



## RELATÓRIO DE EQUIPARAÇÃO A BOLSEIRA

[Despacho n.º 8982/2018 de 7 Setembro]

- Local de Deslocação:** fora do País - Turquia, Dyiarbakir: *Dicle University – Architecture Faculty, Department of Architecture*
- Docente:** Doutora Sofia Aleixo, Professora Auxiliar
- Objectivo da missão:** participação como convidada internacional representante da EArtes no *1st International Symposium on Architectural Symposium of the Dicle University*, um convite da *Head of Organization Committee Assoc. Prof. F. Demet Aykal*; a Missão integra-se nos objectivos de internacionalização e desenvolvimento profissional dos docentes da EArtes – DArc.
- Encargos para a Universidade de Évora:** 0,00 euros (a organização encarregou-se da deslocação e estadia).
- Duração:** entre 03.10.2018 e 08.10.2018
- Decisão sobre o pedido:**

### I. Programa de Trabalhos

Convite nominal endereçado para, no âmbito Ano Europeu do Património, enviar resumo e apresentar comunicação, com posterior entrega de comunicação para publicação nas Actas do Symposium.

3 Outubro: viagem de Lisboa a Dyiarbakir

4 Outubro: participação no Symposium com apresentação da comunicação e estabelecimento de contactos com Directores de Cursos de Arquitectura na Turquia.

5 Outubro: *tour* pela cidade (acompanhado por tradutor, um aluno de arquitectura e uma recém-arquiteta), incluindo monumentos no centro histórico, área classificada pela UNESCO como património da Humanidade, etc. Jantar com Directora de Curso de Arquitectura da Universidade Dicle.

6 Outubro: viagem de regresso Dyiarbakir – Lisboa.





## II. Plano de substituição de aulas

Esta missão afetou uma tarde de aulas, num total de 6 horas de contacto com a docente.

A substituição foi já reposta em data acordada com os alunos, no dia 9 de Outubro.

## III. Resultado dos trabalhos

A divulgação das práticas de ensino e práticas profissionais em conservação do património tiveram um bom acolhimento, tendo resultado convites (ainda informais) para participação no próximo ano em outra Conferência. Sobre os protocolos, foram contactados alguns representantes de universidades com o curso de arquitectura que demonstraram interesse em estabelecer protocolos com a UÉvora-EArtes, tendo sido trocados emails de contacto.

**Anexos:** Processo de pedido de Equiparação a Bolseira, Programa do Symposium, Abstract e registos fotográficos.

Évora, 08 de Novembro de 2018

A Docente,

Sofia Aleixo, Professora Auxiliar

Universidade de Évora  
Gestão Documental

**ESCOLA DE ARTES**

Registo n.º: CO/ 38150/2018

4/10/2018 M=Ana D.S.

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UNIVERSIDADE DE ÉVORA  
ESCOLA DE ARTES  
DEPARTAMENTO DE ARQUITETURA

Equiparação a bolsaireira

ANO LECTIVO 2018.2019

Parecer positivo.  
Este original foi  
recebido na data  
de 01/10/2018

Ex.ma Senhora

Reitora da Universidade de Évora Professora Doutora Ana Costa Freitas,

Cristina **Sofia** da Silva Teixeira **Aleixo**, Professora Auxiliar do Departamento de Arquitectura, portadora do Cartão de Cidadão n.º 7682102, com validade até 17.06.2020, vem requerer a V. Exa, nos termos do Regulamento de Equiparação a Bolseiro e ao abrigo do Decreto-Lei nº 29/83, que lhe seja concedida a necessária equiparação a bolseiro, fora do País, no período entre 03.10.2018 e 08.10.2018, a fim de que lhe seja possível participar, como representante da EArtes, no **1st International Symposium on Architectural Symposium of the Dicle University**, de 04-06 de Outubro 2018, como **the key note speaker**, para o qual foi convidada pela **Dicle University - Architecture Faculty, Department of Architecture**, em Diyarbakir/ Turquia, pela **Head of Organization Committee Assoc. Prof. F. Demet Aykal**.

Parecer favorável  
à título excepcional.  
N.º Pedido tem data  
de 20.08.2018  
C. F. Silva  
CC/EA  
08.10.2018

Anteigo do  
09/10/2018

Fundamenta-se este requerimento no convite nominalmente endereçado para, no âmbito Ano Europeu do Património, enviar resumo e apresentar comunicação, com posterior entrega de comunicação para publicação nas actas.

A missão não traz encargos para a Universidade de Évora uma vez que a organização se encarrega de deslocação e estadia, e a leccionação de aulas não será afectada uma vez que afectará apenas uma aula que será reposta em data a acordar com os alunos.

Pede deferimento,

Évora, 20 de Agosto de 2018

# UNIVERSIDADE DE ÉVORA



## PROPOSTA DE MISSÃO NO ESTRANGEIRO

ESCOLA/DEPARTAMENTO OU UNIDADE: Escola das Artes   Departamento de Arquitectura	
Parecer do responsável <i>Parecer Positivo AA 01-10-2018</i>	Despacho <i>Autorizado. 09/10/2018 rele</i>
1. ASSUNTO/DESIGNAÇÃO DA MISSÃO: 1st International Symposium on Architectural Symposium of the Dicle University ( <a href="http://eu.duuluslararasimimarliksempozyumu.com/">http://eu.duuluslararasimimarliksempozyumu.com/</a> )	
2. NOME E CATEGORIA: Cristina Sofia da Silva Teixeira Aleixo Professora Auxiliar	
3. LOCAL: <u>Diyarbakır</u>	5. DATA DE PARTIDA: <u>03</u> / <u>10</u> / <u>018</u>
4. PAÍS: <u>Turquia</u>	6. DATA DO REGRESSO: <u>08</u> / <u>10</u> / <u>018</u>
7. PROGRAMA OU PROJETO EM QUE SE INTEGRA: Mobilidade: internacionalização dos docentes da EArtes, em sua representação. Ano Europeu do Património 2018	
8. DATA DA MISSÃO DE <u>04</u> / <u>10</u> / <u>018</u> a <u>06</u> / <u>10</u> / <u>018</u>	
9. ANTECEDENTES: "Invitation as the key note speaker" no seguimento de doutoramento na Oxford School of Architecture sobre o tema da Reabilitação do Património Arquitectónico, e de participação em Junho 2018 no International Symposium on Urbanization and Environmental Problems: Transition / transformation / authenticity, Eskişehir, Turquia.	

10. DESCRIÇÃO OU OBJETIVOS (Síntese):

Envio de abstract  
Apresentação de comunicação  
Entrega de paper para publicação posterior nas actas

11. ENCARGOS PARA A UNIVERSIDADE DE ÉVORA

Sem encargos .....

Encargos parciais .....

Encargos totais .....

A Organização do Simpósio assegura transporte e alojamento

Confirmo a existência de cabimento.

\_\_\_\_\_, \_\_\_\_ de \_\_\_\_\_ de 20 \_\_\_\_

O \_\_\_\_\_

12. PARECERES

Venho por este meio requerer a V<sup>a</sup> Exa. se digne considerar esta missão de interesse e autorizar a sua realização nos termos da presente proposta

Évora \_\_\_\_\_, 20 de Agosto \_\_\_\_\_ de 20 18

O Requerente C. Sofia Aleixo



13. OBSERVAÇÕES

Em anexo, email e carta convite.



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**Diyarbakir Symposium**

1 mensagem

**Demet Aykal** <demetaykal@gmail.com>  
Para: saleixo@uevora.pt

8 de julho de 2018 às 12:23

Dear Sofia,

It is foreseen to hold a symposium under the title of “**1<sup>st</sup> International Symposium on Architectural Symposium of the Dicle University**” between 04<sup>th</sup> and 06<sup>th</sup> October 2018 under the leadership of the Dicle University Faculty of Architecture. In this context, it is aimed to re-discuss the values which are placed in the social memory and that give life to the architectural culture and are enriched through the theme “FROM ENVIRONMENT TO SPACE...”

In this first symposium where competent scientists, researchers and representatives are brought together, the aim is to broadly question research and experiences in relation with architecture through the main theme of “FROM ENVIRONMENT TO SPACE” and evaluate problems that arise on an international level.

In this context we want to see you as invited speaker with us. If we can solve the budget problem, we will cover transportation and accommodation expenses. If this is not the case, we would like to connect you on the symposium day on Skype. If you accept our request, we ask to you make a presentation within the main themes.

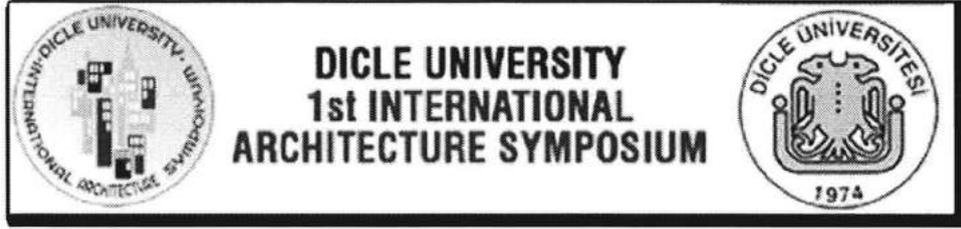
I expect to receive your response soon. Our main themes are listed below.

Sincerely Yours

Head of Organization Committee  
Assoc. Prof. Dr. F. Demet AYKAL**MAIN THEME: FROM ENVIRONMENT TO SPACE...**

- City / Environment / Human / Space
- Planning and Design
- Preservation of Natural and Cultural Heritage
- Architecture Education and Current Issues
- Technological Developments in Planning and Design
- New Seeking in Modern / Ecological / Sustainable Architecture
- Building Technologies and Materials
- Sustainable Tourism

Assoc. Prof. Dr. F. Demet AYKAL  
Dicle University Architecture Faculty  
Department of Architecture  
21280 Diyarbakir/ Turkey



To Departamento de Arquitectura/ Universidade de Évora

The person with information below will participate to **1st International Symposium on Architectural Symposium of the Dicle University** on 04-06 th October 2018 as the key note speaker.

*Dr. Sofia Aleixo, Évora University, School of the Arts, Architecture Department*

The travel and accommodation expenses belong to her will be covered by the Symposium Budget.

Best Reagrds

**Symposium Chairman**

**Assoc. Prof. F. Demet AYKAL**

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(<http://eu.duuluslararasimimarliksempozyumu.com>)

## DICLE UNIVERSITY 1st INTERNATIONAL ARCHITECTURE SYMPOSIUM

**MENU**

## INVITED SPEAKERS

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Professor Aysu AKALIN – Gazi University

Professor Ayşe BALANLI – Hasan Kalyoncu University

Professor Edward NG – Chinese University of Hong Kong

Professor Figen BEYHAN – Gazi University

Professor İclal DİNÇER – Yıldız Teknik University

Professor Javier Sanchez MERINA – Universida de Alicante

Professor Luca MUSCARA – Università Degli Studi Del Molise

Professor Mehmet Şener KÜÇÜKDOĞU – İstanbul Kültür University

Professor Oya PAKDİL – MEF University

Professor Ruzica BOGDANOVIC – Univerzitet Union Nikola Tesla

Professor Sofia ALEIXO – Universidade De Evora

Professor Şengül ÖYMEN GÜR – Beykent University

Professor Yurdanur DÜLGEROĞLU – İstanbul Teknik University

**SYMPOSIUM PROGRAM ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/SYMPOSIUM-PROGRAM/](http://eu.duuluslararasimimarliksempozyumu.com/symposium-program/))**

**SCIENTIFIC COMMITTEE ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/SCIENTIFIC-COMMITTEE/](http://eu.duuluslararasimimarliksempozyumu.com/scientific-committee/))**

**INVITED SPEAKERS ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/INVITED-SPEAKERS/](http://eu.duuluslararasimimarliksempozyumu.com/invited-speakers/))**

**SYMPOSIUM TRAVEL PROGRAM ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/SYMPOSIUM-TRAVEL-PROGRAM/](http://eu.duuluslararasimimarliksempozyumu.com/symposium-travel-program/))**

**ORGANIZING COMMITTEE ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/ORGANIZING-COMMITTEE/](http://eu.duuluslararasimimarliksempozyumu.com/organizing-committee/))**

**IMPORTANT DATES ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/IMPORTANT-DATES/](http://eu.duuluslararasimimarliksempozyumu.com/important-dates/))**

**ACCOMMODATION ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/ACCOMMODATION/](http://eu.duuluslararasimimarliksempozyumu.com/accommodation/))**

**EXTENDED ABSTRACT AND FULL TEXT SUBMISSION ([HTTP://EU.DUULUSLARARASIMIMARLIKSEMPOZYUMU.COM/EXTENDED-ABSTRACT-AND-FULL-TEXT-SUBMISSION/](http://eu.duuluslararasimimarliksempozyumu.com/extended-abstract-and-full-text-submission/))**



DİCLE ÜNİVERSİTESİ  
I. ULUSLARARASI  
MİMARLIK SEMPOZYUMU

DICLE UNIVERSITY  
1st INTERNATIONAL  
ARCHITECTURE SYMPOSIUM



# SEMPOZYUM PROGRAMI

SYMPOSIUM PROGRAM



DİCLE ÜNİVERSİTESİ  
I. ULUSLARARASI  
MİMARLIK SEMPOZYUMU

DICLE UNIVERSITY  
1st INTERNATIONAL  
ARCHITECTURE SYMPOSIUM



SEMPOZYUM PROGRAMI / SYMPOSIUM PROGRAM

04.10.2018/ Perşembe / Thursday

I. OTURUM / 1<sup>st</sup> SESSION / D SALONU / HALL D / 13.00- 14.45

**Davetli Konuşmacı / Invited Speaker: Prof. Dr. Aysu AKALIN ( 13.00-13.30)**

*Gazi Üniversitesi, Mimarlık Fakültesi, Ankara, Türkiye*

**“ARCHITECTURAL DESIGN EDUCATION AS A CONTEXT RELATED MIMETIC DISCIPLINE”**

No	Saat/ Hour	Bildiri No / Paper No	Ad- Soyadı /Name-Surname	Bildiri Adı / Paper Name
1	13.30-13.45	7745	Omid Hossein ESKANDANI Yahya BULUT Parisa DORAJ	The Process of Understanding Artistic Phenomena By Re-Reading The Art Sociology From Contemporary Perspective
2	13.45-14.00		Javier SANCHEZ MERINA	New Design Approach Therapeutic Architecture
3	14.00-14.30		Paco Mejias VILLATORO Tanzil SHAFIQUE	Cities, Communities and Homes as Blind Fields: A Lefebvrian Analysis
4	14.30-14.45		Sofia SALEXIO	Portuguese Architectural Heritage Environments: From Space to place

**KAHVE ARASI/ COFFEE BREAK 14.45-15.00**

# **From Space to Place in Portuguese Architectural Heritage Environments: The Case of Monasteries in Architectural Education and Professional Practice**

**Sofia Aleixo<sup>1</sup>**

<sup>1</sup>PhD, Oxford Brookes University (UK); researcher (CHAM-SLHI, FCSH/UNL and IHC-CEHCI/UE);  
Professor (DArq, Évora University, Portugal)

e- mail: saleixo@uevora.pt; saleixo@fcs.unl.pt

## **Abstract**

Social memory holds values relevant to the continuity of an architectural culture that, for political or other reasons, loses its *raison d'être*. Without social memory, places become mere spaces. In the case of architectural heritage environments such as Portuguese monasteries, where the abrupt end of their religious use in the early nineteenth century has left them without social memories, it can be asked how these current spaces, some in ruins, can be restored to contemporaneity. How much experience, and learning from experience, is needed to establish an informed conservation strategy that mitigates negative impacts and is socially sustainable through its preservation of past and current values for the benefit of future generations? In this symposium, the challenge is to intersect two themes – architectural design education and current architectural practice – under the main topic of the preservation of cultural heritage, and to find a common ground where experiences can be explored. The opportunity to reflect on architectural education and architectural practice, framed by Kolb's theoretical framework of reflective thinking, and using the case of the conservation of Portuguese monasteries, reveals the impact of time on the choice of teaching and learning objectives, as well as on practice design decisions.

**Keywords:** experiential learning, architectural conservation education, architectural professional practice, monasteries, time.

## **1. Learning and Developing**

In the early 1980s, the American educational theorist David Kolb proposed “a holistic integrative perspective on learning that combined perception, cognition, and behavior” (Kolb, 1984, p. 21). Kolb's experiential learning theory establishes a cyclical model composed of four stages: the initial stage of concrete experience is followed by a stage of reflective observation on that experience, which

contributes to the third stage in which concepts are defined based upon reflection; in the final stage, the recently established concepts are tested. However, it is in the repetition of this sequence of events that the learning experience can best be achieved. By establishing this theoretical model that combines experience, perception, cognition, and behavior, and by focusing on the process rather than on the outcomes, Kolb established that learning is a continuous process based on experience, and, as such, one capable of creating knowledge (Kolb, 1984, p. 38).

This paper, which applies Kolb's theoretical framework of reflective thinking, discusses two situations, one of education and the other of practice. Its aim is to contribute to the idea that architectural heritage conservation needs time so that social values and memories of place can be identified and then inform intervention decisions that preserve the cultural heritage.

### **1.1. Values and Time in Space and Place**

Lowenthal (1985) contributed to the discussion about the value of cultural resources by reminding us of the importance of the past, how it shapes our current times, and how it is changed according to changing needs. By considering heritage as a social phenomenon, cultural resources can be regarded as reminders of the past. They provide an understanding of the past that is needed for the present to make sense. Lowenthal considers interventions that violate the inherent integrity of heritage in order to provide "current standards of comfort, social life, safety and décor" as altering the evidence of the past. And it is the past that is most important to existence, since "the past is integral to our sense of identity" and has the ability to give "meaning, purpose and value" (p. 41) to people's lives.

The material evidence of the past is recorded in spaces where the immaterial values of the past can be perceived and reconstructed, and where the attachment of meanings enables spaces with character to be perceived as places. Christian Norberg-Schultz (1984) defined "space" as designating "the three-dimensional organization of the elements which make up a place, (while) 'character' denotes the general 'atmosphere' which is the most comprehensive property of any place" (p. 11). By pointing out the importance of "space" and "character" in the definition of "place", Norberg-Schultz set out the basic notions for establishing a link between the Roman concept of *genius loci* and architecture: "since ancient times the *genius loci*, or 'spirit of place', has been recognized as the concrete reality man has to face and come to terms with in his daily life. Architecture means to visualize the *genius loci*, and the task of the architect is to create meaningful places" (p. 5).

However, it seems that it is in humanist geographers' definitions, such as those provided by Yi-Fu Tuan (1977) and Edward Relph (1976), that "place" is conceived as experiential, since these thinkers argued that it plays an integral role in human experience. Relph maintained that "place" is the result of the interaction between three components: physical setting, activity, and meaning. Accordingly, his research method is known as "phenomenology of place" (Relph, 1976, pp. 4-7), that is, it engages in

the interpretive study of human experience. In addition to this understanding of “place”, Tuan further considered “space” as the basic components of humanity’s physical environment:

What begins as an undifferentiated space becomes place as we get to know it better and endow it with value. Architects talk about the spatial qualities of place; they can equally well speak of the locational (place) qualities of space. The ideas “space” and “place” require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of a space, and vice-versa. (Tuan, 2011, p. 6)

Tuan studied the effect of the sense of time on the feelings about space and place. Since “place is security and space is freedom”, and since people are “attached to the one and long for the other”, the basic needs to create cultural attachments to space are established. These definitions maintain that “places are centers of felt value” and that “space is transformed into place as it acquires definition and meaning” (Tuan, 2011, p.4), that is, as it is valued, used and experienced by people. It is the articulation of these concepts, framed by a cultural approach, to which a project on architectural heritage conservation needs to attend, as Ginoulhiac explains:

The project is the space and cognitive time where, according to a constructivist matrix, knowledge becomes articulated and, in this way, its transmission becomes possible: a knowledge that ends up of being the result of a process of reflection and active questioning, needed to face the uncertain situations, unstable, unique and conflicting features that characterize the action of design. (Ginoulhiac, 2009, p. 71)

## **1.2. Cultural Approach to Architectural Heritage Conservation**

The similarity of social objectives between a project on architectural education and one on architectural practice should be clear:

a proposition about architecture by a student or architect is ultimately a proposal about an ideal form of human conduct. Students are proposing a way of life, both for themselves and others, in the form of an architectural project. A “project” is the necessary vehicle for such inquiry and has the virtue of poetic specificity and physicality. (Weiner, 2005, p. 24)

Ultimately, it is a question of the cultural approach taken, for, in addition to specific technical and ethical conduct and knowledge, architectural heritage conservation requires a broad culture.

The basic literature provided to undergraduate students on the Integrated Master in Architecture (IMA) programme of the School of the Arts at Évora University focuses on encouraging a sense of minimum requirements, such as Le Corbusier’s *Une petite maison* (1923, published in 1954); a critical stance towards daily modern life, for example in Jacques Tati’s movies *Mon Oncle* (1958) and *Playtime* (1967); a creative imagination, such as in Italo Calvino’s *Invisible Cities* (1972); and an idea of how

thinking and intervening can provide a pleasant life, as discussed in Iñaki Abalos's *La Buena vida/The Good Life* (2001). Inspired by the work of the 1992 Pritzker prize winner Álvaro Siza Vieira, students are invited to become acquainted with these written reflections, and they are also requested to use the studios to explore, in drawings, models, video and photography, the potentials of the theoretical approaches in specifically designed architectural exercises.

In this IMA, the cultural background is enhanced by international study visits, which are organized to widen the student's capacity to look and see, to understand different cultures, and to develop social sensitivity and a curiosity to know more. The sites of the exercises in Évora, particularly in the early years of the course, provide opportunities for the students to explore different hours of the day, different days, and different atmospheres (Zumthor, 2006), and to question and test alternative approaches. The territory comes first, with the exploration of the layers of elements that constitute the cultural landscape: topography, place names, water lines, vegetation, built structures, and so on. Next comes a historical approach that aims to understand the physical development of the place and its related people. The final approach concerns the space's current users: the traditions, the pathways, the routines, and the influence of peoples age on the use and perception of historic spaces. Only then do architectural intervention proposals that respond to a functional brief begin to emerge. The brief is pre-established by the teachers according to the needs and suitable uses of the selected site and to the pedagogical objectives of the curricular unit. The production of drawings and models, and the oral discussion of the works with an external jury, does not close the semester, as the students' work is displayed on the school walls and presented at conferences and in exhibitions where the teaching methods and results are explained and opened to academic and public discussion.

Concurrently, at vmsa architects, a practice established in 1997 after ten years of collaborative work between the founding partners, architectural conservation focuses on understanding buildings not as spaces but as places, according to Tuan's definition. The practice's architects continuously endeavour to provide safe, comfortable and suitable places where people can feel happiness and security, and where both the present and the past can be experienced. This method has been applied in several interventions in religious facilities such as chapels, churches, convents and monasteries (Mestre & Aleixo, 2004). This experience has enabled the development of knowledge of the typologies, construction techniques, materials and uses of these architectural heritage structures (Mestre & Aleixo, 2016).

It is worth explaining at this point what a monastery is, as it this building type that will be discussed this paper. Although the term "monastery" is mostly used today to refer to communities of men, whereas "convent" is generally used to refer to communities of women, academics do not agree on which term is the right one. Some academics consider "monasteries" to be built outside urban places, while "convents" are built within urban places. Others differentiate between the terms based on their etymologies, as the word "convent" comes from a Latin word that means "to convene or gather",

whereas the word “monastery” has its roots in the Greek word *monazein*, which means “to live alone”. However, both types of building accommodate people who live apart from the everyday world. And monasteries are captivating places: constructed in remote areas, away from cities and urban places, where the water systems played a major role in the livability and productivity of the land to provide the food necessary for feeding the body, they are places where the spirit was fed by religious beliefs.

However, with the extinction of the religious orders in Portugal in 1834, this distinction between monasteries and convents became irrelevant for the future of these structures: they became vacant, and so were sold, to be occupied by military or state health facilities, or they were abandoned to time. This political decision determined the future of a significant number of buildings that suddenly were no longer needed and were abruptly adapted. The issue of the use of historic buildings, which in many cases are in a very bad physical condition and are sometimes even in ruins, is a challenge for architects and an opportunity for architectural conservation education. Therefore, with the aim of providing reflective thinking on the adaptation of spaces to places in Portuguese architectural heritage environments, the following sections will use the architectural heritage typology of listed monasteries to address the issues in relation to architectural education, design studio teaching, and professional practice.

## **2. Architectural Education and Architectural Heritage**

The Bologna declaration (1999) had the constructive and original intention to create, by 2020, an open educational space, a “European Area of Higher Education”, constituted of common learning structures, credit use, quality evaluation, curricular development and mobility of people and ideas. Architectural education experienced a major change with its implementation, as the teaching practice of establishing a syllabus for a whole academic year was reduced to one that divided the syllabus into two semesters. This time reduction presented difficulties to the teaching of architectural heritage, because conservation requires research, cautious thought and an understanding of the cultural values that establish a site’s significance, and students must feel confident with the acquired knowledge to finally propose an ethical intervention. As a result, in Portugal the time to conduct an “informed conservation” (Clark, 2001) was cut to 15 weeks in the curricular units that are part of design studio tuition on architecture courses. Although there are no studies on the impact on the teaching of architectural conservation within the design studios units in the undergraduate years, at least not in Portugal, the general perception is that the imposed time frame limited action, with the result that interventions in existing buildings were abandoned as a design studio brief to the detriment of new buildings.

However, given the importance of starting, as early as possible, the teaching of architectural heritage and of fostering awareness for the recognition of the cultural values of such places, a mixed brief has been established in the syllabus of the design studios curricular units in the second year of the IMA at Évora University. The following sections describe the work developed, summarizes the results, and briefly concludes on the impact of time on the proposed work whose objective was to initiate the practice of learning through reflective thinking on the adaptation of spaces to place in Portuguese architectural heritage environments.

## 2.1. The site, the brief



**Figure 1.** Mitra Monastery, Évora: aerial view of site.

The first approach is bibliographic and involves searching in the School of Arts library and the city library for information on the site elements: landscape, architecture, hydraulic systems, and so on (Figure 1). The next step is to leave the studio walls and visit with the site, talk to local people, and experience the place (Figures 2 and 3). In this visit, a survey is conducted, using measurements and photographs, and complementary topographical data is gathered. The aim of the teacher is to develop the student's ways of looking at architectural heritage so that they go beyond the merely physical aspects. All this information is then joined together in the studio and presented to the class in groups of three students, with problems identified and discussed. Following this debate, and reflecting on the most relevant issues, strategies are established that answer the brief, which is restricted (due to time constraints) to an extension of the existing fabric and a focus on the visual impacts, particularly in the approach to the new building. The functional program requires a small cafeteria and temporary

accommodation for academics – a group of ten residences to stay in, with or without the teacher’s family, for a couple of days or for longer – for mobile teaching or research purposes.



**Figures 2 and 3.** Mitra Monastery, Évora: site visit.

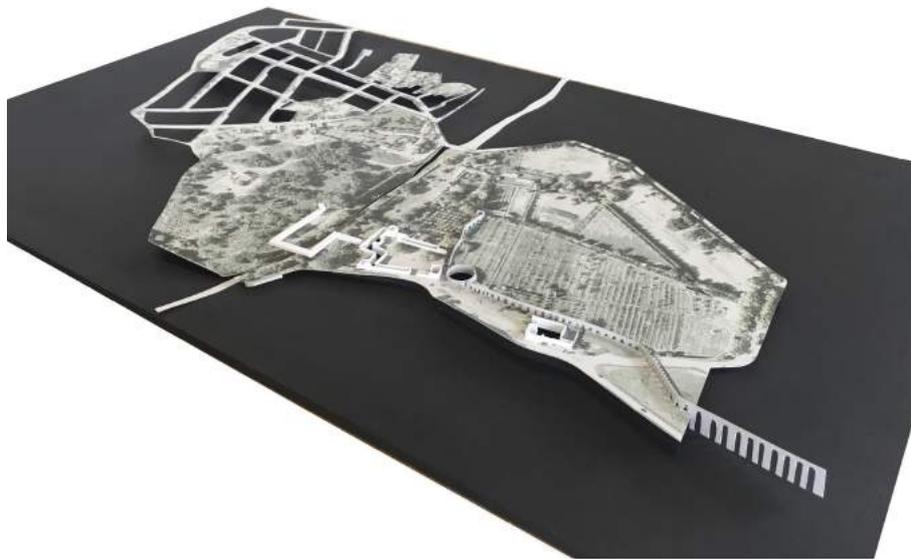
The first design stage is a schematic design of two or three options that are reviewed and discussed in the classroom. A systematic approach to site values and brief contingencies informs the revision of the proposals, while ethical issues, relating both to the learning and the teaching experience, frame the comments about the work in progress. On this IMA, the method used to learn architecture is that traditionally applied in architectural education: to learn by doing. This method produces innumerable drawings, conversations, readings, models, images, and so on, during the entire semester. The results are communicated by floor plans and exterior elevations, which are complemented by three-dimensional and diverse models in which different aspects are explored at different scales.

## **2.2. Proposals and results**

The classes and the site visits are intended to develop in the students a sensibility towards the valuation of architectural heritage and an identification of the material evidence of the past, with an understanding of its value today according to current knowledge. In the classroom, the different approaches were noticeable. It was important to refrain from the urge to build or wish “to be seen”, an attitude that leads to the establishment of proposals where the new overcomes the old and the continuity of places is broken. If such approaches are a student’s initial idea, over the course of a semester there are visible changes as the result of discussions, group reflections and research on ethical interventions. Case studies are debated, such as the intervention of Carlo Scarpa in Castelvecchio, Verona (1958–1975), where the architect managed to balance the preservation of the historical fabric with the introduction of new uses and the adaptation of spaces, resulting in a clear notice of the recent intervention, while simultaneously mitigating the impact on the authenticity and integrity of the place.

A “shortened approach” to architectural conservation, as required by the tight time frame, was implemented in the design studio. This approach focused mainly on the identification of relevant

elements in the site, on building new structures and not interfering with the historical fabric, on solving problems raised by building “nearby”, and on the requirement to establish links, namely by using intertwining (Holl, 1996a) or anchoring (Holl, 1996b) strategies. The aim to design with, rather than against, the existing fabric was promoted in class discussions, during which reflective pedagogical thinking was fostered by the teacher. The final design proposals, developed in groups of three students, were diverse as they reflected the perceptions at the site visits, the data gathered in a preliminary research, the reflective thinking on the site values, and, finally, the definition of a strategy based on the knowledge gained from the previous stages (see example in Figures 4 and 5).



**Figure 4.** “Between Margins”, architectural proposal of the Mitra Monastery extension by students Ana Raquel Pereira, Duarte Fidalgo and Guilherme Nunes: model.



**Figures 5.** “Between Margins”, architectural proposal of the Mitra Monastery extension by students Ana Raquel Pereira, Duarte Fidalgo and Guilherme Nunes: section.

In summary, the time implications of the Bologna process for the development of a European qualification in architecture have prompted architectural conservation to become a current issue in architecture education at undergraduate level. Preservation of natural and cultural heritage requires

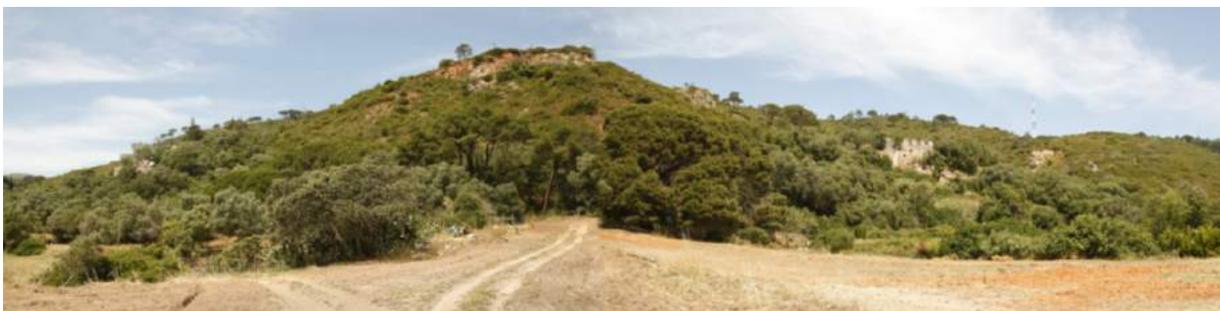
that students learn to work with the physical, geographical and social contexts, establishing a dialogue with historic references, and to design according to current cultural and social needs. All this needs reflection and time.

The adaptation of the curricular structure to make the objectives compatible with the shorter time frame in which to teach, to learn how to think, and to gain skills and competencies to develop sustained and justified strategies, requires intense work throughout the semester from both teachers and students. As such, the establishment of a brief that requires not the intervention in the fabric itself, but the establishment of a relationship between the old and the new, seemed possible to be introduced at this level of education, and it produced significant results regarding the understanding of the cultural values of place.

### **3. Architectural Practice and Architectural Heritage**

In this section, professional architectural practice is explored in the context of the teacher's private practice, with the aim of providing reflective thinking on the adaptation of spaces to places in Portuguese monasteries as examples of architectural heritage environments. Two different approaches were taken for two structures built on the same location, the Gaiteiros mountain in Alferrara near Lisbon. In this context, the synchronization between humans and nature encouraged the emergence of a specific landscape regulated through the careful planning of hydraulic systems, the construction of agricultural levels, and paths to access different spaces.

#### **3.1. The Alferrara monasteries**



**Figure 6.** Alferrara: the St. Paul Monastery on the left, and the Capuchins Monastery on the right.

In the Gaiteiros mountain, in Alferrara (Figure 6) in Palmela municipality, overlooking the city of Setúbal, two monasteries were built many centuries ago: the Monastery of Our Lady of Consolação of the St. Paul Order of monks, here named the Monastery of St. Paul, which was founded in 1383; and

the Monastery of Our Lady of Conceição of the Franciscan Capuchins monks, here named the Monastery of the Capuchins, which was founded in 1578. The monks were men who decided to devote themselves fully to a religious life; they chose to live away from society, either alone (as a hermit) or in an organized community, such as these monasteries. Abandoned and in ruins, the vmsa architects' team was called upon to establish emergency procedures to stop the decay.

Preliminary work included a topographical and architectural survey, deforestation, provision of access, and an assessment of the structural needs for the sustainability phase. Although it was necessary to attend immediately to the collapsing structures, there was still time to conduct some "written drawings" that recorded the conservation condition of the built structures, the context of the cultural landscape, the atmosphere, the aura, the *genius loci*, and the feelings aroused by the experience of these empty spaces, full of light, shadows and sound. The first measures, which commenced in 2009, included the structural stabilization of the Monastery of St. Paul, with the aim of later conducting an intervention that would enable the use of the spaces for conferences, cultural events, and administrative offices (which ended in 2017). The nearby Monastery of the Capuchins also required the establishment of a strategy to halt the process of degradation and to enhance the structure of the building. However, a different approach was taken to rescuing a building from a ruined condition, and one that considered not an eight-year time frame in which to complete action but instead a planned strategy for 25 years.

### **3.2. Strategies**

A think tank set up by Victor Mestre grouped a body of experts to provide advice and ideas on specific ethical and heritage problems found in the Alferrara monasteries (Figure 7). This group comprised the owner, a structural engineer, a stone expert, a landscape architect, a hydrology expert, an archaeologist, an art historian, and an expert on the history of monasticism. It was put together to coordinate the architectural project and to establish guidelines for the interventions. As an interdisciplinary team, it provided a solid basis for explaining to the owner, and raising awareness about, the heritage value of place, as well as the relevance of making good decisions, rather than rushed ones, regarding the future of these monasteries.



**Figure 7.** The Alferrara monasteries think tank, assembled in the Monastery of St. Paul cloister.

As a consequence of the urgent attention required by these two monasteries, both of which were in a severe state of architectural decay, during the construction stage the architects acted on site by interpreting the elements in place and assisting with final details, choosing materials and selecting colors. The (almost) permanent presence of the architects and the civil engineer on site enabled the understanding of the material evidence that was revealed during construction works, providing new knowledge on the materials and structures of the religious buildings, and therefore allowing for informed design decisions to be established on site with the carpenters and other workers.

Reconfiguration, as an ethical intervention method, was applied to the Monastery of St. Paul (Figures 7 and 8), where urgent measures to stabilize the building were the top priority. To preserve the integrity of the place as an essential part of an exceptional landscape, the spaces were rehabilitated and reconfigured for a new function. In the case of the Monastery of the Capuchins (Figures 9 and 10), the ruins had spent many decades in this condition, so it was necessary to gradually and calmly stop the decay and to stabilize them as they were. Four strategic measures were implemented on site in order to enable cultural activities: wooden structures and waterproofing materials were placed on rooftops; a secure circuit, signified by orange sand on the ground, was established below the structures; and openings were closed, such as by strategically placing perforated concrete blocks in windows and fitting gates and railings to doors, to prevent the recurring vandalism of the site. The non-integral reconstruction approach, as in the other monastery, applied surgical interventions that provided for a safe use of selected spaces, while preserving the site's cultural identity and the *genius loci* (Norberg-Schulz, 1984), with the effect of a "time with no time" (Mestre & Aleixo, 2017).



**Figures 7 and 8.** Monastery of St. Paul: before and after intervention.



**Figures 9 and 10.** Monastery of the Capuchins: before and after intervention.

The interpretation of time and space underpinned the intervention in the Monastery of the Capuchins (Figures 11 and 12). The old physical traces of human action, found in the remaining material of the place, revealed the recognition of the sacred site, the installation of the religious facility and the deactivation of the landscaped unit. The remaining identity of the place, which was in a transitional stage in terms of use, does not require urgently changing. After decades of abandonment of the original function, the current temporal cycle is just waiting for the “right time”, quietly listening to the sound of the wind and to the words whispered by the walls. It is not the aim of the architects to rebuild the monastery; in fact, quite the opposite. The introduction of the atmosphere of what should have been the foundational construction site in its interior, which offers the experience that the building is frozen in its construction period rather than in a process of decay, intends for the visitor to reconfigure the absences purposely left in place and for the building to be perceived within nature. It is, after all, just a simple strategy to sustain a process of sociocultural mediation of the continued presence of humans in the construction of the landscape in order to continue to benefit from it without, however, needing to (re)build. In this context, the charm of “the time of the ruins” will, hopefully, be temporary. However, the suggestion of ruins may, in a sophisticated way, remain by, among other solutions, establishing a chromatic integration or an architectural action itself. What is now urgent is that

guidelines for the subsequent phases be established by the Alferrara monasteries think tank within a considerable, yet realistic, timetable.



**Figures 11 and 12.** Monastery of the Capuchins: reflective writing and current situation, in which time and place became one.

The strategies implemented in both the monasteries of St. Paul and the Capuchins result from a systematic practice of reflective thinking and a continuous search by the architects for adequate solutions for the preservation of natural and cultural heritage.

#### **4. The Relevance of Time and Experience**

Constrained by limited time in architectural education but informed by years of experience in professional practice, it has been demonstrated that in Portuguese architectural heritage environments places may be created within abandoned spaces, either exterior or interior, as the chosen cases of the interventions in the monasteries in Évora and Alferrara illustrate. The use of Kolb's experiential learning theory promoted reflective thinking on the role of the teacher and practitioner, and on raising awareness of the relationship between space and place, which guides both architectural teaching practice at the university and professional architectural practice at the office.

The reflective thinking unveiled a current problem in teaching architectural conservation at undergraduate level: the short time frame in which the knowledge required to inform architectural heritage interventions can be taught and learned. It further provided an opportunity to reflect on both professions related to cultural heritage: education and architecture. It has been learned that the pedagogical methods used on the IMA at Évora University, despite their time constraints, provide students with the basic reflective tools to critically appraise an historic site and conduct an informed conservation in the case of architectural heritage extensions (Clark, 2001). And it also revealed that methods used in professional practice need to learn from experience, and from the opportunities, such as that provided by the Monastery of the Capuchins, to join knowledge from different disciplines, to reflect on the benefits and the disadvantages, and to establish an ethics of intervention that can be

calmly implemented in a 25-year plan and that enables the site's cultural use and experience. Preservation of natural and cultural heritage requires experience to gain knowledge, and experience requires time.

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