

Made In



GUIMARÃES 2012
CAPITAL EUROPEIA DA CULTURA

Made-In foi um concurso internacional de ideias para obras de arte pública de caráter permanente, que teve por objetivo reconfigurar cinco espaços públicos da cidade de Guimarães para além de 2012.

Este concurso teve como público-alvo os profissionais da arte e da arquitetura, os quais deviam apresentar ideias para quatro lavadouros públicos já existentes em regime de concurso aberto e uma proposta de uma nova estrutura em regime de convite. As ideias propostas deviam obedecer às exigências de qualidade, manutenção e acessibilidade, tendo em consideração públicos de todas as idades e o uso específico dos sítios propostos.

Os quatro lavadouros públicos localizam-se no centro da cidade e na sua periferia, e situam-se no caminho definido pelo curso de água da Ribeira de Couros entre a Costa e a Veiga de Creixomil, sendo a localização da quinta construção também proposta para este trajeto.

A premissa da encomenda de intervenção espacial pública (permanente) teve por base dois elementos: os aspetos de compromisso social do projeto e a necessidade de uma obra escultórica / arquitetónica criada por um artista / arquiteto.

O concurso surgiu como uma oportunidade para artistas e outros profissionais nacionais e internacionais se dedicarem à cidade de Guimarães e à sua herança, e desenvolverem ideias que enriquecessem, examinassem e refletissem o seu contexto particular. O concurso foi também uma oportunidade para gerar interesse junto de possíveis patrocinadores na cidade para a construção das intervenções.

À medida que a paisagem de Guimarães se altera, desenvolve e avança, as estruturas para interação social ganham uma maior importância com o reposicionamento e a tensão entre hábitos antigos e as novas práticas que infiltram a vida diária. Os refúgios da vida tradicional da cidade – os cafés, bares, jardins e casas associativas – continuam a existir, mas na periferia existem também espaços de vida quotidiana que aos poucos se estão a transformar em marcas da tradição e de rituais que lentamente se dissipam. Neste sentido, o lavadouro público assume-se como um emblema de tradição e domesticidade. Ainda usados por muitas mulheres, são espaços onde o ato de lavar roupa proporciona aos seus utilizadores não apenas um sítio para o fazer, mas também um local para interação social e comunitária.

Os lavadouros de Guimarães variam quanto à forma, mas conseguem ser espaços de uma enorme beleza arquitetónica: simples, de desenho prático, são frequentemente uma básica estrutura de telhado e tanque. São espaços sociais, ligados por uma rede informal de utilizadores que, apesar de quase despercebida, liga toda a cidade.

A rede de lavadouros na cidade constitui uma excelente oportunidade para um projeto socialmente comprometido, olhando para estes espaços e para as pessoas que os usam, bem como as histórias pessoais que lhes estão associadas.

Este concurso foi concebido para sensibilizar para a causa dos lavadouros públicos, a sua arquitetura, a sua herança cultural e ecológica, e, durante o processo, cativar fundos para a construção das propostas, deixando um legado de ideias à cidade.

Made-In was an international competition of ideas for public artworks destined to reconfigure 5 public spaces in the city of Guimarães beyond 2012.

This competition was aimed towards art and architecture professionals, to present ideas for 5 specific sites, 4 existing Wash Houses and a proposed new one. The proposed ideas should comply with quality, maintenance and accessibility requirements considering public of all ages and the specific use of the proposed sites.

The 4 existing Wash Houses are located in the City Centre and its fringes and along the path defined by the watercourse Ribeira de Couros between Costa and Veiga de Creixomil. The fifth construction was also located along this path.

The premise of the commission for the public spatial intervention (permanent) was based upon two elements: the socially engagement aspects of the project and the need for a permanent sculptural / architectural work by an artist or architect.

The competition was an opportunity for national and international artists and other professionals to look at city of Guimarães and its heritage, and develop ideas that would enrich, examine and reflect on the particular context. It was also an opportunity to raise interest with prospective sponsors in the city to build the interventions.

As the landscape of Guimarães changes, develops and moves forward, structures for social interaction take on a greater importance as the push and pull between old ways and new practices infiltrates daily life. Refuges of the city's traditional life remain - such as café's, bars, squares, parks and social clubs - however there are also spaces on the fringe of daily life that are slowly becoming ciphers of tradition and rituals slowly disappearing. In this sense, the Portuguese public Wash house stands as an emblem of tradition and domesticity. Still used by some women, they are spaces where the act of washing affords their users not only a place to wash clothes, but a site of social interaction and communality.

The wash houses of Guimarães vary in form, but can be spaces of immense architectural beauty: simple, practical design, with a basic roof structure and pool. They are social spaces, linked by an informal network of users that largely go unseen yet, which connect the whole city.

The network of wash houses in the City are an excellent opportunity for a socially engaged project, looking at these spaces and the people who use them, as well as the personal histories attached to them.

This competition was designed to raise awareness of the wash houses, their architecture, and social and ecological heritage, and in the process captivate funds for the proposals to be built in the future, leaving a legacy to the city.

A Ruína e o Lavadouro The Ruin and the Wash house

Aldo Rinaldi

Made in a European capital of culture Made in a European capital of culture

Barbara Holub

Made in, da expressão mínima do doméstico ao futuro das relações sociais Made in...

Gabriela Vaz-Pinheiro

Closed call

Open call

Exposição / Conferência Exhibition / Conference

Voto do público Public vote

Biografias Biographies



A Ruína e o Lavadouro

Aldo Rinaldi

Aldo Rinaldi, 2012, 100x100cm, oil on canvas

decline’ and an ‘ambiguous site of artistic and architectural modernism, personal and collective memories, and the cultural afterlife of eras such as those of state communism and colonialism” . Ruins have long provided a rich source of investigation and context for artists, from the pastoral watercolors of Abbeys and Cathedrals by J.M.W. Turner, to the eerie casts of architectural spaces by Rachel Whiteread, to Cyprien Galliard’s investigation into the beauty of failure, evoked by sprawling postwar modernist apartment complexes haunted by the promise of harmonic urban living. Non-places, whose essence is distilled to provide an entry point and discourse around topics such as urban growth, environmentalism, sustainability and the future of the planet.

Made In sought to examine this curious territory, building on the regeneration activities at play in Guimarães that an event like European Capital of Culture triggers, however with a focus on semi domestic communal spaces marked by social utility. Take for instance the city’s UNESCO heart and grand castle, which with the advent of the artillery became outdated and abandoned for several centuries (during which time it was used as a prison, barn, and quarry, and in a total state of ruin) only to be recovered and re-presented during the 1950’s as the embodiment and symbol of Portuguese nationality. The recent regeneration and renovation of Guimarães that Made In occurred within was not one of nation building; at its heart was a nascent socio-economic agenda, in which the city’s waning industries and economics could be reset under the rubric of Culture. It is no accident, and of course entirely appropriate, that the Guimarães 2012 exhibition hall was housed in a renovated Textile Factory.

From a list of many wash houses in Guimaraes four were chosen along a path defined by the watercourse Ribeira de Couros, between Costa and Veiga de Creixomill, along with a new site - an area of landscape where artists would be invited to develop designs for a new wash house. For the existing wash houses the artists had a clear mandate; to retain their ongoing capacity for use while attempting to revive them. The design of the 5th wash house was to be an entirely new structure just outside the city Centre in a green area characterized by allotments, planting and streams. This element presented a more flexible opportunity for artists to reimagine the wash house, critique, or perhaps even depart from it entirely.

The format of Made In was simple; an open call to artists and architects in line with the Art and Architecture Strand of Guimarães 2012, alongside a closed curated list of artists chosen for to present designs for the new wash house. Parties who registered an interest were invited to Guimarães to visit the chosen wash houses from which applicants were free to select the house or houses they wished to work with. The artists for the closed call were selected by the curator and a final list of three invited: Pablo Bronstein (UK), Oscar Tuazon (USA), and Fernanda Fragateiro (PORTUGAL). There were a total of 42 entries for the open call, 12 designs were chosen for the existing wash houses and all 15 designs were exhibited at the CAAA in Guimaraes, for the public to see and comment on. The designs which are featured in this publication show the variety and vision of the applicants, drawn from

artists, architects and designers across Europe. These ranged from an algae farm, to the erection of a cage like wall around a wash house, based on a story of witchcraft, to subtle neon interventions, and improvement led works featuring re tiled pools and improvements to the landscape around the wash houses.

The overriding feature of the many applicants was a gentle revival of the spaces: focusing on how the wash houses could be improved with seating, tiles, filtration systems for water, new surfaces and floors, and improved landscape or planting. This sat in stark contrast to the closed calls for a new structure, where the idea of the wash house was reconsidered and reinterpreted. The ideas that were put forward ranged from a concrete bridge / pool of water traversing a natural stream, to a movable wash house chariot; a carnivalesque structure, where the act of washing was to be transferred into a theatrical procession through the streets of Guimaraes, featuring the washer women (and men) of Guimarães.

The final selection of Made In closed call, which was chosen by a panel of judges, was won by applicants that had proposed the simplest ideas, and across all 4 wash house sites. Wash Dyed by Joana Duarte and Luisa Salvador cleverly proposed improvements for all four wash houses, with an elegant fusion of public needs with physical regeneration. The project involved re-tiling elements of the wash houses, their tanks and surrounding walls, and the introduction of minimal seating, tapping into a tradition of Portuguese tile making. The second winning entry was The Gardens Project, by Ana Acciaiuli Barbosa. Barbosa’s ideas featured a series of themed gardens. Elements included newly designed canopies, landscaping and planting, reconfigured seating and other items.

If Made In achieved anything it was the chance to reinforce the significance of these important spaces in the city. Though at the time of writing this essay the five designs for Made In remain on the drawing board, it is hoped that support for the project is found, and that the activities that lead to their instatement can begin benefiting the communities that use or could use the wash houses.

My last words shall be about the architect José Marques da Silva (1869-1947). A significant figure in the history of Portuguese architecture, da Silva was responsible for many buildings in Guimaraes including its Archaeological Museum and its Municipal Market, the latter of which has now been transformed to form the setting for a vast new Contemporary Art Gallery, Centro Internacional das Artes José de Guimarães. The museum which literally sits within the markets permitter wall is an intriguing act of urban planning, and a major component of the European Capital of Culture master plan. It is interesting to consider that a further building by Da Silva would have existing in Guimaraes in the form of Paços do Concelho City Hall; a building project that resulted from a controversial competition won by Silva and which began construction only to be halted following a military coup in 1926. This act ‘curbed the local authorities’ enthusiasm’ and the partly built City Hall was razed in 1955 without ever being fully completed, a sign of the power structures that are, often mutely, embodied in all buildings.

The Ruin and the Wash house

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Barbara Holub

The title “Made in“ for this competition which engages with the urban public space already suggests the ambition of a seal of quality (Gütesiegel). “Made in“ could read as “Made in Guimaraes“ proposing a new understanding of identity and self-consciousness on many levels, counteracting the globalized trademarks and signifiers of exploitative globalization in a city which has managed to maintain local production inspite of the competition with cheap labour markets abroad. Yet, from the perspective of the European Union Portugal is still considered to be at the fringe of the Europe concerning economical success.

“Made in“ therefore raises questions far beyond the specific call for a reappropriation of the washhouses as spaces for communal gathering in the public space. It challenges notions of belonging and identity based on a very specific local context but expanding these issues to a broader set of issues. How can we shift traditional qualities (features) that might seem to be outdated in the realm of competitiveness of the neoliberal economical system to a new contemporary quality of appropriating urban public space beyond consumption or catering to simplified images serving mainly touristic interests?

“Made in“ is a (rare) attempt to use the dynamics of a European Cultural Capital to engage in a longer term process beyond the spectacle of the “state of emergency“ Cultural Capital usually creates. The call consisted of two elements: an invited competition and an open call. This procedure seeked to connect a broad spectrum of approaches between visionary and concrete interventions to be realized. In this way the concept aimed at realizing projects for supporting the still existing use of some of the washhouses by emphasizing their specific urban context by certain features, and for examining the potential of new wash houses in other areas of the city as new means for creating urban public life and enhancing a future orientated sense of community, interaction and belonging.

Giving new significance to the still existing infrastructure of the wash houses does not only provide a new attention for activating these beyond the traditional devision of labour between the genders, since washing clothes is traditionally considered women’s work. “Made in“ also addresses “home-made“ in its ambiguity between being a signifier for quality – as well as for home made problems in the sense of submitting to globalized economical structures. Therefore “Made in“ is an exceptional chance to point at contemporary issues of society like the distribution of labour and its counterpart precarity as well as the situation of women in the labour market, who are still subjected to underpayment in comparison to men working in the same positions.

Apart from the concrete occasion of the washhouses, “Made in“ by its title also points at other potentials of the former and partly still existing infrastructure (factories) in Guimaraes based on manual labour and manufacturing as a surviving residue of the industrial age – a rare situation in Europe. These could be recuperated for a new way of production based on local resources. Since there is a growing awareness of consumers, where and whom they buy from and under which conditions consumption goods are produced, cheap labour markets like in Asia will have to change their exploitative labour conditions which the neoliberal economical system (and European consumers as part of this) profits from.

In this context “Made in“ does not only create an

awareness for existing potentials in Guimaraes, but also addresses social issues concerning conditions of production – within Europe and worldwide. The often abused (and thus hollowed out) term “sustainability“, which has been generalized and misappropriated for whatever context and again serving the interests of companies operating in the globalized economy, can gain new significance and be filled with new meaning: understanding and considering the fabric of a city and urban development as a comprehensive responsibility for providing an urban public life and public space based on social justice and equality.

“Made in“ aimed at transgressing the limits of the duration of Guimaraes acting as European Capital of Culture, as well as the limits of its conceptual proposition. It wanted to instigate a public discussion on the use of public space as an open ended process. The European Capital of Culture has left many permanent traces in the form of the new museum (Plataforma das Artes/Centro de Arte José de Guimarães), the sensible renovation of the historical city center and the remodelling of public spaces and other new venues of contemporary architecture. Now the questions are: How to engage in social issues imbedded in the urban framework? How to actively engage a general public in the future of Guimaraes after the European Capital of Culture has left?

Concerning the complexity of the issues raised above the competition “Made in“ might seem a modest contribution – almost negligible or even invisible. Yet it needs exactly these small initiatives to be pursued and carried out in reality for contributing as exemplary visions to a larger context, also beyond Guimaraes.

We are looking forward to “Made in Guimaraes“.

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