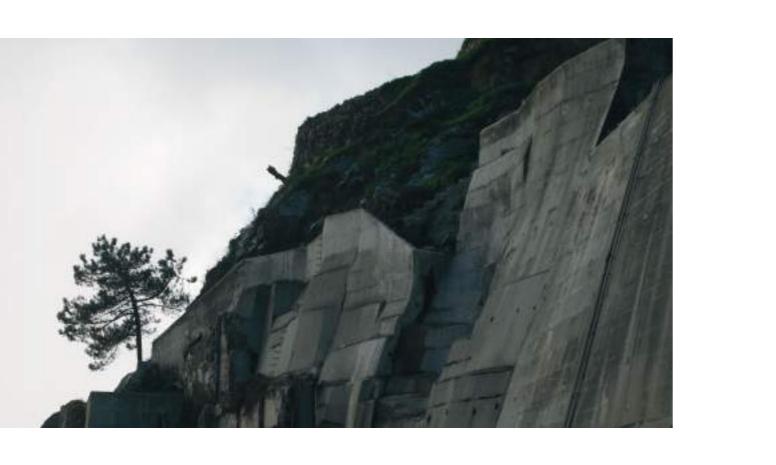
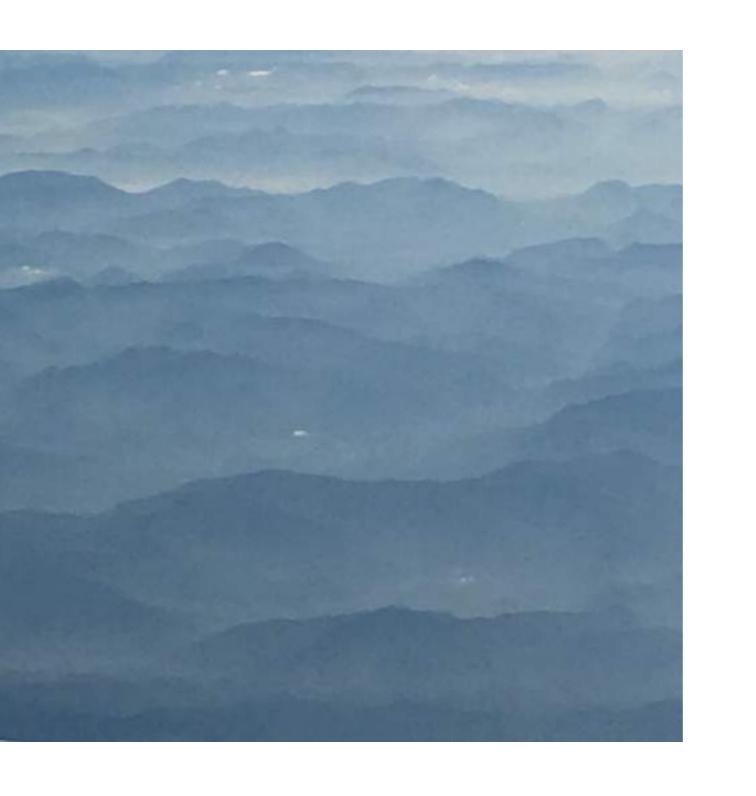


OLIM

I was born within a topography where natural elements such as granite and fertile land were combined with precise concrete elements.



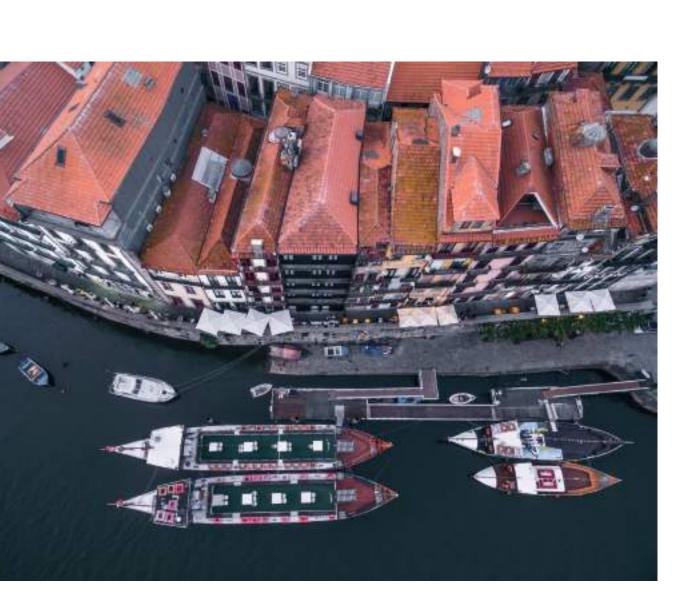
Parallel Universes are the perfect system to drive our dreams and aims throughout unfinished realities.



Love enjoys its fulfilment in the balance of accepting and integrating the qualities and defects of a living body.



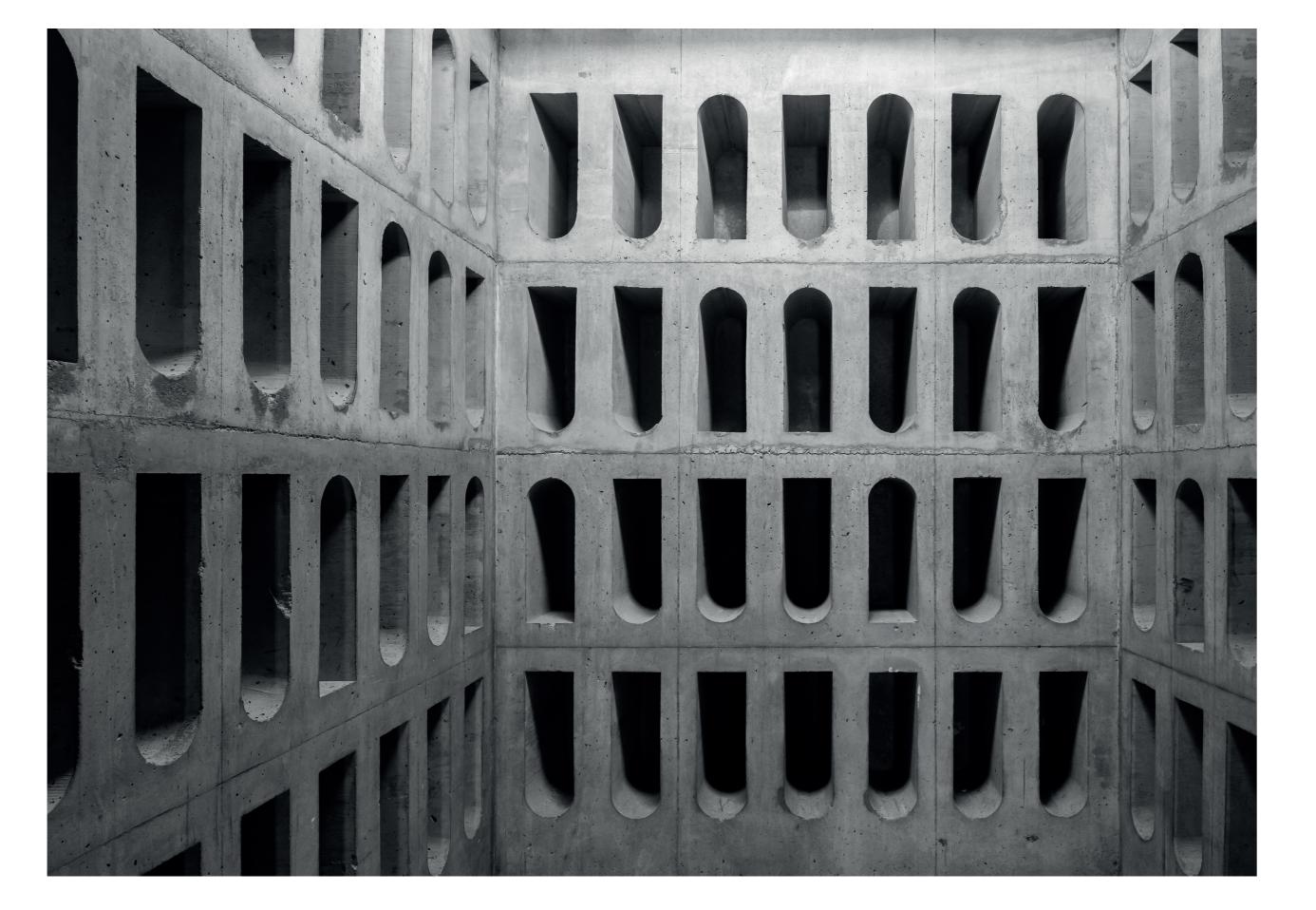
The basis of identity should be the combination of the past or past experiences with our profound conscious beliefs. The choice of dark colour in the Port Wine Museum façade as simultaneously the black from the old bottles of port wine and the need to make a statement on the riverfront.



Camilo Rebelo

The magic of numbers, their meanings and combinations are a field in which I find fertile abstraction to conceive and compose. In the Port Wine Museum's wine archive I noted that the foundation year for the Douro Wine Region and its demarcation and regulation was – 1756, which inspired me to create a metric with 8's and 11's, which are the base of the cellar wall. These together with the fact that the port bottles are displayed both horizontally and upright allowed the composition to take on a life of its own.

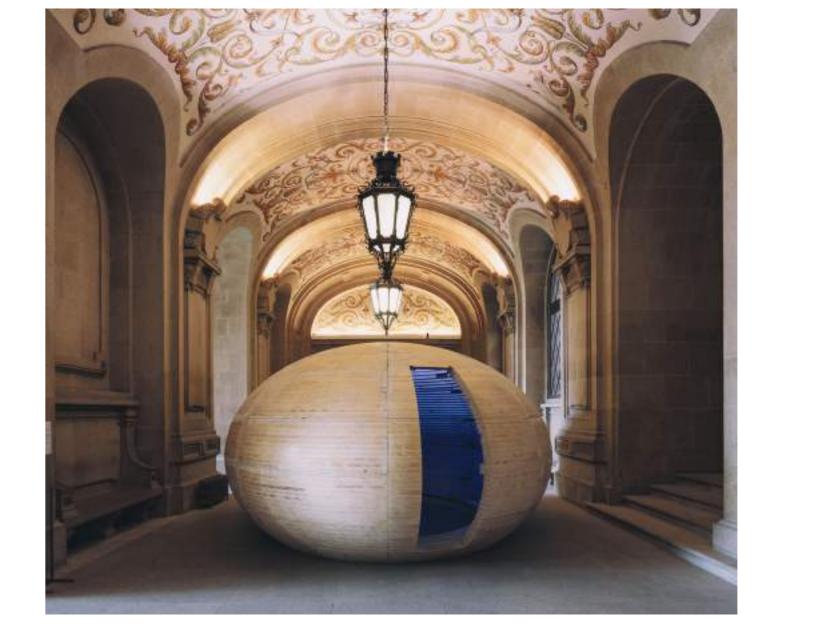




I'm interested in building the material and the immaterial simultaneously in each plot.



The 'Trojan Egg' is the first stage of the OVO Project. The purpose of this wooden Egg is to create a void, to unveil a new dimension and through it, enhance mystery. Mystery is a condition that is very close to disappearing from our civilization. We consider this concept one of the main reasons for life; therefore, the Egg is the dimension we have chosen to express it.

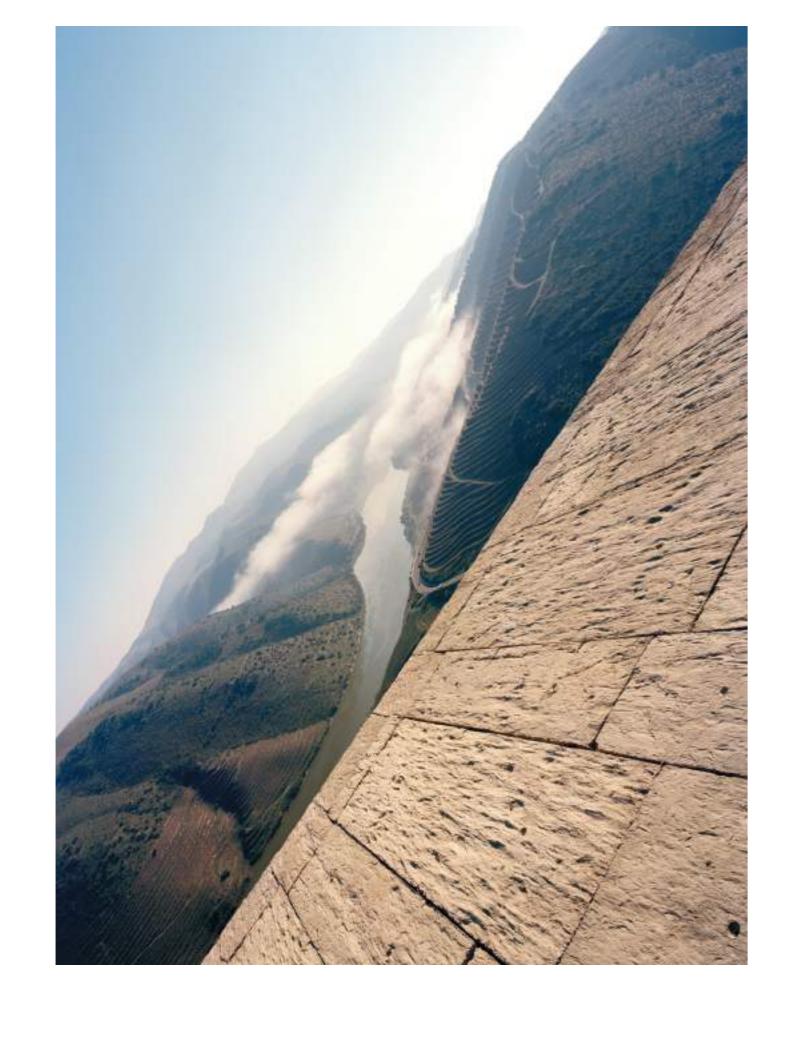


Concrete as a material is the choice.

Dense and heavy, it can be plastic, highly flexible and quite adaptable to any context.

In this sense it becomes extremely light, synchronized with our thoughts and pencils, enabling ideas to become concrete.





Once Gabriele Basilico went to Foz Côa to photograph our Art and Archaeology Museum. After a 3-hour drive, we arrived at the museum terrace. Gabriele stepped out of the car, took his work trolley, walked to the edge of the terrace and started to record the overwhelming natural landscape of the Douro Valley. This was the most honourable compliment he could have paid to our building.

"To capture the museum first we need

to our building.

"To capture the museum first we need to bring the landscape into the foreground."

Gabriele Basilico



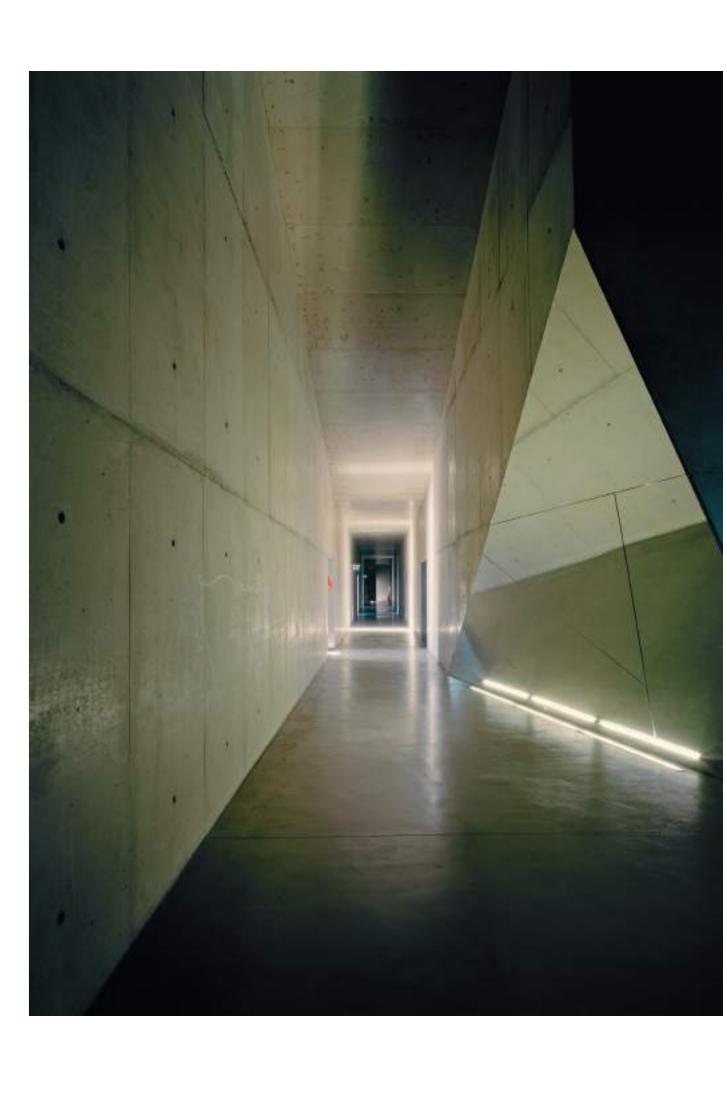
The Côa Museum is a vast plan, dense and timeless, in between earth and sky.



Shadow, which is a visible soul from our architecture, has the ability to generate space and life.



Art has the ability to split surfaces and unveil hidden dimensions.



The unknown drove and drives us, individually and collectively forward. The horizontal mirror combined with the vertical mirror opens up an endless window. The latter raises the infinite question about our origins.

For the first time in our history, natural resources have reached their limit. From today on,

architecture must assume nature as its priority.
This image created by Gabriele Basilico maintains

its original orientation.

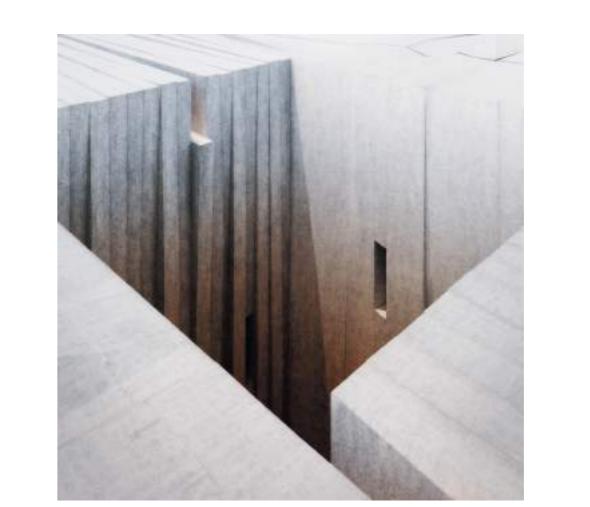




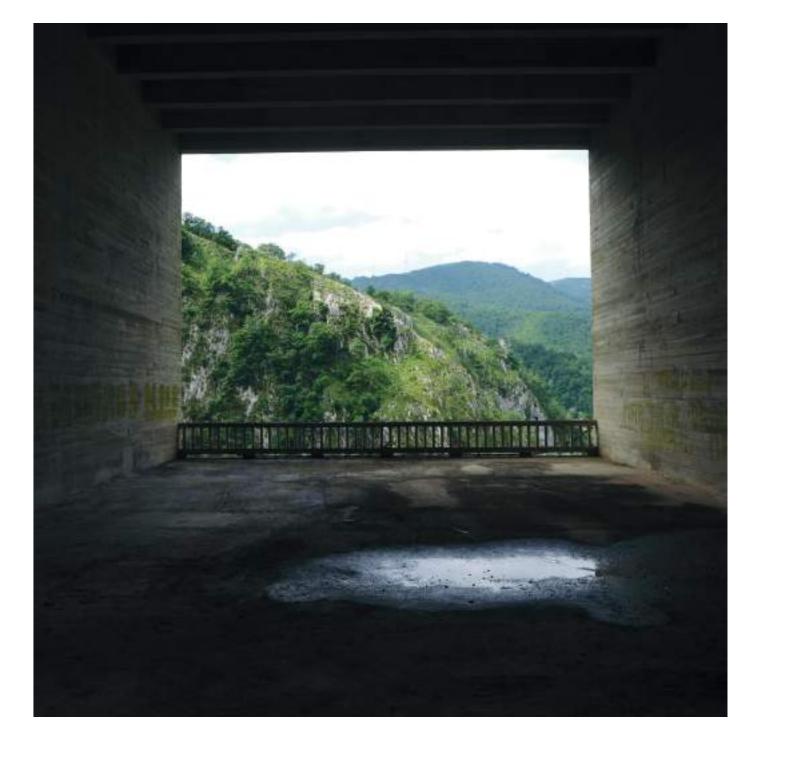
Embedded messages, explicit and implicit, were part of architecture codes in the past. They generate archaeology and they have raised questions and possible combinations, some of them still codified to the present. The Côa Museum, like the local Palaeolithic engravings, has several codified messages written in bar codes on its façades. In 1001 years it will be a beautiful ruin and hopefully an archaeology case study for those in the next millennia.

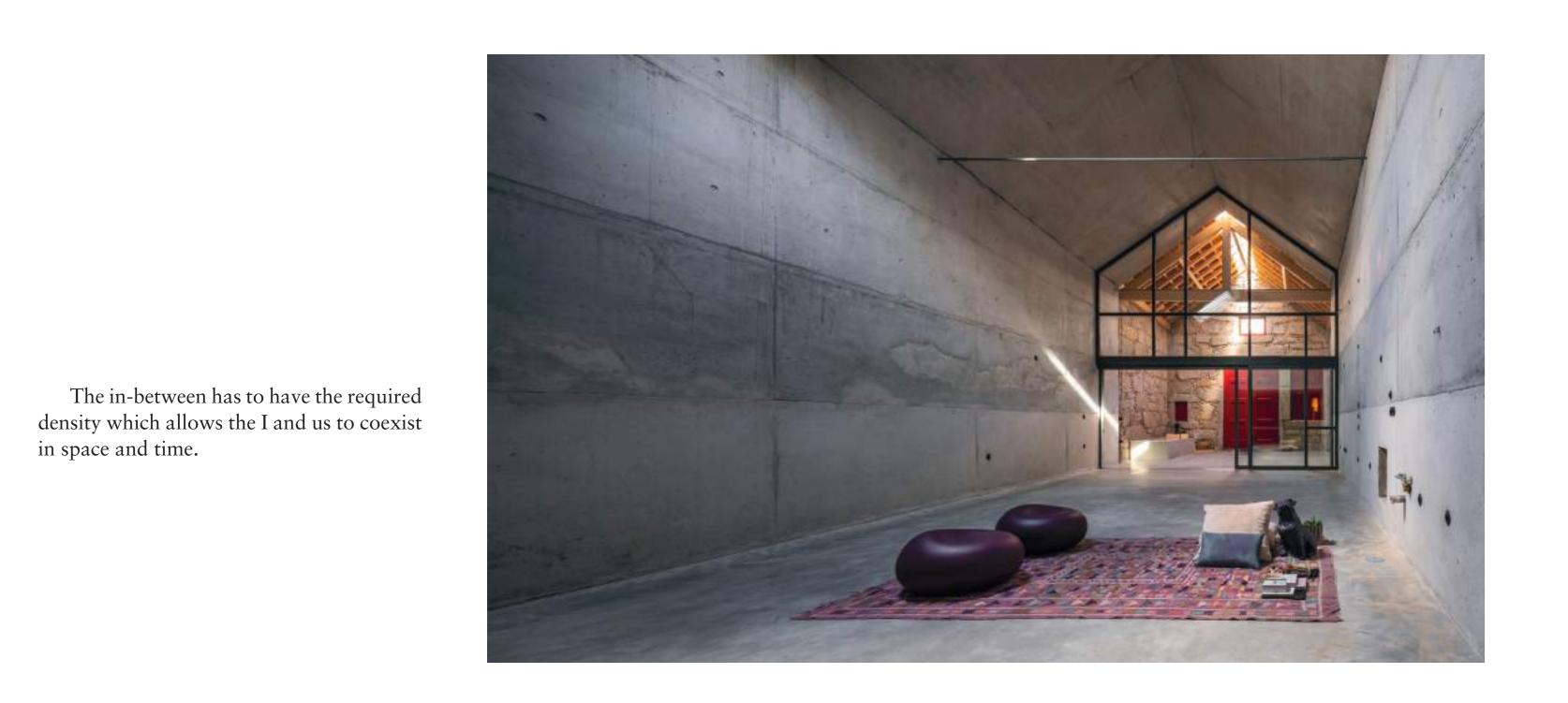


Landark is a concept we have been researching for the last decade, which seeks out a landscape architecture, where affirmative structures, yet ones simultaneously taken by nature, establish a dialog intense and unique.



Architecture has to have the capacity to protect and embrace us but simultaneously to push us out there into the wild and set us free.



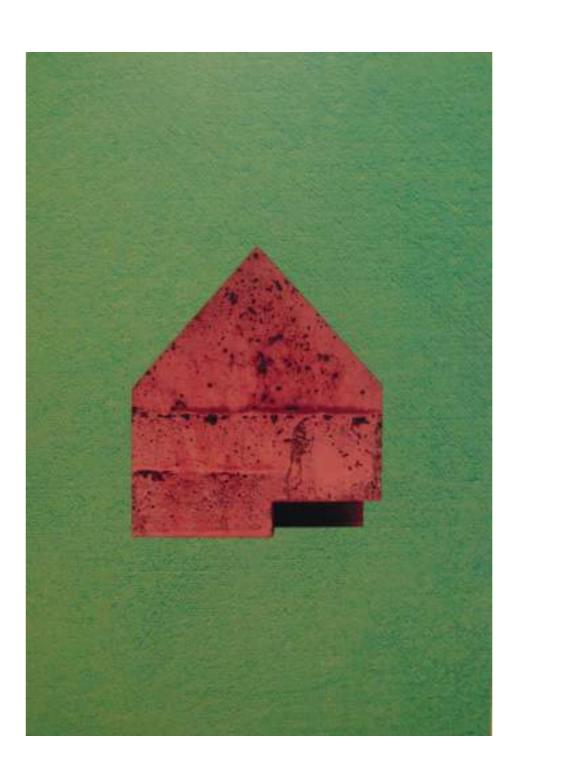


New dimensions have the capacity to transform our soul.

I'm interested in achieving materiality through immateriality.



Concrete produces x amount of CO2 in its extraction, z amount of CO2 in its production, y amount of CO2 in its construction and then it becomes eternal, without any other collateral damage. This unique condition can set us free.

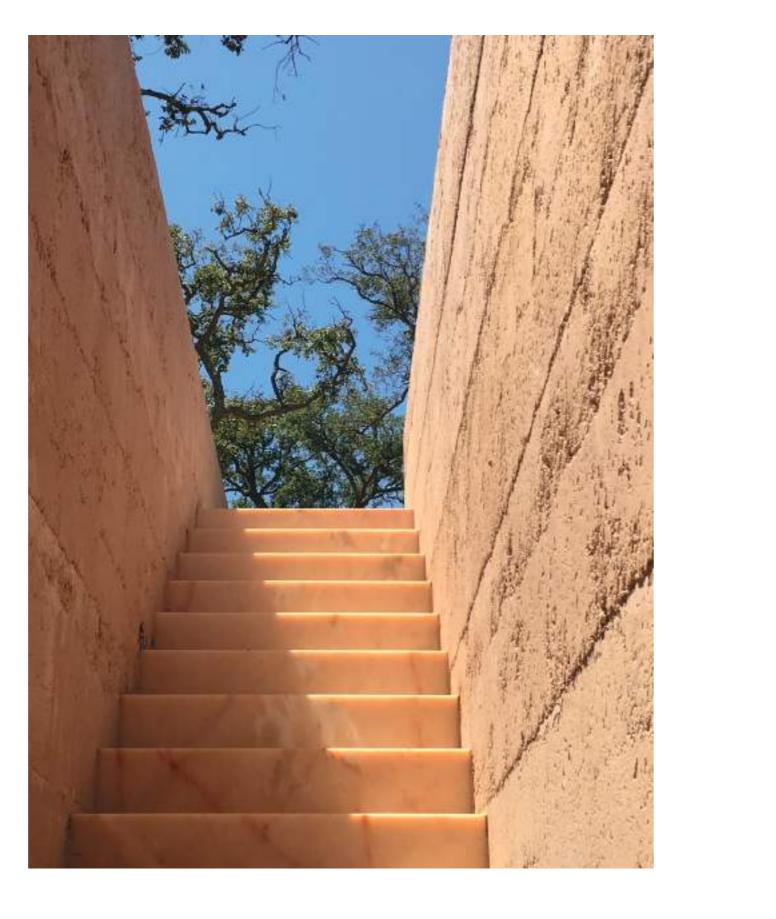


Art, Architecture, and Landscape.





Identity, character and consequent doubts, make architecture grow a step higher every day.

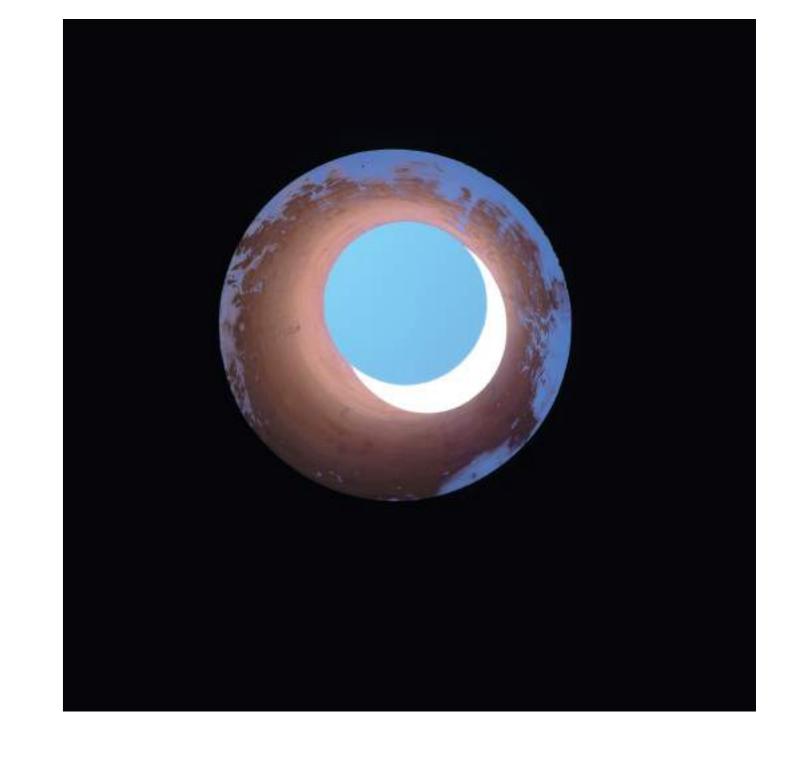




When I wake up every morning it's the I that stands up for the world. When I lay down in the evening it's the us that goes to sleep.



Architecture is the centripetal energy of different complementary positive thinking.



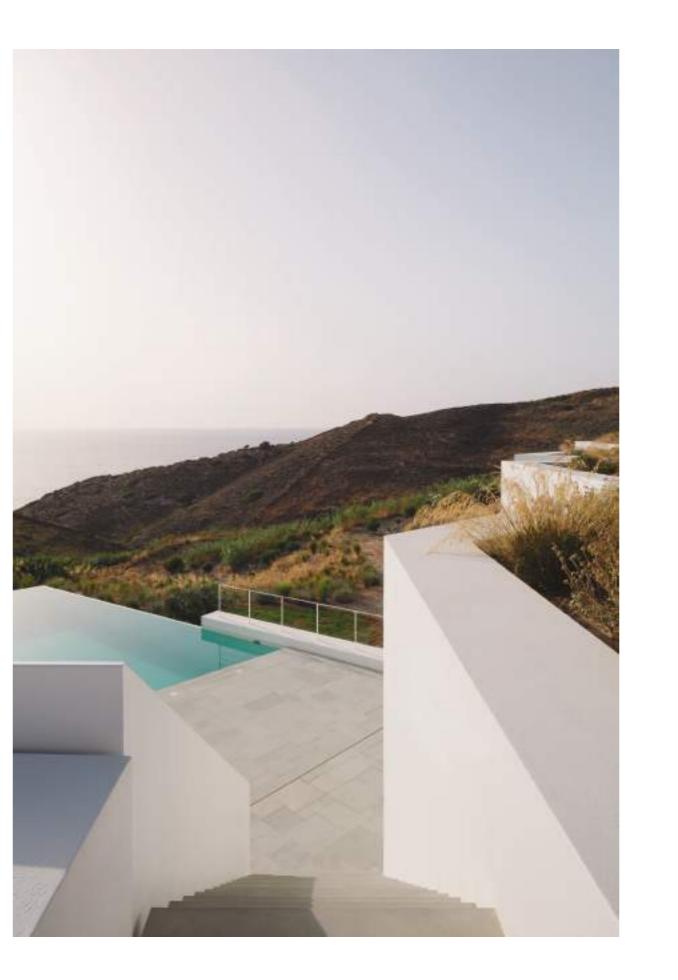
Architecture plays an intimate and organic part in our lives. Our architecture shall be able to sleep.



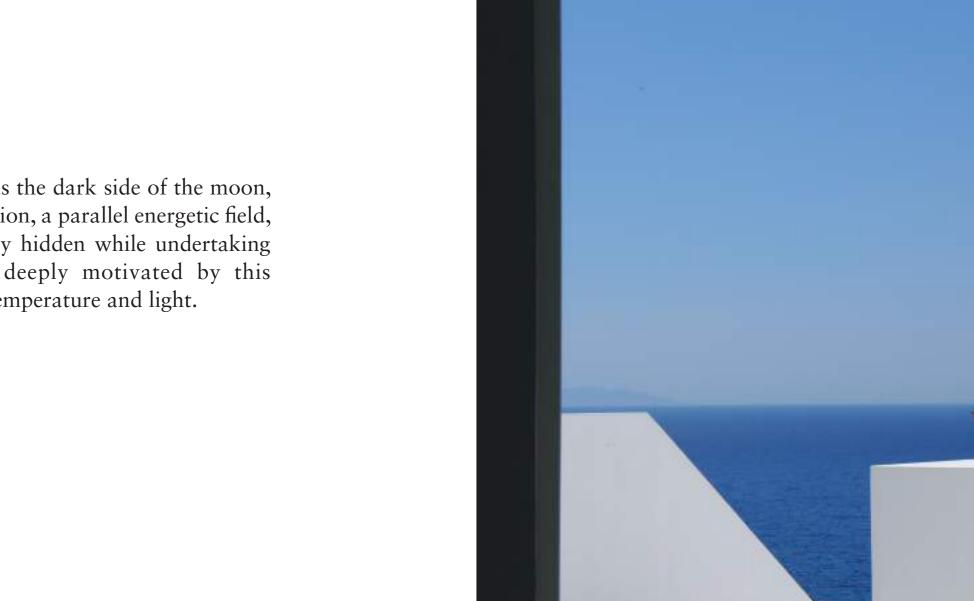
Within the process of architecture, sometimes we start by building on an additional logic, step by step, until the stairway is complete. Sometimes we start with a chaotic dropout, and then by subtraction, we systematically shape it until it finds its identity.



I'm interested in a limit that has the ability and dimension to hold us in, either for a fleeting thought or for a long-lasting moment.



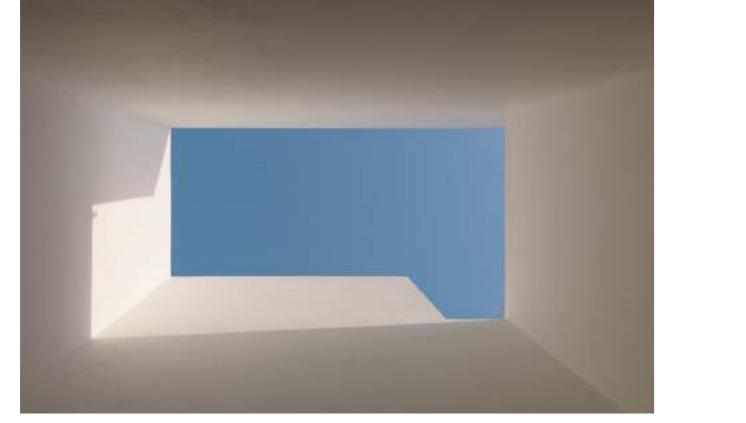
Shadows, as well as the dark side of the moon, have a magical dimension, a parallel energetic field, which allow us to stay hidden while undertaking an active task. I'm deeply motivated by this impermanent line of temperature and light.



... "Patio, cielo encauzado.
El patio es el declive
por el cual se derrama el cielo en la casa."...

Jorge Luis Borges

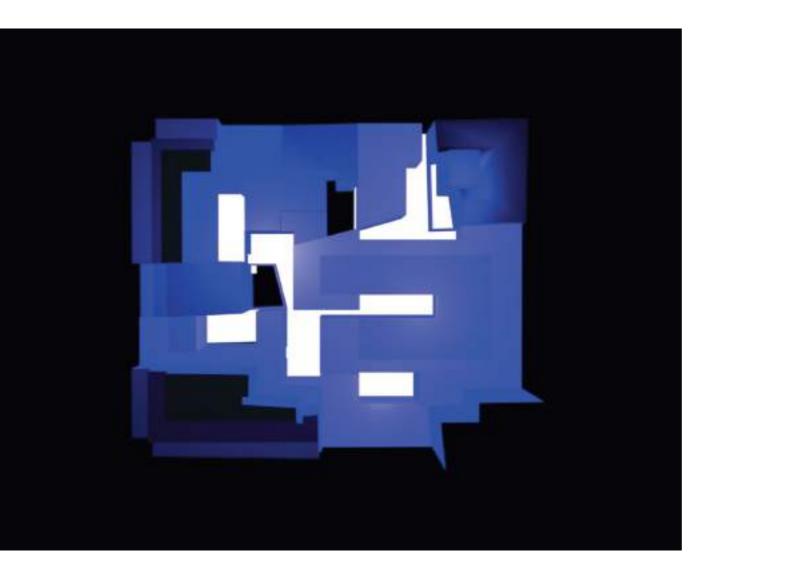
Creativity spurts out of chaos. The improbable combination of improbable parts put together heightens the idea to its own condition of being an idea. It requires open-mindedness and strong belief to tie the parts together.



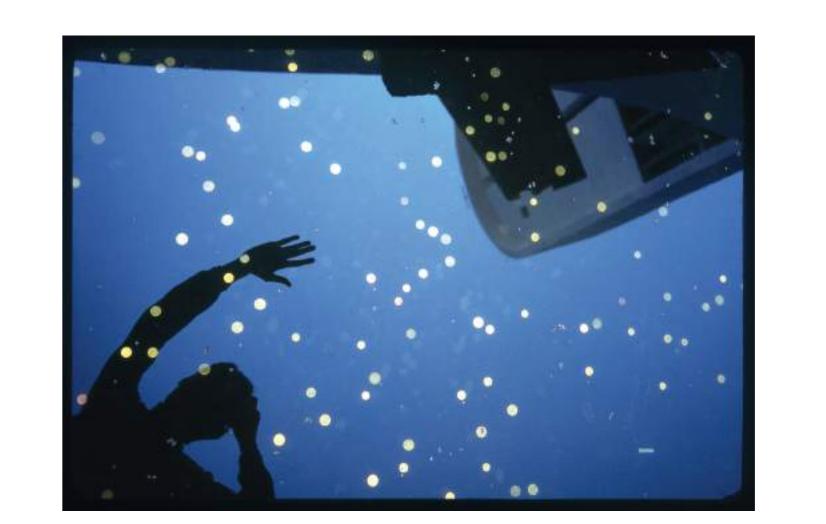
Eroticism in architecture is related to non-systematic spaces, and it should be present as mental stimulation, which has the ability to drive us physically through space, with nature as a background.



One day I dreamed about a blue street or a blue barrio, what if...



My consciousness and sub-consciousness indicated a path. Our architecture is there to elevate or to serve others.



OLIM, it's a place where you feel protected, like a playground of the gods.

