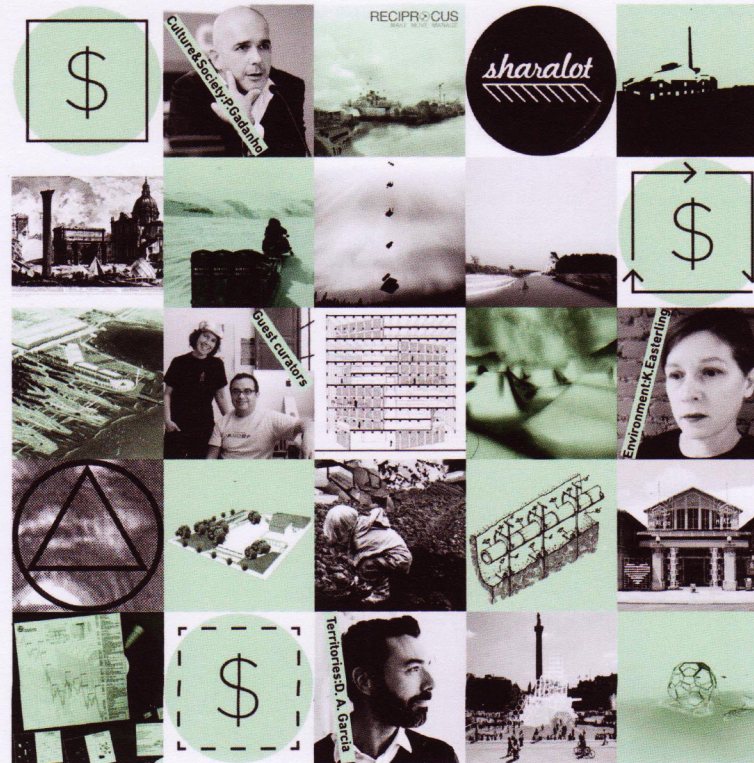


MONEY

THE 3RD PROGRAMME CYCLE | MONEY | 2013 | 2014

.THINK .SPACE



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WHAT IF OUR CITIES WERE ABLE TO EVOLVE WITHOUT MONEY?
WHICH IS THE ROLE OF THE ARCHITECT WITHIN THIS SCENARIO
(IF THERE'S ONE)?

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ABOUT THINK SPACE

THE THINK SPACE PROGRAMME

IS

A CYCLE OF CONCEPT DEGREE ARCHITECTURAL COMPETITION

A PLATFORM FOR SPATIAL EXPERIMENTATION AND EXCHANGE OF CONCEPTUAL IDEAS

A NETWORK OF PROGRESSIVE THINKERS BEYOND CULTURAL, GEOGRAPHIC OR INSTITUTIONAL BORDERS

THINK SPACE PROGRAMME FACILITATES PROGRESSIVE DISCOURSE IN ARCHITECTURE THROUGH A PLATFORM FOR CREATIVE THINKERS THAT PRODUCES STATE OF THE ART THEORETICAL CONTENT AND A PULSIVE SOCIAL NETWORK. SINCE PROGRAMME'S BEGINNING IN 2010 IT DEVELOPED INTO A WIDE SCALE DISCIPLINARY INTERVENATION USING NOT ONLY DESIGN COMPETITIONS, BUT ALSO EXHIBITIONS, UNCONFERENCES AND PUBLICATIONS AS ITS MATERIAL. THE ANNUAL PROGRAMME CYCLE CONSISTS OF SEVERAL CONCEPTUAL ARCHITECTURAL COMPETITIONS, PUBLIC DISCUSSIONS ENVISAGED AS ARCHITECTS TALKS AND CALLS FOR PAPER UNDER THE COMMON ANNUAL THEME. AT

THE END OF THE CYCLE, A CONFERENCE, AWARD CEREMONY AND EXHIBITION IS HELD WITH AN ANNUAL PUBLICATION THAT SUMMARIZES THE WHOLE CYCLE. BY PROPOSING CYCLES OF COMPETITIONS, TALKS AND RESEARCH THINK SPACE DEMONSTRATES HOW 'COMMON/SHARED/COLLABORATIVE' IS THE TRUE PRODUCTIVE, CREATIVE RESOURCE FOR THE FUTURE. IT APPOSES TO THE IDEA OF ARCHITECTURE AS COLLECTION OF INDIVIDUAL EXPRESSIONS BY CONNECTING (PROGRAMME) THAT IN EVERY SINGLE MANIFESTATION OF ITSELF - IN FORM OF COMPETITION BRIEF, DESIGN PROPOSAL, DISCUSSION OR TEXT - IS PUTTING FORWARD ITS COLLABORATIVE (PUBLIC) FORM.

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BANKING FOR SOUTHERN 'PIGS' *

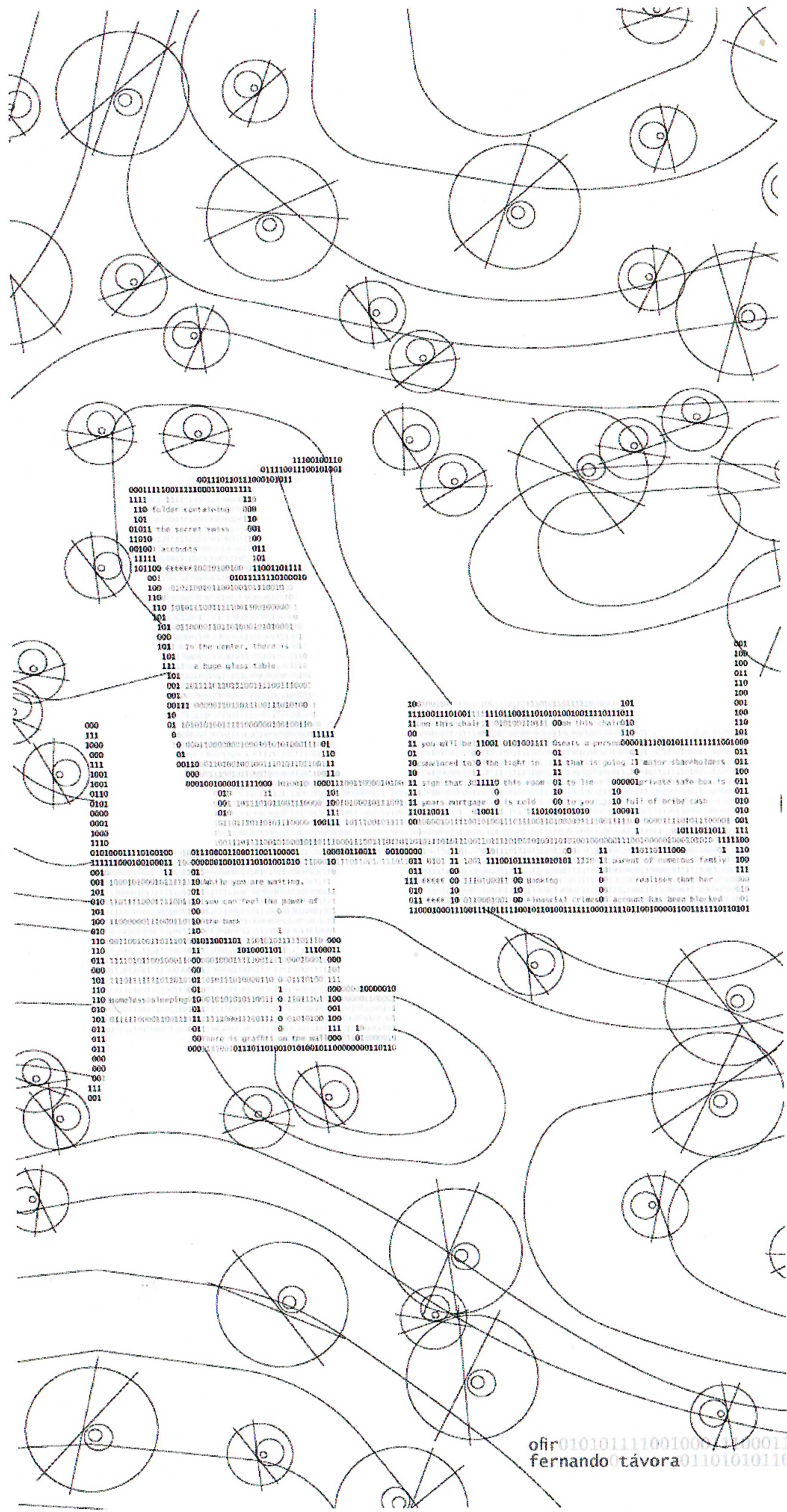
* PIGS is an acronym used in economics and finance. Originating in the 1990s, the term usually refers to the economies of Portugal, Italy, Greece and Spain, four economies of southern Europe. All are countries whose economies have been rescued.

Over time you can trace the undeniable attraction by architects and non architects to manipulate and play with the symbolic image of any architectural product, completely ignoring any remorse and his torical value that can do it untouchable. This situation is accentuated in times of crisis, where the value of objects becomes questionable. The Parthenon was a tinderbox at some point in the Ottoman occupation of Athens. Nazis oldiers used the Villa Savoye as a stable for horses which was occupied because they could easily go up and down through its ramp, something similar happened in the Villa Tugendhat by Mies Van der Rohe. Numerous churches during several cultural or political changes have become swimming pools, libraries or clubs to get them out an economic return. To this must

be added very referential manipulations like the one Koolhaas performed with the Barcelona Pavilion, blending and so transforming its use to set up a gym concerned by the current body worshipping culture.

We can observe how architecture has been a responsible-irresponsible agent in all kinds of historical events, but has also suffered the consequences of such situations. That is architecture has improved the ability to play a dual role, being defendant and victim at the same time.

Today are banks who dominate international news so an advertisement offering its credit can enclose lifestyle desires as any house of our dreams. Such is its power that can even snatch houses from those who can not pay (and citizens respond occupying the houses that the banks can not handle by themselves). It is clear that money and architecture enclose the same project skills to anticipate a future built by desire. One through banks, the other through housing, they both have been busy

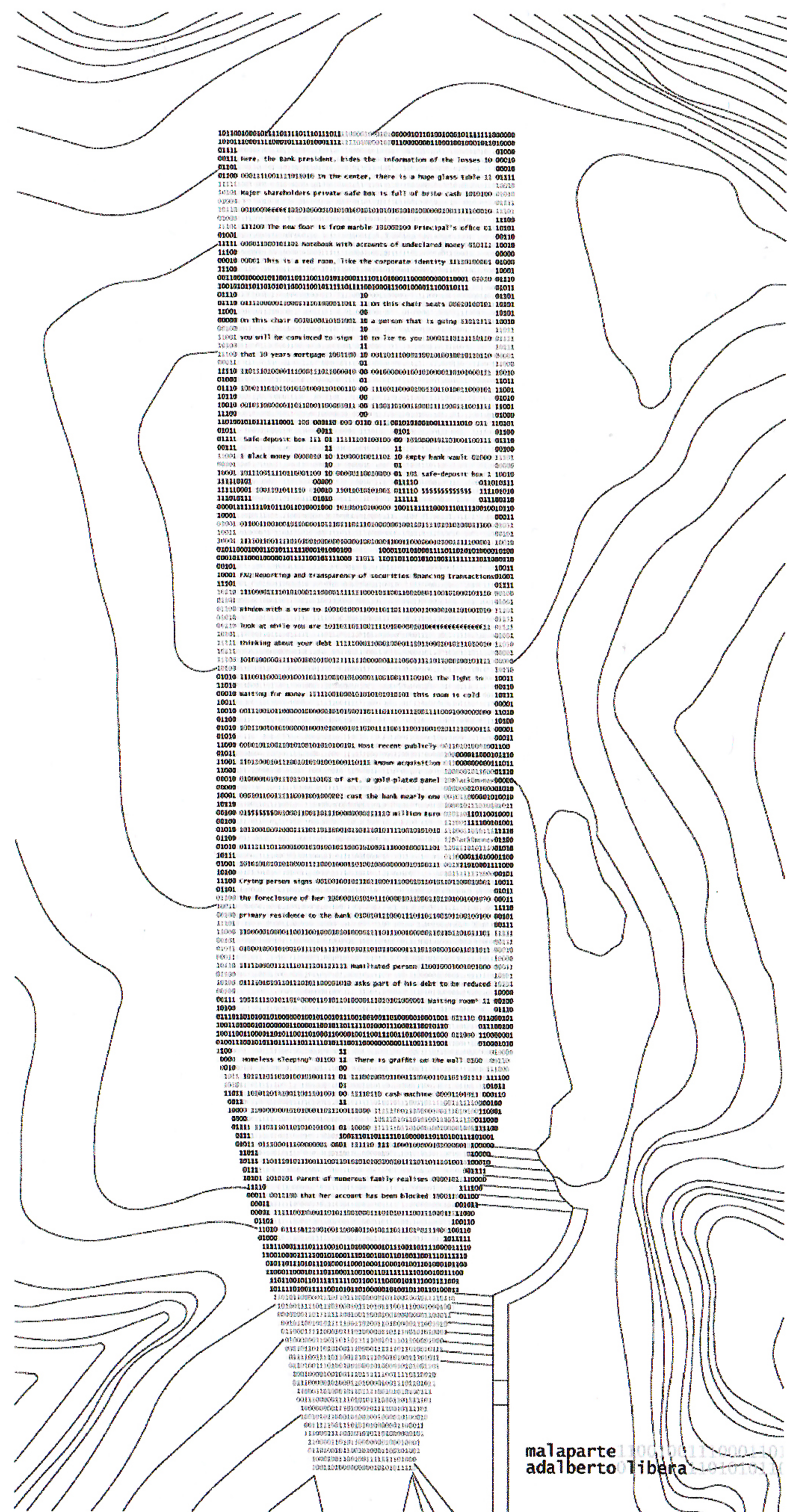


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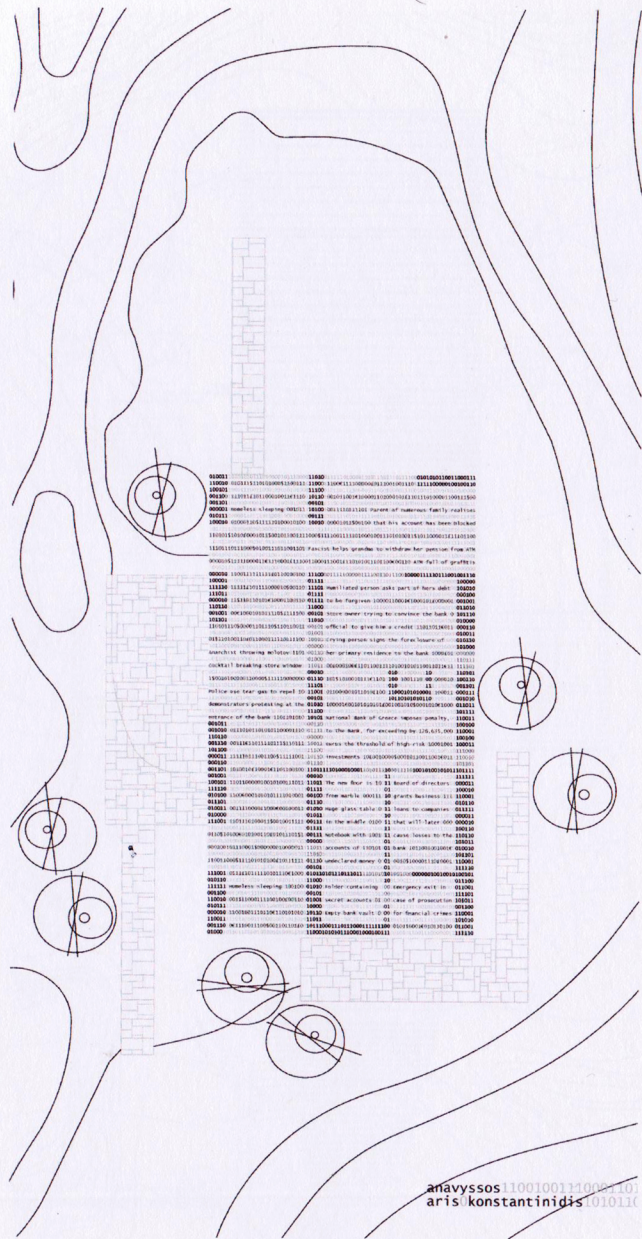
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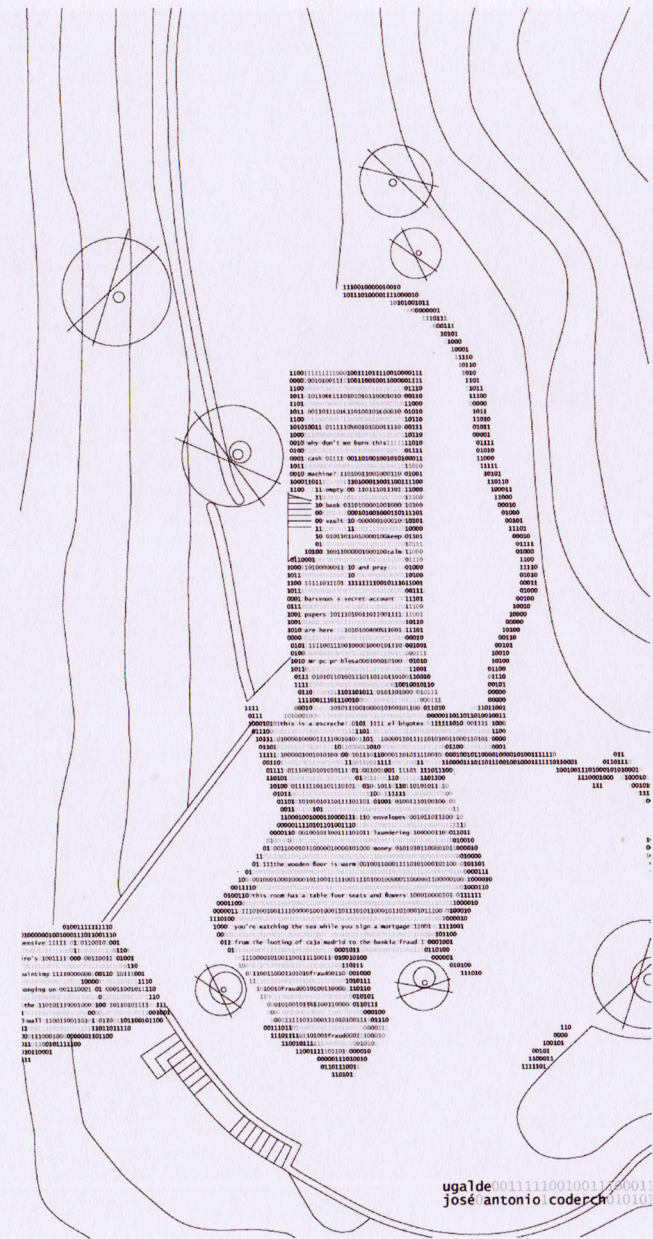
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organizing our life as pirations. Could we melt banks and housing? Could we arrive to an extreme point where banks are hosted by paradigmatic houses within the history of architecture? What if these homes became bank branches? Thus, the domesticity is called into question by the invasion of housing by banks, the money is put into question by the citizen occupation of empty houses, the value of space is questioned by the manipulation that establish the generic rules of money. With this reflection we propose to perform a graphic action, to convert four representative houses in four rescued bank firms from different European countries .

- 1 - Portugal: OFIR HOUSE (Fernando Távora) - Banco Comercial Português -
- 2 - Italy: MALAPARTE HOUSE (Adalberto Libera) - Banco Monte dei Paschi di Siena -
- 3 - Greece: ANAVYSSOS HOUSE (Aris Konstantinidis) - Proton Bank -
- 4 - Spain: UGALDE HOUSE (José Antonio Coderch) - Bankia -

Nevertheless, we do not want to play a typical architect role and simply design and modify these famous houses and their elements into more efficient hypothetical new bank branches, but look for an unique draw-

ing language which really involves and shows more specific and real items, attitudes and characters engaged with money, banks, wealthy white collar people and increasing poor citizens. Neutral, insensitive (maybe also insensible), impersonal, tactless, homogeneous, encrypted, distant, monotonous ... are words connected with the way we are treated by banks. In the same way, the architectural heritage could be treated by them without any kind of special treatment; we are numbers, not persons; similarly either houses and buildings are a possibility of business, not a cultural heritage, are information attached inside of a computer file filled with a binary code of zeros and ones. (see also SORIANO, Federico. *Fisuras 14: Seclusión*. 2007. p. 12-13)

We depict these four PIGS' houses as they would be depicted and dyed by their hypothetical new owners: Banco Comercial Português, Banco Monte dei Paschi di Siena, Proton Bank and Bankia... Not a fictional but a possible factual future. The result, a polysemic and multilayer descriptive images (www.mattrichardson.com/Descriptive-Camera) that allow cross approaches and readings. A visual poem made from money culture.



