

Many Voices

Intertextualities as an Underlying Cultural Theory of 'Escola do Porto'

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*I created myself, echo and abyss, by reflecting. I multiplied myself,
by going deeply into myself.¹*

Several pedagogical experiences in architecture bring literary inputs to teaching, through a multidisciplinary curriculum with courses explicitly focusing on these relationships.² Other pedagogical scenarios, even if admitting the relevance of literature references into design, have blended these semantic and structural translations implicitly in their teaching processes.

The main goal of this paper is to acknowledge the many voices of an implicit transfer between literature and architecture within a learning scenario at the Escola Superior de Belas-Artes do Porto (Fine Arts School in

Porto) along with practice.³ Here, a process of modern acculturation was key, while aiming at modernity filtered by the local culture and tradition, and vice versa. One of its essential figures, Fernando Távora (1923-2005), recurrently quoted Fernando Pessoa while sharing his ideas with students. Reflecting on life and architecture, space and the world, Távora's discourse was intuitively pedagogical.

We will recur both to written essays of Fernando Távora and Alexandre Alves Costa and to architectural works by Álvaro Siza and Eduardo Souto de Moura. For the first, we will consider a specific period in the school, when architects had to complete written and designed pieces to become professors, while for the latter we will pick few architectural examples that illustrate the main argument of this paper.

Acculturating Modernity as an Implicit Poetic

An improbable 'third way', understood as a specific synthesis between modern architecture and vernacular tradition, evolved at the Fine Arts School in Porto from the 1950s. The very specific geographical context in a southern peripheral boundary of Europe and the political regime of the dictatorship until 1974 have been considered decisive reasons to understand Portugal as a country that was never really modern. Actually, any local interpretation of the international modern canon was seen as a postmodernity in process. Jorge Figueira claims:

*We speak of a **perfect periphery**, because in the full sense of a post-modern experience, no longer evaluated with reference to a 'modern' hegemonic centre, Portuguese architecture may finally be greater.⁴*

As a very rooted school working with timeless tools, such as freehand drawing, the Escola do Porto presented itself, conversely, as universal. Through the synthesis of life and practice, considered as a reciprocity between individual and shared experiences, conceptual affinities were reinforced and translated into a collective project: educating and learning through doing.

This approach reached from the idea of permanent modernity of Fernando Távora to Álvaro Siza's reinterpretation of that same modernity. Thus, to be modern was a permanent condition, whenever there was a very clear synchrony between the built work and the social, technological and, mainly, cultural paradigm of its time.

Simultaneously, the complex transition from a Fine Arts school to the so-called Superior Teaching framework translated into a change of the existing institutional structure. For instance, in order to become professors, practising architects had to fulfil theoretical requirements such as completing a theoretical work. Hence, the written theoretical reflections that accompanied the architectural designs – both required as evaluation documents for professorships – constitute, in the Portuguese educational context, a valuable body of architectural thinking. Even though the school started to connect with the centres of the modernist revision, such as CIAM and UIA, where the principles of architectural education were being rethought from the 1950s, architectural education in Portugal was still primarily done through the synthesis of an accumulated experience. And it is this background that invades the above-mentioned pieces of writing, a reflection that exceeded the scale and scope of the contributions of these architects in early small essays, in local newspapers or architectural magazines.

Evoking a Universal Voice

Within the competition for the position of Professor of Architecture in 1962, in which several proposals were presented, Távora wrote 'On the Organization of Space'.⁵ This text constituted a universal reflection about space and architecture, imbued by his presence in the last meetings of CIAM in the 1950s, and his travels around the world in 1960. Also, the theoretical reflections by Octávio Lixa Filgueiras, 'The Architect's Social Function', and by João Andresen, 'For a more Human City', revealed a closer and umbilical relationship with the centres of cities. Hence, these essays reflected the central themes discussed in the international realm, and were furthermore crucial in translating a universal and urban approach to more local inter-

pretations resulting from the survey of Portuguese regional architecture, started in 1955 and published in 1961 in the 'Arquitectura Popular em Portugal'.⁶

Striving for pragmatic design situated within a context and dealing with an archaic condition, the School of Porto took a modern position, while the school first and foremost aimed to fulfil a role taking part in the 'evolution of the phenomenon of Architecture and Urbanism'. In 1952, Távora already contended in his fundamental text 'Lesson of Invariants':

*The phenomenon of Architecture and Urbanism is universal . . . But we can ask, is there any common thing in the evolution of the phenomenon of Architecture and Urbanism? Surely. Three aspects, three invariants seem to us of capital importance: its permanent modernity, the effort of collaboration that it always traduced, its relevance as a conditional element of human life.*⁷

Conversely, the School of Porto happens to be poetic without saying it. In a subjective way, Fernando Távora embedded literature in his learning and teaching, while being highly engaged with everyday experience and practice. Távora integrated in his lifelong learning the writings of Fernando Pessoa, which among others implicitly contributed to the School of Porto. When travelling with his students, Távora frequently read narratives, blending the perception of the Portuguese patrimony with the sound of literature. When visiting the Alcobça Monastery, he declaimed the Portuguese lyric poet Camões.

In his course 'General Theory on Space Organization' from the 1980s, Távora drew memories from his numerous travels, while mixing words from the more disciplinary books with the ones from the Portuguese poets. Roberto Cremascoli recalls:

On the auditorium's stage of the Fine Arts School in Porto . . . [his] travel tales was the whole architecture, the hands of Álvaro, the eyes of Eduardo.

But there was also Porto, all the words of the city, of the poets, Sophia de Mello Breyner Andresen, Eugénio de Andrade, of many others.⁸

Nevertheless, Távora blended multiple references within a conservative position to the world. The history of architecture was a broader constituent to his own parochial identity. In this way, intertextuality⁹ became an underlying condition, as an expression of memory translated into operative architectural thought and design. Ultimately, this permanent modernity constituted a melancholic approach to rationalism in the School of Porto, essential to reinvent it as a poetic translation of a 'third way' into a 'third voice'.¹⁰

Educated at the Fine Arts School in Porto between 1949 and 1955, under Távora (with whom he collaborated), Álvaro Siza started to reinvent underlying architectural cultures, within a global and local awareness, most of the times integrating, sometimes denying them in his elaborate and complex translations. Siza expressed a 'third voice', while incorporating distant codes and conventions, inspiring an own poetics and generating an idiosyncratic corpus of cultural intertextualities. In 1980, Alexandre Alves Costa referred to him as the only theoretician and the least formalist of the Portuguese architects,¹¹ even if Siza reveals that some friends tell him he 'does not have any theoretical support or method. That nothing he does endorses a particular way. . . . A sort of boat that inexplicably does not sink with the waves'.¹² Hence, more than a lack of theory, Siza's words refer in a deeper way to an implicit condition of theory.

Echoing Voices and Memories

In the case of the writings of Alves Costa, educated under Távora in the early 1960s and, from then on, an essential professor and one of the main ideologists of the School of Porto, intertextualities are frequently present. Following the competition for a professor's degree in 1979 – in which Manuel Correia Fernandes, Domingos Tavares, Cristiano Moreira and Pedro Ramalho also enrolled¹³ – Alves Costa included in his written essay,



Fig. 1. Fernando Távora reading to students at Convento de Cristo, Tomar, 1982. © Courtesy of the José Marques da Silva Foundation Institute.

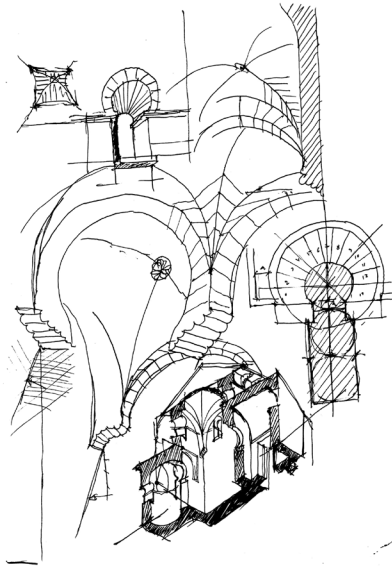


Fig. 2. Student's Travel Sketchbook, História da Arquitectura Portuguesa. © Courtesy of Alexandre Alves Costa.

memories of the Escola Superior de Belas-Artes in Porto, entitling it 'Memoirs of the Calaboose, Sophie's Disasters or Memoirs of a Donkey', evoking the titles of the Countess of Ségur's books. Furthermore, through the text he reinvented narratives, mixing his thoughts with those of Pessoa, Rilke, Pasolini and many others. His work was intentionally intertextual. In the foreword to the essays' new edition in 1982, Siza referred to Alves Costa's use of these cross-references as:

The acceptance of the complex field that goes along with the text, the search of methods capable of transforming it, more than in a registration, into a project. . . .

As in a process of architectonic creation, different citations, almost instinctively assembled, to the taste of essential stimuli, are confronted with the increasing information, subject to the coldness or the burning of criticism, again fragmented, then reunited, in the interior of a fleeting reality, momentarily imprisoned.¹⁴

What is more striking in Siza's reading of Alves Costa's method is the resemblance to drawing as a reinvention in every line or in every word. A concrete reference, within an abstract gesture, may reinvent the following, as a continuum of discoveries. And it is this intuitive memory, constructed from his own experiences within a collective project while filtering a modern culture, that continues Távora's permanent modernity.

From Alves Costa's early education as an architect, he experienced the emotional interpretation of poetry declamation. From the voices of the artists Manuela Porto and Maria Barroso in the 1940s, Alves Costa listened to poems of the neo-realist Portuguese poets:

Now I see, even going from Régio to Sofia, and with the echoes of Rimbaud, to Herberto Helder, I was the adopted son of some neo-realist poets, of João Cochofel, of Joaquim Namorado, of Carlos Oliveira and, mainly, of Gomes Ferreira who supported them.¹⁵

Alves Costa refers to his own texts as partial and subjective narratives, and where certainties are scarce, hypotheses are proposed.¹⁶ For Costa, hypotheses are storylines, and architectural research can result in poetry. It is this way of seeing that justifies how he introduces his teaching of a particular subject of 'History of Portuguese Architecture'. Here, he reads built objects as artefacts carrying all history within them, up to the present time. Costa asked his students to experience these artefacts, by travelling and visiting them. By drawing their forms, students were learning history and simultaneously learning about themselves. Ultimately, they were asked to reinvent those artefacts into a contemporary project and, through this, to reactivate their present condition and contemporaneity.

At the same time, Alves Costa connected to Távora's words when he defined the need for the School of Porto to blend practice with theory:

There can't be a solid practice without a solid theory. We are tired of being practical, and what we need is people with solid theoretical background. The idea that an architect should be primarily a wonderful pencil is an outdated idea, for there is no wonderful pencil if there are no wonderful heads.¹⁷

Moreover, if theory should come directly from the buildings, the bibliography for the course 'History of Portuguese Architecture' could be either all or nothing:

In the extreme, I would say that any book serves, and even Rosselini is good for mendicants and the heteronyms of Pessoa for almost everything. What matters is that the exercise of thinking is indissolubly connected with the exercise of enjoying life. The role of the teacher is to stimulate each student to transform him/herself into the more irreplaceable of the human beings, and that does not come in the books.¹⁸

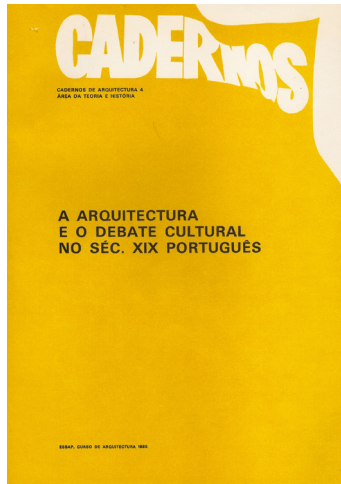


Fig. 3. Publication 'A Arquitectura e o Debate Cultural no Séc. XIX Português' (Architecture and the Cultural Debate in the Portuguese Nineteenth century), História da Arquitectura Portuguesa, Fine Arts School in Porto, 1985 © ESBAP.

Indeed, a theoretical work done by the students in the 'History of Portuguese Architecture' course of 1982/83, (a few years after Alves Costa completed his essay) helps to understand how the outcomes of Alves Costa's own research related to his teaching methods, and how literature was also an important reference for both his architectural thinking and his pedagogy. In that work, published in 1985 as 'Architecture and the Cultural Debate in the Portuguese Nineteenth Century', students were asked to write an essay on Portuguese architectural history, crossing their own thoughts and knowledge with quotes written by Portuguese writers, such as Almeida Garrett, Alexandre Herculano, Antero de Quental, Ramalho de Ortigão and Fialho de Almeida.¹⁹ Over two weeks, this motivated students to discuss collectively, while in their individual essays each one presented urban scenes and architectural styles, through social and political readings coming from more or less fictional novels. Hence, these induced intertextualities were also crucial to stimulating a particular and underlying cultural theory in the School of Porto.

Underlying an Own Voice

Following this line of thought, we argue that the pedagogy of the School of Porto, between the 1950s and 1970s, may well reveal a specific geo-cultural approach to praxis, explaining a divergent transfer of literary references to architecture. Even if recognized, those references were underlying more than literal, which may emphasize the hypothesis that literal meanings are embedded in constructed architecture, as material conception,²⁰ thus as a *poetic profession* within a peripheral and 'marginal place'. As Frampton wrote in 'Poesis and Transformation: The Architecture of Álvaro Siza':

Today, this 'calligraphic' potential can perhaps only arise in marginal places; in those remaining interstices that delineate the frontiers between different worlds. Such a liberative fissure surely still exists in the mythical school or 'milieu' of Porto wherein Siza lives and works, surrounded on all sides by col-leagues, collaborators and the inevitable invisible enemies.²¹



Fig. 4. Eduardo Souto de Moura, Ruin restoration, Gerês, 1980-82. © Photo by Manuel Magalhães. Courtesy of Eduardo Souto de Moura.



Fig. 5. Álvaro Siza, Carlos Beires House, Póvoa de Varzim, 1973-76. © Unknown author, Álvaro Siza Archive, Donation to Fundação de Serralves, Porto.

However, and in contrast to Frampton's reading of a critical regionalism, in the 1970s Siza was already connecting to the same world of his peers, dealing with the same constraints and possibilities, sharing the many voices of architecture, while working with his own subjective 'third voice'.

On the other hand, Eduardo Souto de Moura's work somehow conceptualizes an artistic autonomy and freely experiments with intertextualities. His references might address equally the architecture of Mies van der Rohe or the writings of the Portuguese poet Herberto Helder. Actually, Souto de Moura's education happens in-between school and practice, during the 1970s, after an experimental period of the Fine Arts school in Porto, framed by the outcomes of countercultural movements, after May 1968 and around the revolution of 25 April 1974.²²

Following his collaboration with Siza, crossing the so-called 'Local Ambulatory Support Service' – the housing programme that followed the revolution – Souto de Moura designed several works taking ruin as a recurrent theme. If ruined stone walls are interpellated by Siza in the housing of S. Vitor, Souto de Moura also incorporates the ruin in one of his first works, the restoration of a ruined farmhouse, while citing Apollinaire: 'To prepare for ivy and passing time a ruin more beautiful than any other'.²³ Even when there was no memory he invented a fictional nostalgia, a narrative in which natural and artificial seemed apart but all the materials, *old* and *new*, could be prepared scenographically.

Writing about Távora in a text entitled 'The Art of Being Portuguese', Souto de Moura also prepares a loose collage of many voices.²⁴ In this text, he was utterly postmodern. It was a metamorphosis, a sign of a postmodern condition, which distinguished Souto de Moura from the shared affinities of the School of Porto, even if he was within the known chain of collaborations.²⁵

On the other hand, the 'end of modernity', as elaborated in 1983 by the Italian philosopher Gianni Vattimo's concept of 'weak thought', *il pensiero debole*,²⁶ has also been one of the hypothetical readings to unveil the

peripheral context of Portugal, where a cultural intuition prevails, regarding an implicit recollection of 'first principles'. Vattimo's conception of intuition enlightens this argument:

Intuition, however, is not an invention of weak thought. Intuition is strictly bound to the metaphysical concept of evidence, of bringing an inner illumination into the open, of gathering first principles. Indeed, the ultimate object of nous, of intellectual intuition, is nothing less than first principles.²⁷

At the School of Porto, those 'first principles', which in their origin were also the modern instruments, were dislocated and filtered by specific circumstances full of cultural and semantic realities. In Beires House (1973-76), Siza reveals the crisis of reason. This 'Bomb house' is a cube that lacks one of its edges, as if it were the result of an explosion. Jorge Figueira refers to it as a 'narrative architecture', almost a ruin of modern reason.²⁸ While the cubic expression is violently shaken, a sole *piloti* remains. On Siza's work, Alexandre Alves Costa quotes the Portuguese poet Sophia de Mello Breyner Anderson: '[it] is a poem of geometry and silence, sharp and smooth angles, because between two lines lives the white.'²⁹

We could say that the Beires House achieves melancholy because it deals with the fragments of the modernist cube immersed in an ordinary context. In his design, Siza intuitively works with the duration of time, perpetuated through the ochre tonalities, reaching a slow and permanent ageing. Siza was thus perpetuating modernity in time, still with a humanist lens, which the Beaux-Arts roots of the School of Porto never abandoned completely. In that sense, it was quite opposite to a theoretical re-reading of modern architecture, as researched and designed elsewhere.³⁰

The Echoes of the School of Porto

In 2013, the exhibition 'Porto Poetic' in Milan, curated by Roberto Cremascoli, searched for an idiosyncratic poetry through the displayed works,



Fig. 6. 'Poetic', Exhibition 'Porto Poetic', curated by Roberto Cremascoli, Triennale di Milano, 2013. © Photo by Bruno Gil.

more than an explanation for this poetic aura behind the School of Porto.³¹ Nevertheless, any explanation of the other is only possible until the other allows itself to be explained. Therefore, we argue that underneath the different ways of modern acculturation, followed by specific appropriations and revisions, the ‘weakness of thought’ became an ‘augmented projectual capacity’ of ‘thinking itself’:

*In fact, weak thought has no reasons left to vindicate the supremacy of metaphysics over praxis. Does this indicate yet another weakness – that of accepting existence ‘as it is’ and hence one’s critical incapacity both in theory and in practice? In other words, does speaking about the weakness of thought mean theorizing a diminished projectual capacity in thinking itself?*³²

When this ‘thinking itself’ found its ‘own voice’, it allowed a creative disruption among the young students, listening to and attempting to work with other intertextualities, after the postmodern refusal by the school during the 1980s. Conversely, this was also the first sign of an alternative to an increasing self-referentiality of the School of Porto, around its main figures, which reached a mythical aura, but also constituted a cul-de-sac in the development of the school. As Diogo Seixas Lopes argued in the text ‘Partir Pedra’ (Breaking Stone) in 2004, after Távora’s dictums – ‘lessons of life’ and ‘lessons of history’ – a new generation³³ ‘introduced a variable X in the mythical space’ of the school:

*. . . the one that made them look at it already as a historical fact and process, the one that took them to discover without guilt or Lutheran restrictions a world which is also made from the banal and the exceptional.*³⁴

As Seixas Lopes contended, that variable X seemed to free the following generations of the ‘sacred place’ without ‘redemptive ideologies’. This posi-

tion could also be interpreted as the final cut of a unique voice that reverberated along with several timbres, that echoes in its own right, having now lost its shared tone. Nevertheless, a structural legacy of the school was still perceived in this generation, a 'disciplinary rigour, and of themselves'. We would say it is more than a collective voice, which shared the same desire of simply 'breaking stone', probably impelled by an underlying cultural theory, more than by recognizable formal codes or manneristic derivations. Therefore, paraphrasing Fernando Pessoa, the School of Porto 'multiplied itself, by going deeply into itself'.

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- 1 Fernando Pessoa, *The Book of Disquiet, Composed by Bernardo Soares, Assistant Bookkeeper in the City of Lisbon*, translated by Alfred Mac Adam (Boston: Exact Change, 1998), 21.
- 2 It was the case of the Cooper Union School of Architecture, in New York, when John Hejduk, then the school's director, brought David Shapiro, an American poet, to lecture in the school.
- 3 It is not the aim of this paper to give a comprehensive reading of the school. Many approaches to the School of Porto have been written in essays (many by its protagonists, such as Alves Costa); books (see Jorge Figueira, *Escola do Porto: Um*

- Mapa Crítico* (Coimbra: e|d|arg, 2002); and theses (see Gonçalo Canto Moniz, 'O Ensino Moderno da Arquitectura. A Reforma de 57 e as Escolas de Belas Artes em Portugal (1931-69)', PhD thesis, University of Coimbra, 2011). All have originally contributed to a deep reading of the school, in questioning its theoretical position and also in a rigorous description of its multiple events. More recently, critical approaches on the questioning of the linearity of the school have been presented and alternative figures and experiences were brought forth, even if not so consequent and representative (see Nuno Faria and Pedro Bandeira, *Escola do Porto: Lado B - uma história oral (1968-1978) | Porto School: B side - an oral history (1968-1978)* (Guimarães: Documenta, 2014).
- 4 Jorge Figueira, *A Periferia Perfeita. Pós-modernidade na arquitectura portuguesa, anos 1960-80* (Coimbra, 2009), 2. Free translation into English by the author.
 - 5 Fernando Távora, *Da Organização do Espaço* (Porto: Edições do Curso de Arquitectura da E.S.B.A.P., 1962).
 - 6 See Sindicato Nacional dos Arquitectos, *Arquitectura Popular em Portugal*, 2 vols., 1st ed. (Lisbon, 1961).
 - 7 Fernando Távora, 'Arquitectura e Urbanismo, a lição das constantes', *Lusíada, Revista Ilustrada de Cultura*, vol. 1, no. 2 (November 1952). Republished in Fernando Távora, *Teoria Geral da Organização do Espaço, Arquitectura e Urbanismo, a lição das constantes* (Porto: FAUP publicações, 1993), 3, 9. Free translation into English by the author.
 - 8 Roberto Cremascoli, 'Porto Poetic', in Roberto Cremascoli (ed.), *Porto Poetic* (Lisbon: Amag Editorial, 2013), 15. As Fernando Távora's student at the school of architecture in Coimbra in 1998, I also share these memories of Roberto Cremascoli.
 - 9 Concerning the concept of 'intertextuality', Klaske Havik recalls Julia Kristeva's notion as 'a text does not exist in isolation, on the contrary, through direct and hidden references and quotes, a text is built up out of many other fragments of texts'. Klaske Havik, *Urban Literacy: A Scriptive Approach to the Experience, Use and Imagination of Place* (Delft, 2012), 209.
 - 10 'Having exhausted the "third way" and definitely breaking away from "the problem of the Portuguese House", the School reinvented rationalism and its late poetic progressiveness giving, as in classic architecture, more importance to the structure than to the matter'. Alexandre Alves Costa, 'Illustrated fragments on the "Porto School"'. *Joelho*, 04 (2013), 35.
 - 11 Alexandre Alves Costa, *Dissertação . . . Memórias do Cárcere Desastres de Sofia ou Memórias de um Burro* (ESBAP, Porto, 1980), 29. Free translation into English by the author.

- 12 Álvaro Siza, 'Oito Pontos', in Pedro de Llano, Carlos Castanheira (eds.) *Álvaro Siza, Obras e Projectos* (Santiago de Compostela: CGCA, 1995), 65. Free translation into English by the author.
- 13 All the candidates agreed to develop their written essays on their own idea about the school.
- 14 Álvaro Siza, 'Prefácio à edição de 1982', in Alexandre Alves Cos-ta, *Dissertação . . . Memórias do Cárcere Desastres de Sofia ou Memórias de um Burro* (ESBAP, Porto, 1982 (original edition 1980)), 3-4. Free translation into English by the author.
- 15 Alexandre Alves Costa, 'Pela pobre paisagem, irrenovada', in André Tavares, Pedro Bandeira (eds.), *Só Nós e Santa Tecla* (Porto: Dafne Editora, 2008), 15. Free translation into English by the author.
- 16 Alexandre Alves Costa, 'Introdução', *Textos Datados* (Coimbra, 2007), 19. Alves Costa evoked Carlos Alberto Ferreira de Almeida's saying.
- 17 Fernando Távora quoted in Alves Costa, *Dissertação*, op. cit. (note 11), 88. Free translation into English by the author.
- 18 Alexandre Alves Costa, *Introdução ao Estudo da História da Arquitectura Portuguesa* (Porto: FAUP publicações, 1995), 51. Free translation into English by the author.
- 19 Alexandre Alves Costa, 'A Arquitectura e o Debate Cultural no Séc. XIX Português', *Cadernos de Arquitectura 4, Área da Teoria e História* (ESBAP, Curso de Arquitectura, 1985). It includes essays by students of História da Arquitectura Portuguesa in 1982/83: Paulo Lima, Luís Soares Carneiro, Carlos Martins, Maria da Conceição Borges de Sousa, António Pestana, and José Florêncio Freitas.
- 20 Particularly remembering Souto de Moura on Novalis: 'When Novalis says: "The more authentic something is, the more poetic it is", this applies to architecture too, except that the methods are different. Whereas Novalis has to find musical rhythms and rhymes in his writing, we have to write with stone, iron and glass. The final goal is for the work to be anonymous and serene in relation to time; in other words, to become poetry. *There is no architect who does not wish to create poetry... mineral poetry.*' Eduardo Souto de Moura interviewed by Paulo Pais, 'In Search for an Anonymous Work: an interview with Eduardo Souto Moura', in Luiz Trigueiros (ed.), *Eduardo Souto Moura* (Lisbon: Blau, 2000), 34. [my emphasis].
- 21 Kenneth Frampton, 'Poesis and Transformation: The Architecture of Álvaro Siza', in Pierluigi Nicolini (coord.), *Professione poetica* (Milan: Quaderni di Lotus, Ed. Electa, 1986), 22-23.
- 22 See Faria and Bandeira, *Escola do Porto*, op. cit. (note 3).
- 23 Translation by Peter Read, from the original: '*Préparer au lierre et au temps une ruine plus belle que les autres . . .*' Apollinaire quoted in Eduardo Souto de Moura,

- 'Ruin restoration', in Trigueiros (ed.), *Eduardo Souto Moura*, op. cit. (note 20), 41.
- 24 Voices coming from literature: *Photomaton & Vox*; *A Colher na Boca* by Herberto Helder. *A Arte de Ser Português* by Teixeira de Pascoaes. *A Originalidade da Poesia Portuguesa* by Jacinto Prado Coelho. Interview with Pedro Cabrita Reis. *O Naufrago* by Thomas Bernhard. *Prefácio ao Livro de Qualquer Poeta, Elogio da Ingenuidade ou as Desventuras da Esperteza Saloia* by Almada Negreiros. *A Outra Voz* by Octávio Paz. See Eduardo Souto de Moura, 'Arte de Ser Português', in Luiz Trigueiros (ed.), Fernando Távora (Lisbon: Blau, 1993), 72.
- 25 As in Herberto Helder's words, 'To embrace change, transformation and metamorphosis is to build our own destiny', words with which Souto de Moura ended his Pritzker Prize discourse in 2011. From the original version in Portuguese: '*Trabalhar na transmutação, na transformação, na metamorfose é obra própria nossa*', Herberto Helder, *O Corpo O Luxo A Obra* (Lisbon: & Etc., 1978), 21.
- 26 For Gianni Vattimo, weak thought relates to differences above a shared unity. See Gianni Vattimo, Pier Aldo Rovatti (eds.), *Il pensiero debole* (Milan: Feltrinelli, 1983). Vattimo's thought has been continued in architecture by Ignasi de Solà-Morales.
- 27 Gianni Vattimo, 'Dialectics, Difference, Weak Thought', in Gianni Vattimo, Pier Aldo Rovatti (eds.), Peter Carravetta (transl.), *Weak Thought* (Albany: SUNY Press, 2012), 48.
- 28 Figueira, *A Periferia Perfeita*, op. cit. (note 4), 377. Free translation into English by the author.
- 29 Alexandre Alves Costa, 'The Poetic Art', in Cremascoli (ed.), *Porto Poetic*, op. cit. (note 8), 215.
- 30 At that time, in the other side of the Atlantic, Peter Eisenman was designing a generic and conceptual series of the modernist cube, where time as such was inexistent. It was the result of an analytical autopsy of modernity, which started in the early 1960s in Cambridge, as a post-mortem investigation of form, without time, without life, without history and no stories to tell.
- 31 The exhibition 'Porto Poetic', curated by Roberto Cremascoli, took place at the Triennale di Milano, from 13 September to 27 October 2013, and at the Galeria Municipal Almeida Garrett in Porto, from 6 March to 13 April 2014.
- 32 Gianni Vattimo, 'Dialectics, Difference, Weak Thought', in Vattimo, Rovatti (eds.), *Weak Thought*, op. cit. (note 27), 50.
- 33 Diogo Seixas Lopes made this argument when reviewing the works of Jorge Figueira, Paulo Ferreira, Miguel Figueira, Pedro Pacheco and Marie Clément.
- 34 Diogo Seixas Lopes, 'Partir Pedra', *Jornal Arquitectos*, no. 214 (2004), 65. Free translation into English by the author.