

EN



Siza, Baroque Chamber

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Drawing Matter

Casa da Arquitectura

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Siza Baroque is a condition of Álvaro Siza's work that he recognised early on. The research project of the same name carried out over the last three years at the Centre for Studies in Architecture and Urbanism at FAUP, is now finally on display in an allusion to Aldo Rossi's essay *Architecture for Museums*.

The research sought to bring together Siza's works, writings, and drawings, which are currently scattered across various archives and geographies, linking them together in a single cataloging system. The material was organised and identified using the acronym SWV, the initials for *Siza Work Version*, in the image and likeness of the BWV system that Wolfgang Schmieder created for Bach's baroque pieces. Architectural theory chooses the first date as essential to understanding the work. General history, on the other hand, favors the final dates, which are seen as testimonies of an achievement. The *Siza Baroque* research team tried to combine them in a single acronym, which is doubly chronological.

SWV197678, one of the 18 works on display, thus identifies the house that Siza designed and built for his brother between the years 76 and 78 of the 20th century, a period in which Matta-Clark was developing his Office Baroque, summoned in the baroque echo chamber that this exhibition also proposes.

The canon of "*Siza, Baroque Chamber*" covers the entire period of the author's work, from "*Waiting for Success*" (a title stolen from Henrique Pousão's work, painted in Rome in 1882, and whose representation is a metaphor for the young Siza *under construction*), through the non-chronologically arranged periods of *Concrete, White and Gold*, which we have identified as Siza's various phases (as with Picasso), albeit with fluctuations, contaminations, resonances and, above all, recurrences. The focus on works that began in the golden decades of the 70s and 80s, the most ideologically baroque, exposes the affinity that the author's compositions established with the *Idea of Baroque* from an early age, sometimes unconsciously (perhaps), but also in a sought-after way, as he admits.

About SWV197678 Siza, baroque like the irregular pearl that initially (and in Portuguese) gave it its name, would later say:

"This house establishes relations, for example, with Baroque architecture, but this is unimportant. It's an exercise I like, and my brother likes it too. It's something different, a project that allowed me to research..."

The exhibition thus proposes a point of view and a framework built from the inside of this chamber/camera in an elaborate composition that summons Siza's work through many elliptical lenses: his photographers, his drawings (preferably reproductions in plan), student drawings (originals) that are copies of baroque architectures and of the author's, antique pieces in gold, carving and "*golden granite*", ancient and modern artistic practices, books (timeless or dated) – a small chamber for contemplation and, at the same time, for reflection.

"A project that allowed [and continues allowing us] to research..." (Siza, op cit.)

Shell and irregular pearl (baroque)

The Portuguese origin of the word (barroco, barrocal, barranco) refers to the rough, natural, unfinished character (of the stone or pearl), later inverted among jewellers to designate the elaborate, meticulous and chiselled that persists today (Cf. Severo Sarduy, *Barroco*, 1974).

Courtesy Celeste Rodrigues (shell)

Courtesy Ribeiro dos Santos Family (pearl and dome)

Pala di Brera (Brera Madonna, Brera Altarpiece, or The Montefeltro Altarpiece) by Piero della Francesca, 1472.

Apse crowned by a shell with a pearl hanging over this Sacred Conversation, as the painting is also known.

Postal Pinacoteca di Brera

Arquivo Siza Barroco

Woman with child walking under aqueduct with white neighbourhood in background. Malagueira, 1996.

Photography Giovanni Chiamonte

CCA

Álvaro Siza fonds/Canadian Centre for Architecture

Light box

Siza (in the Atelier) photographed by an unknown author and unknown (in the Atelier) painted by Henrique Pousão, both “Waiting for Success”. Almost 100 years separate these transparencies, which we propose to illuminate as analogous representations. Henrique Pousão’s self-representation ends up portraying Siza in his formative years and the painter’s suggestive title reveals the recognition hope of a collective.

Esperando o sucesso, Henrique Pousão, 1882.

Reproduction of Oil on canvas, 131.5cm x 83.5cm

Soares dos Reis National Museum (original on display)

Siza no Escritório do Edifício Imperial,
Porto, 1957.

Atelier Álvaro Siza

SWV195814**White butterfly walls**

Bird's-eye view of Boa Nova complex.

Leça da Palmeira, 1969-74

Álvaro Siza fonds/Canadian Centre for Architecture (CCA)

SWV196771**Manuel Magalhães House**

Construction phase of the house, view from the avenue. Two women in black: one carrying two jars and the other peering into the work site.

Photography of the courtyard with inner life.

Porto, 1967-1971

Álvaro Siza fonds/Canadian Centre for Architecture (CCA)

SWV196487**Alves dos Santos House**

House view from the street by Luís Ferreira Alves. Tree in winter on white walls.

Interior courtyard of the house photographed by Luís Ferreira Alves.

Póvoa de Varzim

Arquivo da Casa da Arquitectura

SWV197072a**Caxinas Housing neighbourhood**

View of the block under construction.

Vila do Conde, 1970

Álvaro Siza fonds/Canadian Centre for Architecture (CCA)

Photograph, by Roberto Collovà, of the mixed commercial and residential building and the public playground with sand floor from the nearby beach.

Vila do Conde, 1970

Courtesy Roberto Collovà

Color Photograph of the exterior.

Vila do Conde, 1970

Courtesy Atelier Álvaro Siza

SWV197206**SAAL: Bouça neighbourhood**

Photograph of the neighbourhood in a baroque context. This view is now impossible due to the construction of the northern end of the complex, designed by Siza himself.

Porto, 1978

Courtesy Roberto Collovà

Photograph by Brigitte Fleck of the first phase of construction, with a temporary wooden staircase built by the residents.

Porto, 1978

Courtesy Brigitte Fleck

SWV197379**Beires House**

Photograph by Brigitte Fleck of the pump house: the unpumped part with the bow-window facing the inside of the block.

Póvoa de Varzim, 1978

Courtesy Brigitte Fleck

View by Roberto Collovà of the “organic” frame facing the street.

Interior view of the “organic” window by Roberto Collovà.

Póvoa de Varzim

Courtesy Roberto Collovà

SWV197477**São Victor neighbourhood**

Photograph by Brigitte Fleck of the band under construction.

Context photo by Brigitte Fleck: wasteland in the foreground, clothes drying in the middleground, crumbling wall in the third plane and Siza's architecture in the background.

Porto, 1978

Courtesy Brigitte Fleck

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SWV197276

Domus Supermarket

Detail: Siza's venturian duct and oculus.

Cf. Venturi, Scott Brown. Lieb House. New York. 1969

Photo of the outside of the shipyard.

Porto, 1972

Álvaro Siza fonds/Canadian Centre for Architecture (CCA)

.....
SWV197678

António Carlos Siza House

Photograph, by Luís Ferreira Alves, of the rear side of the house, revealing the interstitial inner courtyard (Laundry bay window to the right).

Santo Tirso

Arquivo Casa da Arquitetura

Colour photo of the interior courtyard by Teresa Siza.

Santo Tirso

Courtesy Teresa Siza

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SWV198084b

Bonjour Tristess

Photograph of the Bonjour Tristess' platband oculus at the fold of the building.

Berlim, 1984-88

Álvaro Siza fonds/Canadian Centre for Architecture (CCA)

Photo of the building under construction.

Berlim, 1983-84

Courtesy Brigitte Fleck

.....
SWV198590

Housing in Haia

Photograph of the exterior of *Punt en Komma*, by José Miguel Rodrigues.

Photograph of the exterior of Punt en Komma, detail of the collective staircase allowing direct access to six flats in a refinement of a traditional Dutch typological scheme, usually with three floors and four accesses.

Haia, 2022

Arquivo Siza Barroco

.....
SWV197797

Malagueira neighbourhood

Photograph, by Brigitte Fleck, of Siza's Malagueira with contemporary intervention in the background ("Cruz da Picada" tall buildings with blue corners).

Malagueira, 1990

Courtesy Brigitte Fleck

Photograph of the fold of the technical duct (aqueduct).

Photograph of a street showing the relation between the new neighbourhood and the pre-existing houses.

Photographies Atelier Álvaro Siza

Courtesy Drawing Matter

.....
SWV197997

Oporto school

Photograph, by Luís Ferreira Alves, of the site of the future acropolis of the Porto School before Siza's global intervention. In the background, on the right, can already be seen the Carlos Ramos Pavilion, the Stables, and the Pink House, designed by Siza. In the background on the left, the modern buildings envisaged in Fernando Távora's Campo Alegre plan.

Courtesy Arquivo da Casa da Arquitectura

Photograph, by Luís Ferreira Alves, of the site of the future acropolis of the Escola do Porto after Siza's global intervention. In the foreground, you can see Porto townhouses with long, narrow plots.

Courtesy Arquivo Álvaro Siza. Col. Fundação de Serralves - Museu de Arte Contemporânea

Porto School buildings in rough, by Roberto Collovà: concrete.

Porto, 1989

Courtesy Roberto Collovà

SWV199808

Iberê Camargo Museum

Photograph, by Ana Tostões, of the museum's intercommunicating passages, with Lake Guaíba in the background, on the horizon.

Porto Alegre, 2023
Courtesy Ana Tostões, Siza Barroco

Photograph of the interior before final finishes.

Porto Alegre
Courtesy Atelier Álvaro Siza

SWV201421a

Residential tower in New York

Photograph of the work in progress, by Álvaro Fonseca, showing the ossature of the building.

Courtesy Atelier Álvaro Siza

Photograph, by José Miguel Rodrigues, of the context of the building on a flaneur scale.

Nova Iorque, 2022
Arquivo Siza Barroco

SWV201414

Abstract classic column

Composition of fragments of pillars without base and entablature (abstraction of the Greek Doric column) in a classical context.

- 1 Temporary installation in the courtyard of the Royal Academy of Arts, London, as part of the exhibition *Sensing Spaces, Architecture Reimagined*, between January and April 2014.
- 2 Photograph by Jorge Figueira in Somerset, on the Shatwell farm (Drawing Matter) where it was transported, ending up being appropriated by nature (origin of the Corinthian capital).

Courtesy Jorge Figueira, Siza Barroco

We evoke their presence in this patio under the sky, designed by Fernando Távora, coexisting with the pink walls and fragments of golden granite that we selected for this exhibition.

Fragments (of granite) in pátio under the sky

I

Fragment of capital with inscription in Roman alphabet (votive altar found in Dume, Braga)
To Álvaro Siza ('Genio', since the 2nd century)

Deposit Porto City Council
120 Lap CMP/ MNSR

II

Fragment of a torsa column
Baroque (since the 12th century)

Deposit Porto City Council
34 Lap CMP/ MNSR

III

Granite mysula
Structural ornament (baroque)

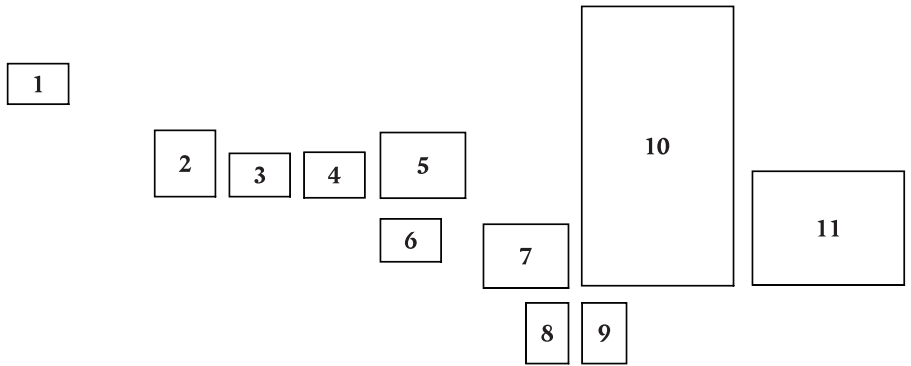
18 th century (?)
Deposit Porto City Council

IV (inside)

Gilded woodcarving mísula
Ornamental structure (undated)

Arquivo Siza Barroco

Velvet Curtain



- 1 “Esperando o sucesso / Waiting for success” (such as the character in Henrique Pousão’s painting) and bathed in gold by the natural light coming in through the window, the young Siza works at his drawing table in the Imperial Building, Porto, 1957.

Photography Álvaro Siza Atelier
Courtesy Drawing Matter

- 2 André Malraux and his Imaginary Museum. André Malraux photographed in 1953 in his house of Boulogne near Paris working at his book “Le Musee Imaginaire” or “Imaginary Museum” 2nd volume “Du bas relief aux Grottes Sacrees”.

Photography Maurice Jarnoux, Boulogne sur Seine
Paris Match Archive/Getty Images

- 3 Álvaro Siza, photographed working for the Kulturforum competition, in the Senate office, Berlin, 1983.

Photography Birgitte Fleck
Author courtesy

- 4 “Construction of Siza’s Nolli Map of Oporto” on Telles Ferreira’s plan (1892) representing the Baroque city.

Photography Inês Sanz Pinto
Siza Baroque

- 5 Classical-baroque alternation scheme by Angel Guido, 1927. Presented at the Third Pan-American Congress of Architects, Buenos Aires, 1927 and published in Angel Guido’s book “Orientación espiritual de la arquitectura en América”, Rosario: Univ. del Litoral, 1927, p79.

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Álvaro Siza fonds/Canadian Centre for Architecture

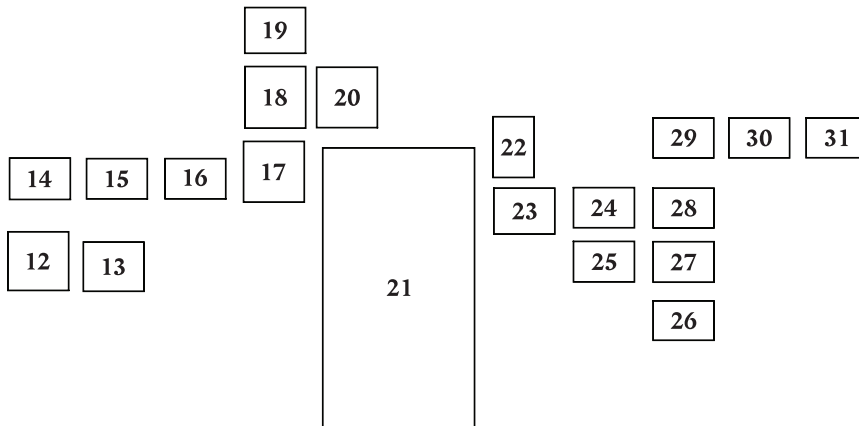
- 6 Scheme by Siza Baroque research project, 2022.

- 7 Representation of the History of Architecture (from the ancients to the moderns), by Eduardo Souto de Moura. The drawing was part of the conference “A actualidade do Barroco – The actuality of the Baroque”, given by the author at the Clérigos Church in 2016 and, in 2024, at the Soares dos Reis National Museum in the context of the Siza Baroque research Project.

Drawing Eduardo Souto de Moura
Author courtesy

- 8 Sketch of the interior of Pinto e Sotto Mayor Bank, in Lamego, with a central space defined by the design of the counter.

In Álvaro Siza, Brigitte Fleck ed., Architecture Collection, London: E & FN Spon, 1995, p51.



9 Proposal submitted to tender (and not selected) for the urban study of Caserta. Sketches of the process consulted in 2022 on a study trip to the CCA.

Photography Mafalda Lucas
Arquivo Siza Barroco

13 The Bonjour Tristesse building cuts out the Berlin sky with a classical finish (like the entablature interrupted by the windows) in the Nasoni manner at Baroque Porto.

Photography Giovanni Chiamonte
Courtesy Nicolò Chiamonte

10 Baroque Berlin, representation of the urban rule and the exception. The Rondellplatz and the southern Friedrichstadt” by Dismar Degen, 1734, property of the Miirkische Museum. Reproduction of a heliogravure by Franz Jahn (Berlin, 1939) which in turn reproduces the original oil painting on canvas lost in World War II.

Courtesy Staatliche Museen zu Berlin

11 Construction of Baroque Berlin. “Building works on Friedrichstrasse in Berlin”, Dismar Degen, 1735. Reproduction of the oil painting on canvas

Bridgeman Images

12 The atmosphere of the Bouça neighbourhood, with the houses and outdoors appropriated by the inhabitants in the first construction phase.

Photography Giovanni Chiamonte
Courtesy Nicolò Chiamonte

14 Children, Porto islands and the other city
15 meet in the architecture of São Víctor.
16 Happy children among family and neighbours on a Porto Island, greeting visitors at the granite portal and enjoying the photograph in S. Víctor.

Photographies Brigitte Fleck, 1978.
Author courtesy

17 Terraced houses in the São Víctor neighbourhood framed by a pre-existing wall with a plaque identifying “Operação SAAL (SAAL operation)”.

Photography Roberto Collovà
Author courtesy

18 The ruins of the demolition of São Bento da Avé-Maria Monastery with the temporary railway station on the right and the common city in the background, Porto, 1900.

Photography Aurélio da Paz dos Reis
Centro Português de Fotografia

- 19** Monastery of S. Bento da Avé-Maria of Porto, demolished for the construction of S. Bento train station.
Photograph of the façade of São Bento Church, Sacristy and School House, Porto, 1893.
Photography Alberto Maria Ribeiro de Meireles
Courtesy Fundação Marques da Silva, Família de Alberto Maria Ribeiro de Meireles
- 20** Departure of Lúcio Costa and his daughter, Helena, from S. Bento train station in Porto. With them: Carlos Ramos, Fernando Távora and José Carlos Loureiro.
“O Pedagogo” in *Carlos Ramos, S/p*, fig.7
- 21** “King John IV in the Corpus Christi procession” José da Cunha Taborda (1766-1836), Oil on canvas.
Canopy of state (baldaquin) on a festive day with baroque city in the background.
Deposit Porto City Council at MNSR | Allen Collection – former MMP
758 Pin CMP / MNSR
- 22** Siza’s grandmother’s kitchen which he refurbished when he was just a young student “waiting for success”.
Matosinhos, 1952.
Courtesy Álvaro Siza Atelier
- 23** The young Álvaro Siza on one of his visits to the Casa Manuel Magalhães construction site.
Photography Álvaro Siza Atelier
CCA
Álvaro Siza fonds/Canadian Centre for Architecture
- 24** Álvaro Siza in the courtyard of his Rua da Alegria office, analysing, with a “bird’s eye view”, a study model of Malagueira neighbourhood.
Photography Álvaro Siza Atelier
Courtesy Drawing Matter
- 25** Atmosphere of Álvaro Siza’s studio in Rua da Alegria.
Photography Roberto Collovà, 1984.
Author courtesy
- 26** Álvaro Siza welcomed at The Hague Town Hall (Villa Nieuw Parkwijk, Berlage, 1913), in the context of the Punt en Komma project. Golden atmosphere and baroque painting in the background (it could be the amputated *The Night Watch* to fit in the room as Agustina Bessa-Luís tells us).
CCA
Álvaro Siza fonds Canadian Centre for Architecture
- 27** Slide of Siza discussing the project with the future inhabitants of the Punt en Komma complex, on a 1:1 scale model, The Hague, 1984.
CCA
Álvaro Siza fonds Canadian Centre for Architecture
- 28** Álvaro Siza with a sketchbook in the dry Alentejo landscape. Quinta da Malagueira, the site of the future neighbourhood near Évora.
Photographies Álvaro Siza Atelier, 1997
Courtesy Drawing Matter
- 29** Photographs of the Malagueira
30 neighbourhood construction site. In evidence is the technical gallery (analogous to the Évora aqueduct) that leads away from the housings across the Alentejo landscape.
Photographies Álvaro Siza Atelier
Courtesy Drawing Matter
- 31** Two houses in the Caxinas neighbourhood with two women in the foreground collecting sargassum on the beach, Vila do Conde.
Courtesy Álvaro Siza Atelier

Office Baroque

1977-2005, 44 min, b&w and color, sound,
16 mm film on HD video

Matta-Clark worked on a five-storey commercial building (in a tourist location in Antwerp) with enfilade cuts between compartments and floors that turned the conventional interior into a surprisingly kaleidoscopic space.

Shortly after Matta-Clark's death, attempts were made to preserve the work as a museum of contemporary art, but the building was demolished.

The video includes an interview with Gordon Matta-Clark in English.

Camera: Eric Convents; Assistant: Dirk Geens;
Audio: Roger Steglaerts; Montage: Roger Steylaerts,
Eric Convents; Music: Andre Stordeur "syntheses";
Realization: Eric Convents; Producer: E.C.F., Roger Steylaerts.

The Estate of Gordon Matta-Clark
Electronic Arts Intermix (EAI), New York

Siza Baroque anthological library in a bookcase designed by Siza

Work in progress on a Siziana Library, featuring everything that the architect Álvaro Siza has published or that has been published about him. Library chosen on the Baroque and its problems, namely Anthony Blunt and his "Some Uses and Misunderstandings of the Terms Baroque and Rococo as applied to Architecture".

Arquivo Siza Barroco

"Avec les Beaux Arts, aucune concurrence!" (Bresson dixit)

Drawings by History of Modern Architecture students (FAUP, 2nd year) in response to the exercise Fragments of Nasoni's Porto Baroque and of the work of Álvaro Siza.

They are examples from SWV Porto Beaux-Arts drawing archive, which includes copies of drawings by Siza, Borromini, Bernini, Nasoni, and simulacra by other Baroque authors.

Paradoxically, these copies are originals of our time, with traces of the manual labor of the students (from Siza's school) who are still trained to draw by hand. Most of them are representations of problems, thinking and problematizing documents by Siza Baroque.

Teaching team: José Miguel Rodrigues, Sílvia Ramos,
Mariana Sá, Ricardo Leitão.
HAM, Arquivo Siza Barroco

Siza Baroque

Soares dos Reis National Museum

12 sep – 31 dec 24



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