University of Salford

School of Construction and Property Management

Ph. D. Thesis

"Letter to Raul Lino"

Cultural Identity in Portuguese Architecture
The "Inquérito" and the Architecture of its Protagonists in the 1960's

Appendix III
Summary Data Sheets - Buildings

Rodrigo Ollero Neves
University of Salford- 2001

Buildings
Summary Data Sheets -Appendix III

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(1) When the Data Sheets were made it was decided to maintain the name used in the INQUÉRITO for each area of the survey, i.e. Zona 1,...6, instead of Zone 1,...6. This is the reason because in the dissertation report and in the contents it is used Zone instead of Zona, as in Data Sheets of Appendix II & III.

Buildings
Summary Data Sheets -Appendix III

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BOARD DIRECTORY OF SNA

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FROM LISBON

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Buildings
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A PARTIR DO PORTO

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- Lordelo's Cooperative (1960-63)
- Leça Swimming pool in Matosinhos (1961-65)
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Buildings
Summary Data Sheets -Appendix III

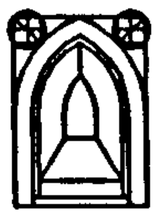
- Introduction

(Chapter 5, section 5.2. –Summary Data Sheets of the Buildings)

Data files similar to the ones used for the typological files in the INQUÉRITO was used for the analyses of the "erudite" buildings and projects, that is, type of implantation, the classification of the building, the number of floors, the elements that compose the group, most significant spaces, materials used in the construction of the elements: roof, walls, openings and floors. Each file also includes images of each sample, as well as drawings and existing details, the latter are extremely important for understanding the use and treatment of internal spaces, from an architectural perspective. The date of the design/construction is also included, as well as a space for comments.

The objective of the data sheets is, to provide a systematised summary of the information from each project in a way to allow direct comparison with the "Summary Data Sheets of the INQUÉRITO" without losing touch with the regional localisation.

It should be emphasized that the information in the each file comes mainly from exposition catalogues and architectural journals. Only exceptionally data appears collected directly from the building's authors, due to the difficulty both of the great number of buildings involved and some times for the lack of existence of published sources. The search of the archives of the town halls was not considered practical, due to the number of buildings listed, but also because of the excessive time this would require to complete.



Buildings
Summary Data Sheets -Appendix III

ZONE 1	Fernando Távora

Summary Data
Sheets - Bluilding(s)
Nº : 1

Zona Residencial de Campo Alegre

(1) 1949

Author(s): Fernando Távora

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

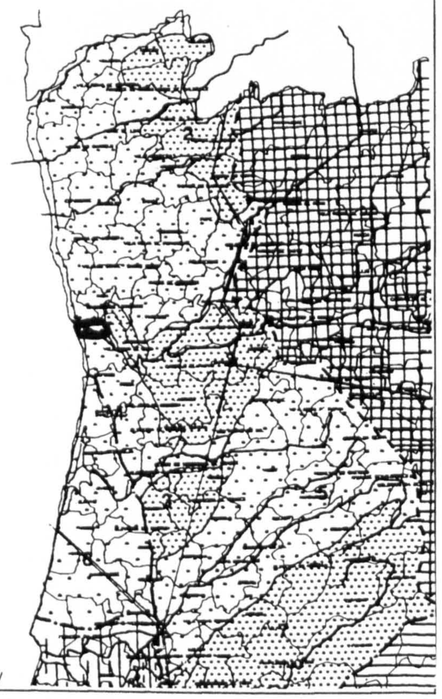
Structure — Roofing — Finish

Interior — Walls — Exterior

Windows — Openings — Doors

Interior — Floors — Exterior

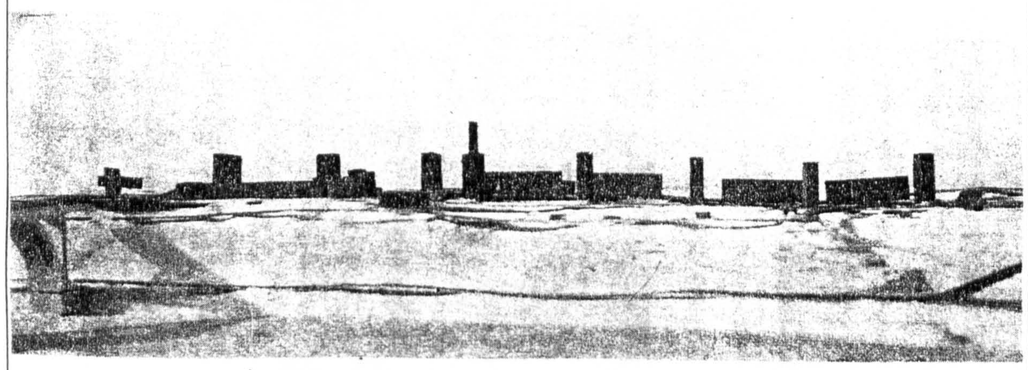
Geographical Location



Observations

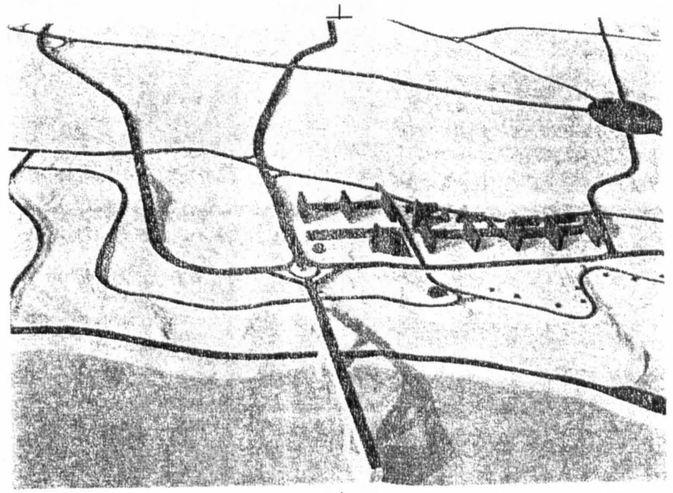
Site plan (5000 / 6000 inhabitants)

Illustrations



(1) - (1961) . Arquitectura nº 71- Julho

D rawings and other Details



Comments

Sobre este projecto urbano, F. Távora esclarece:
«...Ideia do plano: construção de uma paisagem nitidamente urbana a umas dezenas de metros de altura sobre o Douro. Viveriam aí uns 6000 habitantes com o seu equipamento e tráfego próprio, independentemente do tráfego de passagem, uma grande praça e uma avenida de peões permitiria uma intensa vida social.» (pág. 13) e continua explicando ainda que o trabalho *«...ficou no esqueleto o que lhe dá um certo ar esquemático e frio...»*, (pág. 13)
De facto, esta proposta constituiu *«...uma das primeiras propostas de desenho urbano fundadas na exaltação de uma vida social de características vigorosamente urbanas...»* (pág. 12)., sublinha Nuno Portas neste artigo. É evidente no seu desenho a influência dos princípios defendidos pelo CIAM - contrárias à estrutura das cidades históricas - nomeadamente naqueles porque Le Cobusier pugnava, onde se pode apreciar o cuidado na boa exposição do edifícios, na sua autonomia e nos espaços livres e na individualidade das funções urbanas do aglomerado.

About this site plan, F Távora clarifies:
«...The site plan main concept. was the construction a landscape clearly urban, half a score away above the river Douro. It should live there about 6.000 inhabitants, with its own facilities and roads, apart from the passage access and a large square with a central avenue for pedestrians that would aloud a social life very intense.» and he goes on explaining that the job *«...rest in a raft shape that gives it a cold and schematic ambience...* (pg. 13)
In fact, that plan was *«...one of the first urban design proposals supported in the interest of a social life with a strong urbain characteristics ...»* underlines Nuno Portas in this article . It is obvious in its concept the influence upon the principles defended by the CIAM -and , of course, agains the structure of the historic twons, - mainly those defended by Le Corbusier, where it can be seen the great care with the buildings exposition, its autonomy related the green public spaces, and in the individuality the urban functions on a settlement.

Summary Data
Sheets - Bluilding(s)
Nº :2

Porto: Bloco de Habitções na Av. do Brasil

Author(s): Fernando Távora

(1) 1952

Location
County: Porto
Civil Parish:
Place:

Settlem.Type :Compatc ☐ Settlem. Type: Sparse ☐

Type of Buildings Housing - Block of apartments

No. of Floors 5

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Concrete & brick masonry

Structure	Roofing	Finish
Slab of concrete		Terrace's finishing

Interior	Walls	Exterior
Brick masonry		Balcony guard-rail mortared & painted

Windows	Openings	Doors
	Wood frame	

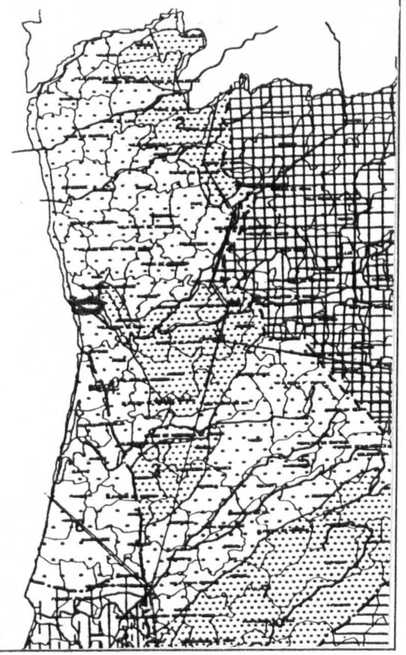
Interior	Floors	Exterior

Observations
Only a finishing schedule can show better the material used

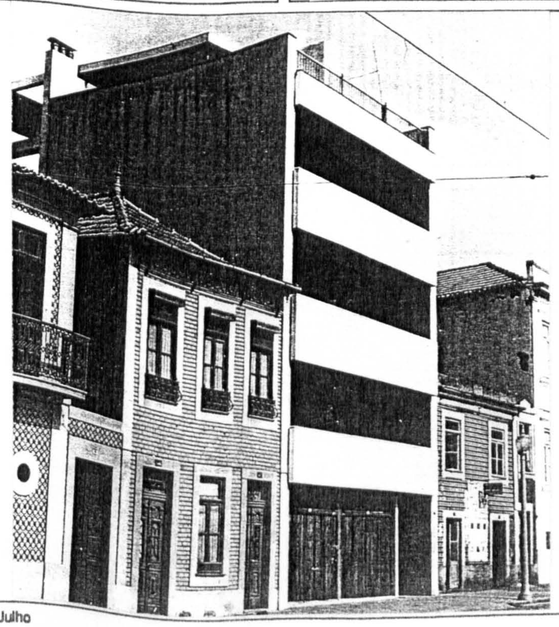
Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Geographical Location

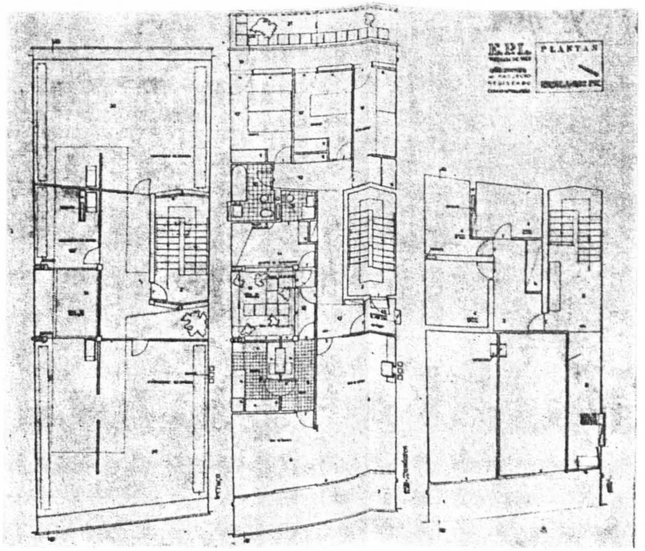


Illustrations



(1) - (1961). Arquitectura nº 71- Julho

Drawings and other Details



Comments

A legenda que comenta os elementos do projecto diz-nos que *«Os aspectos fotográficos tirados do campo fronteiro e da rua...sublinham o efeito de claro escuro obtido com o tratamento purista dos planos das varandas. O caracter mediterrânico a que se alude no texto parece contrastar com a composição no plano das modestas construções que ladeiam o edifício»* (pág. 14))

É curiosa esta referência feita por Nuno Portas, não tanto quando se refere ao purismo usado por Távora, mas quando procura identificar a imagem que se colhe da rua com qualquer coisa de mediterrâneo.

Na realidade, este edifício nada tem a ver com o peso que as arquitecturas destas regiões apresentam, peso esse que lhe é conferido não só através pelo seu volume geralmente compacto, mas também pela fenestração que povoa as suas superfícies sem as contradizer, dada a parcimónia da sua expressão. De facto, não é essa a presença que neste projecto as aberturas têm no plano da fachada - independentemente da forma como se abrem na parede recuada que limita o interior do fogo - cuja leitura é anulada pela vigorosa sombra das guardas das varandas que correm a fachada de topo a topo das empenas laterais. O efeito que esta composição nos oferece é assim completamente contrário ao anteriormente referido por Nuno Portas, isto é, o volume do edifício perde peso e transforma-se numa caixa aberta para a rua.

Além disso, a continuidade volumétrica do conjunto das modestas construções que definem a rua, é abruptamente interrompido, o que também contradiz as características urbanas das cidades mediterrânicas.

Em suma, talvez se possa dizer que neste projecto o autor, menos que contradizer as suas intenções de estudar *«...o meio português, Homem e Terra no seu desenvolvimento histórico...»*, procurava evitar o «pitoresco» a que a falta do domínio destes aspectos conduzia na maior parte das vezes, assumindo por isso o tal purismo mencionado por Nuno Portas. De resto, a organização interna do edifício é de um rigor notável, ensaiando-se ligeiros gestos em planta - como os chanfres no poço da escada – que habilmente contribuem para a melhoria da vivência interior dos fogos. Uma nota final para a forma com o piso da cobertura é resolvido, sugerindo a síntese do vocabulário modernista que Fernando Távora dominava e que, condicionado como estava pelo programa, aí encontra liberdade necessário apara o fazer.

Concerning the Habitation Block at Av. do Brasil, even though one wants it to have something of Mediterranean, as Nuno Portas proposes, the building «... has nothing to do with the weigh that the architecture of those regions present, a weigh that was conferred not only because of their generally compact volume, but also for the windows that inhabit the surface without contradicting them, given the scarcity of their expression. In fact, it is not the presence that the openings have in the plan of the facade – independently of the form they open in the receded wall that limits the interior of the fire – whose reading is nullified by the vigorous shadow of the guards of the verandas, which run the facade top to top at the sides. The effect this composition offers us is completely contrary to the previously referred.»

Summary Data
Sheets - Bluilding(s)
Nº :3

Unidade Residencial de Ramalde (1)

Author(s): Fernando Távora 1952-60

Location
County: Porto
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Housing - Block of apartments

No. of Floors 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

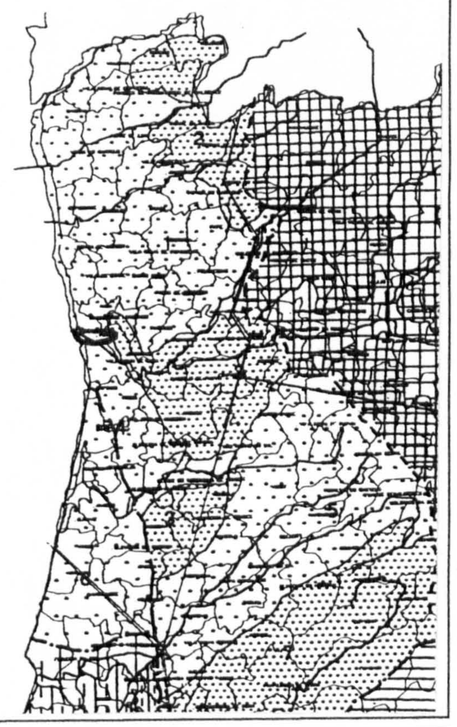
Blt. Area

Materials

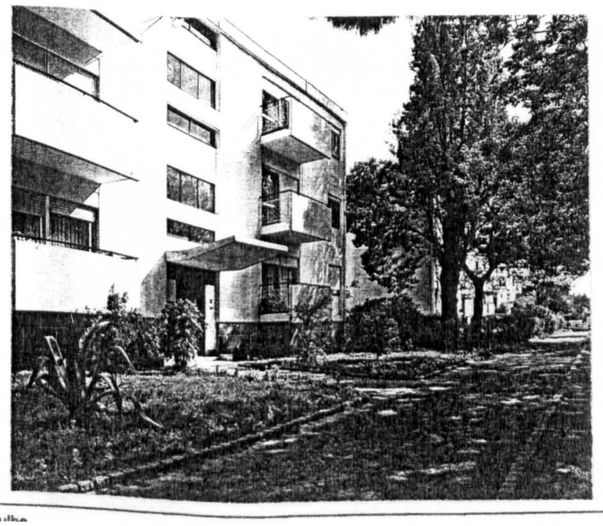
Structure: Concrete slabs
Roofing / Finish: Usual Terrace finishing
Interior / Exterior Walls: Brick masonry mortared & painted
Openings — Windows: Wood frame / Doors
Floors — Interior: Parquet / Exterior

Observations

Geographical Location

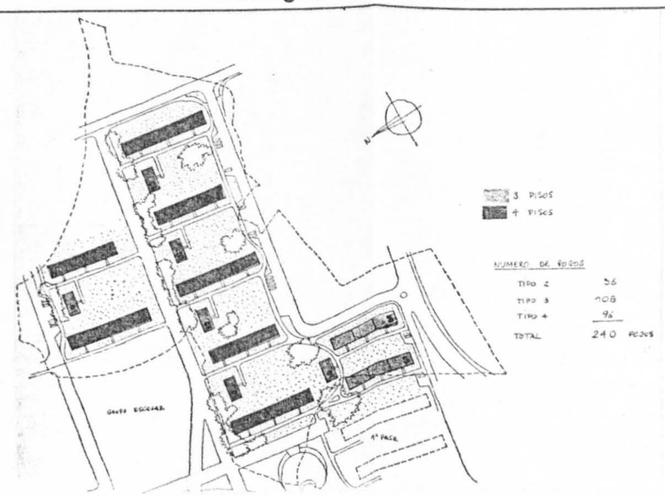


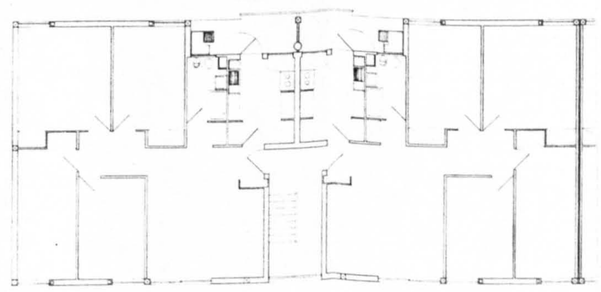
Illustrations



(1) - (1961) Arquitectura nº71 - Julho

Drawings and other Details





Comments

O Porto: Housing at Ramalde (1952-60) Pg 127

"The site plan was elaborated based in to two existent projects (inspired on the Alvalade District, considered the best by that time)*...The equipment provided was very developed and the facades orientation was also the best possible, which underline the reprovable schematic geometry of the lay out conditioned by the building already designed buildings..."*

Obviously this is an urban design that hardly could become close to identity concerns, not only for those reason, but for the conditioning mentioned above by the designed. Nevertheless, it was not even respect some principles of the Modern Movement, as the opening of one's hearth can prove it: *"After, the authority didn't made trees plantation; the public buildings and the green area were not made; the proposed road structure doesn't answer properly because in the 2 º Phase it occupies the school area.."*

However, Nuno Portas refer to Campo Alegre as *"... one of the first proposals of urban design based on the exaltation of a social life of vigorously urban characteristics..."*

Summary Data
Sheets - Bluilding(s)
Nº : 4

Vila da Feira
Mercado Municipal

Author(s): Fernando Távora

(1) 1953-59

Location
County: St. Maria da Feira
Civil Parish:
Place:

Settlem.Type :Compatc ☑ | Settlem. Type: Sparse ☐

Type of Buildings: Market

No. of Floors: 1

Build. Elements: Services, Shops & places for sellers

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure: Concrete slabs
Roofing
Finish: Quarry tiles

Walls
Interior: Brick masonry with colored tiles finishing
Exterior: Concrete & rubble masonry with flagstones of granite

Openings
Windows: Wood frame
Doors

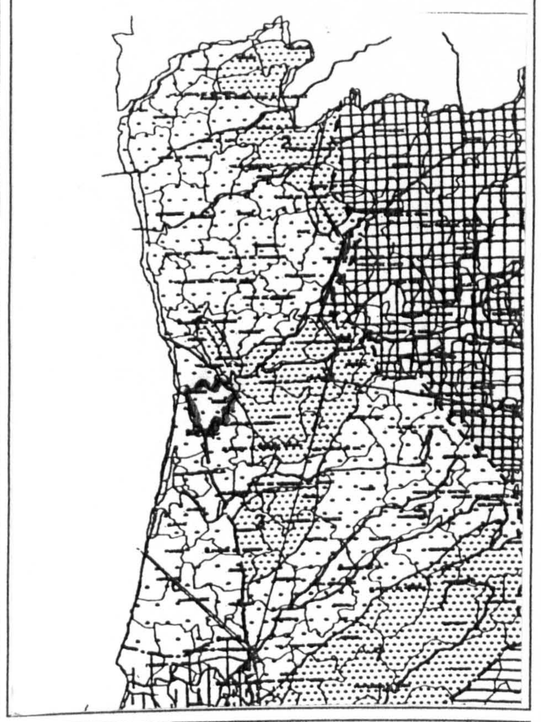
Floors
Interior: Stone-paved & flagstones of granite
Exterior

Observations

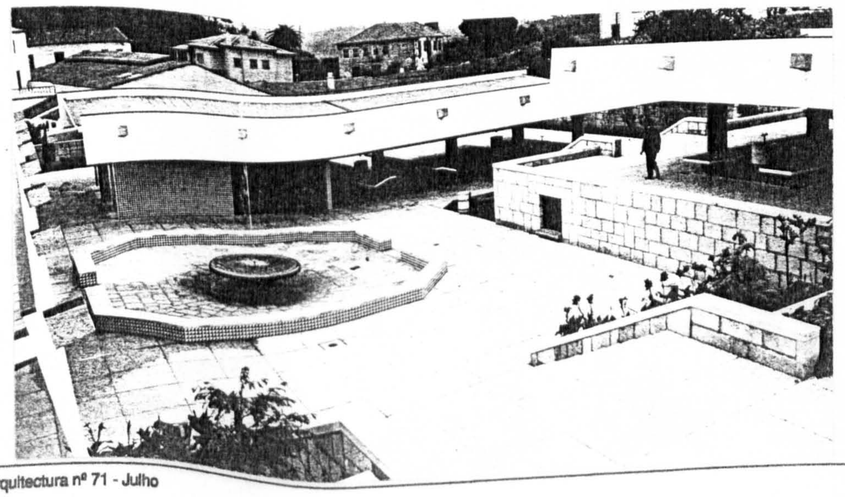
Sub-region: BEIRA LITORAL

Elevations lower than 400 m; precipitation between 1200 and 1600 m/m; tree cover: JACK PINE and to the North OAK and CHESTNUT and some Southern species such as CAROB TREE ALMOND TREE and FIG TREE; cereals: MAIZE and WHEAT to the South; spots of OLIVE TREE.

Geographical Location

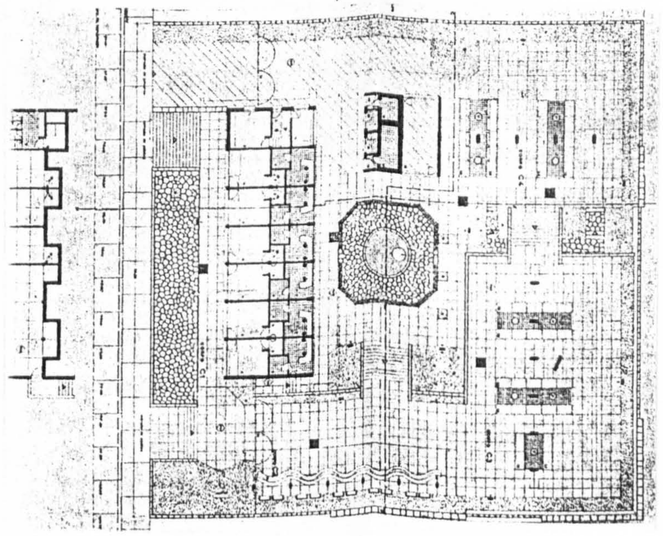


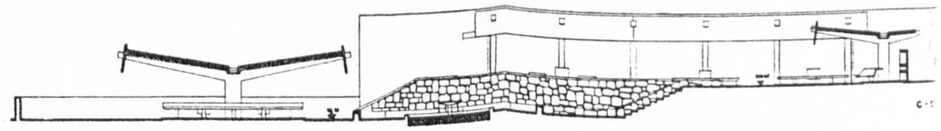
Illustrations



(1) - (1961) . Arquitectura nº 71 - Julho

Drawings and other Details





CORTE TRANSVERSAL

Comments

Sobre este projecto Nuno Portas afirma: *«Aqui se põe incisivamente o princípio de um método em que o organismo formal, apelando para todos os recursos do espaço, surge só depois de uma profunda meditação sobre o tema, seu significado actual, dinâmica da vida que abriga, etc. ... Mais do que um apurado design, é a chegada a uma concepção muito chegada à realidade vital...»* (pág. 14))

Efectivamente, este é um edifício que se integra no aglomerado de dentro para fora construindo ambientes propícios para que esta actividade que vive da presença e do movimento das pessoas, possa ser centrado em si próprio. É justamente aqui que ele se aproxima das questões que preocupam o seu autor, isto é, das relações entre «os nossos homens» e «as nossas terras». Assim, este projecto, como também se sublinha na citação anteriormente feita, não é pegado pelo lado formal, não se procura um mimético mercado de feira - reproduzindo o mesmo os seus abrigos para feirantes e grandes terreiros - mas organiza-se um conjunto em torno de um espaço central, definido por elegante estruturas em consola que poderosas palas rematam num discurso formal de inegável modernidade. Contudo, por esta linguagem, a que os materiais de acabamento dão um coerente sublinhado, também perpassa o sentido das nossas feiras.

A year later Fernando Távora begins the project of the Market of Vila da Feira (1953-59), where he manifests the tendency we mentioned. «Effectively, this is one building which integrates in the settlement from inside to outside, forming adequate environments so that this activity, which lives of the presence and of the movement of people, may be centred in itself. It is precisely here that he gets close to the issues that worry him...(with the) relation between «our men» and «our lands». So, ... he does not seek a minimalist fair market - reproducing its shelters for the marketers and great tracts of land – but organising a group around a central space defined by an elegant structure in console that mighty poles finish in a formal speech of unquestionable modernity. However, because of the language – the finishing materials give a stressed coherence – it also indicates the meaning of our fairs.»

Summary Data
Sheets - Bluilding(s)
Nº : 5

Casa em Ofir

Author(s): Fernando Távora

(1) 1957

Location
County: Esposende
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Type of Buildings: Single dwelling-house

No. of Floors: 1

Build. Elements: Rooms, service area, Kitchen and living-rooms

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
Wood rafters & Trusses	"lusa" tile	

Interior	Walls	Exterior
Brick masonry	Rubble masonry Rubble masonry, mortared & whitewhashed	

Windows	Openings	Doors
	Wood frame	

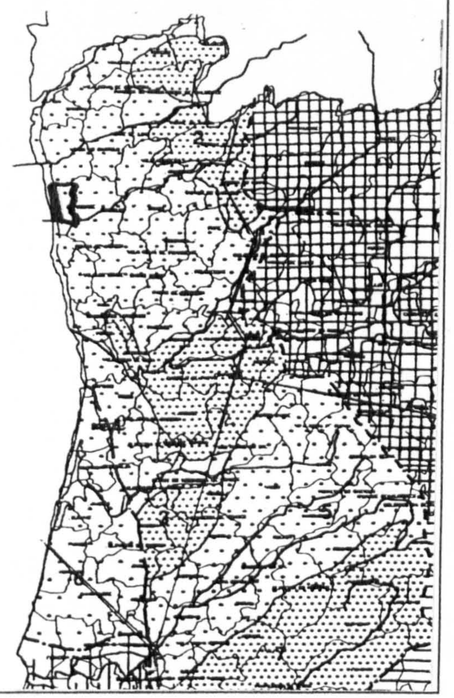
Interior	Floors	Exterior
Quarry tile & slabs of schist	slabs of schist	

Observations

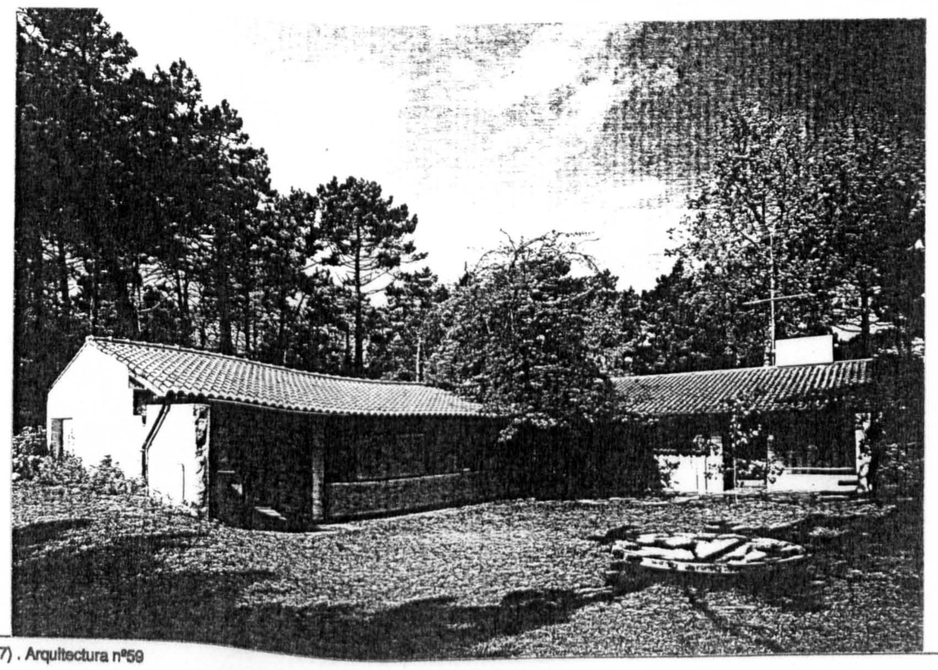
Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Geographical Location



Illustrations



(1) - (1957) . Arquitectura nº59

Drawings and other Details



Comments

Parece-nos interessante salientar que na apresentação feita pelo autor, são sublinhados conceitos que, desde logo, evidenciam a sua preocupação com a renovação da arquitectura portuguesa num determinado sentido. Sem dúvida que, independentemente desta afinidade poder já existir anteriormente ao Inquérito, a verdade é que ela sai reforçada com esta experiência e embora não recusando as correntes e movimentos da Arquitectura Moderna, manifesta a grande importância que a arquitectura popular deve ter na realização de um objecto arquitectónico.

Diz-nos ele: *«...o Arquitecto tem a sua formação cultural, plástica e humana ..., conhece o sentido de termos como organicismo, funcionalismo, neo-empirismo, cubismo, etc., e paralelamente, sente por todas as manifestações de arquitectura espontânea do seu País, um amor sem limites que já vem de muito longe...»* (pág. 11).

Para explicar melhor as características do projecto, avança com a ideia de "composto" como antagónica de "mistura". Isto é, um edifício deverá corresponder a um alargado conjunto de factores que o viram a conformar : *«...o terreno tem a sua forma, a sua vegetação, a sua constituição; no verão sopra ali um enervante vento Norte, no Inverno um castigador Sudoeste; perto em Esposende e Fão, há construções com um tónus muito próprio; do outro lado do rio, não longe, há o granito e o xisto; a mão de obra local não é especializada...»* (pág. 11).

Portanto, apresenta todos os factores condicionantes que devem ligar definitivamente o edifício ao sítio e que, embora enumerados relativamente a um determinado local, se constituem num enunciado universal. Ele mesmo o diz: *«...quanto ao princípio adoptado, não se nos oferece a menor dúvida de que ele é o único a seguir para que as nossas obras atinjam, pela sua individualidade, valor universal.»* (pág. 11).

O edifício - uma moradia unifamiliar isolada - apresenta-se integrado num pinhal, fechado a Norte e a Sudoeste, abrindo-se a Nascente para uma área plena de pinheiros que um pequeno poço-lago remata.

A composição faz-se segundo dois eixos principais: o do quartos-serviços desenvolve-se sensivelmente Norte-Sul e a zona de estar, onde se desfaz, de uma forma orgânica, a ortogonalidade do conjunto. Tudo surge integrado, "composto" sem "mistura", mesmo no modo como as grandes vergas de betão à vista que rematam o telhado e marcam as área de expansão para o exterior.

Em planta este partido sublinha-se de uma forma criativa, mantendo separadas as várias áreas da casa e criando aqui e ali pequenos acidentes caracterizadores dos respectivos espaços: a entrada a Norte surge protegida com um anteparo da parede da garagem; a zona de serviços, discretamente nuclear, apresenta uma área exterior voltada a Sul perfeitamente autónoma; a zona de estar - composta por duas áreas : comer estar e canto de lareira - expande-se para o exterior, diferenciadamente, conforme os espaços que serve sempre a coberto do prolongamento do telhado; a zona dos quartos, onde se destaca o quarto de casal, também se abre para mesma área de logradouro.

Resumindo, encontra-se um coerente equilíbrio entre o enunciado conceptual e o desenho feito numa perspectiva renovadora. do discurso modernista.

In fact, the INQUÉRITO happens in 1955 and his house in Ofir is projected in 1957, about which he talks about those objectives when explaining that: *«...the Architect has his cultural, plastic and human education..., knows the meaning of terms such as organicism, functionalism, neo-empirism, cubism, etc., and at the same time feels for all the spontaneous manifestations in his Country unlimited love that comes from very far...»*

In this building, his sensibility in *"structural terms"* is more evident, for there is a particular taste in the manipulation of the materials, as well as in the designing of the details, a feature which always accompanies him, being more visible in those where he is closer to his view of identity. And when introducing in the project the concept of *"compound"* as opposed to *"mixture"*, he clarifies more what he understands and positions himself in the domain of this sensibility.«...That is, a building shall correspond to a broad group of factors that will form it: *«...the land has its shape, its vegetation, its constitution; in the Summer an unnerving North wind blows there, in the Winter a horrid Southwest; near, in Esposende and Fão there are constructions of a town with a style of their own; on the other side of the river, not far, there is granite and schist; the local labour force is not specialised...»*

Summary Data
Sheets - Bluilding(s)
Nº :6

Escola Primária em Vlia Nova de Gaia (1)

1957-61

Author(s): Fernando Távora

Location
County: Vila Nova de Gaia
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: BEIRA LITORAL

Elevations lower than 400 m; precipitation between 1200 and 1600 m/ m; tree cover: JACK PINE and to the North OAK and CHESTNUT and some Southern species such as CAROB TREE ALMOND TREE and FIG TREE; cereals: MAIZE and WHEAT to the South; spots of OLIVE TREE.

Type of Buildings School

No. of Floors 2

Build. Elements Classrooms, covered playground, teacher rooms, services & playground

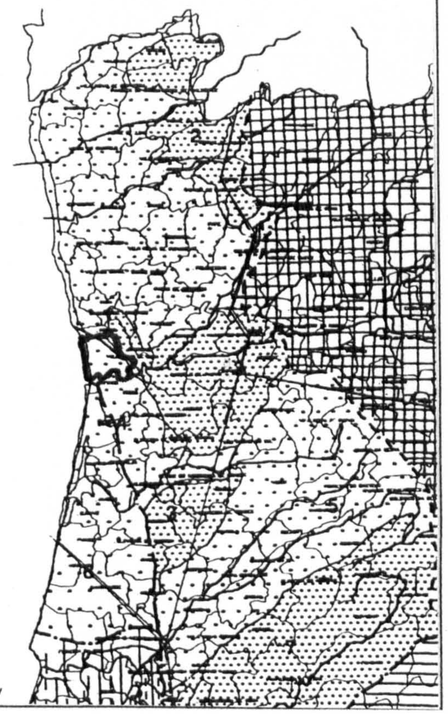
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & "lusa" Ccay tile

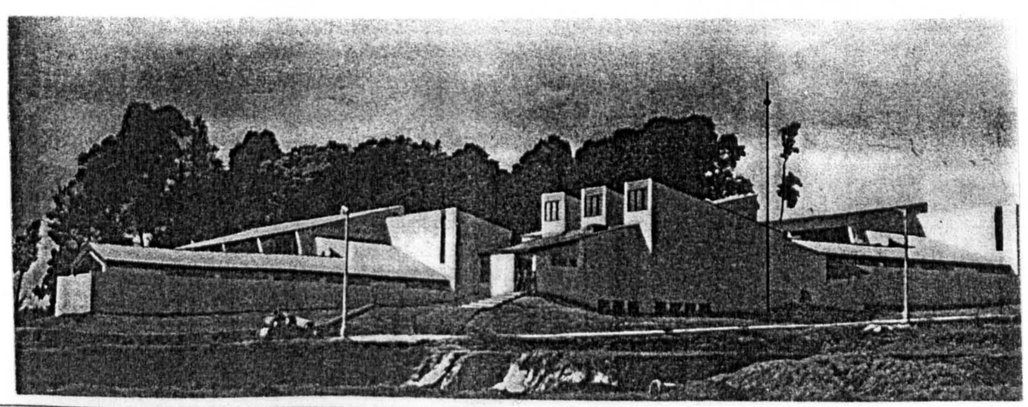
Roofing	
Structure: Wood trusses	Finish: "Luso" clay tile
Walls	
Interior: Brick masonry, mortared & painted	Exterior
Openings	
Windows: Wood frame	Doors
Floors	
Interior: Parquet	Exterior: Flagstones of concrete

Geographical Location



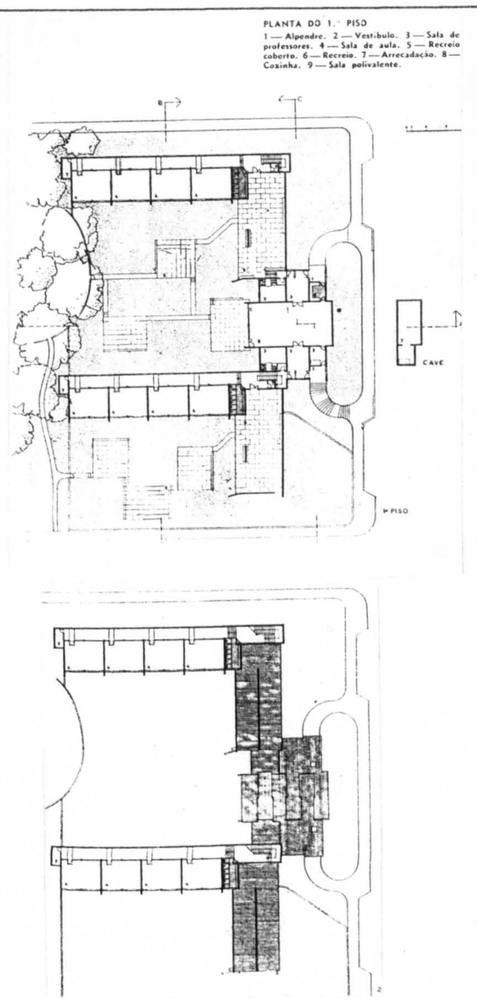
Observations

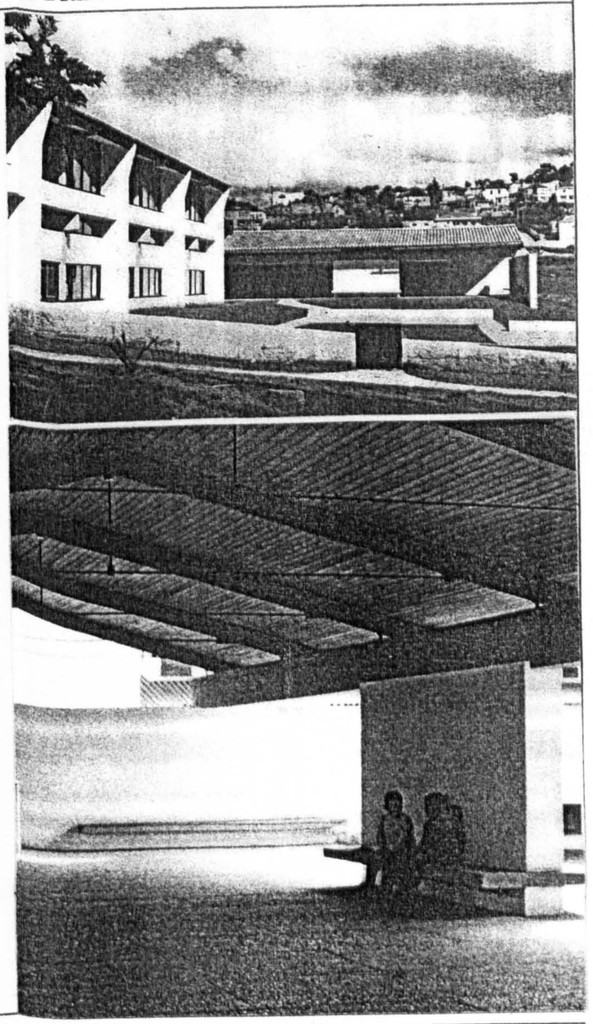
Illustrations



(1) - (1964) . Arquitectura nº 85

Drawings and other Details





Comments

Luiz _Cunha, writing about the building design comments the Távora's formal language: "*His design concept translates a very correct sense of integration, answering to physical, social and economics requests of the place where the building are located. He don't put a side his personality but on doing that he declines the use of what is mimetic or spectacular*». L. Cunha continues reminding a set of buildings such as "Casa de Ofir", "Mercado de Vila da Feira", "Bloco de Apartamentos na Rua Pereira dos Reis", and others in construction phase, as "The Convento dos Franciscanos de Calais", at Gondomar. He also reminds a new buildings at Costa Cabral District, at O Porto. Finally he underlines that «*...in all his buildings there are a filling of perfect measure, of a austere beauty, without using ostentation ...*». In fact, this austere beauty, which refuses vanity, is the way how «circumstances» or identity with places becomes the main point achieved.

The building designed two years after the beginning of the INQUÉRITO, reflects in an evident manner its influence. On the integration with the site, where one can detaches the perfect adaptation with the land morphology, the searching for simple shapes, traditional construction techniques and adequate materials, he shows that there are signs of his experience as team leader of Zone 1. This marks, lead that "the untouchable white virgin" as he calls to the "mythic architecture", becomes an "*...huge force borne from the Earth and from man, connected for thousands of yarns to the reality nuances...*". So, it must be underlined that some elements of the building are expression of what is said: the school silhouette with its cordial expression of farmhouse, in the covered courtyard the tradition wood trusses with their traces, truly reinvention of traditional structures, the purity of the whitewashed walls and the perfect wedding they made with the roofing clay tiles, the volume of the polyvalent classroom roof, which gives order to the whole, as a memory to future. The building is, for all of what it is exposed above, a successful search for cultural identity.

Summary Data
Sheets - Bluilding(s)
Nº: 7

Pavilhão deTénis do Parque da Q.ta da Conceição

(1) 1957

Author(s): Fernando Távora

Location
County: Matosinhos
Civil Parish:
Place:

Settlem.Type :Compatc ☐ | Settlem. Type: Sparse ☐

Sub-region: BEIRA LITORAL

Elevations lower than 400 m; precipitation between 1200 and 1600 m/m; tree cover: JACK PINE and to the North OAK and CHESTNUT and some Southern species such as CAROB TREE ALMOND TREE and FIG TREE; cereals: MAIZE and WHEAT to the South; spots of OLIVE TREE.

Type of Buildings Sport facilities

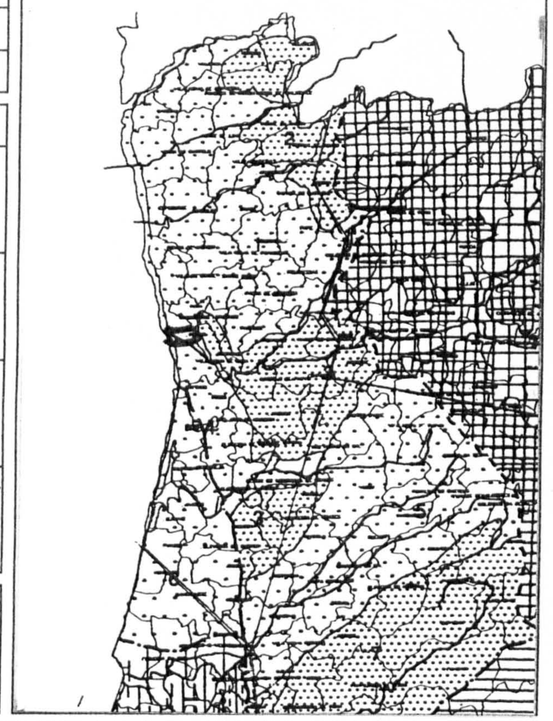
No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Geographical Location



Materials Brick & rubble masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Wood trusses & conrete baem	"Lusa" clay tile	

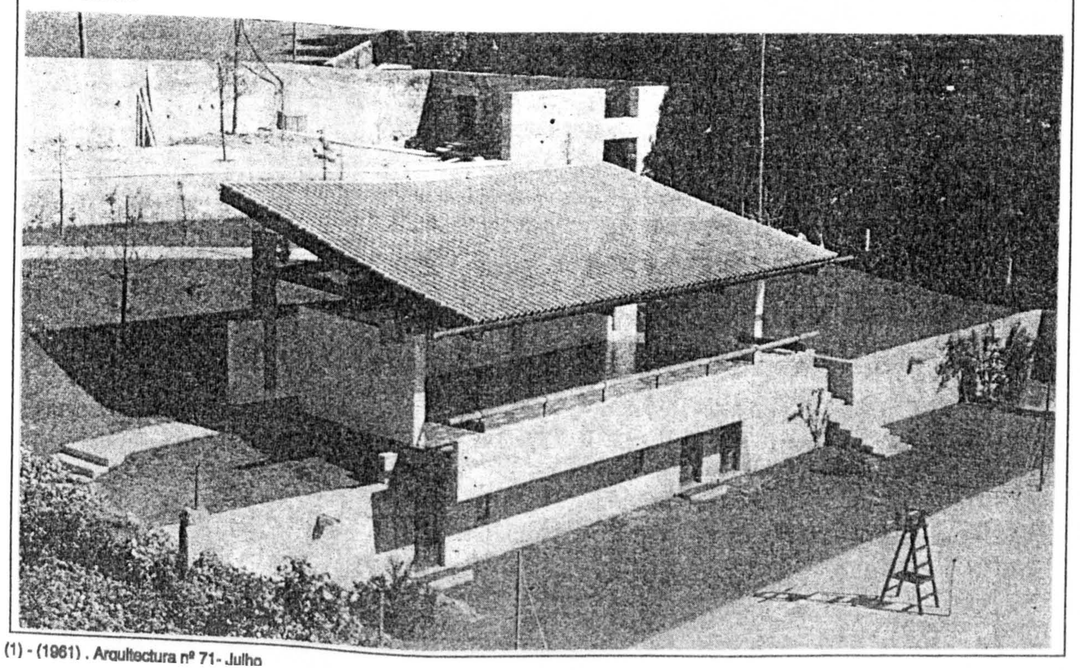
Interior	Walls	Exterior
	Brick masonry, concrete, socle finishing of granite	

Windows	Openings	Doors
	Dwelling	

Interior	Floors	Exterior
Dwelling	Dwelling	

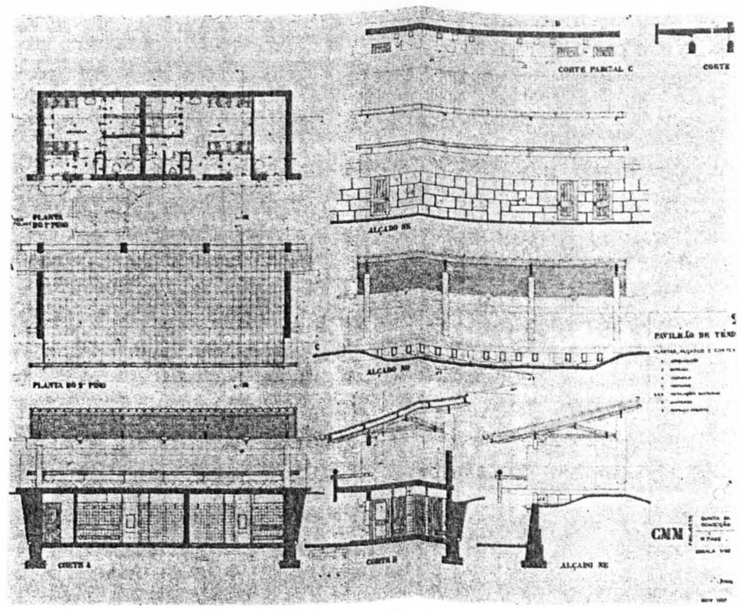
Observations

Illustrations



(1) - (1961) . Arquitectura nº 71- Julho

D rawings and other Details



Comments

According Nuno Portas, *"...the Tennis Pavilion at Q.ta da Conceição...is a suggestive building due its the formal maturing and positive assertion... and it is integrated in the site plan of a very interesting set of buildings which concurs to the valorisation of the city municipal park...From all the facilities previewed the Tennis court was the formers constructions to be made in the complex."*

Continuing he said that the building was perhaps "*...the most finished in terms of scale, nature of the materials chosen, where it is used traditional techniques converted into Modernism, . expressed in the volumes, walls, black and white shadows and by the strengthens of the whole* pg 22

It can be accepted in terms of buildings already made the hierarchy presented, however, in the Casa the Ofir, more or less of the same date, it can be found similar concerns with material and traditional techniques. But what should be underlined here it is the care related to the site, the natural land slops, the modesty of the shape less speculative that the one at Vila da Feira, designed some years before, as well the taste for the texture of materials.

It is the austerity that the INQUÉRITO brings to their participants, special those, as Fernando Távora, who questioned the formal vocabulary of the Modern Movement.

In fact, on pretending to know the architecture from abroad, it is to know better the Portuguese architecture.

Summary Data
Sheets - Bluilding(s)
Nº : 8

Bloco de Habitações na Rua Pereira dos Reis, Porto (1) 1958-60

Author(s): Fernando Távora

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc ☐ Settlem. Type: Sparse ☑

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Block of apartments

No. of Floors 4

Build. Elements 1 st floor - Shop; apartments & collective services

Site Cov. Area | **Site Cov. Main Bit.**

Bit. Area

Materials Concrete, brick masonry, colored tiles & clay tile

Structure	Roofing	Finish
Concrete slabs		Roof covering of clay tile

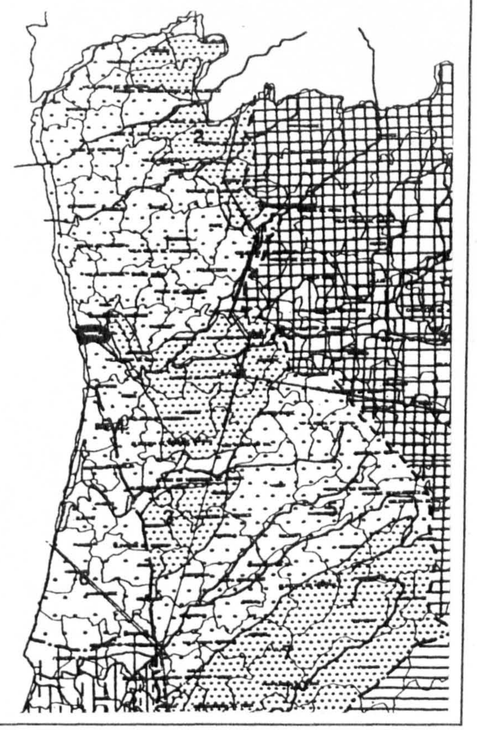
Interior	Walls	Exterior
	Colored tile finishing	

Windows	Opennings	Doors
	wood frame & iron gaurdrails	

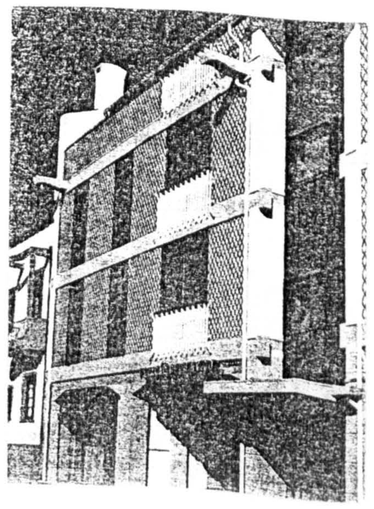
Interior	Floors	Exterior
	Lisboa	

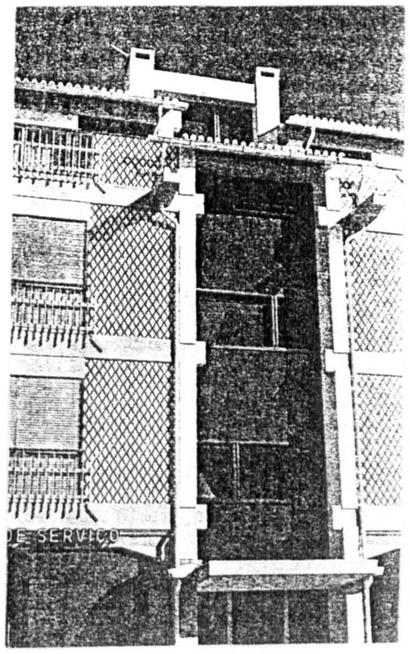
Observations
Lisboa

Geographical Location



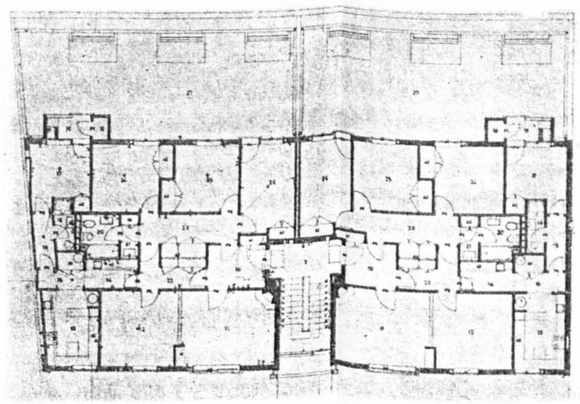
Illustrations

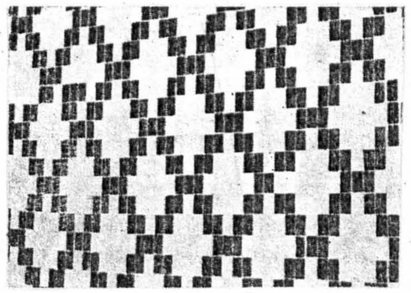


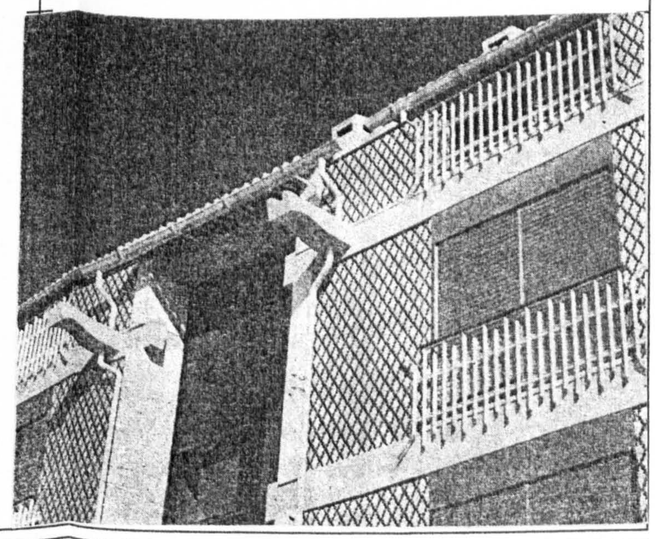


(1) - (1961) . Arquitectura nº 71- Julho

Drawings and other Details







Comments

In this building, where Italian influences are obvious if one remembered the Mario Rodolfi's buildings published in Arquitectura journal some years before, it can be observed a baroque exercise unusual in the buildings designed by Fernando Távora.
Nevertheless, due perhaps to his usual formal security, this experience, to excessive if considering his former language, stays very controlled and according the option made. He tried to recreate both, the coloured tiles finishing so characteristic in some urban areas of O Porto throughout a refined blue and white drawing, and the iron handrail, very common in urban buildings on the end of the XIX Century.
The gargoyle that border the top pavement line of the last floor, don't contrast with the whole, working more as a symbolic presence than as a functional element. That way, the icon participates in the concrete structure design of the facade without getting its relevance.

Summary Data
Sheets - Bluilding(s)
Nº: 9

Restaurante e Posto de Abastecimento da Sacor em Seia (1)

Author(s): Fernando Távora 1959-60

Location
County: Seia
Civil Parish:
Place:

Settlem. Type :Compatc | Settlem. Type: Sparse

Type of Buildings: Restaurant & qasoline station

No. of Floors: |

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Rubble masonry, wood & "Lusa" caly tile

Structure	Roofing	Finish
Wood trusses		"lusa" clay tile

Interior	Walls	Exterior
Brick masonry mortared		Rubble masonry of granite

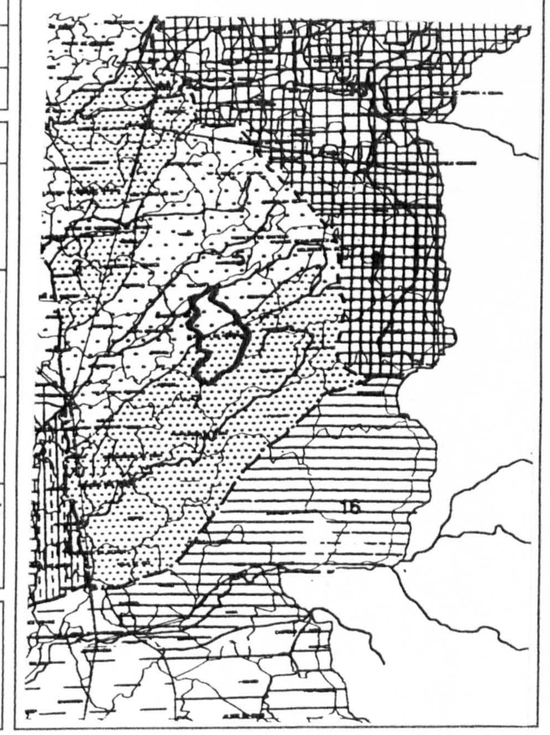
Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
	Flagstones of granite	

Sub-region: PLATEAUS OF BEIRA ALTA

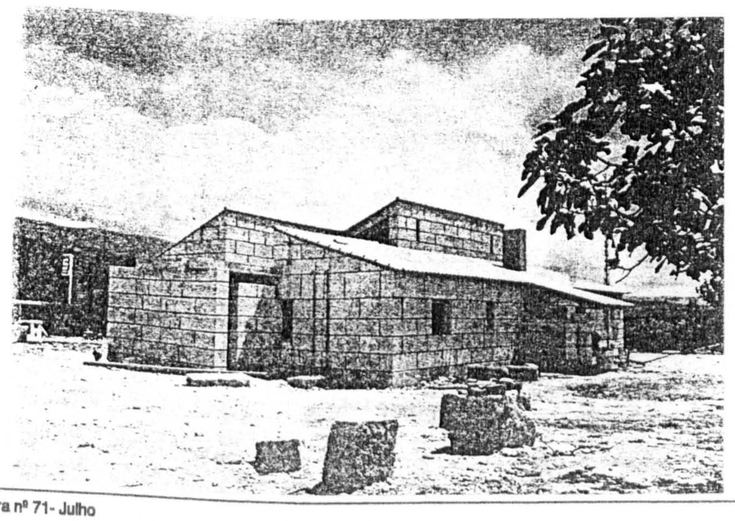
Elevations above 400 m sometimes higher; high precipitation between 1400 and 2500m/ m; tree cover: JAKC PINE and mostly OAK and CHESTNUT; cereals: MAIZE and RYE; there are some OLIVE TREES.

Geographical Location



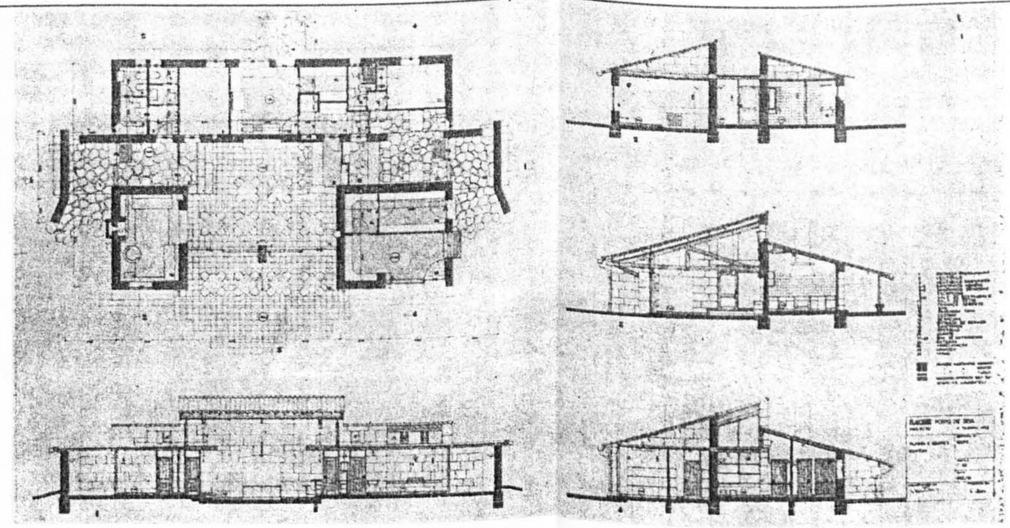
Observations

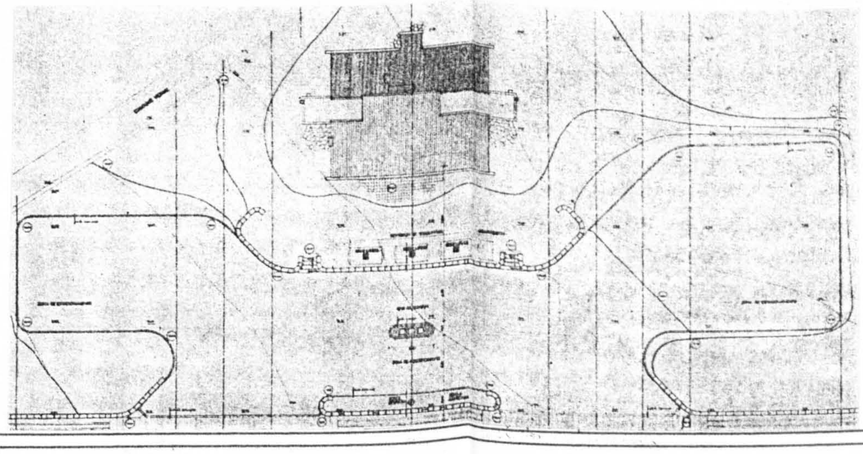
Illustrations



(1) - (1961) . Arquitectura nº 71- Julho

Drawings and other Details





Comments

Referindo-se a ela, Nuno Portas faz notar que *«A «importância dada aos condicinalismos», confere a esta obra uma modéstia de aparência verdadeiramente exemplar ...(Além disso) o emprego dos materiais locais é assumido com uma modernidade que nos parece...trazer de novo ao fio de uma obra a pujança do espaço interior.»* (pág. 23)) Se o uso das paredes de perpianho de granito conferem ao espaço interior uma grande virtualidade, noemadamente pela esterotomia e tactilidade da textura do granito, a escala exterior do edifico ressente-se com isso. Contudo, compreendemos que a impositiva beleza do material tenha induzido a este desvio, pois o autor praticamente o confessa ao dizer: «Construção: Granito - e que granito - aparente no exterior e na sala do restaurante...». pág. 33.

A cobertura com uma estrutura e asnas e forro interior de madeira, completa o ambiente criado de uma forma perfeita, com a coerência de linguagem que lhe é habitual.

Também aqui, se sente a presença da experiência do Inquérito talvez responsável pelo emprego das grandes dimensões usadas para as pedras de granito, tão comuns na Zona 1, nomeadamente naqueles exemplares levantados em Entre Douro e Minho.

But it is also at the Restaurante e Posto de Abastecimento de Gasolina (Restaurant and Petrol Station), in Seia, that «one feels the presence of the experience of the INQUÉRITO, responsible for the use of great dimensions used for the granite stones, so common in Zone 1, mostly in those specimens from Entre Douro and Minho. In fact, the use of granite imposes itself and fascinates the one who a few years earlier had admired the expression of this material in vernacular constructions, as he himself confesses: *«Construction: Granite –what a granite – appearing in the outside and in the room of the restaurant...».*

Summary Data
Sheets - Bluilding(s)
Nº :10

Mondim de Bastos: Reconstrução da Casa da Igreja 1959-61 (1)

Author(s): Fernando Távora

Location
County: Mondin de Bastos
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: PLATEUS AND MOUNTAINS OF TRÁS-OS-MONTES

Elevations between 400 and 900 m, sometimes higher in some areas; this zone is dryer than in the Northwest; tree cover: OAK, and CHESTNUT; RYE, is the most cultivated cereal, with exception of some areas to the West; we can find also WHEAT to the East; OLIVE TREE are found close to the rivers beds crossing the area.

Type of Buildings Parish house

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure | Roofing | Finish

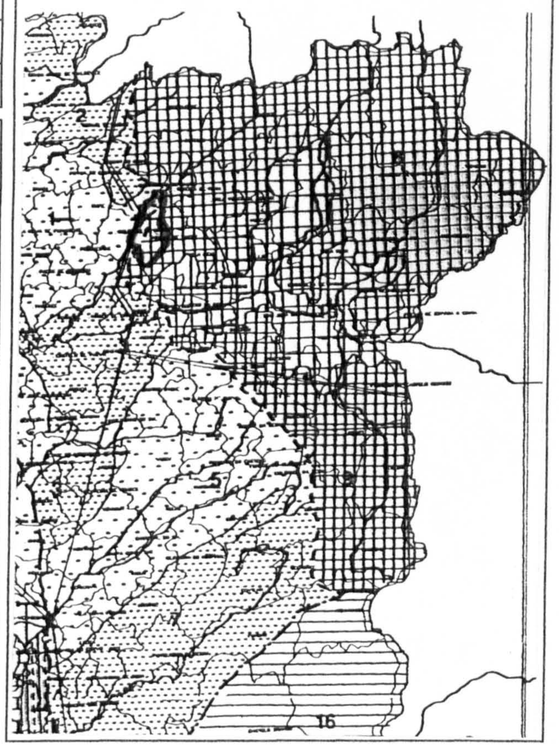
Interior | Walls | Exterior

Windows | Openings | Doors

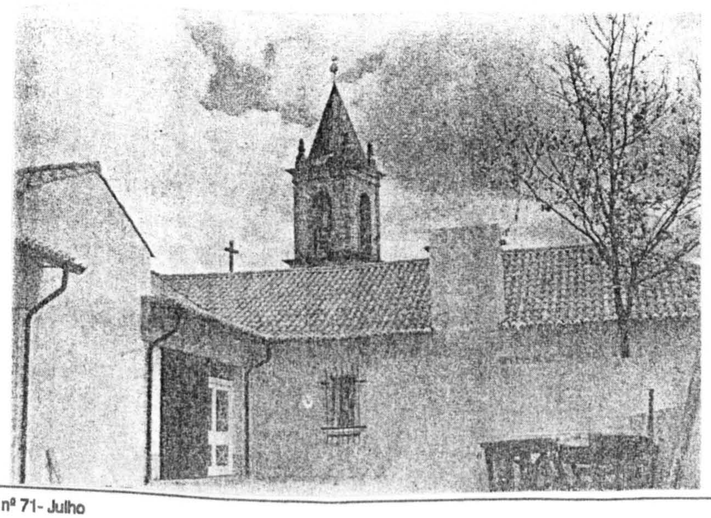
Interior | Floors | Exterior

Observations
Rehabilitation work
Only a finishing schedule could show better the materials used

Geographical Location

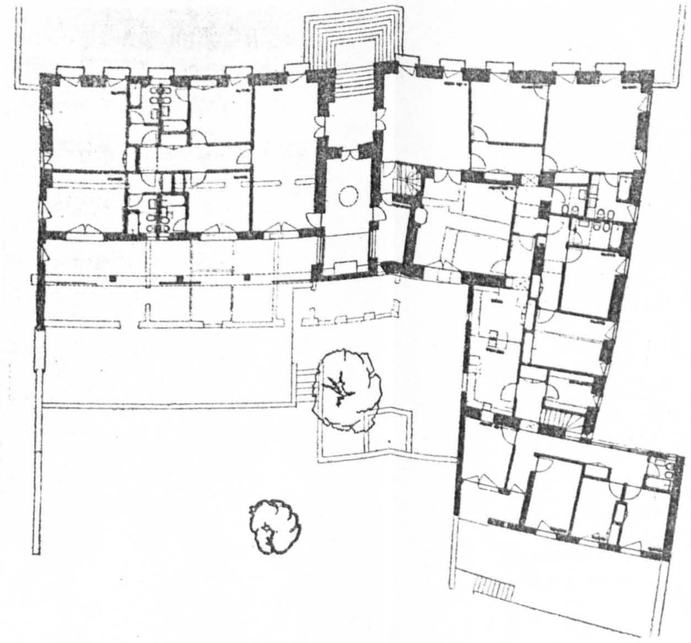


Illustrations



(1) - (1961) . Arquitectura nº 71- Julho

Drawings and other Details



Comments

O próprio autor dá-nos o relevo desta obra ao dizer: *«...creio que o importante nesta obra foi o estabelecer um critério de restauro diferente do critério corrente entre nós...»* e explicitando melhor a sua ideia mais adiante precisa ter pretendido *«...que a este «arranjo» presidisse um critério saudável: nem negar o passado, nem pretender continuá-lo copiando-lhe as formas, ensaiar um diálogo com esse legado na nossa linguagem actual e obter dessa síntese de linguagens uma obra fresca e alegre...»* (pág. 31)
Poucos comentários nos merece esta obra, a não ser que mantém um nível de qualidade a que não é estranha o peso profissional do autor. Todavia o que nos parece lapidar é o facto de que as afirmações feitas relativamente a uma obra de restauro, possam servir de coroamento à sua postura de intervenção, resumindo de uma maneira muito clara as suas preocupações, mesmo aquelas que o levaram a fazer o Inquério.
E estas eram, efectivamente, a necessidade de aprofundar a nossa identidade no campo da arquitectura sem negar o passado.

The author himself explains the affinity of his concepts in this domain, even though referring only to the first project: *«...I believe that the principal in this (these) work(s) was the establishment of a reconstruction criterion different from the criterion current among us ...»* and better explaining his idea, later informs he wanted *«...that this «arrangement» presided a certain healthy criterion: neither denying the past, nor intending to continue copying its forms, rehearsing a dialogue with this legacy of our own current language and obtaining from this synthesis of languages a fresh and happy work...»*
What seems fundamental here is the fact that the assertions made about a repair work may serve as a crowning to his attitude towards interventions, summing up, in a very clear way, his concerns, even those which led him into realising the INQUÉRITO. And those were, effectively, the need of deepening our identity in the field of architecture without denying the past.

Summary Data
Sheets - Bluilding(s)
Nº : II

Reconstrução do Instituto Nuno Álvares: S.to Tirso (1) 1961

Author(s): Fernando Távora

Location
County: St. Tirso
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Renewal

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Roofing
Structure | Finish

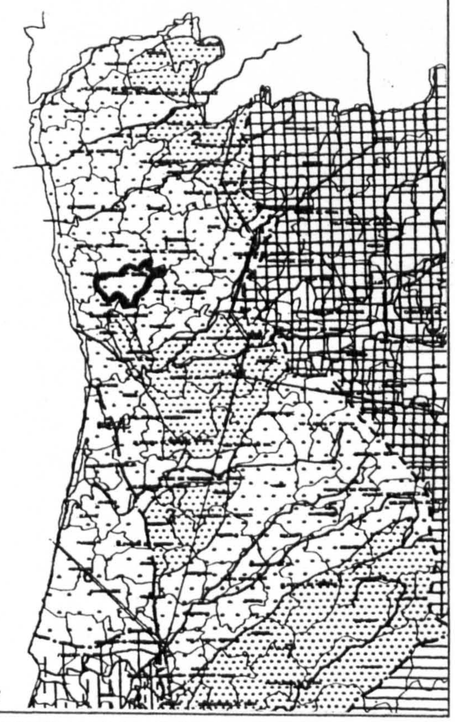
Walls
Interior | Exterior

Openings
Windows | Doors

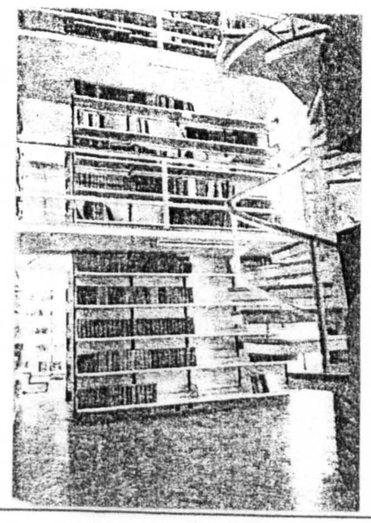
Floors
Interior | Exterior

Observations
Only a finishing schedule could show better the used materials

Geographical Location

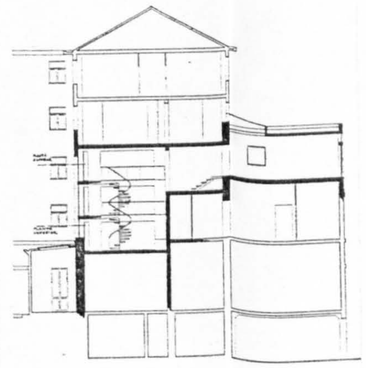


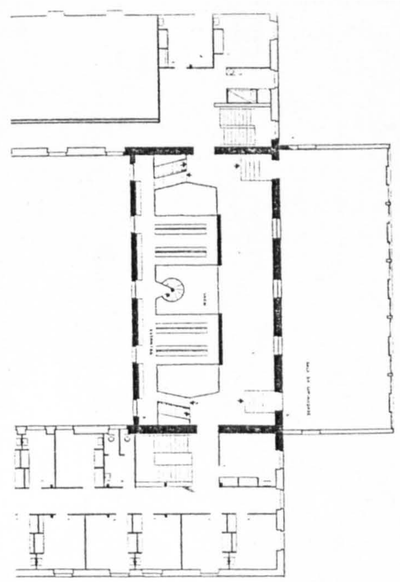
Illustrations

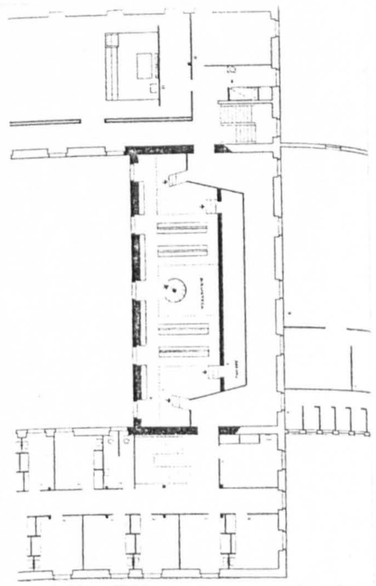


(1) - (1961) . Arquitectura nº 71- Julho

Drawings and other Details







Comments

This renewal work, on the words of Álvaro Siza, quoted by Nuno Portas, illustrates "*...the particularly design method of this architect not imposing spatial solutions on programs as the Library of the INA School, when they hardly would be accepted.*"
This work shows an excellent quality in the interior design, being a sample of the conceptual capacity of Fernando Távora, which in a controlled way offers spaces without need to use complexes shapes. So, throughout a winding staircase, which match the galleries of reduced height to each other, and a top staircase on the end of the library, which connects these one to teacher's room, it is obtained a spatial variety, without refusing the usual ambience that identify this kind of equipment.
The materials used, asserts the capacity of Fernando Távora in working detail, which continues the spatial interior design.

Summary Data
Sheets - Bluilding(s)
Nº :12

Convento de Gondomar (1)

1961- 1971

Author(s): Fernando Távora

Location
County: Gondomar
Civil Parish:
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: MOUNTAINS OF NORTHERN BEIRA AND DOURO

Elevations in general above 400 m and sometimes higher than 900 m; precipitation very high; tree cover: JACK PINE with clearings and in the higher ground OAK and CHESTNUT; cereals: MAIZE

Type of Buildings Convent

No. of Floors 2 - 4

Build. Elements Temple & facilites to the life of the convent

Site Cov. Area

Site Cov. Main Blt.

Blt. Area

Materials 12

Structure	Roofing	Finish
Concrete slabs		"Lusa" Clay tile

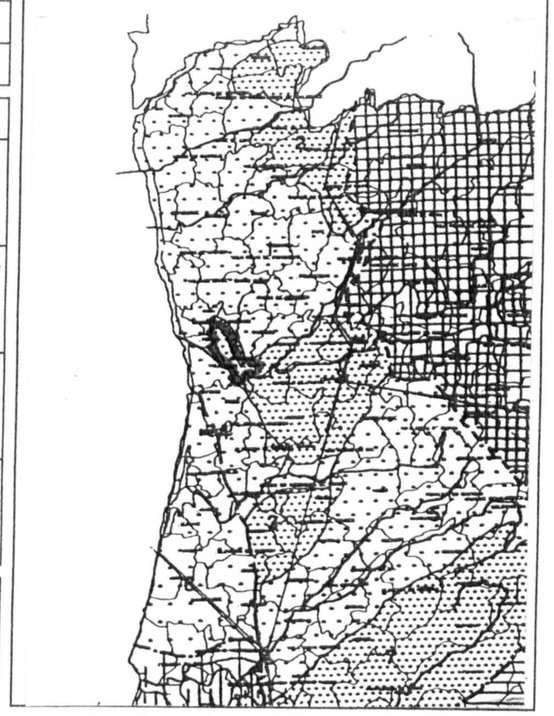
Interior	Walls	Exterior
Brick masonry		Masonry mortared & sometimes Finished with granite

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Quarry tiles		Stone paved roadway

Observations

Geographical Location

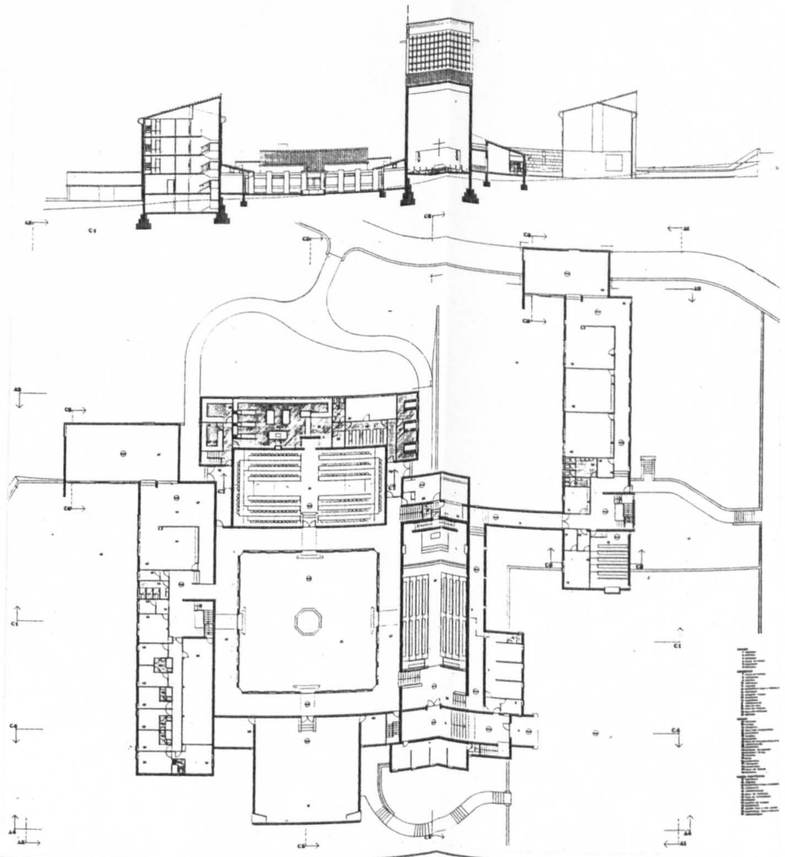


Illustrations



(1) - Costa, Alexandre Costa at all - (1993) - Catálogo da Exposição: Fernando Távora. EDITORIAL Lda . Lisboa

Drrawings and other Details



Comments

This project made to the Franciscan Sisters of Calais, an interesting game of languages can be observed, to which is not strange the one of Aalto, filtered with great confidence by the sensibility of Fernando Távora. Effectively, the convergence of several experiences of Távora, in which the INQUÉRITO is specially important, not only by the forms it may identify, but by the vernacular archetype, that has produced an extremely harmonious and coherent group, either in the formal language of the whole or in the typology used as the central cloister.

It is in the development of such option where it is revealed what was said: In the density of the group, namely in the chapel, in the organization of the parts of the building around a patio, with a certain air of organic spontaneity evident in the volume of the bodies, and in the chosen materials, not only for the exterior but also for the interior. This way the chapel, although materialising in a way that does not refer to the rural typology of such buildings shows, despite that, a simplicity and density which give it a family air, easily identifiable from a cultural perspective.

Summary Data
Sheets - Bluilding(s)
Nº : 13

Edifício da C. M. de Aveiro (1)

1963-67

Author(s): Fernando Távora

Location
County: Aveiro
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: LANDS OF MEDIUM ALTITUDE OF BEIRA LITORAL

Elevations are lower than 400 m; precipitation is high; tree cover: JACK PINE and in some areas CORK OAK and HOLM OAK; cereals: MAIZE

Type of Buildings Town Council

No. of Floors 3 - 4

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

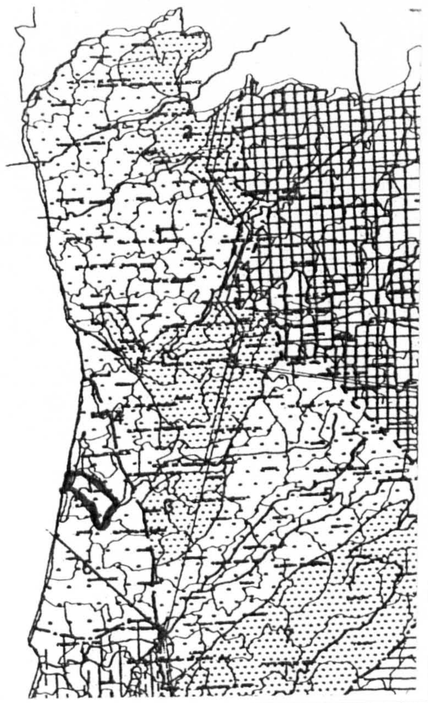
Structure: Aveiro | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

Geographical Location



Observations

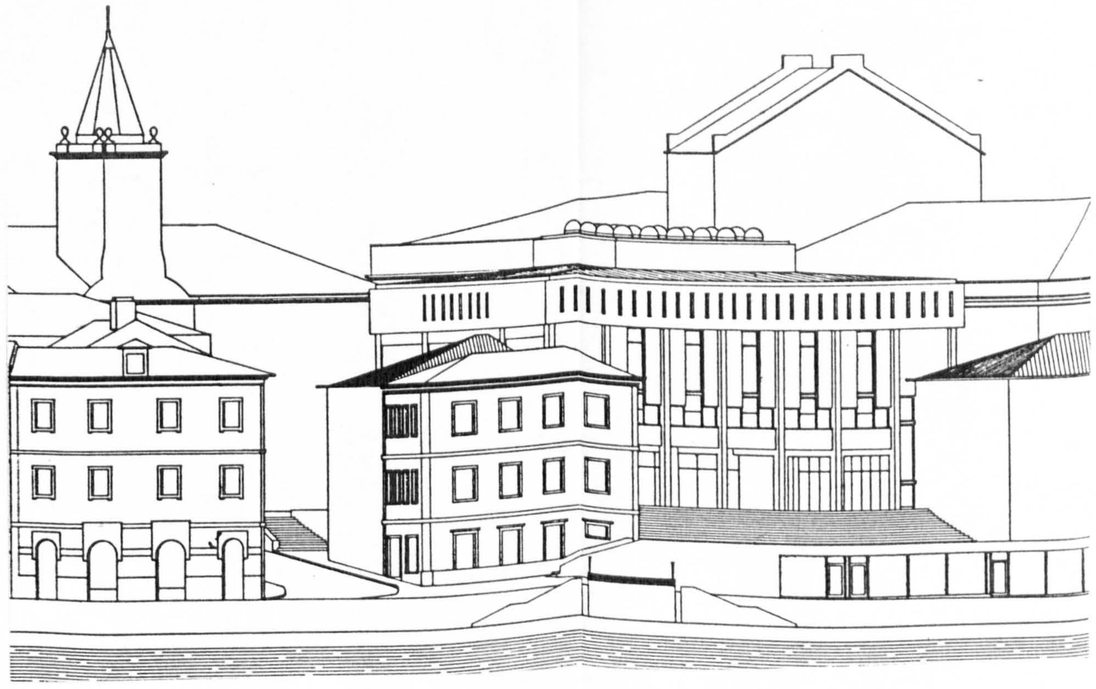
Only a finishing schedule could show better the materials used

Illustrations



(1) - Costa, Alexandre Alves et al . (1993) . Fernando Távora (Chatalogue) . Lisbon: EDITORIAL BLAU l.da .

Drawings and other Details



Comments

Fernando Távora - Catálogo da Exposição no CCB. Editorial BLAU L.da . Lisboa.1993 - Textos de: Costa, Alves. Siza, Álvaro. Ferrão, Bernardo. Moura, Souto.

The design of the building is insert in urban design of is Távora's authorship that is made according the guidelines defined for the General Master Plan of Aveiro by Robert Auzelle.

No matter the qualities of the urban design, the possibility to develop of some buildings at architecture level, present a larger risk in their specific drawing. The attributes foreseen for the buildings in the urban design could delude if, by any chance, it was not foreseen a certain distance. This danger was not verified because the building, in the words of Bernardo Ferrão, mentioning Álvaro Siza, *"... it is disconnected itself like architectural object"*, answering the proposals defined by his author: *"A building with identity and civic dignity, unification of the programmatic variety ... (and) definition of the average urban language."* (pg.34) .Its design seeks an environmental integration, which far from a morphologic mimesis, accepts and prolongs the existent architectural speech. *"The facades composition, the careful treatment of the external areas, the self autonomy of the drawings detail and the chromatics finishing makes to foreseen the influences of the historical architecture of F. Albini and I. Gardella..."* This design assumes completely its urbanity, starting from an urban context defined before.

Summary Data
Sheets - Bluilding(s)
Nº :14

Convento de Santa Marinha (1)
Guimarães 1975-84
Author(s): Fernando Távora

Location
County: Guimarães
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Renewal & enlargement

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

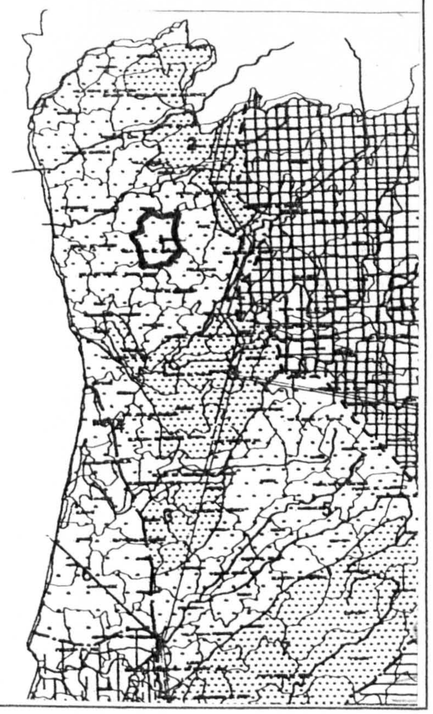
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

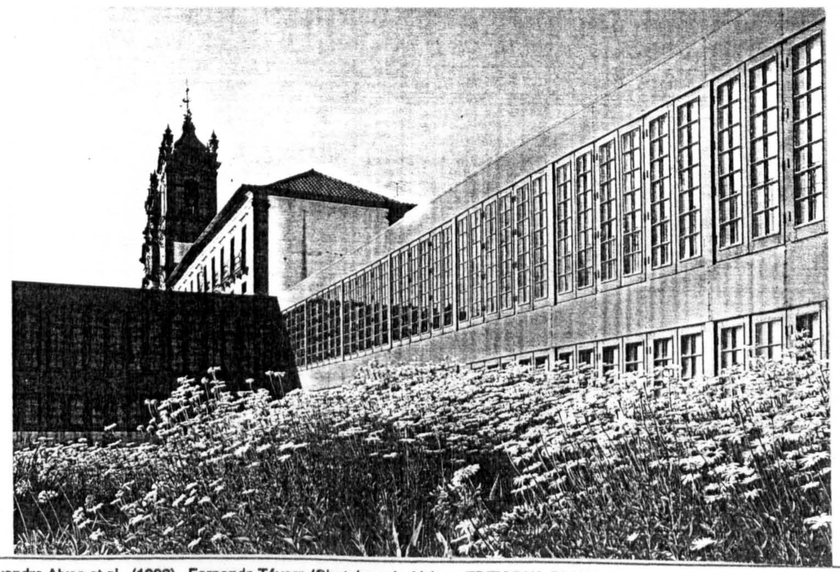
Geographical Location



Observations

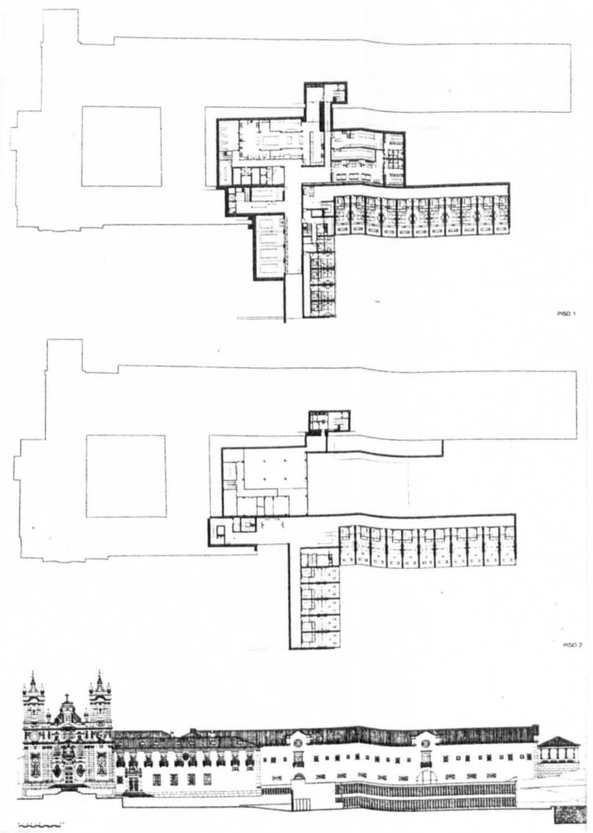
Only a finishing schedule could show better the materials used

Illustrations



(1) - Costa, Alexandre Alves et al . (1993) . Fernando Távora (Chatalogue) . Lisbon: EDITORIAL BLAU l.da

Drrawings and other Details



Comments

Fernando Távora - Catálogo da Exposição no CCB. Editorial BLAU L.da . Lisboa.1993 - Textos de: Costa, Alves. Siza, Álvaro. Ferrão, Bernardo. Moura, Souto.
Esta obra, poder-se-á dizer, consubstancia de modo notável a «terceira via» defendida pelo seu autor. Com efeito, a leitura disso, não resulta exclusivamente da visão da formal que é oferecida e do sentido referencial que ela transporta consigo nos novos corpos de quartos, mas na continuidade que se insiste em imprimir ao conjunto, bem como da sua aderência ao lugar. Esta perspectiva, é dada de tal forma que embora se reconheça o novo, fica-se com a sensação de que este já existia - apesar dos materiais das novas áreas se apresentarem diferentes. De alguma forma, o projecto funciona como a memória da história do edifício: (pág. ...)«Tudo terá começado pela construção no séc. .IX, de uma pequena basílica na encosta da montanha da Penha, já sagrada desde a pré-história...No séc. X uma condessa galega aí levantou um mosteiro, depois ampliado por uma rainha de Portugal... No séc. XVI um duque de Bragança aí criará uma Universidade de Teologia... E foi crescendo sempre até atingir, no séc. XVIII, o seu esplendor... Em 1834, com a revolução Liberal, a vida religiosa termina abruptamente e o edifício é transformado em habitação particular...». Para contrariar a degradação do conjunto já no séc. XX o Estado preconiza a construção de uma pousada. A intervenção feita é o culminar de uma visão sobre a forma de fazer arquitectura, aqui e agora, em que restaurar, renovar, criar de novo, aparecem suportadas por um discurso onde o fluir do passado está tão presente como o pulsar do presente. Materiais: coberturas: lage revestida com tijoleira; paredes exteriores: reboco pintado, granito e chapa galvanizada; Interiores: tijolo rebocado; Vãos: Madeira de cambala e chapa galvanizada; pavimentos exteriores: calçada de granito e lages de granito; interiores: soalho de cambala, tijoleira e mármore amaciado

The project works as a historical memory of the building:« ... *Everything will have begun by the construction in the IX century of a small chaplet at the base of the hill of Penha, already sacred since pre-history...In the X century a Galician countess erected a monastery there, later expanded by a Queen of Portugal... In the XVI century, a duke of Bragança will create a Theology University there... In addition, it was always growing until it reached, in the XVIII century, its paramount... In 1834, with the Liberal revolution, religious life ends abruptly and the building is transformed into private habitation...* ». «... The intervention made is then the culmination of a view on the way architecture has to be made, here and now, in which restoring, renovating and recreating, are all supported by a speech where the flow of the past is as present as the beat of the present days.»

Summary Data
Sheets - Bluilding(s)
Nº : 15

Secção da PSP - Guimarães (1)

1988-93

Author(s): Fernando Távora

Location
County: Guimarães
Civil Parish:
Place:

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Police-station

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

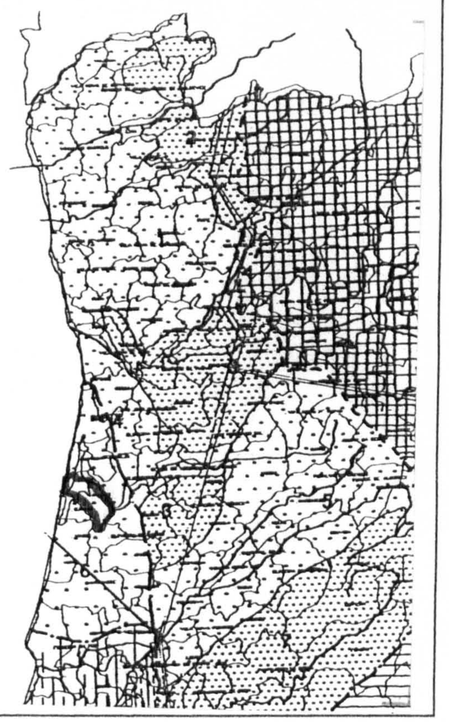
Materials

Structure	Roofing	Finish
Concrete slabs		Terrace finishing type
Interior	**Walls**	**Exterior**
		Mortared painted & concrete apparent
Windows	**Openings**	**Doors**
	Metallic frame	
Interior	**Floors**	**Exterior**
		concrete flagstones

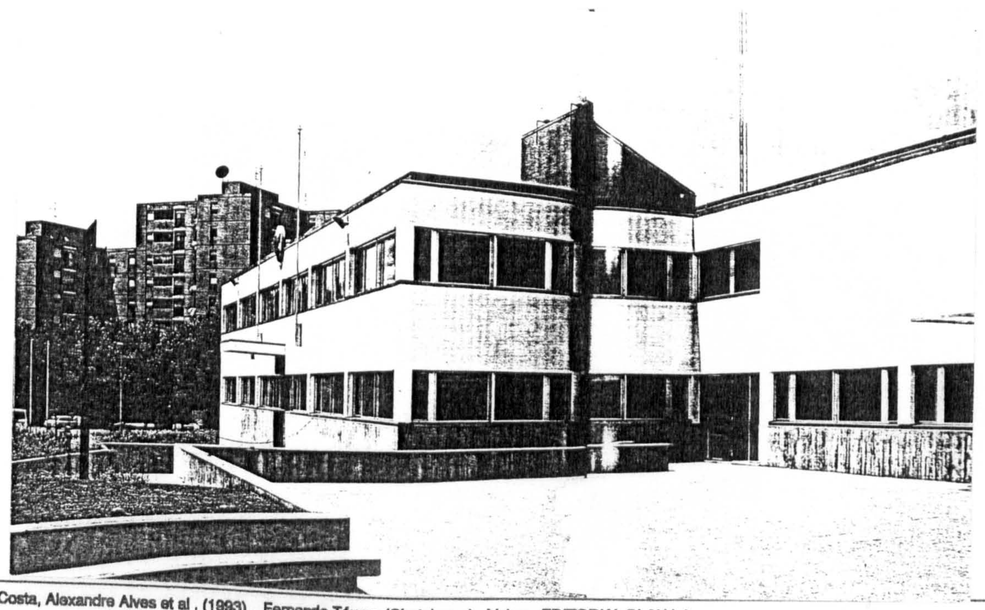
Observations

Only a finishing schedule could show better the m,aterials used

Geographical Location

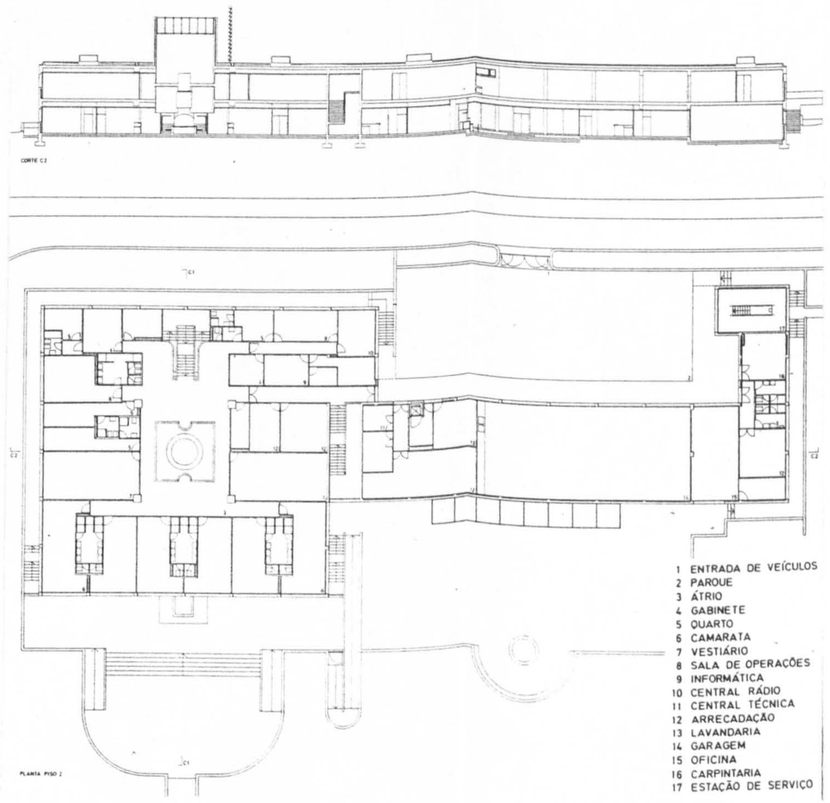


Illustrations



(1) - Costa, Alexandre Alves et al . (1993) . Fernando Távora (Chatalogue) . Lisbon: EDITORIAL BLAU l.da .

Drrawings and other Details



Comments

The building is located in an urban area near a set of housing blocks with a language close to neo-rationalism one. Thus, it is not surprising that the design option points out to (p. 154) *"a clear architectural expression, a natural layout according the morphologic shape of the site and a strong connection with the structure of the city."*, in order complete what is missing in the area where the housing blocks are included. The large program, about 100 compartments, it is adjusted to a lot of 5.500 m2, at the end of an avenue. *"The building of two floors is formed by the combination of a volume with a square plant, placed on the axis of the avenue and for an other body of rectangular plan."* It is a design that answers with great description in terms of architectural language, which it is organised from the urban surroundings, achieves in the building a special quality. Once more, the interior design and spaces proposed reveal the great domain of this architect on using their concepts, without need to appeal for great gestures to reach a building quality.

Summary Data
Sheets - Bluilding(s)
Nº : 16

Escola Superior Agrária (1)

Convento de Refóios do Lima - Ponte de Lima
Author(s): Fernando Távora 1987-93

Location
County: Ponte de Lima
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Educational facilities

No. of Floors 4

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials

Structure	Roofing	Finish
Concrete slabs		Usual terrace finishing

Interior	Walls	Exterior
		Masonry mortared & painted

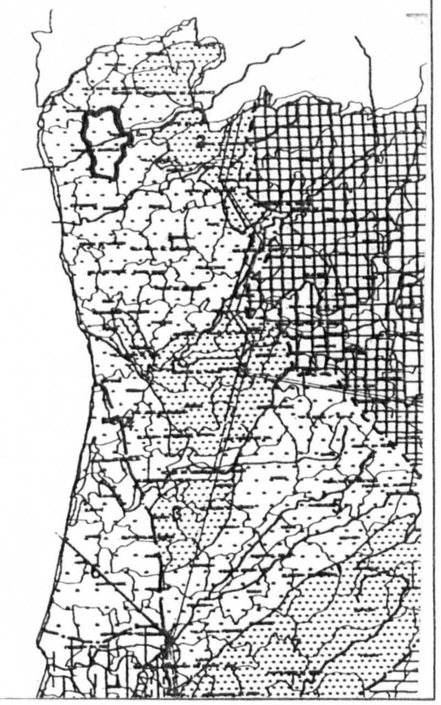
Windows	Openings	Doors
	Wood & metallic frame	

Interior	Floors	Exterior

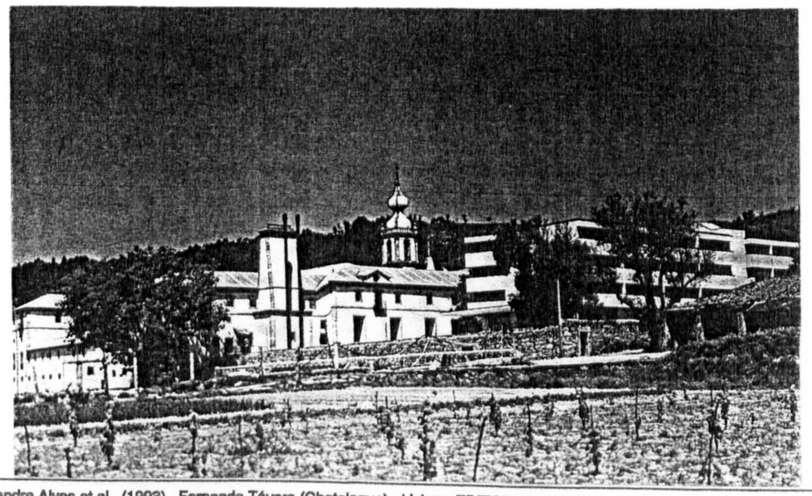
Observations

Only a finishing schedule could show better the materials used

Geographical Location

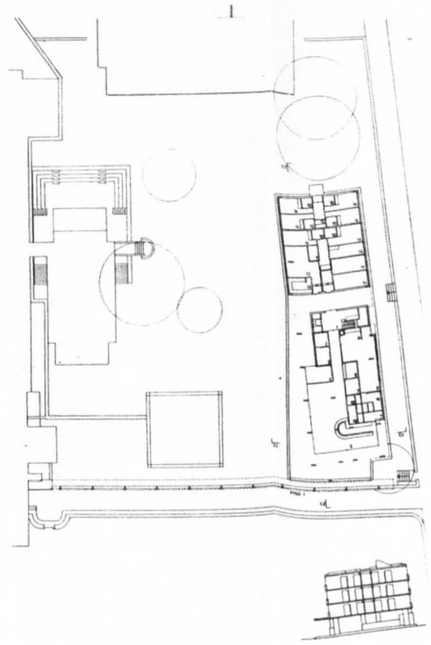


Illustrations



(1) - Costa, Alexandre Alves et al . (1993) . Fernando Távora (Chatalogue) . Lisbon: EDITORIAL BLAU l.da

Drawings and other Details



Comments

Catalogue of the Exhibition in CDB. Editorial BLAU L.da . Lisboa.1993 -Costa, Alves. Siza, Álvaro. Ferrão, Bernardo. Moura, Souto. pág. 140

The main purpose of the design was the installation of an Agrarian High School in the Convent of Refóios, proceeding to the renewal of the old buildings and creating a new one if the existing capacity was not enough to answer the program. The history of the convent, begins in 1154, date of its foundation up to its extinction in 1834. This gives the design peculiar features where the author is particularly comfortable. Indeed, he refers the expectation of this work the following way: (Pg. 142) *"a contribution... for a new modernity that is stays among a past to observe and a future to build."*. The whole renewal design is excellent, not only for the safety of his intervention in the old zones, but also for the way as the new parts are introduced. In spite of the differences, reflects certain continuity with the existent. The detail working detail in this aspect is very important. The new buildings, the one for lodgings and the auditorium, are integrated in the whole, although the architectural language used it is less achieved than the interior design. In particular the building of lodgings presents a too dry language, expressed through openings which mark the horizontally with an excessive uniformity. So, the counterpoint between the new and the old doesn't results with the same quality of the renewal done in the existing building. However, the colour, "terra sena", present in the whole ends for annulling in part this not achieved op.

Summary Data
Sheets - Bluilding(s)
Nº : 17

Casa de Férias em Briteiros (1)
Guimarães 1989-90
Author(s): Fernando Távora

Location
County: Guimarães
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Renewal

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

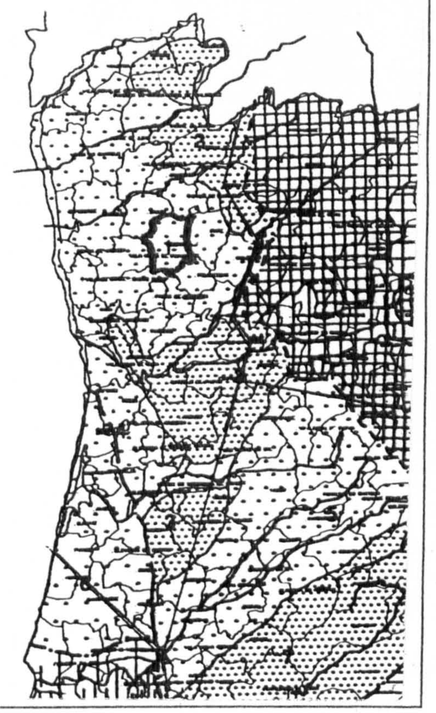
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

Geographical Location



Observations

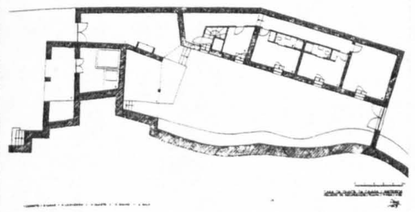
Only a finishing schedule could show better the materials used

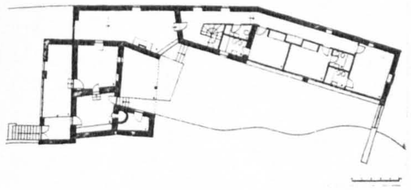
Illustrations



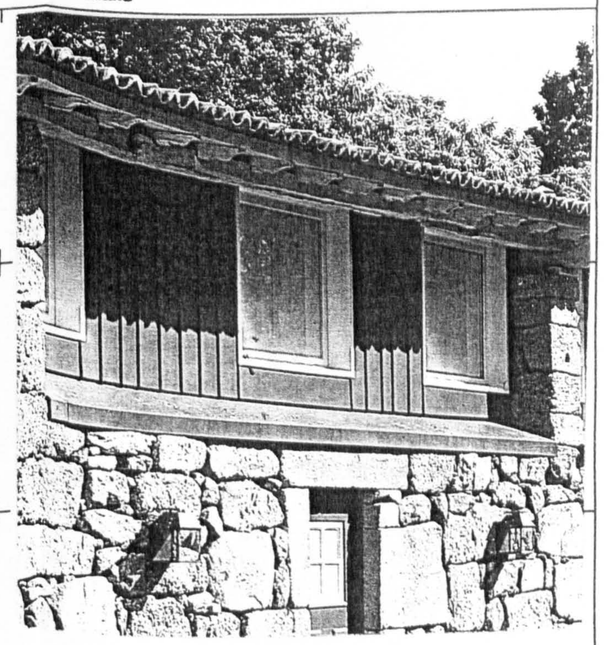
(1) - Costa, Alexandre Alves et al . (1993) . Fernando Távora (Chatalogue). Lisbon: EDITORIAL BLAU L.da

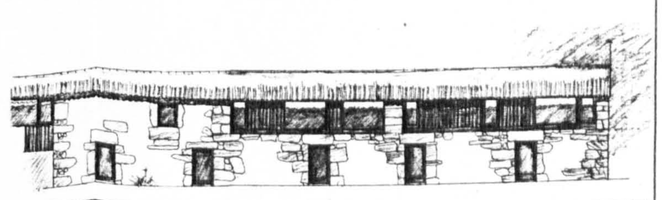
Drawings and other Details











Comments

Fernando Távora - Catálogo da Exposição no CCB. Editorial BLAU L.da . Lisboa.1993 - Textos de: Costa, Alves. Siza, Álvaro. Ferrão, Bernardo. Moura, Souto.

A descrição que Fernando Távora faz do modo como decorreu esta obra, incluindo os aspectos criativos, revela-se especialmente esclarecedora do profundo sentimento que liga este autor ao Inquérito e de como o incorporou na sua estrutura projectual. Tratava-se de dar um novo uso a uma casa agrícola em Briteiros, hoje sem razão de ser para aquele uso. (pág. 160) «Feitos os primeiros esquissos sobre um levantamento sumário, contratando um pequeno empreiteiro local dominando as técnicas de construção tradicionais, utilizada uma experiência de projecto pouco ortodoxo...a nova casa de férias nasceu, assim, de uma acto projectual bem diferente do comum...» Dir-se-ia que esta ressalva, expressa como que um certo pudor pela forma como o projecto foi concebido, longe dos canons habituais. De facto, a escala e o tipo de programa possibitaram uma interacção entre o arquitecto-cliente-construtor que na maioria dos casos não é possível, mas explicam como é difícil de conseguir um entrosamento local que em programas doutra dimensão se acabam por perder, mesmo quando justificável. Aqui, houve a oportunidade de fazer (pág. 162) «visitas intensas aos trabalhos, decisões circunstanciais sobre sempre novos problemas com paralelo esforço de manutenção da unidade do trabalho, pouco desenho de atelier, relação permanente com o dono da obra e as várias artes da construção...» O trabalho terá decorrido como que «clandestino», sublinha ainda o autor. Esta breve síntese sobre a maneira de trabalhar - dir-se-ia um verdadeiro método - revela como um profissional com grande experiência e largo currículum, com responsabilidades no campo académico,coloca especial importância no domínio - não só por parte do projectista, mas também dos que constróem, que não é o mesmo que dizer do construtor-empreiteiro - das técnicas construtivas, nas «decisões circunstanciais» necessárias tomar em obra, na imprescindível relação com o «cliente». Quanto à referência ao «muito pouco desenho», pode ser entendido por um certo sentido hiper-industrial que os gabinetes podem atingir e que, forçosamente, empurram o projecto para uma determinada coisificação. É claro que, o tema e o material existente, prestavam-se às escolhas plásticas responsáveis pela qualidade atingida no seu conjunto, naturalmente decorrentes das características deste arquitecto particularmente dotado e sensível em tirar partido deste tipo de situações. Materiais: cobertura: estrutura com varas e barrotes de madeira revestida a telha canudo; paredes interiores de alvenaria de tijolo rebocadas; paredes exteriores existentes de blocos de granito; vãos com perfis de madeira pintada; pavimentos exteriores: relva e lagedo miúdo; pavimentos interiores: soalho, tijoleira e empedrado existente.

In fact, the Vacation House in Briteiros (1989-90) although more than 30 years after the INQUÉRITO shows the pleasure the author feels when circumstances allow him to go over certain memories and re-create them, as it is the case. It means giving a new use for an agricultural house, which has no reason for such utilisation today. The author explains: *«Having made the first drawings on a summary survey, a small local contractor who dominated the traditional building techniques was hired, and a not much orthodox experience of project was used...and the new vacation house was born, this way, out of a projecting act very different from the usual...»*



Buildings
Summary Data Sheets -Appendix III

ZONE 2 — V. Lima, F. Távora & O. Lixa Filgueira

Summary Data
Sheets - Bluilding(s)
Nº : 1

Proj. de uma Nova Comunidade Rural[1)]
CIAM X - Dubrovnik 1956

Author(s) A. Viana de Lima, F. Távora e O. L. Filgueiras

Location
County: Bragança
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: PLATEUS AND MOUNTAINS OF TRÁS-OS-MONTES

Elevations between 400 and 900 m, sometimes higher in some areas; this zone is dryer than in the Northwest; tree cover: OAK, and CHESTNUT; RYE is the most cultivated cereal, with exception of some areas to the West; we can find also WHEAT to the East; OLIVE TREE are found close to the rivers beds crossing the area.

Type of Buildings A group of single dwelling-house

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

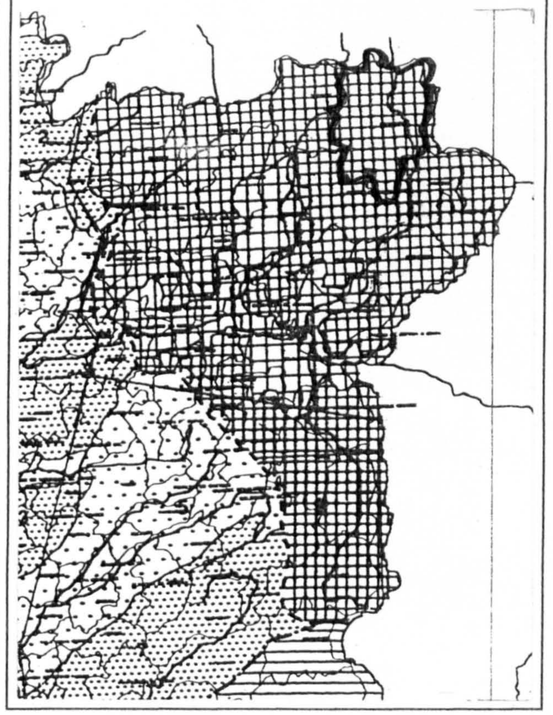
Blt. Area

Materials Schist masonry

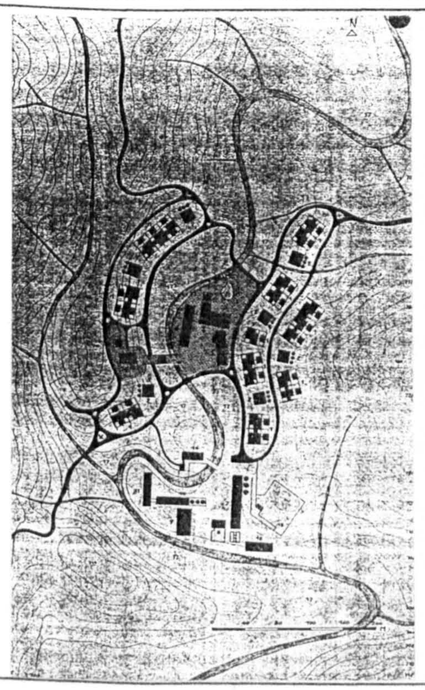
Structure	Roofing	Finish
posts	"Lusa" clay tile	
Interior	**Walls**	**Exterior**
	Schist masonry	
Windows	**Openings**	**Doors**
	wood frame	
Interior	**Floors**	**Exterior**

Observations

Geographical Location

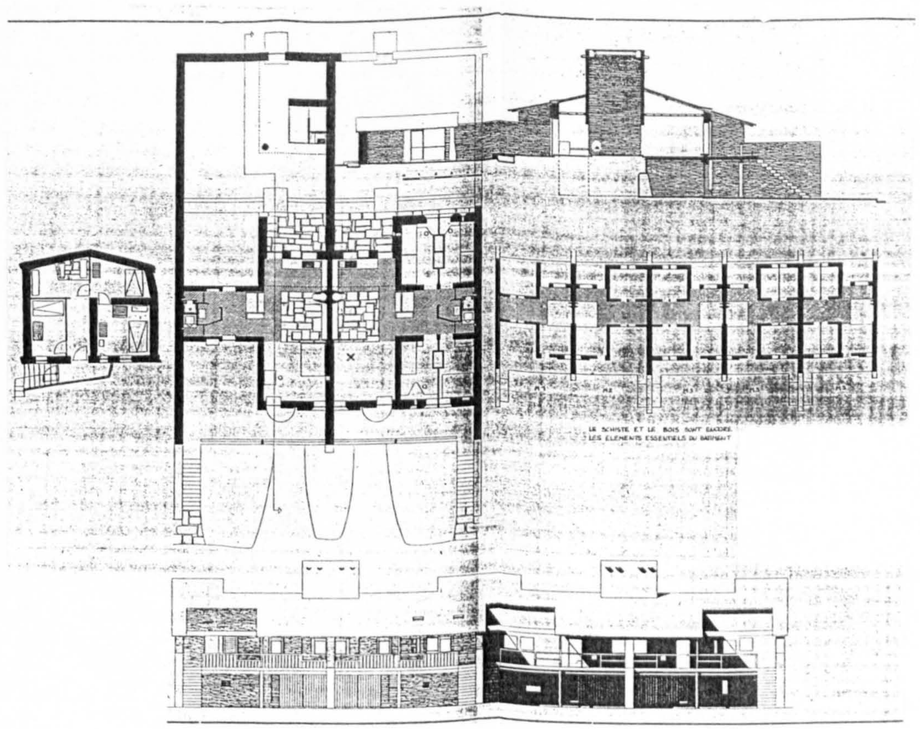


Illustrations



(1) - (1958) . Arquitectura nº 58 Jan./FEv. pg. 21

Drawings and other Details



Comments

The Project of a New Rural Community, in the city of Bragança, Zone 2 may be referred to here. It was carried out in the scope of the INQUÉRITO and taken to the CIAM X, in Dubrovnik, in 1956, where Viana de Lima and Fernando Távora were delegates. From the group that carried out this work, which was done having an inquiry elaborated by the students of ESBAP as basis, only Lixas Filgueiras was an architect – and, naturally, the delegates who presented it - for Carvalho Dias and Arnaldo Araujo were still trainees.

From the text that accompanied the panels some aspects were more noticeable.... clearly demonstrating the followed orientation in the sense of favouring an intervention in the domains of architecture and of a planning that could weave the local realities of each region, in a search to qualify them, without subverting the habits and cultural aspects.» About this, it is said: *«The importance of the Rural Habitat, which the CIAMs can not ignore, is bound to its proposals, which are generally universal».*

In constructive and typological terms it also mentions that the projected houses used «...local materials, having as the central part the home, covered by a big and tall chimney, gathering centre for the family and its plan allows a great variety of types adaptable to the growth of the family group...».

In another passage of the text it is said that *«...the position of the architect is not of a dictator who imposes his own form, but of a natural man, simple, humble, dedicated to the problems of his counterparts not to be served, but to serve, creating a work that may be anonymous even though intensely lived.»*

Lima, Távora, Amorim et al. 1956; Lima, Viana. Távora. Filgueiras, Otávio. Amorim, Napoleão. Araújo, Arnaldo. Carvalho Dias, Carlos . (1956). Plano de uma Comunidade Rural - CIAM X. Dubrovnik . Revista Arquitectura nº 58.(1958). Lisboa

Este trabalho, realizado para o CIAM X, foi realizado pela mesma equipa que elaborou o Inquérito para a Zona 2 do Inquérito enquadrada – excepção feita a Viana de Lima -, naturalmente pelos delegados Viana de lima e Fernando Távora. Do grupo mais tarde veio a trabalhar no Inquérito, somente Octávio Lixa Filgueiras era arquitecto, enquanto que Arnaldo Araújo e Carlos Carvalho Dias, eram ainda estagiários. Na lista dos intervenienetes do trabalho consta ainda o nome de Alberto Neves, estudante. Este projecto foi elaborado, «...na base de um profundo inquérito realizado por alunos da Escola de Belas Artes do Porto...» para o «...Inquérito à Arquitectura Regional Portuguesa...».

Esta comunidade, que deveria comportar cerca de 40 habitações, com uma cooperativa e um centro cívico com escolas, destinava-se a servir de apoio a outras povoações a 4 Km e fazer também a ligação destas com Bragança. Do texto que acompanhava os painéis, destacam-se alguns aspectos que, para além do que já foi dito relativamente ao Inquérito, demonstram claramente, a orientação seguida no sentido de previligiar uma intervenção no domínios da arquitectura e do planeamento que se interligasse com as realidades de cada região, numa procura de qualificar as comunidades, sem lhes subverter o costumes e os aspectos culturais. A este propósito é dito : «A importância do Habitat Rural, que os CIAM não podem ignorar, se prendem com as suas propostas sejam geralmente universais.». No domínio da concretização refere-se ainda que as casas serão construídas «...utilizando materiais locais, têm como peça central o lar, coberto por uma grande e alta chaminé, centro de reunião da família e a sua planta permite uma grande variedade de tipos adaptáveis ao crescimento do aglomerado familiar...».



Buildings
Summary Data Sheets -Appendix III

ZONE 3	Francisco Keil do Amaral

Summary Data
Sheets - Bluilding(s)
Nº : 1

Instituto Pasteur de Lisboa Porto

(1)

1934

Autor(s): Francisco Keil do Amaral

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Type of Buildings Office headquarters of Inst. Pasteur at O Porto

No. of Floors O Porto

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials

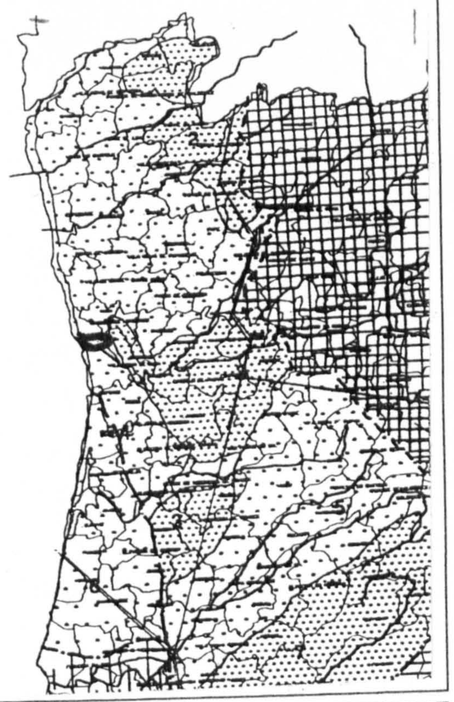
Structure — Roofing — Finish

Interior — Walls — Exterior
Concrete & masonry
mortared & marble finishing

Windows — Openings — Doors
Openings with marble frame
Windows with wood frame

Interior — Floors — Exterior

Geographical Location



Observations

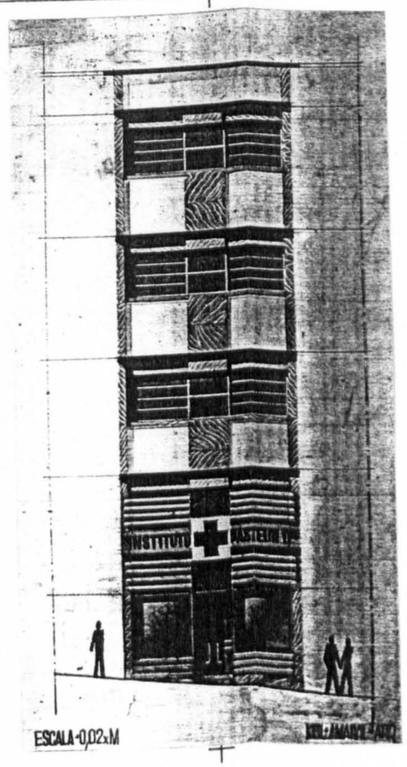
Sparse information for better understanding of the interior building organization

Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .
; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

D rawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 2

Pavilhão de Portugal na Exposição na Exposição de Paris (1) 1937

Author(s): Francisco Keil do Amaral

Location
County: Paris
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region:

Type of Buildings International Exhibition Pavilion

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Geographical Location

Materials

Structure | Roofing | Finish

Interior | Walls | Exterior

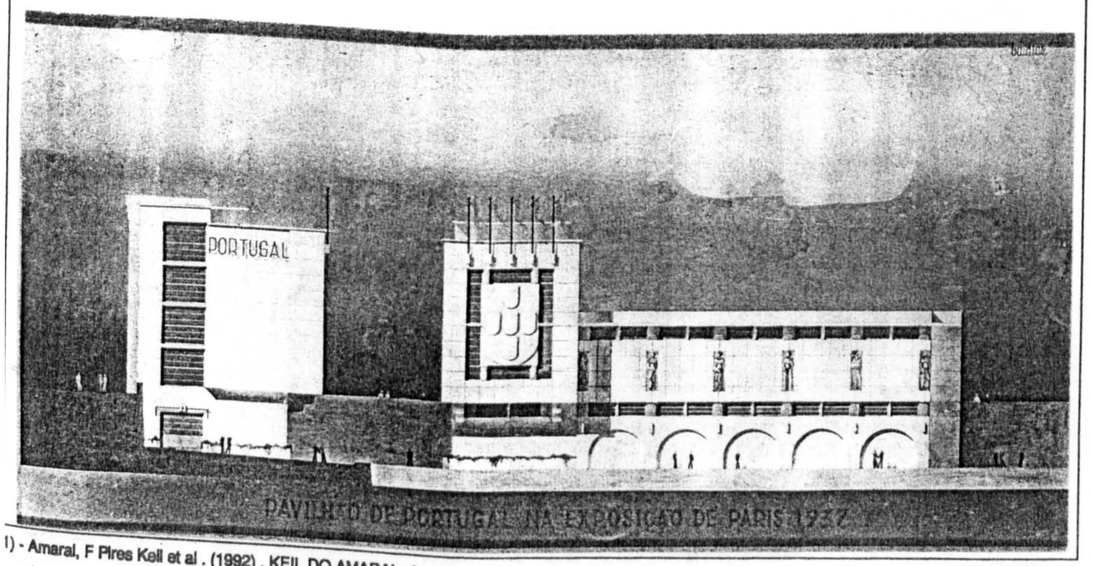
Windows | Openings | Doors

Interior | Floors | Exterior

Observations

Sparse information for better understanding of the building interior organization

Illustrations



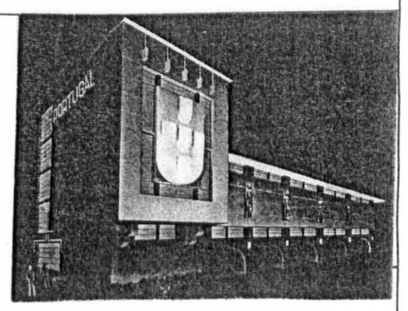
1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .
; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

Drawings and other Details


QUINTA-FEIRA
Lisboa—1 de Outubro de 1936
11.º ANO
Este numero foi visado pela Comissão de Censura
5 TOSTÕES
541
sempre fixe
semanário humorístico
Propriedade RENASCENÇA GRAFICA S. A. R. L. RUA LUZ SORIANO, 44
DIRECTOR E EDITOR PEDRO BORDALLO
Administração REDACÇÃO E OFICINAS TEL. 20271, 20272, 20273 RUA DA ROSA, 87

O pavilhão de Portugal na Exposição de Paris

Inspirando-se em caixas de fósforos, o jóvem arquitecto Keil do Amaral deu à luz dos mesmos o seu projecto. O júri conferiu ao estilo "Pátria n.º 3„ o prémio n.º 1. Teremos a arquitectura nacional representada nas margens do Sena pela Fábrica da rua do Açúcar.



Comments

(R.H. Ferreira) (p. 56)
On the Portuguese Pavilion in International Faire of Paris, in 37, it can be verified *«...the rupture with previous ideas of modernists root... So, it doesn't surprise that an architect newly formed, in a period of crisis of the modern currents, didn't refuse the " stylistic suggestions " in a competition so important for the "Estado Novo"...»*
At this distance one don't know, which was exactly the reasons that took Keil to accomplish the design with this language, and if that has to do with pressures made by the politic power, So, this "alibi" presented by H. Ferreira trying to explain this kind of "slipping is not favourable to Keil do Amaral's memory.
It seems to be more coherent, to thought about others projects of the same dimension that he accomplishes later, such as the Escola Cecil. where this expressionism seems to appear, something that was announced in the Pasteur's Institute at Oporto. That is, a certain contention to modernist radical language, where the scale of the building in relation to the surroundings it is maintained by the "mesh" of their openings, whose metric doesn't approach to windows of the nearest buildings, but for the set form by the windows and their balconies. So, although the building was affirmed as modern, don't be in collision with the urban context, which is something that will characterise in future his work. That is, the permanent care to relate the buildings with its environmental context.
Exposição: Keil do Amaral – Arquitecto e Humanista - (1998)

Summary Data
Sheets - Bluilding(s)
Nº :3

Estação de Caminho-de-Ferro Belém - Lisboa (1) 1939

Author(s): Francisco Keil do Amaral

Location
County: Lisboa
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Train wayside station

No. of Floors Lisboa

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Concrete & brick masonry

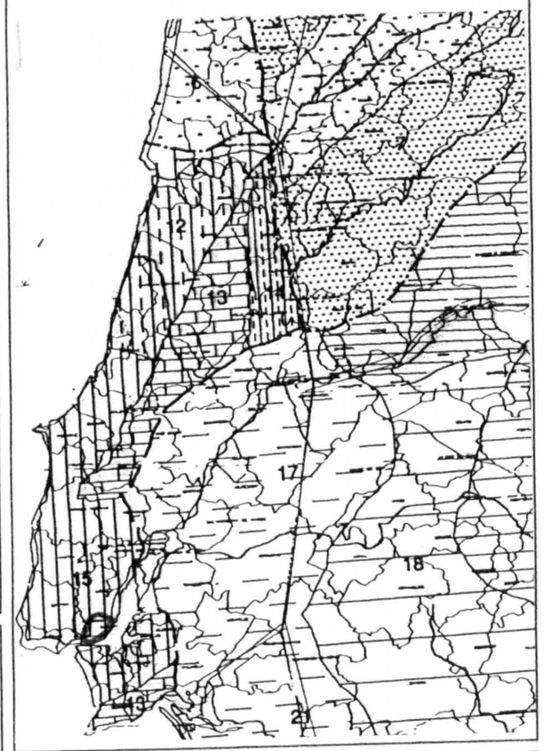
Structure Concrete slabs | **Roofing** | **Finish**

Interior | **Walls** | **Exterior**
Brick masonry mortared & with limestone finishing in the socle

Windows | **Openings** | **Doors**
Openings frame of limestone
Windows frame of wood

Interior | **Floors** | **Exterior**

Geographical Location

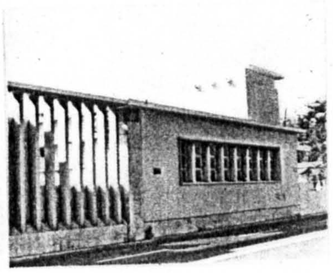


Observations

The rehabilitation works can have changed the some materials

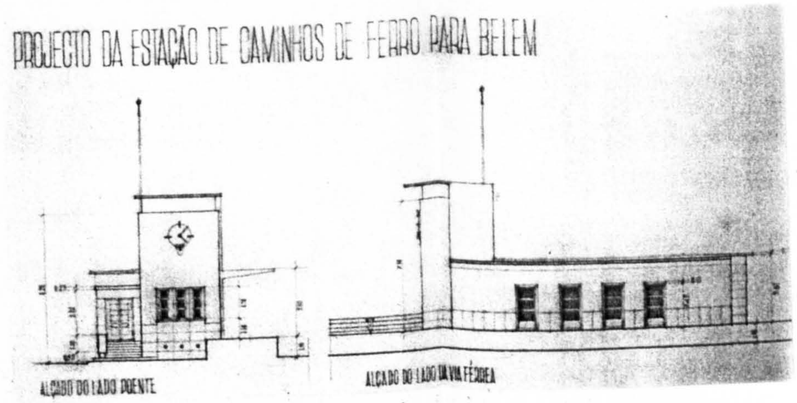
Illustrations

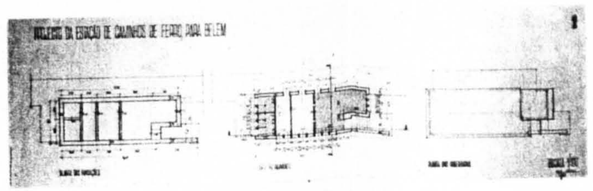




Moita, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . Lisbon: CML-Cultura

Drawings and other Details





Comments

Summary Data
Sheets - Bluilding(s)
Nº : 4

Casa de Férias de Keil do Amaral (1)
Rodízio - Praia das Maçãs 1941
Author(s):Francisco Keil do Amaral

Location
County: Sintra
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors 1

Build. Elements

Site Cov. Area
Site Cov. Main Blt.
Blt. Area ~50 m2

Materials Brick & rubble masonry, wood & clay tile

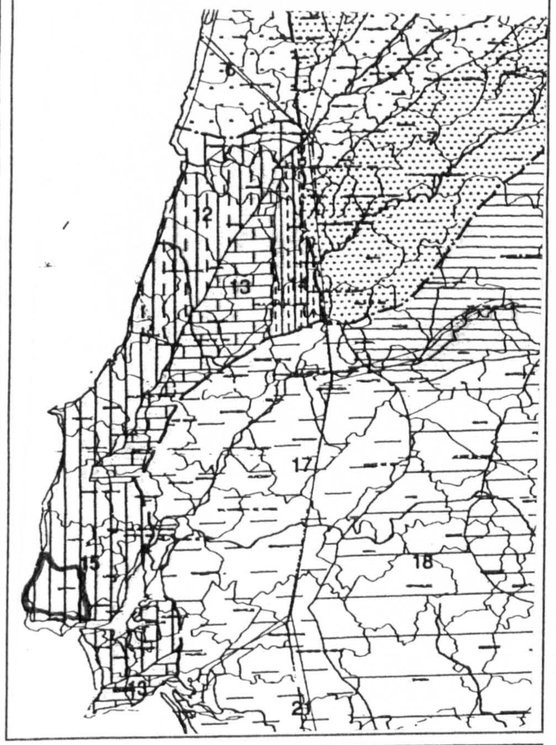
Structure	Roofing	Finish
	Marseilles tile	

Interior	Walls	Exterior
	Brick masonry mortared	

Windows	Openings	Doors
	Windows & shutters of wood	

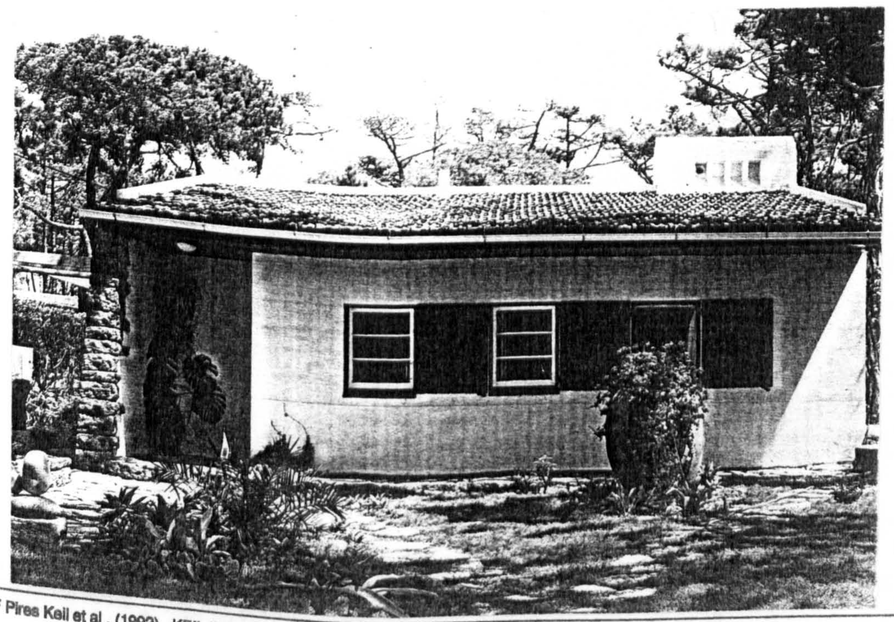
Interior	Floors	Exterior
Parquet & quarry tiles	Flagstones	

Geographical Location



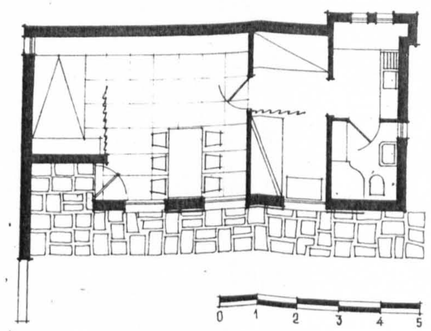
Observations

Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL. Arquitecto 1910 - 1975. Associação dos Arquitectos Portugueses .

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 5

Bairro Económico de Benfica Lisboa

Author(s): Francisco Keil do Amaral (1) 1945

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc ☐ Settlem. Type: Sparse ☐

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Social Dwellings

No. of Floors 2

Build. Elements

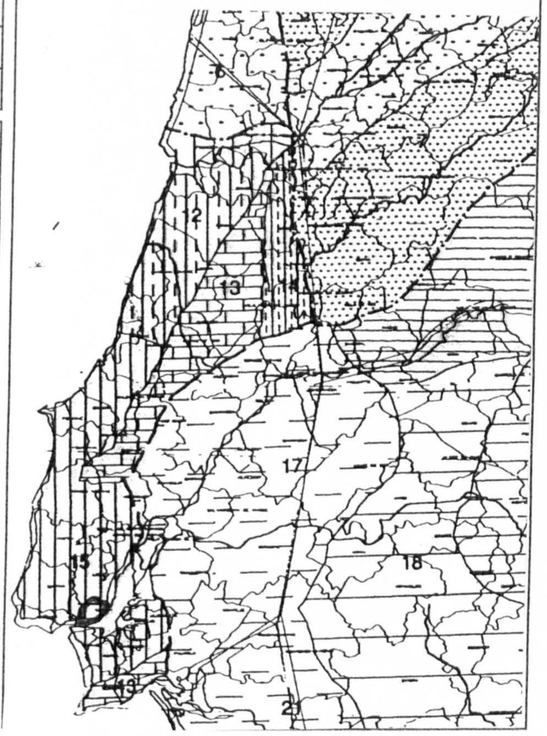
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
	Marseilles tile	
Interior	**Walls**	**Exterior**
	Brick masonry, mortared & painted	
Windows	**Openings**	**Doors**
	Wood frame	
Interior	**Floors**	**Exterior**
Parquet		

Geographical Location



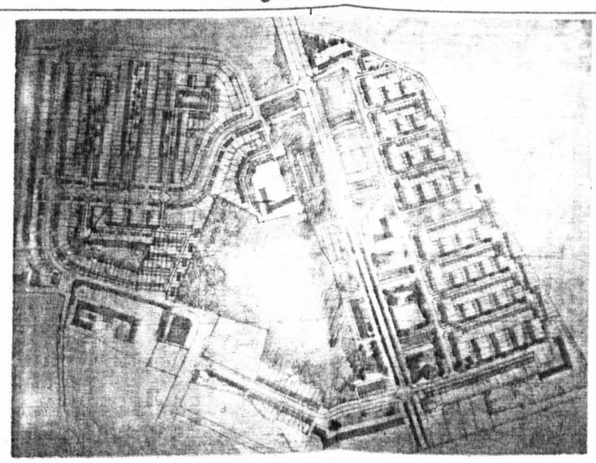
Observations
Most of the buildings have been renewal works

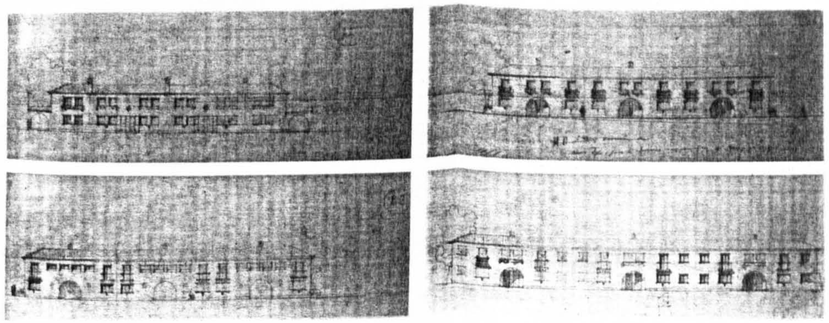
Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .
; Moita, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . Lisbon: CML-Cultura

D rawings and other Details





Comments

Summary Data
Sheets - Bluilding(s)
Nº :6

Casa Guida Keil do Amaral
Porto

Author(s): Francisco Keil do Amaral

(1) 1945-46

Location
County: Sintra
Civil Parish:
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors 2

Build. Elements

Site Cov. Area

Site Cov. Main Blt.

Blt. Area ~70 m2 (1st flor)

Materials Brick & rubble masonry, wood & "Lusa" clay tile

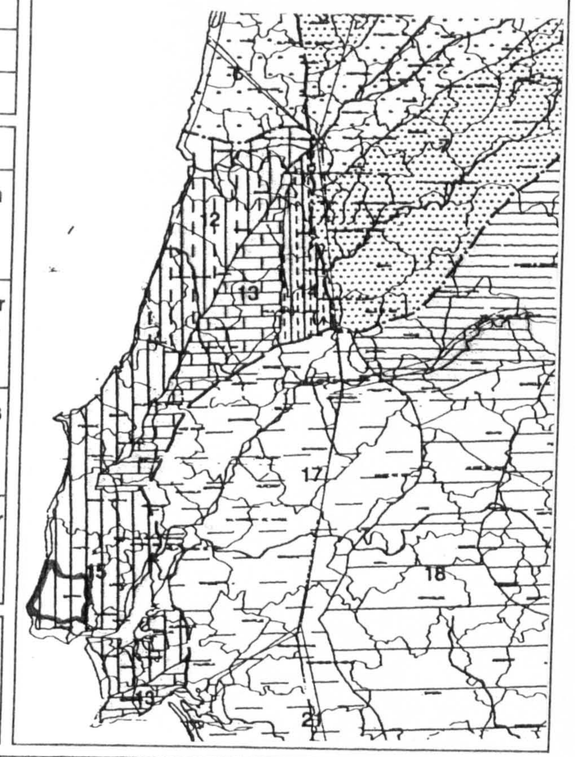
Structure	Roofing	Finish
	"Lusa" clay tile	

Interior	Walls	Exterior
	Brick masonry, mortared and painted with limestone finishing in the sode	

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Quarry tile & parquet		

Geographical Location



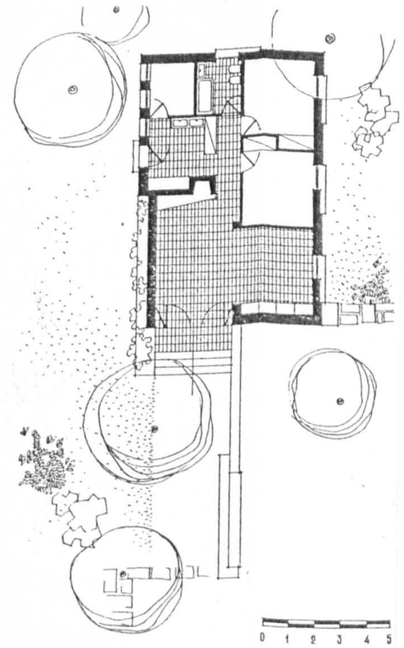
Observations

Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL.- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses . (pág. 69 e 71)

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 9

Casa Pinheiro Chagas Carcavelos

Author(s): Francisco Keil do Amaral (1) 1952

Location
County: Cascais
Civil Parish:
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors 1

Build. Elements

Site Cov. Area

Site Cov. Main Blt.

Blt. Area

Materials Brick & rubble masonry & marseille tile

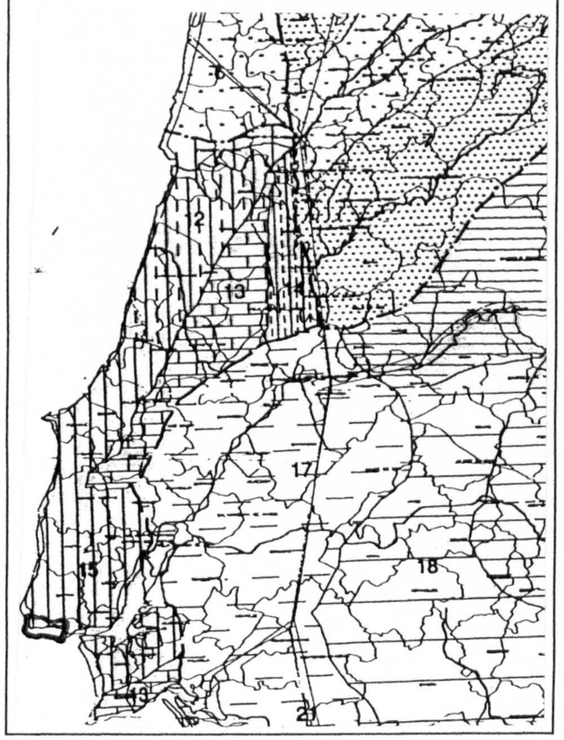
Structure	Roofing	Finish
Concrete slabs	Marseille tile	

Interior	Walls	Exterior
	Masonry mortared & & painted; socle of lime stone	

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior

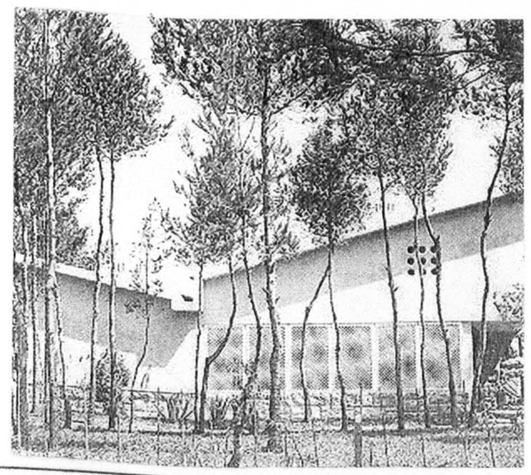
Geographical Location



Observations

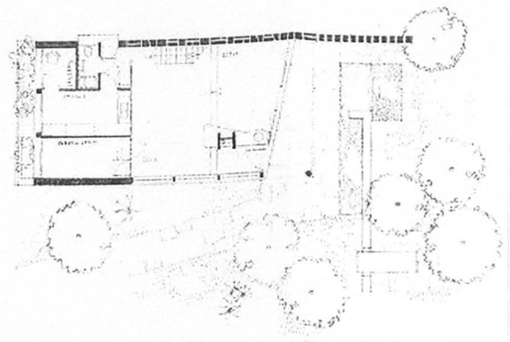
Sparse information for better understanding of the interior organization of the building

Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses (pg. 101)

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº :10

Casa Engº Júlio Correia Guedes Magoito (1) 1959

Autor(s): Francisco Keil do Amaral

Location
County: Sintra
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings: Single dwelling

No. of Floors: 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Brick & rubble masonry, wood & "Lusa" clay tile

Structure	Roofing	Finish
Concrete slabs	"lusa" clay tile	

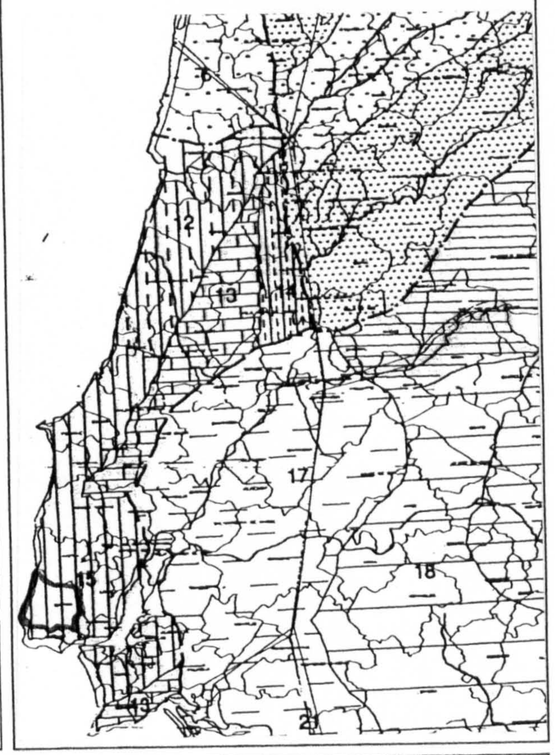
Interior	Walls	Exterior
Brick masonry		Rubble & brick masonry

Windows	Openings	Doors
	wood frame	

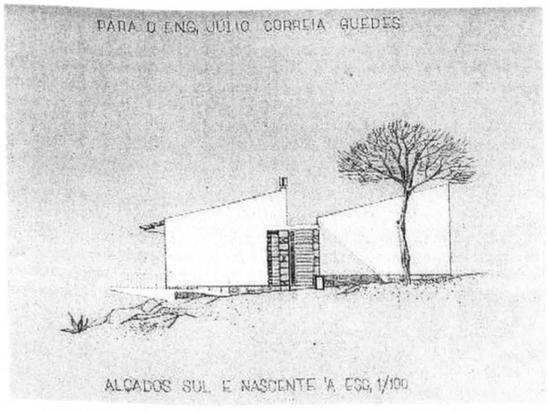
Interior	Floors	Exterior
Parquet & Limestone		

Observations

Geographical Location

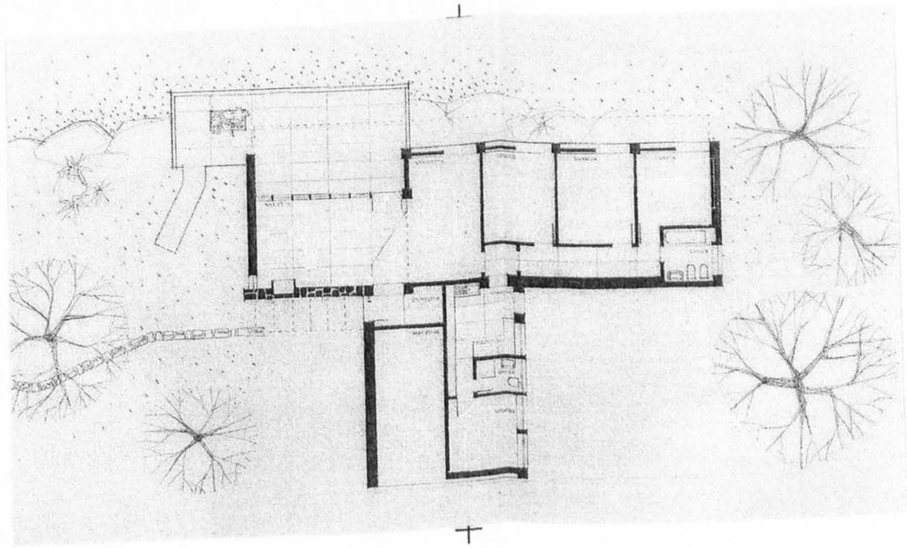


Illustrations



(1) - Amaral, F Pires Keil . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : II

Aeroporto de Lisboa (1)

Author(s): Francisco Keil do Amaral

1940

Location
County: Lisboa
Civil Parish:
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings International Airport

No. of Floors

Build. Elements

Site Cov. Area

Site Cov. Main Blt.

Blt. Area

Materials

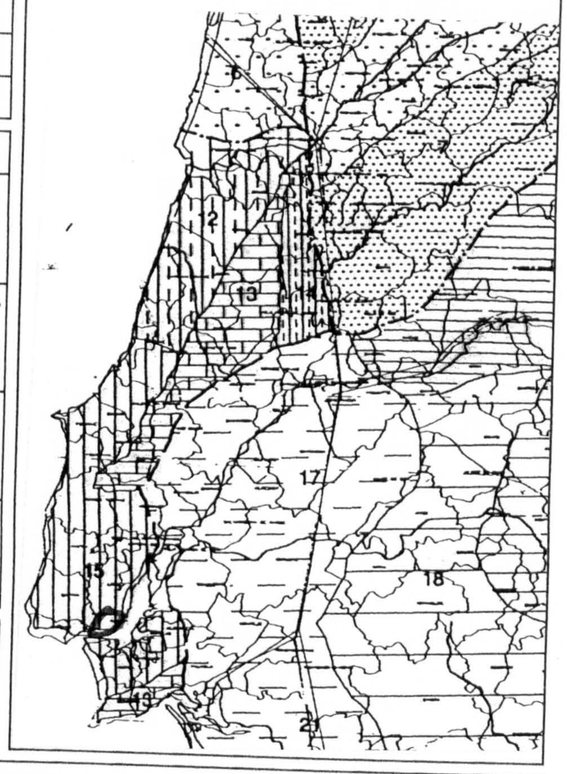
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

Geographical Location



Observations

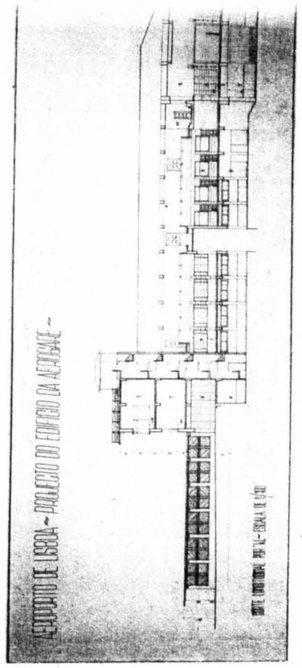
Only a finishing schedule could show better the materials used

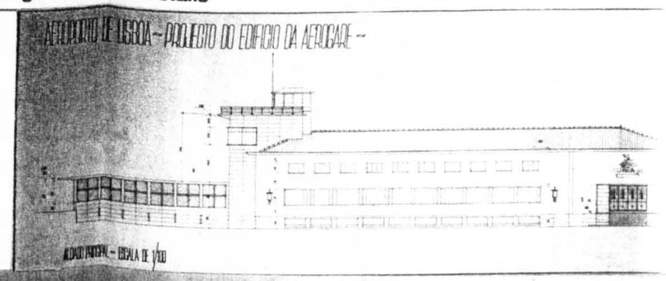
Illustrations

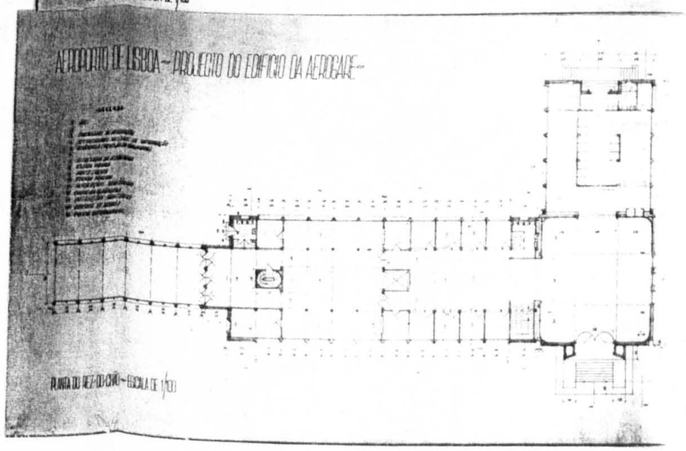


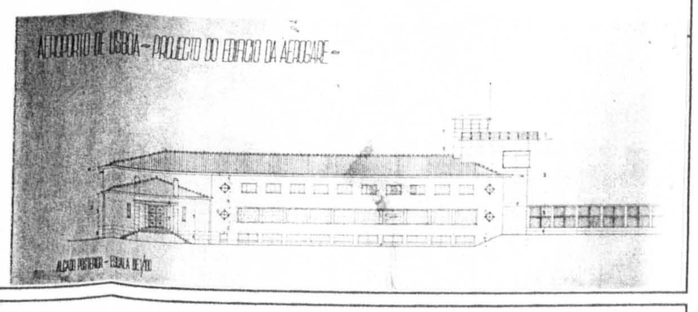
(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses ; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

Drawings and other Details









Comments

Summary Data
Sheets - Bluilding(s)
Nº : 13

Restaurante e Arranjo do Jardim do Campo GRande . Lisboa (1) 1945

Author(s):F. Keil do Amaral, H. Gandra e A. Pessoa

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Restaurant

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble & brick masonry, wood and clay tile

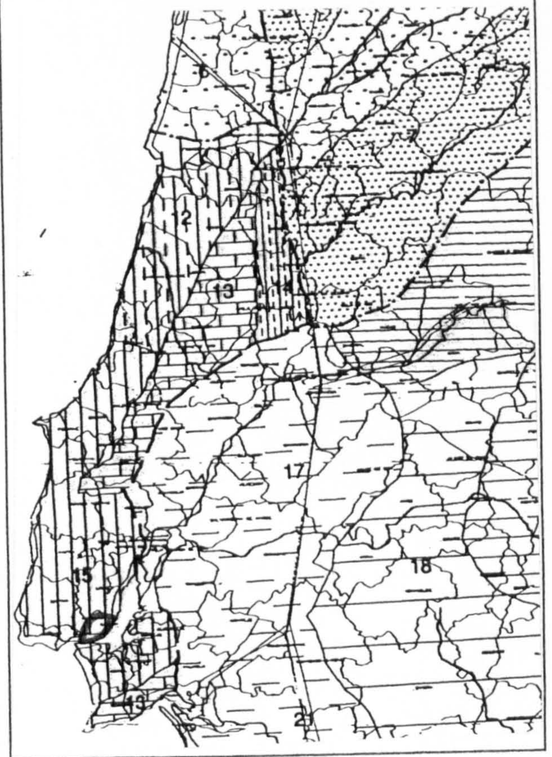
Structure	Roofing	Finish
Wood trusses	"Lusa" clay tile	

Interior	Walls	Exterior
		Masonry mortared & with limestone finishing in some areas

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Ceramic tile & parquet		

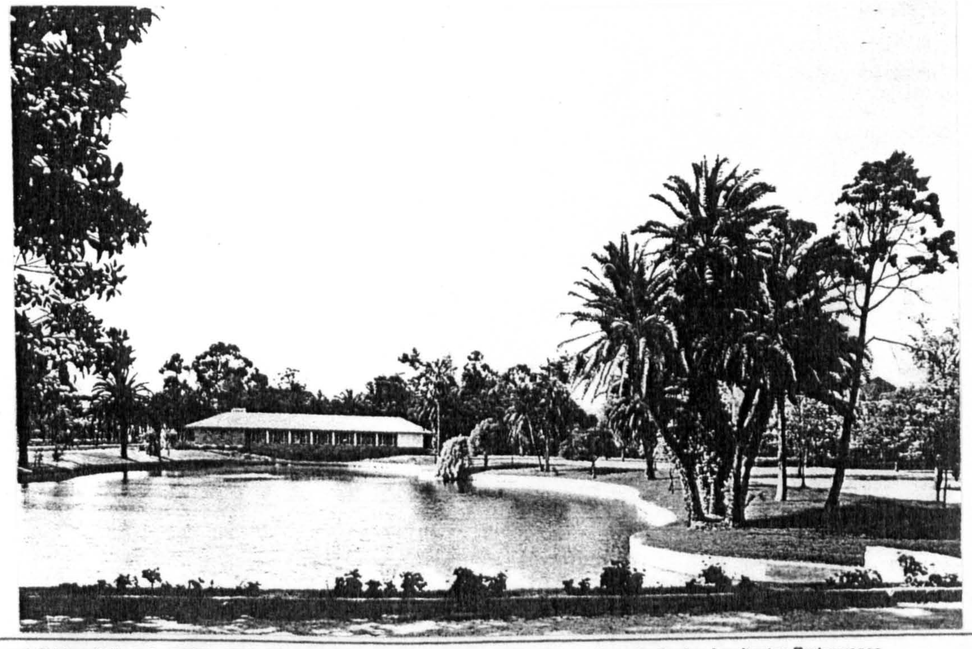
Geographical Location



Observations

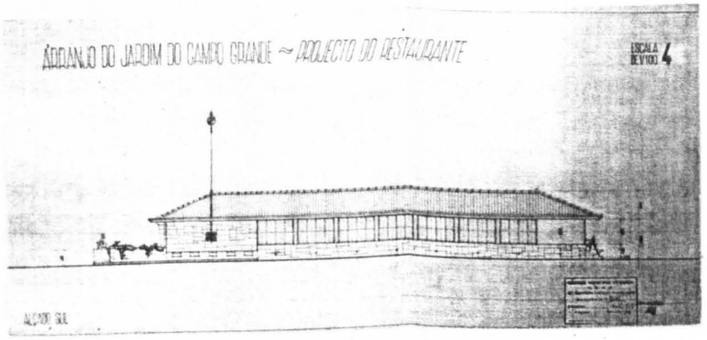
The maintaining works could have change the materials used

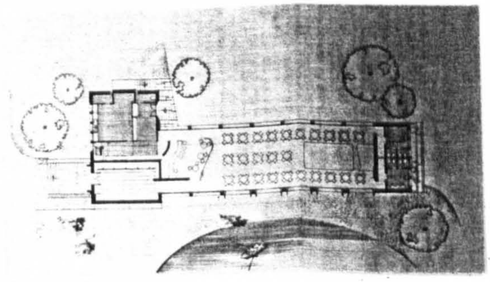
Illustrations



(1) - Amaral, F Pires Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses
; Motta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

Drawings and other Details







Comments

Summary Data
Sheets - Bluilding(s)
Nº :14

Restaurante Esplanada Monsanto . Lisboa (1) 1949

Autor(s): F. Keil do Amaral, H. Gandra e A. Pessoa

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Restaurant

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials Brick & rubble masonry, wood & marseilles clay tiles

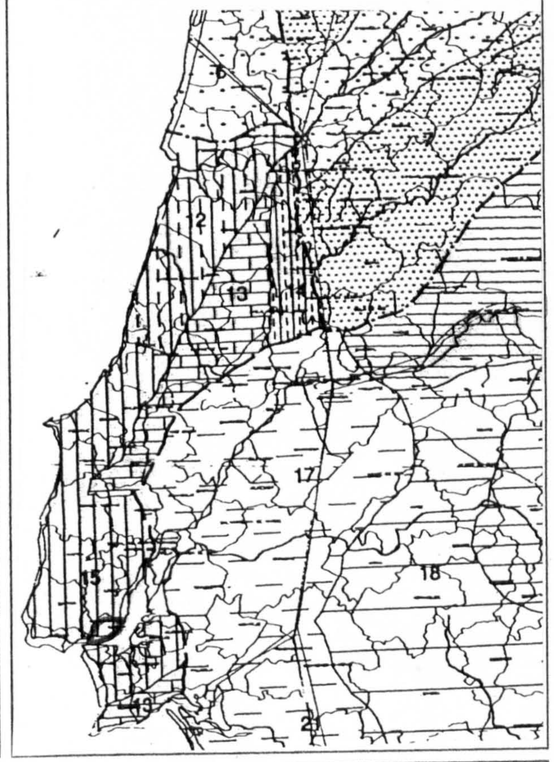
Roofing		
Structure: Concrete slabs & wood post		Finish: Marseilles tile

Walls		
Interior: Brick masonry		Exterior: Masonry finishing: mortared & limstone

Openings		
Windows: Wood frame		Doors

Floors		
Interior: Ceramic tiles		Exterior

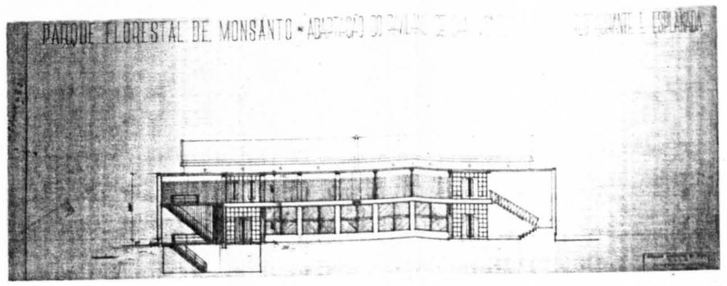
Geographical Location

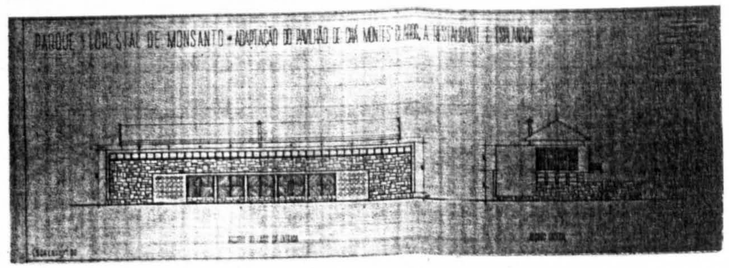


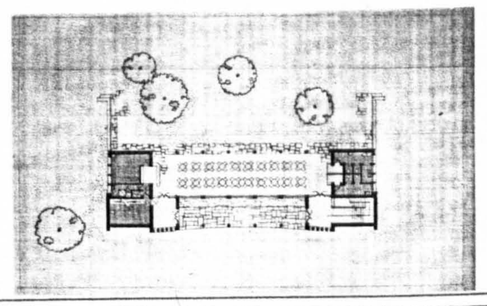
Observations

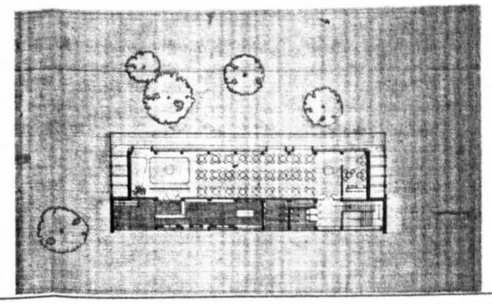
Illustrations

Drrawings and other Details









Comments

(1) - Amaral, F Pires Keril et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lbon: Associação dos Arquitectos Portugueses .
; Moita, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogoue . Lisbon: CML-Cultura

Summary Data
Sheets - Bluilding(s)
Nº : 14a

Casa de Chá de Montes Claros Monsanto . Lisboa 1939-40 (1)

Autor(s): F. Keil do Amaral & Faria da Costa

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Restaurant

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick & rubble masonry, wood & marseilles clay tiles

Structure	Roofing	Finish
Concrete slabs & wood post	Marseilles tile	

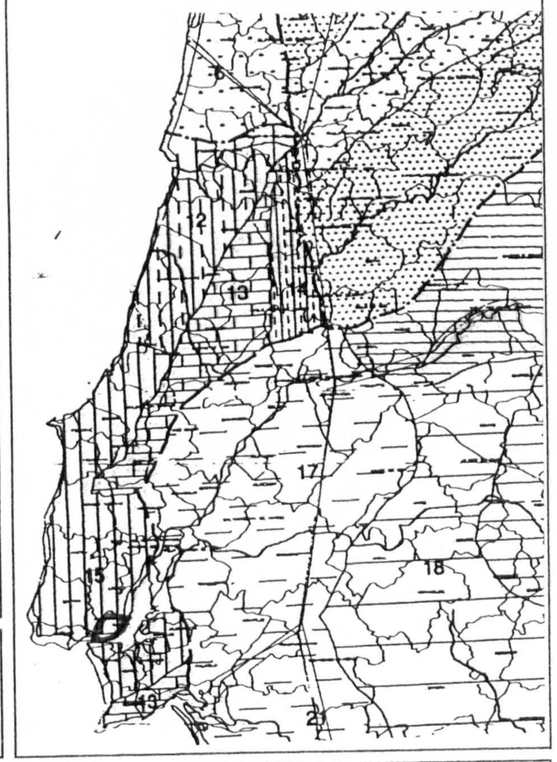
Interior	Walls	Exterior
Brick masonry		Masonry finishing: mortared & limstone

Windows	Openings	Doors
Wood frame		

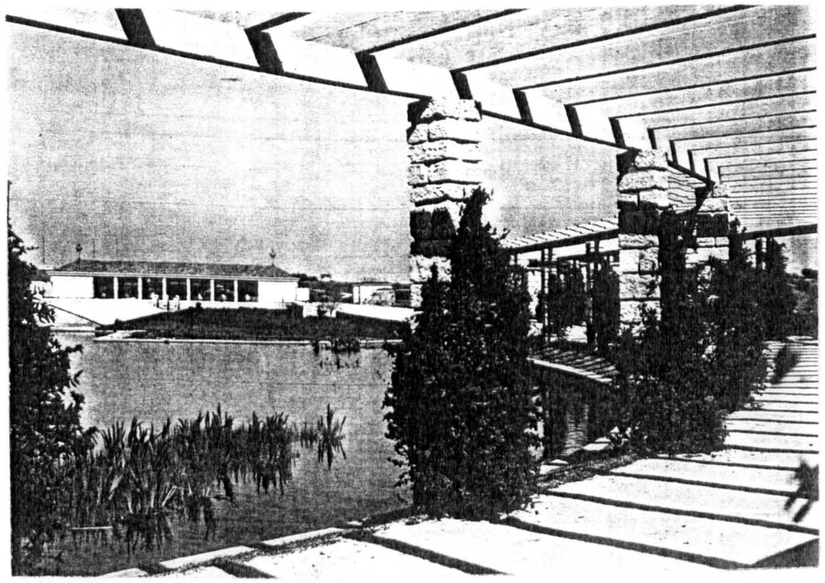
Interior	Floors	Exterior
Ceramic tiles		

Observations

Geographical Location

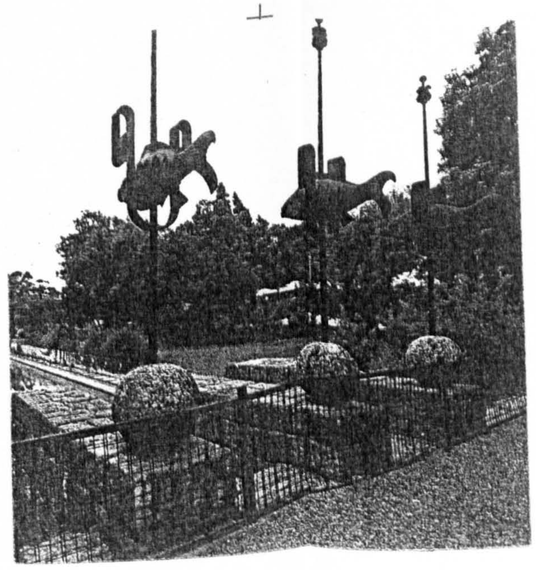


Illustrations



(1) - Amaral, F Pires Keril et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Libon: Associação dos Arquitectos Portugueses .
; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogoue . Lisbon: CML-Cultura

D rawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 15

Teatro-Cinema de Mangualde (1)

1948

Autor(s): Francisco Keil do Amaral

Location
County: Manqualde
Civil Parish:
Place:

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: PLATEAUS OF BEIRA ALTA

Elevations above 400 m sometimes higher; high precipitation between 1400 and 2500m/ m; tree cover: JAKC PINE and mostly OAK and CHESTNUT; cereals: MAIZE and RYE; there are some OLIVE TREES.

Type of Buildings Cinema and Theater

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Bit. Area

Materials

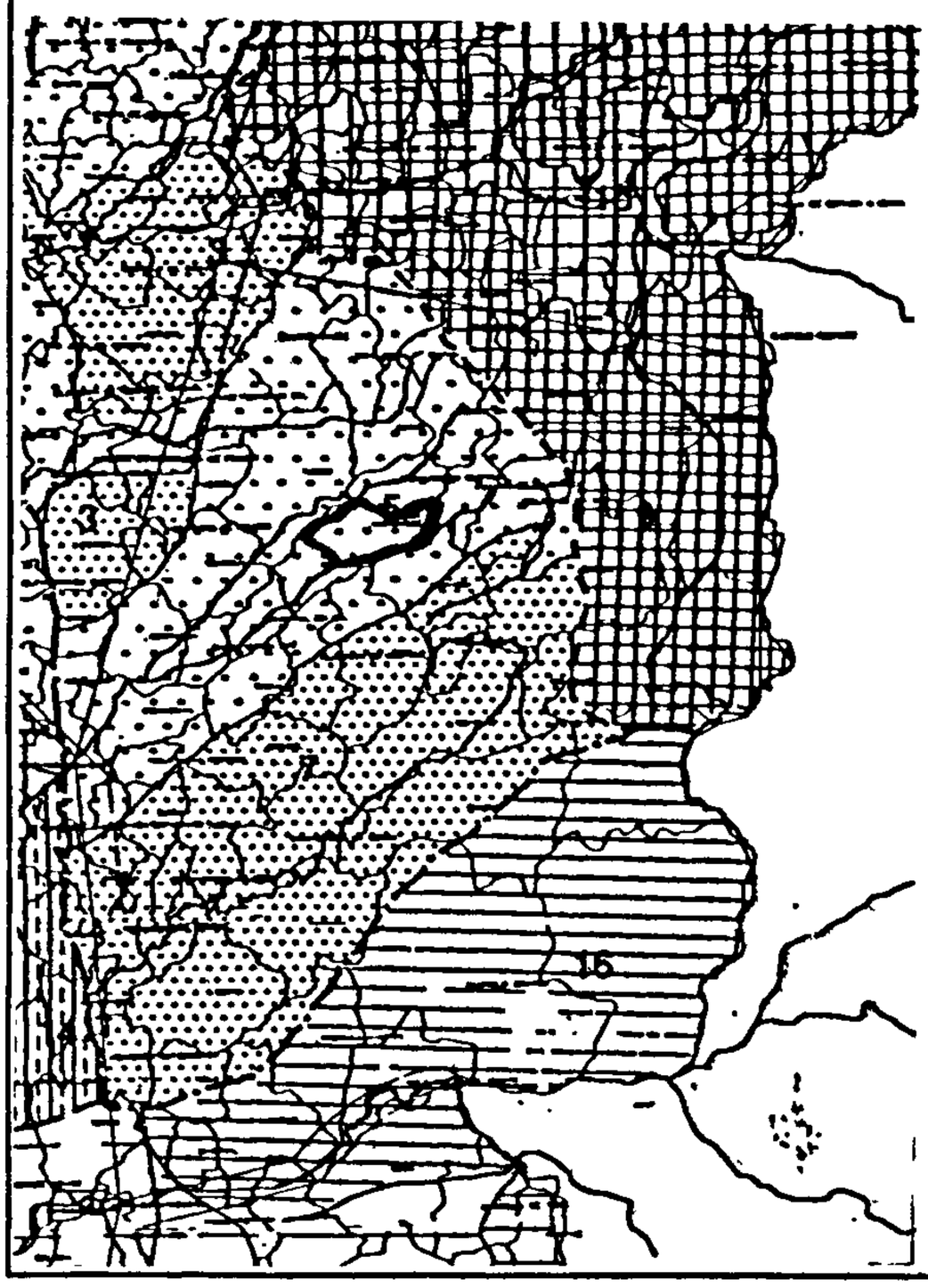
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

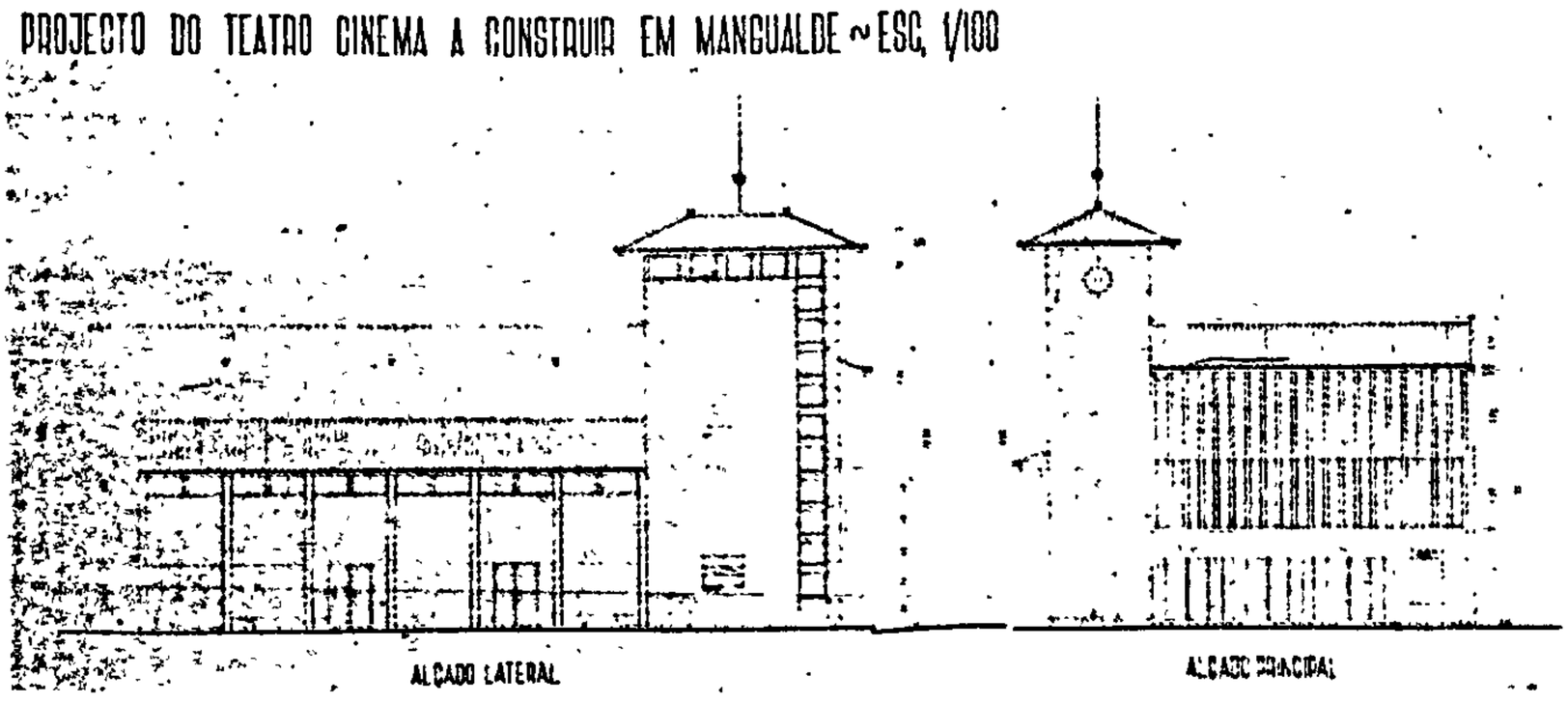
Geographical Location



Observations

Sparse information for better understanding of the interior organization of the building

Illustrations



(1) - Amaral, F Piers Keil et al . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portuguesses .

Summary Data
Sheets - Bluilding(s)
Nº :16

Clube de Ténis de Lisboa Monsanto (1) 1949

Autor(s): Francisco Keil do Amaral e Hernâni Gandra

Location
County: Lisbon
Civil Parish:
Place:

Settlem. Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Tenis Facilities

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick & rubble masonry & fibrocement

Structure	Roofing	Finish
Wood trusses	Fibrocement slabs	

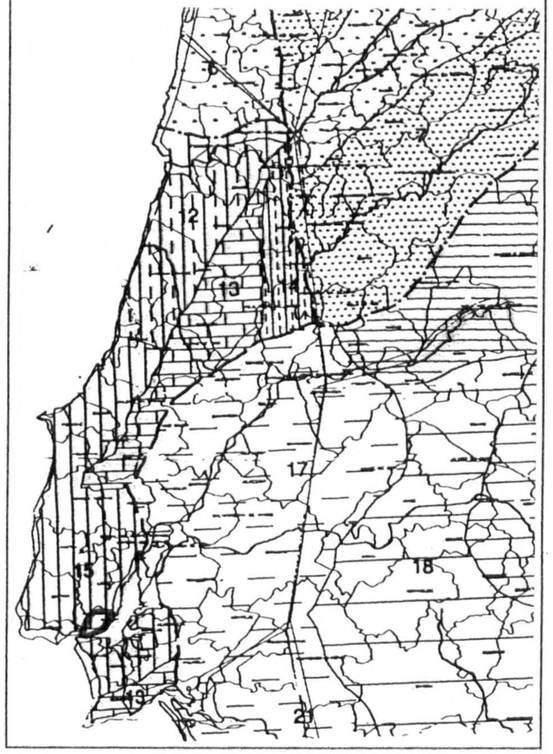
Interior	Walls	Exterior
Brick masonry		Brick & Rubble masonry.

Windows	Openings	Doors
Wood frame		

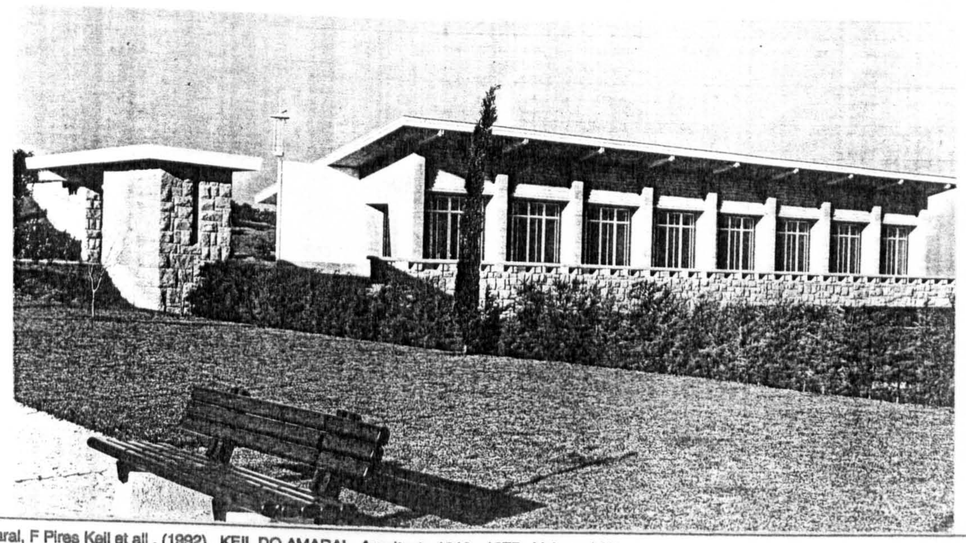
Interior	Floors	Exterior
Ceramic tile		Flagstones of limestone

Observations

Geographical Location



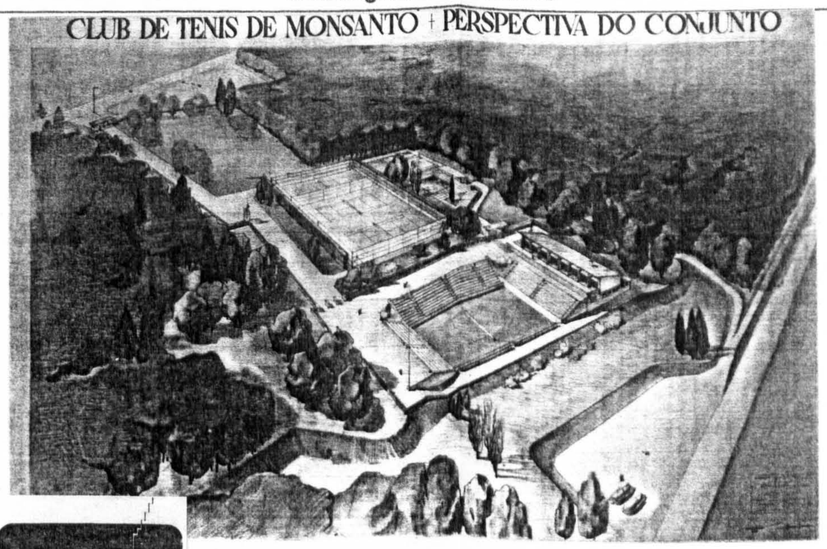
Illustrations

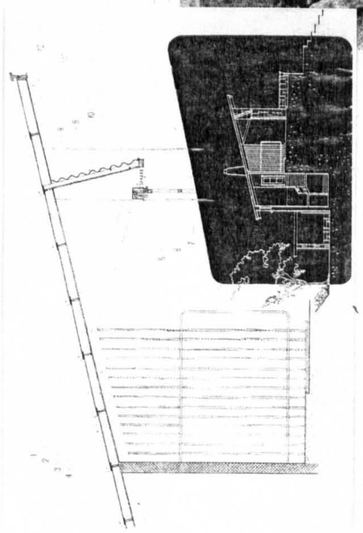


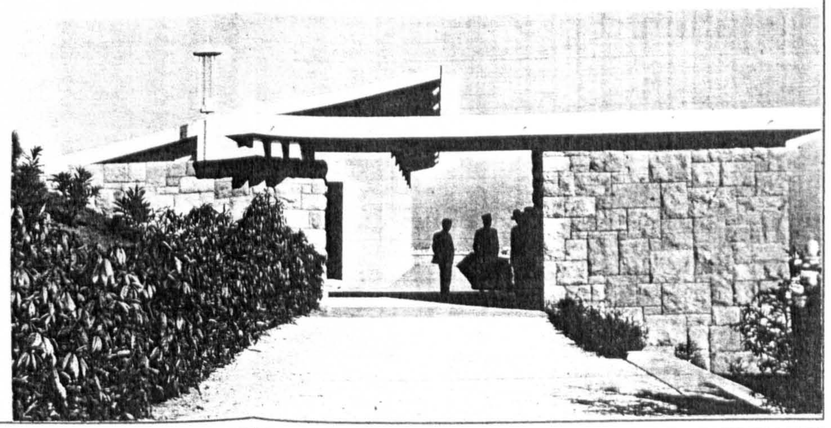
(1) - Amaral, F Pires Keil et all . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: AAP
; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

Drawings and other Details

CLUB DE TENIS DE MONSANTO - PERSPECTIVA DO CONJUNTO







Comments

Summary Data
Sheets - Bluilding(s)
Nº : 17

Estufa Fria . Parque Eduardo VII Lisboa

(1) 1949

Autor(s): F. Keil do Amaral, H. Gandra e A. Pessoa

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Hothouse

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

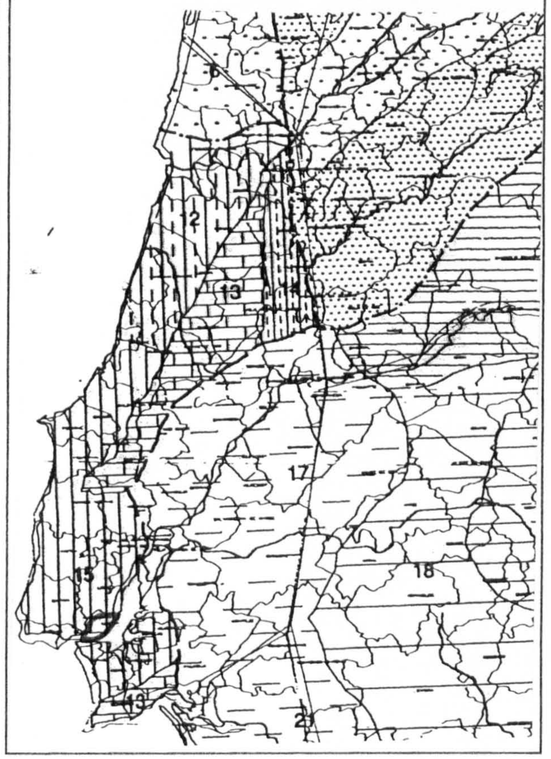
Structure | Roofing: Wood trellis | Finish

Interior | Walls: Rubble masonry & wood trellis | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

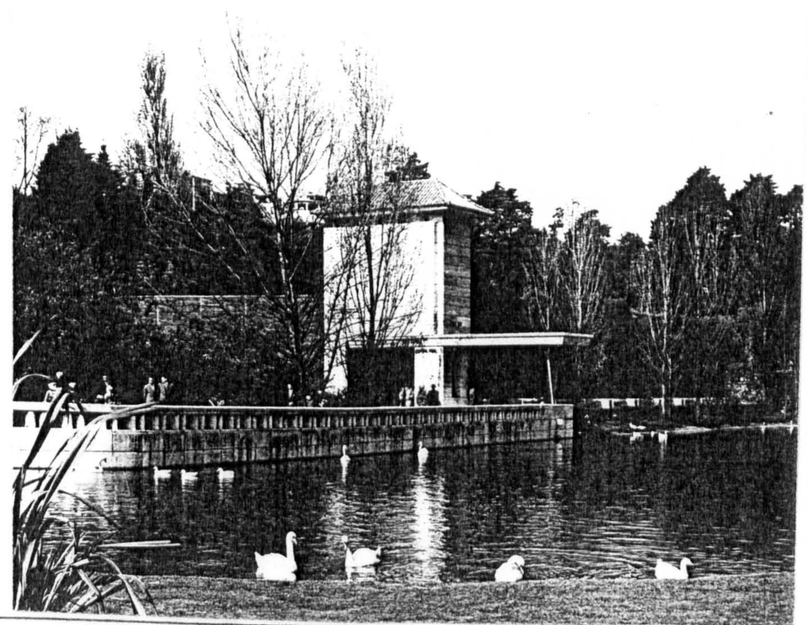
Geographical Location



Observations

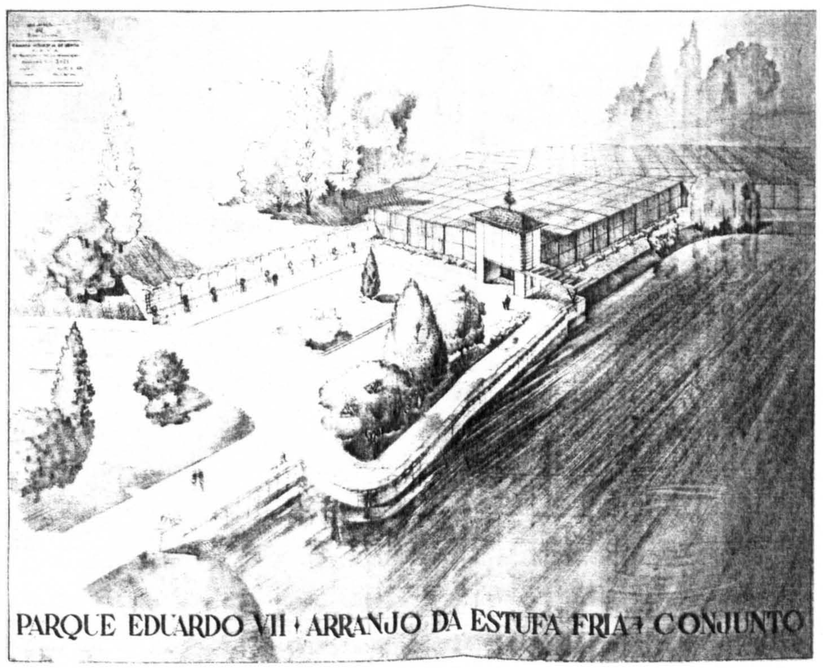
The interior garden is very interesting with its naturalistic romantic flavor

Illustrations



(1) - Amaral, F Pires Keil et all . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .
; Moita, Irisalva at all . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 18

Metropolitano de Lisboa
Estação do Parque Eduardo VII 1949 (1)
Autor(s): Francisco Keil do Amaral

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Underground station

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

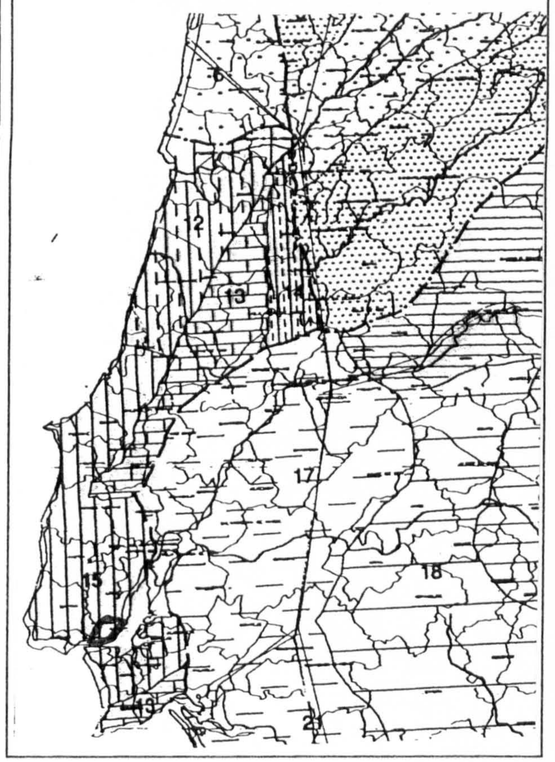
Structure: Concrete shell
Roofing
Finish

Interior: Masonry finishing: colored tiles
Walls
Exterior: Masonry finishing: limestone

Windows: Metallic frame
Openings
Doors

Interior
Floors
Exterior

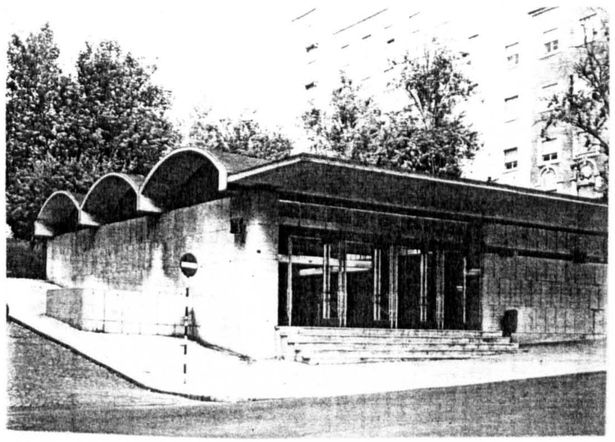
Geographical Location



Observations

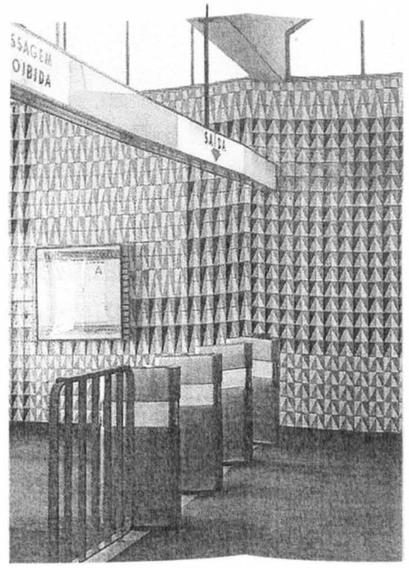
The interior colored tiles are made by Maria Keil do Amaral

Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisnon: CML-Cultura

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 19

Feira das Indústrias de Lisboa
Lisboa (1) 1951
Autor(s): Francisco Keil do Amaral & Alberto Cruz

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Exhibition Pavilion

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

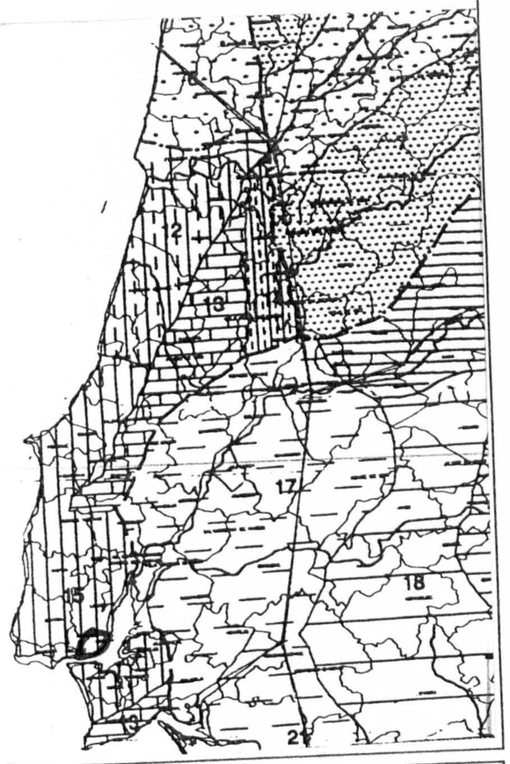
Blt. Area

Materials

Structure	Roofing	Finish
Concrete portico arch	Fibrocement	
Interior	**Walls**	**Exterior**
	Lisbon	
Windows	**Opennings**	**Doors**
	Metalic frame	
Interior	**Floors**	**Exterior**
Ceramic tiles		"Calçada à Portuguesa"

Observations
The building is now in a process o rehabilitation, turning it in to it's original form

Geographical Location

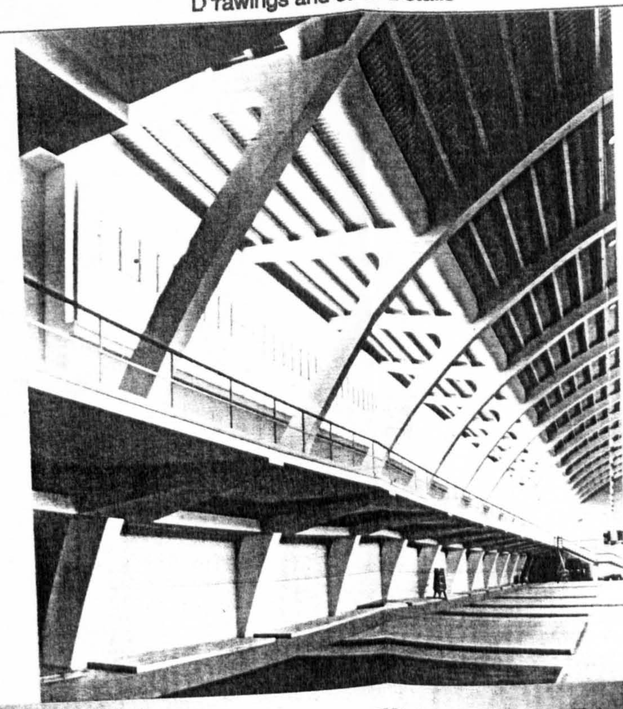


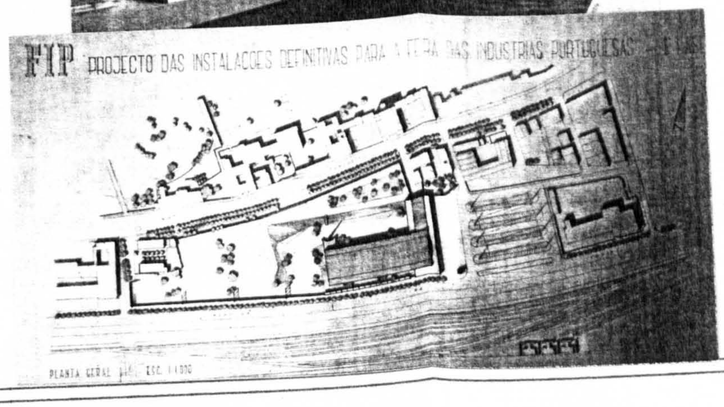
Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura (pág. 252 e 286)

Drawings and other Details





Comments

Summary Data
Sheets - Bluilding(s)
Nº :20

Padrão Miradouro Monsanto - Lisboa (1) 1953

Autor(s): F. Keil do Amaral, H. Gandra e A. Pessoa

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Leisure facility

No. of Floors

Build. Elements

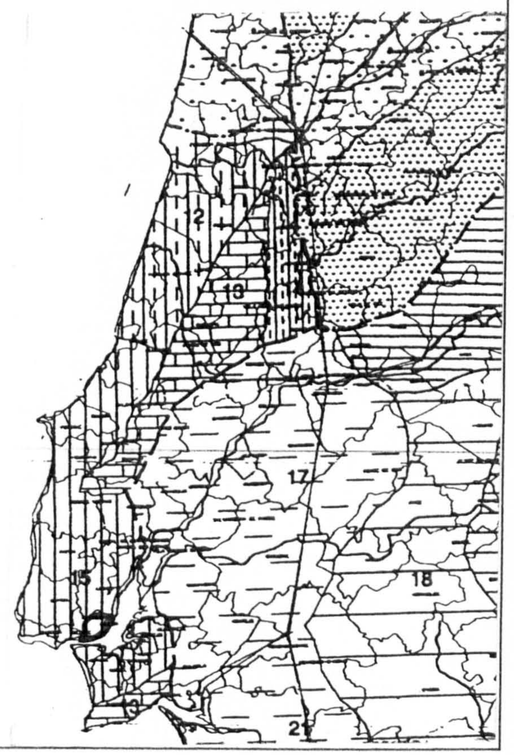
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble masonry

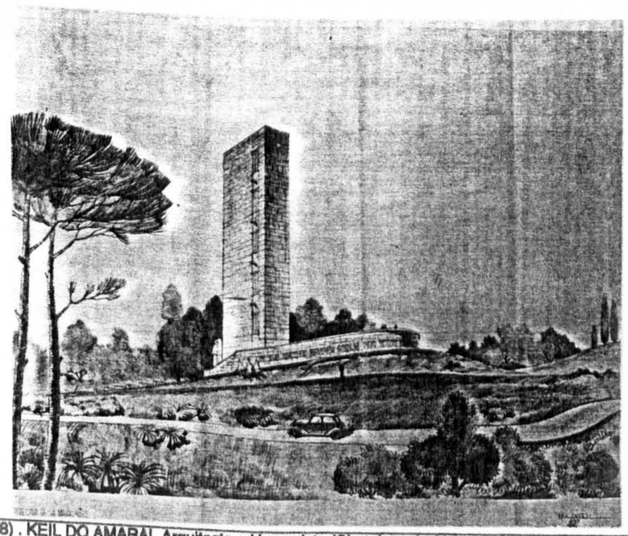
Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

Geographical Location



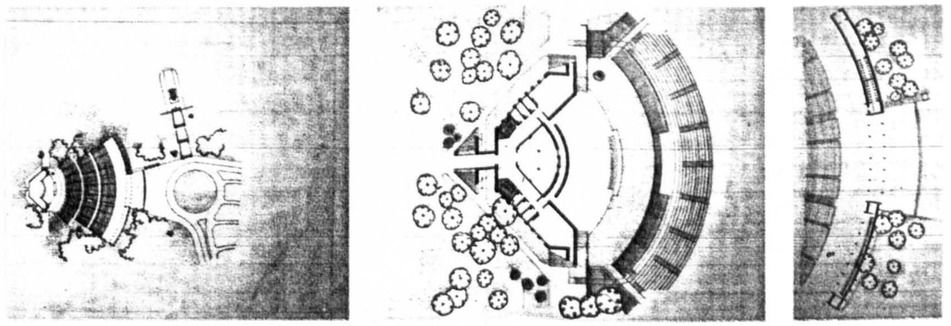
Observations
The project was not built

Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura (pág. 208)

D rawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 21

Parque Infantil do Alvito Monsanto (1)

Autor(s): F. Keil do Amaral, H. Gandra e A. Pessoa — 1953

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Type of Buildings: Public swimming pool

No. of Floors: 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Rubble masonry, brick trellis, wood & fibrocement

Structure	Roofing	Finish
Wood trusses	Fibrocement	

Interior	Walls	Exterior

Windows	Opennings	Doors

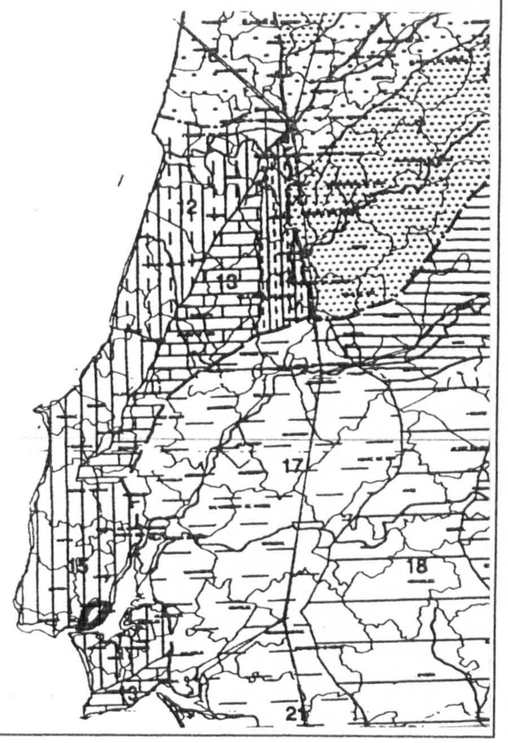
Interior	Floors	Exterior
Ceramic tiles	Flagstone of limestone	

Observations

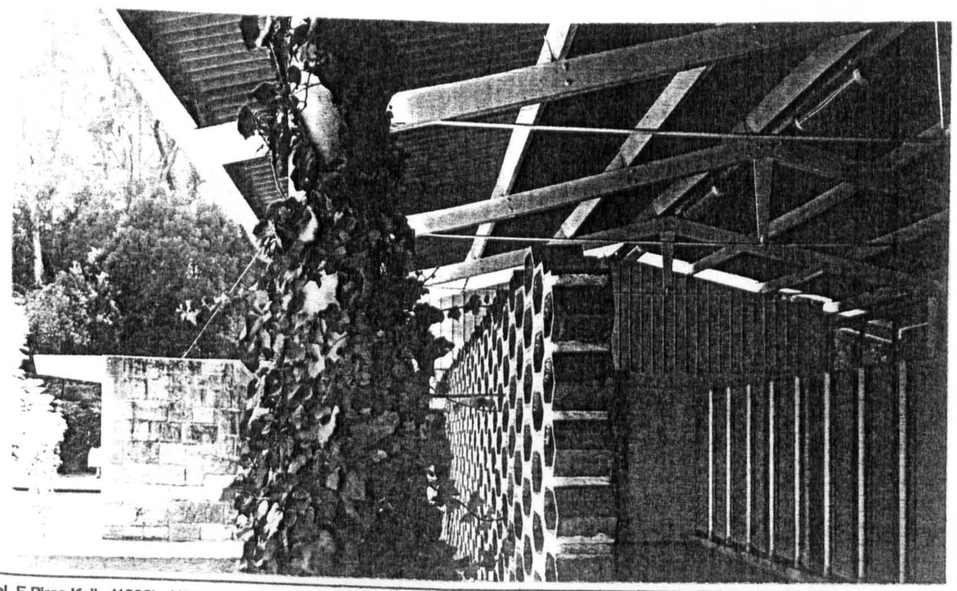
Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Geographical Location

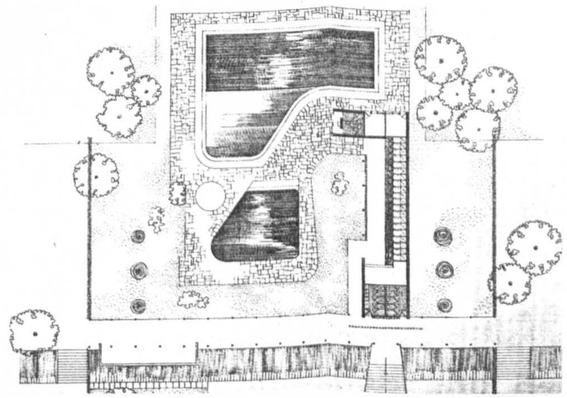


Illustrations

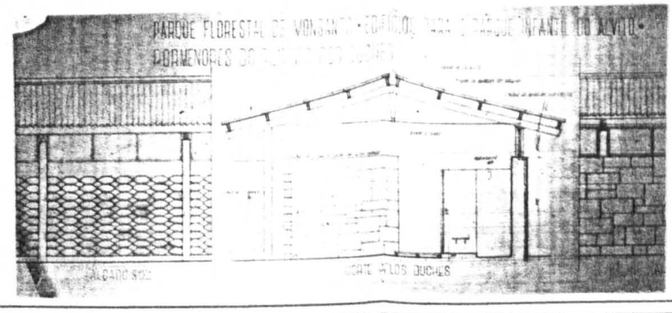


(1) - Amaral, F Pires Keil . (1992) . KEIL DO AMARAL- Arquitecto 1910 - 1975 . Lisbon: Associação dos Arquitectos Portugueses .
; Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . Lisbon: CML-Cultura

Drawings and other Details







Comments

Summary Data
Sheets - Bluilding(s)
Nº : 22

UEP - Posto de Transformação em Coina (1) 1957

Autor(s): Francisco Keil do Amaral

Location
County: Barreiro
Civil Parish: Coina
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Electrical station

No. of Floors

Build. Elements

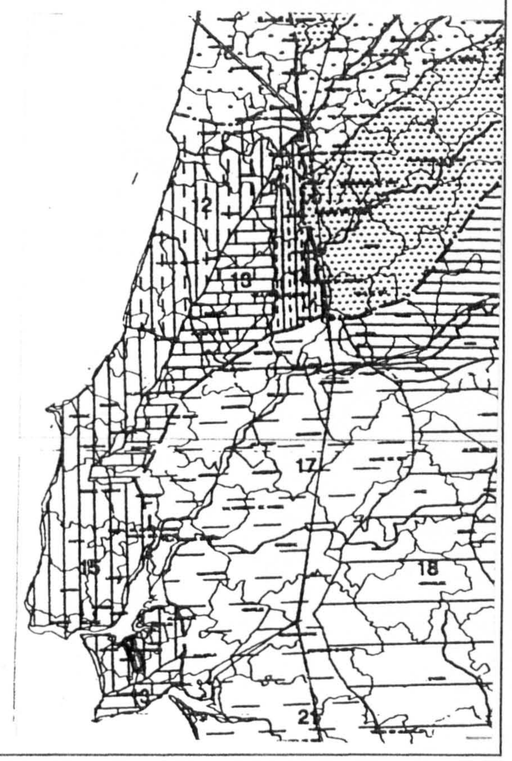
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

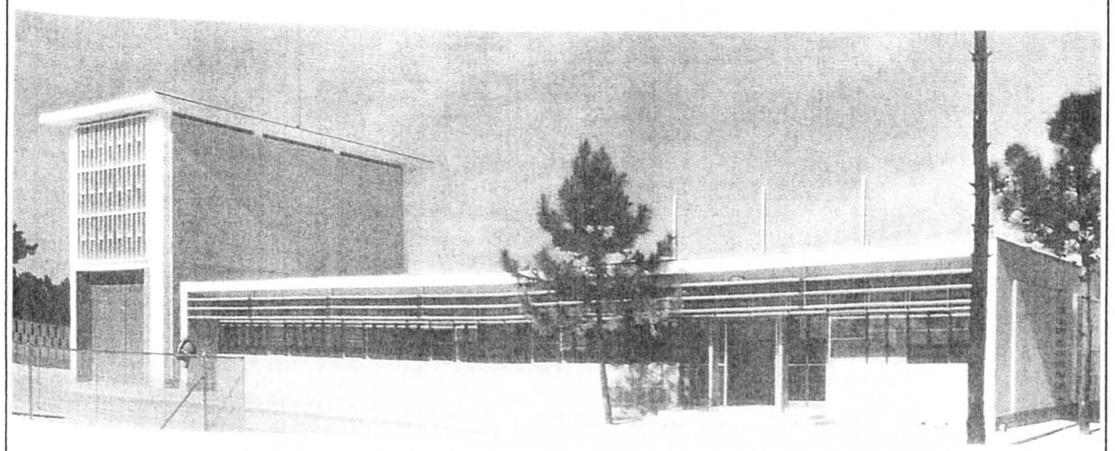
Geographical Location



Observations

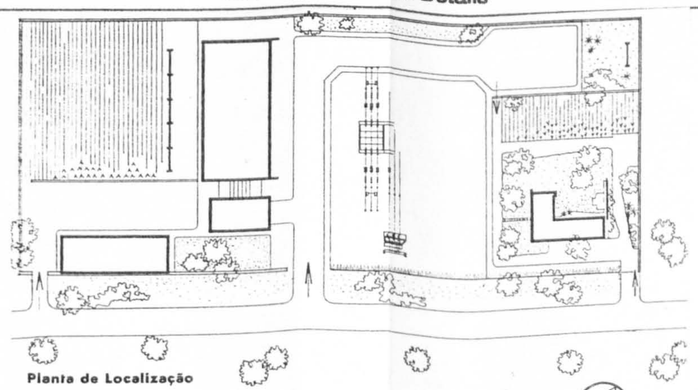
The single dwelling and the station have different finishings

Illustrations

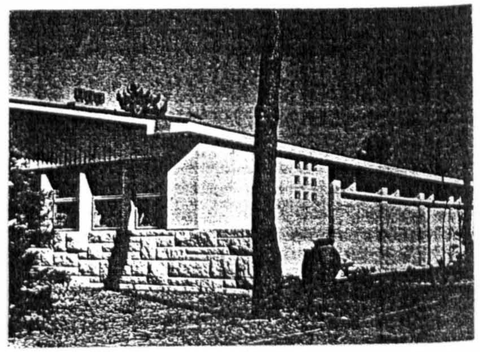


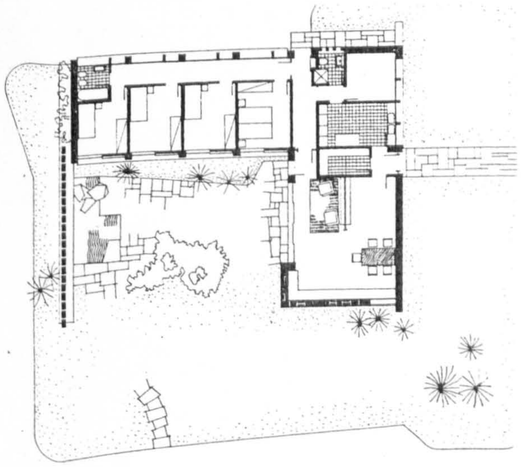
(1) - (1957) . Arquitectura nº 61 - Dezembro

Drawings and other Details



Planta de Localização





Comments

A arquitectura de um edifício industrial como este, sugere, pelo seu próprio programa, um tratamento que se afasta necessáriamente da idiossincrasia de um determinado lugar, sobretudo no que se refere às questões culturais mais profundas - um transformador é incaracteristicamente idêntico aqui ou na China. Daí que a linguagem mais acética que a arquitectura moderna pode transmitir seja facilmente eleita para dar resposta a uma situação desta natureza. Isto é, se porventura existir uma procura por parte dum autor que tente encontrar uma marca identitária relativa a um lugar/região, visando apropriar-se dos seus usos e costumes para os recrear, diria-se-ia que encontra aqui um caminho impossível.
A complexidade técnica do funcionamento deste equipamento - um posto de transformação - é um factor de objectividade absoluto, e por isso, não deixa espaço para qualquer outra especulação, a não ser a de dar uma resposta correcta dos pontos de vista funcional e plástico, mas, nada mais do que isso. É essa abordagem que vamos encontrar nos edifícios que compõe este posto de transformação, excepto com uma pequena excepção: a moradia do chefe dos serviços técnicos.
Aqui a atitude foi diferente e embora sem ser dissonante com a linguagem empregue anteriormente, procurando-se uma forma de expressão que pudesse ser sinal de outras preocupações: um edifício, com uma cobertura de duas águas, voltado para um pequeno jardim e tendo-se nele ensaiado o uso de materiais tais, como a pedra escacilhada no soco, de alguma forma interditos nos restantes edifícios.

The complexity of an equipment of this nature – an electrical central power- it is a fact of absolute objectiveness , and therefore there is no space for large identity speculation , unless to give a correct answer to functional and aesthetic point of view, but nothing more than that. Is that type of approach that one can find at the buildings that composed this industrial equipment. However, it is an exception the single dwelling of the chief of the technical services.
Here the attitude is different, and without being dissonant with the previous language, it was used an expression that could be a sign of other concerns: a building with a ordinary roof covering tile , open to a small garden, where are used materials, such as rubble masonry in the socle, in some way forbidden in the other ones.

Summary Data
Sheets - Bluilding(s)
Nº : 23

Piscina Infantil do Campo Grande (1)
Lisboa 1960
Autor(s): F. Keil do Amaral

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Public Swimming pool

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials

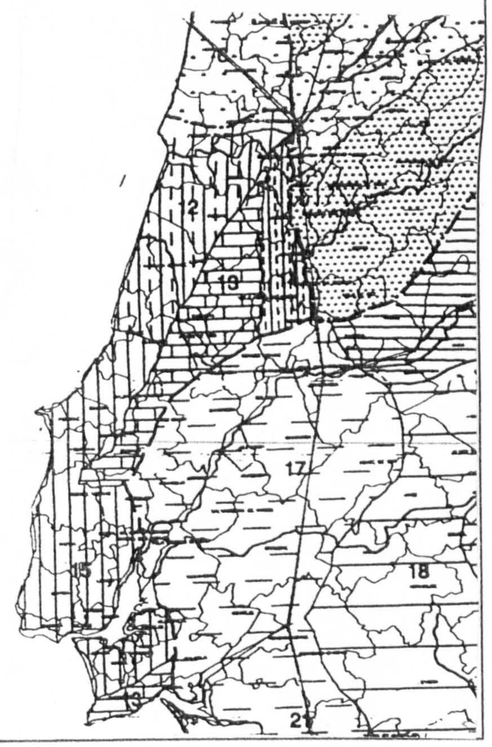
Roofing
Structure: Concrete flat shell | Finish

Walls
Interior | Exterior: Masonry with finishing with wall tiles

Openings
Windows | Doors: Wood & metallic frame

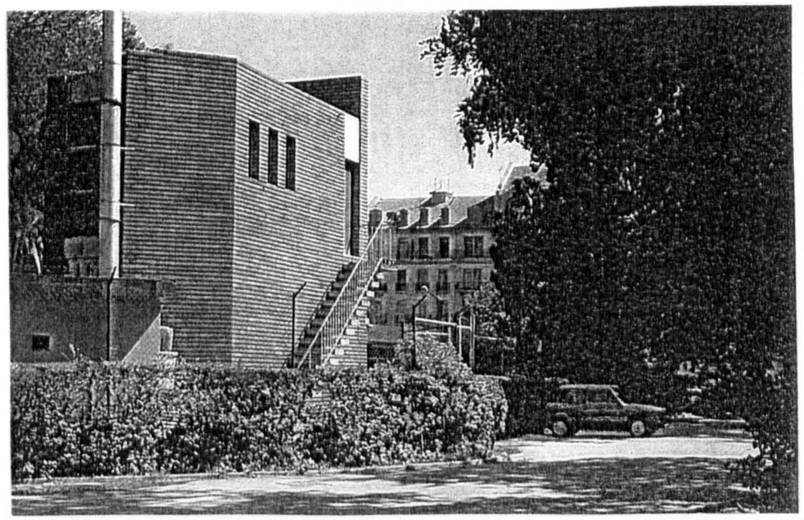
Floors
Interior: Ceramic tile & limestone | Exterior: Flagstone of limestone

Geographical Location



Observations

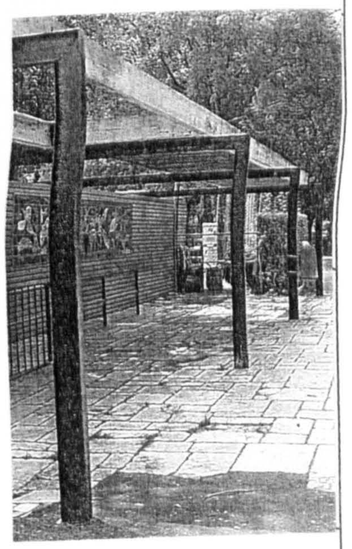
Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . Lisbon: CML-Cultura (pg 238-239)

Drawings and other Details





Comments

Summary Data
Sheets - Bluilding(s)
Nº : 24

Palácio da Cidade (1ª versão) Parque Eduardo VII . Lisboa (1)

Autor(s): Francisco Keil do Amaral 1948

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Congress & Convention Center

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

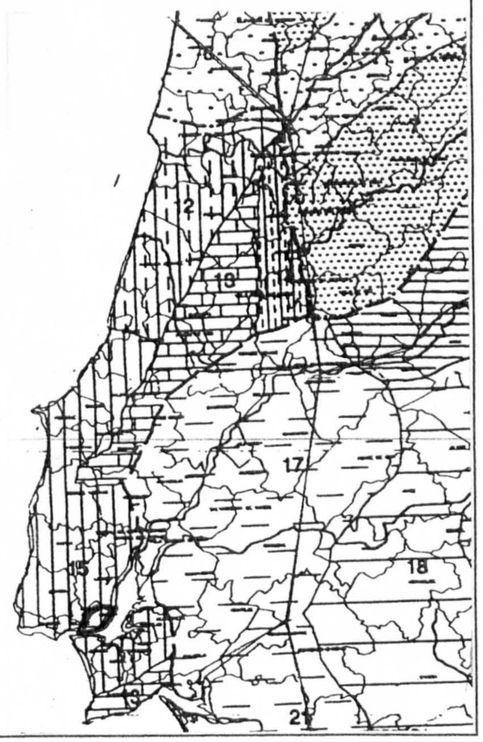
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Opennings | Doors

Interior | Floors | Exterior

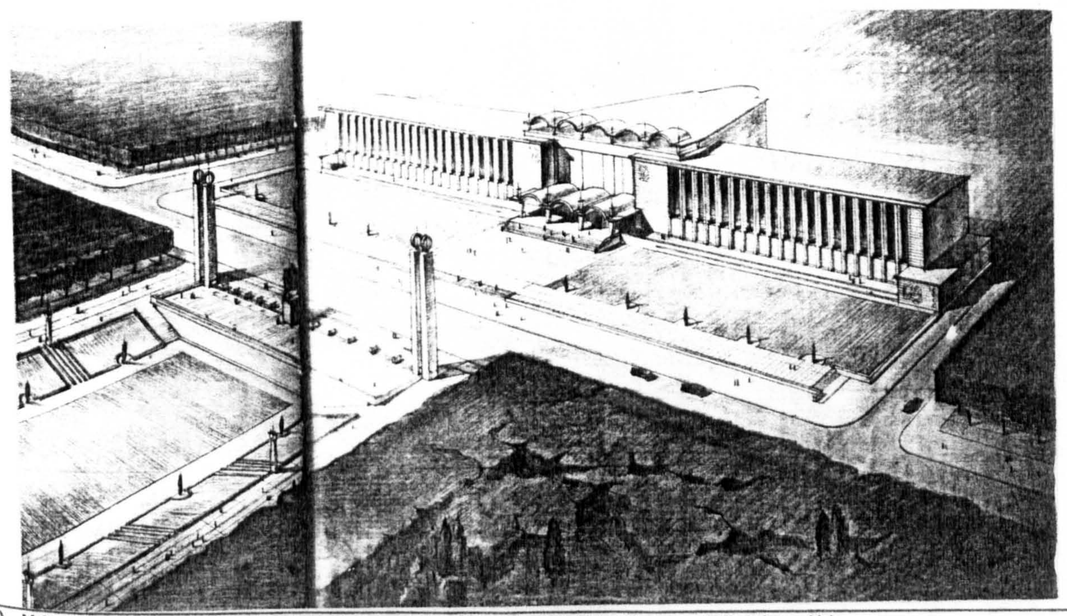
Geographical Location



Observations

Sparse information for better understanding of the building

Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisboa: CML-Cultura . Lisboa

Drawings and other Details

Comments

In the case of the City Palace, however, the consecutive versions lost the expressionist aspect of the first, to an Italian-like form, not to say imperial, strange to the personality of Keil do Amaral, due perhaps to pressures from power and to other sensibilities with which he worked on the final versions. In fact, at the 1st version, either the entrance or the crowning of the central body de-sacred the imposed monumentality of the side wings a little, which were also reduced here by endings, which closed a sequence of columns. Besides, the creation of a plateau-square, which accompanied the whole facade of the building, diminished the monumental scale of the group a little. Up to the 3rd version those aspects were being diluted, giving way to the last to have an effectively greater identification with the spirit of the "Estado Novo", absurdly 2 years from the 25th of April.

Summary Data
Sheets - Bluilding(s)
Nº : 25

Palácio da Cidade (2ª versão) (1)
Parque Eduardo VII . Lisboa 1960

Autor(s): F Keil do Amaral, M Taínha, C Ramalho & C Ramos

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Congress & Convention Center

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Geographical Location

Materials

Structure | Roofing | Finish

Interior | Walls | Exterior

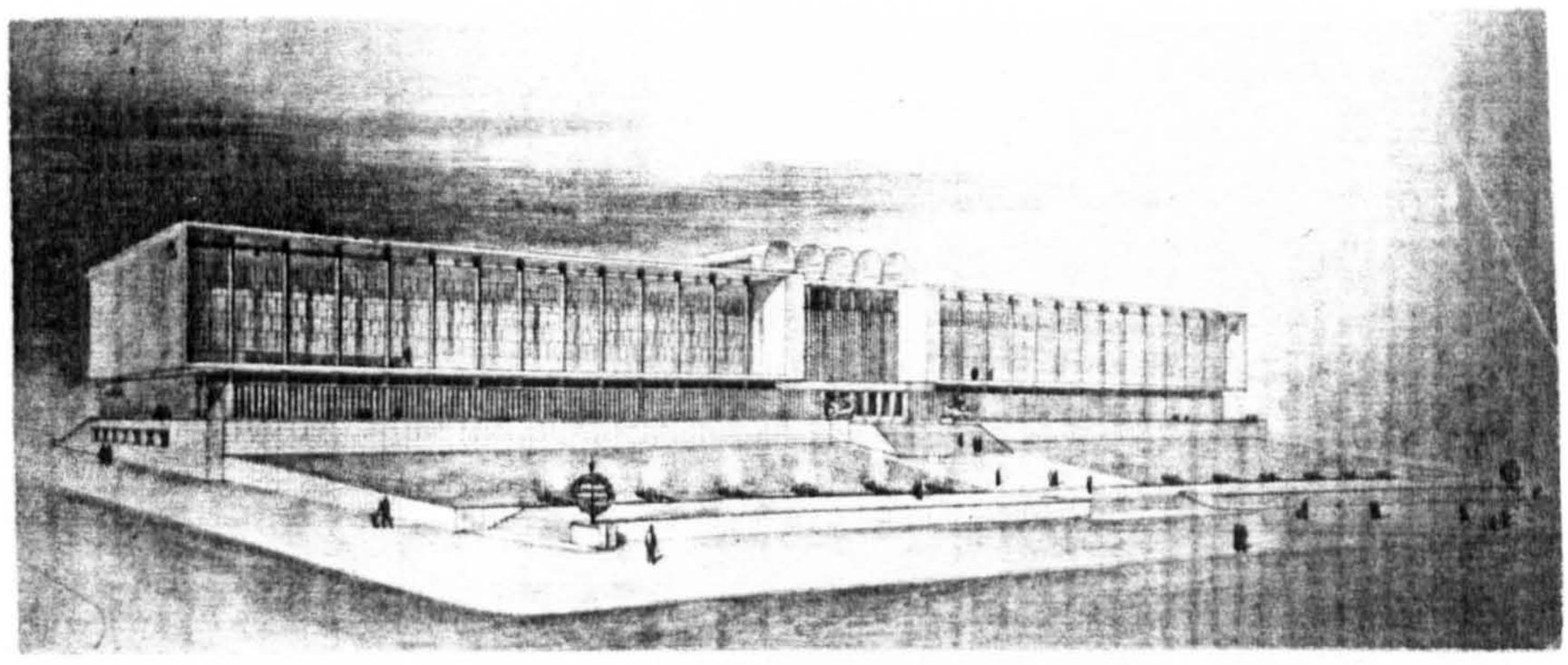
Windows | Openings | Doors

Interior | Floors | Exterior

Observations

Sparse information for better understanding of the building

Illustrations



(1) - Molta, Irisalva at all . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . CML-Cultura . Lisboa

Summary Data
Sheets - Bluilding(s)
Nº :26

Palácio da Cidade (3ª versão) (1)
Parque Eduardo VII . Lisboa 1972
Autor(s): F Keil do Amaral, M Taínha, C Ramalho & C Ramos

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc		Settlem. Type: Sparse	/

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Congress & Convention Center

No. of Floors

Build. Elements

Site Cov. Area	Site Cov. Main Blt.
Blt. Area	

Materials

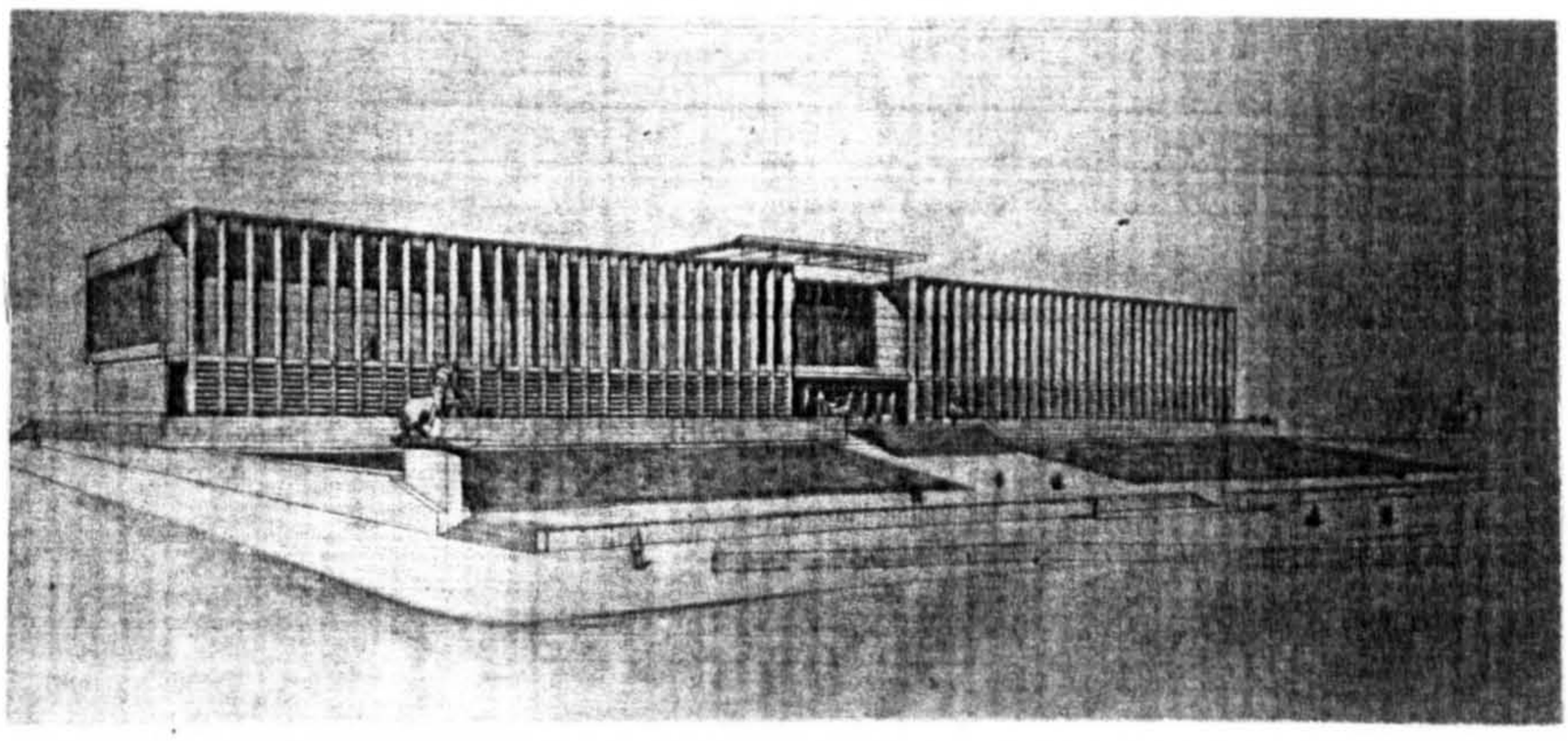
Structure	Roofing	Finish
Interior	**Walls**	**Exterior**
Windows	**Openings**	**Doors**
Interior	**Floors**	**Exterior**

Geographical Location

Observations

Sparse information for better understanding of the building

Illustrations



(1) - Moita, Irisalva at all . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Catálogo) . CML-Cultura . Lisboa

Summary Data
Sheets - Bluilding(s)
Nº : 27

Sede do Metropolitano - Sete Rios (1)

1968

Author(s): Francisco Keil do Amaral

Location
County: Lisboa
Civil Parish:
Place:

Settlem.Type :Compatc	/	Settlem. Type: Sparse	

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Headoffice of the Metro

No. of Floors 4 / 5

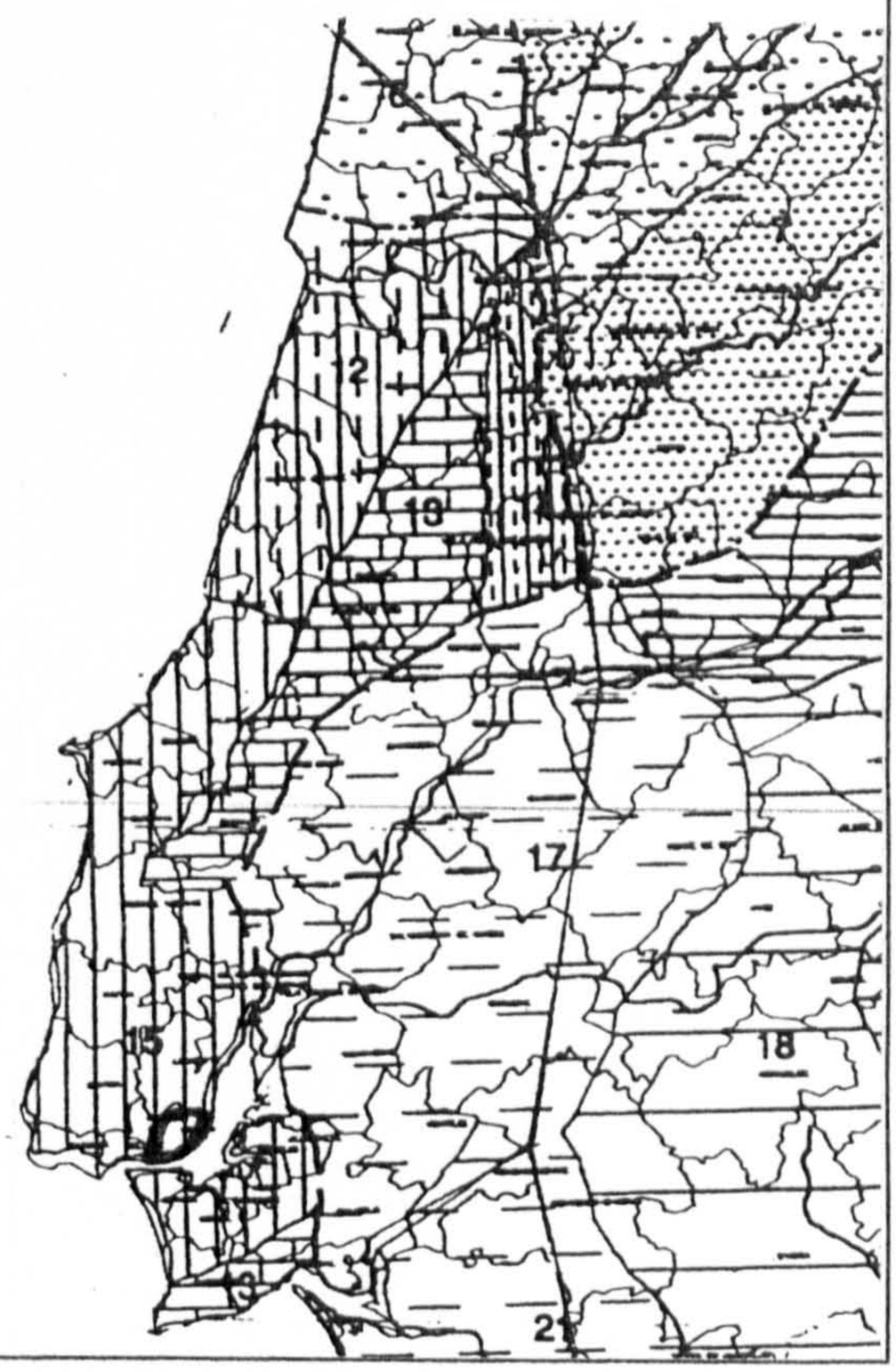
Build. Elements

Site Cov. Area	Site Cov. Main Blt.
Blt. Area	

Materials

Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

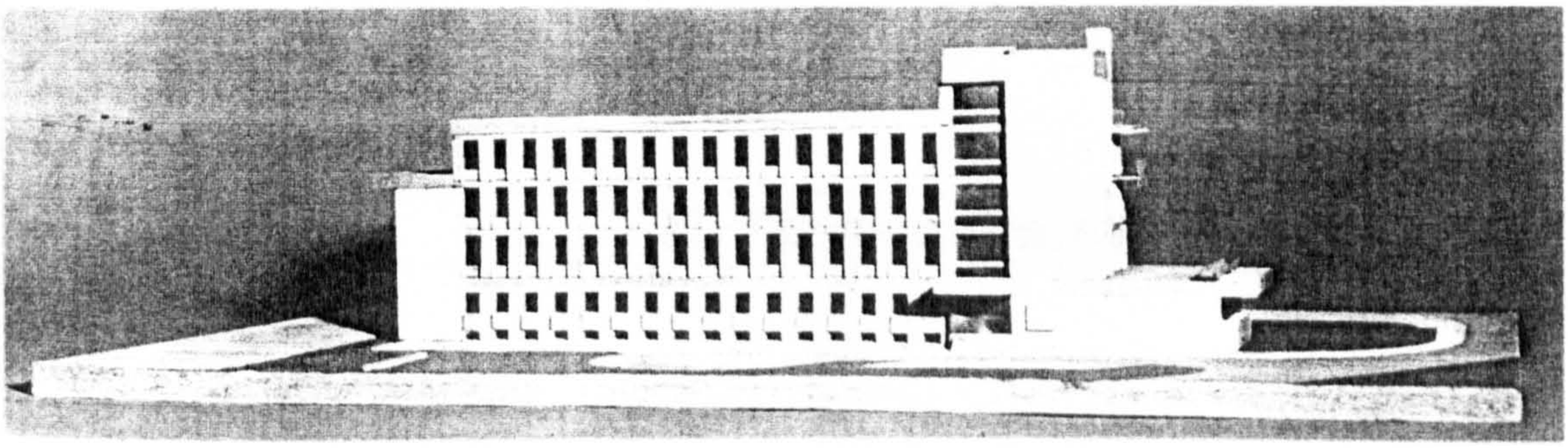
Geographical Location



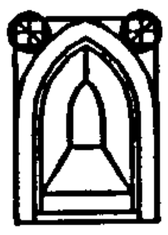
Observations

The project was not built. Sparse information for better understanding of the interior organization of the building and of its finishings

Illustrations



(1) - Molta, Irisalva et al . (1998) . KEIL DO AMARAL Arquitecto e Humanista (Chatalogue) . Lisbon: CML-Cultura



Buildings
Summary Data Sheets -Appendix III

ZONE 4 — N. Teotónio Pereira & F. Silva Dias

Summary Data
Sheets - Bluilding(s)
Nº : 1

Estação de Captação de Águas C.das Águas de Lisboa (1) 1948-49

Author(s): N. Teotónio Pereira

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Industrial Equipment

No. of Floors 3

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials

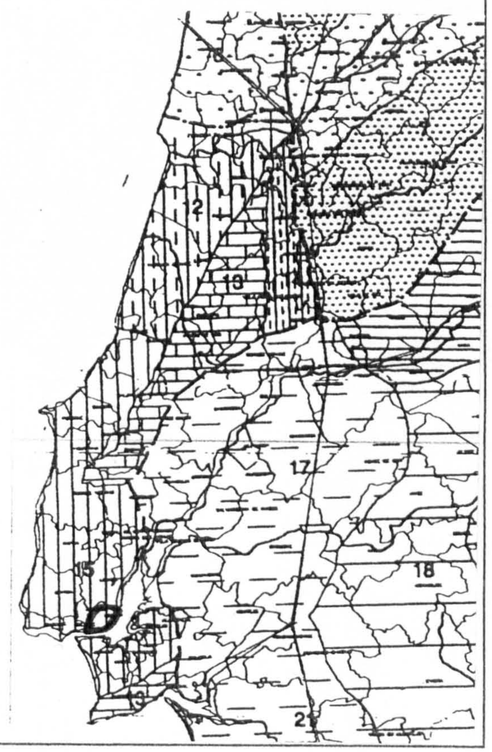
Structure — Roofing — Finish

Interior — Walls — Exterior

Windows — Openings — Doors

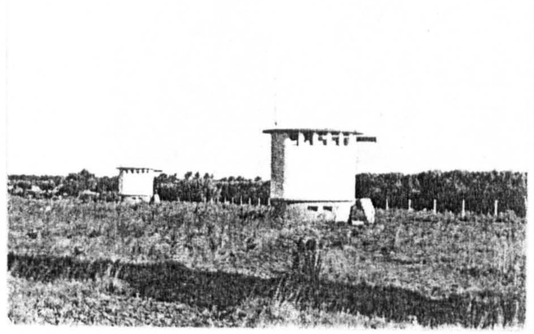
Interior — Floors — Exterior

Geographical Location



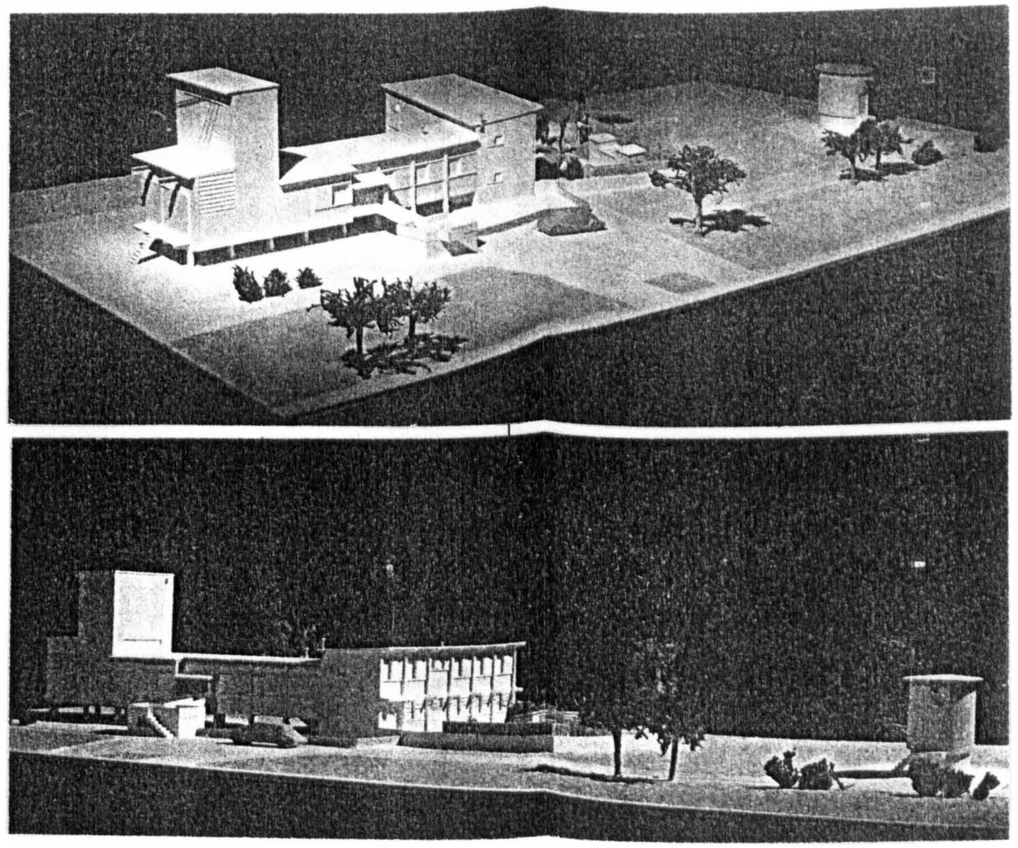
Observations
The project was not built

Illustrations



(1) - Author remains

D rawings and other Details



Comments

Este edifício industrial destinava-se a uma subestação para a captação das águas da lezíria de Lisboa, tendo-se disposto para a sua análise somente dos elementos fornecidos pelo autor. A maqueta do conjunto oferece-nos uma interessante proposta formal, implantadas em plena lezíria, livre de construções, a não ser pelas torres de vigia e ventilação que também fazem parte do conjunto. Embora este tenha sido pensado segundo uma linguagem que se expressa segundo uma sintaxe modernista, isto é, volumes puros, marcação da estrutura integrada na modelação dos alçados, pilares destacando do solo um dos corpos, coberturas planas, regista alguns aspectos que se podem considerar menos sintonizados com esta linguagem, mas nem por isso menos válida. Efectivamente, embora as coberturas sejam planas, apresentam uma leve pendente, não se contendo nas caixas que fecham, como se de beirados se trata-se. Além disso, a sua volumetria, oferece-nos a visão de um conjunto denso não muito comum na arquitectura modernista desenvolvendo-se em dois corpos ortogonais, o mais comprido deles assente sobre pilares e interrompido por uma torre técnica. A partir daí, alonga-se por mais um módulo da estrutura que os pilares definem, com mais um piso, fugindo assim a uma sequência óbvia e criando uma certa animação num edifício que, por se destinar a uso industrial, não lhe foi negado o direito à qualidade formal. Esta mesma sequência já tinha sido anteriormente experimentada de uma forma menos evidente num alargamento em planta, dois módulos antes. Todo este prazer pela composição, não obstante os rígidos canons racionalistas, expressa-se de novo ainda na criação de um passadiço lançado a partir da cobertura do volume cúbico da recepção onde se anuncia a escada que lhe dá acesso, exactamente do lado oposto de onde este é lançado. Por último, é merecedor de referência a forma como a fenestração foi tratada. De facto, a estrutura que os pilares acusam, cresce em toda a altura do edifício até à cobertura - somente de um lado em qualquer dos corpos - de maneira a enquadrar as janelas, que completam o reticulado com o perlongamento da marcação dos peitoris. Os restantes vãos que aqui não estão integrados, destacam-se isoladamente do plano da parede, como se de um positivo-negativo se trata-se. Não obstante a linguagem seguida, cremos poder-se afirmar que já se manifestava neste projecto uma intenção de procura para além dos estritos códigos que a arquitectura moderna tinha vindo de algum modo a impor.

Teotónio Pereira begins his professional activity in 1948, with a project for a Water Collection Station in Lezíria do Tejo Zone 4 -File 3. and in Valado do Ribatejo, which was never built. The model then executed reveals a control over the language, perfectly in accordance with the syntax of the time – pure volumes, marking of the structure integrated in the modulation of the arches, poles detaching of the bodies of the soil, plain roofs – but it registers other aspects, less integrated with that language, for the roofs, although plain show some inclination, as a swing towards its direction – not being confined to the boxes they close – as if they were eaves edges of the roof. Besides that, the group offers a volume expression, which was all expurgated from the rationalist vocabulary.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Igreja Paroquial de Águas de Penamacor (1)

Author(s): N. Teotónio Pereira 1949-53

Location
County: Penamacor
Civil Parish: Águas
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: BEIRA BAIXA

Elevations lower than 400 m and to the North between 400 and 900 m; precipitation lower similar to Alentejo; tree cover: OAK, CHESTNUT, CORK OAK and HOLM OAK; cereals: MAIZE, RYE, and WHEAT; OLIVE TREE.

Type of Buildings Church

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Granite masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Wood trusses & wood lining	"Lusa" clay tile	

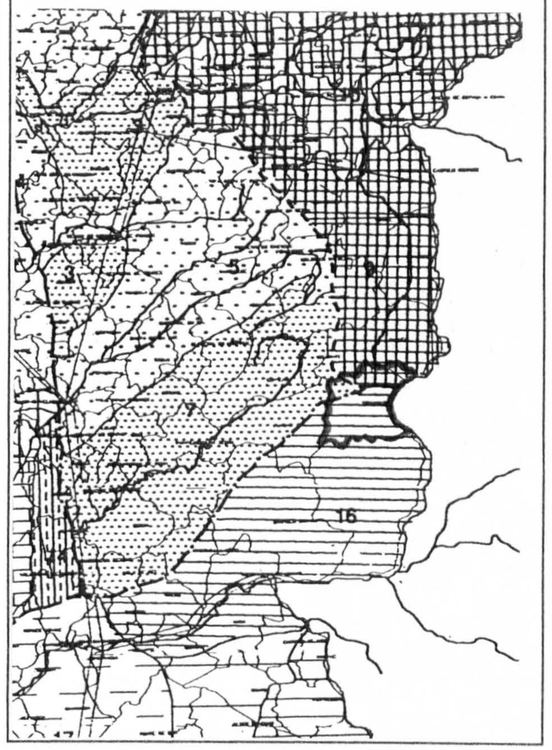
Interior	Walls	Exterior
Finishing: granite, quarry tile & wood		Masonry mortared & whitewashed

Windows	Opennings	Doors
	Wood frame & stained glass windows	

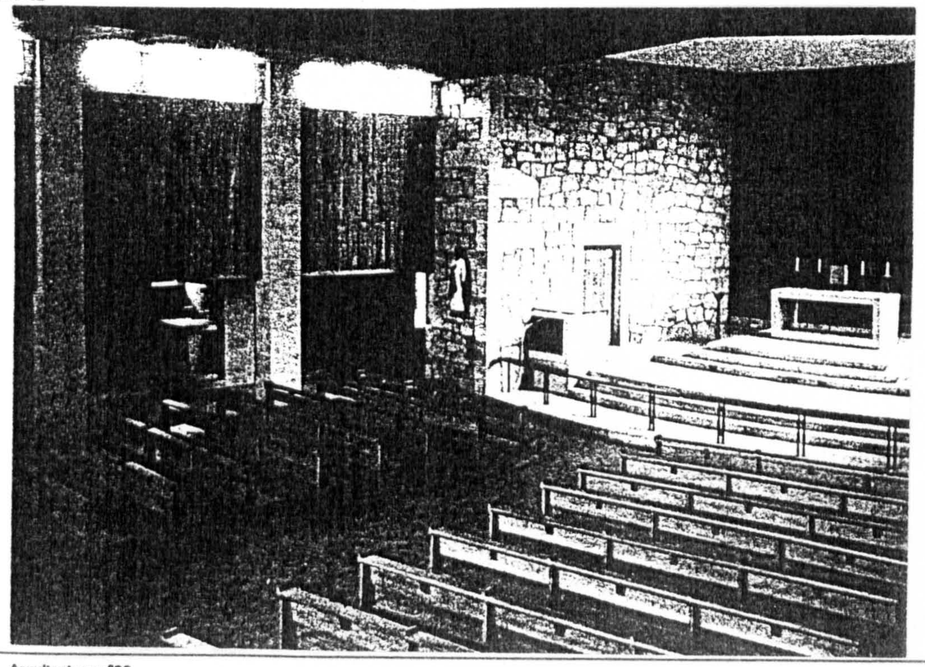
Interior	Floors	Exterior
Stone & quarry tiles wood	Granite flagstones	

Observations

Geographical Location

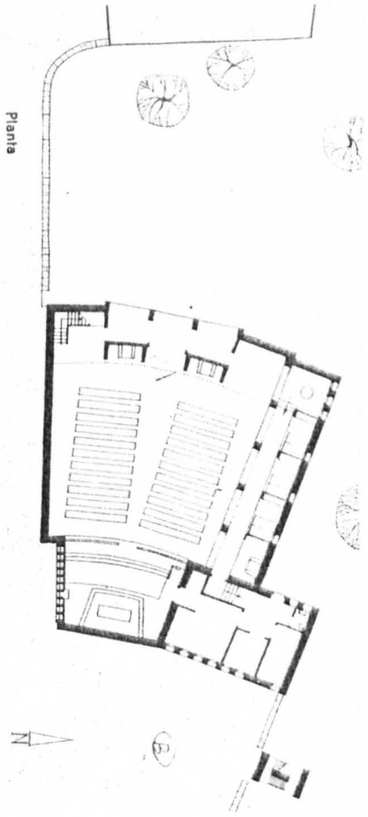


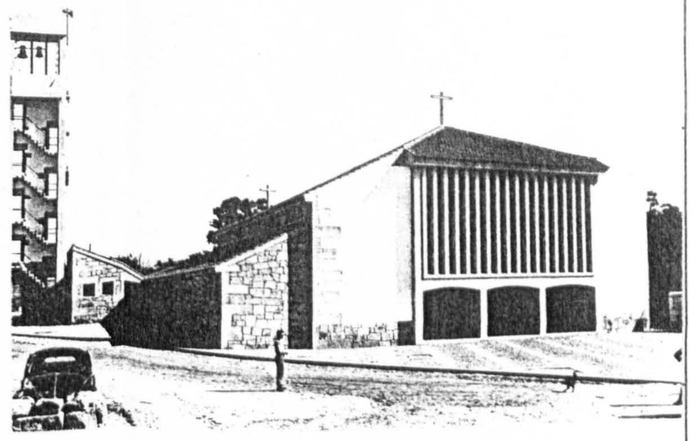
Illustrations

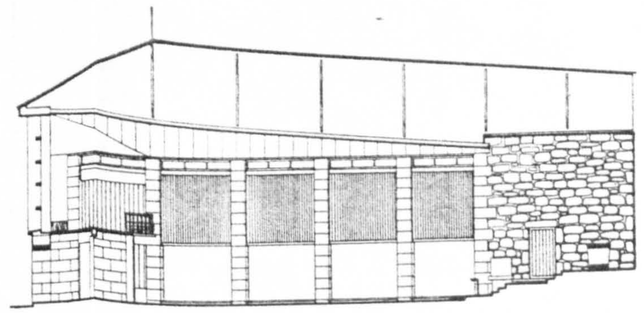


(1) - (1957) . Arquitectura nº60

D rawings and other Details







Corte longitudinal

Comments

O edifício apresenta-se com se de uma capela de peregrinação se trata-se, singelo, pesado («...peso com que a construção se enterra no solo...»), identificando-se construtivamente com os envolventes, sem preocupações de especulação formal, procurando que o discurso erudito se fizesse de uma forma discreta, recriando umas quantas morfologias comuns e usuais - como as grelhagens dos espigueiros, agora usadas com escala diferente e outro sentido semântico. Estamo-nos a referir às "grelhagens" de dimensão estrutural que sublinham diferentes partes do edifício: a da entrada, axial, suportada por três arcos de volta quebrada e que ilumina interiormente a igreja através do coro, a do altar mor e a da pia baptismal. Deste modo, inspiradamente, foram utilizadas morfologias usuais com sentido novo e numa linguagem que afirma outro discurso cultural, reforçada com o emprego de um novo material: o betão. Em tudo os resto, assumiu-se o fazer tradicional expresso pela paredes de perpianho de granito, rebocadas onde se pretendeu dar maior recorte ao volume, cobertura de telha e interiormente, tijoleira, reboco e novamente perpianho à vista, madeira no forro e nos detalhes e ferro nas guardas e noutros pormenores. Eventualmente a pormenorização terá sido menos feliz, justamente por se afastar, em nosso entender, da coerência sintáctica estabelecida. De todo este equilíbrio e refinamento na composição, surge como uma nota insólita que destoa da harmonia do conjunto: o campanário. Este encontra-se felizmente destacado da igreja e que embora se possa presumir querer parecer uma pré-existência, lembra quase uma torre de treino de um quartel de bombeiros. No entanto, não podemos deixar de assinalar o virtuosismo conseguido no restante e sobretudo na firme e convicta procura de uma linguagem que continuasse uma tradição sem macaquea-la. Com certeza, constituia já, um prolegómeno da necessidade do Inquérito.

This formal speech denotes a search that is manifested the following year at the Church of Águas de Penamacor (48) and that the author himself explains the following way: *«We thought the idea of the human scale* (the author refers to the intentional form of how the project was conceived) *has to be understood ...to integrate the characteristics of those men it is destined for, their habits, culture, relations among themselves and nature...Not existing any mimetism or abdication of our own culture in relation to the past...however, it denounces the confidence in finding the bridge that links the expression of the new values to the valid inheritance of the past that people to whom the work is destined to represent.»1*
In fact, «the building presents itself as if it were a chapel of pilgrimage[1]1, plain, heavy, («...weight with which the construction buries itself in the ground...»), constructively identifying itself with the surroundings, without the concern of formal speculation, seeking the erudite discourse to be made in a more discreet way, through some morphologies "usual" to the region – such as the grilling of the grain storage lofts – but now in a different scale and another referential sense.» It is now the "grilling" of structural dimension that stress different parts of the building: «...the one of the entrance, axial, supported by three arches of broken span and which illuminates the church in the inside from the chorus, the main altar and the baptismal font.» 2
«This way, ... usual morphologies were used with a new sense,.. in a language that affirms another cultural speech, reinforcing it with the use of a new material: the concrete. In all the rest it was assumed to make the traditional expressed by the walls of granite, coated, where it is sought to give better dimension to the volume, roof with tiles and, in the interior, brick, stucco and visible granite, wood on the ceiling and on the details, iron at the fends and other particulars ...» 3
1 - A bell tower is not in accordance with the group and gives a negative and unintelligible trait to it for it resembles the tower of a fire department precinct.
2 & 3Zona 4 File 2.

Summary Data
Sheets - Bluilding(s)
Nº :3

Sub-Estação da EDP (1)

Ermezinde 1950

Author(s): N. Teotónio Pereira

Location
County: Valongo
Civil Parish: Ermezinde
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse /

Sub-region: MOUNTAINS OF NORTHERN BEIRA AND DOURO

Elevations in general above 400 m and sometimes higher than 900 m; precipitation very high; tree cover: JACK PINE with clearings and in the higher ground OAK and CHESTNUT; cereals: MAIZE

Type of Buildings Industrial equipment

No. of Floors 2 / 3

Build. Elements

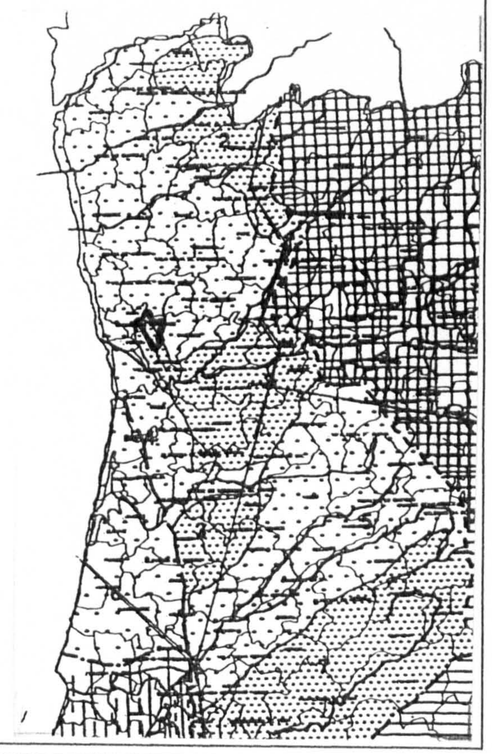
Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials Concrete & brick masonry

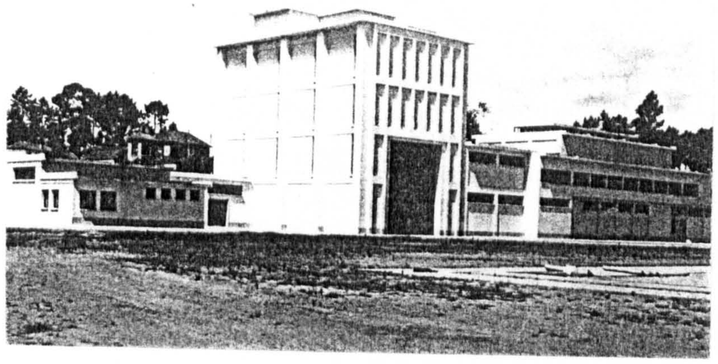
Roofing	
Structure: Concrete slabs	Finish
Walls	
Interior	Exterior: Brick masonry rotared & painted
Openings	
Windows: Wood frame	Doors
Floors	
Interior: Ceramic tiles& parquet	Exterior

Geographical Location



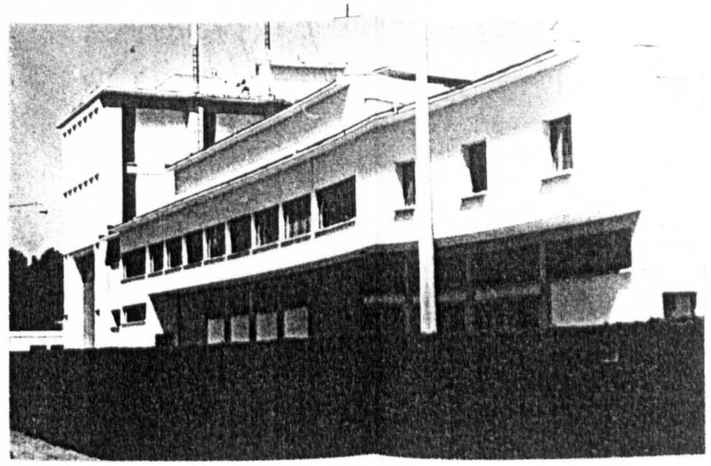
Observations

Illustrations



(1) - Ficha do Autor

Drawings and other Details



Comments

The analysis of the buildings was elaborated with the elements furnished by the author. The program given to the architect of Igreja de Águas de Penamacor, allowed him to use a Modernist vocabulary but without the same vigour of that one used at Valada. Though the solution is similar to the latter it can be said, that here one can verified a lack of freshness and successfulness. In fact, while in Valada one can observed an unit and coherent syntax, where the volumes are completed by the apparent structure and openings, in dialog some times with each other, in this equipment the option of centralising the technical tour, brakes the linear development of the whole, appearing as a much more common solution, perhaps reduced by the idea to mark the facings tour with a structural reticulate. At the same time, the flat roof and openings details that underline the horizontally of the building, are lost looking for an attempt of differentiation. Nevertheless, one cannot forget the author's capacity of using the Modernist language, although this building was not a complete left hand design.

Summary Data
Sheets - Bluilding(s)
Nº : 4

Ante- Projecto do Matadouro do Crato (1)

Author(s): N. Teotónio Pereira 1953

Location
County: Crato
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Type of Buildings Slaughter-house

No. of Floors |

Build. Elements

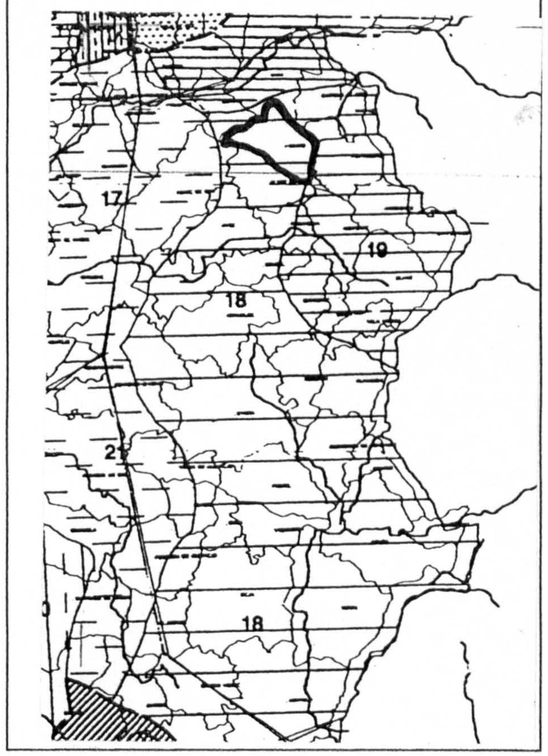
Site Cov. Area | Site Cov. Main Bit.

Blt. Area

Materials Rubble masonry & concrete

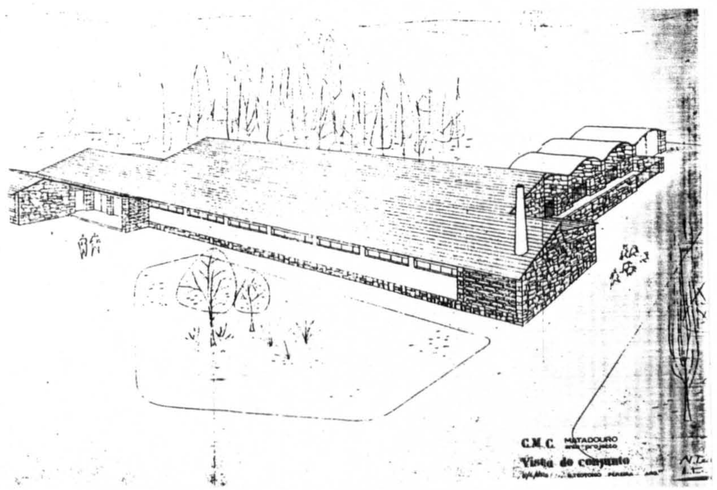
Structure	Roofing	Finish
Concrete slabs & correte barrel vaults		
Interior	**Walls**	**Exterior**
	Rubble masonry	
Windows	**Openings**	**Doors**
Wood frame & Concrete frame		
Interior	**Floors**	**Exterior**

Geographical Location



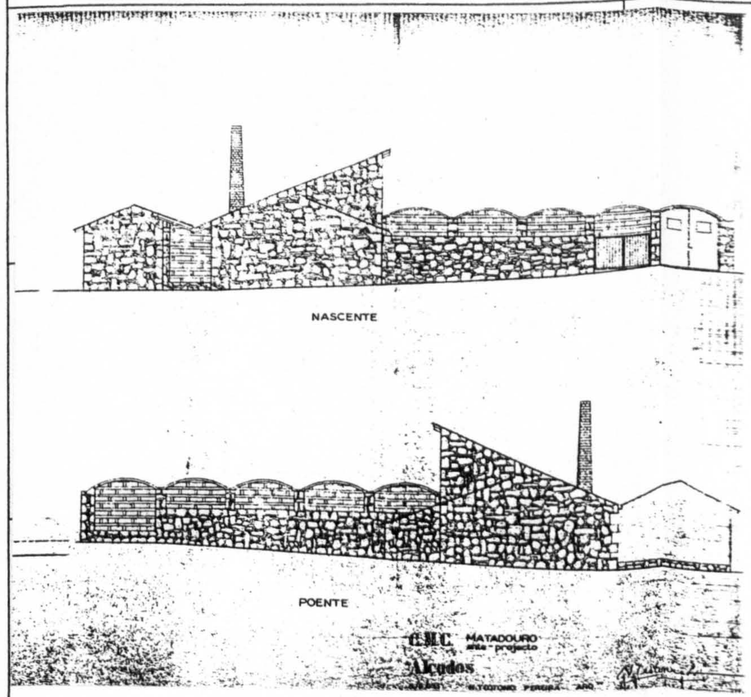
Observations
The project was not built

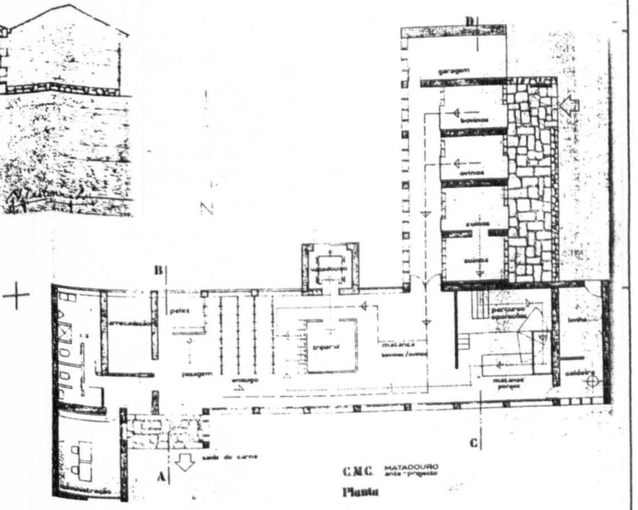
Illustrations



(1) - Author remains

Drawings and other Details





Comments

Este ante-projecto foi realizado antes do início do Inquérito, evidenciando já pela forma como foi resolvido, a atenção sobre questões directamente ligadas ao problema identitário, ainda que mais "em termos directos". De facto, pode-se notar que a linguagem modernista, aparece aqui alterada no seu purismo, quer pela forma como as coberturas são feitas, como também pelo material proposto para as paredes em alvenaria de pedra irregular. A partir dos elementos do ante-projecto cedidos pelo autor, verifica-se que uma das perspectivas - a que corresponde à primeira solução - ainda apresenta algumas coberturas planas, juntamente com uma série de abobadas de berço que se juntam entre si nas entregas, usando um vocabulário que faz também lembrar as coberturas da "Casa de Fim de Semana, Paris de 1935" de Le Cobusier e P. Jeanneret, e mais tarde em 1949 repetidas no Projecto Roq et Rob (1). Contudo, a solução final do ante-projecto, vem a apresentar uma grande cobertura com de uma única água, bastante extensa, que nos topos remata com outras mais pequenas, no sentido contrário. As primeiras, cobrem o corpo onde se localizam os módulos para a recepção dos animais e a garagem, enquanto que a segunda cobre o corpo central - prependicular ao anterior - onde se desenvolvem todas as restantes operações e os respectivos apoios: I. sanitárias, administração, vazadouro e caldeira. Esta última alternativa torna o edifício mais denso procurando-se nitidamente uma maior ligação local através da extensão das coberturas, apesar do material de acabamento a pedra não ser muito corrente no Alentejo. Uma nota final para as grelhas que fecham os topos superiores dos módulos com coberturas de abóbadas, que, embora respondendo à função de ventilação que lhes é atribuída, não se ajustam, nem à linguagem que marca o conjunto no corpo central, nem às coberturas onduladas em abóbadas, apresentando-se um corpo estranho em qualquer dos casos, tanto pelo valor formal, como pelo estrutura em betão que as materializa.

(1). 163. Frampton, Kenneth .(1981). Modern Architecturte: A Critical History. Thames and Hudson Ltd. London –(pag. 227 fig.214)

Later an ante-project for a slaughterhouse for the Crato (53) is carried out, but is not built. This ante-project, which was made before the beginning of the INQUÉRITO, makes it once again evident the concern about questions directly related to the local identity, even if more expressed "in immediate terms". In fact, one can notice that the modern language appears altered in its purism here, either by the way, the roofs are made, as well as by the material proposed for the wall, in irregular stone masonry. From the elements of the ante-project ceded by the author, one verifies that one of the perspectives – the one that corresponds to the first solution – still presents some plain roofs, together with a series of barrel arches that join themselves at the ends, using a vocabulary that remembers the roofs of the "Weekend House, Paris, 1935" by Le Corbusier and P. Jeanneret, and later, in 1949, repeated in the Project Roq et Rob. However, the final solution of the ante-project presents a great roof with only one slope, very extensive, that joins smaller ones at the tops, in a contrary orientation. The first cover the body where the modules for the reception of animals and the garage are while the second covers the central body - perpendicular to the former – where the other facilities were developed and so were the respective supports: I. Sanitary stations, administration, dry farming and boiler. This last alternative makes the building denser, clearly seeking a deeper local rooting through the extension of the roofs, although the material for the finishing, the stone, is not current in Alentejo. A final note for the grills that close the top roofs of the module with arched roofs, which, although answering the function of ventilation attributed to them, do not adjust either to the language that marks the group of the central body or to the waved roofs in arches, presenting itself as a foreign body in either case, both for the formal value and for the cement that materialises them.

Summary Data

Sheets - Bluilding(s)

Nº : 5

Bloco das Águas Livres (1)

1953-57

Author(s): N. Teotónio Pereira e B. Costa Cabral

Location

County: Lisbon

Civil Parish:

Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Block of apartments

No. of Floors II

Build. Elements Shops, offices, apartments & its facilities

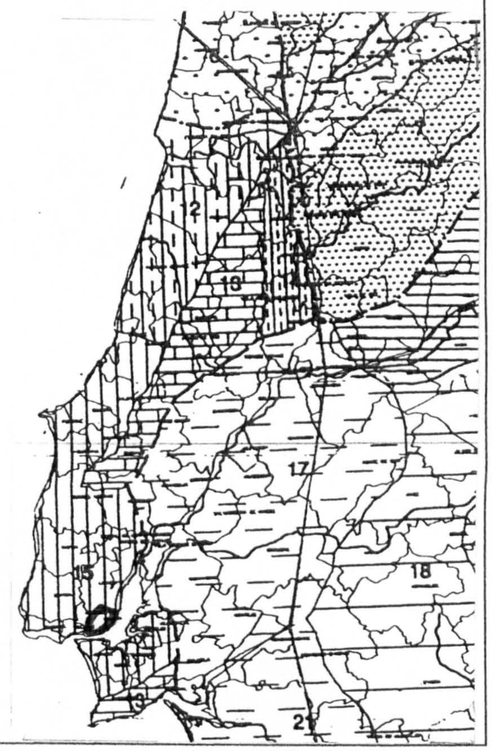
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

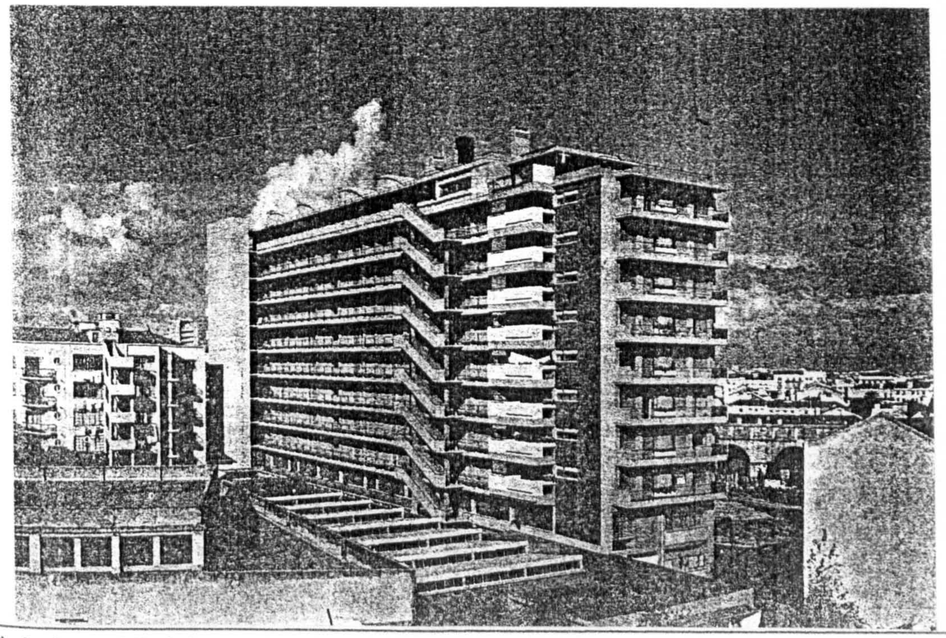
Geographical Location



Observations

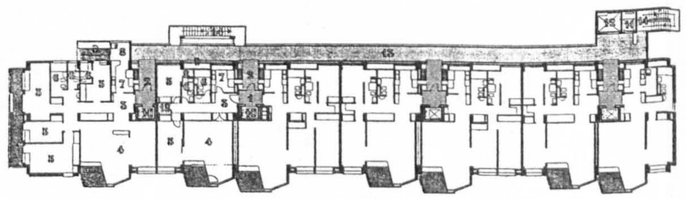
Only a finishing schedule can show better the materials used

Illustrations

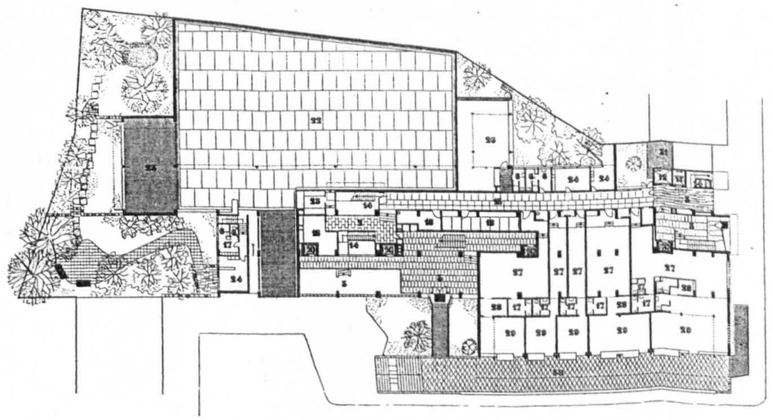


(1) - (1959) . Arquitectura nº 65 - Junho

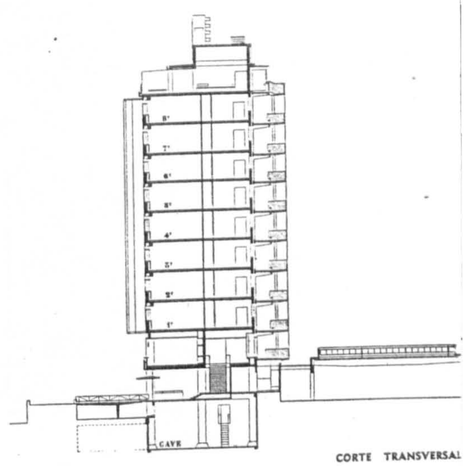
Drawings and other Details



PLANTA CORRENTE (Habitações)



PLANTA DO RÉS-DO-CHÃO



CORTE TRANSVERSAL

Comments

Pereira, Nuno Teotónio & Cabral, Bartolomeu Costa. (1959) . Bloco nas Águas Livres . Arquitectura nº 65 - Junho 1959 . Lisboa

Este edifício fazia parte de um arranjo camarário - da autoria de Manuel Taínha - que incluía a Praça das Águas Livres e que não chegou a ser realizado, sendo este e outro bloco Sul os únicos edifícios a serem construídos. Outro aspecto particular do seu programa é a integração, num edifício que se destinava fundamentalmente à habitação, de comércio e de escritórios, respectivamente nos pisos 1 e 2, além de ateliers e uma sala de reuniões no último piso. O projecto foi concebido com base na tipologia em que os acessos são feitos por galeria - o que nos parece pouco justificável para num empreendimento habitacional em que o «...preço de construção, bastante elevado, não pode ter comparação com o custo da habitação corrente...»(pág. 4). Além disso, a rotura produzida ao nível de desenho urbano relativamente ao existente e a não conclusão do plano atrás referido, confere a sete edifício uma condição singular, quer pela linguagem usada - completamente voltada para si própria - quer pela rotura que introduz no tecido urbano. Digamos que a sua "coerência" a este nível acaba por residir no facto de viver de si para si, independentemente de estar situado junto do Jardim das Amoreiras ou não. Contudo, não é possível esquecer que os prossupostos urbanísticos à época seguiam as "luzes" dos CIAM e que o desenho urbano como disciplina ainda não tinha sido bem assumido, o que dificilmente poderia ter originado outra solução. Se recordarmos que este arquitecto assinou também trabalhos como a Igreja de Águas de Penamacor em 49, a moradia para Vila Viçosa e o conjunto de habitação social para Barcelos em 57 e que em 55 participou como responsável coordenador da zona 4 no Inquérito, verificamos uma certa recusa em seguir a caminho de procura incialmente traçado. Isto independentemente de a taxonomia programática ser diferente de caso para caso. De qualquer forma este edifício é uma referência por ser pioneiro «...no que respeita ao equipamento, ao cuidado de acabamentos, à criação de uma vida ajustada às necessidades dentro do fogo...»(pág. 4)

The Building of Águas Livres in Lisbon (53-57) was one of those that had a clearly urban programme, thus motivating the project to be concentrated on that aspect, proposing a solution, which clearly stated that. The adopted typology – band of structures with access through a gallery also expresses the formal option it would consequently lead to. Besides, the fact the building is integrated in a Camarian arrangement – by Manuel Taínha, which include the Águas Livres Square and that was not performed, where this and another block to the South were the single buildings to be built – soon "absolves" the author of the responsibility in this domain, in which the ruptures with the pre-existent is evident.

In fact, this project – co-authored by Bartolomeu Costa Cabral - confirmed that Teotónio Pereira has great sensibility to the opportunity of practising the convergence in terms of identity only in certain types of programmes, including the insertion in the surrounding. This characteristic may be added to another, which consisted in the fact that his atelier were open to the participation of young architects seeking innovation, as it was the case of Nuno Portas, Pedro Vieira de Almeida and others, which led that some of their projects were particularly marked by his intervention.

Summary Data
Sheets - Bluilding(s)
Nº : 6

Pousada de Vilar Formoso

1956 (1)

Auth.(s): N. Teotónio Pereira, & A. P. Freitas

Location
County: Almeida
Civil Parish: Vilar Formoso
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse /

Sub-region: PLATEUS AND MOUNTAINS OF TRÁS-OS-MONTES

Elevations between 400 and 900 m, sometimes higher in some areas; this zone is dryer than in the Northwest; tree cover: OAK, and CHESTNUT; RYE is the most cultivated cereal, with exception of some areas to the West; we can find also WHEAT to the East; OLIVE TREE are found close to the rivers beds crossing the area.

Type of Buildings Innkeeper facilities

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

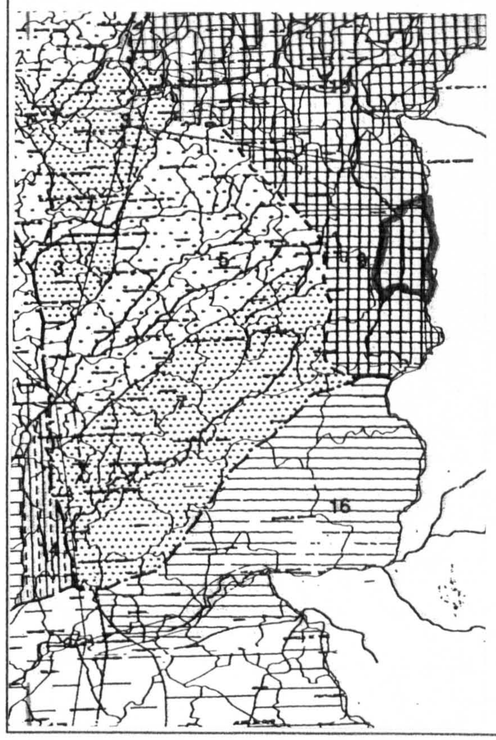
Materials Brick & granite masonry, concrete & clay tile

Roofing	
Structure: Concrete slabs	Finish: "Lusa" clay tile
Walls	
Interior: Brick masonry wit plaster finishing	Exterior: Brick & granite masonry
Openings	
Windows: Wood frame painted	Doors
Floors	
Interior: Marble finishing	Exterior

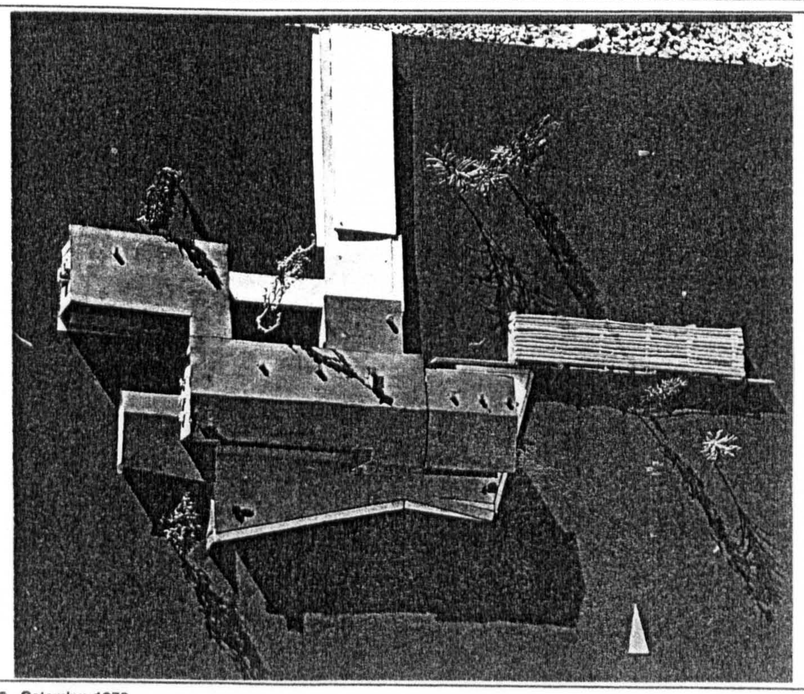
Observations

The building was not built

Geographical Location

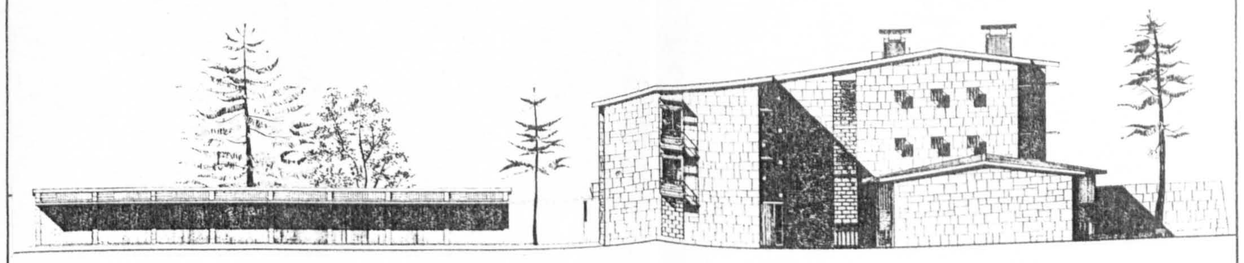


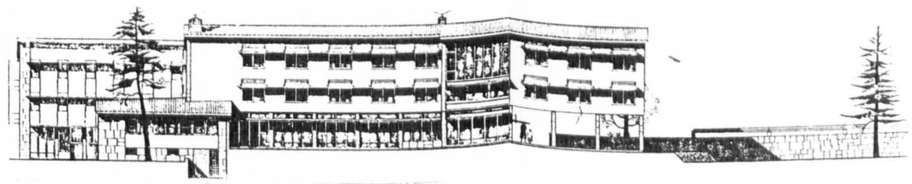
Illustrations



(1) - Arquitectura nº 62 - Setembro 1958

Drawings and other Details





Comments

A central aspects of this design results from the author intention on pretending "*...that the new building stays integrated in the landscape of the plateau avoiding to create a kind of oasis with green species from aboard, in the middle of the arid region landscape.*" Simultaneously, "*...from the characteristics of local architecture, besides the uses of traditional materials it is got the prevailing horizontal lines and a clear superposition of the roofing to the facades*". Yet about materials used, it can be pointed out the concern to use " *traditional materials but mainly the ones with Portuguese roots*". Also it can be noted the sense of this regional connection, when the author points concerns to be used in interior design: "*It will be used ... nationally artefact products, mainly the ones from the Beira Transmontana.*"

The general composition of the whole is made around a central patio, which is an alternative to the public area, dinning room/living room and hall. To North this space connects the client's rooms, the service area and the owner dwelling..

On the West side the exterior walls of granite and the roof clay tiles shows the want to identification with the site. Everything else, follows the Modernist language, re-created also with Italian influences. Finally, it must be underlined the interesting interior space, with three floors height, formed by the living room and the hall, from where it is made the connection with rooms area, through a staircase and a gallery for reading area.

Summary Data
Sheets - Bluilding(s)
Nº : 7

Moradia em Vila Viçosa

(1)

1957-59

Auth.(s): N. Teotónio Pereira, & N Portas

Location
County: Vila Viçosa
Civil Parish:
Place:

Settlem.Type :Compatc ✓

Settlem. Type: Sparse

Sub-region: ALTO ALENTEJO

Elevations higher than 400 m in some places; low precipitations with values between 500 and 900 m/ m; tree cover: CORK OAK and HOLM OAK and rare spots of mediterranean species; cereals: mostly WHEAT

Type of Buildings Single dwelling

No. of Floors 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brickmasonry, concrete, wood & clay tile

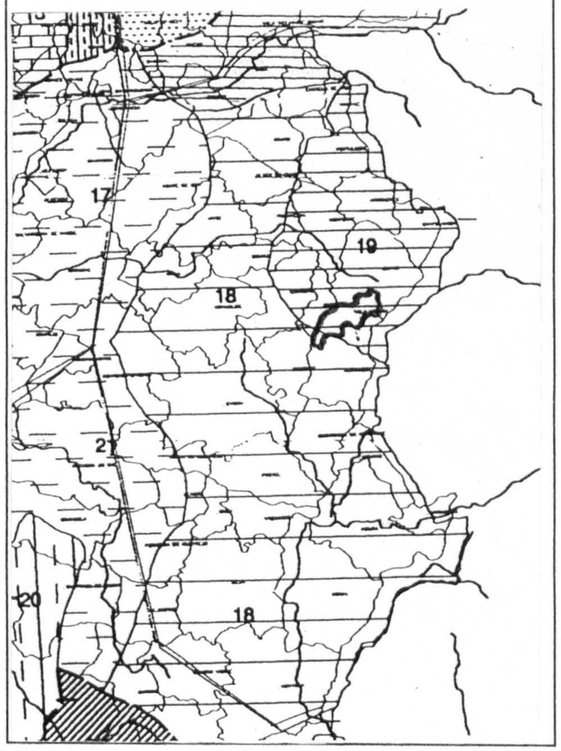
Roofing		
Structure		Finish
Concrete slabs	"Lusa" clay tile	

Walls	
Interior	Exterior
Brick masonry with plaster finishing	Brick & granite masonry

Opennings	
Windows	Doors
Wood frame	

Floors	
Interior	Exterior

Geographical Location



Observations

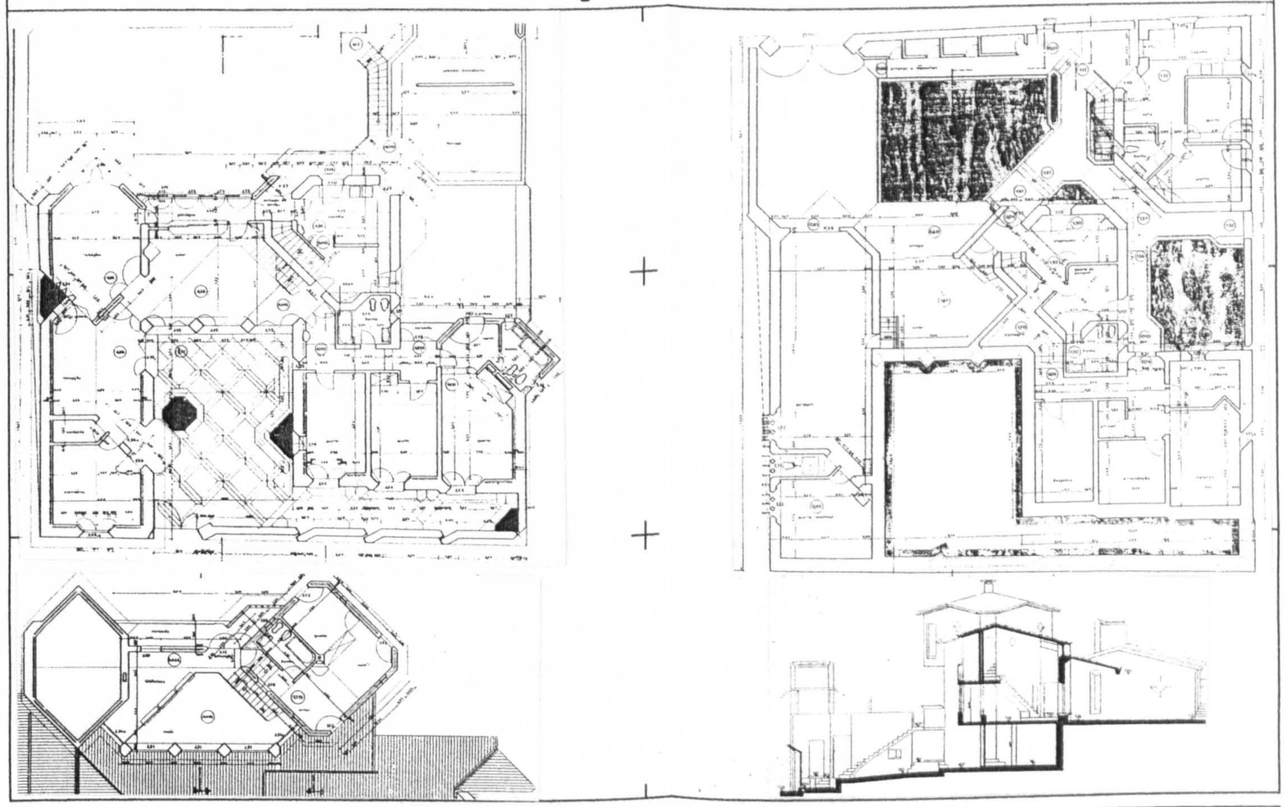
Only a finishing schedule could show better the materials used

Illustrations



(1) - Arquitectura nº 62 - Setembro 1958

Drawings and other Details



Comments

Este projecto constitui um trabalho de parceria com Nuno Portas, num tipo de programa bem diferente dos anteriormente realizados, dado tratar-se de uma moradia integrada num tecido urbano estabilizado e com memória histórica. O texto de apresentação do edifício indica como estruturantes na sua génese os *«...seguintes elementos: a TRADIÇÃO, a que corresponde uma proposta de INTEGRAÇÃO..., a CONTRIBUIÇÃO ERUDITA a que correspondeu uma proposta de RENOVAÇÃO...».* (1)Assinala-se ainda a intenção de não se pretender comprometer *«...o espaço urbanístico em que participa...»*, fazendo-se ainda notar que *«...do lado oposto ao que enfrenta o castelo, a construção é rasa, libertando as perspectivas sobre o aglomerado.»*. Na auto-crítica do projecto aponta- se, por exemplo, a zona dos serviços na habitação, dizendo que esta *«...poderá considerar-se ...além de excessiva, segregada de toda casa...» (1)* - consideramos que, ao contrário, a solução encontrada atesta uma forma inteligente de resolver este lado do programa, criando um privacidade nos dois agregados que aí coabitam e as instalações de serviço, sem perda duma fácil ligação. Mas é sobretudo no texto "O projecto visto pelos seus autores " que ao serem apresentados melhor os objectivos que deram origem aos projecto - *«...diálogo entre a tradição popular e as sucessivas contribuições eruditas..., (o) programa dado, programa interno e programa urbanístico...» (1)* - que nos permite perspectivar melhor a leitura do edifício.

Sem dúvida que a moradia, no conjunto de volumes fraccionados que apresenta, consegue agarrar-se ao trecho urbano que ocupa sem protagonismo excessivo - *«...não obstruir a belíssima e variada vista que os visitantes do castelo usufruem desde a encosta junto à muralha, sobre o Palácio Ducal, Convento dos Agostinhos e alto de S. Bento...» (1)* - e oferecer uma *«... sequência de volumes de construção e de pátios murados que prolongam para o exterior o espaço interno, segundo a tradição mediterrânea...»*, justifica só por si o lugar que esta obra ocupa na história do Movimento Moderno em Portugal.

Porém, julga-se que o aspecto em que claudica, não diminuindo alguns êxitos nos objectivos expostos pelos autores - nomeadamente ao nível da integração urbana - é uma certa confusão que se sente ao nível da linguagem que concretiza a arquitectura e que se torna evidente a partir do detalhe - coberturas e respectivos beirados quase sempre diferentes, vãos e pormenorização profusamente variados. Esta linguagem afasta-se, quer dos arquétipos da arquitectura erudita da época, quer da própria arquitectura popular, até assinaladas como fonte de inspiração.

Nesta perspectiva crítica, dir-se-ia que este projecto poderia evoluir muito e tornar-se mais coerente com os conceitos que lhe estiveram na origem se estivesse ainda numa fase de estudo onde se pudesse proceder a uma operação de simplificação e unidade, características estas que são um dos pontos fortes de Teotónio Pereira. Construtivamente, os materiais usados no quadro de um sistema tradicional - «...a parede espessa de alvenaria de pedra, depois rebocada e caiada com a protecção das lages de cobertura em telha cerâmica...» - ajudam no entanto a aproximar o edifício do desiderato inicialmente proposto, apesar de não se atingir a unidade conseguida na Igreja de Águas.

texto de apresentação do projecto na Arquitectura dos autores

The house of Vila Viçosa «is a work in partnership with Nuno Portas, in a type of programme very different from the previously performed, for it is a house integrated in a steady urban fabric and having historic memory. The presentation text of the building indicates that the structures in its genesis are the *«...following elements: the TRADITION, which corresponds to a proposal of INTEGRATION..., the ERUDITE CONTRIBUTION to which corresponded a RENOVATION proposal...».* (1) It also stresses out that the intention of not wishing to compromise *«...the urban space in which it takes part...»* pointing out that *«...on the opposing side from the one facing the castle, the construction is shallow, liberating the perspectives over the settlement.»*. In the self-criticism of the project it points out, for example, the service zone of the habitation, saying that it *«...may be considered ...besides excessive, segregated from the whole house...» (1)*. On the contrary we judge that it is an intelligent way of solving this side of the programme, creating privacy in the two blocks and service facilities without losing an easy link.

But it is mainly on the text "O projecto visto pelos seus autores " (The project seen by its authors) that the objectives that gave origin to the project are best presented - *«...dialogue between the popular tradition and the succeeding erudite contributions..., (the) given programme, internal programme and urban programme...» (1)* – where it is possible to better understand the reading of the building.

No doubt the house, in the group of fractionated volumes it presents, can hang out to the urban section it occupies without any excessive presence, not obstructing *«... the wonderful and varied view the visitors of the castle have of the hill by the wall, of the Palace of the Duke, the Convent of the Agostinians and the heights of S. Bento...» (1)* - and it offers a *«... sequence of volumes of construction and walled patios that stretch to the exterior the internal space, according to the Mediterranean tradition...»*, and it justifies by itself the place this works occupies in the history of the Modern Movement in Portugal.

However, the aspect in which it wavers, not diminishing some of the conquests in the objectives exposed by the authors - namely the urban integration – is in a certain confusion one feels at the level of the language that concretises the architecture and that becomes evident from the detail – roofs and respective edges almost always differentiated, spans and greatly varied details, etc. This language, perhaps under the influence of the Italian works, drives apart in its mannerism from the vernacular architecture indicated as source of inspiration.

In that perspective, it may be said that this project could greatly evolve and become more coherent with the concepts that were in its origin if it were still in a study phase where one could proceed an operation of simplification and unity, characteristics that are a strong suit of Teotónio Pereira. Constructively the materials used are based on the traditional system.»

Summary Data
Sheets - Bluilding(s)
Nº :8

Conjuntos de Habitação Social Barcelos - V Nova de Famalicão 1957-60 (1)

Author(s):N. Teotónio Pereira e N. Portas

Location
County: Barcelos
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Social housing

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area ~128 m2

Materials Rubble masonry, concrete & clay tile

Structure	Roofing	Finish
concrete slabs	"Lusa" clay tile	

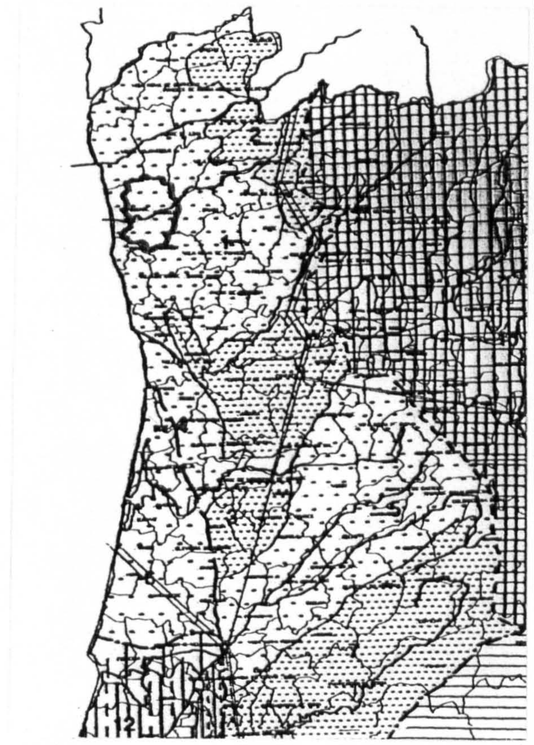
Interior	Walls	Exterior
Brick masonry		Granite masonry

Windows	Openings	Doors
	Wood frame	

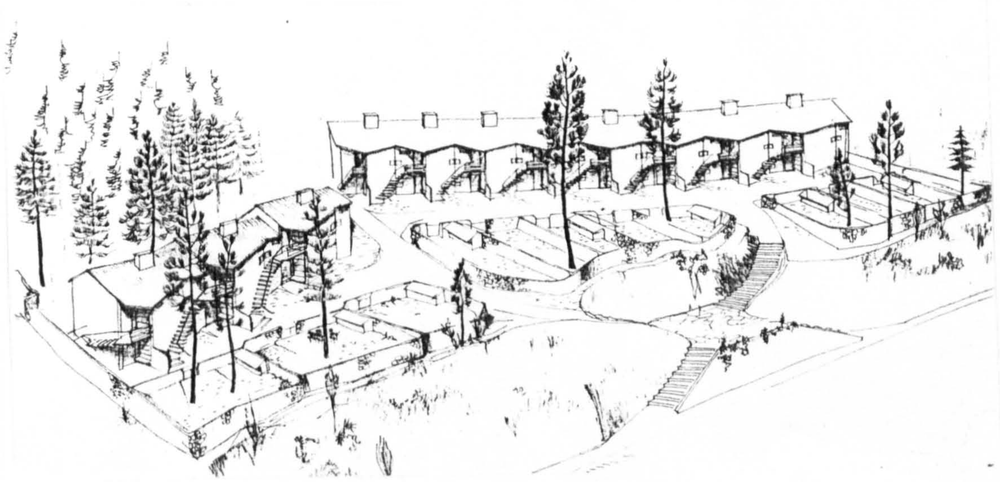
Interior	Floors	Exterior
Ceramic tiles & parquet		Tamped earth

Observations
Promoter: Federação das Caixas de Previdência

Geographical Location

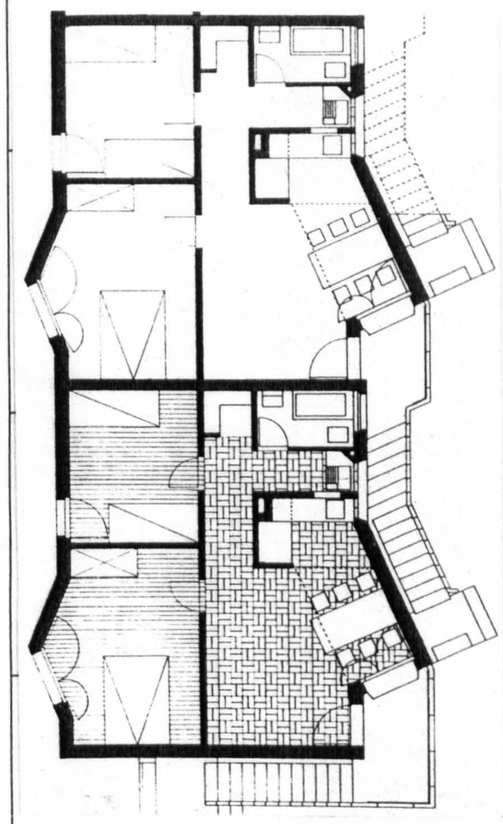


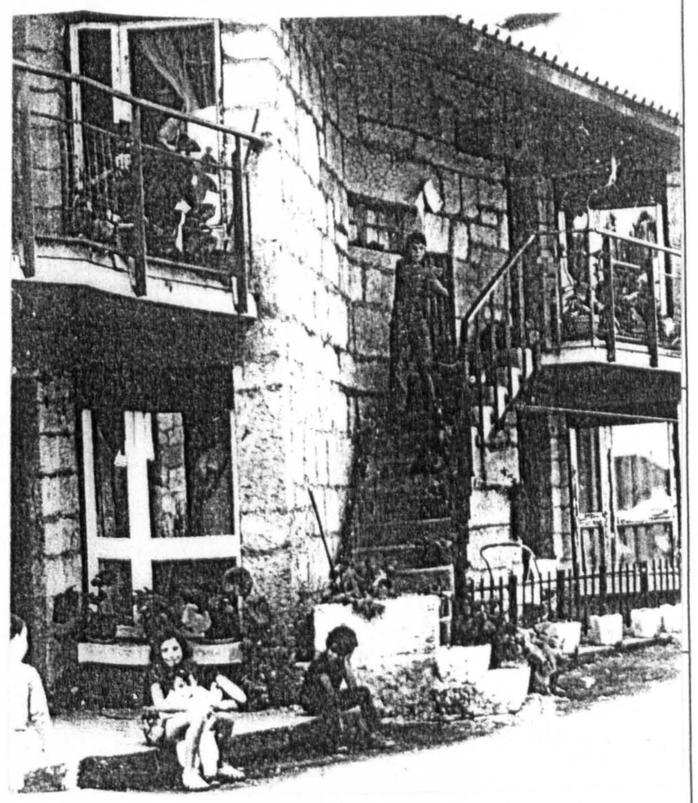
Illustrations



(19) - Author remains

Drawings and other Details





Comments

"This design made before the INQUÉRITO, shows some ideas already used before such as the concern to do architecture that are synchronized with local idiosyncrasies, without rejecting the contemporary disciplinary culture. This concerns with the site is made here a more evident way because the program allowed doing it. Indeed, the majority of the samples search in INQUÉRITO, are referred to house typologies around which the local activities of the population is developed, permitting solutions that are according local identity. This point of view could not be understood only as a morphologic search, but also as a concern with others local aspects rooted in customs and the traditional construction. Therefore, it is with this perspective that should be interpreted the option made, in which, further the granite masonry walls and roof clay tiles, the dwelling organisation it is thought in traditional manner.

The building with two floors, it is formed for a set of modules in a row. Each module has two apartments, which access is made directly from exterior, through a staircase that makes a kind of a porch for the first floor. This solution, that is an entrance door in the continuity of the staircase, which protected a porch for the entrance below, it is a scheme used in the region. The whole set is completed, with courtyards that stands in front of it, to support the dwellers activities, such as pens animals, agriculture, etc.

A final note about the building roof and the way as it was developed from previous study to the final design. It can be seen in the perspective that the roof shape goes on initially with the plan and finally stands to be straight and continue, bring to the building more unity.

So this design achieved a very interesting standart where it can be found together concepts from different cultural origins that are valorising each other.

Summary Data
Sheets - Bluilding(s)
Nº : 9

Conjuntos de Habitação Social V. do Conde (1)
1957-62
Author(s): N. Teotónio Pereira e N. Portas

Location
County: Vila do Conde
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Social housing

No. of Floors 4

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble & brick masonry, concrete & clay tile

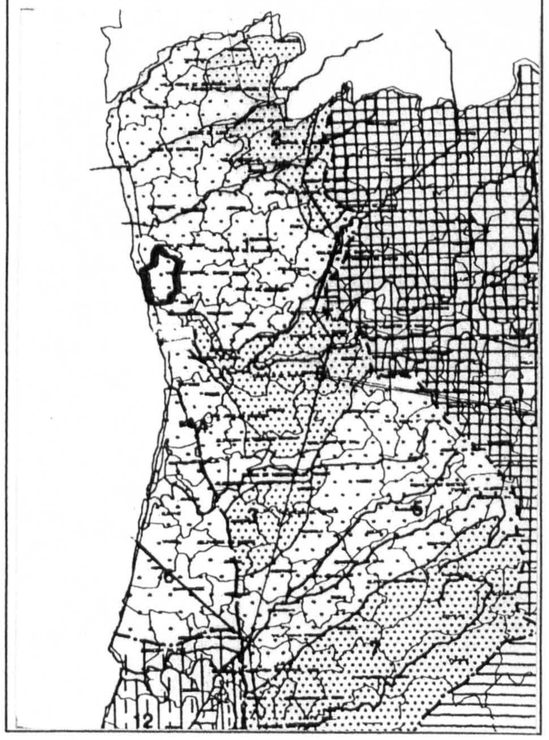
Structure	Roofing	Finish
concrete slabs	"Lusa" clay tile	

Interior	Walls	Exterior
Brick masonry		Granite masonry mortared

Windows	Openings	Doors
	Wood frame	

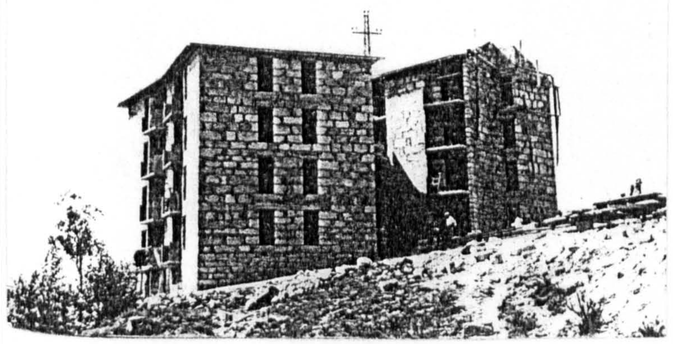
Interior	Floors	Exterior

Geographical Location



Observations
Promoter: Federação das Caixas de Previdência

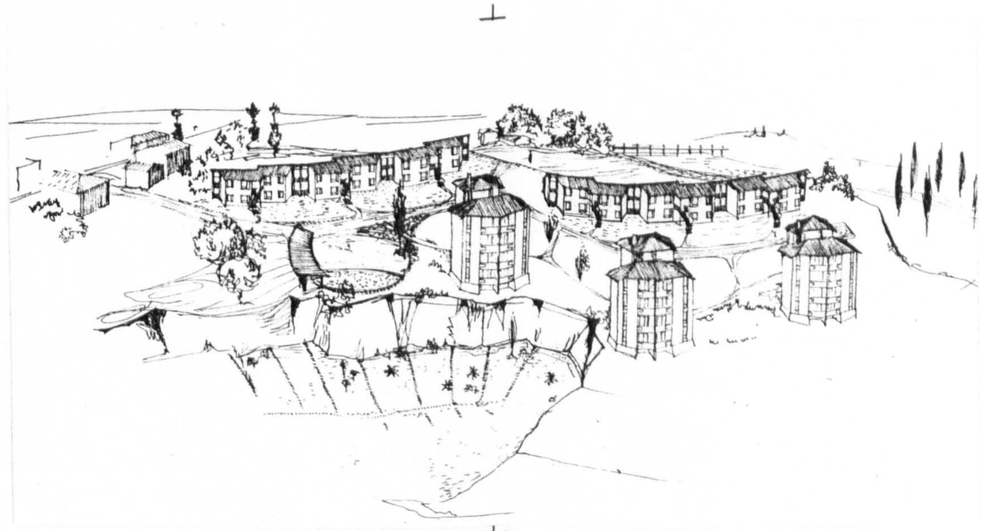
Illustrations





(19) - Author remains

Drawings and other Details



Comments

Apesar da escassez de elementos, pode-se constatar que o conjunto se organiza em grupos de edifícios, dois a dois, aproveitando o declive do terreno para assim poder usar o mesmo acesso vertical ligando os lances de escada alternadamente a cada bloco. Simultaneamente foi também tirado partido na exposição dos edifícios através das potencialidades que a paisagem do local proporcionava. Embora o processo construtivo tenha recorrido, nalgumas situações, a formas tradicionais - paredes de perpianho de granito - o valor plástico que daí poderia advir não foi usado - os edifícios foram todos rebocados -, o que consideramos de lastimar, dado que desta forma se afirmaria melhor não só a identificação com o lugar, com também se conseguiria formalmente um melhor partido. De qualquer forma, aqui também se verifica a influência dos neo-realistas italianos, sobretudo na sintaxe das formas, em especial na organização dos vãos e no modo como as varandas são agrupadas.

This is the case of the Social Habitation Set for Vila do Conde and for the Caramulo (57-62) where «... the set is organised in groups of buildings, two by two, making use of the slope of the land to enable the use of the same vertical access, linking the flights of stairs alternatively to each block, making use of the potentialities the landscape of the place offers for the exhibition of the buildings. Although in the constructive process in some situation traditional forms were used – walls of granite – the plastic value that may come from it was not used. In fact, the buildings were all coated, what we consider deplorable, provided that this way not only the identification with the local landscape would be stressed but also a better formal party would be obtained. Anyway, once again the influence of the Italian neo-realists is felt, specially in the syntax of the forms, in particular in the organization of the spans and in the way the verandas are grouped». Contrary to what happened in Barcelos and Vila Nova de Famalicão, this intervention does not register any of the signs of the concerns expressed there, perhaps due to a more active intervention of Nuno Portas..

Summary Data
Sheets - Bluilding(s)
Nº : 10

Moradia na Praia das Maçãs Sintra (1)

1959-60

Author(s): N. Teotónio Pereira e N. Portas

Location
County: Sintra
Civil Parish:
Place: Sintra

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors 2

Build. Elements Living areas, rooms & services

Site Cov. Area

Site Cov. Main Blt.

Blt. Area ~260 m2

Materials Brick & rubble masonry, concrete & clay tiles

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

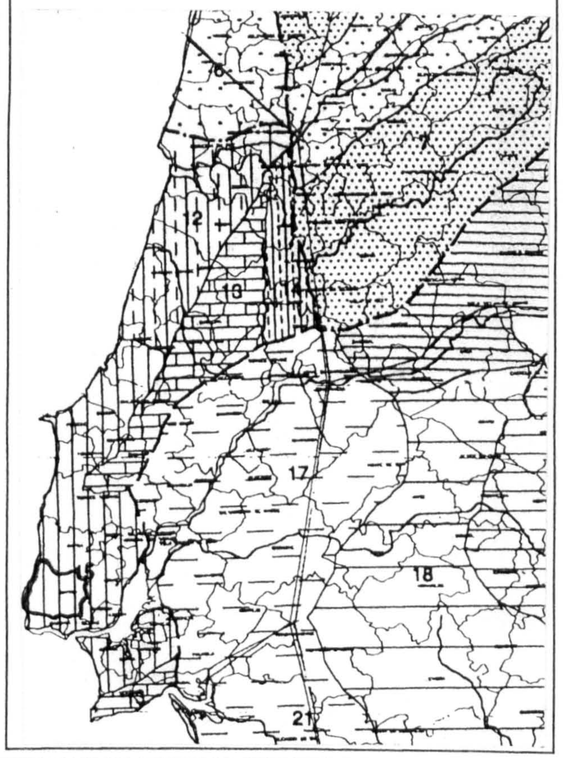
Interior	Walls	Exterior
Brick masonry		Brick masonry mortared & rubble masonry

Windows	Opennings	Doors
	Wood frame & shutters	

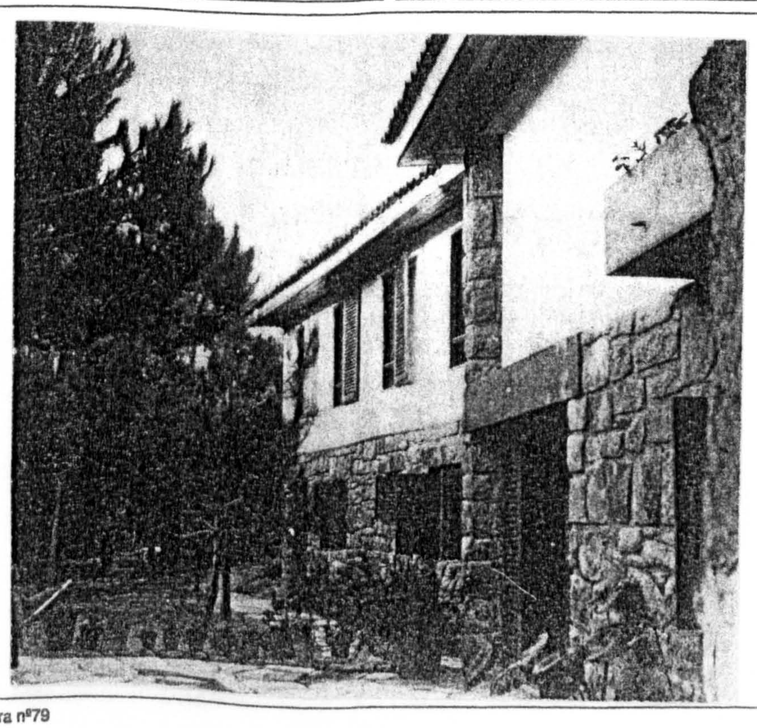
Interior	Floors	Exterior
Living finishing: grit stone		Flagstones & tamped earth

Observations

Geographical Location

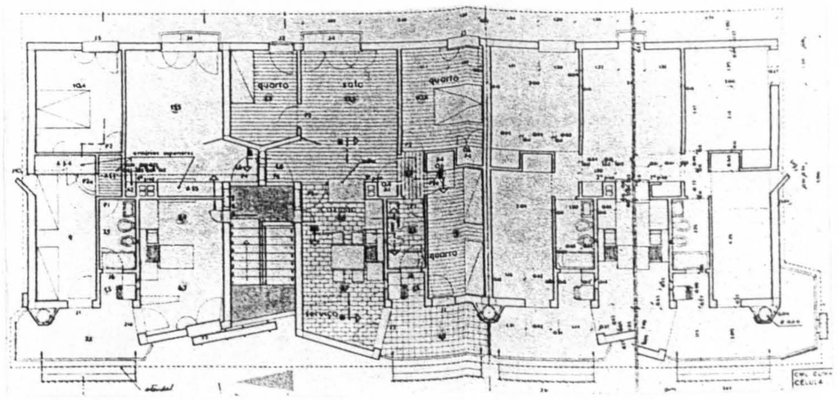


Illustrations



(1) - (1960) . Arquitectura nº79

Drawings and other Details



Comments

The building is made to a social housing program in Olivais Norte, constituting the continuity on an experimenting a formal language, like it was happen in Barcelos and with others equipments designed before the INQUÉRITO. In fact, although exploring an Italian language neo-realist (Titurtino, Roma - 1959, Quaroni & Rodolfi) (1) it is used the same simplification in the organisation of the dwellings experimented in Barcelos, enlarging the service area in such a way that the surfaces of kitchen and balcony together are bigger than the one of the living room. Besides, it can be filled the influences of the minimal dwellings of vernacular architecture, where kitchen and living spaces are unique. Nevertheless, this concept could be understood also as an up to date one. All the others characteristics are those of an urban building, being the facade with the services areas and the staircases the most creative and aesthetically more achieved. This is shown not only by the walls plan angles, but also by the verandas prepared to spread linen to dry and by the apparent garbage conduct, affirming the traditional urban back facades. The roof with two slopes covered with clay tiles, present a very light slope with the eaves in a straight line without follows the plan movement. The construction details complete in a general way the formal vocabulary, respecting the limited costs.

[1] - Tafuri & Francesco (1976) Modern Architeture Vol 2 . Milan: Electa E. (pg. 333)

Summary Data
Sheets - Bluilding(s)
Nº : 12

Moradia em Sesimbra

(1)
1960
Auth.s): N. Teotónio Pereira, N Portas e P. V. Almeida

Location
County: Sesimbra
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: CALCAREOUS OUTCROPS OF ESTREM. ARRÁBIDA

Elevations lower than 400 m and higher in some places; precipitation between 1000 and 1600m/ m; tree cover: JACK PINE, OAK and CHESTNUT, with rare pockets of CORK OAK and HOLM OAK; mediterranean species FIG TREE and ALMOND TREE; cereals: MAIZE and to the South some WHEAT

Type of Buildings Single dwelling

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
Sesimbra	Sesimbra	

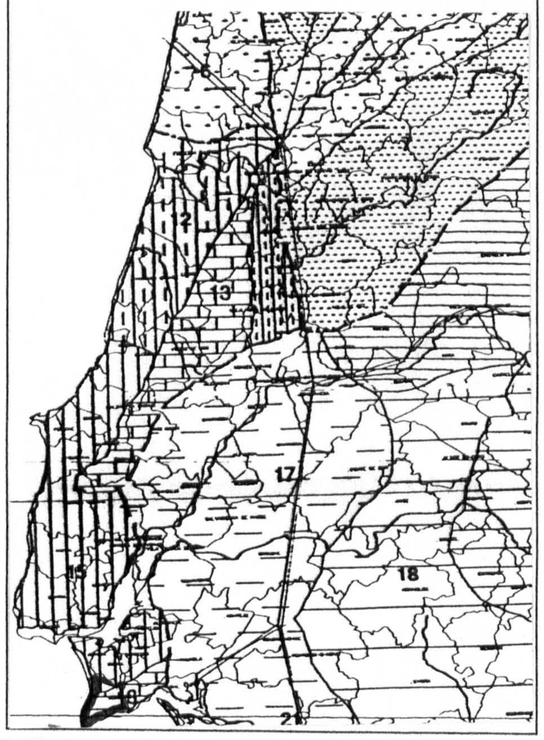
Interior	Walls	Exterior
Brick masonry with finishing		Masonry mortared & concrete

Windows	Openings	Doors
	Wood frame	

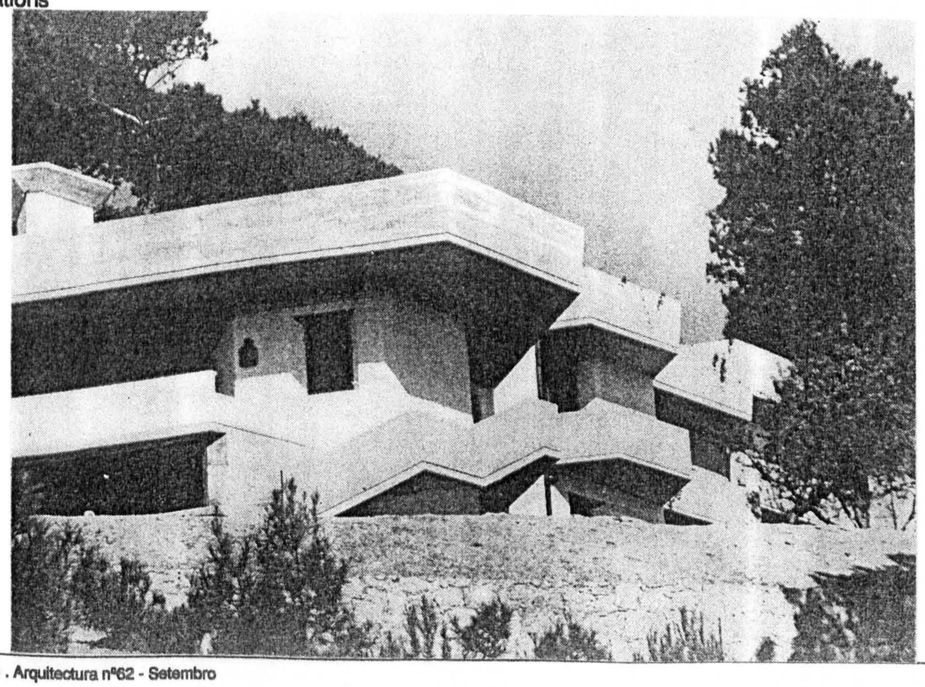
Interior	Floors	Exterior
Grit stone & others		

Observations
Only a finishing scedule could show better the materials used

Geographical Location

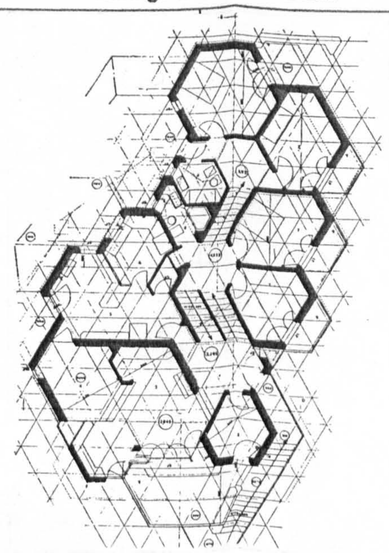


Illustrations



(1) - (1958) . Arquitectura nº62 - Setembro

Drawings and other Details



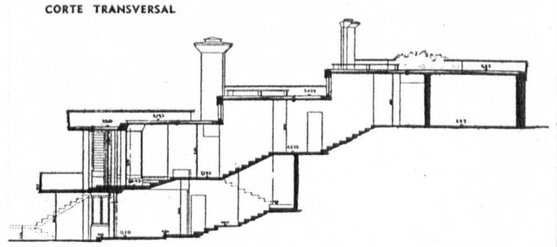
PLANTA INFERIOR

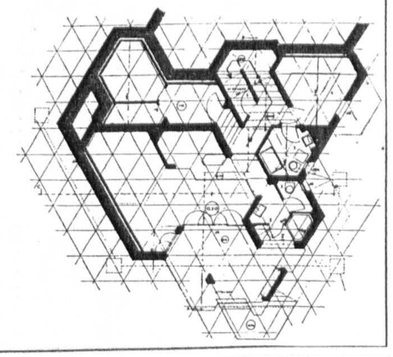
1 — A'pendre. 2 — Sala de jogos. 3 — Instalações sanitárias. 4 — Quarto do pessoal de serviço. 5 — Arrumo.

PLANTA SUPERIOR

1 — Entrada. 2 — Gabinete de trabalho. 3 — Sala de estar. 4 — Sala de refeição. 5 — Costura e copa. 6 — Cozinha. 7 — Quartos. 8 — Instalações sanitárias. 9 — Terraços e varandas. 10 — Despensa

CORTE TRANSVERSAL





Comments

Perhaps, in this building one can felt the "hand" of Nuno Portas and consequently a distance from the language that Teotónio Perreira has been exploring with a great intuition and where one can find the weight of values coming from the INQUÉRITO. Even having in mind the words of Nuno Portas, *"...that the natural land accidents are in the very one conceptual idea of the spaces..."*, as it was the case of the dwellings of Praia das Macãs and Vila Viçosa, it seems that this project is limited, not only in terms of objectives, but in terms of the "appealing" made now by the building. Time used to be a good judge. Its language is a suprise because "*...have preceding in a short time the study for Vila Viçosa...*", nothing could previewed so different aesthetic treatment. In fact, it can be found here a set of intentions that are behind the design, mentioned in the presentation text by Nuno Portas, such as the "*refuse to the national tradition*" , the designation of "*...spaces that are understood as life intention...*" and finally the relation with the site on "*...detaching the building from it...*". Those are not converging indicators of the former ideas of the others buildings. however, on choosing a mesh to answer to "*... continuity proposals of identification with the mesh cell ...*" in context " *...with land sinuosity... and with the convenience to limit landscape views in certain perspectives more interesting...*", it falls in a naive trap that this kind of design structure conducts, mainly when dealing with a type of building like a dwelling. In this case it happens a succession of spaces and volumes permanently tied up to the mesh directions, as in interior as in exterior. Here, the poetic creativeness is tied up always by the omnipresent mesh. In this sense it can be accepted what Nuno Portas says to be a conceptual desideratum.: "*...the primacy of the insides spaces...*"., because when one is washing the building from the out side, the cornices, the staircases and the verandas are not differentiated at all. The interior working details of baroque shapes, don't offer great unity, being always strangled by the omnipresent mesh.

Summary Data
Sheets - Bluilding(s)
Nº : 13

Habitação Social : Torre - Olivais S. Lisboa (1)

1962-63

Author(s): N. Teotónio Pereira e B. Costa Cabral

Location
County: Lisbon
Civil Parish: Olivais
Place:

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/ m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Social housing - Tour

No. of Floors 8

Build. Elements Typical floor: 2 T2 + T3 + T1

Site Cov. Area ~530 m2

Site Cov. Main Blt.

Blt. Area

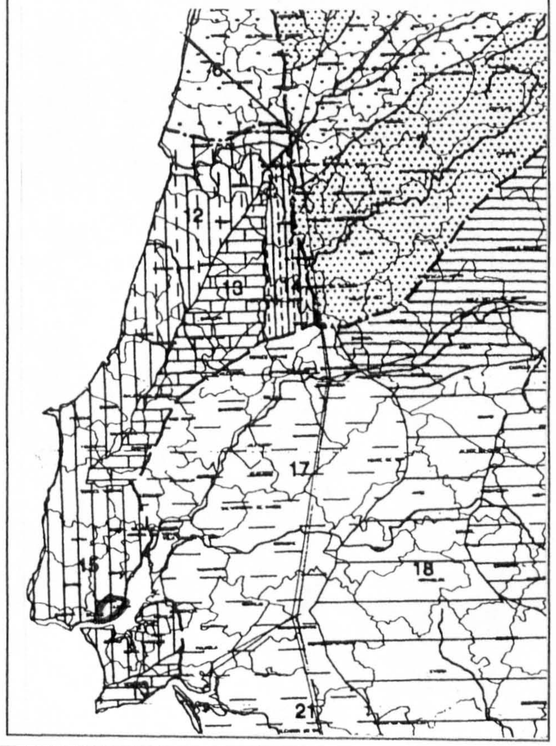
Materials

Structure	Roofing	Finish
Concrete slabs		
Interior	**Walls**	**Exterior**
Brick masonry	Brick masonry & concrete	
Windows	**Openings**	**Doors**
	Wood frame	
Interior	**Floors**	**Exterior**
Parquet & ceramic tiles		

Observations

Only a finishing schedule could show better the materials used

Geographical Location

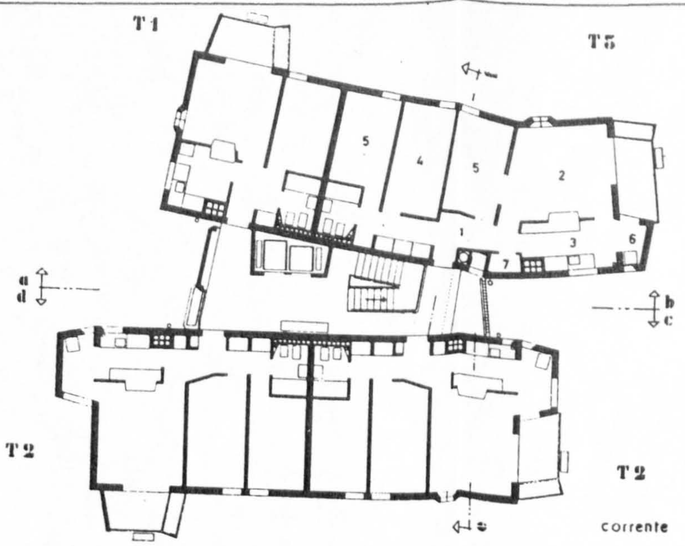


Illustrations



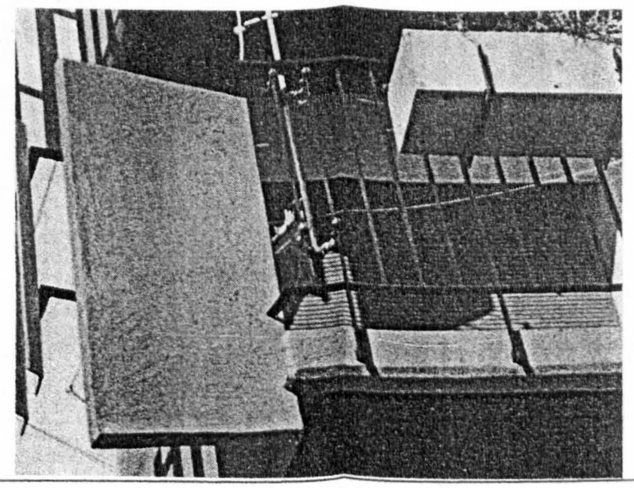
(1) - (1959) - Arquitectura nº62 - Setembro

Drawings and other Details



PISO CORRENTE

1. Vestíbulo
2. Sala comum
3. Cozinha
4. Quarto principal
5. Quarto
6. Lavadouro
7. Arrecadação



Comments

«... In the Olivias Norte, it can be found the most significant examples of modernity and adaptation to the neo-realist spirit...», either in the organization of the apartments, *«... or in the generosity of the common spaces and in the appropriation that their people do of them »*. (1)

If it is right that Teotónio Pereira's building in Olivais Sul, answers to some of these desiderata neo-realists, on the other hand it is curious to verify that the Portuguese architects has not been capable to accept also as good the portuguese "villas operárias" (housing for labors of the 19th Century) - typologies that are for social housing - correcting them in the accessory, in order to recover the solidarity that these ones allowed to its people, being seduced by other imported images and concepts , no matter the socialists contour that were in their origin.

Off course, that this situation was directly linked to a certain cultural colonization that it resulted of the absorption of new ways of inhabiting the city. Maybe, that the architects are less accustomed to look at their own tradition, even if that one were in some aspects positive and appellative, as in the mentioned case.

However, Teotónio Pereira can be pointed, at least until certain moment, as involved in a search were these subjects, and naturally the identity aspects, constituted the background. But here nothing can be found that denounces this attitude.

«... (N)os Olivias Norte, ...encontram (-se) os exemplos mais significativos de modernidade e adaptação ao espirito neo-realista ...», quer na organização dos fogos,*« ... quer na generosidade dos espaços comuns e na apropriação que os vizinhos dele fazem. »*. (1)

Se é certo que, o edificio de Teotónio Pereira para os Olivais Sul, responde a alguns desideratos neo-realistas é curioso verificar por outro lado que os arquitectos portugueses neo-realistas não tenham sido capazes de aceitar também como boas as nossas vilas operárias - tipologias que são de habitação colectivas - corrigindo-as no acessório, de forma a recuperar a solidariedade que estas permitiam aos seus utentes, ficando seduzidos por outras imagens e conceitos mais de importação, independentemente dos contornos socializantes que lhe estavam na origem. Claro, que esta situação estava directamente ligada a uma certa colonização que resultava da absorção de formas de habitar a cidade anglosaxónicas, quiçá por serem pouco atreitos a olhar a sua tradição, mesmo que esta fosse, como neste caso positiva. No entanto, o caso de Teotónio Pereira, pode ser apontado, pelo menos até determinado momento, como envolvido numa procura em que estas questões e naturalmente os aspectos da arquitectura popular constituiam pano de fundo, porém aqui já pouco resta que denuncie esta atitude.

(1) Dias, Francisco Silva . (2000) Raízes e Perspectivas do Urbanismo Regional Português . Ph.D . Dissertation . FAULT . (Pág. 254)

Summary Data
Sheets - Bluilding(s)
Nº :14

Igreja do Sagrado Coração de Jesus (1)

Auth.(s): N. Teotónio Pereiran N. Portas, P. V. Almeida V. Figueiredo e Vasco Lobo 1962-70

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Church

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure | Roofing | Finish

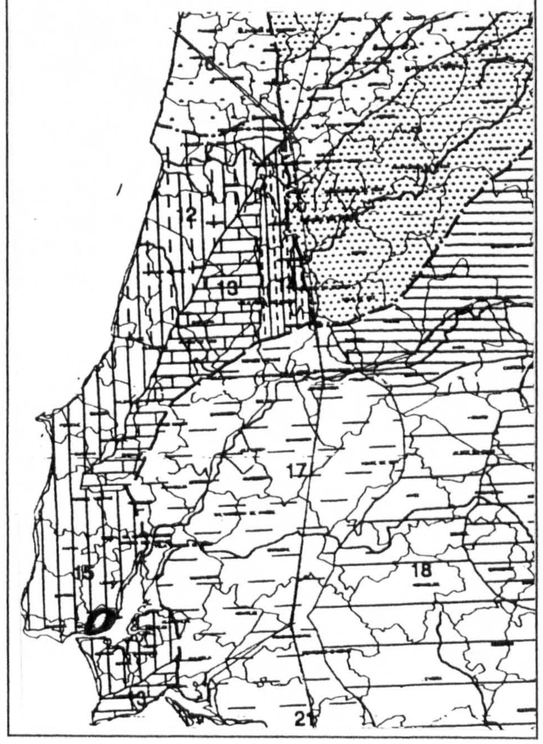
Interior | Walls | Exterior

Windows | Openings | Doors

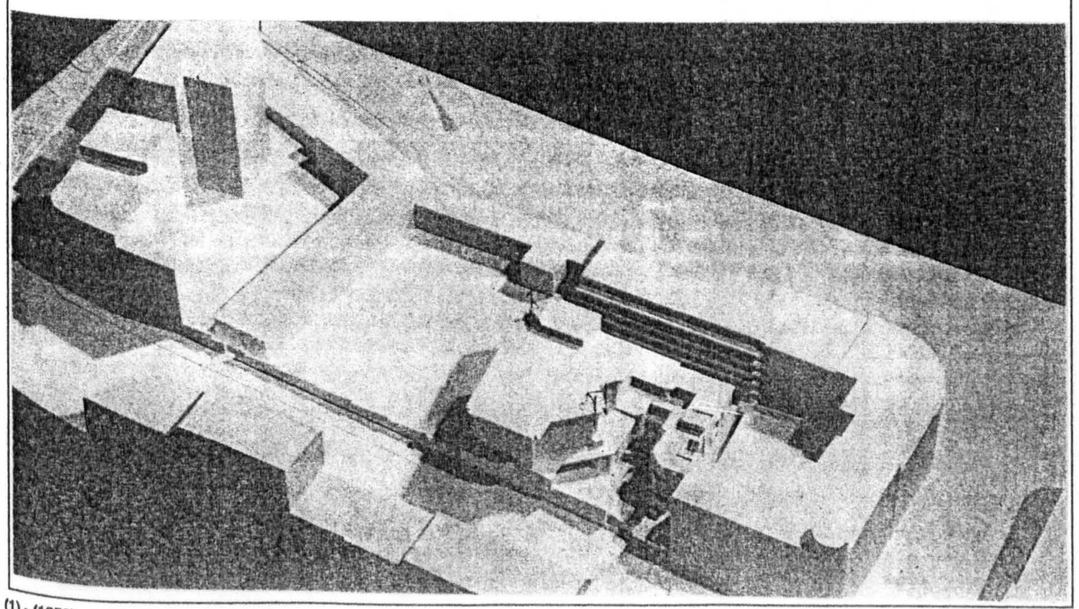
Interior | Floors | Exterior

Observations
Only a finishing schedule could show better the materials used

Geographical Location

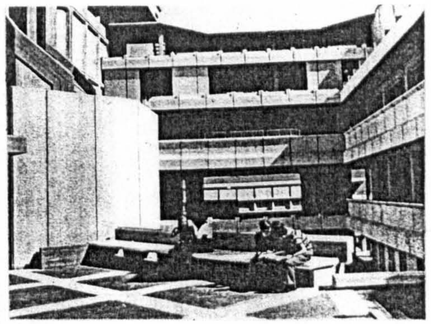


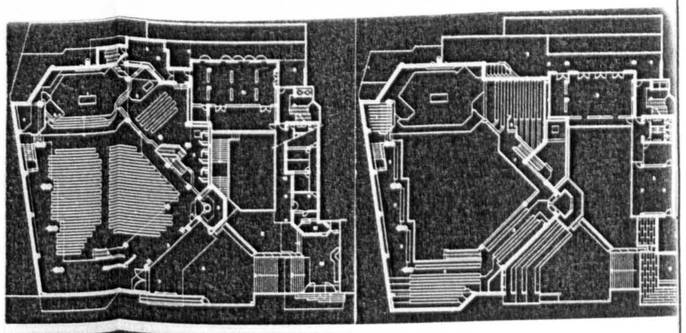
Illustrations

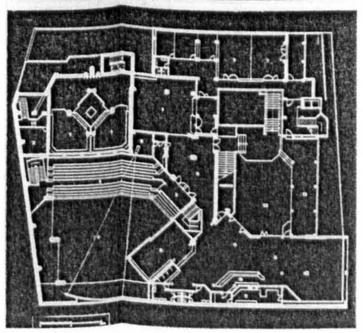


(1) - (1958) . Arquitectura nº62 - Setembro

Drawings and other Details







Piso 4 piso
piso 2

Piso 2
1 — vazio das capelas mortuárias; 2 — sala familiar; 3 — balcão; 4 — vazio do salão; 5 — cabina; 6 — foyer; 7 — salas de reunião; 8 — teca; 9 — cafeteria-convívio; 10 — bar; 11 — cozinha; 12 — arr 13 — pátio

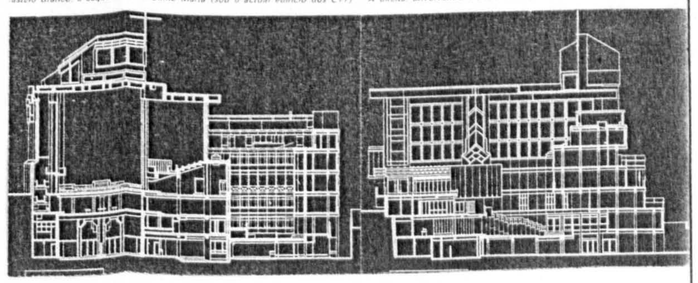
Piso 4
1 — altar; 2 — ambão; 3 — capela do sacrissimo; 4 — cantores; 5 — sanários; 6 — baptistério; 7 — entrada + plazandi; 8 — poço; 9 — adro superior; 10 — alpendre da entrada; 11 — adro inferior; 12 maples e vereda; 13 — secretariado; 14 — salas de reunião e 15

Piso 5
1 — órgão; 2 — tribunas; 3 — balcões; 4 — galeria; 5 — salas d e actividades e 6 — terraços



orte longitudinal pelos adros e pátios, mostrando a ligação entre as ruas Camilo astelo Branco, à esquerda, e de Santa Marta (sob o actual edifício dos CTT)

Corte transversal pela igreja e balcão lateral. Em baixo, as capelas m A direita, envolvendo o pátio, o corpo dos serviços paroquiais



Comments

O edifício surge, um tanto confuso em termos de imagem, apresentando uma linguagem aparentemente simples, mas pouco apelativa do ponto de vista plástico, levando a reter como única memória, os sucessivos desníveis no interior do quarteirão e uma presença algo insólita a partir da Rua Camilo Castelo Branco por não se identificar de uma forma clara o tipo de equipamento a que edifício se destina.
Volumetricamente o conjunto configura-se "brutalista", não tanto pela massa do edificado, mas sobretudo pelos materiais de acabamento e pela pormenorização propostos, que pouco eco encontram na envolvente – não em termos miméticos mas, mas de uma relação mais culta que não fique impedida de "citar" a tradição. Contudo, no interior do quarteirão deixa-se adivinhar uma certa memória identitária da cidade, partindo da escala do conjunto que se propõe e introduzindo numa sucessão de escadarias, com ensombramentos e claridades, que constituem a grande valia desta proposta.
Interiormente a igreja não oferece a mesma surpresa que, apesar de tudo, em "termos urbanos" se colhe. Efectivamente, aí, o clima conseguido é mais de "espectáculo" do que de recolhimento, que não chega a ser corrigido pelo jogo de luz proposto, uma vez que o ambiente é paralelamente dominado ela estrutura e pelo "balcão", pouco conducentes ao clima sacro exigido e conseguido na Igreja de Águas de Penamacor. Novamente aqui, para o bem e para o mal, a responsabilidade na qualidade o projecto apresenta-se repartida e se algum eco do Inquérito se pode encontrar, reside na memória difusa de alguns aglomerados urbanos, sobretudo dos seus núcleos históricos, que poderão ter contribuído para a proposta de tratamento no interior do quarteirão.

The building appears then somewhat confused in terms of image, presenting an seemingly simple language, but a little appealing on the plastic point of view, leading to have as a unique memory the succeeding shifts in level on the interior of the block and a somewhat strange presence from Camilo Castelo Branco street for not being also clearly identifiable with the type of equipment it is destined to.
Volumetrically the group is "brutal", not only for the mass of the construction but mainly for the finishing materials and for the details proposed, which find little echo in the surroundings – not in mimetic terms, but of a more refined nature that is not prevented from "quoting" the urban tradition. However, in the interior of the block a certain identity memory of the city is guessed, from the stairs of the proposed group and introduoing a succession of stairs, with shades and lights, which constitute the great value of this proposal.
The interior the church does not offer the same surprise that, despite all, one has in "urban terms". Effectively, there the atmosphere is more of a "show" than of the placidity which is not corrected by the games of light proposed, once the environment is simultaneously dominated by the structure and by the "balcony", little contributing to the sacred atmosphere demanded and obtained at the church of Águas de Penamacor, for example
Once again here, for the better or for the worse, the responsibility in the quality of the project is broken and if any echo of the INQUÉRITO can be found it is in the diffuse memory of some urban settlements, mainly of its historical centres, which may have contributed for the treatment proposal of the interior of the block.

Summary Data
Sheets - Bluilding(s)
Nº : 15

Igreja Paroquial de Almada (1)

1963

Auth.(s): N. Teotónio Pereira e L. Moreira Almeida

Location
County: Almada
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings: Church

No. of Floors

Build. Elements: Temple & social facilities of the parish

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

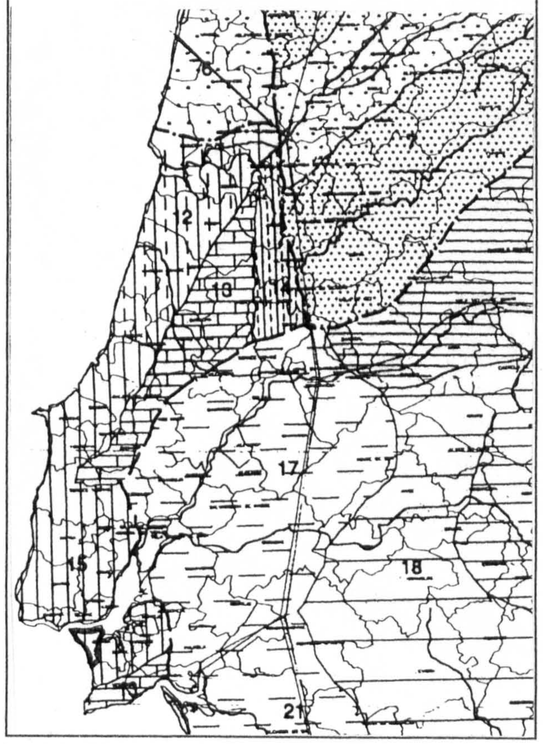
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

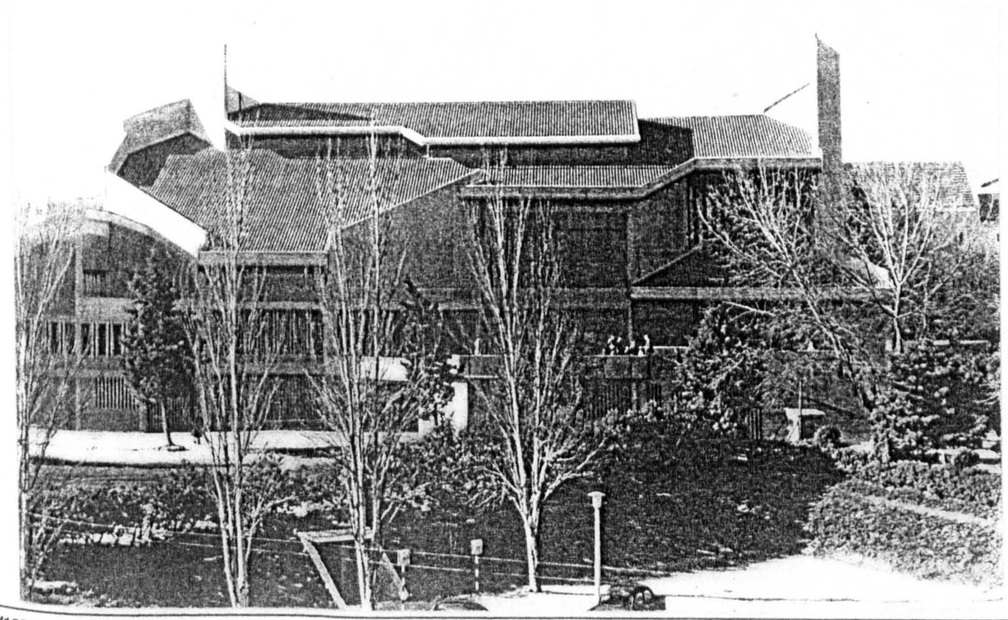
Geographical Location



Observations

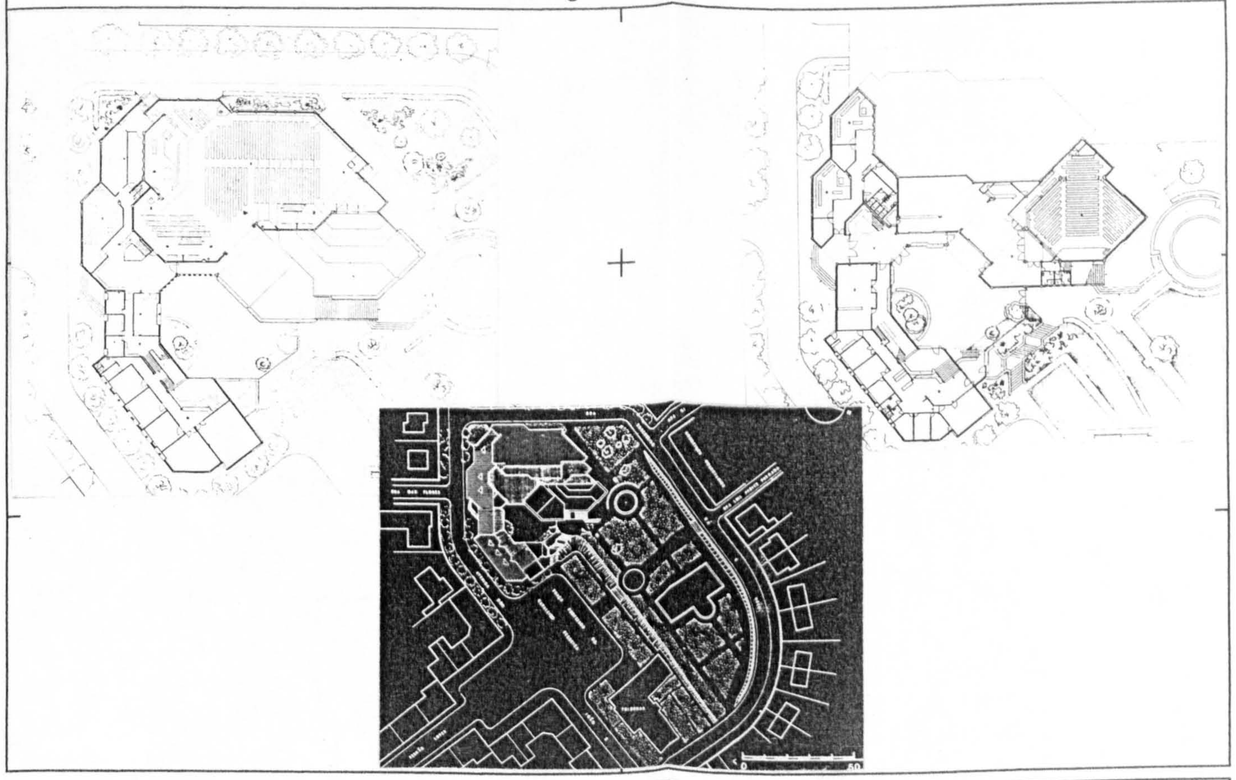
Only a finishing schedule could show better the materials used

Illustrations



(1) - (1965) . Arquitectura nº123

Drawings and other Details



Comments

In Teotónio Pereira's curriculum the authorships of his works are shared with their co-authors and collaborators. In the case of the Paroquial de Almada church, there are only indicate two names, his very one and Luiz Moreira. This aspect is underlined here because when the project was published in Arquitectura journal appear as collaborators, respectively Nuno Portas , Luis Moreira, João Rebelo e Reis Cabrita. Is it dew to a negligence of the author? Indeed, this comments are justified not for an unnecessary care with authorships details, but because this aspect can be relevant for the analysis of thoughts that were behind some of his designs.

The design of this building was begun three months after the Sagrado Coração de Jesus's church at Lisbon, however it was not concluded unless three years after. Therefore, it means that the working detail of both could have been made at the same time, contrary what happens with their previous studies where the great options are taken. This aspect is brought to discussion because in the analyses of several Teotónio Pereira's buildings, it can be verified a great contention in the formal language, for shure a quality of those who have made the INQUÉRITO. This don't' happen when one finds the collaboration of Nuno Portas.

This observation don't wont to minimise the capacity of the latter architect, very polemic by nature and with important works, but to highlight that there are essentials concepts on designing and to remember that Teotónio Pereira has participated in the INQUÉRITO and has concluded Águas de Penamacor church, to years before the one of Almada. In Almada's church it can be found echoes of this experiences, although its urban relationship with the site were not completely successful. Any way, it can be found identical concerns with the land morphology, the same weight and density on the whole (nevertheless the excessive movement of the roof and plan walls), the same truth with the materials, mainly in the "brutalism" treatment of the walls in concrete and in "roscone" plaster, identical importance given to the long roof slopes covered with clay tiles, the same austerity and religiosity inside the church provided by the lighting. Although, the quality that can be found here it isn't similar to the one reached at Águas de Penamacor. This is dew to an excess of formal search, evident in the several shapes designed for the openings and working details, with exception of the nave. Perhaps the aspects less achieved pointed out are related with the fact that the final design control by Teotónio Pereira in these situations are not enough, enabling a deviation from the vocabulary used in of some of his works.

Summary Data
Sheets - Bluilding(s)
Nº : 16

Edifício Comercial - Franjinhas (1)
Lisboa 1965-67
Auth.(s): N. Teotónio Pereira e J. Braula Reis

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Office building

No. of Floors II

Build. Elements Offices & shops

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

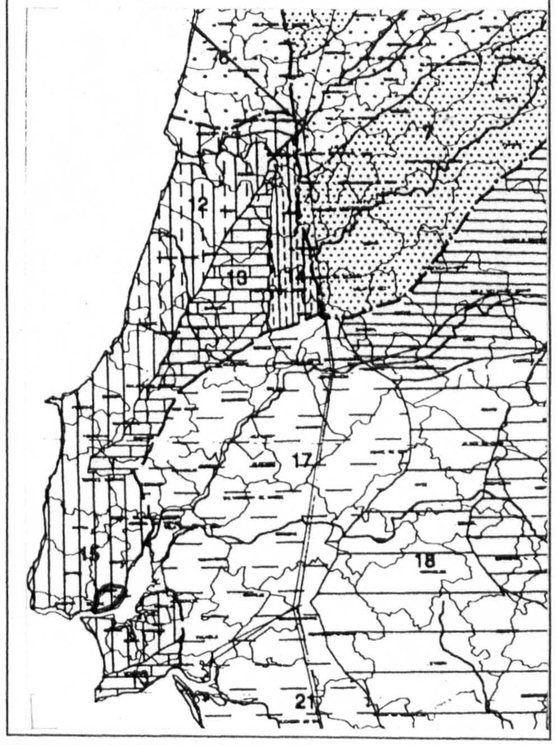
Materials Lisbon

Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

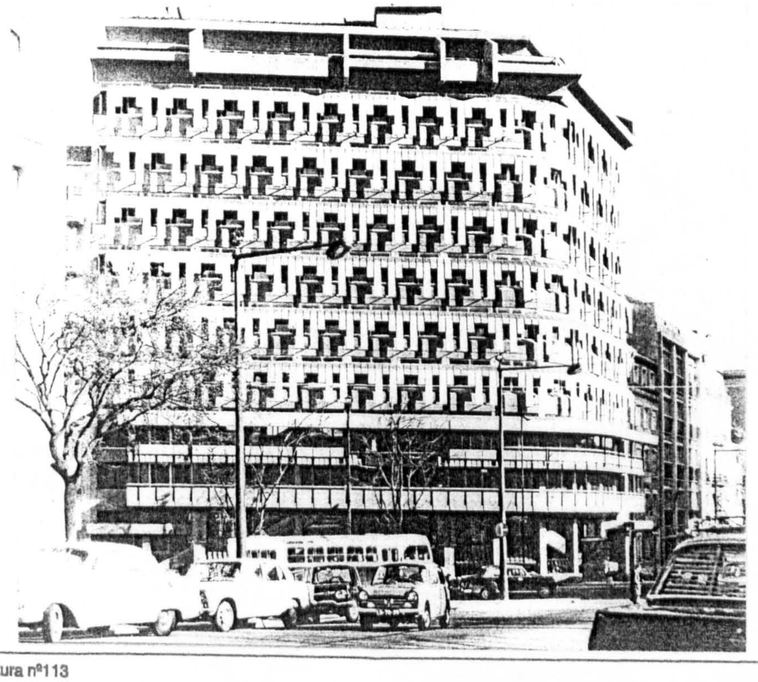
Observations

Only a finishing schedule could show better the materials used

Geographical Location

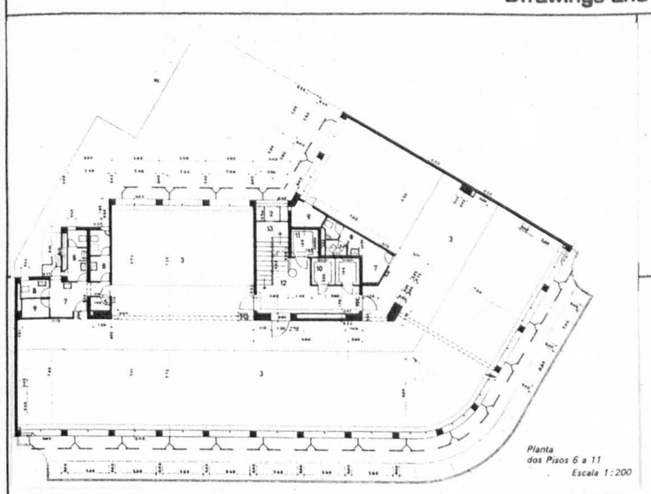


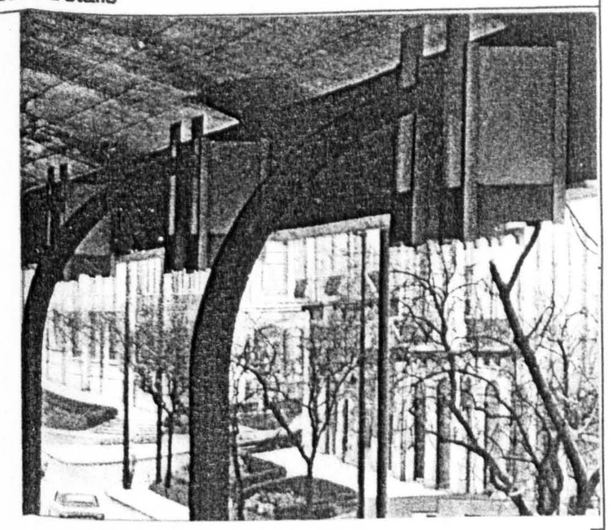
Illustrations

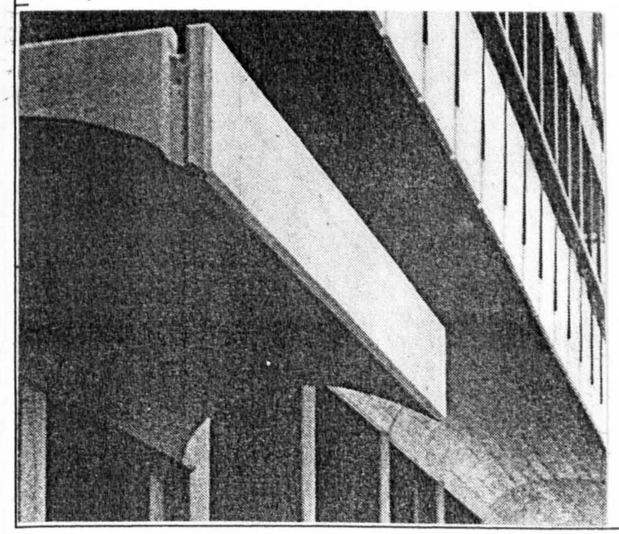


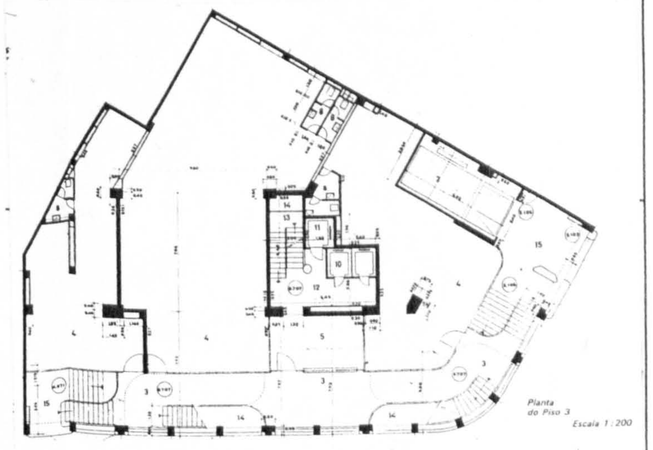
(1) - (1976). Arquitectura nº113

Drrawings and other Details









Comments

To understand the concepts that informed this project it will be convenient, to quoted the following passages of its presentation: *"The most characteristic aspects of this building are the relationships between the interior and the exterior, translated in the two zones in which the building is divided and that are accused in a permanent way on the facade...where it was tried to bring in side the street through a constant game of staircases and galleries.»* Related the finishing materials it is yet said: *"The structural elements and the exteriors walls are of concrete, such as the plates suspended in the façade that are prefabricated in the site... The sculptural treatment of certain walls seek to mark the ambiance and the central spaces....»*

The offices and shops previewed in the design program give to the building a characteristic specifically urban, no matter its location: a plot in Lisbon central area, at the crossing of the Braamcamp and Castilho streets. The identification of these activities is made, as it was referred above, from the exterior, but it is not for that reason that the design becomes singular. This arrives from the "texture" made by the brake-sun curtain that is developed in all the extension of the two street facades, hiding a glass wall, with exception of the shops in the ground and 1st floors, creating an ironical effect that reminds clothes at sunshine. This was the great invention of the design.

Besides, the galleries that establish contact with the street, are specially marked by the working detail where it cannot be read the same language that stands out of the break-sun curtain. It must be signed that the taste of the working detail has echoes from "Sagrado Coração de Jesus" and of Almada churches. In the "crowning" of the building it can be found a banal solution, where the shapes appears with smaller consequence that in the remaining parts.

Besides the feeling of a certain search in the language used, it can be said that few things reminds the previous language that are still evident in the church of Almada, designed two years before, where even in an urban context, a semantics was pursued reflecting the archetypes of the "INQUÉRITO".

Summary Data
Sheets - Bluilding(s)
Nº : 1

P.U. do Vale Escuro - Alto da Eira [1]
Casas Pátio

1976

Author(s): F. Silva Dias &

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Dwellings with courtyard

No. of Floors T2 - 1 floor; T3 & T4 - 2 floors

Build. Elements T2, T3 & T4

Site Cov. Area	Site Cov. Main Blt.

Blt. Area ~ 61 m2 - 72 m2 - 105 m2

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs		"Lusa" clay tile

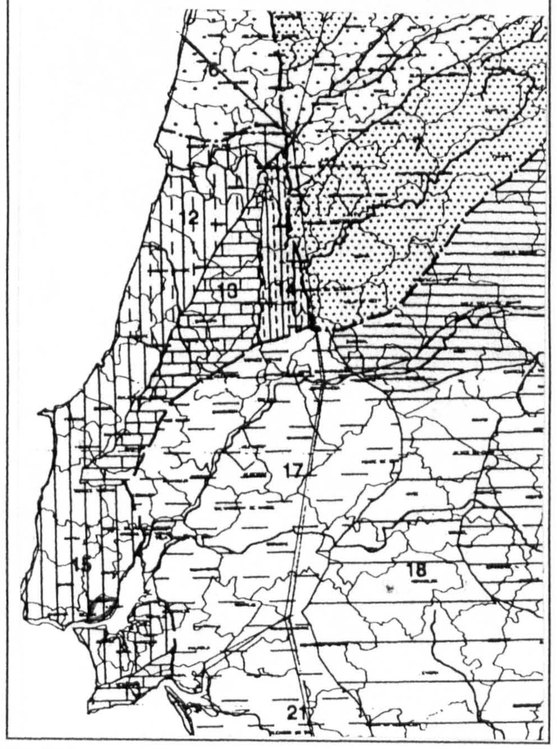
Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Openings	Doors
	Wood frame	

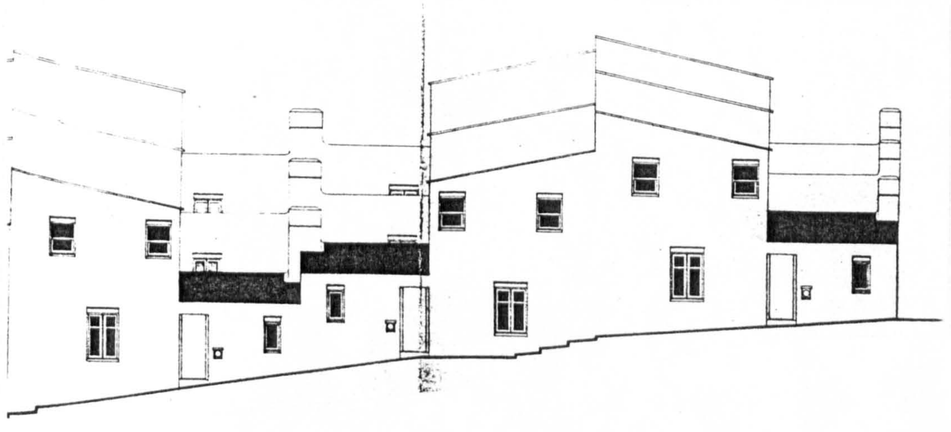
Interior	Floors	Exterior
Parquet & ceramic tiles		

Observations
The projectwas not built

Geographical Location

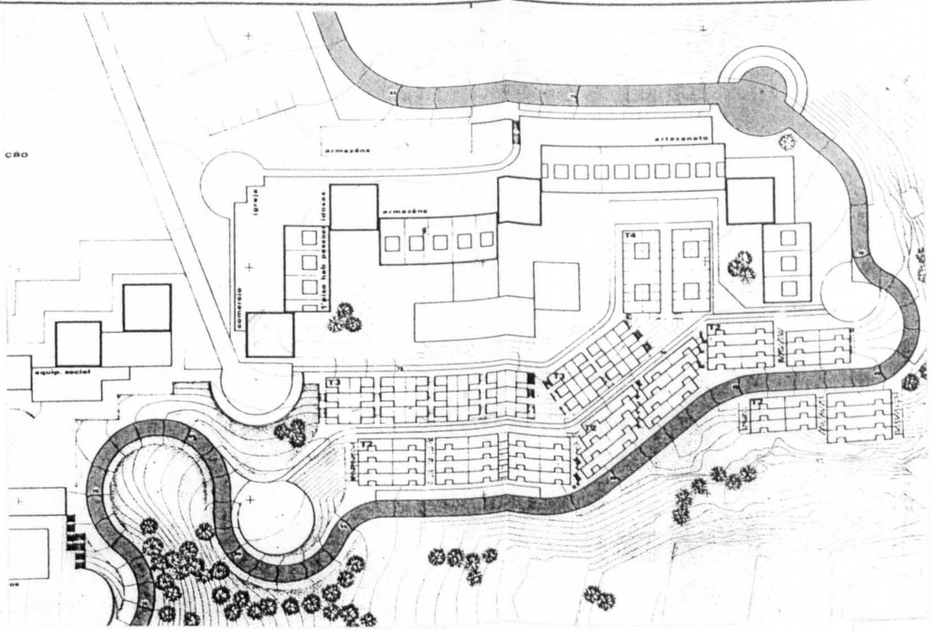


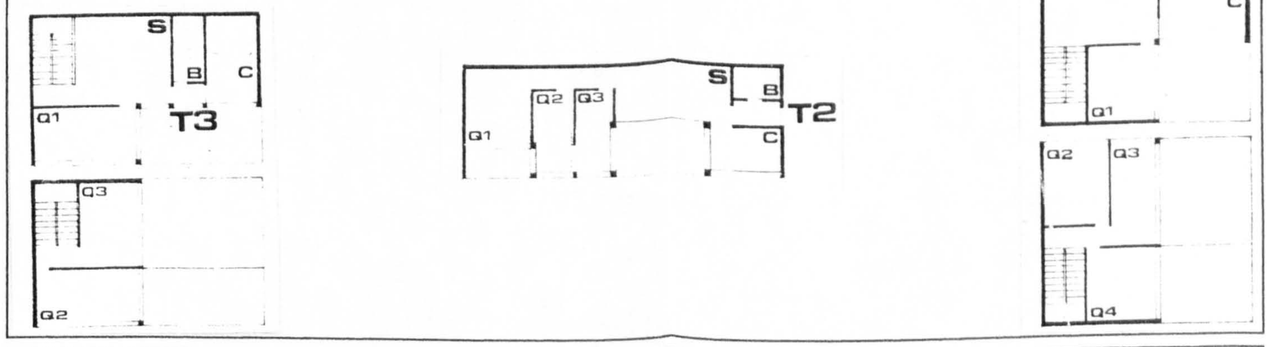
Illustrations



(1) - Authors remains

Drawings and other Details





Comments

Diz-nos Silva Dias: «*A elaboração do Plano de realojamento da população vivendo em barracas no Alto da Eira e no Vale Escuro partiu de uma reflexão sobre...*(os) *conceitos "...de densidade, e* (dos) *... valores que cada tipo de edificio e cada forma de cidade permitem alcançar.*». Também as premissas de que partiu definidas, na memória descritiva do respectivo plano, apontavam para soluções que possibilitassem « *altas densidades..., formas de ocupação de terreno com forte pendente..., "habitat evolutivo"* (e) *a criação de dispositivos urbanos que facilitem a integração da zona no conjunto da cidade.*». (1)
A questão relacionada com a tentativa de recrear tipologias ou formas de habitar com raízes eminentemente rurais, como é, o conceito referente ao "habitat evolutivo", norteou a procura de soluções de um modo algo artificial. De facto, é fundamentalmente na habitação unifamiliar que se pode encontrar no mundo rural, onde vamos encontrar esta fórmula em resposta a uma situação que exprime também relações familiares desenvolvidas ao longo do tempo, pois pertencendo ao agregado a casa e a propriedade, estas podem-se condicionar-se, sem problemas, às necessidades evolutivas do mesmo. Assim, uma intervenção que segue um modelo desta natureza – não a casa pátio, mas a ideia desta ser evolutiva – não deixa de ser uma visão romântica e nostálgica, face a uma realidade urbana completamente diferente. Não obstante, revela-se neste projecto um outro conceito - quanto a nós muito mais interessante - que não aceita à partida a subordinação a estereótipos importados e que é o desejo de um caminho mais conforme com a sensibilidade do lugar que, por imposição geográfica, é mediterrânea. (1) Dias . (2000). O Plano de Realojamento do Vale Escuro e do Alto da Eira e o "habitat evolutivo Tese de Doutoramento . Não public. Pág. 257

«*The elaboration of the Plan to reallocate the population living in tents at the Alto da Eira and in the Vale Escuro came from a reflection on ...*(the) *concepts "...of density, and* (of the) *... values each type of building and each type of city permitted to reach.*» Thus, the premises from which we started ... led towards solutions that allowed « *high densities..., forms of occupation of the land with strong inclination..., "evolving habitat"* (and) *the creation of urban mechanisms to facilitate the integration of the zone in the group of the city.*».

Summary Data
Sheets - Bluilding(s)
Nº : 2

# P. Integrado do Zambujal
# Casas Pátio Evolutivas (1)
Author(s) F.F.H. - F. Silva Dias (1974-78)

Location
County: Amadora
Civil Parish:
Place:

Settlem.Type :Compatc [/] | Settlem. Type: Sparse [ ]

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Dwellings with courtyard

No. of Floors 1 - 2

Build. Elements T2, T3 & T4

Site Cov. Area | **Site Cov. Main Blt.**

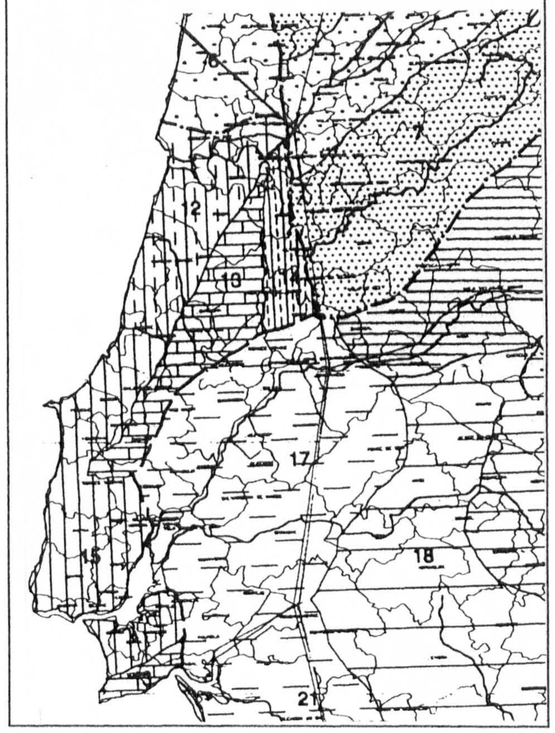
Blt. Area

Materials Brick masonry, concrete, wood & clay tile

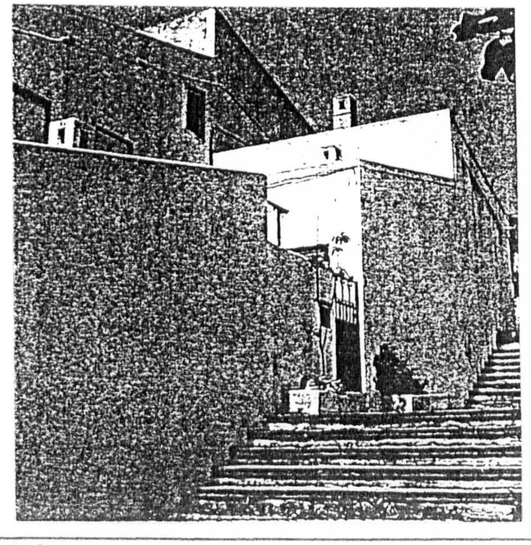
Roofing	
Structure: Concrete slabs	Finish: "Lusa" clay tile
Walls	
Interior: brick masonry finished with plaster	Exterior: brick masonry mortared & painted
Openings	
Windows: Wood frame	Doors
Floors	
Interior: Parquet & ceramic tiles	Exterior

Observations

Geographical Location

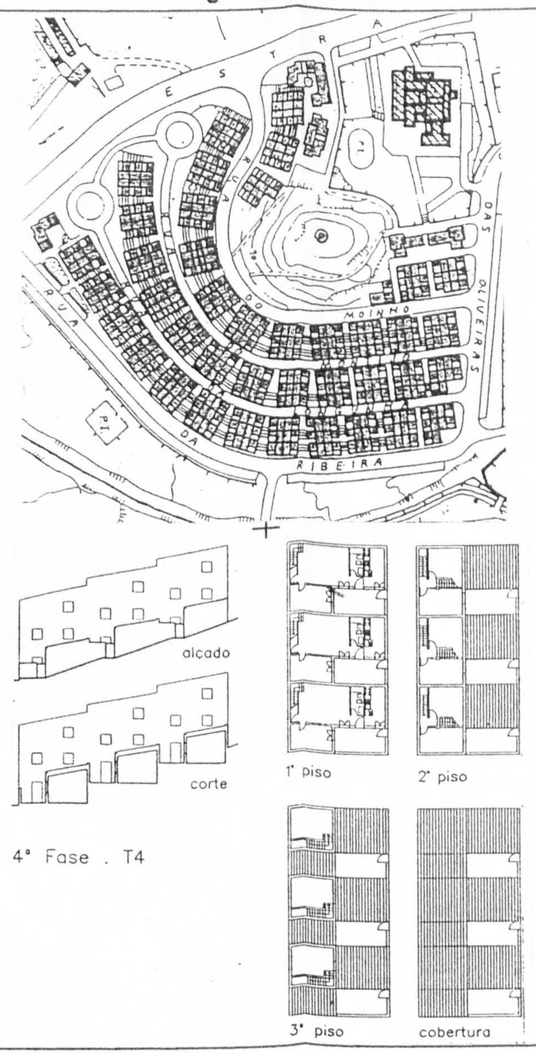


Illustrations



(1) - Archive of the author

Drawings and other Details



Comments

«A circunstância de no Plano Integrado do Zambujal ...terem surgido condições topográficas e programáticas semelhantes às do Vale Escuro..."levou ao "...uso de unidades unifamiliares, "casas-pátio", com caracter evolutivo. Uma faceta dada como característica da arquitectura meridional portuguesa, o papel modelador do tempo, ganha protagonismo e o método de projecto vê-se obrigado a elegê-lo como factor predominante.» (1)

O atribuir ao tempo um papel modelador, isto é, ao assumir que os edifícios-paisagem na arquitectura meridional portuguesa se caracterizam por isso, é, quanto a nós, um pouco ficção, não por esta característica não estar presente na arquitectura popular, tal como é assinalado por Carlos Flores ao defini-la (2), mas porque esta "casa pátio-evolutiva" é uma tipologia perfeitamente urbana, em que a solução de crescimento é - e não o podia deixar de ser - rigidamente fixada, o que não acontece com o seu arquétipo de origem popular. A isto, dever-se-à ainda acrescentar o aspecto relacionado com a posse da casa, que numa situação como a deste exemplo, só podia ser resolvida através de processos "artificiais" como são as cooperativas de habitação, ou no caso presente com uma solução híbrida de endividamento para com o estado. Contudo, este romantismo por parte dos projectistas, onde transparece um ideário de vida rural - manifestado pela casa como factor identitário, - revela, sem dúvida, o peso que o Inquério teve neste projecto. E fá-lo, não só, enquanto conceito, mas também na própria tipologia - independentemente das considerações anteriormente feitas - e ainda na própria morfologia, em que quer o módulo ("casa pátio-evolutiva"), quer o conjunto, revelam uma linguagem, que, apesar de erudita, aí se foi inspirar.

(1) Dias . (2000). Alto do Moinho - Zambujal (1974). Doutoramento . Não publicado (Pág. 259)
(2) Flores 1973; Flores, Carlos.(1973). Arquitectura popular Espagñola. Aguilar SA. 1 Ed. Madrid. Vol 1 (pág.14)

As the area of intervention in the Integrated Plan of Zambujal (74) showed topographic and programmatic conditions identical to those of Vale Escuro the same concept of typology is used again, that is, the "casa pátio" (patio house) with "evolving" character that Silva Dias recalls is a characteristic of the southern Portuguese architecture. The image of the group that results is very close, although the solution for the implantation is different. However, what matters stressing is the fact that it confirms the conviction in the utilisation of a model that really has relations with the memory of the INQUÉRITO.
That is, in these plans a typology is used, mostly in the rural world, which is the single-family "patio house" and to it there is added the predicative "evolving" with the same origin to re-invent an urban solution that «...by not accepting the subordination to imported stereotypes expresses an option in better agreement with the sensibility of the place, which is also Mediterranean, for geographical imposition.». The resulting architecture is easily identifiable in some specimens from Zone 4 (file cards 119 e 190) and may then be said to be manifested in "sublimated terms".

Summary Data
Sheets - Bluilding(s)
Nº :3

Casas para Professores (1)
(Conj. do Norte) 1974
Author(s): Francisco Siva Dias e J. J. Andrade

Location
County:
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region:

Type of Buildings Dwellings combined in pairs (for school teachers)

No. of Floors 1

Build. Elements T2 & T3

Geographical Location

Site Cov. Area | Site Cov. Main Blt.

Blt. Area ~100 m2 (dwelling)

Materials Brick masonry, concrete, wood & clay tile

Roofing	
Structure: Concrete slabs	Finish: "Marseilles" clay tile

Walls	
Interior: brick masonry finished with plaster	Exterior: brick masonry mortared & painted

Openings	
Windows: Opening frame of stone, Windows frame of wood	Doors

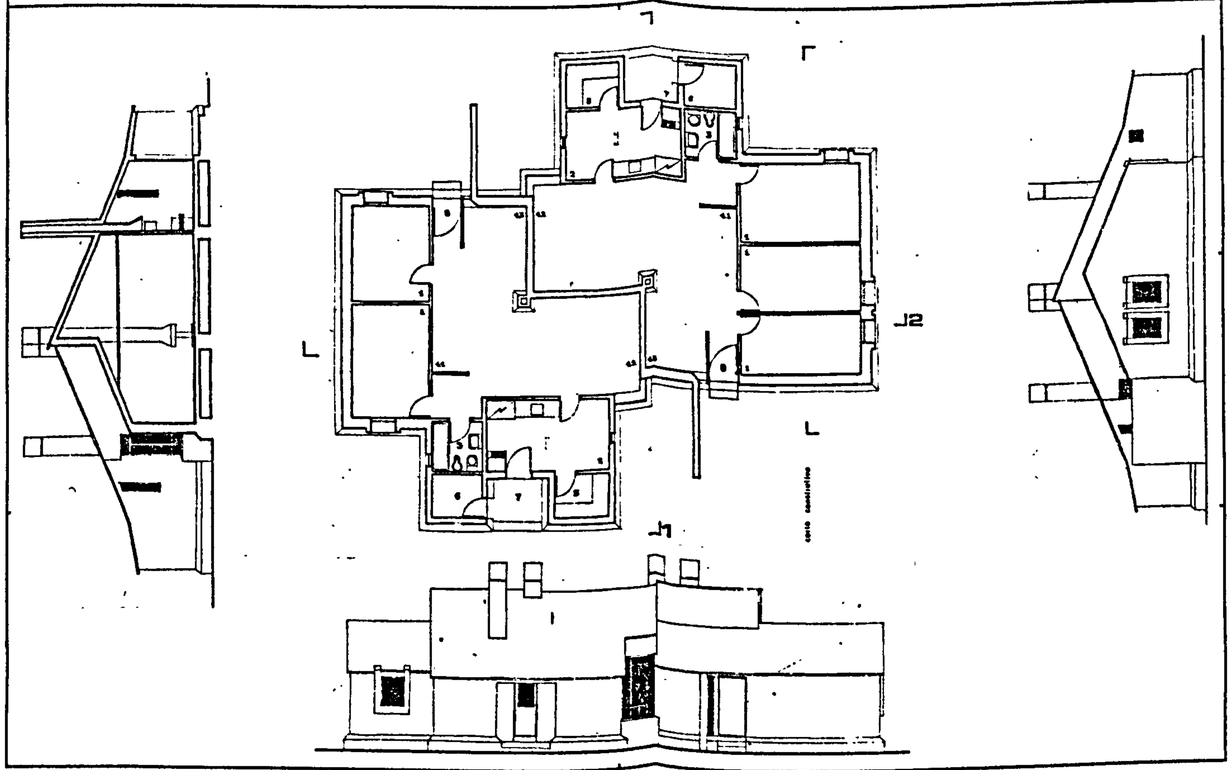
Floors	
Interior: Parquet & ceramic tiles	Exterior: "Calçada à Portuguesa"

Observations

Illustrations

(1) - (1974) . Arquitectura nº 129 - Abril

Drawings and other Details



Comments

Dias & Andrade 1974; Dias, Francisco Silva & Andrade, José João(estudante). (1974). Casas para Professores. Arquitectrura nº 129 Abril.)

Na introdução à apresentação dos ante-projectos, o autor faz algumas considerações que, embora laterais ao objecto do concurso, não deixam de ser significativas de uma certa alienação à época da classe profissional sobre alguns aspectos relacionados muito de próximo com a questão da identidade cultural no campo da arquitectura.

Essa mesma circunstância surge patente na nota feita sobre o número de concorrentes, não só dos que se inscreveram, mas também daqueles que chegaram ao fim, respectivamente 10 e 2. Este facto, diz-nos S. Dias, que esta situação é atribuída às *«...condições materiais que se impõem aos arquitectos,* (que) *dificilmente vence(m) a aderência que a sua formação "beaux-artiana" vincula aos aspectos formais...»* (pág. 20). Por outro lado, continua-se, *«Os benefícios de actuar nessa "arquitectura de penúria", quase fatalmente uma "arquitectura-feia"... são ralos e bastos os riscos, seja ao praticá-la, seja ao compreendê-la, quando expontânea...».* Junte-se ainda o ter o DIEP *«...partido de um projecto-tipo ligado a um regionalismo "à priori"...».*

Se é bem verdade que as solicitações para realizar uma arquitectura que possa não ter limites materiais e formais - ou pelo menos da natureza que aqui são postos - são mais facilmente ouvidas no meio profissional, também é verdade que aqueles que respondem à chamada, o fazem com um certo sentido de dever, quase missionário, não deixando por isso de sublinhar as dificuldades do empreendimento.

O autor destes projectos, participou com grande entusiasmo, na elaboração do Inquérito à arquitectura popular, não sendo por isso recente a sua reflexão sobre seta matéria, isto é, sobre as relações do regionalismo e da arquitectura erudita. No entanto, parece-nos nunca se Ter libertado do complexo "arquitectura pastiche" que poderia abater-se sobre aqueles que ousassem fazer arquitectura influenciados formalmente pelo Inquérito, a menos que abjurarem esses icons, quais judeus perante a Inquisição.

Isto, sublinhe-se, nada tem com a seriedade intelectual com que era feita esta abordagem, exactamente ao contrário, decorria dela e do meio profissional exterior que, nunca se libertou verdadeiramente do "complexo Raul Lino".

Método utilizado *«O método ensaiado para os 5 casos..., corresponde a percorrer a gama de variações que cada um dos factores modeladores pode assumir, associando-as de forma a construir...uma feixe de causas que definem uma solução diferenciada...(T)ipo de factores intervenientes: 1 .Factores de ordem física (e ambientais)...; 2.Factores de ordem socio-cultural, que organizam e dimensionam o espaço interno ...)*

Relativamente a todos estes factores, diz-nos ainda S. Dias reportando-se ao Inquérito: *«Afigura-se ainda que programas de habitação popular isolada, normalmente ligadas a funções agrícolas se possam adaptar a exigências de utentes com actividades no sector terciário, como é o caso dos professores primários.»* (pág. 22) Além disso considera também que é possível «...definir-se um sentido" na organização do espaço da habitação expontânea nas grandes regiões geográficas em que o País se inclui: *«..." a casa nas regiões do norte concentra-se em torno do fogo. A casa nas regiões meridionais vira as costas à rua para se abrir sobre um pátio, quer dizer, um espaço descoberto mas interno. A vida ao ar livre que o Sul prefere não é em pleno céu aberto como se fala no Norte, porque aí se está obrigado a viver constantemente no interior, donde resulta a necessidade periódica e espasmódica de reagir, de evasão; o meridional, pelo contrário vive habitualmente ao ar, mas é ao abrigo do sol de Verão e do vento do Inverno, num "semi-ar-livre" »* (citação de Eglo Benincasa).(pág. 22)

Summary Data
Sheets - Bluilding(s)
Nº: 3a

Casas para Professores (1)
(Conj. Sul) 1974
Author(s): Francisco Siva Dias e J. J. Andrade

Location
County:
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region:

Type of Buildings Dwellings combined in pairs

No. of Floors 1

Build. Elements T2, & T3

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Geographical Location

Materials Brick masonry, concrete, wood & floor tile

Roofing
Structure: Concrete slabs
Finish: Floor tile (terrace -"açoteia")

Walls
Interior: brick masonry finished with plaster
Exterior: brick masonry mortared & painted

Openings
Windows: Wood frame
Doors:

Floors
Interior: Parquet & floor tiles
Exterior:

Observations

Comments

In the contest "Houses for Professors" promoted by the DIEP in 1974, Silva Dias begins explaining aspects related to him although not directly linked to the experience of the INQUÉRITO, which nonetheless reveal implications in the identity field: *«The benefits from acting in this "architecture of poverty", almost fundamentally an "ugly-architecture"... are weak and big the risks, be then in practising it be it in understanding it, when spontaneous...»*

That is, by stressing the difficulty in understanding the "spontaneous architecture" he also explains the hard and risky way in the search of an architecture that has references in it and drives away from the «famous white virgin», the «mythical architecture», to use the terminology of Fernando Távora, a circumstance that will perhaps have been in the origin of the small participation in the contest – out of ten contestants only two handed in the work. This has to be added to the fact that the DIEP had *«...started from a type-project linked to a regionalism "à priori"...»* to notice the enthusiasm Silva Dias had in this work.

The presented ante-projects are no doubt an example of such approach, which expresses a sensibility that is also explained in "structural terms", for the concept appears integrated in the very method of the project that considers the regional «moulding factors» of physical, environmental and social-cultural order, as also the explicit form it refers to the experience of the INQUÉRITO by saying that *«It seems that programmes of isolated popular habitation, normally linked to agricultural functions may be adapted to the demands of the inhabitants with activities in the tertiary sector, as it is the case of elementary school teachers.»*

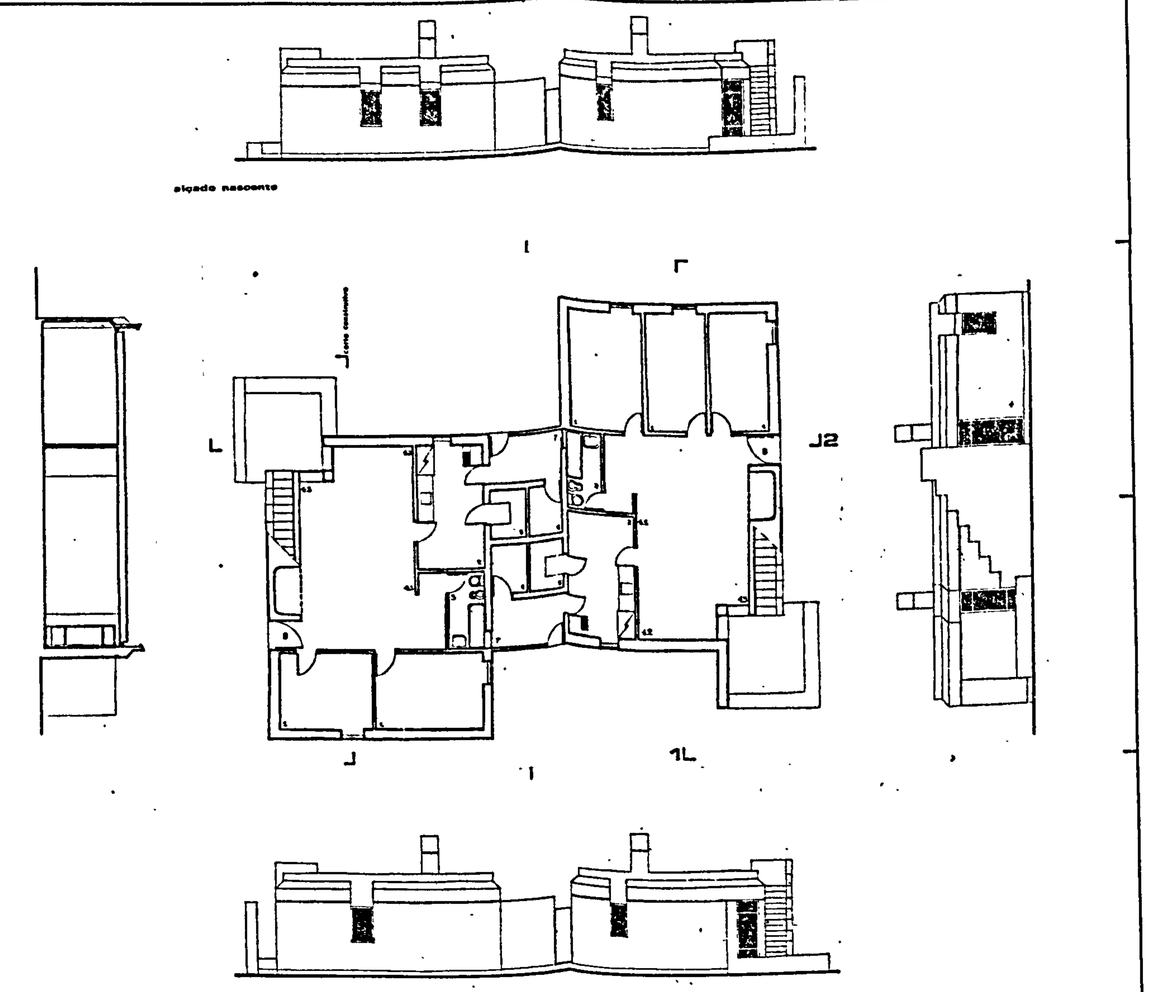
Although we only had access to two of the ante-projects, which are respectively destined to the North and the South of the Country, the analysis that is made from them may certainly be expanded to the others, as to the sensibility they expressed. The solution found – geminated habitation – comes from the concepts initially expressed, mainly of the "polyvalence" of the farmer's house.

Independently of other considerations Silva Dias effectively gets close to the morphologies of the regions in question and tries to explain his unison with the respective "moulding factors" which resulted particularly successful in the "South Group" where the patio from Algarve is re-created.

About the use of materials, his regional option is clearly defined in the descriptive memory: *«The variety of materials to be used may be schematised in: local materials (natural); pre-manufactured materials; materials of generalised use. The distribution scale of the materials of local use and the absence of systematised studies about its utilisation...does not allow a sound decision at this phase of the work...»*

(1) - (1974). Arquitectura nº 129 - Abril

D rawings and other Details



Comments

As soluções apresentadas no artigo são duas, embora se saiba que foram 5 os ante-projectos realizados - que foram excluídos por falta de espaço de publicação - e referem-se a situações regionais opostas: o norte e o sul do País. Correspondem ainda aos critérios relacionados com a amplitude térmica que *«...ao nível do desenho é ainda possível introduzir correcções através de: * dispositivos de transição entre espaço interno e externo; * associação de fogos»* (pág. 23))Assim, os ante-projectos correspondem a esquemas de associação imaginados, dois a dois, isto é, do tipo geminadas.

Da sua análise, levantam-se algumas interrogações sobre a bondade do método e das consequências na sua aplicação, uma vez que a junção escolhida acaba por criar exposições opostas, - especialmente no Norte, visto que no Sul a exposição poderá revelar-se um pouco indiferente - nomeadamente no que diz respeito quer a serviços, quer a zona de quartos. Exceptua-se a área de fogo que, em ambas as habitações, aparece central.

O mesmo se poderá dizer relativamente ao forro da cobertura no "Conjunto Norte" – chamemos-lhe assim para facilidade de identificação. Como se pode observar pelo corte que passa pela sala, esta situação somente acontece em áreas que correspondem à cumeeira e que, por isso, têm pé-direito capaz de viabilizar esta solução. O "Conjunto Sul", é mais feliz, dada a menor dependência regional nestes aspectos, recreando-se aí - com felicidade - o pátio algarvio.

Não obstante, para qualquer deles persiste o problema da implantação, que obriga à existência de acessos alternados.

Relativamente aos emprego de materiais, esta fica claramente exposta na memória descritiva: *«A gama de materiais a utilizar pode esquematizar-se me: * materiais locais (naturais); * materiais pré-fabricados; * materiais de uso generalizado. A escala de distribuição dos materiais de uso local e a ausência de estudos sistematizados sobre a sua utilização...não permite uma decisão fundamentada nesta fase do trabalho...»*
(pág. 25).

Summary Data
Sheets - Bluilding(s)
Nº: 4

Edifício Stª Catarina - Évora (1)
1989
Author(s): F. Silva Dias

Location
County: Évora
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/ m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Type of Buildings Block of apartments & offices

No. of Floors 3 / 4

Build. Elements Apartments, offices, shops & car parking

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood, lacquered aluminum & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

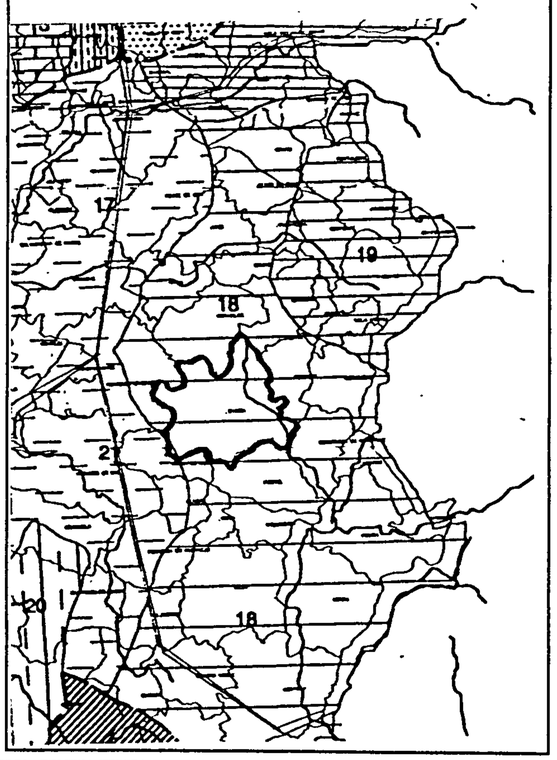
Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Openings	Doors
	Lacquered aluminum frame	

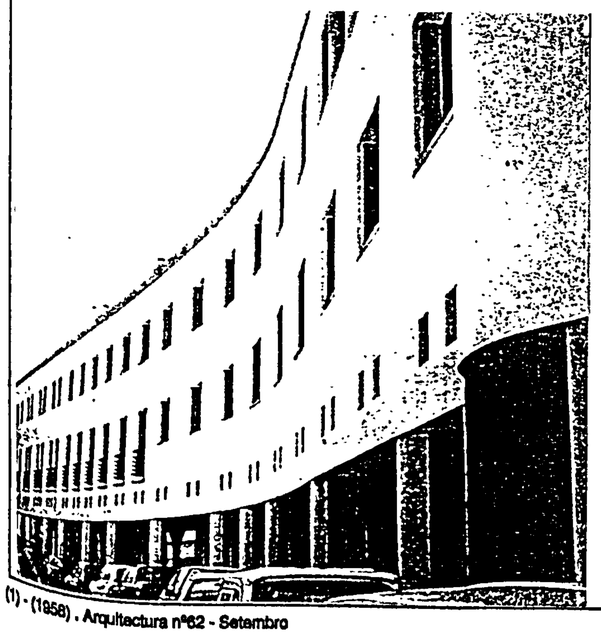
Interior	Floors	Exterior
Parquet		Granite flagstone

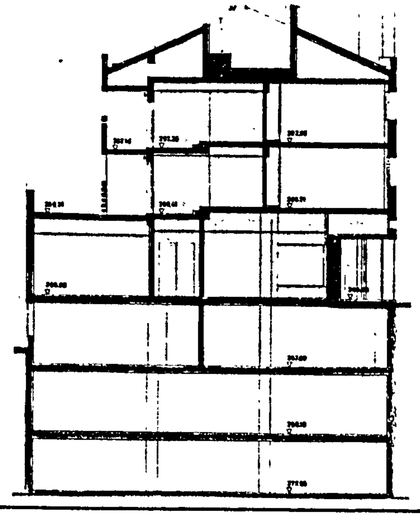
Observations
Only a finishing schedule could show better the materials used

Geographical Location



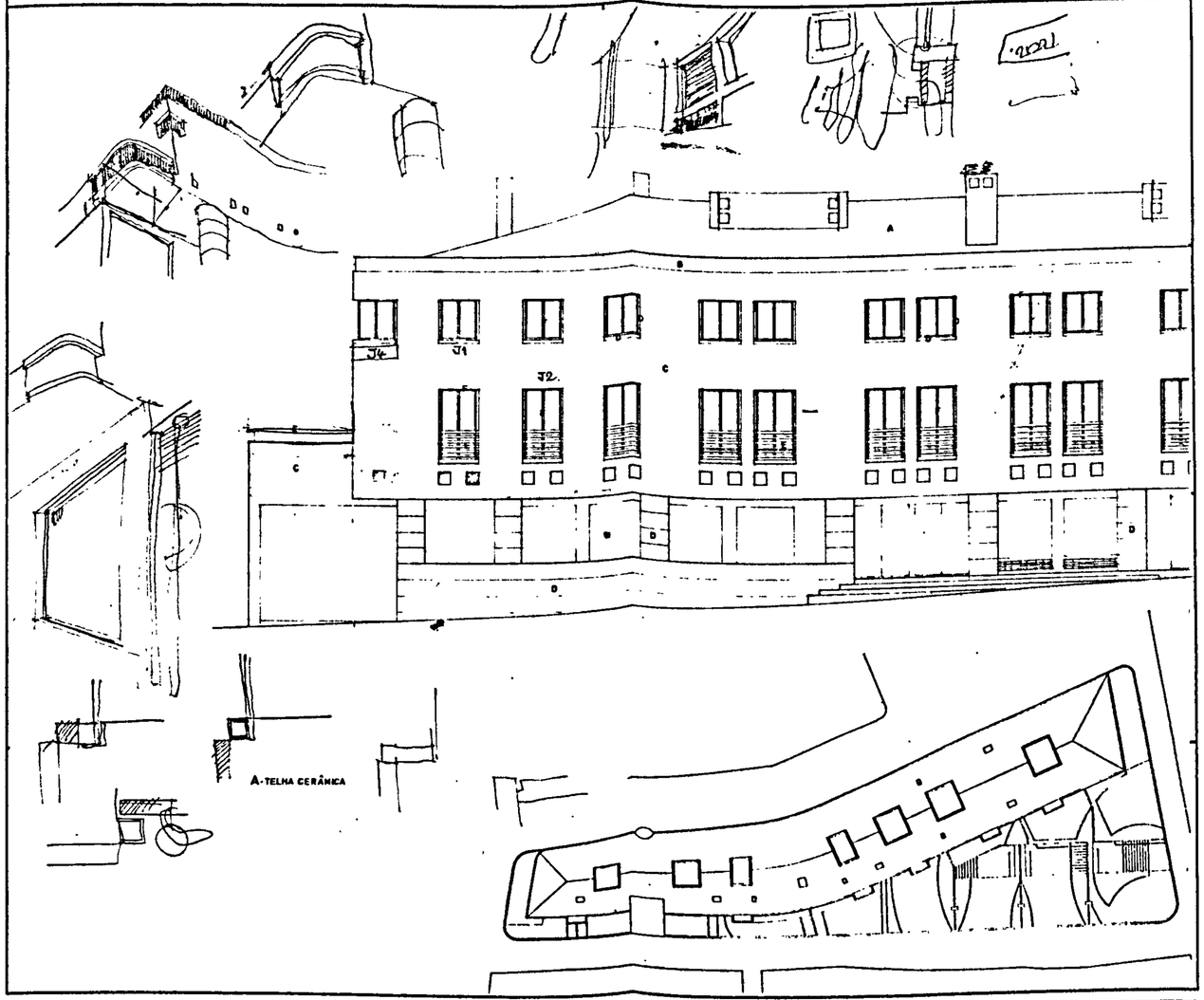
Illustrations





(1) - (1958) . Arquitectura nº62 - Setembro

Drawings and other Details



Comments

In the Building of Sta. Catarina in Évora (98), the conceptual attitude is the same and is described as an *«...attitude in which the intervention, without giving up a design of its time gathers everything that surrounds it, rhythms, balances, proportions, colours, lightness and textures, without having formal transpositions expressed...* (seeking) *that its individuality become familiar with the fundamental characteristics of the southern urban Portuguese architecture...».*
This conceptual position, besides aligning with an erudite position about the way of intervening in historical areas, supports itself mostly in a search identified with a certain cultural root, the one of the "southern urban Portuguese architecture". But it is such the fear of being tagged for searching an identity mark – eventually comparable to the traditionalism of Raul Lino - that Silva Dias is quick to say that he ultimately *«...respects the rules of modern composition, uses contemporary materials and techniques...».*
However, he still mentions that *«The volume of the building reveals basic characteristics of the archutecture of the big southern constructions, massive and poor in cuts, geometrically pure, incisive support of the openings and marking of the great unity of the parameters...Rhythms in the composition of such facade are established with the erudite architecture, and especially with the renascence one, they teach in Évora.».*

A atitude projectual que presidiu à solução é nos descrita como «...uma atitude em que a intervenção, sem abdicar de um desenho da sua época, recolhe de tudo o que o cerca, ritmos, equilíbrios, proporções, cores, claridades e texturas, sem que haja transposições formais expressas...,(procurando-se) que a sua individualidade se familiarize com as características fundamentais da arquitectura urbana meridional portuguesa...». Esta posições conceptual, além de se filiar numa postura erudita relativamente ao modo de intervir nas áreas históricas, suporta-se ainda e sobretudo numa procura identificada com uma determinada raiz cultural, a da "arquitectura urbana meridional portuguesa". Mas, é tal o receio de ser apontado nesta forma de abordagem que reinvindica uma marca identitária - eventualmente comparável ao tradicionalismo de Raul Lino - que Silva Dias se apreça a dizer que no entanto «...respeita as regras da composição modernas, usa materiais e técnicas de construção de hoje...». (1)
No entanto «O volume do edifício revela características básicas da arquitectura das grandes construções meridionais, maciço e avaro de recortes, geometricamente puro, suporte de aberturas incisivas e marcantes na grande unidade dos paramentos...Estabelecem-se ritmos na composição dessa fachada tal com a arquitectura erudita e especialmente a renascentista, ensinam em Évora.». (2)
Cremos que, para além, da inspiração buscada nos edifícios urbanos eruditos, como aqui é afirmado, foi o convívio com a arquitectura popular, feita no Inquérito, que faz sobrenadar este desejo de composição através de volumes singelos, puros na sua volumetria por exigências económicas, relapsos a aberturas e a cores espaventosas, senão episodicamente. Esta procura é sem dúvida enquadrada numa num forte desejo de identificação o cultural, onde a diferença se possa encontrar na qualidade da forma, que não se deseja provocadora, mas sim consonante, sobretudo com uma memória das nossas raízes culturais.

(1) Dias, Francisco Silva . (2000) . EDIFÍCIO DE S TA CATARINA EM ÉVORA Raízes e Perspectivas do Urbanismo Regional Português . Ph.D . Dissertation FAULT 280p e (2) Pág. 277



Buildings
Summary Data Sheets -Appendix III

Summary Data
Sheets - Biulding(s)
Nº : |

1960 **Contest for the Headquarters of Fundação Calouste Gulbenkian**
Autor(s):F.George, A. Araújo & M Laginha

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Museum & headquarters of a foundation

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

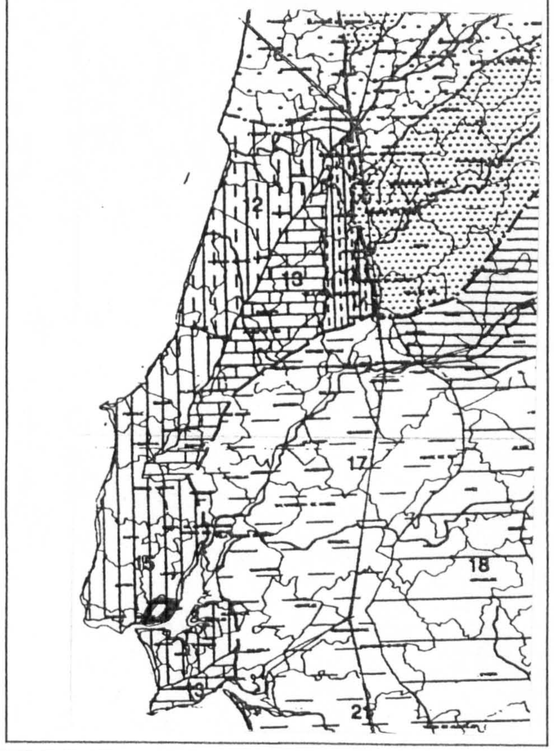
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

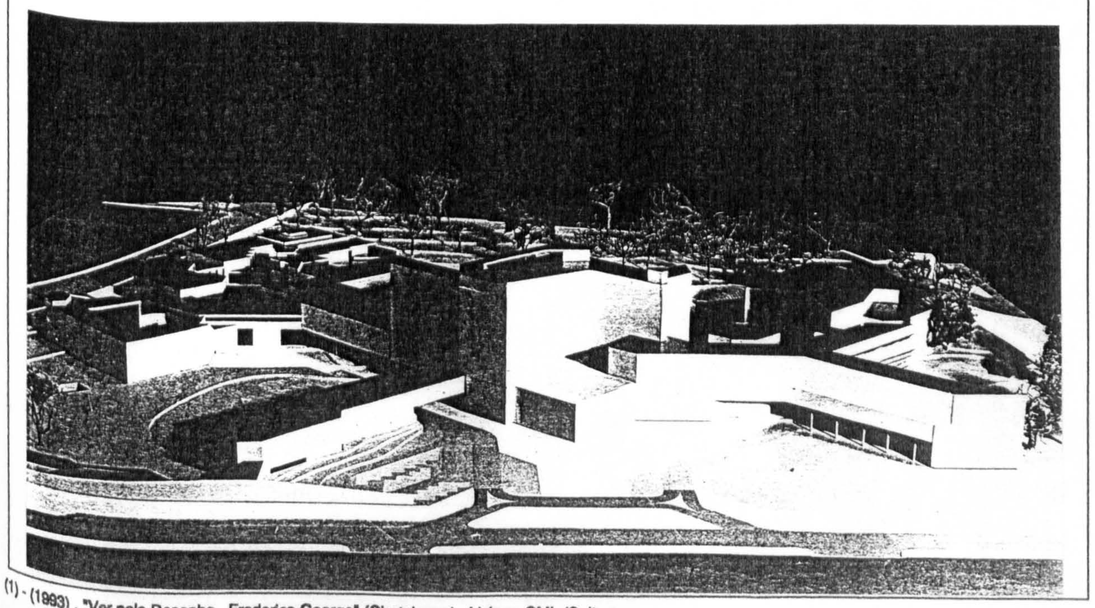
Geographical Location



Observations

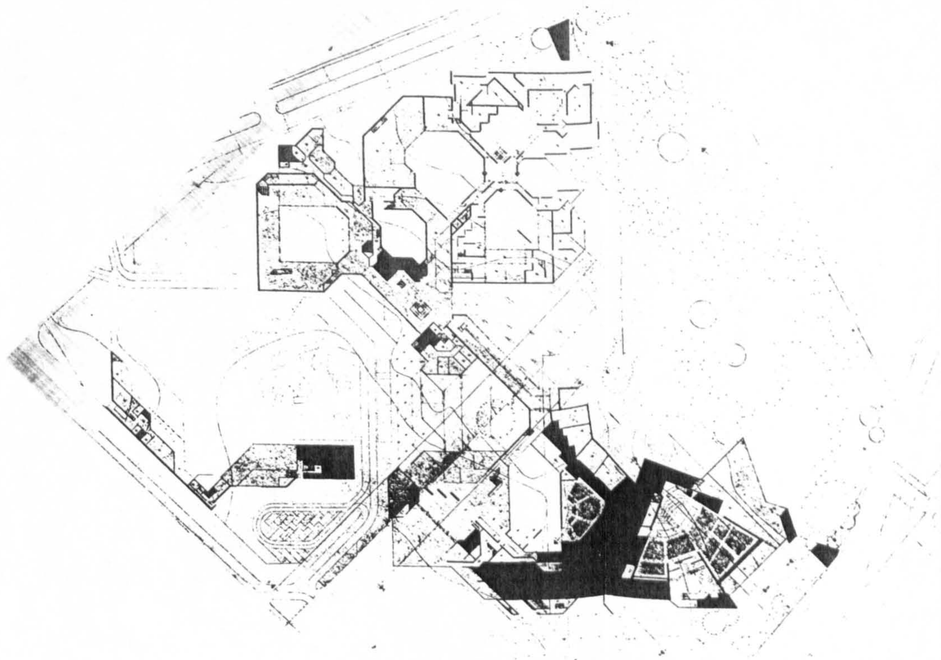
The project was not awarded

Illustrations



(1) - (1993) . "Ver pelo Desenho . Frederico George" (Chatalogue) . Lisbon: CML /Cultura
- Remains of the contest in the FCG Services

Drrawings and other Details



Comments

The elements of the contest of the ante-project for the Headqúarters for the Calouste Gulbenkian Foundation (60) are constituted by the descriptive memory and by pictures of the drafts and panels of the contest proposals. Together with this were the other two selected teams, one of which was then chosen first place.» and later finished the building

The solution of the team of Frederico George, Arnaldo Araújo and Manuel Laginha represents a completely opposing position to that which won the contest. In it an interior and organic composition is explored – almost de-constructing itself – making the exterior spaces have a dimension of yards and not of park and that in its volumes the scarcity of openings be also a value of the whole.»

In the descriptive memory the solution is explained *«...in "three groups", always closely related but reaching, at the mostly accentuated aspects of each, a more particularised expression. It is the case of: the group "Museum + Library, ...(with) a development and a dynamic cut of its elements; b) in the group of "Auditoriums and Rooms", the affirmation of mass of the Big auditorium and of the space of its development,...; in the group of "Administrative Facilities", ...the differentiation of the three parts that compose it...On all of it, we wanted that the dialogue of the architecture and the zones of open air happened... and that the whole created involvement, that is, that it lived on itself, with intimacy and with the interior enjoying its yards and protecting itself from the urban conditions...that were against it.».*

It is interesting to remember here that the team was composed by two architects that had participated in the INQUÉRITO, one of them as co-ordinator of Zone 5 (Alentejo) and the other one as collaborator in Zone 1 (Entre o Douro and Minho and Beira Litoral), which is considered decisive for the solution found, mainly if compared to the other proposals, namely the one that was classified first place.

In fact, the de-fragmentation of the volumes, the direct link of them with the immediate external spaces – that could be later treated as gardening areas or not – the "angles" of the whole, in spite of the "frames" of 90º and 45º, and a certain purity in the recording of the volumes, that were free of spans whenever possible, denounce the contact with the vernacular architecture.

All of those signs bring memories of villages in areas geographically comprised by Zone 1 and of the purity of the volumes of Alentejo. Besides that, one also feels a type of rejection to the urban, even when this is taken as an unsurpassable evil – as it sometimes happens in the architecture of Álvaro Siza – perhaps a result of the contact with the rural world the INQUÉRITO had given the majority of the members of the team. The descriptive memory stresses this, even though in passing, when it states that *«The perspectives of the Sta. Gertrudes Park melt South, in the green planes of a private property and, on the other sides, stop in close buildings, generally without quality, and therefore, without any demand of dialogue. Because of that it retracts itself and reinforces the sense of living its own space in its interior...(It is) an "open" space, now inhabited by architecture.»*

Araujo, Arnaldo. George, Frederico. Lagina, Manuel.(1960).Fundação Calouste Gulbenkian - Concepção do Conjunto a Edificar (Concurso Limitado), Fevereiro. Arquivo da FCG. Lisboa

Os elementos do ante-projecto a que tivemos acesso no arquivo da FCG eram constituídos pela memória descritiva e por fotografias da maquete e dos painéis das propostas do concurso. Juntamente com esta estavam as outras duas, uma delas a que mais tarde veio a ser escolhida para primeiro lugar.

Esta última apresentava uma solução completamente alinhada com a linguagem da arquitectura moderna, um tanto "brutalista", pura e dura, com um vocabulário que seguia à letra uma certa "cartilha": ortogonalidade em planta e na junção dos volumes paralelipipédicos, clara percepção dos conjuntos, desenvolvimento longitudinal das massas e vãos rasgados quase sem interrupção para acentuar a horizontalidade do conjunto. Esta proposta oferecia um edifício pouco inesperado, sem surpresas a não ser interiormente nos pátios interiores que aligeiram as massas construídas nos seus extremos. É uma proposta rigorosa e académica, que apresenta no entanto uma densidade de construção insuspeitada.

A solução da equipa de Frederico George, Arnaldo Araújo e Manuel Laginha representa um partido completamente oposto: explora-se aí uma composição interiorizada e orgânica - quase descontruindo-se - fazendo com que os espaços exteriores tenham uma dimensão de jardins e não de parque ; nos seus volumes a parcialidade de aberturas é também um valor da linguagem.

Na memória descritiva a solução é explicada *«...em "três grupos", sempre muito relacionados mas alcançando, nos pontos mais acentuados de cada um, a mais particularizada expressão. É o caso de: o grupo "Museu+Biblioteca, ...(com) um desenvolvimento e um recorte dinâmico do seus elementos; b) no grupo de "Auditórios e Salas", a afirmação de massa do Grande auditório e do espaço do seu desenvolvimento,...; no grupo das "Instalações Administrativas", ...a diferenciação das três partes que o compõem...Sobre tudo isto, quisemos que acontecesse o diálogo da arquitectura e das zonas de ar livre... e que o todo criasse envolvimento, isto é, que vivesse sobre si mesmo, com interioridade e intimidade desfrutando dos seus jardins e defendendo-se das condições urbanísticas ...que lhe fossem adversas.».*

É interessante fazer notar que a equipa era constituída por dois arquitectos que tinham participado no Inquérito, um como coordenador da Zona 5 (Alentejo) e o outro como colaborador da Zona 1 (Entre o Douro e Minho e Beira Litoral), o que se considera decisivo para a solução encontrada, sobretudo se comparada com as outras proposta, nomeadamente a que foi classificada em primeiro lugar. Com efeito, a desfragmentação dos volumes, a ligação directa destes com os espaços exteriores imediatos - que podiam ulteriormente ser tratados como áreas ajardinadas ou não -, a "angulosidade" do todo, apesar das "esquadrias" de 90° e 45°, e uma certa pureza no recorde dos volumes, que se adivinham livres de vãos sempre que possível, denunciam o contacto com a arquitectura popular. Todos estes sinais trazem reminiscências de povoados urbanos das áreas geográficas abrangidas pela Zona 1 e da pureza das volumetrias do Alentejo. Além disso, sente-se também uma espécie de rejeição do urbano, mesmo quando este é tomado como um mal encontronável - como por vezes acontece com a arquitectura de Álvaro Siza - talvez resultado do contacto com a ruralidade que o Inquérito tinha acabado por proporcionar à maioria dos elementos da equipa. A memória descritiva sublinha isso, ainda que de passagem, quando refere que *«As perspectivas do Parque de S.ta Gertrudes fundem-se para Sul, nos planos verdes de uma propriedade particular e, nos restantes lados, param em edifícios próximos, em geral sem qualidade, e portanto sem qualquer solicitação de diálogo. Por isso se retrai e mais se reforça assim no sentido de viver o seu próprio espaço em interioridade...(É) um espaço "aberto", povoado agora pela arquitectura.»* (pág.s 7 e 8)

Summary Data
Sheets - Bluilding(s)
Nº : 2

Planetário Calouste Gulbenkian e Museu da Marinha (1)

1963-65

Autor(s): Frederico George

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc	/	Settlem. Type: Sparse	

Type of Buildings "Planetary" & Museum

No. of Floors Lisbon

Build. Elements

Site Cov. Area	Site Cov. Main Blt.
Blt. Area	

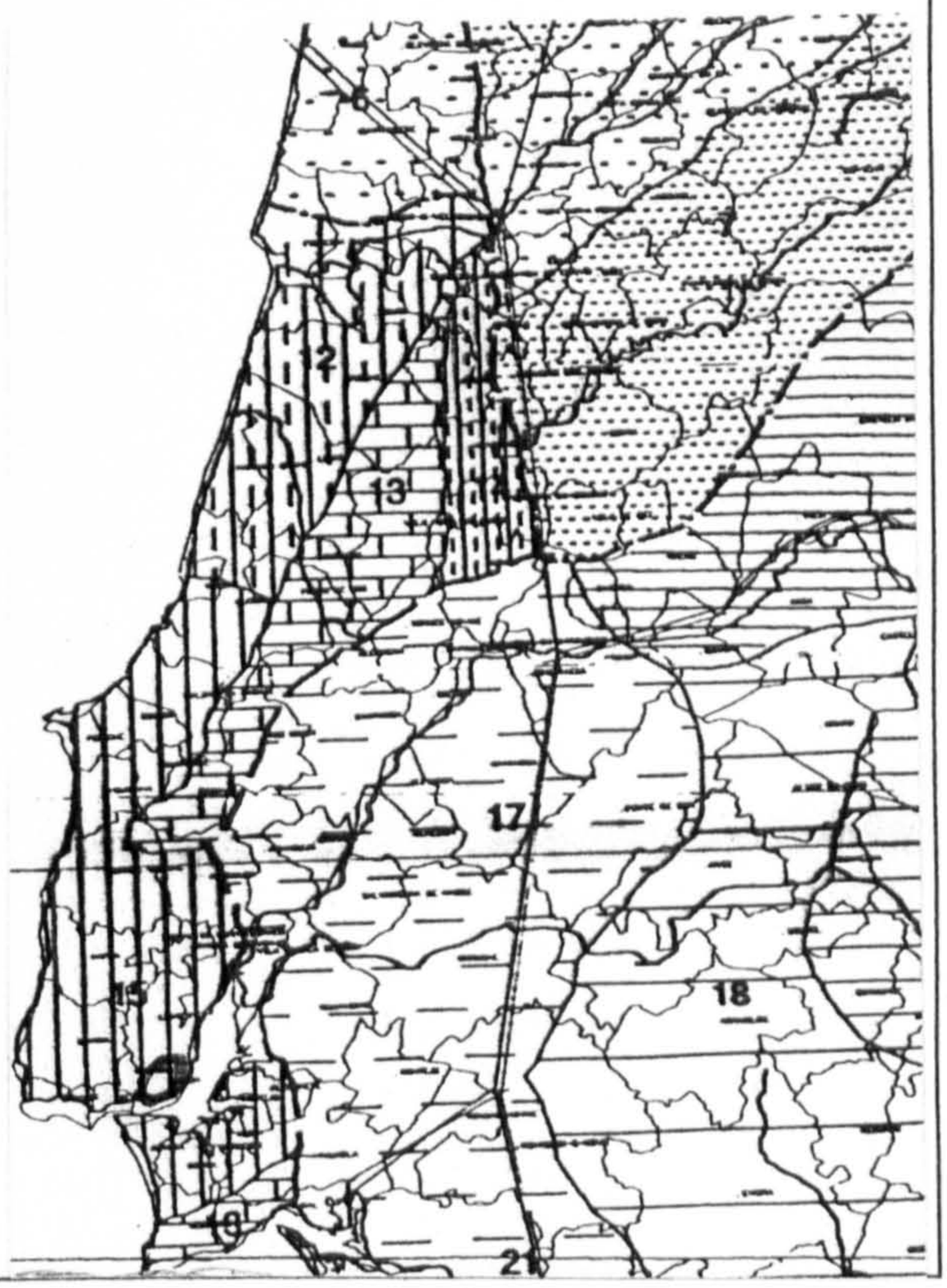
Materials

Structure	Roofing	Finish
Interior	Walls	Exterior
Windows	Openings	Doors
Interior	Floors	Exterior

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

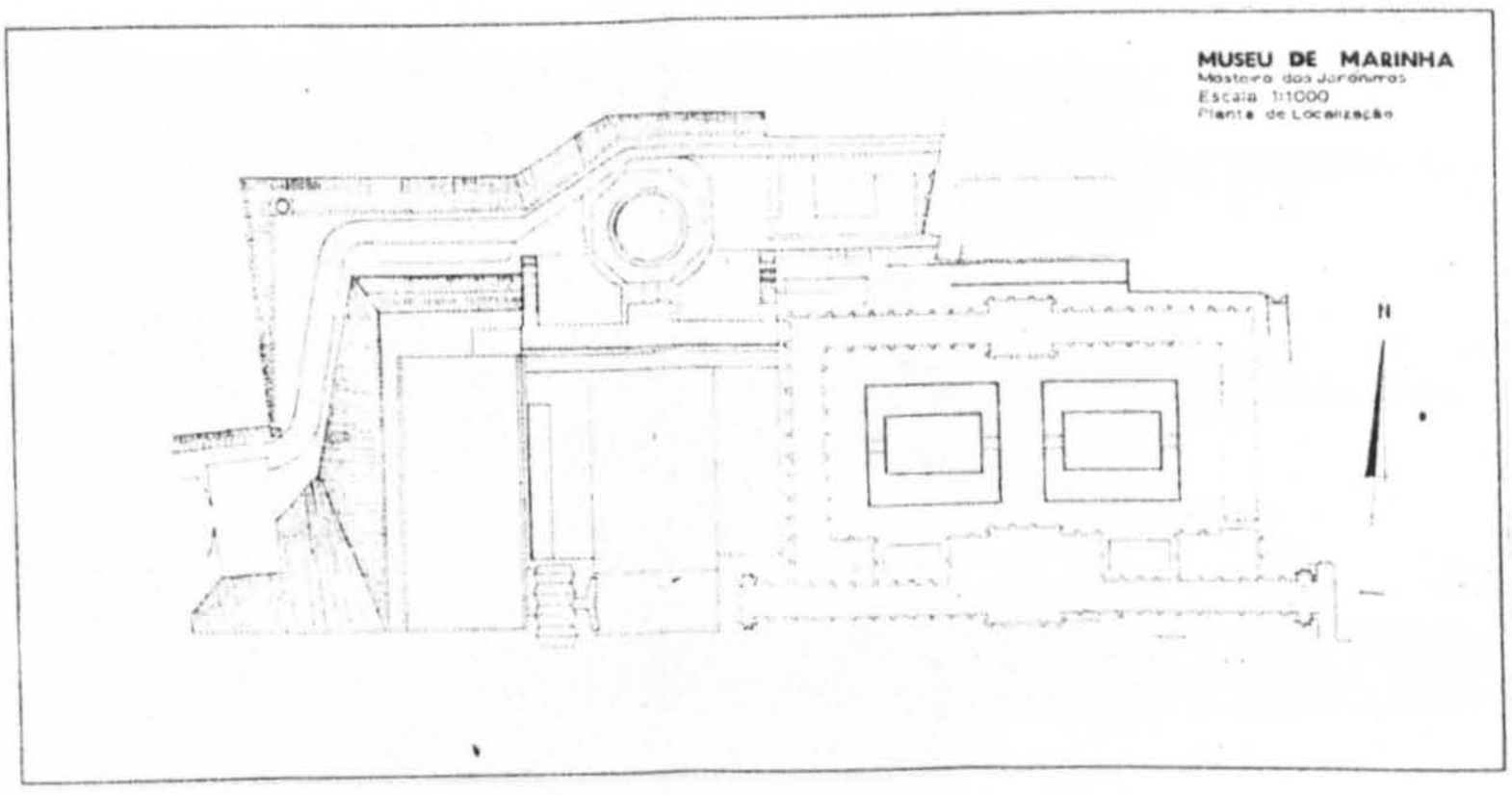
Geographical Location

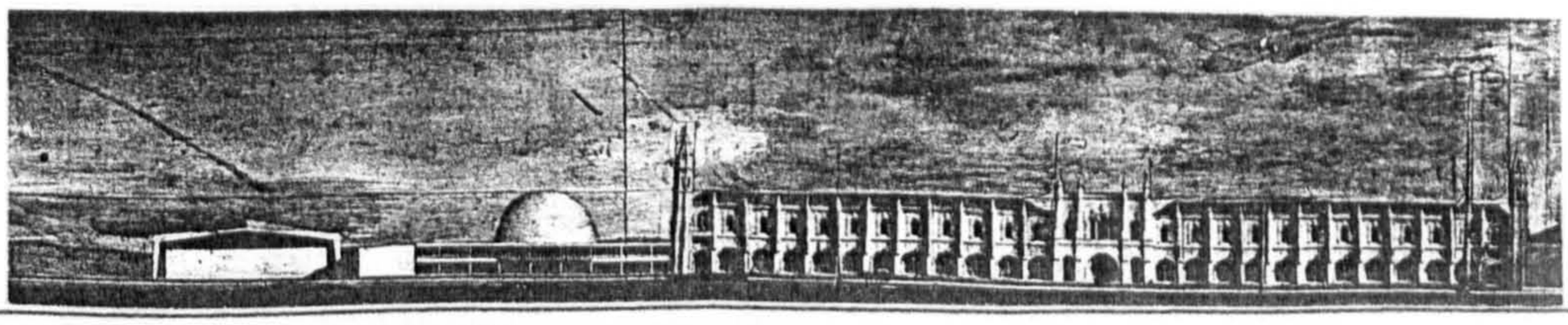


Observations

Only a finishing schedule could show better the materials used

Illustrations





(1) - Catalogue Arquitectura Sec. XX - Portugal (pg. 237)

Summary Data
Sheets - Bluilding(s)
Nº: 3

Pavilhão de Portugal na Exposição Internacional de Osaka (1) 1970

Autor(s): Frederico George

Location
County:
Civil Parish:
Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region:

Type of Buildings

No. of Floors

Build. Elements

Geographical Location

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure | Roofing | Finish

Interior | Walls | Exterior

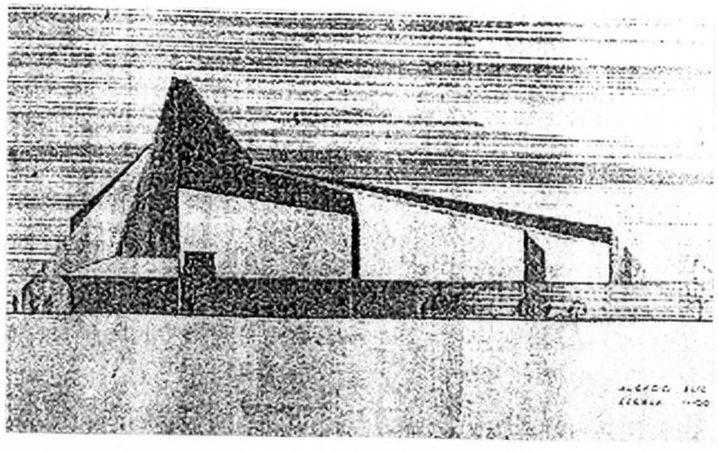
Windows | Opennings | Doors

Interior | Floors | Exterior

Observations

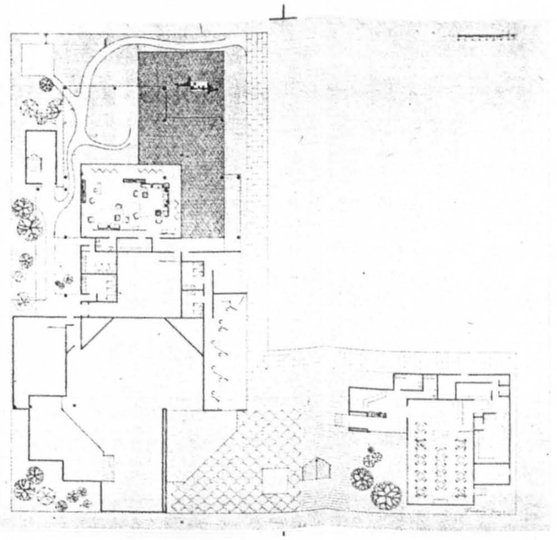
Sparse information for better understanding the materials used

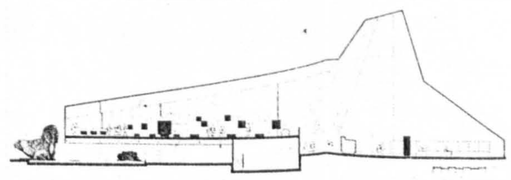
Illustrations



(1) - (1993) . "Ver pelo Desenho . Frederico Goerge" (Chatalogue) . Lisbon: CML /Cultura

Drrawings and other Details





Comments

The Ozaka Pavilion (70) by Frederico George, although it is a precarious architecture, it transmits us the opposing idea, that is, its volume was conceived to give us a sense of permanence, such as a certain density that spontaneously identifies itself as Portuguese, not only because of the vernacular references, especially in relation to Alentejo, but also because of the attributes mentioned earlier.
His direct experience, which was already mentioned, as co-ordinator of Zone 5 will have its influence on that. «In fact, the image of the pavilion, mainly the one that is visible from its main level, is clarifying: its simplicity and plainness reflects the memory of a group of rural houses, with extensive roofs of small edges, that protect blind surfaces, converging in a crescent volume to something half church tower half natural rock.
At the base the image disappears for the materials used do not reflect a similar sense of the vernacular constructions. The same happens to the stairs of access to the pavilion that separate it from the rest, whose expression cannot accompany the strength and simplicity of the group. In the interior, the pavilion comprises an exhibition space sensibly organised in two levels, which the roof gives continuity to, but where one does not see many identity references.
One almost regrets that the execution of the Ozaka Pavilion has not been carried out with traditional techniques, forgetting the provisional and "obligatory" technological character of the exhibition, for maybe this way the building could have reached the true identity force present in the ante-project.

George, Frederico.(1993). Pavilhão de Portugal na Exposição Internacional de Osaka (1970). Exposição Ver pelo Desenho - Frederico George. CML/Cultura. Livros /Horizonte. Lisboa

Este projecto teve como colaboradores nos arranjos interiores Daciona Costa e António Garcia. Embora tratando-se uma arquitectura precária, o edifício não deixa de nos transmitir uma ideia oposta, pois a sua volumetria foi concebida de forma a dar-nos um sentido de massa, muito característico na nossa arquitectura, não só a popular como também a erudita se desenvolve até aos finais do séc. XVII. (1)

Terá pesado certamente nisso não só o facto do seu autor ter tido ao longo vida uma relação previlegiada com o Alentejo - quer por razões familiares, quer por empatia pessoal - mas também pela participação no Inquérito como coordenador da Zona 5, que incluia também o Alentejo.

De facto, a imagem do pavilhão, sobretudo aquela que pode ser visível no alçado junto, é elucidativa disso. A sua simplicidade e clareza, reflecte a memória de um conjunto de rural, através das suas grandes coberturas de pequena pendente que convergem num volume em crescendo - meio torre de igreja, meia rocha natural - protegendo superfícies cegas. Ao pé, esta imagem desvanece-se, pois os materiais não acusam a densidade semelhante á das construções vernáculas. A mesma sensação se tem com a escada de acesso ao pavilhão, que separa este do restaurante e que por seu turno também não consegue acompanhar a proposta feita para o primeiro.

Quase se tem pena que a sua execução não tenha sido realizada com uma tecnologia mais regional, mesmo esquecendo o caracter provisório e tecnológico que de uma maneira geral preside estas exposições, pois talvez assim o edifício pudesse ter atingido verdadeiramente a força cultural contida no ante-projecto.

Interiormente o pavilhão apresentava o espaço para exposição – com um projecto de interiores correcto mas algo acéptico - organizado sensivelmente em dois níveis, a que a cobertura se encarregava de dar continuidade.

(1) KUBLER, George.(1972). A Arquitectura Portuguesa Chã - Entre as Especiarias e os Diamantes 1521-1706. Editor Assírio Bacelar Vega Lda. Lisboa
Descreve-se um período de grande sobriedade criativa que se denomina "arquitectura chã", entendida como um modo de expressão feita através de um «...vernacularismo cujos valores formais mais em evidência são a clareza, a ordem, a proporção e a simplicidade»(Pág. VIII)

Summary Data
Sheets - Bluilding(s)
Nº: 4

Nova Igreja de S. Sebastão da Pedreira (1)

1974

Autor(s): Frederico George, Mata Antunes e F. Berger

Location
County: Lisboa
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

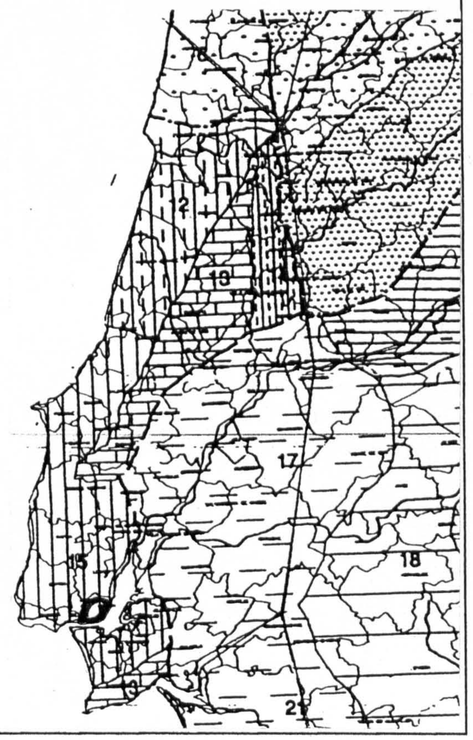
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

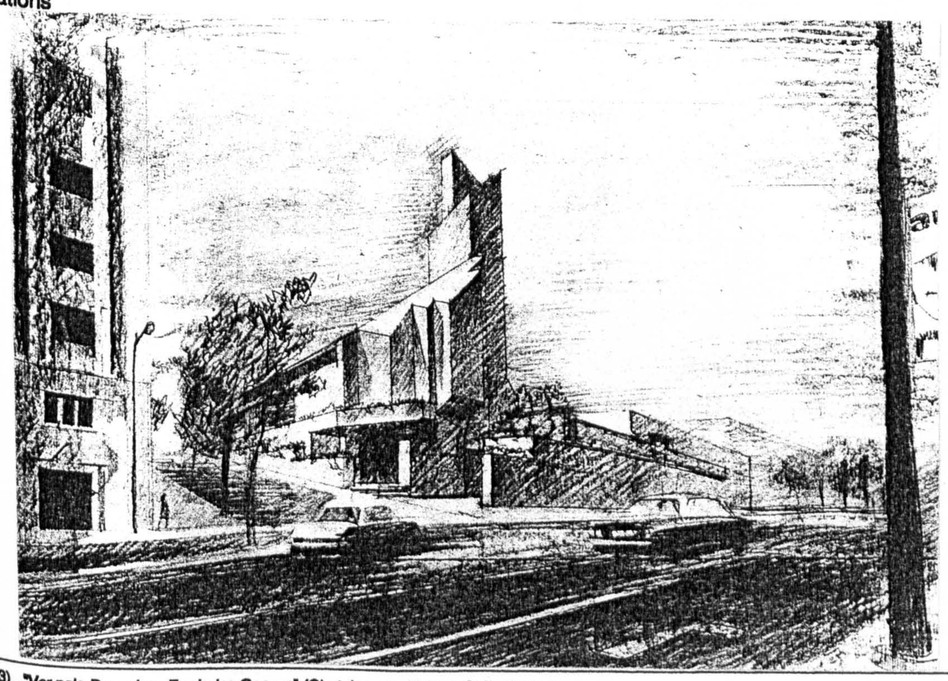
Interior | Floors | Exterior

Geographical Location



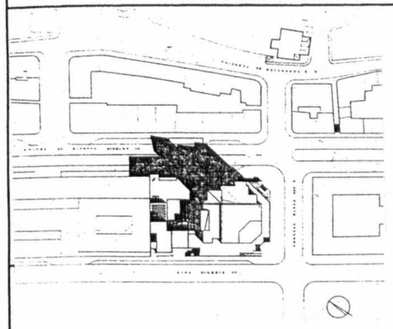
Observations
The project was not built

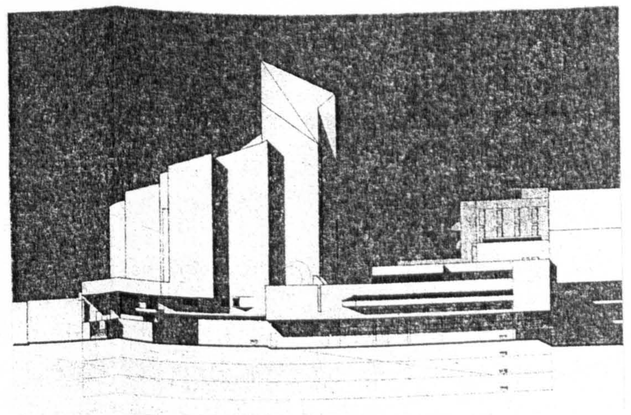
Illustrations

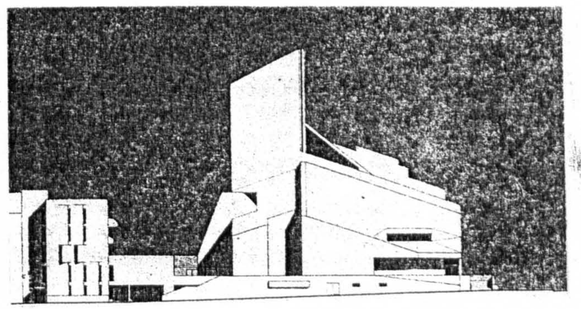


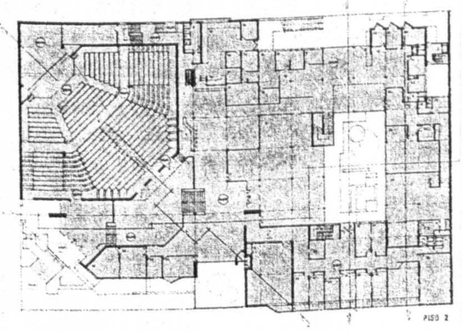
(1) - (1993) . "Ver pelo Desenho - Frederico Goerge" (Chatalogue) . Lisbon: CML /Cultura

Drrawings and other Details









Comments

The New Church of S. Sesbastião da Pedreira, which is also by him and which did not go further than the ante-project, would be located at the António Augusto de Aguiar street, in an available land next to the band of habitation buildings which make border with the Eduardo VII Park, constituting itself a transition zone for the new block where the installation of a big tertiary centre was planned, continuous to the church.
Its image appears as a not too urban object, with some density – even though it offers some de-constructive sense at the same time – in the hope of asserting with independence and assuming, therefore, a volume exception, either in the whole, or in the way its successive components get together in crescendo.
The type of language used is similar to the Osaka Pavilion. However, it may be said that in here there was a more erudite game, as the form is not given in such a direct way. Anyway, the same inclined plans to make the roofs on the successive bodies are found, continuing until the end of the vertical tower that points out the Lord's altar. However, if the proposal gains some dynamic force in the whole, its materialisation reveals itself somewhat problematic, once while at the Osaka Pavilion the roofs were considered different material from the walls, here, in the arches presented, precisely the contrary would appear: any material in the roofs not similar to the walls would certainly conduct to a rupture of the volume and its complete lack of coherence.
Therefore, we have to imagine how that problem would be solved, so the group would keep the strength of the "gesture" the ante-project presented. It is interesting to speculate what could be the correction of that decision this building would affirm – which happened many times when going from the project to the execution, where for such the cultural references, which were important in the initial act of projection were lost

Esta Igreja, que não passou de ante-projecto, situar-se-ia, na Rua António Augusto de Aguiar, na esquina com a rua ... constituindo o remate urbano de um quarteirão de grande dimensão onde se previa também a instalação de um enorme centro terciário –da responsabilidade de uma equipa coordenada por Teotónio Pereira e por Nuno Portas. Como ante-projecto que é, e a partir dos elementos disponíveis, a sua análise será necessariamente voltada para a matéria plástica do edifício.
A sua imagem surge-nos com um certo peso urbano, embora desde logo se tenha assumido como uma excepção, expressa quer pela forma global, quer pelo modo como os seus sucessivos componentes se reúnem num crescendo.
O tipo de linguagem usada é semelhante à do Pavilhão de Osaka, contudo, aqui talvez se possa dizer que se tenha tentado um jogo mais erudito, na medida em que a forma não nos é dada de maneira tão directa. De qualquer modo, vamos encontrar os mesmos planos inclinados que fazem as coberturas dos sucessivos corpos, continuadas até ao remate da torre vertical que referencia o altar do santíssimo. Mas se na globalidade a proposta ganha um certa força dinâmica, a sua materialização revelar-se-ia algo problemática, uma vez que enquanto que no Pavilhão de Osaka as coberturas foram consideradas como material diferente das paredes, aqui, nos alçados apresentados mostra-se precisamente o contrário: qualquer material nas coberturas não semelhante ao das paredes, conduziria certamente ao desmembramento do volume e à completa falta de coerência do conjunto. Assim, resta-nos imaginar como se resolveria técnicamente este problema se o projecto se tem vindo a realizar para que o conjunto mantivesse a força que o "gesto" inicial apresentava.
Por último não queremos deixar de sublinhar que seria talvez no acerto desta decisão que esta obra se poderia vir a afirmar - o que acontece quase sempre quando se passa à fase de execução - sem se perderem as referências culturais que pesaram no criativo acto expontâneo que o originou.

Ficha Resumo Edificios (1)

Nº : 1

1972 **Project of "Monte" da Raposeira Coruche**

Autor(s): Alfredo M Mata Antunes

Localização

Concelho: Coruche
Freguesia:
Lugar:

Tipo Pov. : Aglomerado

Tipo Pov. : Disseminado /

Sub-região: RIBATEJO

Elevations below 400 m: precipitation similar to Alentejo tree cover: JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals: MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Tipologia do Edif. "Monte" (Framhouse in Alentejo)

Nº de Pisos 1

Elementos do Conjunto:

A. I. do Conj:

A. I. Edif. Princ.:

A. Construída

Materials Brick masonry, concrete, wood & clay tile

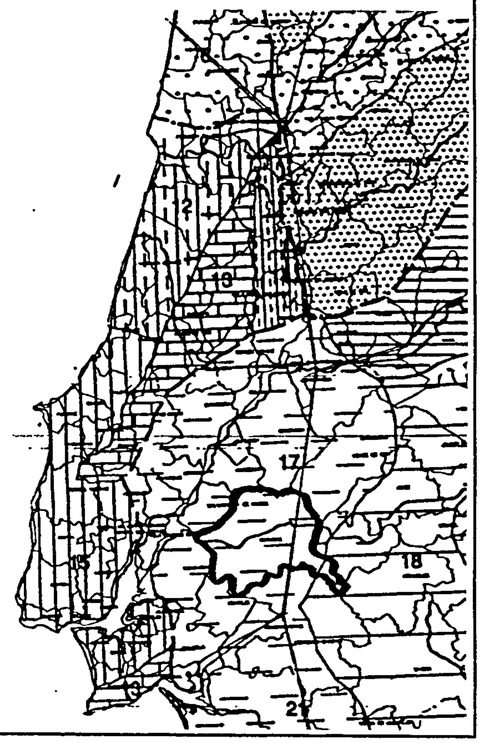
Estrutura	Cobertura	Revestimento
Concrete slabs Interior ceiling - tile vaults	"Lusa" clay tile	

Interiores	Paredes	Exteriores
Brick masonry mortared & whitewashed		

Janelas	Vãos	Portas
Wood frame		

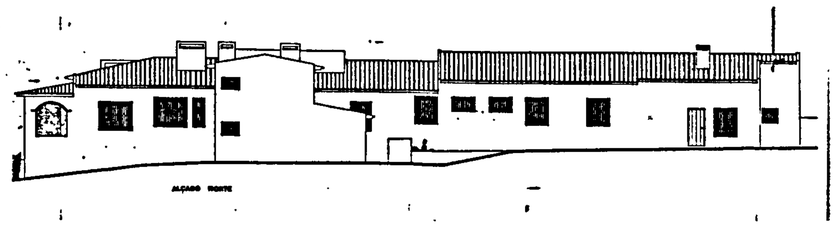
Interiores	Pavimentos	Exteriores
Quarry tile	Quarry tile	

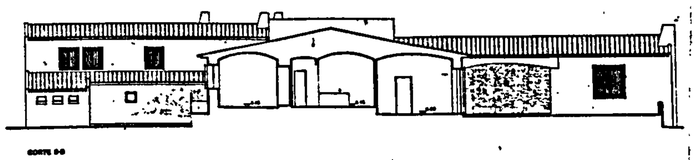
Loc. Geográfica

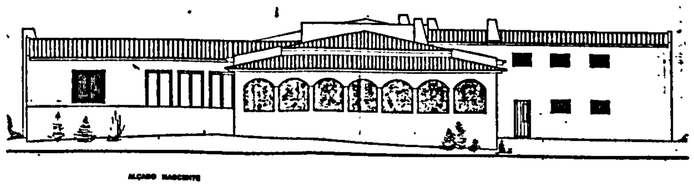


Observações

Imagens

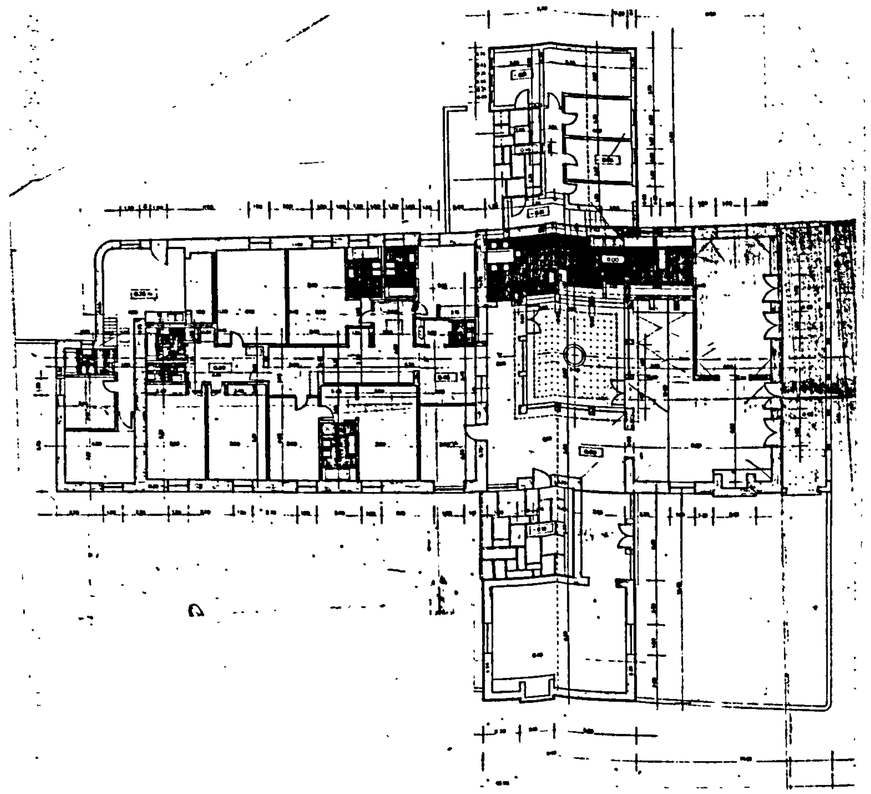






(1) - Remains to the author

Desenhos e outros Aspectos Particulares



Comentários

In the Mount of Raposeira which is a remodelling project, he made use of the external limits of the old mount and reorganised the new habitation around a patio which is located at the crossing between the new bodies and the existing one. The author explains his option this way: *«For sunlight reasons a small interior patio was created, which due to its location and treatment, will not only cheer the whole area of the main hall and the living room, but also allow a better illumination for the kitchen area. That patio will make an even more efficient natural ventilation possible to a great part of the building, particularly important for this is a construction of a single floor in a region of very hot weather.»*

That resource not only allowed him to solve a climatic problem but also to make use of a familiar typology, the same happening to the architectural treatment of the group, where the remodelled part integrated with the existing one and the local landscape in a way to «... keep the rural character ...». The finishing continue the initial option with masonry of bricks, mortared and whitewashed -- internal and externally -, floors of quarry tiles and extensive roofs of Roman tile.

Ficha Resumo Edificios (1)

Nº : 2

Project of of the Inn in S. Miguel Sousel

1988-92

Autor(s): Alfredo M Mata Antunes

Localização

Concelho: Sousel

Freguesia:

Lugar:

Tipo Pov. : Aglomerado

Tipo Pov. : Disseminado /

Sub-região: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Tipologia do Edif. Loandinghouse

Nº de Pisos 1 / 2

Elementos do Conjunto:

A. I. do Conj:

A. I. Edif. Princ.:

A. Construída

Materials Brick masonry, concrete, wood & clay tile

Estrutura	Cobertura	Revestimento
Concrete slabs Interior ceilings - vault clay tile	"Lusa" clay tile	

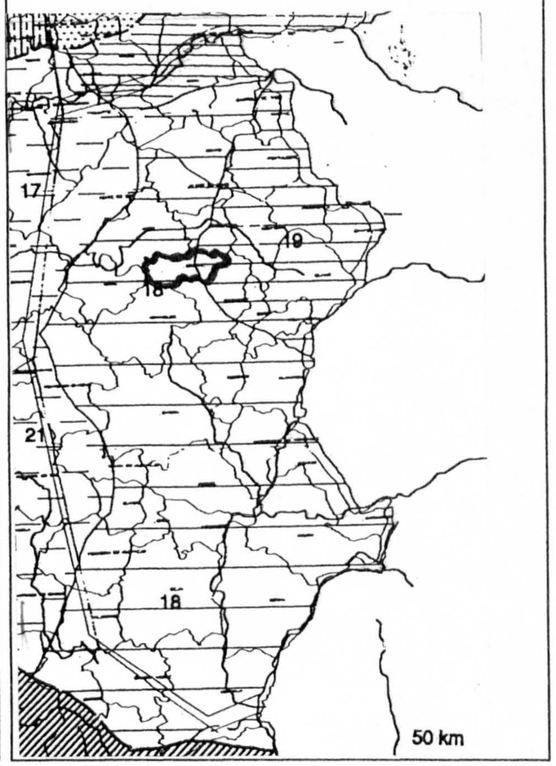
Interiores	Paredes	Exteriores
Brick masonry mortared & whitewashed		

Janelas	Vãos	Portas
Wood frame		

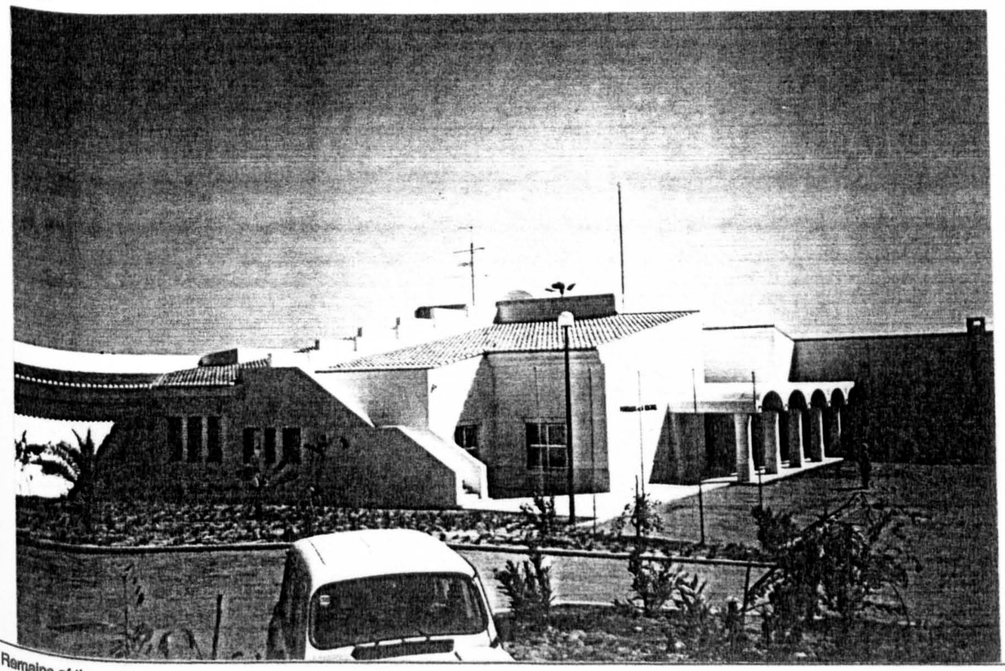
Interiores	Pavimentos	Exteriores
Quarry tile		

Observações

Loc. Geográfica

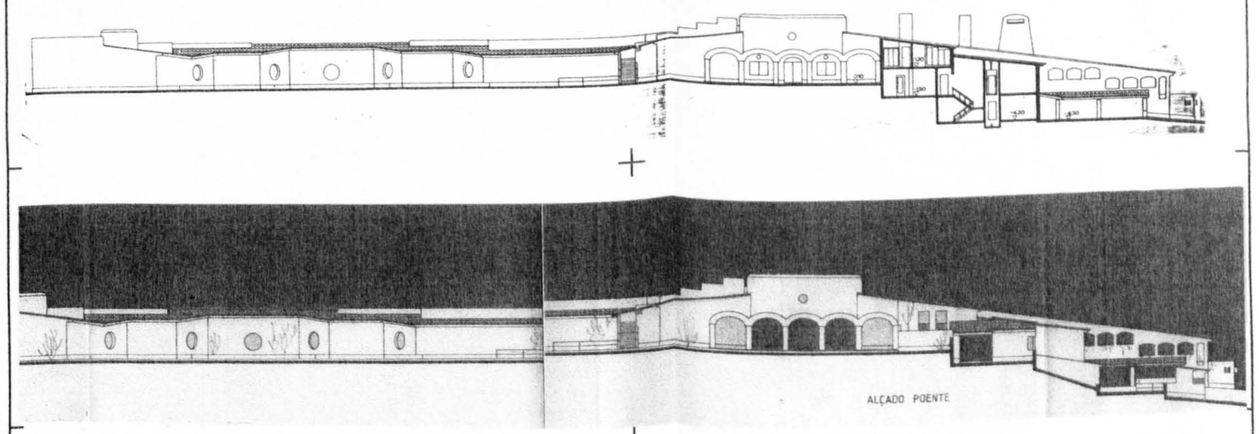


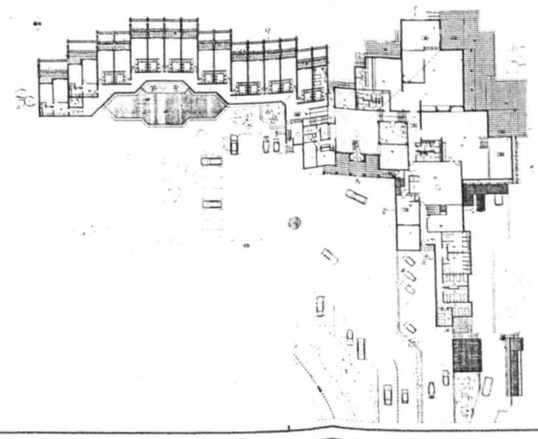
Imagens



(1) - Remains of the author

Desenhos e outros Aspectos Particulares





Comentários

In the case of the Inn of S. Miguel the composition of the group was centred in the *«enjoyment of the landscape attributes of the place...(and in the conciliation) with the aspects of the geographic orientation, such as sunlight and dominating winds »*. This way, an observatory was created over the hall, enabling to enjoy the scenery from there, which in compositional terms constitutes the converging point of the group, at the same time the edified mass bounds to the land.

The formal discourse keeps his won usual language through a game of roofs in tile closing simple volumes, which are simply mortared and whitewhased. Here, however, the general effect is less controlled than in other projects, mainly the previous one, ceding to a cut in the plan that draws away from the clear schemes that the Alentejo architecture adopts. The vault of the hall is worth noting for it wins an unusual span of 10m (33 feet). The arches that mark the entrance of the inn are a little displaced, for not being attached to the construction and acquiring a scenic atmosphere that contrasts with the group. However, the building is capable of expressing some identity with the place, which the project seeks, as it is explained in the descriptive memory:

« ...The building tried to answer ...to the most significant values of the architecture of the area ...(reassuring) with an adequate integration to the land, an intentional horizontal frame of its force line, a domain of the full spaces over the voids and the almost systematic recurring to materials and production processes, mostly the mortar washing, the tile roof, brick arches and pavements in ceramic tile. » Besides that, its identification with the place continues in the arrangement of external spaces *«...with the preservation of existing trees ...and the very own spontaneous bushy vegetation – rock-roses, woodwaxens, and gulf-weeds - which constitute the "climatic wood" of the Ridge of S. Miguel».*

Buildings
Summary Data Sheets -Appendix III

ZONE 6 — A. Pires Martins & Celestino de Castro

Summary Data
Sheets - Bluilding(s)
Nº : 1

Casas de Férias na Costa de Caparica

(1) 1959

Author(s): Cândido Palma e A. Pires Martins

Location
County: Almada
Civil Parish: Costa de Caparica
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Set of dwellings

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete & wood

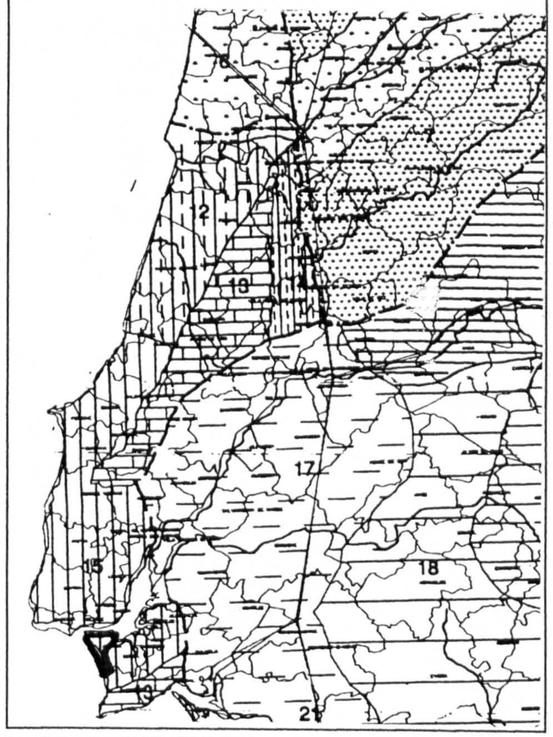
Structure	Roofing	Finish
Concrete slabs		

Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Openings	Doors
	Wood frame Wood trellis	

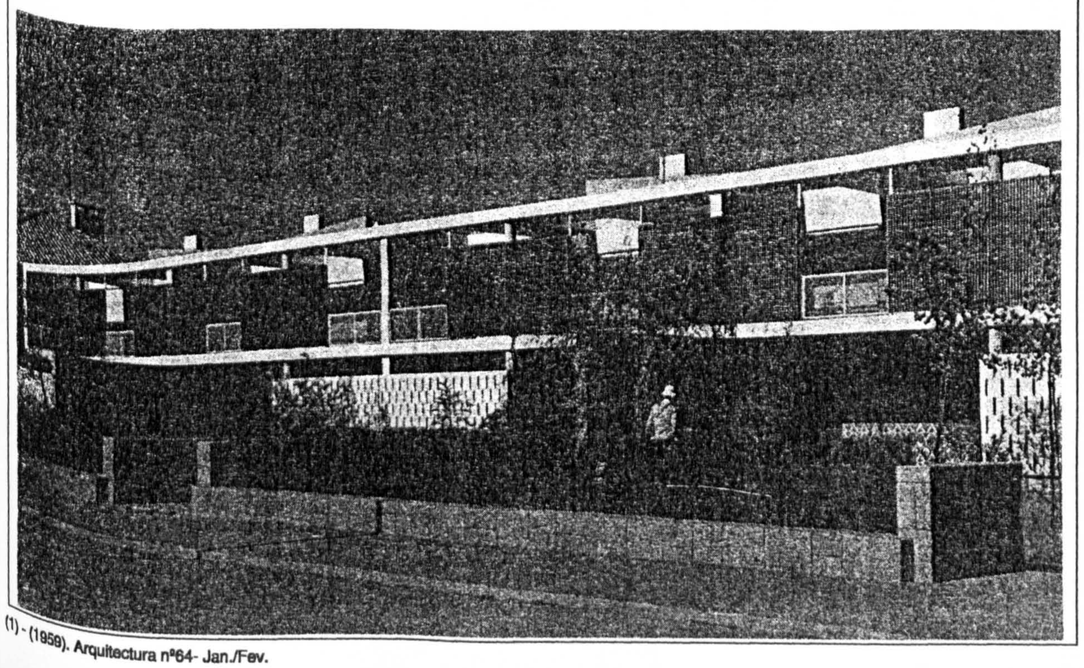
Interior	Floors	Exterior
Parquet & ceramic tiles	limestone flagstone	

Geographical Location



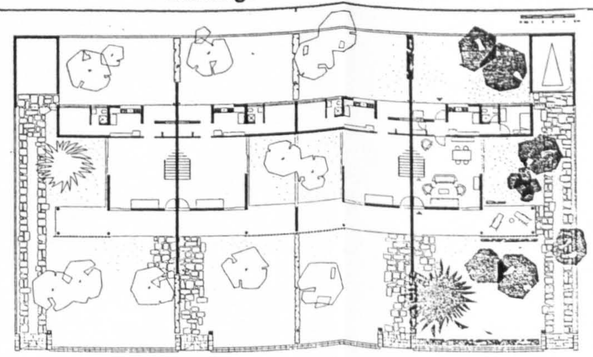
Observations

Illustrations

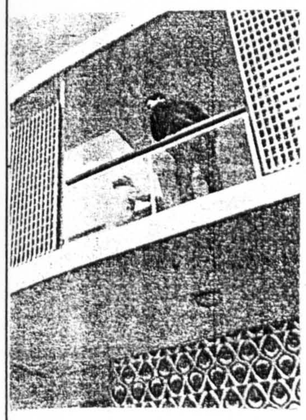


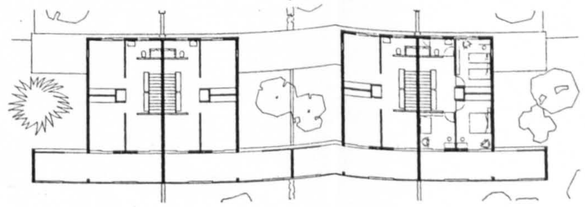
(1) - (1959). Arquitectura nº64- Jan./Fev.

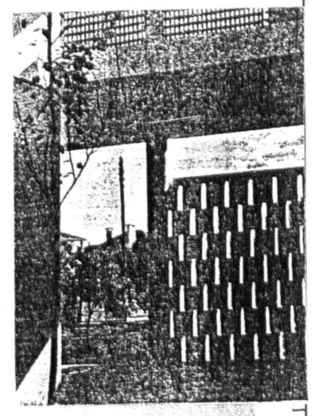
Drawings and other Details



PLANTA DO 1.º PISO: Zona de estar e comer, zona de serviço (cozinha, despensa e lavagem) e quarto e casa de banho de criada.
PLANTA DO 2.º PISO: Quarto de casal e dois quartos de solteiros; casa de banho e escada de ligação ao 1.º piso.







Comments

Este conjunto de quatro moradias, embora tratando um tema diferente dos blocos urbanos, confirma a segurança de Pires Martins – apesar de se tratar de uma parceria -, na manipulação de um linguagem que embora já em fase de reformulação, não deixa de ser aqui utilizada com grande pureza e mestria.

Comprova-o o partido conseguido na sequência alternada da composição das fachadas das moradias organizadas em banda, bem como a interessante marcação de cheios e vazios, paredes-biombos, rótulas e aberturas nas palas das varandas do 2º piso, para já não falar das pátios – de estar e de serviço -, verdadeiras extensões exteriores das zonas a que estão ligados

A pormenorização é de grande qualidade e amplia, sem dúvida, o partido tomado na composição global.

O Inquérito já tinha sido concluído há alguns anos e não obstante a manipulação radical dos canons modernistas, parece poder aqui também encontrar-se alguns sinais dessa experiência: a criação dos pátios, as paredes biombos primorosamente perfuradas, as rótulas /cortinas em madeira das varandas no 2º piso, todas eles evocando memórias algarvias, parte da região que lhe coube a Pires Martins coordenar neste levantamento da arquitectura popular.

In this group of four houses, he demonstrates control in the manipulation of the indicated lexicon, reaching parts of great purity and mastery.

This is proven by the results obtained in the alternate sequence of the facades' composition of the houses organised in band, as well as in the interesting marking of full spaces and voids, separation-walls, gratings and opening in the visors of the verandas of the 2nd floor, not to mention the patios – living area and service -, true external extensions of the zones they are linked to. The details are of great quality and amplify, undoubtedly, the result obtained in the global composition.

The INQUÉRITO had been concluded some years earlier, and, despite the radical manipulation of the purist language, it seems possible to find here signs of such experience: the creation of patios, the masterly drilled separation walls, the gratings/curtains in wood of the verandas of the 2nd floor, all of them evoking memories of Algarve, part of the region Pires Martins co-ordinated in the search of vernacular architecture in that area.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Prédio na Avenida Elias Gracia (1) 1960

Author(s): Pires Martins

Location
County: Lisboa
Civil Parish:
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Dwellings with courtyard

No. of Floors 7

Build. Elements Car parking, shop, porter apartment, apartments & apartment facilities

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood. aluminium, glass & ceramic tiles

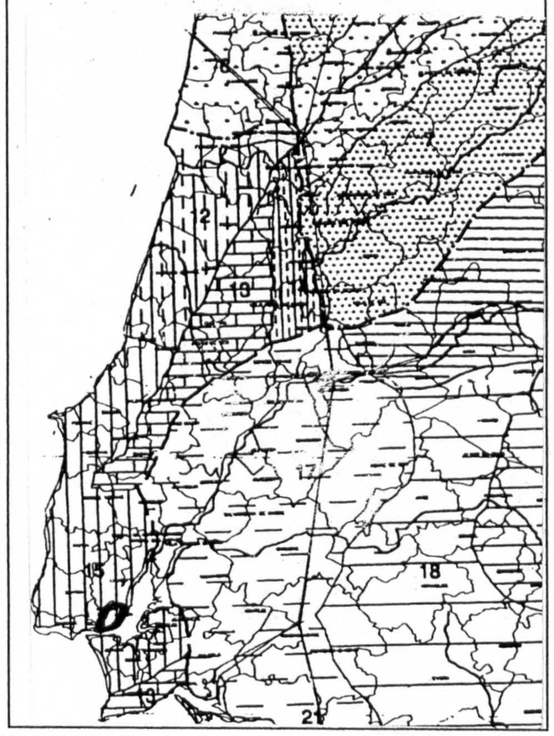
Structure: Concrete slabs
Roofing / Finish: Ceramic tiles

Walls
Interior: brick masonry finished with plaster
Exterior: brick masonry finishing: limestone, glass & mosaic

Openings
Windows / Doors: Wood & aluminium frame

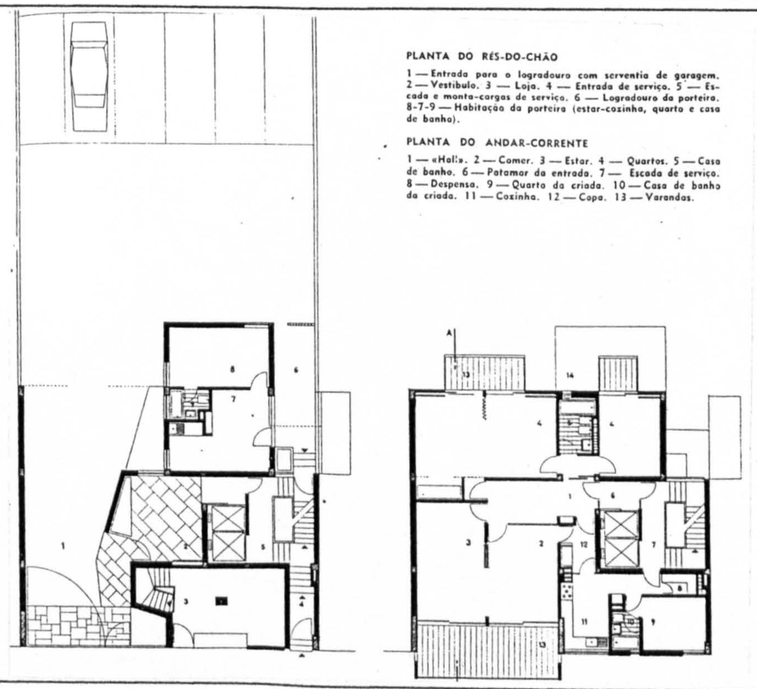
Floors
Interior: Parquet
Exterior

Geographical Location



Observations

Illustrations



PLANTA DO RÉS-DO-CHÃO

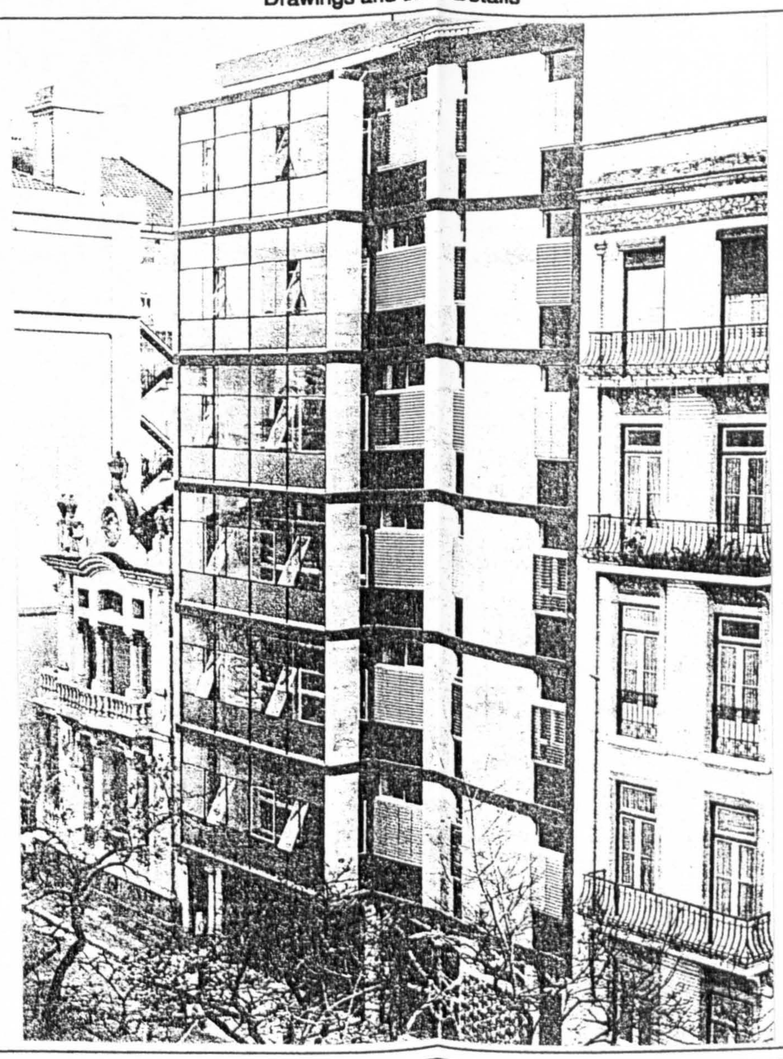
1 — Entrada para o logradouro com serventia de garagem. 2 — Vestíbulo. 3 — Loja. 4 — Entrada de serviço. 5 — Escada e monta-cargas de serviço. 6 — Logradouro da porteira. 8-7-9 — Habitação da porteira (estar-cozinha, quarto e casa de banho).

PLANTA DO ANDAR-CORRENTE

1 — «Hall». 2 — Comer. 3 — Estar. 4 — Quartos. 5 — Casa de banho. 6 — Patamar da entrada. 7 — Escada de serviço. 8 — Despensa. 9 — Quarto da criada. 10 — Casa de banho da criada. 11 — Cozinha. 12 — Copa. 13 — Varandas.

(1) - (1960) . Arquitectura nº67- Abril

Drawings and other Details



Comments

About his design the architect says: «*It is a housing blockg for rent, according with its program for high prices apartments... The apartment living room are frankly more endowed in areas and with special design attention...(whose) closed balconies, semi-external spaces, flowed on the street, remembering the "marquises" of Lisbon tradition...* » (Pág.41 and 43).

This project continues a formal speech on the urban apartment blocks theme with which that architect is familiarized. The difference here, consists in using great glass facings that close the balconies, structured by a aluminium frame, different from the usual manipulation of brick walls framed by the concrete structure, and that give to the building a the certain lightness. Like always the building working details is well done and complements with rigor the language used.

Summary Data
Sheets - Bluilding(s)
Nº : 3

Quatro Blocos Habitacionais em Olivais Norte (1) 1966

Author(s):Pires Martins e Palma de Melo

Location
County: Lisbon
Civil Parish: Olivais
Place:

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Block of apartments

No. of Floors T2 = 1 floor; T3 & T4 = 2 floors

Build. Elements Pods with 4 apartments, deposits, private terrace & car parking

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & limestone

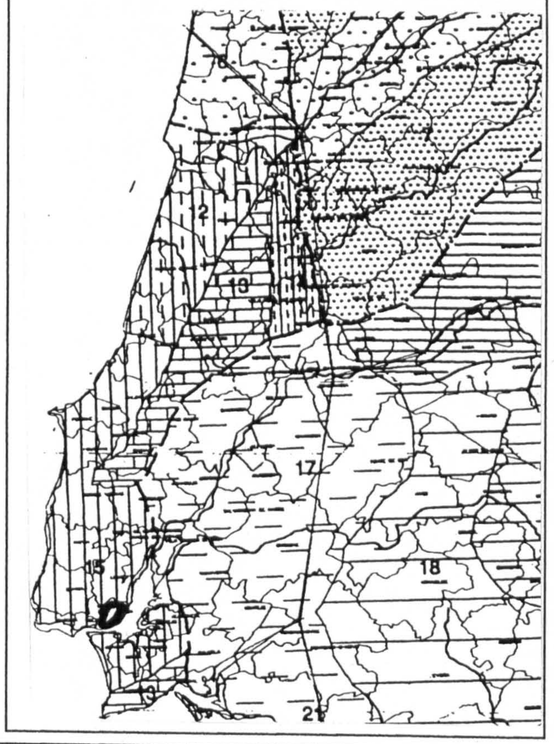
Structure	Roofing	Finish
Concrete slabs	ceramic tiles	

Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry with limestone finishing & apparent concrete

Windows	Opennings	Doors
	Wood frame	

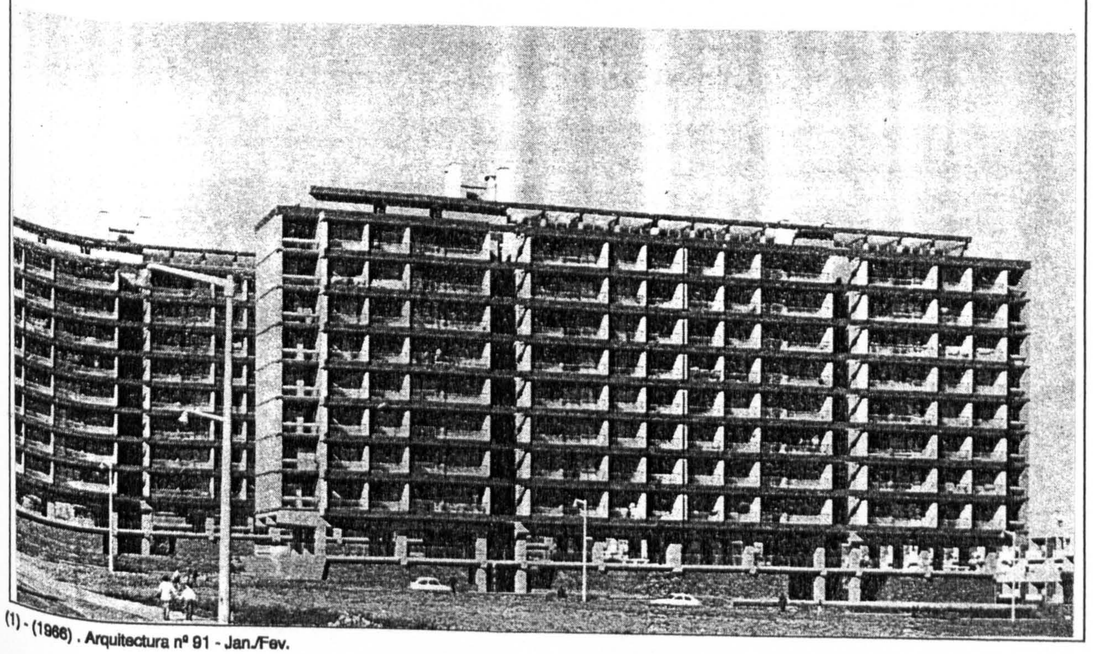
Interior	Floors	Exterior
Parquet & ceramic tiles		

Geographical Location



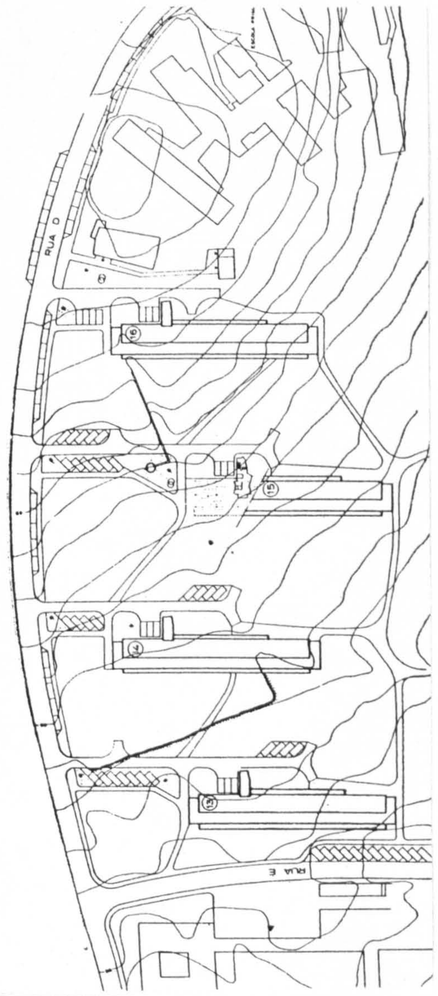
Observations

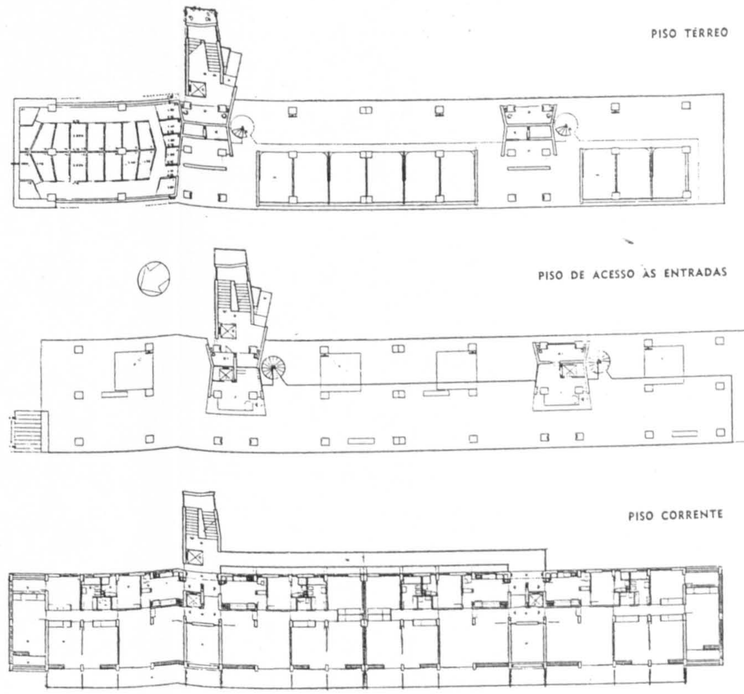
Illustrations



(1) - (1966) . Arquitectura nº 91 - Jan./Fev.

Drrawings and other Details





Comments

This apartment block is located in Olivais North's central area, near the civic and commercial centre. *"... Dew to changes introduced in the site plan... it happened an enlargement of the number of blocks from 2 to 4* (which are a proposal from the architectural design authors) *and the reduction of the apartment number from 64 block to 32."* (p. 9).

It has also been purposed another alignment for the blocks in order to create a better use of the surrounding space, to decrease the monotony of the previous lay out.

This project shows a design capacity where are clearly assumed all the canons of the modern architecture. This is evident, not only in the typologies and language used, but also by other external building elements such as the access gallery, the pilots, the entrance floor empty for recreation uses and the last floor prepared for the laundry and other services. Also the construction aspects have reflection of this option.

It is a "clean" architecture, without surprises, with a careful organization in the apartment plan, four for each floor, with the room and living areas open to balconies exposed to West, and with service areas open to Nascent. The drawing of the facades follows a regular frame animated by rhythms in which takes part the concrete structure.

The used materials are more or less usual in these high cost dwellings typologies, although the quality of the working details made reinforces the level of the design.

Summary Data
Sheets - Biulding(s)
Nº : 1

Habitação no Porto

(1) 1951

Autor(s): Celestino de Castro

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single dwelling

No. of Floors 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & fibrocement

Structure	Roofing	Finish
Concrete slabs	Fibro cement	

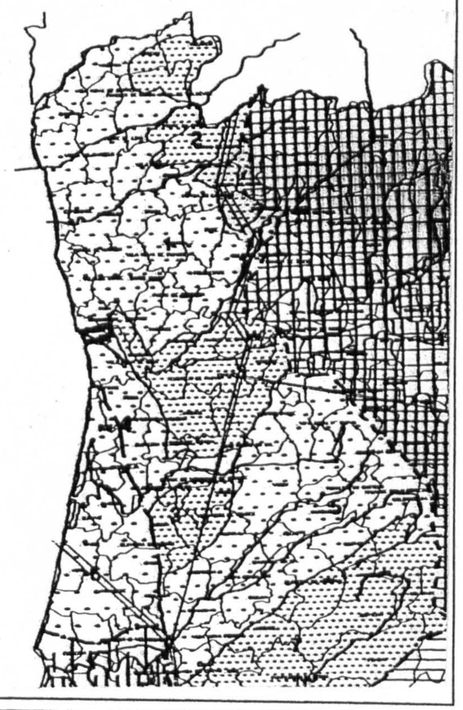
Walls	
Interior	Exterior
brick masonry finished with plaster	brick masonry mortared & painted

Openings	
Windows	Doors
Wood (macacauba) frame	

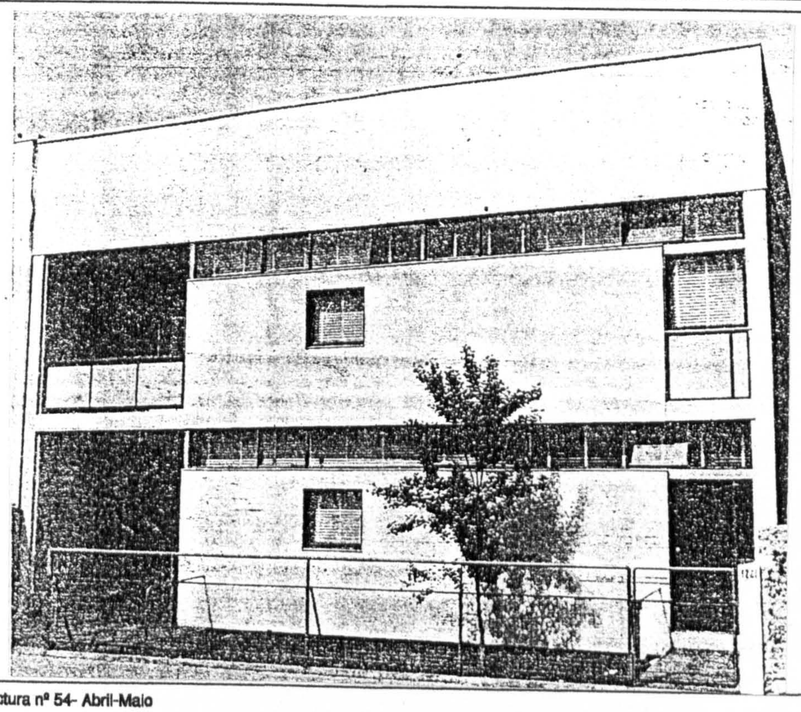
Floors	
Interior	Exterior
Parquet & ceramic tiles	

Observations

Geographical Location

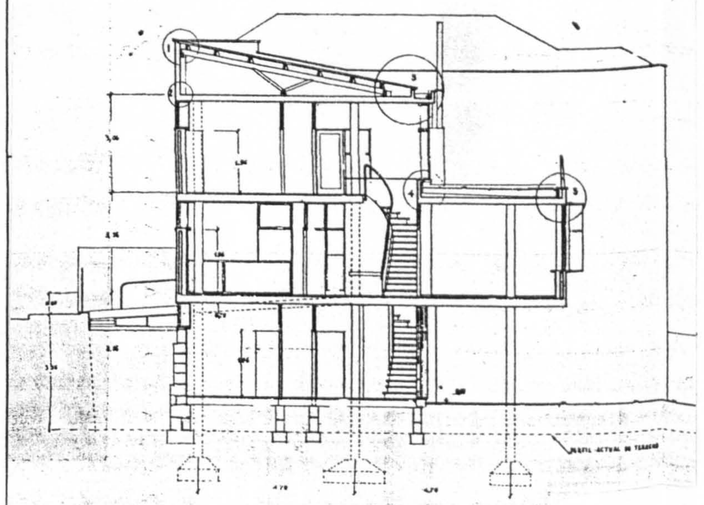


Illustrations

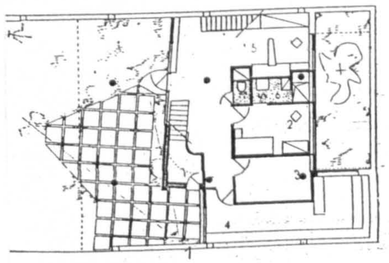


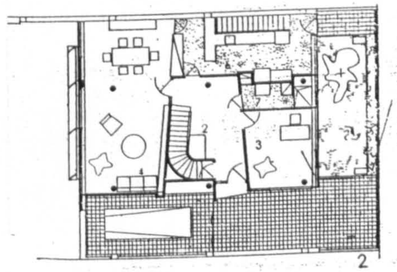
(1) - (1955) . Arquitectura nº 54- Abril-Maio

Drawings and other Details



Corte transversal





2



3

1 — Planta do 1.º piso: 1, arrecadação; 2, quarto de criada; 3 arrecadação; 4, despensa, garrafeira; 5, engomados; 6, banho; 7, W. C.

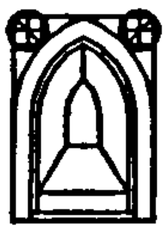
2 — Planta do 2.º piso: 1, entrada coberta; 2, vestíbulo; 3, escritório; 4, sala de estar; 5, copa; 6, cosinha; 7, W. C.-banho; 8, garagem.

3 — Planta do 3.º piso: 1, quarto; 2, varanda; 3, terraço jardim; 4, W. C.-banho.

Comments

This dwelling was design for an urban lot of 12 by 40 meters, «... *where the township urban options are tightly expressed and limited.*» (p. 8).
The level difference of the lot relatively the level of the walk side is of 3 m. Thus, following an extremely rational logic and face the area needed for the resolution of the program, the dwelling was developed in three floors, being naturally that the entrance are placed in the 2nd floor, at the level of the street.
This project, it can be said, constitutes a good and coherent speech of the modernist vocabulary, mainly the one practiced for Le Corbusier. The manner how form is treated, either as volume - including the metric of the openings - or as interior space, where can be read, «...the independent modular structures...» that participates in its definition (p. 10), reveals what it was said above. The author synthesizes this saying: «The architectural expression of this design was the reflex of a certain aesthetic concept...» (Pg, 10).
That way here, very little can be seen identical to venacular architecture, unless the serious and pragmatic approach that this design reveals, in which the plastic games elapse of the own truth of the conception-construction.

Esta moradia foi realizada num lote urbano de 12 por 40 metros,«*...onde os condicionalismos camarários e o critério urbanístico se encontra(vam) taxativamente expressos e limitados.*» (pág. 8).
A diferença de cota do terreno relativamente ao nível do passeio é de 3 m. Assim, seguindo uma lógica extremamente racional e dada a área necessária para a resolução do programa, a moradia desenvolveu-se em três pisos, estando naturalmente a entrada situada no 2º piso, ao nível da rua.
Este projecto, pode-se dizer, constitui um bom e coerente discurso do vocabulário modernista, nomeadamente daquele que era praticado por Le Corbusier. Com efeito, quer o modo como a forma é tratada quer como volume - nele se incluindo a métrica dos vãos - quer como espaço interior onde se lê a «...estrutura modular e independente...» (pág. 10) que participa na sua definição, são reveladores do que atrás se disse. O autor sintetiza isto dizendo: «*A expressão arquitectónica deste projecto foi o reflexo de um determinado conceito estético...*» (pág, 10).
Porém, muito pouco se pode ver aqui de identificável directamente com a arquitectura popular, a não ser a abordagem séria e pragmática que transparece neste projecto, em que os jogos plásticos decorrem da própria verdade da concepção/construção.



Buildings
Summary Data Sheets -Appendix III

Summary Data
Sheets - Bluilding(s)
Nº : 1

Projecto para uma Pousada para Oliveira do Hospital (1) 1958

Author(s): Manuel Taínha

Location
County: Oliveira do Hospital
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: PLATEAUS OF BEIRA ALTA

Elevations above 400 m sometimes higher; high precipitation between 1400 and 2500m/ m; tree cover: JAKC PINE and mostly OAK and CHESTNUT; cereals: MAIZE and RYE; there are some OLIVE TREES.

Type of Buildings Loading house

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Granite & brick masonry, concrete, wood & clay tile

Roofing
Structure: Concrete slabs
Finish: Roman clay tiles

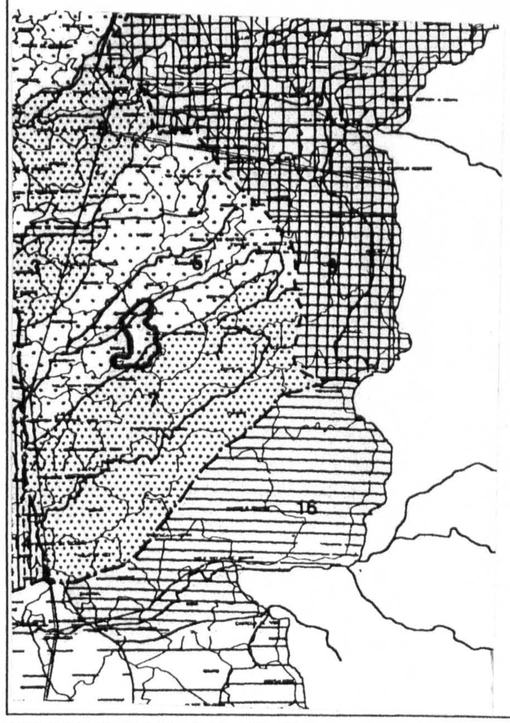
Walls
Interior: granite & brick masonry finished with plaster
Exterior: Granite masonry

Opennings
Windows: Windows and shutters of with wood frame
Doors:

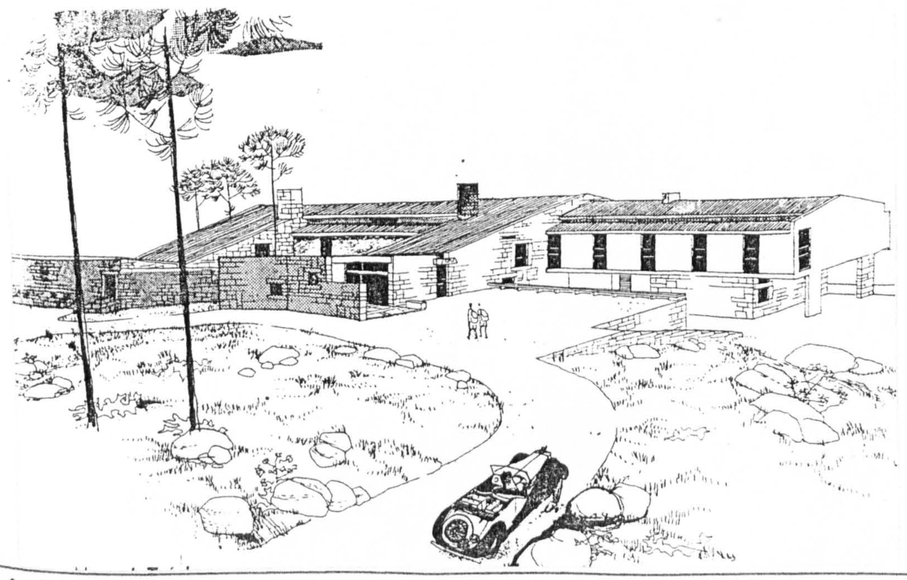
Floors
Interior: Floor board & quarry tiles
Exterior:

Observations

Geographical Location

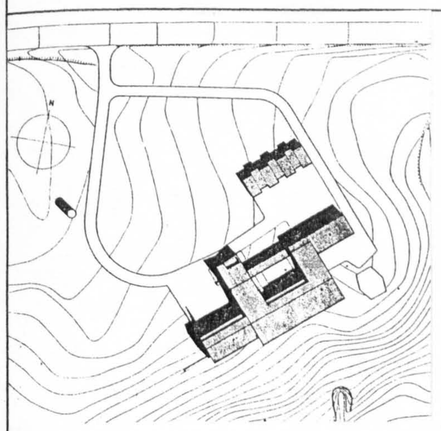


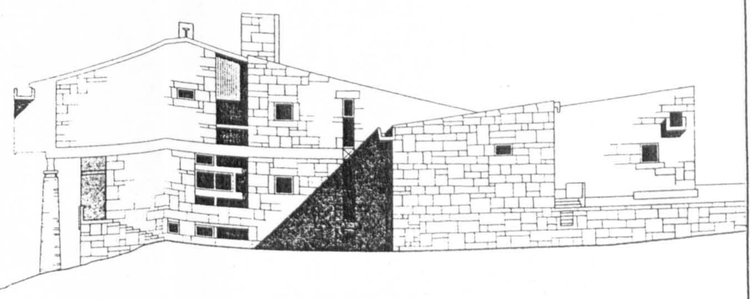
Illustrations

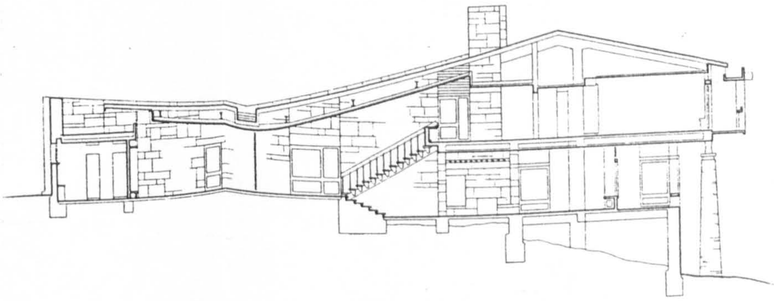


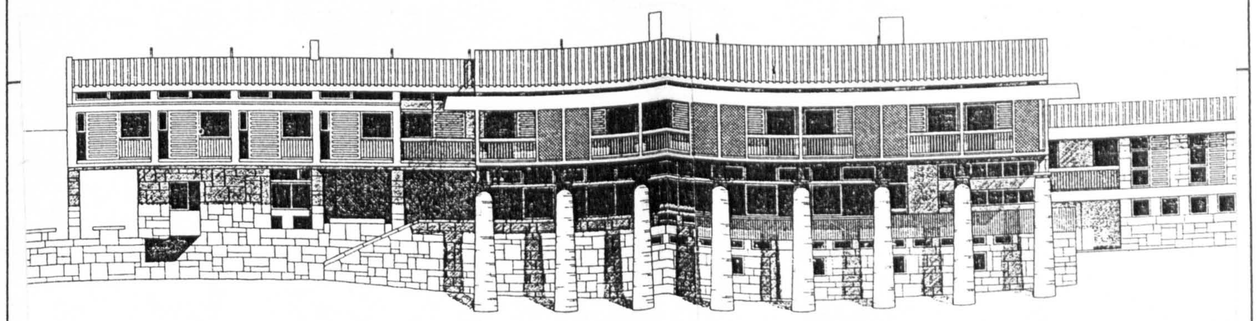
(1) - (1958) . Arquitectura nº62/Setembro

Drawings and other Details









Comments

The Inn of Oliveira do Hospital, according to his author, had his place chosen due to *«... its powerful landscape value.»*, having this last one also being considered *«...not as an end in itself, but as an element that adds value to the internal space of the inn.»*.
Whatever it may be, the localisation was decisive for the proposal, not only in the exposition of the noble zones of the equipment, but also in the way the group turns its back to those who arrive. In fact, the discreet way the access is carried out confirms this feature. On the other hand, the use of the topography in the east-west sense allowed using the existing quotas to reinforce the link of the group to the land through a body where the laundry and the "couriers" bedrooms are located.
However, what is mostly singular in these projects is the form the exposition was solved, either in the bedrooms or in the living and meal areas. In fact, locating the bedrooms on the last floor (1st floor) he made use of the existing slope of the land to install the social areas on the inferior floor, that is, the living room, and the dinning-room. Besides, the structural solution of the balance of the central body of the bedrooms was solved with powerful columns, which, somehow, are identified with the regional forms, not only by the use of stone but also by the way wood is exposed in the landscape. The localisation of the spikes in front of the open spans of the social areas, comes, furthermore, to adjust the view one may have from there in landscape aspects, making the semantic value of the spikes not to be forgotten.
From a constructive point of view, nothing seems better than quoting the author to explain the identity sense that was chosen: *«...We sought for an adherence to the local processes in the choice of materials, either in the employment of granite, utilisation of wood in the exterior in gratings and coat in the interior of the pavements and ceiling covers, or in the plastic translation and decoration amplitude. The application of reinforced concrete was limited to the covering boards (covered by Roman tiles) and to the pavements, not being, then, an odd element in the traditional aspect of the region.»*.
Another aspect that is used in the composition of the group – making use of a typological element of the Portuguese architecture – is the patio, which allows the "in-warding" of an exterior space. About this says the author: *«the domestication of the external space as a patio was therefore an architectural plot aiming at making the unlimited presence of the excessive surrounding nature more expressive.»*
But what can be considered the greatest creation in terms of language "of this project is the use of the image of columns and gratings used in dry farmings and grain storage lofts from Entre o Douro and Minho in a way those become the main memory one gets from it."

A Pousada de Oliveira do Hospital, de acordo com seu autor, deve a escolha do sítio para a sua localização *ao «... seu poderoso valor paisagístico.»*, tendo este também, considerado-o *«...não como um fim em si mesmo, mas como um elemento de valorização do espaço interno da pousada.»*.
Seja como for, esta localização foi determinante para a proposta, não só na exposição das zonas nobres do equipamento, como também no modo como o conjunto se volta de costas para quem chega. De facto, o modo discreto como é feito o acesso vem confirmar este partido. Por outro lado, o aproveitamento da topografia no sentido nascente poente, permitiu usar as cotas existentes para reforçar a ligação do conjunto ao terreno através de um corpo onde se localizaram a lavandaria e os quartos dos "couriers".
Mas, o que de mais singular este projecto apresenta, situa-se sobretudo na maneira como foi resolvida a exposição, quer dos quartos, quer da zona de estar e de refeições. Com efeito, ao localizarem-se no último andar (1º andar) os quartos, aproveitou-se o desnível existente no terreno para instalar no piso inferior, as zonas sociais, isto é, as salas de estar e de jantar. Além disso, a solução estrutural do balanço do corpo central dos quartos, resolvida com poderosas colunas, de alguma forma se identifica com as regionais, quer pelo uso da pedra, quer pelo modo como se expõe na paisagem. Por outro lado, a localização dos pilares em frente dos rasgados vãos das áreas sociais, vem enquadrar paisagisticamente a vista que daí se pode usufruir a partir daquelas referências.
Do ponto de vista construtivo, nada nos parece melhor do que citar o autor para explicar o sentido identitário que foi escolhido: *«...Procurou-se uma aderência aos processos locais na escolha e emprego do materiais, quer no emprego do granito, utilização de madeiras no exterior em rotulados e revestimentos no interior em pavimentos e forros de tectos, quer na tradução plástica e amplitude decorativa. A aplicação de betão armado foi limitada às lages de cobertura* (revestidas a telha romana) *e aos pavimentos, não constituindo, assim, um elemento insólito no quadro tradicional da região.»*.
Outro aspecto a que se recorre na composição do conjunto - utilizando-se um elemento tipológico da arquitectura da região - é ao pátio, que permite a "interiorização" de um espaço exterior. Sobre isto diz-nos o autor: *«a domesticação do espaço externo sobe a forma de pátio foi aliás um enredo arquitectónico tendente a tornar mais expressiva a presença ilimitada e excessiva da natureza circundante.»*
Mas o que se pode considerar a grande criação em termos de linguagem " deste projecto é o aproveitamento da imagem das colunas e das rótulas usadas nos sequeiros e espigueiros de Entre o Douro e Minho de tal forma que passam a constituir a memória com que dele se fica.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Escola de Regentes Agrícolas de Évora (1)
1960
Author(s): Manuel Taínha

Location
County: Évora
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/ m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Type of Buildings Agrarian school

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

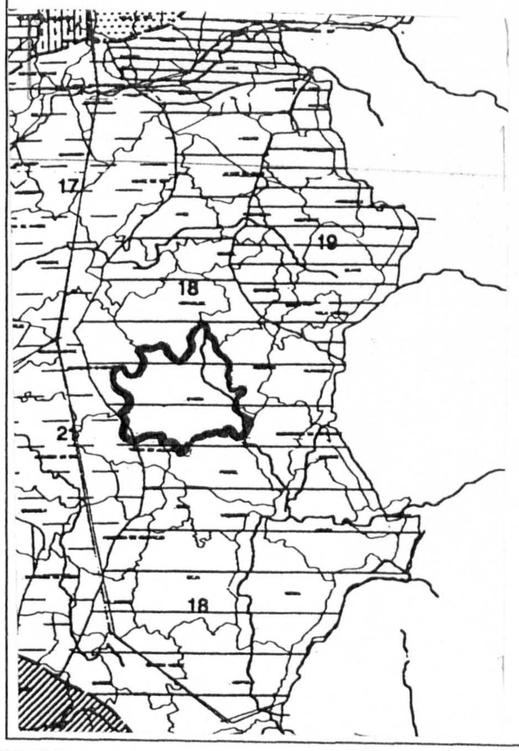
Structure: Concrete slabs
Roofing
Finish

Interior: brick masonry finished with plaster
Walls
Exterior: brick masonry mortared & painted

Windows
Openings: Wood frame
Doors

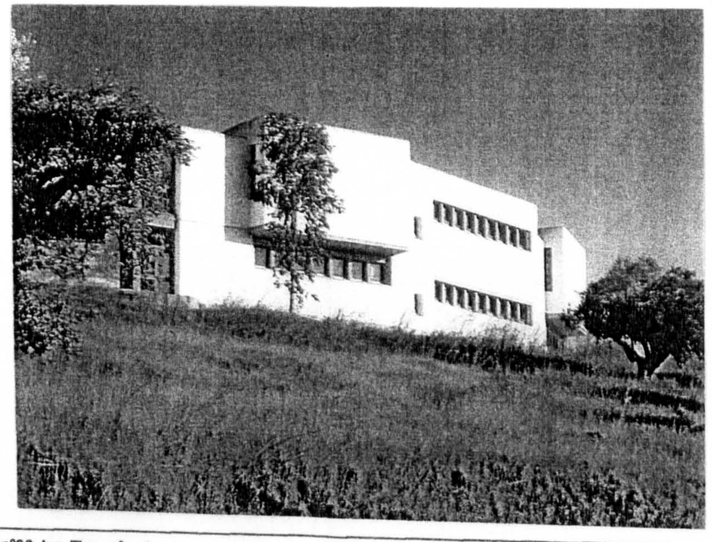
Interior: Parquet & ceramic tiles
Floors
Exterior

Geographical Location



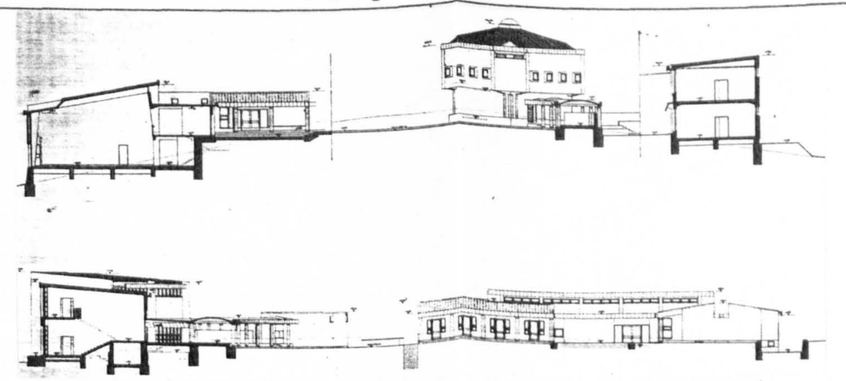
Observations

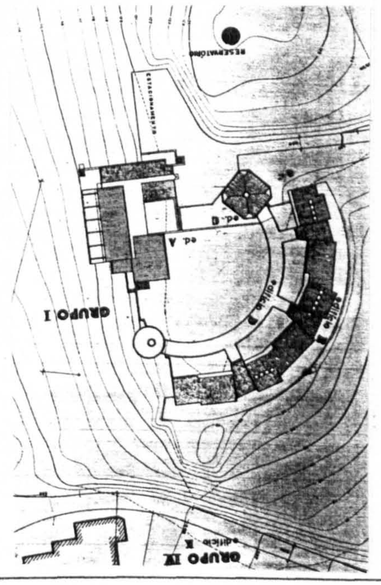
Illustrations

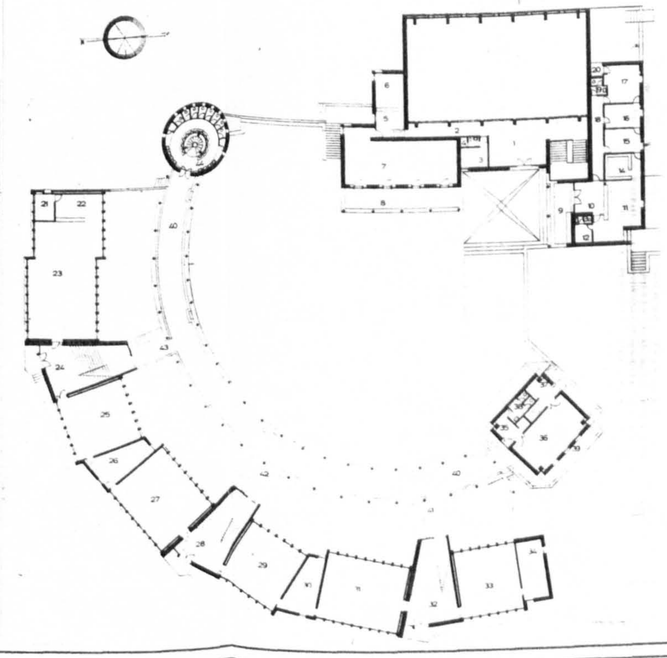


(1) - (1965) . Arquitectura nº86 Jan./Fev. pág. 4

Drawings and other Details







Comments

Esta escola (pág 15) « *constu(ía) uma unidade em pleno funcionamento desde há muito tempo, contando já largas tradições no Sul do País.*». Por esta razão o autor deu particular atenção (pág. 15) à «*...existência de modelos de convívio invulgares ao nível das relações professores-alunos, o que aliás se entende dada a caracterização sociológica comum de ambos os grupos.*» Além disso, salienta-se «*...a existência de todo o património do Convento da Mitra com o seu cortejo de residências e pequenas peças ou bagatelas de arquitectura poético religiosa disseminadas por todo o espaço escolas...*» Foram, portanto estes conceitos e pré-existências que condicionaram o «*... autor (a) uma posição a um tempo receptiva e activa no sentido de criar objectos arquitecturais fechados, subtraídos de certo modo à problemática do edifício escolar.*».

O edifício do 1º Grupo, que aqui se aborda, integra as seguintes instalações: aulas, administração, ginásio, biblioteca e sala de professores. O conjunto - porque de facto esta parte do equipamento é tratada como tal - surge como um todo orgânico que se instala na topografia existente sem a alterar, oferecendo uma imagem quase desprovida de intenção organizativa. Constitui excepção, o edifício do Ginásio/Administração que pela maior regularidade da sua composição, aparece como o "monte", donde tudo se expandiu conforme as necessidades, criando um terreiro onde as várias actividades interagem. Isto não anula o facto do todo ser dominado pela Biblioteca/Sala de Professores, como um silo a cuja imagem a memória se afeiçoou e que a pesar de se expressar noutra linguagem não perde a familiaridade com o local.

Dos restantes edifícios flui uma aparência que se identifica também com o lugar, quer pela simplicidade orgânica - a que o branco ajuda a recortar a silhueta - quer pela maneira como se integram na paisagem, que o desenho das janelas das salas de aulas - doutros discursos - não chega a enfraquecer.

Dir-se-ia que o toque de "erudição" dado pelo uso do betão aparente na estrutura, nas pérgolas das salas de aula, nas escadas e nas cimalhas das coberturas, não é suficiente para anular o forte sentido identitário que transparece do todo em relação ao "lugar cultural".

Os materiais na generalidade são os usuais na região - pavimentos interiores: tijoleira e; pavimentos exteriores: terra batida e arcão; paredes exteriores: alvenaria de tijolo rebocada e pintada a branco e betão descofrado à vista; paredes interiores: reboco e estuque; cobertura com estrutura em lage de betão cobertas com telha romana.

The School of Regentes Agrícolas (59), which Manuel Taínha projects a year later « *constituted (of) a unity in total use since long, already having great tradition in the South of the Country.*». For this reason the author gave special attention to «*...the existence of singular models of coexistence in the relation teachers-students, which is then understood given the common sociological characterisation of both groups.*» Besides, he points out that «*...the existence of the whole heritage of the Convent of Mitra with its associated houses and small pieces or bits of poetical-religious architecture disseminated over the whole school space...*» It were then those concepts and the pre-existences that conditioned the «*... author (to) a position at the same time receptive and active in the sense of creating closed architectural objects, somehow subtracting the problem of the school building.*».

The building of the 1° Grupo (1st School), which is now considered, is composed of the following facilities: classrooms, administration, gymnasium, library, and teachers' room. The group – for in fact this part of the equipment is treated as such – suggests an organic whole, which is installed in the existing topography without altering it, offering an image almost devoid of an organizational intention. The building of the Gymnasium/Administration constitutes an exception for the greater regularity in the composition, and appears as the "mount" from where everything expanded, as it was needed, through a yard where several activities interact. That does not alter the fact that the Library/Teachers' Room dominates the whole, as a garner whose memory is one of affection despite being expressed in another language for it does not lose familiarity with the place.

From the remaining buildings there flows an appearance that is also identified with the place, either by the organic simplicity – to which the white helps detach the profile – or by the way it is integrated in the landscape, to which the drawing of the windows of the classrooms – from other discourses – does not get to weaken.

It could be said that the touch of "erudition", of brutal memory, given by the use of exposed concrete in the pergolas of the classrooms, the stairs and in the cymatium of the roofs is not sufficient to nullify the strong identity sense that appear in the whole in relation to the "cultural place".

Summary Data
Sheets - Bluilding(s)
Nº : 3

Escola Agro-Industrial de de Grândola (1) 1959-63

Author(s): Manuel Taínha

Location
County: Grândola
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: LOW LAND OF RIVER SADO

Elevations below 400 m; precipitation around 600m/ m; tree cover: CORK OAK and HOLM OAK with rare spots of JACK PINE ; some pockets of mediterranean species; cereals: MAIZE and WHEAT

Type of Buildings Agrarian school

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure: Concrete slabs with air boxes
Roofing
Finish

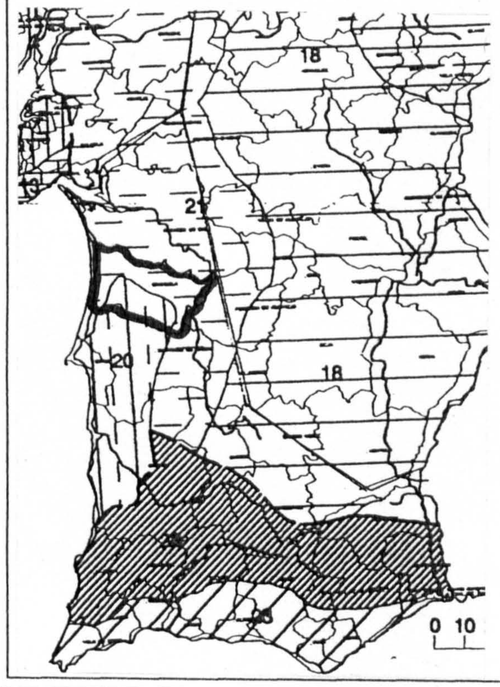
Walls
Interior: brick masonry finished with plaster
Exterior: brick masonry mortared & painted apparent concrete

Opennings
Windows: Wood painted frame
Doors

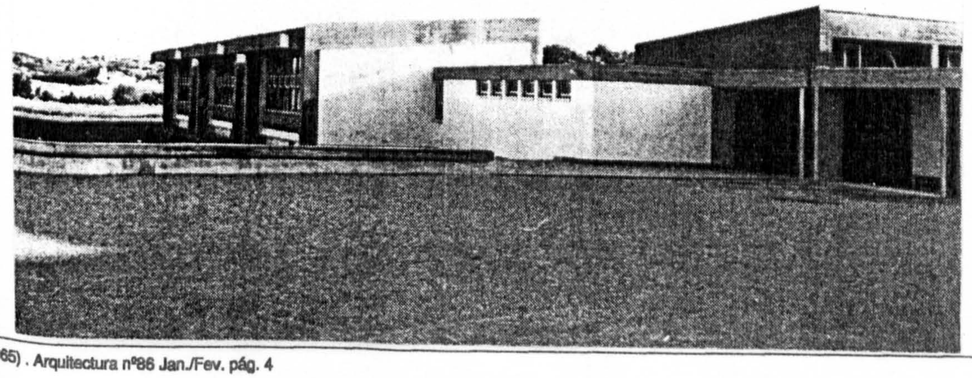
Floors
Interior: Floor boards & quarry tiles
Exterior

Observations

Geographical Location

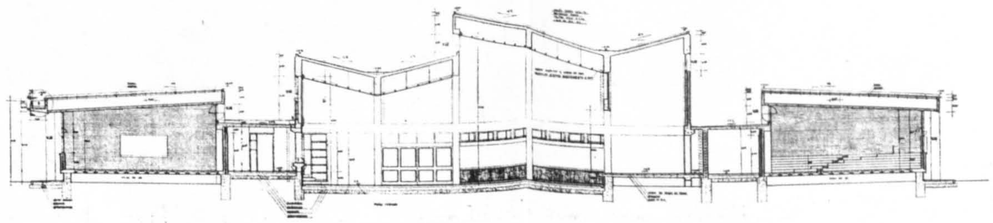


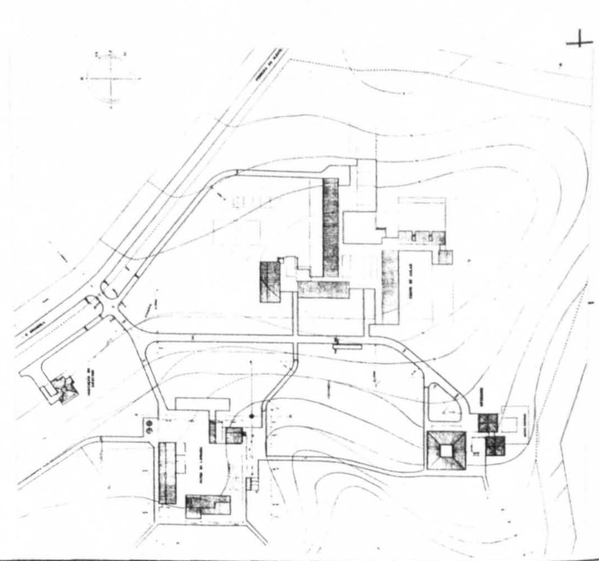
Illustrations

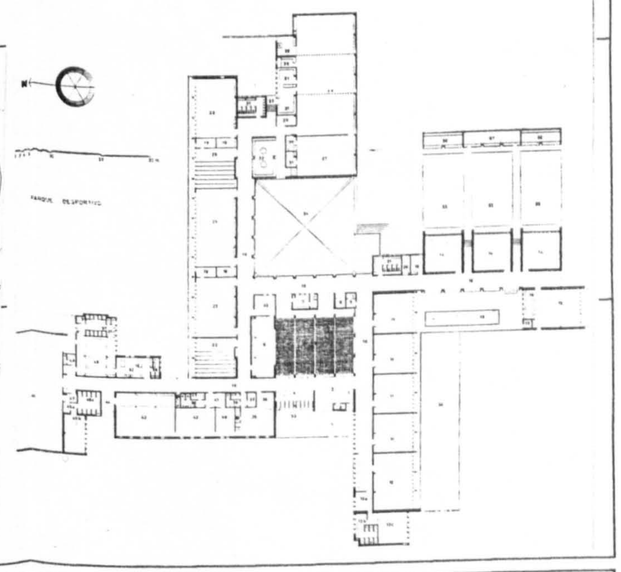


(1) - (1965) . Arquitectura nº86 Jan./Fev. pág. 4

Drawings and other Details







Comments

Deve-se em parte à Fundação Inácio da Cruz a construção da Escola Agro-Industrial de Grândola, - foi comparticipada em 50% pelo estado - destinada á formação de agentes rurais com uma capacidade de 140 alunos. pág. 6 *«O conjunto da escola é formado por três grupos separados e com funções distintas: Pátio de Lavoura, Grupo de Aulas e Internato...A distribuição destes grupos pelo conjunto da propriedade fez-se de acordo com a organização agrícola desta...Daqui resultou a libertação de uma grande zona a leste da propriedade favorável à edificação.».*

O núcleo que se analisa, com um piso único, constitui o Grupo de Aulas e localiza-se relativamente aos restantes numa plataforma de cota mais elevada. O elemento gerador da composição é um pátio - recreio descoberto - de planta quadrada, a partir do qual todo o edificado se desenvolve como que nele se enrolando. Na generalidade, toda a linguagem apoia-se nesta opção e na modulação estrutural que, sem se tornar obsessiva, ajuda a marcar os vários "incidentes" que diferenciam cada um dos corpos.

O átrio - recreio coberto - oferece-se também como espaço polivalente e contraponta volumetricamente o pátio através da sua cobertura, ajudando-o a amarrar todo o desenvolvimento do edifício Neste corpo, devido ao pé-direito, ensaia-se um tratamento formal diferente, explorando as entradas de luz zenital para marcar um ritmo novo que a fenestração ajuda a sublinhar, mas afasta-se da linguagem empregue no conjunto, independentemente da sua qualidade.

Os panos de tijoleira à vista que forram alteranadamente com o reboco pintado a branco, as alvenarias exteriores, intercalam-se na estrutura, com excepção do corpo das oficinas. A pormenorização continua o discurdo da forma com idêntico protagonismo, oferecendo aqui e ali excelentes notas inventiva,s como é o caso dos pilares de secção em U que adornam as alas das galerias.

Materiais : pavimentos - interiores: tábuas de solho e tijoleira; exteriores: terra batida e calçada; paredes - exteriores: alvenaria de tijolo rebocada e pintada a branco ou tijoleira; coberturas: lages com caixa de ar e forro de ? e lages revestidas a areão sobre tela asfáltica; a caixilharia é de madeira pintada.

Se a imagem que se desprende deste edifício não conduz a uma identificação directa com o vernáculo local , permite no entanto reconhecer um certo ar de família, apesar da "ortodoxia" dos elementos estruturais.

The construction of the Agro-Industrial School of Grândola (59-63) is partially credited to the Inácio da Cruz Foundation - even though it was also supported by the state with 50% of the costs - destined to the schooling of rural agents, with a capacity for 140 students. *«The school set is formed by three separated groups with distinct functions: Crop Patio, Classrooms and Boarding Group...The distribution of such groups over the set of the property is made according to the agricultural organization of it...From it resulted the liberation of a great zone to the West of the property favourable to the edification.».*

The analysed nucleus, with a single floor, constitutes the Group of Classrooms and is located, in relation to the others, on a platform of a little higher quota. The generating element in the composition is an open relaxing patio – once again a patio – of a square plan, from which all of the building is developed as if coiling around it. On a whole, all the language – with memories of the school of Hunstanton by Alison and Smithson (49-54) – is based on that option and in the structural modulation, which, without becoming obsessive, helps mark the several "incidents" that differentiate each of the bodies.

The atrium – covered patio – offers itself as a multifunctional space and volumetric counter-point of the patio through its roof, helping to tie the whole development of the building. In this building, due to the height, a different formal treatment is attempted, exploring entrances of zenith light to mark a new rhythm the windows help to stress, but draws apart from the language used in the group, independently of its quality.

The panes of exposed bricks, which alter with the whitewashed cloak the cover of the external masonry are included in the structure, with the exception of the body of the shops. The details continue the discourse in the form with identical actors, offering here and there excellent inventive notes as it is the case of the spikes in the section in U that adorn the wings of the galleries.

Nonetheless, one may say the image of this building does not lead to a direct identification with the local vernacular, allowing, however, to recognise something familiar, despite the "orthodoxy" of the structural elements.

Summary Data
Sheets - Bluilding(s)
Nº : 4

Uma Moradia no Freixial (1) 1961

Author(s): Manuel Taínha

Location
County: Castelo Branco
Civil Parish: Freixial
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: BEIRA BAIXA

Elevations lower than 400 m and to the North between 400 and 900 m; precipitation lower similar to Alentejo; tree cover: OAK CHESTNUT, CORK OAK and HOLM OAK; cereals: MAIZE, RYE, and WHEAT; OLIVE TREE.

Type of Buildings: Single dwelling

No. of Floors: 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Brick masonry, concrete, wood & clay tile

Roofing	
Structure: Trusses of poplar & posts of pine	Finish: Roman clay tile

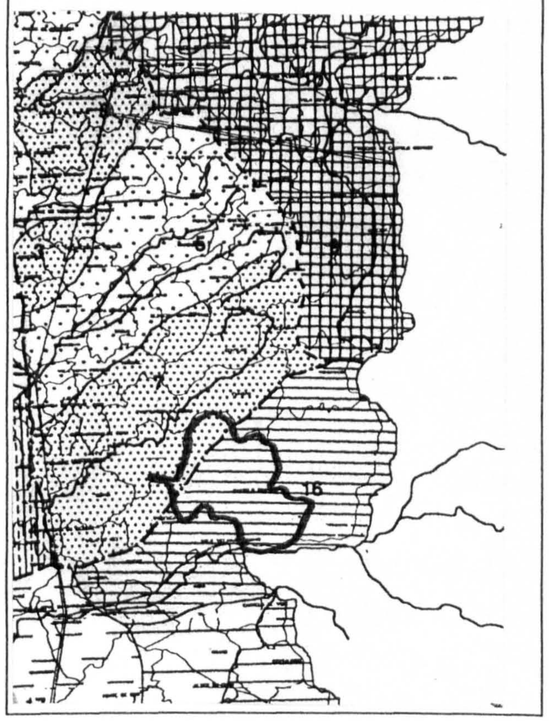
Walls	
Interior: brick masonry finished with plaster	Exterior: brick & rubble masonry mortared & painted

Openings	
Windows: Wood frame	Doors

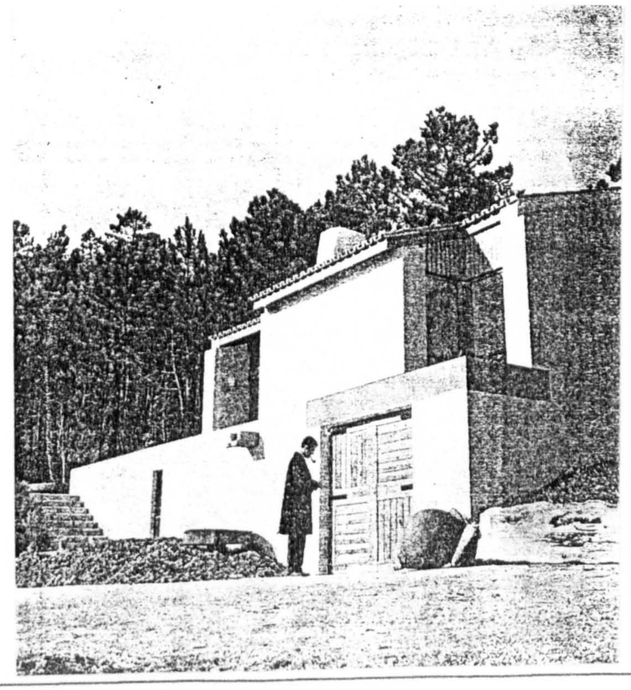
Floors	
Interior: Floor boards of eucalyptus quarry tiles & flagstones	Exterior

Observations

Geographical Location

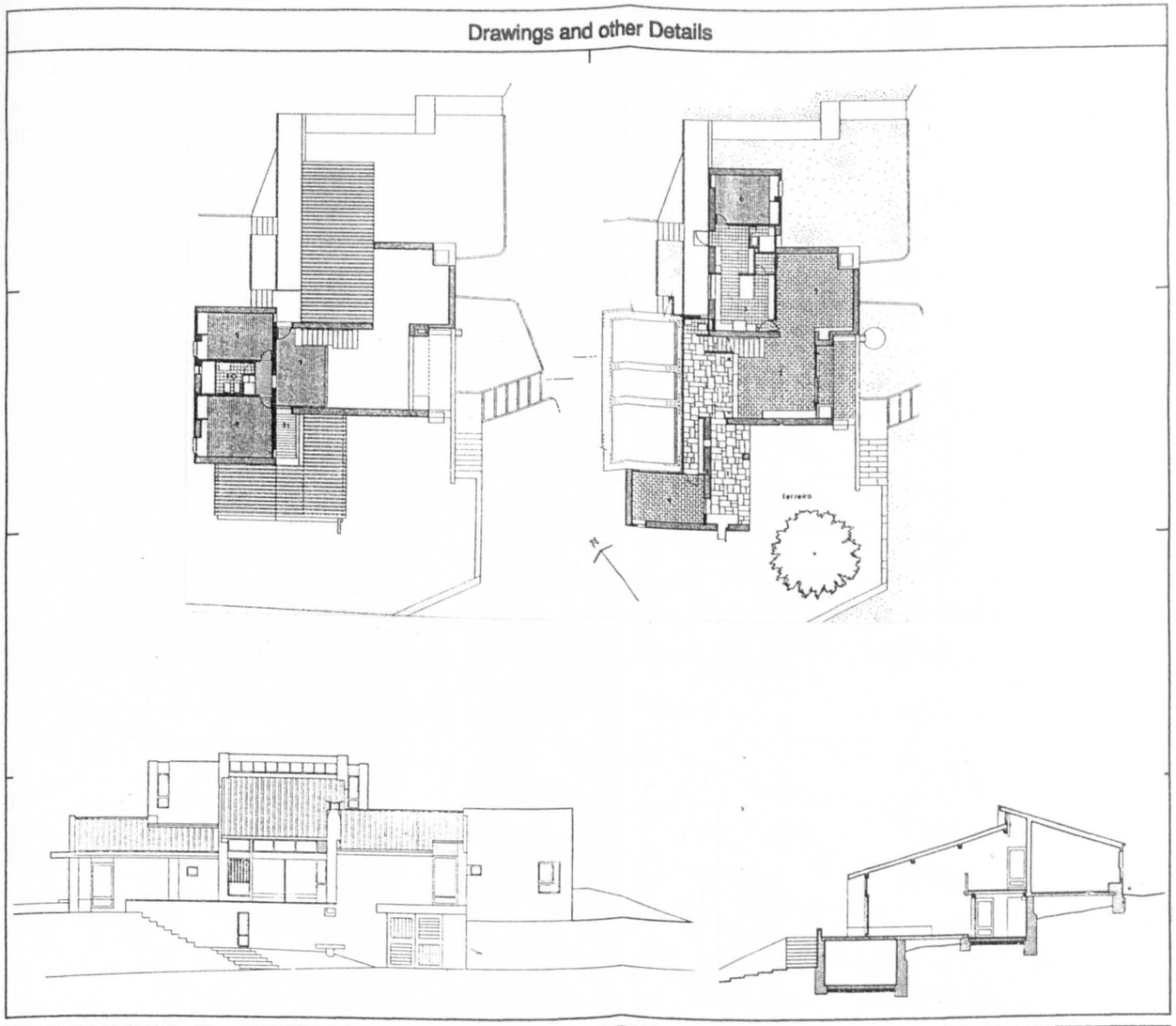


Illustrations



(1) - (1961) . Arquitectura nº70/Março

Drawings and other Details



Comments

The House of Freixial (61), from the same date of publication of the INQUÉRITO, reflects in a more direct way than the previous project the identity reflections which were in the origin of the survey of the samples of the vernacular architecture. This fact may soon be apprehended, either through the comments of Jorge C. Silva who signs the article of presentation of the project, or by the comments of the author himself. Even though a little pretentious we take some clarifying concepts from C. Silva, about what was said earlier.
First the definition of architecture and urbanism, to which he calls *«...the spatial implications of a culture.»*, later he completes this idea saying that architecture *«...comes from a process of creating authenticity, of adhering to the living of all, in which one can do without a recipe...in benefit of an integration that, to be valid,...needs to arise or reveal the consonance with the environment to which it is projected.»* (p. 8). Further, he again elaborates on the topic other way, that is, on the need of the architect not being focused on an abstract personal way of investigation taken by *«...a fever of the new that impregnated the representative cultural movements of the beginning of the century.»* (p. 8), but to be based on more elementary technologies to carry out the synthesis in which all the revealed aspects of a culture are present. Manuel Tainha, in a synthetic way, says the same: *«When occupying a place, a building is moulded by the physical conditions – and not only – of that place, and acts on it.»*
As for the plasticity of the architectural object and the way it is installed in the place, it seems important to quote other passages of the author and of Jorge C. Silva for they explain the identity approach of the project: *«To create a place was our main task... (and for so) the house is volumetrically structured in a form of adherence with the slope of the land.»*.(p. 10) It is *«Visible from distance on one of the curves of the road,...*(and) the house is (later) hidden to the visitor behind a pine field the accessing way crosses.» (p. 7);
This way we will find a building that is developed according to *«...three disconnected plans...»* materialising in each the activities their location allows to perform better: on the middle level, the social and service zones; on the superior one, the bedrooms; on the inferior one, the garage and the settings. Although this marking is readable from the outside through the roofs, the terraces and the platforms, the group is recognisable as a volumetric unity where the opening of the spans continues the original conception, with the exception of a great open window in the room, which punctually maculates the quality of the project for breaking with the language used

Embora só em 61 tenha sido editado pelo SNA o livro "Arquitectura Popular em Portugal", as reflexões que lhe estiveram na origem tinham-se iniciado há já alguns anos tendo posteriormente ocasionado em 55 o Inquérito. Desta forma, havia já uma certa maturidade nas questões teóricas que, nesse sentido, apontavam para uma renovação da arquitectura moderna portuguesa. Portanto, este projecto aparece-nos já com esse suporte, como podemos dar conta nos textos que acompanham a apresentação do trabalho, quer de Jorge C. Silva - que lhe faz a crítica - quer do autor que completa os desenhos e as fotografias com alguns comentários.
Relativamente ao primeiro respigamos algumas ideias chaves que, apesar de poderem parecer um pouco pretensiosas, por lapidares, são elucidativas do que atrás dissemos. Em primeiro a definição da arquitectura e do urbanismo, chamando-lhes *«...as implicações espaciais duma cultura.»*, depois completa esta ideia dizendo que a arquitectura *«...vem deste processo de autenticidade criadora, de adesão ao viver de todos, em que se pode passar sem receita...em benefício de uma integração que, para ser válida,...precisa de suscitar ou revelar a consonância do meio para o qual se projecta.»* (pág. 8). Mais adiante, aborda o assunto de outra maneira, isto é, da necessidade da actividade do arquitecto não se radicar só num caminho de investigação pessoal - possuído *«...da febre de novidade que impregnou os movimentos culturais representativos do princípio do século.»* (pág. 8) - apoiando-se em tecnologias mais elementares, para proceder a sínteses complexas em que todos esses aspectos reveladores de uma cultura estivessem presentes.
Manuel Tainha, de uma forma muito sintética diz o mesmo: *«Ao ocupar um lugar, um edifício molda-se pelas condições físicas* - e não só - *desse lugar, e age sobre ele.»*
Relativamente à plasticidade do objecto arquitectónico e à maneira como se instala no lugar, citamos duas passagens, uma de Jorge C. Silva e outra do autor que nos dão a justa medida do partido tomado: *«Visível de longe numa das curvas da estrada,...*(a) *casa oculta-se ao visitante por detrás de um pinhal que o caminho de acesso atravessa.»* (pág. 7); *«Criar o sítio foi a nossa principal tarefa...A casa estrutura-se volumetricamente em regime de aderências ao declive do terreno.»* (pág. 10).
Assim, vamso encontrar a moradia desenvolver-se segundo *«...três planos desencontrados...»* materializando-se em cada um as actividades que a sua localização permite desempenhar melhor: no plano intermédio, as zonas sociais e os serviços; no plano superior, os quartos; no plano inferior, a garagem e as arrumações. Não obstante esta marcação ser legível do exterior através das coberturas, dos terraços e das plataformas, o conjunto identifica-se como uma unidade volumétrica. A abertura dos vãos continua o partido original da forma, com excepção da grande janela rasgada na sala que, quanto a nós, macula pontualmente a qualidade do projecto.

Summary Data
Sheets - Bluilding(s)
Nº : 5

Teatro «A Ribalta» (1)

1962

Author(s): Manuel Taínha

Location
County: Lisbon
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Theater

No. of Floors 1

Build. Elements Salon, children salon, foyer/ bar, facilities & cabinets

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure: metallic trusses
Roofing: Aluminium-plate
Finish

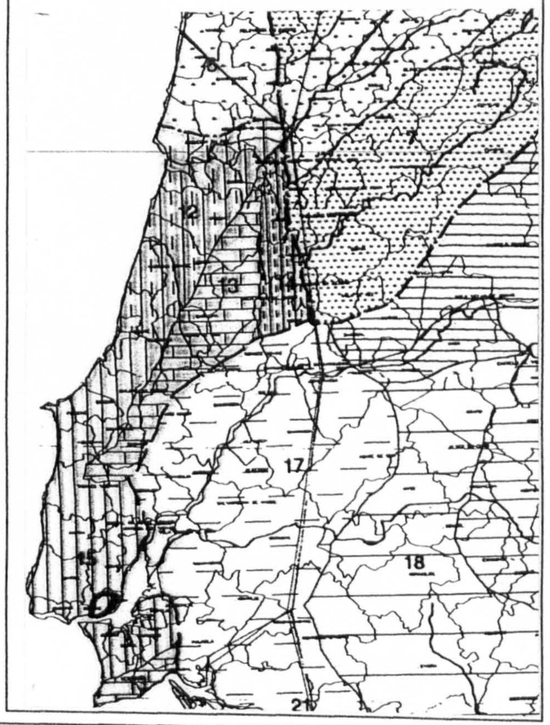
Interior
Walls
Exterior: brick masonry finishing; Quarry tiles

Windows
Openings
Doors

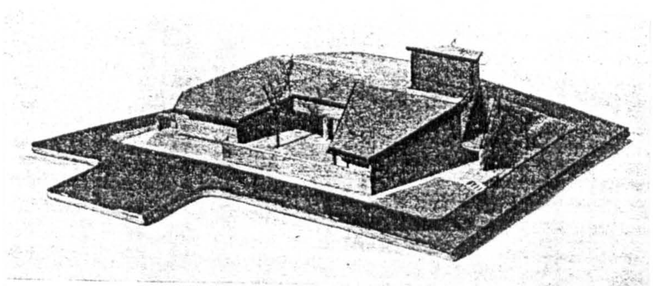
Interior
Floors
Exterior

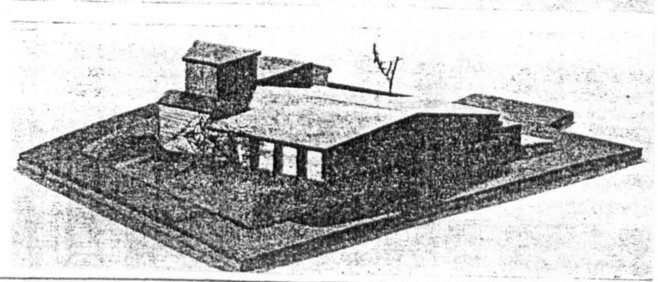
Observations
Sparse information related the finishing information

Geographical Location



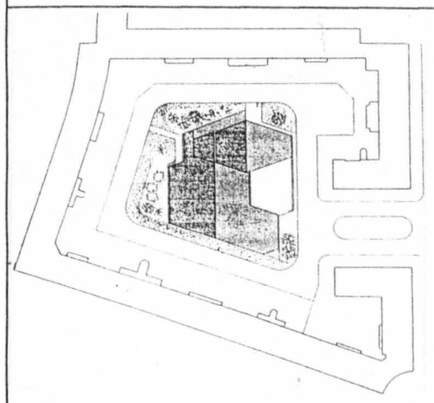
Illustrations

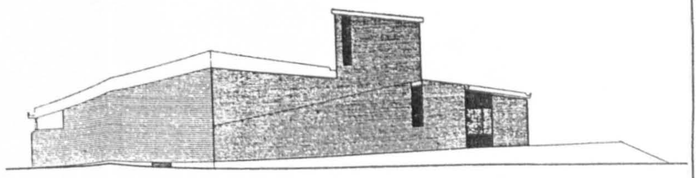


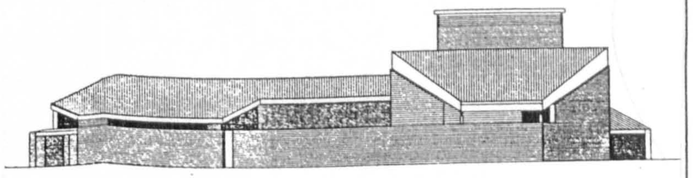


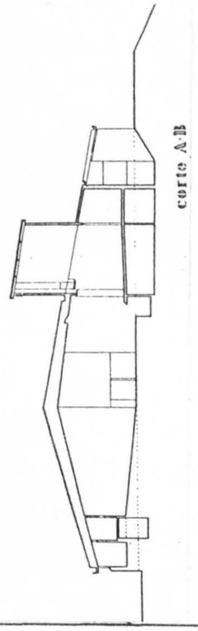
(1) - (1982) . Arquitectura nº75 /Junho

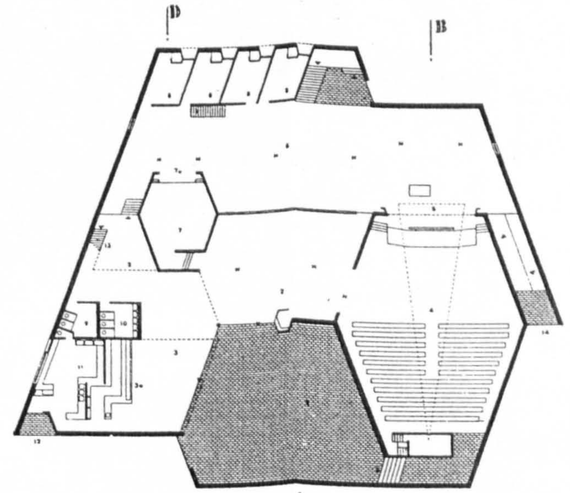
Drawings and other Details











1 — Terreiro de entrada e esplanada
2 — «Foyer»
3 — «Foyer»-restaurante
3 a — «Bar»
4 — Teatro (400 lug.)
5 — Palco
6 — Oficina
7 — Teatro infantil
7 a — Palco
8 — Camarins
9 — Instal. san. mulheres
10 — Instal. san. homens
11 — Cozinha
12 — Entrada de serviço
13 — Escada para a biblioteca
14 — Entrada serviço teatro

ESCALA 1:400

Comments

The ante-project that follows (62) was the request of a co-operative, the Cooperativa do Teatro Amador da Ribalta, created with the objective *«...of only and simply making theatre, free from the economic dependencies, or of any other type, representing it, studying it and, anyhow, being a source of culture for its associates».* For such, the construction of a theatre that could simultaneously become the «amateur house» was thought. Because of that condition the author said: *«You can...imagine what* (this objective) *contains of stimulating for the work of an architect.»* The programme predicted *«...a room of 400 seats, a room for child theatre of 60 seats, a 'bar' and restaurant, «foyers, library, disco, shops, warehouses, and dressing rooms in number and size for eventually housing visiting drama groups, as if in a inn.»* The implantation was made in the interior of an open block on the Avenue of Roma, being established by the projector that the building *«...although captivating should be volumetrically discreet, low and compact, not to affront the surrounding buildings.»*
The concept that presided the composition was that of *«...opening all door that give free theatrical expression and a whole view of its problems...*(having concentrated) *in the organization and structuring of the internal life of the building in its multiple associative aspects.»* Given the economic limitations it was chosen to *«...renounce to all the solutions of great structural dimension, with over-imposition of pavements, once that ...*(we worked) *with big spaces.».*
The conceived solution effectively answers to the programmatic and conceptual assumptions in a very direct way, but without being elementary, closing the building around itself and offering a «discreet» dialogue with the surrounding, as if it were a vernacular building. It shows almost as if pre-existing, to which its surrounding should adapt themselves, both present itself for the volume and for the materials that are proposed for its execution, except for the coating of the roof in zinc or the fibre-cement, which somehow contradict the very own discourse of form.
One single "but" of this ante-project – which certainly would be solved if the project had been executed – appears in the entrance "patio", closed in one of the sides by a wall, despite coming in the continuation of a body that contains the biggest room. This form of then containing the space is partially comprised by the volume, and always seems to be a solution of recourse.
It´s still consider important to underline the non orthogonal quality of the plan – not very frequent in the works of Manuel Tainha – and that here lends it an organic air, following the directions the place defines, constituting a fabric that freely ends up "building" the whole group.

A Cooperativa do Teatro Amador Ribalta foi criada com o objectivo *«...de fazer teatro única e simplesmente, livre de dependências económicas ou de outro género, representado-o, estudando-o e que, de qualquer modo, fosse uma fonte de cultura para os seus associados.»* (pág. 41) para isso pensou na construção de um teatro que simultaneamente se elevasse a «casa do amador». Foi este desiderato que levou o autor a dizer:*«Podem...imaginar o que* (este objectivo) *contém de estimulante para o trabalho de um arquitecto.»* (pág. 41) O seu programa previa *«...uma sala para 400 lugares, uma sala para teatro infantil de 60 lugares, «bar» e restaurante, «foyers, biblioteca, discoteca, oficinas, armazéns e camarins em número e tamanho suficientes, para eventualmente acolherem grupos dramáticos visitantes, em regime de pousada.»*(pág. 42). Relativamente à sua implantação urbana foi escolhida o interior de um quarteirão aberto sobre a Av. de Roma, tendo sido fixado pelo projectista que o edifício «...embora cativante, deveria ser volumetricamente discreto, baixo e compacto, para não afrontar os prédios que p cercavam.»(pág. 43).
O conceito que presidiu a composição foi o de *«...franquear todas as portas que dão livre expressão teatral e à visão conjunta dos seus problemas...*(tendo-se concentrado) *na organização e estruturação da vida interna do edifício nos seu múltiplos aspectos associativos.»*(pág. 42) Dados os aspectos económicos optou-se por *«...renunciar a todas as soluções de grande porte estrutural, com sobreposição de pavimentos, uma vez que ...*(se trabalhava) *com grandes espaços.».* (pág. 45)
A solução concebida responde efectivamente aos pressupostos programáticos e conceptuais de um modo muito directo, mas sem ser elementar, fechando-se sobre si própria e oferendo um «discreto» diálogo com a envolvente. Apresenta-se quase como uma pré-existência, a que o seu entorno se deve adaptar, tanto pela volumetria que nos oferece, como pelos materiais que propõem na sua concretização, excepção feita com o revestimento da cobertura (alternativa zinco ou fibrocimento), que na aparência contradizem de alguma forma o sentido da composição.
Um único "senão" deste ante-projecto aparece no terreiro de entrada, num dos lados encerrado por um muro, não obstante este vir na continuação do corpo que contém a sala maior. Esta forma de fechar um espaço, já em parte abraçado pela volumetria, parece-nos um pouco como uma solução de recurso, que certamente viria a ser resolvida se o projecto se tivesse concretizado. Julga-se ainda dever sublinhar a não ortogonalidade da planta - cremos que esta opção constitui uma excepção na sua obra - seguindo as direcções de dois dos lados que o logradouro define, para as incorporar depois naturalmente numa malha que, livremente, acaba por "construir" todo o conjunto.
Sente-se a presença do Inquérito neste projecto - embora sem oferecer leituras demasiado directas - deixando que este se compreenda como uma organismo, que foi crescendo no espaço que lhe estava destinado, com a medida que só o tempo pode dar, como acontece com a arquitectura popular.



Buildings
Summary Data Sheets -Appendix III

FROM LISBON

Summary Data
Sheets - Bluilding(s)
Nº : 1

Casa em Albarraque

(1) 1960

Author(s): R. Hestnes Fereira

Location
County: Sintra
Civil Parish:
Place: Albarraque

Settlem.Type :Compatc ☐ | Settlem. Type: Sparse ☑

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single Dwelling

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

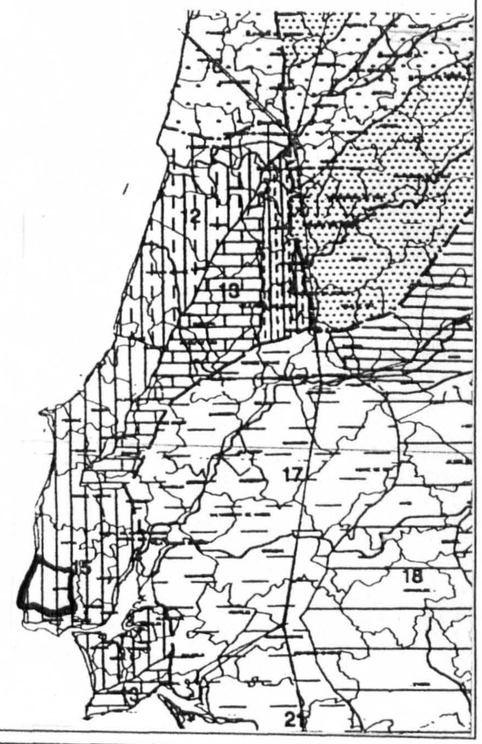
Structure	Roofing	Finish
Concrete slabs	Roman clay tile	

Interior	Walls	Exterior
brick masonry mortared & painted		

Windows	Opennings	Doors
	Wood frame	

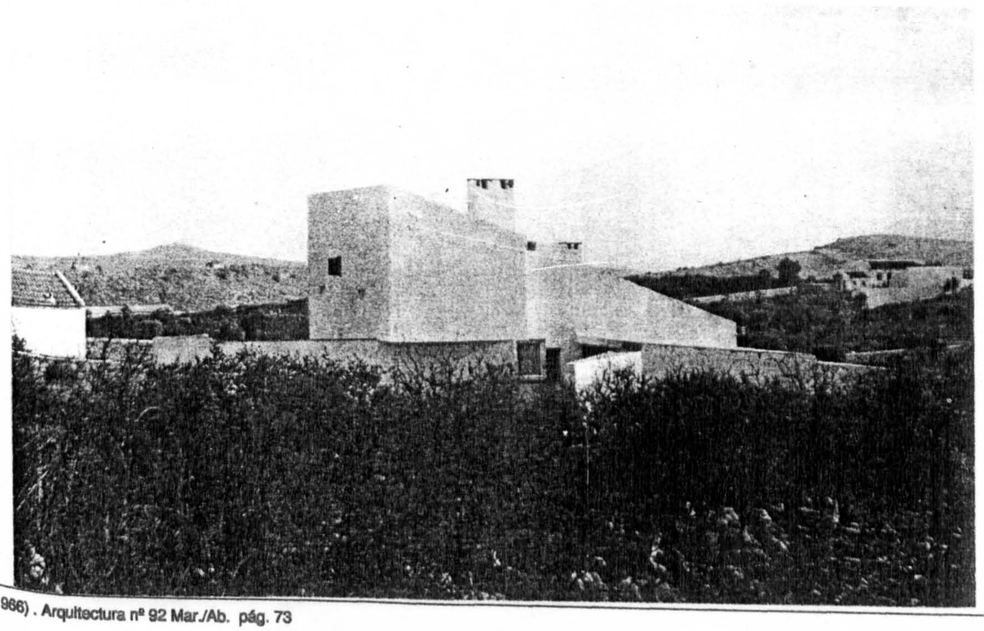
Interior	Floors	Exterior
Floor boards & quarry tiles		

Geographical Location



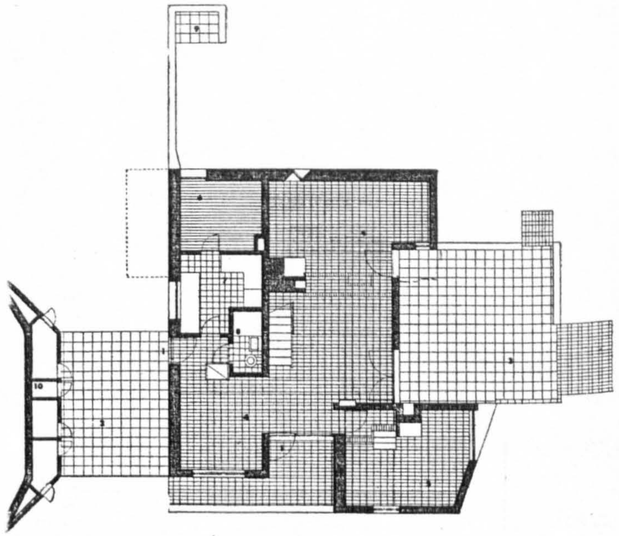
Observations

Illustrations



(1) - (1966) . Arquitectura nº 92 Mar./Ab. pág. 73

Drawings and other Details



PLANTA DO 1.º PISO

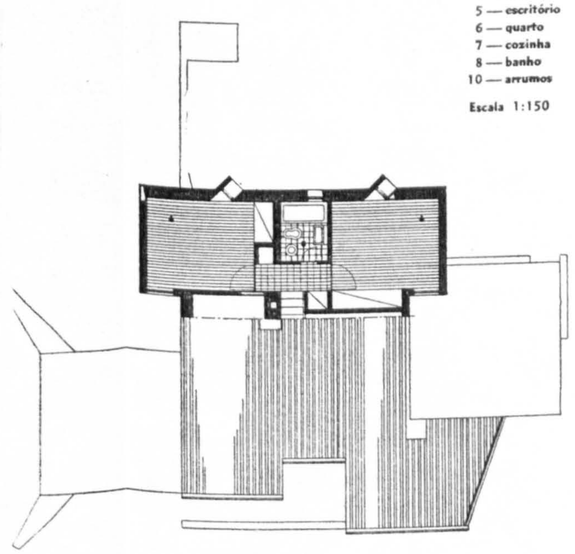
PLANTA DO 2.º PISO

9 — lavadouro

1 — entrada
2 — abrigo do carro
3 — pátio
4 — sala
5 — escritório
6 — quarto
7 — cozinha
8 — banho
10 — arrumos

Escala 1:150





Comments

O autor do projecto, na sua apresentação - 5 anos depois de ter sido concluída a sua execução - tem o cuidado de indicar quais foram as opções iniciais: *«Basear o projecto na maneira tradicional de construir...*(bem como) *em métodos construtivos mais rigorosos, numa mão de obra especializada e numa fiscalização cuidada...* (e procurar que) *a simplicidade dos elementos construtivos básicos* ...(conduzissem) *a uma maior variedade temática...».*
Na sua clareza volumétrica esta casa pode-se comparar às dos saloios da região de Lisboa, e embora não usando a sua estrutura, quer na organização interna, quer na forma, deixa que a sua silhueta de alguma modo se identifique com elas.
É uma habitação que assumidamente se desenvolve segundo uma linguagem erudita - *«...pretendendo-se que ela reflectisse o raciocínio produzido por uma formação arquitectónica especializada.»* -, mas que manipula os valores sintácticos que o Inquérito transportou da arquitectura popular. Os materiais usados *«...como paredes de pedra e tijolo rebocadas e caiadas, madeira de pinho em caixilharias e interiores, tijoleira em pavimentos...»*, não obstaram contudo que no seio do volume austero e denso que o exterior nos transmite, fossem criados uma sequência de espaços - vestíbulo, escritório e duas áreas para sala - extremamente ricos e com núcleos focais, como por exemplo o conjunto da escada de acesso ao 1º piso e a lareira. Além disso, os pátios criados, quer o que fica em frente da sala, quer o de serviço - não obstante se encontrarem pouco envolvidos pela construção - conseguem participar do volume global através dos panos de paredes que parcialmente os ajudam a marcar. O mesmo acontece com a delimitação exterior da entrada.
A única nota dissonante neste projecto, advém, quanto a nós, de uma variedade excessiva dos vãos e das banais caleiras que recebem as águas da cobertura - independentemente da imaginosa solução encontrada para esta em plano único que corta o desenvolvimento vertical do volume e o liga ainda mais fortemente ao terreno. A pormenorização responde com grande sobriedade aos conceitos inicialmente definidos, como por exemplo no detalhe da escada e da lareira da sala, de notável qualidade, cujos desníveis da sala ajudam a localizar.

Hestnes Ferreira, in the presentation in "Arquitectura" of House in Albarraque (60), by him - 5 years after having been finished its execution – has the care of indicating which were the initial options: *«Basing the project on a traditional way of building...*(as well as) *in more rigorous constructive methods, on a specialised labour force and on a careful inspection...* (and seeking that) *the simplicity of the basic constructive elements...*(led into) *a greater thematic variety...».*
In its volumetric clarity, this house can be compared to the ones of the "saloios" (countrymen who live around Lisbon) and although not using its structure, either in the internal organization or in the form, permits its profile to be somehow identified with it.

It is a habitation clearly developed according to an erudite language - *«...intending it to reflect the reasoning produced by a specialised architectural formation.»* -, but which manipulates the syntactic values the INQUERITO transported from vernacular architecture. The materials used *«...such as wall of rock and brick covered and whitewashed, pine wood in frameworks and interiors, bricks in pavements...»*, did not prevent, however, that in the centre of the simple and dense volume the exterior transmits were created a sequence of spaces – hall , office and two areas for living room – extremely appealing for the perspectives they allow, such as the group of stairs for access to the 1st floor, for example, and the fireplace. Besides, the created patios, either the one in front of the room or the service one – despite being a little surrounded by the construction – are capable of participating of the global volume through the panes of the wall which partially help them mark, and equally show echoes of the vernacular architecture.
The only disagreeing aspects of this project comes from an excessive diversity of spans and the trite gutters that receive the water from the roof – independently from the imaginative solution found for such in a single plane that cuts the vertical development of the volume and links it more strongly to the ground.
The details respond with great sobriety to the concepts initially defined such as, for example, the details of the stairs and the fireplace of the living room, of noteworthy quality, whose unbalanced levels of the room help to locate.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Projecto de uma Pousada entre Castelo Branco e Fundão (1) 1958

Autor(s): Francisco Blasco

Location
County: Castelo Branco / Fundão
Civil Parish:
Place:

Settlem.Type :Compatc [ ] Settlem. Type: Sparse [/]

Sub-region: BEIRA BAIXA

Elevations lower than 400 m and to the North between 400 and 900 m; precipitation lower similar to Alentejo; tree cover: OAK CHESTNUT, CORK OAK and HOLM OAK; cereals: MAIZE, RYE, and WHEAT; OLIVE TREE.

Type of Buildings Loadinghouse

No. of Floors 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble & brick masonry, concrete, wood & clay tile

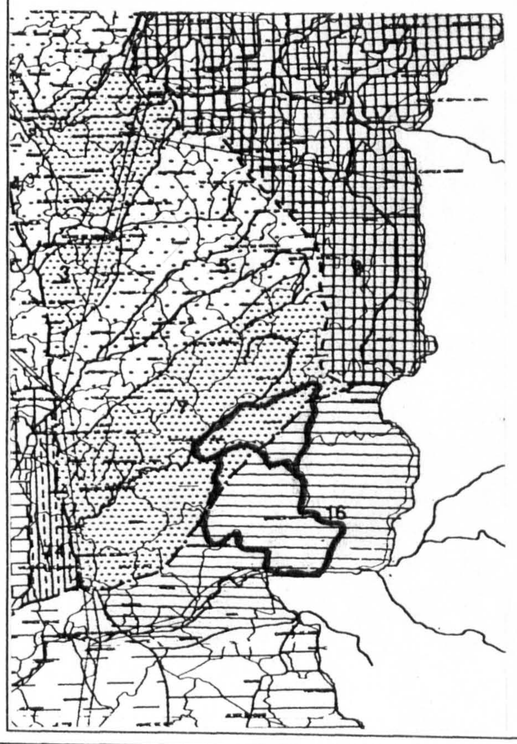
Roofing	
Structure	Finish
Concrete slabs	Marseilles clay tile

Walls	
Interior	Exterior
brick masonry finished with plaster	Rubble & brick masonry mortared & painted

Openings	
Windows	Doors
Wood frame	

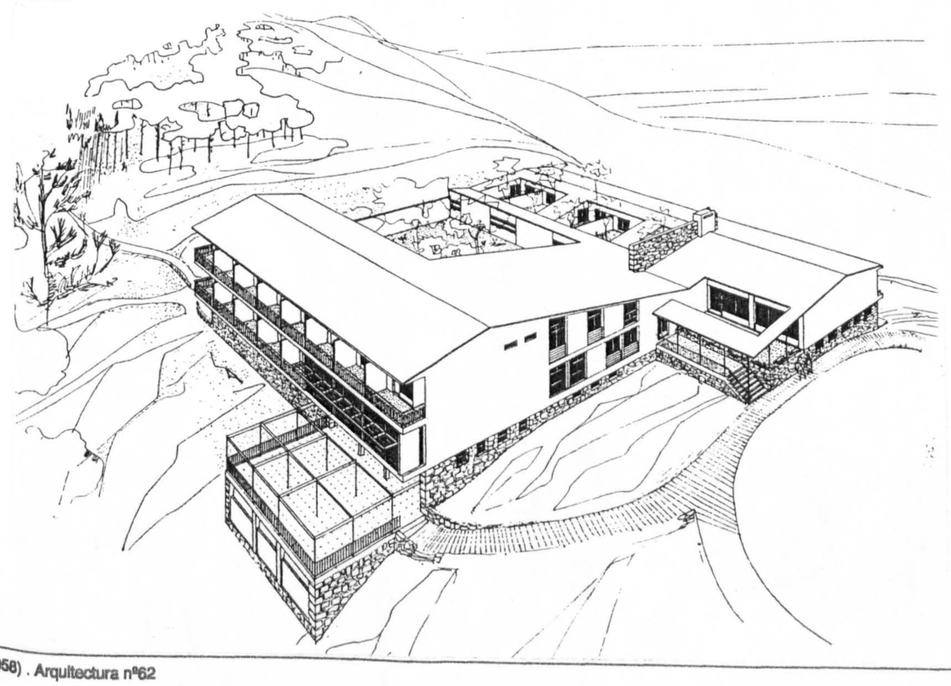
Floors	
Interior	Exterior
Floor boards & granite flagstone	

Geographical Location



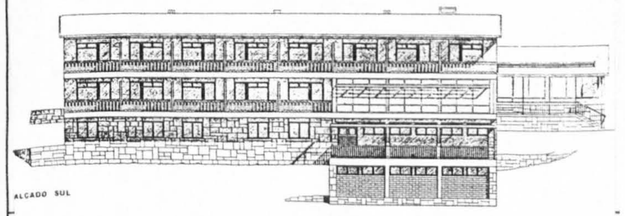
Observations

Illustrations

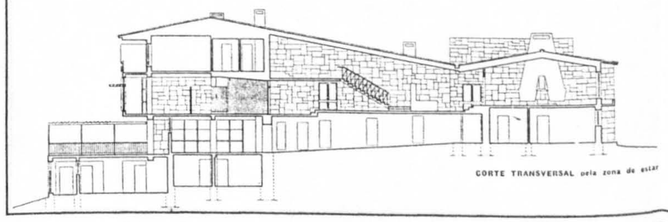


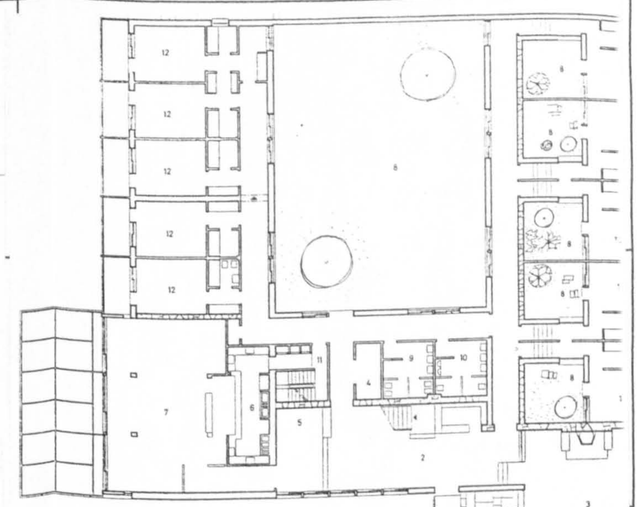
(1) - (1958) . Arquitectura nº62

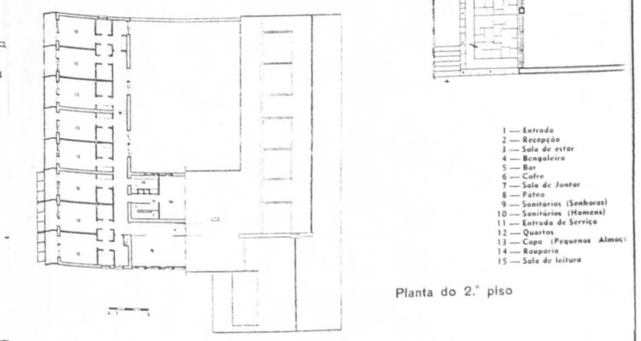
Drawings and other Details











Comments

Este projecto tem uma localização particular, que se deve ao facto do local escolhido usufruir da notável paisagem que as vistas da Serra da Estrela, Covilhã, Fundão, etc., proporcionarem a partir dali.
É uma construção que se agarra ao terreno, procurando uma boa exposição para as zonas públicas, bem como para os quartos que igualmente gozam da paisagem do sítio. O pátio interior, surge na composição como resultado da necessidade imposta pelo número de quarto - de salientar a criativa solução pensada para os quartos a Norte, que têm a Sul pátios, ligados dois a dois por um murete, abrindo-se como um único espaço no plano da cobertura - sem ter de se usar uma solução de expansão em altura ou linear. Contudo, não se vislumbra outra alternativa , aliás idêntica às soluções usadas nas pousadas apresentadas no mesmo número da Arquitectura.
No tratamento formal sente-se o desejo de não abandonar *«..os princípios da arquitectura dos nossos dias,...como também (d)as características das construções da Beira Baixa.»*. Não obstante, não deixa de se reflectir uma certa hibridez, decorrente do facto de se não ter conseguido coser, da melhor forma, os arquétipos que lhe servem de modelo, isto é, a arquitectura popular da região e a linguagem moderna. Na realidade, o aspecto mais interessante desta solução reside na tentativa de se identificar com o sítio, só em parte conseguida, uma vez que o pátio se encerra com um muro de recurso abruptamente a poente.
Houve, também nesta pousada, a preocupação de dar uma resposta construtiva que se viesse a ajustar aos processos correntes da região. Considerou-se *«...o largo emprego dos granitos da Meimoa e de Alcains,...em paredes de serralharia.»*. No entanto, nos materiais usados exteriormente que definem a volumetria, vamos encontrar outras insuficiências que resultam do facto do material empregue - o granito - não ser assumido em maior extensão para concretizar a forma, ficando-se unicamente pela marcação do embasamento.
Apesar disso, interiormente, o mesmo já não acontece, sobretudo nas zonas ligadas à recepção - sala e zona de leitura - onde se consegue, também pelo uso do granito, um continuidade interessante dos vários espaços marcados por pequenos desníveis e uma galeria onde se localiza a sala de leitura.

The project of the Inn between Castelo Branco and Fundão (58), by Francisco Blasco, fits in these groups. Its specific localisation is due to the fact the chosen place has a remarkable landscape – reason why it is very common in the implantation of such equipment – with view for Serra da Estrela, Covilhã, Fundão, etc.
It is a construction that grabs to the land, seeking a good exposition to the public areas, as well as to the rooms, which equally enjoy the landscape of the place. The proposed interior patio appears in the composition because of the imposed necessity of the number of rooms without having to make use of a linear expansion or one in height. It is worth noting the creative solution thought for the rooms to the North, which have South patios, linked two by two by a small wall, opening as a single space to the roof plan.
In the formal treatment one feels the desire of not abandoning *«...the principles of architecture of our days...as well as (of) the characteristics of the constructions of the Beira Baixa»*. Nonetheless, the project still reflects some hybrid aspect, due to the fact it could not integrate better the archetypes that serve as model for it, that is, the vernacular architecture of the area and the modern one. In reality, the most interesting aspect of that solution lies in the attempt of identifying itself with the place, only partially obtained, for the patio closes to the West, abruptly, with a recourse wall.
Constructively there was also the concern in giving an answer that would be adjusted to the current processes of the region, such as *«...the vast employment of granite from Meimoa and Alcains,...in walls of ridging.»*. However, in the materials used externally and that might help define the volume, we find insufficiencies resulting of the granite used not having been assumed in a greater extension for the realisation of the form, being only a marker of the base.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Uma Casa na Serra de Sintra (1)

1961

Author(s): José Forjaz

Location
County: Sintra
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Rubble & brick masonry, concrete, wood & clay tile

Roofing
Structure: Concrete slabs
Finish: Roman clay tile

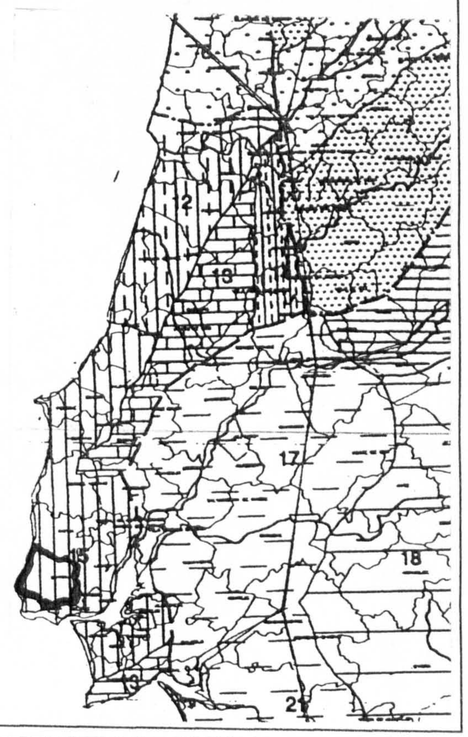
Walls
Interior: brick masonry finished with plaster
Exterior: Rubble masonry

Opennings
Windows / Doors: Wood frame varnished

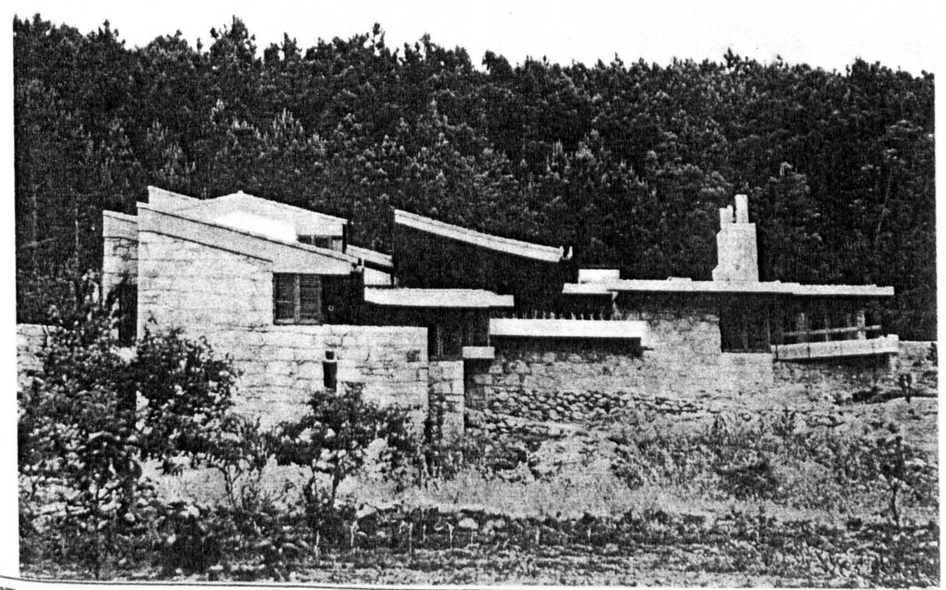
Floors
Interior: Parquet & ceramic tiles
Exterior

Observations
Only a finishing schedule could show better the materials used

Geographical Location

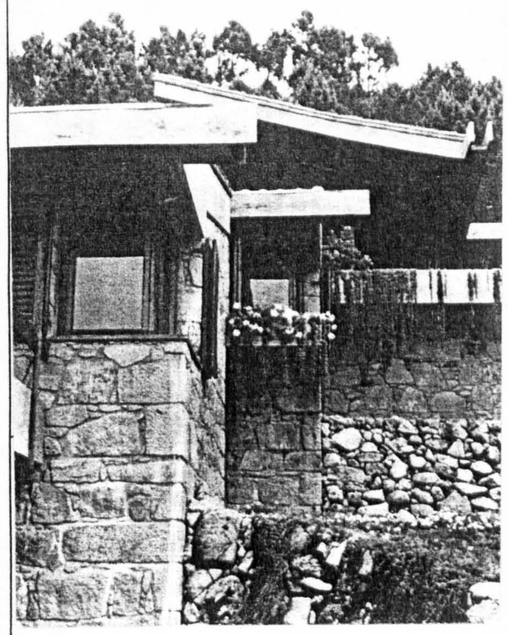


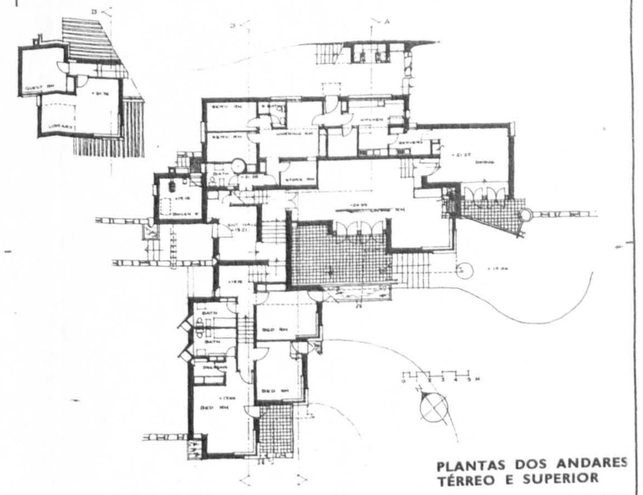
Illustrations



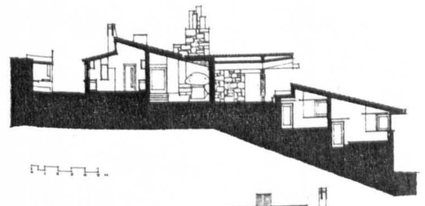
(1) - (1967) . Arquitectura nº 97 Maio/Jun. pág. 117

Drawings and other Details

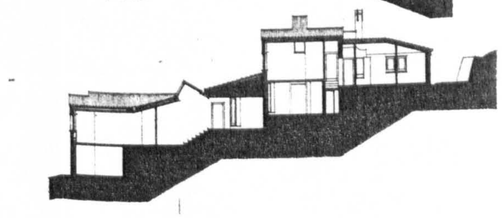




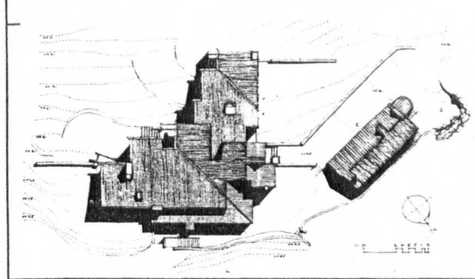
PLANTAS DOS ANDARES TÉRREO E SUPERIOR
Escala 1:300



CORTE POR A



CORTE POR B



Comments

Vicente, Manuel.(1967). Uma Casa na Serra de Sintra de José Forjaz. Arquitectura nº 97 Maio-Junho. Lisboa

Independentemente de ser uma primeira obra (pág. 117), e por isso mais atreita a sofrer a influência do *«...reencontro com o movimento orgânico americano... juntamente com o «andara al populo (que) chegam até nós da Itália...»* - via "Arquitectura" nos anos 56-57 - este projecto de uma habitação unifamiliar , não deixa de reflectir a presença do Inquérito cuja vivência aconteceu "dentro de portas".

A implantação aproveita a pendente natural do sítio, exposta a Sul, duma maneira muito directa e que o jogo das coberturas acentua, mas onde ao mesmo tempo se denuncia uma certa rigidez esquemática da solução. Na realidade, se interiormente a fluidez entre a várias dependências parece processar-se de um modo natural - a que não é estranho a qualidade e o gosto do pormenor - a relação com o exterior não responde de idêntica forma, assistindo-se a um certo "descalçar"do edifício na vertente Sul. A esta situação, não é indiferente o esquema das coberturas já referido, que por desejo de acentuar uma convergência demasiado forçada segundo o eixo Norte Sul, acaba por sublinhar ainda mais o referido aspecto. Mas, o principal factor de deleite nesta obra é a força telúrica do material usado nas paredes e nos muros de contenção - este acaba por não deixar ver outros aspectos menos conseguidos do projecto -que funciona como foco de obsessão visual-táctil. Se num exercício académico se fosse forçado a imaginar a substituição deste material por uma alvenaria rebocada de imediato ressaltaria a importância da escolha feita. Não obstante, pode deixar de acentuar nesta obra pág. 118 *«...a segurança de um desenho e o à-vontade de uma articulação de volumes... »* o que, como atrás se sublinhou, não é estranho a matéria com que se constrói.

The House in the Ridge of Sintra that José Forjaz projects in 1967, which «despite being his first work (p. 117), and because of that more prone on suffering the influence of the *«...re-encounter with the American organic movement... together with the «andara al populo (walk to the people) (that) comes to us from Italy...»* - via "Arquitectura" in the years 1956-57 –, does not fail to reflect the presence of the INQUÉRITO whose experience he was close to.

In the construction, he made use of the natural pendant of the place, exposed in the South in a very direct way, stressed by the game of the roofs in a somewhat schematic way. But the main factor of pleasure in this work is the terrestrial strength of the material used in the walls and contention walls– this ends up not allowing the visualisation of other aspects less performed in the project – which works as a visual-tactile obsession focus. If in an academic exercise one were forced to imagine the substitution of that material for a whitewashed masonry, the importance of the choice made would immediately be stressed. Still one has to point out, in this work, *«...the safety of a design is the will of an articulation of volumes...»* which, as it was earlier stressed, is not odd to the matter with which one builds. where the encounter with the vernacular was the possible answer in the identification of the place.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Bairro Económico na Chamusca (1)

Proj. do Gab. de Est.s da F.C.P. -Hab.s Econ.s 1962
Autor(s): B.Costa Cabral e V. Croft De Moura

Location
County: Chamusca
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: RIBATEJO

Elevations below 400 m: precipitation similar to Alentejo tree cover: JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals: MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Type of Buildings Social dwellings settlement

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

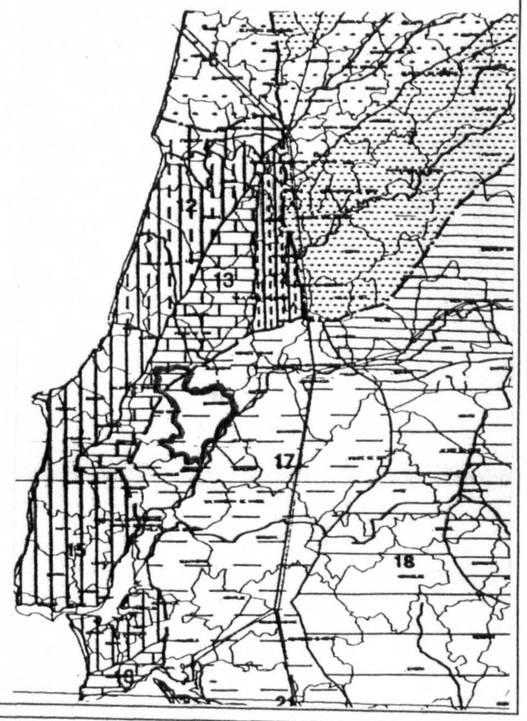
Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

Interior	Walls	Exterior
	brick masonry mortared & painted	

Windows	Opennings	Doors
	Wood frame	

Interior	Floors	Exterior
Parquet & quarry tiles		

Geographical Location



Observations

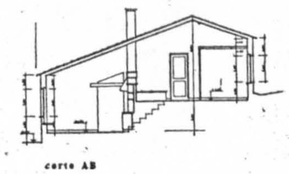
Illustrations

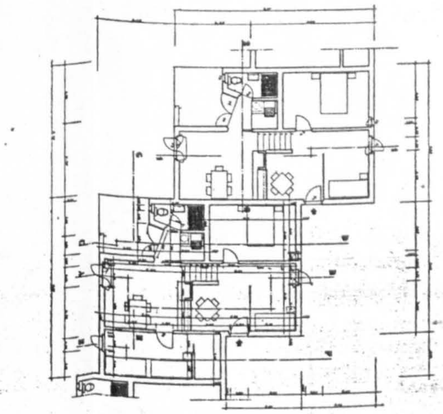


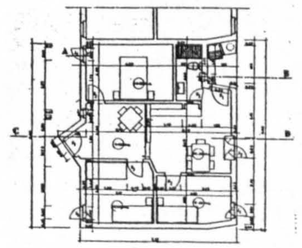
1) - (1962) . Arquitectura nº 74 / Março

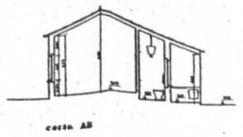
Drawings and other Details

Solução A
Tipos 2 e 3
Plantas e corte por A-B


corte AB



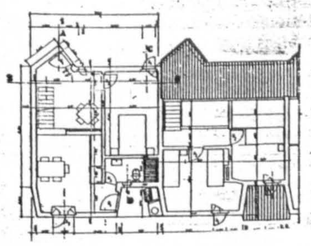



corte AB

Solução C
Tipo 3
Planta e corte A-B

Solução D
Tipo 3
Planta e corte A-B





Comments

Este projecto é uma resposta escorreita a uma encomenda de um aldeamento social próximo da Chamusca. Foram seguidos muito de perto os condicionamentos locais, não só no que se refere aos aspectos físicos e climáticos, expressos no modo como os edifícios se agarram ao terreno e à forma do conjunto.
Com efeito, o facto das *«.... temperaturas mínimas de -4° C e máximas de 44° C...* (levou) *a uma atitude de defesa em relação ao meio exterior, quer por uma exposição e agrupamentos adequados das habitações, quer na própria concepção destas.».* (pág. 5)
Como o conjunto se agrupa em torno de um pequeno vale *«...as diferentes orientações das encostas conduziram à elaboração de diferentes tipos de casas.»* (pág. 6) Além disso, na organização dos espaços exteriores, *«O sentido social e a necessidade de convívio do trabalhador rural obriga*(ram) *à criação de sítios comuns, ruas, locais de reuniões...* (onde) *a vida social se possa processar.»* (pág. 8)
No que concerne às habitações, quer na sua implantação, quer na organização interior foram tidas em consideração os seguintes aspectos: *«a) - Duas frentes, uma para a «rua», espaço colectivo e outra para o logradouro, espaço privado; em relação directa em ambos os casos. - b) - Necessidade de uma certa amplidão nas habitações.- c) - Redução do equipamento ao máximo, assim como o custo dos acabamentos, dada a grande incidência destes, no custo total das habitações.».* (pág. 13)
Dentro destes pressupostos, foram criados 4 tipos que procuram responder as vários condicionalismos referidos, nomeadamente: pendente do terreno e dimensão do agregado familiar. No que diz respeito aos logradouros, estes foram *«...separados da rua, com muros de altura superior à vista, e entre si com muros baixos, podendo esta divisão ser completada com trepadeiras ou outros processos da autoria do futuro proprietário...(P)ermitesse ainda que, sobre a caiação a branco com que as casas (foram) entregues...,(se) pint(assem) os cunhais, socos ou mesmo as paredes com cores do (agrado deste)...»* (pág. 15)
Não se poderia ter ido mais longe nesta procura identitária e embora o conjunto tenha corrido o risco de saber a «tradicionalismo», o facto é que a imagem que reflecte nada tem a ver com isso. Na verdade, assumindo modestamente a função social que lhe foi destinada, jogando com as formas com a mesma descrição com estas são usadas pela arquitectura popular, este projecto dá uma lição, com a vantagem de nunca correr o risco de apontar caminhos formais a estudantes de arquitectura.

The Economic District in Chamusca (62) is an adequate answer to a request of a social settlement in that city, of a partnership of Costa Cabral and Croft de Moura. «The local conditionings were followed very close, not only in what refers to the physical and climatic aspects of the area but also in the way the buildings grab the land and the form of the group. In effect, the *«... lows of -4° C and highs of 44° C...* (led) *to an attitude of defence in relation to the external environment, either by an adequate exposition and grouping of the habitations, or in the very own conception of them.».* As the set is grouped around a small valley *«...the different orientations of the slopes conducted to the elaboration of different types of houses.»* Besides, in the organization of the external spaces, *«The social sense and the need of coexistence of the rural worker forced the creation of common places, streets, gathering places...*(where) *social life could happen.*
About the habitation, either in the implantation or in their interior organization, the following aspects were considered: *«a) – Two fronts, one to the «street», collective space, and another to the common ground, private space; in direct relation in both cases. - b) – Need of a certain ample dimension in the habitations.- c) – Reduction of the equipment the most possible, as well as the cost of the finishing, given the great incidence of those in the total cost of the habitations.».*
Within that assumption, 4 types were created that sought to answer the various conditionings referred, namely: pendent of the land and dimension of the family group. In terms of the common places, those were *«...separated from the street, with walls superior to the view, having small walls among themselves, that division could be completed with creepers or other processes of authorship of the future owner...(and) allowed that, over the whitewash with which the houses (were) delivered..., the corners, socles or even the walls were paint(ed) with the colours (of their preference)...».*
One could not have gone any further in this search of identity and even though the group ran the risks of knowing the «traditionalism», the fact is that the image that is reflected has nothing to do with it. In reality, humbly assuming the social programme that was imposed, playing with the forms with the same description used by the vernacular architecture.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Abrigo de Montanha na Serra de Monchique (1)

1964 (?)

Autor(s): José Veloso

Location
County: Monchique
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: ALGARVE MOUNTAINS

Elevations above 400 m up to 900 m; exceptional precipitation reaching 1200 m/ m; tree cover: pockets of JACK PINE; CORK OAK and HOLM OAK and mediterranean species cereals: MAIZE and WHEAT

Type of Buildings Smal loadinghouse

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble & brick masonry, concrete, wood & clay tile

Roofing	
Structure: Wood posts	Finish: Marseille clay tile

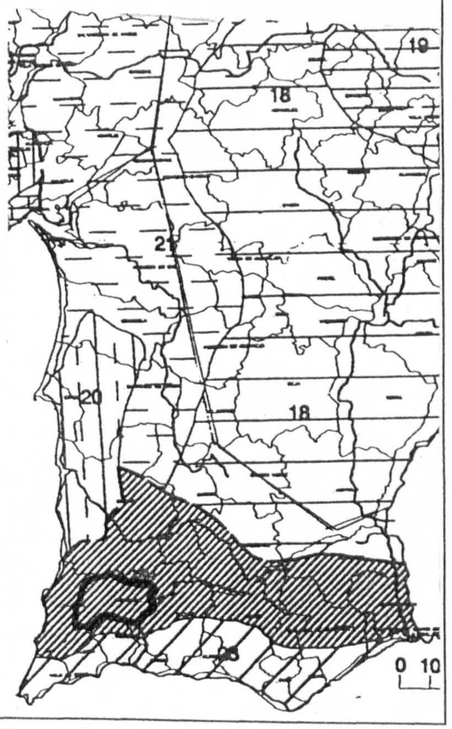
Walls	
Interior: brick masonry finished with plaster	Exterior: Rubble masonry

Openings	
Windows: Wood frame	Doors

Floors	
Interior: Portuguese floor boards	Exterior

Observations

Geographical Location

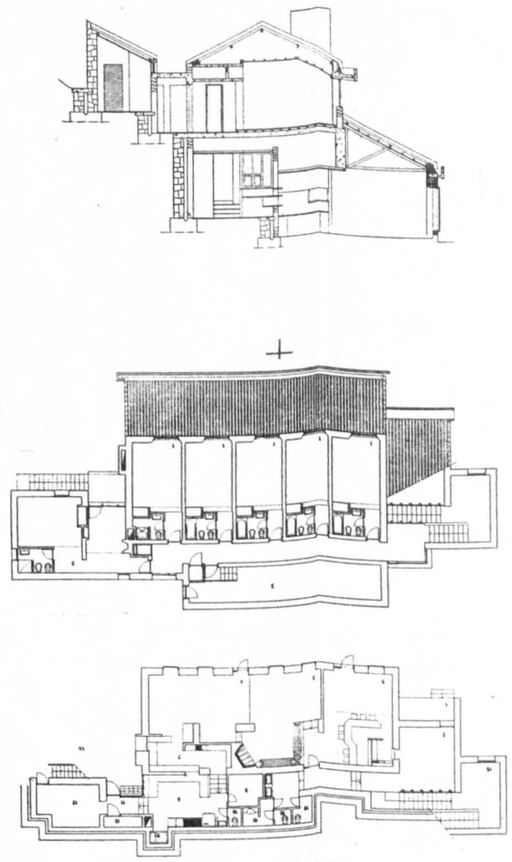


Illustrations



(1) - (1964) . Arquitectura nº85 Dez. pág. 180

Drawings and other Details



Comments

Este projecto destinava-se a um estabelecimento hoteleiro e à residência da família que o vai explorar. *«O sítio escolhido ...é a cerca de 2 km da Vila de Monchique num terreno com uma grande pendente para a estrada da Fóia, dispondo de uma vista panorâmica deslumbrante e protegido dos ventos frios do quadrante norte pela própria encosta e por matas de eucaliptos...Na organização geral de funcionamento foi preocupação permanente manter a escala doméstica do edifício...».*

Efectivamente esta leitura do sítio pelo autor é bem patente na solução escalonada em dois pisos dispostos segundo as curvas de nível, tendo-se conseguido assim uma perfeita inserção no terreno. A disposição de todas as dependências pode aproveitar desta forma a notável paisagem que se desfruta do local. A linguagem utilizada está sintonizada com a leitura que o Inquérito veio possibilitar fazer, sem receio de que esta pudesse ser interpretada como contrária a uma forma de fazer arquitectura que não respeitasse o outro lado da cultura profissional da época.

Não obstante, o autor sentiu a necessidade de explicar a opção construtiva, através do *«...problema económica da construção...que (a determinou) nos sistemas tradicionais e no uso dos materiais locais.», acrescentando ainda que « tanto na escolha dos materiais com na sua aplicação, a intenção de respeitar o uso e uma tradição locais não foi impeditivo da utilização de outras soluções. É exemplo disso a utilização de betão armado.».*

As paredes são de perpianho de granito de Monchique, com estrutura de betão armado que também se estende às caleiras que recebem as coberturas, de duas águas em telha, materializam volumes simples que se dispõem em dois níveis ficando o edifício praticamente sem tardoz.

O detalhe e o ambiente interior está de acordo com a ideia geral do projecto - onde as madeiras, sobretudo o soalho à portuguesa muito contribuem para isso- conseguindo na globalidade, espaços acolhedores e familiares, embora com uma certa sofisticação solarenga.

In 1964, José Veloso projects a Mountain Shelter in Algarve which is destined to be «...a hotel establishment and residence of the family that is going to explore it. The author explains that *«The chosen place ...is situated about 1.2 miles of Vila de Monchique in a land with a great pendent to the road of Fóia, having a breathtaking panoramic view and being protected from the cold winds of the North by the very own slope and by woods of eucalyptus...In the general organization of the functioning a constant concern was to keep the domestic scale of the building...».*

Effectively, the reading of the place made by the author is patent in the graded solution in two floor organised according to the curves of the level, achieving this way a perfect and discreet insertion in the land. The disposition of all the equipment can then use the remarkable landscape that one enjoys in the place. The used language is in unison with the reading that the INQUÉRITO made possible of the places.

Even though, and corresponding to a certain insecurity in the justification of the solution, the author felt a necessity of explaining the constructive option through the *«...economic problem of the construction...that* (determined it) *in the traditional systems and in the use of local materials.», still adding that « both in the choice of materials as in their application the intention of respecting the use and a local tradition was not a hindrance to the use of other solutions. An example of this is the use of reinforced concrete. »*

This small hotel equipment – anticipating the residential tourism that later came to be developed in certain zones in the interior of the Country – is a simple work of great formal coherence with a language dominated that does not allow to notice any overlaying of discourses, extremely identified with the place, even though there were not doubts about their modernity..

Summary Data
Sheets - Bluilding(s)
Nº : I

Concurso de Ante-Proj.s para Futura Sé de Bragança -1ª Prémio 1964

Author(s): Luis V. Rosa e F. Figueira

Location
County: Bragança
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse ✓

Sub-region: PLATEUS AND MOUNTAINS OF TRÁS-OS-MONTES

Elevations between 400 and 900 m, sometimes higher in some areas; this zone is dryer than in the Northwest; tree cover: OAK, and CHESTNUT; RYE is the most cultivated cereal, with exception of some areas to the West; we can find also WHEAT to the East; OLIVE TREE are found close to the rivers beds crossing the area.

Type of Buildings Cathedral

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure | Roofing | Finish

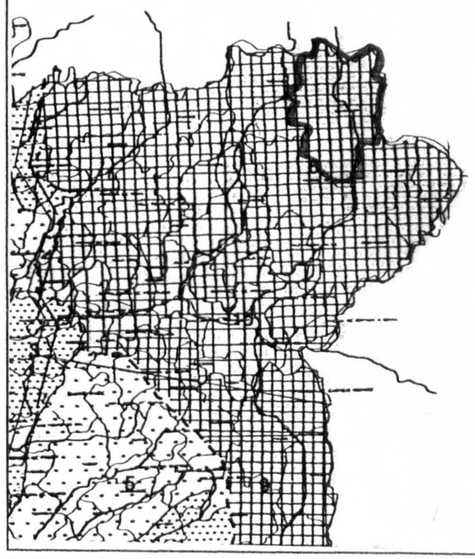
Interior | Walls | Exterior

Windows | Openings | Doors

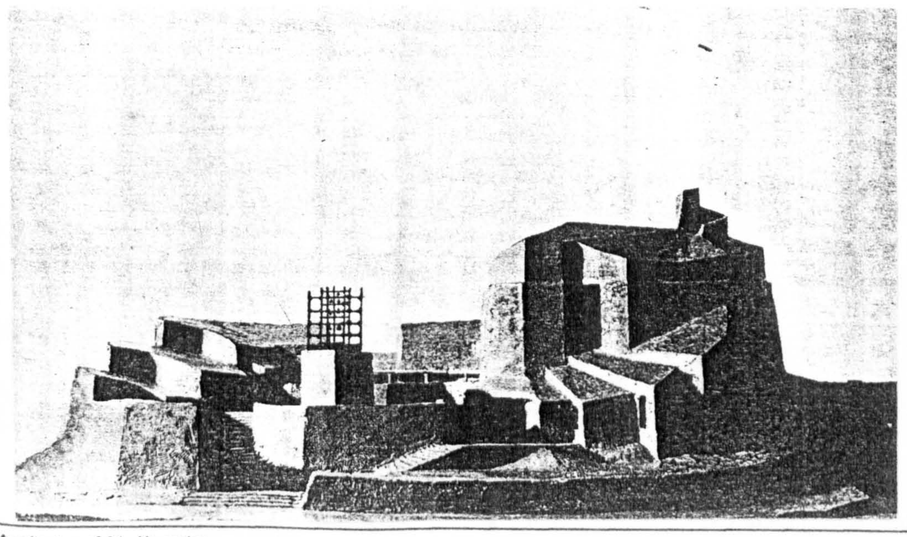
Interior | Floors | Exterior

Observations
The project was not built

Geographical Location

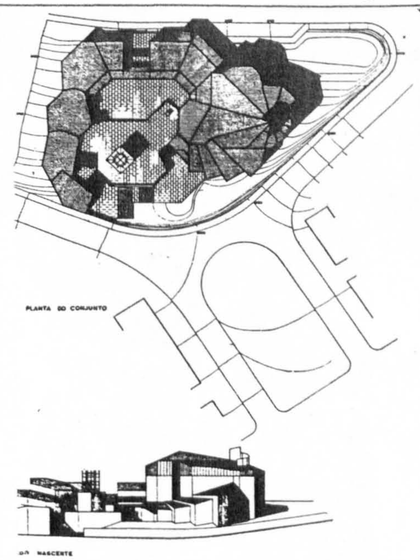


Illustrations

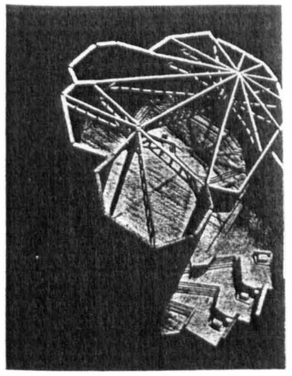


(1) - (1964) . Arquitectura nº 64 - Novembro

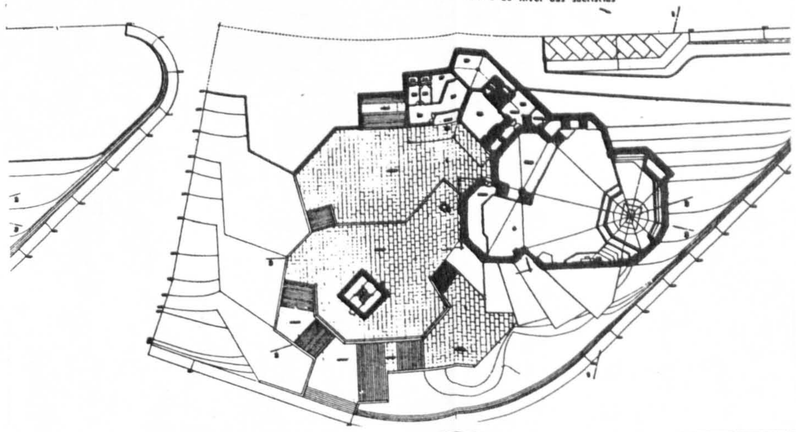
Drawings and other Details



«Maquettes do interior



Planta ao nivel das sacristias



Comments

The work that is mentioned in the sequence, by a team headed by Vassalo Rosa, deserves a special space, not only for being the winning proposal of a contest, but also for the theme it treats and the possibility of putting in evidence the diverse aspects that involve the cultural identity question.

The Jury that classified the Ante-Project for a Future Cathedral of Brangança (64) «...was unanimous in the concession of the 1st prize based on three fundamental aspects: «*the concern obtained from an integration; the facility of the proposed spatial solution; and the presentation of a concept of strict economy in the work...*». Besides that, we still point out from the records the following praising comments about the prize: the «*...'sculpting reference', in dialogue with the constructed valley, (with) the punctuation of the towers, the involving abrupt topography, the rude landscape, the weather, the open space that our memory transports for the references of other cities of Trás-os-Montes, for the references of our sensibility and culture*» (extract of the descriptive memory of the proposal).

Of all the reasons presented it seems to us the most judicious one, is the monumental strength of the image proposed, which is articulated not only with the immediate surrounding - Cavaleiro Ferreira Square – but also with the global landscape that one enjoys from the place. That image also builds an interior space affiliated to the same semantic discourse. The remaining aspects constitute mere attributes of justifying reinforcement to the prize.

In addition, this is even more interesting when all the churches built in Portugal to the date offered mainly images that had no identification with what was presented here. Effectively, one can see in the article by Nuno Portas about the MRAR (Movimento Renovação de Arte Religiosa) (Movement of Renovation of Religious Art) that all the churches named there presented a modernist syntactic, not much based on a «psychological functionality» and in spirituality, with the exception of the Chapel of Ronchamp (50-56). (quotation of Quaroni, Ludovico, in Casabella # 208 1955).

That difficulty is not surprising, for it does not decree the adoption of any artistic movement in questions of spirituality. Because of that, the result attained with such exercises, at the bottom formal, was not much known. In fact, the aspects to which the spiritual sense of men refers were cemented over centuries of history around formal structures, also resulting of a long process of adaptation to constructive and spiritual techniques. That, be it the Romanesque, Gothic, Renaissance, and so forth. Therefore this wish of change, justifiable mainly where it referred to the «*... regionalist modisms*», became extremely difficult to be consolidated.

It is precisely in this domain that the proposal led by Vassalo Rosa becomes different, in terms of religiosity, proposing an image, which identifies with it. It is more than a «*sculpting reference*», it is essentially a «*reference to our sensibility and culture*». This way, the sequential volume of the cathedral becomes a pre-existence that, by effect of history and time, is in harmony with the place. That is, one might say that, on the contrary, the surrounding of its implantation becomes integrated with the cathedral.

That creative proposal works the same way in the internal spaces it suggests. Therefore, it can be said that one feels in the whole of that ante-project the weight of the INQUÉRITO, not so much for a transposition of materials and regional constructive techniques, or for formal references, but especially because it adopts in the "conceptual methodology" the «*references to other cities of Trás-os-Montes*», in a search for cultural identity.

A small dissonance disturbs the set: a bell tower, whose view impoverishes the global image inspiringly created. However, this dissonance is immediately nullified by the own will of the observer, whom many time knows how to recognize in the landscape the items, which are there only temporarily.

As it is known, this project did not get to be realised, so the listed aspects with the materials and their details cannot be evaluated. However, it seems to us that it is important to point out a summary of the descriptive memory, which touches this matter that would dim the brightness of the ante-project. It says in it: «*an eventually interesting aspect that was considered in the proposal presented was the one of the recovery of the schist as material originated from the digging to be used in the very own construction. It was not considered, though, that such recovery were viable, for reasons of safety and quality in time...(Then) in the body of the church some resisting walls of cyclopean concrete are predicted.*» If we look at the drafts of the project it becomes evident that this option would be a reduction of the living proposed for this building, not only because its rigidity contradicts the organic solution, but also nullifies the atmosphere that only the natural rocks could give to complete it.

Summary Data

Sheets - Bluilding(s)

Nº : 1

Moradia en Linda-a-Pastora (1)

1966

Autor(s): Artur Rosa

Location

County: Oeiras

Civil Parish: Linda-a-Pastora

Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors ~2 / 3

Build. Elements

Site Cov. Area

Site Cov. Main Blt.

Blt. Area

Materials Rubble & b rick masonry, concrete, wood & clay tile

Roofing

Structure: Concrete slabs

Finish: "Lusa" clay tile & ceramic tile

Walls

Interior: brick masonry finished with plaster

Exterior: Rubble & brick masonry mortared & painted

Openings

Windows: Wood frame

Doors:

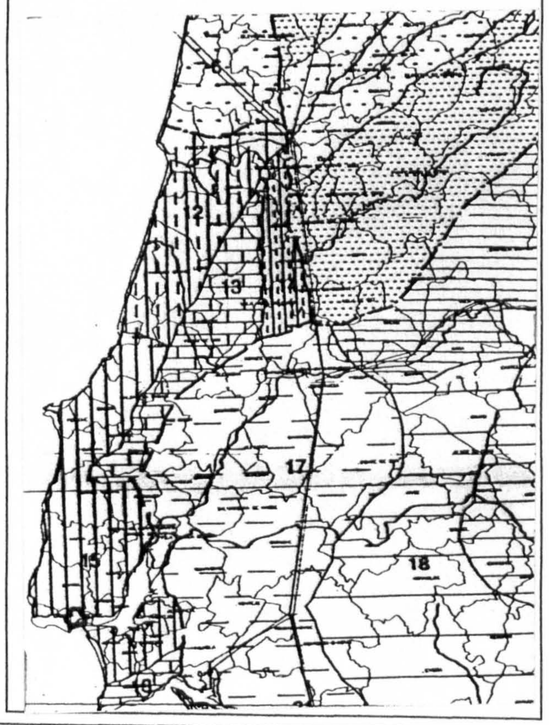
Floors

Interior: Parquet, ceramic tiles & Marble

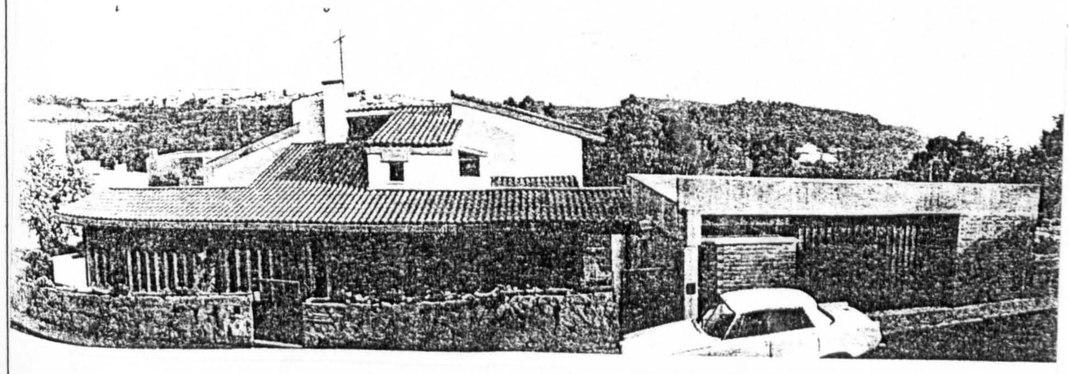
Exterior:

Observations

Geographical Location

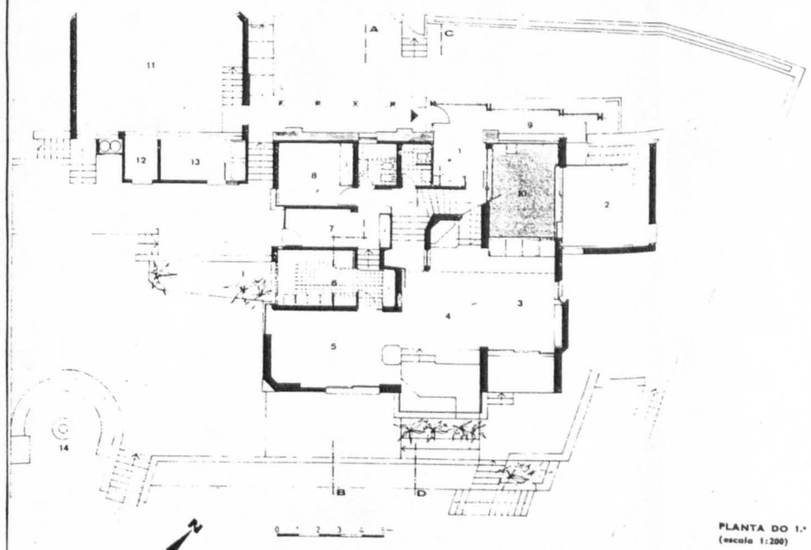


Illustrations



(1) - (1966) . Arquitectura nº93 - Maio-Junho

Drawings and other Details



1.º PISO

1. Entrada principal — Vestíbulo
2. Quarto de brinquedos e estudo
3. Zona de escritório — Biblioteca
4. Zona de estar
5. Zona de comer
6. Cazinha-copa
7. Entrada de serviço — Engomados
8. Quarto das empregadas
9. Galeria
10. Lago
11. Garagem
12. Aquecimento
13. Lavagem
14. Fogão ao ar livre

2.º PISO

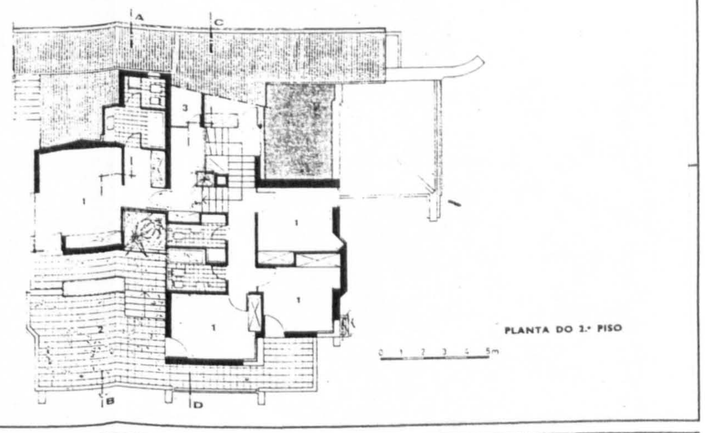
1. Quarto
2. Terraço
3. Pequena arrecadação

208

PLANTA DO 1.º PISO (escala 1:200)



CORTE C-D



PLANTA DO 2.º PISO

Comments

Rosa, Artur. (1966). Moradia em Linda-a-Pastora. Arquitectura nº93 Maio-Junho . Lisboa.

A grande aposta deste projecto está na ideia que lhe serviu de ponto de partida: a utilização da pendente natural do terreno e o «*...aproveitamento dum troço dum muro velho, dum tanque de rega com gárgula e duma zona de capoeiras que lhe estavam encostadas.*» (pág. 207) Desta forma, o edifício inicia-se com uma modesta presença, quase colado à via de acesso que serve o lote – a partir do qual se entra directamente para a garagem - tendo-se para isso localizado o seu vestíbulo ao nível de uma pequena plataforma de cota ligeiramente inferior, mas sensivelmente idêntica á do muro pré-existente e à do tanque de rega. A partir daí, estende-se por vários níveis, em torno de um fogão de sala que serve de eixo ao desenrolar da escada principal que liga os diferentes pisos de um modo extremamente criativo, proporcionando-se sucessivos ambientes interiores, todos eles facilmente referenciáveis do interior do fogo.

No entanto, da cota mais baixa do logradouro, a vista do edifício é confusa, desarticulada dos conceitos que lhe estiveram na origem e incapaz de transmitir a mesma qualidade que o interior oferece. Idêntica leitura negativa se tem do detalhes que concretizam o alçados para aí expostos. Em suma, parece que o autor depois da invenção das duas ideias força que caracterizam o projecto – a requintada descrição do edifício que se colhe do arruamento e a variada movimentação dos espaços interiores à volta da escada – não conseguiu manter o mesmo nível criativo na resolução das frentes com o jardim-logradouro.

Do exterior as referências ao Inquérito pode-se dizer que são expressas "em termos sublimados" através da relação singela da casa com o exterior do lote, sem qualquer preocupação ostentatória. No entanto, essa ideia perde-se de imediato assim que se entra em casa dada a erudição da a composição seus espaços internos. Do interior do lote, como já se disse, a casa não tem o interesse das restante partes do edifício não oferecendo mesmo assim qualquer sinal que se possa registar neste domínio.

The House in Linda-a-Pastora (66) is a project that Artur Rosa designs from an idea – a programme that consisted of the «...utilisation of the natural pendent of the land and in the «*...use of a rest of an old wall, from an irrigation tank with water-spout and a zone of mew that were attached to it.*» This way, the building begins with a modest presence, almost glued to the way of access that serve the lot – from which one directly enters to the garage – having for that being located its hall at the level of a small platform of a slightly inferior quota, but sensitively identical to the pre-existing wall and the watering tank. From there it stretches for several levels around a room stove that serve as axis for the development of the main stair that connects the different floors in an extremely creative way, in terms of internal spaces, creating successive environments, all of them easily referenced to from the interior of the house.

However, on the lower quota of the common ground, the view of the building is confusing, not articulated with the concepts that were in its origin and not capable of transmitting the same quality the interior offers. Identical negative reading comes from the details that consolidate the elevations exposed there. In summary, it seems that the author, after the invention of the strong ideas that characterise the project – the refined description of the building one gets from the streets and varied movement of the internal spaces around the stair – could not keep the same creative level in all the project.

It may be said that the references of the INQUÉRITO are expressed in "sublimated terms" through the simple relation of the house with the exterior of the lot, without any ostentation concern. However, that idea is immediately lost as soon as one enters the house due to the complexity in the organization of its internal spaces. and in the external treatment of the area turned to the common ground.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Moradia em S. João do Estoril (1)

1959

Author(s): Vitor Figueiredo

Location
County: Cascais
Civil Parish: S. João do Estoril
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: SOUTHERN ESTREMADURA

Elevations below 400 m; precipitation between 600 and 1200 m/m; tree cover: JACK PINE, OAK and CHESTNUT and some Southern species like CAROB TREE, ALMOND TREE and FIG TREE; cereals: MAIZE, RYE; rare spots of OLIVE TREE

Type of Buildings Single dwelling

No. of Floors 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & limestone

Structure	Roofing	Finish
Concrete slabs		

Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry finishing: limestone

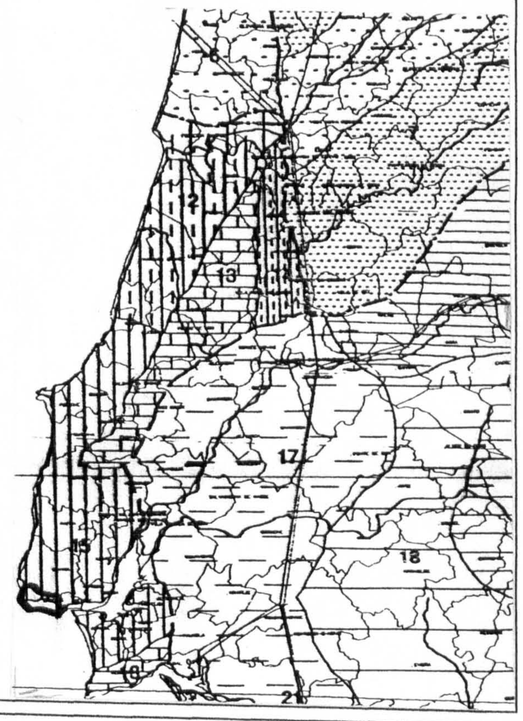
Windows	Opennings	Doors
	Wood frame	

Interior	Floors	Exterior

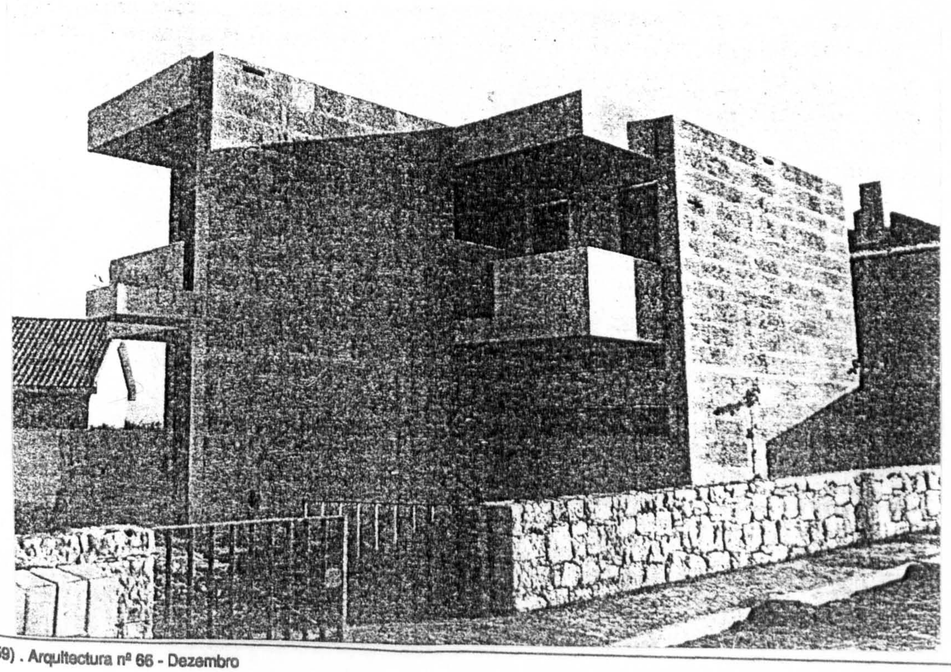
Observations

Sparse information for better understanding of the materials used

Geographical Location

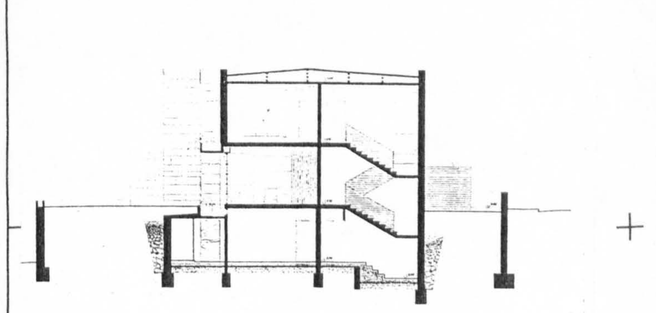


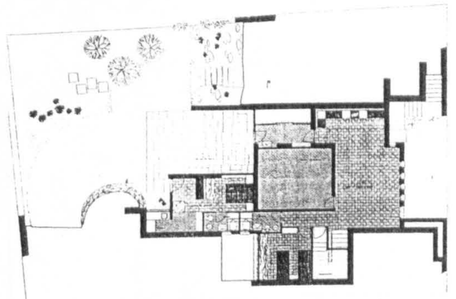
Illustrations

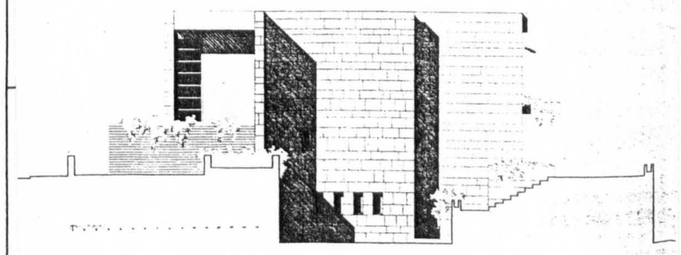


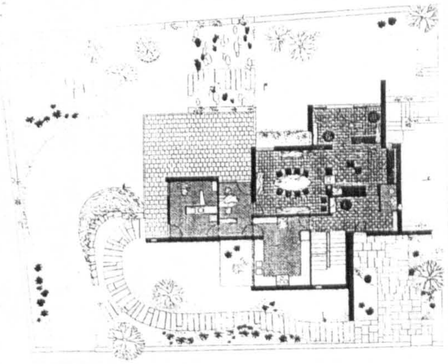
(1) - (1959) . Arquitectura nº 66 - Dezembro

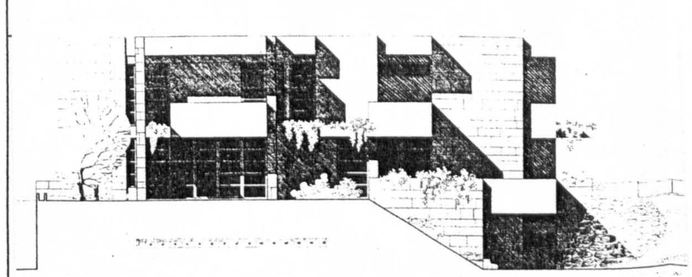
Drawings and other Details

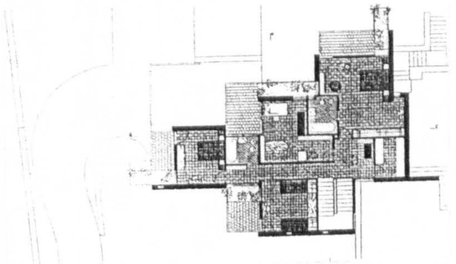












Comments

A apreciação da moradia é feita por Nuno Teotónio Pereira, com quem o autor tinha trabalhado, conhecendo este por isso já as suas preocupações. Mas, logo na introdução que faz, parece de sublinhar uma nota sobre o local onde esta moradia se implanta, chamando à atenção para a má qualidade do ambiente que uma ocupação desordenada e mal controlada pelas entidades públicas originara: O terreno *«...austero e pedregoso, chão saloio terraplanado...* (está) *quase todo construído já, coberto por crostra de fealdade e desolação que cresce por todos os arredores de todas as cidades...».* E mais adiante, referindo-se à moradia, diz-nos que esta *«... tem um ar de dignidade que destoa em ambiente tão torpe. É verdadeiramente um corpo estranho, uma vizinhança que incomoda, certamente tanto como as arruinadas mas belas casas saloias que restam ainda por ali.».*

É pela chamada de atenção que a nota introdutória faz relativamente à contextualização com a envolvente e a forma como o edifício aí se integra - que o Inquérito acaba por também por fazer ressaltar - que se começa. De facto, o local onde a moradia se implanta era de péssima qualidade, resultado da ocupação desordenada que sofreu, consequência do laxismo das entidades públicas responsáveis: «O terreno *«...austero e pedregoso, chão saloio terraplanado...* (apresenta-se) *quase todo construído já, coberto por crostra de fealdade e desolação que cresce por todos os arredores de todas as cidades...».* E mais adiante, referindo-se a à moradia, salienta que esta *«... tem um ar de dignidade que destoa em ambiente tão torpe. É verdadeiramente um corpo estranho, uma vizinhança que incomoda, certamente tanto como as arruinadas mas belas casas saloias que restam ainda por ali.».*

É evidente nesta passagem uma maior compreensão dos problemas de contextualidade urbana aguçada pelo Inquérito, que se manifesta na lástima quanto à falta de qualidade ambiental das zonas suburbanas em contraponto com a paisagem que as construções populares proporcionam, salientando a nota positiva que a moradia demonstra neste aspecto.

Na apreciação do edifício devem-se questionar alguns aspectos relacionados com a composição, nomeadamente uma certa falta de coerência no tratamento que foi dado aos *«...elementos maciços e a delgadas membranas...* (que fazem duvidar da) *expressão do edifício e (d)o seu suporte construtivo.»* e ainda a falta de remate, ao nível da cobertura, das faixas verticais que envolvem todo o volume.

Por outro lado, entende-se de sublinhar outros dos aspectos tais como o arranjo dos espaços exteriores, para os quais a moradia por vezes se volta como que interiorizando-se, e *«o revestimento exterior de forro de pedra das paredes mais expostas...* (que) *toma grande valor na ordenação do espaço externo embora por vezes se mostra algo arbitrário no aspecto construtivo.».*

O conhecimento do Inquérito obtido no convívio no Sindicato e com os colegas mais directamente intervenientes, além das motivações pessoais que já poderiam existir nesse sentido, originaram nas suas obras diferentes registos neste domínio. No caso presente, a correcta implantação do edifício e o cuidado no tratamento do espaço exterior e a relação que este mantém com a casa, bem como a opção tomada em forrar de pedra acentuando assim partes do discurso da forma, faz eco disso.

No entanto, revela-se também uma miscigenação de linguagens não completamente dominada . De facto, se a leitura que se tem dos alçados Poente e Norte parece coerente com o partido seguido, o mesmo não sucede com os de Nascente e Sul. Destes últimos, o volume desmembra-se demasiadamente, num discurso que atropela a sintaxe esboçada anteriormente, contradizendo assim a opção tomada.

Não obstante, embora não se indo tão longe como Teotónio Pereira que considera esta obra de «...qualidade rara...», não se pode deixar de lhe atribuir algumas e de assinalar indícios de uma sensibilidade atenta à questão identitária.

It is his colleague and friend Nuno Teotónio Pereira who makes the presentation of the project at its publication in the magazine Arquitectura, starting by calling attention to aspects related to the surroundings and the way the building integrates there – which the INQUÉRITO ends up doing too. In fact, the place where the house was constructed was of horrible quality, resulting of the disorderly occupation it suffered, consequence of the lenience of the responsible public entities: «The land *«...simple and rocky, hard earth...* (shows itself) *almost totally built by a layer of ugliness and desolation that grows in the outskirts of all cities...».* Moreover, later Teotónio Pereira stresses, referring to the house, that it *«... has an air of dignity in disagreement with such an evil environment. It is truly an odd body, a disturbing neighbourhood, certainly inasmuch as the corrupted but beautiful rustic houses that remain there.».*

It is evident in this passage the greater understanding of Teotónio Pereira on the problems of the urban context, no doubt sharpened by the INQUÉRITO, resulting of the lack of environmental quality of the sub-urban zones in counterpoint to the landscape the popular construction offers, stressing the positive note the house demonstrates in this aspect.

The knowledge of the INQUÉRITO obtained in living with the Union and the colleagues more closely participating, besides the personal motivations which could already exist in this sense, originated in the works of Vítor Figueiredo different records in this domain. In the present case, the correct implantation of the building and the care in the treatment of the external space and the relation which this has with the house, as well as the option taken in coating the stone, stressing then parts of the discourse of form, makes echo of this.

However, it reveals also some mixture of not completely dominated languages. In fact, if the reading one has of the West and North elevations seems in accordance with the premises taken, the same does not happen with the ones to the West and South. Of the last ones the volume unfolds too much, in a discourse that goes over the previously sketched syntax contradicting the option taken.

Summary Data

Sheets - Bluilding(s)

Nº : 2

Conj. Hab. em Benavente - HE (1)

1962

Author(s): Vitor Figueiredo

Location

County: Benavente

Civil Parish:

Place:

Settlem.Type :Compatc

Settlem. Type: Sparse

Sub-region: RIBATEJO

Elevations below 400 m; precipitation similar to Alentejo tree cover: JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals: MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Type of Buildings Dwellings with courtyard

No. of Floors 1

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

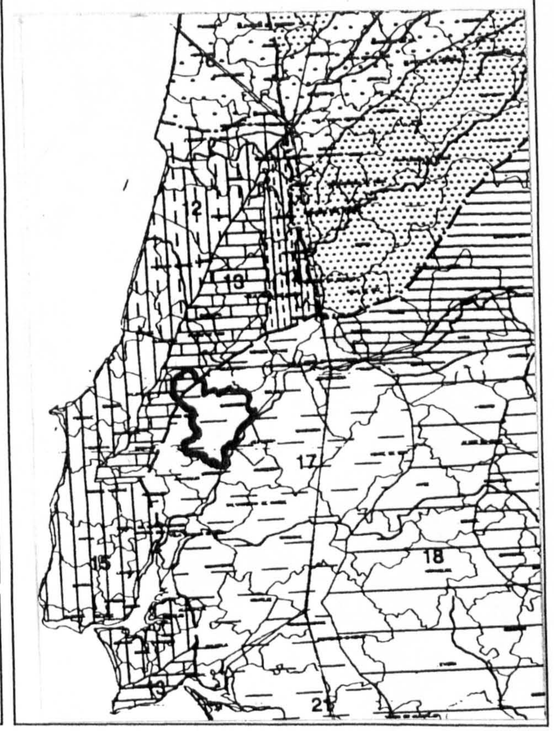
Interior	Walls	Exterior
	brick masonry mortared & painted	

Windows	Openings	Doors
	Wood frame	

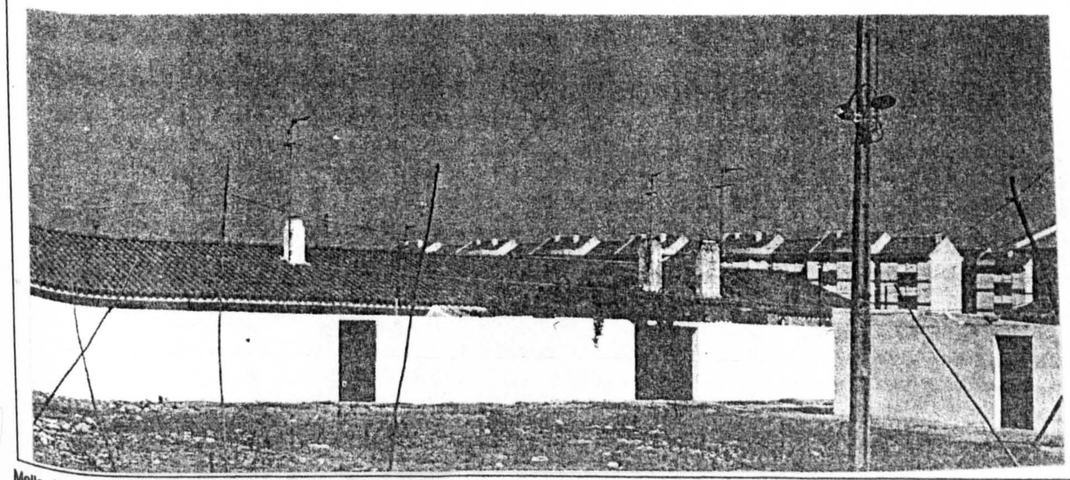
Interior	Floors	Exterior
Parquet & ceramic tiles	Tamped earth	

Observations

Geographical Location

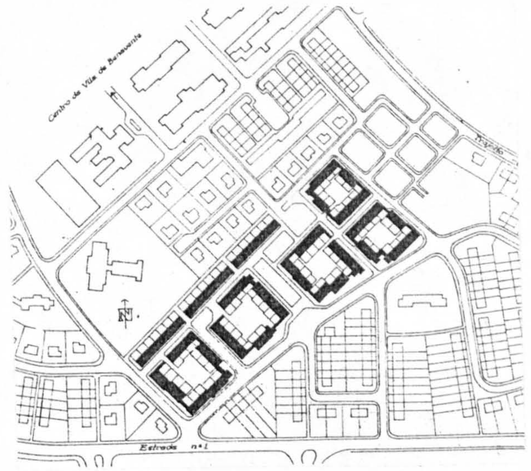


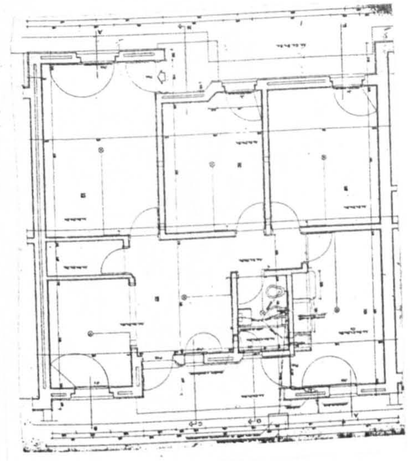
Illustrations

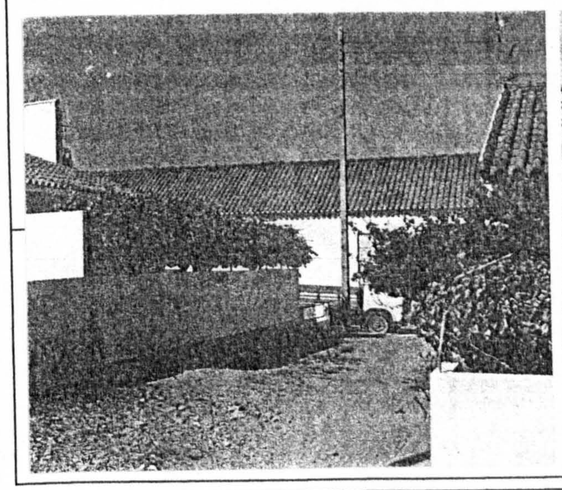


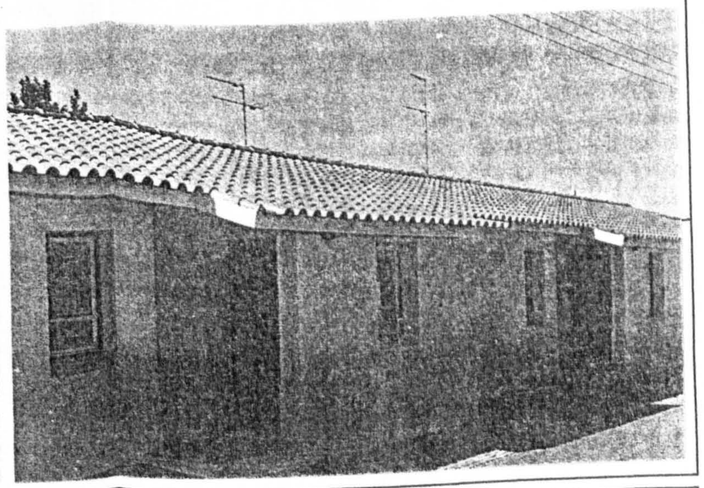
Mello, Duarte Cabral. & Costa, Noronha .(1962) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

Drawings and other Details









Comments

Summary Data
Sheets - Bluilding(s)
Nº : 3

Conj. Hab. em Torres Novas

(1) 1964

Author(s): Vitor Figueiredo

Location
County: Torres Novas
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: RIBATEJO

Elevations below 400 m; precipitation similar to Alentejo tree cover; JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals; MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Type of Buildings Dwellings with courtyard

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

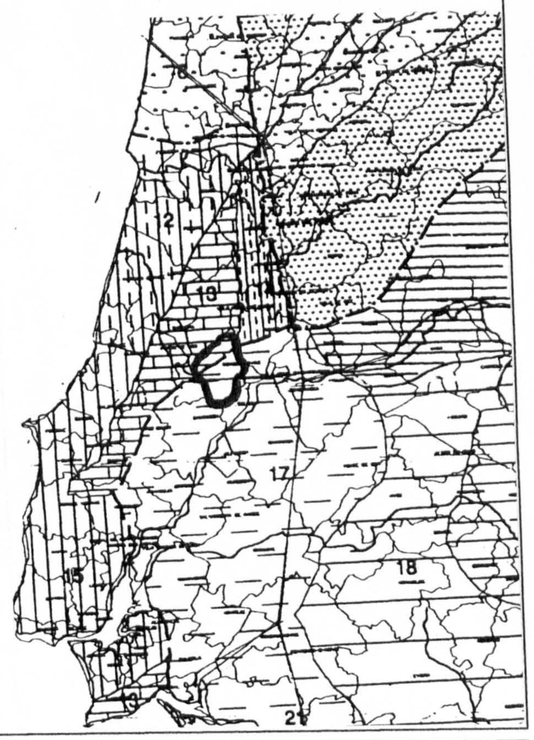
Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Opennings	Doors
	Wood frame	

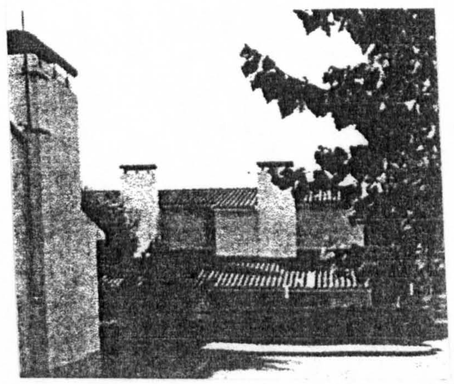
Interior	Floors	Exterior
Parquet & ceramic tiles		

Observations

Geographical Location

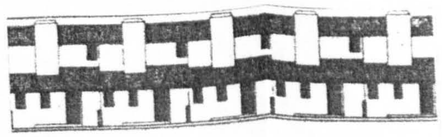


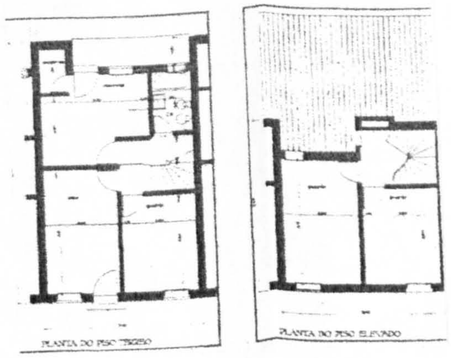
Illustrations

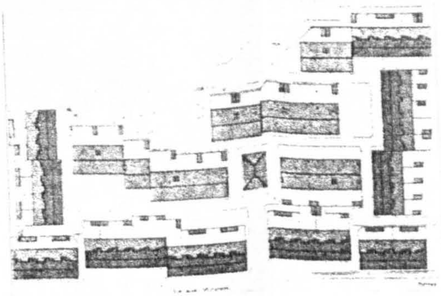


Mello, Duarte Cabral.(1979) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

Drawings and other Details







Comments

Summary Data
Sheets - Bluilding(s)
Nº : 4

S.to Estevão - Aldeias de Cima (1)
47 Fogos 1965
Author(s): Vitor Figueiredo

Location
County: Estremoz
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/ m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Type of Buildings Dwellings with courtyard

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

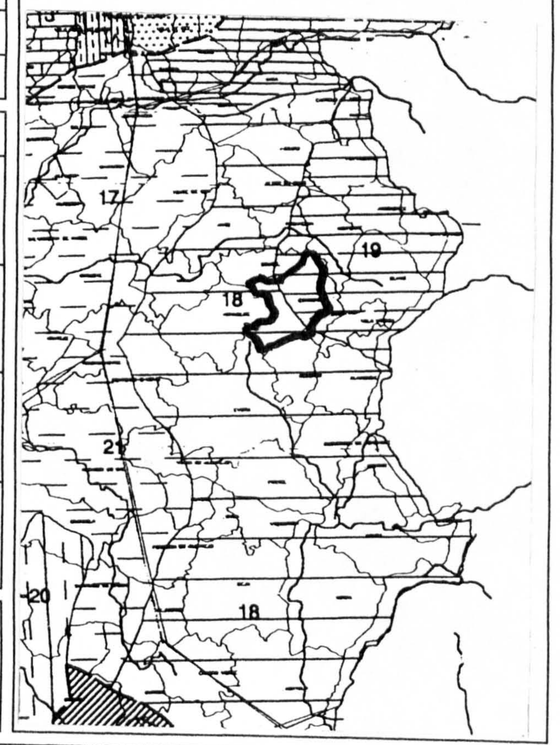
Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Openings	Doors
	Wood frame	

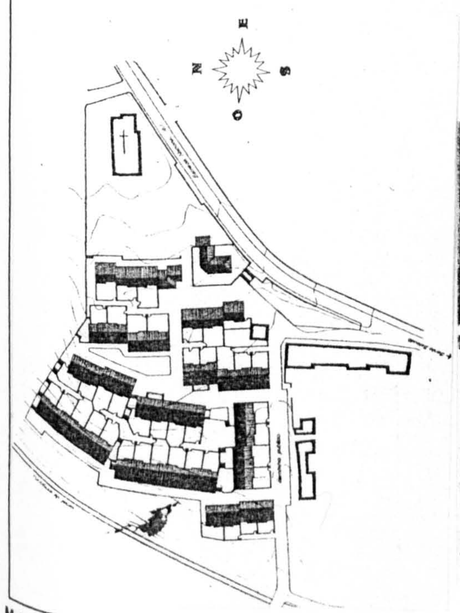
Interior	Floors	Exterior
Parquet & ceramic tiles		

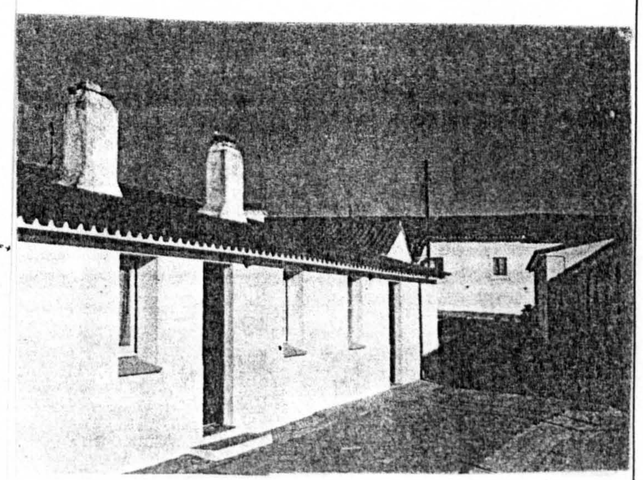
Observations

Geographical Location



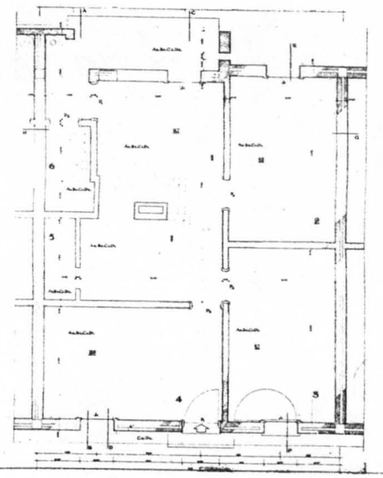
Illustrations

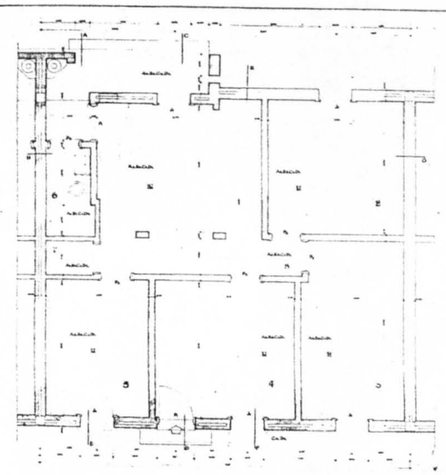


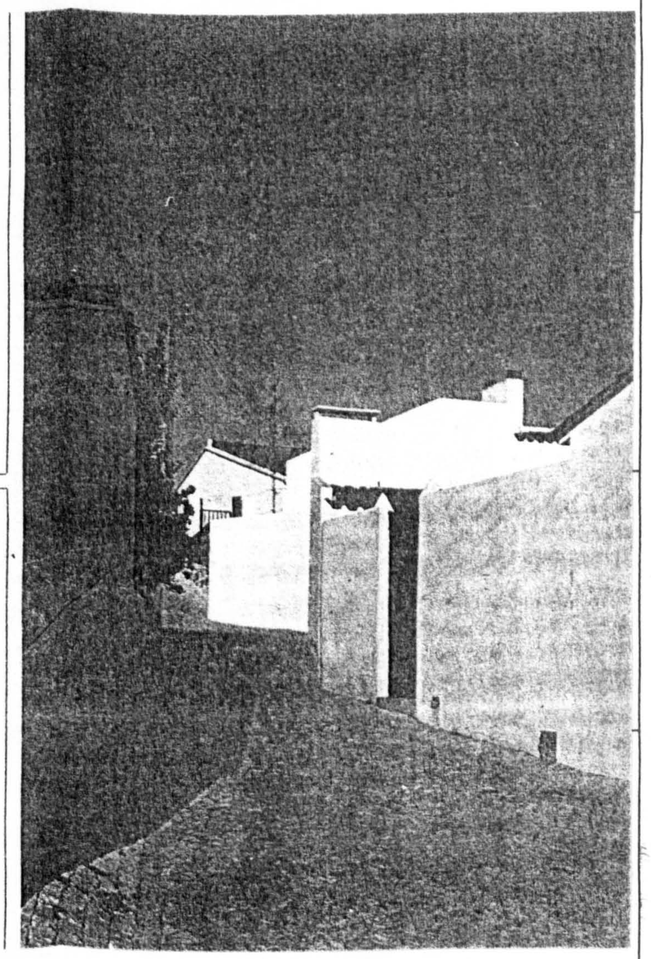


Mello, Duarte Cabral. & Costa, Noronha.(1979) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

Drawings and other Details







Comments

Summary Data
Sheets - Bluilding(s)
Nº: 5

Conj. Hab. em Monsanto Alcanena (1)

1967

Author(s): Vitor Figueiredo

Location
County: Alcanena
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: RIBATEJO

Elevations below 400 m: precipitation similar to Alentejo tree cover: JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals: MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Type of Buildings: Dwellings with courtyard

No. of Floors: 1

Build. Elements

Site Cov. Area | Site Cov. Main Bit.

Bit. Area

Materials: Brick masonry, concrete, wood & clay tile

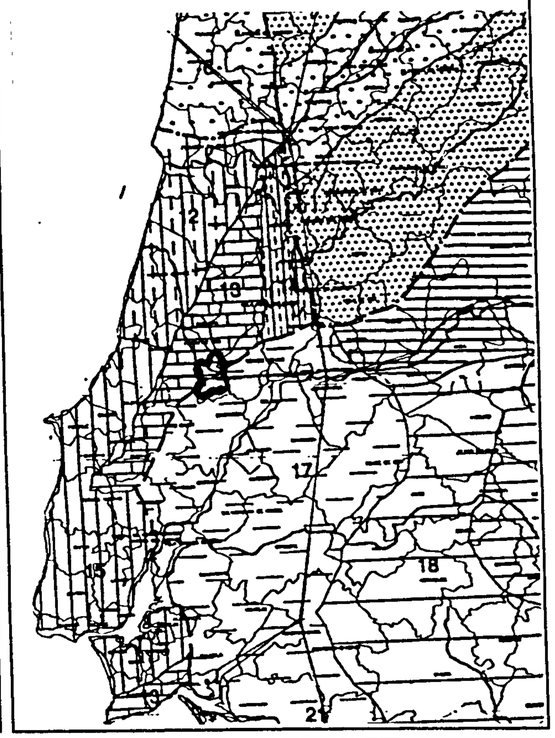
Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

Interior	Walls	Exterior
	brick masonry mortared & painted	

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Parquet & ceramic tiles	Quarry tiles & tamped earth	

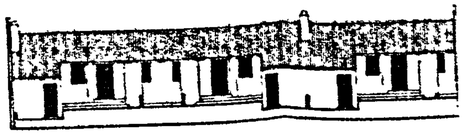
Geographical Location

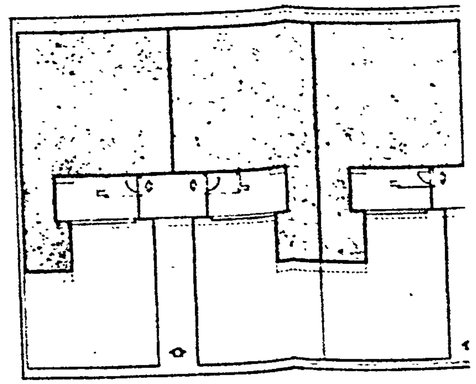


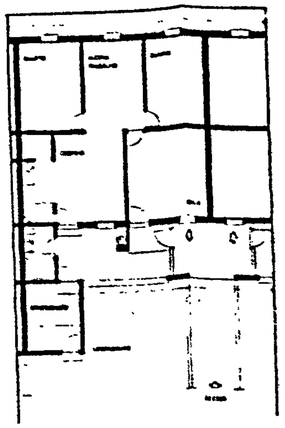
Observations

Illustrations

Drawings and other Details







Comments

Summary Data
Sheets - Bluilding(s)
Nº : 6

Conj. Hab. em Constância
HE (1)
1969
Author(s): Vitor Figueiredo

Location
County: Constância
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: RIBATEJO

Elevations below 400 m; precipitation similar to Alentejo tree cover: JACK PINE, CORK OAK and HOLM OAK with rare pockets of CORK OAK and HOLM OAK; rare spots of mediterranean species; cereals: MAIZE and mostly WHEAT; some pockets of OLIVE TREE.

Type of Buildings Dwellings with courtyard

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

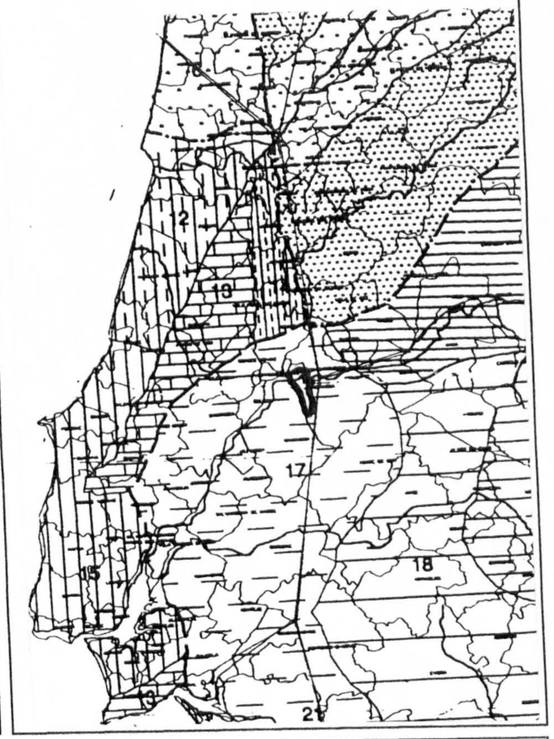
Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Opennings	Doors
	Wood frame	

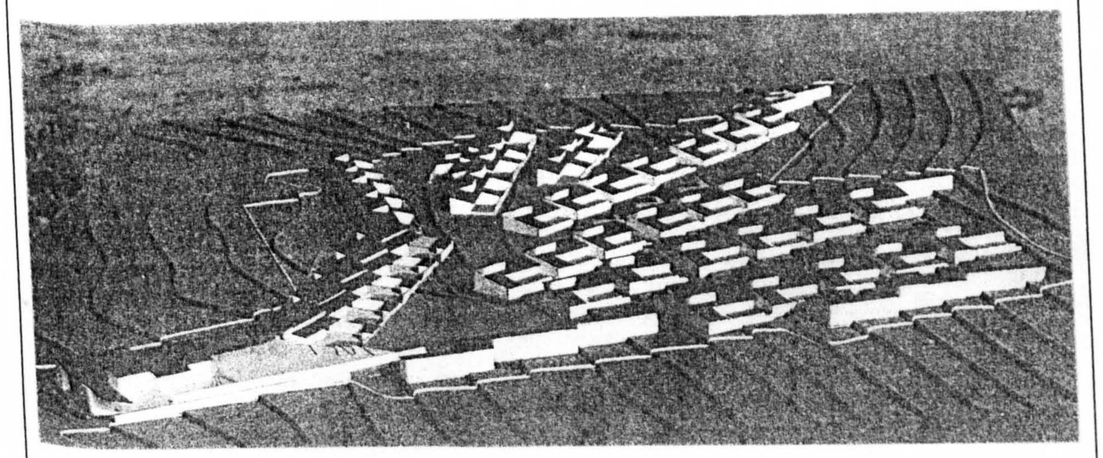
Interior	Floors	Exterior
Parquet & ceramic tiles		

Geographical Location



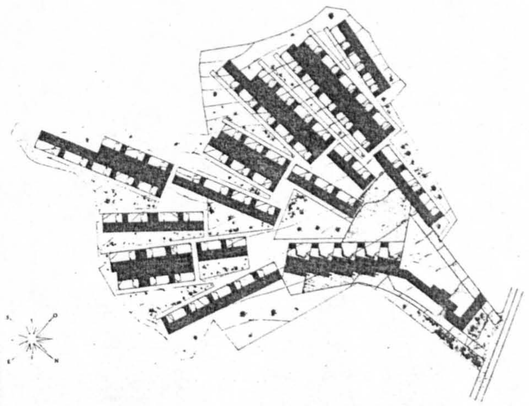
Observations

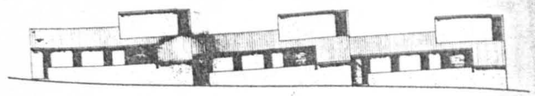
Illustrations

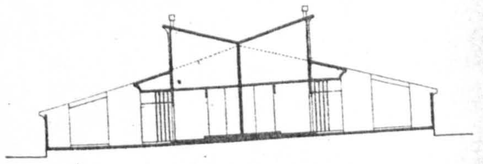


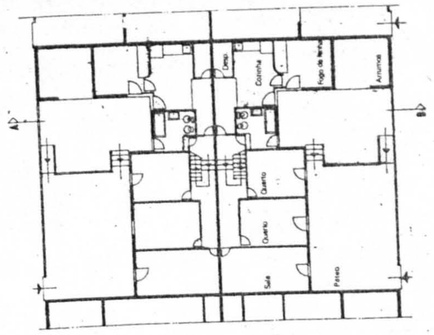
Costa, Noronha .(1979) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

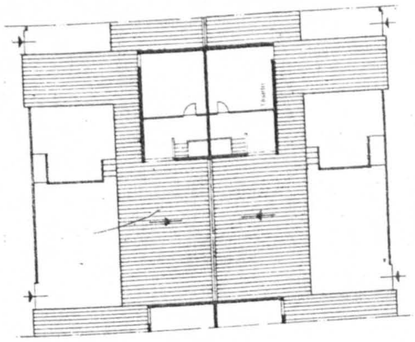
Drawings and other Details











Comments

Summary Data
Sheets - Bluilding(s)
Nº : 7

Conj. Hab. em Castanheira de Pêra (1)

Para J. Henriques, L.da - HE 1970

Author(s): Vitor Figueiredo

Location
County: Castanheira de Pêra
Civil Parish:
Place:

Settlem. Type :Compatc
Settlem. Type: Sparse /

Sub-region: CENTRAL MOUNTAINS RANGE

Elevation higher than 400 and 900 m; high precipitation; tree cover: JACK PINE, OAK and CHESTNUT with exception of small strips; cereal: MAIZE; OLIVE TREE.

Type of Buildings Dwellings with courtyard

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

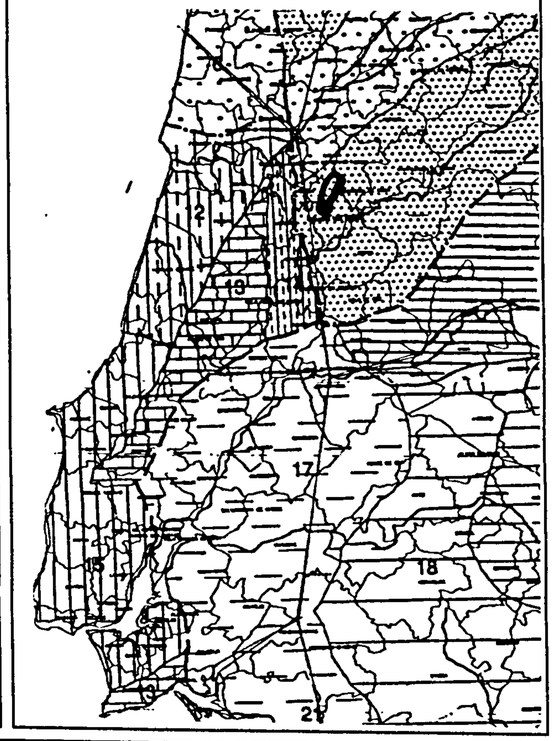
Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Parquet & quarry tiles		

Observations

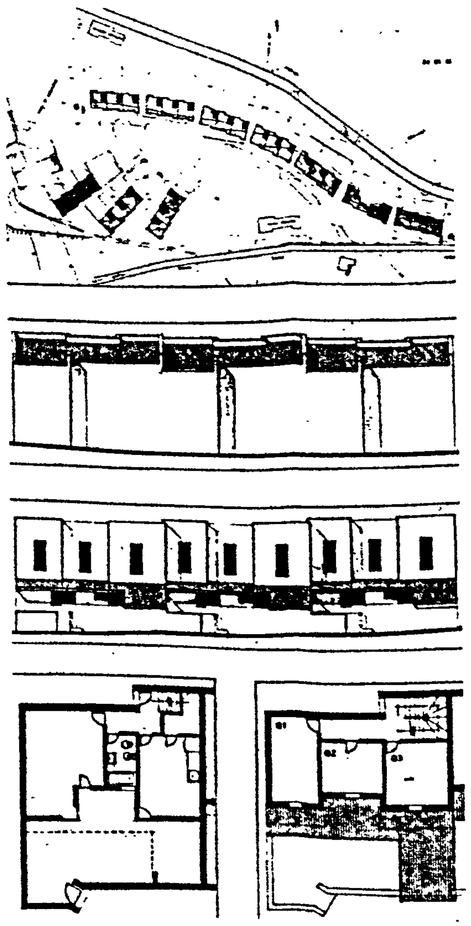
Geographical Location



Illustrations

Mello, Duarte Cabral.(1979) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

Drawings and other Details



Comments

Summary Data
Sheets - Bluilding(s)
Nº : 8

Conj. Hab. em Porto de Cavaleiros (1)

HE 1973

Author(s): Vitor Figueiredo

Location
County: Sertã
Civil Parish: Várzea de Cavaleiros
Place: Porto de Cavaleiros

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: CENTRAL MOUNTAINS RANGE

Elevation higher than 400 and 900 m; high precipitation; tree cover: JACK PINE, OAK and CHESTNUT with exception of small strips; cereal: MAIZE; OLIVE TREE.

Type of Buildings Block of single dwellings

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

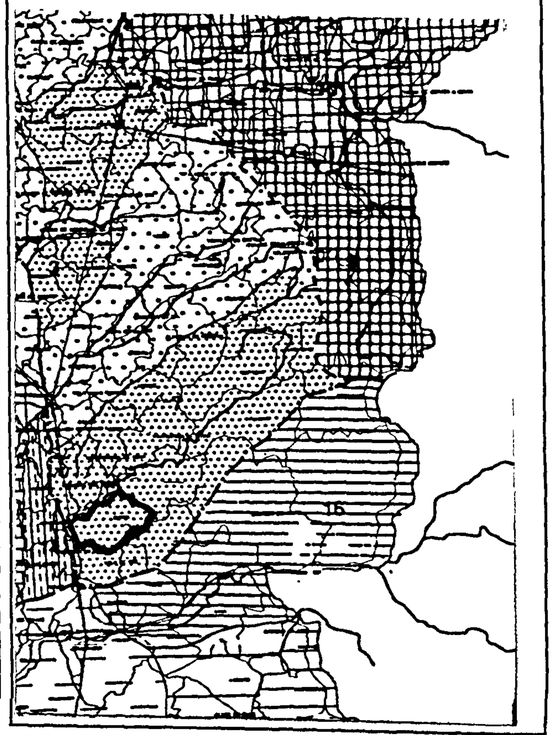
Structure | Roofing | Finish

Interior | Walls | Exterior

Windows | Openings | Doors

Interior | Floors | Exterior

Geographical Location



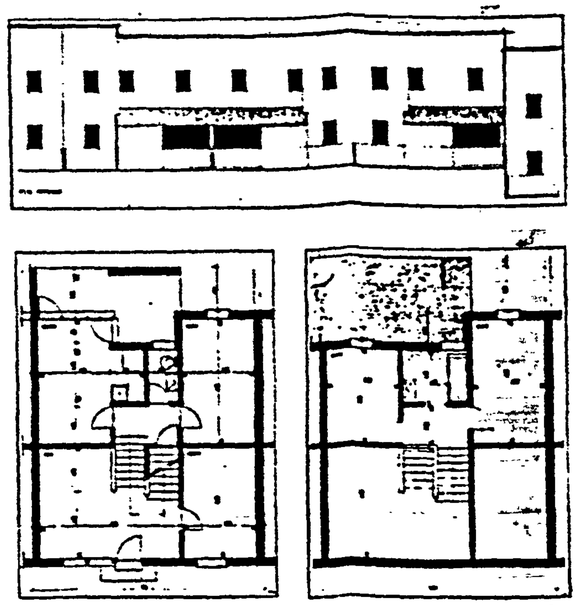
Observations

Sparse information for better understanding of the materials used

Illustrations

Mello, Duarte Cabral.(1979) . Vito Figueiredo - Arquitecto..Arquitectura nº 135 Set./Out.

Drawings and other Details



Habitação em um e dois pisos com logradouro.
Projecto.
30 fogos T3, T4 — CAT I

Comments

Summary Data
Sheets - Bluilding(s)
Nº : 1

Capela do Seminário do Olival (1)

1967

Autor(s): Diogo Lino Pimentel

Location
County: Ourém
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: CENTRAL MOUNTAINS RANGE

Elevation higher than 400 and 900 m; high precipitation; tree cover: JACK PINE, OAK and CHESTNUT with exception of small strips; cereal: MAIZE; OLIVE TREE.

Type of Buildings Church

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble & brick masonry, concrete, wood & clay tile

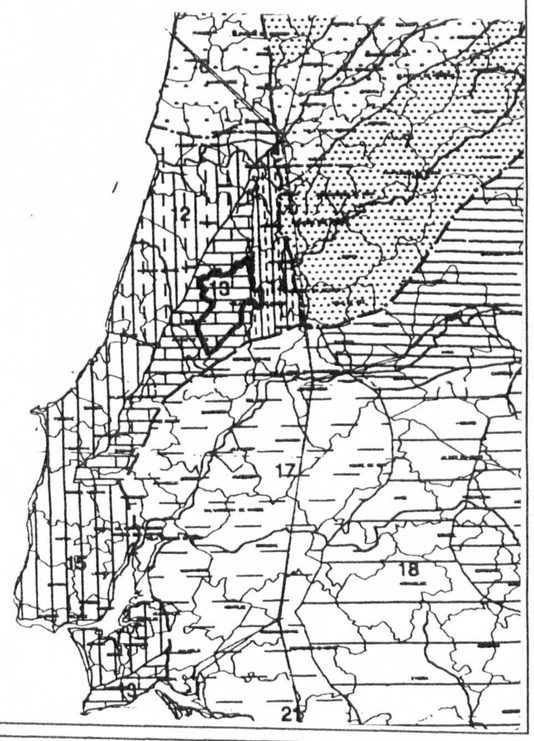
Structure	Roofing	Finish
Wood trusses	"Lusa" clay tile	

Interior	Walls	Exterior
	Rubble & brick masonry mortared & painted	

Windows	Openings	Doors
	Stained glass windows	

Interior	Floors	Exterior
Limestone		

Geographical Location



Observations

The porch that make the connection to the seminary is an indispensable element for the good balance of the whole

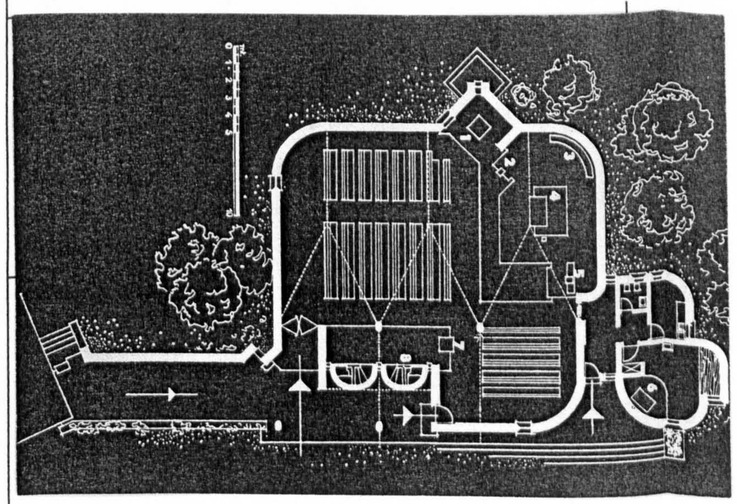
Only a finishing schedule could show better the materials used

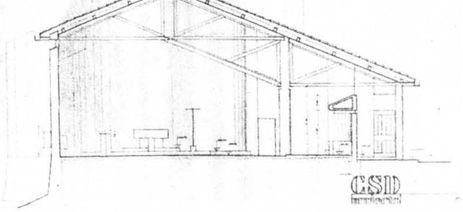
Illustrations

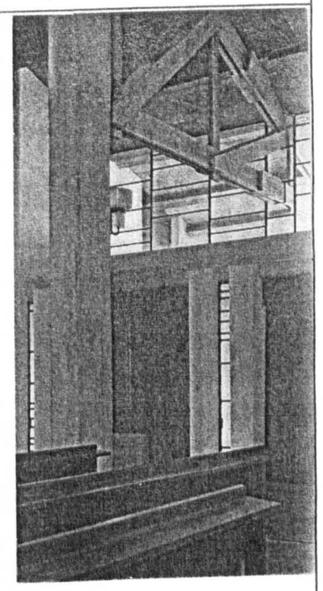


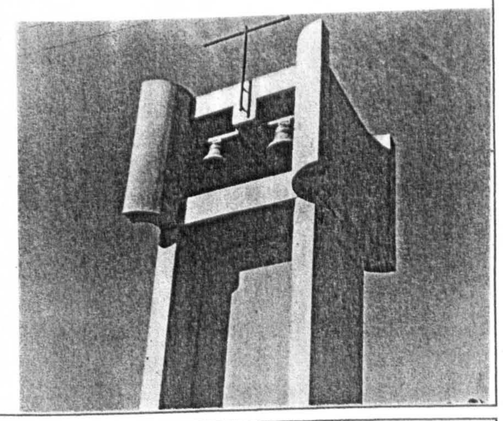
(1) - (1967). Arquitectura nº 100 - Nov./Dez.

Drawings and other Details









Comments

This Chapel is a small building "*... facing the road that crosses the village. Around it there are a landscape of pine trees and agricultural lands, a rural place without tendency to become urban. Therefore a chapel for peasants and students.*"

In fact, the description made by the designer related the location and his purposes, gives immediately the sense of the design. So, it seems that the option taken, answers to a clear impulse of finding an identification with the place and to its cultural idiosyncrasy. However, it can be considered that the building could has a more sacred appearance related not only the relationship with the site, but also the image that offers from far way. This perspective conducts to think that it is another rural building, even seeing the tower bells, because from certain point of views it don't looks like one. So, it is not possible to agree with PV de Almeida when he spooks about " *the very free and informed manner of solving the tower bells.*"(pg. 224)

Of course the misunderstanding related the building disappeared if one washes it closely, mainly in front of the entrance. However, it seems that an identification sign could be obtained if the formal vocabulary used with the chapel was also employed in the tower bell as part of the whole, and not considered like peace of furniture, as it was the altar.

Inside "*...the concern to giving the building ... the same unity: direct use of local materials and traditional techniques of construction, with an spontaneous character*" , gives an ambience of naïf religiosity. Nevertheless, a certain confusion related the orientation of spaces, structure aligned to the Holly altar and the assembly turned to the celebration one, conducts to the depreciation of the spatial solution. From that point of view one agree with the observation of Almeida: " *It is a pity that the covering has not been done according the original design, once it could constituted a very strong element in the interior space...* " (Pg. 242). It could be added that this option should solve the problem mentioned above in axial terms.

Anyway, the building shows the closeness of is author to the INQUÉRITO , both through the simplicity to answer the program and for the traditional techniques of construction, "*..., for instance, using materials that don't need finishing, even when some walls are covered with mortar which looks that a single material ...*"(pg. 242)



Buildings
Summary Data Sheets -Appendix III

FROM O PORTO

Summary Data
Sheets - Bluilding(s)
Nº : 1

Habitações Operárias em Ponte de Pedra (1) 1954

Author(s): Arménio Losa e Cassiano Barbosa

Location
County: Paredes
Civil Parish:
Place: Ponte de Pedra

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Dwellings with courtyard

No. of Floors 2 / 3

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Roofing	
Structure	Finish
Concrete slabs	Marseille clay tile

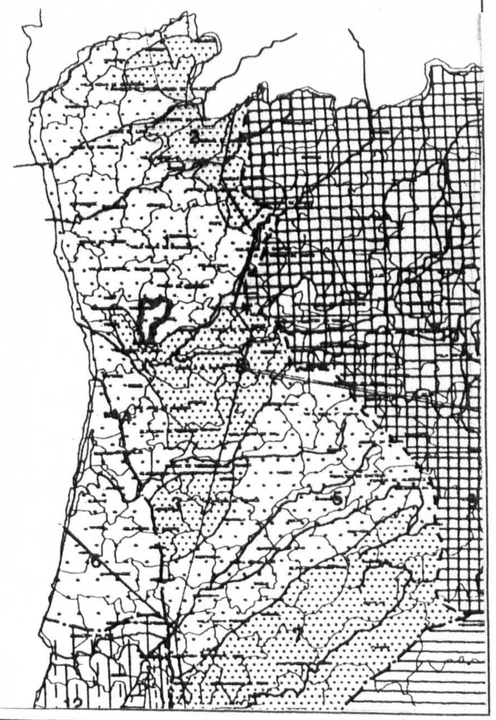
Walls	
Interior	Exterior
brick masonry finished with plaster	brick masonry mortared & painted

Openings	
Windows	Doors
Wood frame	

Floors	
Interior	Exterior
Parquet & ceramic tiles	

Observations

Geographical Location

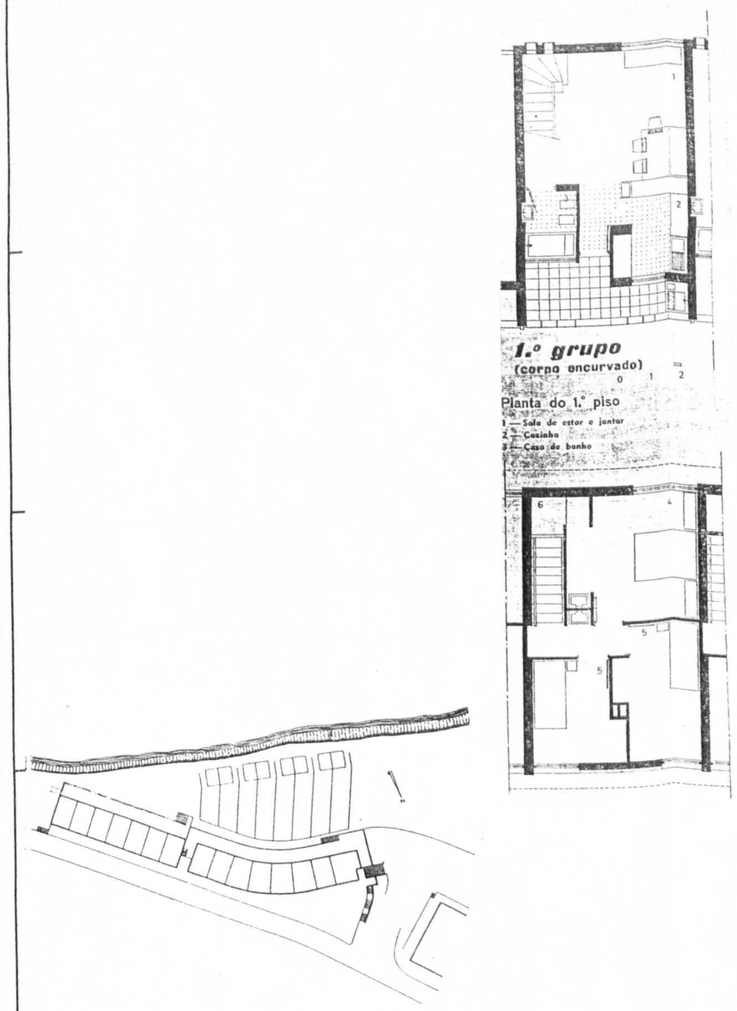


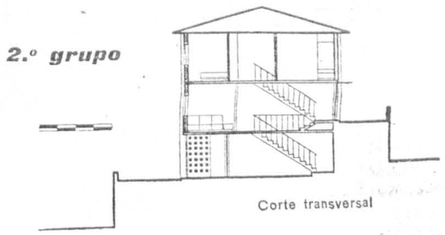
Illustrations

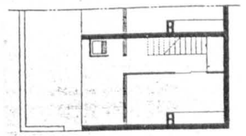


(1) - (1958) . Arquitectura nº 63- Dezembro

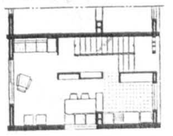
Drawings and other Details



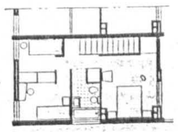




Planta do 1.º piso
(Arrumações, lavagem e escada)



Planta do 2.º piso
(Entrada principal, salas de jantar, estar e cozinha)



Planta do 3.º piso

Comments

"The two groups of social dwellings made for the workers of the olive oil factory of Soares & Irmão Company ... were built on a peace of land connected to the plot factory ... within very a narrow budget...".

The 1 st group presents a solution, with two floors, in which the house main entrance are made at the South side, allowing from there the development of a community life different from the one of second group. In fact, in this set of dwellings there is one more floor than in the other one, adapting the building to the land slope. So, the laundry which is located on a level below the entrance, is exposed to North

These dwellings were made for workers and their families, just arrived at town, with strong customs of rural community life. Hence, it looks that in the dwelling design it could be gone further, as it happens in a certain way in the 1st group, where the entrance to the kitchen/ living is made under a porch. However, in the 2nd group the solution is changed and the dwellings have one more floor, making that the service stays on an inferior level in relation to the kitchen. So, the life around the usual place for this kind of people is limited.

Formally, the whole is not very characterised, presenting a language that don't want to be traditional, finish to be aseptic, in a certain way coherent to option taken. That is, don't follow neither Modernist language, nor the model by that time in the "air" which was responsible afterwards for the INQUÉRITO.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Centro Médico -Social de Negrelos (1)

1958

Author(s): Germano de Castro

Location
County: Santo Tirso
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings: Health center

No. of Floors: 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Schist & brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	"Lusa" clay tile	

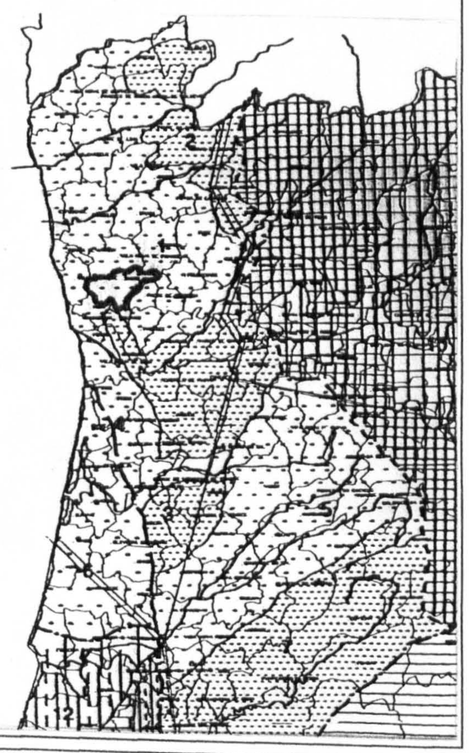
Interior	Walls	Exterior
brick masonry finished with plaster	Rubble masonry	

Windows	Openings	Doors
	Wood frame	

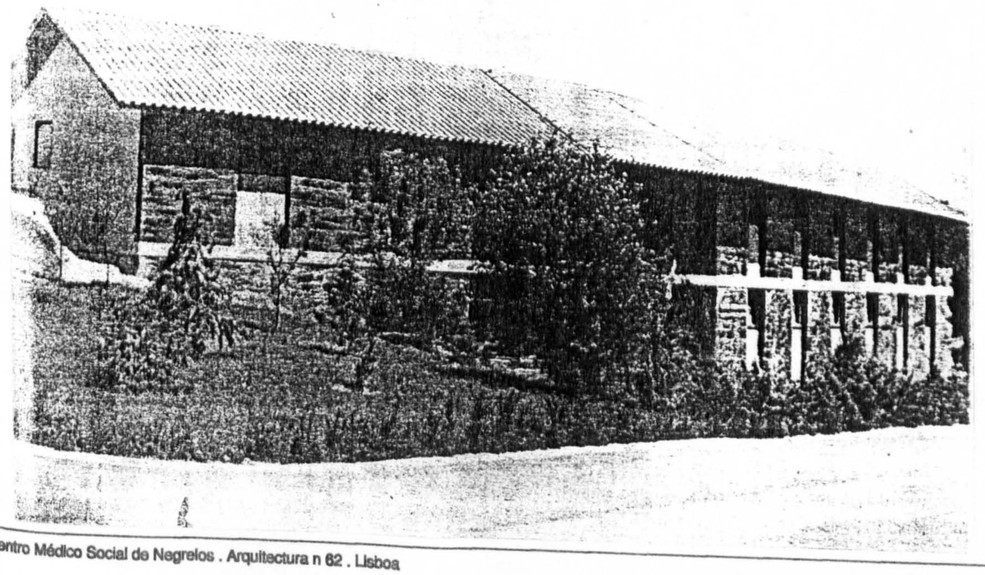
Interior	Floors	Exterior
Ceramic tiles & stone	Schist flagstones	

Observations

Geographical Location



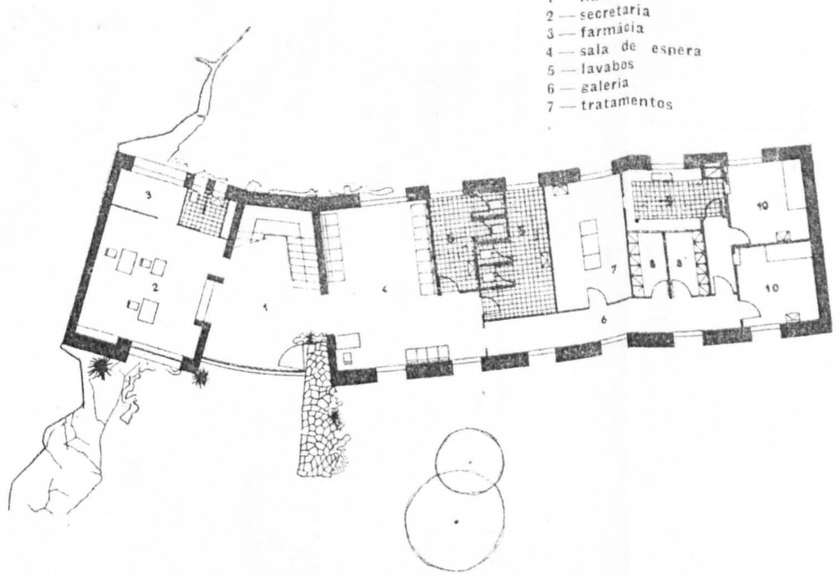
Illustrations



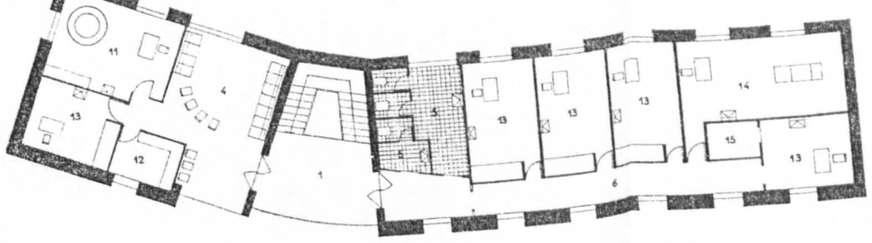
(1) - Centro Médico Social de Negrelos . Arquitectura n 62 . Lisboa

Drawings and other Details

1 — hall
2 — secretaria
3 — farmácia
4 — sala de espera
5 — lavabos
6 — galeria
7 — tratamentos
8 — vestiários
9 — esterelização
10 — injeções
11 — sala de estomatologia
12 — arquivo
13 — sala de consulta
14 — sala de consulta c/observação



Planta do rez-do-chão



Planta do 1.º andar

Comments

O edifício é apresentado, quando da sua divulgação na Arquitectura, como uma presença insólita na paisagem, porque o *«... seu modo de integração no ambiente regional não é do tipo passivo ou mimético...»*. Isto queria significar que este não seguia um modelo "pastiche", dado que o mimetismo é aqui entendido não como uma certa identificação contextual – que de facto se verifica - mas como uma cedência à cópia de formas tipo "casa portuguesa".
Com efeito, o equipamento em causa, representa um esforço para não correr esse risco, apesar de não deixar de usar formas construtivas mais correntes na região, como é o caso da cobertura e de paredes exteriores em alvenaria de pedra. O emprego do xisto da região nas paredes portantes consegue adaptar-se bem a uma linguagem abstracta, expressa quer pelo ritmo introduzido pelo vãos, quer pelos panos intercalares rebocados das janelas e da lage aparente, ambos coloridos num azul forte.
Também volumetricamente o edifício, que se sente praticamente como um corpo único, se identifica com a simplicidade da construção corrente. A ligeira torção que lhe é imprimida - o edifício dobra-se através de um núcleo intermédio onde se localiza o acesso principal e a escada de comunicação com o 2º piso – vem reforçar essa relação, bem como a cobertura em telha «romana», que apesar de estar francamente pendurada, é mais um elemento que contribui para essa sintonia.
O rico cromatismo e a textura dos nembos em pedra, a cobertura de telha a cor dos panos de parede, juntamente com o forro inferior do beirado em madeira e os perfis da janelas de sucupira completam a sensibilidade "em termos estruturais" que o edifício transmite. Pena é que a madeira escolhida seja a sucupira e não o carvalho ou o castanho que são madeiras com cores menos quentes.

Castro, Germano. (1958). Centro Médico-Social em Negrelos. RM autor do artigo. Arquitectura nº 62. Lisboa .

The Social Medical Centre in Negrelos (58), by Germano de Castro, «...is shown, in its exhibition in Arquitectura magazine, as an odd presence in the landscape because of *«... its way of integration in the regional environment is not of a passive or mimetic type...»*. That would mean that this did not follow a "pastiche" model, given that the mimetism is here understood not as a certain contextual identification – which in fact is verified - but as a cession to the copy of forms of the type "Portuguese house".
Effectively, the equipment in cause represents an effort not to have such risk, even though it still uses the most current constructive forms of the region, as it is the case of the roof and of the external wall in masonry of stone. The use of schist of the region in bearing walls can be well adapted to an abstract language, expressed either by the rhythm introduced by the spans or by the inserted covered panes of the windows and the appearing cement slabs, both painted in a strong blue.
Also volumetrically, the building, which is practically felt as a single body, is identified with the simplicity of the current construction. The slight twist it has – the building bends through an intermediate nucleus where the main access and the communication stair for the 2nd floor is located – comes to reinforce this relation, as well as the roof in «Roman» tile, which despite being frankly hung, is another element that contributes to this harmony.
The rich use of colours and the texture of the solid masonry work in stone, the roof in tile, the colour of the wall panes, together with inferior lining of the eaves in wood and the profiles of the windows in sucupira (a tree of the family Leguminosae) complete the sensibility in "structural terms", which the building transmits. Regretfully, the chosen wood was the sucupira and not the oak or the chestnut tree, which are wood of less warm colours.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Projecto de uma Pousada Para Valença do Minho (2ª) 1962 (1)

Autor(s): João Andersen

Location
County: Valença
Civil Parish:
Place:

Settlem.Type :Compatc ☐ | Settlem. Type: Sparse ☑

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings: Loading house

No. of Floors: 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Granite masonry, concrete & wood

Roofing
Structure: Concrete slabs | Finish

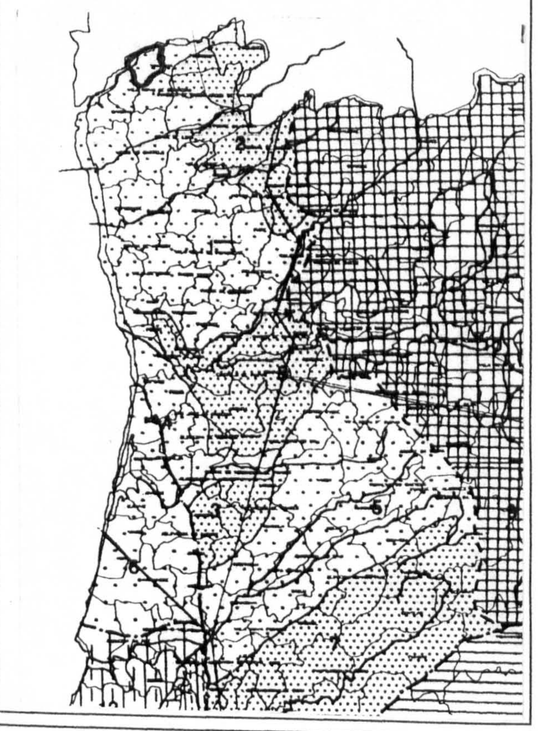
Walls
Interior | Exterior: Granite masonry

Openings
Windows | Doors

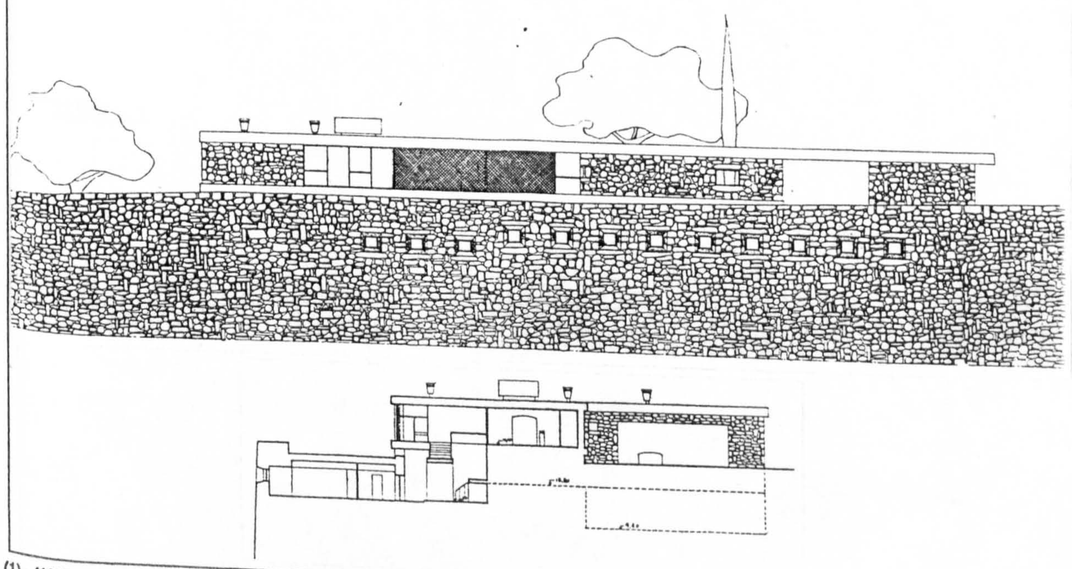
Floors
Interior | Exterior

Observations
The project was not built

Geographical Location

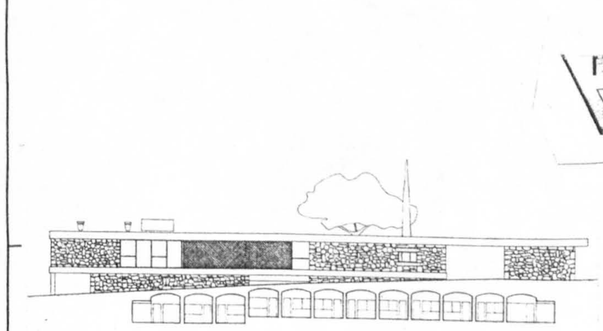


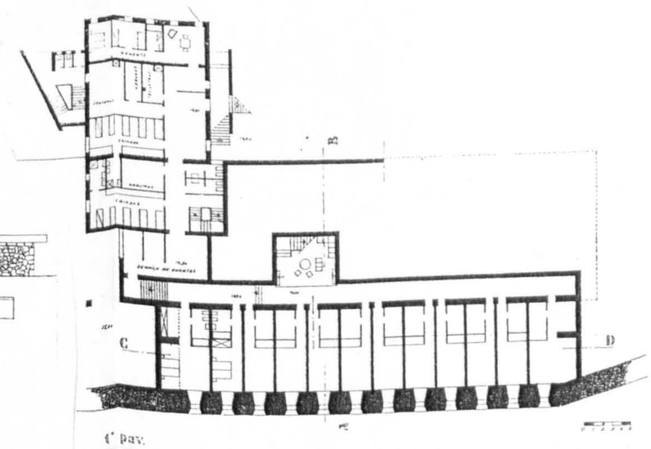
Illustrations

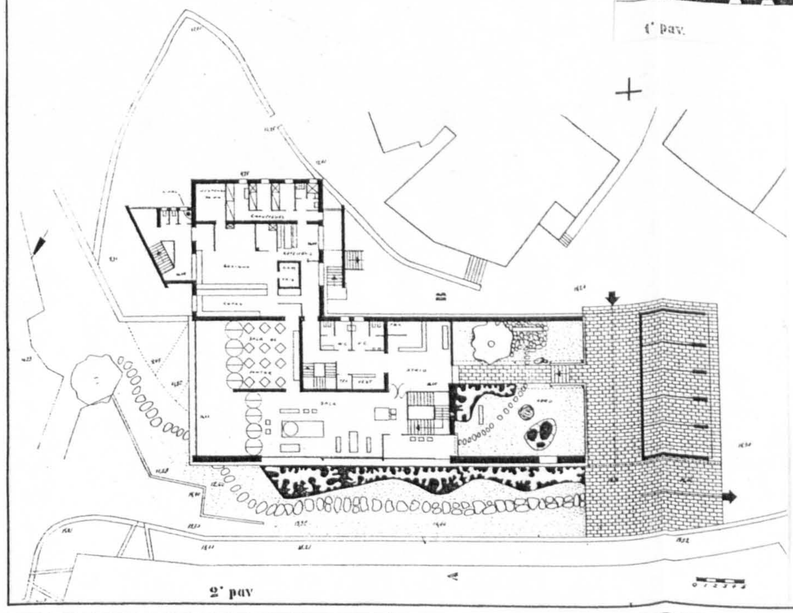


(1) - (1962) . Arquitectura nº62

Drawings and other Details







Comments

São apresentados dois ante-projectos para esta pousada, que constituem a segunda e a terceira solução realizadas para o local. Em qualquer delas, João Andersen, manifesta, nas respectivas memórias descritivas, as preocupações o que nortearam e que se identificam com uma ideia de enquadramento regional, isto é, de uma identidade com o sítio.
Sobre o 2º anteprojecto – de que aqui se trata - diz-nos o autor: *«A zona de quartos, ficar-lhe-á inferior (à área destinada às zonas sociais), com rasgamentos pequenos abertos na muralha sobre o rio. Baseava-se no desvio da entrada de circunvalação da muralha, por trás do edifício, permitindo dispor a pousada de logradouro privado, sobre a muralha. O edifício tornar-se-ia muito discreto, e estava muito mais intimamente ligado no ambiente.»*
Este ante-projecto, é ao mesmo tempo imaginativo e discreto. Usa uma linguagem moderna e recria uma sensibilidade local através não só das paredes de alvenaria em pedra local - o granito - como também pela ligação que consegue com a muralha. Anula-se em termos de volumetria, mas apesar disso, afirma-se singelamente, sem recorrer a uma presença demasiado evidente . Ele mesmo a elege como a melhor: *«Considero esta solução incomparavelmente mais satisfatória do que qualquer outra que nos levasse a considerar um prédio sobre a muralha...»*.Foi recusada e, João Andersen, ferido pelo tacanhez do SNI (Secretariado Nacional de Informação), diz referindo-se à necessidade de integração regional recomendada: *«É preciso meditar sobre este assunto com franqueza. Estas coisas não se encomendam. Estas coisas acontecem. O gótico não foi um a coisa encomendada, como também não o foi o pombalino...»* e acrescenta: *«Apenas quero vincar a ideia de que o tradicionalismo não é uma coisa estática, pelo contrário, é dinâmica, é metamorfose.»*.
Nenhuma outra declaração poderia ser tão eloquente como esta para esclarecer o sentido do correcto no entendimento do que é uma arquitectura verdadeira, que, sem recusar o seu tempo, se elabora a partir da sensibilidade do lugar, corporizando uma saudável expressão regional, parafraseando Keil do Amaral.

Three ante-projects were made for that loading house,. which constitute the second and the third solutions realised for the place. In either of them, João Andersen manifests in the respective report the concerns that oriented him and which were identified with an idea of regional fitting, that is, of an identity with the place.
About the 2nd ante-project says the author: *«The zone of the bedrooms will be inferior* (to the area destined to social zones), *with small spans open in the wall over the river. It was based on the deviation of the entrance of circumvention of the wall, from behind the building, allowing the inn to have a private common ground, over the wall. The building would become very discreet, and was much more closely linked with the environment.»*
This ante-project is at the same time imaginative and discreet. It uses a modern language where it recreates a local sensibility through not only the wall in masonry in local stone – the granite – but also through the link it gets with the wall. It is nullified in terms of volume, but despite that, it is asserted in a naive way, without making use of a too evident presence. He himself elects it as the best: *«I consider that his solution is incomparably more satisfactory than any other that would take us to consider a building over a wall...»*.
It was turned down and João Andersen, hurt by the narrow-mindedness of the SNI (Secretariado Nacional de Informação) (National Information Secretariat) says, referring to the need of the recommended regional integration: *«It is necessary to ponder over this matter with frankness. Those things are not sent for. Those things happen. The Gothic was not something sent for, as it was not the "Pombalista" either,..»* and adds: *«I just want to establish the idea that the traditionalism is not something static, on the contrary, it is dynamical, it is a metamorphosis.»*.
No other declaration could be so eloquent as this one to clarify the meaning of the correct understanding of what is the true architecture that, without refusing its time, is elaborated from the sensibility of the place, embodying a healthy regional expression, quoting Keil do Amaral.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Projecto de uma Pousada para Valença do Minho (3ª) 1962 (1)

Autor(s): João Andersen

Location
County: Valença
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Loading house

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Geographical Location

Materials Granite masonry, concrete, wood & clay tiles

Structure	Roofing	Finish
Concrete slabs	Roman clay tiles	

Interior	Walls	Exterior
	Granite masonry	

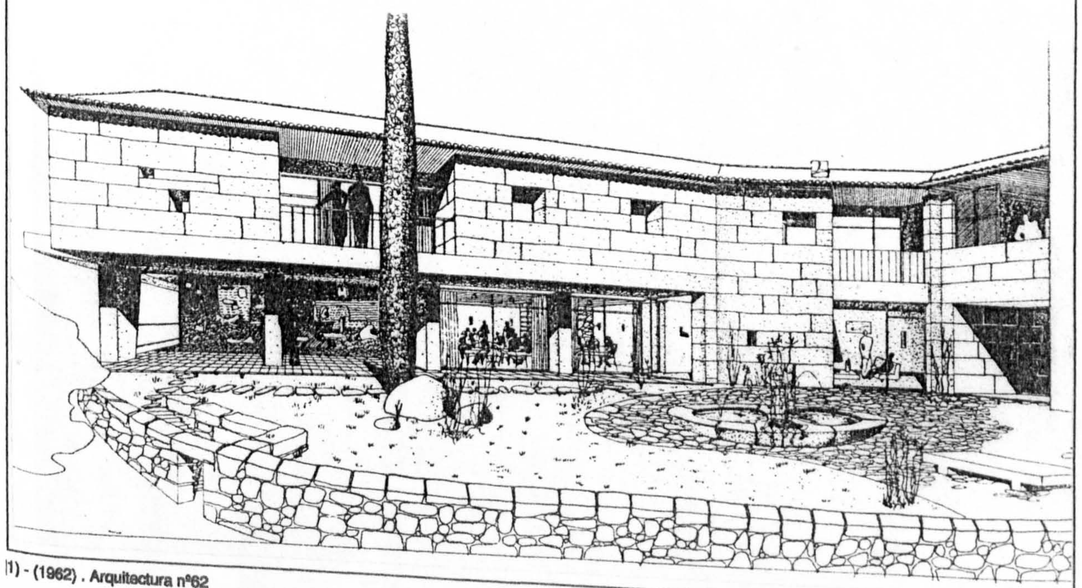
Windows	Openings	Doors

Interior	Floors	Exterior

Observations

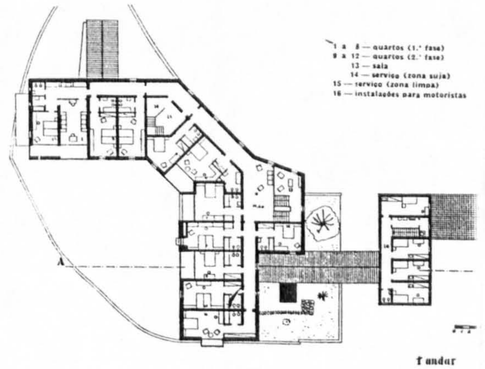
Only a finishing schedule could show better the materials used

Illustrations



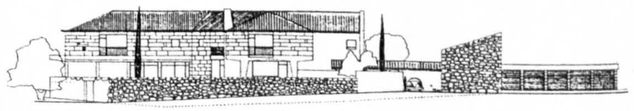
(1) - (1962) . Arquitectura nº62

Drawings and other Details









Comments

O 3º ante-projecto é naturalmente uma solução de compromisso. Compromisso que se aproxima de formas de expressão regionais mais imediatas cedeu ao uso da cobertura de telha - a 2ª solução tinha a cobertura em terraço – num conjunto que, apesara das intenções expressas do autor de usar «...proporções e arrojo» e de materiais locais, não consegue o brilho da primeira. Contudo, ainda assim persegue-se uma ideia identitária. Diz a propósito o seu autor: «O Minho é precisamente uma das províncias portuguesas em que existe um espírito próprio em matéria de arquitectura. Mas sobretudo em matéria de arquitectura espontânea, anónima, sem outra escola que não seja a própria sabedoria e intuição popular, aliada a um seguro "bom gosto" e compreensão dos materiais adoptados...Aliado a este condicionalismo regional, temos o ambiente local criado pela existência da muralha. Esta impressiona pela força que parece imanar.» E conclui: «A essa força há que corresponder pela força. A estrutura da pousada foi concebida com essa intenção.». De qualquer maneira, a 3ª solução é um projecto menos conseguido e de menor dimensão conceptual que a solução anterior. Aqui as contradições surgem evidentes, pois o peso da construção é contrariado pela tentativa que a mesma faz de se descolar do chão a partir da solução estrutural.

The third version.is then a forced solution where it is attempted the compromise that naturally approaches more the immediate forms of regional expression, where it is made use of the roof in tile – the previous solution had a roof in terrace -, in a group which despite the intentions expressed by the author of using «...proportions and boldness» and local materials – granite -, can not reach the brightness of the first, even though it keeps some identity search.

Says João Andersen about the understanding he has of this question: *«The Minho is precisely one of the Portuguese provinces in which there is a spirit of its own in terms of architecture. But above all in terms of spontaneous architecture, anonymous, without school other than wisdom itself and popular intuition, allied to a sound «good taste» and understanding of the materials adopted...Allied to such regional conditioning we have the local environment created by the existence of the wall. That is impressive by the strength it seems to emanate..»* In addition, concludes by saying: *«...To that strength we have to answer with strength. The structure of the inn was conceived with such intention.».*

But even if supported by such concept and in identical theoretical assumptions to the previous solution, this – which was the one that was finally built – ends up being a less elaborated and lesser dimensioned project, showing even a bottom contradiction, for the weight of the construction is contradicted by the attempt it makes, in one of the bodies, of detaching itself from the ground through strong structural pillars.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Moradia do Pintor Júlio Resende (1)

1966

Autor(s): Carlos Loureiro

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single dwelling

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

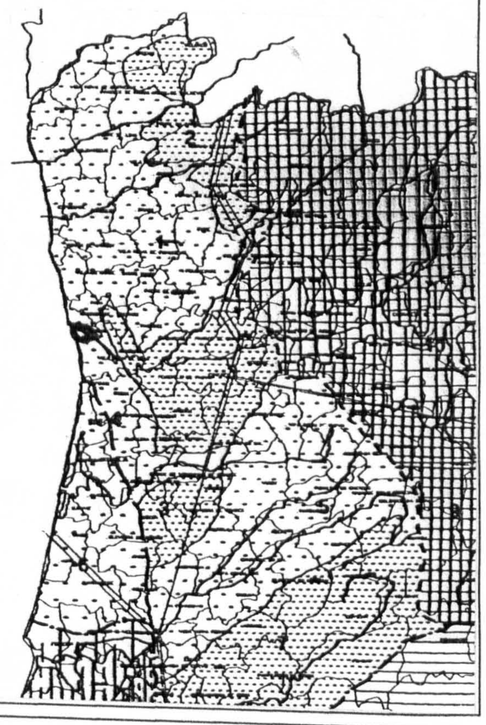
Blt. Area

Materials Granite & brick masonry, concrete, wood & clay tile

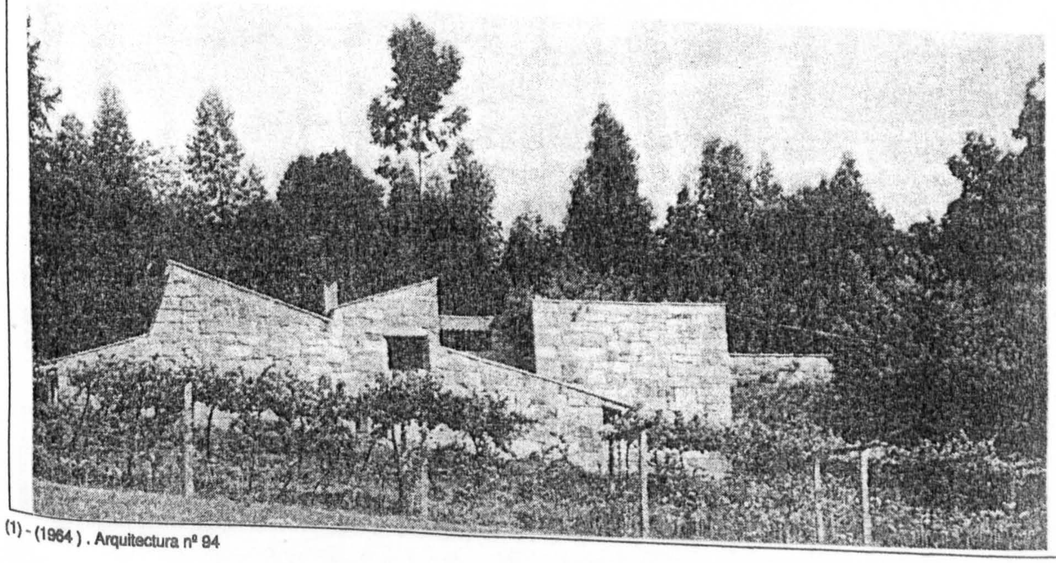
Roofing		
Structure: Concrete slabs		Finish: "Lusa" clay tile
Walls		
Interior: brick masonry finished with plaster		Exterior: Granite masonry
Openings		
Windows	Wood frame	Doors
Floors		
Interior: Floor boards, ceramic tiles & quarry tiles		Exterior

Observations
Eating System: ventilation

Geographical Location



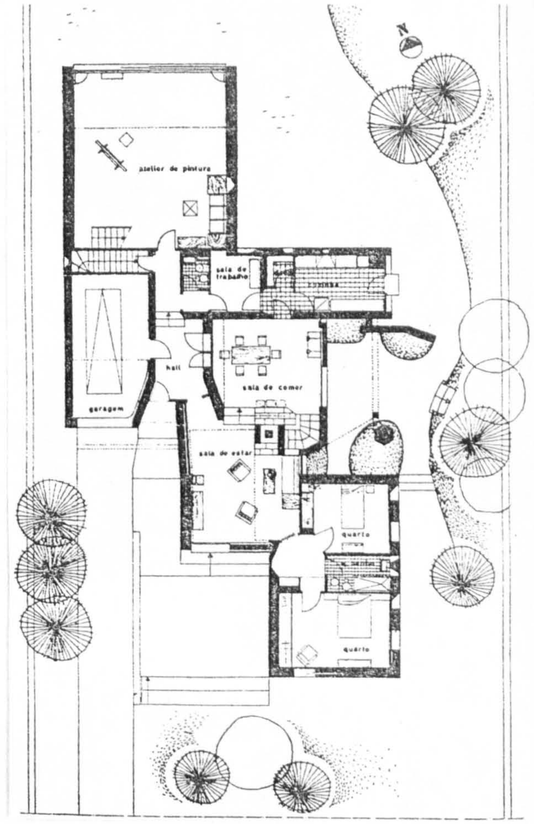
Illustrations



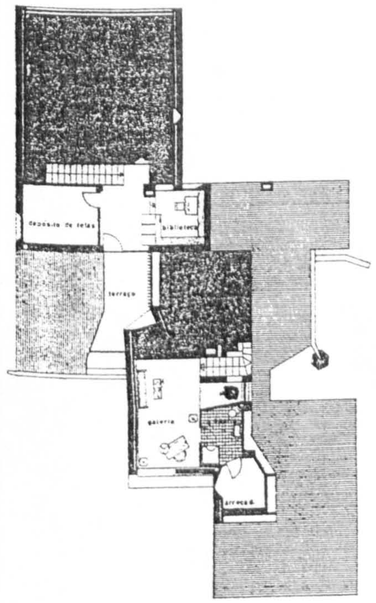
(1) - (1964) . Arquitectura nº 94

Drawings and other Details

1.º PISO



2.º PISO



Escala 1:200

Comments

Não se pode dizer que, se neste período um edifício que utilizasse como material base para a sua construção a alvenaria de pedra, repercutia a problemática do Inquérito. Porém, a moradia projectada para o pintor Júlio Resende, contém outros ingredientes que lhe conferem não só uma qualidade singular, mas também a tal sintonia com as questões que o trabalho realizado sobre a arquitectura popular veio evidenciar. O proprietário num breve comentário que acompanha a apresentação do projecto diz: *«Onde está a função está o espírito. A conciliação perfeita. Uma habitação que surge deste equilíbrio é uma realidade biológica e psicologicamente útil ao homem que dela se serve...*(criando) *o clima ideal para a realização destas duas essencialidades: viver e trabalhar.»* (pág. 177)
Na realidade esta casa, concretiza pela forma - aqui se incluindo o material com que é construído - e pelos espaços que proporciona, quer interior quer exteriormente, um clima que contem os ensinamentos da arquitectura moderna, mas simultaneamente vai mais longe e oferece uma espiritualidade comprometida, não só com o lugar, mas também com o seu utilizador, à semelhança com o que sucede na arquitectura popular - evidentemente com um apuro diferente do que aqui é conseguido. Isto é, integra-se no sítio, sem recusar o discurso erudito, mas mantendo uma relação identitária construída a partir a partir do exterior.

One can not say it is only by the fact the project he made for the House for the Painter Júlio Resende (66) has as a constructive base masonry in granite that there reverberates the problem of the INQUÉRITO. «However, the house projected for the painter Júlio Resende contains other ingredients that confer it not only a singular quality, but also the unison with the question that the work realised on the vernacular architecture made evident. The owner, in a brief comment that accompanies the presentation of the project says that: *«Where the function is, there is the spirit. The perfect conciliation. A habitation that appears from this balance is a biological reality and is psychologically useful to the man who makes use of it...*(creating) *the ideal environment for the realisation of those two essentialities: living and working.»*
In reality, this house is made concrete by the form – here included the material it is built with and the spaces it gives, either internally or externally – an atmosphere that contains the teachings of the modern architecture, but simultaneously goes farther and offers a committed spirituality not only with the place but also with its user, similar to what happens in the vernacular architecture, obviously with a different precision from what is here obtained. That is, it is integrated in the place, without refusing the erudite discourse, but keeping an identity relation built from the exterior.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Conservatório Regional de Aveiro (1)
Calouste Gulbenkian 1970 (?)

Autor(s): C. Loureiro, Pádua Ramos & Mª N.Coutinho

Location
County: Aveiro
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: BEIRA LITORAL

Elevations lower than 400 m; precipitation between 1200 and 1600 m/ m; tree cover: JACK PINE and to the North OAK and CHESTNUT and some Southern species such as CAROB TREE ALMOND TREE and FIG TREE; cereals: MAIZE and WHEAT to the South; spots of OLIVE TREE.

Type of Buildings *Conservatoire*

No. of Floors

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure | Roofing | Finish

Interior | Walls | Exterior

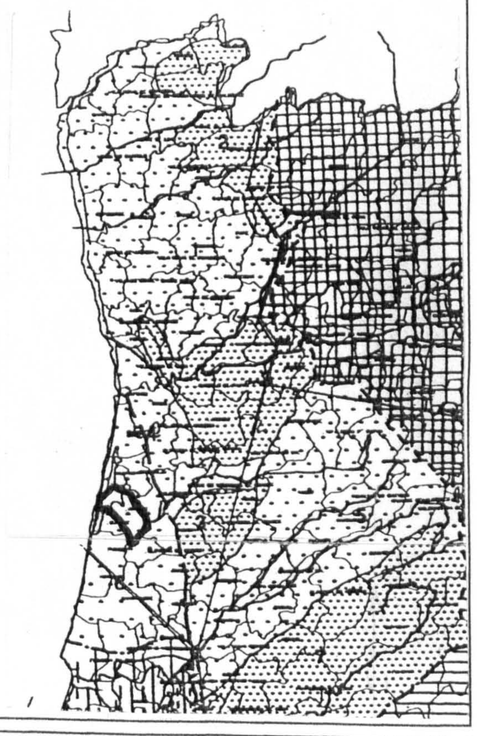
Windows | Openings | Doors

Interior | Floors | Exterior

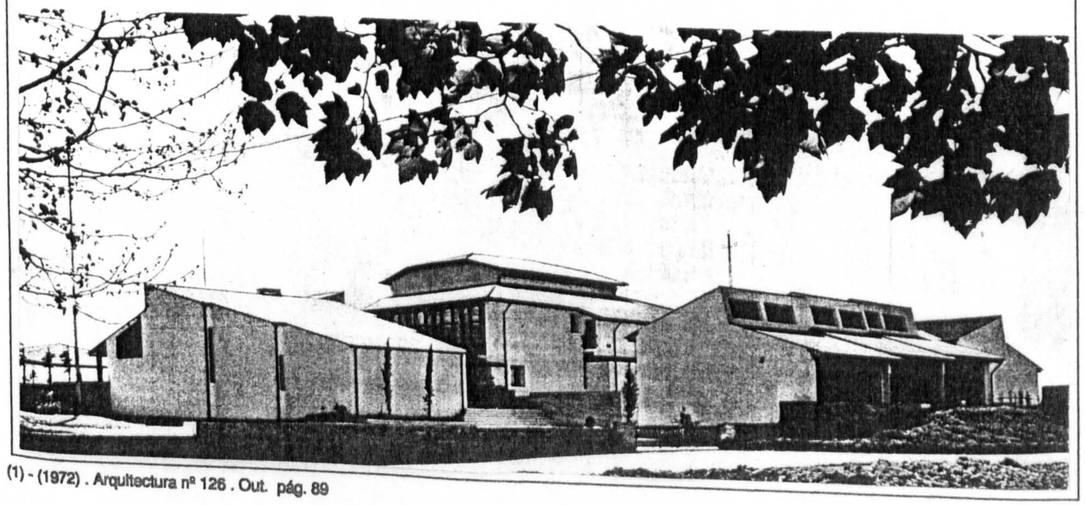
Observations

Only a finishing schedule could show better the materials used

Geographical Location

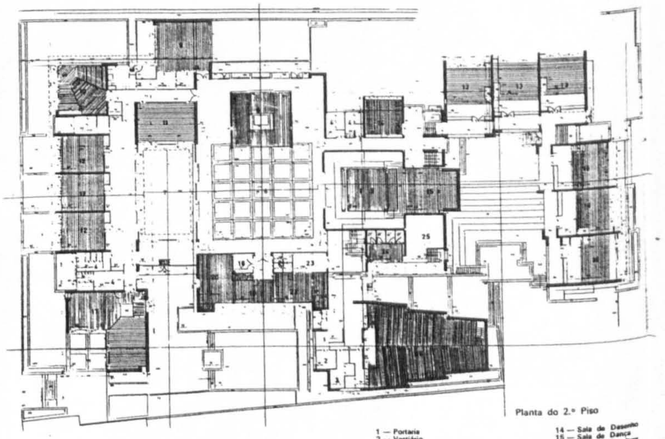


Illustrations



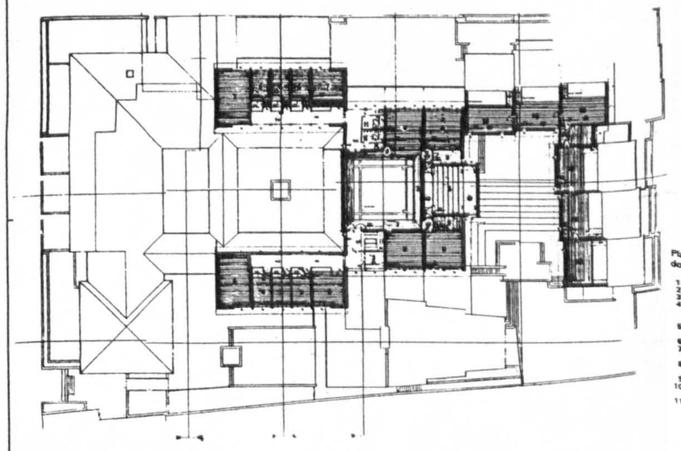
(1) - (1972) . Arquitectura nº 126 . Out. pág. 89

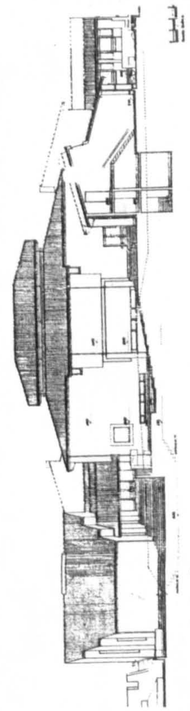
Drawings and other Details



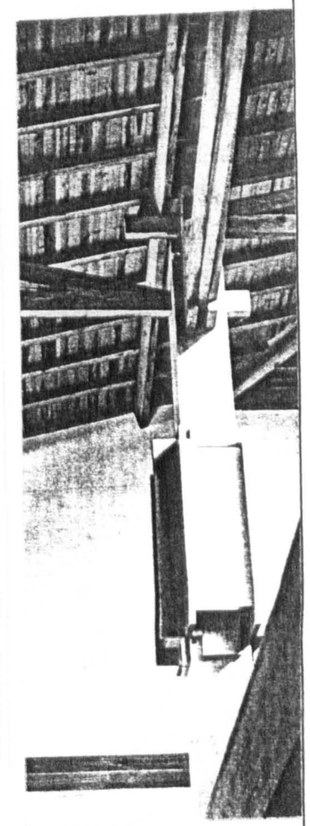
Planta do 2.º Piso

1 — Portaria
2 — Vestíbulo
3 — Sanitário — Pessoal
4 — Sanitários — Alunos
5 — Hall
6 — Claustro
7 — Pátio
8 — Convívio
9 — Cantina
10 — Anfiteatro. Canto Coral
11 — Sala de Iniciação Musical
12 — Sala de Aulas
13 — Sala de Pintura
14 — Sala de Desenho
15 — Sala de Dança
16 — Sala de Escultura
17 — Ensino Pré-Primário
18 — Sala de Espera
19 — Direcção
20 — Sala de Professores
21 — I. S. Professores
22 — Secretariado
23 — Secretariado — Público
24 — Discoteca — Fonoteca
25 — Biblioteca — Arquivo
26 — Anfiteatro





Corte transversal pelo anfiteatro



Comments

The authors explain the building underlining that it wouldn't be exclusively a conservatory, but a (p. 89) "*... more ambitious and more complete set of buildings: it will be opened up beside the music, to the experimentation and education of all artistic initiation activities...*" Besides it was rehearsed (p. 89) "*... the recreation of an intimate and community spirit, some times removed away from the majority of our schools. It was not in mind design a monument, never a smaller scale of the "Portugal dos Pequeninos"...*".
It was also thought by the designers to give the largest polyvalence possible to the several spaces. This is exemplified by the main hall, "*...where it will be possible to happen classic theatre, Isabel's theatre, arena theatre, circus, dances, puppets, pantomime dramatic performances, declamation, recitals, varied exhibitions...*". (Pg. 89)
The building intends therefore, not only to enchant the small users with the variety of spaces offered, but also to give them the notion of multiple usefulness that it can be enjoyed there. The interior and the exterior of the building happen in this context, making possible the understanding of the several proposals mentioned above without needing that its scale become Lilliputian.
In a glance the silhouette of some of the buildings, the library and the sculpture rooms, reminds the Convent of Gondomar of Fernando Távora, for later leaves it through a kind of "Wright" plan, exploring the land levels with the purpose to creating sceneries.
All the roofs are covered with roman clay tiles, in some buildings with generous eaves, as if they are the ending of the white volumes. From them it stands out, for its centrality and dimension, the central hall roof with four slopes and the composition classroom volume
Nevertheless a certain disarticulation in the unit of the volumes, that initially seems to characterize the whole, is introduced by the openings in some buildings. These openings for its scale, contradict not only the announced language, but also the purpose to offer to its small users of an image. to remember. In fact, the referred windows present for the their dimension and forms, an image that is far from this building type, above all for its triviality. Inwards the spatial characteristics is far from the reading made from the exterior, perhaps due to a certain banality of the atmosphere created. It constitutes an exception the area that defines the hall, where the working detail rescues the whole for the excellence of its design and execution.
Even so, in spite of the general quality of the project, a lot is missing in relation to the strong and simple proposal, that Carlos Loureiro reached at the painter Júlio Resende's house and this is not only the result of equipment scale.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Igreja de S. Mamede de Negrelos (1)

Author(s): Luiz Cunha — 1967

Location
County: Santo Tirso
Civil Parish: Negrelos
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings: Church

No. of Floors: 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials: Rubble masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	Roman tile	

Interior	Walls	Exterior
	Rubble masonry masonry	

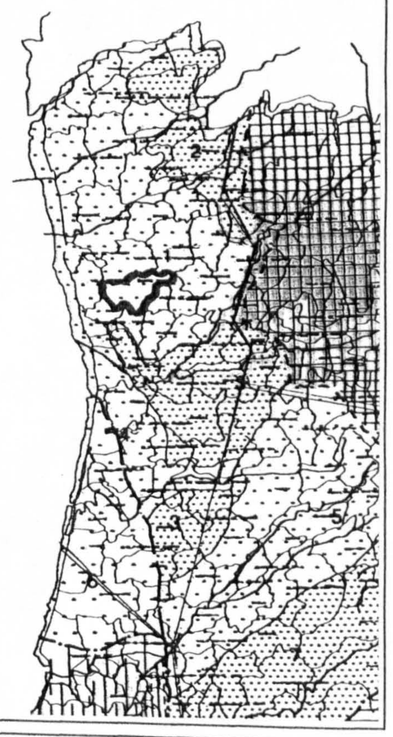
Windows	Opennings	Doors
	Wood frame & Stained glass window	

Interior	Floors	Exterior

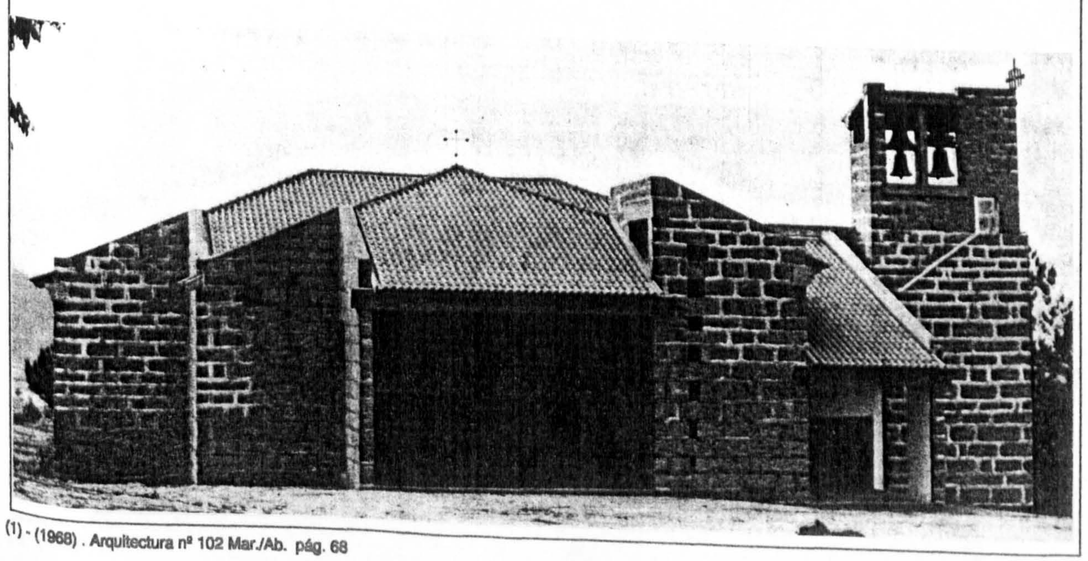
Observations

Only a finishing schedule could show better the materials used in the interior of the church

Geographical Location

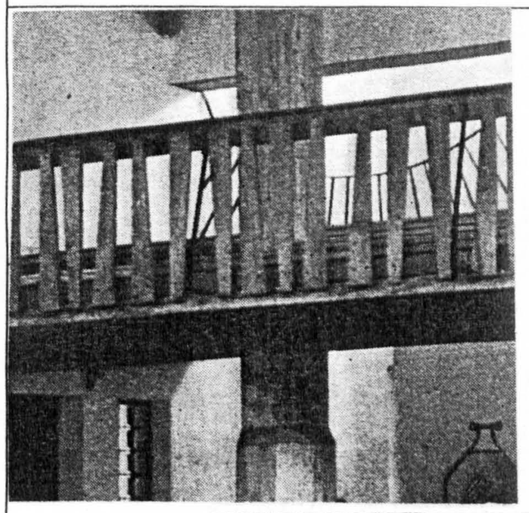


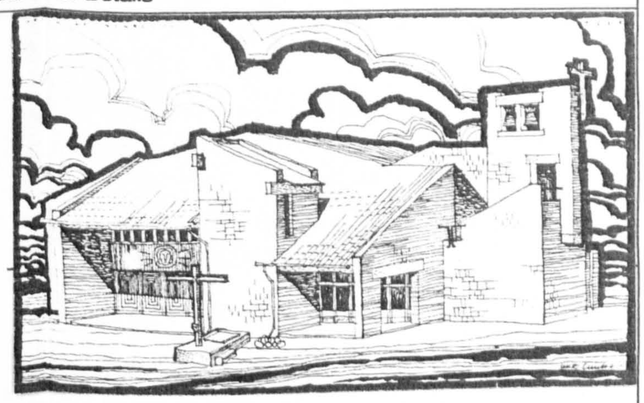
Illustrations

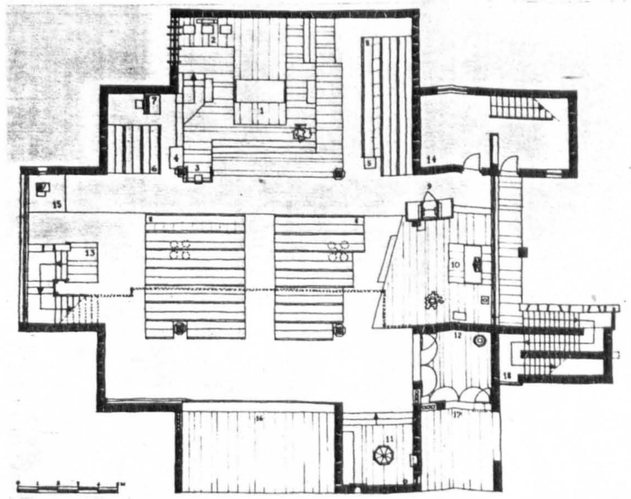


(1) - (1968) . Arquitectura nº 102 Mar./Ab. pág. 68

Drawings and other Details







Planta

1. Supedâneo e altar principal
2. Cadeira paroquial
3. Ambão
4. Lugar do regente
5. Lugar do dirigente da Assembleia
6. Côro
7. Órgão
8. Fiéis
9. Confessionário e suporte da imagem do Santo Padroeiro
10. Supedâneo e altar secundário com Sacrário
11. Baptistério
12. Átrio de entrada
13. Acesso ao pavimento elevado da Assembleia
14. Sacristia
15. Imagem de Nossa Senhora
16. Alpendre para prolongamento exterior da Assembleia em dias de festa
17. Alpendre
18. Torre sineira

Comments

The Church of S. Mamede in Negrelos (66-67) of his authorship is identified with the chapel erected in the North of the Country «..., not in an immediate way, but by the natural way with which it is implanted in the land. It is there to serve and respond to the need for the sacred that the men in the region felt.... However, the church of "theirs" – more a chapel for the dimension, scale, and isolation -, reflects stigmas of the INQUÉRITO. And it does it only as an external reference, for it does not follow its model in the internal organization, contradicting the traditional development with a certain siding. In fact, this attitude proposes a new way of being in cult assembly, perhaps so that the celebrations can be performed in a less hierarchic way and, by making use of the small profoundness of the space destined to the faithful, they become more egalitarians.

Anyway, the building which from the exterior offers an image of great identity with the place – either by the «*...dense and harmonic expression of the volumes...(which integrate) the work in the topographic field...*», or by the «*...adequate use of materials and processes of construction (that) facilitate the insertion of the church in the economy of the environment and realise the desirable communication between the work and the local inhabitant...*» - proposes to internally alter this direct relation through another vocabulary and establish new experiences in the assembly. They are the already mentioned siding, the scale and detailing of the very own supporting structure of the roof – which despite being traditionally made with trusses, seems reinvented, the gallery – whose guards remember the precariousness of the constructive processes in the region – and finally the sacred of the different light entrances respectively to the main altar, the altar of the Lord, the Chorus and the Baptismal area.

The negative notes – perhaps arising from the already alluded characteristics of this author – go to the internal equipment and to some aspects related to the furniture and the details, such as the confessional booth and the chandeliers. The first with a dimension that diminishes the importance of the altar of the Lord and the second one clearly out of the created context.

On the whole, beyond the very own volume expression of density the building transmits – for which the roof form in tile contributes in a continuity relation with its regional archetypes – and of the use of masonry of visible stone with mortared junctions, was brought to the erudite level, the technique and the popular taste of the constructions of Entre o Douro and Minho, making then its image more identifiable to the user

(1966/67) . Arquitectura nº102 - 1968)

Esta igreja identifica-se com as capelas de peregrinação levantadas no Norte do País durante o Inquérito, não de uma maneira imediata, mas pela naturalidade com que se implanta no terreno. Está ali, para servir e responder à necessidade do sagrado que os homens sentem. Luiz Cunha é, e sempre foi, uma autor de grande inquietação criativa, experimentando com grande virtuosismo diferentes linguagens, não tanto por diletantismo, mas facilidade em manipular que o levava a uma procura que recusava fixar-se a qualquer moda. No entanto esta "sua" igreja, mais capela pela sua dimensão, escala e isolamento, reflecte, sinais de uma investigação iniciada com o Inquérito. E fá-lo só como referência extrerior, pois não segue na organização interna o seu modelo, contrariando o normal desenvolvimento tradicionalmente com uma certa lateralização. De facto, esta atitude propõe uma nova forma de estar em assembleia de culto, talvez para que a celebrações se possam realizar de modo menos hierárquico e, ao aproveitar a pouca profundidade do espaço destinado aos fieis, se tornem mais igualitárias.

De qualquer forma, o edifício, que do exterior oferece uma imagem de grande identidade com o lugar - quer pela «*...expressão densa e harmónica dos volumes...(que integram) a obra no meio topográfico...*», quer pelo «*...uso adequado de materiais e processos de construir (que) facilitam a inserção da igreja na economia do meio e realizam a comunicação desejável entre a obra e o habitante local...*» - interiormente propõe-se alterar esta relação directa através doutro vocabulário e estabelecer novas vivências na assembleia. São elas, a lateralização já referida, a escala e a pormenorização da própria estrutura de suporte da cobertura - que apesar de se fazer tradicionalmente com asnas, aparece reinventada -, a galeria - cuja guardas lembram a precaridade dos processos construtivos na região – e finalmente a sacralidade das diferentes entradas de luz, para o altar mor, para o altar do santíssimo, para o coro e para o baptistério. Note-se que ao lado deste existe um alpendre para extensão exterior da assembleia. As notas negativas vão para os candeeiros e alguns aspectos relacionados com o mobiliário e os adereços, tais como os candeeiros e o confessionário. Os primeiros, nitidamente fora do entorno interior criado e o segundo com uma dimensão que diminui a importância do altar do santíssimo.

As notas negativas – proventura decorrente das características já aludidas deste autor vão para os candeeiros e para alguns aspectos relacionados com o mobiliário e adereços, tais como o confessionário e os candeeiros. O primeiro com uma dimensão que diminui a importância do altar do santíssimo e os segundos nitidamente fora do entorno interior criado.

No todo para além da própria expressão volumétrica de densidade que o edifício transmite – para o que a forma da cobertura em telha contribui - numa relação de continuidade com os seus arquétipos regionais, o uso da alvenaria de pedra à vista com juntas argamassadas, traz para o plano erudito, a técnica e o gosto popular das construções de Entre o Douro e Minho, tornando assim a sua imagem mais identificável ao utilizador.

Summary Data
Sheets - Bluilding(s)
Nº : 1

Casa das Marinhas (1)

Author(s): Viana de Lima 1954

Location
County:
Civil Parish: Esposende
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single dwelling

No. of Floors 2

Build. Elements

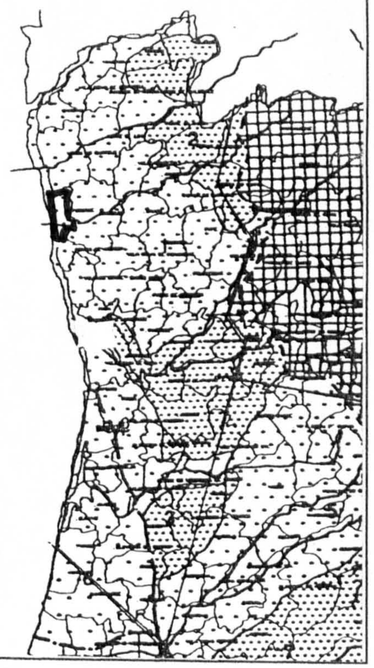
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Rubble masonry, concrete & wood

Roofing	
Structure: Concrete slabs	Finish
Walls	
Interior: Rubble masonry mortared	Exterior
Openings	
Windows: Wood frame	Doors
Floors	
Interior	Exterior

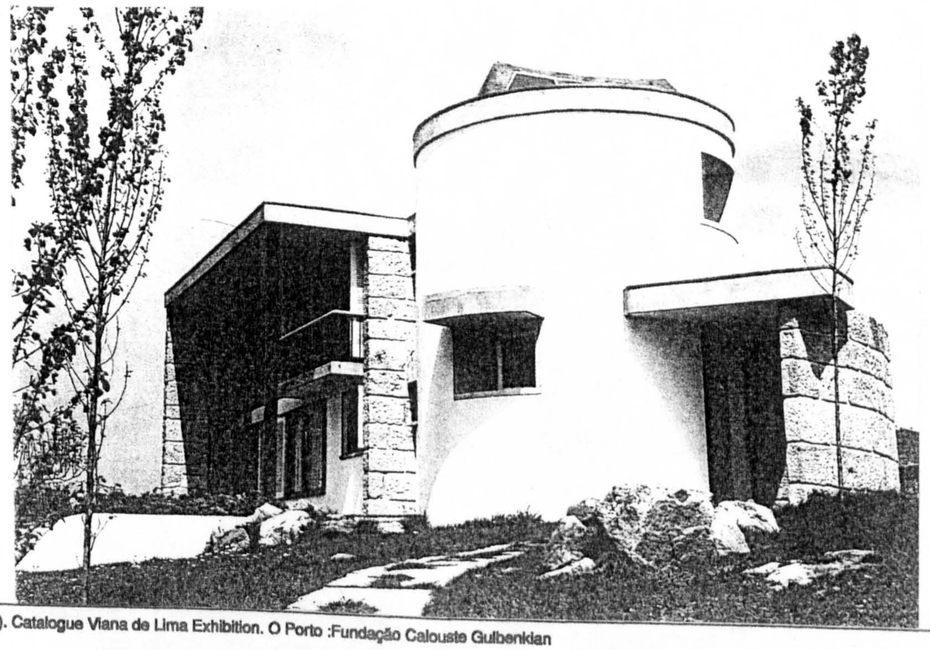
Geographical Location



Observations

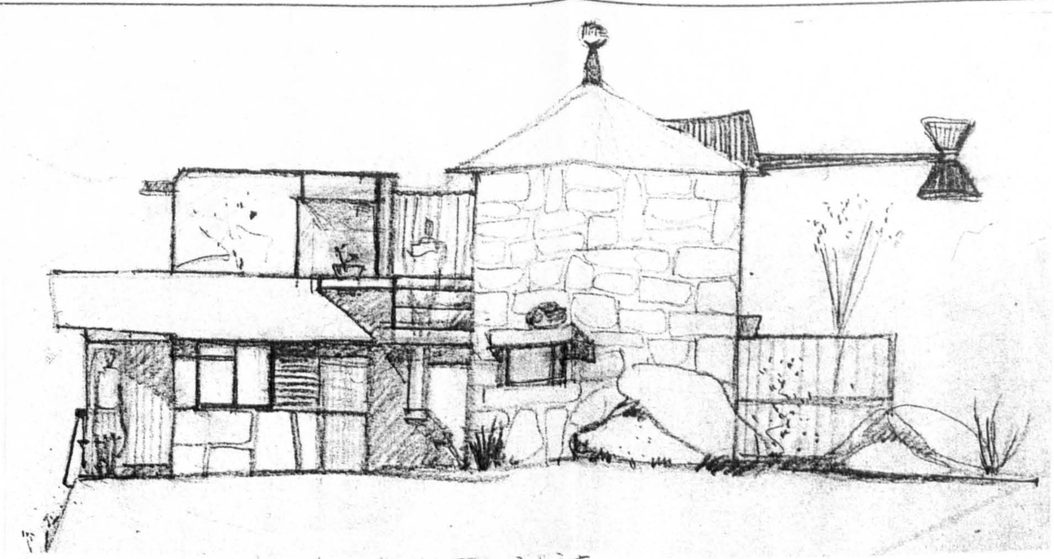
The project begins with the renewal of a wind mill

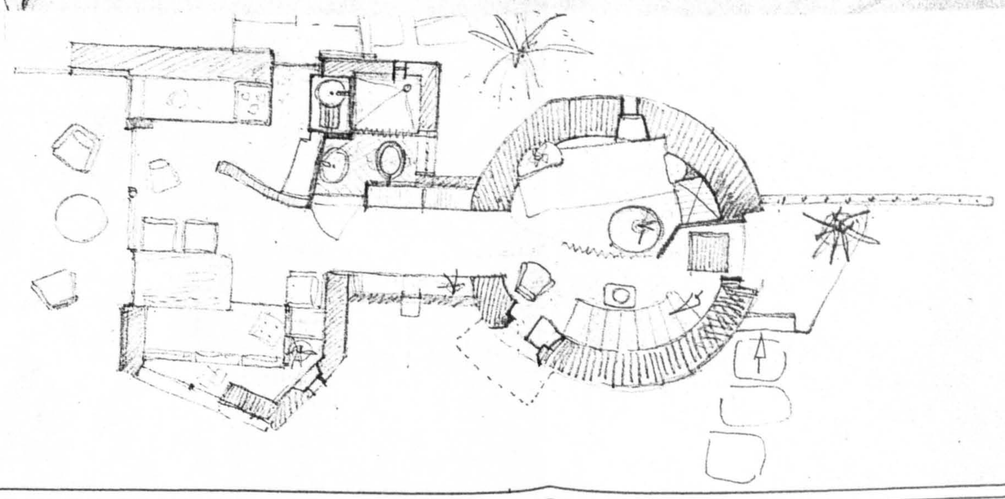
Illustrations



(1) - (1998). Catalogue Viana de Lima Exhibition. O Porto :Fundação Calouste Gulbenkian

Drawings and other Details





Comments

The House of Marinas starts of an existing windmill and on that he develops a proposal formally quite simple that explores the capacities of the place. If in the first drawings that he made it can be understood a sensibility in "structural terms", in what it is concerned the experience of the INQUÉRITO, later on it is verified its sublimation, almost as if the initial motive stopped existing. In such way the integration is made that the final project it is revealed as if it had been thought without any conditionings from root.

Also here, as in all its work, it is very evident the control and the taste for the detail, always done with great mastery skill, characteristic very common on men of that generation, independently of the chosen expressive models.

Summary Data
Sheets - Bluilding(s)
Nº :2

Moradia Rocha Gonçalves (1)

Author(s): Viana de Lima 1963

Location
County: Esposende
Civil Paris...
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse /

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single dwelling

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs		

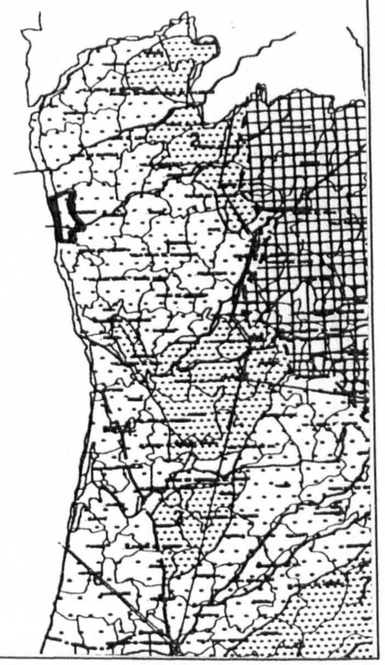
Interior	Walls	Exterior
	Brick masonry mortared & painted	

Windows	Openings	Doors
	Wood frame	

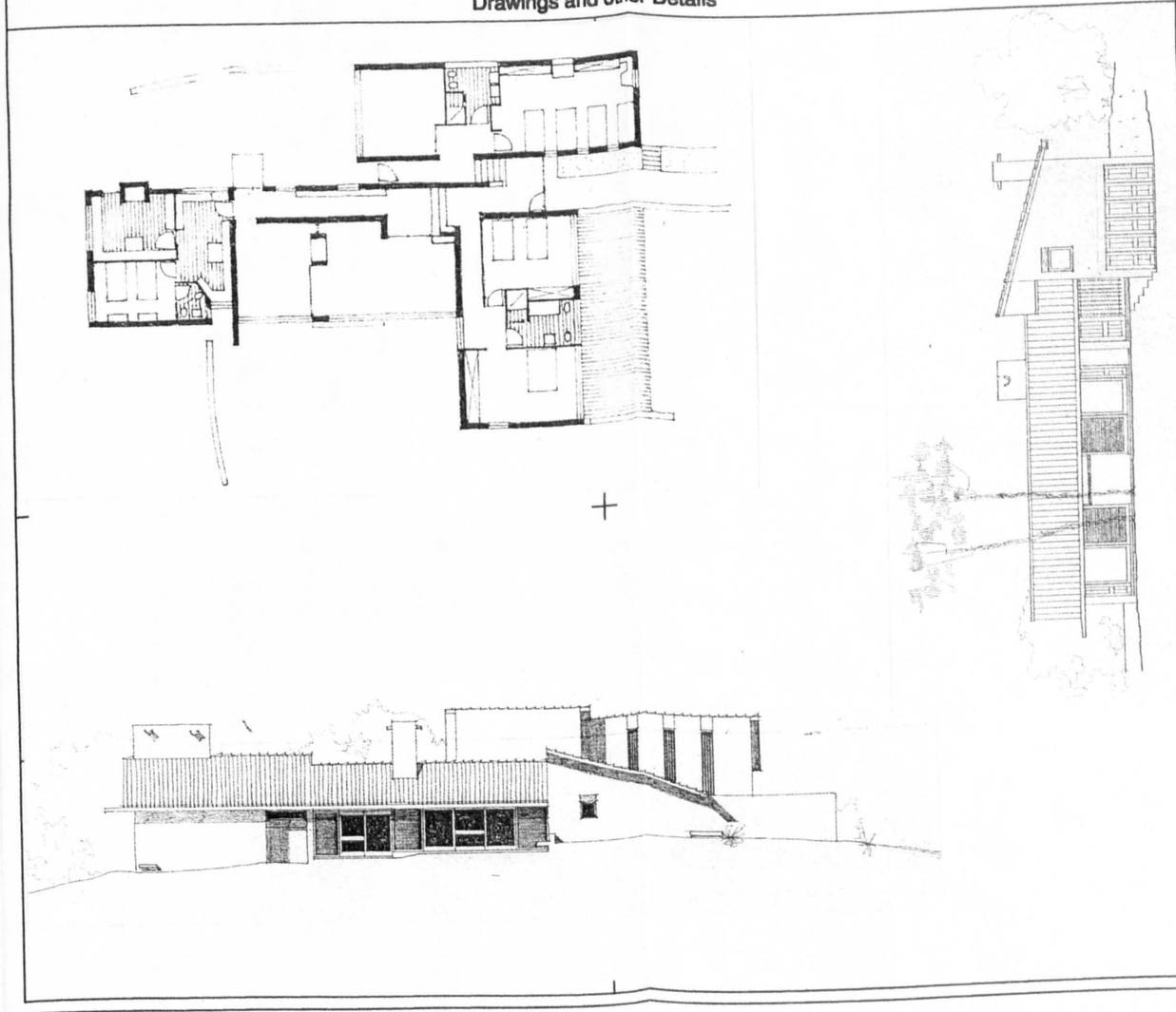
Interior	Floors	Exterior

Observations

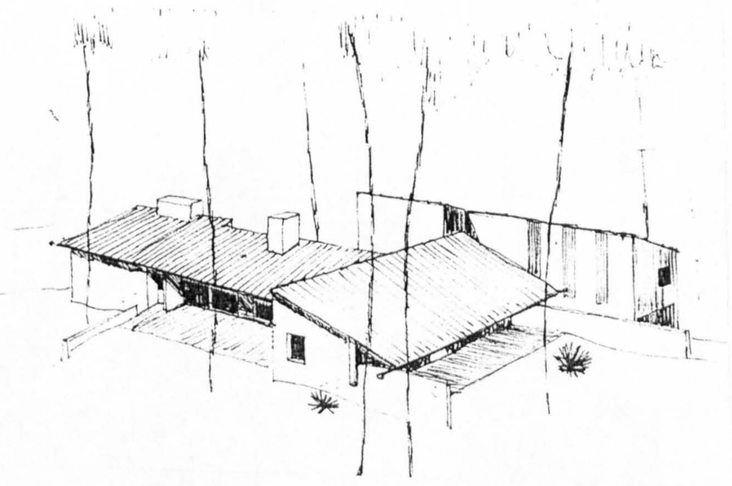
Geographical Location



Drawings and other Details



Illustrations



Comments

(1) - (1996) . Catalogue : Vian de Lima . Porto: Fundação Calouste Gulbenkian

Summary Data
Sheets - Bluilding(s)
Nº : 1

Grupo de Moradias em Matosinhos (1)

1954-57

Autor(s): Álvaro Siza

Location
County: Matosinhos
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single dwellings

No. of Floors 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Roofing
Structure: Wood Trusses
Finish: Roman clay tile

Walls
Interior: brick masonry finished with plaster
Exterior: brick masonry mortared & painted

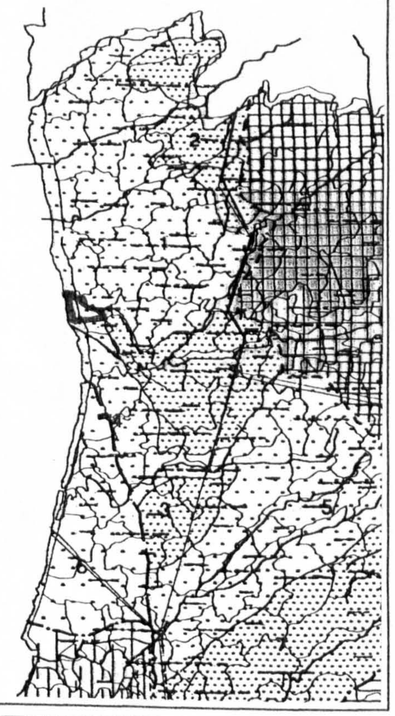
Openings
Windows: Wood frame
Doors

Floors
Interior
Exterior

Observations

Only a finishing schedule could show better the materials used in the interior

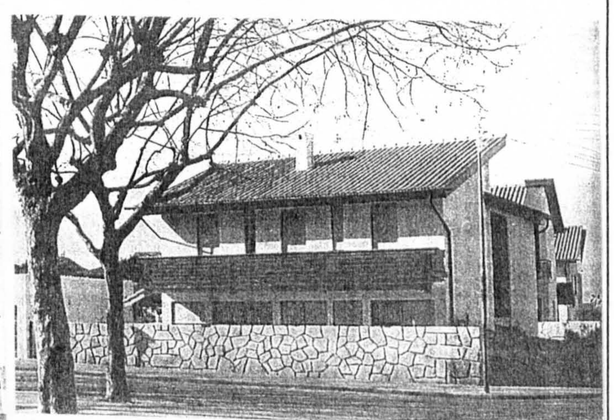
Geographical Location



Illustrations

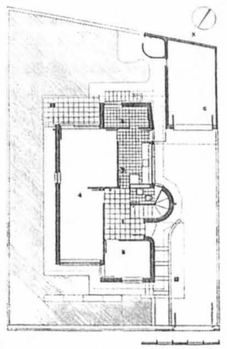


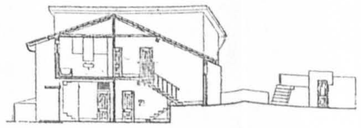


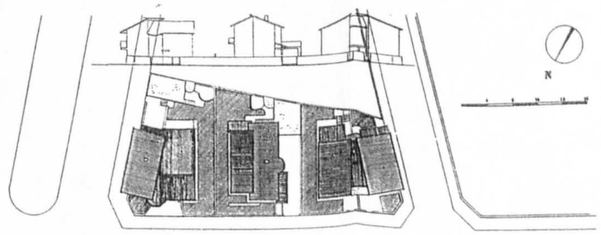


(1) - (1960) . Arquitectura nº 68 Jun. pág. 13

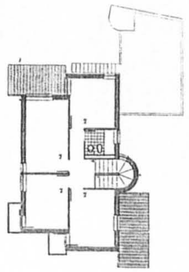
Drawings and other Details







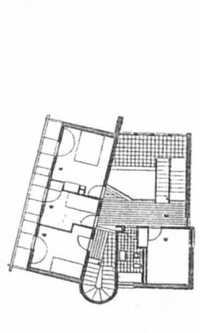


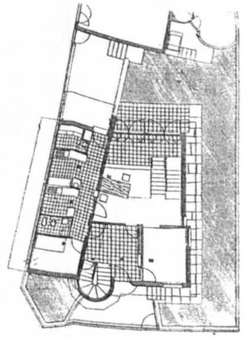


PLANTA DOS PISOS:

1 — Entrada e escada para o piso superior. 2 — Cozinha. 3 — Zona de trabalho. 4 — Sala e recanto de comer. 5 — Quarto ou sala. 6 — Garagem. 7 — Quartos.

Escala 1 : 200





PLANTA DOS PISOS:

1 — Sala comum com recanto de comer junto à escada interna e zona sobrelevada, abrindo o pátio exterior. 2 — Cozinha. 3 — Copa. 4 — Quarto de serviço. 5 — Quartos.

Escala 1 : 200



Comments

O Grupo de Moradias em Matosinhos foi considerado por Nuno Portas, em 60, na apresentação feita na Arquitectura como constituindo «...uma experiência impar na nossa arquitectura moderna...» não só por demonstrar a possibilidade de «...continuação entre a arquitectura e as outras artes plásticas ...», mas também pela forma com abordava «...a concepção da arquitectura como arte figurativa...». e ainda por apresentar «...uma preocupação de depuração de resíduos culturalistas...».

Sem se discordar na generalidade quanto às principais observações feitas, julga-se que relativamente à depuração dos resíduos culturalistas devem ser feitas algumas precisões Com efeito, a aceitação da «implantação fragmentada» das moradias como um eco do contexto urbano, afirmava uma postura conceptual que se colocava na linha de um culturalismo entendido no seu sentido mais abrangente. Assim, aceitava-se uma certo "caos" do ambiente envolvente como expressão de continuidade que possibilitava a individualização das quatro moradias: exteriormente, no modo como cada uma se relaciona com o seu próprio lote e com a rua, expresso nos respectivos discursos formais; interiormente - sem negar a relação interior-exterior - cada uma apresenta o sua própria proposta espacial e, como que para o sublinhar, oferece-se também um desenho de detalhe particularizado. No entanto, todas reflectem o mesmo ar de família expresso, quer na volumetria idêntica, quer na pormenorização elaborada com os mesmos materiais: cobertura de telha em telhados com pendentes variáveis e balanços com forro inferior de madeira; paredes de alvenaria de tijolo rebocadas tipo tirolês; janelas com perfis de madeira natural; guardas de peito e varandas de ferro e madeira; alpendres com estrutura de madeira e betão.

Pode-se dizer então que o sentido "culturalista" 2 de Álvaro Siza deve ser entendido de uma maneira mais abrangente, em que «...associação híbrida pela qual ele elabora novos conceitos a partir de elementos distintos...autorizando a associação de elementos equivalentes, irreductíveis e intermutáveis ...» 3, de tal forma que os aspectos negativos que podem convergir como condicionantes da obra, fazem parte de uma realidade irrecusável.

[1] - Portas, Nuno.(1960).Grupo de Moradias em Matosinhos de Álvaro Siza. Arquitectura nº 68, Jun.

[2] - No sentido que lhe é atribuido por Pedro Vieira de Almeida, isto é, seguindo uma perspectiva identitária,

[3] - 285. Dubois, Marc.(1991).La Sensibilité Poétique d'Alvaro Siza.Points de Repère: Architecture du Portugal.Fundação Europália Internacional. Breuxelles (pág. 108 e pág. 116)

The Group of Houses in Matosinhos was considered by Nuno Portas, in the presentation made in 1960 in the magazine Arquitectura as constituting projects of an architect that represented «...a unique experience in our modern architecture...» not only for demonstrating the possibility of «...continuation between architecture and other plastic arts ...», but also by the way he approached «...the conception of architecture as being a figurative art...» and also for showing «...a concern in the purification of cultural remains...».

Without disagreeing on the generality with the main observation made earlier, we judge that about the purification of the «cultural remains» some observations need to be made. In fact, the acceptance of the «fragmented implantation» of the houses as an echo of the urban context, mainly assert a conceptual attitude that is in the line of a cultural aspect, understood in its broader sense. This way, a certain "chaos" in the surrounding environment was accepted as an expression of continuity that allowed the individualisation of the four houses: externally expressed in the respective formal discourses in the way each related with its own area and with the street; internally – without denying the relation interior-exterior – each presents its own spatial proposal and, as if to stress it, also offers a particularised design of the detail. However, all of them reflect the same atmosphere of family expressed either in the identical volume or in the elaborated detailing with the same materials: roof in tile in varying pending slopes and balances with inferior lining in wood; walls in masonry of covered bricks of the Tyrol type; windows with frames in natural wood; windowsills and verandas in iron and wood; porches with a structure of wood and concrete.

Summary Data
Sheets - Bluilding(s)
Nº : 2

Piscina de Leça em Matosinhos

(1)

Autor(s): Álvaro Siza

1961-65

Location
County: Matosinhos
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse /

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Public swimming pool

No. of Floors

Build. Elements

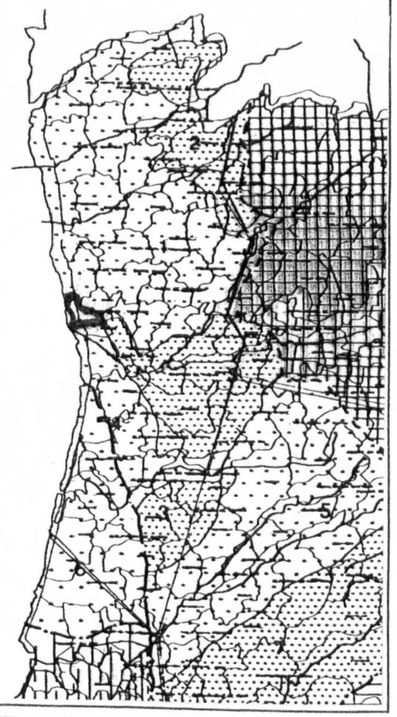
Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials concrete, wood & copper plate

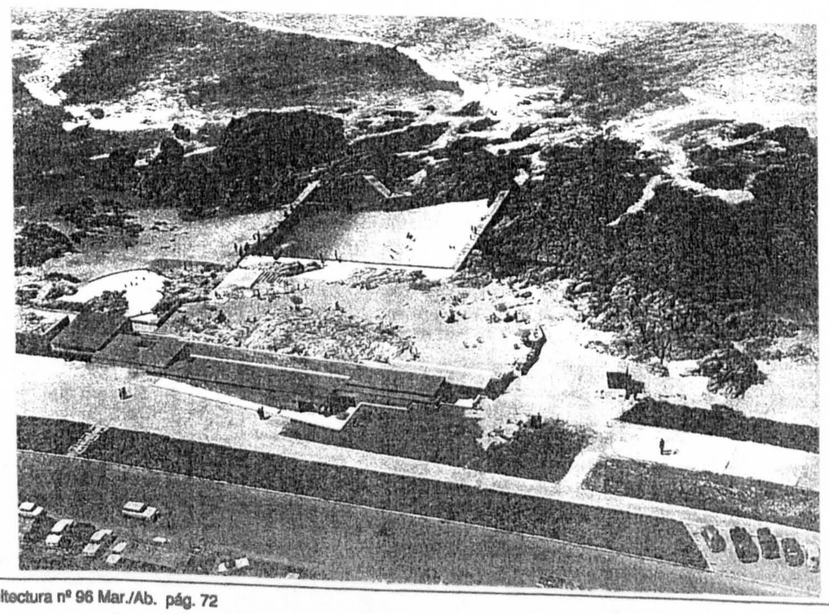
Roofing	
Structure: Wood trusses	Finish: Copper plate
Walls	
Interior: apparent concrete & wood	Exterior: Apparent concrete
Opennings	
Windows: Wood frame	Doors
Floors	
Interior: Ceramic tiles	Exterior: Concrete flagstones

Geographical Location



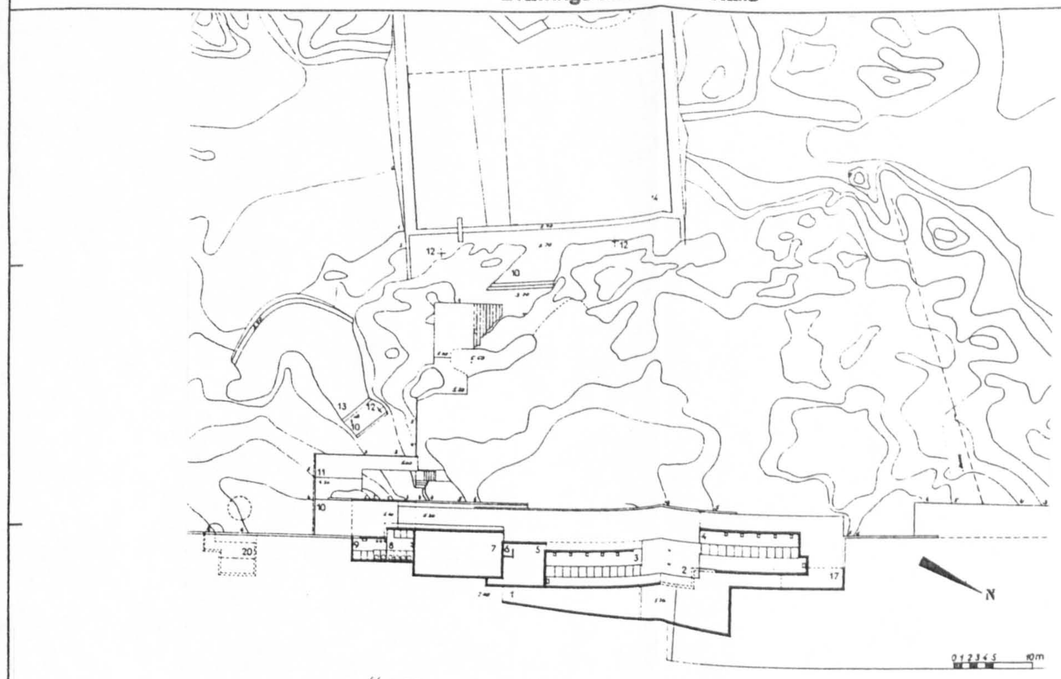
Observations

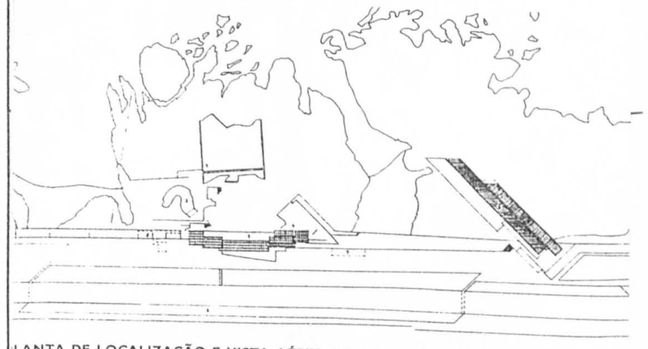
Illustrations



(1) - (1967) . Arquitectura nº 96 Mar./Ab. pág. 72

Drawings and other Details





LANTA DE LOCALIZAÇÃO E VISTA AÉREA DO CONJUNTO

PRIMEIRA FASE

1 rampa de acesso
2 entrega de roupa
3 vestiário dos homens
4 vestiário das mulheres
5 armazém
6 depósito de cloro
7 tratamento da água
8 lavabos das mulheres
9 lavabos dos homens
10 lava-pés
11 zona de pés descalços
12 duche
13 piscina infantil
14 piscina de adultos
17 acesso
20 tomada de água

Comments

In this Álvaro Siza's work it is raised to power a series of ideas that he has used previously, achieving here a great and perfect unity and aesthetic coherence. It is not easy to disassemble the design, face the complete interaction of its expressive components that only live together. That is, the assumption that space, paths, surrounding context, materials and working detail, constitutes an unique entity, as a theatre performance where the drama is itself the subject and the actors extensions of the same. So, when highlighting any of these components it should never be lost the vision of the whole where they are integrated. In the context with surroundings, the path understood in the plural sense, the volume and the materials are so essential in themselves, as it is the whole: the path loosens the building from the road, at the same time that establishes the continuity with the pool melted in the sea rocks; the lengthening volume lightly broken, makes the transition from the road linearity to the sea side rocks; the chosen materials, the concrete, the African wood and the copper in the flat roofs, are in the right place and at the same time they affirm the individuality of the building; the building volume allows the orientation of the users and simultaneously facilitates their insertion in the site by reading the details; the working details giving sequence to the volume, particularizing and giving sense to some moments of stay; the materials making as they are only ones possible.

Summary Data
Sheets - Bluilding(s)
Nº : 3

Casa de Chá da Boa Nova
Leça da Palmeira
(1) 1958-63
Autor(s): Álvaro Siza

Location
County: Matosinhos
Civil Parish:
Place:

Settlem.Type :Compatc
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Restaurant

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials

Structure	Roofing	Finish
Concrete slabs	Roman clay tiles	

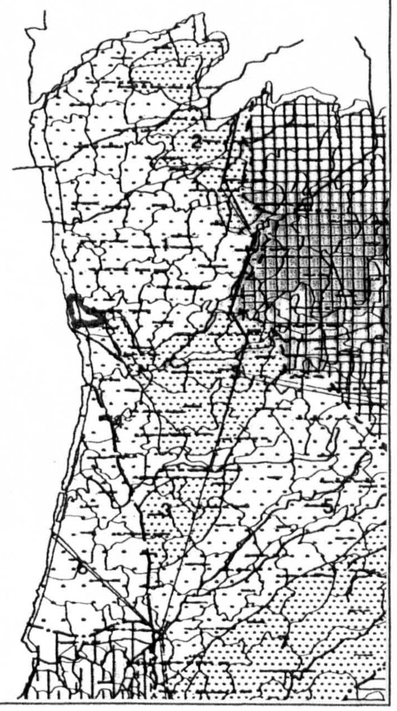
Interior	Walls	Exterior
brick masonry		brick masonry mortared & painted

Windows	Opennings	Doors
	Wood frame	

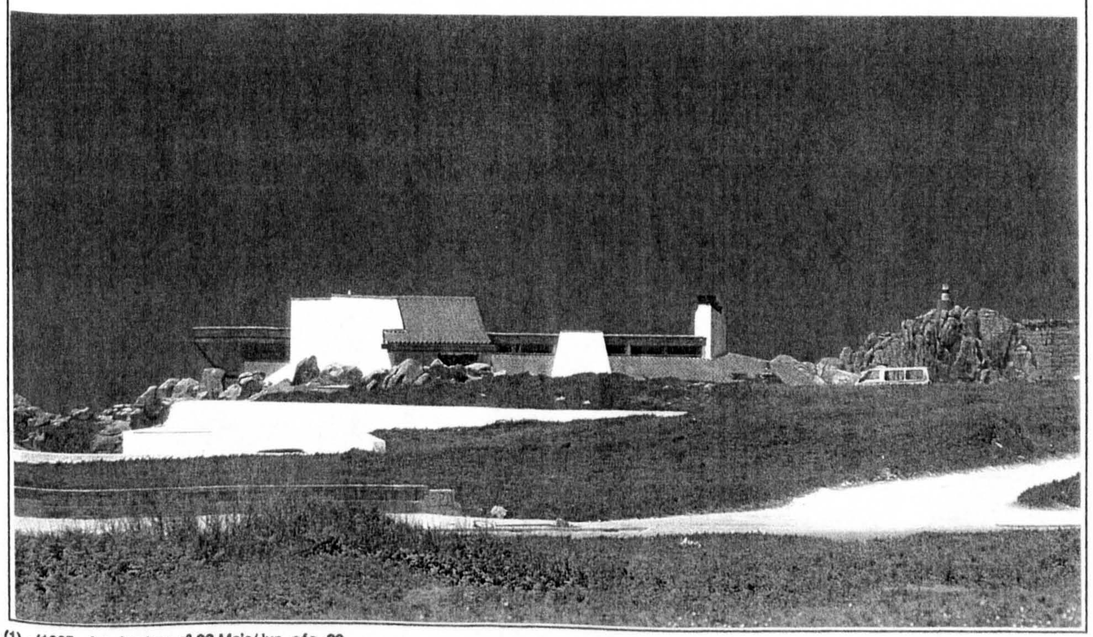
Interior	Floors	Exterior
Floor boards & ceramic tiles		Floor boards & ceramic tiles

Observations
Only a finishing schedule could show better de materials used

Geographical Location

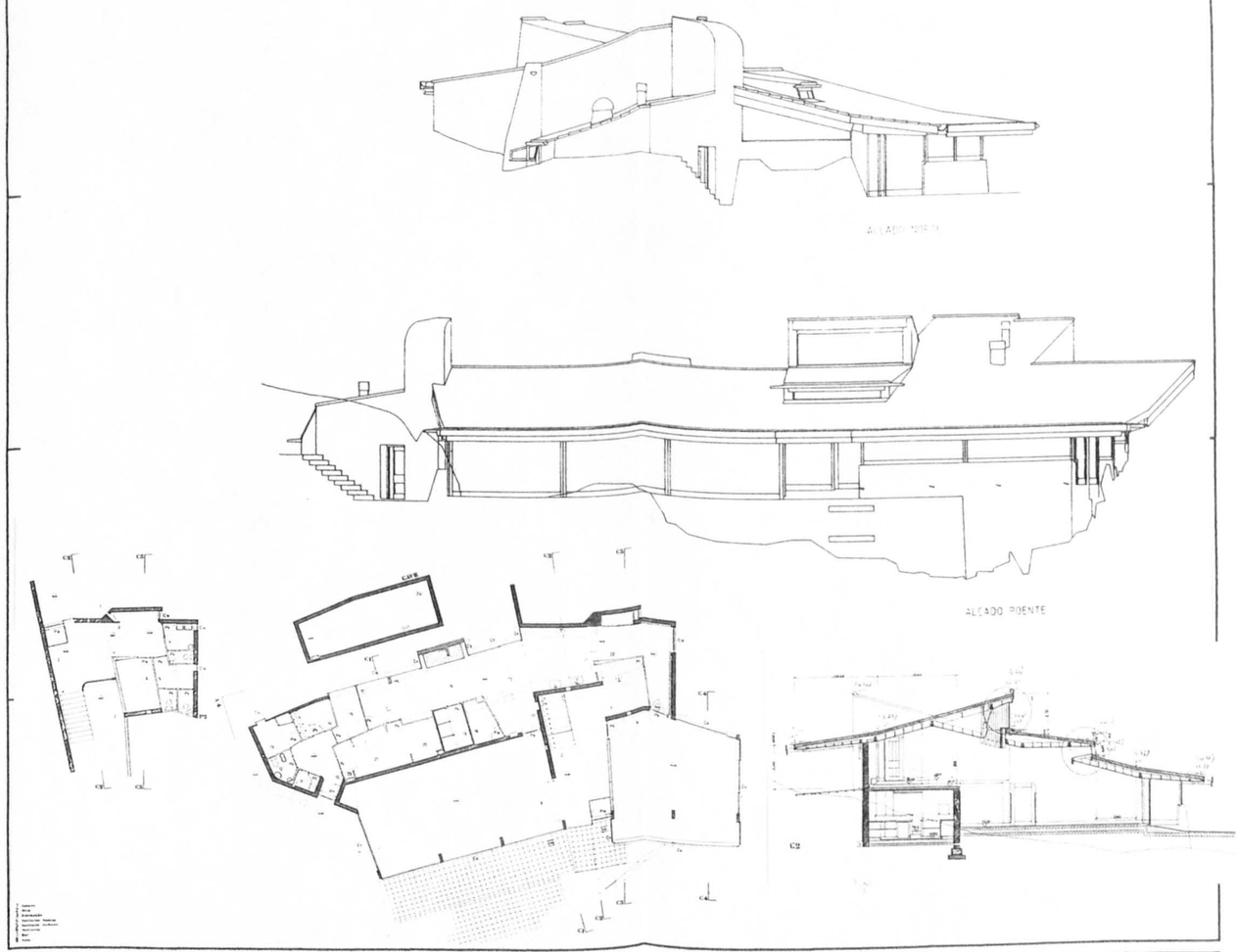


Illustrations



(1) - (1965 . Arquitectura nº 88 Maio/Jun. pág. 23

Drawings and other Details



Comments

The meaning of the place where the House of Tea is located cheers anyone and one is taken by impulse to look at the beauty that comes from it, in a mix of veneration that can touch the mysticism. Well, the author, with the sensibility of an erudite creator, does not miss interpreting this «circumstance», being motivated by a proposal that dialogues with the place at the same level, that is, in the level of the beautiful. Because it was about that it was dealt: the manufacturing of equipment that does not break with the quality of the place. The rest are details, details that converge to stress the original gesture.
Here the game with the "ugliness" continues in the game with the "beautiful" that appears now – as it could have happened before – if the «circumstance» had provided for it. In this sense, the house of Tea is in parallel with the vernacular chapel, which also participates in that landscape allowing the same feeling obtained by the artisan master with his rude capacities. Both are expressed in the coherence of the authenticity with which they dialogue with the place.

Quando se aborda um projecto de Álvaro Siza, sobretudo depois de tanto quando tem sido dito dele desde há vários lustres, existe uma espécie de pudor em expressar alguma ideia que possa parecer diferente do que já se tem dito. Não por as observações que nos assaltam não serem abonatórias do projecto em análise, mas porque nos parece quase improvável que se aponte para aspectos que talvez, por menos importantes, não chegaram a ser mencionados. Contudo, somos impelidos para isso depois de lidas as críticas feita por Nuno Portas e por Vassalo Rosa, especialmente por não parece curial comparar este projecto aos anteriores, não tanto pelos aspectos qualitativos de cada um, mas sobretudo pela «circunstância» que os separa e que surge como o principal dado na sua génese - independentemente do génio criativo do autor. Assim, julga-se que o jogo inicial de "fealdade" a que se responde, quer na Cooperativa do Lordelo, quer nas outras obras anteriores, que aceitam participar com crueza num certo risco de banalidade, é aqui deixado para trás - lembro uma ideia de Álvaro Siza proferida numa recente sobre a Malagueira em Évora: «...por vezes dou comigo a dizer: cuidado que já estou a fazer coisas amáveis.». Isto, de algum modo esclarece que essa "fealdade" nunca foi tomada como um tique em si, mas porque ela residia na «circunstância» - no mesmo sentido que Fernando Távora lhe dá - e que vem a originar também este obra provocando por isso uma abordagem específica. O sentido do lugar empolga qualquer um e é se levado por impulso a olhar a beleza que dele se desprende, num misto de veneração que pode tocar as raias do misticismo. Ora o autor, como é um criador erudito cuja sensibilidade não deixa de interpretar esta «circunstância», motivando-lhe uma proposta que dialoga com o lugar no mesmo plano, isto é, no plano do belo. Porque é disso que se tratou: a fabricação de um artefacto que não rompa com a qualidade do lugar. O resto são pormenores, detalhes que convergem para acentuar gesto primordial. E aqui a "fealdade" continua-se no "belo" que surge aqui, como poderia ter acontecido antes se a «circunstância» o tivesse ocasionado. Neste sentido, a casa de Chá põe-se em paralelo com a capela vernácula que também preenche aquela paisagem, porque também esta permite o mesmo sentimento conseguido pelo mestre artesão com as suas rudes capacidades. Ambas se expressam na coerência da sua autenticidade com que dialogam com o lugar.

Portas, Nuno.(1965).Casa de Chá da Boa Nova de Álvaro Siza.Arquitectura nº 88, Maio/Junho.Lisboa)

Summary Data
Sheets - Bluilding(s)
Nº : 4

Habitação Carneiro de Melo na Av. da Boa Vista

(1) 1959-60

Autor(s): Álvaro Siza

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc | Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Single Dwelling

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

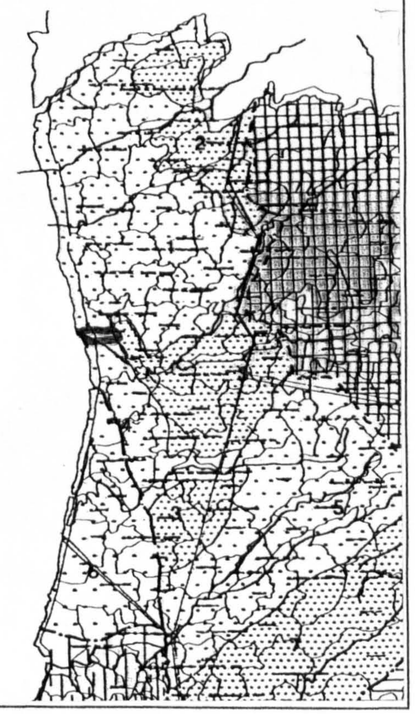
Roofing
Structure: Concrete slabs | Finish: Roman clay tile

Walls
Interior: brick masonry | Exterior: brick masonry mortared & painted (special mortar "tirolês")

Openings
Windows: Wood frame | Doors:

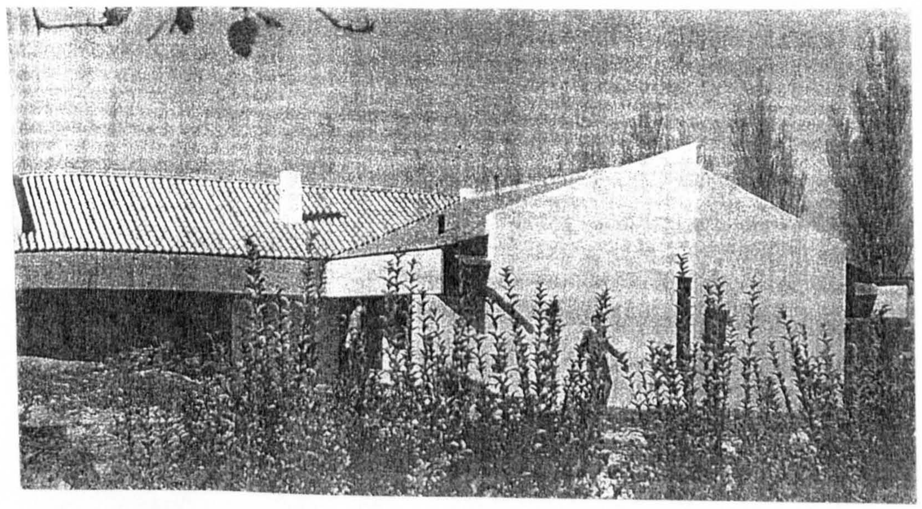
Floors
Interior: Floor boards & flagstones | Exterior: Flagstones

Geographical Location



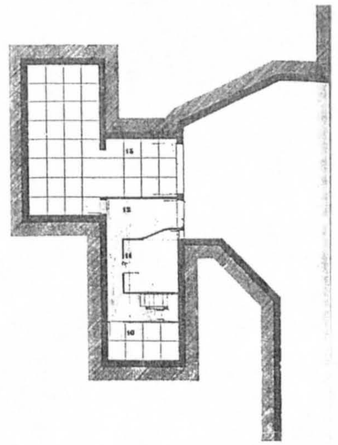
Observations

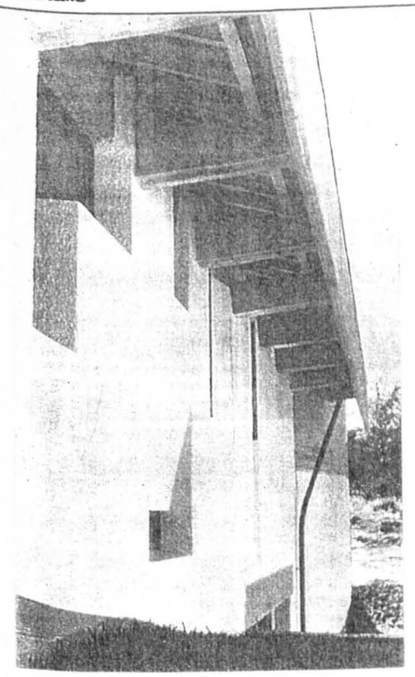
Illustrations

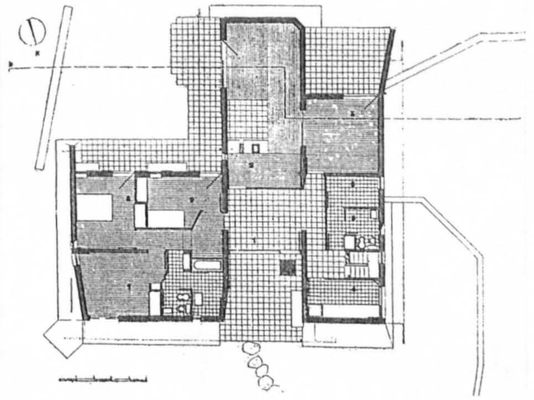


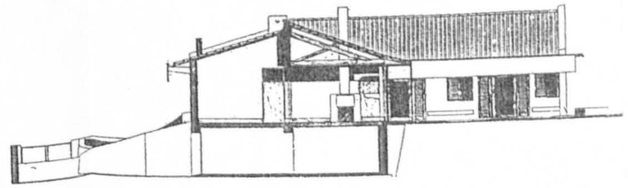
(1) - (1960) . Arquitectura nº 68 Jun. pág. 23

Drawings and other Details









Comments

If related the houses at Matosinhos it can be accepted in some aspect the analysis made by Nuno Portas, it is no longer comprehensible to elected that building in relation the others. Indeed, it could not be accepted that this dwelling offers a "*... larger adherences to the local conditions...*" because it is located separately in a wide lot of land. (Pg. 23)

As it has been referred before, the connection with the site in the case of the dwellings at Matosinhos, happens in an urban context, whose characteristics are no smaller in terms of land "adherence". than that one. Although, here it was take advantage of another conditional issue such as the land modulation.

So it is not possible to say that, *"... a land frees of other buildings (guarantee for itself, the)... organization of the house with very smaller outrage margin"*. It could be said that it happens exactly the opposite.

So, it's understandable that Siza, free of conditions, takes refuge in the interior of the building which reflects his usual "dryness". Also the working detail, like in the dwellings of Matosinhos, play its decisive role underling this option. Hence, it cannot be acceptable that the author has done a *"self-criticism in relation to a certain revival taste..."* used previously, as suggests Nuno Portas.

It must be also noted that the recreation of the wood structure in the living room, is similar to the one used by Fernando Távora in the Tennis Pavilion of Conceição's Farm, not only for the technical solution but above all for its identification in terms of scale.

Nevertheless the differences pointed out between the dwellings at Matosinhos and the Carneiro de Melo's House don't denied here the contention as intervention method, only while it is necessary, giving place to others "gestures" always justified.

External finishing:

-Roof: two bodies with "two slopes" covered with roman clay tile and great beams which finish them as eaves; walls of brick masonry finished with a special mortar and beams of concrete without finishing.

Interiors finishing: pavements: quarry tile and wood; walls: mortar white painted; interior roofs of wood and mortar; openings: (occasionally presenting great dimensions) wood profiles and shutters made of the same material (in this matter, the interior design begins with the location of the glass openings).

Summary Data
Sheets - Bluilding(s)
Nº : 5

Casa Unifamiliar na Maia Porto (1)
1959-62
Autor(s): Álvaro Siza

Location
County: O Porto
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Type of Buildings Single dwelling

No. of Floors 1

Build. Elements

Site Cov. Area | **Site Cov. Main Blt.**

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Structure	Roofing	Finish
Concrete slabs	Roman clay tile	

Interior	Walls	Exterior
brick masonry finished with plaster		brick masonry mortared & painted

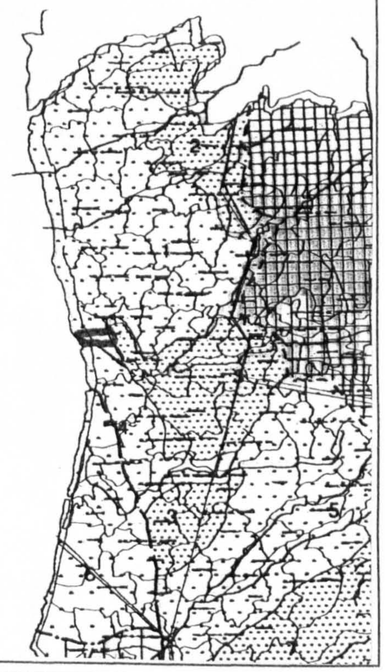
Windows	Openings	Doors
	Wood frame	

Interior	Floors	Exterior
Floor boards	Flagstones	

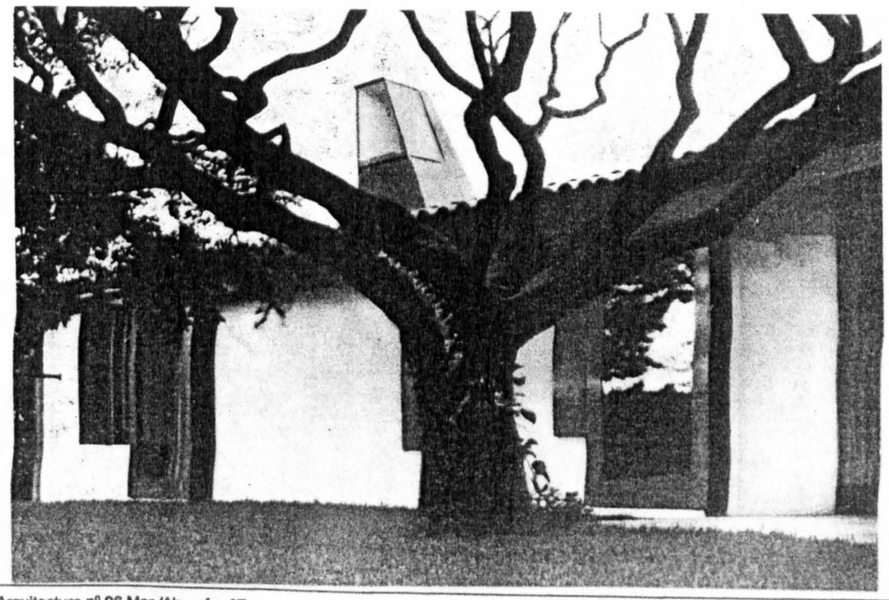
Observations
Only a finishing schedule could show better de marerials used

Sub-region: ENTRE O DOURO E MINHO
Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Geographical Location



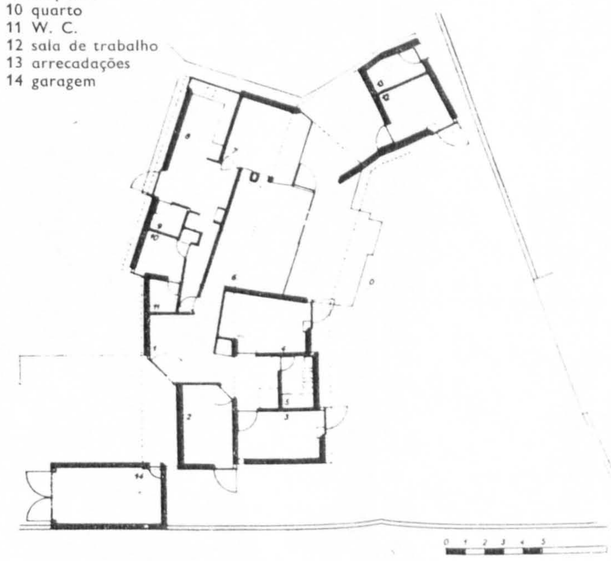
Illustrations



(1) - (1967) . Arquitectura nº 96 Mar./Ab. pág. 67

Drawings and other Details

1 vestíbulo
2.3.4 quartos
5 banho
6 estar
7 comer
8 cozinha
9 despensa
10 quarto
11 W. C.
12 sala de trabalho
13 arrecadações
14 garagem



Comments

"*At Maia, the immediate contact interior-exterior, straight, «rationalist», that the great glass window allows, is controlled by modulation and domain.... of the space of transition* ". (p. 65) In fact, this characteristic underlined by PVA appears as reflection of the program itself, which for its specific location consents a proposal of this. This was clearly refused in the Cooperative of Lordelo. However, here it is done with larger vehemence through *"... the structure of the working detail that establishes valences with the structure of the space...*, without destroying " the hierarchy" of the whole, with some exceptions such as the chimney with all the detail that spills out of it.
But in this building, one can also find that the composition of the form-space, use a certain causality in the plan materialization, as always only apparent, that sprays out an organic sense, *immediately annulled by the* " chaotic " way how it is built. One can thinks that most of the time the "chaotic" sense happens in the Siza's work not as an academic form, but as a result of the confront with the site, and that is some how "vernacular". The materials used are maintained in the domain of the "usual" in his works: Flagstone, quarry tile, mortar, African wood, concrete without finishing and clay tile.

Summary Data
Sheets - Bluilding(s)
Nº : 6

Cooperativa do Lordelo

(1)
1960-63

Autor(s): Álvaro Siza

Location
County: Paredes
Civil Parish:
Place: Lordelo

Settlem.Type :Compatc /
Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Magazine cooperative society

No. of Floors 1 / 3

Build. Elements

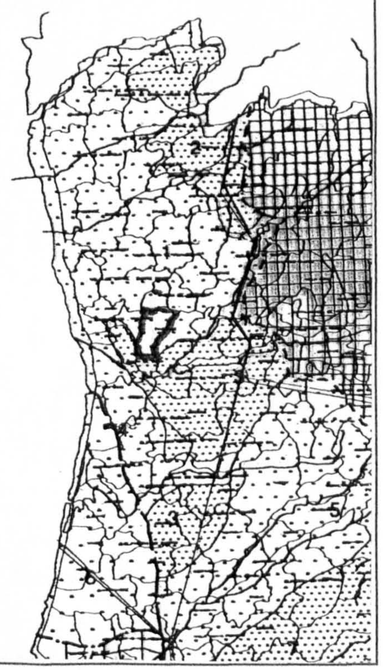
Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials concrete, brick & wood

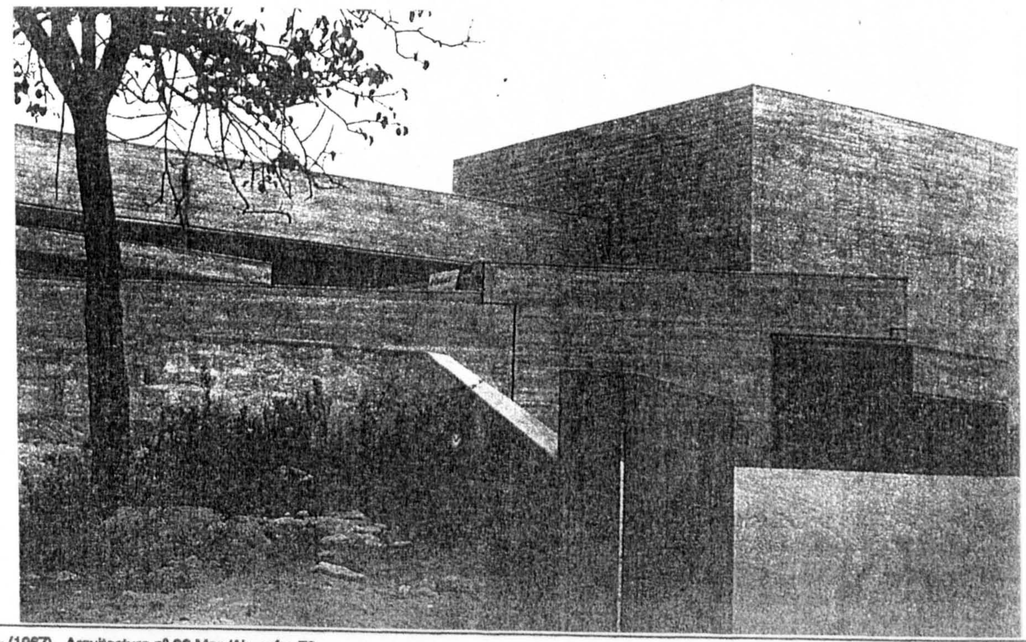
Roofing	
Structure: Concrete slabs	Finish
Walls	
Interior: brick masonry finished with plaster	Exterior: Apparent concrete
Opennings	
Windows: Wood frame	Doors
Floors	
Interior	Exterior

Geographical Location



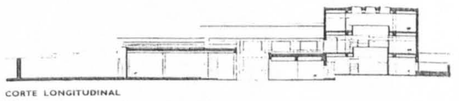
Observations

Illustrations

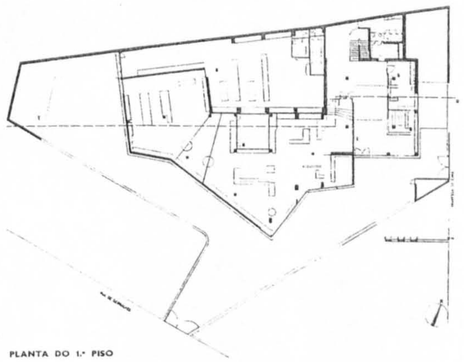


(1) - (1967) . Arquitectura nº 96 Mar./Ab. pág. 72

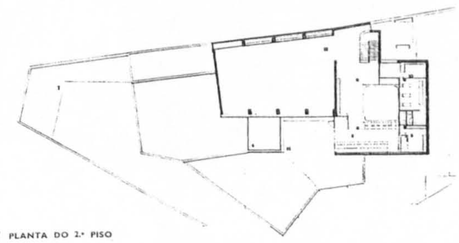
Drawings and other Details



CORTE LONGITUDINAL



PLANTA DO 1.º PISO

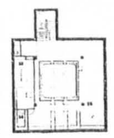


PLANTA DO 2.º PISO

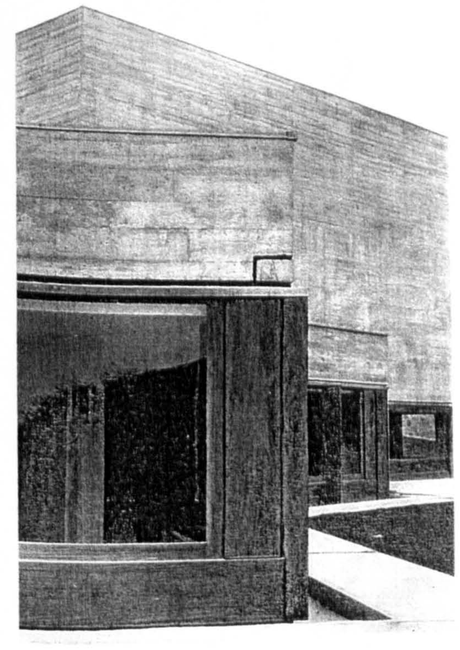
planta do 1.º piso
1 vestíbulo
2 vestiário
3 barbearia
4 auto-serviço
5 armazém
6 pátio
7 cobertu

planta do 2.º piso
8 café
9 cozinha
10 cabeleireiro
11 terraço
12 sala de reuniões

planta do 3.º piso
13 biblioteca
14 arquivo
15 direcção



PLANTA DO 3.º PISO



Comments

Coherent with others options previously done, either in the dwellings at Matosinhos, or at the Parochial Centre, face to the highly disqualified urban atmosphere given by the "none licence buildings" which surround the place, A Siza decided not reward (p. 65) *"... any contacts with the exterior and to close the Cooperative in itself."*. But that cut is neither total, nor absolute, once the choice of the external material, the concrete, has above all, when used in such an extensive way in blind volumes, the " ugliness ", as poetic. In fact, the whole design of the building volumes, nevertheless answering to the program, proposes to future users *"...the will of interior structuring"* (letter of Siza Vieira to PVA pg. 67). This would force a kind of «unfinished» solution based in a plan whose directions simulate the alienation of the surroundings, although the building is thought exactly through a geometry that seeks that effect. Hence, the intention mentioned above to interiorise the internal space opened for the exterior the less possible, only to accomplish a double function: lighting/ventilation and to characterizing certain areas.

This way, all the openings are facing to the inside path of the cooperative main entrance, above al, l in the 1st floor, as if it is wanted to underlined the rudeness of the concrete walls. On other hand, the windows working detail in exotic wood, whose profiles are generously shown, seems to enliven the roughness of the material with whom they alternate. About the inward space, it can be mentioned the observation done by PVA: pg 65 *"...the interior is formally delicate, main supported in working detail living of a subtlety that results, in a certain way, in refinement."* However, one can thought that this refinement depends more on the positioning of Siza to accomplish architectural artefact, expressed in its permanent effort to fight p. 65 *"...against the progressive disqualification of the working detail."*.

Materials: concrete without finishing, openings of African wood and interiors walls painted in white.

Summary Data
Sheets - Bluilding(s)
Nº : 7

Centro de Assistência Paroquial em Matosinhos (1)

Autor(s): Álvaro Siza

1956-59

Location
County: Matosinhos
Civil Parish:
Place:

Settlem.Type :Compatc /

Settlem. Type: Sparse

Sub-region: ENTRE O DOURO E MINHO

Elevations never higher than 400 m, with the exception of the North in the transition zone with the mountain of Minho; precipitation reaching in the North 3000 m/ m; tree cover: JACK PINE and pockets of CORK OAK and HOLM OAK in lands of Beira Litoral cereals: MAIZE throughout the region and RYE in the higher zones

Type of Buildings Parish facilities

No. of Floors 1

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, wood & clay tile

Roofing

Structure	Finish
Big concrete "trusses" & wood posts	Roman clay tile

Walls

Interior	Exterior
brick masonry	brick masonry mortared & painted & apparent concrete

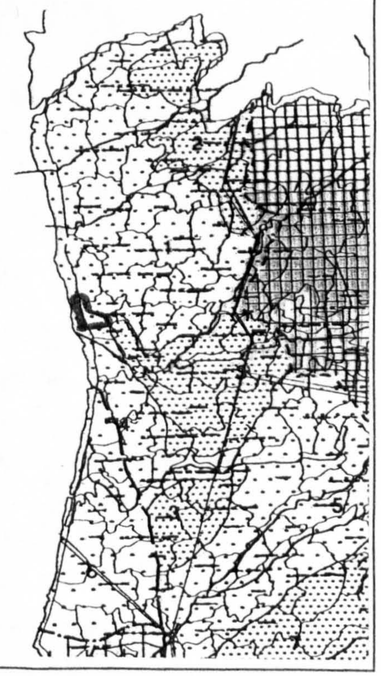
Openings

Windows	Doors
Wood frame	

Floors

Interior	Exterior

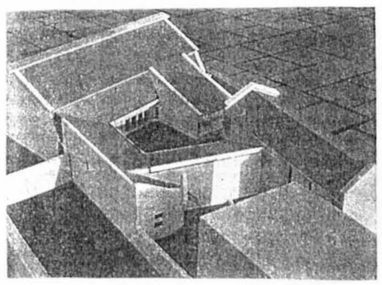
Geographical Location

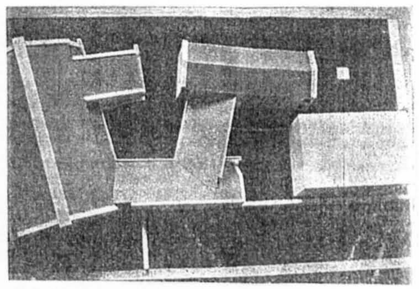


Observations

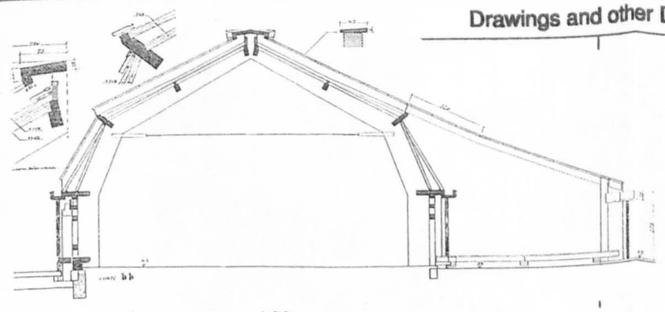
Only a finishing schedule could show better the materials used in the interior

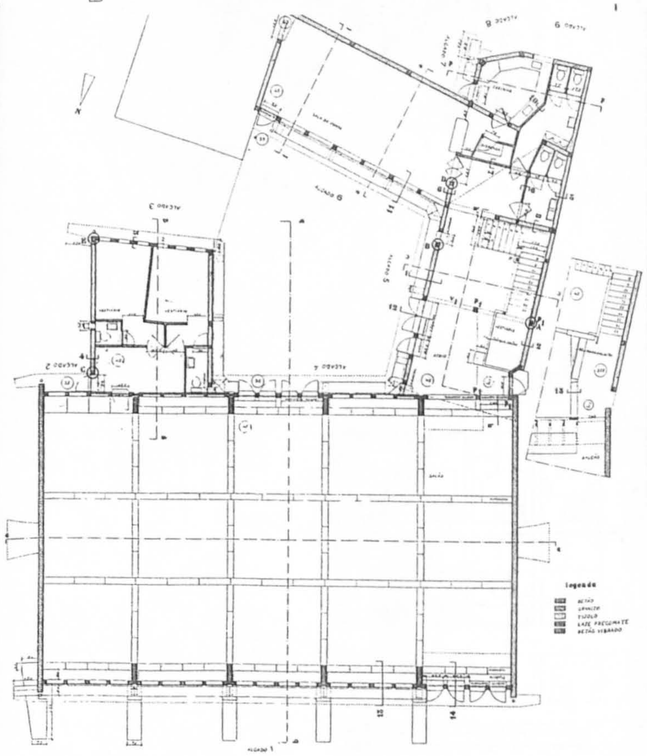
Illustrations

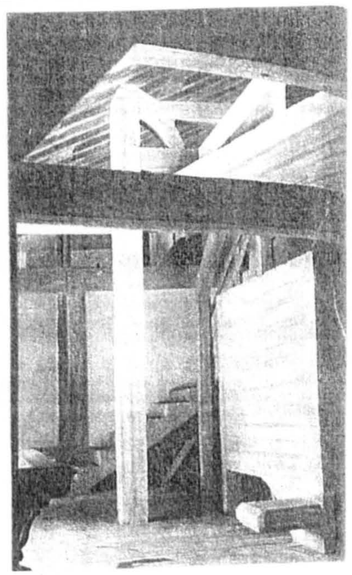


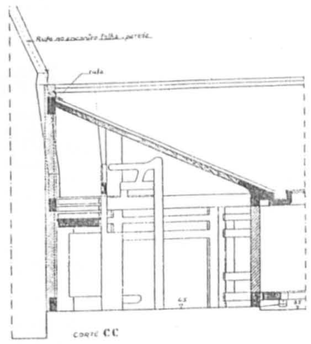


Drawings and other Details









Comments

In the Project of the Parish Centre in Matosinhos, as in the previous projects, the acceptance of the strength of those negative conditioning is accepted, without the straightjacket those may conduct unjustifiably, at the same time it proceeds towards a reorientation of the formalism cleansed of fortuity.
Effectively, in this project one may find a commitment with the localisation the existing constructions bring with themselves, making them data of the programme and assuming that the functioning of community life is the fundamental aspect. This way, by turning the group to the patios – a main one, a vestibule one and another one for service – the solution for this project is offered in an almost elementary way.
Nevertheless, if that, in volume terms, is trifle, the detail – thought to be used with a certain tact – confers it a degree of special quality. In addition, this level is reached not by the materials used but for the dedication in its manipulation, which is not indifferent to such contention, as much as it is needed in the domain of plasticity. An example of such can be given by the way all the parish room is detailed, in which the solution of the structural doors are included in the perception of the space. Effectively, the elevation, together with the middle cut show how the bars and joists descend in the walls in a modulated way, in continuation of the roof structures, metamorphosing sometimes, as it happens in the case of the gutter pipe and the bench and still, even though another way, in the sculpting finish for the frame of the kitchen. A final note for the atrium, where because of the balcony appears a "figurative" group formed by the dressing room, the pole, the stair and the respective guard, which fulfils and qualifies that space with a remarkable plasticity.

Portas, Nuno.(1960).Centro de Assistência Paroquial de Matosinhos (de Álvaro Siza).Arquitectura nº 68 Jun . Lisboa

Neste projecto - que parece não ter sido acompanhado até ao fim pelo autor - verifica-se no essencial o mesmo sentido metodológico a que Nuno Portas chama de (pág. 32) «...método que envolve uma hierarquia de aspectos intervenientes e geradores e liga a produção arquitectónica na sua figuração ao resto da cultura e das tentativas de uma época.» De uma forma mais abreviada disse-se, a propósito das Moradias de Matosinhos, que esse método se traduzia numa contenção tanto quanto era preciso, isto é, numa aceitação da força dos condicionalismos sem a prisão a que estes podem conduzir injustificadamente, ao mesmo tempo que se procede a uma reorientação do formalismo expurgado de gratuitidade - contudo esta purga não dever ser total pelo prejuízo que acarretaria. Efectivamente, neste projecto vamos encontrar uma aceitação do comprometimento que a localização e as construções existentes trazem consigo, transformando-as numa resposta serena ao programa e assumindo que o funcionamento da vida comunitária é o essencial. Assim, o voltar-se o conjunto sobre pátios - um principal, vestibular, e outro de serviço - oferece-se, duma forma quase elementar, a solução para este programa. Mas se esta, em termos volumétricos é banal, o detalhe - pensado para ser usufruído com uma certa tactilidade - confere-lhe um grau de especial qualidade. E este nível atinge-se, não pelos materiais usados mas pela empenho usado na sua manipulação a que não é indiferente a tal contenção tanto quanto é preciso, no domínio da plasticidade. Exemplo disso pode ser dado pela maneira com está pormenorizado todo o salão paroquial, em que a solução dos pórticos estruturais se incluem. Com efeito, o alçado juntamente com o corte transversal mostram como as traves e as madres descem nas paredes de uma forma modulada na continuação das estrutura da cobertura, metamorfoseando-se por vezes como acontece no caso da caleira e o banco e porque não no remate escultórico do cunhal da cozinha. Uma nota final para o átrio em que a propósito do balcão surge um conjunto "figurativo" formado pelo vestiário, pilar, escada e respectiva guarda, que preenche e qualifica aquele espaço com notável plasticidade.

Summary Data
Sheets - Bluilding(s)
Nº : 8

Bairro da Malagueira em Évora

(1) 1975(?)

Autor(s): Álvaro Siza

Location
County: Évora
Civil Parish:
Place:

Settlem.Type :Compatc ✓ | Settlem. Type: Sparse

Sub-region: PLAINS OF ALENTEJO

Region general plain although in places with elevations above 400 m; very dry with values between 400 and 1000 m/ m; tree cover: CORK OAK and HOLM OAK and spots of mediterranean species to the Southwest and Southeast; cereals: mostly WHEAT.

Type of Buildings Dwellings with courtyard

No. of Floors 1 / 2

Build. Elements

Site Cov. Area | Site Cov. Main Blt.

Blt. Area

Materials Brick masonry, concrete, & wood

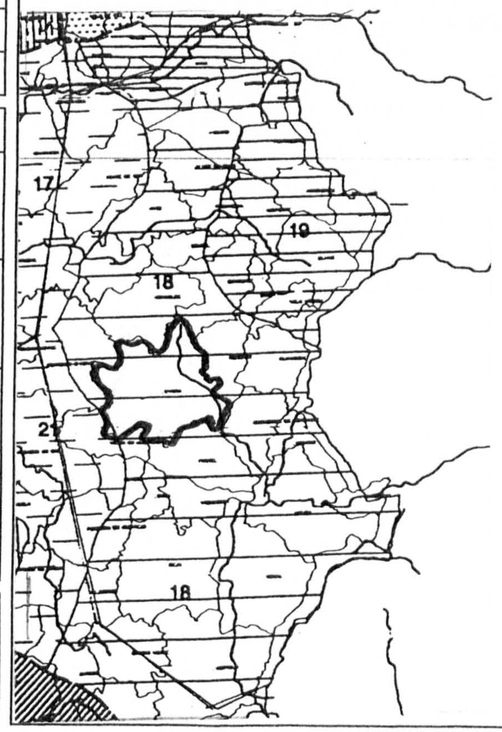
Roofing
Structure: Concrete slabs | Finish:

Walls
Interior | Exterior: brick masonry mortared & painted

Opennings
Windows | Doors: Wood frame

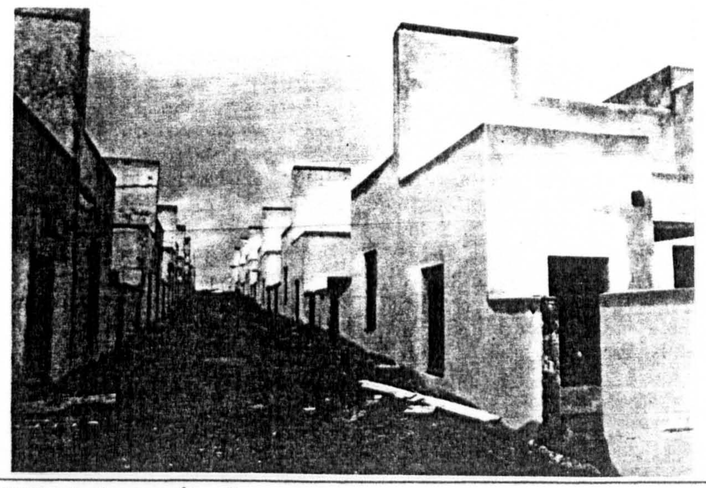
Floors
Interior: Parquet & quarry tiles | Exterior:

Geographical Location



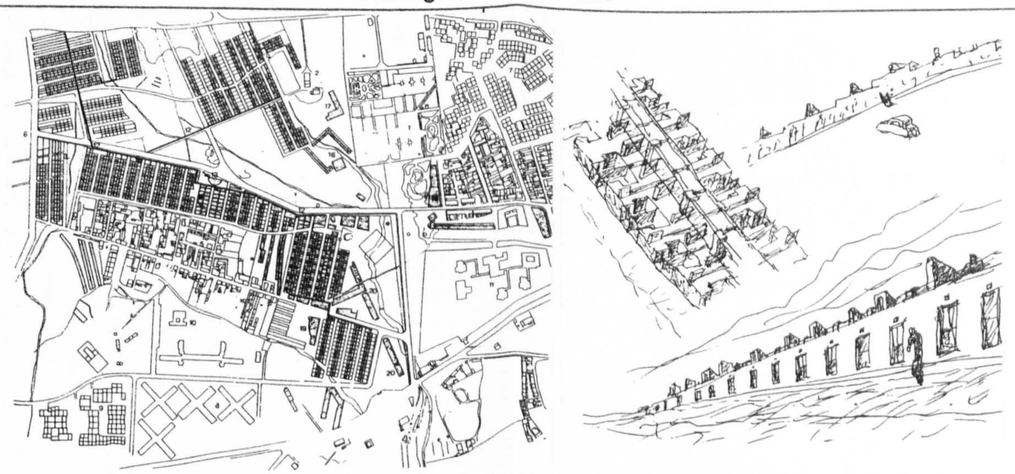
Observations

Illustrations



(1) - (1999) Testa, Peter (1999) A Arquitectura de Álvaro Siza, pág. 83

Drawings and other Details





4.4 Plantas, cortes e alçados da casa tipo A com pátio para a rua e casa tipo B com pátio para as traseiras do lote.

4.4 Plans, sections and elevations of house type A with patio to the street and house type B with patio at the back of the lot.

Comments

O Bairro da Malagueira situa-se numa antiga propriedade agrícola, a pequena distância a pé do centro histórico. O Plano para o bairro incluí 1200 fogos e uma gama de serviços públicos e comerciais Siza. Rodeado por um conjunto residencial, em expansão de casas unifamiliares, um bairro clandestino de migrantes rurais, e um projecto de casas do Estado de blocos cruciformes de sete andares...». Este projecto, como nos descreveu Álvaro Siza na conferência que deu em 2000, na universidade Lusíada, foi lançado por uma cooperativa, apoiada pelo estado e pela autarquia no âmbito dos programas de Habitação social em curso. Além disso, a área que lhe estava destinada apresenta-se enquadrada por uma quinta e um bairro clandestino com duas implantações que se localizavam alternadamente, um em relação ao outro no caminho que os liga ao centro histórico. Uma das razões que levou também a esta intervenção deve-se ao FFH - por determinação do então Secretário de Estado da Habitação Nuno Portas - por este entender interromper o desenvolvimento das torres em cruz previstas na área envolvente, devido à incompatibilidade que apresentavamm com o local. Um dos aspectos mais interessantes do projecto que se seguiu reside no facto de este se apoiar não só nas pré-existência - bairro clandestino e caminho de peões - como em criar algumas, aproveitanto para isso a conduta das futuras infraestruturas do bairro novo. Esta foi projectada como se de um aqueduto de água se trata-se, servindo de "esteio" ao faseamento das sucessivas fases de construção do bairro, que, presentemente ainda não está completamente concluído conforme o previsto. Outro aspecto interessante é que, também aqui, como na cooperativa do Lordelo, se ter aceite a "fealdade" da envolvente construída como dum contexto atrente, partindo das pré-existências como se de elementos positivos de uma paisagem se tratasse, por outra razão a não ser a de constituirem já memórias do lugar. Desta forma, as habitações unifamiliares, constróem-se todas em volta de um pátio, abrindo-se para a rua o menos possível, segundo uma rectícula de caminhos que pouco difere das dos outros bairros. Deste modo, Álvaro Siza a ceita o facto de o tecido urbano da cidade ser feito por transgressões e por isso a participação erudita na sua feitura, passa por compreendê-las e potenciar alguns dos seus aspectos, tornando-os interessantes para os seus habitantes. Desta forma, o acto de desenhar contém, antes do mais, uma dimensão histórica e ética, reduzindo a plasticidade das formas a um diálogo minimalista muito pouco afirmativo. De qualquer forma, o icon tradicional da casa alentejana, serviu aqui como pretexto para uma aproximação dos habitantes - que o foram alterando, isto é, apossando dele - e não como imagem folclórica de identificação fácil. Neste momento poder-se-ia estabelecer um paralelo com a habitação popular e os seus povoamentos, cuja génese é semelhante, pois a adesão da população ao modelos de habitação existente, para além dos seus predicados plásticos, passa por um reconhecimento e identificação anterior ao juízo estético. O nosso ditado popular « quem feio ama, bonito lhe parece», pode ser usada aqui como parábola.

Nevertheless, perhaps the clearest example of such sensibility can be observed again in a social project for Évora. *« The District of Malagueira is located in an old agricultural property, not far from the historical centre. The Plan for the district includes 1200 houses. Surrounded by a residential group in expansion of single-family houses, a clandestine district of rural migrants and a State project of houses in crossed blocks of seven floors...». 1* This project, as Álvaro Siza explained it in a conference given at the Lusíada University 2, was launched by a co-operative, supported by the State and the autarchy of Évora in the scope of social habitation programmes in course. One of the reasons that led to this intervention was due to the FFH – by determination of the then State Secretary of Habitation Nuno Portas – having understood it was necessary to interrupt the development of the predicted towers in the surrounding area, due to the incompatibility it showed with the place. The area that was destined to them showed itself comprised by a farm and a clandestine district with two implementations that were alternately located, one in relation to the other on the way that links them to the historical centre.

One of the most interesting aspects of this project lies in the fact of it being based not only in the pre-existences – existing districts and walker ways – but also in creating some, making for such the use of a conduct of future infrastructure of the new district. That was projected as if it were an aqueduct, being supportive for the succeeding stages of the construction phases of the district, which presently have not been completely concluded.

Another significant aspect of the solution is that, also here, as in the co-operative of Lordelo, the "ugliness" of the constructive surrounding is accepted as of an "attractive" context, originating from the pre-existing as if they were "positive" elements of a landscape, for no other reason but of constituting memories of the place. This way, the single-family habitations are built around a patio, opening to the street the least possible; through a mesh of way, that little differs from that of other districts. This way, Álvaro Siza accepts the fact that the city's urban fabric is made of transgressions and because of that the erudite participation in its ugliness passes through the understanding and enhancing of some of their aspects, making them interesting for their inhabitants.

This way, the act of drawing contains, before anything else, a historical dimension – "cultural"- and ethical, reducing the plasticity of the forms to a minimalist dialogue very little assertive. Anyway, the traditional "icon" of the Alentejo house served as an excuse for an approximation with the inhabitants – who altered it, that is, took possession of it – and not as a folk image of easy identification. At this moment one could establish a parallel with the popular habitation and its settlements, whose genesis is similar, for the adherence of the population to the existing models of habitation, more than to its plastic predicative, passes through a recognition and identification before the aesthetic judgement. The popular saying « love is blind» may be used here as a parable.

1 -Testa, Peter (1988) "A arquitectura de Álvaro " Oporto: FAUP - (pág. 83)
2 - Conference realised in the Department of Architecture of the Lusiada University "Tradição e Modernidade" with the exposition of the project of Malagueira in 22/04/11.