

# 35 SWIMMING POOL ON THE BEACH AT LEÇA DE PALMEIRA

Álvaro Siza

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Álvaro Siza, Swimming Pool on the beach at Leça, Leça de Palmeira, 1959–1973.\*

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# THE PRESENCE OF THE ATLANTIC OCEAN

Atlantic waves break against rocky outcroppings of rusty granite. The horizon traces a clear line in the painfully bright light; a sandy breeze from the north-west fills the air with the smell of the sea. It is high summer and despite the wind, the heat of the sun is hard to bear. From the coastal road, little can be seen of the swimming pool – gray concrete and a few shallow-pitched roofs covered with tarpaper, punctuating a kilometer-long wall with parked cars in front of it. A few meters below is a landscape of rocks and sand. The view from above encompasses the Atlantic Ocean, two swimming pools, stairs, and concrete walls. To the left is a large beach full of people, bounded in the distance by the harbor pier jutting far out into the sea.

Along the retaining wall, a ramp sinks down into the earth. Below is a small wooden shed, just large enough for the ticket office. The space widens and the concrete wall becomes an opening, hardly taller than a person. Its long concrete lintel seems to float, suggesting a gentle touch, a sense of closeness, despite the coarse material. In the dressing rooms it is cool and dark – at first almost too dark to see. The booths are fashioned of dark brown wood affixed to crossbeams that vanish into the black ceiling. All is pervaded by an air of simplicity, an almost Far Eastern austerity. From the dressing rooms, the path leads into a long courtyard enclosed by weathered concrete walls. The sun on the visitor's skin, the smoothness of the concrete floor under his or her tentative footsteps has a soothing effect. Two attendants take each visitor's clothes. A tall gateway, twice as high as the building, points the way. Above, the *lamellae* of a roof construction are discernable; below, near the floor, the coarse gray walls become benches. The space widens; you step down, and a view of the sea, the horizon, opens up to the right. Cliffs and sand appear through a narrow aperture in the wall; another step up, and the concrete floor becomes rougher. Slowly, hesitantly, you emerge as from a dream, entering another world.

Street and cars have disappeared; you have become part of a scene you viewed from above only a short time earlier. No paths are visible in this miniature landscape of rock formations and sand plateaus, but small, geometric constructions point the way through the craggy terrain. Everywhere are children, young people, in the sand, in the water, between the rocks. A small bridge, open on one side with a low railing on the other, suggests an entrance. Below it is a children's pool with a broadly curving edge. You take your first uncertain steps across the coarse-grained sand toward the swimming pool, feeling lost in a strange landscape. Then a concrete platform appears between the rocks; from here, you overlook the pool. Steps lead downward, a small landing turns toward the horizon, then three more steps. The water in the white basin sparkles; it is almost as green as the sea. It is cold and salty, but you feel a sense of lightness as you swim. The wind is colder now on your

wet skin; later, you will find a sheltered place between the rocks, a small room with a warm sand floor, and sleep in the sun.

## Design Process

The swimming pool on the beach of Leça de Palmeira was planned and built in small stages over a period of about 14 years.<sup>1</sup> Since all the building phases employed the same materials and formal language, the whole is marked by the impression of self-evident coherence. Rough shell concrete was used for walls and floors, dark wood for the roof construction and interior finishing, and tarpaper for the roof covering, which was later replaced by patinated sheet copper. The broad spectrum of the architectural vocabulary, however – expanded continually over the course of the design and construction – produces a sense of uncertainty. The complexity of the structure, as difficult to grasp on location as in the drawings, becomes more easily comprehensible when the individual steps in its development are examined one at a time.

The history of the project begins in November 1959, when the city of Matosinhos – where Álvaro Siza was brought up and to which the district of Leça de Palmeira belongs – commissioned the construction firm Ribeiro da Silva, L<sup>da</sup> to produce a feasibility study and cost estimate for a swimming pool on the beach of Leça. The original idea was a tide pool that would be supplied with fresh seawater through the flow of the tide. Co-proprietor of the firm, engineer Bernardo Ferrão, chose a site somewhat to the north of a large sandy beach where the rocks already formed a small pond, at that time used for breeding lobsters.<sup>2</sup> Here the retaining wall of the coastal road was interrupted by a platform at street level (“Meia-Laranja”). Ferrão proposed replacing the pond with a rectangular swimming pool measuring 20 x 33.33 meters, whose long sides would lie parallel to the retaining wall of the platform.<sup>3</sup>

In view of the urbanistic implications of the plan, the city followed the suggestion of the engineer and commissioned an architect as well, Álvaro Siza Vieira, whom Ferrão knew from the architecture office of his brother Fernando Távora.<sup>4</sup> Siza, at that time 26 years old, at first proposed a large lake amid the rocks instead of a swimming pool.<sup>5</sup> When the city rejected this idea, he suggested opening Ferrão’s rectangular basin so that the edge toward the sea would be defined by the existing granite rock formations. In this way, the basin was skillfully integrated into the topographical situation, making it easier and less expensive to construct. The proposal was accepted.

The concept of a tide pool, however, proved unrealizable for both hygienic and topographic reasons. The basin was positioned too high in relation to sea level, and in order to comply with health regulations, the seawater had to be filtered before it was introduced to the pool. Nonetheless, as early as March 15, 1960, Bernardo Ferrão submitted the final drawings for the swimming pool. After the construction

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work had been completed by the firm of Ribeiro da Silva L<sup>da</sup>, Siza's proposal to raze the "Meia-Laranja" and expose the rocks beneath was put into action. In this way, additional space was created for the pool's guests and the site prepared for the construction of the dressing rooms.

The second phase of the project commenced in the summer of 1961, when Siza was commissioned to plan the "facilities necessary for the full functioning of the swimming pool." The commission was awarded by the mayor of Siza's hometown Matosinhos, Fernando Pinto de Oliveira,<sup>6</sup> who was to support the construction of the pool for many years to come. Already at that time, the project was integrated into the development plan for the entire coastal area from Leça to Boa Nova, where Siza's famous restaurant Casa de Chá was currently being built.

The preliminary design, presented by Siza in October 1962,<sup>7</sup> called for a building consisting of an access ramp, 24 dressing rooms – 12 each for women and men – a central check-room, sanitary facilities, and a room for the pumps and filters for purifying the seawater, as well as a partially roofed, wind-protected courtyard as an entrance to the bathing zone. This complex was conceived as a modulation of the kilometer-long retaining wall. In order not to disfigure the view of the horizon from the coastal road, the buildings were inserted into the wall like internal organs. A small restaurant with a fan-shaped plan in front of the wall adjoined the dressing rooms at the northern end, while a children's pool and a small bridge completed the bathing zone.

In the final drawings for this phase of the design, the restaurant was replaced by a complex rectangular building. This structure was shown only in outline, however, and remained unrealized for lack of funds. The preliminary design was supplemented with steps leading through the rocks to the swimming pool. The construction work was carried out from 1963 to late 1964. In addition, a snack bar and a free-standing WC were incorporated as temporary measures. It proved difficult to obtain clean seawater, as water drawn from between the rocks contained too high a proportion of sand. Accordingly, a spring well was installed in the proximity of the shore wall, drawing water from a subterranean canal extending a hundred meters out into the sea.<sup>8</sup> By the summer of 1965, the complex was fully functional for the first time and a regular swimming business commenced.

It soon became clear, however, that the facilities were insufficient for the demand. Thus in September 1965, Siza submitted a preliminary design for the "expansion of the swimming pool area, consisting of restaurant, storage spaces, sanitary facilities, bar, and esplanade."<sup>9</sup> South of the dressing rooms, he planned a second retaining wall four meters in front of the existing shore wall, ending as a ramp leading to the beach of Leça. The space between the two walls was set aside for the sanitary facilities and storage areas. To the north, the provisional snack bar was replaced by a permanent building with a triangular esplanade, protected from the powerful north wind by a concrete wall at a 45-degree angle to the shore wall. This protecting wall was precisely aligned with the north-east corner of the swimming pool, finding its continuation in a part of the west edge of the basin. Further to

the north, additional sanitary facilities were incorporated into the shore wall. Continuing northward another hundred meters, a platform, tapering to produce a perspectival effect, was planned in front of the shore wall to serve as a connection to the future restaurant. The restaurant itself, a structure about 70 meters long, likewise stood at a 45-degree angle to the shore wall on the ridge of a rock and served as wind protection for the northern part of the beach. From 1993 to 1995 Siza further developed the project of this restaurant, but nothing more has yet been built.

This preliminary design was subdivided into a third phase – consisting of all the expansions with the exception of the restaurant and the platform – and a fourth one, which was set aside for the time being. The working plans for the third phase were submitted in February 1966.<sup>10</sup> When difficulties with the building permit arose, Siza and Ferrão once again submitted a comprehensive project description in July 1967, including a “Survey of Development Phases.”<sup>11</sup> Construction itself probably only began the following year.

In the early 1970s, new health regulations necessitated improvements to the snack bar as well as the installation of dressing and sanitary facilities for the personnel. These and other measures were presented in a design for the “connection of the third and fourth phase,” submitted in April 1973.<sup>12</sup> In the corresponding ground plan, the large platform south of the dressing rooms appears for the first time with a stair cut into it at a 45-degree angle, as do the platform and ramp in front of the children’s pool. According to the survey of development phases, however, the ramp appears already to have been realized before 1965. According to the plan, the exterior wall of the men’s dressing area was to be replaced by a diagonal wall, which however was not built.

Apart from measures necessary for maintenance, the complex remained unaltered throughout the following years. In early 1993, Siza revised the design of the restaurant from the fourth phase and by 1995 had produced a complete set of execution drawings. For lack of funds or support, however, the project once again remained unrealized. During the same period, the existing buildings were renovated. Among other measures, the roofs were covered with patinated copper, as already specified in the original plan.

The properties alongside the coastal avenue, which in 1990 were still open green areas, have since been urbanized. Today, large apartment blocks, most of them several stories high, face the avenue. In the first decade of the new millennium, Siza had been commissioned to redesign the whole coastal avenue and public space area, starting from Leça port’s North Mole, all the way up to the Boa Nova site. On May 25, 2011, Siza’s Boa Nova restaurant and the swimming pool on the beach at Leça da Palmeira were the two first modern projects in Portugal to be classified as national monuments.<sup>13</sup> At the same time, the coastal area between the swimming pool and the restaurant were declared a “specially protected zone,” in order to “guarantee the continuity of the dialogue between the Casa de Chá da Boa Nova and the Piscinas de Marés, the coastal avenue, the beach area and the sea.”<sup>14</sup> In spite of this legal protection, in 2012 the local government tolerated the use of the big

lawn area in front of the Casa de Chá to be used as an uncontrolled parking lot, causing the devastation of almost all vegetation.<sup>15</sup>

## Nature and Geometry

One of the fundamental themes of the project is its relation to the natural environment: “In these first works, there ripened a definite, undeniable feeling that architecture does not end at a specific point, but extends from object to space and thus – through the relation to space – finds its completion in nature.”<sup>16</sup> But what does “nature” mean in this context? Here there is no occasion for Romantic glorification or even the relaxed enjoyment of nature. The site is a wild, inhospitable one, exposed to the wind and the waves. It lacks the idyllic quality of the Quinta da Conceição park, also a part of Leça de Palmeira, where shortly before Siza had realized a smaller swimming pool with white plastered walls and red-tiled roofs in the shadow of old pines. Nor is it as dramatic and picturesque as the rocks of Boa Nova, where Siza’s restaurant was built. Yet it draws its primal power from the presence of the Atlantic Ocean, from the sound of the wind and the breaking waves, from its closeness to the industrial harbor of Matosinhos and the view of a horizon whose infinitely distant yet precise line is echoed in the retaining wall of the coastal road.

The wall, about a kilometer and a half in length and up to ten meters in height, constitutes a powerful, clear boundary separating the cultivated land from the beach and the rugged, inaccessible rocky coast, an area visibly exposed to the assault of the sea. The wall does not appear as an object, but rather forms a kind of base for the land bounded by it. Into this wall is incorporated the architectural complex of the dressing rooms. They represent a modulation of the work of engineering that structures the entire coastal area and establishes a connection between Leça and the restaurant of Boa Nova. Despite its modest scale, the architecture is thus effectively incorporated into its landscape context. Seen from the bathing zone, the wall functions as a background before which a dramatic scenery unfolds.

The ideal of a harmonious balance between architecture and the existing landscape, formulated at that time by Siza’s mentor Fernando Távora,<sup>17</sup> was certainly one of the fundamental principles underlying the project. But how does the structure that was actually built relate to its context? While it may distantly evoke a Japanese stone garden, it in fact represents its exact opposite – not the artful idealization of nature in an architectural setting, but the exposure and restrained presentation of a primal, wild, inhospitable situation. The design respects the natural setting and the already existing structures, adapting them to the new functional demands with sparing interventions.

Although the strict geometry of the architecture clearly distinguishes it from the rugged, rocky landscape, this approach is not informed by the classical opposition between nature and art. The change of material and the clearly defined forms

permit the eye to distinguish between the built and the pre-existing; yet both are intensified by the presence of the other. The effect is not that of an isolated object contrasting with the landscape – as is still the case with the restaurant in Boa Nova – but rather of a multiplicity of structures carefully incorporated into the topography and integrally connected to the given situation. Walls find their continuation in stairs and platforms of the same material, which in turn create transitions to areas of rock and sand. Even the texture and color of the rough shell concrete is less of a contrast than a harmonious complement to the existing granite rocks. The material has even taken on something of a brownish patina, which also darkens the granite. At times, the concrete even seems older, more weathered than the rocks – craggy forms that, as if alive, seem to spring up everywhere.

Taking into account that a large part of the rocky topography we perceive as “natural” when we visit the pool area today had been covered by a large platform (in Portuguese called *Meja-Laranja*) when Siza started the project, it becomes obvious that the “natural” is as much part of his architectural conception as is the “artificial” or “architectural.” The rocks had literally to be discovered by demolishing the existing platform, which at the beginning of the project had even defined the positioning and the alignment of the larger swimming pool. As in a traditional Chinese garden, nature is understood as part of, not opposite of the artificial, even if the contrast between the rocks and the geometry of the concrete structures seems to suggest this opposition.

The strategy of interweaving the built and the existing is associated less with the idea of a *Gesamtkunstwerk* than with the dissolution of architecture into a complex topography. Even the reduction of the materials to concrete and black impregnated wood gives the buildings a sense of the transient, like ruins. The pronounced boundary of the shore wall confronts the boundlessness of the beach; as the years pass, the buildings grow outward along the shore wall. The conceptual boundary of this landscape is established to the south only by the harbor pier, to the north by the rocks and the restaurant of Boa Nova. In this way, there originate perspectival relations whose dimensions recall the scale of baroque landscape design. On the esplanade, bounded by the diagonal wall, a perspectival space is created whose opposite side is formed by the harbor pier – a triangle with kilometer-long sides. Finally, a slit-like window in the bathrooms concealed in the shore wall offers a view of the Atlantic horizon.

And what position is reserved for the visitor to the swimming pool? Carefully, in a complicated ritual, you cross the boundary of the shore wall, the line that divides a landscape cultivated by man from the rocky beach, at the mercy of the powers of the sea. A zigzag *parcours* along the wall compensates for the narrowness of the site, establishing distance to the mundane world. The access ramp leading northward, the darkness of the dressing rooms, and the longitudinal, southerly courtyard are all stations in a path leading to the narrow, almost hidden aperture in the wall that opens out onto the beach. Only shortly before you viewed the complex from a distance; now, having performed the gestures of “submersion,” “undressing,”

and “surfacing,” you feel part of a natural landscape into which you have been subtly and sensitively introduced. The decisive moment – as you emerge from a courtyard protected by concrete walls into the open landscape – now calls for initiative and active involvement as you begin the exploration of the complex topography.

## Architectural References

A number of modern architects have been named as possible influences on the design of the swimming pool in Leça. Álvaro Siza himself repeatedly emphasizes the importance of Frank Lloyd Wright, an influence that probably goes back to travel reports by Fernando Távora, who visited Taliesin West in 1960. “When I began the project, I bought a publication on Wright’s work, and particular aspects such as the Desert House had a positive influence on my work ... I remember that at the time, Wright was a kind of liberation for me.”<sup>18</sup> William Curtis describes this influence as follows: “There is a reminiscence of Wright’s Taliesin West of 1937, in which parallel galleries and through-ways also precede a diagonal expansion across water towards a distant view.”<sup>19</sup> The stair cut into the southern platform at a 45-degree angle may likewise be interpreted as the negative form of a terrace from Taliesin West. The fan-shaped ground plan of an early version of the restaurant from the second phase, however, also recalls the work of Alvar Aalto. Others have seen references to the longitudinal volumes of Aalto’s university cafeteria in Jyväskylä, to neo-plasticism, and to the architecture of Mies van der Rohe.<sup>20</sup> Finally, Curtis sees the form of the children’s pool as an “reinterpretation of Le Corbusier’s free plan curves,” one that also reminds him of cubist paintings.<sup>21</sup> On the other hand, Le Corbusier’s conception of the *promenade architecturale*<sup>22</sup> has obviously been more important for the project than any artwork.

The question arises as to whether these associations truly suffice to explain the motivation for this design. According to Siza, “learning in architecture actually means an expansion of references ... I think it is possible to isolate individual influences in a work, but in a mature work this would be very difficult, for there the references are not one, but many.”<sup>23</sup> The identification of models may perhaps serve to build bridges, enabling us to understand an architecture that is “unique” in the best sense of the word and thus also somewhat alienating. Yet while such references help make the work more accessible, they by no means suffice to explain its specific qualities; rather, these are manifested in the very aspects that most clearly differ from their alleged models.

Together with the “Cooperativa Lordelo” built at almost the same time, the design of the swimming pool on the beach of Leça marks a new phase in the development of Siza’s architecture: “It is the first building that no longer makes reference to traditional Portuguese architecture, in terms of either formal language or materials.”<sup>24</sup> Its language is characterized by a high degree of abstraction and the dominance of horizontals; its longitudinal, rectangular volumes of coarse exposed

concrete are staggered in a number of levels, with no visible openings, doors, or windows in the traditional sense. Siza employed this formal vocabulary only during those years and in only a few of his designs; the street façade of the Alves Santos house is related to it, as is the house of Manuel Magalhães, realized a few years later.

Siza describes the basic idea of the project as a further development of the approach used in his design for the restaurant Boa Nova, created a few years earlier: “I considered that this solution was too direct a translation of the accidents of the landscape. The profile of the restaurant is almost a direct parallel to the profile of the rocks. After I finished, I found it too much dependent on the landscape.”<sup>25</sup> “[For the swimming pool] I said to myself, this time it has to be two elements, as in many compositions, completely separated, each with its own language, but they have to stand in relation to each other.”<sup>26</sup>

A comparison of the Leça swimming pool with the pool in the park of Quinta da Conceição, built by Siza from 1958 to 1965, shows the completely different, even antithetical character of the two projects. The pool in the park represents an almost Mediterranean idyll in the shadow of the pines, its white plastered walls contrasting with the red-tiled roofs and grassy lawns; the pool on the coast, on the other hand, appears gray against gray with no vegetation, more industrial than idyllic. Siza knew not only how to react to the peculiarities of these radically different locations, but also how to transform their qualities into the theme of the architecture. The background for this approach is not least of all a culture of architectural landscape design that has shaped northern Portugal for centuries and whose remnants leave a striking impression even today.

## Tender Indifference

My first exposure to this project was through a series of photographs by Giovanni Chiaramonte, published in *Quaderni di Lotus* in 1986.<sup>27</sup> They showed gray-blue sky and weathered concrete walls with deep black shadows, empty spaces with no apparent meaning, no visible trace of human life. What were they? An abandoned industrial complex? The remains of a military fortification? The name “swimming pool” usually evokes a different image. Looking back at these photographs today, we can see the influence of existentialist Italian cinema from the 1950s, in the way Chiaramonte perceives the maze of concrete walls as much as in their austere presence, denying any opening or other way to escape.

My first visits to the site were likewise discomfiting, though in a different way – an experience of confrontation with the elemental forces of nature, the primal power of the Atlantic coast of northern Portugal. The logic of this only seemingly labyrinthine architectural landscape was perceptible from the first visit, although comprehension of at least some of the mechanisms of its fascination was long in coming. It is an architecture that, despite its geometric precision, seems to dissolve

into the landscape, one whose very radicality enables it to sensitively respond to the needs of the visitors. It is the result of an approach that accepts challenges without acquiescing to aesthetic or ideological formulas. In this way, it is able to react in a very direct, as it were unprejudiced way, with a pragmatism that is not reducible to technical or economical demands, but which acknowledges the totality of human existence as its parameter.

The philosophy of existentialism, with its focus on the human individual and his actions and feelings in the face of an apparently meaningless world, was highly influential in southern Europe when this project was conceived. Yet it would be speculation to consider it a main reference. Rather, we may see the way this architecture creates meaning by precisely shaping and positioning its elements in the concrete world as a means to escape the existentialist notion of the absurd. The influence of traditional Chinese and Japanese architecture and gardening seems more evident, primarily in the subtle and austere aesthetics, and the prominent role of context and nature in the project, at the time unobserved in European design practice.

On the beach of Leça de Palmeira, we encounter an essential architecture reduced to only a few elements, one whose harshness is necessary to assert its presence in this place. It is an architecture whose very simplicity – the unaffected wooden construction, the coarsely executed, weathered, and in many places patched concrete walls – evokes the aesthetic of *paupertas*, of dignified poverty. For precisely this reason, it is capable of providing a foothold for the groundless emotions of Albert Camus' *L'Étranger*; it speaks of the "tender indifference of the world. To find it so similar to me, so brotherly in the end, made me feel that I have been happy, and I still am."<sup>28</sup>

## Notes

\* Image credit: Christian Gänshirt.

1. This project has been included in numerous monographs and other publications on Siza's work. For comprehensive bibliographic information please see Kenneth Frampton, *Alvaro Siza: Tutte le Opere* (Electa: Milan, 1999); English edition: *Alvaro Siza: Complete Works* (Phaidon: London, 2006). This text was translated from the German by Melissa Thorson-Hause and updated by the author in 2013. The author would like to thank Maria Chaira Porku for the detailed preparation of the archive materials, Beatriz Madureira, António Madureira, and Álvaro Siza, who patiently answered his questions, and Birgit Hendrichke and especially Holger Wild for their careful reading of his manuscript. The first German version of this study was first published in *Forum der Forschung*; Christian Gänshirt "Das Schwimmbad am Strand von Leça de Palmeira: Ein Projekt von Álvaro Siza," *Forum der Forschung* No. 11 (Cottbus: Brandenburgische Technische Universität, 2000): 84–90. A monograph illustrated with many previously unpublished sketches and work drawings by Álvaro Siza was edited in 2004 by Luiz Trigueiros; see Christian Gänshirt, *Swimming Pool on the Beach at Leça de Palmeira/Schwimmbad*

*am Strand von Leça de Palmeira/Piscina na praia de Leça de Palmeira, Álvaro Siza 1959–73*, with photographs by Thorsten Hümpel, ed. Luiz Trigueiros, trans. Melissa Thorson-Hausse (Lisbon: Editorial Blau, 2004), which includes a series of excellent panoramic photographs by Thorsten Hümpel, and the sketches and drawings by Álvaro Siza mentioned in this text.

2. Information courtesy of José Salgado, Porto, in March 1999.
3. Álvaro Siza, *Memória descritiva. Piscina da Praia de Leça, 1<sup>a</sup>. Fase*, unpublished typescript, Archive Álvaro Siza, Porto (March 15, 1960), 1.
4. Fernando Távora (1923–2005) was Siza's teacher at the Escola Superior das Belas Artes do Porto (ESBAP), his first employer after graduation, and lifelong mentor. One of the most notable Portuguese architects of his generation, Távora participated in CIAM congresses and Team X meetings.
5. Rainer Franke, "Interview with Álvaro Siza," *Bauwelt* 81, no. 29/30 (August 10, 1990): 1462–98. The extent to which the 300 meter-long swimming pool on the seafront of the city of Casablanca, Morocco, built under French government in the 1950s, served as a model for this ambitious proposal is not confirmed. See Jean-Louis Cohen and Monique Eleb, *Casablanca: Colonial Myths and Architectural Ventures* (New York: Monacelli, 2003).
6. Fernando Pinto de Oliveira, Letter from the Mayor of Matosinhos to Álvaro Siza, unpublished typescript (Matosinhos: Archive Álvaro Siza, August 31, 1961), 1.
7. Álvaro Siza, *Memória descritiva, Ante-Projecto*, unpublished typescript (Matosinhos: Archive Álvaro Siza, October 25, 1962), 1.
8. Álvaro Siza and Bernardo Ferrão, *Memória descritiva e justificativa 2<sup>a</sup>. Fase – Projecto*, unpublished typescript (Porto: Archive Álvaro Siza, February 16, 1965), 1–12.
9. Álvaro Siza, *Memória descritiva, Alargamento do recinto – Ante-Projecto*, unpublished typescript (Porto: Archive Álvaro Siza, September 15, 1965), 1.
10. Álvaro Siza, *Memória descritiva 3<sup>a</sup>. Fase – Projecto*, unpublished typescript (Porto: Archive Álvaro Siza, February 21, 1966), 1.
11. Álvaro Siza and Bernardo Ferrão, *Memória descritiva – Planta de Faseamento*, unpublished typescript (Porto: Archive Álvaro Siza, July 18, 1967), 1–19.
12. Álvaro Siza, *Memória descritiva, Ante-Projecto intercalar das 3<sup>a</sup> e 4<sup>a</sup> Fases*, unpublished typescript (Porto: Archive Álvaro Siza, April 2, 1973), 1–5.
13. "Decreto no. 16/2011, May 25th, 2011," cited after: O Secretário de Estado da Cultura, Francisco José Viegas: "Portaria n.o 608/2012," *Diário da República [Portuguesa]*, 2<sup>a</sup> série, no. 206 (Lisbon: Imprensa Nacional-Casa da Moeda, October 12, 2012): 34938.
14. *Ibid.*
15. Jorge Marmelo, "Casa de Chá da Boa Nova está ao abandono, vandalizada," *Público* (July 29, 2012).
16. Álvaro Siza, *Immaginare l'Evidenza* (Rome/Bari: Laterza, 1998), 19.
17. Fernando Távora, *Da Organização do Espaço* (Porto, 1962).
18. Interview with Álvaro Siza; Pedro De Llano and Carlos Castanheira, ed., "Fragments of an experience," *Álvaro Siza: Works and Projects*, exhib. cat. (Santiago de Compostela, 1995), 33.

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19. William Curtis, "Álvaro Siza: An Architecture of Edges," *El Croquis* no. 68–9 (1994): 32–45.
20. Toshio Nakamura, "Álvaro Siza 1954–1988," *A + U, Architecture and Urbanism* 6 (1989): 30.
21. Curtis, *Álvaro Siza*.
22. See Flora Samuel, *Le Corbusier and the Architectural Promenade* (Birkhäuser: Basel, 2010).
23. Siza, *Immaginare l'Evidenza*, 23.
24. *Ibid.*, 22.
25. Álvaro Siza, interview in *GA Document Extra* 11 (1998): 20.
26. Franke, "Interview with Álvaro Siza," 1468.
27. Álvaro Siza, *Professione Poetica* (Milan: Electa, 1986), 36 f.
28. Albert Camus, *L'Étranger* (Paris: Les Éditions Gallimard, 1942), 186.

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