R3iAP

Rede de Informação Investigação e Intervenção em Arte Pública

NEWSLETTER **# 2** **June 2024**



THE NETWORK FOR INFORMATION, RESEARCH AND INTERVENTION ON PUBLIC ART (R3IAP)
researches and provides services on all aspects related to the promotion, study, conservation, preservation and restoration of public art collections in Portugal, Brazil and the communities of Portuguese descent, provided he is authorised to do so by academic and/or cultural and/or cultural institutions of the respective states and communities.

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1.EDITORIAL

Fifty years after 25 April 1974, art is a weapon.

In Portugal, artistic expression in public spaces falls into the following four binomials: resistance/ transgression; freedom/ affirmation; randomness/ trivialisation and framing/ regulation.

Although we can list them in this order and associate them with successive socio-historical periods in Portuguese society, it is equally true that they alternate from time to time. In the same way, it seems reductive to simply categorise them as a political act or just an exercise in artistic expression. Its complexity is greater and, although with dominant expressions at certain moments in recent history, the different attitudes/postures/artistic discourses have been contemporary with each other, resulting in enrichment and diversity.

If we consider the city's public space as a whole, its composition is made up of different complementary planes. In fact, the image of the city that we are building is not just based on a two-dimensional reading. three-dimensionality is the basis for a spatial reading, for being 'inside' the scene, absorbing its multiple coordinates. scene, absorbing its multiple coordinates, combining horizontal and vertical, ramped and oblique planes, or all the others that, interconnected, make up the spatialities in which we live, which condition us, give us the rear give us the backdrop of the dimension of context, of belonging, of sensory possession and influence the proxemics (Hall, 1986) of individuals with regard to their personal space. In this sense, the urban environment is a mental creation, subjectivity of the individual and the collective, it is something that, although tectonic and material, exists through the action of the senses and their ability to perceive. senses and their capacity for perception, manipulation and transformation.

Accepting to submit to the law of reflection (Molder, 2016), the surfaces of urban space, between chaos and paradise, provoke the creator, awakening in him the desire to transform that same space (Obrist, 2015), interpreting its qualities, valuing them, submitting them to his dominion, taking advantage of it in favour of his creation.

Space is therefore deformable, plastic, elastic in its expression and interpretation, with the subject being its main interferer. It is a construction of the subject, a dream, an invention, something that, in different ways, in different times and circumstances and at multiple speeds of observation, interpretation and intersection, exists through this prodigious thing that is life.

Letting it be, letting it do, letting it happen are intrinsic manifestations of the political condition of the human being and, consequently, of its variant of being. consequently, of its variant of being urban. But so is watching, restricting and punishing. This tense relationship between This tense relationship between opposing and divergent attitudes is part of everyday urban life. purposes that find favour in civil society. In this dichotomy, art is a clearly political agent, in the most orthodox sense. in the most orthodox sense of the meaning and etymological root: the polis.

As an arena for political dialogue, it is also a place for the intellectual sharing of various positions on society's issues, dialectics and issues of society, of dialectics and power relations, of denunciation or simply of expansion to larger, more far-reaching larger, more far-reaching 'canvases' of plastic expression. But always markings of territory, appropriations of space, emphasising what is to be made visible or reinforcing invisibilities, consecrating spaces in between, transforming places into non-places (Augé, 2005) or qualifying, exploiting the most iconic features of places strongly charged with identities.

Spatial paradigms have changed substantially and have accompanied the changes in the life of societies, the transformations in urban culture, the different cultures of the city, of the city and in the city (Zukin, 1995) and the greater reduction of individual space and the depreciation of collective space: more and more the interior is built, interiority, remoteness, more and more 'bubbles' are favoured, absolutely distant, hygienically distant. On the other hand, with the changes in design and production modes and times resulting from the coexistence of analogue and digital platforms, tools and environments (Furtado, 2012), there has been a transformation in the paradigms of society and the dimension and sphere of

public space. If we can say that we are witnessing a growing 'internalisation' of public space, a remission of its limits to increasingly closed contexts in the physical, material and even exclusive field of its enjoyment, also due to the diffusion of the spheres of virtual space of information and leisure networks. of information and leisure networks and the multiplication of platforms available to creators and audiences. and the multiplication of platforms available to creators and audiences, blurring the conservative boundaries between exterior and interior. with other borders, where hybridity reigns.

Mário Mesquita, Guest Editor

2.NEWS

Monument to the Entrepreneur

The *Monument to the Entrepreneur*, designed by José Rodrigues and erected in 1992 at the intersection of Avenida da Boavista and Avenida Marechal Gomes da Costa, in Porto, was demolished, as a result of the construction of the Metrobus line. The monument was re-implanted in Campanhã area, nearby the old slaughterhouse.





Still about moving statues, last January the iconic statue *O Porto* was removed from Praça da Liberdade. By far the most nomadic of city's statues, returned to the Old Town Hall nearby the Cathedral. This is an old location on a new pedestal.





In the same month of January, the monument The Escape, by the Belgian sculptor, was installed in the lake of the Jardim da Cordoaria. by Belgian sculptor Dirk Lamote.





Offered by the Belgian government, the monument was inaugurated on 12 January 2024. attended the inauguration. Repercussing the dramatic theme of the Mediterranean crossing, the monument reinterprets a pre-existing figure 'The Escape', to which it adds two more 'The Crossing' and 'The Journey'. Journey'

SOUNDWALKS

[For more information about the context of this project, please see § 6 of this Newsletter].



Monument to Portuguese Colonial Effort, *Nocturne Soundwalk*, Porto, 16th Mars 2024

INVITATION

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The 'Soundwalks' project, devised by Laetitia Kozlova, sound artist and PhD student in Science and Technology of the Arts at the Sciences and Technology at the Catholic University of Porto, questions the coexistence between the Catholic University community and the Monument to the Portuguese Colonial Effort, located in Praça do Império in the parish of Foz do Douro, very close to the UCP campus. campus.

In this context, the artist invites everyone from the Catholic University of Porto community to come and walk, listen, talk and reflect on the proposal:

What if sound - the sound of voices, the sound that surrounds you - opened up a critical space in the face of this column that rises towards the a priori untouchable, dominant, yet dated, questionable, out of date?

From these 'sound walks', shared moments, an oral architecture will be built, a rhizomatic movement of responses rhizomatic movement of responses, which will be indexed, exhibited in fragments and made available for consultation.

To register, go to: s-lkkozlov@ucp.pt

3.R3iAP INICIATIVES

Section dedicated to R3IAP initiative or participation projects

VALORISATION OF THE MONUMENT TO GENERAL SEM MEDO - AUTHOR: SCULPTOR JOSÉ AURÉLIO





In July 2019, I was approached by José Guilherme Abreu, a professor at the Catholic University of Porto and a member of CITAR, who asked me to collaborate on a project to valorise the Monument to General Sem Medo, of which I am the author, and which that group of researchers considers necessary to complement with biographical and other elements. that give greater prominence to the memory and action that Humberto Delgado had in the country's recent history and its relationship with the Carnation Revolution.

Following an exchange of views with some local people who were part of the committee promoting the monument, and with the agreement of the Delgado family, I contacted the owners of two plots of land next to the monument, in the hope that they might buy them to carry out the complementary work in question.

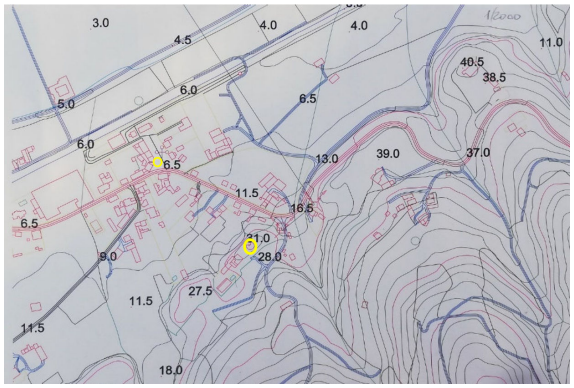
I then made an appointment with EDP, as there is a Transformer Station (PT) on one of these plots, which will need to be removed or integrated into the memorial to be built. The engineers who received me

informed me that either solution - the removal of the PT or its integration into the work to be built - are feasible, which reassured me in relation to the solutions proposed by the preliminary study I carried out study proposals.

At this stage, the preliminary study, which I have enclosed, fulfils the main requirements inherent in the intended valorisation.

José Aurélio, November 2019

MEMORIAL TO HUMBERTO DELGADO - PRELIMINARY STUDY









This study was presented and explained at several meetings with the Mayor of Alcobaça, and was received with interest and deserved commitment to its implementation. The study was presented and explained at several meetings with the Mayor of Alcobaça, and was received with interest and the municipality's commitment to its implementation.

Recently, during the commemoration of the 50th anniversary of the Carnation Revolution, a public celebration was held next to the Monument, in front of more than a hundred participants, Mayor Hermínio Rodrigues, accompanied by the President of the Municipal Assembly and the President of the Parish Council, reiterated the support of the City Council for the and informed those present that the process of classifying the monument as a monument of municipal interest was being finalised. monument as a monument of municipal interest.

After having resisted the threat posed by the construction, in the 1990s, of the A8 motorway, the initial project of which planned for it to pass between the two poles of the monument, the project to upgrade

the Monument to General Sem Medo aims to introduce into it the structures capable of turning it into a memorial that explains the importance of Humberto Delgado's Humberto Delgado's thoughts and actions in overthrowing the dictatorship and establishing democracy in Portugal.

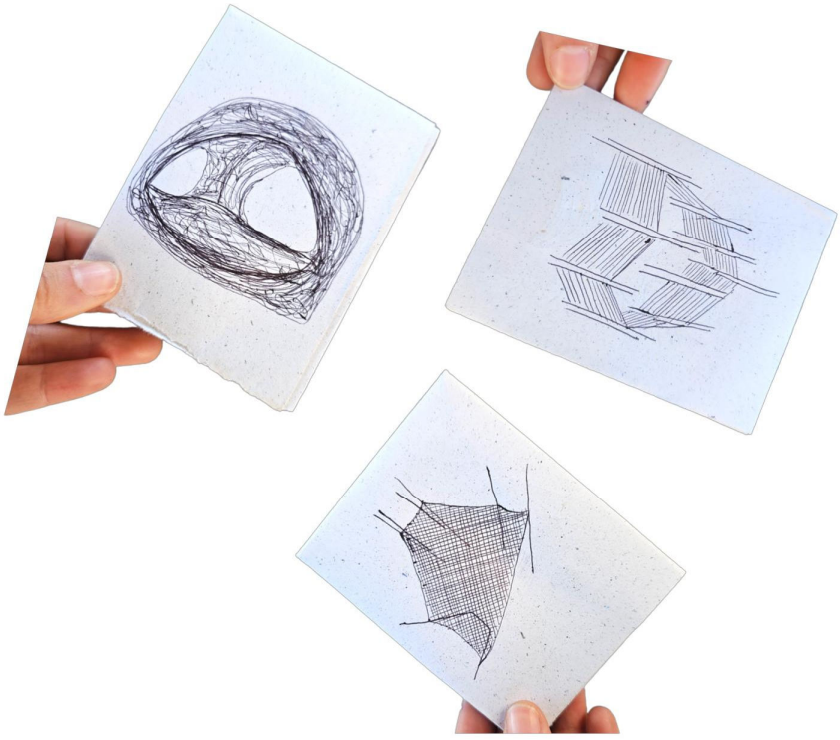




R3iAP therefore sympathises with the project to build the Humberto Delgado Memorial, and is willing to provide any scientific scientific support that may be useful for its continuation.

Long live the Carnation Revolution! 25 April, Forever!

WATER PATHS



Research by Ana Souza Santos, 2024

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In the first half of this year, students on the Master's program in Art and Design for Public Space at the Faculty of Fine Arts of the University of Porto were challenged to explore the presence of water in public space in a in a multidisciplinary and innovative way.

The course activities were guided by the work proposal 'Paths of Water', which directed the understanding of this theme along three axes understanding of this theme from three main axes: the Water Park, the Industrial Legacy, and the Washhouses and Social Space.

1. Water Park: Habitat for flora and fauna, ecology and psychogeography, and biological heritage, providing a critical and poetic analysis of the interactions between water and urban space.

2. Industrial Legacy: Dismantled spaces, archaeology and obsolete technology, and the sculptural potential of these sites. reflecting on the city's industrial history and its implications for the present.

3. Washhouses and Social Space: Investigating the ramifications and extensions of water, the relational dimension of labour and gender, mapping the social and historical importance of these spaces in the community, some of which are still in use. still in use.

The activities were divided into two main phases: first a collective research phase and then the development of projects, individually or in small groups. project development, individually or in small groups. These phases were enriched by research sessions in the field, Open Classes with invited experts, and a tour of the washhouses in the eastern part of the city of Oporto, led by of Porto, led by architect and researcher Chloé Darmon and professor Mário Mesquita.

The students developed projects that take a critical look at the city and society, integrating science and technology, new consumer practices and and technology, new consumption practices and sustainability, drift, the exercise of democracy and collectivity, art installations, social programmes and multi-species coexistence.

The Curricular Project Unit was led by professors Gabriela Vaz-Pinheiro, Orlando Vieira Francisco and Aida Castro, who encouraged the students to deepen their investigations and develop meaningful interventions.

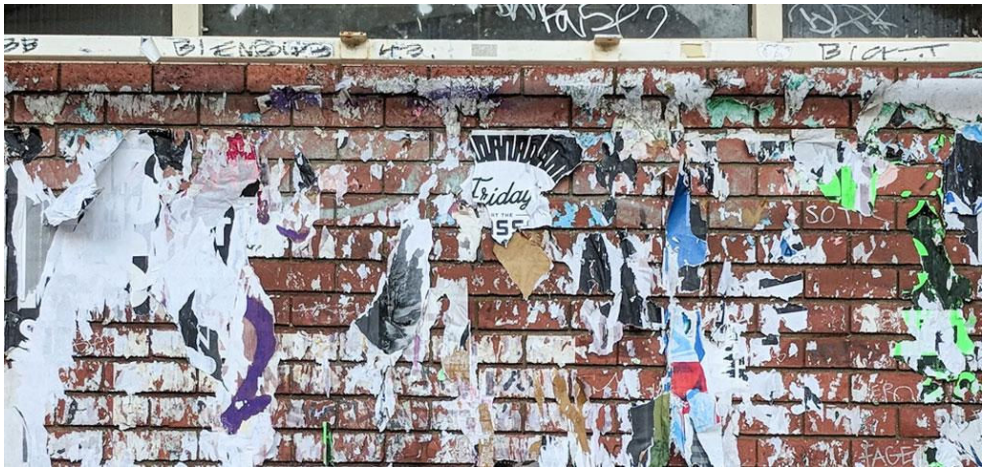
In the second academic year, the students will have the opportunity to continue their studies and projects, potentially involving new events at Parque das Águas and integrating these experiences into their theses.

Orlando Francisco
June 2024

4.ANNOUNCEMENTS

Section dedicated to communicating knowledge transfer initiatives organised by R3iAP and other related bodies.

URBAN CREATIVITY



The 11th edition of the conference will take place from 20 to 22 June in the large auditorium of the Faculty of Fine Arts, University of Lisbon. University of Lisbon. The general theme is Ubiquity.

Signs or marks all over the city, whether premeditated or not, shape our collective reality. There is something we can non-conformity with norms and laws that is useful? Taking this idea to the extreme, our organisations only serve as masks for real, everyday anarchy?

Urban Creativity brings together international researchers, authors and producers from the research areas of, among others Graffiti, Street Art, Urban Art, Public Art, Creativity in Public Space, Image and Architecture, and Urban User Experience. Experience.

Full articles can be submitted to the associated publications until the end of August.

More information at UrbanCreativity.org

XI International Congress Raw Material. Acting and Interacting in Art Education Today.

Lisbon, 25 to 27 October 2024, University of Lisbon, Faculty of Fine Arts and Lusófona University.



Continuing the solid reflection on art education in the Ibero-American context that began in 2012 and after a short break, the Matéria-Prima Congress resumes its activities. In this new edition, the congress adopts a new subtitle - Acting and Interacting in Art Education Today - and the homonymous journal inaugurates its second series.

The XI Matéria-Prima Congress - Acting and Interacting in Art Education Today will be hosted from 25 to 27 October 2024 by the October 2024 by the Faculty of Fine Arts of the University of Lisbon and the Lusófona University of Lisbon.

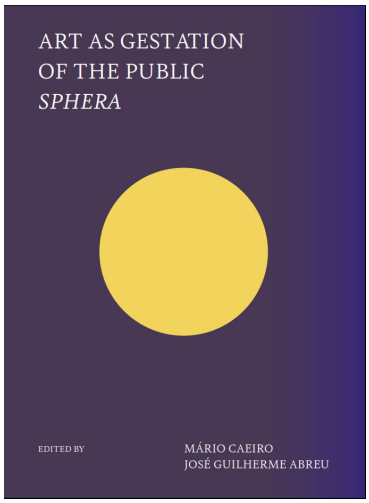
The call for papers (1st phase - abstracts) is open until 15 July 2024. The challenge is open to artists, researchers, teachers and other art education professionals to share their work at this meeting, communications, workshops or exhibitions of artistic-pedagogical work, within four thematic axes: (1) Raw material: Other epistemologies and methodologies for art education; (2) Social material: Artistic (2) Social material: Artistic practices in educational and cultural contexts; (3) Critical material: Cultures, narratives and identity processes and (4) Human subject: Training of educators and teachers. More information at:

https://congressomateria.belasartes.ulisboa.pt/index.html

5.PUBLICATIONS

Section dedicated to notifying about publications (books, articles, reviews, etc.) on public art.

Art as Gestation of the Public *Sphera*







The book '*Art as Gestation of the Public Sphera*', an international initiative by R3iAP, which resulted from a partnership between LIDA, the Design and Art Research Laboratory of Caldas da Rainha School of Art and Design, and CITAR, which organised a series of online conferences, the texts of which are now being published.

The book is due to be published in print soon, and we will inform you of this as soon as it is available.

6. POLEMICS AND DEBATES (OPINION PIECES)

Section dedicated to the communication of critical contributions to a wider reflection on public art

DECOLONISING ARCHITECTURE?



Monument to the Portuguese Colonial Effort, built in 1934 for the Colonial Exhibition at the Crystal Palace, and placed in 1984 in Praça da Império, Porto, 13 March 2024.

The text '**Decolonising architecture?**' concerns the Monument to the Portuguese Colonial Effort, located in Praça do Império in the parish of Foz do Douro in Porto. It's a traditional granite monument, with a vertical element reminiscent of the reminiscent of the Monument to the Discoveries. Six allegorical figures, with identical faces turned towards the sky, surround the central obelisk. the central obelisk and are linked by fists tightened around a rope. The monument celebrates not only the conquest and expansion of the Portuguese Empire, but also the pride of bringing the light of classical Greco-Roman civilisation to the civilisation to the peoples of Africa, the Orient and Brazil.

As a doctoral student at the Portuguese Catholic University, every day I walk around this great square, in the centre of which in the centre of which stands the monument that glorifies Portugal's colonial past with a single voice, that of unity and pride.

This rhetoric of power and domination served the Estado Novo when it was built in 1934. Today, this Today, this discourse of authority cohabits badly with the mission of the UCP, whose campus is located just a few metres away: 'to renew the country and the world world by the excellence of example' (...) 'assuming the principles of Christian humanism in an autonomous matrix, respectful of diversity and exploring thought in freedom' (www.ucp.pt).

I ask myself how to live with this tension and, above all, what it says about our relationship with the Other, our relationship with the past, and how our relationship with the past, and how it can shape the future. Since the 1960s, the vocation of Public Art has been to create a relationship with the public. has been to create a relationship with the public, rather than transmitting the voice of the state. So I wonder if this monument is fulfilling its function, or if it risks, at best, becoming an empty shell, stripped of its collective memory.

The Monument to the Portuguese Colonial Effort is a rare case of a monument that, despite its eventful history, retains the original form and legends, as created and realised in 1934 for the Colonial Exhibition in the Gardens Palácio de Cristal, six years before the great Exhibition of the Portuguese World in Lisbon. It was the military man and sculptor Alberto Ponce de Castro who realised this work dedicated to promoting nationalist sentiment and the Estado Novo. At the end of the Exhibition, the monument was rebuilt in the same way, this time in granite, thanks to the sculptor Sousa Caldas. More than a decade later, it was dismantled again and the pieces were left in the Palace Gardens. Gardens. It wasn't until 1984, 50 years after it was built and 10 years after the Carnation Revolution, by decision of the Mayor of Oporto, that it was restored. of the Mayor of Porto, Dr Paulo Vallada, it was rebuilt in its original form and moved to the Praça do Império.



UCP student interested in the monument's legends

What kind of relationship does this monument have with walkers today? How does it inhabit the present, the space? What memory does it transmit? The question of the relationship with the past, in other words, how to preserve the traces of the past for future generations, has recently been the subject of important critical reflection in the United States. The basic idea is that monuments and memorials, as well as statues and street names, influence 'what is remembered, erased, erased, rejected and potentially open to reinterpretation' (Shaping the Past, Goethe-Institut USA, Monument Lab, Federal Agency for Civic Education, 2019-2022). The responsibility is great, yet this very Western way of collective memory fails to convey the complexity of reality. It offers a one-sided and static version, thus crystallising the voice, values and language of the dominant one. This is how spaces for discussion and spaces for discussion and artistic interventions to open up other perspectives.



Young people playing and climbing the Monument
to the Portuguese Colonial Effort, Porto, 5 June 2024.

It's really hard to live with a single, static version of history, such as a stone monument that celebrates the colonial past at the gates of the University. colonial past, at the gates of the University. What's more, standing still isn't natural. The twin monument, 'Monument to the Effort of the Race', signed by the same author Ponce de Castro, was inaugurated in Bissau in 1941, to commemorate the efforts of the 'Portuguese race' in building Portugal overseas. After the independence of independence in 1973, the monument was renamed the 'Monument to the Heroes of Independence' and topped with a red a red star, in order to be compatible with the new regime.

Public Art itself has evolved. Once a voice of power in the public space, since the 1960s it has tended to get in touch with those who see it. contact with those who see it, listen to it, walk by it or take photographs in front of it.

Does the monument in Praça do Império fulfil its hybrid function of telling the story of the past and creating a living relationship with the public? with the public? Certainly not. It can, at best, be emptied of meaning for walkers, and reduced to its and reduced to its decorative function. At worst, it could inspire or even justify racist behaviour.

In response, I build an intangible counter-monument out of soundwalks and conversations.

All the information can be found in Section 2 News of this Newsletter.

Laetitia Kozlova
Porto, 13 June 2024

7. STORIES AND MEMORIES OF PUBLIC ART SECTION

Section dedicated to a work that arouses a social, political or spiritual reaction of rejection or appreciation

Portugal's first Monument to 25th April's Carnation Revolution

Since 2024 is the year of the 50th anniversary of the Carnation Revolution, it couldn't be more about the monuments the theme of this issue's chronicle. The case chosen relates to a curious and, at the same time, eloquent on the subject: the intricate history of the Monument to the 25th of April in Pombal.

The action began on 1 May 1974, a day that, as is well known, brought with it the first celebration of Workers' Day in freedom. Workers' Day, which, due to popular support, was an unequivocal way of endorsing the Carnation Revolution. Revolution.

As it happens, it was ready in Pombal, awaiting its inauguration on 10 June, Portugal Day, by Rear Admiral Américo Tomás, President of the Republic of the regime that had been deposed. Monument to the Heroes of Overseas Territories. Its presence on one of Pombal's central arteries - Av. dos Heróis do

Ultramar - had become a nuisance, and during the celebrations of the 1st of May and the Carnation Revolution, the people of Pombal Revolution, the population of Pombal, by a decision approved and acclaimed in a plenary session held next to the monument, immediately decided to inaugurate the monument, not as a Monument to the Heroes of Overseas Territories, but as a Monument to the 25 April.

To this end, the Armillary Sphere that topped the sort of granite ship's prow that made up the monument's structure was removed, and the monument was re-symbolised by placing bronze sculpted carnation branches on the four faces of the cube that now topped it, alluding to the Revolution.

As well as being re-symbolised by the carnations, allusive inscriptions were placed on the monument, also in bronze, which read 'Inaugurated by the People on 1 May 1974' and 'Dedicated to the soldiers who took part in the Carnation Revolution.





The monument remained in this condition until 2003, when I took the photographs I've attached here. Pombal was the first monument to the 25 April Revolution. But more than that, showing a rare awareness of heritage, it didn't demolished the cumbersome monument. Instead, it was converted into a counter-monument, something that had never been done before in the country.

However, after the revolutionary winds had passed, and the country was witnessing a campaign to erect Monuments to the Combatants of the Overseas War, reflecting the legitimate initiative to honour the memory of soldiers killed in combat. soldiers killed in combat, a wave of ill will was growing against the unusual monument in Pombal.

Driven by ex-combatants, and finding in the local press the right instrument to intensify it, a movement of public opinion against the monument was growing, a movement that is documented in the pages of the newspaper O Eco, as I transcribe from the column, À mesa do café, written by Costa-Roque:

> As I left Farmácia Torres, on Avenida Heróis do Ultramar, I realised the presence of an elderly gentleman, leaning against a cane with a walking stick, looking at that monument, stolen by the 'democrats' and transformed into a monument to the '25 de April' on 1st May 1974.
>
> I stopped next to him, having recognised an old friend from Abiúl. 'You didn't know that a great-grandson of mine died in that war war, did you?' No, I didn't! 'Well, this, my friend, is a disgrace! They'll never clean up this monument and inaugurate it! They changed the words, stuck some tin carnations in there, and what was a memorial to our young men became a became a monument to '25 April'. We walked to the end of the pavement. My friend almost shouted, finally, he let off steam! In thirty-nine years I've heard others complain about the same thing. The years have passed and almost all of them have died. (Costa Roque, O Eco, Pombal, 16 February 2004)

According to the author, the Municipality had already promised to restore the Monument to the Heroes of Overseas Territories, but the work was delayed. delayed, as the author's friend once again complained:

> It's so simple! All you have to do is clean it up, remove the carnations and the words that don't belong to it, put the armillary sphere and the rest of the missing and finally inaugurate it. I repeat: you don't need to hire an architect, you don't need to wait any longer. Only restore it according to the original project. (Costa Roque, O Eco, Pombal, 16 February 2004)

In the words of the most benevolent, such as António Rocha Quaresma, a highly esteemed public figure in Pombal, awarded the gold medal of municipal merit, founder of the National Association of Pharmacies and a friend of Salgueiro Maia's youth. friend of Salgueiro Maia, the conversion of the monument to the heroes of the overseas war into a monument to the 25th of April had been a 'joke'. April had been a 'joke by the people of Pombal', something that was therefore innocuous and irrelevant at the time. It was not surprising, then, that the following year the monument was returned to its original design and re-inaugurated, as we can see, on the symbolic date of 25 April. Only a nuance was introduced that reflected a 'judicious' decision by the decision of the Pombal City Council: to inaugurate a monument to the 25th of April at the same time.





And because the contract was basically just one, it fell to the same sculptor to solve both problems in one fell swoop. problems: erecting a monument to 25 April and completing the monument to the overseas combatants. To this end, the latter, the carnations and inscriptions were removed, the armillary sphere

was replaced and, to give it the necessary warrior image, the image, the canonical bronze statue of a soldier in uniform was placed on the front and some warlike verses by Camões were added. Camões. As for the first, an image was erected alluding to Liberty (an allegory?), translated into by the naïve figure of a young woman, also in bronze, holding a pair of carnations in her left hand, while with her right hand she holds a pair of carnations. carnations in her left hand, while with her right hand she tries to stroke a theory of doves, welded together, which tear through the space in a diagonal in a straight line, diagonally, crossing a slender, pointed pyramid, covered in slabs of black granite, in a probably alluding to the aggressive darkness of the dictatorship.

In my opinion, this is a regrettable story. Regrettable, firstly, for not respecting the decision of the people of Pombal to transform a monument glorifying colonialism into a monument celebrating the Carnation Revolution. The population then respected the monument, but only to make it compatible with the anti-colonial regime that followed.

The re-symbolisation undertaken therefore represents a mark of the revolutionary process - the so-called PREC - which process - the so-called PREC - that was beginning at the time, thus forming part of a very particular genealogy, which includes the wrapping of the statue of Oliveira Salazar in the garden of the Palácio Foz in Lisbon on 28 May 1974 (Flama, 1974, Nº 1370, p. 41), as well as the large-scale mural painting (4.5 m x 24 m) that took place live at the Galeria Galeria Nacional de Arte Moderna, on 10 June 1974 (Gonçalves, 1980, p. 113), both actions organised by the Democratic Movement of Plastic Artists.





None of these works have survived the passage of time. Shouldn't they be recognised as part of the cultural and historical legacy of that time and, as such, be given the right to exist?

I leave you with this perhaps uncomfortable question. Uncomfortable and irreverent, because it immediately unfolds into others: Is it the memory of PREC so painful? Why is it so painful? Isn't that where the current political regime comes from? Does it make sense to reject what is at the root of the current political cycle?

And, at the risk of being politically incorrect, I ask the terrible question: Since it wasn't possible to preserve the memory of the memory of PREC, wouldn't it have been preferable to have decided to demolish the monument? Surely revolutionary legitimacy to do so at the time.

José Guilherme Abreu
Porto, 6th April 2024

'FROM HEROISM TO FIRMNESS

Paths in the memory of the PIDE house in Porto (1936-1974)'



This is a project that has been running since 2015 at 329 Rua do Heroísmo in Oporto, coexisting with the Military Museum in a 19th-century mansion. with the Military Museum in a 19th-century mansion that housed the PVDE/PIDE/DGS between 1936 and 1974. The idea that a museum of anti-fascist resistance should be set up here arose on 26 April 1974 and was embraced by the Union of Resistentes Antifascistas Portugueses (URAP) when it was founded on 30 April 1976. However, in 1977, the However, in 1977, the building was converted into the Porto Military Museum. heritage, it was also an obstacle to URAP's initial aspirations.

Nevertheless, URAP didn't give up and its Porto branch continued to strive for its realisation, which is now materialising in another form with the project 'Do Heroísmo à Firmeza' (From Heroism to Firmness).

The work in progress, combining art, architecture and documentalism, conceptually a spatial object, is based on ethnographic, museological and artistic research. Starting from a documentary base, it results in a transdisciplinary production, through which the plurality of readings of our collective imagination about the action of the political police in this building and in the city, conditioning lives and consciences, is fixed.

As well as recovering memories in situ, the installation endeavours to make the most of spatialities, traces of occupation and daily life, making use of them. everyday life, also using them to visually maximise intersections and interferences with oppression and resistance in the city. resistance in the city. The material in question - people and spaces - in its sensory and rational aspects, works on the dimensions of memory, recovering it, both analogue and digital, iconographically, textually and objectually.

In the complex relationship between memory and forgetting, we are all (individual parts of a larger social collective) responsible for telling the story, for bequeathing it to the newest generations, to those who can only find answers to their questions in documents. answer to their concerns. However, as the construction of this autonomy is not done with the memorialised narratives of the narratives of the regime, in the awareness of the frequent whitewashing of facts, it is through access to sources and their widespread the sphere of public knowledge about the public arena, in order to minimise the

uncomfortable persistence of the minimize the uncomfortable persistence of ignorance about what we were and what we are, without prejudice or exclusions of a social, political, economic or cultural nature. Thus, the right to knowledge is an imperative of this project. This project, which seeks to honour the causes fought for by those who resisted the previous regime, dreams of being part of the just tribute to all those who dared to dare.

In the context of a long negotiation process (1976/2015), the last nine years have been decisive in rescuing the building's historical memory. After the success of a public petition and the questioning of the government by the PEV and PCP, it was possible (following the work of the National Defence Commission and approval by the plenary of the Assembly of the Republic), with the protocol between the Portuguese Army and URAP of 1 September 2015, to close an important cycle in the social and political sensitisation of the project. On 30 April 2016, in a symbolic session ('first stone'), construction began, necessarily phased for logistical and financial reasons. This phase concluded on 4 March 2017 with the first guided tour of the entire circuit, informed by testimonies from former political prisoners. The new phase (digital and analogue equipment) was completed on 28 April 2018. 2018, and the current phase began: the introduction of information content, the occupation of the remaining spaces essential for understanding the entire circuit and the publication of a programme of activities for future years. programme for future years. Now, in 2024, with the start of another phase, the project's first objective will be fulfilled project: to make the space more 'legible' to the public, the basic document of this operation. From September this year, in as participatory a process as possible, more testimonies and everyday objects will be collected and exhibited. everyday objects (many of which, by becoming part of this historical process, have lost their 'triviality' and gained informational value).

Considering the added value that making the route available for the expansion of collective memory rehabilitation of the route is something that gains from the artistic intervention, seen as a whole as a complex artistic object that anchors the plurality and freedom of reading the space, the documents on display and the socio-historical process associated with this heritage. The reference in terms of museological discourse, with regard to the organisation of this space is theoretically based on the experiments carried out in the second half of the 19th century. century. The spatial potential of the existing space was highly valued, as was its endowment with documents and objects and the use of light/dark, open/closed, narrow/wide relationships, having created specific environments which now function as an aid to clarifying the informative discourse.

Awareness of space, in any of its dimensions, is something intrinsically linked to the subject. In this sense subjectivity is the dominant condition, with the result that, in fact, this awareness is invention, creation, understanding of nature and about nature and the transformation of spaces. Based on these premises, the notion of space conveys the idea that individuals or groups construct realities, between syntheses and analyses, taking conservative and/or transformative stances. transformative stances. It is, in itself, an entire roadmap, an impressive picture of spaces and the awareness of their experience, making it possible to 'archaeologise' information that has otherwise been lost through successive processes of destruction destruction and functional/spatial alteration of the building and its urban context. This minimalist intervention endeavours to harmonise the spatial, formal and functional relationship between the container, discourse and exhibition material and is prepared to absorb as much content as possible (material/immaterial, analogue/digital), including in its discourse multiple actors from the social, cultural and political process. actors in the social, cultural and political process with which it relates. We want people to be the structure, the means and end of this information and interpretation unit, emphasising, through ethnography, the safeguarding and dissemination of these memories in the short, medium and long term.

Relating space, documents and objects, we now work on content. On the staircase, 'The power of the image - the faces' is being structured on the basis of PIDE files and will be supplemented with press cuttings. In the gallery in the building's attic, 'Documents and objects', a centrepiece of all the visits, ten information boards will be created using objects and documents placed in the space of gypsum mouldings. placed in the space of the existing plaster mouldings. In the compartments adjacent to the lobby gallery in the building's the building's attic. The routines of everyday life' will be created using spatial

characterisation, it's with objects and the use of audiovisual media, recreates some 'pictures' of daily prison life. that work, not by directly explaining the scenes, but by subtly inducing sensory awareness of the information. information.

This is a collective work. Based on commitment and trust of many, it has been able to create partnerships with other institutions. institutions, in particular the Torre do Tombo for the documents it agreed to share and, for their financial support, the Engenheiro António de Almeida, Calouste Gulbenkian and Oriente foundations. It is a work that is intended to be dynamic and a repository to which all contributions in terms of documentation, objects and testimonies are more than welcome. documentation, objects and testimonies.

Mário Mesquita,

April 2024

8. WEBLINKS

R3iAP: https://independent.academia.edu/RedeArteP%C3%BAblica

9. ABOUT AND CONTACTS

This newsletter has been organised by the R3iAP coordination team. All members of the network are invited to send content to each of its sections until 31 December 2023. Newsletter #2 will be sent out in January/February 2024. We look forward to your contributions!

Requests to join/remove this mailing list to the following email address

news.r3iap@gmail.com