



Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Exterior view, ca. 1971. © Canadian Centre for Architecture, Álvaro Siza.

A hidden beauty. Siza's adequacy lesson at the secret and delicate MMH

BY ANA TOSTÕES

For the design of the Manuel Magalhães House (1967-1970), Álvaro Siza revisited the purist rationalist principles of Modern Movement architecture. This project represents a shift in his work after the first Matosinhos' houses and the Tea House of Leça da Palmeira. The appeal to the vernacular roots and a kind of telluric *topos* that characterized the works of the 1950s, in this project gave rise to an abstract and minimalist approach applied to a domestic life. Intricate and meticulous in all its details from inside to out, in this house the overall design achieves a perfect harmony, in other words, a balanced and beautiful *gesamkunstwerk*.

At the end of the 1960s, when the architectural ideals of the Modern Movement were being rejected, Álvaro Siza (1933-), in designing the Manuel Magalhães House (MMH), returned to its purist rationalist principles and applied them to a domestic brief. It was the first house that he designed to feature a roof terrace, and in it he used variations on the courtyard and garden theme to amplify the small area available on the lot. The *avant-garde* vocabulary, evident in the Brutalist appearance of the house's foursquare exterior form, when seen from the long *Avenida dos Combatentes*, contrasts with the well-tempered comfort of the interior spaces facing the garden courtyard, which functioned as both the heart of the house, and as an extension, in a literal and figurative sense, of the interior space. Intricate and meticulous in all details from inside to out, it can legitimately be argued that the overall design achieved a perfect harmony; a balanced and beautiful *gesamkunstwerk* [total work of art]. Finally, the boldly experimental nature of the house, makes it possible to identify four of Álvaro Siza's characteristic themes that, through repeated subsequent use, were perfected and expanded over the following decades: walls and definition of enclosure; introversion and explosion; a play of different levels and spatial filters; and circulation paths inspired by the Corbusian idea of the "*promenade architecturale*".

Álvaro Siza dominated the area of exploratory and *avant-garde* architecture in the 1960s,¹ with work that arose from new spatial and linguistic studies. One of the essential elements of this pursuit seems to be high and solid walls, of varying length, delineating, and protecting, private spaces, which he vests with an imposing poetic charge.

In the Manuel Magalhães House, the spatial organization based on the wall motif, takes on an unusual dimension, heightened by the diminutive scale of the work, and can be seen in the differentiation of walls through contrasting thicknesses, materials, textures, and colors. Álvaro Siza maintains density as a fundamental as he works with the walls, as elements that, simultaneously, separate and define enclosure, with the heaviness of stone, the traditional granite of Porto, but also the lightness of sheet steel. The contrast in thickness,

between the L and the XS (Large and Extra Small), is accentuated by the white of the vertical sheet steel that contrasts with both the rustic and rugged exterior granite masonry, and the concrete walls, plainly finished as the cubic volume of the house; a concrete container facing the street and the forecourt visible from the public domain.

In the special edition of *Lotus*² magazine dedicated to the work of Álvaro Siza, published 20 years after the project began, the external appearance of the house was described, highlighting its armored aspect: "from the road the house looks like a block of reinforced concrete devoid of windows behind an enclosure wall with steel gates. Nothing from the interior is visible from outside". Defined by its introversion and closure to the road, this concealment was interpreted as a result of the constraints of its surroundings: "The building follows the shape of the deep and narrow plot of land on which it stands, occupying it with the volume of the residence and with that of the garage at the rear". And finally, it considered how this combination of factors spurred Álvaro Siza to revisit the rationalism of *avant-garde* Modern Movement architecture ["The work marks a return to the vocabulary of rationalist architecture"] without forgetting the organic character brought to it by Alvar Aalto (1898-1976) and the humanization that this path represented as a space of poetic freedom for Modern Movement architecture.³ In this respect, in the MMH, it can be argued that: "a number of details or "excavations" of the interior hint at a sculptural vein."⁴

This sculptural vein is latent in the theme of "explosion"⁵ that Álvaro Siza developed brilliantly throughout the 1970s in the Beires House (1973-1976), also known as "Bomb House", and the Oliveira de Azeméis Bank (1971-1974). It was another underlying theme in the MMH, whose design represented a chance to experiment for the architect, who had just completed the *Piscina das Marés* [Tidal Swimming Pool] in Leça da Palmeira (1961-1966), and who now had the opportunity to work on themes that had emerged from that seminal work, and apply them on a domestic scale. The project's constraints were extremely hard to resolve.

He responded with a lesson in aptness whose form goes far beyond a useful, and rational design. Between the introversion – closing the containing volume from the public domain, and thus protecting the internal area, and creating a sense of intimacy – and the fragmentation, turning the introverted bunker-house literally inside out, when it is cut open onto the private garden courtyard, Álvaro Siza created a poetic piece that attains the transcendence of a pure creation of art.

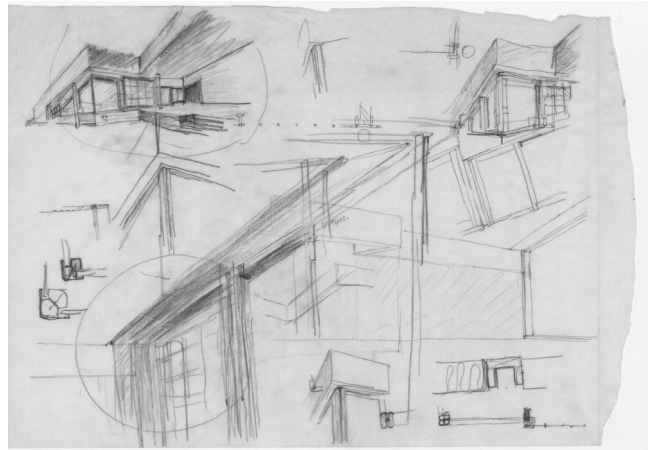
The building is made up of a series of layers that pass through filters, as if gradually unpeeling, corresponding to different degrees of psychological enclosure and domain. In the same way, the recurring play of levels is also a theme employed, despite the tightness of the site. In fact, he defines various levels, sliding horizontal planes both on the floors and on the ceilings. There are only three floor levels: the first, at street level, defines the forecourt enclosure, an area organized as an enclosed territory forming a transition space for the interior; the “in-between”, as it was coined by Aldo Van Eyck (1918-1999), which extends to the garage access, with a covered outdoor living space connected to the living room and kitchen; a second plane, the highest, which represents the level of the house’s internal space; and finally, a third plane, the lowest of all, which corresponds to the grassed courtyard garden. Surprisingly, Álvaro Siza elevates the garden at the end of the lot, creating a narrow podium, a living space redefined as a distinctive area of elevated lawn, aligned with the level of the covered courtyard and thus, resuming the initial level of the entrance plane. As William Curtis (1948-) remarks, Álvaro Siza “drew together the spatial ambiguities and tensions of Cubism with an architecture of abstract planes and contours.”⁶⁶

The circulation path, a theme intensively explored in the Boa Nova Tea House (1958-1963), and masterfully employed in the Leça da Palmeira Tidal Swimming Pool, was transposed to this small work. The routes and inflections designed for this abstract site, with no history and devoid of any immediate landscape stimulus, were the elements that Álvaro Siza used to define the place and its magic. He wrote and recreated the history of the place using contours and connecting the horizontal planes of the exterior space with the interior domain, opening new perceptions and views. Walking through the space, one is invited to follow a path through successive filters inserted in the invented topography, which conclude by ascending to the rooftop terrace, extending the usable area its inhabitants could enjoy as domestic space.

The MMH contains the germ of many of the themes that Álvaro Siza had already retained at 35 years of age and went on to develop further. In this, he resembles Wagner, who already had within him the symphonic and operatic themes on which he would work until the end of his life, but only experimented with them in a male voice choir until he moved to Dresden at the age of 35.

Small from the outside, large within; exterior bunker, interior refinement

The MMH is located on the *Avenida dos Combatentes*, in the heart the Antas neighborhood, in the north-eastern part of the city of Porto, a modern expansion area of the city,



01 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Sketches. © Canadian Centre for Architecture, Álvaro Siza.

and was a thoroughfare with a prestigious image, where, in the 1940s, the modern Antas church was built (Fernando Barbosa and Fernando Tudela, 1944), along with houses of “classic bourgeois” appearance, designed by important Porto architects such as Manuel Marques (1890-1956), Amoroso Lopes (1899-1953) and, the pair of Arménio Losa (1908-1988) and Cassiano Barbosa (1911-1998).

In contrast to the avenue’s dominant typology of single-family two-story houses with multiple tiled roofs, bay windows and a profusion of interesting tiled volumes, expressed through bow-windows and bay-windows facing the surrounding gardens, the MMH turned inwards, towards the rear of the lot where the lawn and podium of the garden courtyard were bathed by the southern light. Álvaro Siza worked with the site’s constraints, taking advantage of the narrowness of the 14 meters (m) wide lot, from which he was obliged to subtract 3 m setbacks on either side, reducing the width of the house to just over 8.00 m. This situation led him to establish a clear dichotomy between the closure of the house to the street, and the openness of the interior space to the garden, protecting the openings from being seen from the outside and, thus, creating a welcoming and comfortable environment, of wonderful transcendence. As Rui Ramos (1961-) says, the particularly taut domestic space relaxes in the outer space of the courtyard: “here the house relaxes, acquiring a naturalness that contrasts with its interior.”⁷⁷

The history of the house is also fascinating. Wishing to build a second house to be rented for income, on the lot it shared with the large Guimarães family house, the owner chose Álvaro Siza for the commission. In the beginning, a two-story building was considered, but the architect soon opted for a single-story solution, and it remains the only house on the avenue with this format, a singularity that was conceptually amplified.

As Álvaro Siza explained, the first proposal presented, which was licensed by the Municipality of Porto, consisted of a curved, windowless volume facing the avenue, evoking the bay window shape characteristic of most houses on the avenue, including the original family house, but turned inside out, thereby creating a semicircular volume.

However, he abandoned the curved design to work on a purely rectilinear volume. Although, in the final configuration, the memory of the curve was revived, and incorporated in the white painted steel partition that, like a second skin, detaches itself in a curve from the granite wall. After passing through all the filters, from the public domain to the most private space, a semi-circular form was also chosen to trace the symbolic step, in copper sheet, by which the elevated platform/podium built at the bottom of the garden, was entered. As if writing the story of the house's design, he combined the beautiful and the useful with a sense of the memory of things in this lesson of aptness, taking a creative plunge into domestic life, full of invention and transposed analogies.

Álvaro Siza's taste for ambiguity and his appetite for surprise, in an almost invisible *scherzo*, is displayed, as we have seen, in the animated play between the succession of walls, dividing planes and the entrance gate. As soon as we enter the entrance "forecourt" and garage access, a kind of transition space between inside and outside, the duality between the delicacy of the interior and the toughness of the bunker-volume, seen from the outside, is announced by various devices that act as system of delimitation from the street. The first demarcation is made by the low wall, expressed in both the density of its thick, rough, and dark granite, and in the smooth and glossy surface of the white sheet-metal partition, which peels off from the granite, at the entrance gate and directs the visitor to a second metal

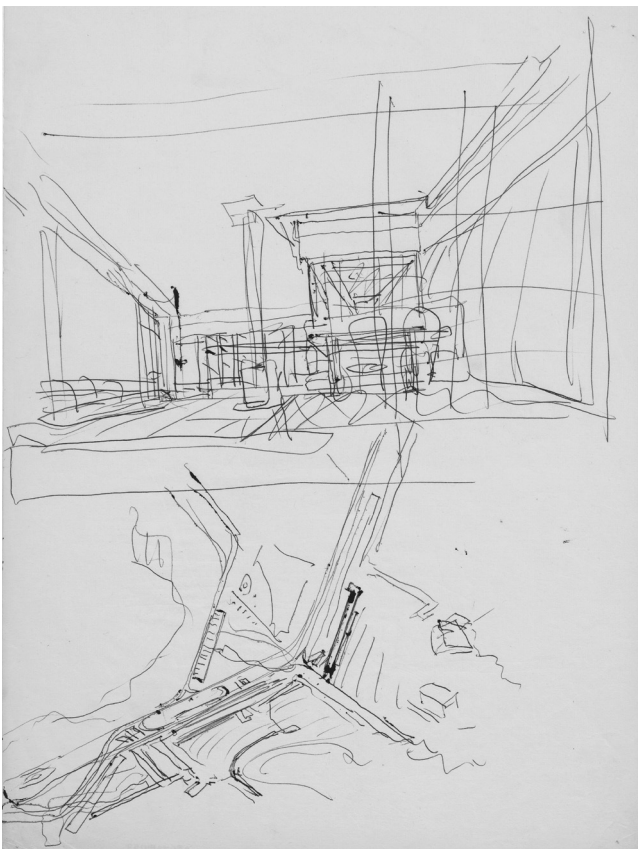
door connected to an exterior corridor leading to the house's entrance door. The route, a theme that we know is so dear to Álvaro Siza, runs from the entrance, through the forecourt, that acts as an antechamber leading, directly in front, to the garage, and laterally to a second antechamber, containing the main entrance door to the house. This second antechamber, accessed through a door in the sheet-metal, defines a kind of exterior hallway, protecting the family's privacy. From the moment that, at the end of this short hallway, we finally enter the house, a route once again emerges with successive inflections, instilling a sense of expanding spaces, like the traditional Japanese garden, in which the visitor is led to discover with surprise, what is successfully hidden, in a path that opens and closes perspectives, multiplying the sensation.

Existenzminimum mit poesis

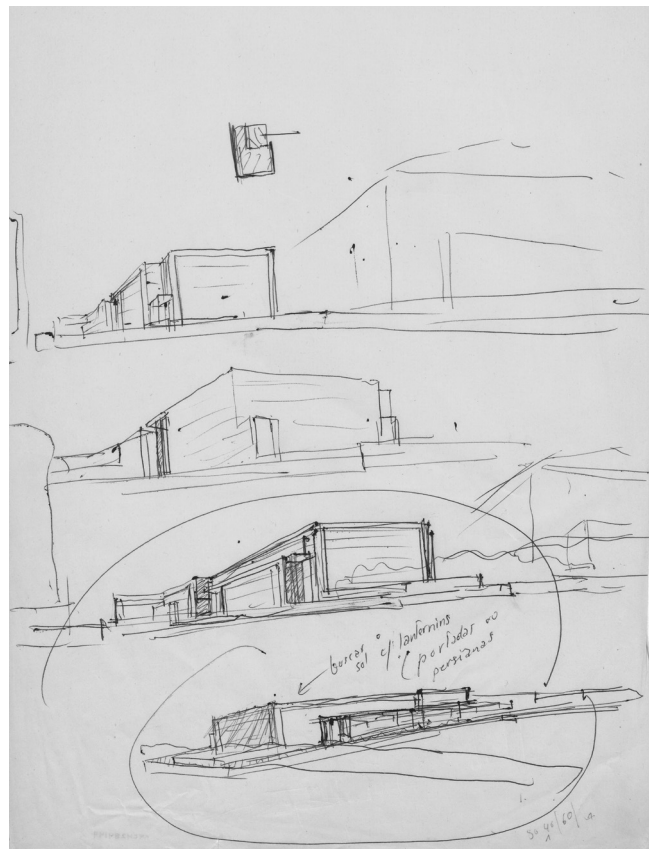
In this "hidden" and "unexplored house", Álvaro Siza, for the first time, makes use of the purist radicalism of the rooftop terrace, and creates a space to be lived in, where comfort and commodity go hand in hand with an astute exploration of *existenzminimum*, one of the most radical contributions of the *avant-garde* and the research conducted at the heart of the CIAM (*Congrès International d'Architecture Moderne*) and Ernst May's (1886-1970) plan for *Das Neues Frankfurt*.⁸

This minimal house was worked out in detail as a total work of art. The detail involved in the study of every aspect, including the design of the furniture and lighting

02 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Sketches. © Canadian Centre for Architecture, Álvaro Siza.



03 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Sketches. © Canadian Centre for Architecture, Álvaro Siza.

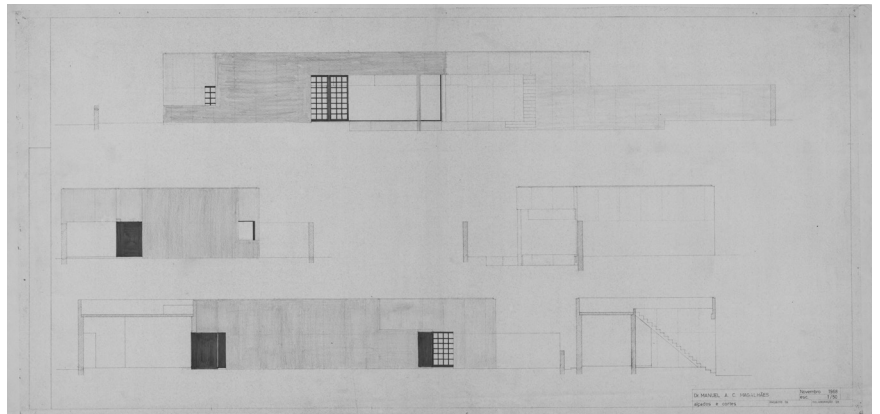




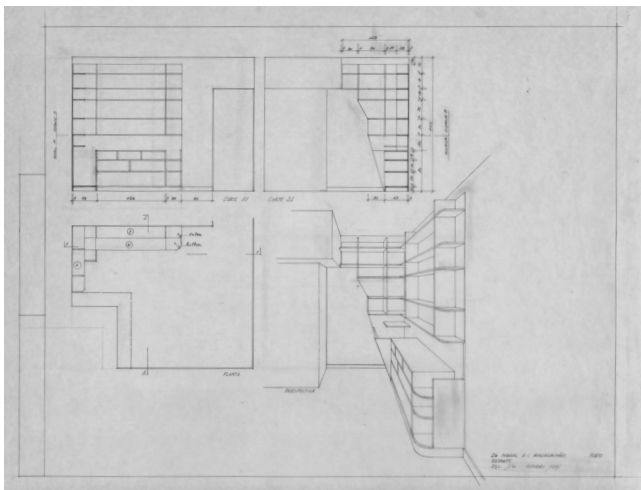
04 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Detail. © Ana Tostões, 2020.



05 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Window detail. © Ana Tostões, 2020.



06 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Elevations and sections, November 1968. © Canadian Centre for Architecture, Álvaro Siza.



07 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Sections, plan and perspective for a bookcase, October 1971. © Canadian Centre for Architecture, Álvaro Siza.



08 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Detail of the lighting and ceiling design. © Carlos Castanheira, 2020.

fixtures, enhances the interconnection of the various spaces through subtle artifices. Similarly, routes composed of detours, surprises, and changes in direction, contribute to enrich the spatial experience.

The apparently minimalist dryness of the house is pervaded by a sensorial lyricism of sculptural expression whose tactile intensity is evident in the character of the materials chosen, and the importance given to the manipulation of light to shape the environment.⁹ Oriol Bohigas (1925-) refers to a work of erosion,¹⁰ used as a method to transition between different spaces, such as the opening associated with a skylight (following an Aaltian curve) cut out at a convex angle of the house's corridor to allow daylight to enter from above.

The design of skirting boards, door stops and handles, joinery (shelving units, cabinets, safes, shelves, roller blinds), and the detailing of the vertical cladding, reveal how these efforts combined to create a sense of spatial continuity. The “imaginative willingness”¹¹ revealed in anticipating the use of spaces and things by the house's inhabitants, calls to mind the exercises of Alvar Aalto, which acquired an exemplary dimension in the creation of the Paimio Sanatorium (1929-1933).

The house has two main bedrooms and a third supplementary bedroom next to the kitchen, located next to the garage, and communicating directly with the covered courtyard through which the access stairs to the rooftop terrace are reached. The living room is the largest space, and opens, in a literal and figurative sense, onto the outside through the complete opening of the corner with a sliding window, studied in detail with regard to its frame, color and hardware.

At this point, which is simultaneously a “nodal point”, an internal boundary, and the heart and center of the house, the courtyard garden with its lawn is discovered, which reflects and enhances the penetration of the southern light. This point resolves the ambiguity between indoor, outdoor, and covered-outdoor spaces. The distinct light levels direct our attention to the garden. An act of magic, a multiplication of space, as in the uncluttered house of Japanese tradition, which retains and recreates the lesson of the secret garden, which must be discovered as you walk through it. To accentuate this relationship, the modest height of the house helps to refine its perfect scale, the first prerequisite for architecture to attain transcendence. The ceiling is worked on different levels, sometimes lowered to highlight an unobtrusive space or a detail.

At a time when the conceptual richness of modern movement architecture was being contested and reduced to a caricature of an unsuccessful universal project, this work revealed the creative vitality of modern design. In an interpretation of purity, simplicity, and functionality, Álvaro Siza created a pearl of secret beauty. The house he made was so beautiful and attractive that, when it was completed, the client, Dr. Manuel Magalhães, decided to live in it instead of renting it, and thus experience life in an *existenzminimum* space, anticipating Donald Judd's (1928-1994) minimalist *avant-garde*, and reaffirming the poetic transcendence of the Corbusian maxim: “*l'architecture est le jeu savant correct et magnifique des volumes assemblés sous la lumière*” [architecture

is the clever, correct and magnificent play of volumes assembled under light].

“The transformation of the linguistic repertoire of rationalism”

The question of the continuity of modern architecture finds, in Álvaro Siza's work, an exemplary response, confirming the validity of the modern project understood as a work in progress, a *longue durée*. According to Jürgen Habermas (1929-),

Modern Architecture which has shaped even everyday life, after all, is still the first and unifying style since the days of classicism. It has developed both the organic as well the rationalistic origins of Frank Lloyd Wright and Adolf Loos and flourished in the most successful work of Gropius and Alvar Aalto. It is the only architectural movement to originate from the avant-garde spirit: it is equivalent to the avant-garde painting, music, and literature of our century. It continued along the traditional line of occidental rationalism and was powerful enough to create its own models; in other words, it became classic itself, and set the foundations of a tradition that, from the very beginning, crossed national boundaries.¹²

In “Modernity, an incomplete Project”, he argues for a self-critical continuation of the Modern Movement.

The architect revisited this modern tradition with a highly erudite eye and inaugurated a new approach within the European architectural scene that may be classified within a tendency that stresses the artistic nature of architectural sources. As Oriol Bohigas pointed out, Álvaro Siza's relative novelty lies in his recognition of the whole linguistic basis of rationalism, though emphasizing those aspects that are truly “artistic”. He emphasized the subtlest nuances, working on fluid superimpositions that were consistent with his critical approach to the rationalist vocabulary and its syntactic distortions.

In one of the first and fundamental critical texts on Álvaro Siza's architectural approach, Oriol Bohigas stresses the idea that, in the architect's transformation of the “linguistic repertoire of rationalism”, boundaries are of the utmost importance. He considers that

Siza's architecture is above all a formal program which starts by accepting the vocabulary of rationalism, organized and critically transformed through a process in some ways similar to the major change introduced by mannerism: respectful of the immediate tradition, which begins with a useful codification, but equally critical and disruptive in its new practices, which include techniques ranging from collage to surprise, and syntactic distortions which become its main features.¹³

As has been acknowledged,

the way Siza devotes close attention to the contours of topography and to the spatial transition between buildings, is nourished by a wide range of sources, including Aalto, Le Corbusier, Loos, Wright. These qualities are subject to a rigorous transformation into an indisputably modern vocabulary. For Siza, modernism provided a route away from provincialism towards a certain universality.¹⁴

Gifted with brilliant intuition, Álvaro Siza was able to elaborate a subtle link between geometry and the natural surroundings, in dialog between place and a critical exploration of the sources of modern architecture. As Bernard Huet (1932-) states, “the spirit of Wright, Mies van der Rohe and Le Corbusier were evoked at the Leça da Palmeira Tidal Swimming Pool and continued to visit the houses built by Siza.” In fact, the MMH is undoubtedly the crowning achievement of Álvaro Siza’s rationalist revisionist phase. The drama of the Leça da Palmeira Tidal Swimming Pool gave way, in the MMH, to a tranquility which is more apparent than real. The craftsmanship of detail, on which the expressive quality of his early projects was largely based, here changed completely. In the MMH, the detail was neither a pretext for decoration nor a technological display, but rather an issue that informed and validated the architecture itself.¹⁵

As Álvaro Siza recognizes “architectural proposals which aim to thoroughly merge with innovative existing trends, with the conflicts and the tensions which characterize reality; proposals which claim to be more than a passive materialization [...] whatever form they take, cannot be ambiguous.”¹⁶ As he argues “we have to build in the most rational and practical way possible; we have to rediscover [...] the special nature of obvious things and arrive at a feeling of the earthwork as a pre-condition for architecture.”¹⁷ In other words, there is a critical concern for place-creation in order to address his conjunctural approach which means he must “find a solution to a concrete problem which I’m involved in, but without an architectonic language being established, because I’m simply part of a movement for change which has much wider implications.”

According to Vittorio Gregotti (1927-2020), there is something peculiar and subtle in the work of Álvaro Siza related to “an independent archaeology made up of stratifications of all earlier experiments.”¹⁸

His relationship with the complexity of life, with things, with the city and the world is natural: “formal complexity arises from real complexity.” Even if Álvaro Siza is capable of playing with experimental variations on the theme of complexity, each one offering a different solution, he does not believe it is possible to invent complexity.¹⁹ In his own words: “In my early work, I began by studying the site in order to classify it... but now I take everything into consideration, since I’m interested in reality.”²⁰

According to Bernard Huet

we already find him intent on checking certain spatial hypotheses – tangential approaches and ingenious reveals, by means of screens, flexible pathways, and scales that physically include the observer’s body – which, in turn, became real constants in a particularly subtle poetics of space. Siza demonstrated that he was, like L. Barragan, one of the few modern architects capable of creating a pure “architectonic” place.²¹

The MMH emerged like a small-scale explosion in comparison to the Leça da Palmeira Tidal Swimming Pool.²² As Kenneth Frampton (1930-) recognizes, Álvaro Siza uses, in his residential work,



09 Álvaro Siza, Manuel Magalhães House, Porto, Portugal, 1967-1970. Exterior view, ca. 1971. © Canadian Centre for Architecture, Álvaro Siza.

that modern tradition of flexible, light-weight, mobile, spatial sub-division [...] However the presences are so filtered out by metaphorical layering and minimalist detailing as to be virtually imperceptible in any literal sense. The handling of the site itself, from the asymmetrical, minimalist detailing of the sliding entry gate, to the encasement of the house that unfolds in successive spaces led by the route, [cannot fail to remind us] that, at the time, Siza was working on one of his most celebrated masterpieces, the Tidal Swimming Pool.²³

Álvaro Siza recalling *La continuità* proposed by Ernest Nathan Rogers’ plea

In the context of his early experimental work, the MMH marked the discovery of the rich paths of Modern Movement architecture. Returning to the insightful synthesis that Ernesto Nathan Rogers (1909-1969) called the *crise o continuità*,²⁴ Álvaro Siza moved in the direction of *continuità* [continuity], in this work that reaffirms the modern. After this point, when he embraced his first cubist work, featuring a rooftop terrace, he went on to elaborate a critical re-examination of the modern classics, from Le Corbusier (1887-1965) to Bruno Taut (1880-1938), and from Adolf Loos (1870-1933) to Frank Lloyd Wright (1867-1959).

Between *Poesis and Transformation*, something about its construction is so pure. The MMH is an affirmation of the timelessness of the modern tradition that Octávio Paz (1914-1998) describes so well.²⁵ Reflecting in “*El laberinto de la soledad*”²⁶ on the paradox between development, which he considered “a false liberation”, and what is called the “culture of poverty”, he considered that the dichotomies between poverty and wealth, and development and backwardness, were inadequate as a complex of constitutive permanencies of contemporary culture. From the deep roots of the past, Octávio Paz considered the challenges of the future, arguing that “modernity had become separated from the past, and was compelled to leap forward at a dizzying pace that prevented it from establishing roots, pushing it towards a fleeting survival from one day to the next, whereas modernity could return to its origins and its capacity for renewal”²⁷. Much like him, Álvaro Siza was also involved in “a collective movement” that aimed to “asserting

the identity” of his country.²⁸ It is important to stress that Álvaro Siza is a scholar with an extensive architectonic culture and remarkable skills of critical observation. Thus, with humility and rigor, the architect makes magnificent things adopting a small scale and expressing the peripheral circumstances of his work at the end of the 1960s. The MMH is a piece of global art, a result of architecture venturing into uncharted territory and creating a complete work of art.

Acknowledgements

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Notes

- 1 The movement that emerged from these small congresses were forums which were held on the basis of the critical discussion led by the architects’ colleges of Spain, namely through the action of Carlos de Miguel (1904-1986) from Madrid and later the stimulating and decisive action of Oriol Bohigas from Barcelona. They met yearly to visit work, conduct critique sessions, and discuss topics that concerned them. Initially these meetings united architects from Barcelona and Madrid, through Oriol Bohigas and Carlos de Miguel, respectively, as, at the time, Carlos de Miguel was Director of *Arquitectura*, the journal of the Architects’ College of Madrid, and was mainly responsible for the organization of the “Criticism Sessions”. See Ana Tostões, “A diáspora ou a arte de ser português”, *Camões, revista de letras e culturas lusófonas*, Lisboa, No. 22, 2013, 23-40; Nuno Correia, “A Crítica Arquitectónica, o Debate Social e a Participação Portuguesa nos Pequenos Congressos - 1959/1968”, *Revista Crítica de Ciências Sociais*, Coimbra, No. 91, 2010. Álvaro Siza was “discovered” when he participated in one of these congresses in 1968, bringing his work into the spotlight and leading to the publication of Oriol Bohigas’s and Vittorio Gregotti’s essays in important journals. See, Nuno Portas, “Prefácio à Edição Portuguesa da História da Arquitectura Moderna” in Bruno Zevi, *História da Arquitectura Moderna*, Volume I, Lisboa, Arcadia, 1970; and “Evolução da Arquitectura Moderna em Portugal: uma Interpretação”, in Bruno Zevi, *História da Arquitectura Moderna*, Volume II, Lisboa, Arcadia, 1973; Nuno Portas, “Note sul Significato dell’Architettura di Alvaro Siza nell’Ambiente Portoghese”, *Controspazio*, No. 9, September 1972; Pedro Vieira de Almeida “Un Análisis de la Obra de Siza Vieira”, *Hogar y Arquitectura*, No. 68, 1967, 72-76.
- 2 Titled suggestively “Poetic profession”, see AA.VV., *Alvaro Siza: Profissão poetica / Alvaro Siza: Poetic profession*, Milano, Electa, 1986.
- 3 On this topic, the manifesto written by Pancho Guedes (1925-2015) should be recalled: “I claim for architects all the rights and liberties poets have had for so long!”, in Amâncio d’Alpoim Guedes, *Manifestos, ensaios, falas, publicações*, Lisboa, Ordem dos Arquitectos, 2007, 13.
- 4 AA.VV., op. cit., 52.
- 5 Ana Tostões, “Le temps retrouvé. La recherche de la contemporanéité ou l’affirmation d’une architecture (1965-1975)”, in Nuno Grande (ed.), *Les universalistes. 50 ans d’architecture portugaise*, Paris, Éditions Parenthèses, Cité de l’Architecture & du patrimoine, 2016.
- 6 William J. R. Curtis, *Modern Architecture since 1900*, New York, Phaidon, 1996, 483.
- 7 Rui Jorge Garcia Ramos, *A Casa. Arquitectura e Projecto Doméstico na primeira metade do século XX português*, Porto, FAUP, 2010; *Modernidade Inquieta*, Porto, Afrontamento, 2015.
- 8 “Wohnung für das Existenzminimum” [Minimal existence home] was the theme of the CIAM congress of 1929, in Frankfurt, as is well illustrated in the congress poster by Hans Leistikow; This theme was also central in the

- review *Das Neues Frankfurt* edited by Ernst May between 1926 and 1931.
- 9 On this subject, see Juhani Pallasmaa, *The eyes of the skin*, Chichester, John Wiley & Sons, 2012 [1996].
- 10 Oriol Bohigas, “Alvaro Siza Vieira”, *Arquitectura Bis*, No. 12 March 1976; translated to English in AA.VV., op. cit., 185.
- 11 Álvaro Siza, *Immaginare l’evidenza*, Roma-Bari, Laterza, 1998.
- 12 Jürgen Habermas, “Modern and Post-Modern Architecture”, *9H*, No. 4, 1982; republished in Neil Leach (ed.), *Rethinking Architecture: a reader in cultural theory*, London, New York, Routledge, 1997, 228.
- 13 Oriol Bohigas, op. cit.; translated to English in AA.VV., op. cit., 183.
- 14 William J. R. Curtis, op. cit., 483.
- 15 Bernard Huet, “Alvaro Siza architetto 1954-79”, *Padiglione d’Arte Contemporanea di Milano*, 1979, in AA.VV., op. cit., 181.
- 16 AA.VV., op. cit., 7.
- 17 Idem. 7.
- 18 Vittorio Gregotti, “Architetture recenti di Álvaro Siza”, *Controspazio*, No. 9 September, 1972. 22-39.
- 19 Álvaro Siza, “Entretien avec Álvaro Siza”, *AMC*, No. 44, February 1978, 33-41; AA.VV., op. cit., 177.
- 20 Idem.
- 21 Bernard Huet, op. cit., 177.
- 22 Ana Tostões, op. cit.
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