

# Pedro Falcão

design de comunicação / communication design

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# Pedro Falcão

design de comunicação [communication design](#)



## Pedro Falcão

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**in the search for perfection.**



# Pedro Falcão

prefácio de José Bártolo

preface by José Bártolo

## Pedro Falcão: Intuition and Reason

*“My errors were more fertile than I ever imagined”*

Jan Tschichold quoted by Pedro Falcão in the text for the exhibition *Post-It* (1998)

When we look at a particular work by a designer – *this* poster or *this* catalogue – we generally become concerned with understanding how the solution was found to a specific problem: the use of the support, or of grids, or the typographic choices. But if we step back from a particular piece and focus our attention on the journey taken by the designer’s work, then we inevitably seek a style, the artist’s particular mark, his or her own *language*.

The characteristics of Pedro Falcão’s work may hinder our efforts to pick out an authorial identity from among the range of particular solutions. Their richness and diversity seem to invite us to separate out different registers as autonomous bodies of work – separating the work of the graphic designer from that of the musician, the visual artist, the curator – and even creative sub-registers – separating, within his graphic work, for example, the type-design projects from the publishing, branding and poster projects, as well as many others that function on different supports and contents.

An alternative way of thinking critically about his work, one that is doubtless more appropriate and interesting, involves seeking a *sense of unity* within an – intentional and controlled – diversity of registers, supports, media, languages and clients.

When, in the late 1990s, Pedro Falcão’s work first came to the attention of the public in the context of the projects developed by A062, the association run by Pedro Falcão in Caldas da Rainha, any attempt to compartmentalise it would have been unthinkable. Exploring, in a way that was sometimes natural and intuitive, the contamination that takes place between the visual arts, performance,

## Pedro Falcão: Intuição e razão

«*Os meus erros foram mais férteis do que alguma vez pude imaginar*»

Jan Tschichold citado por Pedro Falcão no texto da exposição *Post-It* (1998)

Quando olhamos para um trabalho específico de um designer – *este* cartaz ou *este* catálogo – a nossa preocupação passa geralmente por perceber a solução encontrada para resolver um problema determinado: exploração do suporte, uso de grelha ou escolha tipográfica. Mas se nos afastarmos de um trabalho em particular e focarmos a nossa atenção no percurso da obra do designer, então o que inevitavelmente procuramos é um estilo, uma determinada marca de autor, uma *linguagem* própria.

As características da obra de Pedro Falcão poder-nos-ão colocar um embaraço a esse esforço de identificar, no conjunto de soluções particulares, uma identidade autoral. A sua riqueza e diversidade parece convidar a que separemos, como obras autónomas, diferentes registos – separando o trabalho do designer gráfico, do músico, do artista plástico, do curador – e mesmo sub-registos criativos – separando, por exemplo dentro do trabalho gráfico, os projetos de *typedesign*, de editorial, de identidade, de cartaz e muitos outros que trabalham diferentes suportes e conteúdos.

A alternativa, no modo de pensar criticamente a obra, sem dúvida mais ajustada e interessante, passa pela procura de *um sentido de unidade* dentro de uma diversidade – intencional e controlada – de registos, suportes, meios, linguagens e clientes.

Quando no final da década de 1990, o trabalho de Pedro Falcão ganha expressão pública, no contexto dos projetos desenvolvidos pela A062, associação dinamizada por Pedro Falcão nas Caldas da Rainha, seria impensável qualquer tentativa de compartimentação. Explorando, por vezes natural e intuitivamente,

graphic design, music and rock culture, those projects expressed, at first glance, the rhythm and creative energy that also resulted from quoting and reinterpreting diverse languages: from punk to the kinetic movement.

However, a closer look reveals that the *authorial* nature of these early works (such as *Independent Worm Sallon*, Sociedade Nacional de Belas-Artes, 1994) is thought out and practised, resulting above all from a creative methodology based on three resources that would come to mark Pedro Falcão's later work.

The first of these resources – *kineticism* – is transported from the field of cinema to that of design. As we shall see, many of the artist's works employ a cinematographic editing and montage model [particularly well achieved in the publication *Silver Rocket* (2007), and magisterially realised in the catalogue for Rui Chafes's *Involução* (2008)]. There is also a constant sense of the cinematic, achieved by means of the rhythmic and performative exploration given to the composition that is particularly explicit in the early works [*Use and Abuse Shots* (1996)].

The second of these resources – *seriality* – is transported from the field of contemporary music to that of design. In many of Pedro Falcão's works, either through his own choice or as a condition of the commission, he creates a series. Creating a series allows the designer to define a model and to explore variations on it. The methodical use of seriality, so evident in some of his artistic work (*Dez*, 2005; *140 campos*, 2008), is also masterfully explored in graphic projects in the areas of publishing (good examples of which are the small-format catalogues for the temporary exhibitions at CAMJAP and the catalogues for Chiado 8) and the poster (the beautiful series of posters for the Architecture Department of the Universidade Autónoma de Lisboa).

a contaminação entre artes plásticas, *performance*, design gráfico, música e cultura rock, aqueles projetos expressavam, a um primeiro contacto, esse ritmo e energia criativa resultantes, também, da citação e reinterpretação de diversas linguagens: do *punk*, ao movimento cinético.

Porém, a um olhar mais atento, percebe-se que a *autoralidade* é, já nesses primeiros trabalhos (como *Independent Worm Sallon*, Sociedade Nacional de Belas-Artes, 1994), pensada e ensaiada, resultando sobretudo de uma metodologia criativa assente em três *recursos* que vão marcar a obra ulterior de Pedro Falcão.

O primeiro desses recursos é transportado do campo do cinema para o campo do design: *cinetismo*. Como veremos, em muitos trabalhos do autor, há um modelo de edição e montagem cinematográficos [particularmente conseguida na publicação *Silver Rocket* (2007) e magistralmente realizada no catálogo de *Involução* (2008) de Rui Chafes], para além de um constante sentido cinemático, conseguido através da exploração rítmica e performativa dada à composição, muito explícita nomeadamente nos primeiros trabalhos [*Use and Abuse Shots* (1996)].

O segundo desses recursos é transportado do campo da música contemporânea para o campo do design: *serialidade*. Em muitos trabalhos de Pedro Falcão, por opção própria ou por constrangimento da encomenda, trabalha-se uma série. O trabalhar a série permite ao designer definir uma matriz e sobre ela explorar variações. O recurso metódico à serialidade sendo muito evidente em algum trabalho artístico (*Dez*, 2005; *140 campos*, 2008), é igualmente explorado com maestria em projetos gráficos, ao nível do editorial (de que são bons exemplos os catálogos de pequeno formato para as exposições temporárias no CAMJAP e os catálogos para o Chiado 8) e ao nível do cartaz (a belíssima série de cartazes para o Departamento de Arquitetura da Universidade Autónoma de Lisboa).

The third of these resources – *construction* – has its origin in the field of design itself. Without going into details of the history of graphic design, it seems clear to us that in the work of this Portuguese designer (unusually, if we look at his generation) there is a logic of construction, a *visual syntax*, that guides the composition. Above all, it arises through the use of the grid, the weight of the *typography*, and the use of layers which, guaranteeing the compositional structure, allow variation and experimentation to take place. Various projects exemplify this logic of construction, which is also based on remarkable technical rigour (typographical rigour, attention to the printing process, to the quality of the paper, to the orientation of the fibre, etc.). These projects range from graphical identity, a project undertaken in collaboration with the architecture project for MUDE (the Museu do Design e da Moda) to the catalogues for the Prémio EDP Novos Artistas (2009) and Gravura by João Pedro Croft, via exhibition projects such as *Le Corbusier; Nove* (2003) or *22 em dash* (2005), or the previously mentioned series of posters for the UAL.

In work that is so open to the exploration of crossings – between music, painting, cinema, photography, and design – these three resources make it possible to identify an *author*. And while it is clear that this artist's work possesses its own language, this authorship does not derive from a style but from something deeper and more critical: a conscious, critical and rigorous *sense of project*, wherein lies the key to interpreting Pedro Falcão's graphic work, the key to understanding its contemporaneity and universality.

José Bártolo,

Professor and design critic

O terceiro desses recursos tem a sua origem no próprio campo do design: *construção*. Sem entrar em detalhes ao nível da história do design gráfico, parecem-nos evidente haver no trabalho deste designer português, de uma forma rara se olharmos para a sua geração, uma lógica de construção, uma *sintaxe visual*, orientadora da composição: dada sobretudo pela utilização da grelha, pelo peso da *tipografia*, pelo uso dos *layers*, que, garantindo a estrutura compositiva, permitem variação e experimentação. Diversos projetos exemplificam esta lógica de construção, assente também num notável rigor técnico (rigor tipográfico, atenção ao processo de impressão, à qualidade do papel, à orientação da fibra, etc.): da identidade gráfica, projeto desenvolvido em colaboração com o projeto de arquitetura, do MUDE – Museu do Design e da Moda, aos catálogos Prémio EDP Novos Artistas (2009) e Gravura de João Pedro Croft, passando pelos projetos de exposição, como *Le Corbusier; Nove* (2003) ou *22 em dash* (2005) ou pela já referida série de cartazes para a UAL.

São estes três recursos que permitem, numa obra tão fértil à exploração de cruzamentos – música, pintura, cinema, fotografia, design – identificar um *autor*. E se é evidente que na obra deste autor há uma linguagem própria, essa autoria não deriva tanto de um *estilo*, mas antes de algo mais profundo e crítico, um *sentido projetual* consciente, crítico e rigoroso. É na compreensão desse sentido projetual que reside a chave da leitura da obra gráfica de Pedro Falcão, a chave de compreensão da sua contemporaneidade e da sua universalidade.

José Bártolo,

Professor e crítico de design

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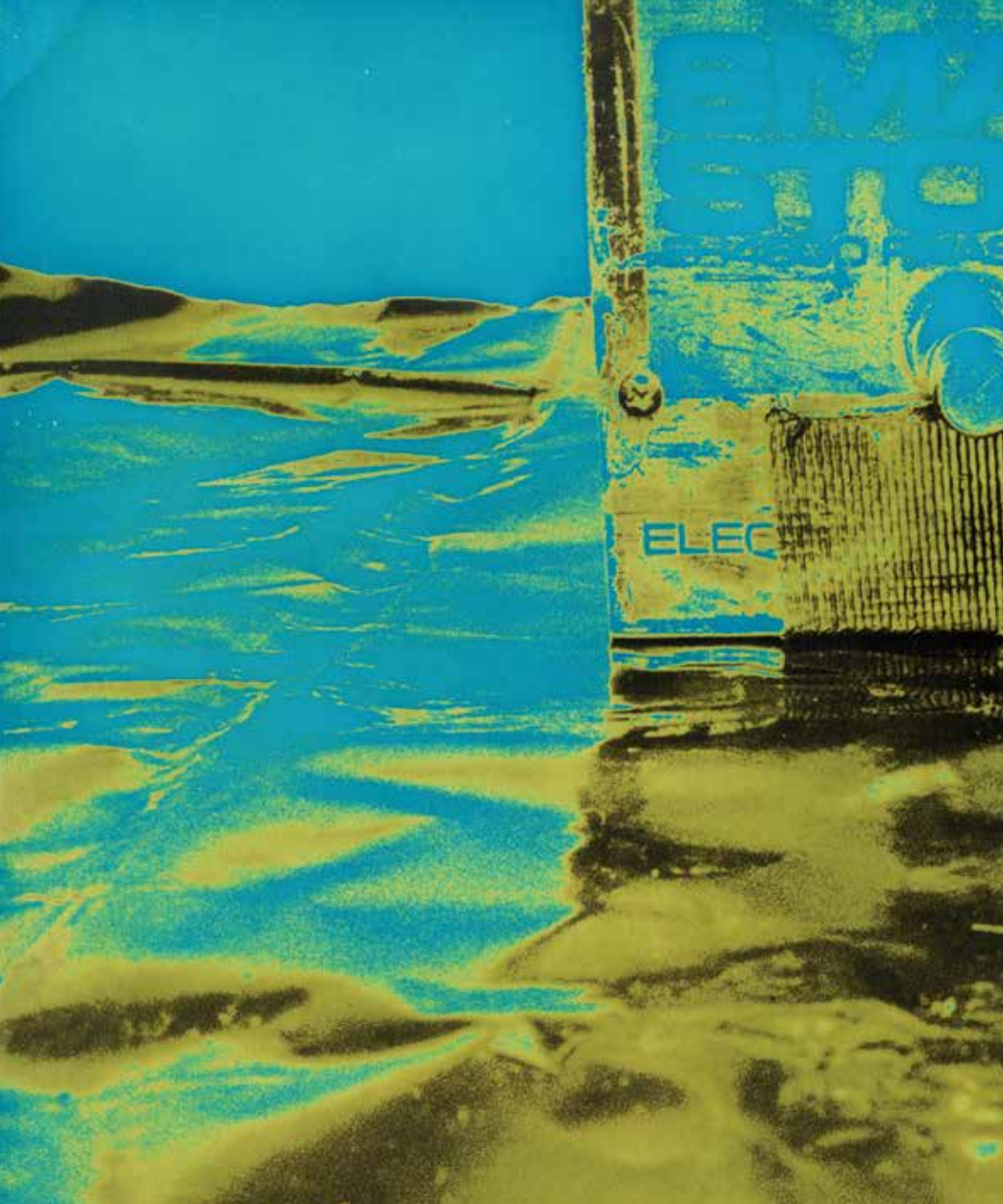
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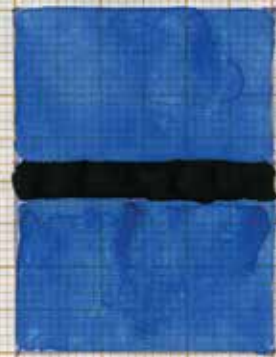
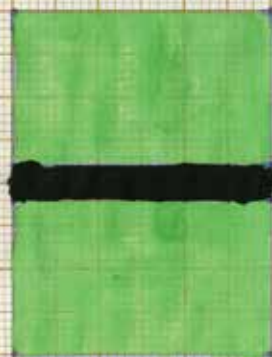
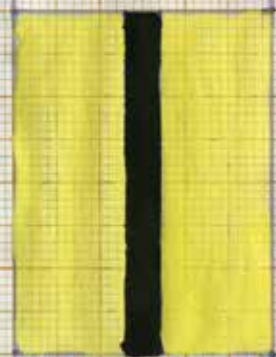
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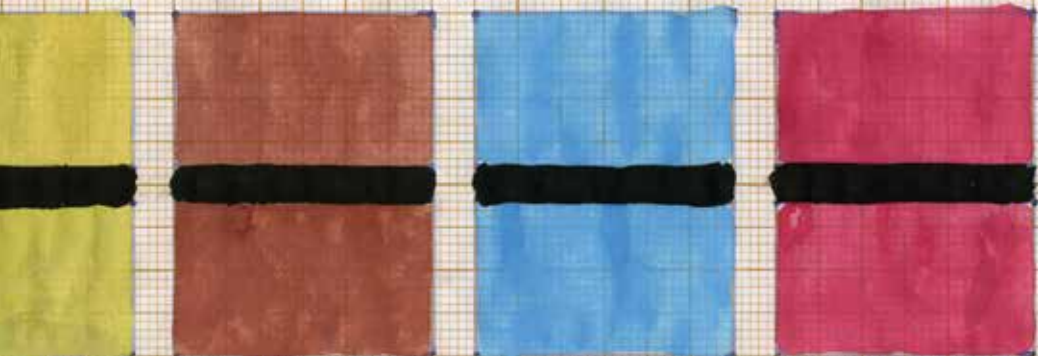














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22.03.07  
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08.07.06  
MARGARIDA  
CORREIA



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Art Attack + Estgad

- 01 ~~Carla Pinheiro~~
- 02 ~~Artur Viana~~
- 03 ~~Angelo de Sousa~~
- 04 ~~Fernando Calhau~~
- 05 ~~Julio Sarmento~~
- 06 ~~Vitor Pereira~~
- 07 ~~Paulo Figueira~~

SlowMotion

Art Attack + Estgad

- 01 ~~Carla Pinheiro~~
- 02 ~~Artur Viana~~
- 03 ~~Angelo de Sousa~~
- 04 ~~Fernando Calhau~~
- 05 ~~Julio Sarmento~~
- 06 ~~Vitor Pereira~~
- 07 ~~Paulo Figueira~~

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Art Attack + Estgad

- 01 ~~Carla Pinheiro~~
- 02 ~~Artur Viana~~
- 03 ~~Angelo de Sousa~~
- 04 ~~Fernando Calhau~~
- 05 ~~Julio Sarmento~~
- 06 ~~Vitor Pereira~~
- 07 ~~Paulo Figueira~~

SlowMotion

- 01 ~~Carla Pinheiro~~
- 02 ~~Artur Viana~~
- 03 ~~Angelo de Sousa~~
- 04 ~~Fernando Calhau~~
- 05 ~~Julio Sarmento~~
- 06 ~~Vitor Pereira~~
- 07 ~~Paulo Figueira~~



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1. Miguel Soares, "The Body" (2014). 2. Miguel Soares, "The Body" (2014). 3. Miguel Soares, "The Body" (2014).

Art Attack - England

Miguel Soares

Il BRB Miguel Soares

Miguel Soares is a Portuguese artist who works in various media, including sculpture, painting, and photography. His work often explores themes of identity, memory, and the human condition. In his piece "The Body" (2014), Soares uses a combination of materials to create a complex, multi-layered sculpture that challenges the viewer's perception of space and form. The work is characterized by its intricate details and the way it plays with light and shadow, creating a sense of movement and depth. Soares's art is a testament to his skill and his ability to create powerful, thought-provoking pieces that resonate with audiences around the world.

**SlowMonitor**



1. Fernando Cabral, "The Body" (2014). 2. Fernando Cabral, "The Body" (2014).

Art Attack - England

Fernando Cabral

Il BRB Fernando Cabral

Fernando Cabral is a Portuguese artist who works in various media, including sculpture, painting, and photography. His work often explores themes of identity, memory, and the human condition. In his piece "The Body" (2014), Cabral uses a combination of materials to create a complex, multi-layered sculpture that challenges the viewer's perception of space and form. The work is characterized by its intricate details and the way it plays with light and shadow, creating a sense of movement and depth. Cabral's art is a testament to his skill and his ability to create powerful, thought-provoking pieces that resonate with audiences around the world.

**SlowMonitor**



1. Paulo Feliciano, "The Body" (2014). 2. Paulo Feliciano, "The Body" (2014).

Art Attack - England

Paulo Feliciano

Il BRB Paulo Feliciano

Paulo Feliciano is a Portuguese artist who works in various media, including sculpture, painting, and photography. His work often explores themes of identity, memory, and the human condition. In his piece "The Body" (2014), Feliciano uses a combination of materials to create a complex, multi-layered sculpture that challenges the viewer's perception of space and form. The work is characterized by its intricate details and the way it plays with light and shadow, creating a sense of movement and depth. Feliciano's art is a testament to his skill and his ability to create powerful, thought-provoking pieces that resonate with audiences around the world.

**SlowMonitor**



Art Attack + Estgad

Caldas da Rainha

MAR Alexandre Estrela

MAR António Olaio

MAI Miguel Soares

JUN Noé Sendas

OUT Paulo Carmona

OUT Ana León

NOV Rui Toscano

NOV Tone Scientists

DEZ Pedro Tropa

DEZ Pedro Paixão

SlowMotion

Associação Cultural Estgad  
Rua do Artista, 100 - Caldas da Rainha  
3500-000

2000 | 2001 | 2002



*páginas 10 e 11*  
*pages 10 and 11*  
 Estudo para logótipo  
 Logotype sketch  
 A062,  
 Associação 062,  
 1993

*páginas 12 e 13*  
*pages 12 and 13*  
 Fotografia Photograph  
 sem título *untitled*,  
 c. 1992

*páginas 14 e 15*  
*pages 14 and 15*  
 Cartaz Poster  
 Tina & The Top Ten,  
 Associação 062,  
 Serigrafia Screen print,  
 c. 1998

*páginas 16 e 17*  
*pages 16 and 17*  
 Fotografia Photograph  
 sem título *untitled*,  
 c. 1992

*páginas 18 e 19*  
*pages 18 and 19*  
 Estudo Sketch  
 7 em dash,  
 Guache sobre papel  
 Gouache on paper,  
 2007

*páginas 20 e 21*  
*pages 20 and 21*  
 Convites  
 Invitation cards  
 Voyeur Project View,  
 2006-2007

*páginas 22 e 23*  
*pages 22 and 23*  
 Cartaz Poster  
 Slowmotion,  
 Associação 062 /  
 Art Attack, Estgad,  
 2000-2002

*páginas 24 e 25*  
*pages 24 and 25*  
 Desdobráveis Leaflets  
 Slowmotion,  
 Associação 062,  
 2000-2002

*página 26 page 26*  
 Cartaz Poster  
 Slowmotion,  
 Associação 062 /  
 Art Attack, Estgad,  
 2000-2002

*páginas 28 e 29*  
*pages 28 and 29*  
 Cartazes Posters  
 Associação 062 /  
 Art Attack, Estgad,  
 Serigrafia Screen print,  
 1996-2003

*páginas 30 e 31*  
*pages 30 and 31*  
 Intervenção  
 Intervention  
 Revolvers,  
 The Lisbonaire  
 Apartments,  
 2010

no AUDITÓRIO DO GAT

# BLANCHE

SEM CABOS

24 DE MAIO

22 HORAS




no AUDITÓRIO DO GAT

# SUPERNOVA

SEM REDE

22 DE NOVEMBRO

22 HORAS




no AUDITÓRIO DO GAT

# TOM'S GOBLIN

VELVETEEN e ainda o lançamento da Revista A062

SEM REDE

25 DE OUTUBRO

22 HORAS




**AGS2** no AUDITÓRIO DO GAT **AGS2**

# BLINDMAN'S BUFF

**SEM MÃOS**

21 de MARÇO

22 HORAS



**AGS2** no AUDITÓRIO DO GAT **AGS2**

# ORANGE

**SEM MÃOS**

31 de JANEIRO

22 HORAS



**AGS2** no AUDITÓRIO DO GAT **AGS2**

# RAFAEL TORAL

**WAVE FIELD**

23 de MAIO

22 HORAS



**ESPIÑAGARDAS**

**REVOLVERS**

**PISTOLAS**

**CARGAS**

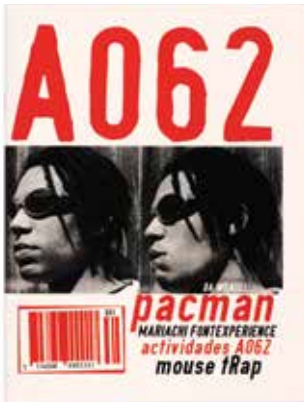
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**ARTIGOS**

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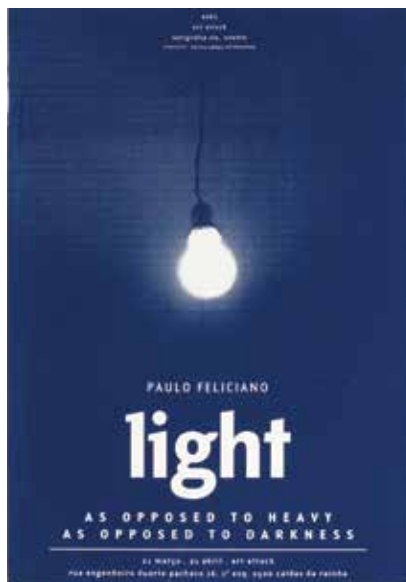


In the late 1990s, in Caldas da Rainha, an independent and geographically versatile project appeared as an essential element in the presentation of the work of contemporary creators. Between 1996 and 2003, Pedro Falcão's Art Attack and Associação O62 showcased both artists who began their careers in the early 1990s as well as recently emerged creators who staged their first exhibitions there. The whereabouts of "there" varied – based in Caldas da Rainha, this project occupied both a vacant flat belonging to one of the members of the association, the window of a cafe and later a glass-walled room in the gardens of the Ceramics Museum. But Art Attack did not limit themselves to the city of Caldas da Rainha, staging some exhibitions in Lisbon (at the Cisterna Gallery of the Faculdade de Belas-Artes, Galeria ZDB, and Palácio Rosa, as part of the *Festas de Lisboa*). A few years later, it became clear that one of the essential and defining characteristics of this project was the extent to which it represented a crossover between the visual arts and design, a trend that is still current. Inseparable from any of the exhibitions staged by Art Attack are the graphical materials meticulously created by Pedro Falcão for each of them. These materials turned out to be not only a communication medium but also an integral part of each "attack".

No final dos anos 90, nas Caldas da Rainha, um projeto independente e geograficamente versátil apresentou-se como imprescindível na apresentação da obra de criadores contemporâneos. De 1996 a 2003, o Art Attack de Pedro Falcão e da Associação O62 mostrou tanto artistas que começaram a sua carreira no início dos anos 90 como também novíssimos criadores que tiveram ali das suas primeiras exposições. O «ali» era variável — centrado nas Caldas da Rainha, este projeto ocupou tanto um apartamento vago de um dos membros da associação, como uma vitrina de um café ou mais tarde uma sala envidraçada no jardim do Museu da Cerâmica. Mas o Art Attack não se cingiu à cidade das Caldas da Rainha fazendo também algumas exposições em Lisboa (na Cisterna da Faculdade de Belas-Artes, na Galeria ZDB ou no Palácio Rosa, integrado nas Festas de Lisboa). Passados anos, uma das características essenciais e marcantes deste projeto foi o cruzamento precioso, uma questão ainda atual, entre as artes plásticas e o design. Indissociáveis de qualquer das exposições realizadas pelo Art Attack estão os materiais gráficos realizados cuidadosamente por Pedro Falcão para cada uma delas. Materiais esses que se revelaram não apenas um suporte de comunicação mas parte integrante de cada «ataque».









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Museu Bernardo

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Inaugurado a 8 de Março de 1979  
até a 30 de Abril de 2011  
Rua Engenheiro Guerra Passos, 16 - 1.º E.  
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16 NOV 02 / 12 JAN 03

ART ATTACK + MUSEU DE JOSÉ MALHOA  
INSTITUTO DE ARTE CONTEMPORANEA / A062  
M. J. MALHOA - CALDAS DA RAINHA





**FALEMOS DE  
CASAS: ENTRE O  
NORTE E O SUL**  
**LET'S TALK  
ABOUT HOUSES:  
BETWEEN  
NORTH AND  
SOUTH**

Trienal de Arquitectura de Lisboa  
Lisbon Architecture Triennale 2022

ATHENA

# CASAS PARA O POVO UM PROJECTO FILMICO SOBRE O SAAL HOUSES FOR THE PEOPLE A FILM PROJECT ON SAAL

*Culturas Urbanas*  
**Texto**

Esta instalação nasceu da experiência de trabalhar arquivos da imagem e som de períodos entre Agosto de 1974 e Outubro de 1975. É a história do SAAL, Serviço de Apoio Habitacional Local, um movimento lançado após a revolução por um grupo de arquitectos, que responde à luta de cada trabalhador pobre que, no "Verte quarto" de 1974, gritavam "Casa, São-Barcelos, Não!". São, em Lisboa, as operações do SAAL, acontecem em subdivisões e em zonas de fronteiras de lote recentemente urbanizadas, no Porto talo acontece no centro urbano, nos bairros históricos, com populações que até serem há longa data. Ali, experimenta-se a ideia de uma cidade em que os pobres têm direito ao espaço habitacional, onde sofria a fome constante. O filme acompanha esta jornada, o movimento das ruas e a criação de uma arquitectura colaborativa. No SAAL, os arquitectos organizam-se em freguesias técnicas, que trabalham por zonas. A freguesia trabalha de forma a apresentar a comunidade. Por isso, começa por projectar e construir um terreno já disponível, sem necessidade de licenças, com o propósito de apresentar, sempre lenta. O processo ganha uma enorme autonomia, começa rapidamente. O SAAL foi uma proposta alternativa, técnica, política, uma cidade nova sobre a cidade. O modelo era grande. A história que conta começa com uma carta a cada casa com um fim. A passagem urbana, a rede e o grupo de arquitectos e moradores pobres organizam-se, e respondem aqui de modo parcial, subalterno, fragmentado. Em vez de habitar totalmente, cria-se a habitação "seguida" dentro de arquitectos prestados, em apoio de 20mm, em alças que resultam a ergonomia do espaço, em fendas das ocupações e manifestações de raça, sobre as condições de moradia de acordo com as grelhas de

This installation was born of the experience of working with image and sound archive taken from the period between August 1974 and October 1975. It is the history of the SAAL, the Serviço de Apoio Habitacional Local (Local Mobile Support Service), a movement launched after the revolution by a group of architects who responded to the street-level struggle of poor residents who, in the last instance of 1974, shouted "Houses, São Barcelos and No!" While SAAL's operations in Lisbon took place in suburbs and recently urbanised shanty towns, in Porto operations happened in the town centre, in the historic neighbourhoods, with populations who had lived there since time immemorial. In Porto, the town itself was a city in which the poor had a right to the historic centre, and where old and young co-existed. The film follows this process, the movement on the street and the result of collaborative architecture. In the SAAL, the architects organised themselves in technical freguesias, who worked according to areas. The brigade worked to spread out construction. For this reason, they began by planning and building what had already been available, without the need to resort to negotiation processes, which were always slow. The process gained an enormous autonomy and progressed rapidly. SAAL was an alternative, technical proposal, a new way of thinking about the city. The dream was big. The idea was to build together with the dream and order with the residents. The urban landscape, and the group of architects and poor residents who were involved in it, are portrayed in a partial, subjective and fragmentary way. Instead of presenting an institutional history, I have chosen the support history found in personal archives, reports, signs and

Membros da Casa dos Arquitectos, Lisboa, 1974. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

Grupo de apoio técnico, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

Arquitectos da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.



Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

documentos revolucionários. Também se dá conta do ambiente subjectivo e político, pessoal, compartilhado entre moradores, sobejos ou locais onde talo acontece, momentos gestivos e resistentes, o que faz com a ajuda e a enorme entusiasmo do meu pai, Alexandre.

It is my film, which tells the history of the recording process, those of the street occupations and demonstrations, and small moments of meetings and encounters whose revolutionary escape were strong. It is a question of fighting the system but not creating a new atmosphere by working with those matters, occurring in the places where everything happened, and remaining through dreams and memories, which I did with my father, Alexandre's help and enormous collaboration.

82

83

Meus Habitados



Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

com uma altura de dois andares que serve de varanda. A casa pode ser construída contra o muro do edifício existente, adicionando mais um espaço ao lar.

"Me" e Casa Houses [Casa Pão], pertencem a uma passagem coletiva no pólo, respondem aos novos modelos de vida urbana. Cada casa pode ser diferente para se adaptar aos requerimentos individuais, dividindo, no entanto, do mesmo princípio organizacional.

"Casa" Terraced Houses Housing Habitação com terraços, em disposição semi-linear, unidades 5-6, que inclui a circulação e a rede viária ao nível do zero, de estar tão para um ponto-estrada onde cada casa tem o seu próprio terreno. A parte superior responde para cima, em forma côica, pólo que encorajam as fachadas com escapas, nos andares superiores do chão, e os sobrados nos andares do térreo.

Discute e desenvolve-se a metodologia do plano projectiva para as operações da HCF e Pólo e Pólo, ou Terraced Houses em combinação com a HCF e Pólo, Janeiro de 1975. Junho de 1976. A English House tem uma relação bem identificada com as Casas suburbanas tipo Pólo já mencionadas. Como o último projecto residencial completo nos anos cinquenta, depois da década de Vinte, em casa remodelada

site wall, two storeys high, which serves a wilderness, in a typical feature. The house may be built right up against the wall or at a distance from it. It has wide external outdoor space.

"One" e Casa Houses, linked to a covered passage or "view", respond to new ways of living in the town. Every house can be different to suit individual requirements, yet be derived from the same organizational principle.

"Up" South-facing Terraced Houses Housing in which all accommodation from the same living areas are open to a porch-sheltered above a 5-6 storey, which includes the circulation and road viary at the zero level. The ground happens in its area, so we find facilities of children above ground level, and ample space in the uppermost floors.

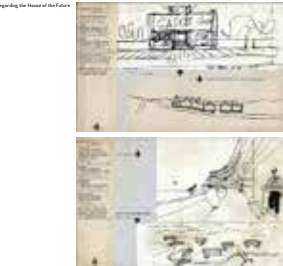
During the development and realization of the building project for the HCF and the Pólo and Pólo, the Terraced House model was used. English House bears a recognizable relationship to the Terraced House. As the last residential project completed in the fifties after the reconstruction fifties, this model house assumed a special position within the search for housing of that time - New Realism, of which Porto case roommark. Brasília, to be named

Arquitetos da Casa de Fátima / Building the House of the Future



Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.



Membros da Casa Verde, Lisboa, 1975. Foto: António Amaral. Membros da Casa Verde. Foto: António Amaral.

casas assumiu uma posição especial dentro da ideia mais discutida dessa época - o Novo Realismo, sobre o qual Pedro Breda escreve: "O novo realismo significava liberdade para o autor pensar, planejar e ser autônomo de bairros, grupos, domínios grandes. Realizava-se em espaços, no entanto, para compreender o novo espaço."

Casa é construída com tipos em segunda mão, janelas uniformes, autoconstruídas, que identificam, aos olhos de quem a visita a equipa com um tecido de baixa qualidade, tudo com a intenção de "Substituir a forma das autoconstruídas e manter a tradição, através de características nos detalhes das divisões e da forma que o exterior apresenta". Com estas intervenções, os arquitetos construíram um desenho que corrigiu, parcialmente, a referência ideológica através da combinação de estruturas a maioria de uma forma directa. A distribuição invulgar da planta na fachada... permite a cada unidade conflito deliberadamente, a formalização conceitual com a ideia para formar uma massa sólida, resultando no aparecimento de uma protuberância em relação que os tempos foram tão característicos do arquitecto português segundo, há expressão de casa única."

"Direct" is often the case in the expansion for drugs, roads, services... Direction was especially necessary in the case of new buildings.

The house in built of second-hand bricks, obtained under very similar conditions, makes internal use of facing bricks and is completed with a regular level of all intended to make the shape of the room fit the function of the different operating outdoors."

Casa is constructed with types in second hand, janelas uniformes, autoconstruídas, que identificam, aos olhos de quem a visita a equipa com um tecido de baixa qualidade, tudo com a intenção de "Substituir a forma das autoconstruídas e manter a tradição, através de características nos detalhes das divisões e da forma que o exterior apresenta". Com estas intervenções, os arquitetos construíram um desenho que corrigiu, parcialmente, a referência ideológica através da combinação de estruturas a maioria de uma forma directa. A distribuição invulgar da planta na fachada... permite a cada unidade conflito deliberadamente, a formalização conceitual com a ideia para formar uma massa sólida, resultando no aparecimento de uma protuberância em relação que os tempos foram tão característicos do arquitecto português segundo, há expressão de casa única."

84

85



OVER LAPPING  
by [unreadable]  
[unreadable]  
[unreadable]

Paulo

I.L.

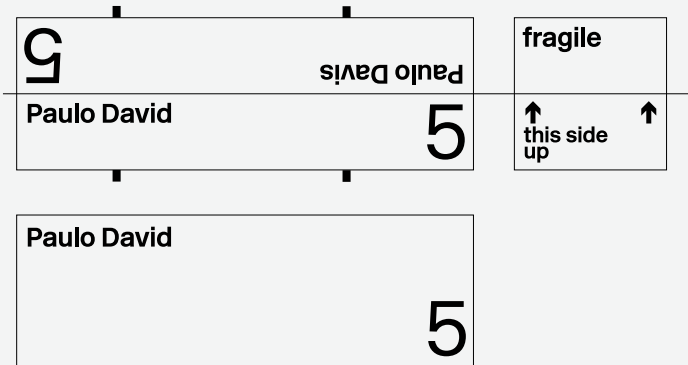
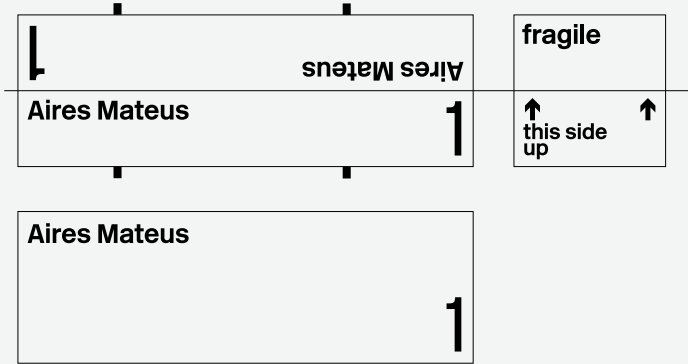
B

OVER  
LAPINGS  
six portuguese  
architecture  
studios

Presented by  
the  
architectural  
studio  
of  
the  
architectural  
studio  
of  
the  
architectural  
studio

Ricardo Carvalho  
Joana Vilhena Arquitectos

6





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# OVER LAPPINGS

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## six portuguese architecture studios

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- 1 Aires Mateus
  - 2 Bak Gordon
  - 3 Bugio . João Favila
  - 4 I. Lobo
  - 5 Paulo David
  - 6 Ricardo Carvalho +  
Joana Vilhena
-



house in rhodes, portugal

house in horta, portugal

# Bak Gordon



two houses in cavira, portugal

home in oliveira, portugal

2

# I. Lobo

4

## Process / Transform / Built / [Re]Use

The process is laboratorial, interdisciplinary and depends on personal knowledge.

To transform is to accept that transformation itself can't end with what it is built.

A construction is not strong. Because it is beautiful or brutal. But because of the association of ideas it provokes. Is indifferent and fitting. In 1932 the Dutchman Jan Ort was studying the stars moving away from the Milky Way. Soon, as predicted, gravity pulls them back. By measuring the positions and speeds of the repatriated stars, Ort was able to calculate the mass of our galaxy. Imagine his surprise on discovering that visible matter only represented fifty percent of the mass needed to exert the necessary gravitational force. So where had the other half of the Universe gone? Phantom matter was born, omnipresent, but invisible. Responsibility starts with the dream and is shaped by the needs of the working process itself. Responsibility is not about what we want, but about what is imposed to ourselves. To walk is always to suspend the certainty of what we'll find. Mutation is part of the process, clarity is part of construction.

## School in Évora

### 1916-1970

Seen from a distance from the historic centre and the approach in direction of the old Lóbes factory allows one to understand that, oddly enough, its principal value consists of its excessive volume that is imposed silently on the skyline.

Buildings designed around the machines they would house, and not around people, in physical transcendental terms, who are reduced to mere operators, workers, utopic cogs in the machines.

**Original programme**  
Built in 1916, the Alentejo Milling Society became the Lóbes pasta factory in the 1970s.

**2006-2009**  
A partially occupied but machine-less building, appropriated by man, spaces that, due to their versatility and relationship with the territory, became places for teaching.

**New programme**  
University of the arts, department of visual arts and department of architecture.

**Construction**  
The annexes that were not part of the original construction were removed, as were all provisional construction inside the building. The spatial nature of the buildings became clear.

**Condition**  
A building is added that substitutes the annexes, thus configuring the courtyard afresh, with associated workshops, a cafeteria and library.

Other infrastructures were added to the existing spaces, which provide the necessary facilities for teaching, and extra furniture.

**Utilize**  
With increasing knowledge of old industrial spaces and systems we find some of the strategies to reuse in the construction of the schools.

First are the large coverings that protect the railway platform and other loading and unloading areas, which could be used more in their delicate lightness with the enormous mass of the constructions.

Now re-introduced, it shelters teachers and students instead of products and raw materials, constructing the meeting place of the school ensemble. It defines the main patio establishing a visual relationship between all the spaces of the ensemble, whose central open space is an unenclosed green field which is reminiscent of university campuses, until then so distant from the context. This body connects the different elements at the same time as it constitutes the School space, a large and elongated atrium, a kind of backbone that allows bodies that were previously isolated to function once more, becoming part of a single structure.

## Architecture

Iris Lobo Arquitectos Lda with Ventura

Tiradoux arquitectos Eca

Iris Lobo, João Rosário, Gilberto Reis,

Pedro Oliveira, Águs Varela, João Vaz,

Sergio Pereira, Rafael Marques, Emanuel

Pimenta, Filip Soares, Sora Ribeiro,

João Maria Trindade, Chiara Terrullo,

Nuno Marcos, Lourenço Van Ims,

Filipe Carvalho, F. René Nunes, Nelson

Rodrigues, Bruno Banha, Rita Figueiredo

**Structures**

Pedro Marques, ADF Engenharia

Consultores

**Hydraulic Installations**

Marta Azevedo, ESTAR Engenharia

Consultores

**Electrical Installation /**

**Telecommunication And Security**

Rubén Sobral

**Heating, Ventilation, Air Conditioning,**

**Renewables, Thermics, Acoustics**

Gilberto Carrilho da Graça,

NATURALWORKS

**Landscaping Architecture**

João Gomes da Silva,

GLDIA, Arquitectura Paisagista

**Project Revision / Measurements /**

**Budgeting**

Rui Prata Ribeiro, Rui Prata Ribeiro, Lda,

Serviços de Engenharia



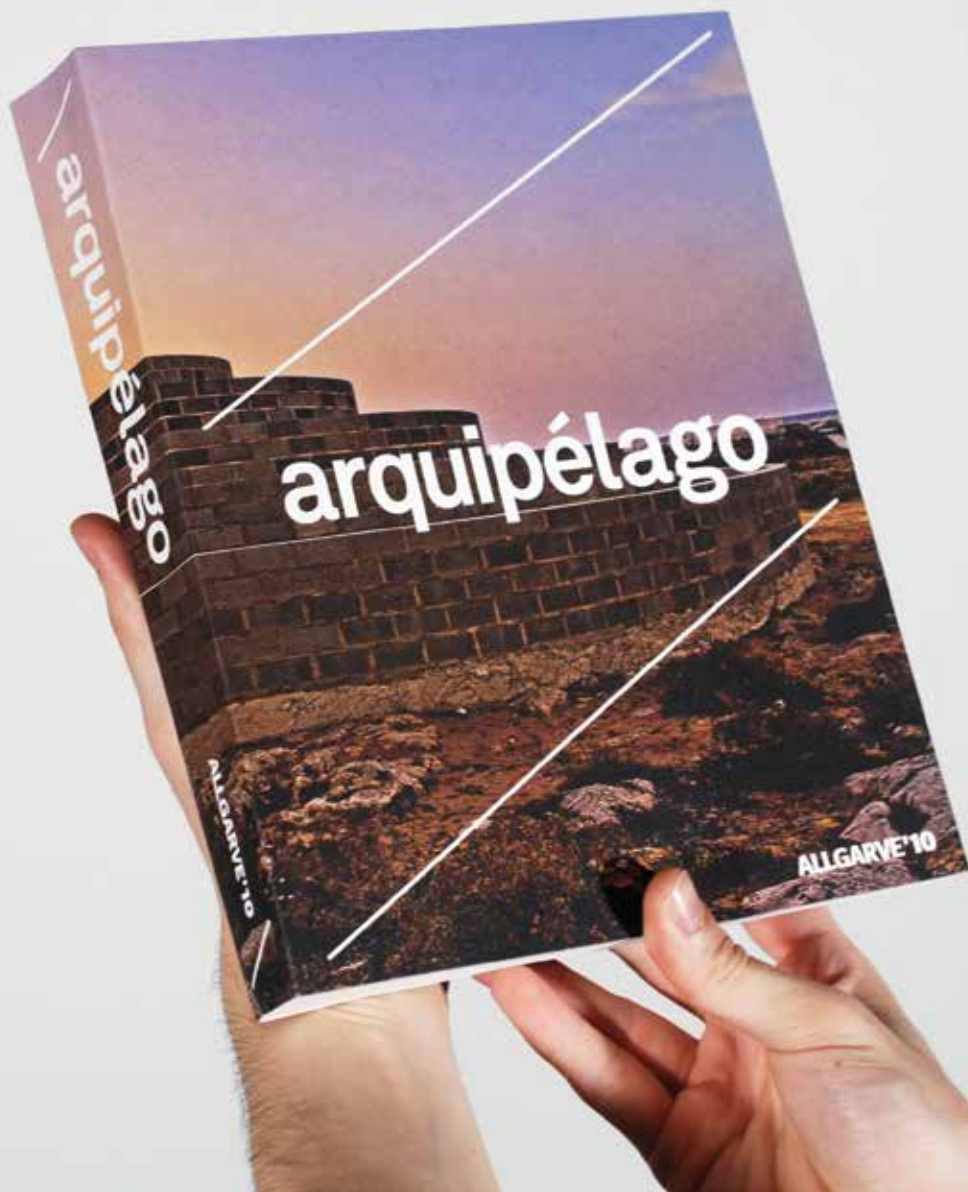


Arquipélago, o programa de arte contemporânea do Algarve'10, estabelece uma forte relação a um território algarvio misterioso, secreto e desconhecido, introduzindo um conjunto de lugares, paisagens e edifícios através de intervenções artísticas de alguns nomes incontornáveis do panorama artístico nacional e internacional. Da Ria Formosa ao Promontório de Sagres, do Palácio da Fonte da Pipa à Quinta de Marim, de África ao Brasil, de Pancho Guedes à José de Guimarães, desenha-se uma elipse que procura descrever e articular a beleza circular da palavra Algarve.

Arquipélago, the contemporary art programme of Algarve'10, establishes a strong relation for a mysterious, secret and unknown Algarve, introducing a number of places, landscapes and buildings through artistic interventions by some of the most renowned figures of both the national and international art scenes. From the Ria Formosa to the Sagres Promontory, from the Fonte da Pipa Palace to the Quinta de Marim, from Africa to Brazil, from Pancho Guedes to José de Guimarães, an ellipse is drawn, which aims at describing and articulating the circular beauty of the word Algarve.











# PARA ALÉM DO CONSUMO *BEYOND CONSUMPTION*

TRANSCENDER A INFORMAÇÃO  
TRANSCEND INFORMATION

DESLOCAR A ESCOLHA  
DISLOCATE CHOICE

REINVENTAR A DISPONIBILIDADE  
REINVENT AVAILABILITY

EXPERIMENTA DESIGN 2003

EX

EXPERIMENTA DESIGN 2003  
EXPERIMENTA DESIGN 2003  
EXPERIMENTA DESIGN 2003  
EXPERIMENTA DESIGN 2003

There's no such thing  
as certainty in the  
times we live in. Our  
current position is  
curiously obscure.  
And yet we're  
sufficiently sensitive  
to know what we're  
doing. We are  
dissatisfied with the  
meaningless motions,  
habits, and goals of  
modern life.



**The**  
**Possibility**  
**of**  
**Everything**

JOÃO PAULO FELICIANO  
OBRAS SELECCIONADAS  
SELECTED WORKS  
1989/1994

GUTENBERG

# Chiado 8

LUISA CUNHA  
NUNO RIBEIRO  
AUGUSTO ALVES DA SILVA  
JOSÉ LOUREIRO  
JOÃO QUEIROZ  
ANDRÉ SOUSA  
ANDRÉ GUEDES  
LEONOR ANTUNES  
ALEXANDRE ESTRELA  
ANA JOTTA  
FRANCISCO TROPA

2006  
2007  
2008

Fidelidade Mundial  chiado8

**ANDRÉ  
GUEDES**

**JOSÉ  
LOUREIRO**

**ANA  
JOTTA**

**JOÃO  
QUEIROZ**





54th International  
Art Exhibition  
June 4 / November 27  
Biennale Arte 2011

# Scenario Francisco Tropa





MC  
MUSEUM OF CONTEMPORARY ART

dgARTES  
DEPARTAMENTO DE ARTE  
CONTEMPORÂNEA

Official Portuguese Representation  
54th International Art Exhibition  
Biennale di Venezia





from the hurried, uninterested and distanced viewer. In radical dissonance with a contemporaneity that prefers empirical judgment, the instrumental and distanced recollection of history, the discernable reason of gestures, Francisco Tropa sets out another path, restoring other modes and rhythms, for a viewer open to the subjective potential of 'non-discernment', open to recovering or awakening the original and paradoxical experience provided by time and space, in a challenge made of discontinuities and slowdowns which reconciles the work of receiving with the fluidity of imagination and recollection. This *Scenario* is hence definitely the space of alterity, of *alteration*, in which inside and out, mind and body, nature and art stop being dissociable notions. It is a space wherein imagery is taken as being a large theatre of memory – ample, involuntary, inventive and metamorphic – whose existence is regenerated in each sufficiently creative image to mobilise the viewer's perception via an unusual pattern of routes, associations and stimuli that potentially make him or her reach the end, or the beginning... Time and time again – the art of Nature, or simply the nature of Art.

Gigante, 2010  
[Giant]

1  
Klein, Paul (1996). *Insurreição: Enunciaciones em  
fronteiras e Raibitas*. Translation of the French version  
cited in Jean-François Lyotard (1971). *Discours,  
Figures*. Paris: Klincksieck, p. 224.

2  
Wittgenstein, Ludwig (1953). *Philosophical  
Investigations*. (G. E. M. Anscombe Trans.).  
Oxford: Blackwell.

3  
Foucault, Michel (1984). *La verdade e as formas  
jurídicas*. Cidade do México: Gedisa, p. 47.



standing. Inference to this is a state of mind, physics of and internal freedom in which the behavior of the imagination has not yet been formed, adjusted and filtered by the force of background and social systems. In this context, it is important to highlight the nature of play as watching, observing, already central in Francisco Tropa's creative process, because it contributes to a practice that makes its own rules. This makes possible a strongly idiosyncratic method in which gestures and behaviors arise among objects, materials and images associated, an alternative and emergent grammar that happens naturally in favor of experimental applications that call attention to the process as a task. The work is continuously and at the same time its only possible and exemplary model.

Thus, the intention of clear and accessible communication underlies the claim regarding the generative potential of an ambiguous, unique and cryptic discourse, i.e. a language which is visually unique and that calls for other modes of experience and knowledge. First, comprehensibility is an unattainable and infinite theme; it multiplies into its capacity to recur.

In the last instance we might say that Francisco Tropa appeals to another order of the work of things, that he induces toward a process formulated by Michel Foucault whereby "to realize there are two histories of the work. The first is a sort of internal history of the work, of a track which comes to itself through its own regulative principles; this is the history of the work, such as it takes itself through the history of the sciences. On the other hand, I believe that it is accurate at least in some instances, that are also other sites where the track is formed, not when a certain number of rules of the game are defined, based on which we see certain kinds of behavior, other domains and knowledge types form, and based on this, we can consequently make an external history, outside the work." Indeed, much of what is normally seen in Francisco Tropa's work cannot be fully explained, because it does not correspond to the visible world, but it seems to suggest a form of speech that comes before words, like a mode of communication that precedes verbal communication in any form of signal or expression. Francisco Tropa's long practice leads toward a not-back-plan, that of the impossible and unrepresentable.



In a way distinct from other works by Francisco Tropa, such as *Amplitude* or *Enlaid* or *Marc de la*, in *Enfermedades* is no proper narrative, neither and also, neither one witness nor performance action being carried out by the artist or other actors. What is provided is simply an experiential parameter, suspended and built of gestures. A single exception, in rather the verge of an action, appears at the end of the exhibition, in a small room next to the main hall of the Fundación Marqués, in which we see a table with earth thrown on it. More specifically, the earth used to make the casting models. In its radical simplicity, with no formal perspective, this way had some resonance for the author and the viewer that involves the entire artistic operation. What is shown is therefore the outcome of a day and (near) arbitrary gesture, in which the earth is spread and unaccountably and without intention to configure a space, a possible place, a landscape.

While there are no deep ritual and dramatic, this does not however mean that the work is not marked by performative qualities. The exhibition space is constructed as a large sculptural device, with links and intervals between the various parts. To pass through the areas opens composed by the projection and walls becomes a sort of the ordinary practice, like an artist's path, visible

*Enfermedades*, 2010  
The House of Marqués

## Constructing Space for the Awakening One

Álvaro Mall

World as open and open to us, infinitely, worlds that also belong to others, but which are not ours by systems, which may really only be for children, students and prisoners. I think for example of the walls of the authors as already dead, of the walls of what they seem, of what appears to me but will not necessarily come as an immediate world, a horizon world.

PAUL RIECK

Since the beginning of his artistic career in the early 1970s, Francisco Tropa's work has followed the practice of a solitary, often combined with the performing arts, drawing and a host of imagery. Also significant in his work is the attention paid to the assembly and acquisition of the exhibition space, the preceding the placement of things, their nature and manifestation, so they can be seen and experienced. Such installations are once again present in the exhibition titled *Amnesia* contextualized specifically by the artist by the Fundación Marqués. The overall ambience is mysterious and enigmatic, a touch of place in which objects and images, besides their selection value, have a heuristic quality, i.e. they seek another understanding of the nature of things, a more knowledge that forms the sensitive and subjective. In this regard, the only feature involves the construction of a space for experience, which suggests a large possibility: include our attention, to construct up the experience of existence, to step on the imagination, as a way to reach the truth of nature and consequently the origins of art making.

Inside the large hall of this former warehouse by the Grand Canal some of the models and *Enfermedades* screen projection device, constructed as small sculptures following the experimental principles of single letters, present images one-glance screens or visible walls. The images have their origin in objects seen at the base of each projection: an antique glass, the translucent filament of a light bulb, a plate of a dry leaf, and various instances in which drops of water fall by a thread, a small glass on a tiny bench. Several objects are placed next to some of the screen walls: wooden boxes and boards, seeds and two trunks. As components of a sculptural scene, these

- página 32 *page 32*  
Revista *Magazine*  
A062,  
Associação 062,  
1996
- página 33 *page 33*  
Cartaz *Poster*  
*Tone Scientists*,  
Associação 062 /  
Art Attack,  
Serigrafia *Screen print*,  
1998
- página 34 *page 34*  
Cartazes *Posters*  
Associação 062 /  
Art Attack,  
Serigrafia *Screen print*,  
1997
- página 35 *page 35*  
Cartaz *Poster*  
João Belga *Atelier 2*,  
Museu Bernardo,  
Serigrafia *Screen print*,  
2011
- página 36 *page 36*  
Cartaz/desdobrável  
*Poster/leaflet*  
*Rui Valério*,  
Associação 062 /  
Art Attack,  
Atelier-Museu  
António Duarte,  
2002
- página 37 *page 37*  
Cartaz/desdobrável  
*Poster/leaflet*  
*Daniel Malhão*,
- Associação 062 /  
Art Attack,  
Museu de José Malhoa,  
1997
- páginas 38 e 39  
*pages 38 and 39*  
Livro *Book*  
*Falemos de Casas: Entre*  
*o Norte e o Sul*,  
Trienal de Arquitetura  
de Lisboa / Babel  
Editora,  
2010
- páginas 40 à 42, 44 e 45  
*pages 40 to 42, 44 and 45*  
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*Exhibition graphics*  
*Overlappings*,  
Royal Institute  
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João Favila,  
2009
- páginas 43, 46 e 47  
*pages 43, 46 and 47*  
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*Exhibition journal*  
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*pages 48 and 49*  
Livro *Book*  
*Arquipélago*,  
Allgarve'10,  
2011
- páginas 50 e 51  
*pages 50 and 51*  
Cartaz *Poster*  
*Para Além do Consumo*,  
*Experimenta Design*,  
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*pages 54 and 55*  
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*Chiado 8 / Culturgest*,  
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- páginas 56 à 65  
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*Exhibition and book*  
*Scenario*,  
Francisco Tropa,  
Direção-Geral das Artes,  
Veneza *Venice*,  
2011
- páginas 66 e 69  
*pages 66 and 69*  
Livro *Book*  
*A Assembleia de Euclides*,  
Francisco Tropa,  
Culturgest,  
2009







A Assembleia de Euclides  
The Assembly of Euclid

A Assembleia de Euclides

The Assembly of Euclid

Euclides de Sá

Cotuitapes





**Nome**  
Assembleia de Eucleides, sem presença  
de cor e de luz, em ferro  
133 x 60 x 100 cm

**1965-67**  
**1968**  
**1969**  
Feito de placas e de uma armação,  
de cor preta e de luz de dentro  
191 x 112 x 42,5 cm

Este corpo dividido (desaparecido) é o retrato de um que inicia o movimento de reconstrução e provoca a exploração do espaço. É a representação de duas diversas figuras que activam as disposições que compõem a Assembleia de Eucleides: que se põem em marcha e se fixam (foto-grafo) e a observadora que se desenha e assume a posição de Vênus sobre o pedestal de bronze.  
(No realismo, as disposições estão já activas mesmo quando inerte.)  
Ele se situa no círculo, o maré da imagem (da figura na imagem) nos dois extremos da A. Assembleia de Eucleides.  
A representação de uma cor passa a ser. O círculo em bronze.  
A objecto em bronze e armação preta.  
Esta personagem dividida representa os acontecimentos da época de exposição. Introduce a figura desenhada antes de se aceder ao primeiro movimento.



**Nome**  
Assembleia de Eucleides, sem presença  
de cor e de luz, em ferro  
133 x 60 x 100 cm

**1965-67**  
**1968**  
**1969**  
Feito de placas e de uma armação,  
de cor preta e de luz de dentro  
191 x 112 x 42,5 cm



This divided (disappeared) body is the portrait of the being that triggers the movement of the mechanism and produces the experience of the traces. It is the representation of the different figures that activate the devices comprising the Assembly of Euclides. As they enter into motion the cyclist (photographer) and the female observer who strips naked and assumes the position of Venus on the bronze pedestal.  
(In reality, the devices are already active even when they are inert.)  
It and she are in the circle, the marée of the image (of the figure in the image) in these two extremes of The Assembly of Euclides.  
The representation of a colour passes to be. The circle in bronze.  
The head made of bronze and compacted steel.  
This divided character is present in the mechanism of the exhibition space. It introduces the Brazilian figure before moving on to the first mechanism.

42

43

50

In which everything was examined right down to the finest detail, with the project constantly being opened up to the impossibilities and contingencies of the creative process. When the first chapter of *The Assembly of Euclides* was displayed at the Cordoaria Nacional, in May 2005, Francisco Tropea had not yet become fully aware of the immense generative capacity of this exhibition and the profound implications it would later have on the development of his work. Around that time, I invited him to exhibit in the space of Collagium, in Porto, and his initial proposal, formalized shortly afterwards in still other vague notes, did not bear any relationship with what was to be presented there a year later, *The Mark of the Breast*. Francisco Tropea wanted to recreate several of his performative pieces from the previous ten years, having even expressed his wish to re-mount the piece *Shell*, from 1996, a small attached to a fibbook and hanging on a thread from the ceiling, supporting and causing to undulate with its movements a sheet of transparent acetate on which is written the phrase "no geste de titre" (joints à cet horizon transparent une ligne Française graphique d'autres mouvements de suspension). For this purpose, he intended to invite a clockmaker who would prepare the piece in the front of the audience. In January 2006, when *The Cyclist's Torso* was exhibited at the Galeria Quadrado Azul, he still maintained his intention of revisiting his performative pieces, but meanwhile he had moved on to the idea of transporting some of them to a non-film, which would be produced as autonomous works and not as simple documentary records, although this idea would later be abandoned. It did, however, prove to be heuristic for the conception of *The Mark of the Breast*; this project incorporates two films, one of which explicitly paraphrases the above-mentioned work, and is structured upon a performative event.<sup>1</sup>

It is important to emphasize the inclusion in this book of a fragmentary text by Francisco Tropea, running parallel to the pictures. Avoiding any explanations or interpretations, and without attempting to uncover the mystery in which the whole project is shrouded, he reveals in this text the narrative that intertwines the project and the main narrative construction between the situations, objects and events that comprise it. In the course of our long conversations, from which notes were taken for the writing of this text, he repeatedly told me, when talking about the many different aspects of *The Assembly of Euclides*, that it was "a delirium". Knowing of his fascination for the writings and the whole creative universe of Raymond Roussel, and, even more specifically, knowing of the crucial importance of the novel *Locus Solus* (1943) as a source of inspiration for *The Assembly of Euclides*, this wanting to me thinking, besides any influence on the level of aesthetic content, about affinities with the French writer, which can be detected at a deeper level and have to do with the creative and the privileged relationship with the faculties of the imagination. As Michel Laviot writes: "Raymond Roussel has constantly speculated on the imagination and (...) there was for him a clear opposition between the invented world which is that of the 'conceptual' and the given world... the human world in which we live daily and which we come on our journeys... which is that of 'reality'".<sup>2</sup> This opposition between conception and reality seems particularly pertinent for our approaching a project such as *The Assembly of Euclides*, which does not derive from any experience of the world, but is the product of a delirious imagination, highly organized through a rigorous use of

<sup>1</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.

<sup>2</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.

<sup>3</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.

## FIGURES OF OTHERNESS

artistic codes and processes. An imagination that is set in motion by a miscellany of references from the most varied origins, from very distant historical horizons and very different cultural contexts, and which enters into combination (the delirium which the artist spoke about through the improbable and extraordinarily fierce relationships that he establishes... one might even talk about a "montage of traces")... between such heterogeneous references (without leaving into an explicit strategy of citation). As a more immediate reference, *The Assembly of Euclides* touches upon the experience of the traces, registered by the artist as a quasi-instantaneous marker of the creative process, in terms of what remains secret and unfaithful within it. For the time being, two shall return to this question later. Let me just highlight this instance on a phenomenon that is inaccessible to visual representation and which transcends our capacity of understanding. In fact, the trace may be captured through outer manifestation of the body, but the inner conventional figure of the body as we know it unknown and becomes detached from reality, remains inaccessible both to our sight and to logical thought. The deconstructed figure with which we were confronted in the antechamber of the exhibition at the Cordoaria Nacional – a fleshless body, made of bones and dry traces, and laid in a box filled with compacted sand – set the tone for this exhibition, posing one of the questions that runs through the whole project from one end to the other: the separation between the head and the body? If the experience of the trace is a metaphorical equivalent for the creative process, then this question – what do the head and the body do when the latter is freed from the former? – has on its horizon a questioning of the nature of art and the activity of the artist. Francisco Tropea summons up a dichotomy that is deeply rooted in our western culture of Avicenna-Christian origins (one need only think about the dualities between body and soul, heaven and earth, or between reason and emotion), not with the aim of celebrating it, but rather in order to deconstruct it, to problematize the anthropological unity of the being, in life as it art. It is interesting to note that this question was already foregrounded in the artist's works about the notion of "image" (more specifically, the "image of the self" and the "image of the eye"), based upon a distinction between the intellect and the senses (correlated with the duality between masculine and feminine) as a fundamental principle structuring our relationship with the world.<sup>3</sup>

It is far from evident for the artist, and only now, in this publication, does he make this explicit – that the different "characters" of the project are avatar or double of that primordial figure of the eye, which he proposes as the camera and, in this way, sets the device in motion (*The Assembly of Euclides* at the Cordoaria Nacional): the cyclist who pedals and progressively enters into a trace

<sup>4</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.

<sup>5</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.

<sup>6</sup> Michel Laviot, "Le dédoublement de Francisco Tropea en deux", *Cahiers de la Mark of the Breast*, vol. 1, coll. Les images regardées, Paris: Éditions de la Sorbonne, 2011, p. 10.





**Manuel Vicente**\_19\_SET\_18.30H

**Ricardo Bak Gordon**\_26\_SET\_18.30H

**Manuel Graça Dias & Egas José Vieira**\_3 OUT\_18.30H

**João Santa-Rita**\_17 OUT\_18.30H

**Flavio Barbini + Maria João Gonçalves da Silva**\_24 OUT\_18.30H

**Fernando Salvador & Margarida Grácio Nunes**\_31 OUT\_18.30H

**José Adrião**\_7 NOV\_18.30H

**Telmo Cruz + Maximina Almeida**\_14 NOV\_18.30H

**Aires Mateus**\_21 NOV\_18.30H

**Pedro Reis**\_28 NOV\_18.30H

**Madalena Cardoso Menezes + Francisco Teixeira Bastos**\_5 DEZ\_18.30H

**João Luís Carrilho da Graça**\_12 DEZ\_18.30H

**Nuno Mateus / ARX**\_9 JAN\_18.30H

**Ricardo Carvalho + Joana Vilhena**\_16 JAN\_18.30H

**Inês Lobo**\_23 JAN\_18.30H

**Antonio Jimenez Torrecillas**\_30 JAN\_18.30H

conferência de final de semestre

# DA/UAL conferências

## 2007/2008

# Lado B

**Antônio Adão da Fonseca**\_5 MAR\_18.00H

**Bernardo Pimentel + Filipa Ramalheira**\_12 MAR\_18.00H

**Paulo Serôdio Lopes**\_26 MAR\_18.00H

**Fernando Rodrigues**\_2 ABR\_18.00H

**Michel Toussaint**\_16 ABR\_18.00H

**Antônio Marques Miguel**\_23 ABR\_18.00H

**Maria Helena Barreiros + Helder Carita**\_30 ABR\_18.00H

**João Gomes da Silva + Nuno Lourenço**\_7 MAI\_18.00H

**Ana Vaz Milheiro**\_14 MAI\_18.00H

**Manuel Lacerda**\_21 MAI\_18.00H

**João Pinharanda + Ricardo Bak Gordon**\_28 MAI\_18.00H

**Carlos Nogueira**\_4 JUN\_18.00H

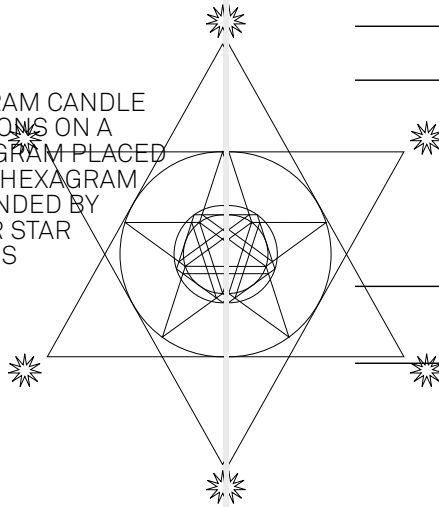
## DA/UAL conferências

CEACT - Centro de Estudos de Arquitectura, Cidade e Território

# 2007/2008



PENTAGRAM CANDLE FORMATIONS ON A LINE DIAGRAM PLACED INSIDE A HEXAGRAM SURROUNDED BY REGULAR STAR POLYGONS



Five Rings

Orla Barry  
Rui Chafes

4

5



I remember being too full to remember...  
I remember recounting.  
I remember remembering without images.  
I remember rehearsing memory through voice.  
I remember speaking in a poetic language.  
A language that is removed from speech,  
one that does not allow for communication  
but for interpretation and reinterpretation.

I remember life without hand cream.

10





I remember the colour of the air  
and the sun burning through my clothes.  
I remember the brain surburn.



12



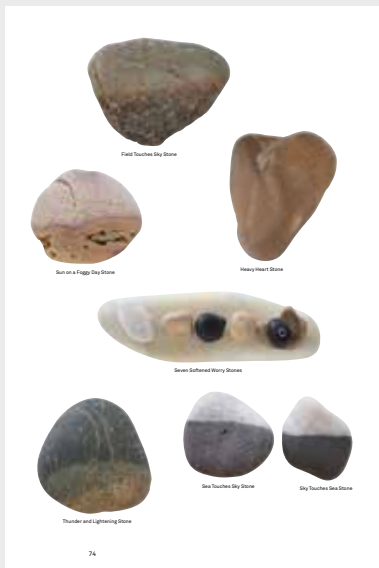
57



60



61



74



75



# MUDE MUSEU DESIGN MODA



**MUDE**  
MUSEU DO DESIGN E DA MODA

TURISMO DE  
PORTUGAL



RUA  
AUGUSTA





117

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**Ante-estreia**  
**Flashes do MUDE,**  
**Museu do Design**  
**e da Moda.**

De Le Corbusier  
a Alaïa

---

**Preview**  
**Flashes of MUDE,**  
**Design and Fashion**  
**Museum.**

From Le Corbusier  
to Alaïa

---



## Ante-Estrela Flashes do Museu do Design e da Moda

Este espaço de exposição é dedicado à apresentação de uma seleção de obras de arte e de design, que serão exibidas em um ambiente que busca proporcionar uma experiência única ao visitante. A curadoria foi cuidadosamente selecionada para refletir a diversidade e a criatividade do design contemporâneo. O espaço é dividido em áreas que permitem uma exploração detalhada das peças, com iluminação que realça as texturas e cores. A arquitetura do espaço é minimalista, permitindo que as obras sejam o foco principal da experiência. O piso é revestido com um material que reflete a luz, criando um efeito de profundidade e ampliação do espaço. O ambiente é projetado para ser acolhedor e convidativo, incentivando o visitante a explorar e apreciar as obras de arte e design.

## Preview Flashes of the Museum of Design and Fashion

This exhibition space is dedicated to the presentation of a selection of art and design works, which will be displayed in an environment that seeks to provide a unique experience to the visitor. The curation was carefully selected to reflect the diversity and creativity of contemporary design. The space is divided into areas that allow for a detailed exploration of the pieces, with lighting that highlights textures and colors. The architecture of the space is minimalist, allowing the works to be the main focus of the experience. The floor is covered with a material that reflects light, creating an effect of depth and expansion of the space. The environment is designed to be welcoming and inviting, encouraging the visitor to explore and appreciate the art and design works.







# EXPOSIÇÃO ANTE-ESTREIA FLASHES DO MUDE MUSEU DO DESIGN E DA MODA

22.05 / 11.10.2009

R. AUGUSTA 24



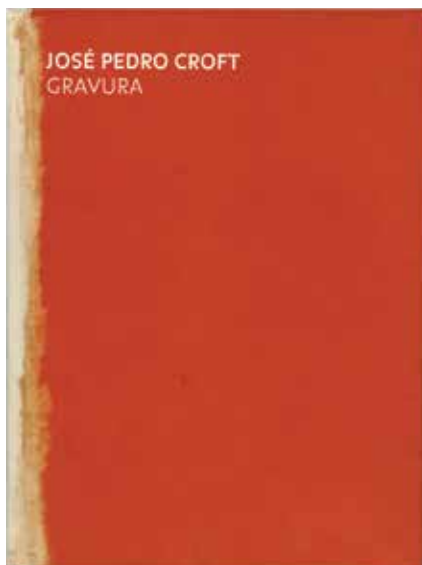


MUDE  
MUSEU  
DESIGN  
MODA

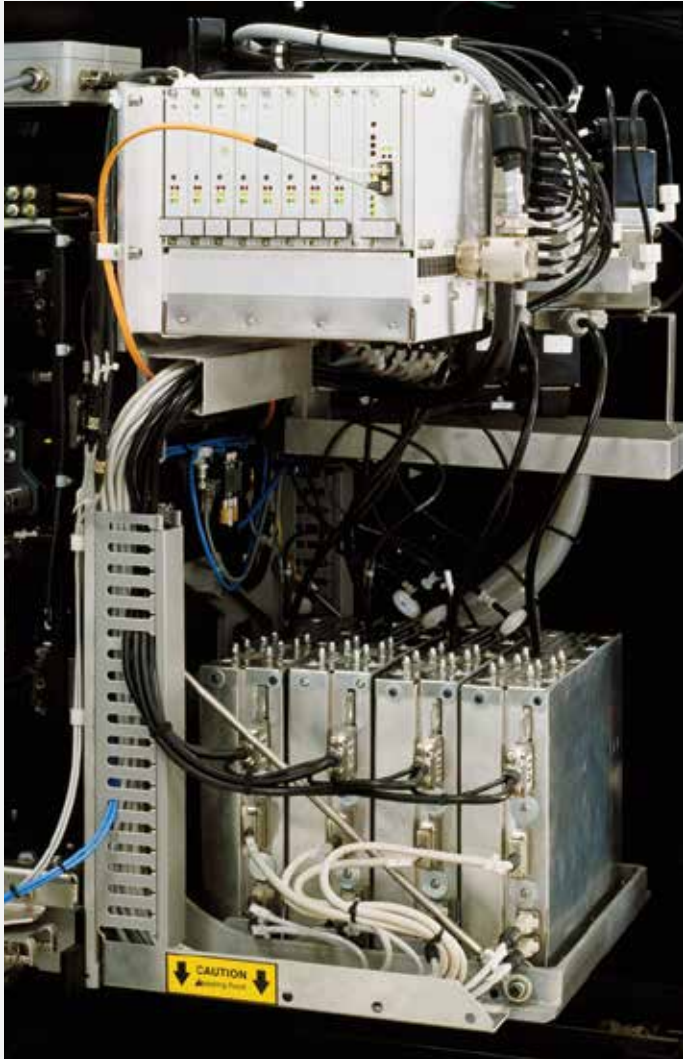
NAS BANCAS A 18 DE MAIO



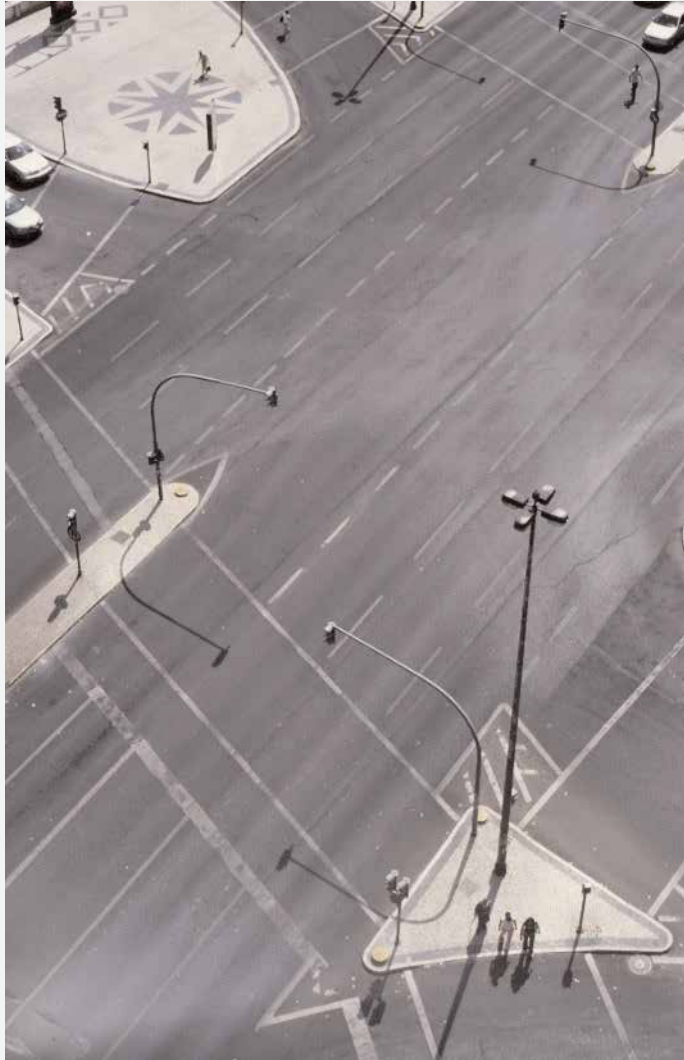




# JA225



# JA228

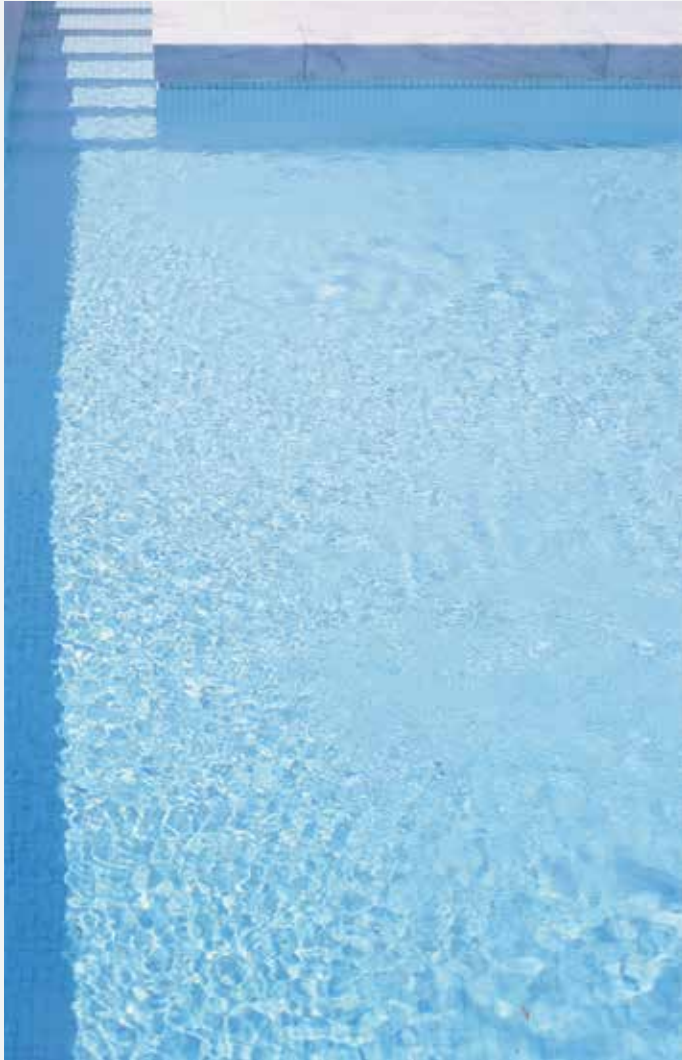


Journal Anualidades // Publicação Trimestral da Ordem dos Arquitetos // Portugal // 228 // Junho - Setembro 2007 // P 6 13.000

# JA 227



9773970150086



Jornal Arquitectos /// Publicação Trimestral da Ordem dos Arquitectos /// Portugal /// 227 /// Abril - Junho 2007 /// € 10,00

*páginas 70 e 71*  
*pages 70 and 71*  
 Cartazes [Posters](#)  
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 de Arquitetura  
 da Universidade  
 Autónoma de Lisboa,  
 2007

*páginas 72 à 75*  
*pages 72 to 75*  
 Livro [Book](#)  
*Five Rings,*  
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 Rui Chafes,  
 Museu Coleção  
 Berardo,  
 2011

*páginas 76 e 77*  
*pages 76 and 77*  
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 MUDE,  
 2009

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*pages 78 and 79*  
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 2009

*páginas 80 e 81*  
*pages 80 and 81*  
 Grafismo para exposição  
[Exhibition graphics](#)  
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 Projeto de arquitetura  
[Architectural design](#)  
 Ricardo Carvalho  
 e Joana Vilhena,  
 MUDE,  
 2009

*páginas 82 e 83*  
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 2009

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 Centro de Arte  
 Moderna, Fundação  
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 2004-2006

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*pages 86 to 88*  
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*Prémio EDP Novos*  
*Artistas 2009,*  
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 2010

*páginas 92 e 93*  
*pages 92 and 93*  
 Livro [Book](#)  
*Ontem,*  
 André Cepeda,  
 Le Caillou Bleu,  
 2010



António Bolota  
Bruno Cidra  
Gabriel Abrantes  
Gonçalo Sena  
Hernâni Gil  
Margarida Paiva  
Mauro Cerqueira  
Nuno Rodrigues de Sousa  
Sónia Almeida



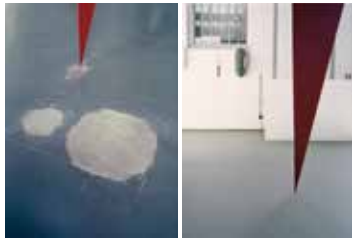
**Prémio  
Edp  
Novos  
Artistas  
2009**  
/  
**Comissariado / Curatorship:**  
João Pinharanda  
Delfim Sardo  
Nuno Crespo  
/  
**Júri / Award Jury:**  
Aginaldo Farias  
Bartomeu Mari  
José Manuel dos Santos  
Miguel von Hafe Pérez  
Pedro Calapez



**Artista** **Media**

Artista **Media** é um departamento do Studio das Artes que procura desenvolver as estratégias de comunicação e de divulgação das exposições e eventos realizados no espaço. Para além de trabalhar em conjunto com o departamento de programação, o departamento de **Media** também desenvolve estratégias de comunicação e de divulgação das exposições e eventos realizados no espaço. Para além de trabalhar em conjunto com o departamento de programação, o departamento de **Media** também desenvolve estratégias de comunicação e de divulgação das exposições e eventos realizados no espaço. Para além de trabalhar em conjunto com o departamento de programação, o departamento de **Media** também desenvolve estratégias de comunicação e de divulgação das exposições e eventos realizados no espaço.

The **Media** department develops the strategies for the artistic, cultural and social communication of the exhibitions and events held in the space. In addition to working in conjunction with the programming department, the **Media** department also develops communication and promotion strategies for the exhibitions and events held in the space. In addition to working in conjunction with the programming department, the **Media** department also develops communication and promotion strategies for the exhibitions and events held in the space.









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# PAISAGEM LANDSCAPE

## OSIMETRIJA IZ OBLASTI POSREDOVANJE IZ OBLASTI

U ovom delu izložbe predstavljamo vam osimetriju iz oblasti posredovanja. Ovo je jedna od najvažnijih stvari koje treba da znate kada se bavite posredovanjem. U ovom delu izložbe predstavljamo vam osimetriju iz oblasti posredovanja. Ovo je jedna od najvažnijih stvari koje treba da znate kada se bavite posredovanjem. U ovom delu izložbe predstavljamo vam osimetriju iz oblasti posredovanja. Ovo je jedna od najvažnijih stvari koje treba da znate kada se bavite posredovanjem.

2010. 2011.

EXIT



## LUGARES EM ESPERA PLACES ABOUT TO HAPPEN

In a city of 8 million, where more than 60% of the population lives in informal settlements, open spaces are still a scarce resource. The book is a collection of stories that explore the ways in which parks are being created and used in Bogotá, Colombia. It is a story of hope and possibility, of a city that is working to create a better future for all its citizens.

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# A EXPERIENCIA DA



TINTAS  
DECORA

ANEXOS DE BOMBA

RECONHECIMENTO  
INTELECTUAL  
MATERIAL  
CIENTÍFICO  
PATENTADO

PUBLICIDADE  
EQUIVALE

Comunidade de marcas de  
blancas





EUROPA  
EUROPA  
EUROPA  
EUROPA



FRANCISCO JOSÉ SIMÕES, L.D.A.



# PORTO ALEGRE



#### Principais artistas

1911 - 1987

1912 - 1988

1913 - 1989

1914 - 1990

1915 - 1991

1916 - 1992

1917 - 1993

1918 - 1994

1919 - 1995

1920 - 1996

1921 - 1997

1922 - 1998

1923 - 1999

1924 - 2000

1925 - 2001

1926 - 2002

1927 - 2003

1928 - 2004

1929 - 2005

1930 - 2006

1931 - 2007

1932 - 2008

1933 - 2009

1934 - 2010

1935 - 2011

1936 - 2012

1937 - 2013

1938 - 2014

1939 - 2015

1940 - 2016

1941 - 2017

1942 - 2018

1943 - 2019

1944 - 2020

1945 - 2021

1946 - 2022

1947 - 2023

1948 - 2024

1949 - 2025

1950 - 2026

1951 - 2027

1952 - 2028

1953 - 2029

1954 - 2030

1955 - 2031

1956 - 2032

1957 - 2033

1958 - 2034

1959 - 2035

1960 - 2036

#### Associação de Regentes do Município

Associação de Regentes do Município

Associação de Regentes do Município

Associação de Regentes do Município

Associação de Regentes do Município

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Associação de Regentes do Município

Associação de Regentes do Município

## GUARDA

TEATRO MUNICIPAL  
DA GUARDA  
GUARDA  
MUNICIPAL  
THEATRE

...



## CELONA



## ALMADA

TOMO MUNICIPAL  
DE ALMADA,  
TOMO AFA,  
JURDICA  
TEORICA  
EUA THEORE

Alameda  
Alameda

## PALMELA

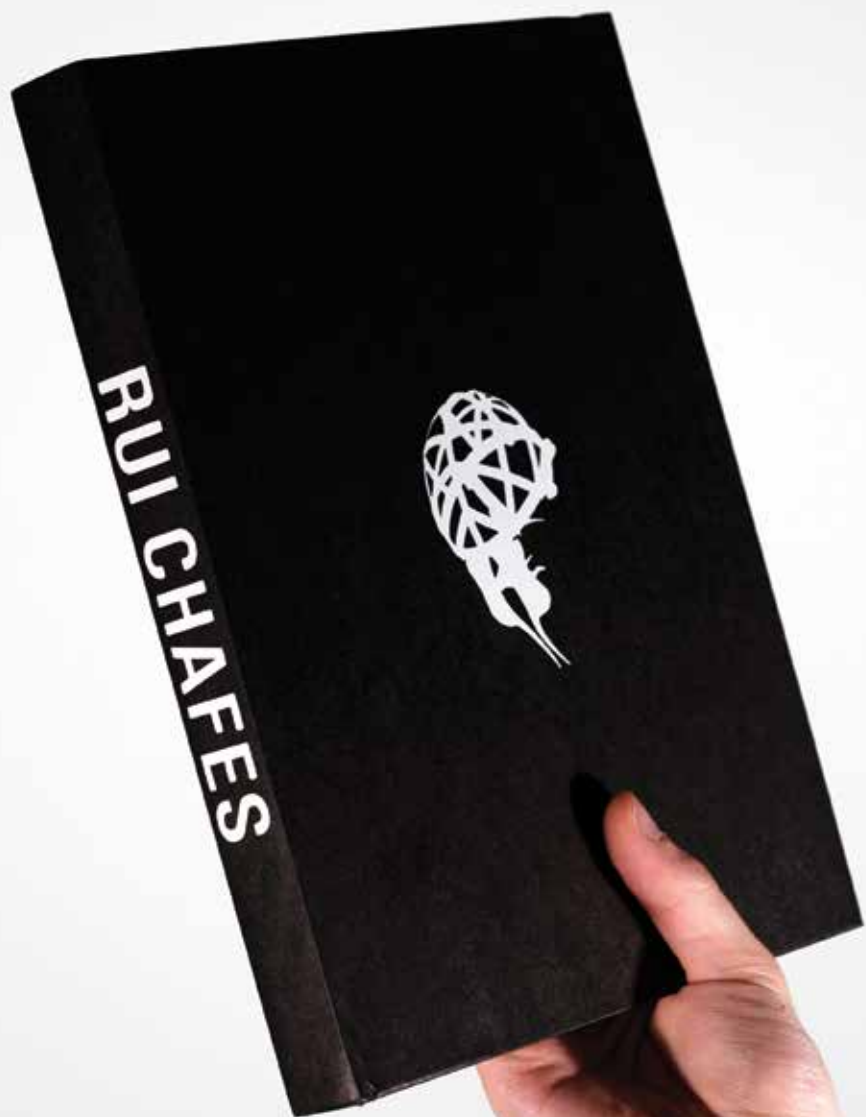
Palmeira  
Palmeira

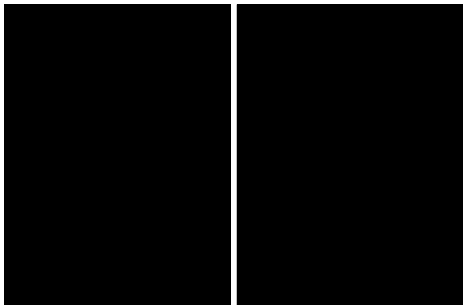
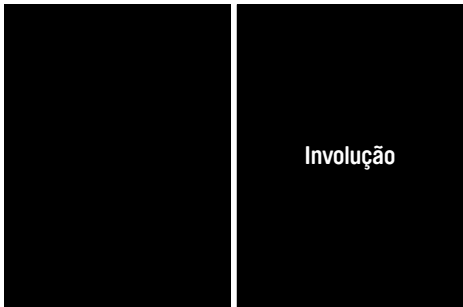
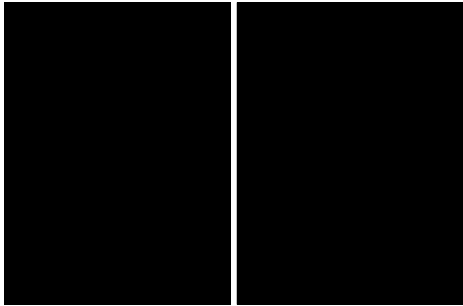
## COIMBRA



## CARTAXO









Há aqui uma deficiência técnica: não conseguimos impedir a escultura de ser objecto. Não conseguimos tê-la numa existência com estatuto de pensamento, resta-nos uma existência com estatuto de corpo, não um corpo.

O tempo manual é único, é o tempo só do Artista. O resto é o vazio oficial, a mesa vazia dos burocratas, a informatização e a mediatização das limitações que o social forçosamente impõe ao individual. Temos de tentar apagar os espaços *entre*, temos de ser capazes de recusar o hieratismo oficial, quer ele seja sumariamente lírico ou panfletarmente activista. Só os que atravessaram o escuríssimo túnel é que destruíram os seus limites, só eles reaparecem na mais intensa luz, carregados de sublime entusiasmo. A arte não é nem nunca foi uma ciência. *A utopia é o indizível, o inefável, o inacabado, o irrealizável, a esperança.*

A escultura constrói-se com o que se tem à mão ou noz é mais familiar: ferro, pedra, calcário, papel, fotografia, lapa, vídeo, voz, luz, corda, palavras, cimento, palavras de cimento. Uma escultura não é uma existência definitiva nem é isso o seu valor. Uma escultura é um modo de pensamento, é apenas uma possibilidade, uma hipótese. É uma dúvida, que se transmite a outros (só a alguns, não a todos). É um homem pensando por um fio, de cabeça para baixo, e tentar manter-se acordado.



## DA/UAL CEACT

Departamento de Arquitectura  
Centro de Estudos de Arquitectura, Cidade e Território  
Universidade Autónoma de Lisboa

Boqueirão de Ferreiros, 11 – 1200 Lisboa  
dp,arg@universidade-autonoma.pt  
T: 213 929 267

### PÓS-GRADUAÇÃO 2008/2009



# Pensar a Arquitectura desde o Pós-Guerra

- 1 ARQUITECTURA NO PÓS-GUERRA: PANORAMA
- 2 CENTRO/PERIFERIA e LOCAL/GLOBAL
- 3 DIVERGÊNCIAS: MEMÓRIA, PROCESSO, MASS MEDIA
- 4 PORTUGAL NO PÓS-GUERRA
- 5 INCERTEZA: TERRITÓRIO E PAISAGEM
- 6 DEPOIS DO MODERNISMO

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José Manuel Rodrigues  
Michel Toussaint

#### Professores/Conferencistas convidados

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Ana Tostões

Direção do Curso  
de Pós-Graduação:  
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Ricardo Carvalho  
Filipa Ramalheira

Comissão Científica:  
João Luís Carrilho da Graça  
Ricardo Carvalho  
Flávio Barbini  
Filipa Ramalheira  
Helena Barreiros

Estrutura do Curso  
2 Semestres  
Carga Horária:  
2 Semanas de 3 Horas / Semana  
(regime não-diurno)

Total de Créditos  
60 ECTS

Início do Curso:  
16 Setembro 2008

Condição de Acesso:  
Titulares do grau de licenciado

Inscrição:

€ 500

Preço:

€ 500

# Festa UalMate 30/05 2008

DA/UAL  
Departamento de Arquitectura  
Universidade Autónoma de Lisboa

Entrada Livre  
21.00h – 02.00h  
Boqueirão dos Ferreiros 11

# Dj's Calápez The bas- tards



Da/Ual

**SEMINÁRIO INTERNACIONAL  
DE ARQUITECTURA  
03/10 SETEMBRO 2009  
DO VALE AO OCEANO: CASCAIS**

- ANTONIO JIMENEZ TORRECILLAS (SP)**
- JOÃO PEDRO FALCÃO CAMPOS (PT)**
- PEZO VON ELLRICHSHAUSEN (CI)**
- PAULO DAVID (PT)**
- STUDIO UP (CRO)**

**Departamento de Arquitectura  
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**Aires Mateus  
Carrilho da Graça  
Francisco Mangado  
Graça Dias  
Nikos Ktenàs  
Souto Moura**

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**Seminário  
Internacional  
Arquitectura**

---

DA/UAL workshop  
23-31/07/2007



SCRIFTA  
FRANCISCO TROPA



FRANCISCO TROPA

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# Scripta

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*Text*

FEDERICO FERRARI

*Photography*

TERESA SANTOS  
PEDRO TROPA

*Layout*

PEDRO FALCÃO

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Edited by Galeria Quadrado Azul

MMX



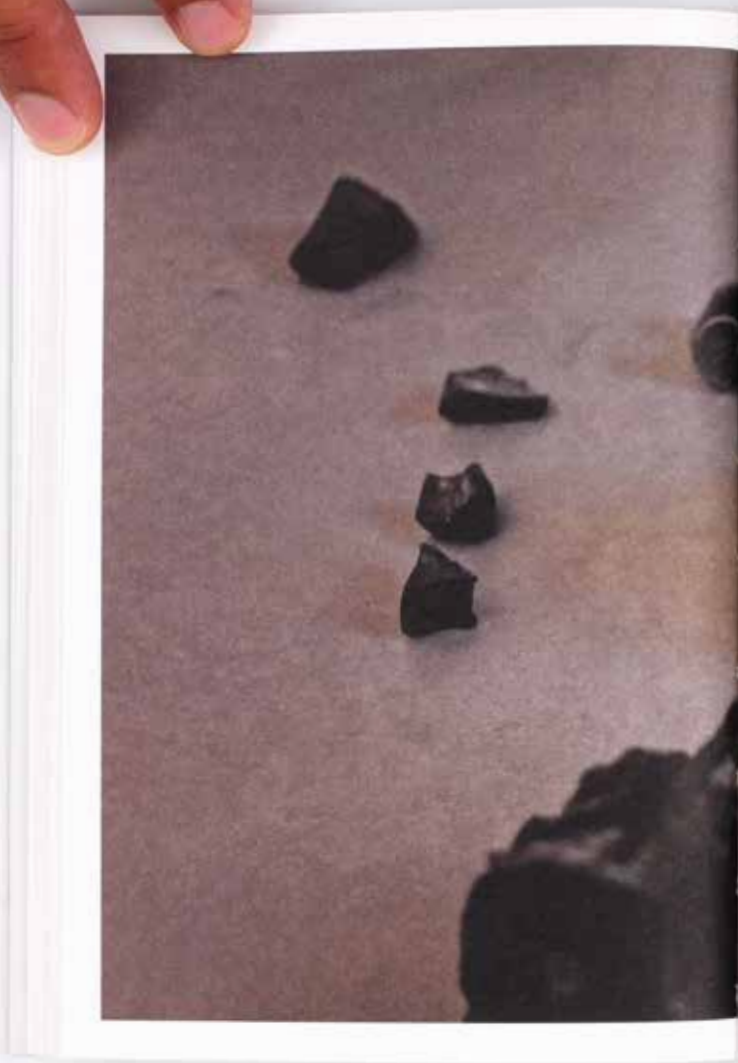
## De rerum natura

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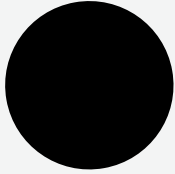
*Il materialismo estetico di Francisco Tropa*

QUALE ALTRO compito per l'arte, oggi, se non confrontarsi con le questioni prime e ultime?

*De rerum natura.* E' questo il titolo che potremmo dare all'opera che, negli anni, si è accumulata davanti a noi. Si tratta di un corpus complesso e vasto che abbraccia tecniche e temi apparentemente molto diversi tra loro. Scheletri, impronte, tracce, astrazioni geometriche, terra, biciclette, ragnatele, alberi, corde, bottiglie, lattine, finestre, clessidre, gocce d'acqua, bronzo, legno, oro, frutta, marmo, video, film, suoni, mani, piedi, corpi.







*páginas 94 à 101*

*pages 94 to 101*

Grafismo para exposição

Exhibition graphics

Expo Países,

Projeto de arquitetura

Architectural design

Ricardo Bak Gordon,

Trienal de Arquitetura  
de Lisboa,

2007

*páginas 102 à 105*

*pages 102 to 105*

Livro Book

Involução,

Rui Chafes,

Câmara Municipal

de Vila Nova de Gaia,

2008

*páginas 106 à 109*

*pages 106 to 109*

Cartazes Posters

Departamento

de Arquitetura

da Universidade

Autónoma de Lisboa,

2007-2009

*páginas 110 à 115*

*pages 110 to 115*

Livro Book

Scripta,

Francisco Tropa,

Galeria Quadrado Azul,

2011

*página 116 page 116*

Logótipo Logotype

Nau Capital,

2007

*páginas 118 e 119*

*pages 118 and 119*

Livro Book

Testemunhos,

Instituto do Emprego

e Formação Profissional,

2008

*páginas 120 e 121*

*pages 120 and 121*

Cartazes Posters

Departamento

de Arquitetura

da Universidade

Autónoma de Lisboa,

2011

*páginas 122 e 123*

*pages 122 and 123*

Livro Book

José Pedro Croft,

Instituto Açoriano

de Cultura / Tristan

Barbarà Editions,

2010

*páginas 124 e 125*

*pages 124 and 125*

Livro Book

La Ligne Volage,

Edgar Martins,

Centre Culturel

Calouste Gulbenkian,

Paris, 2010

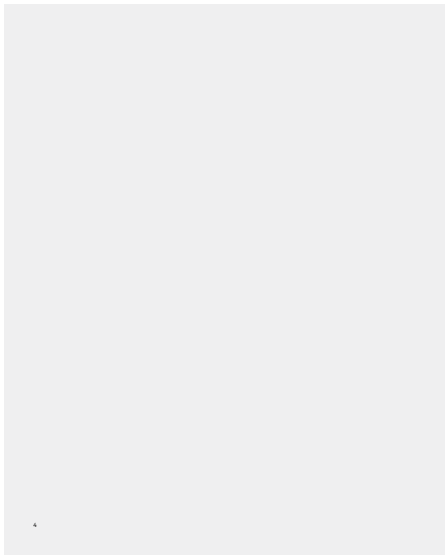




# testemunhos

TESTEMUNHOS

Trajectos de Qualificação



10 | **Patrícia Almeida** |  
36; 58; 80; 102; 124; 146; 168 | **Kathleen Gomes** |  
38 | **Augusto Brázio** |  
60 | **André Cepeda** |  
82 | **Sandra Rocha** |  
104 | **António Júlio Duarte** |  
126 | **João Serra** |  
148 | **Pedro Letria** |  
170 | **Augusto Alves da Silva** |  
186 | **Catarina Alves Costa** |  
198 Legendas |





Da/Ual

Faculties, PROJECT LEADERS

Quarte Santo  
Pedro Campos Costa  
Sanja Filep

Organization

ORBITAL ARCHITECTS ASSOCIATION  
UNIVERSITY OF ZAGREB, Faculty of Architecture  
CITY OF ZAGREB

Project location

DA UAL - UNIVERSIDADE AFINIDADE DE LÍNGUAS (Portugali)  
ESTAD UNIV - UNIVERSIDAD POLITÉCNICA DE CATALUÑA (Spain)  
UP - UNIVERSITÄT WÜRZBURG (Germany)  
UO - UNIVERSITY OF ZAGREB (Croatia)

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**Dafne Berc**

Faculty of Architecture, University of Zagreb

**Quarte Santo**

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UPM (Spain)

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Faculty of Architecture, University of Zagreb

LANDSCAPE&TOURISM WORKSHOP  
ZAGREB, CROATIA

18/23 April 2011



UxT

Da/Ual



Workshop #3

European Master's Programme 2010/2012

Departamento  
de Arquitectura  
Universidade  
Autónoma de  
Lisboa

28th February  
05th April  
2011

Masterclasses

**João Luis Carrilho da Graça** 02nd March 14h00

**Manuel Aires Mateus** 23rd March 14h00

**Paulo David** 14th March 14h00

/

Lectures

**Ricardo Carvalho**

**+ Joana Vilhena** 01st March 14h00

**Barbini Arquitectos** 01st March 15h00

**SAMI** 01st March 16h00

**José Monterroso Teixeira** 23th February 14h00

**José Manuel Fernandes** 28th February 15h00

**Filipa Ramalhete** 11th March 14h00

# ARCHITEKTUR STUDIUM GENERALE

Architectural Studio Tutors

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Ricardo Carvalho

with

Inês Vieira da Silva and Miguel Vieira

Departamento de Arquitectura / UAL  
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Tel. 218.499.217  
ap.arch@universidade-autonoma.pt  
www.ual.pt

110 01 000

### José Pedro Croft

Nasceu no Porto em 1957. Vive e trabalha em Lisboa. A sua obra transita sem hierarquias entre escultura, desenho e gravura. Expõe regularmente desde 1986. Está representado nas colecções do Centro de Arte Moderna da Fundação Calouste Gulbenkian, Fundação Luso-Americana para o Desenvolvimento, Fundação de Serralves, Ministério da Cultura (Portugal), Fundació La Caixa (Espanha), Caixa Geral de Depósitos (Portugal), Museo Nacional Centro de Arte Reina Sofía (Espanha), Fundação Berardo (Portugal), Fundação Elipse (Portugal), Banco de España, Banco Central Europeu, Museu de Arte Moderna do Rio de Janeiro (Brasil), Sammlung Albertina (Austria)

Was born in Porto, 1957. Lives and works in Lisbon. His production comprises sculpture, drawing and prints, in no particular hierarchical order. He has been exhibiting regularly since 1986. His work is featured in the following collections: Centro de Arte Moderna da Fundação Calouste Gulbenkian, Fundação Luso-Americana para o Desenvolvimento, Fundação de Serralves, Ministry of Culture (Portugal), Fundació La Caixa (Spain), Caixa Geral de Depósitos (Portugal), Museo Nacional Centro de Arte Reina Sofía (Spain), Fundação Berardo (Portugal), Fundação Elipse (Portugal), Banco de España (Spain), European Central Bank, Museu de Arte Moderna do Rio de Janeiro (Brazil), Sammlung Albertina (Austria)

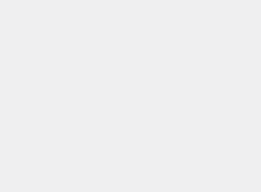


José Pedro Croft  
gravura

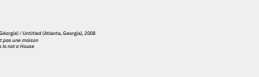
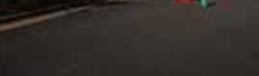
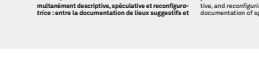
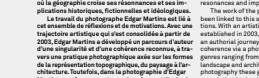
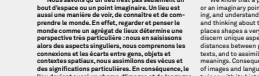
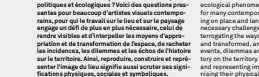
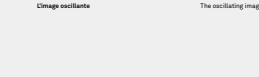
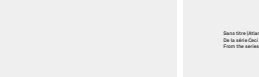
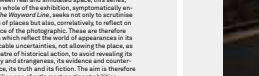
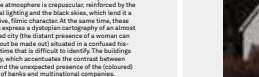
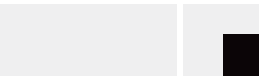
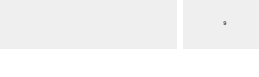
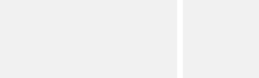
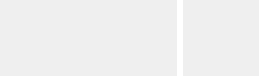
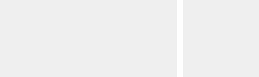
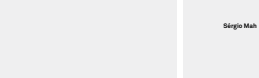
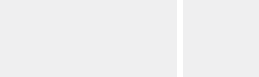
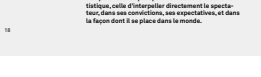
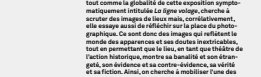
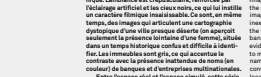
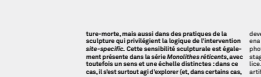
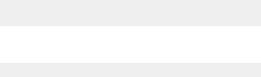








Portrait, 2010  
De la série L'Image cartographique, installation photographique interactive  
From the series L'Image cartographique, interactive photographic installation



L'Image oscillante

The oscillating image

Sergio Mah

Que signifie représenter et percevoir photographiquement le lieu ? Comment la photographie, avec ses limitations et ses potentialités, et le photographe « démontrent » l'apparence du territoire et, par conséquent, de façon égale, une certaine façon de vivre, plus précise et plus concrète que ses significations latentes ? Comment se connectent et se configurent les lieux en fonction des paramètres sociaux, politiques et géographiques ? Voici des questions posées pour l'installation photographique contemporaine, pour qui le travail sur le lieu et sur le paysage implique un défi de plus en plus complexe, celui de rendre lisibles et d'interpréter les moyens d'appropriation et de transformation de l'espace, de révéler les incidences, les dilemmes et les choix de l'histoire sur le territoire. Ainsi, reproduction, construction et déplacement de l'image, en tant que médium, ont acquis un statut d'objet singulier, nous comprenons les connexions et les liens entre gens, objets et contextes spatiaux, nous assimilons des lieux et des significations particulières. En conséquence, le lieu devient aussi un champ d'imagerie et de langages où la géographie coïncide avec l'économie et les implications historiques, fictionnelles et idéologiques.

Le travail du photographe Edger Martins est lié à cet ensemble de réflexions et de motivations. Avec une trajectoire artistique qui s'est consolidée à partir de 2007, Edger Martins a développé un parcours d'œuvre d'art engagé et d'une cohérence reconnue. À travers une pratique photographique axée sur les formes et les implications topographiques, de paysage à l'architecture, il travaille dans la photographie d'Edger Martins, ces formes sont soutenues à une articulation minutieuse descriptives, spatiales et iconographiques, afin de documenter la ligne suggérée et

What does it mean to represent and perceive places photographically? How is it that the photographic, with its limitations and potentialities, has the prerogative of "disassembling" the appearance of the territory and, consequently, of finding a broader, more essential and more concrete appearance of its hidden meanings? How do places connect and configure themselves in accordance with social, political and geographical phenomena? These are pressing questions for many contemporary visual artists for whom working on place and landscape involves an ever more necessary challenge: that of rendering visible and interpreting the ways in which space is appropriated by the events, dilemmas and reorientations wrought by history on the territory. Thus, reproducing, constructing and representing images of place also means simultaneously working with social and symbolic meanings.

We know that a place is not just a portion of space or an empty space. It is also a way of seeing, knowing, and understanding the world. In effect, looking at a place shapes a very particular outlook: we come to discern unique aspects, to perceive connections and distances between people, objects and spatial contexts. Consequently, places also figure as a field of images and languages in which geography intertwines with its historical, fictional and ideological resonances and implications.

The work of the photographer Edger Martins has been linked to this series of reflections and motivations. With an artistic practice that began to become established in 2007, Edger Martins has undertaken an authorial journey of recognized uniqueness and coherence via a photographic practice that studies to

genres ranging from topographical representation to landscape and architecture. However, in Edger Martins' photography these genres are subjected to an approach that is simultaneously descriptive, spatial and iconographic, so that the articulation of spaces that is suggestive and

Sergio Mah

ture-morale, mais aussi dans des pratiques de la sculpture qui privilégient la logique de l'œuvre interne elle-même. Cette sensibilité sculpturale est également présente dans la série des installations, où des tourterelles au sein de une échelle distincte dans ce cas. Il s'agit surtout qu'il explore ici, dans certains cas, de monumentaliser l'architecture physique et esthétique d'objets singuliers – un aménagement de logement, un parc public ou un objet architectural – de façon à affirmer leur valeur en tant qu'images.

La dernière série, Une cartographie métaphysique établit une relation entre les dimensions de l'espace urbain, Edger Martins photographie une ville fictive, bâtie dans le sud de la région de la capitale britannique, l'ambiance est contemplative, renforcée par l'éclairage artificiel et les couleurs, ce qui lui confère un caractère étonnamment réaliste. Ce sont, en même temps, des images qui articulent une cartographie dystopique d'une ville presqu'absente (ou presque) seulement la présence bimatérielle d'une femme, étendue dans un temps historique confus et difficile à identifier. Les immobles sont gris, ce qui accentue le contraste avec la présence matérielle de ceux (ou ceux) de la banque et d'entreprises multinationales.

development. Following his reflection on the phenomena and iterations of urban space, Edger Martins is photographing a fictitious city built to serve as a stage on which to test the British Metropolitan Plan. The atmosphere is contemplative, reinforced by the artificial lighting and the black sites, which lend the deserted city the distant presence of an urban form that is just about to fade out (rather than confused historical time that is difficult to identify). The buildings are grey, which accentuates the contrast between them and the unexpected presence of the (coloured) woman of the exhibition, symbolically evoking

Between real and simulated space, this series, like the whole of the exhibition, symbolically evokes The Weymouth Line, seeks not only to scrutinize images of places but also, correspondingly, to reflect on the place of the photographic. These are therefore images which reflect the world of appearance in its inextricable uncertainties, not allowing the place, as the theory of historical action, to avoid knowing its banality and contingencies, its voidness and counter-evidence, its truth and its fiction. The aim is therefore to mobilise one of our most pertinent abilities, namely, its ability to directly question the spectator's convictions, expectations and the way in which he looks forward in the world.



Serie des Immobles, Sergio Mah / Untitled (Immobles), Sergio Mah, 2008  
De la série City Out pour une maison  
From the series The City Out for a house

## Pedro Falcão

Pedro Falcão was born in Caldas da Rainha in 1971. Between 1991 and 1995 he studied Graphical Arts at the Escola Superior de Tecnologia de Tomar and Fine Arts at the Escola Superior de Arte e Design in Caldas da Rainha. Towards the end of 1995 he moved to Lisbon and worked for ten years at Mário Feliciano's graphical design studio Secretonix. In 2006 he set up his own studio in Lisbon, Atelier Pedro Falcão, working for cultural institutions, artists and architects. In the area of graphical design, he carried out corporate branding projects, editorial design and posters, as well as conceiving the signage for buildings and exhibitions and becoming a specialist in book design. Since 2006, he has taught Editorial Design on the Multimedia and Graphic Design course at the Restart school in Lisbon. In 2010, he was a jury member for the final exams at the École Supérieure d'Arts Graphiques et d'Architecture Intérieure Penninghen, Paris. He participated in several group exhibitions: (P) Portugal 1990/2005, Lisbon (2005); Gateways, Porto (2008); We Love Books! A World Tour, Échirolles, France (2008); 50 Books/50 Covers, AIGA, New York, USA (2009); Revolution 99/09, EXD, Lisbon (2010). He has also won several prizes, the most significant of which are the Certificate of Excellence in Typography, TDC 46, Type Directors Club of New York, USA (2000); the Merit Award, Magazine Layout, Ed-Awards, Athens (2007); 50 Books/50 Covers, AIGA, American Institute of Graphic Arts, New York, USA (2009); and the Premier Award, ISTD, International Typographic Awards, United Kingdom (2009). Recently, he presented his work at the ESAD World Graphics Day conference in Matosinhos (2011).

[www.atelierpedrofalcao.com](http://www.atelierpedrofalcao.com)

## Pedro Falcão

Pedro Falcão nasceu nas Caldas da Rainha em 1971. Entre 1991 e 1995 estudou Artes Gráficas na Escola Superior de Tecnologia de Tomar e Artes Plásticas na Escola Superior de Arte e Design nas Caldas da Rainha. No final do ano de 1995 mudou-se para Lisboa e durante dez anos trabalhou no *atelier* de design gráfico Secretonix de Mário Feliciano. Em 2006 funda o seu próprio estúdio Atelier Pedro Falcão em Lisboa e trabalha para instituições culturais, artistas e arquitetos. Nas várias áreas gráficas, desenvolveu trabalhos de identidade corporativa, design editorial, cartazes, sinalética de edifícios e exposições, tornando-se especialista em *book design*. Desde 2006 ensina Design Editorial no curso de Design Gráfico e Multimédia da escola Restart de Lisboa. Em 2010 foi júri dos diplomas finais da École Supérieure d'Arts Graphiques et d'Architecture Intérieure Penninghen, Paris. Participou em diversas exposições coletivas: (P) Portugal 1990/2005, Lisboa (2005); Gateways, Porto (2008); We Love Books! A World Tour, Échirolles, França (2008); 50 Books/50 Covers, AIGA, New York, USA (2009); Revolution 99/09, EXD, Lisboa (2010). Ganhou vários prémios, a destacar: Certificate of Excellence in Typography, TDC 46, Type Directors Club of New York, USA (2000); Merit Award, Magazine Layout, Ed-Awards, Athens (2007); 50 Books/50 Covers, AIGA, American Institute of Graphic Arts, New York, USA (2009), Premier Award, ISTD, International Typographic Awards, United Kingdom (2009). Recentemente apresentou o seu trabalho na conferência ESAD World Graphics Day, Matosinhos (2011).

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Fly  
Black  
Bird

WAVEGLIDERS



# Pedro Falcão

prefácio de José Bártolo / preface by José Bártolo

*Cinetismo, serialidade e construção.* São estes três recursos que permitem, numa obra tão fértil à exploração de cruzamentos – música, pintura, cinema, fotografia, design – identificar um *autor*. E se é evidente que na obra deste autor há uma linguagem própria, essa autoria não deriva tanto de um *estilo*, mas antes de algo mais profundo e crítico, um *sentido projetual* consciente, crítico e rigoroso. É na compreensão desse sentido projetual que reside a chave da leitura da obra gráfica de Pedro Falcão, a chave de compreensão da sua contemporaneidade e da sua universalidade.

*Kineticism, seriality and construction.* In work that is so open to the exploration of crossings – between music, painting, cinema, photography, and design – these three resources make it possible to identify an *author*. And while it is clear that this artist's work possesses its own language, this authorship does not derive from a style but from something deeper and more critical: a conscious, critical and rigorous *sense of project*, wherein lies the key to interpreting Pedro Falcão's graphic work, the key to understanding its contemporaneity and universality.

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