaro Siza. Fig.2. Drawing by Álvaro Siza

Francisco Portugal de Gomes

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CONTRIBUTION TO THE MALAGUEIRA NEIGHBOURHOOD

The neighbourhood, the very word “neighbourhood”, refers to a protected space, a space where people know each other, are always oriented, know where they are.

(Gonçalo M. Tavares, 2011: 29)

The article intends to reflect on the work completed but which in time remains unfinished, starting from a problematization of the notion of conservation as a general habitus of a society in its relationship with time (Marc Guillaume, 1980) and the notion of architecture as process never ended - a work inaugurated at a certain moment, but in which the use, appropriations and social and cultural dynamics subject it to expansions, interventions and conservations - namely, since “An Ethical Formulation - A Poor Architecture” [Uma Formulação Ética - Uma Arquitetura Pobre]” and the assumption that, “Truly as a process, the work of architecture is never finished.”, Pedro Vieira de Almeida (1998), and that “Our ideas about the function, meaning and value of architecture as a project and built heritage can change over time and are influenced by cultural, social and physical circumstances.” Dana Arnold (2021).

“Between conflicts, commitments, miscegenation, transformation, the singularity of evident things [Entre conflitos, compromissos, mestiçagem, transformação, a singularidade das coisas evidentes] (Alves Costa, 1990), in the light of the SAAL program after April 25, 1974, “It was not a problem of changing method or thinking, it meant having the possibility of carrying out practical work with all the richness that daily contact with a reality in continuous transformation can have. It was not us who changed, but the conditions of our work.” (Siza Vieira, 1978). This is

not a process disconnected from reality, but gradually, step by step, of progress in the effective improvement of living conditions. Methodologically, the reflection will be based not only on the knowledge and experience of Siza Vieira, but also on the meaning of a work of prolonged dedication, based on case studies.



Fig. Quinta da Malagueira, Jardim das Fontes, Álvaro Siza Vieira. Fotografia: Francisco Portugal e Gomes, 2022

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QUEST FOR IDENTITY: TRADITIONAL ARCHITECTURE AND GLOBALIZATION

Throughout history, people, places, and regions developed unique characteristics that are meticulously knotted to the notion of “identity”. Prevalent cultural responses to the region’s geographic and environmental characteristics, establish an identity of a place and bring about sustainability. Place is not only a physical space, but exists in people’s memories and evokes emotions, experiences, and associations. Appointment of the “International” style, followed by globalization has resulted in a loss of identity in architecture, as the standardization of designs, materials, and construction methods leaves very little room for regional and cultural veracities of a place.

The South Asian region has undergone a profound transformation over the past few decades. Employment of new technologies, industry-produced building materials, and advanced construction methods, together with the adoption of western styles are deemed as an indication of economic growth and socio-cultural development. Pakistan, which originated in the pre-historic civilization of the Indus valley, possesses a rich cultural and architectural heritage, which has experienced decline and deterioration with the onset of modernization and globalization. The notion of identity in this country is rooted in historicism, nationalism, and the religion of Islam. The predominant dialect has tended to be quite diverse and is related to various periods in history, especially to indigenous cultural and architectural countenance. It is believed that cultural identity lies at the root of traditional and sustainable architecture. Even though ‘tradition’ is different from ‘heritage’ in the way that an entire legacy, including those aspects which may no longer exist in present practice or may never have become integrated into the popular culture, are still a part of heritage. Tradition is significant, as it is passed on from one generation to the other, based on its own deep-rooted culture and acquires a common identity. Some of the traditional forms become icons of an area or an era and are reproduced to symbolize and exalt the dreams of their patrons.

This paper is an attempt to redefine identity and the impact of globalization on regions with a rich heritage, taking the city of Lahore as an example. The historic city of Lahore is trying to reidentify itself as a global city while being rooted in its culture, tradition and heritage. For this, the cultural identity is assessed as a response to the globalization of cultural values and standardization of architectural practices. Through an exemplary case study, we analyse the role of traditional values associated with history, aesthetics, artistic values and authenticity on modern-day living to understand how the community relates to its cultural and social processes in contemporary times. The potential of traditional architecture is explored in terms of its sensitivity to prevailing social values and cultural norms in pursuit to find models that can present the identity of Lahore.

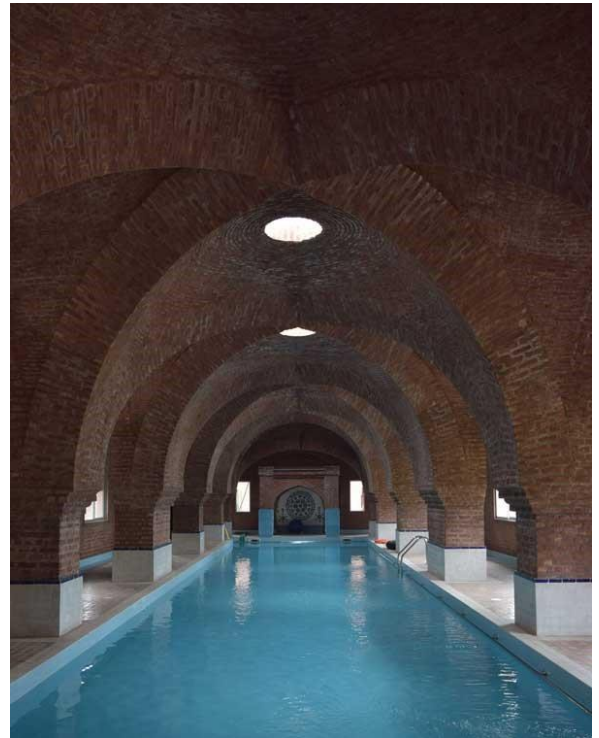


Fig. 1. Harsukh Mansion, BJK Residential Complex Lahore, Pakistan by Architect Kamil Khan Mumtaz (based on traditional architectural design principles, materials, and methods built for modern-day living) source: Authors. Fig. 2. Swimming Pool (modern architectural element with traditional architectural vocabulary) source: Authors. Fig. 3. Central courtyard with Water Fountain (sustainable traditional architectural element) source: Authors

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THE PATIO IN THE NEIGHBOURHOOD OF MALAGUEIRA: ANALYSIS OF THE SUBTRACTIONS OF THE PATIO, THE VARIATIONS OF ITS WALL AND ITS RELATIONSHIP WITH THE STREET, APPLIED TO THE CASE STUDY OF A BLOCK.

According to the architect Álvaro Siza Vieira (2009), in the book *“Imaginar a Evidência”* (page 113), when he visited the twenty-seven hectares of the plan area for the first time, he noticed multiple presences and described the “empty space” shaped by the “full”/built of its surroundings, which was transformed after the work, with its occupation, but didn't lost its relations with the surroundings.

From the context of the paradox between “the solid and the void”, arises the desire to analyse one of the “open spaces” of the Malagueira Neighbourhood - The Patio, because the void is also full of relationships that can be described.

This academic study focuses in a rigorous survey of one block (fig.1) chosen because its patios were very transformed by constructions that were added and some of them were not predicted in the original project. Which elements were built in the patios? What is the shape of the void of the patios today? Can these subtractions from the void of the patios, compromise the salubrity of the interior spaces, that benefit from the light of the windows/doors that opens to the patio? What position can be taken with the owners who excessively altered the original project of the architect Álvaro Siza Vieira? There are many questions that arise from which are the consequences on the authenticity of the work that these unregulated alterations and expansions which were made by the owners during these years can do. The motivation for the theme, is linked to my first visit to Malagueira when started the interest and curiosity about the relationship between the volumetry of the built space and the empty space.

The relation exterior/interior in architecture is something very stimulating and it is understood that in this case, the patio is one of the elements that distinguishes this social neighbourhood from the majority, which do not have this “exterior room”. It is also curious to understand the different interactions that the patio establishes with the street, according to its position in the

allotment and according to the height of the wall that separates it from the street. (fig.2,3,4)

Despite these changes and expansions, it is interesting to reflect on the perspective of the author of the project on the appropriation of his work, understanding the position of the architect Álvaro Siza Vieira, in the text published in 1991, in the magazine *L'Architecture D'aujourd'hui* (p.64): "At the time, everyone said to me that the idea of the patio would encourage inhabitants to proceed to all sort of horrible appropriations, such as you see in certain suburbs. But on the contrary, when you walk through there, you cross streets, you see gardens that are lived in, with flowers and trees, others that have plastic objects in them, often in the worst taste of course, and isn't true that all goes far beyond the control of the design. Yet none of it is chaotic or irrational since our aim was to build a structure open to transformations, but which would maintain its identity nonetheless."



Fig. 1. Block between Rua 26 de Fevereiro and Rua dos Fundadores. (Adaptation of the aerial photography provided by the Malagueira.pt research project.

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RESEARCH BY DESIGN AS METHODOLOGY FOR A HOLISTIC APPROACH TOWARDS THE REGENERATION OF THE MODERNIST HOUSING SITE ARENAWIJK OF RENAAT BRAEM

This proposal elaborates on the ongoing regeneration of the Arenawijk in Antwerp (BE), a modernist housing ensemble, designed by one of Belgium's most renowned modernist architects Renaat Braem (1910-2001), between 1964 and 1971. Over the past few years, a series of design competitions were organised to remodel the site, including partial demolition and replacement of the original blocks. We argue, however, that the underlying design brief of these recent competition's contrasts with the site's unique heritage values, defined by the Flanders Heritage Agency as having "a significant ensemble-value".

The project site is divided into different 'plots', caused by the dispersed ownerships. Furthermore, the program was fixed beforehand and focuses solely on housing, therefore losing an opportunity to open a debate on which type of programme would best respect the value of the site. A change of function can be key to tackling the limitations and restrictions a building from the modernist period comprises and can make it less dependent on strict performance requirements that are difficult to achieve or not applicable for this particular type of construction. This makes our case study a vivid example of the hiatus in the approach towards this modernist typology: the options for adaptive reuse remain unexplored.

The site has a very rich palimpsest as Braem's design follows the outer circumference of the historical bastions of the remaining fortress in the heart of the district, now reused as sporting complex. Nonetheless, the Fortress of Deurne is a blind spot on the plans of the competing architecture firms. Therefore, this paper questions the loss of the ensemble-value. We use research by design to examine alternative interventions. New models are proposed departing from a holistic rather than dispersed approach, which heralds new insights. In a first set of design ideas the landscape becomes representative of the cultural expression of the site. The zoom out on different scales as the images show, helps to re-identify the fortress which is currently amputated from the surrounding green zones.

The paper starts with the rich historical context of the Arenawijk, based on archival research as the original design process was extensively documented. Secondly, the current debate about the site and the recent design competitions are explored. Next, the first design explorations and results by the first author are introduced and evaluated. In conclusion, we regard modernism as an unfinished project and its best moment is perhaps yet to come.



Fig. 1: The drawing indicates the central position of the project site Arenawijk in Antwerp (BE) (mesoscale); in which (conceptual) reconstructions of the existing green zones is introduced in order to reinvent the site's initial concentric landscape identity as part of a larger green belt. © 2022, by the first author. Fig. 2: This drawing is a design exploration of the landscape of the Arenawijk in Antwerp (BE) (microscale) in which new clusters are introduced -built and non-built- to strengthen the initial landscape identity. © 2022, by the first author.

01.18

Pedro Leão Neto* | Ana Miriam Rebelo**

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CONTEMPORARY VIEWS ON CITY SPACES AND ARCHITECTURE IN OPORTO: DOCUMENTARY AND ARTISTIC PHOTOGRAPHY MAPPING

This presentation addresses the first phase of the research project Contemporary Views on City Spaces and Architecture in Oporto: Documentary and Artistic Photography Mapping, coordinated by research group Architecture Art and Image, from the Faculty of Architecture of the University of Porto.

Acknowledging the long history of interplay between Architecture and Photography, the project aims to foster renewed perceptions of Portuguese architecture from the modern and post-modern periods, through the development of case studies on a selection of remarkable architectural spaces within the Oporto Metropolitan Area. By inviting contemporary photographers to respond to these architectural spaces, we intend to instigate the research of photographic approaches that depart from the traditional imagery displayed in architecture specialized press, contributing to an enriching discussion on modern and post-modern architectural heritage as well as its uses and appropriations. Besides a collection of printed publications, presenting and evaluating each phase of the investigation, a digital archive featuring all case studies is currently being produced.

The first phase of the project was dedicated to the work of Álvaro Siza Vieira, addressing four of his works in the city of Porto: the Faculty of Architecture, the Boa Nova tea house, and the swimming pools of Quinta da Conceição and Piscina das Marés. The work and the methodologies adopted by the photographers involved in the first phase are critically analysed against a historical background on photography's contribution to enriched understandings of architectural spaces and its uses.

The photographic series produced within this first phase were exhibited in two of Porto's subway stations, bringing Siza's architectural spaces to settings of everyday life, where citizens can relate to them through the perspectives of the photographers, expanding their perceptions of such spaces. Furthermore, tours of the exhibitions, guided by the authors were organized, to

enable further interaction with the public. The relationships between the images of Siza Vieira's work and the architecture of the subway station, by Souto de Moura, add yet another layer to the possibilities of interaction enabled by these exhibitions, contributing to an active dialogue between architectures, photographers, and the public.

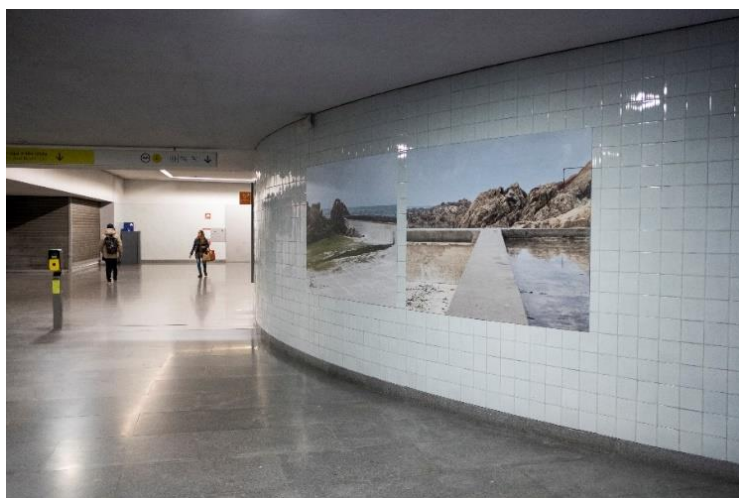
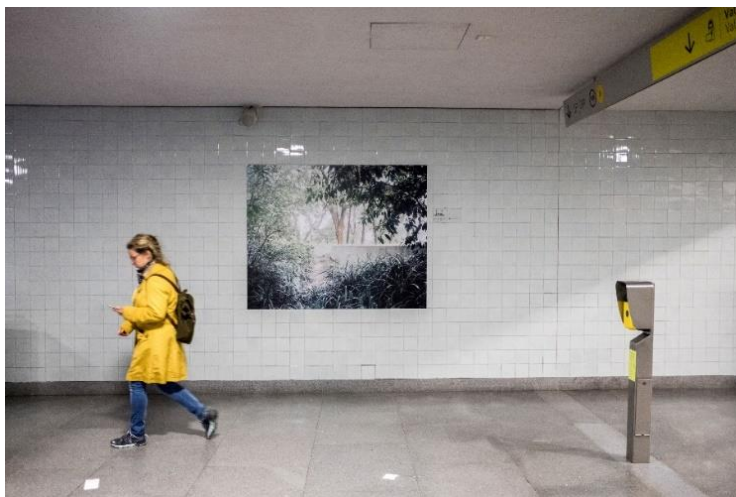


Fig. 1 e 2 Exhibitions at Aliados subway station - Porto. Images by Edu Silva

João Leal* | Mark Durden**

*School of Media, Arts and Design, P. Porto, UNIMAD (Research Unit in Media, Arts and Design at ESMAD | P. Porto) and CEAU | AAI of the Faculty of Architecture of the University of Porto. **Faculty of Business and Creative Industries, University of South Wales, Cardiff, UK.

PHOTOGRAPHY AS HERITAGE: PICTURING SIZA'S ARCHITECTURE.

The oral presentation discusses Mark Durden's and João Leal's ongoing work photographing Siza's architecture in Portugal: The Idea of Álvaro Siza.

The authors are not trained as architects and they both have come relatively late to the world of architecture. They approach Siza's work as artists and collaborate from the dual perspective of their own very distinct artistic practices.

Their project took its initial inspiration from John Szarkowski's 1956 book The Idea of Louis Sullivan and his conception of architectural photography — one in which the building should be shown to be used and not isolated from the social world and its context.

Durden's and Leal's collaborative work is discussed in relationship to Szarkowski's photographs of Sullivan's architecture and their valuable acknowledgement of a building's "life facts" as well as their "art facts". Many of Sullivan's buildings photographed by Szarkowski have disappeared so photography becomes a valuable medium for heritage.

Durden's and Leal's collaborative photography practice started in 2017 and this presentation reflects upon the evolution of the project as they try and use photography to communicate the experience of Siza's architecture, with particular attention to the Serralves Museum (Porto), the Carlos Ramos Pavilion (at the Porto's Faculty of Architecture) and the Tidal Pools of Leça de Palmeira. The presentation is framed by a reflection on the value and need for photography as a means of creating a heritage for such modernist architecture.



Fig. 1. Álvaro Siza's Carlos Ramos Pavilion, by Mark Durden and João Leal. Fig. 2. Álvaro Siza's Serralves Museum, by Mark Durden and João Leal. Fig. 3. Álvaro Siza's Tidal Pools, by Mark Durden and João Leal

António Santos Leite | Ana Marta Feliciano

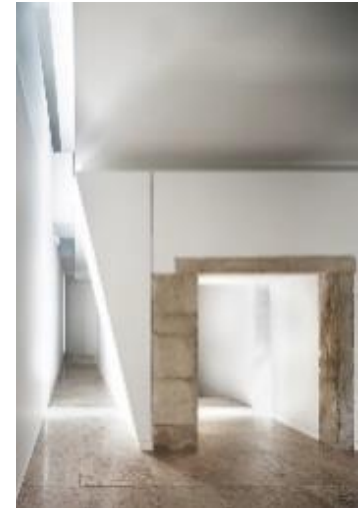
CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, University of Lisbon.

THE 'HERITAGE CHARTERS AND THE AFFIRMATION OF A METHODOLOGY OF FREEDOM: FROM THE HERITAGE CHARTERS TO INDIVIDUAL RESPONSIBILITY AS A LEGITIMATE PROCESS OF REHABILITATION

If today it is accepted that the preservation of heritage is an inalienable identity process because it is this heritage of the past that distinguishes us culturally from all others, this is not synonymous of its passive generalization. In fact, in our world of freedom characterized by post-modernity subjectivity, the polysemic value of individuality is based on difference, implying that the way heritage can be preserved must be dynamic and subjectively plural. Moreover, this open reality is still objectively aggravated when we focus on how to rehabilitate the built, because for us Rehabilitation only exists as Architecture, and as such, you will always have to inscribe a free and subjective creative act that cannot be generalized as universal.

Therefore, when we arrive at our time, with a widespread understanding of the value of the built heritage, we can consciously defend that the diverse 'heritage charters' have already fulfilled the essence of their foundational and pedagogical path. Thus, we programmatically maintain that the heritage charters should be read in a broad and open way. That is, in a way that takes them away from their binding matrix inherited from the certainties of a more generic and universal first time. However, it must be recognized that this 'free methodology' that we defend, especially when operating in a heritage that is identically relevant not only to us but, above all to third parts, requires a broad individual responsibility, a responsibility that can only be effective with a real qualification, knowledge and, especially, with a non-negotiable ethical dimension. Therefore, paradigmatically, in practice, this responsibility will only exist with much of the knowledge of the successive 'heritage charters', although now, necessarily mediated

subjectively by effective acts of architecture.



Figs. 1,2,3 and 4 Different modes of intervention legitimized by 'conscious acts of Architecture': Pedro Pacheco, 'mimetic construction/recreation' with traditional techniques from the old church of Aldeia da Luz, new Aldeia da Luz, 2003; Cerejeira Fontes Architects + LAHB, rehabilitation of 'Ilha da Bela Vista', Porto, 2018; Aires Mateus, Rehabilitation of the 'Colégio da Trindade', cloister and corridor, Coimbra, 2016.

Juliana Pereira* | André Carmo* | Ema Pires** | Rosalina Pisco Costa*

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PARTICIPATORY PRACTICES AMIDST TOURISTIFICATION AND PATRIMONIALIZATION IN MALAGUEIRA: AN ETHNOGRAPHIC APPROACH

The social construction of urban space is inseparable from the participatory processes that take place in it. In a neighbourhood such as Malagueira, charged with historical, symbolic and patrimonial elements, the involvement of different actors in decision-making processes generates challenges, tensions and dilemmas that in other contexts are not as visible.

This presentation looks at the decision-making processes based on associations, citizen participation and other participatory (or non-participatory) dimensions involved in the management and rehabilitation of Malagueira, in light of its current patrimonialization process. The neighbourhood has been subject to multiple transformations, involving its touristification, privatization and patrimonialization, and we will examine these elements, taking the neighbourhood as a laboratory for socio-spatial analysis.

Drawing on an ongoing ethnography of the neighbourhood (using participant and direct observation, in-depth interviews with residents as well as photography and ethnographic filming), we highlight some of the practices and identity discourses of residents and users, analysing how they experience and deal with the multiple social uses and appropriations of space taking form through political, heritage and tourism processes. This research is part of the ongoing FCT project “Inhabiting Siza: the experience and interaction of residents with the architecture and micro-technologies of Álvaro Siza”.



Fig. 1. Houses and surrounding green spaces in Malagueira. Photo by Juliana Pereira; Fig. 2. Twin houses separated by a high wall (the one on the left undergoing transformation works). Photo by Juliana Pereira.



Fig. 3. A cafeteria/bar and socializing space. Photo by Juliana Pereira; Fig. 4. Decorative objects on display in a window. Photo by Juliana Pereira.

Júlia Faria

Post-Doctoral researcher, Universidad de Alcalá

THE FACTORY AS A LABORATORY OF MEMORY. REFLEXIONS ON THE CHALLENGES OF THE ARCHITECTURAL INTERVENTION AND MANAGEMENT THROUGH A HERITAGE PARTICIPATORY MODEL.

Heritage and landscape could be understood as interrelated concepts. The landscape is an anthropic reality in continuous transformation. Therefore, different interpretations of the precedent time can co-exist. It is in that constant change that the heritage phenomenon finds its meaning. Hence, a common future could be built by meeting those same plural visions, in a greater or lesser convergence. The factory as an element of memory it is multidimensional, it exactly represents that multiplicity of values connected to a same architectural space, which goes far beyond its condition as architecture. The heritage approach to it is then an interesting exercise on the meaning of preserving memory, while posing new challenges on the scale of architectural intervention. By using a qualitative research methodology, this study starts from the understanding of the Portuguese northwest as an integrated industrial landscape. However, diverse phenomena of industrial development and obsolescence at the local scale can be found, with different directions of heritage scope, encompassing diverse situations regarding who decides and who participates in the construction of narratives of these places. A reflection on the role of the factory as a symbolic space is made considering two different heritage processes, where the memory of both industrial activities is still active. The aim is to present guidelines for a possible flexible methodology heritage approach for this industrial legacy, including the factories still active in the landscape. The geographic areas of São João da Madeira and Vale do Ave constitutes the two study cases. The first one represents an end-of-line context, an industrial activity that ceased. It can be taken as a frame of reference the Oliva brand, by considering its architecture as symbolic space of it. The other one is the continuity of industrial activity, specifically the textile one, where ruins and new factories are found in the same space-time context. In this sense, the factory presents itself as a laboratory of memory, whose conservation pertinence, as well as the intervention criteria and chosen programme, should be the answer to a multidisciplinary and participatory approach. By uniting values of the different identity groups, it is assumed that none are more relevant than the other. As conclusion, the

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THE ARCHITECTURAL DESIGN OF MALAGUEIRA A SPACE-TIME SOCIAL DIMENSION

Searching for a universal and timeless architectural design model, whether of a society, a community, or an individual, is a chimera that has ceased to make any sense since we “discovered” that there is a conjunction between spatial and temporal dimensions. Time has always been part of human life, but the notion of time as a constitutive dimension of the physics of the Universe itself is something radically new and completely alters the old static notions of space.

Siza, in relation to Malagueira, has always expressed two original concerns, that of the distance of the gaze (D1 and D2) and that of the time of the project (D3 to D5). This is the originality of Malagueira’s design process in relation to all other Siza Vieira projects and gave rise to this reflection, which is both a theoretical reflection and a reflection on the design process. Reflection that led us to see Malagueira as a project that opens up to a space-time vision as a representation of the contradictions of modern architecture.

The reflection is based on texts by Siza Vieira and his sketchbooks and, naturally, on a more refined analysis of the Malagueira project, resulting from the research project «MALAGUEIRA - PATRIMÓNIO DE TODOS - Subsídios para a sua classificação», funded by the FCT and in which I am included.

Keywords: research by design; participatory design; dualities and dialectics.

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THE RATE OF EXECUTION OF THE INITIAL PLAN FOR MALAGUEIRA NEIGHBOURHOOD IN ÉVORA

The Malagueira neighbourhood, developed from 1977 onwards in the city of Évora, was a large-scale response to the existing problem of lack of housing. The development of a neighbourhood included in a 27ha plan, unequivocally led the project team to think not only about the built space but also about the unbuilt space in its public condition. The relationship with the topography, with the natural and built pre-existences, and with the surrounding area, makes Malagueira neighbourhood a study case in several themes, including housing, landscape, and public space.

The research developed aims to deepen the theme of public unbuilt space with an approach to areas not carried out in the initial plan designed by the team of architect Álvaro Siza Vieira. After 45 years since the beginning of the project, it is important to carry out an analysis of the plan and oppose it to the current needs of the inhabitants, to understand what response may arise in spaces currently not yet completed and, therefore, expectant.

The communication to be presented aims to present the results of the comparative analysis of the plan and its implementation with the objective of estimating the rate of execution of the initial plan. The implementation of the plan will be mapped on the current cartography, according to the limits set by the known projects for the Malagueira neighbourhood and systematized land uses in their functional component.



Fig. Malagueira orthophotomap - incomplete zones

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THE EVIDENCE IN THE SITE: THE CONTEXT AS A MAJOR SIGN OF THE PROJECT: A STUDY OF ÁLVARO SIZA'S METHOD IN "BAIRRO DA MALAGUEIRA".

The analysis of Álvaro Siza's methodology implies a careful and rigorous understanding of the elements gathered during the research. The temporally extended database is organized and highlighted in order to define the key points, which in our opinion, define crucial moments in the project for "Bairro da Malagueira". They are starting points, as instruments that preceded and informed Siza during the design; and, at the same time, arrival points for us, as conclusions and future research subjects. Therefore, the context, the place, the culture, the history, the community and the architecture itself are presented as regulators and mediators of the project with the city, the community, the entities and other agents of the territory, supported by the technical and human means of architecture. The method is the way in which architecture is made and thought of, so there can be no other way of studying and understanding it than through the very authenticity, materiality, understanding and, in certain cases, genius of the project.

Perhaps for many, the architect is unquestionably a territory agent, influenced by the context as a living organism in permanent metamorphosis. In our opinion, we believe that this is also one of the principles of Álvaro Siza's designing act in "Bairro da Malagueira". We are supported by the attitude he reveals, sustained by his « careful observation, [his] great openness to popular construction, [his] artist sensitivity [which] also consolidate a special attention to 'place' »¹. We do not aim to present absolute truths, only conclusions based on the analysed data, with a careful, questioned and discussed eye.

During the project, "Bairro da Malagueira" faced a series of constraints resulting from the 'West Extension Plan' and the complexity of the site. From the architect's point of view, what defines a priori the place, gives it shape and life works as a sign, allowing the project to find its evidence. It is not an epiphany, but a result of the continuous search for the answer that the place seems to weave by itself. The site participates and integrates the project, as an active agent in the

process, not as an obstacle to creativity, but as a challenge.

In this essay we focus on the method, not on the idea: the method, in the “Bairro da Malagueira” project, is something coherent, with the intention of finding and imagining the evidence; while the idea is changeable and evolving, emerging as a product of the previous. Within the method, we focus on the importance of the context as the informer, the sign and the receiver of the project.

Keywords: Álvaro Siza; Évora; Malagueira Plan; Context; Territory; Project; Method; Work; Database.

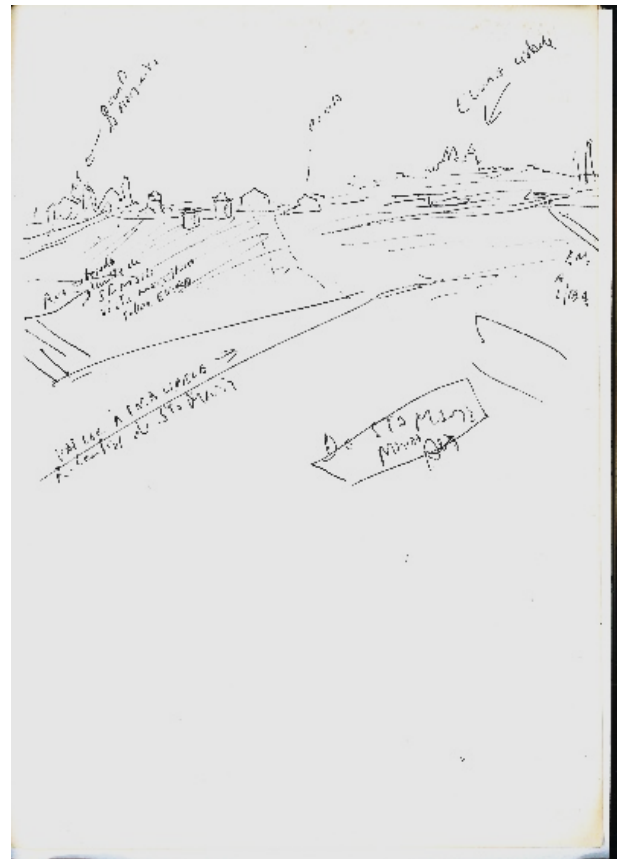
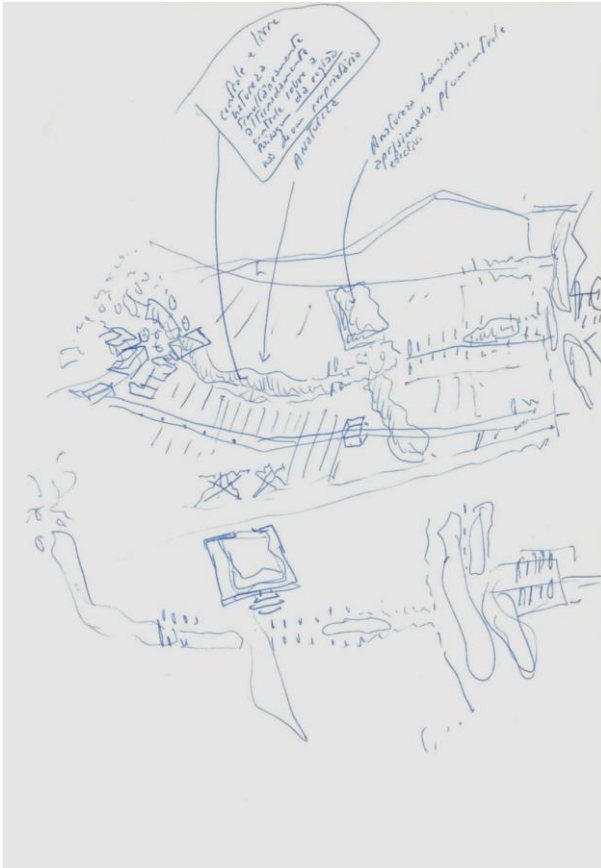


Fig.1. Cad.3, p. 6: Esquisso sobre o percurso que relaciona o Plano da Malagueira com Évora. Verificam-se anotações sintéticas e claras sobre a cidade. Fig.2. Cad.9, p.19 Esquisso do Plano da Malagueira e da cidade de Évora. Sistematiza zonas e programas embrionários do projeto. Courtesy of Drawing Matter Collections.

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TEACHERS' TRAINING WORKSHOP ON MALAGUEIRA: HERITAGE AND CITIZENSHIP EDUCATION

The “MALAGUEIRA PARA TODOS” project aims to research Álvaro Siza Vieira Malagueira Neighborhood in Évora. This work is part of the indicative UNESCO World Heritage list, in the category of built cultural heritage (modern architecture) of the twentieth century.

We considered that the education and training of secondary school teachers on Malagueira, in areas of Heritage and Citizenship, would be a tool to spread its knowledge and value, integrating it in local, national and international culture.

A training workshop was designed to develop competences in the area of heritage and citizenship. Competences are developed from a learning constructivist perspective, in the form of a seminar. competences are defined as a combination of knowledge, values, skills, attitudes, and dispositions. Thus, the trainees/teachers learn to know, to do and to act, to be and to value, to know why their actions and their conceptions.

Trainees/teachers integrate workshop activities into their programmes and teaching activities with their pupils.

Keywords: Malagueira; Heritage Education; Citizenship Education.



Malagueira visit to Siza's House

P ARTICIPANTS

- 01.11 Ana Paula Rainha | Joana Silva
- 02.38. Aurora Carapinha | João Luís Marques | Helena Barbosa Amaro
- 02.32. Aysenur Babacan-Demirel
- 01.26. Marilena Bosone
- 01.20. Yidan Liu
- 01.15. Maximino Barreto Frota Júnior
- 01.03 Nuno Bigotte Santos, Rui Braz Afonso e Daniela Ladiana
- 01.05. Maciej Janowski | Agnieszka Janowska
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SCHOOL AS A SPACE FOR REFLECTION AND EXPERIMENTATION. REHABILITATION OF AN OLD CINEMA TO PRESERVE THE MEMORY OF THE PLACE

Heritage in its various aspects has been subject of discussion in the last decades and continue to be material of reflection at several scientific levels.

Universities should have an important role in the process of awareness of these questions, which should be discussed under a critical and integrated point of view. Integrated, in the sense that it must cover various areas of knowledge, mainly those that are most interrelated, as Architecture, History, Art History, Economics, Geography, Sociology, Landscape Architecture, Constructive Technologies, Structural Systems, among others.

Nowadays academic context, with a clear tendency to observe the world through a virtual angle, adds another difficulty in dealing with this reality.

It is important to underline the relevance of encouraging students to think in an integrated and responsible way, which requires an attentive and critical look, a contact with local cultures, in a multidisciplinary approach. Universities should be the space/laboratory for the practice of “Teaching to See and Thinking”, even before “Learning by Doing” and Research, as well as the space for “rediscover” the immeasurable power of feelings and emotions that reality has. Perhaps, we, teachers, can (re)start the process here, by stimulating the research trough the real experience and observation.

It will be presented a proposal for the rehabilitation of an “old” Cinema, elaborated in the context of a dissertation work, in the Integrated master’s in architecture of the University of Beira Interior, under my guidance, and which will conclude of the importance of heritage in the preservation of the memory of a place.

Keywords: heritage and teaching; integrated approach; place memory.

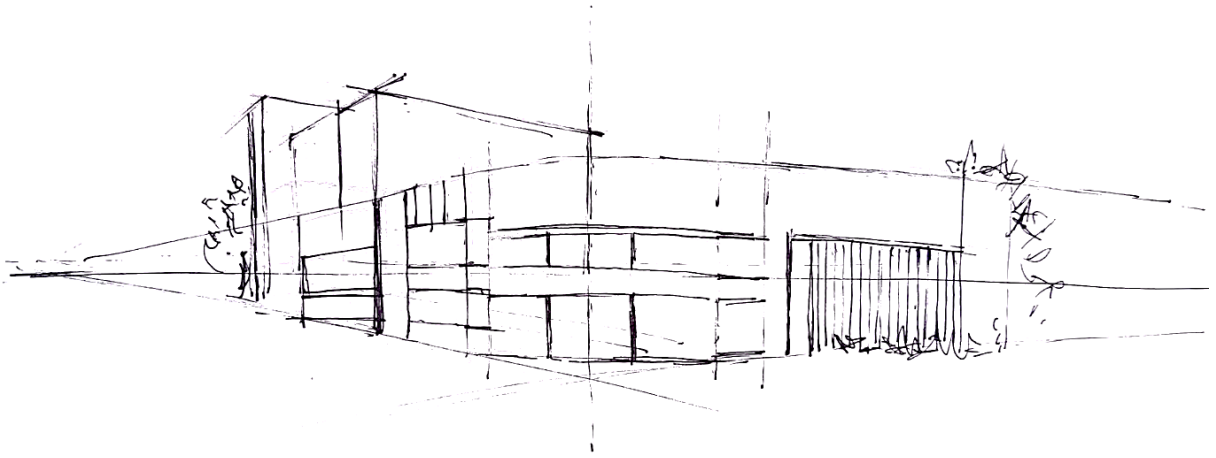


Fig.1. Concept draw of the "old" Cinema

Aurora Carapinha* | João Luís Marques** | Helena Barbosa Amaro***

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VALDIGEM: LANDSCAPE AWARENESS, FIRST STEP IN LANDSCAPE MANAGEMENT

Valdigem, an old small town in left bank of Douro River, has been strangely forgotten in the history of the Port Wine demarcation region. Beleza de Andrade, owner and wine producer in Valdigem, was precisely one of those who claimed for the demarcation as a tool to protect those who worked to produce such a wine. Near his house, is Casa do Cabo where the Tombo de Valdigem, from 17th century, was kept and recently rediscovered by our research. This manuscript lists all the ancient farm leases of the Ordem de São Domingos da Batalha, and reinforces the conviction that the Port Wine history cannot be told only considering Ordem de Cister. Our investigation started with the assets of one single owner, considering also those which were formerly sold. The main buildings - Casa da Fonte and Casa Principal, have Casa das Brolhas as a neighbour. First, the cartography of Valdigem, ancient streets and surroundings, helped to identify and understand the buildings and the vineyards in their context, to understand its position and to be aware of the impact of any intervention or sell. Then, the buildings were studied, by students and researchers. Different surveys were made. Traditional approach was enriched by digital laser scan technologies. An accurate registration of the main structure of these buildings was done, allowing design studies and calculations without more costs or risks. This methodology allowed to understand which elements were able to be kept, which needed improvement or must be demolished and rebuilt; allowed also to evaluate the potential of these buildings, considering a wider plan, this one given answer not only to heritage issues, but also to housing, employment and mobility and accessibility needs.

All the information is being gathered: the one given by those tools, the one found in the family and in the public archives, and the one collected in the several visits done with a multidisciplinary team (architects, landscape architects, civil engineers, lawyers/urbanists, topographers, etc). Both, team and actual owner, more aware of the landscape, its values and its needs, achieved the conclusion that no plan can be drawn without involving other players: near neighbors and the large community, public institutions (namely, the civil Parish, the Municipality and the Museu

de Lamego), and the University, giving the needed theoretical and practical framework. Why does Valdigem need a plan? Because landscape management cannot be done without identifying principles, problems, players, methodology, budget, and monitoring, which will imply a small unit working directly in the community. This postponed, Valdigem might lose its main buildings soon, not being even aware of the dimension of this loss.

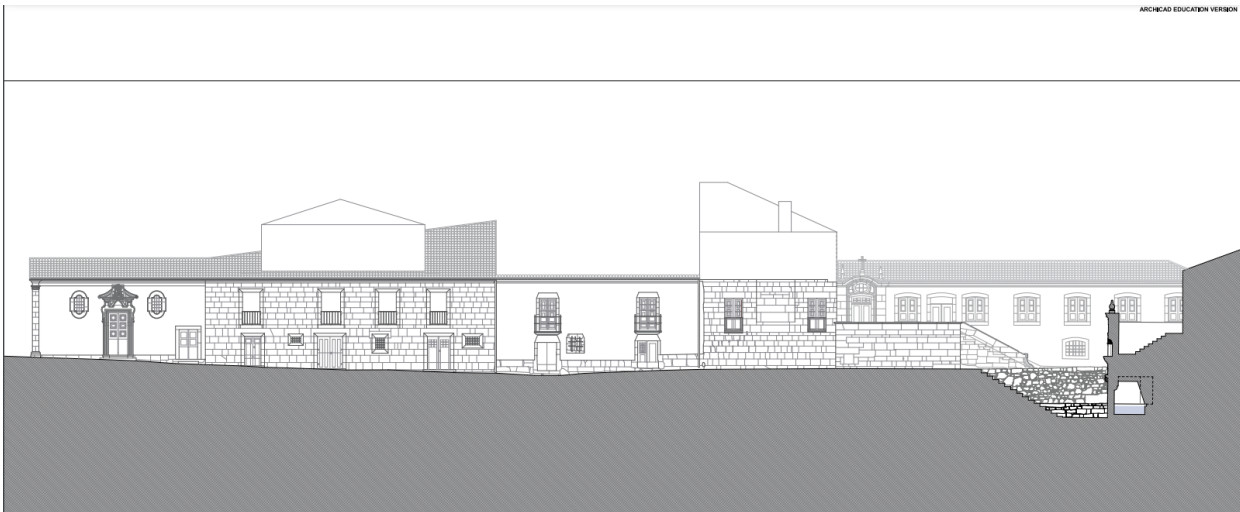
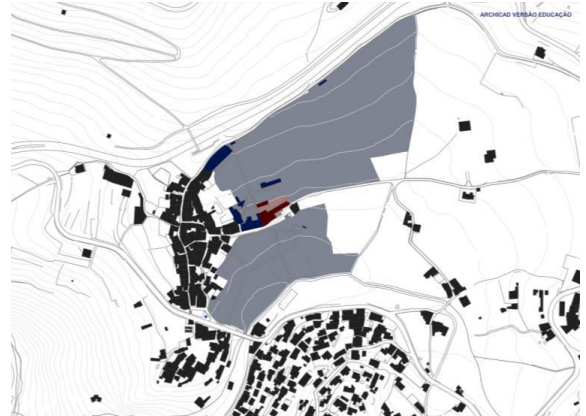


Fig. 1 Valdigem, Lamego. Photo by Helena Amaro. Fig.2. Valdigem, Lamego. Drawing by students, FAUP. Fig.3. Casa da Fonte, Casa das Brolhas e Fonte de Mergulho. Rua das Brolhas, Valdigem, Lamego. Drawings by students História da Arquitectura Portuguesa, 2018/2019, FAUP..

Aysenur Babacan-Demirel

Res. Ast. Fatih Sultan Mehmet Vakıf Üniversitesi / Mimarlık ve Tasarım Fakültesi

URBAN FRINGE-BELT APPLICATIONS IN THE GOLDEN HORN, ISTANBUL

Urban morphologists and geographers have been studying urban fringe belt concept since the last half of the century. The concept of fringe belt is important in terms of understanding the physical form of the city and its growth processes. It is also believed that the urban landscape reflects the city's history, economic development and evolution, the development of public spaces with new uses, and the preservation of the identities of the generations' areas in urbanization, which can be inherited in the future. National and local decisions have a great impact on cities.

These decisions greatly influence the development and change of the city. The Golden Horn is an important point that has undergone many changes in the historical development process of Istanbul.

Golden horn has taken place in the city as an industrial zone with the transformation it has experienced before, and now it is a place where local and regional decisions are tried to be made in order to reintegrate it into the city without the participation of the local people. now In this study, been examined the effects of the approaches applied on the Golden Horn in the years and examined the development and change of the Golden Horn by using fringe belt methodology. It is aimed to define the concept of the urban fringe belt, to identify the fringe belt on the Golden Horn and to explain the sustainable potential within the urban and morphology framework and the planning and design processes. Also discuss current decision-making processes based on fringe belt theory in the Golden Horn. As a result of the study, alienation, accretion, and transformation in the region will be determined and it is planned to obtain a result on what kind of development should be followed with participatory planning.

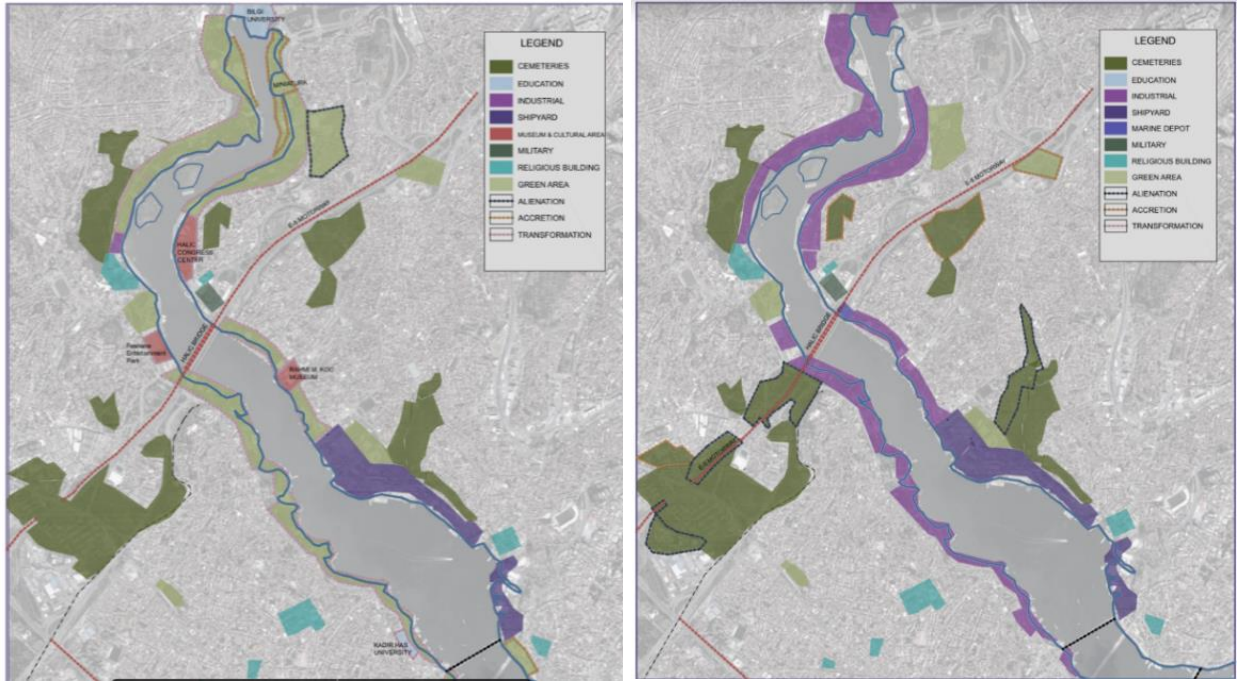


Fig. 1 and Fig. 2: Application of Fringe-Belt Method on the Golden Horn (map overlay too see changes in years)

Marilena Bosone

Department of Architecture, DiARC, University of Naples "Federico II"

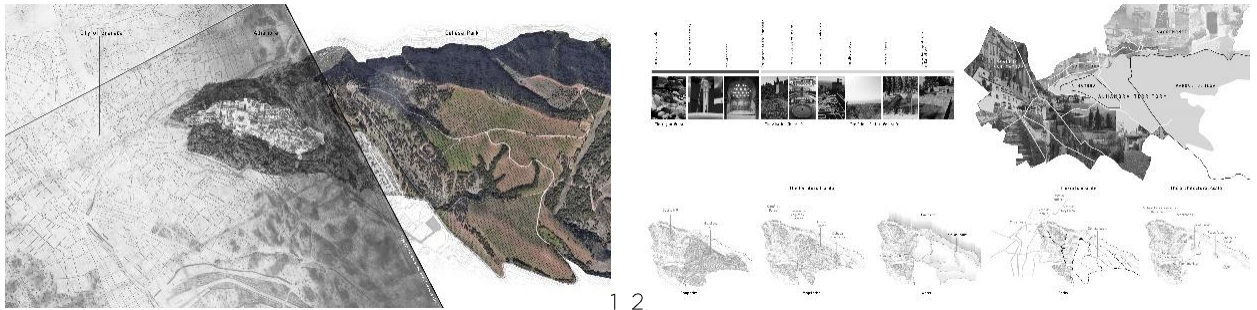
UNVEILING THE ALHAMBRA. A TRAVELLING EXHIBIT OF ITS CULTURAL LANDSCAPE

Through the case study of Granada (SP), this contribution aims to investigate a gap between the contemporary concept of a place's heritage and the role of its landscape in the way a community relates to its own culture. The notion of "cultural landscape" is a broad concept based on the anthropological perception of an area, which includes the historical, cultural and symbolical value of the visible and not visible elements that compose a landscape and its relations (Domingo Santos and Moreno Álvarez, 2017). According to the centuries-old muslim nasrid dynasty, the cultural heritage of Granada can be both the monumental complex Alhambra-Generalife and its landscape. In fact, a third element comes out from the historical background of the Andalusian city and the Alhambra itself: the Dehesa Park of Generalife (Fig.1). The goal is to free monumental elements as such, and to understand the history of a place in the relationships among these objects, different monumental presences, buildings and soil stratigraphy (Ricci, 1990). The Dehesa Park is thus read as a tool for culture made of various textures, which embroiders relationships among different elements and confers new symbolical and physical point of views on the heritage, giving both the opportunity to discover original and unexpected interferences with the contemporary fabric.

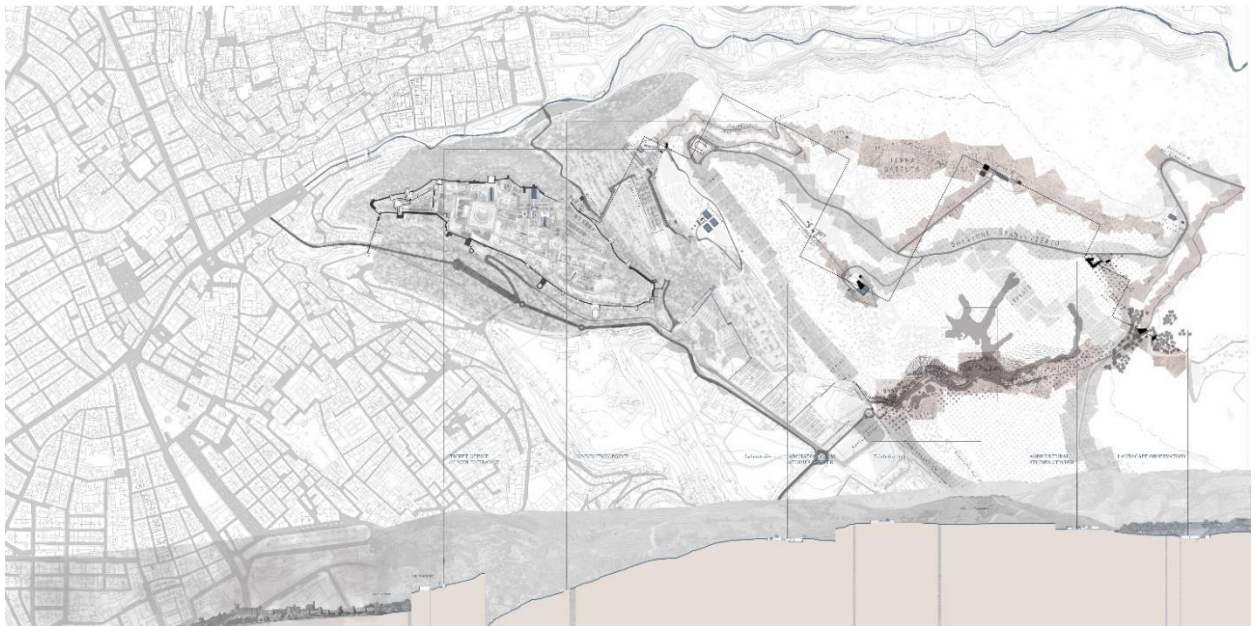
From this approach, the investigation develops a widespread architectural project and a landscape design that highlights hidden levels of the Alhambra's itinerary and triggers a new, or perhaps forgotten, way of living this territory. The Dehesa Park becomes a strategic place of inter-scalar relations (Fig.2) between the urban areas and the Alhambra itself. The territorial scale focuses on the orographic uniqueness that departs from the Park as raw materials and reaches the city and the Alhambra as panoramic viewpoints, gardens, and fountains of the Arab courts. The urban scale focuses on the accessibility to the Park from the urban areas, highlighting a large number of suggestive paths. The architectural scale involves the archaeological remains that dot the Dehesa in a widespread way.

Starting from the challenge of a large public space 'suspended' and outside the logic of the city as well as the memory of the territory, the Dehesa Park of Generalife becomes an opportunity

to recover both the history of the Alhambra and the daily life of the city. This new way of experiencing the culture of the city allow a contemporary re-appropriation of public spaces (De Carlo, 2013), where the visitor becomes an active part in crossing and connecting all the palimpsest's levels, while the project makes legible and updates the "Alhambra territory" in a unique dynamic story tale (Fig.3).



1 2



3.

Yidan Liu

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THE SYMBIOTIC DEVELOPMENT OF MIAO CULTURAL HERITAGE WOODEN-DRUM DANCE AND TRADITIONAL VILLAGES: A CASE STUDY OF FANPAI VILLAGE IN QIANDONGNAN, GUIZHOU, CHINA

Hmong is an international ethnic group mostly located in China and Southeast Asia. In China, their name is Miao, and they are famous for their cultural heritage in handicrafts, music, dance, and festivals. According to the list of National Intangible Cultural Heritage Items in China, there are 69 items in total from Miao. Miao traditional villages are where Miao community collectively lives. Since 2012, more and more Miao traditional villages are included in the list of China Traditional Villages, and some of them became tourist attractions, like Xijiang and Langde.

This article mainly focuses on three questions. 1) How does wooden-drum dance affect local people's lives? 2) What has changed in the village space because of the wooden-drum dance? 3) With the village growing, are there any transformations happening in relation to the wooden-drum dance? Hence, this research takes wooden-drum dance (Miao cultural heritage) and Fanpai Village (Miao traditional village) as research objects and investigates mutual impacts between each other through approaches like field survey, oral history, and interviews. Meanwhile, it also uncovers the relationship between Miao cultural heritage and its community.

Wooden-drum dance is a sacrificial collective behaviour of Miao ethnic group which has been intergenerationally transmitted and was listed as the first batch in the list of National Intangible Cultural Heritage Items in 2006. It carries the story that their ancestors were not afraid of difficulties and obstacles, expanded territories, and created a better life. Because of being officially registered, some villagers changed their work as professional dancers to be filmed in documentaries, to perform for tourists, and to tour all over China. In addition, other villagers built their B&B and optimized the village environment for developing tourism. As the most crucial collective activity of Fanpai Village, wooden-drum dance not only creates a strong identity on the psychological level of the villagers but also shapes the village space (especially the public space) to a certain extent through the dancing behaviour. On the other hand, the spatial modification also changed the way of activities, like the site, scale, and so on.

Keywords: wooden-drum dance, Fanpai Village, Relationship, impaction



Fig.1 villagers perform wooden-drum dance Source, screenshot from documentary Representative Inheritor of National Intangible Cultural Heritage. Fig.2 wooden-drum. Source, taken by the author.

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A CULTURAL HERITAGE PATH IN A LAND OF FORGOTTEN

Thus, the old architecture of Ceará will show a popular character, clearly utilitarian and clearly ecological, even in administrative or religious works of greater pretension. It is, therefore, understandable to admit that, in such a special case, one should not look for art in this architecture, but rather admire it as a moving material testimony of the mishaps faced in the painful civilizing work of the sertões.

Once bewildered, how good it is to find a footprint. Reflections that use the path as a category of analysis. Contemporary architectural studies on the territory, landscape and built cultural heritage of Ceará, Brazil, have a pioneer in José Liberal de Castro (1926). His training as an architect took place at the National Faculty of Architecture of the University of Brazil, in Rio de Janeiro, in 1955, when he came into contact with the ideas of Modern Architecture in Brazil, which introduced a special accent to the modern world discourse, as it was also concerned with the knowledge of the cultural heritage and the formation of the Brazilian people, and yearns for the construction of a national identity. Academic daily life, added to visits to SPHAN and the National Institute of Technology, shape his education. It is in these environments that you meet and live with architects and intellectuals from the first half of the 20th century. At the request of Rodrigo Mello Franco de Andrade, then director of SPHAN, Liberal, upon returning to his homeland in 1957, did research on the mother church of Aracati. It is his first step in a career with multiple pioneering roles in Ceará, such as the modern drawing board, research, cultural associations, and teaching. He is one of the founders of the architecture course at the Federal University of Ceará in 1965, where he is professor emeritus. His research as a professor, based on his work and experience started in 1957, took him to Portugal in 1976 as a fellow of the Gulbenkian Foundation, while living in Porto. The result is a report entitled “Influências recíprocas na arquitetura luso-brasileira”, from 1978 and the thesis “Notas relativas à arquitetura antiga no Ceará”, presented in 1980. Its theoretical production underpins the first processes of classification of buildings and architectural ensembles. In Ceara.

These are initial reflections on the relationship between the architect José Liberal de Castro and Ceará, his land. It consists of a fragment of the thesis “Projecto de Brasil: José Liberal De Castro e as Lutas Modernas da Arquitectura no Ceará”, under development in the Doctoral Program at FAUP. Disciplinary thesis of Architecture that defends the existence of a Project of Brazil where Liberal de Castro is a privileged actor of its diffusion in Ceará.

Through its path, the design of this project is intended, explaining its methods and its network of interests, references, and relationships.

Keywords: Brazil Project; Jose Liberal de Castro; modern architecture; national identity, Ceará



Fig.1. Sertão do Ceará, Brasil (Inner land of Ceará, Brazil). Source: Gentil Barreira, 2015

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*Economist, Master (Territory Planning), C.C.D.R. North and C.E.A.U. – F.A.U.P. | **Urbanist, PhD, Center for Architecture and Urbanism Studies (C.E.A.U.) – F.A.U.P. | ***Architect, PhD, Università degli Studi G. d’Annunzio Chieti and Pescara

ARCHITECTURAL HERITAGE AS A TERRITORIAL IDENTITY ELEMENT – RAIA ALENTEJANA FORTRESSES

Territories are changing at an ever-increasing pace and its globalizing nature tends to limit the importance of local resources, on the one hand, and to enhance them as important landmarks of cultural identification, on the other. Thus, the challenges posed by globalization, at the local level, impose on municipalities and other local and regional agents a careful use of endogenous resources.

By mentioning endogenous resources, we mean the natural ones and the built heritage, as well as the tangible and the intangible ones. Regarding the built heritage resources, with great historical relevance, we have the case of castles, fortresses, walls, mostly built in a historical period in which they were very important in the territory and its borders defence.

“Raia do Alentejo” populations are very proud of their historical roots and their local and regional cultural memory. An important expression of this History and Memory is, in fact, the set of frontier fortresses and their walls.

As a border territory, Raia do Alentejo is strongly identified by the presence of several fortifications, aiming the defence of the territory and the integrity of the villages. However, over time and as their main purpose disappeared, they ended up reused for installation of other functional programs and, in some cases, even abandoned.

The territory between Tejo and Guadiana, the so-called “Alentejo Raiano”, has important places because of their history related to the need for defence and colonization, that led to military architecture constructions bonded with this “dry” frontier, from Nisa to Juromenha, passing through agglomerations with relevant urban importance (Castelo de Vide, Marvão, Campo Maior, Elvas), and other condemned by time to isolation, for political, economic, sociocultural reasons, aggravated by the loss of military importance in the border’s control (Montalvão, Alegrete, Ouguela).

Generally, walls appeared as defence and territorial control elements. However, they eventually lost this function, over the centuries. Thus, there was the need to “invent new functions” for that built heritage. Why? Because it is a historical element that gives a symbolic dimension to the place. In other words, walls end up giving the place its own identity.

There are two main different ways of looking at this type of built heritage, when searching for new walls’ functions. On one hand, there is the perspective that can be called minimalist or static valorisation. On the other hand, there is a more interventionist perspective, of dynamic valorisation, looking for different functions for walls.

Considering the consolidation of the “Rota das Fortalezas da Raia Alentejana”, already studied by CEAU-FAUP since 2009, it is intended to approach the different forms of walls and fortresses valorisation, showing some recent cases of rehabilitation/recovery interventions in this type of heritage in that territory between Tagus and Guadiana, in this century.

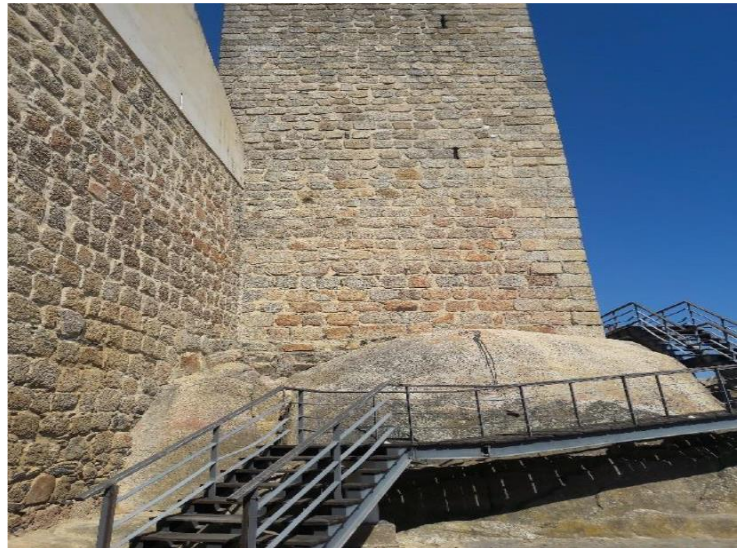


Fig. 1. Alegrete Castle. Fig. 2. Castle and urban fence of Niza (13th century).

Maciej Janowski | Agnieszka Janowska

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HUMANIZATION OF INHUMAN SPACES: WORKS OF ART IN THE LANDSCAPE OF MODERNIST HOUSING ESTATES IN POZNAŃ.

The aim of the article is to analyse the function and importance of the works of designers, artists, and graphic designers in shaping public spaces in housing estates built in the 1960s and 1970s in the Rataje and Winogrody districts in Poznań. These estates provided basic housing needs, but the repetition of architectural forms and the inhuman scale of urban planning caused a sense of alienation and lack of identification with the place of residents, despite relatively good access to green areas, educational services and cultural facilities. The works of designers and artists (elements of urban furniture, murals, sculptures and monuments, greenery) located in public spaces were to introduce a human scale to housing estates, raise their aesthetics, and at the same time contribute to an increase in the inhabitants' identification with their place of residence.

The text analyses the forms and types of these elements of small architecture and their impact on the perception of public spaces by residents and on their quality of life. Their high artistic level, simplicity of execution, variety of forms and materials as well as functionality and setting them in the landscape of a modernist housing estate made them a kind of landmarks on a small scale. The designers of these elements were often recognized artists such as Jerzy Sobociński, Benedykt Kasznia, Irena Woch, Anna Krzymańska and others, and their creation and placement in housing estates was the result of plein-air and art exhibitions organized in the 1960s and 1970s. These exhibitions were cyclical and were organized in community centres, and the location of sculptures and objects was consulted with the designers of the housing estates. The effect of such activities was, on the one hand, the activation of the community of residents (often public areas were arranged in the so-called social action), and on the other hand, the achievement of a high aesthetic level of both small architecture objects and their proper location in the spatial structure of the estate.

The conducted query research shows that elements of small architecture (mainly playgrounds

and works of art) were positively perceived by the inhabitants and identified as points characterized by individual expression as opposed to monotonous residential buildings. As a result, they became places of meetings and facilitated orientation in the field. Moreover, the sculptural elements of public spaces were remembered by children as their first encounter with art. Despite such a great importance for the experience of public spaces by residents, these elements are nowadays neglected and, in extreme cases, destroyed. Some of them became the basis for further actions of the residents themselves aimed at humanization of housing estates and adaptation to new needs and functions.

During the research, analytical and comparative methods were used, as well as an in situ query covering, inter alia, interviews with the inhabitants of the Rataje and Winogrody estates.



Fig. The family of Helena Ertel-Jakubowska in the Lech Housing Estate (Rataje), 1978.

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CARING FOR SCARS: INDUSTRIAL HERITAGE IN POST-COMMUNIST LANDSCAPES

“The grief and pain associated with ruination is not only triggered by (the ruins’) decay but also by our inability to interact with them.” (Puşca 2016)

Large-scale areas are being left permanently deserted by the continuing trend of deindustrialization. A particularly striking example of this phenomenon is observable in the states of the former Eastern Block, continuing from the 1980s to the present day.

The tendency towards urban and peri-urban decay has catalysed the emergence of necrotic, idle, and uncontrolled landscapes, often in the immediate proximity of metropolitan centres, as well as the systemic erasure of industrial and cultural heritage in these regions. The Romanian state and Romania’s institutional culture contribute massively to the problematic handling of its industrial heritage: “Until recently, heritage designation was mainly granted to sites pertaining to faith, the Romanian nation, and historic and prehistoric pasts. Industrial and mining heritage registered at the Ministry of Culture listed nothing production or labour-related.” (Kideckel 2018)

The initial purpose of the research was to counteract the widely occurring process of post-communist cultural amnesia and to reframe Romania’s particular relationship with its dilapidated industrial sites by enforcing a conceptual approach anchored in local cultural and aesthetic sensibilities. A more pragmatic goal is to develop and illustrate modes of action that will aid the protection of intra-urban wastelands: by enabling the local population’s engagement with its heritage and history. If maintained and occupied, these spaces can be extricated from predatory real estate development schemes and framed not as “urban development assets” but as entities whose ties to a shared past must be nurtured.

As part of design-driven doctoral research, three self-authored design case studies, all located in the Transylvania region of Romania, constitute the base of the project. The approaches to the tree sites range between an executed project, speculative design tactics, as well as socio-cultural and literary inquiries into the topic of industrial ruins and post-communist trauma. The process-oriented focus of this research method assemblage facilitates the transfer of tacit

knowledge by laying bare the (sometimes disorderly) “dirty methods” (Frichot 2020) of analysis, design process, and ethnographic exploration.

Ultimately, the results of this investigation should offer plausible arguments for the necessity to maintain, care and engage with industrial heritage and urban wastelands by nurturing the qualities of ruins, and present tactical options that allow active interaction and transformation of sites that would otherwise be sanitized or destroyed.

It is now imperative to engage with practices of transformative care and maintenance, and “to preserve as much of the existing building stock as possible on the premise of resource- and climate-friendly architecture” (Hebel 2022). As “ruins are becoming increasingly the architectural default, rather than the exception” (Parry 2022) this research aims to strengthen the existing discourse on the topic of adaptive reuse, as well as aid the uncovering of novel approaches to architectural preservation, that reach beyond the specific sociotopes of post-communist Romania.

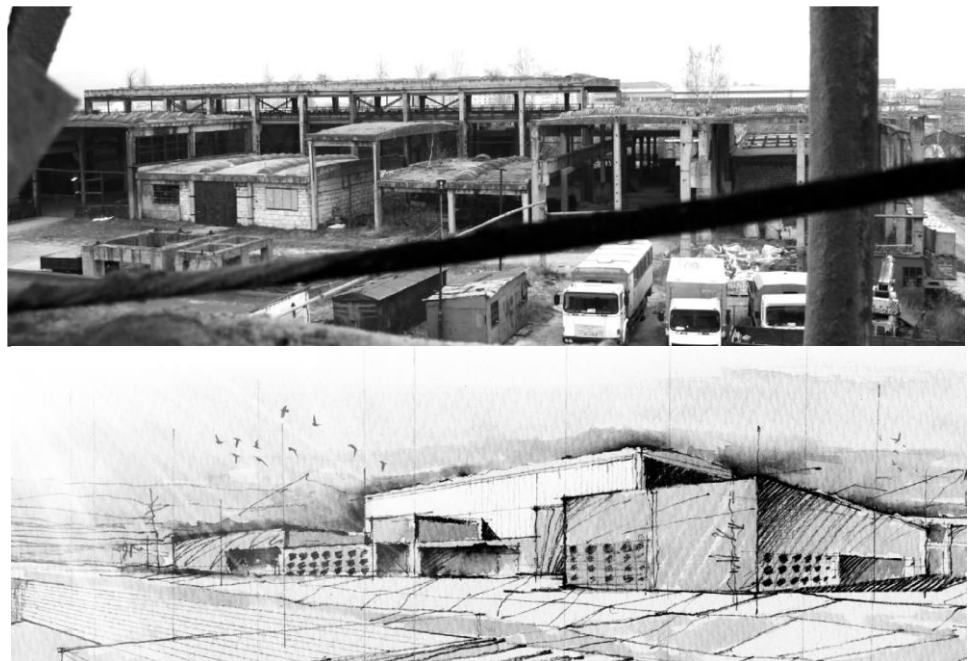


Fig. Conceptual maintenance and re-use of ruin structure on case study site

A. Paparoupa* | Dimitra S. Nikolaou**

*Architect, School of Architecture, National Technical University of Athens, Greece | **Associate Professor, School of Architecture, National Technical University of Athens, Greece.

TRACING THE SACRED PLACE OF DELOS. THE EXPERIENCE OF SPACE-TIME APOCALYPSE

Concerning the dipole ancient-modern, the question of whether the architecture that happened 2500 years ago can still constitute a source of inspiration and a design basis in modern times has aroused.

The paper aims to promote a project-oriented approach to perception, comprehension, interpretation, and place intervention in the archaeological site of Delos Island

Through a procedure of an analytical method, the current paper intends to provide some initial answers to the above question, by referring to the sacred island of Delos, the place where the universal light was born, according to Greek mythology. A light, which can be interpreted as realistic, as a space design tool and as an intellectual repository.

Delos, it's a small island in the Aegean Sea, the entire island is designated as an archaeological, and a World Cultural Site since 1990 by UNESCO. In ancient times, the myth of God Apollo, God of light, and goddess Artemis having been born there rendered the island sacred: no mortal would ever be allowed to be born on its land.

This proposal introduces innovative scenario access, promenade, and landscape intervention, in the archaeological site, as well as a design approach, incorporating those critical elements focus on the understanding of the Delian Genius Loci, through the exposition of a multi-functional building complex.

The design idea is based on the perception of the place's spirit and on the analysis and interpretation through diagrams of the urban and architectural vocabulary of the Delian ancient city.

The excavation is supposed to be the core design element, as an attempt to become integrated to the earth level and subsequently preserve the heavy meaning of the landscape and the balance between ancient-modern. A view threshold before visiting the open-air archaeological site becomes a training tool for the visitor, through the presentation of proportions, scales, and style of the buildings, preparing him for the rest of his visit.

This kind of approach can also play a significant role in creating sensitive architectural interventions, suitable for their context, and contemporary in their design while responding to historical precedents.

It can establish a methodological tool, as a link between the fields of architecture and archaeology, which in more ways than one has a lot in common. In a time of increased awareness on issues of sustainability and heritage, the preservation of architectural landmarks of historical significance is of major importance.

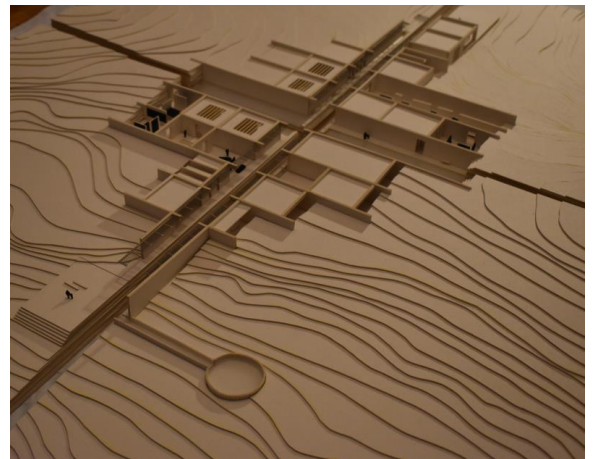
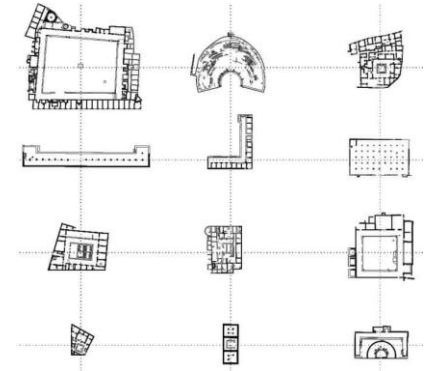


Fig.1. The ancient sanctuary of Apollo_ July 2021; Fig.2. Typologies from the whole city of Delos; Fig.3. Handmade model of the new proposed building

Maria Maccarrone

Architetto - Ph.D. Landscape Architecture and Planning - Fondazione De Rerum Natura - Ente del Terzo Settore

REBUILDING LANDSCAPES. THE SPATIAL CONQUEST OF EPHEMERAL GARDENS

The reconstruction of the landscapes can no longer wait. Such a wild and uncertain situation, an unprecedented economic crisis, a health catastrophe, heinous wars are what we cannot avoid, indeed with tenacity and courage try to testify and breathe the heritage of places at any distance, from next door or in some derelict corner of the planet. The challenge of the garden is still this: to regain contact with the dimension of nature, regenerating beauty and enchantment. In this case, the ephemeral gardens, temporary installations drawn from the art of gardens, seem to build an existential and metalinguistic empathy with contemporaneity. From the domestic to the urban, the ephemeral gardens liberate expressiveness to the maximum, tuning different skills and languages that are recomposed in the natural space in the form of a plurality of senses with often unexpected meanings. In the ephemeral garden it is the artifice that becomes a spectacle, declining new and unprecedented intentions, and figurations in the transience of experience. Thus, what is short-lived intervenes in the spatial conquest of the contemporary as an apparatus created to amaze, amaze, arouse adventures of the imagination and where the single gesture is part of the whole.

There are kaleidoscopic aesthetic experiences of spectacular ephemeral gardens designed for the fragile and therefore precious environment of the Venice Lagoon (Italy), in which the spatial reconstructions are continuous achievements of creative interconnections in the sign of a renewed research and care for beauty.



Fig. S. Passerotti, "Sound periscope", Venezia 2009

Chioma Obasi

Hasselt University

ACTIVATING LANDSCAPES THROUGH MEMORY:

(A JOURNEY THROUGH FRAGMENTS OF CAPE TOWN'S STRAND STREET QUARRIES)

Should contentious heritage be preserved? On the one hand, it reflects the negative memories of the past, but on the other, its history is still a part of who we are today, regardless of whether it is good or bad. South Africa (SA) is a country rich in history, culture, and resources with a very interesting, but dark past. Its history of racial segregation and resource extraction has vastly shaped its landscapes. However, despite their historical value, these landscapes are abandoned or underused, serving as looming reminders of history most would prefer to forget.

The Strand Street quarries are a series of three abandoned quarries in Cape Town SA (Prayer Quarry, Washhouse Quarry, and Strand Street Quarry) and one of the few remaining slate stone quarries in the city. They represent the first signs of colonial presence, the foundation of the city, and the beginning of the Islam religion in Cape Town. The quarry spaces have been appropriated through time. Starting from a place where slaves were forced to mine the stones that built the city's most significant structures to a place where slaves would host secret open-air prayers and then a public gathering space where other practices were created. Today the space is derelict, underused, and characterised by crime and violence.

Analysing the case of the Strand Street quarries, my research aims to investigate the extent to which adaptive reuse can be used as a strategy, along with memory, to reclaim or reactive these affected landscapes. However, the site is quite sensitive because it is home to the Cape Malay, the world's only ethnic group of their kind, who currently face gentrification due to Cape Town's economic expansion. If this unique group is pushed out, the site could lose a significant part of its heritage value. Treating the site as a 'living heritage site' and using oral history as a methodology, I investigate the impact of transforming the site into three landscape typologies that reference and contrast the past. It draws on the positive memories of its past and the inhabitants' cultural practices to write a new program for the site. It begins at an urban lens, then transcends into a landscape that enables one to experience the culture of the current community, scenographic views within the landscape, and public recreational activities. It

explores how history can be confronted in the present and how together we can create a new narrative to shape the future.

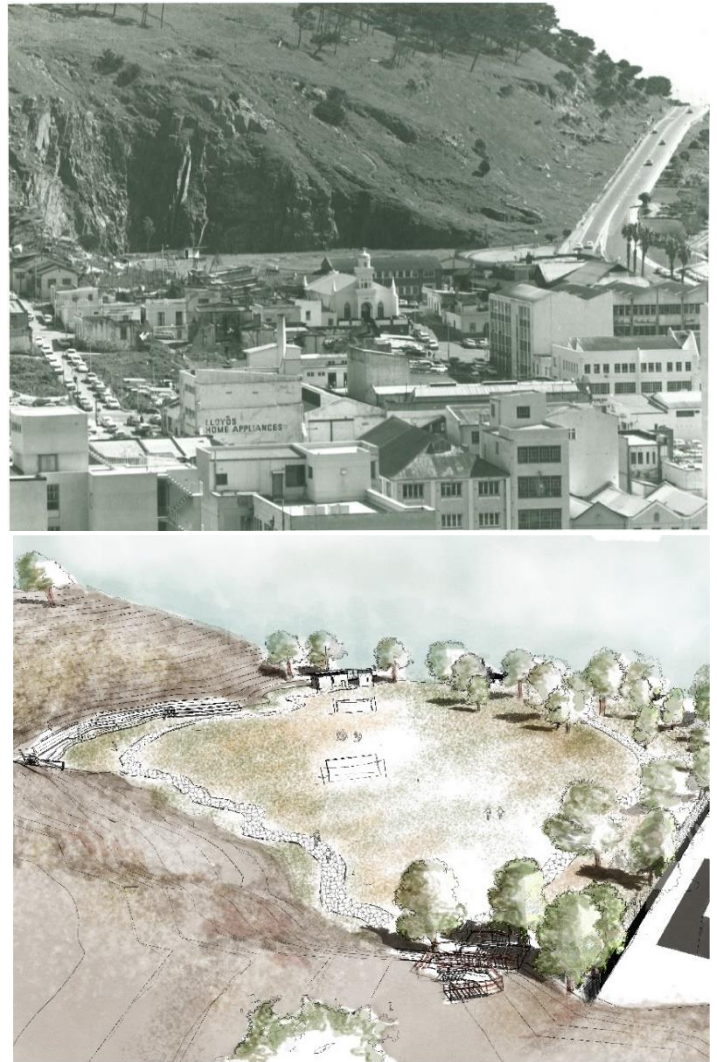


Fig.1. Old quarry on the slopes of Signal Hill. Source: Chioma Obasi. iFig.2. Strand Street Quarry visualisation. Source: Chioma Obasi

P OSTERS

- 01.08. Monica Tusinean
- 01.27 Chiara Barone
- 01.25 Chioma Obasi
- 01.20. Yidan Liu
- 01.15. Maximino Barreto Frota Júnior
- 01.11 Ana Paula Rainha | Joana Silva
- 01.26 Marilena Bosone

Monica Tusinean

CARING FOR SCARS: INDUSTRIAL HERITAGE IN POST-COMMUNIST LANDSCAPES

"The grief and pain associated with ruination is not only triggered by (the ruins') decay but also by our inability to interact with them." (Puşca 2016)

A DESIGN-DRIVEN RESEARCH APPROACH

Intra-urban industrial ruins have been a focal point of architectural and urban research and planning in Central and Western Europe over the past decades. However, the context of former Eastern bloc states has not yet been closely examined regarding viable transformative reuse strategies.

In cases where the need for transformation of the existing building stock has been identified in the aforementioned regions, similar yet innovative and material-intensive practices employed by Western countries has proven difficult to implement, due to economic and socio-cultural constraints.

The Romanian state and Romania's institutional culture also contribute massively to the problematic handling of its industrial heritage. "Until recently, heritage designation was mainly granted to areas remaining so far: the Romanian nation, and historic and prehistoric pasts. Industrial and mining heritage registered at the Ministry of Culture listed nothing production or labor related." (Kocisko 2018).

The initial aim of the research was to counteract the widely occurring process of post-communist cultural amnesia and to reforme Romania's casual relationship with its dilapidated industrial sites by enforcing a conceptual approach anchored in local cultural and socio-economic realities, such as "post-socialist surrealism" (Ioan 2012) and the grotesque.

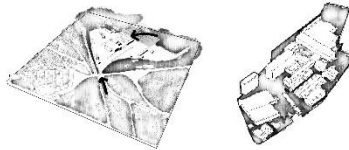
A more pragmatic goal is to develop and illustrate modes of action that will aid the protection of intra-urban wastelands by enabling the local population's engagement with local industrial heritage, these spaces, if maintained and occupied, can be extracted from predatory real estate development schemes.

Three self-authored design case studies, all located in the Transylvania region of Romania, constitute the case of the grotesque. One project, a cultural center and theatre within a concrete factory has been executed and can be observed as functions in real-time, providing empirical insights into successful, as well as less effective design strategies, while the other two projects are theoretical and are being used as experimental playgrounds for various design tools.

Two immediate directions in terms of the research process occur, the first being the ethnographic and autobiographical excavation of the theme, delivered as narrative text, and the second being the use of representation as creative speculation.

As a preliminary conclusion to the first Case Study 'Fabrica de Cultura' Sibiu, it can be noted that access to the site and the interstitial landscape has proven harder to control than the architectural object itself, threatening the successful reanimation of both.

In a **contemporary heritage practice, any "attempt to find a balance between continued process and planned use" (DeSivey 2017) must negotiate the dichotomy between intent and action.**



By approaching the handling of post-communist industrial heritage through the lens of disorder, I am trying to reframe the course of action into something intensely locally specific, in order to avoid the grafting of ideas that may have worked before in the west, but that ultimately will alienate the local population.

The aim of these sets of drawings, looking not only with a historically oriented eye, is to emphasize the difference between the "in situ" situation and the digital or virtual construction of exchange and negotiation, but also to open up to its reactivity without formal organization and appearance" (S. Tăbărescu).



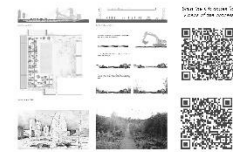
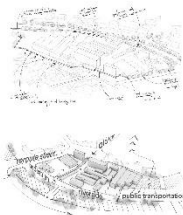
"Design" in this scenario is a verb, not a noun, and pertains to the act of thinking-drawing about architectural questions rather than the materialization of a finished product.

"The dirty drawing is neither representation nor working drawing but rather something composed after the fact, which pollutes both" (H. Frichot)

The fact in this case - is the architectural product that already exists - the building structure sets the stage for their own technological survival. The architectural purpose is to elaborate through proposals and other suggestions, but to communicate that simple acts of care, rather than dogmatic solution strategies.

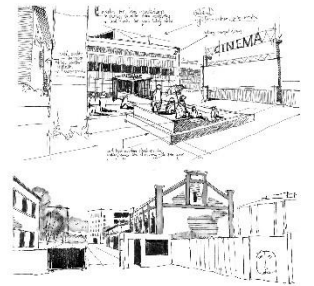


Fig. 10. Aerial view of 'Fabrica de Cultura' Sibiu, showing the industrial building and surrounding area.



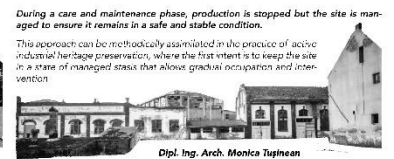
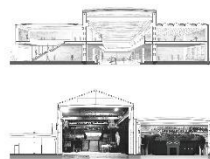
VIALE STRATEGIES ARE NON-PHYSICAL AND NON-FORM-BASED

"Colonize the place, run it, fund it" (S. Tăbărescu)



During a care and maintenance phase, production is stopped but the site is managed to ensure it remains in a safe and stable condition.

This approach can be methodically assimilated in the practice of active industrial heritage preservation, where the first intent is to keep the site in a state of managed stress that allows gradual occupation and intervention.

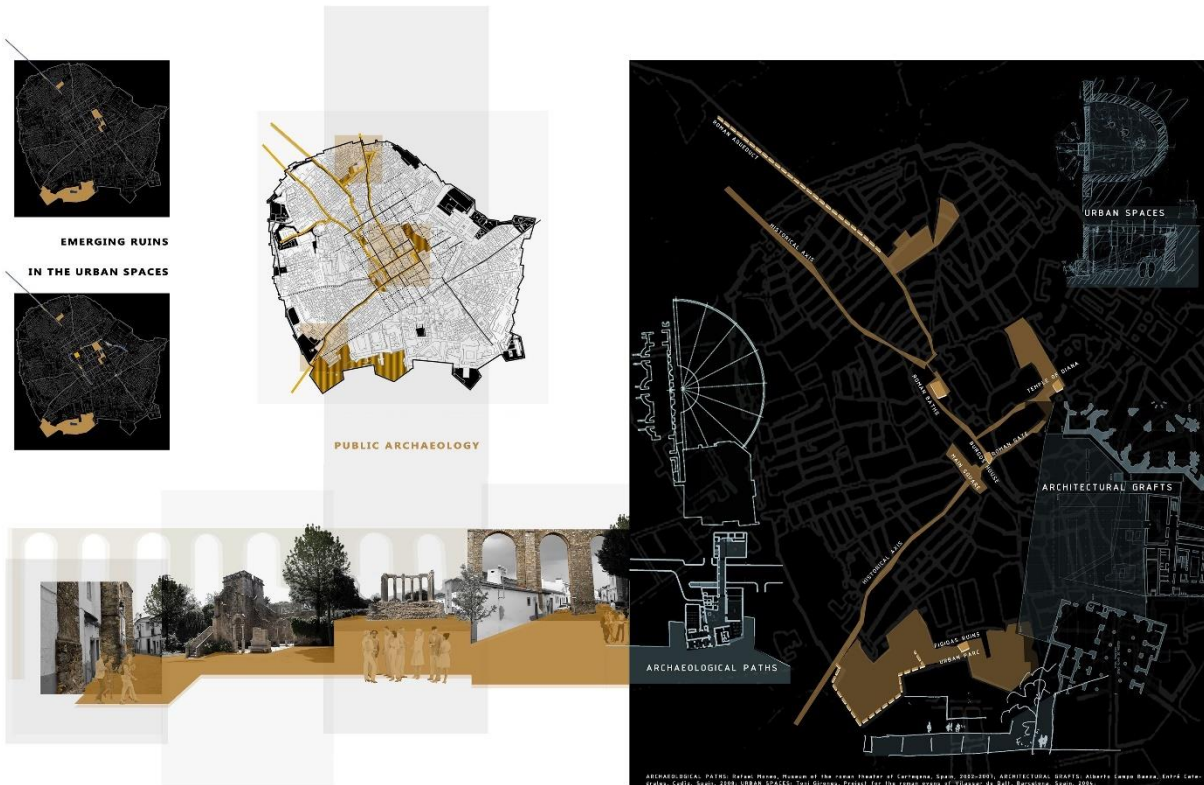


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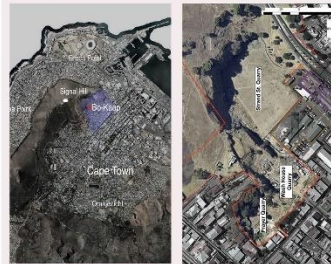
Chiara Barone



Chioma Obasi

ACTIVATING LANDSCAPES THROUGH MEMORY
A JOURNEY THROUGH FRAGMENTS OF CAPE TOWN'S STRAND STREET QUARRIES

The Chosen site is a small quarry in the suburb of Cape Town, South Africa (SA), known as the Strand Street quarry. It is divided into three areas: the Prayer Quarry, the Strand Street quarry and the Old Washhouse Quarry (formally known as 'the Kraal'). These areas are a symbol of public open space and are one of the few remaining state stone quarries left in Cape Town, each quarry is unique with specific historical, industrial, religious, or cultural ties to the city of Cape Town.



Be-cap is a small residential neighborhood with a population of about 6000 people. It is the oldest surviving residential neighborhood in Cape Town and almost all its houses declare an ancestral heritage. What truly stands out in the area is the unique culture of the people known as the 'Cape Malay'. They are one of the few groups that survived the forced removals that took place under the Apartheid during the Group Areas Act of 1950. Over the Cape Town's economic regeneration, the property prices are rapidly increasing and the original population is at a threat of being pushed out.



New entrance proposed at site to make connection with networks of mountains that surround Cape Town.

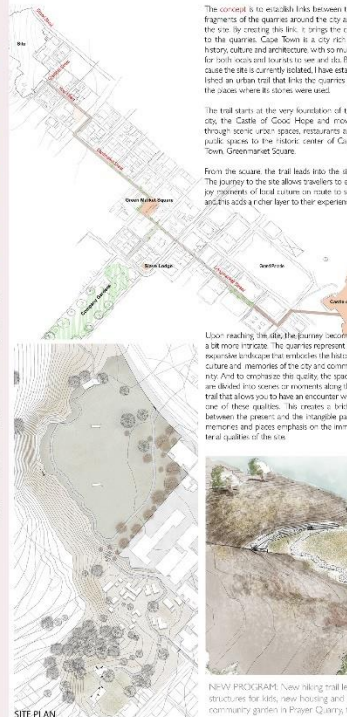
HISTORICAL CONTEXT



The site is seen as one of the first symbols of colonial presence in SA. Each of the quarries has unique significance to the city. The Prayer Quarry is seen as the beginning of Islam in the city. Slaves from across the Middle East and Africa were brought to the Coast by the Dutch but they were not permitted to practice their religion. They would then have secret open air prayers in the Prayer Quarry.

The Strand Street quarry is the largest quarry and is often seen as the foundation of Cape Town because most of the houses constructed near the quarry were used to construct some of the first buildings and streets around the city.

Once quarrying had ceased in 1900, it left voids within the space and these voids were soon filled, primarily by its inhabitants. It gained many meanings over time, a place of prayer, a social gathering space, a play area for children. However, today the quarry is characterised by crime and violence and remains derelict except for the Washhouse Quarry where a small marginalised community known as 'the Kraal' lives.



The concept is to establish links between the fragments of the quarries around the city and the city by creating a trail. It brings the city to the quarries. Cape Town is a city rich in history, culture and architecture with so much for both locals and tourists to see and its location the site is currently isolated. I have established an urban trail that links the quarries to the spaces where its stories were used.

The trail starts at the very foundation of the city, the Castle of Good Hope and moves through scenic urban spaces, restaurants and public spaces to the historic center of Cape Town, Greenmarket Square.

From the square, the trail leads into the site. The journey to the site allows travellers to enjoy experiences of local culture on route so site and this adds a richer layer to their experience.

Upon reaching the site, the quarry becomes a bit more intimate. The quarries represent an immense landscape that embodies the history, culture and memories of the city and community. And to celebrate this quality, the spaces are divided into scenes or moments along this trail that allows you to have an encounter with one of these qualities. This creates a bridge between the present and the 'invisible past' memories and places emphasis on the immaterial qualities of the site.

DESIGN PROPOSAL



VISUALISATION:
Scaling in form of theatre carved out from landscape. Play structure for children, integrated into the landscape.



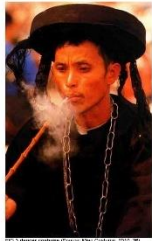
VISUALISATION:
Ruins as intimate space for reflection. Small vegetable gardens included to help the Kraal community generate food.



NEW PROGRAM: New hiking trail leading to the city's monumental mountains, expansive landscape with panoramic sea views, natural hot springs and purified water for 'the Kraal' community, contemplative space and community garden in Prayer Quarry, tourist cabins for hikers.

Yidan Liu

The Symbiotic Development of Miao Cultural Heritage Wooden-drum Dance and Traditional Villages A Case Study of Fanpai Village in Qiongdongnan, Guizhou, China



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RESEARCH QUESTIONS

- How does wooden-drum dance affect local people's lives?
- What has changed in the village space because of the wooden-drum dance?
- With the village growing, are there any transformations happening in relation to the wooden-drum dance?

METHODOLOGY

- Archival Induction and Analysis
The research needs to go through a large number of archival sources as well as read interpretations published by scholars and literature on different historical periods and architectural culture types. The specific methods include document survey, data archiving, chart data collation, key case archiving, comparative analysis of the original materials and the status, etc.
- Field Survey and Analysis
A field survey is a necessary way to understand the village and the villagers' activities. Here you can get more information about traditional ceremonies and observe the reverence that the nearby locals have for them immediately. Analyze the benefits and drawbacks while keeping a close eye on how traditional activities and village space interact.
- Interview and Questionnaire
An interview is a qualitative research method that relies on asking questions in order to collect data. Interviews involve two or more people, one of whom is the interviewer, asking the questions. Questionnaires can be classified as both quantitative and qualitative methods, depending on the nature of the questions. This research uses qualitative questionnaires.

CONCLUSION

The ancestors of the Miao nationality in southeastern Guizhou moved westward from the far-flung Dongting Lake area to the present Qiongdongnan area after going through hardships, and were distributed in today's Rongjiang, Leishan, Kaili, and Taijiang. The migration history of the Miao people is also reflected in the ritual dances of the Miao people. Taking the Fanpai wood-drum dance as an example, it can be said that it is a symbolic expression of a narrative memory of the migration history of the Miao nationality, whether it is from the active vocabulary of the Fanpai wood-drum dance or the scenes performed in the ceremony. In such a scene, the ancestral memory, collective consciousness, and national identity of the anti-exclusive people are invisibly strengthened. This intensification reflects its symbolic meaning through different contents and different consciousnesses at different stages.

INTRODUCTION

The Hmong are an international ethnic group mostly located in China and Southeast Asia. In China, their name is Miao, and they are famous for their cultural heritage in handicrafts, music, dance, and festivals. Miao is represented by 69 items on China's list of national intangible cultural heritage items. Miao traditional villages are where the Miao community collectively lives. Since 2012, more and more Miao traditional villages have been included in the list of China's traditional villages, and some of them have become tourist attractions, like Xijiang and Langde.

This research takes wooden-drum dance (Miao cultural heritage) and Fanpai Village (Miao traditional village) as research objects and investigates mutual impacts between them through approaches like field survey, oral history, and interviews. Meanwhile, it also uncovers the relationship between Miao cultural heritage and its community with the help of anthropology.

Wooden-drum dance is a sacrificial collective behavior of the Miao ethnic group which has been intergenerationally transmitted and was listed as the first batch of National Intangible Cultural Heritage Items in 2006. It carries the story that their ancestors were not afraid of difficulties and obstacles, expanded territories, and created a better life. Because of being officially registered, some villagers changed their work as professional dancers to be filmed in documentaries, to perform for tourists, and to tour all over China. In addition, other villagers built their own B&Bs and optimized the village environment for developing tourism. As the most crucial collective activity of Fanpai Village, wooden-drum dance not only creates a strong identity on the psychological level of the villagers but also shapes the village space (especially the public space) to a certain extent through their dancing behavior. On the other hand, the spatial modification also changed the way of activities, like the site, scale, and so on.

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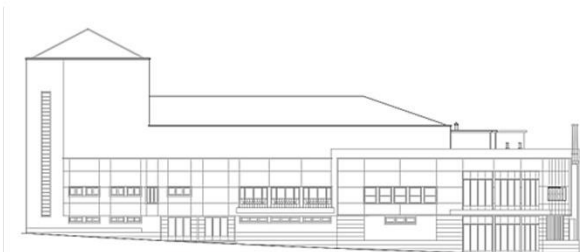


Fig. 1. Old elevation of the Salsinha cinema



Fig. 2. Renovation proposal for the cinema

Cultural heritage and community

"School as a space for reflection and experimentation. Rehabilitation of an old cinema to preserve the memory of the place"
Heritage in its various aspects has been subject of discussion in the last decades, and continue to be material of reflection at several scientific levels.

Universities should have an important role in the process of awareness of these questions, which should be discussed under a critical and integrated point of view. Integrated, in the sense that it must cover various areas of knowledge, mainly those that are most interrelated, as Architecture, History, Art History, Economics, Geography, Sociology, Landscape Architecture, Constructive Technologies, Structural Systems, among others.

Nowadays academic context, with a clear tendency to observe the world through a virtual angle, adds another difficulty in dealing with this reality.

It is important to underline the relevance of encouraging students to think in an integrated and responsible way, which requires an attentive and critical look, a contact with local cultures, in a multidisciplinary approach. Universities should be the space/laboratory for the practice of "Teaching to See and Thinking", even before "Learning by Doing" and Research, as well as the space for "rediscover" the immeasurable power of feelings and emotions that reality has. Perhaps, we, teachers, can (re)start the process here, by stimulating the research through the real experience and observation.

It will be presented a proposal for the rehabilitation of an "old" Cinema, elaborated in the context of a dissertation work, in the Integrated Master in Architecture of the University of Beira Interior, under my guidance, and which will conclude of the importance of heritage in the preservation of the memory of a place.

Keywords: heritage and teaching; integrated approach; place memory.

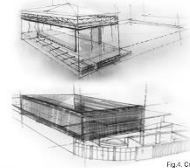


Fig. 3. Corrosion drawing



Fig. 4. Salsinha cinema

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