



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

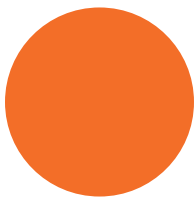
Section 3 Faculty of Architecture – University of Porto · FAUP

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



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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 Seródio and Isabel Furtado, Teaching sub-unit 3 - University of Coimbra (2001-2016).
- 5b João Pedro Seródio 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 Luis 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 arquitectos).
- 4b José Campos. Archive Cristina Guedes and Francisco Vieira de Campos (menos é mais arquitectos).
- 4c Francisco Ascensão. Archive Nuno Brandão Costa.
- 5a Archive João Pedro Seródio and Isabel Furtado.
- 5b Luis Ferreira Alves. Archive João Pedro Seródio 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

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Grand Tour

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the most recent phases. As a countermeasure, the set programme may integrate complementary visits according to each participant’s personal interests and concerns.

An additional premise is the setting of itineraries that can be reproduced, namely by students or enthusiasts in architecture, prioritising the selection of public buildings or private complexes where an exterior visit alone already guarantees a valuable learning experience.

From a methodological perspective, the conception and organisation of this itinerary were inspired by the conversations conducted with Álvaro Siza and Eduardo Souto de Moura within the UpGrant project. Fernando Távora’s travel diary also inspired the need for a precise rhythm between the works, in which silence is a fundamental mediator of a readable perception and long-standing knowledge, i.e., future design references.

The itinerary

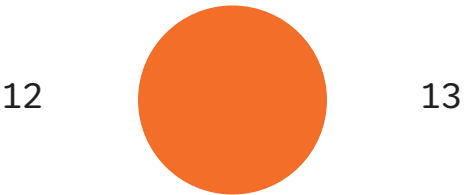
In terms of organisation, the Grand Tour comprises at least 12 participants for 4 days, touring Porto and Northern Portugal through selected architects and exemplary buildings, scattered across locations and time.

The Porto Grand Tour is structured into four main itineraries of different spatial scope and rhythms, set in a clear pendular sequence centred on Porto, in open dialogue with territorial and neighbouring built landscapes: a Porto city centre UNESCO itinerary walk through that considers also the city’s relation to the Douro River and its topographic waterfront, implying a sense of scale, character and atmosphere in dialogue with Vila Nova de Gaia; a Territorial itinerary to the North of Portugal, with Braga, Marco de Canaveses, Penafiel and Santo Tirso; a Porto Neighbourhood itinerary, with Matosinhos, Leça da Palmeira and Leça do Balio and an Urban Polarity itinerary through the Boavista axis and Serralves area. Each itinerary is designed based on key architectural works, bringing together distinct authors and their architectural expressions.

The territorial itinerary and the neighbourhood itinerary both correspond to a 1-day route. The first implies the use of private transportation, and in the second, although private transport is not essential, it could contribute to a more comfortable promenade.

Within a radius of no more than 65 km from Porto, the Territorial itinerary focuses on a distinctive interpretative meaning of place, presence and language, featuring works by Álvaro Siza and Eduardo Souto de Moura, individually and in co-authorship, as well as a work by Nuno Melo Sousa, all completed in the last 25 years. It includes visits to: Corcet Headquarters, by Nuno Melo Sousa (Penafiel, 2021-2024); Santa Maria Church and Parish Centre, by Álvaro Siza (Marco de Canaveses, 1989-2005); Braga Municipal Stadium and Carandá Cultural Market by Eduardo Souto de Moura (Braga, 2000-2003, 1980-2001); and the Abade Pedrosa Museum and the Museum of Contemporary Sculpture, a shared work between Siza and Souto de Moura (Santo Tirso, 2010-2015).

In a radius of no more than 18 km from Porto, the Neighbourhood itinerary begins with a set of early and paradigmatic works by Álvaro Siza, which also address Fernando Távora’s practice, and ends with one of his most recent works. Among them, this route proposes a visit to works by Alcino Soutinho and João Álvaro Rocha, both representative of significant periods in each architect’s body of work. This itinerary includes: Boa Nova Tea House (Leça



da Palmeira, 1957-1970) and Leça da Palmeira Swimming Pool (Leça da Palmeira, 1959-1973 / 2019-2021), both by Álvaro Siza and located in his recently designed Leça da Palmeira Promenade; Quinta da Conceição Municipal Park and Tennis Pavilion by Fernando Távora and Quinta da Conceição swimming pool by Álvaro Siza (Leça da Palmeira, 1956-1960 / 1961-1966); Matosinhos Municipality by Alcino Soutinho (Matosinhos, 1981-1989); Seara Social Housing ensemble, by João Álvaro Rocha (Matosinhos, 1995-2004); Open Sculpture and Leça do Balio Monastery refurbishment, by Álvaro Siza (Leça do Balio, 2018-2024).

The Porto city centre UNESCO itinerary and the Serralves Foundation area itinerary correspond to a half-day route, set in a slow rhythm, by foot and public transportation.

Through Porto’s city centre and its expanded contours, the itinerary brings together more recent works from the last years by Fernando Távora, Álvaro Siza, Eduardo Souto de Moura, Cristina Guedes, Francisco Vieira de Campos, and Nuno Brandão Costa. It includes: Casa da Música Metro Station by Eduardo Souto de Moura (1997-2004); Bouça Housing Complex by Álvaro Siza (1973-1977/2000-2006); Porto Intermodal Terminal by Nuno Brandão Costa, (2016-2021); Trindade Metro Station, by Eduardo Souto de Moura (1997-2004); Aliados Avenue Public Space, co-authored by Álvaro Siza and Eduardo Souto de Moura; the Time Out Market by Eduardo Souto de Moura (2018-2024); the Tower of the 24, by Fernando Távora (1995-2003) and the Gaia Cable Car Stations, by Cristina Guedes and Francisco Vieira de Campos (2011-2012). It could be interesting to amplify this itinerary by the inclusion of two more works on the enlarged contour of the city centre: the Faculty of Economics by Alfredo Viana de Lima (1961-1974) and the I3S Porto Institute for Research and Innovation in Health by João Pedro Serôdio and Isabel Furtado (2009-2015), both University of Porto.

The itinerary through the Serralves area highlights the close relationship between Álvaro Siza and the cultural Foundation, dating back to the early 1990s and continuing to the present, with Siza’s response to the challenge of integrating the scale of public buildings into a residential setting.

The route includes visits to the Museum of Contemporary Art (1991-1999) with its new extension (2018-2023), to the House of the Cinema (2019-2021), and to the refurbished Villa and Gardens. This itinerary also highlights the new layout of Marechal Gomes da Costa Avenue, featuring its unexpected MetroBus stops, recently designed by Álvaro Siza (2024). Once again, we are faced with a unique response that evokes the architect’s social responsibility to go beyond the functional brief. Álvaro Siza depicts a “bus stop” in its broadest terms, conceiving a place embedded in the avenue’s urban structure, where we can catch public transport, going beyond the temporary shelter or iconic furniture piece.

The preparation for the Grand Tour to Porto includes creating a booklet, in a low-cost format, adapted for travel. The booklet includes a general and detailed programme of the tour, a short profile of the architects to be visited, and information on each building. This information includes the author’s identification, location, and reference dates, but the materials available vary from building to building, resulting in a selection of images that complete the *in situ* visit. For example, the images can show project sectors that were not completed, reveal intermediate phases of the project or construction, clarify the identity/condition of the preexisting place, and offer views of the building that we cannot get from a visit (e.g. aerial views or urban plans). Most of these images correspond to archival materials. The source of all images is

identified at the end of the booklet. This list may also serve as a summary of essential bibliographic/archive references for each work.

The booklet also includes a 2D barcode that links to a selection of texts about Portuguese and Porto culture, as well as published thematic maps and brochures, most of which were also available on paper. Both materials were available online in open-access format.

In addition to the booklet, a Practical Guide is prepared to complement the Grand Tour’s architectural experience with practical information, including extensive recommendations for dining and socialising, as well as suggestions for cultural events. These suggestions aim to introduce the traveller not only to some of the city’s leading performance venues (and also relevant architectural works) but also to the international programming that engages and informs Porto’s cultural scene. The same applies to restaurant selection, with recommendations that include both Portuguese cuisine (in traditional or reinvented forms) and gastronomy from other complementary cultures.

All the itineraries and the visits to the different buildings/places are guided.

Generally, the Grand Tour curators are prepared to guide the different visits through a personal architectural perspective, never doctrinaire, grounded in the theoretical/academic knowledge acquired over time about the author and his body of work, as well as in the repeated experience of visiting each specific building in person.

In some cases, the visit to the specific buildings implies an institutional guided tour, previously arranged to focus, as much as possible, on the architecture of the buildings and on less well-known details of their construction process (e.g., specific changes to the main design, demands/discussions with the clients, etc.). Other visits are organised with a client’s representative and young local architects involved in the projects or in the refurbishment of the original buildings. These visits correspond to memorable moments, as they offer firsthand accounts of the building’s design process and access to interior private spaces that are not easily accessible to the public.

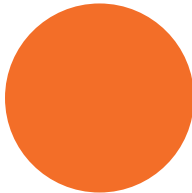
The *in situ* experience

The UpGranT consortium tested this itinerary from June 5th to 9th, 2026.

The itinerary experience involved 14 professors from different academic institutions, 6 institutional partners, 3 institutional guides, and 3 young architects who guided visits to buildings they had worked on. Additionally, in a very particular situation, the Director of House of Cinema Manoel de Oliveira, António Preto, PhD in History and Semiology of Text and Image, guided a visit to the building and its main exhibition, not only revealing details of the relation with Álvaro Siza during the design project and the construction of the building, but also crossing over between Siza’s architectural work, Manoel de Oliveira’s films/archive and Jean-Luc Godard’s artwork. Another moment summarises the itinerary’s intention to bring together architecture, art, and culture as important informants, with a guided visit to Casa da Arquitectura, where, once again, building, architectural archive (Portuguese and Brazilian), and two exhibitions complement the cultural cross-over reading.¹

The experience of each of the four proposed itineraries within the frame of the Porto Grand Tour shed light on many potential affinities between the visited works and architectural references that go across and beyond the European Union, with Alcino Soutinho’s Matosinhos Municipality expressing a strong link to Italian architecture, namely BBPR, Ignacio Gardella or

¹ The Porto Grand Tour was only possible with the collaboration of Serralves Museum of Contemporary Art, Casa do Cinema Manoel de Oliveira, Casa da Arquitectura - Portuguese Centre for Architecture, APJAR - Associação Pró-Arquitectura João Álvaro Rocha, International Museum of Contemporary Sculpture, and Fundação Livraria Lello. For the guided tours, we thank António Preto and José Fonseca - directors of Casa do Cinema Manoel de Oliveira and Casa da Arquitectura -, Diogo Veiga - Nuno Melo Sousa’s collaborator -, and Nuno Reis Pereira with Diogo Nogueira.



Carlo Scarpa, intertwined with a post-modern reading within Alvar Aalto’s notions on space, texture and materials. The Seara Housing Complex by João Álvaro Rocha comprises Aldo Rossi’s premises, Donald Judd’s and Richard Serra’s notions of repetition within materials, while the Gaia Cable Car Stations, by Cristina Guedes and Francisco Vieira de Campos, seem sensitive to Swiss architecture, with Peter Zumthor’s notions as a catalyst.

The case of Nuno Brandão Costa’s Porto Intermodal Terminal echoes Peter Markli and Herzog & de Meuron’s practice, with Bellinzona architecture in the background, while the Corcet Headquarters by Nuno Melo Sousa evokes Asian and Brazilian brutalist traditions, informed by Lewerenz’s notion of detail and Peter Markli’s expression on form and materials.

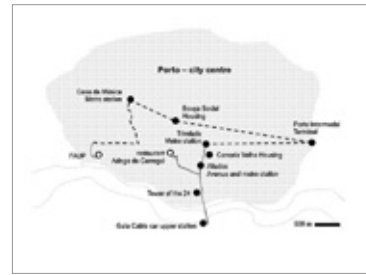
The cultural affinities with some European architectures, and others, are widely documented through travel and have been extremely influential in preserving the openness and original impulse of Portuguese circumstance, which has been related to the geographic and poetic conditions of Portugal sitting on the southern edge of Europe, a place that is both marginal and isolated, “Finisterre”, yet simultaneously a place of dreams and vertigo, thirsty for new cultures, environments, and perspectives for a deeper personal understanding of the world as a multilayered whole (Lourenço 1989).

This circumstance served as the foundational insight for the mainframe of Porto’s Grand Tour.

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SIZA A, FRAMPTON K, TÁVORA F, RAYON J. (1988) - *Álvaro Siza: Travel Sketches*. Documentos de Arquitectura, Porto.
TAVARES A, BANDEIRA P (2011) - *Eduardo Souto de Moura: atlas de parede, imagens de métodos*. Dafne Editora, Porto.



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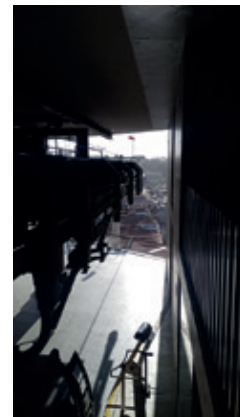
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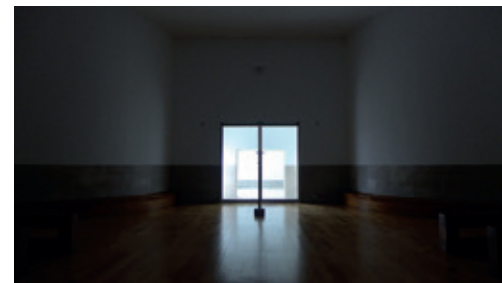
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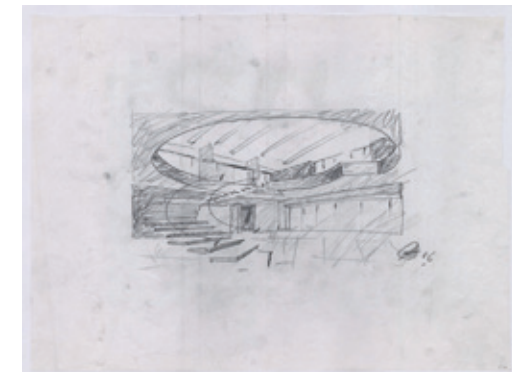
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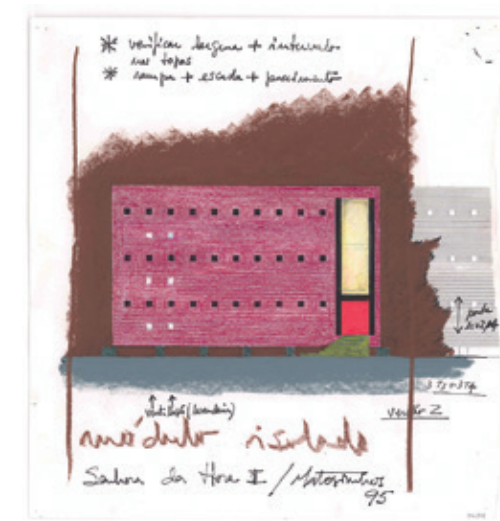
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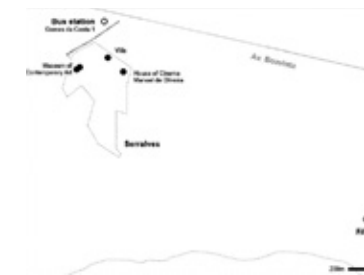
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Wall Atlas

The Grand Tour Wall Atlas retraces the essential markers of the four itineraries, from the conception phase to the Grand Tour implementation, through the intersection of *in situ* photographic insights from the different partners and archival images included in the dedicated booklet.

Images

- 1 Porto city centre UNESCO itinerary.
- 2 Porto Intermodal Terminal, Nuno Brandão Costa (2016-2021).
- 3 Time Out Market, Eduardo Souto de Moura (2016-2024).
- 4 S. Bento Metro Station, Álvaro Siza (2005).
- 5 Tower of the 24, Fernando Távora (1995-2003).
- 6 Gaia Cable Car Stations, Cristina Guedes and Francisco Vieira de Campos (2011-2012).
- 7 Porto territorial itinerary.
- 8 Corcet Headquarters, Nuno Melo Sousa (2021-2024).
- 9 Santa Maria Church and Parish Centre, Álvaro Siza (1989-2005).
- 10 Braga Municipal Stadium, Eduardo Souto de Moura (2000-2003).
- 11 International Museum of Contemporary Sculpture and Abade Pedrosa Municipal Museum, Álvaro Siza and Eduardo Souto de Moura (2010-2015).
- 12 Porto neighbourhood itinerary.
- 13 Boa Nova Tea House, Álvaro Siza (1957-1970).
- 14 Quinta da Conceição Municipal Park, Fernando Távora (1956-1960).
- 15 Matosinhos Municipality, Alcino Soutinho (1981-1989).
- 16 Seara Social Housing, João Álvaro Rocha (1995-2004).
- 17 Open Sculpture and Leça do Balio Monastery, Álvaro Siza (2018-2024).
- 18 Porto Serralves area itinerary.
- 19 Museum of Contemporary Art, Álvaro Siza (1991-1999).
- 20 Metro bus stops, Álvaro Siza (2024).

Credits

- 1, 3, 6, 7, 12, 14, 18 FAUP Team. Archive UpGranT.
- 2, 8, 11, 17 POLIMI Team, Archive UpGranT.
- 4 AUTH Team, Archive UpGranT.
- 9, 13, 19, 20 EKA Team, Archive UpGranT.
- 5 Archive Fernando Távora. Col. Fundação Instituto Marques da Silva.
- 10 Archive Eduardo Souto de Moura. Col. Casa da Arquitetura - Portuguese Centre for Architecture.
- 15 Archive Alcino Soutinho. Col. Fundação Instituto Marques da Silva.
- 16 Archive João Álvaro Rocha. Col. Casa da Arquitetura - Portuguese Centre for Architecture.



3 Souvenirs on Exemplary Buildings

Three modern landscapes: measure, meaning and narrative

– Helder Casal Ribeiro, Sílvia Ramos

From the universe of the 'Porto School' Grand Tourists, the selection of three Exemplary Buildings takes into consideration their different circumstances, scales, programmes and the various calligraphies and languages they address. In terms of representativeness, the wide time range and geographic coverage of the case studies are also fundamental, as well as the availability of archival materials, with the objective of mapping and opening perspectives on the creative process by identifying the triggers and references encapsulated in the design. All these perspectives inform the construction of the readings present in the respective interpretive materials – architectural narratives, visual representations and models.

- House of the 24, Porto, 1995-2003, Fernando Távora.
- Santa Maria Church and Parish Centre, Marco de Canaveses, 1990-1996, Álvaro Siza.
- Carandá Market, Braga, 1980-2001, Eduardo Souto de Moura.

The three selected Exemplary Buildings are all public programmes – cultural, religious, and marketplace that sold fish, meat, and vegetables. The buildings were designed between 1980 and 2003, in three different regions of Northern Portugal (Douro, Tâmega/Sousa and Cávado), by Távora, Siza and Souto Moura, architects from different generations. Complementarily, the most recent case study to be completed (2003) is by the eldest of the three architects, and the youngest architect is the author of the building that first began to be designed (1980).

Travelling occupied a very special place in the cultural education of these three architects. Távora was the leading figure in motivating different groups of travellers, which included Siza and Souto de Moura. More than architectural affinities, the three architects have consistently shared a sense of culture and tradition, informed by planned travels over the years.

House of the 24: absolute geometric beauty

The Fundação Instituto Marques da Silva holds Fernando Távora's Archive, namely the documentation on the House of the 24, which includes drawings, written files, photographs, and models, produced between 1995 and 2003. The process reveals a project developed to a high level of resolution, with a specific architectural intent, enabling clear analysis.

Among the drawings, there is one hand-drawn by Távora, in which he includes, side by side, a quotation from the Italian architect Giuseppe Terragni. On this sheet, an A1-sized tracing paper, arranged horizontally, the background is filled with small sketches, calculations and notes.

At the top, aligned with the A1 vertical axis, Távora draws a ceiling plan and a longitudinal section, along with the building's two main façades and a detail of the interior stair. The five drawings are compactly arranged within a virtual rectangle organised in six sections. The free space in its lower right corner is dedicated to the Terragni quotation, again arranged in the interior of a virtual, well-recognised, geometric form.

Távora writes in Portuguese, by hand in ink and between double quotes “It was necessary to draw our attention to a / rectangular form, to achieve the section of a particular rectangle that will underline, by / the harmonious relation of its measures, the entire / construction of the Monument with that value / of “Absolute” geometric beauty that is / prerogative of the exemplary architectures / of the great historical epochs”, and he adds “Danteum 1938 / Giuseppe Terragni”.¹

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