

## Interview with Gustavo Sumpta by Sandra Vieira Jügens

Lisbon, October 2007

### **SJV – When did you become involved in plastic arts?**

GS – It started with a friend of mine, Eduardo Matos<sup>1</sup>, whom I met when I went to live in Oporto in 1988. At the time there was this gallery we enjoyed going to, and there was the *Casa the Serralves*<sup>2</sup>. We also went to a disco named *Lá Lá Lá* at the Dallas shopping Centre on Friday nights and on Saturday for the matinee. Then, since Eduardo owned a Suzuki 50-cc bike, we used to go to Serralves, which was close by. But we did not talk much, we just had the sort of conversation that was normal at that age. Jorge, Eduardo's brother, was also very keen on comics and so I ended up acquiring that sort of knowledge through a third party. It was also a question of empathy. As it is, when I came to Portugal I stopped having friends and I had to start all over again. The same happened when I came to live in Lisbon in 1994. It has always been a new beginning, just like now, for different reasons.

### **SJV – You have lived in three cities: Luanda, Oporto and Lisbon. Tell me about the artistic activity and of your experience in Luanda.**

GS – Visual arts in Luanda have also been closely associated to political activity and we were encouraged to draw the icons of the revolution. I remember my father, when I “misbehaved”, taking me to work and having me repaint the murals and the flags, to keep me entertained. He would tell me “Do you see that? The sun has eaten up the paint, go and paint the flag on the wall”. He worked at a factory which produced oxygen and acetylene, and sometimes I painted the warehouses with a grey stuff prepared to receive the production of gases. This is how I first handled a brush. But in Luanda there was no artistic life as such. What I kept from Luanda was the tension and a string of distinct experiences which are private and not transferable. There is no point in telling you about them because, if anything, I am not a nostalgic person.

### **SJV – But in what way did this experience in Luanda shape your work? To what extent did it determine the artistic projects that you carried out?**

GS – This is a bit of a hazy territory, as far as I see it. I cannot answer that question. There are scars and many memories. For instance, there was a compulsory curfew, people could not be in the streets after midnight and there were elite military forces in every corner. There was no electric light, streets were lit only by passing cars. In Luanda I found out about sexuality, about physical pain and also about a string of pleasurable things. It was there that I got drunk for the first time. It has all become very confusing to me, and, put like this, it seems that all I had were bad experiences, which is not true. My house was in permanent party mode, and the parties often went on well through the early hours of the morning, no matter if it was a weekday or if the following day was a working day. All that was needed was a reason for celebration. People were afraid and they lived the day as if they feared that “today is my last day”, and “I don't know what tomorrow will bring”. I remember being very scared that my father and my mother would be arrested, just as the parents of my friends had been. There was suspicion everywhere and the political police was very efficient. On the other hand, the utopia of scientific socialism, of equality, of the reconstruction of the country, was still there. Every year the President would come up with a theme, be it the year of national reconciliation and of development, or something similar the following year...as if it was a motto. Basically, the President addressed the nation only once a year. I believe it is still the same today.

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<sup>1</sup> Eduardo Matos, São Paulo, Brazil, 1970. He is a plastic artist and a founder and member of Salão Olímpico (2003-2006). He lives and works in Oporto.

<sup>2</sup> Casa de Serralves, as well as being the headquarters of the Foundation, is an important extension of the Contemporary Art Museum, and houses temporary exhibitions.

**SJV – And who were those who formed your circle of friends? Were there people active in artistic intervention?**

GS – I had a friend called Victor. We had our own form of artistic intervention, which was to copy the strips from cartoons. Then I had another friend, an older gentleman who was a friend of my parents, and who, in 1981 and 1982, used to ask me to help carry out campaigns on family planning, and which depicted drawings of the male and female sexual reproduction systems on cardboard. But the information was extremely filtered through and all that became very pathetic. I also read a lot, and there was a bookshop that had a library, with the books displayed by colours according to the recommended reading age groups. I think that, at this time, one of my escapades was to read books which were not considered appropriate for my age. In those days, one still wrote love notes to girlfriends. Then we hit the street and it was impossible not to hear: “Hey you white guy, go back to your country”.

**SJV –Why did you leave Angola and go to live in Oporto?**

GS – I went to Oporto because, in Angola, if we were caught in the street without an identity card and of a certain age, we would have been drafted to do military service. And no-one could know where this would take place, because during war time the place for military training had to remain unknown. I remember my father listening to Vorgan Radio, which was the UNITA’s broadcasting radio. He did not listen to it everyday, nor was he ever a member of UNITA or of MPLA, but there was curiosity about the situation in Luanda. We were not under siege but we were always afraid. There was this guy, known as *Robin pole*, called Jonas Savimbi<sup>3</sup>, who knocked down electricity poles in order to leave us without electricity. It was a way of making our lives easier! In those days, it was a Spartan society. We were left with no electricity, we ran around, we fought, we jumped about and everybody wanted to be part of the elite troops. No one wanted to die in vain. Deep inside, we were very afraid of dying. Many of my friends died due to negligence. There was total disinformation, a lot of tribalism and these people could not stand white people or the mulattos. Only many years later did I understand why they tried to humiliate me. It was necessary for me to go away. Now I am again at a stage of a new beginning, and I am very happy. It is almost 17 years since I left, and if this requires a lot of effort on my part, I would rather it was done this way. It is not at all possible to do it differently.

**SJV – When you got to Oporto, did you join the Interpreters Professional Course at the Oporto Contemporary Ballet Theatre immediately?**

GS – Prior to that I studied goldsmithery at the Soares dos Reis school, but I did not do much, I spent most of the time drinking, having cheap brandy and such things. It was then that I joined the Ballet Theatre, realising I would not do well in traditional education. My attention span was all over the place. Everything was new to me. I remember not having any friends. Everything was very occasional and people called me Brazilian. As for the Ballet Theatre, God almighty, I was part of the first intake, when the EU money had just started to pour through, but that made no sense to me.

**SJV – Did your connection to the Theatre start then or had it started earlier?**

GS – When I finished the acting course, to be a professional actor, everybody called me an actor, but I felt I was an ignorant. There was goodwill, but the teachers, and some were better than others, knew nothing, not even how to teach. As far as I remember, only 3 people from my generational group are professionally active today.

**SJV – But did you start acting in Oporto?**

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<sup>3</sup> Jonas Savimbi was the leader of UNITA, a movement set up in 1966 to fight Portuguese colonialism.

GS – I completed the course, and then I participated in one or two plays, but I felt very sad about it all. This is when I decided to study history at the Faculty of Humanities of the University of Oporto, but I did not study at all. Besides, this faculty was extremely homophobic. I used to attend the aesthetic classes of Professor Álvaro Lapa<sup>4</sup> at the Faculty of Fine Arts. That was the real stuff. I left his classes feeling like reading the books he talked about.

**SJV – What did you enjoy most at Álvaro Lapa aesthetics class?**

GS – Everything. This is very simple: there are people who make us wake up to life, and others who take us down paths that we do not like. I was always very intuitive about this. In Luanda I failed the year 5 times in a row, and I was sort of condemned to doing only what I really wanted to do. My passion in Luanda was chess. It was the only thing which made me wake up at 4 am and study until 7 am.

**SJV – But why was chess a major interest to you?**

GS – Playing it. Each match is a match, and it is enchanting. It is not like boxing, when, if we lose, there is always the excuse that the “guy is stronger, has longer arms”, nor like basketball, which is a collective sport. To lose a chess match was extremely violent, it was your ideas opposed to the ideas of others. And there were the cheaters, who resorted to tricks and made no effort to win. They had their little traps in their pockets, and one had to be always on guard. A bit like in real life. I even played in Portugal for a couple of years, but then I discovered the Ramones, the Cramps and those kind of groups, and that became a different kind of game. But I believe that chess is highly educational, it teaches us how to study.

**SJV – And when did you decide to move to Lisbon?**

GS – I decided to come to Lisbon because in those days to be an actor meant we were everything and beyond ... we were at the mercy of other people's imagination. But I came to Lisbon to be part of the Pogo Theatre, which started as a Punk group and ended up as a Design group. Rui Otero, Luís Elgris and Olinda Gil<sup>5</sup> are friends that I have from those days, and they know what I am referring to. It was about design, aesthetics, and arts. In just two years, Pogo Theatre started to be seen as the coolest group in Bairro Alto. A pathetic thing: it reached the peak so rapidly and I immediately realised where it was all leading to. The positive aspect of it was meeting Pedro Cabral Santo<sup>6</sup> and João Fonte Santa<sup>7</sup>, who are still my friends. I also met Paulo Carmona<sup>8</sup> then, and *Autores em Movimento*<sup>9</sup> (Authors on the Move) and I remember some of those exhibitions very well, one at the Vice-chancellor's office, another in Bairro Alto. Before that, there was an exhibition at the Cisterna (Water Reservoir) at Belas Artes (Faculty of Fine Arts) which I enjoyed a lot. They were very young guys, and I ended up buying into what they were doing and to know them, listen to them. In fact, Cabral Santo and Fonte Santa were people who helped me immensely even without noticing it. Back in Oporto, there were already what I called ATM artists, who produced a kind of painting where almost everything was permitted... and this is poetry... and there was a bank in every corner, everybody was buying on credit, and the result is clear. In Oporto there was a distancing from reality, it was really bourgeois, in its worst sense.

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<sup>4</sup> Álvaro Lapa, Évora, 1939 – Lisbon, 2006. Plastic artist.

<sup>5</sup> Rui Otero, Luís Elgris and Olinda Gil are other founding members of Pogo Theatre.

<sup>6</sup> Pedro Cabral Santo. Lisbon, 1968. Plastic Artist.

<sup>7</sup> João Fonte Santa. Évora, 1965. Plastic Artist.

<sup>8</sup> Paulo Carmona. Plastic Artist. He was a member of the artists collective group *Autores em Movimento* and commissioner of the exhibition Greenhouse display (Estufa Fria, Lisbon, 1996).

<sup>9</sup> Collective group of artists who organised the following exhibitions in the second half of the 1990s: “Greenhouse display” (Estufa Fria, Lisbon, 1996); “Jetlag (Vice-chancellor's office, University of Lisbon, 1996) and X-rated (Zé dos Bois Gallery, Lisbon, 1997).

**SJV – Was your relationship with plastic artists anchored on Pogo Theatre?**

GS – It resulted from my contact with a number of people who were members of the group and hang around it. But everything collapsed because of the Design part. I saw it coming and moved away. At Pogo Theatre, I was like a younger brother, I had an opinion but it did not have a lot of clout. There were other artists, and, actually, Pogo was quite a conventional group, quite hierarchical in terms of leadership. What I enjoyed at Pogo was filming, just grab a camera and go filming about. Then filming was stopped and replaced by editing, and that is when I started to move away. There was already a lot of pseudo-aseptical aesthetics.

**SJV – Following that experience at the Pogo Theatre, what were you looking for, what did you think you lacked at the time?**

GS – I fell flat on my face in what can be called rupture. I was not interested in that anymore. Pogo Theatre was always an amateur scene, despite the fact that we had some support for a number of years. But I always had to do other things to earn a living, because Pogo alone was not enough.

**SJV – What kind of things did you do at this time to earn money?**

GS – I made very short films, which were very well paid then. At this time I shared a house with João Fonte Santa and Natxo Checa<sup>10</sup>. I liked João Fonte Santa a lot and I still do. He is what we can call a friend. As far as that is concerned, I am a poor millionaire. I only work with people I like. I cannot distance myself and separate people from what they do. I cannot bring myself to be condescending. If I am not condescending with myself, why should I be with others? In the meantime, time just passed by and people stopped that capacity to shock. There is no longer shock. Only smiles. At the end of the day, the worst barbarism is the polished type. I am a bit fed up with Lisbon. I built my own city within this city.

**SJV – And what is this city of yours like?**

GS – It is built out of my work, of the route from the place where I sleep to the place where I work, and out of a handful of friends, very few indeed.

**SJV – How do you work? Are you part of that group of people who have a 9 to 5 working timetable?**

GS – No, not at all, I work many hours during the day. Days go by and I am unaware of them. Two hours are wholly insufficient to me, I have to dedicate five, six, seven hours to my work. And I work best when I am hungry. I become much more alert and practical. I am a bit tired of culture and trendy parties. Trends are for the stylists.

**SJV – What are your working procedures? Do you work a particular path and explore it to the limits? Do you wake up and you know exactly what you will be working on or are you more intuitive?**

GS – I get up and work. It is more intuitive. I have been sharpening spoons for about a year and I still have a lot of sharpening to do. Things just happen to me. Like a cigarette paper that flies away from your hand, then you drop another paper, and it floats away... it is the same sheets of cigarette paper, the same gesture, but the end result is different. And the same applies to being focused all the time. And if I don't mix with the "community", it is really because I need to concentrate.

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<sup>10</sup> Exhibition commissioner, artistic director of Zé dos Bois Gallery in Lisbon.

**SJV – But are there permanent concerns in the work you do, or do they evolve with time...?**

GS – They do change but it is the work that reveals itself. If you are really concentrating, these clues appear out of the actual things. It is as if the artist was the medium. It is the opposite of Velázquez' situation, who painted himself amidst the crowds, as if he was the prominent figure of the revolution. We know that artists are the first to flee, I don't know if this is because they see better in the distance, but they are the first to buzz off.

**SJV – Why did you become interested in the performing field?**

GS – Because at this time, in 2002-2003, when I started investing in doing just this, I was already tired of my relationship with the theatre and the visual arts. Increasingly, visual artists come up with a theory, a sociological and philosophical stance, and they start working from that point of departure, or from a piece of news they take from a newspaper. The topic is the last thing to reveal itself: "Ah, this is what I am working on, after all". This is the reason why I don't particularly like to think; it is the thing which thinks itself and I only need to be there. For me, it works the opposite way, ideas have little use to me, in this specific sense, and they are only useful in helping me decide what to cook for dinner. There is formalism in excess, it is only art, and that shows. On the other hand, the choice of performance was also informed by the following law: I can't draw, I can't paint, and I don't know how to make videos. At the end of the day, I only do what I can do. I have more to learn with the mason than with an artist. I went on refusing this, and excluding that and I keep on resisting: "better alone than in bad company".

**SJV – One can sense a hint of disillusion with the *milieu*, with everything...**

GS – With everything.

**SJV – How do you see the artistic activity? What justifies it?**

GS – It is like breathing, like brushing our teeth everyday, I find it a vital exercise. This is where my works come from. I only do what I can, I only do what I know. And then I also had a particularly marked physical experience. I had too many bad experiences, this is all to do with karma, but I am stronger than them. This is how it goes, you keep on saying no, refusing it, and then it comes a time when you find yourself alone, isolated. This whole thing about being an actor is all very well, for 3 months everyone thinks you are great, but then comes a time...what pissed me off when I was an actor was that I really needed to earn the money. The play opened and at the end of one week everything was rotten. And after that, in no time you were considered to be a bad colleague. One thing I learned in Oporto was not to make allowances. As it happens, I have been to too many artists' funerals. And frankly, with regard to the *milieu*, I do not know where it is. It often happens that I do my works, and before I do them people think I am a technician. Ok, if I were a technician my problems as an artist would be solved by now. I am hundred per cent in favour of technicians. When I did the work for *Projecto Terminal*,<sup>11</sup> as part of the "Toxic" exhibition, the guy who really helped me was the woodcutter. With certain people, yes. Simplicity is necessary, and this makes all the difference in this environment. We import everything and in Portugal it is very difficult to produce information which is genuinely ours. They say this is for historical reasons. I am not even a nationalist, I wasn't even born here. Last week a gentleman asked me where I was from, and I answered: "look, I no longer know that myself". Frankly I don't know and I don't care where I come from. That is not vital to me, the most important thing for me is to wake up early morning and to carry on, just carry on.

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<sup>11</sup> Project carried out by Plano 21 (cultural association directed by Paulo Mendes, Sandra Vieira Jürgens and Inês Moreira), which presented a programme of exhibitions, conferences, concerts and performing suggestions in the years 2004 and 2005 at Fundação de Oeiras.

**SJV – What do you value most in the art that is produced nowadays? Which aspect do you think is most important in an artistic intervention?**

GS – Honestly, I don't know how to talk about it. Everything becomes very hazy and I can only relate when I am faced with things. The other day I was asked "so, what was the last exhibition that you really liked?" I had to drink two beers and only an hour later did I remember a work by Pedro Morais at Serralves Gardens. That was a piece of work!

**SJV – What did you like about it?**

GS – One can touch it, listen to it, and look at it. It can be seen as a painting, it can be called a sculpture, but what it is called is not really important. I feel closer to people rather than their actual names, because these days almost everything is possible. At the end of the day, what we are talking about here is the jump of Benjamin's tiger, like when it is said that the communists wanted to pick up the last point and just build a better world. No, no, you have to jump, jumping means leaving everything behind, leaving the 1990s behind and drop the idea that there is sculpture, that there are installations. Just face up to the good and to the bad things. This is something I see no one doing, I mean, there is this guy who actually does it but... it is going home everyday with your pockets empty, you work and work and at the end of the day you have not done anything that makes you say "This is it". Absolutely nothing, it's failure, and failing everyday, and not being afraid. In the end, there must be a mechanism of self-motivation. To be really pigheaded and stubborn, and this is an attitude of the spirit, it is not rational.

**SJV – But do you, to some extent, exploit the sense of risk in your performances?**

GS – Yes, but to be honest there is no risk. Risk is what people see, but for me there is no risk. If I take a step forward, I know that I am going to take that step forward. I don't do anything by chance. In this sort of thing, I weigh everything carefully. When I was at the exhibition of the EDP Award for Upcoming Artists, everybody was going about with a camera. I don't need this sort of thing, I place my hand over things. If I am asked what my connection with this people is, I must reply, none. To be an author is to be oneself, is to be alone. This has nothing to do with being big or small. Visual artists are becoming increasingly like theatre artists: they depend increasingly on each other. Contemporary art, such as it is understood today, is a place for mannerisms. It is like dance is now, and like a certain type of painting. One needs to leave everything behind. When I stopped being an actor, I really stopped being one, I stopped acting. Charlie Chaplin did it very well, he did it throughout his life, and he always acted very well. He did it for repetition's sake, and I do not see anyone actually prepared to do the same, because that means suffering. I am not talking about the Russian Ballet School. That is slavery. But slavery is back. It just takes other forms, it is disguised. We are our banks' slaves. We do not own our banks. Seduction is not seduction, it is a power game.

**SJV – How about in the performance sector, what do you enjoy seeing? What sort of people present projects that interest you?**

GS – Honestly, I don't see anyone exploring new options. I cannot identify myself with the choreographers, who call performances what they do not have the courage to call choreographies. They call it performances but then the whole thing is loaded with formalism and mannerisms. On the other hand, visual artists use performance in a flippant manner, because they are aware that what they do is not for sale. What I find strange is the increasing number of people doing Master degrees on performance. There is this quest for holding doctorates, about being specialists. We have sort of become slaves to linguistic theories. We are all taking Hal Foster<sup>12</sup> for a walk. I do not recognise the programming at Serralves, it has become chic. It is only useful to enliven gardens and galleries. If this is the intention, then call upon others. I am a visual artist as a result, not because I want to. For me performances are actions.

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<sup>12</sup> American art critic well known for his books on postmodernism in the arts.

**SJV – And do you work a lot on your body, when you rehearse?**

GS – I call rehearsals training, because they are quite physical. The French call it repetition and repetitions have the purpose to help us find the right timing for each action, and to identify the best position from where our work can be seen. I am not one of those people who just get there and do it. I need many days. The work is done through layers, I need to know where the position is, and when I know where the right place is, I need to find the angle, and in this sort of thing there is never a plan B.

**SJV – What room do you allow for accidents?**

GS – That is a myth, accidents do not happen.

**SJV – I am thinking about your action “First flying lesson, the poor do not have metaphysics”, in *In.Transit*, when a light bulb burst...**

GS – I did it deliberately. The lamp was right in the middle of the room, and that was something I decided the day before. I thought: do I break the lamp or not? I only needed to push the material 10 cm to the side, and I knew that would happen. If not in the first 3 minutes, it would break in the last 2. But I did nothing to actually break the lamp. If I had not broken it, I would have lost nothing. The work was not about breaking lamps, but when I actually did it, I thought to myself: I have earned the day!

**SJV – But why did you feel that way?**

GS – Because I do not get scared. When we perform for people to see us, it's our nerves that wear us out. I don't get scared if I break a lamp, and when things break this is not malice. It is similar to watching a toilet roll unfold: it unfolds in a particular way. Then you pick up another roll and you throw it once more, and you just let it go without attempting to control it. When it comes to visual artists, they come up with one idea and then they start writing the piece backwards. A lot of precision is needed in work, a lot of repetition, to be attentive, and this is what makes it so tiring, the need to see accurately, to hear properly, to be extremely cautious, to change one thing every three weeks, instead of changing it everyday. It is a *bain-marie* process.

**SJV – How do you react to the presence of the spectator?**

GS – I like spectators, not the individual spectator, who makes me feel somewhat nervous.

**SJV – Do you notice any difference between doing it for yourself and for others? What changes when you are before an audience?**

GS – My attitude changes less and less. In the Performance and Dance strands, it is normally said that the artist needs a lot of public: “Ah, that can only be done if there is public, with public it will be different”. I don't share this view. In this aspect, I am a purist. To me, the presence or absence of the public means the same. And if I stumble, I am losing points already. My type of warm up is to go round the block walking very slowly, in such a way that I stop hearing my own heart beat. I do not do stretching, or elongation of the body. A girl friend of mine once told me about my relationship with the public: “so, it seems you don't not give a damn about us”? If I really didn't give a damn I would be doing it behind closed doors, or maybe I wouldn't do it at all. My purpose is one of continuity. What I really like is to go to work and to see nobody, leave work and see nobody.

**SJV – Despite all that, you value friendship greatly...**

GS – Oh yeah, like another gentleman put it, we live in times of treason. People don't care a bit about what you do. They want to know who you sleep with, they want to know what your options

are, that's the way it goes. I do not do drugs, because I do not earn enough to buy drugs. I do not go about drinking, because I do not earn enough to buy drinks. If I don't work, I don't eat, and even if I don't eat, I have to go to work. That's the way it is. Then there are a series of people whom I admire, who have remained coherent, like Paulo Mendes<sup>13</sup>, João Fiadeiro<sup>14</sup>, Victor Pinto da Fonseca<sup>15</sup>. This is what I am like and I am not going to change. I also know all the cheap tricks. If you go down to Rua Garrett,<sup>16</sup> you will see that everybody is showing off Difference and Repetition. The question is: Have you read it properly, or is it because it looks good to exhibit the book under your arm? Brecht looks good too, and Hal Foster looks even better.

#### **SJV – Isn't Hal Foster a has been?**

GS – Yes, he is. One of those easels in "First flying lesson, the poor have no metaphysics" was on Hal Foster. People also need a lot of metaphors.

#### **SJV – Can you tell me a bit about that project?**

GS – This was part of an initiative organised by RE.AL, called "Case Study 2", when João Fiadeiro invited some people to participate. It was born in a context which used what is called Composition in Real Time, something I have been doing for quite sometime. At that time, the scene was quite picturesque and I thought to myself: OK, after the valley we have the ravine. The first time I threw an easel backwards over the heads of my colleagues, and when I presented at *In.Transit*<sup>17</sup>, I had to resize it and fit an elephant inside a shoe box. But the work continued to be the same. Nothing changed and I believe that it is the right type of work for that place. I was once asked: "Don't you get tired of repeating your performances?" No, I want to carry on doing it, and doing it better. If I repeat it, even better.

#### **SJV – Are you a perfectionist?**

GS – I don't know about that. I have failed in my private life, I failed the year at school five times, I enrolled in a History degree that I ended up not doing, I became involved in setting up a theatre group which had a sad ending. I don't think I am a perfectionist. Looking back, I see isolation. I live very well on my own, and honestly, contrary to some people, I do not die of boredom. There are days when the walls of my stomach seem glued to one another. Contemporary artists are more inclined to having dinners, to exchanging information, ideas on projects... and that was something good that happened to me, no one asks me about my projects anymore. To have few friends is truly essential; it is a valuable that no one values anymore. It is when we turn off the radio, it is best to unplug it, because this ensures it will not play. I am a bit fed up. And I am not even disillusioned with this environment. It is me who does not know where this environment is. But for me this is really crucial, as I don't know how to do anything else. This has nothing to do with performance, with being an artist, a smooth talker, this is about distinct realities. I am looking for other things.

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<sup>13</sup> Paulo Mendes is a plastic artist who, since the 1990s, has carried out extensive work as a commissioner of several exhibitions and has been responsible for several multidisciplinary projects.

<sup>14</sup> Choreographer, ballet dancer and artistic director of RE.AL.

<sup>15</sup> Collector, art gallery owner and director of VPF Cream Arte gallery and of Plataforma Revólver.

<sup>16</sup> Street in the central part of down town Lisbon, well known for the Brasileira Café, an historical meeting point for intellectuals and artists in the beginning of the 20th century.

<sup>17</sup> Project where Paulo Mendes was the commissioner.