

**Reconversion of a ruin in Geres_1980 | 82.
Essay: About construction and architecture truthfulness
Souto de Moura and Mies van der Rohe**

1 | Claude Nicolas Ledoux (1804). House of the Inspector on the Loue River. The evident connection between nature and artifice, in the return of man to nature, is one of the premises of the picturesque movement. In this project of Ledoux the abstraction of the volume of the house is related in contrast with its surroundings. In http://classconnection.s3.amazonaws.com/148/flash-cards/232148/png/screen_shot_2011-04-30_at_11.43.41_pm.png.

2 | Eduardo Souto de Moura, House for Karl Friedrich Schinkel. ()

In Ursprung, P. et al., 2011. Eduardo Souto de Moura atlas de paredes, imagens de método, Porto: Dafne. img. 16

Project for the Schinkel's House by Eduardo Souto de Moura. The figurative and the abstract take position in the same work, also becoming evident its obsession for the ruin. In this case, it is a false ruin.

In Gerês, ruin becomes operative, in a design tool.

3 | Ludwig Mies van der Rohe, Brick Country House project (1924).

In Hilberseimer, Ludwig (2008). Mies van der Rohe. Novara. Città Studi Edizioni. 1Ed 1956. Translated by Antonio Monisteroli. p.31

4 | Ludwig Mies van der Rohe, Three Courtyard House Project (1934).

In Hilberseimer, Ludwig (2008). 1Ed 1956. p.76
5 | IIT Academic Works. Projects developed under the Illinois Institute of Technology curriculum insisting on Miesian patio homes. The IIT is a key piece in Mies' own architectural experimentation. According to his future collaborators Joseph Fujikawa, Mies had experimented with constructive solutions for his skyscrapers years before its construction (since 1943) as visual catalogs.

In Blaser, Werner (1981). "Mies van der Rohe, continuing the Chicago School of Architecture". 2Ed. Boston. Birkhauser. 1Ed 1977. p.69;74

Fujikawa statement in Phyllis Lambert << Mies Immersion >>. In Lambert, Phyllis (org.) (2001) Mies in America. New York. Whitney Museum of American Art. p.354

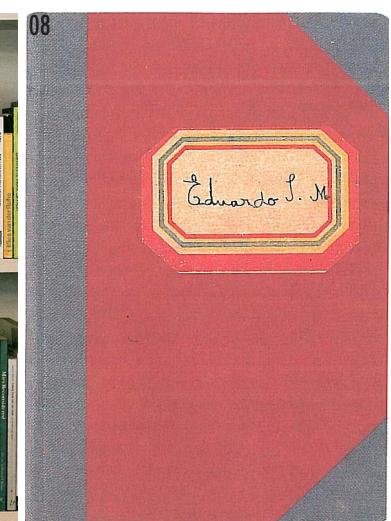
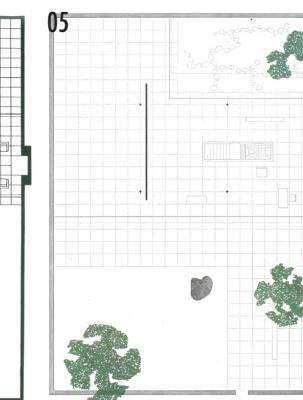
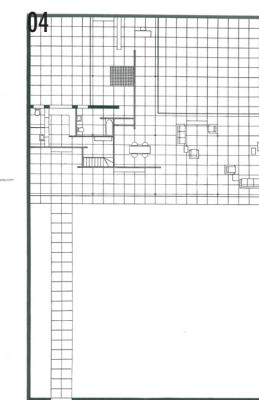
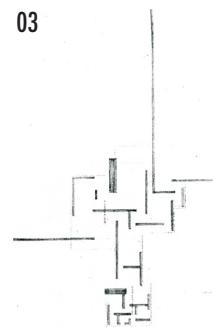
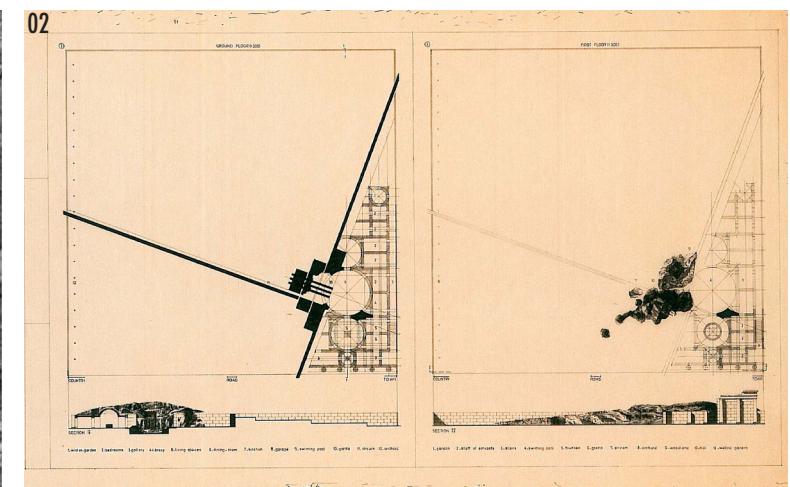
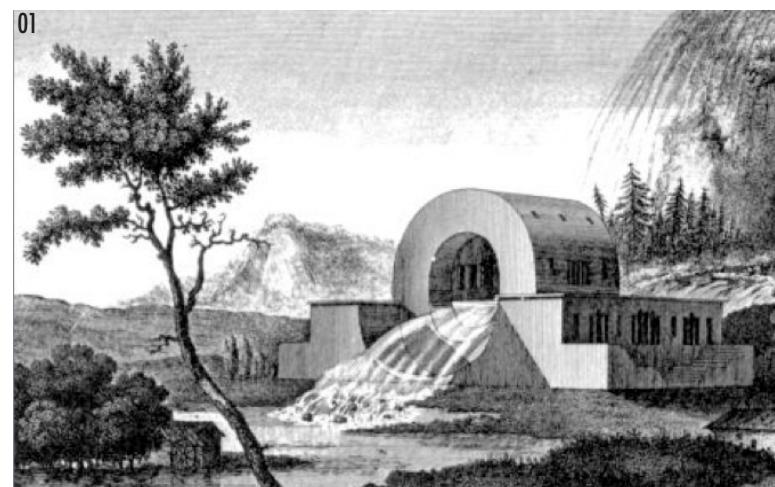
6 | Ludwig Mies van der Rohe, Farnsworth's House (1946-51). View from Fox Lake. Analogies with the Gerês house despite the topographical differentiation are evident.

7 | Eclecticism.

Ursprung, P. et al., 2011. op cit. img. 80

The library of Eduardo Souto de Moura. Analogy to the individual research, one of the arguments used to combat postmodern cataloguing. On the other hand, the interest in the publications about Mies, an indisputable reference in his works.

8 | Eduardo Souto de Moura, Sketchbook.



Sobre a construção_a influência de Mies van der Rohe

SOUTO de MOURA | MIES

"Architecture is always the same only the materials and the building techniques change."¹

In an attempt to find convergences between two different architects of different epochs, it is remarkable the difficulty of identifying or giving concrete information about the direct influence of Mies on Souto de Moura through his architectural production.

This is the case in this essay. Having as a object of study the reconstruction of a ruin by Eduardo Souto de Moura, we will try to understand the underlying influences from Mies van der Rohe. In Gerês, Souto de Moura finds a barn in ruins, promiscuous with its surroundings, with a parietal structure in granite and small dimensions. Its solution promotes the relationship between artifice and nature, through its spatial and constructive solution.

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Mies seems never to have debated or never cared about such a theme². Ruin, a recurring theme in Souto de Moura's speech, does not appear in the lexicon of his predecessor, taking into account his numerous texts, both in his European phase or later where in the United States of America.

This lack of interest, which is in some way transverse to the modern heroic movement of the first half of the twentieth century, has as a context, especially political and social, which was lived as a result of the two great moments that marked that epoch ³. Thus, the central theme of the project for Gerês, the ruin, most evidently influenced by the physiocratic movement of the mid-eighteenth century ^{img01}, in the picturesque English and the subsequent German Romanticism ⁴, which Souto de Moura involved in the complex framing and extension of his references, more particularly between Karl Friedrich Schinkel ^{img02}, Fernando Távora, Aldo Rossi or Álvaro Siza. In this way, the connection to Mies becomes unclear, imprecise, taking into account the case study.

In Gerês, other themes suggest other architects, but for the purpose of this essay we will stand with abstraction and construction. In this context, Mies emerges as one of the most influential architects in the work of Souto de Moura. This link, visible since the House for the Arts, represents a way of understanding the ethical scope of an architectural work,

as he himself would admitted ⁵, "Is related to the construction truthfulness: in architecture it is important that buildings look genuine, but they may not be genuine either ...Mies, ethics and aesthetics are always very close, this is a lesson about the way of lying."⁶

The influence of Mies throughout his work can be locked on this two subjects. In the homage project for the Karl Friedrich Schinkel house, figurativism and abstractionism are found in an allusion to the theme of ruin and the relationship between man and his environment, nature.

Mies, who in his theoretical production does not focus on ruin pertinently but developed, from his early domestic architecture, studies that refer to the debate about man and his environment using as a reference Schinkel's romanticism and also the teachings of the architect Peter Behrens ⁷. This concern becomes evident in the houses of the late 1920s. In the house of Concrete Country House (1923), the arrangement of volumes and the resolution of their interrelationship through common courtyards suggest a reflection on the importance of the medium and its consequence in the interior space. In Brick Country House (1924), it is clear that the plans are prolonged in the search for strict relations between the two.

Other Mesian architectural works suggest continued study. The most evident case, and already in its American phase, the Fansworth House (1946-51), where the topographical, spatial and constructive readings merge in the spatial conceptualization that he himself sought in his experiments carried out in his previous patio houses ⁸.

This concern develops in the work of Eduardo Souto de Moura in the characterization and spatial materialisation of his first houses. The Mesian courtyard houses, still studied in their European phase (House with Three Courts of 1934; Court House with Curved Wall Elements of 1934; Hubbe House of 1935) and with a pedagogical emphasis in its direction of the AIT | IIT ⁹, constitute a reinterpretation of their references, in the relation of man to his environment, in the study of materials and constructive processes including the decomposition of architectural models, such as the *atrium* and the *peristylum* of the Latin patio house.

This spatial conceptualization, which Souto de Moura uses continuously in his early architectural works, indicates a direct citation to the Mesian work. However, the architect's concerns about the reconversion of a ruin in Gerês aim at a geographical and historical accommodation, represented by

1 | Eduardo Souto de Moura on the subject of Mies van der Rohe and his speech on the meaning of architecture. It must be the expression of the time (Zeitgeist). In 5 afternoons, 5 Lessons: Mies. 13Feb12.

2 | In view of his published texts, Mies does not explicitly refer to his considerations on the subject of ruin or something similar. The reference work for the study of the Mesian literary work was considered the publication of the Architect Fritz Neumeyer. Neumeyer, Fritz (1991). *The Artless Word, Mies van der Rohe on the Building Art*. MA. MIT Press.

3 | Concerning the two great moments of the history of the first half of the twentieth century, the two great wars and the trial of destruction that had provoked.

4 | Through the philosophical influence, which until then would have been indirect, the John Locke's -Essay Concerning Human Understanding 1689-] "It became possible even to argue that architecture had an equal, if not superior, effect on emotions, thoughts, and ultimately morals to the representational arts of literature, painting, and sculpture. [...] The sublime, first posited as a literary category, and the picturesque, pioneered in garden design, came to rival the beautiful as architectural values"

Refer to Enlightenment theories of late eighteenth century that unlike Renaissance proposed a more direct relationship between man and nature.

Bergdoll, Barry (2000) *European Architecture 1750-1890*. Oxford. Oxford University Press p.(74)

5 | "I took minimalism to my architecture and during the project of the House for the Arts and the Braga's market I was interested by Mies van der Rohe, to be able to draw an elongated, minimal form, with two walls that contain a space."

Eduardo Souto de Moura, interviewed by Daniele Monica. In Daniele, Monica. <<Entrevista biográfica>>. In Esposito, A. et al., 2003. Eduardo Souto de Moura, Barcelona: GG. p.436

6 | Eduardo Souto de Moura about Mies van der Rohe. In Eduardo Souto de Moura, interviewed by Daniele Monica. op. cit. 438.

7 | Riehls House itself, the first of Mies's career, is considered by Fritz Neumeyer to be the embodiment of two philosophical projects, that of Alois Riehl, Nietzschean, and Karl Friedrich Schinkel in the image of his palaces . The argument used is the differentiation of the two tops of the house as an interpretation of this problem.

Fritz Neumeyer <<Space for Reflection: Block vs Pavilion>>. In Schulze, Franz (org.) (1989). "Mies van der Rohe: Critical Essays". New York. MoMA. p.148

8 | Myron Goldsmith himself points out that Fansworth's staking was made by Mies himself in reference to the large tree that protected the building against sunshine.

Testimony of Goldsmith collected by Phyllis Lambert on the subject of the construction of Fansworth in the text *Mies Immersion*. In Lambert, Phyllis (org.) (2001) *Mies in America*. New York. Whitney Museum of American Art. p.348

9 | In the IIT programme, some of the several patio houses similar to those developed in the 1930s are included in the Purposes_Dwellings section and in their materialization.

In Blaser, Werner (1981). "Mies van der Rohe, continuing the Chicago School of Architecture". 2Ed. Boston. Birkhauser. 1Ed 1977. p.26,27.

In Souto de Moura, E., 1990. 2G N.5 Eduardo Souto de Moura 1st ed., Gustavo Gili. pág.133
 9 | Eduardo Souto de Moura, Quinta do Lago, Almansil and the transcription of language that already during the fifties was current in the IIT. On the other hand, Bom Jesus 1 (10) and the Braga Market (11) effectively symbolize deeply linguistic concerns | Semantics of the first phase of his work.

Quinta do Lago in Esposito, A. et al., 2003. Eduardo Souto de Moura, Barcelona: GG. p.104
 Perspective studies of a 316 square meters house in Blaser, Werner (1981). "Mies van der Rohe, continuing the Chicago School of Architecture". 2Ed. Boston. Birkhauser. 1Ed 1977. p.75

10 | Marc-Antoine Laugier (1753). Primitive Hut (thrilitic system). *Essai sur l'architecture*, Paris.

In http://www.tu-cottbus.de/wolkenkuckucksheim/inhalt/de/heft/ausgaben/109/Noell/Noell_6.jpg

_Giovanni Battista Piranesi. View of Curia Ostilia. Parietal structure of the Claudius Temple on the Church of SS. Giovanni e Paolo.

<http://www.philaprintshop.com/images/pircuria.jpg>

11 | Eduardo Souto de Moura, Braga's Market, Braga, Portugal.

In Esposito, A. et al., 2003. op. cit. 63

12 | Sketches of a project that highlights the concern for detail in the question of the wall and its significance as an independent entity in its works. I would say that in the quest for simplicity is the complexity that gives it life, so the walls today are at least pictorial, in reality they do not exist in their essence. This theme, assumed by Souto de Moura, of the lie as a device of architectural production should be placed also in the Miesian context. Yet Mies, conscious of the artifices necessary for the correct expression of his principles, always placed first the essence of the act before its irrationality.

Esquisses in Esposito, A. et al., 2003. op. cit. 93.

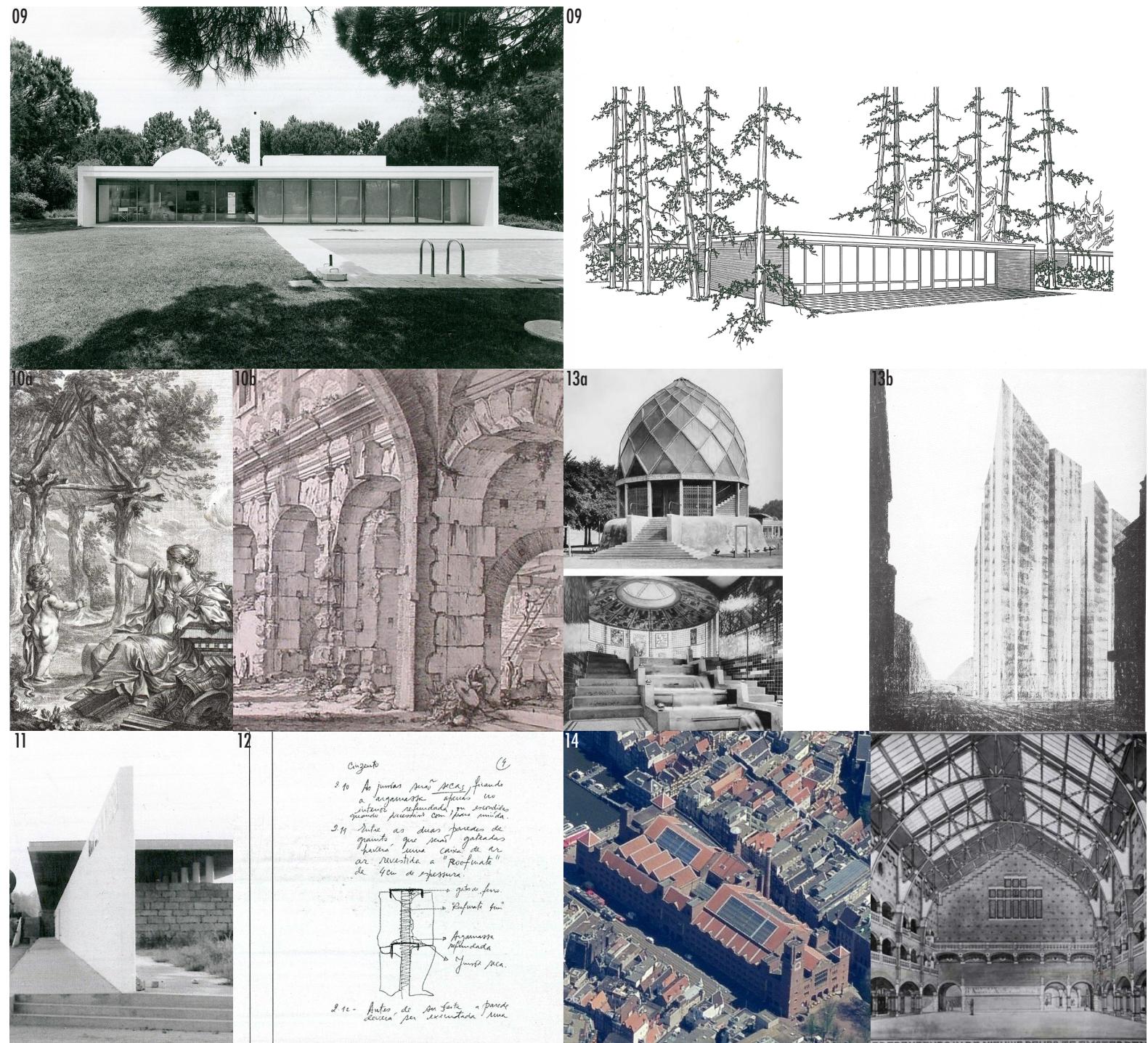
13a | Bruno Taut (1914). Glass Pavilion, internal and external view.

13b | Mies van der Rohe (1922). Panal. Fotomontagem.

In Hilberseimer, Ludwig. (2008) Mies van der Rohe. 1ed 1956. CittàStudi. Novara. pág . 32 Trans. and ed. por António Monisteroli.

14 | Hendrik Petrus Berlage. Amsterdam Stockmarket. (1898-1903).

15|16|17|18 | Construction_IIT_From the left_Minerals and Metal Research Bd (1942)_Navy Building (Alumni Memorial Hall) 1945_High Rise_860-880 Lake Shore Drive (1951)_900-



the materials and the orography of the place. Different context representing a broad number of subjects that must be held in a powerful and meaningful way. [...] Although always drawing the same¹⁰.

*

The direct reference of Souto de Moura to the Miesian work, consequently, raises the problem of the modern project itself and the *absurd* pictorialism¹¹ to which it can be accused. In this context, the work of the architect Souto de Moura, constitutes a clear example of the search for continuity between the aesthetic and constructive values of which the modern heroic developed in the first half of the century.

In spite of the extensive and heavy criticism, Souto de Moura, of academic formation in the line of the project in force and entitled postmodern¹², would try to establish, through the visual arts, links with a movement considered decadent. The minimal art, in the academic image of Alberto Carneiro, constitutes an important model of introduction in this field, to the abstraction and to the linguistic potential of its process as an instrument of architectural production. Minimal art, and above all land-art, aroused above all an early interest prevailing in the constant search for meaning in his architecture, which in its maturity may be related to its interest in neo-plasticism in the Miesian version.

Paradoxically, this pictorial approach, searching for the semantic values of minimal art unleashes a frank relationship, as far as the ethical and constructive aspect is concerned, between the work of Mies and Souto de Moura. The search for elegance in its domestic architecture, the exacerbation of the constructive character in its strict relation with the search for simplicity, can be observed especially in his first works, where the obsession with details assumes a determining role as a design theme.¹³

Souto de Moura is interested in Mies from the beginning of his career, in the House for the Arts and later in the Market of Braga. However, for the latter, the results appear, at first glance, in the miscenization of the Greek stoa | Galaratese by the architect Aldo Rossi and the Miesian language. This broadening of references, which was much discussed by the architects of Porto, especially in the ambit of the 1983 exhibition in Lisbon¹⁴, in the counter-argument against the already considered postmodern internationalists, makes clear the complexities of the referenced framework of contemporary

architects and which students today face for the analytical and objective study of reference works dating from this period.

However, this referential enlargement is a key factor in the understanding of a particular moment that consists, on the one hand, of disciplinary openness, in its theoretical proliferation and in the search for meaning through interdisciplinarism, and on the other by an exacerbated eclecticism that coincides in the search, no longer stylistic of the previous century, but methodological and of formal exploration. This search, which intends to absorb the themes in debate in the contemporary, was, in my opinion, one of the most particular theories on Miesian architecture. Mies, who had struggled with *truthfulness of architecture* throughout his career, has in Eduardo Souto de Moura's work an extreme interpretation, objectively radicalising the assumptions that are part of this argument¹⁵.

In Mies, the problem of BauKunst comes out from the principle of the theoretical reformulation of the meaning of its architecture. During his early career in the early 1920s, Mies had been confronted with the disillusionment of the Kroller-Muller Villa project and his first displeasure with Walter Gropius, the disagreements with Peter Behrens, and the changes in his personal life. A particular moment corresponding to their inclusion in the intellectual circles of that time, the Deutcher Werkbund, the Novembergruppe and G Magazine which materialize on the other hand, through their small descriptive memories in the context of their manifest skyscrapers^{img13b}, a new rationalist, constructive approach which can be attributed to the work of Hendrik Petrus Berlage^{img14} representing a paradigm shift in its architectural production.

In this context, *architectural truthfulness* is rooted in French rationalist theories through the conflict between parietals and trilithics (in the image of Marc-Antoine Lauzier^{img10a} and Giovanni B. Piranesi^{img10b}), and in their followers including Jean-Nicolas-Louis-Durand and later on John Ruskin and Eugene Viollet-Le-Duc, focus on the appropriation of the physical properties of materials as key factors in the architectural production.

Mies, who had come to defend an almost prophetic discourse¹⁶ against German expressionism^{img13a} -*Gestaltung, form-giving-*, is reviewed in the debate on the method of architectural production, the *Baukunst - Building art*, the featured topic. In spite of this evidence, and in light of his illu-

10 | "[...]I always begin by drawing the same house for the same person, although with several pseudonyms ... [...] The constructive system is almost always the same: walls, ceilings and floors in continuous, reinforced concrete, and when necessary an out of context metallic beam (helps define spaces)."

Eduardo Souto de Moura. <<Casas>> in Esposito, A. et al., 2003., op.cit.92 Trans by the author

11 | "The plane, elegant, required the concealment of a series of questions that made of his choice, a pictoricism and a romanticism that today would be considered absurd. [...] If so considered, then it was a postmodern architect doing modern architecture "[almost like pastiche]."

Eduardo Souto de Moura on the subject architecture truthfulness. Em Guell, Xavier. <<Entrevista a Eduardo Souto de Moura>>. In Souto de Moura, E., 1990. 2G N.5 Eduardo Souto de Moura 1st ed., Gustavo Gili. p.122

12 | "We had subjects that had no direct relation with architecture [...] not at all "

Eduardo Souto de Moura about the 1970s and the teaching of architecture.

In Daniele, Monica. <<Entrevista biográfica>>. In Esposito, A. et al., 2003. op. cit. p.435.

On the contrary, architect Manuel Correia Fernandes, in the presentation of the monograph of arch. José Carlos Loureiro, addressed the same issue stating: "It was two years in science, in the third we were anxious to make architecture ..." Manuel Correia Fernandes on May 24th of 2012.

13 | It refers to the obsession with rigidity and comfort that he has shown (Souto de Moura) throughout the first phase of his career leading him later to the purposeful introduction of the error as a design theme.

In Guell, Xavier. <<Entrevista a Eduardo Souto de Moura>>. In Souto de Moura, E., 1990. 2G N.5 Eduardo Souto de Moura 1st ed., Gustavo Gili. p.124

14 | AAVV (1983). <<Depois do Modernismo>>. In Serpa, L., 1983. Depois do Modernismo, Lisboa: s.n. p.115 - Catalogue of the exhibition held in Lisbon in the same year. The text is authored by a group of architects, among them Eduardo Souto de Moura, in which they highlight the lack of legitimacy of the postmodern term to Portuguese architecture.

15 | "The apparent simplicity of the images always forces tortuous solutions, a thickness massacre, changing the materials. How is it that the same inner wall can go outwards and look the same? ..."

Eduardo Souto Moura <<Casas>> in Esposito, A. et al., 2003., op.cit.93

910 Lake Shore Drive (Esplanade) (1954). There has been a change in constructive solutions throughout the 1940s, especially because of the experimental arrangement driven by the fiery Chicago fire regulations and culminating in the complete separation of the structure from the facade in the second project to Lake Shore Drive for aeraulic reasons.

19 | Ludwig Mies van der Rohe, IIT Chapel (1952). Even after the Farnsworth House, one of its finished products in the study of the metallic porticated structure, Mies would design one of his last works in parietal structure (solid brick). Being clear its structural preferences by that time, it is important to notice the singularity of this work, from the ideological, spatial and formal point of view, attending to its program.

In Hilberseimer, Ludwig (2008). 1Ed 1956. op cit. 130,131.

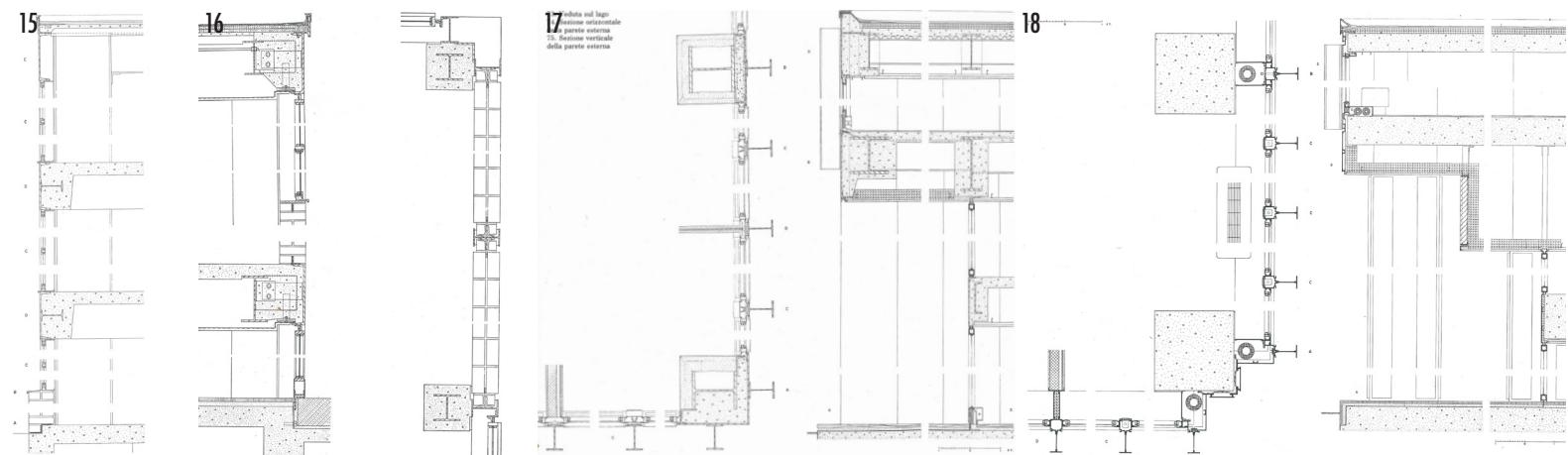
20 | Eduardo Souto de Moura (1987-1992)_Housing_Casal dos Cardos, Alcanena. Construction notes. The walls, multifaceted planes that Souto de Moura draws have the particularity of presenting, though partially, the materials at their top.

In Esposito, A. et al., 2003. Eduardo Souto de Moura, Barcelona: GG. p.111

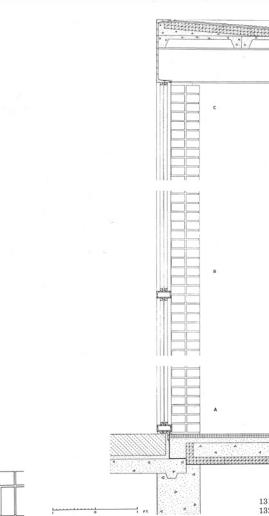
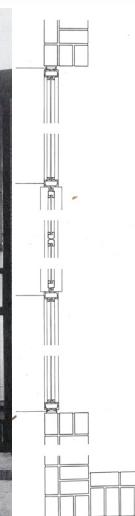
21 | Ludwig Mies van der Rohe, Farnsworth House, Fox Lake, Illinois (1946-1951). The artifice and the nature are in search of the perfect balance.

Aerial view from BingMaps

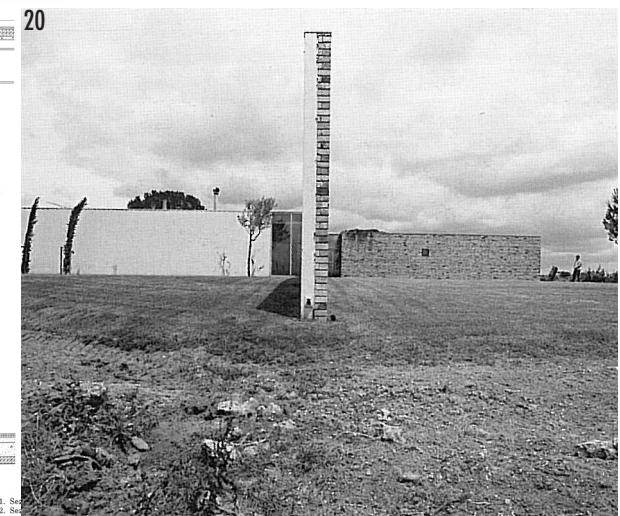
Photography from: Hilberseimer, Ludwig (2008). 1Ed 1956. op cit. 38



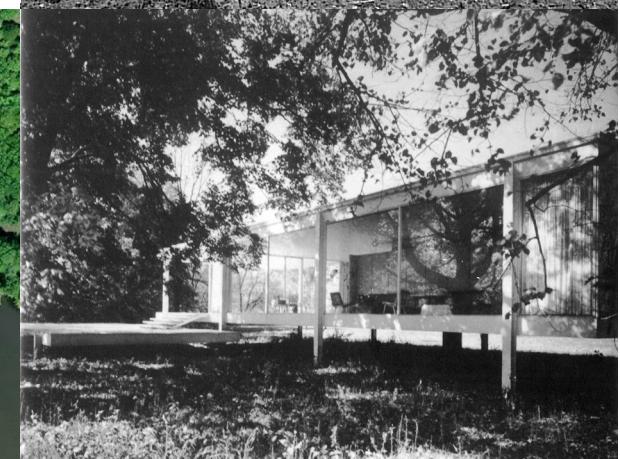
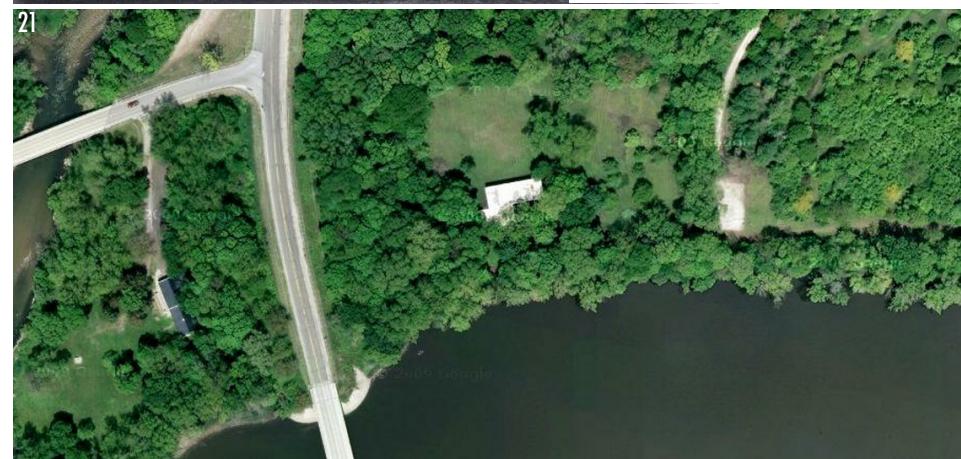
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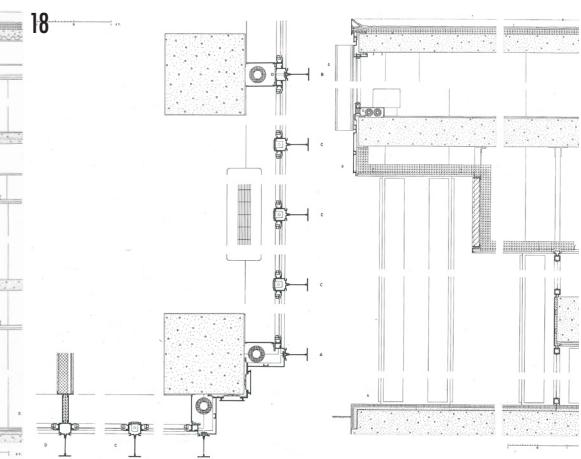


21



17
17a. sezione orizzontale
17b. sezione verticale
della parete esterna

18



minating texts on this subject, Mies struggled in articulating his theoretical discourse with his architectural productions materialised in the complex in Chicago, the AIT | IIT¹⁷. This difficulty, which is due mainly to technical and regulatory issues, requires a continued study of his theoretical discourse in an attempt to justify the principles by which his works took place.

Mies, a *Baukunst* follower, in its material and objective genesis, attends the continuous reference in medieval philosophy and architecture enriched by the profound political, social and economical change that characterized the twentieth century. The problem of the building art -*Baukunst*-, of extensive debate in the previous century, is the direct result of his influences on the contrast between the classicism of Deutcher Werkbund's in the image of Peter Behrens and the profound relationship of the architectural prepositions of Hendrik Pietrus Berlage which is based on Eugene Viollet-Le-Duc premisses, on the importance attributed to the materials and the constructive process as universal principle and that according to Viollet Le-Duc is expressed in the Gothic style*.

In these assumptions, the method of architectural production was under discussion at the beginning of the century. The Berlin Expo 1910 -where Mies first contacted the work of Wright- and Hendrik Pietrus Berlage -on the occasion of their competition for Villa Kroller-Muller in 1912- constitute an important milestone in the formation of Mies van der Rohe taking into account the classicism and the reference in Schinkel initiated by the hand of Behrens.

In this way, the formation phase of Mies van der Rohe, who began his career with the Riels House as a collaborator of Peter Behrens, has in the trinomial Behrens, Berlage and Wright his mentors on the problems of materiality, and his search for the meaning of architecture based on *architectural truthfulness*.

For Mies, his demand constituted the approximation between society, technology and architecture in the search for meaning not only of his architecture but of the architecture of the epoch¹⁸. An architecture based on the problems of construction as materialisation of time¹⁹.

In Souto de Moura, his inclination for the study of the work of Mies van der Rohe attends to the constant search about the spatial materialisation and in his radical position on the subject of the construction.

Souto de Moura, who constantly sought for the art of simplicity²⁰, as Mies had worked on it three decades earlier, is premised on the acceptance of the duality between construction and the processes that materialise it, its formal characterization. This can be seen through the successive notes in which he gives notice, albeit partial, of the elements that make up the constructive system through the liberation of its multifaceted wall tops^{img20}. This concern, ethical and constructive, should be associated, in addition to its references, with the technocratic evolution of the construction process and their current system of regulation.

Mies confronted similar issues in Chicago²¹. In the complex for AIT | IIT, the constructive reformulation^{img.15|18}, between the vertical supports and the constructive elements resulted from the applied regulation. Structure and space, interdependent in the process, have already been separated since their skyscrapers manifest from the 1920s; The Weissenhofsiedlung in Stuttgart of 1926; The pavilion of Germany in Barcelona of 1929; In the House Tugendhat in Brno of 1929 and the Housing for Expo Berlin of 1931. This separation, which becomes evident later in the culmination of IIT and the development of its tall buildings²², has the conciliation in a single architectural discourse through the Miesian pavilion, structure and space as its strong proposition. The unitary pavilion gathers in unison its concepts of structural and philosophical order and the theories developed until then²³.

In Mies, his Thomistic and Augustine neo-Gothic philosophical references of *truth* and *order*, and to his material, architectural conceptions in the disclosure of structure as a element of order, led to the consequent balanced proposition of both and their relation is reviewed in the identification of this same contrast.

This condition between the separation of structure and space is visible in the freedom of which Souto de Moura conceives his works. Souto de Moura, confronted with the disposition of other media, seeks to develop his own interpretation of these same methodological principles, taking into account a greater referential field with respect to these themes.

In this context, his work reports latent promiscuity among more varied models, between constructions materialised through continuous -parietal-, punctual -thrilitic- or mixed, as an element of spatial characterization, or structure as a means to achieve the end, all presenting a wide variety and complex lexicon that prevents a clear hierarchy in his ar-

16 | "We know no forms, only building problems. Form is not our goal but the result of our work [...] It is our specific concern to liberate building activity [Bauerei] from aesthetic speculators and make building again what alone it should be, namely [Bauen]"

Mies van der Rohe <<Building>>. 1Ed published on G Magazine, n.º 2 (September 1923), p.1. Consulted in. Neumeyer, Fritz (1991). (1991). op.cit. p.242

17 | It refers to the IIT complex and in particular to the Minerals and Metals Research Building until the Navy Building. The solution and the separation between structure and facade is consummated and very close to that used in the 860 -880 Lake Shore Drive.

In Lambert, Phyllis <<Mies Immersion>>. Lambert, Phyllis (org.) (2001). op. cit. p. 307

18_ "[...]Our real hope is that they (Architecture and Technology) grow together, that someday the one be the expression of the other. Only then will we have an architecture worthy of its name: Architecture as a true symbol of our time."

Mies van der Rohe <<Architecture and Technology>> 1Ed published in Arts and Architecture, 67, n.º 10 (1950), p.30. Consulted in Neumeyer, Fritz (1991). (1991). op.cit. 324

19 | By this "approximation" one should read the interpretation of Detlef mertins. According to Mertins, the Zeitgeist corresponds to a "natural" technological, social, economic and pictorial structuring of the time. The structure, in this way, represents not matter, but the immaterial. Despite the evident reference in nature as a possible origin of creation, Mies is more concerned with developing a proper, universal theory than investing in a particular language.

a)"Clarifying the underlying structure of the age was key not only for the sake of its expression, but also to achieve an operational framework within which new ways of living could emerge..."

"My Idea is to build a structural idea... I'm not working on architecture. I'm working on architecture as a [...] living language"

a)Detlef Mertins <<Living in a jungle: Mies, organic architecture, and the art of city building>> In Lambert, Phyllis (org.) (2001). op. cit. p. 605

b) Mies van der Rohe. In Peter, J., 2000. *The oral history of modern architecture : interviews with the greatest architects of the twentieth century*, New York; London: Harry N. Abrams.p154-173 Apud Lambert (ed) op cit p.602

20 | Neoplasticism in the Miesian version corresponds to a radicalism assumed early in his career. "It was the one that at that moment seemed the most appropriate to the context. However, this does not allow, or is not flexible enough to solve all sorts of issues that arose at the time. The plane, elegant, required the concealment of a series of questions that made of its choice, a pictorialism and a romanticism that today would be considered absurd [... The choice of the neoplasticism] It is the result of the interest by the primary things and to design buildings Is something primary. It is a very operative set of rules that allow us to confront this reality "

Eduardo Souto de Moura about his interest in neoplasticism.
in Guell, Xavier. <<Entrevista a Eduardo Souto de Moura>>. Em Souto de Moura, E., (1990). op. cit. 124

However, there is a clear awareness when he says that, above all, it is a very operative set of rules but do not really solve the technical problems of his time.

22 | Eduardo Souto de Moura. Reconversão de uma ruína na Serra do Gerês. (1980|82)

Drawings provided by Souto de Moura himself and edited by the author.

Photography provided by the studio Eduardo Souto de Moura Architects.

23 | Fernando Távora, Tennis Pavilion of Quinta da Nossa Sra da Conceição (1956-60).

The combination of international and regional models are to be noticed. The overlapping and juxtaposition of the architectural elements brings the image of a neoplastic architecture that in the work of the Souto de Moura will be referenced through the initiations to minimal art and later - in the Market of Braga - in the figure of Mies van der Rohe.

24 | Ursprung, P. et al., 2011. Eduardo Souto de Moura atlas de parede, imagens de método, Porto: Dafne. img. 35

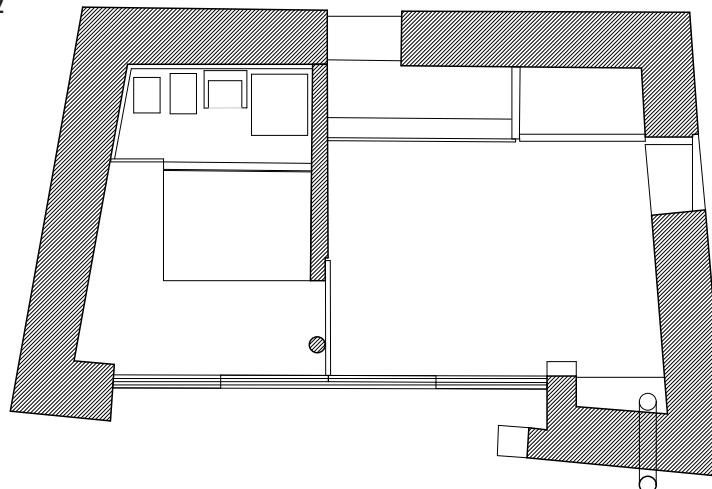
Untitled image.

The obsession with the ruins, the fragment, will influence much of his work and has in Aldo Rossi and Álvaro Siza their main responsible.

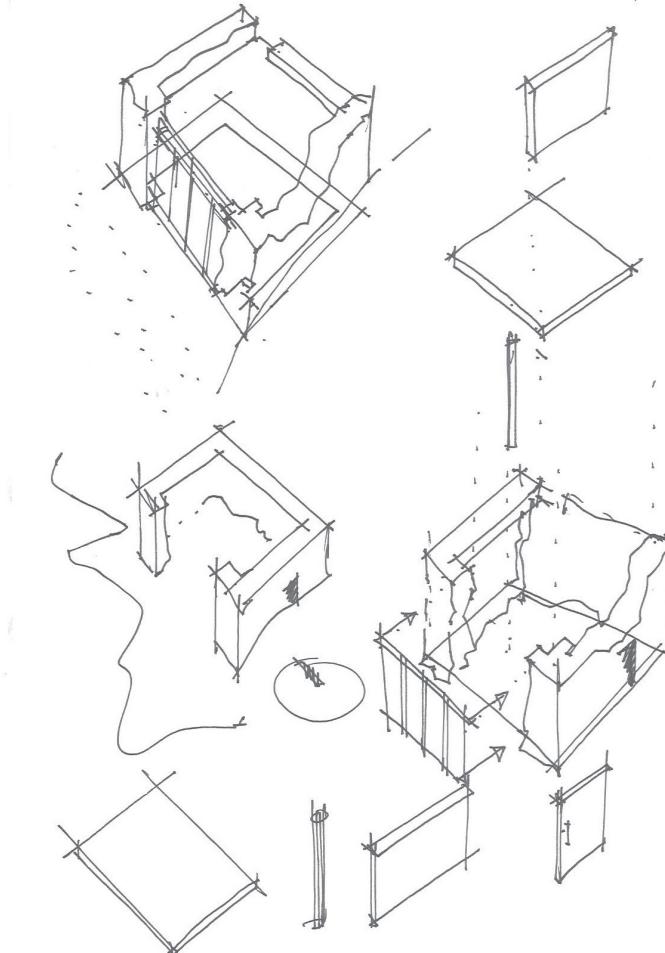
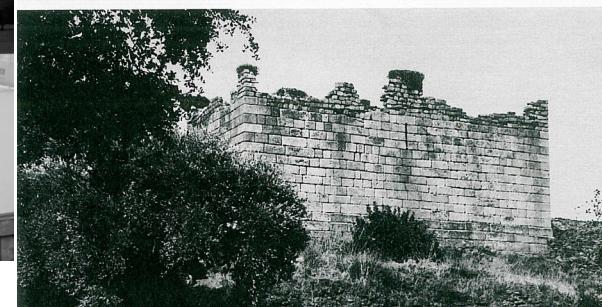
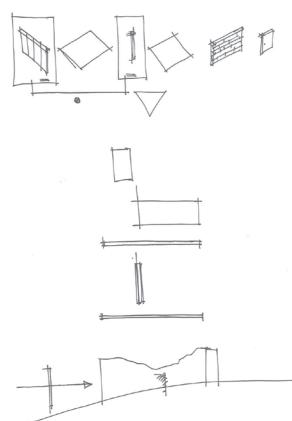
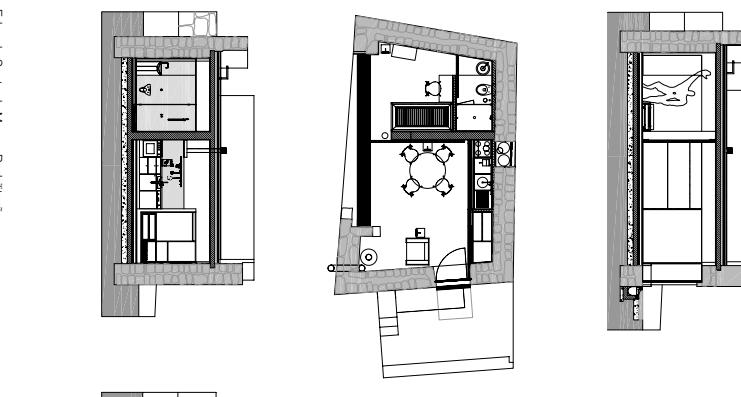
25 Photograph by Atelier Eduardo Souto de Moura.

The ruin of Geres, the two "old" barn walls framing the "new" curtain wall window.

22



25. Eduardo Souto de Moura, Reabilitação



chitectural production.

If it is true that this argument can be used in the direct comparison between the Miesian *orthodoxy* and the *structural conceptualization* in Souto de Moura's work, it is also true that in specific cases the systematic use of perfectly isolated vertical support elements can be observed. Moreover, That is the moment in which the role of structure in the architectural production process becomes relevant.

This is the case with Gerés. The particular program in which the architect confronts, between an anonymous construction of parietal structure, a ruin, and the proposed program, is complemented by a subtle structural intervention.

*

In the ruin of Gerés, Souto de Moura combines and makes explicit his vast referential field, from the reading of preexistence as an artefact devoid of his most superficial figuration, even in the choice of elements that allow him to establish a dialogue with history, as the history of the object.

In this way, abstraction and construction comes into process. On one hand, the attempt to evidence the space and time of the ruin results through the nonsemantic abstract language, in the lines of force resulting from the top of the reinforced concrete slab of the roof and the equilibrium forged by the vertical lines of the little expressive framework; on the other, the same materials and constructive system used put the 1982 intervention in a precise space and time.

In spite of these two confrontations²⁴, the reconversion of ruin in Gerés results from a simple and economic process, which comes from the set of operative rules drawn from neoplasticism and from the reading of the design constraints. Ruin gains, through economics, methodological and material, another meaning that transcends that of a simple barn. Today, the granary found in ruins, and given its importance in the course of the work Souto de Moura, brings together the analytical process of influence in Rossi, his experience gained in his passage through the workshop of Álvaro Siza, the lessons of Fernando Távora - *The Tennis Complex of Quinta da Conceição as a reference work*, and the efficacy and method of the Miesian neoplasticism visible in the clarification of the constructive elements that make up the intervention in ruin.

In this case, the structure, represented by the vertical support column of the covering based on complementarity in the existing mineral walls, represents a design instrument

that allows it to establish the field of reason in the system established in the discussion between the artifice and nature. This pretension has in the constructive elements an interactive physical support both on the material level, on the separation of the elements that constitute the field of reason, and on the immaterial level, on the reciprocity of the elements that allow the approximation between man and the environment, Relationship between the natural and the artificial, themes that will be present throughout his career.

It may be forced to state, considering the context of this essay, that it is the ground element, material, that allows it to elevate its meaning to another level, corresponding in its entirety to the philosophical and architectural miesian project.

"Structure is a constructional form of correlated work, a uniform system, a design lucidly pursued to its end in every detail"²⁵

Thus, in the same way that the neo-greek created the architectural problems in the nineteen century to Schinkel, Souto de Moura met them trough neoplasticism in the Miesian version. The very operative set of rules of which he refers can be considered a purely methodological aspect and one that is reviewed in the physical property of the materials and in the construction.

21 | Refers to the tight fire regulations resulting from the 1871 Chicago's Great Fire.

22 | Refers to the evolution of the design process of the AIT complex | IIT that starts at the Minerals and Metals Research Building. The apparent similarity between the constructive diagram used in the corners for the Navy Building (IIT_1945) and 860-880 Lake Shore Drive (1948-51) emphasizes the importance of the institute as a place of architectural experimentation (both professional and pedagogical).

23 | The structural solution presented in Stuttgart was intended for total freedom in the spatial definition of dwellings by the owners.

"La casa d' appartamenti della Weissenhofsiedlung a Stoccarda mostra quanto possa essere flessibile la pianta di un alloggio se la struttura è a scheletro. [...] Questa suddivisione può essere fatta in due modi: con pareti fisse o con pareti mobili che possono essere spostate quando e come si desidera."

Ludwig Hilberseimer on the separation of structure and space. In Hilberseimer, Ludwig. (2008) Mies van der Rohe. 1ed 1956. Città Studi. Novara. pg. 65;71 Translated and edited by António Monisteroli.

24 | "The rehabilitation of a ruin in Gerés (1980-82) must be understood from this simultaneously analytical and abstract view of the ruin, as if the fragmented or incomplete form, exposing its constructive processes, also showed the abstract condition of all architecture [...]. Hence, the insertion of the new elements into the ruin of the old barn does not correspond to any opposition or confrontation between the old and the new, [rather] a continuity that lives from the evident adequacy between the remains of an old agricultural construction and the slab, pillar and the glazing that complete them".

Carlos Machado. In Machado, Carlos. <<A presença do passado>>. In Barata, F. et al., 2011. Eduardo Souto de Moura concursos competitions, 1979-2010, Porto: FAUP. p.40 Trans by the author

25 | Refers to the opposition by the rationalist maxim "form follows function" de Louis Sullivan. Werner Blaser argues: "The functions [cultural convention susceptible of legitimate change] in a building may change but its form remains". Werner Blaser about the buildings made by Mies and his architectural production process evident in the studio.

In Blaser, Werner. (1981). op. cit. p.149.

In this sense, Mies emphasize: "Architecture occurs where purposes are realized in structure" [Here, despite the technical approach that Blaser offers, I tend to look at the term "Structure" more in the idea supported by Detlef Mertins in which it establishes the parallel between naturalistic references of Mies, in which it argues with a re-reading of the Wright's work through the principles of Goethe (1749-1832) in the union between art and science, and conception of the term as structuring of society, a system of order or an organism that depends on the whole for its coexistence.]

In Detlef Mertins <<Living in a jungle: Mies, organic architecture, and the art of city building>>. In Lambert, Phyllis (org) (2001). op. cit. p.602