

Urban legacies
of the late 20th century

GRAND PROJECTS

CONFERENCE PROCEEDINGS

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Editors

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WEDNESDAY, 17**THURSDAY, 18****FRIDAY, 19****9:30**

Parallel session Slot 1 T2 S1 T3 S1 T4 S1 T7 S1	Parallel session Slot 3 T1 S2 T2 S2 T3 S3 T7 S2
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11:00

SIDE EVENT Lisbon Waterfront Buildings and Public Spaces	BREAK	BREAK
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11:15

CLAIRE COLOMB
Keynote Speaker

CHRISTIAN
 SCHIMDT
Keynote Speaker

12:45

LUNCH+BREAK

LUNCH+BREAK

14:15

Parallel session Slot 2 T1 S1 T3 S2 T4 S2 T5 S1 T10 S1	Parallel session Slot 4 T1 s3 T3 s4 T6 s1 T7 s3 T8 s1 T9 s1
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15:45

BREAK

16:00

SPECIAL SESSION
 Ana Brandão,
 Jorge Bassani,
 Stefano Di Vita
Roundtable

16:30

OPENING SESSION
 Tribute Vitor Mafias
 Ferreira

16:45

BREAK

17:00

JEAN-LOUIS COHEN
Keynote Speaker

17:30

BREAK

17:45

JOÃO PEDRO
 MATOS FERNANDES,
 GONÇALO BYRNE
 and RICARDO PAES
 MAMEDE
Roundtable

18:30

MANUEL SALGADO
 and
 JOSEP ACEBILLO
Keynote Speaker

19:15

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ORGANIZER'S WELCOME MESSAGE

PAULO TORMENTA PINTO
Coordinator and Scientific committee member, Grand Projects
research project member

It is with great enthusiasm that we hold this international conference *Grand Projects - Legacies of the Late 20th Century*.

This conference was held between 17 and 19 February 2021 and took place in Lisbon, using an online format due to the constraints imposed by the epidemiological situation.

This initiative was organised within the scope of the research project, funded by the Foundation for Science and Technology, entitled *Grand Projects - Architectural and Urbanistic Operations after the 1998 Lisbon World Exposition*, which results from a partnership between the Iscte, through DINAMIA'CET - Iscte, the Direção Geral do Território and the Accademia di Architettura di Mendrisio.

In this research, which began in 2018, we have been discussing the transformations that occurred in Portugal after the great event that marked the end of the millennium and that has been a laboratory for a project culture that has expanded over the last 20 years, both nationally and locally. At national level, the multiple operations carried out in several Portuguese cities under the POLIS programme should be highlighted, and at local level, in the city of Lisbon, through processes of distinguishable and rehabilitation of public space and the construction of new urban morphologies.

The aim of this conference was to broaden the debate and invite other researchers to reflect on the dichotomies that can be established between the urban culture of the late twentieth century and the challenges facing contemporary society in the wake of the 2008 financial crisis and the current climate and health crises.

On the eve of the launch of an ambitious economic restructuring plan covering all European states, it has become imperative to discuss the transformations that need to be carried out to make urban territories more sustainable and adapted to the lifestyles that are foreseen in the near future. The *New European Bauhaus* launched recently by Ursula Von der Leyen, represents a major challenge for the European Union to rethink architecture and urbanism according to the new standards of economy 4.0.

However, beyond the ongoing technological revolution and the carbon-neutrality goals of the *Paris Agreement*, we must not lose sight of central issues that remain unresolved, such as the right to the city, access to housing, improved transport networks, a balance of uses in metropolitan areas and better relations between urbanisation and reservation areas.

This congress intended to be a contribution to a reflection capable of building continuity between contemporary challenges and the legacy of the late twentieth century, uncovering the near past in its advances and excesses, thus contributing to project a future that still seems uncertain. Although, this future is still uncertain, it will reveal itself under the unique certainty that territory is the basis that will support all changes, thus making it unavoidable to understand its dynamics, its metabolism, its complexity and its differences.

FOREWORD DINÂMIA'CET

PEDRO COSTA

Director of the research centre DINÂMIA'CET - Iscte, Scientific committee member and Grand Projects research project member

DINÂMIA'CET-iscte - Centre for the Study of Socioeconomic Change and the Territory, hold with great pleasure and interest this international conference "Grand Projects - Legacies of the Late 20th Century", and the publication of these Proceedings, as well as, naturally, the research project "Great Projects - Architectural and Urbanistic Operations after the 1998 Lisbon World Exposition", funded by the Portuguese Foundation for Science and Technology, that was in its origin and which can be seen as the structuring backbone behind it.

This research reflects some of the key-issues of the scientific practice conducted for decades in DINÂMIA'CET-iscte, starting by its own subject, which is a topic of natural interest for a research center which is focused on socioeconomic and territorial change, but also because of the interdisciplinary approach addressed as well as the envisioning of an applied research practice of unquestionable social relevance.

In fact, the International Conference 'Grand Projects - Urban Legacies of the late 20th Century' aimed to debate the transformations which took place in the urban territories over the last two decades, drawing upon a reflection on the impacts of late 20th century territorial dynamics and public policies. The multiple issues brought by the huge transformations and challenges raised from the beginning of the 21st century, in the different layers of our lives and in the organization of territories (from climate change to economic restructuring; from refugees and migrations movements to the global financialization of real estate market; from new lifestyles and consumption practices to the demographic changes; from terrorism menaces to new participation forms; from catastrophes and risks management to big data and privacy safekeeping) confront clearly the logics and the ethos of the architectural and urban practices of the late 20th century. The grand projects and the great actors are at stake and surely need to be problematized and discussed, as well as the way we project, build and live contemporary cities in the contemporaneity

To address this, we cannot do it within the frontiers and barriers of our own disciplines and interdisciplinary dialogue, confronting theories, concepts, procedures and methodologies is fundamental. This will help opening our minds and professional practices to innovative approaches, new perspectives and creative forms of

knowledge that arise from this diversity and from this dialogue, which are essential to understand and act in these present times.

Naturally we could not end without acknowledging to the team that conducted this research and particularly to all the ones that made this conference and this publication possible, with their hard work within the respective organizing and editorial committees, which enable us to reflect on the changes and challenges face by Portuguese territories in last decades at the light of international comparative research, and to the suitability of the “grand projects” concept to understand and plan the territories in contemporary new socioeconomic, cultural, environmental and technological realities

CONFERENCE THEME

PAULO TORMENTA PINTO

Coordinator and Scientific committee member, Grand Projects research project member

The International Conference ‘Grand Projects - Urban Legacies of the late 20th Century’ aims to debate the transformations that have taken place in urban territories over the last two decades by considering the impacts of late 20th century policies and conjunctures.

The consolidation of European Union unity was monumentalized in the 1980s in several interventions that were carried out in the core of Paris. These interventions, which were based on the visions of then French President François Mitterrand, were part of a process that became known as ‘Les Grands Travaux’ (Grand Projects). Driving these, was the anticipation of an optimistic feeling that would feature at the end of the millennium.

The case of Paris would become a reference for a post-modern period that was also marked by the end of the cold war after the fall of the Berlin Wall in 1989 and the disintegration of the Soviet Union in 1991. This shift, which was described by Francis Fukuyama in his 1992 book titled “The End of History and The Last Man”, corresponded to the optimistic feeling that existed at the time about the social models of the world’s occidental democracies.

In the 1990s, the impacts of new technologies and the widespread use of the internet created a sense of globalization, which introduced new challenges to the world economy. The majority of local manufacturing industries in the EU became obsolete, as they were unable to compete on a big scale dominated by trade rules and controlled by multinational companies. The existence of a vast cheap work force ready to be hired in under developed countries, created the idea of a post-industrial era in the West. The tertiary sector of economy achieved greater importance through the general increase in purchasing power and the growth of tourism.

Many industrial areas became disactivated, creating a transitory urban scenario. These were considered by Ignasi Sola Morales as ‘terrain vagues’, as these areas were waiting for change and new investments. This process was particularly visible in the proximity of harbour areas, which constituted the main opportunity territories of the late 20th Century. The change of sea routes, the evolution of logistic technologies, and competition coming from aerial and road mobility forced a process of renovation upon harbours and their activities so that they

could maintain their competitiveness in the context of the new networks of people and the transportation of goods. These impacts were felt in the harbour cities of London, Barcelona, Genoa, Amsterdam, and Hamburg in Europe; Tokyo, Yokohama and Singapore in Asia; and in Buenos Aires in Latin America. In the majority of cases, the harbour areas located close to city centres reduced their activities, freeing up areas and old warehouses for real estate investments as well as idleness and cultural programs.

The speculation of vacant areas was also increased by international events, as a strategy to concentrate and canalize capital in new urban operations of change. In the short period of eight years four international events were organized – the 1992 Expo in Sevilla and the Olympic Games in Barcelona, the 1998 Expo in Lisbon, and the 2000 Expo in Hannover. Urban areas associated to each event were labs of architecture and urban design rehearsal, inspiring and seducing people's imaginary for new century landscapes.

The role of architects was decisive in this period, which was defined by exploring new shapes and typologies and a renovated sense of monumentality, both of which contaminated the public sphere. Bilbao's Guggenheim should be mentioned as a particular case, due to the huge impact that was generated by the Frank O. Gehry building in the context of the city's renovation.

The terrorist attacks of 9/11/2001 in New York City, USA, can be seen as a first cooling off of this optimistic period. The collapse of the World Trade Centre towers was a hard blow, as an architectural symbol of The United States of America was destroyed. The towers were designed by Minoru Yamasaki, the same architect who designed the Pruitt-Igoe neighborhood, which when demolished in the 1970s was qualified by Charles Jenks as marking the end of the modern movement. Another moment of inversion was the subprime crisis of 2008, and the market bubble that resulted from the devaluation of housing-related securities.

Almost twenty years has passed from the “golden era” of the 1990s. The West is now committed to new challenges such as the need to respond to climate change, refugee crises and to new democratic demands. Nevertheless, the model pursued at the end of the previous millennium is still seen as being a viable alternative to boost the urban economy, as exemplified by Expo 2008 in Zaragoza Spain, the 2014 FIFA World Cup of Football in Brazil, the 2016 Summer Olympic Games in Brazil, Expo 2015 in Milan, and the recent Expo 2020 that is currently in progress in Dubai. In this sense, the conference “Grand Projects”, intends to confront and analyze the impacts this late 20th Century legacy has had on urban territories and policies over the last two decades.

FRAMEWORK OF THE CONFERENCE WITHIN THE RESEARCH PROJECT

ANA BRANDÃO

Organizing and Scientific committee member, Grand Projects
research project member

This conference was part of a research project “Grand Projects – Architectural and Urbanistic Operations after the 1998 Lisbon World Exposition, funded by the Foundation for Science and Technology in Portugal. Lead by Paulo Tormenta Pinto (Iscte – Instituto Universitário de Lisboa), the research joins a team of more than 20 researchers and consultants from different areas – architecture, urban planning, sociology, economy, geography – and the partnership of three institutions, DINÂMIA’CET – Iscte, Direção Geral do Território and Lab Ticino da Accademia di Architettura de Mendrisio – Università della Svizzera Italiana.

Since October 2018, the ongoing work aims to identify, characterize and debate the urban policies and architectural works produced in Portugal as part of the legacy of the EXPO’98 exhibition and urban project. As an urban laboratory, the event had a very significant impact on the planning and design cultures, as it established a new paradigm of quality of urban space. In this sense, several public policies and transformation processes over the following decades took the EXPO’98 urban operation as a reference and benefited from the know-how, resources and forms of production constituted for the event. The research addresses this legacy in different territorial contexts, from the national scale, the Lisbon Metropolitan Area, to the local scale of the city of Lisbon, analyzing strategies, plans and projects developed or foreseen in the aftermath of the event. Overall, the research showcases important issues of the urban change process of Portuguese cities, namely urban and environmental regeneration, urban planning and management practices, public space renewal, waterfront and “terrain vague” redevelopment, the role of architecture and architects on spatial quality, etc.

Despite all the specificities of the Portuguese context, the EXPO’98 exhibition and operation were representative of the late 20th century urban policies, an era marked in the West by optimism and growth. It represents a strong effort for innovation, joining international models of competitiveness and territorial visibility as well as embodying a desire for integration in the European context and contemporary urban trends. Likewise, the different examples and processes of urban transformation analyzed – redevelopment of industrial and port areas, environmental recovery, urban regeneration – find parallels in other European and international cases, with widely referenced examples.

Thus, it seemed more than adequate to organize an international conference centered on the theme of the grand urban projects of the late 20th century and their legacy for the following decades. The goal was to foster a cross-cutting discussion on the common urban change dynamics, but also to highlight the differences of each context - territorial, social, political - and their results. In a further effort to provide connections between ongoing research, the different tracks listed for discussion at the conference, correspond to relevant problems on this international debate about megaprojects, events, star-architecture and urban competitiveness which are also addressed and analyzed on the legacy research on the Portuguese case.

For the research project, the results of the conference enabled a broader understanding of the framework in which the Portuguese experience is inserted, establishing bridges and relations to other territories and contexts, as well as highlighting its originality when compared to other cases. Finally, the debate on the suitability of the grand projects in the face of the contemporary challenges faced today fostered an interesting exchange of ideas and opened up new contributions for the construction of future cities.

A Tribute to Professor Vitor Matias Ferreira

Track 3: Terrain Vague Redevelopment

PEDRO PINTO (CHAIR) | DINÂMIA'CET - ISCTE
 BELINDA TATO | GSD, Harvard University
 JORGE BONITO | C.M. Lisboa
 JOSE LUIS VALEJJO | GSD, Harvard University

Ignasi Solà-Morales (1942-2001) developed the concept of 'terrain vague' in 1994⁵, which he associated with a particular kind of expectant urban spaces where the absence of functional use gave them an evocative power, a strangeness, which could be read as a critical alternative to the productive rationality of common urbanization. The non-productive and non-formal ambience of these places not only questions the pragmatic nature of construction, but it also inspires artists, architects and urban planners to explore alternative ways of urban dwelling.

In this track we questioned the contexts of creation, appropriation and transformation of the terrain-vague, as well as social and disciplinary responses to the promises of freedom that have been pointed out. The call received 21 proposals, 17 of which were selected and concluded, with speakers from various origins, allowing for an enticing complexification of the theme. The variety of proposals led to four sessions, which allowed a principle of distinction and complementarity and whose ordering and qualification resulted from the very reading possibilities given by the set of articles received, namely:

A. The first session would group together papers that in some way focused on the history of the creation of the terrain-vague and also theorized about the conceptual idea put forward by Ignasi Solà-Morales:

1. Rui Mendes from ISCTE-IUL, Lisbon, presented "Terrain Vague, Property, Free Space: The Ideal of A Common Space", relating to the case of Montijo lagoon area near Lisbon, where the emptiness of the riverside wetlands can be read as system of terrain-vague, that have an urban ecological importance and can accommodate the unpredictable and the ruin, old industries with new typologies- new uses, open systems between the natural and the artificial.
2. Matilde Igual Capdevila, from the *Akademie der Bildenden Künste*, Wien, Austria, presented "Grand Projects, Disturbances & Ruins, a walk among the unfinished in Sociópolis", related to a promotion in Valencia, Spain, as the case of a mega-project that in the face of financial crisis would produce a situation of incompleteness,

⁵ The first presentation of the essay of the Catalan architect Ignasi de Solà-Morales was held in an academic seminar at the Canadian Centre for Architecture, in Montreal, Canada, in 1994. The work would be published in 1995 and 2002.

- a “terrain-vague” from the XXI century.
3. Francisco Brito, Pedro Guilherme, Isabel Salema, from the University of Evora in Portugal, presented “From drawing to space. The void of the places imagined by Álvaro Siza for Malagueira”, addressing the intentionally designed urban emptiness (and incompleteness) of Bairro da Malagueira in Évora, a project by Álvaro Siza, that evolves since 1970s and somehow incorporated before time some terrain vague values and ideas.
 4. Juan Carlos Calanchini González Cos, from National Autonomous University of Mexico, in “Space-Between: Remnants of a City as Catalysts for Change”, argued that terrain vagues should be seen as site-specific tools for critique and creativity. Hence, in order to positively take over any urban void, he addressed the issue of property, social attachment and identity to the place, intertwined with the dynamics of architecture and urbanism.
 5. Silvia Rodei and Roanne Oberhalzer from University of KwaZulu-Natal, Durban, South Africa, showed the “A public space in the post-apartheid city: the Golden Mile Beachfront of Durban (South Africa)”. They presented the redevelopment of the Beachfront Golden Mile in Durban as the building of a unique place for the city, naturally inhabited from people from a variety of social backgrounds, ethnicities, religions and origins, thus free from many of the social constructs and limitations that still characterize other public places in the country.
 6. Bianca Manzon Lupo, PhD researcher at the University of São Paulo and lecturer at the University of Mogi das Cruzes and University Nove de Julho, Brazil, with “The Maua Pier as a vague terrain: urban disputes and architectural design in the city of Rio de Janeiro”, reflected about the concept of terrain vague by analyzing the Maua Pier, a bench originally built in 1948 at the Rio Port area, that had been the object of territorial disputes taken since the 1990s until the construction of the Museum of Tomorrow, in 2015.
 7. Diego Beja Inglês de Souza, from Lab2PT, School of Architecture of the University of Minho, Guimarães, Portugal, with “Occupy Estelita: reactions to a grand project and the emergence of urban rights movements in Recife, Brazil”, showed the case of a singular coalition of urban middle class and impoverished few local residents, activists and urbanists, claiming for more attention on the strategic role of this terrain vague on city center of Recife, Brazil, around the discussion for redevelopment of the New Recife project.

8. Varvara Toura, from L'École des Hautes Études en Sciences Sociales (EHESS/ Géographie-Cités), Paris, France, with “Rethinking creativity at neighborhood level in the post-industrial era. The case studies of two urban voids redevelopments in France: Ile-de-Nantes and Docks-de-Seine”, talked about the terrain vague derived from the shrinking cities phenomena in central European postindustrial cities. Varvara presented us former industrial districts as places of experimentation, addressing questions of territorial innovation and city making, that can breed creative activities offered by both local authorities and developers, towards an economic and demographic growth of deindustrialized shrinking European cities.
9. Lorenzo Stefano Lannizzotto and Fabio Lucchesi, from the Faculty of Architecture, University of Florence (Italy) and Rafael Sousa Santos from the Faculty of Architecture, University of Porto, presented “Walking in-between: Urban interstices on the Lisbon hillside”, focused on urban interstices on the Lisbon hillside, taking as a case study the São Bento valley and its urban voids as a micro-structure of small terrain vagues that materializes a singular urban structure.
10. Inês Vieira Rodrigues from Centre for Studies in Architecture and Urbanism of the Faculty of Architecture of the University of Porto presented “The ocean as a “terrain vague” of the twenty-first century”, discussing the example of the Azorean sea case, whose limits have been physically and symbolically appropriated over time by the islanders, and now is the object of a precise delimitation and planning, allowing the interpretation of its emptiness as a kind terrain vague of the twenty-first century.
11. José Pedro Bento e Margarida Louro from CIAUD, Faculty of Architecture, University of Lisbon, Portugal, presented “Designing in two expectant areas of Lisbon and Barcelona waterfronts”, opposing two expectant areas located on the limits of Lisbon and Barcelona, intending to address both the debates on rehabilitation policies in the inherited and canonical city, and the particular morphological problems with respect to the city-territory with which these areas are adjacent.
12. Frederico Camarin, from the Universidad UVA from Valladolid and from the *Bauhaus-Universität Weimar* - Faculty of Architecture and Urbanism, Germany, presented “Military terrain vague in Italy: expectant urban spaces waiting for their regeneration”, where the now obsolete military land is projected as typology of terrain vague that is also understood as expectant urban spaces waiting for regeneration.

13. Orlando Gonçalves, from the University of São Paulo, Brazil, presented “Railway territories: structuring, disruption and reconnection”, about on the case of railway territories of the city of Santos, São Paulo, Brazil, which can be read simultaneously as building system that is structuring, disruption and reconnection places.

14. Hugo Reis and Rita Negrão, from ISCTE-IUL and IST, both in Lisbon, Portugal, in “Petit Projects: Vague deviations as urban strategies”, proposed, not without an implicit critic of the grand project rhetoric, the concept of petit-projects as “vague deviations” and as urban strategies in their own, where art can be used to symbolically reactivate non-productive areas.

15. Tomás Pereira Botelho, from ISCTE and FSCH – Nova University, Lisbon, and Ava Chantál Szychalski from Northwestern University School of Education and Social Policy, Chicago, USA, in “Subverting Terrain Vague: viewing Heuristics Change through Skateboarding, Auto-construction and Movement”, propose a critic and expanded interpretation of the terrain vague as a heuristic of change through skateboarding perspective, where the vague terrain emerges as a space of use, through self-construction, movement and marginality and also as a cultural and political stand.

16. The Lisbon based architect and researcher Nuno Tavares da Costa, theorized about a grand project in Lisbon, by the architect Paulo Mendes da Rocha, who designed an “indeterminate public space”, using the potentialities of “terrain-vague”, in a communication called “The unpredictability of space”.

17. Félix Breton, from the University of Girona, Catalonia, presented the case of a building where also the characteristics associated with terrain-vague are used. In the case to create a resilient architecture: “The Cable Factory, resilient architecture in Helsinki?”.

53 The Cable Factory, resilient architecture in Helsinki

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ABSTRACT

The Cable Factory is a cultural centre that benefited from the deindustrialization process in Helsinki. In 1989, the building was transformed from an obsolete industrial space into a cultural centre due to a social and cultural movement called Pro Kaapeli. For over 30 years, the Cable Factory has hosted a proactive community that is committed to it. This article presents the Cable Factory as a case study of resilient architecture. The objective is to propose a new concept of architecture that can promote sustainable development through spatial indeterminacy and a proactive attitude. The resilient properties of persistence, adaptation and transformation are based on the spatial indeterminacy of its raw spaces, rented at low cost. Raw space is defined as flexible, empty space that can evolve and change uses. The evolution of the Cable Factory is a process over time that depends on responsible use of human, material and economic resources, and the interrelation of three stakeholders: inhabitants, architects and the local government of Helsinki. The spatial indeterminacy of the Cable Factory confronts uncertainty and unpredictability at global and local level and generates social, cultural and economic capital for its community and the city of Helsinki. The Cable Factory is resilient architecture as it creates a dynamic architectural system that is interdependent in its social, spatial and temporal dimensions. Its community is self-organised and self-managed by means of spatial indeterminacy and it has created a horizontal interaction model. The diversity, independence and proactivity of this community give the Cable Factory a sense of place. It is an example of sustainable development for societies and city planning.

Keywords: Resilient architecture, spatial indeterminacy, raw space, sustainable development.

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156 From drawing to space

The void of the places imagined by
Alvaro Siza for Malagueira

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ABSTRACT

Empitness is as an intrinsic part of the city, as it is a path of continuous evolution or its reverse and stagnation. Because of the process, expectant spaces arise, between the opportunity and the discomfort of failed processes. Alvaro Siza's Quinta da Malagueira estate in Évora is an example of a large urban area designed with a mixed plan that provided for housing, services, and commerce, that offer radical lessons in architecture and time.

Yet, most of the public buildings – including a parish centre, a restaurant, a motel, a medical centre and the main central structure at the central public square – were left to be built and the site that would accommodate it is now an expectant urban space. The desire to complete the plan is opposed to the sense of emptiness and incompleteness, which conditions its perception of its quality, as well as the desired fulfilment of genuine expansion of the city.

The contradiction between the lack that these spaces make to the population and the consolidation of the urban space that remain to be realized urges discussion. These empty spaces are simultaneously a mixture of anguish and disorder that give rise to spontaneous and disorganized uses. These are nobody's spaces, not because of the absence of a cadastral owner, but because of the absence of an ordered possession. According to Ignasi de Solà-Morales definitions, these spaces are still “terrain vague”.

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We investigate these empty spaces or “voids” as we (re)discover what would give them the condition of “places” for which they desire. We will present these voids, the drawings that defined them, the commitments initially foreseen by Álvaro Siza in contrast with the unexpected occupations in a continuous succession of will and desire, of expectation and collapse, of (re)use and perversion.

This is an anachronic record of a city enclosed in folders, drawn in ink on leaves, an imaginary of spaces that may never be lived. And of a research that fosters the idea, the project, and the materialization of Álvaro Siza’s Malagueira urban space.

Keywords: Malagueira, Álvaro Siza, sketches, void.

1. Introduction

Emptiness belongs to the city and is part of its morphology. But empty spaces, or voids, have different natures and relevancies. At Malagueira, designed by Álvaro Siza, some voids were designed in the plan, to understand scale and topography. Today it is not easy to comprehend this expansion of Évora due to the lack of completion of the relevant urban elements that gave meaning to this place. The lack of purpose permitted some spaces to be appropriated differently and made the plan almost impossible to be read.

We intend to present some voids and empty spaces of Malagueira distinguishing where design incorporated meaning and was defined in an architectural or urban project, from the undesigned which is the absence of idealization and the absence of definition. We understand that emptiness is organically inscribed in the Álvaro Siza’s Malagueira plan as a deliberate action.

The research is based on the analysis of Álvaro Siza’s drawings and sketches (more than 5000), archived at Drawing Matter, the administrative archive at the Municipality and our visits and observations of the site. The core of the research is the unbuilt, left vacant urban spaces that undermine the reading of the plan. In this research we will focus on some unbuilt public buildings like the parish centre, restaurant, motel, medical centre and the main central structure (Cupola) at the central public square. These buildings contributed to the perception of the territory’s character and to give meaning to the sense of a city.

Today we observe that some of these unbuilt public buildings constitute empty areas, urban voids, occupied by different uses contrasting with the planned ones. The words that Álvaro Siza and his sketchbooks (A4 notebooks) keep track of the conceptual research for the whole and allow us to provide meaning to these unbuilt designed voids.

2. The walkway City - Neighborhood



Fig. 1 - Plan with aerophoto map of voids in Malagueira 01. Largo de Alconchel 02. Windmills of Malagueira 03. Unbuilt headquarters of Cooperativa de Habitação Económica Boa Vontade site 04. Unbuilt Dome site 05. Unbuilt restaurant site 06. Triangular void near dike 07. Ribeira da turgeta 08. infrastructure pipeline sculptural kneecap.

In the post-revolution period, a remarkable moment of the urban evolution of the city of Évora, illegal neighborhoods proliferated at the outskirts of Évora. The City Council, newly elected at the time, put in place several strategies to contain this arbitrary development and invited Álvaro Siza to develop a Detailed Plan for an area of 27Ha West of the ancient city⁴.

In March 1977 Álvaro Siza walks by himself from the town hall main square along the path that connected the walled city center to the already expropriated agricultural land that, in its emptiness, anticipated to be redesigned. The plan incorporated right from the start a critical position about its relation to the existing urban areas, the city center to the East and the new and illegal neighborhoods to the West, by creating a continuous axis that linked both, refusing the idea of becoming a dormitory. In the words of Álvaro Siza “the relationship between the old city and its expansion constitutes the fundamental and most delicate problem of the Plan”⁵.

There are four distinct moments in the plan, still unbuilt, with different terrain morphology and urban relevancies, that reveal the tension between the undesigned

4. Refers to the historic city of Évora contained by a walled perimeter and classified as a World Heritage Site by UNESCO in 1986.

5 “(...) a relação entre a cidade antiga e a sua expansão constitui o problema fundamental e o mais delicado do Plano”, Siza Vieira, Álvaro (1977) Descriptive memory of the Detail Plan of a 27ha Area integrated into the West Expansion Plan of Évora.Process 223. Consulted at the Archive of Municipality of Évora.

used of space over the designed plan. The first being the Alconchel square where Malagueira's plan begins to unfold, followed by the area of the windmills where an entrance to the estate would be devised with the apartment and the sede da Cooperativa da Boa Vontade, thru the main public square, to the opposite end, a hill where a belvedere restaurant was planned.

Documentation show that Álvaro Siza intended the plan to start at Largo de Alconchel, next to one of the entrances of the walled city. From there a promenade to this new housing district was envisioned.

"The convergence of the Évora-Montemor road and the east-west axis of the sector over the entrance of Alconchel will be visually enhanced by the afforestation to be foreseen, and the arrangement of Alconchel Square should be completed as an urban element of transition, properly related to those routes and the city entrance and the Largo das Alterações de Évora."⁶

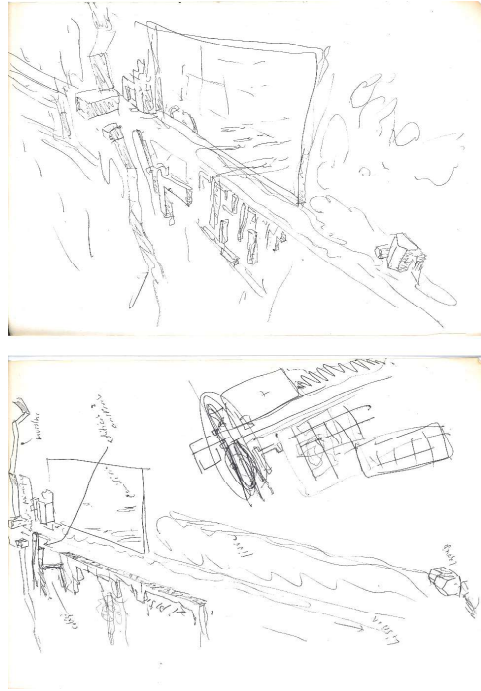


Fig. 2 - First drawings of Álvaro Siza on his first notebook show us the idea of building proposed to Largo de Alconchel (Álvaro Siza, 1977)

Initially, there was a proposal for one building construction, but it quickly evolved towards a proposal for a change in direction thru a diagonal line, with simple landscape design, that linked and intertwined both geometries, the first resulting from the descending street coming from the Praça do Giraldo to Largo das Alterações, and the axe from Avenida dos Salesianos towards Quinta da Malagueira, creating

6 "A convergência da estrada Évora-Montemor e do eixo este-oeste do sector sobre a entrada de Alconchel será visivelmente reforçada pela arborização a prever, devendo o arranjo da Praça de Alconchel ser concluído, como elemento urbano de transição, adequadamente relacionado com aqueles percursos e com a porta da cidade e o Largo das Alterações de Évora." *Ibidem*

an opportunity to consolidating the center and the periphery.

At notebook 34 (April 1979) Álvaro Siza draws the excavated squared fountain with a water channel⁷ bordered by tall slender trees that defined the diagonal line that initiated the promenade, guiding both the movement and the vision of those who move towards Malagueira. The proximity of this fountain to the Salesians Church induces a possible biblical reading of the rebirth of man devoid of original sin, as if architecture itself was renewing and prospecting a new Man abreast of his new liberated condition.

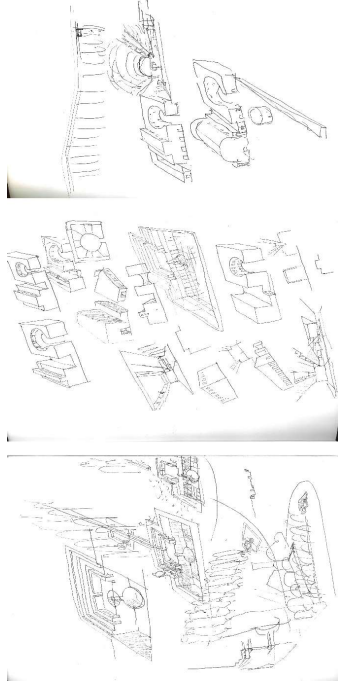


Fig. 3 - Sketches of fountain to Largo de Alconchel and Headquarters of Cooperativa de Habitação Económica Boa Vontade, notebook 34 (Álvaro Siza, April 1979)

This promenade along Avenida dos Salesianos crosses the illegal urban sprawl of Nossa Senhora da Glória that remained to this day as an uncharacterized space. In some drawings it is suggested the possibility that this connection was to be configured through "a pedestrian urban canopy along the east-west axis, allowing a fast and sheltered roof from the sun and rain, and extend practically to the beginning of Salesianos street, by afforestation of this street."⁸ This urban green canopy would later become the conduit, a remarkable and characteristic element of Malagueira.

In the same notebook 34 Álvaro Siza also draws a similar form for the Sede da Cooperativa Boa Vontade, in which the building develops in a "U" shape under a central void, inscribed in a square. This building would emerge in the transition of the existing sprawl of Nossa Senhora da Glória to the new neighborhood. The central circular space appears later drawn next to one of the existing windmills, becoming its negative, as if a subtraction model. The existing windmills at the

7 Álvaro Siza visited similar gardens, in his youth, such as the Alhambra Palace in Granada.

8 "um coberto de péões ao longo do eixo este-oeste, permitindo um percurso rápido e abrigado do sol e da chuva, e prolongar praticamente até ao início da Rua dos Salesianos, por arborização desta rua" Siza Vieira, Álvaro (1977) Descriptive memory of the Detail Plan of a 27ha Area integrated into the West Expansion Plan of Évora. Process 223. Consulted at the Archive of Municipality of Évora.

start of the empty site were preexisting elements that were used to anchor the motel and the Sede da Cooperativa Boa Vontade to make a transition between the existing neighborhood and the new contemporary design of the housings to the West.

As we arrive today from the same street, we observe the white set of housing buildings that emerges through the green landscape. In-between us and the trees, we have an opening void that is dispersed beyond the sidewalks of irregular granite. We feel the arbitrariness that absorbs the space: the ground stepped by cars that park informally summon doubt about its urban sense. The way houses of the neighborhood of Nossa Senhora da Glória end abruptly, without a sense of finishing, with a multiplicity of pavement denounce the interrupted intention to build a street.

3. “The silent presence of the abandoned mills”⁹

The east-west axis, which asserts the relationship with the Historic Center of Évora, contains the most relevant unbuild designed voids of the Malagueira Plan, revealing the lack of financial support for the construction of the planned public buildings. The urban park to the west and north of this axis, a joint project by Álvaro Siza and landscape architect João Gomes da Silva, constitutes a natural qualified open area.

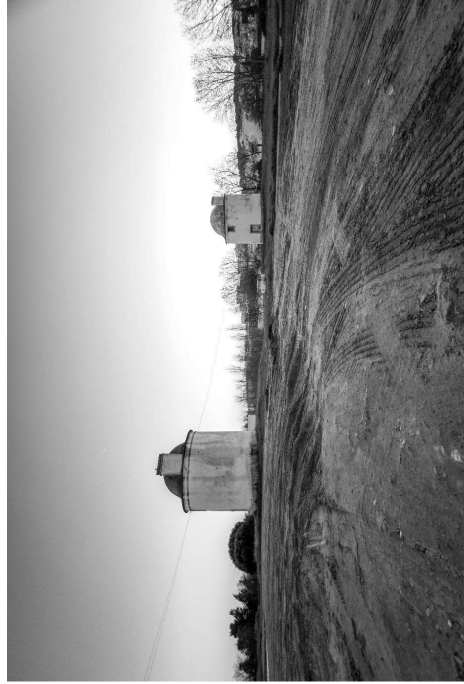


Fig. 5 - Abandoned windmills of Malagueira (Francisco Brito, January 2021)

The emptiness marked by the unconsolidated urban space enunciates the “(...) terrain is, an extension of the precisely limited ground fit for construction, for the

9 COLLOVA, R. (1983). “Ação Building, Álvaro Siza” in Lotus International. No 37, 1983-I, pp. 74-77.

city” (1995, p.119) referenced in the text “Terrain Vague” written by Ignasi de Solà-Morales as he explains it to be “(...) void, absence, yet also promise, the space of the possible, of expectation.” (1995, p. 120)

Between the logistical entrance of a supermarket and the cars, that occupy informally, aggressively, and anarchically the permeable soil, we observe the old windmills¹⁰, which without performing their function, persist in resisting over time in isolation.

The silent presence of the abandoned windmills in this first perception contemporaneity of Álvaro Siza’s architectural proposal that is seen west gives testimony to the preexisting vernacular character encased in the site’s pre-industrial past. Now sealed, empty and partially forgotten, they are a glimpse of the suspension of Álvaro Siza plan.

In the design of Álvaro Siza’s plan there was an intention to incorporate them into the aparthotel (or Motel): rehabilitating one of them as a one-bedroom housing unit and the other into a *pub*. The main building proposed by the architect incorporating the old into the new and was “responsible for mediation with the streets to the North and the East, and the rest of the rectangle perimeter, defined by a wall that accompanies the undulating terrain with 2/ 3m high.”¹¹ It is possible to see in the first drawings for the Sede para a Cooperativa da Boa Vontade this profile in the design of the outer, transversal elevation, of the multipurpose room. Later the design appears in the exterior composition of the apartments of the Aparthotel.¹²

The consolidation of this space would have been fundamental for the relationship of the Malagueira Plan with the disordered periphery to the east. The transition between the existing houses and the public buildings proposed was established by the street. In contrast, it is the absence of vegetation cover caused by the wear and tear enhanced by the vehicles undesigned aggression that constitute the character of this unbuild designed void that after the windmills lead us to Ribeira da Turgela and to the granite-faced dam into the main housing layout and its central square.

10 During the first two decades of construction of the neighborhood one of them housed the Malagueira Office, an on-site atelier that allowed to maintain a permanent accompaniment to the work.

11 “responsável pela mediação com os arruamentos a Norte e a Nascente, sendo o restante perimeter de retângulo, delimitado por um muro que acompanha o ondulado do terreno com 2/ 3m de altura.” SIZA VIEIRA, Álvaro (1993) Descriptive Memory of Hotel-Apartment. Process 11599. Consulted at the Archive of Municipality of Évora

12 Siza Vieira, Álvaro (1979) Caderno 128.

4. A Center for Malagueira



Fig. 6 - Aerial view of central square of Malagueira (Francisco Brito, March 2020)

Álvaro Siza researched profoundly on the positioning of Malagueira's central element that would be built at a new public square near the housing plots. This iconographically center was finally defined as a geometric and geographical central square of triangular shape, that is still a large void.

Initial sketches show his quest for the design of a singular architectural moment, of monumental design, that opposed the horizontal development of the neighborhood and by its height and scale would constitute the social center of Malagueira (Guilherme & Salema, 2020). He designed a half-dome (or cupola) to represent this centrality that would serve as a shaded public open space for gathering and to host events. Its centrality was reinforced by the presence of commerce in the limits of the square and a market and an auditorium at the half-dome's south axis.

This central empty space that we observe today, limited to the south by the existing conduit, designed as an urban technical aqueduct, with adjacent shops to the South and West and marginalized by the main road (East-West axis) to the North, has a different character from the two previous voids: Alconchel square underwent an intervention that does approach the proposed design geometry; the windmills space is still expectant and raw. This space, in turn, is largely incomplete and lacks its most relevant element: the half-dome.

In the absence of implementation of the project disruptive elements appeared - a bubble-like covered coffee shop, some urban-designed containers for waste

recycling, and aggressive cars parking at the square - making awareness of its design and quality difficult to perceive.



Fig. 7 - Aerial view of the main square (Francisco Brito, March 2020) and a rendering of the half dome (Inês Malhador, 2020)

The current void, resulting from the lack of implementation of the project, simulates a different square and creates a duality of understandings and reactions by the inhabitants. Some take the void as an opportunity for an open plaza, and occupy these voids with the same less or more permanent occupations inspired by the growing needs of mobility, facing the landscape and the urban park, like some plazas in Lisbon (i.e. Praça do Comércio) facing the Tagus river. Others, assuming the need for the half-dome promote artistic incomplete readings, suggesting, in less imposing ways the dome's layout.



Fig. 8 - View of the main square (Francisco Brito, March 2020)

Thus, this expectant void, available but mischaracterized, does not result in a real square, plaza, or urban center. It does not have its exceptional character included in the designed plan, nor does it provide a space that inhabitants could identify in a common way. Alvaro Siza intended to open the half-dome to the outside, the plaza becomes open to the world, refusing to pay homage to the city centre, in a liberating moment of the plan from the old city's reference. This ceremonial plaza constitutes an intemporal place, of both past and future, built to resist the life of men, as other immortal structures that remain in Évora, like ruins that remain untouched by time and still retain the core attributes of the original structure. (Guilherme & Salema, 2020).

Its failure constitutes the biggest designed void present in Malagueira.

5. A Viewpoint for the Old City

Malagueira's plan concludes the main East-West axis with a specific built element. Different geometries of the main conduit, or covered aqueduct, resulting from a joint of two sections of the general infrastructure pipeline, constitute a sculptural kneecap that announces the restaurant. The restaurant was designed to face East, ensuring a visual line over Malagueira to the historic city as the background. Some well-known early bird view drawings include the skyline as a memory of what could be seen from the restaurant.



Fig. 9 - Sketch of relation between Dome and Restaurant (Alvaro Siza, n.d.)

Currently, even with the growth of vegetation, with its constant and natural variation, and at terrain level, at mid slope, it is still possible to grasp the silhouette of the Historic Center throughout the year.

This lastly empty space, formerly called Quinta de Senhora de Aires also appears in the first drawings of the Malagueira Plan as a continuity of the main axis. During its undergoing changes and mutations, it lost this continuity and established the restaurant as an identity landmark to the west and a belvedere towards the ancient city.

However, the current emptiness dotted by scattered vegetation where the holm oaks gain notoriety is carved by an undesigned occupation. Paths carried out by the high load vehicles scar the permeable soil in a wavy way, adapting to its morphology. Some seemingly forgotten objects denounce a precarious appropriation of this space. In an area where the vegetation is denser there is a settlement composed of three buildings of provisional and illegal nature. This (used to be) nomad camp has an organized territory made, not only with their constructions, but also with their waste and paths, that creates a sense of property that is both tangible and intangible, both built and unbuilt of social and cultural nature.



Fig. 10 - Nomad temporary camp (Francisco Brito, March 2020)

Undue uses of the plan proliferate through the empty spaces of Malagueira. In this case the use assumes a character of residence, domestication of the vacant spaces and consequently the removal of other unwanted and concurrent users by its residents. The topography allows the buildings to be practically dissolved in the vegetation, but the trails and garbage, permanent and constant throughout the year, confirm the human presence.

Álvaro Siza thought of this place as a place of contemplation, a meeting point to enjoy the view, to understand the urban park and comprehend the plan and its relation to the old city center.

The east-west axis ends today abruptly, on the kneecap that has emerged as a remarkable cultural element. Present occupation makes difficult other common uses. The low height of this territory and the gentle undulation of the topography do not allow the depth of view associated with the smallest hill that constitutes an opportunity for urban relevance. In this project, Álvaro Siza intended to use, very effectively, the hill and height of the *plateau* of the restaurant to provide a surprising understanding of Malagueira estate and increase inhabitant's awareness of its territory.

6. Other Residual Voids

As stated, emptiness is part of Malagueira plan and there are empty spaces in the vicinity of the housing blocks that have been designed as vacant by Álvaro Siza. They constitute small squares or reserved spaces that allow some articulation of the conduit and qualify common spaces in variety and proximity. They lack specific purpose but foster and promote neighborhood relations.

However, in different places, due to different geometries or grids, Álvaro Siza investigates and tests thru drawing the different built and unbuilt shapes to work out the residual spaces resulting from them.

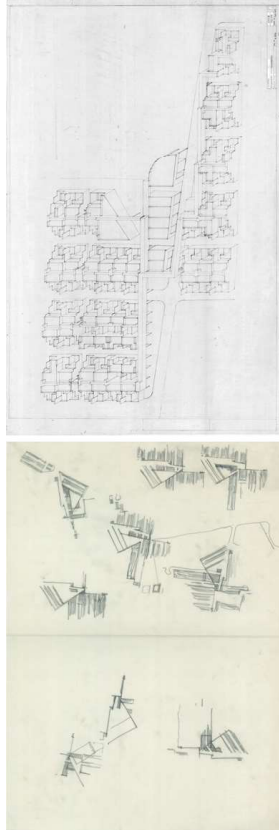


Fig. 11 - Sketches of a proposal to triangular void near dike (Álvaro Siza, n.d.) and Axonometry about crossings near dike (Álvaro Siza, April 1982)

At the confluence of Rua Santa Maria and Rua do Chiado, urban design originates from a building idea that would make sense of the void and then goes through a deconstruction of this idea, until reaching a building that connects streets and dwellings spaces that close the top of the streets and the path that comes from the dam and link to the illegal neighbourhood of Santa Maria.

As commercial spaces remain unbuilt, some trees have been planted to shade the cars that park there. The undesigned space takes over and subverts the design with no respect for the author. Nature substitutes the presence of buildings and induce a different soft use. Green areas in their undesigned precarious conditions advance over the expected voids.



Fig. 12 - Parking in commercial unbuilt area near dike (Francisco Brito, January 2021)

7. The Right to Conclude

Malagueira has started building in 1977 and show several moments that combine and contradict its autonomy and identity over a search for unity to belonging to the city of Évora. Being autonomous implies having limits (thus a beginning and an end) and having a very defined center, ichnographically strong and symbolically aggregating. But at the same time means creating connections and controlling the boundaries by balancing the new and the old.

Malagueira is understood today with the negative impact of the unbuilt designed public buildings that have been empty spaces for more than 40 years and constitute what we have described as designed voids. We can observe undesigned appropriations of these empty spaces that provide distinctive readings and retrain a more global comprehension of Malagueira's quality. These voids show the difficulties to make a city and to fulfill the plan's objectives of social change and inclusion.

Designed voids constitute spaces that remain vacant for the fulfillment of the project. But undesigned empty spaces result from occupations and unexpected

intentions, by one or many, that disrupt the continuity of processes. One may discuss on their relevance, temporary character, or legal right but they strongly contribute to misunderstand Siza's plan and vision.

Heidegger states that building is not dwelling. And that "dwelling, building and thinking" reflect different perspectives of space and architecture. Inaction, lack of conclusion, disinvestment in public space seems to be hostage to the constant lack of funds and obstacle a dwelled city. Public space is not a priority because it is decisively vast to belong to all, and, at the same time, lost for not belonging to anyone. The undesignated occupation of Malagueira's public space has come from individual authoritarianism mainly associated with their needs for space outside their dwelling, like cluttered parking. Disorder that stains the potential image of these spaces and of the ensemble.

The full depth of the project can only be grasped thru drawings. The understanding of Malagueira as was imagined by Álvaro Siza is only possible thanks to his working methodology, based on sketches protected in his notebooks that record his research in practice through design. His notebooks act as a graphic diary where ideas are imagined, tested, and validated. It is this practice that allows us, years later, to comprehend what never left the paper.

We conclude with the certainty that the city, the neighborhood, and the inhabitants will benefit from the completion of the projects planned by Álvaro Siza. Since these voids and public spaces are truly ours, by their public possession, it is up to us all to perform a role in their protection and development. The rupture of any of the parts is enough to derail urban processes that are both positive and complex. It is up to citizens to express the importance of public space through their presence and responsible use. In the political field, because its administration takes on this character, there is accountability and follow-up to be done. The voids that, despite all, deserve our gaze today have been left expectant for more than 40 years and are now critical elements for a qualitative and affective evaluation of Álvaro Siza's Malagueira Estate cultural value.

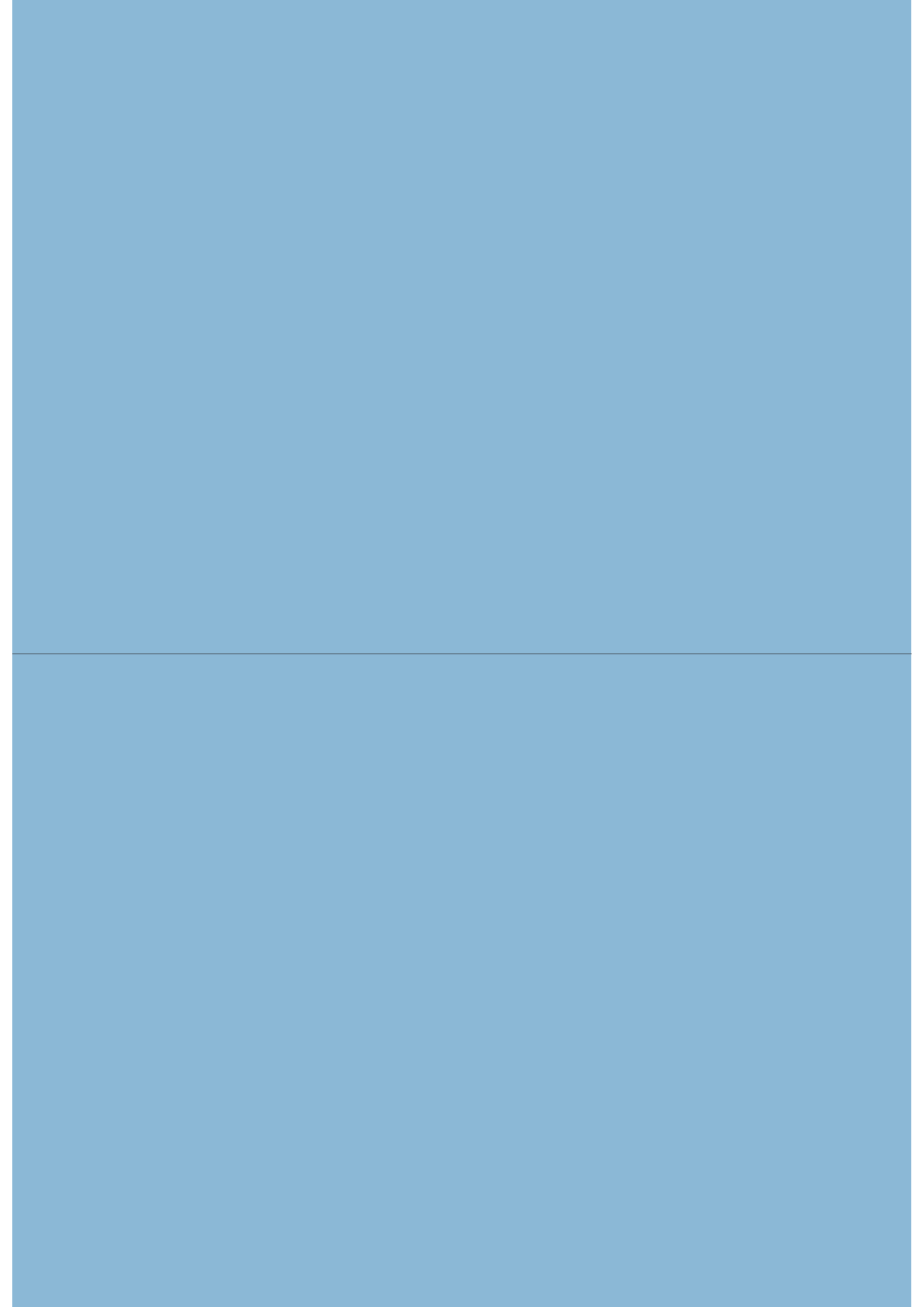
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All drawings were made by Álvaro Siza and are used with the courtesy of Drawing Matter Collections, Álvaro Siza Archive, 1977.

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