R3iAP
Rede de Informação Investigação
e Intervenção em Arte Pública

R3iAP News # 1

January 2024

THE NETWORK FOR INFORMATION, RESEARCH AND INTERVENTION ON PUBLIC ART (R3iAP)

studies and provides services on all aspects related to the research, promotion, conservation, preservation and restoration of public art collections in Portugal, Brazil and the and communities of Portuguese descent, provided he is mandated to do so by academic and/or cultural and/or cultural institutions of the respective countries and communities



1.EDITORIAL p.2

2.NEWS p.2

3.R3iAP's INITIATIVES p.3

4.ANNOUNCEMENTS p.5

5.PUBLICATIONS p.5

6.POLEMICS AND DEBATE p.5

7.STORIES AND MEMORIES ON PUBLIC ART p.7

8.WEBLINKS p.10

9.ABOUT AND CONTACTS p.10

10. EDITION NOTICE p.10

R3iAP News # 1 January 2024

1.EDITORIAL

R3iAP Newsletter is a communicational initiative aiming to promote the interaction between Public Art Information, Research and Intervention Network members, simultaneously connecting university research centres to other heritage study and/or conservation institutions, engaged in directing their work into the field of public art, according to R3iAP foundational document.

R3iAP members are researchers assigned to Portuguese university research centres, such as, from north to south, CECS, Universidade do Minho, Braga; CITAR, Escola das Artes – Universidade Católica Portuguesa, Porto; i2ADS, Faculdade de Belas Artes da Universidade do Porto; CiAUD, Universidade Beira Interior, Covilhã; PPMC, Associação Memória Comum, Viseu; LIDA, Instituto Politécnico de Leiria – Escola Superior de Arte e Design, Caldas da Rainha; IHA, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Lisboa; CIEBA, Faculdade de Belas Artes da Universidade de Lisboa, Lisboa; HEI-LAB, Universidade Lusófona de Humanidades e Tecnologias, Lisboa; and CHAIA, Universidade de Évora, Évora.

Created in 2020, R3iAP lacked a communication tool that could provide a connection, interaction and dissemination means that could keep its network centres and members informed about their activities, while also serving as an exchange of information, a space for displaying opinions and discussions about pertinent or controverse scientific productions and/or simply current matters.

With a simple structure and providing editorial access to R3iAP members who wish to contribute, we appeal to all R3iAP network of research centres and members engaged in public art study and research, to share news, opinion pieces, synopsis, editorial programs, research projects or other relevant initiatives, focusing on public art, public space or public sphere issues, to send information or promote debate about them here.

Before ending, I want to acknowledge researcher Sofia Ponte for the preparatory work in organising the newsletter that made this project possible, as well as the final graphic design by architect Mário Mesquita, who agreed to take on the role of interim coordinator of the R3iAP Newsletter until a new coordinator was selected. We would also like to thank the researchers who also contributed to the publication of this inaugural issue.

José Guilherme Abreu, R3iAP coordinator

2.NEWS

Section dedicated to communicate local, national and international initiatives related to public art and the like.

Statues inaugurated by August 2023:

The essay (Eunice Munoz and Ruy de Carvalho) by António Vidigal, in Praça Guilherme Fernandes, in Oeiras commissioned by the Oeiras City Council (January).

GPS: 38.6953300, -9.2903585

Heroes of the Pandemic by Rogério Abreu, at Passeio Carlos do Carmo, in Belém, Lisbon, commissioned by the Portuguese Medical Association (February).

GPS: 38.6966683, -9.1890231

Statue to António Guterres by Joaquim Ribeiro, in the Manuel Faria Garden in Vizela, commissioned by Vizela Town Council (March).

GPS: 41.3760880, -8.3091422

Memorial to the Victims of the Pedrógão Fire by Eduardo Souto Moura, in Pobrais /Pedrógão Grande, commissioned by Infraestruturas de Portugal (June).

GPS: 39.94939214605468, -8.24549535824391; EN 236.

3.R3iAP INITIATIVES

Section dedicated to R3IAP initiative or participation projects

GLOSSARY PROJECT





Fig. 1- *Glossary Project*, Wool Museum, UBI, 03/05/2023| **Fig. 2**- *Glossary Project*, Wool Museum, UBI, 03/05/2023

On 3 May 2023, the Glossary Project was presented at the Wool Museum of the University of Beira Interior, organised by the R3iAP Network and UBI's Department of Civil Engineering and Architecture. The Glossary, presented by R3iAP member Rui Macário, is an initiative of the Heritage Project/Common Memory Association, with which the Network has been collaborating.

As well as disseminating the Glossary, this initiative also aimed to debate concepts in the fields of Art, Cultural Heritage and Public Space, supporting the ongoing project in the 1st year Project Curriculum Unit of the Integrated Master's Degree in Architecture at UBI, coordinated by R3iAP member Prof Rita Ochoa.

Under the theme 'Space for Farewell to Works', the students are invited to realise an intervention related to the Art Cemetery in Morille, Salamanca, by Spanish artists Domingo Sánchez Blanco (1955-) and Javier Utray (1945-2008).

About Glossary Project:

A few years ago Projecto Património/Associação Memória Comum developed an idea based on Ray Bradbury's '*Fahrenheit 451*' [451°F being the temperature at which paper/books burned and with it, knowledge]. Hence the '232 Initiative.' [whose value indicates the conversion to degrees Celsius/Centigrade of a temperature prior to 451°F, although close].

The aim was to talk about the world and, above all, about Public Space, the Public Sphere, with participation in it and limits to it; with the Art that populates it and with what is not so designated or intended, but occupies it in the same way - sometimes with similar or greater impact.

As the Património/Memória Comum Project is an organisation based in Viseu, the telephone number of the matrix territory is 232. Thus, in one way, both purpose and 'home' were announced.

The first public aspect, directly framed within the '232. Initiative' is 'Glossário', an artistic and creative mediation project, based on concepts in the fields of Art, Cultural Heritage and Public Space, in a multidisciplinary logic. Through simulated intervention using visual objects, it aims to develop dialogues about cultural and artistic heritage in the public space - it is available at https://projectopatrimonio.com/glossario/.

After an initial presentation in Viseu on 3 May, in conjunction with R3iAP (Research, Information and Intervention Network in Public Art), the Integrated Master's Degree in Architecture at the University of Beira Interior and the Wool Museum, 'Glossary' will travel to Covilhã for an afternoon of conversation and debate, based on texts by Sara Figueiredo Costa and graphic creations by Nuno Rodrigues, Nuno Leão, Zétavares, Liliana Velho and Ana Seia de Matos. The first five 'entries' will be covered: Heritage, Monument, Identity, Memory and Value.

Rita Ochoa, Assistant Professor

EARTH WORKS PARK






In July 2023, with the aim of creating the Parque de Artes da Terra, a protocol was signed between was signed between Águas e Energia do Porto, E.M. (Parque Patrimonial das Águas/Parque das Águas), the Centre for Centre for Research in Science and Technology of the Arts (CITAR) of the School of Arts - UCP, the Master's Degree Course in Conservation and Restoration of Cultural Property - UCP, the Master's Course in Sound and Image and R3IAP.

As part of the work to consolidate the heritage of the Parque das Águas Public Art Park, which, in the context of the urban water cycle, was conceived to be open to collaboration with the city's artistic community, after several meetings and site visits, collaboration began on 15 September 2023. This joint will extend over a five-year time horizon, with a view to the formation and consolidation of the consolidation of the Earth Arts Park.

Thus, within this timeframe, the representatives of the structures involved have drawn up a program of actions that will take the form of:

1. mapping/ordering/signposting interventions in the Water Park and the Water Heritage Park ;

2. Adapting the curriculum structure that will come into force in September 2023 with the opening of the new edition of the Conservation and Restoration of Cultural Property course at UCP - which will consist of, the creation of a biannual Seminar (taught by the representative of the Water Heritage Park/Parque Patrimonial das Águas/Parque das Águas) that will be attended by first-year students and with the collaboration of other curricular units through the collaboration with other curricular units through the possible insertion of thematic modules and the following year, in the context of the 2nd year of the course;

3. Program for the development of curricular work (seminar) and fieldwork (in the Park, the Museum and the Historical Archive) in order to finalise the 1st phase of the overall intervention in the Park.

4. Completion of the intervention with the completion of the Earth Arts Park and organisation of the Symposium to be held in the Water Park.

The intervention centres are located

1. at the north-east top of the Parque das Águas - archaeological and industrial site, with conservation and restoration work;

2. at the top south-west of the park - in the eucalyptus grove, with actions to create public art and symposiums that will culminate in the Earth Arts Park;

3. in the Park's fountain route, with conservation and restoration work ~

4. in the Museum and Historical Archive of the Water Heritage Park with the treatment of documentation and historical objects that need to be conserved and restored objects in need of conservation and restoration that could be useful for characterising the interventions.

In this context, R3IAP is responsible for monitoring the process, developing its national and international dissemination, and including guest artists for the symposia, organising the respective programs with them and securing the necessary sponsorship in order to obtain the financial and logistical support to make them viable.

Mário Mesquita (R3IAP) - text based on the protocol and photographs by the author

4.ANNOUNCEMENTS

Section dedicated to communicating knowledge transfer initiatives organised by R3IAP and other related bodies.

The 5th Art History Congress will be held at the Calouste Gulbenkian Foundation on 18, 19 and 20 October 2023.

All the information here: https://apha.pt/archives/6113

5.PUBLICATIONS

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

According to its authors, Another Year without Anja is a publication that brings together a series of initiatives that 'think about the public space of Civitas, Porto, Portugal, Europe and elsewhere, its political battles, utopias, deceptions and past Icaruses, like Mestre José Rodrigues' 'Anja', stolen by drug addicts one night in December 2006, dictating, in the urgency of a response, the birth of our Association.'

Title: Another year without Anja
Languages: Portuguese and English
Year: 2021-22
Edition and creation: Association of Friends of Anja Square
Authors: Carla Cruz and Angelo Ferreira de Sousa
Format: 16.5 X 23.5cm
Number of pages: 160 + 16 of the attached booklet with the English translation
Graphic design: Joana & Mariana
English translation: H&H Williams
Printing: Offset colour / Gráfica Maiadouro / 200 copies
Legal Deposit: 493550/21 ISBN: 978 989 332617

6. POLEMICS AND DEBATES (OPINION PIECES)

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

A FEW RECENT TEXTS

- 'Statues and Art History: the debate on vandalising monuments in Portugal' by Mariana Pinto dos Santos, in Buala 07.03.2022;
- A clumsy tribute to the 'heroes of the pandemic' by Maria Isabel Roque, in the blog a.muse.arte 12.02.2023
- 'Strange' and 'ridiculous'. Statue of António Guterres generates protest by Pedro Manuel Magalhães in Público 23.03.2023

'Petition calls for removal of sculptures from Praça do Município and Belém for offending Lisbon' by DN/LUSA in Diário de Notícias 20.04.2023

'Camilo's statue in Porto may be removed from public space after petition invokes issues of taste and morality' by of taste and morality' by Lucinda Canelas in Público 13.09.2023

SOCIOLOGICAL COMICS ON PUBLIC ART, A CENTRAL SOCIAL DEVICE OF CREATIVE CITIES: EVENTS AND MOMENTS, DEBATES AND CLASHES.

In terms of media, the format is defined as Sociological Comics. Comics). It is a reflection that hybridises scientific, technological and artistic textualities, and whose ultimate goal is to ultimate goal is to link research to good teaching practices. In this way researchers, teachers, students, tourists and immigrants who are interested in debates about public art, can download this e-book, in e-pub or PDF format, from the following Google Drive link Google Drive link below:

https://drive.google.com/drive/folders/1jbU26bdGI-U5Rwz_dQ2VOojw6Epyx4FN

To read the e-book, use, for example, the free Calibre software,

VISUAL TABLE OF CONTENTS:

R3iAP News # 1

January 2024



Pedro Andrade, Universidade do Minho

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

Stories and Memories of Public Art is intended to be a space in the R3iAP Newsletter devoted to a specific work of art that has (or has had) the 'gift' of arousing a social, political, emotional or spiritual reaction of special intensity. More than 'fait-divers' or mere anecdotes, what will be reported here are the most sensitive aspects of the work of art's relationship with the public, since it is in this dimension that the most intrinsic specificity of public art is detected and defined.

Case study no. 1:

Project for the Monumento aos Calafates, Álvaro Siza, Alcino Soutinho, Augusto Amaral, Lagoa Henriques, 1959, Porto, Jardim do Calém.

The project for the Monument to Calkers (Calafates) was unanimously approved in a competition organised by the School of Fine Arts of Porto. Escola Superior de Belas-Artes do Porto, between teachers and students, in the 1958-59 academic year. It was part of the programme of the national commemorations of the 5th centenary of the death of Prince Henry the Navigator, to be held in in 1960, the aim of the competition was to erect a monument in the city to mark the contribution of the people of Oporto to the contribution of the people of Porto to the expedition to Ceuta, particularly in terms of shipbuilding, since according to the according to the chronicles, Porto had contributed to the construction of seventy caravels and ships for the armada. ships that had been built at the Gold Shipyard (deactivated in 2005 and awaiting rehabilitation), located in the city's 2005 and awaiting rehabilitation) located next to the António Calém Garden, where the monument was destined for.

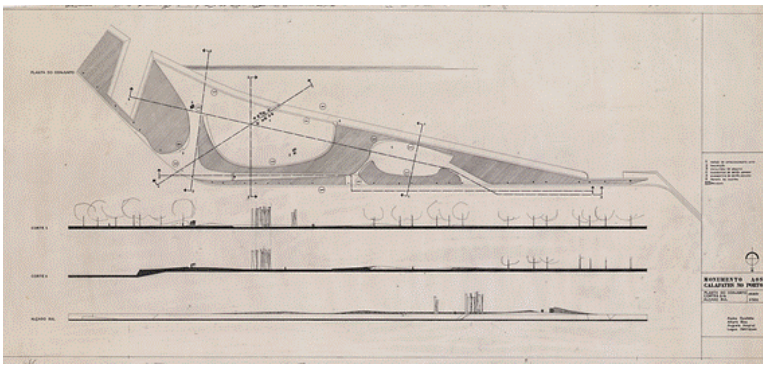

Fig. 1- Álvaro Siza, Alcino Soutinho Augusto Amaral e Lagoa Henriques, 1959, *Monument to Calkers*, plant, scale 1/500; Source: *Fund. José Marques da Silva*



| **Fig. 2**- Idem, *Maqueta*, 1959, Source | *Arquivo Histórico Municipal Porto*

In the inaugural speech of the *VIII Magna Exhibition* of the School of Fine Arts of Porto, which opened on 12 December 1959, Carlos Ramos laments that he has '*no news of the outcome of the proceedings that followed the choice, among four groups of candidates, of the work that was to be executed, so we are obliged to express to them all the appreciation and gratitude of the School that they attend, have attended or serve.*' (Ramos, 1959, p. 7)

An interdisciplinary collaboration, the project for the *Monument to the Calafates* was conceived in the spirit of integrating the arts that had animated the *Mar Novo* project for Sagres, which, after winning an international competition, had also just been rejected by the government. The novelty now, however, is that as Lúcia Almeida Matos observed, '*the young authors of this monument set out to organise a space, not just place a single piece or sculptural ensemble.*' (Matos, 2003, p. 294)

In fact, it could be said that in this project the entire intervention space is the object of plastic modelling, with this sculptural modelling being conceived, so to speak, based on organic or lyrical configurations, rather than the geometric or rational matrix inherited from functionalist architecture. The organic configurations can be seen in the design of the enclosures (car park, circulation routes and riverside square) as well as in the sculptural undulations of the lawned boundary spaces whose three-dimensionality anticipates what will later become a banal exercise in *land-art* landscaping.

In addition to the design of the space and the three-dimensional modelling, the project included three sculptural groups, two made up of large vertical elements alluding to the frames of wooden ships and intended to be made of exposed concrete, and the third of an eminently sculptural nature, alluding to shipbuilders and their raw material: trees.

The rejection of this project was a major blow to what could be one of the most remarkable, if not the most remarkable, works of public art in Portugal today.

It's not worth discussing the factors that led to its rejection here. We talked about it at length with the sculptor Lagoa Henriques, and more recently with the architect Álvaro Siza. They both believe that the decision was taken at the

highest level of the then state power, since according to them it was Oliveira Salazar who ultimately decided everything, a circumstance that, regarding the *Mar Novo* project, we were able to confirm with documents (Abreu, 2006, Vol. II, Annexes).

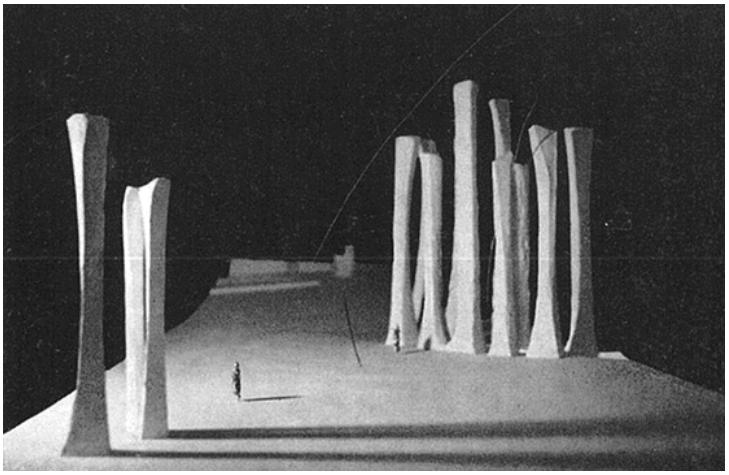

Fig. 3- A Siza, A Soutinho, A Amaral e L Henriques, 1959, *Monument to Calkers* Model; Source: *Catalogue of the II Extra-School Exhibition, 1960, ESBAP*



Fig. 4- L Henriques, *Model*, 1959, Source: *Porto Municipal Historical Archive*

Moreover, the artistic value of this monument goes beyond Portuguese borders, since it was part of the most advanced concepts being built in the West, sharing the precepts of combining the arts that had been launched at the Bridgewater and Bergamo CIAMs, This was echoed in Portugal by successive issues of the magazine *Arquitectura*, namely No. 31 of 1949, where there was an article about the VII CIAM in Bergamo, entitled '*A síntese das artes maiores*' (*The synthesis of the major arts*), and whose issues 39, 40 and 41 continued this by transcribing the minutes of the Congress in question.

We can't help but notice consonances between the sculptural spatiality of the *Monument to the Calafates* and the spatial plasticity of the *Peace Garden* at UNESCO headquarters in Paris and the Shin Banraisha Garden at Keio University in Japan, both works by Isamu Noguchi, incidentally one of the signatories of the 7th CIAM Bergamo Proceedings.

But has this project been wiped off the map of public art in Portugal for good? Perhaps not! In fact, a team of researchers from CITAR is currently involved in what could be one of the most significant research projects to be developed within the scope of R3iAP, if the necessary support is obtained: the 3D modelling of the project and the execution of its model, using 3D printing techniques.



Fig. 5- Noguchi, *Peace Garden*, 1958, *UNESCO*, Paris
Source: Isamu Noguchi Museum



Fig. 6- Noguchi, *Shin Banraisha Garden*, 1952, Keio University, Japan
Source: Isamu Noguchi Museum

We can't help but notice consonances between the sculptural spatiality of the *Monument to the Calafates* and the spatial plasticity of the *Peace Garden* at UNESCO headquarters in Paris and the Shin Banraisha Garden at Keio University in Japan, both works by Isamu Noguchi, incidentally one of the signatories of the 7th CIAM Bergamo Proceedings.

But has this project been wiped off the map of public art in Portugal for good? Perhaps not! In fact, a team of researchers from CITAR is currently involved in what could be one of the most significant research projects to be

developed within the scope of R3iAP, if the necessary support is obtained: the 3D modelling of the project and the execution of its model using 3D printing techniques.



Fig. 7- Lagoa Henriques, *Model*, 1959, bronze, collection Álvaro Siza. Photo: Frederico Henriques (CITAR)

To this end, we have already acquired photographs for 3D modelling (photogrammetry) of the sculptural group by Lagoa Henriques, from a copy in the collection of the architect Álvaro Siza.

Next, a virtual 3D scenario will have to be modelled using existing reference images, in particular the historical photographs of the physical model and the architectural implantation drawing by Siza Vieira (Archive: Marques da Silva Foundation). It should be added that the whereabouts of the general model are unknown, and every effort is being made to locate it. If anyone reading this has any information on the subject, please contact R3iAP using the address in this Bulletin.



Fig. 8- *F Henriques photographing the model*, 13/08/2023, arch. Siza's office



Fig. 9- F Henriques, *3D view*, 13/08/2023

Before concluding, I would like to thank the architect Álvaro Siza for his willingness and co-operation, not only in providing the sketch for 3D photography, but also in exchanging views on the subject in a recorded conversation, as well as his collaborators, Chiara Porcu and Anabela Monteiro.

Special thanks also go to our colleague Frederico Henriques whose *expertise* in 3D modelling, among other skills and quality, makes our shared ideal of giving new life to the 'Calafates' possible.

I enclose a photograph to document what was a hot August afternoon, well spent in Álvaro Siza's office.

José Guilherme Abreu (coord. R3iAP)



Fig. 10- *Álvaro Siza, José Guilherme Abreu e Frederico Henriques*, in arch. Siza's office, 13/08/2023. Photo. Alexandra Marco

8.WEBLINKS

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

9.ABOUT AND CONTACTS

The R3iAP Newsletter is organized by a editorial team. Being a semestral edition, all members of the network are nevertheless invited to send content to each of its sections until 31 December, for the January edition, or 30 June, for the July edition. We look forward to your contributions!

Requests to join/remove this mailing list to the following email address
news.r3iap@gmail.com

10.EDITION NOTICE

R3iAP News is the interactive bulletin of the **Public Art Information, Research and Intervention Network (R3iAP)**

Affiliation:
Centre for Research in Science and Technology of the Arts/School of the Arts/Portuguese Catholic University

Associated Research Centres:
2iADS-FBAUP; CIAUD-UBI; CIEBA-FBAUL; CITAR-UCP; CITCEM; HEI-Lab; IA-UBI; ID+-FBAUP; IHA-FCSH-UNL; LIDA-ESAD. CR/ IPL; VICARTE- FCT-UNL; UNIDCOM|IADE-UE.

Editorial Team:
Cristina Pratas Cruzeiro; João Meneses Sequeira; José Guilherme Abreu; Laura Castro; Mário Mesquita; Sofia Ponte;

Coordination:
José Guilherme Abreu

Allocation:
https://ucp.academia.edu/R3iAPRededeInforma%C3%A7%C3%A3oInvestiga%C3%A7%C3%A3oeInterven%C3%A7%C3%A3odeArteP%C3%BAblica

Cover Image:
Pavement, Mário Mesquita