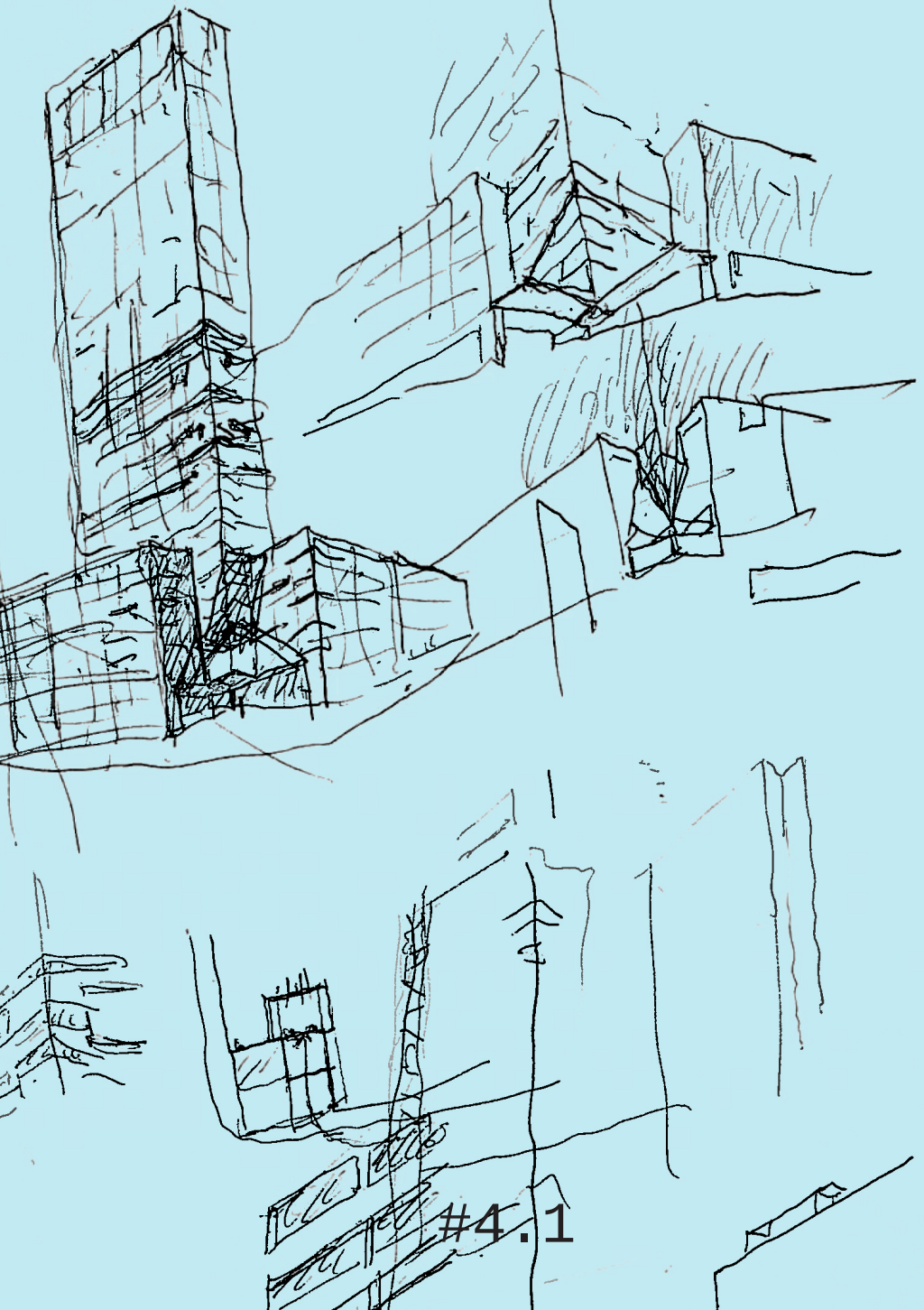


# SIZA BARROQUE



#4.1

Viagem de estudo 4  
América do Norte  
13 - 25 Novembro 2022

13 - 16  
Nova Iorque, EUA

16 - 20  
Chicago, EUA

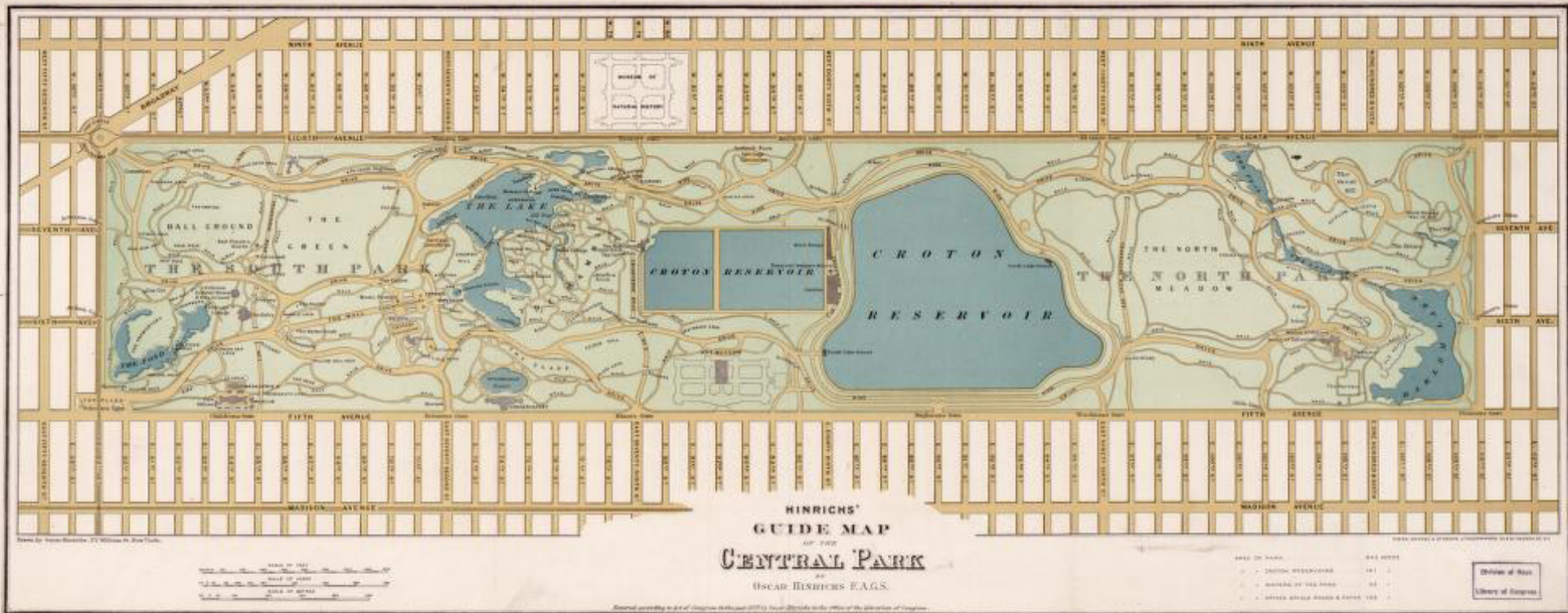
20 - 25  
Montreal, Canadá

# Nova Iorque

1. SWV201422 | 611 West 56th Street
2. Guggenheim Museum
3. Seagram Building
4. MoMA Museum of Modern Art







12307  
 100-200  
 12307  
 100-200



Guggenheim

Torre Siza

Hotel

MoMA

Seagram



Map labels include: LINCOLN SQUARE, SHEEP MEADOW, UPPER EAST SIDE, LENOX HILL, HELL'S KITCHEN, THEATER DISTRICT, MIDTOWN WEST, DIAMOND DISTRICT, MIDTOWN EAST, SUTTON PLACE, HUDSON YARDS, GARMENT DISTRICT, MIDTOWN MANHATTAN, MIDTOWN SOUTH, KOREATOWN, MURRAY HILL, TUDOR CITY, and Franklin D. Roosevelt Four Freedoms State Park.





Edward Hopper, *Skyline near Washington Square*, 1925



Vivian Maier, c.1950





Charles Phelps Cushing, c. 1960





Le Corbusier



Frank Lloyd Wright





Mies



Rossi

1 611 West 56th Street  
SWV201422

“Its location at the corner of 56th and 11th Avenues is an excellent one, allowing all the apartments to have panoramic views of to the east (Central Park), south (Midtown and Lower Manhattan) and west (Hudson River).

As soon as he started to draw the possible volume, there was a need for a model. A study was made of how to articulate the volumes stacked to order in a process described as ‘zoning’. At the end of the day, we had made four models of the tower and there was now a path to follow. In the following months the questions of relations between exterior and the interior arose. The interior, designed by Gabellini Sheppard, was not fully defined. Any floor could undergo programme changes depending on real estate pressure in New York. The big issue was to create a facade that could absorb this variable. The solution was to propose a mesh dictated by the unalterable pillars and floors and propose a division of frames that would accommodate the possibility of having apartments with two or three bedrooms - the dominant typology of the building.

Once the programme had been stabilized, it was possible to study the cladding and doors and windows. The exterior cladding, in white limestone, contrasts with the huge dark glass building found to the North, behind the building. The aluminium doors and windows are mostly hinged, with the exception of the sliding terrace doors.”

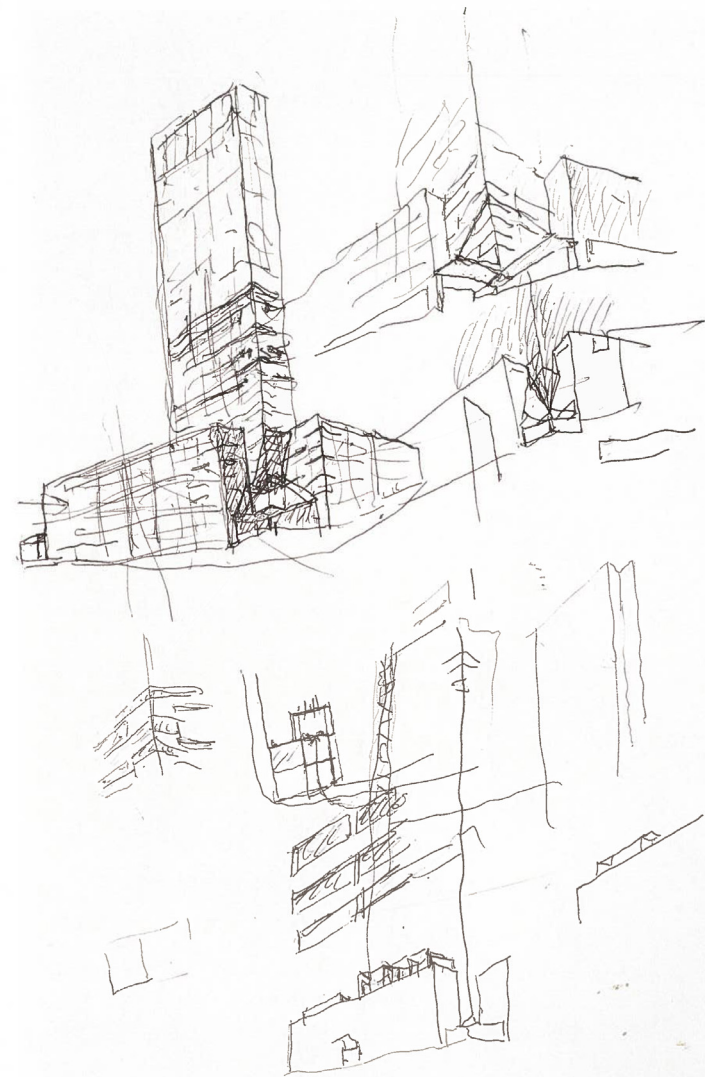
in El Croquis, 2022



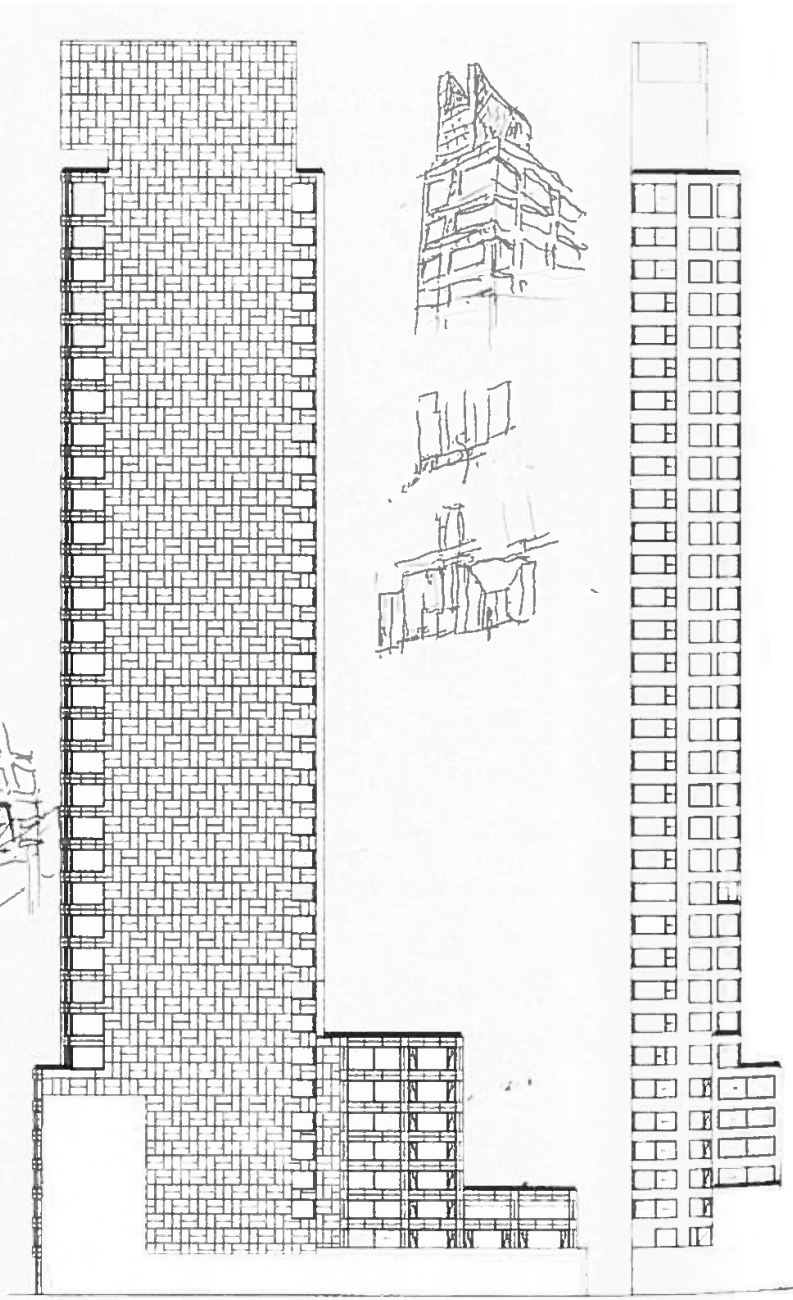
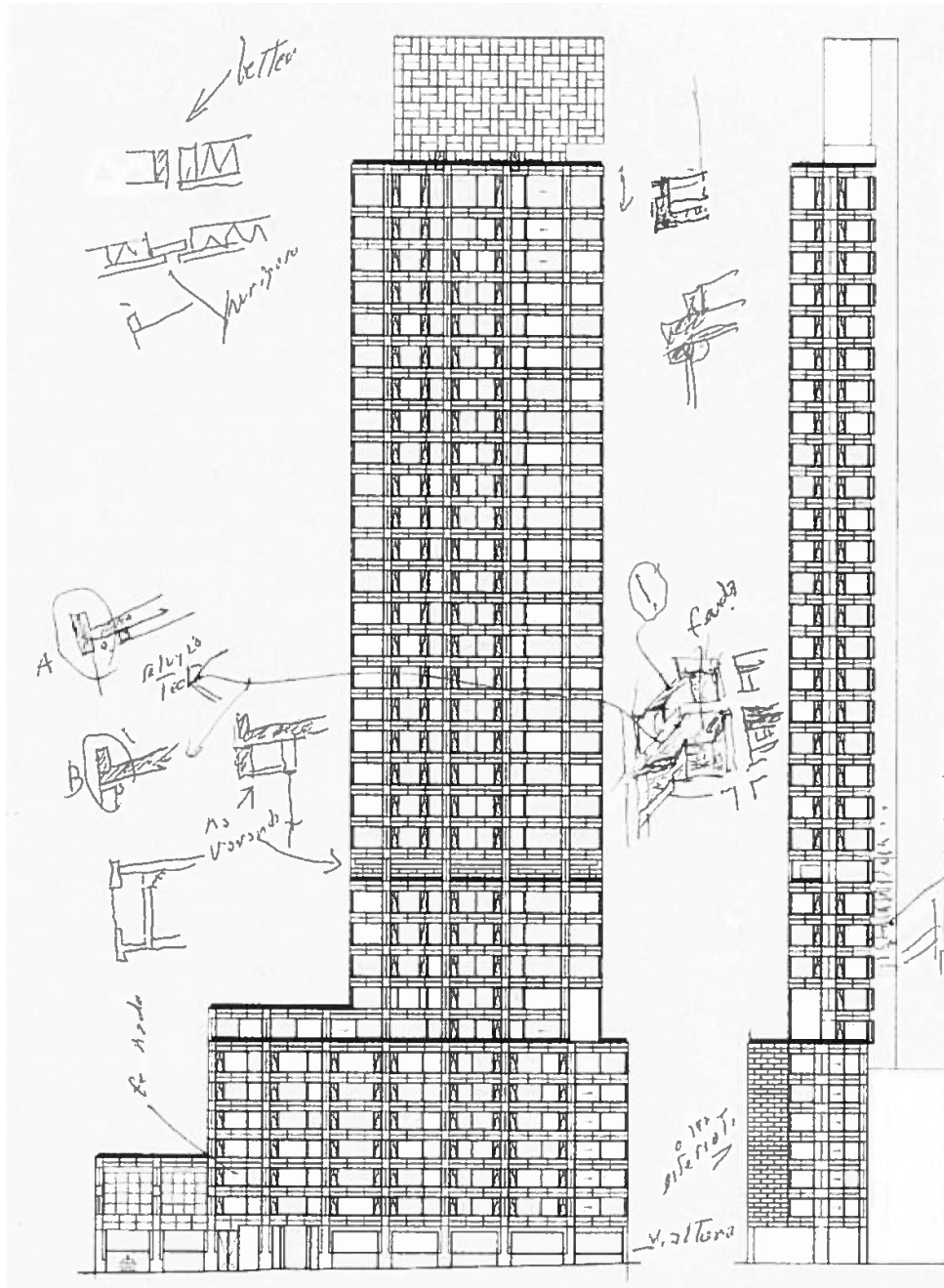




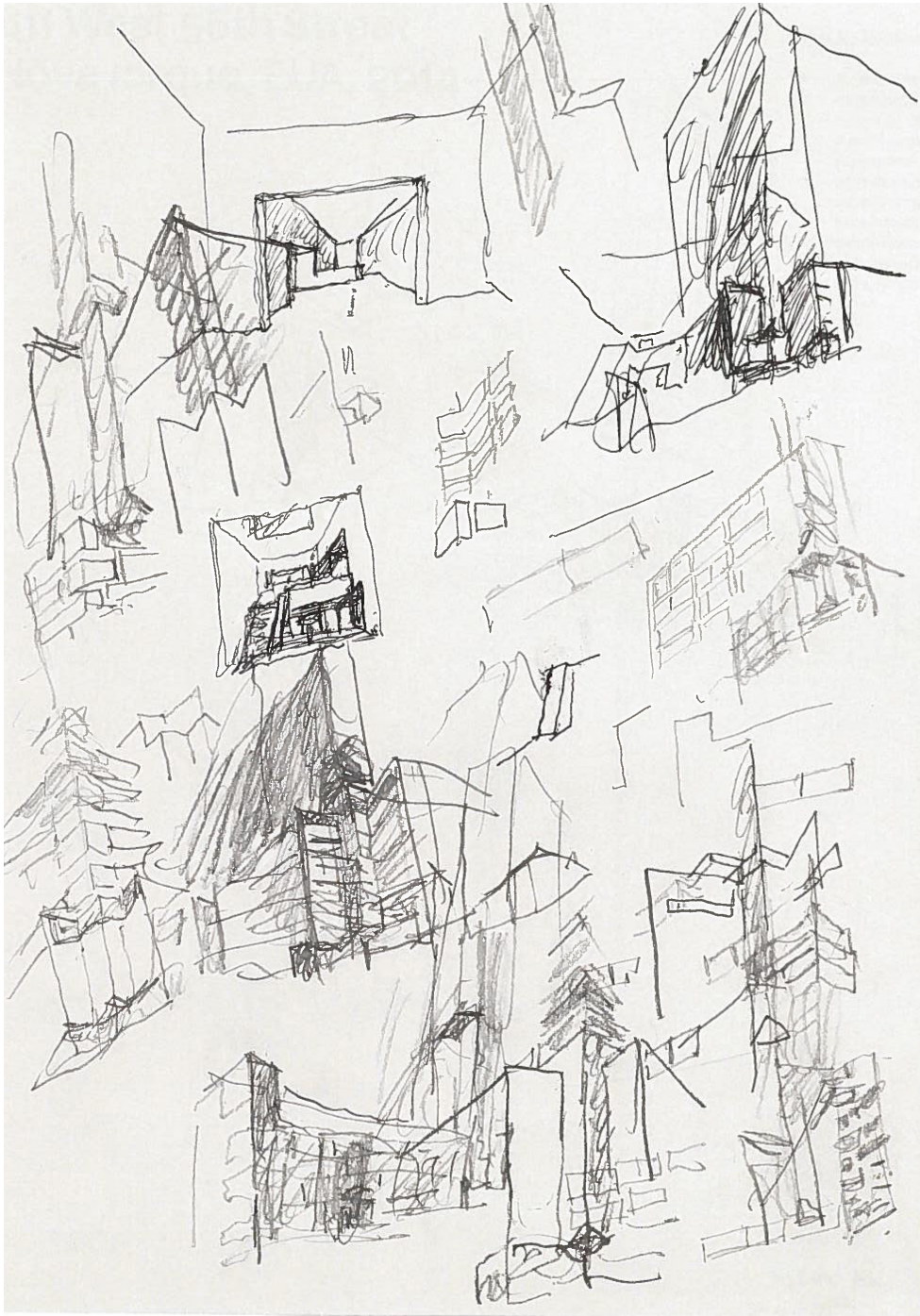




The exterior cladding, in white limestone, contrasts with the huge dark glass building found to the North, behind the building."









2 Guggenheim Museum  
Frank Lloyd Wright  
1943-59

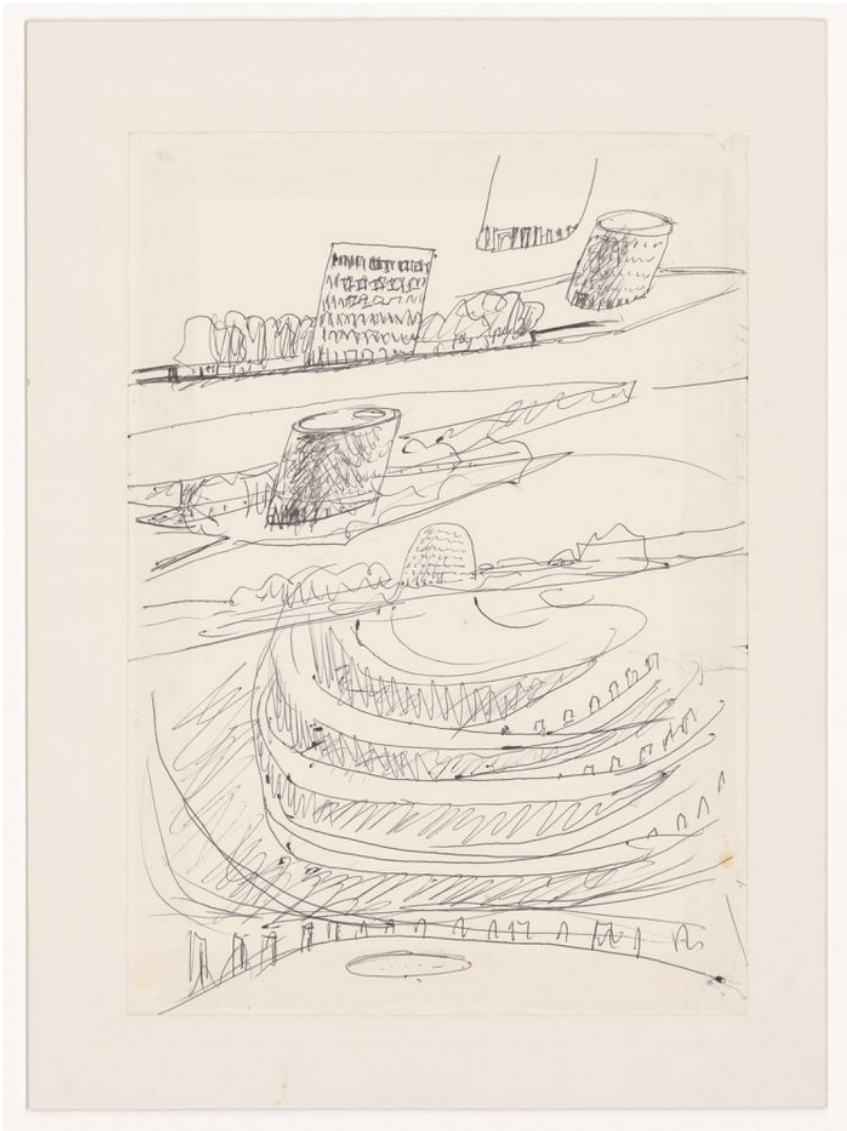
“Completed in 1959, the Solomon R. Guggenheim Museum in New York is the last significant design by Frank Lloyd Wright, as well as one of his most famous works. It represents on many levels the conclusion of a decades-long research on organic architecture, that Wright started at the turn of the 20th century with the group of his “prairie houses”, and then evolved in the 1920s and the 1930s through such iconic buildings as the Kaufmann House in Bear Run, Pennsylvania (1935-1939) and the Johnson Wax Administration Building in Racine, Wisconsin (1936-1943). The partnership between Wright, philanthropist Solomon R. Guggenheim and curator Hilla von Rebay is established in 1943. While the institution’s property rapidly increases, Guggenheim and Rebay turn to Wright, asking him to design an unconventional museum building, conceived specifically to establish a dialogue with the non-figurative art that it shall host. Rebay overtly states that she is looking for “a temple of spirit, a monument!”



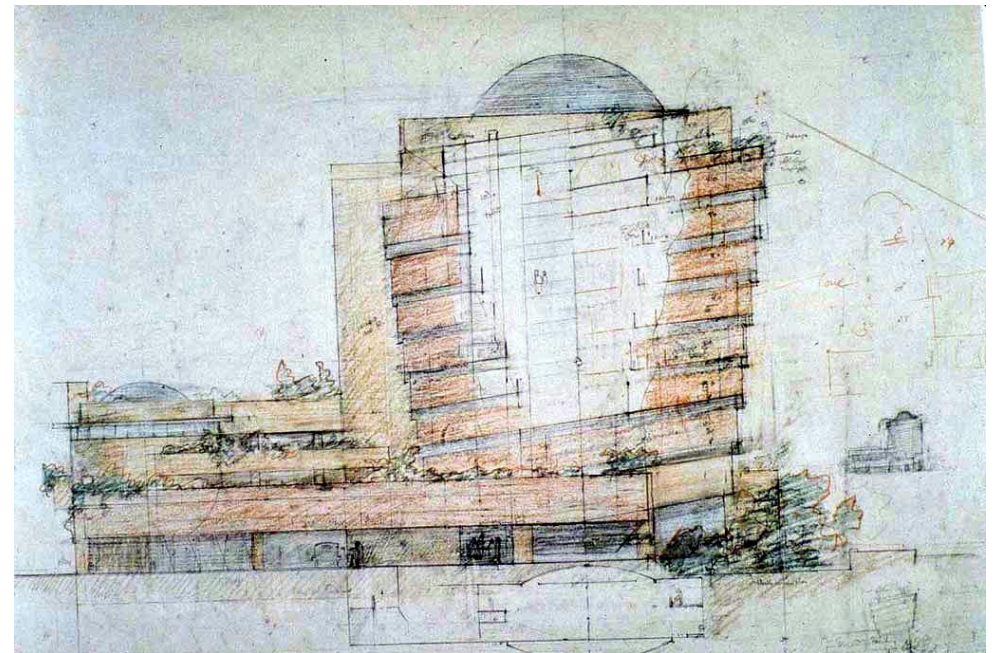




Em construção 1957/58



Álvaro Siza, esboços Sede da Companhia DOM



Frank Lloyd Wright, corte desenho, 1948



### 3 Seagram Building

Mies van der Rohe, Philip Johnson  
1954-58

“ I am in fact, completely opposed to the idea that a specific building should have an individual character - rather, a universal character which has been determined by the total problem which architecture must strive to solve... My concept and approach to [designing] the Seagram Building was no different from any other building that I might build. My idea, or better, direction, in which I go is towards a clear structure and construction - this applies not to any one problem but to all architectural problems which I approach.”

Mies, 1960



Mies e Philip Johnson junto à maquete do Seagram, 1955  
imagem de Irving Penn

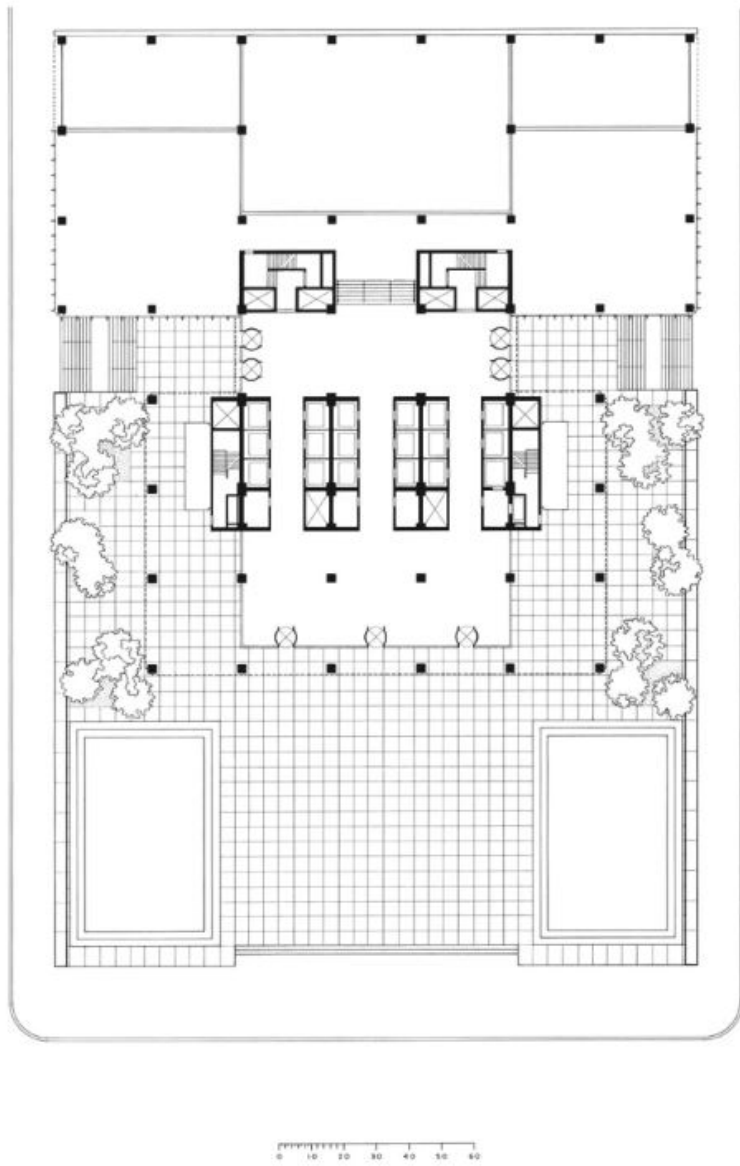


Imagem de Ezra Stoller



As várias fases de construção

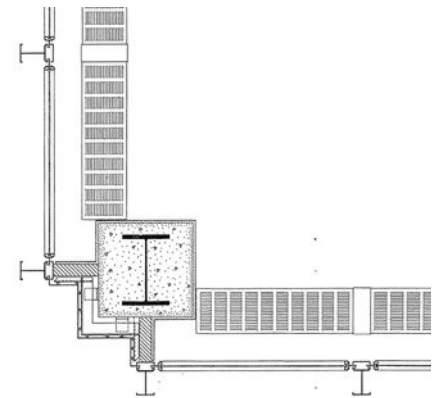




A praça. planta piso térreo



A praça. detalhe banco exterior. Imagem de Richard Pare



Entrada principal  
À direita: Entrada de lado | Detalhe da fachada e do canto





Vista do alçado tardoz

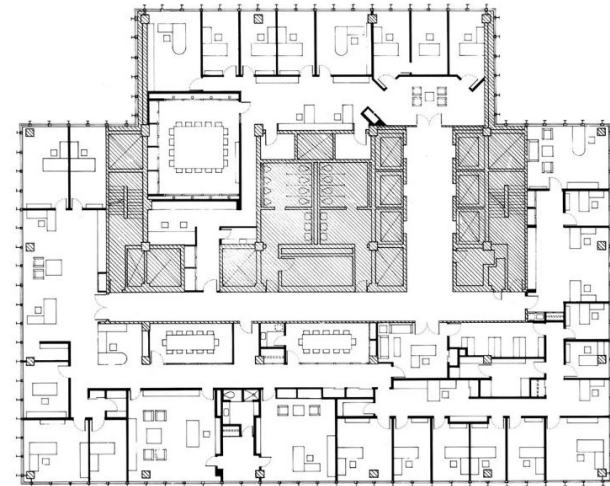


Imagem do interior | Planta tipo escritórios



Vista de um dos escritórios de canto



Restaurante 'The Pool Room'



#### 4 MoMA

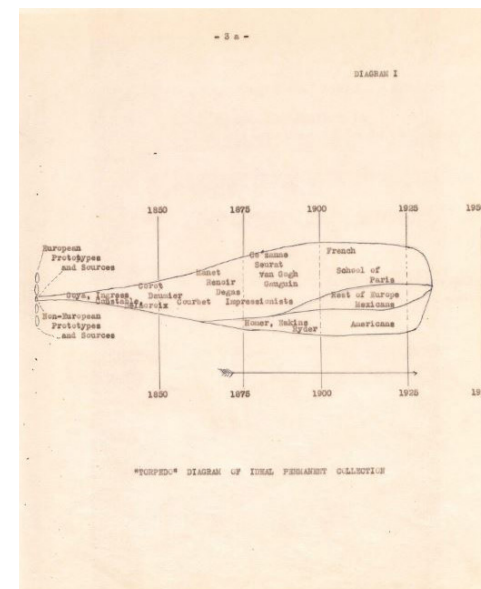
Vários arquitetos e edifícios  
1929-

“Over lunch in 1928, three women launched the radical idea of founding a museum in New York just to exhibit modern art. Abby Rockefeller, Lillie P. Bliss, and Mary Quinn Sullivan envisioned an institution devoted to exhibiting and collecting art of the day, and invited A. Conger Goodyear to be its first president. Less than a year later, The Museum of Modern Art opened in rented quarters on the twelfth floor of an office building at 730 Fifth Avenue with an exhibition approved by the three women, devoted to the modern masters.

Founding director Alfred H. Barr Jr. initially conceived of the Museum’s collection as “a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of 50 to 100 years ago.” Barr proposed selling works more than fifty years old to other museums—like The Metropolitan Museum of Art and the Whitney Museum of American Art—as MoMA’s collection aged, while continuing to purchase work by living artists.

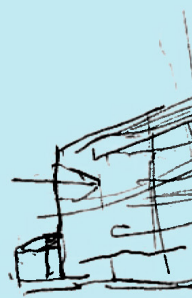
The first American to have work represented in the collection was Edward Hopper, with the anonymous donation (from American collector Stephen C. Clark) of the painting *House by the Railroad* in 1930.

In May 1939, after a decade functioning out of rented spaces (...), The Museum of Modern Art moved into a new, custom-built home on West 53rd Street. The flagship building was designed in a collaboration between the American architects Philip L. Goodwin (a Museum trustee) and Edward Durell Stone, with a sculpture garden designed by MoMA architecture curator John McAndrew and MoMA director Alfred H. Barr Jr.



Em cima: Pátio do museu, 1963

Em baixo: Alfred H. Barr Jr, “Torpedo” Diagram of Ideal Permanent Collection, 1933



SIZA BARROQUE