

PAIRIDAEZA

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Revitalizing Mouraria

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ABBREVIATION

C	Followed by numeral, century (C13: thirteenth century).
lC	Last period (third) of a century.
ME	Middle English.
OE	Old English.
MF	Medieval French.
ONF	Old North French.
L	Latin.
VL	Vulgar Latin.

ABSTRACT

EN

This thesis is about the feeling of “home” that one experiences in different aspects of life. Since early childhood, we get sensations of familiarity with a place, a person or an activity. This feeling of familiarity is usually accompanied by a feeling of tranquillity, which allows us to enjoy the moment. This thesis will argue that the feeling of “home” goes beyond “home as space” and will illustrate the different ways in which that feeling is experienced.

Keywords: home, enclosure, protection.

PT

Esta tese é sobre o sentimento de “lar” que se experimenta em diferentes aspectos da vida. Desde a primeira infância, temos sensações de familiaridade com um lugar, uma pessoa ou uma actividade. Essa sensação de familiaridade é geralmente acompanhada de uma sensação de tranquilidade, que nos permite aproveitar o momento. Esta dissertação argumentará que o sentimento de “lar” vai além de “lar como espaço” e ilustrará as diferentes maneiras pelas quais esse sentimento é experimentado.

Palavras-Chave: lar, recinto, protecção.

INTRODUCTION

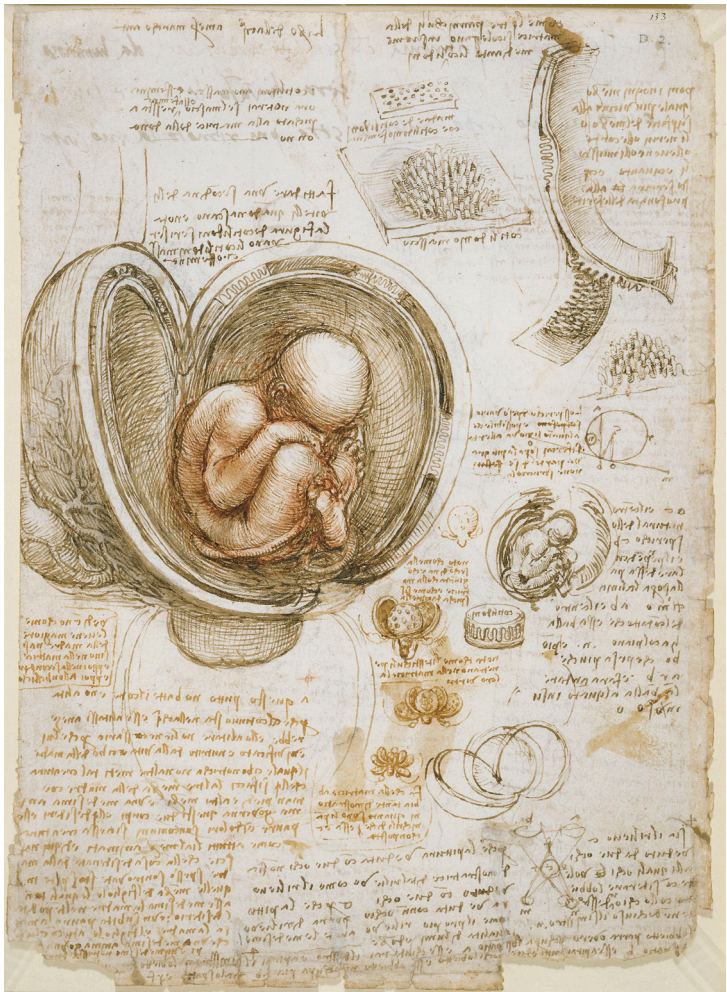
It is not wrong to think that there may be a differentiation between a human with a shelter and one without. Besides the physical *comfort* (like warmth, shade, etc.) there must be a psychological *comfort* that comes along the idea of having a shelter. Humans, which are considered mammals, first come to life in a uterus. After birth, in an outside milieu, it seems natural that beings seek an *enclosure* as *safe* as the one they were in prior to birth. “The construction of shells for life creates a series of uterus repetitions in outdoor milieus”¹. Knowing that no unwanted being or object can enter the defined *enclosed* space, gives humans *tranquility*.

Enclosure can be a place beyond the physical limits of architecture. This thesis argues that *enclosure* can be achieved by different experiences/activities such as traveling, the simple act of gardening, being in trance, having an intimate relationship or daydreaming.

Six words form six independent chapters. SHELTER, TRAVEL, GARDEN, TRANCE, INTIMACY and DAYDREAM. Within each chapter, I provide the etymology of the given word, then discuss examples that evolve around that word. What unites all six chapters is; a feeling of *protection*. A feeling of *home*.

Images are used as a gateway to feel the *peaceful* atmosphere and to facilitate the journey towards the special place humans tend to call *home*.

¹ SLOTERDIJK, Peter. Talking to myself about the poetics of space. Interview for *Harvard Design Magazine*



SHELTER

*The word **shelter** first came to English in 1C16. An alteration of ME [sheltron], [sheldtrume] – which meant a compact body of troops forming a battle array, or a shield wall. [sheldtrume] derived from OE [scyidtruma], from [sciold] “shield” + [truma] “troop”. Parallel to today’s use of the word *shelter*, which usually means a place of refuge, the word **sheltron** was a strategy that kept soldiers alive. In today’s contemporary world, the word **shelter** is usually taken for granted, since, in most cases, surviving is not an issue anymore. It is commonly used in architecture as a space where one can stay temporarily.*

Long before the human age, animals sought *protection* from different situations and built themselves a **shelter**. Termites in Kenia are known for their cathedrals that keep them *safe* during harsh temperature. Beavers *protect* themselves from predators by building dams accessible from underwater. Penguins, who are not talented builders, seek **shelter** in natural caves. So to speak, the longing for *protection* and the need for **shelter** always existed. It is very possible that humans got their first idea of building a **shelter**, from their ancestors: apes are known to build platforms to sleep at night, and cover their heads to seek *protection* from the sun. “Orang is known to cover itself at night with the leaves of the Pandanus”². In many indigenous civilizations, the **shelter** was a means to keep the inhabitant *safe*. As such, indigenous people in Africa carve out the trunk of a live Baobab tree and make themselves a **shelter** to feel *protected*. Here, the **shelter** was created with what was available in the area; the Baobab tree being the most suitable. For humans and animals, a *protected* place meant an *enclosed* space. Whether horizontal (acting as a floor or roof), or vertical (acting as a wall), or both, the **shelter** *protected* the inhabitant from harsh temperature, wind, rain and foreign intruders.

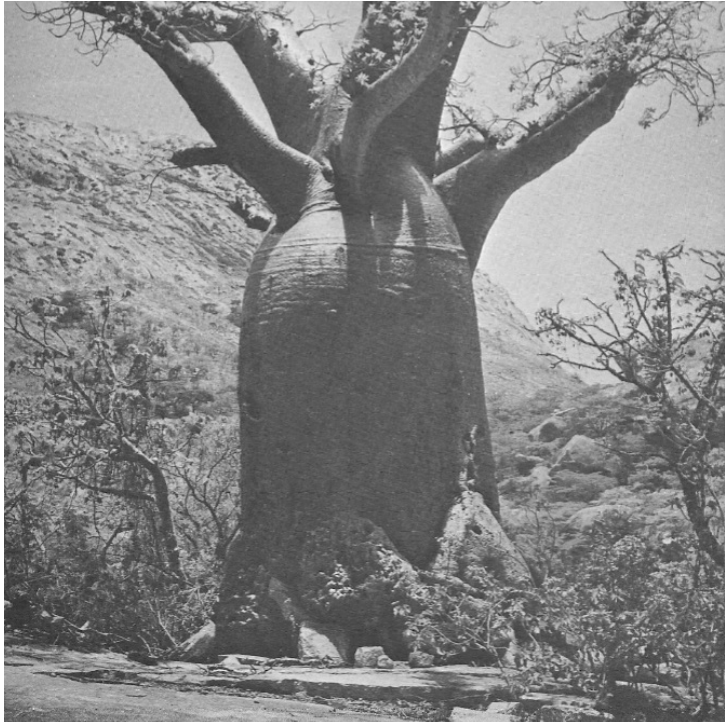
The examples above illustrate the instinctive human need for an *enclosed* space, where one feels *safe* and *peaceful*. This **shelter** evokes feelings of *comfort* and *wellbeing*, ones that are often associated with childhood memories and of being at *home*.

² DARWIN, Charles. *The Descent of Man*. p.82



wild

Fig. 2



vernacular

Fig. 3



primitive

Fig. 4



protection

Fig. 5

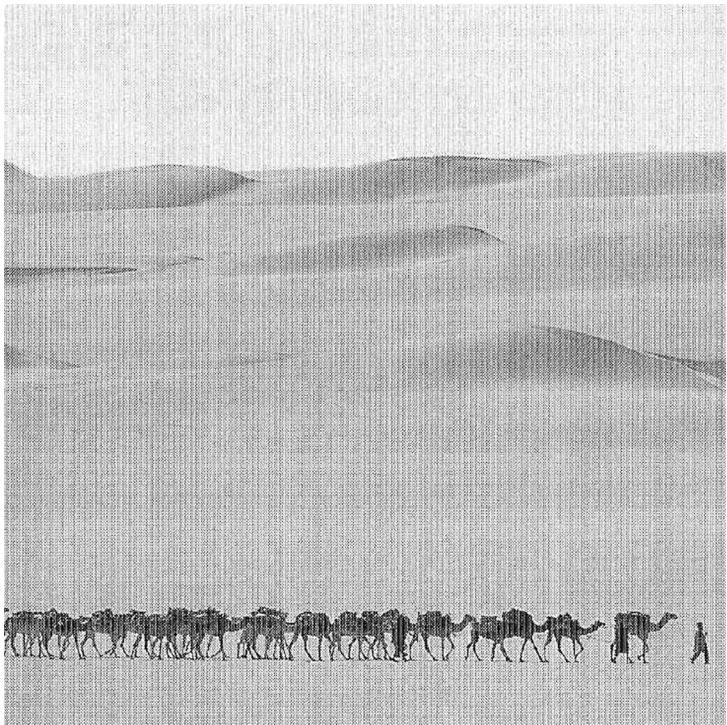
TRAVEL

*The word **travel** appeared in English in 1C14. Derived from [travailen] (1300) “to journey”, the semantic development may have been via the notion of “go on a difficult journey”, but it probably reflected the difficulty of going anywhere in the Middle Ages.*

Where the need for hunting and searching for food was difficult, human beings **traveled**, hence did not need permanently fixed *enclosures*. Instead, they carried one with them wherever they went. In the desert of Sahara, the desire to dwell near fertile lands and the need to find clean water sources drove the Bedouins to constantly **travel** with every passing season. Due to their nomadic lifestyle, desert-dwellers adopted the carpet as an important element on which all kinds of intimate activities (cooking, sleeping, praying) took place. For them, carpets represent paradise. “They are warm and livable”³. Bedouins went one step further by putting carpets on their camels, so that they continue to feel at *home* even while **traveling**. Along the carpet, travelers had an additional object of *protection* (from the sun and the strong western winds): the tent; A mobile shelter called AL BAIT, which means *home* in Arabic. Its main parts are the roof, lateral tent-sheets, poles, anchoring ropes, and pegs. When nomads found a suitable place to settle, they put the tent structure under which the whole family gathered. The covering, originally made of animal skin or textile products, was the basis of their *protection*. Seeking fertile lands, Bedouins sometimes invade other indigenous population’s *homes*. Although instinctive, they are very hospitable with guests. Deeply understanding the importance of shelter, they treat passing **travelers** with great care, providing food, water, and a warm place to sleep at night.

What I am trying to say is that, in order to feel *safe*, humans do not necessarily need a permanent house. From personal experience, one can have a sense of *protection* just by **traveling**, as long as there is a *safe* place to sleep at night.

³ VAN DE BEEK, Johan. *Raumplan versus Plan Libre*. p.135



challenge

Fig. 6



freedom

Fig. 7



rest

Fig. 8



warmth

Fig. 9



comfort

Fig. 10



care

Fig. 11

GARDEN

*The word **garden** appeared in English in C13. Borrowed from ONF [gardin] (MF jardin), from VL [hortus gardinus] “enclosed **garden**”, OE [geard] “enclosure”. It is clear that the **garden** was not an unlimited piece of land, where **gardeners** planted and cultivated, but a relatively small space enclosed by walls, usually near or adjacent to a house. In the more recent times, a **garden** has a wider range of meanings. Parallel to its original meaning, it is also considered as a big city park or a botanic **garden**, both of which might not necessarily be surrounded by walls.*

Keeping the original meaning in mind; that of an *enclosed* space, the **garden** might have been a place where one felt *protected* from the outside world. Hence, one was *tranquil* enough to give time to observe and care for the plants. Contrary to travelers, the **gardener** is someone who takes his sense of belonging by merging roots into the earth. In other words, the **gardener** does not need to travel. Here, the *comfort* attained by hanging carpets is replaced by planting and caring for the **garden**. Chinese **gardens** are a great example of a manmade nature, where visitors become stress free and feel at *home*. According to Daoism, human beings are a crucial component of the natural world. Hence, it is essential that we maintain a close relationship with it. The everyday life a citizen in today’s technological world makes us lose touch with ourselves. This may be the reason why we keep seeking a retreat from our daily lives into the wildness of a wooden hut. In the Christian mythology, the **garden** (of Eden) is seen as a man-made nature, a paradise on earth. Throughout history, *enclosed gardens* were a place of deep *relaxation* and leisurely activities. “The plants are restful things, free from motion, and have the power to heal every illness”⁴. Hence, the wise man would retire in the **garden** of recreation, and “shut the door upon the busy, disfigured world outside”⁵.

So, a person who spends time in **gardening** is effortlessly bound to nature. Since plants naturally take time to grow, the gardener who observes their growth will be synchronized with the universal time and space, hence “enter into communion with what is green and full of sap, recover his innocence, and shed his fear of decay”⁶. In this sense, **gardening** is another way for humans to satisfy their instinctive need for *enclosure*. It creates a thin bubble where everything is pure and harmonious. There, the **gardener** finds shelter.

^{4,5,6} HARRIS, Stephan. *Oxford Botanic Garden and Arboretum*, P. 10



settle

Fig. 12



savage

Fig. 13



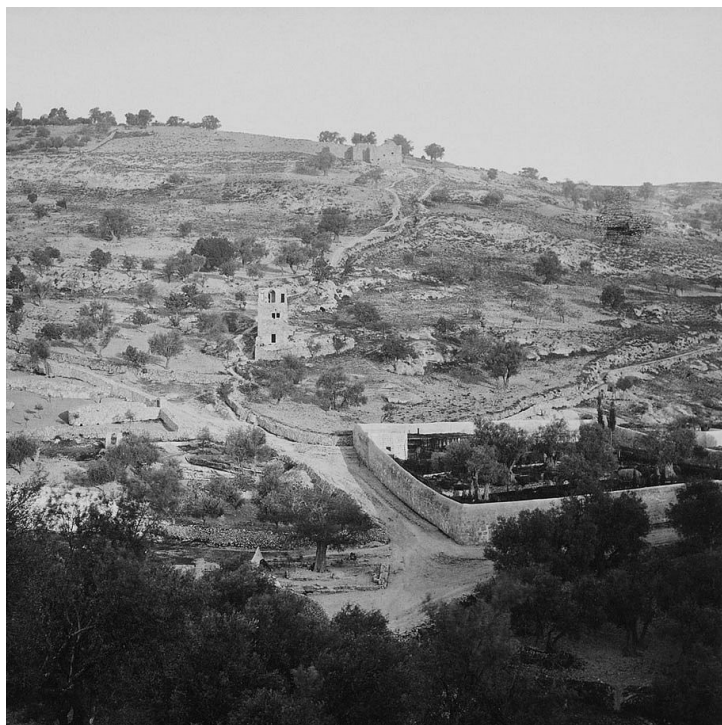
zen

Fig. 14



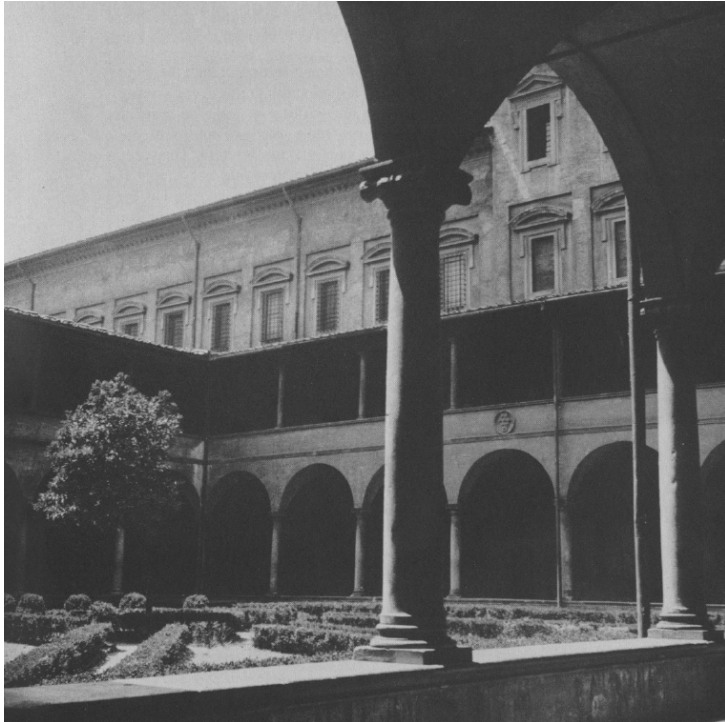
cultivate

Fig. 15



fertile

Fig. 16



enclosure

Fig. 17

TRANCE

*The word **trance** came to English in C13. An alteration of ME [traunce], a state of extreme dread. MF [transe] literally, passage (from life to death), derivative of [transir], to go across, pass over. Although the origin of the word **trance** may be frightening to most people, many sought this state of being. Religious people think of this state as visionary. Today, the word **trance** is mostly used to depict a situation where a person is involved in an activity in a meditative state.*

There are different methods to achieve a state of **trance**. Throughout history, humans escaped the “ordinary” state of being by practicing meditation, participating in rituals, ingesting plant or animal based stimulants, and later, using chemicals, all of which led to a state of **trance**. Sufi Dervishes attain **trance** by practicing a religious ritual where they dance in repetitive movements for a long period of time. The dancers sometimes whirl around continuously for six to seven hours. The whirling inflates their white skirts and puts them into a hypnotic **trance**, which they believe brings them closer to God. Another form of **trance** is through play. Since games enable the player to leave the real world and dwell in the experiential and imaginary world, players may feel spiritual elevation and enter **trance**. According to Aristotle, play is pleasure and happiness of doing a thing without an objective, and recognizes that we need easy pleasures to help us *relax*. So, it is possible to say that through **trance**, human beings enter a *tranquil* and *protected* place. Games constitute a major part of Bedouin’s leisure culture too. Almost all of Bedouin games are suitable for playing in the open desert conditions. A beautiful ecstatic game that nomads play, is the sword dance (raqs al-saif) evolved out of sword fighting between men. Those dances initially preceded warfare and served to display arms and physical skills. With no doubt, the fighters in action enter in a state of **trance**.

This shows that human beings need to escape reality, to create a bubble in which they feel *protected*. So not only a physical *enclosure* gives humans *tranquility*, but also a spiritual one. Just like a shelter does, **trance** creates a mental and emotional state free of distractions. Nevertheless, it is more likely to enter in a state of **trance** when one is already in a space filtered by outside distractions. Hence being on a carpet, in a tea house or a garden, may ease the passage.



dance



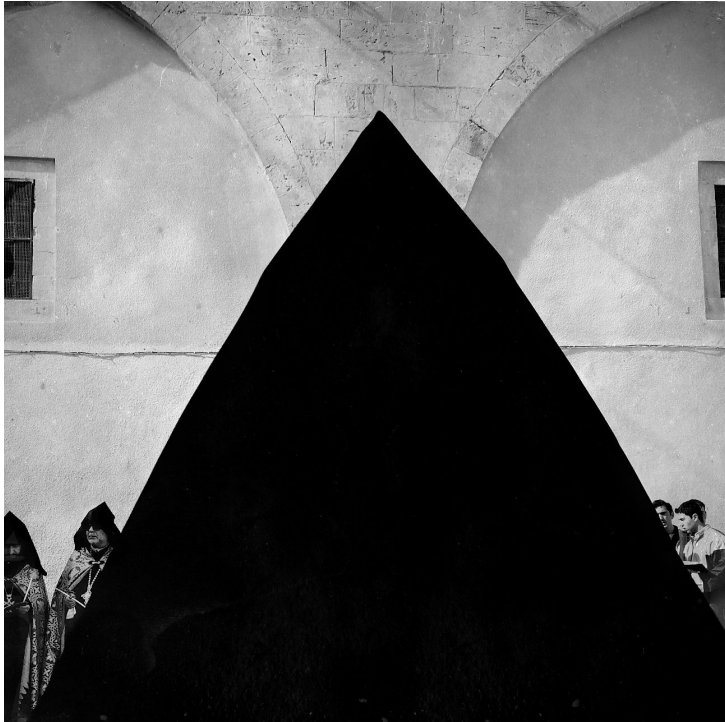
meditation

Fig. 19



emotions

Fig. 20

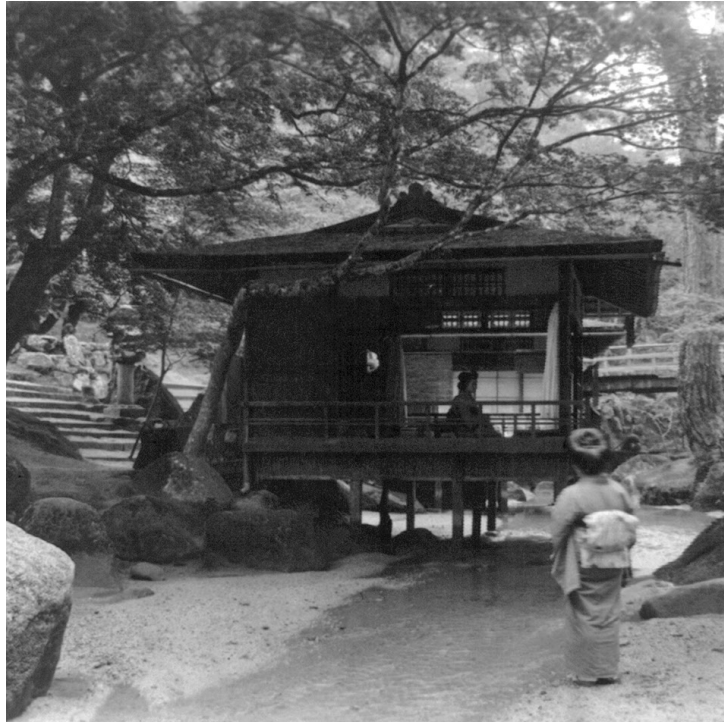


ritual

Fig. 21



ecstasy



harmony

Fig. 23

INTIMACY

*The word **intimacy** comes from L [intimare], which means make familiar, which comes from L [intimus], meaning inmost. **Intimacy** is a close, family-like connection. There is another kind of **intimacy** – physical **intimacy**, which comes from having a sexual relationship, which, one hopes, fosters the other kind of **intimacy** as well. Today, the word **intimate** is also used to refer to the private life of a person, or body parts that, depending on culture and societal norms, are seen as private or inappropriate to show.*

In Islam, in order to *protect* the intimate body parts, many religious women tend to wear the Hijab; a black dress that *encloses* the whole body. One can imagine how effectively the Hijab creates an ideal personal space, giving women the *comfort* and **intimacy** they seek. Here, **intimacy** is with their own inmost self. An influence of the Muslim culture is seen in the dresses of the women of Nazaré, in Portugal. As serge Tisseron explains in his article Intimité et extimité, “**Intimacy** is essential to human life, yet it manifests itself in ways that are incessantly affected by the wish for extimacy”⁷. Here, the Author is referring to the contemporary society’s need to share aspects of their **intimate** lives with the public, in search for a feedback and a higher self-esteem. But, does this satisfy the basic human need for an **intimate** relationship? (A close relation with another human being?).

Since human beings are social animals, they feel *peaceful* and *protected* when being physically and emotionally close to others. An **intimate** relationship starts with the bond of a child to mother, and as the years pass by, we carry with us the need for a similar close relationship. Once experienced, the people involved in the relationship will, with no doubt, be *restful* and feel at *home*.

⁷ TISSERON, Serge. *Intimité et extimité. article in Communications n.88. p.83-91. CASILLI, Antonio. 2011.*



personal

Fig. 24



collective

Fig. 25



depth

Fig. 26



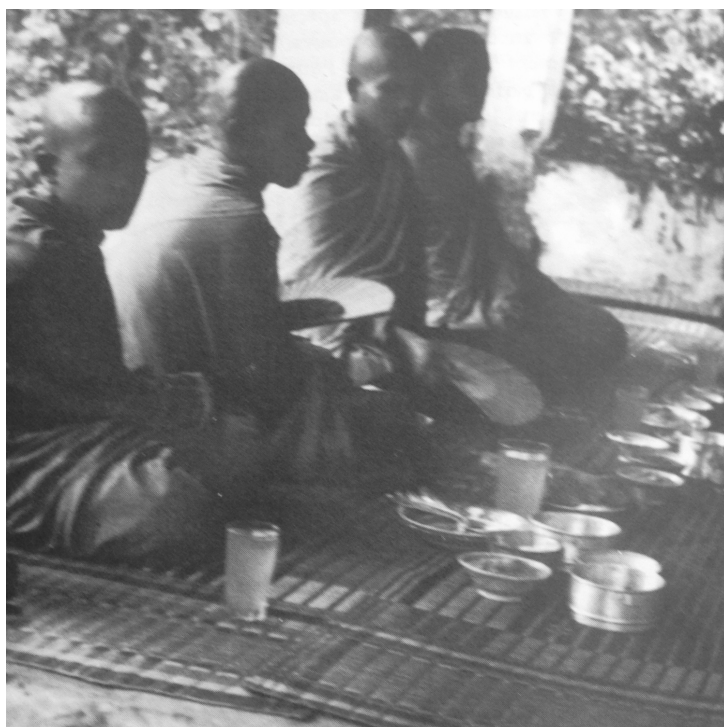
trust

Fig. 27



mutual

Fig. 28



supper

Fig. 29

DAYDREAM

***Daydream** [day+dream] is a modern word. It appeared in English in C19. It is a person's pleasant and usually wishful thoughts about life. The word **dream** is considerably older. In OE **dream** means [joy] or [music]. Only by the end of C14, it meant **dreaming** during sleep.*

It is possible that **daydreaming** is as old as human beings started having thoughts. Usually, **daydreaming** happens when the person is in a *tranquil* state. In a classroom or a living room, children often **daydream**. In his book *The Poetics of Space*, Gaston Bachelard explains that the attic is where **daydreaming** takes place. By attic, he means the corner of the house, where a child spent a day *protected* by outside distractions. Our childhood memories often have fantastic atmospheres. We remember our childhood house as the place where most of us felt a strong sense of being at *home*. Bachelard argues that the *homey* feeling is related to **daydreams**.

Most probably **daydreaming** took place because a child felt *peaceful* and *protected* in the house. In this sense, wherever one feels *safe*, one can **daydream**. And where one **daydreams**, one feels at *home*.

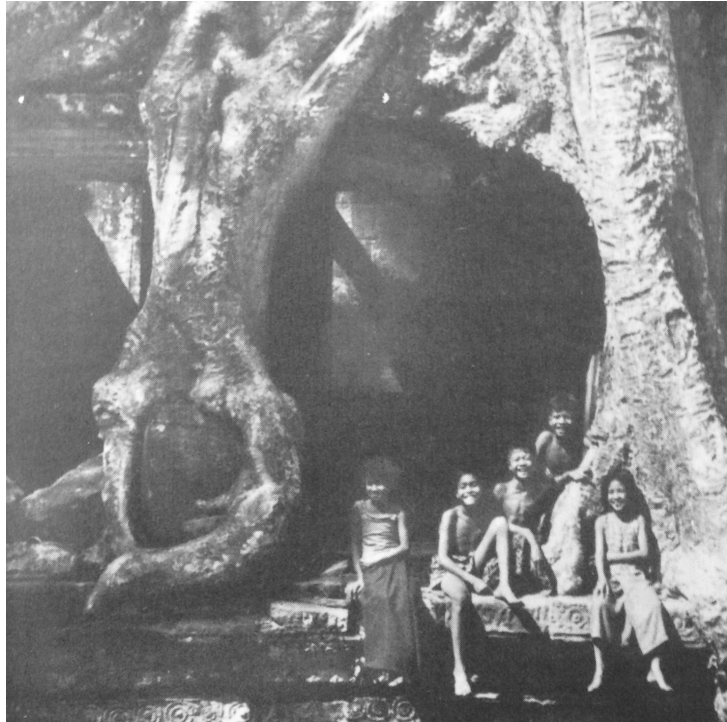


trip



inward

Fig. 31



innocence

Fig. 32



expression

Fig. 33



silence

Fig. 34



perception

Fig. 35

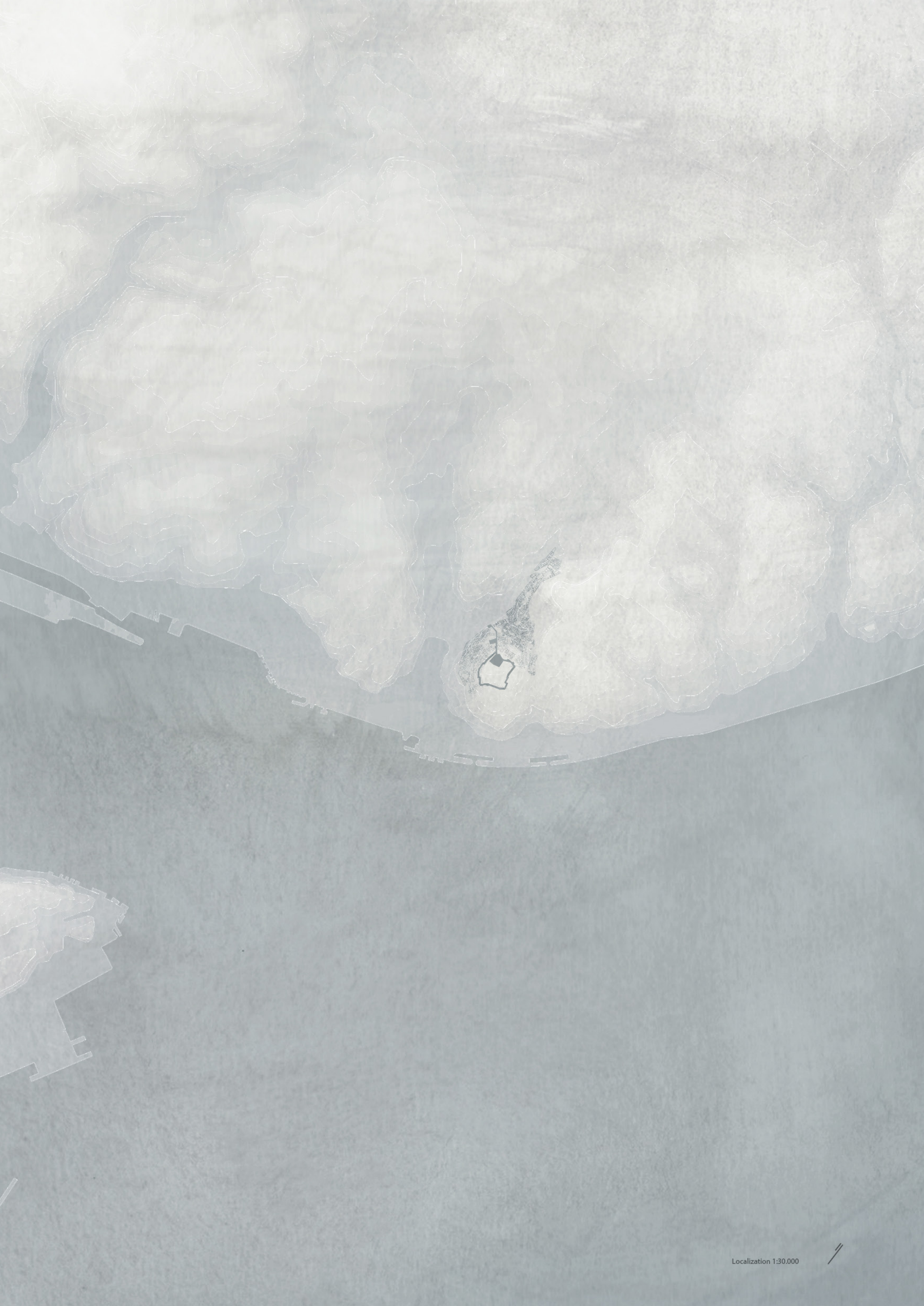
CONCLUSION

As we experience life in its wholeness, going to new places, participating in activities, meeting people, inhabiting different spaces, we feel again and again the sensation of *home* that accompanies us everywhere we go. It is a subtle feeling that blossoms within ourselves, making us feel familiar with the situation, letting us adapt to new settings, and enjoy the simplicity of life.

It is liberating when we find *home* in Architecture.

MOURARIA

Mouraria; one of the oldest neighborhoods in Lisbon, was named by D. Afonso Henriques in C12, after reconquering the city from the muslims and confining a zone for the moors. Being on a steep terrain, the area is filled with narrow alleys and stairways, at the end of which, sometimes, one would find a small “largo”. These squares provide the vibrant neighborhood spaces where one is transported into a silent and still place.





encounter

Fig. 36



solitude

Fig. 37

PALACIO DA ROSA

Palacio da Rosa is a late 14th century patrimonial construction, built and inhabited by aristocratic families. The objective was to make houses and a building that would bring honor to the city. During the C18 earthquake, the palace was almost completely destroyed and after that, throughout the following centuries, it was reconstructed and later added other parts to it. The ongoing metamorphosis of the building came to an end in the C20, and since then, the palace is left abandoned.







monumentality

Fig. 38



integrity

Fig. 39

PROPOSAL

The project is the rehabilitation and extension of **Palacio da Rosa**. The extension consists of a **plaza**, open to the outside, and a thick functional **wall** that encloses the **palace**. Being on a steep land, the project consists of patios on different levels, connected through corridors and stairways. The aim of the project is to reawaken the abandoned construction by inviting passerbies to wonder around and inside the **palace**. The roof of the **wall** provides a “Miradouro”, where visitors enjoy the view over the city.





1 2 5m

Roof plan





community

Fig. 40



privacy

Fig. 41

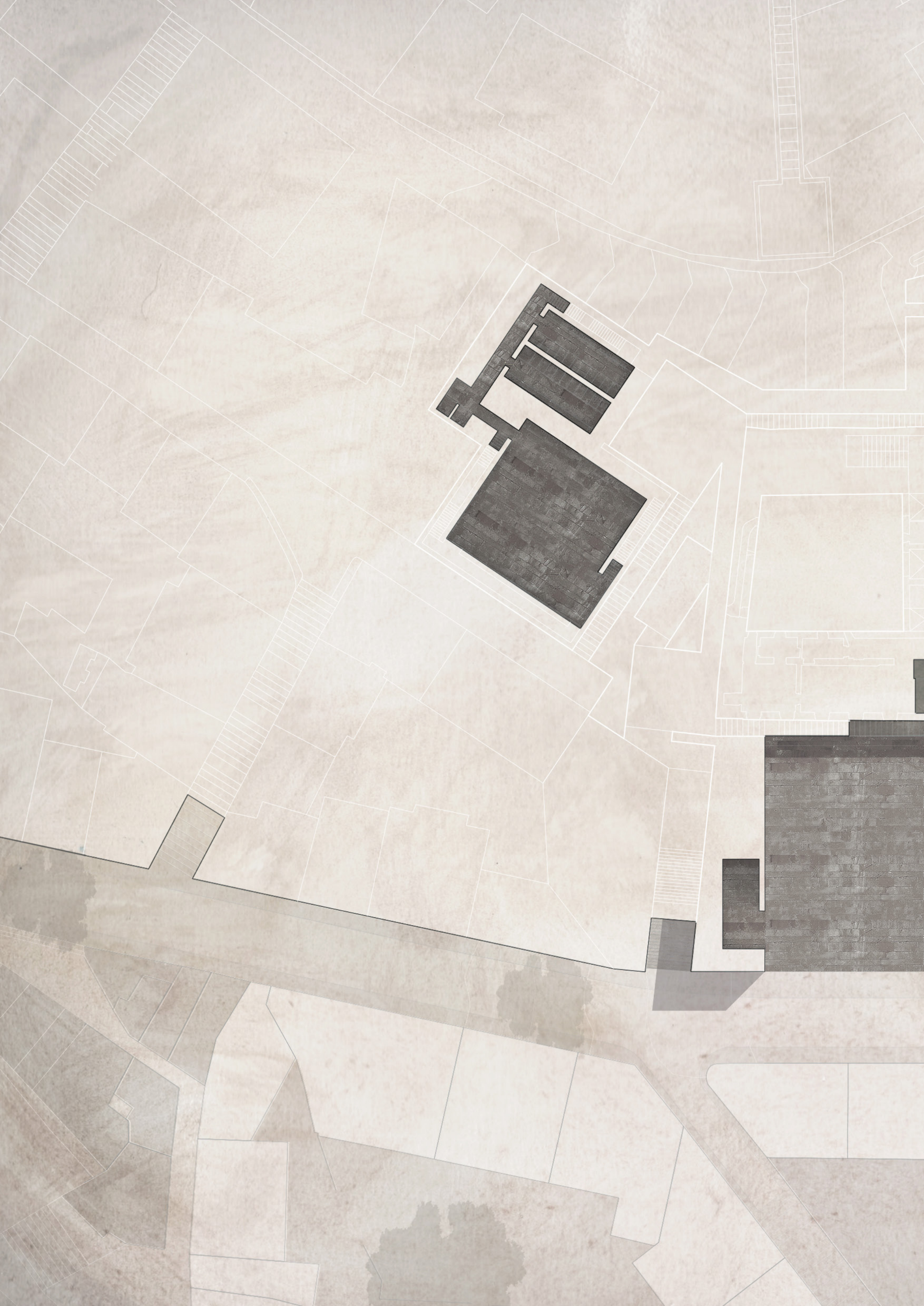




Section 1

1 2 5m



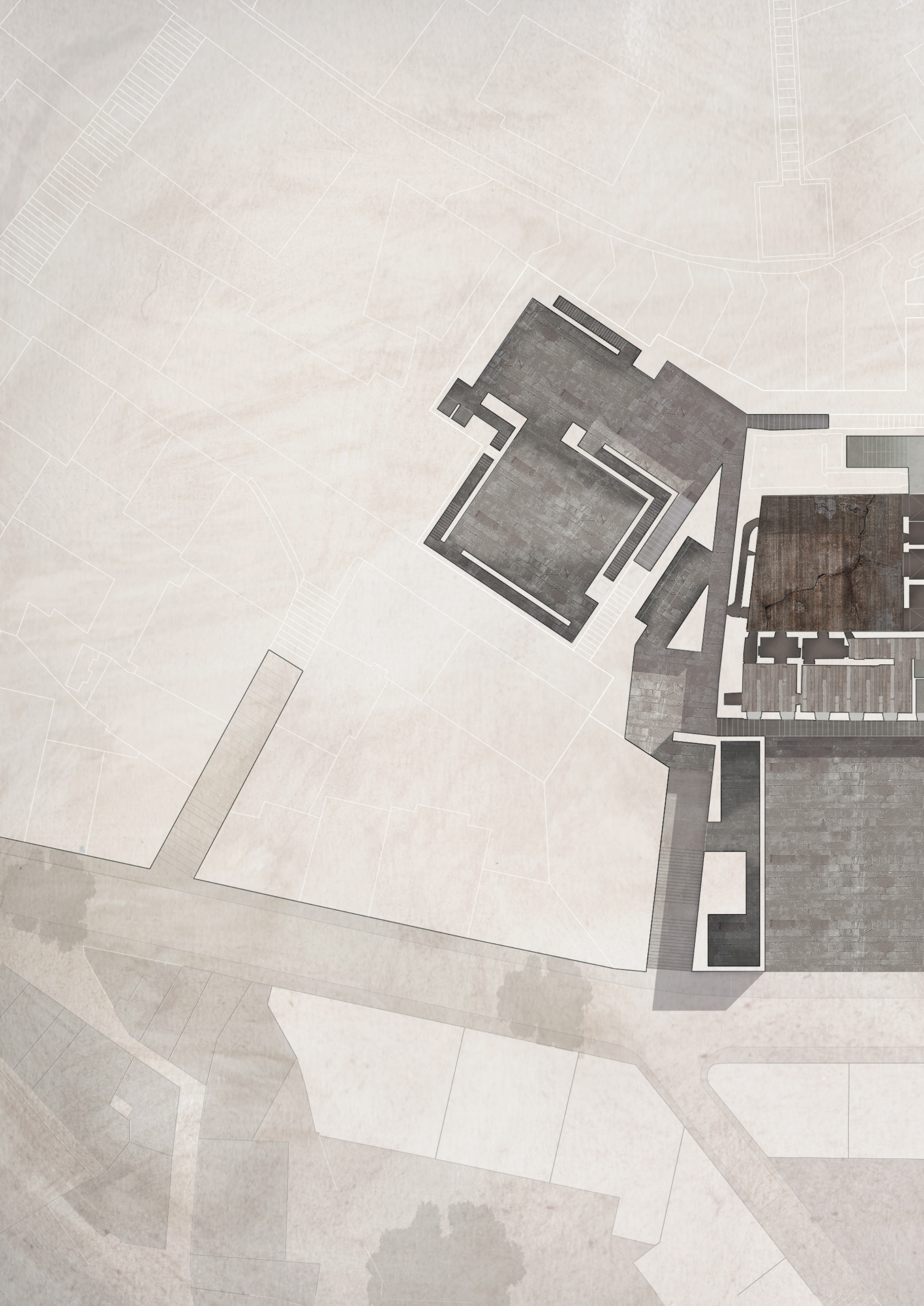




1 2 5m

Plan +38.00



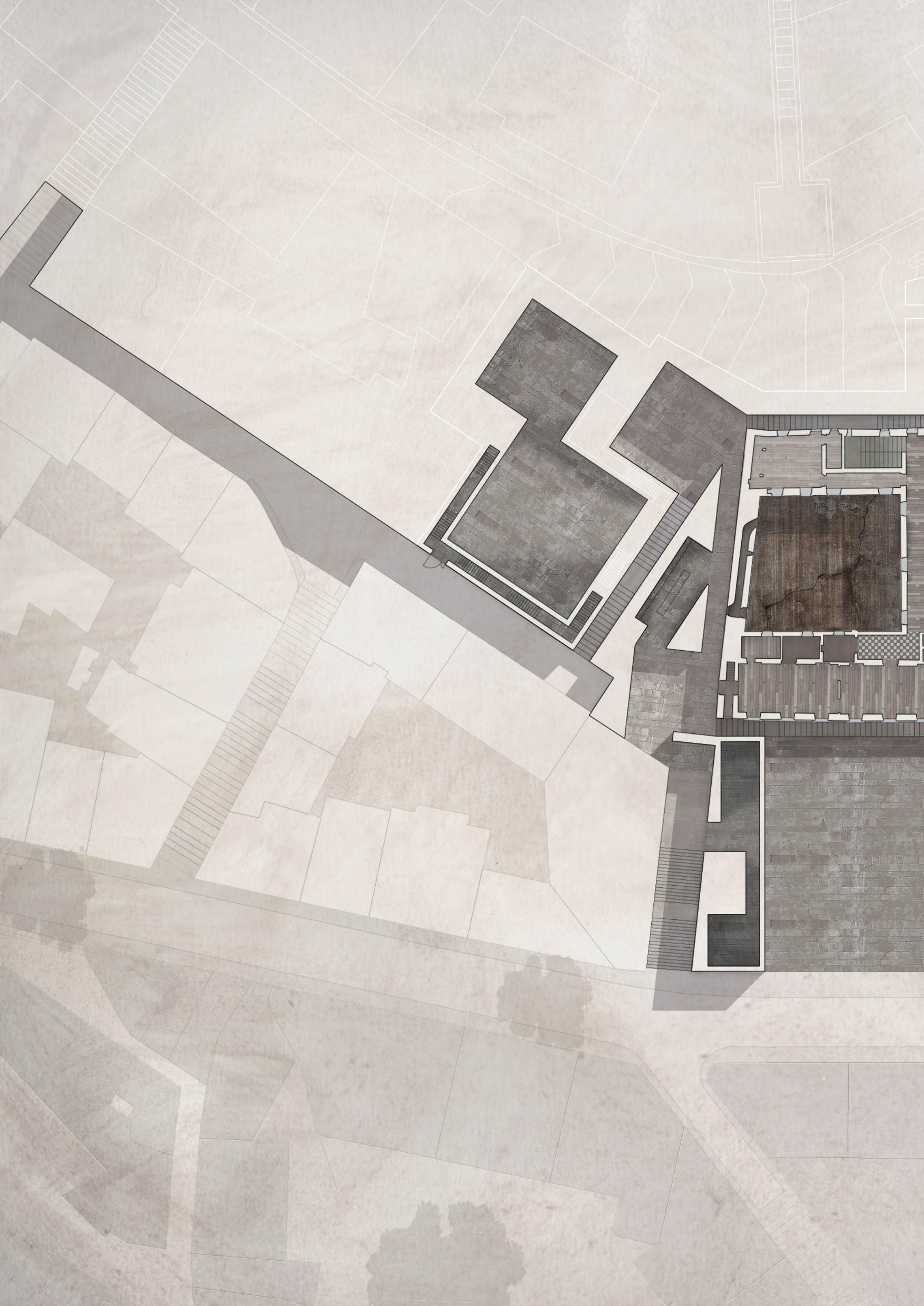


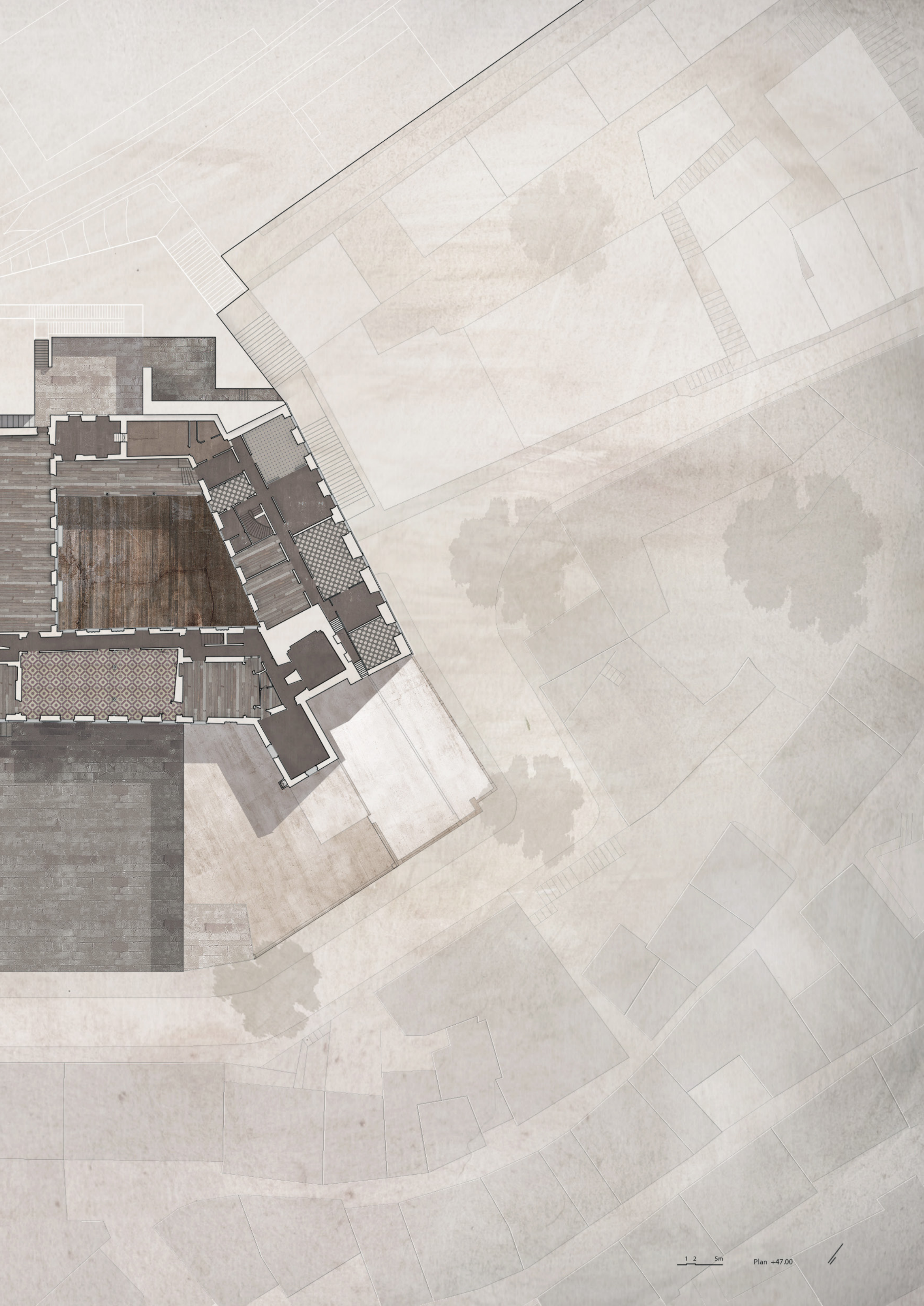


1 2 5m

Plan +43.00











Section 2

1 2 5m

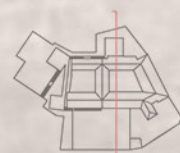




Fig. 43

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