SIZATLAS

OLIVEIRA DE AZEMÉIS BANK

1 Boa Nova Tea House and Restaurant
2 Ocean Swimming Pool
3 Alves Costa House
4 Alcino Cardoso House
5 Bouça Housing Complex
6 Faculty of Architecture of the University of Porto
7 Santa Maria Church and Parish Centre
8 Portugal Pavilion, Expo'98
9 Serralves Museum of Contemporary Art
10 Beires House
11 Malagueira Neighbourhood
12 Borges & Irmão Bank
13 Avelino Duarte House
14 Setúbal School of Education
15 Reconstruction of the Chiado area
16 Viana do Castelo Public Library
17 Pinto & Sotto Mayor Bank
18 Adega Mayor

Scale 1:100.000
0 100.000

INTRODUCTION

CONTEXT

Twentieth-century heritage is particularly vulnerable because of its formal and material solutions, but also due to the fact of having scarce recognition among the civil society and heritage safeguarding bodies. Considering this background, the ICOMOS study "The World Heritage list: filling the gaps – an action plan for the future" (ICOMOS, 2005) and the Global Strategy of the UNESCO World Heritage Committee (WHC) have encouraged State Parties to submit twentieth-century heritage nominations (UNESCO-WHC, 1994).

In this context, the ICOMOS-Portugal presented the "Ensemble of Álvaro Siza's Architecture Works in Portugal" to the World Heritage (WH) Tentative List, in 2017, later submitted to the WH List by the Faculty of Architecture of the University of Porto, in 2024, under the title "Álvaro Siza's Architecture: Modern Contextualism Legacy". This nomination proposal expresses Álvaro Siza's outstanding architecture spanning across the second half of the twentieth century, which testifies to the critical revision of the Modern Movement principles towards a more contextual and humanist approach. This modern contextualism is an exceptional legacy conveyed by Álvaro Siza's architectural works and his 'School', with major impact across different generations of architects, in distinct continents, addressing the needs and the aspirations of local populations. The component parts emerge as a result of the architecture development in the second half of the twentieth century, responding to the specific conditions of local contexts and producing alternative responses to the prevailing axioms of the international Modernism, while also contributing to the Postmodern debate. Siza is a worldwide recognized architect with approximately five hundred projects and built works spread across four continents and sixteen countries, and the subject of more than one hundred distinctions and awards, nineteen Honorary degrees, and hundreds of dedicated publications.

Despite international recognition of the quality of Siza's architecture, there is not yet a complete and systematic inventory and consistent documentation of his built works. The information is usually scattered, partial or incomplete. The 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.

With this framework, the project 'SizaATLAS: Filling the gaps for World Heritage' (SizaATLAS) was submitted and funded by the Foundation for Science and Technology (FCT) between 2021 and 2024. This research project aims to address: i) a collaborative platform for interactive dissemination; ii) a comprehensive inventory of all of Siza's built works; iii) a detailed documentation of the 18 buildings selected for the WH Tentative List (which is the main focus of the present booklet); iv) Recommendations for the WH nomination; and v) Dissemination and knowledge transfer.

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, virtual tours through 360° photos, 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, providing 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 held by the Serralves Foundation, the Calouste Gulbenkian Foundation, the Canadian Centre for Architecture, or Drawing Matter. In addition, 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 and discussions with staff members, which provided valuable context and enhanced comprehension 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 organization 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 buildings, namely: a) photogrammetry, b) 360º virtual tours, and c) BIM didactic models.

BOOKLET STRUCTURE

The booklets are structured in 9 sections.

The INTRODUCTION provides 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 preexistences; 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 organization; promenade and light; tectonics and constructive detailing; Integrated artworks and furniture; awards and recognitions; recent interventions; international impact of the work.

As regards the section CONSTRUCTION, it aims at providing a tectonic perspective of the buildings through a representative section and details focusing on its Structural System, Walls, Roofs, and Frames.

The DESIGN PRINCIPLES aim to clarify Álvaro Siza's original design intent, being a permanent reference for the conservation of the building and an instrument to manage proposals for change. It should also be considered when establishing planning controls for the surrounding landscape, ensuring the preservation of visual relationships and future long-term 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, namely on a selection of 'aphorisms' 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 volumetric 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 reuse 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) 360º virtual tours (available through QR Codes); and iii) BIM didactic models. These techniques are adapted to each building with some limitations related with the photogrammetry conditions (vegetation, surface colours, and others) or to the access to the buildings, which was authorized in public buildings, and restricted in private houses and bank agencies.

SOURCES AND BIBLIOGRAPHY refer to the archives and specific literature consulted for each building under analysis.

HISTORY AND DESCRIPTION

The Pinto & Sotto Mayor Bank is located in Oliveira de Azeméis, a Portuguese city in the district of Aveiro within Porto's Metropolitan Area. It occupies a corner plot defined by Dr. António José de Almeida Street, historically a vital thoroughfare connecting Porto and Lisbon, and a small square. The bank's construction occurred between 1971 and 1974.

The building is positioned among prominent architectural landmarks whithin the heart of Oliveira de Azeméis. Standing to its north is the imposing courthouse, while to its west lies a 17th-century house of notable historical significance. Furthermore, this area has undergone profound transformations throughout the 20th century. The courthouse, designed by architect Carlos Ramos, was inaugurated in 1965, followed by a public parking area in D. Maria II Square in 1970.

The construction of the Oliveira de Azeméis bank follows the emergence of capital markets in the late sixties, a time when such structures were heralded as symbolising the progress of small and mid-size towns. These buildings gained prominence, often occupying sites along courthouses, schools, and post offices. Despite no restrictions on its design, both conceptually and financially, the bank consciously distanced itself from picturesque affiliations typically associated with such constructions.

Moreover, it predates the standardization of corporate image prevalent in modern-day bank architecture.

This design independence is evident in the totem displaying the bank's name, a feature Siza had the liberty to design. He drew inspiration from international masters, particularly influenced by Stirling's designs he visited during a trip in 1968 (History Faculty Library, Cambridge University).

Collaborators on the project included António Madureira, Nuno Ribeiro Lopes, and Adalberto Dias.

Initially, the preliminary drawings depicted an inclination towards a straightforward approach, aiming to address the corner with a right angle on the first floor, spanning the entire length of the plot. However, as the design progressed, Álvaro Siza opted for a more refined strategy. The gradual evolution of the design saw the retention of the upper floors' gradual recess, culminating in the definition of the corner with a curve. This strategic decision not only imbued the structure with a distinctive visual identity but also optimized its spatial use. Furthermore, Siza strategically allocated the tallest section of the three-storeybuilding to the south, strategically harnessing natural light and optimizing energy efficiency. This thoughtful consideration of orientation and height distribution contributed to a harmonious integration within the surrounding environment. In 1992, Álvaro Siza completed the renovation project for an office building nearby, known as Ferreira de Castro office building.

The architect aimed to create a contextual relationship with the surrounding buildings by positioning the highest area towards the

south, allowing for a gradual programme development from the 1st to the 3rd floor. This strategic placement also facilitated the ingress of natural light into the courtyard of the 17th-century house. The bank's geometry and volume were defined by its urban position, with Álvaro Siza conceptualizing the site as a topo-morphological form generator. Rather than imitating the existing architectural vocabulary, Siza utilized the physical elements of the surroundings to establish regulating lines, thus respecting the existing balance of the location.

The Pinto & Sotto Mayor Bank's shape is a result of its corner positioning and the careful consideration of existing alignments and their impact on each floor. The curved surfaces of the exterior walls not only reflect these considerations but also result from the internal distribution movements within the structure. These curved surfaces serve a dual purpose: acting as a reflective screen to manipulate desired zenithal lighting and playing an important role internally. Openings on the 2nd and 3rd floor facilitate the permeation of light throughout the entire space while also promoting visual communication between the different floors.

Moreover, the volume of the three-storey bank building decreases as it ascends from the ground floor, with the upper levels positioned farther from the square and pedestrian access road.

On the southern side of the bank, the facilities cater primarily to internal services, encompassing functions like reception, changing rooms, toilets, and a secure strong room on the 1st floor, while the 2nd floor accommodates the archive. In contrast, the areas where staff directly interact with the public are on the northern side of the 1st and 2nd floors.

The internal circulation system of the Pinto & Sotto Mayor Bank seamlessly follows the contours of the building to create an expansive and interconnected central space. This design not only promotes ease of movement between floors but also enhances visual connectivity throughout the structure. Flooded with abundant natural light, the interiors are bathed in sunlight streaming through the expansive glass façade on the ground floor and the strategically positioned skylight on the top floor.

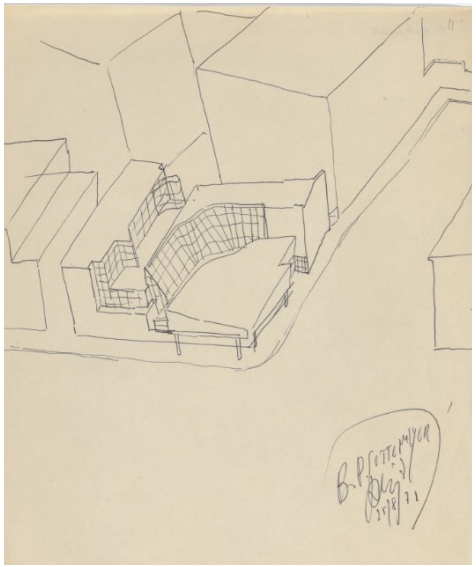
This design illustrates the notion of the a-tectonic in Siza's early career. The building's complex volume appears to be supported by the delicate glass façade of the ground floor. Inside, the suspended wall next to a large window suggests a sense of unstable constructive tension, blurring the lines between architecture and sculpture. The bank's structural system comprises reinforced concrete perimeter walls, columns, and slabs. The curved walls are designed as inverted concrete beams, eliminating the need for a beamless slab contour. The enclosure system comprises plastered and painted white walls, which articulate with the glass partitions of painted metal frames. A distinguishing feature of the ground floor is the expansive bowed cantilever slab, which terminates at the edge with a zinc flashing and curtain wall. The building's material palette is limited to plaster, stucco, and thin, light beige limestone slates.

The Pinto & Sotto Mayor Bank's design includes attention to details such as the curtain wall and the limestone customer service desk.

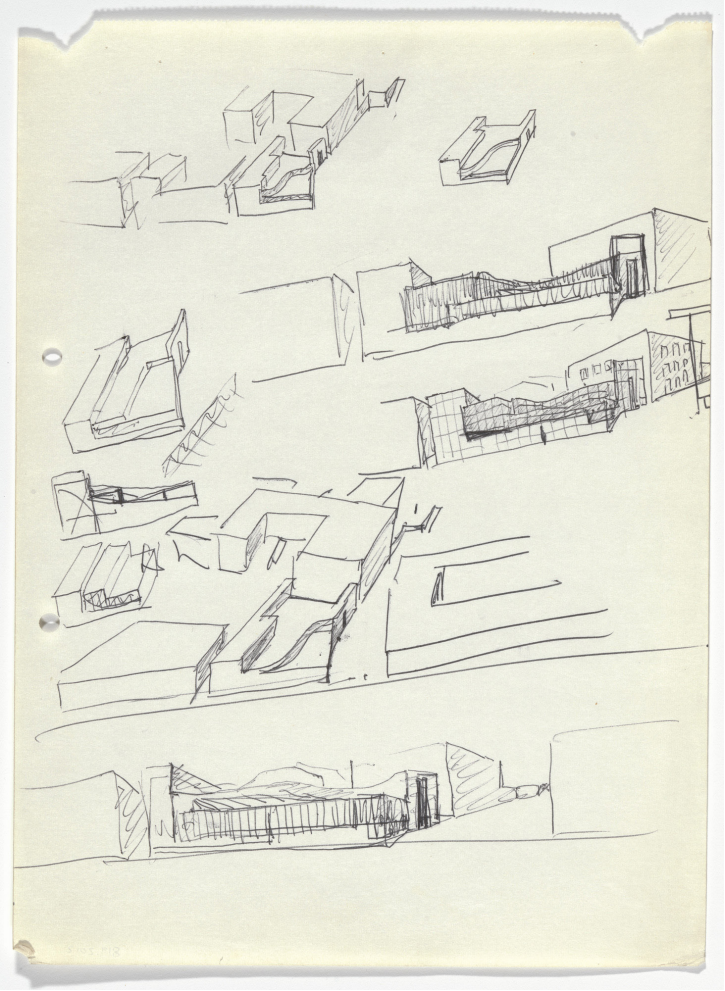
The Pinto & Sotto Mayor Bank in Oliveira de Azeméis is considered a forerunner of a series of new architectural proposals that Álvaro Siza developed in the 1970s and 1980s. During this project's realization, Siza relied heavily on hand-drawn sketches to convey the spatiality and geometric complexity of the building. His approach to the bank's design, with its curved walls and gradual height decrease, was influential in shaping his later works.

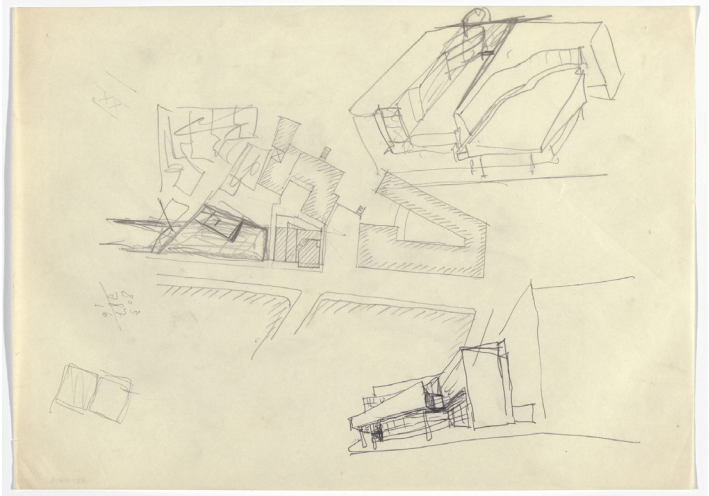
The Pinto & Sotto Mayor Bank is exceptionally well preserved, with all its components and systems in excellent condition. Consistent and meticulous maintenance has played a vital role in upholding the bank's pristine state, with notable efforts made in both 2014 and 2019 to guarantee its ongoing upkeep. These proactive measures have not only prolonged the bank's longevity but also solidified its status as a significant cultural landmark, poised to endure for generations to come.

In terms of reception by architecture critics, the Pinto & Sotto Mayor Bank gained significant recognition. It was selected as one of the works featured in the exhibition on Álvaro Siza, curated by Vittorio Gregotti at the Padiglione di Arte Contemporanea (PAC) in Milan in 1979. Additionally, the bank was featured in influential publications such as "Controspazio" (September 1972), "ARQVITECTURAS BIS" (March 1976), and "Quaderns d'arquitectura i urbanisme" (1983).

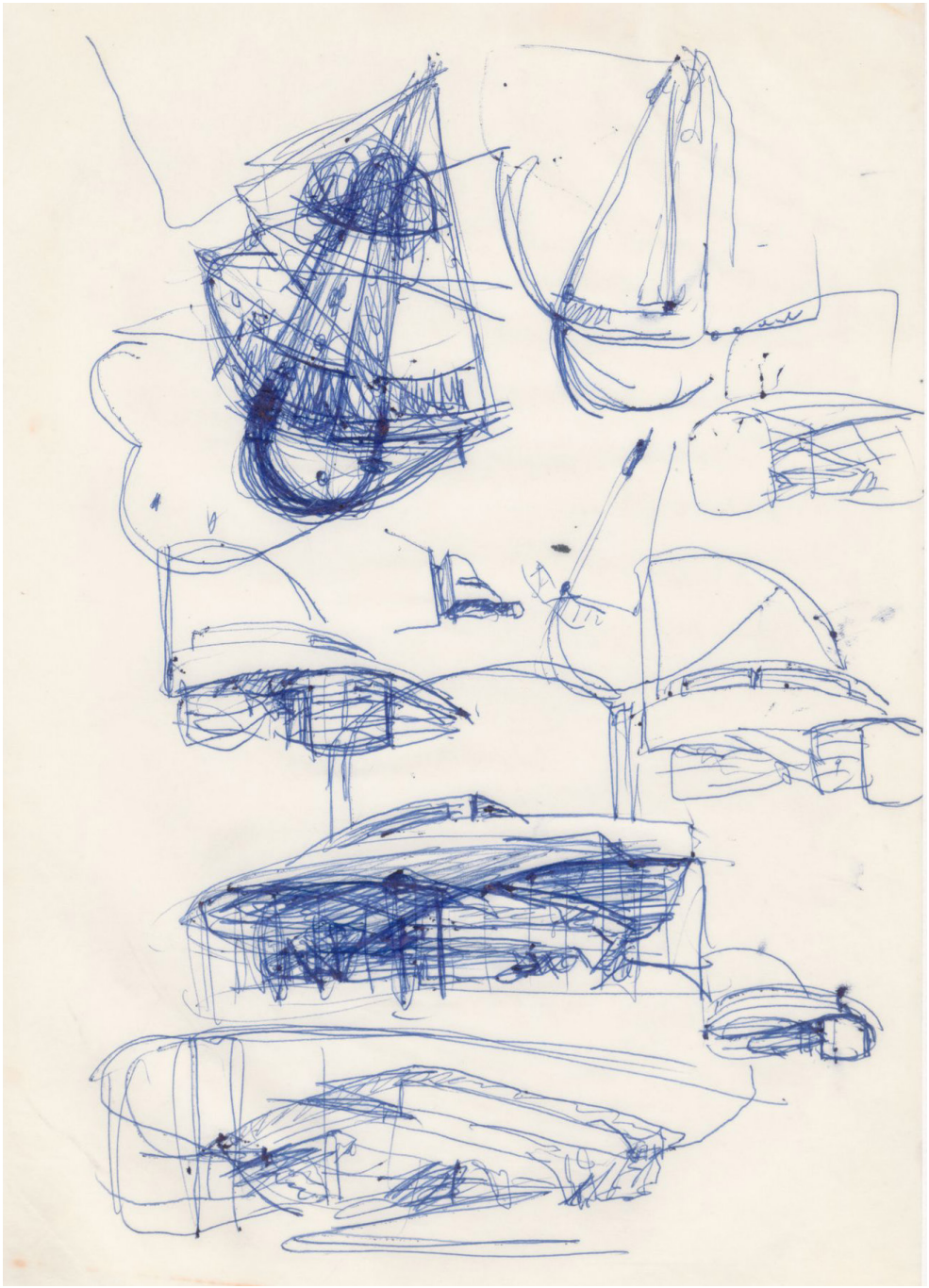


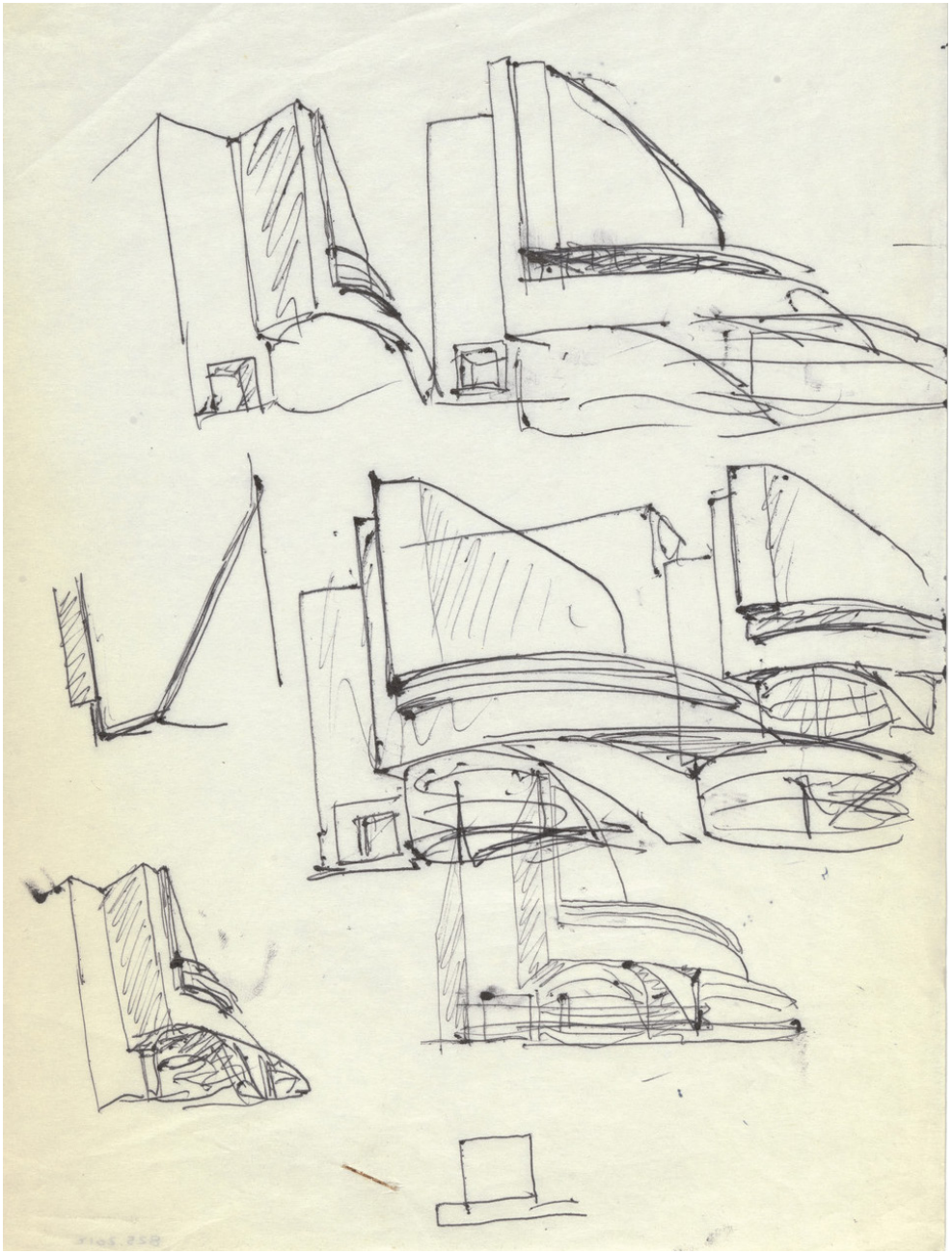
02. Preliminary design of the building.



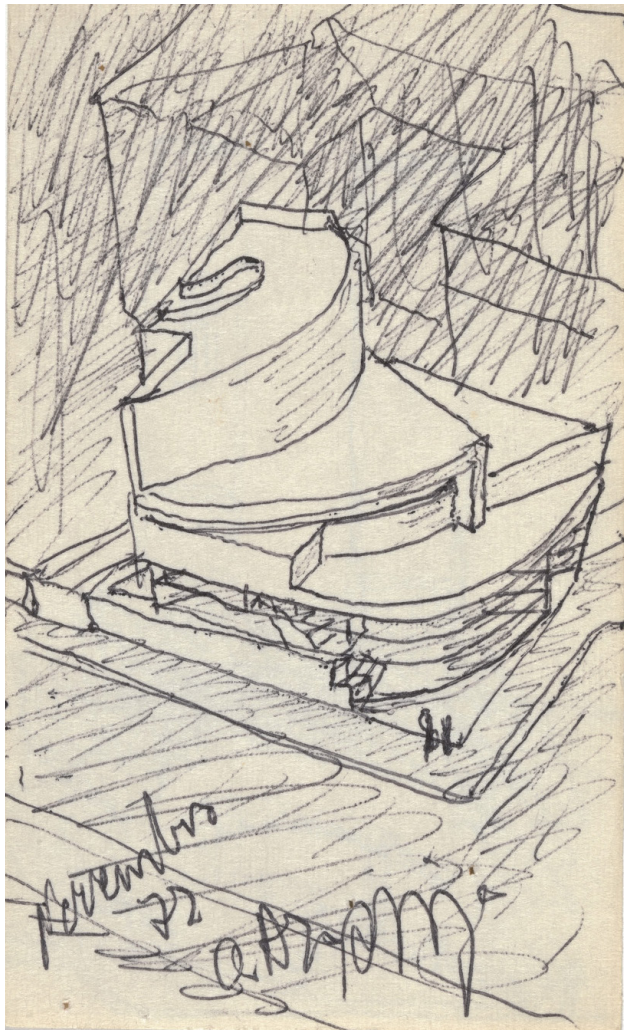


03. 04. 05. Preliminary design of the building: plan and perspective sketches.

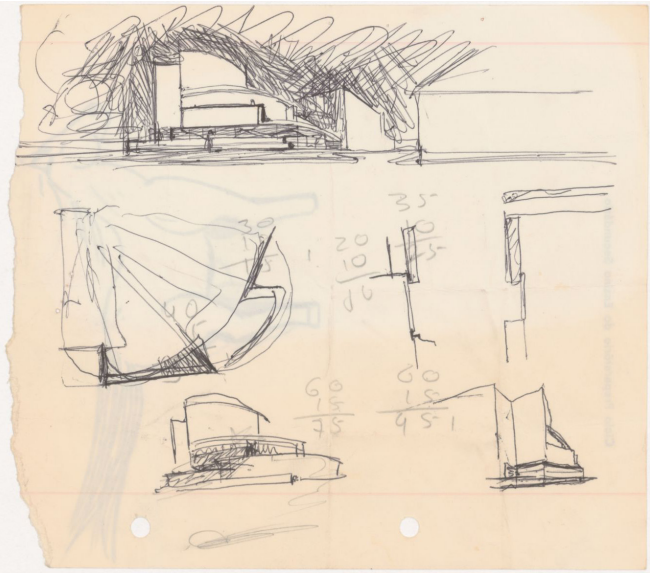


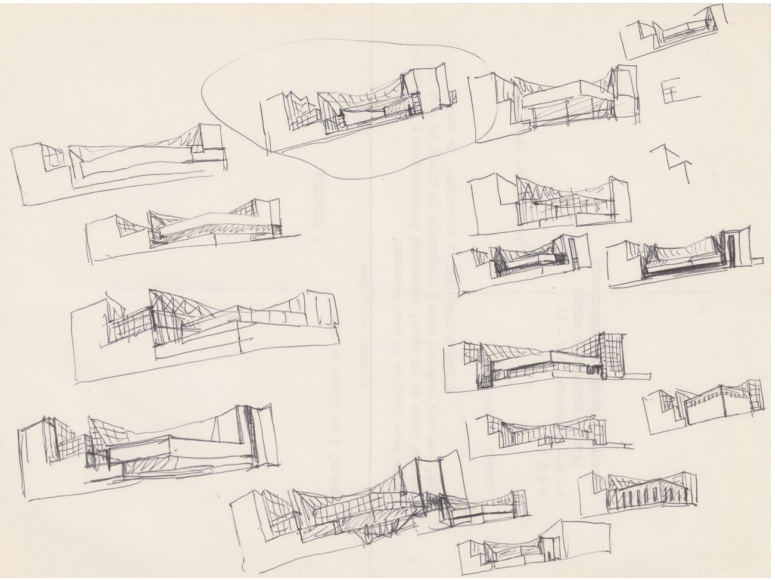


06. 07. Studies for the articulation of volumes: perspective sketches.

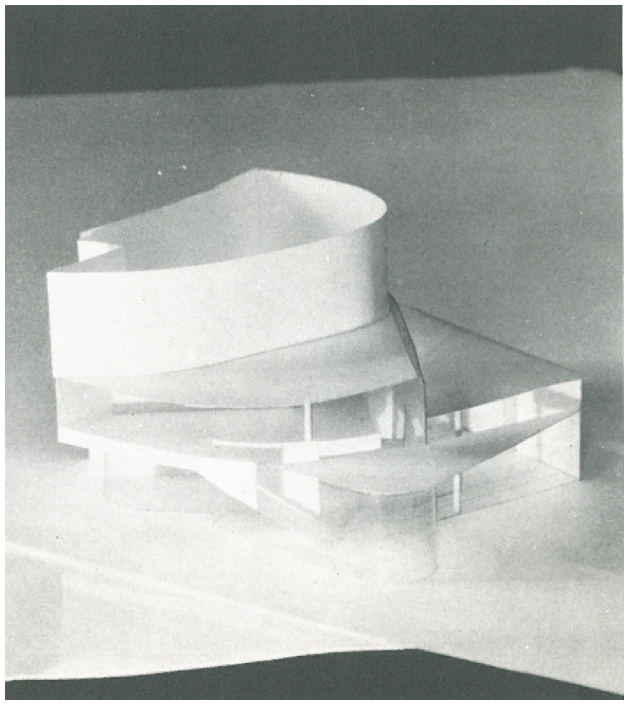


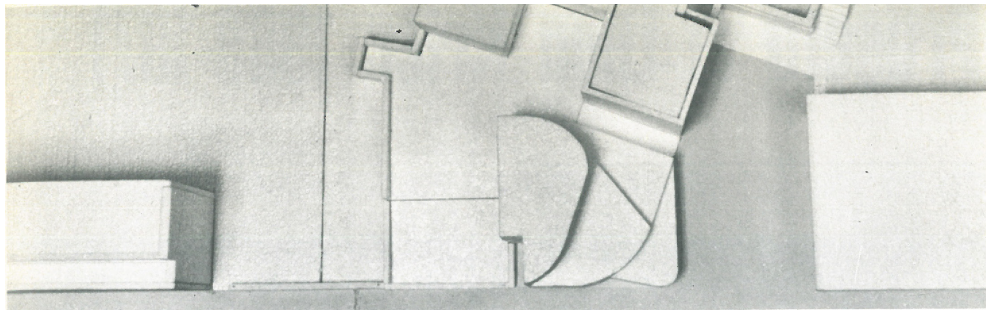
08. Perspective sketch.

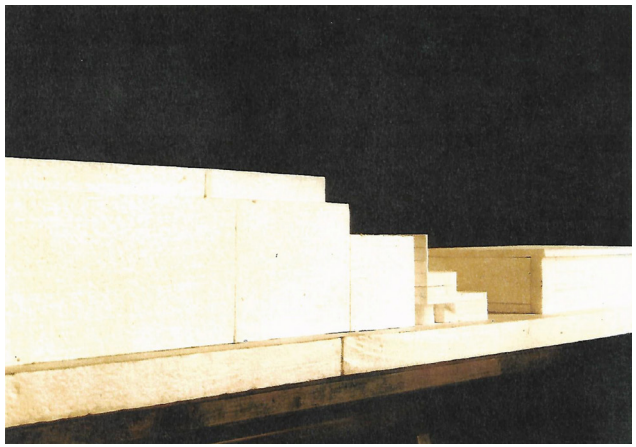


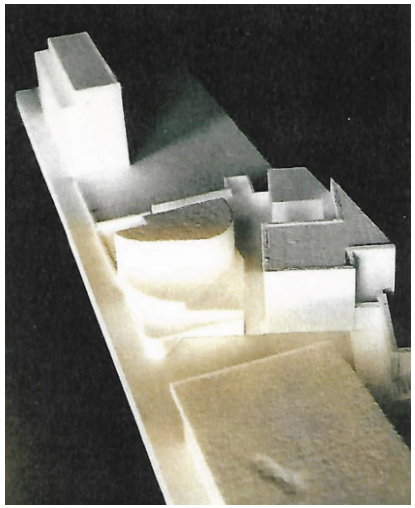


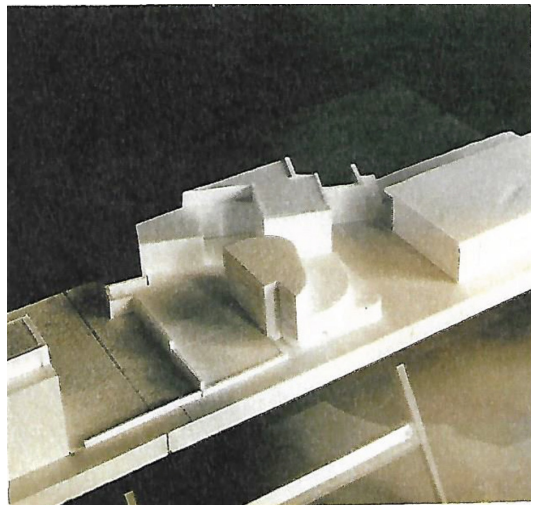
09. 10. Preliminary design of the building: plan and perspective sketches.



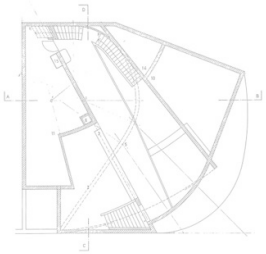








11. 12. 13. 14. 15. Views of the model.



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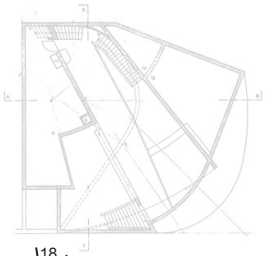
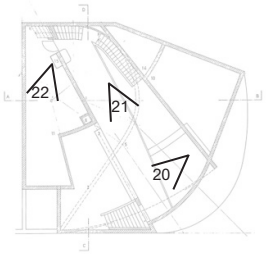
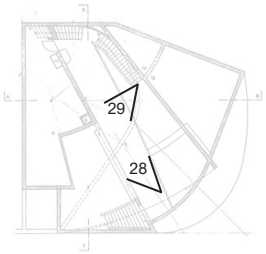
16. 17. Exterior views.



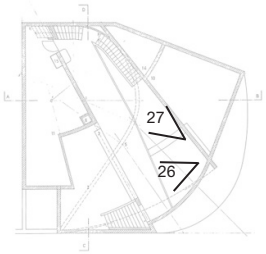
18. 19. Exterior views.



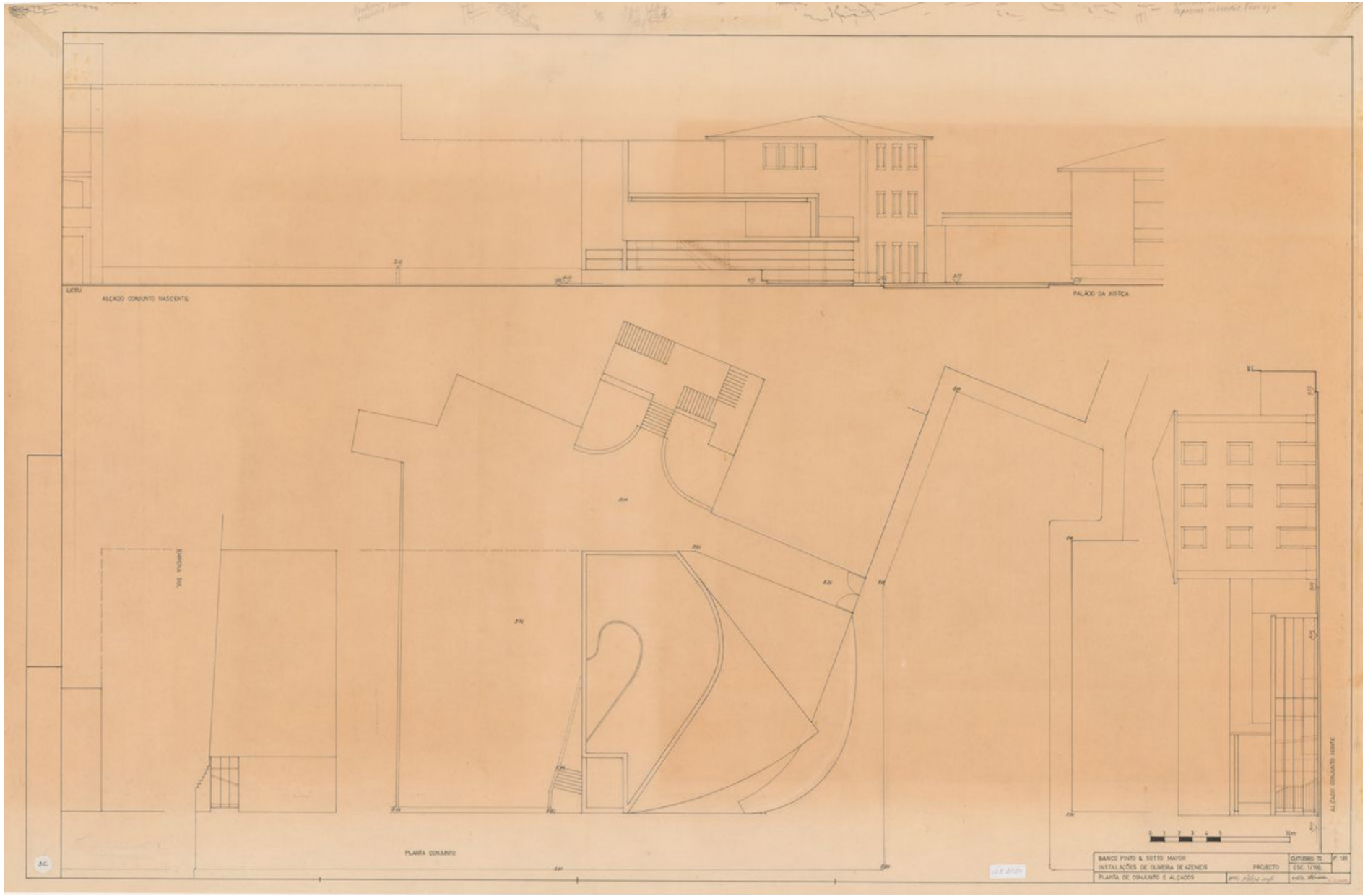
20. 21. 22. Interior views.



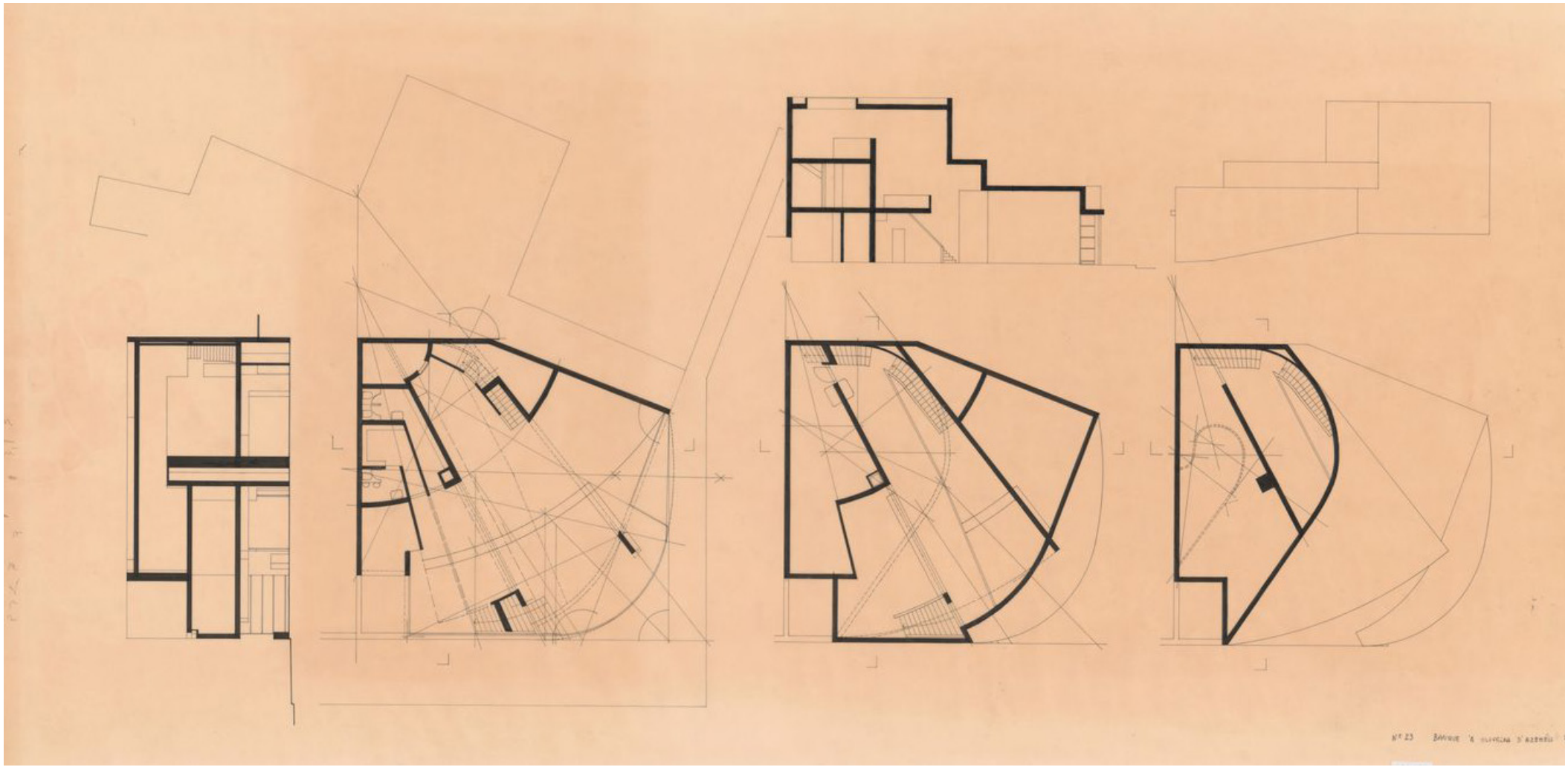
23. 24. 25. Interior views.



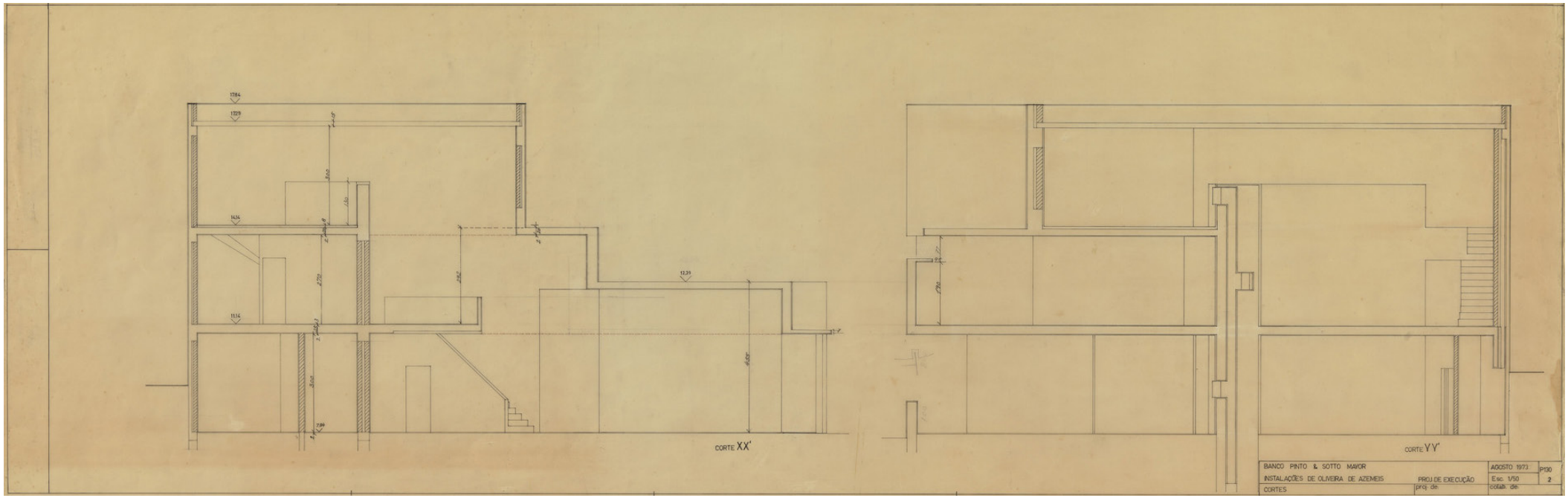
26. 27. 28. Interior views.



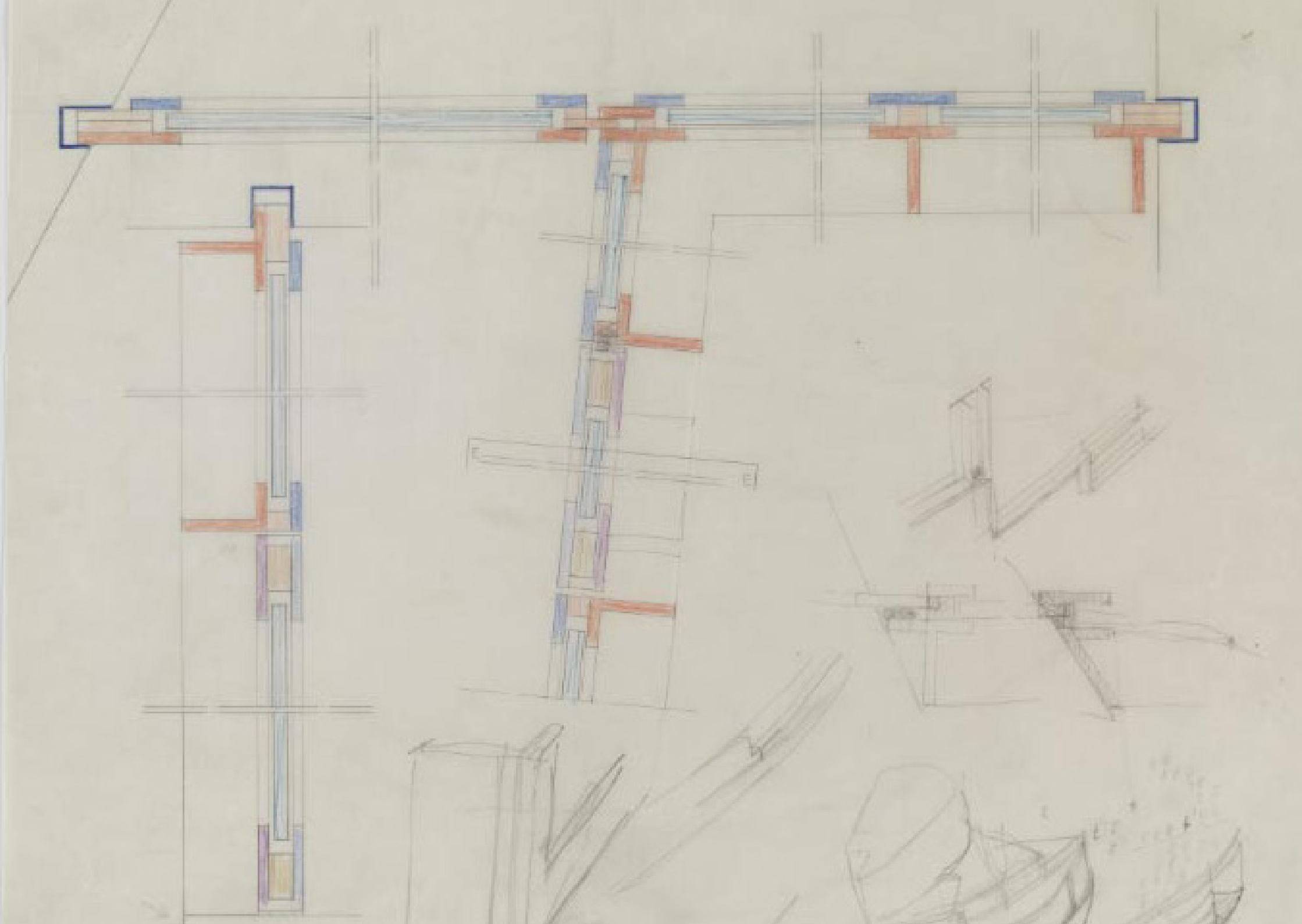
29. Site plan and elevations, 1972.



30. Plans and section, 1972.



31. Plans and section, 1972.



CONSTRUCTION

STRUCTURAL SYSTEM

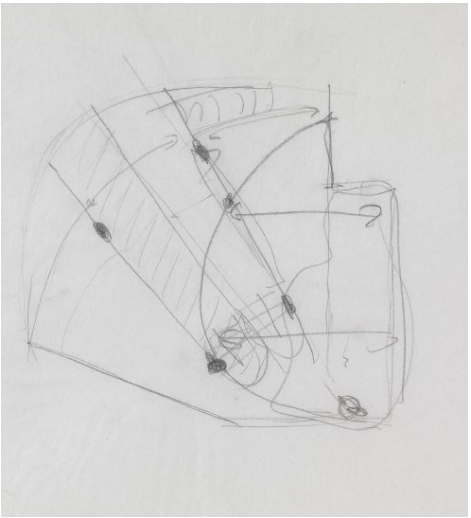
The vertical structure of the Pinto & Sotto Mayor Bank in Oliveira de Azeméis consists of foundations, load-bearing walls, and columns in reinforced concrete, arranged in a radial disposition that reflects the complex morphology of the building (Siza, 1972: 2).

The horizontal structure is made of curvilinear beams, some of which extend the full height of the walls. The slabs are predominantly lightweight, with a thickness of 28cm, except on the second floor gallery and the canopy over the main entrance, both of which are solid and 15 cm thick.

WALLS

Following on from the previously mentioned vertical structure, the exterior walls are composed of a double layer: lightly reinforced concrete on the outside, 10cm thick, and hollow brick on the inside, with an air gap. The exterior walls are plastered with stucco finish and painted on the inside.

The interior walls consist of hollow brick, plastered with a smooth, painted finish, and include limestone wainscoting aligned with the counter cladding.

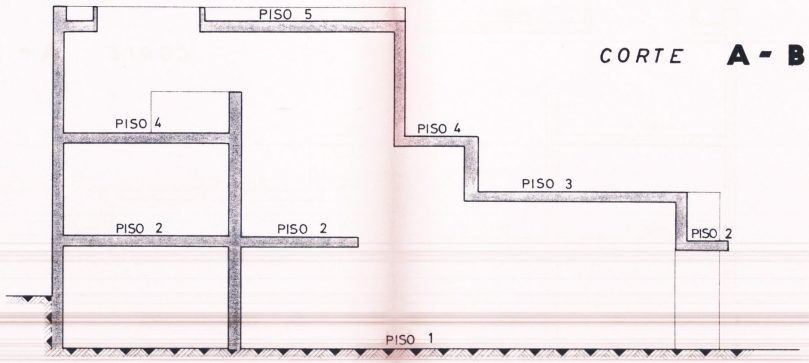


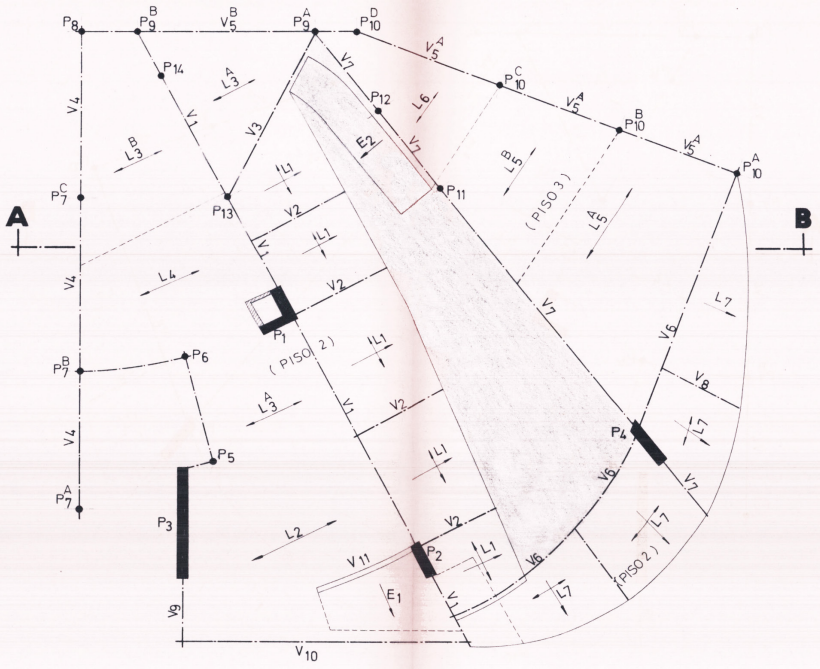
33. Sketch for the structural plan.

MAPA DE LAJES

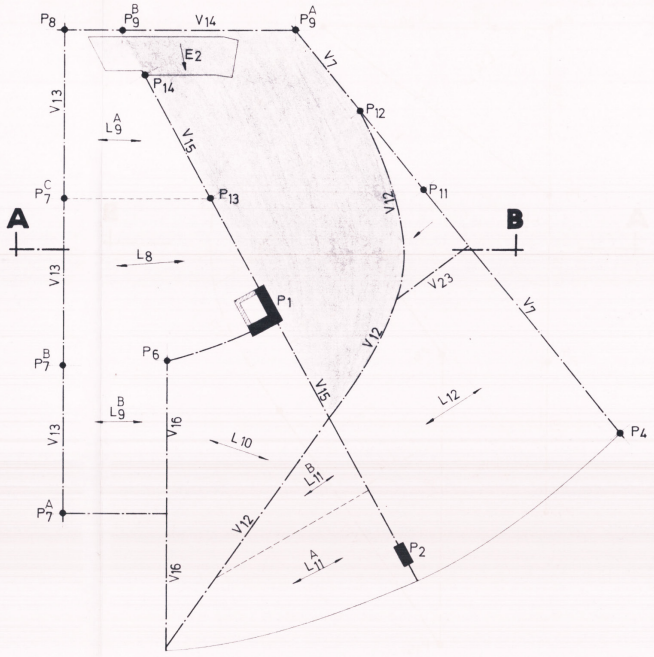
DESIGNAÇÃO	CARACTERISTICAS	ARMADURA PRINCIPAL	ARMADURA DE DISTRIBUIÇÃO		OBS.
			UNIFORME	TARUGOS	
L 1	MACICA H= 0.15	ϕ 8 c/ 0.125 ϕ 8 c/ 0.15	MALHASOL CQ 38	——	
L 2	ALIG. TIPO PREFOR F.25.f	——	ϕ 6 c/ 0.25	3 x 2ϕ 12	
$L^{A}_{3} \equiv L^{B}_{4}$	ALIG. F. 25. b	——	"	1 x 2ϕ 12	
L 4	ALIG. F. 25. c	——	"	2 x 2ϕ 12	
L^{A}_{5}	ALIG. D. 20. 1,5f	——	"	3 x 2ϕ 12	
L^{B}_{5}	ALIG. D. 20. f	——	"	2 x 2ϕ 12	
L 6	ALIG. D. 20. a	——	"	1 x 2ϕ 12	
L 7	MACIÇA H = 0.15	# ϕ 8 c/ 0.15	MAL. CQ 38	——	
L 8	ALIG. F. 25. c	——	ϕ 6 c/ 0.25	2 x 2ϕ 12	
$L^{A}_{9} \equiv L^{B}_{9}$	ALIG. F. 25. a	——	"	1 x 2ϕ 12	
L 10	ALIG. D. 20. c	——	ϕ 6 c/ 0.20	1 x 2ϕ 12	
$L^{A}_{11} \equiv L_{12}$	ALIG. D. 20. 1,5 f	——	"	3 x 2ϕ 12	
L^{B}_{11}	ALIG. D. 20. c	——	"	2 x 2ϕ 12	
L 13	ALIG. C. 15. c	——	"	2 x 2ϕ 12	
L 14	ALIG. C. 15. a	——	"	2 x 2ϕ 12	

CORTE **A - B**

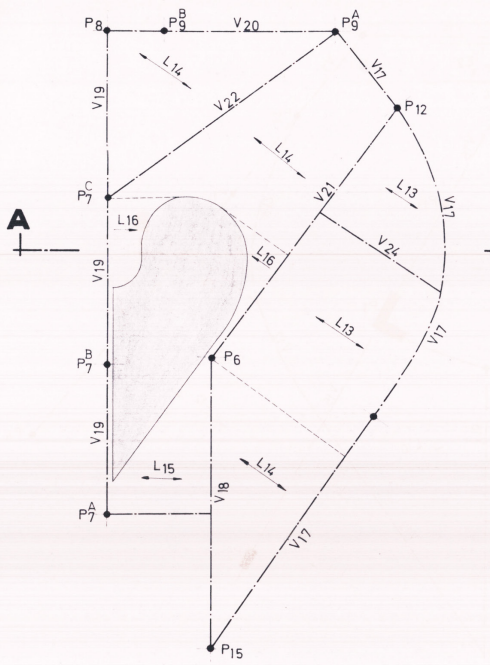




PISOS **2 E 3**



PISO **4**



PISO **5**

FLOORS

The flooring on the ground floor consists of a sub-base of crushed stone, with a 15cm thick gravel layer, a 10cm thick concrete screed layer, and a waterproofing levelling layer, over which limestone cladding is applied.

The floors of the upper levels are covered with ceramic tiles in the toilets and self-levelling epoxy in the remaining areas. Both finishes are applied over a levelling screed.

The building features three staircases, with the main staircase located on the east side, visible from the exterior. This staircase, as well as the others, is clad in limestone, applied over a levelling screed.

The building has two types of ceiling finishes: one directly applied to the slabs, with plastering finished with a painted stucco surface; and the other suspended for accommodating services and installations, made from 'Estafe' plasterboard, mounted on wooden battens.

ROOFS

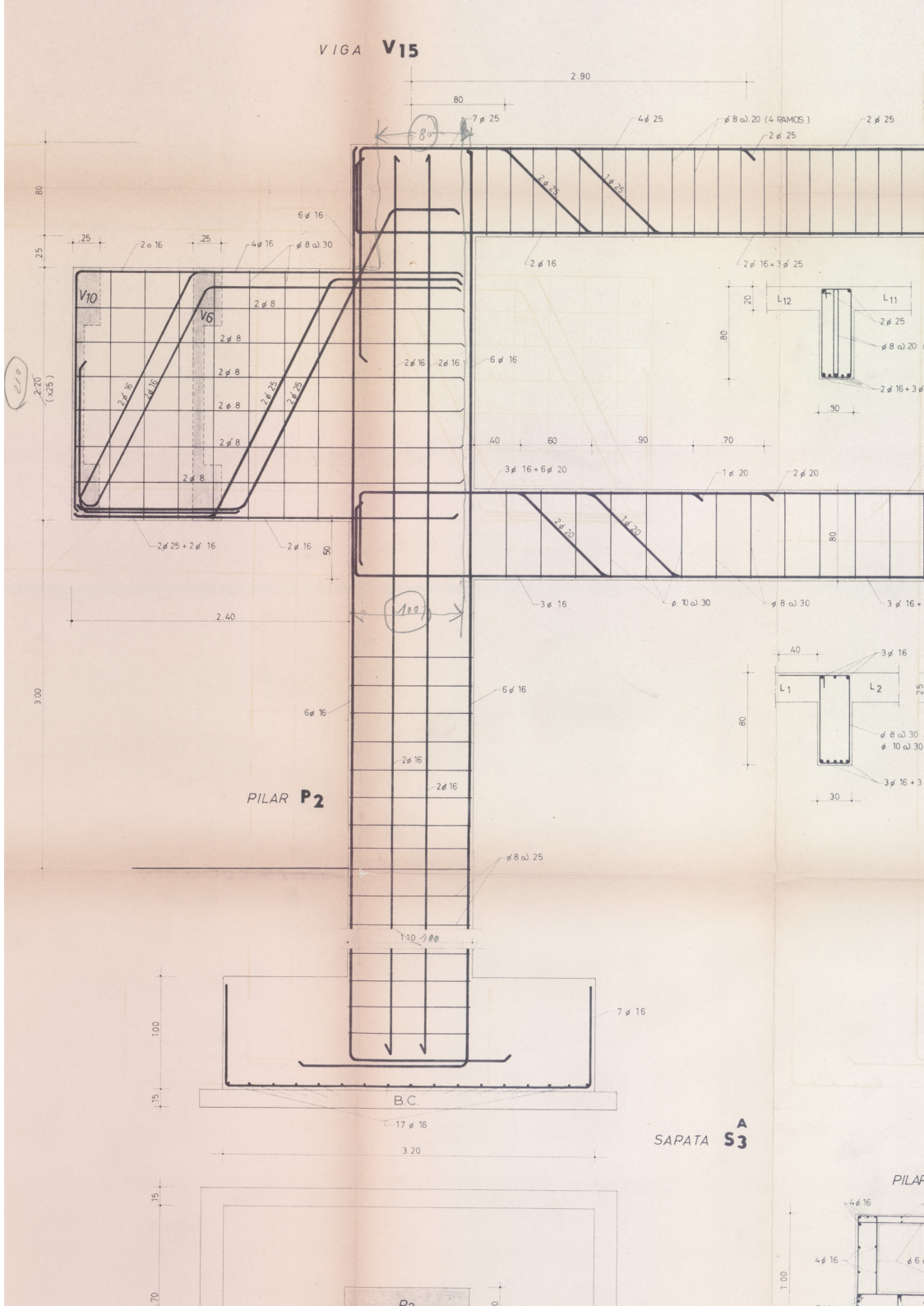
The roofs of the Pinto & Sotto Mayor Bank are waterproofed with bituminous membranes with mineral granulated applied over a base of screed, which is laid on a formwork layer, over the concrete slab.

The ceiling is finished directly on the slabs using plaster covered with stucco finish and painted.

OPENINGS

All the external frames of the Pinto & Sotto Mayor Bank are made of "metalized and painted iron" (Siza, 1972: 2), the same color used for the external face of the exterior walls. The glazed metal frames have "L" sections, welded and projected outward, contributing to the dynamism of this facade and emphasizing its kinetic perception.

The internal frames, in turn, are made of "enamelled wood" (Siza, 1972: 2).



DESIGN PRINCIPLES

PRESERVING THE EXISTING BALANCE

Relieving the surrounding buildings of architectural interest

The intention of relieve the surrounding buildings of architectural interest led to moving the highest area towards the south, once it was verified that the areas and distribution of the program allowed a gradual development, from the 1st to the 3rd floor. [SIZA, 1972]

The main reason for those distorted geometries was to let light into the courtyard of the adjacent house, a magnific house.

[SIZA, quoted in "Guia de Arquitetura", A+A Books, 2017, p. 165]

VOLUMETRIC EXPRESSION

The shape of the building results from its corner situation

The shape of the building also results from its corner situation, the intention to keep it open on the interior lands of the house to the west, the attention paid to the existing alignments and their influence on each of the floors. The curved surfaces of the exterior walls, which demonstrate these concerns, (...) also result from the relationship with the distribution movements inside the building [SIZA, 1972]

FORM THAT RESPONDS TO FUNCTION

The curved surfaces of the exterior walls

The curved surfaces of the exterior walls, (...) also result from the relationship with the distribution movements inside the building. [SIZA, 1972]

The curved Geometry (...) is a concern that I developed

The curved geometry follows a line of continuity with research previously done in contests and unbuilt projects. (...) [T]he fundamental reason for those distorted geometries is to allow light to enter the courtyard of the adjacent house, a magnificent house from the 18th century. [SIZA, 2000]

VARIATION OF LIGHT

Reflective screen for the planned upper lighting

The curved surfaces of the exterior walls (...) also function internally, as a reflective screen for the planned upper lighting. [SIZA, 1972]

The openings (...) allow this lighting to penetrate the entire space

The openings on the 2nd and 3rd floors allow this lighting to penetrate the entire space, while ensuring visual communication between the different areas of permanence. [SIZA, 1972]

METHODICAL REASONING AND SUDDEN INTUITION

A suggestion of transition of ceilings was studied

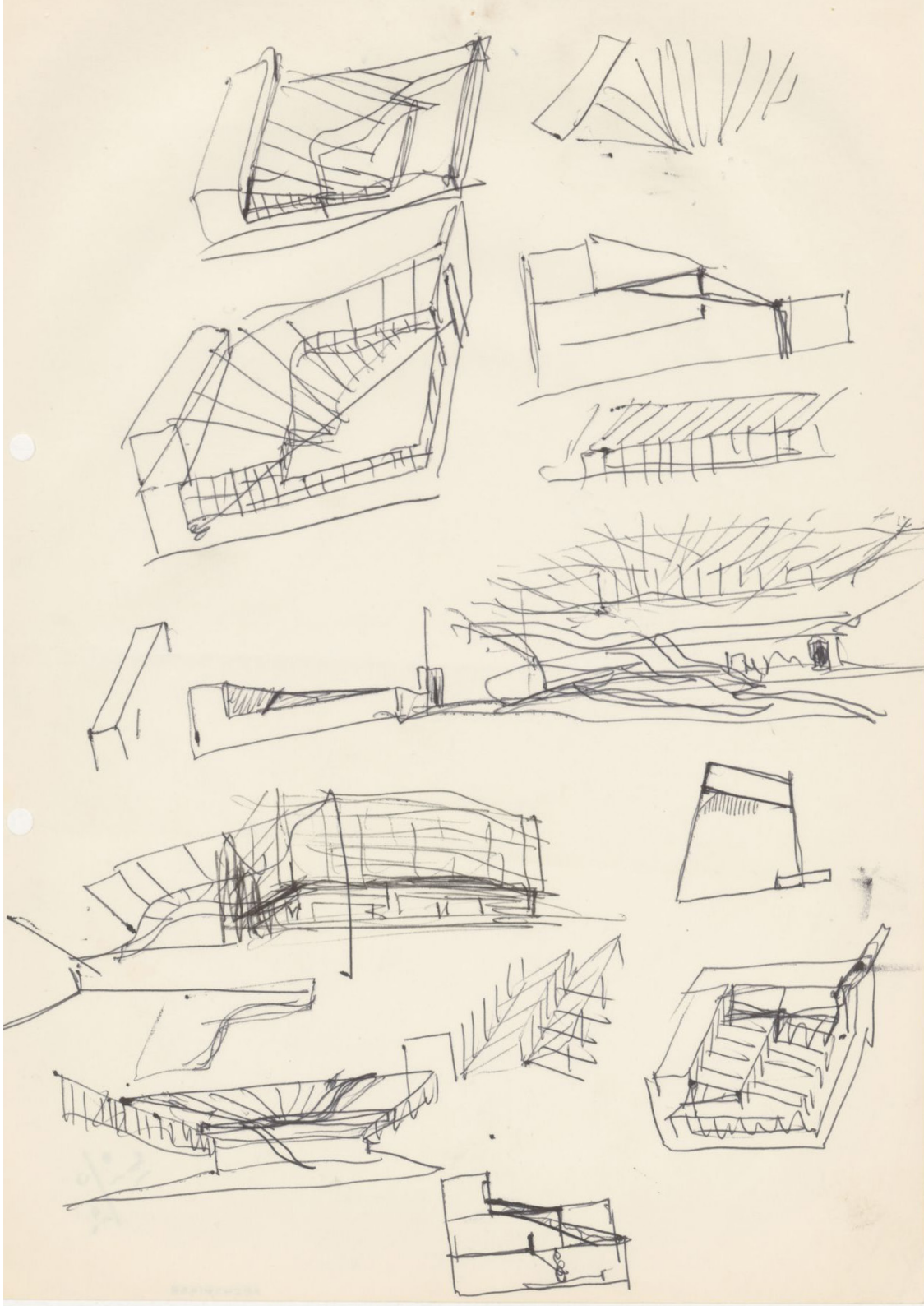
Anticipating the possibility of future constructions on free land, on Av. Dr. António de Almeida, between the already built Lyceum (five floors, 1 of which is set back) and the Bank building (3 floors, ceilings conditioned by the Palace of Justice and the house to the west), a suggestion of transition of ceilings was studied. [SIZA, 1972]

REINTERPRETATION OF INTERNATIONAL REFERENCES

The curved geometry (...) is a concern that I developed, probably after discovering Alvar Aalto and Frank Lloyd Wright, whose publications were beginning to be distributed in Portugal at that time. [SIZA, 2000]

ARCHITECTURE IS GEOMETRIZING

The Pinto & Sotto Mayor Bank in Oliveira de Azemeis is a very rigorous project. In the drawings there is a type of regulation layout, which controls and defines the spaces. [SIZA, 2000, p. 23]




cineteatro Caracas
conservatórias finanças
saída Porto-Lisboa (IC2/A32/A1/A29)
saída Vale de Cambra (N224)
DESCOMPLIQUE
DESCOMPLIQUE
MOTOR SHOP
AMERICAN STYLE
PURA ADRENALINA

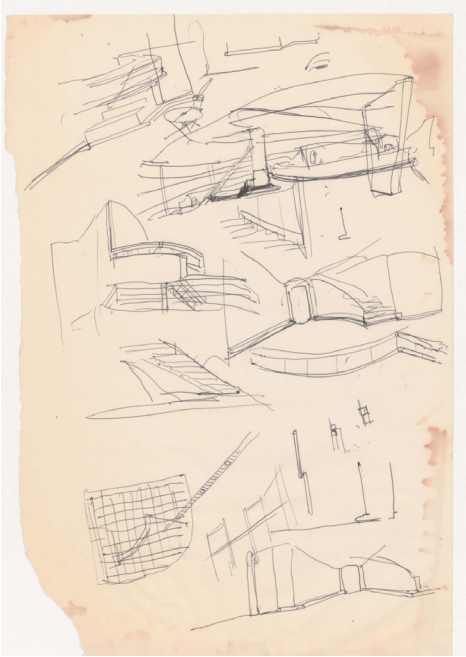
ATTRIBUTES

ARCHITECTURE RESPONSIVE TO A PHYSICAL, SOCIAL AND HISTORICAL CONTEXT

The most significant features of the project for the Pinto & Sotto Mayor Bank are the respect for the historical elements of the surroundings and the way in which the building integrates them through the stepped volumetry, the curvature of its façade and the distribution of the internal spaces.

The curved design of the building's façade responds to its corner condition and arranges the main access tangentially to the surrounding square. The geometry of the building and the internal distribution of the walls arise from a series of vanishing points, one of the main ones is located on the corner of a 17th century house. In addition, the height of the building does not exceed that of the surrounding constructions and its staggered and distorted forms aims at enabling sunlight to reach the courtyard of the adjacent house.

The curved façade and the tangential and peripheral entrance itinerary blend together, highlighting their intense relationship with the exterior public space.



38. Sketches for the exterior and interior of the Bank.

INTEGRATION OF INTERNATIONAL AND LOCAL REFERENCES

Siza refers the influence of architect James Stirling, who designed Cambridge's University Library, and that he had recently visited. Its influence is evident in Siza's first sketches for the bank in Oliveira de Azeméis.

SCULPTURAL VOLUMETRIC EXPRESSION

This project illustrates the notion of the a-tectonic in the architect's initial trajectory. The complex volume of the building seems to be supported by the light glass façade of the access floor. Inside, the suspended wall next to a sash window suggests an unstable constructive tension that takes the project into the world of the sculptural, however, the building evidences a clear correspondence between the form of the exterior and the interior spatiality.

The bank of Oliveira de Azeméis, although articulated and adjusted to the scale of the place, at the same time, deeply contrasts with its surroundings, introducing a new set of formal rules and claiming its autonomy and conscious quest for a profound spatial experience.

ORIENTED SPATIAL EXPERIENCES

The internal circulation system follows the shape of the building and is attached to the façades, freeing the central space and creating visual relations between all floors. The spaces are strongly illuminated through the glass façade on the ground floor and the skylight on the top floor.

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TOTAL WORK OF ART INCLUDING DETAILS, FURNITURE AND ARTWORKS

In the Oliveira de Azeméis bank, the conciliation between the regulating lines and the finishes that make the structural apparatus invisible, reinforce the plastic and unitary character of the surfaces and volumes.

The building's design includes attention to details such as the curtain wall and the customer service desk.

AUTHENTICITY AND INTEGRITY

AUTHENTICITY

The Pinto & Sotto Mayor Bank maintains the authenticity of its form and design, with no major interventions since its construction. In 2014, the interior refurbishment works, have maintained the existing interior finishes, without modifying the stability structure, the height, the shape of the façades and the shape of the roofs or roofing.

The Pinto & Sotto Mayor Bank maintains mostly the fabric of the original materials. In 2014 there was a painting and conservation of the facades of the building and in 2019, conservation works included ceiling repairs, interior painting and roof repairs.

Although its interior has undergone multiple changes, in its original configuration, the Pinto & Sotto Mayor Bank fully maintains its original use and function.

The bank maintains its relationship with the town established through an elaborate geometric process.

INTEGRITY

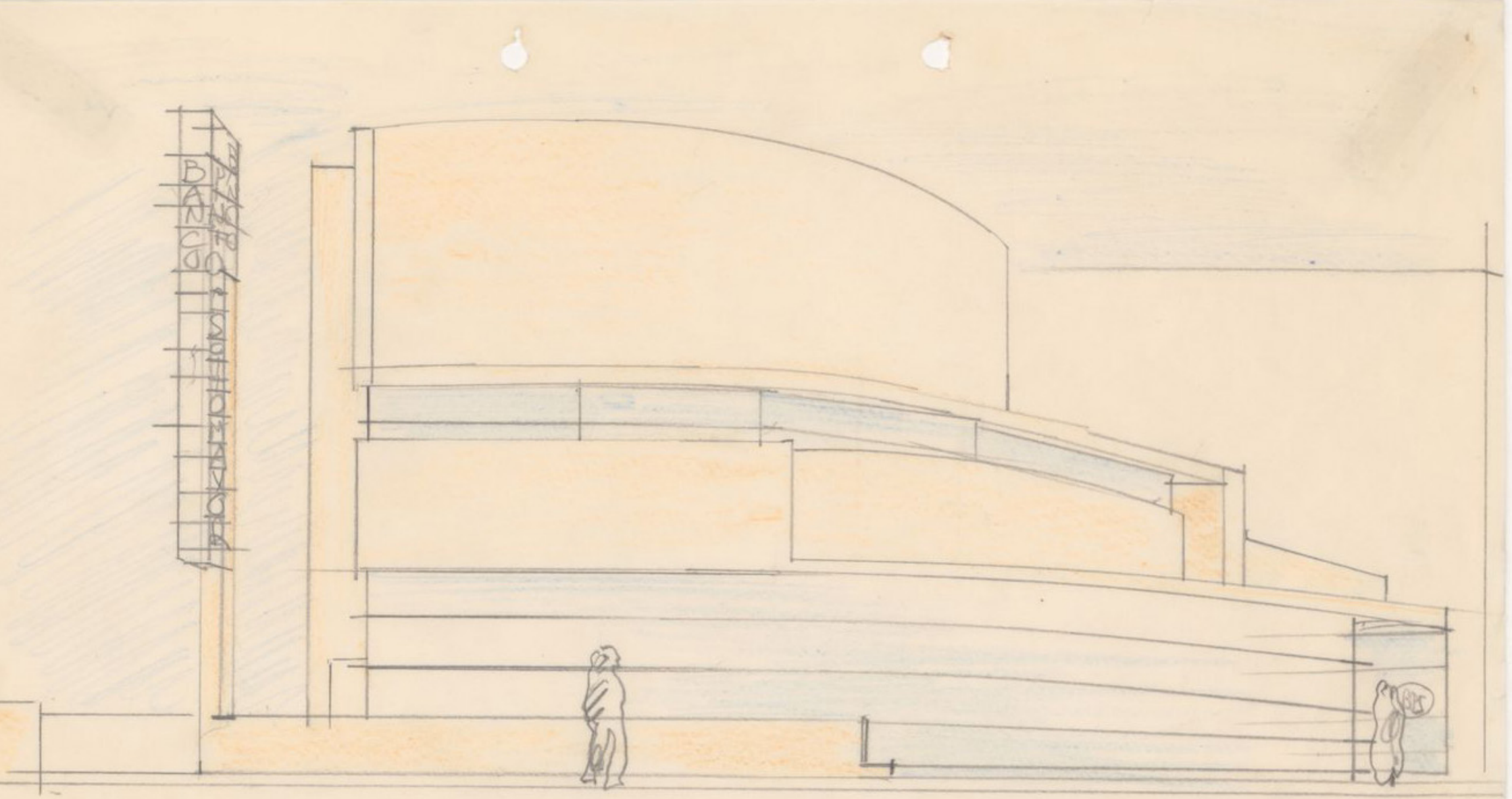
The architecture of Álvaro Siza adds a sublime and radical (in the sense of root) way of understanding places, including attributes that convey the potential Outstanding Universal Value and enable an understanding of that value.

The Bank was designed for a specific plot of land in the city center of Oliveira de Azeméis, surrounded by the Palace of Justice, a corner building and a 17th century house.

The proposed area for each building is of adequate scope for presenting the attributes and the cultural significance of the whole.

Pinto & Sotto Mayor Bank hasn't received any change since its construction and doesn't suffer from adverse effects of development or neglect. It fulfils the conditions of integrity and has all elements necessary to express Outstanding Universal Value.

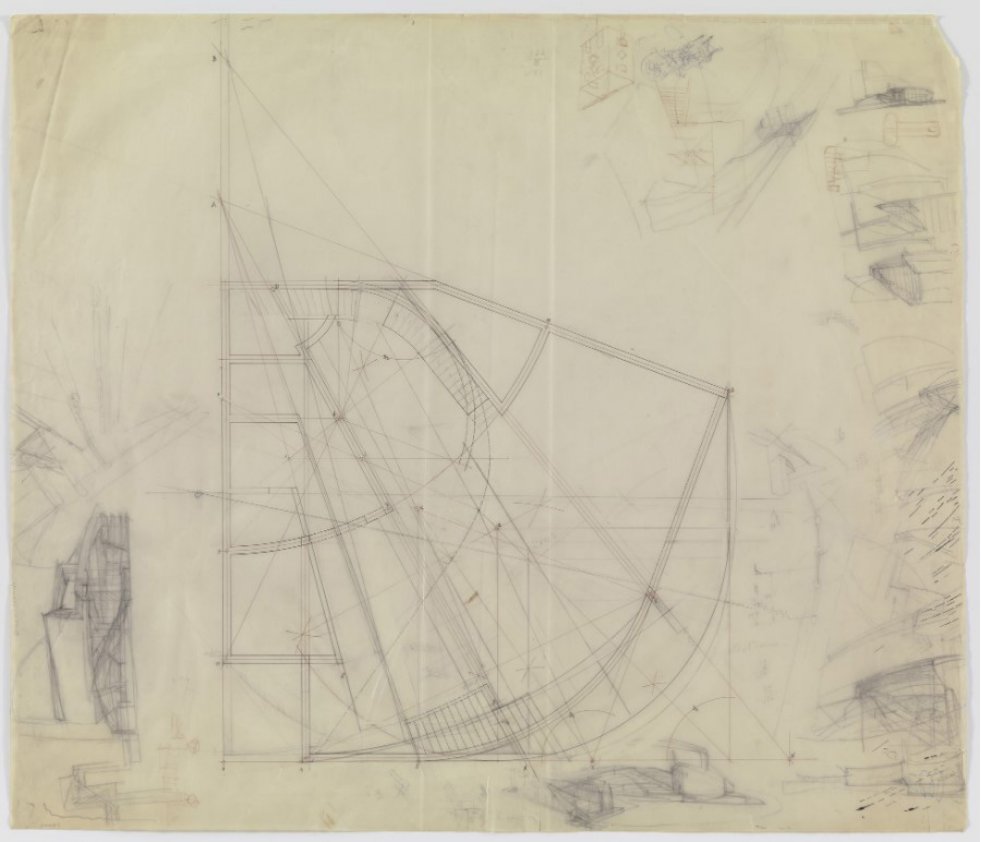
The proposed areas are adequately protected and include a precisely defined buffer zone of adequate size which ensures the preservation of the areas' cultural significance.


BANCO

STATE OF CONSERVATION

The Pinto & Sotto Mayor Bank is in good state of preservation with all its components and systems in good condition.

Regular maintenance has been essential in preserving the bank's good state of conservation, with significant efforts taken in both 2014 and 2019 to ensure that the building remains well-maintained. These actions have contributed significantly to the bank's continued longevity and will help to ensure that it remains an important cultural landmark for years to come.



38. Sketches for the exterior and interior of the Bank.

DIGITAL DOCUMENTATION

The digital revolution significantly impacts Cultural Heritage safeguarding offering advanced documentation and communication techniques. Modern heritage presents a rich opportunity for study and interpretation due to its diverse documentary, physical, and oral resources.

The methodology for digital documentation, framed within the SizaATLAS research project, employs combined techniques to document Álvaro Siza buildings, namely i) photogrammetry, ii) 360º virtual tours, and iii) BIM didactic models.

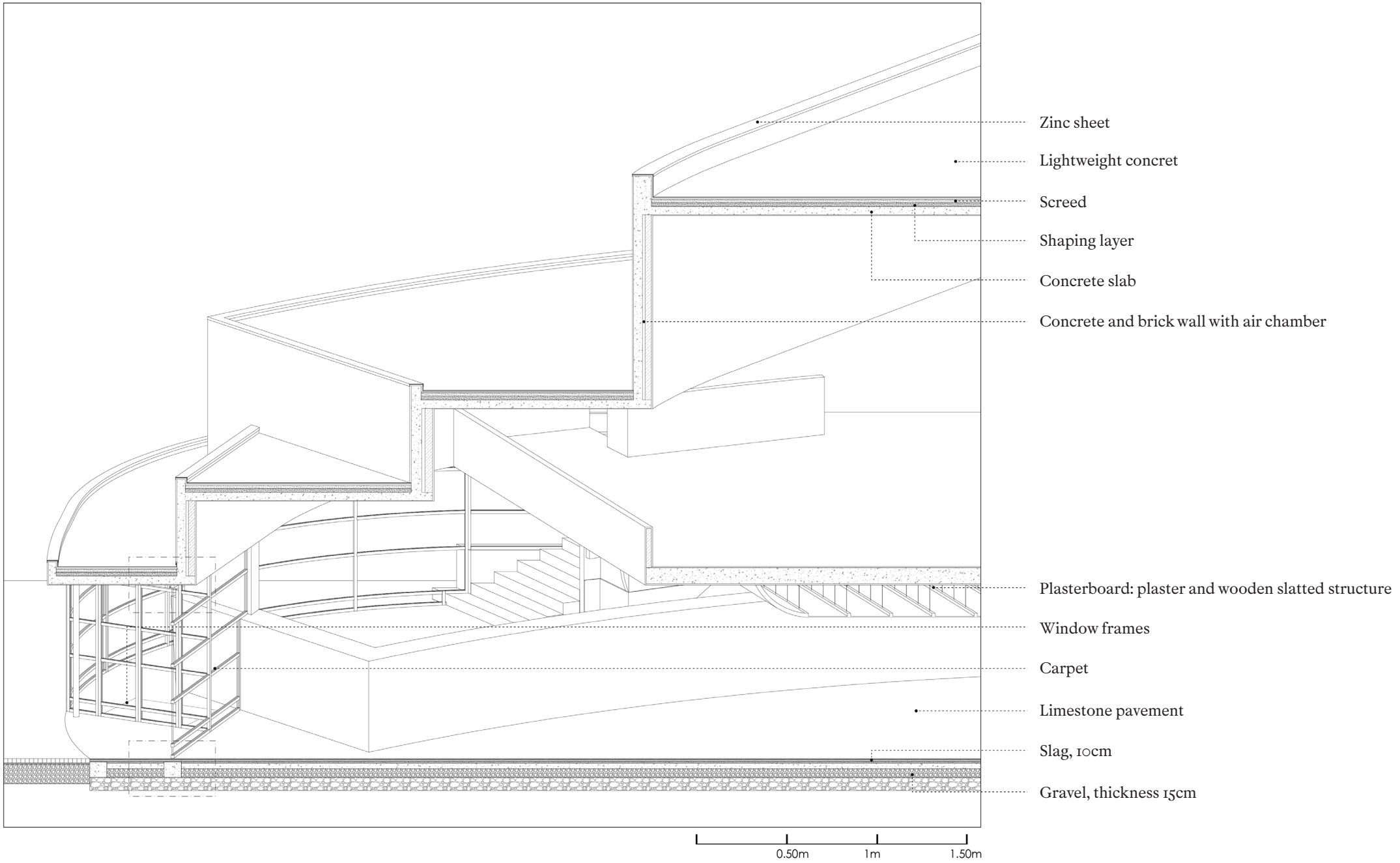
The development process involves is supported on previpus analysis of archival and bibliographc documentation and field work observation. This integrated metholodology provides holistic and in-depht analysis of the architectural works, expressing their design principles and OUV attributes, spanning form the relation with the context, the local and international references, the oriented spatial experiences, the volumetric expression and multiscalar approach, including construction and details. Also, it aims at info-accessibility and didactic dissemination of Siza's Architecture, allowing for interactive experiences to users all over the word.

DIDACTIC MODELS

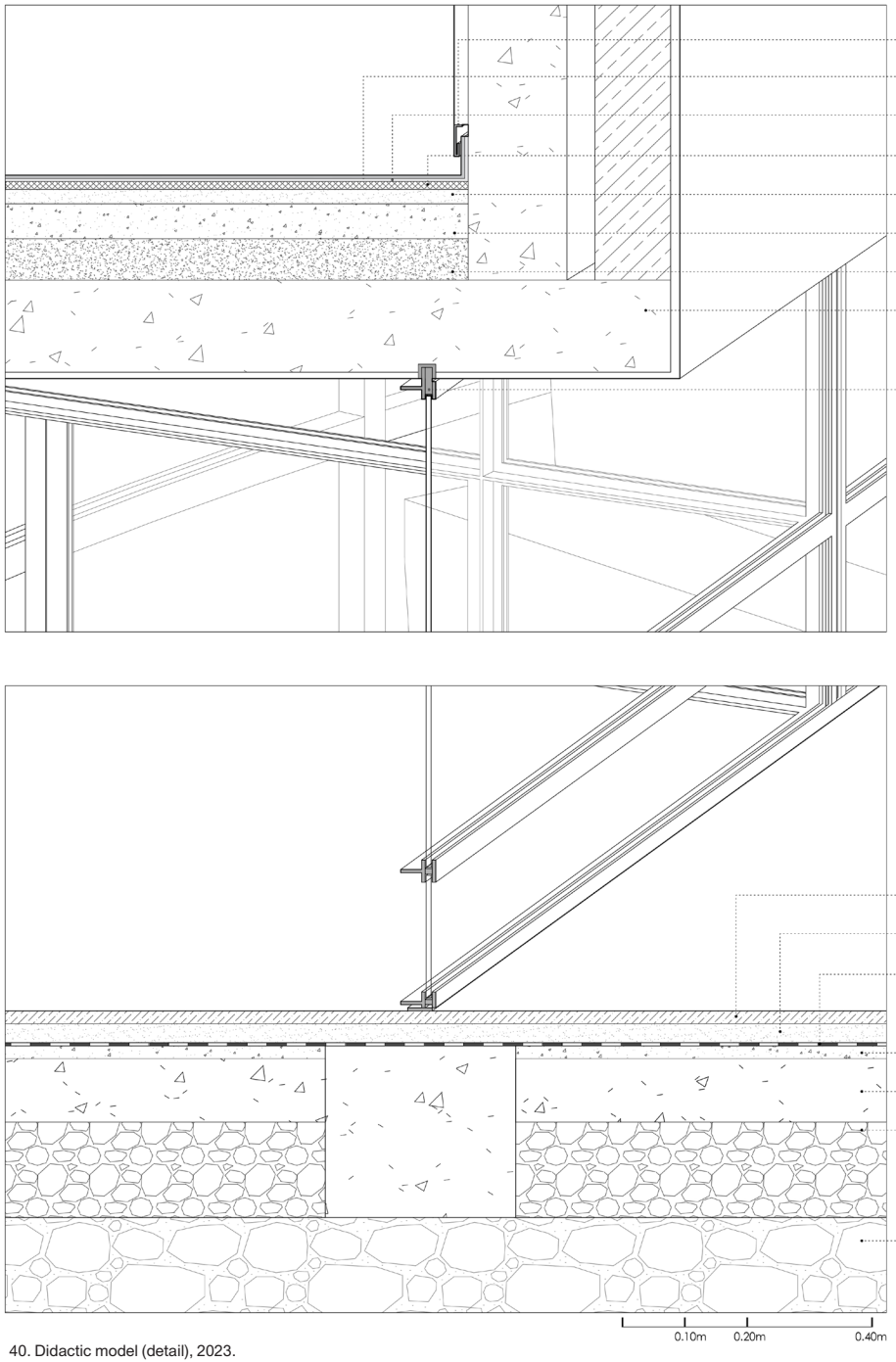
BIM didactic models have as their main objective to conduct a thorough tectonic perspective of a representative section of the building, namely on its construction and material features. Also, by comparing diverse solutions proposed for different buildings within the SizaATLAS research project, the models enable a holistic evaluation of Siza's architectural achievements, emphasizing the integration of form, function and construction.

Drawing representation takes inspiration from Edward Ford's "The Details of Modern Architecture" these models prioritize clear language to disseminate knowledge effectively. The development process of the models involves cross-referencing analysis between archives and bibliography research combined with field work observation.

The Didactic Models offer an integrated approach to examining the architectural tectonics of Siza's designs. Hence, they meticulously detail material layers and construction methodologies, encompassing structural system, walls, roofs, frames and the respective intricate details.



39. Didactic model, 2023.



40. Didactic model (detail), 2023.

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Siza ATLAS: Filling the gaps for World Heritage

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