

LEERHAAR

EXCURSIE VAN 13-20 SEPTEMBER 1997

Programma voor de Iberia-reis en inhoud van de itineraire.

Deelnemerslijst : bladzijde 3.

Kaart van de reis : bladzijde 4.

Toelichting over de werken van A. Siza, Souto de Moura, J. Manuel Gallego en C. de Graca : bladzijde 5

Zaterdag 13 september 1997.

08.00 Inchecken bij Schiphol KLM-Ticketoffice.
09.50 Vertrek Schiphol met KL 367 naar Oporto.
13.30 Aankomst Oporto.
14.30 Architectuur faculteit van Oporto van A. Siza, bladzijde 30.
15.45 Nieuwe kantoor van A. Siza, E. Souto de Moura en F. Tavora
..... (niet in de itineraire).
17.00 Casa des Artes, cultureel centrum van S. de Moura, bladzijde 32.
18.00 Zwembad van A. Siza, bladzijde 35.
19.00 Diner in restaurant Boa Nova van A. Siza, bladzijde 36.
21.30 Aankomst in het hotel Ipanema Park, Rua de Serralves, 124, Oporto,
..... telefoon: 351 2 6104174, fax: 351 2 6102809 of 6171005. Zwembad,
..... buiten en overdekt, restaurant, fitnessruimte, creditcards worden
..... geaccepteerd, huisdieren niet.

Zondag 14 september 1997.

09.00 Vertrek van de bus.
10.00 Kleuterschool in Penafiel van A. Siza, bladzijde 41.
11.30 Kerk in Marco de Canavezes van A. Siza, bladzijde 42.
..... Indien mogelijk buitenhuis van E. Souto de Moura.
13.00 Lunch in park Serralves. In de buurt is een museum van A. Siza
..... in aanbouw.
15.00 Woningbouw SAAL en SAO Victor van A. Siza, bladzijde 45.
18.00 Aankomst in hotel (bij benadering).
..... 's Avonds op eigen gelegenheid. Voor een lijst met restaurants,
..... zie bladzijde 28.

Maandag 15 september 1997.

09.00 Vertrek van de bus.
10.00 Bankgebouw in Oliveira de Azemeis van A. Siza, bladzijde 47.
11.00 Universiteit van Aveiro, A. Siza en E. Souta de Moura, bladzijde 49.
..... Watertoren van A. Siza, bladzijde 55.
13.00 Lunch in Aveiro op eigen gelegenheid, voor een kaartje zie de itineraire,
..... centrumplan van F. Tavora, bladzijde 56.
15.00 Bankgebouw in Anadia van C. de Craca, bladzijde 57.
..... 's Middags bezoek Oporto op eigen gelegenheid.
..... 's Avonds op eigen gelegenheid.

Dinsdag 16 september 1997.

08.30 Vertrek van de bus, **koffer mee!!**
09.30 Aankomst in Guimaraes.
..... Politiebureau, plein en stadhuis van F. Tavora, bladzijde 60.
11.00 Pousada Santa Marinha van F. Tavora, bladzijde 70.
12.00 Aankomst in Braga.
..... Marktgebouw en twee cafe's van E. Souto de Moura, bladzijde 74.
..... Lunch op eigen gelegenheid.
..... Vertrek van de bus.
14.45 Aankomst in Amaraes.
..... Pousada Santa Maria de Boura, klooster, bladzijde 78.
15.30 Vertrek van de bus.
16.30 Aankomst in Ponte de Lima, theedrinken.
..... Aankomst in Caminha, in de buurt van Vigo, hotel Porta do Sol, Avenida
..... Marginal, telefoon: 58 722340, fax. 58 722347.

Donderdag 18 september 1997.

09.00 Vertrek van de bus.
..... Woningbouw van J. Manuel Gallego, bladzijde 103.
..... Congrescentrum van E. Lusso, bladzijde 104.
..... Renovatie van het San Caetano-complex, Santiago de Compostella,
..... J. Manuel Gallego, bladzijde 108.
..... Congrescentrum van A. Noquirol en P. Diez, bladzijde 110.
..... Lunch op eigen gelegenheid.
..... Vertrek van de bus.
..... Museum van Alvaro de Siza, bladzijde 114.
..... Daarna bezoek oude stad op eigen gelegenheid.
..... 's Avonds op eigen gelegenheid.

..... Buitenzwembad en tennisbaan, creditkaarten worden geaccepteerd.
..... 's Avonds op eigen gelegenheid. Geen lijst van restaurants.

Woensdag 17 september 1997.

08.30 Vertrek van de bus. **Koffer mee!!**
10.00 Aankomst Cangas.
..... Stadhuis van A. Noquirol en P. Diez, bladzijde 82.
..... Huis voor een schilder Isla de Arosa van J. Manuel Gallego, bladzijde 84.
..... Botenhuis en kadebeboewing, Vilagarcia de Arousa, C. Portega, bladzijde 86.
..... Lunch op eigen gelegenheid in Vilagarcia.
..... Vertrek van de bus, route langs N525.
..... Landgoed San Lorenzo, bladzijde 89.
..... Paso de Ortigiera bij Vedra, park, bladzijde 91.
..... Landgoed Pazo de Oca, bladzijde 92.
..... Aankomst in Santiago de Compostella, hotel Monte de Gozo, Ctra del
..... Aeropuerto, San Marcos, telefoon: 981 55 89 42, fax: 981 56 28 92,
..... even buiten Santiago de C., zwembad.
..... 's Avonds op eigen gelegenheid, voor een lijst met restaurants zie
..... bladzijde 102.

Vrijdag 19 september 1997.

08.30 Vertrek van de bus. **Koffer mee!!**
..... Aankomst in La Coruna.
..... Museum van Irata Isozaki en C. Portega, bladzijde 122.
..... Museum van J. Manuel Gallego, bladzijde 126.
..... Lunch op eigen gelegenheid.
..... Vertrek van de bus.
..... Vuurtoren van A. Portega, bladzijde 128.
..... Aankomst hotel Ciudad de La Coruna, Polidoro Adormideas,
..... telefoon: 981 2111100, fax: 981 224610.
..... Buitenzwembad, fitnessruimte, creditkaarten worden geaccepteerd.
..... 's Avonds op eigen gelegenheid, voor een lijst met restaurants zie
..... bladzijde 121.

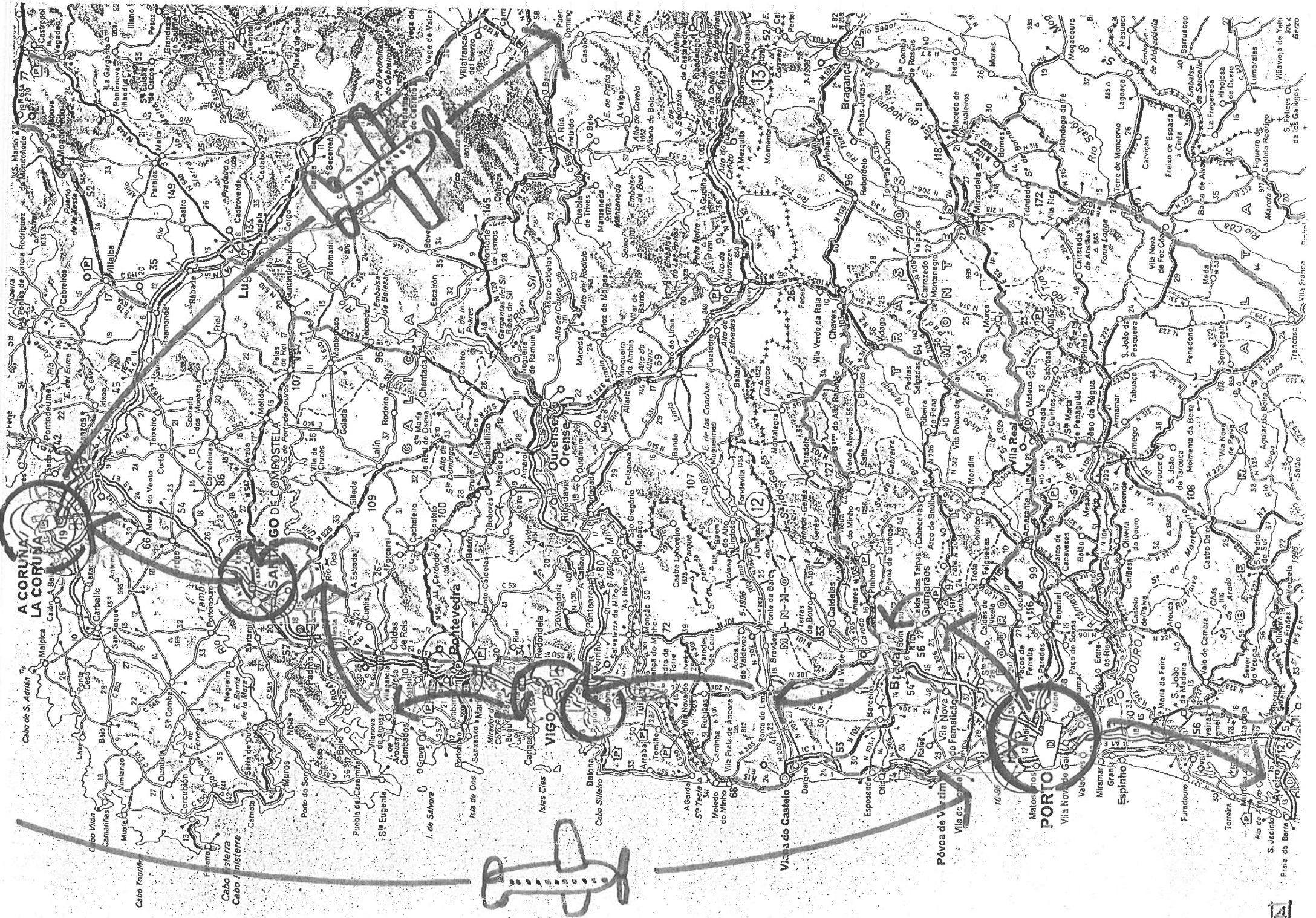
Zaterdag 20 september 1997.

09.00 Vertrek van de bus.
..... Edificio Cerex Noroeste van A. Perea.
..... Casa de la Cultura, Valdovino, van J. Manuel Gallego, bladzijde 130.
..... Gezondheidscentrum van A. Nogueroles en P. Diez, bladzijde 135.
..... Woningbouw in Paderne van J. Manuel Gallego, bladzijde 137.
..... Woningbouw in Eiris van J. Manuel Gallego, bladzijde 139.
..... Lunch op eigen gelegenheid.
..... Bezoek aan oude stad op eigen gelegenheid.
..... 's Avonds op eigen gelegenheid.

Zondag 21 september 1997.

06.30 Vertrek van de bus. **Koffer mee!!**
07.15 Vertrek per IB 543 naar Madrid.
08.15 Aankomst te Madrid.
..... Vertrek van de bus, begeleiding rondrit.
..... Bezoek aan recent werk in de omgeving van de luchthaven.
..... Gezamenlijke lunch.
..... Inchecken voor de terugreis.
15.10 Vertrek per KL 364.
17.40 Aankomst Schiphol.

N.B.: Alle opgegeven tijden met uitzondering van de vluchtgegevens zijn l
benadering. Nadere precisering vindt ter plaatse plaats.



A CORUNA
LA CORUNA

Cabo de S. Adria
Cabo Vilán

Cabo Finiſterre
Cabo S. Iſta

SANTIAGO DE COMPOSTELA

Pontevedra

VIGO

Ourense

Vila do Castelo

Póvoa do Varzim

Porto

Espinho

Furadouro

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

Trabancoso

added to the patrimony of Santiago de Compostela a work with the same spatiality, the same relations to other things and to man, and the same effect as natural objects. Schismatic relations between ground, volume, and surface establish a series of spatial inversions opening the galleries to the city and landscape. Two linear bars of building are overlaid and interacting, a double description that develops collaterally to produce a multi-directional spatial field. Movement is organized non-axially, recapitulating patterns particular to this city where squares are entered tangentially. The spatial sequences combine the successive and simultaneous within an interior more luminous than the outside world creating an intensification of nature at the core of the building. The descensional quality of Siza's reflection is most apparent at the end of the sequence on the roof terrace. Covered in stone, this urban square has similar material properties as the ground of the city but is displaced to form a new horizon. The complex metamorphic relations between architecture and nature embodied in the Santiago museum are extended in his proposal for Two Picassos in Parque del Oeste in Madrid and J. Paul Getty Villa Project in Los Angeles where fragments of nature and fragments of architecture are set into active interaction. By means of multiple versions of relationship these proposals offer a co-existence of art, life and landscape.

That Siza's architecture is not closed, univocal or conceptual but open and responsive to re-definition in the particular conditions of each work is apparent in the Metal Furniture Production Building for Vitra at Weil am Rhein, a work that composes the powers and velocities of architecture. Built, assembled and kinetic elements syncopate man and machine. Separated from the ground and sky by steel channels, the enclosing brick skin suspends space. Within the factory shed two freestanding constructions are inserted: a concrete block house-like building with a segmented roof, serving workers on the factory floor; and raised on columns, a round steel platform enclosed in glass providing automated control and offices overlooking the production space. These organic assemblies include the exterior kinetic archway to create zones of imperceptibility between nature and artifice. A perspicacious focus on the art of building is also evident in current projects for the Athletic Complex and Stadium at Palermo and the Portuguese Pavilion for the World Exhibition at Lisbon where his work extends to include advanced engineering technologies.

Siza's themes and techniques continue to multiply with more than one hundred built works on three continents. This vast mosaic of interreflecting projects encompass the synaptic speed of lightning and the geological time of

matter to create examples of metatemporal architecture. While critically alienated from an idea of national culture, Siza's universal vision is embedded in the complex Portuguese cultural matrix. Sensitive to a history and movement of transcultural diffusion, Siza's works are deterritorialized to explain the particularities of place. His heteromorphic architecture realizes the ideal contemporaneity of great art. Every work proceeds on a different indeterminate course, a *processus infinitum*, an active determining that interprets the world as becoming and as life. Sensation, memory and imagination play a role in this mental process and affirm his architectural relationship to history. With no nostalgia for the past, Siza's syncretic design approach points toward the future and his architecture will undoubtedly inspire and influence the development of architectural culture in the 21st century.

UIT "ÁLVARO SIZA" DOOR PETER
TESTA, 1996, STUDIO PAPERBACK

**The precise frame.
Some remarks on the work of
Eduardo Souto de Moura**

Wilfried Wang

Inhabited surroundings exist between the rather over-simplified polarities of the hum-drum and the assertive. The fluidity of this existence calls for a stand on the relation and boundary between life's expansiveness and architecture's role. That which architects are able to say at all should be said clearly, "what one cannot talk about one must pass over in silence".¹ Such a realisation is the beginning of a dialogue. For some, it leads to an abyss; their rapid and extensive invention of shapes attempts to dull the sensation of the fall. For others, the hum-drum is the result of conscious aesthetic neglect, not unrelated to the more ascetic act of artistic self-denial; whereas the assertive environment can span the entire realm of life, indeed determining it in the sense of a Gesamtkunstwerk, a total work of art.

Whether architects are able to accept life's curb on their aesthetic volition post facto, or whether they consciously set out to design an environment with a clear separation of life and vessel in mind, life claims its own domain of formal determination with or without architecture's help. Therefore, the precision with which the frame can be designed is motivated by an architect's understanding of such a separation and engagement. Out of this may grow an order, a formal and spatial language that accompanies such a conception of an architecture's role.

Abstraction and allusion to traditional, even classical notions of order were pursued by figures such as Ludwig Mies van der Rohe (1886-1969), who, in contradistinction to Hugo Häring's (1882-1958) conception of the building as an "organ-like" extension of man, argued for making "spaces big enough (...) that you can walk around them freely, and not just in a predetermined direction! Or are you at all sure of how they will be used? We don't know at all whether people will do with them what we expect them to. Functions are not so clear or so constant; they change faster than the building".²

The two opposing kinds of certainty, Mies van der Rohe's certainty of permanence versus Häring's certainty of function, each gave rise to a valid spatial search; form, after all, was not Häring's primary goal. Nevertheless, in Mies van der Rohe's rejection of the function's sole determination of form, he confronts the need to derive form from other sources than internal, programmatic ones. We therefore return to the autonomous realm of architecture's language: The figure of materials,

construction, tectonics and ultimately configurations themselves. Yet, none of these figures are able to speak beyond their existence as elements. Mies van der Rohe's free-standing houses, from the German Pavilion for the Barcelona Exhibition (1928-1929) to the Farnsworth House (1946-1951), are of course quite different in character to the studies for courtyard houses (1934). In this

fundamental difference of the outward manifestation of order, we recognize a distinction between the demonstrative, assertive, almost manifesto-like statement of the former configuration, and the reticent, recessive, background-like quality of the latter.

While these distinctions hold in the work of Mies van der Rohe's life's work, they are equally valid in the subsequent application of this abstract language as seen in the work of Eduardo Souto de Moura. The stainless steel, cruciform column in Mies van der Rohe's German Pavilion may be identical to the intended reuse in the courtyard house of 1982, but the overall meaning of the latter building is different. The difference of configurations overrides the meaning of the repeated use of the tectonic element. Equally, even though one may discern a repeated use of elements from Mies van der Rohe's formal and spatial vocabulary in Souto de Moura's work, they express other experiences and values, specific and distinct to their programme and location.

The context and scale of the architectural contribution is recognized as determining to a great extent the statement that is possible. For instance, in Souto de Moura's early projects of the Weekend House in Geres (1980) and the Market in Braga (1980), the geometric order of the "cross" situated at the core of the project and the similarity of the constructional and tectonic elements are altered in their individual meaning. The Weekend House is tiny in comparison to the Market; the inexhaustible richness of the "cruciform" gesture though, engaged with the existing stone walls or system of paths, constitutes the kernel of a man-made order which loses its dry Cartesian associations when the whole begins to present the gesture of a marker in a rugged setting.

Souto de Moura's architecture does not seek to isolate his buildings, a very important difference in attitude to his admired predecessor, Mies van der Rohe. Souto de Moura's projects connect, sometimes reticently, sometimes in a welcoming gesture. Extended walls are not seen as metaphors for infinity; the Braga Market delineates processional edges and thresholds. The granite blocks, a much coveted material elsewhere, link the buildings to their cultural context as well. The operation of abstraction is more complex than Mies van der Rohe's use of masonry walls: the material is common, its accentuated unbroken linearity is less known.

While in few of Mies van der Rohe's buildings, space was seen by some contemporary critics as "fluid" or indeterminate, even relativistic, Souto de Moura's spatial syntax is more firmly rooted in the making of defined compartments. Take, for instance,

the roof of the Braga Market: we are not in the domain of sculptural neo-plasticism, apparently freed from orthodox spatial shapes, but we are closer to the ancient Greek stoa rhythmic, unitary and singular in its outline.

Another significant difference to Souto de Moura's German predecessor lies in the inclusion which variegates the singular gesture of the Market with seeming imperfection. Here we look to the path that traverses the dominant linear mass of the building, beginning in the little free-standing cafe and continuing towards the old city centre. There is, of course, also a quality of the fragment present. Casting our memories back to the ruins of Rome, the Forum with its volumes of flat brickwork and stone cladding, we encounter this theme more thoroughly in the house in Nevogilde (1983). Here is a quasi-excavation apparently laying bare the remnants of a great settlement, now once again occupied by an appreciative resident. Souto de Moura fuses the awe for ancient Rome with the bare power of more contemporary abstraction. The exterior solid granite stele adjacent to the tennis court, closer to Minoan Knossos than ancient Rome, parallels the stuccoed pillar in the swimming pool. This is an attempt at reconciling the valid references of architecture. The two pillars delineate the discourse within which the making of the precise frame may occur.

The strict neo-classical idealism of Friedrich Gilly (1772-1800) was transformed by Karl Friedrich Schinkel (1781-1841) into a purposive eclecticism, richer in its veracity to that casual life observed during his Italian journey than Gilly's exclusive monumentality. Mies van der Rohe's idealisation of Schinkel, via Peter Behrens (1868-1940), nevertheless led him to a purism with which he became associated. In a competition entry for a House for Schinkel (1979), Souto de Moura sited it close to the oil refinery of Matosinhos, near Porto. This was not the sole adjacency: it was also next to Alvaro Siza's Boa Nova Tea House, a commission given to Siza (Souto de Moura's mentor) and his colleagues by Fernando Tavora (Siza's mentor). Souto de Moura's subsequent work has benefitted from such an extensive study of architectural history, whether distant or more immediate. In its breadth, the investigation protects Souto de Moura's design from an academicism that can be encountered amongst those whose admiration of the architecture by closer mentors appears to satisfy their intellectual curiosity.

Without entering into the nature of the so-called Porto School,⁹ the enrichment of neo-plasticism in Tavora's work undoubtedly bears its mark on Siza's and Souto de Moura's work. However, while Tavora's understanding of the De-Stijl and Constructivism led him towards a fusion with the vernacular, Souto de Moura sought the abstract. It is a clarifying abstraction which

tries to remove anachronisms while at the same time offering a didactic view of the buildings's function and location. Especially in the Cultural Centre in Porto, we see a facility for the public, making a hard but at the same time romantic boundary to a nineteenth century garden. The building's front facade is a discrete background, precise frame and romantic wall. It contains the grandeur of Gilly and Rossi, the sensuousness of Siza and Tavora, and the boldness of Mies.

Souto de Moura's work of the last decade indicates the development towards a stable maturity that accepts the inevitable enrichment from the superposition of historical and contextual facts and, only because of such an awareness, provides a basis for the purification of an architect's own language. We thus see his work developing away from references to Mies van der Rohe or Aldo Rossi in his latest proposals for Palermo (1988). We return to the prime matter of architecture, pure spatial experience and its indeterminate use by the public: the precise, reduced frame set off against the undefineable abundance of human activity. Souto de Moura's quest is part of the "projet inachevé" of Modernism; the force of his architecture's linguistic abstraction links and separates, it embraces today's diverse needs and presents what seem like inevitable syntheses. Souto de Moura's work points once again to the ancient insight that purification without enrichment often proves to be mindless, giving a more complete version to Mies van der Rohe's dictum that less is more.

1. Ludwig Wittgenstein in a letter to Bertrand Russell quoted in Georg Henrik von Wright, Wittgenstein, University of Minnesota Press, Minneapolis 1982, p. 206.

2. From an interview with Eifler Conrads, quoted in English in Franz Schulze, Mies van der Rohe: A Critical Biography, The University of Chicago Press, Chicago 1985, p. 109.

3. See an interpretation by the author, "Arquitectos de Oporto", in: Arquitectura, Madrid 1986, vol. 67, no. 261, p. 18-21.

LIT: SOUTO DE MOURA, EEN UITGAVE VAN GE,

The reflexive intuition

Miguel Angel Baldellou

An ordered reflection on the work of J. Manuel Gallego amounts, for me, to a kind of detached consideration of my own problems.

Because the work of architecture is, at its best, the outcome of a complex process of deciding between disparate claims, its analysis inevitably inclines towards making these explicit, tending in its ultimate term to justify its own positions. Off to one side of the built results, and they are of tremendous quality in the case of J. Manuel Gallego, what interests me most deeply in his architecture is its suggestive capacity.

What I attributed a good while ago now to the doubt inherent in lucidity, seems to me today to be the product of the fullest maturity, which expresses itself surely and subtly in some of the most emotive pieces of architecture to be experienced in the present-day Spanish context.

It is, in effect, difficult to isolate, within a body of work such as that of J. Manuel Gallego, those parameters on which his final decisions are grounded. A number of them might, in the first instance, seem obvious. So it is, and Gallego himself frequently affirms as much, with the inevitable references to both his native soil and his cultural apprenticeship. Nevertheless, neither of these two poles proves easily definable in its precise configuration. This is as much because the land to which he belongs, Galicia, is like few others, as subtle as it is complex, as because the culture to which he consciously subscribes is that of the Modern Movement: an elusive, equivocal and contradictory term within which too much is subsumed, and too little of it justified.

Taking these as two initial, almost programmatic references, we must go on to define the sense in which we understand them and the particular aspects of them which concern us here. On its most primary levels it is clear that the culture which J. Manuel Gallego absorbed in his childhood and youth is that of Galicia at its most profound, bound as closely to the interior as to the ocean; to the woods, the fields, the mist, the stone. A sense of what is universal in all that is most intimate might very well be assimilated from this natural environment, even before the formation of the adult will to transcend and order it.

It is equally clear that he derives from a university background indebted, in its finer possibilities, to the culture of Europe. Limited in any number of ways as this background was, it was nonetheless bound up, voluntarily, with the dream of a historical vanguard which was never quite realised.

The filtration of these two natures, assimilated as a result of the influence of an exceptional inspiration, Alejandro de la Sota, must in any case inevitably modify the conscious references

elaborated in the architect's reflection on his own limitations.

Some of the characteristics of the cultural landscape of Galicia point to its being interpreted much more in terms of suggestiveness than of certainty. The vanishing nature of its forms, the mistiness of its limits, contrast with the head on approach assumed as much by those constructions which seek the minimal as those which set out to interpolate excess into the constructive rationale.

In Sota's work, we can deduce from the pursuit of the minimal and the diffuseness of the limits an attitude which displaces itself in the direction of formal ambiguities which are at once subtler and less externally compromising. Not merely a declared pursuit of anonymity, but at the same time an implicit reflection on its own contradictions. The lucidity essential to the assumption of such a risk is an abiding presence in the work of Sota's best disciples. In this context, Gallego's position is paradigm. Surely his «flights», first from Orense, then from his master, and simultaneously from fashion, are nothing other than the manifestations of a deeper strategy: to pursue the origins of understanding itself, free from interference.

If there is anything, intellectually speaking, which excites passion in the exercise of architecture, it is to be found in the exploration of the margins, both personal and social. Creativity is then nothing other than the consequence of a dialectical tension between opposites which at all events defines itself as a transitory equilibrium. Accordingly, the giving of concrete form, the ultimate demand of architecture, is in itself an imperative which, however imperious, nevertheless constitutes an obstacle to the idea of the project, whose essence is contained in its very unfolding as idea. Thus it is that the discourse of designing, in insisting on itself as a process of understanding, tends to escape from the finite character imposed on it by social demands, at the same time as the work itself takes on a meaning equivalent to its becoming itself a part of the project.

Gallego has, on more than one occasion, manifested his obsession with regarding the project as a mode of understanding. We must insist yet again here on the importance of the mode. Because it is the attitude which «modifies» previously existing reality, in the making, through the perception as much as through the new architectonic organisation, of an intransferrable reality. In spite of this, the possibilities for appreciation can be found in attending to the keys in which the project is constituted. In other words, through the positing of its assimilation in terms of the appropriate references. Not so much, and of course not solely, in terms of those initial references exposed in its origins,

geographical and cultural, but principally in terms of the reference laboriously elaborated by the architect himself.

This leads us, in the first place, to an appreciation of the sense in which the profound imprint of Sota has conditioned Gallego's work. Underlying both the texts and the buildings of this maestro, and not always exposed to sight, we can discern no more than a part of a message which transcends the specific intrinsic materiality of each case in order to refer, diffusely, to the attitude adopted in the face of the world, from the construction of his own.

This implies, subconsciously, that the mode carries the process of understanding beyond supposedly objective reason. Sota's so often remarked intuition explores reality, searching in it for the meaning of its own ideals. This implicit lesson, which cannot be learned through the exercise of the will alone, not even in a state of reflecting calm; which power must obviously fail to appreciate; requires for its assimilation a continuing will to «be» which very few people are in a situation to maintain. And it is there where, as I understand it, the trajectory of J. Manuel Gallego's professional career articulates with that of Alejandro de la Sota.

The will to construct his own intellectual references has led Gallego beyond influences. He can talk, then, of autonomy, as one having understood the underlying message. And it is his own personal mode of understanding, in which he employs those references, which gives his work its character in the strict sense.

At the same time, the definition of the variables on which Gallego projects his architecture implies in turn an exploratory exercise whose greatest difficulty lies precisely in the profound coherence of his work. In this context, the realisation of the El Carballo house proved to be a real challenge, one charged with its own risk; the making real of the doubts or variables to which he would henceforth refer insistently.

To go back to the question of references, it has to be said that these can only be isolated to the extent that the needs of analysis call for it. As an agreed point of departure. The process of elaborating the ideas, as much as the intricate relationship which obtains between them, points in each specific solution to their being understood as part of a whole in which they find their justification, and outside of which they are scarcely more than unconnected suggestions. Accepting, then, their dependent status, it is possible to define them with relative autonomy.

The first question is the nebulous idea of place.

As an essential notion, its appropriation is prior to the project, and poses in spatial terms the understanding of the

reality derived from individual and collective experience. It is therefore the recognisable ambit which architecture makes patent. The ultimate end of the work of architecture is neither more nor less than the configuration of the place, to make it present, while that of the project is to represent it. In effect, what we have is an operation which seeks to make tangible that which was previously latent in pre-existence. Perhaps through the evocation of its spirit, through the appropriate disposition of the material means which make cultural recognition possible. Certainly it calls for a recourse to reason in order to bring about the intelligibility of the formal signs, and with them their potential spatial relationships, but the capacity to make them emotive is also necessary, in such a way that they take on significance. It is only in this way that the construction of the place, shared as a symbol, is stabilised in the memory to subtly condition experience.

Appealing to my own memory, I recognise the presence of the place, suggested by the architecture, and through it the intention of his projects, in the interior arena in Corrubedo, in the unconcluded space in Valdoviño, in Chantada, in Veigue, in the El Carballo and Arosa houses. In addition, however, these are not merely common places in the strict sense, but also unique places to the extent that they have been modified, through recourse to the deepest levels of thought, where reason becomes lost in the vertigo of premonitory intuition. They are places whose internal tension evokes all that is unstable in their nature, emphasising the relationship more than the terms of relationship. Interior-exterior, public-private, general-individual, these are gradations which take on their special character within the ambit of their ambiguous interference. A coherent ambiguity by virtue of the primary references previously put forward, and the unconscious objective of a personality constructed on the tension between opposites. The structure of Galicia's material culture encourages formalising interventions in the Gallego mode. Ambiguities which are redundant, repeated, with variations which tend to dissolve into limits which vanish in the mist.

The perception of place requires stable signs which make it possible to work out, or at least guess at, its structure. Here we have the other reference to which again, J. Manuel Gallego turns: the limit; in its perceptual reality, it might well be merely virtual. Out of this arise the tremendous possibilities of its material construction. Geometrical and proportional reason, typological reason, its very material essence and its pragmatic character.

A limit which is simultaneously union and separation, filter, border and path, a spatial discontinuity and an end in itself as much as a means. If I earlier insisted on the configuration of the

place as the ultimate end of the project, I now find myself pausing over the limit as the means of configuration. The operation of drawing the limit, of setting bounds, of creating a territory, in short, loads the range of possible decisions with difficulties which can only be coherently resolved, and can then even assume ambiguity, once the mode has been defined. This is where the «how» imposes itself on the already determined «what». The will to style overlaying the will to form. The risk this exercise involves asks to be supported on the basis of a rigour which is dialectical in character. This is the point where the best tradition of the modern emerges in Gallego's architecture.

In much of his work, the limit takes on a referential role in experience. At first quite uncompromisingly (Corrubedo), it has gradually changed scale (Vite), being diluted into the limit-of-the limit (Arosa), to finally dissolve into the place itself conceived as circumstance (Veigue). The limit of the passageway in Valdoviño, rotating the underlying scheme (something which occurs to a certain extent in Vite and the Collegiate Museum, too), nevertheless renounces, by contradiction, the notion of the axis, returning instead to the primordial sense of the path, even if only as a premonition (El Carballo).

The succession of limits and enveloping skins in his most recent work (Veigue, La Coruña museum) takes us in the direction, very probably, of a return to the origin. The inversion of the form, the non-existent «facade» as a resource, folding in on its own interior, declining, perhaps, explicitly to declare what it «is in itself», or is not in any way, brings us once again to De la Sota, to Kahn, to Asplund, ...or at least to penetrating readings of certain of their propositions. If ultimately it seems necessary to resort to the mediation of magic to enter into communion with nature and culture, to recover the loss of Art, it will not in any case be the fault of those who have committed everything to clarifying their enterprise, but of those who let themselves be carried along by the general foolishness and stupidity which has thrived in the absence of values.

The obsession with configuring, in the limit, the form of the place has led Gallego to experiment with texture and materials. If, above all at the outset, it was the renderings and prefabricated elements which were given the task of endowing the limits with their character, seeking perhaps to normalise the irregular, there is an evident turning towards the colour and the expression of the textures of natural materials: stone, wood, in deliberate contrast with metal and glass. Tradition and the modern culture of the hand in a mannered attempt at tracing a sign and leaving a personal mark in a shared space.

The spatial sequence established by material and form concludes in an experience of being «guided» which might seem to be at odds with the ambiguity –provoked or assumed– of communal settings. Probably on account of this, in addition to the perceptual qualities of the spatial flow, there is a whole recent tradition of accentuating alternative itineraries.

As opposed to a simple flow this might posit an equivocal itinerary, somewhere between an obligation and a suggestion, comparable to the «enfilade» which local building tradition would have connect with the sun lounge-gallery. This «wrong turning» (the vine arbours can be taken to belong in this line) is a resource and a reference in Gallego's architecture, too, (Collegiate Museum, El Carballo, Vite, Valdoviño, Arosa, even the housing in Eiris, can all be understood in such terms) where its role is to articulate the experience.

Nowadays, when many avenues which had evidently developed from the modern tradition seem to be exhausted, many eyes are turning towards its sources, its origins. They hope to rejuvenate and renew themselves there, in order to return to the race they believe is being run on the path of glory.

In their eagerness to subscribe to the teachings of supposed gurus, they try to find outside themselves what we all carry within us. Blindfolded, it is far from easy to see the exemplary figures that point to paths which can be followed only through effort.

The word is beginning to spread that J. Manuel Gallego is just such an exemplary figure. He has moved on from dependence on his «master», and can now start to exercise that function for others.

WIT "J. MANUEL GALLEGO" EEN UITGAVE VAN
GA,

Strange lightness

Gonçalo Byrne

Nature and Artifice

It is possible to discern in Carrilho da Graça the presence of his Alentejo roots. The great expanses of Portugal's "Extremaduran" plain, its all-enveloping luminosity, coloration, and the dynamism that the vibration of its enormous quietude transmits in some way mirror the avidity of space which his projects breathe, create around themselves or organize in their interior.

Possible, but obviously not sufficient, since this naturalizing frame dissolves rapidly away in the eminently artificial transience of architecture itself, of his architecture, in a species of majestic levitation that creates, organizes, articulates new nexuses and meanings on the basis of buildings that imprint on the territory other readings, other hierarchies, other gazes; clearly marking, to put it another way, the difference that the manipulation of the artifact affords him.

I am always surprised, when I visit his studio, by the space of the rooms, which is neutralized around the project under study. The bare, almost aseptic ambience that establishes itself around the direction of the project, of its fragments that slowly take on form, is surprising in contrast to the intensity with which everything centres on the models, partial or ephemeral, that in the same way as some sketches, create tensions, at times wilfully excessive, generating forces, dimensions and scales that would be held inadmissible in the space of the studio.

They breathe the volumetry and real tranquility of the works themselves, which of course cannot be fitted inside the limited space of the office. A tranquility that thus presents itself in the enveloping atmosphere of the studio, or at least in the opening of the window that frames a comforting view of the Tejo beyond the rooftops of the city.

This is obviously a personal appreciation, impressionistic and reductive, yet nonetheless contagious, which obscures all the concrete, objective complexity of the progressive unequivocal materialization of the projectual representation of the construction covering half the walls with the stress of meetings, of the persistent telephone and above all the necessary reserves of patience common to all architects.

This is nevertheless the difference that in Carrilho da Graça's architecture is present in the limits, in the essentiality of the research, yet also in the mastery of precision, in the surprise and the fascination of his work.

A radical sensibility, cosmopolitan, artificial, finely tuned, at the antipodes of the proverbial yet genuinely wise unhurriedness of the Alentejo.

Beginning

I have known João Luís since the late seventies, and worked together with him and with João Paciência on several commissions in the early eighties.

Planning and urban design projects for Portalegre and other towns in the Alentejo: Alter-do-Chão, Fronteira and Campo Maior. Frequent long journeys to sessions devoted to work, discussion and criticism, up to the moment of the project for the Regional Social Security Centre in Portalegre, in which I of course appreciated and encouraged the pertinence and coherence of the solution put forward by Carrilho da Graça.

Autonomy won on his own merit, and indeed already affirmed in earlier projects, specifically in the Alter-do-Chão housing complex and the bank in Sabugal, quite different projects that nevertheless reveal responses particularly sensitive to the urban situations in which they are articulated, addressing important themes returned to in various ways in the subsequent work.

Born in Portalegre, where he constructed his first schemes (subsidized housing in Alter-do-Chão, a private house in Fonte Fria and the Regional Social Security Centre in Portalegre), in 1977 he graduated from the school of architecture in Lisbon, having been a student at the time of the upheavals of the Revolution of April 1974.

This momentous event, which in the Oporto school gave rise to the tremendously rich experience of an opening up towards the newly emergent social movements, and the creation of the SAAL brigades, took a rather different form in the Lisbon school, where student involvement adopted a radical stance that resulted in the closing of the school, and its subsequent reopening in 1975 without any transformative strategy having been achieved.

Noting the evolution of this Lisbon generation, which in the early 80s supported a precipitate postmodernism that translated into a more or less historicist scenographic and mediatic pluralism, Carrilho da Graça distanced himself from what he described as "a pathetic and absurd effort of commu-

nicative desperation, transmitting paralytic images”, in a facile process of impoverishment and paralysis of the development of ideas.

Carrilho da Graça, in contrast, was defending a more process-based vision of architecture in which the “formation of the images is the result of a complex, slow and all-embracing process in which great concentration is necessary to keep alive those fundamental aspects that constantly reconstruct the whole”.

A contemporary of Souto de Moura, Adalberto Dias and other leading representatives of the Oporto school, with which he has evident affinities, Carrilho da Graça makes no secret of his special admiration for the work of Siza Vieira, who, he has said, “re-establishes architecture as an eminently artistic activity, poetic and interrogative, as intimate as a sketchbook and as universal as the relationships it constructs. This subjectivism of composition in counterpoint to the complexity of the built reality had never been situated with such clarity in architecture”.

Inquietude

In common with the Oporto architects, and Siza in particular, Carrilho da Graça takes up the heritage of the Modern Movement, not in any unitary, restrictive or dogmatic sense, but in its diversity of expressions, critical, fragmentary and open to new significations, in an empirical process that endows each project with its internal coherence in the essentials of its particular programme and in the construction of its relationships with the setting.

The evolutions to be found in the structure of the territory are interpreted as the backdrop to and basis for the interaction of the new programmes.

In the programme, with its potential for transformation, it is necessary to look for the essential before the particular, “that which in the construction of the project should support the most perennial and vital aspects, these being, in this viewpoint, the construction processes themselves, assumed as the content of architecture and not as mere technical systems of support”.

Between an interrogative rationalism and a sensibility that pursues an emotional engagement with forms and spaces, Carrilho da Graça’s works manifest an expressive radicalism

whose affirmative force is located, quite exceptionally, between Lisbon and the Oporto school.

This radicalism accentuates the artificial essence of architecture as the construction of ideas and forms.

Carrilho da Graça’s sketch designs reveal a pure and unitary synthesis of site and programme, translated into simple geometrical gestures in which the design itself takes on an increasing emotive intentionality, a desire to transmit the play of spontaneous and calculated tensions that transform the site into the proposed architecture.

Essentiality and artifice construct at the same time as they destructure the formal elements, inventing a new order that establishes itself as measure and reference, turning inside out new readings of the surrounding landscape, as in the anecdote which recounts that Malaparte told a visitor to his house on Capri that the house had always been there, and that what had been designed and built was the landscape.

“Belvedere” and Frame

The protagonism of the form in this architecture is apparent in the exploration of tactile and visual plasticity.

A play of forms that looks for its roots in the relationship with the territory, concentrating and internalizing these relationships in a delimited space within which it explores, with some autonomy and freedom, an elaboration that hierarchically structures, confronts or harmonizes geometries and forms in a sensorial pursuit of aesthetic emotion.

Resorting to a restricted range of pure, simple forms (the cube in the Anadia bank, the sphere in the social security centre in Portalegre, the oblique planes of the Campo Maior swimming pool, or the planar walls of the school in Lisbon) deriving from an inclusive modern tradition (from Mies to de Stijl), these elements intersect, exploring torsions, elongations or transpositions in an impure play of mannerist dramatization.

The discrete and contained use of materials, textures or indeed colour, together with the definition of the detailing, extends this play, concentrating or rarifying the attention in a certain compositional sophistication of a cosmopolitan character.

According to Carrilho da Graça, “when constructing, carry out an operation of foundation or creation of references, not so much in the material or physical sense, but in the same

way that you would write a poem, or take a photograph". This reflexive predisposition of a certain "expressiveness of seeing" that precedes the physicality of building, presupposes the positioning of the viewpoint, the "belvedere", and the characterization or qualification of the reference, the "framing".

The Portalegre Regional Social Security Centre building is organized on the basis of two lines of sight, two distant visual references that cross one another on the site. To the south lies the city and the skyline of the historic centre, and to the west the valley and the mountain of Penha, the continuation of the natural support on which the city stands. These are two components of the same reality that is barely given hierarchical structure by the square plane of the little access square in front of the Centre and its panoramic belvedere.

In the transposition of the entrance, this relationship changes, proceeding by way of the interposed section of a sphere to an inversion of the visual relationship that transforms the building's interior into a belvedere of its own, to the extent that it multiplies by means of the different levels of circulation, articulated by the stairs, the cumulative visualization of the exterior.

Belvedere and frame, two opposed concepts of openness and limitation that achieve an effect of rare beauty in the Campo Maior swimming pool, where in a radical exchange they accentuate the difference between artifice and omnipresent nature.

The delimitation of the planes of water on a raised square platform, a kind of ship at anchor, reinforces the extended horizontality of the openings and the surrounding canopy, a referential framing of such intensity as to make the water itself static and abstract against the dry, rolling ocean of the Alentejo plain, and the nearby town, reduced to a margin, a stony es-carpment, of that vast sea.

Depth of Sight

Carrilho da Graça's buildings adopt the landscape as their point of reference. Places of convergence or absorption offers themselves to contemplation.

The belvedere is once again the object contemplated, in a now almost residual duality of the relationship the Palladian villa establishes with the territory, at once dominant centre and structuring nucleus of the territorial system.

Ordination, hierarchies, no longer now materialized in axes, walls, roads or simple alignments of trees, but merely suggested in virtual way in the building's geometries and in its framings of distance, delimiting within its own ambit fragments of the landscape (the Campo Maior swimming pool) or of the city itself (the Regional Centre in Portalegre or even the ruins of São Paulo in Macao).

The concept of centrality is made patent in the interior of the constructions themselves or their immediate surroundings. This irradiating centrality is often cited by Carrilho da Graça. The "square" of the School of Social Communication or indeed the cube of the bank in Anadia organize the centre, where the agency or reflection of the mirrored roof, the stairs and the openings to the exterior dematerialize and shatter the static sense of the potential traditional square, a process of intentional decontextualization.

The studied inversion of the great urban windows in the competition project for an extension to the Assembleia da República building is striking: two windows on the grand scale that frame the square below and the buildings on the slope of the hill opposite. These windows are preceded by a courtyard in which the paving is reduced to a reflecting sheet of water and the three great sheets of glass that are the walls. This box mediates through its volumetry, in front of the window, another reading of the frame, in which the sky and the occasional building are reflected in the paving itself and in part of the walls, creating a powerful tension that abstractly summarizes its immediate surroundings.

Strange lightness

Another important question framed by Carrilho da Graça's architecture consists, as I see it, in the relationship between the concepts of compactness and lightness.

This is a theme present or latent in other architects and architectures on the contemporary scene, to some extent recurrent, even trivialized, in certain expressions of response to architecture's gravitational or tectonic dimension.

With the School of Social Communication, Carrilho da Graça positions his building on the summit of a hill, a virgin oasis in the midst of the manifest chaos of a somewhat unappealing peripheral zone.

The new school stands out as a veritable tour de force,

fully realized, in my opinion, creating a new reference that exploits the rise of the hill to construct a barely apparent volumetric compactness, resulting from the adoption of an elongated dihedron that is in reality composed of two linear orthogonal volumes.

There is a clear dichotomy between the building's two elevations: it is evident that the rear facade, looking to the north and the suburban sprawl, is the framework supporting an enormous backdrop, while the south facade overlooks the expressway in the valley bottom and the slope of the Monsanto park.

On this side the building is constructed in two vertical stretches. The first, clearly extended along the length of a wall, prepares the plinth for its meeting with the irregular topography of the hill, explicitly overflowing the dimensions of the false cuboid that emerges, suspended and separated from the base by an extremely elongated band of shade and transparency.

The compact form of the raised volume thus appears to hover in apparent movement above the hill, producing a strange sensation of lightness.

The work of Carrilho da Graça approaches this dangerous vibration of the limits between fascination and seduction, embodying values recognizable as residues of modern architecture and urban design. It creates the stimulus of the irradiation and propagation of references that leave an opening for other readings, other reminiscences, other opportunities.

Description of the country

Portugal has few of the monotonous vistas to be found in the Spanish Meseta. The continental part of the country in the southwest of the Iberian Peninsula occupies a relatively small area of 88 944sq km - 34 341sq miles (560km - 350 miles from north to south and 220km - 137 miles from west to east) which has a great variety of landscape. Generally speaking, the altitude decreases from the Spanish border towards the Atlantic and from north to south; the Tagus (Tejo) divides a mountainous region in the north from an area of plateaux and plains in the south. The archipelagos of Madeira and the Azores have a surface area of 782sq km - 302sq miles and 2 335sq km - 902sq miles respectively. (See *Madeira and the Azores at the end of the guide.*) In 1992, Portugal's population was ten and a half million.

Geological formation

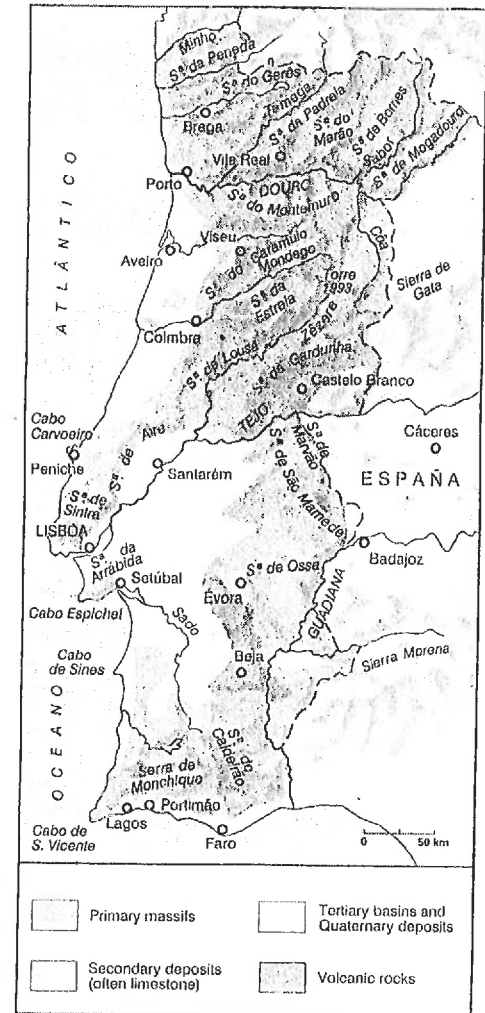
In the Primary Era the north of Portugal was affected by Hercynian folding which resulted in the raising up of hard granite and shale mountain ranges. These were worn down in the Secondary Era to form a vast plateau out of which rose erosion resistant heights such as the Serra de São Mamede. In the Tertiary Era, the raising of the Alps and Pyrenean folding led to a brutal upheaval of the plateau, dislocating it into a series of small massifs such as the Serra do Marão and Serra da Estrela. The massifs were separated by fissures near which emerged thermal and mineral springs and, in the north especially, metal deposits. The upheavals were accompanied in some cases by eruptions of a volcanic nature which formed ranges such as the Serra de Sintra and Serra de Monchique. It was at this time that the Tagus and Sado Basins were formed and the coastal plains folded into the low ranges of the Serra de Aire, Serra do Caldeirão and Serra da Arrábida. This zone of faults in the earth's crust is still subject to geological disturbance as the earthquake which destroyed Lisbon in 1755 and more recent tremors have shown. The coastline became less indented in the Quaternary Era through erosion of the Estremadura and Alentejo cliffs and alluvial accumulation in the Aveiro and Sines areas.

Relief

The Cantabrian Cordillera extends westwards into Portugal, north of the Douro, where it takes the form of massive mountain ranges separated by heavily eroded valleys.

Between the Douro and the Tagus, the Castilian Sierras reach into Portugal as particularly high relief. Monte da Torre in the Serra da Estrela is mainland Portugal's highest peak (1993m - 6539ft). The Mondego and Zêzere valleys surround the ridge. South of the Tagus lies the plateau which drops towards the sea. Its vast horizons are barely interrupted by the minor rises of the Serra de Monchique and Serra do Caldeirão.

The 837km - 520 miles of coast offer incredible variety. There are interminable strands, beaches of fine sand sheltered by rock cliffs, creeks, and promontories such as those of Cabo Carvoeiro, Cabo Espichel and Cabo de São Vicente. Vast estuaries are now occupied by the country's main ports: Oporto on the Douro, Lisbon on the Tagus and Setúbal on the Sado. Fishing harbours like Portimão have grown up in bays, or, as with Peniche and Lagos, in the protection of headlands. However, most of the coast consists of flat sandy areas sometimes lined by offshore bars as in the eastern offshore Algarve and along Ria de Aveiro. The waters are cooled by a current from the Canary Islands which counterbalances the warmth of the Gulf Stream.



REGIONS AND LANDSCAPE

The areas described below correspond to the old historical provinces which closely reflected the country's natural regions. Portugal's present administrative divisions, known as districts, are also given.

The north

The old provinces of the Minho and Douro are green and heavily cultivated while the inland regions of Trás-os-Montes, Beira Alta and Beira Baixa are bleaker and drier.

The Minho (Districts: Braga and Viana do Castelo) and **the Douro** (District: Oporto) - The region is also known as the *Costa Verde* or Green Coast. The greater part of the Minho and Douro provinces consists of granite hills covered by dense vegetation. The

exceptions to this are the bare summits of the Serra do Gerês, Serra do Soajo and Serra do Marão, which make up Peneda-Gerês National Park, and are strewn with rocky scree. The fields, enclosed by hedges and climbing vines, sometimes produce two crops a year, while here and there small clumps of eucalyptus, pines (on the coast) and oaks stud the landscape. Vineyards, orchards and pastures contribute to the rural economy. Olive, apple and sometimes orange trees grow on the sunniest slopes. The very dense population lives in numerous small villages connected by winding roads which are often paved. Main roads tend to follow lush river valleys like those of the Lima and the Vez. The region, with Oporto as capital, is an active one which attracts more than a quarter of Portugal's population. The many industries are centred around Oporto and Braga.

Trás-os-Montes (Districts: Bragança and Vila Real) – Trás-os-Montes means "beyond the mountains". True to its name, this province of high plateaux relieved by rocky crests and deeply cut valleys, stretches out beyond the Serra de Marão and Serra do Gerês. The moorland plateaux, dominated by bare summits and covered with stunted vegetation, are used for sheep grazing. Remote villages, with houses built of granite or shale, merge into the landscape. The more populous river basins around Chaves, Mirandela and Bragança, with their flourishing fruit trees, vines, maize and vegetables, seem like veritable oases in the bleak countryside. The whole area has always been affected by emigration. Today, many of the people who left are returning to build homes in the small towns.

The Alto Douro region in the south contrasts with the rest of the province by its relative fertility. The edges of the plateaux and the slopes down to the Douro and the Tua have been terraced so that olive, fig and almond trees can be grown, and particularly the famous vine which produces the grapes for port wine and *vinho verde*.

The Beira Alta (Districts: Guarda and Viseu) and Beira Baixa (District: Castelo Branco) – This region, the most mountainous in Portugal, is geographically an extension westwards of the Central Cordillera in Spain. The landscape consists of a succession of raised rock masses and down-faulted basins. The mountains, of which the principal ranges are the Serra da Estrela and Serra da Lousã, have thickly wooded slopes crowned by summits, in some cases bristling with rock outcrops, but more often covered with grass on which sheep graze. Occasional reservoirs formed artificially behind dams fill the sites of ancient glacially corries or gorges hollowed out of the quartz. Old villages look down on valley floors terraced into a chequerboard of maize fields, rye and olives.

The greater part of the population lives in the Mondego and Zêzere valleys. The Mondego Valley, a vast eroded corridor and a main communications route, is rich arable land; where the hillsides face the sun, vines may often be seen extending the vineyards of the Dão region. The Upper Zêzere Valley, known as the Cova da Beira, specialises more in rearing livestock, and the main town, Covilha, has an important wool industry. Around Guarda, most of the granite built villages are still protected by a castle or ramparts, reminders of former wars between Portugal and Spain.

Art and architecture

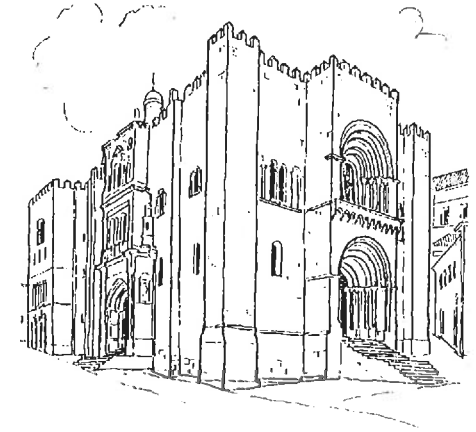
Prehistoric sites like the megaliths around Évora, as well as Iron Age ruins like those of Citânia de Briteiros (*qv*), or the Roman remains at Conímbriga (*qv*), Tróia and Évora (*qv*) will interest the lover of Antiquity. There are also small pre-Romanesque churches which recall the different architectural influences that swept across the Iberian Peninsula from the north and the east. Among them are the Visigothic (Igreja de São Pedro de Balsemão near Lamego and Igreja de Santo Amaro in Beja), the Mozarabic (Capela de São Pedro de Lourosa in Oliveira do Hospital), and lastly the Byzantine (Capela de São Frutuoso near Braga). But it is from the 11C onwards, as the country gained its independence, that Portuguese art took on a specifically national character.

THE MIDDLE AGES (11-15C)

Romanesque Art

The Romanesque influence arrived late, in the 11C, in Portugal and, brought from France by Burgundian knights and monks from Cluny and Moissac, it retained many

French traits. Nevertheless, the influence of Santiago de Compostela, particularly in north Portugal, produced a style more Galician than French which was further enhanced through the use of granite. Monuments have a massive and rough appearance with capitals that show the granite's solid resistance to the mason's chisel. Cathedrals, often built by French architects, preferably on a height in the centre of a town, were reconstructed at the same time as local fortified castles and, therefore, often resemble them outwardly. The cathedrals in Coimbra, Lisbon, Évora, Oporto and Braga are good examples. They served as supports to the Portuguese military, at that time occupied in attacking the Moorish forces. Country churches, built at a later date, sometimes have richly carved main doorways. The interior design, frequently including pointed arches and even groined vaulting, has often been transformed by Manueline or baroque additions.



The fortified cathedral, Coimbra

Gothic Art

While the Romanesque style blossomed in the north in chapels and cathedrals, Gothic architecture developed most vigorously at the end of the 13C in the limestone regions of Coimbra and Lisbon in the form of large monasteries. The churches, which are designed with a nave and two corresponding aisles, together with polygonal apses and apsidal chapels, retain the proportions and simplicity of the Romanesque style. The Abadia de Alcobaça served as a model for the 14C Cistercian cloisters of the cathedrals in Coimbra, Lisbon and Évora. Flamboyant Gothic found its most perfect expression in the Mosteiro da Batalha even though this was only completed in the Manueline period.

Sculpture – Gothic sculpture developed in the 14C for the adornment of tombs, but barely featured as decoration on tympana and doorways. Capitals and cornices were ornamented only with geometric or plant motifs with the exception of a few stylised animals or occasional human forms (capitals in the Mosteiro de Celas in Coimbra). Funerary art flowered in three centres, Lisbon, Évora and Coimbra from where, under the influence of **Master Pero**, it spread into northern Portugal, mainly to Oporto, Lamego, Oliveira do Hospital and São João de Tarouca, in spite of the difficulties posed by the use of granite. The most beautiful tombs, those of Inês de Castro and Dom Pedro in the Abadia de Alcobaça, were carved out of limestone. Coimbra's influence continued into the 15C under **João Afonso** and **Dogo Pires the Elder**. A second centre developed at Batalha inspired by **Master Huguet** (tombs of Dom João I and Philippa of Lancaster). Statuary, influenced by the French, particularly at Braga, is typified by minuteness of detail, realism in the carving of the head and gentleness of expression.

Military Architecture

The Portuguese, in the wars first against the Moors and then the Spanish, built castles which remain today as prominent features of the landscape. The first series mark the successive stages of the Reconquest, the second, dating from the 13 to 17C, guard the major routes of communication. Most of these castles, built in the Middle Ages, have a strong family likeness. Double perimeter walls circle a keep or Torre de Menagem which was usually square, and crowned with pyramid capped merlons, a trace of the Moorish influence.

THE MANUELINE PERIOD (1490-1520)

The Manueline style marks the transition from Gothic to Renaissance in Portugal. The style's name, which was only given in the 19C, recalls that it flowered during the reign of Manuel I. Despite the brevity of the period in which it developed, the Manueline style's undeniable originality has given it major importance in all aspects of Portuguese art.

It reflects the passion, which inspired all Portugal at the time, for the sea and the faraway territories which had just been discovered and it manifests the strength and riches building up then on the banks of the Tagus.

Architecture – Churches remained Gothic in their general plan, in the height of their columns and network vaulting – but novelty and movement appeared in the way columns were twisted to form spirals; triumphal arches were adorned with mouldings in the form of nautical cables; ribs of plain pointed arched vaulting were given heavy liernes in round or square relief; these, in their turn, were transformed by further ornamentation into four-pointed stars or were supplemented by decorative cables occasionally intertwined in mariners' knots. The contour of the vaulting itself evolved, flattening out and resting on arches supported on consoles. The height of the aisles was increased, so giving rise to true hall churches.

Sculpture – The Manueline style shows its character most fully in the field of decoration. Windows, doorways, rose windows and balustrades are covered with sprigs of laurel leaves, poppy heads, roses, corn cobs, acorns, oak leaves, artichokes, cardoons, pearls, scales, ropes, anchors, terrestrial globes, armillary spheres and lastly the Cross of the Order of Christ which forms a part of every decorative scheme.

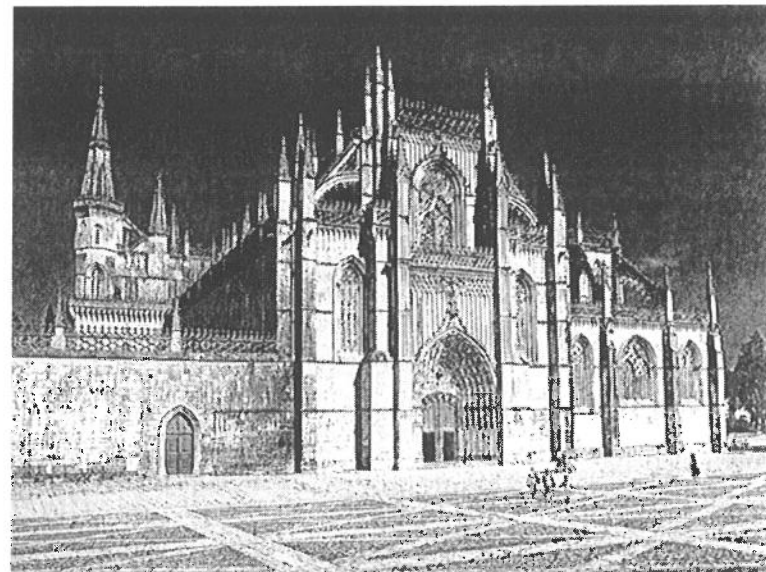
Artists – **Boytac** was responsible for the first Manueline building, the Igreja do Convento de Jesus at Setúbal, and the Sé (Cathedral) at Guarda. He also contributed to the construction of the Mosteiro dos Jerónimos in Belém, Lisbon, the Igreja do Mosteiro da Santa Cruz in Coimbra and the Mosteiro da Batalha. His artistry lay in magnificent complication: twisted columns, of which he was the master, were covered with overlapping laurel leaves, scales and rings; doorways, which were a major element in Manueline art, stand in a rectangular setting bordered by turned columns crowned by spiralled pinnacles; in the centre of the whole or above it stand the Manueline emblems of the shield, the Cross of the Order of Christ and the armillary sphere.

Mateus Fernandes, who brought a Manueline touch to Batalha, was distinctly influenced in his art by the elegance of Flamboyant Gothic. Decoration, which he designed usually as an infinitely repeated plant, geometric or calligraphic motif, takes precedence over volume – the doorway to the Capelas Imperfeitas (Unfinished Chapels) at Batalha is outstanding for the exuberance of its decoration.

Diogo de Arruda was the most original Manueline artist. He designed the famous, marvellously inventive Tomar window (*illustration p 174*). Marine and nautical themes became a positive obsession with this artist.

Francisco de Arruda was the architect of Lisbon's Torre de Belém (Belém Tower). He rejected the decorative excesses of his brother, preferring the simplicity of Gothic design which he embellished with Moorish motifs.

The Arruda brothers were recognised equally as the "master architects of the Alentejo", where they displayed their skill in combining the Manueline style with Moorish themes which gave rise to an entirely new style, the **Luso-Moorish**. This is characterised by the horseshoe arch adorned with delicate mouldings. Most of the seigneurial mansions and castles in the Alentejo, as well as royal palaces in Sintra and Lisbon, bear the stamp of the style.



Mosteiro de Batalha

Simultaneously, as Manueline architecture was reaching its peak at the end of the 15C, Portuguese sculpture came under Flemish influence due to **Olivier de Gand** and **Jean d'Ypres** – their masterpiece is the carved wood altarpiece in Coimbra's Sé Velha. **Diogo Pires the Younger** followed, adopting Manueline themes in his work of which the best example is the font in the Mosteiro de Leça do Balio (1515).

In the early 16C artists came from Galicia and Biscay to work in north Portugal. There they help build the churches at Caminha, Braga, Vila do Conde and Viana do Castelo. The obvious influences in their work are Flamboyant and Spanish Plateresque. From 1517 onwards, two Biscayan artists, **João** and **Diogo de Castilho** worked successively in Lisbon, Tomar and Coimbra. Their art, which had much of the Plateresque in it, became integrated in the Manueline style (Mosteiro dos Jerónimos).

Minor arts – Manueline taste in the minor arts exhibits an exuberance in decorative motifs often inspired by the Orient. Church plate, which was particularly sumptuous in the 15 and 16C, owed much to Oriental exoticism. Pottery and china were influenced by Chinese porcelain. Furniture adopted Oriental decorative techniques with the use of lacquers (China) and inlays of marquetry, mother of pearl and ivory.

PAINTING FROM 1450 TO 1550

The Portuguese painters, freeing themselves from foreign influence and lagging somewhat in time behind the architects and sculptors, nevertheless illustrated in their own way the country's prodigious political ascent.

The Primitives (1450-1505) –

The early painters were influenced by Flemish art which was introduced into Portugal partly through the close commercial ties between Lisbon and the Low Countries. Only **Nuno Gonçalves**, author of the famous *São Vicente* polyptych (see *Museu de Arte Antiga in Lisbon*) remained truly original, not least in the way the picture in its composition evoked a tapestry more than a painting. Unfortunately none of his other works are known except for the cartouches for the *Arzila* and *Tangier* tapestries which hang in the Collegiate Church of Pastrana in Spain. A group of anonymous "masters", including the **Master of Sardoal**, has left a good many works which may be seen throughout the country's museums in the sections on Portuguese Primitives.

Among the Flemish painters who came to Portugal, **Francisco Henriques** and **Frel Carlos** stand out for their wide-ranging compositions and rich colours.

The Manueline Painters

(1505-1550) – The Manueline painters created a true Portuguese School of painting which was characterised by delicacy of design, beauty and accuracy of colour, realism in the composition of the backgrounds, life-size human figures and an expressive naturalism in the portrayal of people's faces tempered, however, with a certain idealism. The major artists in the school worked either in Viseu or Lisbon.

The **Viseu School** was headed by **Vasco Fernandes**, known as **Grão Vasco** (Great Vasco) whose early works, including the altarpiece at Lamego, reveal Flemish influence. His later work showed more originality, a richness of colour and a sense of the dramatic and of composition (as in his paintings from Viseu cathedral which may now be seen in the town's *Museu Grão Vasco*). **Gaspar Vaz**, whose works may be seen in the Igreja *São João de Tarouca*, began painting at the Lisbon school, but in fact painted his best pictures when he went to Viseu.

The **Lisbon School** established around **Jorge Afonso**, painter to King Manuel I, saw the development of several talented artists:

– **Cristóvão de Figueiredo** evolved a technique which recalls the later impressionists (the use of spots of colour in place of the longer brushstrokes) and the use of black and grey in portraiture. His style was imitated by several artists including the Master of *Santa Auta* in his altarpiece for the original Igreja *da Madre de Deus* in Lisbon.

– **Garcia Fernandes**, sometimes archaic in style, showed a certain preciosity in portraits.

– **Gregório Lopes**, whose line and modelling were harsher, painted life at Court. He excelled in backgrounds which present contemporary Portuguese life in exact detail (altarpiece in the Igreja *de São João Baptista* in Tomar). His influence may be seen in the work of the Master of *Abrantes* even though the latter's style was already baroque.



The Annunciation by Frei Carlos

THE RENAISSANCE

The Renaissance style, which retained its essential Italian and French characteristics in Portugal, spread out – particularly in the field of sculpture – from Coimbra, where several French artists had settled.

Nicolas Chanterene, whose style remained faithful throughout to the principles of the Italian Renaissance, undertook the decoration of the north door of the *Mosteiro dos Jerónimos* in Belém before becoming the master sculptor of the Coimbra School. The pulpit in the Igreja *da Santa Cruz* in Coimbra is his masterpiece. **Jean de Rouen** excelled in altarpieces and low reliefs, as may be seen in the *Mosteiro de Celas* in Coimbra. **Houdart** succeeded **Nicolas Chanterene** in 1530 at Coimbra as grand master of statuary. His sculptures are easily recognisable for their realism.

The advance in architecture, which came later than in the other arts, was brought about by native Portuguese: **Miguel de Arruda** introduced a classical note to *Batalha* after 1533; **Diogo de Torralva** completed the *Convento de Cristo* in Tomar; **Afonso Álvares** began the transition to classical design by giving buildings a monumental simplicity.

CLASSICAL ART

The classical period saw the triumph of the Jesuit style with **Filippo Terzi**, an Italian architect who arrived in Portugal in 1576, and **Baltazar Álvares** (1550-1624); churches became rectangular in plan and were built without transept, ambulatories or apses. Painting came under the influence of Spain and produced only two major artists: **Domingos Vieira** (1600-78), whose portraits are vividly alive, and **Josefa de Ayala**, known as **Josefa de Óbidos** (1634-84). A feeling for classical composition is apparent in the work of the gold and silversmiths of the period. The 17C was famous for the Indo-Portuguese style of furniture, typified by marquetry secretaries, rare woods and ivory.

BAROQUE ART (LATE 17-18C)

The baroque style, which owes its name to the Portuguese word *barroco* – a rough pearl – corresponds, in the artistic sense, to the spirit of the Counter-Reformation.

Architecture – Baroque architecture abandoned the symmetry of the classical style and sought movement, volume, a sense of depth through the use of curved lines, and an impression of grandeur. In Portugal, the beginning of baroque architecture coincided with the end of Spanish domination. In the 17C, architecture, therefore, took on an austere and simple appearance under **João Nunes Tinoco** and **João Turlano**, but from the end of the century onwards façades became alive with angels, garlands and the interplay of curving lines, particularly at Braga. The architect **João Antunes** advocated an octagonal plan for religious buildings (Igreja *da Santa Engrácia* in Lisbon). In the 18C King **João V** invited foreign artists to Portugal. The German **Friedrich Ludwig** and the Hungarian **Mardel**, both trained in the Italian School, brought a monumental style, as can best be seen in the *Mosteiro de Mafra*.

True baroque architecture developed in the north and can be seen in both religious and civic buildings (Igreja *de Bom Jesus* near Braga and *Solar de Mateus* near Vila Real), where the whitewashed walls of the façades contrast with the pilasters and cornices which frame them. At Oporto, **Nicolau Nasoni**, who was of Italian origin, adorned façades with floral motifs, palm leaves and swags. In Braga, architecture approached the rococo in style (*Palácio do Raio* in Braga, Igreja *de Santa Maria Madalena* in Falperra).

Decoration – *Azulejos* and *Talha dourada* were popular forms of decoration, the latter being the Portuguese name for the heavily gilded wood used in the adornment of church interiors, including, from 1650 onwards, the high altarpiece which was first carved before being gilded. In the 17C altarpieces resembled doorways; on either side of the alter, surrounded by a stepped throne, twisted columns rose up while the screen itself was covered in decorative motifs in high relief including vines, bunches of grapes, birds, cherubim, etc. Altarpieces in the 18C were often all out of proportion, invading the ceiling and the chancel walls. Entablatures with broken pediments crown columns against which stand atlantes or other statues. Altarpieces were also surmounted by baldachins.

Statuary – Many statues generally of wood were to be found on the altarpieces which decorated the churches. In the 18C statuary largely followed foreign schools: at Mafra, the Italian *Giusti* and his colleagues instructed many Portuguese sculptors, among them *Machado de Castro*; in Braga, Coimbra and Oporto, *Laprade* represented the French School; however, at Arouca, the Portuguese *Jacinto Vieira*, gave his carvings a very personal, lively style. The idea of the baroque cribs (*presépios*), to be seen in many churches, originated in southern Italy. In Portugal they are more naïve but not without artistic merit. The figures in terracotta are often by *Machado de Castro*, *Manuel Teixeira* or *António Ferreira*. The talent of the baroque sculptors is also evident in the many fountains found throughout Portugal especially in the Minho region. The monumental staircase of Bom Jesus near Braga, is made up of a series of fountains in the rococo style.

Painting – Painting is represented by *Vieira Lusitano* (1699-1783) and *Domingos António de Sequeira* (1768-1837), the latter a remarkable portrait painter and draughtsman.

FROM THE LATE 18C TO THE 19C

Architecture – The second half of the 18C saw a return to the classical style which may be seen in the work of *Mateus Vicente* (1747-86 - Palácio Real in Queluz), *Carlos da Cruz Amarante* (Igreja de Bom Jesus), and the Lisbon architects, particularly *Eugénio dos Santos* who created the so-called Pombal style. In the late 19C when the Romantic movement favoured a revival of former styles, Portugal developed the neo-Manueline, an evocation of the prestigious period of the Great Discoveries exemplified by the Castelo da Pena in Sintra, the Palace-Hotel in Buçaco and the Estação do Rossio in Lisbon. At the same time *azulejos* were being used to decorate entire house façades.

Sculpture – *Soares dos Reis* (1847-89) tried to portray the Portuguese *saudade* or nostalgia in sculpture; his pupil, *Teixeira Lopes* (1866-1918) revealed an elegant technique, particularly when portraying children's heads.

Painting – Portuguese painters discovered the naturalistic approach from the Barbizon school in France. Two painters, *Silva Porto* (1850-93) and *Marquês de Oliveira* (1853-1927) followed the Naturalist movement, while *Malhoa* (1855-1933), the painter of popular festivals, and *Henrique Pousão* (1859-84) were closer to Impressionism; *Sousa Pinto* (1856-1939) excelled as a pastel artist and *Columbano Bordalo Pinheiro* (1857-1929) achieved renown with his portraits and still lifes.

THE 20C

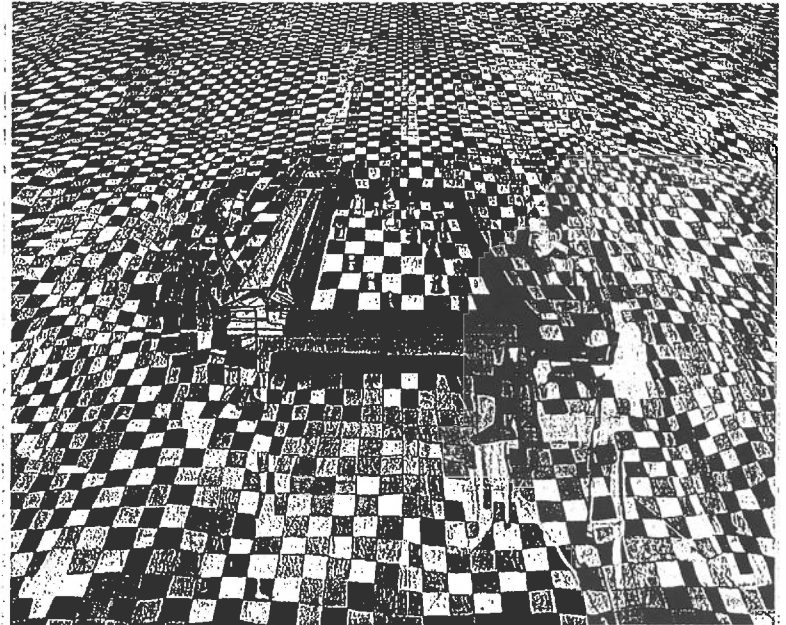
Architecture – The influence of Art Nouveau may be seen in buildings in Lisbon, Coimbra and Leira, while one of the finest examples of Art Deco in Portugal is the Casa de Serralves in Oporto. In the thirties, the architect *Raúl Lino* built the Casa dos Patudos in Alpiarça, near Santarém. However, it was only in the fifties that a noticeable development in housing came about which may be seen in council houses, garden cities and buildings like the Museu Gulbenkian in Lisbon. The Oporto School of architecture stands out for the modernism it advocates with internationally known architects such as *Fernando Távora* (b. 1923) and *Álvaro Siza* (b. 1933) who was commissioned to restore the Chiado quarter in Lisbon which was partly destroyed by fire in 1988. The main architectural event in Lisbon in the eighties was the construction of the post-modern Torres das Amoreiras designed by *Tomás Taveira*.



Baroque angel

Sculpture – *Francisco Franco* (1885-1955) was the outstanding Portuguese sculptor at the beginning of the 20C. He held great sway over the official sculpture of the period, including the commemorative monuments so popular under Salazar.

Painting – In the early 20C Portuguese painting mainly stuck to Naturalism; a few artists only diverged to follow the general trend; *Amadeo de Souza Cardoso* (1887-1918), a friend of Modigliani, worked in Paris assimilating the lessons of Cézanne and found his true expression first in Cubism then in a highly coloured variant of Expressionism; his friend *Santa Rita* (1889-1918) who died unexpectedly, made a great contribution to the Portuguese Futurist movement but destroyed much of his work. *Almada Negreiros* (1889-1970) was influenced by Cubism all the while remaining a classical draughtsman. He was also a poet and playwright. He painted the large frescoes in Lisbon's harbour stations in 1945 and 1948. *Marla Helena Vieira da Silva* (1908-92), who moved to Paris in 1928, derived her art from the Paris School, although in her space paintings the *azulejo* influence of pattern and colour may be seen. Among the best known contemporary painters are *Paula Rego* (b. 1935), who draws upon Op-Art, *Júlio Pomar*, *Lourdes Castro* and *José Guimaraes*.



The Game of Chess by Vieira da Silva

Architectural terms

(Cadeiral: words in blue are in Portuguese)

Ajlmez: a paired window or opening.

Apse: the generally rounded end of a church behind the altar. The exterior is called the east end.

Altar Mor: the high altar.

Archivolt: the lower curve of an arch, from column impost to column impost, in a doorway or archway.

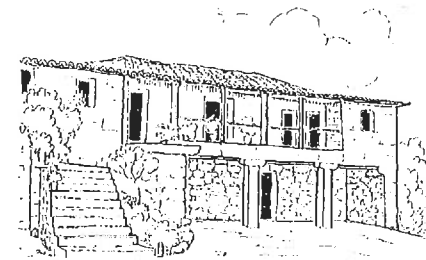
Armillary sphere: a globe made up of hoops to show the motions of the heavenly bodies. As the emblem of King Manuel I, it is often portrayed in Manueline art.

Artesonado: a marquetry ceiling in which raised fillets outline honeycomb-like cells in the shape of stars. This particular decoration, which first appeared under the Almohads, was popular throughout the Iberian Peninsula in the 15 and 16C.

Atlantes: supports in the form of carved male figures.
Atrium: a forecourt or open central courtyard in a Roman house.
Azulejos: glazed, patterned, ceramic tiles.
Barbican: an outer defence of a castle, especially a projecting watch-tower over a gate or drawbridge.
Bastion: a projecting part of a fortification built at an angle of, or against the line of, a wall.
Cadeiral: the choir-stalls in a church.
Campanile: a bell-tower, often detached from the church.
Capelo Mor: the chancel or sanctuary.
Chicane: a zig-zag passageway.
Coro: the part of a chancel containing the stalls and used by canons and other members of the clergy.
Coro alto: a church gallery.
Curtain wall: a stretch of wall between two towers or bastions.
Gable: the decorative, triangular upper portion of a wall which carries a pitched roof.
Glacis: an embankment sloping gently down from a fort.
Grotesque: (from *grotta* or grotto in Italian); the name given to a fantastic or incongruous ornament used in the Renaissance.
Hypocaust: a space under a floor in a Roman house used for heating by hot air or furnace gases.
Impluvium: a square basin in the atrium of a Roman house used for collecting rain water.
Jacente: a recumbent funerary statue.
Judlaria: an old Jewish quarter.
Lavabo: a fountain basin in cloisters used by monks for their ablutions.
Lombard arches: a decorative device in Romanesque architecture consisting of small slightly projecting blind arcades linking vertical bands.
Machicolation: a corbelled crenellation.
Merlon: the solid part of an embattled parapet between two crenels.
Modillion: a small console supporting a cornice.
Moucharaby: a wooden lattice-work screen placed in front of a window.
Mozarabic: the work of Christians living under Arab rule after the Moorish invasion of 711. On being persecuted in the 9C, they sought refuge in Christian areas bringing with them Moorish artistic traditions.
Mudejar: the work of Muslims who remained under Christian rule following the Reconquest. It is used to describe work reminiscent of Moorish characteristics which was undertaken between the 13 and 16C.
Paço: a palace or country house.
Pelourinho: a stone pillory (*see Traditional and Festive Portugal*).
Peristyle: a row of columns surrounding a court, garden or façade.
Pier: vertical shaft supporting an arch.
Plateresque: a style that originated in Spain in the 16C and derived from *plata*: silver, used to describe finely carved decoration as in the work of silversmiths.
Púlpito: a pulpit.
Quinta: a country estate or the main house thereon.
Retable: an altarpiece; marble, stone or wood decoration for an altar.
Rococo: a late baroque style of decoration with asymmetrical patterns involving scroll-work, shell motifs, etc.
Sé: a cathedral. From the Latin *sedes* meaning seat; here the episcopal seat or cathedral.
Solar: a manor house, town mansion or family seat.
Stucco: a type of moulding mix consisting mainly of plaster, used for coating surfaces.
Tree of Jesse: a genealogical tree showing Christ's descent from Jesse through his son David.
Talha dourada: carved, gilded woodwork typical of Portuguese baroque.
Tracery: intersecting stone ribwork in the upper part of a window, a bay or rose window.

Traditional and festive Portugal

At the beginning of the 1970s it was still common to see women dressed entirely in black carrying pitchers on their heads, fishermen in traditional costume, and horse-drawn carts, but today these scenes are rare. Portugal has become a member of the European Union, the roads have been improved thus opening up hitherto isolated regions to modern life, and emigrants have returned to their homeland with new customs. However, not all aspects of traditional life have disappeared and those that remain add to the charm of a trip to Portugal. They may be seen in pottery markets, on the coast where boats are hauled up the beach on logs, and in small remote villages where carts are still in use. They are particularly deep-rooted in the northeast, the Alentejo and the Azores.



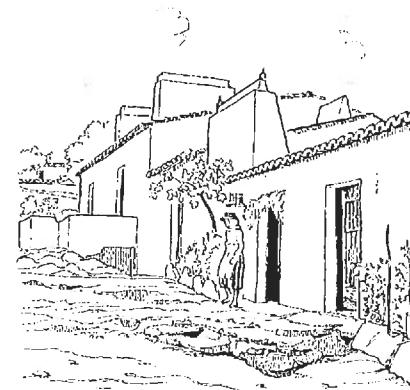
Minho house

DOMESTIC ARCHITECTURE

Portugal has preserved different styles of traditional housing according to the region, most apparent in the north and in the south in the Alentejo and Algarve.

Houses in the country

The North – The most popular building material is granite. Houses are massive, with tiled roofs. Chimneys are very small or even non-existent, the smoke has to escape through gaps in the roof, the doorway or the windows. The outside stairway leads to a stone balcony or verandah large enough to be used as a living room. In Tras-os-Montes shale is the dominant material and the houses have slate roofs. On country estates in the Douro Valley, beside simple cottages one may see elegant manor-houses (*solares*), which are often whitewashed.



Alentejo house

Traditional urban features

Pavements – Throughout the country and even in the archipelagos of Madeira and the Azores, pavements and squares are paved with beautifully patterned compositions of alternating blocks of black basalt, golden sandstone, white limestone and grey granite. These are known as *empedrados*.

Granaries (Espigueiros) – The granaries, found particularly throughout the Minho, especially in Lindoso and Soajo (in the Serra do Soajo in the Parque Nacional da Peneda-Gerês), are small granite constructions built on piles. They serve as drying floors for maize. The sacredness of maize is symbolised by the cross on the roof.

Windmills (Moinhos) –

There were about 2 000 windmills in Portugal several years ago but most have now been abandoned and are in ruins. They may still be seen on hilltops around Nazaré, Óbidos and Viana do Castelo. Those most common today are the Mediterranean type in which a cylindrical tower built of stone or hard-packed clay supports a turning conical roof bearing a mast. The mast carries four triangular sails.

Pillories (Pelourinhos) –

Standing in the centre of small towns and villages is the traditional pillory where in the past brigands were exposed. In the Middle Ages, pillories were also the symbol of triumphant municipal power; only those who had power to dispense justice could erect a pillory. Many stand beside town halls, cathedrals and monasteries which were then generally seats of jurisdiction.

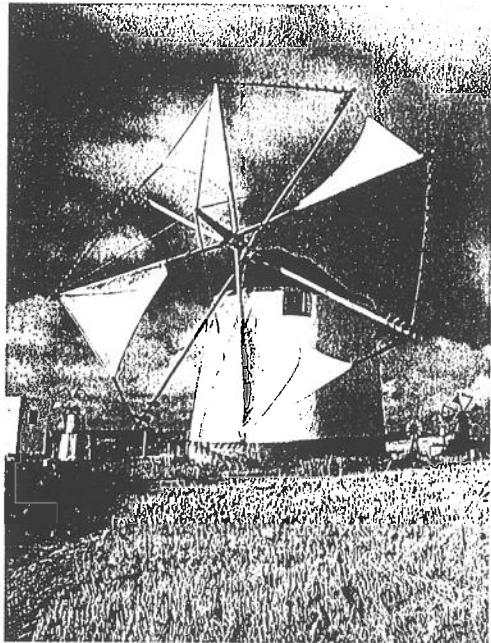
In the 12C, pillories were plain columns supporting a cage in which wrongdoers were locked. With time the cage lost its importance, being replaced by iron hooks to which miscreants were chained.

The columns, which are often cylindrical but also prismatic, pyramidal, conical or twisted (17C), may be decorated with straight or spiralling ribs, roses, carved discs, scales, knots or geometric motifs. The superstructure is ornamental, often deriving in design from the original cage and taking the form of a miniature cage with small columns, or a sort of fir cone, a prism, or quite simply a flat block surmounted by small columns. The top can also be a smooth or armillary sphere (from the Manueline period), and may be crowned by a weather vane or an arm brandishing the sword of justice. In the Bragança region most of the pillories end in four arms of stone in the shape of a cross from which hang iron hooks.

Padrões – These public monuments, memorials bearing the cross and the arms of Portugal, were erected by Portuguese explorers when they reached new land. They may be seen in former colonies and in Madeira and the Azores.

FESTIVE PORTUGAL

The Portuguese, so often contrasted with the more volatile Castilian, and in spite of his reputation as a reserved character with a bent for *saudade* or nostalgia, will always greet you politely and cordially. He likes to be surrounded by friends and remains attached to tradition, periodically called to mind by innumerable local festivals organised all over the country.



Windmills

Fado

A little history – There are many theories about the origin of the *fado*: a monotonous chant that derived from the troubadour songs of the Middle Ages, or, a song with Moorish or Afro-Brazilian roots.

The *fado* first made its appearance in Portugal in the late 18C in the form of sentimental sailors' songs. It then developed in the early 19C during the troubled times of the Napoleonic Wars, English domination and the independence of Brazil. These circumstances explain the popular response to the song, with its serious subject matter, usually the forces of destiny (the name *fado* is said to come from the Latin *fatum*: destiny) or human passions. It became popular in Lisbon in 1820 with the singer *Maria Severa*. In 1833 the first *fado* houses (*casas de fado*) opened and the song took on its

Weaving and carpet making – Hand weaving still flourishes in some mountain villages. Lengths of heavy frieze are woven on old looms to make capes and tippets. Guimarães specialises in bedspreads and curtains in rough cloth bordered with classical motifs in bright colours. The hemp or linen based carpets embroidered in wool at Arraiolos are the best known of their type and have simpler designs.

Woodwork – In the Alentejo a lot of items made of wood, including trays, chairs and cupboards are painted with brightly-coloured, naive motifs.

Painted whitewood is an important feature of traditional Portuguese handicraft and may be seen all over the country. Examples include ox yokes (the most famous being in the Barcelos region), painted carts (in the Alentejo and the Algarve) and carved and painted fishing boats (in the Ria de Aveiro and many of the country's beaches).

Cork – Wherever the cork-oak grows (particularly in the Alentejo and the Algarve), a local craft has developed for making cork boxes, key rings, belts, bags, etc.

Best known handicraft markets and fairs

Barcelos: pottery fair on Thursday mornings.

São Pedro de Sintra: antiques fair on the second and last Sunday of the month.

Estremoz: pottery market on Saturdays.

Estoril: handicraft fair (Feira de Artesonato) in July and August.

Santarem: agricultural fair in October.

Golegã: horse fair in November.

Food and wine

FOOD

Portuguese meals are copious and wholesome. The menu consists of several dishes, usually prepared with olive oil and flavoured with aromatic herbs such as rosemary, bay leaves, etc.

Eggs play an important part in Portuguese cookery: they are used in soups and often accompany fish and meat dishes and they form part of most desserts. Rice, for which the Portuguese developed a liking following their voyages to the Far East, is the most favoured vegetable. Chips are also commonly served.

Soups – Soup is served at most meals. Among the many varieties are *canja de galinha*, chicken soup with rice, *sopa de peixe*, fish soup, *sopa de marisco* or seafood soup, *sopa de coelho* or rabbit soup, and *sopa de grão* or chickpea soup.

The most famous is the Minho *caldo verde* which is served north of the Mondego. This consists of a mashed potato base to which is added the finely shredded green Galician cabbage; lastly olive oil and slices of black pudding, *tora*, are mixed in.

Bread soups or *açordas* are to be found in all regions, those of the Alentejo having many variations such as the *sopa de coentros* made with coriander leaves, olive oil, garlic and bread, with a poached egg on top.

Fish and crustaceans – Fish is basic to the Portuguese cuisine. Cod, *bacalhau*, is the most common fish, particularly in the north. There are, it is said, 365 ways of preparing it.

Many other fish, however, are to be found in some part or other of the country: the aroma of grilled sardines wafts through the streets of every coastal town; many types of fish are mixed into the *caldeirada* or stew made by fishermen on the beach. You will get tunny fillets in the Algarve, river lampreys and salmon beside the Minho and shad beside the Tagus. Seafood (*mariscos*) including octopus is plentiful. Shellfish are delicious and very varied especially in the Algarve where a special copper vessel, a *cataplana*, is used to cook clams and sausages spiced with herbs.

Crayfish (*lagosta*) prepared in the Peniche way, or steamed, are justly famous.

Meat and game – Apart from pork and game, Portuguese meat is often very ordinary. Pork is cooked and served in a variety of ways. The *leitão assado*, or roast sucking-pig, of Mealhada (north of Coimbra) is delicious. Meat from various parts of the pig is also to be found in stews, in *linguiça* or smoked pigs' tongue sausages, in smoked pork fillets, *paio*, and in smoked ham, *presunto*, at Chaves and Lamego. Ham and sausages are added to the *cozido à Portuguesa*, a hotpot of beef, vegetables, potatoes and rice and also to the local tripe prepared in the Oporto way, *dobrada*, a dish of pig or beef tripe cooked with haricot beans.

Pork in the Alentejo way, or *carne de porco à Alentejana*, is pork marinated in wine, garished with clams. Other meat is mostly minced and consumed as meat balls, although lamb and kid are sometimes roasted or served on skewers.

Cheeses – Ewes' milk cheese should be tried between October and May, notably the *Queijo da Serra da Estrela*, the *Queijo de Castelo Branco* and the creamy *Queijo de Azeitão* and such goats' milk cheeses as the *cabreiro*, the *rabaçal* from the Pombal region and the small soft white cheeses or *queijinhos* from Tomar, often served as an hors d'œuvre as is the fresh goat's cheese, *Queijo fresco*.

Desserts – Portugal has an infinite variety of cakes and pastries. Nearly all include eggs in their recipes which come in most instances from old specialities prepared in convents such as the *Toucinho-do-Céu* and *Barriga-de-Freira*. The dessert most frequently seen on menus, however, is the *pudim flan*, a sort of cream caramel, while the *leite-creme* is a creamier pudding made with the same ingredients. Rice pudding, *arroz doce*, sprinkled with cinnamon is often served at festive meals.

In the Algarve, the local figs (*figos*) and almonds (*amêndoas*) are made into the most appetising sweetmeats and tidbits.

A particularly delicious pastry is the *pastels de nata*, a small custard tart sprinkled with cinnamon.

Drinks – Portugal produces excellent mineral waters, such as the *Água de Luso* and the aerated waters of Castelo, Carvalhelhos, Vidago and Pedras Salgadas. The beer is of the lager type and light. The fruit juices, both still (*sem gás*) or aerated (*com gás*), concentrated and of great variety are excellent and refreshing.

WINE

Portugal is the eighth largest wine-producer in the world and has a rich variety of wines, including the world famous **Port** and **Madeira**. The wines one buys locally or drinks in a restaurant at reasonable prices are of good quality, suitable for all occasions and deserve to be better known.

Port

The vines of the Upper Douro and its affluents produce a generous wine which is shipped from the city that has given it its name, Oporto, only after it has matured.

The English and Port – In the 14C some of the wines produced in the Lamego region were already being exported to England. In the 17C the Portuguese granted the English trading rights in exchange for their help against the Spanish. By the end of the 17C, once the port process had been developed, some Englishmen acquired country estates (*quintas*) in the Douro valley and began making wine. Through the **Methuen Treaty** (1703) the English crown obtained a monopoly of the Portuguese wine trade. However in 1756, to combat this English invasion, King Dom José I and his minister, the Marquis of Pombal, founded the **Company of the Wines of the Upper Douro** (*Companhia Geral da Agricultura dos Vinhos do Alto Douro*) which fixed the price for all exported

port. The following year the company defined the area in which port vines could be grown. Various English companies were set up, among them Cockburn, Campbell, Offley, Harris, Sandeman, Dow, Graham, etc. The Portuguese followed suit in 1830 with their own companies with names like Ferreira and Ramos Pinto. In 1868 phylloxera raged throughout the region but the vineyards were rapidly rehabilitated – many of the vineyards were grafted from phylloxera-resistant American stocks – and "vintage" port was being produced by the end of the 19C.

The vineyards – The area defined by law in 1757 for the cultivation of vines covers 240 000ha - 593 000 acres of which a tenth consists of vineyards that stretch for about sixty miles along the Douro to the Spanish border. The centre is approximately situated at Pinhão. There are 25 000 vineyard owners. Port's inestimable quality is due no less to the exceptional conditions – hot summers, cold winters, and schist soil – under which the grapes are grown and ripened than to the processing of the fruit when harvested. The vines grow on steep terraces overlooking the Douro, a striking picture not only from an aesthetic point of view but also in terms of the extraordinary amount of work involved.



The making of port – The grape harvest takes place in late September. Men carry the bunches of grapes in wickerwork baskets on their backs. The cut grapes go into the press where mechanical crushing is taking the place of human treading which, with its songs and rhythmic tunes, was so highly picturesque. The must is sealed off during fermentation which reduces the sugar content to the right point, then brandy – from Douro grapes – is added to stop the fermentation and to stabilise the sugar. In the spring the wine is taken by lorry and train to Vila Nova de Gaia. Up until a few years ago it was transported 150km – 90 miles along the Douro to Oporto in picturesque sailing craft known as *barcelos rebelas*. Some of these boats may be seen at Pinhão and Vila da Gaia.

The wine is stored in the 58 port wine companies that have set up in Vila Nova da Gaia and matures in huge casks or, more commonly, in vats containing up to 1 000hl - 26400 imperial gallons. It is then decanted into 535 litre - 118 gallon barrels (*pipes*) in which the porous nature of the wood augments the ageing process. The Wine Institute (Instituto do Vinho do Porto) sets the rules and controls the quality.

Types of port – Port, which is red or white according to the colour of the grapes from which it is made, has many subtleties – it can be dry, medium or sweet. The variety of port also depends upon the way it is made. Port aged in casks matures through oxidation and turns a beautiful amber colour; port aged in the bottle matures by reduction and is a dark red colour. The alcohol content is about 20%.

Vintage ports are selected from the best wines of a particularly fine year and are bottled after two years in casks. They then mature in the bottle for at least ten years or more before being served. Since 1974 all Vintage Port must be bottled in Portugal.

White port or **Branco** is less well known than the reds. It is a fortified wine made from white grapes. Dry or extra dry, it makes a good apéritif.

Blended ports are red ports made from different vintages from different years. The blending and ageing differ according to the quality required. They include:

- **Tinto**, the most common, which is young, vigorous, distinctly coloured and fruity.

- **Tinto-Alourado** or **Ruby**, which is older, yet rich in colour, fruity and sweet and is the result of the blending of different vintages from different years.

- **Alourado** or **Tawny** is blended – with different vintages from different years – and ages in the wood. Its colour turns to brownish gold as it ages. It should be drunk soon after it is bottled.

- **Alourado-Claro** or **Light Tawny** is the culmination of the former.

Choosing a port – **White port** is the least expensive followed by **Tinto**, **Ruby port** and then the **Tawny ports**. Very good quality tawny ports give an indication of their age (10, 20, 30 or more years). Next come the ports which bear their vintage date (*colheita*); they have been made with wines from the same year. The best and most expensive are **Vintage ports** and **Late Bottled Vintage Ports (L.B.V.)**. The former are made with wine from an exceptionally good year and are bottled after two to three years; likewise, the latter are made with wine from the same vineyard and are bottled after four to six years. Since 1963 the French have replaced the English as the largest importers of port.

Madeira

Madeira wine, which deserves to be better known, has always been particularly popular with the English. See the introduction to the island of Madeira.

Other wines

Several regions in Portugal produce perfectly respectable wines which can be enjoyed in restaurants. One can ask for the *vinho da casa*, usually the local wine.

Vinho Verde – *Vinho Verde* from the Minho and the Lower Douro Valley can be white (tendency to gold) or deep red. Its name, "green wine" comes from its early grape harvest and the short fermentation period which gives the wine a low alcohol content (8° to 11°) and makes it light and sparkling with a distinct bouquet and what might be described as a very slightly bitter flavour.

Dão – Vines growing on the granite slopes of the Dão Valley produce a fresh white wine as well as a sweet red wine with a velvety texture and a heady bouquet which most closely resembles a Burgundy.

Colares – The vines grow in a sandy topsoil over a bed of clay in the Serra de Sintra. The robust, velvety, dark red wine has been famous since the 13C.

Bucelas – Bucelas is a dry, somewhat acid straw-coloured white wine produced from vineyards on the banks of the Trancão, a tributary of the Tagus.

Other table wines – The Ribatejo vineyards produce good everyday wines: full bodied reds from the Cartaxo region and whites from Chamusca, Almeirim and Alpiarça on the far bank of the Tagus.

Also worth trying are the wines of Torres Vedras, Alcobaça, Lafões and Agueda, the Pinhel and Mateus rosés and the sparkling wine from the Bairrada region which goes wonderfully well with roast sucking-pig.

Dessert wines – Setúbal moscatel from the chalky clay slopes of the Serra da Arrábida is a generous fruity wine which acquires a particularly pleasant taste with age. Fruity amber-coloured Carcavelos is drunk as an apéritif as well as a dessert wine.

Spirits – The wide variety of Portuguese brandies includes *ginginha*, cherry brandy from Alcobaça, *medronho*, arbutus berry brandy and *brandimel*, honey brandy from the Algarve. *Bagaço* or *bagaceira*, a grape marc, served chilled, is the most widely drunk.

PORTO★★

Oporto – Porto
Pop 302 535
Michelin map 440 14

Oporto, Portugal's second largest city and capital of the north, has a population of over a million including that of its suburbs. It has a reputation for being hard-working, sombre and austere and yet when the sun shines it comes alive with vitality and colour. Undaunted by the steep terrain, Oporto occupies a magnificent site★★, its houses clinging to the banks of the Douro, the legendary river that ends here after its long course through Spain and Portugal.

Not least amongst the city's claims to fame, are its internationally celebrated port wines which are matured in the **Vila Nova de Gaia** wine lodges.

The best **general view★** of Oporto is from the terrace of the former Convent of Nossa Senhora da Serra do Pilar (EZ).

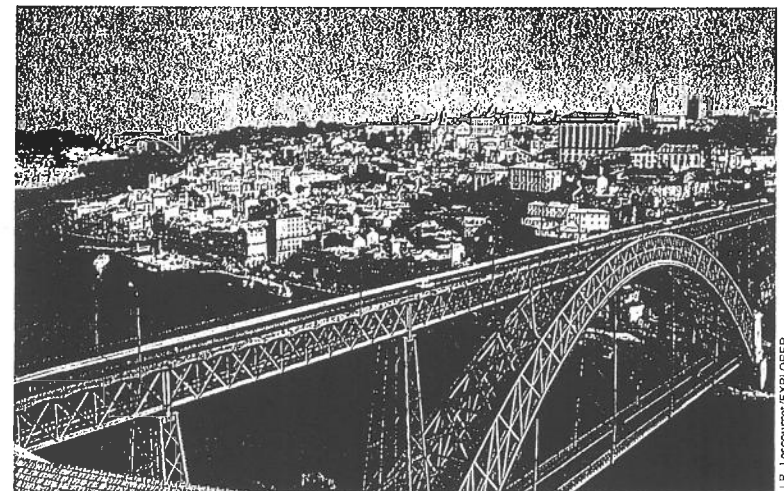
The city quarters– The traditional city centre spreads across a network of shopping streets around Praça da Liberdade and São Bento station. This is very lively during the day with its crowds of people, its old-fashioned shop fronts in Rua Santa Catarina, Formosa, Sá da Bandeira and Fernandes Tomás, and its numerous cake shops and tea rooms full of students in their black capes.

The working districts of **Ribeira** and **Miragala** near the Douro have been restored and renovated over the last few years. Oporto's nightlife is now centred in Ribeira with its many fashionable restaurants.

The quarter also provides a good selection of moderately priced restaurants and bars and is the best place to look for two of the local dishes, tripe or *tripas à modo do Porto* (see later) and cod or *bacalhau à Gomes de Sá*.

Oporto's business centre has been moving gradually westwards around **Avenida da Boavista** between Oporto and Foz. Major banks, business and shopping centres are springing up in modern tower blocks.

Economy– A large percentage of Portuguese industry is carried out in Oporto and the surrounding area. Major industries include textiles (cotton), metallurgy (foundries), chemical (tyres), food (canning), leather and ceramics. Horticultural produce (nurseries and gardens) is also important as, of course, is the wine trade with export worldwide.



Luís I Road Bridge

J.P. Lescourret/EXPLORER

The bridges— The river banks are linked by three technically outstanding bridges. "Oporto has laid its Eiffel Towers out horizontally to serve as bridges", wrote the Frenchman Paul Morand before the building of the Arrábida bridge. The quotation is a wonderfully apt description of the 19C constructions.

The **Marla Pia Railway Bridge*** (FZ), which is the furthest upstream and the most graceful, was designed by the French engineer Eiffel and completed in 1877. It is entirely made of metal and its single arch has a span of 350m – 1 148ft.

The **Luís I Road Bridge**** (EZ) is the most spectacular of Oporto's bridges with two superimposed road tracks, allowing it to serve both upper and lower levels of the town on both banks. It is the symbol of Oporto, as is the Eiffel Tower for Paris. It has a span of 172m – 564ft and was built in 1886 by the Belgian firm of Willebroeck on the same lines as Eiffel's railway bridge.

The **Arrábida Road Bridge (BV)**, which is the furthest downstream and is used by the motorway which goes through Oporto, is a particularly bold structure; it was built between 1960-3. It crosses the Douro in a single reinforced concrete span of nearly 270m-886ft.

Both the road bridges provide interesting viewpoints over the town.

HISTORICAL NOTES

Portucale – At the time of the Romans, the Douro was a considerable obstacle to communication between north and south Lusitania. Two cities faced each other across the river, controlling the estuary: Portus (the harbour) on the north bank, Cale on the south. In the 8C the Mohammedans invaded Lusitania but Christian resistance prevented them from settling permanently in the region between the Minho and the Douro. It was this region, already known as Portucale, that the Princess Dona Tareja (Teresa), daughter of the King of León, brought as a dowry in the form of a county to her husband Henry of Burgundy in 1095. Later this same county was to be one of the mainstays for the Reconquest, and so give its name to the whole country (p 16).

Tripe in the Oporto manner – Within the county of Portucale, Oporto (O Porto in Portuguese, meaning the port or harbour) developed trading relations with northern Europe and grew in importance; in the 14 and 15C its shipyards helped to create the Portuguese shipping fleet; under the direction of Prince Henry the Navigator, who came from this area, Oporto equipped the fleet which in 1415 took part in capturing Ceuta from the Moors (p 20). To feed the squadron all the cattle in the region were taken, the local people in Oporto being left only with the offal – from which they gained the nickname of *tripeiros* or tripe eaters.

The English and Port – In 1703 England and Portugal signed the **Methuen Treaty** which assisted the sale of English manufactured goods – wool especially – to the Portuguese; in exchange the wines from the Upper Douro found a ready market in Britain. English merchants established a trading centre in Oporto in 1717 and little by little English companies took over the production of port wine from the harvesting of the grapes to the final bottling.

To combat the English invasion into the wine trade the Marquis of Pombal founded a Portuguese company in 1757 to which he gave a monopoly control of the wines from the Upper Douro. This strict control annoyed many small Portuguese producers and on Shrove Tuesday drunkards set fire to the company's local offices. Pombal reacted harshly: twenty-five men were condemned to death.

The love of liberty – The *revolta dos borrachos* – the drunkards' rebellion – was by no means the only demonstration by the inhabitants of Oporto of their love of liberty. Previously they had succeeded in obtaining a royal edict which barred all noblemen from the city's commercial precincts. Later, on 29 March 1809, fleeing before the advance of the French army under General Soult, they rushed the pontoon bridge across the river in such panic that hundreds were drowned. A plaque near the Luís I Bridge recalls this catastrophe.

The pontoon bridge was blown up by Soult at the approach of the British in May 1809, but Wellington managed to get a force across the river in disused wine barges and so surprised and captured the town. The pursuit which followed once more forced the French out of Portugal.

In 1820 Oporto rebelled against the English occupation and the assembly (Junta do Porto) subsequently convened, succeeded in drafting and having adopted (1822) a liberal constitution for the whole country. But in 1828 Dom Miguel I mounted the throne and ruled as an absolute monarch which brought about a new rebellion in the town; in 1833 a liberal monarchy was restored.

On 31 January 1891, Oporto once more rebelled, under the influence of the Republicans who had begun agitations throughout the country – but the Republic was not to be declared until 1910 in Lisbon.

OPORTO'S PORT

***As Caves (Wine lodges) (DEZ)** ☺ – The wine stores or lodges cover acres of the south bank of the Douro in the lower quarter of Vila Nova da Gaia. More than 58 port companies are established in the area. In the olden days, boats known as *barcos rebelos* would transport the wines of the Upper Douro for 150km – 90miles

along the river to the lodges where they would be transformed into port. Today tanker-lorries unload their precious cargo into steel vats although some of the larger manufacturers still keep *barcos rebelos* loaded with barrels on view opposite their lodges.

Approximately twenty wine lodges may be toured including those of Calem, Sandeman, Ramos Pinto and Ferreira. The slow process of transforming wines into port is explained. The wine is stocked in immense vats (containing about 100 000 litres – 26 400 imperial gallons) for several years before being decanted into 535 litres – 118 gallon barrels in which the porous nature of the wood assists in the ageing process. On view are enormous chestnut casks as well as metal vats and modern bottling methods. Only quality wines passed by the Wine Institute (*Instituto do Vinho*) are allowed into the lodges.

**OLD OPORTO

Terreiro da Sé (EZ 108) – In the middle of the vast esplanade overlooking the old town stands a neo-Pombaline pillory. The square is bordered by the massive cathedral, the former episcopal palace dating from the 18C and a 14C granite tower.

***Sé (EZ)** ☺ – The cathedral began as a fortress church in the 12C and was considerably modified in the 17 and 18C. The main façade, flanked by two square, domed towers, has a 13C Romanesque rose window and a baroque doorway. A baroque loggia, attributed to the architect Nasoni, was added in 1736 to the north face.

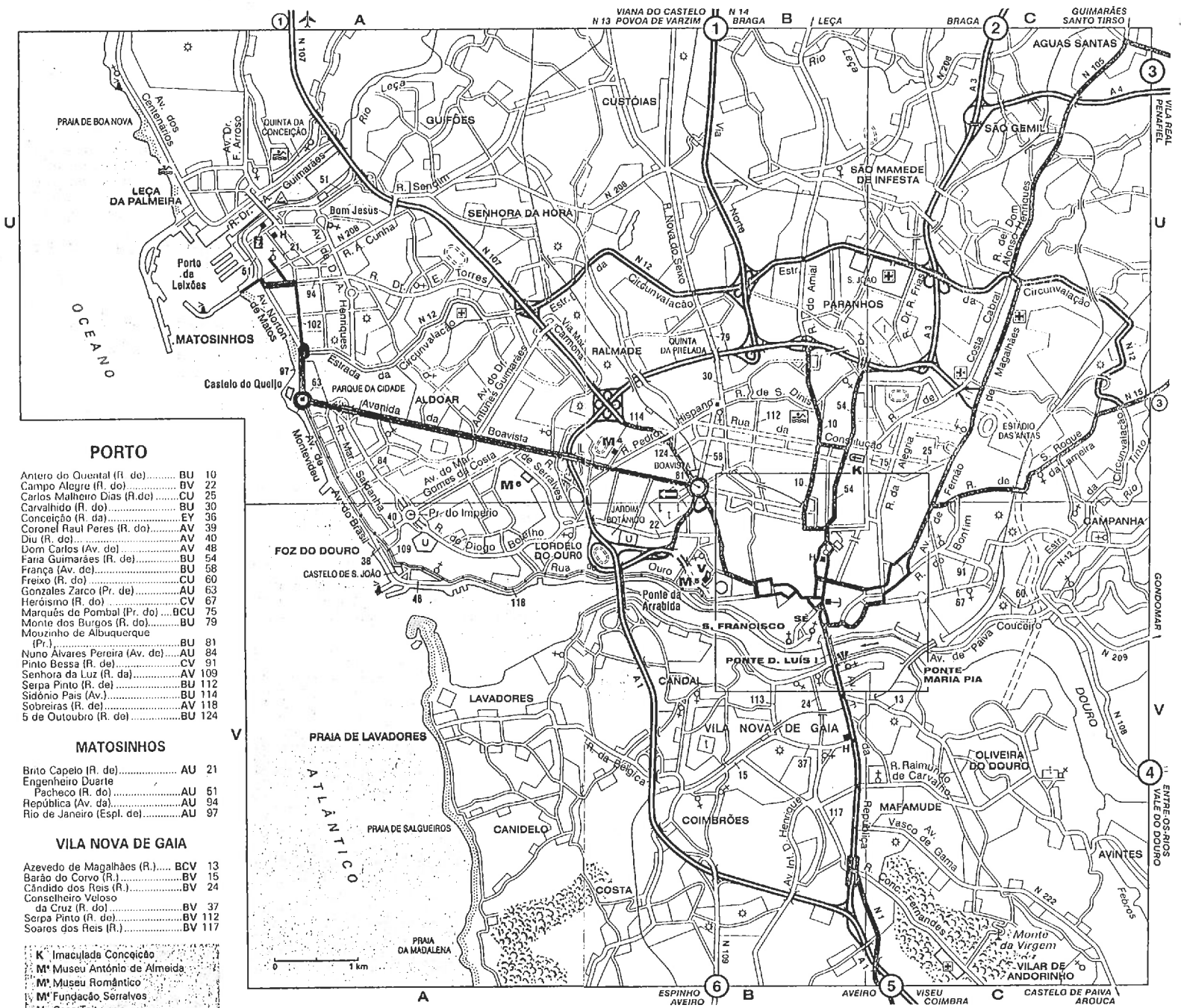
Inside, the relatively narrow Romanesque nave is flanked by aisles on a lower level. Note the three 17C marble stoups, each one supported by a statue and, in the baptistry, a bronze relief of the Baptism of Christ by St John, by the sculptor Teixeira Lopes.

The transept and chancel were modified in the baroque period. The Chapel of the Holy Sacrament which opens off the north transept contains a very fine altar* with a chased silver altarpiece worked by Portuguese silversmiths in the 17C.

Cloisters— *Access through the south transept.* The 14C cloisters are decorated with *azulejos** panels, illustrating the Life of the Virgin and Ovid's *Metamorphoses*, made by Valentim de Almeida between 1729 and 1731. From these cloisters one may see the original Romanesque cloisters which contain several sarcophagi. A fine granite staircase leads to the terrace decorated with *azulejos* by António Vital and to the chapter house which has a coffered ceiling painted by Pachini in 1737 depicting allegories of moral values.

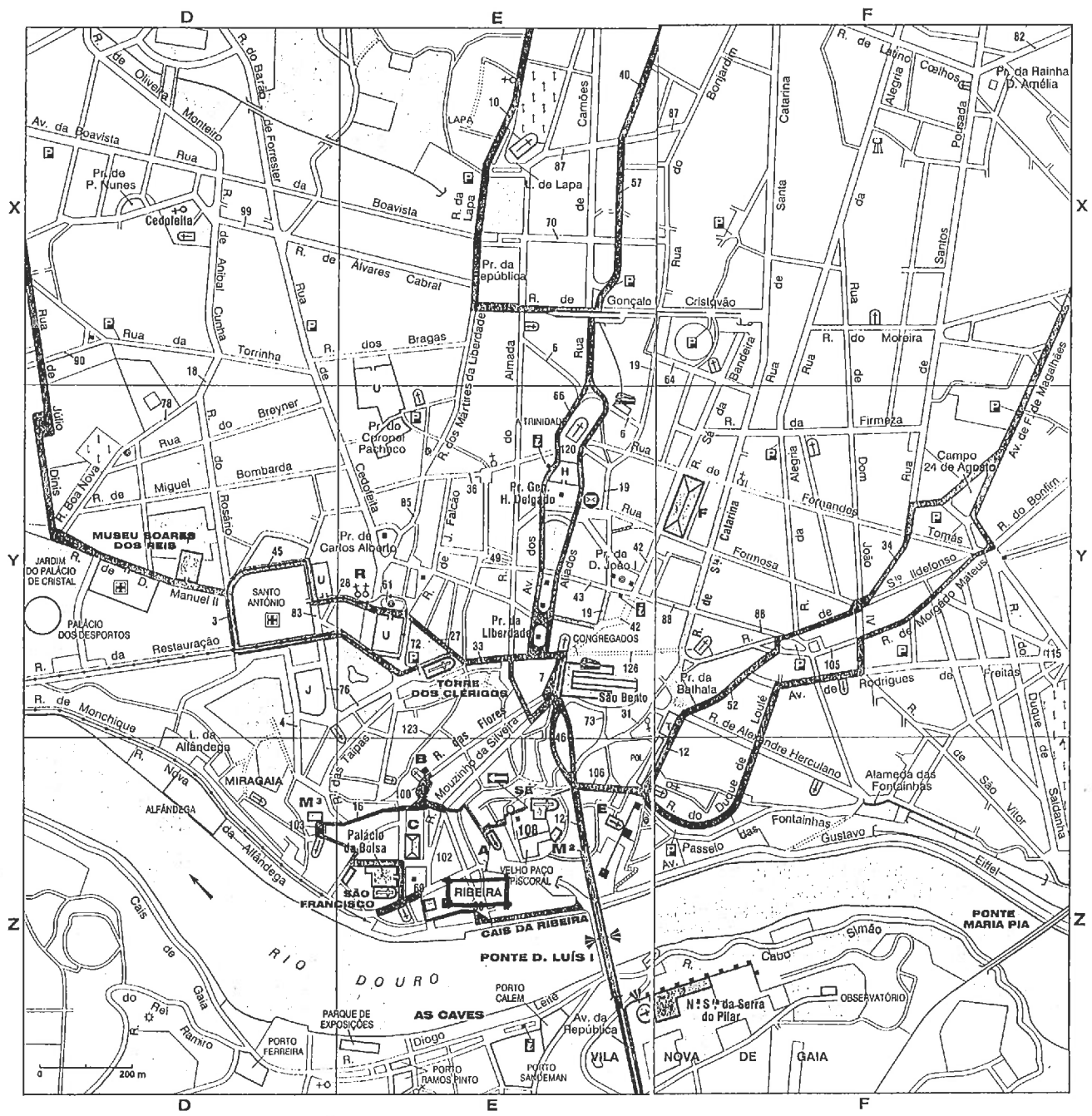
Behind the cathedral is the delightful Museu Guerra Junqueiro (*see below*).

Terreiro da Sé is a good departure point for a wander through the old town with its flights of steps and narrow alleyways. Many of the houses are being restored. The Igreja de São Lourenço dos Grilos (EZ A), which was built by the Jesuits in the 17C, is now the headquarters of the Grand Seminary.



- PORTO**
- Antero do Quental (R. de).....BU 10
 - Campo Alegre (R. do).....BV 22
 - Carlos Malheiro Dias (R. de).....CU 25
 - Carvalhido (R. do).....BU 30
 - Conceição (R. da).....EY 36
 - Coronel Raul Peres (R. do).....AV 39
 - Diu (R. do).....AV 40
 - Dom Carlos (Av. de).....AV 48
 - Faria Guimarães (R. de).....BU 54
 - França (Av. de).....BU 58
 - Freixo (R. do).....CU 60
 - Gonzales Zarco (Pr. de).....AU 63
 - Heróismo (R. do).....CV 67
 - Marquês de Pombal (Pr. do).....BCU 75
 - Monte dos Burgos (R. do).....BU 79
 - Mouzinho de Albuquerque (Pr.).....BU 81
 - Nuno Álvares Pereira (Av. de).....AU 84
 - Pinto Bessa (R. de).....CV 91
 - Senhora da Luz (R. da).....AV 109
 - Serpa Pinto (R. de).....BU 112
 - Sidónio Pais (Av.).....BU 114
 - Sobreiras (R. de).....AV 118
 - 5 de Outubro (R. de).....BU 124
- MATOSINHOS**
- Brito Capelo (R. de).....AU 21
 - Engenheiro Duarte Pacheco (R. do).....AU 51
 - República (Av. da).....AU 94
 - Rio de Janeiro (Esp. de).....AU 97
- VILA NOVA DE GAIA**
- Azevedo de Magalhães (R.).....BCV 13
 - Barão do Convo (R.).....BV 15
 - Cândido dos Reis (R.).....BV 24
 - Conselheiro Veloso da Cruz (R. do).....BV 37
 - Serpa Pinto (R. de).....BV 112
 - Soares dos Reis (R.).....BV 117
- Legend:**
- K Imaculada Conceição
 - M^a Museu António de Almeida
 - M^a Museu Romântico
 - M^a Fundação Serralves
 - V Casa Tait

"RIBEIRA, VEE RESTAURANTS
 OOK LANAS DE DOURO!!!"



Almada (R. da).....	EXY
Carmelitas (H. das).....	EY 27
Clerigos (R. dos).....	EY 33
Dr. António Emílio de Magalhães (R. do).....	EY 42
Dr. Magalhães Lemos (R. do).....	EY 43
Fernandes Tomás (R. de).....	EFY
Flores (R. das).....	EYZ
Formosa (R.).....	EFY
Passos Manuel (R. de).....	FY 88
Sã da Bandeira (R. de).....	FXY
Santa Catarina (R. de).....	FY
31 de Janeiro (R. de).....	EY 126

Alberto Aires Gouveia (R. de).....	DY 3
Albuquerque (R. Al. de).....	DYZ 4
Alfereis Malheiro (R. do).....	EY 6
Almeida Garrett (Pr. de).....	EY 7
Antero de Quental (R. de).....	EX 10
Augusto Rosa (R. de).....	FZ 12
Belmonte (R. de).....	EZ 16
Boa Hora (R. da).....	DXY 18
Bonjardim (R. do).....	EXY 19
Carmo (R. do).....	DEY 28
Cimo da Vila (R. de).....	EY 31
Coeelho Neto (R. de).....	FY 34
Dr. Tiago de Almeida (R. do).....	DY 45
Dom Afonso Henriques (Av.).....	EYZ 46
Dona Filipa de Lencastre (Pr. de).....	EY 49
Entregaredes (R. del).....	FY 52
Faria Guimarães (R. de).....	EX 54
Fonseca Cardoso (R. de).....	FX 57
Gomes Teixeira (Pr. de).....	EY 61
Guêdes do Azevedo (R. do).....	FXY 64
Hordeis a Mártiros de Angola (R. dos).....	EY 66
Infante Dom Henrique (Pr. e R. do).....	EZ 69
João das Regras (R. do).....	EX 70
Lisboa (Pr. de).....	EY 72
Loureiro (R. do).....	EY 73
Mártiros da Pátria (Campo dos).....	DEY 76
Maternidade (R. da).....	DY 78
Nova de São Crispim (R.).....	FX 82
Oliveiras (R. das).....	EY 85
Paraíso (R. do).....	EFX 87
Piedade (R. da).....	DX 90
Prov. Vicente José de Carvalho (R. do).....	DY 93
Ribeira (Pr. da).....	EZ 96
Sacadura Cabral (R.).....	DX 99
São Domingos (L. de).....	EZ 100
São João (R. de).....	EZ 102
São João Novo (Pr. de).....	DZ 103
São Lázaro (Passelo de).....	FY 105
Sã (Terreiro da).....	EZ 106
Soares dos Iteis (L. de).....	FY 115
Trindade (R. da).....	EY 120
Vimara Peres (Av.).....	EZ 121
Vitória (R. da).....	EYZ 123

- A São Lourenço dos Grilos
- B Casa da Misericórdia
- C Mercado Ferreira Borges
- D Casa do Infante
- E Santa Clara
- F Mercado de Bolhão
- M¹ Museu Guerra Junqueiro
- M² Museu Etnográfico
- R Carmo e Carmelitas

On reaching *Rua Mouzinho da Silveira*, cross over to *Largo de São Domingos*. Leading off from it is the picturesque *Rua das Flores*.

Rua das Flores (EYZ) – The narrow street leading up to São Bento Station is bordered by traditional shops and 18C houses with coats-of-arms adorning the façades. It was once the main street for jewellers and gold and silversmiths. The *Santa Casa da Misericórdia* (B) beside the baroque Church of Misericórdia, contains an outstanding painting from the Flemish School called *Fons Vitae** or the Fountain of Mercy ☉, donated by King Manuel I in about 1520. The donor, his queen and their eight children are shown in the foreground. The origin of the painting remains a mystery. It has been attributed to different people including Holbein, Van der Weyden and Van Orley, although it was probably the work of a Portuguese artist who drew his inspiration from Flemish painters.

Return to *Largo de São Domingos* and then take *Rua Belomonte*.

Museu etnográfico (DZ M³) ☉ – The ethnography museum is housed in an 18C mansion built by Nasoni. Its baroque façade fills an entire side of the delightful *Largo de São João Novo*. The life and customs of the region are evoked through collections of religious works of art, costumes, ceramics, furniture, toys, decorated yokes, etc.

Palácio da Bolsa (EZ) ☉ – The Stock Exchange was built in 1834 by the *Associação Comercial do Porto* which is still there to this day. A fine carved granite and marble staircase leads to the old Trade Hall, the Gold Room and the *Arabian Hall**. This latter, which is a pastiche of the Alhambra in Granada, is ovoid in shape and decorated with stained-glass windows, arabesques and carved woodwork in imitation of Moorish stucco. The metal construction opposite the Stock Exchange is the *Mercado Ferreira Borges* (C) which houses temporary exhibitions.

★★ **Igreja de São Francisco (EZ)** ☉ – The Gothic church has kept its fine rose window and 17C doorway. The original restraint of the edifice was in keeping with the Franciscan order's ideal of poverty. However, in the 17C the order became extremely powerful with the result that privileges and material possessions were bestowed upon it. This is borne out by the triumph of *baroque decoration*** inside: altars, walls and vaulting disappear beneath a forest of 17 and 18C carved and gilded woodwork, representing vines, cherubim and birds. The *Tree of Jesse** in the second chapel on the left is particularly noteworthy, as is the high altar. Beneath the gallery, to the right on entering the church, is a polychrome granite statue of St Francis dating from the 13C. The wealth of decoration so shocked the clergy that worship was discontinued in the church.

Casa dos Terceiros de São Francisco (House of the Third Order of St Francis) – The crypt contains the sarcophagi of Franciscan friars and nobles.

Casa do Infante (EZ D) – *Rua da Alfândega*. This is where Prince Henry the Navigator is traditionally believed to have been born. It was the town Customs House from the 14 to 19C. It has a fine façade and vaulted rooms in which exhibitions are held.

* **Cais da Ribeira (EZ)** – The quayside dominated by the tall outline of the Luís I Bridge is the most picturesque spot in Oporto. Ancient houses festooned with colourful laundry look down from a great height on the waterfront with its fish and vegetable market. Several old boats lie moored at the water's edge. Cross the Douro by the Luís I Bridge to reach the wine lodges (*5 minutes on foot* – see *Wine Lodges* above).

THE CENTRE

Praça da Liberdade and Praça do General H. Delgado (EY) – These two squares in the city centre form a vast open space dominated by the Town Hall. Among the streets surrounding them is the pedestrian *Rua de Santa Catarina* (FY) which has the city's smartest shops and the famous *Café Majestic*. **Bolhão Municipal Market** (FY F) between *Rua de Fernandes Tomás* and *Rua Formosa* is colourful and two-tiered.

ÚT "PORTUGAL", ÚTBEVERIJ MICHÉLÍN

Igreja and Torre dos Clérigos (EY) ☉ – The baroque church built by the architect Nasoni between 1735-1748 forms a backdrop to the steep *Rua dos Clérigos*. The oval plan of the nave bears out the Italian influence. Dominating the church is the 75.60m – 248ft high *Torre dos Clérigos**, Oporto's most characteristic monument, which in the past served as a seamark to ships. The extensive *panorama** from the top takes in the city, the cathedral, the Douro Valley and the wine lodges.

Rua das Carmelitas (EY 27) – Note, at no 144, the neo-Gothic façade of the *Lello & Irmão Bookshop* (1881) with, inside, its extraordinary double, two-way staircase.

Igreja do Carmo and Igreja das Carmelitas (EY R) – The two baroque churches stand side by side. Carmo Church is decorated on the outside with a large panel of *azulejos* dating from 1912 showing Carmelites taking the veil.

Museu Soares dos Reis (DY) ☉ – The museum, which is housed in the 18C Carrancas Palace, displays 19C painting and sculpture on the first floor. Of particular interest are canvases by Henrique Pousão, who was influenced by the Impressionists, and others by Silva Porto. Most interesting amongst the sculptures are those by Soares dos Reis (1847-1889), particularly that of the *Exile** (O Desterrado) and the statue of the Count of Ferreira. The second floor has collections of Portuguese and foreign decorative arts including religious works of art, Limoges enamels, paintings by Portuguese Primitives and two canvases by the 16C artist, François Clouet, *Marguerite de Valois* and *Henri II of France*.

ROMANTIC OPORTO

West of the *Palácio de Cristal* gardens, where the greenhouse after which the palace was named once stood, is *Rua Entre-Quintas* which leads to some fine 19C town houses.

Museu romântico (BX M³) ☉ – The Romantic Museum is housed in *Quinta da Macieirinha*. The romantic aspect of the place derives from its architecture, sash windows, park and, in particular, its history. It was here that the abdicated King of Sardinia, Charles Albert, retired in 1849 and died two months later. The decoration of paintings, Empire and English style furniture and stuccowork lends the house a note of individual charm. There are beautiful views of the Douro Valley from the windows.

Solar do Vinho do Porto ☉ – *Below the Museu romântico*. This is the headquarters of the Port Wine Institute. Hundreds of different types of port may be tasted in very pleasant surroundings.

Casa Tait (BV V) ☉ – Situated across the street from the above, Casa Tait holds exhibitions and contains an interesting numismatic collection illustrating the history of Portugal.

ADDITIONAL SIGHTS

Estação de São Bento (EY) – The railway station, which serves trains bound for the Minho and Douro areas, has been in operation since 1896. The walls of the waiting room are covered with *azulejos* painted by Jorge Colaço in 1930. They show traditions from the north of Portugal (country scenes and *romerias*) as well as important historic events such as João I's entry into Oporto (*top right*) and the capture of Ceuta by the Infante Dom Henrique (Prince Henry), who had left Oporto, in 1415 (*bottom right*).

* **Igreja de Santa Clara (EZ E)** ☉ – The church, which dates from the Renaissance, has kept its original granite doorway with figures in medallions. The rather austere exterior contrasts with the profuse decoration of 17C carved and gilded woodwork* inside. The ceiling is Mudejar in style.

Museu Guerra Junqueiro (EZ M³) ☉ – The 18C mansion with its lovely garden is a haven of peace a short distance from the busiest part of town. It belonged to the poet Guerra Junqueiro who collected beautiful furniture, gold and silver plate, religious statues, tapestries and so on throughout his life. Particularly noteworthy are the Hispano-Moorish pieces of pottery from the 15 and 16C, Portuguese furniture, 16C Flemish tapestries and a fine collection of polychrome wood figures of the Virgin, most of which are Flemish.

**RESTAURANTS IN OPORTO
VOLGENS HET REISBUREAU**

ABADIA ** R. Ateneu Comercial do Porto, 22; ☎ 2 00 87 57; cozinha regional; 4 salas - 500; horário: 12-16/19-22; fecha dom.; preço \$\$\$.

ALEIXO * R. Estação, 216; ☎ 57 04 62; cozinha regional; 2 salas - 80; horário: 12-14/19,30-22; fecha dom.; preço \$



BELLA NAPOLI *** R. Serpa Pinto, 408; ☎ 82 01 01; ristorante italiano; 2 salas com ar condic. 55; horário: 12-15/19-23,30; estacionamento fácil; preço \$\$\$; cartões de crédito UN.DC.

BULE **** R. Timor, 128 - Foz do Douro; ☎ 68 87 77; cozinha portuguesa; sala - 80; bar; esplanada-jardim no Verão; horário: 12-15/19,30-23; fecha dom.; estacionamento fácil; preço \$\$\$\$; cartões de crédito UN.DC.

CAPOEIRA ** Esplanada do Castelo, 63 - Foz do Douro; ☎ 68 15 89; cozinha caseira; sala com ar condic. - 44; horário: 12,30-14,30/20-22,30; fecha seg.; estacionamento fácil; preço \$\$.

CHINÊS **** Av. Vímara Peres, 38; ☎ 200 89 15; cozinha chinesa; sala - 125; horário: 12,30-14,30/19,30-22,30; preço \$\$\$; cartões de crédito UN.DC.

CHOW'S *** Centro Comercial Dallas - Av. Boavista; ☎ 69 29 26; cozinha chinesa; sala com ar condic. - 50; horário: 12-15/20-22,30; preço \$\$\$; cartões de crédito UN.DC.

CHURRASCÃO GAÚCHO **** Av. Boavista, 313; ☎ 60 9 17 38; churrascaria -gaúcha-; 5 salas com ar condic. - 200; bar; horário: 12-15,30/19-23; fecha dom.; férias Ag.; preço \$\$\$\$; cartões de crédito UN.DC.

CHURRASCÃO DO MAR ***** R. João Grave, 134; ☎ 60 6 84 58; cozinha com característica brasileira, especializada em peixe e marisco; 5 salas - 142; salas reservadas; lounge-bar; ar condic.; horário: 12-15,30/19-23; fecha dom.; férias Ag.; estacionamento privativo; preço \$\$\$\$; cartões de crédito UN.DC.

CIDADE **** R. Costa Cabral 524; ☎ 49 3589; cozinha portuguesa c/especialidades regionais; 2 salas - 90; horário: 12-15,30/19-23; fecha qui.; preço \$\$\$; cartões de crédito UN.DC.

COMIDA DE SANTO **** Cç. do Ouro, 18; ☎ 617 00 70; cozinha brasileira e especialidades; sala c/ar condic. - 58; bar; horário: 12,30-15,30/19,30-01; recomenda-se reservas; preço \$\$\$; cartões de crédito UN.DC.

CUNHA **** R. Guedes Azevedo, 41; ☎ 31 41 31; cozinha variada e especialidades; sala e snack-bar com ar condic. - 150; horário: 12-16/19-24; preço \$\$\$; cartões de crédito UN.DC.

DEBRAUCHÁ **** R. Alfonso Lopes Vieira, 180; ☎ 69 87 64; cozinha variada; sala com ar condic. - 40; horário: 13-15/20-22; fecha dom.; estacionamento fácil; preço \$\$\$; cartões de crédito UN.DC.

DON MANOEL ***** Av. Montevidéu, 384; ☎ 61 7 23 04; cozinha variada, peixe e marisco; 3 salas com ar condic. - 210; vista panorâmica; bar; horário: 12-15/19,30-22,30; estacionamento privativo; preço \$\$\$\$; cartões de crédito UN.DC.

DONA FILIPA ***** Hotel Infante Sagres - Pç. D. Filipa de Lencastre, 62; ☎ 2 81 01; cozinha variada; sala com ar condic. - 100; bar; horário: 12,30-14,30/19,45-22; preço \$\$\$\$; cartões de crédito UN.DC.

FAVAS CONTADAS **** R. de Gondarém, 843 - Foz do Douro; ☎ 68 10 56; cozinha variada e especialidades; sala com ar condicionado; horário: 12,30-15/19-22; fecha dom.; preço \$\$\$.

FOCO ***** Parque Residencial da Boavista; ☎ 606 72 48; telex 23159; cozinha variada; sala com ar condic. - 65; bar; horário: 12-15/19-22,30; jantares com organista; estacionamento fácil; preço \$\$\$\$; cartões de crédito UN.DC.

GAMBAMAR *** R. Campo Alegre, 110; ☎ 69 23 96; cozinha portuguesa e marisco; sala com ar condic. - 76; snack-bar; horário: 12-02; preço \$\$\$; cartões de crédito UN.DC.

GREEN'S **** R. Padre Luís Cabral, 1086 - Foz do Douro; ☎ 68 57 04; cozinha internacional; sala com ar condic. - 50; horário: 12,30-15,30/20-23,30; fecha sáb. almoço e dom.; estacionamento fácil; preço \$\$\$; cartões de crédito UN.DC.

JARDIM DE INVERNO **** Hotel Ipanema Park, R. de Serralves 124; ☎ 610 41 74; cozinha variada e especialidades regionais; sala com ar condic. - 200; bar; horário: 12,30-15/20-23; música e atrações ao jantar; estacionamento privativo; preço \$\$\$\$; cr UN.DC.

KING LONG **** Lg. Dr. Tito Fontes, 115; ☎ 3139 88; cozinha chinesa; 2 salas - 160; horário: 12,30-14,30/19,30-22,30; fecha ter.; preço \$\$\$; cartões de crédito UN.DC.

LAGOSTEIRO **** R. C. de Burnay, 140; ☎ 56 66 78; peixe e marisco; 2 salas com ar condic. e lareira - 94; bar; horário: 12-15/19-23; fecha dom.; preço \$\$\$\$; cartões de crédito UN.DC.

LES TERRACES ***** Hotel Méridien Porto - Av. Boavista, 1466; ☎ 600 19 13; fax 600 20 31; telex 27301; cozinha francesa e cozinha regional com especialidades diárias; menu homem de negócios diário, buffets aos fim-da-semana e «buffet do pescador» às sextas; sala com compartimentos - 120; bar; esplanada no Verão; horário: 12-15/19,30-23; parking; preço \$\$\$\$; cartões de crédito UN.DC.

MADRUGA ***** Oporto Sheraton Hotel - Av. Boavista 1269; ☎ 606 88 22; cozinha variada; sala com ar condic. - 120; horário: 12,30-15/19-23,30; parking; preço \$\$\$\$; cr UN.DC.

MAZ COZINHADO **** R. Outeirinho, 11; ☎ 208 13 19; típico com cozinha portuguesa; sala - 180; jantares com fado; 20,30-03; fecha dom.; preço \$\$\$\$; cr UN.

MESA ANTIGA *** R. Sto. Ildefonso, 208; ☎ 2 00 64 32; cozinha portuguesa; sala com ar condic. - 40; bar; horário: 12-15/19-22; fecha dom.; preço \$\$\$; cartões de crédito UN.

MOLHE *** Esplanada do Molhe - Foz; ☎ 617 30 99; peixe fresco e cozinha portuguesa; sala com ar condic. - 100; esplanada - 200; vista panorâmica; horário: 12-22,30; fecha qua. (de Nov. a Abr.); preço \$\$\$; cartões de crédito UN.DC.

NAVEGADOR **** Hotel Dom Henrique - R. Guedes Azevedo 179 - 18.º piso; ☎ 25755 - reservas; ☎ 200 1 94 51; telex 22 554; cozinha internacional a portuguesa com especialidades regionais do dia; sala panorâmica com ar condic. - 50; bar panorâmico; horário: 12-14,30/19,30-22; preço \$\$\$\$; cartões de crédito UN.DC.

Ó MACEDO **** R. Passeio Alegre, 552 - Foz; ☎ 67 01 66; cozinha variada, característica francesa; 3 salas - 50; bar; horário: 12,30-14,30/20,30-22,30; recomenda-se reservas; fecha dom.; estacionamento fácil; preço \$\$\$\$; cartões de crédito UN.DC.

ORFEU *** R. Júlio Dinis, 928; ☎ 6 06 43 22; cozinha variada; sala com ar condic. - 120; snack-bar - 150; horário: 12-15/19-22,30; preço \$\$\$; cartões de crédito UN.DC.

PORTISTA *** R. Sá da Bandeira, 732, r/c; ☎ 200 66 32; cozinha portuguesa e marisco; sala - 150; snack-bar; horário: 12-02; fecha dom.; preço \$\$\$; cartões de crédito UN.

PORTOFINO **** R. do Padrão, 103 - Foz; ☎ 617 73 39; cozinha variada, característica francesa com especialidades do dia; sala - 60; esplanada - terraço; bar; horário: 12,30-15/20-23; fecha sáb. almoço; estacionamento fácil; preço \$\$\$; cartões de crédito UN.DC.

PORTUGALE ***** R. Alegria, 598; ☎ 57 07 17; cozinha variada com especialidades regionais; sala panorâmica com ar condic. - 60; bar; horário: 12,30-14,30/19,30-22; estacionamento privativo; preço \$\$\$\$; cartões de crédito UN.DC.

REGALEIRA *** R. Bonjardim, 87; ☎ 2 00 64 65; cozinha portuguesa e r. + snack-bar; horário: 12-24; fecha qua.; preço \$\$\$; cartões de crédito

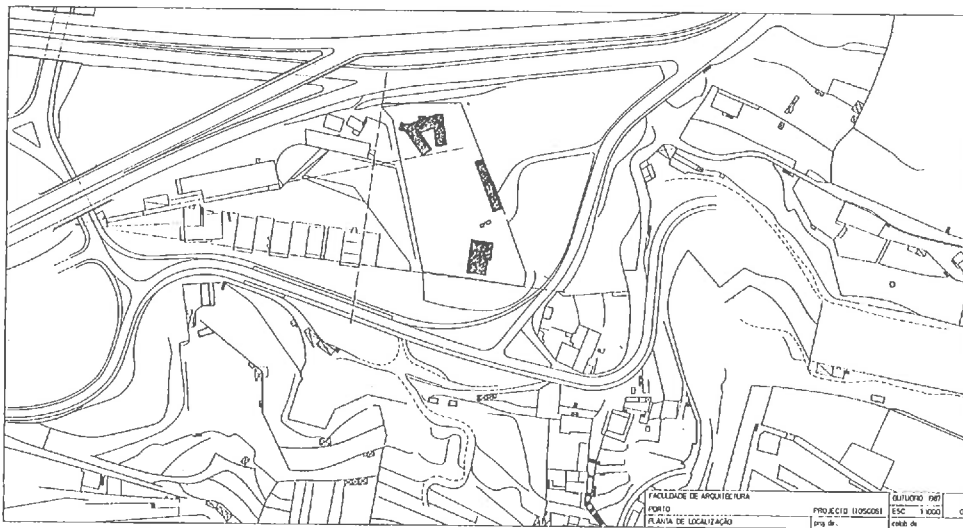
RIO'S **** Hotel Ipanema - R. Campo Alegre, 156; ☎ 66 80 61; cozinha bar; salas reservadas; horário: 12-15/19,30-23; estacionamento priv. cartões de crédito UN.DC.

STANDARD BAR * R. Infante D. Henrique, 43; ☎ 200 39 04; típico com coz - 80; horário: 12-15/20-22; fecha dom.; preço \$.

SOLAR DA CONGA ** R. do Bonjardim, 294; ☎ 200 69 34; cozinha portuguesa regional; 2 salas - 80; esplanada; horário: 12-15/19-22; fecha dom.; cartões de crédito UN.

TRIFEIRO *** R. Passos Manuel, 195; ☎ 200 58 86; cozinha regional condic. - 150; horário: 12-15/19-22; fecha dom.; preço \$\$\$; cartões de

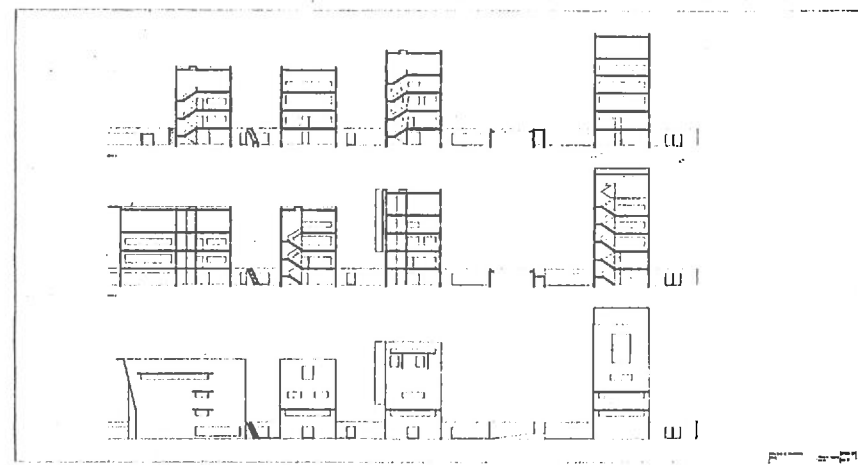
VARANDA DA BARRA *** R. Paulo Gama, 470 - 1.ª (Foz); ☎ 68 50 06; cozln - 150; terraço - 80; vista panorâmica; horário: 12,30-15/19-22; fecha qui fácil; preço \$\$\$; cartões de crédito UN.DC.



Faculty of Architecture, University of Oporto
Oporto, 1986–95 **A. SIZA**

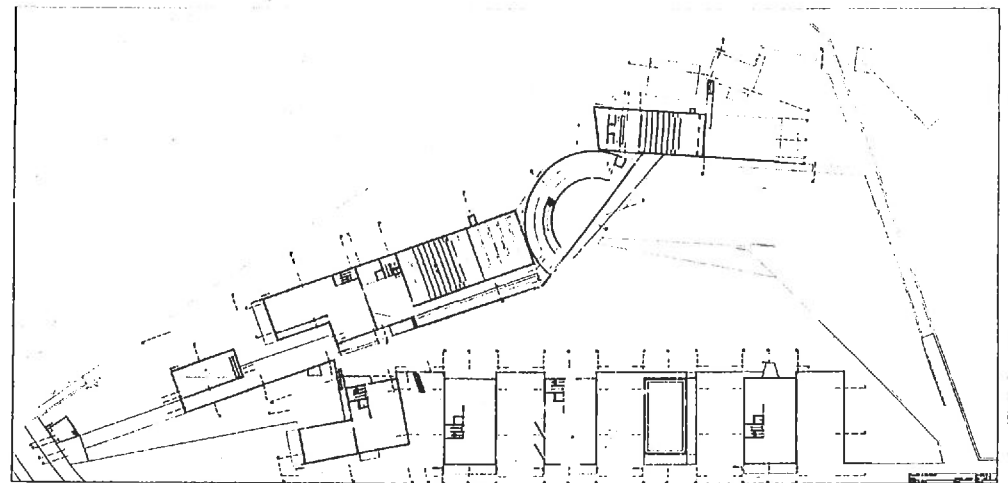
The Faculty of Architecture occupies a terraced site bounded by a highway to the north and overlooking the Douro River estuary to the south. The walled estate of the Quinta da Póvoa and the Carlos Ramos Pavilion form an eastern boundary to the site. The program, designed to serve 500 students, is organized in two wings of buildings, forming a raised campus. The continuous forms of the northern wing shield the site from the adjacent highway and include administration spaces, auditoriums, semi-circular exhibition gallery and a library. The four free-standing pavilions of the southern wing contain ateliers and professors' offices on the ground floor. The positioning of these volumes creates varying openings to the river and its southern margin without disrupting the spatial density of the triangular campus. These volumes vary in height and are interconnected at the base by a longitudinal gallery, three meters below the level of the central campus. The two wings of buildings converge to the west, forming the main entry to the complex.

The project includes the design of a roadway along the southern edge and landscaping of the entire site area. Small scale interventions articulate the relation between the Quinta da Póvoa and the new Faculty of Architecture.



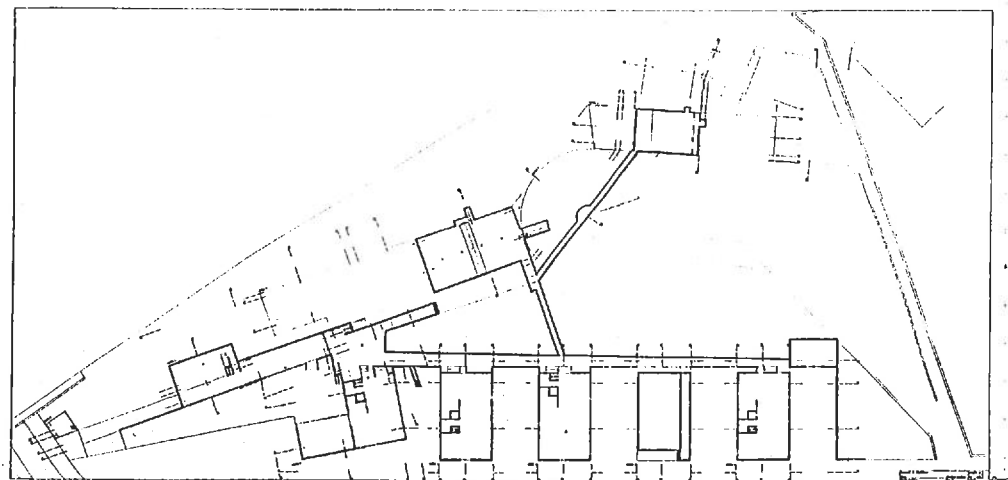
Schnitte und Fassaden der Ateliers

Sections and elevations of studios



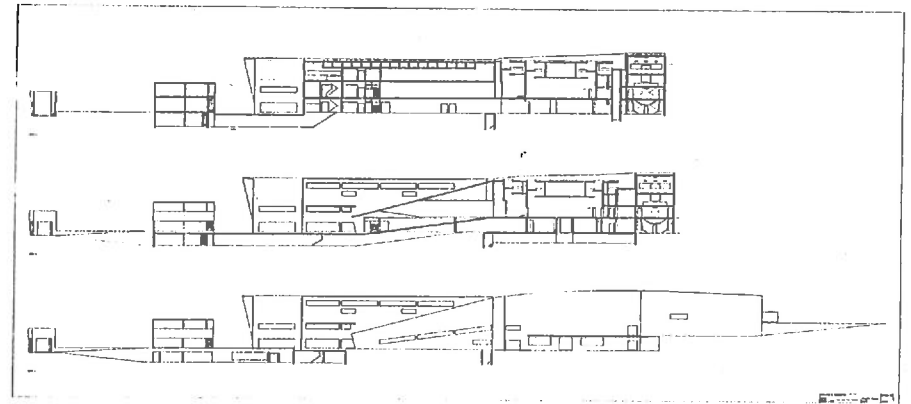
Grundriß 2. Geschoß

Plan, level 2



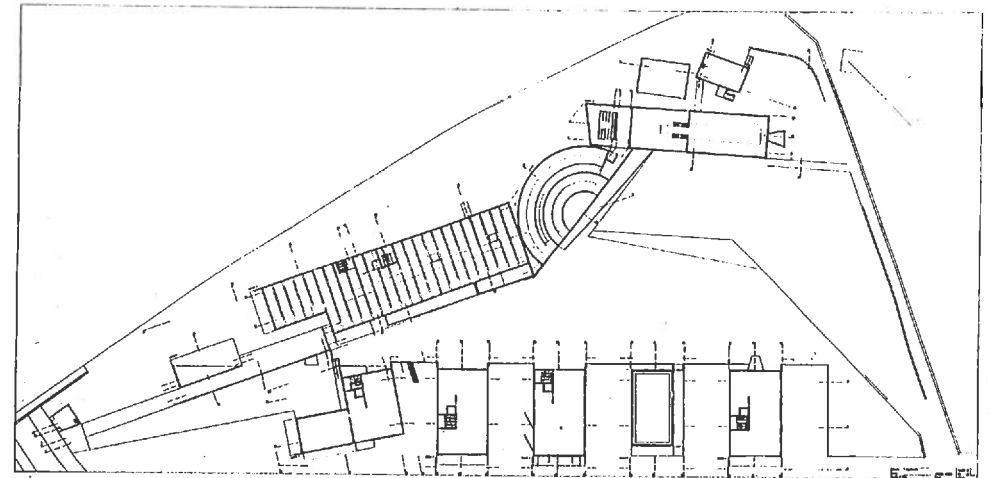
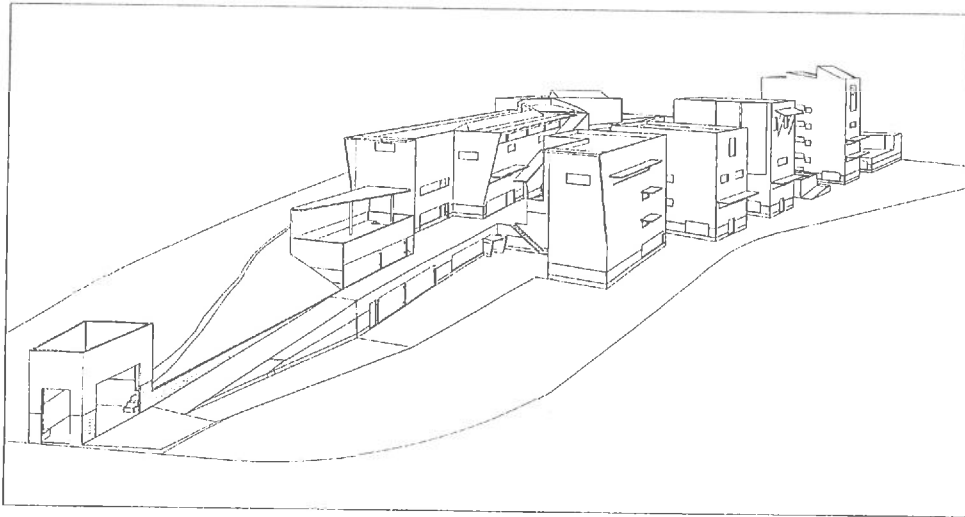
Grundriß 1. Geschoß

Plan, level 1



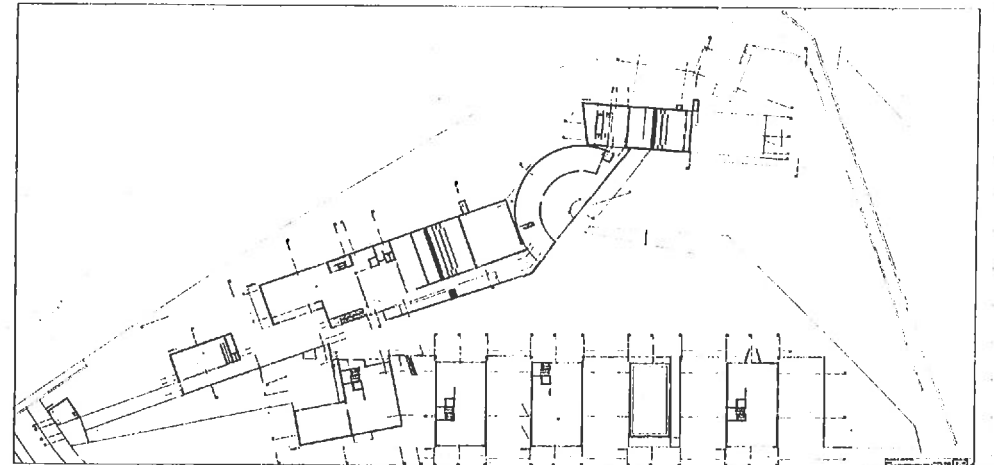
Schnitte und Fassaden des Nordflügels

Sections and elevations of north wing



Grundriß 4. Geschoß

Plan, level 4



Grundriß 3. Geschoß

Plan, level 3

E, SOUTO DE MOURA, 1981

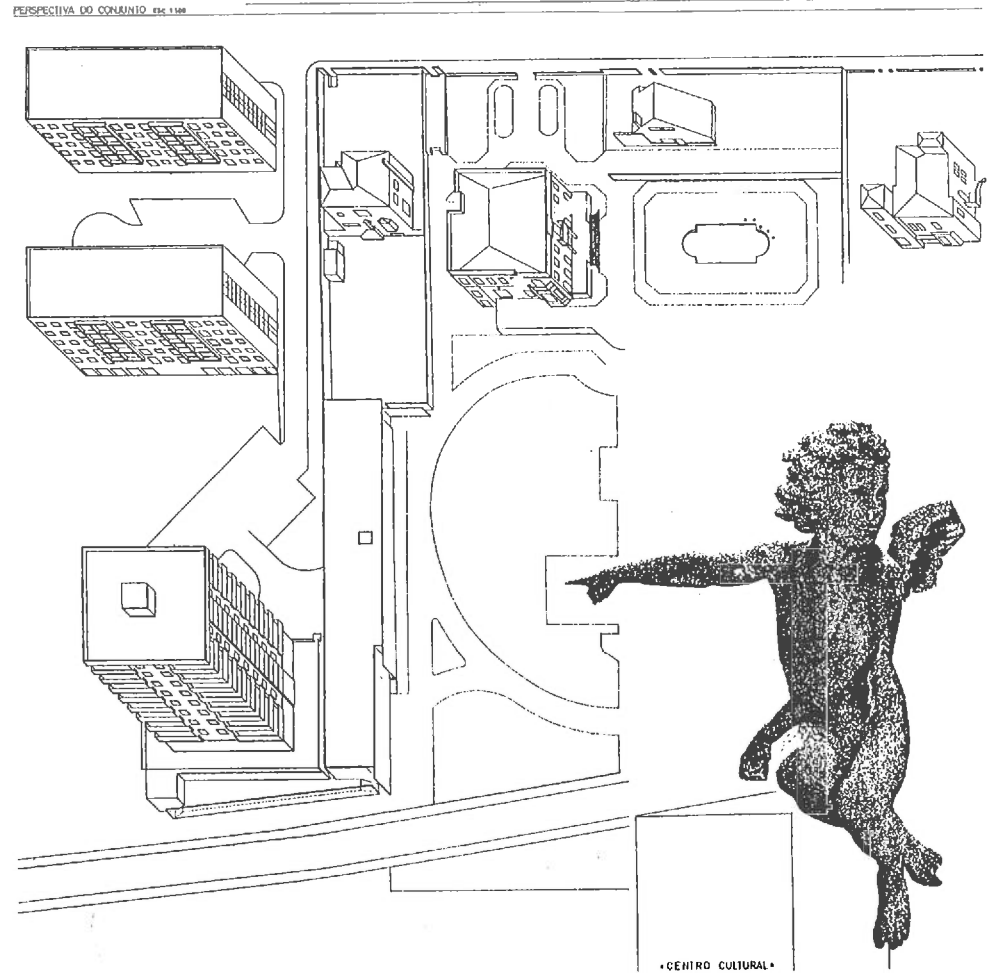
Cultural Centre for the S.E.C., Porto

The building is set in the gardens of a neo-classical mansion in Porto, dating from the beginning of this century.

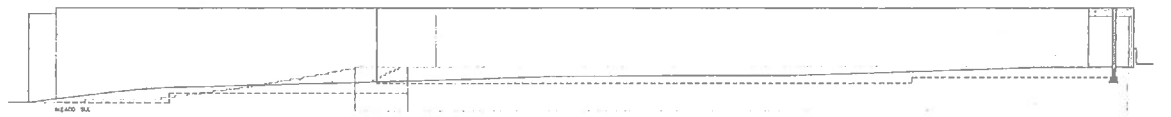
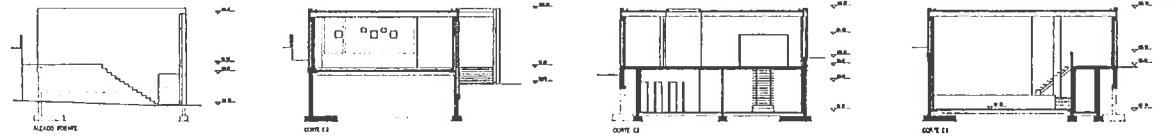
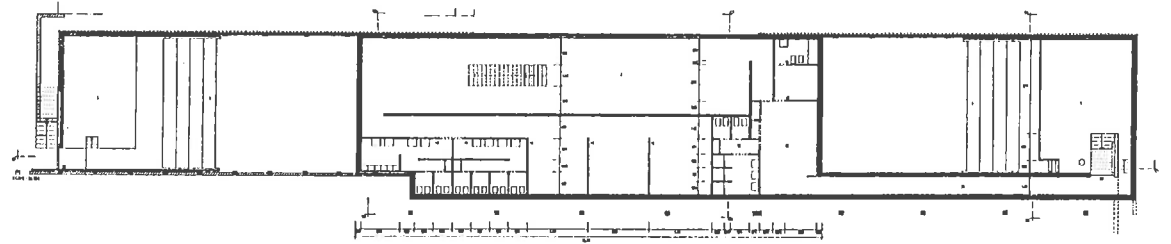
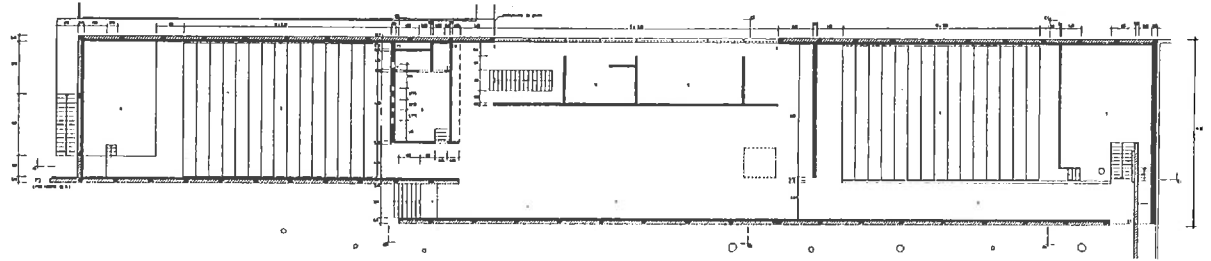
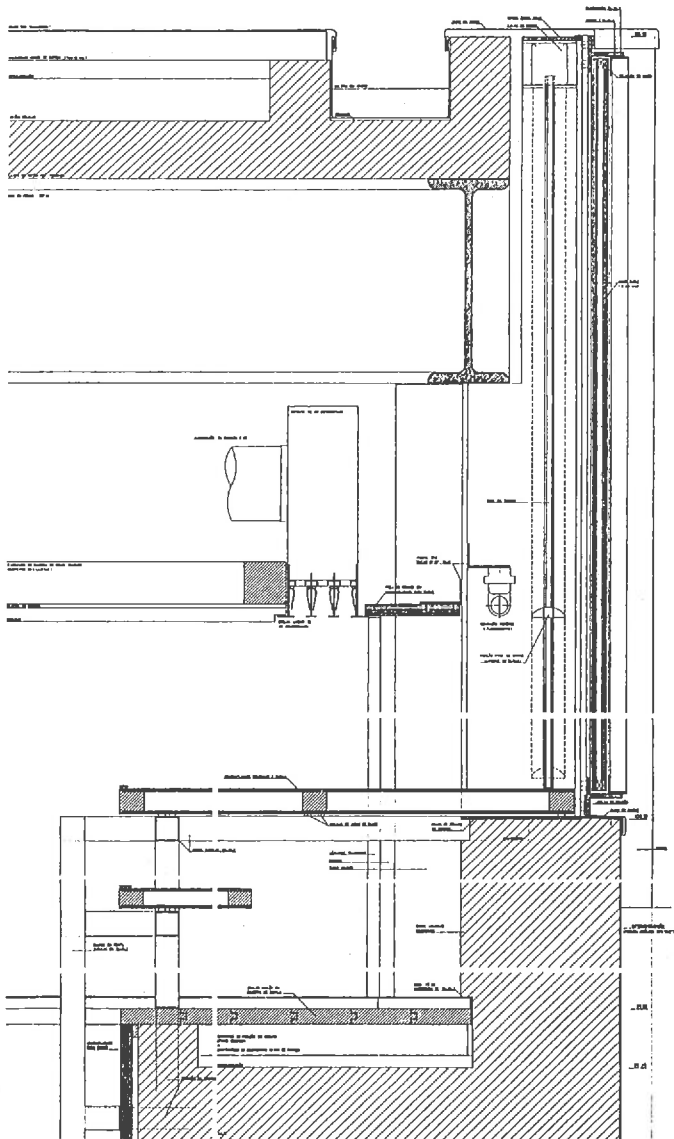
The programme for the competition proposed a cinema, an auditorium, and an exhibition gallery, as well as the conservation of the gardens as they were.

"Aber ein Turm war groß, nicht war?
O Engel, er was es, -groß, auch noch
neben dir?" [But a tower was great, was it
not? Oh Angel, was it- great, even by your
side?" (R.M. Rilke, Duineser Elegien).

Axonometric drawing, plans, elevations and sections



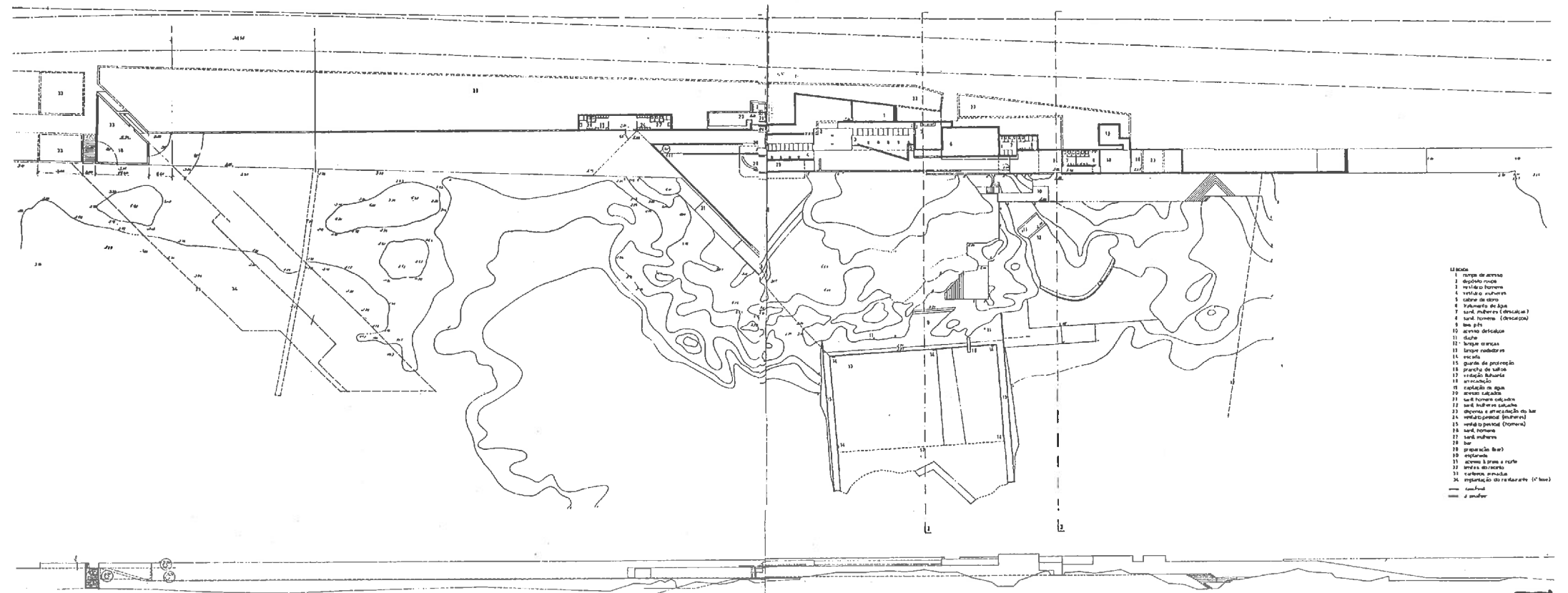
VERYOLD: CULTURAL CENTER FOR THE
S,E,C,



Ocean Swimming Pool *A. SÍZA*

Leça da Palmeira, 1961-66

The Ocean Swimming Pool for the municipality of Matosinhos is situated along the Atlantic coast near the Boa Nova Tea House. The building acts as an attenuated three dimensional opening, structuring the passage from land to sea. Accessed by a ramp, the built enclosure is set below the level of the coastal road, leaving the horizon uninterrupted. Changing rooms are parallel to an existing one kilometer long sea wall. Materials are restricted to exposed reinforced concrete, stone paving, treated Riga wood, and copper roofing. The limited interventions of the project (platforms, stairs, walls, paths and zones of stasis) are constructed within this irregular landscape. The enclosure of the salt water pool is organized on the basis of natural accidents in the massive rock outcropping.



Boa Nova Tea House **Á. SÍZA**

Leça da Palmeira, 1958–63 (competition, first prize)

The Boa Nova Tea House was commissioned by the municipality of Matosinhos for a site selected by Fernando Távora on the Atlantic coast. The volumes and roof forms result from a careful in situ study of the rocky promontory. The plan reflects this strategy of accommodation to the geological structure and articulates two primary rooms joined by an atrium. Various openings further the connection to the landscape as the horizontal windows of the tea room slide down below the floor and the restaurant opens to a stone terrace. Deep eaves continue the mahogany ceilings, providing protection and modulating the strong Atlantic light.

Parking area, access platforms and exterior stairs, designed and built in a subsequent phase establish a *promenade architecturale*, leading from the coastal road to a sheltered entry atrium.



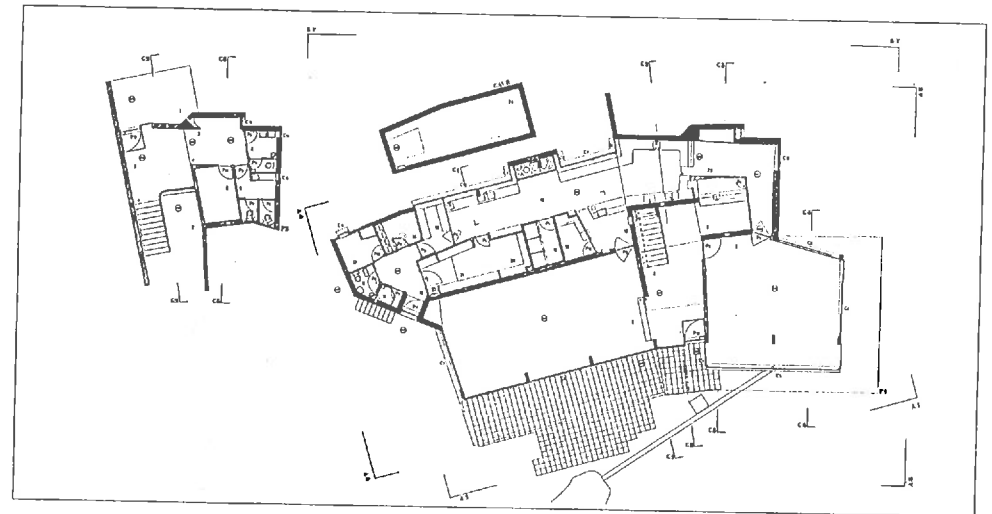
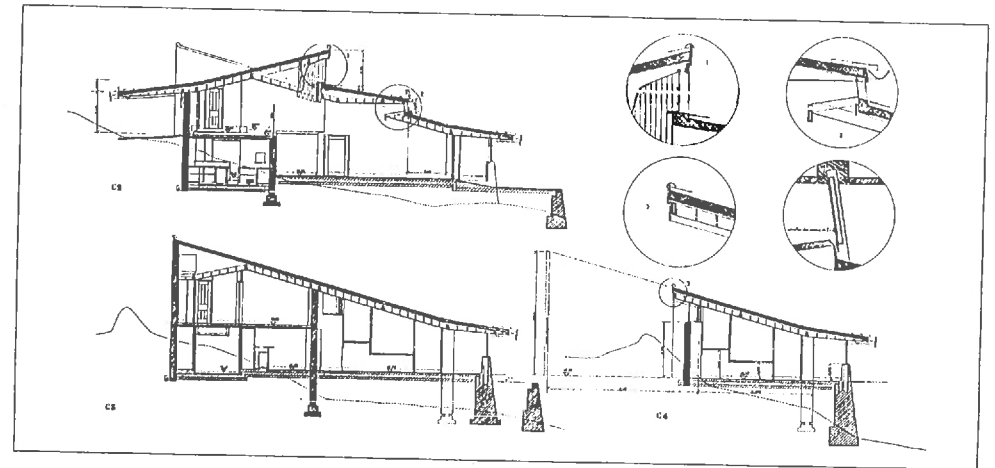
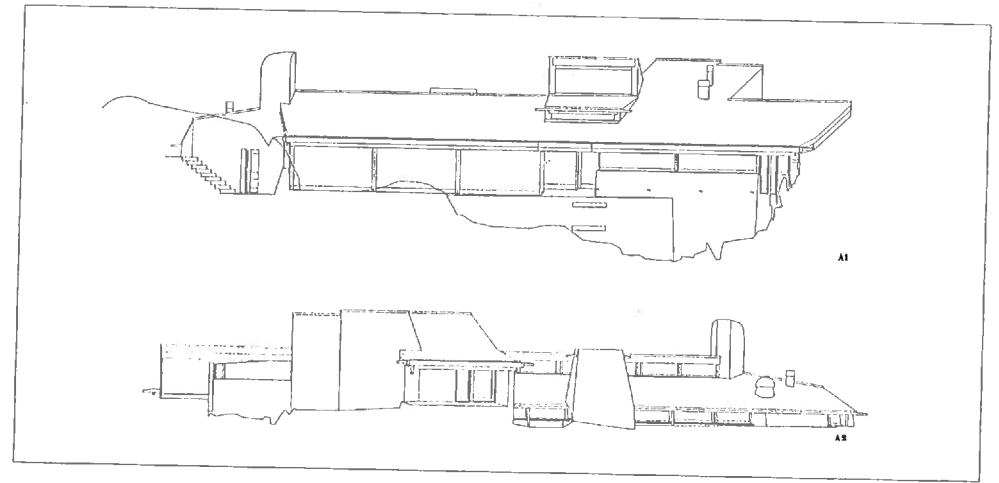
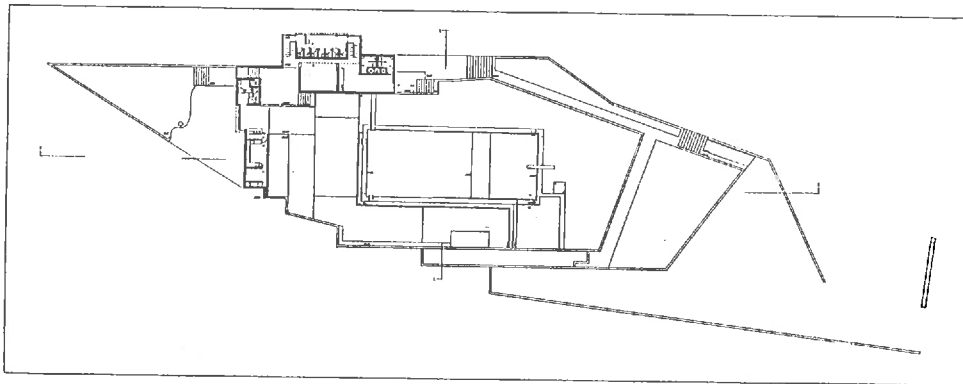
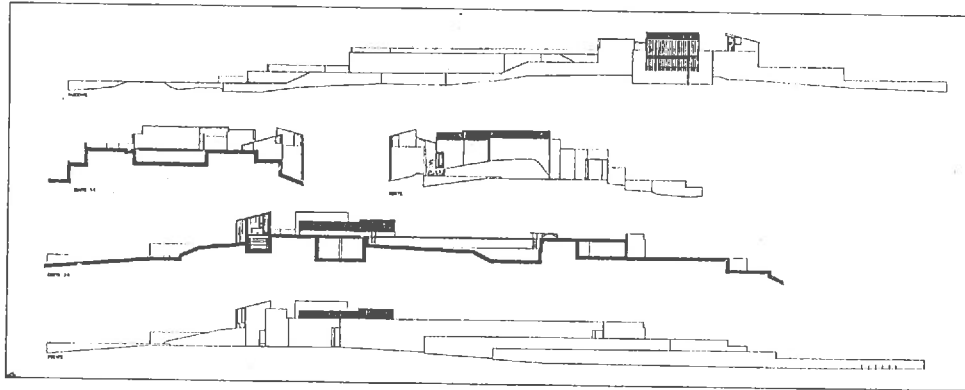
Quinta da Conceição Swimming Pool

Leça da Palmeira, 1958–65 **Á. SÍZA**

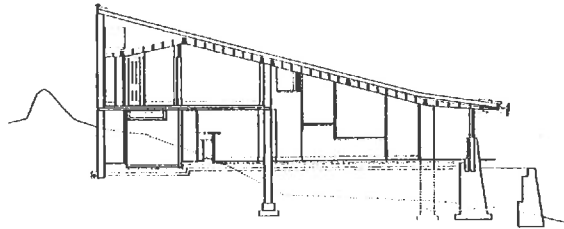
The swimming pool occupies a wooded hilltop within a municipal park planned by Fernando Távora. Hidden among mature trees and enclosed by whitewashed concrete walls, the swimming pool reuses a preexisting agricultural irrigation tank. The bath houses form an L-shaped enclosure entered from a lower triangular platform to the north. The interplay between horizontal planes and changes in level is set against the natural topography creating a wide range of spaces. A series of concrete and grass terraces for bathers extend to the south and consolidates the hill to form a walled acropolis.



Elevations and sections
Upper level plan



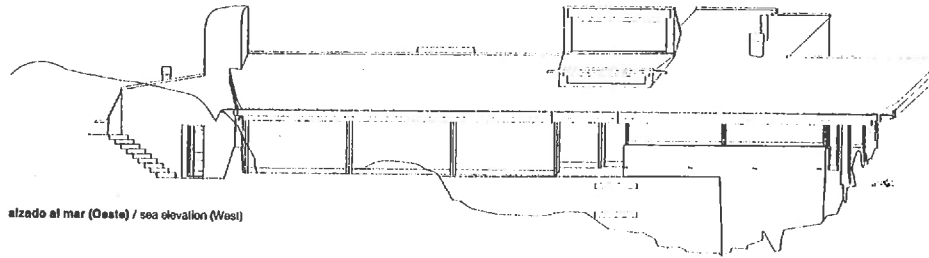
restaurante boa nova



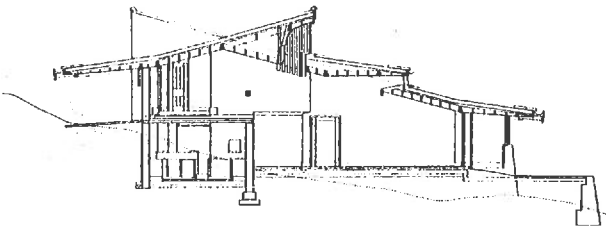
sección transversal por salón de té-bar / cross section through tea room-bar



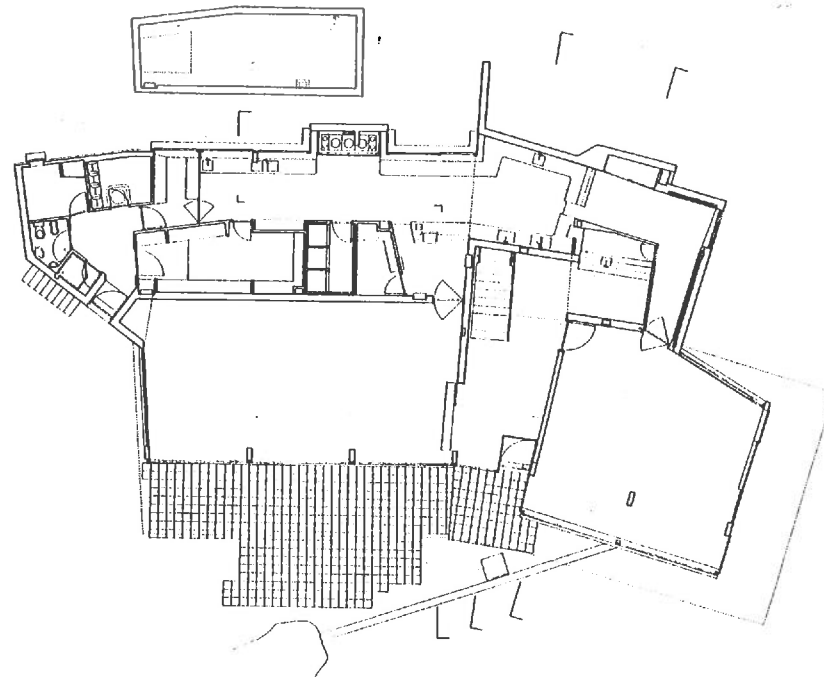
alzado posterior (Este) / rear elevation (East)



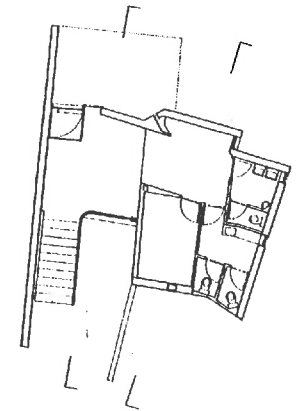
alzado al mar (Oeste) / sea elevation (West)



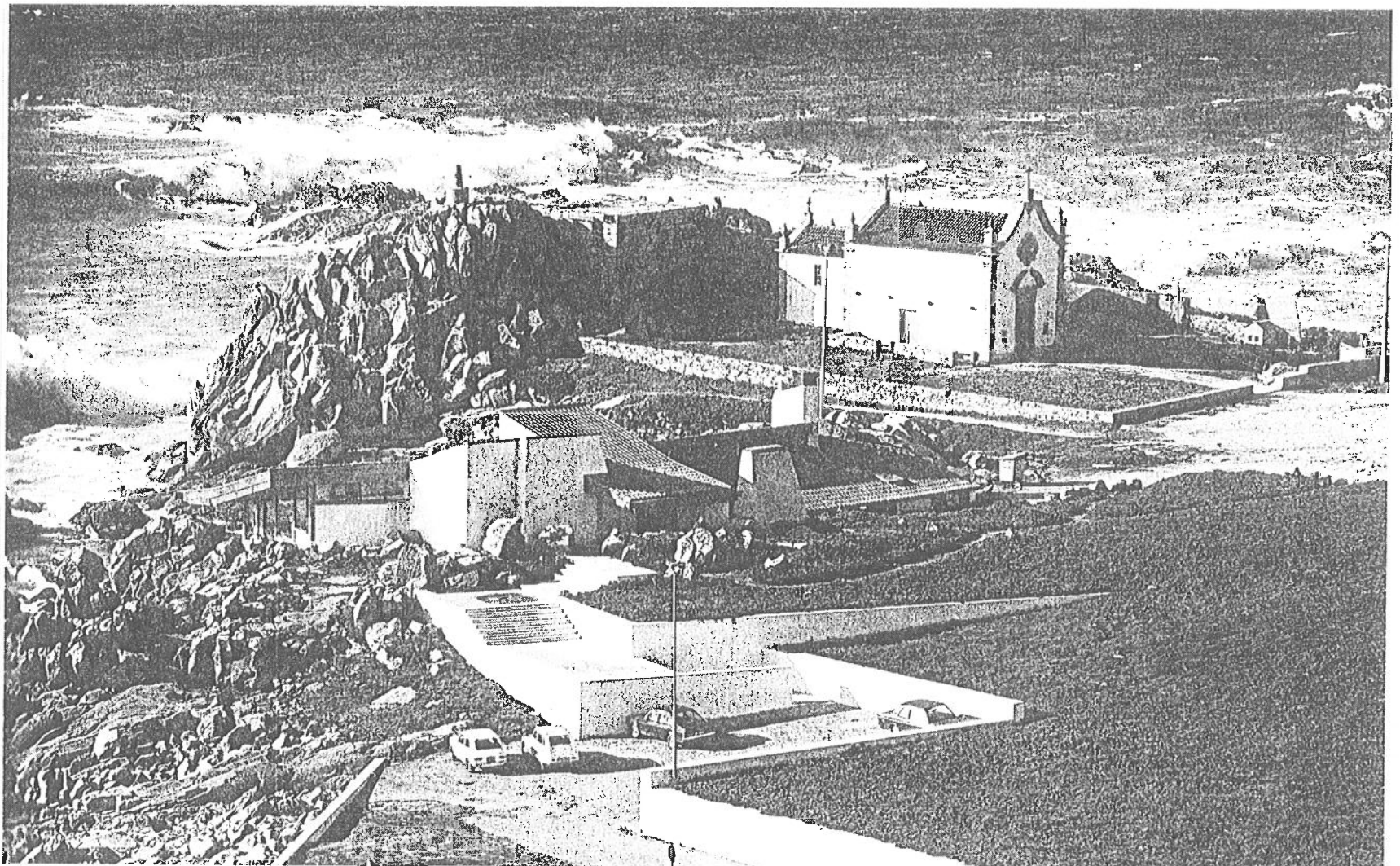
sección transversal por vestíbulo / cross section through hall



planta / plan



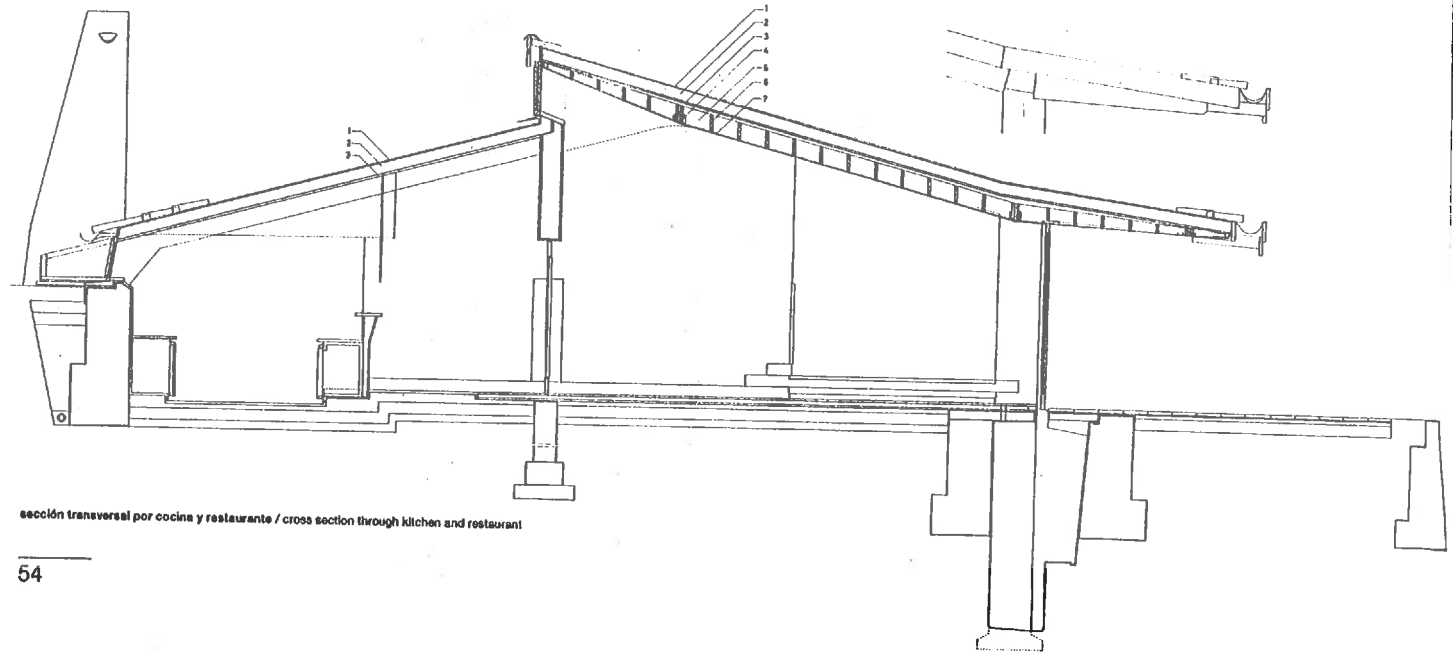
planta acceso, hall y servicios
access, hall and toilette plan



The restaurant was designed following a competition organised by the municipality of Matosinhos for a site selected by Fernando Távora on the Atlantic coast. The plan, volumes, and roof forms result from a careful in-situ study of the rocky promontory. The plan geometry reflects this strategy of accommodation to the geological structure and articulates two primary spaces: the tea room and the dining room. Various openings further the connection to the landscape, as the horizontal windows of the tea room slide down below the floor and the restaurant opens to a stone terrace. Deep eaves continue the mahogany ceilings providing protection and modulating the strong Atlantic light. The interior mahogany floors are complemented with mahogany and leather furnishings. Parking area, access platforms, and exterior stairs, designed and built in a subsequent phase, establish a *promenade architecturale* leading up from the coastal road to a sheltered entry atrium.

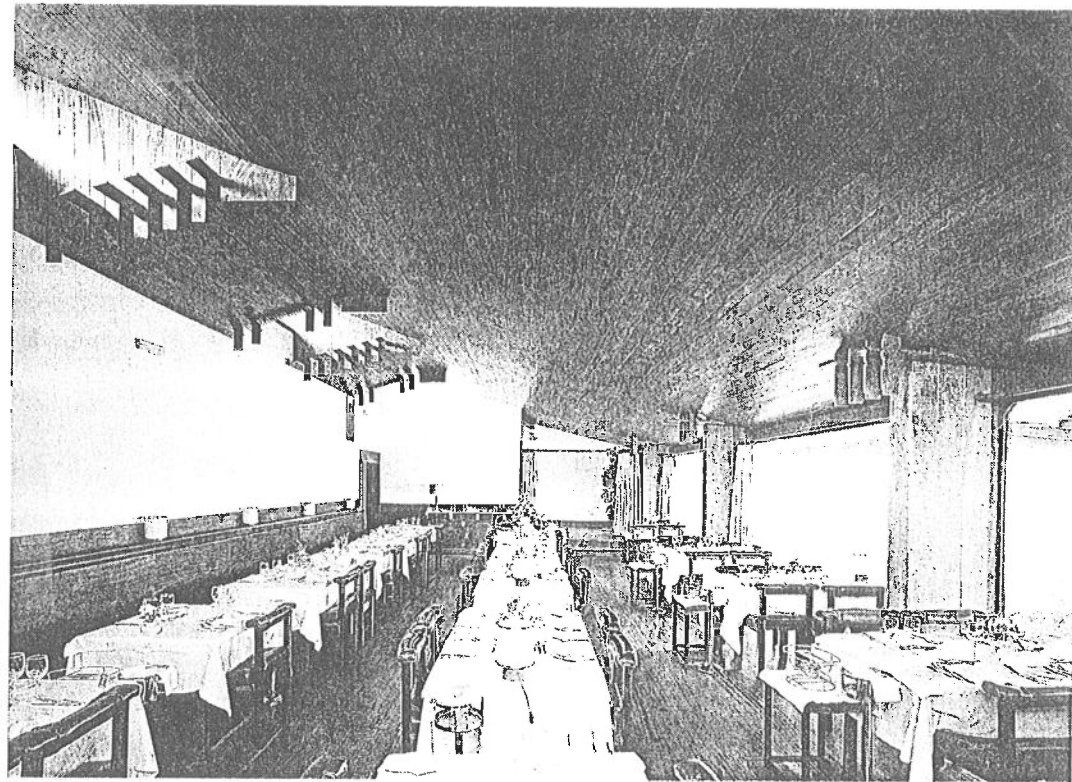
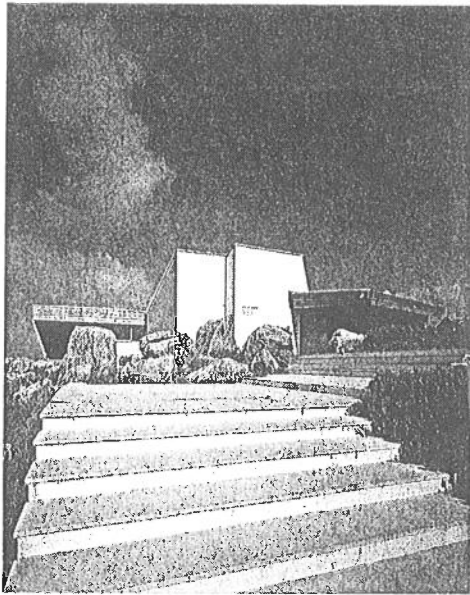
The Boa Nova Restaurant was renovated by Siza in 1991.

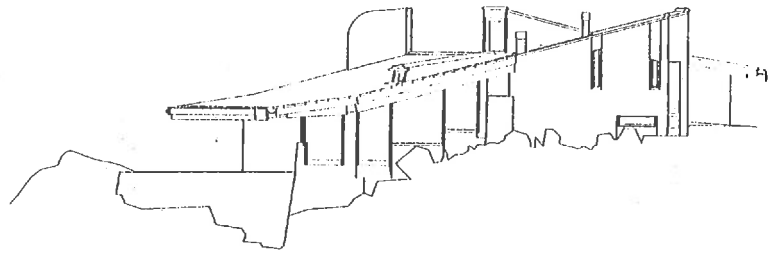




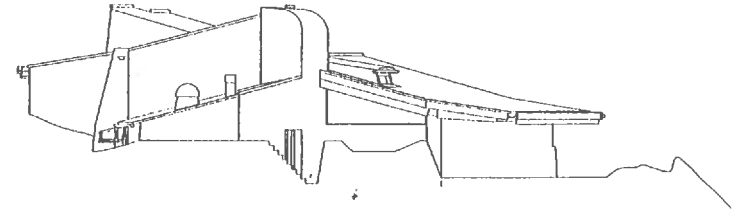
sección transversal por cocina y restaurante / cross section through kitchen and restaurant

54

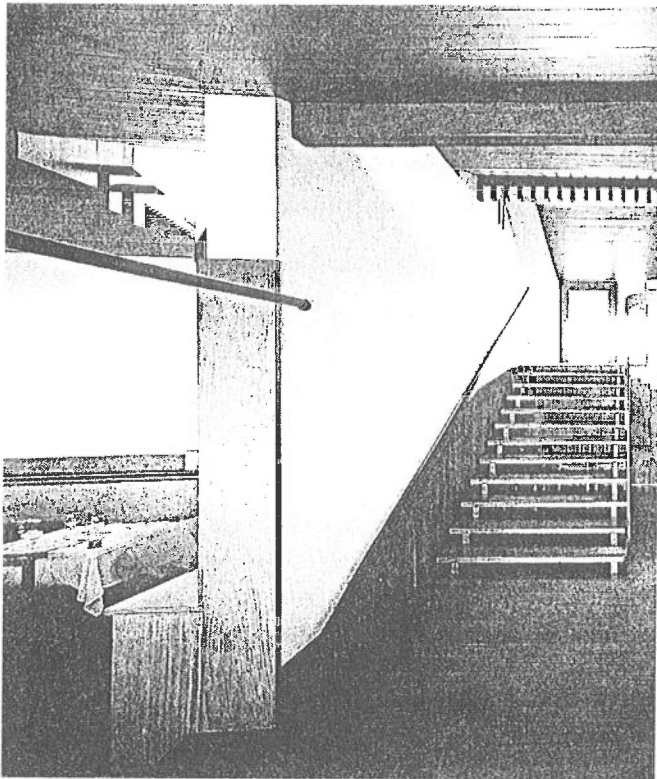


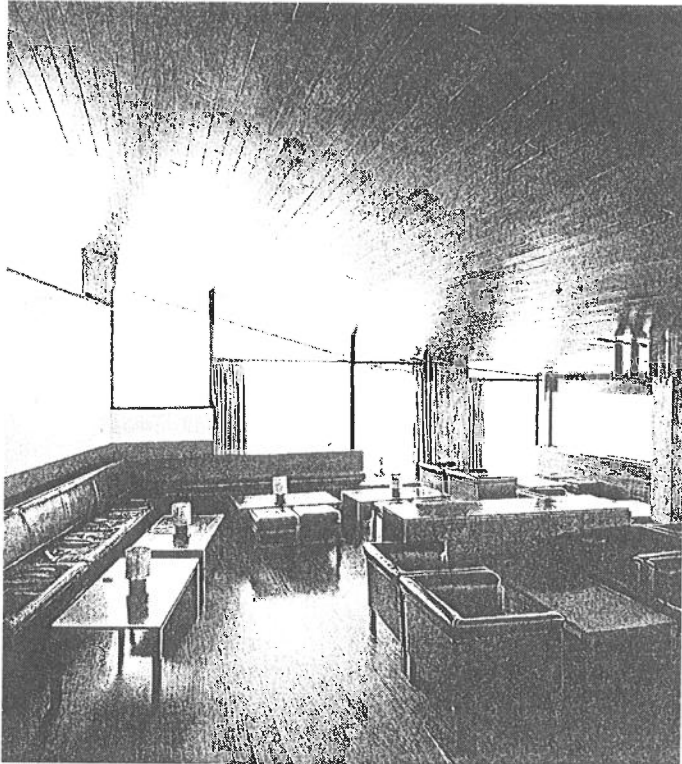


alzado Sur / South elevation

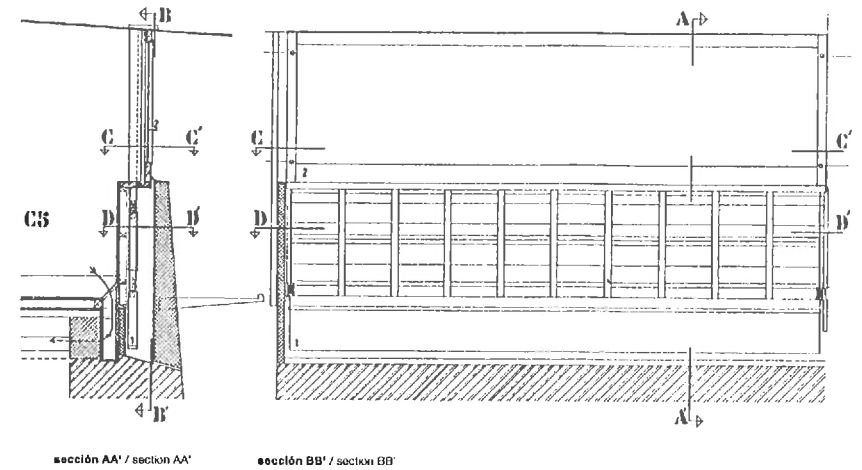


alzado Norte / North elevation

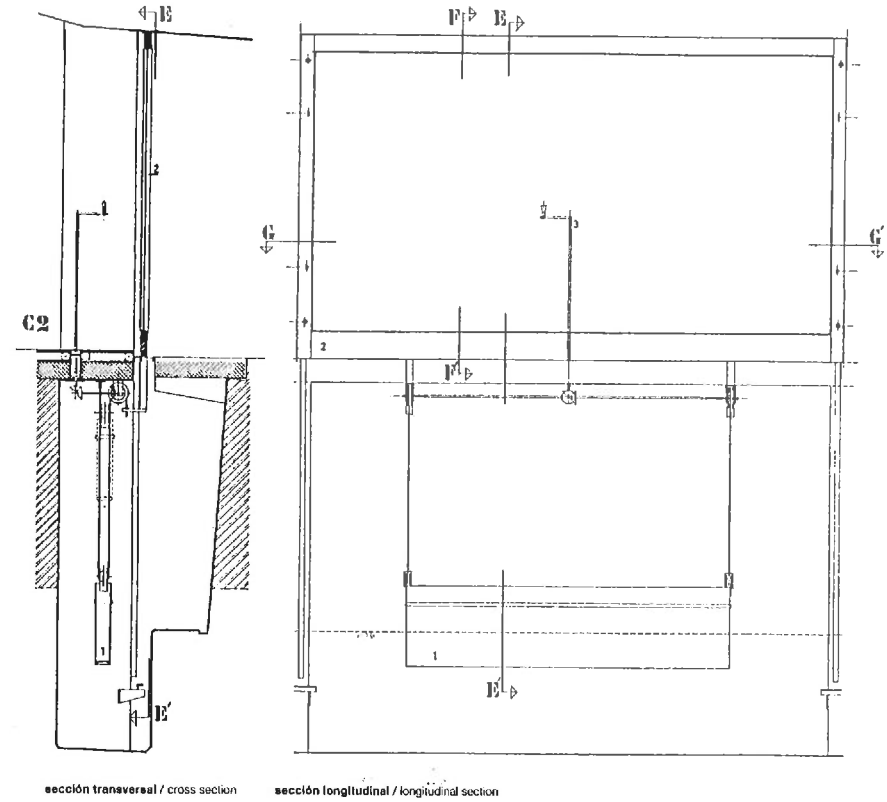




DETALLE CARPINTERIA FACHADA OESTE
 secciones por salón de té-bar
 WEST FACADE FRAMING DETAIL
 sections through tea-room/bar



DETALLE CARPINTERIA FACHADA OESTE
 secciones por restaurante (paneles deslizantes)
 WEST FACADE FRAMING DETAIL
 sections through restaurant (sliding panels)



- 1 mortero hidrófugo
- 2 losa aligerada
- 3 estuco sobre aislamiento térmico

- 1 dampproof mortar
- 2 lightened slab
- 3 stucco over thermal insulation

- 1 mortero hidrófugo
- 2 losa aligerada
- 3 aislamiento térmico
- 4 viga compuesta de madera (casquinha 220x32)
- 5 perfil de madera casquinha 220x32
- 6 cercha de madera (casquinha 32)
- 7 chapeado de madeira (fresca 12)

- 1 dampproof mortar
- 2 lightened slab
- 3 thermal insulation
- 4 compound beam (casquinha 220x32)
- 5 profile (casquinha 220x32)
- 6 truss (casquinha 32)
- 7 wood veneer (fresca 12)

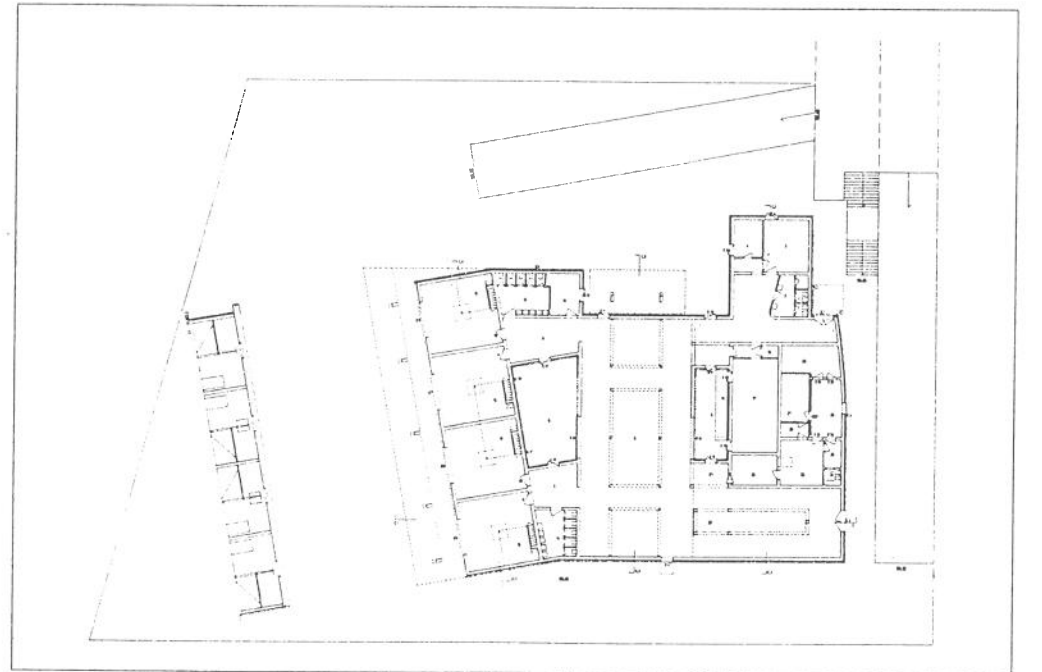
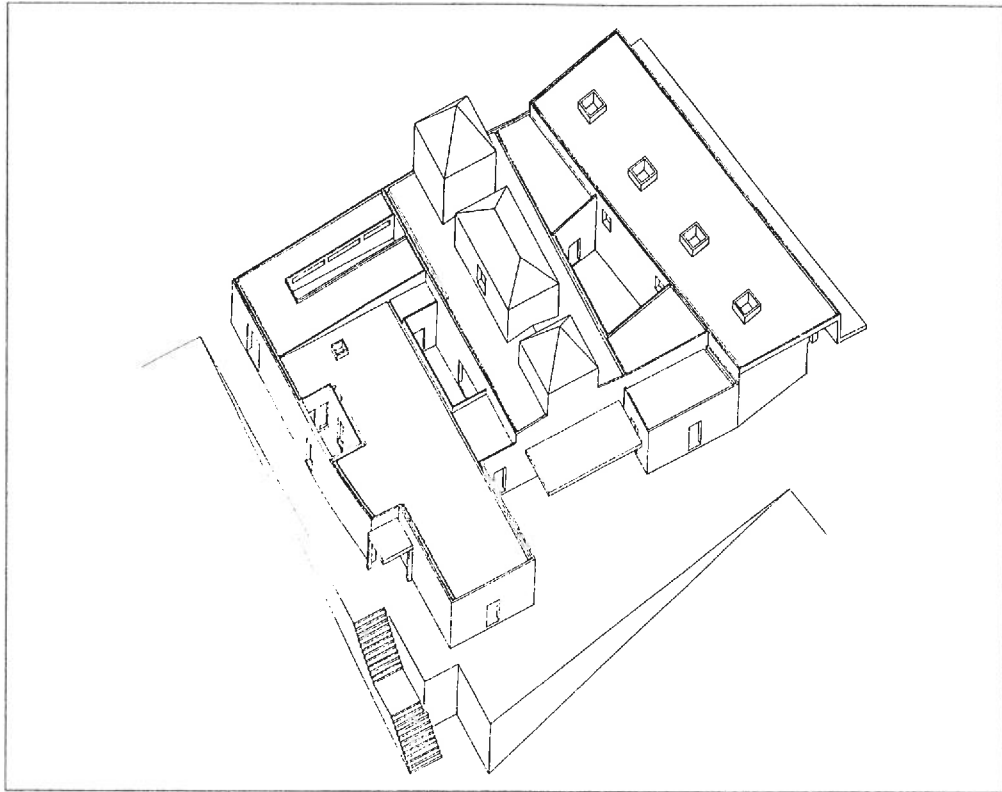
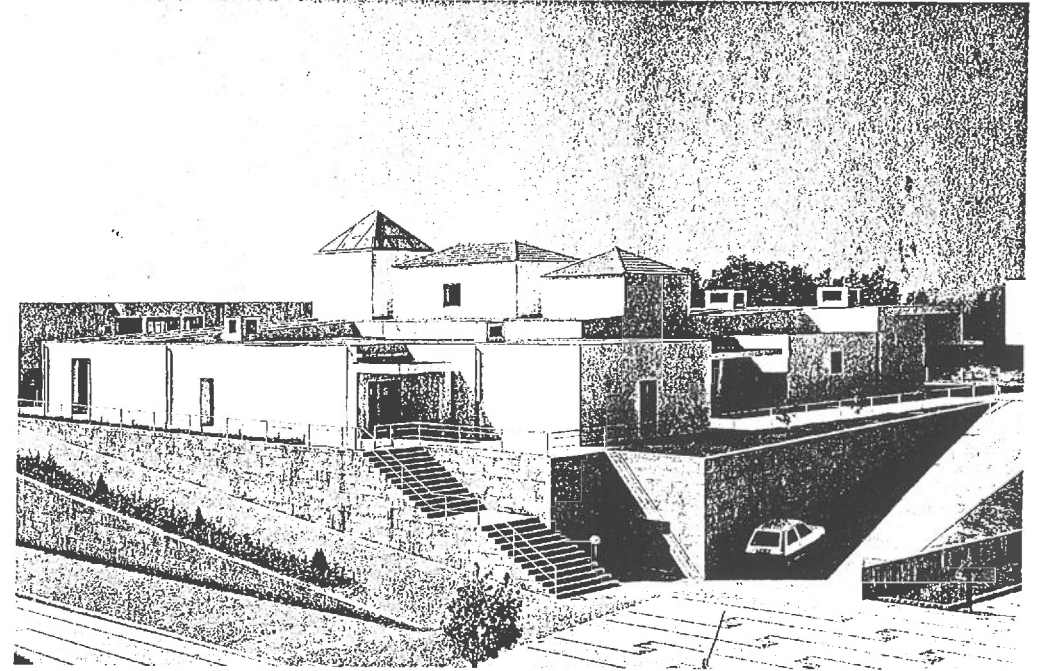
A. SÍZA

João de Deus Kindergarten

Penafiel, 1984–91

The result of reworking an existing project, this school for 120 children is organized on a single floor around three internal courtyards. The various spaces of the school are joined by a central multi-purpose hall with ascending clearstories that mark the building within the town. These areas are interrelated by a continuous floor level and wood wainscoting, establishing a low horizontal datum throughout the building.

The school is set back 12 meters from the street creating an urban space commensurate with the density of services in the area. The 5 meter level change between school and avenue is negotiated by two ramps and a stair that serves to relate the school to the adjacent Court-house.



De sacrale dimensie van The sacred dimension of light het licht

Kerkgebouw van Alvaro Siza Alvaro Siza's church building

De toekenning van de Pritzkerprijs in 1992 aan Alvaro Siza blijkt allesbehalve

When Alvaro Siza was awarded the Pritzker Prize in 1992 it in no way signalled the end or

een eindpunt of hoogtepunt van zijn oeuvre. Hoe meer de leeftijd vordert, hoe

even the zenith of his oeuvre. For the older he gets, the more intense the stratification in his

intenser de gelaagtheid wordt in Siza's werk. Dat blijkt uit het eerste

work becomes. This is amply borne out by the first church building to his name and from his

kerkgebouw dat hij realiseerde en uit zijn ontwerp voor het Portugese

design for the Portuguese pavilion for Expo '98 in Lisbon.

paviljoen voor de Expo '98 in Lissabon.

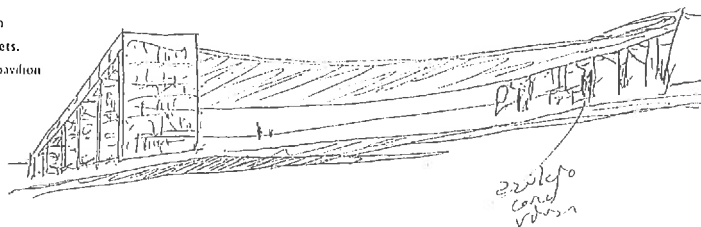
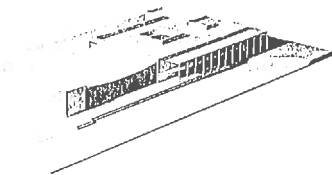
Alvaro Siza, ontwerp Portugees paviljoen

Expo 1998, in aanbouw. Maquette en schets.

Alvaro Siza, design for the Portuguese pavilion

for Expo 1998, under construction

Model and sketch.

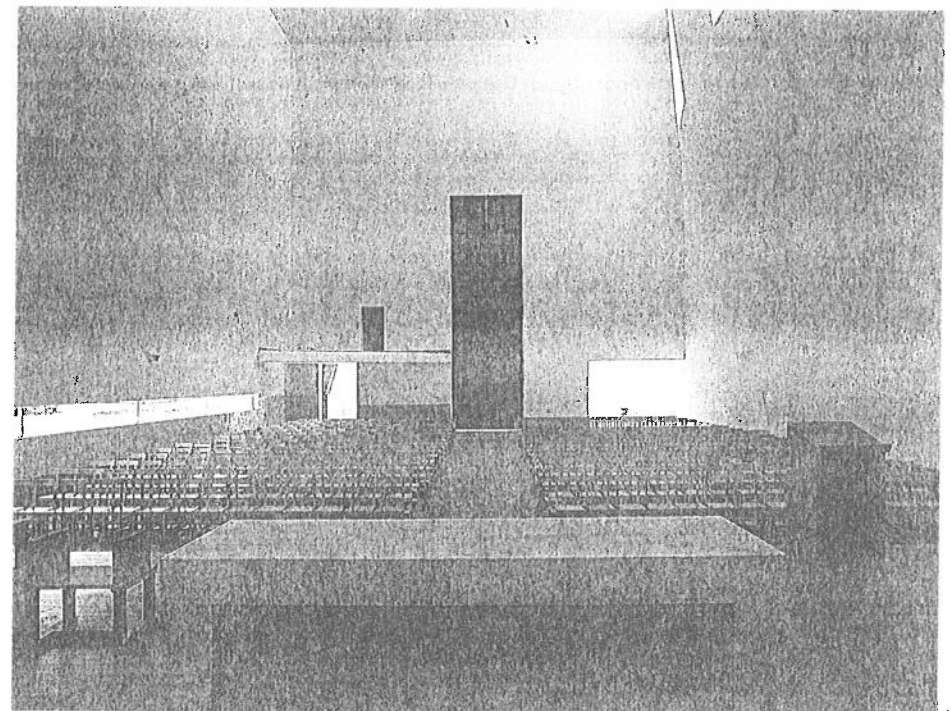


De recente expositie van Siza's werk te Brussel toonde de grote diversiteit aan opdrachten. Op elk schaalniveau is hij actief, vanaf het ontwerpen van designobjecten, meubilair, particuliere woningen tot grote publieke gebouwen. Onlangs startte men in Porto de bouw van het museum voor hedendaagse kunst in het prachtig park van Serralves, na de indrukwekkende architectuurfaculteit zijn tweede grote project in die stad.

Maar volgend jaar zal de aandacht zich meer op de wereldtentoonstelling in Lissabon richten, waarvoor Siza het Portugese paviljoen ontwerpt. De eenvoud van zijn concept zal ver verwijderd liggen van de vaak opzichtige bouwsels bij dergelijke manifestaties.

Zijn voorstel bestaat uit een overdekte schaduwrijke plek waar diverse manifestaties kunnen plaatsvinden met aansluitend een laag compact bouwvolume rond een patio. Als uitgangspunt voor de overdekte buitenruimte dacht Siza aanvankelijk aan Gunnar Asplunds paviljoen voor de expositie in Stockholm uit 1930. Uiteindelijk viel de keuze op een kolommenloos plein overspannen met een 60 meter breed doorbuigend betonnen dak, uitgewerkt in samenwerking met de ingenieurs van Ove Arup. Dit uiterst dunne schaaldak sluit aan bij Siza's streven om in architectuur het fragiele, het kwetsbare tot uiting te brengen. De inrichting van het paviljoen is in handen van architect Eduardo Souto de Moura.

Voor Siza zijn de twee belangrijkste realisaties uit de voorbije jaren het museum met de



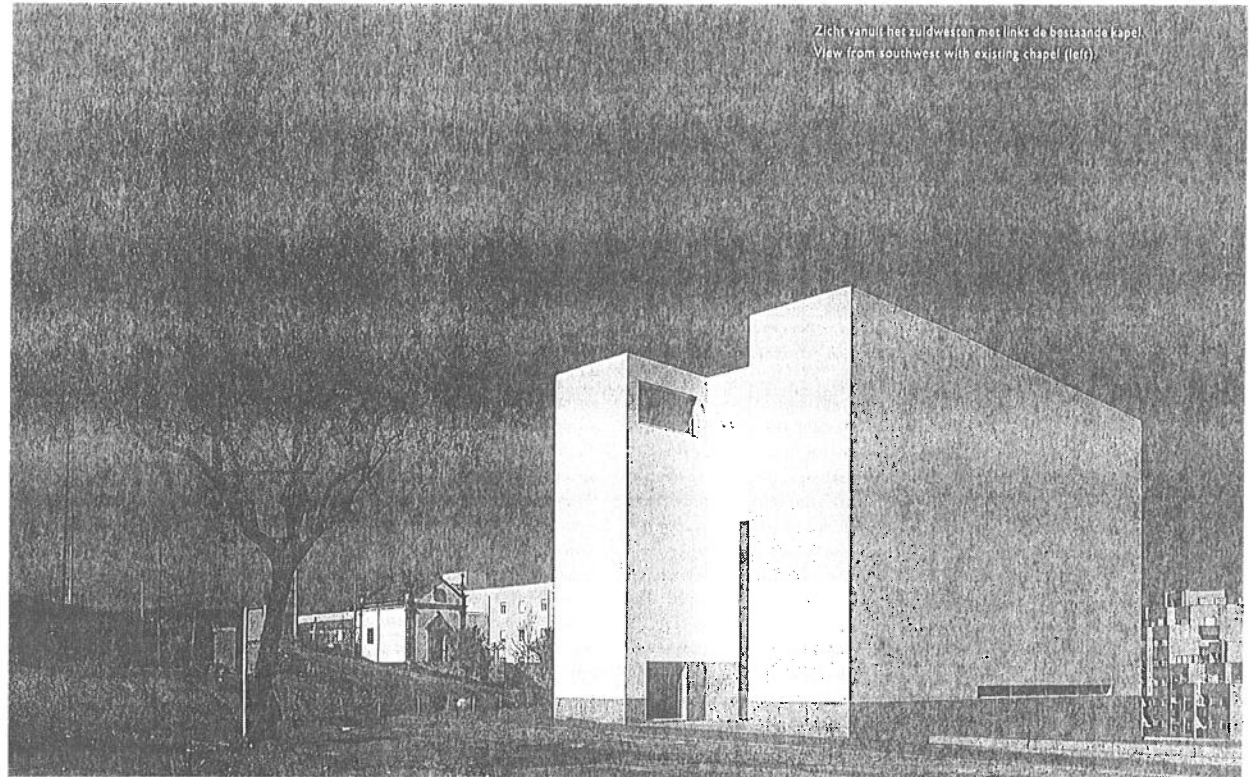
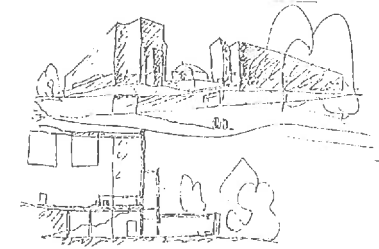
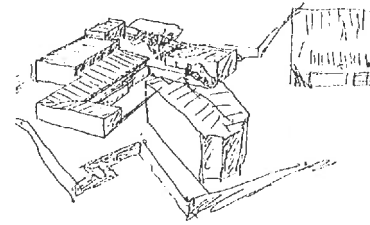
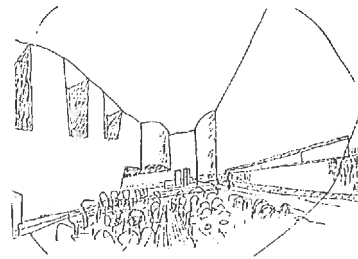
aanpalende tuin te Santiago de Compostella (zie *Archis* nr. 1, 1995) en de kerk te Marco de Canavezes. Hoewel de betekenis van het museum wel ter discussie staat, is die opgave nog steeds springlevend. Bij een kerkgebouw ligt dat veel problematischer. Wat kan een architect op het einde van deze eeuw, in een tijd van secularisatie en oprukkende virtuele realiteit, bezien om een kerk te ontwerpen? Toch blijven architecten geboeid door deze specifieke opdracht zoals blijkt uit ontwerpen van Frank Gehry, Peter Eisenman, Tadao Ando en Richard Meier voor een nieuwe kerk te Rome. Al weten zij dat hiermee ook de institutie kerk wordt gevisualiseerd, toch nemen zij de gelegenheid te baat om ruimten te bedenken die zelfs bij niet gelovigen emoties oproepen.

Zoals vele Portugese steden kent ook Marco de Canavezes de laatste jaren een grote economische groei. Voor de bouw van een nieuwe kerk met bijhorend parochiaal centrum koos men voor een terrein met aanpalend een kleine, wit gepleisterde oude kapel. Zoals steeds weet Siza het niveauverschil van de bouwplaats maximaal te benutten. Het massieve witte volume van de kerk is geplaatst op een granieten sokkel waarin een crypte is opgenomen. Deze sokkel vormt visueel een eenheid met de brede trappenpartij naar het hoger gelegen pleintje. Zoals in zijn eerste project, het Boa Nova restaurant (1958-1963), gebruikt hij de trappen om eerst het landschap te ervaren.

Hoewel Siza zelden uitvoerig ingaat op zijn eigen referentiekader hebben critici vaak gewezen op zijn vermogen om diverse invloeden te assimileren en te transformeren. Ook in deze kerk zijn sporen te vinden die van ver of van nabij verwijzen naar andere kerkgebouwen. De eenvoudige witte doos roept het beeld op van het hoogtepunt van de kerkbouw uit de jaren twintig, de Corpus Domini-kerk te Aquisgrana van Rudolf Schwartz of misschien wel de kerk van J.J.P. Oud in Rotterdam. Aan de oostzijde van de witte balkvorm zijn twee convexe insnijdingen aangebracht die een sterk sculpturaal effect opleveren en aansluiten bij de traditie van de drieledige opbouw van een kerkruimte. Het vooruit springend deel in het midden van de oostgevel is een lichtkoker; het enige raam brengt indirect licht in de kerkruimte en in de crypte. Door een insijding te maken in de westgevel ontstaan twee ranke torenvolumes die de tien meter hoge toegangsdeur benadrukken. Links bevindt zich de 16 meter hoge doopruiimte, rechts de secundaire ingang met bovenin het muurvlak een uitsparing voor de klokken. In elke langgevel is één raamopening aangebracht die in het interieur een compleet andere functie heeft; een hoog geplaatste raam in de noordgevel, dat het interieur in een diffuus noorderlicht zet, en een zeer smal, laaggeplaatst *f n tre en longueur* aan de zuidzijde, dat het beschuttende interieur met de helverlichte buitenwereld verbindt.

Het interieur maakt een grote indruk door de hoogte van 16 meter. Elke wand kreeg een specifieke oplossing, gerelateerd aan de totaliteit van de ruimtelijke figuratie. Hoewel het altaar op de hoofdas van de kerkruimte is geplaatst, staat het niet in het midden van de achterwand. Deze oplossing en vooral de zijdelingse plaatsing van een groot houten kruis staat in directe relatie met de kloosterkapel van Luis Barrag n in Mexico City, die door Siza wordt beschouwd als een meesterwerk. Achter het altaar bracht Siza twee lichtvlakken aan die voortdurend van intensiteit veranderen, wellicht een persoonlijke verwerking van Goeritz' triptiek in bladgoud in diezelfde kapel van Barrag n. Met deze oplossing legt Siza niet het accent op het altaar maar op het licht. De rechtlijnigheid in het interieur wordt opgeheven door de noordwand naar boven toe een werving te geven. Drie vensteropeningen in de binnenmuur laten het licht binnen dat door het grote raam in de buitengevel valt. Zittend in de kerk ziet men via het horizontale raam in de zuidwand de hemel en het landschap; rechtopstaand ervaart men de omringende bebouwing. Het prototype van het modern raam wordt aangewend om de visuele verbinding te maken met de wereld. Drie van de vier binnenwanden van de doopkapel zijn bekleed met witte keramische tegels, de *azulejos*. Via een smal raam komt het licht binnen en laat onverwachte reflecties ontstaan. Hier bereikt Siza wat Barrag n met de waterpartij bereikte in woning Gilardi. Met beperkte middelen wordt het wonderlijke, bijna het magische van het licht te voorschijn gebracht. Op de vierde wand komt nog een grote tekening van Siza geschilderd op *azulejos*: Christus met Johannes de Doper. Dat Siza hiermee een beeld zal oproepen dat verwijst naar de kapel van Henri Matisse te Vence ligt voor de hand. Zowel het meubilair als alle kleinere objecten zijn door Siza ontworpen. De tweede fase van het project is de bouw van het parochiaal centrum en het plein voor de kerk.

Schetsen van interieur (links), situatie (midden) en aanzicht nieuwe kerk en bestaande kapel (rechts).
Sketches of the interior (left), site plan (centre) and view of the new church and existing chapel (right).

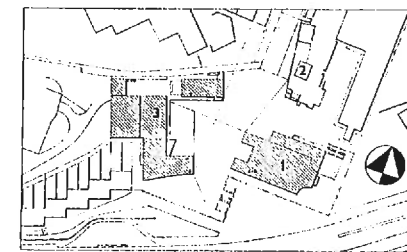


Zicht vanuit het zuidwesten met links de bestaande kapel.
View from southwest with existing chapel (left).

Foto's Luis Ferreira Alves

Kerkgebouw Church building

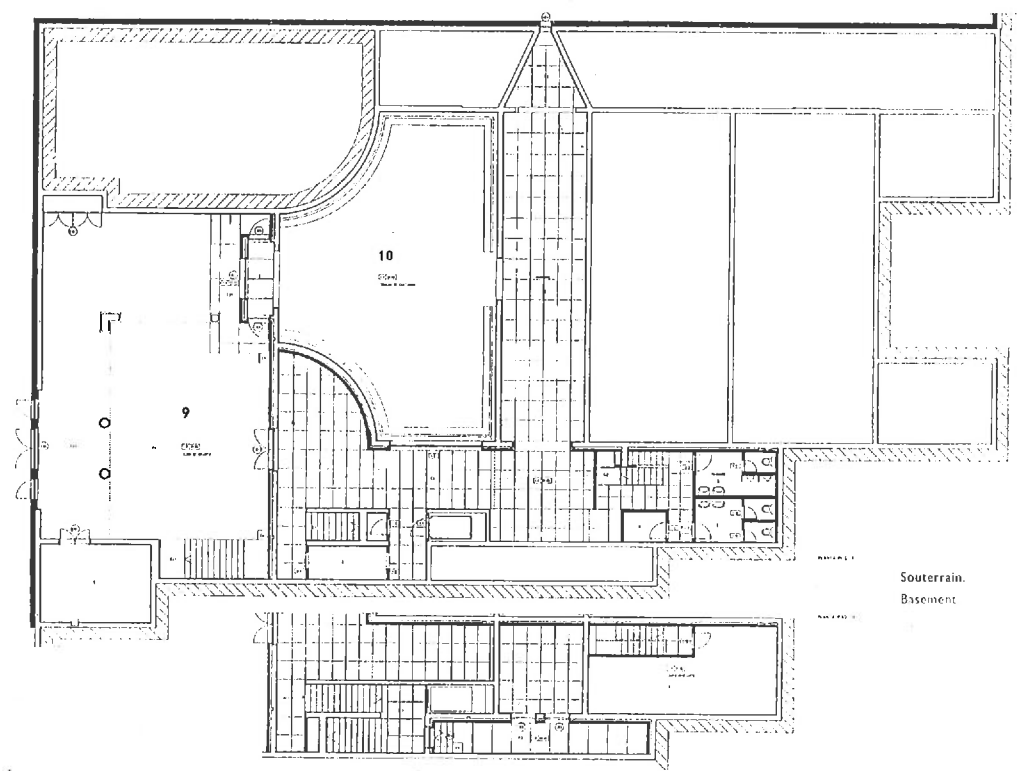
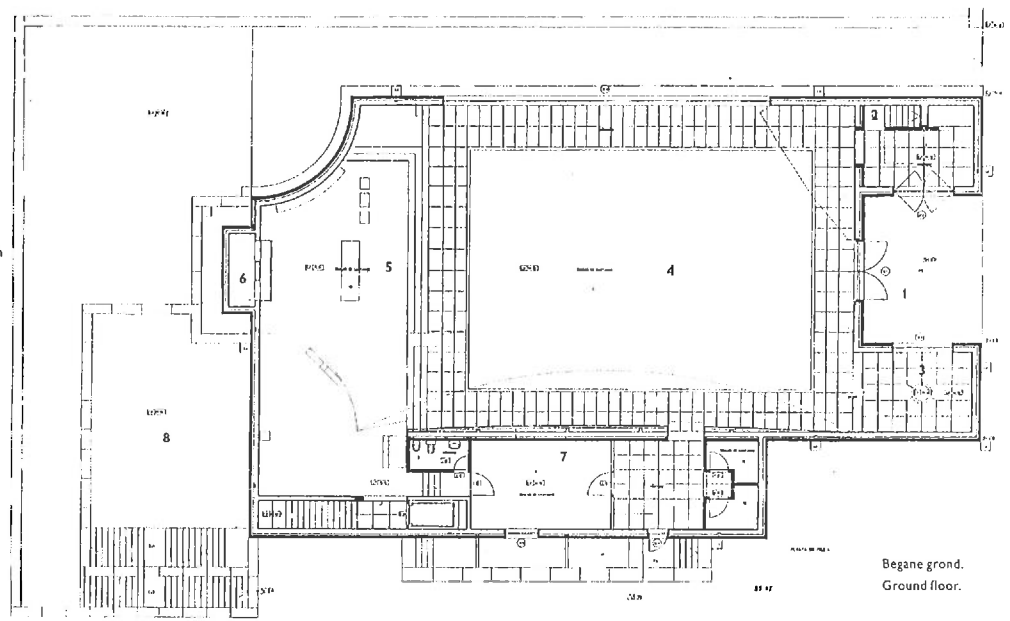
Marco de Canavezes
Architect: Alvaro Siza
Projectarchitect: Edite Rosa
Medewerker(s) contributing architects:
Miguel Nery, Tiago Fal o, Rui Castro, Chiara Porcu, Paul Scott
Ontwerp/Design: 1990-1996
Realisatie/Build: 1994-1996



- Situatie.
Site plan.
1. kerk
church
 2. bestaande kapel
existing chapel
 3. parochiaal centrum
parochial centre

Waarom heeft het werk van Tadao Ando een grotere religieuze dimensie dan de monumentale kerkgebouwen van Mario Botta? Het heeft veel te maken met de wijze waarop het licht in de ruimte wordt gebracht, het vermogen van de architect om iets wezenlijks van leven, het bestaan van licht, aan te wenden in de ruimte. Ook deze kerk van Siza is meer dan een interieur waar gelovigen samenkomen. Om een uitspraak van Louis Kahn te parafaseren: architectuur is er om het licht zichtbaar te maken. Een hommage aan het licht.

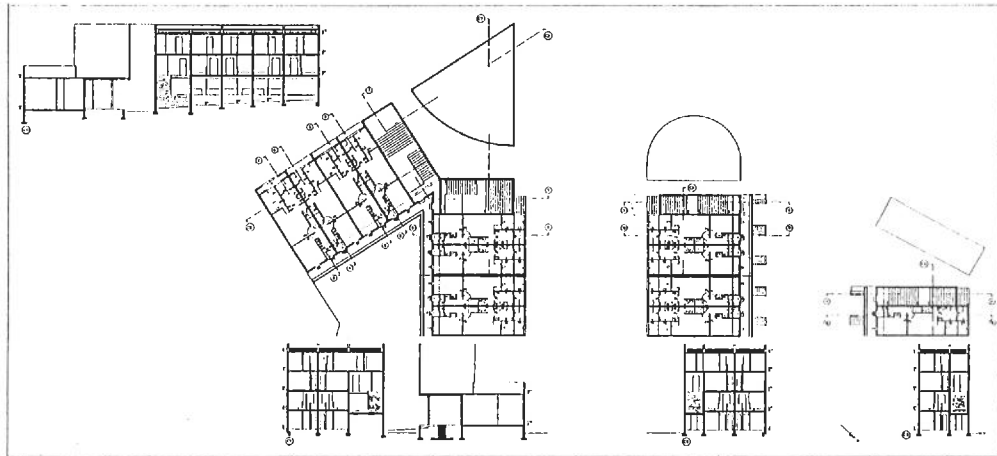
- 1. entree
entrance
- 2. trap naar de klokkentoren
stair to bell tower
- 3. doopruijnte
baptistry
- 4. schip
main nave
- 5. altaar
altar
- 6. lichtkoker
light well
- 7. sacristie
sacristy
- 8. toegang mortuarium
entrance to mortuary
- 9. patio
- 10. mortuarium
mortuary



Bouça Social Housing A, SIZA

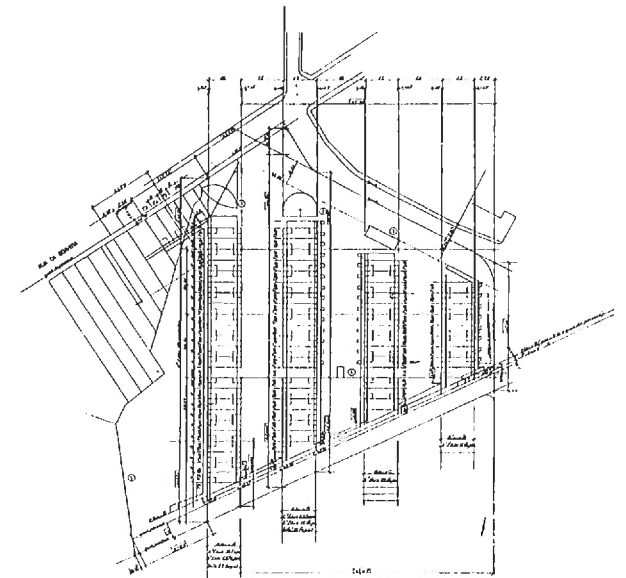
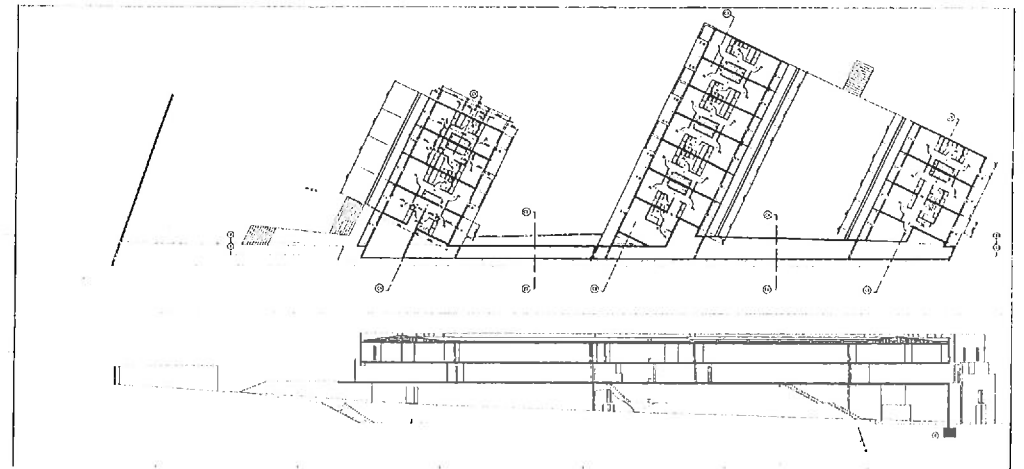
Oporto, 1973-77

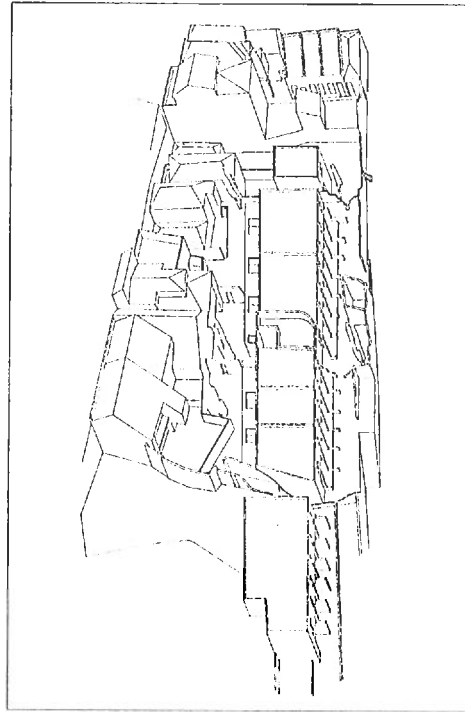
In this urban housing project, partially realized under the SAAL program, four blocks of stacked, three bedroom maisonettes form a total of 128 dwellings. Access to the upper dwellings is from exterior galleries that were to be interconnected on the northern edge of the site by a linear structure, protecting the housing from an adjacent rail line and incorporating access to parking garages. To further insure privacy, living spaces are superimposed on the second and third floor. This organization also provides for dual access and flexibility in the use of the ground floor space. On the southern end of each block, free-standing service buildings (laundry, shops, and library) were planned for the housing and surrounding community.



Grundrisse und Schnitte, Südrand der Wohnblöcke mit den Dienstleistungsgebäuden
 Grundrisse und Schnitte, Nordrand der Blöcke mit den erhöhten Gehwegen
 Lageplan

Plans and sections, south ends of blocks with service buildings
 Plans and sections, north end of blocks with elevated walkways
 Site plan



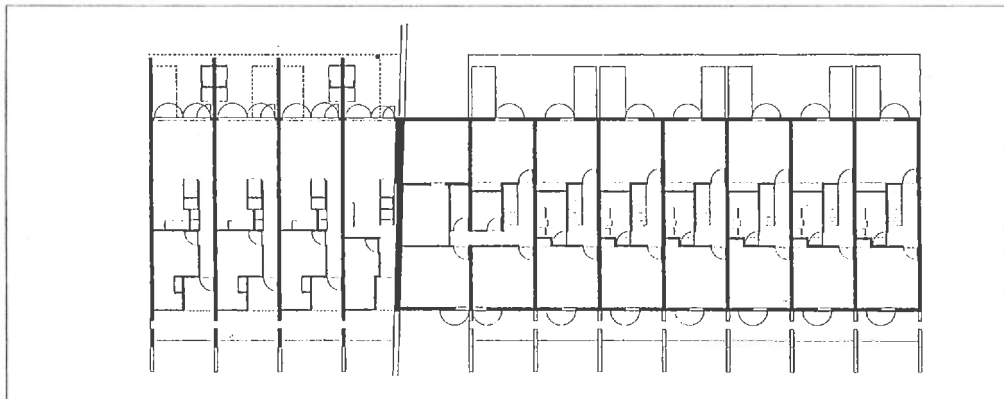
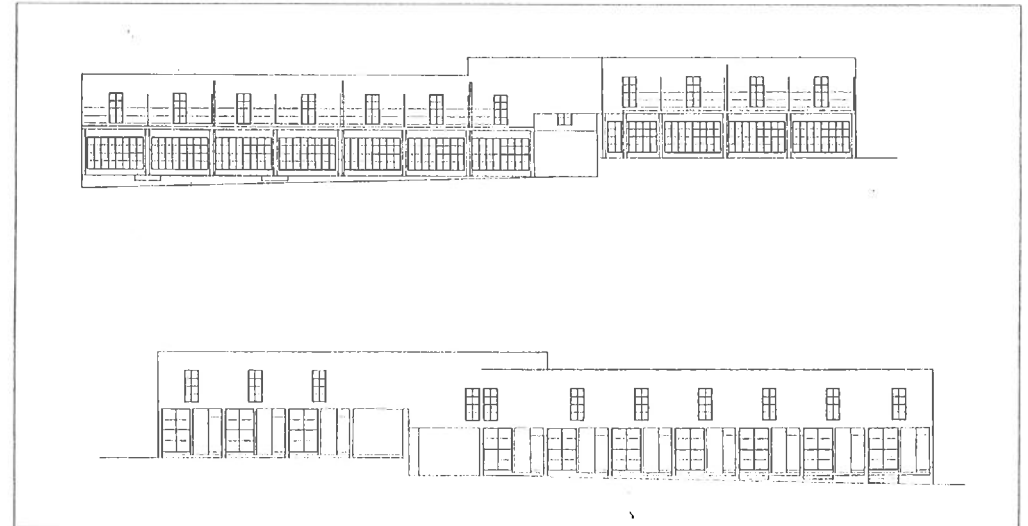


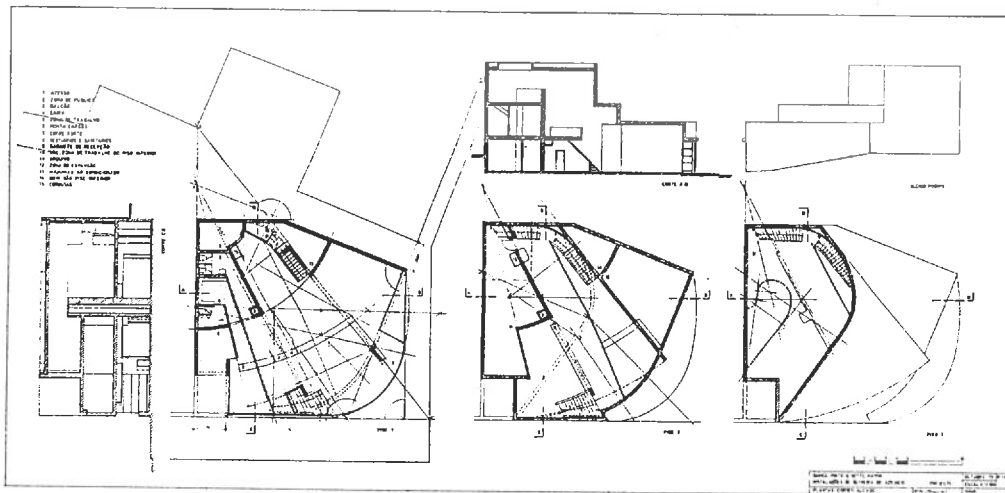
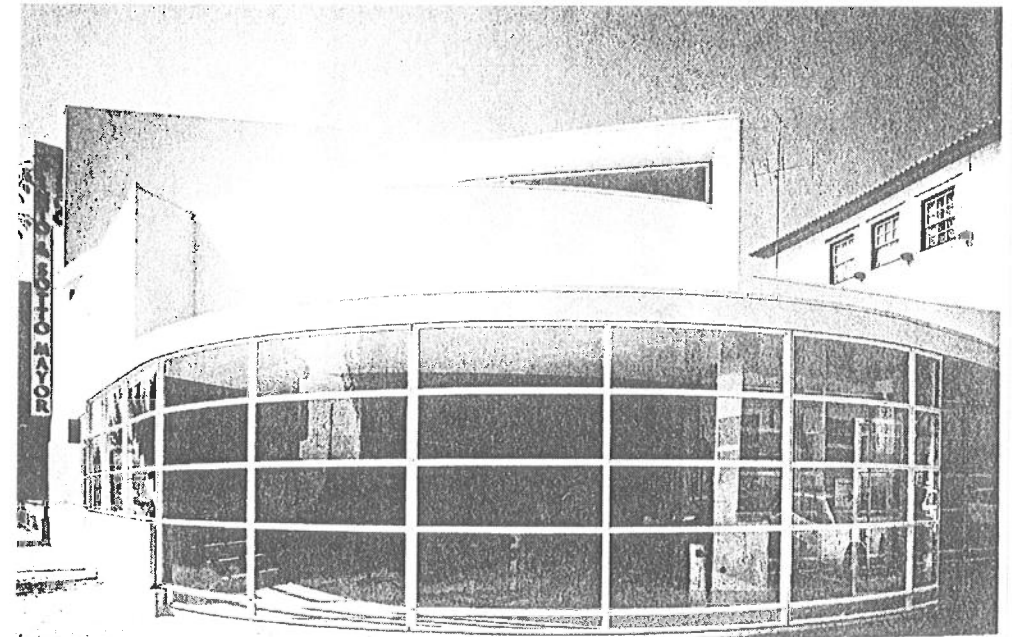
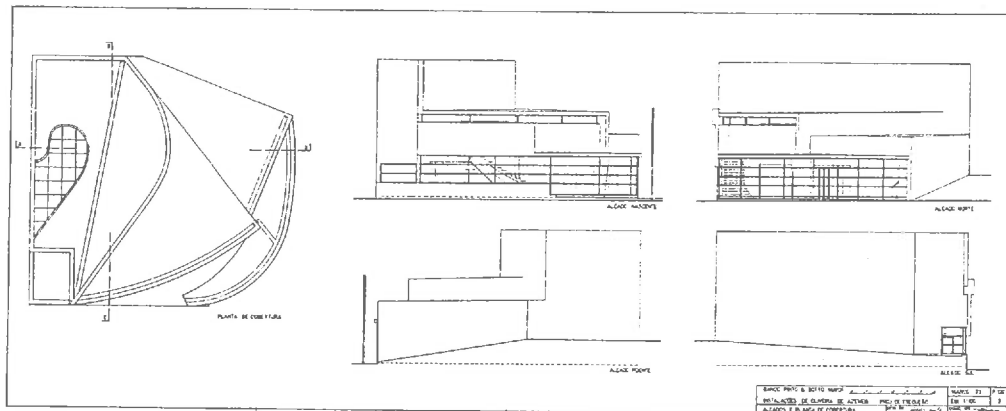
São Victor District Rehabilitation **Á. SÍZA**

Oporto, 1974–77

The first phase of this SAAL housing project, realized in close collaboration with an inner city residents' association, develops a multiform strategy including new housing, infill and recuperation. With few references to the existing housing, the new linear block is laid into the site, superimposed on the platforms of former constructions and mediated by the ruined walls. The interventions of the unrealized second phase are based on the transformation of the open spaces of the district, as well as the recuperation of the *Ilha*, a typology hidden in the urban center of Oporto.

Garden elevation
Front elevation
Lower and upper level plans





A, SÍZA

Pinto & Sotto Mayor Bank

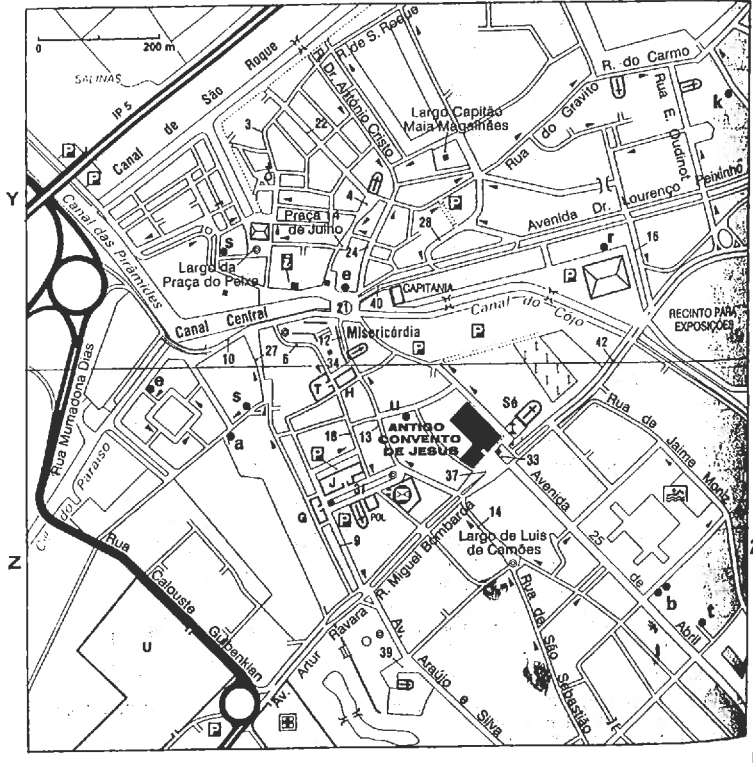
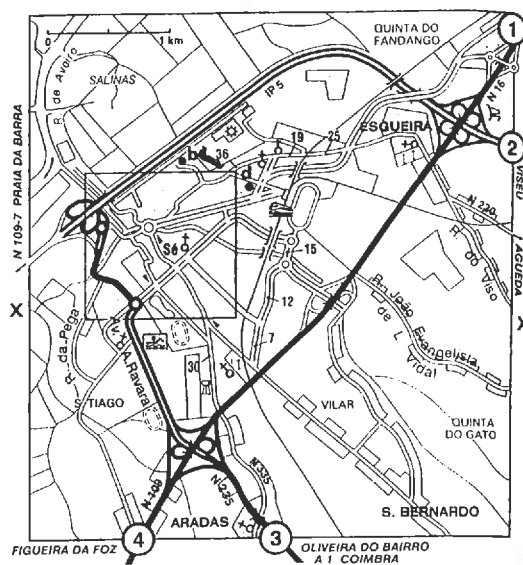
Oliveira de Azeméis, 1971–74

On the main street of Oliveira de Azeméis the corner building faces a public square that joins two levels of the town. The built form resonates with its surroundings – a 17th century house, courthouse and corner building to the east. While morphologically related to forms and patterns of movement within the site, the bank articulates a new architectural language. Three ascending curves define the various internal spaces and floor levels. The interior space opens inwards and upwards, establishing an unstable equilibrium between spatial containment and extension. The regulating lines orient the building towards the ground floor safe at the apex of the form.

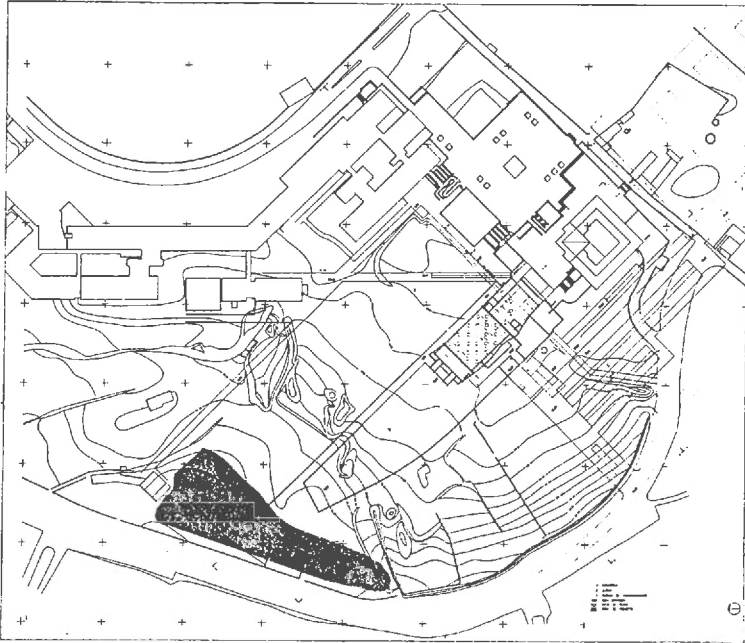


AVEIRO

Combra (R)	Y 12
Comb da Grande	Z 13
Guerra (R)	Y 6
Di Lourenço Peixinho (Av)	Y 24
Jose Estêvão (R)	Y 28
Luis de Magalhães	Y 40
(R do C)	Y
Viana do Castelo (R)	Y 3
14 de Julho (Praça)	Y 4
Antónia Rodrigues (R)	Y 6
Apresentação (Largo da)	X 7
Belém do Pará	Z 9
Bourges (Rua de)	Y 10
Capitão Sousa Pizarro (R)	X 12
Clube dos Galitos (R)	Z 14
Dr Francisco Sá	X 15
Carneiro (R)	Y 16
Eça de Queirós (R)	Y 18
Eng Adelino Anaro da	X 19
Costa (R)	Y 21
Eng Pereira da Silva (R)	Y 22
Gustavo F.P. Basto (R)	X 25
Hintze Ribeiro (R)	Y 27
Humberto Delgado (Praça)	X 30
Jorge de Lencastre (R)	Z 31
José Luciano de Castro (R)	Z 33
José Rabumba (R)	Y 34
Mario Sacramento (R)	X 36
Marquês de Pombal	Z 37
(Praça)	Z 39
Milénario (Praça do)	Y 42
República (Praça da)	
Sã (Rua de)	
Santa Joana (Rua)	
Santo António (Largo de)	
5 de Outubro (Av.)	



- A Cozinha do Rei**, Rua Dr. Manuel das Neves 66 ☎ 268 02, Fax 288 20 - ☎ **AE** **E VSA** **Z b**
- Refeição** lista 2050 a 2600.
- Salpoente**, Rua Canal São Roque 83 ☎ 38 26 74, Fax 252 10, Antigo armazém de sal - ☎ **E VSA** **X b**
- Refeição** lista 2300 a 3100.
- Centenário**, Praça do Mercado 9 ☎ 227 98, - ☎ **E VSA** **Y r**
- Refeição** lista aprox. 3100.
- Alexandre 2, Rua Cais do Alboi 14 ☎ 204 94, Grelhados - ☎ **Z e**
- Alho Porro**, Rua da Arrochea 23 ☎ 202 85 - **Z a**
- O Moliceiro**, Largo do Rossio 6 ☎ 208 58 - **E VSA** **Y s**
- Refeição** lista 2100 a 3650.



Situationsplan der Bibliothek
mit dem zentralen Campus

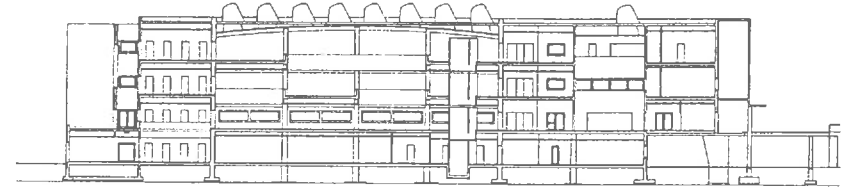
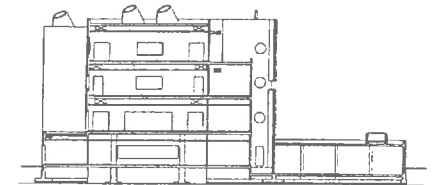
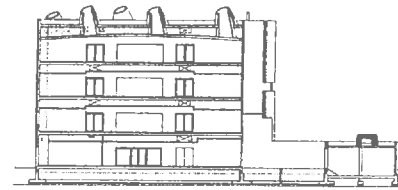
Site plan of library and
central campus

A, SÍZA

Main Library, University of Aveiro

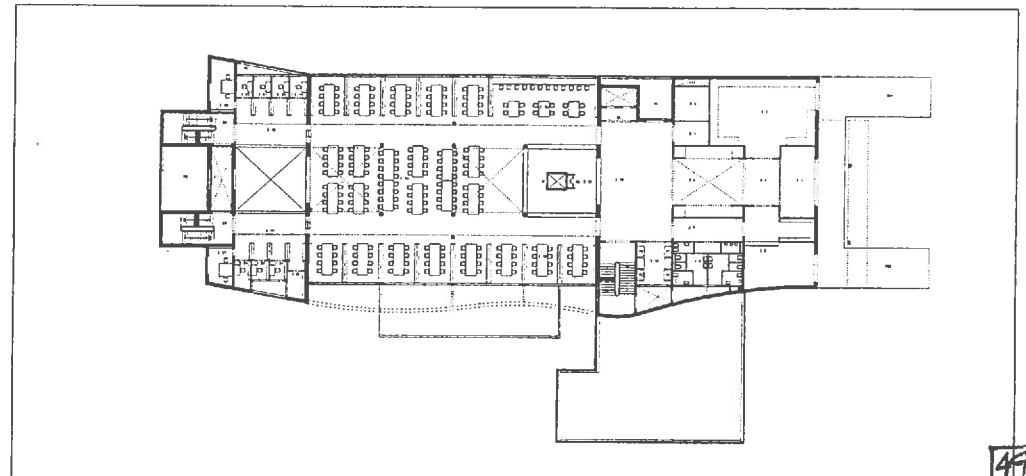
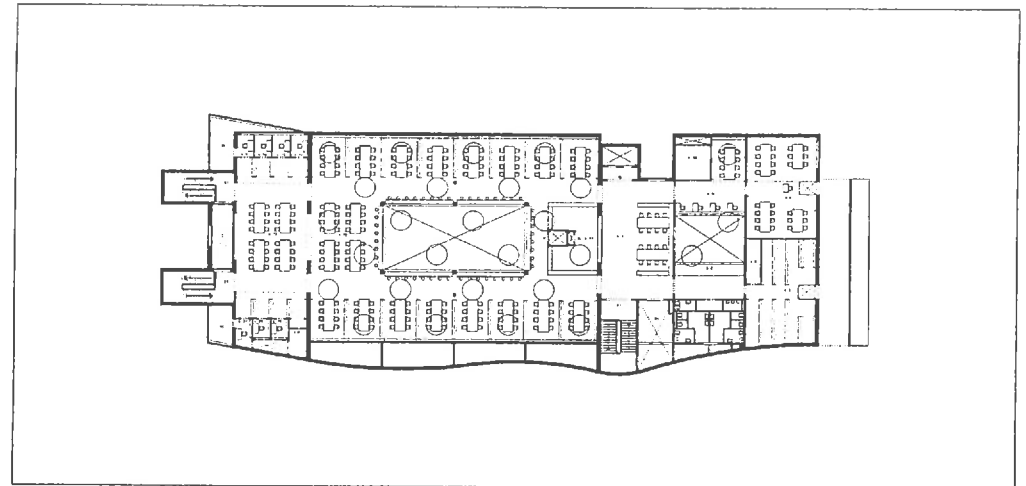
Aveiro, 1988–95

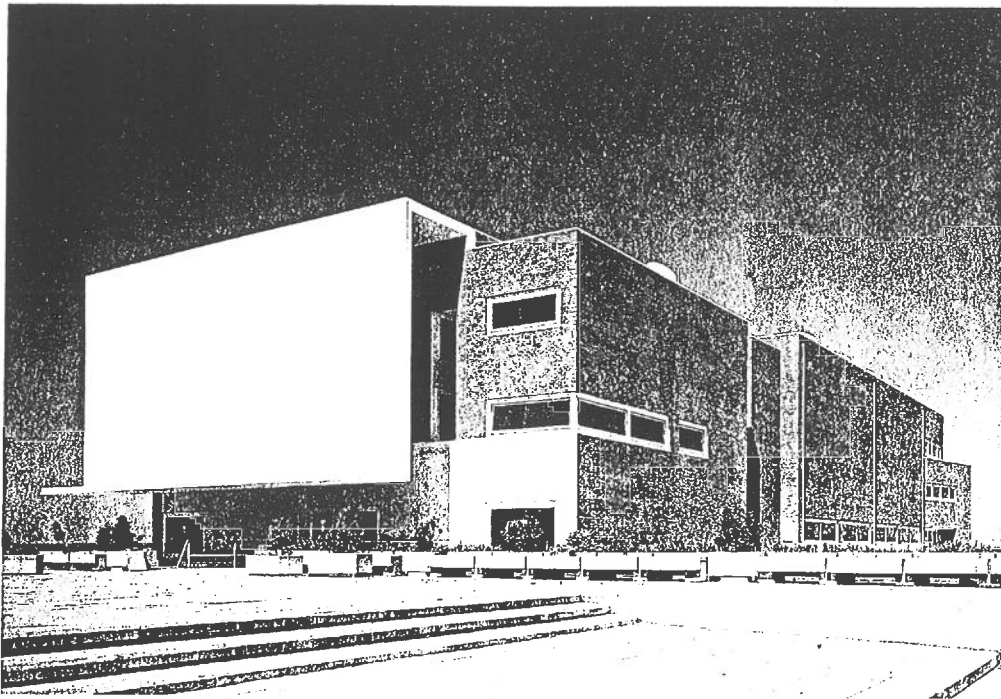
The library plays a central role in the organization of this new university campus at the edge of the city of Aveiro. The primary entry to the library is on the first floor and at the level of an existing plinth. The library's basic unit of organization is the reading desk, surrounded on each floor by shelving units that define semi-autonomous spaces. These reading areas and open stacks are combined on three floors. The distribution of air conditioning and electricity is incorporated into the shelving units at each floor, maintaining spatial continuity between walls and ceilings. The main volume of the building is excavated by large off-set atriums and evenly illuminated by lateral openings and conical skylight set within the arched ceiling of the top floor. The freestanding, curving wall along the west facade admits reflected light and a long horizontal cut, at the third level, assures a visual connection across salt marshes extending to the horizon. In keeping with the university's building regulations, the exterior is clad in red brick, complimented by limestone of equal thickness. The project includes a raised garden to the north, parking area to the west and landscaping the adjoining campus.



Schnitte
Grundriß 4. Geschoß
Grundriß 2. Geschoß

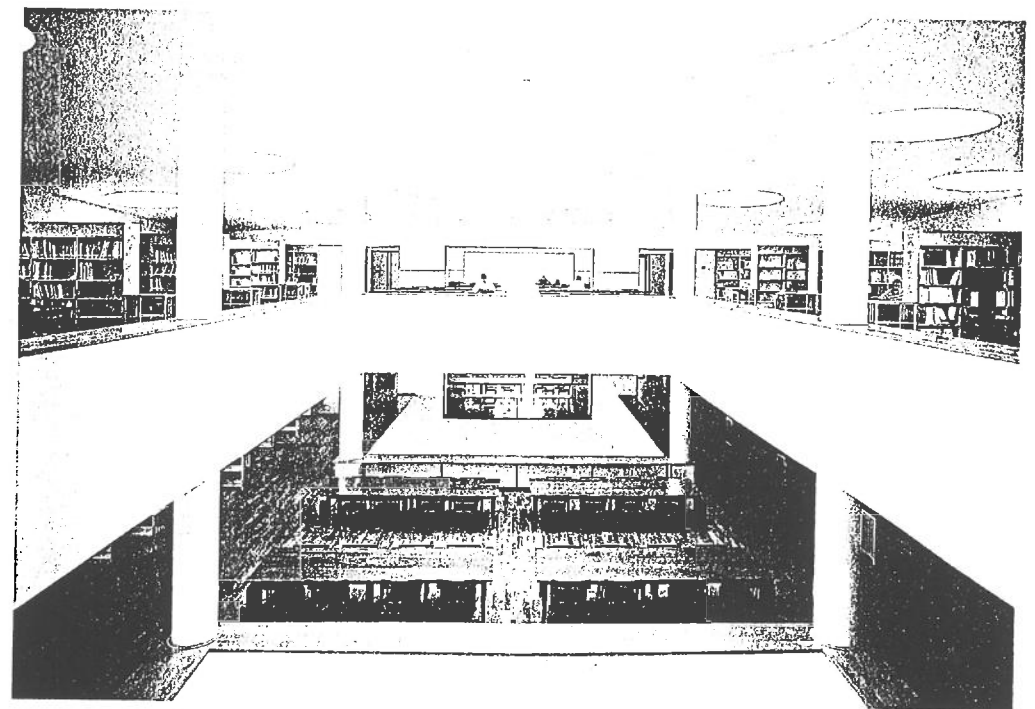
Sections
Plan, level 4
Plan, level 2





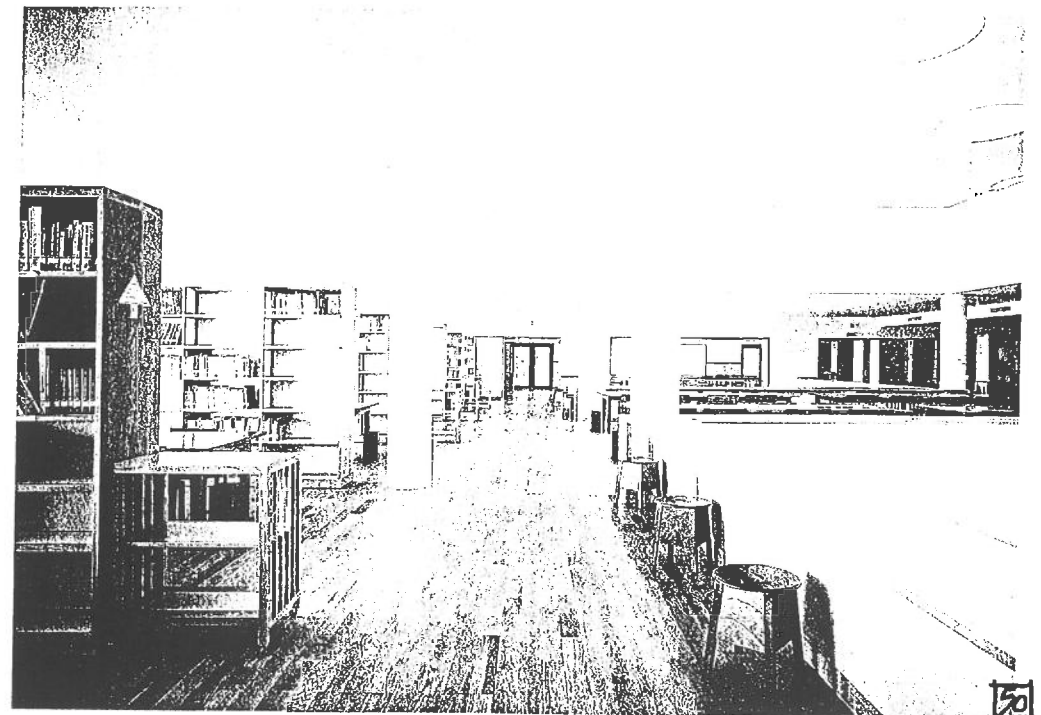
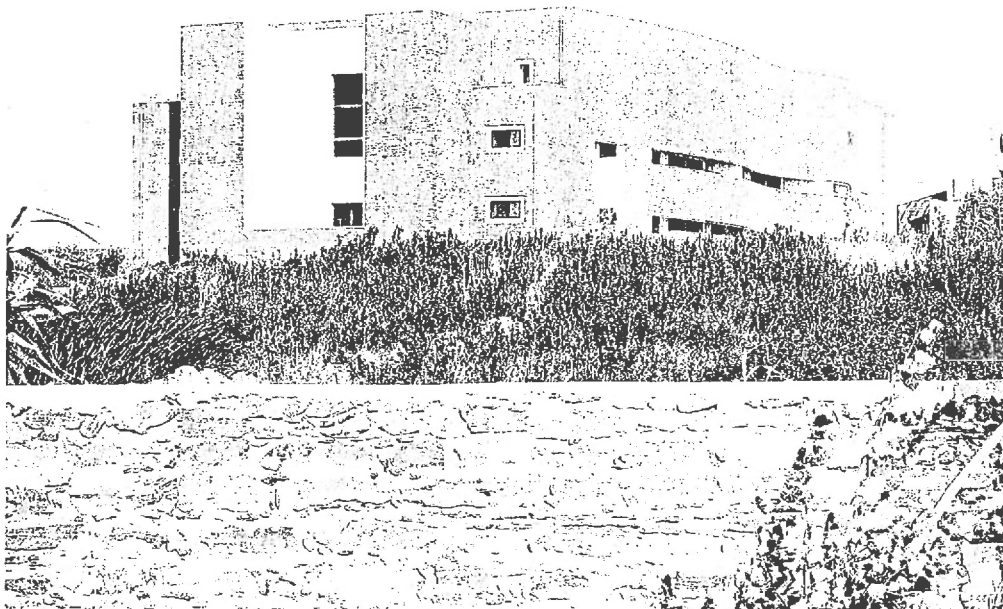
Haupteingang
Ansicht von der Aveiro Lagune aus

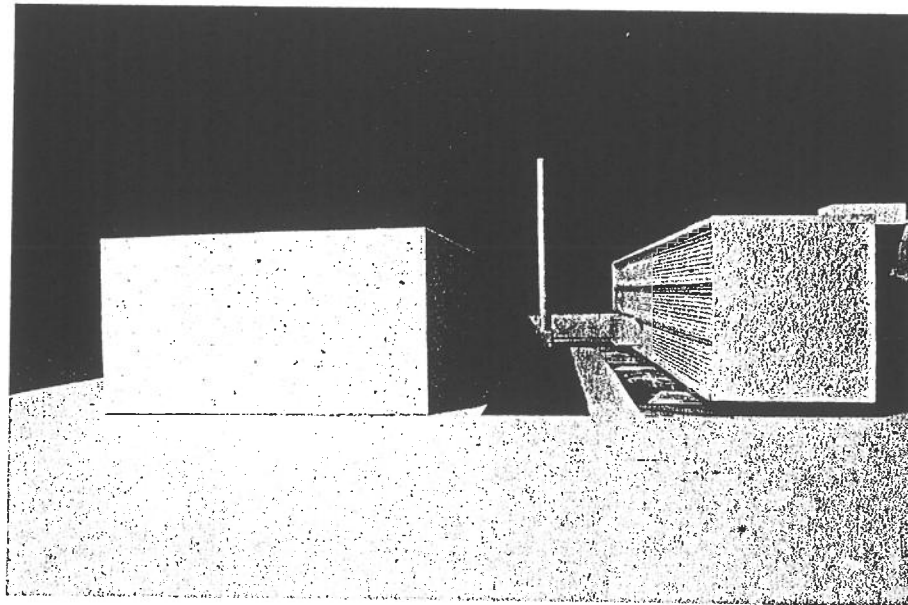
Main entry
View from Aveiro lagoon



Leseraum, 4. Geschöß
Leseraum, 3. Geschöß

Reading room, level 4
Reading room, level 3





GEOSCIENCES DEPARTMENT
AVEIRO UNIVERSITY, 1990-1994

1. The city building code of the Campus and some of the contractual clauses sharply informed the design:

- a) - total area: 4,314 square meters.
- b) - maximum height: 3 floors.
- c) - maximum length and width: 80m x 20 m.
- d) - percentage of area for circulations: around 20%.
- e) - finish material for the facades: exposed masonry.

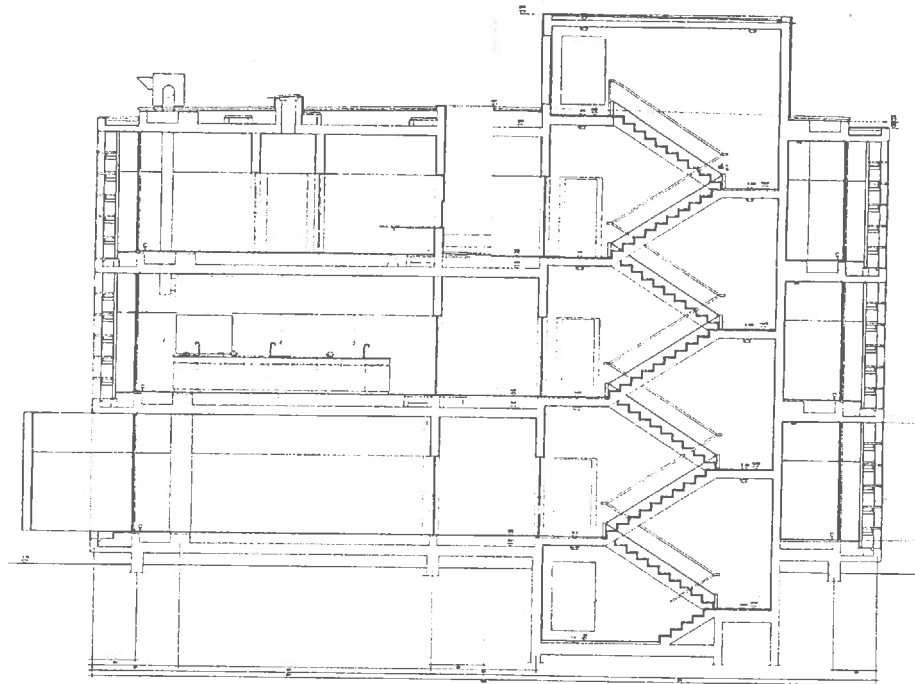
2. With the "rules of the game" so defined - a positive fact in a pluralist era - the building took shape almost without discussion.

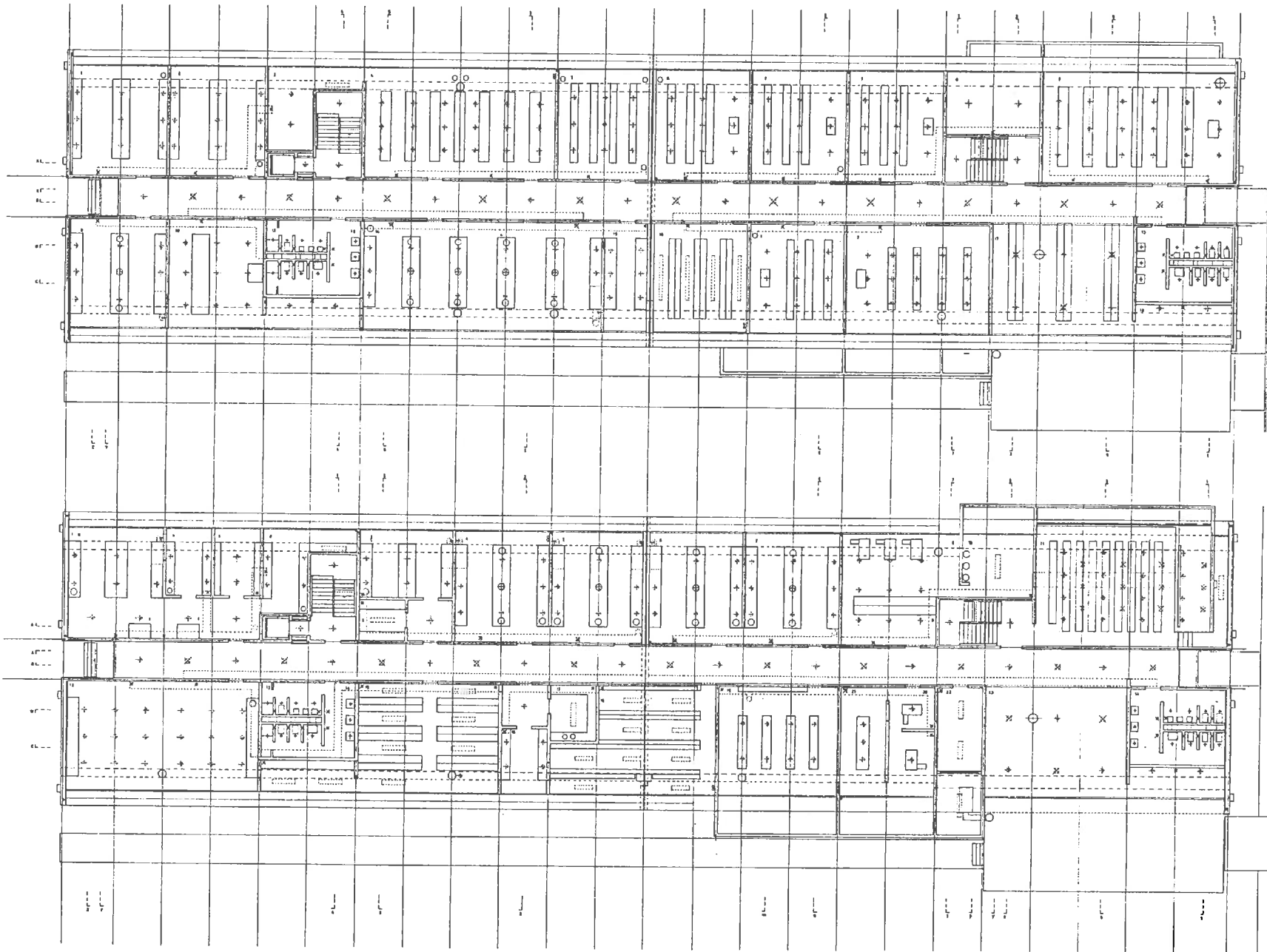
3. Our decisions on materials varied from the base program for the preliminary study and the blueprints for the design development plan:

- a) - Outside walls and roofs in exposed concrete.
- b) - Interior walls in white plaster.
- c) - Slate floors, redwood for the auditorium.
- d) - Furniture in naturally-hued "tola" material.
- e) - "Technal" type aluminum frames and profiles, also in natural colouring.
- f) - For the brise-soleil, the final decision was for naturally hued and polished vermillion.

4. There were perhaps more economical solutions but images such as that of the old Manuel Firmino market, of salt buildings and warehouses painted with iron oxide, always remains inscribed in my vision - I mean, in my hand.

5. Henry-Russel Hitchcock:
"Architectural forms, contours and models are what everybody grasps first, and what, above all, have a value that survives and lasts". No "Campus" is going to convince me of the contrary...



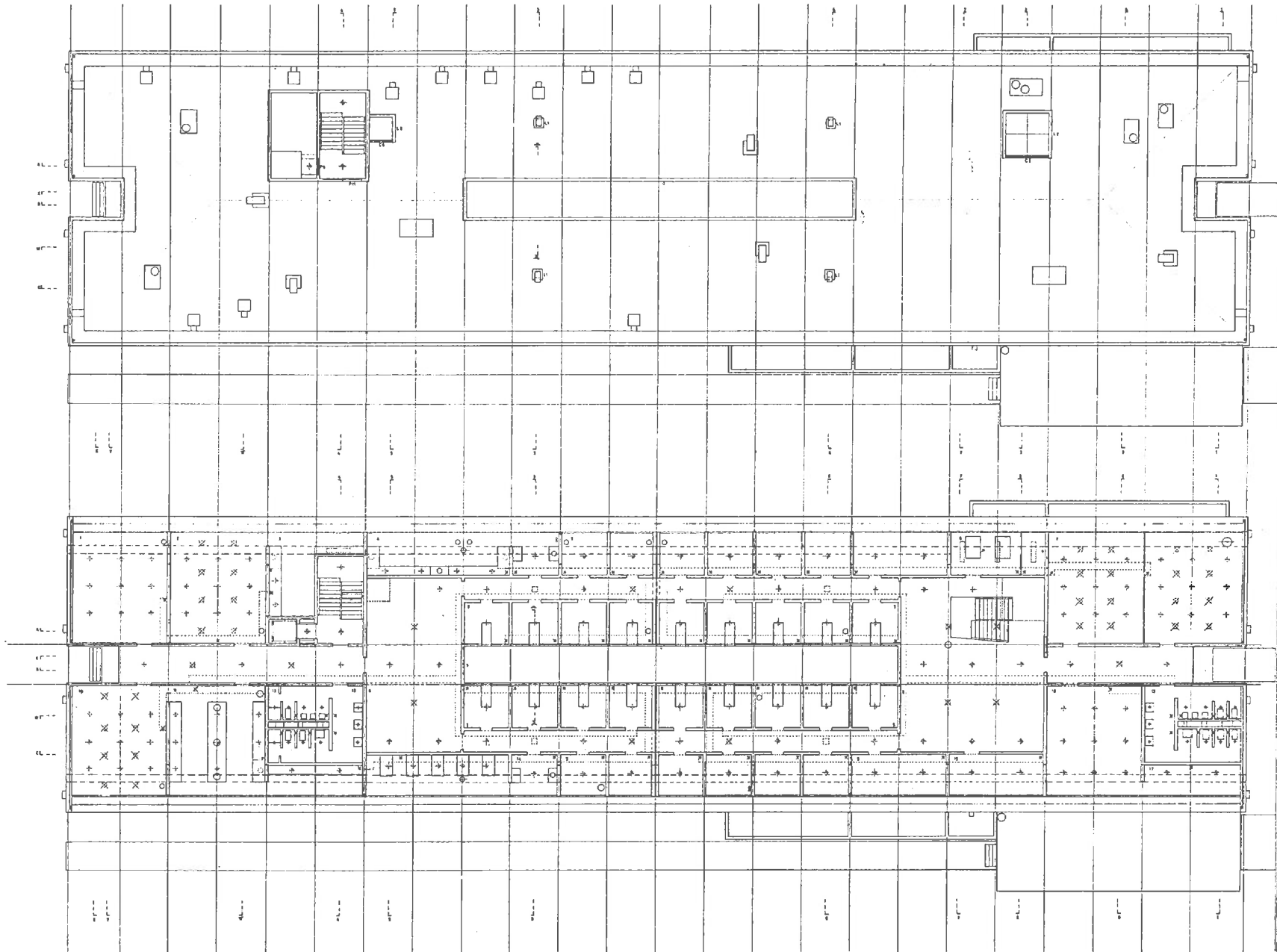


PISO 1

- LEGENDA
- 1 SALA DE METEOROLOGIA
 - 2 SALA DE METEOROLOGIA
 - 3 LABORIO DE CARTOGRAFIA
 - 4 LABORIO DE METEOROLOGIA
 - 5 SALA DE METEOROLOGIA
 - 6 SALA DE METEOROLOGIA
 - 7 SALA DE METEOROLOGIA
 - 8 LABORIO
 - 9 SALA DE METEOROLOGIA
 - 10 SALA DE METEOROLOGIA
 - 11 LABORIO DE METEOROLOGIA
 - 12 LABORIO
 - 13 SALA DE METEOROLOGIA
 - 14 SALA DE METEOROLOGIA
 - 15 SALA DE METEOROLOGIA
 - 16 SALA DE METEOROLOGIA
 - 17 SALA DE METEOROLOGIA
 - 18 SALA DE METEOROLOGIA
 - 19 SALA DE METEOROLOGIA
 - 20 SALA DE METEOROLOGIA

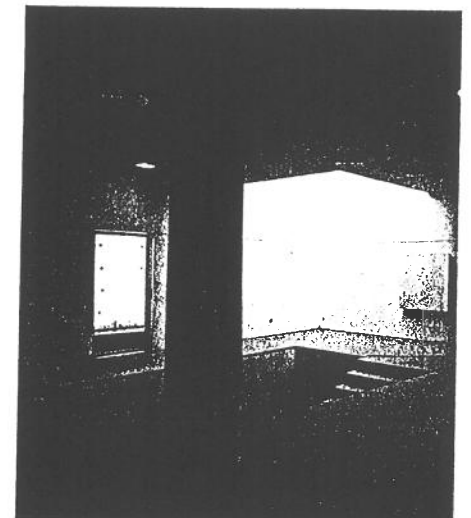
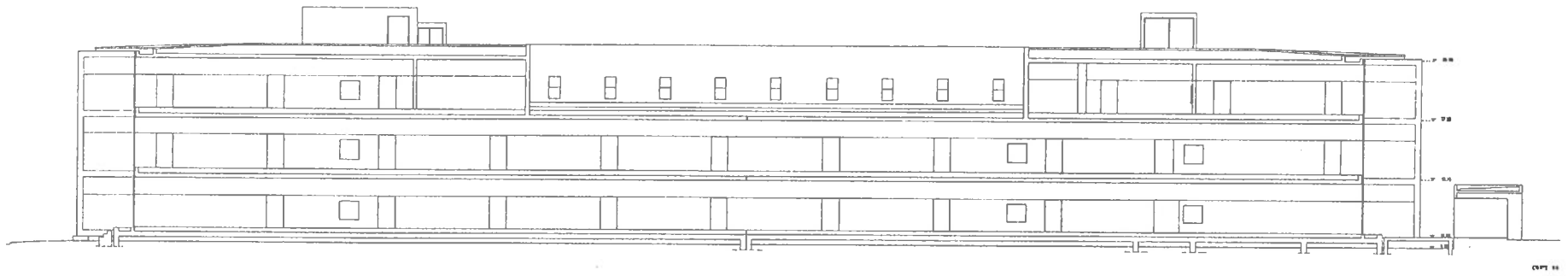
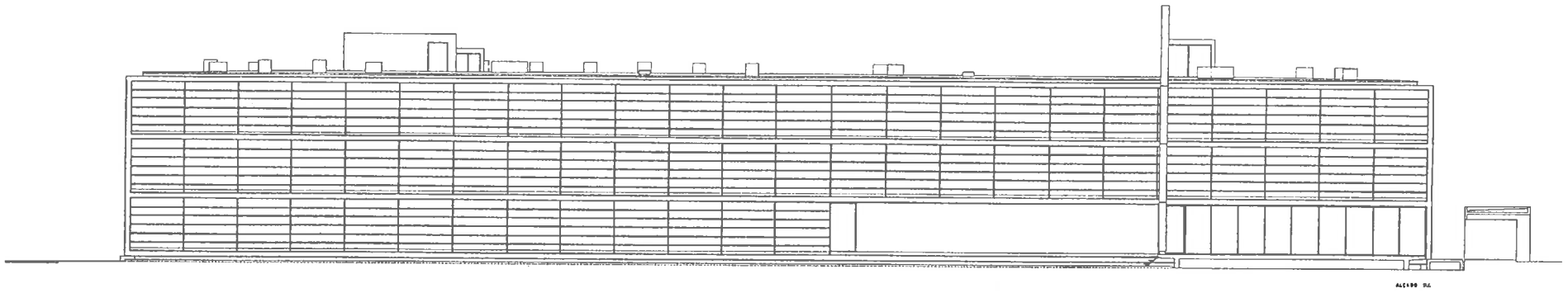
PISO 2

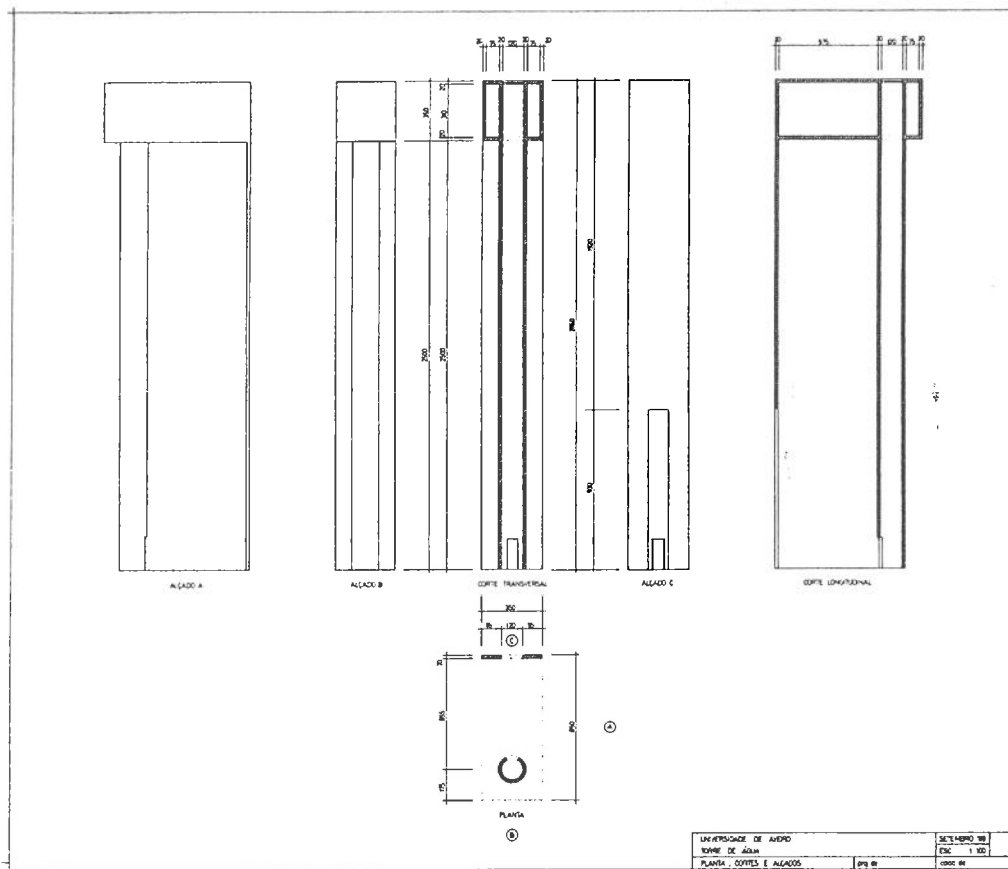
- LEGENDA
- 1 SALA DE INFORMACION
 - 2 SALA DE INFORMACION
 - 3 SALA DE INFORMACION
 - 4 SALA DE INFORMACION
 - 5 SALA DE INFORMACION
 - 6 SALA DE INFORMACION
 - 7 SALA DE INFORMACION
 - 8 SALA DE INFORMACION
 - 9 SALA DE INFORMACION
 - 10 SALA DE INFORMACION
 - 11 SALA DE INFORMACION
 - 12 SALA DE INFORMACION
 - 13 SALA DE INFORMACION
 - 14 SALA DE INFORMACION
 - 15 SALA DE INFORMACION
 - 16 SALA DE INFORMACION
 - 17 SALA DE INFORMACION
 - 18 SALA DE INFORMACION
 - 19 SALA DE INFORMACION
 - 20 SALA DE INFORMACION



COMPLA

- PASO 1
 UENEA
 1 SALA DE REUNIONES UNO
 2 SALA DE REUNIONES DOS
 3 SALA DE REUNIONES TRES
 4 SALA DE REUNIONES CUATRO
 5 SALA DE REUNIONES CINCO
 6 SALA DE REUNIONES SEIS
 7 SALA DE REUNIONES SIETE
 8 SALA DE REUNIONES OCHO
 9 SALA DE REUNIONES NUEVE
 10 SALA DE REUNIONES DIEZ
 11 SALA DE REUNIONES once
 12 SALA DE REUNIONES doce
 13 SALA DE REUNIONES trece
 14 SALA DE REUNIONES catorce
 15 SALA DE REUNIONES quince
 16 SALA DE REUNIONES dieciseis
 17 SALA DE REUNIONES diecisiete
 18 SALA DE REUNIONES dieciocho
 19 SALA DE REUNIONES diecinueve
 20 SALA DE REUNIONES veinte



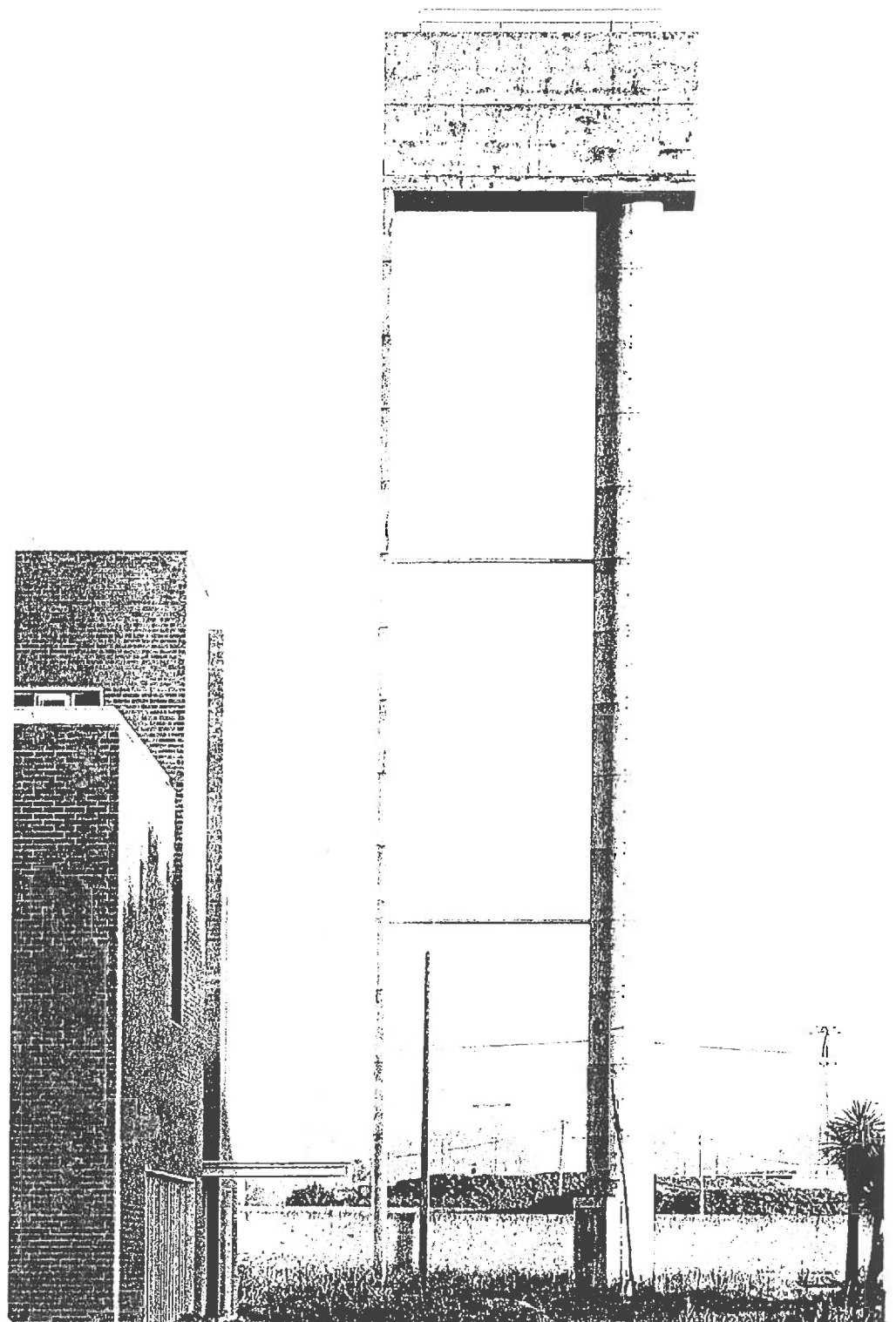


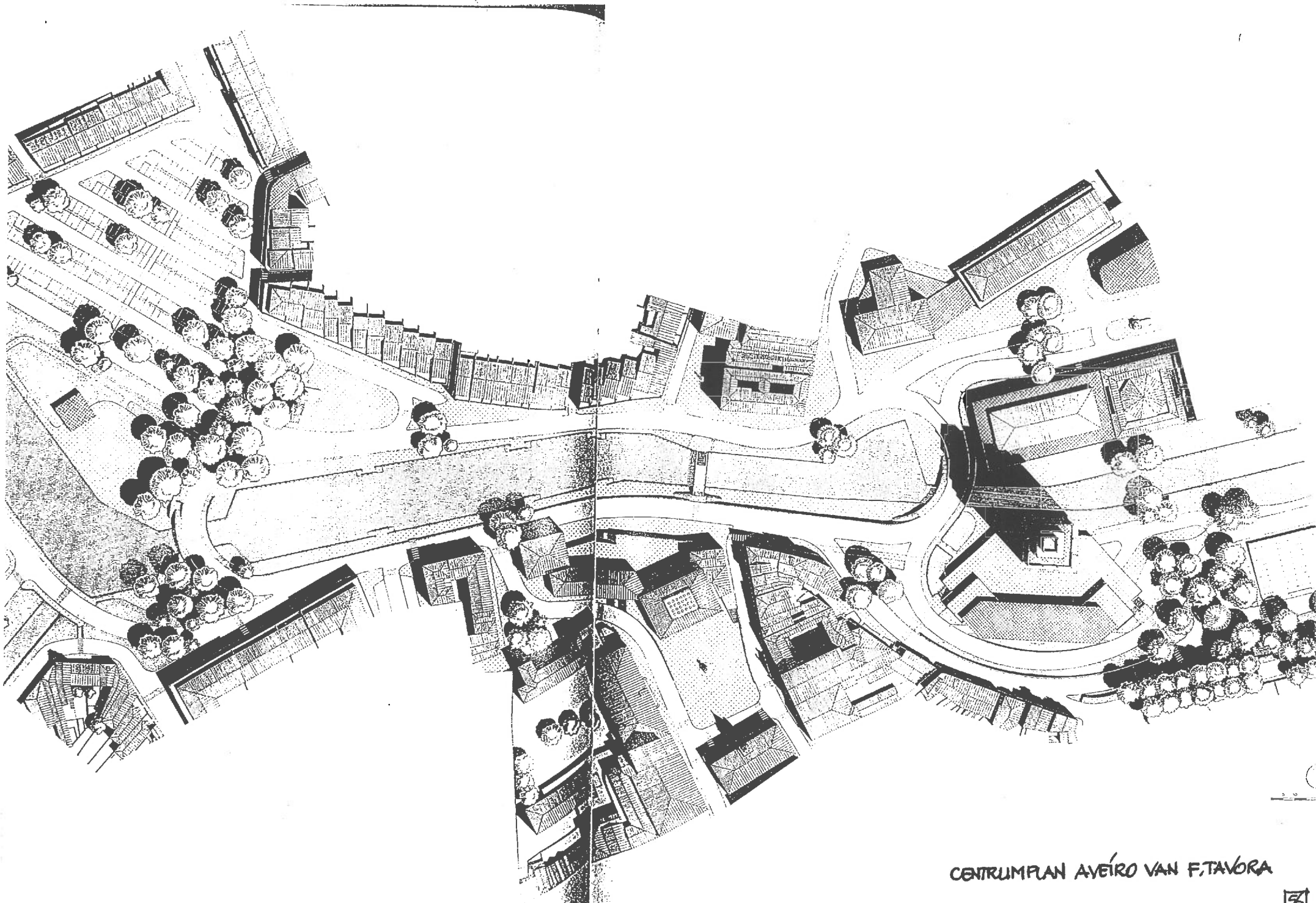
Water Tower, University of Aveiro

Aveiro, 1988–89

The form of this water tower serving the university campus was developed in collaboration with a structural engineer. Two elements support the cubic water tank: a vertical fin wall of 15 centimeters thickness and a cylinder permitting access to the storage tank. The fin wall and cylinder are connected by two stainless steel braces. The reinforced concrete construction rises from a shallow reflecting pool.

A. SÍZA





CENTRUMPLAN AVEIRO VAN F.TAVORA

CARILHA DE GRAGA, '83-'88

Bank branch in Anadia

Site: The office looks onto the main square in the middle of a small town. The local authority stipulated that the new elevation should resolve the incomplete symmetry of the neighbouring building.

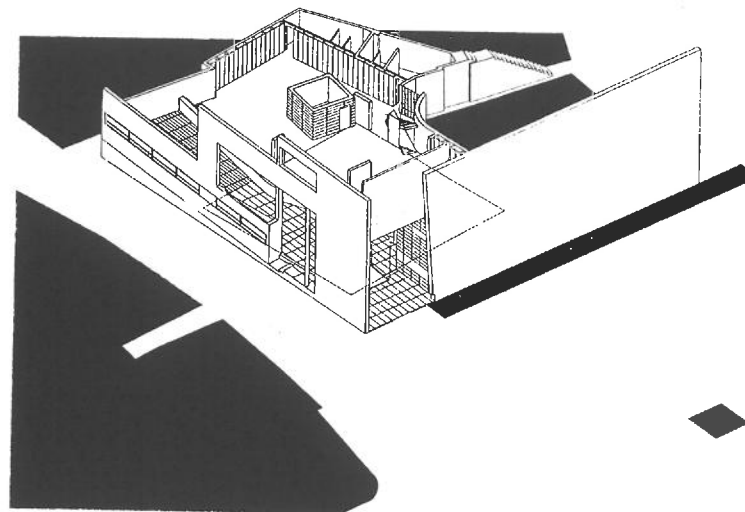
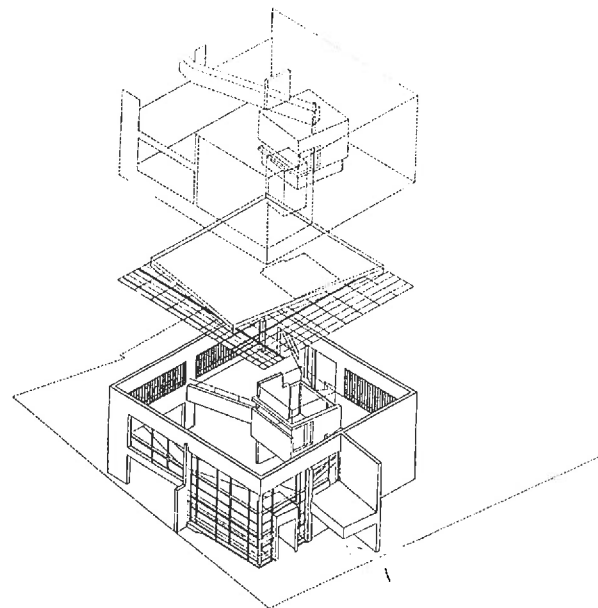
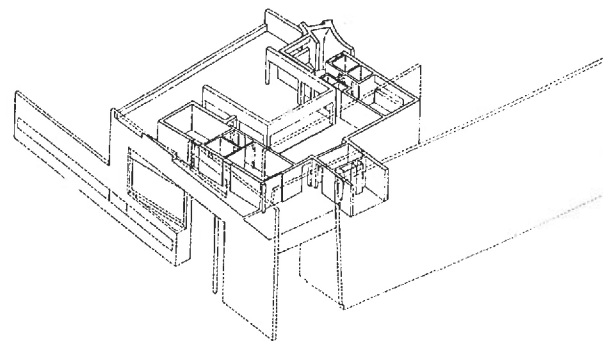
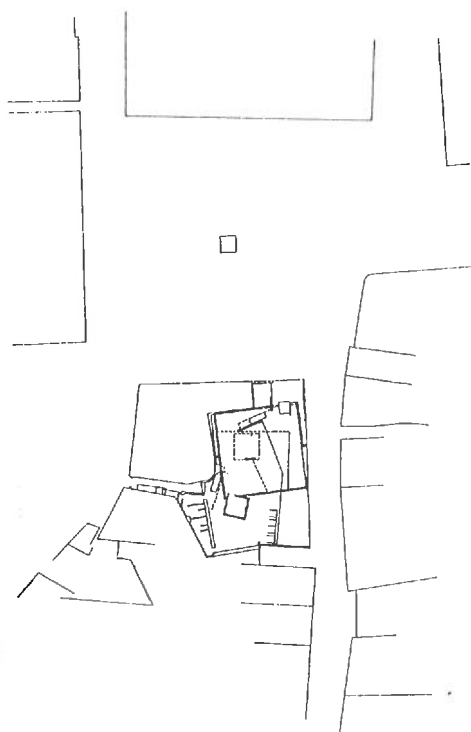
Programme: Problems of security and the different forms of contact with customers and the evolution of bank services combine to make a programme of this type more fluid than it might at first seem.

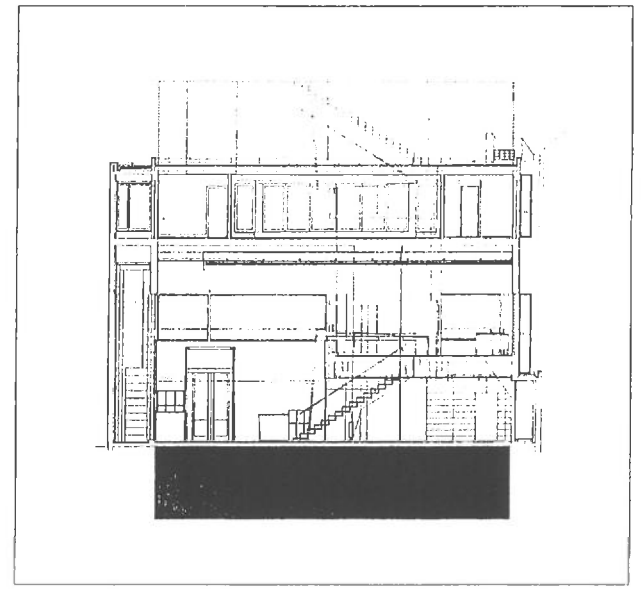
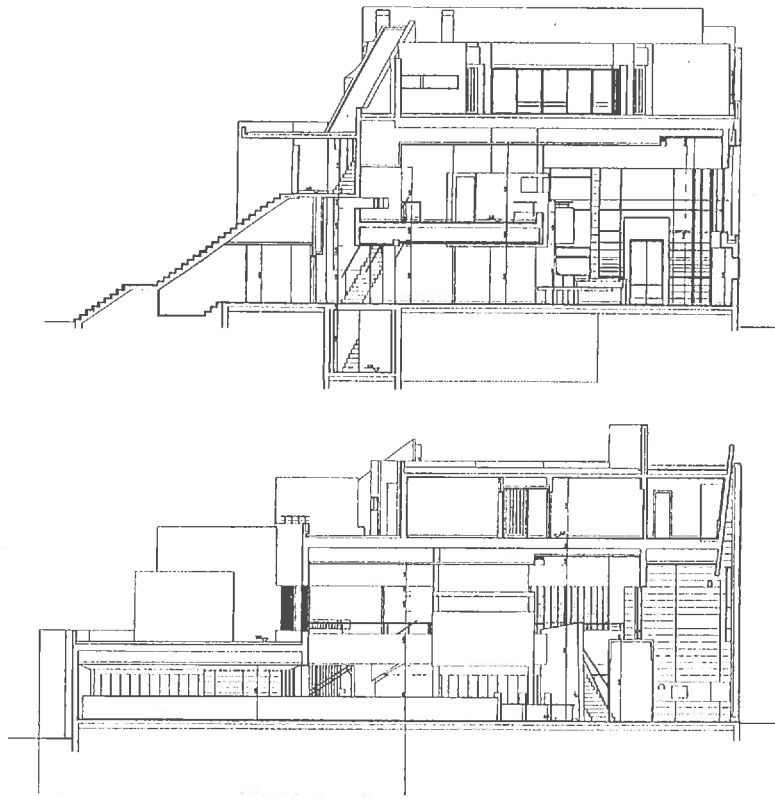
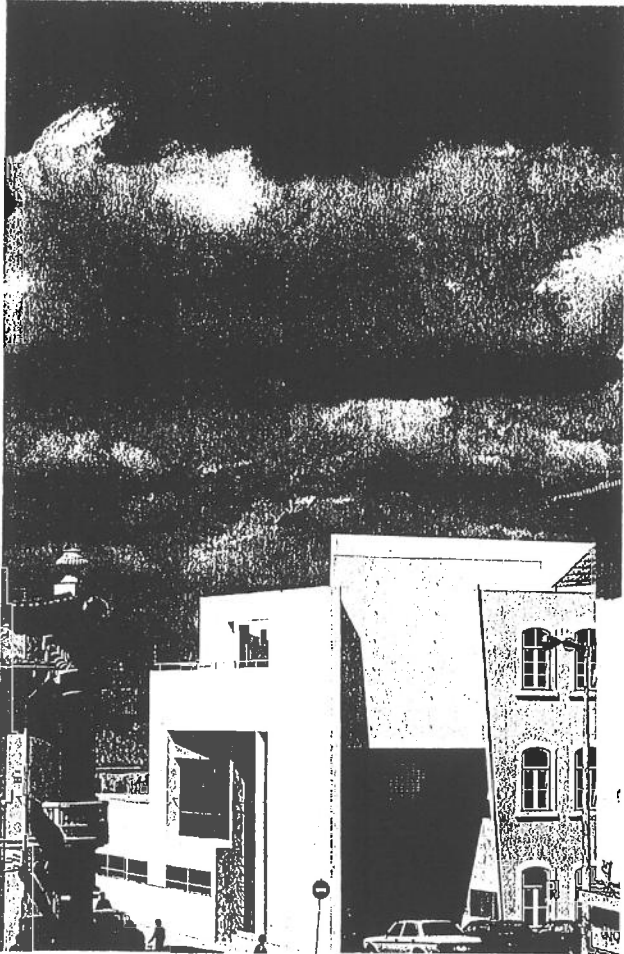
I opted to approach the project generically as a place for meeting and doing business in—in the same way that church architecture traditionally constitutes an interior public space.

Concepts: A dominant space, a cube, was suggested by the form of the plot and inserted into this. The cubic form clearly serves as a reference and its dissonance of scale resulted in the less fixed elements of the programme and all of the formal noise inherent in this activity being subordinated to the primary significance of the space.

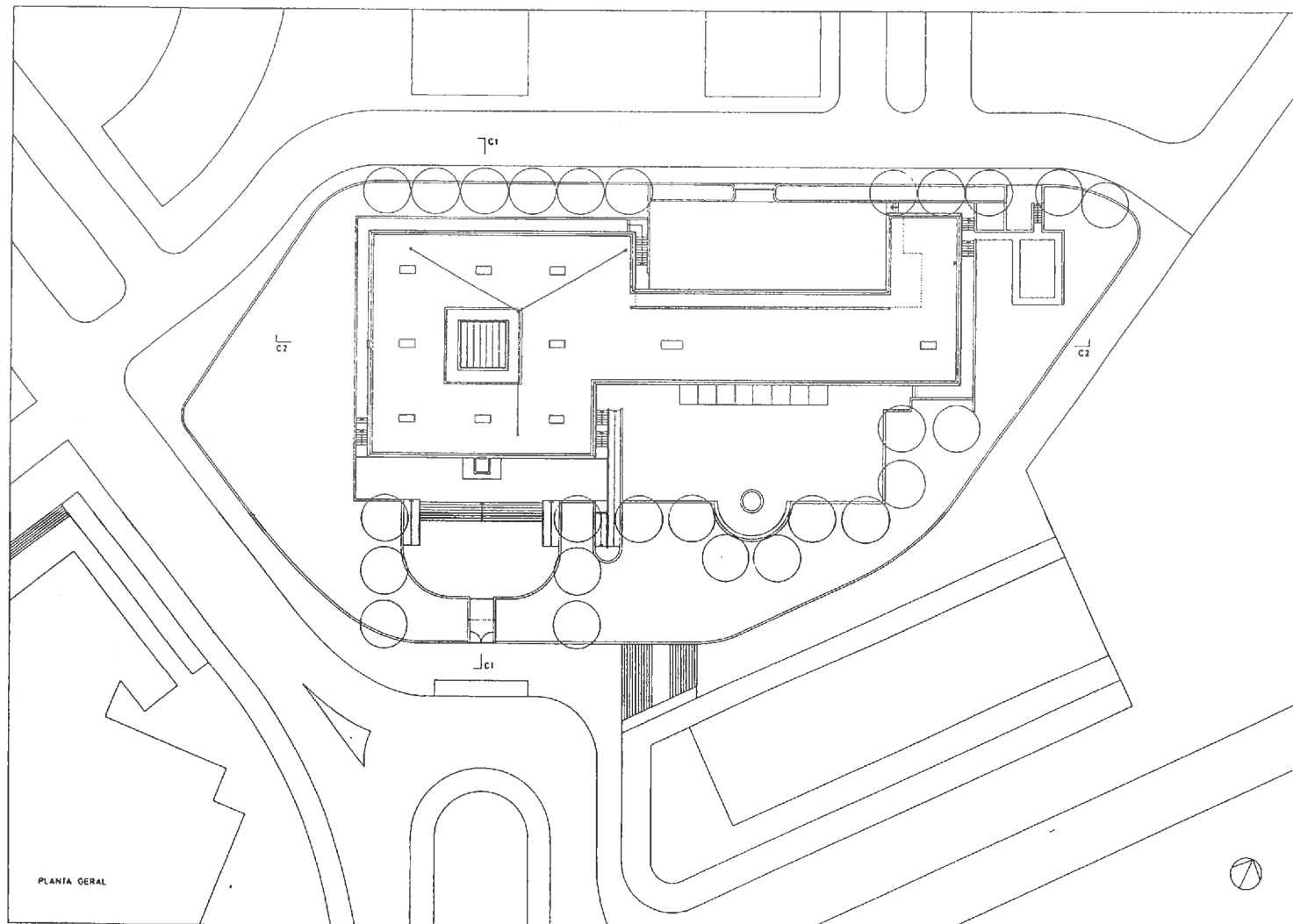
It is thus apparent that there was a definite desire to experience extreme sensations: the dematerialization of the glazed cube—glass, mirrors, reflective polished granite— and the counterpoint provided by a massive and opaque outer skin; the infinite reflections and the pronounced verticality; the opposition between the outer entrance lobby, the wind lobby and double door and the explosion of the cube; the painted rendering on the exterior and the fragment of built elevation in contrast to the brilliance and strength of the materials found in the entrance and the interior—the rendering, the colour and the elevation are a "chameleon" skin, mediating with the town.

With regard to the square, it allows for the exterior passageway linking with the other street, and generates vibrant and significant interstitial spaces.









POLICE STATION GUIMARÃES, 1988-1993

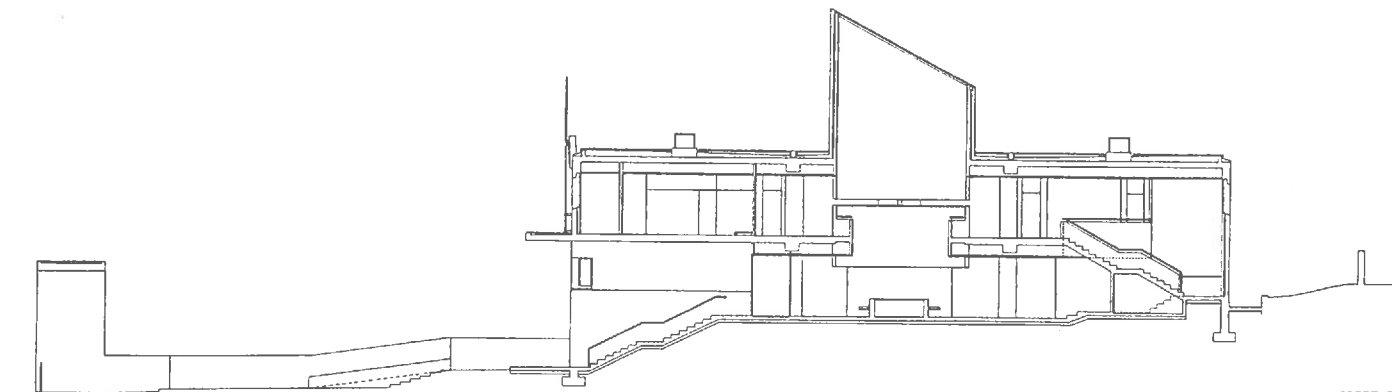
An extensive programme with approximately 100 compartments, a polygonal plot of land with an area of approximately 5,500 sq. m. and a steep southern slope, an exceptional situation in the town at the top of the avenue, is now under way.

The two-storey building is constituted by associating a body with a square plan, located on the axis of the avenue, and a body with a rectangular plan slightly eastward.

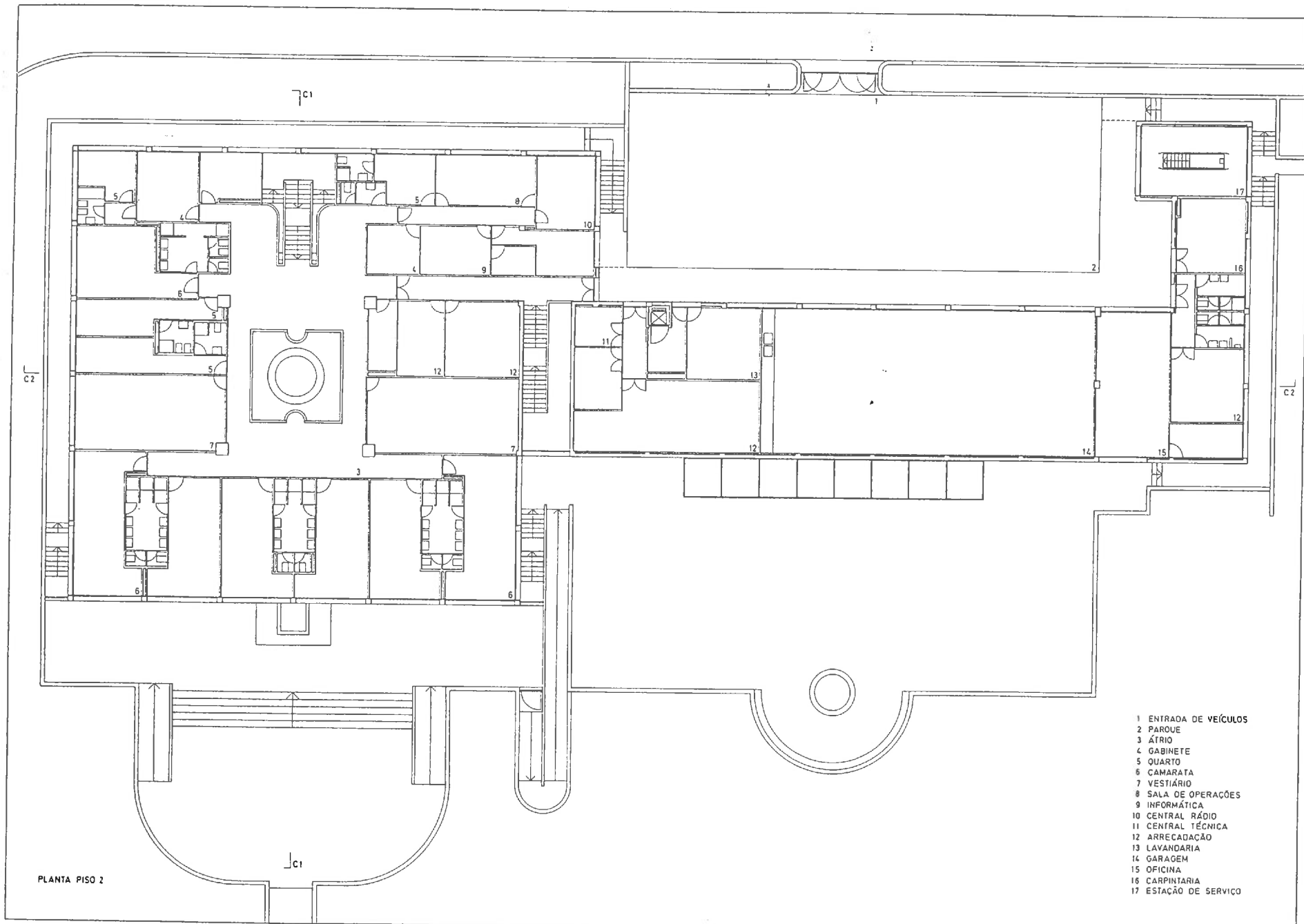
The first body is preceded by a courtyard as a main access leading on to a central atrium, with overhead lighting, around which are developed the departments which will serve the public. Another access, on a higher level and to be used by vehicles, leads on to the 2nd. floor of the rectangular body where the workshops and store-rooms are to be located.

This is a clear architectural expression, a natural implantation in the altimetry and planimetry of the land and a strong link to the structure of the town.

F. TAYORA

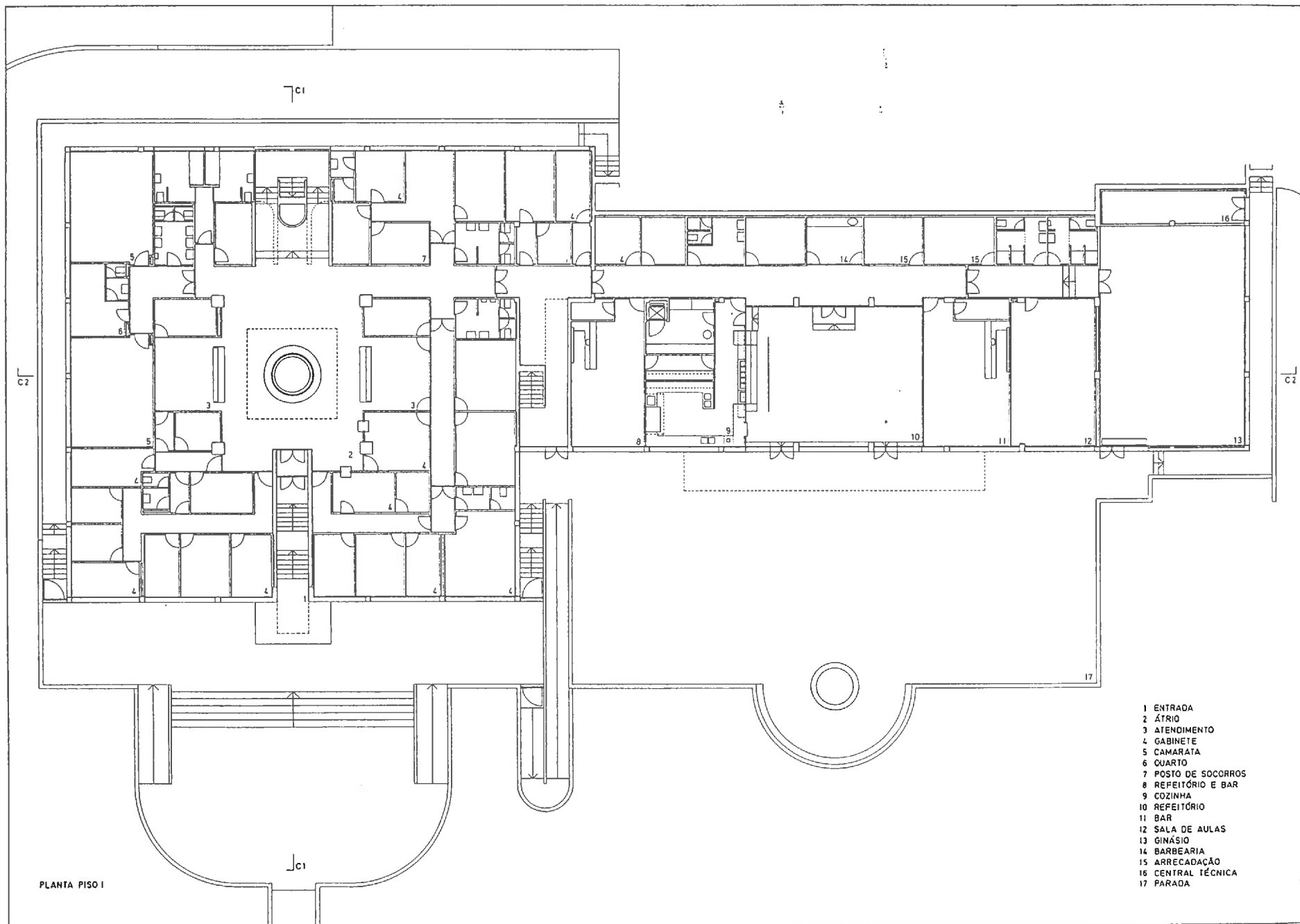


CORTE C1

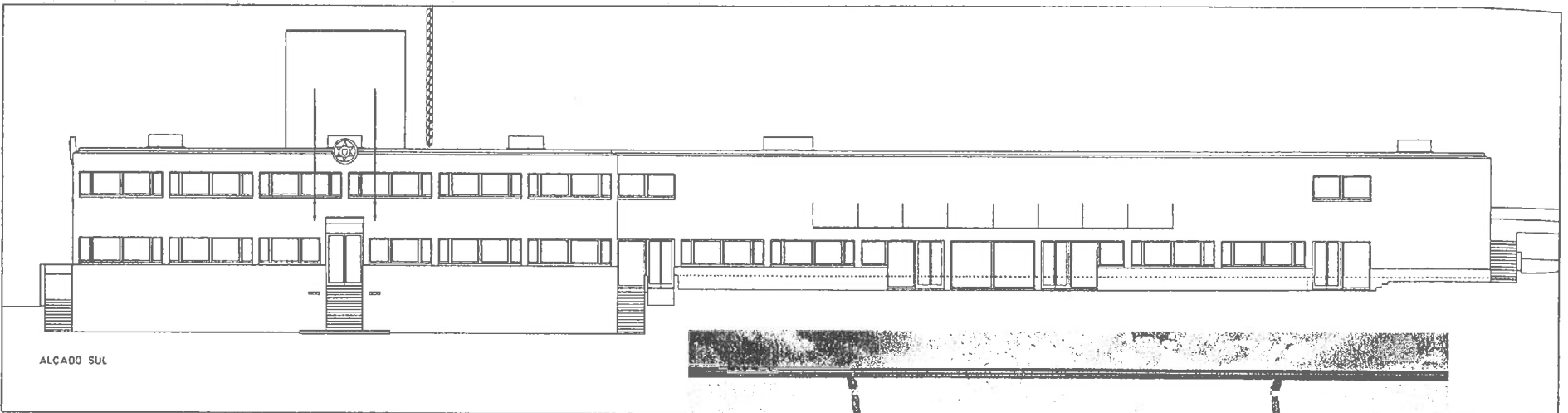
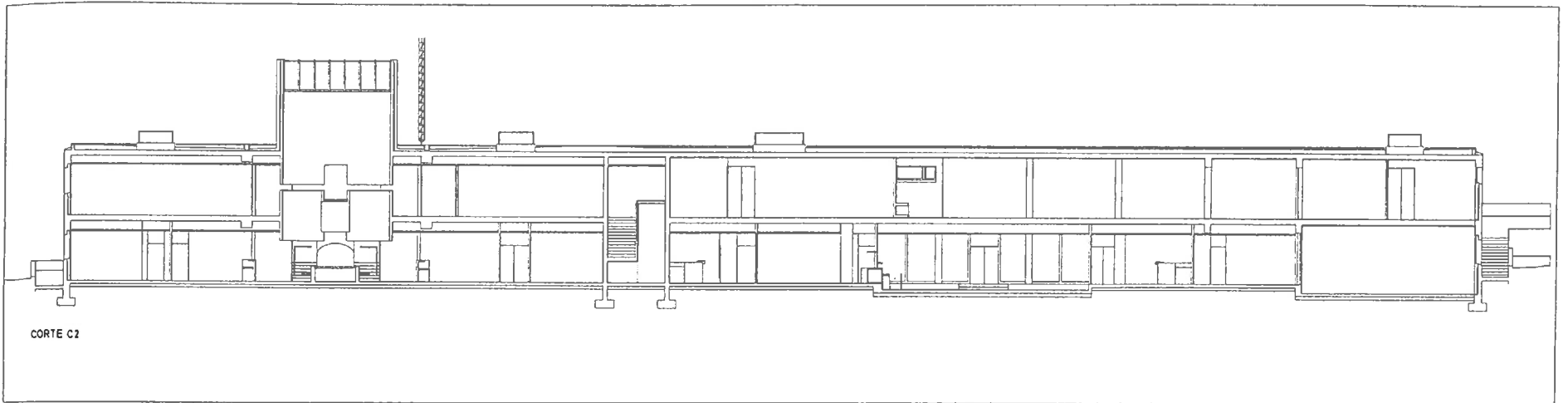


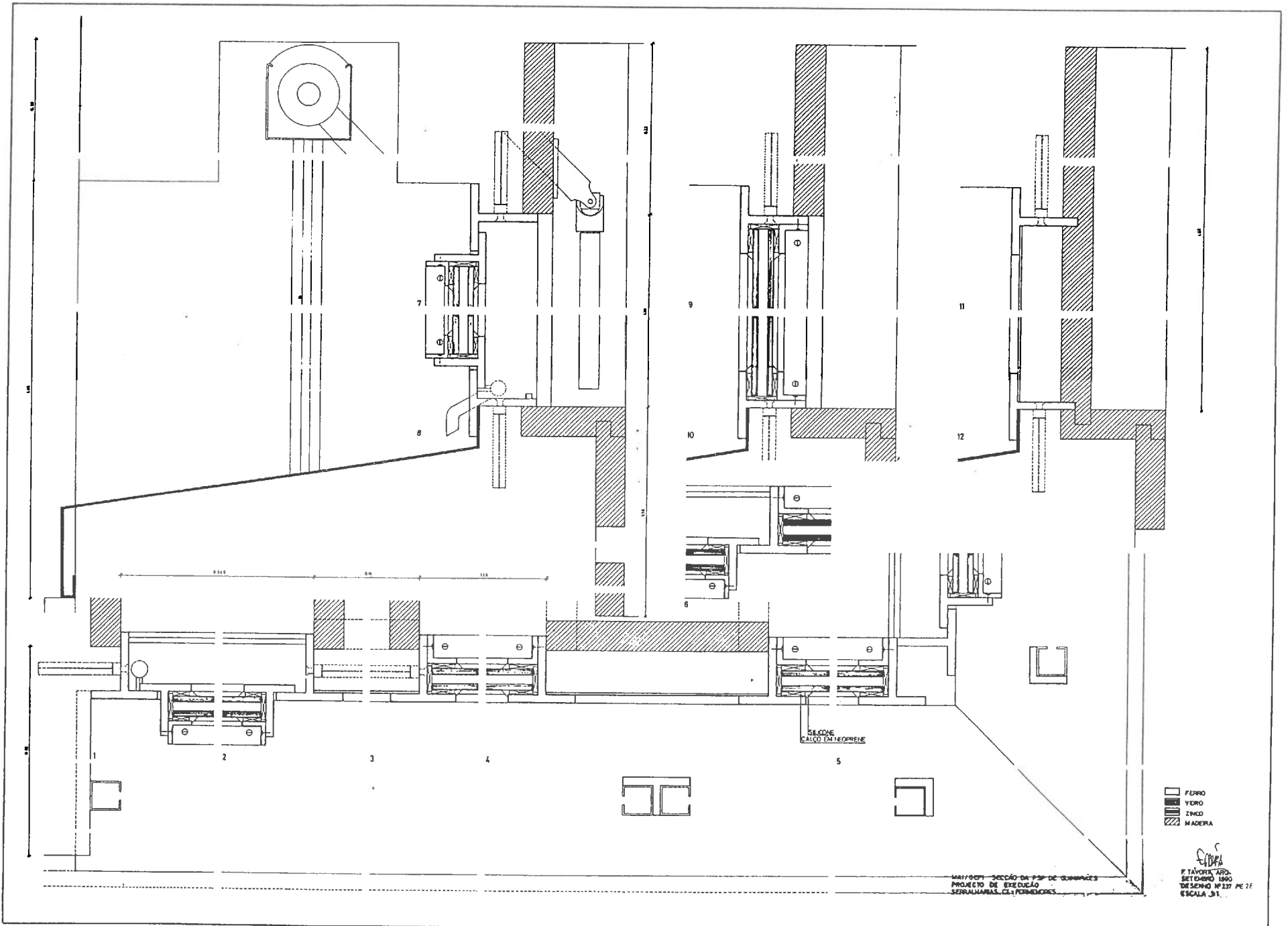
PLANTA PISO 2

- 1 ENTRADA DE VEÍCULOS
- 2 PARQUE
- 3 ÁTRIO
- 4 GABINETE
- 5 QUARTO
- 6 CAMARATA
- 7 VESTIÁRIO
- 8 SALA DE OPERAÇÕES
- 9 INFORMÁTICA
- 10 CENTRAL RÁDIO
- 11 CENTRAL TÉCNICA
- 12 ARRECADACÃO
- 13 LAVANDARIA
- 14 GARAGEM
- 15 OFICINA
- 16 CARPINTARIA
- 17 ESTAÇÃO DE SERVIÇO



- 1 ENTRADA
- 2 ÁTRIO
- 3 ATENDIMENTO
- 4 GABINETE
- 5 CAMARATA
- 6 QUARTO
- 7 POSTO DE SOCORROS
- 8 REFEITÓRIO E BAR
- 9 COZINHA
- 10 REFEITÓRIO
- 11 BAR
- 12 SALA DE AULAS
- 13 GINÁSIO
- 14 BARBEARIA
- 15 ARRECADADO
- 16 CENTRAL TÉCNICA
- 17 PARADA

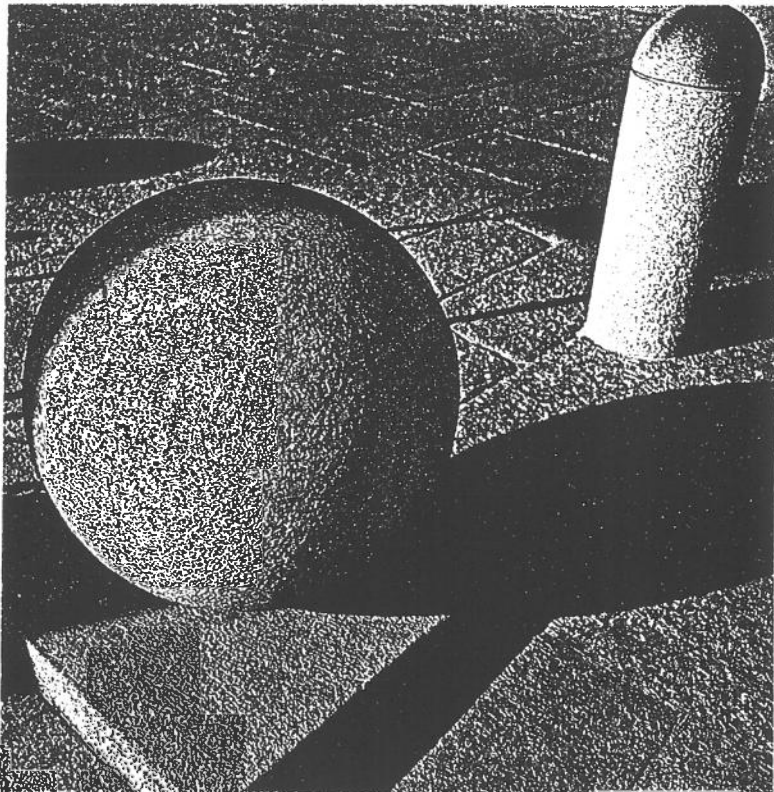




- FERRO
- YERO
- ▨ TACO
- ▩ MADEIRA

F. TAVORA, ARQ.
 SETUBAL 1990
 DESENHO Nº 137 PE 22
 ESCALA 3:1

MAY/90PT - SECÇÃO DA PSP-DC-OMMUNES
 PROJECTO DE EXECUÇÃO
 SERRALHARAS, CL. FORMIGONS



URBAN RENOVATION GUIMARÃES, 1987-...

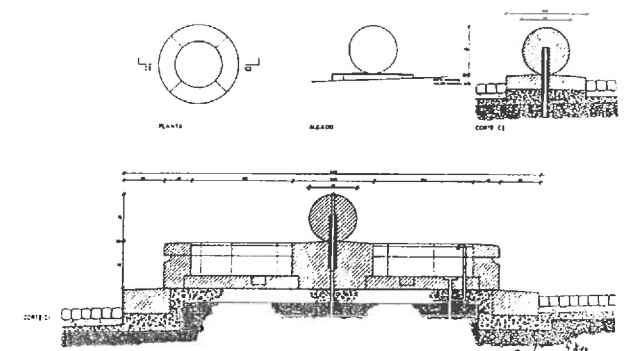
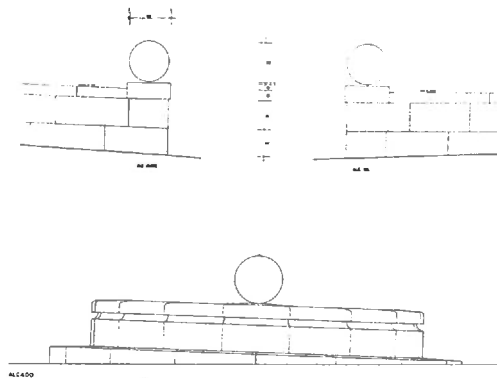
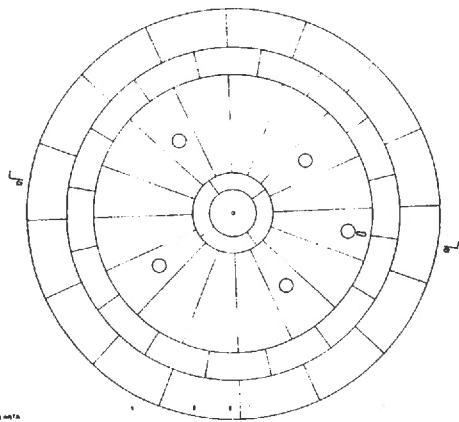
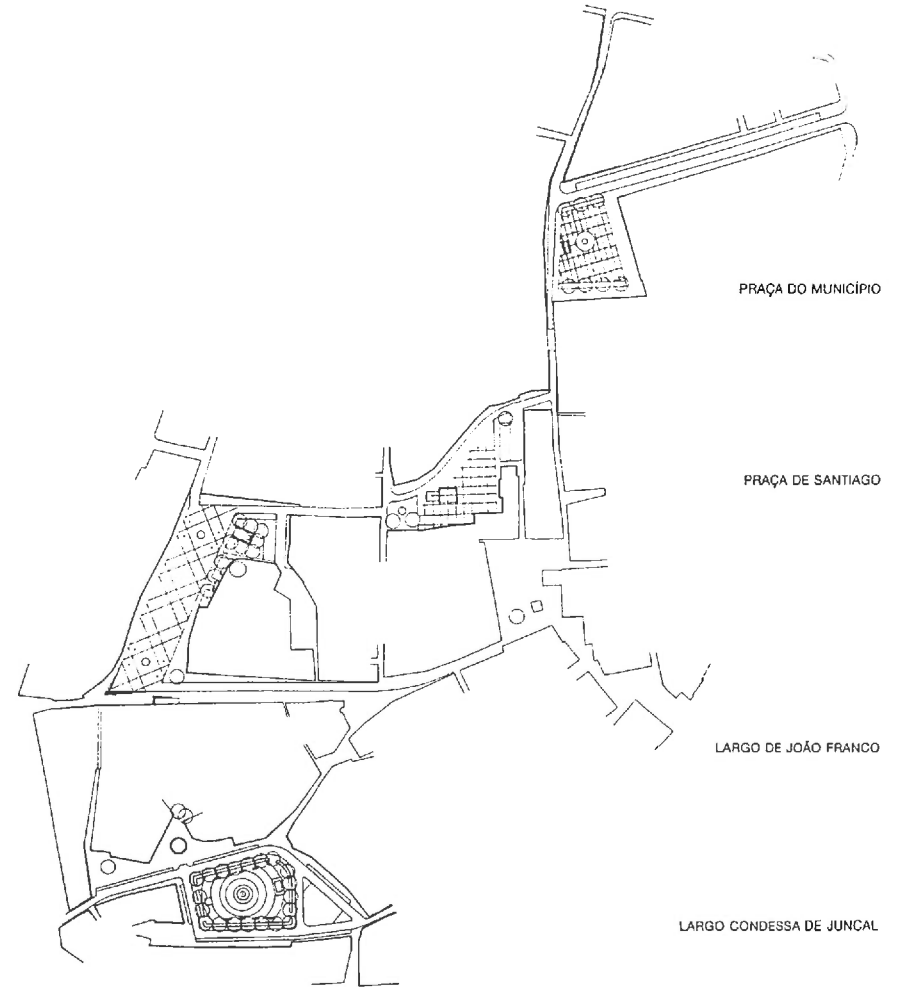
In order to implement actions to enhance the value of the Historic Centre, the Guimarães Town Council prepared a renovation programme for its squares which is being fulfilled at a remarkable pace even though each plan is being carefully planned and carried out.

The four initiatives are the following: Municipal Square, Santiago Square, João Franco Square and Condessa de Juncal Square.

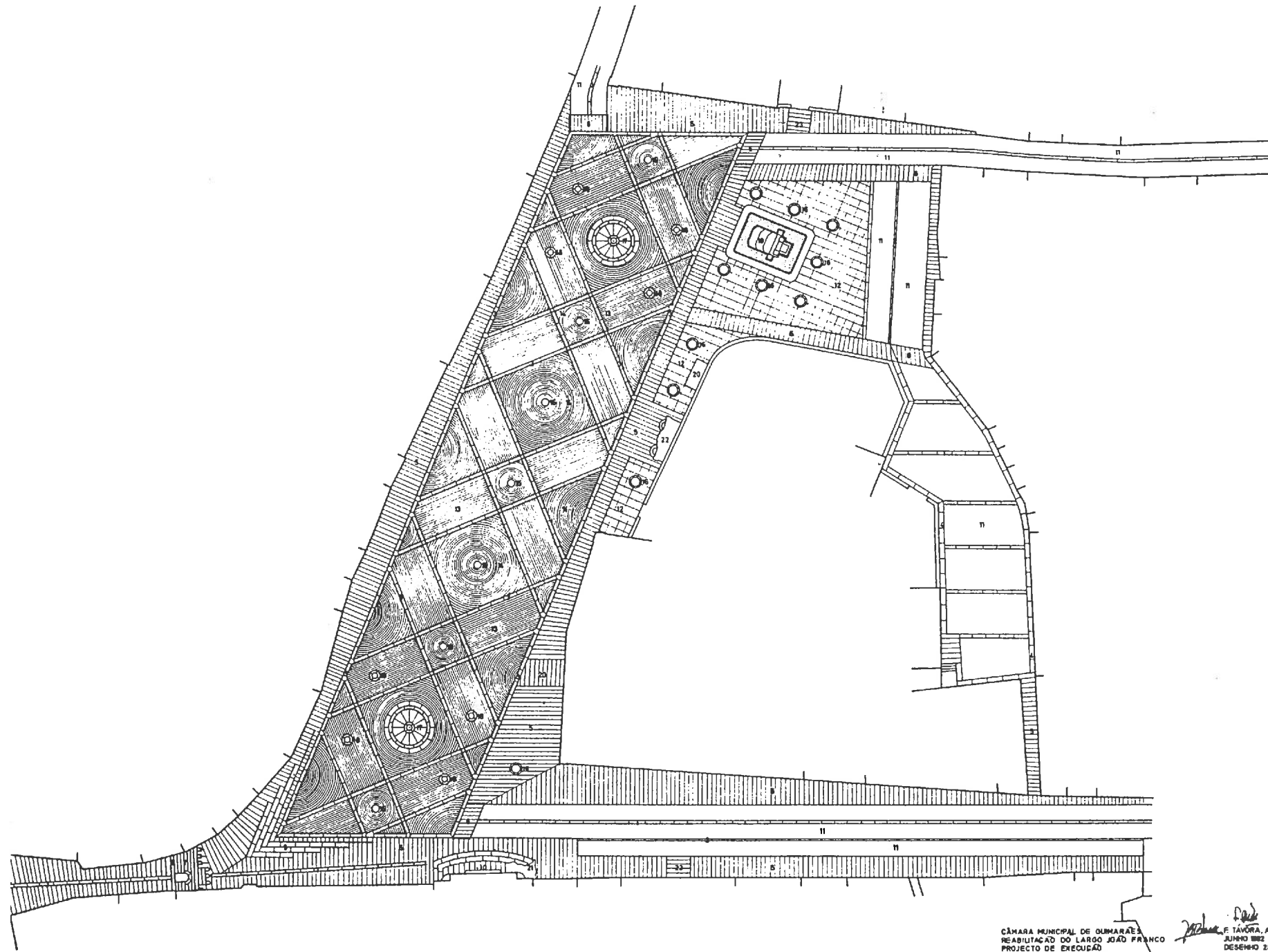
The first two have already been completed, the third has just been launched and the fourth, the plans of which have already been drafted, is expected to be carried out soon.

The layout of each square embodies a specificity according to its form, its functions, the surrounding built up environment and even the era it belongs to. Therefore, the Municipal square will be "baroque", the Santiago square "medieval, the João Franco square" "renaissance" and the Condessa de Juncal square "romantic". Different characteristics inserted in an urban intramural path safeguard their unity within diversity.

Fernando Távora

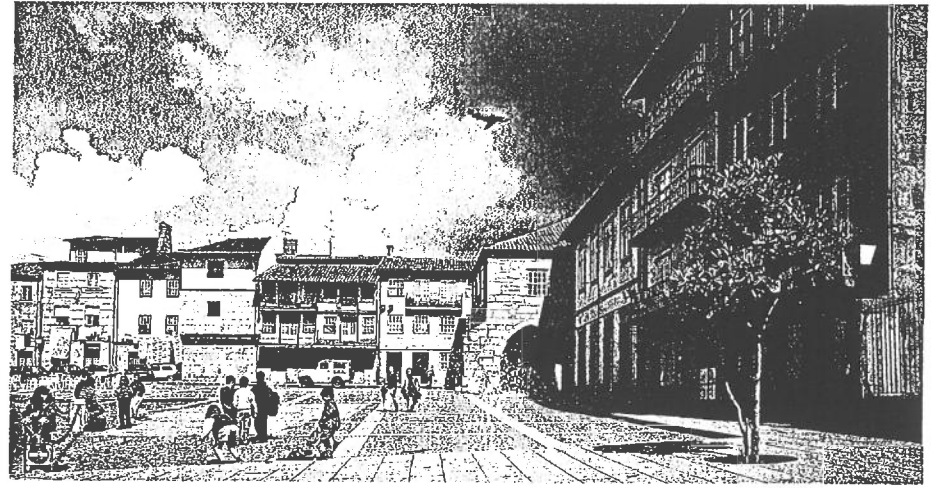
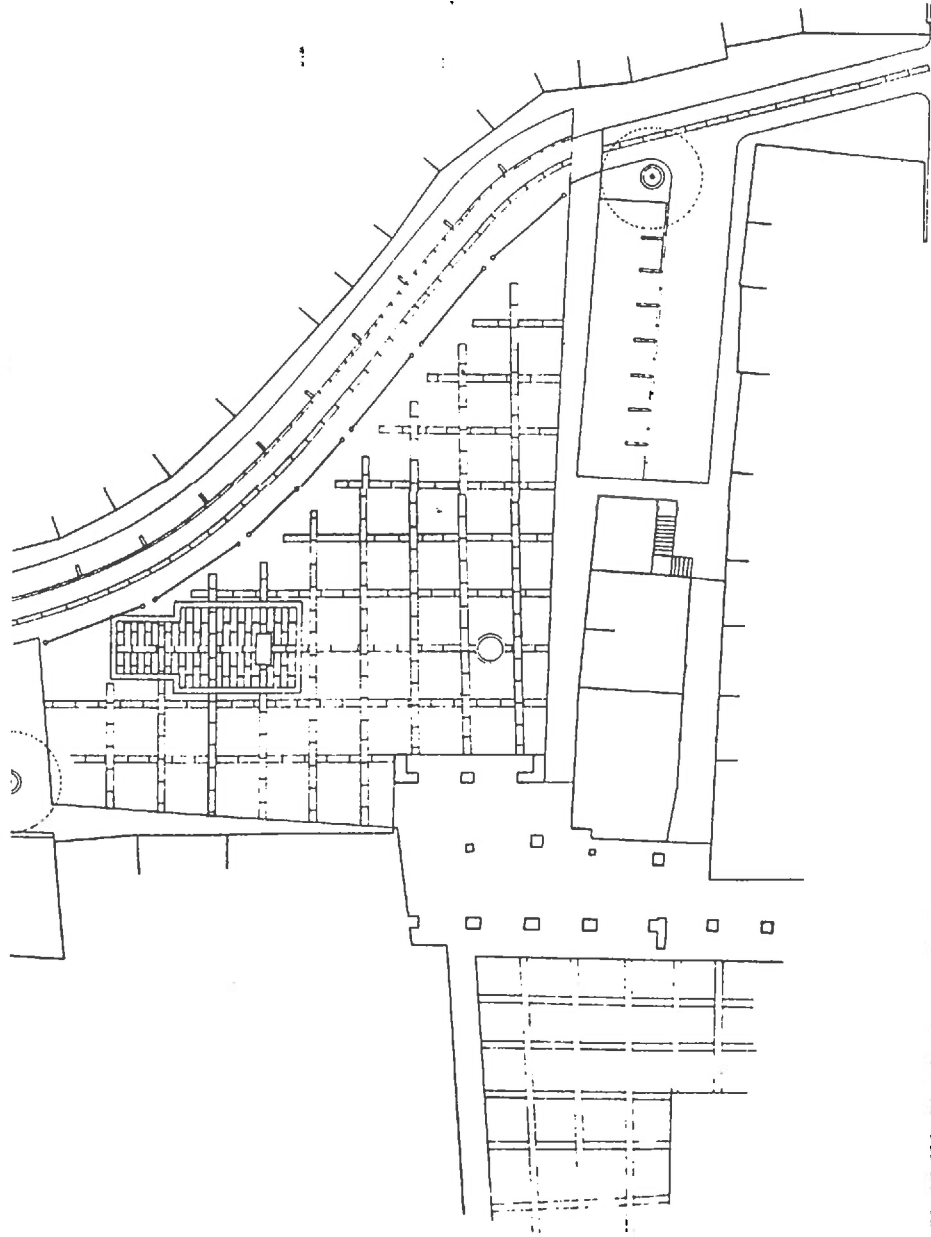


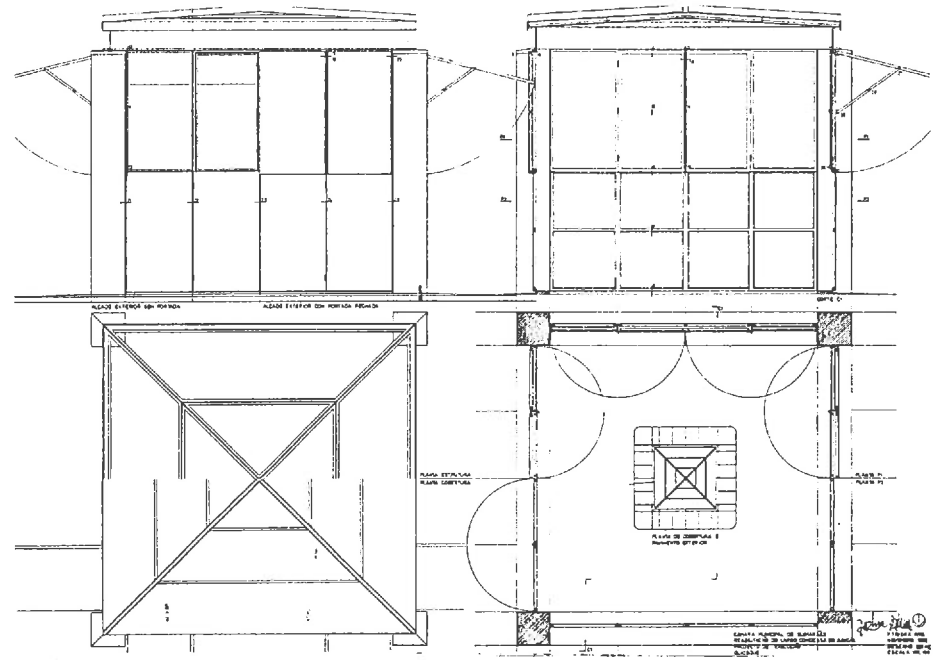
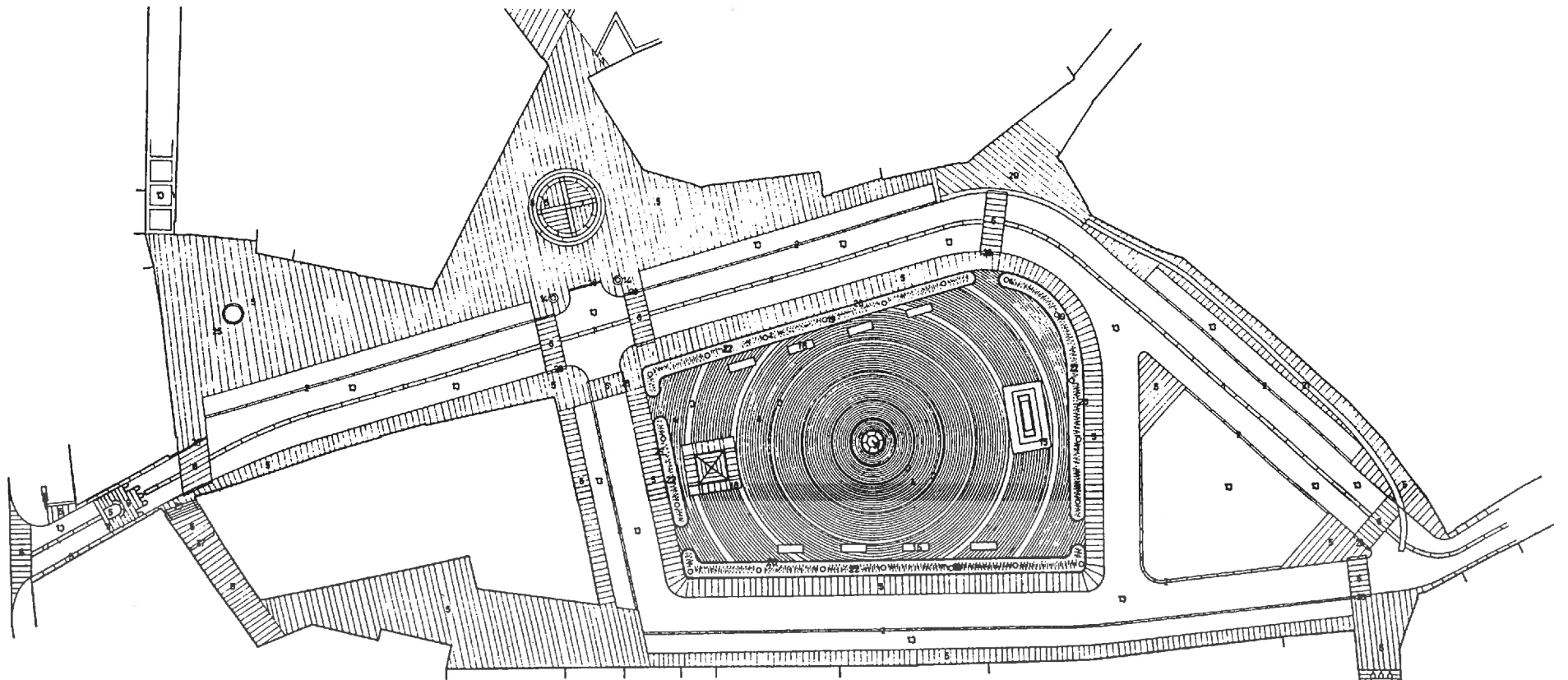
UNIVERSIDADE DE GUIMARÃES
REACTIVO DE BARRIO DE JOÃO FRANCO
PROJECTO DE BARRIO DE JOÃO FRANCO
HOMENAGEM FORTE E BARRIO
ESCALA: 1:500



CÂMARA MUNICIPAL DE OUMARÁEA
 REABILITAÇÃO DO LARGO JOÃO FRANCO
 PROJECTO DE EXECUÇÃO
 PLANTA DE APRESENTAÇÃO

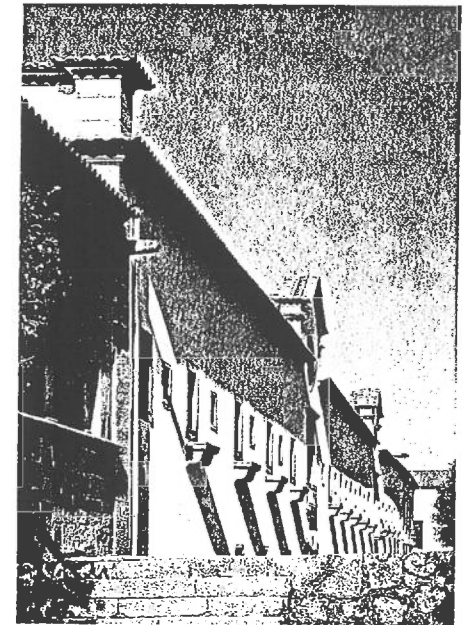
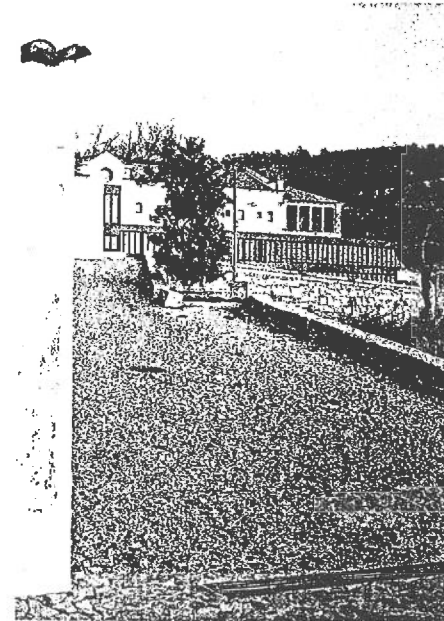
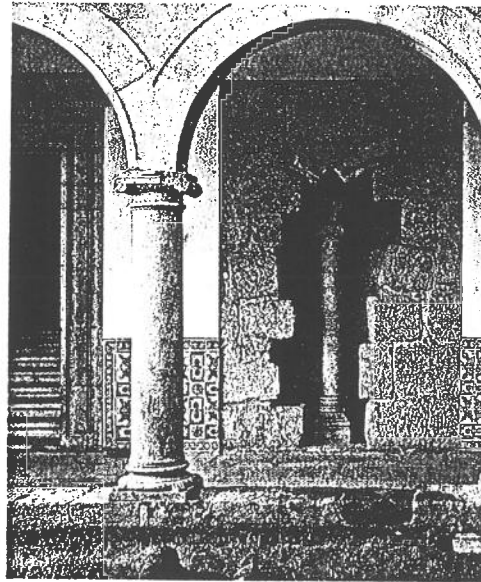
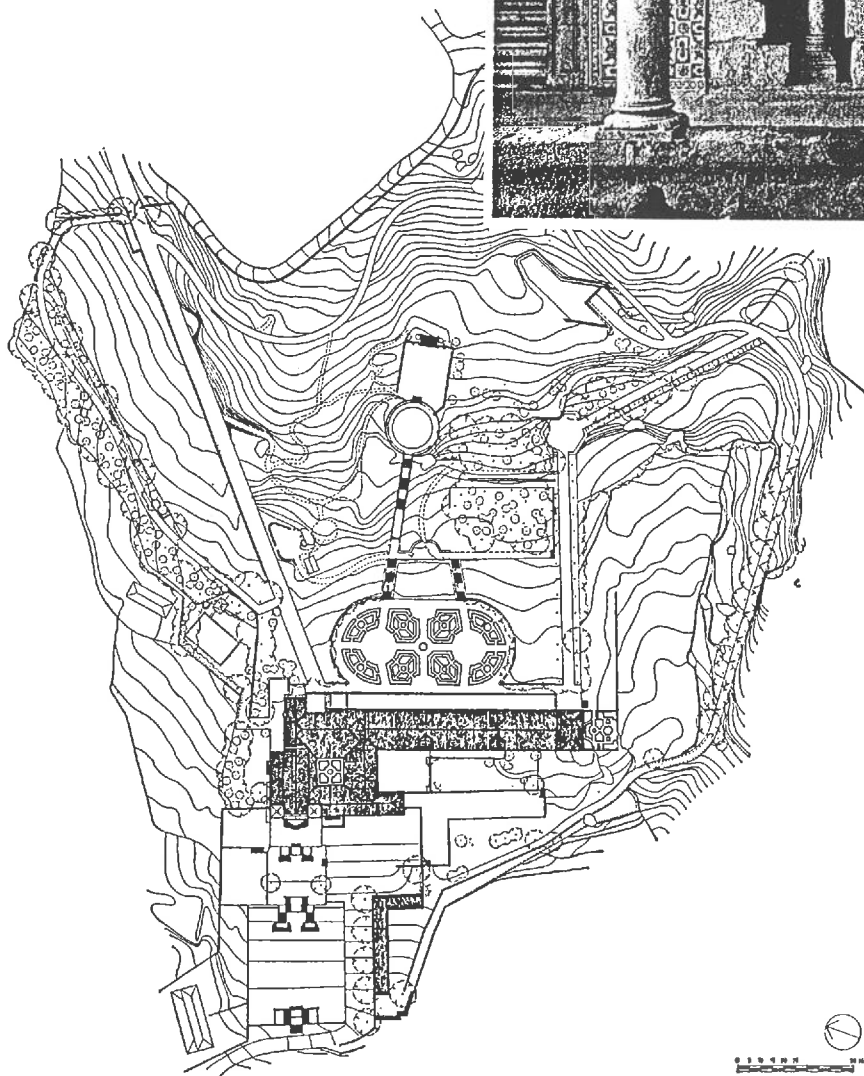
Alfonso F. TAVORA, APO
 JUNHO 1922
 DESENHO 288 RE.1
 ESCALA 1:200





CÂMARA MUNICIPAL DE GUIMARÃES
 REABILITAÇÃO DO LARGO CONDESSA DO JUNCAL
 PROJECTO DE EXECUÇÃO
 PLANTA DE APRESENTAÇÃO

F. TÁVORA, ARQ.
 NOVOEMBRO 1982
 DESENHO 257 P.E.3
 ESCALA 1/200



**SANTA MARINHA CONVENT
GUIMARÃES, 1975-1984**

Everything began in the IXth. century with the building of a small basilica on the slope of Mount Penha which had from pre-historic times been a holy place...

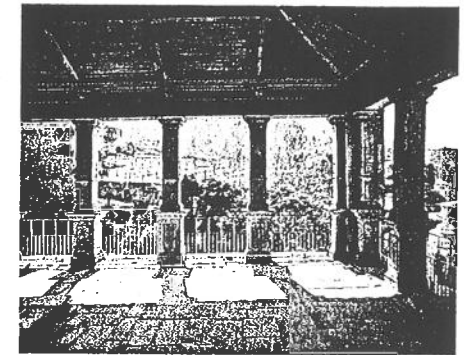
In the Xth. century a Galician Countess had a monastery built on the spot, which was later enlarged by a Portuguese Queen...

In the XVth. century a Duke of Bragança established a University of Theology there...

And it continued growing until it reached its splendour in the XVIIIth. century...

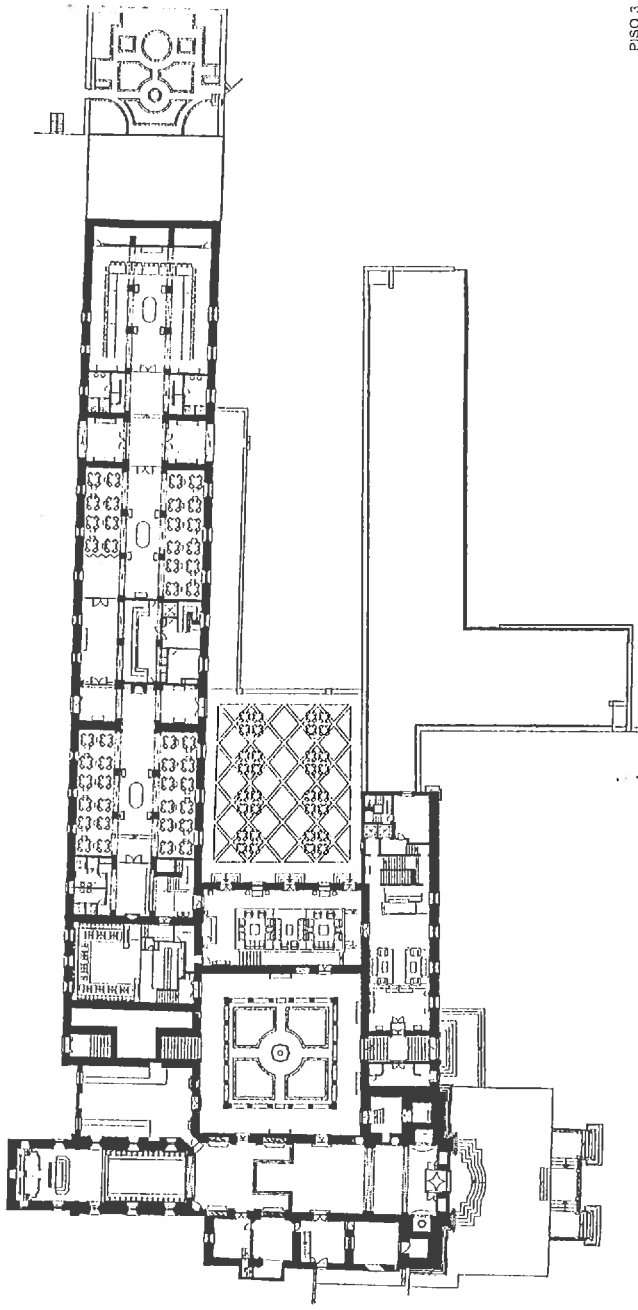
With the Liberal Revolution of 1834, the religious life came to a halt and the building was transformed into a private residence...

Heading towards degradation it was bought by the State in order to build a "Pousada..."

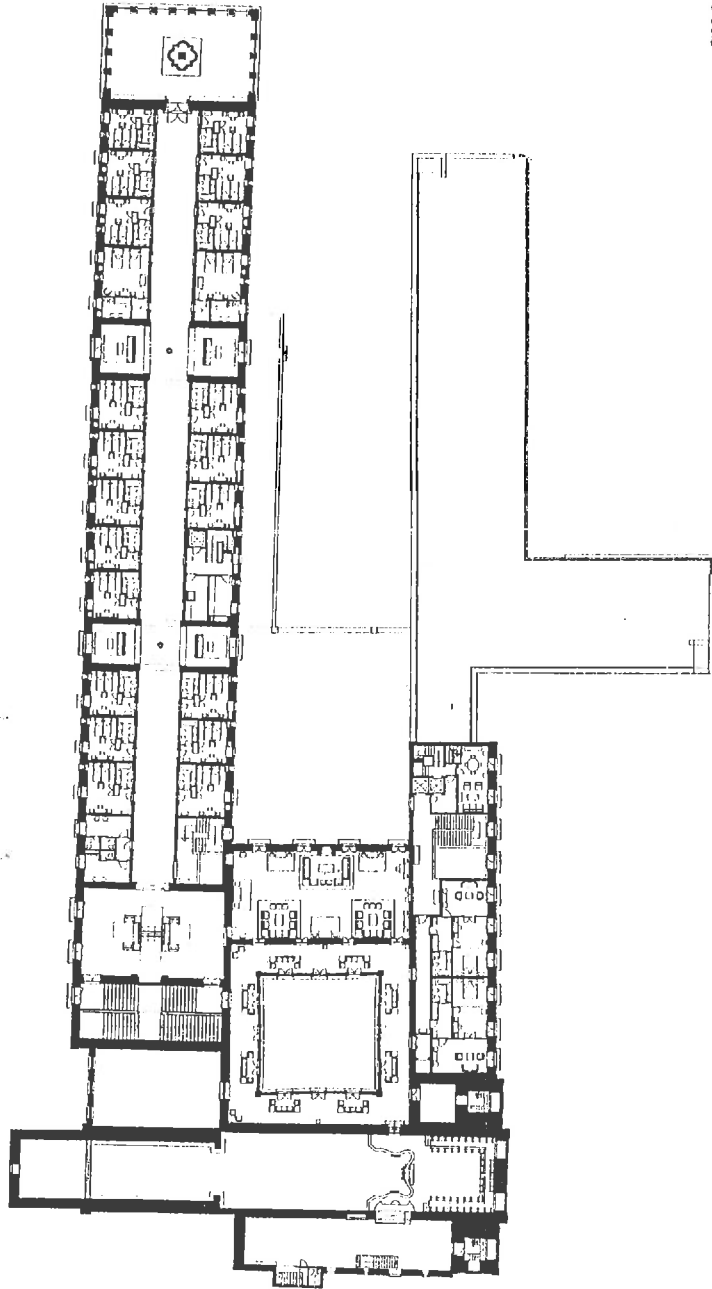


F. TAVORA

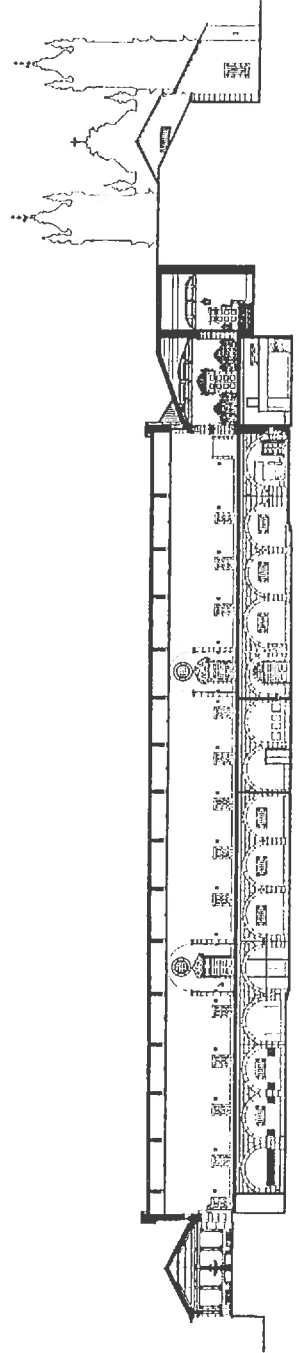


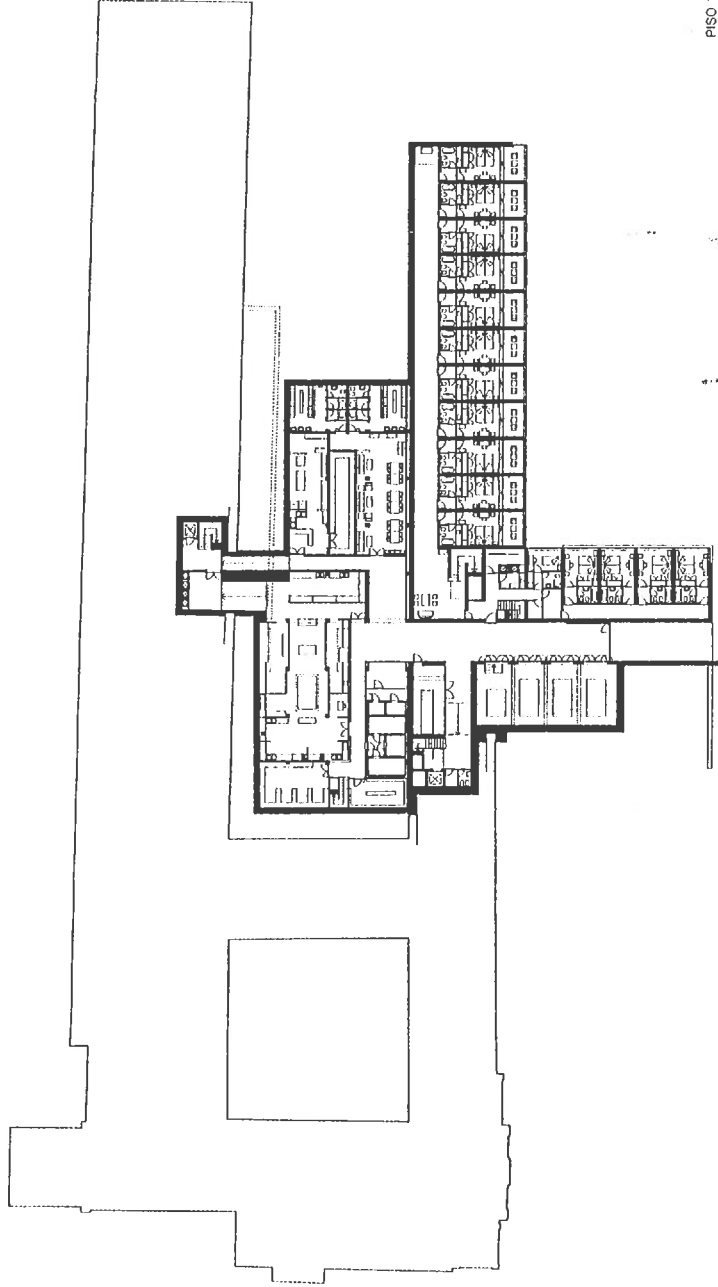


PISO 3

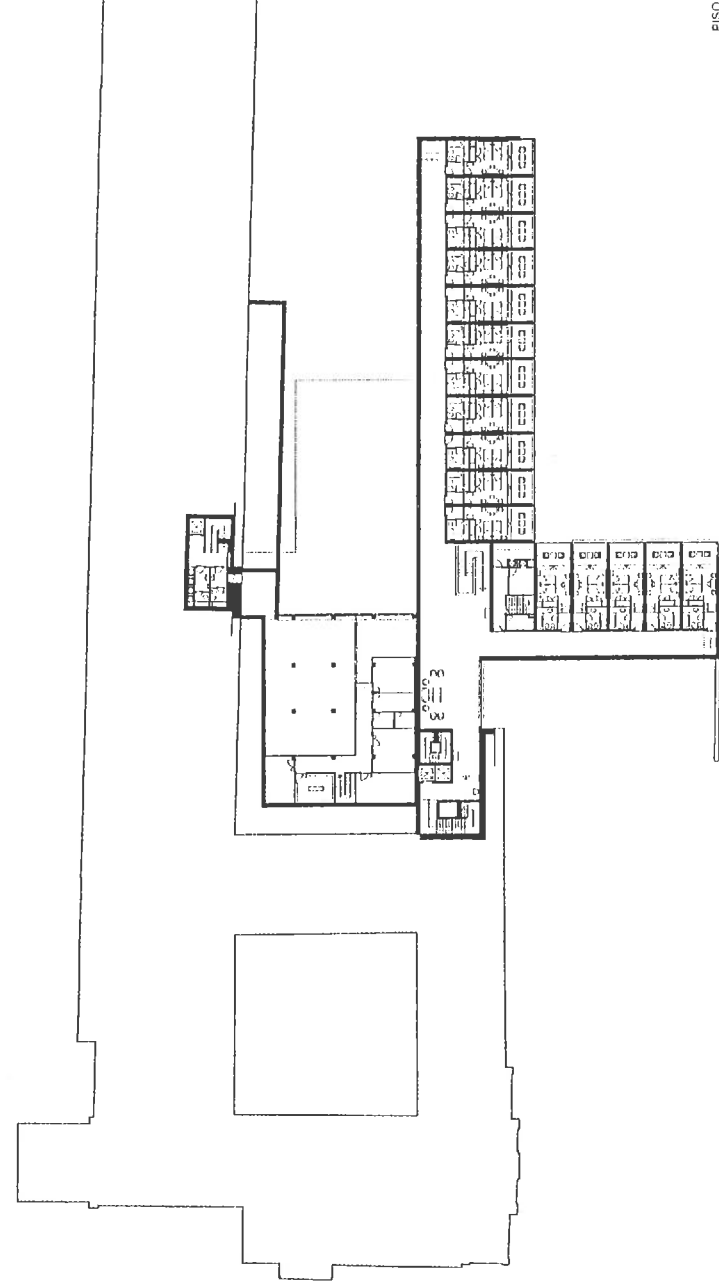


PISO 5

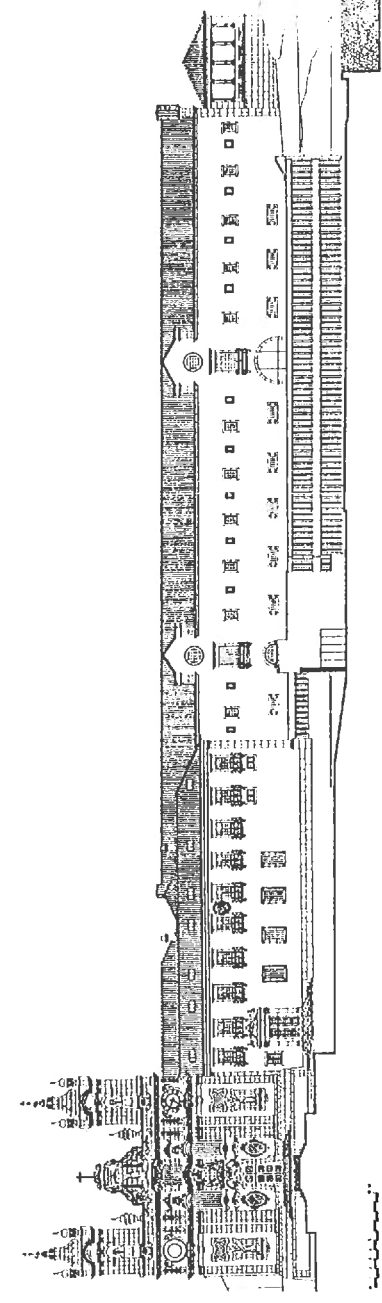




PISO 1



PISO 2



BRAGA*

Braga
Pop 64113
Michelin map 440 or 441 H4

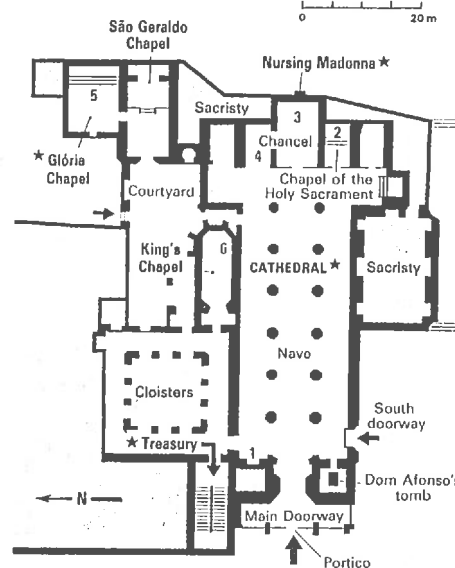
Marked by its long clerical history, Braga is bristling with churches and monasteries and has a reputation for being rooted in the past. Nonetheless, as the capital of the Minho, it is an active centre living from industries such as leather, textiles, brick manufacture, soap making, engineering and smelting. A yoke fair is still held on Tuesdays on the fairground (*largo da feira*).

A very religious city – Bracara Augusta, an important Roman town, was made into their capital by the Suebi when they advanced upon the area in the 5C. The town was subsequently captured first by the Visigoths (who built the Igreja de São Frutuoso) and then the Moors and only regained prosperity after the Reconquest when it became the seat of an archbishopric. From this time onwards the influence of the Church became paramount, a feature now particularly apparent in the richness of the architecture; in the 16C the archbishop and patron Dom Diogo de Sousa presented the town with a palace, churches and calvaries in the Renaissance style; in the 18C the two prelates, Dom Rodrigo of Moura Teles and Dom Gaspar of Bragança made Braga the centre of Portuguese baroque art. Braga, once the seat of the Primate of All Spain, is still strongly ecclesiastical in character. Holy Week is observed with devotion and is the occasion for holding unusual processions. The Feast of St John the Baptist on 23 and 24 June attracts crowds of local people and even many from as far as Galicia; they attend the processions, folk dancing and firework displays in the brilliantly decorated town.

*SÉ ☉ 1 1/2 hours

There subsists today, of the original Romanesque structure, only the south door and the arching over the main doorway, ornamented with scenes from the medieval *Romance of Renart, the Fox*. The portico with festooned Gothic arches is by Biscayan artists brought to Braga in the 16C by Diogo de Sousa. The moulded window frames date from the 17C. This same archbishop is responsible for the cathedral's east end bristling with pinnacles and balusters. The graceful statue* of the Nursing Madonna (Nossa Senhora do Leite) beneath a Flamboyant canopy which adorns the east end exterior is said to be by Nicolas Chanteleine (*qv*).

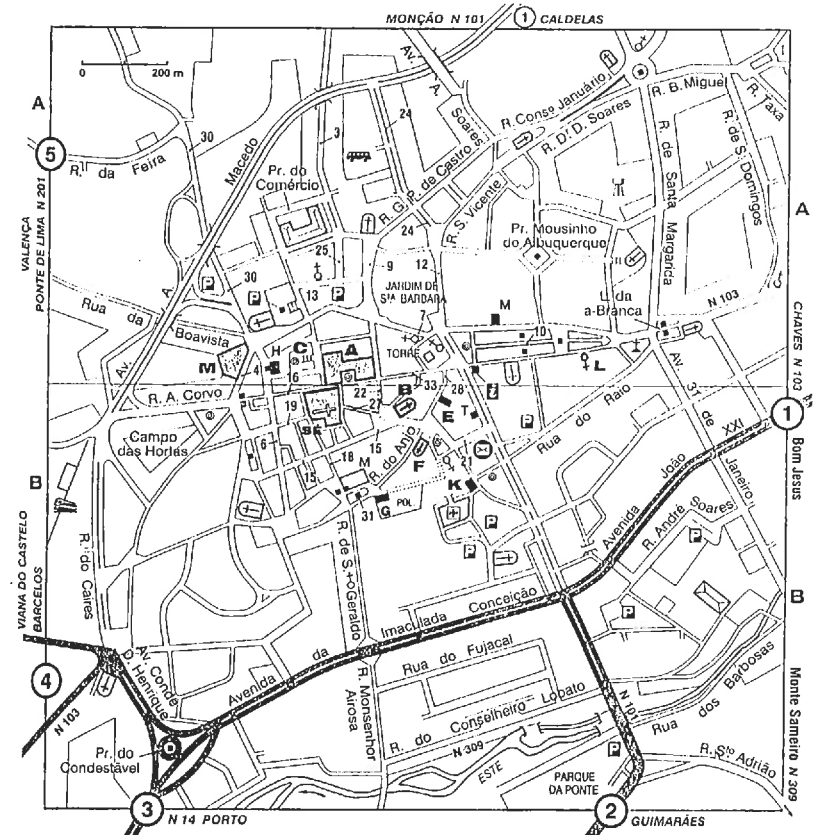
*Interior – It was transformed in the baroque period. The contrast between the richness of the woodwork and the simplicity of the nave is striking. The font (1) is Manueline; to the right, in a chapel closed by a 16C grille, lies the bronze tomb (túmulo, 15C) of the Infante Dom Afonso. The Chapel of the Holy Sacrament (Capela do Sacramento) contains a fine 17C polychrome wood altar (2) representing the Church Triumphant after a picture by Rubens. The chancel (*no access*), which is covered by intricate ribbed vaulting* in the Flamboyant style, contains a Flamboyant altar* (3) of Ança stone carved on the front with scenes of the Ascension and of the Apostles. Above the altar is a 14C statue of St Mary of Braga. To



BRAGA

Capelistas (Rua dos)..... A 7
(Rua)..... AB 16
Franc. Sanches (Rua)..... B 22
São Marcos (Rua)..... AB 28
Souto (Rua do)..... AB 33

Abade Loureira (Rua)..... A 3
Biscainhos (Rua dos)..... A 4
Caetano Brandão (Rua)..... B 6
Carmo (Rua do)..... A 9
Central (Avenida)..... A 10
Chãos (Rua dos)..... A 12
Conde de Agrolongo (Praça)..... A 13
Dom Afonso Henriques (Rua)..... B 15
Dom Gong. Pereira (Rua)..... B 18
Dom Paio Mendes (Rua)..... B 19
Dr. Gonçalo Sampaio (Rua)..... B 21
General Norton de Matos (Av.)..... A 24
Nespereira (Avenida)..... A 25
São João do Souto (Praça)..... B 27
São Martinho (Rua de)..... A 30
São Tiago (Largo de)..... B 31



Igreja Santa Cruz (F) – The Church of the Holy Cross is a 17C building in baroque style.

Casa do Raio or Casa do Mexicano (K) – The front of this 18C rococo residence is faced with *azulejos*.

Capela da Nossa Senhora da Penha de França (L) ☉ – The chapel is embellished with fine *azulejos* by Policarpo de Oliveria Bernardes and a 17C baroque pulpit.

to the left of the chancel is a chapel (4) decorated with 18C *azulejos* by Antonio de Oliveira Bernardes depicting the life of St Pedro de Rates, first bishop of Braga. A harmoniously baroque group is formed by the two 18C cases* on either side of the balustraded organ loft.

*Treasury – The cathedral treasury has a fine collection of 16-18C vestments as well as some outstanding church plate. This includes a Manueline chalice, a 14C cross in rock crystal, a 17C silver-gilt reliquary cross, a 10C Mozarabic chest made of ivory, a 16C chalice, a 17C monstrance, Dom Gaspar of Bragança's 18C silver-gilt monstrance adorned with diamonds, and several statues including a 13C Christ and St Crispin and St Crispinian, patron saints of shoemakers. There are also some 16C *azulejos* on display. The gallery or *coro alto* contains 18C gilded wood stalls and provides a good view of the church interior. A tour of the treasury includes St Gerald's Chapel and the Chapel of Glory.

SOUTO DE MOURA, 1980

Municipal market, Braga

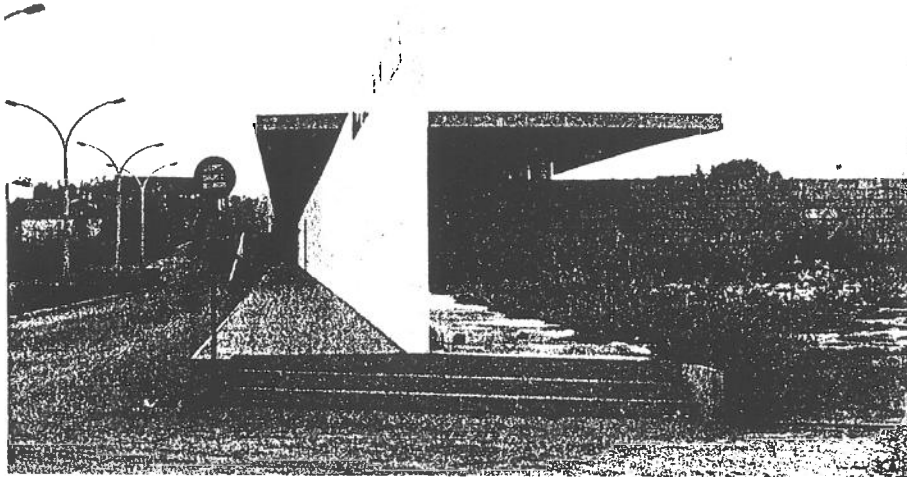
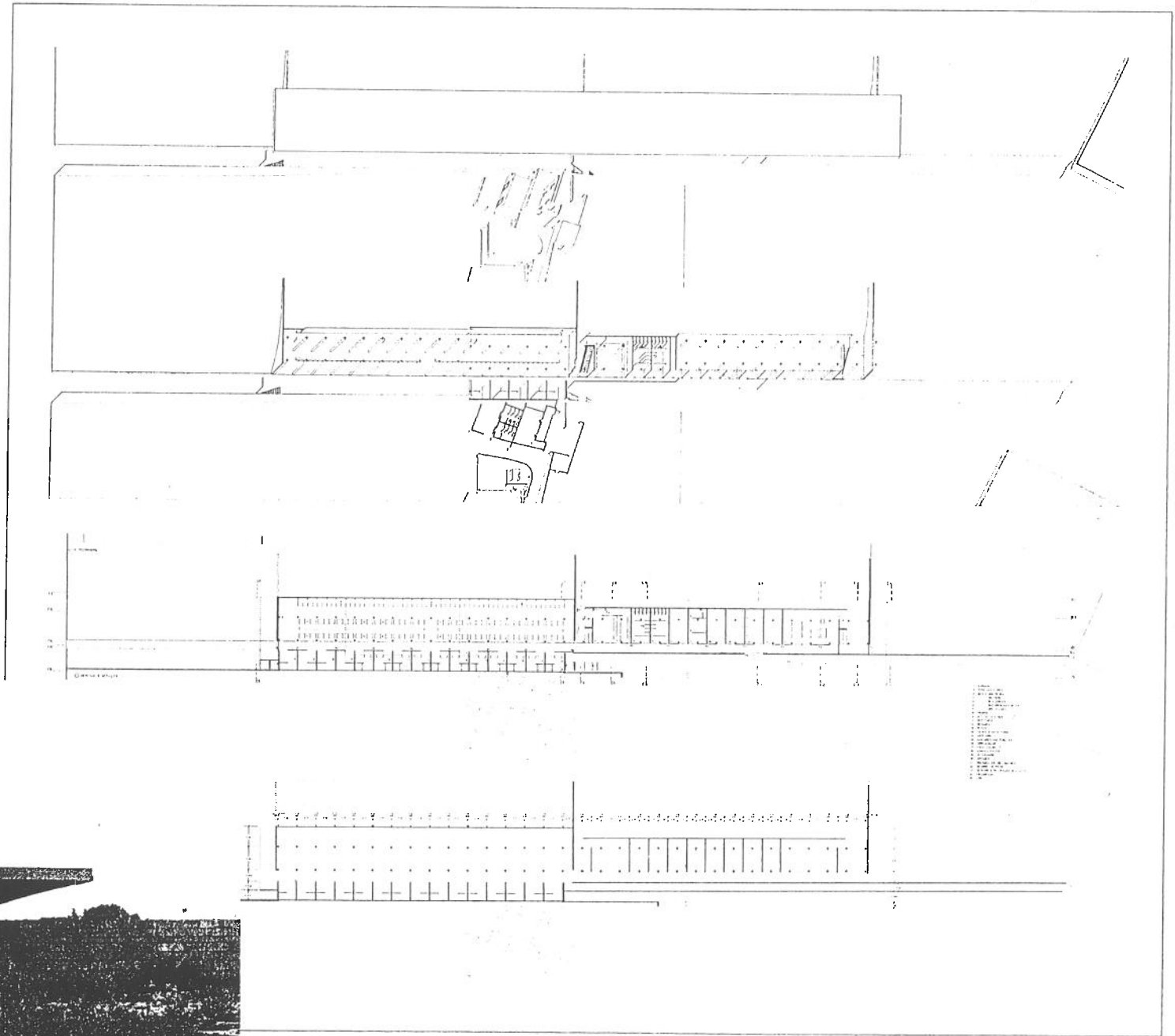
The site was just that and nothing more.

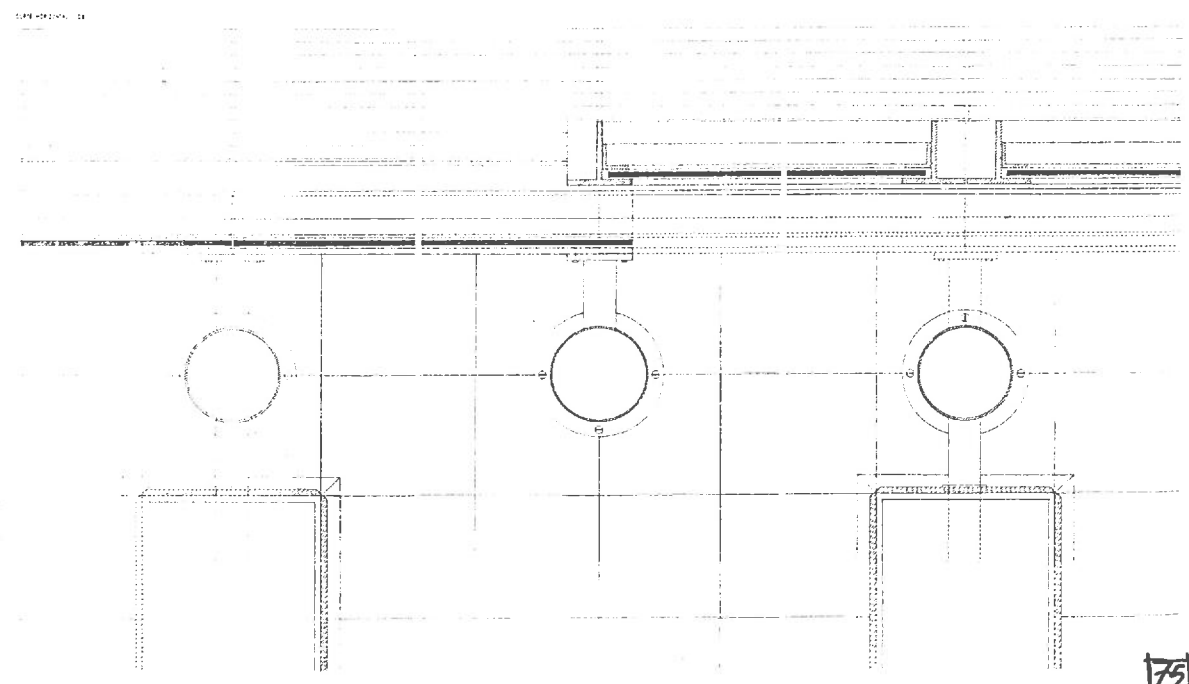
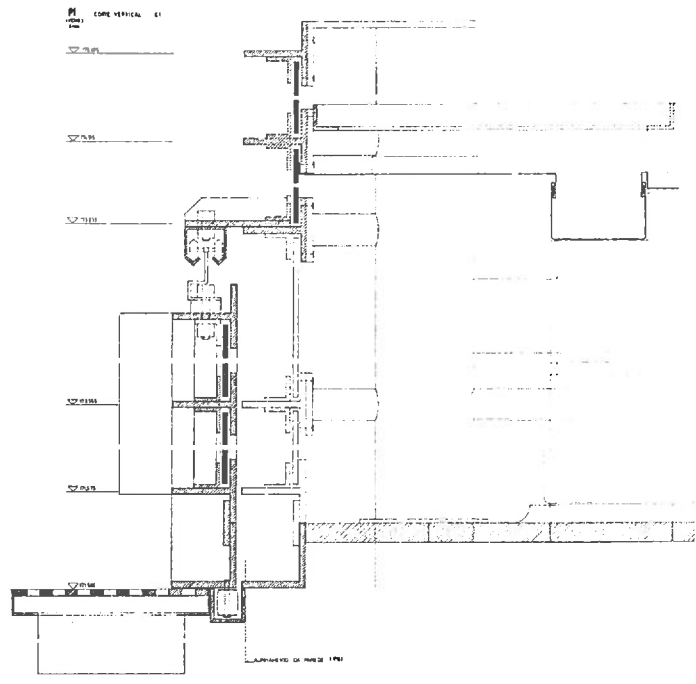
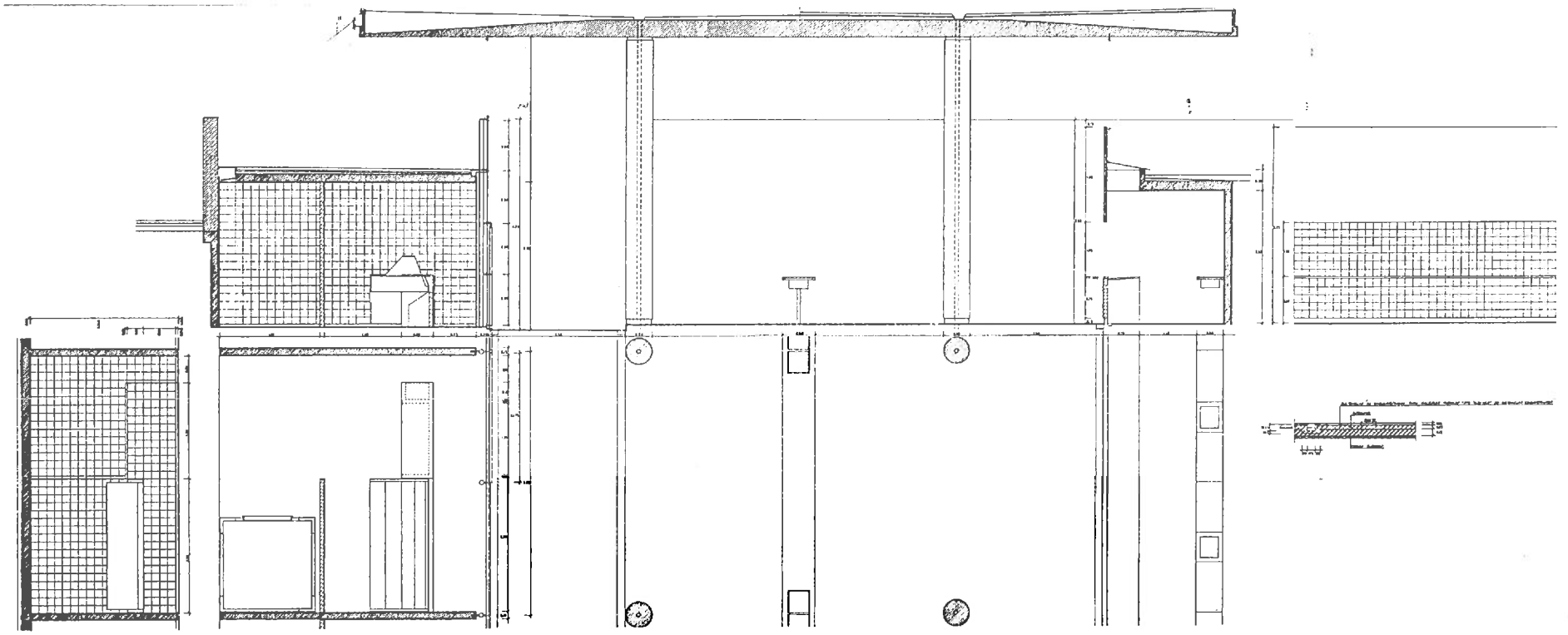
An enclosed, walled plot set in the heart of the city. In the centre of the site, a hill. On its summit, a house.

This was a crossroads, the meeting of two orthogonal axes which linked the site to the rest of the city. If the point of intersection was there, where the house was, then the market would be located there. If the road ran straight and true, the market would situate itself there, set on the level between two supporting walls.

Externally, the site varied very little.

Internally, the visitor has to pick out a route through the pillars.





Three New Pousadas

In the seventies, some of the most beautiful castles in Portugal found new use as state-run hotels in the luxury category. In the meantime, many of the cloisters allowed to go to ruin have been included in this restructuring program. As the three more recent examples mentioned here clearly show, this task demands considerable finesse and sensitivity. The fact that there are no fixed and binding standards for restoring monuments in Portugal presents both dangers and opportunities. The extent of the work ranges from the reconstituting restoration of the tectonic structure of the Santa Maria de Bouro cloister, a grandiose building in a small town near to Braga in the north-western part of Portugal, by Eduardo Souto de Moura, to the replacement of decayed building substance as well as its supplementation as in the case of the double-courtyard complex, outside Arriolos in the Alentejo, by Jose Paolo dos Santo, and the redefinition of the entrance hall and the addition of a completely new wing at Flor da Rosa, also in the Alentejo, by João Luis Carrijo da Graça. gc

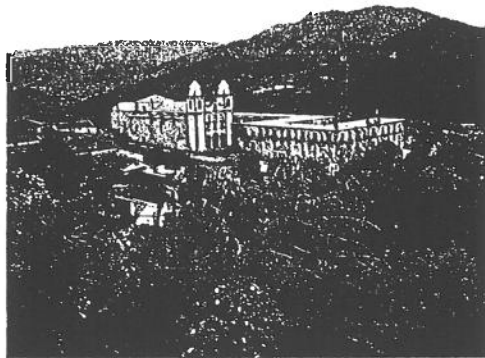
Pousada Flor da Rosa (Realisation 1992-1995)
Architect: João Luis Carrijo da Graça
Collaborators: Ines Lobo, Anne Demoustrier,
Pedro Domingos, Nuno Matos



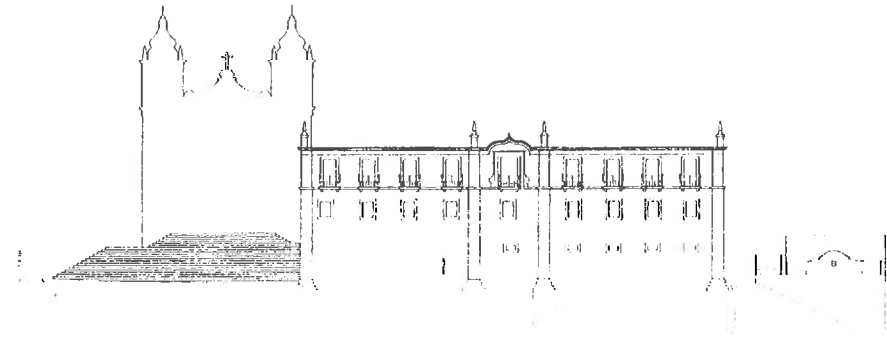
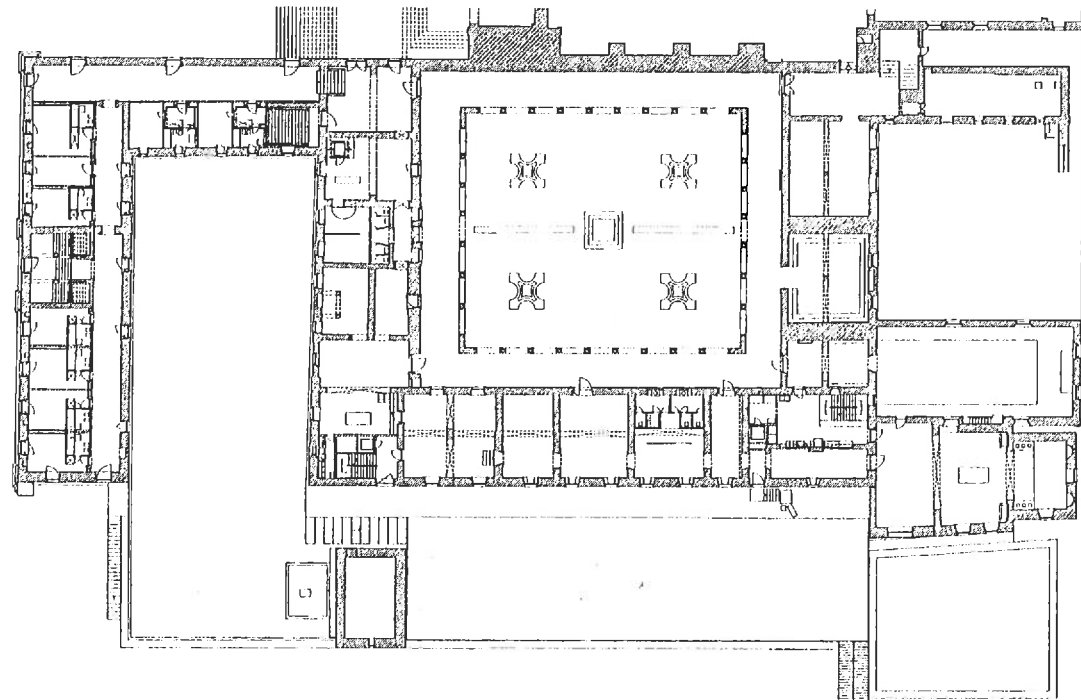
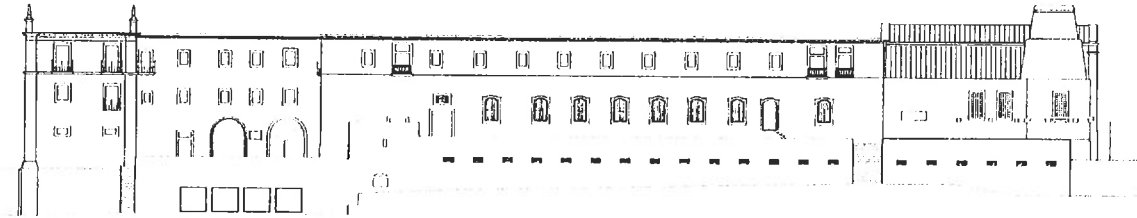
The main front of the monastery Santa Maria de Flor da Rosa near Crato in the province Alentejo. The monument used as a hotel now seen from the village Flor da Rosa. Photos unless mentioned: Luis Ferreira Alves, Porto

The well-fortified cloister on the edge of the village Flor da Rosa, near Crato in the Alentejo counts among those monuments that play a considerable role in Portugal's national identity owing to its history and the legends surrounding it. From its tower, one looks over a wide plateau near to the Spanish border. It was once the headquarters of an order of knights before finally becoming the residence of Don Alvaro, the last feudal lord of Flor da Rosa, following numerous extensions and considerable conversion work.

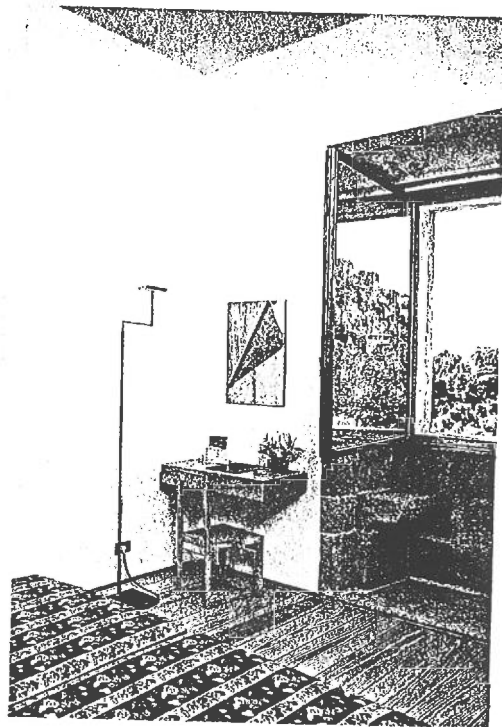
After a long period of decline and a devastating fire in the forties, the authorities began emergency work on the cloister using reinforced concrete. Carilho da Graça's concept involved rendering secure those parts of the building intended for public gatherings and making them accessible to visitors as well as including some rooms in the hotel program by accommodating there those functions which did not require work on the substance of the building. Most of the guest rooms as well as the utility rooms have been housed in a new section which, together with the swimming pool, now forms a large inner courtyard.



Pousada Santa Maria do Bouro, Amares, Braga,
 Architekt/Architect: Eduardo Souto de Moura
 Mit/with: Humberto Vieira
 Mitarbeiter/Collaborators: Manuela Lara,
 Antonio Clemont, Ana Fortuna, A. Pedro Valente

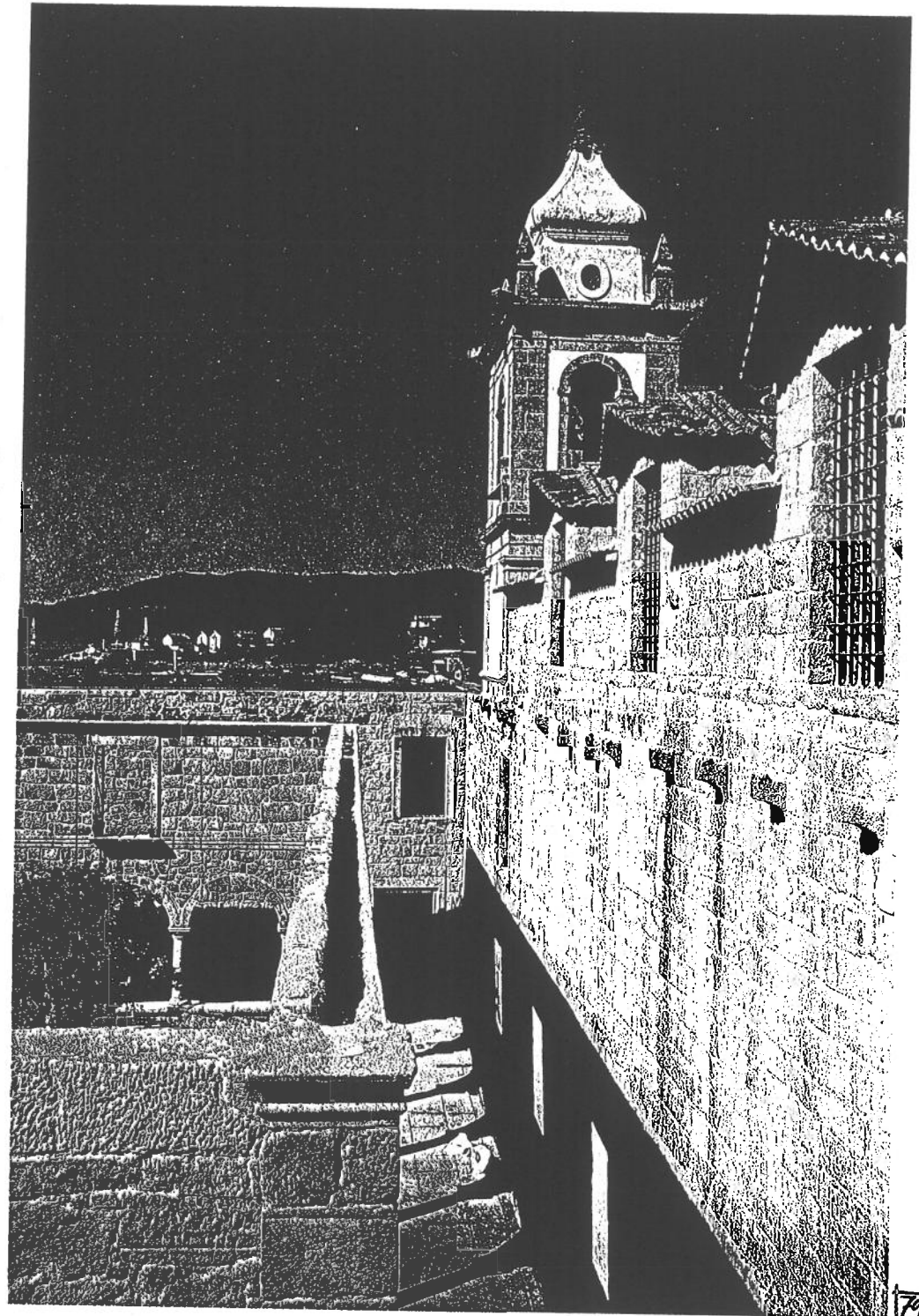


View of the entire complex
of the Pousada Santa Maria do Bouro.
The renewal work still unfinished
is carried out using the existing stones and forms.
However this is not
a reconstruction of the building
in its ostensibly original form.
The ruins can be just as easily manipulated
as the monastery has been over the centuries



Views of the interiors
of the already completed parts of the building,
the most impressive one of the three monuments.
With the introduction of new materials,
functions and formal elements
form and program
are to spontaneously complement one another

Plans (scale 1 : 750)



VIGO (Pontevedra)

Michelin map 000 fold 12 — Local map p 153 — Pop 258 724

See town plan in the current Michelin Red Guide España Portugal

Vigo the most important fishing port in Spain is also a large industrial city due to its role as a foreign-trade zone — canning, shipbuilding, metallurgy, and engineering.

Vigo dates back to Roman times. From the 16 to 18C its active commercial trade with North America — authorization by Charles V in 1529 — attracted English and Turkish corsairs to its waters (*see below*). In 1589 Drake had attacked the harbour and sacked the town. In the 19C modern Vigo was born; rapidly it has become with Corunna (*p 145*) one of the largest cities in Galicia.

Vigo's **setting*** is outstanding both for its beauty and its maritime advantages. The town, garlanded with pinewoods and gardens, is built in an amphitheatre round the south bank of the deep roadstead, guarded at its entrance by the Cies Islands. The old town and fishermen's quarter are unusual; the Alcabre, Samil and Canido sand beaches, south of the town are very popular.

In the 15 and 16C English buccaneers frequently raided the harbour in search of treasure from the galleons returning with riches from the Spanish colonies.

Treasure laden ships. — In 1701 both English and French corsairs off Vigo surprised ships bringing treasure from the Americas to Philip V of Spain, grandson and candidate of Louis XIV.

In 1702 the Spanish sought protection from the French and a naval escort for their gold, silver and spice laden ships; however, when at the end of their passage the Spanish found themselves intercepted by a combined British and Dutch fleet under Sir George Rooke and the Duke of Ormonde, they turned down the French proposal of seeking shelter in La Rochelle, so sure were they that the French would levy an indemnity, and insisted on continuing on to Vigo. They were destroyed. The treasure seized, it is said, amounted to more than a million pounds and of the galleons not captured many sank to the bottom of the bay from which they have never been raised.

In 1709 Vigo was again taken by the British in the unofficial privateering war which flared eventually in the action of Jenkins Ear.

Castro Castle. — Castro hill behind the town is crowned by a castle fort which commands a magnificent **view**** of Vigo and the bay.

PONTEVEDRA

Michelin map 441 fold 12 — Local map p 153 — Pop 65 137

Legend has it that the town was founded by Teucer, son of Telamon, half brother of Ajax. In the Middle Ages it was known as Pontis Veteris - the old bridge.

It was a busy port lying sheltered at the end of its *ria*; fishermen, merchants, overseas traders lived there as did sailors and explorers such as **Pedro Sarmiento de Gamboa**, skilled navigator of the 16C, wise cosmographer and author of *Voyage to the Magellan Straits*. The Lérez delta, however, silted up so that by the 18C Pontevedra had begun to decline and the new port at Marín to take its place.

The present town has respected the old, a kernel tucked into the area between Michelena and Arzobispo Malvar streets, the Calle Cobián and the river, where life continues peacefully in the shadow of glazed house fronts, squares occasionally set with a Calvary (**Plaza de Leña YZ 20**, **de Teucro Y 45**, **de Mugártegui Y 27** or **de la Padreira Y 33**) and streets near the Lérez (**Real Y 37**, **San Nicolás Y 40**) which come to life on market days in the bustling Calle Sarmiento (Y 42).

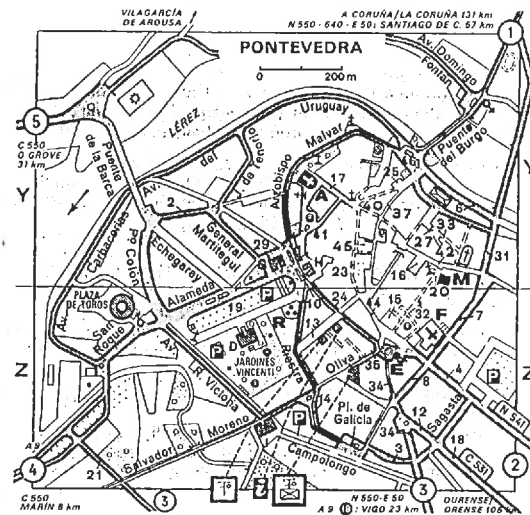
SIGHTS

St Mary Major* (Sta María la Mayor) (YA). — Old alleyways and gardens surround this delightful Plateresque church which was built by the mariners' guild in the fishermen's quarter between the late 15C and 1570.

The **west front*** is carved like an altarpiece, divided into separate superimposed areas on which are reliefs of the Dormition and Assumption of the Virgin and the Trinity. At the summit is the Crucifixion at the centre of a pierced coping finely carved with oarsmen and fishermen hauling in their nets.

The interior presents an on the whole successful mingling of Gothic (notched arches), Isabeline (twisted small columns) and Renaissance (ribbed vaulting). The back of the west façade is covered in minutely carved low reliefs of Biblical scenes.

Benito Corbal	Y 4
Buenos Aires	Y 6
Indalecio Armeistio (Pl.)	Y 16
Manuel Quiroga	Y 23
Michelena	YZ 24
Muelle (Pl. del)	Y 25
Oliva	Z
Real	Y 37
Sarmiento	Y 42
Soportales de la Herrería	Z 44
Alfonso XIII	Y 2
Andrés Mellado	Z 3
Cobran Rolfignac	Z 7
Daniel de la Sota	Z 8
España (Plaza de)	YZ 10
Fray Juan de Navarrete	Z 12
General Mola	Z 13
González Besada	Z 14
Herrería	Z 16
Isabel II	Y 17
Joaquín Costa	Z 18
José Antonio (Alameda)	YZ 19
Leña (Pl. de la)	YZ 20
Manuel del Palacio (Av. de)	Z 21
Mugártegui (Pl. de)	Y 27
Prudencio Landín Tobío	Y 29
Padre Amoedo	Y 31
Pasantería	Y 32
Pedreira	Y 33
Peregrina	Z 34
Peregrina (Pl. de la)	Z 35
San Nicolás	Y 40
Santa María (Av. de)	Y 41
Teucro (Pl. del)	Y 45
Valentín García Escudero (Pl.)	Y 46



La Peregrina Church (Z E). — The cult of the Pilgrim Virgin began in Galicia in the 17C. This unusual church, erected at the end of the 18C, has a narrow, convex façade and a spacious plan, combining a cross and a rotunda.

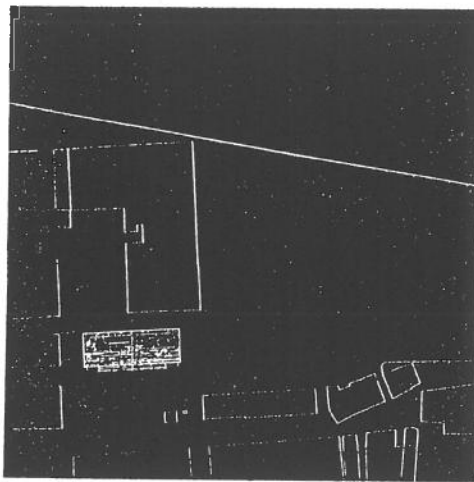
San Francisco (Z F). — The church's Gothic façade looks onto the gardens of the Plaza de la Herrería. To the right of the chancel lies the recumbent statue of Don Payo Gómez Charino, Lord of Rianjo, who in 1248 took part in the Reconquest of Seville.

Museum (Museo Provincial) (Y M). — *Open 11am to 1.30pm (1pm Sundays and holidays) and 5 to 8pm; closed Sunday and holiday afternoons; 100pts, including admission to Santo Domingo ruins (lapidary museum) and the Casa Fernández López (modern Galician painting exhibitions).*

The major part of the museum is in two fine 18C mansions, linked by an arch, on the Plaza de Leña. In the first are prehistorical and pre-Roman collections (notably the Celtic Golada treasure); in the second, maritime exhibits including the cabin of Admiral Méndez Núñez and the officers' mess below decks from the *Numancia* (access by the hatchway) which he commanded in 1866 at the Battle of Callao during the war against the former Spanish colonies in the Pacific. When told that it was folly to attack a port so well defended — Callao is Peru's chief seaport — the admiral replied "Spain prefers honour without ships to ships without honour". On the museum's upper floor are an interesting antique kitchen and examples of 19C Sargadelos pottery.

St Dominic Ruins (Z R). — *Same times as the museum.*

Only the church's Gothic east end remains, its tall bays overgrown with ivy. Arranged inside is a lapidary museum of Roman steles, Galician coats of arms and tombs. There are artisan's tombs showing the tools they used and tombs of noblemen such as Payo Gómez de Sotomayor, Henry III's ambassador to the Persian court.



Cliente *Client*: Ayuntamiento de Cangas (Pontevedra).

Arquitectos *Architects*: Alberto Noguerol & Pilar Díez.

Colaboradores *Collaborators*: Manuel Cuquejo, Pancho Comesaña (aparejadores); Serafín Ocaña (estructuras *structures*); Francisco Senra, Fernando Sánchez (instalaciones *mechanical equipment*).

Contratista *Contractor*: Feyju.

Fotos *Photos*: Javier Azurmendi.

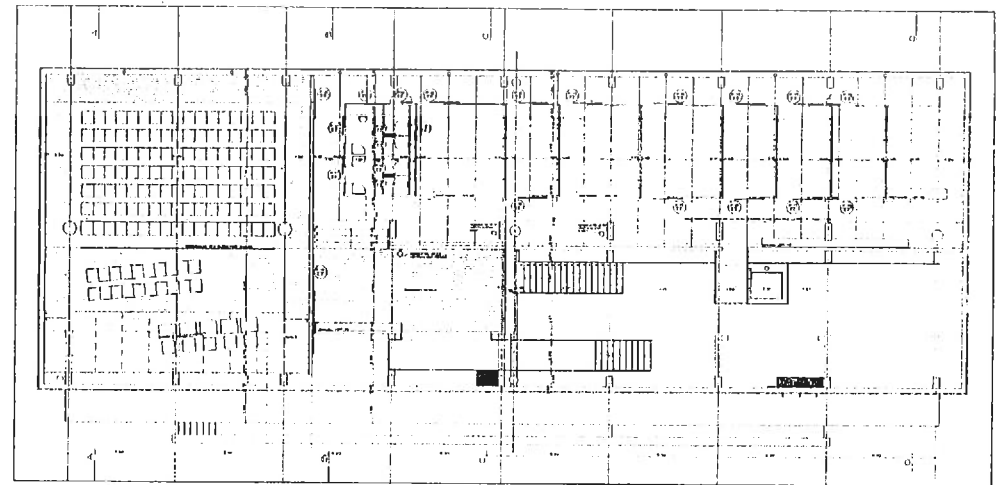
A *CIVIL* Guard headquarters formerly occupied the site of this project, which initially was to put a new town hall, a municipal police station, a post office, a job placement service and a law court in a single building. The ground floor was to provide direct and separate access to each. The idea of a building within a building seemed fitting, since the smaller premises could be lodged in the inner structure, allowing the diverse functions of the Town Hall to be distributed in the remaining spaces of the larger container.

Construction began in 1988 but a number of external circumstances eventually paralyzed it, with the frame already completed. By the time the works were retaken up years later, the program which had given rise to the above-mentioned frame had been changed, and since the basic built frame could no longer be altered, it became necessary to rethink the operation and take it like an external project to be readapted. The 'building within a building' concept had lost its raison d'être, since the program had replaced the judicial law court with a municipal public works bureau, substituted a deputation and collector's office for the employment service, and discarded the post office altogether. Of the facilities external to Town Hall, only the police station remained part of the brief.

Using the regular outline of the frame, the various parts of the program were distributed in a clear-cut way among the building's four stories. The semi-basement contains the machine room and diverse storage and archive rooms. The foyer and all facilities involving contact with the public are at ground level. The first floor accommodates the plenary session assembly hall and administrative offices. Finally, all offices directly connected to the mayoralty and the remaining parts of the program are situated on the second floor. The vertical circulation system, comprising the glazed-shaft elevator and stairs, is contained within a triple-height longitudinal band behind the main facade.

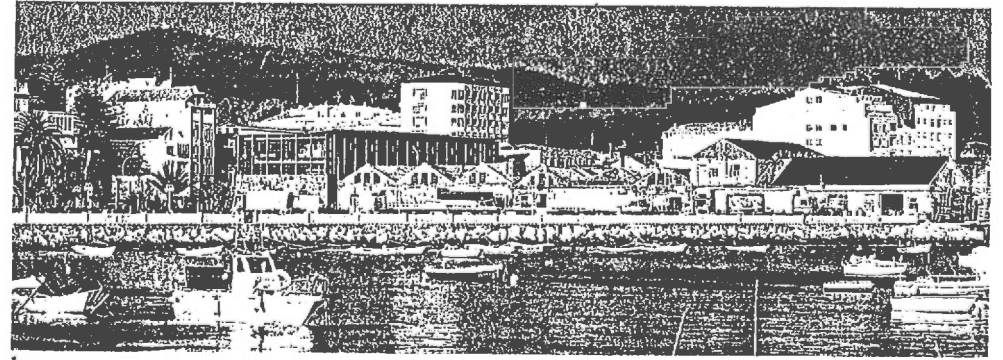
Exteriorly the building presents itself like a box with a glazed top, in such a way that the internal functioning of the public entity can be discerned. An inverted two-pitched roof rises over the upper line of the glass skin, accentuating its sheathing character, which then extends to the stone cladding of the lower part and is separated from the ground by a narrow glazed fringe that widens up to form the large access openings.

Alberto Noguerol & Pilar Díez
Ayuntamiento de Cangas (Pontevedra)
Cangas Town Hall (Pontevedra)

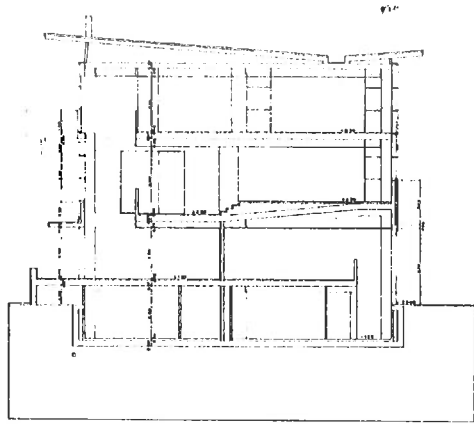


- 1 Panorama desde el puerto.
 2 a 4 Secciones transversales.
 5 a 7 Plantas baja, primera y segunda.

- 1 Panoramic view from the harbour.
 2 to 4 Transversal sections.
 5 to 7 Ground, first and second floors.



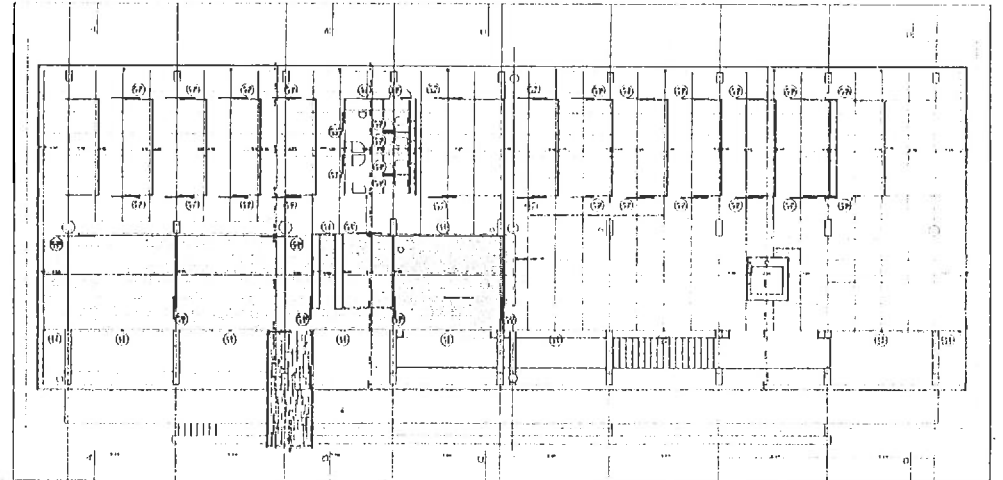
1



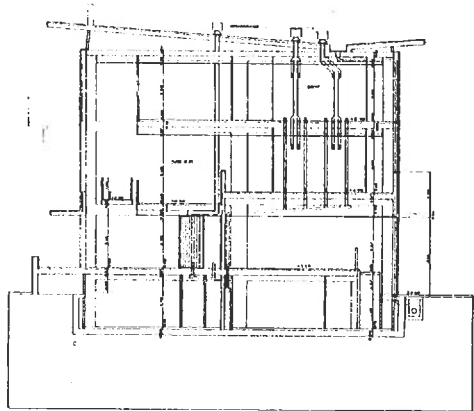
3



2



7



4

J. MANUEL GALLEGA '79-'82

**House and studio for a painter
Isla de Arosa, Pontevedra**

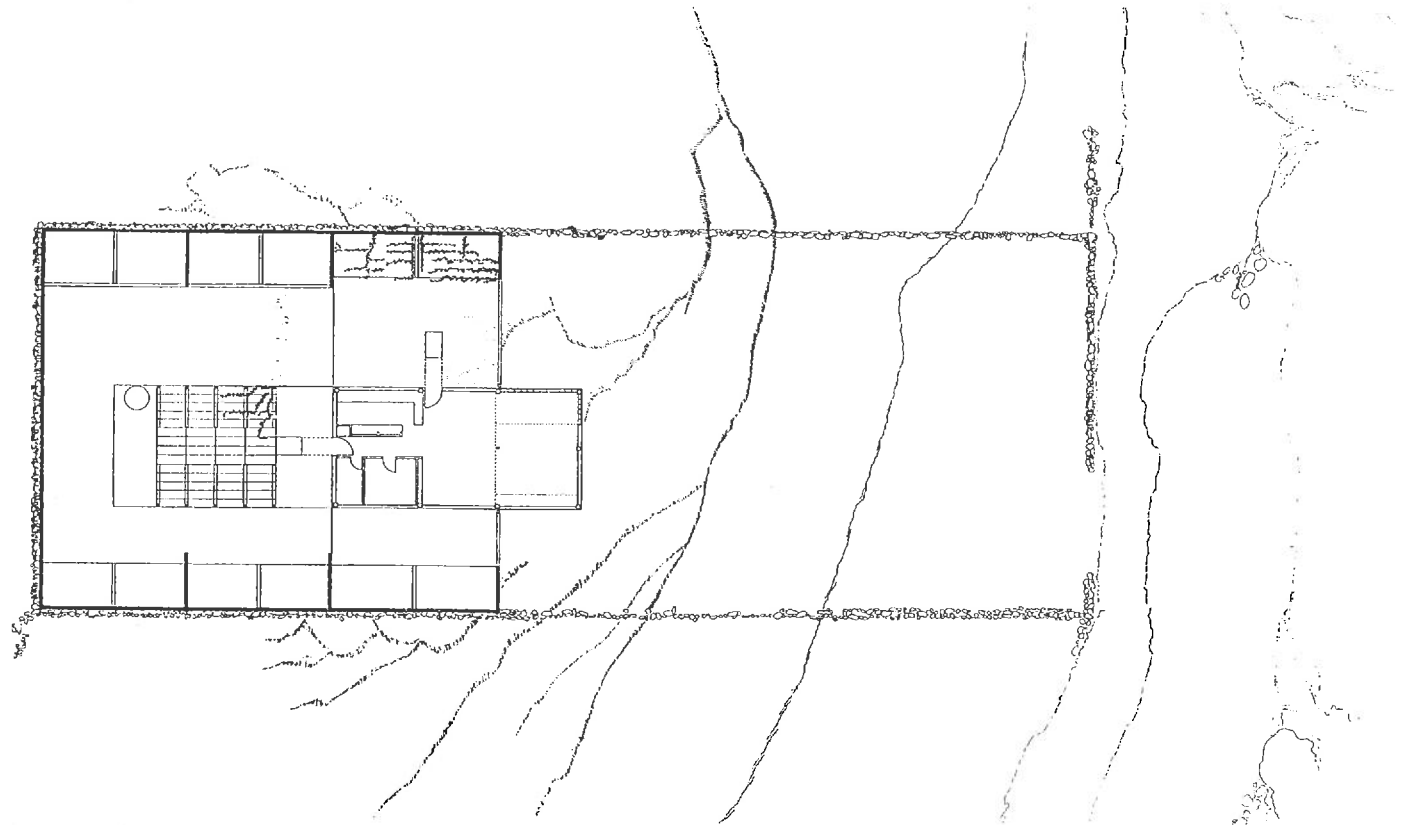
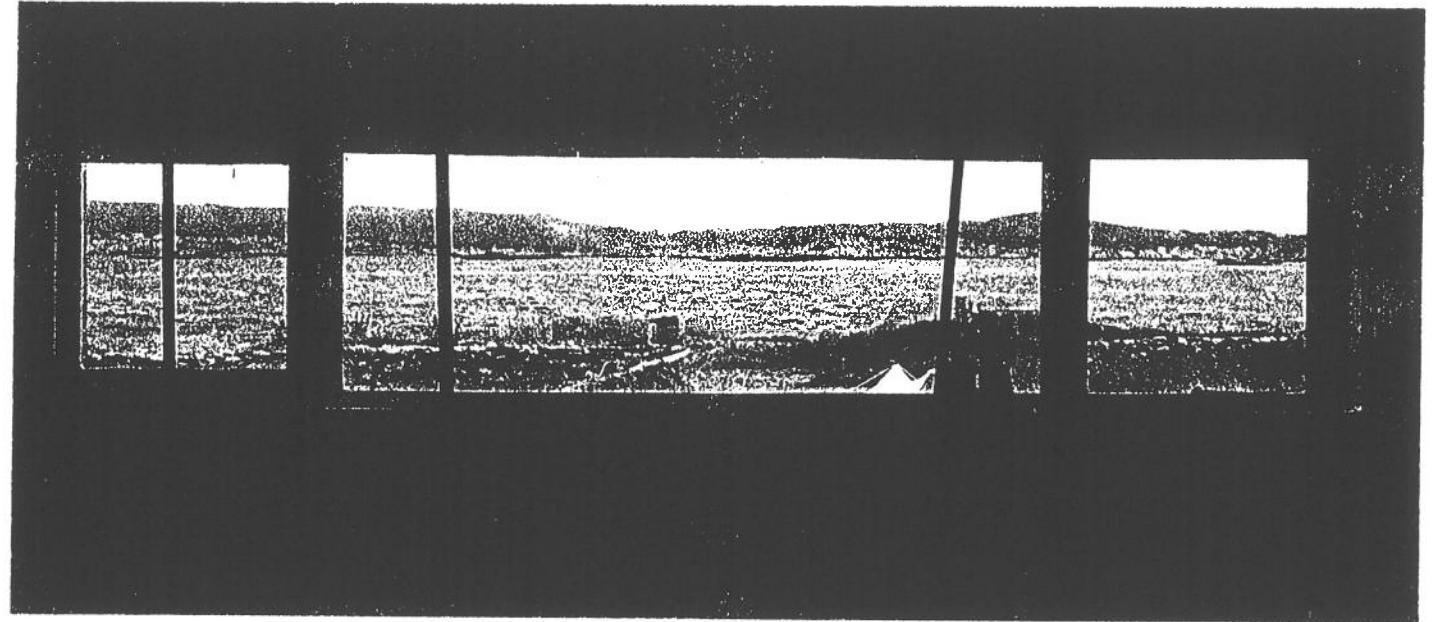
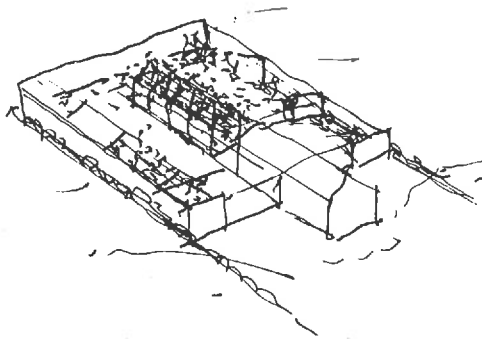
Collaborators: Carlos Trabazo and E. Ortiz

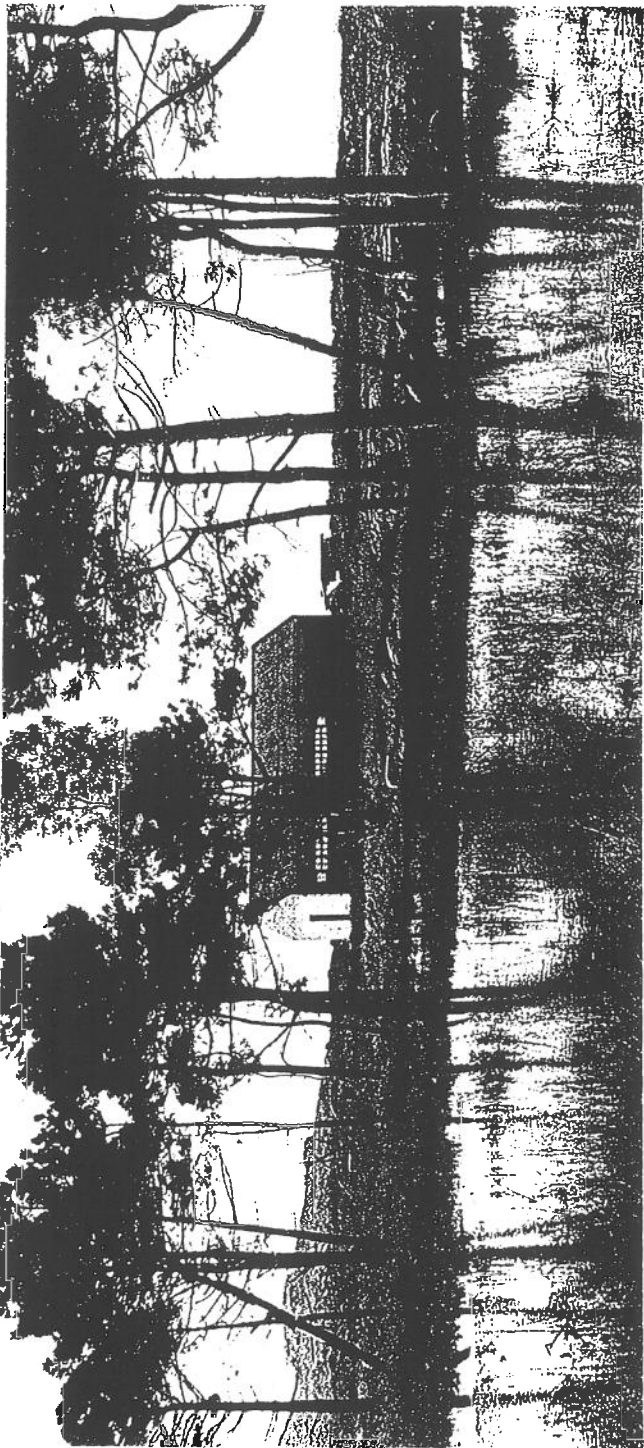
The difficulties of transporting the materials, the lack of water and electricity on the site, and a highly economical treatment were all borne in mind here. A small structure supports load-bearing walls of concrete block. The windows, which use proprietary concrete frames, are small, not intended for passage. Wood in the interior.

A house which comes close to not being one, a minimal shelter, extremely economical, almost alien to its setting.

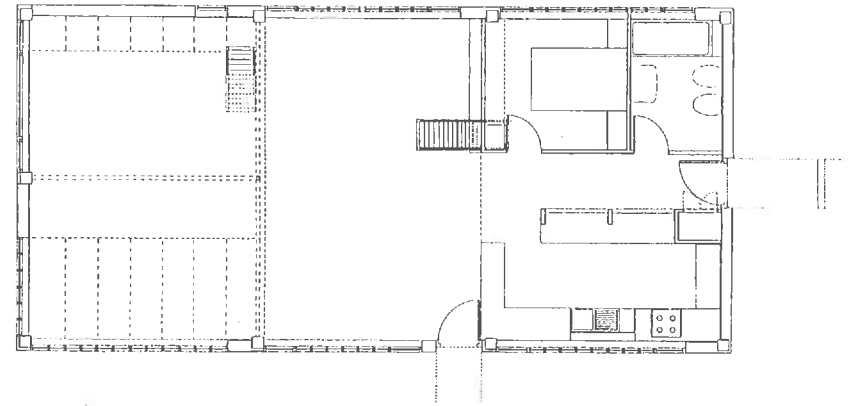
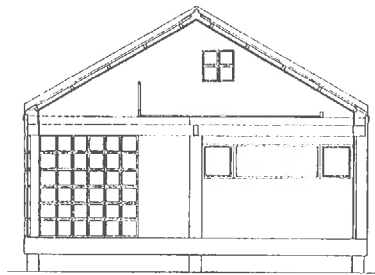
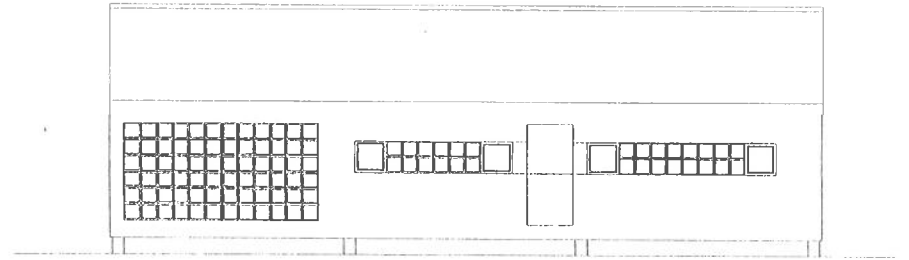
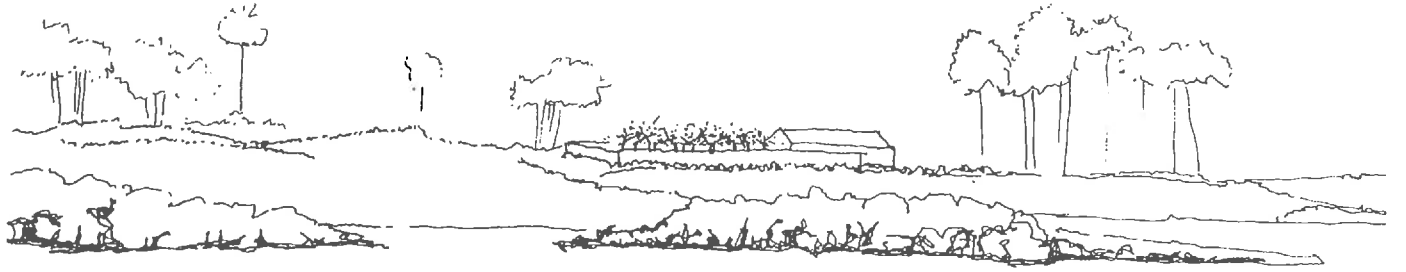
There was a desire here to consider whether, in this renunciation of architecture, in occupying the site it should appropriate it, glossing and reinterpreting it.

The whole is virtually nothing, and would be just the same had other materials and other building techniques been employed. Manifest through its marginal character is the reflection that in order to create it is first necessary to destroy.



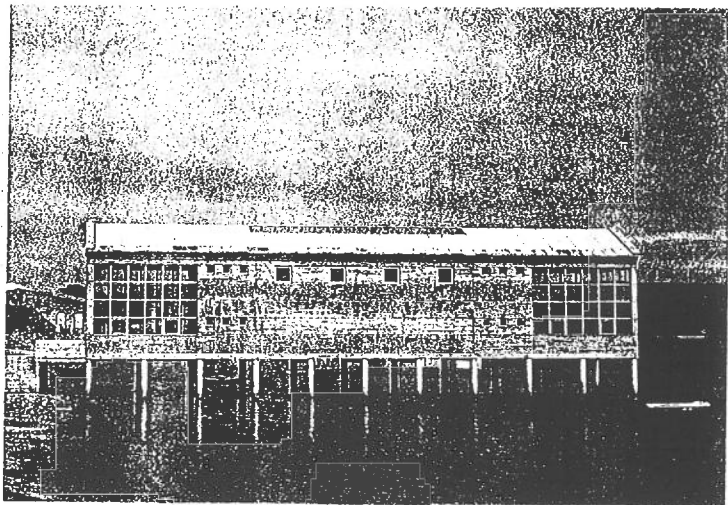
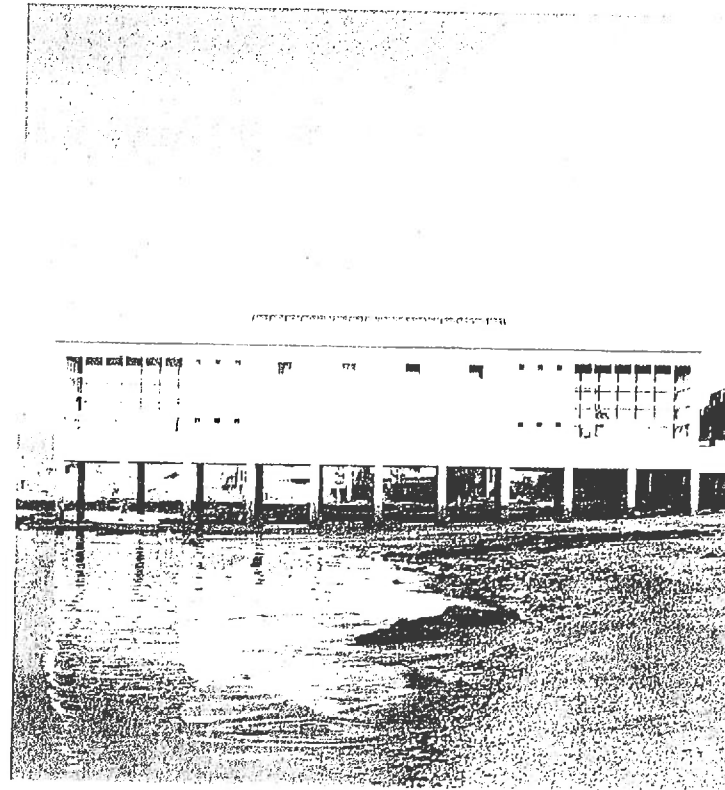
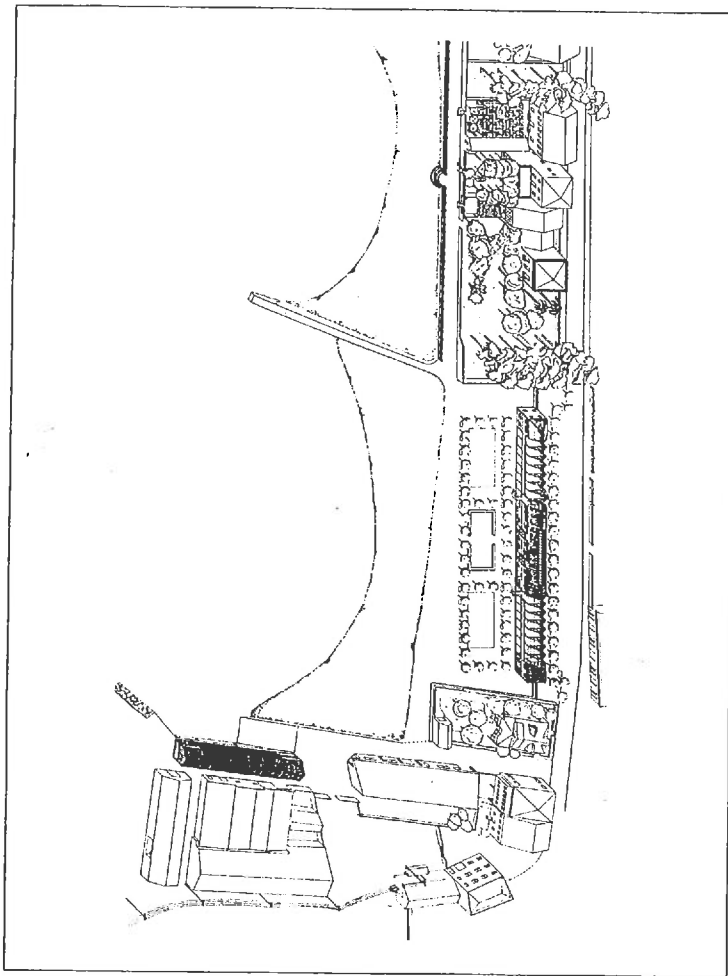


Sketches and general floor plan



CESAR PORTELA

Aquarium • Villagarcía de Arousa • Pontevedra • 1987



To this Galician architect, architecture equals artifice and is therefore opposed to nature. For him, good architecture is the resulting dialogue of a program and a place, a stage where life takes place.

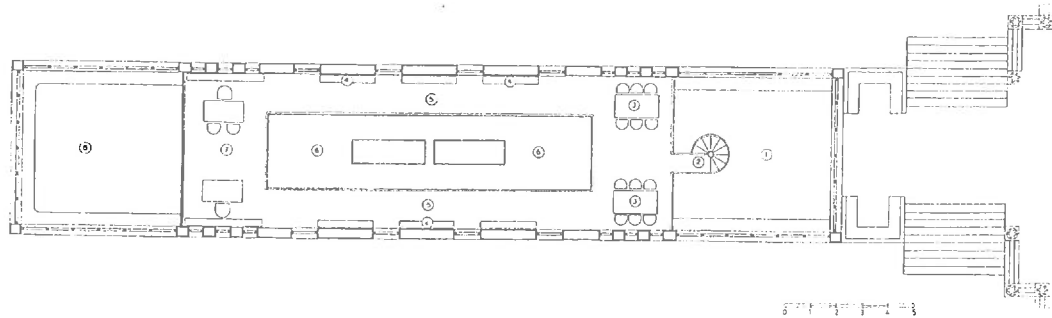
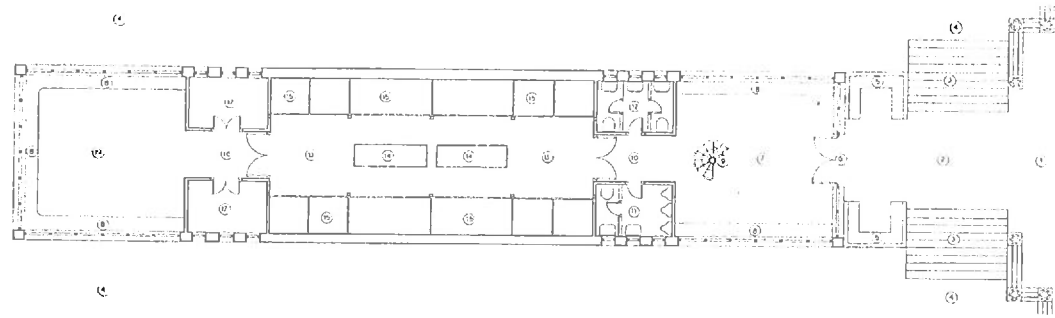
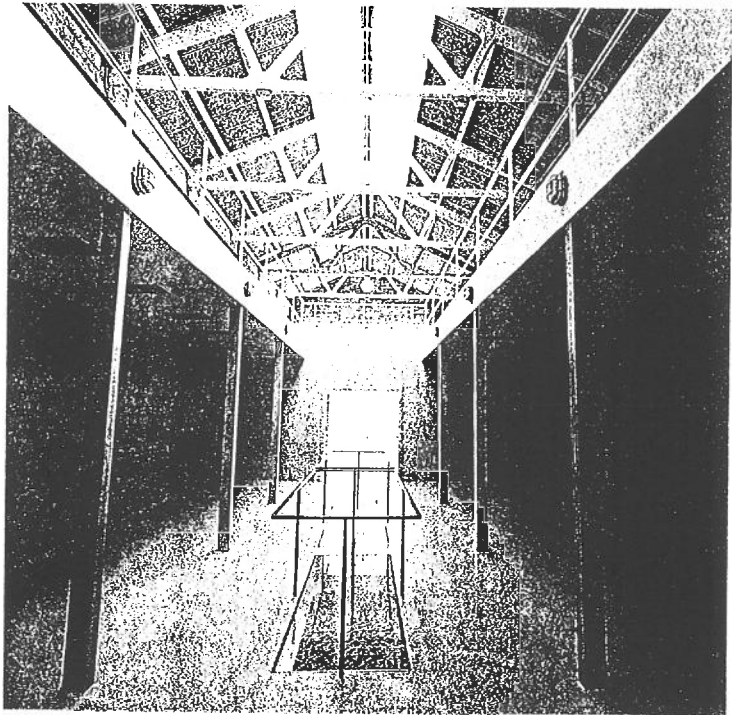
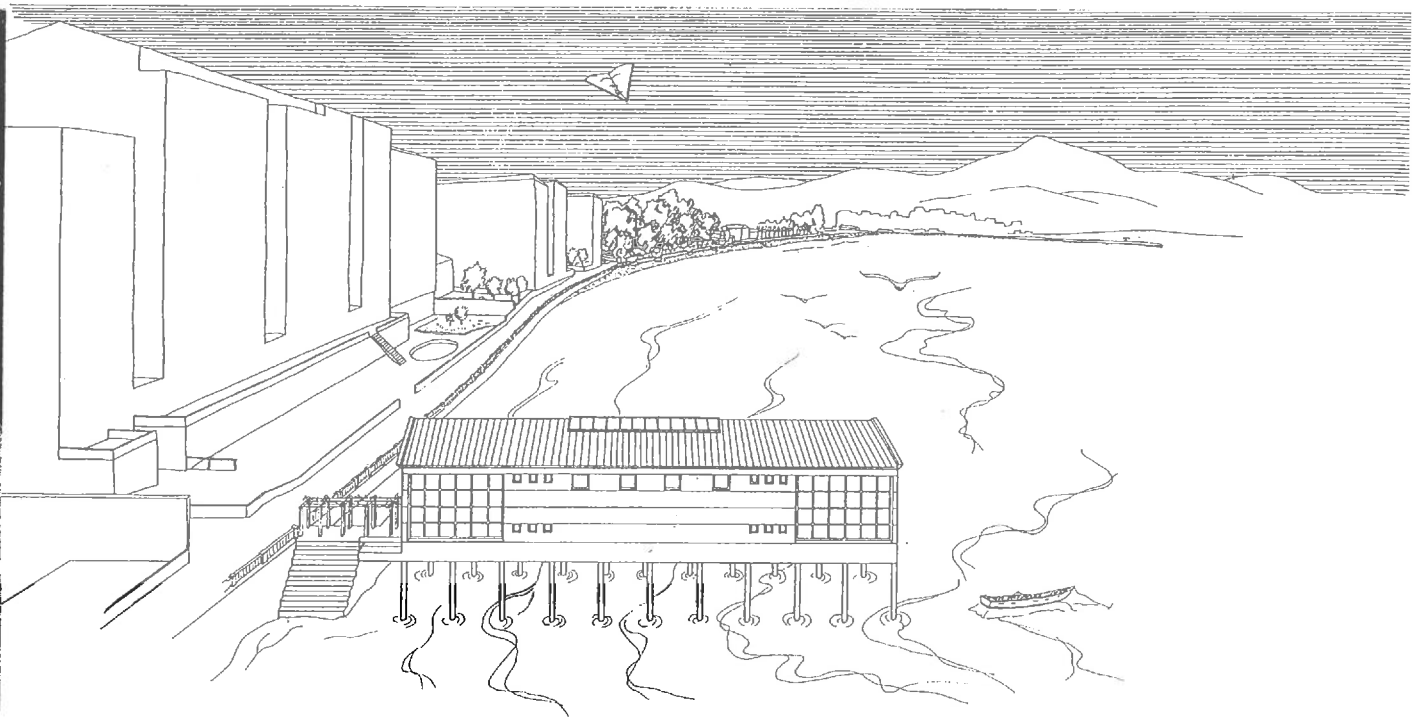
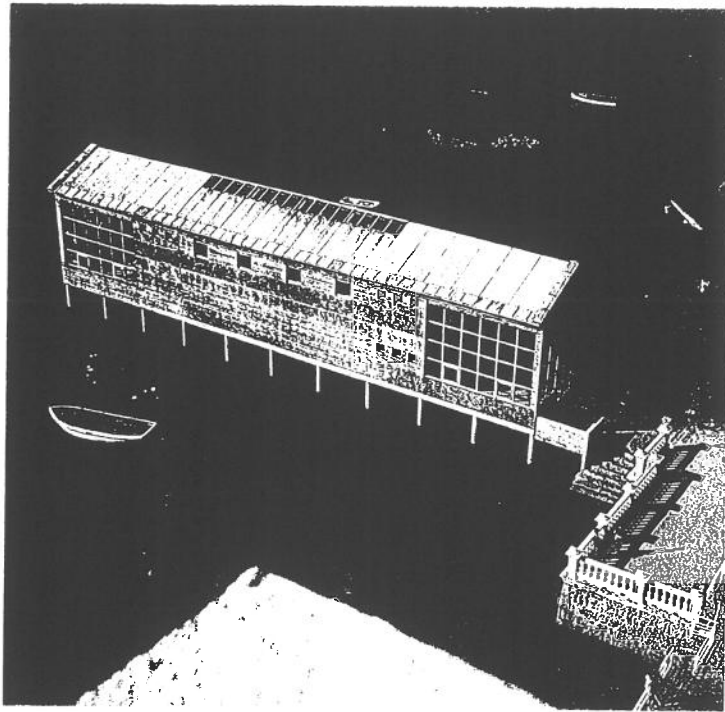
Influenced by art history and nature, the strongest reference in his work is taken from the indigenous Galician rural house, the *pazo*, as well as from traditional materials and construction methods of the area. His response to the Modern

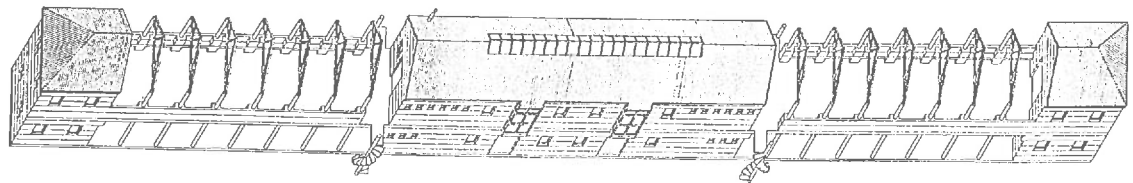
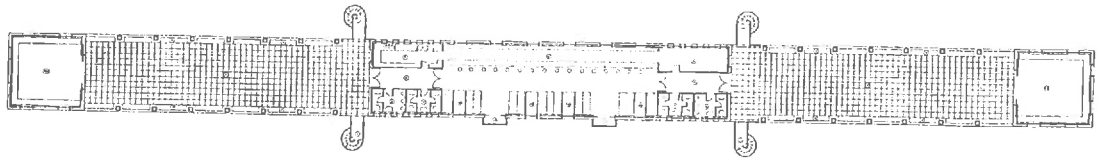
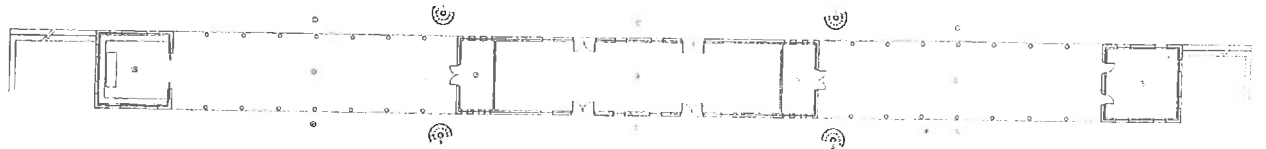
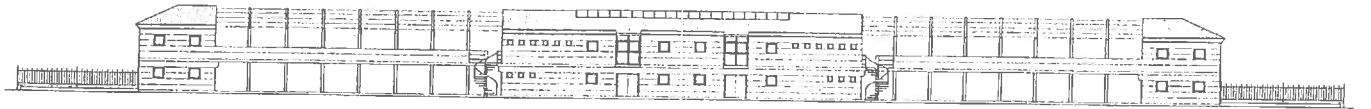
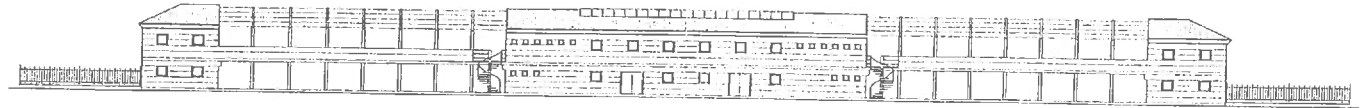
Movement has been to absorb its principles and to apply them to his own cultural and architectural tradition. César Portela's architecture is the construction required by men respectfully adapted to nature. What remains to be seen is how accurate the adaptation would be outside his natural and cultural surroundings.

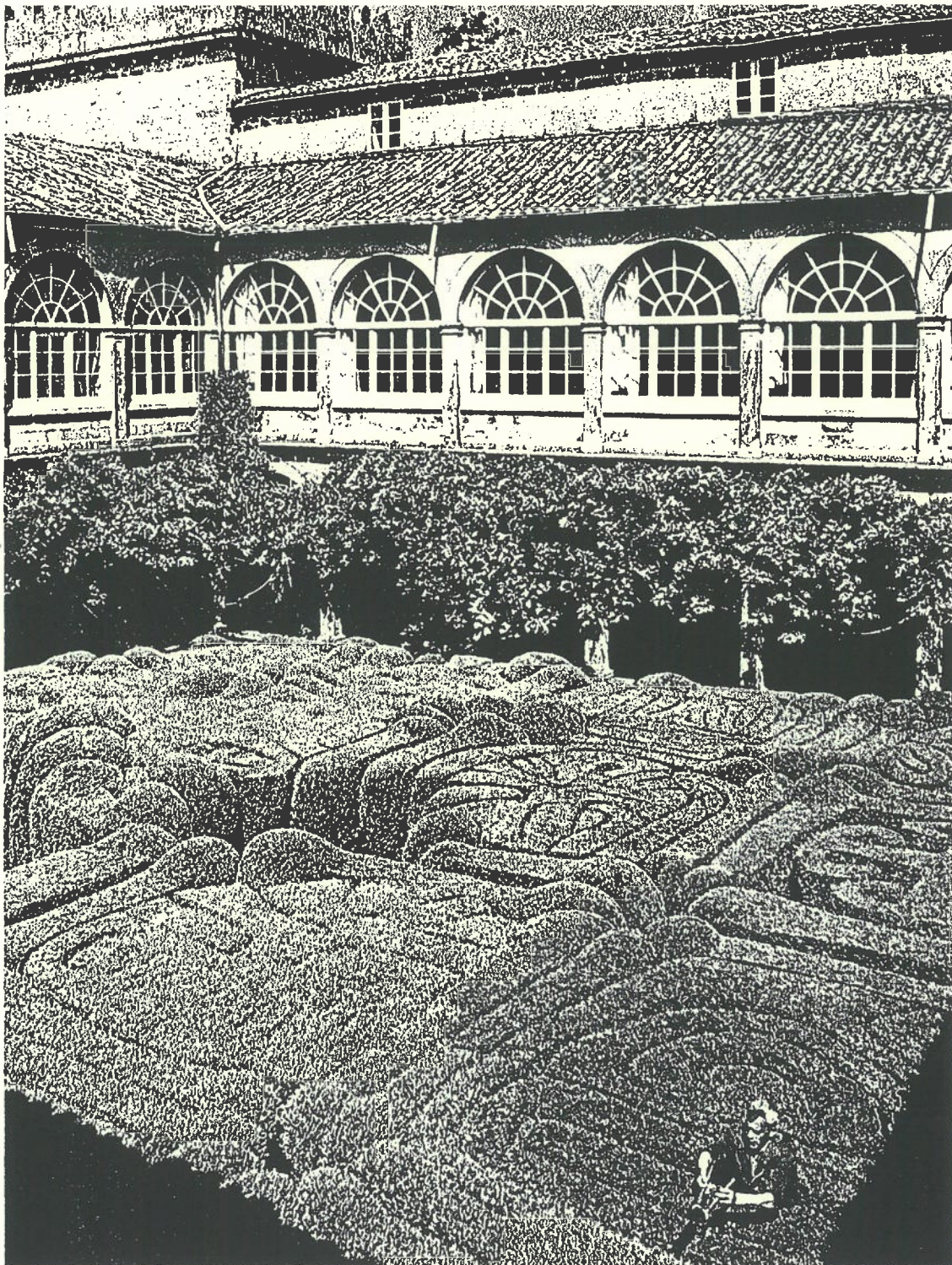
The coast of Galicia represents a permanent dialogue between land and ocean resulting in the

many estuaries that characterize the area.

The aquarium designed by Portela poetically enters the ocean. Its location contrasts with the reinforced concrete structure that gives the building its solid, monolithic shape. Echoes of the *horreo*, a traditional Galician building type, respect for traditional forms, the use of regional materials, and integration with the landscape—Portela's most defining characteristics—are well represented in this project.







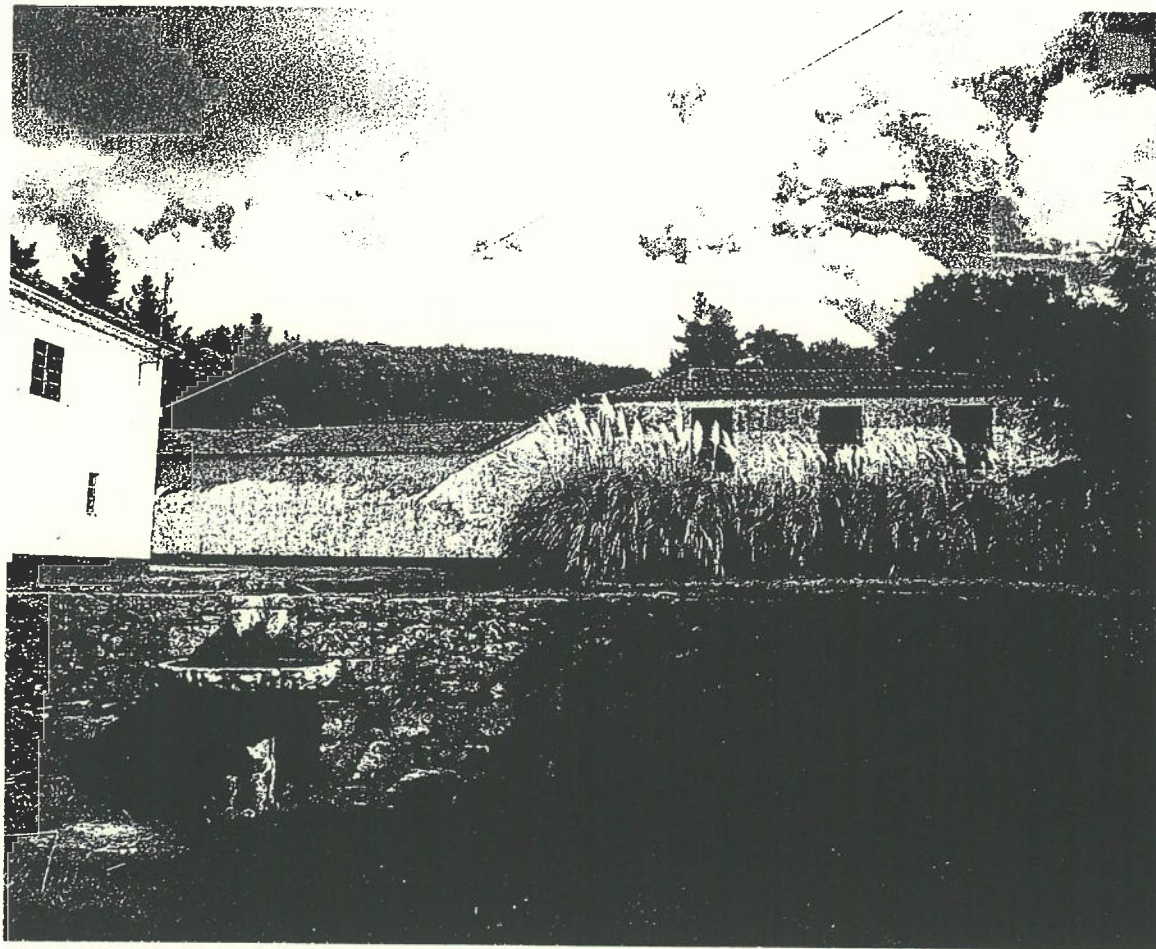
AT THE MONASTERIO de San Lorenzo de Trasouto there still exist vestiges of the *ermita* founded in 1216, during the reign of King Alfonso IX of León (1188–1230), by Martín Arias, Bishop of Zamora, who was born in Santiago, as Santiago de Compostela is known throughout Spain. In the fifteenth century the monastery became the property of the Counts of Altamira, under whose patronage it was ceded to the Franciscan order. The patrons had the right to name abbots and to maintain for themselves rooms for spiritual retreat, a custom initiated by the royal court and adopted by the *grandees* of Spain. The *Cuarto de los Condes* (“Chamber of the Counts”) had the distinction of being occupied by Emperor Charles V, who went on retreat here during Lent in the year 1520. The monastery was appropriated by the state during the period of *Desamortización* in the nineteenth century and restored to the Altamira family only as a result of a lawsuit brought by the Duchess of Medina de Las Torres, a great-grandmother of the present owner.

The monastery’s cloister is a marvel, on account of the topiary art of its four-hundred-year-old trimmed boxwood. The great square space, with corners at the four cardinal points, has two levels. The upper gallery’s arcades have been glazed, creating a spacious corridor that is comfortably furnished and well lit. The lower gallery has not been enclosed; it is a space for recreation on the hottest days, as it is lined with hundreds of plants and shaded by vines that cling to the slender columns, crowning the arches with greenery.

As in the *Patio de los Evangelistas* at the Escorial, the layout compartmentalizes the space into quadrants by means of two broad paths that intersect in the center and by the further subdivision of the quadrants with crossing paths. All of the resulting squares are filled with boxwood hedging—1,080 square feet of it—except for two on the southeast side, where there is a sunken pool with a fountain presided over by a fifteenth-century stone statue of the Virgin. Even with regular trimming, the five-foot-tall hedges have filled out so much that the gardener in charge of maintaining this remarkable example of topiary art can barely squeeze between the walls of brilliant green twice a year to clip them; he performs the miracle of preserving the original designs. We can recognize among the symbols of the faith described by the hedging the pilgrim’s shell of Saint James, the Alpha and the Omega, the initials JHS, and the crosses of Saint Dominic and of the Order of Calatrava.

CLOISTER GARDEN, MONASTERIO DE SAN LORENZO DE TRASOUTO

Santiago de Compostela
Duke and Duchess of Medina
de Las Torres and of Soma



PAZO DE ORTÍQUEIRA

AT THE END of the Middle Ages, the Galician nobility began to return to the agrarian traditions of the Roman period, taking advantage of the hospitable soil and climate as well as the labor of their subjects, who were truly devoted to the land. By the late fifteenth century, the Torre de Ortigueira, a medieval defensive tower named for the stinging nettle that grows throughout northern Spain and overlooking the Río Ulla near the town of Vedra, was also known as the Granja de Ortigueira. The *casa fuerte*, or fortified house, was acquired, in 1520, by the Mondragón family, who enlarged it and added muted Renaissance accents, making it the nucleus of a typical Galician *pazo*. The severe granite house has partly whitewashed walls on which the Mondragón family coat-of-arms is prominently carved. In the forecourt, a fountain that has been fed by an underground stream since the fifteenth century carries an ornate Baroque frame contributed by a master stonemason from Santiago in 1673 that displays the arms of Andrés Ibáñez de Mondragón, created Marquess of Santa Cruz de Rivadulla in 1683, this being virtually the only concession that the practical ensemble makes to art.

The seventy-four-acre estate commands, from within its three-and-a-half-mile perimeter wall, a broad expanse of the rich, fertile valley of the Río Ulla, dominated by the Pico Sacro, or Holy Mountain. According to records dating back to 1425, it originally produced flax, sugarcane, and wheat, but in the seventeenth and eighteenth centuries Galicia revitalized its agricultural production with two American species: corn and potato. From the sixteenth century there remains an unusual allée of olive trees, probably the northernmost in Galicia, a reminiscence of their intense cultivation in antiquity, especially in the area of the Río Miño to the east. In the late twentieth century, the land produces fruit, wine, and milk.

The garden proper covers five acres. In the upper part, a regular plan is apparent but has not been absolutely imposed upon the terraced terrain, and the ancient custom of covering the paths with pergolas supporting grapevines is maintained. There is a recollection of the traditional *huerto* here, for it was an apple orchard until the nineteenth century. Farther away from the house, around a steep declivity, within what was called, in the Spanish gardening tradition of courtly inspiration, the *reservado*, was made a woodland garden where indigenous plants intermingled with others that were introduced. Here one finds a *cascada* that looks natural but was created in the fifteenth century when the stream that had hollowed out the valley before joining the Río Ulla was dammed in several places to make pools intended for the breeding of fish. This, like the *huerto*, is a centuries-old custom of Spanish monasteries and royal residences. As the water overflows the low walls it forms a tiered waterfall that empties into a paved irrigation canal. Near the falls, one finds such typical Galician species as English oak, English walnut, and Spanish chestnut, along with European filbert, European beech, smooth-leaf elm, boxwood, European white birch, and naturalized camellias. Nearby there is a stone bench and table where Gaspar Melchor de Jovellanos (1744–1811), the leading figure of the Spanish Enlightenment and a frequent guest at Ortigueira, spent much time in shaded meditation.

On the highest terrace above the *cascada*, there is a large, granite-lined *estanque* that provided water for three sixteenth-century stone gristmills, last

restored in 1767 but no longer in use, whose rural Baroque spirit partakes equally of courtliness and provincialism. Tiny granite benches with cushions of velvety moss placed at a later date beside the reservoir invite contemplation of the reflections in its waters of two spectacular tulip trees, planted in 1850, and now, reputedly, the largest in Europe. Near the pool are two intriguing additions of, respectively, the seventeenth and eighteenth centuries: the so-called Carrera de Bojes, a tunnel of greenish light formed by the interconnecting branches of twelve-foot-tall boxwood; and a spherical stone clock, a product of the Age of Enlightenment, which was originally connected to a tiny cannon. When, at the appropriate hour, sunlight, refracted through a magnifying glass, lit the fuse, the cannon would fire and everyone on the estate knew that it was time to start, or stop, their appointed rounds.

The writer who, in 1875, described Ortigueira as an “*oceano de maravillas*,” was impressed by the *pazo*'s groves of orange and lemon trees, and also by the many exotic species growing there. Ortigueira's long-established reputation as a garden of rare plants may be said to have originated with Juan Ignacio Armada y Mondragón, the third Marquess of Santa Cruz de Rivadulla, in the late eighteenth century. This keen student of botany traveled throughout the New World, collecting many of the plants that are today the garden's greatest glories. From America came giant sequoias, although they exist now only in an old photograph, and a double row of southern magnolias. Of the fourteen venerable survivors, two stand out: one is the support for a climbing thorny oleaster (*Elaeagnus pungens*) that is unique in Europe because of its size. The other is a magnolia tree almost five yards in circumference, judged to be the largest known. Possibly one can attribute to this period as well the first camellias of the soon-to-be-unequaled collection, and the garden's magnificent specimen of pokeweed (*Phytolacca dioica*), commonly known as *ombú* in its native Argentina, that is unique in Galicia. The garden began to acquire an eclectic aspect—between Neoclassical and Romantic, though without the loss of classical forms—that was typical of the age of Romanticism in Spain.

Iván Armada y Fernández de Córdoba, who owned the *pazo* between 1880 and 1899, was the next serious gardener at Ortigueira, and he worked with a French gardener whose name is not recorded. Uncle Ivan, as the seventh Marquess was always known, had received a polished education in England and possessed a cultured spirit. A decidedly nineteenth-century area, close to the house, shows the stamp of his sensibilities: Two ninety-foot thread palms guard the edge of a circular pool, surrounded by gunneras (*G. manicata*) first planted in 1888. He also introduced here Harrington plum yew (*Cephalotaxus Harringtonia*), Tasmanian tree fern (*Dicksonia antarctica*), crape myrtle, and Cape jasmine (*Gardenia jasminoides*). Near the pool he constructed a greenhouse whose terraced interior permits balanced sunlight to reach the plants sheltered there. His most notable contribution, however, may well be the product of his passionate enthusiasm for the camellia, of which it is estimated that he amassed some three hundred varieties. Alfonso Armada y Comyn, the present Marquess, and his son Juan Armada y Diez de Rivera, an agronomist, maintain an ensemble of more than two hundred varieties that constitutes, for many garden visitors, Ortigueira's greatest attraction. Camellias, which bloom from October to May, are a heaven-sent gift in Galicia. The dignified grey stone of Galician architecture and the shiny deep greens of the indigenous vegetation are the perfect background for these limpid, delicate, and at times dramatic flowers that light up even the rainiest winter day and penetrate the Galician mists.





PALACIO DE OCA

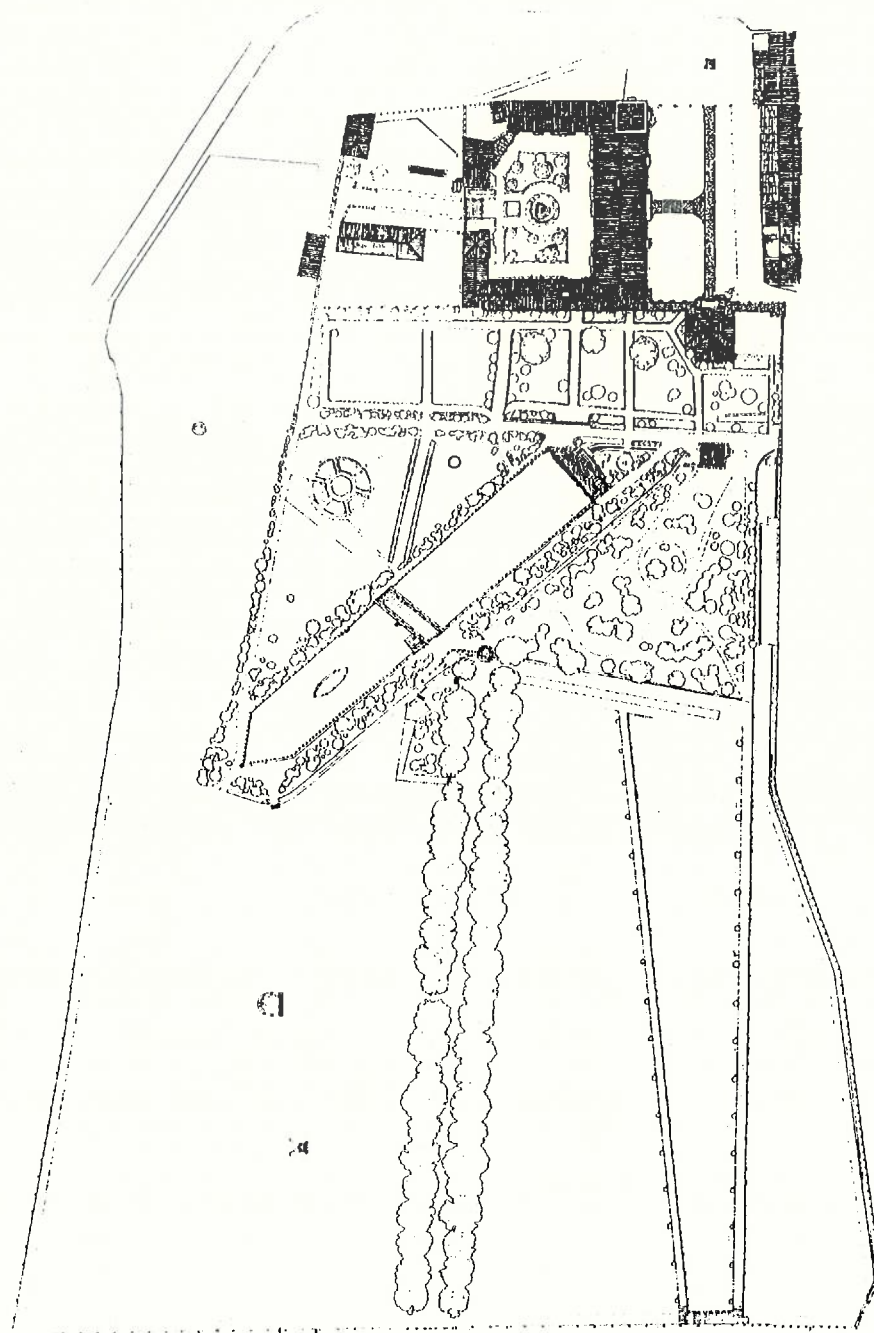
IN GALICIA, THE landscape is mysterious and still; its gentle rains seem to have eroded the terrain, accounting for its rounded, softened contours, and the dew caresses the taut surfaces of leaves that shine in delight. To a surprising extent, this landscape was shaped by the *pazos*, or manor houses with their gardens and domains, that for hundreds of years annexed the tracts around them in ever widening circles. In the same way, they affected social customs, as their well-born owners provided the provincial milieu with models of behavior.

Insofar as function, form, and name are concerned, the origin of the *pazo* can be traced to the period of Roman rule. *Pazo* derives from the Latin *palatium*, signifying a palace. Whether the noble families of Galicia exploited their lands directly or let them out, they tended to plow some of the earnings back into their *pazos*, which were used as summer residences, and many display the fine craftsmanship of stonemasons trained in the art for which Santiago de Compostela was famous. Oca, which was once an estate of almost 25,000 acres, is the only manor house in Galicia called a *palacio* and not a *pazo*; long-held tradition would have it so, and the name is well merited.

The Palacio de Oca is situated near the town of La Estrada on the southern slopes of the valley of the Río Ulla, about sixteen miles south of Santiago. Its early history was shaped by violence: the twelfth-century fortress of Suero de Oca was attacked during his absence by his enemy Alonso de Fonseca, the Archbishop of Santiago, who occupied the property and abducted Suero's wife. The latter died of sadness, and the archbishop retained the manor for himself. It was not until 1564 that Pope Pius V conveyed the abbatial lands to Philip II, who in turn sold them, in 1568, to Doña María de Neira y Vargas. This noble lady's escutcheon, carved in granite at Oca, after the fashion of these great Galician houses, included an heraldic reference to her claim to be a descendant of the mythical Reina Loba, or Wolf Queen, whose son Dario slew a serpent on the banks of the river Arca, otherwise known as Neyra.

The domain of Oca passed by inheritance to the Gayoso family, whose escutcheon shows three trout, cross-joined, on blue stripes; it also appears on Oca's walls. Andrés Gayoso Mendoza married Constanza Arias Ozores, Countess of Amarante, a lady-in-waiting to the queen who, in 1719, received from Philip V the marquisate of San Miguel das Penhas y de la Mota. It was they who, in the early years of the eighteenth century, remodeled the former medieval stronghold, restoring the tower. In the mid-eighteenth century their son Fernando Gayoso Arias ordered the construction of a chapel and a *huerta*, comprising an area of six acres, surrounded by a very high granite wall punctuated by pointed merlons. The remaining land was devoted to the cultivation of cereals and groves of oak and chestnut, species important to the Galician economy.

The granite buildings at Oca—the palace with its tower and the magnificent Baroque chapel that flanks it—form two sides of the plaza into which leads the old royal road that skirts the garden wall. A grove of tall cypresses near the chapel and a large, circular dovecote behind the long, low range of houses for the servants opposite the palace prove the popular proverb, “Capilla, palomar y ciprés, pazo es”



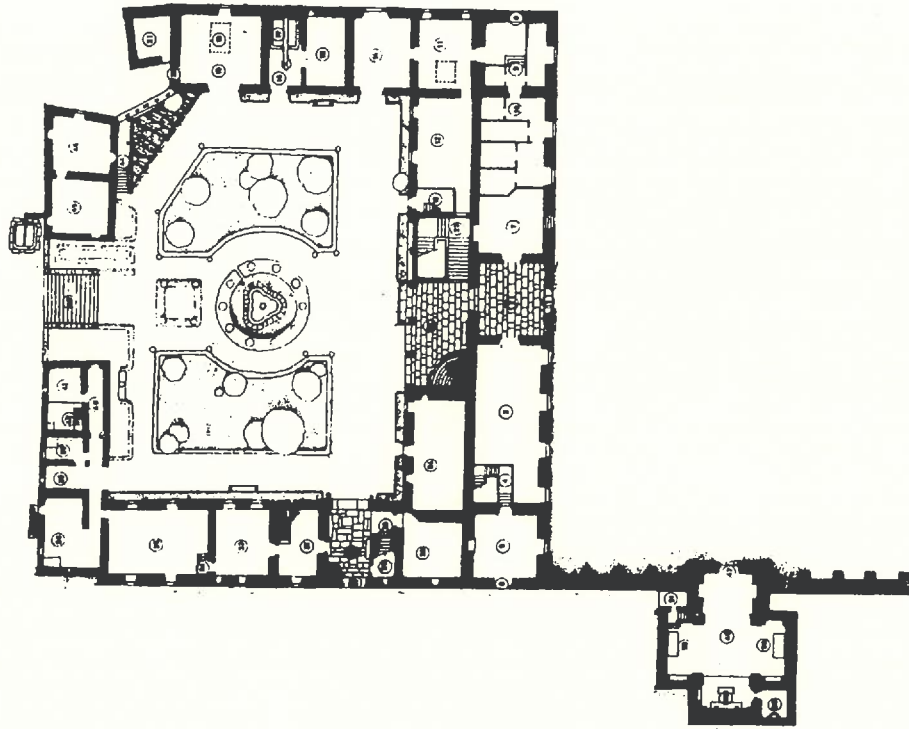
("Chapel, dovecote, and cypress tree, that makes a pazo").

Traversing the main entryway of the palace, one finds oneself in the old service patio, where each day farmers would arrive with firewood and, at harvesttime, their rents in kind. A fountain that was once used to water the farm animals is now the central ornament of a charming garden that was first planted in the second half of the nineteenth century and remodeled in the twentieth. It consists largely of boxwood trimmed in tightly woven, fragrant hedging along with the ball-shaped forms that Bramante had prescribed for gardens since the Renaissance, forms that not incidentally echo the fountain's rounded finial.

Here, the observant visitor may perceive on the wall below the eaves at one end of the house a carved hand with pointing finger accompanied by the word *prosi-ga* ("continue") and the date 1746, evidence that the ambitious building program commenced in the early years of the eighteenth century was never completed. Even without this projected wing, Oca is magnificent enough, and has had the good fortune of having been cared for in recent years with singular devotion and understanding. Whoever passes through the doorway under an arch in the south wall of the patio enters a dazzling garden. The basis for this enlightened conservation policy carried out by the Duke of Segorbe, whose mother, the Duchess of Medinaceli, inherited the property in 1947, is to be found in the Archivo Medinaceli in the Casa de Pilatos in Seville, one of the richest collections of documents pertaining to Spanish palaces.

To fully appreciate the garden at Oca, one must first come to grips with a paradox. The climate of Galicia is such that irrigation is not generally an overriding concern of gardeners and farmers, but one associates Oca with water treated reverentially, though without vain display, as it is in other parts of Spain where it is indeed a scarce resource. The main undertakings carried out in the garden in the eighteenth century were focused on the construction of canals and ponds, for both practical and aesthetic purposes. A stream called the Oca ó Mauro enters the walled enclosure on the high ground to the east (a secondary conduit sends water via a stone canal to the cultivated fields), where it becomes a stone canal that flows in the direction of the palace. The water first enters a great stone basin sheltered by a roofed structure open on four sides called a *lavadero*, in which the yarn used for weaving could be washed and dried, and flows from there into the first of two 150-foot-long, narrow *estanques*, one below the other, of surpassing beauty, that are set at an angle to the south front of the palace and extend almost the full width of the walled enclosure. These ponds, dating in their present form from the early eighteenth century, disrupt what would otherwise be a relatively conventional garden design: the avenue of large-leaved lindens that begins at the Puerta del Bosque, the forest gate in the south wall, providing the garden with its main axis aligned on the archway leading to the patio of the palace, and that one might expect to extend all the way to the palace, terminates at the ponds.

The dam between these two ponds fulfilled a double purpose: it provided the power for a gristmill that was moved later in the century to the head of the first

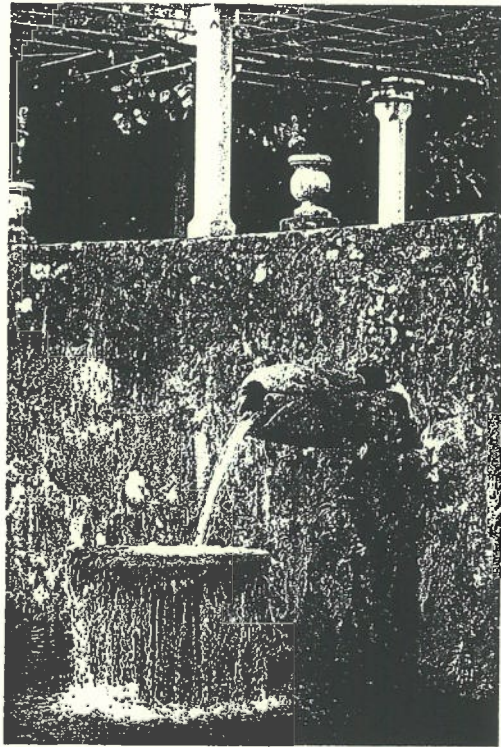


pond, where it can still be found, and a walkway along the top of it permitted passage over the water from one side to the other. This elegant bridge's inward-facing benches invite the visitor to rest under a pergola of grapevines that has only recently been restored. Water from the upper pond flows through the carved head of a serpent into a circular stone bowl on a pedestal, from which it overflows into the lower pond in an unnecessarily refined but beautiful display. Estate records reveal that Esteban Ferreiro of Santiago contracted on October 12, 1717, to complete work on the bas-relief sculpture of the stone figure of the giant that holds the serpent—a reference to the de Neira family crest—before 1720. It was probably Ferreiro too who created the famous stone boat carrying a master and his servant that appears to float placidly in the lower pond. This island-boat was once planted with espaliered orange trees, for which its orientation provided—in an admittedly capricious manner—the greatest exposure to the sun. That the boaters are fishing in the still, reflecting waters suggests that in these pools fish—perhaps they were trout—were formerly raised for food as well as for diversion.

The *huerta*, with its straight paths covered with grapevines on wooden pergolas—now being restored—to shelter the constant passage of carts and men going to and from the palace, provided superb harvests of fruits and vegetables. Following the medieval monastic tradition the kitchen garden was bordered with herbs and simples and provided the palace with navicula, beans, string peas, purple broccoli, artichokes, cardoon, cabbage, escarole, peppers, potatoes, asparagus, and strawberries. The mostly espaliered fruit trees in the orchard bore pears, apricots, cherries, plums, passion fruit, and, primarily, oranges, for Galicia was the major exporter of oranges to England in the eighteenth century. There were also lemon trees that were covered over in winter with mats made from maize.

All was not arranged for practical use alone. Everything in stone—walls, staircases, balustrades, pergolas—possessed the Baroque baronial character that is the signature of the Santiago stonemason. We know that there were flowers, for example, clematis (*C. Flammula*), in some of the square beds, and from 1789 on, there were “young trees from Leirado,” in all probability camellias imported from Portugal, one of the places from which the soon-to-be-fashionable flowers entered Europe; these the administrator of the estate was at first unable to name because of their novelty. Since 1799 there have been tulips, the floral passion of the eighteenth-century.

The horticultural revolution originating in England in the eighteenth century reached Oca a century later, occasioning the transformation of the geometrically laid out *huerta* into a garden of somewhat curvilinear design. This task was entrusted in 1845 to François Vié, the head gardener of the Palacio Real in Madrid, who planted exotic species of great size that provided shade but endangered the fruit trees and vegetable plants. These were no longer so essential anyway, for the owners now remained almost all year long in Madrid. Gardeners brought in eucalyptus, cryptomeria, and tulip trees and combined them with indigenous plants like yew and strawberry trees; they also added plots of grass, rose arbors, hortensias, and calla lilies. Today, in the ongoing restoration of the gardens, the exquisite, palatial accent of the orchard is once again being highlighted.



Palacio de Oca: The dam between the ponds, with a conduit in the form of a serpent



6 Galicia



This isolated region, four-square to the Atlantic, is far from the traditional or travel poster image of Spain that everyone knows: granite shores, *rias* or inlets cutting deep into the coastline and the sea with its influence on the life of the people and the climate, which is mild and damp, producing a countryside of green hills and valleys, enclosed fields and woodlands (the region provides 25% of Spain's timber: pine, chestnut and eucalyptus)... It is all the more reminiscent of Wales, Ireland, Brittany or the west of Scotland and there is even a cultural resemblance for the Celts have left their imprint in the legends of the Holy Grail, in an accursed town drowned at the bottom of a *ria* and in the crosses to be seen in many villages. Bagpipes are the native instrument. Only the language is an exception and has no Celtic strain, Galician being a language of Roman origin.

Geography. — The territory of the four Galician provinces is, for the most part, an ancient peneplain granite massif which was torn away and resettled by a later, differently orientated, mountain folding. It is in a rift caused by such massive disturbances that the Upper Miño has its course. Although peaks on the plain rise to 2 000m - 6 562ft — the Peña Trevinca on the Castile border is 2 090m - 6 875ft — the average amounts to less than 500m - 1 640ft. Landscape being a matter of scale, the Galician countryside appears one of hills and mountains.

The climate is modified by the sea and there are few extremes. The yearly average is 13 °C - 55 °F; oranges are grown along the Vigo inlet. Rain is plentiful and the province is proverbially the wettest in Spain, although the interior towns like Orense have three dry months each year and as a result have a totally different economy to the coastal towns.

The Interior. — This primarily agricultural region, poorly adapted to modern needs, is the worst hit in Spain by people leaving the land either to go to other parts of the country or emigrate. The farms are small, the walled fields minute, the terrain undulating — all factors militating against maximum exploitation. Land division was traditional until recently under the *foros* system whereby property which could not be divided and sold, was let for an advance payment to a farmer who sublet to tenant farmers producing what is known as the *minifundio* situation. Farming is mixed with sweet corn as the staple and potatoes, rye, grapes and pasture as secondary crops. The Miño Valley, nevertheless, is known for its wines (El Ribeiro del Avia, harsh and full-bodied and the sparkling Rosal from the A Garda area) and Orense province exports good quality beef, although only in small quantities as cows are kept to work in the fields as well as for milk.

Problems of communication have prevented industry from establishing itself where there is an excessive labour force; there has, therefore, been a drift to the coast, the more heavily industrialised areas of Spain such as Catalonia and the Basque country and even abroad. It is the men only who go, returning, when they have earned enough money, to the smallholding husbanded meanwhile, by the old folk, the wives and children.

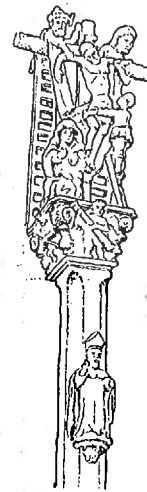
The Atlantic seaboard. — As the economy based on the sea has developed so the coastal population has increased until now Pontevedra and La Coruña provinces have a higher average density per km² than any other in Spain and the Rías Bajas in particular, the highest for any rural area with more than 300 to 400 per km² - 777 to 1036 to the sq mile.

Galician fishing ports, with Vigo and Corunna as the major centres, are Spain's most important, accounting for more than 25% of the national catch. Deep sea trawlers come back heavily loaded with cod, sardines and tunny and inshore boats with molluscs and crustaceans.

Industry, which is developing with the power supplied by the hydro-electric installations of the interior, is, at present, principally fish canning and papermaking. Shipbuilding is also important. Finally there are prosperous cargo ports at Vigo and Corunna.

History. — The name Galicia, from the same root as Gaul and Wales, is Celtic in origin for it was the Celts who, in about the 6C BC, occupied the region, constructing fortified defenses or *castros* (traces unearthed).

After the invasion by the Romans, during the Barbary period, the country was overrun by the Suevians, the Visigoths and, in 730, the Moors who remained only briefly. Galicia was then incorporated in the Kingdom of the Asturias, the fount of Christianity in Spain, then began the epic saga, the goal interrupted only by invasions of the Northmen and the brutal campaign of Al Mansur (p 57), of the Pilgrimage to St James of Compostela (p 154).

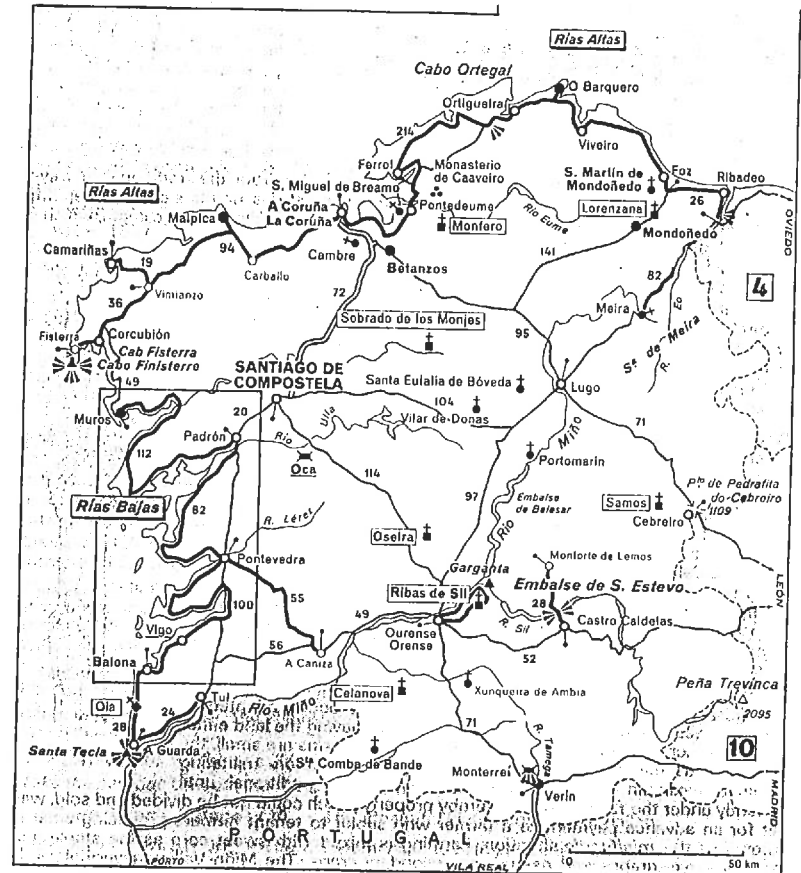


The Calvary at Eiroa

From the 15C, overseas trade developed rapidly; in 1720 Corunna was granted the privilege of trading with America — a right previously only held by Cádiz and Seville and not extended to other ports until 1778. This was a sumptuous era when brave men (*indianos*) voyaged to the colonies and returned with vast riches and booty.

Folklore and Gastronomy. — The rural character and isolation of the province have resulted in its keeping much of its originality; even in town women carry their purchases from market in big chestnut baskets on their heads; on country roads, yoked cows, their heads protected with an old skin against flies, draw carts with squeaking solid wheels; long barns or *hórreos* stand grouped outside the villages, raised high on stone piles against damp and vermin, their ridge roofs tiled and protected by holy crosses (illustration p 113).

Streets and squares in the towns are lined with houses with *solanas* — corbelled balconies glazed to protect one from the wind while getting the sun. Sometimes, as in Corunna, the glazing covers virtually the whole house front and entire streets appear to be glass fronted. Totally different are the Galician *pazos* or manorhouses where the usually sober lines are relieved by a doorway, a coat of arms, a balconied window and square towers at either end of the main façade.



Festivals are an occasion for dancing in local costume to the *galta* or local bagpipe, or to drums and castanets. The dances, which are lively, occasionally have a jiggish rhythm; the *mufeira* or miller's wife's dance you will see everywhere; sword dancing reserved for men only is often seen in the Rías Bajas area; and the *Redondela*, which is also prevalent in the region.

Wild horses run free in the Grova Mountains between Bayona and A Garda. Once a year they are rounded up and corralled for branding at local *curros* or rodeos when there is always a festival. The most picturesque *curros* are those of La Valga, near Vigo (2nd Sunday in May) and Torrona near Oia (1st Sunday in June) and Mougas (2nd Sunday in May).

The Galician coast is famous for its dishes of freshly caught fish, in particular its shellfish and crustaceans (*mariscos*) — scallops (*vieiras*), mussels (*mejillones*), limpets (*percebes*) and large prawns (*gambas, langostinos*). The most popular local dish is the *caldo gallego*, an excellent hot-pot with meat and vegetables.

SANTIAGO DE COMPOSTELA *** (La Coruña)

Michelin map 888 folds 2 and 3 — Pop 93 695

See map of built-up area in the current Michelin Red Guide España Portugal.

In the Middle Ages Santiago de Compostela attracted pilgrims from all parts of Europe; it remains, several hundred years later, one of Spain's most remarkable cities, with old quarters, churches, conventual buildings and an air at once ancient, mystical and lively.

Legend and history. — The Apostle James the Greater, known as the Thunderer on account of his temper, crossed the seas, so the legend goes, to convert Spain to Christianity. His boat was cast ashore at the mouth of the Ulla (p 153) and he preached for seven years throughout the land before returning to Judaea where he fell an early victim to Herod. His disciples, forced to flee, returned to Spain with his body which they buried near the earlier landing place. Invasions by the Barbarians and later the Arabs caused the grave to be lost to memory.

Early in the 9C a star is believed to have pointed the grave out to some shepherds. In 844 Don Ramiro I was leading a handful of Spaniards in a bold attack on the Moors grouped at Clavijo near Logroño, when a knight in armour mounted on a charger and bearing a white standard with a red cross upon it, is said to have appeared on the battlefield. As he beat back the infidels the Christians recognised St James, surnaming him from that time "Matamore" or Slayer of the Moors. The Reconquest and Spain had found a patron saint.

During the crusade the Lord of Pimentel, it is said, had to swim across a *ría*. He emerged from the sea covered in shells which were then adopted as the pilgrim symbol.

■ THE WAY OF SAINT JAMES (Camino de Santiago)

Michelin map 888 folds 2 to 20 or 888 folds 2 to 8

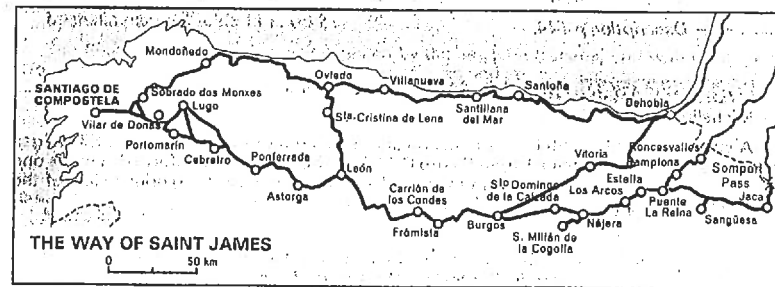
The relics of St James discovered early in the 9C soon became the object of a local cult and then of pilgrimage. In the 11C devotion spread abroad until a journey to St James' shrine ranked equally with one to Rome or Jerusalem, particularly perilous since the invasion of the Holy Land by the Turks. St James had a particular appeal for the French who felt united with the Spanish in face of the Moorish threat but English, Germans, Italians and even Scandinavians made the long pilgrimage travelling for the most part through France along the routes organised to a considerable degree, by the Benedictines and Cistercians of Cluny and Cîteaux and the Knights Templars of the Spanish Order of the Red Sword who assured the pilgrims' safety in northern Spain, provided them with funds and flagged the route with cairns. Hospitals and hospices in the care of the Hospitallers received the sick, the weary and the stalwart who travelled almost all in the pilgrim's uniform of heavy cape, eight foot staff with a gourd attached to carry water, stout sandals and broad-brimmed felt hat, turned up in front and marked with three or four scallop shells. A Pilgrim Guide of 1130, the first "tourist" guide ever written, probably by Aimeric Picaud, a Poitou monk from Parthenay-Vieux, describes the inhabitants, climate and customs of different countries, the most interesting routes and the sights on the way — the pilgrim in those days was in no hurry and frequently made detours which took weeks or months to complete, to visit a sanctuary or shrine. Churches, therefore, both on and off the way, benefited, as did the associated towns, from the pilgrims who numbered between 500 000 and two million a year.

Of those who "took the cockleshell", the English, Normans and Bretons often came part of the way by boat, disembarking at Soulac and following the French Atlantic coast south through Bordeaux to the Pyrenees, or they landed directly in Spain at Corunna or on the north coast or in Portugal. The pilgrims were, in fact, the first passengers ever — previously everyone on board ship having been either crew or soldiery. Mediterranean pilgrims landed in Catalonia and Valencia and crossed the peninsula. The land routes through France began at Chartres, St Denis and Paris, and joining at Tours, continued south to Bordeaux, at Vezelay and Autun to go through Limoges and Périgueux and at Le Puy and Arles.

With the passage of time, however, the faith that made people set out on pilgrimages of the scale of that of Santiago began to diminish: those seeking gain by trickery and robbery, and known as false pilgrims, among whom was the poet Villon, increased; the Wars of Religion, when Christians fought amongst themselves, reduced the faithful even more. Finally in 1589 Drake attacked Corunna (p 146) and the bishop of Compostela removed the relics from the cathedral to a place of safety. They were lost and for three hundred years the pilgrimage was virtually abandoned. In 1879 they were found once more, recognised by the pope and the pilgrimage recommenced. In Holy Years, when the feast day of St James (25 July) falls on a Sunday, there are jubilee indulgences and up to two million pilgrims once more visit the shrine.



St James Matamore



The Way in Spain. — The diverse ways through France to Santiago came together to cross the Pyrenees and continued through northern Spain as two routes only — the Asturian, which until the 15C was considered extremely dangerous because of possible attack by brigands and a more southerly route known as the *Camino Francés* or French Way from the number of French pilgrims who followed it and the French monks in the hospices and hospitals along it. It became marked over the centuries by churches and monasteries in which French architectural influence is obvious. Each step on the Way to Santiago will be found described in the province through which the road section passes (see index). Three towns in Galicia are associated with the pilgrimage.

Cebreiro. — Cebreiro is on a windswept height not far from the 1 109m - 3 638ft Pedrafita Pass. The town's unusual drystone and thatched houses (*pallozas*) go back in construction to ancient Celtic huts. (In one of them there is an ethnographic museum).

Still offering shelter to the traveller is an inn beside the small 9C mountain church where pilgrims venerated the relics of the miracle of the Holy Eucharist which took place in ca1300. One day, it is said, in spite of a gale, a believer came a long way to hear mass in the church. "What a fool" thought the priest "to travel so far for a piece of bread and little wine". Immediately, to the confusion of the nonbeliever, the bread was turned to flesh and the wine to blood. The holy relics are preserved in silver caskets presented by Isabel the Catholic and may be seen with the miraculous chalice and paten. To visit apply to the caretaker.

Portomarín. — The village of Portomarín had stood for centuries beside a bridge spanning the Miño when modern civilisation required the construction of a dam at Belesar. Before the old village was drowned, however, the church was taken down and re-erected stone by stone on the new site. This church* of the Knights of St John of Jerusalem is square in shape, fortified and ornamented with massive supporting arches and Romanesque doors with delicately carved coverings. At the west door Christ appears in Majesty accompanied by the 24 old musicians of the Apocalypse.

Vilar de Donas. — 6.5 km - 4 miles east of Palas de Rey. The church, slightly off the main road, is entered through a Romanesque portal. Lining the inner walls are the tombs of Knights of the Order of St James, slain in battle against the infidels. Delicately drawn 15C frescoes* still decorate the apse, illustrating Christ in the firmament with St Paul and St Luke on his left and St Peter and St Mark on his right and elsewhere, less distinctly, the faces of the elegant young women who gave the church its name — *donas* (in Galician).

■ CATHEDRAL *** (V) time: 2 hours

The present cathedral, built upon the same site as the first basilica erected over the apostle's tomb shortly after its discovery and that of Alfonso III destroyed by Al Mansur in 997, dates almost entirely from the 11, 12 and 13C. It is unique in all Spain in being able to be seen from *plazas* on all sides. In 1386 John of Gaunt, who was married to Constance, the daughter of Pedro the Cruel of Seville, invaded Galicia and had himself crowned King of Castile and León in this cathedral.

Obradoiro façade*.** — This Baroque masterpiece by Fernando Casas y Novoa has adorned the cathedral entrance in magnificence since 1750. The central area, richly sculptured and given true Baroque movement by the interplay of straight and curved lines, rises to what appears almost to be a long tongue of flame. The upward triangular lines are emphasised by high flanking towers, slender and slightly in recess but sumptuously ornate.

Old Cathedral (Catedral Vieja). — Open May to October 10am to 1.30pm and 4 to 7.30pm; the rest of the year 11am to 1pm and 4 to 6pm; closed Sunday and holiday afternoons; 100pts - ticket valid for the cathedral treasure and the museum.

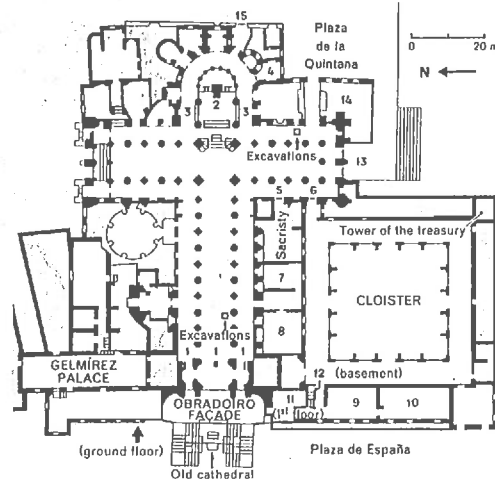
A crypt which lies beneath the flight of steps before the Obradoiro façade, was constructed in the 11C to support the present cathedral nave on the uneven ground. The style is Romanesque with carved capitals and columns.

Interior. — Behind the Baroque façade stands the Romanesque cathedral much as the crowds of pilgrims must have known it in the Middle Ages. The **Door of Glory*** (1)**, a 12C Romanesque wonder carved by Master Mateo, leads from the narthex to the nave. On entering, exhausted pilgrims placed their hands upon the central pillar in token of safe arrival — a gesture which, repeated myriad times, has left finger marks upon the stone. The statues of this triple doorway are beautiful as a composition and in detail, for the master used his art to give variety of expression and styles.

The nave and transept, complete with aisles, are plain but incomparably majestic. Galleries open onto the aisles through twin bays beneath a supporting arch. At major festivals a huge incense burner, the *botafumeiro* (displayed in the library) is hung from the transept dome keystone and swung to the eaves by eight men pulling on a rope — a spectacular performance!

The sanctuary is immensely rich but not necessarily to everyone's taste.

The high altar (2), surmounted by a sumptuously apparelled 13C statue of St James, is covered by a gigantic baldachin. (Pilgrims mounting the stairs behind the altar are going to kiss the saint's mantle.) Beneath the altar a crypt (3) has been built into the foundations of the 9C church which contained St James' tomb and now enshrines the relics of the saint and his two disciples, St Theodore and St Athanasius.



Particularly beautiful among the cathedral's many outstanding features, are the wrought iron grilles and vaulting of the 1521 Mondragón Chapel (4) off the ambulatory, and the Renaissance doors to the sacristy (5) and cloister (6).

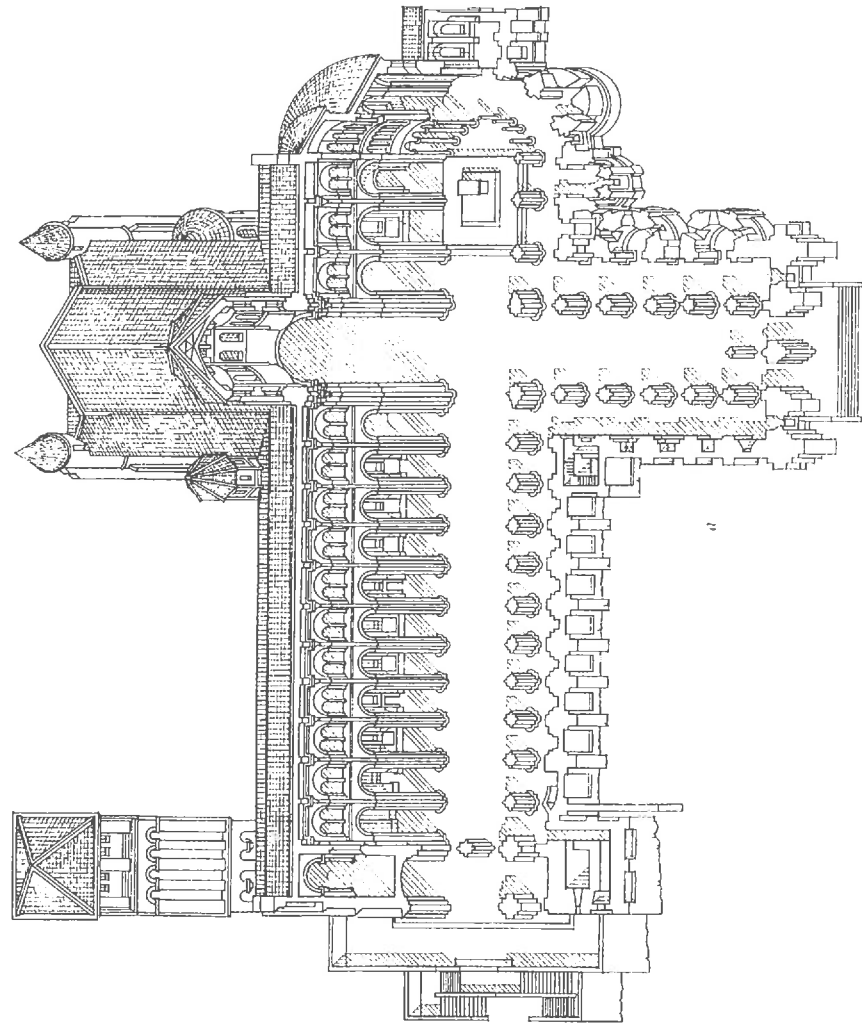
The treasure (7 - pieces by the 16C goldsmith Antonio de Arfe) and Reliquary Chapel (8), both on the right of the nave, are good examples of Plateresque interiors.

In 1946 excavations were undertaken in the cathedral beneath the nave and south transept (visit authorized for experts only; apply at the chapterhouse). In addition to the expected foundations of earlier churches, a Roman and Suevian necropolis was discovered and the tomb of Bishop Theodomir, all of which confirmed that the derivation of the name Compostela was not from Campus Stellae (field of the star), as some thought, but from *compostela*, the Latin for cemetery.

Museum. — The library (9), where the *botafumeiro* is displayed, and chapterhouse (10), hung with 18C Madrid tapestries, are on the ground floor; on the first floor are five galleries with tapestries** (11) after Goya and Bayeu and a 16C *Life of Achilles*. An archaeological department (12), two floors below ground, displays finds from the excavations.

Cloister* — The plain cloister is crowned by a pierced balustrade with pinnacles.

Goldsmiths' Door (Puerta de las Platerías) (13).** — Every square inch of this beautiful Romanesque doorway, with its double arch, is carved in low relief with individual scenes closely juxtaposed as at Sangüesa and Leyre. The clock tower (14), on the right, was added at the end of the 17C. To the left, stands the Treasure Tower.



111 | 100 | 30

■ **OLD TOWN**** time: 1 1/2 hours

Plaza de la Quintana (V X).** — Left on leaving the cathedral by the Goldsmiths' Door is this plaza made so lively by the bustling of the lingering students. It is bordered at the cathedral's east end by the **Casa de la Canónica (R)** the former canon's residence with a plain but rhythmic arcade and a monastery, whose windows barred by beautiful old wrought iron work, embellish an otherwise austere construction.

Further along, the **Holy Door* (Puerta Santa) (15)** — see plan of cathedral p 155) designed by Fernández Lechuga in 1611 and opened only in Holy Years, incorporates all the statues of the prophets and patriarchs carved by Master Mateo for the original Romanesque chancel or *coro*. At the top of a large flight of stairs is the **Casa de la Parra**, House of the Bunch of Grapes (P) a fine late 17C Baroque mansion.

San Martín Pinarío Monastery (V). — The façade overlooking the Plaza de la Inmaculada and the cloister (16-18C) behind, are colossal in style with massive Doric columns in pairs rising from the ground to the roof.

The monastery church which opens onto the Plaza San Martín, on the other hand, has a front composed and as ornate as a Plateresque altarpiece. The interior consists of a surprisingly wide single aisle covered by coffered cradle vaulting. It is lit by a Byzantine style lantern without a drum. The high altar retable, in the most ornate Churrigueresque manner, is by the great architect Casas y Novoa (1730). On either side are Baroque pulpits canopied by cottage loaf shaped sounding boards.

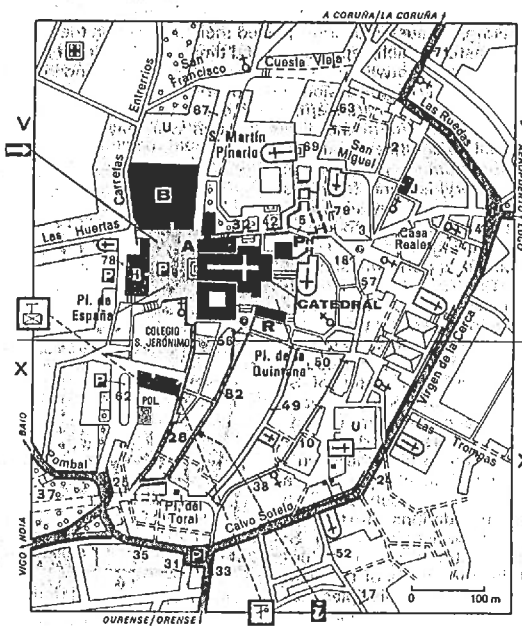
Gelmírez Passage (V 32). — Through this passage bordered by imposing edifices one arrives at the Plaza de España.

Plaza de España (V).** — The size of the square and the architectural quality of its surrounding buildings make it a fitting setting for the cathedral.

To the left, and in line with the cathedral façade, is the **bishop's palace (Palacio Gelmírez) (A)** [open 1 April to 30 September 10am to 1.30pm and 4 to 7pm; 50pts.], 12C and Gothic style apartments are open, including the vast, more than 30m - 98ft long, *synod hall** with sculptured ogive vaulting. Carved in high relief on the ceiling bosses are scenes from the wedding banquet of Alfonso IX of León.

SANTIAGO DE COMPOSTELA

Calderería	X 10
Huértilas	X 38
Nueva (Rúa)	X 49
Villar (Rúa del)	X 82
Algala de Arriba	V 2
Ánimas	V 3
Azabachería	V 5
Camino (Puerta del)	V 14
Castrón D'Ouro	X 17
Cervantes (Pl. de)	V 18
Ensañenza	X 24
Fajera (Puerta)	X 25
Franco	X 28
Gelmírez Galicia (Pl. de)	X 31
Gelmírez (Pasaje)	V 32
General Franco	X 33
General Mola	X 35
Herradura (Pas. de la)	X 37
Inmaculada (Pl. de la)	V 42
Obispo Gelmírez	X 60
Patio de Madres	X 62
Peña (Puerta de la)	V 63
Platerías (Pl. de las)	V 66
Preguntoiro	V 67
Rodrigo de Padrón (Av.)	X 62
S. Francisco	V 67
S. Martín (Pl. de)	V 69
S. Roque	V 71
Trinidad	V 78
Troya	V 79



The **Hospital of the Catholic Monarchs (Hostal de los Reyes Católicos), (B)** founded by Ferdinand of Aragon and Isabel of Castile as a pilgrim inn and hospital and now a luxurious hotel, presents a **façade*** adorned with an unforgettable Plateresque doorway which extends to the full height of the building. The hospital's plan of a cross within a hollow square, which affords four *patios*, was common to hospitals of the period. At the cross centre is a chapel lit by a lantern on exposed ribs. The dome's beautifully carved supporting columns and the fine mid - 16C gilded wrought iron grille are simply exquisite. *Guided tours 10am to 1pm and 4 to 7pm.*

Opposite the cathedral is the severely Classical 18C façade of the former Raxoy Palace by the French architect Charles Lemaire (today, the building serves as town hall-H). The square's south side is occupied by San Jerónimo College, a 17C building with an archaic 15C style gateway.

Stroll along the busy Calle del Franco (left of the College - X 28) where lined up on each side of the street are colleges (such as Fonseca with its Renaissance doorway) boutiques and cafés.

Return to the cathedral by the Puerta Fajera and the **Rúa del Villar (X 82)** bordered by arcaded and old houses. Parallel to the Rúa del Villar, the **Rúa Nueva (X 49)** also evokes an atmosphere of days past...

■ **ADDITIONAL SIGHTS**

Santa María del Sar Collegiate Church. — *Calle Castron D'Ouro (X 17). Open 10am to 1pm and 4 to 6.30pm; closed Sundays; 25pts, including admission to the museum.*

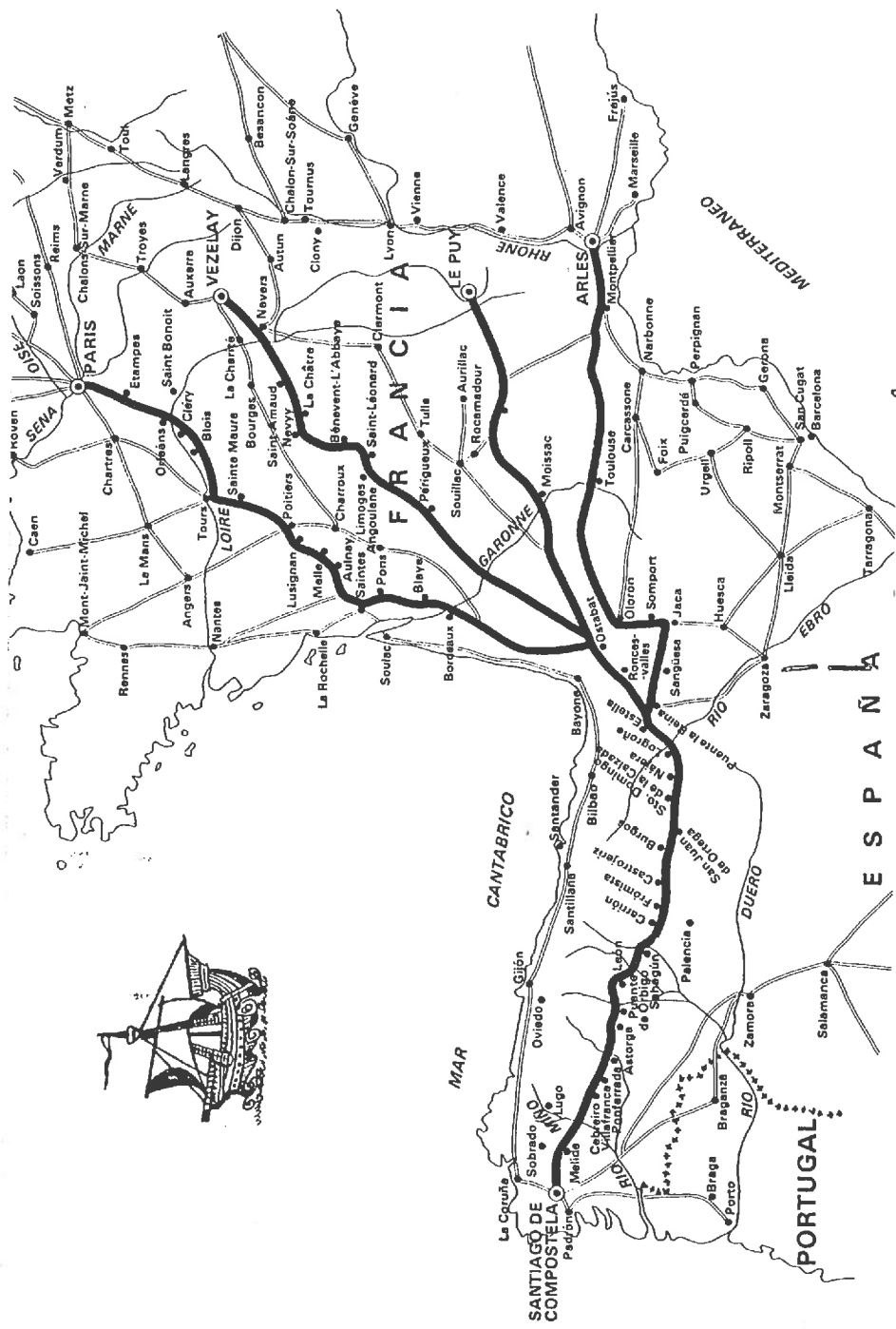
This 12C Romanesque church appears anachronistic by the addition in the 18C of its buttresses. The force of the latter, however, is not superfluous when one looks inside at the astonishing "overflow" of the pillars caused by the pushing down of the vaulting. The only cloister gallery to remain abuts the church and is exceedingly elegant with small raised, paired, *arches** richly decorated with carved floral and leaf motifs.

Paseo de la Herradura (X 37). — *Acces by the Calle del Pombal.* The wooded hill, once a fairground, makes a pleasant walk with a good view* of the city and the cathedral.

EXCURSION

Pazo de Oca*. — 25 km - 16 miles south by road N 525. *Open 9am (10am in winter) to 1pm and 3 to 8pm (6pm in winter); 100pts.*

Behind the grey stone *pazo* with its crenellated tower, lies an amazing *garden*** in which terraces covered with rust coloured lichen, descend to a water lily pool and to a silent lake on which a stone boat floats idly, where shrubs cast dark shadows...



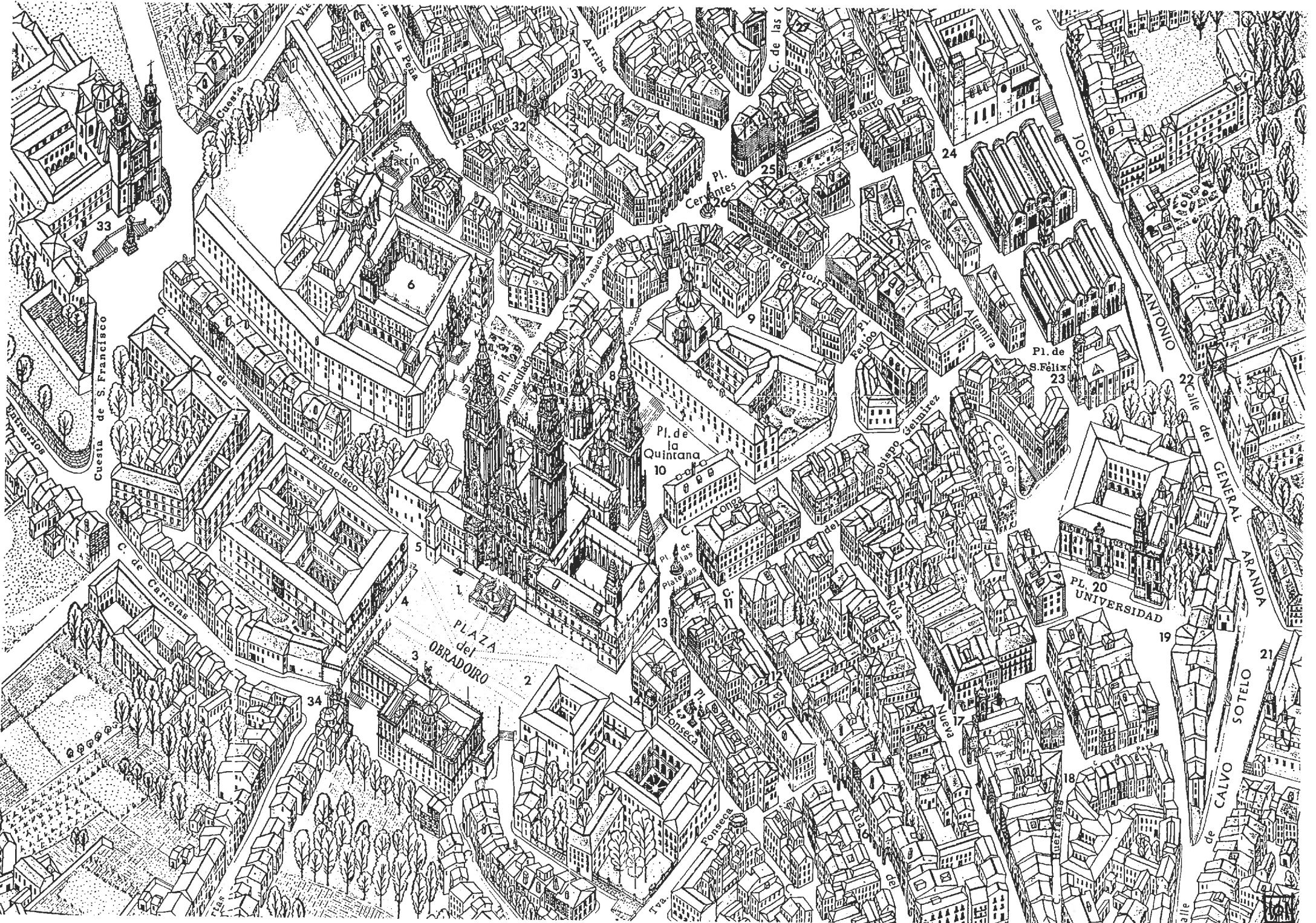
Sinds 868 stromen ontelbare gelovigen naar het heiligdom van Compostela. Dat jaar werd immers het lijk van de heilige Jakobus de Meerdere ontdekt door Theodomirus.

De toevloed van talrijke pelgrims en het ontstaan van typische routes, waar devotie en boetedoening de hoofdbezigheid waren, kunnen van historisch en sociologisch belang genoemd worden. Zij relativeren de opvatting dat de Middeleeuwen en de Moderne Tijd periodes waren, waarin men niet verder keek dan zijn eigen kerktoren. Anderzijds bewijzen deze feiten wel dat men veel belang hechtte aan het sacrale. Men was op zoek naar het Andere en vond zijn toevlucht in een heilsleer.

Naast de invloeden op de religie en het geestesleven liet de bedevaart ook sporen na op verschillende andere domeinen. Er ontstond een infrastructuur voor hulpbehoevende pelgrims. Hun toestand was immers vaak zorgwekkend. Op alle wegen naar Santiago, die door Frankrijk naar Spanje liepen, ontstonden toevluchtsoorden en herbergen, waarvan nu nog resten terug te vinden zijn. Om bedevaarders aan te trekken werden langs de wegen naar Compostela kerken en kloosters gebouwd of mooier gemaakt. De versiering van deze bedehuizen betekende een sprong voorwaarts in de artistieke vernieuwing. Zelfs voor de industrie en het ambachtswezen was deze ontwikkeling belangrijk. In Compostela zelf werden door de kunstenaars sinds jaar en dag aan de bezoekers juwelen en religieuze gitvoorwerpen aangeboden. De beurs van Beaucaire ontstond op de bedevaartsweg, niet ver van de plaats waar de mensen van de Provence, die naar Santiago gaan, samenkomen.

Doordat alle soorten volkeren op de weg met elkaar in contact kwamen werd de weg het brandpunt voor de uitwisseling van ideeën. Op die weg leerden de Westerlingen elkaar kennen en met elkaar spreken. Santiago de Compostela werd de plaats waar vroeger dan op welke plaats ook de Europese beschavingsgeschiedenis een aanvang nam.

Hier stond de wieg van een cultuur, die gekenmerkt wordt door waardesystemen, een bepaalde opvatting over het menszijn, instellingen en levenswijzen, zoals het Europaliafestival die wil verwoorden.



Site plan, view of the complex, sections and general plan

Group of 176 houses in Vite Santiago de Compostela, La Coruña

A group of houses promoted by the Central Administration (INV) and subject to the planning regulations for state-sponsored housing.

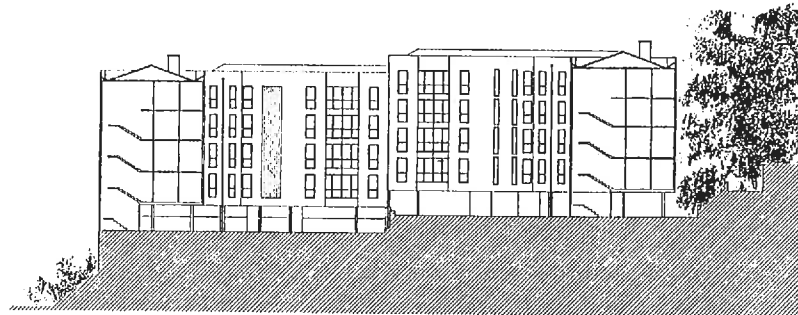
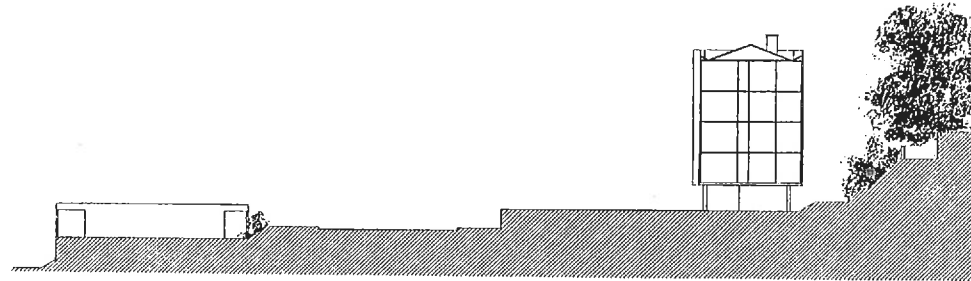
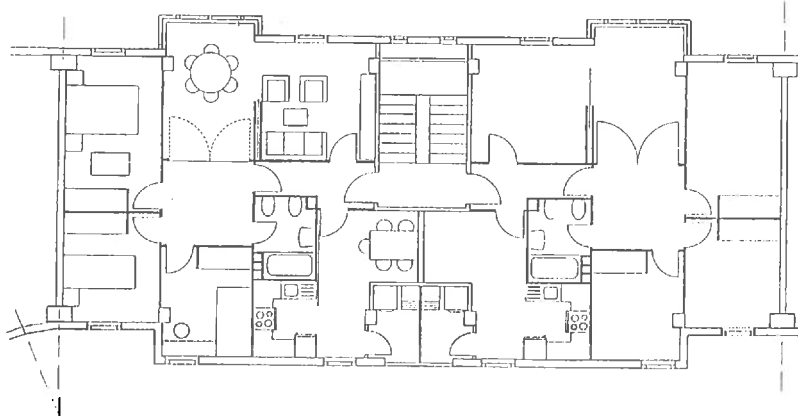
On account of the proximity to Santiago, the regulations stipulated features such as galleries and tiles for the roof. The construction is extremely economical.

The scheme proposed a change in the planning, which initially called for an open block. The site is on the edge of the estate. The orientations, views, topography and form of the site all favoured this decision. The construction of a single building which in time would support a pedestrian walkway reinforced the unitary character sought for in the intervention, at the same time organising the residential development by means of an axis of semi-public space with subtle changes in emphasis.

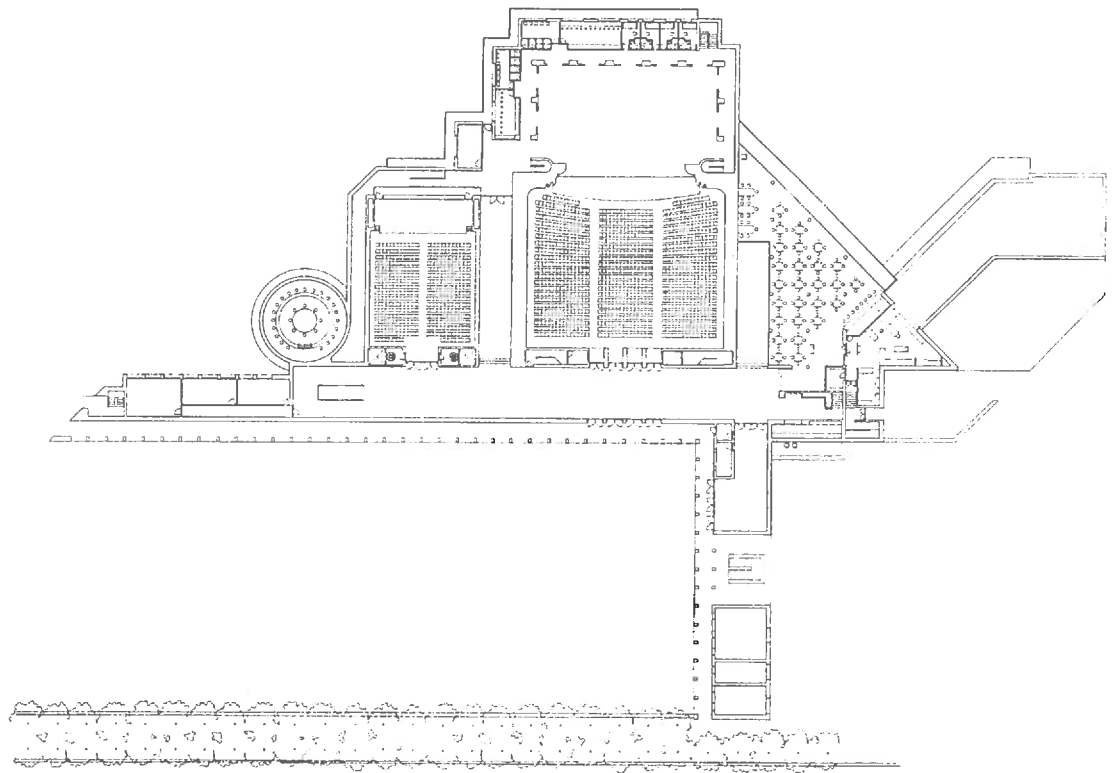
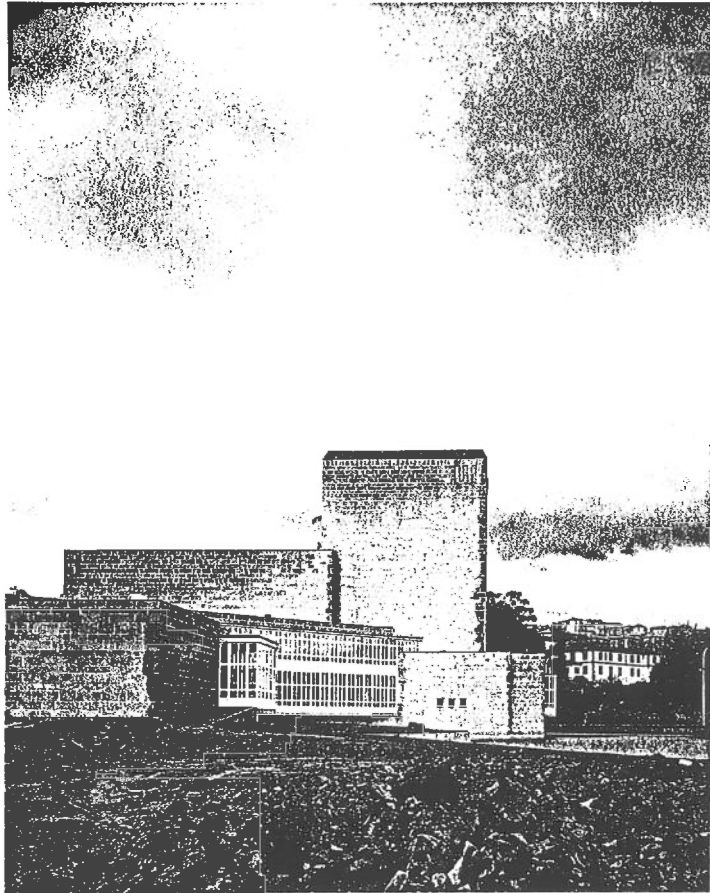
Thus the barrier effect was replaced by something not only permeable but able to act as a nexus between the spaces of its two facades, making it easier to diffuse the border of the estate and integrate it with the rest of the setting – a priority objective.

The layout of the houses also attempts to satisfy these criteria.

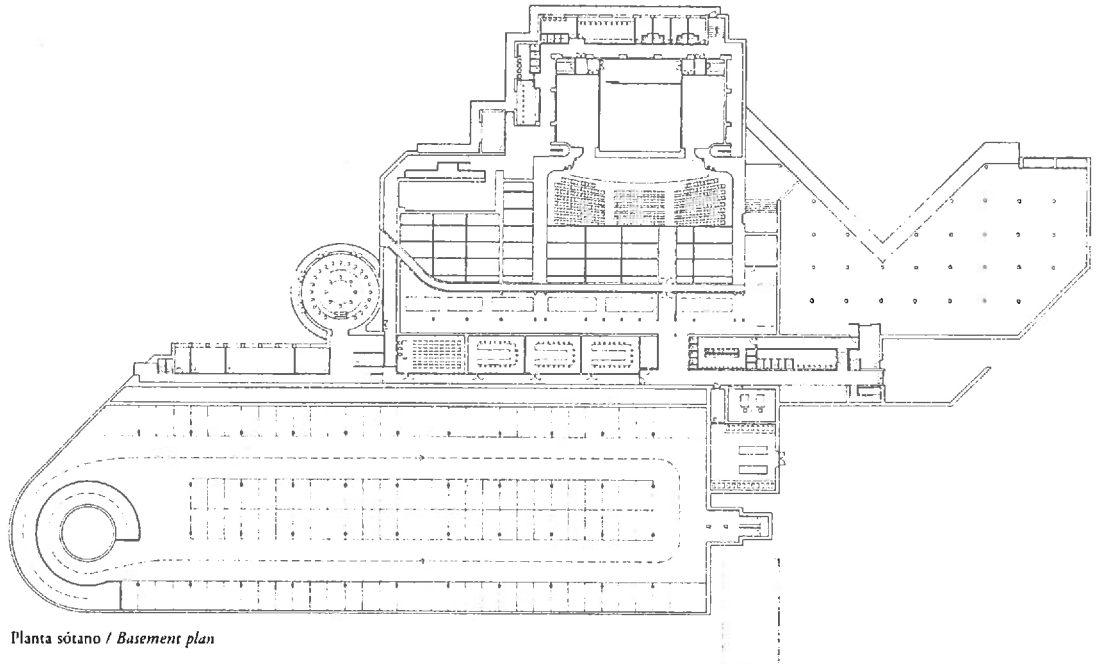
J. MANUEL GALLEGA 1972-1978



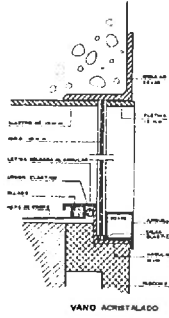
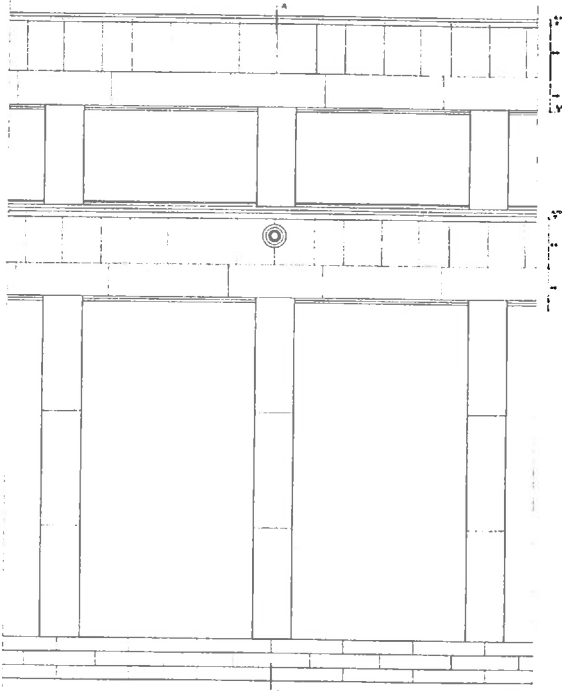
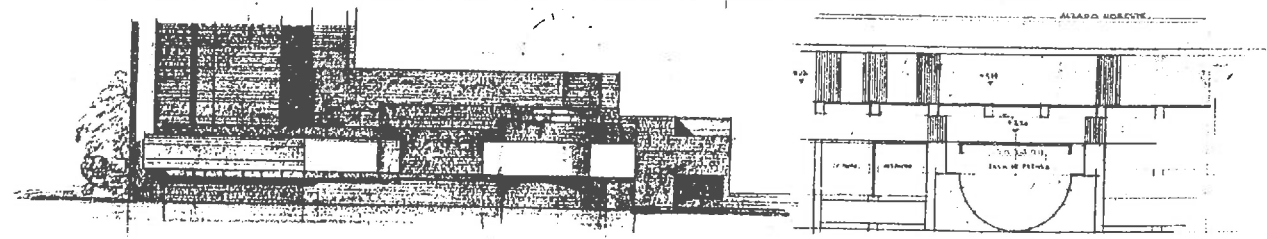
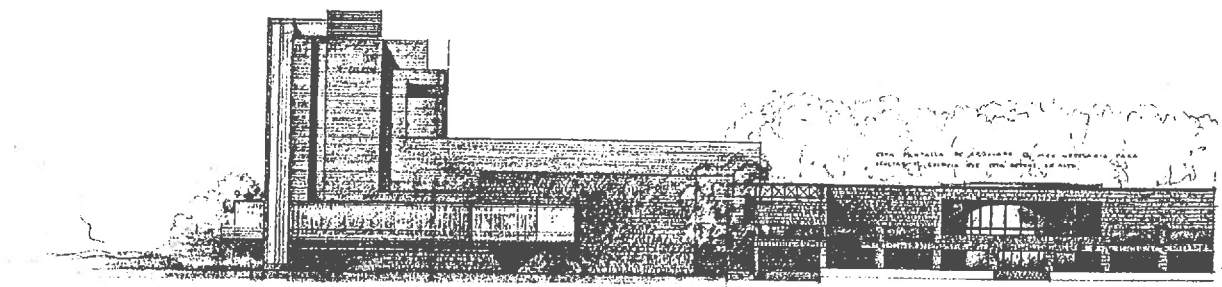
CONGRESCENTRUM VAN E, LUISO



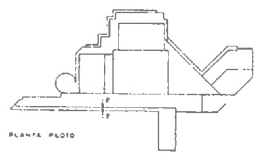
Planta principal / Main floor plan



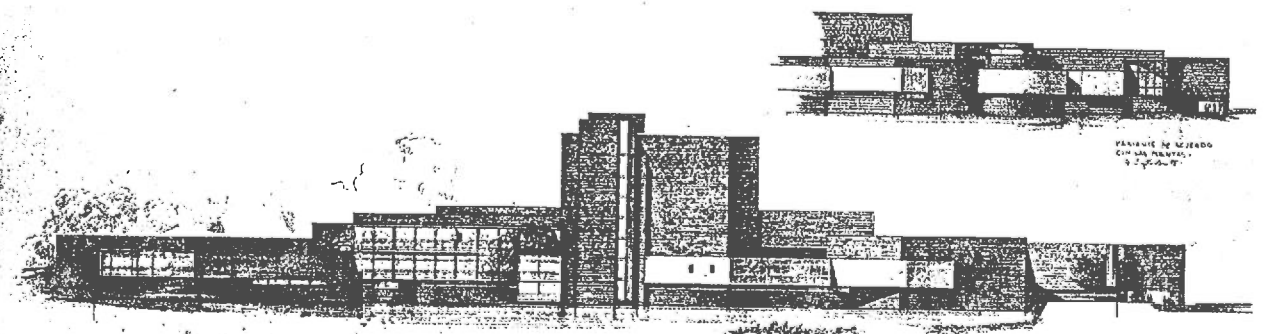
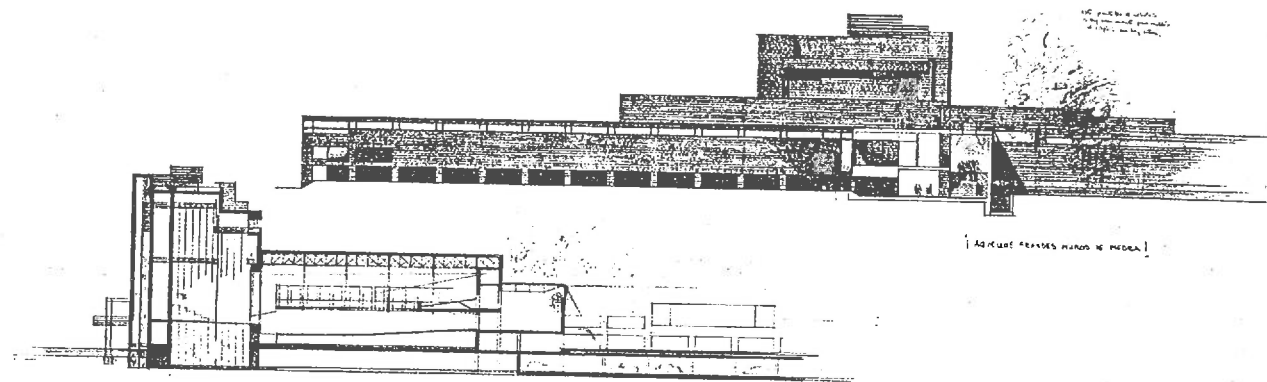
Planta sótano / Basement plan



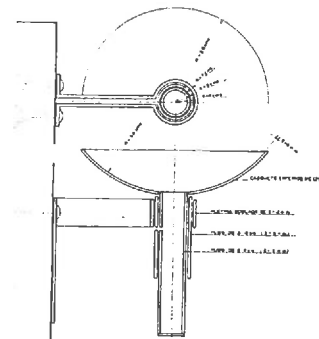
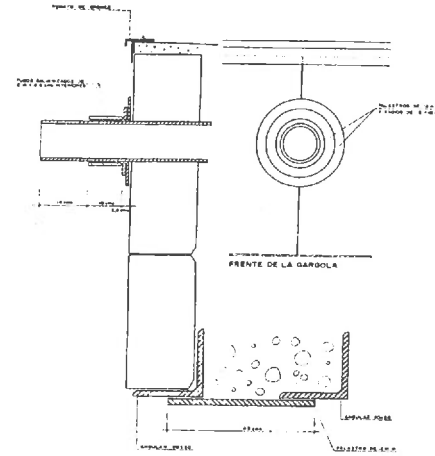
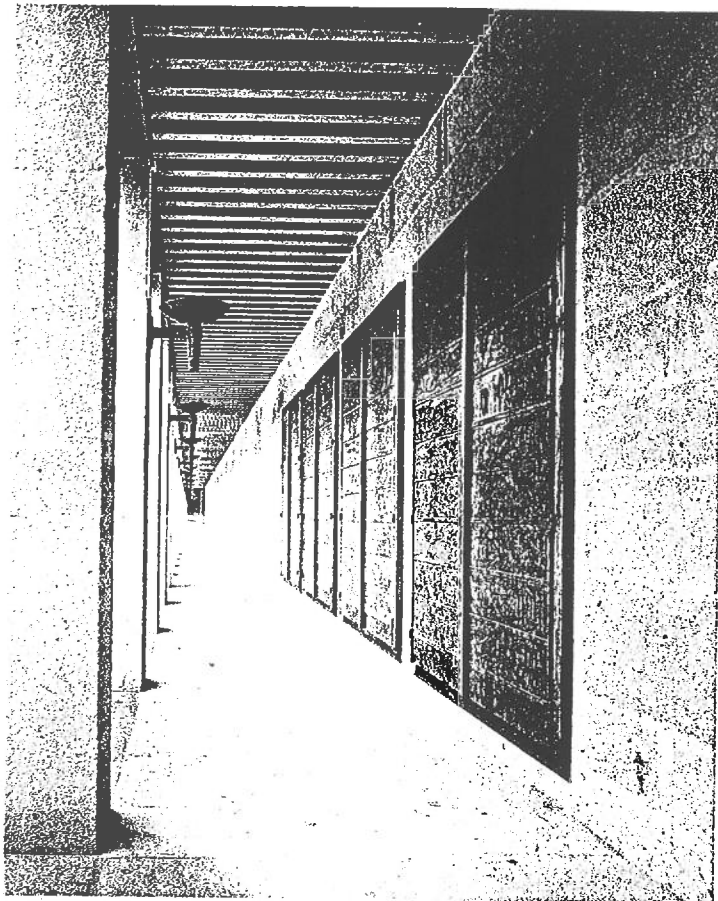
ALZADO



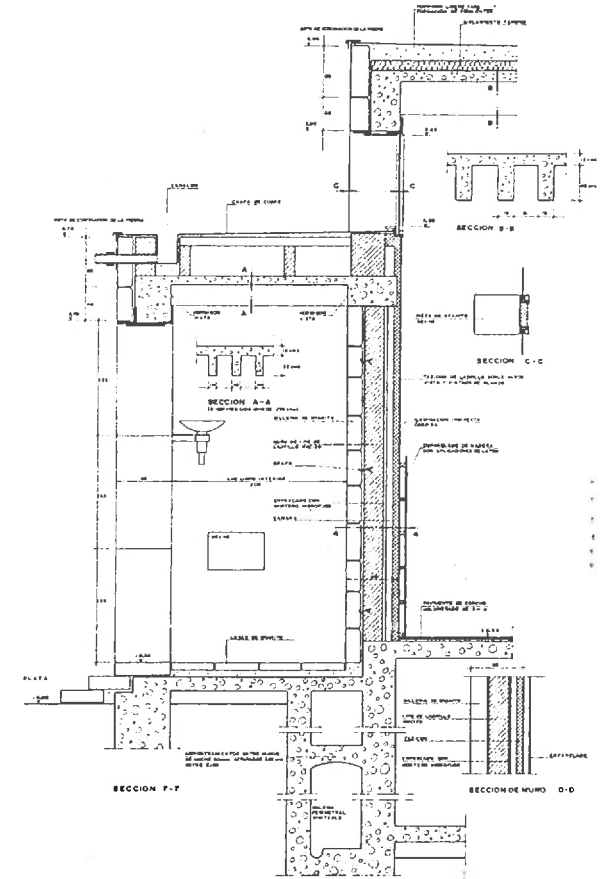
PLANTA PLDIO



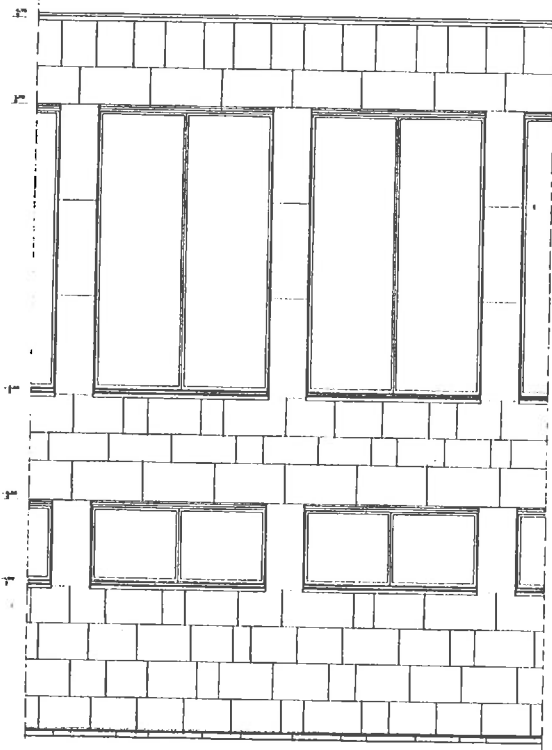
1169



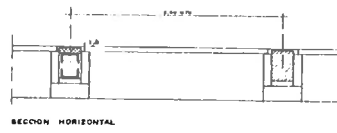
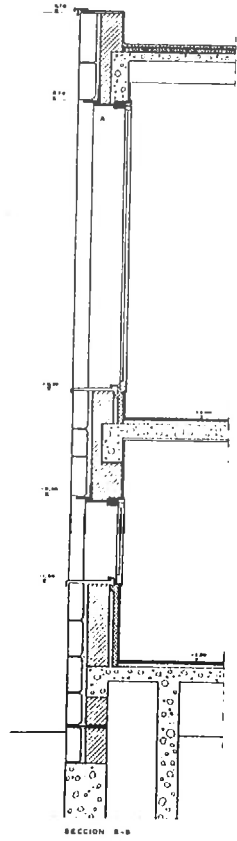
Detalles gárgola y luminaria / Gargoyle and lighting details



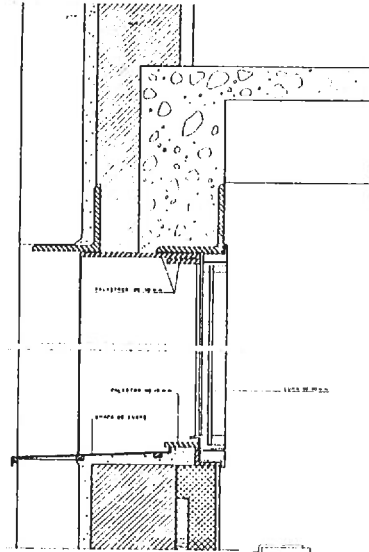
Sección constructiva por pórtico / Building section through portico



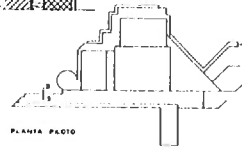
Detalle de cerramiento / Detail of wall



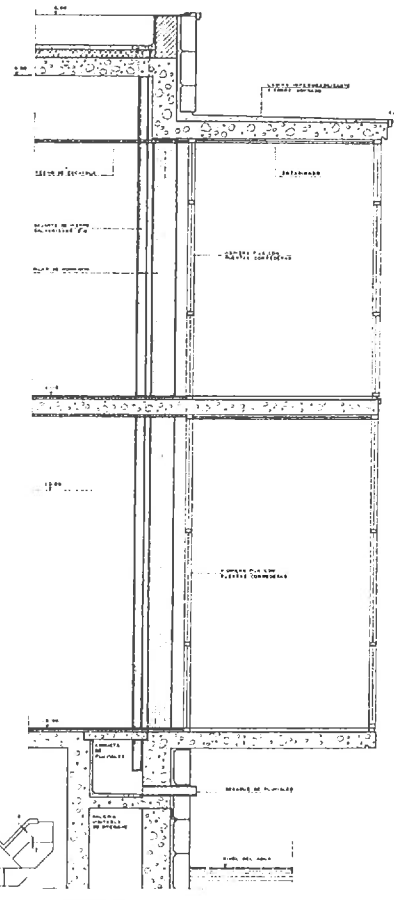
SECCION HORIZONTAL



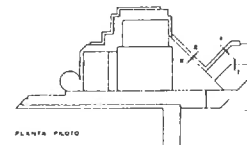
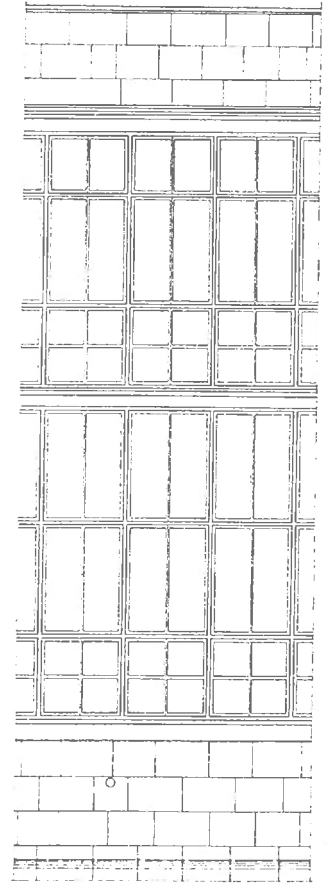
DETALLE A



PLANTA PLDIO

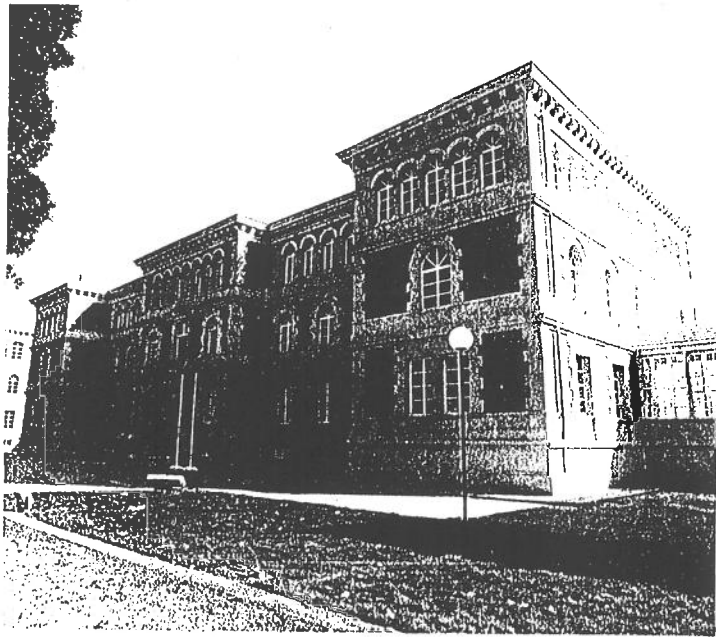


SECCION B-2



PLANTA PLDIO

Sección constructiva por mirador / Building section through glazed balcony



Emplazamiento, plantas, sección y vista del exterior

Site plan, floor plans, section and view of the exterior

J. MANEUGALTEO '85-'86

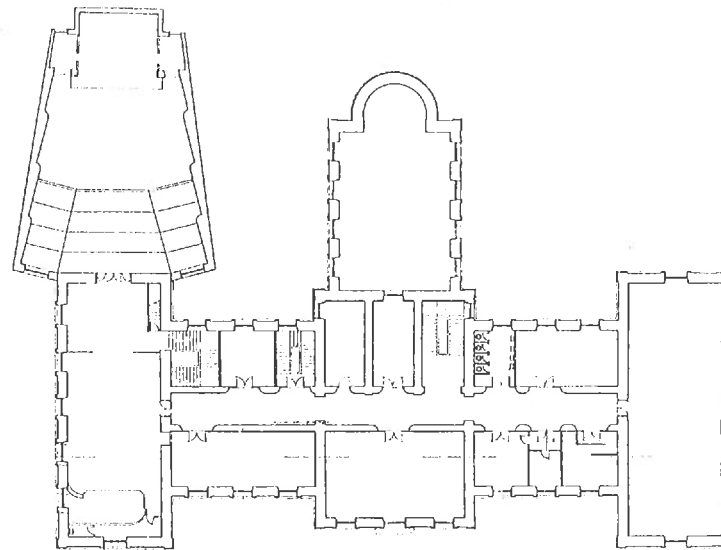
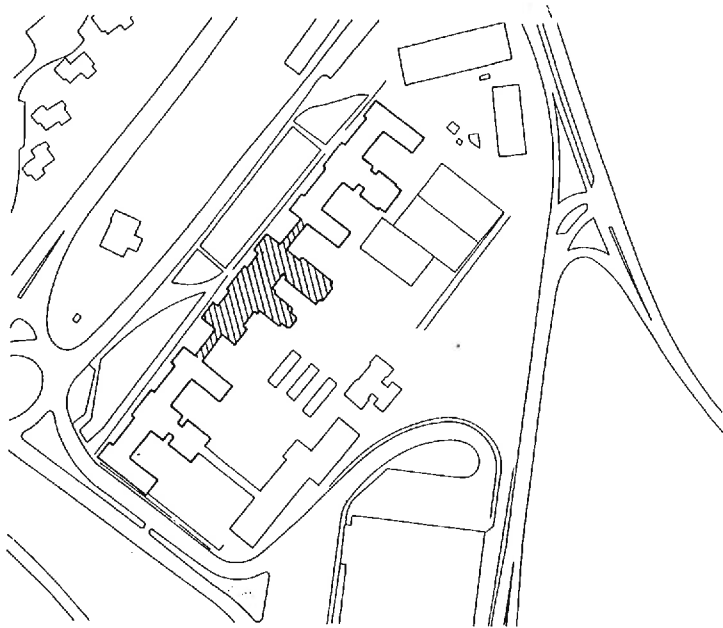
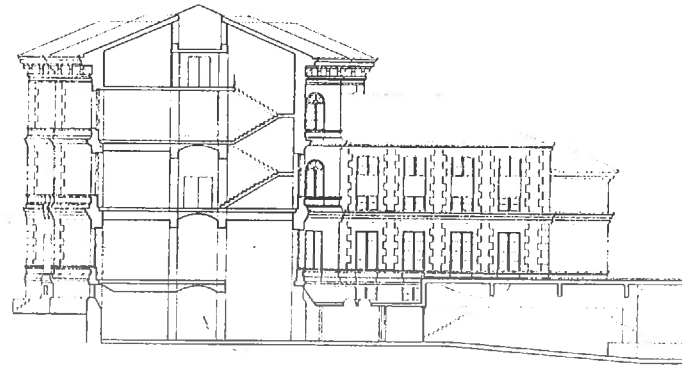
**Rehabilitation of the central building
of the San Caetano complex
Santiago de Compostela, La Coruña**

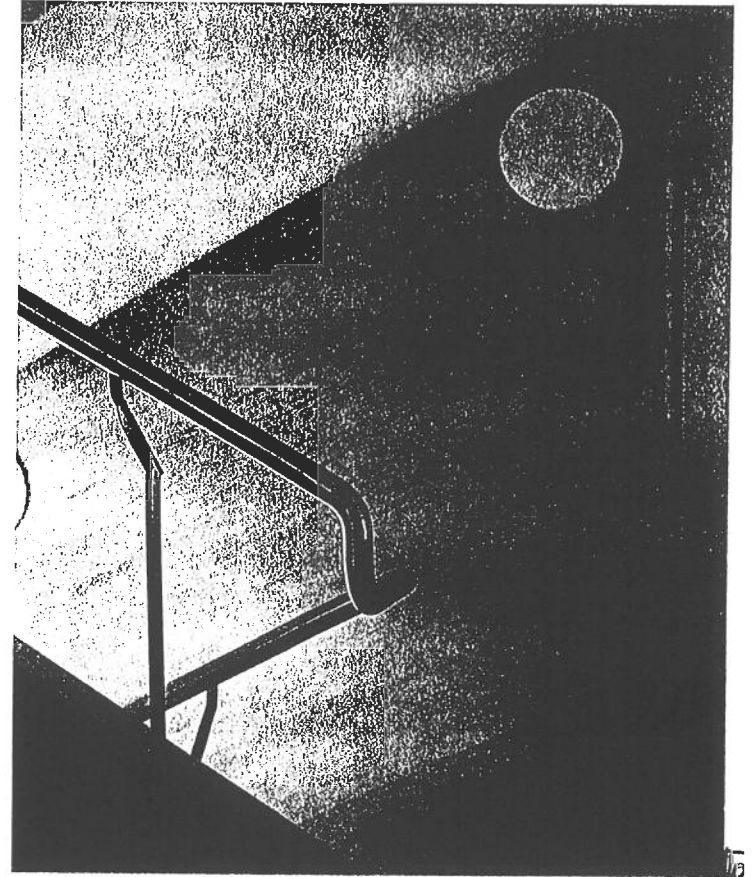
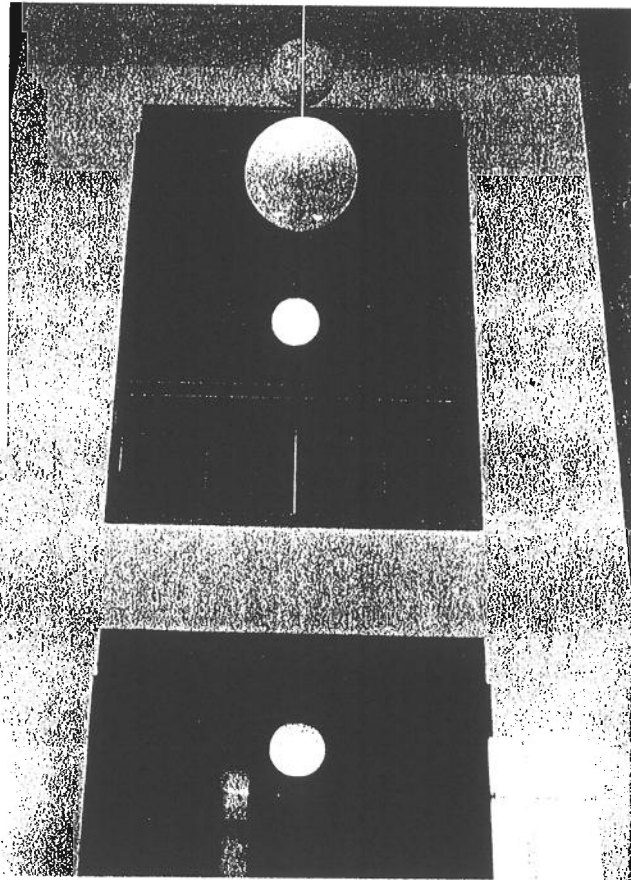
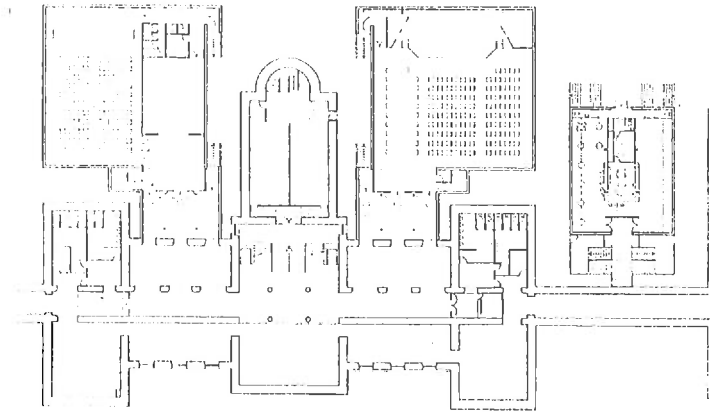
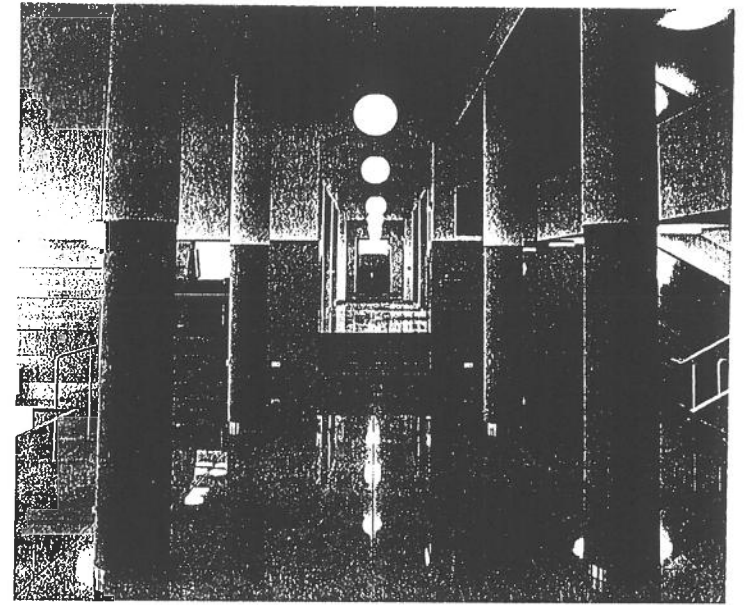
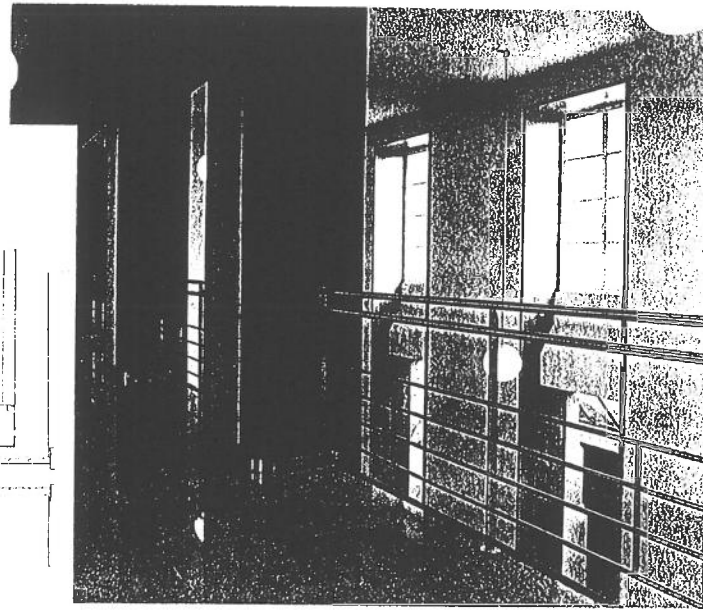
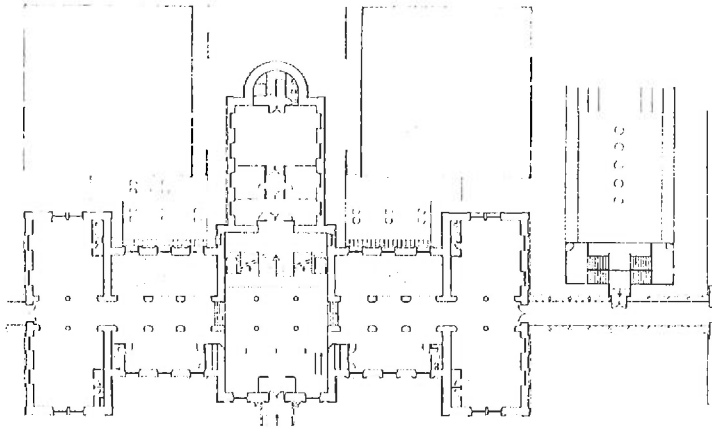
Collaborators: A. Baltar Tojo, J. Arsenio
Díaz and J. E. Pérez Arda, architects

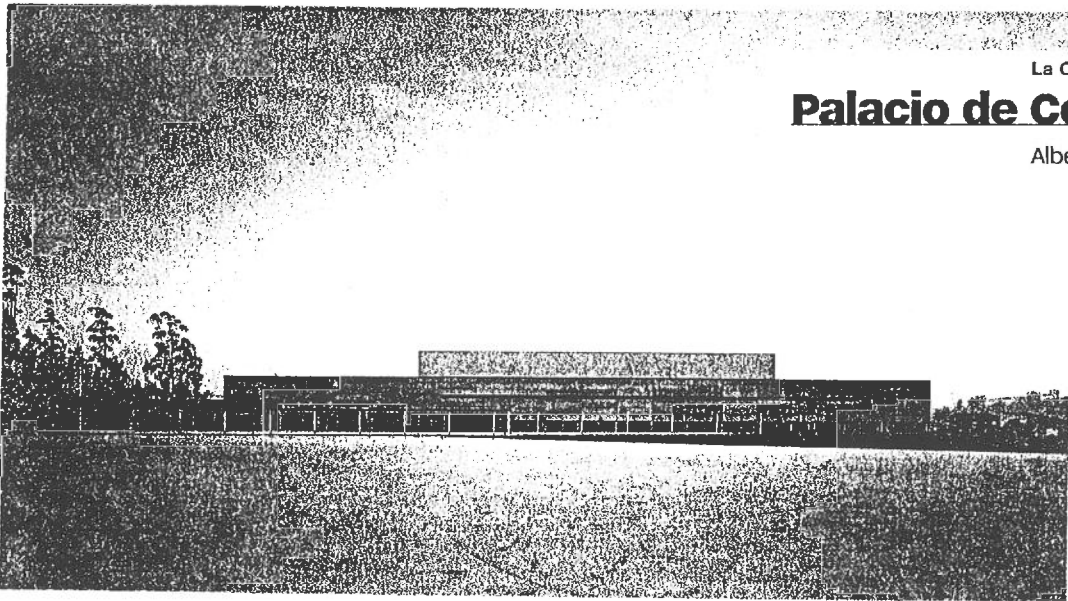
The building, together with its two neighbours, connected by covered passageways and an outbuilding to the rear, constitutes what is known as the San Caetano complex.

This was designed in 1905 as a National School for the Deaf and Dumb, used as a middle school and before that as a military hospital and barracks, the building undergoing major alterations with each successive use. We were asked to refurbish and convert it for the Administrative Services of the Xunta de Galicia.

The fundamental idea behind the project is the consideration of this building as the representative element for the complex as a whole. This idea was developed: strengthening its central character, emphasising its role as linking element with the buildings to either side, regarding its distribution space as the noblest element in the complex of buildings and connecting this up with the communal spaces of the rest of the whole, which take something of a secondary role so as to attract less attention to themselves.







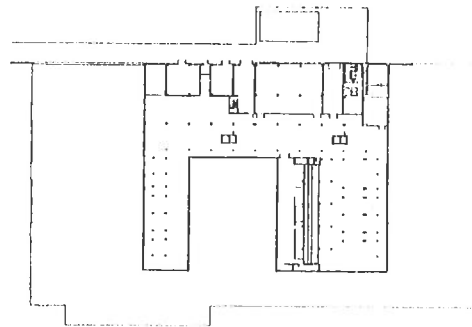
La Coruña, 1992/1995

Palacio de Congresos y Exposiciones de Santiago

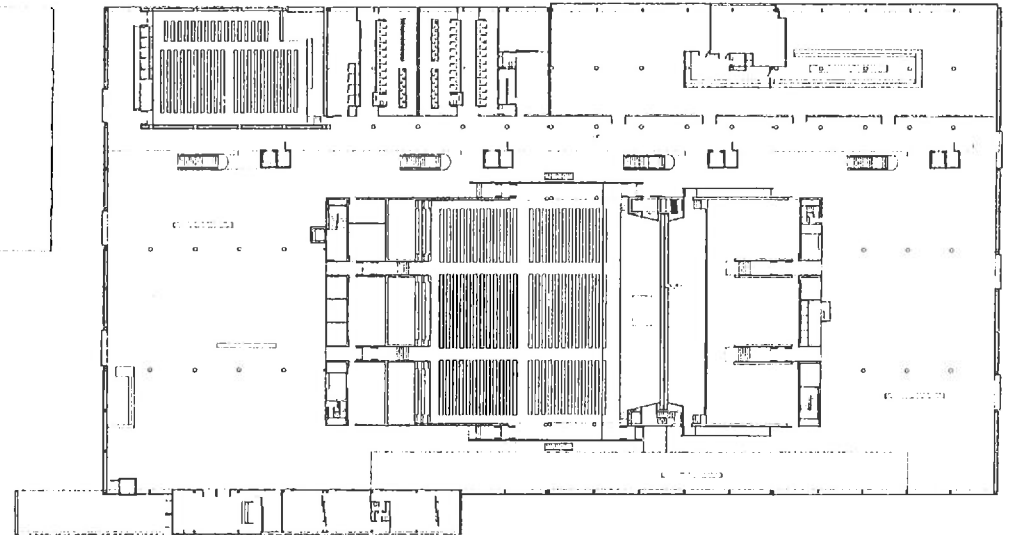
Alberto Noguero y Pilar Díez



sección longitudinal por pasillo Sur / longitudinal section through South corridor



planta sótano / basement plan



planta baja / groundfloor plan



alzado Norte
North elevation



Congress and Exhibition Hall in Santiago

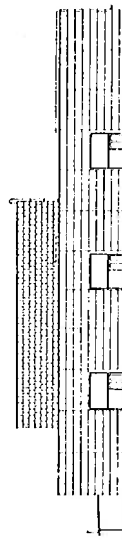
The site, set apart from the town, was in rural hill country. It lacked the quality that gives birth to a project in harmony with its location, in this case near the road junction linking the city to the airport and the La Coruña-Vigo motorway. It only offered us the presence of the nearby hills. The position, the size and the entrance all had to suggest this presence.

The programme's desirable impreciseness basically established a large concert hall and also aimed at a flexibility required to host two simultaneous congresses. The rest—the predictable.... The tight budget enabled us to build an austere but appealing, versatile building, with an aspect that was different from others with similar uses.

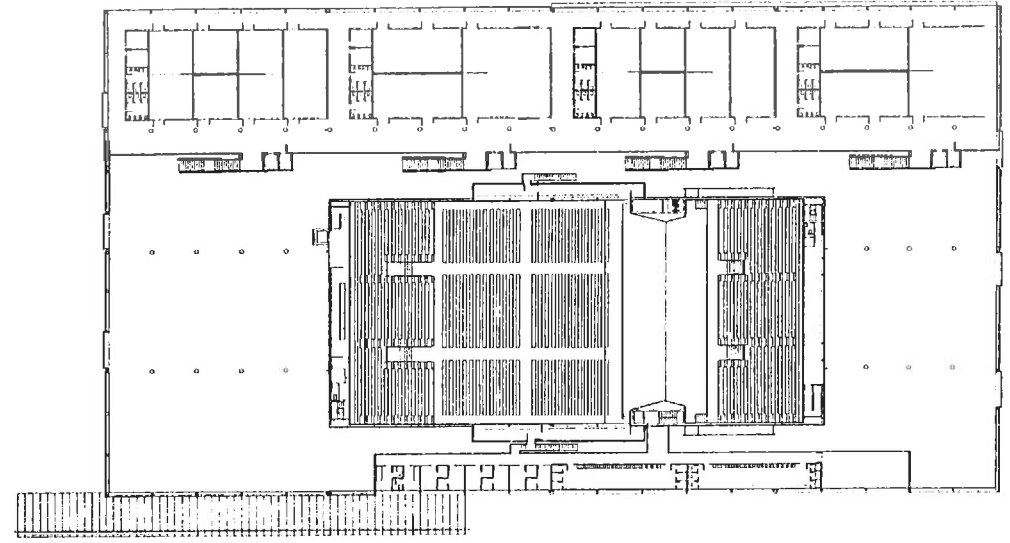
The ground plan, an 85x120m rectangle, houses almost all the indispensable elements along its north face. The main hall, another rectangle 31x67, is housed in the former one and emerges from its roof. The entrance and administration area make up a narrow elongated body attached to the south face. The dressing rooms are resolved by hanging them from the space that links the two large vestibules.



sección longitudinal por sales / longitudinal section through halls



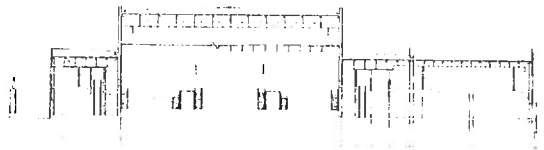
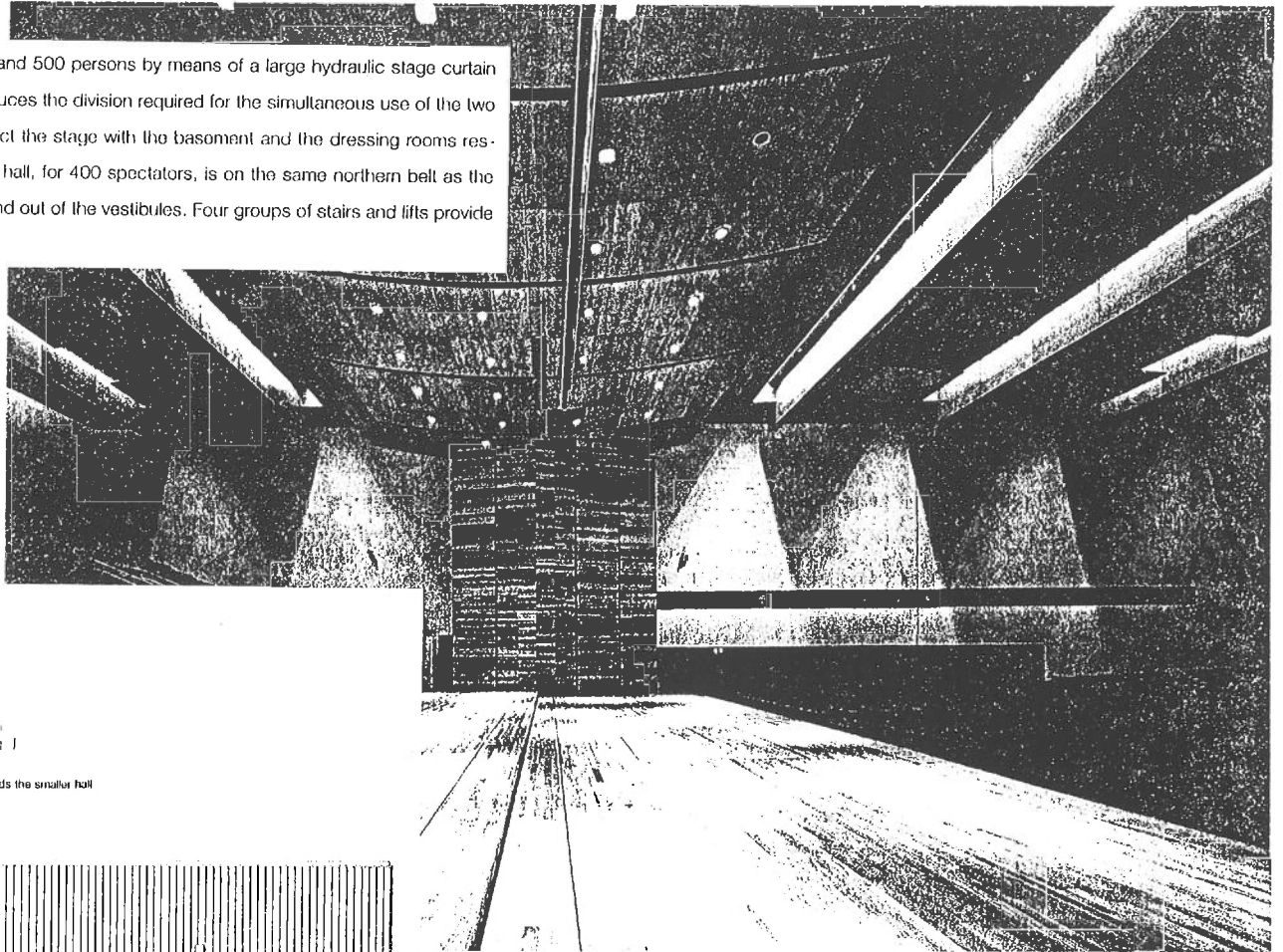
alzado Este / East elevation



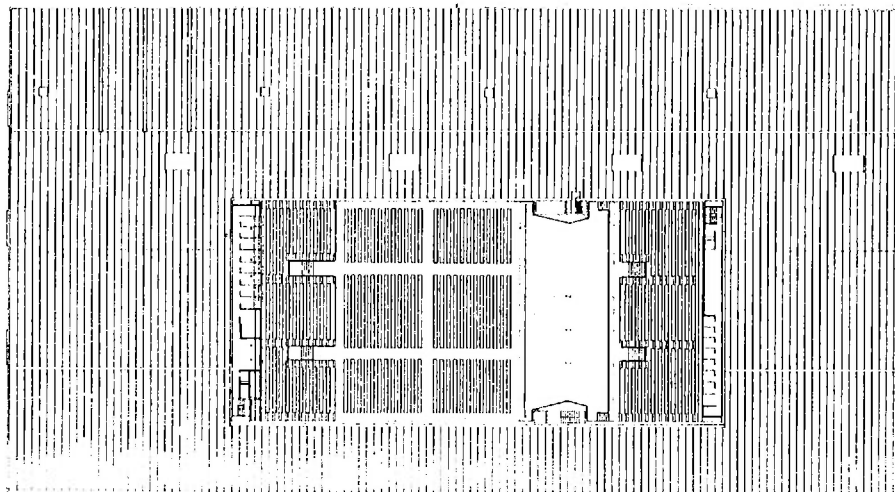
planta primera / first floor plan



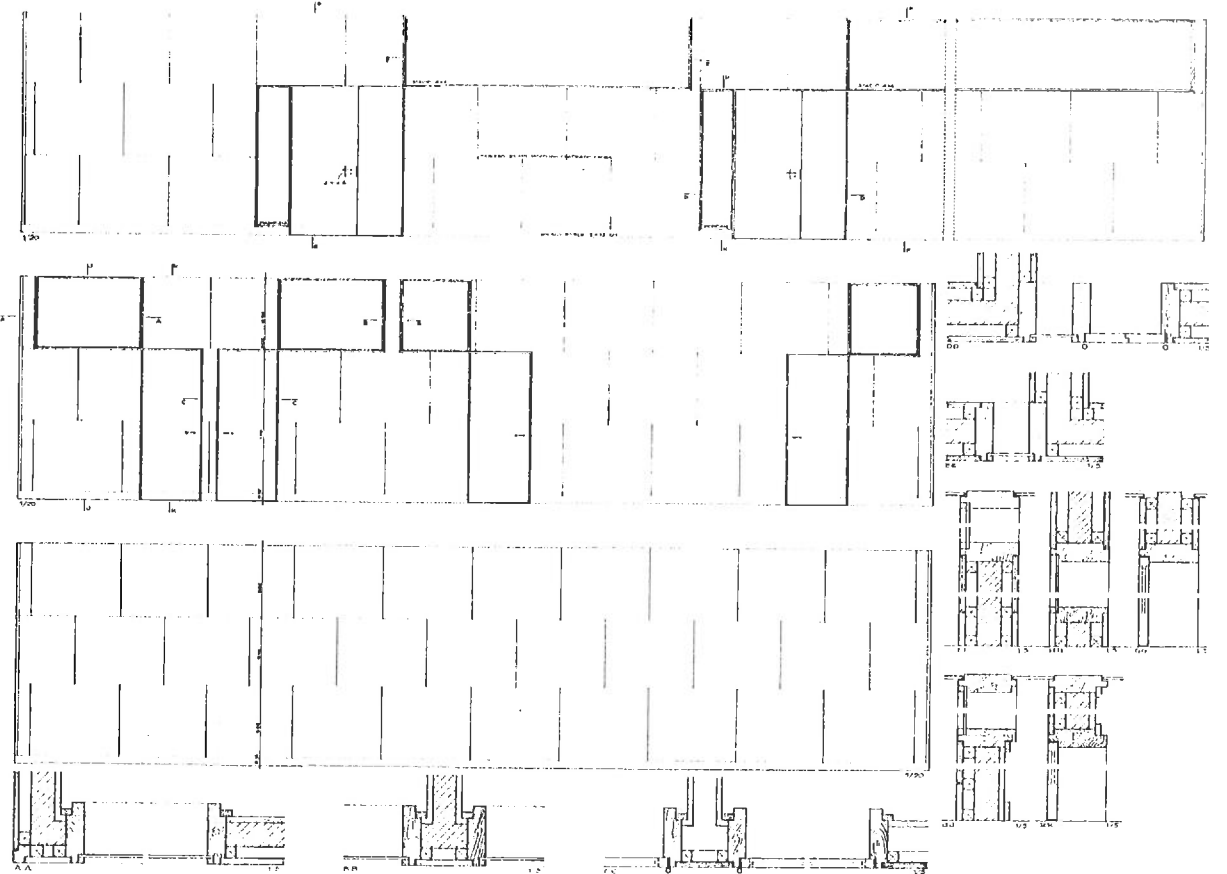
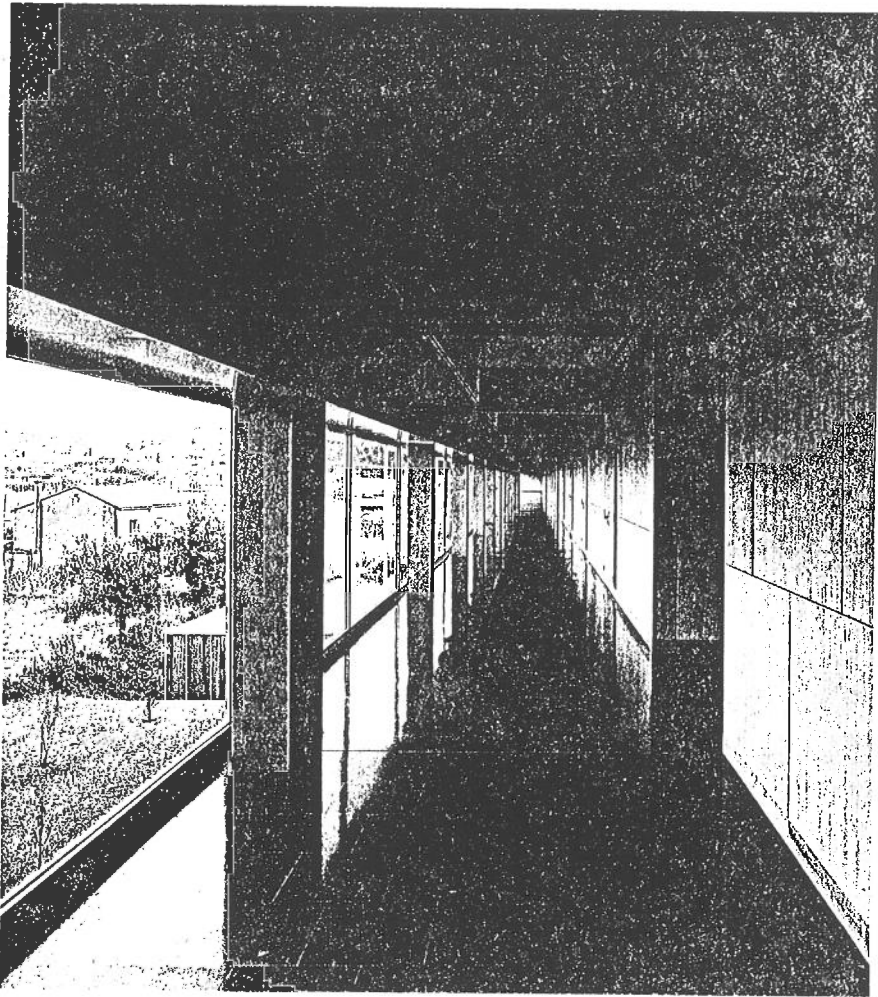
The main hall is bifocal. It houses 2100 spectators, and can be divided into two holding 1600 and 500 persons by means of a large hydraulic stage curtain housed in the basement, which rises through a slit that opens along the stage. This curtain produces the division required for the simultaneous use of the two halls. The 310m stage has a hydraulic platform for the piano. A goods elevator and a lift connect the stage with the basement and the dressing rooms respectively. Two slits in the stone sides form the balconies for the press and guests. The smaller hall, for 400 spectators, is on the same northern belt as the press room, the general toilets, the room for dignitaries and the coffee shop, making a background out of the vestibules. Four groups of stairs and lifts provide access to the upper floor on the same belt.



sección transversal por escenario central, hacia sala pequeña / cross section through central stage, towards the smaller hall



sección horizontal bloque salas / horizontal section of halls volume



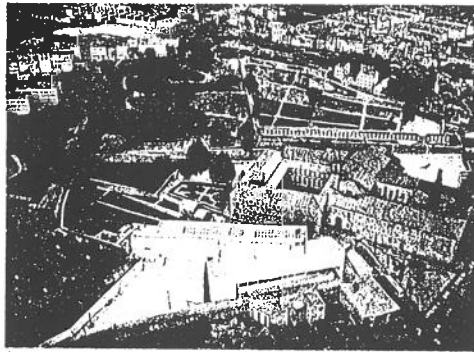
detalles de cerramiento interior galería Norte en planta primera / details of inner enclosure on first floor North gallery

Galician Center for Contemporary Art

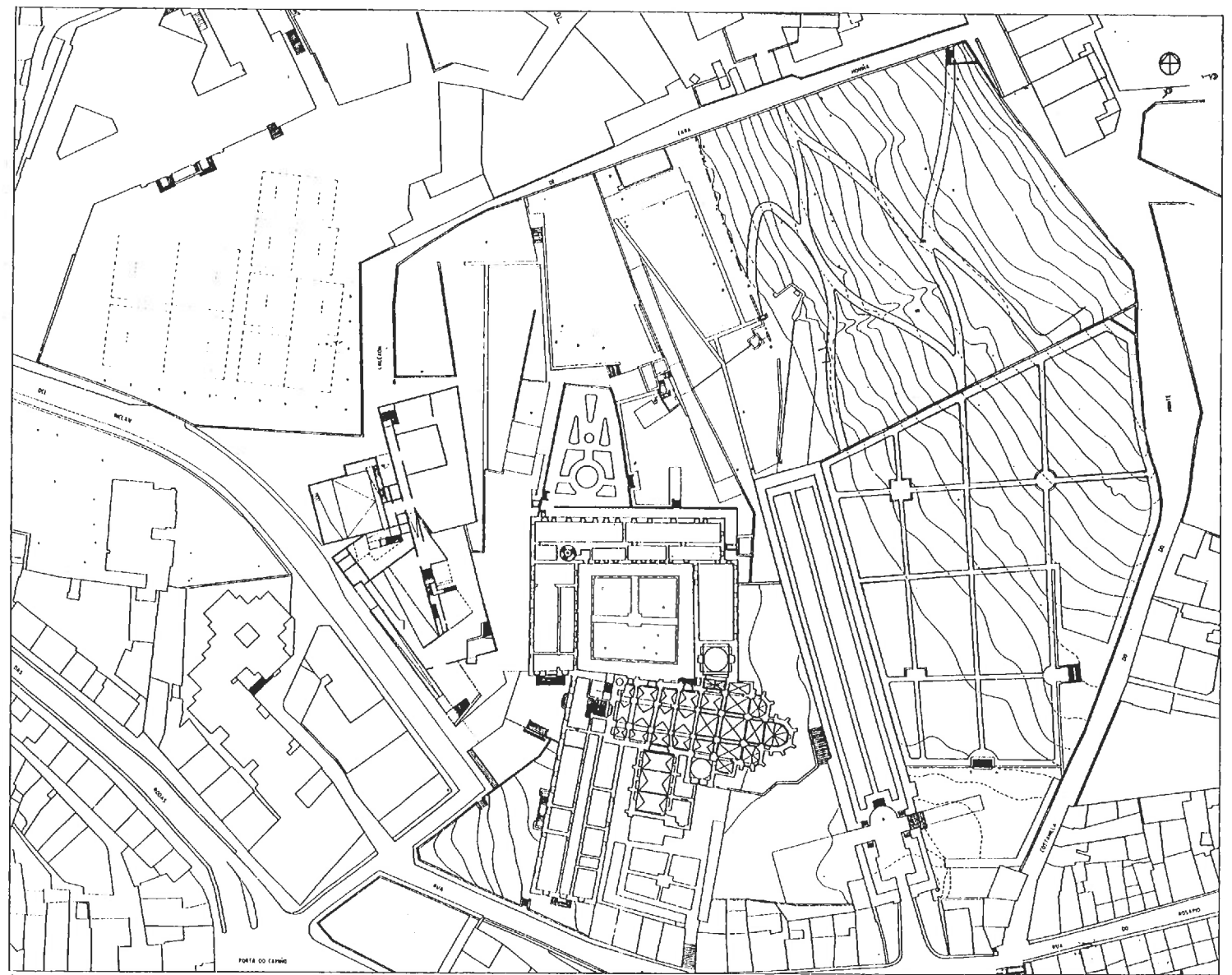
Santiago de Compostela, 1988–94

Commissioned by the Xunta da Galicia, the museum is within the grounds of the Convent of Santo Domingo de Bonaval. The gardens are recuperated as an integral part of the museum and influence the ordering alignments of the new edifice. The compact museum building is formed by two linear volumes: one parallel to Valle-Inclán and the other parallel to the Bonaval Cemetery. The interpenetration of these two volumes defines a full height triangular atrium, providing access to the auditorium and two levels of galleries. Tangential circulation through the sequence of galleries recapitulates and extends the movement patterns particular to Santiago de Compostela and culminates in a roof terrace for sculpture, overlooking the gardens, convent and city.

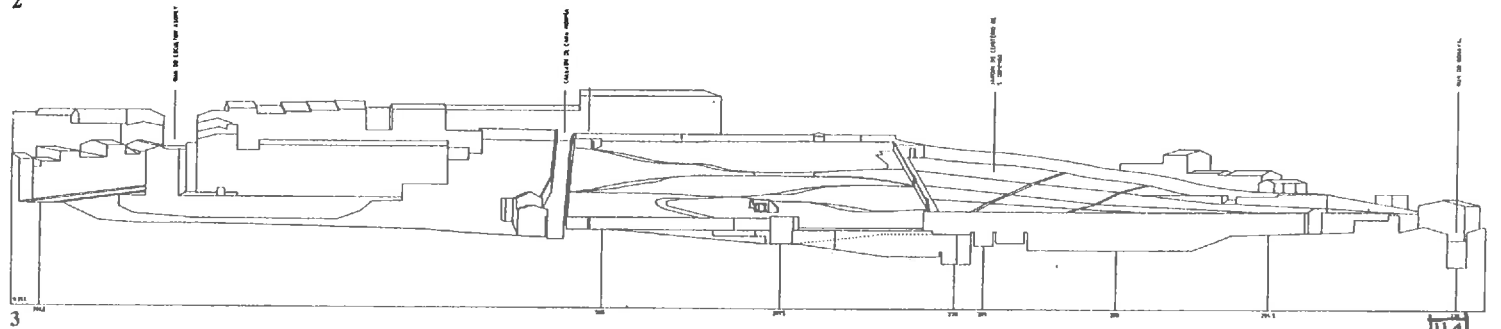
The museum is clad in granite, corresponding to the civic and monumental buildings of the city, however, its use assumes an expression related to a reinforced concrete structure characterized by large open spans.



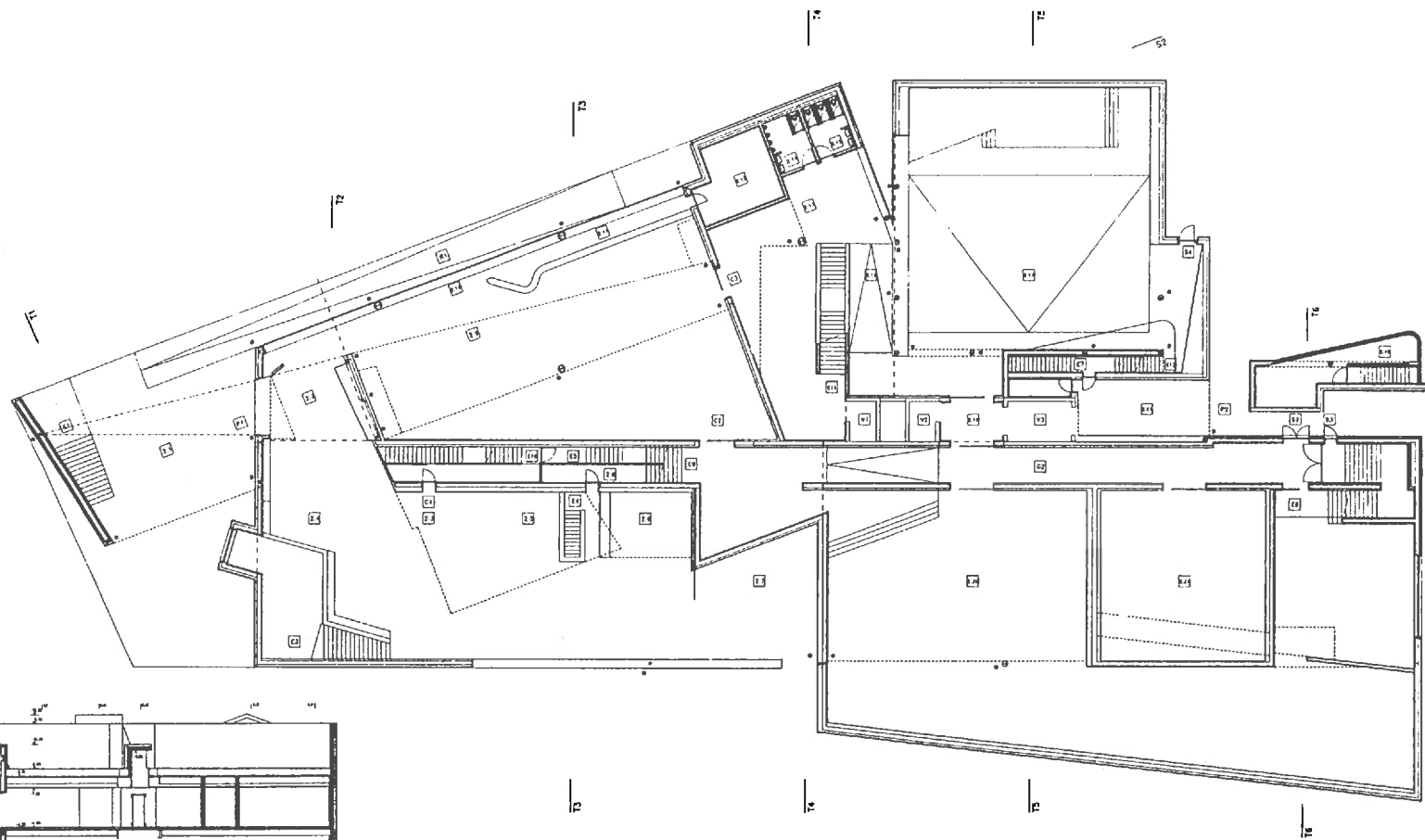
1 Aerial view of complex.



2 Site plan of Santo Domingo de Bonaval.

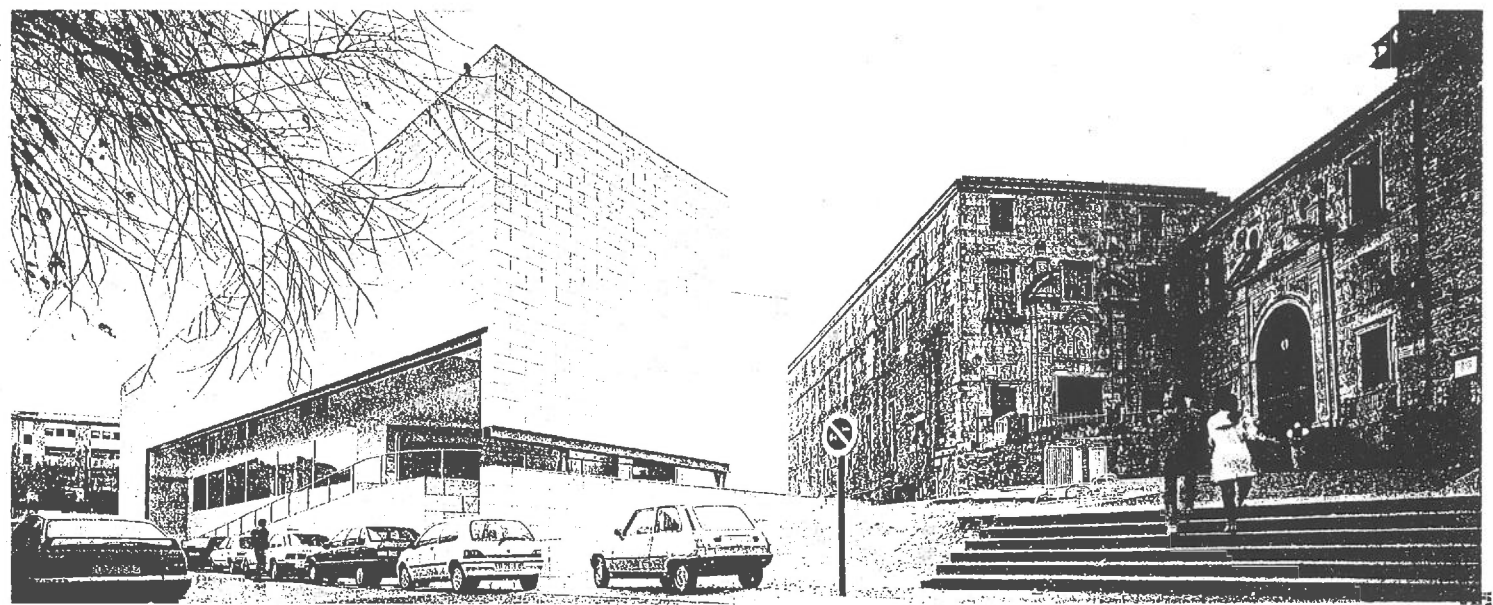
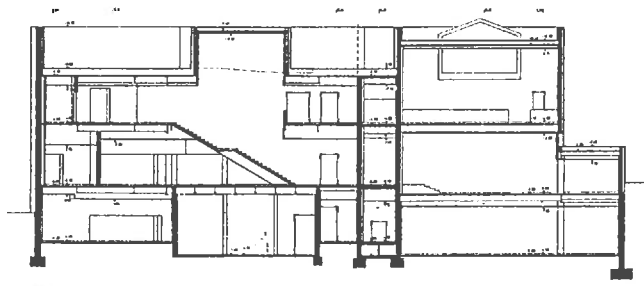
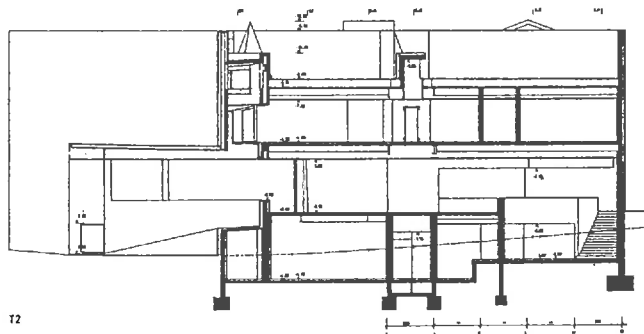


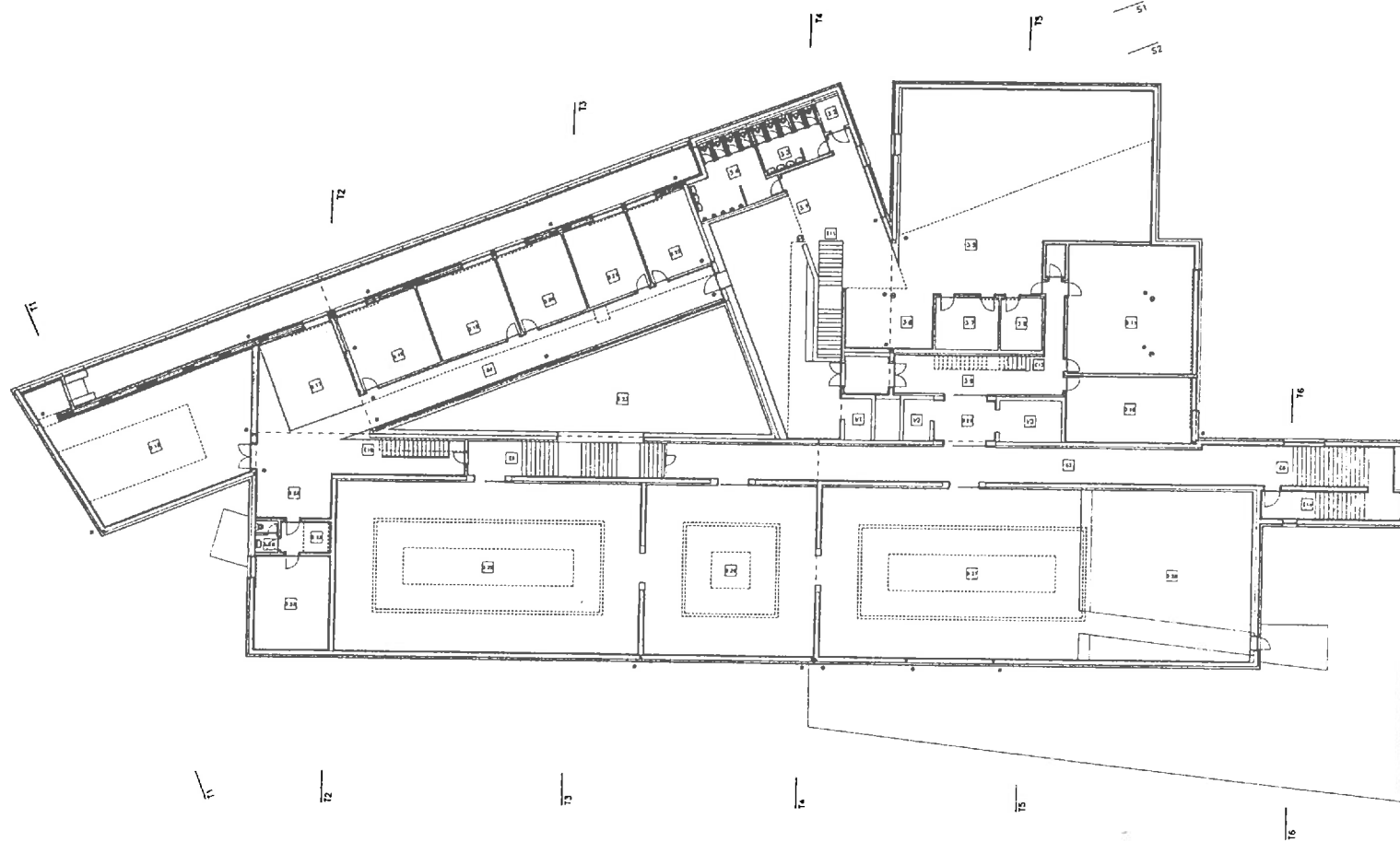
3 North-south section toward east.



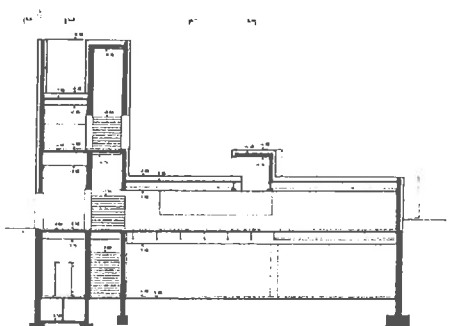
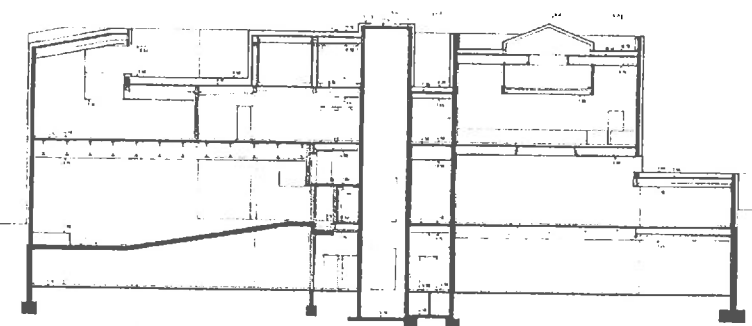
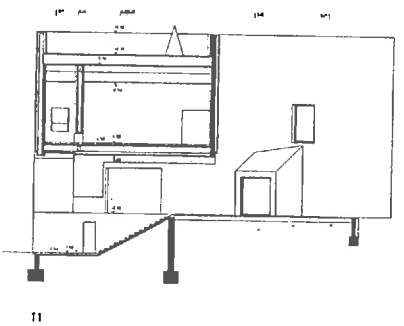
- PLANTA BAA
- P1 PUERTA DE ACCESO DE PUBLICO
 - P2 PUERTA DE ACCESO DE SERVIDO
 - E2 CONTROL DE ACCESO A ZONA DE EXPOSICIONES
 - E3 CONTROL DE ACCESO AL SALON DE ACTOS Y CENTRO DE ESTUDIOS
 - E4 CONTROL DE ACCESO A ZONA ADMINISTRATIVA Y SERVICIOS AUXILIARES
 - E1 RAMPA DE ACCESO AL PORTICO DE ENTRADA
 - E5 ESCALERA DE ACCESO AL PORTICO DE ENTRADA
 - E6 ESCALERA DE ACCESO A LOS SERVICIOS PUBLICOS
 - E7 ESCALERA DE SERVICIO CAJETERIA/LIBRERIA
 - E8 ESCALERA DE SERVICIO INTERNO
 - E9 ESCALERA DE EMERGENCIA
 - E10 ESCALERA DE ENTRADA DE SERVIDO
 - E11 ESCALERA DE COMUNICACION ENTRE ESPAS TEMP Y PERMANENTES
 - E12 ESCALERA DE ACCESO PUBLICO A SALAS DE ESPAS PERMANENTES
 - E13 ESCALERA DE ACCESO A LA ZONA ADMINISTRATIVA
 - E14 ESCALERA DE ACCESO AL CENTRO DE ESTUDIOS
 - E15 ESCALERA DE ACCESO A CABINA DE PROTECCION
 - E16 ASCENSOR DE LA ZONA DE EXPOSICIONES
 - E17 ASCENSOR DE LA ZONA DE RECEPCION
 - E18 MONTA CARGAS
 - E19 GALERIA DE ZONA DE EXPOSICIONES TEMPORALES
 - E20 SALIDA DE EMERGENCIA
 - E21 SALIDA DE EMERGENCIA DE LA ZONA DE EXPOSICIONES
 - E22 SALIDA DE EMERGENCIA DEL SALON DE ACTOS

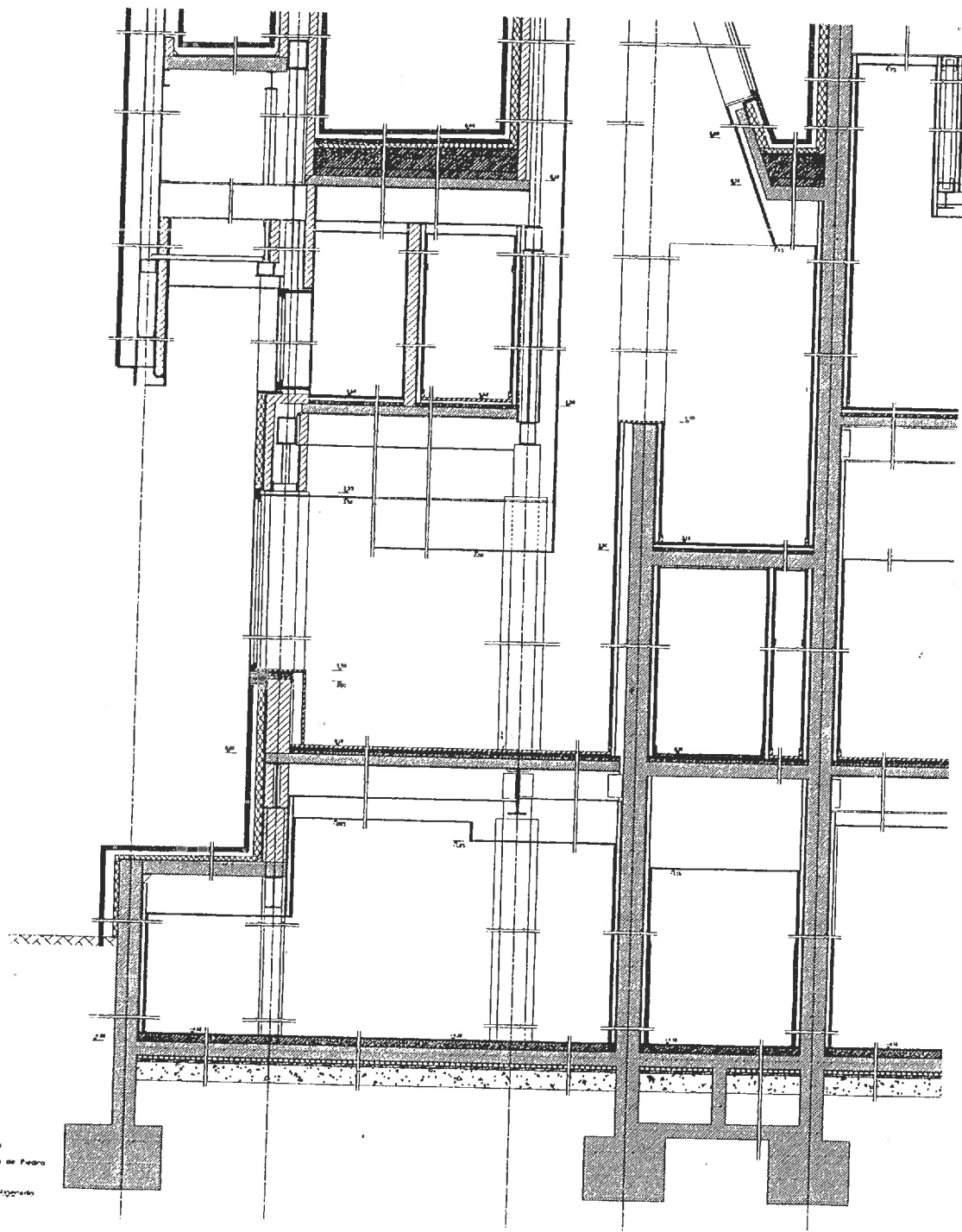
- 2.1 PORTICO DE ENTRADA
- 2.2 ATRIO
- 2.3 PORTICADA Y INFORMACIONES
- 2.4 ZONA DE REPOSO
- 2.5 LIBRERIA
- 2.6 CAJETERIA
- 2.7 TERRAZA DE LA CAJETERIA
- 2.8 DISPENSER
- 2.9 VESTIBULO DE LA RECEPCION Y DISTRIBUCION
- 2.10 INFORMACIONES Y ENTRADAS
- 2.11 MOSTRADOR DEL GUARDIAESPANA
- 2.12 DEPÓSITO DEL GUARDIAESPANA
- 2.13 FOTOF
- 2.14 SERVICIOS DE CABALLEROS
- 2.15 SERVICIOS DE SEÑORAS
- 2.16 ACCESO AL SALON DE ACTOS
- 2.17 SALON DE ACTOS
- 2.18 VESTIBULO DE ASCENSORES
- 2.19 CABINAS DE PROTECCION Y TRANQUILIDAD
- 2.20 ZONA DE EXPOSICIONES TEMPORALES
- 2.21 ZONA DE ESPAS TEMP Y TRANQUILIDAD PARA ESPAS PERMANENTES
- 2.22 ACCESO DE SERVIDO



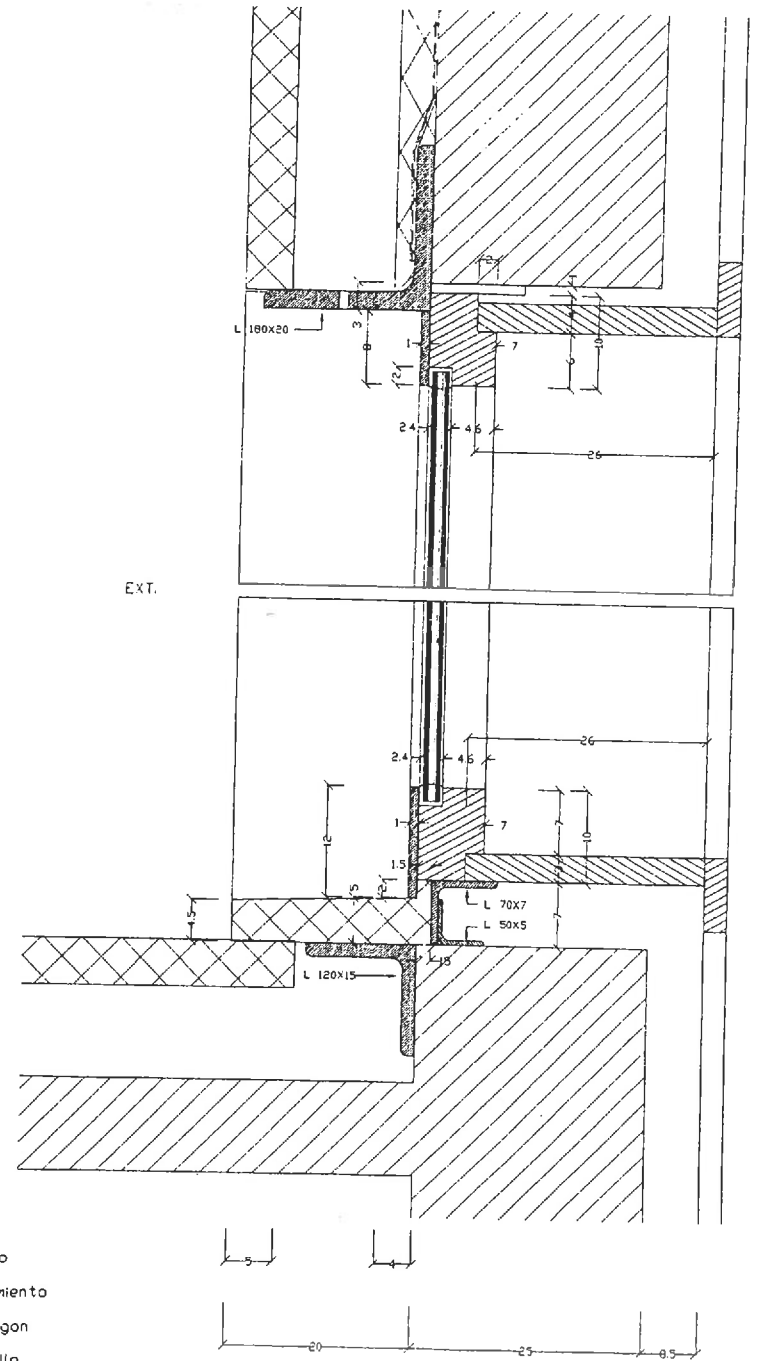


- PLANTA PRIMERA
- 05 CONTROL DE ACCESO A LA ZONA ADMINISTRATIVA
 - 08 ESCALERA DE CONEXION ENTRE EXPOSICIONES TEMP. Y PERMANENTES
 - 09 ESCALERA DE ACCESO PUBLICO A LAS SALAS DE EXPO. PERMANENTES
 - 10 ESCALERA DE ACCESO A LA ZONA ADMINISTRATIVA
 - 11 ESCALERA DE ACCESO AL CENTRO DE ESTUDIOS
 - 13 ESCALERA DE ACCESO AL DEPOSITO DE LA BIBLIOTECA
 - 14 ESCALERA DE ACCESO A LA TERRAZA
 - 16 hueco de ascensor de la zona de exposiciones
 - 02 hueco de ascensor de la zona de recepcion
 - 10 MONTACARGAS
 - 03 GALERIA DE LA ZONA DE EXPOSICIONES PERMANENTES
 - 04 GALERIA DE LA ZONA ADMINISTRATIVA
- 31 VESTIBULO
 - 32 SERVICIOS
 - 33 SERVICIOS DEPOSITOS
 - 34 SERVICIOS CABLEADOS
 - 35 SALA DE LECTURA
 - 36 MOSTRADOR DE LA BIBLIOTECA
 - 37 DESPACHO
 - 38 DESPACHO
 - 39 ACCESO A LAS SALAS DE SEMINARIOS
 - 10 SALA DE SEMINARIOS
 - 11 SALA DE SEMINARIOS
 - 12 VESTIBULO DE LA ZONA ADMINISTRATIVA
 - 113 ANTECAMARA
 - 114 LAVABO
 - 115 DESPACHO DE DIRECCION
 - 116 SALA DE REUNIONES
 - 117 ADMINISTRACION
 - 118 ADMINISTRACION
 - 119 DESPACHO DE LOS SERVICIOS TECNICOS
 - 120 DESPACHO DE LOS SERVICIOS TECNICOS
 - 121 DESPACHO DE LOS SERVICIOS TECNICOS
 - 122 DESPACHO DE LOS SERVICIOS TECNICOS
 - 123 hueco sobre el vestibulo
 - 124 VESTIBULO DE ASCENSORES
 - 125 SALA DE EXPOSICIONES PERMANENTES
 - 126 SALA DE EXPOSICIONES PERMANENTES
 - 127 SALA DE EXPOSICIONES PERMANENTES
 - 128 hueco del doble espacio





- Acero
- Aislamiento
- Encachado de Piedra
- Hormigon
- Hormigon Aligerado
- Ladrillo
- Madera
- Marmol
- Piedra
- Revoque
- Yeso



- Acero
- Aislamiento
- Hormigon
- Ladrillo
- Marmol
- Piedra
- Revoque
- Yeso

CORUNNA ★ LA CORUÑA - A CORUÑA [P]

Michelin map 400 fold 3 — Pop 232 356

The site of Galicia's principal city is a rocky islet, linked to the mainland by a narrow strip of sand. The lighthouse stands to the north, the shell shaped harbour to the south and along the west side of the isthmus, in the driest climate in all Galicia, the highly popular Riazor beach (annual rainfall 790 mm or 3 1/4 inches).

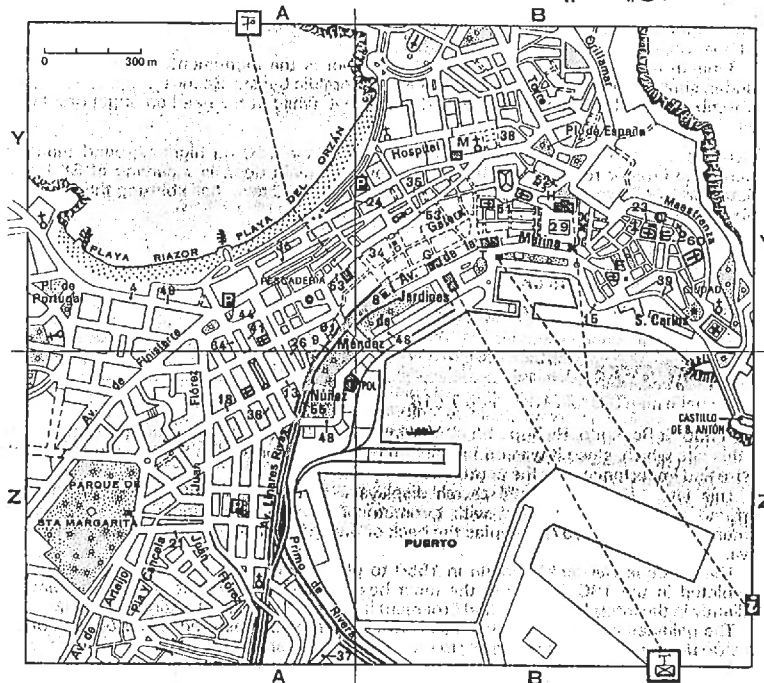
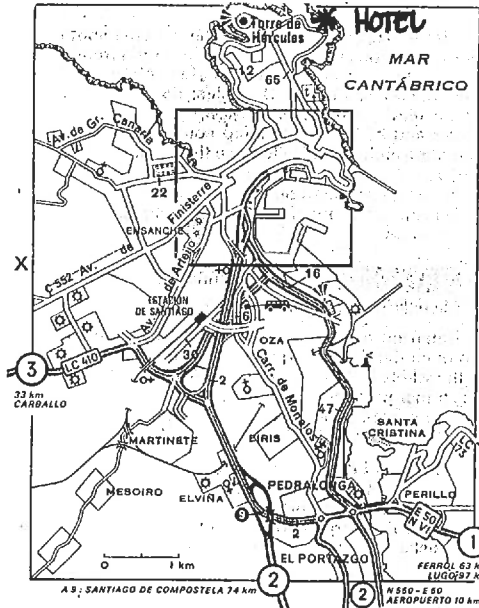
Corunna, is the capital of Galicia and one of Spain's eleven garrison towns. It is above all, however, an important oil port, although other industries, especially food canning, have made it a significant trading port.

HOTEL →

LA CORUÑA

Cantón Grande	BY 8
Cantón Pequeño	AYZ 9
Real	BY
San Andrés	ABY 53

Alcade Alfonso Molina (Av. del)	X 2
Buenos Aires (Av. de)	AY 4
Caballeros	X 6
Circunvalación (Carret. de)	X 12
Compostela	AZ 13
Dársena (Pas. de la)	BY 15
Ejército (Av. del)	X 16
Ferrol	AZ 18
Gómez Zamalloa	AZ 21
Habana (Av. de la)	X 22
Herrerías	UZ 23
Juan Canalejo	BY 24
Juana de Vega (Av.)	AYZ 26
María Pita (Pl. de)	BY 29
Marqués de Figueroa	X 30
Olmos	BY 34
Orzán	ABY 35
Padre Feijóo	AZ 36
Palloza (Cuesta)	AZ 37
Panaderas	BY 38
Parrote (Pas. del)	BY 39
Payo Gómez	AY 41
Pontevedra (Pl. de)	AY 44
Puerto del Pasaje (Carret. del)	X 47
Puerto (Carret. del)	ABY 48
Rubina (Av. de la)	AY 49
San Agustín	BY 51
San Agustín (Cuesta de)	BY 52
Sánchez Bregua	AZ 55
Santa Bárbara (Pl. de)	BY 60
Santa Catalina	AYZ 61
Terresa Herrera	AYZ 64
Torre de Hércules (Carret.)	X 65



HISTORICAL NOTES

The town was already well developed in Roman times as can be seen from the so called **Hercules Tower (X)**, the only lighthouse to be built in the 2C AD and still functioning. It was originally surrounded by a ramp which Charles III transformed into an interior staircase in 1790 when he altered the building to its present square shape. There is an interesting view of the town and the coast from the top.

The city walls date back to the 13C although they were constantly being rebuilt until by the 18C they formed a complete defence system to which was then added the San Antón fort (BZ). At the centre stands the former **San Carlos** fort (BY), now transformed into a garden (open 9am to dusk) where General Sir John Moore lies buried (born in 1761 in Glasgow and died in 1809 — p. 147)

The Invincible Armada. — It was from Corunna that Philip II's Armada finally set sail on 22 July 1588 — one year after Drake had destroyed his first fleet in Cádiz harbour (p 38) and some weeks after the king's second fleet had mustered at Lisbon (then Spanish), and after boldly setting out, been forced into the northern harbour by the strength of the gales. Philip, ostensibly to punish Elizabeth for the execution of Mary, Queen of Scots, but principally to prevent her further support of the Protestant rebels in the Low Countries and perhaps even to reassert his claim to the English throne, directed his ships to pick up an invasion force off the Low Countries. The fleet of 130 men of war manned by 10 000 sailors and transporting 19 000 soldiers was, however, harassed from the start by the smaller more manoeuvrable English ships and dogged by bad weather.

Hawkins and Drake among others, seized prizes; no *rendez-vous* was effected off Flanders; raging storms drove the ships off course; 63 ships and more than 15 000 men were lost as the battered fleet rounded Scotland and Ireland before limping back to Corunna. The defeat marked the end of Spanish sea power.

The Postscript. — One year later, in 1589, Elizabeth sent Drake with 30 ships and 15 000 men under Norrey to attack the Spanish and Portuguese coasts in an attempt to establish the Portuguese pretender Dom Antonio. The invaders fired Corunna but the town was saved by María Pita who seized the English standard from the beacon where it had been planted and gave the alarm. A plaque on her house (**Calle de Herrerías No 24**) (BY C) recounts her bravery; a square (BY 29) in the town is also named after her.

19 and 20C. — In 1809, Marshal Soult in the Battle of Elviña led Napoleon's forces to a decisive victory over the English then under the command of Sir John Moore who was mortally wounded during the encounter.

Throughout the latter years of the 19C, during the period of the frequent liberal uprisings, Corunna consistently supported the insurgents and in consequence suffered severe reprisals. The town was captured early by the Nationalist forces in the 1936-1939 Civil War.

The town is also proud of being the birthplace of the poet **Rosalía de Castro** (1837-1885), who so successfully expressed Galician melancholy.

SIGHTS

Three distinct quarters mark Corunna's expansion: the City (Ciudad) and the Pescadería on the isthmus, the business and commercial centre with wide avenues and shopping streets (Calles Real and San Andrés) and the Ensanche to the south, built up with warehouses and industry.

The City (Ciudad) (BY). — The City is the original town with narrow cobbled streets and small peaceful squares at the northern end of the harbour.

Santa María del Campo Collegiate Church (BY E). — A 15C Calvary stands in the small square between a richly Baroque house and Santa María Church which has, beneath its rose window, a Gothic portal (13 or 14C) and a tympanum carved with the Adoration of the Magi.

Santiago (BY F). — The church's three apses, which overlook the Plaza de Azcárraga, and the north door are Romanesque, the west door with its figures of St John and St Mark against the piers and the massive arches supporting the timber roof above the nave are Gothic. Inside is a beautifully carved pulpit.

Plazuela de Santa Bárbara (BY 60). — The small shaded square, closely surrounded by old Corunna houses and the high walls with iron grilles at the windows of the Sta Bárbara convent, is a quietly nostalgic spot. On summer evenings concerts are given (mainly chamber music).

A late 14C lintel above a doorway is carved to show dead men's souls being weighed before Christ, the Father, St James, St Francis and St Dominic.

Avenida de la Marina* (BY). — The avenue and its continuation, the Paseo de la Dársena, are lined by typical tall Corunna houses with glazed balconies at every storey.

Méndez Núñez Gardens (BY). — The gardens, planted with a great variety of flowering trees, lie between the sea and "Los Cantones" (Cantón Grande and Cantón Pequeño) in a bustling quarter of the town.

- Pardo**, Novoa Santos 15, ☎ 15006, ☎ 28 00 21, Fax 29 61 56 - ☎ AE Ⓞ E VSA. X C
 cerrado domingo y del 15 al 30 de junio - Comida carta 2600 a 4600
 Espec. Croquetas de marisco. Caldeirada de rape. Flan de moras al perfume de frambuesas.
- A la Brasa**, Juan Florez 38, ☎ 15004, ☎ 26 54 57, Fax 26 54 57 - ☎ AE Ⓞ E VSA. AZ f
 Comida carta 3310 a 4225.
- La Penela**, pl. de María Pita 12, ☎ 15001, ☎ 20 92 00
 cerrado domingo - Comida carta 2500 a 4050. BY s
- La Viña**, av. del Pasaje 123, ☎ 15006, ☎ 28 08 54, Pescados y mariscos - ☎ AE Ⓞ E VSA. X X
 cerrado domingo y del 1 al 20 de enero - Comida carta 2700 a 4700.
- Asador Castellano**, Gómez Zamalloa 5, ☎ 15005, ☎ 27 88 72, Fax 27 88 72, Decoración castellana. Asados - ☎ AZ s
- Casa Veiga**, Manuel Murguía 34, ☎ 15004, ☎ 26 32 55
 V f
- Eume**, Río Monelos 44, ☎ 15006, ☎ 13 67 08, Fax 13 67 08 - ☎ AE Ⓞ E VSA. X C
 cerrado domingo, festivos noche y septiembre - Comida carta 2750 a 3900.
- Mesón Coral**, callejón de la Estacada 9, ☎ 15001, ☎ 20 05 69 - ☎ AE Ⓞ E VSA. AY r
 cerrado domingo noche salvo 15 julio-15 septiembre - Comida carta 3200 a 4400.
- El Manjar**, Alfredo Vicente 29, ☎ 15004, ☎ 25 18 85, Fax 62 62 01, Decoración estilo 1930 - ☎ AE Ⓞ E VSA. V r
 cerrado domingo noche - Comida carta 2650 a 4400.
- La Marina**, av. de La Marina 14, ☎ 15001, ☎ 22 39 14, ☎ - AE Ⓞ E VSA. BY e
 cerrado domingo noche y lunes - Comida carta 2250 a 3050.
- Alba**, av. del Pasaje 63, ☎ 15006, ☎ 28 33 87, Fax 28 52 20, ☎ bahía y playa de Santa Cristina, ☎ - ☎ AE Ⓞ E VSA. X V
 cerrado domingo noche, lunes y del 1 al 15 de septiembre - Comida carta 2890 a 3990.
- Manolito**, Fernández Latorre 116, ☎ 15006, ☎ 23 01 02, Fax 23 01 02 - ☎ AE Ⓞ E VSA. X C
 cerrado domingo noche - Comida carta 2400 a 4700.
- Mundo**, Cabo Santiago Gómez 8, ☎ 15004, ☎ 14 08 84 - ☎ AZ r
- Manolito**, Ramón y Cajal 45, ☎ 15006, ☎ 28 20 62 - ☎ AE Ⓞ E VSA. X Z
 cerrado domingo noche - Comida carta 2400 a 4700.

↑ RESTAURANTS VOLGENS MICHELIN

TAPAS EN WYNBARS ROND LA ESTRELA, LOS OLMOS, LA GALERA, TORREIRO, BARRERA, LA FRANJA, CAPITÁN TRONCOSO.

• Cocina Gallega

• **A la Brasa**
 Juan Flórez, 38
 Tlf. 26 54 57

• **Anahi**
 Rey Abdula, 24
 Tlf. 27.16.12

• **A Penela**
 Avda. Calvo Sotelo, 18
 Tlf. 26 07 17

• **A Penela**
 Plaza de María Pita, 12
 Tlf. 20.92.00

• **A Tía Casa**
 Riego de Agua, 2
 Tlf. 20.50.98

• **Anime**
 Franja, 1/
 Tlf. 20.60.47

• **Balneario**
 Andén de Riazor, s/n
 Complejo hostelero Playa Club
 Tlf. 25 71.28

• **Botanita**
 Plaza de Portugal, 4
 Tlf. 27.54.19

• **Bouquet**
 Avda. de Calvo Sotelo, 3
 Tlf. 26.88.87

• **Casa Camoso**
 Somoza, 2
 Tlf. 28.02.34

• **Casa Jesusa**
 Franja, 8
 Tlf. 22.19.00

• **Casa Pardo**
 Novoa Santos, 15
 Tlf. 28.00.21

• **Creperie Petite Bretagne**
 Riego de Agua, 13-15
 Tlf. 22 48.71
 Mdez. Pelayo, 10
 Tlf. 12.13.21
 • **El Figón de Sarriño Panza**
 Clavetas 3-5
 Barrio de las Flores
 Tlf. 28 41.00

• **El Gaucho Díaz**
 Avda. Mariñas, s/n.
 Perillo - La Coruña
 Tlf. 63.83.60

• **El Refugio**
 Rda. de Nelle, 126
 Oleiros - La Coruña
 Tlf. 61.08.01

• **La Itebolina**
 Capitán Troncoso, 18
 Tlf. 20 50 44

• **La Marina**
 Avda. de la Marina, 14
 Tlf. 22 39 14

• **Lugar**
 Rubine, 18
 Tlf. 25.24.00

• **Mandatrucó**
 Avda. de Navarra, 21
 Tlf. 21 07.02

• **Manolito**
 Ramón y Cajal, 45
 Marques de Ambage
 Tlf. 23 01.02

• **Marea**
 Ramón y Cajal, 21
 Tlf. 13.71.21

• **Marisquería El Coral**
 Avda. de la Marina.
 Tlf. 20 05 69
 Callejón de la Estacada, 9
 Tlf. 22 31 99

• **Botanita**
 Pza. de Portugal, 4
 Tlf. 27.54.19
 Dos tenedores
 130 personas
 3 salones

• **Cará Restaurante El Carlino**
 Fernando Maclas, 28
 Tlf. 14 38 66

Dos tenedores
 40 personas
 1 salón

• **Fomos**
 Olmos, 25-27
 Tlf. 22 16.75
 Dos tenedores
 85 personas
 3 salones

• **Juana de Vega**
 Juana de Vega, 4
 Tlf. 22.00.08
 Dos tenedores
 80 personas
 Parking

• **Suso II**
 Plaza de Portugal, 7 - bajo
 Tlf. 26.71.82
 Un tenedor
 40 personas
 Parking

• **El Madrileño**
 Avda. de las Américas, 17
 Playa de Santa Cristina - La Coruña
 Tlf. 63.50.78 / 63.55.16 / 63.85.17
 Fax. 63.50.78
 Dos tenedores
 135 personas
 4 salones

• **Mesón Pastoriza**
 Paseo del Santuario, 1-3
 15140 Pastoriza - Arteixo
 Tlf. 60.70.27
 Fax. 60.74.50
 2.400 personas
 10 salones
 Parking

OOK DEZEUJST
 ZEET NIET
 ZOVERL DE-
 HANNE EEN →

Viña, La \$\$\$\$

Puente del Pasaje, 123.
☎ 280854.
A 5 km. de A Coruña.
Cierra los domingos. Muy bien surtido de pescados y mariscos. Exquisitas las cocochas con angulas.

Alpendre, O \$\$\$

Emilia Pardo Bazán, 1.
☎ 237283.
Cierra los miércoles y los domingos por la noche. Cocina bien elaborada. Estupenda bodega.

Asador \$\$\$

Gómez Zamalloa, 5
☎ 278872.
Cocina castellana en horno de leña. Una carta muy breve en la que destaca sobre todo un cordero de mucha categoría para estos pagos. Las raciones son abundantes.

Brasa, La \$\$\$

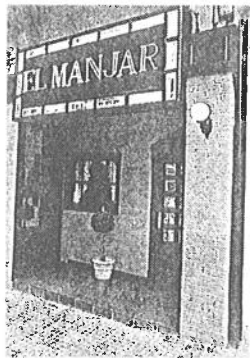
Juan Flórez, 38. ☎ 270727.
Local muy agradable con reservados. Buenos profesionales.

Casanova \$\$\$

Pza. G^a Hermanos. ☎ 770603.
Betanzos, a 20 km., por la ctra. de Madrid.
Cierra 2^a quincena octubre. Un restaurante clásico en el corazón de Betanzos.

Galería \$\$\$

Avda. de La Marina, 3-5.
☎ 229235.
Muy bien cuidada su esté-



Restaurante El Manjar



Restaurante La Iebolina

tica exterior. Exposición pictórica permanente. Decoración relacionada con el mar, con techo galáctico.

Galicia \$\$\$

Carretera N-VI, en el cruce de Santa Cristina (a 5 km.).
☎ 635059.
Cierra domingos noche y lunes todo el día. El problema de aparcamiento está resuelto, justo detrás. Estupendos mariscos y pescados.

Iebolina, La \$\$\$

Capitán Troncoso, 18. ☎ 205044
Al lado de la Plaza de M^a Pita. Excelentes mariscos y pescados. Déjese aconsejar por Antonio.

Madrileño, Casa \$\$\$

En Sta. Cristina. ☎ 635078.
A 5 km. de La Coruña.
Edificio recién reconstruido. Local agradable con vistas a la bahía coruñesa. Acierto total en las recomendaciones de la casa. Trato muy agradable.

Manjar, El \$\$\$

Alfredo Vicenti, 29. ☎ 251885.
Marco encantador. Trato muy agradable. Déjese aconsejar, aunque le sugerimos pruebe su tortilla y sus licores.

Manoliño, Casa \$\$\$

Ramón y Cajal, 6. ☎ 282062.
Posee dos restaurantes en la ciudad. Su especialidad es el lacón con grelos, regado con vinos de Chantada. Buen servicio y precios razonables.

Casino \$\$\$\$

Jardines de Méndez Núñez.
☎ 222193.
Marco muy agradable, trato exquisito. Buenos profesionales y buena calidad. Sólo cenas. Abre a las 9 de la noche y cierra a las 3 de la madrugada. Lugar ideal para la sobremesa.

Coral \$\$\$\$

Estrella, 2-4. ☎ 221082.
Cierra los domingos, excepto en la temporada de verano. Especialidad en productos del mar, todos de excelente calidad.

Gallo de oro \$\$\$\$

En Arteixo. ☎ 600410.
A 10 km., ctra. de Carballo.
Cierra los domingos por la noche y los lunes todo el día. Restaurante muy espacioso, donde suelen celebrarse grandes banquetes, y muy conocido por sus pescados y mariscos.

Alba \$\$

Avda. del Pasaje, 63. ☎ 285220.
Utilizando los productos de siempre, una comida moderna. Vistas panorámicas de la Ría de Sta. Cristina.

Pardo, Casa \$\$\$\$

Novoa Santos, 15. ☎ 287178.
Cierra los domingos. Excelentes empanadas, croquetas y caldeirada de rape. Antigua casa de comidas fue reconvertida en un restaurante de primera calidad manteniendo lo cálido en su cocina.

Refugio, El \$\$\$\$

Oleiros. ☎ 610803.
A 12 km. por la ctra. de Sada. Marco muy agradable, con muy buenos mariscos y pescados. Muy buena selección de vinos y excelente trato.

Trebedes \$\$\$\$

Ramón y Cajal, 59. ☎ 284366.
Cierra los domingos. En la última planta de El Corte Inglés. Sólo comidas. Buen servicio. Buena cocina. Idóneo para la sobremesa.

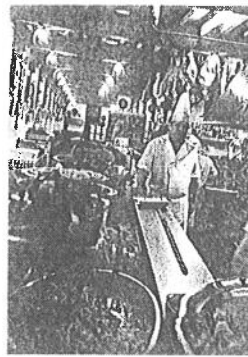
Mesón Coral \$\$\$

Avda. Marina, 9. ☎ 200569.
Cierra domingos noche, excepto verano. Carta estrecha pero llena de exquisiteces. Marco agradable.

Palo \$\$\$

Julia Rdgz. Yordi, 2. ☎ 276110.
Cierra domingos noche, lunes todo el día y el mes de Febrero. Mariscos, tortilla, merluza, callos ...

Interior del restaurante Mesón de La Cazuela



Marina, La \$\$

Av. de la Marina, 14. ☎ 223914.
Uno de los locales más clásicos de la ciudad. Céntrico y muy agradable. Comida casera. Buen trato y buen servicio. Recién reformado.

Mesón, O \$\$

Callej. Estacada, 9. ☎ 227087.
Cerrado domingos tarde y lunes, excepto verano. Marco agradable. Céntrico. Buen servicio y buena relación calidad precio. Café de pota.

Novo Cancelo \$\$

Pza. de Portugal. ☎ 268617.
Marisquería. Precios competitivos, hablando de mariscos.

Parrillada Boliche Criollo \$\$

En Santa Cristina. ☎ 635522.
Muy buenas carnes a la brasa.

Pil-Pil \$\$

Paralela a Orillamar. ☎ 212712
Marco reducido. Trato muy agradable. Carta muy breve pero original. La especialidad le da el nombre a la casa. Déjese aconsejar en los vinos.

Piote, Mesón O \$\$

Av. de la Marina, 10. ☎ 221782.
Servicio muy rápido. Carta variada y sin grandes alharacas. No sirve café. La sobremesa deberá hacerla en una terraza próxima.

Casa Sanchez \$

Gal. Sanjurjo, 43. ☎ 280064.
Pescados muy frescos. No sirven café.

Chino \$

Fdo. Macías, 29. ☎ 256950.
Comida china muy bien condimentada. Local con ambiente agradable.

Donato \$

Rúa Alto, 10. ☎ 213337.
Cierra los miércoles y domingos. Italiano y pequeño. Horno.

Granja, La \$

Pza. M^a Pita, 2. ☎ 227369.
Comida económica, rápida, bien servida.

Refugio, El \$\$

Ronda Nelle. ☎ 271014.
Cocina de toque francés. Buenos postres. Originalidad y trato agradable.

Terrazo, La \$\$

En Sada. ☎ 620010.
Marco incomparable. Paiteiros, tortilla, pescados y comida casera.

Arco da Vella \$

Manuel Murguía, 8. ☎ 276291.
Restaurante vegetariano, frente a la tribuna del Estadio de Riazor.

Cambalache \$

M^a Pita, Orzán y Pardo Bazán. ☎ 205834.
Pizzerías de buen nivel. Servicio y marco agradable.

Casa Cuba \$

Alc. P. y Parga, 14. ☎ 232412.
Frente a la fuente de Cuatro Caminos.



Manzaneda \$

Ramón y Cajal, 27.
Callos, carne asada; comida de la casa.

Prigione \$

Agra del Orzán, 11. ☎ 256833.
Italiano. Espaghetis y pollo a la brasa.

Rilo, Casa \$

Pintor Seijo Rubio.
Casa de comidas en el popular barrio de la Gaiteira.

La Taberneta \$

Julia Rdgz. Yordi, 6. ☎ 279080.
Amplia carta de especialidades italianas. Buena relación calidad precio. Reservar mesa los domingos.

Espagueti \$\$

Sta. Cristina. A 5 km. ☎ 638800
Cierra los miércoles. A pie de playa, agradable local frecuentado por políticos, intelectuales y gente de paso. Cocina italiana bien tratada. También se pueden degustar otros platos.

Fornos \$\$

Olmos, 25-27. ☎ 271675.
Parrillada, tanto de mariscos y pescados, como de carne.

Jesusa, Casa \$\$

Franja. ☎ 221900.
Buena cocina basada en la tradición gallega.

Manda Truco \$\$

Navarro, 21. ☎ 212702.
Cerca de la Torre de Hércules. Buenos mariscos y pescados. Excelentes calamares en su tinta con arroz.

Botanita \$\$

Pza. de Portugal, 3. ☎ 275419.
Cierra lunes. Solo comidas. No admite tarjetas. Cigalas, tortilla de patata, merluza, callos y tarta de hojaldre. Todo ello exquisito y a un precio muy razonable.

Castelo, O \$\$

Novoa Santos, 20. ☎ 293888.
Exquisitas las carnes y el arroz con marisco.

Cazuela, Mesón la \$\$

Estacada Marina, 1. ☎ 222448.
Cerrado los domingos. En verano dispone de mesas al aire libre. Precios muy razonables. Especialidades como las cocochas, las pochas de conejo los reueltos mantienen un nivel muy digno.

THE TRACT of land overlooking the cove of Orzán in La Coruña can be considered exceptional from a topographic and climatological as well as from a cultural and urbanistic point of view. Although the Domus Museum is primarily designed to enlighten visitors on the human body and society through an exhibit of interactive systems, its physical configuration could be said to be a translation to architectural terms of the surrounding context.

The site of the museum is the high part of a cliff that drops to the water almost vertically. Though the sea stays relatively calm within the cove of Orzán, the waves lash at the tip of the peninsula incessantly and the threat of rain is ever present.

In such a violent climate, the building had to be a solid construction; hence the massive curved wall that seems to swell in the wind. Large openings were unnecessary, in any case, since the interior is mostly taken up by exhibition galleries. Panels of prefabricated concrete form the curved wall, beneath the rectangular green slate plaques that sheathe it on the outside. The concrete is left exposed in the interior.

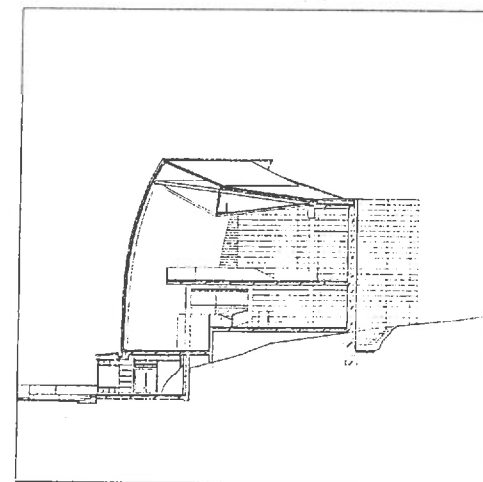
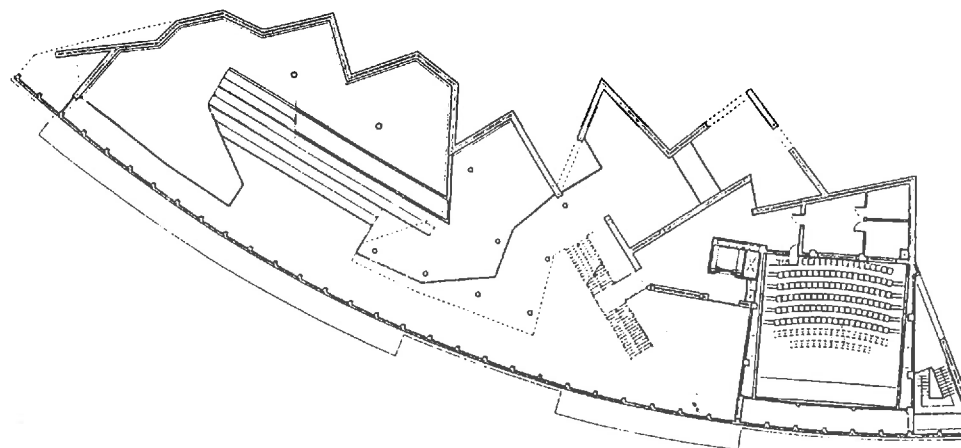
The rear of the building, facing a residential zone and therefore adapted to an urban scale, is posed on a naked rock and conceived like an irregularly folded plane, inspired in Japanese screens. Metal trusses reach from the curved wall to the rear facade, under a roof perforated by a long skylight, which lets a narrow fringe of natural light shine down.

Below in front is the maritime promenade that skirts the peninsula between the coves of Orzán and San Amaro. The main entrance to the museum adapts to the contour of this promenade and a wide gradual stairway spans the 17-meter level difference. Once past the entrance, the visitor finds himself in a single, unencumbered exhibition space.

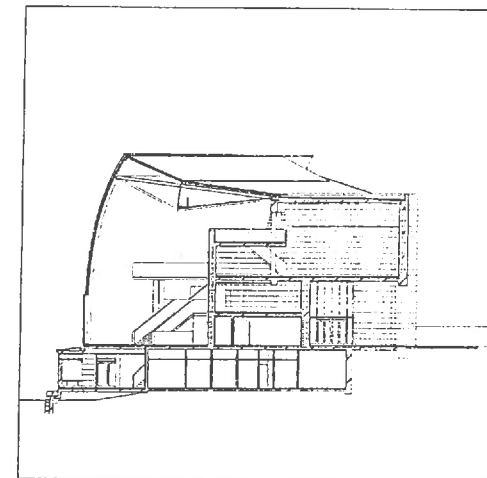
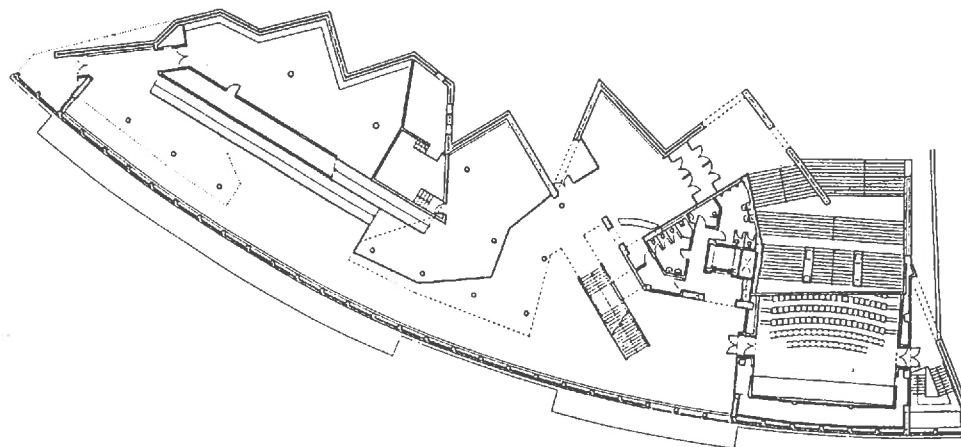
Walkways ascending in accordance with the topography of the rock serve to link up the different levels while marking the route of the exhibition. The huge skylight bathes this interior space with sieved and controlled sunshine. The itinerary ends in an auditorium equipped with diverse projection systems. The top level of the building is reserved for offices. The restaurant under the exhibition hall is a closed and glazed terrace that is reminiscent of La Coruña's traditional galleries. Galician stone is preponderant in the choice of materials.

Arata Isozaki & César Portela
Museo Domus, La Coruña
Domus Museum, La Coruña

Cliente Client: Ayuntamiento de La Coruña.
Arquitectos Architects: Arata Isozaki & César Portela.
Colaboradores Collaborators: T. Tange, M. Hori, I. Peraza, F. J. A. Suárez (proyecto y dirección de obra *project and site supervision*); N. Ogawa, A. Casares, F. Garrido, J. L. Gahona, P. Sánchez (proyecto *project*); P. Reboredo, A. Reboreda (dirección de obra *site supervision*).
Consultores Consultants: J. Martínez Calzón (estructura *structure*); J. A. Díaz, J. L. Zomora (técnicos municipales *building authorities*); Euroconsul (control de calidad *quality control*).
Contratista Contractor: Ipisa (pizarras), Cubiertas y Mzov.
Fotos Photos: Hisao Suzuki.



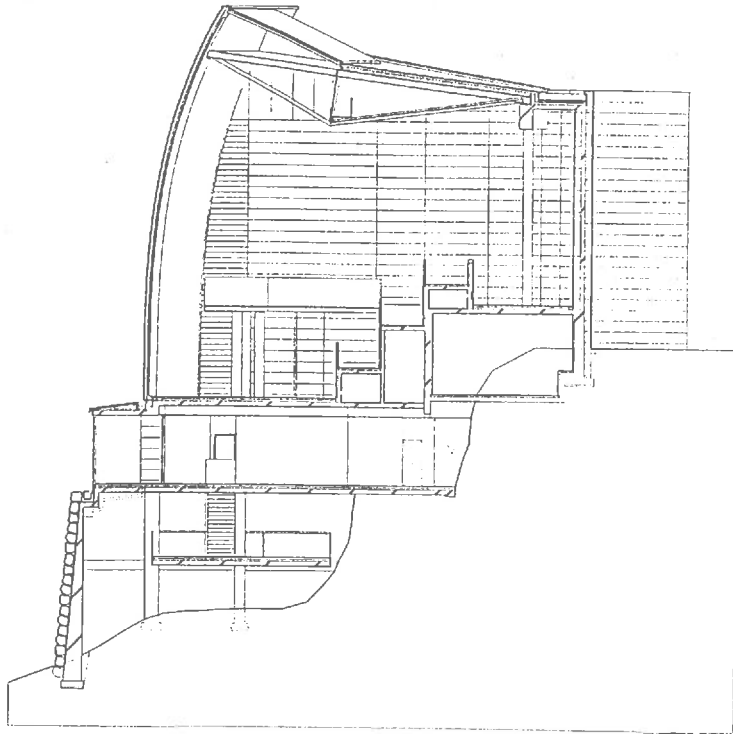
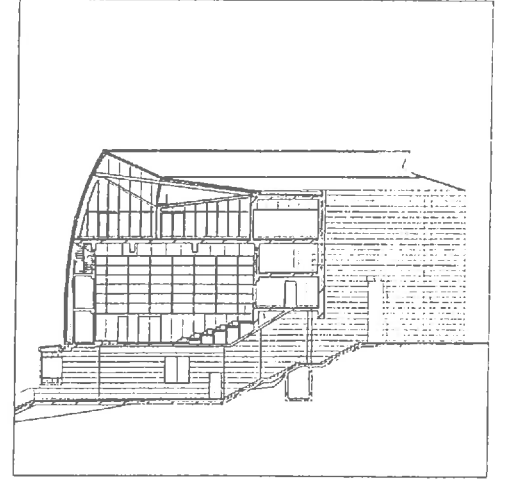
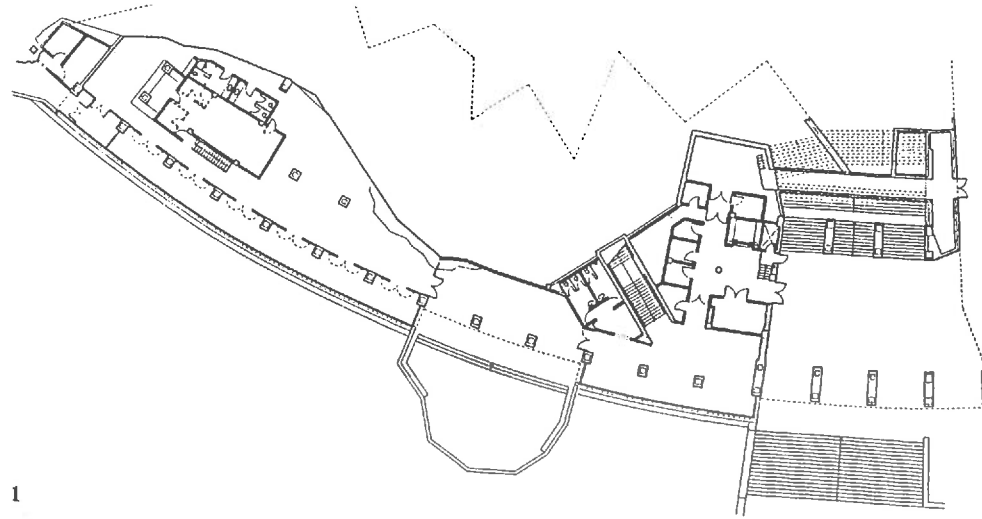
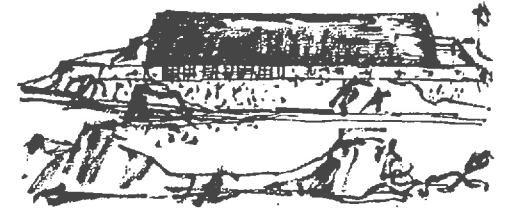
2

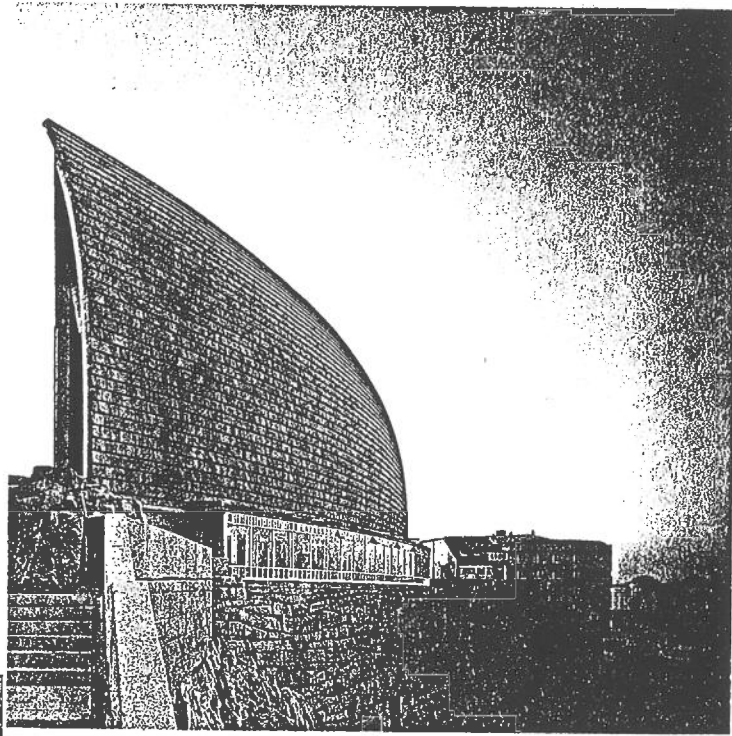


3

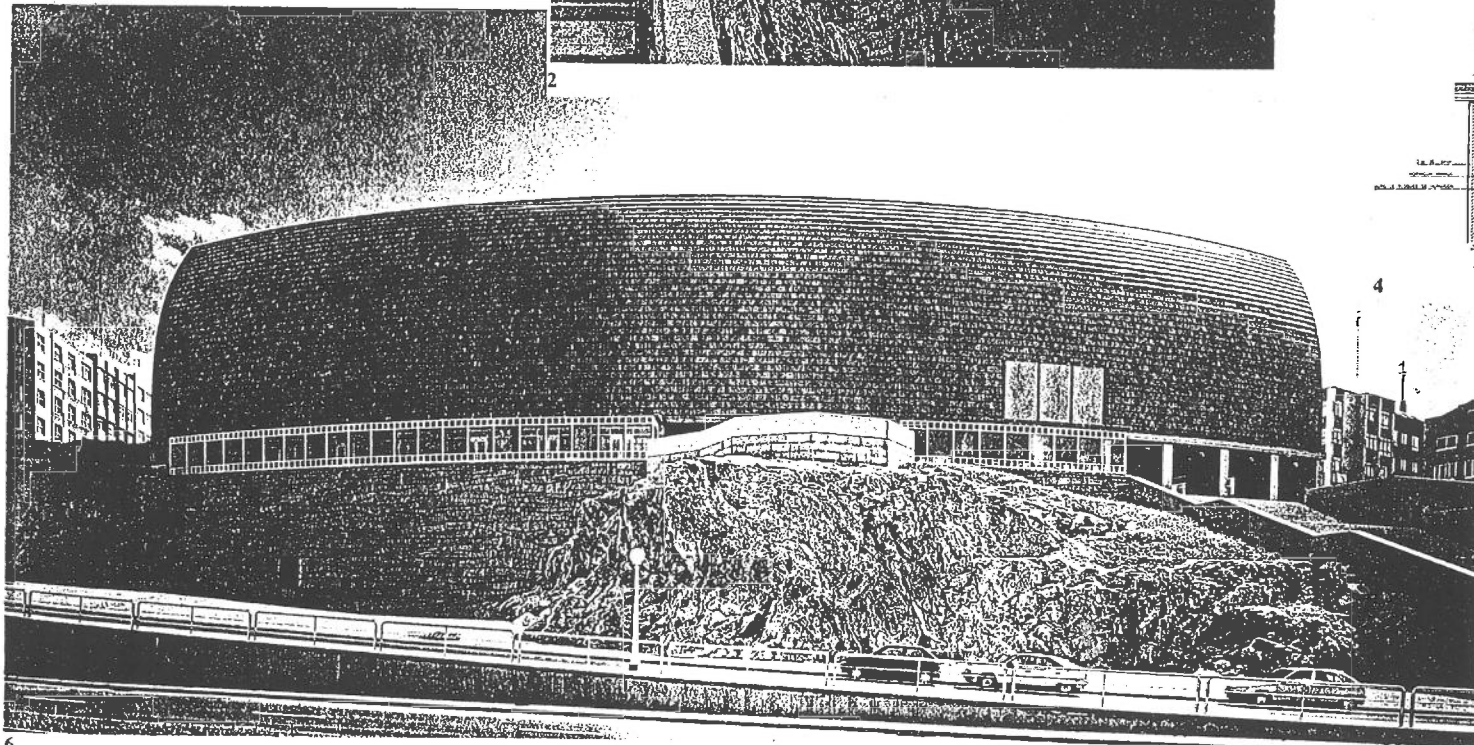
1 Plantas inferior, intermedia y superior.
2 a 4 Secciones transversales.

1 Lower, intermediate and upper floors.
2 to 4 Transversal sections.

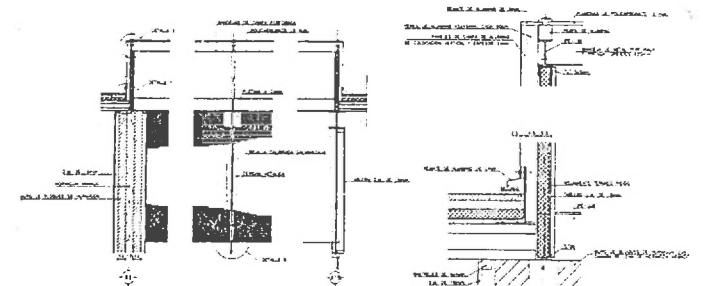
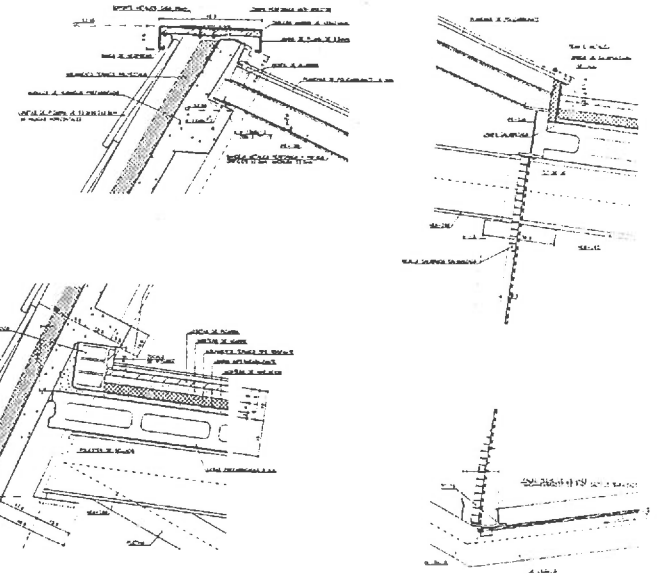




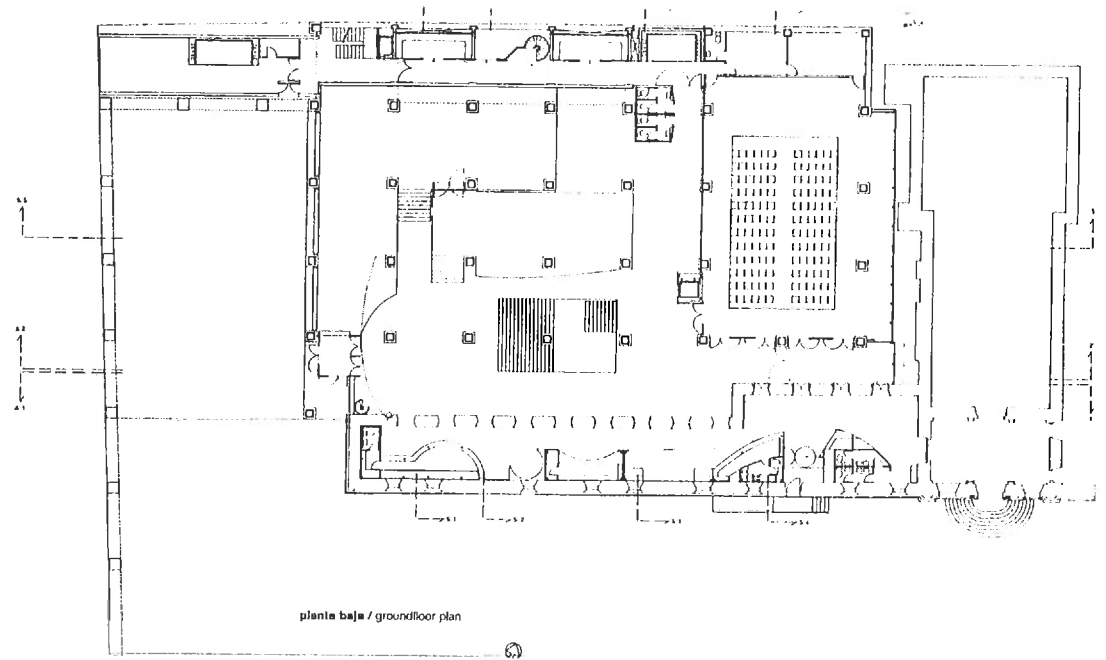
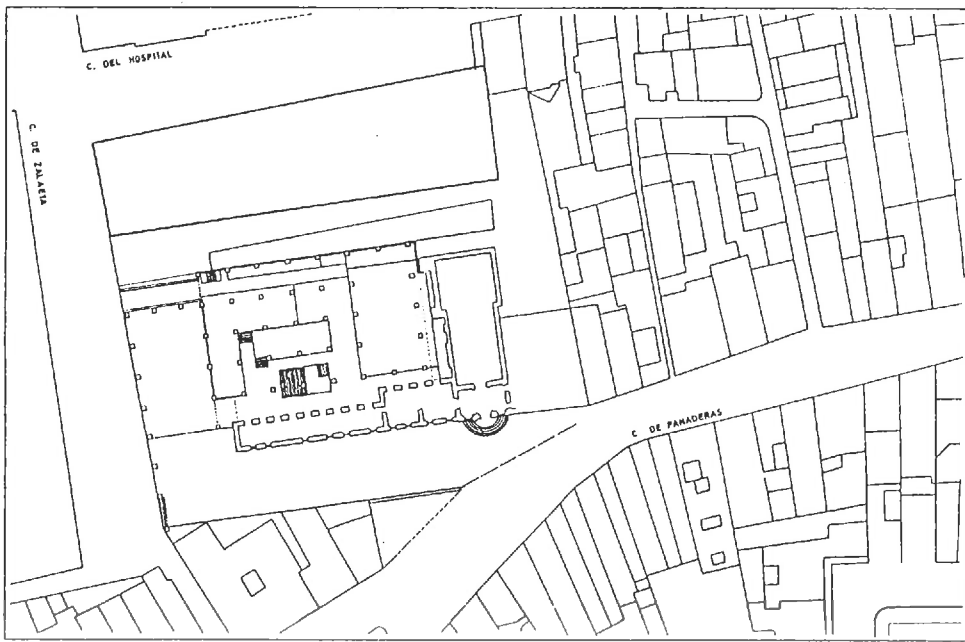
2



6



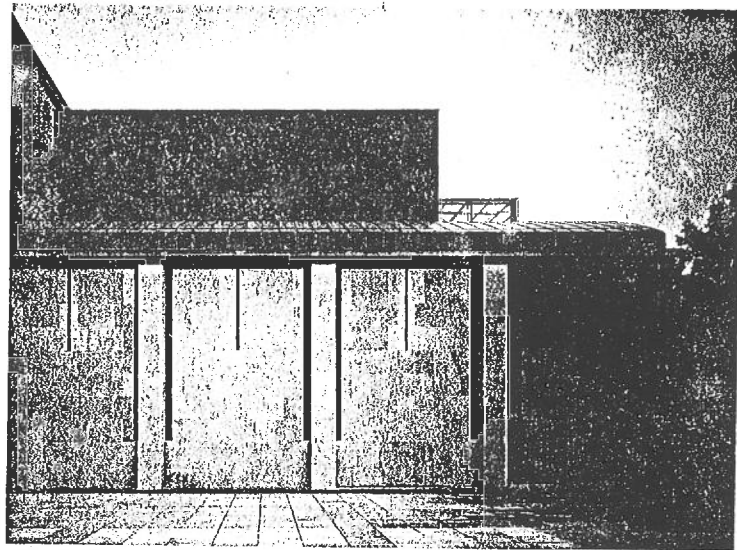
4



1989/1995

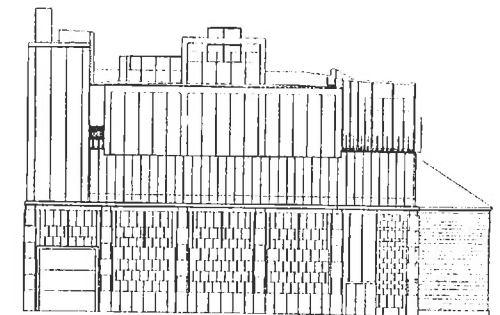
Museo de las Artes de La Coruña

Manuel Gallego Jorroto

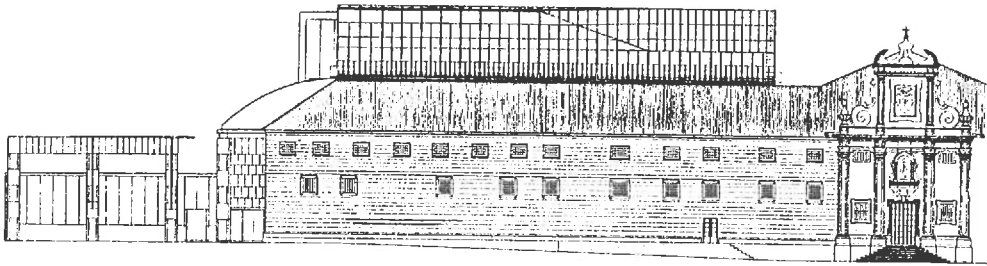


Art Gallery in La Coruña

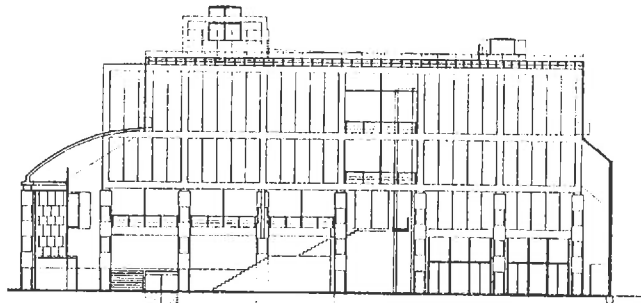
The new Gallery occupies part of the old Capuchin Convent (1715) At one edge of the city linked to the Pescadería district. The final burst of post-war development, land speculation and build-up clamoured for the transformation of this part of the town. Evidence of this is the evolution of the Convent itself: part of the grounds were subdivided, sold and then used for the construction of apartment blocks. The building, now completely decontextualized, has to bear the aggression by this constructive typology of open blocks and undefined space. The Convent is now a frontier—a clipped ruin without meaning or use. Only the church, the main facade and the bay defined by it stand out and are thus preserved and restored. The rest is demolished. The complexity of the Gallery concept and functions suggests a search for an integrating public space. A space with a perception of the exterior and potential for illumination from the sun—the generating axis and the orientative element of the building, is manifested in the space between old building and new common roadway that links the new entrance on the corner to the old one, still in use for the church and the Assembly Hall. The permanent exhibition gallery arises from the first floor like a flexible rectangular box with varied possibilities. It is a neutral zone in which natural light does not try to illuminate the paintings, but merely helps to organize the space.



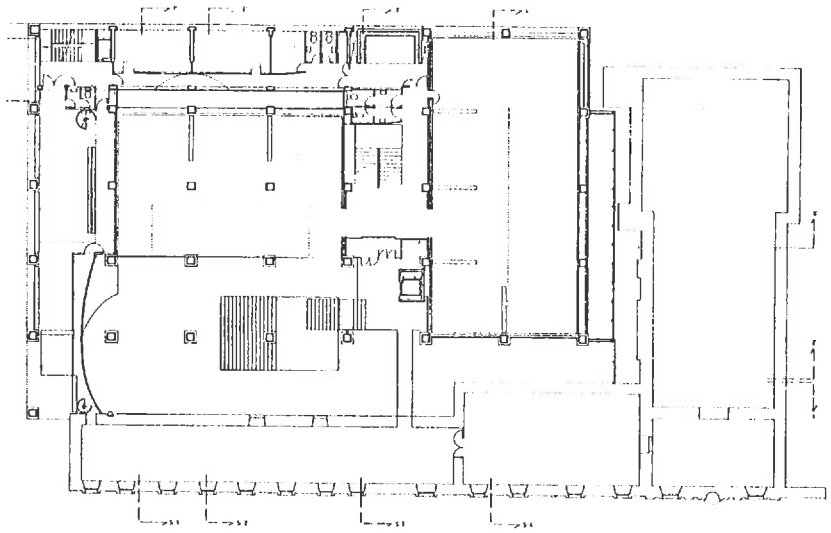
fachada principal (Oeste) / main elevation (West)



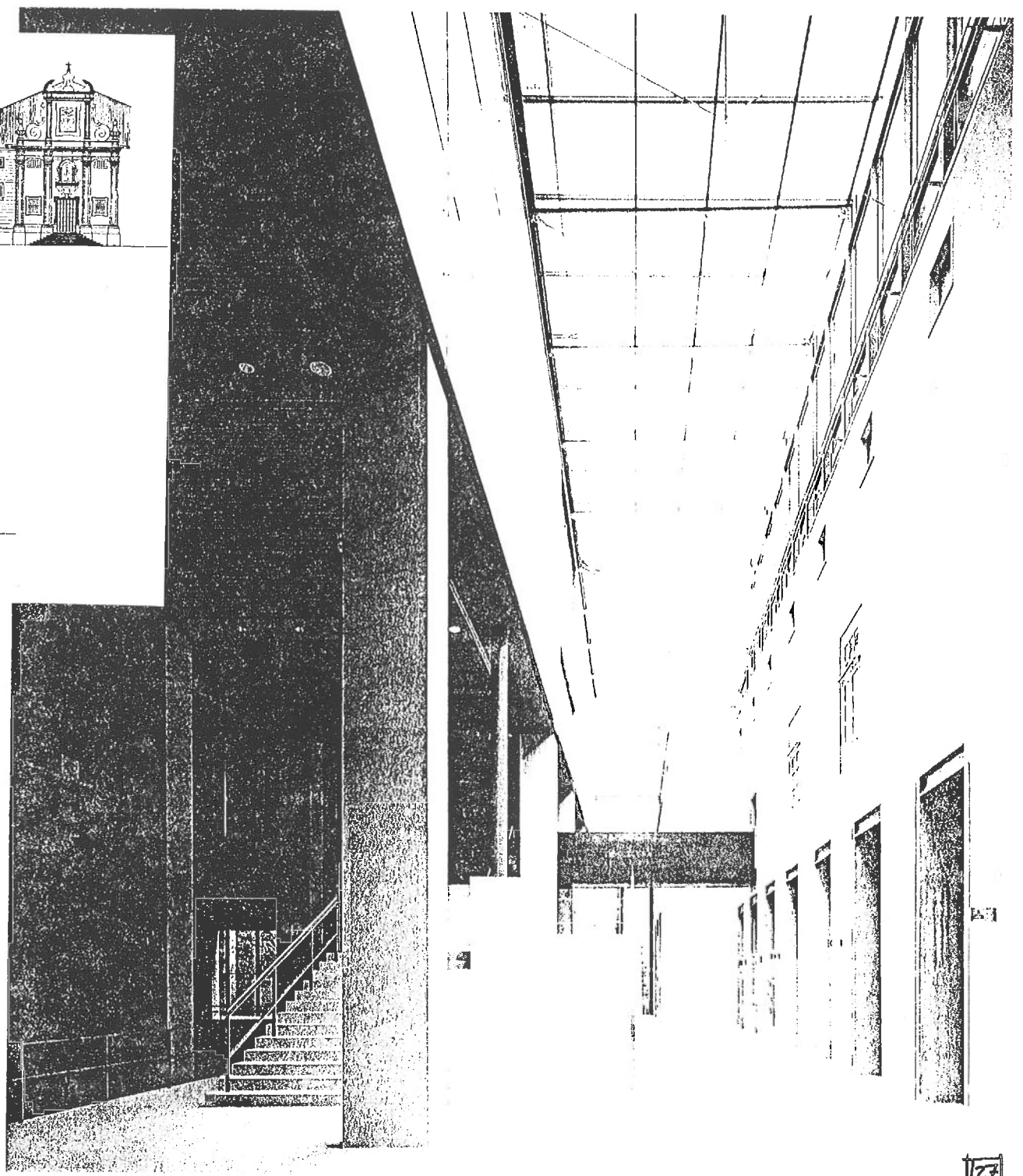
alzado Sur / South elevation

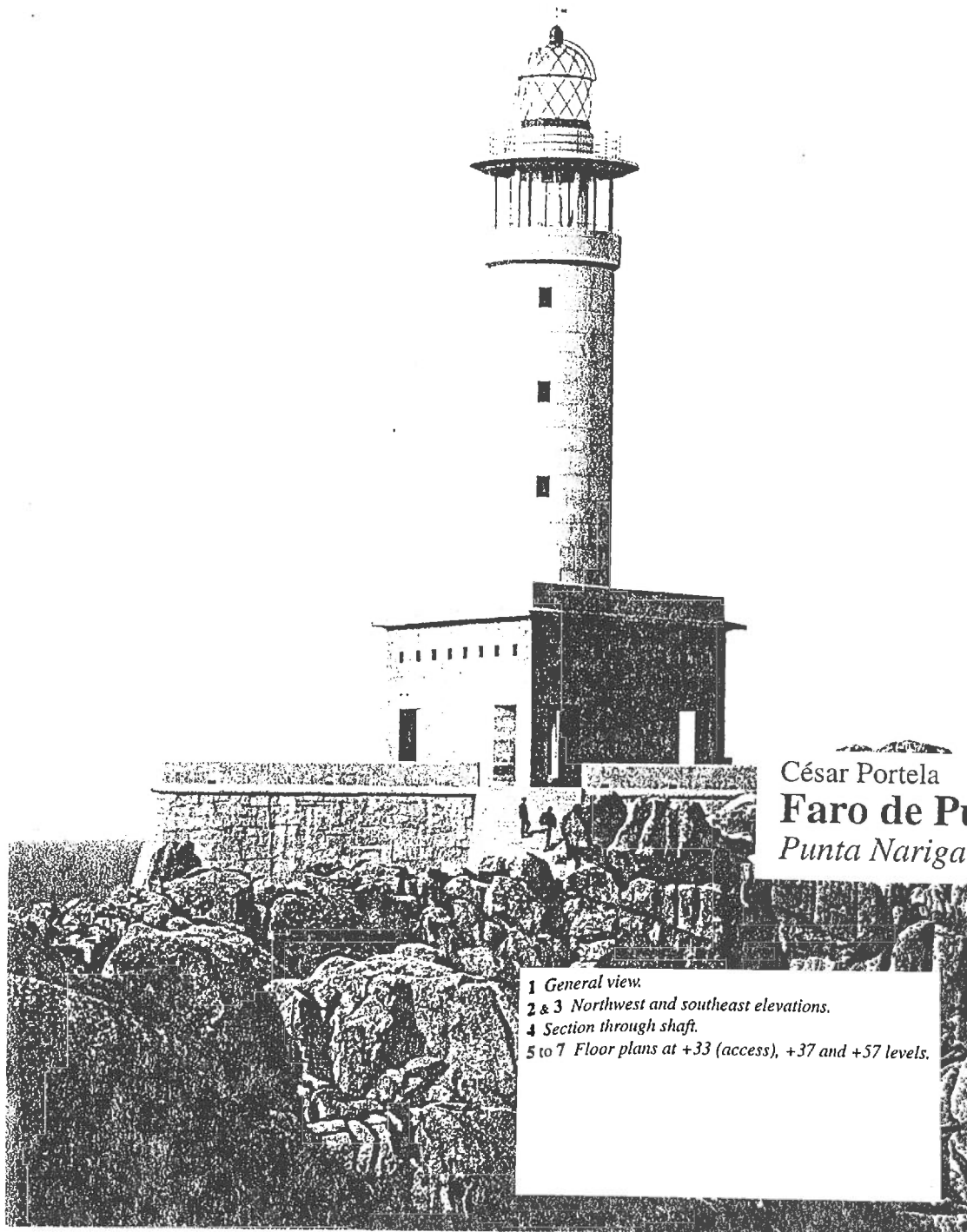


sección longitudinal 2-2' (alzado Interior) / longitudinal section 2-2' (inside elevation)



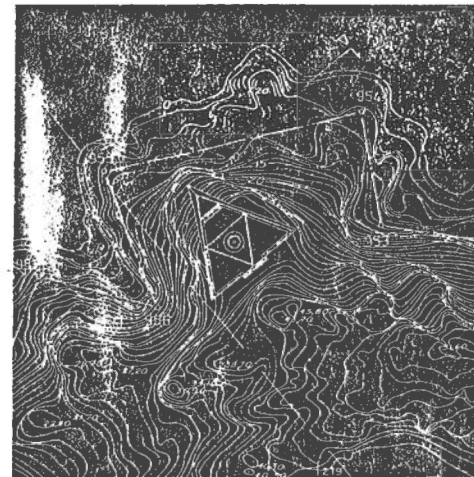
planta primera / first floor plan



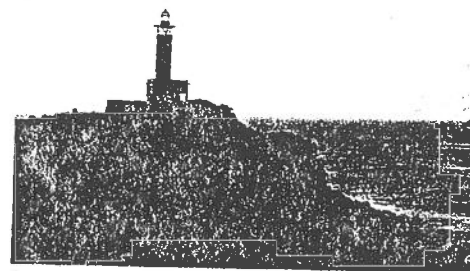


César Portela
Faro de Punta Nariga, La Coruña
Punta Nariga Lighthouse, La Coruña

- 1 General view.
- 2 & 3 Northwest and southeast elevations.
- 4 Section through shaft.
- 5 to 7 Floor plans at +33 (access), +37 and +57 levels.



Cliente / Client: Ente Autónomo de Puertos del Estado, Autoridad Portuaria de La Coruña.
Arquitecto / Architect: César Portela.
Colaboradores / Collaborators: Federico Garrido (arquitecto / architect); César González (ingeniero supervisor de obra / construction supervisor engineer); José Antonio Suárez (aparejador / technical architect).
Consultores / Consultants: Manolo Coia (escultor / sculptor).
Contratista / Contractor: Puertos y Obras (filial de OCP).
Fotos / Photos: Leopoldo Alonso-Lamberti y Manel Armengol (p. 113, arriba / top).



ON THE far east end of Punta Nariga, on the so-called Coast of Death and over a wild rocky escarpment beaten by a rough sea and strong wind and rain storms rises this 50-meter-tall lighthouse with a focal plane and a 22-mile luminous reach.

It is the result of the confrontation between a very specific program and an equally specific place, the means to the solution being a simple formal and tectonic language addressing function, durability and maintenance requirements. The building is structured into three clear-cut parts:

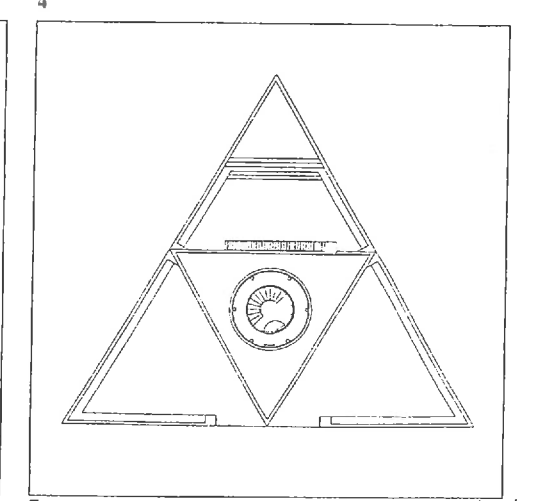
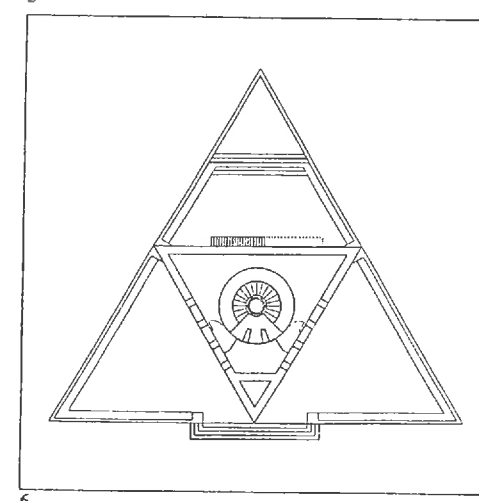
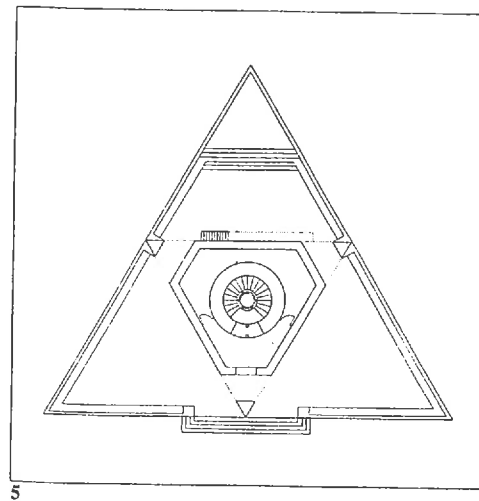
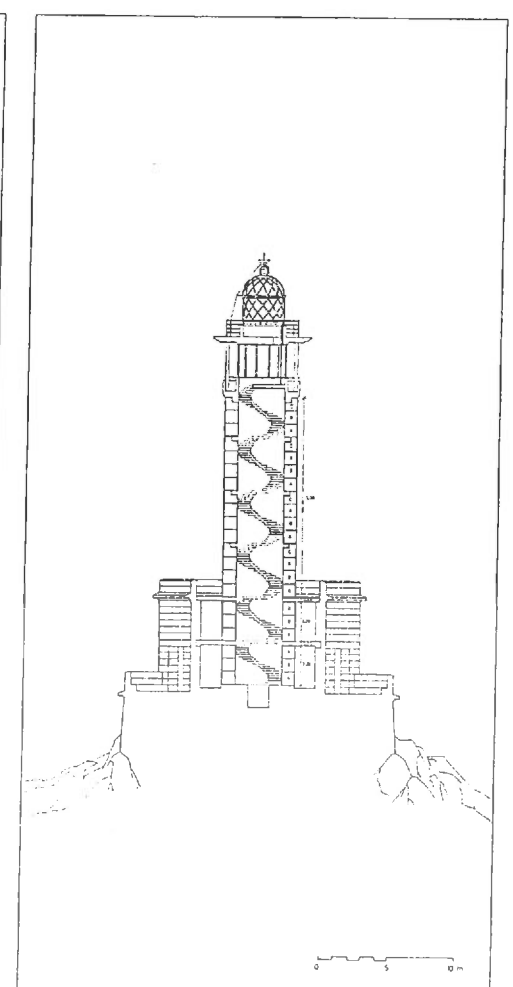
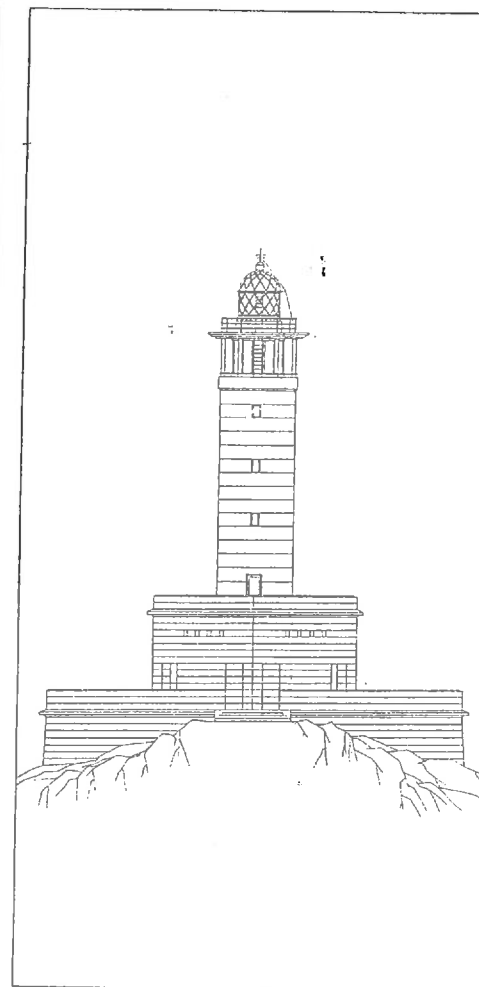
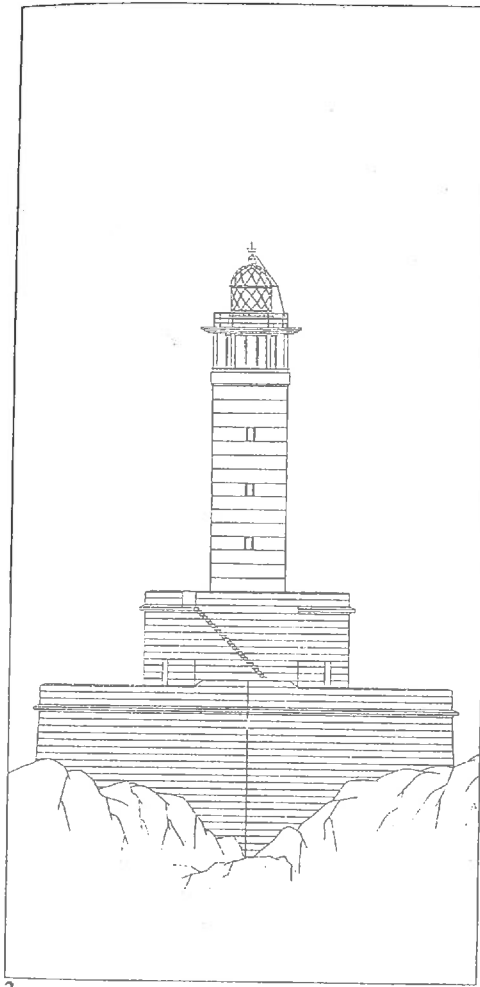
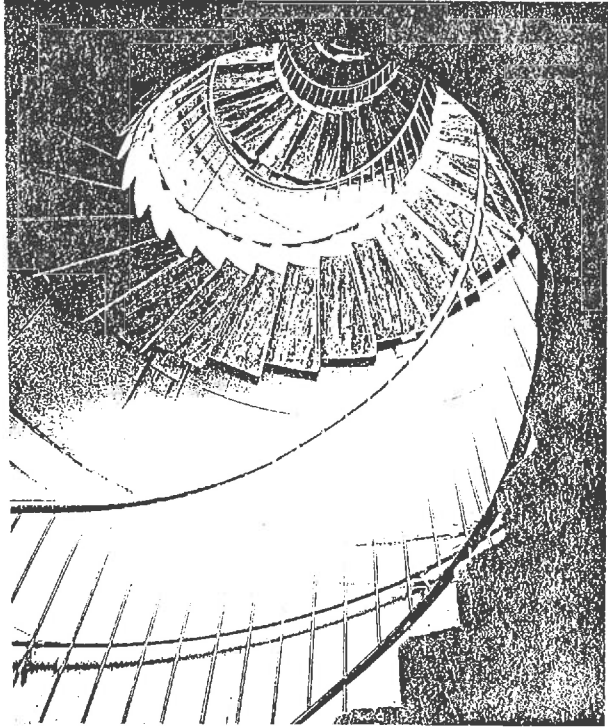
The first is a triangle-planned platform that serves as a base. One of its vertices vanishes, merging with the natural rocks of the cliff. Another stretches on like a bulwark, rising over the level of the terrain. The third corner projects like a ship's prow over the escarpment, crowned by a bronze piece that resembles a figurehead.

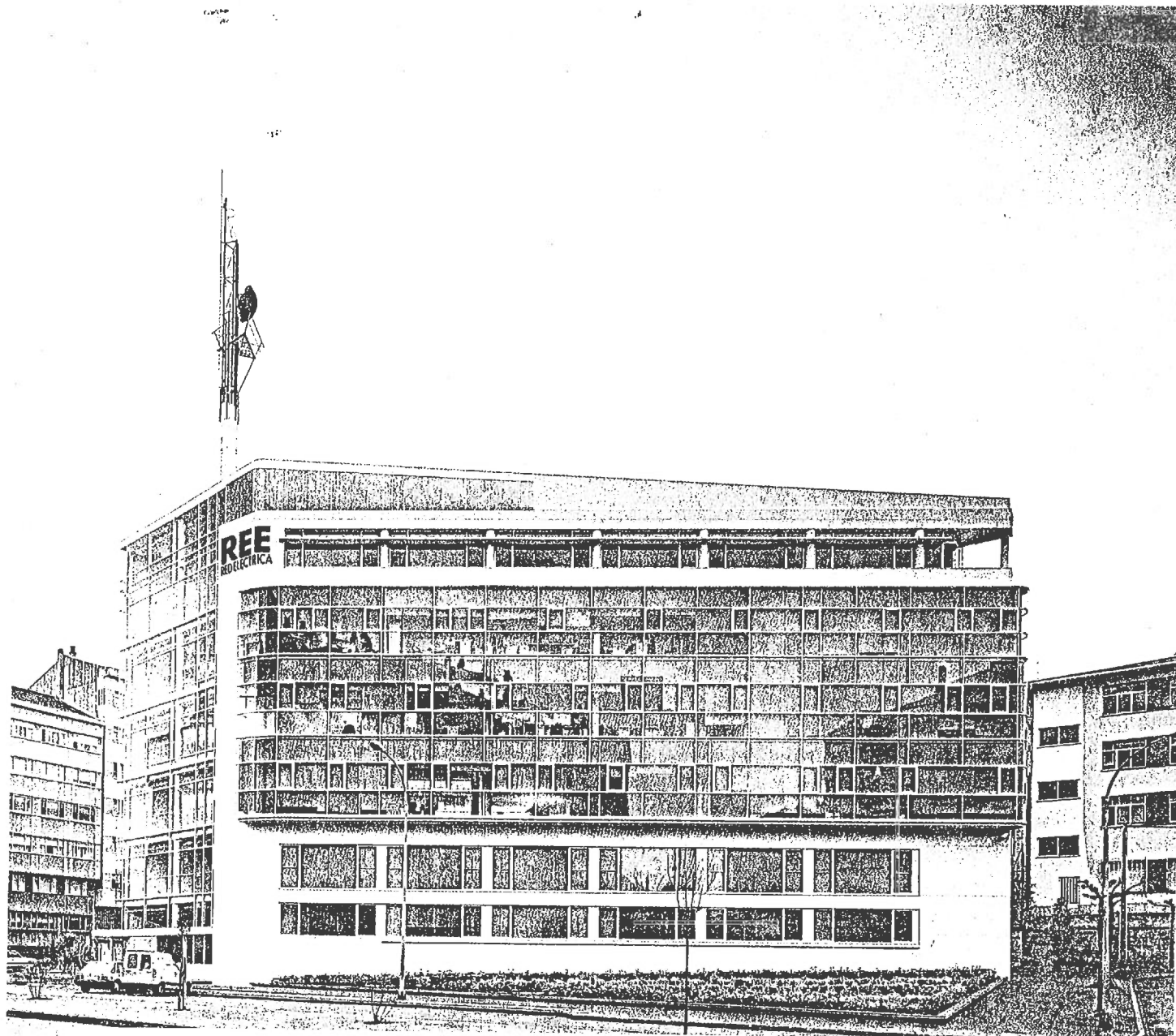
The second volume, a prism on another triangular base inscribed within the first, contains the equipment rooms and storeroom on its lower level and the quarters of the lighthouse guard on the upper floor. The flat roof becomes a platform-lookout, accessible either from the interior of the shaft or through an exterior staircase rising directly from the previous platform seven meters below.

The third part is the shaft itself, a cylindrical volume with a 5.5-meter diameter and a 25-meter height, at the top of which are a glazed lookout and an exterior walk that one reaches through an interior spiral staircase of concrete, almost completely separated from the structure of the shaft. Wrapping up the shaft and crowning the entire complex is the lantern.

The functional and formal relation and contrast between all these elements of a well defined geometry, and between them and the surrounding land and sea, is the essence of the project and that which determines its character.

Chosen types of rubblework – Cyclopean masonry of local stone for the lowermost volume, ashlars of blazed Mondariz gray granite for the middle part, curved blocks of pink grainy Porriño granite for the shaft – are the principal material of the project. Concrete has been used for the pillars and the base of the lantern. The joineries use fire-treated stainless steel, and the glazings are reinforced and armored. Finally, bronze is used for the railings, and for the doors, teakwood treated with creosote oil.





Edificio Cerex Noroeste

Electric utility building

Andrés Perea

La Coruña. España. 1990/1992

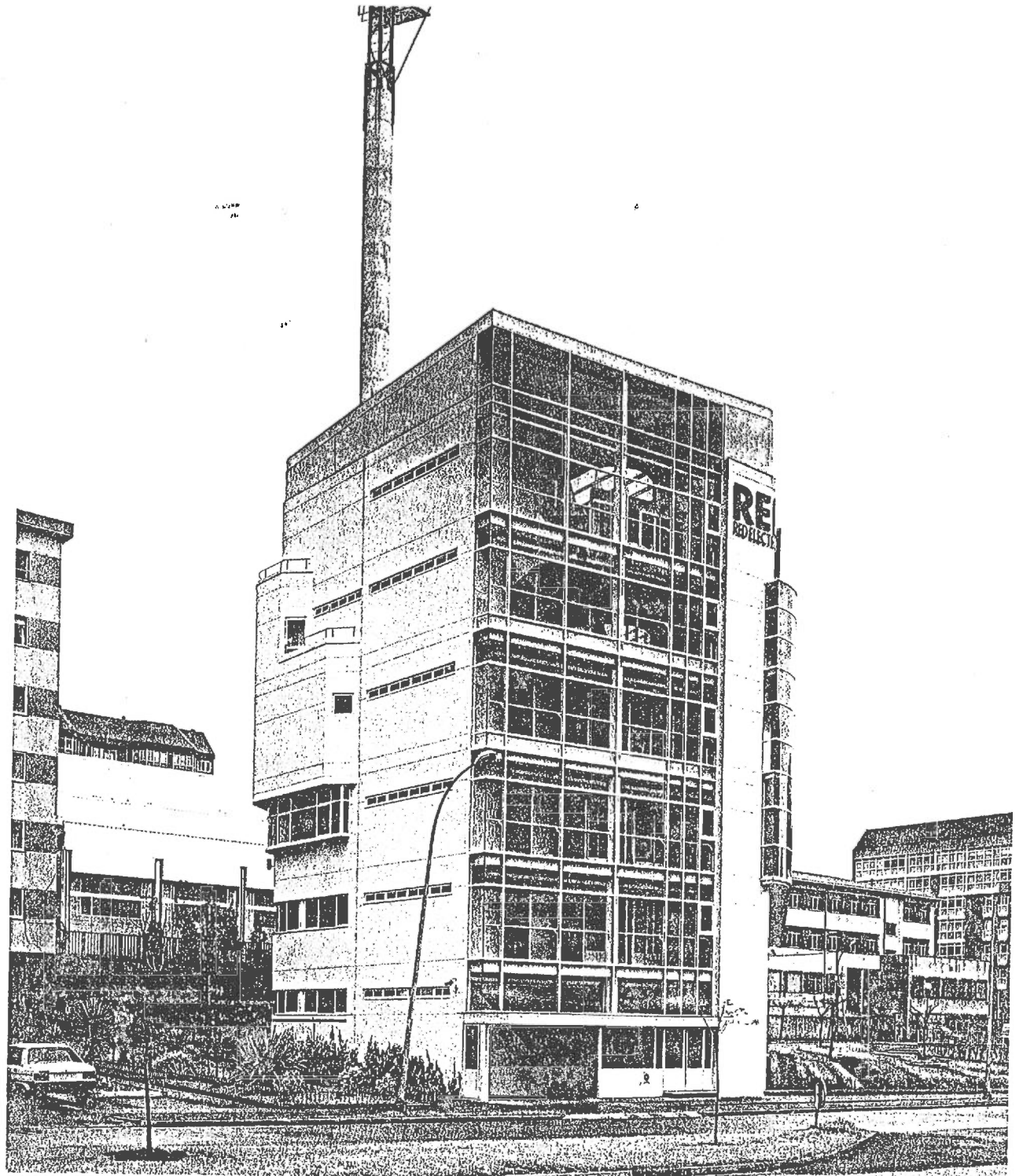
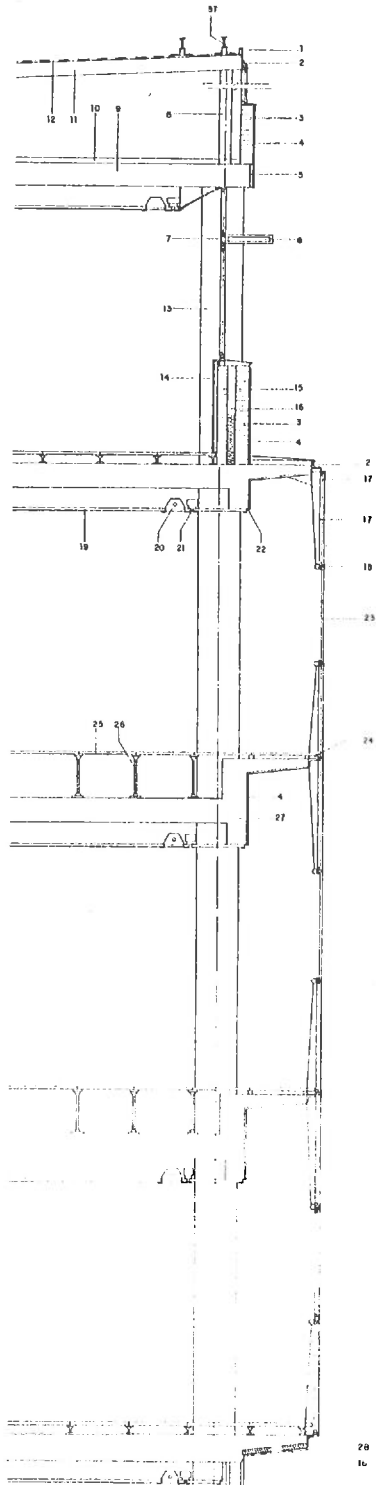
The building intends to express its institutional nature in the context of a decidedly residential space. Its relationship with its surroundings thus assumes its individuality. As initially it is a closed building, as befits the architectural typology in the north of the Iberian Peninsula, the apertures are above all functional, to illuminate and ventilate the interior space or to view the exterior without any other rhetorical or semantic overtone. Nevertheless, a spatial aperture has been designed on the north-east corner, at the point of entrance and vertical communication of the building, coinciding with the best views. Here, the interior and exterior spaces are confused through the glassed lift vestibule and the indoor patio.

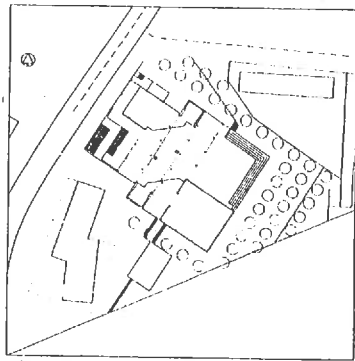
The central patio, now turned into a crack in the volume of the building, is perceived as a longitudinal extension of the external space. This patio, surrounded by horizontal routes and finished at its extremes by the vertical links, is the orientating space of the building. It is dynamic in every sense, not only due to its use but also from the diverse perception generated by the differing intensities of natural light and reflections of the sun.

Our proposal, eluding the concepts of frontality, accentuates the sculptural nature of the design, i.e., the need to move around the building to perceive and comprehend it. No façade acquires meaning on its own. They all extend to the next one and receive material, rhythms, volumes, and so on from the preceding one, in consonance with a supposedly enchainé, continuous system. Elements such as the telecommunications antenna, the balconies, the projecting body of the computer and control room, and the canopy over the entrance are proposed as formal anecdotes that refine the classroom nature of the design.

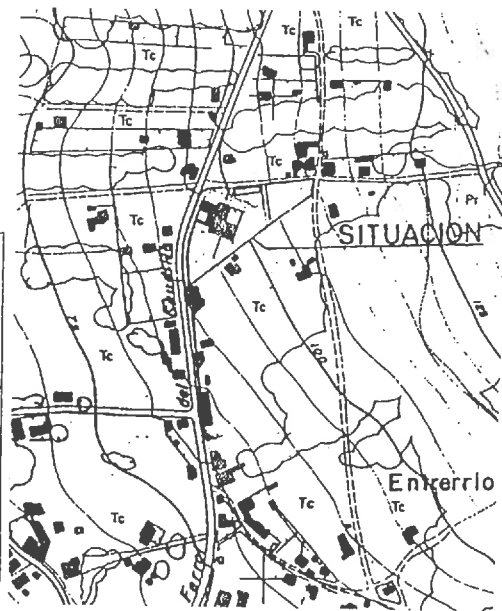
Wall detail. South elevation

- 1 Angle steel 80.40.2
- 2 L angle 40.2
- 3 Solid brick running bond
- 4 Exterior tough coat, double layer plastic paint
- 5 Cellular glass sheet — e.g. Polyglas
- 6 Reinforced concrete slab 30mm. Minimum reinforcement
- 7 Insulation 4mm
- 8 Steel pillar
- 9 Iron slab
- 10 Roof-slate insulation
- 11 Roof slab
- 12 Polyester over glass fibre
- 13 Pillar coating sheet 3mm. To be painted
- 14 Unsprung panelling coated in formica over frames
- 15 Backstop partition brick 9cm

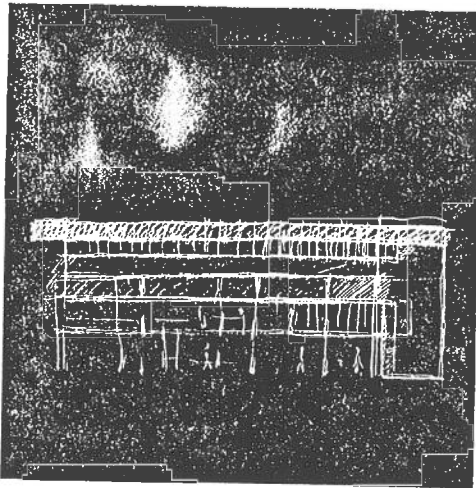




Plano de situación / Site plan



Manuel Gallego
Casa de la Cultura, Valdoviño
House of Culture, Valdoviño



Cliente / Client: Ayuntamiento de Valdoviño (La Coruña).
Arquitectos / Architects: Manuel Gallego.
Colaboradores / Collaborators: Eduardo González Amores (aparejador / technical architect).
Contratista / Contractor: Construcciones José Perez.
Fotos / Photos: Javier Azurmendi e Hisao Suzuki (página 117: arriba y abajo, derecha).

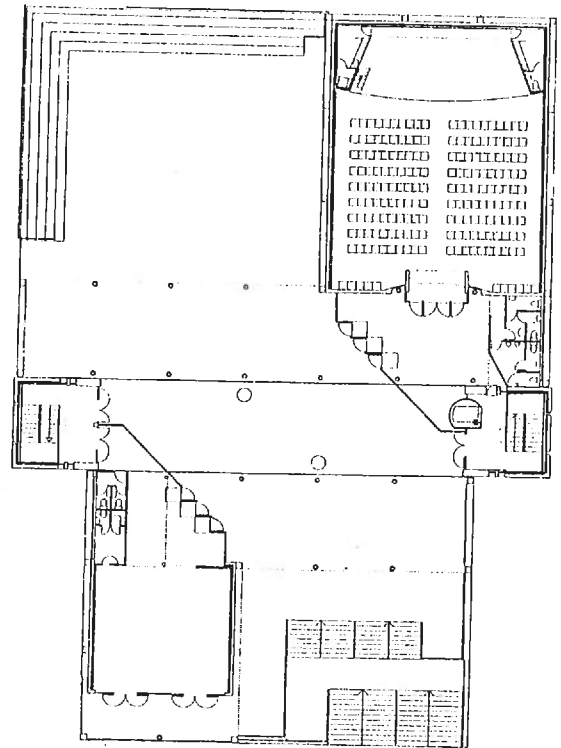
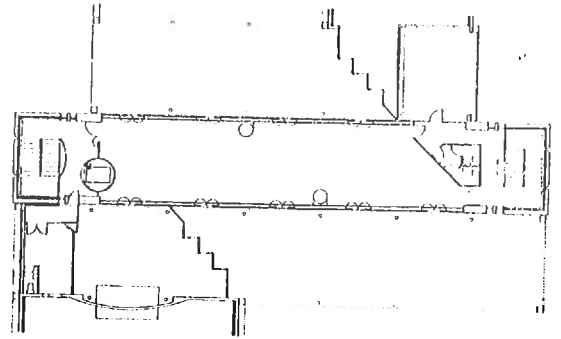
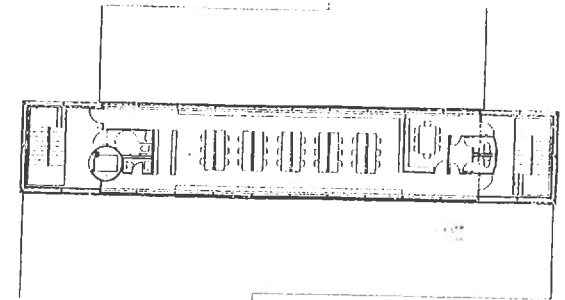
This cultural center, which underwent a slow and fractioned building process in several phases, is situated in a poorly consolidated town, as is typical in the dispersed rural habitats of Galicia, and was thought out as an element that would at the same time organize its own surrounding urban fabric through the creation of a public space. The provision of this space was linked to the process of upgrading the road in front into a main thoroughfare for the town. The Casa de la Cultura presents itself as a stimulus for the conversion of this rustic place into an urban zone.

So the building transcends its merely cultural function and comes across in large part as a public work and as a venue for social dynamics. Alongside the closed, ordered and articulated spaces of the building itself (exhibition gallery, assembly hall and library) is an open exterior space that serves as a plaza and space for town feasts. The void is thus as important as the building per se, and in a building thought out in such a manner, the facade sacrifices its importance as transmitter of a solid image discernible from afar, and is instead diluted in the interplay of openings and transparencies producing the effect of proximity. The maple trees planted around the void will contribute to a better understanding of this open space.

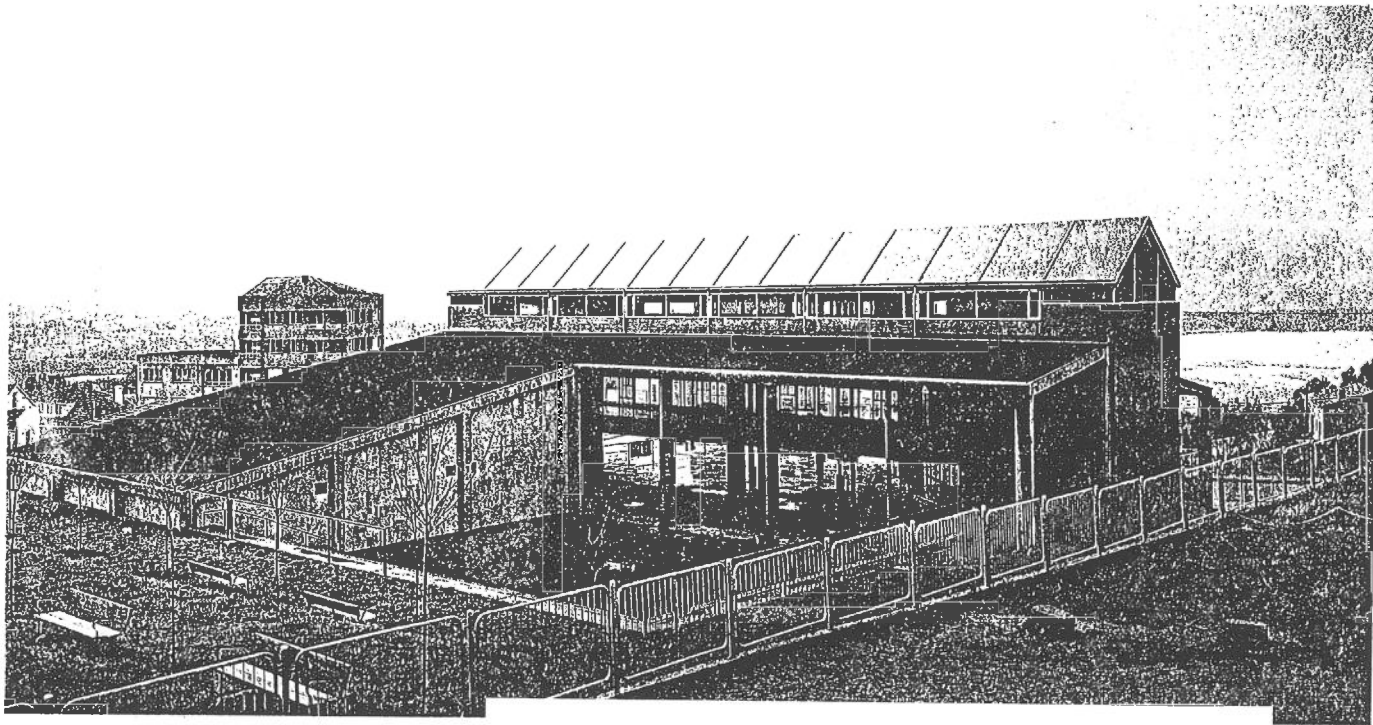
In the placement of each function the architect has considered its required accessibility, whether vehicular or pedestrian, and its particular desired connection to the street, the views or the interior public premises. The situation of the library at the top, from whence the reader can contemplate the sea, also serves to assert its role within the complex while offering the light and quiet needed for its function.

The same space that joins and links all the building's interior premises similarly unites with the open spaces, like a glass bridge. An indeterminate space, it is to accommodate all kinds of performances and encounters, the idea being to make it a lively and ever changing place.

The intention to relate the building to the open space led to the treatment of the concrete walls, pillars and beams with a squirting of sand. The exterior claddings are made of artificial stone. The exterior spaces are paved with concrete slabs, whereas sandstone is used in the interiors. The oak wood platform for the library staircases, the lacquered aluminum joinery, the painted agglomerate boards and the corrugated sheeting of the roofs wrap up the selection of materials.



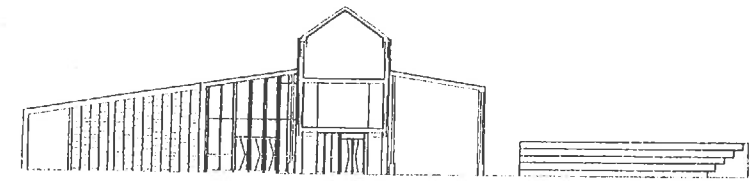
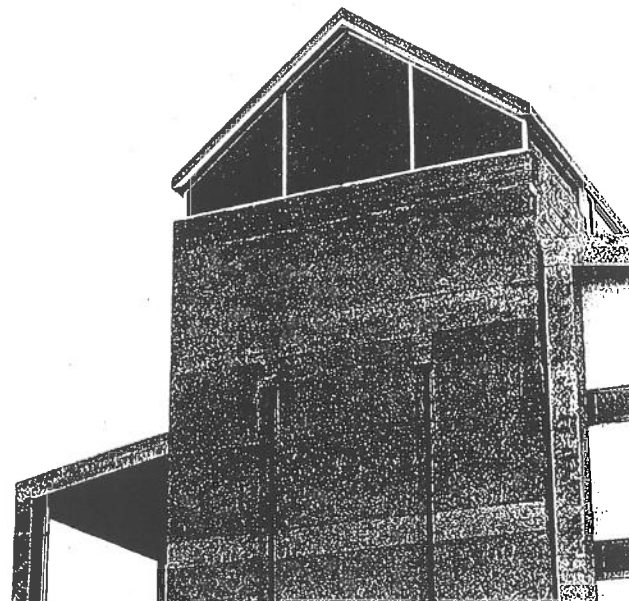
Secuencia de plantas / Sequence of floor plans



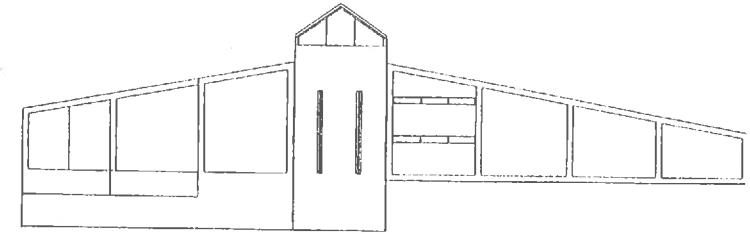
The facade is diluted in the interplay of openings and transparencies. The materials of the exterior

surfaces are treated in a way that highlights the building's relation to the plaza.

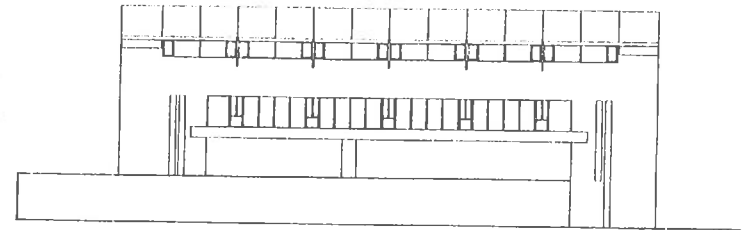
In the organization of the complex the void is as important as the building per se: alongside the closed premises of the latter is an open space that serves as a plaza and venue for town feasts.



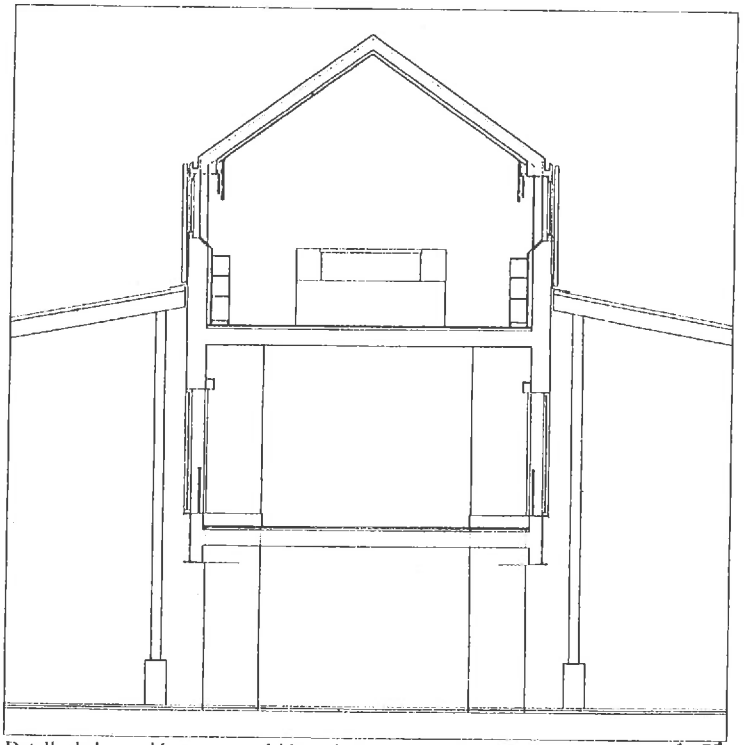
Sección transversal por la biblioteca / *Transversal section through library*



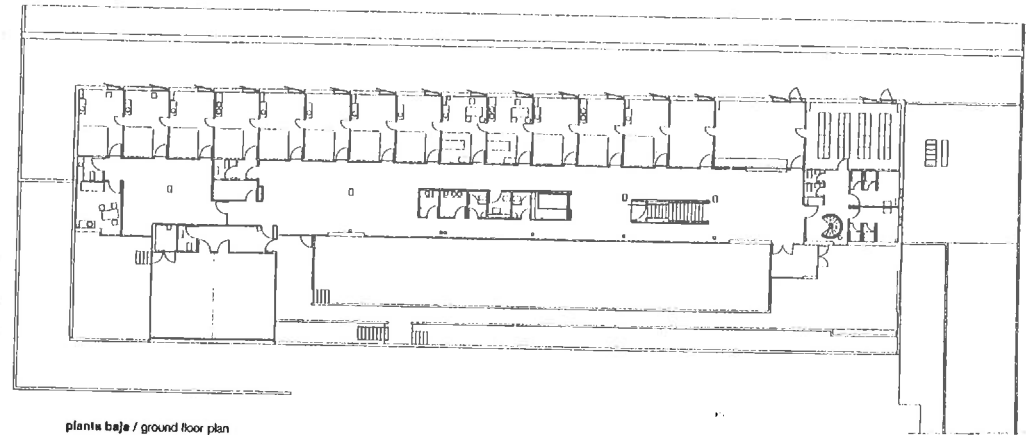
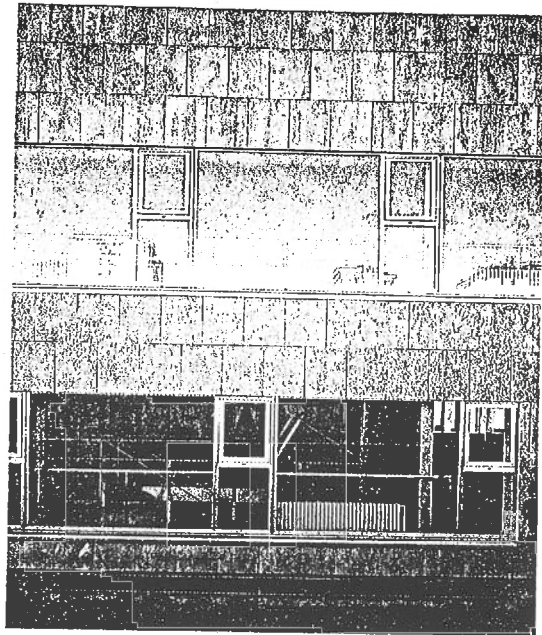
Alzado suroeste / *Southwest elevation*



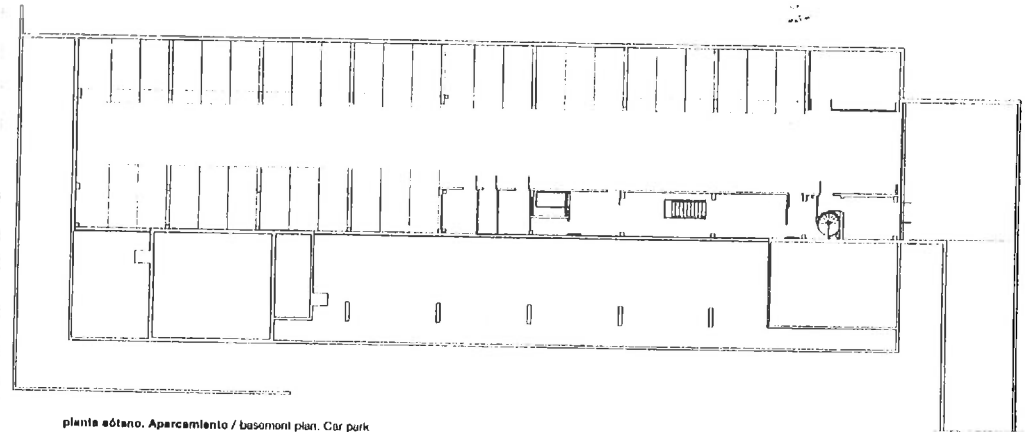
Alzado noroeste / *Northwest elevation*



Detalle de la sección transversal / *Detail of transversal section*



planta baja / ground floor plan



planta sótano. Aparcamiento / basomoni plan. Car park

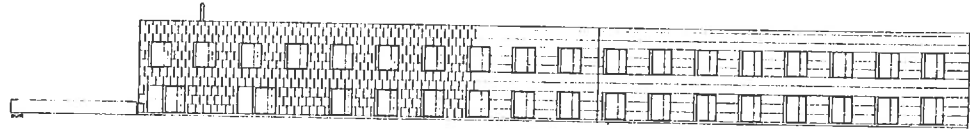
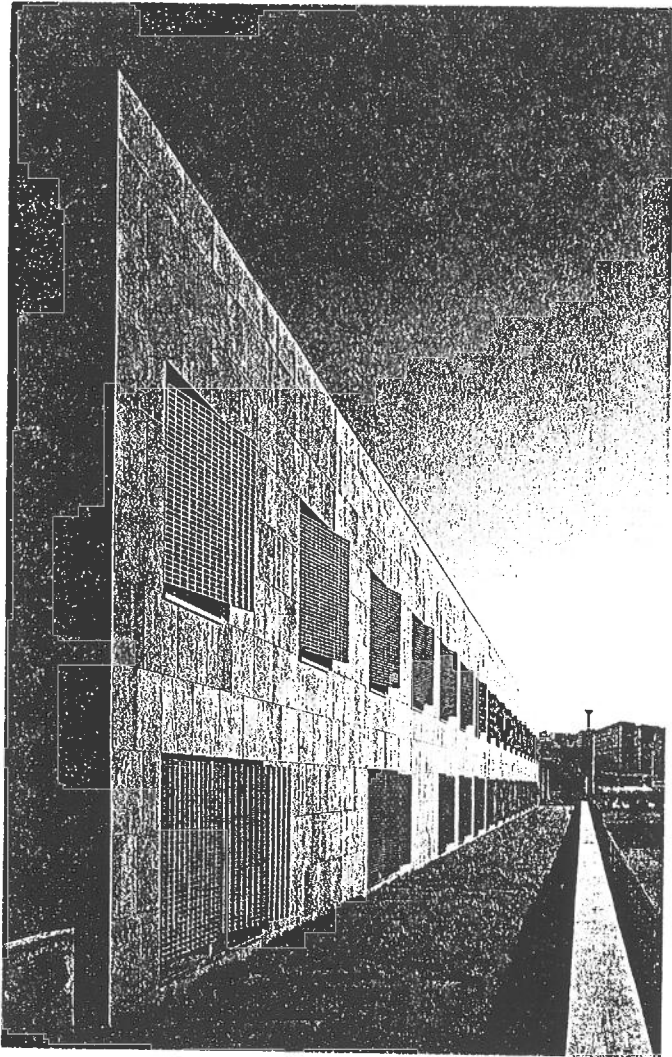
La Coruña, 1995/1996

Centro de Salud en Elviña

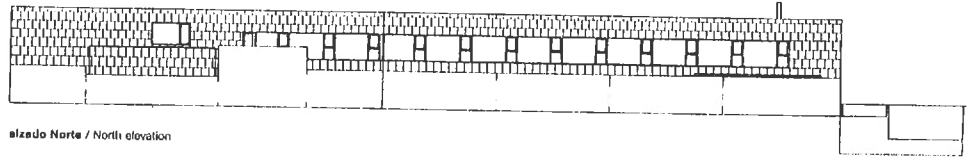
Alberto Noguerol y Pilar Díez

Elviña Health Centre

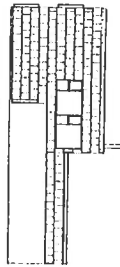
The shape and size of the allotment make the usage of each of the parts quite clear— one for the building and the smaller one for access from the street. The Health Centre is elongated, structured into an underground car park and two storeys of surgeries arranged in such a way that any reconsideration of usos is possible without anything being varied. The surgeries face southwards with windows protected by parasol/bars, while the waiting areas face an ample sash window overlooking the garden, protected by the boundary wall. Entry to the Health Centre, near one edge, permits a good arrangement of the medical staff facilities to one side. Direct access to the rehabilitation and paediatrics is via a ramp that crosses the garden lengthwise. A rear part of the garden is exclusively for paediatric use. The toilet and office facilities on each floor are placed in the centre to facilitate rapid and easy access.



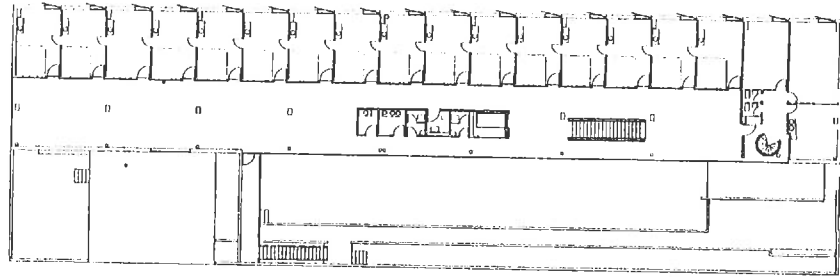
alzado Sur / South elevation



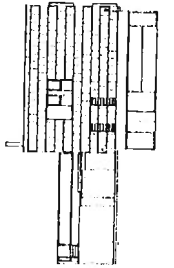
alzado Norte / North elevation



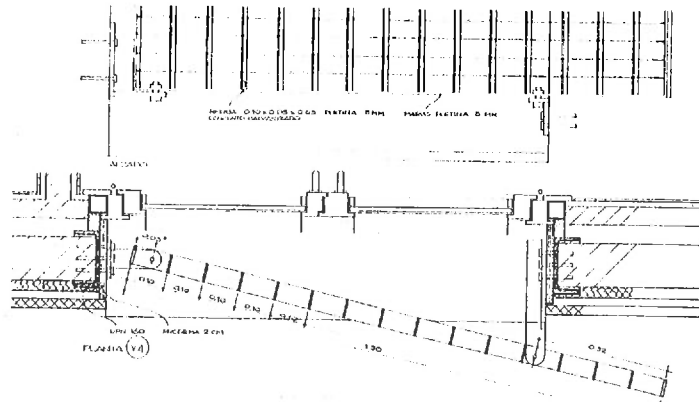
alzado Este / East elevation

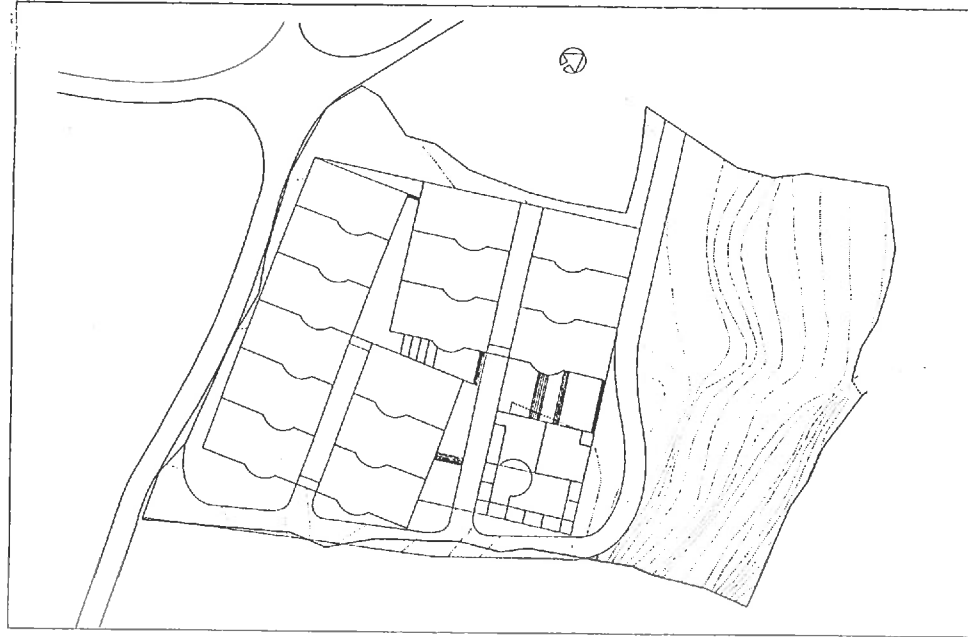


planta superior / upper level plan



alzado Oeste / West elevation



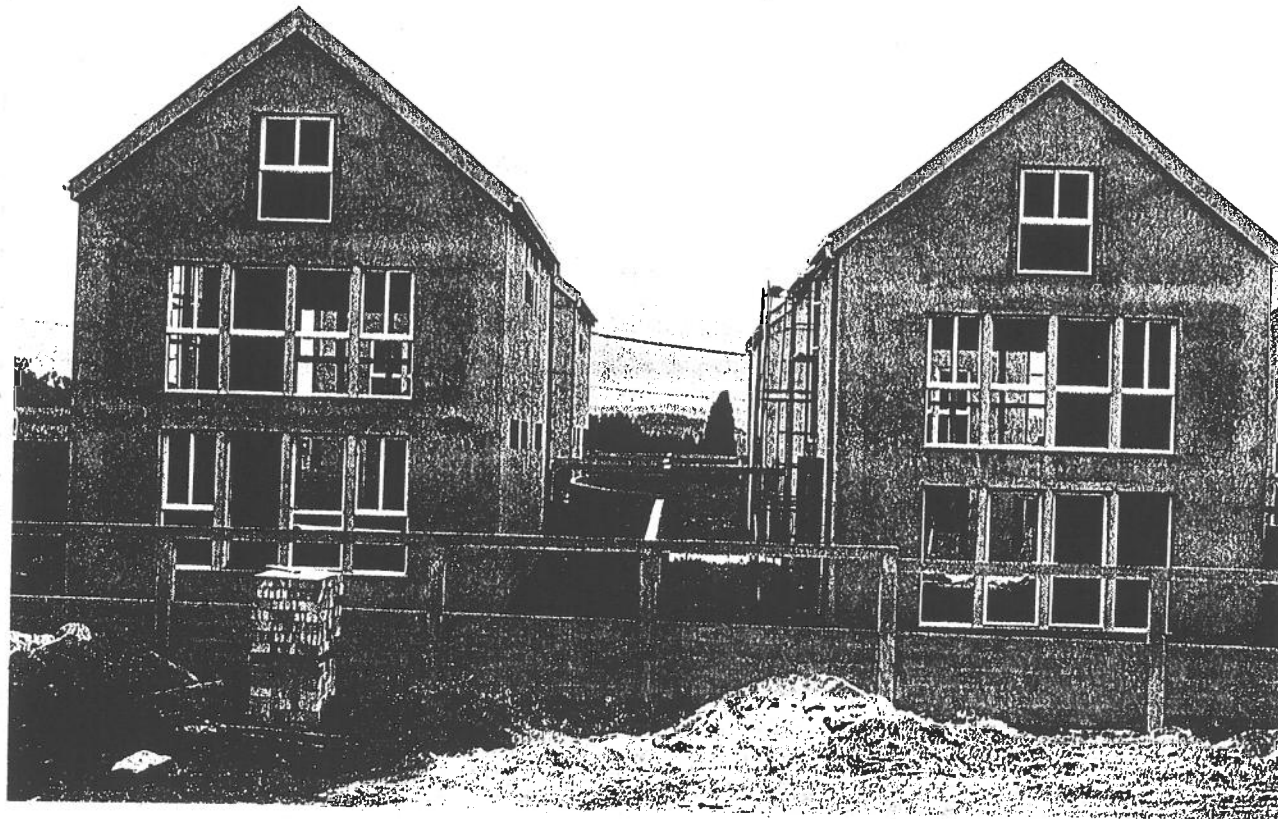


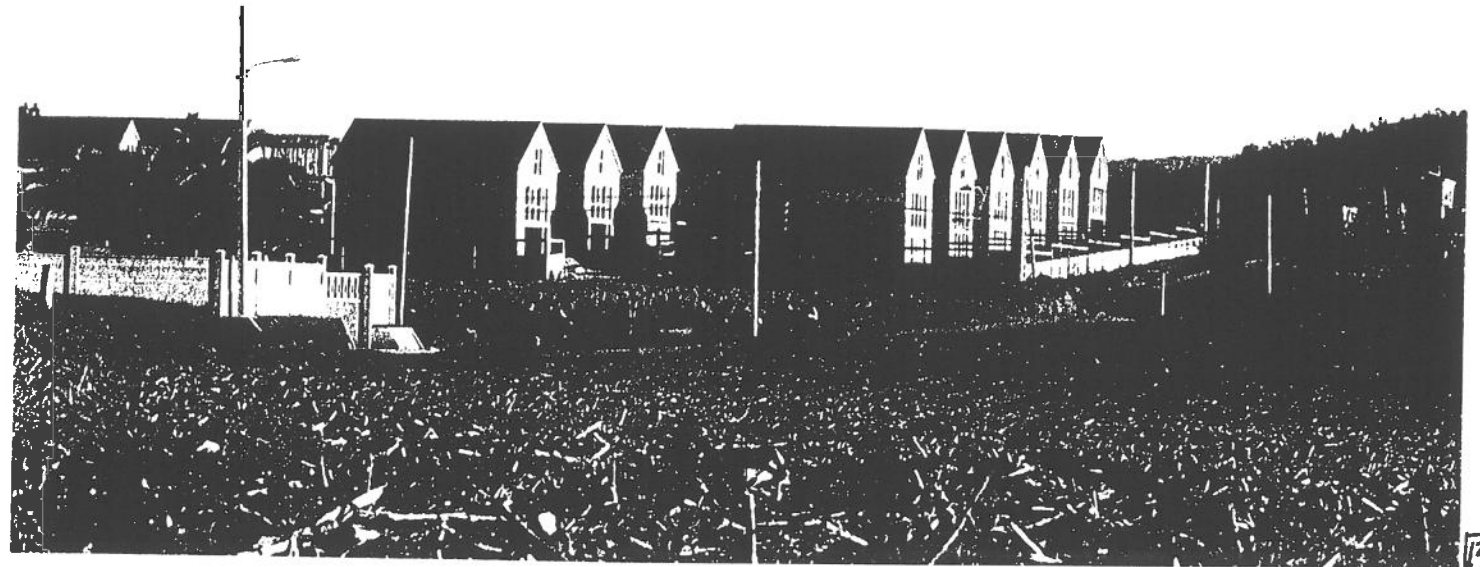
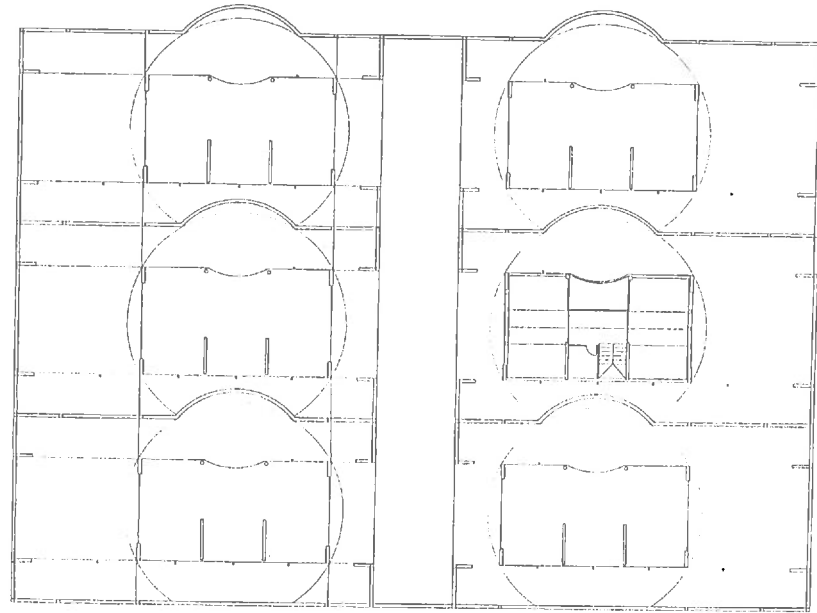
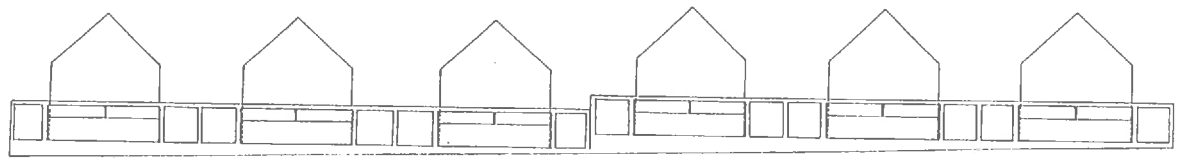
**Private houses in Paderne
San Pantaleón das Viñas, La Coruña**

A project for a group of 15 low-cost houses, community centre and urban design scheme, commissioned by a rural housing association.

The houses are all detached, in accordance with the express wish of the residents. In view of their proximity, the boundary fences have the role of separating the houses from one another. Thus the complex forms a unitary whole. Control of the project centred on the general framework which marks out the mutually agreed plan, representing the layout accepted by the residents as constituted by the scheme. This framework provided the basis for them to construct their dwellings, with their individual variations.

The complex is a clearly uncompleted project, partly built by the residents themselves.





**Private houses in Eiris,
La Coruña**

The plot is situated in an area of detached and semi-detached private houses on the outskirts of the city, looking onto the old road from Santiago to La Coruña.

Standing on high ground, with a steep slope and excellent views and orientations, the houses command the estuary and the sea. This, in effect, conditions them more than the city, its sprawl half-hidden behind the vegetation. Perhaps this is why my attention was focussed more on the windows.

The nature of the development was responsible for the siting of the larger houses on the upper part of the plot.

