

Pavilion of Portugal

29 August – 21 November 2010

Aires Mateus, Bak Gordon, Carrilho da Graça, Siza Vieira

Curated by Julia Albani, José Mateus, Rita Palma e Delfim Sardo

Università Ca' Foscari

Dorsoduro 3246 (Calle Foscari)

10am-18pm

Tuesday closed

www.dgartes.pt/veneza2010/index_en.htm

No Place Like

4 houses 4 films

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PROGRAM

PROFISSIONAL PREVIEW DAYS: 26, 27, 28 Agosto 2010

Thursday, August 26th, 2010: reserved for press agencies, dailies, weeklies, TV and radio press and chief editors, correspondents (nominated by chief editors) of art and architecture periodicals

Friday, August 27th and Saturday, August 28th, 2010: non-specialized periodicals and all categories mentioned above.

PAVILION OF PORTUGAL *Exhibition Opening*
27 August 2010 at 6 p.m.
Università Ca' Foscari (Calle Foscari)

CONFERENCE
27 August 2010
Auditorium Santa Margherita

10 a.m. – 1 p.m.
Aires Mateus, Bak Gordon

3 a.m. – 6 p.m.
Carrilho da Graça, Siza Vieira



The 12th International Architecture Exhibition – La Biennale de Venezia – receives a representation from Portugal which demonstrates the excellence of Portuguese contemporary architecture. Álvaro Siza Vieira, Manuel and Francisco Aires Mateus, João Luís Carrilho da Graça and Ricardo Bak Gordon were the architects chosen by means of four already built projects, four houses representing four different views and architectural cultures on a very dynamic horizon in the ways of thinking and doing architecture.

One of Portugal's most important symbolic assets is its architecture. Our architecture, on national territory and nowadays present in many countries, showcases the creative capacity and technical know-how of the contemporary generations. The new generation of Portuguese architects has continued the splendid work of its predecessors through innovative and competent projects that have marked national and international public space.

“No place like” is the unfinished phrase that presents our exhibition in Venice. It refers not just to the importance of private space but also to the quality of such spaces – perhaps, indeed, there are no houses like these.

The challenge the Venice Biennale curators put to the artists Filipa César, João Onofre, João Salaviza and Julião Sarmiento consisted of commissioning them to make four films about the four houses by the architects of the Portuguese representation. I believe this approach brings a larger audience into contact with the works on show, in so far as it develops other reading processes which enable a better grasp of the architectural content.

The partnership with the Lisbon Architecture Triennale to undertake this representation is an example of possible ways to work with civil society on projects where the public interest does not necessarily have to be assumed by the state alone. It also serves to publicise the Triennale, which opens in Lisbon soon after the Biennale gets under way in Venice, connecting this initiative to the international calendar of landmark architecture events.

Portuguese architecture merits the attention and commitment of decision-makers, the national and international public and the diverse players in the sector. It enhances our country's visibility and demonstrates the vitality of contemporary Portuguese creation.

Portugal's presence in Venice is an example of that.

Gabriela Canavilhas,
Minister of Culture



PRESS RELEASE

A city district moored like a boat, a beach-house with a sand floor, another camouflaged in a city district and one looking out to the plain. How can they be exhibited?

The duo **Manuel and Francisco Aires Mateus, Ricardo Bak Gordon, João Luís Carrilho da Graça and Álvaro Siza Vieira** are the architects representing Portugal at the 12th International Architecture Exhibition – La Biennale di Venezia.

The curators Julia Albani, José Mateus, Rita Palma and Delfim Sardo have chosen 4 exemplar housing projects, each from one of these architects.

To show them, fictional films have been commissioned to **Filipa César, João Onofre, João Salaviza and Julião Sarmento**, some of the most outstanding Portuguese artists and film directors. The houses, presented through the films, are all located in Portugal, and correspond to different dwelling typologies, conditions and contexts. The houses, presented through the films, are all located in Portugal, and correspond to different dwelling typologies, conditions and contexts.

The Portuguese exhibition is on show at the Ca' Foscari University, a public institution and landmark space located on the great bend of Venice's Grand Canal.

Portugal's participation is organised and produced by the Directorate-General for the Arts of the Ministry of Culture, in collaboration with the Lisbon Architecture Triennale.

CATALOG

A 120 pages full colour catalogue, with documentation from the projects, texts from the curators, Alberto Campo Baeza, Luís Santiago Baptista, David Chipperfield, Francesco Dal Co, Jonathan Sergison and a DVD with the films will be published.

Title: No place like – 4 houses, 4 films
120 pages

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Publisher: Directorate-General for the Arts - Portuguese Ministry of Culture



CURATORIAL STATEMENT

Home

*Home, with our bodies touching
Home, and the cameras watching
Home, will infect whatever you do
Where home, comes to life from out of the blue*
David Byrne
From the song *Home*

Represent

Represent is a transitive verb in the sense that it implies turning something, someone, into a present image or function. But it is also a pronominal verb, which implies a reflexive aspect: whoever represents also self represents.

In this case, in so far as the curatorial team is formed by the Lisbon Architecture Triennale, this represents an understanding of architecture and the way to celebrate and communicate it, and also *self* represents from the standpoint proposed for the exhibition, which in many aspects will be the perspective present in Lisbon in October 2010.

4 Houses

The object of the exhibition "No place like – 4 houses, 4 films" is to show how the house is a redeeming moment for the practice of architecture.

In the history of 20th century architecture, as well as in the economic, political and social transformations at the beginning of this century, housing (in its most literal version, as house, or in its metaphoric versions, in the meanings of dwelling in the world) built up the driving force of architectural thought. Based on this pretext, and taking the Portuguese situation as a possible object of representation, the possibility of thinking out different aspects of architectural practice by Portuguese architects led us to search for situations with three exemplary categories: first off, to present projects dealing in certain ways with the questions of site-specificity, embodying what Michel Butor called "the spirit of the place"; second, to find projects which are specific cases in the careers of their authors and in the



way they deal with their architectural lineages, i.e., with their axes of reference, which do not necessarily correspond to formal kinships set out in isomorphs; and, lastly, to show projects that are grounded in a complex idea of meeting understood in inter-personal, social and collective – though also historical and cultural – terms.

The house is the place of imagery about belonging.

The four houses that the “No place like” exhibition presents are so many other examples of up-summoned imagery regarding the dual condition of belonging and return, probably distinct from *major architectural events* and their mega-narratives, and built much more from oft discreet small changes, micro-events, which serve a particular decorum, a clear ethic of accommodation. In either case a high performance ethic is placed in each understanding of dwelling, thus distancing them from the Gongoristic excess marking a significant portion of contemporary architecture, or at least the architecture arising in tune with the growth from the capitalist financial boom of the last 15 years.

To gain some understanding of the sensible reason for each of these projects, we shall review the four and their architects. The projects presented by the architects Francisco and Manuel Aires Mateus, Ricardo Bak Gordon and João Luís Carrilho da Graça are single family homes, while Álvaro Siza Vieira’s is an exemplary case of collective housing (the Bouça project, in the city of Porto).

Siza Vieira

The latter is an especially interesting case study regarding the development of an affordable housing project. This is also because events dictated that the project would be built in two phases with a three-decade interval, meaning that the Bouça neighbourhood accompanied the socio-economic and cultural changes affecting Portugal from the period just before and after the 1974 Revolution on up to its completion in 2006.

Work on Bouça began before the revolution. Soon afterwards it was absorbed by the exceptional Mobile Local Support Service [SAAL – *Serviço Ambulatório de Apoio Local*], a



social housing construction programme set up in Portugal in August 1974 to support needy populations which remained operational until 1976, with intense collaboration between design teams and marginal communities. The project's result was a state-backed co-operative complex corresponding to the needs of the population it would eventually house. Although totally committed to the relationship with the community, Siza Vieira always kept a distance (in the Brechtian sense of *Verfremdung*), allowing him to never abdicate from his ideological, aesthetic and ethical position as an architect, as José António Bandeirinha states in a recent essay (Bandeirinha, 2010).

So during the heat of the revolution, during the endless and feverish discussions mixing the major desire for change with inevitable populism, Siza Vieira worked out a design typology for Bouça which corresponded to the target population's ambitions and went far beyond that aim with respect to architectural performance.

The project's fate was nevertheless beset with difficulties. After the first phase was finished, about a third of the houses, the project was interrupted, to be taken up again nearly 30 years later. This time interval corresponded not only to a process of isolating the neighbourhood in the context of the city, but also to a dual process, like the two faces of Janus: on the one hand it deteriorated, while on the other the residents made various changes due to the evolution of the family groups and their perceived needs. The second phase's design (which actually completed the initial idea for the neighbourhood) thus included and reworked some of the deviations inflicted on the initial plan, given that the target population had undergone major socio-cultural changes in the meantime. The other three projects are for single family homes.

Aires Mateus

The project of Francisco and Manuel Aires Mateus is for a house fragmented into four constructions on the sand dunes at Comporta, a beach south of Lisbon by the Tróia Peninsula.

Using two precarious wooden constructions and two other masonry ones, actually four small clandestine houses, the project by the Aires Mateus duo takes on a task as



apparently simple as it is programmatic: to use the vernacular structure and maintain its presence in the beach landscape, splitting living functions among the four constructions. For its poetic exiguity, this project seems to allude to an almost proto-architectural vision. Similar to what happened with the 20th century artistic vanguards, which found an ethical possibility for artistic practice in typologies very close to life, this project is also based on an approximation between architecture and life, which in the apparently thinned-down design uses an almost pre-architectural economy. On the other hand, the brute recourse to the beach sand's invasion via the floor of the unit containing the house's common area presents a specific aspect of the place: the ground's materiality as a hallmark of the place and its affective nature. Yet in this option's straightforwardness, easily described as the ultimate representation of the house-on-the-beach typology, there is a perverseness with respect to the design typology itself of Francisco and Manuel Aires Mateus. This might be characterised as a materialisation of negative spaces in their most well-known projects – otherwise evident in the project representation stylistics they habitually use. Here, in the sunny and open nature that is indeed the negative of what happens in projects such as the Azeitão house, the circulation space is the space itself open to the sea and the sandy ground, re-materialising the previous constructions' walls like outer skins containing dwelling archetypes.

This house, seemingly a positive, is a negative nonetheless.

And therein lies its particularity.

Bak Gordon

In the midst of Campo de Ourique, one of Lisbon's livelier middle class districts with its small businesses, cafés and restaurants, the buildings from the 1940s and 1950s are arranged in blocks with empty inner spaces. It was for this space that Ricardo Bak Gordon conceived a discreet and powerful house, a concrete puzzle that redefines our concept of urban space and generates a place where only a non-condition existed beforehand.

The house, whose snug fit defines a complicity between German rationalism and Brazilian modernism, configures a group of patios defining a narrative. From the cinematographic



standpoint it is a set behind a set, a *cinecitta* that recreates at eye level and can do without the urban skyline condition because it turns the eye back to itself. Like on a film set, the eye is led on a hypothetical field and counter-field movement, opening onto its interior patios, swimming pool and small garden. Up above snake the clotheslines strung out the back of middle-class buildings; we cross one through the garage door to attain this time, whose pace is marked by the passage between different long and narrative spaces.

Carrilho da Graça

Finally, João Luís Carrilho da Graça's project is a volute developed around a theme: the decorum of living in the south, in the Alentejo region near Évora. Carrilho da Graça has a deep understanding of this subject. He himself is from the Alentejo, that huge plain which extends south of Lisbon and occupies nearly a third of Portuguese territory. The house was also planned in very familiar contact with the client (his sister, brother-in-law and their children) and this can be seen in the clear notion of justness, precise measure, contention and affectivity (a word apparently banned from the architectural and artistic lexicon).

In typological terms, this house on the outskirts of a small village and facing the plain is based on the humble horizontal Alentejo house aligned with the landscape. At first glance its structure seemingly pays tribute to traditional and typical architecture. It is approached via the most discreet façade, opaque and white to reflect the heat, and is arranged around a patio to open out to the countryside, making it a landscape. Inside, the careful handling of light and the circulating air which sweeps the house from front gate to patio seems born from the southern construction tradition.

Curiously, this project also possesses its own narrative produced by its circulation arrangement, in the scenic way the space is unveiled. To a certain extent it is a project that anticipates major travelling, a huge view-sequence skimming the plain which is the source of the landscape as movement.



Films

How then can these houses be shown, if not via films?

On the one hand, the serial aspect (in Bouça's case), the narrative nature of Bak Gordon's house, the fiction of Aires Mateus or the intuition of the cart conveying a camera around Carrilho da Graça's house in Évora demanded depiction in films.

Architecture possesses an internal cinematographic relationship, as the spatiality and haptic mobility it makes possible contains a proto-narrative aspect. An approximation can be established between the architectural space's structure and the filming procedure of cinematographic montage or editing. We could even say there is a parallel between developments arising from the camera's mobility and the clever editing of modern cinema, and the idea of spatial deconstruction traversing architecture since Russian constructivism, which changed the shape of the metropolis, with both media competing to establish the representation of the modern world.

The moving image is therefore the other benefiting from the travelling body which segregates architectural space, as defined by Lefèbvre.

In this regard, the invitation addressed to three fine artists and a film director to conceive film shorts representing each of the houses we present aims to restore this link between architecture and its cinema, here built up through the eyes of Filipa César, who filmed Bouça; João Onofre, who considered the house planned by Bak Gordon; Julião Sarmiento, who presents the Évora house by Carrilho da Graça; and João Salaviza, who fictionalised the Comporta house by Aires Mateus.

These films, which add another layer of representation systems, contain the story enabling these projects to be chosen: their individuality, their specific nature, the way they assume the idiosyncrasy of their poetics and which are paradoxically the axis of their universality.

No Place Like

4 houses 4 films

HOUSES

MANUEL AND FRANCISCO AIRES MATEUS

HOUSES IN COMPORTA, Grândola, Portugal

Project 2008 - 2009

Construction 2009 – 2010

The House in Comporta is situated on the Portuguese coast 130 km south of Lisbon and involves the renovation of 4 existing structures set directly on the beach sand. The house's functions are split among the 4 constructions linked only by the sandy ground.

The house comprises four pre-existing wood and masonry pieces, very pretty. The pieces are so solid, so radical, so well arranged (...).

This simultaneously splendid, primitive and future house works on the outside-in spatial continuity starting with what's most basic, most fundamental – the ground. With the sand that caresses our bare feet outside and inside (...).

And even though the architect's report says that the project responds to very specific conditions, I believe that the response, and that's what's so very right about this house, is its universality. This house is a universal house.

Alberto Campos Baeza, 2010. "With bare feet" in: *No Place Like – 4 houses, 4 films*. Portuguese official Representation, 12th International Architecture Exhibition - La Biennale di Venezia

RICARDO BAK GORDON

2 HOUSES IN SANTA ISABEL, Lisbon, Portugal

Project 2003 - 2008

Construction 2007 – 2010

The houses in Santa Isabel are located in Campo de Ourique, a middle-class central Lisbon district with republican and liberal traditions. The project is on the inside of a city block, unseen from the street.

The house in Santa Isabel, Lisbon by Ricardo Bak Gordon architects is a courtyard house, or rather a set of houses with courtyards. As a house type, the courtyard or patio house dates back to Roman times.

The house in Santa Isabel, however, with its multitude of courtyards, is more closely aligned to the Chinese house type plan. This arrangement makes clever use of a site in the middle of a city block. As a result of their precise location, the houses are somewhat hidden, and neither has any outlook onto the public realm.

The courtyards are arranged as a constellation of open spaces resulting in a complex spatial matrix. Each one has its own character and programme and all should be understood as outside rooms. The dimensions of the courtyards are inevitably variable and frequently generous, making it difficult to describe the concept as the carving out of a solid block.

The architect has been careful with the detailing and arrangement of the roof — the only truly public elevation of the houses.

Jonathan Sergison, 2010. in: *No Place Like – 4 houses, 4 films*. Portuguese official Representation, 12th International Architecture Exhibition - La Biennale di Venezia.

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JOÃO LUÍS CARRILHO DA GRAÇA

CANDEIAS HOUSE, Évora, Portugal

Project 1999 - 2004

Construction 2005 - 2008

The Candeias house is located in a small interior village in southern Portugal. The project, arranged around a patio overlooking the Alentejo plain, was conceived for the architect's sister.

(...) at the Cabdeias house (...)the podium regularises the site contours, providing an artificial plane for the volumes comprising the dwelling. The platform on which they are arranged was handled in such a way that it chromatically appears like a sort of outgrowth of the land, yet the straight line that completes it and traces the profile isolates the plane on which the house and garden construction is raised. Above this plane three geometric bodies are grouped around a space meant to recall an unfinished impluvium. The coherent dialogue between the plan's geometry and the volumes is transparent and the former's symmetry seems reflected in the surgical precision of the latter's profiles.

The patio looks out to the open countryside, which the pool carved out of the podium's edge frames like a faraway background. Only the diagonal shift of the section corresponding to the living room's opening onto the patio reveals a concession to the landscape's rights, while at the same time endowing a thickness, a shading, to the plane which it is carved from.

Whether observing the construction from the base of the podium, or approaching from the closed side of the patio (at the same level), the house seems to float on the landscape like a precise arrangement of lightweight suspended volumes.

Francesco Dal Co, 2010. "O Jogo das Sombras", in: *No Place Like – 4 houses, 4 films*. Representação Oficial Portuguesa, 12ª Bienal de Arquitectura - La Biennale di Venezia

ÁLVARO SIZA VIEIRA

SAAL - BOUÇA, Porto, Portugal

Project 1st phase 1975 – 1976

Project 2nd phase 2001 -2003

Construction 1st phase 1977 – 1978

Construction 2nd phase 2004 - 2006

The Bouça project in central Porto was begun in 1973 and became a SAAL operation in 1975. The first construction phase ended in 1978 and work only resumed in 2000. In the second phase the complex was renovated and finally completed in 2006.

The completion of Álvaro Siza's Bouça Housing project in the centre of Porto allows us to reflect on a number of issues. For those of my generation this project remains a reference not only for housing typology but for the resilience of its architectural approach. (...) On the other hand, over the intervening 30 years we have witnessed the gradual loss of focus on the subject of social housing. With the erosion of leadership and vision on behalf of the public authorities and the increasing role of the commercial sector the social agenda for such projects has been replaced by the priorities of the commercial market. (...)

The context of Bouça challenges the role of architectural composition and innovation, beyond the intelligent and considerate planning both of the apartments and of the complex.

David Chipperfield, "Bouça Project by Álvaro Siza (1975-1976 / 2001-2006)". 2010. in *No Place Like – 4 houses, 4 films*. Portuguese official Representation, 12th International Architecture Exhibition - La Biennale di Venezia.

No Place Like

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FILMS

FILIPA CÉSAR – Álvaro Siza Vieira

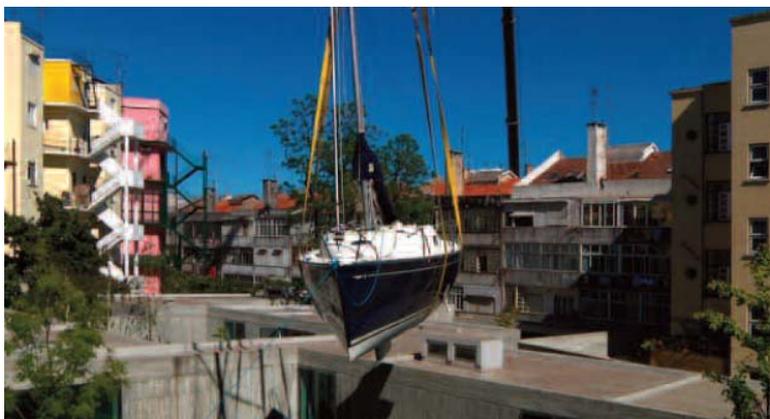
JOÃO ONOFRE – Ricardo Bak Gordon

JOÃO SALAVIZA – Manuel and Francisco Aires Mateus

JULIAO SARMENTO – João Luís Carrilho da Graça



Filipa César, "Porto, 1975", 2010. 9' 40", 16 mm transferred to HD. Variable dimensions. Courtesy Cristina Guerra Contemporary Art, Lisbon



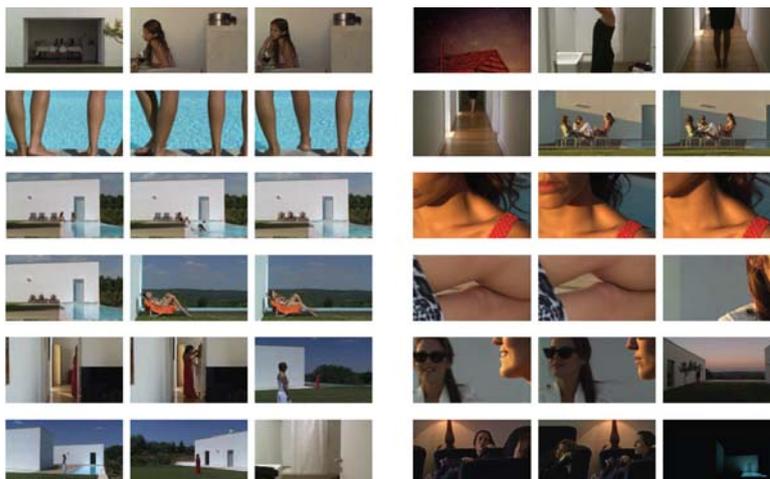
João Onofre, "Untitled (SUN 2500)", 2010. HD Mono-channel video, PAL, 16:9. Colour, Sound. Courtesy Cristina Guerra Contemporary Art, Lisbon

No Place Like

4 houses 4 films



João Salaviza,
"House in
Comporta", 2010.
20". Filming format:
2K 1:85. Projection
format: 16:9



Julião Sarmento,
"Cromlech", 2010.
38'27". HD mono-
channel video; PAL
(1080i); 16:9; Colour;
Sound. Variable
dimensions. 3 + 1 A.P.
Courtesy Cristina
Guerra Contemporary
Art, Lisbon / Sean Kelly
Gallery, New York

No Place Like

4 houses 4 films



**Manuel and
Francisco
Aires Mateus**



**Ricardo Bak
Gordon**

No Place Like

4 houses 4 films



**João Luís
Carrilho da
Graça**



**Álvaro Siza
Vieira**



BIOGRAPHIES

AIRES MATEUS

Manuel Aires Mateus

(Lisbon, 1963)

Architecture degree from the Architecture School of Lisbon Technical University (FAUTL, 1986). Collaboration with the architects Gonalo Byrne (since 1983) and Francisco Aires Mateus (since 1988).

Francisco Aires Mateus

(Lisbon, 1964)

Architecture degree from the Architecture School of Lisbon Technical University (FAUTL, 1987). Collaboration with the architects Gonalo Byrne (since 1983) and Manuel Aires Mateus (since 1988).

The following international awards stand out:

Sines Arts Centre – 2006 ENOR Awards – Vigo, Spain (2006); Sines Arts Centre – Contractworld2007 – Hamburg, Germany (2006); House in Azeito, RS04 – Residencia Singular 2004 – 1st prize – Madrid, Spain (2004); House in Alenquer, Premis FAD d'Arquitectura i Interiorisme 2003 – finalist – Barcelona, Spain (2003); Student Housing, Pole II, Coimbra University, 2nd Iberic-American Architecture Biennale – 1st prize – Mexico City, Mexico (2001); Student Housing, Pole II, Coimbra University, LUIGI COSENZA AWARD – 1st prize – Naples, Italy (2001); Almedina Bookshop Lisbon, Premis FAD d'Arquitectura i Interiorisme 2001 – 1st prize Interiors – Barcelona, Spain (2001); Student Housing, Pole II, Coimbra University, European Union Prize for Contemporary Architecture – Mies van der Rohe Award – selected (2000); Student Housing, Pole II, Coimbra University, Premis FAD d'Arquitectura i Interiorisme 2000 – finalist – Barcelona, Spain (2000).



RICARDO BAK GORDON

(Lisboa, 1967)

Architecture degree (1990). Studied at the School of Architecture of the University of Porto, the School of Architecture of Lisbon Technical University and at the Milan Polytechnic Institute.

Has practiced on his own since 1990, founding in 2000 the Bak Gordon Arquitectos studio, which he currently coordinates.

Is guest professor of the project discipline at the High Technical Institute in Lisbon and has taught at various universities. Has been guest professor in various international architecture seminars and his work has been published in the most prestigious international specialty magazines.

Noteworthy are the following first prizes for his projects: international competition for the residence of the Portuguese Embassy in Brasilia; international competition to safeguard the historic centre of the town of Sintra; international competition for the Arts and Human Sciences Complex at the Aviz Pole in Évora; invitation-only competition for the Palmela Municipal Archive building; invitation-only competition for the expositional project of the 1st Lisbon Architecture Triennale; and, more recently, the invitation-only competition to design the Portuguese Pavilion at Expo Zaragoza 2008.



JOÃO LUÍS CARRILHO DA GRAÇA

(Portalegre, 1952)

Architecture degree awarded by the Lisbon School of Fine Arts (ESBAL) in 1977, the year he began his professional practice.

Assistant at the Architecture School of Lisbon Technical University from 1977 to 1992. Has been a professor at Lisbon Autonomous University since 2001 and at the University of Évora since 2005 and heads the architecture departments at those universities. Was visiting professor at the Technical School of Architecture of the University of Navarre in 2005, 2007 and 2010.

Has been distinguished with the 2008 Pessoa Prize, the Order of Merit of the Portuguese Republic (1999) and the International Association of Art Critics award (1992).

His projects have also earned widespread recognition, including the Luzboa International Art Biennale Prize (2004), FAD Prize (1999), Valmor Prize (1998) and Secil Prize (1994). His name was also put forward for the Mies van der Rohe European Architecture Prize in 1990, 1992, 1994 and 2009.



ÁLVARO SIZA VIEIRA
(Matosinhos, 1933)

Studied architecture at the Porto School of Fine Arts (ESBAP) from 1949 to 1955, with his first built project dating to 1954. Practices in the city of Oporto.

Taught at ESBAP (1966-1969), returning in 1976 as assistant professor of construction. Has been visiting professor at the Lausanne Polytechnic School, the University of Pennsylvania, the University of the Andes in Bogotá and (as Kenzo Tange Visiting Professor) at the Graduate School of Design of Harvard University. Has also lectured at the Porto Faculty of Architecture.

Is a member of the American Academy of Arts and Sciences and honorary fellow of the Royal Institute of British Architects, the AIA/American Institute of Architects, the *Académie d'Architecture de France* and the European Academy of Sciences and Arts.

Has been awarded honorary doctorates by the Valencia Polytechnic University (1992); Lausanne Federal Polytechnic School (1993); University of Palermo (1995); Menendez Pelayo University, Santander (1995); National Engineering University of Lima, Peru (1995); Coimbra University (1997); Lusíada University (1999); Federal University of Paraíba, João Pessoa, Brazil (2000); Federico II University of Naples, (2004); Ion Mincu Bucharest University of Architecture and Urbanism (2005); and the Engineering University of Pavia, Italy (2007).



FILIPA CÉSAR

(Porto, 1975)

Studied at the Schools of Fine Arts in Porto and Lisbon (1995-99) and the Academy of Fine Arts in Munich (1999-2000), before earning an MA in art in context from the Berlin University of the Arts (2005).

Is an artist and filmmaker who reflects on porosity between the moving image and its public perception. Her productions, such as *F for Fake* (2005), *Rapport* (2007), *Le Passeur* (2008), *The Four Chambered Heart* (2009), and *Memograma* (2010), walk the fine line between storytelling, chronicling, documentary and experimental film.

Has exhibited at the following, among others: 8th Istanbul Biennial (2003); Kunsthalle, Vienna (2004); Serralves Museum (2005); Locarno International Film Festival (2005); CAG-Contemporary Art Gallery, Vancouver (2006); Tate Modern (2007); St Gallen Museum (2007); and the San Francisco Museum of Modern Art (2009).

JOÃO ONOFRE

(Lisbon, 1976)

Studied at the Lisbon School of Fine Arts and completed his master's degree in fine arts at Goldsmiths' College in the United Kingdom.

Standing out among his individual exhibitions are "João Onofre", I-20, New York (2001); "João Onofre", P.S.1./MoMA Contemporary Art Center, New York (2002); "Nothing Will Go Wrong", MNAC, Lisbon, and CGAC, Santiago de Compostela, Spain (2003); "João Onofre", Kunsthalle Wien, Project Space Karlsplatz, Vienna (2003); "João Onofre", Magazin 4, Bregenz, Austria (2004); "João Onofre", Toni Tàpies, Barcelona (2005); Cristina Guerra Contemporary Art, Lisbon (2007); and "João Onofre", Galleria Franco Noero, Turin (2007).

Has also taken part in numerous international collective exhibitions, among them "The 49th Venice Biennale, Human Interest", Philadelphia Museum of Art, Philadelphia; "Youth of Today", Schirn Kunsthalle, Frankfurt; and "Video, An Art, A History 1965-2005 New Media collection", Centre Pompidou, Sydney-Contemporary Art Museum, Barcelona-Fundació La Caixa, Taipei Fine Art Museum.

His work is included in various public and private collections, among them the Museum of Contemporary Art, Chicago; Albright-Knox Museum, Buffalo, USA; Centre Georges Pompidou – MNAM/CCI, Paris; Weltkunst Foundation, Zurich; La Caixa, Barcelona; MACS – Museu de Serralves, Porto; CAM – Fundação Calouste Gulbenkian, Lisbon; MNAC – Museu do Chiado, Lisbon; GAM – Galleria D'Arte Moderna e Contemporanea, Turin; and Centre National des Arts Plastiques – FNAC, Paris.



JOÃO SALAVIZA

(Lisbon, 1984)

Cinema education at the School of Theatre and Cinema (ESTC), completed studies at the University of the Cinema in Buenos Aires.

His first short film, *Duas Pessoas*, was shown in various international festivals, winning the Take One Grand Prize in Vila do Conde. In 2009, won the Palme d'Or for Short Films with *Arena* at the Cannes Festival, after the Best Portuguese Short Film award at IndieLisboa. Participations in major international festivals followed, such as Tribeca, Rotterdam, London and Pusan. Is currently working to complete *Hotel Müller*, based on the work of Pina Bausch, and preparing the film *Domingo* in the "Next Future – Calouste Gulbenkian Foundation" programme. In 2011 will shoot the short film *Rafa* before going into pre-production for his first full length work, with filming set to begin at the end of that year.

JULIÃO SARMENTO

(Lisbon, 1948)

Studied painting and architecture at the Lisbon School of Fine Arts (ESBAL). Lives and works in Estoril, Portugal.

Began his career in the 1970s. Since then has exhibited film, video, audio, painting, sculpture, installation and multimedia works and developed various major site-specific projects.

Has presented his work in numerous individual and collective exhibitions, besides representing Portugal at the 1997 Venice Biennale. His work is also shown in diverse museums and private collections.



JULIA ALBANI

Herford (Germany), 1977

Art and architecture historian. Works in Berlin and Lisbon.

Studied art and architecture history, philosophy and Italian and Spanish literature in Dresden, Bologna and Berlin.

Since 2001 has worked as a curatorial assistant, editorial and executive producer in various exhibitions and events associated to art, architecture and urbanism, among them: *Deutschlandscape*, Venice Biennale (2004); *Talking Cities* (Essen, 2006); *Arch/Scapes – Negotiating Architecture and Landscape*, São Paulo Biennale (2007); *Instant Urbanism* (Basel, 2007); *The New New Town Symposium* (London, 2008); *Re-sampling Ornament* (Basel, 2008); *Balkanology – New Architecture and Urban Phenomena in South Eastern Europe*, (Basel, 2009).

From 2007 to 2009 was project director at the Swiss Architecture Museum in Basel.

Is a regular free-lance architecture critic for various European magazines. Since September 2009 has been assistant curator for the 2010 Lisbon Architecture Triennale.

JOSÉ MATEUS

Castelo Branco (Portugal), 1963

Architect. Lives and works in Lisbon

Is president of the Lisbon Architecture Triennale Society and director of the 2007 and 2010 Triennale events. Chairman of the Southern Regional Assembly of the Portuguese Association of Architects and was vice-chairman of the Southern Regional Directive Council from 2005 to 2007.

Is guest associate professor at the Lisbon Higher Technical Institute (IST), having taught at the Lisbon School of Art and Design (ESAD) and at ISCTE-Lisbon University Institute. Is also a guest professor at the Architecture School of the International University of Catalonia.

Is a member of the Editorial Board of the Babel group and writes for the weekly magazine *Linha* (Expresso) and the television series *Tempo&Traço* (Sic-Notícias), focusing on topics involving architecture, design, landscape and visual arts.

Has given conferences in various countries and was on the jury for the São Paulo Biennale Architecture Prize (2003) and European Spain (2007), among others.

With Nuno Mateus founded ARX Portugal in 1991, for which he has worked on dozens of projects and competitions. His work has been included in many exhibitions and considered in numerous articles. Besides being the subject of monographs it has also been distinguished by various prizes.



RITA PALMA

Lisbon (Portugal), 1975

Architect. Lives and works in Lisbon.

Education in dance and architecture, and post-graduate degree in cultural management of cities; early on assumed her 'deviation' and interest in architecture curatorship.

Since joining the Association of Architects in 2003 has carried out the duties of executive producer and assistant for coordinating the portfolios of culture and promotion of architecture. Directly involved in various projects associated to architecture curatorship, significantly the retrospective on the "Nuno Teotónio Pereira Studio: architecture and citizenship" (2004).

With a grant from the Calouste Gulbenkian Foundation attended the International Studio and Curatorial Program in New York. At her home undertook a research project on the use of contemporary artistic languages, as opposed to the strict recourse to representative languages traditionally associated to architecture exhibitions.

At the invitation of Experimenta Design (a partnership with Kunsthaus Bregenz), produced the exhibition on "Peter Zumthor, Buildings and Projects 1986-2008". Since October 2009 has been assistant curator for the 2010 Lisbon Architecture Triennale.

DELFIN SARDÓ

Aveiro (Portugal), 1962

Curator, university teacher and essayist. Lives and works in Lisbon.

Chief curator of the 2010 Lisbon Architecture Triennale.

Is modern and contemporary art history professor at the Faculty of Letters of Coimbra University and a member of the establishment team for the College of the Arts.

Since 1990 has been devoted to contemporary art curatorship and writing essays on art. Was founder and director of Pangloss magazine. From 2003 to 2006 was director of the Exhibition Centre of the Belém Cultural Centre in Lisbon. From 1997 to 2003 was a consultant for the Calouste Gulbenkian Foundation. In 1999 was curator of the Portuguese Representation at the 48th Venice Biennale.

Standing out among his publications are *Julião Sarmento, Catalogue Raisonné, Edições Numeradas, Vol. I* (MEIAC, 2007); *Luxury Bound* (Electa, Milan, 1999); *Jorge Molder* (Caminho, Lisbon, 2005); *Helena Almeida, Pés no Chão, Cabeça no Céu* (Bial, 2004); *Pintura Redux* (Fundação de Serralves/Público, 2006); *A Visão em Apneia* (Edições Fenda, 2010, being printed); and *Olhar o Vento* (Babel, 2010, being printed).

No Place Like

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IMAGES

High Resolution Images are available for press in the Pavilion of Portugal website at the following link: www.dgartes.pt/veneza2010/index_en.htm

MANUEL AND FRANCISCO AIRES MATEUS

IMAGES N.001 and 002_Houses in Comporta, © Aires Mateus, 2009



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RICARDO BAK GORDON

IMAGES N.003 and 004_2 Houses in Santa Isabel, © Fernando Guerra | FG + SG, 2010



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JOÃO LUÍS CARRILHO DA GRAÇA

IMAGES N.005 and 006_Candeias House, © Fernando Guerra | FG + SG, 2009



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ÁLVARO SIZA VIEIRA

IMAGES N.007 and 008 _SAAL - BOUÇA, © Fernando Guerra | FG + SG, 2006



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PORTRAITS



**Manuel e
Francisco Aires
Mateus**

Credits: Aires
Mateus



**Ricardo Bak
Gordon**

Credits:
Alexander Koch

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**João Luís
Carrilho da
Graça**

Credits: Maria
Timóteo



**Álvaro Siza
Vieira**

Credits: Fernando
Guerra - FG + SG



CREDITS

Curators

Julia Albani
José Mateus
Rita Palma
Delfim Sardo

National Representatives

Aires Mateus
Bak Gordon
Carrilho da Graça
Álvaro Siza

Participating Artists

Filipa César
João Onofre
João Salaviza
Julião Sarmiento

Organisation and Production

Directorate-General for the Arts - Portuguese Ministry of Culture
Lisbon Architecture Triennale

Directorate-General for the Arts - Portuguese Ministry of Culture

Director-General João Aidos **Deputy Director** Fátima Marques Pereira **Arts Support Department / Director** Miguel Caissotti **Executive Coordination** Manuel Henriques **Communication and Public Relations / Coordination** Maria José Veríssimo **Press** Sandra Vieira Jürgens **Website** Susana Neves **Production Assistant** Helena Garrett, Pedro Couto (Intern) **Production Support** Filipa Matos, Maria Helena Cardoso

Lisbon Architecture Triennale

Triennale Administration José Mateus, João Belo Rodeia, Leonor Cintra Gomes
2010 Triennale Directors José Mateus, Nuno Sampaio, Pedro Araújo e Sá **Chief Curator** Delfim Sardo **Curatorial Coordination** Julia Albani, Rita Palma, Pedro Sadio (Assistant)
Production Coordination Marco Roque Antunes, Rita Pires-Marques (Assistant)
Communication and Press Maria Schiappa, Joana Cordeiro **Marketing** Sofia Marques



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Universit  Ca' Foscari Venezia; Ca' Foscari Formazione e Ricerca s.r.l.; Embaixada de Portugal em Roma; Centro Portugu s de Fotografia, Porto; Centro de Documenta o 25 de Abril – Universidade de Coimbra; Arquivo Hist rico Municipal do Porto - Departamento de Urbanismo

Exhibition Design

Atelier do Corvo

Graphic Design

Vera Velez

Set-up

Constru es Ant nio Martins Sampaio, Lda.

Model Maker

Alvaro Negrello

Transport

FeirExpo

Organisation and production



Local partner



Institutional partner



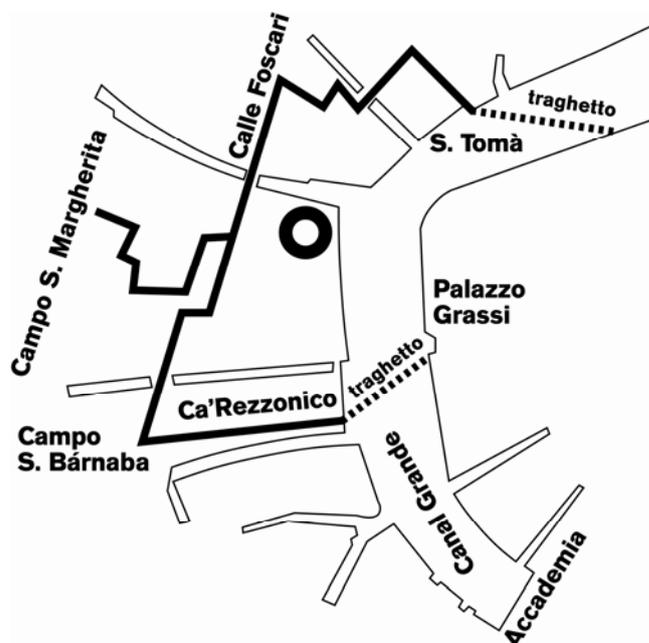
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PAVILION OF PORTUGAL MAP



Università Ca' Foscari
Dorsoduro 3246
(Calle Foscari)
Venice

Pedestrian access
Campo Santa Margherita |
Traghetto S. Toma

Vaporetto
S. Tomà line 1,2 | Ca'
Rezzonico: line 1

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