



Workbook of Affinities

Updating the Grand Tour.
Memory and Invention of the
European Built Environment

The *Workbook of Affinities* comprises 7 sections that synthesise the results of the exercises undertaken by the UpGranT Consortium in the conception of a learning by travelling pedagogical model, re-empowering the Grand Tour's long-standing practice.

Section 1 UpGranT Consortium

Section 2 Politecnico di Milano · POLIMI

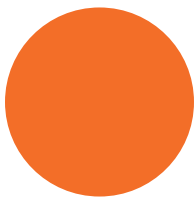
Section 3 Faculty of Architecture – University of Porto · FAUP

Section 4 Alma Mater Studiorum – University of Bologna · UNIBO

Section 5 Art Academy of Latvia · LMA

Section 6 Aristotle University of Thessaloniki · AUTH

Section 7 Estonian Art Academy · EKA



– Helder Casal Ribeiro, Silvia Ramos	1 Grand Tourists	P3
	Ten architects who build, teach and travel	
	Wall atlas	
– Silvia Ramos, Helder Casal Ribeiro	2 Grand Tour	P11
	Place, Presence and Occasion: an updated itinerary	
	Wall atlas	
– Helder Casal Ribeiro, Silvia Ramos	3 Souvenirs on Exemplary Buildings	P19
	<u>Three modern landscapes: measure, meaning and narrative</u>	
	House of the 24: absolute geometric beauty	
	Santa Maria Church and Parish Centre: modern acropolis	
	Carandá Market, Braga: urban ruin garden	
– Silvia Ramos, Helder Casal Ribeiro	4 Learning by travel with...	P37
	Travels with Nuno Melo Sousa	

Ten architects who build, teach and travel

– Helder Casal Ribeiro,
Silvia Ramos

Peter Eisenman’s interview for “Prespecta 41”, with the focus on the concept of the *Grand Tour*, is subtitled *Grand Tourist* and introduced by the following perspective: “The idea of the grand tour in architecture is an English – if not a European – tradition, in which an older experienced traveller initiates a young person to the culture splendours of southern Europe. While the Grand Tour has come to be seen as an essential part of an architect’s education, my travels with Colin Rowe were part of an ‘accidental’ education, but they had a profound impact on the manner in which I would subsequently practice” (Eisenman 2008, p. 131).

From Eisenman’s words, we figure that a Grand Tourist may be an architect who undertook the Grand Tour as part of his cultural and architectural practice, demonstrating the generative role of travel in his built work, and at the same time be an architect willing to mentor students or young architects in the same kind of practice.

Within this European tradition, Portugal’s circumstances were distinct until 1974 due to its harsh social and political status (a military dictatorship and the *Estado Novo* from 1926-1974), which imposed strong cultural and economic constraints, including restrictions on travel. Furthermore, Portugal’s peripheral condition has amplified the isolation and constraints, but has also heightened the desire and meaning of travel, a condition that has changed significantly in the last 30 years. In these circumstances, travel influences have been seen more as inspiration than direct quotes, able to trigger new interpretations or beginnings, as in the case of the ‘Porto School’.

Premises for a selection

The 10 Porto Grand Tourists are part of a constellation of architects generally referred to as the ‘Porto School’, united by a desire to reconquer the quality of the built landscape through a certain formal liberation, coupled with the accountability that follows. Accordingly, the first premise is that they have studied and taught architecture at the Fine Arts School of Porto, now the Faculty of Architecture – University of Porto.

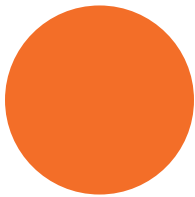
The thread of Portuguese modern Architecture is linked to communities of practice, where a distinctive depiction between Lisboa and Porto (the two Fine Arts Schools) was relevant in the evolution of a practice and a specific line of thought. The inception of the designated ‘Porto School’, within the Fine Arts School of Porto (EBAP/ESBAP) and the Faculty of Architecture of Porto University (FAUP), is fundamental in this process, leading to the sedimentation and recognition of Portuguese Architecture hinged on drawing (freehand sketch) and a strong relation between professional practice and teaching within an atelier-teaching methodology.

The second premise draws on an amplified timeline of the ‘Porto School’ by identifying architects, representing different generations, born between 1910 and 1990, who developed their practices from the 1930s to the present.

From this universe of architects, a final premise highlights those recognised by their peers for their practice, both locally and internationally, or in other words, the ruling figures of Porto’s architectural culture, both for their built work and for their academic commitments.

The Ten Grand Tourists

The first two architects to open the 10 Porto Grand Tourist selection are Alfredo Viana de Lima, representing the generation born in the 1910s, and Fernando Távora, representing the 1920s, both foundational figures of the



1 Grand Tourists

School’s didactics and in the revision of the Modern Movement, in the 50s, with significant institutional travels.

Alfredo Viana de Lima (1913-1991) enrolled in 1929 at the Porto Fine Arts School and, in 1941, obtained his diploma in Architecture from the same Institution, although he had already been practising architecture since 1938. He taught at ESBAP since 1961, becoming a professor in 1974.

Examples of Viana de Lima’s built work include the Aristides Ribeiro House (Porto, 1949-51), Marinhas House (Esposende, 1954-57), and the Faculty of Economics – University of Porto (Porto, 1961-74).

These examples reflect Corbusier’s built work and writings, which served as a fundamental reference in the architect’s practice, and were tested *in situ* and validated during his many travels. Alfredo Viana de Lima was a worldwide traveller, participating in UNESCO missions in Brazil, CIAM Meetings, and the Gulbenkian Mission in Africa, travelling from Asia to America and Africa.

Fernando Távora (1923-2005) attended the Architecture Special Course at Porto Fine Arts School in 1941, and he obtained his diploma in Architecture in 1952. Between 1957 and 1993, he taught first at ESBAP and then at FAUP.

Távora’s architecture practice was based in Porto since the 1940s. Examples of Távora’s built works, over time, include the Santa Maria da Feira Market (Santa Maria da Feira, 1953-59), the Santa Marinha da Costa Convent (Guimarães, 1976-85), and the House of the 24 (Porto, 1995-2002). These buildings are multi-referential, reflecting a wide range of interests and references, from Corbusier, Wright, BBPR, Gardella, Albini, Coderch, to Japanese culture, all of which were personally experienced during the architect’s travels. Távora was an avid traveller. He received, in 1960, a grant from the Calouste Gulbenkian Foundation and the Institute for Culture of the United States and Japan, for travelling through the USA, Mexico, Japan, Thailand, Pakistan, Lebanon, Egypt, and Greece. Between 1951 and 1959, he participated in the Hoddesdon CIAM Meeting and the Otterlo Team 10 Meeting, among others. Távora’s meaningful role in promoting travel as an architect and educator led to the creation, after his passing, of an annual travel grant in his memory, the Fernando Távora Award.

Representing the generation of the 1930s are two key figures, Alcino Soutinho and Álvaro Siza, who were strongly inspired by Carlos Ramos (ESBAP Director 1948-1969) and Fernando Távora’s teachings.

Alcino Soutinho (1930-2013) joined the Porto Fine Arts School in 1948 and obtained his diploma in Architecture in 1957. Soutinho’s architectural practice, based in Porto, also included teaching at ESBAP and FAUP between 1972 and 1999. Examples of Soutinho’s built works include Pousada de S. Diniz (Vila Nova de Cerveira, 1970-74), the Museum Amadeo de Souza Cardoso (Amarante, 1978-80), and the Matosinhos Municipality (Matosinhos, 1981-87). These buildings reflect some of the main architectural references in the architect’s work, including BBPR, Gardella, Albini, and Aalto. Some of these references may be corroborated by Soutinho’s 1961 travel to Italy, funded by a grant from the Calouste Gulbenkian Foundation.

Álvaro Siza (1933) studied Architecture at the Porto Fine Arts School from 1949 to 1955, with his first project being built in 1955. As part of his architectural practice, Siza also taught at ESBAP from 1966 to 1969 and at FAUP until 2003. Selected examples of Siza’s built works, spanning different phases, include the Leça da Palmeira Swimming Pool (Matosinhos, 1961-66), Santa Maria Church and Parish Centre (1990-96), and the Serralves Foundation (Porto, 1991-2004).

These buildings reflect multilayered and diverse references in the architect’s practice, ranging from Picasso, Gaudí, Corbusier and Wright to Aalto, Loos, Tessenow, Taut, Duiker, Barragán and Louis Kahn, among others, all of which were experienced and deepened during the architect’s travels. Siza is an avid traveller since his student days, with scholarly trips to France and Finland, and a life of travel spanning Scandinavia/Russia to Brazil, with significant incursions into Asia.

Representing the generation born in the 1950s are two architects strongly influenced by Aldo Rossi’s writings, Eduardo Souto de Moura and João Álvaro Rocha, who reaffirmed an informed relationship between architecture and the other arts, namely Donald Judd, Richard Serra and Portuguese artists Ângelo de Sousa and Pedro Cabrita Reis.

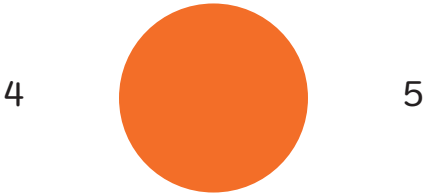
Eduardo Souto de Moura (1952) attended ESBAP and completed his degree in Architecture in 1980. While still a student, Souto de Moura collaborated with Siza between 1974 and 1979. Since then, he has developed his practice based in Porto. Souto de Moura taught at FAUP, from 1981 to 1990 and returned in 2003. Examples of Souto de Moura’s built works include the Carandá Market (Braga, 1980-2001), Santa Maria do Bouro Convent (Braga, 1989-1997), and Braga Municipal Stadium (Braga, 2000-2003). These examples reveal some key references in his work, namely Mies van der Rohe, Barragán and Russian constructivism, which he validated during his travels from North and South America to Iran.

João Álvaro Rocha (1959-2014) studied at ESBAP from 1977 to 1982, earning his degree in 1986. While completing his architecture degree, Álvaro Rocha began his architectural practice based in Porto and later in Maia. Álvaro Rocha taught in the Architecture course at the Porto School of Fine Arts from 1988 to 1989, and at FAUP from 1990 to 2001. A significant part of Álvaro Rocha’s work was dedicated to social housing, including the Seara Housing Complex (Matosinhos, 1995-2004) and the Bajouca Housing Complex (Maia, 1997-2001). Important key references for these works, such as Mies van der Rohe, Taut, Rossi and Luis Barragán, were tested *in situ* during Álvaro Rocha’s travels, including his trip to Italy in 1985 and his travels from Karnak to New York.

Representing the generation born in the 1960s are two pairs: João Pedro Serôdio and Isabel Furtado, along with Cristina Guedes and Francisco Vieira de Campos, the first generation to embrace international internships as a formative tool, expanding cultural contamination.

João Pedro Serôdio (1963) and Isabel Furtado (1965) both graduated from FAUP in the 90s, with internships in Switzerland (Herzog & de Meuron Studio and Atelier Michel Alder). Serôdio has been teaching at FAUP since 2002. Among the works developed by the studio over the last few decades, stand out: Pinheiro Manso Houses (Porto, 2004-12), I3S – Institute of Research and Innovation in Health (Porto, 2013-2015) and Subunit 3 – Coimbra University (Coimbra, 2001-2016), reflecting the journeys undertaken from Asia to Latin America.

Cristina Guedes (1964) and Francisco Vieira de Campos (1962) both graduated from FAUP and founded their atelier together in 1994. Both Cristina Guedes and Francisco Vieira de Campos combine design practice with teaching, currently at FAUP. Examples of the atelier’s work are the Vallado Winery Estate (Régua, 2007-10), the Ropeway Cablecar (Vila Nova de Gaia, 2011-12) and the “Arquipélago” Building with João Mendes Ribeiro (Açores, 2014-22). These examples reflect fundamental references in the atelier’s body of work, validated *in situ* by various travels from Mexico to Switzerland.



The last two Porto Grand Tourists are Nuno Brandão Costa representing the generation born in the 1970s, and Nuno Melo Sousa, representing the generation born in the 1980s, with whom the ‘Porto School’ tradition is being enhanced while at the same time stimulated by multi-referential influences.

Nuno Brandão Costa (1970) graduated from FAUP in 1994, with an internship at the Herzog & de Meuron office in Switzerland. Nuno Brandão began teaching at FAUP in 1999, one year after establishing his autonomous design practice in 1998. Built examples of Nuno Brandão’s design practice include the Caminha Library (Caminha, 2005-16), Padrão da Légua School (Matosinhos, 2011), and Porto Intermodal Terminal (Porto, 2016-23), which reflect the key references of his work, validated *in situ* from travels ranging from Argentina to Ireland.

Nuno Melo Sousa (1988) graduated from FAUP in 2011, after an Erasmus programme at the TUDelft and an internship in Balkrishna Doshi’s International Studio in Ahmedabad, India. Since 2012, Nuno Melo Sousa has based his atelier in Penafiel and currently teaches at FAUP. Examples of his design practice include Tâmega House (Marco de Canaveses, 2017, with Hugo Ferreira), Engenho I House (Canelas, 2021), and Corcet Headquarters (Penafiel, 2024). These works reflect the key architectural inspirations he encountered during his travels from Australia to Brazil, with particular emphasis on India and Thailand.

A transversal perspective

The 10 Portuguese architects selected have recognised the importance of undertaking the Grand Tour as part of their practice and, at the same time, have been willing to mentor students or young architects in the same kind of practice, particularly within the ‘Porto School’.

This group of architects comprises what we may call a “community of practice”, intergenerational, set on professional practice, personal affinities and a shared specific understanding of architecture and artistic culture. These communities run from Alfredo Viana de Lima and Fernando Távora attending the CIAM and UIA meetings together; Fernando Távora, Álvaro Siza and Eduardo Souto de Moura sharing projects and working in the same building, designed by Siza; João Álvaro Rocha designing with Eduardo Souto de Moura and having his office in one of Souto de Moura’s buildings; João Pedro Seródio, Nuno Brandão Costa and Francisco Vieira de Campos teaching design studio together in the same year, 4th year, like Nuno Melo Sousa and Cristina Guedes in the 1st year. Worthy of mention is also the travel group formed by Fernando Távora, Álvaro Siza, Alcino Soutinho, Eduardo Souto de Moura, and their respective families, which has endured for many years.

The academic connections and empathy among these architects and recognised artists, who were linked to the visual arts and taught at the ESBAP/FAUP, namely Júlio Resende, José Rodrigues, Ângelo de Sousa and Alberto Carneiro, are also significant in defining the community’s character and identity.

The ‘Porto School’ architects, every so often, talk about their realised travels and the meaning of travel in their professional practice. There have been publications on the subject and exhibitions that, directly or indirectly, touch on the theme.

The collection of travels undertaken by these architects covers a wide geographical area and an extensive time span. Among the 10 selected architects, the first journeys occurred before the 1950s (CIAM, UIA); important journeys were taken in the 1960s through travel grants (Gulbenkian Foundation);

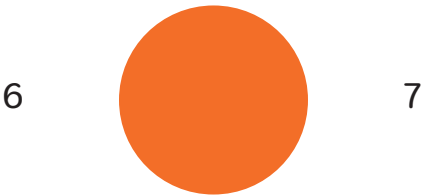
and since the 1990s, relevant travel experiences related to teaching commitments and internships, mainly in Swiss offices, have occurred. The relevant body of work of Álvaro Siza, spread geographically since the 1980s, and Eduardo Souto Moura, in the last 20 years, amplifies the Grand Tour opportunities for Porto’s architecture community (Europe, Asia and America).

Among all the travels, three destinations are shared by most, if not all, of these architects, whether in structured or occasional groups or on individual travel: Greece, and Italy.

Greece and Italy are mostly due to Fernando Távora’s compelling way of expressing his fascination with both cultures in his lessons in the first-year course (Távora 1993). Italy would be awakened by Vitruvius, to move through Pompei and Rome’s Renaissance, culminating in critical modern architecture with E. N. Rogers (BBPR), Ignazio Gardella, Franco Albini, Carlo Scarpa, among others.

Greece, with its three sacred places, Delphi, the Acropolis of Athens, and Olympia, in order to emphasise their topographical, aesthetic, religious, and symbolic values and enhance the meaning of site knowledge and sensitivity for the architect’s practice (the notion of place). The sun’s reflection on the blue surface of the Aegean Sea, in open perspective with the mythological horizon, would close the impelling arguments.

your – and our – school continues. Man and the Drawing of his world remain as our constant concern. We continue with determination and certainty.
Farewell
(Távora 1993).



Bibliography

CASTRO C. (2011) - <i>Viana de Lima, 1913-1991</i> . QuidNovi, Esposende.	(2000) - <i>Álvaro Siza: 1958-2000, El Croquis 68/69 + 95</i> . El Croquis Editorial, Madrid.
CRACA F. (2003) - <i>João Álvaro Rocha Architectures 1988-2001</i> . Skira, Milan.	(2005) - <i>Eduardo Souto de Moura: 1995-2005, El Croquis 124</i> . El Croquis Editorial, Madrid.
EISENMAN P. (2008) - “Interview with Peter Eisenman - The Last Grand Tourist: Travels with Colin Rowe”. Grand Tour. Prespecta, 41, pp. 131-139.	(2006) - <i>Housing. Isabel Furtado, João Pedro Seródio</i> . Caleidoscópio, Porto.
ESPOSITO A., LEONI G. (2005) - <i>Fernando Távora. Opera completa</i> . Electa Spa, Milan.	(2013) - <i>TC 111. Menos é Mais Arquitectos</i> . GG, Valencia.
MAININI G. (2004) - <i>Alcino Soutinho: progetti recenti 1995-2004</i> . Officina, Roma.	(2023) - <i>TC 162. Nuno Brandão Costa</i> . General Ediciones de Arquitetura, Valencia.
TÁVORA F. (1993) - <i>Teoria geral da organização do espaço. Arquitectura e Urbanismo: a lição das constantes</i> . Faup publicações, Porto.	(2022) - <i>En Blanco 32. Nuno Melo Sousa</i> . General Ediciones de Arquitetura, Valencia.



1



1c



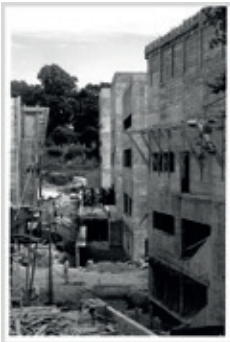
1a



1b



2



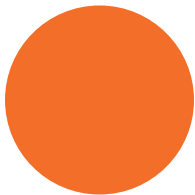
2a



2b



2c



3



3a



3b



4



4a



4c



4b



5



5a



5b



5c

Wall Atlas

The Grand Tourists Wall Atlas underscores Fernando Távora’s importance in establishing the practice of travel among the ‘Porto School’ and explores possible connections between five of Távora’s destinations/travels and the built works of each of Porto’s 10 Grand Tourists.

Images

Fernando Távora destinations, 1960

- 1 Egypt.
- 2 Taliesin West, Scottsdale, Frank Lloyd Wright.
- 3 Athens.
- 4 Crown Hall, Chicago, Mies van der Rohe.
- 5 National Museum of Western Art, Tokyo, Le Corbusier.

Porto Grand Tourists’ built works

- 1a Alfredo Viana de Lima, Cortez House, 1940-1943 (demolished).
- 1b Fernando Távora, Santa Maria da Feira Municipal Market, 1953-1959.
- 1c Fernando Távora, Santa Marinha da Costa Convent, 1972-1985.
- 2a Álvaro Siza, University of Porto - Faculty of Architecture, 1979-1996.
- 2b Eduardo Souto de Moura, Amares Monastery, 1989-1997.
- 2c Eduardo Souto de Moura, Braga Municipal Stadium, 2000-2003.
- 3a Alcino Soutinho, Amadeo de Souza Cardozo Municipal Museum, 1978-80.
- 3b João Álvaro Rocha, Bajouca Housing Complex, 1998-2001.
- 4a Cristina Guedes and Francisco Vieira de Campos, Gaia Cable Car Stations, 2011-2012.
- 4b Cristina Guedes and Francisco Vieira de Campos (with João Mendes Ribeiro), Arquipélago, 2014-2022.
- 4c Nuno Brandão Costa, Porto Intermodal Terminal (2016-2021).
- 5a João Pedro Serôdio and Isabel Furtado, Teaching sub-unit 3 - University of Coimbra (2001-2016).
- 5b João Pedro Serôdio and Isabel Furtado, I3S Porto - Institute for Research and Innovation in Health (2009-2015).
- 5c Nuno Melo Sousa, Corcet Headquarters (2021-2024).

Credits

- 1-5 Archive Fernando Távora. Col. Fundação Instituto Marques da Silva.
- 1a Archive Alfredo Viana de Lima. Col. Centro de Documentação de Urbanismo e Arquitetura - Faculdade de Arquitetura da Universidade do Porto.
- 1b-1c Archive Fernando Távora. Col. Fundação Instituto Marques da Silva.
- 2a Archive Álvaro Siza. Col. Fundação de Serralves - Museu de Arte Contemporânea, Porto. Donation 2015.
- 2b-2c Archive Eduardo Souto de Moura. Col. Casa da Arquitetura - Portuguese Centre for Architecture.
- 3a Archive Alcino Soutinho. Col. Fundação Instituto Marques da Silva.
- 3b Luís Ferreira Alves. Archive João Álvaro Rocha. Col. APJAR - Associação Pró-Arquitetura João Álvaro Rocha.
- 4a Alberto Plácido. Archive Cristina Guedes and Francisco Vieira de Campos (menos é mais architectos).
- 4b José Campos. Archive Cristina Guedes and Francisco Vieira de Campos (menos é mais architectos).
- 4c Francisco Ascensão. Archive Nuno Brandão Costa.
- 5a Archive João Pedro Serôdio and Isabel Furtado.
- 5b Luís Ferreira Alves. Archive João Pedro Serôdio and Isabel Furtado.
- 5c Federico Farinatti. Archive Nuno Melo Sousa.

Memory and occasion: an updated itinerary

– Silvia Ramos, Helder Casal Ribeiro

Finisterre: a place where History has placed us as Southern Europeans, promised a future not even we ourselves suspected (Lourenço 1989).

For some years now, Porto has been part of the group of cities whose architecture sparks the curiosity of Grand Tourists. For the last few decades, Porto architecture has been in the spotlight, with two Pritzker laureates and a wide dissemination of its contemporary built landscape, designed by a young generation of architects.

Consequently, the promotion of architectural travel to Porto, not only among architects and students but also among the general public, is widely supported by various local institutions, such as Serralves Foundation, Fundação Instituto Marques da Silva, Casa da Arquitectura, Ordem dos Arquitectos, Porto Municipality, University of Porto, among others. Depending on the main areas of action, some institutions support the discovery of Porto’s architecture, through do-it-yourself itineraries, by publishing thematic maps, mapping relevant buildings with key information in digital platforms, promoting exhibitions or annual events that allow the public to explore relevant works of architecture, organising small itineraries or visits to individual buildings.

Curatorial itineraries, in the sense of itineraries conducted within certain premises, are usually led by academic and cultural institutions to meet the requirements of cultural dissemination or continuous education for students and architects.

Premises

The conception of an updated version of the Porto Grand Tour within the UpGranT project is based on the challenge posed by today’s widespread dissemination process, which transforms travel and knowledge into generic matters.

It was clear from the start that it is not possible to express in depth Portuguese culture or its architecture in a few days, particularly given the significant differences between the rich particularities that characterise the north and the south, hinged on the cities of Porto and Lisbon.

The Grand Tour seeks a *fil rouge* that will allow us to build an informed narrative portraying a certain way of thinking and being in a region, northern Portugal, linked to a particular school known as the ‘Porto School’, depicting the 10 Grand Tourists criteria. Nevertheless, these premises are guided by the curators’ personal readings and perspectives toward the ‘Porto School’ notion and its relationship to the premises of modern architecture.

With the intention of challenging individual understanding of Portuguese architecture through the ‘Porto School’ *modus operandi*, the tour is organised around the 10 Grand Tourists and a selection of architectural works, already globally known and acclaimed, to confront an *in situ* comprehension of fundamental design themes and details imperceptible through social media or published literature. The selection of the works should function as a reference within the author’s oeuvre, namely, in relation to the architectural references that it calls upon and works that are capable of engaging artists other than architects, relevant to the ‘Porto School’, as the sculptor Alberto Carneiro and the filmmaker Manoel de Oliveira.

In this conception, the Grand Tour recognises the singularity attributed to Fernando Távora, Álvaro Siza and Eduardo Souto de Moura’s practice, selecting not only works from the first phase traditionally visited but also from

10



Grand Tour

2

A PDF version of this book is available
for free in Open Access at
up.pt/press/

ISBN 978-989-746-465-2

Publisher

U. PORTO PRESS

Up
Gran
T



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI ARCHITETTURA



EKA