



POLITECNICO
MILANO 1863

I cataloghi della Galleria del Progetto
Serie rossa | Red Series
Un progetto in mostra | A Project on Display

... The clear and simultaneous reading of multiple universes reveals an understanding and appreciation of nature, life and its systems. Architecture should be the material (physical) expression of it...

... I'm interested in building the material and the immaterial simultaneously in each plot...

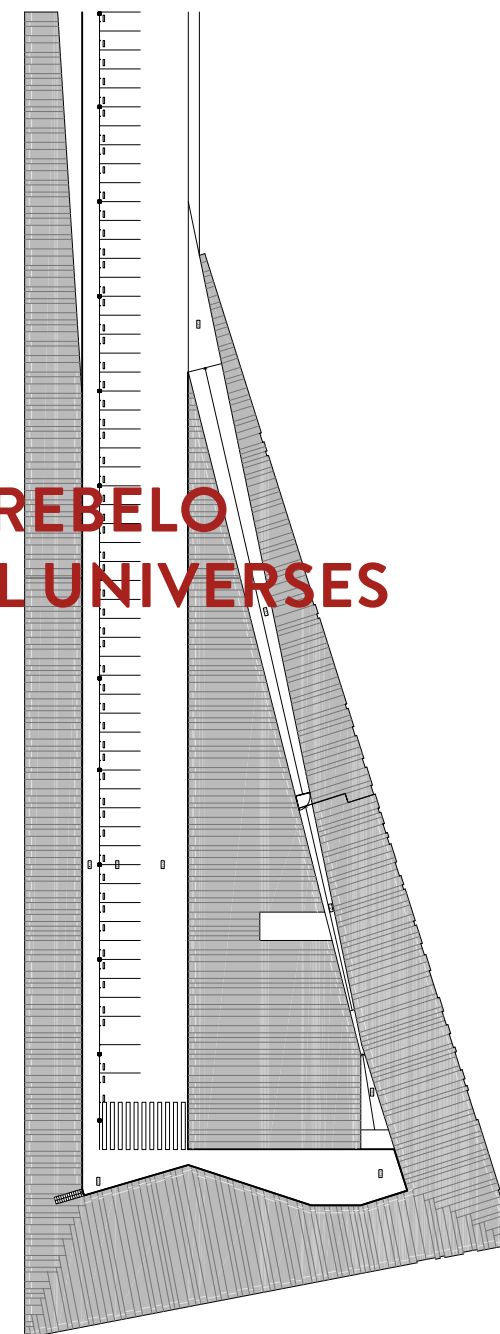
... The past and the future were never so close as within the present.

The past and the present melt into the present, but in our contemporaneity, we have lost the capacity to perceive the past and the future as a legacy, so what are we doing today?

Camilo Rebelo

2024
17 aprile - 17 maggio

CAMILO REBELO PARALLEL UNIVERSES



N 07





POLITECNICO
MILANO 1863

CAMILO REBELO PARALLEL UNIVERSES

A CURA DI | EDITED BY
GUYA BERTELLI

ISBN 978-88-916-7075-5

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Maggioli Editore is part of Maggioli S.p.A.
ISO 9001:2015 Certified Company
47822 Santarcangelo di Romagna (RN, Italy) • Via del Carpino, 8
Tel. 0541/628111 • Fax 0541/622595

www.maggiolieditore.it
e-mail: clienti.editore@maggioli.it

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Complete catalogue on www.maggiolieditore.it, www.theplan.it

Printed in April 2024 in the plant Maggioli S.p.A. Santarcangelo di Romagna (RN, Italy)

Politecnico di Milano
Scuola di Architettura Urbanistica e Ingegneria delle Costruzioni

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07 Camilo Rebelo PARALLEL UNIVERSES

Mostra | Exhibition 17 | 04 – 17 | 05 | 2024
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Traduzioni | Translations Camilo Rebelo | Michele Roda
Fotografie | Photography Camilo Rebelo Personal Archive: p. 6, 7; 13; 14, 15; 17; 56
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Galleria del Progetto
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via Ampère 2 - 20133 Milano
www.auic.polimi.it

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I was born within a topography where natural elements such as granite and fertile land were combined with precise concrete elements.

Camilo Rebelo, OLIM 2020

CAMILO REBELO. PARALLEL UNIVERSES

Guya Bertelli

"Parallel Universes are the perfect system to drive our dreams and aims throughout unfinished realities."
Camilo Rebelo, OLIM 2020¹

In an 'imperfect' period, such as the one we are going through, where fragility and decline seem to be the most adopted words to give meaning to the historical geographical condition we are experiencing, Camilo Rebelo's work offers interesting openings on the new paradigms that today support the architectural project, understood as an uninterrupted dialogue between nature and urban landscape.

He does so through his works, an always coherent narrative path, even if rich and complex, which now spans almost thirty years of activity, during which the author traces the coordinates within which to combine his own 'ideas' with his own 'profession'.

He gets it looking each time at architecture as a privileged place where the two main components of our discipline are, or simply where nature and artifice merge, as reflected in the authentic topography of his country of origin, Portugal, "... where natural elements such as granite and fertile earth were combined with precise elements of concrete". A country that, in his drawings, as well as in the numerous preparatory sketches that accompany each of his works, soon becomes a Landscape of 'Parallel Universes', hence the title of the exhibition, where the ideas left suspended and the drawings left interrupted emerge as recognizable places of a precise design intended, waiting to find confirmation in the realities of architecture, as a recognizable 'imprinting' of new possible formal compositions.

As a trace imprinted in the soils of history, the sign then reveals itself as a drawing, impacting with its own genetic memory in new architectural forms, which each time reveal the last layer of the numerous soils of the past, overlapping, interacting, thick.

Hence the immediate confirmation in the constructed material, where past and future merge in the present of the work, hiding the memory within the process of modifying the existing, so accelerated in the contemporary world that it often leaves space for the only intuitive approach, devoid of stability and permanence.

Thus the work itself becomes part of a world 'between', a suspended threshold, an intermediate space where "...density" seems to allow "...the I and the we to coexist in space and time", in the pauses, in the clearings,

in voids, in distances, in the 'diastema' of intervals that define the edges of matter. One after the other, one superimposed on the other, Camilo Rebelo's works outline discontinuous and diachronic paths, in strong dialectics with the different lands with which they interact, drawing new and sometimes unexpected space-time sequences, capable of reconnecting past and present, outlining a new vocabulary of words, materials and images. These are complex, sometimes overlapping paths, where the search for authentic reflection by-passes the urgency of construction. Ideas often stay waiting, supported only by the images that reflect them, like archetypes of forms that have yet to be completed or fragments that have yet to find unity.

From this perspective they can be read as a single 'project in progress', whose contents, the narrative path, the construction processes adopted and the richness of the materials build 'Parallel Universes', decipherable through the dialectic between opposing words, or, where it's possible, through absolute, universal concepts, paradigms of a present that has yet to come true.

Nature and Artifice

In the counterpoint between the artificiality of the built elements and the naturalness of landscape ones, it is thus possible to read a first narrative level, constructed or simply experienced, of Camilo Rebelo's work, constantly suspended in that latent limbo between destruction and construction, which dominates all historical human processes.

In his works, as well as in the snapshots taken during the many journeys, in Portugal and in more distant lands, the images of this 'distance' emerge as the interspace that dominates the relationship between original nature and constructed nature: the rocky walls shaped by local stone, the rivers that cross the regions giving back lost identities to the banks, the re-naturalized archaeologies of the imposing abandoned concrete structures, interrupted worlds awaiting a possible rebirth.

Architecture of dissonances, one could say, which re-emerge every time in the act of 'refoundation' of the different crossed landscapes, natural and artificial, real and abstract, dark and bright, discontinuous and complementary.

The wall and the threshold

The comparison to one of his most significant works is immediate: the museum of art and archaeology in Foz Côa, where the mighty concrete wall reveals its multiple and conceptual nature, now expressing itself as a vertical wall, a recognizable limit between the interior and exterior of the building, now as a horizontal plane horizon, "...dense and timeless, between the earth and the sky". But also an 'extreme' surface, the last layer from which to measure the new relationship between architecture (understood as re-writing) and landscape (understood as a background). Spatial threshold, capable of delineating the distance between nature and architecture, but also temporal threshold between present and past, explicitly evoked by the contents of the work, elements of art and archaeology, understood as essential components of the architecture itself, with which share their being 'principle' and/or incipit of the form over time. A wall, however, which behind the surface always reveals the thickness of the material, the mass of the completed architectural construction, which is returned, in the unity of the Museum, as a compact fragment in the wide and boundless landscape, an artificial 'wedge' in the natural earth, where only the hilly chains are able to trace the new horizons.

If for Rebelo "...the clear and simultaneous reading of multiple universes reveals an understanding and appreciation of nature, life and its systems", the Côa Museum can be interpreted as "...its material expression". An expression which, taking shape from the reading of several present landscapes, is configured as the result of 'distant' alignments, 'hidden' triangulations which are summarized within a single geometrically almost 'perfect' shape, which precisely in its imperfection however reveals its own dynamism, made evident by the engraving of the three-dimensional material. Splitting in the embrace of two almost triangular masses, one inside the other, the volume seems to build its forms starting from the different 'densities' of the void: the external void, immense, broad and unlimited of the surrounding landscape and the internal void, legible in the continuous and variable cut, skilfully sculpted, which follows the internal edges measuring their relationship and defining the engraving itself as an interval, an extended limit which sequentially reads the condensation and rarefaction of the matter.

Light and Dark

This topic returns in the OVO project, an absolute, geometrically perfect 'container' which, like the winery, hides in the dark, in the bowels of the underground (the underground of the 'house', interpreted each time as a residence or as a cathedral), to testify on the one hand the birth, the creation of the form, the beginning of its life (in this case the life hidden in the void of the egg), on the other the magic of 'discovery', which appears after crossing the door. Extreme coincidence between the interval, the opening, the light and the section, the unveiling of the internal space, in this case coincides with the acrobatically suspended sculpture.

The restlessness of the perfect form thus becomes the restlessness of the act of foundation, staged this time by a 'foreign' figure to the place, or rather transferable to any place capable of welcoming it and regenerating it as a principle of construction of the material. Its geometric autonomy in fact allows the repetition of the act of foundation every time the figure is depo-

sited in a different place, playing its existence in the reversed relationship between light and darkness. In the OVO, light is the content, the interiority of the form, while the darkness is the container, its 'externity'. Light and darkness are active tools in Rebelo's architecture.

However, if the unveiling of the 'light' in the OVO is entrusted to the access door, demarcation and threshold at the same time, in the Miraflor the light enters the architecture now through the patio (a small internal garden), an empty space obtained from the soil, now through the cuts of the skylights opened in the sheds of the pre-existing factory. 'House within a house', Miraflor coincides with the imprint of the material, where the concrete of the 'new' overlaps the pre-existing stone masonry, establishing itself autonomously as a further layer of a transformation of the material: a new construction in the pre-existing one, whose on the one hand the external wall is maintained in its form and authenticity, on the other it is transformed by the very presence of the new, with which it critically imposes a new dialogue that proceeds through dissonances, not through additions. Two distinct worlds, the present and the past, therefore travel in parallel towards the future, each witness to its own temporality.

Abstraction and Matter

The restlessness of 'counterpoint' returns, in Rebelo's works, in the dialectic between the research for abstraction and geometric rigor and the concreteness of the material which is revealed in the might of the volumes. Thus, if the external wall of the Côa Museum reveals its compactness and fullness in its homogeneity, in the 'Vineria' along the river, recognizable in its 'new' representative identity (the only black construction in the existing skyline), the internal walls of the cellar chase precise geometric rhythms.

Building horizontal and vertical grammars through interspersed sequences of voids and solids, they create new sizes where the voids measure one another through the alternation of complementary shapes. Rhythms, measures, intervals, which construct different metrics, through an abstract operation, which establishes geometry and mathematics, using the possible combinations of numbers and shapes as formal compositions.

In this alternating movement, the numbers become independent from their merely quantitative role, to become useful qualitative tools for project construction, understood as an extreme synthesis between architectural composition and design. However, without ever losing the structuralist lesson, which assimilates the concept of composition to the construction process of the material, Rebelo also here interprets the act of composing as a founding category of the design process, which re-emerges through the new writing of the project: a deep incision in the thickness of the concrete which this time offers itself as a malleable material, to be molded according to the rhythm dictated by its own function as a container.

Architecture and Landscape

A final level of interaction, perhaps the most important, is communicated by the each time different relationship between architecture and landscape, where the soil becomes the dominant element, a palimpsest on which the built material is deposited each time. Soil as stratified matter, but soil also as a complex text, which in order to be translated needs a new code, capable of interpreting the furrows that have defined it each time, as

far as it involves the transformation of a previous structure. A transformation that finds confirmation once again in the dialectic between architecture and nature, where the soil becomes a direct interlocutor, as can be clearly seen in two of the most significant works of Camilo Rebelo's artistic evolution: the villa Ktima and Promise, two architectures whose identity is revealed by the landscape in which they are inserted. In the first, the sinuous path of the 'inhabited' wall, which simultaneously marks the limit between artifice and nature, becomes a precise section of the topography of the place, violating its pre-existing naturalness through a precise yet complex and articulated sign. A sign that draws an almost 'abstract' line of demarcation, if seen from 'upstream', but also a sign that becomes an inhabited 'thickness', if seen from the sea, when it appears in the guise of a small urban agglomeration, completely white against the background of the existing landscape, dense and structured according to a dynamic sequence of measured spaces, capable of restoring a new identity to the place.

Modelled on the contour lines of the steep terrain of the Cyclades, the architecture thus returns a new compositional structure, rhythmic and built following the 'ancient' memories of the local landscapes. A relationship with the landscape, in Ktima, which can be read as harmony (integration) or counterpoint (violation), as happens, albeit in a different way, in the geometric articulation of Promise, which comes into contact with the local land, the Grândola greenhouse, starting once again from the violation of the soil. Here, however, it is art and architecture together that play the main role, not only recalling the horizons of Land Art, but also giving back to the architectural forms of the two masses a new geometric figure and at the same time a new structure: from one side a compact mass that extends its 'arms' towards the external space; from the other side a complex system of 'enclosures', open and closed, which relate themselves with the terrain surrounding. The objective is so sophisticated that it does not appear immediately. What appears instead is the continuous dialectic between inside and outside of both the volumes, where the internal spaces are each time 'revealed' by the different access thresholds, sometimes 'hidden'.

Without any linguistic emphasis, Camilo Rebelo's architecture therefore seems to return a new interpretation of architecture, which knows how to draw from the landscape its representativeness and at the same time its materiality, being able to return to the landscape itself, through a silent language, each time a new meaning, a new identity, a 'difference'.

The images of the exhibition are not intended to be just the materialization of these words, but the compositional expressions of an ever-evolving thought, which precisely through the parallel Universes of architecture (dreamed, designed, built), sequentially reveals its own narrative dimension.



Once Gabriele Basilico went to Foz Côa to photograph our Art and Archaeology Museum. After a 3-hour drive, we arrived at the museum terrace. Gabriele stepped out of the car, took his work trolley, walked to the edge of the terrace and started to record the overwhelming natural landscape of the Douro Valley. This was the most honorable compliment he could have paid to our building.

Camilo Rebelo, OLIM 2020

"To capture the museum first we need to bring the landscape into the foreground."

Gabriele Basilico, OLIM 2020

¹ This quote and all the others that appear in the text are taken from the book: Camilo Rebelo, OLIM, SCOPIO EDITIONS, Porto 2020



THANK YOU POLIMI

Camilo Rebelo

POLIMI is in my life a multiple love story. It started 11 years ago with an invitation from Guya Bertelli for a lecture and a workshop.

By then it was a hard time the world economy was severely unstable because of the subprime crisis and for me, it was a difficult professional period.

By then I also had an unexpected early departure from the Oporto Faculty as a professor, after 14 years of pedagogic engagement.

POLIMI “sheltered” me and step by step it became my house, in the sense I felt at home, cozy, and with space to express myself as a professor and architect on a field - project discipline – where openness and research shall coexist simultaneously.

When Guya invited me for this challenge I never imagined it would be for so long but still I’m here with all of you (since 2019 with Sara Protasoni as director).

In POLIMI I met over these years many interesting people from all over the world, and here I met my wife and my family grew, so both in reality coexist in my heart and soul.

In our lives architecture shall be all this, spaces where beautiful things happen, sheltering us in a turbulent uncertain world.

Thank you POLIMI.



ABOUT THE OLIM BOOK

Pedro Leão Neto, Né Santelmo



Home is where one starts from.
T.S. Eliot

OLIM, is a Latin word which refers to a time other than the present, in the past or in the future, or it indicates an indefinite time, but not the here and now.¹ It corresponds to a personal reflection by Camilo Rebelo about his experience of life and work. This book is a nonlinear narrative, where memory, identity and places are linked to one another in a rhizomatic way, through various stories about his personal and professional life. *OLIM* challenges readers to search for a meaning in the fragments of journeys and projects that shows us, through images combined with sundry thoughts, something that brings it closer to Umberto Eco's concept of *opera aperta*² because it allows a range of interpretations.

Believing that existence is something sacred and that there are creator gods in each of us, the author seems to (re)imagine his existential territory with this book, not only in this world, but also on (Olym)pus, as if this were *The playground of Gods*, not only the temple dedicated to Zeus, but the playroom of all the gods of Mount Olympus. Regarded by many authors³ as divine entities very close to humans, humans of a different kind who, despite being divine, used to fight one another and could behave irrationally and unfairly. Their lives and stories still have much to teach us today.

The various places in Camilo's existential and professional territory are shown through a nonlinear visual narrative, in book format, where fiction and reality mingle in an imaginative way. The book thus links the image, especially photography, with the text to create a visual discourse where there is room for coherence, and for paradox and play, too, the oxymoron.⁴ This work tells us a part of Camilo's unique story, imaginatively and symbolically disclosing his origins, travel memories, life experiences, and architectural designs, and where his works are not the focus, but a leitmotif that punctuates the entire book, his work linked with his person.

The power and magic of *OLIM* also lies in its potential to awaken a strong emotion or feeling in each of us, to have an intensely subjective effect simply from a detail, or "accident" that you can find in its images. Using Roland Barthes' *Camera Lucida*, *OLIM* seems to be a work where certain images have the potential to arouse something very strong in us, a *punctum*; it is "(...)" as if the image launched desire beyond what it permits us to see."⁵ Something more than just the general interest of *studium*.

On the other hand, the idea that the "fragment" can be a more power-

ful memory aid than when an image appears to us as complete or finished is a notion that we can take to the fragments of journeys and projects that Camilo Rebelo shows us through images combined with various thoughts. In fact, many of these images uniquely preserve the author's past life experiences and memories through their evanescent and unfinished poetics. Something that also reminds us of what Wim Wenders⁶ said about the city in an interview he gave to *Quadrens* in 1988, (...) "I am convinced that the 'fragmented' or the 'broken' is better recorded on memory than the 'complete' ". Equally significant is the effort to condense key ideas/emotions into many of the *OLIM* aphorisms which, combined with images, create a very specific poetics; many of them appear as if they were a visual *haiku* where the power and meaning owe a great deal to the relationship of the "form" - that the image allows to be re-imagined - with the "word" - and what together they can represent.

Finally, it is important to mention that this publication has explored the specific potential of the physical book as a unique medium for communicating an author's life and work. Thanks to the significant collaboration between the author, publisher and designer and a careful selection and juxtaposition of pictures and text, along with a meticulous layout and design, it has been possible to create a visual narrative in which the sum is greater than the parts; something that we believe results in an innovative reading and a deeper understanding of both the author as a person and of his work.

¹ Olim, adverb; once, once upon a time; in the future (<https://worldofdictionary.com/dict/latin-english/meaning/olim>)

² Umberto Eco, *Obra Aberta: forma e indeterminação nas poéticas contemporâneas* [The Open Work: form and indetermination in contemporary poetics]. São Paulo: Perspectiva, 2005

³ Mary Lefkowitz, *Greek Gods, Human Lives: What we can learn from myths*. New Haven & London: Yale University Press, 2003

⁴ The following note first appeared in *Aperture* magazine #217, Winter 2014, "Lit." Subscribe here to read it first, in print or online. Walker Evans & the Written Word by David Company (...) Any test met is part of one's development." He understood the deep connections between photography and literature. "Photography seems to be the most literary of the graphic arts," he reflected in his chapter written for Louis Kronenberger's anthology *Quality: Its Image in the Arts* (1969). "It will have — on occasion, and in effect — qualities of eloquence, wit, grace, and economy; style, of course; structure and coherence; paradox, play and oxymoron." (...) <https://aperture.org/blog/walker-evans-written-word/>

⁵ Roland Barthes, *Camera Lucida: Reflections on Photography*. Rio Janeiro, Nova Fronteira, 2004. p. 89

⁶ Wenders, Wim; KOLLHOFF, Hans. *La ciutat, una conversa, Quaderns*, n.177, 1988. p. 63

NAVIGARE NECESSE EST; VIVERE NON EST NECESSE

Henrique Pessoa Pereira Alves

I sometimes try to understand to what extent and in what way early life experiences of certain architects end up infiltrating their work, creating a language that stirs up particular emotions in others. These are factors such as the brightness of the sunlight, the smells, the severity or gentleness of the reliefs, the composition of the soil and its layering. But it is also about the first words heard, the sound of the language, the food brought to the table, the breadth or narrowness of horizons. In other words, the 'landscape' absorbed into childhood becomes part of architectural creation.

As seen through this lens, I think of Camilo Rebelo's work and look for signs of 'his' landscape. Can the sensitivity of a creator, attentive to details that are not always tangible, be forged in the landscape of the ocean in front of him? May some formal solutions arise from the ability to poetically incorporate the melancholy of the vision of the open sea, as if one were being swallowed up or dragged by an unlimited space?

Navegar é preciso, sailing is necessary. The ancient phrase has been taken up by the poet Fernando Pessoa 'para a casar como eu sou', 'making the spirit of that saying my own'. Pessoa puts us in the presence of an imperative necessity. It captures the lesson of peoples who have always looked to the seas and oceans to broaden their horizons and who have confronted the human condition from this perspective. Factually and metaphorically, the poet's warning suggests that travelling adds elements to the primordial landscape we carry within us. Hence the necessity to continue to navigate along the metaphorical path of artistic creation. The transience of existence requires a constant replenishment of what has been accumulated, in a process to which we owe the formation of who we are. The primordial landscape that lies at the base of every human being is an ineradicable, but constantly evolving, point of departure. Each one of us has the opportunity to contribute to the construction of this new landscape. The ability to do so in a more or less respectful, balanced, positive way, both from an ethical and aesthetic point of view, depends to a large extent on the individual sensitivity acquired in the process of working out one's own 'primordial landscape'.

Camilo, through his architecture, illustrates this dynamic well. We see this in the small details in his works. One only has to think of his profound relationship with natural light and the attention he paid to the control of it. Aspects that undoubtedly reflect the peculiar luminosity of his country, always present in his projects, wherever they are realised. Light transformed into architectural 'matter'.

Camilo Rebelo's work is strongly marked by what I named the 'landscape approach to design'. His architecture stems from a great sensitivity for the landscape and matures with the humility that leads him to recognise that this same landscape - the 'context' - has the right to express itself and to participate actively in the definition of the project.

REVEALING THE UNEXPECTED: BETWEEN FORMS, LANDSCAPE AND SOIL

Michele Roda

Shapes and figures. Utopia and landscape. Concrete and soil. Rebelo's architectures are able to build unexpected visions and unusual scenarios. Likewise of the intense action of digging the ground (we can see it, in a physical manner, in many of his projects) the design method seems to focus what you cannot see. Or, better, what you think you cannot see.

Reversing: changing the view

In the catalogue of the 7 built projects presented in the next pages there are some common issues that support to get the design process identity. The first aspect is strongly related with the view the architect is adopting in the action of triggering the transformation. Not focused on the object or on the program but, like a shift, wondering around the components and the elements of the diverse horizons. The Cõa Museum or the Chinese Pavilion are emblematic examples of an erratic – yet rigorous – approach. Looking for inputs and stimulus all over the changing conditions: physically in the surroundings, culturally in the perceptions and feelings. It's a path oriented to integrate environments with archetypical figures of clear culture and tradition. Also (and mainly) where architecture meets contemporary art, the geometrical implication (an egg, a series of straight line, an U-shape stone element...) are strong, recognizable and topical. New forms are addressing the transformation in a "limbo" among different components which you can look with renovated attention.

Ground: within the landscape

Rebelo's architectures can be interpreted as living instruments to explore the complex and porous edges among landscape (the external dimension) and the ground (creating new voids in the dense materiality). Unexpected spaces and surfaces are invented. Landmarks and topographies are overlapping. Interior and exterior are mixing. Spatial experience, so addressed, is not linear but erratic. And it enhances the qualities of the diverse elements. From the Douro Valley to the Mediterranean coasts, the projects are stressing the identity of the landscapes and the new horizons architecture is building. But not in a simple way, instead working on complexity, maybe also on contradictions. To go into the ground (also in urban contexts in the

Porto Museum, as well as in the Alpine basement) means new possibilities to look the landscapes through series of gates and edges. Architecture becomes intermediate component, point of contact, ridge of exchange.

Towards materiality: a Portuguese approach

Architectural Portuguese School (and the Porto tradition, in a stronger way) has been – and is – a clear and strong reference for the design European culture. Rebelo's architectures reinforce the tradition, applying the method and the identities in many situations and conditions: in Porto for sure but also in International contexts. He follows the legacy through a very sincere and genuine relationship with the materiality. Concrete or stone, glass or marble, there is no duplicity, there is no hypocrisy. You can see, feel and touch the quality, the pattern, the texture. And materials themselves are basic and topical "bricks" to create (and communicate) composition and layout. Diverse components meet in a sharp integration. Visitors and users of Rebelo's architectures can read – in the physical contact with internal and external spaces – the frankness of the path. Equally the students can intend them as great opportunities to focus interactions among forms and environments, among legacy and innovation, among history and future.

MCÔA

VILA NOVA DE FOZ CÔA, PORTUGAL

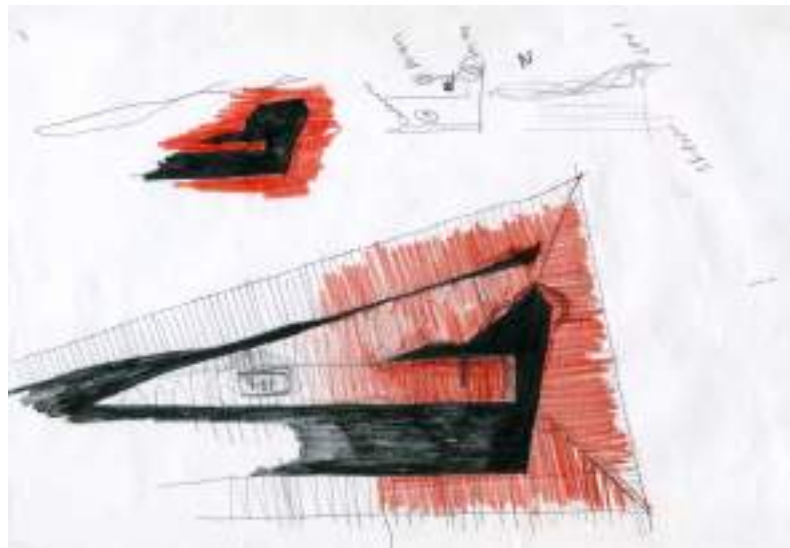
Côa Museum is an Art and Archaeology Museum built in the valleys of upper Douro, in the northeast region of Portugal. It aims to be a building in stone and concrete, on, into and within the mountain. This multiple condition allows it to exist and disappear in the diverse and classified landscape. Since the competition phase, the research was oriented to materiality, to the local stone quarries, to the stone engravings and to archaeological investigations. The materiality of the 170-meter-long structure with 6.400 sqm of terrace, conceived like a megalith in the mountain, is in concrete with color and texture extracted from the surfaces of the local stone quarries. A long ramp takes us, slowly and dramatically, from the intense outside landscape to the dark interior world of stone, which unveils to the visitor the engravings mysteries. The Côa Museum is a vast plan, dense and timeless, between earth and sky.

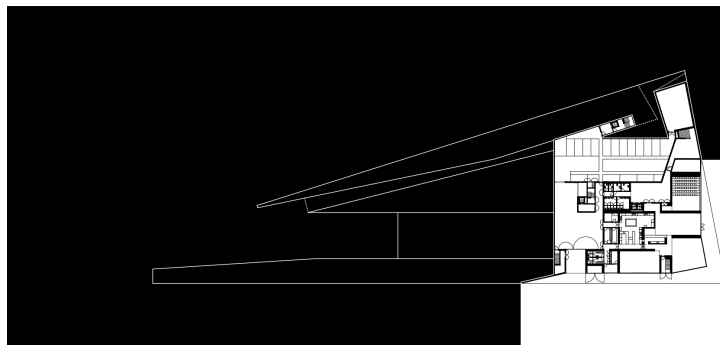
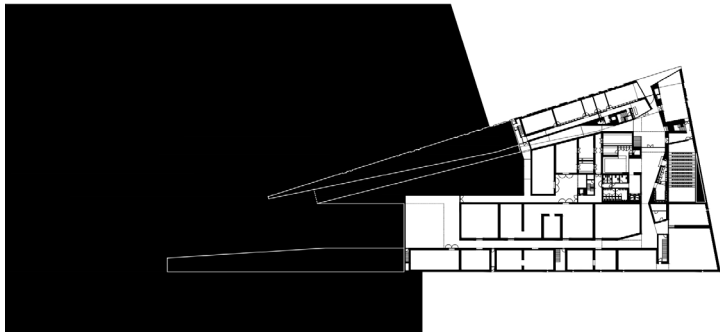
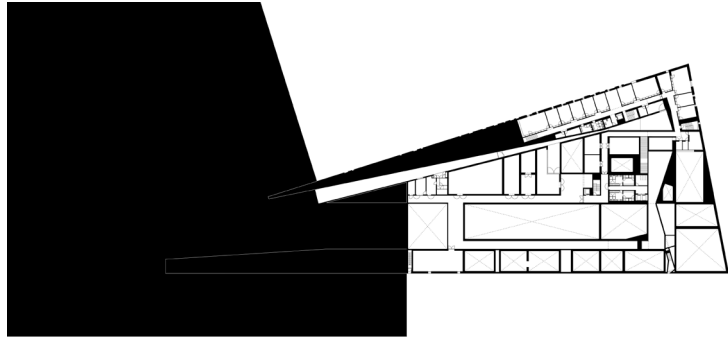


Project Name	Museu de Arte e Arqueologia do Vale do Côa
Program	Public Museum
Location	Vila Nova de Foz Côa, Portugal
Design period	2004-2009
Construction period	2007-2010
Architecture	Camilo Rebelo with Tiago Pimentel / Sandra Barbosa
Client	Ministério da Cultura / IGESPAR
Photo by	Gabriele Basilico





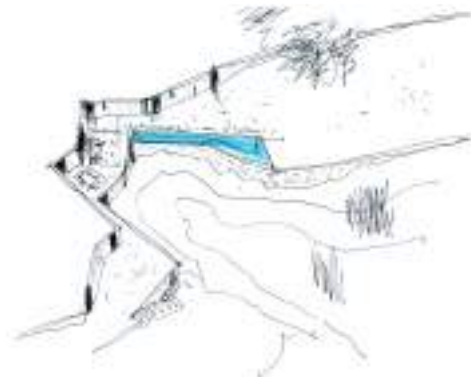




KTIMA

ANTÍPAROS, GREECE

This villa concept is based on an integrative approach, where artificial and natural relate in a continuous way. The structure enters the soil and topography, adapting into it, simultaneously contemplating the open horizon like a Greek amphitheater. The 1.200 sqm villa, which is 90% built underground, has a double reading: from above it appears very abstract as a broken line; from the sea, in a figurative way, as a village. The villa main façade is built in a local 3-layer brick wall, which is orientated southwest towards the sea. The natural strong wind, from the Cyclades islands, blows straight from the sea into the main façade. The crossing wind trespasses the house, entering from the openings facing the sea, and exiting through the patios and ventilation shafts on its back. The wind is a natural source, which combined with seawater, becomes extremely powerful and efficient in refreshing and cooling surfaces and spaces.



Project Name	Ktima House
Program	Private Villa
Location	Antíparos, Greece
Design period	2008-2013
Construction period	2011-2014
Architecture	Camilo Rebelo with Susana Martins
Client	Karima Burman and Gaurav Burman
Photo by	Cláudio Reis





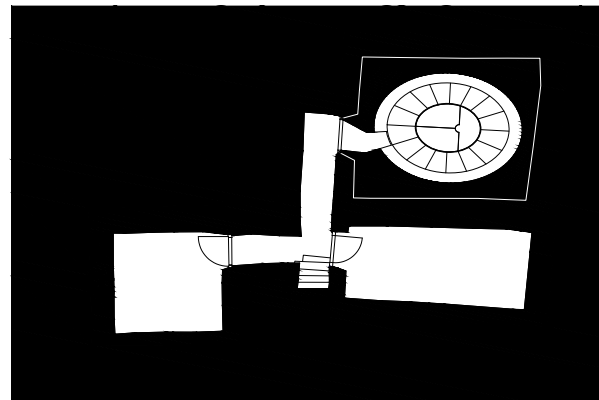


OVO

FIDERIS, SWITZERLAND

The project starts with a sculpture, entitled "Seed", by the contemporary Portuguese artist Rui Chafes. The piece, built in iron, finds its purpose in the universality of the client's mind seeking values such as origin, purity and universal mystery. The "Trojan Egg" was the first stage of the project. The objective of the wooden egg was to create a void, revealing a new dimension and through it enhancing the mystery, a condition that is very close to disappear from our civilization. The value is for us one of the main reasons for life and the egg is the dimension we choose to express it. The Egg space was built in the old underground of an alpine house and it was almost entirely constructed in pure white concrete which has been poured at once from the upper floor. The thin pure white marble on the floor allows the light to enter the space from below like a halo. The "Seed" is suspended in the air.

Project Name	Egg in alpine House
Program	Installation
Location	Fideris, Switzerland
Design period	2012-2014
Construction period	2012-2014
Architecture	Camilo Rebelo
Client	Olivier Jacout
Photo by	Cláudio Reis and Patrício Barbosa

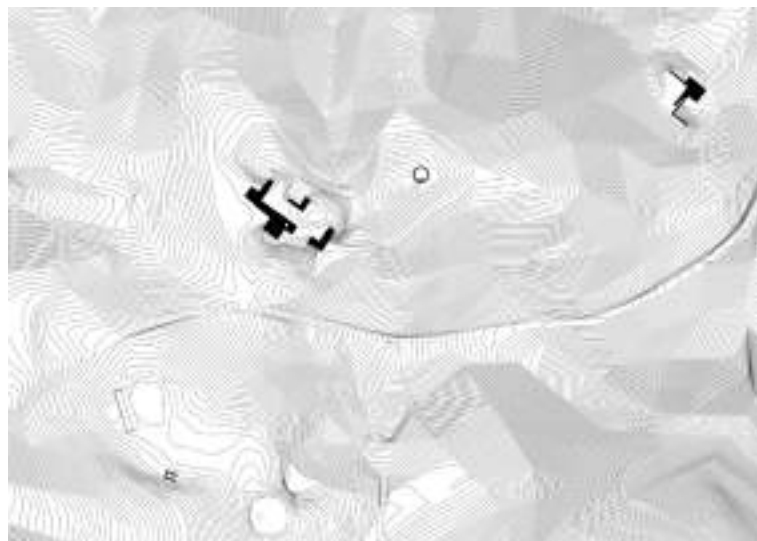




PROMISE

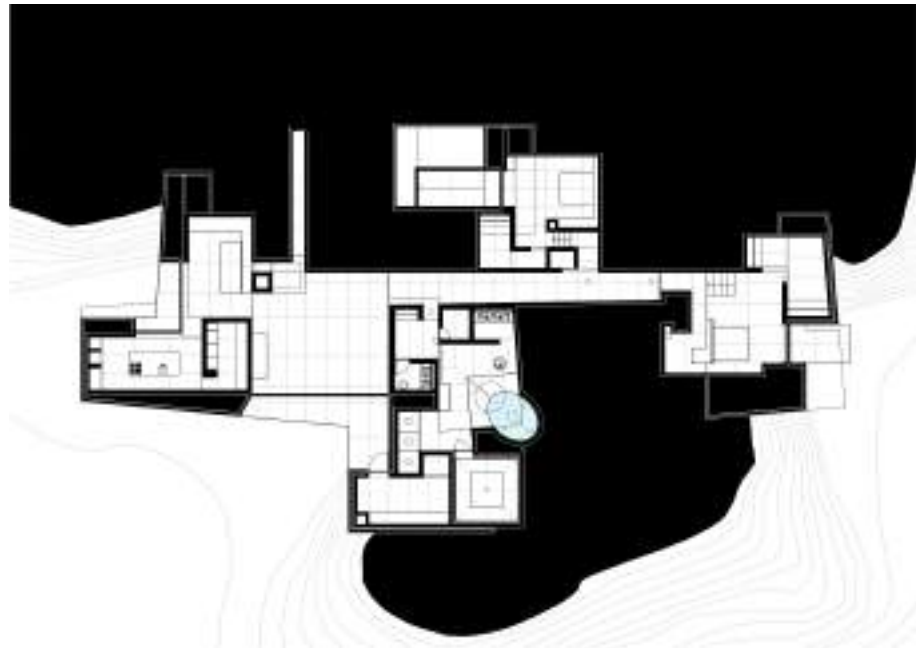
MONTE NOVO DA GUARITA GRÂNDOLA, PORTUGAL

Promise is a building coming out of a sculpture and a sculpture being born inside the heart of a building. The site is the first geologic accident in the serra de Grândola. Seen from the coast it's a waving topography that allows in certain moments panoramic overviews from the surrounding area. The fragments pin the landscape and give it a new meaning. The underground garage takes the machines away from our senses, and from there on, by foot, you can walk towards the main house, which is partially underground and, without an explicit entrance, allows a free approach towards the inside space. The secondary house closes up a path and pins the road that runs the propriety limit. The concrete, like "taipa", is the material that makes these fragments belong to this site. Structural and thermic concept are elaborated as one and based on an air cushion that is generated between a double concrete layer system.



Project Name	Promise - Cottage house
Program	Private Villa
Location	Monte Novo da Guarita Grândola, Portugal
Design period	2012-2018
Construction period	2015-2021
Architecture	Camilo Rebelo with Cristina Chicau and Patrício Guedes
Client	Olivier Jacou
Photo by	Nuno Pinto





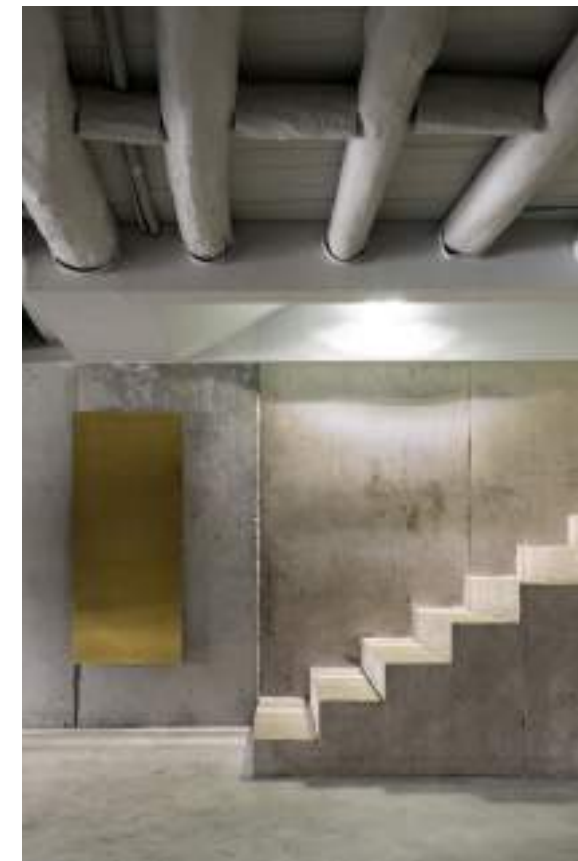
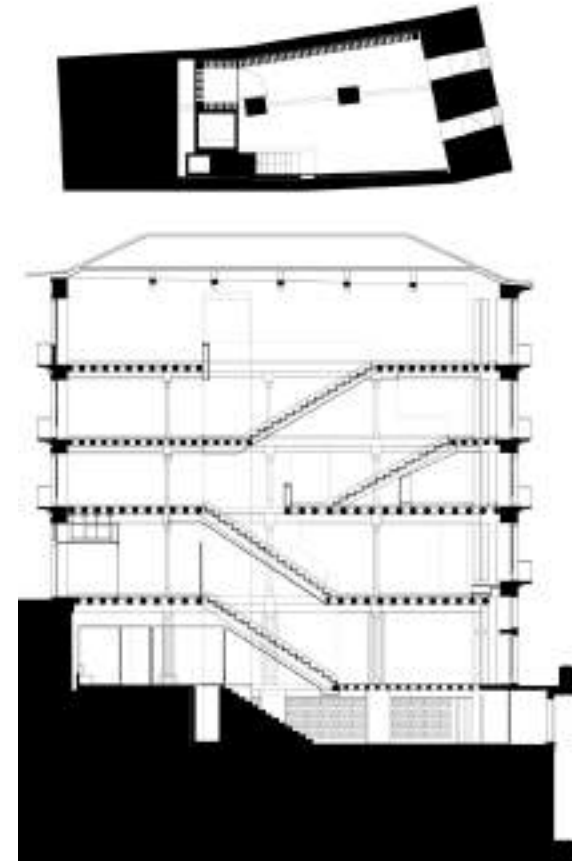


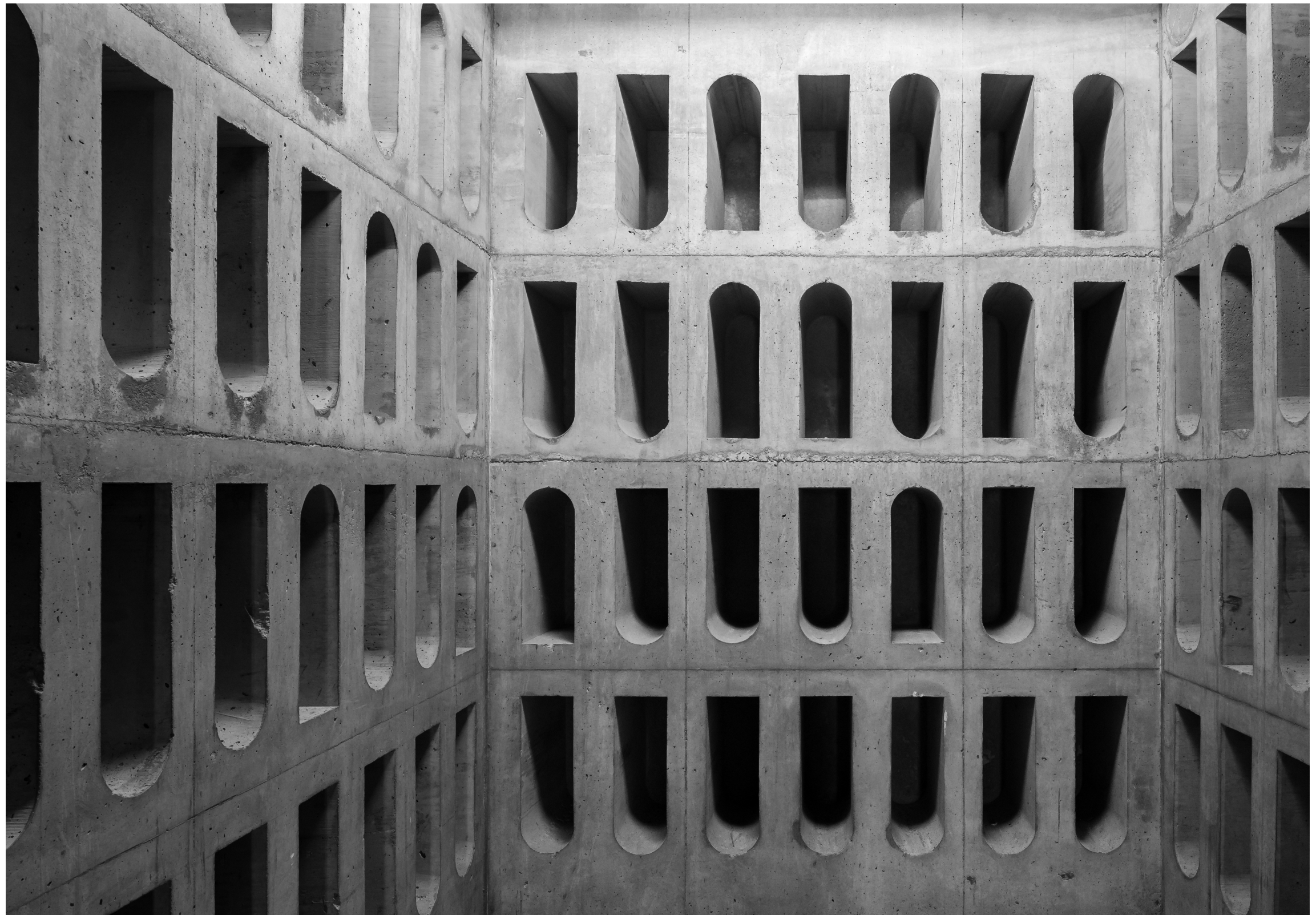
MVP

PORTO, PORTUGAL

Porto Wine Museum should conceptually be understood as a live structure within the city. Its location, in Ribeira, reveals immediately its central character and purpose, as it locates between the city (and its urbanity) and the Douro River (and all its legacy). The museum develops within two old houses, in Reboleira Street, with the main one facing the river. The renovation of these two structures relied upon some actions starting maintaining all the pre-existing layers of construction, a legacy built throughout the centuries. The addition of the 21st century layer is done with concrete, chosen for its materiality. The exhibition spaces are wide and with meaningful views to the city and the Douro River. The proposed color (black) has a double meaning. It asserts exclusivity for the museum in the river front and for its symbolism: it's the same color that, throughout the centuries, distinguished the Port Wine bottles.

Project Name	Porto wine museum
Program	Museum
Location	Porto, Portugal
Design period	2015-2019
Construction period	2015-2019
Architecture	Camilo Rebelo
Client	GO Porto, Gestão e Obras do Porto, EM
Photo by	Nuno Pinto





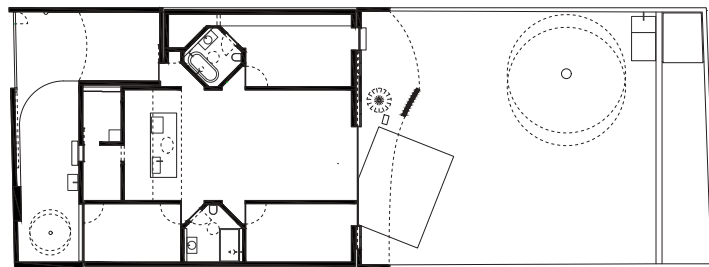
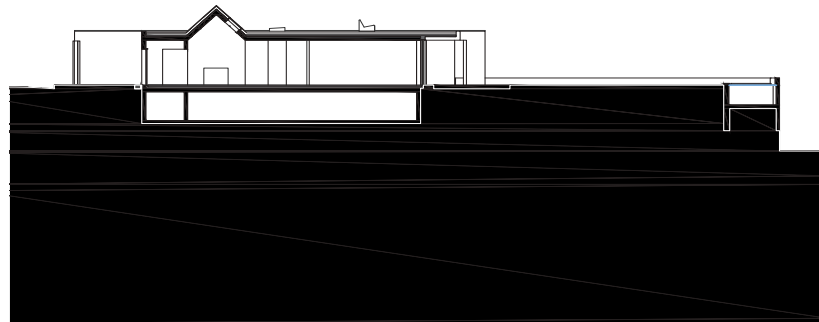
MIM

ARRÁBIDA, PORTUGAL

The process of designing this Villa lasted 10 years and had 4 versions. The final version balances between being a generous and a minimal typology. This Villa concept is a fusion between a nomadic tent and an urban typology, giving the user a feeling of space, which is simultaneously fluid (open) and a systematic structure where programs and spaces are separated.

MIM Villa is highly sustainable and ecologic, starting with its 100% concrete construction system, and its suspended ventilated floor as the houses from the XIX century in Oporto. The house can be easily autonomous from conventional supplying systems, once it has a water well, geothermic energy, and photovoltaics.

MIM Villa promotes natural light in every space, mostly due to the front patio-oriented east (sunrise) and the garden terrace facing west and sunset.



Project Name	Architect's House
Program	Private Villa
Location	Arrábida, Portugal
Design period	2020-2024
Construction period	2023-2024
Architecture	Mina Ghorbanbakhsh & Camilo Rebelo
Client	Mina Ghorbanbakhsh & Camilo Rebelo
Photo by	Hugo Santos Silva

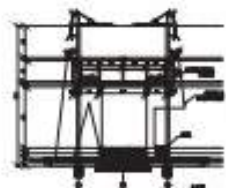
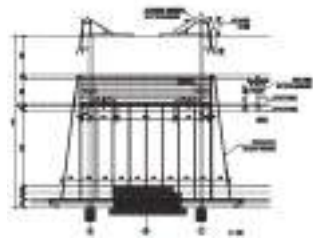


ELEMENT'U

ZECHA STONE FOREST, GANSU, CHINA

Project Name Element'U Pavilion in a Chinese Park
Design period 2022
Architecture Camilo Rebelo with Jiani Huang + RAC University
Photo by RAC-Studio

Element'U is of a pavilion dedicated to research in the natural park of Zecha. The goal was to find the element which, combined with protecting nature and landscape, could validate the equation $1+1>2$. "U" is there as a question mark statement - the unknown. Element'U shall be perceived as a pin in the horizon, a moment in the landscape, a pause in a mountain pad. Simultaneously it stands out as a landmark, but also it integrates and melts within nature. It's an interactive structure, a place where you can experience different relations between users and the outside world. A low intervention approach was taken throughout the construction process to maximize the preservation of the greenery and vegetation surrounding the site. The foundations are made of concrete and are not exposed but wrapped in wood to blend in with nature. It's supported by four steel columns at the four corners.

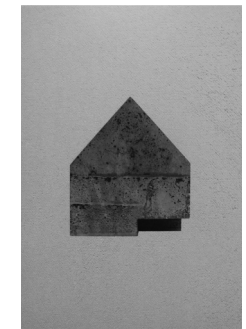


MIRAFLOR

PORTO, PORTUGAL

Project Name Mirafior house in a warehouse
Design period 2016-2019
Architecture Camilo Rebelo, Mariana Barreira, Mariana Melo
Photo by Nuno Pinto

A warehouse was rehabilitated, exterior and interior facades and roof. We conceived a traditional space, within a warehouse, without touching the exterior facades, freeing the new volume inside from the pre-existing space, generating two distinct transition sectors between old and new. The interior façade of the new volume is, from the street side, a figurative composition, built in concrete with a traditional central door. The inside construction is in natural concrete, with a slight contrast from the old granite stone wall, emphasizing, in this way, the different epochs of the two constructions. The complementary works are built-in walls stucco and MDF-painted panels. The in-between levels it's done with a spiral iron stair painted in black. The dominant light is zenithally and points out different moments of the inner spaces. In the back of the house, on the inside, there is a winter garden, and on the exterior a small garden.





My consciousness indicated a path. Our architecture is there to elevate or to serve others

Camilo Rebelo, OLIM 2020

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