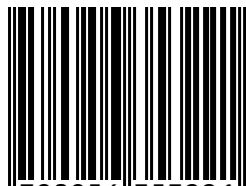




*The Second City: Studies on Porto & its Peripheries*

UNIT TWO 2010/2011

ISBN 978-0-9563532-2-1



9 780956 353221

*The Second City: Studies on Porto & its Peripheries*

UNIT TWO 2010/2011

Unit Two  
London Metropolitan University  
Faculty of Architecture and Spatial Design

ISBN 978-0-9563532-2-1

## Contents

Introduction

Conversation between Unit Two and Álvaro Siza

Learning from the Quinta da Conceição

Continuing Távora's Legacy: Design Proposals For  
Quinta Da Conceição

Porto: City Centre Study

Sao Nicolau Baths and Wash House Study

Design Proposals For Porto's City Centre

Final Design Proposal for Porto's City Centre

Final Design Proposal for Matosinhos and Quinta Da  
Conceição



## Exhibition

This book represents the work of the academic year 2010-11 and details the final design projects for 4th years and for 5th year thesis projects.

The book launch coincided with our end of year exhibition as part of the Faculty of Architecture and Spatial Design, London Metropolitan University, Summer Show in June 2011.

## Second City: Porto's Centres and Peripheries

The Second City: Porto's Centres and Peripheries.

Unit 2 - 2010-11

London Metropolitan University

*There is a second city. Unreal, imaginary, made of demolished houses and never realised projects and yet all of them present. The majority of an architect's work has to do with this second city; and it is never wasted effort... Architecture is risk, and risk requires impersonal desire and anonymity, starting with the fusion of subjectivity and objectivity. After all, with progressive distancing the I. – Alvaro Siza*

The aim of Unit 2 is to produce useful and thoughtful architecture that demonstrates that it is both a discipline and a practical and poetic art. Renovating the urban realm in order to renew what is best about human society and city life (Renovatio Urbis) was traditionally the shared endeavor of architects and patrons and artists. Unit 2 continues to consider the effects of technology upon river-based cities and of the relationships between sculpture and architecture that reveal the communicative nature of public life generally: the common ground of the city. This year we are working in Porto and Matosinhos, collaborating with F.A.U.P (the faculty of architecture at Porto University) and Escola de Arquitectura, Universidade do Minho.

The so-called 'Porto School' of architects have established an almost unique continuity between generations and between traditional craft and modernism, assimilating the lessons about the city that post-modernism drew to our attention, whilst making work that avoids being parochial or conservative. We are aiming to develop various methods of recuperating Porto and its peripheries.

This book is a culmination of the Unit's work at the end of the first semester. We have studied in detail, the Porto Wash House designed by Architect Paulo Provedência, and the Quinta da Conceição designed by Fernando Tavora, including interventions by Alvaro Siza. The washhouse has been interpreted as an 'agora', a meeting place that is situated on a piece of recovered ground. Creating a terrain that permits the spontaneous life of the quotidian to take place on the roof, while sheltering the ritualistic life of the washhouse within. The Quinta da Conceição has been read as a fragment of landscape that in turn has become a boundary from which the City of Matosinhos can mould itself over time. The fragmentary nature of the park works alongside an industrialized Porto to form a place from which memory can be recovered. A place where the past can be seen as the 'living present'.

Continuing the legacy of Fernando Tavora in the Quinta da Conceição, and adopting the language of Paulo Provedência's Washhouse in Porto, students of Unit 2 have introduced a series of fragmentary interventions that seek to stitch together the existing urban fabric of both sites, while allowing for a re-discovery of the underlying mythological and topographical nature that holds these places together.





Unit Two in conversation with Álvaro Siza  
December 2010



## Unit 2 in Conversation with Álvaro Siza

On the 10th of December 2010, Unit 2 met Álvaro Siza in his studio, a building he designed in the margins of the Douro River, in Porto. We arrived punctually, at 6.00pm, excited and slightly nervous. We entered his meeting room and asked for permission to record the conversation, to which Siza agreed. He welcomed us, lit a cigarette, and confessed he was extremely tired, after a troubled journey from South Korea.

*Paulo Moreira (PM): What are you working on in Korea?*

Álvaro Siza (ÁS): In fact, the work is now in Taiwan and Korea. I'm making one house and an office building. That is terrible, the problem of the distance.

*PM: We have been here for a week, this is the second time we have been here this year...*

ÁS: Two weeks?

*PM: Yes. We have been here in October when our year starts in school, because our project is in Porto. This is the second trip, we are doing more research.*

ÁS: Which school is it?

*PM: London Metropolitan University.*

ÁS: And the project for Porto with your students?

*PM: Yes, they are Fourth and Fifth year students. Our unit has 3 tutors but Patrick Lynch and Alan Jones had to fly today and that's why they asked if we could record the conversation, they would very much like to be here today.*

ÁS: You are teaching there?

*PM: Yes, I am living there for 2 years.*

ÁS: But you made the course in Porto?

*PM: Yes, FAUP. Whilst I was studying, I did guided tours in the Serralves Museum. It was great. Our topic this year grows out of a sentence you wrote. We called the project "The Second City: Porto's Centres and Peripheries." Your sentence said: 'There is a second city. Unreal, imaginary, made of demolished houses and never realised projects and yet all of them present. The majority of an architect's work has to do with this second city; and it is never wasted effort... Architecture is risk, and risk requires impersonal desire and anonymity, starting with the fusion of subjectivity and objectivity. After all, with progressive distancing the I.'*

ÁS: Where did I write that? (*laughter*) I don't remember it. Where did you see it?

*Elaine Radcliffe: Animal Vocation.*

ÁS: What?

*Kieran Brash (KB): Animal Vocation is the name of the essay.*

ÁS: But maybe I wrote that years ago, you have to write so many things! What do you comment about the phrase?

*PM: We are looking at the problems of Porto, centre and periphery. How technology transformed the city, for instance the Avenida da Ponte became a problem when the bridge arrives and you have to cut through the fabric of the city. Or we are also studying the Quinta de Conceição, which was also changed when the port was built.*

ÁS: Tavora worked in the Quinta de Conceição.

*PM: Yes, and your swimming pool.*

ÁS: Yes.

*PM: Now we are also working close to São Victor, where you built social housing.*

ÁS: That project is no more.

*PM: They are still there!*

ÁS: Well what is there is not my project...

*PM: Another thing...*

ÁS: Another thing, yes. That work was interrupted by political reasons... You know the story of the work, no?

*PM: I do, but maybe you could tell a bit about it.*

ÁS: That was in the programme after the revolution in '74, the new government organised a programme of support for people living in very poor areas in Lisbon, Algarve and so on. They organised teams that studied different areas, with the participation of local residents and organised the process of expropriation of land. **The project is about recuperation.** São Victor was one of these areas, but then it was a mess... The work was made with the collaboration of students, few architects were there because it was crossed by conflict, many problems, so I worked with a team of 6 students. One of them was Souto de Moura. We organised the expropriation process, we made the plans and begin this. (*Paulo showing project in book*) Yes, this is the area.

PM: *Only this part was built. (pointing at the book)*

ÁS: *(Looking in book)* Maybe there is a general plan here... or not. No. It is not very well organised this book. *(Begins sketching the housing conditions of the residents, before his project was built)* There is this area, then another big area in the back of the house, here we call it "ilha" (island). It is housing for 19th century workers, when the town and the country developed industries, in the beginning of the industrialisation. So, there was many people coming to the town, and stayed inside the blocks, where the garden should be. This is why the lots are deep, small houses usually standing back to back. *(keeps sketching)* This is another house, the main house, and in the inner plot, small houses normally 4 and a half meters by 4 and a half metres. Families of workers live there. They organised these small communities but with no connection. Here one and there another one but no communication. It was a hidden town and in the end of 19th Century half of the population of Porto lived like this. So the programme was, together with the families that lived here, to organise the projects and to build the new constructions, or recuperating parts, by addition. *(keeps sketching)* So, one house here, one house here. 4 and a half by maybe 4. And in another lot, another one. The sanitarities connected between those. The way to reorganise São Victor was putting together two houses or adding one floor to use this typology to better connect all of them by interior streets, so instead of being an island there was communication between buildings using the walls that connect two houses or three houses to give direct communication.

The centre is full of these things, perhaps you saw it a lot. Then what had happened in the demolitions to make houses for rich people or people who live better, it exposed to the periphery the population living in the centre. Real communities, organized, very dense and full of a special way of life. The space was very small, there was not much exterior area and they would eat and talk and make life, and work eventually.

This was the plan for São Victor, but also for other areas, different teams in different areas. There was an organisation like an association between different areas. The whole thing became complicated politically because that was inconvenient for the speculators that began already a different process.

So, in that period of conflict there was also a kind of fight for power. These people in the different areas supported the military, the revolution. You know the story?

PM: *Yes. Every site we are working on is somehow related to an intervention you have done around the city, maybe some of you (looking at the students) would like to ask about Matosinhos, Avenida da Ponte and Quinta de Conceição?*

ÁS: Let me tell something about this. What happened with this when the programme was finished. Personally I was completely fine with the other architects that were in this programme. For so many years we had no work in the town because we had to pay for the fact of having worked in these programmes. **There was solidarity among those people.** Then the first thing immediately made by some elements of the municipality, was to destroy this *(pointing at up-to-date photos of São Victor housing)*. Have you seen photos of how it was? That I don't see here.

PM: *We went there yesterday.*

ÁS: *(keeps pointing to the book)* These houses were built between the old walls. The municipality demolished all this so there was a cross between the old organisation of the block site and the new buildings. So they took all the windows very carefully to denigrate the area, to prove that it was a bad project. I believe it was the same with this *(pointing at Bouça Social Housing, also in Porto)*. It was interrupted for 30 years and recently they decided to finish.

PM: *Some of the students are staying there.*

ÁS: In fact I think in 30 years they will make the opposite.

PM: *Avenida da Ponte was exactly the same thing?*

ÁS: In Avenida da Ponte I've done one project in '68 that was not built, executed drawings for the project and so on. And I was invited in 2001 to make a new project. The time was different, everything had changed. I made it quickly because it had to be a finished for 2001 European Capital of Culture. So, when I finished the Avenida da Ponte project it was approved by the ex-commission but in that moment the municipality proposed another condition that didn't approve my second project. I will not make a third.

PM: *You will not?*

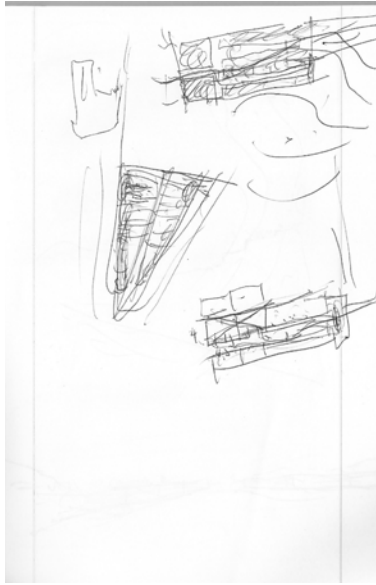
ÁS: No, I promised myself. This is a disgrace of a town, that has been degenerated, that is transformed in a stupid way, nothing to do. You see this area *(starts sketching the topography of the Douro valley)*. **This was a beautiful town, and still is.** For a long time is really near the river. The borders of the river were almost all organised in terraces, until reaching Spain. The terraces were made with supporting walls. Do they know the topography and landscape?

PM: *Yes they know, we have been walking...*

ÁS: This was for the wine, the region of wine, port wine. But this organisation was coming until the sea, until Porto and there were gardens of wine, gardens and houses along the river and the centre. Beautiful houses of the 19th century bourgeois. In the centre the presence of the bay trees, so the landscape along the river consisted on terraces and gardens with houses. On the other side, storage for the port wine, in Gaia. But now what has been made is a plan to build facades with 7 or 8 floors, closing all this. In the centre, it was built a terrible hotel, a disaster, a true disaster, this is the point, a complete disaster.

PM: *We are also looking at the north of Porto, where the city meets the ocean, Parque da Cidade, and Matosinhos. We had a talk with António Madureira at FAUP, he was showing us the master plan of Matosinhos Sul. We are looking at the unsolved area of Parque da Cidade: the area of the "Queimódromo", now also used as the Red Bull air race landing ground.*

ÁS: No. We did not make a master plan in fact. What we did there was a plan for an area that didn't work. *(Paulo shows plan in the book, Siza looks at it and starts sketching)* Yes, before our intervention, if someone wanted to rebuild a factory, he should make an agreement with all the owners within the block, and that didn't work because some wanted to make a renewal and some didn't want. So it was completely blocked. I was asked to make a revision of the plan. Basically the revision was to consider the way that this could be made plot by plot by plot. The result was that we had this built. So it was a way to make possible the needs of construction that existed. Matosinhos became a residential area for Porto. All of that is a part of the big mistakes. Porto began leaving the centre behind. Centre is dead. If you are there by night there is no one. The ideas for renewal were completely crazy. The idea is to make Friday and Saturday parties on the street with young people. So they go, they arrive there and the town is fantastic. But the few people that live there, they are leaving because they cannot sleep. Just hotels. On the second night, tourists go away because they cannot sleep. And Monday again everything is empty. The town began renovating because in periphery of town new urbanisation were approved. This was more appetising for speculators. And also cheaper. Because in the centre, even today, it is easier to buy one house than to renovate it. So they began building here and began building in Matosinhos next. The centre today has the same population than in the 30's. Population decreased, very much.



Sketches by Álvaro Siza during the conversation with Unit 2.

ÁS: So what we did was to create conditions there to develop, to build in the centre of Matosinhos. (*sketches a typical block in Matosinhos Sul*) In the interior of the block there are gardens. And there were regulations for parking, underground parking and the amount of land on it so that you can plant trees and gardens here. (*He points to the book*) And then we proposed to recuperate this diagonal.

PM: Yes, the 'Broadway'.

ÁS: Before it was for a train, used to build the harbour in the end of 19th Century. And we designed the street profiles, which were not executed as they were designed.

PM: How do you see the border with Parque da Cidade, do you think it is somehow...

ÁS: Yes, what happened there was amazing. This building here (*points to the book*) was approved by the Municipality, with three times the volume of what is in the plan. We tried to reduce the possibility of negotiation so that wouldn't occur.

PM: The relation with Porto is difficult...

ÁS: The relation with Porto is impossible. Because the town of Porto, as a good neighbour, always said that it would not spend money on a park for the benefit of Matosinhos. So never there was an agreement between the two towns. And then Porto made here this intervention. (*points to the limit of Parque da Cidade, opposite from Matosinhos Sul*) Souto de Moura made a very good one here. Which had many critics. A very good project that works. But then they called another architect. That I don't understand, how they got a Spanish architect. And made a terrible building.

PM: The transparent building.

ÁS: Yes, the transparent building. And in the rotunda here, a car parking where nobody goes. Completely crazy thing. A historical town, Porto, is a complete disaster, a complete disaster. A step away from being destroyed. A town that was considered of world interest, I don't know how UNESCO maintains the specification. Because step by step... Very bad process. **So it's good for you to visit Porto, because you learn a lot, you can see what not to do.**

PM: Does anyone have a question?

*Tim Burton: We have been researching the Quinta da Conceição and we presented our research to your former assistant Madureira yesterday and he was telling us that on the project, when you were working with Távora, you became so immersed in the swimming pool and took so much time over it that he eventually said 'you take the project, take it on yourself.' I was wondering if you could tell us a bit about working with Távora on that project?*

ÁS: I begin working, Távora had made a plan, it included a swimming pool in that site, that was using the existing swimming pool...

PM: A water tank, for the watering of the vegetation, right?

ÁS: Yes. In that time, he invited me to work in his office, and one of the projects he decided I should work on was the swimming pool, that swimming pool. There was a previous project. And I began studying it. I was deeply engaged in it. I was young, without experience. But I was engaged with it. I thought I would never finish the project. Távora was an extremely generous person. I think he saw my interest and engagement in it. And decided to give me the opportunity. So he said "you'll never finish it, you're suffering. It's better if you take it home and you develop the project". And I did. This was possible in those times, today it would be impossible, because we had a contract with the Municipality and the Major – in a town – maybe two engineers and no architect, so I would be irrelevant, almost. So he told the major, who was a friend of his: "Siza will develop it. I accompanied the project". So I made the project. Basically the organisation is exactly what Távora did in his previous project. (*begins sketching*) We have already this area, a small bar, and so on, this was existing, this pool. I began developing it more or less. More or less with intention of using the language of the tennis pavilion which you have seen. But by developing it, I realised that we needed space. This was the top of the hill. (*keeps sketching*) It was like this, so I realised that I needed to create spaces, then to create supporting walls. And step by step and by step this changed very much the project in terms of the language. It became more geometric and more organic than it was in the project of Távora. He supported the solution when I had talks with the Municipality. Also this change with the platforms, is only a reference to the previous work I had made, the restaurant (*Casa de Chá da Boa Nova*) and the swimming pool (*Piscina das Marés*). First, the restaurant – and the restaurant this publication has nothing to show. (*flips through the book*) Because in these photos what I want to say is not shown. First we made... it was a team, the story is that I and the other four, we were working in Távora's office. He received a grant to be outside for one year to visit United States and Japan, a round trip to visit schools and visiting projects. It was wonderful. There are three sketchbooks that will be published soon, I hope with drawings of what he visited and texts of what he wrote... A wonderful document. Do you know?

PM: No, I didn't know that.

ÁS: There is now the intention to publish the facsimile of his travel sketches. So, another thing that would be impossible, today: he told all the collaborators to enter the competition. And I entered because we were not yet architects, it was like this in the 50's. Two or three days before travelling, he came with to the site, he said "the site must be here". We were in panic! Because it was extremely difficult, with the rocks. He went away and arrived two or three days before the submission, and **he wrote a wonderful text that I think was the reason why we won the competition.** Because the work was not good. It was enclosed in two volumes.

PM: The competition project was different to the one that was built?

ÁS: Yes, yes, and we won. We worked during one year. The work was not going well. It was going bad, bad, bad. And one day I went home, every night I take drawing to my house, and I remember one night I said this is a mess, it cannot be like this. I made one roof and all is contained within this horizontal (*starts flipping through the book*) Of course there is no photo to show it! You visit it, on the other side there is a horizontal roof that contains the room and another that contains the reception and so on. My colleges were crazy, they were sure I was crazy, 'You are crazy we are working for one year, have all the details, and now we change?' We went to speak with Távora to show the problem. And he saw this solution. He said yes, it was much better. The other colleges accepted and we worked for another year. This was the result (*pointing to photograph and sketching*) Later we did the access, one of the problems we had not solved was how to align this and here we see the access is made with these big walls, geometric walls. So when I made the Quinta da Conceição, I was already in this way of illation of landscape. Not placing the building, putting it between the rocks and thinking of all the small adaptations. It is essential, the relation with landscape. (*points to the swimming pool at Quinta da Conceição*) And that is the reason why when I made this one, these are changing volumes, platforms and so. The swimming pool is already a result of my view of what had been done here before, the relation with the rocks and so is much more open as an approach than it is in the Quinta da Conceição. So, I changed my way of considering the relation with landscape. You can see here. (*shows photograph*) The relation with the essential lines of the landscape and not with the small. **So in this time, to work in architecture was much more friendly, you know...**

PM: *How different is it?*

ÁS: Completely different. But on the other hand, few things were built, the country was very closed, not moving, only a few were working and it was terrible. But the change, the healthy change for opening this country, organising people, quickly led to the constraints that exist today, in charge of bureaucracy. It is terrible, every week a new regulation, each week a new machine to monitor... cameras to see what we do, spying on our lives and so on.

PM: *And the changes in politics. When you had the exhibition in Serralves Museum, you said that everytime a new minister of culture or director changed, there were major changes in the programmes...*

ÁS: Yes, I had to deal with 3 ministers of culture. One wants it big, the next wants it smaller, the next wants it bigger again. It was your minister Churchill... they are English, no? Or some of them? (*asks Paulo*) They remember Churchill, you have an idea of Churchill. He said that democracy was a terrible, horrible thing, but it was the best horrible! The best of what we could achieve, that's what he was saying. One thing that depends on governments... (*sketches a scheme*) A Mayor is there 4 years: he arrives, 2 years he has to study, what to do, then he charges an architect who has to do a competition which takes 6 months and then according to regulation or European community, the application for construction is 6 months, so in the last year... in one year you cannot build a museum, but you have to. So it's a bad building.

And if by chance you convince that it must take more time, eventually, many times a new Mayor comes, because this one loses election, then this one does not do the same thing, this one must be different. So, 4 years is not enough to do a project. That is the basic thing, 4 years is not enough. Because at least 3 years are lost in the decision of making the thing possible. One year at least for the architectural competition. One year for the contractor competition. Time passes, speaking of polemics. Between the project and construction, when the project appears, it becomes a polemic. Working in democracy, what should be a wonderful thing, became a mess. (*laughter*)

*Amy Bradley Smith: A few of us are working on the Avenida da Ponte and we have been looking at your masterplan for that and perhaps you could tell us a little bit about the relationship between the plan and the buildings that were demolished previously. There's an interesting diagram where your masterplan is overlaid on the demolitions. Also maybe you could tell us a little bit about your plan's relationship to Távora's Casa dos Vinte e Quatro?*

ÁS: (*looks at Paulo*) Hmm, can you translate? She speaks too well! (*laughter*) I can speak in English, no problem with German people, Dutch people, with English people... that's the problem!

PM: *I know what you mean, I have the same problem! (Laughter; translates the question into Portuguese)*

ÁS: Right, you know what happened, in the end of the 19th Century, there was a bridge at the lower level. (*begins sketching*) First there was a bridge on boats. There was a big disaster in the Napoleon wars. So they made the first one like this. You find that in the centre of Porto, suspended. This was the centre of Porto, with banks, shops and so on, and the harbour was here, Ribeira. But the town began developing on the higher level. And to the interior. So, in a moment, what was necessary was a bridge at this level. And then, they built that wonderful bridge with the two levels and the town began developing. This movement had begun in the 18th Century and at the end of the 19th Century the centre was already here. (*keeps sketching*) So this entered into a process of dereliction and development. They decided, maybe here, they destroyed to make a connection to the centre, and this was a real problem for I don't know how many years. When I was charged with this project by command of the urban planner Mr Robert Auzelle, the town had already forty projects, all not applicable. I began studying the different projects, the Sé cathedral here. (*sketches*) Auzelle organised this in different levels, with viaducts that collided with the view of the cathedral. This could be a new concept of the town, but every project had to go through the chamber for national monuments. They had much power, they didn't approve any of them. So what I said to the Mayor, was that the problem here are the viaducts. So, 'if you want to improve you have to organise the traffic'.

I study the system, in a way it still works, in one direction. I make here an office building, because at the time, 60s, there was a need of offices in the centre, as well as a need to solve traffic and bring tourism... So, the idea was to organise an easy way between the big difference of level. (*keeps sketching*) I tried to make the difference of levels easier. And this was connected to the recuperation of the interior of the 18th century houses. So this project was approved, but the Mayor died in an accident and another one came... All finished. Later, came another Mayor and wanted to execute this project, but then came the revolution (1974) and then everything was stopped, and I had to go to court to receive my fees. In 2001 they asked me to study this and the time was different, it was not the solution to bring offices here.

PM: *The site had changed, too, with Távora's Casa dos Vinte e Quatro.*

ÁS: Yes, Távora was commissioned to rebuild the Casa dos Vinte e Quatro. That was a previous public building where the bourgeoisie of Porto met, the commercial Porto. It was the centre of power, together with the Church and the Bishop's Palace. Távora made an extra extraordinary project, almost by himself, he built a kind of tower here. That recreated Sé's problem, together with church. It was also like a panorama, to contemplate this surface, so important in the town, this Baroque surface, so you understand the concept. Then, I was beginning this, Távora called me to say that he was making this project, and asking if I wanted to see it. **And so we met together and I said that it was like a foundation stone for my project.** It had the intention to surround the church, putting it in the right scale and give good dimension to the Nasoni side porch.

So, what I did was to study the base of old buildings, old plans and this land mark. To organise this area, (*sketches*), leaving a big space in the other side, leaving the rocks as they are as with time they became very beautiful, before was cut stone but with time it became really good place in centre of town.

Well, and I did this project, which was accompanied by a commission. I was executing drawings, and the Mayor nominated another commission, and they said no... finished. Second time!

PM: *What about the intervention with the metro and the connection with Praça da Liberdade?*

ÁS: I think you know the architect of the metro is Souto de Moura, and some of the stations he asked other architects to do, to work with him and I did this one. (*São Bento Station*) I used the detailing he used, he told the amount of things we have to do, I used the scheme he developed, because he made most of the stations so he was already experienced in this and the interesting thing was that I worked at same time as this (*points at drawing of Avenida da Ponte*). It was possible to relate the entrance of stations, the way to go easily (*gestures to cathedral*).

PM: *You also worked together in the project for bringing the metro to Avenida da Boavista.*

ÁS: That project is stopped. (*sketches the project*) Or better, Souto de Moura was already so disappointed that he left: bye-bye. There was also changes in the metropolitan, with elections and new government. There was also (*signals a silencing movement*) a cut. There was new administration, new technicians, engineers, and so all the work made during, I don't know how many years, with Souto de Moura, was (*signals a finalising movement*). And the result was that now, the things we made together (*points to plan in sketchbook*) in Boavista, the metro at surface, were cut by the new team. It was a fundamental metropolitan line. They put all the people of the party, so in this case the socialist party. During these years, to make a project in Porto it was important, necessary, to be a protégé of the socialist party.

PM: Yesterday we also saw the new project for the Nun'Álvares Avenue, I think there is an intention to go ahead with that connection from Rua do Campo Alegre to Matosinhos, maybe the metro there will cross the city park?

ÁS: I don't know. I know that this was a terrible mistake. That is no doubt because it's the nature of the distribution. You know, the argument is that Boavista (*sketches*) is not a popular avenue, to make here the metro was not a solution because popular areas are here, and here is the university, so change here. (*sketches*) That is an impossible project. To be possible costs at least five times more, because it is to be underground. There is no space. And for the traffic it is a disaster... motorcars. So this metro line would have been fundamental to reinforce the connection to Matosinhos, where there is a big mass of population, and there's another line that is already full, so this was fundamental. We made a small part near the sea. This part we made. (*sketches*) It was suspended... It would connect here with another station that comes like this. (*keeps sketching*) And would receive here a second connection with Gaia, I worked also in the bridge here.

PM: A new bridge between the EAUP and the Faculty of Languages.

ÁS: A new access to the University, between the Faculty of Languages and the Faculty of Architecture. And then, from here you go to the airport and so on, so this was a fundamental axis. They stopped everything... and now everything came to crisis... This could be done already... Finished. (*speaks to collaborator in Portuguese, to postpone a meeting to the next day*)

Anyway, another sad story! I only know sad stories (*laughs*). The reason I go to Korea, and to Taiwan, and some other countries... Europe is naked. The English, they have one foot in communities, one foot out. Smart. And about the Euro... we have the Euro (*signals a falling movement*). Ok, so now to finish in English without dramatic crying?

Let me tell about Korea, Seoul... Seoul is 10 or 12 million habitants. Good architecture, not like the Chinese, most of China. You go on the streets and you see that people are happy, well dressed, good motorcars, joy in the end. It's completely different! They have crisis, they say 'Ah yes we have crisis also, no?', but it's not same crisis. Taiwan, the same in Taiwan. I think there is two million people in Taipei. But they're emerging countries. There is optimism, dynamism, because they build very well. The building is extremely, extremely well built. Maybe I was lucky with the client. I had already two... Here it's stupid, really... Here, you are beginning this project and two days before you present it, there are already newspapers criticising it, the Mayor saying it's a stupid project! And the polemics... and then maybe you are described as the socialist party. The problem is the socialists. The Socialist Party, the socialist part I am but not the socialist party!

PM: Me neither! (*laughter*)

KB: I have just one more question about the Avenida da Ponte. It was suggested to us that we should assume that your project would be built and that we would build our thesis projects around it. But today you said that it will never be built so how do we learn from what you have proposed?

ÁS: Translation? (*laughs*) He speaks also very well.

PM: (*translates*)

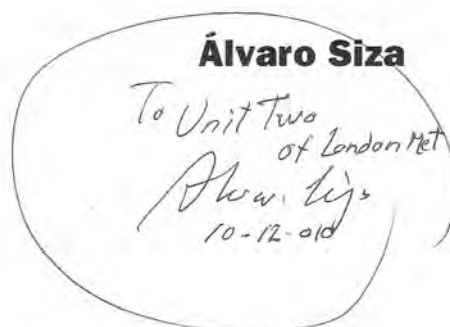
ÁS: **The important thing in that project, in all projects, but in that project it's very important I think, is the story, the history of that area.** Even if both projects are very different in the changes that had happened, the way they match is based in the study of the old plans and the site even around the houses. The organisation, relation to topography, and so on. In the case of my project, I had a programme that I always thought it was a mistake because it was. It was interesting, the programme, but I never believed in it... I end up accepting it, but I was very sceptic of the programme because it was a big museum of the town and already we knew that it was almost impossible to be built. It was a very ambitious programme. And a good programme. But too ambitious for the possibilities. And one of the reasons the project was stopped was the poor funding. But also the fact that I was not a member of the socialist party. No doubt. And another programme should be decided.

PM: Which programme would you have suggested?

ÁS: A mixed programme. I believe there must be housing there. A Museum for the City is a programme that would not, with time, mobilise so many people. Was a dream, right? But whatever be the programme, the study of the old plans and also the plans that were executed is very interesting. There are more than 40 projects, most of them not very interesting, because they are based in the viaduct here. (*sketches*) There are many variations but all show the same thing. You can study my project but not as something to develop. I don't think. It's interesting to analyse with fresh eyes.

PM: This is a very interesting point. Perhaps you could finish with a positive message for our students, we don't want them to leave the room feeling it's such a mistreated profession! (*laughs*) Could you tell more about the importance of sketching in your thinking process? You constantly sketch, and it appears like there is a reciprocal relationship between your ideas and your hand.

ÁS: There is a beautiful text by Alvar Aalto, where he says that sometimes, if a project is not working, you must leave it and go drawing something else. You then come back and will realize that the problem will seem much easier to solve. That is what I do, and it works. Architecture can be a pleasure. Indeed, **I feel less tired now than when we started the conversation.**



**Álvaro Siza**  
To Unit Two  
of London Met  
Alvaro Siza  
10-12-010







Learning from the Quinta da Conceição





### Learning from the Quinta da Conceição

The garden is the primordial representation of the cosmos, where Adam and Eve entered into the world. At first, to enjoy; and secondly, to harvest in order to maintain each successive generation. Man has often associated his beginnings in the garden, and as such has attempted to recreate his origins, be they the hanging gardens of Babylon, Hadrian's gardens in the Villa Adriana. Or the Villa Lante, a Mannerist garden, that has become a template recurrently used throughout the renaissance and Baroque periods. To consider the origin of the word 'nature', brings to light the true spirit of the term and its importance as place of beginning. For the ancient Greeks, nature was referred to as 'physis', representing its productive capacities. The English word nature stems from the Latin 'natura' meaning birth, and is closely related to the word 'nascor' meaning "to be born, to grow or arise". The maternal quality of nature, and mans dependency on his environment for both growth and survival, comes to symbolize or indeed replicate the relationship between mother and child. The Quinta da Conceição in its own right is defined by the terms 'Quinta' meaning farm, a place of production; and 'Conceição' referring to the immaculate conception of Mary. Here the park literally and metaphorically comes to symbolise 'Terra Mater', mother nature.

The Quinta da Conceição is a park that is layered with historical strata. The site being the location of a Franciscan monastery in the XV century, and later becoming a private property. At the time of its conception as a public park, Fernando Tavora was working in a political climate that interpreted Portuguese Architecture in a pseudo-traditional viewpoint that lent itself to pastiche. Within this background, the Quinta da Conceição is an attempt by Tavora to read the past as 'living present', bringing to light the pre-existing sacred and profane elements that have existed at one time or another. While working on the design of the park, Tavora adopted the mind set of a Prior in the Monastery, working closely with the Stonemasons and gardeners of the park. Tavora's park can be interpreted as an effort to re-member the past. By introducing these fragments to the Quinta in the manner of a Baroque Villa, and contrasting these historical fragments with elements of international modernism; the park becomes a memory theatre, connecting long existing nature with newly introduced industry. In this light the Quinta da Conceição along with Siza's monolithic swimming pool, become pieces of a larger stage set that both seek to reveal the nature of the pre-existing farm, and to re-instate a boundary from which the future City of Matosinhos can adopt to over time.

Early settlement near river banks

Salt marshes

Sweet River

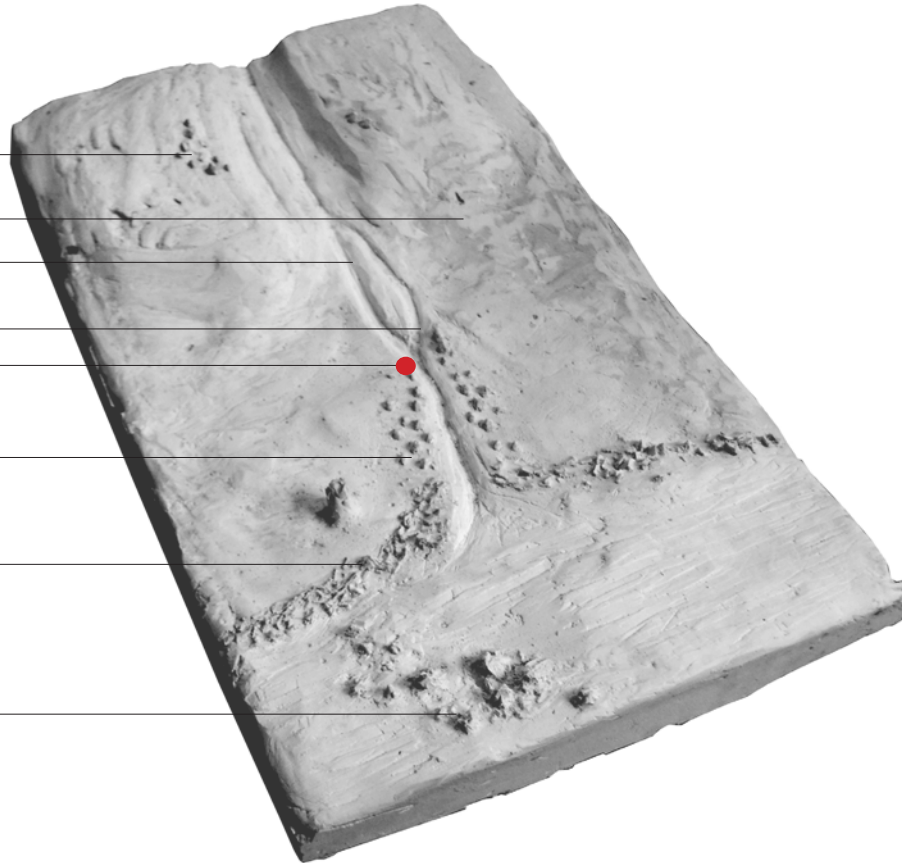
Salty River

Quinta da Conceição

Early settlements on the north bank

Existing rocks used as natural shelter

Islets acting as a natural break water



### Leça : The River of Forgetfulness

The Leça's estuary has had important salt-works for several centuries (since the 10th to the 19th century). These were the origin of trade, donations and conflicts with Porto. Due to the 20th century's deep landscape and urban changes, originating in the construction of the Leixões Harbour on the old estuary, the 'salt-workers' activity disappeared and was completely forgotten in Matosinhos, making us believe in the "magic" forgetfulness, characteristics that were traditionally pointed to Leça.

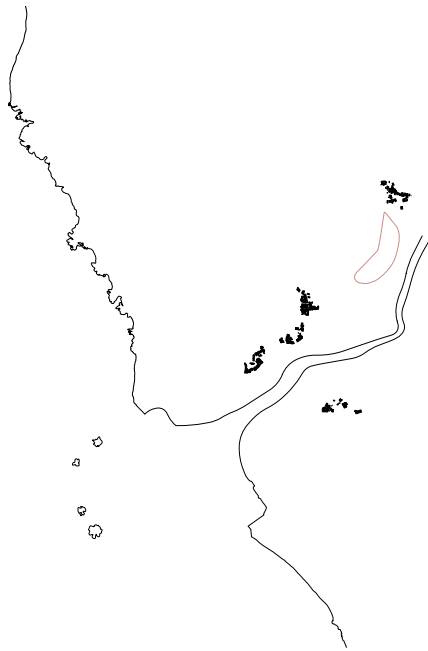
Many philologers and researchers in Antiquity claim that river Leça is the real location of the Lethe river, one of five underground rivers in Greek mythology. The Lethe flowed around the cave of Hypnos and through the Underworld, where all those who drank from it experienced complete forgetfulness. Lethe was also the name of the Greek spirit of forgetfulness and oblivion, with whom the river was often identified. In Classical Greek, the word Lethe literally means "oblivion", "forgetfulness," or "concealment". It is related to the Greek word for "truth", aletheia, meaning "un-forgetfulness" or "un-concealment". Both lethe and alethaia play a major role in the philosophy of Martin Heidegger i.e. the "unconcealment on truth."



Early Matosinhos as one settlement across the River Leça



Initial fishing port development



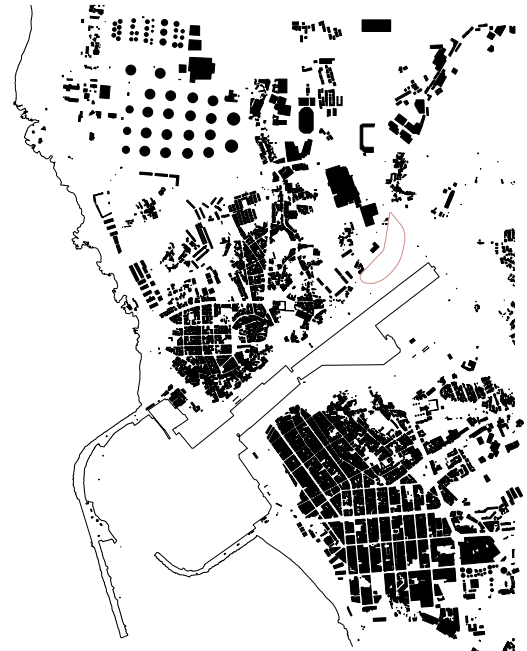
Pre -1850: Early settlement formed due to existing salt marshes and naturally sheltered port.



1900: Initial growth of the port sees the development of Leça da Palmeira to the north of the river Leça and Matosinhos to the south.



1950: The expansion of the port and continued growth of Matosinhos and Leça.



Current day: Continued expansion, however the rural origins of Leça and the industrial origins of Matosinhos can still be seen.

### Leça de Palmeira and Matosinhos: Development of the Area

The conception and construction of the port over a 150-year period has seen considerable growth to Leça north of the port, and Matosinhos to the south. Leça's fabric shows the informality of its rural origins, whereas Matosinhos has taken on the more industrial grid it developed in the 1900's, the early period of the port.

## Chronological development of Quinta da Conceição

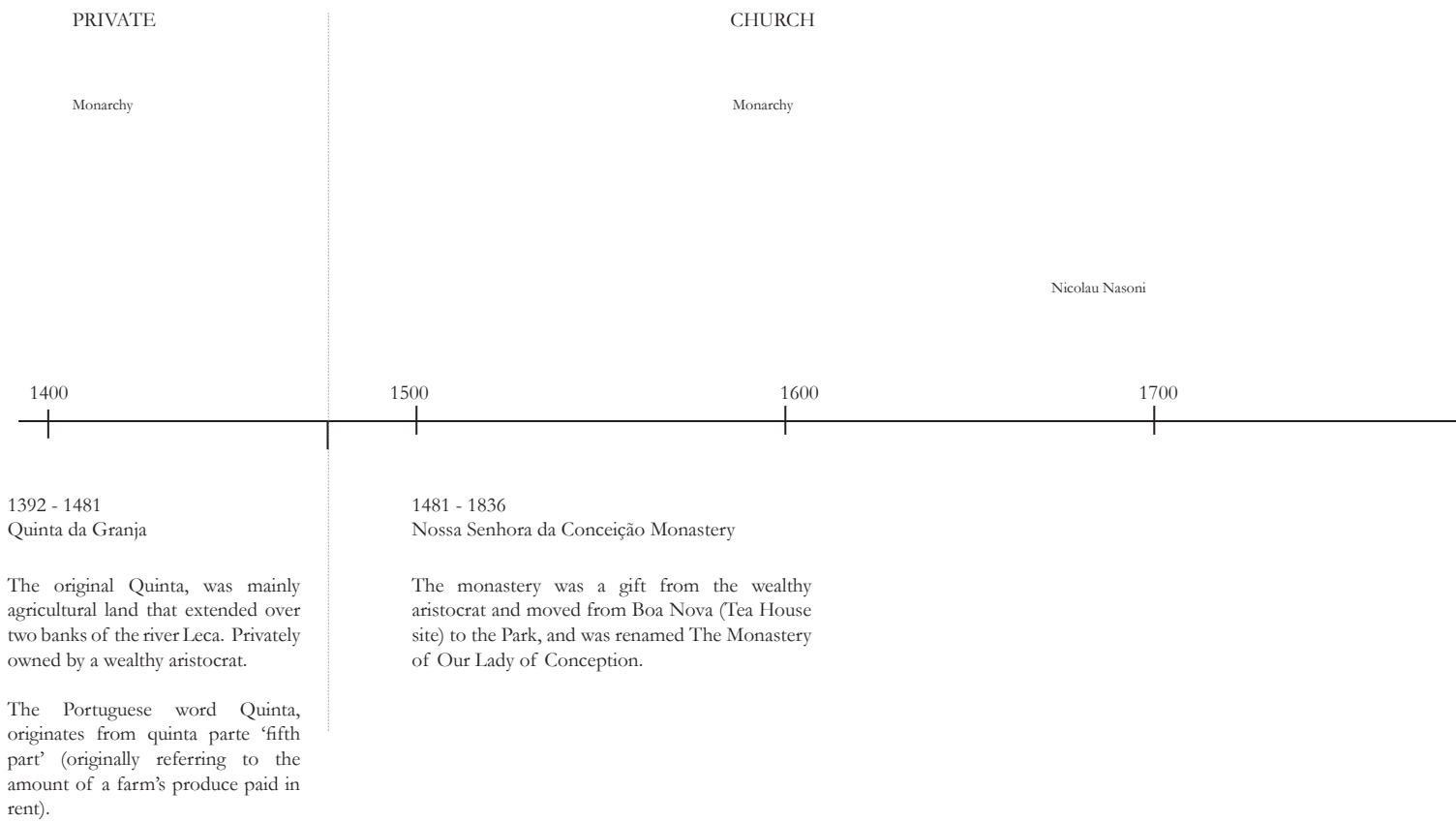
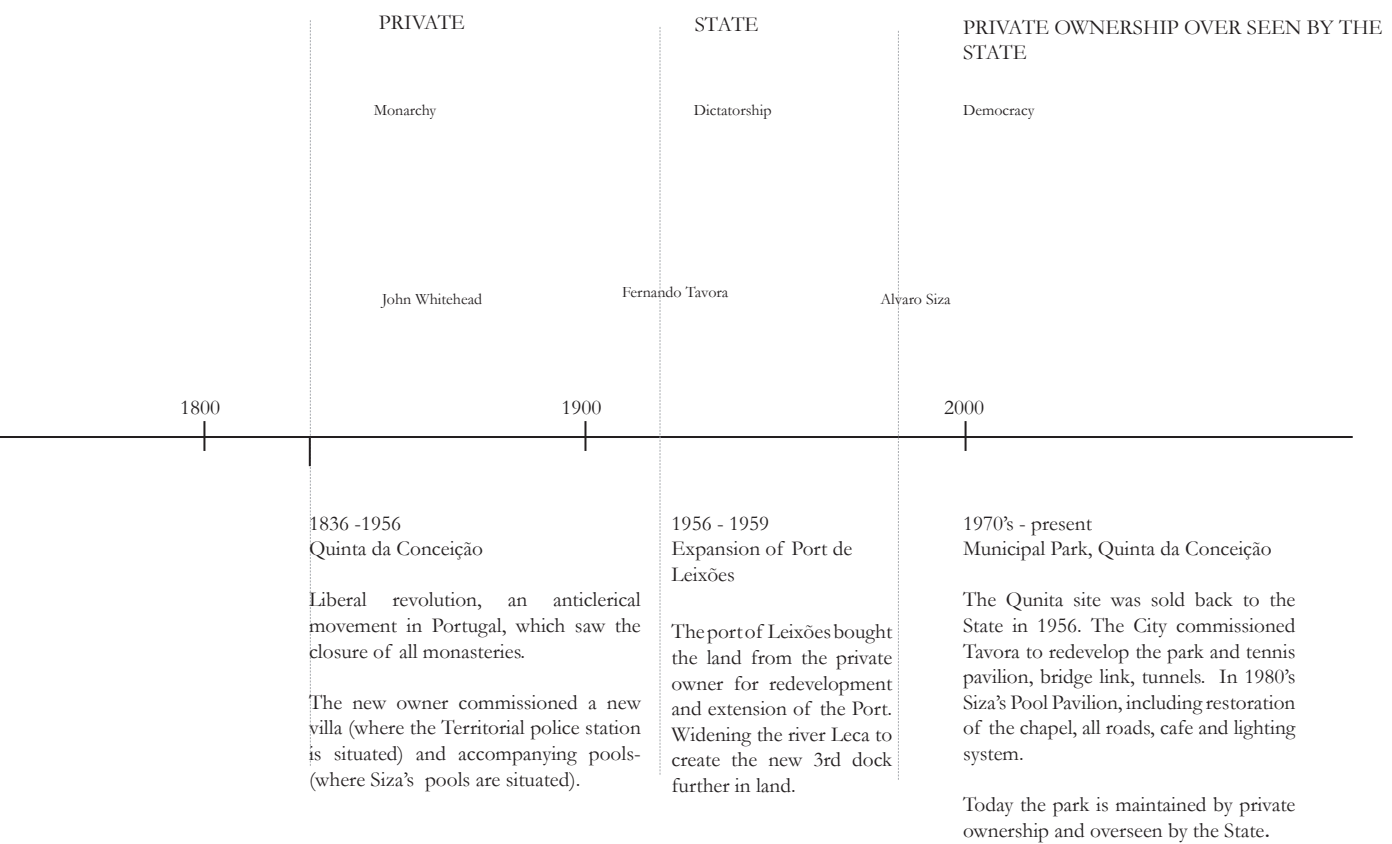


Image depicting 15th century monastery as a ruin with the Lady of conception and cloisters remaining



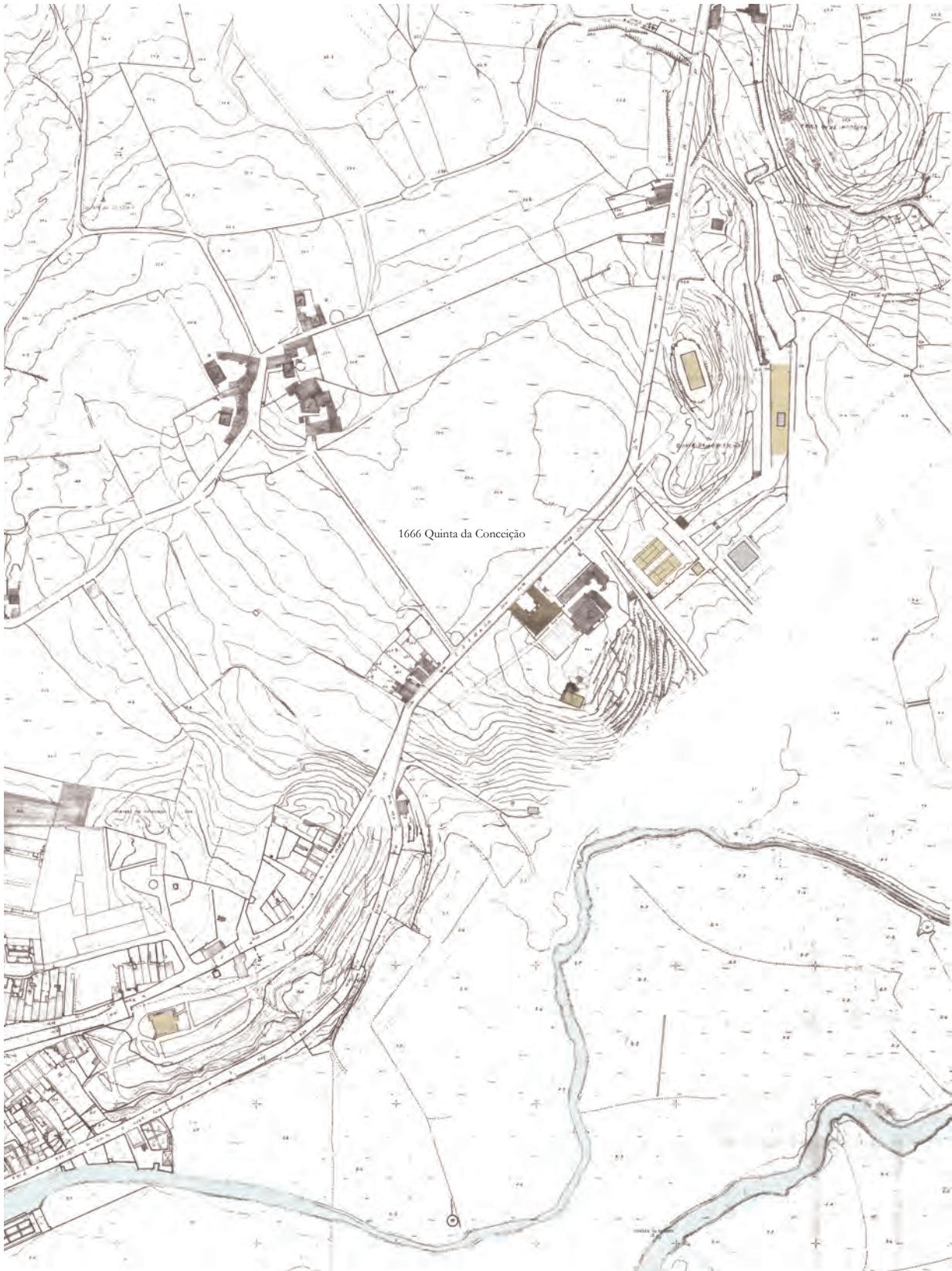
1726 Painting of mouth of River Leca and the site before the port



1888 Agricultural landscape of River Leca



1944 Area of the new dock for the Port next to the Quinta



1944 Quinta da Conceição and Surrounding Agricultural Landscape

- 1481 Monastery Structures
- 1666 Original Quinta da Conceição Structures
- 1956 River Leca Widening for the Port





### 2010 Municipal Park Quinta da Conceição and New Commercial Industries

Commissioned by the State in 1957, Tavora's new municipal park was to consider the new growth of the container Port further inland (completed 1959), expanding the River Leca. It is useful to see what was existing before Tavora's intervention, and what new conditions were organised to relate to the Port. Notable original structures include, the Quinta fragments (the pools, tennis courts, chapel) and original monastery fragments (the cloisters).





Bridge between Quinta da Conceição and Quinta de Santiago

Tunnel between the carpark and park (statues of St. Paul and St. Peter)

Cranes and shades in the port

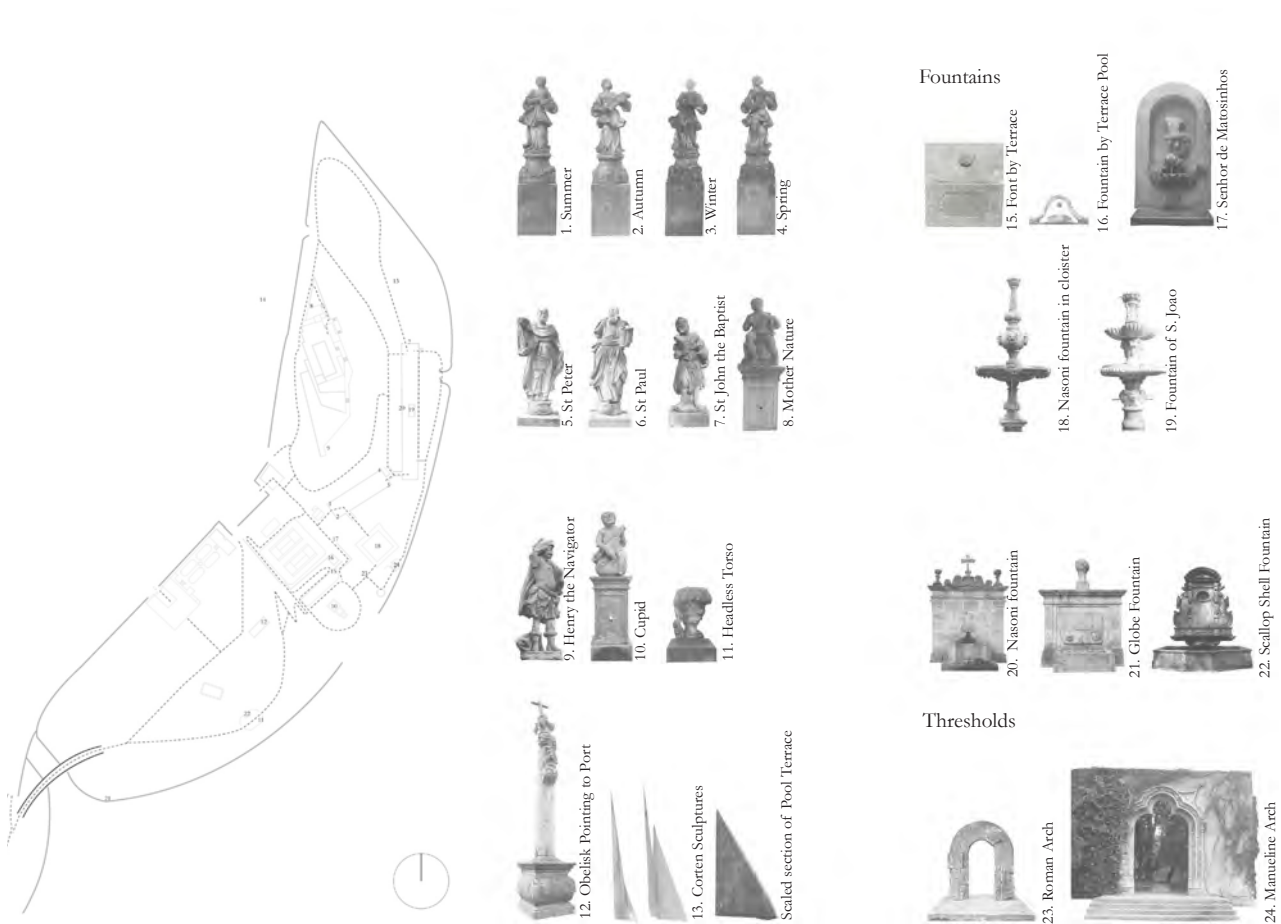


### Gateways to Quinta da Conceição

All four gateways to the park seem to have significant importance. All of the them have been designed by Fernando Tavora, including the bridge which has been the last addition to the park. The western link through a tunnel seems to be signified by the placement of St.John and St.Peter on the axis of the tunnel. That link is continued on the eastern side of the park by the use of a bridge. These two seem to be a positive and negative of each other. It is known that Tavora was involved in the design of the port layout that made us think that the fact that the cranes and buildings in the port following the geometry of the tennis pavilion and courts is not accidental. And there is also the red room, which by some users of the park is considered the most important entrance.

Janus - High Roman God who guards the order of the universe. He is the god of beginnings - the first hour of very day, the first day of every month, the first month (January) of every year and he is also the god of gateways. By seeing simultaneously what mortals do not see at all, Janus connects the past to the future and the future to the past. He is representative of the middle ground between barbarity and civilization, rural country and urban cities, and youth and adulthood.





## Sculptures in Quinta da Conceição

The sculptures in the park are experienced in a non-sequential manner, much like a Baroque garden, but form relationships with one another upon the routes taken. A clear demonstration of this idea is the journey from the entrance by the tunnel where one is welcomed by St Peter and St Paul, the former of which holds the keys to heaven. Journeying up to Siza's pool, St John the baptist is encompassed, symbolic of baptism and renewal, and finally culminating in the mother goddess, symbolic of birth and nature. The sculptures also reflect a theme on time, both sacred as in St John the Baptist, and ordinary temporal duration as expressed by the four seasons statues.

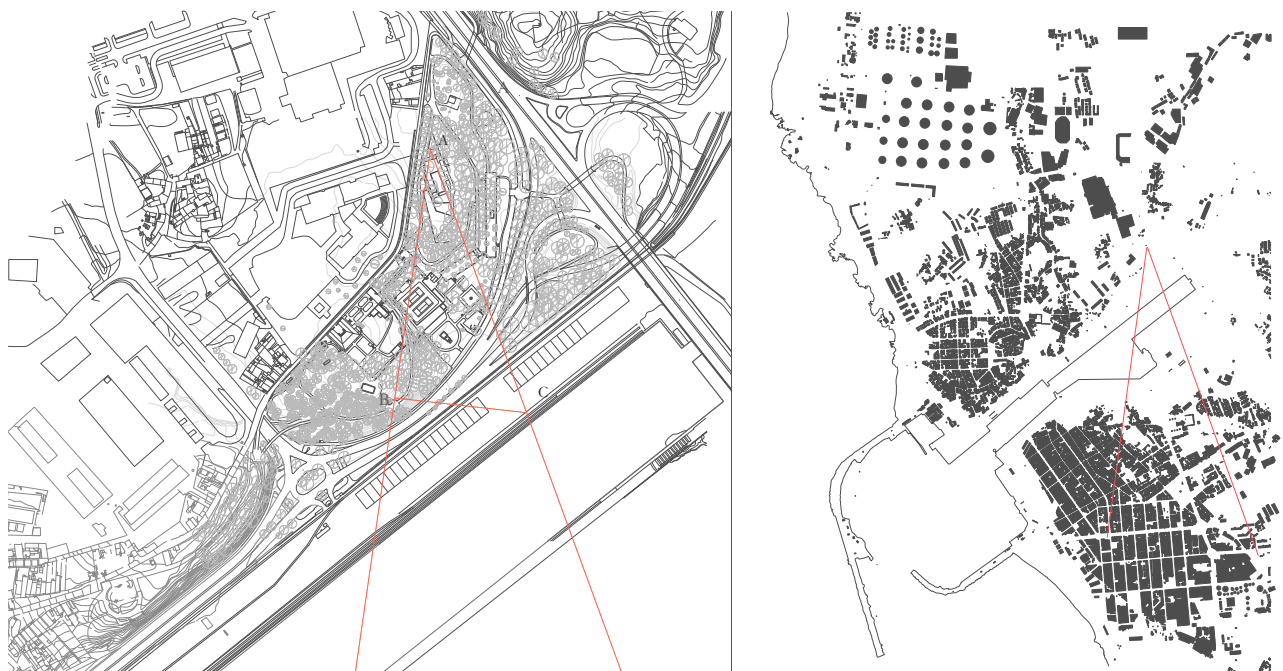


### Speculations on the Obelisks: Mythos

The enigmatic placement of the two obelisks in the Quinta da Conceicao, can be speculated to set up significant, perspectivised space and possibly an ambition to bring the port and city of Matosinhos into visible and symbolic range of the Quinta da Conceicao - connecting the town with its nature /origin mythos as well as providing a clear edge condition to the town in a vanishing point. Emphasized by the triangular plateau of Siza's swimming pool.

Firstly, if the obelisks (1&2) are joined by a line (that passes straight through the Tennis Pavilion) and a second line drawn at a right angle from the small obelisk (2) that line passes directly down through a deliberate clearing in the trees giving a view onto the port. If a line is continued from obelisk (1), along the angle of Siza's pool it intersects with the right angle line at the edge of the port. When extended over the port and city these lines encompass the majority of the city from the church of Bom Jesus de Matosinhos & Camara Municipal to the sea. The line from Obelisk (1) is also in clear relation to the church at precisely the same angle as this important processional street.

Below: Outline map of East and West banks of the Tiber river highlighting triangular relationship between the Meta Romuli to the North (B) and the Meta Remi to the South (C) and the Tempietto of San Pietro in Montorio on the Janiculum (A).





Quinta da Conceicao, Cloister

Shells, gadrooning, masks and the Pope's tiara set on a tasselled cushion.



Porto Cathedral

Candlestick in Parchment above the loggia.



The Clerigos Church

The central window is marked by the Pope's tiara amongst garlands, volutes, acanthus brackets and panels with rosettes and shells.

The Baldachin with the realistically carved curtains and tassels, containing the Virgin Mary.

Symbols of Catholic worship in freize such as the censer, incense boat and papal crosses.

## Nicolau Nasoni in Quinta da Conceição

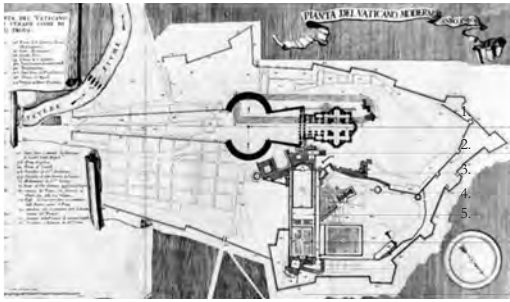
Born in Tuscany in 1691 and emigrated to Porto in 1725, Nasoni had a huge influence on the north of Portugal, introducing the theatrical realism of Tuscan Baroque Architecture, painting and sculpting to the region.

Nasoni completed many major projects in Porto. One notable piece was the addition of a Baroque loggia to the north facade of the Porto cathedral. A candlestick resting in parchment has been carved into the granite, as if Nasoni has translated his painting into stone. A similar translation of painting into stone can be observed in the facade of the Church of Clerigos.

Amongst other work by Nasoni in Porto is the Misericórdia Church, Archbishop's Palace, the interior of the cathedral of Lamego and the fountain of the Church of Nossa Senhora dos Remédios.

Although only four sculptures have been linked to Nasoni in writing, it is clear from his style, that many more were designed by the Architect. Nasoni brought about a theatrical realism into his Baroque pieces. Alongside the many vases he designed, crosses, finials and coat of arms, Nasoni designed beautifully ornate granite fountains. One of the most notable granite pedestal fountains can be seen in the Quinta da Conceicao in the cloister. Shells, gadrooning, masks and a crown set on a tasselled cushion are carved out of the piece.

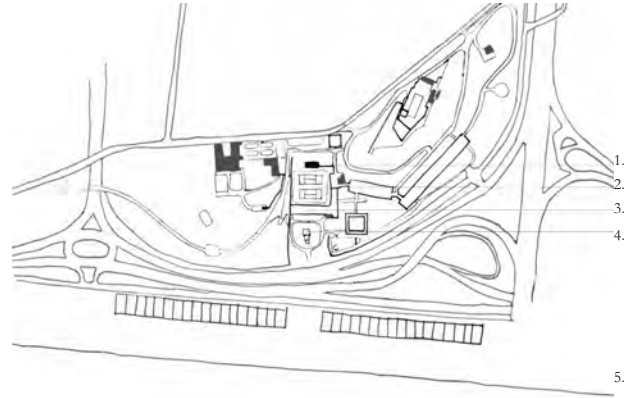
Sketches represent motives characteristic to Baroque sculpture.



The Cortile del Belvedere: Perspectival Space

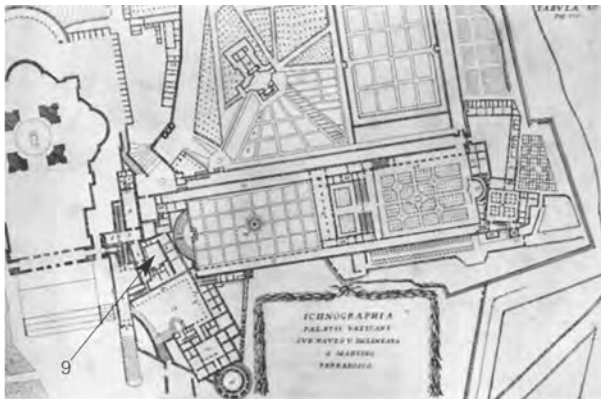
The Cortile del Belvedere was designed for Pope Julius II by Donato Bramante in 1504 and links the Villa Belvedere with the Vatican palace. By elongating the courtyard across three levels, Bramante achieved a perspectival space which formed a hierarchy between the pope, his court and the countryside beyond.

1. St Peter's Basilica
2. Vatican Palace and north papal window with view to the countryside
3. Cortile de Belvedere: Lower Parterre used for public spectacles
4. Cortile de Belvedere: Intermediate Parterre
5. Cortile de Belvedere: Upper Parterre with a walled garden and theatre
6. Villa Belvedere with view out to the countryside
7. Countryside Beyond



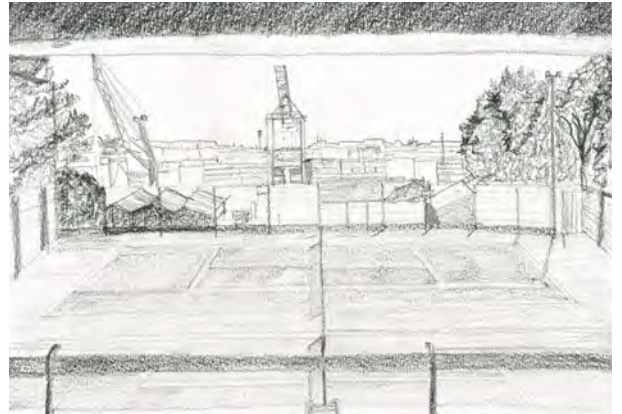
The Tennis Pavilion in the Quinta da Conceicao

1. Tennis Pavilion
2. Tennis Courts
3. Lower Terrace
4. Cupid Fountain
5. Port and city beyond

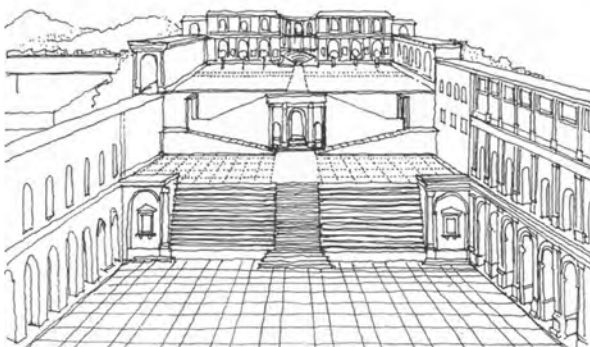


The Papal window: The view beyond the Vatican grounds

Pope Julius II's private library room, Stanza della Segnatura, is located in the Vatican palace. The north window (9) offers a view over the perspectival space of the Cortile. From this vantage point, the pope could see out to the countryside beyond as well as view the public spectacles below.



View from the Tennis pavilion to the public spectacle of the tennis courts below. The view extends out to the port and the city of Matosinhos beyond.

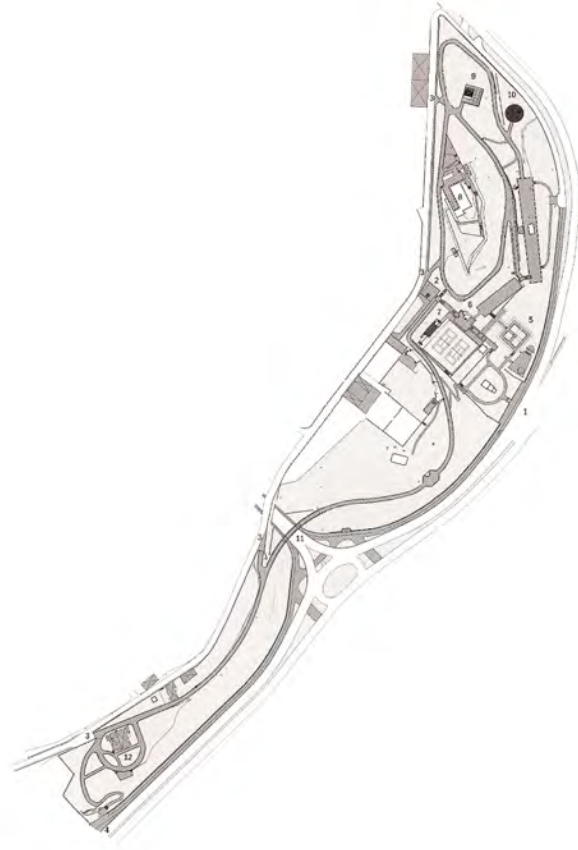
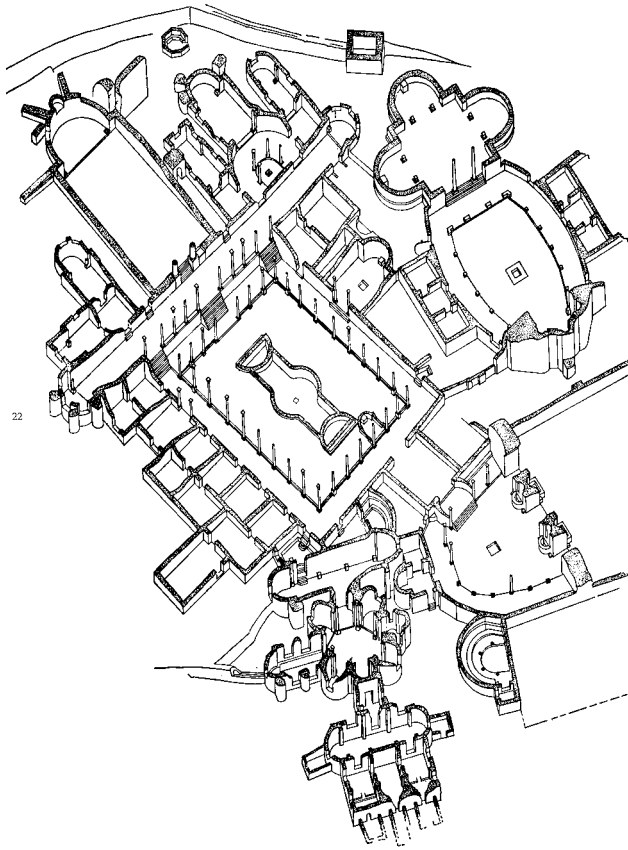


Images from Nicolas Temple's Disclosing Horizons showing the visual field from the Papal window



## Tennis Pavilion as a Belvedere

Tennis pavilion designed by Fernando Tavora can be interpreted as a belvedere. Its location in relation to the tennis courts (public square) and the port and the city beyond, clearly indicate Tavora's intention for the building to be a place to look out from (the word belvedere literally means fair view).



22

12

1 Imperial Villa, Piazza Amerina,  
Rome, CA 300  
2 Quinta da Conceicao Plan,  
Fernando Tavora, 1962

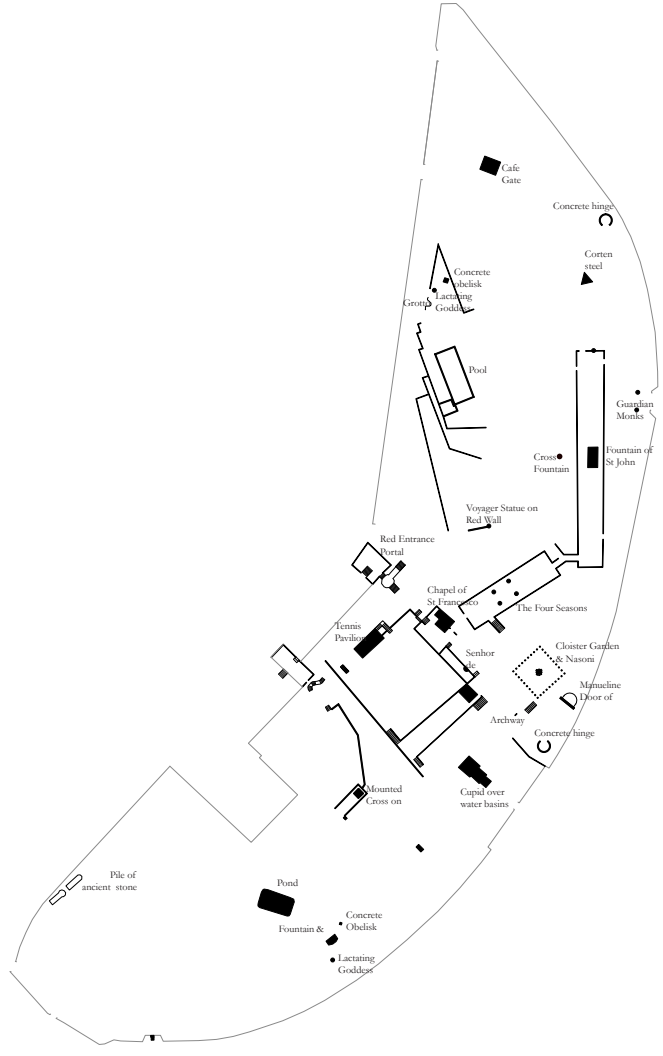
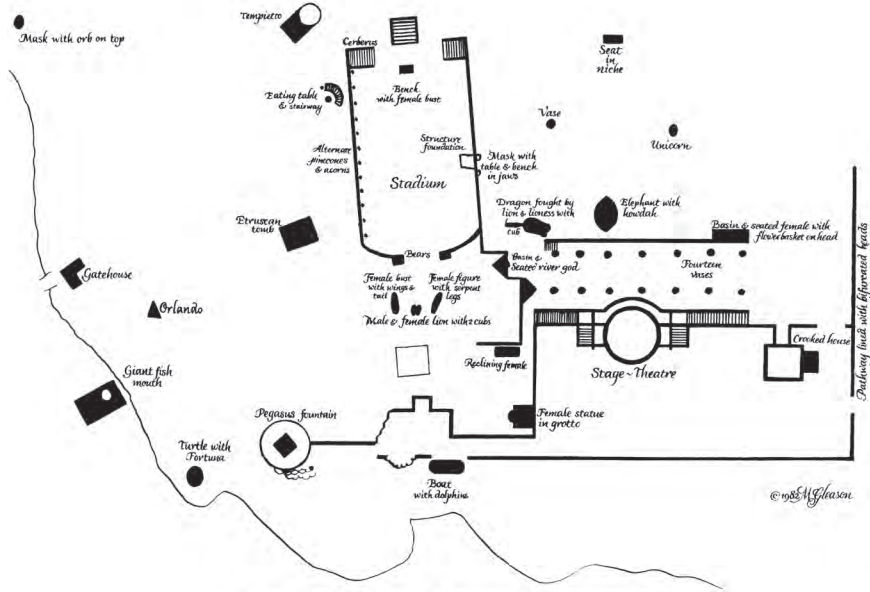
## Villa Typology

According to James Ackerman two contrasting Villa types were established in Roman times: the condensed cubic and the open extended.

The Quinta da Conceicao bears fruitful comparison with Villa Imperial, Piazza Amerina, Sicily a villa of the open extended type. The villa was a major archeological find of the 1950's.

The open villa is more congenial to the ideological engagement with nature. It expands informally in extended asymmetrical blocks and porticoes, and in the varied profiles of changing levels; it often grows organically as the wealthy proprietor is tempted to continuously extend the initial structure by adding rooms, courts and porticoes.  
J.Ackerman, The Villa as Paradigm



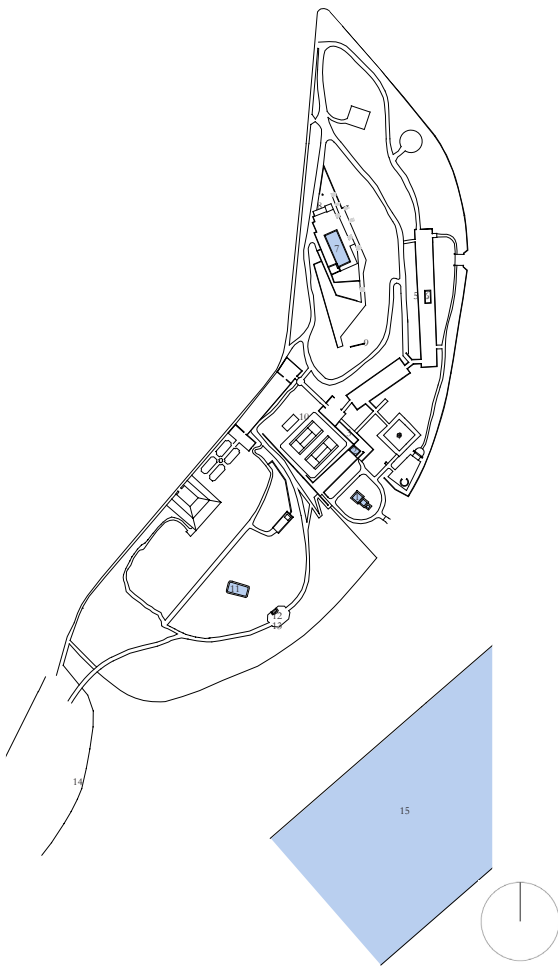


1  
2

1 Bomarzo Garden Plan, Vicino Orsini, 1542-1580s  
2 Quinta da Conceicao Sculpture and Intervention Plan

Quinta da Conceição & the Sacro Bosco at Bomarzo  
Comparative Plan of Objects - Villa and Memory

The Quinta is without prescriptive route or conventional axial relationships. Objects, sculptures and built form from many periods coalesce without stratification. It is a place where the mind isn't controlled by the rational forces of everyday life. This enigmatic quality can be compared to the experience of the Sacro Bosco, Bomarzo and the texture of memory.



1



2



3



4



5



6



7



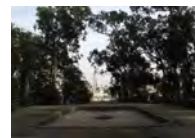
8



9



10



11



12



13



14



15

## Presence of Water in Quinta da Conceição

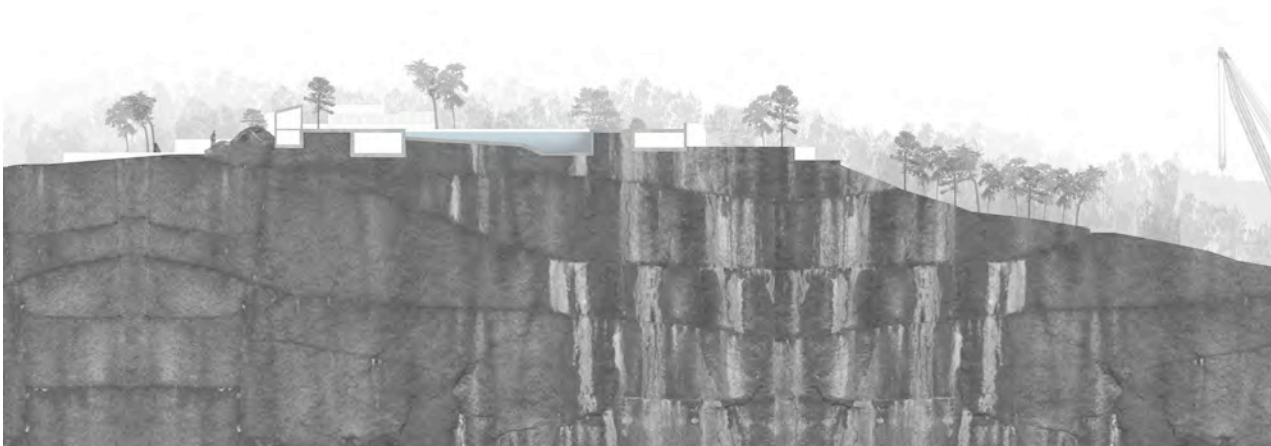
- 1 Cupid Fountain beyond the terrace
- 2 Small Pool on the terrace
- 3 Senhor de Matosinhos
- 4 Nasoni Fountain within Cloister Garden
- 5 Cross Fountain
- 6 Fountain of St. Joao
- 7 Siza Swimming Pool
- 8 The Cave by Siza Pool
- 9 Voyager Statue points out towards the port
- 10 Water Font by the Tennis Pavilion
- 11 Sunken Pond (Disused)
- 12 Scalop Shell Fountain
- 13 Lactating Goddess
- 14 Globe Fountain
- 15 Port of Leixoes



Watercolour rendering of the plantings in the Quinta

### Planting in Quinta da Conceição

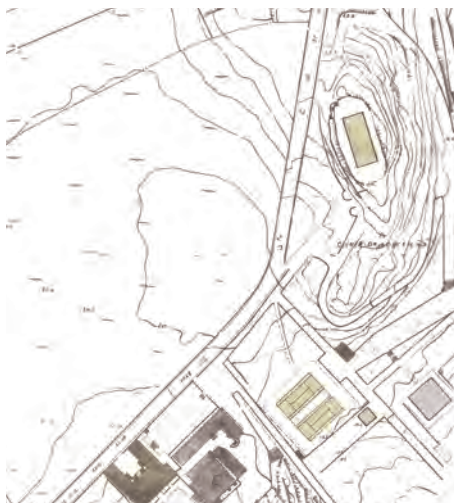
Befitting an integrated relationship with nature the plantings and landscaping in the Quinta have developed alongside its built form and sculptural objects combining with them to create, re-establish or revitalise clear and subtle relationships. Old oaks and beech clearly inform the siting of the pavilion, Siza has worked carefully around scotch pines in the pool, the Cypress trees by the chapel form a threshold over the tennis courts, citrus trees have been established around Cupid's fountain whilst recently planted, fast growing Eucalyptus trees provide a sound barrier from the road and form a new wood.

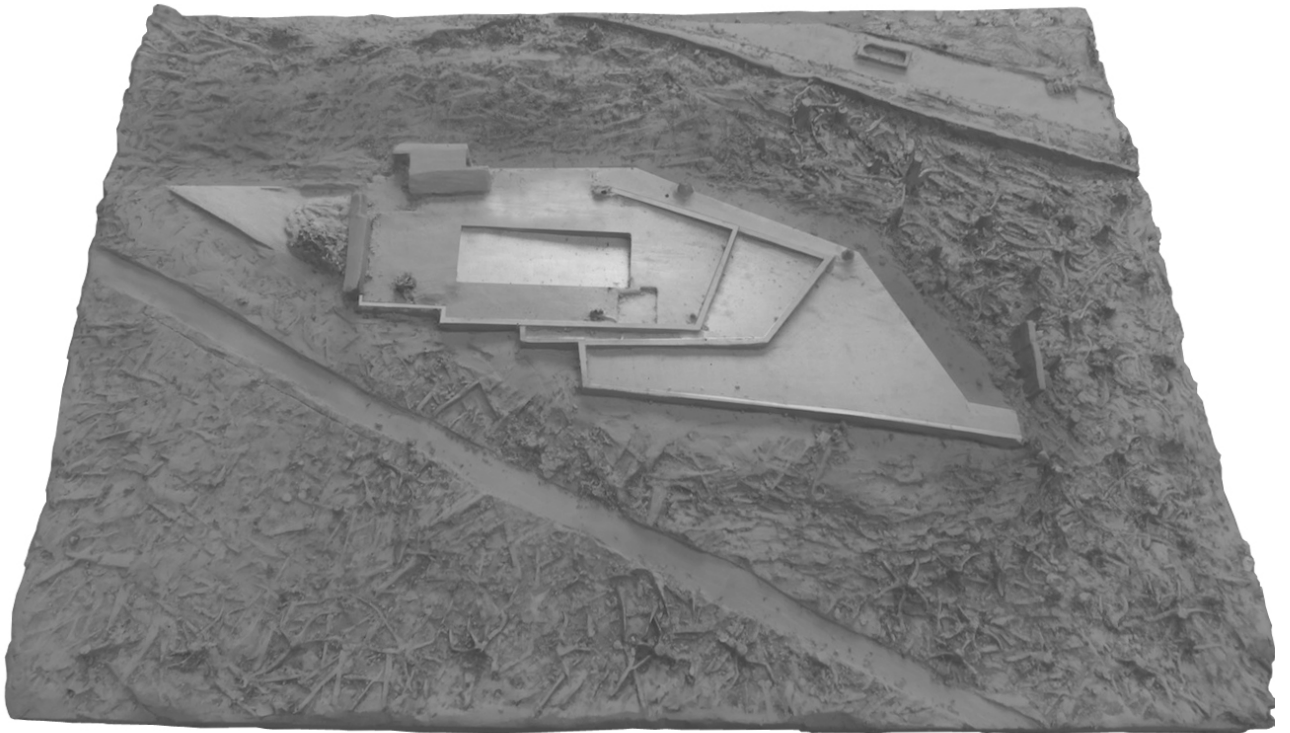


### Swimming Pool by Alvaro Siza

Fernando Tavora was commissioned by the Mathosinhos Municipality to build a swimming pool in the Quinta. Alvaro Siza who was working for Tavora at that time once said: *In that time, he invited me to work in his office, and one of the projects he decided I should work on was the swimming pool, that swimming pool. There was a previous project. And I began studying it. I was deeply engaged in it. I was young, without experience. But I was engaged with it. I thought I would never finish the project. Tavora was an extremely generous person. I think he saw my interest and engagement in it. And decided to give me the opportunity. So he said "you'll never finish it, you're suffering. It's better if you take it home and you develop the project". And I did.*

The form of the swimming pool relates to Portuguese vernacular architecture and echoes the pre-existing agricultural tank on that site before (hence the highest spot within the Quinta).





### Swimming Pool as a Monolith

The pool takes on the materiality of the surrounding landscape, as though the pool itself has been carved out from the rocks that it rests on. The monolithic figure of the pool stands like the Acropolis, this is expressed in the cast, which depicts the pool remaining solid, long after the surrounding landscape has vanished.

The white walls of Siza's swimming pool are made to appear like a veil when hidden behind the shadows of surrounding trees. What appears like a monolithic figure gives an impression of being opaque, revealing additional complexity. From this light, the ghost like object becomes a negative of its former self, the former terraces of the Quinta are brought back to life by shadows in constant motion.

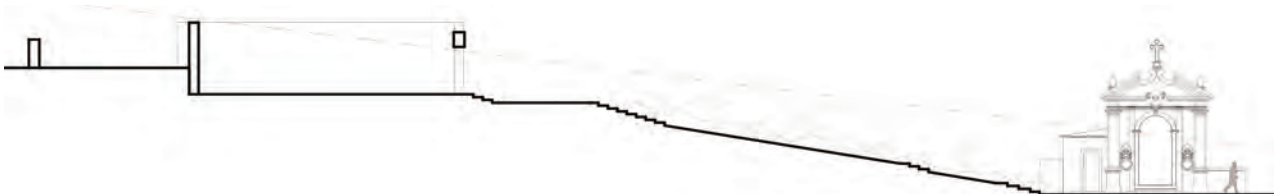
## Visual Thresholds

A threshold is set up between the human scale arch and the larger Manueline Portico. The seating arrangement act as a visual hinge that leads the eye up towards Tavora's courtyard entrance. This moment in the park is an example of how Tavora's intention is not to control the visitor, but to guide through the use of fragments. A freedom is achieved by the ambiguity of the fragments that are positioned throughout the park. What seems random is in fact highly controlled and allows thresholds to be created visually. Scale is also distorted in this landscape. The human scale arch remade out of fragments from a previous entrance is set up next to a much larger portico. The portico introduces an element of history, where as the ruins evoke a certain romantic nostalgia of forgotten memories. The Roman arch appears to exist between the present and the future. It is set up so that when approached, the view of Tavora's red foyer is brought into view, framed by the false horizon made by the red wall below. Such a position in the park enables us to contemplate the past, present and future simultaneously.

1. Image showing section line through site model.
2. Drawing in charcoal showing the framed view of Tavora's red courtyard through the reassembled Roman arch.
3. Section through Quinta da Conceicao showing the Manueline Portico, Roman arch, Chapel of St. Francis and Tavora's courtyard entrance.

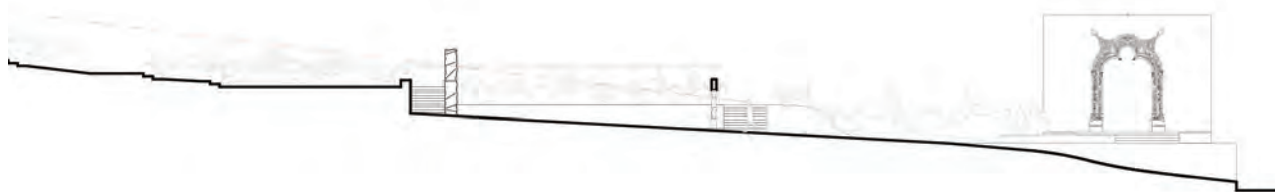


1.





2.



3.





## Tavora's Tennis Pavilion

Fernando Tavora's Pavilion is one of openness. Nothing is kept secret in this place where the tectonic elements can be perceived as a way of remembering regional craftsmanship. Solid granite columns rise from their concrete supports like petrified trees. A timber roof spans the pavilion, framing the horizon in front of the tennis court. Aside from viewing the tennis court itself, the Pavilion allows for those who enter to see where they have come from, inviting the Port and the City into the Quinta da Conceicao.

1 Photograph of granite columns within the Pavilion.

2 Charcoal drawing showing interior of Tennis Pavilion.

3 Granite column detail represented in plaster. The roughness of the cut granite contrasts sharply with the smooth concrete walls that hold them in place.



1.



3.

## Religious processions in Matosinhos and Leca de Palmeira.



Fragment from the Quinta da conceicao depicting a Monstrance

### 1. Corpus Christi

The procession of Corpus Christi has come Leca da Palmeira, the mother church to Largo do Castelo, which hosted the blessing of the sea. Footmen, confraternities and extras, line the Procession of Corpus Christi, while the children make their Profession of Faith. Worthy of note each year, is the carpets of flowers, laid in memory of the soldiers of the Great War in Windmill street and Rua Oliveira Lessa. This procession takes place, on this route, each year and is the work of local residents.

### 2. Stations of the Cross

The Procession of the Stations of the cross is held on the 5th Sunday of Lent. It takes place at the Church of Leca da Palmeira, and portrays the denunciation of Jesus. Scattered on different paths and platforms are images of our Lord and our Lady of Soledad, which join other biblical figures within the Chapel of Corpo Santo, where religious ceremonies take place. This moment of intense religious reenactment, is marked by the condemnation of Jesus Christ. The black ties worn by members of the Brotherhood, symbolize the grief that pervades the souls of the thousands of people who throng the streets, windows and balconies of the route.

### 3. Procession of Saint Sebastian

The feast of the Martyr St Sebastian is a celebration of the fishermen of Matosinhos. It marks a journey from the Church to the Fishing Pier. The Fishermen express their devotion to St Sebastian and ask him to protect them from illness and harm. Families dress their children as angels, bearing the statue of the Martyred saint, while fishermen prepare their boats to be blessed, together with the sea. On Sunday morning the community attend a solemn mass at the Church of Bom Jesus de Matosinhos. The religious festival does not end without a show, varieties and folk dancing are followed by an evening of masterful fireworks.



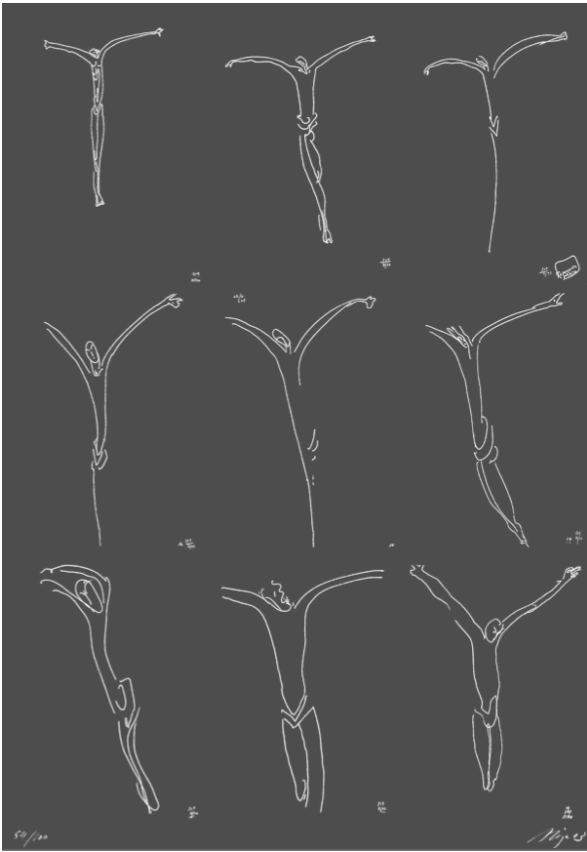
1.



2.



3.



1.



1. Sketch by Alvaro Siza of senhor de Matosinhos

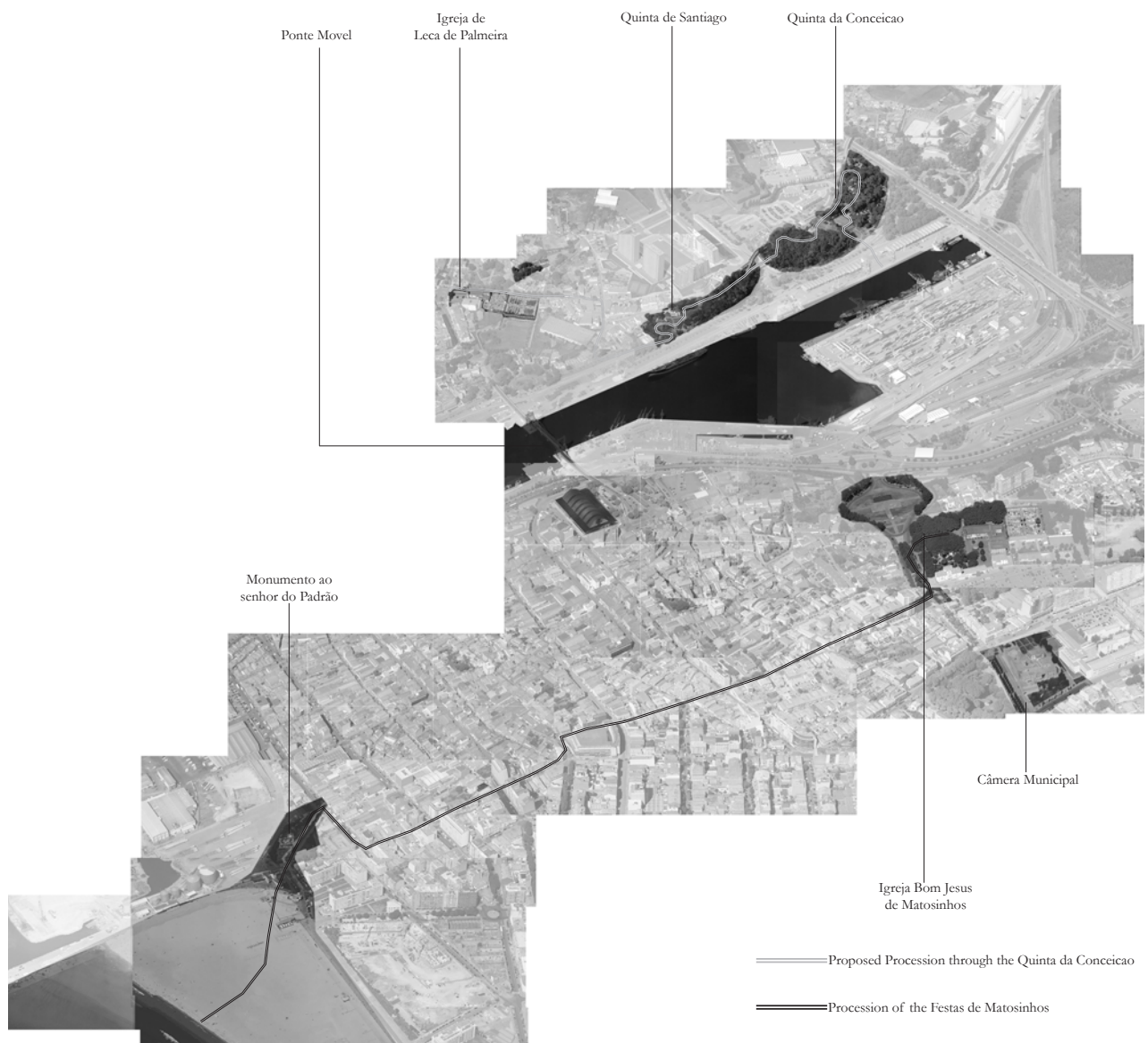
## Festas de matosinhos

The Festas de Matosinhos is one of the largest celebrations in the North of Portugal. Its popularity is reflected by the increasing duration of the feast. Typically, three days in the past, and held for three weeks in the present day. This festival has fulfilled the difficult task of conciliating the pagan and Christian traditions of the community through an immemorial feast with contemporary purposes. This festival takes place 51 days after Easter, next to the main church Igreja de Bom Jesus de Matosinhos, and Tuesday, the day of the feast is the most important day and the municipal holiday.

This festival of senhor de Matosinhos offers popular cultural, ethnographic and multifarious initiatives. It is a festival of grilled sardines, all kinds of cakes, toy pottery, adobe dolls, handicraft displays, carousels, cultural dialogues, and fancy firework puppets. It is obligatory on this day to visit the church, Igreja de Bom Jesus de Matosinhos, the facade of which having been designed by Nasoni who in 1733, had modelled it in the Baroque style. Throughout the feast days, the colour of the decorations reiterates the brightness of the baroque details on the retable and high altar.

It is here that one of the world's oldest relics of Christ the Redeemer is to be found. The legend states that it was a disciple of Jesus, Nicodemus was assisted with the task of "removing the body of Christ from the cross, wrapping him in a winding sheet and anointing him with sacred oils, myrrh and aloes, that he had brought" (John 19: 38 42). According to the legend a statue of Christ was carved after this event by Nicodemus who later, fleeing from the Jews who sought to persecute him, threw it into the Mediterranean Sea from where it drifted into Atlantic Ocean. It was later discovered on the beach of Espinheiro, (which is now Matosinhos beach), without an arm, and was carried to the Monastery of Bouças. Years later, a woman who was gathering firewood on the beach, found a log that would not burn when thrown into the fire. Placing it upon the statue of Christ, the community discovered it to be the missing arm of the relic.

Since the 3rd May 1733 the relic has remained in the high altar of Igreja de Bom Jesus. That day marks the date of the very first festival of Senhor de Matosinhos. The number of pilgrims asking for blessings on this occasion has grown to almost 500, 000 in the present day. The procession is held on the previous Saturday before the municipal holiday and binds the church of Bom Jesus de Matosinhos to Senhor padrão, a classified monument, and the allegorical site where the legendary relic first appeared. This festival is deeply entrenched into the collective memory of the community of Matosinhos. During this festival, the sacred becomes allied to the profane in the everyday lives of the community. By reconnecting with the Cities archaic origins, the past, present and future are allowed to exist together as one.





Continuing Tavora's Legacy:  
Design Proposals For The Quinta Da Conceição



1.

### A Chapel for Saint Sebastian

During the consecration of Gaudi's basilica in November 2010, Pope Benedict described how the Sagrada Familia was the first Cathedral of the new Christian era. Gaudi built it to speak to a post-industrial secularised world, to heal the divide between faith and reason, truth and freedom, art and God; And to do so not through a restatement of the past but starting from creation itself.

When considering the introduction of a Chapel in the Quinta de Santiago, a plot of land connected to the Quinta da Conceição, an earlier visit to the Holy Land also came into play. That visit revealed the significance of the archaic origins of the Catholic faith, with the grotto taking centre stage in the events of the new Testament. The Grotto in this instance replicates the void, the formlessness that precedes the beginning. The darkness is penetrated by light that is manifested as both earthly and divine. Light from an opening in the East wall illuminates the room on the Feast day of Saint Sebastian. Earthly light descends onto the altar from a hidden source. The Chapel is embedded into the rock midway between an idealised villa and an industrialised port. The space outside the Chapel enables a certain distance from the immediate surroundings, while connecting with the distant horizon.



2.



3.





4.

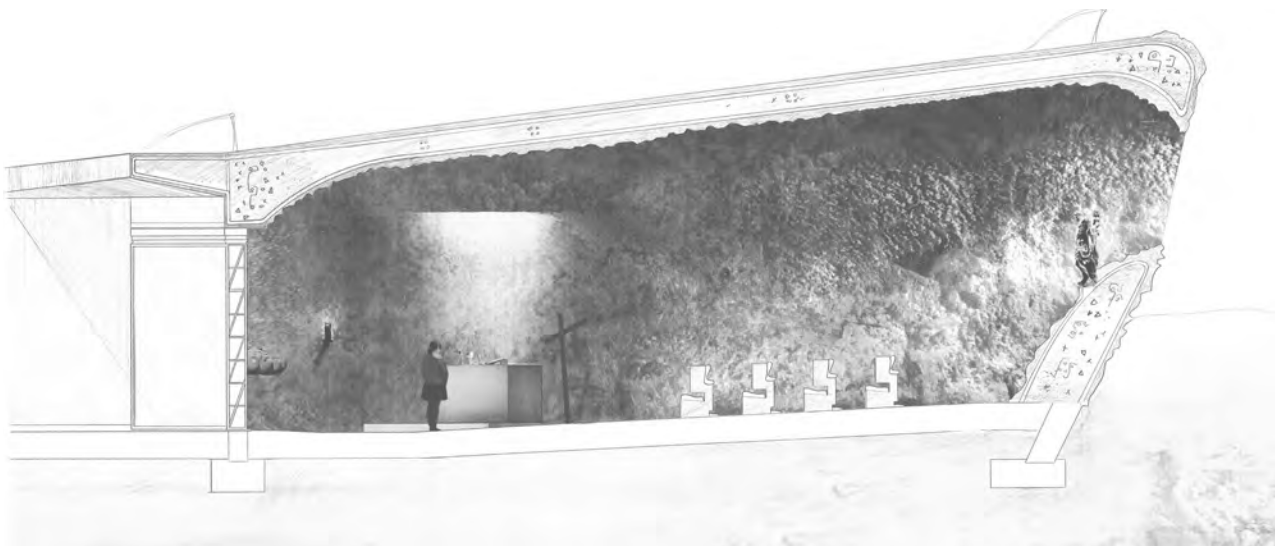
“The key is light and light illuminates forms. And these forms take on an emotive power through the proportions, through the interplay of unexpected, stunning relationships. And also through the intellectual challenge of the reason for living: their authentic birth, their ability to last, structure astuteness, boldness, even brazenness, play - beings who are essential beings- the constituents of architecture.”

-Le Corbusier



5.

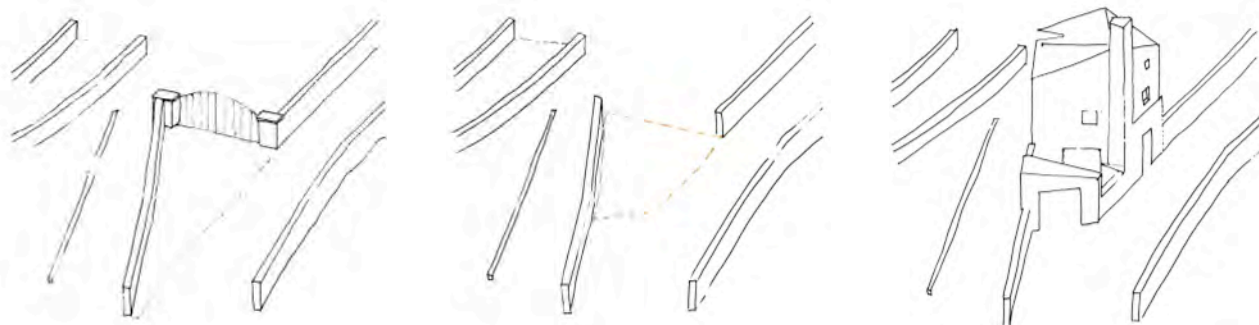
1. Plan of the Chapel showing the Processional route through the Quinta de Santiago.
2. A single visitor passes by a pool of water on their descent to the Chapel.
3. View from a balcony of the Quinta de Santiago, overlooking the Chapel and the Port of Leixões.
4. Pilgrims gather outside the Chapel on the Feast day of Saint Sebastian.
5. The last supper is enacted on the altar under the sign of the cross placed on the tabernacle. Nearby and on a slant, stood up, large as life, is the ‘witness’: The wood of the Crucifixion. Sunlight from the rising sun illuminates the Chapel on the morning of the feast day.
6. Section A going West to East through the Chapel.



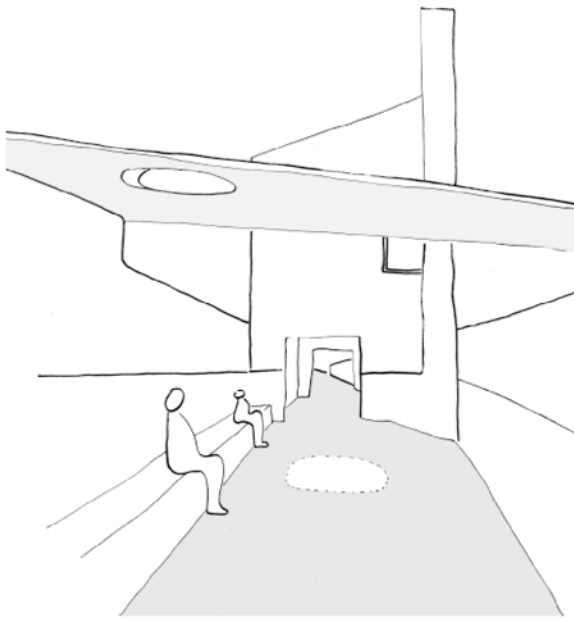
6.



A park keeper who lives in the Gatehouse of the Quinta da Conceição would enable the park, currently in private ownership, to function in a more public way.



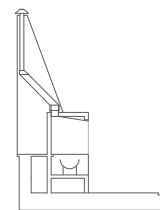
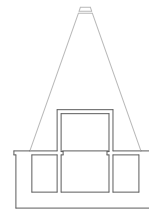
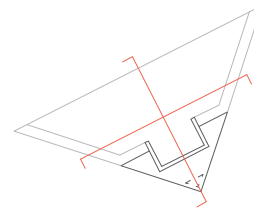
The house would be part of the existing park walls, with its form and tectonic expressing this.



*The threshold concentrates not only on the boundary between outside and inside but also the possibility of passage from one zone to another, profane to sacred, earth to heaven, the ground to the sky.*

Sacred and Profane, Mircea Eliade





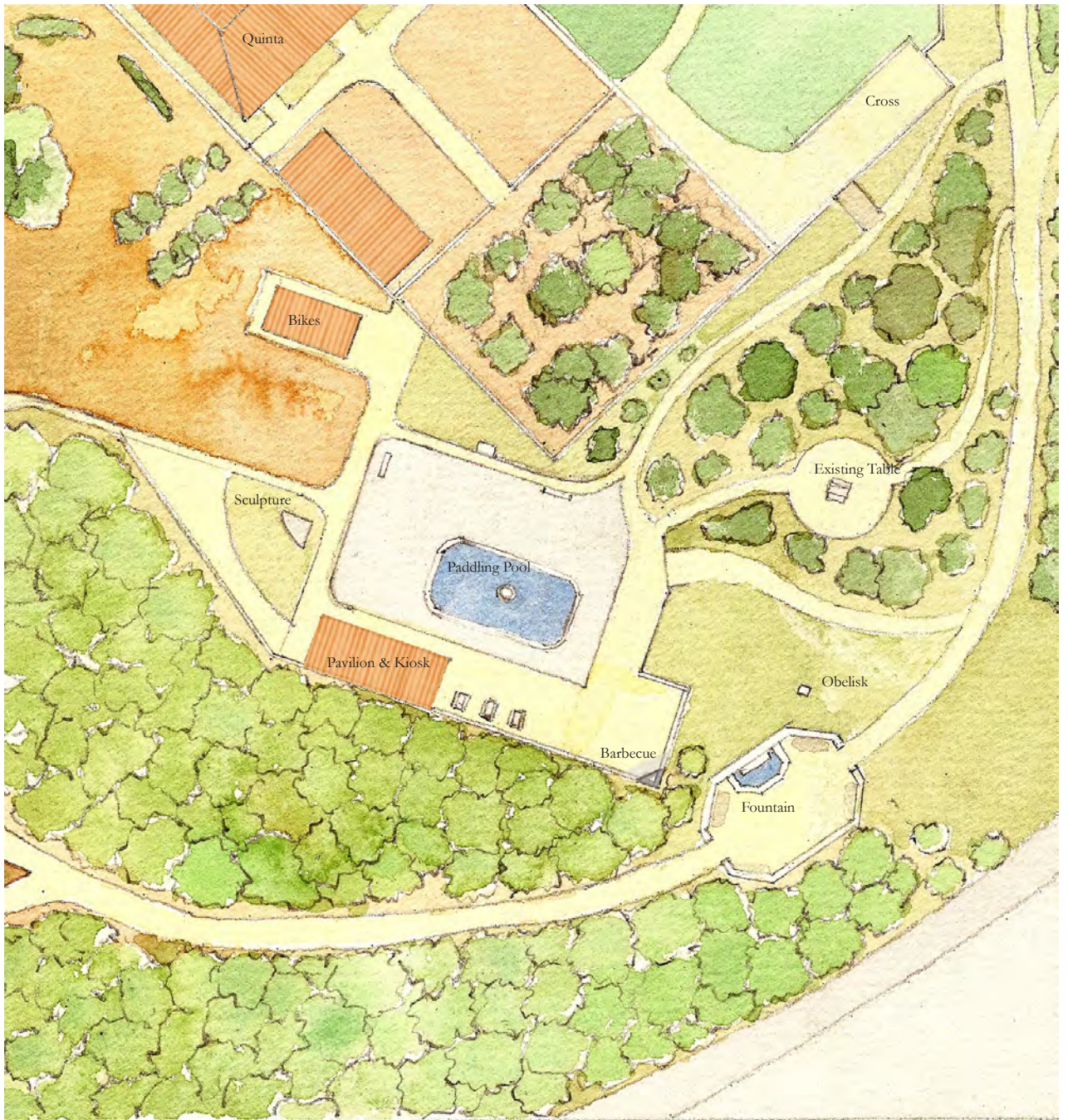
14  
25  
36

1 Aerial sketch  
2-3 Compositd 1.20 Model & Photographs  
4-6 Plan of section and front elevation of barbecue

## Hilltop Barbecue

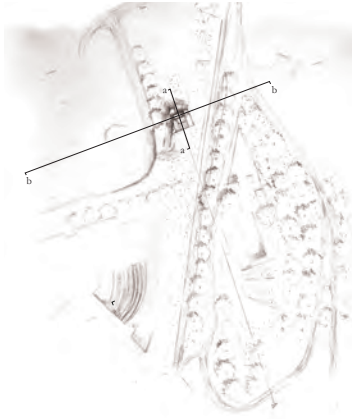
A clearing within the trees and a place of opening out within the Quinta becomes a space for gathering. Working with the topography, a chimney and barbecue is sited at the corner of a square terrace that affords a view and connection with the working port below.

The identity of Matosinhos is intimately connected to its fishing industry, visible through the popular culinary tradition of fish barbecues found at the town's sea-front.



Watercolour rendering of plan

Further developments of the scheme transform the old Quinta pond into a paddling pool and add a small timber kiosk and pavilion. Reworking paths and properly establishing makeshift routes, the proposal activates the site into a place of connection with the growing residential areas to the north and the port.



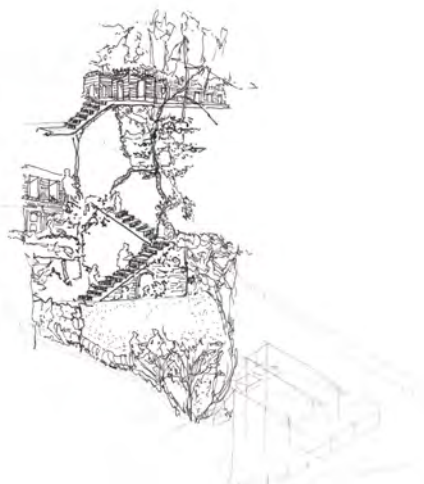
1



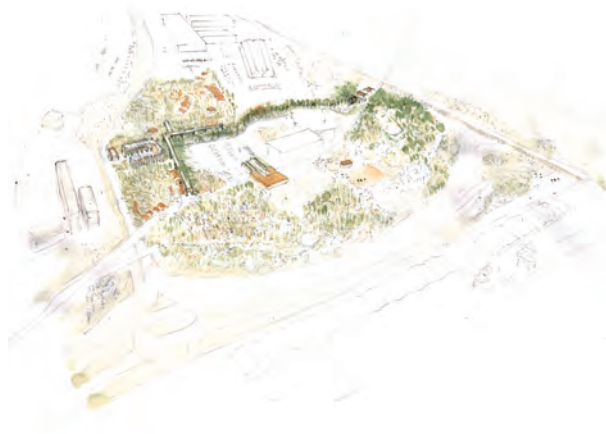
2

### Hosting New Trade

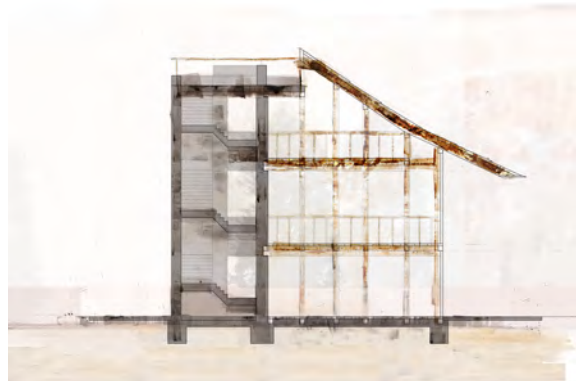
The procession passes Siza's Pools, where a break in the trees presents an opening to the industrial back drop of Porto's 1987 EXPONOR exhibition centre. The site for the proposed hostel is a juxtaposition between garden and industry. Through visual connection it is an extension of the park, and reorientation from other conceptual interventions to the reality of new trade. The camping decks and park facilities highlight the existing gateway to the new commercial activity that succeeded Tavora's original masterplan.



3



4



5



6

Accommodation on a budget, using local, cheap materials with little maintenance. The hostel promotes entrepreneurs and students to stay in Matosinhos, and integrate its sprawling industries into something useful for the City.



7

- 1 Site plan
- 2 View of hostel from Siza's Pools
- 3 Axo showing extension of the Park to connect industry with community
- 4 Concept sketch of solid stair core supporting the seasonal garden extension
- 5 Section aa through solid core and filigree decks
- 6 Site section bb from industry to garden
- 7 Upper camping deck room study



1



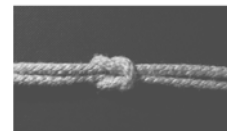
2

## Ramadas Bar

Continuing Tavora's ramadas intervention in the park, a wine bar is situated beneath the pergolas on the terrace, which looks out to the industrial port beyond. The bar maintains the vinicultural heritage of Portugal and sustains the fading Vinho Quente tradition amongst the Matosinhos fishermen.

The ontology of the basic joint between the granite column and timber beam is the basis of the intervention. Studying existing ramadas across the north of Portugal, the act of tying the joint becomes an event in itself. Throughout the scheme, the beam and column are tied together using various fishermen knots.

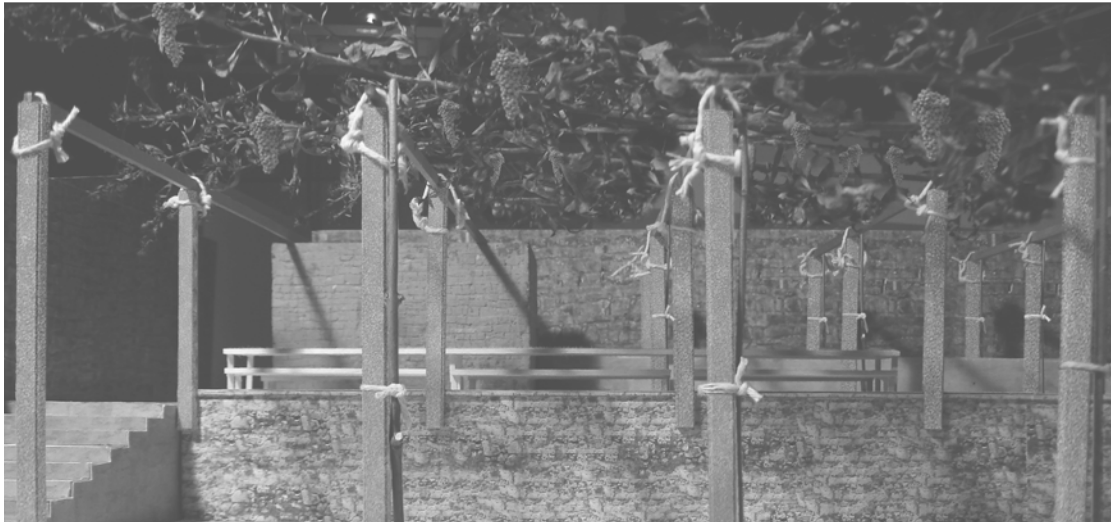
Located beyond Tavora's tennis pavilion, which in itself acts as a belvedere, the Ramadas Bar becomes a second rest point from which to observe to the Port beyond. Both industry and rural traditions are brought into a singular viewpoint.



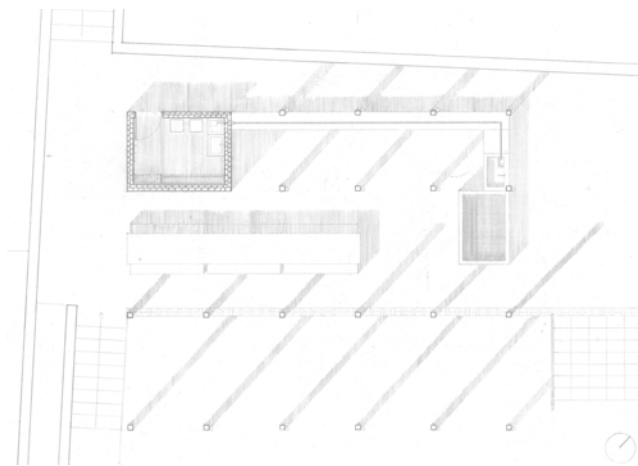
3

4





5

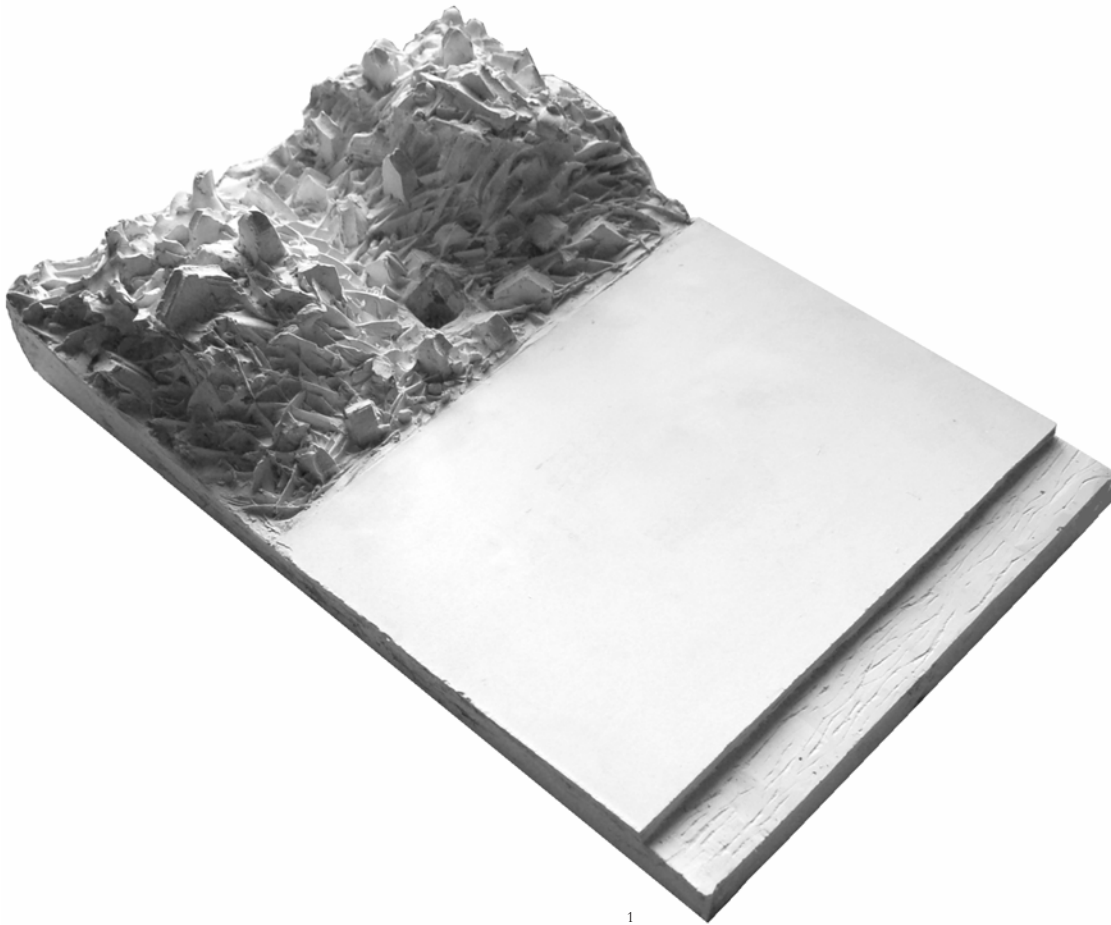


6



7

- 1 Ramadas in Porto University
- 2 Knots tying the vines to the granite columns in Quinta Moreira
- 3 Ontology of the joint between the timber beam and granite column
- 4 Tying the joint with fishermen knots
- 5 The Ramadas Bar on the terrace
- 6 Ground floor plan of the Ramadas Bar
- 7 The serving table beyond the bar



1

## Theatre in the docks

Fernando Tavora who was involved in the design of the infrastructure around the Quinta but also the port itself set up a relationship between the park and the Leixoes port by aligning sheds and cranes with the pavilion and tennis courts.

First Greek theatres were just a clay pit and a side of the hill and sometimes a tent. Some researches claim that the word *skene* comes from *sceathin* which means a bush or a clump of trees by which criminals from the city nearby were being punished or executed. Later on, many of the Greek theatres were movable to accommodate temporary festivals. The setting of the theatre was the most important aspect of it

*sceathin* means a bush or clump of trees

*skene* means tent or a hut and comes from the word *sceathin*

*scenery* comes from the word *skene*

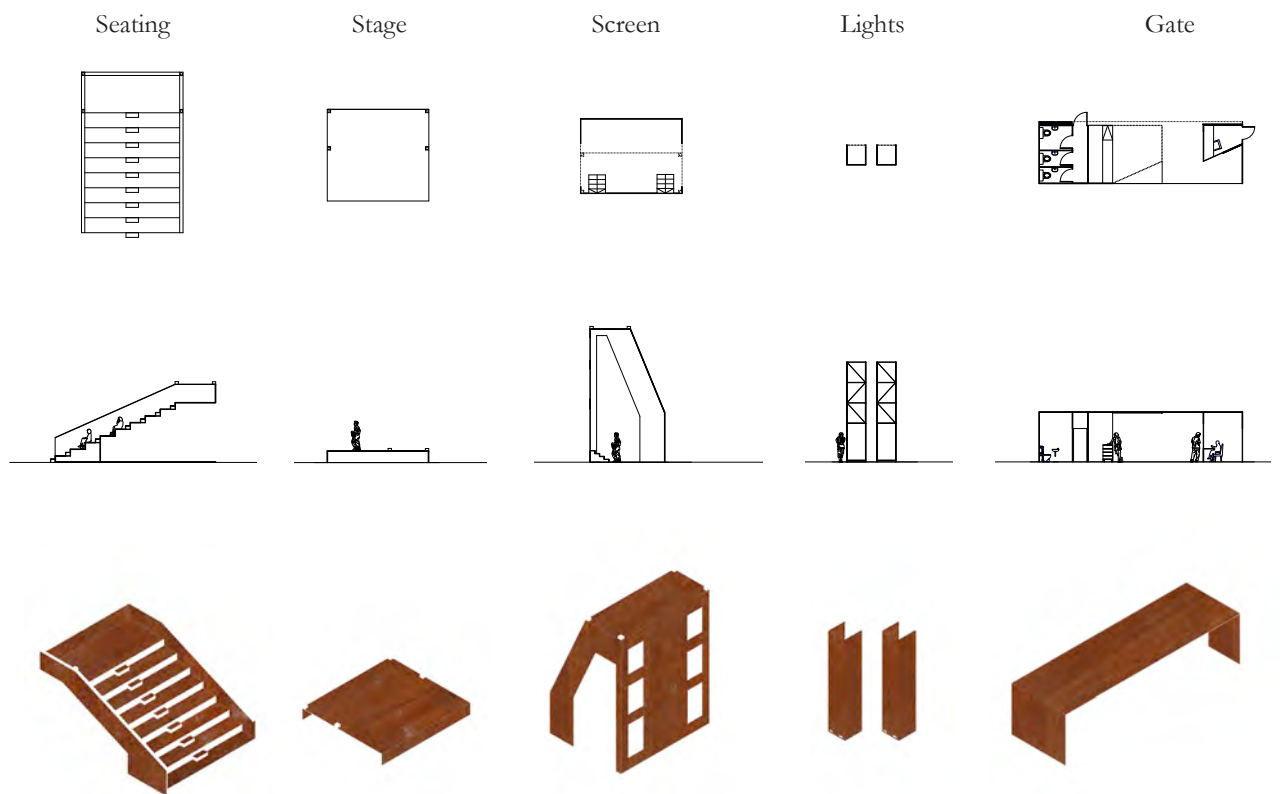
The setting of the theatre is at the heart of the scheme. In an environment like the Leixoes Port the flexibility of the proposal seems to be very important to allow the port work without any disturbance but also accommodate theatre and music performances. Theatre consists of a family of Cot-Ten structures that can be moved around the port using available lifting equipment like reach stackers and forklifts.



2



3



4



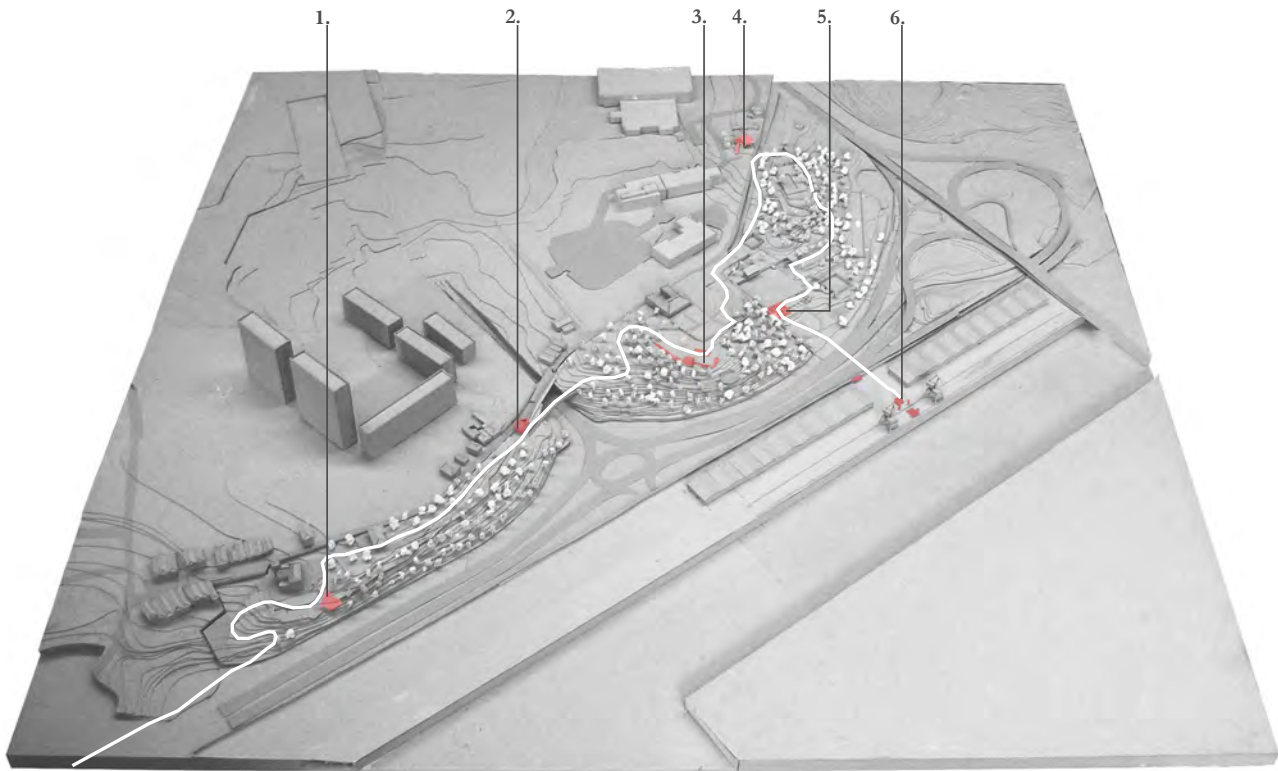
5

- 1 Plaster cast representing the threshold between the Quinta and Leixoes Port
- 2 The port seen from the Tavora's pavilion, notice alignment of the cranes
- 3 Collage representing the etymology of the word scenery
- 4 Family of Cor-Ten structures
- 5 Structures stored in the container port when not used for performance
- 6 Elements of the theatre can be moved by reach stackers and forklifts available in the Leixoes Port



6

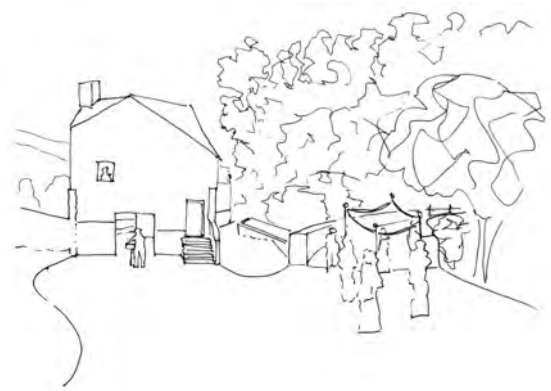
Processional Route Through The Quinta Da Conceição



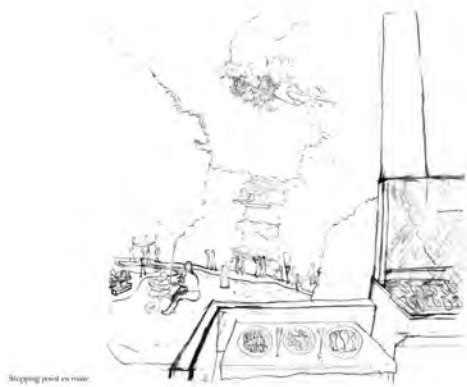
Route of the Procession



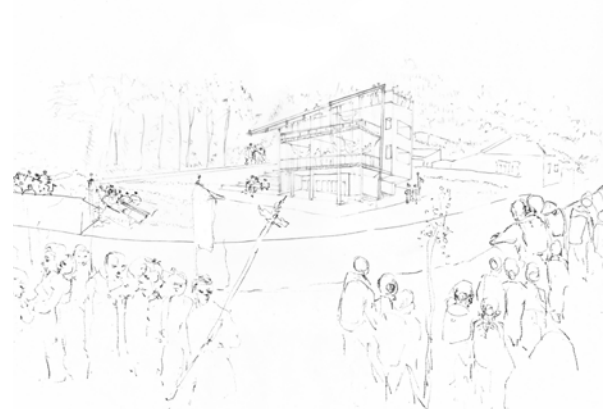
1. The Procession leaves the Chapel, taking the Statue of ST. Sebastian on a journey through the Quinta de Conceicao to the Port of Matosinhos.



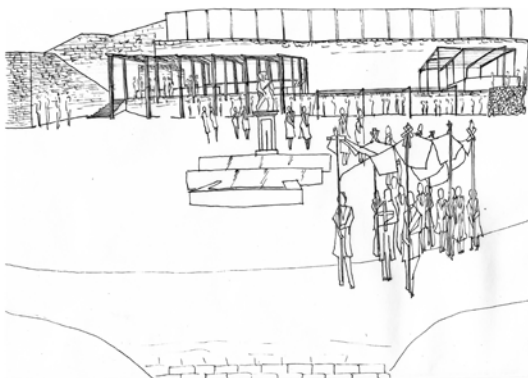
2. Passing Toms Gate House. Crossing over Tavora's bridge into the Quinta da Conceicao.



3. Stopping at Tim's Barbeque. Taking in the view of the Port and Matosinhos beyond.



4. Elaine's Hostel is passed by on route through the park. It becomes a place for reflection before ascending to Siza's swimming pool.



5. The Pilgrims descend to the Port through Payal's bar. The final point before departing the Park.



6. Reaching Emílios Theater in the Port. The Procession is concluded. A ceremony is held, and the festive tradition of the Festas de Matosinhos is here joined with the Cities Patron Saint, Sebastian. Pagan and Christian traditions are here brought to light, and celebrated together.



Porto City Centre







1813 George Balck. Historical map of the City of Porto

## The City of Porto

The rivers and granite substratum that made the original settlements in Porto a privileged location, continue to be defining features in the city's physical and social life. The first urban structure in Porto was developed by the Romans in the 1st to 3rd centuries AD, in what is now known as the parish of Sé, the historic centre of the city of Porto. This centre was situated between three water courses: a small stream to the East, River Vila to the West and the River Douro to the South. The growth of the mediaeval city was strongly informed by both these waterways and the series of defensive walls that were built as the city expanded. The steep topography of the city gives the streets and public spaces their distinctive character, places where the ground and the topography itself have a strong spatial presence.

The city inhabitant's relationship with the topography of Porto is demonstrated by the location of the different centres of religious and civic power within the city; and the festivals and processions that are allied to them. As expansion and growth changes the city over time, it is these rituals that retained the meaningful relationships between its constituent parts. The Romanesque Wall lost its military importance once the larger Gothic Wall had been built to accommodate the expanded city, yet far from becoming redundant it became vital as an urban monument and its gates were consecrated. Layers of Porto's physical history accommodate the next, and so the profane becomes sacred.







Porto's 19th and 20th century history is largely distinguished by the effects of new technology and large scale town planning exercises. Gustave Eiffel's bridge allowed the 'top' level of the city to be accessed without approaching from the riverside and travelling through the intermediate layers. A desire to appear modern and to clean up the city, accompanied by a movement of the city's port from the Ribeira area in the centre to Matosinhos, changed the ritual of life and work in the city.

Porto is now a city of many centres, yet there is still a strong sense of community and of life. Many years of neglect in the central parishes of the city have been combated by great efforts to recuperate the buildings and urban realm in recent times. This is beginning to have an effect, as many people are moving back to Porto, to live and work in these newly recuperated areas.

*"The houses still have the hardness of recent things, as in the first layout of some city foundation. There are only a few shops, but from the walls – high or low – gardens explode, and from every house something special that architects cannot design. Nor should they".*



Plan  
Scale 1:10 000

-  Churches
-  Public buildings
-  Underground rivers
-  Remaining city walls
-  Demolished city walls
-  5m Contours

## City Topography



Through making a plaster cast of the steep topography of the City of Porto we have learnt about the hierarchical tension that is in place between the cities main municipal and ecclesiastical buildings.

The Sé Cathedral (12C) Stands on ground that is 75.5m above mean sea level.

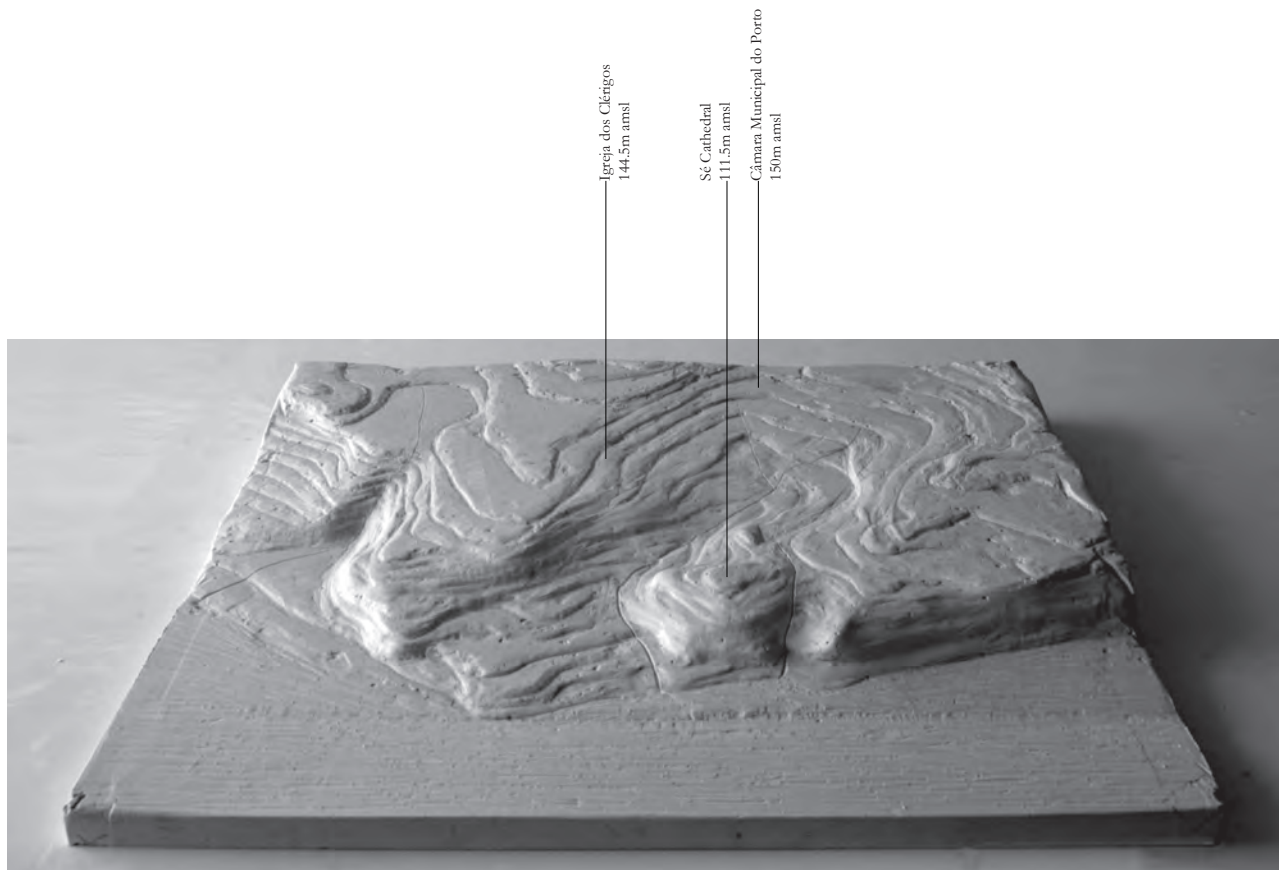
The Cathedral building is 36m high. Equal to 111.5m amsl.

The Igreja dos Clérigos (1750) stands on ground that rises from 75.5 - 83.5m amsl.

The Igreja dos Clérigos building is 65m high. Equal to 144.5m amsl.

The Câmara Municipal do Porto (1920) Stands on ground that is rises from 78.5 - 81.5m amsl.

The Câmara Municipal do Porto building is 70m high. Equal to 150m amsl.



Plaster cast showing topography and underground rivers of Porto  
Scale 1:1250



Sao Nicolau Baths and Wash House Study





Interior of main wash room, São Nicolau baths and wash house  
Image: © Paulo Providência

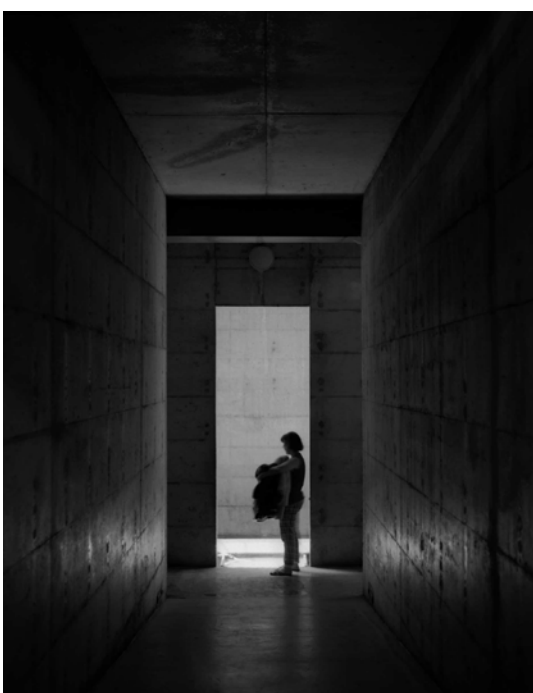
### Study of São Nicolau baths and wash house. Rua da Reboleira, Porto.

Paulo Providência 1992

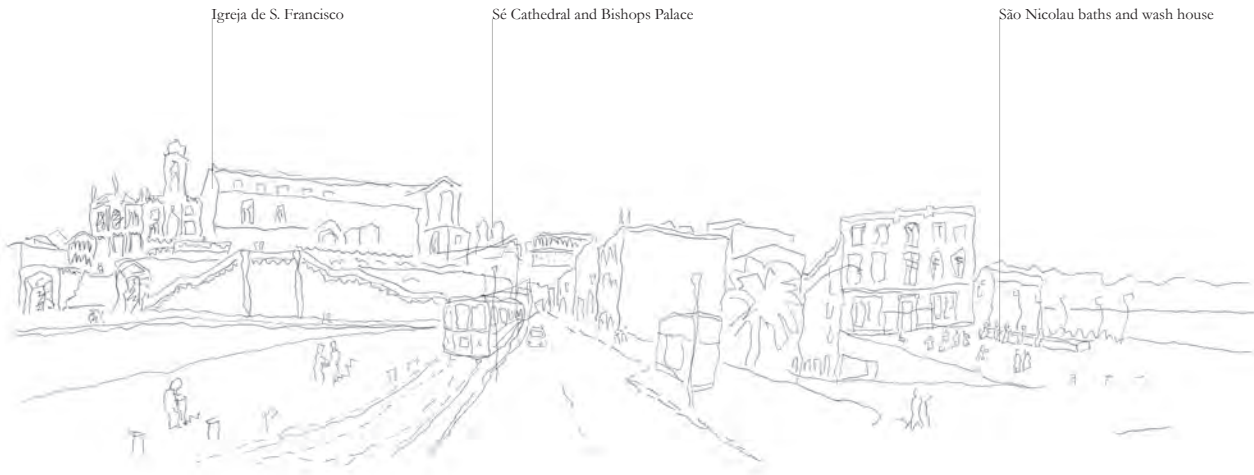
The São Nicolau wash house is situated in the Ribeira area of Porto, by the River Douro. It was constructed by the city council in 1992 and was created to provide the local people with the technology that was and is still not available in many of their homes; running water for washing clothes and showering. The works took place at the beginning of an initiative in the 1990s to recuperate the local area through a series of social and building projects, and can be understood as a gesture of the city council's will to sustain the local populace through what was and remains a time of great change and increasing tourism.

The wash house is submerged in the ground and is the ground itself. The roof of the wash house is one of the few flat pieces of ground in the locality and as such is used by children for gathering and playing football. Below, another pattern of life exists within the chambers of the wash house. The terrain is transformed into both public space and shelter, using the sloping topography of the site within to create a sequence of spaces of increasing volume. Descending into the wash house down a series of ramps moves one into a room that is materially and acoustically stiller than the outside, that is attuned to the water and activity that exists therein. The multi-layered agora of the wash house succeeds in providing intimacy as well as infrastructure to those who use it.

Providência has created a functional, practical and useful intervention in the city. The thoughtful understanding of the problem, the site and the materials used reveals the poetic in the everyday.



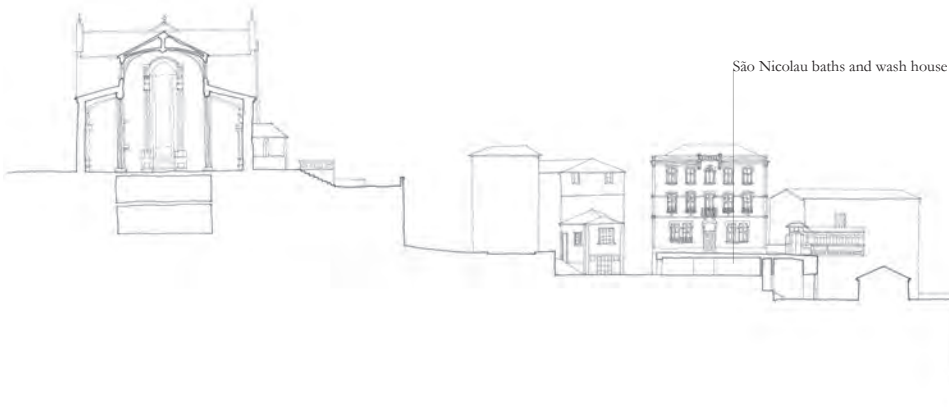
Location in Porto



Drawing showing the São Nicolau wash house and surrounding area. Made after studying the way Álvaro Siza makes sketches.



City Section AA. Line Drawing  
Scale 1:1000



City Section BB. Line Drawing  
Scale 1:1000





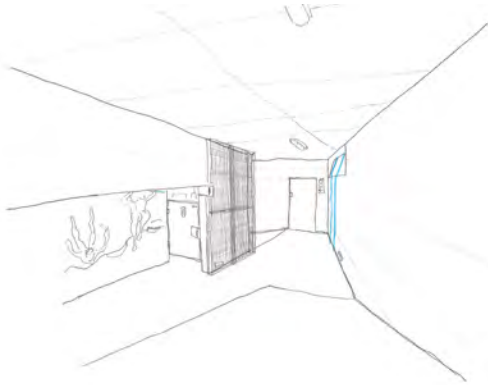
# Sketch Walk Through



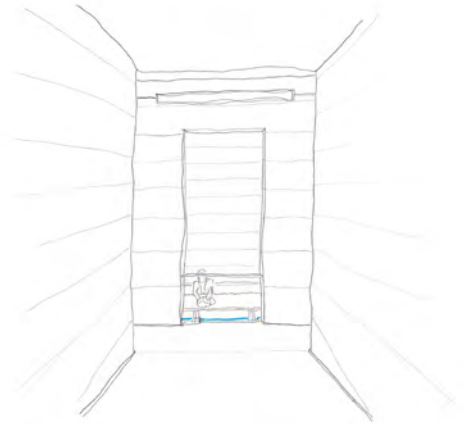
1. Roof light becomes a bench overlooking the river



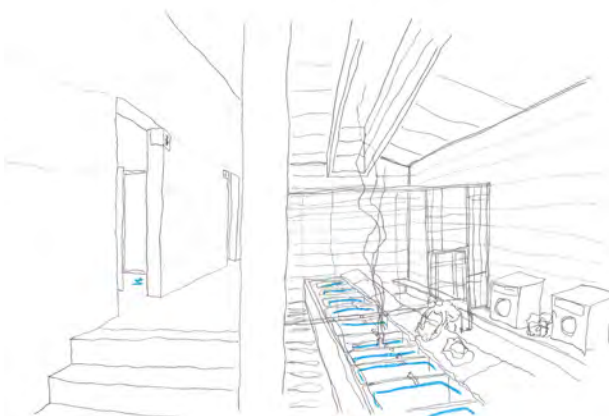
2. Main entrance at lower level



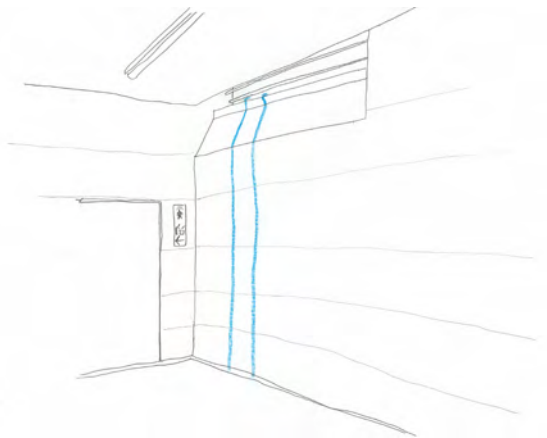
3. View from main entrance down first ramp with mural on left hand wall



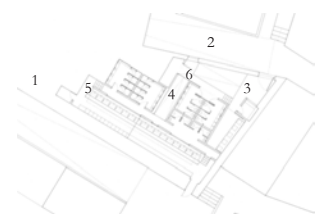
4. View down second ramp to main wash room

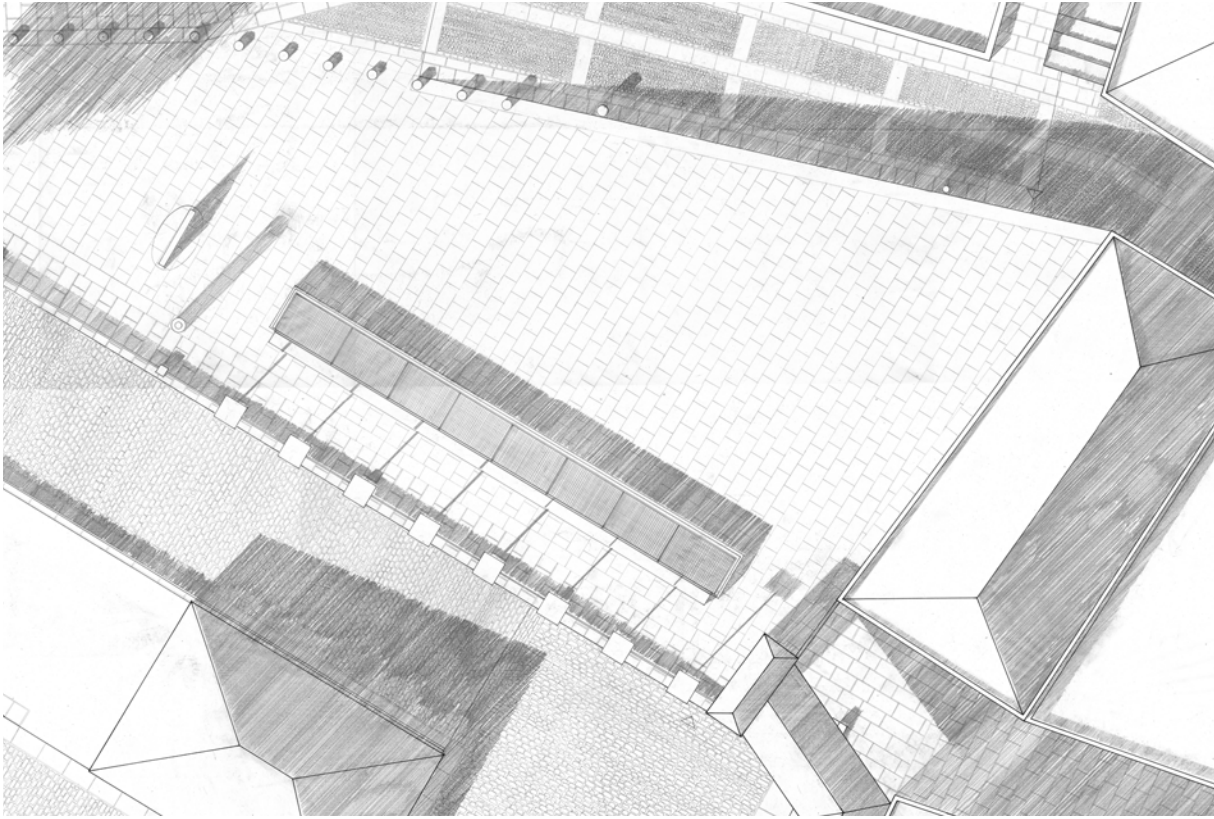


5. Looking back along corridor and into main washroom, roof light above

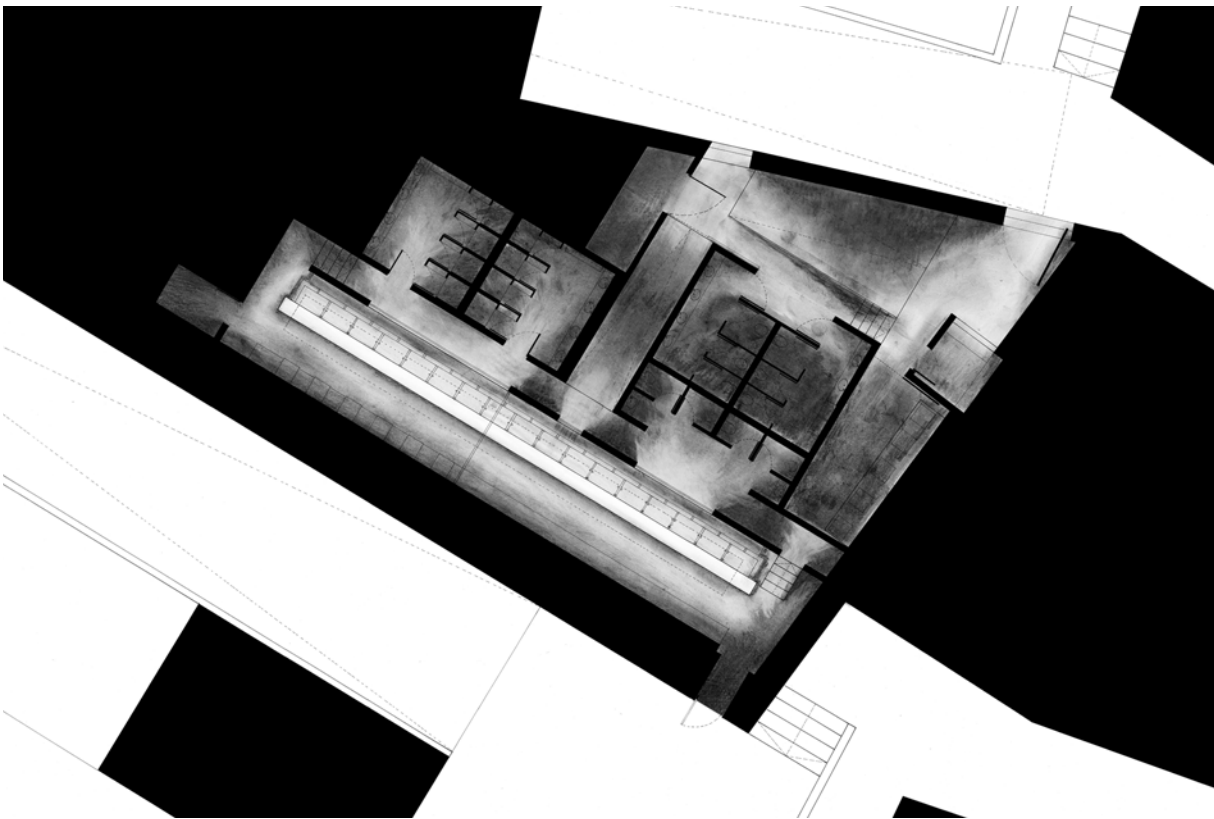


6. Window to street level, rainwater pouring down wall





Roof Plan. Pencil  
Scale 1:250



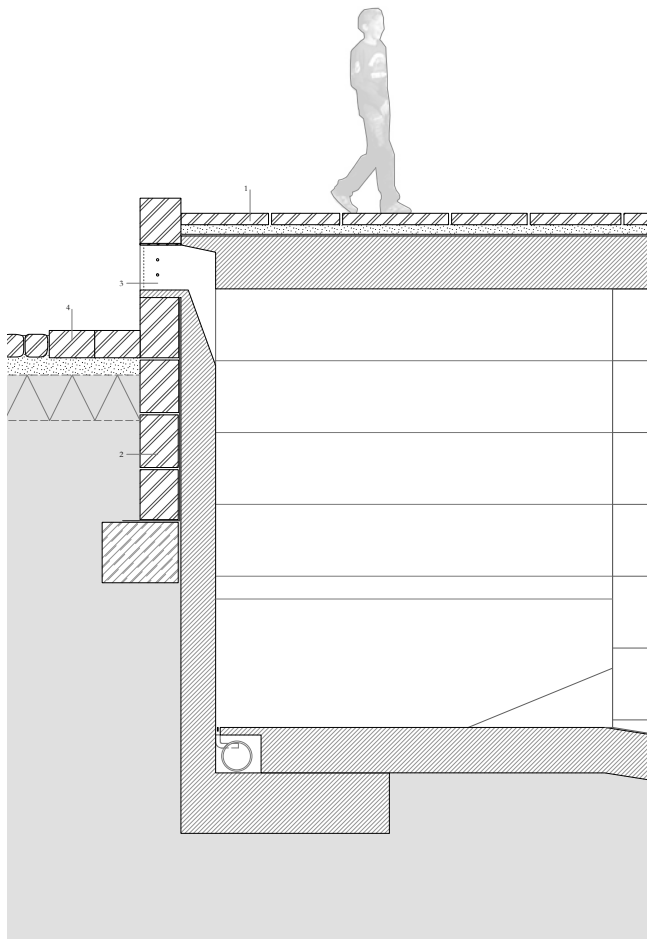
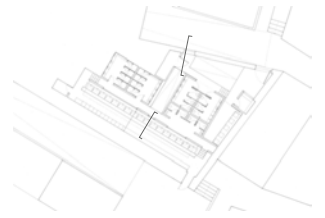
Floor Plan. Pencil, Charcoal, Ink  
Scale 1:250

## Window and Roof Light

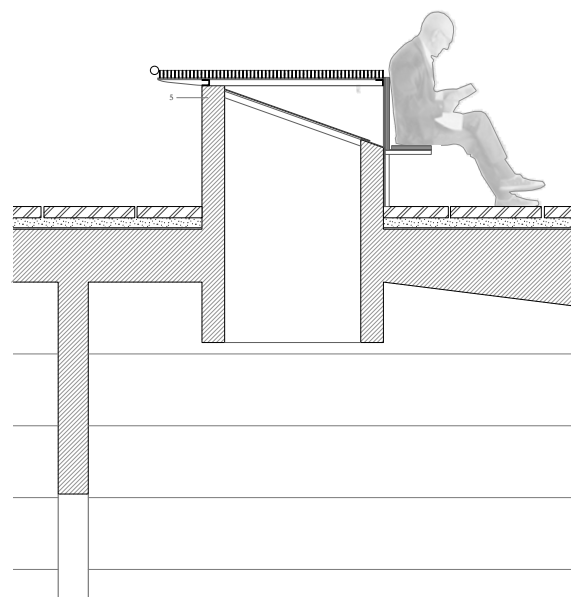
The window in this wall does a number of important things within the building and the way it mediates between the interior and exterior of the wash house in section is key to how it does this. The window is located at a key point in one's movement through the building, sitting on the corner where the ramped route down turns down toward the main wash house space. Similarly, the window is more or less at ground level externally and positioning it here tells one how far they have descended: it is the last point at which natural light can enter the space from the external wall, the next opening being above in the washing room.

The construction of the wash house takes the form of a buried concrete chamber, sheathed in the granite of the surrounding streets that wraps over it. The light well over the washing basins is part of the concrete chamber and pushes through the skin of granite, revealing this. Slate is used to make a simple bench along the roof light, and is also used within the wash house in places where a more refined material is needed than concrete (floor and benches).

The window is not about views, but light. For this reason, the section shifts, meaning that one can not see out of the window easily and if they do it is likely to be sky that they see. The window simultaneously introduces light and air and reminds you that you are going below ground; the wall is marked from the water that cascades down it through the window when it rains.



Window construction section  
Scale 1:50



Roof light construction section  
Scale 1:50

- 1/ Roof:  
75mm granite paving slabs on sand/mortar bed  
water proof membrane  
350 mm reinforced concrete slab
- 2/ Wall:  
270mm roughly finished granite block wall on lean concrete foundation  
water proof membrane  
230mm reinforced concrete wall
- 3/ Window:  
granite lintel reinforced with 10mm steel plate  
fine wire mesh  
steel safety bars  
concrete cill
- 4/ Street:  
granite kerb stones butted against wall  
granite cobbles  
sand/mortar bed  
compacted hardcore
- 5/ Rooflight:  
galvanized steel grill over opening  
slate bench on steel fixings  
reinforced concrete wall  
safety glass

## Sections

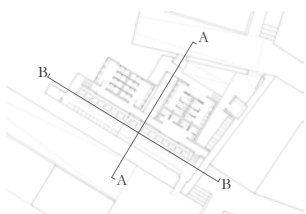
The playful activities of the children on the roof top is mirrored with the quotidian activities in the wash house below.

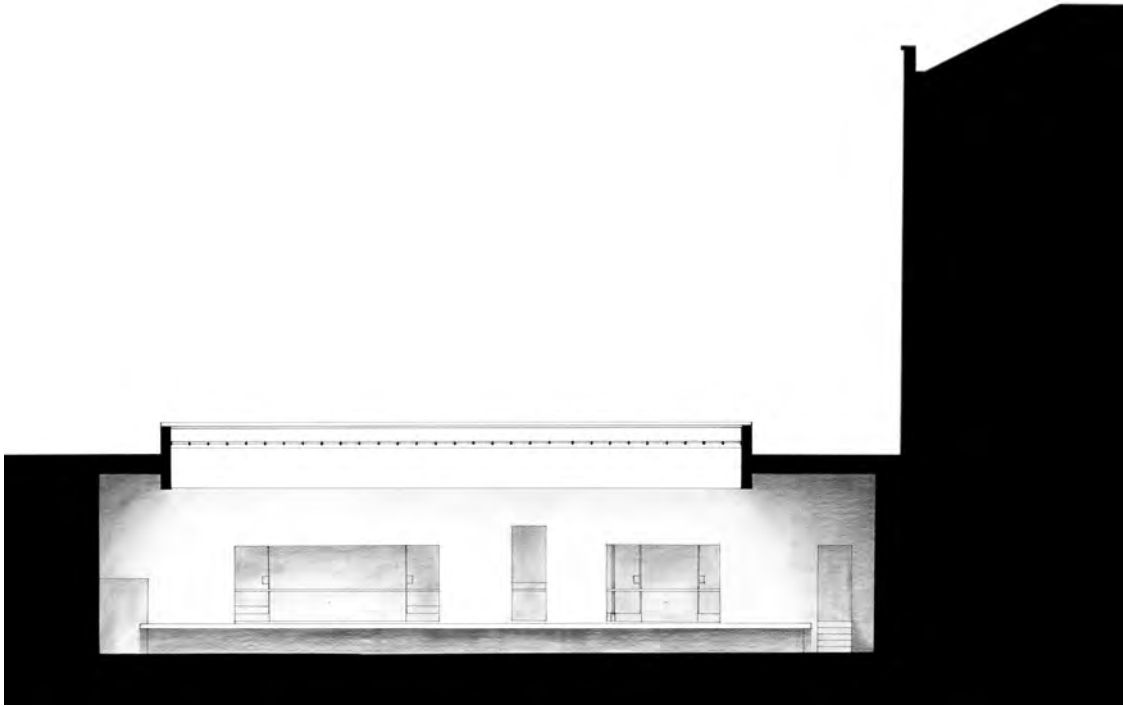


Short section AA. Pencil, Charcoal, Ink  
Scale 1:200

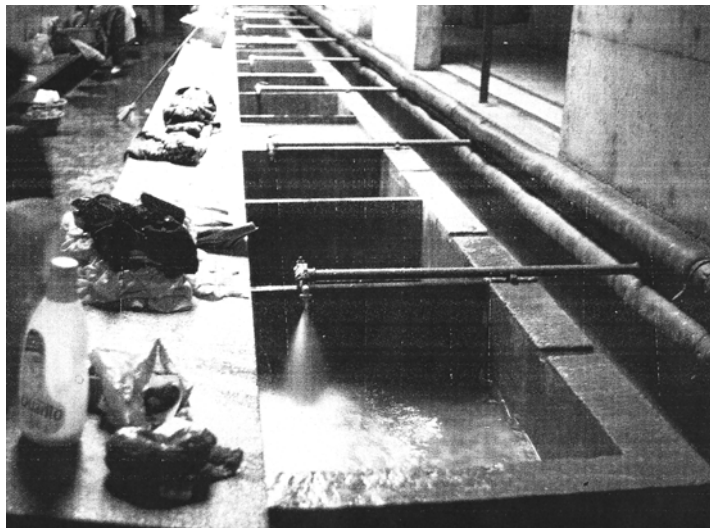


Children playing football on one of the few places in the area which has flat ground - the roof of the wash house



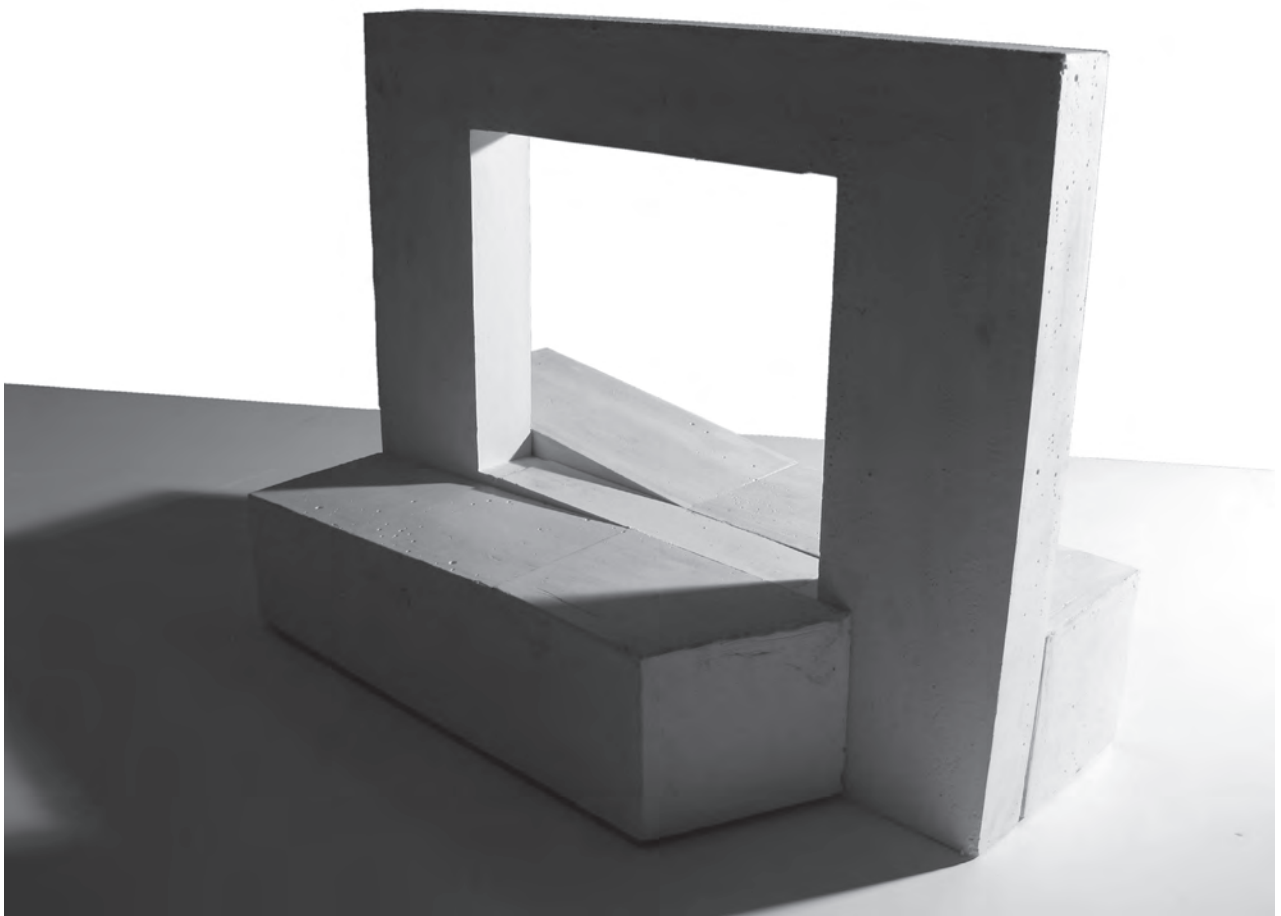
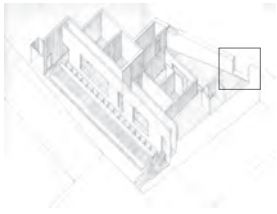


Long section BB. Pencil, Charcoal, Ink  
Scale 1:200

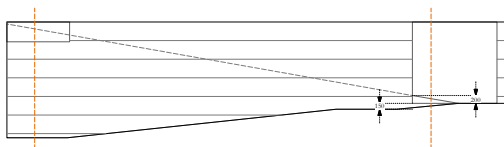


Washing tubs on a busy day

# Threshold



Cast of Threshold. Clay and Plaster  
Scale 1:10



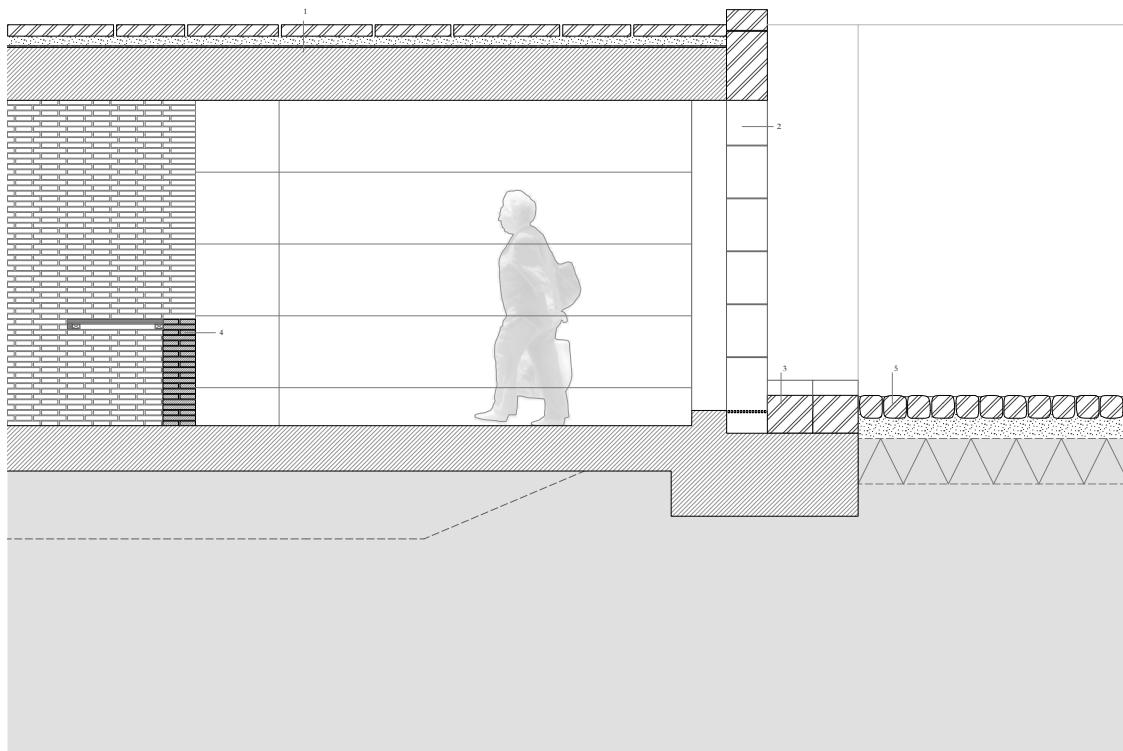
Elevation of main threshold wall. The wall mediates between the ground level outside (dashed) and the ground level within. The crucial moment is the threshold transition. The large door which opens completely out of the way allows this to happen.



The threshold into the wash house successfully moves between the street and the interior ramped landscape whichever direction one is approaching from. Providência uses the tectonic language of the building to help mediate between street and building in a spatially continuous way.

The construction of the wash house takes the form of a buried concrete chamber, sheathed in the granite of the surrounding streets that wraps over it. Providência is completely clear about this, cutting the wall at the doorway to show the two layers that it is made of.

The door to the wash house is large and is more like a wall that pivots open, showing a space that is generously joined with the street. The ground has to mediate between the slope of the internal ramp and street outside. It does this by making the frame of the doorway a flat step between two sloping planes. Along one edge and then flattening all the planes together at the other. A visitor steps from the large granite slab onto the smooth concrete of the internal landscape. A metal grill covers the drain between street and room and highlights the change.



Threshold construction section  
Scale 1:50

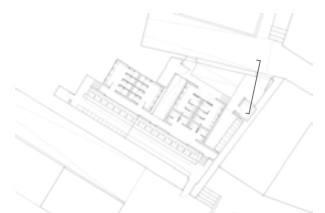
1/ Roof: 75mm granite paving slabs on sand/mortar bed water proof membrane 350 mm reinforced concrete slab

2/ Wall: 270mm roughly finished granite block wall, butted against 230mm reinforced concrete wall

3/ Doorway: granite kerb stones steel grill and drain reinforced concrete step/ramp

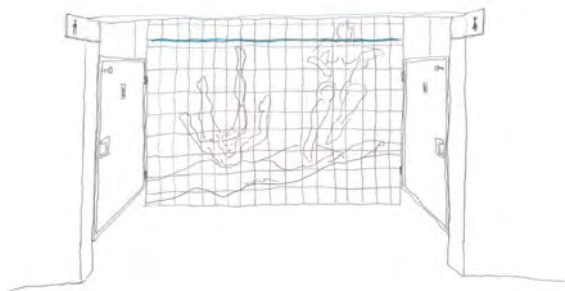
4/ Guard's office 32mm buff bricks, 5mm thick mortar joints

5/ Street: granite kerb stones butted against wall granite cobbles sand/mortar bed compacted hardcore

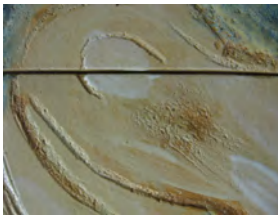




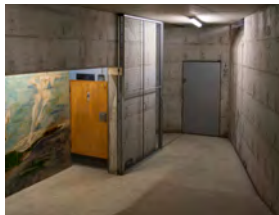
Reproduction of mural, Acrylic on canvas



The mural depicts a male and a female figure swimming / flying. Descending below the horizon line you feel like your underground or under water with the swimming figures. The feeling of being underground is enhanced by the architects decision to have the chapel like main wash house space lit from above only. The painting intensifies the experience of entering the wash house and descending down within it.



Detail of the paint on ceramic tile.



View from entrance threshold down first ramp. The mural establishes a clear line of horizon. However from this elevated position the horizon is obscured by the concrete structure. As one moves down the ramp, you move below this watery horizon of the mural.

Georg Kolbe's sculpture 'Morning' "is not just a curiosity that we must accept in the [Barcelona] pavilion, but a component that is crucial to the architecture's meaning. The sculpture not only gives the building a human quality, but illuminates its architectural ones too. It encapsulates the journey we have just taken, and promises its endless repetition inside or out"

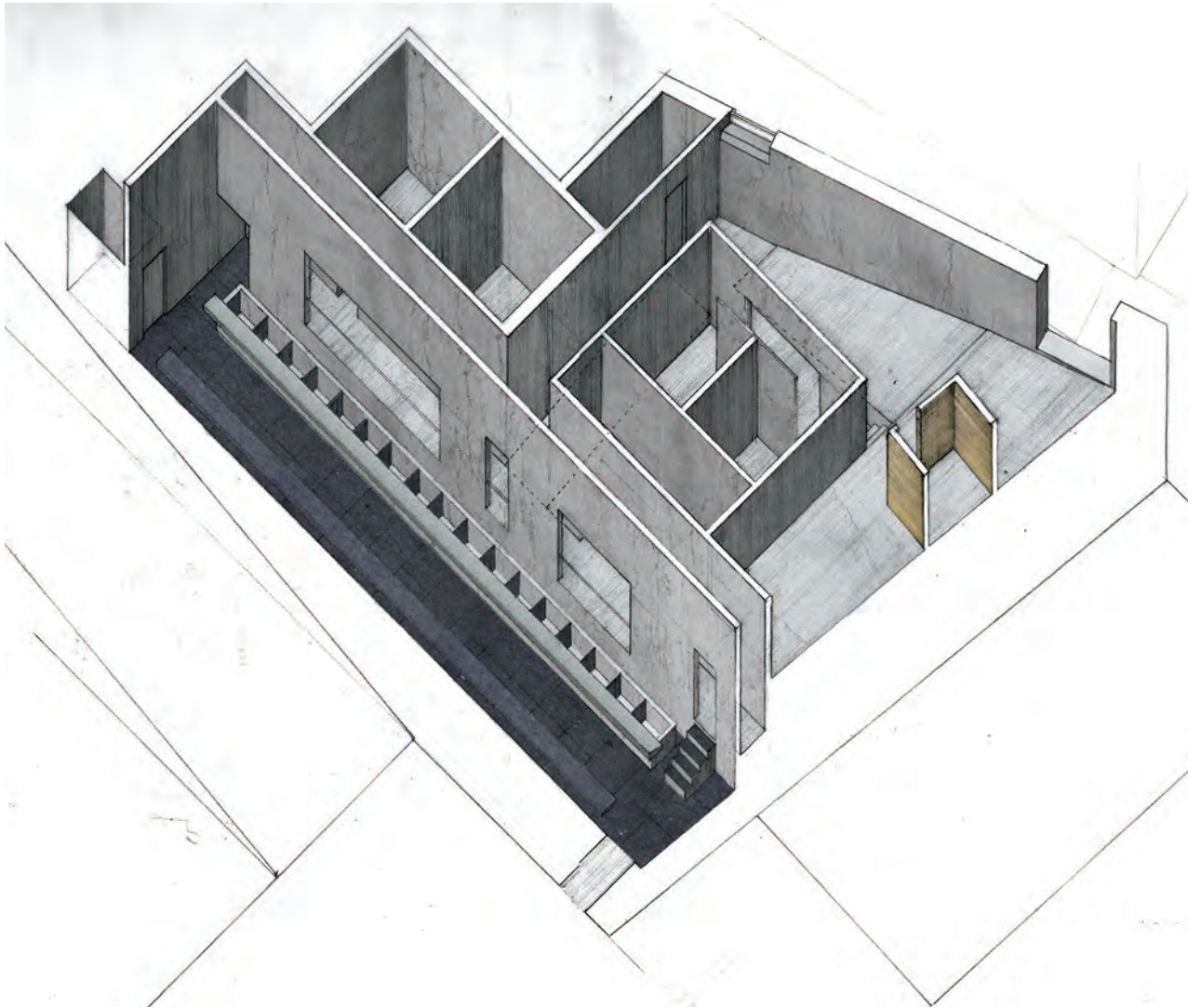
Patio and Pavilion: The Place of Sculpture in Modern Architecture  
Penelope Curtis

*"The artist was a young artist (as I was a young architect, at the time), from the Beaux-Arts School. The project was a commission by the Town Hall of Porto, and there was a lot of problems when we finished the project, and started the construction; there was a restaurant nearby, and the owner of the restaurant didn't wanted to have a public washhouse in front of his door; so he made a claim to the Heritage Institution claiming that the intervention was to close to the S. Francisco Church (in Portuguese legislation there's a protection area of 50m around each monument); anyway the Mayor decided instead of to quit the project, to improve it; so, the final version is the one which is built; meanwhile, we had a meeting with the alderman in charge, and he said that the town hall wanted to have a work of art inside the building; their proposal was to have something related with the river inside the main space; we didn't wanted to have such thing, so we made a proposal to have a panel just in the place where it is now; and he accepted; he choose the artist, and we had a meeting whit the artist (meanwhile the alderman made a kind of program for the work); the artist made a clay model, and we approved it; and it was done this way. I personally don't like very much the work, I think it's too much realistic; I would prefer something much more abstract."*

Email conversation with Mr. Paulo Providência 10 January 2011



## Materials



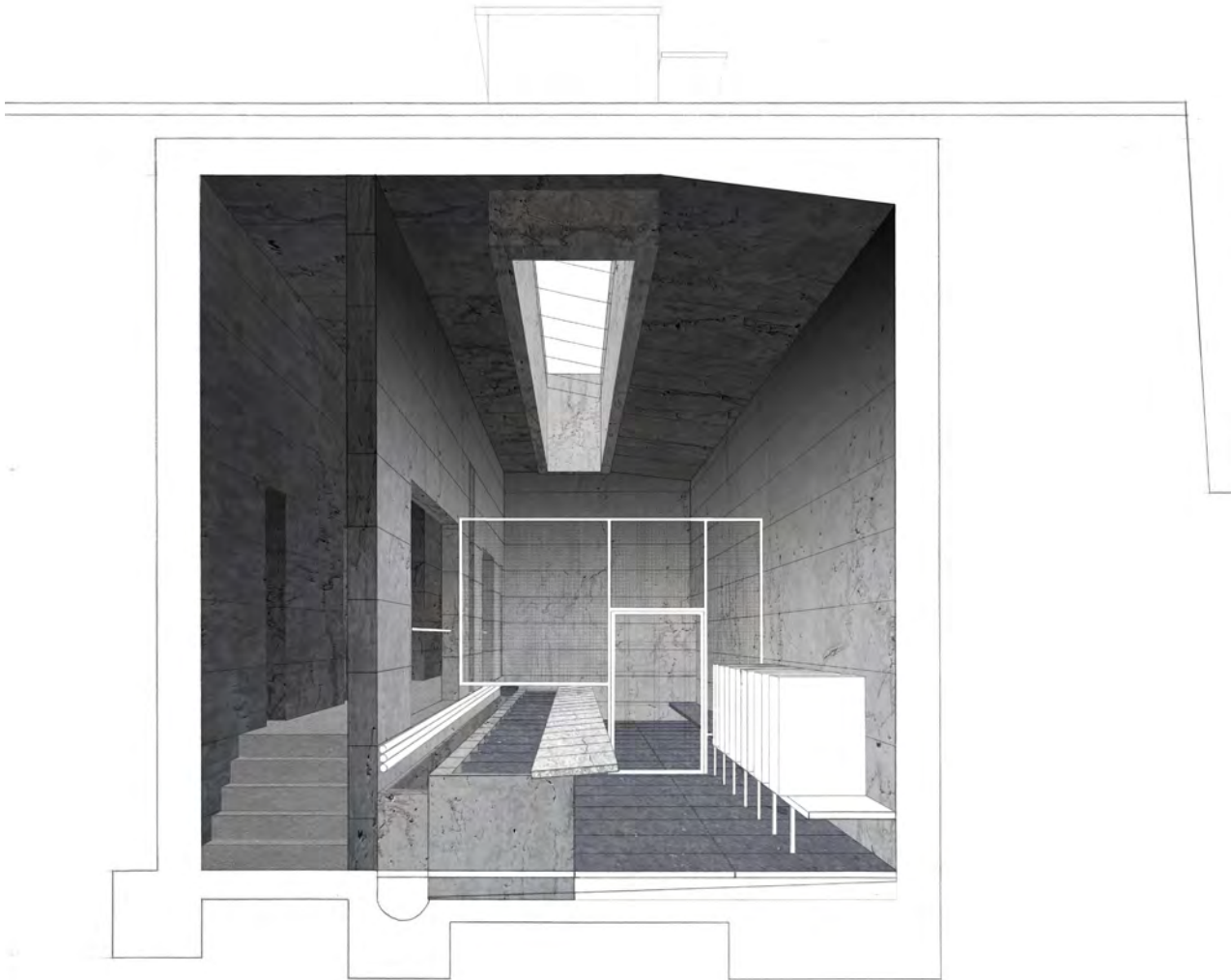
Axonometric showing materials. Rendered pencil  
Scale 1:200



“The first impression is of effortless congeniality between buildings and site. A closer look at the construction materials confirms this. In point of fact the granite used for the walls was quarried locally, more or less guaranteeing continuity between building and terrain. Similarity is also apparent in the dominant geometries of each; both show a pattern of horizontal striation, accentuated by retaining walls and thick slabs, as if each built platform were designed to repeat the form and appearance of some plateau in the surrounding terrain.”

David Leatherbarrow

Materials of Main Wash Room



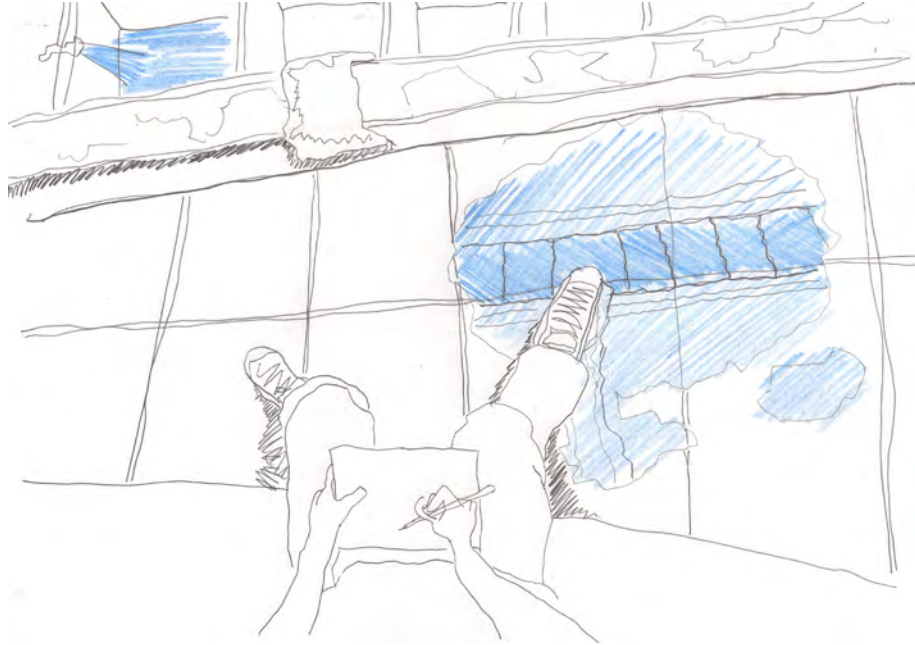
One-point Perspective. Rendered Pencil  
Scale 1:50



## Slate Floor

“A lake is a great tranquil eye. A lake absorbs all the light and makes a world of it. The world is already contemplated by the lake.”

Gaston Bachelard



Sketch made inside the wash house showing water on slate floor and the reflection in it of the roof light and sky above.



Water on the floor transforming the slate from a matt to gloss surface.



Cast of Topography. Clay and Plaster  
Scale 1:50

“The presence of certain buildings has something secret about it. They seem simply to be there. We do not pay any special attention to them. And yet it is virtually impossible to imagine the place where they stand without them. These buildings appear to be anchored firmly in the ground. They give the impression of being a self-evident part of their surroundings and they seem to be saying: “I am as you see me and I belong here.”

Peter Zumthor

## Ruins

Imagined view of the future city of flooded Porto with the River Duoro having burst its banks. A flaneur discovers an overgrown ruin of a deserted wash house, during the river Duoros low tide.

“Ruins are when nature takes architecture over.”

Christopher Woodward



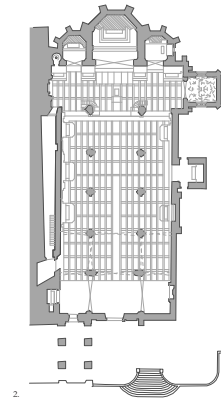
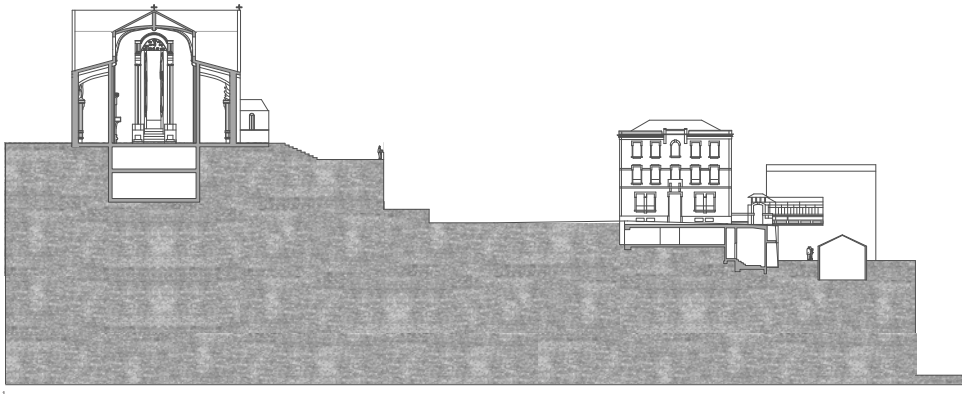
Wash house imagined as a future ruin. Charcoal, Crayon and Ink



View looking down second ramp towards main washing space



Design Proposals For Porto City Centre

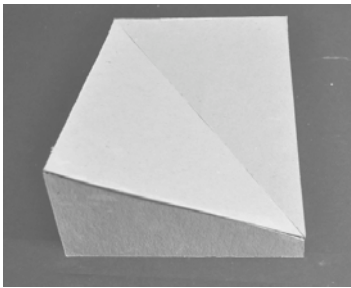


### Sao Francisco Church

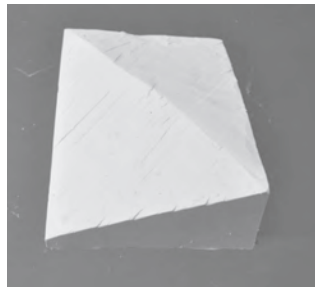
The Franciscans are a modest order who take the vow of poverty and as such were not accepted in Porto (for two centuries), despite Papal orders from two different Popes, demanding they be made welcome. Their belief that the church should provide a place of prayer and refuge for the poor and wealthy in equal measures was in stark contrast to the historic wealthy orientation and seat of power of the church in Porto. Its relationship to the wash-house is interesting. The wash-house was commissioned to provide washing facilities for the working classes in an attempt to encourage them to stay in the parish of Sao Nicolau, a further example of Porto's ability to continue this layering of the city. One cleanses the soul of the ordinary citizen the other the flesh.



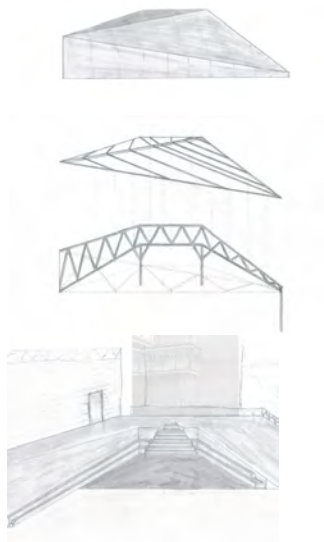
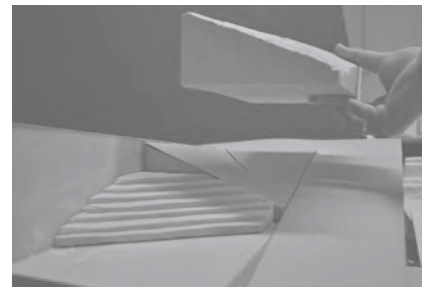




5.



6.



### A Place of Encounter, Agora.

It is a continuation of the layering which began on this site with the Sao Francisco Church, where the women from the wash-house can sit in shade from the south light or have grilled fish in amber evening light enjoying spontaneous conversations.

1. Section from Sao Francisco Church through the wash-house and down to the Duoro River.
2. Plan Sao Francisco
3. View of Sao Nicolau Parish from Gaia
4. Sectional isometric, Sao Francisco
5. When modeled the Change in ground levels gives an interesting volume
6. I inverted the volume and then cast it to give cover to meeting place

Sao Nicolao

- Chapels / Churches
- Schools
- Administrative Buildings

1. Mercado Ferrairo Borges - Market Hall
2. Praca do Infante Henrique
3. Largo do Terreiro
4. Cais Estiva
5. Capela da Nossa Senhora
6. Fernando Telxeira - Workshop
7. Centre de Arte Regionais
8. IPP Care Home
9. Faculty of Fine Art
10. Wash House
11. Largo de S. Francisco
12. Igreja de S. Francisco
13. Igreja de Sao Nicolau
14. Proposal Site



1

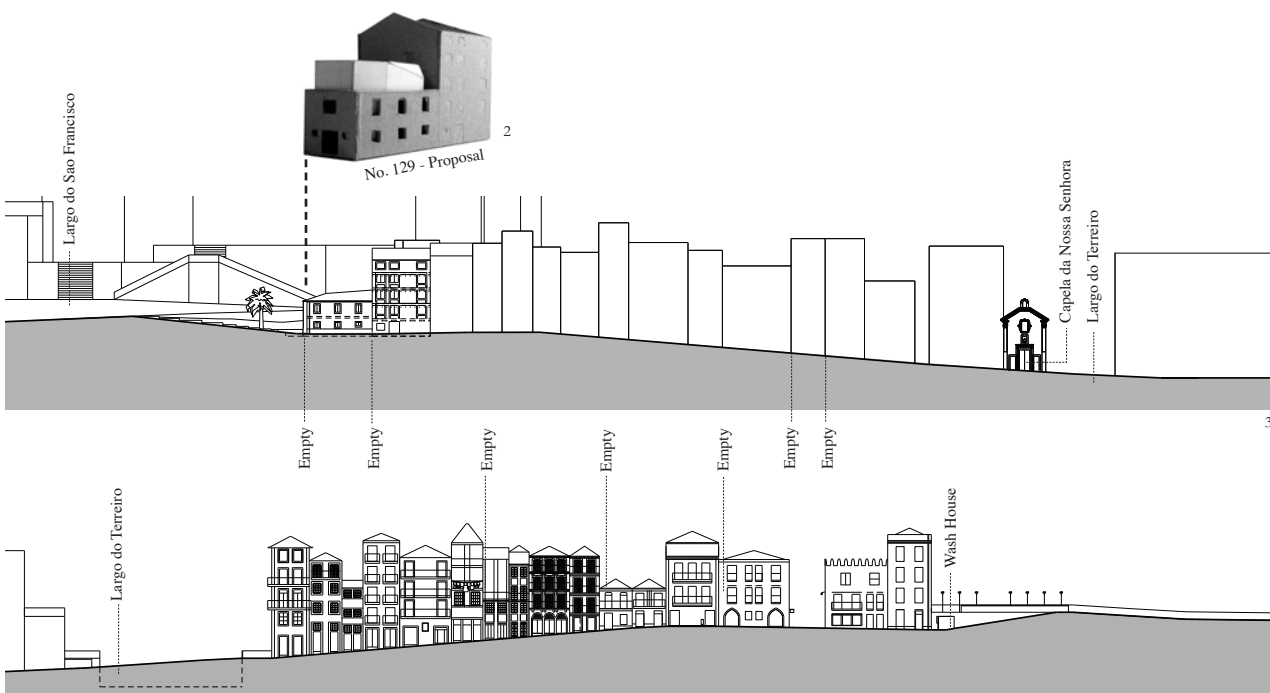
Rua da Reboleira Site Investigation

The parish of Sao Nicolau encompasses the old city river port on the Duoro which was once the industrial centre of Porto. Since the port has moved west to Matosinhos, the area has suffered from depopulation and many buildings stand empty. Sao Francisco church now acts as a museum, chapels are open only for funerals and the remaining resident population is ageing as people move out to the periphery.

Research in Sao Nicolau revealed the extent of the depopulation, as well as a rich craft heritage and the view that preservation is important. Economically Porto is in difficulty and unemployment levels are high: vocational training could be of increasing importance.

The proposed site sits beside the wash house, tying into a public landscape between river and church. Its program begins to address the issues raised.

- 1 Isometric view with wash house landscape revealed
- 2 Model showing proposal at no. 129
- 3 Rua da Reboleira flattened elevation south (nts)
- 4 Rua da Reboleira flattened elevation north (nts)
- 5 1:25 Model - stair references original ground line
- 6 1:25 Model - stair slips between clad frame and existing walls
- 7 Axo shows timber frame within existing walls
- 8 1:25 Model - derelict building, existing walls remain
- 9 1:25 Model - light frame built within existing walls
- 10 1:25 Model - polycarbonate cladding to lantern

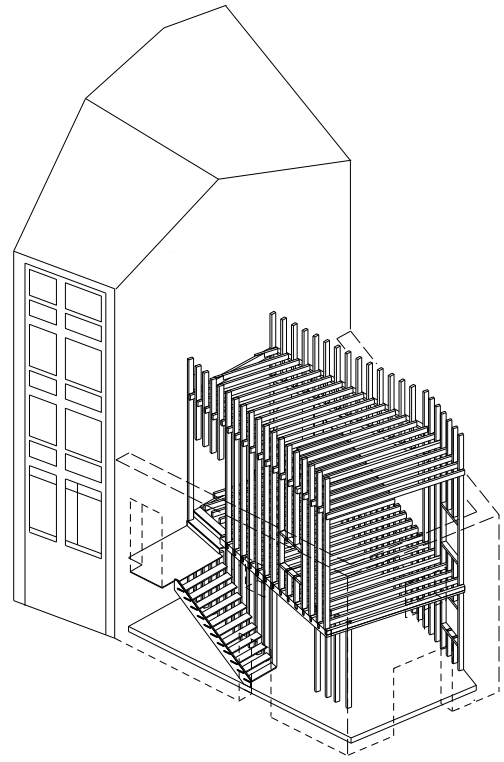




5



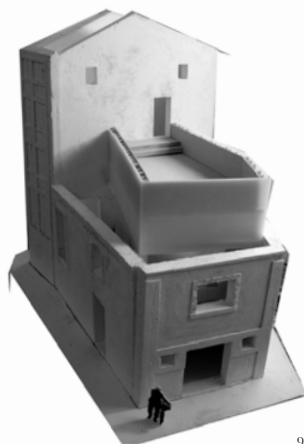
6



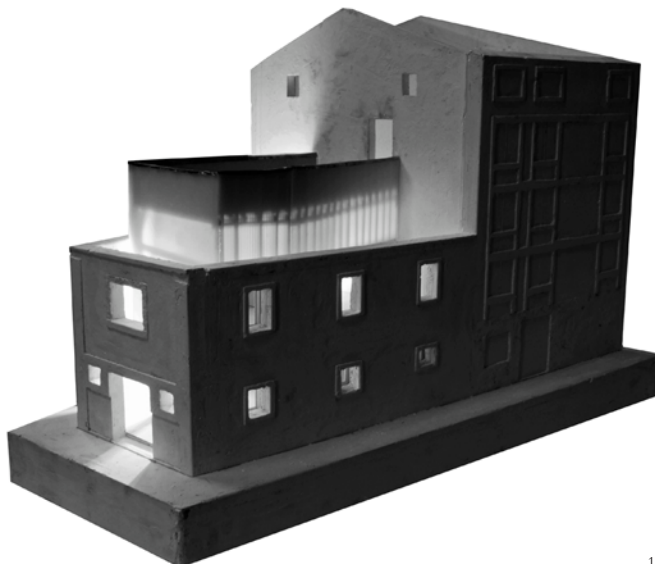
7



8



9



10

### No. 129 Rua da Reboleira

Re-use proposal for a derelict property.

In a city where buildings sit shoulder to shoulder, no. 129 Rua da Reboleira has a rare condition: sharing only one wall and protruding out into open space with little to overshadow it.

In a conservation area, it is difficult to alter facades, whereas changes within and to roofs are permitted.

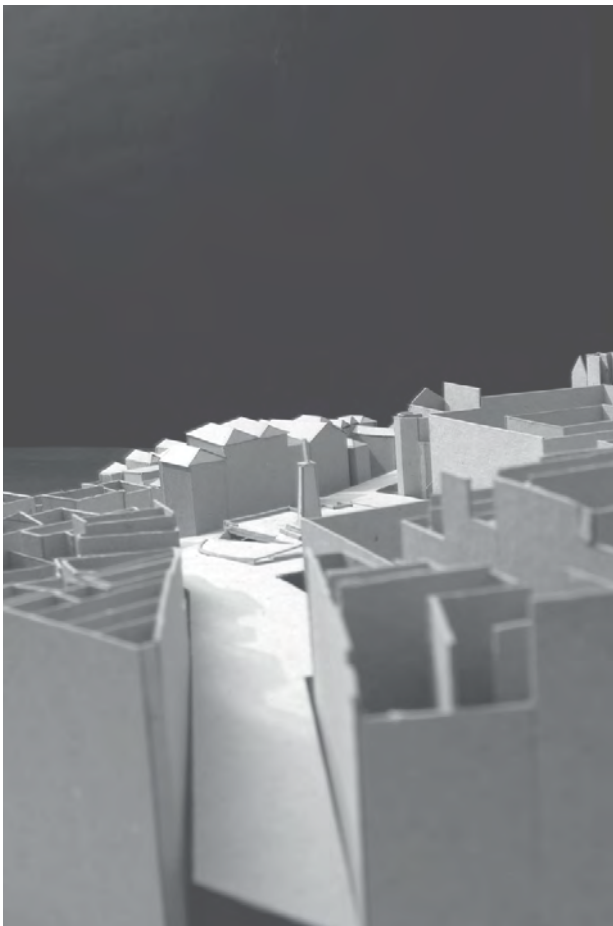
Removal of the existing roof is proposed, and in reference to the craft of boat building a simple timber frame is erected within the heavy existing walls of the property. Referenced similarly, it will be clad in ply until it reaches above the existing roof line where opaque polycarbonate will be used to allow diffuse light to flood the space. This opaque cladding continues up to become the terrace balustrade. Two simple rooms are created within: a small lower gallery and a classroom/studio space above. In places the new volume makes contact with the existing building, whilst in others the volume pulls inwards to allow light to reach the ground floor, a stair to slip up and a small first floor terrace to sit between existing and new walls.

Taking lessons from the success of the wash house roof that gives rare flat space in Porto, the public space adjacent to no. 129 (currently rough steep ground of little use) is to be leveled. Along with the roof terrace of the proposed insertion, it will become a useful part of a sequence of terraces that includes the roof of the wash house and the planes of ground in front of Sao Francisco church. This also allows a stronger visual relationship to and physical link with the outdoor space. The original ground line is referenced by placement of the new stair. The existing first floor entrance becomes a full height landing window.

The programme aims to reconcile fractions of the population in Sao Nicolau and encourage creative re-use of empty properties. It ties into the next door building, also derelict, suggesting this as further studio spaces with a live/work attic studio. Local residents, children schooled locally, artisans and tourists can make use of the gallery and rentable spaces, as well as studio facilities and the classroom.



1.



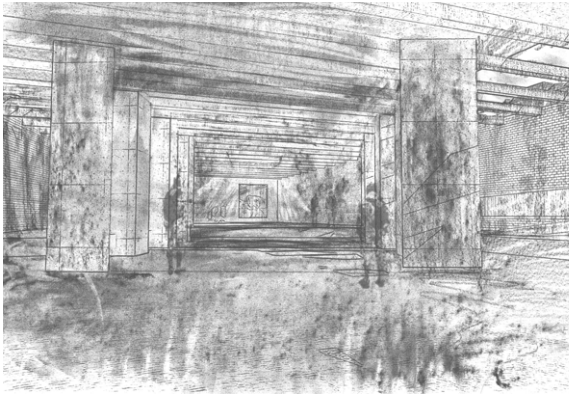
2.

Henry the Navigator (4th March 1394 -13 November 1460) was a prince of the Kingdom of Portugal and a significant figure in the early development of the Portuguese empire.

Henry was responsible for the development of the European explorations and maritime trade with other continents.

In 1409 a senior official suggested the capture of Ceuta. This capture, it was appreciated, would aid the passage of Christian shipping through the Strait of Gibraltar, and complicate Moorish communication between Africa and Spain; it would provide a base for raids on Moorish shipping; and it would lead to Portuguese expansion into the wheat-producing lands of Morocco.

After much detailed planning, upwards of 200 vessels set out from Portugal in 1415 with some 20,000 men aboard. Henry displayed great courage in the assault, and he and his elder brothers, who had been brought up in an atmosphere of chivalry, were knighted on the field of battle.



3.

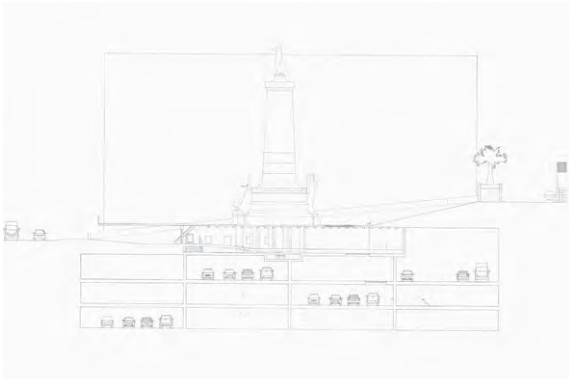
## Museum of Ethnography

“Situated at the interface of culture and nature, building is as much about the ground as it is about the built form. Close to agriculture, its role is to modify the earth’s surface in such a way as to embrace and care for it.”

The Museum of Ethnography is buried in the landscape, sitting immediately below the statue of Henry the Navigator in Praco do Infante Henrique.

The proposal aims to reinforce the connection between the city, the sculpture and the wider context of North Africa.

Details of these connections are revealed inside the Museum where Images, Readings and Artefacts from the African Slave Trade are exhibited.

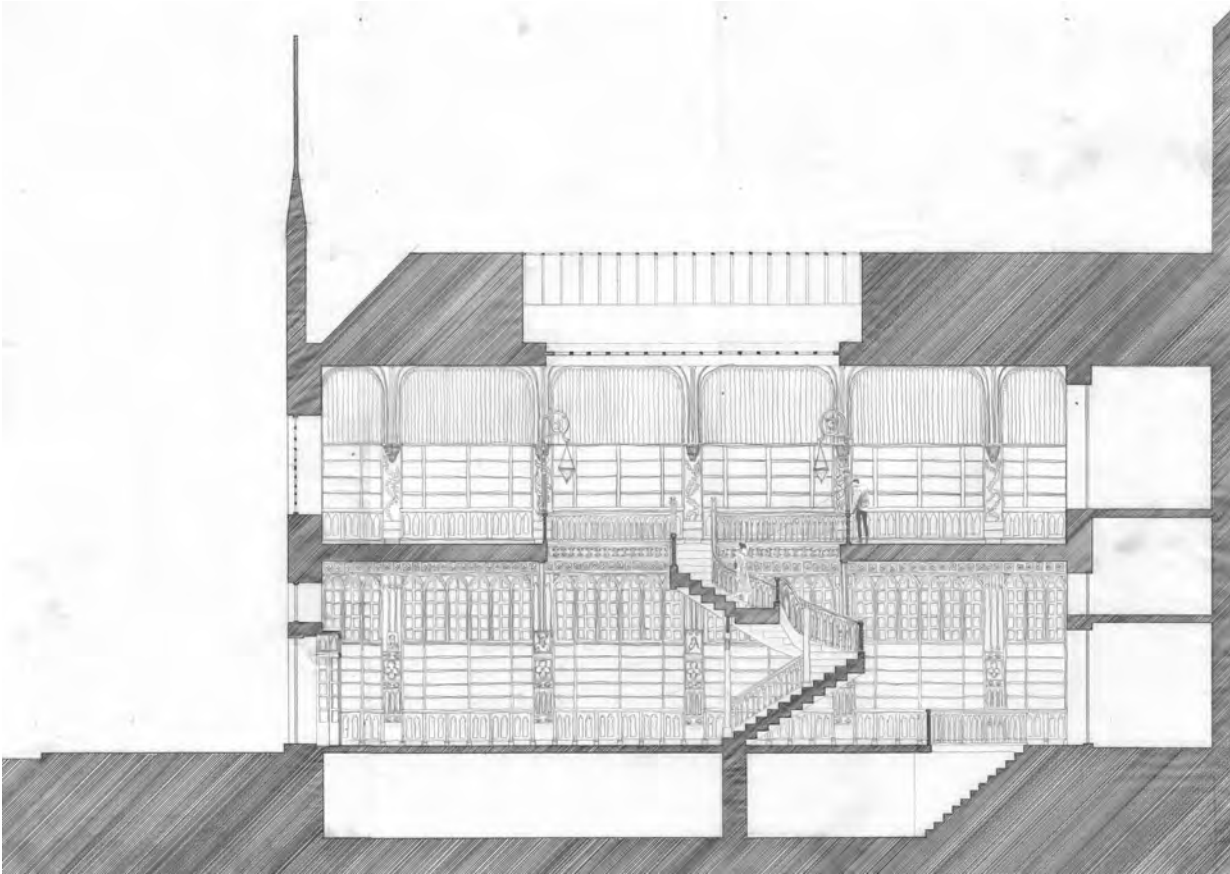


4.

- 1.Observational pencil sketch
- 2.Proposal in immediate context, 1:500 model
- 4..Internal Perspective Drawing
- 5.Section
- 6.1:25 model



3.



1.

Recuperation of Praça de Lisboa

The project is concerned with the problem of the buried concrete car park that weaves its way south from Praça de Carlos Alberto, emerging and showing its ugly face at the ruin of the Clerigos shopping centre at Praça de Lisboa.

A study of the Lello & Irmão Book Shop which faces this city gap was made. The stair organizes the space and allows for choice, pause and meeting.

A strategy towards the edge condition between the sheer walls of the revealed car park and the street, introduces moments where the natural topography of the city and the flat plane of the technological road engineering mediate. These moments become places for public life to occur.

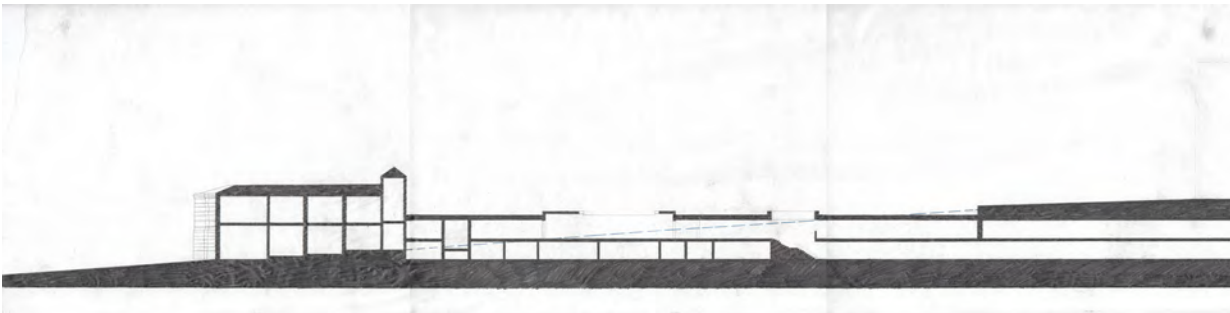
A café and terrace is carved out of the existing concrete at one of these moments and a doorway and staircase allowing the occasional inhabitation of the underground space for events is made opposite.

“The public realm can be simply defined as a *place* where strangers meet”

Richard Sennett



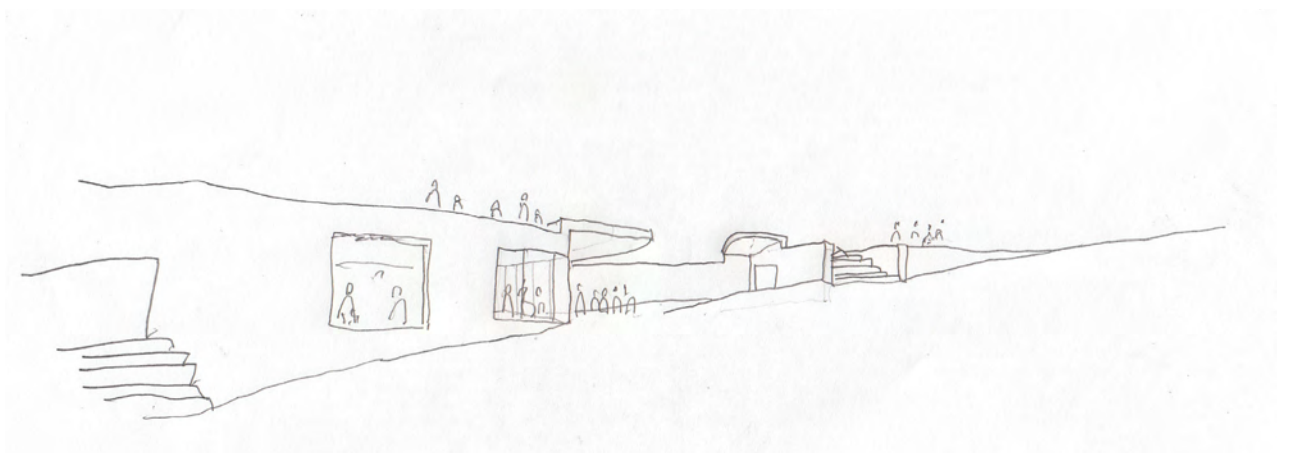
2.



3.



4.



5.

1. Lello & Irmão Book Shop, 144 Rua das Carmelitas  
Section. Pencil 1:200

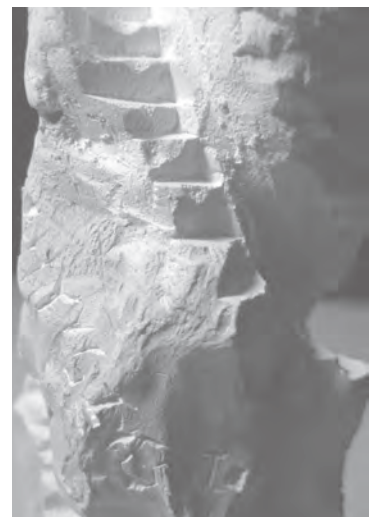
2. Underground Car Park buried beneath Praça de Lisboa, Praça de Gomes Teixeira and  
Praça de Carlos Alberto  
Model. Clay and Plaster 1:500

3. Mediation between natural uneven topography and technological plateau  
Section. Pencil 1:1000

4. Lovers meet on the stair case that is illuminated by the morning sun pouring over the  
concrete stair through a roof light.  
Model. 1:20

5. Opening out the ground where the level of the car park meets the city topography  
Sketch. Ball point pen

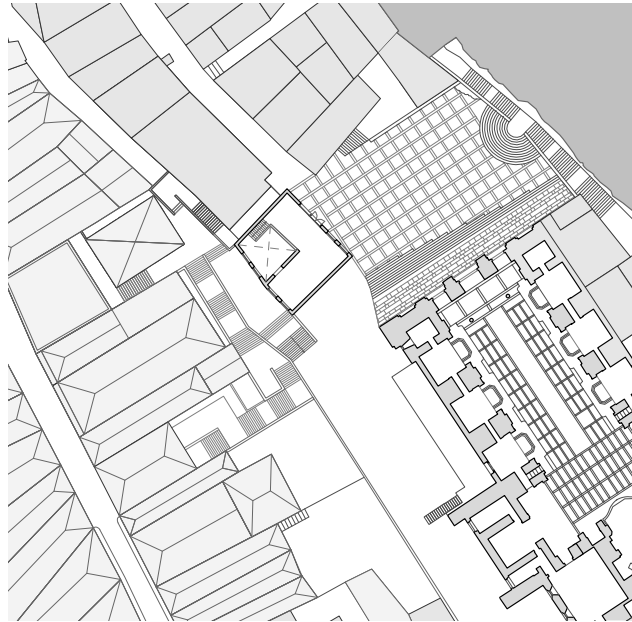
6. Investigating the effect of light on a stair  
Model. Clay and Plaster



6.



1



2



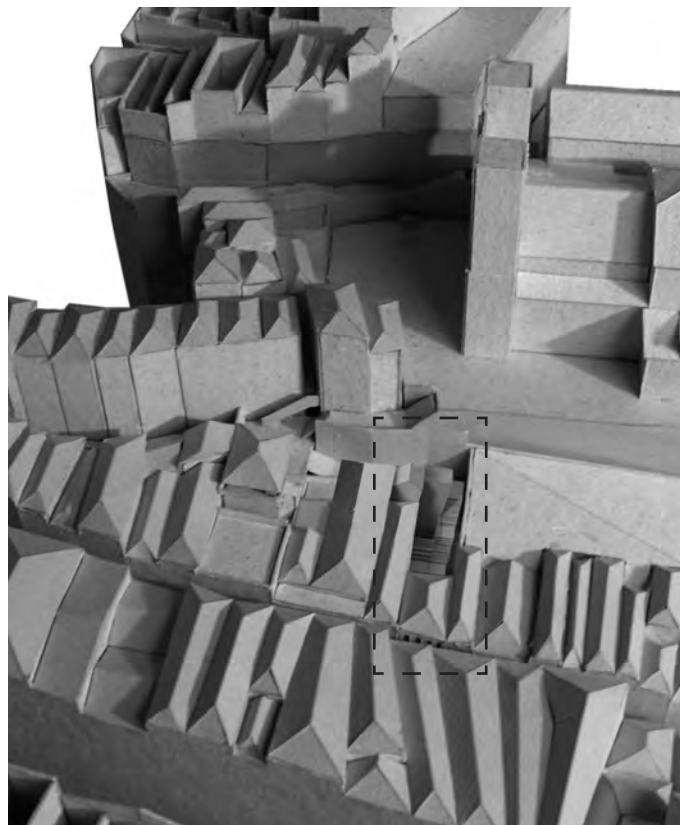
2

### Largo do Colegio / Igreja de S. Lourenco

Largo do Colegio is made up of the square located to the left of the main facade of Igreja do Colegio de S. Lourenco. A flight of steps, 'Escadas do Colegio', joins this Largo to Travessa da Pena Ventosa and Largo da Pena Ventosa. The college was originally run by the Jesuits (society of Jesus), but was later purchased by the Hermit Friars of St Augustin, an order based at Grilo, in Lisbon. This is why the Largo is popularly known as 'Largo dos Grilos'.

The College was built in 1577, and the site had been chosen by the Jesuits as it was well located, with a magnificent view and 'healthy air'. During the construction of the college several buildings and small streets were destroyed. The isolation that the college and seminary intentionally created has now proved itself problematic to the area, making it disconnected from the surrounding neighbourhood and city, and difficult to move across.

The square is one of a series of plateaus forming the route down from Sé Cathedral through Bairro de Sé.



4

1 Sketch of Igreja de S. Lourenco and terrace above Largo Colegio

2 Plan of Largo Colegio at 1:1000 showing floorpan of Igreja de S. Lourenco and proposal for new cafe and connection down to Rua Mercadores

3 Photograph showing Igreja de S. Lourenco in context

4 1:500 model of Largo Colegio and surrounding area with proposed scheme indicated in box

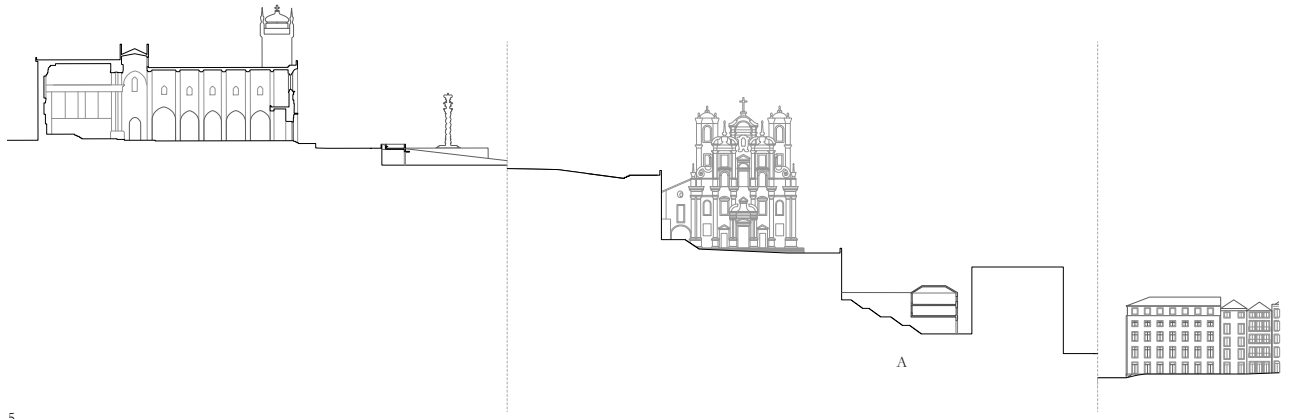
5 Section showing proposed connecting stair in context, marked 'A'

6 1:20 model photograph showing existing facade with proposed café and stair behind

7 Interior of new plywood and cork lined nursery, looking out to new landing and stair

8 1:20 model photograph of proposed café space





5



6



7

### New public stair, with café and nursery

The project was primarily about reconnecting the neighbourhood of Bairro de Sé with the rest of the city. The steep topography of the area means that public space is made by connecting a series of pieces of flat ground with generous public staircases. This project continues this sequence, recuperating a ruined building as both public passage and café/ nursery.

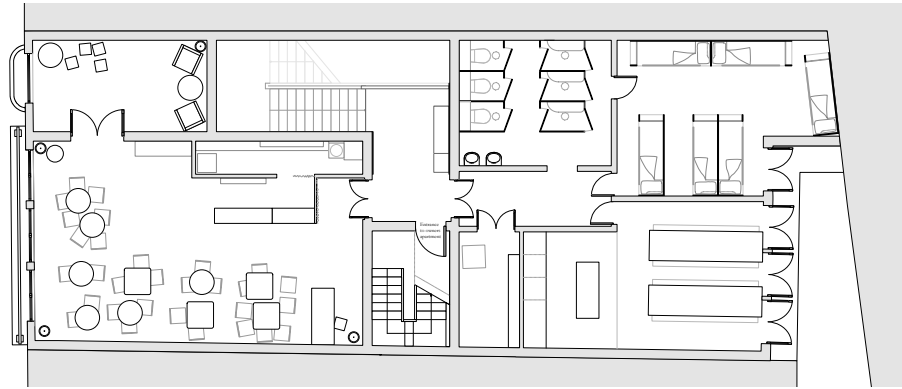
The existing facade has been retained, but the inner workings of the building reconfigured. A room is made off the street which the café and stair are both accessed from. The stair ascends to a large landing for the nursery and then continues to an existing public wash house and Largo Colegio.

The cafe is below the stair and nursery and is a robust, tall space into which light is dropped from several sources.

The nursery is a simple space, and is treated as a lining to the empty void of the ruined building and it's retained facade.



8



1. Q

## A Back House - 162 Rua Das Carmelitas

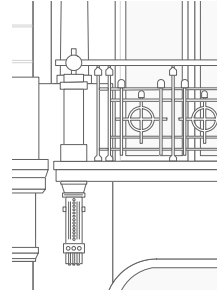
Visiting the three earliest works of Álvaro Siza Vieira around and along the coastline of Leça da Palmeira; the Casa de Chá, and pools of Leça and Quinta da Conceição, I was struck profoundly by not only their beauty but by what they aimed to do as an ensemble.

I read the three buildings as an attempt to restore that which at the time had not yet been lost, the traditional way of life which the building of the container port at Matosinhos and oil refinery at Leça da Palmeira completely threatened.

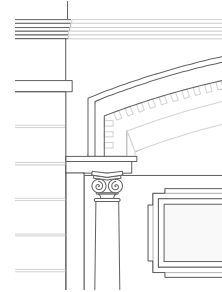
The swimming pool at the top of the hill in the Quinta da Conceição is in the same location as the original farms' water tower, which was sited for entirely pragmatic reasons in order to irrigate without the need for carrying water up hill.

The Leça pool has the aesthetic and feel of stables; the changing areas feel like this with their shallow monopitched low dark roofs and wooden cubicles. The Casa de Chá is a gateway, with its winding entrance sets up ideas of ground, sea/horizon, and sky. The first set of steps taking you down into the building have strategically placed rooflights that frame these things separately, then in pairs until at last you reach the ground floor and you see everything together. You remember what it is to be alive, this is universal.

I believe through these three leisure buildings he is using the typologies of well, stable and gateway as a way for locals who visit these places to remember our traditions, recuperate themselves, and in doing so reject that which is not appropriate in the future.



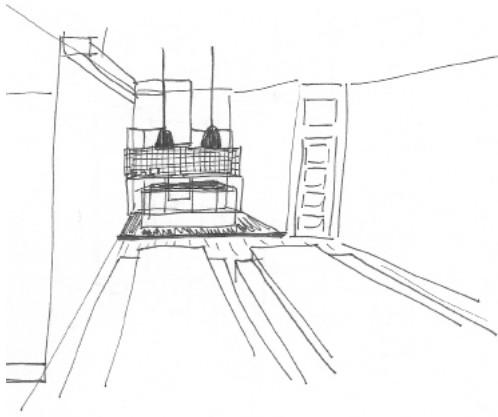
2.



3.



4.



5.



6.

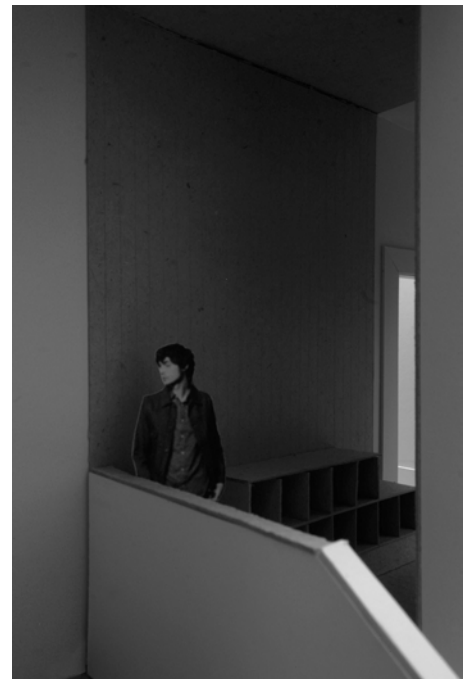
In largely secular Britain the re-building of our cities is termed re-generation. This implies a forgetting of the past and building in tabula rasa. In catholic Portugal the attitude markedly different, it is seen as a recuperation, a renewal, a restoration to a state of well-being. That is not to say it engenders museumification.

Obviously there are similarities between the two countries, however suburbia in Portugal consists of a tower block with a space to park your car. Nature is still seen as something which cannot be owned; my garden with my shed, albeit a shared fence.

I have studied a turn of the century neo-baroque villa – grandly proportioned in leu of its significant location – now converted. The family business which was once downstairs is now a bank, the porch now filled with a jewellery shop, a bar sits on the first floor overlooking the Praça de Lisboa, the second floor is a bachelor pad. At the back of the first floor, four rooms lie empty lit by a lightwell.

Of around 300,000 people living in central Porto in 1991, 20,000 had left by 1995 a trend that only reversed recently. This has brought bars and young professionals, with the adjacent street of Rua da Galeria de Paris being a fashionable hangout.

The area of Vitória in which the building is located has always been known for its shopping, with the urban block within which the building sits being home to many businesses. As such I have proposed restoring the building to its use as a house for the use of local businesses; with spaces for sleeping, dining and cooking.

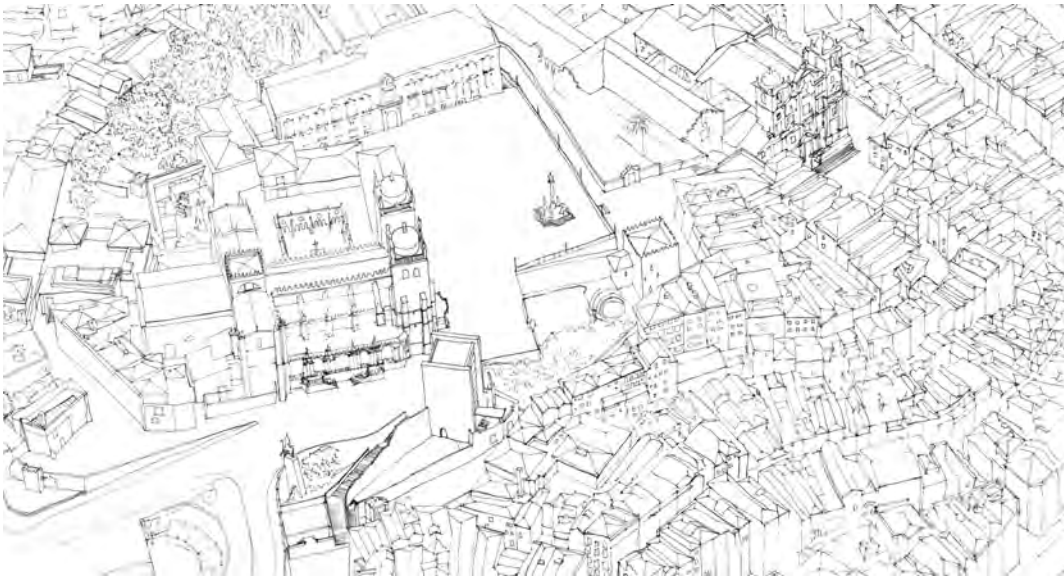


7.



8.

1. First floor plan of bar and proposal 1:200
2. Details of elevational study, balustrade
3. Details of elevational study, capital of column
4. Elevation to Rua Das Carmelitas
5. Sketch of dining room
6. Photograph from lightwell of the two primary rooms
7. Photograph from stairwell of re-made entrance
8. Single point perspective plan 1:100



1



2



3

### São Sebastião Community Kitchen

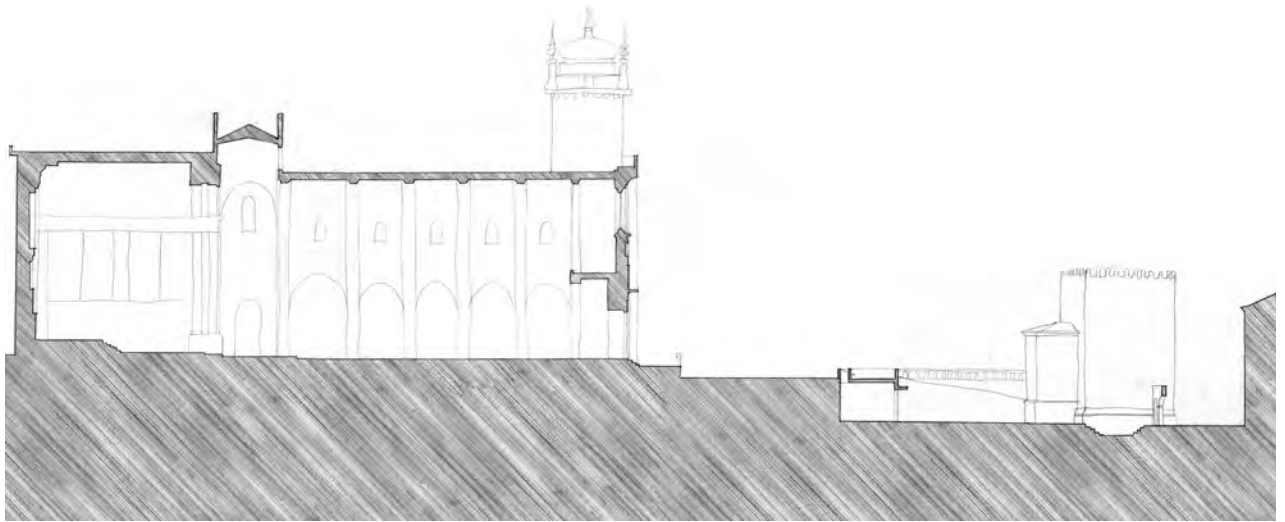
The Barrio do Sé became a ghetto when it was cut off from the rest of the city centre. The careless demolition of city blocks in the 1940s removed the existing pattern of streets and houses, which left a gaping void in the urban grain. The huge social problems of the lower level of the Barrio do Sé are arguably the result of this modernisation.

Tavora's carefully rebuilt Casa do 24 skillfully reinscribes the presence of civic buildings in close proximity to the cathedral. Siza describes it was the foundation stone of his masterplan for the neighbouring Avenida da Ponte.

By introducing a new route between the upper belvedere of the cathedral and the streets below, a connection is revived. The lost spatial dimensions of the demolished city reappear as ground or staircases.



4



5

1. Barrio do Sé Sketch Axonometric showing Sé Cathedral, Casa do 24, Terreiro da Sé & Grilos Church  
Ink

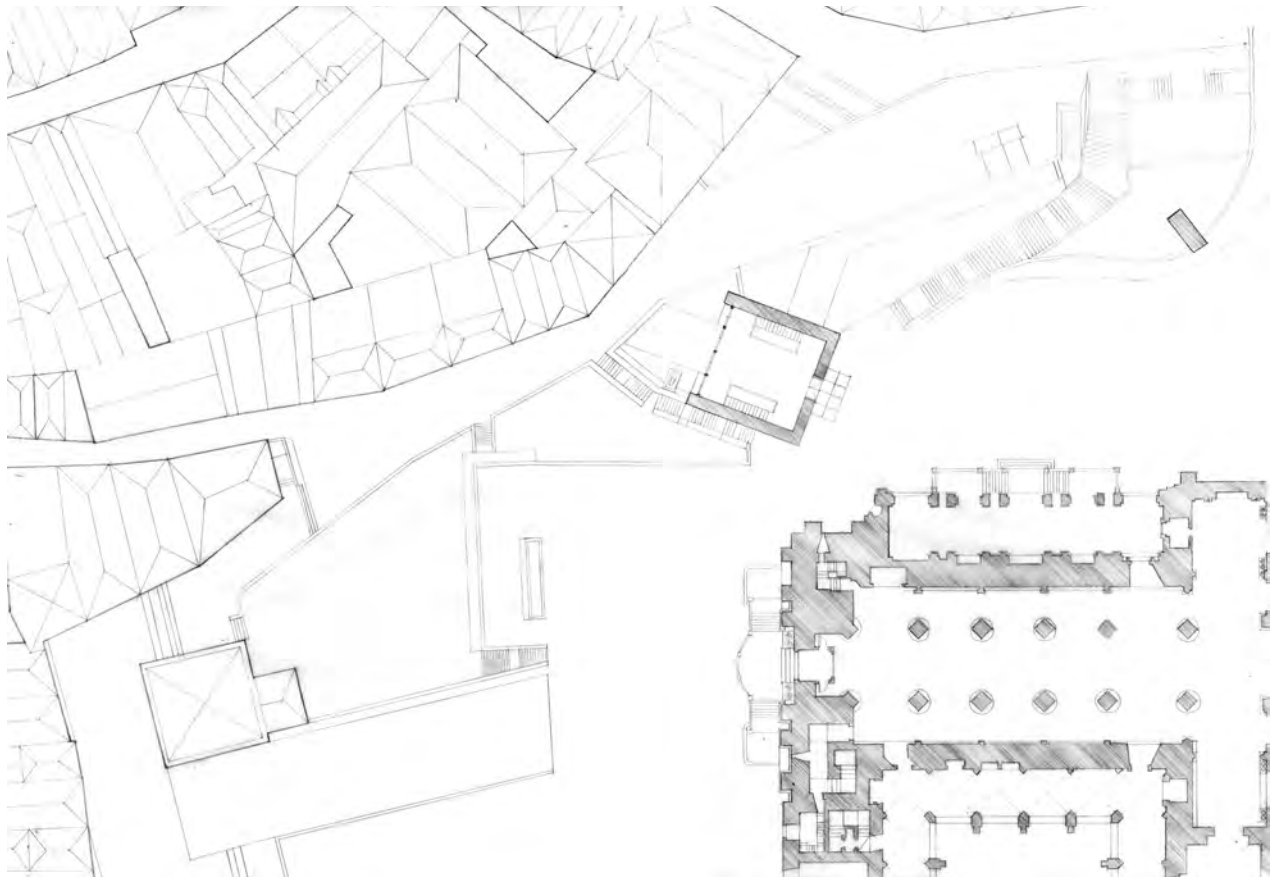
2. Barrio do Sé 1930. Public space & street forms drawing  
Pencil 1:10 000

3. Barrio do Sé 2010. Public space & street forms drawing showing widening of public space after demolitions around cathedral  
Pencil 1:10 000

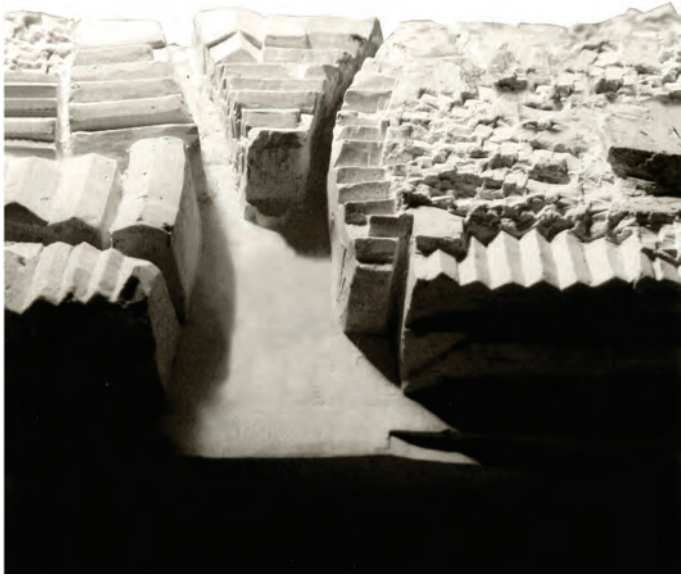
4. Building integrated into topography  
Model. Card 1:200

5. Building mediates between cathedral piazza and street level below  
Section. Pencil

6. Terreiro da Sé extends over building, stair echoes the lost urban pattern  
Roof plan. Pencil



6



## Praça da Ribeira

The modelling of the square's topography will have a large impact on the way humans will interact with the place. It will encourage and encompass a range of situations and activities. People will take advantage of the new exceptional flat ground and the public furniture; they will enjoy events on the central platform and the stone benches on the sides will be regularly used as seating spaces. During market time, traders will use the public furniture as platforms to exhibit products.

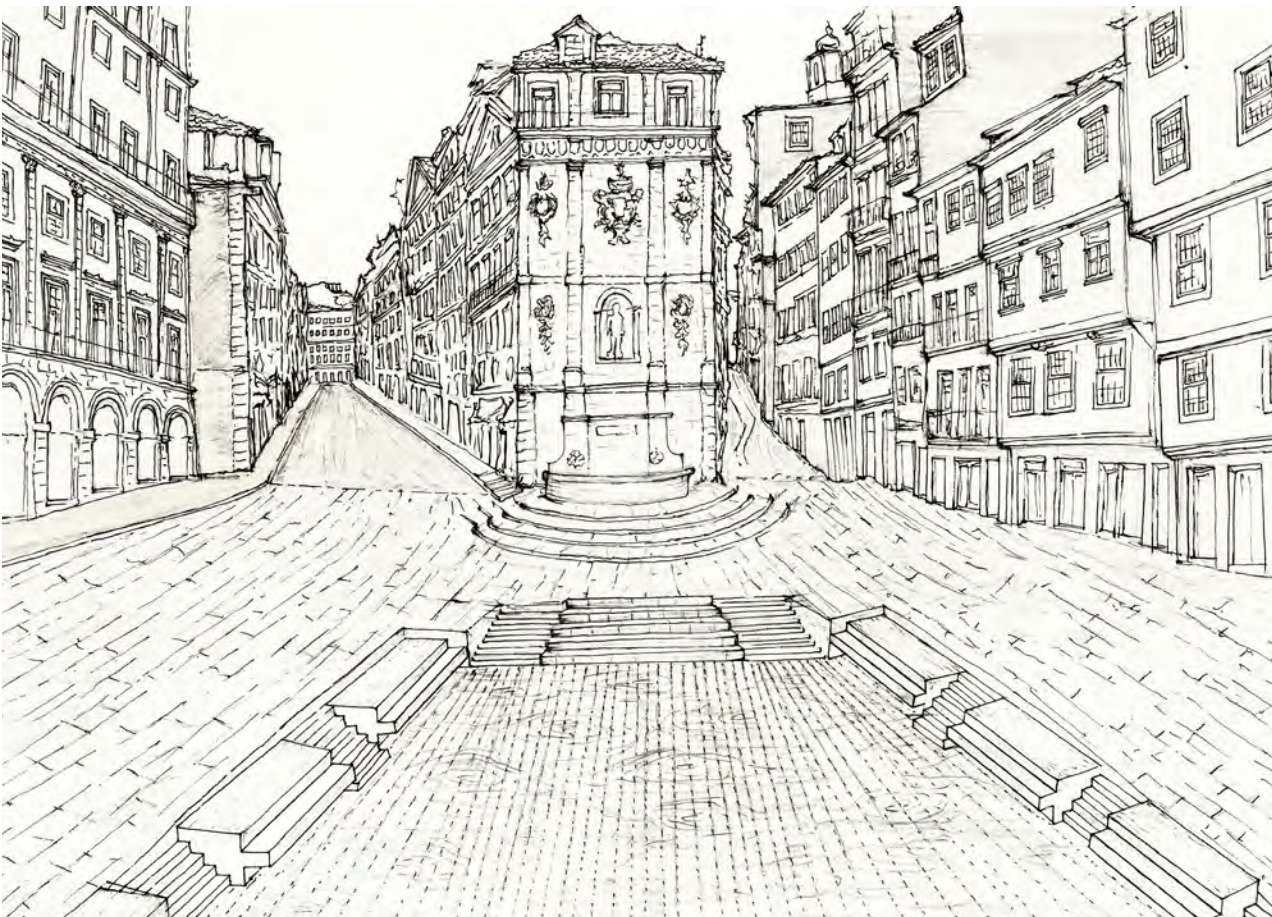
The benches are permanent aesthetical and functional assets. They are strategically integrated into the square's topography and incorporated into people's daily life. The heavy platforms/benches are carved out from Porto's granite; the innovative and unique design plays with volumes and voids creating an interesting chiaro-scuro effect.

1. Plaster model showing the site enclosed on its north, west and east sides
2. Section showing the delicate slope of the square's platform to the river
3. The proposal is integrated into the square's landscape

1.



2.



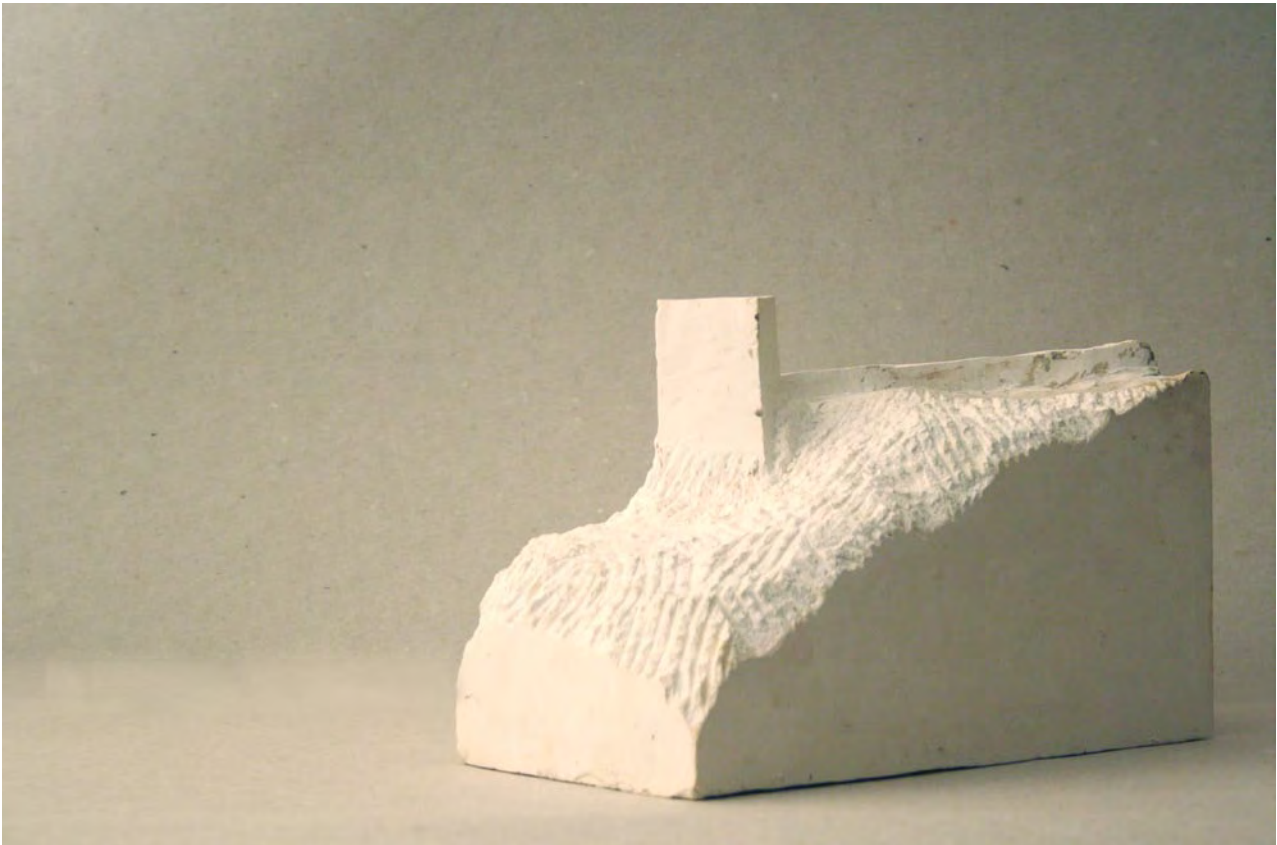
3.

Sourcing Fonte da Porta do Olival  
Robert Chandler

In the area commonly known today as Cordoaria, (relating to the cordage industry and markets that settled there in the late 19th century) there once stood the city gate 'Porta do Olival'. The source of the gate at one time cured the thirst of travellers and animals who stopped at this point before the long, arduous journey ahead.

Today the fountain is dry. A nearby drainpipe is left hanging as water from the roof flows down the remains of the old gate replenishing it's source.





1.

1. A plaster model looking at the granite wall sitting on a rock.
2. A plaster model of the interior of a tower
3. What the gate looked like in the 15th century
4. A visual of activity inside a tower.
5. A section running through a neighborhood that railtracks lie on top of.



2.



3.





4.

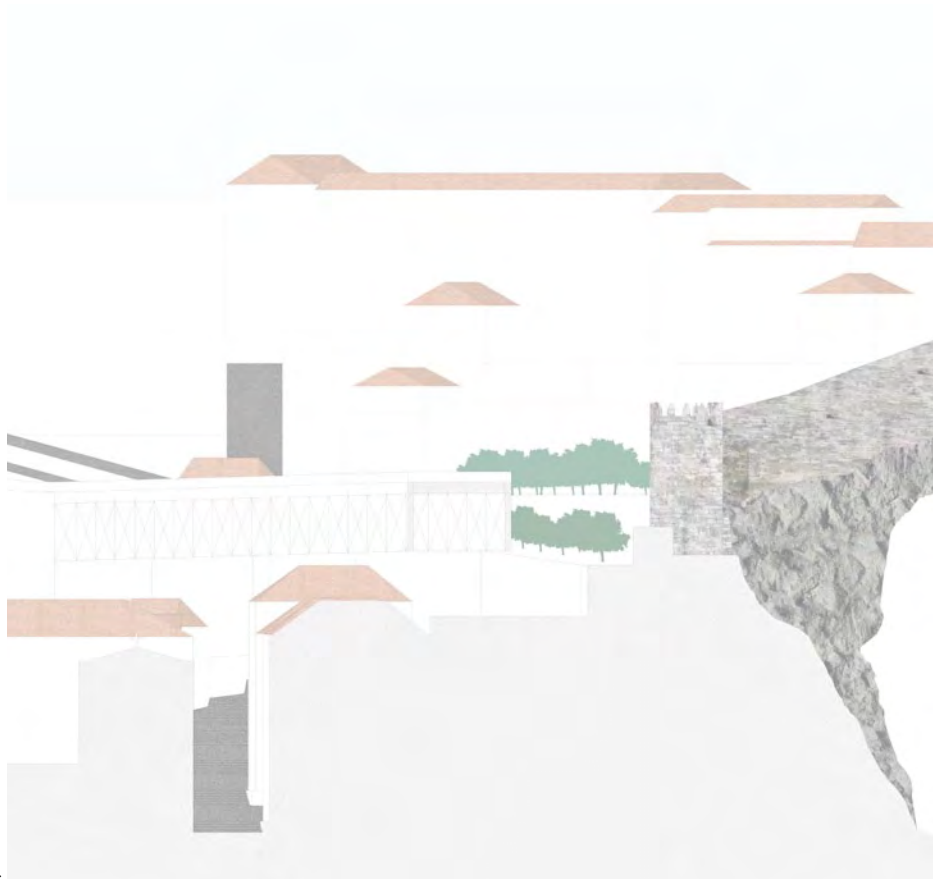
### Muralhas Fernandinas

A reminiscent of the 14th century city walls situated in the Se parish. At the end of this strip of the wall used to be one of the main gates leading into the city, Porta do Sol.

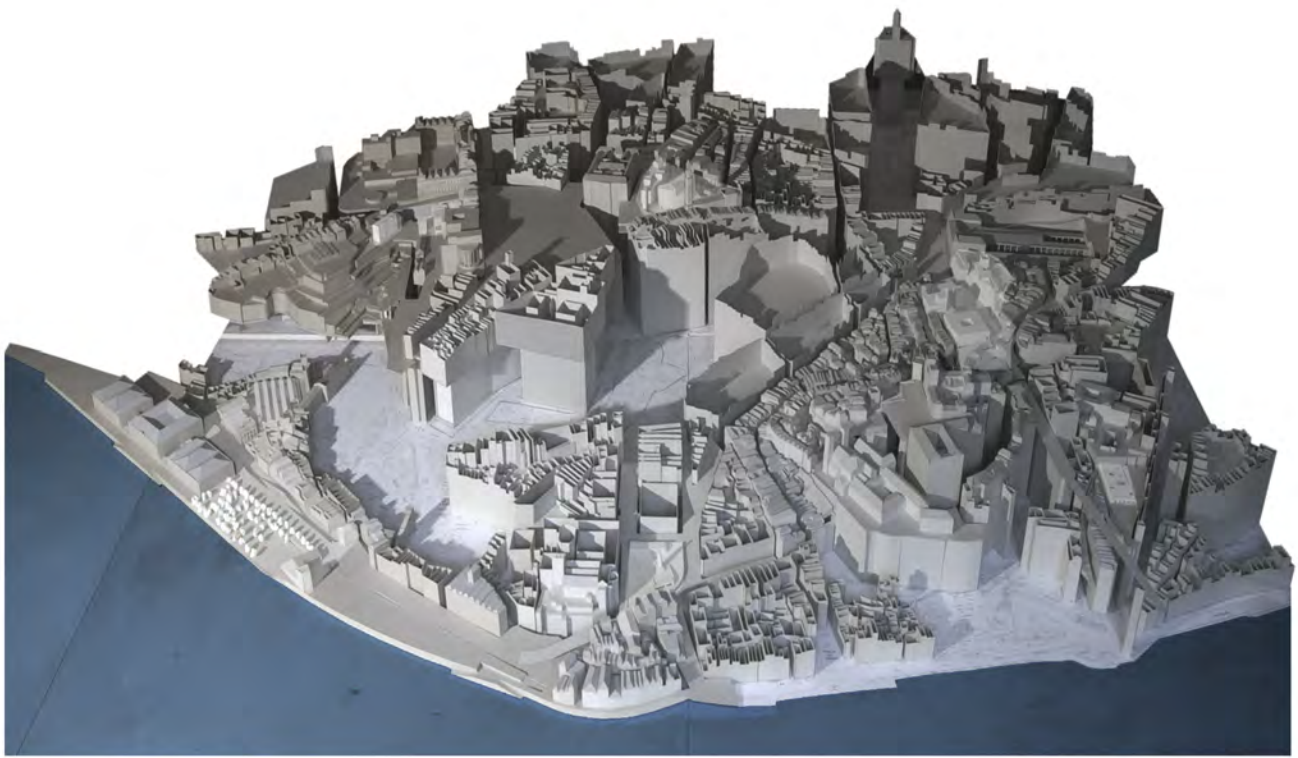
Surrounding the granite wall are very different conditions. On one side an extremely poor neighborhood that has been cut away from the rest of the city with mis-fortunate planning during the 19th and 20th century and on the other side there is the thriving city, a large private university, theater and shops. The wall itself is difficult to reach and closed of by institutions surrounding it.

There are three towers sitting on the wall and the design proposal is attempting to connect the two different conditions through the wall by creating usable spaces out of the interiors of the towers by covering them. These spaces can be used for community gatherings and exhibition and work spaces for the nearby university.

The entrance will be moved from the backyard of institutions to a more prominent place at the Jardim Arnaldo Gama where the old gate was situated and referred to by a small steel structure forming a gateway to the tower.



5.



1813 George Balek. Historical map of the City of Porto

## The City of Porto

The rivers and granite substratum that made the original settlements in Porto a privileged location, continue to be defining features in the city's physical and social life. The first urban structure in Porto was developed by the Romans in the 1st to 3rd centuries AD, in what is now known as the parish of Sé, the historic centre of the city of Porto. This centre was situated between three water courses: a small stream to the East, River Vila to the West and the River Douro to the South. The growth of the mediaeval city was strongly informed by both these waterways and the series of defensive walls that were built as the city expanded. The steep topography of the city gives the streets and public spaces their distinctive character, places where the ground and the topography itself have a strong spatial presence.

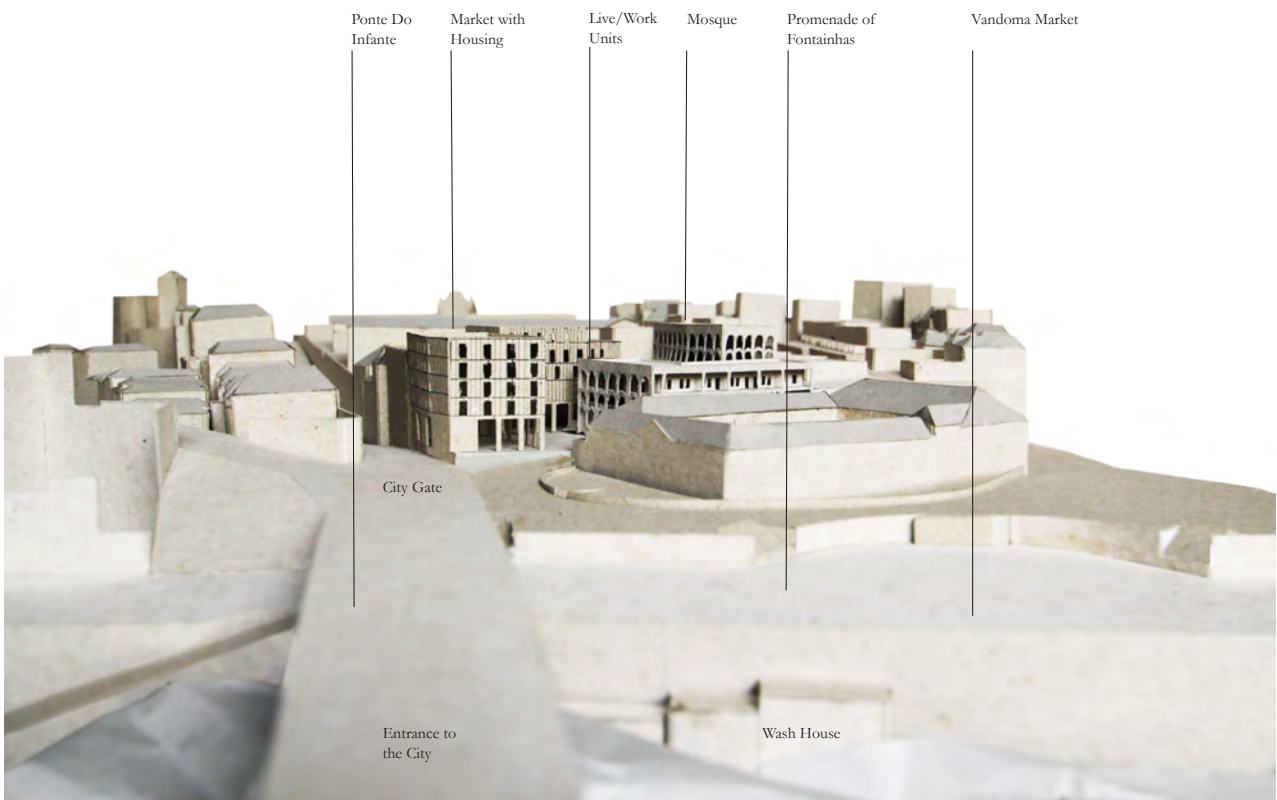
The city inhabitant's relationship with the topography of Porto is demonstrated by the location of the different centres of religious and civic power within the city; and the festivals and processions that are allied to them. As expansion and growth changes the city over time, it is these rituals that retained the meaningful relationships between its constituent parts. The Romanesque Wall lost its military importance once the larger Gothic Wall had been built to accommodate the expanded city, yet far from becoming redundant it became vital as an urban monument and its gates were consecrated. Layers of Porto's physical history accommodate the next, and so the profane becomes sacred.

Porto's 19th and 20th century history is largely distinguished by the effects of new technology and large scale town planning exercises. Gustave Eiffel's bridge allowed the 'top' level of the city to be accessed without approaching from the riverside and travelling through the intermediate layers. A desire to appear modern and to clean up the city, accompanied by a movement of the city's port from the Ribeira area in the centre to Matosinhos, changed the ritual of life and work in the city.

Porto is now a city of many centres, yet there is still a strong sense of community and of life. Many years of neglect in the central parishes of the city have been combated by great efforts to recuperate the buildings and urban realm in recent times. This is beginning to have an effect, as many people are moving back to Porto, to live and work in these newly recuperated areas.

*"The houses still have the hardness of recent things, as in the first layout of some city foundation. There are only a few shops, but from the walls – high or low – gardens explode, and from every house something special that architects cannot design. Nor should they".*

Álvaro Siza



## Masterplan for the regeneration of the riverside area of Fontainhas in Porto, Portugal

The site is on political as well as physical boarder point to the city. Since the construction of Ponte do Infante, this important point has become a road, a loose boundary with a constant flow of traffic that has resulted in a loss of place. It is the aim of the masterplan to rectify this and restore a sense of place.

The masterplan forms a serial of spaces that draw a narrative as you approach the site from the street first and then up to the upper part of the city. The design presents evident desire to make a connection across wide spaces. The program includes a mosque, residential units (live/work typology), and a market with housing above.

The corner building within the masterplan acts as a new city gate, both to Sao Lazaro Gardens and also mediating the scale of the bridge with the upper part of the site and the residential square that looks back down the valley towards central Porto. The masterplan supports the role of the Gate as a place of transition between these two scales. The scale of the volumes on the site graduate gently up the steep topography of the site, marking out public and private squares, as well as defining its limits.

Zeinab Rahal, Robert Chandler



1.

## MASTERPLAN DESIGN – Mosque and live/work residential units

Urban framework design for the regeneration of the Douro riverfront area of Fontainhas in Porto, Portugal. Designing a city edge masterplan and exploring architecture that facilitates the tension between civic and spiritual spaces.

The masterplan marks a threshold to the city and presents a program that responds to the social needs of locals. The program includes a mosque, residential units (live/work typology), and a market with housing above. The architecture presents a sense of elasticity as a whole; the hierarchy of the serial of spaces and volumes simplifies the tension and rigidity between what is civic and spiritual. There is an “intellectually radical” approach to the mosque’s design. The mosque has a dominant presence and is remarkably grounded in the urban proposition; it is buried in the city between public and residential buildings. The building’s open facilities, such as restaurant, exhibition spaces and conference rooms, enrich the program and welcome the general public to get involved.



2.



3.

1. The masterplan. As you approach the city from the bridge, the roof garden creates a surreal landscape foreground to the mosque.

2. Transitional void. Section through mosque and monumental square. The void behind the facade has a porous character; it acts as a filter of light and architecturally mediates between civic and spiritual spaces.

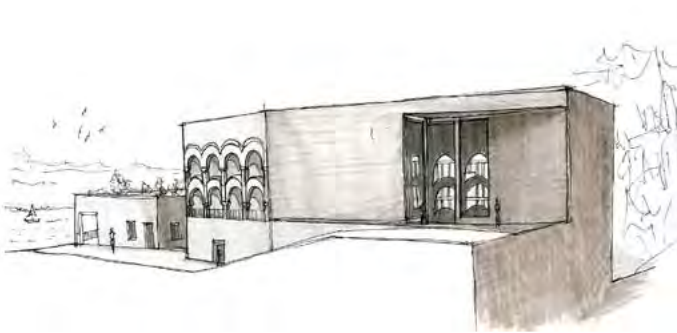
3. Mosque, Prayer Hall - 1:20 interior model

4. Threshold to the mosque, sketch

5. Master plan south east view, 1:200 model

Avenida da Ponte Master Plan

6. Mosque, Prayer Hall, kiblah wall and natural light pouring down from skylight  
1:20 interior model



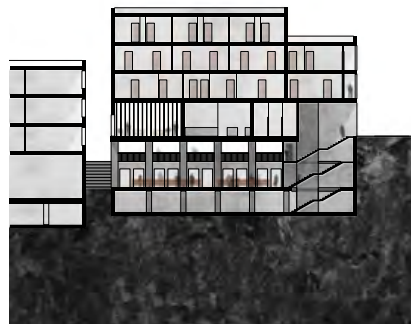
4.



5.



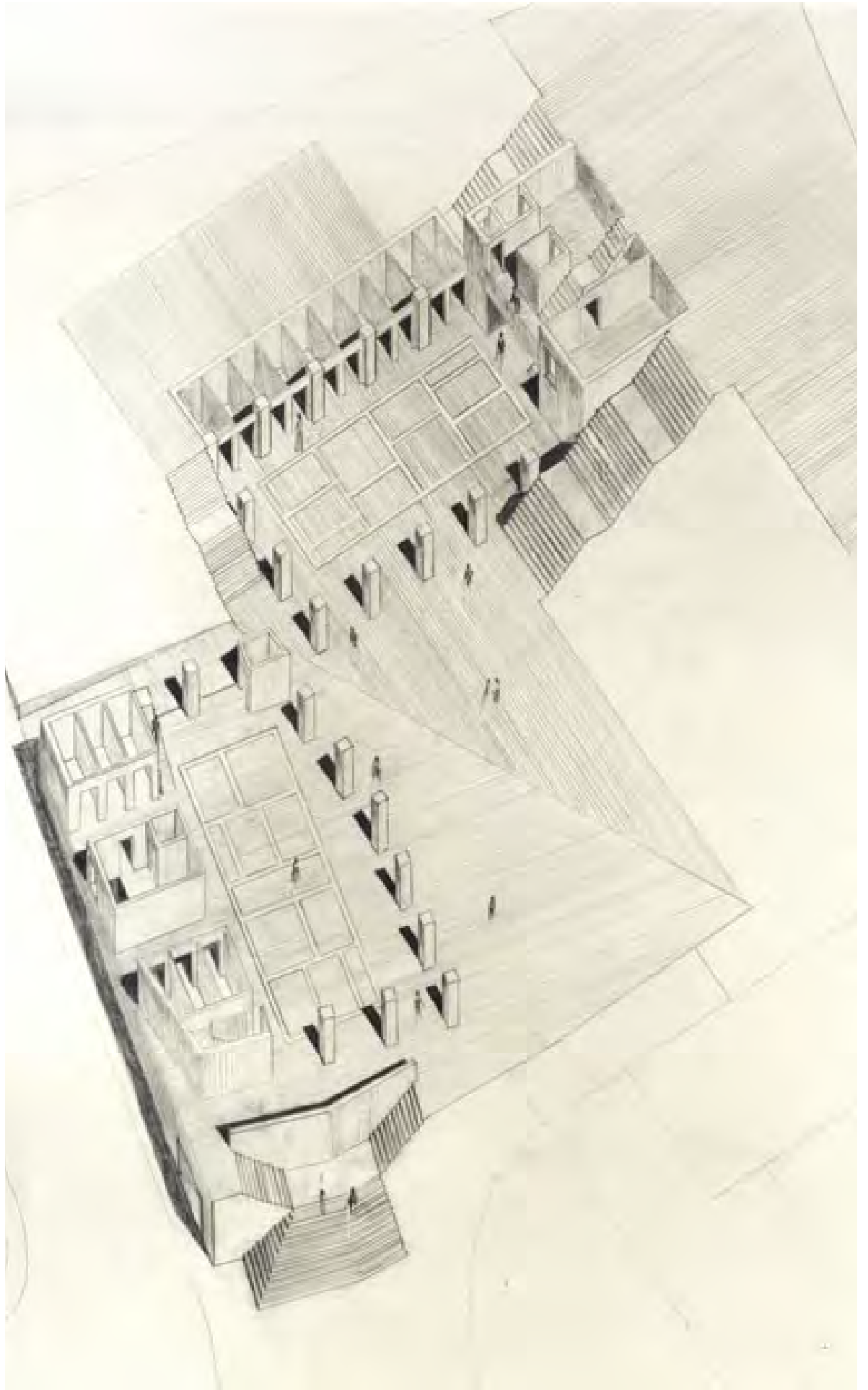
6.



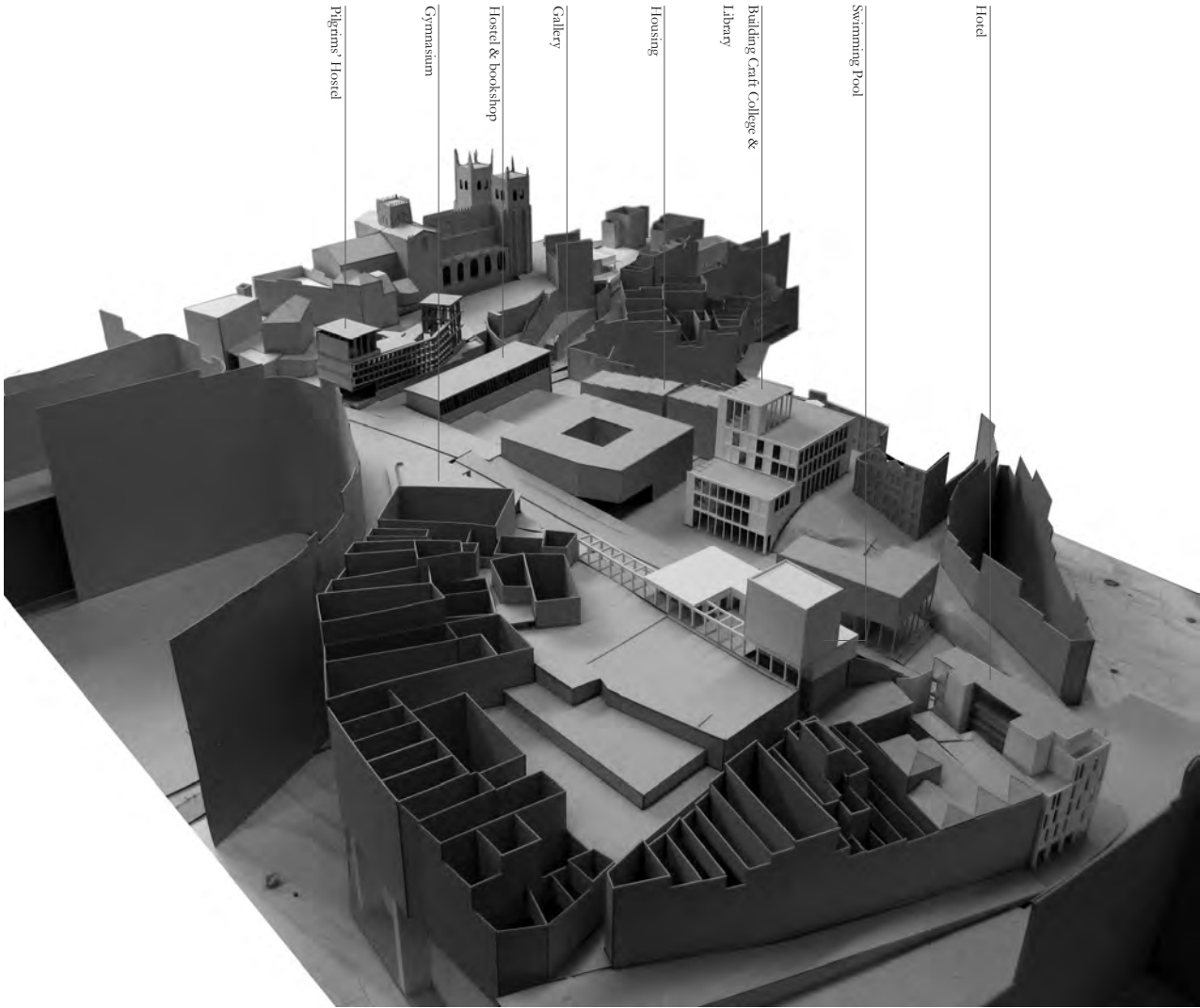
1 2  
3 4

- 1 The masterplan as an urban proposal that creates a threshold to the city; public and private life.
- 2 Model showing southern elevation and the market spaces around a public square
- 3 Long section through the market, canteen and housing and the interlocking levels interior/exterior.
- 4 Model, 1:20 of the central market hall looking out towards the river and valley.





Axo of public ground

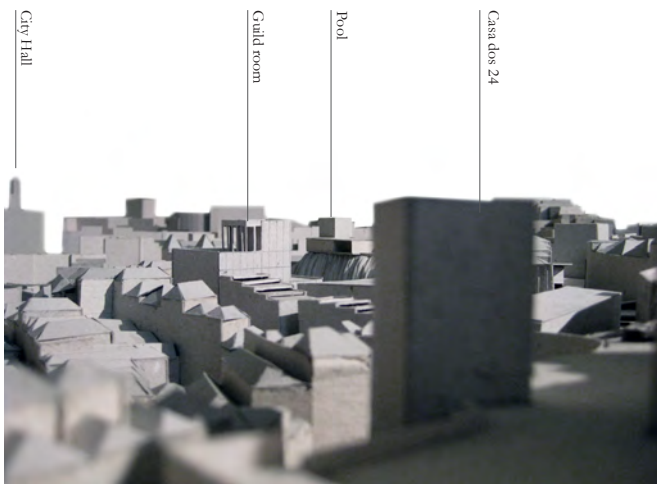


2

### Weaving back into the city

The masterplan incorporates a mix of programmes of different temporalities and levels of publicness. It connects with the distinctive morphology of Porto. Urbanistically, the main concerns are connecting to the routes in the existing fabric of the city and using the different strata of the ground to make a series of different public spaces. As one rises through the topography, the horizon expands and the upper levels of the new buildings become more important, connecting with Porto's skyline of towers.

- 1 1:500 model showing proposed masterplan for the Avenida da Ponte
- 2 1:200 model with proposed interventions labeled
- 3 1:500 model photograph showing horizon of towers as seen from Cathedral terrace



3



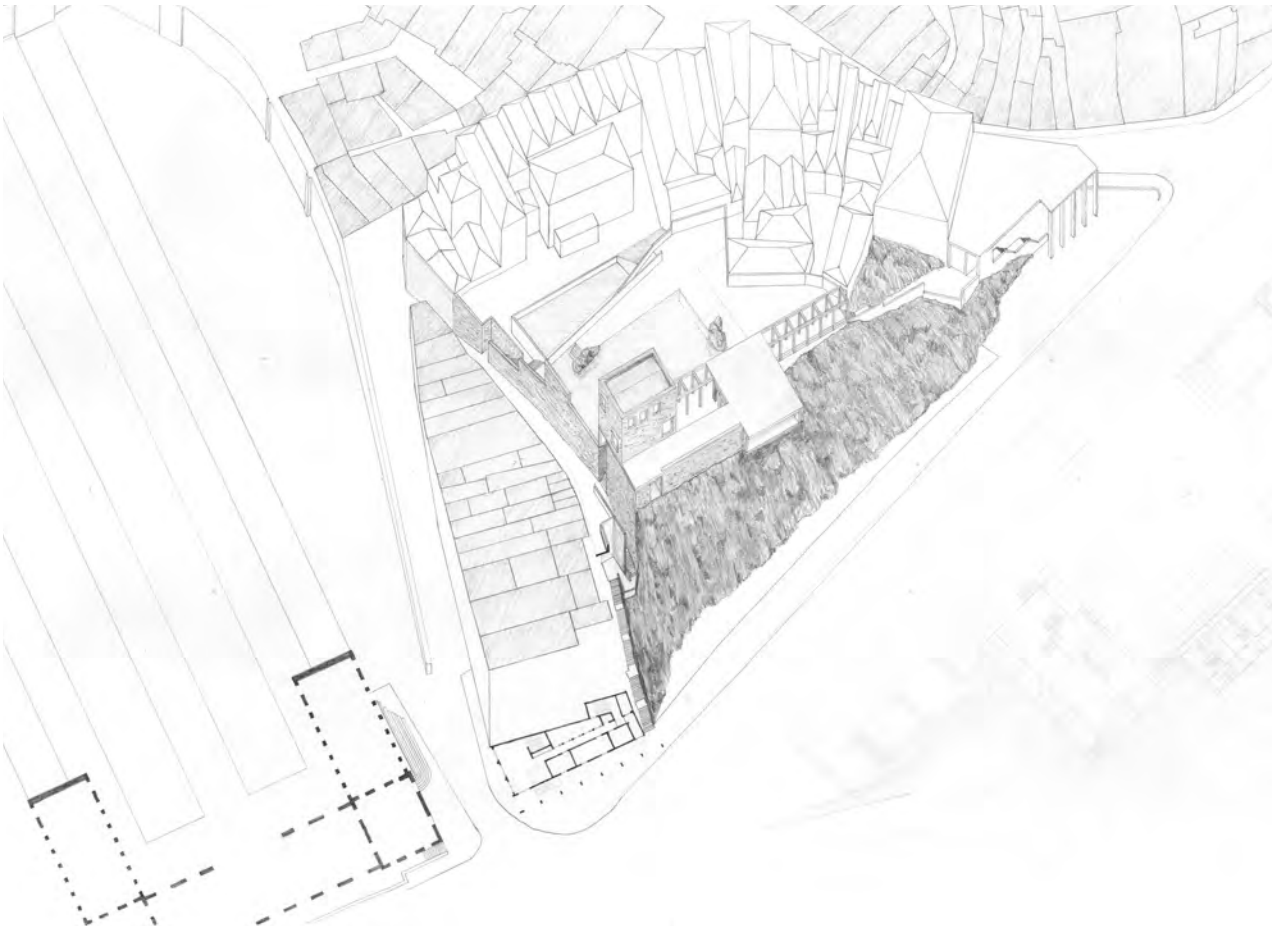
## Recuperation of Avenida da Ponte

Over time there has been several attempts to recuperate this important part of the city and to try to reverse the detrimental effects that short sighted plans have had upon the area, the most of dramatic of which was the creation of a road through the historic city fabric in the 1950s, created by cutting away the topography, creating a cliff in the city centre. The separation of the Sé Parish through this and other interventions has meant the extreme decay of the area, with many buildings in ruins and low occupancy levels in others. However, since the early 1990s, when the historic city centre of Porto became a UNESCO world heritage site, there has been a more credible, less radical strategy in play that is attempting to repair and recuperate the area through gradual restoration and partnered investment between the council and individuals.

Our strategy has been to try to reinstate a piece of city in the gap that has been created. The masterplan considers different ways to unlock the potential of the site, making it a place that caters for both labour and leisure, the ritual and quotidian. The mix of programmes was developed out of a study of the history of the site, its current state, discussions with local people and with Alvaro Siza, who has made two previous plans on the site. A sense of opportunism about the extreme state of the site allows a mixture of both the everyday and surreal, moving away from the 'zoned' city and returning to a more complex, layered temporality.

Within the masterplan, four projects were developed in more detail. These are a Hotel neighbouring the existing train station, a technical college for teaching building craft, a pilgrim's hostel and a public swimming pool.

Amy Bradley Smith, Kieran Brash, Matt Wickham



1

## Reconnecting Topos

When the new road was cut through in the 1950s, the higher level of the ground became disconnected from the surrounding city. This project proposes a series of interventions and new public staircases that connect this area back into its surroundings and gives a unique and surreal appreciation of the city. A new public pool and dance studio is proposed upon the upper plateau. Movement and the human figure is proposed as a reaction to the road and rail technology that has dislocated the area so badly from its surroundings.

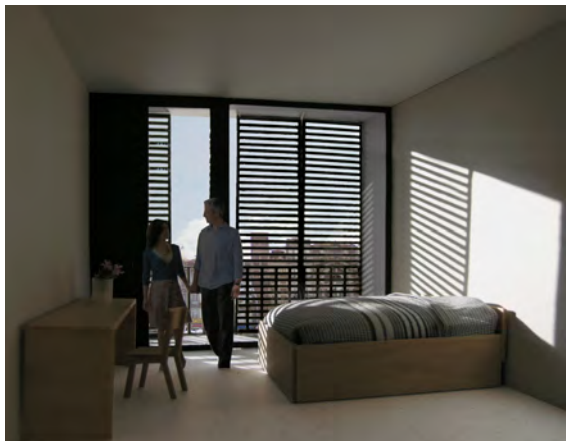
Three new public stairs connect to the upper plateau, weaving back into the city. A new hotel at the north and gymnasium building at the south complete the severed urban block and give a face to the street as well as announcing the new routes.

The proposed hotel provides simple low cost accommodation. The rooms have balconies and shutters that shade them from excessive solar gain but allow guests to enjoy the view of the cathedral and the city. The top floor of the hotel also connects to the high level alleyway.

The architecture on the plateau is structured around the movement of people. The colonnade is a space for movement but also creates a boundary/screen between the pool and the city beyond. The new tower houses the reception at ground level and a bar on the upper level, and is a place to which people are instinctively drawn. It forms part of the landscape of towers that can be seen at this upper level across the city.



2



3



4



5

6



- 1 Axonometric drawing showing proposed routes up to plateau and new swimming pool
- 2 1:200 model of hotel in context demonstrating relationship to train station
- 3 1:20 study model of hotel room showing one possible arrangement of shutters
- 4 Image of proposed swimming pool, showing relationship with city beyond
- 5 Route up to plateau colonnade situated below the tower, linking to colonnade above
- 6 Colonnade structures movement between pool, changing facilities and dance studio



Axonometric of topography, new public route, connecting new & existing ground

## Recuperation of a City Quarter - Building Craft College & Library

The building craft college seeks to reintroduce the skills and trades that are historically part of this city quarter. Located close to Tavora's Casa do 24, once the meeting place of the Guild's, the college provides vocational training. The skills of the students can then be utilised to recuperate the existing ruined buildings in the Barrio da Se.

The library connected to the college provides a public front to the college on to the new city square next to a market. A public route through the building links this new square with the existing streets above.

The steep slope of the site and the dramatic level changes are used to help define new public space. The building seeks to mediate between the changes in level and sits within the rocky outcrop created when the road was cut through the site in the 1940s.

The introduction of new housing to the site was suggested by Alvaro Siza. The masterplan addresses this through including housing throughout at upper levels of the larger building on the site above the market, and in the two blocks along Travessa da Sao Sebastiao.

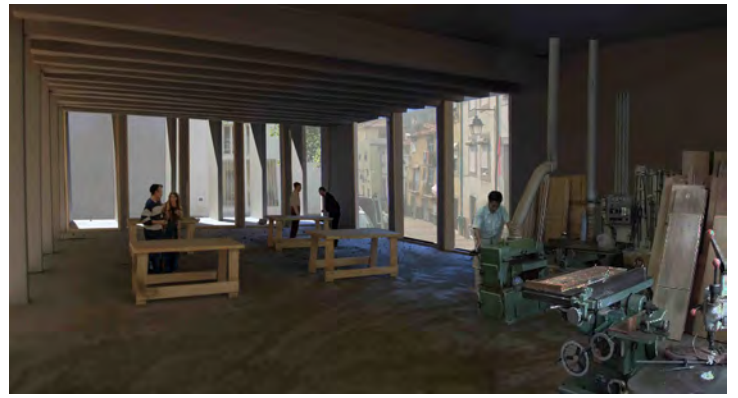
These two blocks retain a similar scale to the housing opposite and recreate a scale of street that was once present here. The two buildings are based upon similar unit sizes and layout to Siza's successful Bouca housing.



New Public Square on Avenida Da Ponte



Avenida Da ponte Masterplan, 1:500 model



12  
34

**1:20 Room Studies**

- 1 Threshold study of library
- 2 Guildhall & meeting room
- 3 Stone Workshop
- 4 Wood Workshop



Avenida Da Ponte Masterplan

## A Pilgrims hostel for the city of Porto

The Way of S. James is shared in the collective memory of Matosinhos and Porto alike. As a continuation of the first semester project that manifested as a Chapel in Matosinhos, The second semester thesis project introduces a Pilgrims hostel to the City of Porto that emphatically forms a ceremonial gateway to the Sé Cathedral. The building marks the beginning of the Camino Portugués from Porto to Santiago de Compostella. This ceremonial building is intended as both a center and a threshold to the City, greeting guests and sanctioning the communal action of the citizens of Porto.



1.

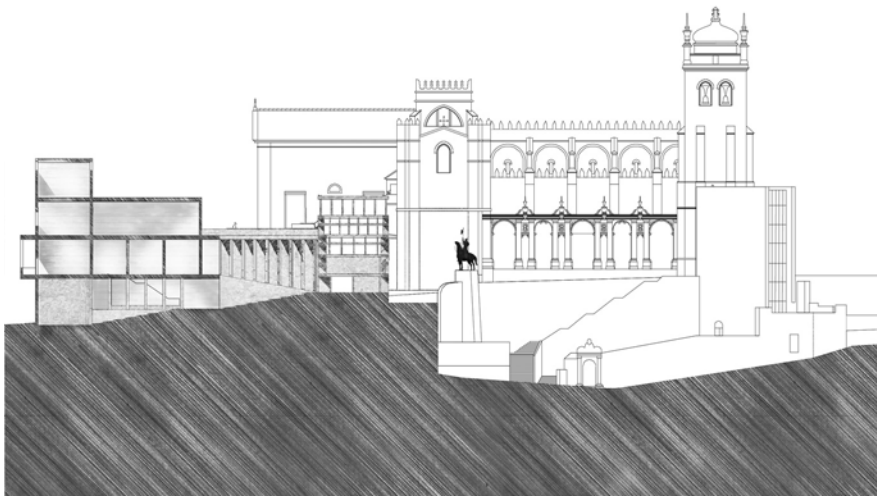


2.



3.

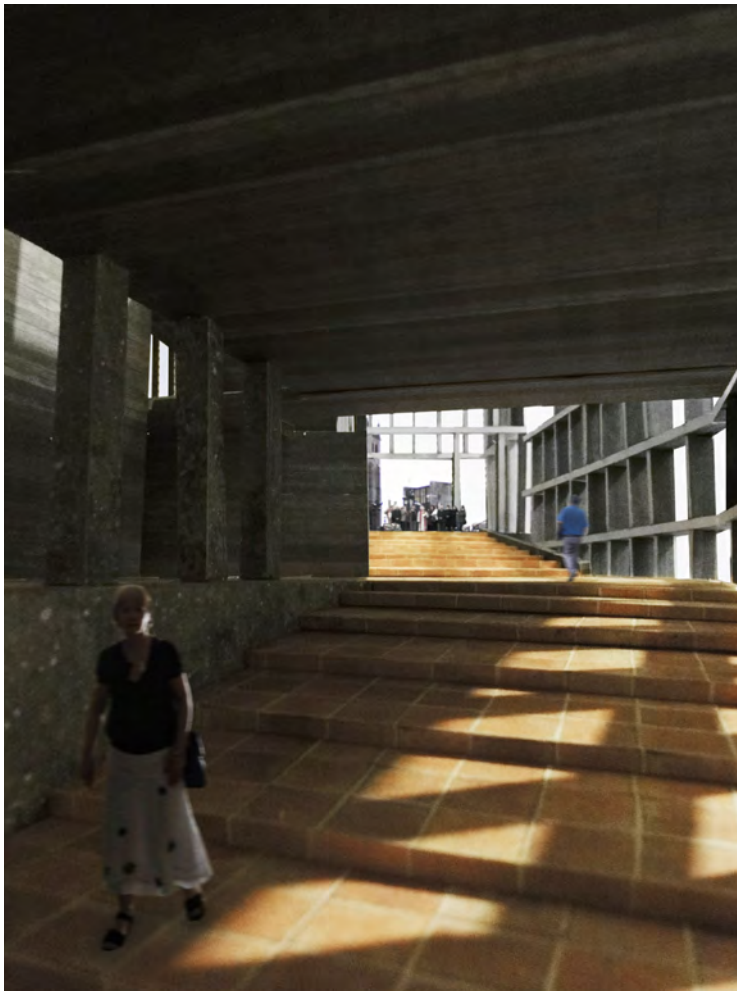




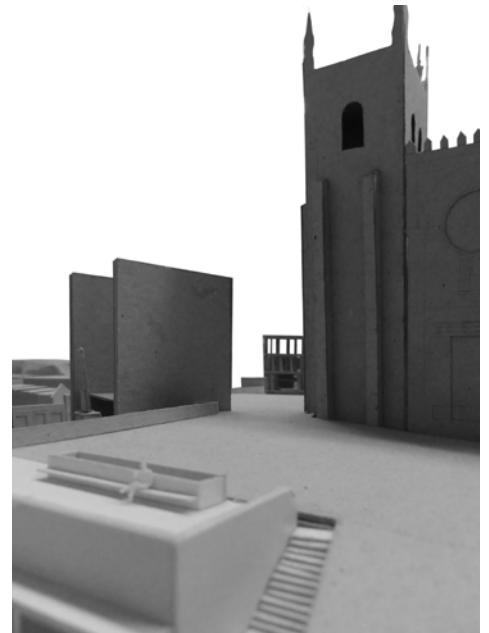
4.

“I am a builder  
of houses and of places  
I live among men  
amid their tangled web  
of being.  
To make architecture is  
to make a creature. To be  
full to fill oneself to have filled  
oneself to burst exult  
icy cold amid the  
complexities become a happy  
young dog.  
Become order.  
The modern cathedrals  
will be built upon this  
alignment of fish  
of horses of Amazons  
constancy rightness  
patience waiting desire  
and vigilance.  
Will emerge I can feel it  
the splendour of raw concrete  
and the greatness that was  
essential to imagine the marriage  
of lines  
weighing up the forms  
weighing up...”

-Le Poème de l'angle Droit  
Le Corbusier



5.



6.

1. Image showing processional ramp leading up to the Sé Cathedral.
2. Conceptual collage of the Avenida da Ponte site.
3. Axonometric drawing of scheme in context.
4. Section through Ceremonial building at scale 1:1000.
5. View through Processional entrance showing ceremonial gateway beyond.
6. 1:200 site model showing ceremonial gateway between Sé Cathedral and Fernando Távora's Casa dos 24.



1.



2.



3.

Between Tradition and Technology:  
the hidden character of the invisible spaces between  
the old city and the modern city.

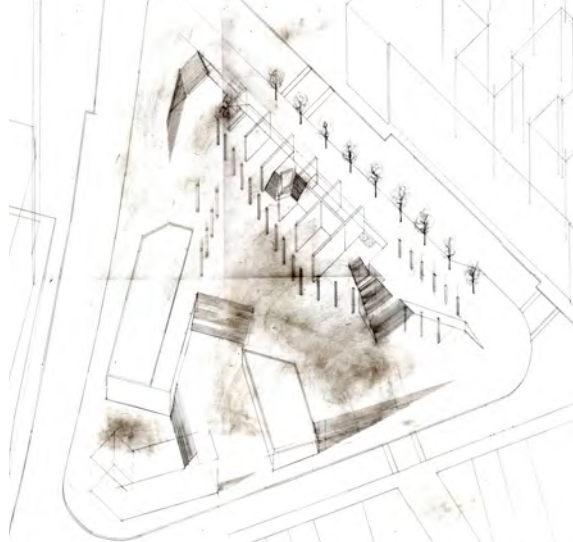
The triangular site of the Praça de Lisboa in Porto lies just outside of the - now demolished - 14 Century city wall. Its city edge condition has meant that the site has historically been a place for trading and markets. It is next to the location of the site of the Porta do Olival, the northern most city gate on the main trading route leading north towards Matosinhos and Santiago de Compostela.

The Praça de Lisboa has been made an interstitial space through the advancing technology of the car and thus the car park. It is a choked island surrounded by busy roads on its three sides and with a car park buried underneath it, ungrounding the whole site from the “granite that over the centuries has resisted hasty plans”. It has become a non-place disconnected from the urban grain that surrounds it. It is not part of the parish of Vitoria nor the parish of Se. It is not part of the 19 Century grid based modern city but also not part of the medieval city pattern based on riverine topography.

The site lacks an identity and a character.

The ruin of the Clerigos Shopping Centre and a small listed building are all that remain on top of the uniquely flat two story car park deck, that weaves its way under the cities squares and emerges from the ground at this site sitting uncomfortably amongst Porto's naturally steep topography. The roof of this car park creates a plateau causing a disconnection with the steep sloping roads of Rua dos Clerigos and Rua das Carmelitas

a. Alvaro Siza. Oporto. Burgo Issue 0 June 1988.



4.

1. Speculative collage of the Praça de Lisboa showing the flat deck of the car park now integrated into the natural topography that surrounds the site through building form that defining routes, building programme that allows for temporal, non-static occupancy and public space that creates a series of connected places of different scale

2. Site Plan

3. Photograph showing the car park deck, the 19C city to the left and the old city to the right

4. Axonometric drawing showing a series of interconnected public spaces in between and underneath the University Study Centre and Students Union tying together the 19C gridded city and the old city based on riverine topography

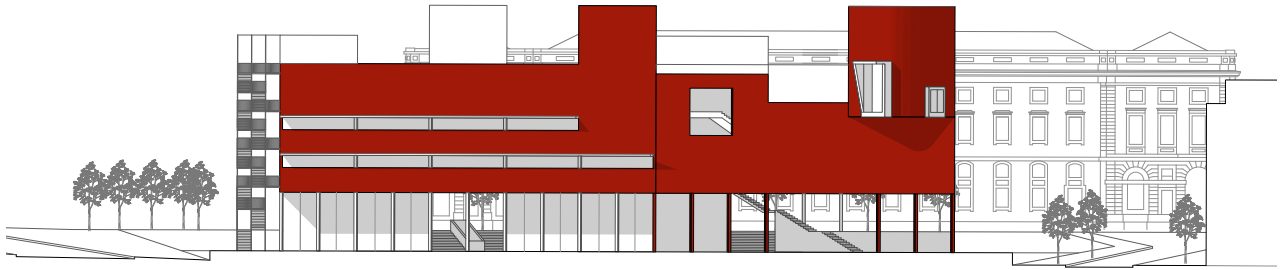
5. East Elevation showing the large opening that reveals the grand stair

6. Long Section showing the voids that admit light and fresh air into the plan

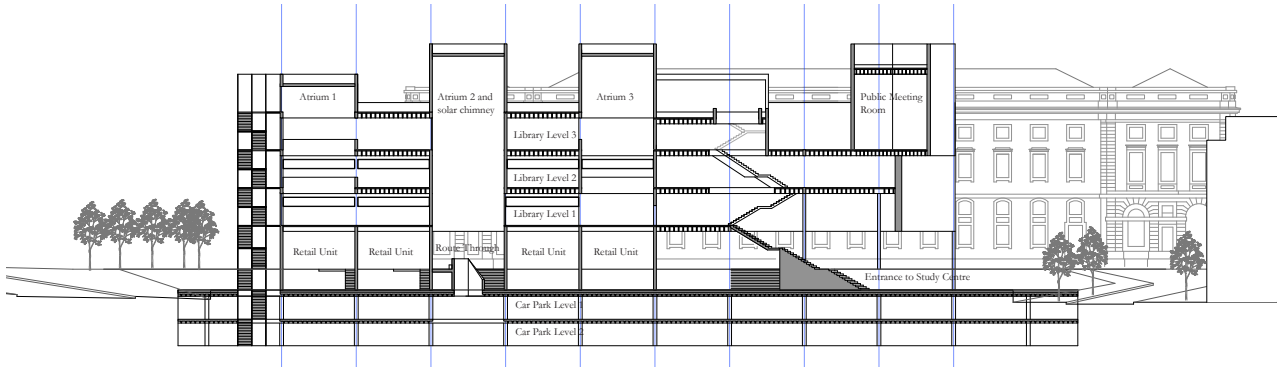
7. Public Meeting room in the Universidade do Porto 24 hr Study Centre

8. The threshold of the Study centre showing the grand stair leading you up to the reading room level. A large unglazed opening reveals the stair and the thinness of the reading room glass wall. A roof light and the light from the reading room illuminated this grand city-like stair

9. Underneath the 'red curtain' hanging over the unheated grand entrance stair



5.



6.



7.

The project brings back a restored campus for Porto University in the city centre.

The proposal aims to knit the disconnected island site into the surrounding urban grain by mapping the pattern of the context over the Praça de Lisboa and creating a series of interconnected public spaces which make routes through across the site.

Rua Galeria de Paris becomes a pedestrianised street and is brought across the Praça de Lisboa leading towards the Porta do Olival. Connecting the 19C city and the Medieval city and deeply recognizing the site of the city gate for its historic importance.

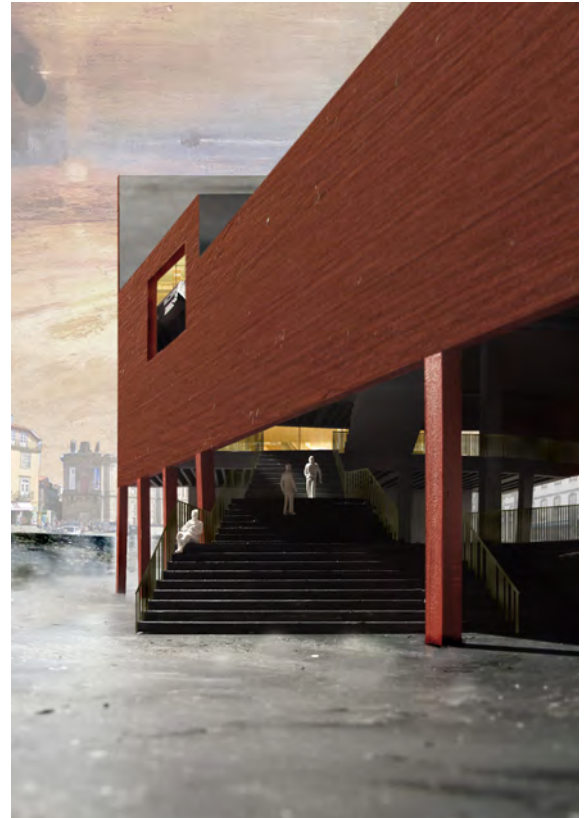
Three plateaus are created, defined by the location at which the levels of the car park meet the various streets in order to create level access.

Two projects become part of this urban proposal.

A: A new Universidade do Porto 24 hr Study Centre is made along Rua Dr. Ferreira da Silva next to the Porto University Rectorate. The civic importance of this building is recognized at both an everyday level and a ritualistic level. Shops are created at ground floor level, with the temporal unheated colonnaded entrance and grand stair to the study centre at the north of the site reorienting you from the front of the rectorate building.

A route through is created linking the Praça de Lisboa, the southern facade of the Rectorate and the Jardim de La Cordoaria.

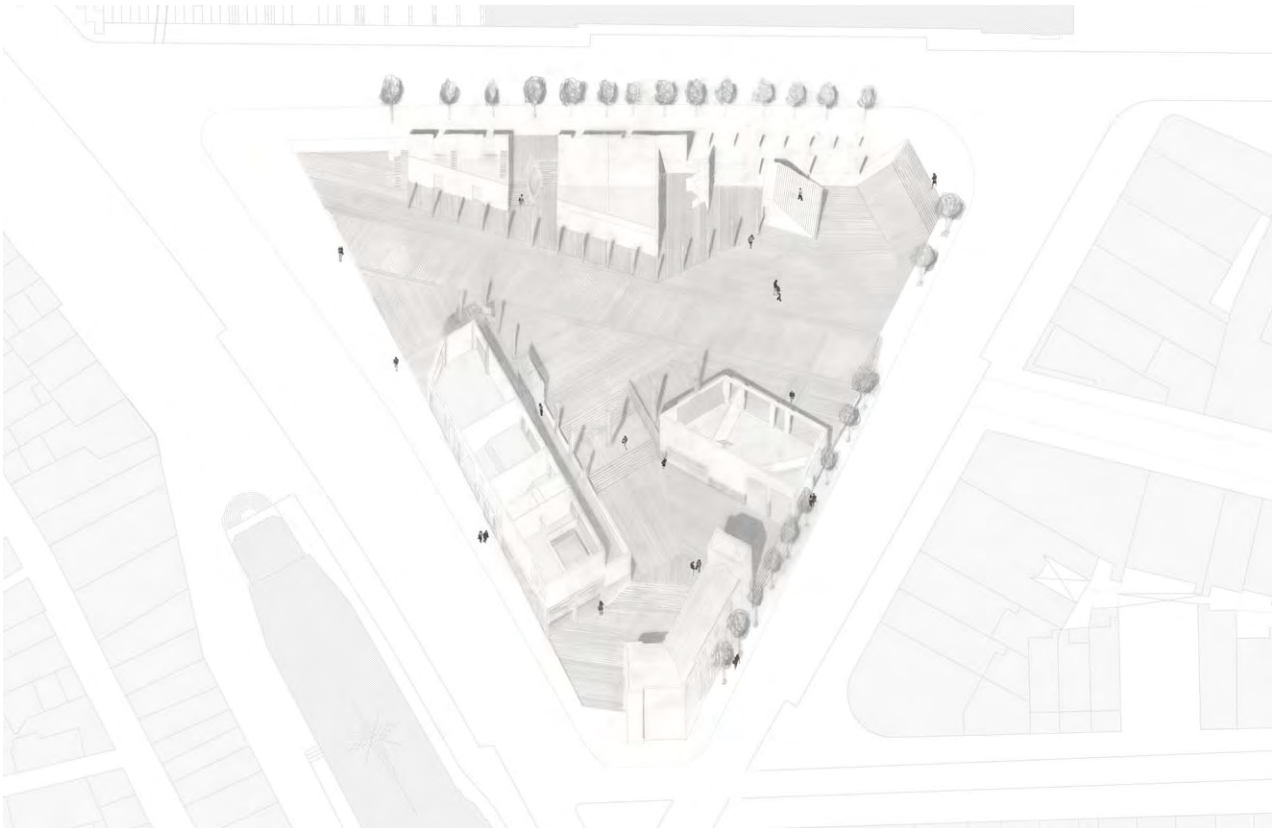
B: A Students union is made between Rua das Carmelitas and Rua dos Clerigos. This building contains students union offices, a bar, retail units and venue space. A route through is created between the Study centre and Rua dos Clerigos by raising part of the students union up off of the ground and continuing a series of interconnected spaces east - west across the Praça de Lisboa.



8.



9.



1.

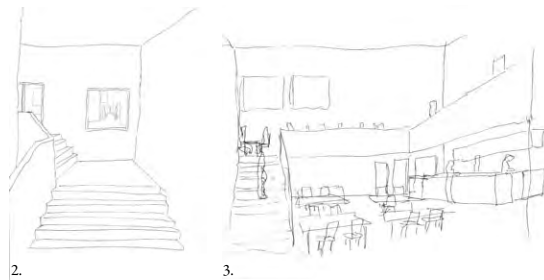
## Universidade do Oporto - Students Union Building

The site for this project is the Praça de Lisboa, currently a derelict shopping centre it sits surrounded by three roads, two of which slope away from its single plateau. This has created the need to create escalators to access the site and stairs at most points. A plan currently exists to bring the university of porto back into the centre of town. It has in recent years built many buildings such as the architecture faculty outside of the city centre. A plan to bring the university back alongside the university of porto rectorate building. This plan is called polo zero. Inspired by this idea another student and myself are proposing two university buildings.

The primary aim of this project is to recuperate the Praça de Lisboa. This is in the guise of this proposal along with a study centre proposed by another student and a series of terraced decks which meet the street at points of level access. Grand sets of steps between these create public spaces which are accessible on all sides.

The students union comprises commercial space at ground floor level, a gym at first floor level, and offices for the students union and other students services above. There is a cafeteria facing out onto the middle level deck and an entrance to the car park on the lower level. There is a four storey retail unit facing Rua das Carmelitas which is linked to the SU building by the bar and venue which take up four storeys.

North facing terraces or ones shaded by the building above give cool spaces to sit out and eat in the cafeteria and bar. With the terrace on the top storey of the bar you can enjoy a drink and watch the sun go down over the city.

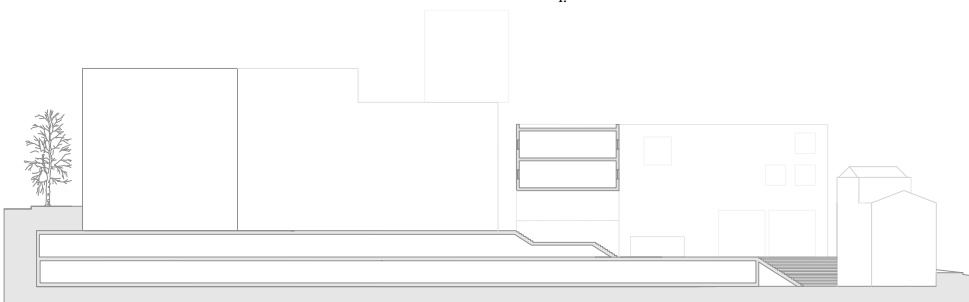


2.

3.



4.



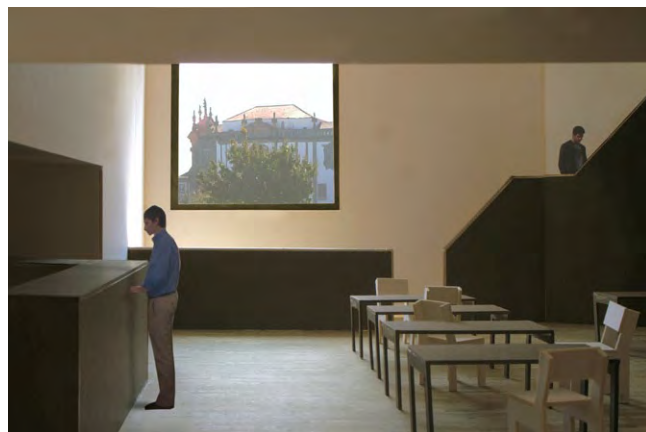
5.



6.

The building is to be concrete framed with a rainscreen of white render and granite tiles applied to the exterior. This is in keeping with the other major cultural building in the immediate vicinity of the University of Porto rectorate building and Clerigós tower and church. The change in level of decks is read through the massing to Rua dos Clerigos along with the treatment of the façade with stepping granite tiling.

The various uses of the building are read through the sizes and type of windows. With large windows at ground floor for shops and a tripartite façade to Rua Das Carmelitas following the precedent set by most buildings in Porto. Sloping windows at the main entrance along with a freestanding stair help in reading how to access the building.

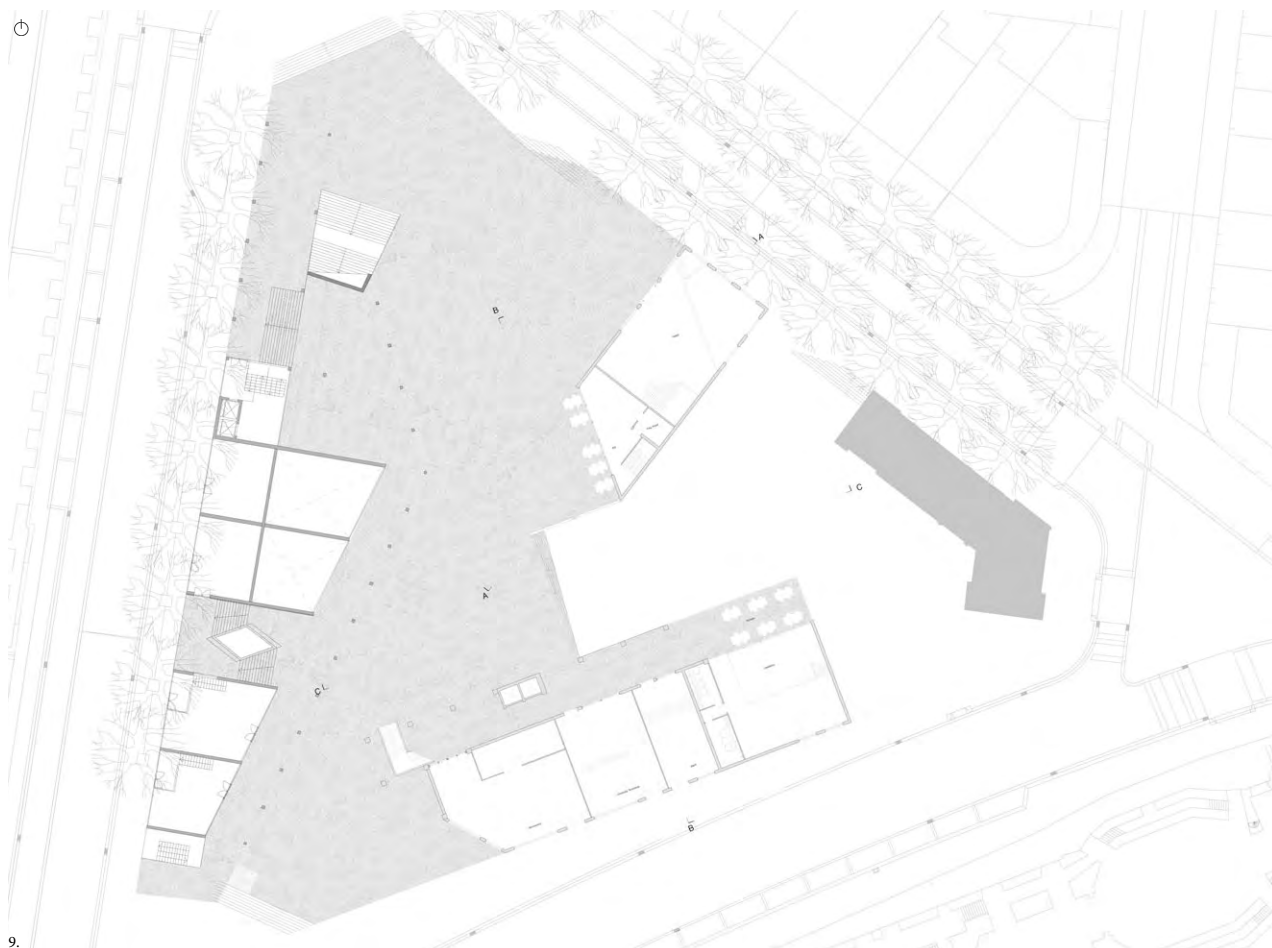


7.



8.

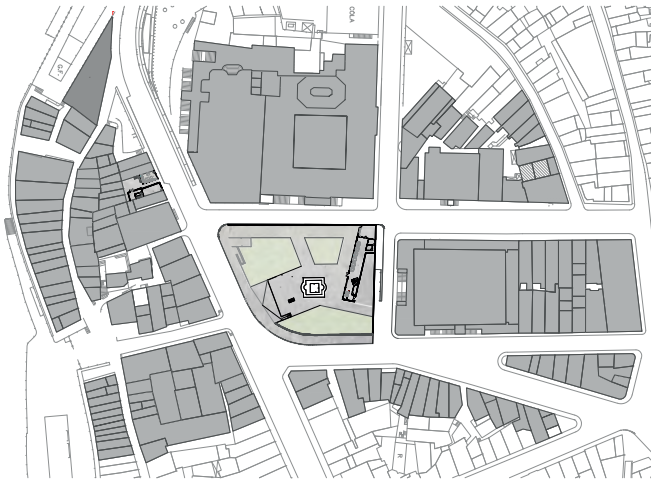
1. Axonometric showing series of interconnected spaces
2. Sketch of entrance to students union offices/gym
3. Sketch of ground floor in cafeteria
4. Elevation to Rua Das Carmelitas
5. Section C-C
6. Elevation to Rua dos Clerigós
7. Room study of students union bar
8. Model showing entrance façade
9. Ground floor site plan



9.



- Wall, Cafe
- Plan; Museum of Ethnography
- Tower; Scholar Accommodation and Private Gallery
- Wash house
- Kai Duan



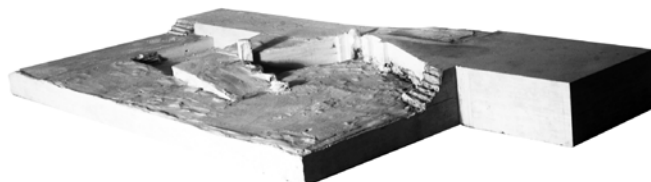
- CITY GROUND LEVEL PLAN  
 scale 1:500
- 1.Cafe
  - 2.Museum of Ethnography
  - 3.Public reading room
  - 4.Book shop
  - 5.Gallery
  - 6.Wash house

MUSEUM OF ETHNOGRAPHY. CAFE. SCHOLAR'S ACCOMODATION.  
 Slab.Wall.Tower.  
 Urban Strategy to re activate Praça do Infante Henrique and Sao Nicolau

The Museum of Ethnography deals with being situated within the ground, bringing light into the Museum below whilst allowing public activity on a public plate at city surface level.

The museum makes a strong connection between the two worlds below and above ground, whilst serving as a reminder of the presence of the statue above, highlighting the significance of Henry the Navigator in the development of the African Slave trade.

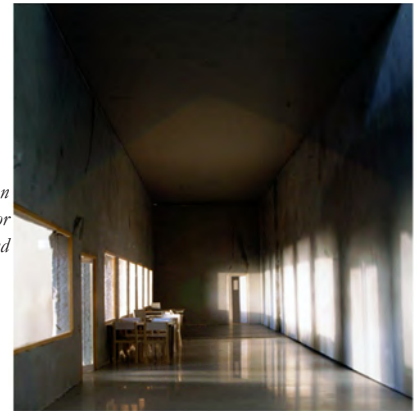
Externally, the proposal works against the natural topography of the site, making a public platform in an attempt to reactivate the square by ultimately allowing it to be used by people. However, Internally the Museum sits as a tight response to the topographical conditions of Porto, demonstrating how a building deals with the ground through its lighting strategy and material choices. The experience inside the Museum takes visitors up and down a series of levels via ramps and stairs. The interior of the Museum has been treated like a piece of Urban landscaping and can be seen as a critical response to the intense topographical condition in Porto.



CAFE  
 Room Study.  
 Evening sunset.  
 1:25 Model

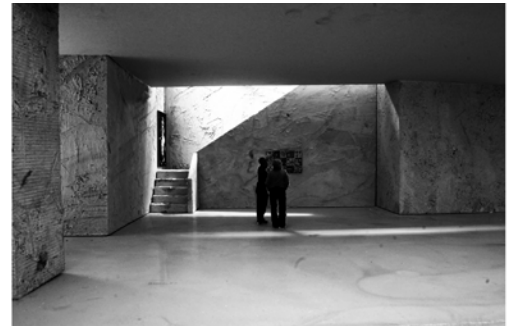
*“light is a mediation between space and form. Light changes expression with time. I believe that the architectural materials do not end with wood or concrete that have tangible forms, but go beyond to include light and wind which appeal to our sense.”*

Tadao Ando  
 Labour, Work and Architecture. Kenneth Frampton



SCHOLAR'S ACCOMODATION  
 1:25 Model

A room to share a bottle of wine and discuss each others subjects and programs.



PUBLIC STUDY SPACE  
 Room Study  
 1:25 Model

A room open to the public for quiet reading and studying.

The Public Study space is situated directly above the Private Gallery. Light is brought in at the rear of the room via a rooflight which also illuminates the entrance to the Gallery below. A half wall at the rear of the space allows for this play of light inside whilst also making an audible connection with the private gallery below.

The quiet mummings of visitor viewing exhibitions below is allowed to pass up the stairs, creating a sense of inhabitation inside a secluded space whilst making a link between the worlds above and below the city.

GALLERY  
 Room Study  
 1:25 Model

Private Gallery Space below Public Reading room and Scholar's accommodation.

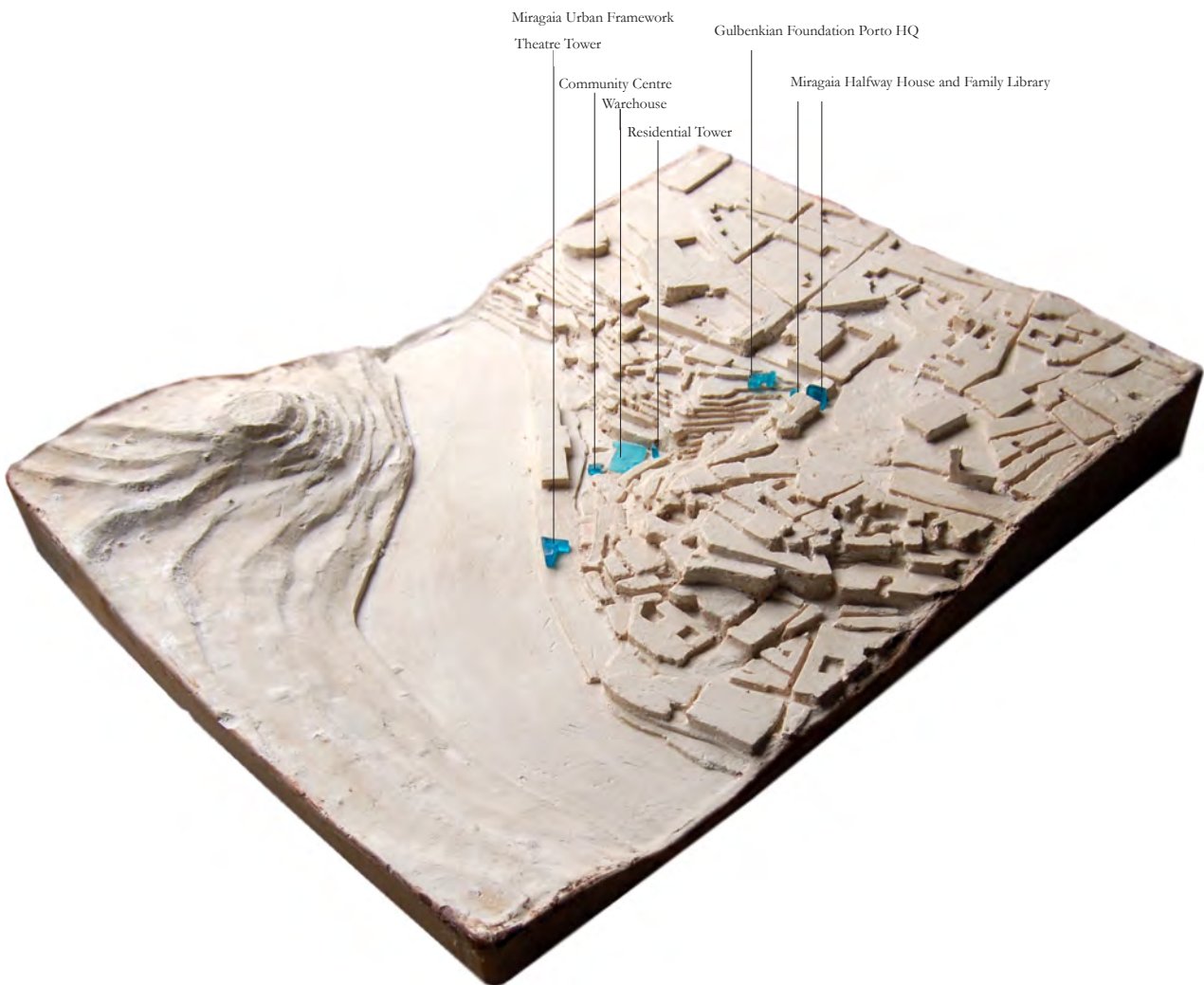
The model shows how the threshold between the surface of the city and the underground world is articulated.

Throughout the proposal, light is used to highlight where people can elevate through the building. The light comes into the space from the world above, illuminating the paintings below ground whilst guiding visitors back up towards the surface of the city.

The materiality of the rough concrete alludes to the space being a part of the world below ground.

The polished concrete floor responds to the river, acting as a reminder of the naval routes that were first explored by Henry the Navigator.

The space will house temporary exhibitions.





## Reconnecting Miragaia

There have been three projects proposed within the parish of Miragaia: Elaine's Halfway House, Tim's Gulbenkian Foundation Porto HQ and Emilia's framework of buildings for lower Miragaia.

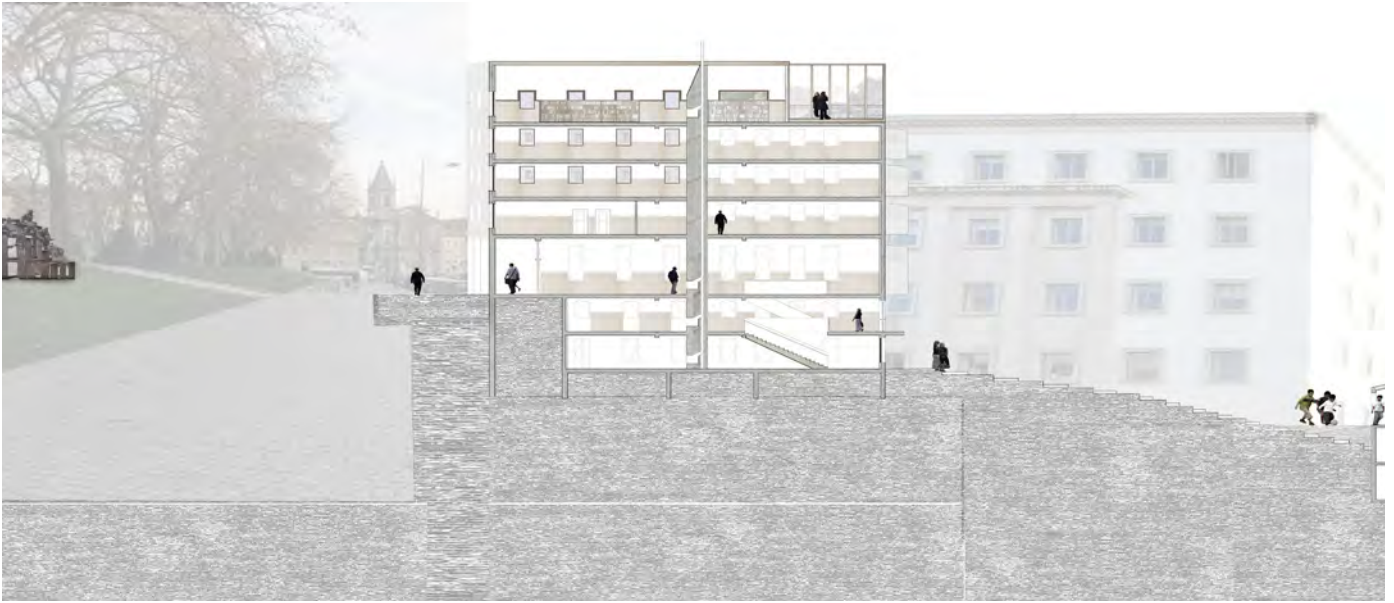
Each of the projects responds to the parish's dramatic topography in its own way. Elaine has tried to bridge the void between the City and the Garden of Virtues by introducing a series of three buildings that create a new way of entering the beautiful yet forgotten garden. Tim's proposal is a belvedere opening up to the views of the river and sea in the distance. Emilia has proposed a series of buildings that reconnect traumatised lower Miragaia back to the river and the city through establishing a new common ground.

Elaine Mc Quaid, Tim Burton, Emilia Herman

## Between an Institution & a Home

Reconnecting the City to Miragaia. Addressing social problems through re-education and support.

Miragaia has high levels of unemployment, illiteracy and violence within the home. This proposal includes an Adult Learning Centre and Family Library with Halfway house as the building steps down to the Garden of Virtues. A Youth Centre for local children and Hostel as you enter the garden with views of the Douro River and Villa Nova de Gaia.





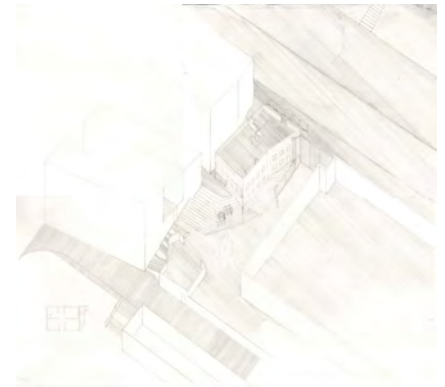
Family Library, Views of the horizon give feeling of ambition towards the future. The truss free roof structure allows space to sit between an institution and a home



Foyer to Family Library and Adult Learning Centre



1. Section Key
2. Stepped section through all three buildings
3. Plan of Halfway House and steps to Garden of Virtues
4. Ground floor entrance to Learning Centre and Family Library.
5. Collage of main building within context of the City of Porto.



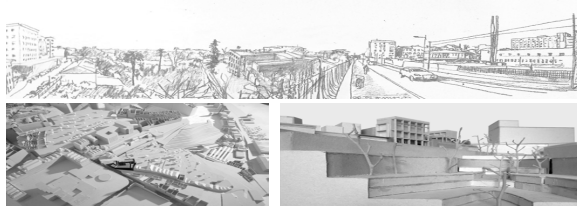
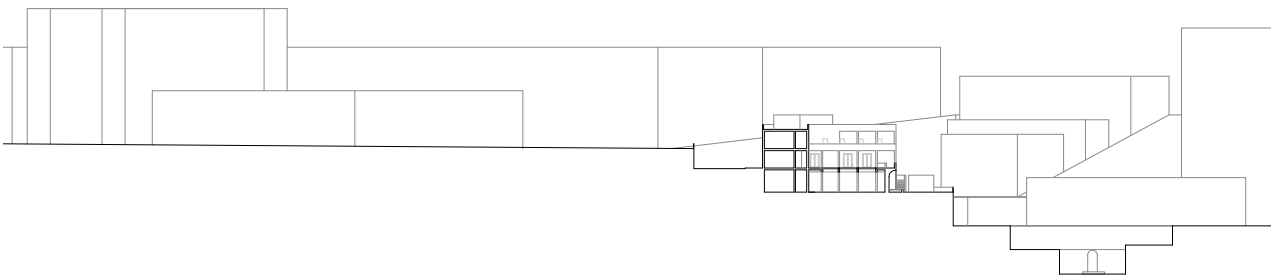
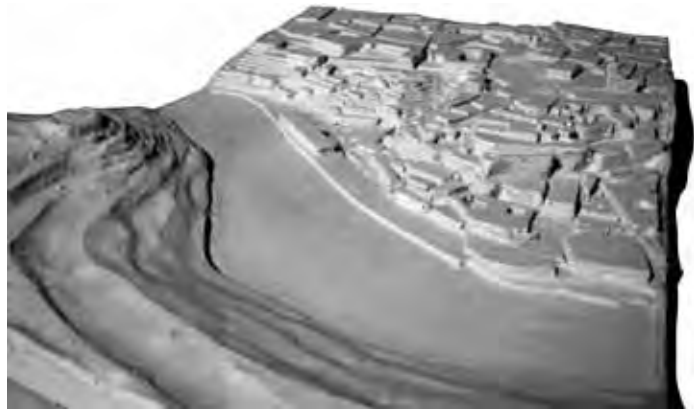
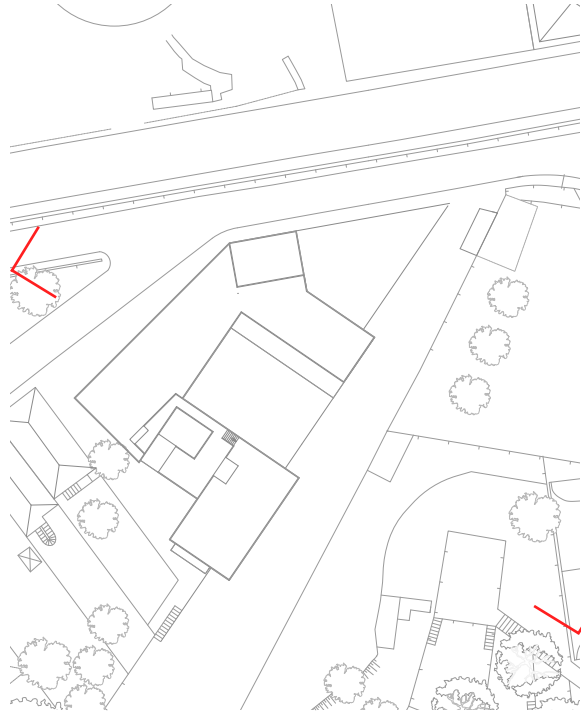
### Proposal Within the City

Advice Centres dealing with domestic abuse are usually in the back streets of a city, hidden away. This is largely due to the stigma attached to this problem. This proposal gives a public face to the city signalling that for both victims & abusers that this is not a full stop in their lives but a result of amongst others poor education and feelings of inadequacy. This building provides adult education and a family library with an advice centre and halfway house as the building drops down towards garden behind. The Angel of Patience that rests on the apex would be made by the children and their fathers, many of whom are redundant craftsmen.



# Villa Connecting Nature, City and World

A Scholars' Residence and Base in Porto for the Calouste Gulbenkian Foundation



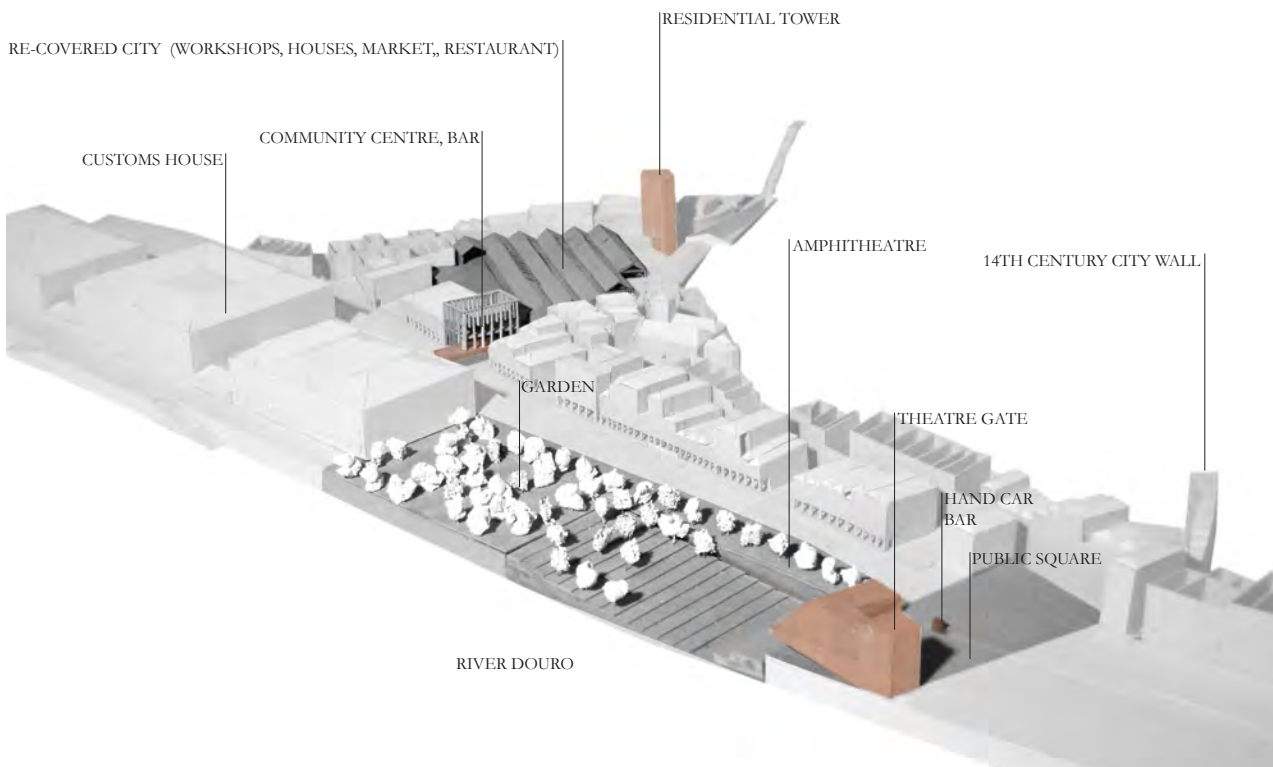


1 2  
3  
4  
5 6

1, 2 & 3 1.20 model studies of assembly room and dining room

4 Proposal sketch

5 & 6 1.50 and 1.200 site models with proposal



1

## Miragaia Urban Framework

Miragaia used to be fishing village with the oldest church in Porto: Sao Pedro da Miragaia at the centre. There used to be a beach and the neighborhood faced the river. The building of the Customs House in the 1860s effectively severed this connection, burying the beach and the parish's connection to the river. The relationship with the horizon of the river and the opposite bank has been destroyed not only physically but psychologically too by the building up of the artificial ground for the construction of the Customs House.

This proposal seeks to establish an urban framework of buildings that re-creates the lost ground between the neighborhood, the river and the city. The model photo above shows the main elements of the proposal:

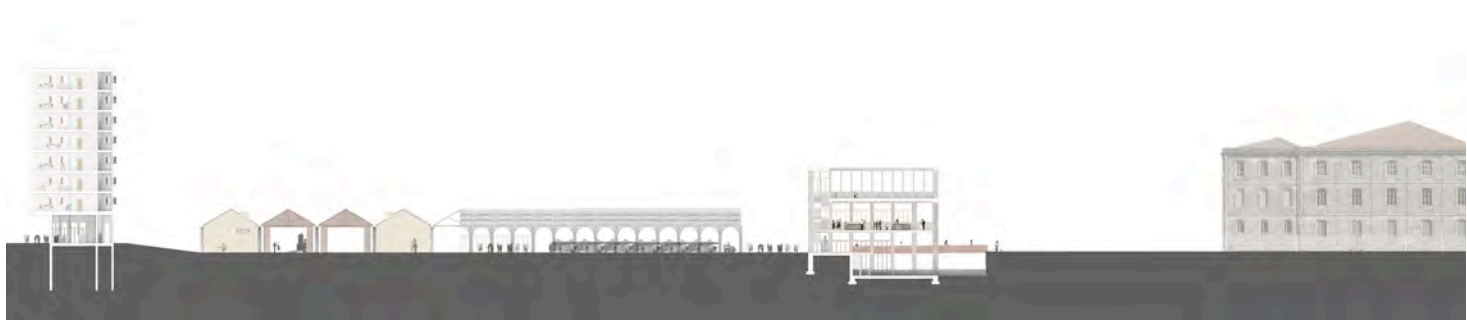
The conversion of the territory of an existing warehouse into new homes, workshops and studios, residential tower, garden, amphitheatre and theatre gate on the site of the old city gate.

Two towers bracket the project, one a residential next to the warehouse and one by the river, which is a home to a theatre company.

The heart of the project is the community centre which literally and metaphorically bridges between the artificial ground of the Customs House and the rest of the neighborhood.



2





3



4



5



6



7

- 1 Site model showing elements of the framework: community centre, re-covered city within the existing warehouse, residential tower, theatre gate with a new public square, amphitheatre and garden
- 2 Community Centre bridging between the Customs House and the neighborhood
- 3 Hall in the community Centre
- 4 Studio within the warehouse: timber structure inserted into the existing fabric
- 5 Kitchen and living space of a one bedroom flat in the residential tower
- 6 House within the warehouse: timber structure inserted into the existing fabric
- 7 Sketch of the tower
- 8 Section of the framework with residential tower on the left and theatre gate on the right with the Customs House in the middle





1. A collage of the building.
2. A collage looking at the interior.
3. An axo showing the roof garden.
4. An axo showing the plan.
5. A 1:20 model showing the canteen, opening up into a courtyard.
6. A section through the building

1.

### Day centre for the elderly

The first semester project revolved around connecting the community living on both sides of the 14th century city walls and the activity north of the walls. This was done by creating spaces inside the city wall towers for the community and the people moving through to use . The next project, continues that connection and strengthens it with a building that sits in the slope between the walls, Santa Clara Church and Escadas do Codecal. The program consists of a community centre for the elderly and it continues the exhibition spaces formed in the towers.

The building is made from half cylinder arches resting on concrete walls. The roof opens to form internal courtyards that let the light into the deep structure.

The building approaches the problem of the topography of the city by resting up against old retaining granite walls, forming a large citrus garden on the roof , open and available for all to use.

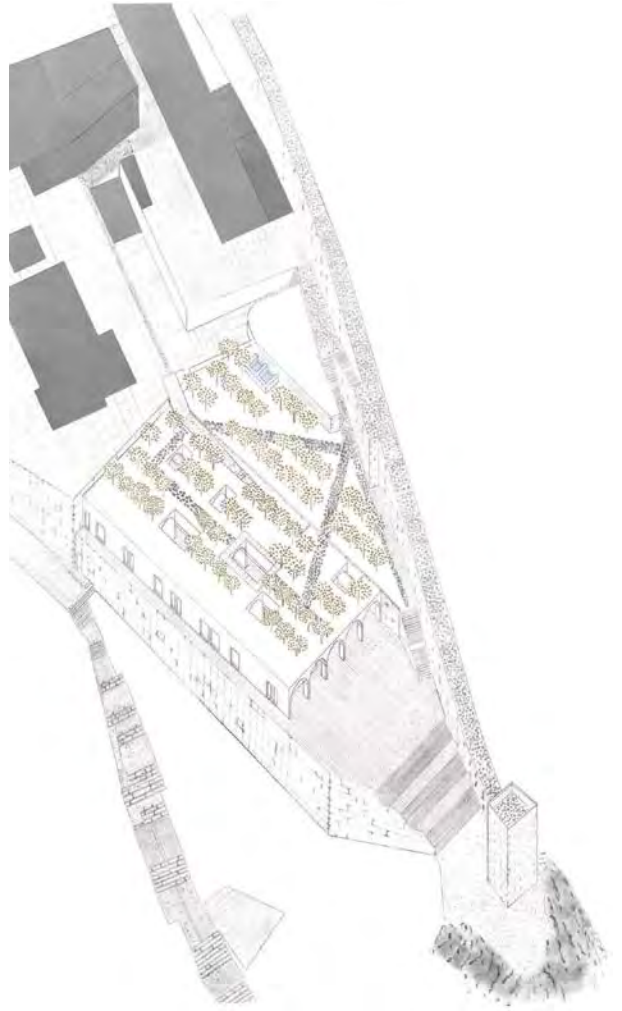


2.





3.



4.



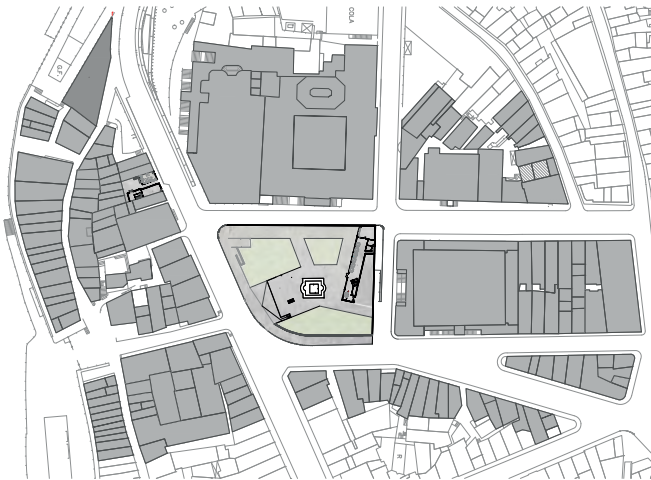
5.



6.



- Wall, Cafe
- Plan, Museum of Ethnography
- Tower, Scholar Accommodation and Private Gallery
- Wash house
- Rio Douro



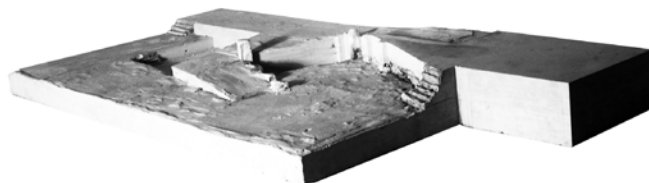
- CITY GROUND LEVEL PLAN  
 scale 1:500
- 1.Cafe
  - 2.Museum of Ethnography
  - 3.Public reading room
  - 4.Book shop
  - 5.Gallery
  - 6.Wash house

**MUSEUM OF ETHNOGRAPHY. CAFE. SCHOLAR'S ACCOMODATION.**  
 Slab.Wall.Tower.  
 Urban Strategy to re activate Praça do Infante Henrique and Sao Nicolau

The Museum of Ethnography deals with being situated within the ground, bringing light into the Museum below whilst allowing public activity on a public plate at city surface level.

The museum makes a strong connection between the two worlds below and above ground, whilst serving as a reminder of the presence of the statue above, highlighting the significance of Henry the Navigator in the development of the African Slave trade.

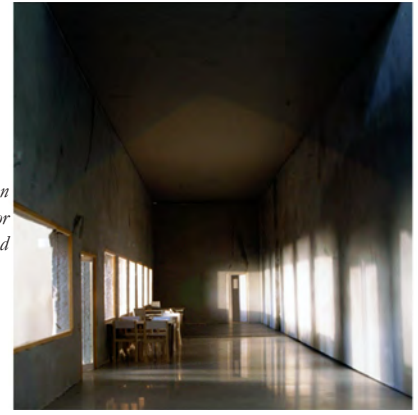
Externally, the proposal works against the natural topography of the site, making a public platform in an attempt to reactivate the square by ultimately allowing it to be used by people. However, Internally the Museum sits as a tight response to the topographical conditions of Porto, demonstrating how a building deals with the ground through its lighting strategy and material choices. The experience inside the Museum takes visitors up and down a series of levels via ramps and stairs. The interior of the Museum has been treated like a piece of Urban landscaping and can be seen as a critical response to the intense topographical condition in Porto.



CAFE  
 Room Study.  
 Evening sunset.  
 1:25 Model

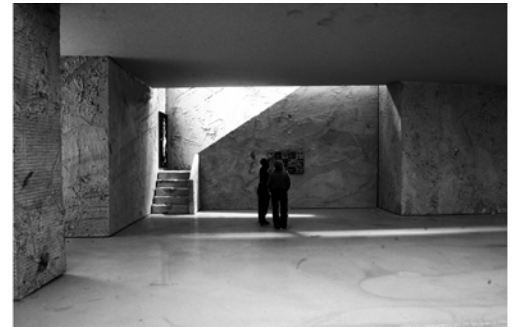
*“light is a mediation between space and form. Light changes expression with time. I believe that the architectural materials do not end with wood or concrete that have tangible forms, but go beyond to include light and wind which appeal to our sense.”*

Tadao Ando  
 Labour, Work and Architecture. Kenneth Frampton



SCHOLAR'S ACCOMODATION  
 1:25 Model

A room to share a bottle of wine and discuss each others subjects and programs.



PUBLIC STUDY SPACE  
 Room Study  
 1:25 Model

A room open to the public for quiet reading and studying.

The Public Study space is situated directly above the Private Gallery. Light is brought in at the rear of the room via a rooflight which also illuminates the entrance to the Gallery below. A half wall at the rear of the space allows for this play of light inside whilst also making an audible connection with the private gallery below.

The quiet mummings of visitor viewing exhibitions below is allowed to pass up the stairs, creating a sense of inhabitation inside a secluded space whilst making a link between the worlds above and below the city.

GALLERY  
 Room Study  
 1:25 Model

Private Gallery Space below Public Reading room and Scholar's accommodation.

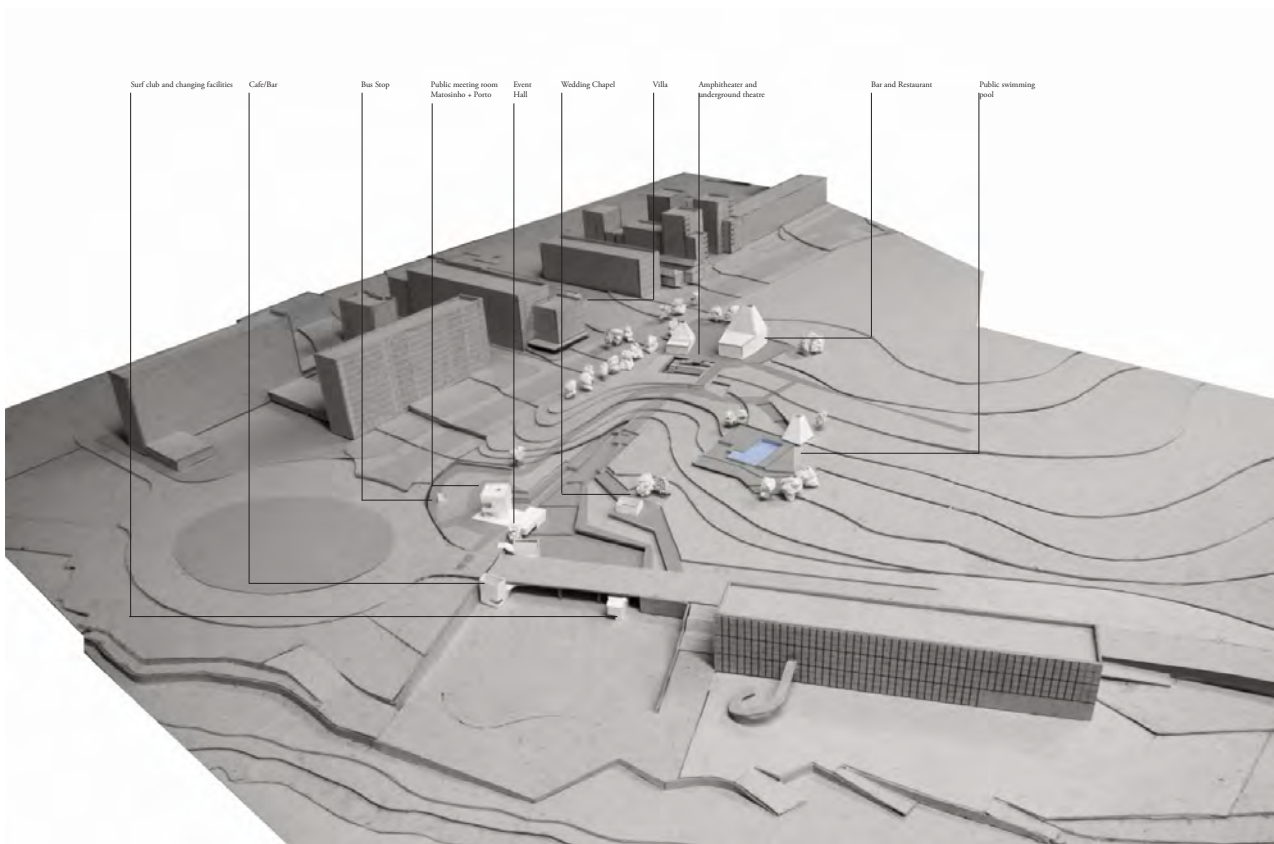
The model shows how the threshold between the surface of the city and the underground world is articulated.

Throughout the proposal, light is used to highlight where people can elevate through the building. The light comes into the space from the world above, illuminating the paintings below ground whilst guiding visitors back up towards the surface of the city.

The materiality of the rough concrete alludes to the space being a part of the world below ground.

The polished concrete floor responds to the river, acting as a reminder of the naval routes that were first explored by Henry the Navigator.

The space will house temporary exhibitions.

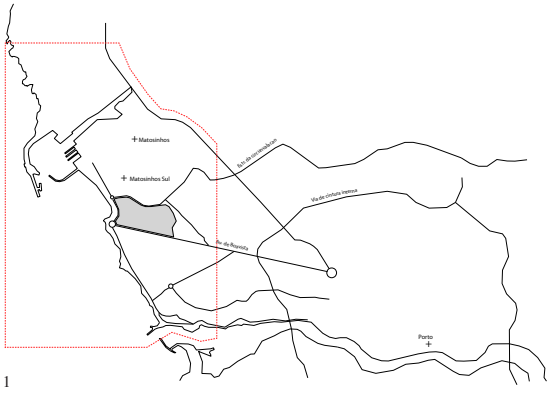


## Porto & Matosinhos Sul

### A Threshold between City and Nature: Connecting City, Park and Ocean

The Semester II scheme looks to Porto's periphery where it meets the neighbouring Matosinhos. It is here that many people who once lived in the centre of Porto now reside, and the development of ex-industrial areas for Porto's university campus shows the growing importance of this boundary for Porto. Matosinhos Sul has also seen industrial decline, in the now redundant fish canning district that is becoming housing under Alvaro Siza's masterplan. The influx of residents to the area requires improved connections to Porto's city park at this edge - the edge of the park that meets Mathosinhos is currently unused and inaccessible. This dis-used park edge is owned by the city of Porto, and the project proposes a recuperation of the site, and introduction of a series of civic facilities that make the edge a centre, a place of activity and exchange between the two cities.

We identified a derelict villa within the masterplan as a means to unlock a route from Matosinhos Sul into the park and through to the ocean. We imagine the villa could become part of Porto's park within Matosinhos. By placing a gateway into the boundary wall currently enclosing the villa, it can open up to the park. The villa then extends its gardens across into the park - re-making an idea of a villa garden as the threshold between city and nature. By lowering the landscape and cutting beneath the road, we can further extend the ground to meet the ocean, completing the sequence: City, Park, Ocean. Where currently infrastructure severs the three conditions, these two moves aim to create a continuous ground.



1

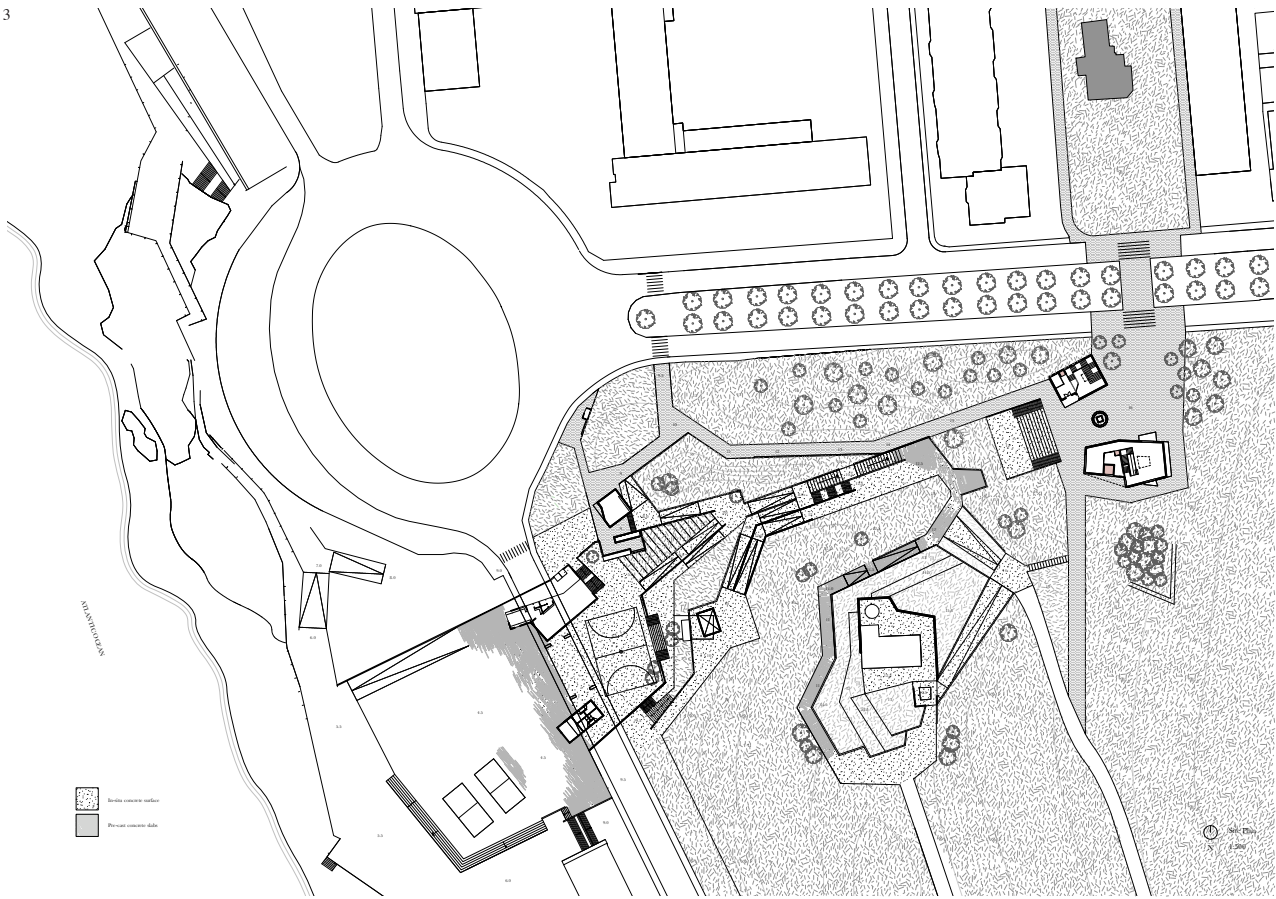


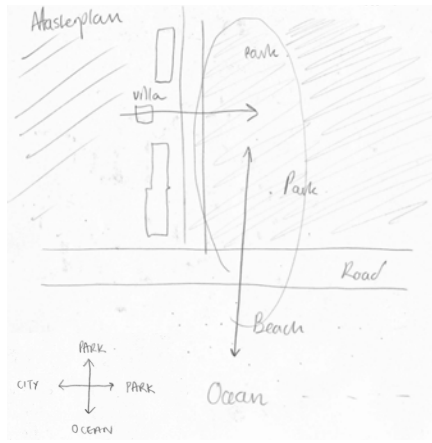
2

### Site - Porto City Park

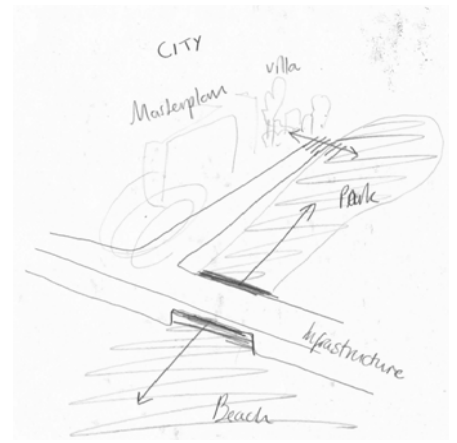
Porto's City Park sits between the two neighbouring cities of Porto and Matosinhos. It touches two cities and meets 'other' at the East Border: first road, second beach and finally ocean.

- 1 Sketch diagram shows location of site and transport links
- 2 Figure Ground Diagram shows the open space of the park between the fabric of the two cities. The regulated grid of the masterplan can be seen to the north of the city park.
- 3 Site plan shows the joint interventions connecting the city to the beach

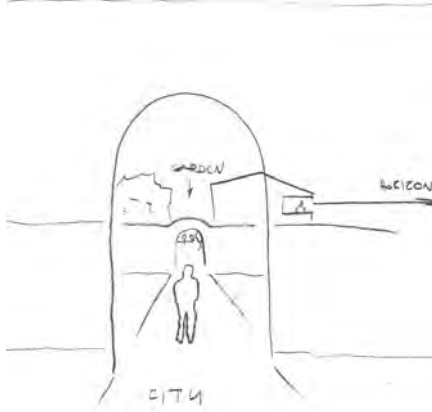




1



2



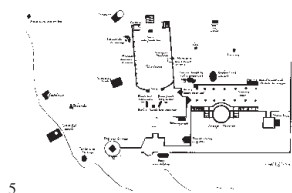
3



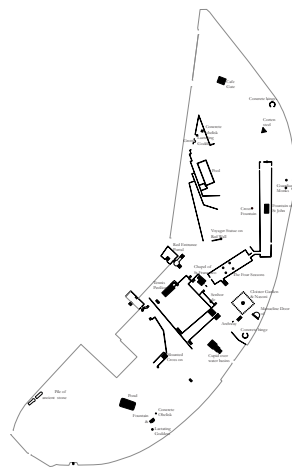
4

### Extending a villa garden

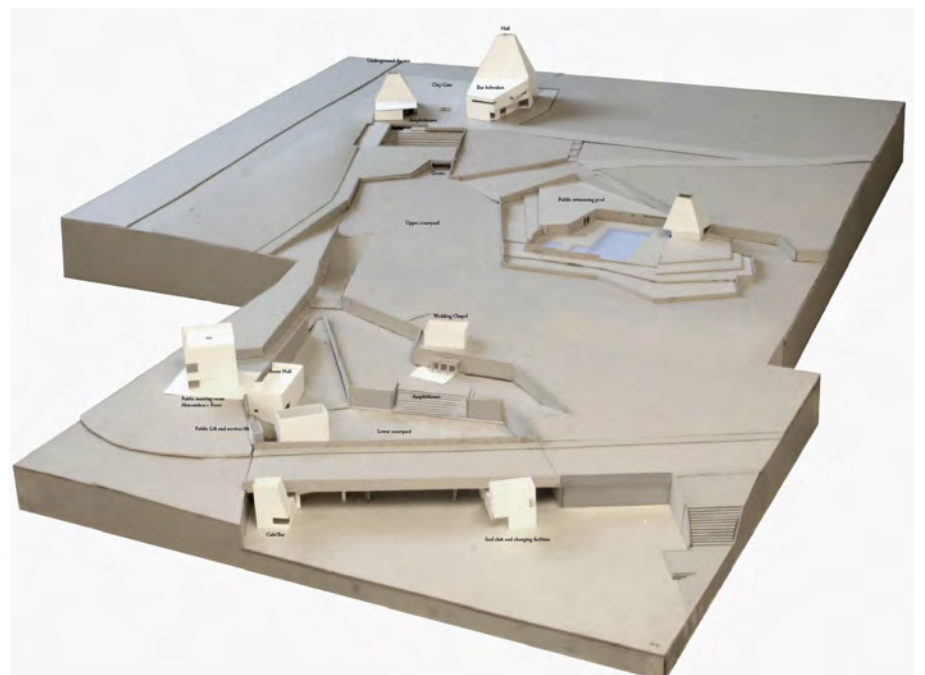
- 1 Sketch illustrates intention to use the villa as a means to unlock a route from Matosinhos Sul into the park and through to the ocean.
- 2 Sketch illustrates crossing from city to park, lowering of landscape through park and cutting beneath road in order to make sequence: City, Park, Ocean.
- 3 Tom's project looks at the connection between the city and the park. The sketch shows the idea of creating a gateway between the villa and the park, extending the pedestrian surface of the city across the road into the park. A belvedere makes use of the higher ground at this point to view the ocean, thus creating theatron (a place for looking).
- 4 Sophie's project looks at the connection between the park and the ocean. The sketch shows the idea of cutting through the landscape and beneath the infrastructure of the road in order to make a continuous ground from park to ocean. The gateway is an imagined reverse view of Tom's sketch of the gateway, which leads down into the park.
- 5 Plan of Quinta da Conceicao demonstrates fragments within a villa garden
- 6 Plan of Villa Bomazza
- 7 Model photograph - 1:200 model shows landscaping proposal and both projects as fragments within the villa garden.



5

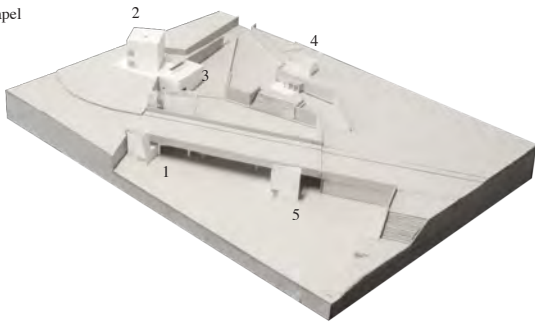


6



7

- 1 Cafe
- 2 Public meeting room
- 3 Events hall
- 4 Wedding chapel
- 5 Surf shack

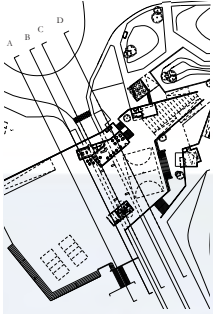


## Connecting Park to Beach

Concrete retaining walls set up a terraced landscape descending to the level of the beach, and a cut beneath the road makes the physical connection to complete the sequence: City, Park, Ocean. Within the landscape a series of small concrete pavilions are proposed: A cafe, a public meeting room, a small events hall, a wedding chapel and a surf shack. A new public square is created at the lower level, with a 5-a side pitch marked out.

Four long sections through the beach-park transition explore inhabitation within the site:

- A. Elevation from beach: bus stop, public meeting room, cafe, hall (behind), chapel, surf shack
- B. Through beach 'chimneys' - kitchen/servery and surf shack
- C. Beneath Road - Low cafe space and changing rooms
- D. Across the public square - tall dining area, chapel seen on terrace behind amphitheatreseating and pitch.







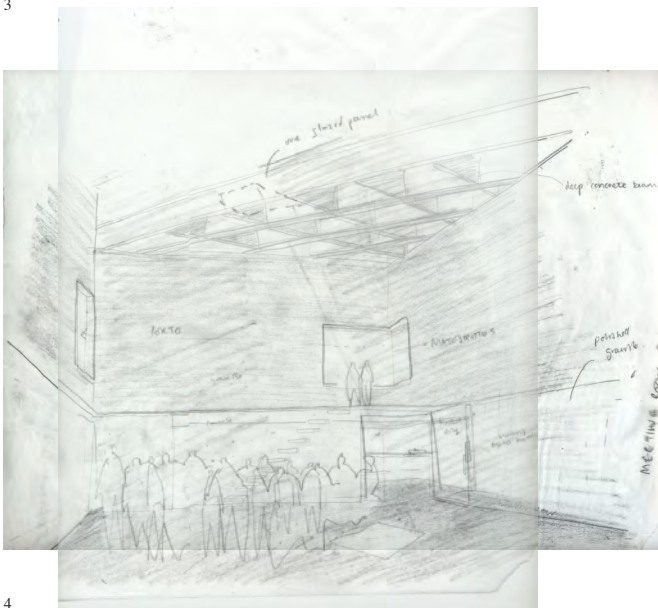
1



2



3



4

### Pavilions within the landscape

The cafe and surf shack sit beneath the flyover, emphasizing the conditions of the site.

The cafe spans between beach and park beneath the road. It plays on the movement from a bright beach, to a welcome shaded space. The main space is long and low, recognising the road level, with a tall 'funnel' at the back, reaching up beyond the road level at either end to form a gateway. This funnel brings light down into the space and offers views to the sky. The corner opens up onto the new public square and offers the beginning of a stair supported against the back wall of the cafe, suggesting continued movement through the landscape.

The public meeting room provides a place for meetings between Porto and Matosinhos and for the mayors of the two cities to meet. This meeting room is in-situ concrete construction, the interior surface smooth up to 3 metres, but where out of reach, rougher formwork is used leaving a textured surface. Deep concrete beams make a waffle slab roof with a central rooflight.

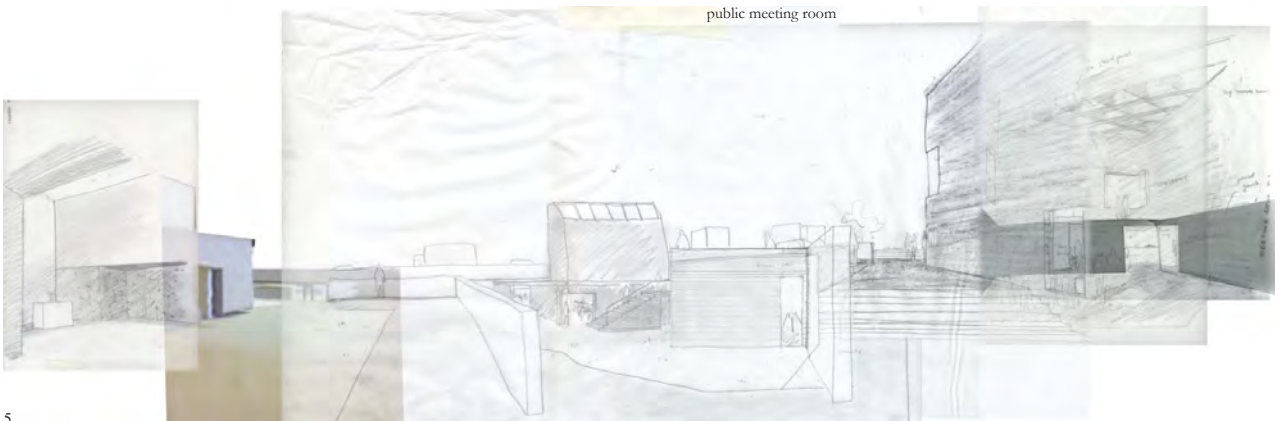
1 Cafe interior, dining room beneath chimney opens onto public square

2 Cafe interior, an openable glazed facade sits back beneath the road overhang to provide shade at the beachfront of the cafe. Timber shutters fold across to protect the glazing

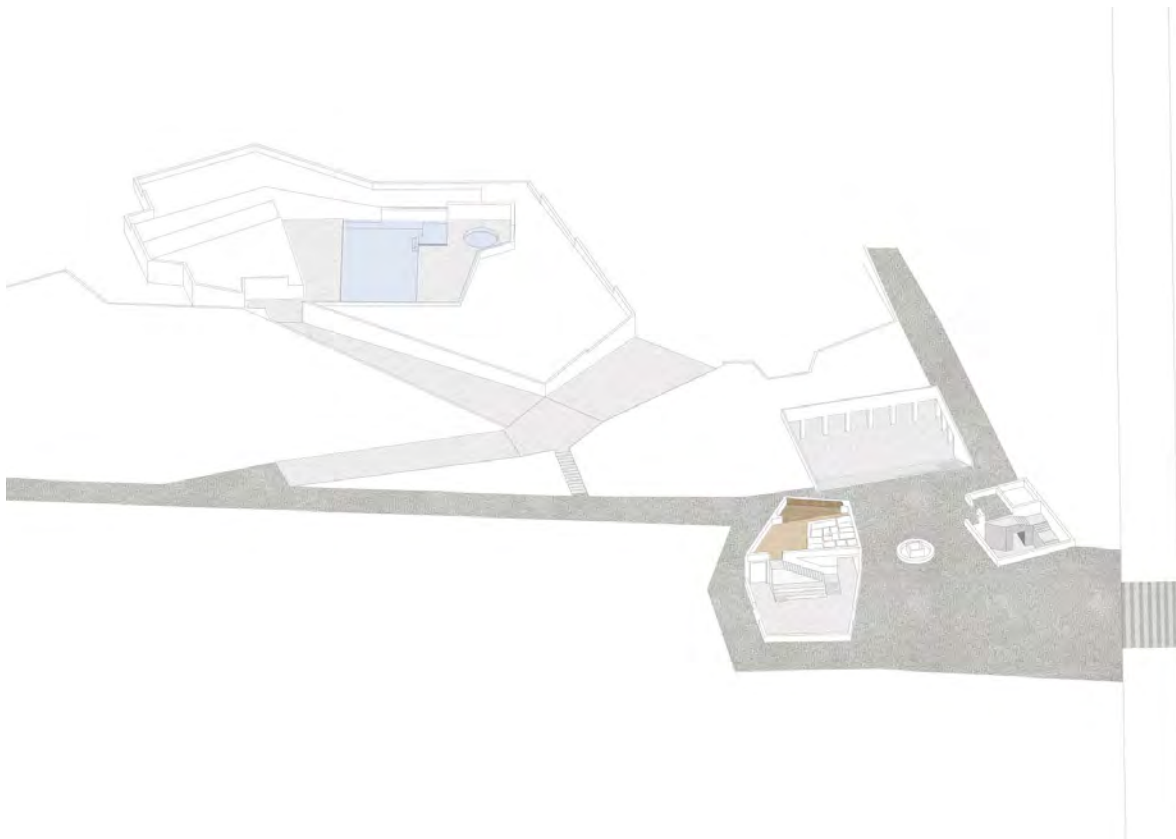
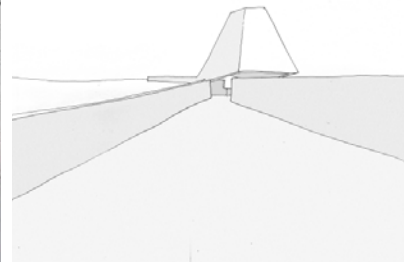
3 View from 5-a side pitch shows public square, cafe, events hall, meeting room and chapel

4 The meeting room is in-situ concrete construction, with deep beams making a waffle slab roof

5 Sketch collage: from left, wedding chapel, upper terrace, cafe and stair behind, events hall, public meeting room



5



The Threshold Between City and 'Otherness': A Gateway to a Villa Garden

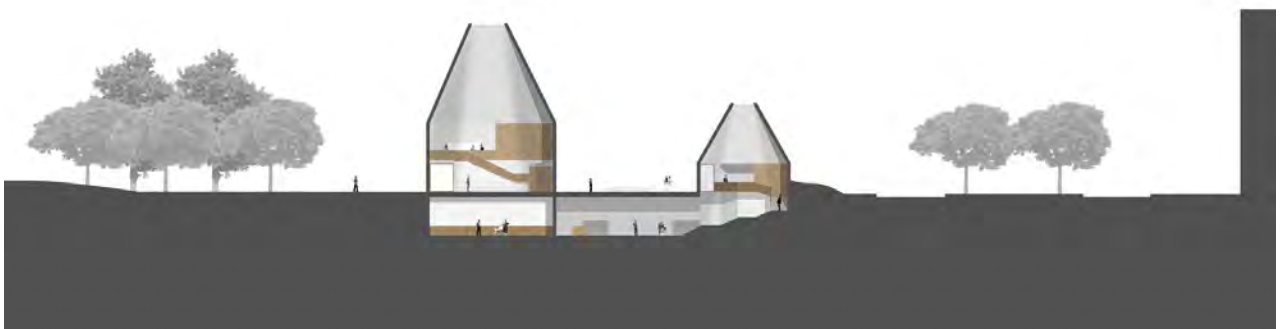
Alvaro Siza: *I remember going to Valencia as a child: I felt the sensation of reaching the limits of the city and being embraced by an orchard of orange trees. Today on the other hand, in South America there are vast cities that give the sense of having no limits at all. Anyone travelling through Buenos Aires and moving away from the centre will experience the sensation that the city is interminable. What disappears is the sense of continuity of the landscape in relation to the city; it is a terrible phenomenon and one that is becoming increasingly apparent, particularly in developing countries. This otherness, however, is fundamental to any project.*

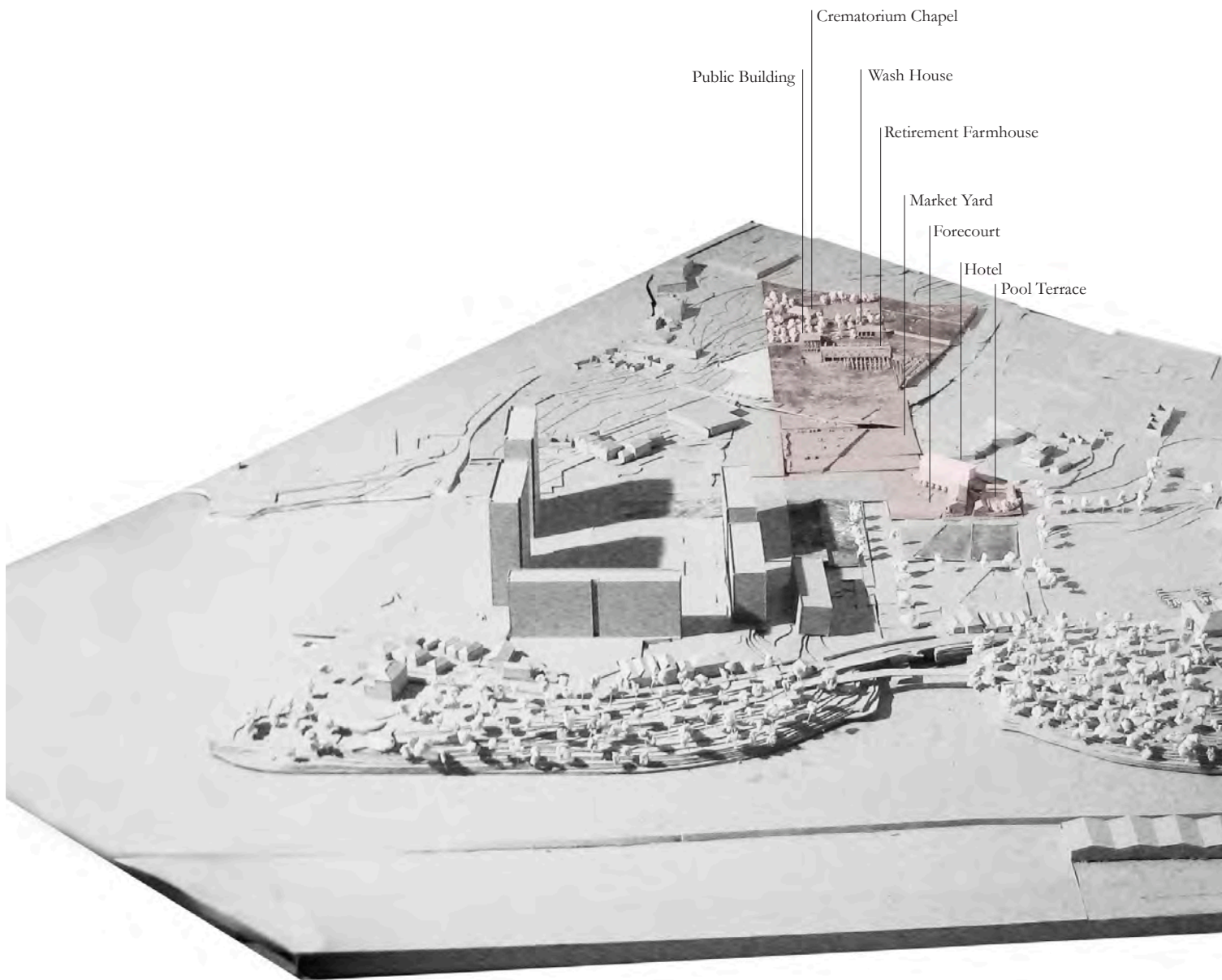
Kenneth Frampton, Alvaro Siza Complete Works, p.82

- 1 Swimming pool as a threshold connecting to the horizon
- 2 Sketch showing passage down to swimming pool gate
- 3 Axonometric showing ground, pool and bar as a belvedere
- 4 1:20 Model study showing bar as a belvedere with a view to horizon



- 1 Collage showing gateway from the city to the park and on to the horizon
- 2 Model showing the hall and the stair to the bar
- 3 Model showing the theatre foyer and grand staircase down
- 4 Section showing relationship between hall and foyer





Crematorium Chapel

Public Building

Wash House

Retirement Farmhouse

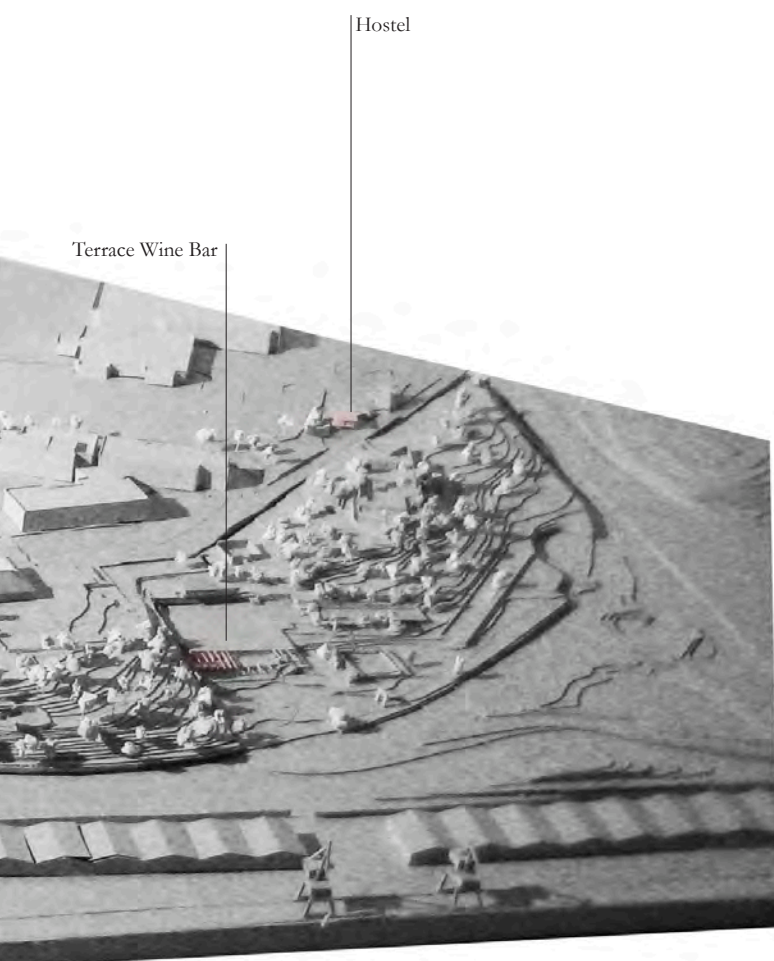
Market Yard

Forecourt

Hotel

Pool Terrace

1



1 Site model of the proposed Common Ground behind the Quinta da Conceicao

## Common Ground Terraced Landscape Strategy The Amorosa Retirement Community & Hostel

The proposal aims to extend Fernando Tavora's work in the Quinta da Conceicao who connected the former farm to modern industry by the port. An urban grain has been introduced across the landscape between the two roman roads, which mark both the paved and landscaped areas. The grain immediately orders the non-place modernist landscape and re-orientates the site towards the Port of Leixões. A series of terraces are introduced along this urban grain, setting up territories and a connection between the Amorosa neighbourhood at the north western end of the site and the back entrance of the Quinta da Conceicao, which leads down to the Port of Leixões. Two main projects set up this way through the site

### 1. Retirement Community:

The Retirement Farmhouse with wine processing facilities, The Public Building with a recreation room and refectory and the Washhouse, set up a face to a private cloister garden for the residents. Beyond the immediate site, a series of terraces are introduced which situate an orchard, crematorium and irrigation tank respectively. Vines are introduced across the length of this microcosmic community for the cultivation of wine, which re-introduces the lost viticultural heritage in Leca da Palmeira.

### 2. Hotel:

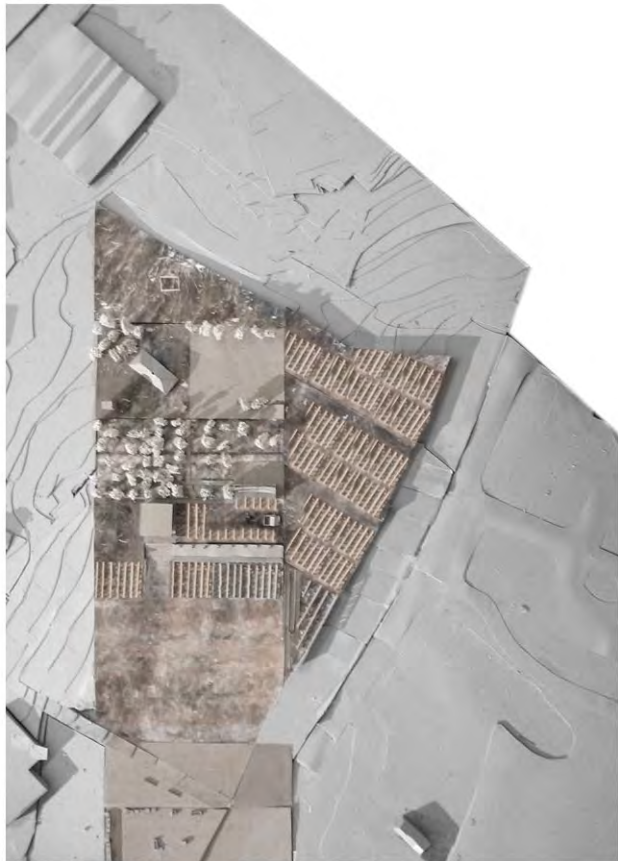
Accommodation on the edge of the Park that provides a new gateway to the industrial site for students and entrepreneurs. A narrow walled building houses 36 rooms as 'a piece of city' with a public arcade and bar at ground level, allowing access to the Park through the business district. An enclosed pool terrace allows natural segregation between public and private.

### 3 Market Yard

Treated ground for communal activity, which allows weekly markets to take place. It also provides a much needed back yard for the separated residents of the various neighbourhoods.



1



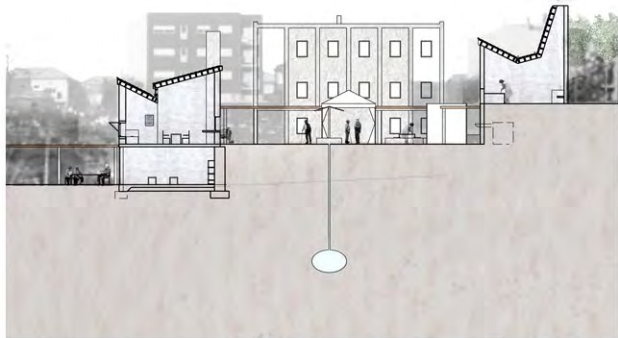
2

## Grounding Terraced Landscape Strategy and Amorosa Retirement Home

Extending Tavora's work in the Quinta da Conceicao across the non-place modernist landscape which lies behind the park, a series of terraces are proposed along the existing slope of the land, which set up a series of communal territories. The terraces, which introduce traditional Porto topography, are built along an urban grain which re-orientates the landscape towards the port and orders the site.

A small retirement community is proposed for the Amorosa neighbourhood, which grounds the disjointed commercial fair and high rise apartments on the site. Situated at the highest terrace and descending towards the port are the proposed irrigation tank, vineyards, crematorium chapel, flower kiosk and bell tower. The wash house, public recreation building and retirement home set up a face to the cloister garden. Within the cloister garden and the extensive landscape, lost aedicular urban objects are recovered and set up to form the communal grounds.

The apartments in the retirement home ground the residents to the landscape, setting up a relationship between ground, sky and horizon.



3



4



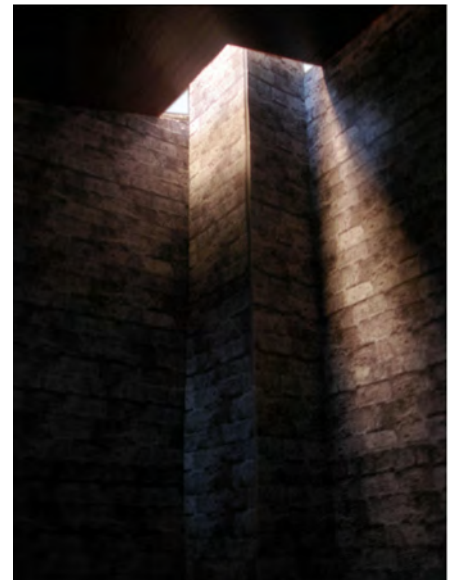
5



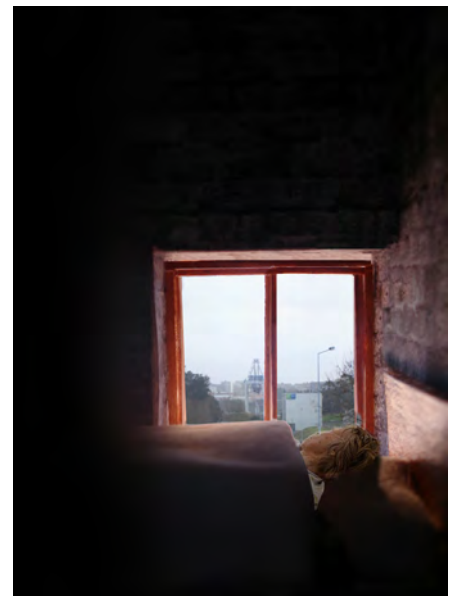
6



7



8



9

- 1 Site Plan
- 2 Terraced Territories: The Retirement Community
- 3 Proposal sets up a face to the cloister garden
- 4 The Cloister Garden
- 5 Site Section: Vita activa in the docks to retirement at the top of the hill
- 6 The Recreation Room in the Public Building
- 7 The Orchard
- 8 The Chimney: Ground to Sky
- 9 Relationship between body and horizon



- 1
- 2
- 3
- 4

- 1 Initial collage of transition from industry to garden
- 2 Common ground and hotel with public movement to garden
- 3 Section through terracing
- 4 Private pool terrace

## Transient Ground







1 2

3 4

5 6

1 Bedroom overlooking the Port

2 Hotel lobby

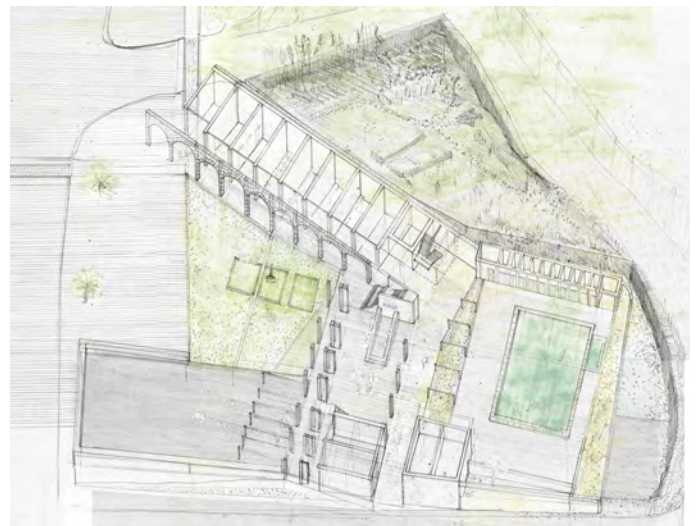
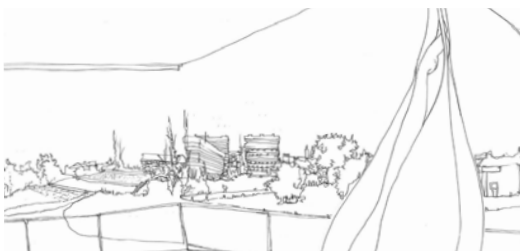
3 Public undercroft and bar

4 Colonnade and retail units

5 View from previous hostel proposal

6 Proposed ground axonometric

Affordable accommodation for visiting traders and exhibitors to the surrounding EXPO and commercial district, will support starting businesses and entrepreneurs. The public undercroft of retail units and a bar uses the threshold of the colonnade to re-orientate the transient public movement from the domestic neighbourhood to the Port through the garden. Terracing provides the separation between public ground and private hotel dining hall and pool.



5th Year:  
Amy Bradley Smith, Kieran Beale, Tim Bennett,  
Ezra Herman, Elaine McQuaid, Malin Nalliah,  
Pádraig Paul, Elaine Rabbitt, Ann Wickham

6th Year:  
Tom Bennett, Robert Chandler, Tyrone Flynn,  
Zainab Rahal, Sophie Ryan, Inga Trausnitter,  
James Wood







## Acknowledgements

We thank all critics and lecturers who contributed to our Unit in London, Porto, Matosinhos and Guimarães:

Diogo Aguiar, Pedro Baía, Rodrigo Brito, Ricardo Camarinha, Jorge Carvalho, Joel Cleto, Jorge Correia, Emanuel de Sousa, Álvaro Domingues, Ricardo Duque, Nuno Grande, David Knight, Hilary Koob-Sassen, Andrew Howard, Ren Ito, Duarte Kruger, Ana Leite Fernandes, Pedro Levi Bismark, António Madureira, Pedro Frederico Magalhães, Manuel Montenegro, Diogo Morais, Rui Moreira, Teresa Novais, Teresa Otto, Raquel Paulino, Mariana Pestana, Maria Pia, Ivo Poças Martins, Pedro Polónia, Paulo Providência, Camilo Rebelo, Mariana Rodrigues, João Rosmaninho, Matilde Seabra, Álvaro Siza, Paulo Sousa, André Tavares, Luís Tavares Pereira, Ernst Anton Tide Huesser, Nuno Travasso.

We thank the institutional support from:

Faculdade de Arquitectura da Universidade do Porto  
Escola de Arquitectura, Universidade do Minho  
Álvaro Siza - arquitecto, Lda.

Where possible we have endeavoured to credit all our sources in this book. This is a not for profit student publication.

**Tutors:**  
Patrick Lynch  
Alun Jones  
Paulo Moreira

**Students:**  
Amy Bradley Smith  
Kieran Brash  
Tim Burton  
Emilia Maja Herman  
Elaine Mc Quaid  
Payal Patel  
Elaine Radcliffe  
Markus Nurkkala  
Mathew Wickham  
Tom Benton  
Robert Chandler  
Tyrone Deans  
Inga Karan  
Zeinab Rahal  
Sophie Roycroft  
James Woodward