La Casa do Vapor è un progetto autocostruito, che viene utilizzato come spazio pubblico aperto a tutti. È stato realizzato grazie alla collaborazione tra il collettivo EXYZT e la comunità locale di Casa do Vapor, un villaggio di pescatori nell’estuario del Tago, a sud di Lisbona. Il progetto è stato realizzato grazie alla collaborazione tra il gruppo EXYZT e la comunità locale di Casa do Vapor, un villaggio di pescatori sul fiume Tago, a sud di Lisbona.
“Prima della crisi, non lavorare all’estero era considerato un fallimento. Ora il fallimento di non lavorare in patria”.

“Before the crisis, not going out of the country to work was considered a failure. And now it seems the opposite is true.”

— Tiago Mota Saraiva
“Ci troviamo a lottare contro l’estremo individualismo a cui siamo arrivati come progettisti”. “We find ourselves fighting against the extreme individualism we’ve arrived to as architects.”

—Ana Jara, Lucinda Correia

Artéria

City  Lisbon  Portugal

Founded  2009

Design Team  Ana Jara, Lucinda Correia, Mario Luíz, Joana Grilo, Susana Soares

Feduta con la convinzione che il ricamo funzionale urbano si gioca su un campo di azione importante, ma gravemente trascurato, il collettivo Artéria, fondato con la convinzione che urban rehabilitation is an important and currently neglected field of action, Artéria conducts a series of site-specific projects, investigating the need of evaluation in groups of favor multidisciplinary.

• Founded with the belief that urban rehabilitation is an important and currently neglected field of action, Artéria conducts a series of site-specific projects, investigating the need of evaluation in groups of favor multidisciplinary.

Portogallo: micro-scale interventions

Lisbon, PT / Porto, PT

Marta Leitão

City  Lisbon  Portugal

Founded  2009

Design Team  Marta Leitão, Joana Grilo, Ana Jara, Lucinda Correia

“Quella è la prima Triennale che non organizza una mostra monografica su un architetto portoghese”, sottolinea Tiago Albuquerque, che numerosi giovani architetti vi si opposero, difendendo le proprie invariate posizioni. “Avverto il bisogno di raccogliere insieme le corpi delle persone coinvolte”.

Sofia Costa Pinto, un’artista brasiliana che fa parte del team di Casa do Vapor, mi parla della struttura malleabile del gruppo e di come possano avere una risposta diversa”, dice Costa Pinto, “ma come interpreta il significato di quest’operazione in un luogo a lei estraneo? “Penso che tutte le persone coinvolte possano avere una risposta diversa”, dice Costa Pinto, “ma come interpreta il significato di quest’operazione in un luogo a lei estraneo?”

Tutti quegli architetti hanno espressioni identiche, ma sono diversi, “Mi sento come a casa mia”.

“Avverto il bisogno di circondarmi di persone con gli stessi obiettivi”. “I feel the need to have many people sharing the same goals.”

—André Albuquerque

Per Polígono, l’esercizio dell’architettura è compreso anche la consulenza, finanziamento e consulenza, elementi che a materializzazione di interventi di piccole dimensioni all’interno della sfere domestica. “Abbiamo fatto i manufatti di scrittura e convenzione primi decenni di incidenza visualizzata. Marta Luz, Joana Grilo,

Design Team

Lisbon  2009

dichiarare André Albuquerque, qui l’architetto non si limita il suo gruppo alla ristrutturazione e concetti e con le sue esperienze da consulenza e progettista, predomina chiaramente in mani le case.

• For Polígono, the practice of architecture includes consulting, financing, and consultation, which materializations in small-scale interventions that inhabit the domestic sphere. “We need the business manuals before the architecture books,” states co-founder André Albuquerque, who points out that they are testing alternative models, and trying to break the cycle of over-inflated construction budgets by raising matters literally into their own hands.
Il nostro obiettivo non è il progettista architettonico, ma combattere per una causa sociale usando l’architettura.

"Our goal is no longer architectural design, but to combat a social issue using architecture.”

—Jose Paulo
The 35-year-old architect believes there is plenty of work to be done by architects in the country, and lack of funding doesn’t mean lack of opportunities. “The architect’s role in this moment is essential, and to get it to do the meaning of our profession, in my opinion, is basic,” he says.

Mota Saraiva’s atelier is a portfolio of many new emerging spaces that is seen by many young emerging architectural practices as a point of reference. Reinventing itself, the Lisbon-based practice adapted to the country’s current crisis context, involving several small-scale projects in the urban and political fabric. Their working with the 99% based practice adapted to the country’s current crisis context, working with the 99% based practice adapted to the country’s current crisis context with the 99% based practice adapted to the country’s current crisis context with the 99% based practice adapted to the country’s current crisis context with the 99% based practice adapted to the country’s current crisis context.

“All of these different initiatives showcase a plurality of architectural outcomes that is welcome and needed in a country undergoing a period of exception,” notes Tiago Mota Saraiva. “The small wooden structure was built by a flexible, multidisciplinary, international team that is now living and working with the Casa do Vapor team, a bi-weekly newspaper column, makes a point of getting involved in as many projects as possible, serving as living proof that the crisis is filled with opportunities. Born out of necessity or disillusionment with the architectural reality at home or abroad, the studios emerging from the crisis benefit from a renewed interest in these kinds of small-scale interventions by state entities, private foundations and cultural events. In 2010, the Lisbon City Council launched the ‘100+2’ programme, a yearly series of grants totaling 1 million euros for projects seeking to improve 60 neighborhoods and priority areas for intervention in the city, which have been attributed, on different occasions, to both Artéria and ateliermob. In 2012, the private foundation Calouste Gulbenkian launched the 183 competition, which encourages Portuguese living abroad to propose ideas to improve living and social conditions in their home country, with subsidies amounting to 50,000 euros. One of the winners of the first edition was architect José Pires da Costa Pinto, an initiative proposing to revive the vacant and depressed historic centre of the country’s second largest city. Páscoa, then living in Vienna, was catapulted back to the hometown, and now leads an amicable and environmental effort that is currently working on a pilot project involving local contractors, engineers and community experts, and a small army of recent international architecture and engineering graduates, who, in exchange for board and lodging, work for three months on the project. “Our goal is no longer architectural design,” Páscoa explains. “But to combat a social issue using architecture.” Social issues are also at the forefront of the upcoming Lisbon Architecture Triennale (23 September to 25 December), the country’s most significant architecture event. Led by an international chief curator, Beatrice Galilee, the 2013 Triennale will be markedly different from previous editions, giving space to small-scale interventions through a series of grants and seeking to bridge the gap between architects and city residents in a time of crisis.”

“Sono convinto che il futuro dovrà riguardare concetti come processo, condivisione, confronto e resistenza.”

“I am convinced that the future will have to be about process, sharing, confronting and resisting.” — Tiago Mota Saraiva

Brazilian artist who is part of the Casa do Vapor team, describes the group’s adaptable structure and pro-bono engagement. “Living in the Covas also allows us to know more about past projects that took place there — from a master’s thesis to an architectural mapping of the territory — and we can learn from these and apply them to our project,” he says. But does she find such significance in this foreign place? “I think everyone involved might have a different answer,” says Costa Pinto, “but this place reminds me of where I’m from in Brazil. I feel like I belong here.”

All of these different initiatives showcase a plurality of architectural outcomes that is welcome and needed in a country undergoing a period of exception. In 1998, in the deep days of the Portuguese fascist dictatorship, the architect’s Congress sought to impose a national style, an initiative that ultimately failed after several young architects immediately opposed it, defending vernacular variations and a myriad of stylistic nuances that could be observed throughout the country. Similarly, the work of emerging studios today offers the possibility to widen the scope and reach of architecture and architectural knowledge. “Any good architecture operation has a transformative nature,” Tiago Mota Saraiva says, sitting in his Lisbon studio. “But we depend upon one another.”

Mota Saraiva sees a right. In order to survive and become stronger, emerging Portuguese architecture practices must communicate and collaborate with one another, creating an ever-expansive network that will be able to leverage and shift the public discourse and perception of the discipline, both within and outside national confines. “I don’t think funding for these kinds of small-scale projects will cease to exist anytime soon, because we are intervening upon situations of social tension, which is of clear interest to the powers that be.” Mota Saraiva pragmatically states, defending a clear separation from those same powers. “I am convinced that the future will have to be about process, sharing, confronting and resisting.”

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