

Public Without Rhetoric reúne 12 edifícios públicos da autoria de arquitetos portugueses, cuja construção foi completada entre 2007 e 2017, uma década assolada pela grave crise financeira e económica. As obras selecionadas evidenciam a cultura generalista e a excelência transgeracional dos arquitetos portugueses, afirmando a arquitetura como celebração da experiência do espaço público.

Public Without Rhetoric brings together 12 public building projects created by Portuguese architects, whose construction was completed between 2007 and 2017, a decade ravaged by the severe financial and economic crisis. The chosen works highlight the Portuguese architects marked generalist nature and cross-generational excellence, in an affirmation of architecture as a celebration of the experience of public space.

Arquitetos / Architects

Aires Mateus e Associados
Álvaro Siza
Barbas Lopes Arquitectos
Carlos Prata
depA
Diogo Aguiar Studio
Eduardo Souto de Moura
FAHR 021.3
Fala Atelier
Gonçalo Byrne
Inês Lobo
João Luís Carrilho da Graça
João Mendes Ribeiro
Menos é Mais
Miguel Figueira
Ottotto
Ricardo Bak Gordon
SAMI
Seródio Furtado Associados
Tiago Figueiredo

Artistas / Artists

André Cepeda
Catarina Mourão
Nuno Cera
Salomé Lamas

Textos / Texts

Ana Vaz Milheiro
José Miguel Rodrigues
Nuno Brandão Costa
Sérgio Mah

PUBLIC WITHOUT RHETORIC

PAVILHÃO DE PORTUGAL
PORTUGUESE PAVILION

la Biennale di Venezia

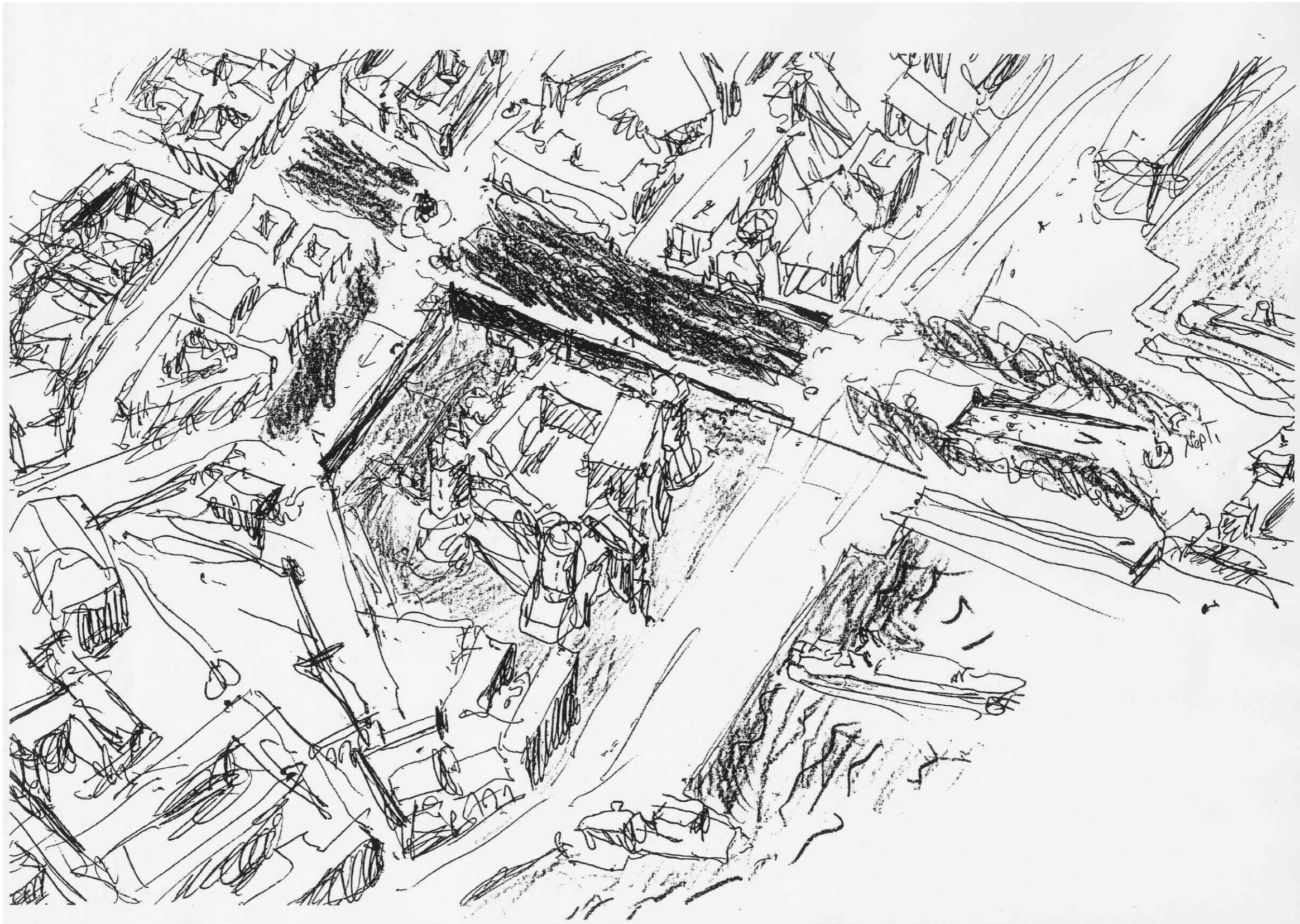
16. Mostra Internazionale di Architettura
Partecipazioni Nazionali

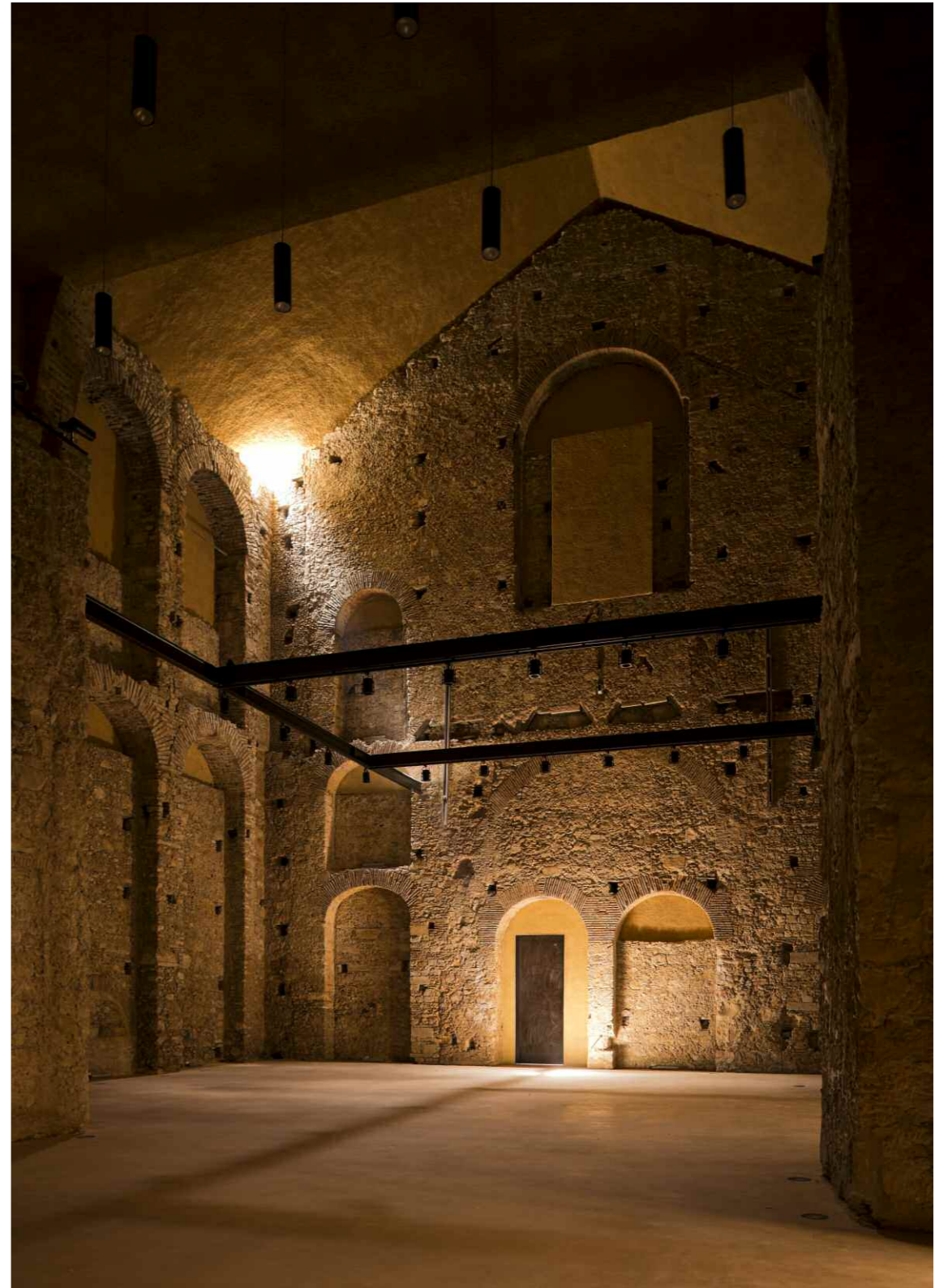
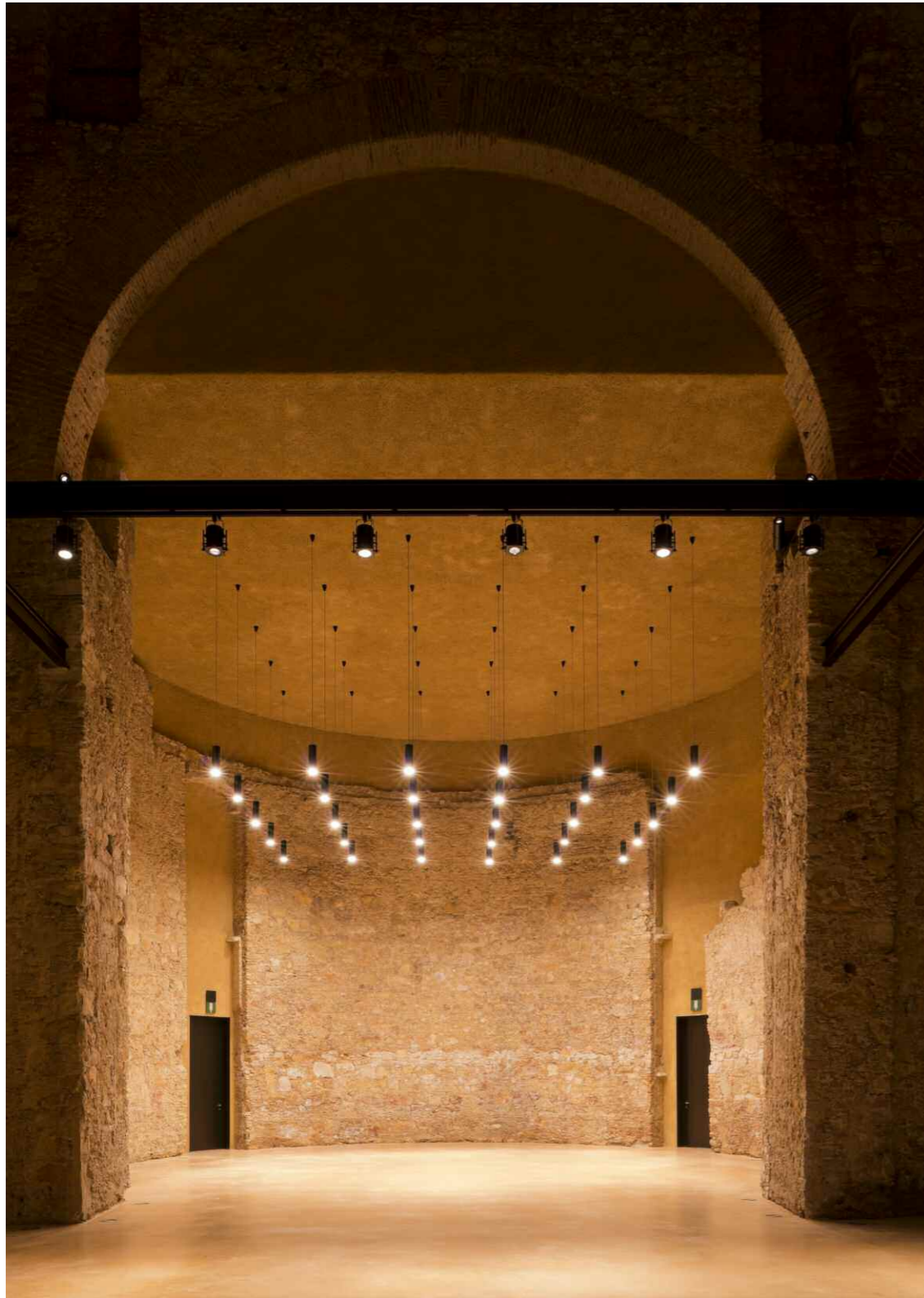
PUBLIC WITHOUT RHETORIC

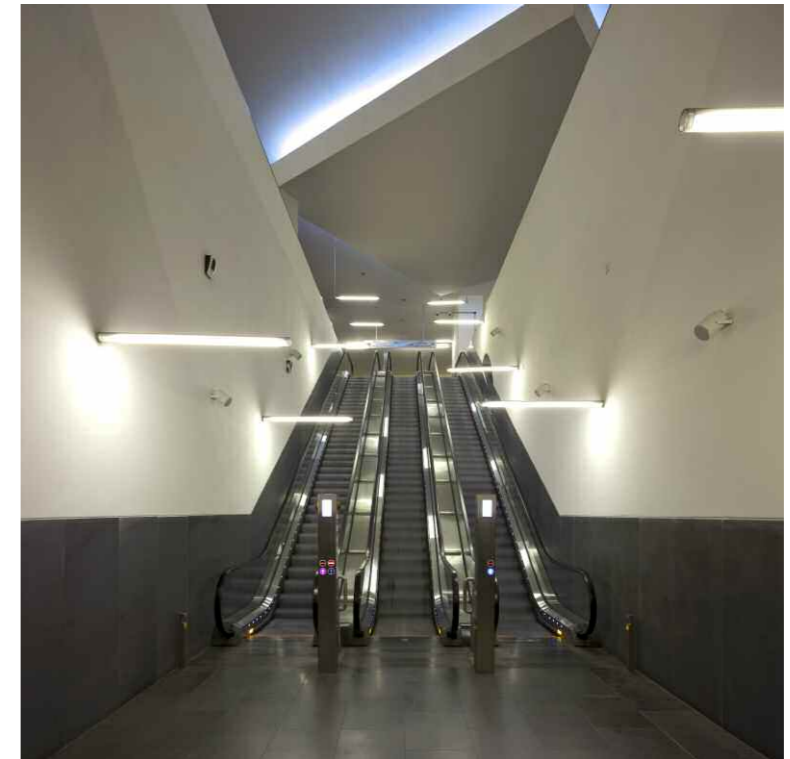
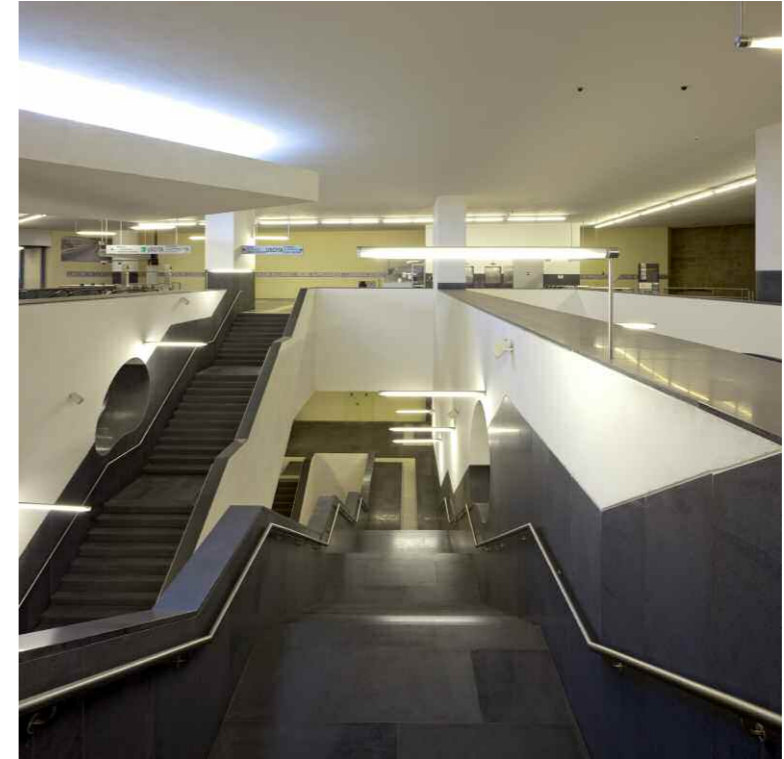
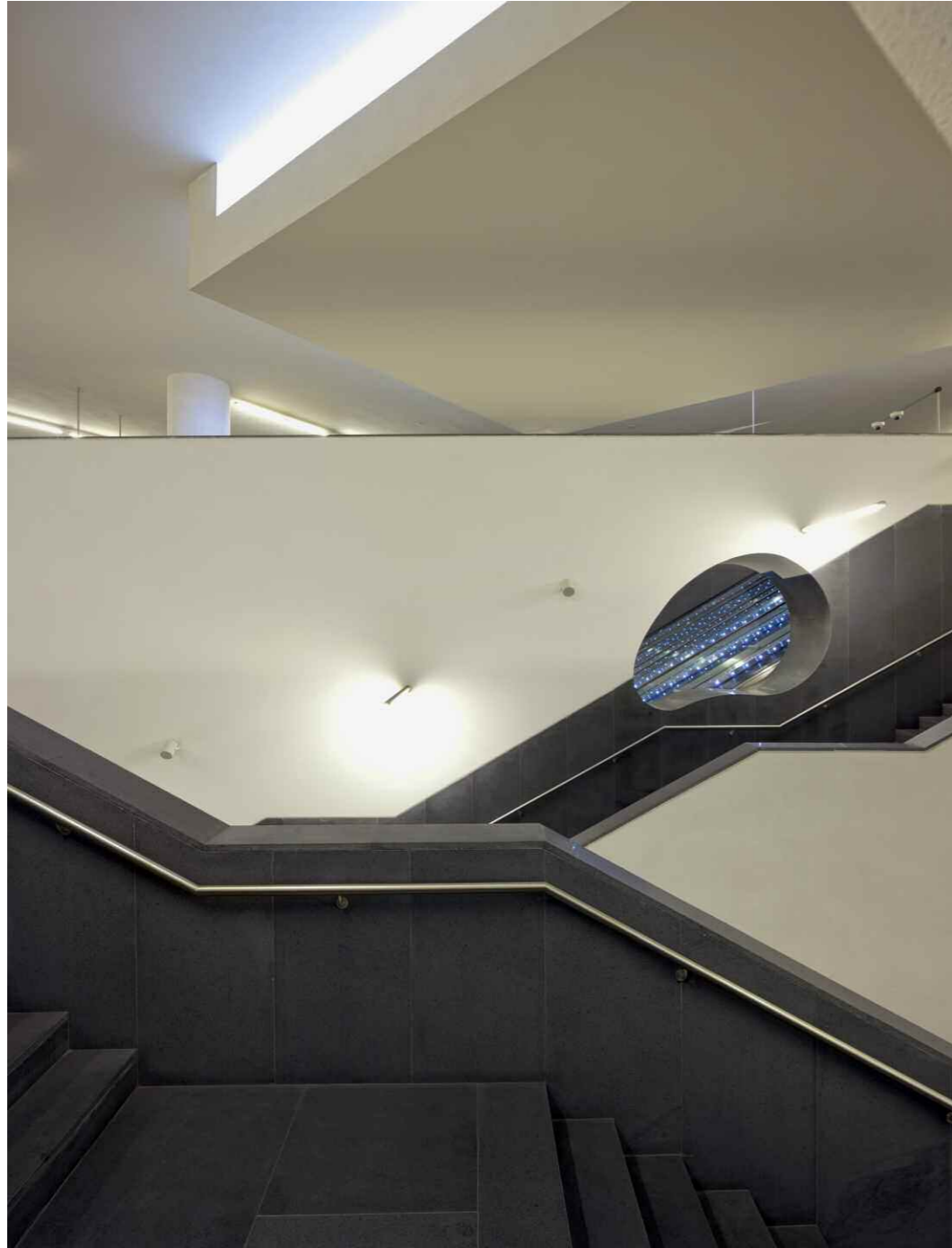


monade

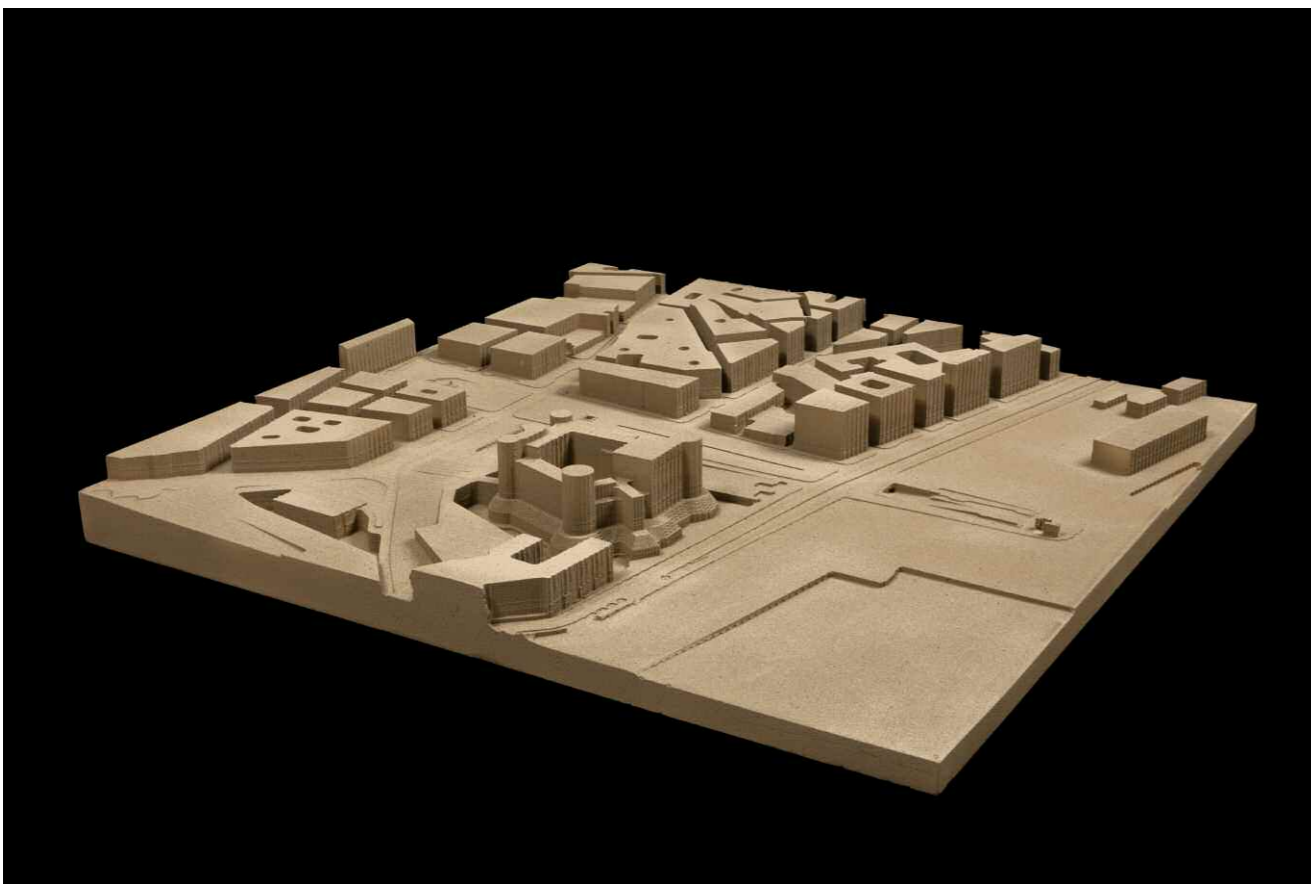
Curadores / Curators
Nuno Brandão Costa
Sérgio Mah







Estação de Metro Municipio, Nápoles
Municipio Metro Station, Naples
Álvaro Siza, Eduardo Souto de Moura,
Tiago Figueiredo



Álvaro Siza, para a estação de São Bento no Porto propôs uma basílica, com nave central e naves laterais, colunas em ritmo “brunelleschiano” à maneira de São Lorenzo, em Florença, com a luz dos azulejos a difundir o espaço e a pendente da avenida a geometrizar o teto para acentuar a perspectiva renascentista.

Souto de Moura desenhou toda a extensa e complexa rede do Metro do Porto com uma paleta muito reduzida de pormenores que inventou, o que não o impediu de em cada estação especializar cada espaço. O sistema standard do pormenor, um padrão radical do qual o arquiteto nunca abdicou, provoca a excecionalidade em cada estação, introduzindo diferenciadas notas formais, que, a partir das condicionantes de cada sistema estrutural e de cada esquema circulatório, geraram espaços muito variados, combinando a monumentalidade com a tensão (neo)plástica.

Muito cara a Souto de Moura (e a outros colegas da sua geração como Jacques Herzog e Pierre de Meuron), a ideia plástica dos conceptualistas de “perceção crítica” encontrou no Metro do Porto um enredo sócio-funcional perfeito, para aplicar em forma, espaço e construção e concretizar a sua materialização pública. Explorando o seu talento, o arquiteto descobre uma fábrica urbana de espaço público, desenhando uma cidade paralela, que requalifica decisivamente a cidade original e se torna numa superfície contínua de fluidez urbana, assente na proporção do espaço (e no seu afinadíssimo dimensionamento funcional) e na sua qualidade plástica. O Metro do Porto foi a mais importante revolução urbana do início do século, revalorizando profundamente a cidade e cuja raiz se funda num projeto de arquitetura com uma autoria muito perentória.

Álvaro Siza pode assim, depois de o seu discípulo colocar a cidade em definitivo e irrepreensível funcionamento, desenhar a exceção formal, construindo finalmente na avenida que ao longo da vida do arquiteto viu a sua intervenção permanentemente adiada. (Álvaro Siza desenhou um projeto de um edifício de serviços e habitação para o lado poente da Avenida da Ponte, no Porto, datado de 1968, e um projeto de um museu para o lado poente da mesma avenida no início dos anos 2000, ambos nunca construídos.) Álvaro Siza e Souto Moura, associados ao arquiteto Tiago Figueiredo – cujo

pequeno gabinete no Porto (Figueiredo-Pena) tem vindo a desenvolver um percurso autónomo com construções no Porto e na Suíça francesa –, realizam em conjunto a estação de Metro Município na cidade de Nápoles, depois de um longo período de colaboração mútua.

Nessa cidade histórica, arqueológica e mediterrânica, a estação proposta é menos cartesiana que a lógica racionalista – o suporte do seu maior atributo – usada no Porto. Os sinais de à-vontade com que os três arquitetos de três diferentes gerações lidam em comum com uma infraestrutura desta dificuldade tornam-se óbvios na expansão morfo-espacial que a estação evidencia.

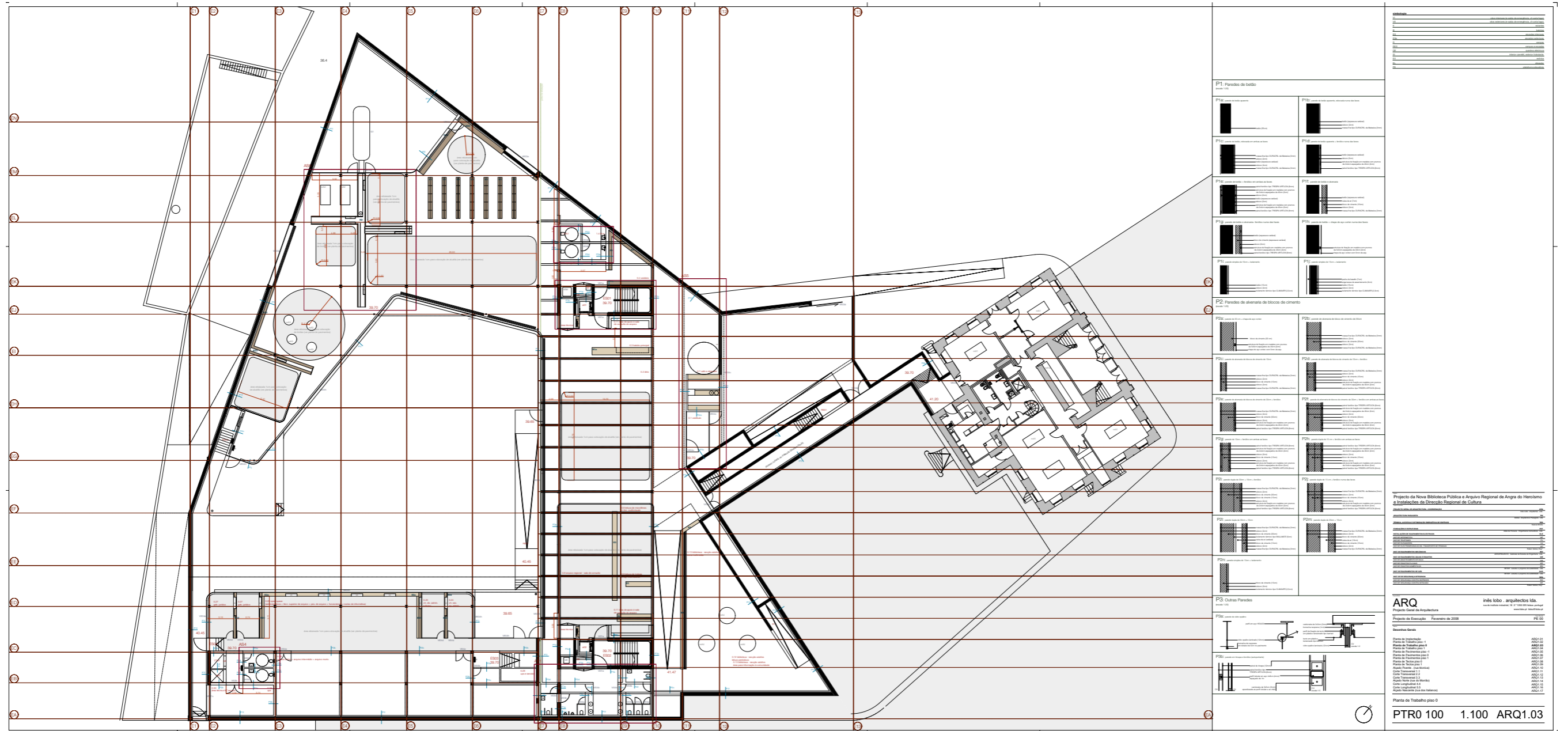
De planta linear, acompanhando a longitudinalidade da praça, a estação adquire uma qualidade “piranesiana” pela presença exuberante da escadaria central de acesso ao cais.

O espaço, em vão, entabelado por um dispositivo escultórico de iluminação indireta (semelhante ao das mesas invertidas do Museu de Serralves que tiveram a sua primeira aparição no Museu de Santiago de Compostela, ambos de Álvaro Siza), abre verticalmente o espaço longo, cuja relação intricada entre colunas de suporte de distintas secções e os elementos arqueológicos de grande dimensão que invadem poderosamente o novo espaço, atribui ao recinto uma tonalidade histórica.

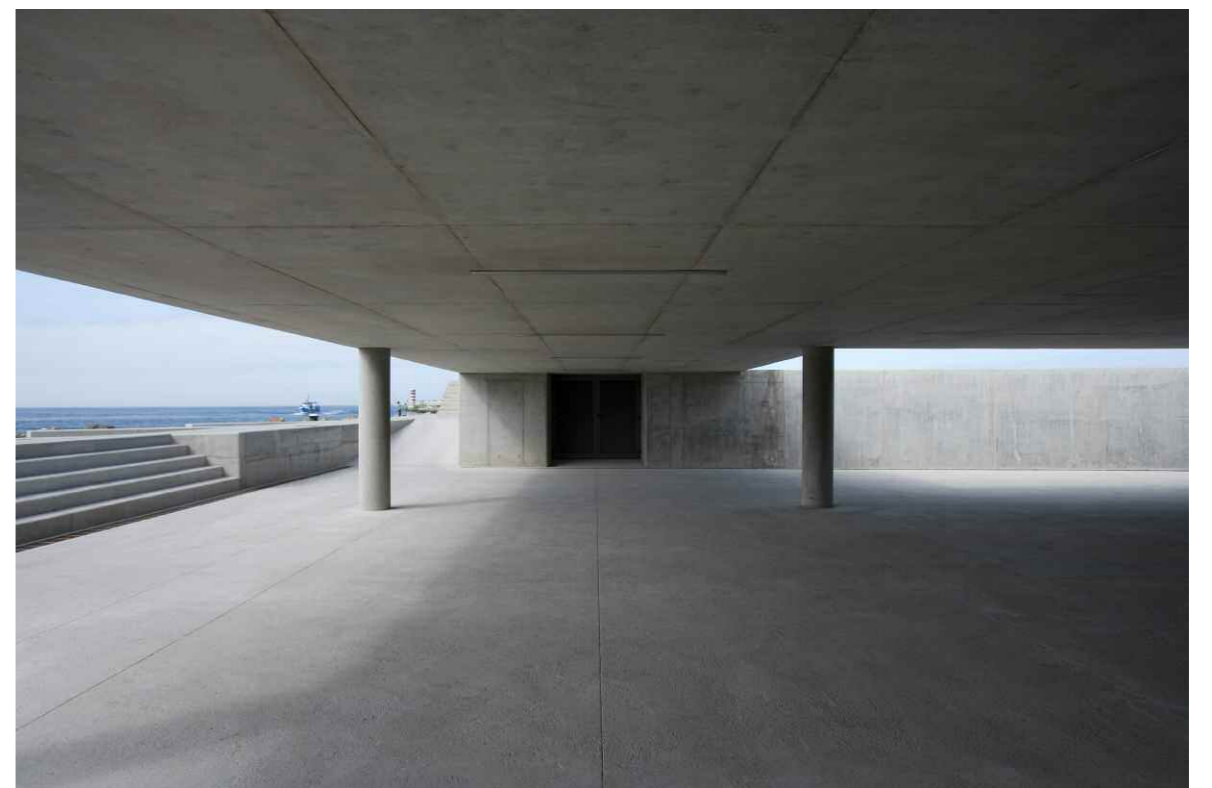
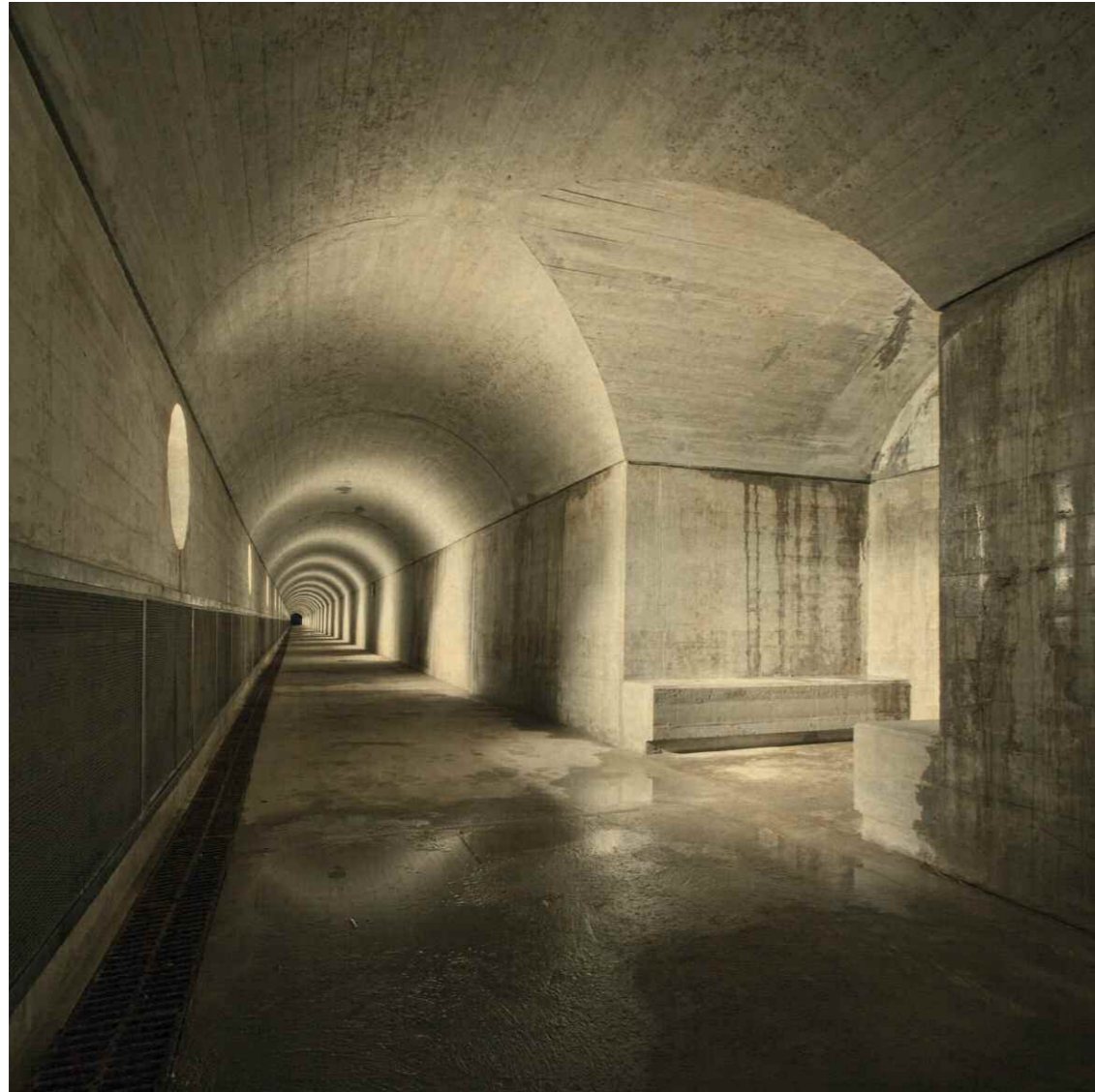
Este ambiente pretérito e imemorial é utilizado para formalizar a inserção urbana, desenhando o espaço público exterior com uma imensa subtilidade, um mínimo de elementos, que apenas servem para reorganizar a cidade tipológica e a continuidade das suas superfícies.

No seu interior, o contraste entre os paramentos estucados e a pedra escura e vulcânica dos lambris e dos pavimentos qualifica o espaço como inequivocamente preciso, funcional (mecânico) e público, mas também remete de imediato para a gramática construtiva e espacial que os dois mestres portuenses partilham, sobretudo nas mais recentes obras, em que Souto de Moura, de modo visível, se tem progressivamente afastado do sentido neo-plástico e “miesiano” que sempre caracterizou a sua linguagem arquitetónica.

Nápoles é um relevante exercício de síntese no percurso dos seus autores, em que a matéria espacial se torna manifesto arquitetónico.









for reconstructing the landscape, be it urban, rural or otherwise. In terms of appearance, his architectural work espouses linear forms adapted to the specific purpose through a process of (re)proportioning the design with great sensitivity and precision, such that his touch is always recognisable, whether in a public project, a residential building or a new bridge.

Lisbon's cruise ship terminal, located on a broad platform overlooking the Tagus and facing the Santa Apolónia train station, is a rectangular infrastructural building in the form of a large, thick plane that 'levitates' over the surface of the river, folded up with creases that alleviate the effect of the built mass and seem to render its presence almost tenuous. The genesis of its composition appears to have drawn upon another project by the same architect that was never realised – the MODAM Museum and School of Fashion in Milan, where a sculptural process of folding and pinning the planes to a simple volume suggests that the primary form is being shaped in an intangible way. However, this method of assigning gestures goes

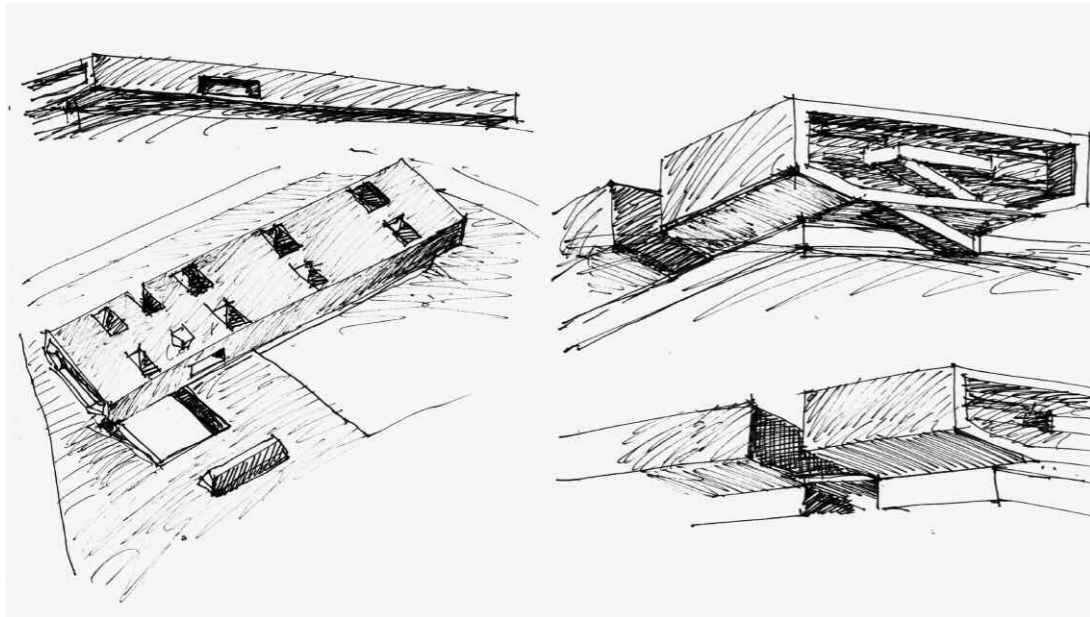
hand in hand with a practical approach, with every action corresponding to a functional element, such as voids and ramps. Nonetheless, it is the architect's express intention to create a frontage with an architectural impact. The volume's horizontal presence within the city, combined with its triangular elevation that runs parallel to the avenue along the river, constituting the city's very fabric, elucidate the urban surroundings. The architect follows his intuition to find a solution for the programme and scale at hand, seeing this as a compelling chance to redesign the city and reformat its points of reference and relationship with the river. The terminal is a city-building-structure that imposes itself as a planar passage between the urban bustle and the vast mass of water beyond. Its shape constitutes a sculpted connection between artificial, man-made construction and the natural energy of the River Tagus. It is a structure based on the atmospheric condition, and rooted in this transition. The building is divided into three spatial sections that correspond to three functions. However, this triptych cannot be read

horizontally, as its expanse is given form through a succession of inclined planes, which transform the spatial sequence into a continuum, completely opening up the space and making it permeable to the city and the landscape.

The first level is home to the reception area for people entering from the city, through the ramps, stairs, doors and foyers. The second floor has the main facility, the arrivals and departures halls, a spacious hypostyle concourse with rhythmically spaced structural pillars, whose slenderness gives the space a sense of majesty. The final floor comprises a public space of its own. This forms a square made up of a series of geometrical planes, a topography built to stretch the interior out into the landscape and extend the public space right up to the horizon. Its expanse is shaped by the panoramic views of the surrounding land and its relationships with other places. The visual connections established between this built surface-space and the surrounding slices of land that reveal themselves as one ascends, showcasing the affinity between the different elements brought together by the building on its highest platform. This, the building's final, crowning moment, takes place on the top level, an immense terrace that takes in the whole territory, overlooking the magnificent city and offering a view of the city from both the viewpoints of the architecture and its architect.

Salomé Lamas
Single-channel video
Video monocal
6' 23" loop
2018





João Pedro Serôdio

The I3S building for the third campus of the University of Porto, constructed following an open public competition that was won in 2009 by the Serôdio Furtado & Associados studio (Isabel Furtado and João Pedro Serôdio), covers a complex range of purposes, including advanced research laboratories for cutting-edge fields of modern medical science.

The building chimes with the line of architectural enquiry pursued over recent decades by this architect couple, based on a radical and synthetic structural exploration of reinforced concrete as an element that affords rational organisation within the space and the creation of an architectonic form that tends towards the abstract.

The architects' familiarity with this type of equipment due to their work on various buildings for the University of Coimbra in the 1990s, namely the CTNAS (Centre of Nuclear Technology Applied to Health) and Sub-Unit 3, has a bearing on the simplicity of the solution that they have devised for this project, while also explaining their rational, almost mathematical approach to the synthetic deconstruction of highly complex programmes that has been apparent throughout their career, and which is showcased here by the very dimen-

sions of the building (around 20,000 m²), its urban impact and its formalised spatiality.

The building, which was inaugurated in 2016, has an imposing presence parallel to the access road, oriented North–South, with a transverse entrance that establishes a direct relationship with the Metro access points, and appears as a sleek, elongated, parallelepipedic mass. Raising it above the surrounding pavement allows a continuous space that creates a certain permeability between the interior of the ground floor and the city outside. The suspended wall that constitutes the building's façade, an even, continuous plane, is cut through at the point of entry, making it absolutely unmistakable. The suspension of the building is highlighted by the way in which the diagonal console beam cuts through it, reducing in transverse section, which affords it balance, such that the shape is a direct consequence of the spatial configuration and the structural devices found (or calculated) to formalise its typology.

The laboratories, which hold the nuclear apparatus, are arranged in a row stretching the length of the façades. As a way of bringing natural light into these areas while retaining the required level of privacy, melding into the urban environment

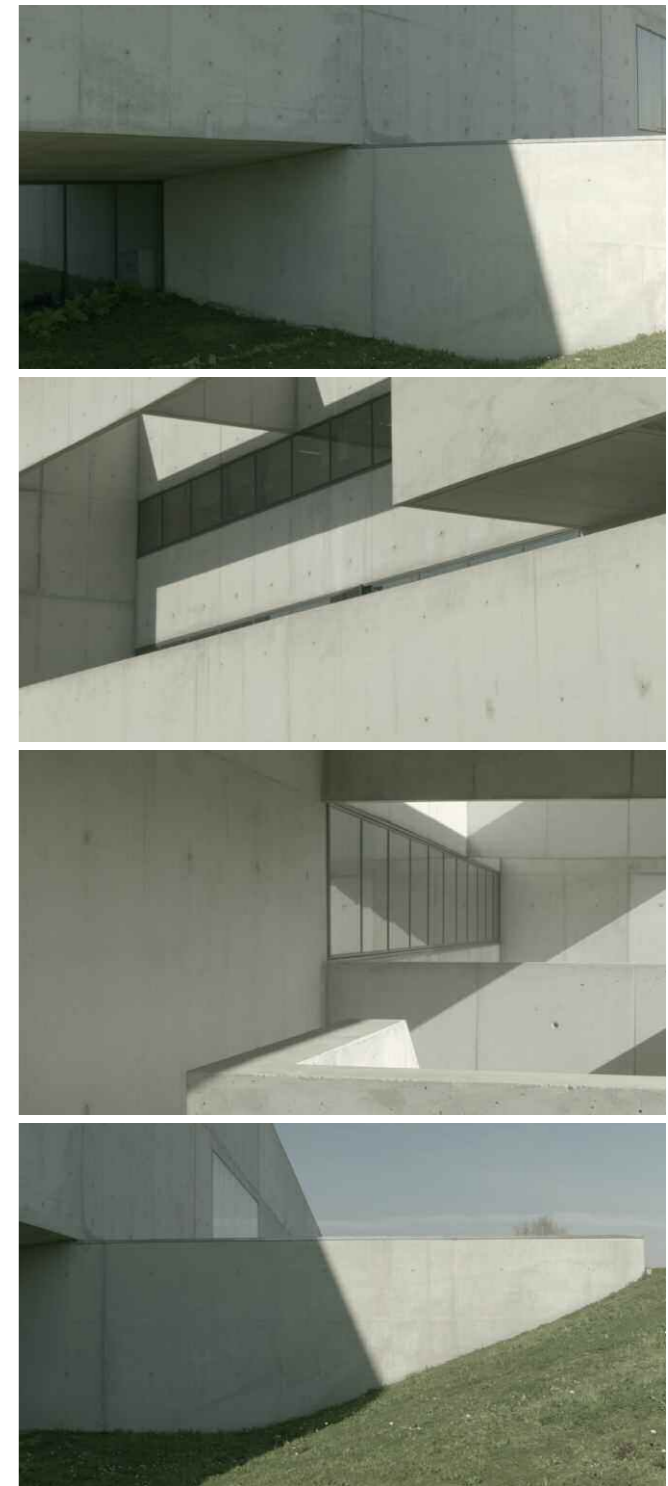
and ensuring protection against the glare of the sun (give the east-west orientation), patios are inserted perpendicular to the façades so that those spaces receive the same amount of light but are also set back from the outside, which would otherwise infringe too much upon this place of concerted scientific study. This artifice is what gives the building its typological charisma, transforming its layout into a subtle subversion of the conventional scheme of a central corridor with offices leading off it on either side, and, paradoxically, allowing the ostensibly blank façade to play an alternative role as a light-drenched surface.

By contrast, the library, which is detached from the main body of the building, does not have this same physical presence. Seen from the eastern side of the complex, it is notable for the pyramidal prism that emerges from the slope, reconciling the difference in height and providing a context for the link with the existing IPATIMUP building. The lights that flows (and echoes) around the oblique walls of the reading room make this a diagonal space conducive to contemplation.

The façade at the northern end of the building faces the urban area, overlooking the main road connecting the campus to the streets of the city. Akin to a front curtain, it opens up the building, giving it depth and transparency, revealing the structural spans that make up the built body within.

The entire spatial layout is based around an atrium or central courtyard, oriented vertically and aligned askew, such that it acquires an unusual scale due to its indirect relationship with the skylight that disperses natural light evenly throughout the foyer and main areas. This space owes its high-quality finish to the oscillation between a certain monumentality and the grandeur that befits the entrance to a public building, with a sophisticated abstraction achieved through the repetitive texture of the naked concrete blocks, the rhythm of the acoustic gaps and the horizontal rows of slabs raised above the space. Here, the nature of the space is defined by a synthesis of the materials and their structuring.

André Cepeda
Vídeo monocal
Single-channel video
4' 39" loop
2018



THROUGH THE BLACK OF THE EARTH AND THE WHITE OF THE WALL

(7) incomplete manifestos for a public Portuguese architecture

ANA VAZ
MILHEIRO

Geography

«Through a country of stone and strong wind
Through a country of clear and perfect light
Through the black of the earth and the white of the wall»

SOPHIA DE MELLO BREYNER ANDRESEN, *Pátria*, 1962

The occupation of a territory is defined as the immediate reflection of its geography. José Mattoso correctly recalled, in *Identificação de um país* (1985, 5th ed. 1995), that it was Orlando Ribeiro – the geographer – who discovered the clearest and most comprehensive formula to describe fundamental human geography, establishing a map of oppositions between the Portuguese territories of the North and the South. While doing so, Ribeiro also instilled, in the second half of the 20th century, a concept of territory in Portuguese architects, that stemmed from dichotomies revealing cultures of appropriation, community lifestyles, typological buildings, materials and plastic configurations.

The historian's Portugal, traversed from one extreme to the other with the objective of 'covering the whole in one go' (Mattoso, 1995, v. II, p. 211), constituted the geographer's landscape, extended between the highlands and the lowlands. A country of rugged terrain in the north, contrasting with the flattened surface of the south. An occupation that was the result of a mountainous granitic culture in antithesis to the moulded earth of the plains, set between the Atlantic and the Mediterranean, between Rome and the Islam.

The neo-realist writing of Ribeiro, which established the core of his thesis in 1945, thus became ingrained in the minds of architects that began to look to Portugal after the Second World War, and who, focussing on progressively smaller units, managed to start 'talking about a unique identity' (Idem). Portuguese architecture earned its own statute in the collective development of an identity singularity based on a geographical narrative. The survey of regional architecture – published in 1961 under the title *Arquitectura Popular em Portugal* – was the next step. The survey's distribution in two volumes further reinforced this idea of a country divided into two geographical realities. The volume of the North brought together the Minho, the Beiras and Trás-os-Montes (in the 1945 book, Ribeiro unsuccessfully tried to draw attention to the physical and human singularity of the *Trás-os-Montes* territory as a third region, but this did not have a significant impact on architects' imaginations). *Arquitectura Popular em Portugal* featured a range of protagonists who would come to particularly stand out for their defence of a Portuguese Architecture: Francisco Keil do Amaral and Fernando Távora, for example. The hard core of the 'Porto School' and a winning idea for Portuguese architecture, modern, laconic, and strict, would subsequently gravitate around the latter. A moral reserve of the future Portuguese architectural culture was thus established with the support of the vision of a country *of stone and strong wind*, as proclaimed in Mello Breyner's poem from the same time, in the 1960s.

