



Πανεπιστήμιο  
Κύπρου

5<sup>n</sup>

ΕΤΗΣΙΑ ΔΙΑΛΕΞΗ ΕΙΣ ΜΝΗΜΗΝ  
ΓΕΩΡΓΙΟΥ ΠΑΡΑΣΚΕΥΑΪΔΗ

Architect, urbanist and planner  
**TIAGO MOTA SARAIVA**



 Πανεπιστήμιο Κύπρου | University Of Cyprus

 UCY Official

   University of Cyprus

Η **5η Ετήσια Διάλεξη** εις μνήμην **Γεώργιου Παρασκευαΐδη**  
έλαβε χώρα την **Τρίτη, 21 Φεβρουαρίου 2017,**  
στην Αίθουσα Διαλέξεων Β108, Κτήριο Συμβουλίου – Συγκλήτου  
«Αναστάσιος Γ. Λεβέντης»

Ομιλητής

**Tiago Mota Saraiva**

Αρχιτέκτονας και Πολεοδόμος,  
Διευθύνων Σύμβουλος της Ateliermob, Λισαβόνα



Πανεπιστήμιο  
Κύπρου

Copyright © 2018



- 4 Σκεπτικό
- 6 Χαιρετισμός του Πρύτανη του Πανεπιστημίου Κύπρου,  
Καθηγητή Κωνσταντίνου Χριστοφίδη
- 14 Χαιρετισμός της κ. Λεώνη Παρασκευαΐδη Μαυρονικόλα,  
εκ μέρους της οικογένειας Γεώργιου Παρασκευαΐδη
- 18 Παρουσίαση του ομιλητή από τον Αναπληρωτή Καθηγητή  
του Τμήματος Αρχιτεκτονικής του Πανεπιστημίου Κύπρου,  
Σωκράτη Στρατή
- 22 Ομιλία Tiago Mota Saraiva, Αρχιτέκτονας και Πολεοδόμος,  
Διευθύνων Σύμβουλος της Ateliermob  
Θέμα: “Architecture, working with the 99%”
- 50 Απονομή Βραβείων εις μνήμην Γεώργιου Παρασκευαΐδη,  
ως ταξιδιωτική υποτροφία
- 52 Βιογραφικό του Γεώργιου Παρασκευαΐδη
- 56 Συνέντευξη Tiago Mota Saraiva στην Εφημερίδα  
Cyprus Weekly
- 60 Βιογραφικό Σημείωμα Tiago Mota Saraiva



Με γνώμονα το πολυσήμαντο και εξαιρετο έργο του αείμνηστου Γεώργιου Παρασκευαΐδη και κατόπιν συνεννόησης με την οικογένειά του, το Πανεπιστήμιο Κύπρου αποφάσισε τη θεσμοθέτηση ετήσιας εκδήλωσης εις μνήμην του.

Υπεύθυνο για τη διοργάνωση της ετήσιας διάλεξης έχει οριστεί το Γραφείο Εκδηλώσεων του Τομέα Προώθησης και Προβολής στην Πρυτανεία του Πανεπιστημίου Κύπρου, σε συνεργασία με το Τμήμα Αρχιτεκτονικής της Πολυτεχνικής Σχολής και την οικογένεια Παρασκευαΐδη.

Κατά τη διάλεξη απονέμεται βραβείο εις μνήμην του Γεώργιου Παρασκευαΐδη.

Η Σύγκλητος του Πανεπιστημίου Κύπρου ενέκρινε ομόφωνα τη διοργάνωση ετήσιας διάλεξης εις μνήμην του Γεώργιου Παρασκευαΐδη στη Συνεδρία με αριθμό 30/2011, τη 13η Δεκεμβρίου 2011 (θέμα: 11.3).



Χαιρετισμός του Πρύτανη  
του Πανεπιστημίου Κύπρου,  
Καθηγητή Κωνσταντίνου Χριστοφίδη



Κυρίες και κύριοι,  
Εκλεκτοί προσκεκλημένοι,  
Αγαπητά μέλη της οικογένειας Παρασκευαΐδη,  
Αγαπητή Λεώνη χαίρομαι που είσαι απόψε μαζί μας.

Συμπληρώθηκαν τον Οκτώβριο του 2016, 100 χρόνια, ένας αιώνας, από τη γέννηση του Γώγου, του Γεώργιου Παρασκευαΐδη.

Βρισκόμαστε σήμερα εδώ για πέμπτη χρονιά για να τιμήσουμε έναν άνθρωπο αυτοδημιούργητο, με βαθιά αγάπη για την πατρίδα, την οικογένειά του και τον άνθρωπο.

Με την ετήσια διάλεξη εις μνήμην του Γεώργιου Παρασκευαΐδη συναντιόμαστε για να αντλήσουμε έμπνευση από το παράδειγμά του, από τη στάση ζωής του, από τη δύναμη της φαντασίας του και την προσήλωσή του στην τέχνη του δημιουργείν, την αρχιτεκτονική.

Η σημερινή συνάντηση είναι ακόμη μια ευκαιρία για να του πούμε ένα μεγάλο ευχαριστώ για όσα προσέφερε στην πατρίδα του. Είναι ο καλύτερος τρόπος να κρατήσουμε ζωντανή τη μνήμη του.

Ο Γεώργιος Παρασκευαΐδης, ταξίδεψε την Κύπρο σε όλο τον κόσμο και διεύρυνε τα σύνορά της με έναν πρωτόγνωρο και δημιουργικό τρόπο. Ελάχιστη λοιπόν υποχρέωσή μας είναι να θυμόμαστε το παράδειγμά του, να μεταλαμπαδεύουμε στους νεότερους το πάθος του για δημιουργία, την



τόλμη του να επιχειρεί και να καινοτομεί ακόμα και σε δύσκολες συνθήκες. Αυτή είναι η παρακαταθήκη του Γεώργιου Παρασκευαΐδη και οφείλουμε να μεταφέρουμε αυτό το πνεύμα και στα νέα παιδιά, τους φοιτητές μας.

Πρόσωπα όπως ο Γιώργος Παρασκευαΐδης μας θυμίζουν ότι το μέλλον και η προοπτική κάθε χώρας είναι άρρηκτα συνδεδεμένα με την ποιότητα των ανθρώπων της, με την ακεραιότητα του χαρακτήρα τους και τις αξίες που καθοδηγούν τα έργα και τις πράξεις τους.

Όσο υπάρχουν άνθρωποι σαν το Γώγο, όσο εμπνεόμαστε από το παράδειγμα τέτοιων ανθρώπων, υπάρχει ελπίδα για ένα καλύτερο αύριο. Παρακολουθώντας την πορεία του, κατανοούμε ότι πραγματικά επιτυχημένος είναι ο άνθρωπος που συνδέει τη σκληρή εργασία για προσωπική διάκριση με την προσφορά στον τόπο και την ευημερία του συνόλου.

Ο Γώγος απέδειξε με τη στάση ζωής του, με το παράδειγμα και τη σκληρή δουλειά του τι σημαίνει να είσαι πραγματικός πατριώτης, τι σημαίνει να αγαπάς πραγματικά τον τόπο σου. Γιατί δεν είναι αγάπη προς την πατρίδα, η αδράνεια απέναντι στις προκλήσεις, η ατολμία, η αποποίηση ευθυνών, η σπατάλη του κρίσιμου χρόνου, η αναβλητικότητα, και ο εφησυχασμός. Ο Γώγος αποδείκνυε αυτό το αξίωμα καθημερινά.

Η δική μας υπέρβαση, η υποχρέωση κάθε γνήσιου πατριώτη, όπως ήταν και ο Λαπνηιώτης Γεώργιος Παρασκευαΐδης, είναι να γίνουμε καλύτεροι, για να δημιουργήσουμε μία Κύπρο ανοικτή, με ποιότητα, με βάθος και με υψηλούς στόχους για το μέλλον. Αυτή θα είναι και η ιστορική και προσωπική δικαίωση του Γεώργιου Παρασκευαΐδη και όλων των ανθρώπων που δημιούργησαν γενιά με γενιά, έναν ολόκληρο και μοναδικό πολιτισμό, σε αυτό τον τόπο. Για να τιμήσουμε τη μνήμη του Γεώργιου Παρασκευαΐδη φιλοξενούμε σήμερα



τον Tiago Mota Saraiva, Διευθύνοντα Σύμβουλο μίας διεπιστημονικής πλατφόρμας ανάπτυξης ιδεών στους τομείς της αρχιτεκτονικής, του σχεδιασμού και της πολεοδομίας. Το έργο που θα μας παρουσιάσει σήμερα «Working with the 99%» αποτελεί μία σημαντική πρωτοβουλία και ένα εγχείρημα επίλυσης μέσα από την αρχιτεκτονική κοινωνικο - οικονομικών προκλήσεων.

Πρόκειται για έναν συνεταιρισμό που συνεργάζεται και παρέχει σε κοινότητες - χωρίς τους απαραίτητους πόρους - στήριξη στους τομείς του σχεδιασμού και της αρχιτεκτονικής με στόχο την ανάπτυξή τους. Είναι μία πρωτοποριακή πρόταση ενδυνάμωσης οικονομικά αδύνατων περιοχών. Άλλωστε όλοι έχουμε δικαίωμα στη διαβίωση σ' ένα όμορφο περιβάλλον και σε σωστές συνθήκες που να εμπνέουν τους κατοίκους να δημιουργούν και που να τους επιτρέπουν να απολαμβάνουν το χώρο διαβίωσής τους.

Μια τέτοια παρουσίαση είναι σημαντική, ειδικά σε μια διάλεξη εις μνήμην του Γώγου, ενός ανθρώπου που κατανοώντας την αξία της κοινωνικής συνεισφοράς συνέβαλε, όσο λίγοι, σε δύσκολες για τον τόπο συγκυρίες στη στήριξη των ανθρώπων του.

Όλοι αναγνωρίζουμε τον έντονο ανταγωνισμό που επικρατεί στην εποχή μας, σε τοπικό και διεθνές επίπεδο. Ο Γενικός διευθυντής της Dell έγραφε ότι δεν υπάρχει πλέον θέση γι' αυτούς που αδυνατούν να προβούν σε σημαντικές αλλαγές και μετασχηματισμούς. Το μέλλον ανήκει στους προσαρμοστικούς, τους καινοτόμους, τους τολμηρούς, τους οραματιστές. Ο Γώγος Παρασκευαΐδης, δεν ανέμενε τον Γενικό διευθυντή της Dell για να του εξηγήσει σε ποιους ανήκει το μέλλον. Άρπαξε την τύχη του στα χέρια του, πίστεψε στις δυνατότητές του και εξάντλησε όλα τα περιθώρια για να πετύχει.



Άνοιξε νέους ορίζοντες μαζί με τον συνεργάτη του Στέλιο Ιωάννου και ταξίδεψε με το επιχειρηματικό του δαιμόνιο την Κύπρο σε όλο τον κόσμο. Για το Πανεπιστήμιο Κύπρου είναι ιδιαίτερη τιμή να διοργανώνει για ακόμα μια χρονιά εκδήλωση στη μνήμη του Γεώργιου Παρασκευαΐδη και γι' αυτό ευχαριστούμε την οικογένεια του Γώγου και όλους όσοι συμμετέχουν κάθε φορά στο ετήσιο αυτό συναπάντημα, με το οποίο θυμόμαστε τον Γεώργιο Παρασκευαΐδη και την αγάπη του για την αρχιτεκτονική.

Ολοκληρώνοντας θέλω να απευθυνθώ στους φοιτητές μας. Σας παροτρύνω να εμπνευστείτε από ανθρώπους πρότυπα, όπως ο Γώγος Παρασκευαΐδης. Από ανθρώπους οραματιστές που δεν συμβιβάστηκαν με τις συνθήκες ζωής τους. Ανθρώπους που έζησαν μια ζωή αλλά δημιούργησαν οσάν να έδρασαν και έζησαν χιλιάδες ζωές. Απαντήστε και εσείς δημιουργικά σε όσα πληγώνουν εσάς και τον τόπο μας με το παράδειγμά σας, με την ευφυΐα και τα ταλέντα σας, όπως έπραξε ο Γώγος στην πιο δύσκολη ιστορική συγκυρία για τον τόπο. Δημιουργήστε, καινοτομήστε, επικοινωνήστε με τον κόσμο ολόκληρο. Γίνετε εσείς η όμορφη όψη της πατρίδας μας, η άλλη Κύπρος.

Εύχομαι σε όλους καλή ακρόαση. Σας ευχαριστώ.



Χαιρετισμός της κ. Λεώνης Παρασκευαΐδη-  
Μαυρονικόλα, εκ μέρους της οικογένειας  
Γεώργιου Παρασκευαΐδη



Υψηλοί και εκλεκτοί προσκεκλημένοι,

Αγαπητοί φίλοι και φίλες,

Αγαπητοί φοιτητές,

Εκ μέρους της οικογένειάς μου και εμένα προσωπικά, θέλω να ευχαριστήσω το Πανεπιστήμιο Κύπρου και ιδιαίτερα τον Πρύτανη κ. Χριστοφίδη και τους συνεργάτες του, για τη σημερινή πέμπτη εκδήλωση εις μνήμην του πατέρα μου.

Συγκινητική και τιμητική για την οικογένειά μας είναι η πρωτοβουλία του Πανεπιστημίου Κύπρου και η παρουσία όλων σας σήμερα εδώ για να τιμήσουμε τη μνήμη του Γώγου Παρασκευαΐδη.

Θερμές ευχαριστίες και προς τον καθηγητή αρχιτέκτονα και πολεοδόμο Tiago Mota Saraiva, διευθύνοντα Σύμβουλο της Εταιρείας Ateliernob, μιας πρωτοποριακής διεπιστημονικής πλατφόρμας για την ανάπτυξη ιδεών, έρευνας και σχεδιασμού στους τομείς της αρχιτεκτονικής και πολεοδομίας, η οποία έχει διακριθεί παγκοσμίως και έχει βραβευτεί με διεθνή βραβεία.

Επίσης, ο εκλεκτός ομιλητής είναι εξαιρετικός αρθρογράφος και σύμβουλος του Δημοτικού Συμβουλίου της Λισαβόνας για την εφαρμογή της Ατζέντας 21 για τον Πολιτισμό.

Η αρχιτεκτονική υπήρξε ένα κεφάλαιο για το οποίο ο Γώγος Παρασκευαΐδης είχε ιδιαίτερες ευαισθησίες. Πνεύμα πολυμαθές, ερευνητικό και κριτικό,



κατείχε πολλές ιδιότητες πέραν της αρχιτεκτονικής. Η επικοινωνία μεταξύ των ανθρώπων σίγουρα αποτελεί μια από τις θεμελιώδεις βάσεις του πολιτισμού. Κι η επικοινωνία ήταν ένα πολύ σημαντικό μέρος της ζωής του. Ήταν ένα από τα βασικά στοιχεία της επιτυχίας του.

Εφάρμοζε τη συλλογική συζήτηση με τους στενούς του συνεργάτες προτού πάρει αποφάσεις και έκανε συχνές επισκέψεις σε όλες τις περιοχές που δραστηριοποιείται η Εταιρεία. Δημιούργησε προσωπικές σχέσεις και φιλίες ζωής που ακόμη και σήμερα συμβάλλουν θετικά στη δραστηριότητα της εταιρίας που δημιούργησε.

Η αγάπη του για την πατρίδα του, τον πολιτισμό και τη φιλοσοφία ήταν το τρίπτυχο που σφάλισε στην καρδιά του. Πίστευε ακράδαντα στις απεριόριστες δυνάμεις του ανθρώπου για εξέλιξη και απόκτηση γνώσεων. Ήταν η χαρά του να βλέπει νεαρά άτομα να προοδεύουν στις τέχνες και τις επιστήμες. Εμπιστευόταν τους νέους και τους έδινε πάντα την ευκαιρία να εργαστούν και να αποδείξουν τις ικανότητές τους.

Η εκτέλεση μεγάλων και πολυδύναμων έργων τόσο στην Κύπρο όσο και στο εξωτερικό, κυρίως σε όλες τις χώρες του Αραβικού Κόλπου, αλλά και στη Βόρειο Αμερική και Ευρώπη είναι ένα σημαντικό κομμάτι της ιστορίας της Εταιρείας και του Γώγου Παρασκευαΐδη. Η επιτυχία αυτή έχει σφαλίζει στη συνείδηση όλων ότι οι Κύπριοι είναι εργατικοί, αντάξιοι τεχνίτες και επιστήμονες.

Κλείνοντας θέλω να ευχαριστήσω όλους όσοι συνέβαλαν στην επιτυχία της σημερινής εκδήλωσης και για μια ακόμη φορά όλους εσάς για την παρουσία σας εδώ σήμερα.



Παρουσίαση του ομιλητή  
από τον Αναπληρωτή Καθηγητή του Τμήματος  
Αρχιτεκτονικής του Πανεπιστημίου Κύπρου,  
Σωκράτη Στρατή

When you open the website of the Ateliermob, the website of Mr Tiago Mota Saraiva is managing since 2005, you can see on the screen, you see people working in the fields and you see a series of texts about Ateliermob's activities, designed participatory methods, anti-gentrification strategies, streets, contribution to architecture necessity in Sweden and lots of other projects,

And then you begin to realize that Tiago's architecture practices, goes beyond building design, as the problem is most familiar when you hear the word architect and I think the most important is to see how its work investigates the agency of architecture, social and political dimensions.

Tiago comes from Portugal with a degree in architecture, specialized in architecture territory and memory, he worked in Lisbon, Rome and Vinzenca since 1995, he has been invited to teach at various schools of architecture such as Universitate Moderna in 2007 and in FAUTL in 2007 awaight. He is member of the architect's board national association since 2001. Tiago has been curator of various exhibitions such as international celebration of citizens competition and is currently president of cooperative working with the 99% what is going to talk about tonight which in fact is referring to this 99% of the society that cannot afford architectural advices, that is quite an interested part and about Portugal.



Ateliermob is an interdisciplinary platform for the development of ideas, research and projects in architecture design and urbanism and Tiago works through Ateliermob has been with regular presence in international exhibitions, forums, networks, and in fact publish a lot. I met Tiago last summer in international conference in Athens called autonoma, and we had the chance to exchange ideas about how architect should look to this 99% that he is talking about. And of course goes beyond the eda of architecture. It is pleasure to have him today, so please help me to give him a warm welcome.



Ομιλία Tiago Mota Saraiva,  
Αρχιτέκτονας και Πολεοδόμος,  
Διευθύνων Σύμβουλος της Ateliermob



I will start with what is normally at the end: thank you for these incredible days at the University of Cyprus. Also, I am grateful to the family of Mr George Paraskevaides for the invitation, for hosting me and for making possible the incredible activities I have experienced over the past few days. Finally, thank you to my dear friend, Professor Socrates Stratis, for making me feel welcome and happy to be here.

### **Architecture in a Time of Crisis**

I would like to explain the circumstances of how our project 'Working with the 99%' started. In 2005, we opened as a traditional office, ateliermob, applying to competitions, mainly public ones. Sometimes we won, sometimes not. That was our main focus until 2008 or 2009. From 2009 until 2011, some of our running projects stopped, and also the number of competitions decreased. It was by then, in the passage from 2011 to 2012, that Portugal had a significant political shift. Simultaneous to a change of government, from centre left to centre right, and due to Portugal's economic situation, an agreement for a so-called austerity programme, known as the Troika policy, was signed. This shift in internal politics triggered us to make a sort of data analysis of what was happening in Portugal. According to Eurostat, 1/4 of the country was considered poor, at the same time that we



*Copyright ateliermob*

were having a huge problem with home loan defaults (I believe the same was also happening in Cyprus). A part of the population with mortgages was in default, unable to make their repayments.

At the same time, some Portuguese architects with a media presence, such as Álvaro Siza Vieira (our first Pritzker Prize winner), were taking a stance about their practices. Siza Vieira complained about the lack of work and argued that younger generations should emigrate. The idea seemed to be that architecture is useless in a time of crisis, when, on the one hand, a large part of the population was living in miserable conditions and having difficulties to pay for their basic needs, and, on the other, architects were arguing that they had no work.

At this point, we started to question ourselves: is it true that architecture is useless in a period of crisis? How should we position our practice in the face of this reality?

We started to look around and realized that this was not the case – there was a lot to be done. We rephrased the issue: there is a need for architectural services, but people do not have the means to pay for them. Where do we stand within this equation?

That is how we came to design a group of projects and processes under the name 'Working with the 99%'. Normally, there are the client, the one who pays and benefits, and the architects/engineers who design the project, and later the contractor who builds it. Here, what we did was to add a fourth element, dividing who pays and who benefits. Together with the communities, our fourth partner, we design programmes with the explicit



*Copyright ateliermob*

intent to search and apply for funding that can substitute for our client's lack of financial means. Throughout the entire process, one thing that is important for us is to make clear that we do not work for free – it is imperative that our 'clients' know how much we are going to make, who is going to pay, and that our relationship is as normal as in any other type of project.

## **PRODAC**

We started our work under the umbrella of 'Working with the 99%' in a neighbourhood known as PRODAC in Lisbon. Its first residents came from one of the biggest shanty towns of the 1970s in Lisbon, situated not far away, called the Bairro do Chinês [Chinese neighbourhood], not because there was a Chinese community, but because the urban morphology was very dense, the houses were all very close to each other, and the streets were very narrow, with no sanitation whatsoever. It had developed in the 1940s out of internal migration movements, with people arriving in Lisbon in search for work.

In 1973, the municipality allocated a site for some of the residents of this shanty town to build their houses. The problem is that the process for legal recognition of these houses was never completed. This means the houses have existed illegally for almost 40 years, even if their construction was authorized.

Our work started in the north of the neighbourhood and began as a process to regularize all the houses. Each one was an independent procedure,



*Copyright FG + SG*

even if their designs had similarities. We went into all of the houses to draw plans and to collect and produce all the paperwork needed. Throughout the process, people frequently asked why there was a need for an architect if the houses were there, already built. It was necessary to explain that there is often a misunderstanding of what our work entails, and what kind of bureaucracy this type of process involves. We wanted to make sure that everyone understood not only our work, but also the methodology needed to guarantee that this ongoing problem would be resolved; so that, at the end, they could reclaim the ownership of their houses.

After almost two years, when the process was coming to an end, the residents came to us saying: okay, this part is done, but we have other issues we want you to help us with. Now, the needs were no longer linked with the houses, but with the public space, transitioning from the individual/domestic scale to a collective one.

A list of needs was established in an assembly organized by the residents association, during which we acted as facilitators, helping to identify priorities. With this list, we applied together for funding to develop the works and decided that 50% of the budget should be destined to pay local workers. The idea was very simple: the residents association opened a call to those who, being unemployed, would like to work in implementing the projects. For us, it was central that participation could also mean a way to provide, even temporarily, work and money for those who were hired. We were being paid, and so should the residents. One of the largest cement plants in Portugal, Secil, agreed to join and provide training to the workers on how to use the materials; the same happened with a national paint firm,



*Copyright ateliermob*



CIN, and, in total, we had 15 locals involved. This was vital to enhancing the sense of belonging and respect to the common space.

It was while this work was running in the north part of the neighbourhood that the residents from the south approached us. They knew what was being developed, both in regularizing the houses as well as the interventions in the public space. The south is also a self-constructed area, but much bigger. In the north we have 88 houses with, roughly, 300 people; in the south the houses outnumber 458 with approximately 2000 people. The residents are all very engaged and united in their association. It is impressive to attend one of their assemblies, which normally have at least 300 people, by far one of the most participative neighbourhoods in Lisbon. Our start was more or less the same as we had previously done in the north: the process to regularize the houses. At first, this was a bit tricky with some of them, because all the architects the residents had connected with were from the municipality, in the 1990s, when the first master plan of Lisbon was produced. It was by then that they knew the municipality was considering that area as a green area, ignoring the existence of those neighbourhoods and, by extent, presupposing its demolition. We had to fight that idea and make the authorities believe we were there to do precisely the opposite, to make the area visible and inside the urban fabric of Lisbon by regularizing all the houses. During the process, this also meant that we helped the municipality to reframe their master plan. Through a system of colours, all the houses were referenced: yellow for the ones that could be approved, even if they needed minor changes, and red for those that really needed major changes. Based on this, a two-year programme was designed and, from the 458 houses, 452 applied to be regularized. It



*Copyright Francisco Nogueira*

was established between the residents association and the municipality that each family would have to pay €50 for their house's process.

When the time came to think about common space, and considering the size of the neighbourhood, we used a different methodology: first, there was a meeting to list the needs, and eight possible projects were identified. Initially, we thought there would not be enough money to do them all, so a second assembly was scheduled to vote and establish priorities. We made posters for each project that included the budget that would be needed for each one, and each resident had the chance to choose three. In the end, we had the first choice with 81 votes and the last with 44, so it was clear that all were considered important. That gave us the opportunity to argue with the municipality to design a programme able to respond properly to all eight projects and not just the first three. The first has already been implemented, and the second and third are close to completion. An amphitheatre was built with the active participation of Secil engineers, not only inspecting but teaching the local workers in a similar way to what we had done in the north. None of this would have been possible if it were not for the municipality's support by funding the operation.

The inauguration with Paula Marques, Lisbon Housing Councillor, and the president of the residents association

### **Marvila Street**

This project has had different phases and has been developed over the past two years. Rua de Marvila [Marvila Street] is situated in the eastern



*Copyright Nelson D'Aires*

part of Lisbon in what was known as the city's industrial area. From wine distribution to one of the major soap factories – open until the early 1990s – the area suffered what the residents identify as abandonment by the local authorities. The street is located between two train lines that serve as physical but also immaterial borders that enclose the lives of those still inhabiting it. A large part of the population are former workers of those industries or their descendants.

Over the past decades, this area has been under pressure from expected large investments, which led to a sort of pause. The 2010 master plan of Lisbon predicted the possibility of major investments: a large hospital planned for an area not very far from the street, the third bridge over the Tagus River that would reach nearby and plots for new housing constructions. The fact is that none of this has happened, and the area is still waiting.

If this is the reality for this concrete territory, the same cannot be said about its surroundings. To the north, there are several social housing neighbourhoods and a major public investment, the municipal library. To the south, along the riverfront, we can see the construction of a private condominium, public buildings being transformed to host the so-called creative industries, artists moving to some of the former industrial buildings, and so on. The impact this has in our territory is, clearly, expressed in the ownership of the buildings. One of the first things we did was to try to trace who had what. We came to the conclusion that many of the 'expectant' buildings were owned by American investment funds that inherited them when one of Portugal's largest private banks went bankrupt. They were on hold.

It was also important to understand where we could still find memories of the opposite side of the shore: the working class that once populated the area. So, this was how we started: by trying to find a nexus in the territory between these two realities.

Being 'expectant' also means a lack of investment in public space. One can see the presence of ruins or buildings that were never completed, in an explicit movement of disurbanism. Thus said, this is not an area devoid of residents. We started our first project by trying to identify associations working in the area and from there to see what the population needs were that our architectural tools could help to solve. The first project was what was called an 'intergenerational' park in a vacant plot (a public one) that was, until then, used as an open space for rubbish. The local parish was supposed to join in to provide all the equipment needed, especially for the playground. They never did. So, a year and a half later, this past Christmas, and since the place had suffered from vandalism, we decided to reuse the leftover wood to build a wooden tree (that was also a Christmas tree), as a way to try to reactivate not only the lot but also the group. One note: prior to this last intervention our project was also to form a residents association. We knocked at 90% of the houses to announce a large assembly on a Saturday, and when the day came we had only two people. So, it was clear this was not the way to go, even if we had established contact with many more residents willing to participate.

From the outset, the older residents had always identified with a large building, the Marquês de Abrantes Palace, as a main mark in their landscape, in a physical but also emotional way. Although it was indeed built

as a palace, throughout the 20th century it was the residence of almost 200 people, mainly working class. It is also the home of the collective that played a key role in the cultural and social lives of the area, even if it is now not especially active. We knew that the palace, despite being publicly owned, was in line to be sold. So, one of our goals was to design a participatory process that could contradict this idea, by arguing its importance to the community. The project, again, had the financial support of the municipality, but also the permission to occupy part of the building. This section, which had once been a family house, had some problems with its floor, so our first intervention was to restore it. At that time we realized that there was another level, which seemed to be evidence of a previous building; we are still not sure. All that we know is that this is an 18th-century palace and that the trace seems to indicate that the building had resisted the Lisbon earthquake of 1755.

Back to our project: two axes were developed. On the one hand, together with some artists and the Hangar cultural association, an exhibition was designed to explore the territory's memories, both material and immaterial; on the other hand, during the entire time the exhibition was open to the public, we allocated part of our team to guarantee open doors from Monday through Friday, in working hours. The month that followed was an intense time of participation supported by a programme of activities that generated the population into regaining the space. Every Thursday there was cinema, and every Friday a general meeting with the community was held. These meetings had two purposes: to propose future uses for the palace and to discuss the work we had developed during the previous week to meet those proposals. Since the door was always open, residents



*Copyright FG + SG*



could pass by, have a chat and share ideas and memories that could feed the design process.

Along with this work, and because we believe it was important to make the work visible, we also started to invite newspapers and TV channels to visit us. This strategy is something we often use, to put our questions to a larger public and to try to make it possible to discuss it, or at least consider it.

The closing day of the exhibition was this past Saturday. It was a very emotional day, not only for the presence of the municipality's housing council, but the attendance of all of those who throughout the month had been a constant support in designing the future of the palace. The palace has embodied the houses of several families, the collective that once had a theatre group and its own library, personal stories. There is also the certainty that a space was open where the decision about its future is made with, and by, the residents. One of the conclusions was the determination of some of the residents to establish an informal Friends of Rua de Marvila group.

## **Six Projects**

The following six projects are very different in nature, and I will not go into much detail about them, but rather I will describe them as a kind of cartography of several hypothesis of using the 'Working with the 99%' idea as a tool to discuss and question the role of architecture and architects.

Community & Building Workshop at the New Generations Festival, Milan 2013



*Copyright ateliermob*



*Copyright Nelson D'Aires*

This was a workshop developed in Milan's Chinese neighbourhood to discuss public space through the construction of a temporary occupation space.

### **Segundo Torrão Neighbourhood**

This was a workshop, developed with students of an architecture school, in a shanty town in Trafaria, not far from Lisbon. This neighbourhood has almost 500 houses and 3000 people living in it. The workshop focussed on one specific plot, the area of the residents association.

### **Tanto Mar Exhibition**

We curated and designed this exhibition to discuss architectural practices conducted by Portuguese people all around the globe, but reflecting on social impacts of construction and housing. It was also a way to show that Portuguese architecture is something much more diverse than is often publicized and to frame it within the broader economic crisis.

### **Participation in the 14th Venice Architecture Biennale**

In 2014, we took part in the Portuguese delegation at the 14th Venice Architecture Biennale, entitled Homeland. For exhibition we produced a reflection and research on the subject of informal architecture with Paulo Moreira.



## **Basilicata**

This is a regional fund to develop a participatory process in Potenza and Matera, in southern Italy, to reflect on participation, urbanity and territory.

## **Quinta do Ferro**

Quinta do Ferro is an area of Lisbon where we designed a participatory process at the urban planning level. The people constituted an association gathering landlords and tenants, all discussing what should be improved in their neighbourhood.

## **Terras da Costa**

This is the final project I will discuss. It is probably our best-known project since the 2016 Archdaily Public Building of the Year Award, but, before addressing the project itself, I will describe its context.

Terras da Costa is a neighbourhood just to the south of Lisbon, in the municipality of Almada. It is situated within an agricultural and ecological reserve area, close to the city and a ten-minute walk from the beach, and its community gathers both people of African descent, even if a large part were born in Portugal, and Roma people. One interesting, and important, aspect is that both communities are gathered in the same residents association, which is quite rare in Portugal.

When we started our work here, in 2012, the main problem was the extremely difficult access to tap water, as there is no such infrastructure inside the houses. Residents had to walk for at least 700 m to collect water.



*Copyright ateliermob*

The first project was an invitation from a university to develop a workshop with the residents. Considering the impossibility of building and also considering their precarious situation, the decision was: we are not going to make a plan that projects the future after they leave. We are going to work on the present, considering actual residents. The proposal was to design some benches for their football field, so that, at the end, there would be a match between the residents and their neighbours. The idea was to connect both sides, but also because playing football has a strong presence in children's lives. There were several residents playing in the Belenenses team, and also a national team player, Fernando Varela, was a former resident and visitor to Terras, since members of his family are living there. Our proposal failed because we could not entice other residents of the Costa area to join in, and the match ended up being between us (members of the workshop) and the residents of Terras da Costa. Yet, in a way it did not fail completely, as they understood our proposal of building a larger community and made the step to approach us saying they want to continue working together. Their main problem, they told us, was the absence of tap water close to the houses, to which we answered: ok, but that is not something we can solve, as architects, only as citizens can we fight at your side for your right. So they came up with the idea of building a community kitchen that could also serve as a collective space for the neighbourhood. That was something architecture could provide and was also a way to answer to a pre-existing practice the community had: to gather and through cooking engage with each other. So, that was how the community kitchen started. It was also the 'perfect' excuse to bring tap water inside the neighbourhood.

Now was the time to find funding to build it and, simultaneously, to start negotiating with the municipality to make it possible. The project ran in several directions, more or less, at the same time. On the one hand, we started applying for possible funding. One was a call from the Lisbon Architecture Triennial. It was not much and could hardly fill all the expenses, but was a way to make the project visible. We did not win, but one member of the jury, the Fundação Calouste Gulbekian, saw it and decided to contact us directly saying they wanted to help and to become partners to make the project possible. At the same time, another project called Casa do Vapor was running not far from Terras, at Cova do Vapor. It had been built by a collective of architects and artists and was a temporary installation made of wood. One of the members was a French collective, called Exyzt. Alexander Romer, from that collective, called us saying that they would be dismantling their structure and that they had decided to donate part of their wood to our project. That was a great start! The problem was that ateliermob is a project office. We don't have the skills to build, we answered. That's how we met Collective Warehouse. They had been working at Casa do Vapor and they have the skills. So, in a way, they came as a package with the wood. The design of the kitchen was made in co-authorship, but the decision of where to build was made by the residents.

An important aspect from the start was to make it clear that the residents could count on us to fight for better living conditions, but not to argue that they should continue to live there. Those plots should continue to be for agriculture, and the residents all deserve proper houses, like everyone else. This caused a bit of a tension between us and another association working with them that had, in a certain way, a kind of aestheticization of



poverty that we reject. It was an essential step in the process to make sure they understood our position, so that common ground was properly built.

The work started with cleaning the area. The chosen plot had been identified as a drug selling point, and we realized that during the construction and subsequently drug dealing reduced, which was very momentous for us but, most especially, for them. The first thing to be built was a collective mailbox and information point. Local participation was essential, as none of us knew how to build the foundations, and most of the men have experience in construction. At the same time, we had begun negotiating with the municipality, even if that implied we had to exert some pressure. For example, we started the construction before we had the formal permission to do so. We only asked them not to send the police.

When the first structure was already erected it was time for the first meeting at Terras with the municipality. It was a very important occasion for all of us: it was the moment when the vice-mayor announced that they would assure the entire water infrastructure and that the water would be for free. At the time, Almada's municipality already had a policy that everyone in a precarious condition could apply for free water (the first 5 m<sup>3</sup> per family/house), as a response to the United Nations recognition of water as a basic human right.

Overall, it took us three to four months for the community kitchen to be completed. The official inauguration took place in December 2014 and, in 2016, the project won the Archdaily Award. Again, this moment was what made it possible to start designing a next step of work with this community: to plan a future location for the neighbourhood where the residents



*Copyright ateliermob*

have a say about their future. The plot, already chosen, is 700 m from where they are now.

As for the kitchen, its major reward, we believe, is when the time comes for it to be dismantled, in other words, no longer necessary. This project also represents to us the belief that architecture can be used as an essential tool to call attention to problems while at the same time playing a role in trying to solve them.



Απονομή Βραβείων εις μνήμην Γεώργιου Παρασκευαΐδη,  
ως ταξιδιωτική υποτροφία

Το Πανεπιστήμιο Κύπρου απονέμει το βραβείο αρχιτεκτονικής εις μνήμην Γεώργιου Παρασκευαΐδη ως ταξιδιωτική υποτροφία στους φοιτητές, των οποίων οι προτάσεις έχουν επιλεγεί στο πλαίσιο του πέμπτου ετήσιου φοιτητικού διαγωνισμού του Τμήματος Αρχιτεκτονικής.

Κατά τη διάρκεια της ετήσιας διάλεξης απονεμήθηκαν τα βραβεία ύψους € 1.500 έκαστο. Ο Πρόεδρος του Τμήματος Αρχιτεκτονικής, Αναπληρωτής Καθηγητής Σωκράτης Στρατής, προέβη στην ανακοίνωση των διακριθέντων φοιτητών του Τμήματος Αρχιτεκτονικής με αλφαβητική σειρά.

**Φραντζέσκο Ζάρου,**

«Γνωρίζοντας τους Αβορίγινες»

**Νάσια Παντελίδου,**

«Βομβάν πόλη αντιθέσεων»

**Κατερίνα Παύλου,**

«Μεταξύ Κοπεγχάγης και Βαρκελώνης  
συγκρίνοντας αστικά πολεοδομικά μοτίβα».





Βιογραφικό  
του Γεώργιου Παρασκευαΐδη

## **ΓΕΩΡΓΙΟΣ ΠΑΡΑΣΚΕΥΑΪΔΗΣ**

Φιλόπατρις, εργατικός, διορατικός, μετριοπαθής, δημιουργικός, πολυμαθής, φιλάνθρωπος, απλός και ανθρώπινος είναι μερικά από τα χαρακτηριστικά που συνθέτουν την πολυσιχιδή προσωπικότητα του «Γώγου», όπως επεκράτησε όλοι να το φωνάζουν.

Γεννήθηκε στην Αθήνα το 1916, όταν ο πατέρας του, Ευθύβουλος Παρασκευαΐδης, σπούδαζε ιατρική στο Πανεπιστήμιο Αθηνών και παντρεύτηκε τη νεαρή Ιταλίδα, Μαριέττα. Αποφοίτησε αριστούχος από το Παγκύπριο Γυμνάσιο. Σπούδασε αρχιτεκτονική στην Ιταλία, στο Πολυτεχνείο του Μιλάνου και ολοκλήρωσε τις σπουδές του με πολλές δυσκολίες, λόγω της έναρξης του Β΄ Παγκοσμίου Πολέμου.

Επιστρέφει στην Κύπρο και με διορατικότητα βλέπει πως δεν μπορεί να εργαστεί ως αρχιτέκτονας, λόγω του πολέμου. Δημιουργεί μια μικρή εργοληπτική εταιρεία κι αναλαμβάνει διάφορα στρατιωτικά έργα που έφτιαχναν οι Βρετανοί στο νησί. Στην πορεία του ο ίδιος ποτέ δε δήλωνε αρχιτέκτονας, αλλά «ένας απλός εργολάβος».

Το 1941 γνωρίζεται με το νεαρό έμπορα, Στέλιο Ιωάννου, δημιουργούν έναν κατασκευαστικό συνεταιρισμό κι αναλαμβάνουν διάφορα στρατιωτικά έργα. Το 1946 τον ενέγραψαν ως Εταιρεία Περιορισμένης Ευθύνης, με την επωνυμία « Ιωάννου & Παρασκευαΐδης Λτδ», κατορθώνοντας μέσα σε λίγα χρόνια να εδραιώσουν την J&P ως ένα Διεθνή Εργοληπτικό Κολοσσό, που προβάλλει την Κύπρο διεθνώς.

Το 1959 παντρεύεται τη Θέλμα Λεωνίδου Φράγκου. Αποκτούν τρία παιδιά: Τον Ευθύβουλο, πολιτικό μηχανικό, τη Λεώνη, αρχιτέκτονα και τη Χριστίνα, που σπούδασε διοίκηση επιχειρήσεων.

### **Φιλάνθρωπος**

Ευαίσθητος στον ανθρώπινο πόνο και τη δυστυχία, ιδρύει με τη σύζυγό του το φιλανθρωπικό ίδρυμα «Γεωργίου και Θέλμας Παρασκευαΐδη» με στόχο τη βοήθεια

απόρων Κυπρίων για θέματα υγείας, σπουδών και τη διατήρηση της πολιτιστικής και αρχιτεκτονικής κληρονομιάς του νησιού. Το Ίδρυμα είναι συνδεδεμένο με το «Shriners Hospital» του Springfield Μασαχουσέτης των ΗΠΑ, στο οποίο στέλλονται και χειρουργούνται εντελώς δωρεάν παιδιά κάτω των 18 ετών για σοβαρές ορθοπεδικές παθήσεις και περιπτώσεις σοβαρών εγκαυμάτων και με το «Children's Heart Fund Hospital», στη Μινεάπολη των ΗΠΑ, όπου χιλιάδες Κυπριόπουλα μπορούν να έχουν δωρεάν συμβουλή και θεραπευτική αγωγή. Παράλληλα ιδρύει το «Παρασκευαϊδείο Χειρουργικό και Μεταμοσχευτικό Ίδρυμα», όπου στα 25 χρόνια λειτουργίας του έγιναν πέραν των 1000 μεταμοσχεύσεων νεφρών.

Αγοράζει στην Αθήνα το σπίτι που γεννήθηκε, στην οδό Μεθώνης 11, το αναπαλαιώνει και στεγάζει εκεί το «Πολιτιστικό Κέντρο Κύπρου», το οποίο εμπλουτίζει με πλούσιο φωτογραφικό, ηλεκτρονικό υλικό, αρχαία βιβλία μεγάλης αξίας, ιστορικούς χάρτες και ό,τι άλλο σχετίζεται με την Κύπρο, ώστε ο επισκέπτης να μπορεί να μελετά και να ενημερώνεται για την ιστορία του νησιού.

### **Φιλόπατρις**

Λάτρης του αρχαίου πολιτισμού και της Ελλάδας, πίστευε ότι η ανθρωπότητα οφείλει πάρα πολλά στον αρχαίο και νέο ελληνικό πολιτισμό και δεν παραλείπει ευκαιρία να το τονίζει όπου βρεθεί. Γίνεται ο καλύτερος πρεσβευτής του κυπριακού προβλήματος. Διατηρεί στενές φιλικές σχέσεις με τους Πρόεδρους της Αμερικής, Ρόναλντ Ρήγκαν, Τζίμν Κάρτερ, Μπιλ Κλίντον, με πολλούς γεροϋσιαστές και πολιτικούς των ΗΠΑ, εκπροσώπους των Ελλήνων και Κυπρίων Αποδήμων ΑΧΕΠΑ και ΧΑΝΑΚ, τους οποίους συνεχώς ενημερώνει για την τουρκική εισβολή και την καταπάτηση των ανθρωπίνων δικαιωμάτων. Διατηρεί πολύ καλές σχέσεις με αξιωματούχους, σεϊχνδες, Αρχηγούς Κρατών της Μέσης Ανατολής και του Αραβικού Κόλπου και σε πολλές περιπτώσεις μεσολάβησε για τη θετική τους υποστήριξη στο κυπριακό πρόβλημα.



Κατά καιρούς του προσφέρθηκαν πολιτικά αξιώματα, τα οποία ποτέ δεν αποδέχθηκε. Υποστήριξε ότι, προσφέρει πολύ περισσότερα στην πατρίδα με την εργοδότηση χιλιάδων Κυπρίων στο εξωτερικό και την εκστρατεία που κάνει για διαφώτιση και ενημέρωση του κυπριακού προβλήματος.

### **Τιμητικές διακρίσεις**

Για την πολυσχιδή κοινωνική δράση του έχει τιμηθεί με πολλές διακρίσεις εκ των οποίων οι κυριότερες είναι: «The Order of the British Empire», από τη Βασίλισσα της Αγγλίας Ελισάβετ II, «The Order of the Oman», από το Σουλτάνο Qaboos, του Ομάν, το μετάλλιο του Αγίου Παύλου, από τον Αρχιεπίσκοπο Βορείου και Νοτίου Αμερικής Ιάκωβο, το μετάλλιο Αγίου Μάρκου από τον Πάπα, τον Τίμιο Σταυρό της Αρχιεπισκοπής Θυατείρων και Μεγάλης Βρετανίας, από τον Αρχιεπίσκοπο Γρηγόριο. Έχει ανακηρυχθεί ως «Άρχων του Οικουμενικού Πατριαρχείου της Κωνσταντινουπόλεως», Επίτιμος Δημότης Λευκωσίας, «Fellow», του Kings College University του Λονδίνου, του «Ανώτερου Ταξίαρχου του Τάγματος του Φοίνικος», από τον Πρόεδρο της Ελληνικής Δημοκρατίας Κωστή Στεφανόπουλο, το «Μετάλλιο της Πόλεως Αθηνών», του «Χρυσού Μήλου» από το Δήμαρχο της Νέας Υόρκης, το «Μετάλλιο Εξαιρετης Προσφοράς», την ανώτατη διάκριση της Κυπριακής Δημοκρατίας από τον Πρόεδρο Γλαύκο Κληρίδη, το παράσημο «Grande Ufficiale» της Ιταλικής Δημοκρατίας, το «Μέγα Χρυσούν Παράσημο του Αποστόλου Βαρνάβα», την ανωτάτη διάκριση της Εκκλησίας της Κύπρου για την μεγάλη προσφορά του προς την Εκκλησία και την Πατρίδα.

Με πλήρη διαύγεια, σε ηλικία 91 χρόνων, απεβίωσε στο Λονδίνο, στις 5 Δεκεμβρίου 2007.

Η κηδεία του έγινε στη Λευκωσία, από τον Ιερό Ναό Παναγίας Ευαγγελίστριας και την τέλεσε ο Αρχιεπίσκοπος Κύπρου Χρυσόστομος Β΄. Παρέστη σύσσωμη η πολιτική ηγεσία και πλήθος κόσμου.

**Perceptions** **John** **10**  
 ...  
 ...  
 ...

# Working with the 99%



**O**ne of the most common misconceptions about the 99% is that they are a monolithic group. In reality, they are a diverse group of people with different needs and expectations. As a leader, it is crucial to understand these differences and tailor your approach accordingly. This involves active listening, empathy, and a willingness to adapt. By focusing on the needs of the 99%, you can build trust and foster a more inclusive and productive environment.

...


...

**Leadership in a digital world**


...

**Building a strong team**

...



...



...

Cyprus Weekly

**PORTUGUESE ARCHITECT TIAGO MOTA SARAIVA TALKS TO THE CYPRUS WEEKLY ABOUT HIS WORK IN PARTICIPATORY PLANNING-INVOLVING COMMUNITIES IN BUILDING THEIR OWN ENVIRONMENT**

**WORKING WITH THE 99%**

On Tuesday February 20 the University of Cyprus will host Portuguese architect Tiago Mota Saraiva for the fifth annual lecture in memorial of George Paraskevaides. Mota Saraiva is managing partner at ateliermob, “a multidisciplinary platform for the development of ideas, research and projects in the areas of architecture, design and urbanism”. He’s not the kind of architect you will find designing mass production ugly concrete buildings, done Without them, however. Instead he is president of Working with the 99% , a cooperative that for those who would normally not have the funds to hire architects. “We work a lot with participatory processes in communities that have no money to pay for our work. For example, we work here in Lisbon with poor communities that normally don’t have access to architects,” he told the Cyprus Weekly. One example of ateliermob’s work is helping to legitimise constructions that have been built by the poor and marginalised but without permits. “For example, we have a community of 3,000 in a selfconstructed neighbourhood, built in the 1970s. But the houses were never legalised, so they did not get building permits,” he explains. “So we took care of the process in the past four or five years so that they now have building permits.” Another project was in Terras da Costa, a shanty town 15 kilometres outside Lisbon, which had no running water. Given its poor state, the area was unpopular with the local parish council, which had made various attempts to get rid of the shanty town. However, with the help of Universidade Aut noma de Lisboa, a private university in Lisbon, the authorities were persuaded to work together with the community of Terras da Costa “as partners rather than adversaries”, aiming to improve the neighbourhood rather than get rid of it. “We started to work with them and they told us they

wanted a community kitchen,” said Mota Saraiva. “So we engaged the municipality and they legalised the kitchen. They also gave money to the centre of the community.” Legalising the kitchen meant that the authorities were prepared to provide running water to the area, thus vastly improving the conditions of the community living there. The Community Kitchen was among the winners of the Building of the Year Award in 2016, chosen by ArchDaily readers from over 3,000 candidates.

Persuading the authorities Asked how ateliermob persuades the authorities to engage in participatory processes, Mota Saraiva says that they work closely with the media. “We work a lot in the media and our stories are being told more and more. Today I was on national TV talking about the palace project,” he said. “What we are explaining is that you can have peaceful and profitable projects so that everyone wins. And more and more we are starting to get this thing going.” The palace, as it is known, is now a publicly owned building that used to be owned by a big landowner, but which is now mostly in ruins. The government’s initial idea was to put the building up for speculative development but ateliermob is pushing for the authorities to involve the community in how it should be developed. “The palace is owned by the state. The building has the power in itself to regenerate the area, so we are defending the idea that the building should stay public, for housing people, and to be open to the community,” he said. Part of the ateliermob office has now moved to the building. “The door is open, so people can come in and express their feelings.” The activities of Working with the 99% have increased since the financial crisis in Portugal that led to a sharp increase in unemployment, a Troika bailout programme and political instability. “Mostly now we are called to work in communities where there is some conflict. During the crisis you can imagine how many of these areas there were,” he said. Increased media attention on housing issues has brought attention to bear on the problems with the legal framework for housing. “We were asked to go to the national parliament. And we were called to participate in a commission and talk about our experience so we can integrate

the third sector the social sector.” Relevance to Cyprus The importance of involving communities in projects could soon become relevant in Cyprus, if the Cyprus problem is solved. One of the reasons why the return of Morphou is such a hot issue is that it could lead to the dislocation of thousands of people. Involving them in where they move and how will be critical to ensuring a politically sustainable solution. Owners of property in the crumbling ghost district of Varosha, but also residents of the surrounding area will also have strong views about how the district is rebuilt. Not including those affected is why so many social housing projects fail, explains Mota Saraiva. “In social housing, governments often say we spend too much and the people don’t take care of the houses, they destroy everything. But that is also because the social housing is done without them, against them, against their culture,” he said. “For us it is quite clear that if you work a bit with them and try to avoid the stereotypes you have and open yourself, the outcome is better.” Rich heritage Ateliernob works not only in Portugal but is also focusing on other areas in southern Europe. “Culturally, we are different from the north. That’s a fact and it is a good thing. But a lot of times we are scared to show it. We see ourselves sometimes with the eyes of the north,” he said. This means different solutions to different problems. “Each community is a community and within each community there are communities, and there are different solutions,” he said. “We can work, assuming that the things we have are rich, that our heritage is rich,” he concluded.

## ΤΙΑΓΟ ΜΟΤΑ ΣΑΡΑΙΒΑ | ΑΡΧΙΤΕΚΤΟΝΑΣ ΚΑΙ ΠΟΛΕΟΔΟΜΟΣ

Ο Tiago κατέχει Πτυχίο Αρχιτεκτονικής και εξειδίκευση στην Αρχιτεκτονική, Χώρος και Μνήμη. Από το 1995, έχει εργαστεί σε διάφορα γραφεία στη Λισαβόνα, τη Ρώμη και τη Βιτσέντσα. Διετέλεσε επισκέπτης Επίκουρος Καθηγητής στο Universidade Moderna (2007) και στο FAUTL (2007-2008). Από το 2001, είναι μόνιμο μέλος του Διοικητικού Συμβουλίου της Εθνικής Ένωσης Αρχιτεκτόνων (Architects Board National Association), ενώ διετέλεσε προηγούμενα μέλος (2003-07) και Ταμίας (2005-2007) της Εθνικής Εκτελεστικής Επιτροπής. Παράλληλα, υπήρξε μέλος της Οργανωτικής Επιτροπής και επιμελητής του Εθνικού Πορτογαλικού Έτους Αρχιτεκτονικής (2003) και μέλος του Διαγωνισμού Διεθνούς Εορτασμού των Πόλεων (International Celebration of Cities Competition), που διοργανώθηκε από την Διεθνή Ένωση Αρχιτεκτόνων (UIA). Εκπροσώπησε την Πορτογαλία στο Συνέδριο της Διεθνούς Ένωσης Αρχιτεκτόνων το 2005 στην Κωνσταντινούπολη, Τουρκία. Ο Tiago γράφει στην εβδομαδιαία εφημερίδα «i». Είναι μέλος του διοικητικού συμβουλίου του πολιτιστικού και κοινωνικού συνεταιρισμού Largo Residencias και εξωτερικός σύμβουλος του Δημοτικού Συμβουλίου της Λισαβόνας για την εφαρμογή της Ατζέντας 21 για τον Πολιτισμό. Είναι διευθύνων σύμβουλος στην εταιρεία Ateliernob. Πρόκειται για μια διεπιστημονική πλατφόρμα για την ανάπτυξη ιδεών, έρευνας και σχεδιασμού στους τομείς της αρχιτεκτονικής και της πολεοδομίας. Η εταιρεία ιδρύθηκε το 2005 στη Λισαβόνα ως αποτέλεσμα σειράς έργων που υλοποιήθηκαν από τα ιδρυτικά της μέλη. Το 2016, ένας συνεταιρισμός -“Working with the 99%”- δημιουργήθηκε για την παροχή υπηρεσιών στους τομείς της αρχιτεκτονικής και του κοινωνικού ή παρεμβατικού σχεδιασμού, πολεοδομίας, στρατηγικού σχεδιασμού, συντονισμού και υλοποίησης έργων και προγραμμάτων κατάρτισης. Την ίδια στιγμή, η πλατφόρμα αυτή έχει αναπτύξει ερευνητικό έργο για την υποστήριξη των πρακτικών εφαρμογών σχεδιασμού (projects), έναν online χώρο αρχιτεκτονικού σχεδιασμού και πολεοδομίας και έχει σταθερή παρουσία σε διάφορα φόρουμ, εθνικά και διεθνή δίκτυα. Η Ateliernob έχει λάβει βραβεία και τιμητικές θέσεις σε διαγωνισμούς που περιλαμβάνουν, μεταξύ άλλων, το Excellence in Rehabilitation Award του Jornal Construir (2016) και το Βραβείο Archdaily - Building of the Year (2016).



Πανεπιστήμιο  
Κύπρου

Copyright © 2018

Γενική Επιμέλεια / Συντονισμός:

**ΔΟΞΑ ΚΩΜΟΔΡΟΜΟΥ**

Υπεύθυνη Γραφείου Εκδηλώσεων,  
Τομέας Προώθησης και Προβολής, Πανεπιστήμιο Κύπρου

Φωτογράφιση Διάλεξης:

**ΧΑΡΑΛΑΜΠΟΣ ΑΧΙΛΛΕΩΣ**

Κινηματογράφιση Διάλεξης:

**ΤΟΜΕΑΣ ΠΛΗΡΟΦΟΡΙΚΗΣ ΥΠΟΣΤΗΡΙΞΗΣ,**

Υπηρεσία Πληροφορικής Υποδομής, Πανεπιστήμιο Κύπρου

▶ 5η Ετήσια Διάλεξη στη μνήμη Γεώργιου Παρασκευαΐδη

Η φωτογραφία του εξωφύλλου/οπισθοφύλλου  
είναι από τη Συνοικία Terras da Costa στην Πορτογαλία

Σχεδιασμός / Εκτύπωση:

**ALTA GRAFICO A.E.**

[www.altagrafico.gr](http://www.altagrafico.gr)



Λευκωσία 2018