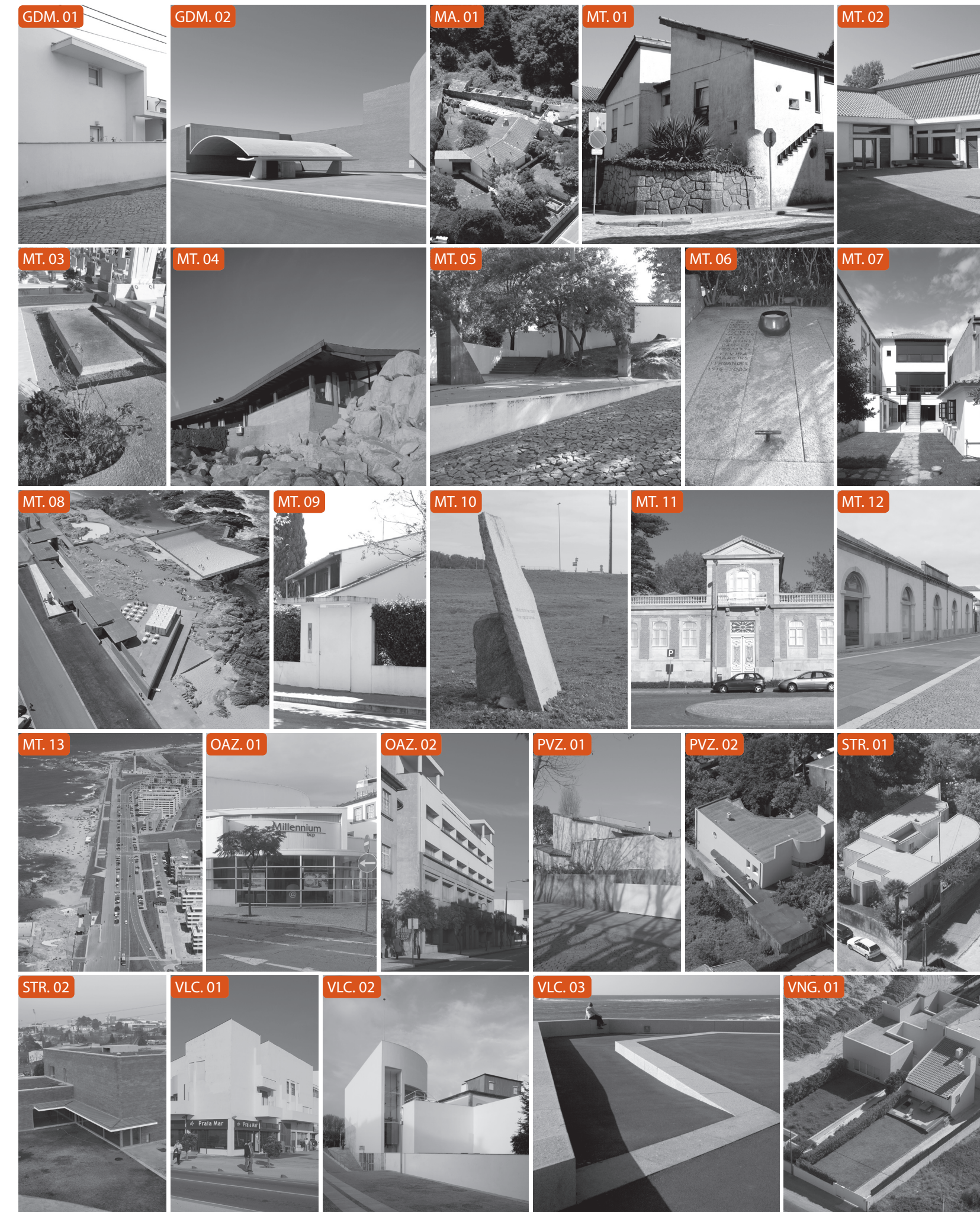
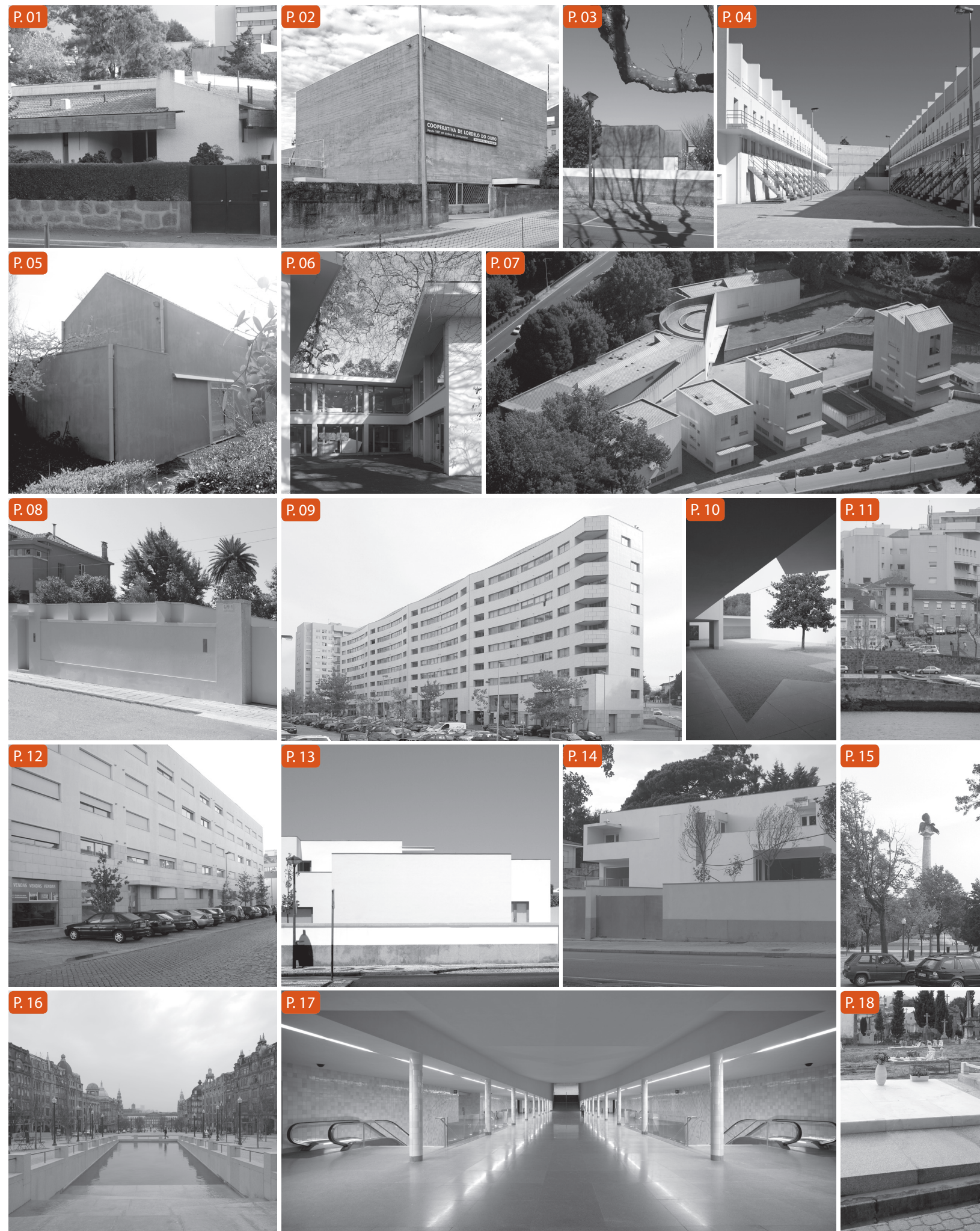


ÁLZAS



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CÂMARA MUNICIPAL DO PORTO,
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TAKING AWAY SOMETHING TO TALK ABOUT

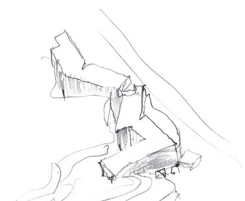
Someone who sets off to visit a building by Siza knows what to expect. In their heart they have expectations and illusions, but will also be certain that they will encounter a mature and consistent piece of work. There exists around the work of the great masters a certain aura, a circle of adulation, which transports it out of the commonplace. But that aura rests generally on very simple presumptions. And the simplest is, quite often, the most difficult. The solutions found by Siza, which were most certainly unearthed after arduous research work, seem obvious to the eyes of the visitor: the building is sited where it should be; it gives form to the brief as it should, and does so elegantly; it embodies the markers that best resonate with a given cultural memory. Which is doing a lot, but this is not everything. There are other buildings and urban projects that respond efficiently to all these matters but still do not justify a visit.

Why then are Siza's works worthy of a visit? And why are some more so than others? It is because they manifest, I think, a thing that some architects possess and others lack: poetry. Poetry in architecture and in art generally, is not something that is easy to see, though it does belong to the realm of sight, but not only so. Poetry is seen, felt, heard, and touched. But in regards to sight or touch it retracts, it takes shelter behind its unassailable depths. When space is well ordered, it enters the senses like a God enters the soul. Architecture establishes a protocol, poetry breaks it; architecture will speak

up to a certain point, poetry will hush; architecture renders the world habitable, poetry offers hospitality; architecture acts upon the "flesh of the world", poetry manifests and impacts on the spirit; architecture constructs a form befitting utility, security, comfort, poetry invents a route East for reason.

For example, visit the Tidal Pools or the Museum of Serralves and see how Siza's work demonstrates knowledge and absence, two virtues that are usually found together. And this is poetry. Absence is not necessarily a lack of something or a deprivation. It is also a moment of waiting, a measure of the heartbeat of someone thirsty who approaches a fountain. The poetry in Siza's work never displays everything. It allows the visitor or the reader space for detachment and criticism; it creates an opportunity for questioning, for uneasiness and for surprise. Good architecture respects its visitor; it values him, gives him responsibility, matures him and works towards his emancipation. The visitor is not like a loose sieve, emotionally passive. The visitor gives oneself to the building and embraces it: either to espouse it, or to reject it. In either case, the visitor always takes away something to talk about!

Nuno Higino



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At a time when there is so much "net surfing" and so much talk of globalization, the ability to 'know how to look at architecture', obliges one to travel, to see and feel a building, to understand it's context and its contemporaneity.

Architectural and general cultural tourism is an international and even a national phenomenon. Transport options are fast and affordable and even a weekend is enough time for a trip: there is a belief that in a short amount of time, a whole city can be

assimilated, not only its more traditional tourist attractions, but also the things that form and define it.

The Porto Region has a collection of contemporary architectural buildings, which due to their urban context, reinforces the existing cultural heritage. Contemporary Architecture is already accepted as part of the built heritage and in many cases is classified as "of cultural and tourist value".

The participation by various entities in this project – C. M. Porto (The Porto City Council), Ordem dos Arquitectos SRN (The Portuguese Council of Architects – Northern Chapter), Casa da Arquitectura – demonstrates the relevance of this phenomenon and the urgent need for its promotion.

Álvaro Siza began his work as an architect within this cultural context.

This map, dedicated to Siza's built work helps the visitor to find the buildings and indicates the best way to approach them. It follows other maps already published on Architects Marques da Silva and Arménio Losa.

Carlos Castanheira



P.01

Carne de Melo House
1957-59, Av. da Boavista, 4397
41° 9' 55.48" N / 8° 40' 27.43" W

P.02

Lordelo Cooperative
1960-63, R. Professor Augusto Nobre, 193
[modified]
41° 9' 32.87" N / 8° 39' 11.21" W

P.03

Manuel Magalhães House
1967-70, Av. dos Combatentes, 154
41° 9' 53.08" N / 8° 35' 33.16" W

P.04

Social Housing SAAL, Bouça
1975-77, R. das Águas Férreas
41° 9' 24.43" N / 8° 37' 5.29" W

P.05

Refurbishment of Quinta da Póvoa House and Outbuildings
1984-86, R. do Gólgota
41° 8' 59.36" N / 8° 38' 10.57" W

P.06

Carlos Ramos Pavilion – Faculty of Architecture
1985-89, R. do Gólgota
41° 9' 1.57" N / 8° 38' 6.74" W

P.07

Faculty of Architecture, University of Porto
1986-93, Via Panorâmica
41° 8' 58.19" N / 8° 38' 9.61" W

P.08

César Rodrigues House
1987-96, R. Corte Real, 681
41° 9' 32.66" N / 8° 40' 42.13" W

P.09

Housing and Office Building
1991-98, R. José Gomes Ferreira, 253
Co-authorship António Madureira
41° 9' 41.98" N / 8° 40' 3.46" W

P.10

Museum of Contemporary Art / Serralves Foundation
1991-99, R. D. João Castro, 210
41° 9' 34.87" N / 8° 39' 35.99" W

P.11

Office Building
1993-97, R. do Aleixo, 53
41° 8' 57.89" N / 8° 38' 56.99" W

P.12

Housing and Office Building
1998-2008, R. Domingos Machado / R. de Francos, 148
Co-authorship António Madureira
41° 10' 0.43" N / 8° 37' 58.55" W

P.13

Armanda Passos House and Studio
2002-06, Av. Marechal Gomes da Costa, 1074
41° 9' 27.23" N / 8° 40' 1.02" W

P.14

Four Dwellings
2004-11, Av. da Boavista, 3686 to 3722
41° 9' 51.72" N / 8° 39' 59.75" W

P.15

Refurbishment of Boavista Garden
2004, Praça Mouzinho de Albuquerque
41° 9' 26.98" N / 8° 37' 40.82" W

P.16

Refurbishment of Avenida dos Aliados
2005, Av. dos Aliados
Co-authorship Eduardo Souto de Moura
41° 8' 51.16" N / 8° 36' 39.69" W

P.17

São Bento Metro Station
2005, Av. Vimara Peres
41° 8' 43.89" N / 8° 36' 38.95" W

P.18

Tomb of the Poet Eugénio de Andrade
2008, Largo Soares dos Reis
Prado Repouso Graveyard, 2nd section
41° 8' 44.56" N / 8° 35' 45.28" W

GDM. 01

Luís Figueiredo House
1984-94, R. Pintor Júlio Resende, 45
41° 7' 35.27" N / 8° 33' 41.55" W

GDM. 02

Multipurpose Pavilion
2000-07, Av. Pavilhão Multiusos
41° 8' 4.64" N / 8° 32' 20.14" W

MA. 01

Rocha Ribeiro House
1960-62, R. Eng. Duarte Pacheco, 502
41° 14' 17.06" N / 8° 37' 18.09" W

MT. 01

Four Dwellings
1954-57, Av. D. Afonso Henriques, 394 / R. Filipe Coelho, 212, 192 and 182
41° 11' 7.28" N / 8° 41' 7.06" W

MT. 02

Parish Centre
1956-59, R. da Silva Cunha, 107
[partly built; modified]
41° 11' 14.6" N / 8° 41' 02.5" W

MT. 03

Siza Vieira Family Tomb
1957, R. de Sendim, Sendim Graveyard, 4th section
41° 11' 28.6" N / 8° 40' 26.9" W

MT. 04

Boa Nova Tea House and Restaurant
1958-63, Av. da Liberdade
Co-authorship Adalberto Neves, António Meneres, Botelho Dias and Joaquim Sampaio
41° 12' 10.3" N / 8° 42' 53.2" W

MT. 05

Swimming Pool at Quinta da Conceição
1958-65, Av. Antunes Guimarães
41° 11' 42.6" N / 8° 41' 13.1" W

MT. 06

Martins Camelo Family Tomb
1960, R. de Sendim, Sendim Graveyard, 2nd section
41° 11' 24.00" N / 8° 40' 25.8" W

MT. 07

Refurbishment of Parent's House / Casa da Arquitectura
1960-61/2009, R. Roberto Ivens, 582
41° 10' 56.50" N / 8° 41' 28.22" W

MT. 08

Leça da Palmeira Swimming Pool
1961-66, Av. da Liberdade
41° 11' 35.37" N / 8° 42' 25.04" W

MT. 09

Ferreira da Costa House / Miranda dos Santos House
1962-65/1993-96, R. Azenha de Cima, 258
41° 10' 42.56" N / 8° 39' 34.77" W

MT. 10

Monument to the Poet António Nobre
1967-80, R. Coronel Hélder Ribeiro
41° 12' 8.75" N / 8° 42' 44.58" W

MT. 11

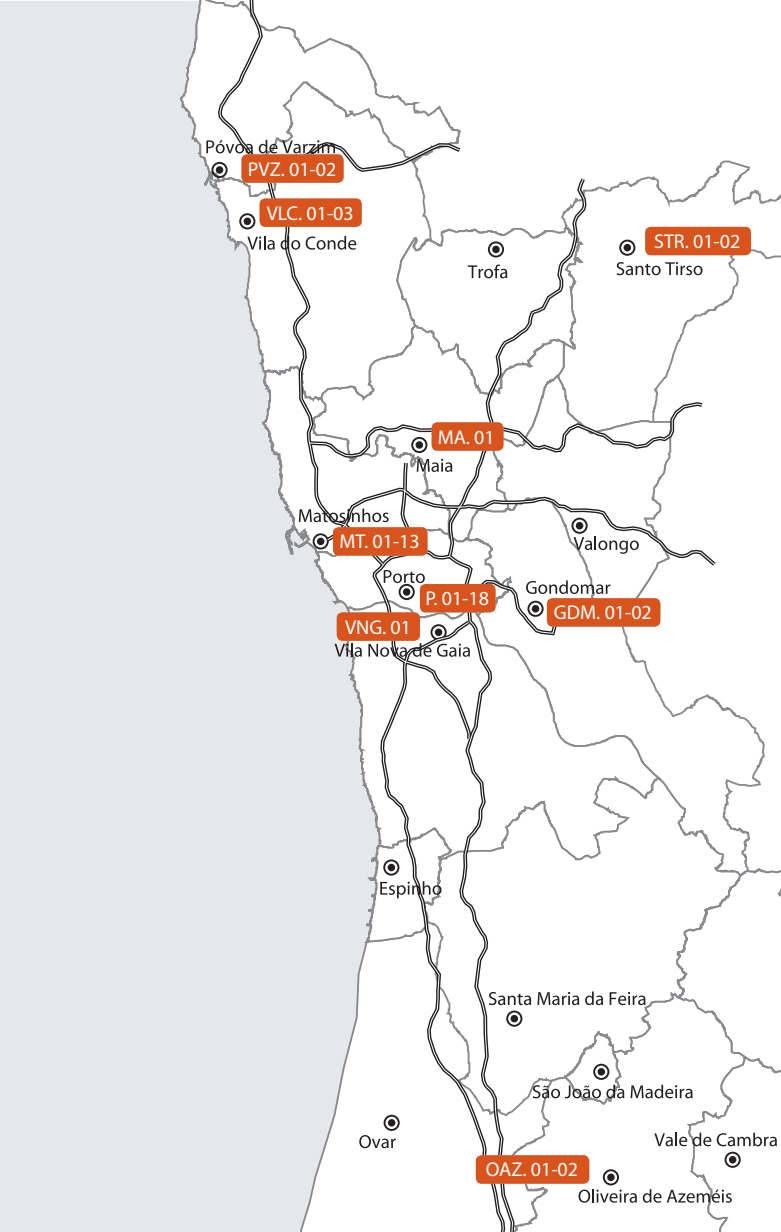
Refurbishment of the Costa Braga Building / Youth Centre and Pavilions
1993-99, Av. D. Afonso Henriques, 487
41° 11' 5.27" N / 8° 41' 3.23" W

MT. 12

Refurbishment of APDL – Port Authority of Douro and Leixões building
1995-2001, Av. da Liberdade, Leça da Palmeira
41° 11' 15.2" N / 8° 42' 12.0" W

MT. 13

Plan for Leça da Palmeira Coast Road
2002-07, Av. da Liberdade / R. Coronel Hélder Ribeiro
41° 11' 35.37" N / 8° 42' 25.04" W



OAZ. 01

Bank Branch Office
1971-74, Praceta António José Basto 5
40° 55' 18.23" N / 8° 28' 37.79" W

OAZ. 02

Ferreira & Castro Offices Building
1989-95, Av. Dr. António José de Almeida 293/297
40° 50' 16.71" N / 8° 28' 37.93" W

PVZ. 01

Alves Santos House
1964-70, R. de José Régio, 272
41° 23' 08" N / 8° 45' 38" W

PVZ. 02

Beires House
1973-76, R. Doutor Alberto Pimentel
41° 23' 07" N / 8° 45' 44" W

STR. 01

António Carlos Siza House
1976-78, R. São João de Deus
41° 15' 37.43" N / 8° 30' 25.21" W

STR. 02

Santo Tirso Volunteer Fire Station
2010-2012, Quinta de Geão
41° 20' 29.59" N / 8° 29' 15.60" W

VLC. 01

Vila Cova Housing
1970-72, Av. Infante D. Henrique / Av. Dr. Carlos Pinto Ferreira
[modified]
41° 21' 12.07" N / 8° 45' 21.05" W

VLC. 02

Bank Branch Office
1978-86, R. 25 de Abril, 45
41° 21' 12.07" N / 8° 44' 30.11" W

VLC. 03

Urban Renewal of Atlantic Park
2000-07, Av. Manuel de Barros / Av. do Brasil / Av. Marquês de Sá da Bandeira
41° 20' 30.52" N / 8° 45' 4.33" W

VNG. 01

Margarida Machado House
1979-87, Av. Gomes Guerra, 1090
41° 3' 31.13" N / 8° 39' 18.17" W

Legend: R. – Street; Av. – Avenue; Praça – Square; Via – Way; Largo – Square