

SIZATLAS

Filling the Gaps for World Heritage

Edited by
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To Álvaro Siza

This book presents the results of the research project ‘SizaAtlas: Filling the Gaps for World Heritage’ proposed by ISCTE – Instituto Universitário do Porto, in partnership with FAUP – Faculdade de Arquitectura do Porto and UPT – Universidade Portucalense, Porto, under the call Scientific Research and Technological Development Projects in the Scope of Álvaro Siza Vieira’s Architecture – 2019’ (SIZA/ETM/0023/2019), funded by Fundação para a Ciência e a Tecnologia –Portuguese Ministry of Education, Science and Innovation.

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PRESENTATION

SORAYA MONTEIRO GENIN
Project Leader, ISCTE – Instituto Universitário de Lisboa

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The SizaAtlas project seeks primarily to contribute to the nomination of a group of Álvaro Siza's architectural works for UNESCO World Heritage List. It started in 2019 in the context of ICOMOS Portugal, one year after I was elected president. In 2017, a 'Set of Álvaro Siza's Architectural Works in Portugal' had been approved for the World Heritage Tentative List, proposed by the previous Board of ICOMOS Portugal and with the support of the Portuguese National Commission for UNESCO, whose presidents, Ana Paula Amendoeira and José Filipe Moraes Cabral, wrote the foreword of this book. At the time, our focus was to appoint the institution that would prepare the nomination dossier for the World Heritage List, which would be the Faculty of Architecture of the University of Porto.

The recognition of Siza's distinctive interventions on cultural heritage motivated me to propose him as Honorary Member of ICOMOS Portugal, for the way he honours the Conservation principles and respects pre-existing structures and sites. Siza accepted our proposal and supported our initiatives from the very beginning, for which we are very grateful. At the General Meeting held at FAUP in March 2019, Siza shared with us his concern about the conservation

of his works. In the same year, the FCT launched the specific competition on Siza's architecture, which provided the opportunity to conduct research with a view to deepen knowledge and to contribute to the protection of Siza's architectural works.

Aware of Siza's strong international profile, the first challenge was to broaden the scope beyond his works in Portugal. However, despite the vast bibliography available, a comprehensive worldwide coverage was lacking, as well as an accessible online tool for research. Filling this gap was the primary concern. In response to the FCT call, the SizaAtlas project proposed to create a digital inventory and a documentation source to promote a fuller understanding of Siza's entire architectural work. The aim was to support the comparative analysis, the identification of the Outstanding Universal Value, the attributes, the integrity and the authenticity of the selected works.

To conduct the research we needed a suitable network to gather knowledge on Architectural Technologies on Siza's architecture and on World Heritage. This is how the partnership between ISCTE – Instituto Universitário de Lisboa, FAUP – Faculdade de Arquitectura da Universidade do Porto and UPT – Universidade Portucalense was born. This alliance generated a multidisciplinary team of researchers, consultants, grantees, trainees, associated partners and supporters.

The combination of research and training in master and doctoral courses boosted the results. Sixteen master's theses have been completed and two doctorates are in progress. At ISCTE, before the project

began, we started the inventory of Siza's works, under the motto 'Learning with Siza'. The subsequent studies we conducted on the Malagueira Neighbourhood (1977–2001) and on his other social housing work revealed how, from design to construction, Siza applied the citizens' participation method in an exceptional way.

When Siza welcomed us in his office for an interview in December 2023, over the course of a two-hour conversation, the architect went through the Malagueira plan and recalled other projects, expressing his ongoing concern for the needs of the inhabitants. Siza confirmed and explained the citizens' participation method, which was occurring in an organised manner in other European countries but 'spontaneously' in Portugal in the aftermath of the 1974 Carnation Revolution.

We experienced an exceptional moment of 'learning with Siza' that day. At the age of ninety, Siza continues to work actively. The scale of his work reflects a life of incessant, continuous and passionate creativity, of which the walls of Siza's office, covered with drawings, are eloquent witnesses. Siza signed 669 projects for the period between 1952 and 2024, a considerable number of which were never built, while others have been demolished or changed in the meantime. Our inventory came up with 168 still existing works of various types and categories.

Comparing to other 20th and 21st century properties included on the World Heritage List, beyond his respect for the pre-existing structures, one of the most distinctive features of Siza's work is its intangible value: his architectural works

reflects the socio-cultural and historical context of each site and community. This outstanding and defining feature of Siza's architectural practice explains why several authors of this book presented research about social housing, Siza's most significant works.

The architectural works, whether new construction, rehabilitation or urban planning, respect the pre-existent natural and built elements, which can be seen in the eighteen selected works for the Tentative List. His Ocean Swimming Pool (1961–1966) creates harmony in the coastline, incorporating artificial stone into the rocky landscape. For his Setúbal School of Higher Education (1986–1994), Siza modifies the layout to accommodate a protect cork oak. For the Reconstruction of Chiado (1988–2015), Siza enhances the urban plan and restores the morphology of the Pombaline façades, recreating traditional wooden frames and interior tiles.

Siza's holistic attitude in his projects is also a key point. He operates from large to small scale levels, from plan to detail, mastering topography, form, materials, from primary to secondary elements. He also designs the furniture and artworks to incorporate into his architecture. Despite acting like a modernist, Siza's forms follow more than just function.

Álvaro Siza's architectural work is an open sculpture that invites us to enter and follow a dynamic path, sneaking between a recurrent lost and found feeling. The light guides us, creating moments to see and feel space, form, material, texture. The interior and exterior promenades intersect, we waver from

past to present, from built to nature, from light to darkness, from enclosed space to open sky. Siza's architecture creates and provokes emotions.

It is now possible to visit Siza's work on the SizaAtlas website. The platform displays a broad georeferenced inventory of Siza's works worldwide. It is complemented by illustrated booklets dedicated to the eighteen works included on the Tentative List, as well as archival and survey documentation, photogrammetry, 3D models and 360° virtual tours.

As for the book, it is structured in four parts. The first part introduces the SizaAtlas project, detailing the work carried out in the four main tasks. The second part brings together twenty-one extended abstracts presented at the last FAUP and ISCTE events. The third part features the interview with Álvaro Siza. Finally, the fourth and last part of the book presents an illustrated inventory of Álvaro Siza's architectural works.

The inventory brings together 101 works built in Portugal and 67 works built abroad. It concerns the works that have been completed (even if not entirely built) and that have not been demolished. The geographical presentation is complemented by a list of works, arranged chronologically and by category, to allow for different readings and research perspectives.

We hope that the SizaAtlas book and platform will be helpful to their users. May they generate more knowledge and promote research and protection of Álvaro Siza's architectural work. Above all, we hope that his work is accepted

into the World Heritage List and that its Outstanding Universal Value is recognised. This would be the best reward for the whole SizaAtlas team.

ÁLVARO SIZA AND THE WORLD HERITAGE LIST

JOSÉ FILIPE MORAES CABRAL
President of the Portuguese UNESCO National Commission

Since its adoption in 1972, the Convention Concerning the Protection of the World Cultural and Natural Heritage has been interpreted in the light of the evolution of the concept of heritage, which has changed a lot in the last half century. This evolution is naturally reflected in the typologies and justifications that today make it possible to inscribe properties on the World Heritage List.

It is true that the requirement for the property to be of outstanding universal value remains unchanged, justified by proof of one or more of six criteria (the wording of which has, however, been adjusted in revisions to the Operational Guidelines for the World Heritage Convention), and the conditions of integrity and authenticity, as well as the existence of an appropriate management plan, have been verified.

However, other types of evolution demonstrate the change in the perception of the value of properties and the decision to recognise them by the World Heritage Committee, such as cultural heritage. An example of this is the progressive broadening of the concept of heritage to include historic centres, cultural landscapes and, more recently, the work of specific individuals whose creative genius is now universally recognised through the inscription of their works on the World Heritage List.

Several architects have had their work recognised and classified as a World Heritage Site. But the person of these brilliant creators, even their names, are still somewhat overshadowed today by the fact that the designations with which their works have been consecrated refer

to eras, styles or places. This is the case, for example, with Ledoux, Gropius, Mies Van der Rohe or Niemeyer. In more recent times, as I mentioned, others such as Vauban, Le Corbusier, Rietveld or Frank Lloyd Wright have had their names enshrined in the very title of the properties inscribed on the World Heritage List. In this context, the nomination of Siza Vieira's work takes on its full significance. It is not only the unique work that is recognised as being of exceptional universal value, but also the ingenious genius of its creator, both inextricably linked as sides of the same coin.

Nowadays there is a clear tendency to give greater visibility to the works of certain architects, which can perhaps be explained by the intention to inscribe a greater number of properties on the World Heritage List by submitting serial nominations, justifying the relationship between the various components by the fact that they have the same author, the inclusion of whose name in the designation of the property contributes to the coherence of the whole. There is a similar trend for other types of property and landscapes, with the encouragement of applications that not only bring together several different elements, but also different countries, which has multiplied in recent years.

But I believe that we may also be looking at a new broadening of the concept of cultural heritage, in line with the importance currently attributed to the individual in heritage processes. From now on, the recognition of an object as a World Heritage Site should include not only the object's universal value, but also the creativity and exceptionality of its creator.

Such is the case of Álvaro Siza, an exceptional creator of an exceptional work that deserves to be on the World Heritage List.

ÁLVARO SIZA AND ICOMOS PORTUGAL: A VERY BRIEF HISTORY OF A NOMINATION

ANA PAULA AMENDOEIRA
Vice-President of ICOMOS Portugal

This text aims to record, for future memory, the history of the nomination process to the Tentative List of a set of works by Álvaro Siza in Portugal. This process was initiated, on an exceptional basis, by ICOMOS Portugal, within the scope of its participation in the Working Group for the updating of the Tentative List of Portugal promoted by the National Commission of UNESCO in the 2014–2017 cycle. The purpose of the application was contributing to the implementation of UNESCO's Global Strategy in Portugal, for a more 'representative', more 'balanced' and more 'credible' World Heritage List.

The idea of proposing a representative set of Álvaro Siza's works in Portugal for inscription in the UNESCO World Heritage Tentative List occurred to us on 7 February 2013 during a car trip from Lisbon to Porto, where we (me and other colleagues from the board) were going to participate in the seminar 'Cuidar das Casas 2: The Conservation of Twentieth-Century Heritage', organised by ICOMOS Portugal in partnership with other entities at the Fernando Távora Auditorium (FAUP). What we enthusiastically talked about during that trip (amidst phone calls to Alexandre Alves Costa and the much-missed Francisco Barata) led to the decision that I, as President of ICOMOS, would present this decision/proposal at the opening session of the seminar in Porto, to be held at the 'Porto School of Architecture' itself — the perfect opportunity,

The announcement, to the surprise of some, was very well received. After all, Siza is a living, active author, which could raise a few doubts on the idea's real chances. Nothing else happened for a little over a year.

In 2014, as part of my participation on behalf of ICOMOS Portugal in the Working Group to update the Portuguese Tentative List for UNESCO World Heritage nomination, I proposed to the Board of Directors that ICOMOS Portugal should, exceptionally, put forward a proposal for a representative set of Álvaro Siza's works in Portugal. This proposal was approved internally and was prepared by Jorge Sanches Cruz, an architect, and me, a historian, following a meeting with architects Álvaro Siza and Alexandra Gesta at his office in Porto on 14 December 2014, during which Siza received our proposal enthusiastically and agreed to take part in the selection of the works.

Subsequently, I sent a letter to UNESCO's National Commission with an unusual proposal: that ICOMOS prepare the application for the Tentative List, since we saw no other possibility of submitting it in time to be included in the Portuguese State list, which fortunately happened. That letter summarises that 'the proposal, which we are preparing together with architect Siza's studio, is based on 3 main reasons: i) Twentieth-century heritage is a category for which State Parties to the Convention are encouraged to submit nominations in the interests of balance and representativeness on the Tentative List and consequently, or potentially, on the World Heritage List; (ii) Architect Siza Vieira's work has the particularity and additional interest of being the work of a living author; (iii) Álvaro Siza Vieira's work in Portugal represents diversity and is an effective contribution to contemporary world architecture. Siza Vieira has worked for sixty years all over the world and influenced architects and architectures, aesthetics and modes, schools and masters who have paid him tribute time and again.

His creativity and innovation in aesthetics and architecture, as well as his vision of the world, extend to design, materials, objects and furniture, and are permeated by his inner authenticity’.

Invited by the Regional Directorate of Culture of Alentejo, architect Álvaro Siza held a (historic) conference on Malagueira at the Public Library of Évora in October 2014. We worked with him once again and consolidated the application, delivered to the UNESCO National Commission in 2015 and approved in 2017. Then it was FAUP’s turn to prepare the nomination that is currently under evaluation by UNESCO.

ICOMOS Portugal’s contribution to the nomination of this distinctive work to UNESCO was simply to fulfil a basic prerequisite: its inscription in the Portuguese Tentative List.

The remarkable consequence of this decision by ICOMOS Portugal was the launching of the SizaAtlas Project by Soraya Genin (my successor as President), together with Teresa Ferreira and Mariana Correia. A major contribution to the knowledge of Álvaro Siza’s work around the world, the project will play a key role in fostering future extensions of this inscription.

SIZATLAS PROJECT

THE SIZAATLAS PROJECT FRAMEWORK AND METHODOLOGY:

A COLLABORATIVE PLATFORM FOR INVENTORYING AND DOCUMENTING ÁLVARO SIZA'S ARCHITECTURAL WORKS

SORAYA MONTEIRO GENIN
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Keywords

SizaAtlas Project

Framework and Methodology

Inventory of Architectural Works

Introduction

The title 'SizaAtlas: Filling the Gaps for World Heritage' reflects the project's objectives: to create an Atlas of Álvaro Siza's works and to fill gaps in the World Heritage. It is inspired by the document 'The World Heritage List: Filling the Gaps. An Action Plan for The Future' (ICOMOS 2005), which supports the World Heritage Committee's Global Strategy, encouraging State Parties to submit twentieth-century heritage nominations, to diversify the World Heritage List (UNESCO 1994).

In response to this request, ICOMOS Portugal proposed a set of eighteen architectural works by Álvaro Siza for the World Heritage Tentative List, which was approved by UNESCO in 2017. ICOMOS Portugal continued promoting the initiative and closely followed the preparation and submission of the final dossier for the World Heritage List nomination.

In 2018, Álvaro Siza's works started being studied in the academic context of two curricular units of the Integrated Master of Architecture at ISCTE: 'Construction Systems' and 'Conservation and Rehabilitation of Buildings'. With the collaboration of DGPC — Direcção Geral do Património Cultural (Directorate-General for Cultural Heritage) we developed inventory sheets of Siza's works, using the same methodology and criteria established in the Architectural

Heritage Inventory System, SIPA (IHRU, IGESPAR, 2010).

The inventory was the first step to deepen our knowledge and the best way to clarify the extent, internationalisation and diversity of Álvaro Siza's architectural work.

In 2019, the project's three partnered organisations — ISCTE, FAUP and UPT — submitted the SizaAtlas proposal to the call for projects for 'Scientific Research and Technological Development in the Field of Álvaro Siza's Architecture – 2019', with the aim of developing what was already at an embryonic stage. At the time, 75 Portuguese works were inventoried.

As the project was only approved in 2021 by FCT, the two-year delay ended up altering the work plan. Instead of preceding the application for the World Heritage List coordinated by FAUP, both ran in parallel, which benefited both.

Objectives

The following specific objectives were defined:

- (i) Inventorying all of Siza's architectural works (in Portugal and worldwide) and broadening knowledge of his works in the international context, to a larger scale.

- (ii) Digital publishing. A vast bibliography of Siza's work already exists printed, but digital documentation is hard to come by. What does exist is scattered across several architecture and photography websites and archives. Siza's archive is divided among four entities: the Calouste Gulbenkian Foundation (FCG), the Serralves Foundation (FS), the Canadian Centre for Architecture (CCA) and Drawing Matter (DM). Only a small part, out of his immense documentation is available online. Therefore, one of the aims of the inventory is to systematise the data, providing a tool that allows the consultation case by case of each of his works. In this way, the worksheet gives access to the various sources used to its completion.
- (iii) Investigating construction systems, barely covered in the bibliography. One of the hallmarks of Siza's architecture is his attention to detail. His work goes beyond architecture as it includes movable and immovable elements such as lighting, furniture and works of art. The inventory aims to document the multi-scalar dimension of Siza's work, particularly the eighteen works on the Tentative List.
- (iv) Drawing up recommendations on the World Heritage List Nomination.

Methodology

The project methodology was defined according to the proposed objectives.

The first phase consisted in creating a collaborative platform and implementing a georeferenced inventory of Álvaro Siza's works. This was based on bibliographical and archival research, as well as on site surveys, in the case of the national works (Tasks 1 and 2, coordinated by Soraya Genin, ISCTE).

We used the open-source platform Arches, developed by the Getty Conservation Institute and the World Monuments Fund, specifically for cultural heritage data management, based on the CIDOC (Conceptual Reference Model) ontology. A substantial IT development work was carried out (Subtask 1.2. coordinated by Luisa Domingues, ISCTE).

Special attention was paid to the eighteen works on the Tentative List, which were analysed and documented in greater detail through 3D surveys and models, photogrammetry and BIM, as well as 360° virtual tours (Task 3, coordinated by Teresa Cunha Ferreira, FAUP).

The recommendations for the Álvaro Siza's World Heritage nomination were based on the requirements set out on the UNESCO World Heritage Convention, and on the Operational Guidelines for its Implementation (Task 4, coordinated by Mariana Correia, UPT).

To carry out the inventory, the Portuguese works were distributed among the three partners according to their location. The works on the northern region of Portugal were assigned to FAUP, with the collaboration of UPT. Those located from the central to the southern regions were assigned to ISCTE, which also carried out the inventory of the international works.

The website and collaborative platform

The SizaAtlas platform's relevance lies in the georeferenced inventory of works and the wide range of search options it offers. The website (<https://sizaatlas.iscte-iul>) is accessible from any browser and provides the following tabs and contents:

- Works: provides access to the inventory, organised in a chronological order, allowing a simplified search by country and category.
- Map: offers a search of the works on the map. One can also enter the works name in the search bar, or another keyword such as identifier, country, city, architect, material, etc. This page offers an additional advanced search for cross-searches combining different keywords.
- Álvaro Siza: contains the architect's bio and news.
- Publications: includes the outputs of the project, such as books, booklets, conference proceedings, papers, extended abstracts, interviews and dissertations.
- Events: presents conferences, workshops, symposium, lecture series, open lectures and technical visits held during the project.
- About: contains information on the project, the team and partners.
- Collaborate: allows collaboration for those who want to contribute and share data.

The inventory and sheet structure

The inventory of Álvaro Siza's architectural works is published under two formats: (i) the SizaAtlas Platform, which is georeferenced and includes photographic, graphic and written documentation, visualisation of 3D models and 360° virtual tours; (ii) the SizaAtlas book, illustrated with photographs and maps.

As mentioned before, the inventory is based on the guidelines and criteria established in the Portuguese Architectural Heritage Inventory System published in the KIT do Património (IHRU, IGESPAR, 2010). This inventory is also supported by other reference documents, such as the Getty Vocabularies Editorial Guidelines (Getty Research Institute, 2024), the Building Types in the Series of Listing Selection Guides (Historic England, 2024), and the Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO, 2023).

The inventory sheet on the SizaAtlas platform has nine sections with the following data:

- Id: Identifier (with a country code, a district code for Portuguese works and a serial number), Designation of the work, Category, Visit availability, Location and Satellite map.
- Actors: Team (entities involved in the project), Owner and User.
- History: Facts, Use, Status and dates of Pre-existence (if any), Project, Construction, Interventions and Awards.

- Description: Location & Setting, Form & Design, Use & Function, Materials & Construction, Art Works, Furniture, Conservation State.
- Protection (if any): Type of protection, Legislation applicable, Inventory and Archive (Álvaro Siza archives extant in FCG, FS, CCA and DM).
- Survey: Photographs, Photogrammetry, 3D models, 360° Photographs and Virtual Tours. The photographs are arranged in the following order: exterior, interior, details, art works and furniture.
- Archive: Drawings, Models, Photographs and Texts. The drawings are organised in the following order: Plans, Elevations, Sections, Details. Preference was given to the Álvaro Siza's archives at FCG, FS, CCA and DM.
- References: Bibliography, Webography and Videography.
- Credits: Author, Reviewer and the Date the form was filled in.

The sheet structure in the SizaAtlas book contains part of the previous sheet, namely: Designation, Category, Use, Identifier, Location, Authorship, Date (of project, construction and interventions), Archive, Protection, Award, Owner, Visits.

On the platform, the inventory search is led by the user. On the book, the inventory is organised geographically, divided into two sections: (i) Portuguese works; (ii) International works.

Results of the inventory

A quantitative analysis of the inventory confirms the scale and internationalisation of Álvaro Siza's works.

Out of a total of 168 registered works, 101 are in Portugal and 67 abroad.

The 101 Portuguese works are mainly located in the northern districts (65), mostly in Porto (53). This is followed by Lisbon (16), the Centre (12) and the South districts (8). The works are presented and distributed as follows:

- North Districts: Viana do Castelo (3), Braga (5), Vila Real (4);
- Porto District (53);
- Center Districts: Aveiro (6), Viseu (1), Guarda (1), Coimbra (1), Castelo Branco (2), Leiria (1);
- Lisbon District (16);
- South Districts: Setúbal (2); Portalegre (1), Évora (4); Algarve (1).

Internationally, the 67 registered works are spread across four continents, with higher incidence in Europe (39), followed by Asia (21), then America (5) and finally Africa (2). From West to East, the distribution of works is as follows:

- America: United States (1), Mexico (2), Brazil (1), Argentina (1);
- Africa: Cabo Verde (2);

- Europe: Spain (17), France (2), Belgium (1), Netherlands (5), Switzerland (1), Germany (3), Italy (9), Croatia (1);

- Asia: China (4), Macau (1), Taiwan (5), South Korea (11).

The results of the inventory also highlight the diversity inherent to Siza's architecture. His architectural projects include Architectural Rehabilitation, Architectural Landscape, Urban Planning, Urban Rehabilitation, Public Art.

Seventeen categories were recorded following the inventory of the 168 works. On a decreasing order: Residential (50: 27 single-family housing, 15 multi-family housing, 8 social housing), Cultural (36), Recreational (14), Educational (9), Service (9), Commercial (9), Infrastructural (8), Religious (7), Touristic (5), Funerary (4), Security (4), Scientific (3), Agricultural (2), Health and Assistance (2), Administrative (1), Commemorative (1), Industrial (1). The Urban Plans with several categories were not considered in this classification (3).

Final remarks

One of the aims of the SizaAtlas project is to share and encourage research. For this reason, the platform is of open access and allows the download and use of documentation, while respecting its copyright. The platform tool stands out for its structured and documented inventory of the Álvaro Siza's entire architectural works and for its advanced search capabilities. Its flexibility facilitates easy management and maintenance of the inventory. It shall be updated with new information over time. Hence, we would welcome and

appreciate everyone's collaboration in sharing data and contributing to increase knowledge and expand recognition of Álvaro Siza's work.

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METHODOLOGY FOR THE DOCUMENTATION AND ANALYSIS OF ÁLVARO SIZA'S WORKS IN THE WORLD HERITAGE TENTATIVE LIST

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Keywords

Twentieth-Century Architecture

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Context

Modern architecture is a heritage at risk due to its scale, quantity and vulnerability in terms of construction technologies and materials (often experimental or traditional solutions used in an innovative perspective) which tend to age faster and require meticulous conservation and maintenance routines (Ferreira 2014). This condition demands a careful methodology for documentation (digital databases, 3D surveys and modelling, BIM) as an important source for future conservation and maintenance over time (Ferreira *et al.* 2023).

Modern heritage is a fertile laboratory of work in this field because of the availability of the documental, physical, and oral sources required for its critical study and interpretation. Also, modern architectures are 'total artworks' following the tradition of the 'Gesamtkunstwerk', where the design process includes all features and scales, from the setting to furniture, artworks, and details (Tostões 2022) which entail combined and integrated methods and techniques for its documentation.

Despite international recognition of the quality of Álvaro Siza's architecture, existent literature focuses more on formal aspects of the designs and little on the tectonics and material dimension of his works, including the building's state of conservation and the potential threats affecting them.

The SizaAtlas project intends to fill this gap, by providing systematic and combined methodology for the documentation and analysis of Álvaro Siza's Works (task 3), including the material and construction features which are crucial for future conservation.

Methodology

The research methodology for the documentation booklets is supported by a cross-analysis of different methods and tools: i) archival and bibliographic research; ii) field work observation and surveys; iii) digital documentation such as photogrammetry, 360° photography virtual tours, 3D BIM didactic model of representative constructive sections and details. This multi-method approach, combining traditional and digital techniques, aims at providing holistic, integrated and comprehensive documentation, accessible information for diverse audiences, ranging from specialists to the general public, and a robust framework for management and conservation informed by the attributes of Outstanding Universal Value (OUV) and Álvaro Siza's design principles.

- i) Archival Research included the consultation of documentation at the Serralves Foundation, the Calouste Gulbenkian Foundation, the Canadian Centre for Architecture, and Drawing Matter. Municipal archives and libraries were also consulted to gather as much relevant information as

- possible. Research included textual and graphic documentation, such as licensing projects, written documents, technical drawings, sketches, photographs, models, and correspondence. Also, comprehensive literature was developed for each building documentation.
- ii) Fieldwork encompassed a meticulous exploration of the building's spaces, discussions with staff members, who provided valuable context and enhanced understanding of the buildings. To ensure a comprehensive documentation process, an extensive photographic survey was conducted, employing drones to capture both aerial perspectives and detailed captions of the sites. Furthermore, this process included an in-depth analysis of construction details, with a particular focus on tectonic features.
 - iii) The Digital Documentation protocol was thoughtfully devised to facilitate the systematic organisation and seamless integration of all gathered data, culminating in the creation of a comprehensive and easily accessible archive for future reference. The methodology for digital documentation, framed within the SizaAtlas research project, employs combined techniques to document Álvaro Siza's buildings, namely: a) photogrammetry illustrating the external volumetry of the buildings and surrounding context; b) 360° virtual tours of external and internal spaces; and c) BIM didactic models
- of a constructive representative section of the building (Ferreira *et. al* 2023).
 - Photogrammetry allows for the 3D reconstitution of Siza's works, showing their relations with the surrounding context, the volumetric expression and physically surveying the construction as built. To develop the photogrammetry models, drone photography campaigns were conducted for all buildings using two different drones: DGI Air 2 and DGI Mavick Pro, with the support of Map Pilot Pro software. The aerial photographs were complemented with terrestrial photogrammetry, which contributed to the accuracy and correction of the models. The processing was carried out using the Agisoft Metashape software, which allowed for the georeferencing of the model based on geographic coordinates collected on-site.
 - The Virtual Tours are essential for providing a comprehensive narrative of all the OUV attributes, as well as for monitoring the conservation status of the buildings. The development of virtual tours follows a rigorous protocol in the selection of points for capturing 360-degree photographs. To capture the photos, a Ricoh Theta camera was used, with timed captures using a timer. Considering the objective of the photos, the choice of the day, hour and weather conditions were critical. Virtual tours were processed and enabled through Pano 2VR software.

- The Didactic Models allow to explore the tectonics of Siza's works, namely the material components and constructive systems, such as the structural system, roofs, frames, details. Conceived simultaneously in section and axonometry, didactic models were inspired on a pioneering study by Edward Ford (Ford 2003), keeping to simple and clear language to transmit knowledge effectively and to disseminate it to a vast audience, including students. The development of didactic models required a permanent confrontation with written and drawn documentation and the built work.

Booklet Structure

The booklets are divided into nine sections. The Introduction gives an insight on the background, aims and methodology of the SizaAtlas documentation booklets.

The History and Description section provides a general context of the building analysed in the booklet, including the following aspects: place and date of construction; landscape, natural features and pre-existent elements; context of the building commission; design and construction phases; detailed description of the design process supported on archival resources; composition, volumetrics and geometry; programme and functional organisation; promenade and light; tectonics and constructive detailing; integrated artworks and furniture; awards and recognitions; recent interventions; international impact of the work.

The Construction section aims at providing a tectonic perspective of the buildings through a representative section and details focusing on Structural System, Walls, Roofs, and Frames.

The Design Principles section aims at clarifying Álvaro Siza's original design intent, being a permanent reference for the conservation of the building and an instrument to the future management of change. It should also be considered when establishing planning controls for the surrounding landscape, ensuring the preservation of visual relationships and future improvements to the setting. To remain faithful and respectful of Siza's thoughts and design approach, these design principles are based on his own words and were collected from his texts, design reports, and interviews.

The Attributes section relates to the specific and unique qualities expressed in the OUV for the WH nomination proposal 'Álvaro Siza's Architecture: Modern Contextualism Legacy', namely: i) architecture responsive to a physical, social and historical context; ii) integration of international and local references; iii) sculptural expression; iv) oriented spatial experiences; v) total work of art including details, furniture and art works.

State of Conservation is a description of the building's current condition and recent conservation or repurposing interventions. In most cases, the buildings have been submitted to recent conservation interventions which adapted them to current legal, sanitary, accessibility or comfort standards.

Digital Documentation results from an integrated methodology combining: i) photogrammetry; ii) 360° virtual tours (available through QR Codes); and iii) BIM didactic models. These techniques are adapted to each building with some limitations in terms of photogrammetry conditions (vegetation, surface colours, and others), or building accessibility, which was authorised in the case of public buildings, and restricted in the case of private residencies and bank agencies.

Sources and Bibliography refers the user to the archives and specific literature consulted for each building under analysis.

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RECOMMENDATIONS FOR WORLD HERITAGE LIST NOMINATION

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Introduction

This paper addresses a general overview of the concepts associated with World Heritage and, more specifically, the justification for World Heritage, as well as recommendations to be considered when addressing Álvaro Siza's World Heritage serial nomination.

World Heritage

In 1972, UNESCO adopted the 'Convention for the Protection of Natural and Cultural World Heritage'. Also known as the Paris Convention, it is one of the most successful international treaties, as it contributes to peace and to a balanced approach between the preservation of cultural properties and the conservation of nature. As of July 2024, the UNESCO World Heritage Convention was ratified by 196 State Parties, 168 of which had properties inscribed in the World Heritage List. To help apply the Convention, the 'Operational Guidelines for the Implementation of the World Heritage Convention' were established. These guidelines are periodically updated (every 2 or 3 years) to reflect the decisions of the World Heritage Committee. The latest version is from 2023.

Justification for inscription

The justification for inscription presents, in a consistent and objective way, the reason why a nominated property holds Outstanding Universal Value (OUV) and should be inscribed on the World Heritage List. A Statement of Outstanding Universal Value should be comprised of: a clear statement for each selected World Heritage criterion that meets the property attributes; a statement of integrity; a

statement of authenticity; and finally, a comparative analysis of the proposed property, in relation to similar properties, at national and international levels (WHC–UNESCO, Operational Guidelines [henceforth OG] 2023, par. 132).

Outstanding Universal Value

Outstanding Universal Value (OUV) means that the exceptional cultural or natural significance of a property justifies its inscription in the World Heritage List. Its outstanding significance transcends local, national or international importance. If the property holds OUV, it should be protected not just for the present but also for future generations (OG 2023, par. 49).

What does this concept stand for? OUV is not about uniqueness, as each cultural and natural nomination is different and distinctive on its own. The OUV proposal must prove beyond doubt that the nomination holds an extraordinary value expressed in its attributes of exceptional quality, which have never been key-attributes in other nominations. OUV being a central concept in the World Heritage system, it is fundamental to address it in the justification for inscription of the nominated property in the World Heritage List. Usually, it consists of a statement concerning an outstanding concept with selected key attributes.

OUV Recommendations for the nomination of Siza's works

- International acknowledgement of an architect's work does not prove its OUV, otherwise winners of the Pritzker Architecture Prize would see their work nominated to the World Heritage List.

- The OUV statement needs to prove that the work presented in the nomination expresses twentieth-century attributes of outstanding quality that were never evoked as key attributes for inscription of properties in the World Heritage List.
- OUV should be presented in a brief synthesis supported by a strong and clear statement of OUV.

Attributes that express OUV

World Heritage attributes are elements of a World Heritage property that embody and transmit the OUV of the property. Attributes can include tangible and/or intangible features, and/or processes related to social arrangements or cultural practices. They can also include features that express authenticity (OG 2023, par. 82, p. 105).

Recommendations of attributes for the nomination of Siza's works

- Attributes should be a direct expression of the outstanding work under nomination.
- They should be present on the property or on all the selected components that constitute the serial nomination (according to the 34 COM Decision) — an approach that has increasingly being applied to serial nominations in recent years.
- When defining the key attributes of a component, the nomination file must prove that those attributes are

exceptional enough to justify World Heritage status.

- Testimonies of renowned architects or international architecture reviewers are not enough to prove the outstanding character of an attribute.
- Bearing in mind the different attributes that can be considered within Siza's works, a final selection of four to six components is recommended — depending on the range of attributes that will express the OUV.

Serial properties

Serial properties are constituted by a series of components that are not limited to a single boundary. A serial property can consist of two or more components that are defined by clear common links and features (OG 2023, par. 137). These components must represent the property's OUV with coherence and integrity. This is done by gathering attributes that represent a common OUV shared by the different components. Each component should contribute to the universal value of the 'nominated property as a whole in a substantial, scientific, readily defined and discernible way', and may include, among other things, intangible attributes. 'The resulting Outstanding Universal Value should be easily understood and communicated', and not be limited to a catalogue of components (OG 2023, par. 137–139).

Recommendations for a serial approach to the nomination of Siza's works

- A fragmented approach through collected works should not be considered, as each component must be indispensable for defining the proposed OUV.
- Each component must contribute clearly defined attributes to the overall concept of OUV expressed by Siza's nominated property.

World Heritage Criteria

To be included in the World Heritage List, properties must meet at least one of the ten World Heritage selection criteria: a cultural property should meet criteria (i) to (vi); a natural property should meet criteria (vii) to (x) (OG 2023, par. 77–78). A statement of World Heritage criteria needs to be presented for each selected criterion. Each paragraph must be concise and extremely accurate, regarding the connotation of each term and sentence. The justification for each statement must be very well established, but also well-grounded, beyond-doubt proof of its veracity.

Recommendations on selected criteria for the nomination of Siza's works

- Each argument needs to be validated and proven through various sources.
- For example, if criterion (ii) is selected, it relates to the relevance of exhibiting '*an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture...*' [OG 2023, par. 77 (ii)]. Proof needs

to be submitted for each argument supporting Siza's attributes as having, for instance, 'influenced architectural and cultural practices in a cultural area of the world'; showing 'balanced adequacy between cultural identity and its materiality'; conveying 'an exchange of human values'; and having 'an impact on the development in architecture'; and so on (examples of key attributes from the early stages of Siza's nomination).

- For instance, if criterion (iv) is selected, it requires a property to '*be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history*' [OG 2023, par. 77 (iv)]. This means that the overall selection of components must demonstrate it is 'a type of building' and 'an architectural ensemble'. Furthermore, Siza's selected works need to prove that they 'illustrate a significant moment in human history'. Belonging to the twentieth century is not enough; it must represent a meaningful period of the twentieth century.

Integrity

This refers to the state of the property as a measure of the wholeness and the intactness of the natural and/or cultural heritage and its attributes. When assessing integrity, the World Heritage property needs to be whole, entire and indivisible (OG, 2023, par. 87–95). This is why it is relevant to assure that the size of the property is representative; that the property's physical characteristics are

in good state of conservation; that the dynamic functions within the property can contribute to its distinctive character; that there is visual integrity in the property but also, when approaching it from different perspectives; and that the buffer zone in place effectively protects the integrity of the property. The property and its limits should include the attributes that represent the property's OUV; and the buffer zone and its limits should protect the property from threatening factors and preserve its visual integrity.

Recommendations on integrity for the nomination of Siza's works

- It is key to have components that bear the wholeness of the property through an illustrative adequate size.
- If the limits of the property fall short, this can jeopardise the notion that the property has an adequate size and holds the notion of being entire and whole.
- The Statement of Integrity should address the visual integrity of the site, assuring that the property can be seen from different perspectives. This can be addressed through maps that prove the visual integrity approach to each component.
- It is advisable that components presenting adverse factors threatening the integrity of the property should not be included in the serial nomination. Their inclusion can jeopardise the nomination.

Authenticity

Besides integrity, authenticity is one of the main principles for Cultural World Heritage properties as defined in the Nara Charter for Authenticity, which determines the importance of the property's cultural integration context. In a World Heritage nomination, the justification of authenticity should be grounded on different 'physical, written, oral, and figurative sources' of information. The statement of authenticity should identify the different attributes that express the distinctive character of the property and 'assess the degree to which authenticity is present in, or expressed by, each of these significant attributes' (OG 2023, par. 79–86).

Recommendations on authenticity for the nomination of Siza's works

- Authenticity should be expressed by twentieth-century attributes, which should be key to express the OUV and the high-quality of the nomination.
- Attributes should be remarkable and must contribute to meet the authenticity expressed by all the components in the serial nomination.
- The authenticity that is established by the character of the component must express attributes that are common to all the property's components.
- Testimonies from renowned architects and international

architecture critics are not sufficient to define the authenticity of a component. They could be considered as one among different information sources.

Comparative Analyses

When nominating properties for inscription in the World Heritage List, State Parties should prepare a comparative analysis — not a thematic study. A comparative analysis of the nominated property should take into account similar properties, whether or not included in the World Heritage List, both at the national and international levels. The comparative analysis shall explain the importance of the nominated property in its national and international context (OG 2023, par. 132, section 3.2.). This is also proven by referring to what was already nominated as World Heritage and what remains to be listed in the international context. Comparative analysis should not be a list and a description of works, but an argument to prove why the nominated property should be listed as World Heritage and why these components, and not others, have the OUV to be listed.

Recommendations on Comparative Analyses for the nomination of Siza's works

- A comparative analysis is not required to prove the underrepresentation of twentieth-century architecture in the World Heritage List, but instead should demonstrate why Siza's works have relevant OUV.

- Comparative analyses should not be mixed with historical analysis. Comparative analyses do not entail the comparison of works from different twentieth-century international architects.
- The comparative analyses text should be argumentative and provide a framework in order to identify the 'gap in knowledge'. In other words, the focus should not be on Siza's work, but on demonstrating what is lacking from twentieth-century World Heritage listing and proving that what is lacking can be addressed by the nomination of Siza's work.

Conclusions

The World Heritage Committee established Five Strategic Objectives for long-term development: Credibility, Conservation, Capacity Building, Communication and Local Communities (WHC-UNESCO 2024). These key approaches should be undertaken by State Parties when preparing World Heritage nominations and should be addressed in the conservation and monitoring of the property following its inscription in the World Heritage List.

The development of a nomination for World Heritage is a complex and meticulous work that requires a multidisciplinary approach by an extended team. This requires time to collect data and to carefully survey all the components, but also resources which will contribute to wisely and rigorously prepare the nomination and the documentation of the management system.

It is of utmost importance to prepare a nomination that is objective, consistent, and coherent in its overall approach. Time is needed for the nomination team to ponder the discussions regarding the definition of the components, of the attributes, and of the OUV of the property under nomination. Only through a comprehensive, objective, and in-depth proposal can the nomination respond to all the complex requirements for a property to be inscribed in the World Heritage List.

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EXTENDED ABSTRACTS

INVENTORY AND DOCUMENTATION

THE TECHNOLOGICAL CHALLENGES OF SIZAATLAS: CIDOC–CRM AND ARCHES AS STANDARDISATION TOOLS FOR HERITAGE DATA MANAGEMENT

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Arches

Introduction

Since the Venice Charter (ICOMOS 1964), international recommendations for cultural heritage promote documentation of the properties, subsequent publication and social responsibility for their protection. Based on these principles, practices in the sector have evolved through initiatives and legislation reinforcing the importance of keeping detailed records of assets, making heritage inventories common practice (Pickard 2002). Adding to this is a collective responsibility for safeguarding cultural heritage, as perceived in Faro's Convention, which involves creating conditions for cooperation between various actors, not only in the documentation of cultural heritage but also in its management and enjoyment.

Digitisation has become a norm in cultural heritage, involving digitising legacy data and standardising new surveys in digital formats. These platforms are evolving to enhance records with GIS integration and 3D visualisation. Additionally, they now include management features to support decision-making processes.

Protecting cultural heritage requires it to be recorded in accessible and up-to-date inventories. Heritage inventories face three main challenges: (i) standardised recording of heritage based on ontologies and vocabularies, avoiding current heterogeneous and incompatible approaches (Alonso-Jiménez et al. 2021);

(ii) interoperability between information systems to ensure the transfer of knowledge between inventories (Noardo 2016); and (iii) engagement of society in general, to create and uphold sustainable projects that envisage participatory approaches to heritage preservation (Cimadomo 2022).

The Use of Ontologies and Vocabularies

The first and crucial step towards reducing data asymmetries is standardising record processes. This involves unifying the collected and organised information. However, several Data Standards and ontologies, each built and operated in niche scopes, pose a significant obstacle to data treatment, interpretation, and interrelationship.

The CIDOC — Conceptual Reference Model (CIDOC–CRM) is a formal ontology built to integrate, manage, and interrelate knowledge related to cultural heritage between diverse sources. This is a common reference ontology, being a standard of the International Standard Organization since 2016 (Koch et al. 2023). An ontology provides a structured model for describing the implicit and explicit concepts and relationships used in cultural heritage, on which information can be demonstrated and understood without losing its meaning. In this way, it is possible to categorise the different characteristics and values of each cultural asset.

Interoperability

The benefits associated with using a formal ontology for data structuring are manifold, ranging from the standardisation of documentation processes and accuracy of information to the ability of this data to be transferred and correlated. In the specific case of CIDOC–CRM, its use ensures interoperability between databases and systems, i.e., the data represented in one database can be ported and related to another database, which benefits from the migration of data to deepen the written and graphic documentation of any given cultural. Using a formal ontology allows the ability to transfer and correlate these data, sharing the information common to both databases and avoiding a process that would otherwise duplicate the knowledge already created. Ensuring interoperability is a central point to guarantee the management and treatment of knowledge already created, thus leading to the creation of international ontologies (Noardo 2016).

Engaging Society in Heritage Conservation

It is important to correlate the international recommendations since the Venice Charter principles of communal ownership with more recent developments regarding the use and value of heritage in contemporary and future society. Heritage is more than a communal property; it is an inherent vehicle to promote social development, respecting inclusive, sustainable, and representative values. With the scientific community's support behind the idea of participatory approaches to heritage and the hovering bias of current public policies on promoting such initiatives, it is essential

to define methods to guarantee civil inclusion, engagement, and empowerment. Our position in SizaAtlas is that of an exploratory project aimed at researching digital tools and heritage recording procedures that may contribute as supportive structures to launch participative initiatives regarding heritage inventories.

The SizaAtlas Project and Arches

Arches software, developed by the Getty Conservation Institute and World Monuments Fund, was chosen for the SizaAtlas project. As an open-source platform for immovable heritage data, Arches offers extensive customisation to meet the project and interoperability needs. Arches was conceived as a collaborative platform and designed to support the ontological representation of heritage based on various ontologies, including CIDOC. Furthermore, Arches met the technological requirements for incorporating advanced representation methods such as photogrammetry, 3D modelling and virtual tours. Users experience considerations also influenced the choice of Arches for data recording and visualisation. Access to Arches' back-end facilitates effective data insertion and updates at any time, thus ensuring heritage monitoring of Álvaro Siza's work.

Implementing SizaAtlas in Arches entailed defining a data model founded on the CIDOC ontology, which helped identify project needs and align partner expectations. Controlled vocabularies were also implemented, following Heritage KITS (IHRU and IGESPAR 2010), the reference guide for inventorying Portugal's architectural heritage, to ensure uniform data entry.

Conclusion

The ability to compare, transfer, and insert data between sources without losing definition and meaning is a step toward framing the international dimension of protecting shared cultural heritage. For this reason, the potential benefits of the formal ontology CIDOC–CRM and the flexibility of the Arches platform allow the SizaAtlas project to seamlessly integrate diverse data sets, facilitating comprehensive heritage documentation and enhanced collaborative management. This integrative approach ensures that heritage assets are accurately represented, effectively monitored, and accessible for public engagement, contributing to their knowledge, valorisation and sustainable conservation.

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FROM DESIGN TO CONSTRUCTION: DIGITAL TOOLS FOR THE DOCUMENTATION OF THE VIANA DO CASTELO MUNICIPAL LIBRARY BY ÁLVARO SIZA (2001–2008)

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Keywords

Álvaro Siza

Viana do Castelo Library

Digital Documentation

The digital revolution is profoundly influencing the safeguarding of Cultural Heritage through advanced techniques and tools for documentation and communication. Modern heritage offers a rich laboratory to deploy diverse documental, physical, and oral sources essential for thorough study and interpretation. This article illustrates the methodology for the digital documentation of the Viana do Castelo Municipal Library designed by Álvaro Siza (2001–2008), listed on the World Heritage Tentative List since 2017.

The methodology is supported by in-depth archival and bibliographic research, which is applied and combined with digital tools such as (i) photogrammetry, (ii) virtual 360° photo tours, and (iii) BIM didactic models. This holistic and integrated multi-method approach aims to enhance the documentation and communication of Outstanding Universal Value (OUV) attributes and Álvaro Siza's design principles, providing a robust framework for future management and conservation efforts.

One exemplary case of this approach is Álvaro Siza's Viana do Castelo Municipal Library, a significant architectural landmark between the Lima River and the city's riverside road. Integral to Viana do Castelo's Strategic Plan, the library project, which plays a pivotal role in the city's Marginal Plan, was launched on 9 November 2001 and officially opened on 20 January 2008. Initial studies for the area began in 1999 and were resumed

after the implementation of the Polis programme in 2002. The Plan also included the design of the external spaces and the construction of a cultural centre designed by Eduardo Souto de Moura (Multipurpose Pavilion, 2013). In addition, two office buildings designed by Fernando Távora frame Praça da Liberdade and sculptor José Rodrigues' 25 April Monument.

The programme definition is based on the 'Proposal of Services and Areas' and the 'Recommendations' outlined by the Portuguese Book and Libraries Institute (IPLB) for the National Network of Public Libraries, as well as certain guidelines mandated by the Municipal Council and the Polis programme. Project collaborators included Edison Okumura, Maria Moita, Francisco Reina Guedes, Tatiana Berger, Verónica Martínez, and José Manuel Pelegrín.

The placement of the building was agreed with Fernando Távora and the other planners, architects Eduardo Souto de Moura, José Bernardo Távora, and Adalberto Dias. As noted in the Design Report, the design benefited from a fruitful and open dialogue between the architects, developers, and managers involved in the planning process. This collaborative approach fostered a conducive environment for exchange and cooperation, ultimately contributing to the implementation of the design.

The proposed architectural expression is primarily the result of several design

decisions. First, it focuses on maximizing the visibility of the river by raising the main volume of the library, supported by L shaped pillars, which allows for unobstructed views across a significant span of the building. Additionally, the design maintains orthogonality in both plan and elevation. Moreover, the predominance of long horizontal openings was complemented by skylights, protection from the sun and appropriate orientation. Exposed white concrete was used on the external surface, with stone cladding along the base of the building. Finally, the volumetric definition of the structure is achieved through a thoughtful dialogue between the surrounding landscape and the built form.

Running parallel to the margin of the Lima River, the building adheres strictly to orthogonality, both in its plan and elevation, ensuring geometric coherence and structural integrity. On the eastern side of the library, walls extend the length of the building, establishing a parallel axis to the river. Moreover, being raised from the ground not only optimises views over the river but also preserves its connection with the cityscape. This strategic decision seamlessly maintains the building's relationship with the surrounding urban fabric, allowing for uninterrupted lines of sight and visual continuity with the environment. Inside, wide openings offer expansive views in the reading areas, while different-shaped skylights bring in indirect natural light.

In terms of plastic expression, the building's design emphasises the natural use of materials such as concrete, stone, or wood for the floors and library furniture. Thanks to the careful arrangement of wooden floors and shelves, white surfaces,

and framed views of the city and the river, the interiors of the Viana do Castelo Municipal Library are bright and pleasant. Additionally, Siza designed the furniture for this project, including reading tables, chairs, service counters, as well as other elements such as handrails.

On 12 November 2008, the Viana do Castelo Municipal Library received the first-ever National Contemporary Architecture Award. This acclaimed building has been the subject of widespread publication, earning recognition as one of Álvaro Siza's most internationally impactful works in the twenty-first century.

The Viana do Castelo Municipal Library is in a good state of conservation, with all its elements and systems carefully maintained to a high standard and is a relevant example of how different methods and tools are essential to understanding and documenting contemporary architectural heritage while contributing to its safeguarding.

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CAPTURING ÁLVARO SIZA'S OCEAN SWIMMING POOL OVER TIME

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Keywords

Álvaro Siza

Ocean Swimming Pool

Photography

Modernism

Architectural Promenade

This paper discusses the photography projects *Piscinas das Marés* by Marta Ferreira and *The Idea of Álvaro Siza: The Tidal Pools of Leça da Palmeira* by Mark Durden and João Leal, suggesting the valuable role of photography in the perception of the relationship of this architectural work with both Modernism and the specific demands of the territory of its implementation.

The iconic architecture of the Ocean Swimming Pool complex is an inescapable reference for understanding Álvaro Siza's architecture in terms of the influence of Modernism (Siza 2007; Figueira 2015) and architects such as Alvar Aalto¹ and Frank Lloyd Wright, as well as the importance of the place, the brilliant synthesis of these factors and his unique contributions to the history of architecture (Frampton 2021).

We will show how both photographic series capture the ocean swimming pools over time rather than in a moment, revealing how they age well, making us understand how the materials were thought to ensure the essentiality of the work. As the architect tells us, they are exposed and left to the weather and 'every year, in the high tides, the sea takes what is not essential' (Siza 2009, p. 23). The series also draw our attention to the decisive connection that Siza achieves by organising the space between the rock masses with minimum construction, thus optimizing the conditions created by nature to welcome its intervention.

It is important to note that these photographic series create a spatial-temporal narrative that shows the importance of the route for the apprehension of architecture, allowing viewers to imagine moving around the pools, and encouraging a multisensory experience of Siza's architecture (Pallasmaa 1996). Through their photographs, the viewer is made aware of the physical experience that his architectural spaces produce, how light and nature interplay within those spaces and how Siza's spatial forms relate to their context, offering a deeper understanding of the architect's oeuvre.

The sequences in both series guide us through the pages on a captivating journey composed of a perceptive and poetic interplay among the different images. These images are dynamically yet cohesively linked, forming a spatial narrative that is both sensitive and distinctive. These sequences of shots create a 'new spatial voyage' — a non-traditional promenade through the exterior and interior spaces of the Ocean Swimming Pool. In doing so, the photographs unveil the architecture of Siza Vieira's building and swimming pools, offering the viewer a series of surprising and varied perspectives.

Both photographic series possess a strong documentary artistic character, emerging from a process of construction that intertwines architectural and personal perspectives. This process explores the

relationship between perception and photographic vision, demonstrating how these two realms are interconnected and influence our understanding and experience of the real world. The journeys proposed reflect a creative process in which the photographers' desire to comprehend, feel, and (re)discover Siza Vieira's architecture is evident. The inherent qualities of each image, combined with the juxtaposition of images generated through the promenade that structures the series, encourage the viewer to forge a new relationship with the Ocean Swimming Pool and acquire a new spatial awareness of the place. These images sensitively strive to express what is most authentic and ingenious in Siza Vieira's architecture, while acknowledging, as Andrei Tarkovsky observed, that although humanity can never fully grasp the totality of the universe, the poetry of an image can convey a sense of its completeness.²

On the other hand, the clean and minimalist images, presenting rigorous frontal planes and demonstrating the horizontality and verticality of the architecture photographed, feature characteristics present in the photography of the modern movement. Another aspect of this influence is the register of detail where the design can once again be seen, as well as the singular appreciation of the natural light, which allows for capturing the atmosphere of the swimming pools and thus serves to awaken our imagination and emotion for the architecture of that place.

The paper seeks to expand the comprehension of architecture by investigating photography's capacity as a relevant critical and documentary research tool able to create an

architectural promenade in which the images move between documentary and poetical modes. In fact, both series create a spatial-temporal narrative and show the importance of the route for the apprehension of architecture. Allowing viewers to imagine moving around the ocean swimming pools, they encourage a multisensory experience of Siza's architecture, providing deeper insight into the architect's body of work.

- 1 On how both architects believe in the synthesis between intuition and reason enhanced by the artistic practice see Aalto 1947.
- 2 'We cannot comprehend the totality of the universe, but the poetic image is able to express that totality. The image is an impression of the truth, a glimpse of the truth permitted to us in our blindness. The incarnate image will be faithful when its articulations are palpably the expression of truth, when they make it unique, singular — as life itself is, even in its simplest manifestations.' (Tarkovsky 1986, p. 106).

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3D RECONSTRUCTION OF 1978 UNBUILT PHASE AND UNCERTAINTY LEVEL ASSESSMENT OF ÁLVARO SIZA'S BOUÇA HOUSING COMPLEX

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Keywords

3D Reconstruction

Álvaro Siza

Cultural Heritage

Uncertainty Scale

Introduction

The digital revolution has transformed the study of the past through 3D virtual reconstructions based on figurative and textual sources, allowing experts to recreate lost or unbuilt objects (Apollonio et al. 2021). In the early 2000s, discussions began on standardising 3D reconstructions for cultural heritage, leading to key guidelines like the London Charter (Bentkowska-Kafel *et al.* 2009) and the Principles of Seville (2017). Recent initiatives like CoVHer Erasmus+ build on these foundations (Foschi *et al.* 2024). The London Charter emphasises the scientific use of digital tools in heritage studies, offering new perspectives and community engagement, especially in modern heritage research, which remains underexplored in architecture (Ferreira *et al.* 2023).

The 2017 inclusion of Portuguese architect Álvaro Siza Vieira's projects in UNESCO's Tentative List increased recognition of his work (Ferreira et al. 2023), including the Bouça Housing Complex (Porto, Portugal). This study focuses on the 3D reconstruction of its 1978 never-built final phase (Building D) using CoVHer Erasmus+ guidelines.

Objectives

The Bouça Housing Complex (henceforth BHC) was designed in the mid-1970s under the SAAL (Serviço de Apoio Ambulatório Local / Local Ambulatory Support Service) initiative, a government programme to

provide affordable housing following Portugal's revolution. After completing the first phase, the project was halted in 1978 due to the programme's termination in 1976, leaving the complex unfinished (Vale 2018).

This project aims to reconstruct the 1978 BHC (Building D) in 3D using original drawings, photos and materials from public archives and Álvaro Siza's office. Following CoVHer Erasmus+ guidelines, it will also evaluate the average uncertainty in this 3D model accuracy.

Methodology

To meet the objectives of this study, a structured series of tasks was carried out: (i) researching and qualifying the sources for the BHC; (ii) 3D modelling the reconstruction; (iii) processing the documentation, and (iv) calculating the model's uncertainty scale.

The initial research involved analysing the phases of BHC construction, identifying sources, and organising the available documentation. For modelling, Autodesk Revit 2024 was chosen due to its BIM (Building Information Modelling) features, which simplify the modification and parameterisation of elements.

Documentation began at the Infrastructure for Documentation of Virtual Reconstructions (IDOVIR),¹ later processing to the online CoVHer 3D repository.² Here, the BHC was described as a cultural heritage object, along with

its digital reconstruction and visualisation model.

Finally, during the CoVHer Erasmus+ implementation, an uncertainty scale was applied. Each 3D element colour-coded based on its uncertainty level (from 1, lower uncertainty, to 7, highest uncertainty), considering the quality and detail of the sources (Foschi et al. 2024). The model was visualised using false colours, and the average uncertainty weighted by volume (AU_V) was calculated using a formula that factors in the volume and uncertainty value of each element, providing a comprehensive uncertainty assessment for the entire model.

Results

The 1978 BHC project 3D reconstruction shows its design aligns with the complex. Key features include angled stairs from Rua do Melo to kitchen level, likely transitioning from public to private areas, possibly a garden. However, corner details lacked sufficient data.

The access to the upper levels also differed from the completed phase; a new volume was imagined to house stairs leading to the upper dwellings.³

The reconstruction revealed an average uncertainty level of 12.13%, with the building's corners contributing the most. Level 2 was assigned to the common stair and border wall, as these elements had reliable direct sources. Level 3 was applied to the house stairs and ground-floor common walls. Level 4 was assigned to the corner volume and partial roof, based on data from different sources. The highest uncertainty, Level 7, applied to corner elements like stairs, doors, floors, walls,

and windows, due to insufficient data meeting the required level of detail.

Conclusions

As noted, 3D modelling offers a new approach to documenting cultural heritage, though virtual reconstructions are not yet fully recognised as scientific products due to the absence of strict international validation guidelines.

The digital reconstruction revealed differences between the halted 1978 project and later versions, including the 2005 completion. Beyond this comparative analysis, each 3D element was assigned varying uncertainty levels, and the building's average uncertainty was calculated. This method reduces subjectivity, offers a user-independent tool for unbuilt or demolished heritage, and supports model reuse.

Acknowledgements

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1 This online platform is freely accessible for documenting sources, reconstructions, and decisions <https://idovir.com/> (accessed 11 Sep 2024).

2 More information available at <https://repository.covher.eu/> (accessed 11 Sep 2024).

3 3D model visualisation at <https://repository.covher.eu/wiscki/navigate/1695/view> (accessed 15 Sep 2024).

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ÁLVARO SIZA'S ARCHIVE

THE ÁLVARO SIZA ARCHIVE AND WHY COLLABORATION PAYS OFF

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Keywords

Archives

Collaboration

Architecture

The Álvaro Siza Archive documents the architectural work of Portuguese architect Álvaro Siza. The records in this archive relate to Siza's built and unbuilt projects, dating from 1958 to 2016. The archive will continue to be expanded with projects developed by Siza after 2016. The archive is comprised of drawings, textual documentation, photographic material, electronic records, sketchbooks, and models.

In 2014, Álvaro Siza made public his wish 'that the work of so many years [would] be useful in some way, as a contribution to the study and debate on architecture, particularly in Portugal, from a perspective opposed to isolation'. To accomplish this plan, the Portuguese architect chose three institutions to host his archive: the Canadian Centre for Architecture (CCA), Fundação de Serralves (FS) and Fundação Calouste Gulbenkian (FCG). These institutions, Álvaro Siza believed, were best qualified to manage and preserve his archive, promote public awareness of architecture in Portugal and throughout the world, and foster a new model of collaborative international research.

A part of his archive was donated to 'two Portuguese institutions that already [had] the experience, the quality, and the capacity to develop or expand their archives with a view to making them available to consultation, dissemination, and participation in a debate that is no longer simply national nor centred on the individual'. Another, 'large part' of his archive was entrusted to the

CCA, in Montréal, 'an institution of unparalleled experience and prestige and with sustained and continued activity', 'recognised for its experience in the preservation and presentation of international archives' in partnership with sister institutions.¹

In line with Álvaro Siza's wish, the three institutions have since then (2014) initiated a collaborative project whose primary goal is to make Siza's archive available for researchers and cultural institutions and encourage debate on the role of architecture in society at a national and international level. The project has since included research, publications and exhibitions.

Each of the three institutions holds records for different architectural projects. To date, in its entirety, the archive includes over 65,000 drawings, 500 models, and 394 sketchbooks, as well as project documentation, correspondence, digital records, photographs, negatives, and slides of project sites, construction processes, and models for built and unbuilt projects, dating as far back as 1958.

Each institution, at its own pace, is aiming to create consistent descriptions and digitisation of its share in the archive in order to collectively provide access to Siza's significant body of work. This collaboration is also based on a shared vision and the desire to establish standard procedures regarding the archive's conservation and accessibility, as well as guidelines for loans.

In exhibitions of their own initiative or external production, international events, lectures and conversations with scholars, CCA, FS and FCG have been sharing the challenges inherent to this collaborative model of international research. Research projects supported by the Portuguese government, among which this *Atlas*, have proven that the international conversation around Siza's work has benefited from this sharing. Clearly, the success has been in part due to the fact that the commitment to collaborate was integral to the donation process from the beginning, as opposed to the archive being split and donated to different institutions over a period of time. All three institutions took part in the donation process from the first conversations with the donor to the drafting of the deed of gift and the press release announcing the acquisition of the archive.

Communication between the three partners, across such wide distances, has sometimes proved challenging. As much can be said of distinct institutional practices, distinct levels and types of descriptive procedures, as well as varying access policies to the physical and digital material, differences to which users are required to adapt.

Such challenges have however proved a rewarding experience for the three institutions. The challenge is the need for continuous communication, and the urge to develop shared guidelines, common projects and creative ways of sharing and promoting the archive to benefit users across the world. The gratifying aspect of this collaboration is the sharing of experiences and the reward of working with other professionals towards the same goals with the same interests in mind. This

inevitably leads to a shared knowledge of the archive among much larger groups of people. Furthermore, the project benefits from the diversity of professional backgrounds and institutional perspectives. The archive, which in many ways is a living organism, still requires much work, including the incorporation of projects developed after 2016.

Entrusting these three institutions with his archive was one more of architect Álvaro Siza's insightful views on effective ways to contribute to the vast field of architectural knowledge. The role of the three institutions is to make sure that his legacy receives international recognition and is given a voice in the history of architecture.

1 'Álvaro Siza doa acervo à Gulbenkian, Serralves e ao Centro Canadano de Arquitectura', *Jornal Público* (Porto+Lisbon), suppl. Ípsilon (23 Jul 2014). Accessed 21 Sep 2024. <https://www.publico.pt/2014/07/23/culturaipsilon/noticia/siza-vieira-doa-acervo-a-gulbenkian-serralves-e-ao-centro-canadiano-de-arquitetura-1664010>

SERRALVES FOUNDATION LIBRARY AND ARCHIVES

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Keywords

Serralves Library

Architecture Archives

Álvaro Siza

The Serralves Foundation has been investing in the acquisition, reception and archiving of private files/collections. These have been integrated into our cultural programming, which also follows a documental approach geared towards specialised audiences, such as students and researchers.

This is the case of the Carlos Alberto Cabral Archive, the Porto 60/70 Collection, the E.M. Melo e Castro Collection, the Raymond Hains Collection, the Manoel de Oliveira Archive, and the Collections of Artist Books, all of which are in the reserved area of the Serralves Library (deposit room).

Given its undeniable informational value, as well as its relevance to the mission of the Serralves Foundation, incorporating part of architect Álvaro Siza's Archive was a natural extension of that process. The development of this project shed light on specific needs, which were addressed in the following steps:

Physical Space and Conditions of Preservation

The Manoel de Oliveira House of Cinema includes two restricted access air-conditioned archive rooms with shelving at an average temperature of 20°C and 50-55% relative humidity.

The space, for which there is a fire-evacuation plan, is also equipped with water and fire detection devices. Pest control is conducted routinely,

through careful cleaning of surfaces and installation of traps for xylophages.

The Foundation has extensive experience in the physical treatment of documents (including the use of acid-free materials).

Human Resources and Technical Treatment

In the early stages, the intellectual treatment of the documentation was conducted by an archivist with a degree in architecture and a master's degree in information sciences. The presence of the archivist was key to an in-depth understanding of the documents, namely the interpretation of technical drawings, sections, elevations, and detailed plans (some lacking any captions), also ensuring strict following of international archival description norms. The archivist's specialised knowledge was essential to ensure that documentation was organised and described in an accurate and contextualised manner, respecting both the archival principles and the technical specificities of the material.

Technological Resources and Dissemination

The Serralves Foundation has collected all archives in a single database using Archeevo software. This included the migration of existing data and compliance with technical requirements, such as creating a digital preservation plan, metadata crafting, and guaranteed physical and semantic interoperability.

The system was organised according to ISAD(G) and ISAAR(CPF) standards.

Implementation Phases:

- 1 Preliminary Study, Census and Incorporation (January 2015): This initial phase (recognition and identification of the material) was performed in Álvaro Siza's office in partnership with the Canadian Centre for Architecture and the Calouste Gulbenkian Foundation, so as to ensure coherence in the contextualisation of the documentation. Electronic documents were equally considered and were integrated into the documentary process through census. In the process, each facility unit (fu) received a tentative elevation, facilitating future treatment.
- 2 Documental Analysis, Production and Production Context Study: This step called for an in-depth understanding of the documentation by identifying and analysing the reasons for its production. This allowed for the reconstitution of information that could eventually have been lost, thus contributing to the subsequent stages of archival classification and description.
- 3 Classification Plan: The plan organised the documentation, ensuring the efficient recovery of the documents and respecting the archival principles of provenance and original order. The classification hierarchy (from general to particular) represents both the producer — architect Álvaro Siza —

and the archiving entity, facilitating access to the specific content of the documents.

- 4 Archivist and Indexing Description: The archivist description followed the International Standard Archival Description, General — ISAD(G). It included inventory and catalogue drafting as well as subject indexing to facilitate access to information. The description detailed the contents of the documents, complementing the classification and ensuring accurate identification.
- 5 Preventive Conservation, Restoration and Packaging: This phase involved physical treatment of documentation (small restorations) and measures to ensure future preservation. The archive was sanitised and packed in appropriate conservation materials, ensuring the integrity of the documents.
- 6 Scan: Digitisation of documents required the application of strict and objective criteria for the selection of material to be scanned as stipulated in the established digital preservation plan. This process was carefully planned to ensure that the most relevant documents were scanned to preserve their integrity and to facilitate long-term access.

The main objectives of scanning included:

- Textual Documentation Protection: Digitisation aimed to protect the original documents, which were packed in acid-free materials, preventing physical wear and degradation over time.

- Handling Control: By making digital versions available, the need for handling physical documents has been reduced, minimizing the risk of damage caused by constant use, and ensuring their longevity.
- Preservation Promotion: Digitisation contributed significantly to the preservation of the collection, creating digital copies that can be stored and replicated, ensuring continuity of access even in the event of physical document deterioration.
- Digital Access Facilitation: The scanning process has extended access to the collection, allowing researchers, students, and the general public to access documents quickly and efficiently without the need for physical displacement to the archive, thus democratizing access to information and preserving the contents for future generations.

The Álvaro Siza Archive has become one of the most consulted documentary cores in the Serralves Library, outperforming all our expectations and confirming its enormous potential as a focus of interest by students, researchers, curators.

This archive is not only a valuable resource for academic work, doctoral theses, and exhibition projects, it also enriches the institution's cultural and intellectual landscape.

The Serralves library team is extremely happy with the dynamics this archive has brought to our everyday life. The positive impact is undisputable and fosters our dedication to specialised care and our

commitment to continuously explore new forms of access, in the interest of all those seeking knowledge and inspiration in this archive, in both our time and generations to come.

THE ÁLVARO SIZA ARCHIVE AT THE GULBENKIAN ART LIBRARY:

THE ARCHITECTURAL MODELS PRESERVATION PROJECT

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Keywords

Preservation and Conservation

Architectural Models

Architectural Archives

In 2014 Álvaro Siza donated his archive to three institutions: the Serralves Foundation, the Canadian Centre for Architecture in Montreal and the Calouste Gulbenkian Foundation (forty of his projects were incorporated in the Gulbenkian Art Library). These projects, comprising 54,180 documents, were produced between 1976 and 2016 and include: the Setúbal Higher School of Education, the Santa Maria Church and Parish Centre in Marco de Canaveses, the Terraços de Bragança apartment complex in Lisbon, the Portuguese Pavilion at Expo'98 and the Cargaleiro Foundation in Seixal, as well as projects commissioned by the Foundation, such as stands at the Frankfurt and Paris Book Fairs and the stage sets for Ballet *Quatro árias de ópera*, performed by the Ballet Gulbenkian in 1996.

These projects comprise multiple types of documents referring to the distinct phases of architectural planning: drawings, photographs and textual documentation, as well as models.

From 2016 onwards the Álvaro Siza's Archive in the Gulbenkian Art Library has been subject to both material and intellectual treatment, such as organisation, cataloguing, digitisation and preservation. It can be fully accessed at the Art Library reading room or through the library's website.

The Art Library has seventy-one working models of different projects, representing buildings, sections of buildings and pieces

of furniture, executed in various scales (from 1/10 to 1/500).

As the models fulfil a provisional function, most of them were built in simple, easy-to-work-with materials such as cardboard, foamboard, coated polyurethane foam and Styrofoam. But there are also some models in balsa, cork and decorative details in natural materials, such as tree branches.

From a structural point of view, they are created in several sections or modules, designed to be assembled and disassembled multiple times, depending on the work and observation needs. Walls, floors and ceilings are fixed with metal pins or low-resistance self-adhesive tapes that allow for an easy repositioning if ideas or plans change. They feature road and architectural elements printed on paper, cardboard figures or even furniture pieces carefully executed in cardboard.

The fragility of the construction solutions, elements and materials of these originally ephemeral models was a specific challenge that had to be adequately addressed in the conservation intervention plan.

The preservation of the models follows the Art Library's preservation strategy, which recommends a preliminary preventive approach, intended to guarantee the documents' stability and physical integrity.

The treatment plan started to be developed still in the architect's studio, where the models were inspected, prior

to their transfer to the Library. A first observation revealed the need for a comprehensive disinfestation, as the models showed evidence of biological activity. The method chosen for disinfestation was anoxia, a safe procedure that eliminates pests by asphyxiation in an oxygen-free environment injected with nitrogen.

After disinfestation, the models were relocated to the Art Library and a more detailed condition assessment was made. They showed signs of deterioration expected in this type of objects: structural and physical flaws, distortion, loose, missing or poorly positioned elements, crystallised or loss-of-function adhesives, yellowing, stains and dirt deposits. Fungi were another problem that required special care.

These deteriorations are common and result from the type of materials used in the manufacture, exacerbated by poor environmental conditions, non-standardised dimensions that are difficult to accommodate, inadequate storage spaces and improper handling.

Condition assessment was extended to packaging. Each model was in a custom-made box. These units, although adequate, showed signs of use, fragility, yellowing and parts that were loose or about to come off.

Before and during the condition assessment, treatment methodologies were discussed within the team, and a literature review was done. Intervention aims were established:

- Provide for the physical, chemical and structural stability of the works.
- Ensure the models' functionality.
- Safeguard environmental conditions for their preservation.
- Guarantee safe access and viewing by library readers.

It was also agreed that missing elements would not be rebuilt unless their absence compromised the structural stability of the model or seriously limited its understanding. In case of doubt, the existing data resources such as architectural drawings, photographs, and descriptive documents should be analysed and compared and, if needed, the architect's studio should be contacted.

The handwritten annotations found on the models would be respected, and loose elements that were not identified or had no obvious positioning were kept close to the work in which they were found and placed in conservation containers, such as polyester bags.

The conservation work began, including dry cleaning of each model using a micro-dust vacuum cleaner equipped with a HEPA filter to clean all dirt particles, and completed with various rubbers, including vulcanised natural rubber and *staedler* white rubber.

Areas with evidence of biological activity, more pronounced dirt or with stains that compromised the reading of the model were the object of chemical cleaning.

Structural problems were stabilised with cardboard reinforcements, and oxidised metal pins were replaced by new steel ones. Cardboard areas with adhesive failure were cleaned and re-coated with a

cellulose ether (methylcellulose) in varying degrees of concentration (depending on the required adhesive strength). Wood components or decorative elements were re-glued with conservation polyvinyl acetate, to ensure greater strength and robustness.

The original packing materials were replaced with corrugated polypropylene containers. The decision to use polypropylene was due to the properties of this plastic material: it is chemically inert, waterproof, light and easy to cut. Each box was custom-built considering the future use of the model, especially its accessibility in the library's reading room. In certain cases, a tray was created to allow the model to emerge from its packaging unit without being manipulated.

The conclusion of the models' preservation signalled the end of several years of work on the Álvaro Siza Archive, and the undertaking of various activities involving documental and physical treatment of thousands of documents.

DESIGN PRINCIPLES IN ÁLVARO SIZA'S ARCHITECTURAL WORKS

CREATING ROOTS:

FROM ALVAR AALTO TO ALVARO SIZA

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Keywords

Álvaro Siza

Alvar Aalto

Context

Miscegenation

One of the aspects that best characterise Álvaro Siza's architecture is its relationship with the context. This idea is clearly summarised in his celebrated statement 'for those who know how to see, the idea is in the 'site', rather than in each person's mind' (Siza 1979). Reaffirmed in 1983 in the famous untitled text known as 'Eight Points' (Siza 1983b: 'I begin a project when I visit a site'), the concept was repeatedly stated in numerous subsequent texts and interviews.

When, at the end of the 1970s, Siza writes the abovementioned text, his discourse updates a theme that has been recurrent in Portuguese architecture since the end of the nineteenth century, distancing himself from the old controversy over national identity and drawing upon a different concept, presented in Christian Norbert-Schulz's book *Genius Loci*, published the same year: the architect needs to relate to the 'spirit of place'.

Kenneth Frampton (1985) regards this attitude towards the context as a differentiating element of Siza's work, one that places him in the restricted group of architects for whose work the denomination *critical regionalism* was to be coined. For Frampton, Siza's view of architecture as a tectonic fact (rather than a series of scenographic episodes) and the centre-stage status he confers to site-specific aspects (topography, light, climate) substantiate his emphasis on the territory and the consequences of the intervention on the context.

The understanding of these and other interpretations of this theme in Siza's work requires some acuity in the consideration of the bilateral relations between sites and ideas, which cannot be addressed in linear or literal perspectives.

First, because the validity of the concept does not always imply a positive reading of the context: the Beires House (Póvoa de Varzim, 1972–76) is a celebrated case in which the architect's design is critical of the site. Furthermore, in the Avelino Duarte House (Ovar, 1980–84), this critical positioning allows the main references of the work to be imported from quite far away (in space and time), namely from the Steiner and Tzara Houses in Vienna and Paris, designed by Adolf Loos in 1910 and 1925, respectively.

Secondly, because Siza's work began to gain international prestige, especially from the moment he won the competition for the *Schlesisches Tor* project in the IBA programme (*Internationalen Bau-Ausstellung*, Berlin, 1987). In this case, the relationship with the local context acquired a different component: the confrontation between idea and site in the work of a 'foreigner' is set forth through distinct mediation processes. However, despite this difficulty, some of the critical discourse about Siza's first works built abroad recognises a similar capacity for reading the circumstance of the site: in Berlin the Bonjour Tristesse building 'identifies with the tradition of design and construction of the city'; in The Hague

‘Siza is Dutcher than the Dutch’ (Alves Costa 2005, p. 78).

Taking the site as the fundamental element in the definition of the architect’s strategy is one of the core tenets of the so-called ‘Porto School’. This designation, often associated with an educational institution (the Porto School of Fine Arts), was used for the first time in the sense of ‘architectural trend’ by Nuno Portas (Portas 1983). Thus was labelled the work of a set of Porto architects, in which Portas identified common elements, in particular the desire to reuse and reinterpret the languages and forms of 1920s German and Dutch rationalism, using the work of Alvar Aalto as a mediation.

Also in 1983, Siza publishes a text about Aalto’s work, in which he classifies the Finnish architect as a ‘miscegenation agent’ who transforms ‘experienced models’ and introduces them ‘in different realities’, as ‘strange objects that land and extend roots’ (Siza 1983a).

The influence of foreign models and their adaptation to the context has also been a recurrent theme in Portuguese architecture, emerging in the writings of Alves Costa at this time: his 1979 dissertation for the competition for the Position of Associate Professor at ESBAP (Alves Costa 1979) inaugurates a series of fundamental texts on the theme, such as ‘Valores permanentes da arquitectura portuguesa’ (Alves Costa 1989) and *Introdução ao estudo da história da arquitectura portuguesa* (Alves Costa 1995). In the aforementioned text *Álvaro Siza* (2005), Alves Costa explains how the rooting of external influences is a conscious and declared affirmation of this

condition of *miscegenation agent* in the work of the Portuguese architect.

Therefore, the dichotomy *external influences/adaptation to the context* should be an important key to decode the work of Álvaro Siza. Which raises a hermeneutical issue: can this analysis be brought to bear in the same way in the national territory and abroad, concerning the adaptation of external models to the particular conditions (topography, climate, landscape, heritage values, cultural environment, client, programme and regulatory requirements) of each site? I believe it can, subject to the consideration of the several ways in which Aalto’s influence materialised in Siza’s work.

Accurately addressing this dichotomy, which is still to this date an important identity theme for Portuguese architecture, calls for the study of, and visits to, much of Siza’s prolific production in Portugal and abroad; and a wide range of aspects (concept, form, space, history, landscape, construction) will have to be considered from a multidisciplinary and interdisciplinary perspective.

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CONTINUITY AND TRANSFORMATION:

ÁLVARO SIZA IN LEÇA DA PALMEIRA

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Keywords

Continuity

Transformation

Leça da Palmeira

For me, architecture is continuity and transformation.¹

Álvaro Siza

Beginning

Álvaro Siza's connection with Leça da Palmeira started with the Boa Nova Tea House (1958–1963) and the Leça Ocean Swimming Pools (1961–1966). The relation continued during the 1960s with two other projects: the renovation of the Leça seafront (1965–1974) and the monument to the poet António Nobre (1967–1984).

Siza would later return to these works, recovering the first two and partially resuming the latter ones. The place would change profoundly throughout the period, sometimes in a destructive manner, which had been anticipated and countered in Siza's proposals of the 1960s, which, as we shall see, included solutions that simultaneously brought continuity and transformation to the site's qualities.

Continuity

The teahouse developed from Fernando Távora's winning proposal for a competition launched by the Matosinhos Municipality at the end of the 1950s. Siza mentions that the idea for the location and the access route were defined by Távora, considering that it allowed for a 'sudden transition between land and sea' (Siza 1964). Siza constructs an interiority, avoiding 'the constant imposition of the landscape', dividing the views to the

outside and separating the skyscape from the seascape, and the great cliffs from the surrounding rocks (Siza 1964). It nestles into the rocks, but the interior space is autonomous, and the roof-ceiling unifies it, warming it with the smoothness of the afzelin wood surface. From the outside, the roof offers a fragmented presence, hovering over the rocks outside with different angles and elements. It builds a relationship of simultaneous validation of, and separation from, a context that is both welcoming and powerful, at once preserving and reconstructing the place.

In 1960, Siza joined the team that was working on the construction of the sea pools. Here he produced a different relationship with the landscape, 'more affirmative of the autonomy of architecture, dependent on the great lines of the landscape, and not on small accidents' (Siza 2002). The building follows the direction of the seafront platform, connecting it to its lower level. One walks down between exposed concrete walls into an interior labyrinth made of old, recycled, machine-oil-stained wood. From here, another pathway in between walls mediates the access to the sea, which is always present and absent. The concrete surfaces are precisely rooted between rocks and sand, and the cement mixture incorporates the local sand, both blending in and standing out from its surroundings.

Destruction

Siza would also collaborate with the team on the 'Partial Urbanisation Plan for the

area between Leça da Palmeira and Boa Nova' (1964) and would later conduct an 'Urban Study for the Boa Nova–Leça seafront area' (1965–1974).

By then things were profoundly changing, because of the central government's decision to build the Matosinhos Oil Refinery (1966), including a major pipeline connection between the harbour at Matosinhos and the refinery near Boa Nova (1968).

The 1966 study was an attempt to somehow appease the scattered interventions and save the character of the place. The study focused on the organisation of traffic and parking, interconnecting existing elements and highlighting the heritage relevance of extant old buildings, along with the historical and environmental quality of the coastline emptiness.

Siza wrote in 1980 that 'For another seven years, like Jacob, the architect studied sites, from north to south, where it was difficult to work with the existing elements; he produced a plan for the seafront and was paid for it. But it was all in vain: apparently the architect was fearful of the dangers, the rocks, and the sea. And someone said, 'An architect is supposed to tread where others don't dare'. And then they fired him'.

Memory

In 1968, Siza was appointed by the sculptor Salvador Barata Foyo (1899–1990) to advise on the creation of the monument commemorating the one-hundredth anniversary of poet António Nobre's birth,

since he was 'the technical urban planner of the area where the monument will be located' (Barata Foyo 1967).

Initially planned for the Leça Castle area — where the poet used to stroll —, it was, however, moved, at the team's suggestion, to Boa Nova, as the changes that had taken place in the port area had profoundly altered the environment described by the poet.

According to the project, Boa Nova would still keep its 'harsh landscape', with a 'purified framing of the sea, sky, rocks and urban development', in line with the personality and work of António Nobre. Also, the choice of the Boa Nova site would allow for an enrichment of the routes designed for this area and, significantly, 'the control of an environment that the aforementioned study intends', alluding to the study of the Leça waterfront itself, which aims to 'maintain the same spirit, constituted as a 'memory', for many indispensable reasons, now that other values and other needs have brought profound changes to the structure of the area' (Siza 1967).

The project recovers spontaneous paths, joining two local roads, the one on the waterfront and the road parallel to it. Access from the upper road is via a staircase, built with a 'sculptural' volume, and the path descends to the sea tangent to a rocky massif, next to which are the bronze statues of the poet and the nymphs. The statues are slightly larger than human scale and smaller than the surrounding rocks. Nearby, a succession of stones lined along an old path features the remains of an old property wall. At the end, on the

seaside, a granite slab reads: '... tired of the pain that was killing him, he went on a journey through this world...'

Epilogue

Siza's work in Leça da Palmeira reveals a careful interpretation of the qualities of the Boa Nova site. At the beginning of the 1960s, he designed two buildings of great intensity, without destroying the scale and historic background of the place. He also foresaw the imminent destruction of this environment and the failure of the undergoing planning actions. The monument to António Nobre is a tribute to this memory. The monument itself is the memory of the place.

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1 Quoted by J.D. Santos, *La tradición innovada: Escritos sobre regresión y modernidad*, Col. Arquia/Tesis, n.º 38, Madrid: Arquia, 2013, p. 59.

IBERIAN PARALLELS:

SIZA'S 'PLACE' AND PORTELA'S 'TIME' IN THE REVISIONIST PROCESSES

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Keywords

Critical Regionalism

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Theory of Architecture

Portugal and Spain, particularly Galicia, provide two fertile contexts for a comprehensive reflection on the overcoming of modernist movements that dominated the first half of the twentieth century.

Their particular geographic, political, and industrial conditions led to lagging, slow technological development. This was compounded by their cultural isolation, which influenced all architectural activity in the twentieth century (García 2005, p. 12). Sharing similar cultural roots and having spent a substantial part of that century under authoritarian political regimes, these two peripheral countries experienced the first signs of scepticism and rejection of the premises of the International Style side by side, albeit with their backs turned to each other.

Despite sharing borders and many socio-economic circumstances, it was through occasional international events that their main figures intersected and influenced each other. It could be said that mutual discovery was gradual and only effectively recognised after regime transition and European borders opening.

This paper offers an overview of a comparative reflection on Álvaro Siza's and César Portela's early works, contextualising and articulating their architectures, and respective theoretical approaches, within the broader architectural production of the time. By systematically analysing the formalisation of some of their seminal works,

particularly those from the 1960s and 1970s, our research also seeks to interpret the short and long-term impact of the two on their corresponding circles (Tavares 2005, p. 47), identifying their contributions to some of the most significant currents of revisionist processes in the second half of the past century... until their later recognition fostered by authors such as Alexander Tzonis, Liane Lefaivre or Kenneth Frampton (Lefaivre and Tzonis 2003, p. 56).

In addition to the morphological characterization through a graphic systematisation of the mentioned works, the study is supported by a series of interviews conducted with the mentioned authors (Moreno 2011, p. 62), in which some of the most widespread collective assumptions in academic circles are confronted with their perspectives and inevitable frustrations.

Álvaro Siza Vieira embodies a divergent approach, based on a contextualised and specific interpretation of architectural problems (Frampton 2018, p. 39). The Portuguese architect advocates a morphological interpretation of 'place' and absorbs the surroundings with an abstract yet reconciling gesture.

Although not directly involved in the most significant ideological process in mid-twentieth century Portuguese architecture (the unavoidable '*Inquérito*'), he is often seen as its operative agent. Siza professes the maturation of a legacy of regional restlessness the greatest exponent of

which was Fernando Távora but can actually be traced back several generations (Tostões 2016, p. 33). However, it should be noted that Siza's persistence led him to a rapid stylistic emancipation and a unique and singular path. Nuno Portas praised him both domestically and internationally (Portas 1986, p. 45) as a sublime realist who intuitively synthesised the principles of Christian Norberg-Schulz and epitomised the best aspirations of resistance to postmodernism (Portas 1998, p. 78).

Somewhat younger than Siza, César Portela had an intense and tumultuous academic career, marked by prolific political protest and cultural activism, having completed his studies in Barcelona. However, his first experiments outside prevailing doctrines were carried out in his native Galicia, where he felt almost exiled. Unlike Siza, Portela is consciously speculative and openly aligned with specific movements (Portela 1984, p. 28). Together with his equally influential wife Pascuala Campos, he committed to Aldo Rossi's approach in combating modernism. Based on the morpho-typological reading of the built urban fabric, his design approach is marked by the redefinition of stereotyped models that should be contextualised through cultural and, paradoxically, technological means (Centellas 1991, p. 21).

Less constrained by institutional and administrative limitations, Portela's legacy refers to the achievements of more isolated but highly complementary figures in the Galician narrative, with Alejandro de la Sota and Xosé Bar Boo at the forefront. Contrary to Siza's exceptional identity approach, Portela aspires to a systematisation of the architectural problem. His relationship with the place

is technical and less plastic, although still figurative (Portela 2006, p. 17). His dilemma, like de la Sota's, concerns the adaptation to the evolving construction market and the potential combination of local resources. Indeed, he had to deal with a much larger, more active market than his Portuguese counterpart.

Siza and Portela's point of contact, or rather their shared territory, seems to be the region of Santiago de Compostela. In the 1970s, the region's intellectual activity and political convergence resulted in a series of culturally significant works that coherently materialised marginal currents. This period was fundamental for the consolidation of the Critical Regionalism principles, formalised during the following decade (Frampton 1992, p. 132).

Despite their differences, both oeuvres reflect a reformist stance toward the theoretical canons of the early twentieth century: Siza's contextualised abstractionism resonates with Portela's updated iconicity. The latter process was developed to enhance the site, the former to express its time. In conclusion, their distinct approaches reveal valid critiques of modernist assumptions, establishing a parallel that is neither wholly antagonistic nor purely complementary.

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ÁLVARO SIZA AND THE CONTEMPORARY HERITAGE VALUES OF UNIVERSITY ARCHITECTURE

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Keywords

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The exceptionality of university buildings has been seldom addressed in the context of twentieth-century World Heritage, contrary to the Brasília plan and architecture by Lúcio Costa and Oscar Niemeyer, or the serial nominations of selected works of Le Corbusier, Frank Lloyd Wright and Jože Plečnik. Nevertheless, the programme and typology of the university campus were particularly developed after World War II, becoming a cultural symbol of the evolution of educational standards throughout the last century (Edwards 2000; Calvo Sotelo 2009).

This paper aims to discuss the possible differentiation values of the Porto School of Architecture (FAUP), building upon previous research about other four university centres and environments built in the Iberian Peninsula during the same period and within the same cultural framework. For this purpose, a qualitative approach has been applied to the study of architectural designs and their interplay with the campus and the urban landscape. The analysis followed the second criterion of the Operational Guidelines for the Implementation of the World Heritage Convention, i.e., *to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design* (UNESCO World Heritage Convention 2023).

Started around four decades ago the project for FAUP constitutes an

original example of Álvaro Siza's design methodology. The Portuguese architect went on to design several university buildings, such as the Faculty of Communication Sciences of the University of Santiago de Compostela, the Library of the University of Aveiro, the Rector's Office at the University of Alicante or the Setúbal Teachers' Training College, having influenced most of the better-known Portuguese and Spanish architects in their own designs for university campuses and major cities in the Peninsula.

We have thus analysed architectural works in the university campuses of Coimbra, Guimarães, Vigo and Madrid, by Gonçalo Byrne, Fernando Távora, Alfonso Penela and Alberto Campo Baeza, respectively. The analysis focused on the values of urban integration, programme distribution and construction, respecting the classical Vitruvian Triad. As with FAUP, the other examples are located in urban development areas with an irregular environment and a somewhat eccentric relation with city centres (Angelillo 1998; Penela 2004; Fernandes 2013; Campo Baeza 2021).

Our analysis confirms that these works are relevant contemporary heritage examples of university architecture at the local, regional and international levels. However, they do not assertively demonstrate the same remarkable values as Siza's FAUP campus, a masterpiece classified as National Monument by the Portuguese Directorate-General for Cultural Heritage (DGPC 2022). Moreover, several critical

readings have already confirmed the recognition of FAUP's exceptional cultural significance, a built manifesto and global milestone of contemporary design culture.

The urban design for a new aesthetic symbol in the landscape of the river Douro, as well as the genius of the author in guiding the user between the new buildings and the gardens of the old Quinta da Póvoa, confer indisputable differentiation values, integrity, authenticity, and a unique architectural and landscape character to the property. More recently, the project for a new rail system bridge nearby raised aesthetic and environmental impact questions. The tender for the bridge was won by architect José Carlos Nunes Oliveira, who gained experience precisely by working at Álvaro Siza's office.

Álvaro Siza and Eduardo Souto Moura were invited to work on the urban (re) design to deal with the challenges posed by the rail line on the boundary of the University property. Their intervention reduces the risk to the site's cultural significance, which fuels the expectation that the unique character and value of FAUP will be safeguarded.

The study concludes by discussing the limits of acceptable change to such properties and their intricate relationship with the urban landscape. In terms of contemporary heritage governance, some Portuguese cultural institutions, like Casa da Arquitectura, have been promoting the cultural tourism of Álvaro Siza's architecture, particularly his earlier works in the municipality of Matosinhos: the well-known Tea House and Ocean Swimming Pool. On the other hand, the Porto City Council has also started to implement

strategies that may decentralise the urban economy beyond the historical areas (CMP 2024).

Finally, FAUP has also already demonstrated their ability to design and maintain their own heritage management plan (Ferreira and Rocha 2017). All the interventions by Álvaro Siza in Campo Alegre are a lesson in architecture and an example for future interpretations of the contemporary university campus.

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ÁLVARO SIZA'S PLAN FOR THE RECONSTRUCTION OF CHIADO:

KEY STRATEGIES

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Keywords

Álvaro Siza

Chiado

Archive

Urban planning

Details

Siza's Plan for the reconstruction of Chiado was designed to avoid creating the same negative conditions that led to the fire and its extensive damage.

The main conditions that facilitated the spread of the fire were the derelict state of the area, the illegal addition of buildings and occupation of the courtyards, and the absence of fireproof systems. From being a rich and dynamic area, over time Chiado had become underused and neglected neighbourhood (Colenbrander 1991; Salgado 1997; Byrne 1989, 2013). Most of the big shops, banks, restaurant, and bars that enlivened this area, had moved to other, more convenient locations. High rents and the condition of the area forced the population to move to more peripheral areas of the city, leaving it practically uninhabited and deserted, especially at night. Over time, lack of maintenance and care led to a general state of neglect and abandonment, hindering the attempts to extinguish the fire. The entire Chiado area had become a vast warehouse, with a mind-boggling accumulation of large quantities of flammable materials and lacking adequate fireproof systems. Most problematic, however, was the illegal occupation of courtyards, featuring illegal additions and constructions that had occupied spaces designed for air and light at the time of the Marquis de Pombal (Colenbrander 1991).

The Plan's strategy establishes five main principles/objectives: 1) preserving and restoring existing buildings; 2) creating a flexible plan and general rules; 3) creating

a mix of functions to guarantee the presence of people throughout the day; 4) an urban strategy for accessibility; 5) courtyard restoration and refurbishment into public spaces.

The decision to restore Chiado to its pre-fire state, which may have been politically addressed, was strongly supported by Siza from the outset. However, reconstruction to the original state was not the obvious choice. Based on a case-by-case judgment, Siza's point of view is a more complex one. As he states in an interview, Siza believed that the real changes to be made in Chiado concerned the structure of the courtyards, not the facades or the urban form: 'The question of the facades was unimportant to me; they could be preserved or not. I felt instinctively that the heart of the Chiado reconstruction was behind the facades, inside the blocks' (Borella 1990, p. 52). Siza's strategy, as on other occasions, seems to be based on a careful case-by-case, undogmatic site analysis. In the absence of major considerations to do otherwise, Siza pragmatically favours the preservation of the form of the historical city, which is the result of stratifications and the passage of time. Such was the case in Chiado: as there was no strong motive to introduce changes (major improvements concerning the pathways and courtyards), he considered that the original appearance of Chiado could and should be maintained.

The second objective was to create a plan with rules flexible enough to deal with difficulties and unforeseen events, and apt to accommodate the expectations of

the many actors at play in such a complex and ancient urban area, including private owners and investors. As Colenbrander noted (1991), Siza's plan 'has the same sort of detail as the plan from the period of the Marquis de Pombal. Siza too defines exactly the elevation composition, the height and the depth of the blocks, and he leaves the interior free, apart from the stairs and lift areas'.

As previously mentioned, Chiado's state of neglect and lack of maintenance following the forced exit of the residents had been listed as one of the causes of the devastating dimension of the fire. The plan proposes the requalification of the area based on its former residential and commercial functions. A strong offer of housing typologies and the return of retail would reinstate the liveliness and continuous activity of former times.

In terms of urban strategy, the plan explores the in-between nature of Chiado as a transitional space and link between Baixa and Bairro Alto. Chiado adapts to the steep topography by absorbing the great difference in elevation that exists between the two neighbourhoods. The removal of cars from the streets would not merely help to counter traffic congestion – it would also allow for the emergence of new routes and fast connections, for example from Baixa to Largo do Carmo. As Siza states, 'For me, one of the main goals of the damaged zone recovery was to establish new onflows, essential to the utilisation and invigoration of those spaces which, in a great part, were in decline' (Siza 2013, p. 34).

How to implement these connections? Siza decides to use the ancient courtyards to create public passages and paths. With

this important intuition, he succeeds in brilliantly solving two problems of a different nature. On the one hand, turning inner courtyards and passages into public spaces was the surest way to prevent illegal constructions and additions, which had been a major obstacle during the fire. On the other hand, Siza used the only free available spaces to create connections and pathways, without the need to demolish and build anew. Original public spaces for resting or traversing, and the rehabilitation of former buildings, which now enjoy public access on both sides, were achieved with a much lower economic investment.

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CONSTRUCTION AND CONSERVATION

BRIEF ANALYSIS OF CONSTRUCTIVE STRATEGY INNOVATION

IN ÁLVARO SIZA'S BOAVISTA RESIDENTIAL COMPLEX

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Keywords

Álvaro Siza

Twentieth-Century Architecture

Constructive Innovation

Tile Cladding

Introduction

The work of Álvaro Siza displays a wise balance between continuity and innovation, and the Boavista Residential Complex (BRC) is no exception. It builds upon Porto's multi-family housing models of the 1940s and 1950s (Lameira 2017), before the issue of horizontal property regulations (Vale and Almeida 2012), focusing on high-quality materials and details in communal areas like facades and main spaces. At the same time, it represents a turning point in the Portuguese Construction Scene.

Located near Avenida da Boavista, Porto's most extensive urban axis, this residential and commercial building results from a decade-long process. Throughout this period, there were changes in developer and project stakeholders, which impacted the architectural and constructive approach (Comport *et al.* 1997). A comparison of the initial design phase (1991) and the final execution reveals shifts in strategy and similarities to other Siza projects of that era. Construction occurred between 1996 and 2000 (Álvaro Siza and Madureira 2000).

Methodology

This paper results from the author's PhD research (Vale 2012). It is based on interviews, public archive documentation, the professional archives of Álvaro Siza, António Madureira, and Engil Construction Company, and the author's photographic archive.

Structural Strategy

The BRC is among the first Portuguese residential buildings to use concrete load-bearing walls (CLBW) as the main structure. António Madureira notes that employing CLBW in residential projects was considered very costly at the time, with their use primarily limited to public or corporate buildings. Álvaro Siza aimed to demonstrate that such a structural system could be used to create an affordable building, thereby shifting prevailing attitudes.

The building uses CLBW combined with a few free-standing pillars. The CLBW are located on the building's perimeter, along the building's expansion joint, vertical communications (stairs, elevators), separating individual flats and distinguishing between private and public spaces within each unit (Álvaro Siza and Madureira 1992, pp. 14–16). In conjunction with solid concrete slabs, this structural approach offers two main benefits: I) it allows for longer spans between supporting elements, creating larger open areas without structural interruptions, and II) it eliminates visible beams on the ceilings. While this method has meanwhile become more common among architects, it was considered innovative then.

Façades

A key feature of the BRC is its north facade, characterised by curved walls and tile cladding. The use of a continuous CLBW along the building's perimeter,

combined with thermal regulations introduced in 1990, impacted the constructive design of the wall.

In the initial design used for the building permit (CMPorto *et al.* 1997), the facade was to be finished like in Álvaro Siza's previous project at the Faculdade de Arquitectura da Universidade do Porto [FAUP], with plaster over a layer of thermal insulation (ETICS). To prevent direct contact with the ground, the lower part of the building was to be clad in granite plates for durability, like FAUP (Álvaro Siza and Madureira 1995a).

The revised design proposed marble cladding for the south, east, and west facades and tile cladding for the curved north facade (Álvaro Siza and Madureira 1995b, 1997). While stone cladding did not pose issues for the CLBW and a rain-screen system was employed, the tile cladding, with the required thermal insulation, brought challenges that were solved only during construction.

Two options could be considered for the tile cladding during the execution phase: directly glueing tiles to the ETICS or constructing a secondary 7 cm thick brick wall supported by the concrete wall, with insulation in the cavity.

The direct glueing method posed a problem related to grout exposure to significant thermal amplitude, which impacted durability. Although the north facade was protected from direct sunlight almost year-round, the height of the building and the intense summer sunlight made this approach less viable and dismissed as an actual option. In contrast,

a similar solution was used in the second phase of Bairro da Bouça, but only in areas shaded by adjacent buildings (Vale 2018).

Though the brick wall solution provided more mass to absorb temperature variations, it was prone to cracking and water infiltration, potentially affecting both the tiles' appearance and adhesion.

The final solution, proposed by the building company Engil and approved by Siza and the FEUP Construction Physics Laboratory, involved a rain-screen facade with 5 cm thick precast concrete panels, finished with tiles. This solution addressed several challenges, including the tessellation of the curved facade with flat 90 cm wide concrete panels and 15 cm flat tiles. The curved facade was not meant as a continuous curve but a series of straight lines tangent to the curve, affecting how the wall's appearance varied with solar orientation and illumination. The constant size of the panels and tiles required careful facade division to align with its dimensions and architectural features. The choice of finishing with tiles on-site, rather than pre-finishing them in the factory, allowed for unmarked slab joints on the facade, which was considered an ingenious solution that addressed the varying joint widths by overlapping the tiles over the joints between the concrete panels, ensuring evenly spaced tile joints and concealing the concrete slabs from view.

This cladding system, in which there are only whole tiles with practically non-existent markings between tiles, required rigorous site preparation, in this case, conducted by Engil's technical office, followed by equally thorough execution.

Conclusion

The experience of this building turned out to be decisive for how construction strategies for residential buildings evolved over the following decades, influencing other architects and dismissing builders' concerns about using load-bearing walls in residential buildings, including single-family housing.

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FACING CLIMATE CHANGE IMPACTS:

ÁLVARO SIZA'S COASTAL AND RIVERBANK WORKS AT RISK

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Keywords

Álvaro Siza Works at Risk

Climate Change

Costal and Riverbanks

Introduction

Climate change was highlighted in the 2021 revision of the Operational Guidelines (UNESCO 2021) and must be addressed in the management plans of the World Heritage List (WHL) properties. Incorporating climate action considerations is now a requirement in the nomination process (Operational Guidelines 118 and 4.b (ii)).

Considering the current nomination of Álvaro Siza's works for the WHL, our aim is to identify coastal and riverbank works facing the impact of climate change, a preliminary survey for risk prevention. Rising sea levels and stronger storms in coastal areas are causing serious damage, putting both built and natural elements at risk. Furthermore, Siza's architectural work, first and foremost, relates to its geographical and landscape context.

The substantial number of Siza's works identified in the proximity of masses of water (oceans, seas, rivers and lakes) is notable. Using the SizaAtlas geo-referenced inventory, we could file the works located in proximity to the water. Risks caused by flooding, exposure to humidity, wind, erosion and salinity in coastal areas were assessed.

Out of 168 inventoried works (101 nationally and 67 abroad) 45 are located close to the water. Of these, 22 are on coastlines (11 in Portugal, 11 abroad), while 19 are set along riverbanks (9 in Portugal, 10 abroad). 4 of the works abroad are

facing lakes.

The geographical distribution of these works is remarkable: 20 are in Portugal, while 25 are spread across the world.

Portuguese works at risk

This issue is of particular relevance when we consider the works in Portugal, four of which have been selected for World Heritage nomination .

- i) The Ocean Swimming Pool, in Leça da Palmeira, blend seamlessly with the rocky coastline. The concrete and reinforced steel structure has undergone multiple repairs and renovations over the years (Cunha Ferreira 2022).
- ii) The Boa Nova Tea House, in Leça da Palmeira, is perched on a cliff overlooking the ocean, an area that has endured 880 extreme weather events, including 324 floods since 2015 (Pontes 2023).
- iii) The Portugal Pavilion, Expo'98, in Lisbon, currently being rehabilitated, clearly shows the effects of the proximity to water, such as the oxidation of external metal elements and the fissuring of the stone cladding due to hygro-thermal effects. The site chosen by Siza for the Pavilion is particularly sensitive, given the history of flooding in the nearby Tagus river (EMAAC 2017).

- iv) The Alves Costa House, in Moledo do Minho, is located 400m from the coast.

Other seafront works in the northern region, ordered by proximity to the coast, include: in Matosinhos, the Leça da Palmeira and Boa Nova Coastal Plan, the Monument to the Poet António Nobre and Casa da Arquitectura (300m from the sea); in Vila do Conde, the Vila Cova A.F. Housing Complex, the Caxinas Urban Park and the Atlântico Park (400m); in Vila Nova de Gaia, Maria Margarida Machado House; in Porto and César Rodrigues House (400m).

Along the river, from North to South: the Borges & Irmão Bank (250m from the Ave river); in proximity to the Leça river, Costa Braga Building (600m), Parish Centre (400m) and Four Houses (600m); Luís Figueiredo House (150m from the Douro river); the Portugal Pavilion Expo Hannover 2000 (60m from the Mondego river); near the Tagus river, the Terraços de Bragança complex (300m) and Chiado (600m); the Manuel Cargaleiro Arts Museum, in the first line from the Seixal Bay (40m).

International works at risk

Starting in Europe: in Germany, the Bonjour Tristesse residential complex is located 160m from the Spree river. In Italy, the 'Municipio Metropolitan Station is in the Naples Gulf area, facing the Tyrrhenian Sea; and Campo di Marte, Giudecca, is on the Venice Lagoon (Adriatic). In The Netherlands, the Ceramic Terrain apartments and offices complex faces the Mosa river, and the New Orleans Tower overlooks the Rijnhaven. In Spain there are four cases on the

coast: the Olympic Village Meteorology Centre, in Barcelona, and the Manzana del Revellin Cultural Centre, in Ceuta, face the Mediterranean; the Housing in Concepción Arenal distances 350m from the Bay of Cadiz; and the House in Palma de Mallorca stands 50m away from the Balearic Sea. In close proximity to rivers: the Auditorium of the University of the Basque Country is 80m away from the Nervión; the Faculty of Education Sciences of the Cappont University stands 250m away from the Segre; the Zaida Building is 400m from the Genil; the Café Moderno is 500m from the Lérez. In Switzerland, the Novartis Campus Building is 40m away from the Rhine.

Six works were identified in Asia. In China, two works are exposed to the Donggianhu Lake: the Museum of Art Education (200m away) and the Dongqian Lake Club Houses (30m away). In South Korea, four works face the sea: the Jeju House and the Tea House (150m); the Mimesis Museum (300m away from the Yellow Sea); and the Anyang Pavilion (30m from the river).

The World Heritage property of the Cidade Velha, in the Republic of Cabo Verde, is situated on the coast of the Santiago Island. The renovated traditional houses and the new Hostel São Pedro and restaurant, in the historical centre, are spread out along the riverbank.

In South America, one notable work in Brazil, the Fundação Iberê Camargo is located in front of the Ducks Lagoon and the Atlantic Ocean. In Mexico, the Clay Pavilion is located 500m from the Pacific.

Finally, Siza's only work in the United States, The New York Tower, is located 300m from the Hudson River.

Final considerations

Thanks to the geo-referenced inventory of Álvaro Siza's architectural works, it was possible to identify, for the first time, those works facing the greatest risk of climate change impact, related to their coastal or riverside location. It should be pointed out that in three of the cases flood resilience measures were integrated in the design phase to manage potential risks: the Novartis building in Basel (Switzerland), the Museum of Art Education (China) and the New York City tower (USA). A more detailed study should offer a deeper analysis of these works, in particular concerning the architectural design and the state of conservation, as well as regional and local risk prevention measures with a view to implementing effective Management Plans.

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ARCHITECTURAL CONSERVATION AT THE WATER'S EDGE: PROTECTING ÁLVARO SIZA VIEIRA BUILDING HERITAGE

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Keywords

Twentieth-Century Built Heritage

Conservation

Monitoring

Álvaro Siza Vieira

The preservation of twentieth-century architectural heritage, particularly in the case of structures located near water or coastal areas, faces distinct challenges according to the state of the art. Driven by the emergence of innovative materials and construction techniques, architecture of the period experienced significant advances and setbacks which also impacted heritage conservation.

The recognition of the scientific status of modern architectural heritage conservation went hand in hand with the establishment of several key organizations and pivotal publications. In the 1990s, DOCOMOMO's study, conducted at the invitation of ICOMOS, proposed a tentative list of Modern Movement properties for the World Heritage List, emphasizing a comprehensive definition of authenticity that involves idea, form, construction, detailing and materials. The formation of the C20 group in the UK in 1992, followed by the establishment of ISC20 under ICOMOS, further consolidated efforts to preserve twentieth-century architectural heritage. The 2003 UNESCO publication *Identification and Documentation of Modern Heritage* was instrumental in contextualizing this topic on a global scale (UNESCO 2003).

To effectively preserve twentieth-century heritage, particularly in coastal or water-adjacent locations, maintenance challenges must be addressed through a detailed surveillance of three primary themes:

- 1 Architectural Significance and Authorship: investigating the unique ideas, forms and concepts through detailed architectural analysis. This includes understanding the original intent and creative vision of the architects, which is vital for informed conservation efforts (Jokilehto 2018; Macdonald 2003).
- 2 Construction Techniques and Material Characterization: examining the construction methods, detailing, and materials used in these buildings. This analysis is essential to identify the specific preservation needs of modernist structures, which often employ innovative and experimental materials and techniques not seen in earlier architectural periods (Macdonald and Gonçalves, 2020).
- 3 Environmental Challenges and Conservation Strategies: discussing the impact of water and extreme environmental conditions on these structures and the corresponding maintenance efforts. Water is a significant agent of material degradation, particularly for concrete structures exposed to marine and freshwater environments. The degradation mechanisms include physical processes like freeze-thaw cycles, mechanical wear from erosion and abrasion, chemical processes such as sulphate attack, carbonation,

calcium leaching, and chloride-induced corrosion, as well as biological influences and structural overloading. The corrosion of steel reinforcement in concrete is a particularly pressing issue, posing a major challenge to the conservation of twentieth-century built heritage (Harrison 1999; Macdonald 2019).

Several UNESCO World Heritage Sites exemplify the complexities of conserving twentieth-century architecture in coastal or water-adjacent environments. The Sydney Opera House, a modernist masterpiece located on the harbour, faces constant exposure to marine conditions that threaten its structural integrity and facade. Fallingwater, designed by Frank Lloyd Wright, is famously built over a waterfall, presenting unique challenges in preserving its reinforced concrete structure against moisture and biological growth. Villa Le Lac by Le Corbusier, situated on the Lake Geneva Shore Path, requires specific strategies to mitigate the impact of the lake environment on its structure. The Pampulha Modern Ensemble by Oscar Niemeyer, located around an artificial lake in Belo Horizonte, Brazil, also exemplifies the interaction of modernist architecture with water, posing specific preservation challenges.

UNESCO has implemented a range of conservation techniques and preventive measures tailored to the specific challenges faced by each of the previously mentioned examples. For instance, the Sydney Opera House has been the object of comprehensive conservation efforts focusing on the application of a waterproofing membrane and regular monitoring of the effects of saltwater exposure and humidity. Similarly,

Fallingwater has benefited from structural reinforcement techniques, including the use of waterproofing membranes and improved drainage systems to mitigate water infiltration and prevent further degradation of its cantilevered terraces. The Villa Le Lac has incorporated climate control measures and enhanced protective coatings on exterior surfaces to safeguard against moisture and environmental pollutants. Finally, at the Pampulha Modern Ensemble, UNESCO has supported the restoration of concrete surfaces and the introduction of water management systems to control the impact of the surrounding lake on the buildings.

These conservation strategies, emphasising regular maintenance, environmental monitoring and the use of modern materials that align with the original designs offer practical examples that can be adapted to the preservation of Álvaro Siza Vieira's works that are located close to water environments.

Within the scope of the SizaAtlas project, it is possible to identify two groups of Siza's buildings associated with water in different forms, which allows to categorise the associated problems, namely:

- a) Water associated to a catastrophic event — buildings in areas with high risk of storms and floods.
- b) Water in lasting contact with buildings — buildings close to fresh and salt water.

Group A includes the following works: Pavilion of Portugal for Expo Lisbon (1995–1998); Portugal Pavilion for Expo Hannover (1999–2000), co-authored with Souto Moura and later translated to Mondego

Green Park, Coimbra (2003); Olympic Village Meteorology Centre, Barcelona (1989–1992); Iberê Camargo Foundation, Brazil (1998–2008). In this group, we highlight the Nadir Afonso Museum, Chaves (2003–2016) and the Municipal Library of Viana do Castelo (2000–2008) for their palafitte morphotypology. In this case, space conception took into account specific typological and morphological considerations, safeguarding possible flooding.

In the case of group B there is a subgroup of buildings in direct confrontation with fresh water (river and lake) such as the Paper Mill Museum in Leiria (2003–2009) and Building on the Water, China (2010–2014), the latter co-authored with Carlos Castanheira. The sub-group of buildings facing salted water includes the Ocean Swimming Pool (1960–1966) and Boa Nova Tea House (1958, 1959–1963).

All these iconic buildings face continuous challenges from marine and riverine conditions, requiring innovative preservation techniques to protect their structural and aesthetic integrity. Moreover, all these examples have been subjected to conservation interventions due to the degradation related to water interaction with the building materials.

This is definitely a challenging topic, and it is crucial to tailor conservation strategies to protect twentieth-century architectural heritage in varied water-related contexts. By addressing these themes, the preservation of twentieth-century architectural heritage, especially those exposed to the unique challenges posed by proximity to water and coastal conditions, can be approached with a deeper understanding and more effective

strategies. This comprehensive approach aims at ensuring that the innovative and culturally significant structures of the twentieth-century will be maintained for the appreciation of future generations.

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WORLD HERITAGE SERIAL NOMINATIONS

SERIAL WORLD HERITAGE OF THE TWENTIETH CENTURY:

BIOGRAPHICAL OR THEMATIC APPROACHES?

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Keywords

Modern World Heritage

Serial Nominations and Sites

Biographical and Thematic Approaches

World Heritage transnational serial nominations embody the essence of the spirit of the World Heritage Convention: The principle of the universal value of heritage for humankind and the role of transnational cooperation in the recognition and conservation of the world's heritage. — This is how ICOMOS Europe recently summed up their experience with the nomination and management of transboundary and multinational World Heritage sites (ICOMOS 2021). This completely new dimension of geographical expansion and complexity had been launched in 2016, when a series of seventeen works by Le Corbusier in seven countries on three continents was inscribed on the World Heritage List. 'The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement' is seen by some experts as an epoch-spanning signal for a multilateral reorientation of World Heritage policy.

The process is ongoing and unique because it spans the globe. Never before had a comparable application package been launched and successfully completed for the work of a single great architect. Although Andrea Palladio and his school managed to register a total of almost fifty villas and townhouses in the mid-1990s (1994/1996), they are all located in one country, indeed in one region, namely Northern Italy. Moreover, under the title 'The City of Vicenza and the Palladian Villas of the Veneto', they do

not stand primarily for the person and oeuvre of the 'first great professional architect' (Pevsner et al. 1990, p. 476), but for the style-forming influence of Palladio's buildings, which started in his native Veneto and spread internationally as 'Palladianism' across Continental Europe, England and North America.

World Heritage initiatives for twentieth-century sites seem to show an increasingly strong tendency towards taking the biographical or monographic approach of the Corbusier series and labelling the application with a prominent architect's name as a model for promising nominations. The inscription of eight USA buildings by Frank Lloyd Wright in the UNESCO register (2019), the inclusion of a handful of buildings and facilities by Jože Plečnik in Slovenia (2021), or the current candidate lists of Finland (thirteen works by Alvar Aalto) and Portugal (eight works by Álvaro Siza), may indicate a trend of name-dropping and personal attribution to prominent master designers, as two of these countries (USA, FIN) are unknown on the UNESCO list for the architectural and urban planning heritage of earlier centuries. What is also remarkable about the aforementioned serial biographical World Heritage nominations and inscriptions from Europe (Slovenia, Czechia, Finland, Portugal) is that they are limited to one city or one country, although the worldwide recognition that Plečnik, Aalto and Siza have received is

likely based also on their international work.

Using the example of Erich Mendelsohn's architectural oeuvre, which spans the decades from 1913 to 1953 and includes over forty buildings in eight countries in Europe, the Middle East and America (Schmidt et. al. 2024), this paper addresses the question of whether Le Corbusier series and a biographical approach should be a model for future World Heritage proposals, or to what extent it could also play the role of an exception that confirms the rule of thematically, typologically and regionally-chronologically argued World Heritage designations.

Programmatic World Heritage studies and relevant World Heritage guidelines, prepared and published by UNESCO and the Advisory Bodies (ICCROM, ICOMOS, IUCN) for World Heritage nominations, as well as the thematic and regional comparative studies and bibliographies presented by ICOMOS for the cultural heritage of the modern era, are to be considered, including the most recent study prepared by the Getty Conservation Institute in cooperation with the International Scientific Committee on Twentieth-Century Heritage Conservation of ICOMOS (Marsden and Spearritt 2021).

An important reference point is the nomination and management experiences of World Heritage care in Germany, which has a high proportion of transboundary and multinational World Heritage and Modernist World Heritage sites — as is well known, Erich Mendelsohn lived and worked in Munich, and then in Berlin, until fleeing to England in 1933 and before finally moving to the USA (after a brief period in Palestine), where he pursued his

professional activities as a teacher and architect before he passed away in 1953.

The article is meant as a problem study and aims at discussing alternatives to monographic or biographical approaches to serial World Heritage nominations and twentieth-century heritage inscriptions in order to show the potential of historically typological and historically thematic World Heritage initiatives for transnational cooperation. Of particular relevance will be the years of experience with serial World Heritage projects of the twentieth century in Germany. Reference will be made to the recent publications *ICOMOS EUROPE INITIATIVE: Sharing experience on Transnational Serial Nominations in Europe* (2021) and the aforementioned *The Twentieth-Century Historic Thematic Framework* (2021), which were initiated by ICOMOS, as well as to earlier UNESCO handouts for serial multinational World Heritage projects.

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ÁLVARO SIZA'S ARCHITECTURE: A MODERN CONTEXTUALISM LEGACY: COMPARATIVE ANALYSIS OF WORLD HERITAGE SERIAL NOMINATIONS

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Keywords

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Introduction

According to the ‘Operational Guidelines for the Implementation of the World Heritage Convention’, Comparative Analysis is an essential tool for preparing a nomination dossier, ensuring the representativeness, balance and credibility of the World Heritage (WH) List (UNESCO 1994; Jokilehto *et al.* 2005). In this section, a State Party ‘shall explain the importance of the nominated property in its national and international context’ (UNESCO 2023, P. 132), and in case of serial nominations, it must describe ‘the approach used to select their component parts and the rationale for the selection’ (UNESCO 2023, p. 94).

Despite some discussions (UNESCO-WHC *et al.* 2010; Marsden and Spearritt 2021), studies are still very novel in reframing subjective interpretations of developing Comparative Analysis for serial properties in a nomination context (Drémaitè 2023).

Objectives

This presentation aims to provide a Comparative Analysis framework for a WH serial nomination of twentieth-century architecture submitted by Portugal in 2024, ‘Álvaro Siza’s Architecture: A Modern Contextualism Legacy’, seeking contributions to its improvement in the current nomination process and evaluation. The property expresses the Outstanding Universal Value

(OUV) of the architecture designed by Álvaro Siza, testifying the critical revision of the Modern Movement principles towards a more contextual and humanist approach, highlighting the site, drawing and construction.

The criteria for the inscription of the property (ii, iv) were established in articulation with the requirements of authenticity and integrity, protection and management. Five attributes support them:

- Attribute 1: Architecture responsive to a physical, social and historical context;
- Attribute 2: Integration of international and local references;
- Attribute 3: Sculptural volumetric expression;
- Attribute 4: Oriented spatial experiences;
- Attribute 5: Total work of art including details, furniture and art works.

Methodology

The Methodological framework was developed according to the identified criteria, while also observing the nomination files of recent inscribed properties. This literature review was meant to understand their strategies, structure, tables and analytical texts (FLWBC 2019; MAO 2020; DACP 2021). Methodology was implemented through

the following quantitative-qualitative steps, strengthening the process of selection of component parts:

- I) *Identification of the unbalances in the WH List regarding twentieth-century architecture:* Analysis of thirty-four properties in the WH List and nineteen in the Tentative Lists mentioning twentieth-century architecture representation, implemented under a) Chronological; b) Geographical; and c) National approaches.
- II) *Identification of comparable serial properties of twentieth-century architecture:* Review of fourteen selected WH List and Tentative Lists properties to identify subjective factors and evaluate reasoning of different bodies of work as serial properties.
- III) *Comparison with selected serial properties of twentieth-century architecture:* Deeper analysis of properties selected in step II, focusing on their relationship to the five attributes defined for the present nomination in order to present similarities and differences.

Results

Results of step I.a) demonstrate that architecture produced after the mid-twentieth century is underrepresented (only 15% of the properties). In turn, on the Tentative Lists, there is a positive tendency to highlight that gap (32% of proposals), although State Parties are still focusing on the mid-twentieth century (47%). Results of step I.b) demonstrate that there is almost one property of twentieth-

century architecture inscribed per country (21 out of 37 State Parties). However, the first half of the twentieth century is mostly represented by (Northern) European properties, while the second half of the twentieth century has few representations scattered across other continents. Regarding step I.c) Portugal has no cultural property on the WH List of twentieth-century architecture.

Results of step II revealed that properties grouping historical contributions to the genesis of the Modern Movement are the most common approach (Horta, van de Velde, Bauhaus, Pampulha), including historical ensembles of Chicago, Montevideo, Tehran and Buenos Aires. Possible comparisons were identified in the serial properties of Gaudí, Plečnik, Salmonà and the Housing Estates of Berlin, establishing topical relationships with Álvaro Siza's architecture attributes from 1 to 5. Finally, the interchange of values with the architectural design approaches inscribed in the serial properties of Le Corbusier (2016), Frank Lloyd Wright (2019) and Alvar Aalto (currently on the Tentative List of Finland), these properties were selected as resourceful comparison.

Finally, Results of step III concluded that Le Corbusier, Wright and Aalto are masters of the first half of the twentieth-century, which Siza references in a creative approach, revisiting them in a strong adaptation to the local circumstances (landscape, material culture, socio-cultural, etc.). As such, the lack of possible comparison with component parts from the second half of the twentieth century confirms the chronological gap. Therefore, the Comparative Analysis was able to qualify the component part's selection, focusing on displaying the excellence

and influence of Álvaro Siza's legacy, also as a contribution to post-modernist architecture principles. This period of architecture's development has no properties inscribed in the WH List yet.

Conclusions

Recognition and listing of twentieth-century architecture have seen constant debate in the last decades. Studies continuously argue that their proximity in time makes it more difficult to be acknowledged and valued. Notwithstanding, an observation of the WH List not only reveals a lack of representation of twentieth-century architecture, but also conceals how nominations are still very slowly developing a more nuanced and geographically distributed interpretation of twentieth-century contributions in architecture. As such, Comparative Analysis is proven to be an effective instrument to confront and detail issues regarding the misrepresentation of twentieth-century architecture in the WH List.

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WORLD HERITAGE AND SOCIAL HOUSING

BOUÇA HOUSING COMPLEX (1973–77), ÁLVARO SIZA

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Keywords

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Álvaro Siza

SAAL

Ilhas

The construction of the Bouça Housing Complex began before the 25 April 1974 Revolution and was later integrated into SAAL (Serviço Ambulatório de Apoio Local/ Local Support Ambulatory Service). It consists of four parallel blocks divided by three courtyards. To the north, a buffer wall shelters the Complex from the railway tracks (now the light-rail line); to the south it opens onto Rua das Águas Livres. Retail and office spaces are featured at the southern end of each block.

Despite breaking away from the traditional street/block morphology, the residential complex establishes very direct relations with its surroundings. The four blocks are aligned with Rua da Figueiroa to the south. A small sector, facing Rua da Boavista, connects to the first block through a triangular volume. There are two crossing points, one at a higher level, along the buffer wall to the north, in the continuation of the galleries, and the other at a lower level, tangent to a small storage building in the central courtyard. The placement of the blocks and the two aforementioned crossing points create spaces that simultaneously look inwards and outwards to the city.

The blocks consist of two stacked two-storey apartments. The apartments are narrow and deep, akin to Porto's traditional houses. Galleries ensure access to the upper apartments. The living room, loggia (closed off in the second phase of the project), kitchen and laundry make up a single, large space, a common area that forms the centre of the dwellings.

The central courtyard features a set of straight staircases which access the lower apartments' common area. These staircases reinforce the centrality of the second courtyard (wider than the other two), as well as the perception of the blocks as sets of terraced houses, the individuality of which is emphasised by the walls dividing the balconies on the upper floor.

To understand the project, it is important to take into account the social and political context following the so-called Carnation Revolution. The SAAL programme recognised 'the right to the place', i.e., the right of the population to continue living where they lived. This necessarily meant confronting the *ilhas* [islands] (where a large part of Porto's underprivileged population lived). Built around the old city-centre, usually next to industrial facilities, *ilhas* are small, terraced houses without direct street frontage. It was necessary to give them visibility, to open up and integrate them into the existing city. The democratic city that emerged from the 25 April Revolution had to be a city for everyone, which meant approaching it as a whole. For Siza, the morphology and topographical adaptation of the *ilhas* could be the starting point for rebuilding the city. In 1976, to accompany the publication of the SAAL project for S. Victor, he wrote: 'The other side of the *ilha*'s stimulating community life is — as the word itself suggests — the separation of the population into small, isolated units. For this reason, the population as a whole rejects the image of the *ilha*. But

rejecting this image, and what it implies in terms of segregation and poverty, doesn't necessarily mean rejecting the system of topographical adaptation, and what it has to offer to community life' (Siza 1976). Siza proposes the conservation of some *ilhas* by increasing dwelling unit areas. He further proposes establishing permeability between different *ilhas*, seeing them as a possible template for the city's evolution. Many authors argue that the *ilhas* are sui generis creations (a consequence of the speculative phenomena typical of the first decades of industrialisation in Porto in the second half of the nineteenth century) partly derived from English back-to-back houses.

The Fuggerei of Augsburg, a sixteenth-century *ilha*, makes it possible to establish an alternative genealogy, another idea of the *ilha* as part of the city's history. As early as the late 1700s, there are references to multi-family dwellings in the oldest part of Porto: '... houses with fifteen different families, which are called *ilhas* because of their extended size...' (it should also be noted that large multi-family buildings in ancient Rome were called *insula/insulae*). By cross-referencing some examples of autonomous and segregated housing estates, the Fuggerei in Augsburg, the Sieben Zeilen in Nuremberg, the Beguinages, very common in the Netherlands and Belgium, it is possible to find a way out of a problem that seems unavoidable to me: Siza considers the *ilha* as a basic element of the urban fabric because he sees these settlements as more than sui generis constructions; he also sees them as a part of the city's history. 'The street occupied in medieval city planning a quite different place than in an age of locomotion' — says Lewis Mumford in *The Culture of Cities* (1938). 'Except in

the country, we inevitably think of houses being built along a line of predetermined streets. But on the less regular medieval sites it would be the other way about: groups of trades or groups of institutional buildings would form self-contained quarters or 'islands'. Within these 'islands', and often outside, as part of the connecting urban tissue, the streets were essentially footways: marks of the daily comings and goings of the inhabitants. 'Islands' formed by the castle, the monasteries, or the specialised industrial section of the technically more advanced towns were characteristic features: they had their counterpart in the little internal 'islands' one encounters in the Northern countries in the housing foundations for the aged or the poor. The Fuggerei in Augsburg is the most handsomely built survival of this mode [...]'.

The *ilha* as a basic element of the urban fabric thus acquires a new dimension, it is both a fact of history and a morphological principle open to new formulations.

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A REFLECTION TOWARDS TWENTIETH-CENTURY SOCIAL HOUSING AS WORLD HERITAGE

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Keywords

Twentieth-Century World Heritage

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Since establishing the notion of *outstanding universal value* (OUV), UNESCO has been developing the concept of significant value related to certain places worldwide. As a result, exceptional properties have been approved into the World Heritage List (Jokilehto *et al.* 2008). To this date, 1 223 properties from 193 countries are inscribed on the World Heritage List, which contains but a few contemporary examples, with only fifty twentieth-century properties (UNESCO 2024).

Despite representing the most significant modern construction periods in history, nineteenth- and twentieth-century heritage remains underrepresented in the List. Early twentieth-century debates questioned the recognition of contemporary heritage and its future implications. In fact, many classified twentieth-century works are recognised as masterpieces with historic, artistic or architectural relevance. However, future efforts must focus on identifying valuable properties without the easily recognisable mark of a creative genius, emphasising urban and territorial scales and expressive movements that define the century (Conti 2002).

Interest in preserving and promoting twentieth-century heritage has grown internationally. The lack of recent heritage in local inventories and World Heritage nominations poses a risk of public unawareness and threat of demolition. In 2001, UNESCO held a conference in Paris to discuss the vision, preservation,

and development of nineteenth- and twentieth-century heritage. Authors emphasise the introduction of new typologies, such as industrial heritage and urban scale, to understand the new forms of architecture and urbanism that marked these centuries. Additionally, the creation of DOCOMOMO in 1988 was pivotal for documenting and conserving modern movement buildings, sites, and neighbourhoods (UNESCO 2003).

Other institutions, including ICOMOS, have been developing projects to address previously mentioned risks and create a holistic action plan for twentieth-century heritage, including a significant study in which some thematic frameworks guide the recognition of twentieth-century heritage sites. Focus is on understanding the relationship between the properties and their social, historical, functional and architectural context. At the same time, studies on contemporary heritage conservation made significant progress in 2017, with the presentation of guidelines for the conservation of twentieth-century cultural heritage at the ICOMOS General Assembly in Delhi (Marsden and Spearritt, 2021).

This study researches the specific attributes of twentieth-century social housing listed as World Heritage. Among the fifty twentieth-century properties, eight are social housing projects: the Unité d'habitation in Marseilles and Cité Frugès in Bordeaux, by Le Corbusier, and the Berlin Modernism Housing Estates (six social housing projects by Bruno Taut,

Walter Gropius, and Martin Wagner). Understanding the significance of these attributes will help identify values and attributes for Álvaro Siza's Bairro da Bouça, included in his World Heritage serial nomination.

The importance of social and political approaches in social housing projects is crucial, especially after the context of the Industrial Revolution and the crises following the two World Wars. The study of twentieth-century social housing World Heritage listings will help reflect on how the past century's-built heritage was conceived and valued, emphasising the importance of these spaces as places of community appropriation.

Included in the World Heritage List (Delemontey 2016), Le Corbusier's Unité d'habitation in Marseilles embodies the relationship between architectural design and the vision of a self-sufficient community. Social housing architecture worldwide has been influenced by this modernist masterpiece. Furthermore, Cité Frugès is an example of housing designed to accommodate workers from industrial complexes. Both properties are part of seventeen sites in the 'The Architectural Work of Le Corbusier: An Outstanding Contribution to the Modern Movement' Serial Nomination.

The Berlin Modernism Housing Estates, constructed during a period of intense social-economic changes, represent an innovative approach to social housing. These estates, designed by architects such as Taut, Gropius, and Wagner, introduced concepts like standardisation, functionality, and modern aesthetics to mass housing. Inclusion in the World Heritage List underscores their relevance

in the history of architecture and urban planning, as well as their impact on residents' quality of life (UNESCO 2007). Comparative analyses and documents on existing cases highlight the need to extend twentieth-century heritage management beyond physical conservation of structures to include the preservation of their social and cultural significance. In a world where social housing remains a crucial issue, understanding and valuing these recent past examples can provide important lessons for future development. In conclusion, this study is based on the understanding of twentieth-century social housing heritage, focusing on the relevance and challenges that its conservation presents. Analysing the Unité d'habitation, the Cité Frugès, the Berlin Modernism Housing Estates, and Bairro da Bouça, we expect to identify common attributes that help understand their value as World Heritage sites, not only for their innovative approaches to housing design, but also for the contribution of living dynamics related to the communities that have been part of their history.

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ÁLVARO SIZA'S MALAGUEIRA AND ITS HERITAGE RECOGNITION

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This article examines the challenges in the classification process of Malagueira (1977 –), an iconic urban project by renowned Portuguese architect Álvaro Siza Vieira (b. 1933). Currently being considered for National Monument status and included in the UNESCO World Heritage Tentative List, Malagueira highlights Siza's significant contributions to both Portuguese and global architectural heritage. As Malagueira awaits formal recognition, it is vital to assess its heritage value, encompassing both its physical (built and unbuilt) architecture and broader social and cultural impacts.

The Malagueira project emerged in response to the profound political and social shifts following Portugal's 1974 Carnation Revolution. This period of democratisation exposed urgent needs, particularly in housing. Launched after the revolution, the SAAL (Serviço de Apoio Ambulatório Local/Local Support Ambulatory Service 1974–76) initiative played a critical role in shaping new urban policies, supporting local communities in housing design and construction. Siza's earlier involvement with SAAL, particularly in São Victor and Bouça, emphasised a participatory design process where residents actively contributed to the planning of their homes, contrasting sharply with the authoritarian, top-down urban models of the previous regime.

In Malagueira, Siza refined these principles to suit the unique cultural, social, and geographical context of Évora. Located west of the city's ancient walled centre, the project was designed to house 1,200 families in a densely organised but harmonious environment. The neighbourhood stands out for its modernist approach, blended with local

Alentejo building traditions. Malagueira is often seen as a model of how modernist architecture can remain sensitive to historical and cultural contexts. The design arranges housing units around internal courtyards, seamlessly linking private and communal spaces to foster community interaction. This arrangement, rooted in Mediterranean and Alentejo traditions, also responds to the local climate by providing natural cooling and shading during the region's hot summers.

Siza's architectural approach in Malagueira is defined by simplicity and rationality. The whitewashed facades, flat roofs, and the careful balance between open and built spaces are not just aesthetic choices but also practical responses to the need for affordable, adaptable housing. Beyond the housing units, Malagueira was designed to include communal facilities like schools, shops, and recreational areas. Although some of these elements were never fully built, their inclusion in the original design reflects Siza's vision for a vibrant, self-sustaining community where public life could thrive alongside residential spaces.

The heritage significance of Malagueira extends beyond its physical structures. Its value lies in the fusion of tradition and innovation, its response to the social and political conditions of the time, and its continued relevance as a model for socially conscious urban development. A key component of Malagueira's heritage is its connection to the participatory design methods, characterised by close collaboration between architects and residents, and adding intangible value to the neighbourhood's legacy. While the buildings themselves are a tangible record of this process, the social relationships

and dynamics that shaped the project are equally vital to its historical significance.

Furthermore, Malagueira exemplifies a broader shift in architectural thinking that emerged in the 1970s, when architects like Siza began challenging the rigid, top-down approaches of modernist urban planning. Siza's design for Malagueira is adaptable and responsive to the site's specific conditions and the needs of its residents, integrating with the surrounding landscape and maintaining a low profile that respects the historic skyline of Évora and the Alentejo region.

Siza's conceptual design process also enhances Malagueira's heritage value. The architect meticulously documented the project's evolution in a series of notebooks dating back to 1977, offering insight into his design-driven research. These notebooks, along with the unbuilt elements of the original plan, provide a deeper understanding of Malagueira's cultural and intellectual context, adding richness to the project's heritage narrative.

However, the classification of Malagueira as a National Monument and its potential recognition by UNESCO face several challenges. One of the key difficulties is balancing preservation with the ongoing development needs of a living urban area. Malagueira continues to evolve in response to its residents' changing needs; maintaining its heritage value while allowing for necessary adaptations requires careful coordination among government bodies, heritage experts, and the local community.

Another challenge lies in the unbuilt portions of the original plan. While these uncompleted elements contribute to

Malagueira's conceptual heritage, their absence undermines efforts to present the neighbourhood as a fully realised, cohesive whole. The lack of certain communal facilities, for instance, means that Siza's vision of a self-sustaining urban environment remains only partially realised.

Furthermore, the classification process requires a nuanced understanding of modern architecture's heritage value. Unlike historic monuments, often valued for their age or artistic significance, modernist projects like Malagueira must be evaluated based on a broader definition of heritage including their social, cultural, and architectural contributions.

Despite these challenges, the recognition of Malagueira as a heritage site is crucial both nationally and globally. On a national level, Malagueira represents a key moment in Portugal's architectural history, reflecting the country's transition from dictatorship to democracy and highlighting the role of architecture in shaping new social realities. Globally, Malagueira is part of a larger movement in architecture that sought to reconcile modernist ideals with local traditions and community needs.

As one of the defining works of Álvaro Siza, one of the most celebrated architects of the twentieth century, Malagueira serves as a testament to his individual genius and his influence on broader architectural trends that continue to shape contemporary urban development. Recognising Malagueira as a UNESCO World Heritage Site would honour Siza's contributions while also demonstrating

the vital role modern architecture can play in cultural heritage preservation.

In conclusion, Malagueira is a remarkable example of how tradition and innovation can coexist in architectural design. Its classification as a National Monument and potential recognition as a UNESCO World Heritage Site are crucial steps in preserving its legacy for future generations. By integrating local traditions, innovative urban planning, and a commitment to social inclusion, Malagueira offers valuable lessons for contemporary urban development, reaffirming the importance of recognising modern architecture as an integral part of our shared cultural heritage.

ÁLVARO SIZA'S MALAGUEIRA AND LE CORBUSIER'S FRUGÈS NEIGHBOURHOODS: A COMPARISON WITHIN THE SCOPE OF THE WORLD HERITAGE LIST

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Keywords

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Álvaro Siza

Introduction

The Malagueira Neighbourhood is Álvaro Siza's largest social housing project, featuring 1200 houses that cover an area of twenty-seven hectares, located to the west of Évora's historic centre. Malagueira was developed during a unique historical, political and social period in Portugal. It deployed collective and participatory construction principles in the scope of the SAAL (Serviço Ambulatório de Apoio Local [Local Support Ambulatory Service], 1974–1976) programme. Siza coordinated SAAL's so-called Northern Brigade, designing its first social housing projects, the Bouça (1973–1978) and São Victor (1974–1979) neighbourhoods in Porto, which predate the Malagueira Plan (1977–2001). His ability to design and build with the local community led to his recognition in Europe, where he designed Bonjour Tristesse in Berlin (1980–1990), Punt and Komme in The Hague (1983–1988) and Campo di Marte in Venice (1984; 1995) (Genin et al. 2023).

In Malagueira, architectural and constructive innovations resulted from the extended building period (1977–2001), the participatory process, and the scarcity of materials and workers. Typologies A and B houses, with a patio to the front and a patio to the back, diversified into other ten subtypes (Duarte 2021). Given the lack of ceramic bricks, a factory in Évora was reopened to supply cement blocks. Taking advantage of the material, Siza imagined an aerial conduit for the distribution of infrastructures and to facilitate

construction, which was then managed by various co-operatives. Inspired by the aqueduct that supplies and crosses the Historic Centre of Évora, the conduit creates shade and a route between the houses and commercial spaces, promoting social connections with the public space and communal living.

The recognition of Malagueira's heritage value, one of Álvaro Siza's most notorious architectural works, has led to ongoing national and international classification processes. The nomination for inclusion on the UNESCO World Heritage List is, however, considered complex, due to management by multiple owners, its apparent advanced state of degradation, and the issues related to its integrity. Nevertheless, various and detailed studies carried out with ten students as part of the Final Project for the Integrated Master's Degree in Architecture at ISCTE found Malagueira buildings in a reasonable state of conservation. Degradation was caused mainly by the urban voids left by unbuilt facilities.

A comparative analysis was conducted in this study, between Malagueira and Le Corbusier's Quartiers modernes (Frugès social housing neighbourhood), inscribed in the World Heritage List in 2016. The Malagueira research is based on fieldwork and archival research, while Frugès was analysed exclusively through bibliographical sources.

Le Corbusier was a pioneer in exploring the analysis of space from an aerial perspective, which he described as the ‘view from an airplane’ to allow for a clear perception of the contrasts between built elements and empty spaces, between urban and rural areas, between the natural and the built environment (Le Corbusier 1985). Similarly, Siza overflowed Malagueira in 1977, the date of the Detailed Plan.

Le Corbusier defended the ‘functional city’ and the ‘garden city’ as a means of improving society and people’s quality of life. His work marked the birth of the Modern Movement, contributing to the modernisation of architectural techniques and the response to social needs, as pointed out in the application dossier for seventeen of Le Corbusier’s works for the World Heritage List (WHC 2015).

Siza takes the humanist and social principle of architecture further, directly involving communities in participatory projects. In the Malagueira plan, he integrates the clandestine neighbourhoods, enhances the central green space along the river, designs houses with patios in traditional Alentejo style to house the local population, while respecting the geographical and social context. The facilities are intended for social assistance and cohesion.

The Malagueira Neighbourhood and the Cité Frugès

Both the Cité Frugès and the Malagueira Neighbourhood were not completed. While in Frugès less than half the area and planned houses were built (fifty-one out of one hundred twenty-nine), in Malagueira

almost all the houses (1200) were built in the planned area, only the social infrastructure having been left unbuilt.

The Cité Frugès has undergone some changes to its volumes and facades, one single house still existing built according to the original design. Malagueira retains its signature formal characteristics, its roofs, openings and walls, as well as the typology of the courtyard houses. On the outside, alterations are mainly to do with the window frames and, in some cases, with cladding. There are different wall heights and various colours of mouldings and frames, but these were in Siza’s project, which was adapted to the available funding and the residents’ requests. Alterations to the interiors of the houses have not been assessed, but the three that were inspected (including Siza’s house) follow the original design.

The inclusion of Frugès on the World Heritage List in 2016 has geared investment towards its conservation; it has likewise fostered tourism and education. The management plan includes partnerships between government entities, heritage associations and the residents, involved in cultural programmes. Provisions have been made for the creation of an interpretive centre and the conservation of the original house for visitors.

Compared to Frugès, the results of the study demonstrate the integrity and authenticity of the Malagueira Neighbourhood. As a work that stands out in Álvaro Siza’s oeuvre and in the national and international political and cultural context, its nomination for the World Heritage List is recommended. A management plan similar to that of

the Cité Frugès should be implemented, involving public and private organisations and residents in a participatory project, in line with the principles of Álvaro Siza’s original plan.

In addition, the rehabilitation of Malagueira must contemplate the facilities that were not built. Interviewed in December 2023, Álvaro Siza praised for the preservation of the key facilities: the dome, ‘a focal meeting point outside the city centre, a complement to it’; the community centre, ‘a fundamental social component that attracts a broader range of people than a parochial centre’; the restaurant and the hotel, points of attraction for non-residents; the shops along the main ‘aqueduct’, to boost the path that connects to the historic city (Siza 2023).

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INTERVIEW TO ÁLVARO SIZA

UNDERSTANDING MALAGUEIRA:

A CONVERSATION WITH ÁLVARO SIZA

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Soraya M. Genin (SMG) Thank you very much for having me, my colleague Pedro Pinto and our students. I have been promising them this interview since the beginning of the school year, and now, after a lot of research, it's time to hear from you and clarify our doubts. This year, we gave students the challenge of rehabilitating the Malagueira Neighbourhood as part of the Final Architecture Project course and this book [SizaAtlas. Rehabilitating Malagueira (1977-2023)] is based on the work we carried out. It all started in 2017, when ICOMOS – Portugal proposed for a number of your works to be included in the World Heritage Tentative List and the prospect of Malagueira being included in the final application came up.

Álvaro Siza (AS) Malagueira cannot be included, what can be included is the *ruins* of Malagueira. Who would accept ruins? It's doubly ruined, physically and as a project, because the social infrastructures were never completed. Housing without social infrastructures... there are just a few small shops opened by the people of the [housing] cooperative. The Évora City Council asked for projects and I delivered a project for a parish centre, which is a fundamental social component, a project for a nursery school, but they never provided the funding to build these infrastructures. Professor Abílio [Fernandes] did very well while he was mayor, but there was no funding for infrastructure. Some funding was provided for the houses, of which twelve hundred were completed, if I'm not mistaken. If memory serves me well, when I complained about the lack of funding

the cooperatives' heads said, 'Don't worry, architect, the elections are coming up and they'll have money then'. But there was only money for housing, and it came in piecemeal; there was never a penny for social infrastructures. After Abílio's term ended [2001], everything has been falling into disrepair, not even the gardens survived, there is no maintenance. So, if you apply for developing Malagueira, the response will surely be less than favourable.

SMG It's not so much in ruins than marked by urban voids. We surveyed the unbuilt infrastructures and the changes to the design of the buildings, courtyards, facades, spans and walls. Were the varying wall heights part of the project? We identified three: one higher and two lower.

AS That was during the debate with the cooperatives, it was part of the plan, or rather it eventually became part of the plan. The original [courtyard] walls were high. Some wanted a high wall, but many didn't, we talked and I accepted the low wall option, which was 1.30 metres, I don't remember exactly.

It's not that there aren't people interested in Évora, there's a group, who are mainly architects. I was even asked by the university to complete the project for the dome, because the municipality never did anything. The dome is obviously the central piece of the plan. The structural design was done, but there were some details missing, such as doors and so on. I completed it, but was told straight away that they didn't have the money and then they didn't pay, or they paid only a small amount. So, the truth is that Évora doesn't

want Malagueira, full stop! It's as simple as that.

SMG It must be for political reasons. We asked some people in the neighbourhood, and they all want the dome. In our survey, we've seen very few changes to the design. Most of the walls, some 67 per cent, remain high, 23 per cent are lower and 4 per cent are even lower (1.30m).

AS There was a debate, which was very odd and interesting, because those who wanted the lower walls ended up asking for them to go up as soon as the high walls were built.

SMG In fact, we found some low walls topped with metal fencing to increase height.

AS There's everything now, but there was a regulation on an A4 page that was followed and respected under Abílio. There was also the house I made for myself because I was tired of travelling to Évora every week. I no longer go, there's nothing for me to do there, or frankly any energy, because it's a long journey, so there you go. The university offered to buy a two-bedroom house, but they never did. It was meant for guests. I still keep the house, furnished and everything. But I'm putting it up for sale, it's starting to deteriorate.

SMG We went there, yes, there is some dampness.

AS The debate got interesting because at the time, in 1975, surely no later than 1976, people started coming from outside as we were starting to work and discuss with the cooperatives.

People from the countryside wanted cooperative houses; they came from nearby in the Alentejo. Others were white collar people who already had an urban model in mind, they didn't want walls, they said it looked 'poor' to have the facade [directly] adjoining the street. After the meetings, those from the countryside would say, 'Mr Architect, I really liked the idea of the walls because it reminds me of my grandfather's house, where I used to live'. But those had less of a say in the debates, they were modest people; the urbanites were more outspoken. So, at a certain point I said, 'You make a list of those who want a high wall and those who want a low wall'. But that didn't last because some of those who asked for a lower wall later wanted it to be raised as they realised the interest of that transitional space. This worked for the gypsy population, quite a few of whom had once lived in slums on the site. Against my will, they were clustered in this area, here.

SMG Close to the black neighbourhood (Bairro do Escurinho).

AS Yes, there, really far away, with a square forming the transition. The church was important because it was here at the transition with the old Malagueira. This is the old clandestine Malagueira Neighbourhood, here the new Malagueira and the area where they put the gypsies, a Social Assistance centre. After they were concentrated here, it was abandoned. I took care to arrange this open space, which was a garden with a pre-existing granite water tank, but then the Council dropped all of this, they did absolutely nothing for the integration of the gypsies. Then there was a very beautiful episode, which was a party in a small amphitheatre.

SMG The small amphitheatre by the lake.

AS Precisely, there was a party and the gypsies gave a musical performance. Mayor Abílio and people from the City Council came, but there wasn't a single resident, because of their prejudice against gypsies. But then the music started and little by little people came and by the end it was full, which helped a lot with their integration. Then a group of social workers studying at some school or university – people linked to the Socialist Party – did an internship aimed at supporting the gypsy community. They used to live in camps in the lake area. They lived in tents, rode horses and so on, there was a whole scene. As long as they had that support, the gypsies began accepting to move to houses, and what they liked and used the most was precisely the courtyard. They were used to living outdoors and spent their days and nights in the courtyard.

Pedro Luz Pinto (PLP) When I was a student, in the 1990s, some gypsy houses had fully furnished courtyards, the appliances were outside, they were versatile.

AS It got worse after that group of social workers left. There was a combination of prejudice and drug trafficking, so they ended up adapting to Malagueira, but as an isolated community. I think the situation remains the same, I don't know, I haven't been there in a long time.

SMG Now they camp here, in this area for where the Tea House was planned. There are several gypsy tents there.

AS The Tea House was important because the area is very beautiful, with a

fantastic view over Évora. The idea was to bring people in, and not just from the city, which is very close by. The whole pedestrianised layout and the axis itself is intended to form a continuity with the city. A good restaurant here would bring people from outside and tourists, but they didn't do that either.

And the gardens must be abandoned by now, there should be patios there, some of which haven't been built yet. In fact, the plan isn't even clear because there are empty spaces that were reserved for social infrastructures, for gardens with patios around them.

SMG We found plans for almost everything, but not for this garden, this square next to the farm shop. Did you have any plans for this square? Because it was related to the Santa Maria square, wasn't it, this stretch of aqueduct?

AS No, it was really a garden, which accompanied these routes in that neighbourhood. Then, when the lake was built, there was a path here...And I projected the small dam where the path was, where you had to go down because it led to the existing high school. And then a shopping area was planned for here, which I think was done. And a group of doctors wanted to build a clinic here. I did that project too, it dragged on and on, and they never gave the go-ahead. This is now recurrent when a project is submitted to a City Council. They don't *approve*, they *give an opinion*. The law states that councils have twenty-two days to give an opinion, but it takes months, years, the Portuguese...

This happens all over Europe, because it comes from the European *Community*, and Portugal, like an eager pupil, is over diligent. Now, there is something that doesn't exist in any other country that I know of in Europe: public works are tendered to contractors, not architects. The contractor chooses the architect. And you can probably guess what the criteria is for choosing the architect, can't you?

SMG The cheapest wins, isn't it?

AS Or, when directly awarded, there is a twenty-thousand euros ceiling, which doesn't cover the costs for an office to design a house. In Spain, this has come down to fifteen thousand euros. And I recently spoke about it with a Spanish architect who said, 'No, now it's down to eleven thousand'.

Some accept a project hoping to receive a little extra from contractors and material suppliers. This is contributing to widespread corruption.

The whole situation is a mess. There's nothing we can do in Europe. I've been working in China and Korea for about fifteen years and I'm going there again, because there's no way I can cope here. I've kept the office by designing works of art, tile panels, sculpture, etc., architecture alone wouldn't suffice. With painting, sculpture and so on, there are no such limits, so I've resorted to that. When they call me from Korea for anything, I take it. If I had projects here, I wouldn't go over there. Now China is starting up again, but I don't think it's going to last, because it's very difficult there too – things came to a halt due to the Coronavirus. It's been fifteen marvellous years, with the best

work there is, good clients, who expect quality and treat architects well, which is quite rare.

Between China and Korea I have four large museums, laboratories, and in Taiwan too.

SMG You owe your internationalisation to the participatory projects of SAAL [Serviço de Apoio Ambulatório Local – Local Ambulatory Support Service], don't you?

AS I do, and for a reason: a lot of people came from elsewhere in Europe, including many architects and planners, who wanted to witness the SAAL process due to the political enthusiasm generated abroad by the 1974 Carnation Revolution. If you think about it, in Italy it was the time of the Red Brigades. In France, the most talked about subject in architecture magazines was participation. And two very auspicious things happened to me: I was fired and completely marginalised, like everyone else who took part in SAAL. Here in Porto, for example, practically everyone was marginalised; then, many came to witness the work being done. They invited me to join participatory projects in Germany and the Netherlands.

SMG In Berlin and The Hague; Campo di Marte was much later, wasn't it?

AS In Italy things were already complicated. Now they're no longer complicated, they're just impossible. I'm working with Souto de Moura on a subway station in Naples, a very interesting project because it's in the central square, but of course, while excavating, the remains of the early Greek harbour appeared, and it had to be included in the project. Then

the Roman harbour, Roman wooden boats were found, and everything had to stop.

That was twenty-five years ago. The director of the subway project was a very good engineer from Milan. Things started well, but then he died. Since then, we've worked with five different heritage directors, each one changing everything that the previous one had decided. I've got a project in Venice; it looks like they're going to finally finish it. The project was done forty years ago, now it 'looks' like it's finally being completed.

SMG All these projects have involved the residents, what was the process like?

AS In Germany it was complicated because there were already some neo-fascist groups. It was an abandoned area because it was so close to the Wall; it had become empty. Many buildings survived the war, which was mainly concentrated in the embassy area, where there were many dilapidated buildings. The Turks played a huge part in the reconstruction of Berlin by occupying the empty houses. Years later, when they were no longer needed, and as the Berlin project began in Kreuzberg, there were groups who wanted to evict them. There was fighting in the streets and police interventions. It was all extremely complicated.

SMG Did you have regular meetings with some associations? You had monthly meetings in Portugal, didn't you?

AS There was the IBA [Internationale Bauausstellung Architecture]: the *poor* IBA and the *rich* IBA. The director of the *poor* IBA was an architect who advocated for dialoguing with everyone, including the

Turks. That's what started to complicate things because the others didn't want it. There was a lot of tension. And everything was Turkish around there, the houses, the shops, the music in the street, everything was Turkish. In the building I built, the one on the corner, there was a tiny Turkish restaurant. There was a reaction against the Turkish presence along with a desire to invest in Berlin, because the conditions were great, Germans were practically paid by the state to clean up Berlin. When the Wall came down, a lot of Berliners disliked it and were upset because they lost the privileges they had enjoyed.

In contrast, the Netherlands was very organised because the government was socialist. There was also an area where fifty per cent of the immigrant populations were concentrated. They were from India, South America, everywhere, Portuguese too, so that generated some tensions. The issue of immigration was already coming up. The government set up a social support service, so participation was very organised, quite different from SAAL, because it was less spontaneous, there wasn't a national revolution [like in Portugal], but there was actual support.

SMG We saw that you even made a 1:1 scale model of the flats. Was this during the project and did people give you any feedback?

AS That was already a customary practice in the Netherlands, they had a large space in Rotterdam with the elements and modules, they built houses up to two storeys and people had a say in social housing design. It was already a habit.

SMG But were they more vocal about things like external cladding or the organisation of the space?

AS No, they would put up a house according to the project on a 1:1 scale and people would visit and say, 'this we like, this we don't'. They drove me to Rotterdam, it was the first time I went there for the first meeting, to hear what they didn't like. And they didn't like the galleries, the gallery access, which was a quite common practice in Germany and the Netherlands and which I also applied at the Bouça housing complex. When work began in Bouça, the Dutch government official responsible for housing and town planning came to visit and asked me, 'If I invited you to work in the Netherlands, would you accept?' and I said, 'Yes', because I thought the man would never come back to me. But he was delighted, because the residents had occupied the houses as soon as SAAL was suspended – only two rows were left unfinished –, although most of the site was still under construction, a real mess. You couldn't understand the plan because it wasn't complete. It was all over the newspapers, as proof of SAAL's incompetence.

Having been very well received by the people, he was delighted. They asked him to come into their houses and take a look. And indeed, a fortnight later I received an invitation to go to the Netherlands.

And that went well. The brick houses are well built, they are masters in brick construction. The only problem was the architects, because in the 1930s Netherlands the controversy between the Expressionists and the Rationalists was still ongoing. Brick building was associated with Expressionism. The

project was approved by the architects in the city council. Then this politician took the project to The Hague, where the parliament is very autonomous, and it was approved by the right-wing, which is funny. It was a conservative, if not a reactionary position, because I used the traditional Dutch *Haagse Portieken* model, with an open access to the first floor, a portico, a staircase leading to each floor, and a separate rather than a common entrance. This was, of course, the result of talking to the residents, who told me 'The gallery is what we want the least'. So, I gave them direct access to each house.

SMG Basically, you were adapting the projects to the residents' requests, which is a very time-consuming process, isn't it?

AS Some residents had opinions on specific issues with which I didn't agree. On the first visit I told them that an authentic participatory process could be tough, opinions could clash and so on, but that without it the whole thing would be a lie. Then the local newspaper published an article saying that I was a man who liked conflict. I had to write something and go there in person to explain the conflicts. A participatory project can't be a monologue. You offer your ideas, I offer mine, and when there's no agreement there's debate, and by talking we come to understand each other.

SMG That's fantastic!

AS It went well, it all went well. It was very much supported by the politicians, but not by the technical departments, which felt called into question, I was reactionary and conservative, they were very modern, right?

SMG When we think about the classification of your works as World Heritage, isn't the participatory method you apply in these processes what distinguishes you?

AS It means working with those who commission the projects.

SMG But it rarely happens.

AS On the one hand, it's more time consuming. On the other, it's very stimulating.

PLP Regarding the SAAL, you once stated that at the start of those projects you already had a solid experience with bourgeois houses, you used to have intense exchanges with the clients.

AS Ah, yes, I was invited by a group of Fine Arts students (or was it already the Faculty [of Architecture of the University of Porto])...

PLP No, it was still the School of Fine Arts of the University of Porto.

AS I was told by those in charge of SAAL that I wasn't ready for a job like this because I'd only done houses for the bourgeoisie, little houses. But I was more ready than anyone, because when building a house for a bourgeois family you always have to talk to the owner, the wife, the staff, the neighbours, the friends, so if there was someone used to dialoguing, that was me.

SMG Of course, but it must be more complex to dialogue with associations, residents, gypsies...

AS It feeds the project. Without the support of a stimulating context, there's a void. Although it might seem the opposite, a project in the outskirts is very difficult, much more so than in the city, because there's nothing to feed the project, it lacks food.

PLP The cylindrical Meteorology Centre building in Barcelona stands by the beach at the edge of the sand, next to those rather aggressive towers, as if creating its own context.

AS The project went well, but the realisation stage didn't and after the Olympics it was worse. When they stopped the public works, everything inside the building was destroyed. The courtyards were left open and then they closed them with aluminium panels, in short, it went wrong. It was well built, but the 'technicians' who came in never took care of the surrounding land as planned. During the Olympics there had been important support from Oriol Bohigas and his studio, who were the main organisers.

SMG You also said that there was no urban context or indications for the Portuguese Pavilion building.

AS No, but there we had a large context, because Lisbon was nearby. It wasn't right next door, but the city was there. However, there was this void, so it wasn't easy to get started because I didn't know what to do. I was aware that it had to be the pavilion of Portugal, but I didn't know how it would turn out. It could be an office, or a museum, a combination of a covered space, as defined in the brief, with a very flexible building in modules featuring

windows that allowed for every possibility. Unfortunately, it was abandoned for ten years without the slightest maintenance.

We used to go to the Expo at night and the only thing without lighting, which had been planned, was the Portuguese Pavilion. Unfortunately, the decision about what to do with it was given to the Rector of the University of Lisbon, who chose to strike the basement project in order to take away a third of our fees. They also didn't cover site-visit costs, although going to Lisbon entails travelling expenses, including food and accommodation.

How many years had it been like that? I got angry and said to myself, 'I won't go'. Of course, there are constant phone calls, which requires a dedicated member of staff. There are constant problems, there are archives in the basement, it's a powder keg. The equipment in the basement receives its energy supply from above, so they keep calling all the time, about the air conditioning, this, that, and the other, expecting us to work for free. For example, the furniture I designed for the Portuguese Pavilion is all gone. And now I told the Rector I'm not doing it again, I won't. There's also going to be a restaurant, a whole kitchen has disappeared. All the furniture is gone, chairs, tables, the library, everything you can imagine, it's all gone, so it's not going to look good, no.

SMG What a shame... we felt assured because the project had your signature.

AS It did. The project was complicated because they wanted a large capacity auditorium. This was difficult to achieve without altering the structure of the

auditorium, but we did it. I was unsure it would work. But then I saw the same solution in an auditorium project by [Louis] Khan [Palazzo dei Congressi in Venice, 1968–69] and in another one in a Lisbon college [Aires Mateus, Universidade Nova, 2002], which, curiously, I wasn't aware of. I only learnt about it afterwards, but upon seeing it I said, 'It can be done'. So, the structure was kept, which is what I wanted most.

SMG But now the space has been sectioned...

AS No, the changes to the project didn't create any unsolvable problems. I was happy with the project. However, during the design process there was a distancing, a side-lining. What's more, halfway through they changed the project. For example, there was a relatively large exhibition area, and they called me at home, saying, 'By the way, now it will be turned into study rooms', and I said, 'So we need a project' – 'No we don't, we won't touching anything'. What can we say in a country where a university has this kind of attitude towards architecture?

SMG It's a matter of culture and education. I heard your favourite work from among the eighteen selected for the Tentative List is Malagueira, is that true?

AS More than half of my works haven't been built, they are only on paper. But I like all of those that have. The difference is that some went well, and others didn't. When there's support from the client, our work goes well.

SMG Returning to Malagueira, what do you think of its current state of conservation? Our survey shows that a large percentage of window frames and openings has been altered, but the buildings' state of conservation is reasonable. The problems are mainly related to dampness and thermal issues due to cheap construction...

AS There was no money. First of all, we had to use (concrete) blocks because there were no (ceramic) bricks available, and there were also no builders due to the construction boom after 25 April 1974. The cooperative themselves decided to take care of construction. They were headed by a member of parliament who also worked in construction and thought he knew everything, so it was difficult. The engineer, a man called Sobreira, was exceptionally good and did things like filling the blocks with sand, which increases insulation and, above all, consistency. Considering the low-cost construction of the houses, it's a miracle they're still standing and remain habitable. The roof had to be a slab with asbestos cement on top as no other material was available and it wasn't known as a carcinogenic agent back then.

All those problems were recurrent. At the time, construction quality was awful because there were no builders. The Housing Development Fund [Fundo de Fomento] didn't help at all. For example, these first houses were built by an amateur contractor. I had a permanent employee there, Nuno Lopes. He wasn't too keen on going to Évora. I had to beg him to go, and he ended up settling there and getting married. He accompanied everything very carefully. His assistance was particularly important. But it began to rain a lot as

the first houses were being finished and they got flooded. The National Civil Engineering Laboratory [LNEC] made a survey and issued an opinion blaming the team for the dampness. Engineer Sobreira and I were very careful; the first house we used as a model had been waterproofed, the appropriate mortar had been used, etc. Then, our engineer poked the walls of the other houses and discovered that they lacked insulation. I reported this to the lab and found that they had banned or halted direct awarding of technical assistance for external works. So, all the walls had to be poked. Then the houses of the Development Fund were built, at the time they had already been made aware of the Engineering Laboratory's accusations against of our team.

SMG We did research on the construction systems because the topic is scarcely documented and talked about. The house typologies have been studied extensively. We found three types of construction. At first, the floors had lightweight slabs with blocks, then came the solid slabs, right? The first walls were structural with concrete-filled blocks and reinforcement at some points, then they started using concrete pillars, beams and thermally insulated double walls. When did this change take place?

AS A bit more money began coming in. The Development Fund, which was closely linked to the Socialist Party, didn't want to look bad, especially as the problem of dampness in Évora was widely known. They began to be a bit more careful, not much more, but at least the problem was solved in these Development Fund houses, as in all the subsequent ones.

But another issue is the lack of maintenance, which is common use in Portugal. There is no maintenance, not even on public works. Newspaper headlines read ‘School leaking’ and things of that nature.

SMG Well, that’s a shame, in reality the state of conservation couldn’t be any different.

AS There’s been an evolution from the basic sand-filled twenty or twenty-five-centimetre blocks, which were the cheapest available because there really wasn’t any money. Then came the double wall. Then there was a fantastic piece of engineering: the ‘aqueduct’, which is not an aqueduct...

SMG ... but rather a conduit [for water, gas, electricity, etc.].

AS It’s made of cement blocks with iron at the joints, a process that Sobreira had studied for affordable housing in Eastern European countries. The prefabricated slabs were assembled on site. I’d say, ‘Hey engineer, won’t this fall down?’ and he’d make a model of a span and tap it with his fingers, going ‘tic...tic....No, it’s fine’. He was a fantastic guy and engineer who worked at EFACEC [electric-engineering company]. Sobreira designed and studied the assembly of Edgar Cardoso’s Arrábida Bridge (Porto). The construction of the bridge was a whole show in itself for the people of the city. He would make half a piece of formwork, load it on a barge and fit it precisely into place at the right time.

Much later, the tender for the construction of the railway bridge, also by Edgar Cardoso, specified that the formwork that had been left on the Arrábida side of the

river should be used. Sobreira followed this specification and entered the cheapest bid. Edgar Cardoso, who was nevertheless a great engineer, filed a complaint against Sobreira for plagiarism.

But the two men must have been at odds already when the Minister came to inaugurate the Arrábida bridge [1963] and praised the assembly work, but Edgar Cardoso didn’t have the decency to mention the author of the onsite study. So, they ended up in court. And how did it end? Edgar Cardoso was very influential, he was a member of the Public Works Council, or whatever, who handed the construction over to him without a tender. Architecture stories are stories of scandals, and now more than ever, aren’t they?

SMG Returning to Malagueira, a question about the spans. In our class booklet – which I’ll send you after it’ll be edited – we have two window typologies, A and B. At first, both typologies were tall. Then they became smaller and featured a sill. Were these in your design or are they subsequent changes?

AS No, in my project, they were all like this, single-pane tall windows. I may have designed a window with this type of sill. But they were all tall. If you look at the old photographs and the elevations, there’s an important drawing that shows all the housing typologies [one-bedroom, two-bedrooms, etc.] in perspective and volume.

SMG With regard to the aqueduct, we found three types of support: over a passageway portico; perpendicular to the aqueduct, to define moments of pause in the public space, where

you have featured benches; and the column, when it crosses the streets, that’s it, isn’t it?

AS Yes, it is.

SMG Are these crucial points in the ‘aqueduct’?

AS Yes, in general they occur at the intersection of two sections. In the northern part of the plan this is an important point, it’s marked in your book.

SMG What about the various window spans, did you have any specific intentions?

AS Yes, they are meant to introduce some variety into the landscape.

SMG Looking at both the plan and the ‘aqueduct’, where does the latter start? There’s a section here, then another section there...

AS The houses were built like this, following this layout, let’s say. What is the source of the plan? I had visited Pompeii some time before. The layout has a lot to do with the organisation of Pompeii, these angles [slopes] have to do with the topography, a major feature in Pompeii, and so do the courtyards, etc, So the idea for the plan came from a visit to Pompeii.

SMG These streets go towards the Santa Maria Neighbourhood, don’t they? Here we have Malagueirinha and this ensemble here, maybe you followed this route that was already mapped out?

AS This one was, it already existed. Then from this I did the project for the restaurant at the highest point in the area.

SMG We found five types of commercial space; can you confirm or are there more?

AS There should be more on the northern part, but they never materialised. There’s a street here which the residents decided to call ‘Broadway’. The cooperative members opened shops along the main axis connecting to the city and at the top of the rows. They were the only businesses ever to appear.

SMG But in the drawings it’s marked as Broadway 2 (on the north side). Was there a Broadway 1? Rua das Lojas, where the Parish Council is, which ends at the Dome. Was the left side of Parish Council reserved for shops?

AS The Parish Council owes a bit to the project. The programme for the entire left wing was interesting, but they only did that bit. The left side was practically all shops plus an auditorium, but nothing was done. The Parish Council then rented another space, which was still unfinished and had been given to me in lieu of payment, because the cooperatives never had any money, so at the time they paid me that way. However, the Parish Council never paid the rent. The City Council... well, that’s another incredible story...

SMG What about other projects?

AS I built a playing field here.

SMG The multi-sports field.

AS There's the gardeners' facility, but I don't know if it's still there.

SMG They put a plant nursery there.

AS And there were houses where they kept their tools, they must still exist, I don't know if they are being used. The City Council asked me to build a home for the elderly here (next to the sports centre). But then they abandoned it, it never operated, so they put the elderly in my space without telling me. I used to go to the town hall and ask, 'What's this all about?'. They were there for years, but they never paid anything. In the end, after my vehement complaints, they left and the Parish Council wanted to buy the space. I suggested a price, which was obviously cheap, they went silent for a while then said they couldn't afford it after all and would rather rent, which they did, but never paid. And now they don't have permission from the City Council to do the remaining finishing works, put in the window frames and so on. The Parish Council used it, and still does, as a warehouse for junk. They've already lost my project three times. Whenever necessary, I ask Nuno to go to the town hall again and sort out whatever the issue is. Three times they've lost the project! These people are hopeless. Here was the cooperative, it was never built for lack of funding. Here was the motel, we submitted the project to the Tourism Office, who were supposed to fund it, and it was rejected. I went to Lisbon to talk to them, they made promises, but when the list of funded projects was released, it wasn't in it. The doctors at the clinic also gave up because the City Council never replied. It was exhausting.

SMG And this U next to the parish centre, what is it, do you remember? This plan by the Évora City Council (based on your detailed plan) says 'Open Air Theatre', but we never found the project.

AS There was an open-air amphitheatre here, I do have the project, but it was never built, it was for a cinema. I cannot remember what that one was, a facility of some sort perhaps... An amphitheatre was built here (by the lake).

SMG What was architect João Gomes da Silva's intervention in the public space?

AS Gomes da Silva had just finished his degree. I was his examiner in university, together with Ribeiro Telles. There was an intention to design the gardens, I can't remember which one of us suggested it, but he agreed to do it. His contribution had some very good aspects, for example he came up with the idea for the lake because there's a municipal swimming pool nearby and one day he pointed out, 'they throw the water away periodically, we should reuse it'. Another thing that wasn't in the project is channel drainage. Slopes are used throughout the plan, the water flows through the gutters over the entire surface.

So, he had the idea of making a lake here using the drainage water and the water from the pool, which I supported straight away because it improves the surrounding environment. Thence this little dam in the middle, where there was a footpath that people used to go to town.

SMG The lake garden is the better preserved of the green spaces.

AS Then I also designed with him this garden, which must have been destroyed.

SMG Completely, it's a shame, the Socalcos garden is abandoned.

AS It's more than a shame, it's just totally irresponsibility.

SMG What about this whole green area, was the idea was to leave a natural space with footpaths?

AS It was a condition.

SMG Yes, it was in the Expansion Plan. This beautiful garden should be preserved, but it has no water, the bricks and stones are broken, it's badly destroyed.

AS It started out as a sort of guerrilla warfare. Above all, the socialists (PS) were desperate that the communists (PC) always won (the elections). With Abílio (PC) as mayor they could forget ever winning, he was a fantastic guy and extremely popular. He was nice to everyone and highly intelligent and he understood everything, you know... For example, the church was the idea of a priest who had another church here at the entrance. I don't know what became of him. The bishop I spoke to gave me the programme for a church and a community centre, which was particularly important for Malagueira. I did the project, and some said, 'This will never be done' because the City Council is communist and they wouldn't want a church. On the contrary, Abílio realised its importance and gave it great support.

He spoke to the bishop...everything was going well. But the priest disliked the project, he wanted a church in the shape of

a boat! And he made some awful drawings. I said 'No, you say your masses and I design the project'. But the priest pulled out all the stops and, despite supporting the project, the bishop didn't have the heart to confront him, and the idea fell through.

SMG It was one of the essential infrastructures, wasn't it? Which ones do you consider more essential?

AS The church and the parish centre. The place was vital because it was a focal point for people from the old part (Santa Maria), the new part, and the gypsy community to converge. That's partly why there was a garden here. Here was the nave of the church and here was the community centre.

SMG It was a beautiful project.

AS Then I built a children's playground here. I don't know if it still exists.

SMG Ah, we didn't see that, where was it?

AS It was fully equipped. It belonged to the first cooperative (Boa Vontade). I think it was here. It had swings and things; it was a nice space.

SMG What about a market?

AS No, there never was a market, because there was already one up here. This is the high-school, then they built the supermarket and there's a primary school further down. Then there was the motel. There used to be a market here, at the top, and I had a portico and some benches put here. But that's gone now.

SMG Yes, it's all gone.

AS I have plans for everything.
SMG We checked with the City Council.

AS They just throw things away...

SMG Drawing Matter kindly sent us the entire archive.

AS Whenever you want to come, there's an architect archivist here who will show you everything. As far as I know, everything from Malagueira is in Canada, but I have it digitised here.

SMG Thank you because we fell in love with Malagueira.

AS But part of the original drawings is in the London Archive [Drawing Matter, in Somerset], an excellent archive with architecture from every historical period. Niall Hobhouse bought a series of original drawings.

SMG One last question: what about the garages? You know that nowadays people park outside their houses and use their garages as studios.

AS There are two issues here. First, I don't know how the street width even got approved. They're not as wide as they should be, they're very narrow, which works very well, there's never been an accident because people are afraid of damaging their cars. They drive slowly, there are children in the street. These were supposed to be footpaths, then the cooperative members came up with an unwritten regulation, which they totally respect, that the spot in front of peoples' houses is only for their own car and no one else's. There's no need for the police or anything, it's in everyone's interest. So, the street, which I suppose is not even six

metres wide, is now narrower because cars park on both sides. People have to drive slowly, it's very safe and it works.

SMG And the transformation of the garages into studios, are you comfortable with that?

AS During the planning stage nobody thought there would be as many cars as now, it was unthinkable. Everyone walked everywhere, but then things evolved, which is good. At a certain point, the members of the cooperative asked for garages, some were here and some around here.

SMG They're marked in orange in our plan. These weren't built.

AS Exactly. Well, I later realised the pressure was due to the generous size of the garage. They told me later that one of their functions was the pig growing and slaughtering. They asked me for ovens and chimneys to roast their pigs in there!

SMG Ah, thence the chimneys.

AS Few had them yet, if I'm not mistaken the first was this one. I then realised that their main concern was roasting the pig. So, these programmes were gradually abandoned, because the younger population no longer roasts pigs and because they prefer to keep their cars outside. Maybe no cars are kept here anymore.

SMG It's very rare. People are adapting. How do you see the future in light of these changes?

AS All I see is total ruin!

SMG No, please don't say that. We're trying to make sure it's not totally

ruined. We don't believe it will, thence this study.

AS I see total ruin and encroachment on the better lands, including the gardens, because the Plan was handed to me after they stopped the previous project, only part of which was built (Cruz da Picada). The Secretary of State for Housing, Nuno Portas, suspended that plan and then the invitation came. It was thanks to PSD [centre-right party], because Abílio (PC) came here together with a Socialist Party architect in charge of urban planning and he invited me, but when the plan went before the City Council, the Socialists voted against it – not the architect. I later found out that Helena Roseta (PSD) had awarded the plan to me. I met her as I was getting off a plane, I can't tell where, and she said 'Congratulations, you've been awarded the Malagueira Plan'. I also learnt from her, I think, that the Socialists had voted against it and they put the question to Sá Carneiro [PSD], whom I didn't know personally, who said, 'Let's hand the job over to the boy.' And that was that.

SMG But look, everything is fine. As long as there are no interventions, everything is fine. The Plan is the same, it hasn't been finalised, but it hasn't been changed either.

AS But the second phase is going to be demolition and construction, that's what I predict.

SMG We'll try to make sure it doesn't happen, that's why we're trying to get it listed. Let's see if that puts a stop to speculation.

AS As you know, classification processes are all very lengthy and very

selective. Three or four projects by Le Corbusier, and another three or four by Frank Lloyd Wright, were just recently accepted. Frank Lloyd Wright doesn't need a committee, and a lot of his work has been taken down.

SMG But you know, for example, that out of the Le Corbusier's projects in Cité Frugès, only one house still remains according to the original design. Even so, it was accepted, so there is hope for Malagueira.

AS There are prospects for more attention being paid to Le Corbusier, Frank Lloyd Wright, Khan...

SMG ... Alvar Aalto as well...

AS ... the rest will be very difficult, not least because there are so many applications. There is a lot of good architecture in the world, albeit in the minority. Now, to submit an application for a semi-ruin... I don't believe it.

SMG It's not a ruin, believe me, it's not a ruin, you must go and see it.

AS For me it's a double ruin. Materially and in terms of the plan design.

SMG Yes, I suppose that's right...

AS There are no infrastructures.

SMG Considering that it's not a ruin and that it will be fine, how do you envisage an intervention in Malagueira, which infrastructures do you think should remain?

AS The dome, for symbolic reasons, and a shopping street beyond this simple axis.

It would open things up! Then there would be a school, a sort of functioning fragment of city life; a hotel would be important to bring people in, and more important even would be a Community Centre, which attracts a broader range of people than a parochial centre. But the dome is the most symbolic and dynamic element, it features a small café, and there was also a plan for shops along this front. But the dome is a focal meeting point outside the city centre, a complement to it. I think that someone in the City Council contacted us through Nuno Lopes (who is back in Évora) about turning this area into a housing estate, which is a shame because it would be important to facilitate circulation in the busiest areas.

SMG Well, the shops should be kept, right, because this road is abandoned...

AS Yes, it is.

SMG ... if only there was something here that would attract people... What about the interior of the houses, what about the changes inside, what do you think is the most important about the houses?

AS That's not a major problem, it happens all over, not just in Portugal. Look, I did a project in Lisbon, Terraços de Bragança, which contains eighty flats or so. Do you know how many remain as they were planned? Two! People call in interior designers... The place was built by an insurance company, they wanted to finish the interiors, including the proprietary furniture, the kitchen cupboards, etc., everything was very well done, the developer was top notch. Then they began calling in interior designers, and that's it, but it's commonplace these days, it can't be avoided. As long as the houses remain

liveable... I may dislike it, but that's the way it has to be. In Malagueira, the main kitchen furniture was all designed by us as well.

SMG And the frames in all window typologies were in wood, even in the latest X and Y sub-typologies (by José Pinto Duarte)?

AS Not now, they aren't.

SMG Yes, almost everything has changed, but were they originally in wood?

AS They were all made of wood. Here in São Victor (Porto) they were also made of wood. When they cancelled the programme, the City Council immediately carried out two interventions: in the car park there were granite ruins of *ilhas* [low-cost housing 'urban islands' that appeared in the nineteenth century] in the foreground, which I kept because they play a key role in the integration of São Victor's architecture. The first thing they did was demolish them so as to erase the memory of a continuity with the past; the second was remove all the wooden window frames, which were brand new, and replace them with anodised aluminium. They were very beautiful, I can tell you that, they were copies of some English-style window frames I found on Madeira Island, in a fisherman's village by the sea, it might have been in Machico. The houses there show an English influence, there were a lot of English people on the island. The window frames share this characteristic: they have a guillotine and there are three, wait... like this... [Siza draws]... like this... this is a low wooden door... wood is everything... this one here is a guillotine, so that when you pull this one up – they're very light, there was no double glazing at the time – this

other one opens to form a beautiful door like this, about two centimetres thick. A painter friend of mine kept one of them and had it hung on a wall. Part of the ruins [in São Victor] where the children used to play were kept. When I started the job, the works had already been suspended, or rather the work on the car park had been suspended, but there were still remnants of what they had demolished. Then the City Council were impeccable, they cleaned up everything... tac... tac....

PLP The São Victor project was marvellous. And the southern section, the so-called *ilhas*, was never subject to intervention and has remained as it was.

AS I've just restored some *islands* in Lapa, a special place in Porto. There's a windmill that the Liberal army used as a lookout during the siege of Porto (1832–33). Its foundations stood on the remnants of some kind of military barracks. There are some *ilhas*, and a small part of them is still inhabited, so the windmill was restored to house a cafeteria; being on a high point, it overlooks the whole city all the way to the sea, it's an outstanding place. And that's exactly what I had in mind for São Victor: to bring two functions together in a very small area. There was a good dialogue between the developer, an architect and the few residents, because the other *ilhas* were occupied by homeless people. The process involved the City Council and there was a debate. I was absent, everything would have been rejected if I'd been there. The architect was a good diplomat and managed to see it through.

SMG Did people self-build in São Victor? What about in Malagueira?

AS No, that only happened in the Algarve, where things were very politicised. Resident Association directors had always been very politicised. They were from a time when *ilha* residents would build houses for themselves only to see them demolished and be moved to the outskirts, occupation regulations were tyrannical. There was a PIDE [secret political police, 1945–74] informer in every neighbourhood – you couldn't put a nail on a wall, you couldn't keep pets, it was incredible, and that led to the politicisation of some of those residents. In some *ilhas*, they would take people and send them to various places, so as to break up the communities, there was brutal regulation. That's where politicisation came from, especially in Porto. The idea of self-building had initially been proposed by Nuno Portas (then Secretary of State for Housing). He had seen the self-building model in South America. But it never caught on here, some called it *double exploitation*. If people had the right to houses, they shouldn't have to build them. And they couldn't anyway because they had jobs. Debates and meetings were regularly attended by hundreds of people, and they were mostly women, because women didn't work outside at the time, they worked at home, but didn't have a job, it was the men who went out to work.

One of these meetings was unbelievable, there were around three hundred people in a large room in the neighbourhood. I began describing the project and so on. Houses were narrower than at Malagueira, at a width of 3.80 metres (while in Bouça they were already 4.50 metres wide). The bathroom was upstairs, there was a bedroom at the front, a bedroom at the back. Below the bathroom was the kitchen, under a straight staircase. I was describing

the bathroom, which was very small and featured a shower base; the thing was popular at the time, but the people didn't know what it was, so I had to explain, 'it's a sort of small square bathtub where you can shower, it's tiny, but it's not a bidet...

it sprays water from below!' And one of the shawl-wearing women on the front row stood up and said 'Not that! We don't like that!' And I tried to explain 'No, it works very well and saves a lot of space' – you see, one of the problems was the lack of space. And while I was at it, I took a cigarette and lit a match – you could still smoke in public spaces –, and suddenly I see these three-hundred people standing up and rushing towards me... I remember thinking 'They're going to kill me!...Was I that rude?' Then the lady threw the shawl over me... as it turned out I had set my hair on fire and they had come to my rescue...you see, we all wore our hair long, we were very revolutionary.

SMG How comical! Those were unique moments, I suppose.

AS It was the shower base crisis... When you want to look through the archives, there's an Italian in the house who's been here for over thirty years, she loves the archives and has got everything very well organised. Much of it is digitised; otherwise, you'll have to go to Canada.

SMG We'd really appreciate it, because in Canada they haven't digitised a lot of material.

AS I've been there, some people are able to get funding for books.

PLP We're also intrigued by this matter of participation in your projects.

You went through these processes at a time when participatory design was all the rage. But the projects are all highly individual, aren't they, in other words, participation enriched them without any loss of authorship.

AS That's why the newspapers talk about 'conflicts'. Discussion is necessary, it worked in the Netherlands and here too. Well, the idea was subject to attack, but the cooperatives were always supportive of it. When that story I told you about the house that got flooded happened, the City Council told the residents that we were responsible for the poor construction quality and so on, and yet they called me, and I went there with the civil engineer. The Director of the cooperative himself wanted us to come, and they were very supportive, they listened to our explanation. The process in Évora was quite interesting, not least because there was a duality between those who came from the surrounding countryside and those who came from outside, many came to Évora from Lisbon, so there were two mentalities, which we managed to work with.

This conversation was held in Álvaro Siza's Aleixo Office Building (project PT.PO30 in the Atlas) on 4 December 2023.

INVENTORY OF ÁLVARO SIZA'S ARCHITECTURAL WORKS

The inventory is divided in two sections: (i) Portuguese works; (ii) International works. The first section is organised by districts and municipalities. The second section is organised by continents and countries. The works are presented from West to East and from North to South.

The maps and the works are identified as following:

Map identification:

M.PT.X – Map. Portugal. Map number

M.INT.X – Map. International. Map number

Work identification:

PT.XXxx.x – Portugal. District + Work number. Work number in the same property, if any

XX.XX.x – Country. Work number. Work number in the same property, if any

INVENTORY OF PORTUGUESE WORKS

Portugal Map

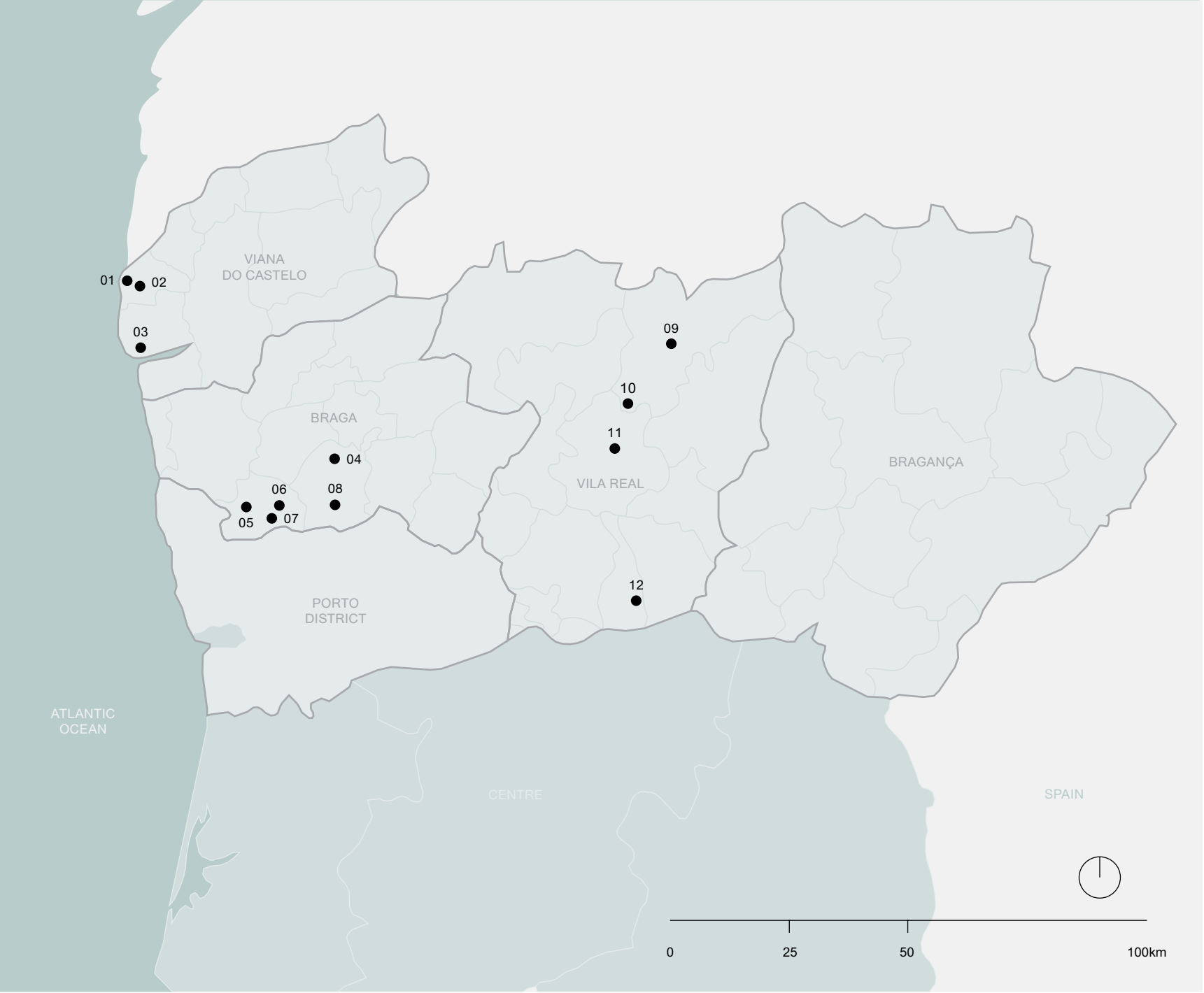
M.PT.1

- 1 North Districts (M.PT.2)
- 2 Porto District (M.PT.2.1)
- 3 Porto City (M.PT.2.1.1)
- 4 Centre Districts (M.PT.3)
- 5 Lisbon District (M.PT.4)
- 6 South Districts (M.PT.5)



North Districts

M.PT.2



- Viana do Castelo
- 01 PTVC01 – Alves Costa House
 - 02 PTVC02 – Alcino Cardoso House
 - 03 PTVC03 – Viana Do Castelo Municipal Library
- Braga
- 04 PT.BR01 – J. M. Teixeira House
 - 05 PT.BR04 – David Vieira de Castro House
 - 06 PT.BR05 – São Miguel de Ceide Parish and Social Center
 - 07 PT.BR03 – Centre for Camillian Studies
 - 08 PT.BR02 – Pombais Complex
- Vila Real
- 09 PTVR03 – Nadir Afonso Contemporary Art Museum
 - 10 PTVR01 – Vidago Park
 - 11 PTVR02 – Pedras Salgadas Park
 - 12 PTVR04 – Quinta do Portal Winery

Alves Costa House

Residential Single-family housing

Inventory no. PTV.C01

Location Rua Carlos José Fernandes,
92 – Moledo do Minho

Authorship Álvaro Siza
Date 1964–1971

Protection Listing in progress as
a National Monument

Owner Private: Alexandre Alves
Costa

Visits No



Alcino Cardoso House

Residential Single-family housing

Inventory no. PTV.C02

Location Rua do Ingusto 274 – Moledo
do Minho

Authorship Álvaro Siza
Date 1970–1973

Archive Fundação de Serralves

Owner Private
Visits No



Viana do Castelo Municipal Library

Cultural Library

Inventory no. PTV.C03

Location Alameda 5 de Outubro
– Viana do Castelo

Authorship Álvaro Siza
Date 2000–2008

Archive Canadian Centre
for Architecture
Protection In the Viana do Castelo
listed properties Buffer Zone

Owner Public: Município de Viana
do Castelo

Visits Exterior + Interior



Braga

J.M. Teixeira House (Rehabilitation)

Residential (initial) / Commercial (current) Single-family housing (initial) / Events (current)

Inventory no. PT.BR01

Location Rua Ribas 49 – Guimarães

Authorship Álvaro Siza
Date 1980–1991

Archive Canadian Centre
for Architecture

Owner Private: José Manuel Teixeira
Visits Exterior + Interior
conditioned



David Vieira de Castro House

Residential Single-family housing

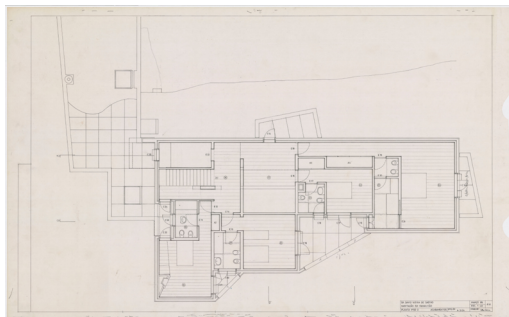
Inventory no. PT.BR04

Location Rua Dr. Francisco Manuel de Melo, 289 – Vila Nova de Famalicão

Authorship Álvaro Siza, Luísa Penha
Date 1984–1999

Archive Biblioteca de Arte Gulbenkian

Owner Private
Visits No



Centre for Camillian Studies

Cultural House-Museum + Cultural Centre

Inventory no. PT.BR03

Location Travessa de São Miguel, 758 – São Miguel de Seide

Authorship Álvaro Siza, Luísa Penha
Date 1998–2005

Archive Biblioteca de Arte Gulbenkian

Owner Public: Município de Vila Nova de Famalicão
Visits Exterior + Interior



São Miguel de Ceide Parish and Social Centre

Health and Assistance + Religious Childcare + Community Centre

Inventory no. PT.BR05

Location Rua Dr. Manuel Faria, 601 – São Miguel de Seide

Authorship Álvaro Siza
Date 2003–2009

Archive Biblioteca de Arte Gulbenkian

Owner Private : Centro Social e Paroquial de São Miguel de Seide
Visits Exterior + Interior conditioned



Pombais Complex

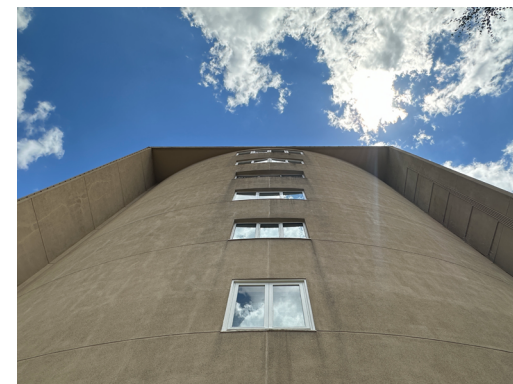
Residential + Commercial + Services Multi-family housing + Shops + Offices

Inventory no. PT.BR02

Location Avenida de Londres – Guimarães

Authorship Álvaro Siza
Date 1982–1988

Owner Private
Visits Exterior



Nadir Afonso Contemporary Art Museum

Cultural Museum

Inventory no. PTVR03

Location Av. 5 de Outubro, 10
– Chaves

Authorship Álvaro Siza
Date 2003–2015

Owner Private: Nadir Afonso
Foundation

Visits Exterior + Interior



Vidago Park (Rehabilitation)

Touristic + Recreational Golf clubhouse + Spa

Inventory no. PTVR01

Location Parque de Vidago, 5
– 307, Chaves

Authorship Álvaro Siza
Date 2002–2010

Archive Canadien Centre
for Architecture

Owner VMPS – Águas e Turismo
SA (now part of Super Bock
Group)

Visits Exterior + Interior
conditioned



Pedras Salgadas Park (Rehabilitation)

Touristic + Recreational Spa + Park

Inventory no. PTVR02

Location Parque das Pedras Salgadas
– Vila Pouca de Aguiar

Authorship Álvaro Siza
Date 2002–2010

Archive Canadien Centre
for Architecture

Owner Private: VMPS – Águas
e Turismo SA (now part
of Super Bock Group)

Visits Exterior + Interior
conditioned



Quinta do Portal Winery

Agricultural Storage + Commercial + Touristic Cellar + Shop + Accommodation

Inventory no. PTVR04

Location Quinta do Portal, Estrada
Nacional 323 – Sabrosa

Authorship Álvaro Siza
Date 2001–2010

Archive Biblioteca de Arte
Gulbenkian

Protection In the Alto Douro Vinhateiro
Buffer Zone

Award Douro Architecture Prize
(2010–2011)

Owner Private: Eugénio Branco
Visits Exterior + Interior



Porto District

M.PT.2.1

- Póvoa de Varzim
- 01

PT.PO18 – Beires House
- 02

PT.PO12 – Alves dos Santos House
- Vila do Conde
- 03

PT.PO34 – Caxinas Urban Park and Activity Centre
- 04

PT.PO15 – Vila Cova A. F. Housing Complex
- 05

PT.PO22 – Borges & Irmão Bank
- 06

PT.PO37 – Atlântico Park Urban Rehabilitation
- Santo Tirso
- 07

PT.PO41 – Santo Tirso Fire Station
- 08

PT.PO21 – António Carlos Siza House
- 09

PT.PO43 – International Sculpture Museum and Abade Pedrosa Museum
- Lousada
- 10

PT.PO39.1 – Quinta de Santo Ovídeo – Ana Costa & Manuel Silva House
- PT.PO39.2 – Quinta de Santo Ovídeo – Chapel
- Amarante
- 11

PT.PO44 – Manuel Magalhães House Rehabilitation
- Maia
- 12

PT.PO06 – Luís Rocha Ribeiro House

- Matosinhos
- 13

PT.PO05 – Boa Nova Tea House
- 14

PT.PO14 – Monument to the Poet António Nobre
- 15

PT.PO45 – Leça and Boa Nova Coastal Development Plan
- 16

PT.PO08 – Ocean Swimming Pool
- 17

PT.PO32 – Headquarters of APDL – The Authority of the Douro and Leixões Ports
- 18

PT.PO17 – Renovation of the Parents House / Casa da Arquitetura – Documentation Centre
- 19

PT.PO16.1 – Leça do Balio Monastery - Open Sculpture / Temple
- PT.PO16.2 – Leça do Balio Monastery - Rehabilitation of the House and Garden
- 20

PT.PO03 – Siza Family Grave
- PT.PO09 – Martins Camelo Family Grave
- 21

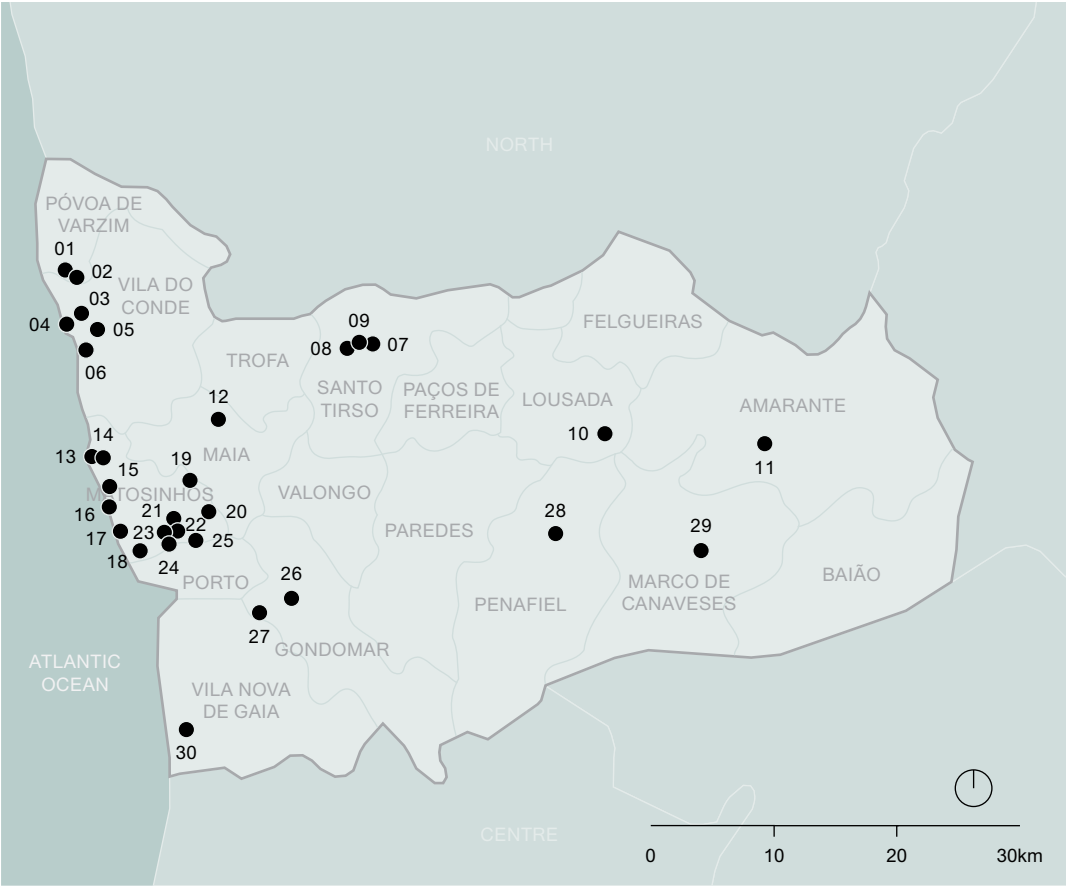
PT.PO10 – Quinta da Conceição Swimming Pool
- 22

PT.PO02 – Matosinhos Parish Center
- 23

PT.PO01 – Four Houses
- 24

PT.PO31 – Rehabilitation of the Costa Braga Building – Youth House and Pavilions
- 25

PT.PO11 – Ferreira da Costa House



- Gondomar
- 26

PT.PO38 – Gondomar Multipurpose Pavilion
- 27

PT.PO25 – Luís Figueiredo House
- Penafiel
- 28

PT.PO24 – João de Deus Nursery School
- Marco de Canaveses
- 29

PT.PO29 – Santa Maria Church and Parish Centre
- Vila Nova de Gaia
- 30

PT.PO23 – Maria Margarida Machado House

Beires House

Residential Single-family housing

Inventory no. PT.PO18

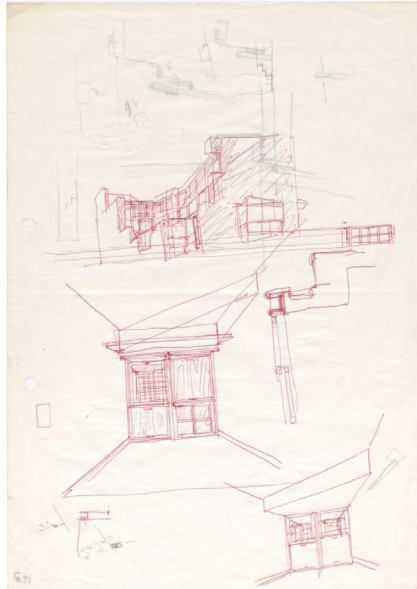
Location Rua Dr. Alberto Pimental, 43
– Póvoa do Varzim

Authorship Álvaro Siza
Date 1973–1979

Archive Fundação de Serralves

Owner Private: Major Carlos
Machado de Beires

Visits No



Alves dos Santos House

Residential Single-family housing

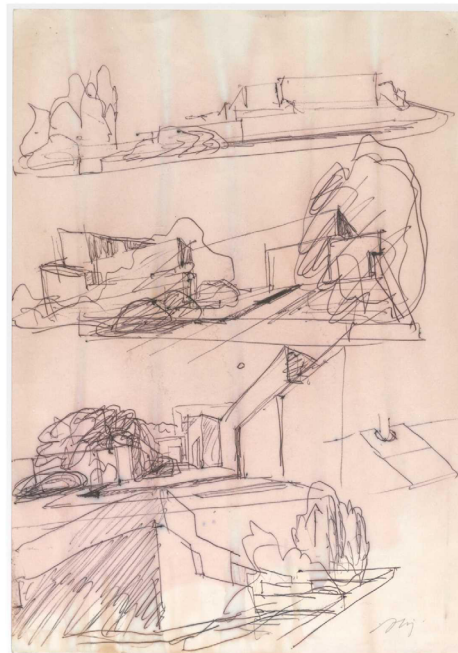
Inventory no. PT.PO12

Location Rua Padre Afonso Soares,
272 – Póvoa do Varzim

Authorship Álvaro Siza
Date 1964–1970

Archive Fundação de Serralves

Owner Private: Manuel Alves Santos
Visits No



Caxinas Urban Park and Activity Centre

Recreational Park

Inventory no. PT.PO34

Location Rua Agra Longa, 463 –
Caxinas, Vila do Conde

Authorship Álvaro Siza, João Gomes
da Silva

Date 1997–2005

Owner Public: Município de Vila
do Conde

Visits Exterior + Interior
conditioned



Vila Cova A. F. Housing Complex

Residential + Commercial Multi-Family Housing + Shops

Inventory no. PT.PO15

Location Avenida Infante D. Henrique,
58 – Caxinas, Vila de Conde

Authorship Álvaro Siza
Date 1970–1972

Archive Canadien Centre
for Architecture

Owner Private: António Ferreira
(at the time of construction)

Visits Exterior + Interior
conditioned



Borges & Irmão Bank, Vila do Conde

Service Bank

Inventory no. PT.PO22

Location Rua 25 de Abril, 53 – Vila do Conde

Authorship Álvaro Siza
Date 1969–1974 / 1977 / 1978–1986

Archive Canadien Centre for Architecture

Protection In the Parish Church of Vila do Conde Buffer Zone

Award Mies Van der Rohe Prize (1988)

Owner Private: Millennium BCP
Visits Exterior + Interior conditioned



Atlântico Park Urban Rehabilitation

Recreational Park

Inventory no. PT.PO37

Location Avenida do Brasil – Vila do Conde

Authorship Álvaro Siza
Date 2000–2003

Owner Public: Município de Vila do Conde

Visits Exterior



Santo Tirso

Santo Tirso Fire Station

Security Fire Station

Inventory no. PT.PO41

Location Rua Celanova – Santo Tirso

Authorship Álvaro Siza
Date 2002–2012

Archive Biblioteca de Arte Gulbenkian

Owner Private: Corporação de Bombeiros Voluntários de Santo Tirso

Visits Exterior + Interior conditioned



António Carlos Siza House

Residential Single-family housing

Inventory no. PT.PO21

Location Rua São João de Deus, 271 – Santo Tirso

Authorship Álvaro Siza
Date 1976–1978

Archive Biblioteca de Arte Gulbenkian, Drawing Matter

Owner Private: António Carlos Melo Siza Vieira (initial); Professor Barros da Cunha (current)

Visits No



International Sculpture Museum and Abade Pedrosa Museum (Rehabilitation)

Cultural and Recreative

Museum

Inventory no. PT.PO43

Location Av. Unisco Godiniz 100
– Santo Tirso

Authorship Álvaro Siza, Eduardo Souto
de Moura

Date 2010–2015

Protection National Monument
(ensemble includes the
Church of the Monastery of
Saint Benedict, the convent,
and the processional cross
in front)

Owner Public: Município de Santo
Tirso

Visits Exterior + Interior



Lousada

Quinta de Santo Ovídio – Ana Costa & Manuel Silva House (Rehabilitation)

Residential

Single-family housing

Inventory no. PT.PO39.1

Location Rua Santo Ovídio, 318–320,
Lousada

Authorship Álvaro Siza
Date 1989–1995

Archive Canadien Centre
for Architecture

Owner Private: Ana Costa
& Manuel Silva

Visits No



Quinta de Santo Ovídio – Chapel

Religious

Chapel

Inventory no. PT.PO39.2

Location Rua Santo Ovídio, 318–320,
Lousada

Authorship Álvaro Siza
Date 2001

Archive Canadien Centre
for Architecture

Owner Private: Ana Costa
& Manuel Silva

Visits No



Rehabilitation of the Solar de Magalhães for the Historical Archive and the House of Memory of the City of Amarante

Cultural Museum

Inventory no. PT.PO44

Location Largo de Santa Luzia – Amarante

Authorship Álvaro Siza
Date 2017–2024

Archive Canadian Centre for Architecture
Protection Monument of Public Interest

Owner Public: Município de Amarante
Visits Exterior + Interior



Luís Rocha Ribeiro House

Residential Single-family housing

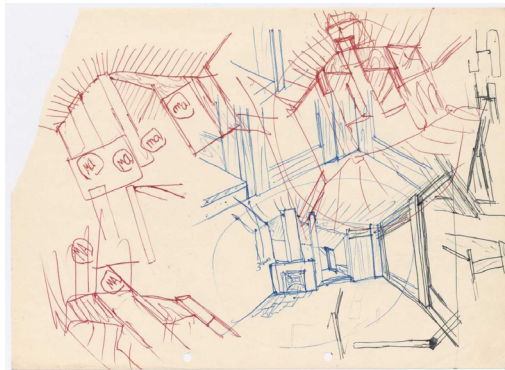
Inventory no. PT.PO06

Location Rua Eng. Duarte Pacheco, 502 – Maia

Authorship Álvaro Siza
Date 1959–1962/1969

Archive Fundação de Serralves

Owner Private: Luís Rocha Ribeiro
Visits No



Boa Nova Tea House

Commercial Tea house + Restaurant

Inventory no. PT.PO05

Location Avenida da Liberdade, 1681 – Leça da Palmeira

Authorship Álvaro Siza
Date 1958–1963 / 1991 / 2012–2014

Archive Fundação de Serralves
Protection National Monument

Owner Public: Município de Matosinhos
Visits Exterior + Interior



Monument to the Poet António Nobre

Commemorative Sculpture

Inventory no. PT.PO14

Location Avenida da Liberdade – Leça da Palmeira

Authorship Álvaro Siza, Barata Feye (Sculptor)
Date 1967–1980

Archive Canadian Centre for Architecture

Owner Public: Município de Matosinhos
Visits Exterior



Leça and Boa Nova Coastal Development Plan

Infrastructural

Public Space

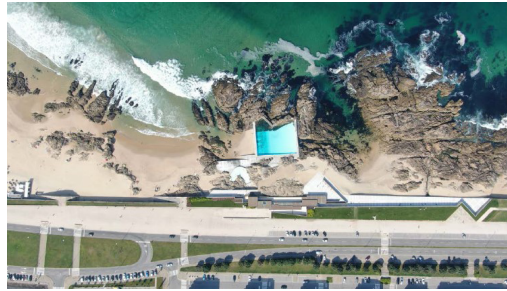
Inventory no. PT.PO45

Location Av. da Liberdade / Rua
Coronel Hélder Ribeiro
– Leça da Palmeira

Authorship Álvaro Siza
Date 1965–1974

Archive Canadian Centre
for Architecture
Protection Monument of Public Interest

Owner Public: Município
de Matosinhos
Visits Exterior



Ocean Swimming Pool

Recreational

Swimming Pool

Inventory no. PT.PO08

Location Avenida da Liberdade – Leça
da Palmeira

Authorship Álvaro Siza
Date 1961–1966 / 1993–1995 /
2018–2021

Archive Canadian Centre
for Architecture
Protection National Monument

Owner Public: Município
de Matosinhos
Visits Exterior + Interior



Headquarters of APDL, The Authority of the Douro and Leixões Ports (Rehabilitation)

Services

Offices

Inventory no. PT.PO32

Location Av. da Liberdade, 107 – Leça
da Palmeira

Authorship Álvaro Siza
Date 1993–2002

Archive Fundação de Serralves
Protection In the Fortress Leça
de Palmeira Buffer Zone

Owner Private: APDL –
Administração dos Portos
do Douro e Leixões
Visits Exterior + Interior
conditioned



Renovation of the Parents' House / Casa da Arquitectura, Documentation Centre

Residential (initial) / Cultural (current)

Single-family housing (initial) / Cultural association & Archive (current)

Inventory no. PT.PO17

Location Rua Roberto Ivens, 582
– Matosinhos

Authorship Álvaro Siza,
Carlos Castanheira
Date 1960–1961/2007–2009

Owner Private: Casa
da Arquitectura
Visits Exterior + Interior



Leça do Balio Monastery – Open Sculpture / Temple

Cultural + Recreational

Sculpture + Garden

Inventory no. PT.PO16.1

Location Rua do Mosteiro
– Leça do Balio

Authorship Álvaro Siza, Sidónio Parda
Date 2017–2023

Owner Private: Lionsa Group
Visits Exterior + Interior



Leça do Balio Monastery – Rehabilitation of the House and Garden

Religious + Cultural + Recreational

Monastery + Exhibition gallery + Auditorium + HoReCa

Inventory no. PT.PO16.2

Location Rua do Mosteiro – Leça
do Balio

Authorship Álvaro Siza, Sidónio Parda
Date 2017–2024

Protection Monument of Municipal
Interest

Owner Private: Lionsa Group
Visits Exterior + Interior



Siza Family Grave

Funerary Grave

Inventory no. PT.PO03

Location Cemitério de Sendim
– Matosinhos

Authorship Álvaro Siza
Date 1957

Owner Private: Siza Family
Visits Exterior



Martins Camelo Family Grave

Funerary Grave

Inventory no. PT.PO09

Location Cemitério de Sendim
– Matosinhos

Authorship Álvaro Siza
Date 1960

Owner Private: Martins Camelo
Family
Visits Exterior



Quinta da Conceição Swimming Pool

Recreational Swimming Pool

Inventory no. PT.PO10

Location Avenida Antunes Guimarães,
13 / Rua de Vila Franca – Leça
da Palmeira

Authorship Álvaro Siza
Date 1958–1965

Archive Fundação de Serralves
Protection Listing in progress

Owner Public: Município
de Matosinhos

Visits Exterior + Interior



Matosinhos Parish Centre

Religious + Social Care Parish Centre

Inventory no. PT.PO02

Location Rua Silva Cunha, 107
– Matosinhos

Authorship Álvaro Siza
Date 1956–1959
Only partially constructed.
Changed

Archive Fundação de Serralves
Protection In the Matosinhos Parish
Church Protection Zone

Owner Private: Paróquia
de Matosinhos & Diocese
do Porto

Visits Exterior + Interior
conditioned



Four Houses

Residential Single-family housing

Inventory no. PT.PO01

Location Avenida D. Afonso
Henriques 394 /
Rua Filipe Coelho, 182, 192,
212 – Matosinhos

Authorship Álvaro Siza
Date 1954–1957 / 2023–2024

Archive Biblioteca de Arte
Gulbenkian

Protection Listing in progress as
Property of Municipal
Interest

Owner Private: Manuel Neto, Óscar
Guimarães, Maria Abreu

Visits No



Rehabilitation of the Costa Braga Building, Youth House and Pavilions

Health + Assistance Youth house

Inventory no. PT.PO31

Location Av. D. Afonso Henriques, 487
– Matosinhos

Authorship Álvaro Siza
Date 1993–2000

Archive Fundação de Serralves

Owner Public: Município
de Matosinhos

Visits Exterior + Interior



Ferreira da Costa House

Residential Single-family housing

Inventory no. PT.PO11

Location Rua Azenha de Cima, 258
– Senhora da Hora

Authorship Álvaro Siza
Date 1962–1965 / 1987–1996 /
2000–2001

Archive Fundação de Serralves
Protection Monument of Municipal
Interest

Owner Private: Miranda dos Santos
Family

Visits No



Gondomar

Gondomar Multipurpose Pavilion

Cultural Multipurpose facility

Inventory no. PT.PO38

Location Av. Pavilhão Multiusos
– Gondomar

Authorship Álvaro Siza
Date 2000–2007

Archive Biblioteca de Arte
Gulbenkian

Owner Public: Município
de Gondomar

Visits Exterior + Interior



Luís Figueiredo House

Residential Single-family housing

Inventory no. PT.PO25

Location Rua Pintor Júlio Resende, 45
– Valbom

Authorship Álvaro Siza
Date 1984–1994

Archive Fundação de Serralves

Owner Private
Visits No



Penafiel

João de Deus Nursery School

Educational Nursery school

Inventory no. PT.PO24

Location Av. José Júlio, 42 – Penafiel

Authorship Álvaro Siza
Date 1984–1991

Archive Biblioteca de Arte
Gulbenkian

Owner Private: Associação
dos Jardins-Escolas João
de Deus
Visits Exterior + Interior
conditioned



Marco de Canaveses

Santa Maria Church and Parish Centre

Religious + Social care Church + Parish centre

Inventory no. PT.PO29

Location Avenida Gago Coutinho
– Marco de Canaveses

Authorship Álvaro Siza, Rolando Torgo
Date 1990–1996

Archive Biblioteca de Arte
Gulbenkian

Owner Private: Paróquia de Fornos
Visits Exterior + Interior



Vila Nova de Gaia

Maria Margarida Machado House

Residential Single-family housing

Inventory no. PT.PO23

Location Av. Gomes Guerra, 1262 –
Arcozelo, Vila Nova de Gaia

Authorship Álvaro Siza
Date 1979–1987

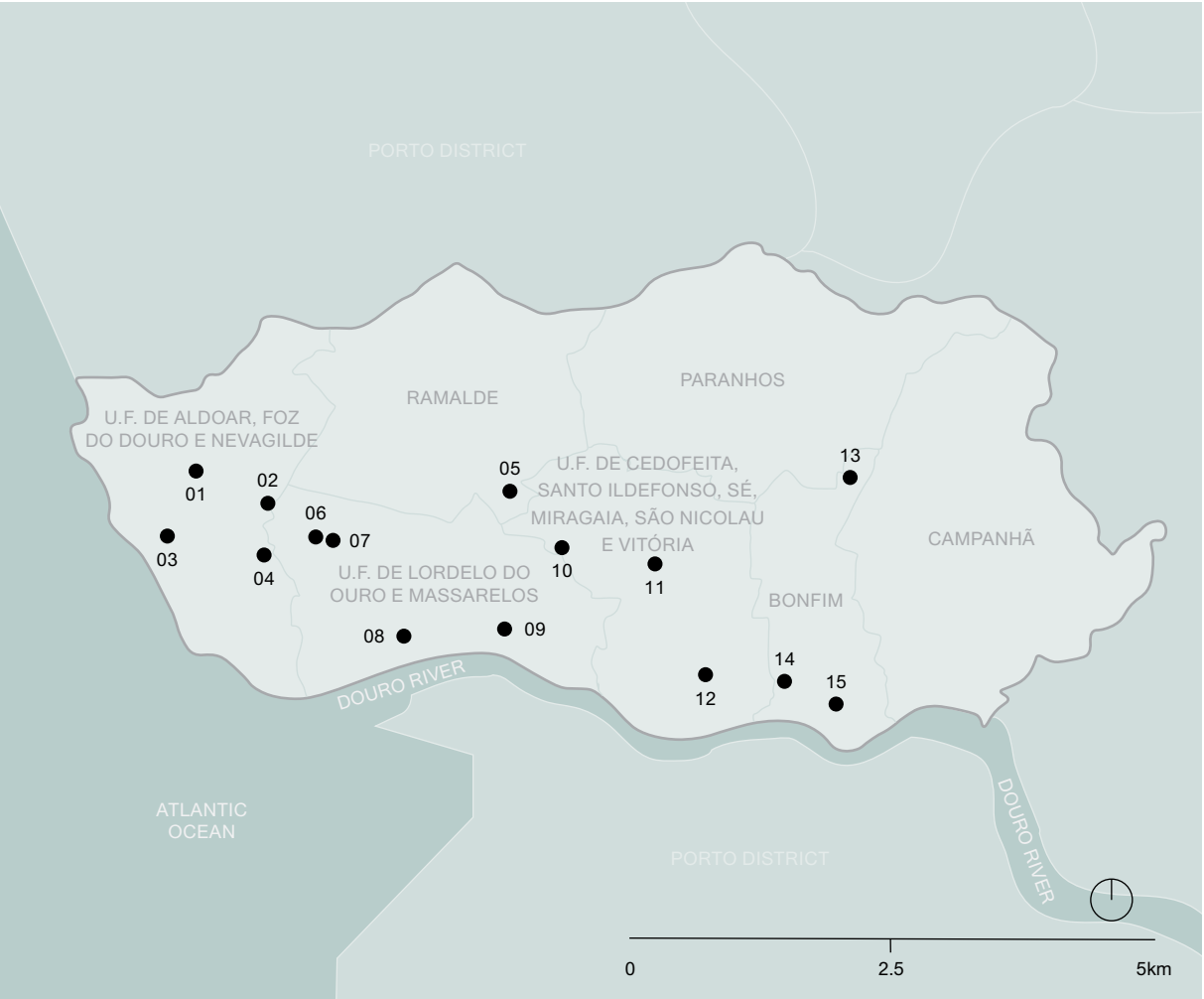
Archive Fundação de Serralves

Owner Private
Visits No



Porto City

M.PT.2.1.1



União de Freguesias (U.F.) de Aldoar, Foz do Douro e Nevagilde

- 01 PT.PO04 – Carneiro de Melo House
- 02 PT.PO28 – Boavista Residential Complex (Block 01)
- 03 PT.PO27 – César Rodrigues House
- 04 PT.PO40 – Armanda Passos House and Studio

Ramalde

- 05 PT.PO35 – Carcereira Housing Unit – Parque Navegantes Building

União de Freguesias (U.F.) de Lordelo do Ouro e Massarelos

- 06 PT.PO33.1 – Serralves Foundation – Museum of Contemporary Art and Álvaro Siza Wing
- PT.PO33.2 – Serralves Foundation – Manoel de Oliveira Cinema House
- PT.PO33.3 – Serralves Foundation – Rehabilitation of the Gardeners House
- PT.PO33.4 – Serralves Foundation – Serralves Villa
- 07 PT.PO07 – Lordelo Cooperative
- 08 PT.PO30 – Aleixo Office Building
- 09 PT.PO26.1 – Faculty of Architecture of the University of Porto – Rehabilitation of Quinta da Póvoa House and Annexes
- PT.PO26.2 – Faculty of Architecture of the University of Porto – Carlos Ramos Pavilion
- PT.PO26.3 – Faculty of Architecture of the University of Porto

União de Freguesias (U.F.) De Cedofeita, Santo Ildefonso, Sé, Miragaia, São Nicolau e Vitória

- 10 PT.PO46 – Boavista Garden Rehabilitation
- 11 PT.PO20 – Bouça Housing Complex, SAAL
- 12 PT.PO42 – São Bento Metro Station

Bonfim

- 13 PT.PO13 – Manuel Magalhães House
- 14 PT.PO19 – São Victor Neighbourhood Rehabilitation, SAAL
- 15 PT.PO36 – Tomb of Poet Eugénio de Andrade

Carneiro de Melo House

Residential Single-family housing

Inventory no. PT.PO04

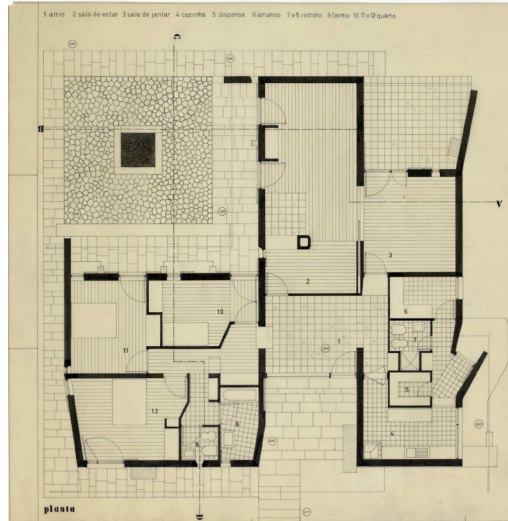
Location Avenida da Boavista, 4397
– Porto

Authorship Álvaro Siza
Date 1956–1959

Archive Fundação de Serralves

Owner Private: Emilia Angela
Nugent Carneiro

Visits No



Boavista Residential Complex

Residential + Commercial Muti-family housing + Shops

Inventory no. PT.PO28

Location Rua José Gomes Ferreira,
177–271 / Rua Pedro Homem
de Melo, 366–462, Porto

Authorship Álvaro Siza
Date 1991–1998
Only partially built

Archive Fundação de Serralves

Owner Private: Fercopor
Visits Exterior



César Rodrigues House

Residential Single-family housing

Inventory no. PT.PO27

Location Rua Corte Real, 681 – Porto

Authorship Álvaro Siza
Date 1987–1996

Archive Fundação de Serralves

Owner Private: César Rodrigues
Visits No



Armanda Passos House and Studio

Residencial + Cultural Single-family housing + Workshop + Art gallery

Inventory no. PT.PO40

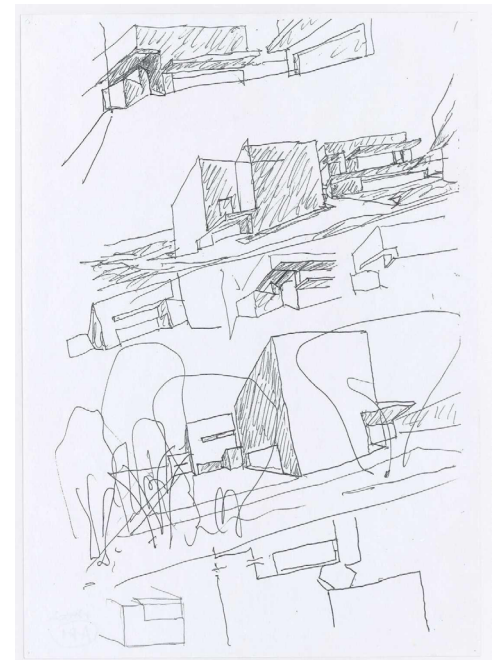
Location Av. Marechal Gomes
da Costa, 1074 – Porto

Authorship Álvaro Siza
Date 2002–2006

Archive Fundação de Serralves

Owner Private – Armanda Passos'
Heirs

Visits On special displays of the
collection



Carcereira Housing Unit, Parque Navegantes

Residential Single-family housing

Inventory no. PT.PO35

Location Rua de Domingos Machado,
Porto

Authorship Álvaro Siza,
António Madureira

Date 1998–2009

Owner Private: Navegante
Sociedade de Construção
Civil

Visits Exterior + Interior
conditioned



Serralves Foundation – Museum of Contemporary Art and Álvaro Siza Wing

Cultural + Recreational Museum

Inventory no. PT.PO33.1

Location Rua D. João de Castro, 210
– Porto

Authorship Álvaro Siza
Date 1991–1999 (Museum) /
2019–2023 (Álvaro Siza Wing)

Archive Fundação de Serralves
Protection National Monument (‘Parque
de Serralves’ or ‘Quinta do
Riba de Ave’, former ‘Quinta
do Conde de Vizela’ – Carlos
Alberto Cabral)

Owner Private: Fundação
de Serralves

Visits Exterior + Interior



Serralves Foundation – Manoel de Oliveira Cinema House

Cultural Museum

Inventory no. PT.PO33.2

Location Rua D. João de Castro, 210
– Porto

Authorship Álvaro Siza
Date 2013–2019

Archive Fundação de Serralves
Protection National Monument ('Parque de Serralves' or 'Quinta do Riba de Ave', former 'Quinta do Conde de Vizela' – Carlos Alberto Cabral)

Owner Private: Fundação de Serralves

Visits Exterior + Interior



Serralves Foundation – Rehabilitation of the Gardeners' House

Agricultural + Cultural + Educational Warehouse + Environmental education

Inventory no. PT.PO33.3

Location Rua D. João de Castro, 210
– Porto

Authorship Álvaro Siza
Date 2019–2021

Archive Fundação de Serralves
Protection National Monument ('Parque de Serralves' or 'Quinta do Riba de Ave', former 'Quinta do Conde de Vizela' – Carlos Alberto Cabral)

Owner Private: Fundação de Serralves

Visits Exterior + Interior



Serralves Foundation – Rehabilitation of the Serralves Villa

Cultural Art galleries

Inventory no. PT.PO33.4

Location Rua D. João de Castro, 210 – Porto

Authorship Álvaro Siza
Date 1989 / 1994 / 2000–2002 / 2019–2021

Archive Protection Fundação de Serralves
National Monument (‘Parque de Serralves’ or ‘Quinta do Riba de Ave’, former ‘Quinta do Conde de Vizela’ – Carlos Alberto Cabral)

Owner Private: Fundação de Serralves

Visits Exterior + Interior



Lordelo do Ouro Cooperative

Commercial Cooperative supermarket

Inventory no. PT.PO07

Location Rua. Prof. Augusto Nobre, 193 – Porto

Authorship Álvaro Siza
Date 1960–1963
Changed

Archive Protection Fundação de Serralves
In the Santa Maria Ensemble Buffer Zone

Owner Private: Cooperativa de Lordelo do Ouro

Visits Exterior + Interior



Aleixo Office Building

Services Offices

Inventory no. PT.PO30

Location Rua do Aleixo, 53 – Porto

Authorship Álvaro Siza
Date 1993–1997

Archive Fundação de Serralves

Owner Private: Álvaro Siza, Eduardo Souto de Moura

Visits Exterior + Interior
conditioned



Faculty of Architecture of the University of Porto – Rehabilitation of Quinta da Póvoa House and Annexes

Educational University

Inventory no. PT.PO26.1

Location Via Panorâmica Edgar Cardoso – Porto

Authorship Álvaro Siza
Date 1984–1986

Archive Fundação de Serralves
Protection Listing in progress

Owner Public: Universidade do Porto

Visits Exterior + Interior
conditioned



Faculty of Architecture of the University of Porto

Educational University

Inventory no. PT.PO26.3

Location Via Panorâmica Edgar Cardoso – Porto

Authorship Álvaro Siza
Date 1986–1993 / 1999 / 2017

Archive Fundação de Serralves
Protection Listing in progress

Owner Public: Universidade do Porto

Visits Exterior + Interior
conditioned



Faculty of Architecture of the University of Porto – Carlos Ramos Pavilion

Educational University

Inventory no. PT.PO26.2

Location Via Panorâmica Edgar Cardoso – Porto

Authorship Álvaro Siza
Date 1985–1986

Archive Fundação de Serralves
Protection Listing in progress

Owner Universidade do Porto
Visits Exterior + Interior
conditioned



Boavista Garden Rehabilitation

Recreational Garden

Inventory no. PT.PO46

Location Praça Mouzinho de Albuquerque – Porto

Authorship Álvaro Siza, Eduardo Souto de Moura

Date 2004
Only partially built.

Protection In the Protection Zone from the Monument to the Heroes of the Peninsular War

Owner Public: Município do Porto
Visits Public space



Bouça Housing Complex, SAAL

Residential + Commercial + Services

Social Housing + Shops + Offices

Inventory no. PT.PO20

Location Rua das Águas Férreas – Porto

Authorship Álvaro Siza
António Madureira (last stage)

Date [1973, not built] / 1975–1978 / 1991 / 1999–2006
Only partially built.

Archive Drawing Matter
Protection Listing in progress

Owner Private: Condomínio Águas Férreas

Visits Exterior



São Bento Metro Station

Infrastructural

Metropolitan

Inventory no. PT.PO42

Location Praça Almeida Garrett, Porto

Authorship Álvaro Siza
Date 1996–1997 / 2004–2005

Archive Serralves Foundation
Protection In the São Bento Railway Station Protection Zone

Owner Public: Metro do Porto, SA
Visits Exterior + Interior



Manuel Magalhães House

Residential Single-family housing

Inventory no. PT.PO13

Location Avenida Combatentes, 154
– Porto

Authorship Álvaro Siza, António
Madureira, Francisco
Guedes de Carvalho

Date 1967–1970

Archive Canadian Centre
for Architecture

Owner Private: Manuel Magalhães
Visits No



São Victor Neighbourhood Rehabilitation, SAAL

Residential Social Housing

Inventory no. PT.PO19

Location Rua Nossa Senhora
das Dores – Porto

Authorship Álvaro Siza
Date 1974–1979

Archive Drawing Matter

Owner Private
Visits Exterior



Tomb of the Poet Eugénio de Andrade

Funerary Grave

Inventory no. PT.PO36

Location Prado do Repouso
Graveyard, 2nd section,
Largo Soares dos Reis
– Porto

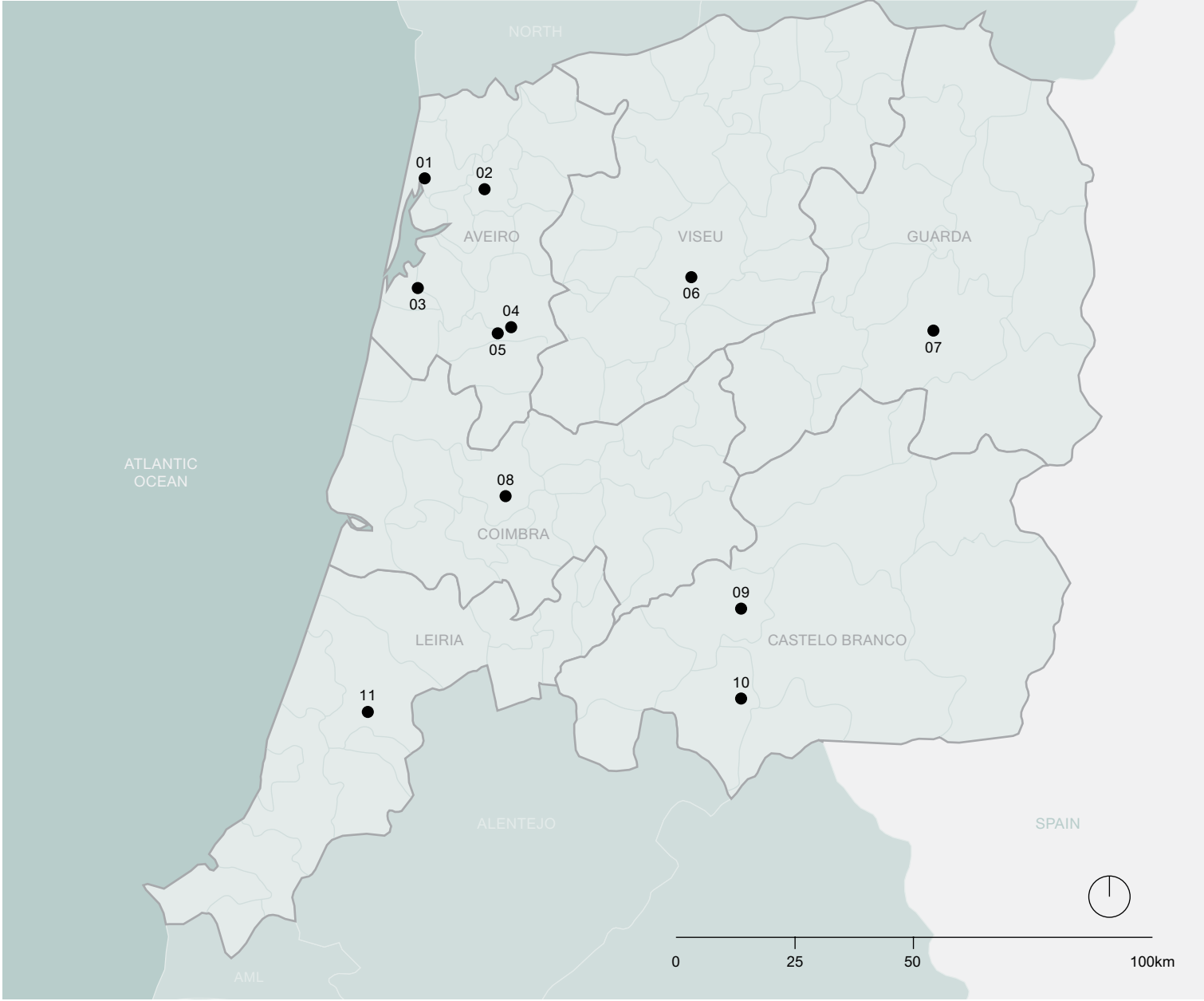
Authorship Álvaro Siza
Date 2008

Owner Private
User Exterior



Centre Districts

M.PT.3



- Aveiro
- 01 PT.AV01 – Avelino Duarte House
 - 02 PT.AV05 – Pinto & Souto Mayor Bank
 - 03 PT.AV02.1 – Aveiro University – Water Tank
 - PT.AV02.2 – Aveiro University – Library
 - 04 PT.AV03 – Ferreira de Castro Office Building
 - 05 PT.AV04 – Revigrés Showroom

- Viseu
- 06 PT.VI01 – Rehabilitation of the Former ‘2 De Maio’ Market
- Guarda
- 07 PT.GU01 – Casa Jovem Cooperative Social Housing / Monte de Miranda Complex

- Coimbra
- 08 PT.CO01 – Portugal Pavilion Expo 2000 Hannover and it’s Reconstruction in Coimbra
- Castelo Branco
- 09 PT.CB02 – Zebro Viewpoint
 - 10 PT.CB01 – Watchover, Serra das Talhadas

- Leiria
- 11 PT.LE01 – Paper Mill, Leiria

Avelino Duarte House

Residential Single-family housing

Inventory no. PT.AV01

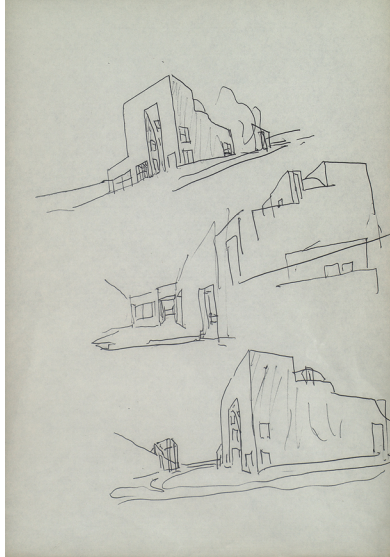
Location Avenida da Régua, 977
– Ovar

Authorship Álvaro Siza
Date 1980–1984

Archive Biblioteca de Arte
Gulbenkian + Drawing
Matter

Protection Listing in progress

Owner Private
Visits No



Pinto & Sotto Mayor Bank, Oliveira de Azeméis

Services Bank

Inventory no. PT.AV05

Location Praceta António José Basto,
5 – Oliveira de Azeméis

Authorship Álvaro Siza
Date 1971–1974

Archive Canadien Centre
for Architecture
Protection In the Casa dos Corte Real
Protection Zone

Owner Private: Millennium BCP
Visits Exterior + Interior
conditioned



Aveiro University – Water Tank

Infrastructural + Storage Water Tank

Inventory no. PT.AV02.1

Location Campus Universitário
de Santiago – Aveiro

Authorship Álvaro Siza
Date 1988–1989

Owner Public: Universidade
de Aveiro

Visits Exterior



Aveiro University – Library

Cultural Library

Inventory no. PT.AV02.2

Location Campus Universitário
de Santiago – Aveiro

Authorship Álvaro Siza
Date 1988–1995 / 2001

Owner Public: Universidade
de Aveiro

Visits Exterior + Interior



Ferreira de Castro Office Building

Service Offices

Inventory no. PT.AV03

Location Avenida Dr. António José de Almeida, 193-97, Oliveira de Azeméis

Authorship Álvaro Siza
Date 1989-1995

Owner Private
Visits Exterior + Interior conditioned



Revigrés Showroom

Commercial Shop + Showroom

Inventory no. PT.AV04

Location Estrada Nacional 1 – Águeda

Authorship Álvaro Siza
Date 1993-1997

Archive Biblioteca de Arte Gulbenkian

Owner Private: Revigrés
Visits Exterior + Interior



Viseu

Rehabilitation of the former '2 de Maio' Market

Commercial Market

Inventory no. PT.VI01

Location Rua Formosa – Viseu

Authorship Álvaro Siza,
António Madureira
Date 1994-2002

Archive Biblioteca de Arte Gulbenkian

Owner Public: Município de Viseu
Visits Exterior + Interior



Casa Jovem Cooperative Social Housing / Monte de Miranda Complex

Residential Social housing + Multi-family housing

Inventory no. PT.GU01

Location Monte Miranda – Guarda

Authorship Álvaro Siza,
António Madureira

Date 1991 / 2007–2010

Award Special Mention by the Jury
of the IHRU Award for the
Rehabilitation of Isolated
Properties

Owner Private: various + Public:
IHRU – Instituto da
Habitação e da Reabilitação
Urbana

Visits Exterior + Interior
conditioned



Portugal Pavilion Expo 2000 Hannover and its Reconstruction in Coimbra

Cultural Multipurpose facility

Inventory no. PT.CO01

Location Avenida da Lousã – Coimbra

Authorship Álvaro Siza, Eduardo Souto
de Moura

Date 1999–2000 (Hannover);
2001–2003 (Coimbra)

Archive Canadian Centre
for Architecture

Owner Public: Município
de Coimbra

Visits Exterior + Interior



Zebro Viewpoint

Cultural + Recreational Viewpoint

Inventory no. PT.CB02

Location Estreito – Oleiros

Authorship Álvaro Siza
Date 2018–2023

Owner Public: Município de Oleiros
Visits Public space



Wachtower, Serra das Talhadas

Security + Recreational Forest watchtower + Viewpoint

Inventory no. PT.CB01

Location Serra das Talhadas
– Proença-a-Nova

Authorship Álvaro Siza
Date 2018–2021

Owner Public: Município
de Proença-a-Nova
Visits Exterior + Interior



Paper Mill, Leiria (Rehabilitation)

Cultural Museum

Inventory no. PT.LE01

Location Rua da Fábrica do Papel, 13
– Leiria

Authorship Álvaro Siza
Date 2003–2009

Archive Biblioteca de Arte
Gulbenkian

Owner Public: Município de Leiria
Visits Exterior + Interior



Lisbon District

M.PT.4

- Sintra
- 01 PTLI06.1 – Carlos Alemão Guest Pavilion
 - PTLI06.2 – Carlos Alemão House
- Oeiras
- 02 PTLI07 – ISQ Services Incubation Centre
 - 03 PTLI03 – Headquarters of ANJE – National Associaton of Young Entrepreneurs
- Lisboa
- 04 PTLI04 – Portugal Pavilion, Expo'98
 - 05 PTLI05 – Rehabilitation of the 25 de Abril Headquarters Association, Ludovice Palace
 - 06 PTLI01 – Reconstruction of Chiado - Detailed Plan
 - PTLI01.1 – Reconstruction of Chiado – Grandes Armazéns do Chiado Building
 - PTLI01.2 – Reconstruction of Chiado – Armazéns Grandela Building
 - PTLI01.3 – Reconstruction of Chiado – Câmara Chaves Building
 - PTLI01.4 – Reconstruction of Chiado – Castro & Melo Building
 - PTLI01.5 – Reconstruction of Chiado – Baixa/Chiado Metro Station
 - PTLI01.6 – Reconstruction of Chiado – Leonel Building
 - PTLI01.7 – Reconstruction of Chiado – Pedestrian Path Between Pátio B, Carmo and the Gnr Quarter Terraces (Carmo Terraces)
 - 07 PTLI08 – Júlio Pomar Museum and Workshop
 - 08 PTLI02 – Terraços de Bragança Complex



Carlos Alemão Guest Pavilion

Residential Single-family housing

Inventory no. PT.LI06.1

Location Rua Alto da Lagoa, 72–84,
Colares

Authorship Álvaro Siza,
António Madureira

Date 1999–2002

Archive Biblioteca de Arte
Gulbenkian

Protection In the Sintra's Cultural
Landscape Buffer Zone

Owner Private: Carlos Alemão
Visits No



Carlos Alemão House

Residential Single-family housing

Inventory no. PT.LI06.2

Location Rua Alto da Lagoa, 72–84,
Colares

Authorship Álvaro Siza,
António Madureira

Date 2002–2007

Archive Biblioteca de Arte
Gulbenkian

Protection In the Sintra's Cultural
Landscape Buffer Zone

Owner Private: Carlos Alemão
Visits No



ISQ Services Incubation Centre

Services Offices

Inventory no. PT.LI07

Location Av. Dr. Mário Soares, 35
– Porto Salvo, Oeiras

Authorship Álvaro Siza
Date 2002–2008

Archive Biblioteca de Arte
Gulbenkian

Owner Private: Instituto de
Soldadura e Qualidade

Visits Exterior + Interior
conditioned



Headquarters of ANJE, National Association of Young Entrepreneurs

Services Offices

Inventory no. PT.LI03

Location Rua António Luís Gomes, 14
– Algés

Authorship Álvaro Siza,
António Madureira

Date 1992–1995

Archive Biblioteca de Arte
Gulbenkian

Owner Private: Indaver Portugal
Visits Exterior + Interior
conditioned



Portugal Pavilion, Expo'98

Cultural

Multipurpose facility

Inventory no. PT.LI04

Location Alameda dos Oceanos, 3
– Lisboa

Authorship Álvaro Siza
Date 1995–1998

Archive Biblioteca de Arte
Gulbenkian

Protection Monument of Public Interest
Award Valmor Prize + Leca
Construction Prize (1998)

Owner Public: Universidade
de Lisboa (from 2018)

Visits Exterior + Interior (closed
for interventions)



Rehabilitation of the 25 de Abril Association Headquarters, Ludovice Palace

Cultural

Political association

Inventory no. PT.LI05

Location Rua da Misericórdia, 95–103 /
Rua das Gáveas, 70–72,
Lisboa

Authorship Álvaro Siza, João Pedro
Falcão de Campos

Date 1993–2001

Archive Biblioteca de Arte
Gulbenkian

Protection Ensemble of Public Interest
(Bairro Alto), In the Lisboa
Pombalina and the São
Jorge Castle Protection
Zone

Owner Private: Associação
25 de Abril

Visits Exterior + Interior
conditioned



Reconstruction of Chiado – Detailed Plan

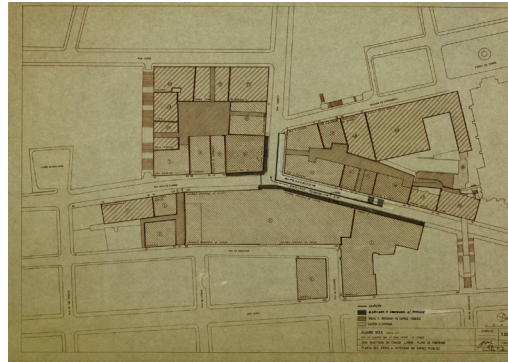
Inventory no. PT.LI01

Location Chiado, Lisboa

Authorship Álvaro Siza
Date 1988–2015

Archive Canadian Centre
for Architecture
Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zones of (i) the
Carmo Church & the Santa
Justa Lift and (ii) the Loures
Palace

Owner Public: Município de Lisboa



Reconstruction of Chiado – Grandes Armazéns do Chiado Building

Commercial + Services + Touristic

Shops + Offices + Hotel

Inventory no. PT.LI01.1

Location Rua do Carmo, 2–22/ Rua
Nova do Almada, 108–124 /
Rua do Crucifixo, 81–125 /
..., Lisboa

Authorship Álvaro Siza, Joan Busquets,
Eduardo Souto de Moura

Date 1991–2000

Archive Canadian Centre
for Architecture

Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zone of the
Carmo Church and the
Santa Justa Lift

Owner Private: Various
Visits Exterior + Interior
(commercial areas)



Reconstruction of Chiado – Armazéns Grandela Building

Commercial + Services

Shops + Offices

Inventory no. PT.LI01.2

Location Rua do Carmo 26–52 / Rua Áurea 205–217 / Rua da Assunção 102–124, Lisboa

Authorship Álvaro Siza
Date 1991–1996

Archive Canadian Centre for Architecture

Protection Ensemble of Public Interest (Lisboa Pombalina), in the Protection Zones of (i) the Carmo Church & the Santa Justa Lift and (ii) the Loures Palace

Owner Private: Various
Visits Exterior + Interior (commercial areas)



Reconstruction of Chiado – Câmara Chaves Building

Residential + Commercial + Services

Multi-family housing + Shops + Offices

Inventory no. PT.LI01.3

Location Rua Nova do Almada 75–87, Lisboa

Authorship Álvaro Siza
Date 1991–1996

Archive Canadian Centre for Architecture

Protection Ensemble of Public Interest (Lisboa Pombalina), in the Protection Zone of the Carmo Church and the Santa Justa Lift

Owner Private: Various
Visits Exterior + Interior (commercial areas)



Reconstruction of Chiado – Castro & Melo Building

Residential + Commercial + Services

Multi-family housing + Shops + Offices

Inventory no. PT.LI01.4

Location Rua Nova do Almada,
89–101, Lisboa

Authorship Álvaro Siza
Date 1991–1996

Archive Canadian Centre
for Architecture

Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zones of (i) the
Carmo Church & the Santa
Justa Lift and (ii) the Loures
Palace

Award SECIL Prize (1996)

Owner Private: Various
Visits Exterior + Interior
(commercial areas)



Reconstruction of Chiado – Baixa/Chiado Metro Station

Infrastructural + Transport

Metropolitan

Inventory no. PT.LI01.5

Location Largo de Camões / Rua
do Crucifixo, Lisboa

Authorship Álvaro Siza, Ângelo de Sousa
(Visual arts)

Date 1992–1998

Archive Canadian Centre
for Architecture

Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zones of (i) the
Carmo Church & the Santa
Justa Lift and (ii) the Loures
Palace

Owner Private and Public: Various
Visits Exterior + Interior
(commercial areas)



Reconstruction of Chiado – Leonel Building

Residential + Commercial + Services

Multi-family housing + Shops + Offices

Inventory no. PT.LI01.6

Location Rua do Carmo 65–73, Lisboa

Authorship Álvaro Siza
Date 1998–2006

Archive Canadian Centre
for Architecture
Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zones of (i) the
Carmo Church & the Santa
Justa Lift and (ii) the Loures
Palace

Owner Private and Public: Various
Visits Exterior + Interior
(commercial areas)



Reconstruction of Chiado – Pedestrian Path Between Pátio B, Carmo and the GNR Quarter Terrace / Carmo Terraces

Infrastructural

Public space

Inventory no. PT.LI01.7

Location Largo do Carmo – Lisboa

Authorship Álvaro Siza,
Carlos Castanheira
Date 2008–2015

Archive Canadian Centre
for Architecture
Protection Ensemble of Public Interest
(Lisboa Pombalina), in the
Protection Zones of (i) the
Carmo Church & the Santa
Justa Lift and (ii) the Loures
Palace

Award Valmor Prize 2015 (2017)

Owner Public: Município de Lisboa
Visits Public space



Júlio Pomar Museum and Workshop (Rehabilitation)

Cultural Museum

Inventory no. PT.LI08

Location Rua do Vale, 7 – Lisboa

Authorship Álvaro Siza
Date 2001–2013

Archive Biblioteca de Arte
Gulbenkian

Protection In the Bairro Alto Buffer
Zone and listed properties
in its surrounding area

Owner Public: Município de Lisboa
Visits Exterior + Interior



Terraços de Bragança Complex

Residential + Commercial + Services

Multi-family housing + Shops + Offices

Inventory no. PT.LI02

Location Rua do Alecrim, 26–30 /
Rua António Maria Cardoso,
3–5, Lisboa

Authorship Álvaro Siza
Date 1991–2004

Archive Biblioteca de Arte
Gulbenkian

Protection Ensemble of Public Interest
(Lisboa Pombalina), In the
Protection Zone of the Barão
de Quintela Palace, Conde
de Farrobo and the São
Jorge Castle

Award Valmor Prize, 2004

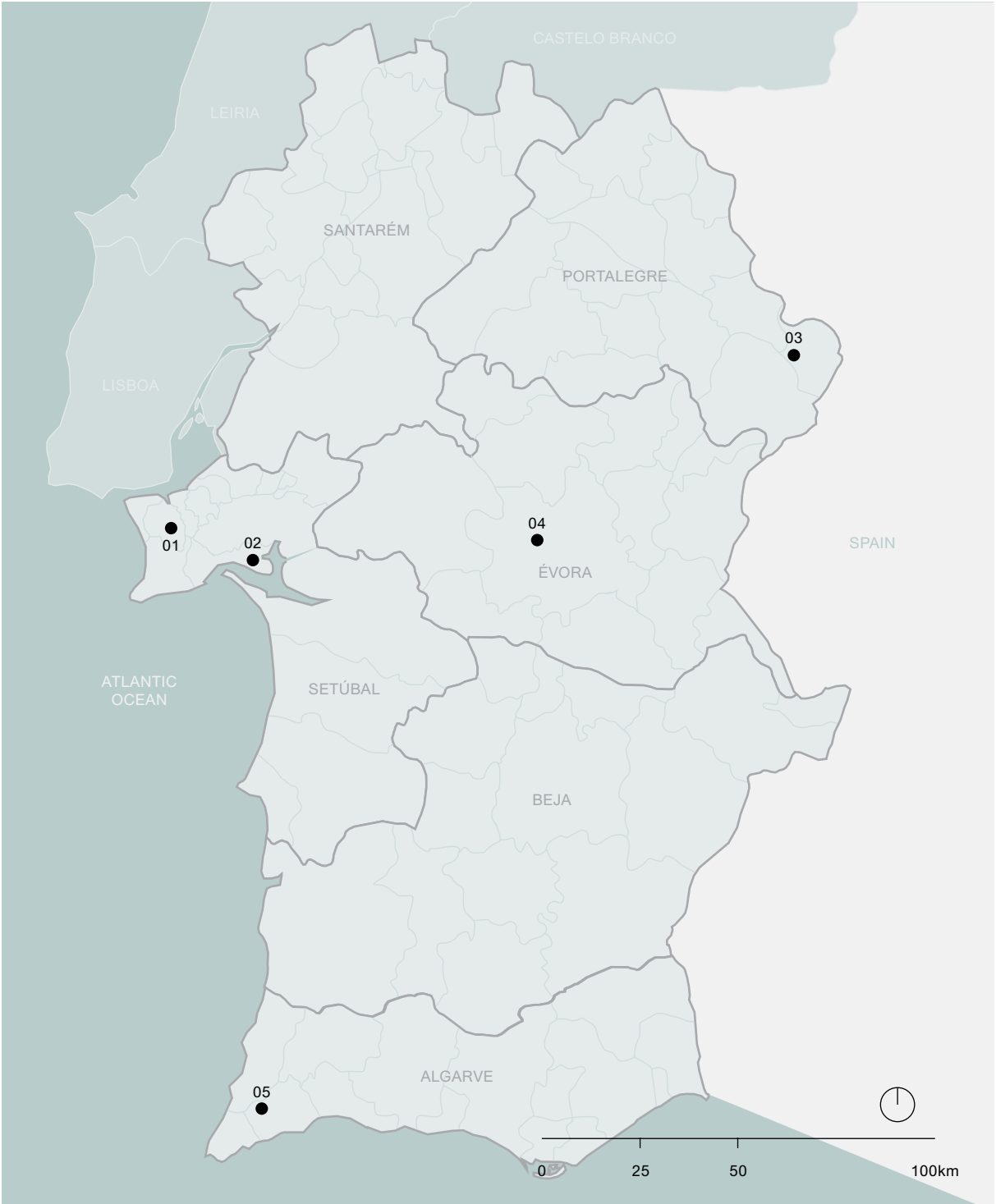
Owner Private: IMÓPOLIS
Visits Exterior + Interior
conditioned



South Districts

M.PT.5

- Setúbal
- 01 PT.SE02 – Manuel Cargaleiro Arts Museum
 - 02 PT.SE01 – Setúbal School of Higher Education
- Portalegre
- 03 PT.PR01 – Adega Mayor
- Évora
- 04 PT.EV01 – Malagueira Neighbourhood – Detailed Plan
 - PT.EV01.1 – Malagueira Neighbourhood – Social Housing
 - PT.EV01.2 – Malagueira Neighbourhood – General Infrastructure Conduit
 - PT.EV01.3 – Malagueira Park
- Lagos
- 05 PT.FA01 – Lagos Chapel



Manuel Cargaleiro Arts Museum

Cultural

Museum

Inventory no. PT.SE02

Location Quinta da Fidalga, Avenida da República, 2571 – Seixal

Authorship Álvaro Siza
Date 2000–2006

Archive Canadian Centre
for Architecture
Protection Listing in progress as
Property of Municipal
Interest

Owner Public: Município do Seixal
Visits Exterior + Interior



Setúbal School of Higher Education

Educational

School of Higher Education

Inventory no. PT.SE01

Location Campus of the Setúbal
Polytechnic Institute,
Estefanilha – Setúbal

Authorship Álvaro Siza
Date 1986–1994

Archive Biblioteca de Arte
Gulbenkian
Award National Grand Prize
for Architecture (1993)

Owner Public: Instituto Politécnico
de Setúbal
Visits Exterior + Interior



Adega Mayor

Agricultural + Commercial + Touristic

Cellar + Shop

Inventory no. PT.PR01

Location Herdade das Argamassas
– Campo Maior

Authorship Álvaro Siza
Date 2003–2006

Archive Calouste Gulbenkian
Foundation

Owner Private: Grupo Nabeiro
Visits Exterior + Interior



Malagueira Neighbourhood – Detailed Plan

Inventory no. PT.EV01

Location Malagueira – Évora

Authorship Álvaro Siza
Date 1977–2001
Only partially constructed.

Archive Drawing Matter

Owner Public: Município de Évora



Malagueira Neighbourhood – Social Housing

Residential + Commercial + Services

Social housing + Shops + Offices

Inventory no. PT.EV01.1

Location Malagueira – Évora

Authorship Álvaro Siza
Date 1977–2001

Archive Drawing Matter
Protection Listing in progress as
Ensemble of Public Interest

Owner Private; various + Public:
Fundo de Fomento da
Habitação + various
cooperatives

Visits Exterior



Malagueira Neighbourhood – General Infrastructure Conduit

Infrastructural

Conduit

Inventory no. PT.EV01.2

Location Malagueira – Évora

Authorship Álvaro Siza
Date 1977–2001

Archive Drawing Matter
Protection Listing in progress as
Ensemble of Public Interest

Owner Private; various + Public:
Município de Évora

Visits Exterior



Malagueira Neighbourhood – Park

Recreational

Park

Inventory no. PT.EV01.3

Location Malagueira – Évora

Authorship Álvaro Siza, João Gomes
da Silva

Date 1985–1991

Archive Drawing Matter
Protection Listing in progress as
Ensemble of Public Interest

Owner Public: Município de Évora
Visits Exterior



Lagos

Lagos Chapel

Religious

Chapel

Inventory no. PT.FA01

Location Monte da Charneca, Barão
de São João – Lagos

Authorship Álvaro Siza
Date 2016–2018

Owner Private: Andorinha –
Sociedade de Investigação
e Desenvolvimento Sócio-
Económico e Cultural, Lda.

Visits Exterior + Interior
conditioned



INVENTORY OF INTERNATIONAL WORKS

World Map

M.INT.1



- 1 America (M.PINT.2)
US – United States Of America
MX – Mexico
BR – Brazil
AR – Argentina
- 2 Africa (M.INT.3)
CV – Cabo Verde

- 3 Europe (M.INT.4 & M.INT.5)
ES – Spain
FR – France
BE – Belgium
NL – The Netherlands
DE – Germany
CH – Switzerland
IT – Italy
HR – Croatia

- 4 Asia (M.PT.6)
CN – China
MC – Macau
TW – Taiwan
KR – South Korea

America

M.INT.2



United States of America

01 US.01 – 611 West 56th Street

Mexico

02 MX.01 – The Clay Pavillion

03 MX.02 – Dr Atl House Painter Geraldo Murillo/Casa Siza
(Rehabilitation)

Brazil

04 BR.01 – Iberé Camargo Foundation Museum

Argentina

05 AR.01 – South District Municipal Centre
'Rosa Ziporovich'

611 West 56th Street

Residential + Service Multi-family housing + Offices

Inventory no. US.01

Location 611 W 56th St, New York, NY 10019, United States of America

Authorship Álvaro Siza
Date 2015–2021

Owner Various / Sumaida + Khurana & Levy

Visits Exterior + Interior conditioned



Mexico

The Clay Pavilion

Cultural Art centre

Inventory no. MX.01

Location Puerto Escondido, 71847 Oaxaca, Mexico
Coordinates: 15°56'34.3"N 97°16'17.8"W

Authorship Álvaro Siza, BAAQ
Date 2016–2018

Owner Public–Private: Fundación Casa Wabi (Civil Society)

Visits Exterior + Interior



Dr ATL House, Painter Geraldo Murillo / Casa Siza (Rehabilitation)

Cultural + Touristic Art gallery + Hostel

Inventory no. MX.02

Location Dr. Atl 103, Sta María la Ribera, Cuauhtémoc, 06400 Ciudad de México, CDMX, Mexico

Authorship Álvaro Siza
Date 2019–2023

Owner Private: Bosco Sodi
Visits Exterior + Interior conditioned | Reservation required



Iberê Camargo Foundation Museum

Cultural

Museum

Inventory no. BR.01

Location Avenida Padre Cacique,
n.º 2000 Cristal, Porto
Alegre – RS, 90810-240,
Brazil

Authorship Álvaro Siza
Date 1998–2008

Award Golden Lion, Venice
Architecture Biennale, 2002
Miles Crown Hall Americas
Prize, 2014

Archive Canadian Centre
for Architecture

Owner Private: Fundação Iberê
Camargo

Visits Exterior + Interior
conditioned



South District Municipal Centre ‘Rosa Ziperoovich’

Administrative

Municipality

Inventory no. AR.01

Location Av. Uriburu 637 – S2000
Rosario, Santa Fe, Argentina

Authorship Álvaro Siza
Date 1996–2003

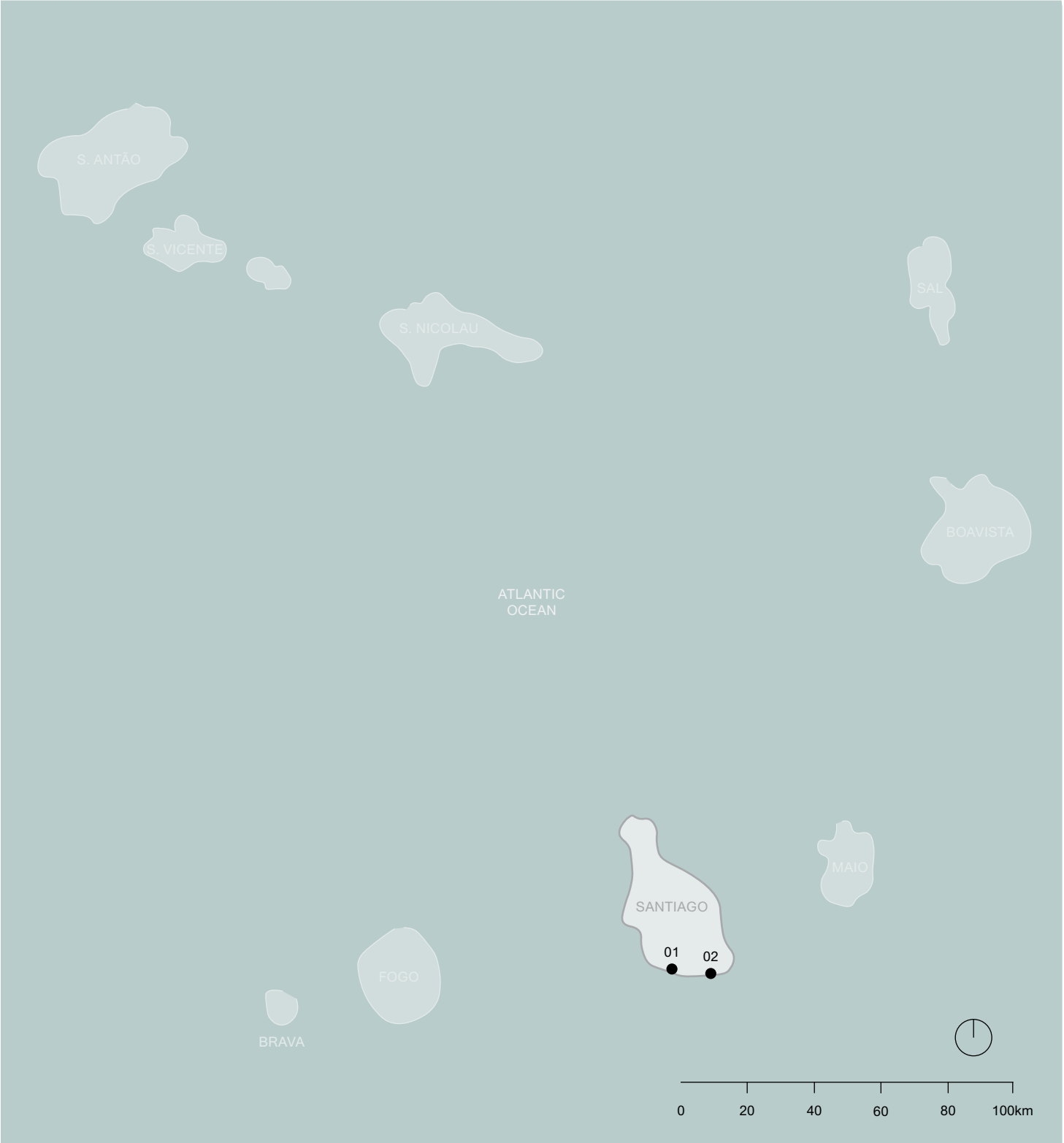
Archive Canadian Centre
for Architecture

Owner Public: Municipalidad
de Rosario

Visits Exterior + Interior
conditioned



Cabo Verde, Santiago Island
01 CV.01.1 – Cidade Velha – São Pedro Hostel
02 CV.02 – Headquarters, National Bank Of Cabo Verde



Cidade Velha – São Pedro Hostel

Touristic

HoReCa

Inventory no. CV.01.1

Location Rua da Banana + Caminho do Vale de Ribeira Grande de Santiago, Cabo Verde

Authorship Álvaro Siza, Helena Albuquerque

Date 1998–2008

Protection World Heritage (June 2009)

Owner Public: República de Cabo Verde; Private: Various

Visits Exterior + Interior conditioned



Headquarters, National Bank of Cabo Verde

Service

Bank

Inventory no. CV.02

Location Av. OUA 2 – Praia, Cabo Verde

Authorship Álvaro Siza

Date 1998–2021

Archive Canadian Centre for Architecture

Owner Public: República de Cabo Verde

Visits Exterior + Interior conditioned



Europe, Spain

M.INT.4

- La Coruña
- 01 ES.02.1 – Galician Centre of Contemporary Art
 - ES.02.2 – Santo Domingo de Bonaval Park
 - 02 ES.05 – Faculty of Communication Sciences
- Pontevedra
- 03 ES.08 – Rehabilitation of Café Moderno Building
- Bizcaya
- 04 ES.15 – Auditorium of the University of the Basque Country
- Huesca
- 05 ES.11 – Sports Hotel and High-Performance Centre
- Lleida
- 06 ES.12 – Faculty of Education Sciences, Cappont University

- Barcelona
- 07 ES.03.1 – Llinars del Vallès – Auditorium Theatre
 - 08 ES.01 – Olympic Village Meteorology Centre and Mopu Delegation Headquarters
 - 09 ES.10 – Ribera Serrallo Sports Complex and Playroom
 - 10 ES.16 – Colien House
- Madrid
- 11 ES.14 – Colón Tourism Information Centre (Rehabilitation)
- Balnearic Islands
- 12 ES.13 – House in Palma de Mallorca
- Alicante
- 13 ES.06 – Rectorry, University of Alicante
- Granada
- 14 ES.09 – Zaida Building
- Cádiz
- 15 ES.04 – Housing in Concepción Arenal
- Ceuta
- 16 ES.07 – Manzana del Revellin Cultural Centre



Galician Centre of Contemporary Art

Cultural Museum

Inventory no. ES.02.1

Location	R. de Ramón del Valle-Inclán, 2 – 15703 Santiago de Compostela (A Coruña), Spain
Authorship Date	Álvaro Siza 1988–1993
Archive	Canadian Centre for Architecture
Protection	In the Buffer Zone of the World Heritage Site Santiago de Compostela (Old Town)
Owner	Public: Xunta de Galicia (regional government)
Visits	Exterior + Interior



Santo Domingo de Bonaval Park

Cultural + Recreational Park

Inventory no. ES.02.2

Location	Costa de San Domingos, 3 – 15703 Santiago de Compostela (A Coruña), Spain
Authorship Date	Álvaro Siza, Isabel Aguirre 1989–1994
Archive	Canadian Centre for Architecture
Protection	In the Buffer Zone of the World Heritage Site Santiago de Compostela (Old Town)
Award	National Architecture Prize Manuel de la Dehesa, 1997
Owner	Public: Xunta de Galicia (regional government)
Visits	Public space



Faculty of Communication Sciences, Santiago de Compostela

Educational University

Inventory no. ES.05

Location Campus Norte, Av. de Castelaio, s/n – 15782 Santiago de Compostela (A Coruña), Spain

Authorship Álvaro Siza
Date 1993–2000

Archive Canadian Centre for Architecture
Protection Property of Municipal Interest
Award Secil Prize for Architecture, 2000

Owner Public: Universidad de Santiago de Compostela
Visits Exterior + Interior conditioned



Pontevedra

Rehabilitation of Café Moderno Building

Cultural + Recreational & Touristic Exhibition site + HoReCa

Inventory no. ES.08

Location Plaza San Xosé, 3 – 36001 Pontevedra, Spain

Authorship Álvaro Siza
Date 1997–2000

Owner Private: Afundación – Obra Social Abanca

Visits Exterior + Interior



Bizcaya

Auditorium of the University of the Basque Country

Educational + Cultural University + Auditorium

Inventory no. ES.15

Location Abandoibarra Etorb., 3, Abando – 48009 Bilbo (Bizkaia), Spain

Authorship Álvaro Siza, Ramón Losada
Date 2005–2010

Owner Public: Bilbao Bizkaia Kutxa
Visits Exterior + Interior conditioned



Sports Hotel and High-Performance Centre

Recreational Sports centre

Inventory no. ES.11

Location Lugar Balneario de Panticosa, 12 – 22650 Baños de Panticosa (Huesca), Spain

Authorship Álvaro Siza
Date 2001–2008
Only partially built.

Archive Canadian Centre for Education

Owner Public: Ajuntament de Cornellà de Llobregat

Visits Exterior + Interior
conditioned



Faculty of Education Sciences, Capped University

Educational University

Inventory no. ES.12

Location Av. de l'Estudi General, 4 – 25001 Lleida, Spain

Authorship Álvaro Siza
Date 2001–2008

Archive Canadian Centre for Education

Owner Public: Universidad de Lleida

Visits Exterior + Interior
conditioned



Olympic Village Meteorology Centre and MOPU Delegation Headquarters

Scientific + (Public) Service

Weather station

Inventory no. ES.01

Location C/ de l'Arquitecte Sert, 1 –
 Sant Martí, 08071 Barcelona,
 Spain

Authorship Álvaro Siza
 Date 1989–1992

Archive Canadian Centre
 for Architecture

Owner Public: AEMET
 Visits Exterior + Interior
 conditioned



Llinars del Vallès – Auditorium Theatre

Cultural

Theatre

Inventory no. ES.03.1

Location Ronda Sant Antoni,
 19 – 08450 Llinars del
 Vallès (Barcelona), Spain

Authorship Álvaro Siza,
 ARESTA Architects
 Date 2008–2015

Owner Public: Ayuntamiento
 de Llinars del Vallès
 Visits Exterior + Interior
 conditioned



Ribera Serrallo Sports Complex and Playroom

Recreational

Sports complex

Inventory no. ES.10

Location Av. del Baix Llobregat, s/n –
 08940 Cornellà de Llobregat
 (Barcelona), Spain

Authorship Álvaro Siza, Manel Somoza
 (Playroom)

Date 2000–2011

Archive Canadian Centre
 for Architecture
 Award Secil Prize for Architecture,
 2006

Owner Public: Ajuntament de
 Cornellà de Llobregat
 Visits Exterior + Interior
 conditioned



Colien House

Residential

Single-family housing

Inventory no. ES.16

Location Ramal Mirador, 8 – 08860
 Castelldefels (Barcelona),
 Spain

Authorship Álvaro Siza,
 ARESTA Architects
 Date 2012–2023

Owner Private
 Visits No



Colón Tourism Information Centre (rehabilitation)

Touristic Tourism centre

Inventory no. ES.14

Location Pl. de Colón, 4, Salamanca, 28001 Madrid, Spain

Authorship Álvaro Siza, Juan Miguel Hernández de León

Date 2006–2007

Owner Ayuntamiento de Madrid
Visits Exterior + Interior conditioned



Balearic Islands

House in Palma de Mallorca

Residential Single-family housing

Inventory no. ES.13

Location Carrer Zona Formentor, 49D – 07460 Pollença, Balearic Islands, Spain

Authorship Álvaro Siza
Date 2001–2008

Archive Canadian Centre for Architecture

Owner Private
Visits No



Rectory, University of Alicante

Educational + Service Higher education + Offices

Inventory no. ES.06

Location Rectorado y Servicios Generales – 03690 San Vicente del Raspeig (Alicante), Spain

Authorship Álvaro Siza
Date 1995–2003

Archive Canadian Centre for Architecture

Owner Public: Universidad de Alicante

Visits Exterior + Interior conditioned



Zaida Building

Residential + Commercial + Service

Multi-family housing + Shops + Offices

Inventory no. ES.09

Location C. Acera del Darro, 1,
Centro, 18005 Granada,
Spain

Authorship Álvaro Siza
Date 1998–2006

Archive Canadian Centre
for Architecture

Owner Various, public and private:
José Julián Romero, Caja
Rural de Granada, Antonio
García Fernández Mayoral

Visits Exterior + Interior
conditioned



Housing in Concepción Arenal

Residential + Commercial

Multi-family housing + Shops

Inventory no. ES.04

Location C. Concepción Arenal,
7 – 11006 Cádiz, Spain

Authorship Álvaro Siza
Date 1988–1992

Archive Canadian Centre
for Architecture

Owner Public: Generalitat de
Catalunya. Private: various

Visits Exterior + Interior
conditioned



Manzana del Revellin Cultural Centre

Cultural

Cultural centre

Inventory no. ES.07

Location Plaza Nelson Mandela,
s/n – 51001
Ceuta, Spain

Authorship Álvaro Siza
Date 1997–2010

Archive Canadian Centre
for Architecture

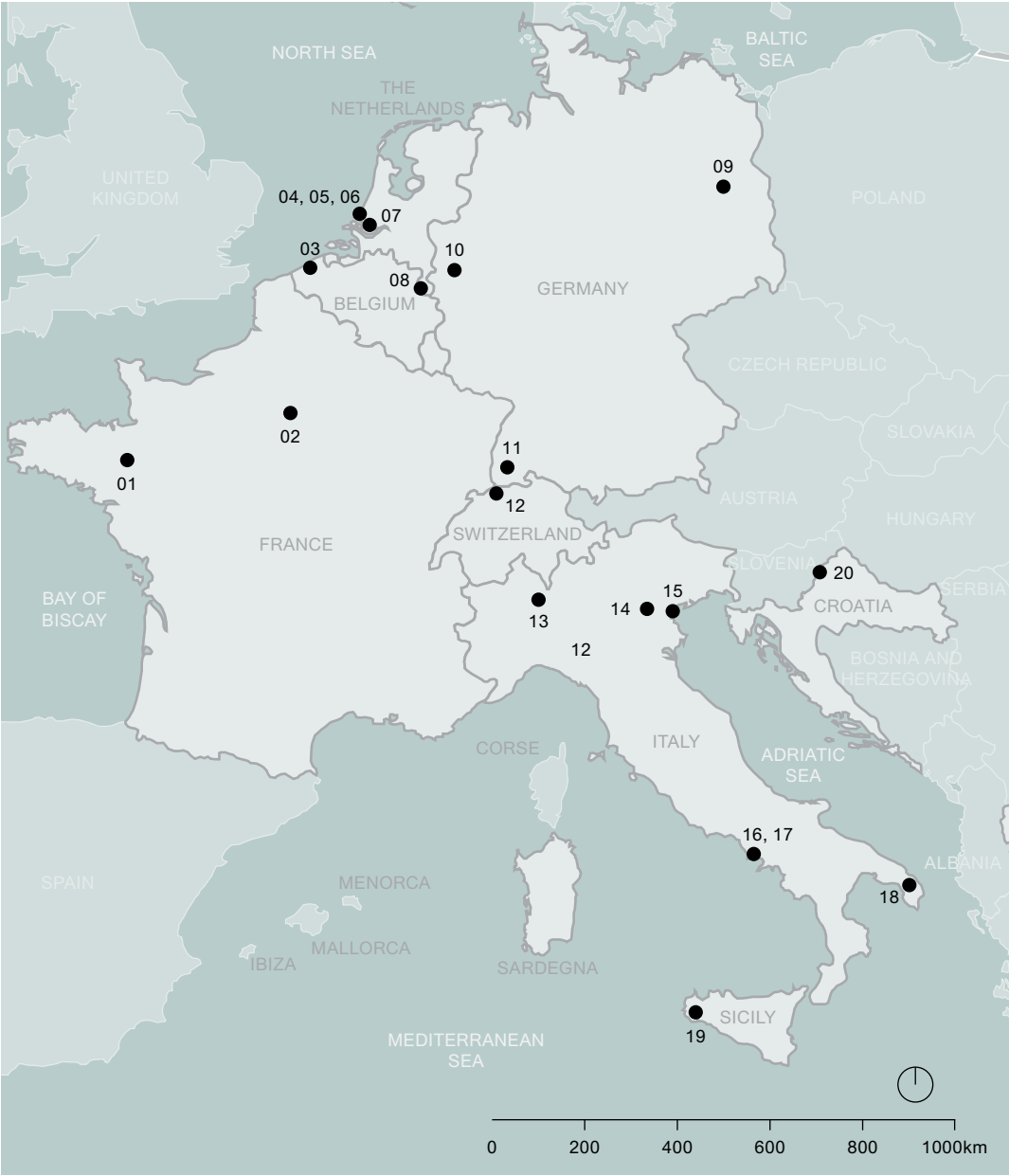
Owner Public: Ayuntamiento
de Ceuta

Visits Exterior + Interior



- France
- 01 FR.02 – Saint-Jacques-De-La-Lande Church
- 02 FR.01 – Montreuil – Residential Buildings C1 and C2
- Belgium
- 03 BE.01 – Van Middelem-Dupont House
- The Netherlands
- 04 NL.01.1 – Schilderswijk – Punt en Komma Social Housing
- 05 NL.01.2 – Schilderswijk – Residential Settlement
- 06 NL.02 – Two Houses and Two Shops, Schilderswijk
- 07 NL.04 – New Orleans Residential Tower
- 08 NL.03 – Ceramic Terrain Apartments And Offices
- Germany
- 09 DE.01 – Bonjour Tristesse, Block 121 Schlesisches Tor Residential Complex
- 10 DE.03 – Architecture Museum, Insel Hombroich Foundation / Institute of Biophysics
- 11 DE.02 – Vitra International Factory

- Switzerland
- 12 CH.01 – Novartis Campus Building
- Italy
- 13 IT.07 – Gallarate Residential Complex
- 14 IT.03 – Rehabilitation Of Villa Colonnese And Housing
- 15 IT.02 – Rehabilitation of Campo Di Marte Area, Giudecca
- 16 IT.04 – Rehabilitation of the Palazzo Donnaregina, Museum of Contemporary Art
- 17 IT.05 – Municipio Metropolitan Station, Naples (Urban Rehabilitation)
- 18 IT.06.1 – Parco Delle Cave – Cave Di Marco Vito Urban Rehabilitation
- IT.06.2 – Parco Delle Cave – Via Del Ninfeo Bridge
- IT.06.3 – Parco delle Cave – Caffeteria
- 19 IT.01 – Reconstruction of the Mother Church of Salemi
- Croatia
- 20 HR.01 – Chapel in Miljana



Montreuil – Residential Buildings C1 and C2

Residential + Commercial

Multi-family housing + Shops

Inventory no. FR.01

Location 15 rue des Lumières, 93100
Montreuil, France

Authorship Álvaro Siza
Date [1993, Cœur de Ville de
Montreuil urban plan, only
partially built], 2006–2012
Archive Canadian Centre
for Architecture

Protection General inventory of the
cultural heritage of Île-
de-France – Référence
IA93000164 (Place Jean-
Jaurès)

Award Grand Prix spécial du jury
de l'urbanisme, 2005

Owner Various / Ville de Montreuil
Visits Exterior + Interior
conditioned



Saint-Jacques-de-la-Lande Church

Religious

Church

Inventory no. FR.02

Location Rue du Haut Bois, 35136
Saint-Jacques-de-la-Lande,
France

Authorship Álvaro Siza
Date 2009–2018

Protection Inventory of the Observatory
of Religious Heritage

Owner Private; Diocese de Rennes,
Dol et Saint-Malo
Visits Exterior + Interior
conditioned



Belgium

Van Middeltem–Dupont House

Residential

Single-family housing

Inventory no. BE.01

Location Groenedijkstraat 1, 8460
Oudenburg, Belgium

Authorship Álvaro Siza
Date 1992–2001

Archive Canadian Centre
for Architecture

Owner Private: Van Middeltem–
Dupont Family
Visits No



Schilderswijk – Punt en Komma Social Housing

Residential Multi-family housing

Inventory no. NL.01.1

Location Parallelweg 158, 2525 NJ Den Haag, The Netherlands

Authorship Álvaro Siza, Carlos Castanheira
Date 1983–1988

Archive Canadian Centre for Architecture

Owner Various
Visits Exterior



Schilderswijk – Residential Settlement

Residential Multi-family housing

Inventory no. NL.01.2

Location Doedijnstraat, The Hague, The Netherlands

Authorship Álvaro Siza
Date 1989–1994

Archive Canadian Centre for Architecture
Award Berlage Prize, 1993

Owner Various
Visits Exterior



Two Houses and Two Shops, Schilderswijk

Residential + Commercial/Service

Single-family housing + Shops/Offices

Inventory no. NL.02

Location Van der Vennestraat 102, 2525 CJ Den Haag, The Netherlands

Authorship Álvaro Siza, Carlos Castanheira
Date 1984–1988

Archive Canadian Centre for Architecture

Owner Various
Visits Exterior + Interior conditioned



Ceramic Terrain Apartments and Offices

Residential + Commercial + Service

Multi-family housing + Shops + Offices

Inventory no. NL.03

Location Avenue Céramique 16, 6221 KV Maastricht, The Netherlands

Authorship Álvaro Siza
Date 1997–2001

Archive Canadian Centre for Architecture

Owner Various
Visits Exterior



New Orleans Residential Tower

Residential + Commercial + Recreational

Multi-family housing + Shops + Cinema

Inventory no. NL.04

Location New Orleans, Antoine
Platekade 995 – 3072 ME
Rotterdam, The Netherlands

Authorship Álvaro Siza, ADP
Date 2002–2011

Archive Canadian Centre
for Architecture

Owner Various
Visits Exterior



Germany

Bonjour Tristesse / Block 121 Schlesisches Tor Residential Complex

Residential

Multi-family social housing

Inventory no. DE.01

Location Falckensteinstraße 4 – 10997
Berlin, Germany

Authorship Álvaro Siza, Peter Brinkert
Date 1980–1990

Archive Canadian Centre
for Architecture

Owner Private: Various
Visits Exterior + Interior
conditioned



Vitra International Factory

Industrial

Factory

Inventory no. DE.02

Location Müllheimer Str. 56 – 79576
Weil am Rhein, Germany

Authorship Álvaro Siza
Date 1991–2002

Archive Canadian Centre
for Architecture

Owner Private: Vitra Verwaltungs
GmbH

Visits Exterior + Interior, both
conditioned



Architecture Museum, Insel Hombroich Foundation / Institute of Biophysics

Cultural

Museum

Inventory no. DE.03

Location Raketenstation Hombroich
6 – 41472
Neuss, Germany

Authorship Álvaro Siza,
Rudolf Finsterwalder
Date 1995–2008

Archive Canadian Centre
for Architecture

Owner Private: Stiftung Insel
Hombroich
Visits Exterior + Interior
conditioned



Novartis Campus Building

Scientific + Service

Laboratories + Offices

Inventory no. CH.01

Location Virchow 6 – 4056 Basel,
Switzerland

Authorship Álvaro Siza
Date 2006–2011

Award AU – International
Architects Union Gold
Medal 2011

Owner Private: Novartis Pharma AG
Visits Exterior + Interior
conditioned



Reconstruction of the Mother Church of Salemi

Religious (initial) + Cultural (current)

Church (initial) + Historical site (current)

Inventory no. IT.01

Location Piazza Alicia, 13 – 91018
Salemi TP, Italy

Authorship Álvaro Siza, Roberto Collovà
Date 1983–1997

Archive Canadian Centre
for Architecture

Owner Public: Comune di Salemi
Visits Exterior + Interior



Rehabilitation of Campo di Marte, Giudecca

Residential

Multi-family housing

Inventory no. IT.02

Location Calle de l'Asilo Mason,
962 – 30133
Venezia VE, Italy

Authorship Álvaro Siza
Date 1984–1995/2016

Archive Canadian Centre
for Architecture

Owner Private: Various
Visits Exterior



Rehabilitation of Villa Colonnese and Housing

Residential

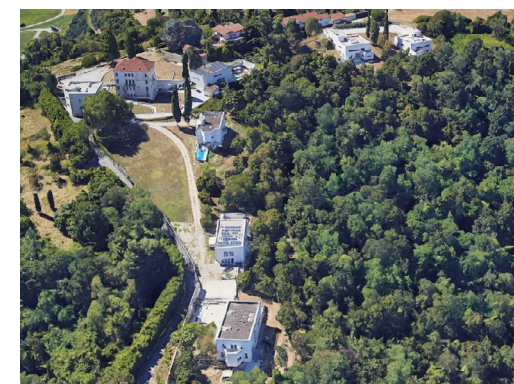
Single-family housing

Inventory no. IT.03

Location Strada Valle di S. Lorenzo,
36057 Arcugnano VI, Italy

Authorship Álvaro Siza
Date 1998–2005

Owner Private: Various
Visits No



Rehabilitation of the Palazzo Donnaregina, Museum of Contemporary Art

Cultural Museum

Inventory no. IT.04

Location Via Luigi Settembrini, 79
– 80139 Napoli NA, Italy

Authorship Álvaro Siza
Date 2003–2006

Archive Canadian Centre
for Architecture

Owner Public: Consiglio regionale
della Campania
Visits Exterior + Interior



Municipio Metropolitan Station, Naples

Infrastructural Metropolitan

Inventory no. IT.05

Location Pza Municipio, 6 – 80133
Napoli NA, Italy

Authorship Álvaro Siza, Eduardo Souto
de Moura
Date 2003–2021

Owner Public: Comune di Napoli
Visits Exterior + Interior



Parco delle Cave – Cave di Marco Vito Urban Rehabilitation

Recreational & Touristic Park

Inventory no. IT.06.1

Location Via del Ninfeo, 73100 Lecce
LE, Italia

Authorship Álvaro Siza, Carlos
Castanheira, Luigi Gallo
Date 2010–2023

Owner Public: Comune di Lecce
Visits Public space



Parco delle Cave – Via del Ninfeo Bridge

Infrastructural + Transport Bridge

Inventory no. IT.06.2

Location Via del Ninfeo, 73100 Lecce
LE, Italia

Authorship Álvaro Siza, Carlos
Castanheira, Luigi Gallo
Date 2010–2023

Owner Public: Comune di Lecce
Visits Public space



Parco delle Cave – Caffeteria

Commercial + Recreational

HoReCa + Park

Inventory no. IT.06.3

Location Via del Ninfeo, 73100 Lecce
LE, Itália

Authorship Álvaro Siza, Carlos
Castanheira, Luigi Gallo

Date 2010–2023

Owner Public: Comune di Lecce
Visits Public space



Gallarate Residential Complex

Residential

Multi-family housing

Inventory no. IT.07

Location 21013 Gallarate, Province
of Varese, Italy

Authorship Álvaro Siza, COR
Arquitectos (Roberto
Cremascoli, Edison
Okumura, Marta Rodrigues)

Date 2011–2020

Owner Private: Various
Visits Exterior



Croatia

Chapel in Miljana

Religious

Chapel

Inventory no. HR.01

Location 4JJ8+7F, 49296 Poljana
Sutlanska, Croatia

Authorship Álvaro Siza

Date 2008; 2013–2021

Owner Private: Dragutin Kamenski
Visits Exterior + Interior
conditioned



China

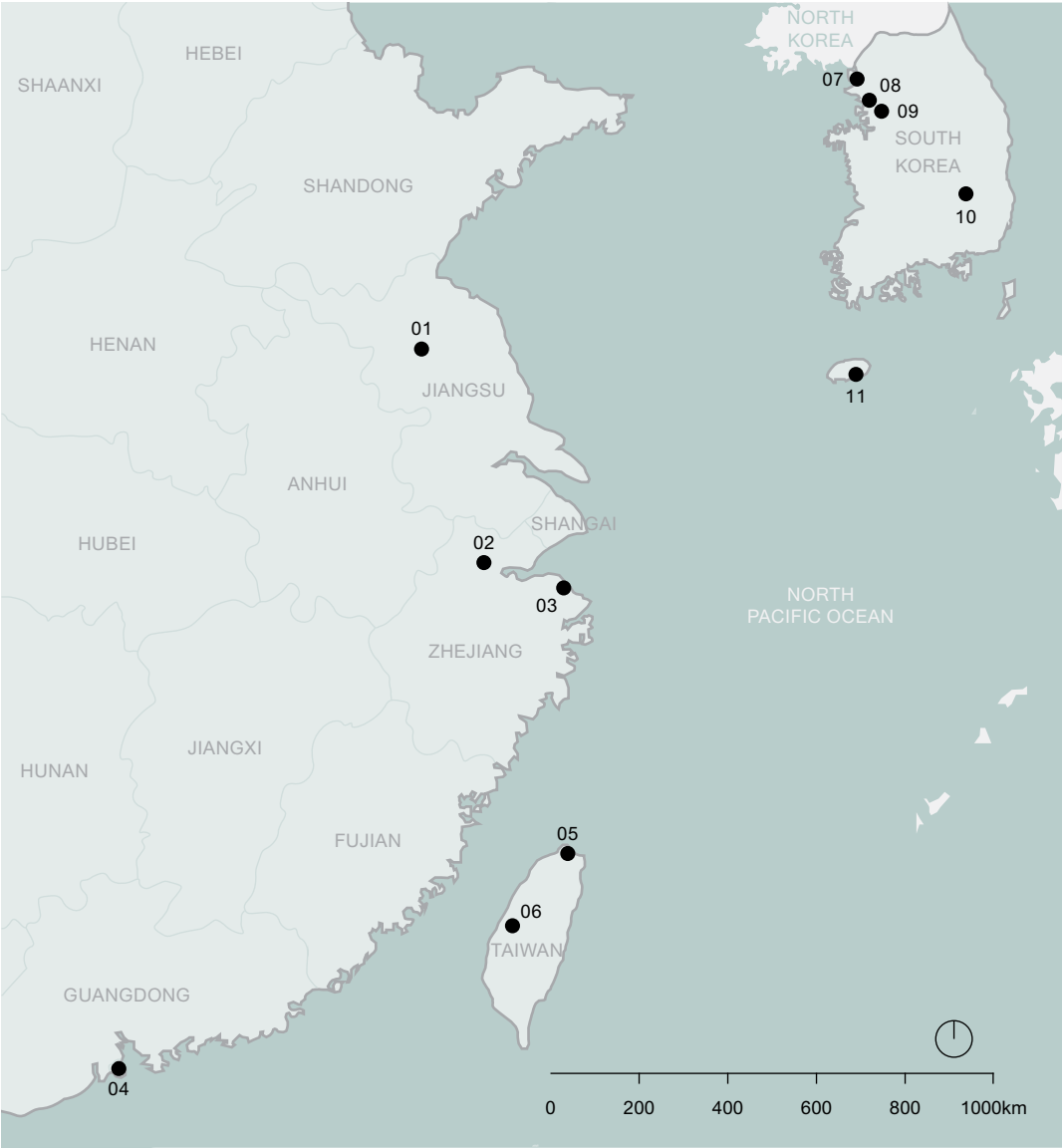
- 01 CN.01 – Building on the Water / Office Building for Shihlien Factory
- 02 CN.02 – China Design Museum, Bauhaus Collection
- 03 CN.03 – MoAE, Huamao Museum of Art Education
- CN.04 – Dongqian Lake Club Houses

Macau

- 04 MO.01 – Macau City Expansion Plan, Areia Preta and Porto Exterior

Taiwan

- 05 TW.02 – Chia Ching Mausoleum
- 06 TW.01.1 – Taifong Golf Club – Reception House/Size House
- TW.01.2 – Taifong Golf Club – Gate House
- TW.01.3 – Taifong Golf Club – Tea House
- TW.01.4 – Taifong Golf Club – Chia Ching House



South Korea

- 07 KR.02 – Mimesis Museum
- 08 KR.01 – Anyang Pavilion
- 09 KR.03.1 – Amore Pacific – Pavilions 1 And 2
- KR.03.2 – Amore Pacific – Gate House
- KR.03.3 – Amore Pacific – Research And Design Centre
- KR.03.4 – Amore Pacific – Guest House
- 10 KR.05.1 – Saya Park – Art Pavilion
- KR.05.2 – Saya Park – Chapel
- KR.05.3 – Saya Park – Observatory
- 11 KR.04.1 – Jeju House
- KR.04.2 – Jeju Tea House

Building on the Water / Office Building for Shihlien Factory

Service Offices

Inventory no. CN.01

Location Hongze District – Huaian, Jiangsu, China Coordinates: 33°23'05.7"N 118°59'38.9"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2010–2014

Award International Archdaily Platform in the category 'Office Building of the Year 2015'

Owner Private: Shihlien Chemical Industrial Jiangsu Co.

Visits Exterior + Interior conditioned



China Design Museum, Bauhaus Collection

Cultural Museum

Inventory no. CN.02

Location Xihu, Hangzhou, China, 310 Coordinates: 30°09'15.5"N 120°04'30.8"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2012–2017

Owner Public: China Academy of Arts (CAA)

Visits Exterior + Interior



MoAE, Huamao Museum of Art Education

Cultural Museum

Inventory no. CN.03

Location Dongqian Lake, Yinzhou, Ningbo, China Coordinates: 29°47'22.8"N 121°38'55.1"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2014–2020

Award Archdaily, 'Cultural Architecture Building of the Year' category, 2021 Sanlian City Humanity Awards, 2023 – Architectural Contribution Award

Owner Private: Ningbo Huamao Education CultuInvestment Ltd.

Visits Exterior + Interior conditioned



Dongqian Lake Club Houses

Residential Single-family housing

Inventory no. CN.04

Location Dongqian Lake, Yinzhou, Ningbo, China Coordinates: 29°47'14.4"N 121°38'50.9"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2014–2024

Owner Private: Cordis Hotels

Visits Exterior + Interior, both conditioned



Macau City Expansion Plan, Areia Preta and Porto Exterior

Inventory no. MO.01

Location Macau, China

Authorship Álvaro Siza, Fernando Távora, Palmer and Turner (P&T), Euroconsult, Deloitte, Hasquins & Sells, Gabinete de Estudos Técnicos

Date 1981–2012
Only partially built.

Owner Public: Macao Special Administrative Region;
Private: Various

Visits Exterior + Interior
conditioned



Taifong Golf Club – Reception House / Siza House

Recreational + Touristic

Reception

Inventory no. TW.01.1

Location 515, Taiwan, Changhua, Dacun Township, 福興村 | XHWR+CVV 福興村 Taiwan, Coordinates: 23°59'46.0"N 120°35'31.8"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2009–2014

Award Jury Prize of the Taiwan Architecture Award, 2021

Owner Private: Taifong Golf Club
Visits Exterior + Interior, both
conditioned



Taifong Golf Club – Gate House

Security

Golf premises

Inventory no. TW.01.2

Location 515, Taiwan, Changhua, Dacun Township, 福興村 | XHVW+78Q 福興村 Taiwan, Coordinates: 23°59'35.5"N 120°35'45.1"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2013–2022

Owner Private: Taifong Golf Club
Visits Exterior + Interior, both
conditioned



Taifong Golf Club – Tea House

Commercial + Recreational

Tea house + Restaurant

Inventory no. TW.01.3

Location 515, Taiwan, Changhua,
Dacun Township, 福興村 |
XHVV+78Q 福興村 Taiwan,
Coordinates: 23°59'35.5"N
120°35'45.1"E

Authorship Álvaro Siza,
Carlos Castanheira

Date 2013–2022

Owner Private: Taifong Golf Club
Visits Exterior + Interior, both
conditioned



Taifong Golf Club – Chia Ching House

Recreational

Sports Club

Inventory no. TW.01.4

Location XHVV+6CW 福興村
Taiwan, Changhua, Dacun
Township
Coordinates: 23°59'44.2"N
120°35'36.9"E

Authorship Álvaro Siza,
Carlos Castanheira

Date 2015–2020

Award Jury Prize of the Taiwan
Architecture Award, 2021

Owner Private: Taifong Golf Club
Visits Exterior + Interior, both
conditioned



Chia Ching Mausoleum

Funerary

Mausoleum

Inventory no. TW.02

Location 208, Taiwan, New Taipei
City, Jinshan District |
7J23+26 西湖里 Taiwan

Authorship Álvaro Siza,
Carlos Castanheira

Date 2015–2017

Owner Private: Chia Ching,
Lin Family

Visits Exterior + Interior
conditioned



South Korea

Anyang Pavilion

Cultural

Cultural centre

Inventory no. KR.01

Location 180 Yesulgongwon-ro,
Manan-gu, Anyang-si,
Gyeonggi-do – South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Jun Saung Kim

Date 2005–2006

Owner Public: Anyang City Hall
Visits Exterior + Interior
conditioned



Mimesis Museum

Cultural

Museum

Inventory no. KR.02

Location 253 Munbal-ro, Paju-si,
Gyeonggi-do, South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Jun Saung Kim

Date 2006–2010

Owner Private: Open Books
Publishing Co.

Visits Exterior + Interior
conditioned



Amore Pacific – Pavilions 1 and 2

Cultural

Multipurpose pavilion

Inventory no. KR.03.1

Location 7456+X32 Yongin, Gyeonggi
– South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Kim Jong Kyu

Date 2007–2010

Owner Private: Amorepacific

Visits Exterior + Interior
conditioned



Amore Pacific – Gate House

Security

Reception

Inventory no. KR.03.2

Location 7453+PX8 Yongin-si,
Gyeonggi-do, South Korea
37°15'33.88"N

Authorship Álvaro Siza, Carlos
Castanheira, Kim Jong Kyu

Date 2007–2008

Owner Private: Amorepacific

Visits Exterior + Interior



Amore Pacific – Research and Design Centre

Scientific + Cultural

Research centre

Inventory no. KR.03.3

Location 7465+999 Yongin, Gyeonggi,
South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Kim Jong Kyu

Date 2007–2010

Award MIZIUM Building Best
Architecture of the year, 2011

Owner Private: Amorepacific

Visits Exterior + Interior
conditioned



Amore Pacific – Guest House

Touristic + Recreational

HoReCa

Inventory no. KR.03.4

Location 7455+WJ9 Yongin, Gyeonggi,
South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Kim Jong Kyu

Date 2007–2013

Owner Private: Amorepacific
Visits Exterior + Interior
conditioned



Jeju House

Residential

Single-family housing

Inventory no. KR.04.1

Location 2486 Namwon-ri, Namwon-
eup, Seogwipo, Jeju-do,
South Korea

Authorship Álvaro Siza, Carlos
Castanheira, Kim Jong Kyu

Date 2007–2011

Owner Private: Kyung-Bae Family
Visits No



Jeju Tea House

Residential

HoReCa

Inventory no. KR.04.2

Location Taewi-ro 398beon-gil,
Namwon-eup, Seogwipo,
Jeju-do, South Korea
Coordinates: 33°16'17.5"N
126°41'32.5"E

Authorship Álvaro Siza, Carlos
Castanheira; Kim Jong Kyu

Date 2015–2018

Owner Private: Kyung-Bae Family
Visits No



Saya Park – Art Pavilion

Cultural

Exhibition space

Inventory no. KR.05.1

Location 산63-1 Changpyeong-ri,
Bugye-myeon, Gunwi-gun,
Gyeongsangbuk-do, South
Korea
Coordinates: 36°05'20.4"N
128°42'01.1"E

Authorship Álvaro Siza,
Carlos Castanheira

Date 2015–2018

Award Archilovers Best Project,
2021

Owner Private: Sayuwon Co., Ltd.
Visits Exterior + Interior



Saya Park – Chapel

Religious

Chapel

Inventory no. KR.05.2

Location Changpyeong-ri, Bugye-myeon, Gunwi-gun, Gyeongsangbuk-do, South Korea
Coordinates: 36°05'56.6"N 128°41'15.4"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2015–2018

Award Archilovers Best Project, 2021

Owner Private: Sayuwon Co., Ltd.
Visits Exterior + Interior
conditioned



Saya Park – Observatory

Recreational

Viewpoint

Inventory no. KR.05.3

Location 산63-1 Changpyeong-ri, Bugye-myeon, Gunwi-gun, Gyeongsangbuk-do, South Korea
Coordinates: 36°05'20.4"N 128°42'01.1"E

Authorship Álvaro Siza, Carlos Castanheira

Date 2015–2018

Award Archilovers Best Project, 2021

Owner Private: Sayuwon Co., Ltd.
Visits Exterior + Interior



LIST OF WORKS IN CHRONOLOGICAL ORDER

List of works in chronological order

Start of design – Completion of construction
Start of design / Completion of last intervention

DATE	ID	WORK
1954/2024	PT.PO01	Four Houses
1956–1959	PT.PO02	Matosinhos Parish Centre
1956–1959	PT.PO04	Carneiro de Melo House
1957–1957	PT.PO03	Siza Family Grave
1957–1970	PT.PO10	Quinta da Conceição Swimming Pool
1958/2014	PT.PO05	Boa Nova Tea House
1959/1969	PT.PO06	Luís Rocha Ribeiro House
1960–1960	PT.PO09	Martins Camelo Family Grave
1960–1963	PT.PO07	Lordelo do Ouro Cooperative
1960/2009	PT.PO17	Renovation of the Parents' House / Casa da Arquitectura, Documentation Centre
1961/2021	PT.PO08	Ocean Swimming Pool
1962–1965	PT.PO11	Ferreira da Costa House
1964–1970	PT.PO12	Alves dos Santos House
1964–1971	PT.VC01	Alves Costa House
1965–1974	PT.PO45	Leça and Boa Nova Coastal Development Plan
1967–1970	PT.PO13	Manuel Magalhães House
1967–1980	PT.PO14	Monument to the Poet António Nobre
1969/1986	PT.PO22	Borges & Irmão Bank, Vila do Conde
1970–1972	PT.PO15	Vila Cova A. F. Housing Complex
1970–1973	PT.VC02	Alcino Cardoso House
1971–1974	PT.AV05	Pinto & Sotto Mayor Bank, Oliveira de Azeméis

1973–1979	PT.PO18	Beires House
1973/2006	PT.PO20	Bouça Housing Complex, SAAL
1974–1979	PT.PO19	São Victor Neighbourhood Rehabilitation, SAAL
1976–1978	PT.PO21	António Carlos Siza House
1977–2001	PT.EV01	Malagueira Neighbourhood – Master Plan
1977–2001	PT.EV01.1	Malagueira Neighbourhood – Social Housing
1977–2001	PT.EV01.2	Malagueira Neighbourhood – General Infrastructure Conduit
1979–1987	PT.PO23	Maria Margarida Machado House
1980–1984	PT.AV01	Avelino Duarte House
1980–1990	DE.01	Bonjour Tristesse / Block 121 Schlesisches Tor Residential Complex
1980–1991	PT.BR01	J.M. Teixeira House (Rehabilitation)
1981–2012	MO.01	Macau City Expansion Plan, Areia Preta and Porto Exterior
1982–1988	PT.BR02	Pombais Complex
1983–1988	NL.01.1	Schilderswijk – Punt en Komma Social Housing
1983–1997	IT.01	Reconstruction of the Mother Church of Salemi
1984–1986	PT.PO26.1	Faculty of Architecture of the University of Porto – Rehabilitation of Quinta da Póvoa House and Annexes
1984–1988	NL.02	Two Houses and Two Shops, Schilderswijk
1984–1991	PT.PO24	João de Deus Nursery School
1984–1994	PT.PO25	Luís Figueiredo House
1984–1999	PT.BR04	David Vieira de Castro House
1984/2016	IT.02	Rehabilitation of Campo di Marte Area, Giudecca
1985–1986	PT.PO26.2	Faculty of Architecture of the University of Porto – Carlos Ramos Pavilion
1985–1991	PT.EV01.3	Malagueira Neighbourhood - Park
1986–1994	PT.SE01	Setúbal School of Higher Education

1986/2017	PT.PO26.3	Faculty of Architecture of the University of Porto
1987–1996	PT.PO27	César Rodrigues House
1988–1989	PT.AV02.1	Aveiro University – Water Tank
1988–1992	ES.04	Housing in Concepción Arenal
1988–1993	ES.02.1	Galician Centre of Contemporary Art
1988/2001	PT.AV02.2	Aveiro University – Library
1988–2015	PT.LI01	Reconstruction of Chiado – Detailed Plan
1989–1992	ES.01	Olympic Village Meteorology Centre and MOPU Delegation Headquarters
1989–1994	NL.01.2	Schilderswijk – Residential Settlement
1989–1994	ES.02.2	Santo Domingo de Bonaval Park
1989–1995	PT.AV03	Ferreira de Castro Office Building
1989–1995	PT.PO39.1	Quinta de Santo Ovidio – Ana Costa & Manuel Silva House (Rehabilitation)
1989–2001	PT.PO39.2	Quinta de Santo Ovidio – Chapel
1989/2021	PT.PO33.4	Serralves Foundation – Rehabilitation of the Serralves Villa
1990–1996	PT.PO29	Santa Maria Church and Parish Centre
1991–1996	PT.LI01.2	Reconstruction of Chiado – Armazéns Grandela Building
1991–1996	PT.LI01.3	Reconstruction of Chiado – Camara Chaves Building
1991–1996	PT.LI01.4	Reconstruction of Chiado – Castro & Melo Building
1991–1998	PT.PO28	Boavista Residential Complex
1991–2000	PT.LI01.1	Reconstruction of Chiado – Grandes Armazéns do Chiado Building
1991–2002	DE.02	Vitra International Factory
1991–2004	PT.LI02	Terraços de Bragança Complex
1991/2010	PT.GU01	Casa Jovem Cooperative Social Housing / Monte de Miranda Complex
1991/2023	PT.PO33.1	Serralves Foundation – Museum of Contemporary Art and Álvaro Siza Wing

1992–1995	PT.LI03	Headquarters of ANJE, National Association of Young Entrepreneurs
1992–1998	PT.LI01.5	Reconstruction of Chiado – Baixa / Chiado Metro Station
1992–2001	BE.01	Van Middelem–Dupont House
1993–1997	PT.AV04	Revigrés Showroom
1993–1997	PT.PO30	Aleixo Office Building
1993–2000	PT.PO31	Rehabilitation of the Costa Braga Building, Youth House and Pavilions
1993–2000	ES.05	Faculty of Communication Sciences, Santiago de Compostela
1993–2001	PT.LI05	Rehabilitation of the 25 de Abril Association Headquarters, Ludovice Palace
1993–2002	PT.PO32	Headquarters of APDL, The Authority of the Douro and Leixões Ports (Rehabilitation)
1993/2012	FR.01	Montreuil - Residential Buildings C1 and C2
1994–2002	PT.VI01	Rehabilitation of the Former ‘2 de Maio’ Market
1995–1998	PT.LI04	Portugal Pavilion, Expo’98
1995–2003	ES.06	Rectory, University of Alicante
1995–2008	DE.03	Architecture Museum, Insel Hombroich Foundation / Institute of Biophysics
1996–2003	AR.01	South District Municipal Centre ‘Rosa Ziporovich’
1996/2005	PT.PO42	São Bento Metro Station
1997–2000	ES.08	Rehabilitation of Café Moderno Building
1997–2001	NL.03	Ceramic Terrain Apartments and Offices
1997–2005	PT.PO34	Caxinas Urban Park and Activity Centre
1997–2010	ES.07	Manzana del Revellin Cultural Centre
1998–2005	IT.03	Rehabilitation of Villa Colonnese and Housing
1998–2005	PT.BR03	Centre for Camillian Studies
1998–2006	PT.LI01.6	Reconstruction of Chiado – Leonel Building

1998–2006	ES.09	Zaida Building
1998–2008	BR.01	Iberê Camargo Foundation Museum
1998–2008	CV.01.1	Cidade Velha – São Pedro Hostel
1998–2009	PT.PO35	Carcereira Housing Unit, Parque Navegantes
1998–2021	CV.02	Headquarters, National Bank of Cabo Verde
1999–2002	PT.LI06.1	Carlos Alemão Guest Pavilion
1999/2003	PT.CO01	Portugal Pavilion Expo 2000 Hannover and its Reconstruction in Coimbra
2000–2003	PT.PO37	Atlântico Park Urban Rehabilitation
2000–2006	PT.SE02	Manuel Cargaleiro Arts Museum
2000–2007	PT.PO38	Gondomar Multipurpose Pavilion
2000–2008	PT.VC03	Viana do Castelo Municipal Library
2000–2011	ES.10	Ribera Serrallo Sports Complex and Playroom
2001–2008	ES.11	Sports Hotel and High – Performance Centre
2001–2008	ES.12	Faculty of Education Sciences, Cappont University
2001–2008	ES.13	House in Palma de Mallorca
2001–2010	PT.VR04	Quinta do Portal Winery
2001–2013	PT.LI08	Júlio Pomar Museum and Workshop (Rehabilitation)
2002–2006	PT.PO40	Armanda Passos House and Studio
2002–2007	PT.LI06.2	Carlos Alemão House
2002–2008	PT.LI07	ISQ Business Incubation Centre
2002–2010	PT.VR01	Vidago Park (Rehabilitation)
2002–2010	PT.VR02	Pedras Salgadas Park (Rehabilitation)
2002–2011	NL.04	New Orleans Residential Tower
2002–2012	PT.PO41	Santo Tirso Fire Station
2003–2006	IT.04	Rehabilitation of the Palazzo Donnaregina, Museum of Contemporary Art

2003–2006	PT.PR01	Adega Mayor
2003–2009	PT.LE01	Paper Mill, Leiria (rehabilitation)
2003–2009	PT.BR05	São Miguel de Ceide Parish and Social Centre
2003–2015	PT.VR03	Nadir Afonso Contemporary Art Museum
2003–2021	IT.05	Municipio Metropolitan Station, Naples
2004–2004	PT.PO46	Boavista Garden Rehabilitation
2005–2006	KR.01	Anyang Pavilion
2005–2010	ES.15	Auditorium of the University of the Basque Country
2006–2007	ES.14	Colón Tourism Information Centre (Rehabilitation)
2006–2010	KR.02	Mimesis Museum
2006–2011	CH.01	Novartis Campus Building
2007–2008	KR.03.1	Amore Pacific – Gate House
2007–2010	KR.03.2	Amore Pacific – Pavilions 1 and 2
2007–2010	KR.03.3	Amore Pacific – Research and Design Centre
2007–2011	KR.04.1	Jeju House
2007–2013	KR.03.4	Amore Pacific – Guest House
2008–2008	PT.PO36	Tomb of the Poet Eugénio de Andrade
2008–2015	PT.LI01.7	Reconstruction of Chiado – Pedestrian Path Between Pátio B, Carmo and the GNR Quarter Terrace / Carmo Terraces
2008–2015	ES.03.1	Llinars del Vallès – Auditorium Theatre
2008/2021	HR.01	Chapel in Miljana
2009–2014	TW.01.1	Taifong Golf Club – Reception House / Siza House
2009–2018	FR.02	Saint-Jacques-de-la-Lande Church
2010–2014	CN.01	Building on the Water / Chemical Industrial Jiangsu Co.
2010–2015	PT.PO43	International Sculpture Museum and Abade Pedrosa Museum (Rehabilitation)
2010–2023	IT.06.1	Parco delle Cave – Cave di Marco Vito Urban Rehabilitation

2010–2023	IT.06.2	Parco delle Cave – Via del Ninfeo Bridge
2010–2023	IT.06.3	Parco delle Cave – Caffeteria
2011–2020	IT.07	Gallarate Residencial Complex
2012–2017	CN.02	China Design Museum, Bauhaus Collection
2012–2023	ES.16	Colien House
2013–2019	PT.PO33.2	Serralves Foundation – Manoel de Oliveira Cinema House
2013–2022	TW.01.2	Taifong Golf Club – Gate House
2013–2022	TW.01.3	Taifong Golf Club – Tea House
2014–2020	CN.03	MoAE, Huamao Museum of Art Education
2014–2024	CN.04	Dongqian Lake Club Houses
2015–2017	TW.02	Chia Ching Mausoleum
2015–2018	KR.04.2	Jeju Tea House
2015–2018	KR.05.1	Saya Park – Art Pavilion
2015–2018	KR.05.2	Saya Park – Chapel
2015–2018	KR.05.3	Saya Park – Observatory
2015–2020	TW.01.4	Taifong Golf Club – Chia Ching House
2015–2021	US. 01	611 West 56th Street
2016–2018	MX.01	The Clay Pavillon
2016–2018	PT.FA01	Lagos Chapel
2017–2023	PT.PO16.1	Leça do Balio Monastery – Open Sculpture / Temple
2017–2024	PT.PO16.2	Leça do Balio Monastery – Rehabilitation of the House and Garden
2017–2024	PT.PO44	Rehabilitation of the Solar de Magalhães for the Historical Archive and the House of Memory of the City of Amarante
2018–2021	PT.CB01	Wachtower, Serra das Talhadas
2018–2023	PT.CB02	Zebro Viewpoint
2019–2021	PT.PO33.3	Serralves Foundation – Rehabilitation of the Gardeners' House

2019–2023	MX.02	Dr ATL House, Painter Geraldo Murillo / Casa Siza (Rehabilitation)
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LIST OF WORKS BY CATEGORY

List of works by Categories

CATEGORIES (Main and most recent category)

ADMINISTRATIVE (1)

1996–2003	AR.01	South District Municipal Centre ‘Rosa Ziperovich’
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AGRICULTURAL (2)

2001–2010	PT.VR04	Quinta do Portal Winery
2003–2006	PT.PR01	Adega Mayor

COMMEMORATIVE (1)

1967–1980	PT.PO14	Monument to the Poet António Nobre
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COMMERCIAL (9)

1958/2014	PT.PO05	Boa Nova Tea House
1960–1963	PT.PO07	Lordelo do Ouro Cooperative
1980–1991	PT.BR01	J.M. Teixeira House (Rehabilitation)
1991–1996	PT.LI01.2	Reconstruction of Chiado – Armazéns Grandela Building
1991–2000	PT.LI01.1	Reconstruction of Chiado – Grandes Armazéns do Chiado Building
1993–1997	PT.AV04	Revigrés Showroom
1994–2002	PT.VI01	Rehabilitation of the Former ‘2 de Maio’ Market
2010–2023	IT.06.3	Parco delle Cave – Caffeteria
2013–2022	TW.01.3	Taifong Golf Club – Tea House

CULTURAL (36)

1960/2009	PT.PO17	Renovation of the Parents’ House / Casa da Arquitectura, Documentation Centre
1983–1997	IT.01	Reconstruction of the Mother Church of Salemi
1988–1993	ES.02.1	Galician Centre of Contemporary Art

1988/2001	PT.AV02.2	Aveiro University Library
1989/2021	PT.PO33.4	Serralves Foundation – Rehabilitation of the Serralves Villa
1991/2023	PT.PO33.1	Serralves Foundation – Museum of Contemporary Art and Álvaro Siza Wing
1993–2001	PT.LI05	Rehabilitation of the 25 de Abril Association Headquarters, Ludovice Palace
1995–1998	PT.LI04	Portugal Pavilion, Expo’98
1995–2008	DE.03	Architecture Museum, Insel Hombroich Foundation / Institute of Biophysics
1997–2000	ES.08	Rehabilitation of Café Moderno Building
1997–2010	ES.07	Manzana del Revellin Cultural Centre
1998–2005	PT.BR03	Centre for Camillian Studies
1998–2008	BR.01	Iberê Camargo Foundation Museum
1999/2003	PT.CO01	Portugal Pavilion Expo 2000 Hannover and its Reconstruction in Coimbra
2000–2006	PT.SE02	Manuel Cargaleiro Arts Museum
2000–2007	PT.PO38	Gondomar Multipurpose Pavilion
2000–2008	PT.VC03	Viana do Castelo Municipal Library
2001–2013	PT.LI08	Júlio Pomar Museum and Workshop (Rehabilitation)
2003–2006	IT.04	Rehabilitation of the Palazzo Donnaregina, Museum of Contemporary Art
2003–2009	PT.LE01	Paper Mill, Leiria (Rehabilitation)
2003–2015	PT.VR03	Nadir Afonso Contemporary Art Museum
2005–2006	KR.01	Anyang Pavilion
2006–2010	KR.02	Mimesis Museum
2007–2010	KR.03.2	Amore Pacific – Pavilions 1 and 2
2008–2015	ES.03.1	Llinars del Vallès – Auditorium Theatre
2010–2015	PT.PO43	International Sculpture Museum and Abade Pedrosa Museum (Rehabilitation)

2012–2017	CN.02	China Design Museum, Bauhaus Collection
2013–2019	PT.PO33.2	Serralves Foundation – Manoel de Oliveira Cinema House
2014–2020	CN.03	MoAE, Huamao Museum of Art Education
2015–2018	KR.05.1	Saya Park – Art Pavilion
2016–2018	MX.01	The Clay Pavillon
2017–2023	PT.PO16.1	Leça do Balio Monastery – Open Sculpture/Temple
2017–2024	PT.PO16.2	Leça do Balio Monastery – Rehabilitation of the House and Garden
2017–2024	PT.PO44	Rehabilitation of the Solar de Magalhães for the Historical Archive and the House of Memory of the City of Amarante
2019–2021	PT.PO33.3	Serralves Foundation – Rehabilitation of the Gardeners' House
2019–2023	MX.02	Dr ATL House, Painter Geraldo Murillo / Casa Siza (Rehabilitation)

EDUCATIONAL (9)

1984–1986	PT.PO26.1	Faculty of Architecture of the University of Porto – Rehabilitation of Quinta da Póvoa House and Annexes
1984–1991	PT.PO24	João de Deus Nursery School
1985–1986	PT.PO26.2	Faculty of Architecture of the University of Porto – Carlos Ramos Pavilion
1986–1994	PT.SE01	Setúbal School of Higher Education
1986/2017	PT.PO26.3	Faculty of Architecture of the University of Porto
1993–2000	ES.05	Faculty of Communication Sciences, Santiago de Compostela
1995–2003	ES.06	Rector, University of Alicante
2001–2008	ES.12	Faculty of Education Sciences, Cappont University
2005–2010	ES.15	Auditorium of the University of the Basque Country

FUNERARY (4)

1957–1957	PT.PO03	Siza Family Grave
1960–1960	PT.PO09	Martins Camelo Family Grave

2008–2008	PT.PO36	Tomb of the Poet Eugénio de Andrade
2015–2017	TW.02	Chia Ching Mausoleum

HEALTH AND ASSISTANCE (2)

1993–2000	PT.PO31	Rehabilitation of the Costa Braga Building, Youth House and Pavilions
2003–2009	PT.BR05	São Miguel de Ceide Parish and Social Centre

INDUSTRIAL (1)

1991–2002	DE.02	Vitra International Factory
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INFRASTRUCTURAL (8)

1965–1974	PT.PO45	Leça and Boa Nova Coastal Development Plan
1977–2001	PT.EV01.2	Malagueira Neighbourhood – General Infrastructure Conduit
1988–1989	PT.AV02.1	Aveiro University – Water Tank
1992–1998	PT.LI01.5	Reconstruction of Chiado – Baixa/Chiado Metro Station
1996/2005	PT.PO42	São Bento Metro Station
2003–2021	IT.05	Municipio Metropolitan Station, Naples
2008–2015	PT.LI01.7	Reconstruction of Chiado – Pedestrian Path Between Pátio B, Carmo and the GNR Quarter Terrace / Carmo Terraces
2010–2023	IT.06.2	Parco delle Cave – Via del Ninfeo Bridge

RECREATIONAL (14)

1958–1965	PT.PO10	Quinta da Conceição Swimming Pool
1961/2021	PT.PO08	Ocean Swimming Pool
1985–1991	PT.EV01.3	Malagueira Neighbourhood – Park
1989–1994	ES.02.2	Santo Domingo de Bonaval Park
1997–2005	PT.PO34	Caxinas Urban Park and Activity Centre
2000–2003	PT.PO37	Atlântico Park Urban Rehabilitation
2000–2011	ES.10	Ribera Serrallo Sports Complex and Playroom

2001–2008	ES.11	Sports Hotel and High-Performance Centre
2004–2004	PT.PO46	Boavista Garden Rehabilitation
2009–2014	TW.01.1	Taifong Golf Club – Reception House / Siza House
2010–2023	IT.06.1	Parco delle Cave – Cave di Marco Vito Urban Rehabilitation
2015–2018	KR.05.3	Saya Park – Observatory
2015–2020	TW.01.4	Taifong Golf Club – Chia Ching House
2018–2023	PT.CB02	Zebro Viewpoint

RELIGIOUS (7)

1956–1959	PT.PO02	Matosinhos Parish Centre
1989–2001	PT.PO39.2	Quinta de Santo Ovídio – Chapel
1990–1996	PT.PO29	Santa Maria Church and Parish Centre
2008/2021	HR.01	Chapel in Miljana
2009–2018	FR.02	Saint-Jacques-de-la-Lande Church
2015–2018	KR.05.2	Saya Park – Chapel
2016–2018	PT.FA01	Lagos Chapel

RESIDENTIAL (50)

Single-family housing (27)

1954/2024	PT.PO01	Four Houses
1956–1959	PT.PO04	Carneiro de Melo House
1959/1969	PT.PO06	Luís Rocha Ribeiro House
1962/2001	PT.PO11	Ferreira da Costa House
1964–1970	PT.PO12	Alves dos Santos House
1964–1971	PT.VC01	Alves Costa House
1967–1970	PT.PO13	Manuel Magalhães House
1970–1973	PT.VC02	Alcino Cardoso House
1973–1979	PT.PO18	Beires House

1976–1978	PT.PO21	António Carlos Siza House
1979–1987	PT.PO23	Maria Margarida Machado House
1980–1984	PT.AV01	Avelino Duarte House
1984–1988	NL.02	Two Houses and Two Shops, Schilderswijk
1984–1994	PT.PO25	Luís Figueiredo House
1984–1999	PT.BR04	David Vieira de Castro House
1987–1996	PT.PO27	César Rodrigues House
1989–1995	PT.PO39.1	Quinta de Santo Ovídio – Ana Costa & Manuel Silva House (Rehabilitation)
1992–2001	BE.01	Van Middelem – Dupont House
1998–2005	IT.03	Rehabilitation of Villa Colonnese and Housing
1999–2002	PT.LI06.1	Carlos Alemão Guest Pavilion
2001–2008	ES.13	House in Palma de Mallorca
2002–2006	PT.PO40	Armanda Passos House and Studio
2002–2007	PT.LI06.2	Carlos Alemão House
2007–2011	KR.04.1	Jeju House
2012–2023	ES.16	Colien House
2014–2024	CN.04	Dongqian Lake Club Houses
2015–2018	KR.04.2	Jeju Tea House

Multi-family housing (15)

1970–1972	PT.PO15	Vila Cova A. F. Housing Complex
1982–1988	PT.BR02	Pombais Complex
1988–1992	ES.04	Housing in Concepción Arenal
1991–1996	PT.LI01.3	Reconstruction of Chiado – Camara Chaves Building
1991–1996	PT.LI01.4	Reconstruction of Chiado – Castro & Melo Building
1991–1998	PT.PO28	Boavista Residential Complex

1991–2004	PT.LI02	Terraços de Bragança Complex
1993/2012	FR.01	Montreuil – Residential Buildings C1 and C2
1997–2001	NL.03	Ceramic Terrain Apartments and Offices
1998–2006	ES.09	Zaida Building
1998–2006	PT.LI01.6	Reconstruction of Chiado – Leonel Building
1998–2009	PT.PO35	Carcereira Housing Unit, Parque Navegantes
2002–2011	NL.04	New Orleans Residential Tower
2011–2020	IT.07	Gallarate Residencial Complex
2015–2021	US.01	611 West 56th Street

Social housing (8)

1973/2006	PT.PO20	Bouça Housing Complex, SAAL
1974–1979	PT.PO19	São Victor Neighbourhood Rehabilitation, SAAL
1977–2001	PT.EV01.1	Malagueira Neighbourhood – Social Housing
1980–1990	DE.01	Bonjour Tristesse / Block 121 Schlesiisches Tor Residential Complex
1983–1988	NL.01.1	Schilderswijk – Punt en Komma Social Housing
1984/2016	IT.02	Rehabilitation of Campo di Marte Area, Giudecca
1989–1994	NL.01.2	Schilderswijk – Residential Settlement
1991/2010	PT.GU01	Casa Jovem Cooperative Social Housing / Monte de Miranda Complex

SCIENTIFIC (3)

1989–1992	ES.01	Olympic Village Meteorology Centre and MOPU Delegation Headquarters
2006–2011	CH.01	Novartis Campus Building
2007–2010	KR.03.3	Amore Pacific – Research and Design Centre

SECURITY (4)

2002–2012	PT.PO41	Santo Tirso Fire Station
2007–2008	KR.03.1	Amore Pacific – Gate House
2013–2022	TW.01.2	Taifong Golf Club – Gate House
2018–2021	PT.CB01	Wachtower, Serra das Talhadas

SERVICE (9)

1969/1986	PT.PO22	Borges & Irmão Bank, Vila do Conde
1971–1974	PT.AV05	Pinto & Sotto Mayor Bank, Oliveira de Azeméis
1989–1995	PT.AV03	Ferreira de Castro Office Building
1992–1995	PT.LI03	Headquarters of ANJE, National Association of Young Entrepreneurs
1993–1997	PT.PO30	Aleixo Office Building
1993–2002	PT.PO32	Headquarters of APDL, The Authority of the Douro and Leixões Ports (Rehabilitation)
1998–2021	CV.02	Headquarters, National Bank of Cabo Verde
2002–2008	PT.LI07	ISQ Business Incubation Centre
2010–2014	CN.01	Building on the Water / Office Building for Shihlien Factory

TOURISTIC (5)

1998–2008	CV.01.1	Cidade Velha - São Pedro Hostel
2002–2010	PTVR01	Vidago Park (Rehabilitation)
2002–2010	PTVR02	Pedras Salgadas Park (Rehabilitation)
2006–2007	ES.14	Colón Tourism Information Centre (Rehabilitation)
2007–2013	KR.03.4	Amore Pacific – Guest House

URBAN PLANS (Various Categories)

1977–2001	PT.EV01	Malagueira Neighbourhood – Detailed Plan
1981–2012	MO.01	Macau City Expansion Plan, Areia Preta and Porto Exterior
1988–2015	PT.LI01	Reconstruction of Chiado – Detailed Plan

Image Credits

Drawings

Álvaro Siza, Courtesy Arquivo Municipal de Lisboa / Câmara Municipal de Lisboa

PT.LI01 Reconstruction of Chiado – Detailed Plan

Álvaro Siza, Courtesy Biblioteca de Arte Gulbenkian, Lisbon.

PT.AV01 Avelino Duarte House

PT.BR04 David Vieira de Castro House

PT.PO04 Carneiro de Melo House

Álvaro Siza, Courtesy Drawing Matter, London

PT.EV01 Malagueira Neighbourhood – Detailed Plan

Álvaro Siza, Courtesy Fundação de Serralves

PT.PO06 Luís Rocha Ribeiro House

PT.PO12 Alves dos Santos House

PT.PO18 Beires House

PT.PO23 Maria Margarida Machado House

PT.PO25 Luís Figueiredo House

PT.PO27 César Rodrigues House

PT.PO40 Armanda Passos House and Studio

Photographs

Alberto Lagomaggiore

IT.02 Restoration of Campo di Marte, Giudecca

Amira Khodja

FR.01 Montreuil Housing Complex

FR.02 Saint-Jacques-de-la-Lande Church

Ana Marques

PT.GU01 Casa Jovem Cooperative Social Housing / Monte de Miranda Complex

PT.VR01 Vidago Park (Rehabilitation)

C.K.L, Courtesy Carlos Castanheira

TW.01.2 Taifong Golf Club – Gate House

TW.01.3 Taifong Golf Club – Tea House

TW.01.4 Taifong Golf Club – Chia Ching House

Carlos Fernandes

PT.PO26.3 Faculty of Architecture of the University of Porto

Carlos Machado

PT.AV04 Revigrés Showroom

CC&CB-Arqtos, Courtesy Carlos Castanheira

IT.06.1 Parco delle Cave – Cave di Marco Vito Urban Rehabilitation

IT.06.2 Parco delle Cave – Via del Ninfeo Bridge

IT.06.3 Parco delle Cave – Caffeteria

NL.01.1 Schilderswijk – Punt en Komma Social Housing

NL.02 Two Houses and Two Shops, Schilderswijk

Casa Wabi, Courtesy Estudio Bosco Sodi
MX.01 Clay Pavilion

Cloé de Mira

PT.PO33.2 Serralves Foundation – Manoel de Oliveira Cinema House

PT.PO33.4 Serralves Foundation – Rehabilitation of the Serralves Villa

PT.PO46 Boavista Garden Rehabilitation

Courtesy Município de Vila Nova de

Famalicão / Casa de Camilo – Centro de Estudos

PT.BR03 Centre for Camillian Studies

Daniel Gimenez

PT.EV01.2 Malagueira Neighbourhood – General Infrastructure Conduit

David Brown, via Flickr

ES.13 House in Palma de Mallorca

David Ordóñez Castañón

PT.AV02.2 Aveiro University – Library

PT.PO01 Four Houses

PT.PO02 Matosinhos Parish Centre

PT.PO05 Boa Nova Tea House

PT.PO11 Ferreira da Costa House

PT.PO15 Vila Cova A. F. Housing Complex

PT.PO21 António Carlos Siza House

PT.PO28 Boavista Residential Complex

Domingo Galán Caro

PT.PO44 Rehabilitation of the Solar de Magalhães for the Historical Archive and the House of Memory of the City of Amarante

Duccio Malagamba

CH.01 Novartis Campus Building

DE.01 Bonjour Tristesse / Block 121 Schlesisches Tor Residential Complex

DE.03 Architecture Museum, Insel Hombroich Foundation / Institute of Biophysics

ES.01 Olympic Village Meteorology Centre and MOPU Delegation Headquarters

ES.03.1 Llinars del Vallès – Auditorium Theatre

ES.05 Faculty of Communication Sciences, Santiago de Compostela

ES.06 Rector, University of Alicante

ES.07 Manzana del Revellin Cultural Centre

ES.10 Ribera Serrallo Sports Complex and Playroom

ES.12 Faculty of Education Sciences, Cappont University

ES.14 Colón Tourism Information Centre (Rehabilitation)

ES.15 Auditorium of the University of the Basque Country

NL.04 Ceramic Terrain Apartments and Offices

PT.VR02 Pedras Salgadas Park (Rehabilitation)

PT.VR03 Nadir Afonso Contemporary Art Museum

PT.VR04 Quinta do Portal Winery

Courtesy Studio Bosco Sodi

MX.01 The Clay Pavillon

Fernando Guerra | FG+SG, Courtesy Carlos Castanheira

CN.01 Building on the Water / Chemical Industrial Jiangsu Co.

CN.02 China Design Museum, Bauhaus Collection

KR.01 Anyang Pavilion

KR.02 Mimesis Museum

KR.03.1 Amore Pacific – Gate House

KR.03.2 Amore Pacific – Pavilions 1 and 2

KR.03.3 Amore Pacific – Research and Design Centre

KR.03.4 Amore Pacific – Guest House

KR.04.1 Jeju House

KR.05.1 Saya Park – Art Pavilion

KR.05.2 Saya Park – Chapel

KR.05.3 Saya Park – Observatory

PT.PO17 Renovation of the Parents' House / Casa da Arquitectura, Documentation Centre

PT.PO33.1 Serralves Foundation – Museum of Contemporary Art and Álvaro Siza Wing

TW.01.1 Taifong Golf Club – Reception House / Siza House

TW.02 Chia Ching Mausoleum

Fernando Guerra FG+SG, Courtesy Fundação de Serralves PT.PO33.3 Serralves Foundation - Rehabilitation of the Gardeners' House	IT.05 Municipio Metropolitan Station, Naples	ES.02.1 Galician Centre of Contemporary Art ES.02.2 Santo Domingo de Bonaval Park	Pedro Martins PT.VC01 Alves Costa House
Francesca Ióvene IT.07 Gallarate Residencial Complex	Inês Correia PT.AV05 Pinto & Sotto Mayor Bank, Oliveira de Azeméis	Miguel Coutinho PT.BR01 J.M. Teixeira House (Rehabilitation) PT.PO39.1 Quinta de Santo Ovidio, Ana Costa & Manuel Silva House (Rehabilitation) PT.PO39.2 Quinta de Santo Ovidio Chapel	Pixel/ KIM /CEAU PT.PO45 Leça and Boa Nova Coastal Development Plan
Frédéric Genin PT.AV02.1 Aveiro University – Water Tank PT.CB01 Wachtower, Serra das Talhadas PT.CB02 Zebro Viewpoint PT.LI02 Terraços de Bragança Complex PT.LI04 Portugal Pavilion, Expo'98 PT.LI05 Rehabilitation of the 25 de Abril Association Headquarters, Ludovice Palace PT.LI08 Júlio Pomar Museum and Workshop (Rehabilitation) PT.LI06.2 Carlos Alemão House	Inês d'Orey PT.PO08 Ocean Swimming Pool PT.VC02 Alcino Cardoso House Joana Vieira PT.AV03 Ferreira de Castro Office Building PT.BR05 São Miguel de Ceide Parish and Social Centre PT.PO38 Gondomar Multipurpose Pavilion Joergens.mi, via Wikimedia DE.02 Vitra International Factory	Miguel Gama + MALAGUEIRA.PT, Courtesy Pedro Guilherme PT.EV01.1 Malagueira Neighbourhood – Social Housing PT.EV01.3 Malagueira Neighbourhood – Park Miljenko Bernfest HR.01 Chapel in Miljana	Rui Póvoas BR.01 Iberê Camargo Foundation Museum Sergio López, Courtesy Estudio Bosco Sodi MX.02 Dr ATL House, Painter Geraldo Murillo / Casa Siza (Rehabilitation)
Frederico Barbosa PT.PO10 Quinta da Conceição Swimming Pool	Jorge Isla ES.11 Sports Hotel and High-Performance Centre	Miriam Godinho PT.PO43 International Sculpture Museum and Abade Pedrosa Museum (Rehabilitation)	Soraya Monteiro Genin CV.01 Cidade Velha – São Pedro Hostel CV.02 Headquarters, National Bank of Cabo Verde MC.01 Macau City Expansion Plan, Areia Preta and Porto Exterior PT.CO01 Portugal Pavilion Expo 2000 Hannover and its Reconstruction in Coimbra
Guido Cimadomo ES.09 Zaida Building	Leonardo Finnotti AR.01 South District Municipal Centre 'Rosa Ziperovich'	Park Wansoon, Courtesy Carlos Castanheira KR.04.2 Jeju Tea House	PT.LE01 Paper Mill, Leiria (rehabilitation) PT.LI01.1 Reconstruction of Chiado – Grandes Armazéns do Chiado Building PT.LI01.2 Reconstruction of Chiado – Armazéns Grandela Building PT.LI01.3 Reconstruction of Chiado – Camara Chaves Building PT.LI01.4 Reconstruction of Chiado – Castro & Melo Building PT.LI01.5 Reconstruction of Chiado – Baixa/Chiado Metro Station PT.LI01.6 Reconstruction of Chiado – Leonel Building PT.LI01.7 Reconstruction of Chiado – Pedestrian Path Between Pátio B, Carmo and the GNR Quarter Terrace / Carmo Terraces
Google Street View ES.04 Housing in Concepción Arenal IT.03 Rehabilitation of Villa Colonnese and Housing	Lorenzo Iannizzotto IT.01 Reconstruction of the Mother Church of Salemi PT.SE01 Setúbal School of Higher Education	Pedro Cardigo ES.16 Colien House PT.PO16.1 Leça do Balio Monastery – Open Sculpture / Temple and Garden PT.PO16.2 Leça do Balio Monastery – Rehabilitation of the House	
HouPictures, Courtesy Carlos Castanheira CN.03 MoAE, Huamao Museum of Art Education CN.04 Dongqian Lake Club Houses	Marc Dubois BE.01 Van Middelem–Dupont House Maria Novais PT.FA01 Lagos Chapel	Pedro Guilherme NL.01.2 Schilderswijk – Residential Settlement	
Imene Khodja IT.04 Rehabilitation of the Palazzo Donnaregina, Museum of Contemporary Art	Mark Ritchie, Courtesy Galician Centre of Contemporary Art		

PT.LI03 Headquarters of ANJE, National
Association of Young Entrepreneurs
PT.LI06.1 Carlos Alemão Guest Pavilion
PT.LI07 ISQ Business Incubation Centre
PT.PR01 Adega Mayor
PT.SE02 Manuel Cargaleiro Arts Museum

Susana Milao
PT.BR02 Pombais Complex

Teresa Cunha Ferreira
PT.PO22 Borges & Irmão Bank, Vila
do Conde
PT.PO29 Santa Maria Church and Parish
Centre

Tiago Cruz
PT.PO13 Manuel Magalhães House
PT.PO19 São Victor Neighbourhood
Rehabilitation, SAAL
PT.PO20 Bouça Housing Complex, SAAL
PT.PO26.1 Faculty of Architecture of the
University of Porto – Rehabilitation
of Quinta da Póvoa House and
Annexes
PT.PO26.2 Faculty of Architecture of the
University of Porto – Carlos Ramos
Pavilion
PT.PO34 Caxinas Urban Park and Activity
Centre
PT.PO36 Tomb of the Poet Eugénio
de Andrade
PT.VC03 Viana do Castelo Municipal
Library

Uriel Perles
PT.PO03 Siza Family Grave
PT.PO07 Lordelo do Ouro Cooperative
PT.PO09 Martins Camelo Family Grave
PT.PO14 Monument to the Poet António
Nobre
PT.PO24 João de Deus Nursery School
PT.PO30 Aleixo Office Building

PT.PO31 Rehabilitation of the Costa Braga
Building, Youth House and Pavilions
PT.PO32 Headquarters of APDL, The
Authority of the Douro and Leixões
Ports (Rehabilitation)
PT.PO35 Carcereira Housing Unit, Parque
Navegantes
PT.PO37 Atlântico Park Urban
Rehabilitation
PT.PO41 Santo Tirso Fire Station
PT.PO42 São Bento Metro Station

Zairon Via Wikimedia
NL.05 New Orleans Residential Tower

Zarategueta Via Wikimedia
ES.08 Rehabilitation of Café Moderno
building

List of Acronyms

BHC: Bouça Housing Complex.

BIM: Building Information Model.

BRC: Boavista Residential Complex.

CCA: Canadian Centre for Architecture (Canada).

CCDR: Regional Coordination and Development Commission (Comissão de Coordenação e Desenvolvimento Regional) (Portugal).

CEAU: Centre for Studies in Architecture and Urbanism at FAUP (*Centro de Estudos em Arquitetura e Urbanismo da FAUP*) (Portugal).

CIAUD-UPT: Hub of CIAUD – Architecture, Urbanism and Design Research Centre from FAUL, at UPT (*Polo do CIAUD – Centro de Investigação em Arquitetura, Urbanismo e Design da FAUL, na UPT*) (Portugal).

CIDOC: International Committee for Documentation from ICOM.

CLBW: Concrete Load Bearing Walls

COM: World Heritage Committee decision

CoVHer: Computer-based Visualization of Architectural Cultural Heritage project

CIDOC-CRM: Conceptual Reference Model.

DAMG: Department of Architecture and Multimedia Gallaecia at UPT (*Departamento de Arquitetura e Multimedia Gallaecia na UPT*) (Portugal).

DGPC: Directorate-General for Cultural Heritage (*Direção Geral do Património Cultural*) (Portugal).

DM: Drawing Matter.

DOCOMOMO: International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement.

ETICS: External Thermal Insulation Composite System.

FAUL: Faculdade de Arquitetura da Universidade de Lisboa

FAUP: Faculty of Architecture at University of Porto (*Faculdade de Arquitetura da Universidade do Porto*) (Portugal)

FEUP: Faculty of Engineering at University of Porto (*Faculdade de Engenharia da Universidade do Porto*) (Portugal)

FCG: Gulbenkian Calouste Foundation (*Fundação Calouste Gulbenkian*) (Portugal)

FS: Serralves Foundation (*Fundação Serralves*) (Portugal)

GCI: Getty Conservation Institute (USA).

HEPA: High Efficiency Particulate Air [filter].

ICCROM: International Centre for the Study of the Preservation and Restoration of Cultural Property (Italy).

ICOM: International Council of Museums.

ICOMOS: International Council on Monuments and Sites.

ICOMOS-ISC20C: ICOMOS-International Committee on 20th Century Heritage.

ICOMOS-Portugal: National Commission of ICOMOS (Portugal).

IDOVIR: Infrastructure for Documentation of Virtual Reconstructions.

IGESPAR: Institute of Architectural and Archaeological Heritage Management (*Instituto de Gestão do Património Arquitetónico e Arqueológico*) (Portugal)

IHRU: Housing and Urban Rehabilitation Institut (*Instituto de Habitação e de Reabilitação Urbana*) (Portugal)

IPLB: Portuguese Institute of Book and Libraries (*Instituto Português do Livro e das Bibliotecas*) (Portugal).

IT: Information Technology.

IUCN: International Union for Conservation of Nature.

ISAAR (CPF): International Standard Archival Authority Record for Corporate Bodies, Persons and Families.

ISAD(G): General International Standard Archival Description.

ISCTE: University Institut of Lisbon (*Instituto Universitário de Lisboa*) (Portugal).

ISTAR: Information Sciences, Technologies and Architecture Research Centre *at ISCTE (Centro de Investigação em Ciências da Informação, Tecnologias e Arquitetura)* (Portugal).

LNEC: National Civil Engineering Laboratory (*Laboratório Nacional de Engenharia Civil*) (Portugal).

OG: Operational Guidelines (for the Implementation of the World Heritage Convention).

OUV: Outstanding Universal Value.

PIDE: International Police and State Defense (*Polícia Internacional e de Defesa do Estado*) (Portugal).

SAAL: Local Ambulatory Support Service (*Serviço de Apoio Ambulatório Local*) (Portugal)

UE: Universidade de Évora

UM: Universidad de Málaga

UPT: Portucalense University (*Universidade Portucalense*) (Portugal)

UNDP: United Nations Development Program.

UNESCO: United Nations Educational, Scientific and Cultural Organization.

WH: World Heritage

WHC: World Heritage Centre

WH Committee: World Heritage Committee

WHL: World Heritage List.

Research Project Framework

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The SizaAtlas book is the result of the research project 'SizaAtlas. Filling the Gaps for World Heritage', which seeks primarily to contribute to the nomination of a group of Álvaro Siza's architectural works for the World Heritage List.

The book is structured in four chapters:

- (i) The SizaAtlas project, introducing the research and its main tasks;
- (ii) Extended abstracts presented at the final conference held at the FAUP – Faculdade de Arquitectura da Universidade do Porto, and at the book launch at the ISCTE – Instituto Universitário de Lisboa;
- (iii) An interview with Álvaro Siza about the Malagueira Neighbourhood, his other social housing and projects;
- (iv) An inventory of 168 architectural works by Álvaro Siza (between 1954–2024), divided into two sections: Works in Portugal and International Works, presented in geographical order.

The book is available online on the SizaAtlas platform, which displays the georeferenced inventory.

It is complemented by eighteen illustrated booklets on the architectural works included in the Tentative World Heritage List, as well as archival and survey documentation, photogrammetry, 3D models and 360° virtual tours (www.sizaatlas.iscte-iul).