


GLOSAR

#01 & #02

**Lais Rabello
de Andrade
Beatriz Duarte
Tiago Assis (Eds.)**

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About this publication:

By Lais Rabello de Andrade

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This publication is a collection of glosses, images, annotations, and fragments produced during the first two encounters of the GLOSAR series. More than a testimony, this publication experiments with writing as echo: each fragment both annotates and resonates with the moment it emerges from. Between acts of active listening and commentary, between documentation and trace, this publication composes a living archive — incomplete by principle.

This volume assembles materials originating from three distinct yet interconnected moments in the early trajectory of the GLOSAR series: the first masterclass, Infraestrutural Turn, led by Inês Moreira (CEAA-ESAP); the encounter between

the Ecologies of Care¹ network (Elke Krasny, Inês Moreira, Nicola Feiks, Daria Bocharnikova, Gabi Scardi, Sofia Boito, and the recently integrated members Yona Catrina Schreyer, Camilla Martino, Saskia Def, Denisa Tomkova, and Cassandra Cozza) and the Extreme Sites² project (Inês Moreira, Joana Rafael, Beatriz Duarte, Lais Rabello de Andrade, Flora Paim, and Inês Azevedo), curated by Inês Moreira as part of a broader curatorial gesture; and the second masterclass, Feminist Infrastructural Critique, conducted by Elke Krasny, unfolding in the shared context of that encounter. While only the masterclasses formally belong to the GLOSAR series, the encounter between the networks was incorporated into this publication as an exercise in situated, collective thinking.

¹ For more information about the Ecologies of Care network see <https://ecologiesofcare.org>

² For more information about the Extreme Sites project see: <https://extremesitesproject.wordpress.com>

The structure of this volume unfolds across three complementary sections. The first gathers a series of visual glosses — images created by Beatriz Duarte [i2ADS-FBAUP] and Lais Rabello de Andrade [i2ADS – FBAUP] during the encounter between the Ecologies of Care and Extreme Sites networks (EoC + ES) — accompanied by short reflective texts of varied nature and authorship. These fragments combine commentary, remembrance, and displacement as situated forms of annotation.

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The visual glosses trace six specific moments from the encounter between researchers from the Ecologies of Care network and the Extreme Sites project (EoC + ES).

Visual Glosa #1, titled *Deslenguadas and the Sphere of Care: Collective Learning Session – EoC + ES*, was written by Lais Rabello de Andrade and follows the initial sharing session held at ESAP. With a diary-like tone, the text reflects on the multiplicity of languages, geographies, and research approaches present in that first collective moment.

Visual Glosa #2, *Visiting FBAUP's Colonial Past*, was written by Tiago Assis (i2ADS-FBAUP) following a guided visit he led through the gardens of the Faculty of Fine Arts. With a descriptive and informative tone, the text contextualizes the material traces of Portugal's colonial history embedded in the institutional landscape.

Visual Glosa #3, *Caring for Siza Vieira's Iconic Works*, was written by Beatriz Duarte and recounts the visit to the Boa Nova Tea House and the Tidal Pools of Leça, organized during the encounter (EoC + ES). The text begins as a diary entry and unfolds into a critical reflection, contrasting the clean visuality of modernist architecture with its infrastructural decay and obsolescence.



The Visual Glosas #4 and #5 bring together two texts centered on the former oil refinery of Leça da Palmeira, marked by the contrast between its monumental industrial scale and its ongoing dismantling. VG#04, Guided Tour to the Former Refinery of Matosinhos, was written by Inês Moreira based on a tour she led as part of the Open House event. With a documentary yet sensitive tone, it situates the refinery within a broader reflection on industrial transformation. VG#05, How Can We Visibilize Air?, authored by Inês Moreira and Joana Rafael under the name of the collective Refineryboard.pt, proposes an experien-

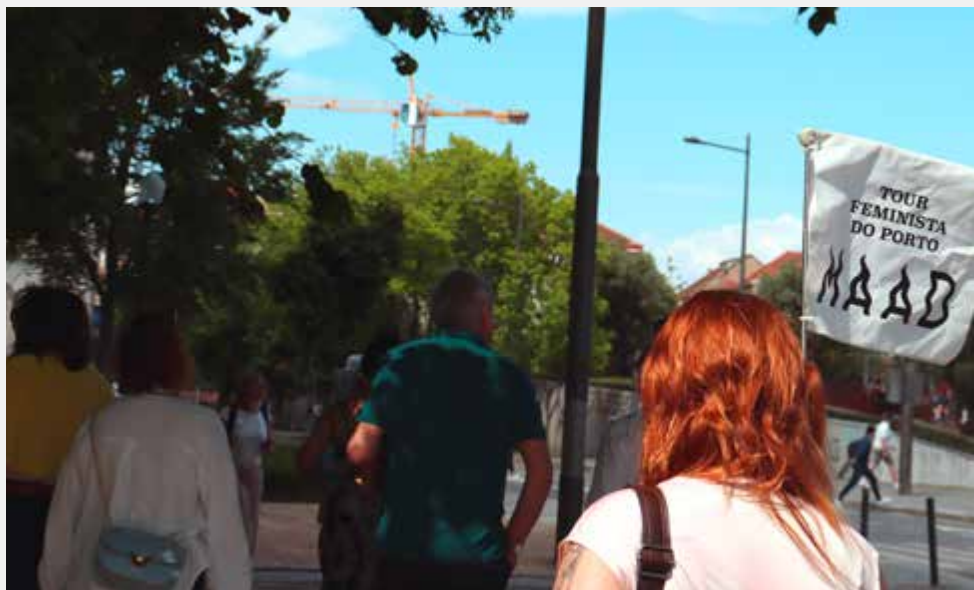


Guided visit with the Ecologies of Care and Extreme Sites groups to Álvaro Siza Vieira's Tea House, accompanied by a Casa da Arquitectura guide, during the field activity along the coastline.

tial dynamic carried out during the encounter (EoC + ES), inviting participants to perceive, inhabit, and reflect on air — an invisible element loaded with infrastructural, sensory, and political implications.

Visual Glosa #6, Learning from Local Practices, was written by Beatriz Duarte and recounts the final day of the encounter (EoC + ES). With a diaristic tone, the text narrates two collaborative moments with local collectives in Porto: a shared discussion hosted at Bikini Books, co-organized with Parábola Crítica, and a feminist walk through

the city led by MAAD (Women, Art, Architecture & Design). The walk proposed a critical reading of public space, questioning the erasures that shape urban memory: where are the women? Who is remembered — and who is silenced — in the city's monuments and commemorative gestures?



The second section presents an excerpt from Inês Moreira's text, *Infraestrutural Turn: Artistic and Curatorial Action Engaged with Extreme Sites*, which expands on the ideas shared in the first masterclass of the GLOSAR series. The text connects artistic and spatial practices with critical infrastructures, proposing a situated reflection on territories marked by obsolescence, risk, and contestation.



Record of the walk with the MAAD collective during the Feminist Tour of Porto.

The third section reflect on the lecture Feminist Infrastructural Critique by Elke Krasny, delivered as the second masterclass of the GLOSAR series, in an essay written by Beatriz Duarte. Drawing from the experience of the Ecologies of Care network and the homonymous publication co-authored with Sophie Lingg and Claudia Lomoschitz, Krasny proposes a feminist epistemological shift that understands care as method, ethics, and infrastructure. The lecture weaves together curatorial practices, memory, and pedagogy in response to systemic precariousness and infrastructural violence that permeate bodies, spaces, and territories.

This volume also includes the promotional posters for both masterclasses, coordinated by Tiago Assis, who also took part actively in the encounter between the research groups. More than graphic materials, the posters reinforce the visual and curatorial dimension of the GLOSAR series, contributing to the materiality and memory of the gatherings. This publication would not be possible without the encounter between the Ecologies of Care network and the Extreme Sites project is presented, including

the participation of Porto-based agents and collectives such as Bikini Books (Nina Paim), MAAD (Isabeli Santiago, Alicia Medeiros), and Parábola Crítica, whose presence helped expand the dialogue beyond institutional boundaries.

More than bearing witness, the notes gathered here gloss. They comment from the margins, fold meaning, and excavate what might otherwise seem like mere record. This publication does not aim for totality, but instead embraces the fragment as method: each image, each annotation, each text inscribes a situated gesture of active listening and critical elaboration.



**MORE THAN BEARING
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GLOSS.

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RECORD.

About the series GLOSAR

By Lais Rabello de Andrade

(i2ADS-FBAUP)

glosar (glo · sar)

[v.tran. — Portuguese verb]

A verb derived from the Greek *glōssa* (tongue) and the Latin *glossa* (obscure term or difficult word)

1. A verb appropriated by researchers to describe a reading practice that challenges the transparency of the text through marginal commentary.
2. A verb with peculiar sonority that draws the reader affectively closer.
3. To annotate
4. To comment
5. To explain
6. To critique
7. To develop in verse
8. [Colloquial] To nullify; to suppress

Related terms:

glosadore (glo · sa · dore)

[adj.n.n.]

1. One who glosses

In philology, glosar means to explain what is not self-evident — to contextualize ambiguous, slippery terms. During the Middle Ages, the practice of glossing flourished in the margins of manuscripts, in which small notes commented on and strained against the main text. In the 15th century, the glosa became poetized — a form in which poets began with another’s verses to weave their own, stitching together continuity and deviation. In modernity, the term took on another facet: in legal and administrative contexts, glosar came to mean the act of annotating as a means of erasure. Perhaps for this reason, the term has become less available within contemporary critical theory. Still, given the vitality and critical force of its practice, this is a fertile moment to reinscribe glossing as an epistemological and curatorial tool.

Deslenguadas. Somos los del español deficiente. We are your linguistic nightmare, your linguistic aberration, your linguistic mestizaje, the subject of your burla. Because we speak with tongues of fire we are culturally crucified. Racially, culturally and linguistically somos huérfanos— we speak an orphan tongue. (Anzaldúa, 2007, p.80)

Glosa:

Glossing is writing with a language that refuses to settle — illegitimate, mixed, and in constant dispute. Within the GLOSAR series, terms and concepts remain in continuous friction. Some speak in English, others ask in Portuguese. Some comment in Brazilian Portuguese, others respond in Mozambican Portuguese. Fixed jargons and their perpetuation are of little interest. Glossing here means refusing the language of power. It means risking other forms of understanding — more affective, more hybrid, more impure. It means letting the margin write at the center.

Acknowledging the agency of the world in knowledge makes room for some unsettling possibilities, including a sense of the world's independent sense of humour. Such a sense of humour is not comfortable for humanists and others committed to the world as resource. Richly evocative figures exist for feminist visualizations of the world as witty agent. (Haraway, 1990, p.199)

Glosa:

Glossing is a refusal of logocentric paradigms, embracing the affective nature of thought and its capacity to connect different subjectivities. There are no neutral materialities — the world acts, responds, and ironizes. Within the GLOSAR gatherings, this agency became evident in the

garden of FBAUP, where colonialism still lingers; in the Leça da Palmeira refinery, whose toxicity still emanates; and in the air — thick and laden with infrastructural violence. Glossing, here, means accepting that not every commentary comes from a human voice: there are noises, vapors, and objects that gloss back. It means becoming attuned to a critique made of dust, sound, and displacement.

Glossing is not merely an exercise in commentary — it is a situated practice of listening, deviation, and critical fabulation. By proposing a fragmentary lexicon and a writing that emerges from the margins, this publication does not aim to settle meaning but to open breaches in epistemic certainty. The glosses gathered here echo the masterclasses by Inês Moreira (GLOSAR #01: Infrastructural Turn) and Elke Krasny (GLOSAR #02: Feminist Infrastructural Critique), and extend an invitation: to gloss with, against, from, and beyond. For every concept, like every infrastructure, can — and must — be glossed.



Glosar as
a verb.

Notes on Infrastructure:

By Lais Rabello de Andrade

(i2ADS-FBAUP)

The first two encounters of the GLOSAR series turned their focus toward infrastructural critique. This focus was deliberately chosen. Infrastructures are not merely the technical systems that sustain our cities, nor just the material conditions that allow for the circulation of bodies, goods, and data. Infrastructures shape affects, regulate lives, and structure the visible and the invisible — defining the contours of what may become possible, livable, and nameable.

Feminist and decolonial approaches inform an infrastructural critique that does more than diagnose dysfunction or point to the unseen. It

invites us to understand infrastructures as structures of power and care, inscribed with relations of gender, race, class, and history. Inês Moreira and Elke Krasny, in the first two masterclasses of the series, proposed that to care for infrastructures is also to care for the epistemologies and bodies they sustain — or displace. It means understanding that what sustains life is not neutral — and that there are infrastructures of oppression just as much as there are infrastructures of resistance.

In this context, glossing can be understood as an infrastructural practice of language. A practice that excavates, annotates, and troubles what is taken for granted. If language is also an infrastructure — composed of grammars, sanctioned vocabularies, regimes of translation and silence — then to gloss is to rework its underlying structure. It is to operate at the margins of discourse — like one who repairs, reconfigures, or obstructs a dominant flow. Glossing, then, is not merely commenting: it is an intervention into the grounds of what language makes possible.

Casa de Chá da Boa Nova, architect Álvaro Siza Vieira.







Glosses - Image Notes



***BETWEEN
DOCUMENTATION
AND CAPTIONING***

Visual Glosa #1: Deslenguadas and the Sphere of Care: Collective Learning Session - EoC +ES

By Lais Rabello de Andrade

(i2ADS-FBAUP)



Care — for the Other, for oneself, and for the ecosystem — was the impulse behind the encounter between Ecologies of Care and Extreme Sites, which took place on May 15, 2025, at the Escola Superior Artística do Porto (ESAP). This publication is a continuation of that gesture — an act of caring for what lingers, for what still resonates. I, Lais Rabello de Andrade (i2ADS-FBAUP), together

with Tiago Barbedo Assis and Beatriz Duarte (i2ADS–FBAUP), tried to hold space for what endures as memory and reverberation of that moment.

Early in the morning, we gathered around a bench outside ESAP, arranging ourselves within the narrow shade cast by the building over the courtyard. That close clustering didn't last long: we were soon welcomed into the bright interior of the school, where wide windows created a permeable, almost porous atmosphere. After a guided tour of the architectural project led by Inês Moreira, we all gathered around a table. Gradually, that meeting table became a familiar one — a space of listening and sharing, welcoming researchers from different countries, bringing diverse mother tongues and accents as they introduced themselves and their work.

That was also the first time that the book *Extreme Sites: Operative Bibliography for Artistic and Spatial Practices* — edited by Inês Moreira, Susana Gaudêncio, and Lais Rabello de Andrade, as part of the *Landscapes, Heritage & Territory* series (Lab2PT–UMinho) — was seen by eyes other than those of its editors. Printed as a draft copy, the book passed gently through the hands of the

Moment of sharing during the gathering held at the Arnaldo Araújo Study Centre. Inês Moreira presents her contribution to the book *Vegetação Inquieta: registros improváveis entre paisagem, arte, arquitetura e ruína*, edited by Miguel Costa.



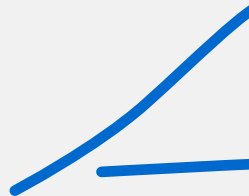
authors present: alongside myself were Inês Moreira (CEAA-ESAP), Joana Rafael (CEAA-ESAP), Beatriz Duarte (i2ADS-FBAUP), and Flora Paim (IHA-NOVA FCSH / IN2PAST). The affective, the familiar, and the domestic — as dimensions of practice and knowledge — gained further emphasis in the contribution of Inês Azevedo and Joana Mateus, who shared their practices at Casa da Imagem. Even though physically absent, Miguel Costa (i2ADS-FBAUP / CEAA-ESAP) — whose book *Vegetação Inquieta: Registros Improváveis entre paisagem, arte, arquitetura e ruína* had been recently released — was a constant presence throughout the discussion. There were more ways of speaking in that room than one could possibly count. Beyond academic formality, we spoke — to paraphrase Gloria Anzaldúa — in an orphan tongue. We are deslenguadas!

The encounter outlined a shared constellation of concepts and methodologies: artistic practices intertwined with ecological concerns; participatory processes of urban spatial production; care as situated knowledge; and cultural rehabilitation understood as a critical gesture toward territory. As Inês Moreira proposed, the challenge was stretching concepts: expanding terms, folding their edges, weaving them into new configurations — like a game of string figures, where thought is woven with other hands, crossing languages, bodies, and urgencies.

The encounter did not aim to conclude, but to sow. Between speaking and listening, a shared vocabulary began to emerge — uncertain, provisional, composed of common terms, productive misunderstandings, and imperfect acts of translation. What began on that bench, under the shadow of ESAP, was not a stand-alone event, but the first strand in a continuing tapestry — woven from names, gestures, languages, and affinities still waiting to be glossed.

**THERE WERE
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**BEYOND
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FORMALITY, WE
SPOKE —**



**TO PARAPHRASE
GLORIA
ANZALDÚA —
IN AN ORPHAN
TONGUE.**

**WE ARE
DESLENGUADAS!**



Visual Glosa #2: Visiting FBAUP's Colonial Past

By Tiago Barbedo Assis

(i2ADS-FBAUP)



Sculpture hidden among the stones in the Faculty of Fine Arts' gardens, observed during the walk.

The visit to the grounds of the Faculty of Fine Arts of the University of Porto (FBAUP) with the Ecologies of Care group began at the entrance of the main building. In the central atrium, in front of two replicas of Michelangelo's *Rebellious Slave*, we sought to introduce a postcolonial framing for the tour of FBAUP's gardens. This framing has been brought into the foreground by students over the past decade. The majority of these students are immigrants, most of them from Brazil, who have initiated critical conversations in classes and conferences by introducing lenses and references rarely seen at FBAUP until then. This critical and counter-hegemonic perspective began to be systematized through the Fórum Cultura|Cidade Um Direito and the Grupo de Práticas Anti-Discriminatórias.

For us, walking through the grounds of FBAUP today means unearthing a darker past — that of its 19th-century bourgeois mansion and its garden filled with exotic species. In 1861, António Ribeiro Fernandes Forbes, a brasileiro de torna-viagem, purchased a plot of land adjacent to S. Vitor Street and Reimão Street (now Rodrigues de Freitas Avenue). Brasileiros de torna-viagem were Portuguese emigrants who had lived in Brazil during the 19th and early 20th centuries and returned to Portugal wealthy — often with fortunes built on extractivist enterprises and slavery.







Gardens of
the Faculty of
Fine Arts of the
University of
Porto.



Forbes, together with his wife, Maria do Carmo Calazans Rodrigues, began developing the bourgeois mansion and its garden. The building would later become known as the Palacete Bragui-nha, as it eventually belonged to another torna-viagem, José Teixeira da Silva Braga. His heir, José Braga Júnior, was Brazil 's Vice-Consul in Porto, and at the time he commissioned the Belgian landscape architect Florent Claes to design the garden.

Florent Claes, who had long worked with South American species, designed this garden and also contributed to the garden of the Palácio de Cristal, which would later host the Portuguese Colonial Exhibition in 1934. Although only traces of Florent Claes's work remain today, it is clear that these gardens belong to — and help construct

Moment from the guided visit through the FBAUP gardens, led by Tiago Assis, during the walk at the Faculty of Fine Arts.

— a colonial imaginary and discourse: a way of organizing, classifying, and ordering species — of alienating them from their native habitats and relocating them to another territory as a means of glorifying the act itself. Beauty and haunting shape this heterodystopia — a landscape that perpetuates a structure of oppression over bodies marked by ancestral histories of alienation and violent displacement, echoes of which still haunt this garden.

Because of its colonial entanglements, FBAUP itself becomes a starting point for students engaging critically with this layered discursivity — seeking reparative and restitutive forms of critique. Every day, students move through this garden amid the colonial echoes of its vegetation and buildings, past sculptures made mostly by white men, and into classrooms that persistently reproduce hegemonic history. Added to this are further traces of coloniality within the University of Porto itself — such as the higher tuition fees charged to Brazilian students compared to their Portuguese counterparts.

From this context, the visit of Ecologies of Care to this site also leaves us with new questions:

What does it mean to care for this garden, to care for FBAUP's buildings and infrastructure, to care for its history, its curricula, and the academic content taught here?

Ultimately, what would an ecology of care at FBAUP look like?

**BEAUTY
AND HAUNTING
SHAPE THIS
HETERODYSTOPIA
— A LANDSCAPE
THAT PERPETUATES
A STRUCTURE
OF OPPRESSION
OVER BODIES
MARKED BY**

**ANCESTRAL
HISTORIES OF
ALIENATION
AND VIOLENT
DISPLACEMENT,
ECHOES OF
WHICH STILL
HAUNT THIS
GARDEN.**



Visual Glosa #3: Caring for the Iconic Works of Siza Vieira


By Beatriz Duarte

(i2ADS-FBAUP)



No dia seguinte, nos deslocamos para Leça da Palmeira, onde visitamos dois dos projetos mais emblemáticos de Álvaro Siza Vieira: a Casa de Chá da Boa Nova e, mais adiante, as Piscinas das Marés. Ambas as obras operam por uma lógica de enraizamento no território, numa arquitetura que emerge das pedras e do mar, produzindo relações coreográficas entre espaço, corpo e paisagem.

We arrived at the Boa Nova Tea House early in the morning, before the official opening of the restaurant that now occupies the space. Without customers yet, the place was silent, yet in motion: staff moved discreetly between the tables, setting cutlery, adjusting objects, folding napkins with precision. It was possible to sense the backstage work activated daily to sustain the luxury experience that was about to unfold. The building, one of Siza's first projects, was built in 1958. A sequence of rooms guides the gaze, framing the sea from different perspectives. Wood, glass, and concrete engage with the landscape, establishing a discreet dialogue with the coast and the horizon.

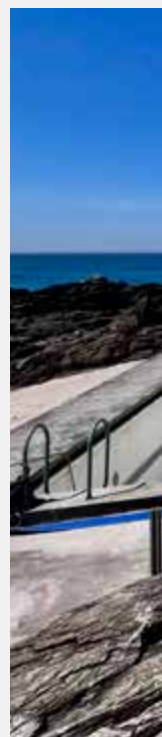


Staff member preparing the space before opening to the public inside the Boa Nova Tea House.

Transformed into a Michelin-star fine dining restaurant, the building has been incorporated into a circuit of luxury consumption. Access is mediated by protocols of asepsis: plastic shoe covers, limited time of stay, restricted circulation. The architecture, originally conceived as a public and accessible shelter for contemplating the landscape, has become a setting for exclusivity. It is worth remembering, however, that the Tea House went through a period of ruin. A severe storm destroyed a significant part of its interior, leaving the building abandoned for years. Only later, in the context of a renewed appreciation for modern heritage, was the space restored and reopened to the public, although with a different function.

The transformation of the space's use raises questions about the fate of modern buildings: what forms of appropriation and meaning survive when architecture is subjected to the forces of market and tourism? What experiences are lost, and which are established, when the building is reconfigured as a luxury object? The Tea House, originally imagined as a public, accessible shelter connected to the territory and daily life, has now become a place of exception. What remains of its public condition? Who can, in reality, inhabit it?

We then walked to the Leça Swimming Pools, a project inaugurated in 1966. The path proposed by the architecture also reveals a choreographic dimension. Access to the site is not direct. First, one passes through a dark corridor, with an indus-



trial atmosphere, leading to the changing rooms. From there, a sequence of small transitions between changes in flooring, texture, and light prepares the body for the encounter with the sea. Before seeing the ocean, the visitor must walk along a concrete wall that delays the revelation of the landscape. In this gesture, the sea is not offered immediately; the architecture mediates it.

Staff preparing the Piscina das Marés for the summer season, highlighting the maintenance work that sustains the functioning of the space.



We found the site still closed to the public, in preparation for the summer season. In front of us, the backstage of architecture was also revealed. Instead of the bustling seaside setting in operation, we saw the infrastructure at work: workers painting surfaces, cleaning areas, performing minor repairs in the pools, gestures repeated year after year to ensure the space can be used. As in the Tea House, where we observed the meticulous preparation of tables for the arrival of guests, here too the invisible work sustaining the architectural experience was evident.



This direct contact with the infrastructural dimension of the building resonates with the discussions proposed by Elke Krasny in the conference to be mentioned later. Architecture is not presented solely as form or image but also asserts itself as process, sustained by gestures of care, repair, and preparation. We witnessed the work necessary for a space to become available for use, and in doing so, the material and human conditions that sustain architecture over time became visible.

Crevice.
Crack.
Stone.
Sand.

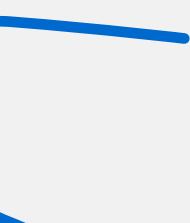
At the same time, the mediation of these spaces continuously reaffirmed Álvaro Siza's authorship as a central mark of the experience. The act of naming, revering, and eternalizing prompts reflection on how architecture often anchors itself in almost mythical figures of authority, rather than in the collective processes that make these spaces possible. We visited works that, although conceived with extreme care in relation to the landscape and the body in space, were also embedded in a system that celebrates the individual and obscures the multiple voices involved in the construction, operation, and maintenance of these places.

On the architectural wall that blocks the direct view of the sea at the Leça Swimming Pools, a crack asserts itself in the concrete. In modernist architecture, this material often appears as a symbol of solidity, permanence, and also a certain promise of neutrality and uniformity, a matter stripped of ornament, capable of accommodating different programs under the same structural logic. Yet it is precisely on this smooth, controlled surface that the fissure stands out. The crack carries the passage of time inscribed in the body of the building, a reminder of erosion, use, failure, and the constant need for repair. Just as the storm that damaged the Tea House, this fracture disrupts the image of perfection and brings us closer to architecture as an organism: subject to strain, wear, and persistence. These are the marks, the ones beyond the author's control, that remind us that architecture lives not only in the inaugural gesture but also in its material and political continuity, sustained by practices of care, maintenance, and daily reinscription.



**THE CRACK
CARRIES THE
PASSAGE OF TIME
INSCRIBED**

**IN THE BODY OF
THE BUILDING,
A REMINDER OF
EROSION, USE,
FAILURE,
AND THE
CONSTANT NEED
FOR REPAIR.**





Visual Glosa #4: Guided Visit to the Former Matosinhos Refinery ³

By Inês Moreira

(CEAA-ESAP)

³ This text was prepared and used by Inês Moreira as the basis for the guided tour of the Refinery, held on July 5, 2025, as part of the Open House. More information at: <https://2025.openhouseporto.com/places/16-antiga-refinaria-2025/>.

Partial view of the former Matosinhos Refinery, with the chimneys and industrial structures that shaped the territory for decades.



Welcome aboard. We're on our way to the site of the Former Matosinhos Refinery.

I'll be guiding you through a piece of territory that has been undergoing continuous material and symbolic transformation for centuries and that we've been following for the past three years through the civic platform Refineryboard.pt. This visit is cultural, historical, and invites the imagination.

Close your eyes.

Take a deep breath.

Counting to ten, we enter the ZONE, as Tarkovsky might say:

Ten... We roll across the ground that once trembled under the pumping of giant machines.

Nine... You smell the rust and the oil left behind.

Eight... You hear the wind moaning through empty pipes.

Seven... You feel the sun burning. You see the triangular ATEX sign: explosive atmosphere.

Six... The echo of lost footsteps follows us. Like the smoke from this bus.

Five... The shadows of the men who once worked here still linger.

Four... Listen to the silent voices of metal. And the cries of seagulls.

Three... We approach the still heart of this refinery.

Two... The past whispers in your ear: what do you seek, why did you come here?

One... You're in. Welcome to the past.

>>> And thank you, Lars Von Trier and Andrei Tarkovsky, for guiding us in.

The industrial park we're entering spans approximately 240 hectares, with several engineering facilities dedicated to oil refining and raw materials supply. It operated from 1970 to 2020 and is now undergoing dismantling. The site is roughly equivalent in scale to the urban area of Matosinhos, or Leça da Palmeira. 33% + 33% + 33%, with one third currently awaiting a new future. Let's look back:

1) Centuries and millennia

Before human presence, this area was dominated by shifting sand dunes and wild Atlantic forest, where wind and sea constantly redrew the landscape. It was an untouched ecosystem, or rather, touched only by plants and animals adapted to the fierce forces of the Atlantic, sea and air, a natural era, far from human time. [Coincidentally, perhaps contemporary to the species that gave rise to fossil fuels.].

2) Up until the 1910s

Matosinhos was a quiet coastal zone, where artisanal fishing and small-scale farming shaped daily life. It was a natural landscape where the rhythm of nature dictated the lives of its inhabitants, and time seemed to stand still. In the early 20th century, leisure and summer holidays began to take hold, turning Leça into a seaside refuge for those seeking rest by the sea.

3) From the 1940s to the 1960s

Leisure evolved, and nautical activities emerge, attracting more and more visitors to the coast. Pools were built at Quinta da Conceição and at the tidal zone, offering new spaces for recreation and social life by the sea, along with the nautical clubs and the Boa Nova Tea House. Matosinhos began to establish itself as a coastal leisure hub, maintaining a delicate balance between nature and growing human presence.

4) 1950s and 60s

If the construction of the Port of Leixões had already created the Aterro Beach land reclamation in the 19th century, by the 1960s the open fields gave way to the new coastal avenue. Plans and projects were launched to transform the landscape, in a transition toward progress, but also toward the erasure of former ways of life, beginning a process of artificialization that, now in the 21st century, efforts are being made to reverse.

5) Late 1960s

Tensions rise: what should be done? Ambitious proposals emerged, including a golf course for tourism and leisure modeled after the Penina Hotel in Lagos, an idea put forth by Mayor Pinto de Oliveira. But Salazar and the Estado Novo regime chose a different path, focused on industry and national economic growth and, against the will of the local mayor, decide to create the refinery by SACOR.

6) 1970s

The Matosinhos Refinery is born — a powerful symbol of Portuguese development, a factory that fuels the economy and generates employment. Chimneys and flares rise into the sky, and industrial progress takes shape in this place by the sea, stretching along its edge: pipelines run from Leixões to the airport.

7) 1980s and 1990s

The refinery adapted. It modernized its facilities to comply with emerging environmental regulations, seeking to reduce its impact in the. Yet the industry remained strong. It was a time of growth, but also of growing awareness about the environmental costs of progress. Early warnings became louder, and signs of wear began to show. The shadow of the future cast doubt on the present.

8) 2020

Production in Matosinhos came to a definitive end and was concentrated in Sines. The push for decarbonization and decontamination began, an intense effort to cleanse the soil and air, preparing the ground for a possible, though still uncertain, future.

9) 2023

The dismantling process began, erasing the scars of decades of production. Twenty-six crude oil tanks have already been removed. In 2026, decon-

tamination will begin, opening a path toward regeneration and a new beginning.

10) Now

Plans are being studied to transform this place into an Innovation District, including a university campus, headquarters for blue biotechnology initiatives, and other activities linked to green energy and knowledge.

Architects MVRDV have been commissioned to design the project, though we have not yet had access to it.





Finally:

If the dunes were still here,

— if the Atlantic forest had been preserved,

— if the golf course had been built,

**— or if the refinery were still operating,
we wouldn't be here, in this small van,
curious about the future.**

**So I leave you with a question, and pass
the microphone:**

**What would you like to see happen in this
place? Do you have plans?**

Visual Glossa #5: How can we visibilize air?

By Refineryboard.pt

(Inês Moreira and Joana Rafael)



Moment in which participants respond to the menu questions, recording ideas on the blue paper strip.

The session begins with a brief introduction through a menu of questions — “How can we visibilize air?” — that highlight the importance of making air visible as a subject for reflection and action. The workshop’s dynamic focuses on the sensory, critical, and collective exploration of air as a vital, political, and shared element.

Participants are guided through a set of inspiring questions, organized around two concepts: “air” and “open air”, which serve as starting points for observation, sharing, and discussion. The proposed questions — such as “What smells can be sensed near the coast?”, “How does the air feel on the eyes and skin?”, or “In what ways can air be considered political?” — encourage a sensitive and critical approach to air quality, to its bodily perception, to its social and environmental effects, and to the tensions that may emerge in outdoor spaces. The reflections are inscribed on a long strip of blue paper, unrolled across the table at the end of lunch.

The methodology is participatory and open: participants are invited to recall how they experienced the refinery’s surrounding space, to record sensations, and to debate in small groups. The dynamic concludes with a collective sharing of the most relevant aspects for each participant, allowing reflection on air as a common good and recognition of its central role in our lives and urban ecologies.



HOW CAN WE VISIBILIZE AIR?

16th May 2025

Leça da Palmeira

RefineryBoard.pt

AIR QUESTIONS MENU

AIR

How do we perceive the company of air?

Which smells can be perceived along the shore?

How did the air feel on our eyes and skin?

Was there any stickiness, dryness, or irritation?

Did you experience any discomfort while breathing?

Were there physical particles in the air?

Was the breeze blowing any haze?

Was there any visible smog, smoke, or vapor?

Which sounds were carried through the air?

How might long-term exposure to air affect humans and non-humans?

OPEN AIR

What role does breathability play in open-air spaces?

Why are open-air spaces important for public-life?

In what ways does air become a matter of collective attention, and political action?

How does air pollution affect the meaning and use of open-air spaces?

What happens when air can no longer sustain us, or makes us sick?

How do open-air spaces function as a collective commons?

What kind of conflicts can arise in or around open-air spaces?

What happens when we shift our perspective to focus on the quality of air?

What happens when open-air spaces are polluted or degraded?

How can air be considered political?





**IN WHAT
WAYS CAN**

AIR BE

CONSIDERED

POLITICAL?

Visual Glossa #6: Learning from local practices

By Beatriz Duarte


(i2ADS-FBAUP)

Important concepts and methods: friendship, publishing, walking, food, ephemerality, oral stories, urban counter-memory, symbolic and corporeal reinscription.



On the third day of the Ecologies of Care gathering, the practice of care became even more present when we met at Bikini Books, a feminist design publisher and space founded by Nina Paim in Porto. Seated around a table, we were welcomed into an environment that was more than just physical, it was affective: a network of friendships and partnerships carefully nurtured by Nina. It felt as if, by sitting at that table, we were also entering the web of relationships that sustain her work and life.


Nina mentioned one of the books published by Bikini Books, *On Design, Feminism and Friendship*, in which she interviews Briar Levit (2024), as a central reference for thinking about her own practice: friendship as an ethical, aesthetic, and political foundation. By evoking this work, she was signaling that her practice is not built from isolated gestures, but rooted in bonds and relationships, especially among people in diaspora, like herself and many of us, who need to rebuild support networks in foreign territories. In this context, friendship emerges not just as affection, but as a methodology. It is also through it that Nina builds and sustains connections and collaborations, bringing people together to edit and publish books that, like her practice, are born from these networks of care and shared affection.



Gathering at Bikini Books on the third day of Ecologies of Care, with the group gathered around the table for exchanges and conversations on practices of care, friendship, and feminist publishing

In this gesture of intertwining friendship and method, Nina Paim invited companion-friends (Isabeli Santiago, Alicia Medeiros, Chloé Darmon, Isabel Duarte, Raya Leary, Karina Ramos, and Engy Aly e Mayar El Bakry) to share their research and practices with the researchers from the Extreme Sites and Ecologies of Care groups. These are artists and researchers whose work revolves around themes such as design and public space, culinary practices, independent publishing, and forms of insurgent care. The contributions addressed, among other topics, the presence of female memory in old public washhouses; the relationship between literary practices and urban space; walking as a critical practice that challenges the figure of the flâneur and proposes new ways of perceiving and inscribing oneself in territory; African history intersecting with African and Afro-Brazilian cuisine, revealing how food carries narratives of ancestry, migration, and resistance; experimental practices of editing and publishing as spaces for political articulation and collective creation, etc.

Later, our attention shifted to the urban space and its layers of memory. We participated in a feminist walk through the city of Porto, led by the collective MAAD (Women, Art, Architecture & Design). The proposal was to revisit the city through a



Moment of sharing during the gathering at Bikini Books, with a participant presenting her reflections to the group.

critical reading of its monuments, statues, and omissions: where are the women? How—and if—are they remembered? Whose lives have been erased from the public landscape? According to the collective, the presence of people historically marginalized by gender, race, class, age, among other markers, has been systematically distorted, made illegible, or simply erased, both materially and symbolically, from the city's spaces.





Moment from the Feminist Tour of Porto guided by the MAAD collective, with the group gathered for one of the discussion stops along the route about Gisberta and her memories.

The walk passed through locations such as Largo Amor de Perdição, Rua de Cedofeita, Jardim de São Lázaro, the Porto Municipal Library, the Prado do Repouso Cemetery, and referenced the Pão de Açúcar Building. At each stop, stories were revealed: Ana Plácido, a writer silenced and subordinated to the memory of Camilo Castelo Branco; Carolina Michaelis, an intellectual honored but still an exception to the rule of erasure; Gisberta Salce, a trans woman brutally murdered, whose memory is still contested, among others.

By invoking these figures, the collective also shed light on themes such as transphobia, xenophobia, the sexualization of women's bodies, colonialism, and symbolic violence. Throughout the route, they also referenced the work of other artists and researchers who critically investigate these spaces and their layers of invisibility—as if, by walking, they were weaving a network of continuity between voices that insist on challenging oblivion through artistic inquiry, such as Hilda de Paulo, Marina Morais, Tiago Liberdade, etc.

However, the proposal went beyond denunciation: it was also a performative and interventionist practice. At some points along the route, the group enacted small gestures of reinscribing memory into public space: they placed stickers, opened letters and posters, and played music. Yet, as they told us, these interventions are often removed, revealing the difficulty of establishing lasting marks for dissident narratives.

Even so, the collective insists on the power of the ephemeral. In tune with the gathering's proposal, they evoke care as a practice that occupies space, inhabiting the gaps of monuments with other visualities and voices. Caring for space, in this sense, means questioning it and reinscribing it from an intersectional feminist perspective, creating micro-infrastructures of memory capable of resisting erasure.

The walking experience resonated directly with the argument developed by Elke Krasny about care as a form of critical infrastructure. By asserting that seemingly fragile practices, such as walking together, reading aloud, and marking space with temporary gestures, can fracture exclusionary urban logics and propose more just ways of coexisting, Krasny offers us a lens to understand the ephemeral interventions of the feminist collective: even when removed, these actions leave traces, shift perceptions, and establish forms of slow learning and pedagogies of hope (Freire, 2014) that subtly reconfigure the conditions of visibility and belonging in the spaces we inhabit. This day therefore reinforced that care is woven in collectivity, in relationships, and in persistence: it is about occupying and imagining futures where other stories might finally endure.

**WHOSE LIVES
HAVE BEEN
ERASED
FROM THE PUBLIC
LANDSCAPE?**



Masterclasses GLOSAR #1 & #2

***INFRASTRUCTURAL
TURN AND***

***FEMINIST
INFRASTRUCTURAL
CRITIQUE***

Infrastructural turn

acção artística e curatorial envolvida com lugares extremos
Inês Moreira (CEAA-ESAP)



14 de março de 2025 às 14:00
Faculdade de Belas Artes da Universidade do Porto
Auditério do Pavilhão Sul



UNIVERSIDADE DO PORTO
FACULDADE DE BELAS ARTES

IZAO5
CENTRO DE INVESTIGAÇÃO
EM ZONAS
ARQUITECTURAIS
E URBANAS

IS
INSTITUTO DE
SOCIOLOGIA
FEUP

CEAA
CENTRO DE ESTUDOS
ARQUITECTURAIS
E URBANOS

Masterclass Glosar #1: Infrastructural Turn⁴

By Inês Moreira

(CEAA-ESAP)

Exploring the reality of designs that create “other”⁴ infrastructural conditions for cultural, artistic and curatorial practices, Signe Meisner and Rachel Mader (2020) follow the lines of freethought, particularly the second of Irit Rogoff’s links, i.e., that of critical action in/on institutions. They map initiatives and places that, whilst they are aware of the categorical definitions identified by Western infrastructure, embrace their fluidity and frame new shapes, writing:

“...recently emerged approaches to infrastructure and organizing in the arts and critical cultural studies have attempted to redefine the meaning of practices engaging with the parameters they are interwoven with and surrounded by as critical or even radical action. Such practices even become platforms for collective, cross-disciplinary inquiries and for art and social action to merge as crucial sites of experimentation between embodied experience, social struggle, and collective appropriations of space.” (Christensen & Mader, 2020, p.06)

³ This text is an excerpt from the original published in Portuguese: Moreira, I. (2025, maio). Infra-estruturas críticas: Cuidando de sistemas em transição. *Jornal Arquitectos*: Publicação periódica da Ordem dos Arquitectos, 266, 36-47.

⁴ The Seminar “Precarious Infrastructures: How to build institutions that escape the logics of touristification and urban service economies”: <https://projects.au.dk/insai/events/show-event/artikel/precarius-infrastructures>

They identify in their study of the “attitudes and strategies of how to interact with the infrastructural”, the appropriation of infrastructure, the creation thereof (self-organisation, participatory designs) and the infrastructure game, as well as modes of action, situated practices, the strength of informal ties and common practices manifested in a range of physical places, such as museums, cultural centres, biennials, self-organised spaces and others. According to the authors:

“When considered a performative enactment, the concept of infrastructure may work as a tool to make clear what’s at stake in radical forms of organization, practices of commoning, or in curatorial experiments in the art system. Performative, then, not only means to consider the infrastructural as something fluid and constantly changing, but also as something malleable, which those living and acting within can shape” (Christensen & Mader, 2020, p.06).

Elke Krasny and Sophie Lingg underline the “infrastructural turn” (identified by Meisner and Mader in the arts) and analyse how it extends to architecture and ecology. Reading them results in infrastructural criticism reaching new design and propositional dimensions, be it through the creation of new organisations and an interweaving with existing infrastructures, or the birth of what is regarded as a new field of knowledge:

“This infrastructural turn has not only led to cultural and art-based investigations of infrastructure, but also to the formation of infrastructural humanities, most broadly understood. In the contexts of art and architecture and their visual and spatial expressions with which we are concerned here, there has been much critical engagement of artists, activists, and critical spatial practitioners with the infrastructural condition, with a focus on both infrastructure for the arts, as well as how art based practices can question, appropriate, or even destroy existing infrastructures” (Krasny & Lingg, 2024, p.007).

Dedicated to the proposal of a Feminist Infrastructural Critique, the recent issue of FKW Journal underlines aspects that are usually considered to be less important and secondary by the heroic view of architectural and spatial creativity, but are absolutely inherent to the notion and operation of infrastructure, i.e., those of maintenance, repair and care:

“Feminist Infrastructural Critique manifests through an insistence on care, repair, and maintenance, as well as through resistance, refusal, protest, or, sometimes, attack. Through practices of use and resistance, new infrastructural imaginaries come alive in order to overcome infrastructural oppression, violence, and discrimination. Daily infrastructural labors are at the heart of Feminist Infrastructural Critique and new infrastructural imaginaries” (Krasny & Lingg, 2024, p.006).

It proposes an understanding of the daily action as a transforming micro-policy, revealing the maintenance and the resistance, in addition to the “other” forms of relationship, imagination and direct action on the environment and space. This situated response, oriented towards spatial action, it is important to revisit the notion of critical spatial practice as defined by Jane Rendell (2006) in Art and Architecture. Located where the concepts and languages of art and architecture intersect with theory and practice, Critical Spatial Practices (Rendell, s.d) unite three aspects — the critical, the spatial and the interdisciplinary expressed in the proposed designs for concrete spaces of the architects/engineers/collectives involved. The formulation of CSPs has allowed for the opening of non-binary tropes, such as art-architecture, theory-practice, writing-construction that are today more recognised and used by diverse ateliers, and architectural and art expressions. While 20 years ago the infrastructural turn may not have been a thing in architecture, the ideas, strategies and interventions contained in CSPs led to reinterpretations and articulated actions on sites, which, in turn, led to interdisciplinary practices. These have been the precursors of some of today’s initiatives.

**THROUGH PRACTICES
OF USE AND
RESISTANCE,
NEW
INFRASTRUCTURAL
IMAGINARIES
COME ALIVE IN
ORDER TO OVERCOME
INFRASTRUCTURAL
OPPRESSION,
VIOLENCE, AND
DISCRIMINATION.**

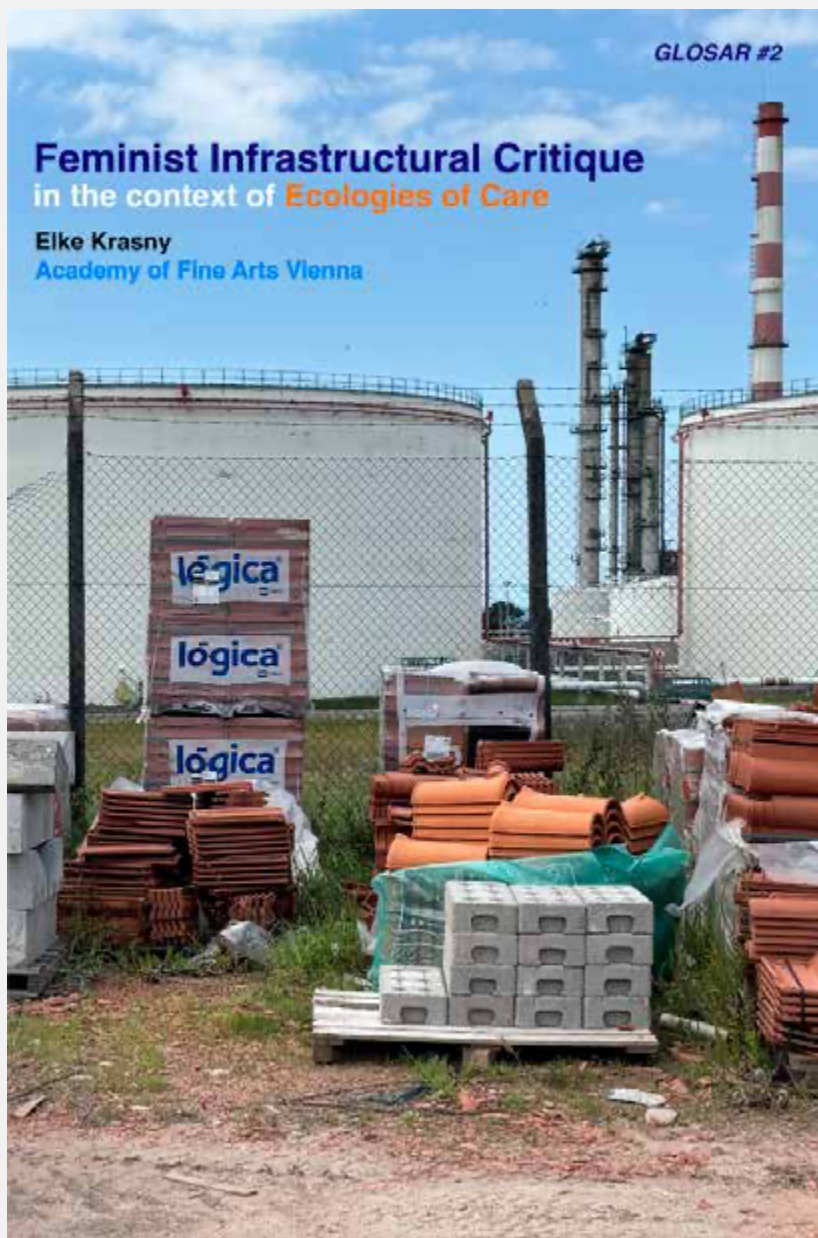
Masterclass Glosar #02: Ecologies and Pedagogies of Care

By **Beatriz Duarte**

(I2ADS-FBAUP)

Key Concepts and Methods: slow learning, pedagogies of hope, care, care as critical infrastructure, curating as/with care.

In the conference presented by Elke Krasny (2025), three moments can be identified that intertwine and structure her reflective trajectory: the presentation of the Ecologies of Care group, the development of a conceptualization of care, and, finally, the introduction of the publication *Feminist Infrastructural Critique: Life-Affirming Practices Against Capital*, co-edited with Sophie Lingg and Claudia Lomoschitz (Krasny et al., 2024)



Cartaz de Divulgação da conferência GLOSAR #2.
GLOSAR #2 conference promotional poster.

The genesis of the Ecologies of Care group, formed by curators, artists, architects, researchers, and activists based in different regions of Europe, emerged in 2021, amid the profound transformations triggered by the COVID-19 pandemic. It was conceived as an attempt to build a space for exchange, listening, and co-learning in response to the intensification of the global care crisis. Although geographically dispersed, its members share concerns related to curatorial practices, ecology, memory, collapsing infrastructures, and the ways in which care is experienced, contested, or denied across different contexts.

The emergence of Ecologies of Care during the pandemic is not a coincidence, but rather a response to its context: the collapse of health systems, the overload of domestic labor, collective mourning, and social isolation revealed not only the centrality of care for survival, but also the structural precariousness of the conditions that sustain it. How can we respond to this collectively, creatively, and ethically? How can we cultivate transformative forms of care?

“Ecologies suggest ways of knowing and flourishing in many and more than human worlds. Ecologies... is a term related to the environment, from anthropogenic environmental destruction to social justice and ecological activism.” Marsha Meskimmon, *Transnational Feminisms and Art’s Transhemispheric Histories. Ecologies and Genealogies*, 2023, 7. (as cited by Krasny, 2025)

The group's experience of collective learning, which began virtually, expanded into in-person meetings, organized in a self-managed way and outside traditional institutional frameworks. In each gathering, participants are invited to share spaces, contexts, and the questions that traverse their practices and research. It is not only reflecting about care, but about building a way of being-together that itself constitutes a practice, or even an ethics, of and with care. From Krasny's perspective, care can also be understood as a method: a way of producing knowledge, occupying space, and inhabiting time in an attentive, relational, and situated manner.

The meetings promoted by Ecologies of Care are also modes of learning, grounded in what Elke Krasny refers to as slow learning and pedagogies of hope (Freire, 2014). Walking or simply remaining together in a place, attending to its details and atmospheres, reading aloud, bodily occupying historically masculinized spaces, investigating the same territory over several years, sharing doubts rather than conclusions, presenting research still in process, all of this composes a methodological repertoire that not only expands the notion of curating but redefines it as a critical and situated pedagogy rooted in listening, presence, and the collective construction of knowledge.

This curating practice is not limited to organizing exhibitions or working with artistic objects. It becomes a way of researching and being in the world, through a continuous process of reflection,

listening, and shared commitment to specific contexts and their historical legacies, layers of memory, and still-active conflicts. It is a pedagogy that values the unfinished, the time of process, and embodied, relational, and situated learning, in opposition to neoliberal logics of detachment, productivity, competition, and acceleration: the so-called fast learnings, so widely capitalized and promoted in the contemporary world. In this sense, to care is also to slow down, to observe, to remain, to inscribe, and to share ways of producing a different temporality for thought and for life in common.

“Ecologies of Care are concerned with how to relate to naturecultures, infrastructures, toxic heritage, the slow and fast violence of capitalist colonial patriarchy targeting bodies, minds, and territories, anthropogenic and anthropogenic conditions and dimensions of extraction and gentrification resulting in sacrifice zones and social and environmental harm.” (Krasny, 2025)

The gatherings organized by the group in Bucharest, Brussels, Athens, and, at the time of the conference, in Porto, involved visits to sites marked by dense layers of memory, colonial legacies, environmental violence, and spatial regimes of power. Whether an urban forest, an imperial park, an archaeological site threatened by heritage experience policies and gentrification processes, or a refinery undergoing dismantling, each visited place becomes not merely an object of study or a meeting setting, but an active agent

that calls for specific modes of listening, attention, and engagement. What is at stake in these contexts is more than the past inscribed in these spaces; it is also about the ways they continue to be maintained, inhabited, neglected, or contested in the present. Who cares for these places? Who has the right to remain in them? Who is remembered and who is silenced in their materialities? What do they remember — and what do they force us to forget?

Things are made to be forgotten.” (Krasny, 2025)

**“Heritage is not just a territory to be looked at and celebrated, but one of critical working through”
(Krasny, 2025)**

These contemporary legacies, even if not recently constructed, condense in their materiality urgent issues of the present. They are places that continue to operate in the now — whether through the persistence of historical inequalities that run through them or through ongoing disputes over their function, use, and meaning. By shifting the notion of legacy from a fixed past to an idea of persistent presence, something that continues to be built and negotiated in the present, we come to understand that these sites do not merely “hold” stories, but demand forms of engagement from researchers, artists, and educators that are attuned to the conflicts and responsibilities still shaping their existence. In this context, to care does not mean simply to preserve or conserve, but to actively

interrogate which narratives and practices we wish to cultivate from these places and what future we are, with them, committing ourselves to.

Krasny guides the reflection toward a critical investigation of care as a multifaceted concept, with mythological roots, specific materialities, structural contradictions, and transformative potentials. Care is positioned in its complex articulation with the urban, ecological, political, and epistemological structures that shape the contemporary world.

**“Understanding care as knowledge, as labor, as ethics, and as feelings and, at the same time, understanding care as environmental, material, infrastructural, and spatial.”
(Krasny, 2025)**

**“Cura is a Roman goddess who created the first man (homo). The myth of Cura appears in the Fabulae, a poem by Gaius Julius Hyginus, a Latin writer from the year 1 AD. Cura, the name of the goddess, means care in Latin.” The Myths of Hyginus were translated and edited by Mary Grant. University of Kansas Publications in Humanistic Studies, no. 34. Lawrence: University of Kansas Press, 1960.
(como citado por Krasny, 2025)**

Curare

to care for, to take care of, to be concerned about, to listen to; to administer, to command; to treat, to cure, to care for; to maintain, to refresh; to keep in repair, “ (Krasny, 2025)

“Care can be the form control takes.” (Krasny, 2025)

Far from being a neutral or purely benevolent category, care is presented as a field marked by tensions: it can be a gesture of maintenance and solidarity, but also a technique of control, a tool of governance, or even a form of domination and exploitation. There is, for instance, a paternalistic and patrimonial form of care centered on property, authority, and tradition, often associated with the notion of protection. This care-as-power manifests, for example, in the state rhetoric of militarized protection, in surveillance under the guise of security, in forms of urban management that, in the name of the “common good,” promote processes of sanitization and gentrification — or in Western nation-states as a way to protect what is framed as “property” and “identity” over territories, heritage, and bodies, often at the cost of exclusion and violence.



**“Liberating imaginaries of care”
(Krasny, 2025)**

If care has historically been assigned to the feminine, often in essentialist and exploitative ways, how can we reckon with this legacy? In contrast to paternalistic and normative forms of care, there are also practices that affirm it as an emancipatory, relational, and redistributive gesture: care as resistance, as world-making, as a sharing of responsibilities. In this context, Elke Krasny proposes a feminist

Elke Krasny's lecture in the Aula Magna of the Faculty of Fine Arts of the University of Porto.



epistemological shift, not in a biological or naturalizing sense, but as a relational politics grounded in reciprocity, listening, and interdependence.

When we consider the multiple domains that care can traverse, it becomes clear that care is infrastructural, that is, it is what sustains and makes everyday life possible, even if it often remains invisible or taken for granted. At this point, Krasny revisits the etymology of the Latin term *curare* — to care for, to cure, to maintain, to repair — to show that curating, as an aesthetic and political practice, can be understood as a form of critical infra-structurality: a work of care directed at the systems and contexts that shape collective experience.

In this sense, the assumption that care is restricted to intimate, or private scales is challenged. Instead, what is highlighted is the necessity to care for and recognize the care that underpins the material conditions of existence, from water supply systems to memory infrastructures (such as monuments), from the maintenance of public spaces to the reinvention of ways of inhabiting the world. Care is thus understood as an expanded field, one that allows us to imagine diverse ways of living together on a wounded planet — through

thought, attention, collective practices, and critical actions aimed at repairing historical and symbolic damage. These practices, in turn, become material expressions of our values, conflicts, and possible futures, placing care at the heart of politics, pedagogy, and cultural production.

Krasny also presented *Feminist Infrastructural Critique* (Krasny et al., 2024), a publication that brings together a constellation of authors commit-



Elke Krasny's lecture in the Aula Magna of the Faculty of Fine Arts of the University of Porto.

ted to critiquing technical, institutional, and urban infrastructures from a feminist, situated, and intersectional perspective. The book collects essays that challenge the technocratic and supposedly neutral conception of infrastructures, proposing instead a reading rooted in practices of care, social justice, and ecological responsibility. Combining theoretical reflection, artistic practices, and situated experiences, the collection outlines an emerging field of infrastructural critique that recognizes technical, institutional, and urban systems as terrains of dispute, violence, and also political imagination. Critique, in this sense, is not limited to denunciation: it also invents ways of staying, sustaining, and persisting — life-affirming practices, as defined in the subtitle of the publication.

**IF CARE
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**OFTEN IN
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WAYS,**

**HOW CAN WE
RECKON WITH
THIS**

LEGACY?



Glosar Program 1:

14:00 – Lecture by Inês Moreira (Arnaldo Araújo Research Centre – Escola Superior Artística do Porto) [**GLOSAR #1**]: Infraestrutural Turn: Artistic and Curatorial Action Involved with Extreme Sites. Auditorium of the South Pavilion – Faculty of Fine Arts of the University of Porto.

Glosar Program 2:

18:30 – Lecture by Elke Krasny (Academy of Fine Arts – University of Vienna) [**GLOSAR #2**]: Feminist Infrastructural Critique. Aula Magna of the Faculty of Fine Arts of the University of Porto (FBAUP).

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Biography

Beatriz Duarte

Beatriz Duarte (Brazil) is an architect, urbanist, curator, and researcher. She is a PhD candidate in Artistic Education, affiliated with the Research Institute in Art, Design and Society (izADS–FBAUP/UPorto), with support from the Foundation for Science and Technology (FCT). She holds a Master’s degree in Curatorship and Museology (UPorto) and a Bachelor’s degree in Architecture and Urbanism (UFMG, Brazil). Within the Extreme Sites group, she contributes research on three case studies drawn from her doctoral investigation: Plan Baron/Lisbon, Freixo Thermoelectric Plant/Porto, and Arquinho–Couros Factory/Guimarães. Her research focuses on critical spatial practices — curatorial, artistic, and pedagogical — as a way to mediate contemporary heritages and explore approaches related to memory, heritage, urban transformations, and relations between nature and culture, among others.

Inês Moreira

Inês Moreira is a researcher, curator, editor, and auxiliary researcher at the Arnaldo Araújo Research Centre (2023–2029), supported by the Portuguese Foundation for Science and Technology. She leads the project “[Infra]Structures – Transforming Urban Infrastructure Through Artistic Practices”

and is the founder of the “Extreme Sites” project. Over the past decade, she has been an active member of various European networks, as Ecologies of Care, including serving as working group leader in the European Forum for Advanced Practices [Cost Action 18136] (2019–2023). Her academic background includes a PhD in Curatorial/Knowledge from Goldsmiths College, University of London (2014); a Master’s degree in Architecture and Urban Culture from the Universitat Politècnica de Catalunya, Barcelona (2004); and a degree in Architecture from the University of Porto (2001). Personal website: inesmoreira.org

Lais Rabello de Andrade

Lais Rabello de Andrade is a PhD researcher at the Research Institute in Art, Design and Society (i2ADS – FBAUP), funded by FCT: 2023.03235.BD. She holds a Bachelor’s degree in Art Education (FAAP-SP, Brazil), a qualification recognized by the University of Porto as a degree in Fine Arts. She also holds a Bachelor’s degree in Philosophy (PUC-SP, Brazil), a specialization in Art: Criticism and Curatorship (COGEAE – PUC-SP, Brazil), and a Master’s degree in Art Studies: Art Theory and Criticism (FBAUP). She is a collaborating researcher in the Extreme Sites project (CEAA – ESAP). Her research focuses on contemporary art biennials and research-based artistic practices, examining how these relate to activism in contemporary art.

Paula Guerra

Paula Guerra is an Associate Professor of Sociology at the University of Porto and a Researcher at the Institute of Sociology of the same University. Paula is an Adjunct Associate Professor of the Griffith Centre for Social and Cultural Research in Australia. She is founder/coordinator of the Network All the Arts: Luso-Afro-Brazilian Network of the Sociology of Culture and the Arts. Paula is the founder/coordinator of KISMIF (kismifconference.com). Paula is co-coordinator of the Research Network of Sociology of Art of ESA. She coordinates several research projects subordinated to the youth cultures, sociology of the arts and culture, co-creation, methodology and research techniques, DIY cultures, among other subjects. She has likewise advised and supervised several Master's, PhD and Post-Doc projects in the aforementioned areas. She is a member of the editorial council of several national and international journals, as well as an editor and reviewer of articles and books on both national and international levels. Paula is editor-in-chief (with Andy Bennett) of SAGE journal *DIY, Alternative Cultures and Society* and the Bloomsbury Academic Series *Critical Studies in Do-it Yourself Cultures* by Bloomsbury Publishing Inc.

Tiago Assis

Tiago Assis is a cisgender, white Portuguese man, a professor and researcher at FBAUP. He holds a degree in Communication Design from the School of Arts and Design, a Master's in Multimedia Production from the University of Barcelona, and a PhD from the Polytechnic University of Valencia. His trajectory has been marked by significant privilege, shaped by structural and social conditions, including access to a highly exclusionary technological education. After working professionally in various roles as a designer, he began teaching in 2001 at the Soares dos Reis Artistic School, where he remained until 2007. He has been a professor and researcher at the Faculty of Fine Arts of the University of Porto since 2008. Currently, his research focuses on Art Education through decolonial and anti-discriminatory frameworks, exploring intersections between technology, environment, and society.

Glosar is a periodical publication situated within the field of Visual and Urban Culture, at the intersection of cultural criticism, curatorship, and mediation. Glosar brings together commentaries on bodies of work presented in masterclasses, workshops, visits, and other modes of encounter. Glosar emerges as a three-pillar collaboration between the research centres of FBAUP, ESAP, and FLUP, involving researchers, educators, and doctoral candidates.

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