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He has been developing teaching and research activity based on the documentation and conservation of the buildings, sites and neighbourhoods of the Modern Movement for many years.

This simple market, designed by the architect Fernando Távora, is an elegant interaction of the traditional and the modern. It is emblematic for the mid century modernist search for the Core, a new interpretation of the classic Agora combining spontaneous and organised communal and individual life. Market and meeting place all in one. Here Távora has masterly done more with less. He uses the structural concrete roof-supporting elements together with the different heights of the site to define space and to create a civic sense of what Aldo van Eyck called "homecoming". This place is one of these timeless architectural experiences that stick in your memory.

Hubert-Jan Henket

RECLAIMING THE USE OF FERNANDO TÁVORA'S MUNICIPAL MARKET OF SANTA MARIA DA FEIRA

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A Design Studio exercise about Modern Heritage
developed within a Course Unit of the 5th year of the Integrated Master Degree at the
School of Architecture of University of Minho during academic year 2015-2016

Vincenzo Riso

with contributions by:

Álvaro Siza

Carlos Machado

Isabel Valente

José Bernardo Távora

José Luis Gil Pita

and all of the students of that course unit



Universidade do Minho
Escola de Arquitectura



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Preface

Hubert-Jan Henket

Architect and hon. President of Docomomo International

An icon of the ordinary

The town of Santa Maria da Feira, some 40 km south of Porto, is blessed with some interesting architectural relics. Its layered history is well demonstrated by such jewels as the Castro de Romariz of the 1st century AD, the 11th century Castle, the 16th century Convento dos Loios and a true 1950's icon of Modernity the Mercado Municipal.

This simple market, designed by the architect Fernando Távora, is an elegant interaction of the traditional and the modern. It is emblematic for the mid century modernist search for the Core, a new interpretation of the classic Agora combining spontaneous and organised communal and individual life. Market and meeting place all in one. Here Távora has masterly done more with less. He uses the structural concrete roof-supporting elements together with the different heights of the site to define space and to create a civic sense of what Aldo van Eyck called "homecoming". This place is one of these timeless architectural experiences that stick in your memory.

For various reasons it is crucial for this complex to be revitalised. As a real representative of every day civic life it belongs the icons of the 20th century Modern Movement.

It is an emblematic expression of the humanist goal of civic eminence. Besides it is crucial for the continuation of the historic layers that form the specific character of Santa Maria da Feira. And last but not least the revitalisation of the market offers a welcome opportunity in a globalising world to present local produce for local consumption in a civilised and sustainable way.

One can only sincerely hope that this inspiring study by the students and staff of the School of Architecture of Minho University will stimulate the Municipality of Santa Maria da Feira to safeguard and revitalise this human gem of modernity for future generations to use, enjoy and love.

12 January 2018

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Introduction



Fig. 0 The School of Architecture of the University of Minho, building designed (1996-2002) by Fernando Távora and José Bernardo Távora (photo by Inês d'Orey).

Twentieth century built heritage conservation, and adaptive reuse in particular, is becoming more and more a significant theme, both quality and quantity wise. It is an emerging area of work which requires specialist training and knowledge to deal with its multidisciplinary and interdisciplinary nature. It also requires the development of a critical approach to the analysis and design of the intervention, informed by shared international principles and the specific nature and context of the building to be conserved.

At the School of Architecture of University of Minho (EAUM), we offer an integrated Master Degree course in Architecture, which is broadly oriented, rather than specialised in specific areas. In the 4th and 5th year of the course, students can decide on their own path within a variety of different Design Studio projects, widely ranging in scale and type of intervention. Among those in the first semester of the 5th year, an exercise on conservation design has been proposed, consisting of the refurbishment of an ancient, yet not listed, building. In 2015, I came to advocate a program based on the refurbishment of a listed modern building, that is to say, I challenged the 5th year students to design the functional adaptation and constructive repair of the Municipal Market of Santa

Maria da Feira, designed and built (1954-59) by Fernando Távora.

The group of students included; **Ana Raquel Faria Rocha, Ana Luísa Guimarães Sacramento, André Manuel Silva Ferreira Ribeiro, Daniel Filipe da Costa Gonçalves, Daniel Santos Costa, Diana Patrícia Mendes Ferreira, Duarte Nuno Rodrigues Marques, Fernando Jorge Pereira Veiga Junior, João António Carvalho Ferreira, João Manuel Ferreira de Araújo, João Pedro Guimarães Lopes da Costa, Juliana Filipa Pereira Bento, Liliana Sofia Antunes da Silva Mota, Luís Maciel Gonçalves Rodrigues, María del Carmen Bueno García, Maria João Santos Novais, Marco António da Silva Vieira, Maurício Valentino da Silva Ferreira Borges, Paula Trigos García, Ricardo Nuno Meireles de Sousa and Rasha Askar.**

That selected case study envisages all requirements for defining an explanatory approach towards the elaboration of a heritage and design proposal, both as regards the relevance of the building within twentieth century Portuguese architecture, and the complexity of the problems in dealing with bringing it back into use.

In very few words, it is a building which fully displays Fernando Távora's recognised mastery in integrating local and traditional values within modern materials vocabulary. It means this is a piece of architecture which is in itself the demonstration of what continuity between building tradition and new architecture could be. Hence, one more reason to elect it as a case study on **how to design for architectural conservation**. This once very lively structure, lays almost abandoned. Because of changes in commerce organisation, and today's legal-hygienic requirements, it could not survive economic competition. With the loss of the Market's practical function, its remarkable value as social meeting point has suffered extremely.

During the first stage of our Studio, students were given the full archive documentation of the original design dossier and were asked to study and survey the Market

building compound, so as to produce detailed analysis and drawings of alterations and deterioration problems of its four pavilions and the base platform they are placed upon. In this first stage, the whole group of 20 students was divided according to different tasks as to produce a global result. In a second stage, they were asked to imagine and set out a strategy, which could lead the Market to a new life. Students worked in smaller groups in order to propose alternative strategies. In a third stage, the work was individual and it consisted of translating the previously outlined functional reorganisation strategy into the spatial organisation of the building. Finally, in a fourth stage, each student had to deal with the repair or improvement of a construction 'question' or detail to be chosen in continuity with the whole refit work. Although this counted as individual development, it was coordinated among all the students as to reach a good coverage of all technical questions inherent to the building.

At the beginning of the semester, architect **José Bernardo Távora**, Fernando Távora's son, and who also worked in partnership with his father, met with the students in order to bring them his directly witnessed knowledge about the Market. At the same time, we also got the fundamental contribution, as to a better understanding of this masterpiece of Portuguese Modern architecture, of **Carlos Machado** (Professor at the Faculty of Architecture of the University of Porto), who, as guest lecturer, spelled out all of its strong features. Likewise, **Isabel Valente**, our teaching team's construction tutor, dealt specifically with diagnostic techniques for historic concrete and conducted a variety of non-destructive testing in situ. In the given perspective, efforts were oriented to the understanding of the parameters influencing deterioration processes related to design and environmental factors. **Luis Gil Pita**, who is also a former EAUM teacher, was invited to lecture and share with us his professional experience on architectural conservation, more precisely in regard to the methodology he set up in a recent repair and maintenance plan designed for the Galician Contemporary Art Centre

museum in Santiago de Compostela, built by Siza Vieira, in 1992.

Apart from the symbolic importance of the selected case study and the promising interest of the students' works, our experience, in terms of a didactic trial, came to confirm that the conservation of twentieth century modern buildings involves significant technical and constructional skillsets, it requires capability and practical knowledge of design strategies supported by appropriate critical tools, i.e. it is absolutely a beneficial option in architectural teaching.

The current publication is aimed to register inherent information and thoughts gathered along the way and, therefore, it is organised according to the above mentioned methodological steps.

Carlos Machado, José Bernardo Távora, Isabel Valente, and (in **Appendix**) **José Luis Gil Pita** have been asked to safekeep their contributions in a written essay format. Furthermore, it includes the English translation of a 1987 text by **Álvaro Siza**, where a precious insight about Fernando Távora's work is offered.

Firstly, there is "The case study survey", which documents the current state of the building. À propos, the relevant amount of time spent during inspection and measuring, along with redrawing, has been the perfect opportunity for us to linger in the building and steadily experience its spaces and materiality.

At that point, and according to the pragmatic approach adopted in the Studio, the main strategy is presented, as well as design and construction issues students had to deal with in order to bring the Market's building complex back into use. This might be the right moment to say that our work has been kind of an exploratory research aimed to recognise problems, outline operational measures and organise a design agenda as final result, i.e. even though our exercise has been a reality one, none of the global and detailed proposed solutions was intended to be a final one, rather a partial piece of a set of interlocked hypothesis. Some themes have been accordingly highlighted in the

section entitled "The Framework of the design hypothesis", which precedes the "Gallery of students' selected works".

As a further result of the described attempt to go through a pragmatic attitude towards conservation, which combines the imaginative aspects of designing practice and in-depth research required to fully understand the building and its context, there are finally some "Notes about Teaching Architectural Design for the Conservation of the Modern Built Heritage".

Vincenzo Riso

PROLOGUE

Fernando Távora

Álvaro Siza

Fernando Luís Cardoso Meneses de Tavares e Távora, the son of José Ferrão de Tavares e Távora and Maria José de Lobo Sousa Machado Cardoso de Meneses, was born in Porto on 25th August, 1923. He graduated in Architecture from the School of Fine Arts in Porto (1942-1947) and got his diploma in 1950.

He joins the teaching team of that same School in 1951, as a volunteer, and he is hired as a 2nd assistant in 1958. In 1962, he applies for a position as a 1st Group teacher having obtained a brilliant grade.

After having worked as a 1st assistant, he is offered a position as an Associate Professor in 1974, having been nominated Full Professor in 1976. He, then, occupies different positions in the first Section of the Porto Higher Institute of Fine Arts; he is currently President of the Transitory Board of the Faculty of Architecture of the University of Porto and Associate Professor at the same School.

He is an architect and author of several essays concerning his field of expertise.

He took part in the Inquiry on Portuguese Regional Architecture, promoted by the National Union of Architects.

He has participated in International Congresses of Architecture and Urbanism and was a member of CIAM (Porto).

He has been awarded the first prize for Architecture

Published in *Arquitectura, Pintura, Escultura, Desenho. Património da Escola Superior de Belas Artes do Porto e da Faculdade de Arquitectura da Universidade do Porto* by Universidade do Porto, January 1987. An exhibition organised by FAUP with the cooperation of the Portuguese Association of Architects, included in the celebrations of the 75th Anniversary of the University of Porto; pp. 184-187; and also in *Desenho de Arquitectura*, same event, pp. 104-107.

by Fundação Calouste Gulbenkian/Calouste Gulbenkian Foundation and he has also been granted a scholarship by the same Foundation in the United States and Japan. He is a correspondent of the National Academy of Fine Arts.

In a first glimpse, the work of Fernando Távora exudes tranquillity. There is no drama whatsoever. The fascination it exerts seems strange, or maybe it is the Author's personality.

Culturally speaking, and within the scope of his profession, Fernando Távora is a man of CIAM's last generation, who completed his education with a deep admiration for an assured Le Corbusier, immediately sensitive to a Le Corbusier of disconcerting changes which rehabilitate the contradictions present in a pre-school or external training.

Regarding the last CIAM, he follows the line of thought of Coderch's Catalan houses, and not Candilis and the new cities; the rebellious Van Eych and the new Italians, and not Bakema and his triumphant reconstruction.

It does not come as a surprise, then, that the identification with this new and eclectic CIAM lasts less than this did; that the connection to opposite fields of personal training covers the work's evolution and finds a solution in itself; that the staggering influence of Alvar Aalto all over Europe passes him by.

The evidence of how important Fernando Távora is as an educator and catalyst of renovation trends, at School Carlos Ramos and its consolidation and evolution, has somewhat postponed the attention given to the Architect, who has been respectfully kept on the shelves of the undisputable references concerning the description and understanding of the treaded paths of the Portuguese Contemporary Architecture.

After a closer look, the work of Fernando Távora seems open and immersed in subversion, in a country which has stagnated or is stifled under so much anxiety. Subversion, reflection, continuity, in a counterpoint between projects "in a state of happiness" and suspended decompositions. It is in light of this context that one might understand the complex coherence underlying successive projects and

constructions and also the most diversified activities – from collector to educator.

The Summer House at Ofir "appears" in 1956. It is nothing but another chimney amongst the illuminating, essential constructions along Minho's shoreline; due to that natural quality, it causes a real stir in renovation; not many people, at the time, are aware that he uses a modern and Nordic kind of spatial structure.

It comes after the first "European" projects (Ramalde, Campo Alegre, Housing Block at Foz) and his participation in the Inquiry on the Portuguese Regional Architecture, preceded by the publication of his essay *O Problema da Casa Portuguesa*, a brief text which already foreshadows many of the themes for the following years.

After the approach to the "in state of grace" shoreline vernacular comes the Tennis Pavilion in Quinta da Conceição, destruction and rebuilt of elements and types of Traditional Architecture, within a convergence between distant vocations of Form.

The coherent and finished language "typical of Porto" of School of Cedro (1958), which seems to institutionalise the paths towards the Summer House at Ofir, goes along with the singular architecture of Market of Vila da Feira (1954), where the analysis and intuition about the use of space translate into an acute sensitivity to what is transformed – or is about to transform – and to a continuity that escapes the description; hence building the Form.

The Block at Pereira Reis (1958) brings back to architecture the limits of surface and the definition of space and being part of a higher structure; meanwhile, the Municipal Building at Aveiro (1964) frees itself as it becomes an architectonic object.

More recently, while renovating his family house, in Guimarães, the author's hand almost subtracts itself from the exemplary refurbishment; whereas during the long process of restoration of the Santa Marinha Inn a thorough archaeological study lies behind that natural quality and heresy of the "new architecture", which surpasses the condition of added element, and ascends to being part of

the History of a powerful structure in slow and continuous transformation.

It is not possible, in such a short text, to consider the richness and complexity of the work of Fernando Távora; a work that invades – discretely? – the Portuguese culture.

There is no longer tranquillity. Behind a mask of distance, convulse – in first hand - the most significant themes of our transformation.

Municipal Market of Vila da Feira (1953-59) Fernando Távora. The work of a lifetime

José Bernardo Távora

The Municipal Market of Vila da Feira is Fernando Távora's work of a lifetime.

The project started when he was 30 years old and had the collaboration of Fernando Lanhas, Álvaro Siza and Alberto Neves. It is a work of truly impressive dedication, commitment, passion and strength.

Fernando Távora summarises all his body of work so far through this project. It is this same project which clearly helps him define his future, and let us not forget its inspiring presentation at CIAM' 59, in Otterlo, The Netherlands.

The lightness and diversity displayed in the unity of four spaces with different functions and volumes around a central yard, the nerve of the structure taken to the limit, the clear mastery of all the proportions and scales and the relationship between the platforms, and the spaces, and the street, and its openness over the existing landscape and the top of the Castle, are even more beautiful today.

At last, the clear and balanced choice of the finishing materials and the design of detail. And colour's importance.

The readings, the writing, the reflections, the travels, the collections, History, become more solid in this period of his life and culminate in his participation in the Inquérito à Arquitectura Popular em Portugal (Survey on Popular Architecture in Portugal), published in 1961.

And then there is drawing. Always drawing.

Regardless of how abandoned it has been, and how much it is now, 60 years later the building is as good as new.

It is only in need of some maintenance, and to adjust here and there to newer and different legislation. And some imagination to deal with so many functions and activities which seem to occupy and reoccupy these magical places around the country and the world.

Good architecture is also, and mainly, the kind that stands the test of time and trends.

Such is the case of the Municipal Market of Vila da Feira.

Porto, August 2017

CASE STUDY DOCUMENTATION

Municipal Market of Santa Maria da Feira, Fernando Távora (1953-1959)

Carlos Machado

1

The works of Fernando Távora in the 1950s represent one of those rare and happy moments in which theory and practice, while being necessarily and consciously incomplete or insufficient, communicate with each other, constituting a united, open and multifaceted block.

The project of the Market of Vila da Feira comes about as part of a sequence of texts and works which, through remarkable persistence and coherence, try to define or establish the boundaries for a set of issues involved in an attempt to form a point of view on architecture. It is the specific circumstance of each project that allows us to grasp that local dimension, which is always manifested in the universal culture as a result of the intersection of geography and history.

Even though the works are deeply rooted in personal experience (the autobiographical dimension is present both in many texts and interviews given by Távora and in the gathered and organised materials shown at Centro Cultural de Belém, in 1993), they only become relevant when, starting from this nucleus where imagination “is formed and grows”, they establish a connection of reciprocity with the world others can relate to.

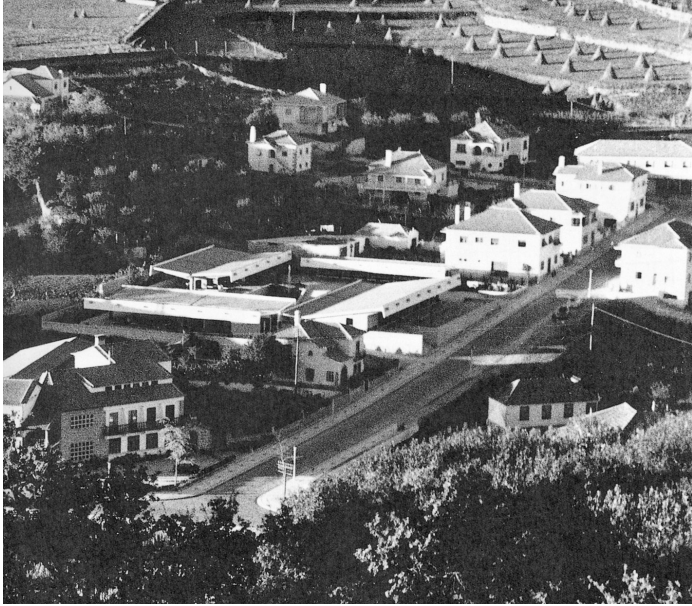


Fig. 1 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59) seen from the Castle
© FIMS.

Fig. 2 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59) seen from the street
(photo taken by the author).

The market of Vila da Feira must be perceived following a fundamental text, *O problema da Casa Portuguesa* (1945/47), the first “modern” works - Plano da Zona Residencial do Campo Alegre (Plan of the residential area of Campo Alegre) (1949), the project of “Casa sobre o mar (House over the sea) in Foz do Douro (1952), the community/social housing block in Avenida Brasil (1952-54), the residential unit in Ramalde (1952-60) - small sporadic interventions such as the text “Resposta a um Inquérito: que pensa do Desenvolvimento Actual da Nossa Arquitectura?/Answering a survey: what do you think about our current architecture?” published in 1953, in the magazine *Arquitectura Portuguesa de Cerâmica e Edificação* no. 3/4, along with “Casa sobre o mar/House over the sea”; sequence extended to Quinta da Conceição (1956-60), Casa de férias em Ofir (Summer house in Ofir) (1957-58), Escola do Cedro (School of Cedro) (1957-61), the organisation and field work (started in 1955) which resulted in the publication of *A Arquitectura Popular em Portugal/Popular Architecture in Portugal* (1961) and the booklet *Da Organização do Espaço/About Organising Space* (1962).

We wish to point out the specific intimate interconnection between theoretical thought and putting the actual project into practice, which has revealed to be particularly dense because it corresponds to a moment of clarification and affirmation of a set of principles that shall guide his whole body of work; we do not wish to point out the different phases (“rationalist”, “organicist”, etc.), rather the coherence of the guiding thread between them, as consecutive moments for deepening a thought which is only totally revealed by the end of its path. In this regard, we can talk about the open relationship - and to some extent an unpredictable one - between *research* and *discover* - which, according to Ernesto Rogers, constitutes a *synchronic duality*, while resulting from a dialectic moment of a well thought architecture.

“Research and discover are not subsequent stages of the creative process, because you try for what you want

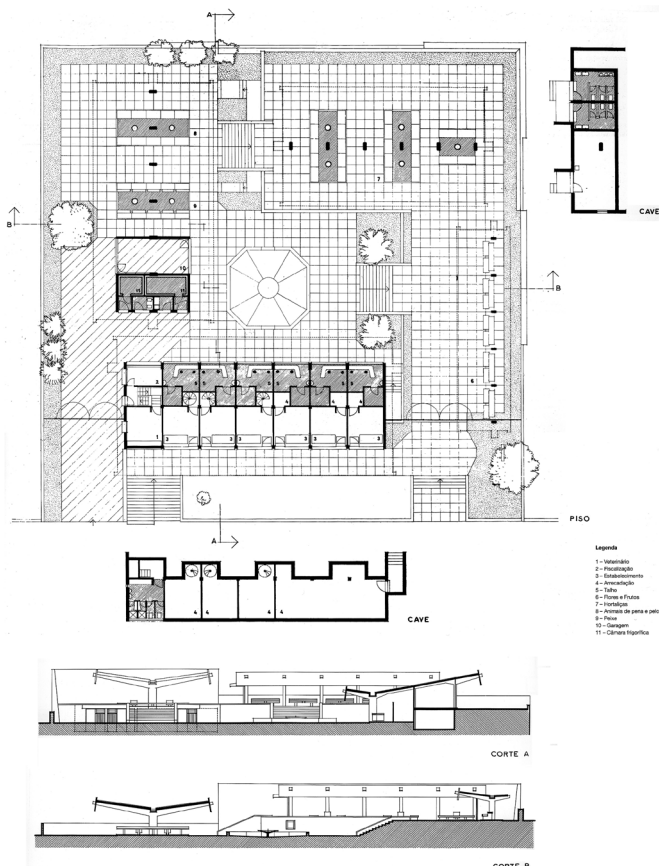


Fig. 3 Fernando Távora, Municipal Market of Vila da Feira (1953-59); plans and sections © FIMS.

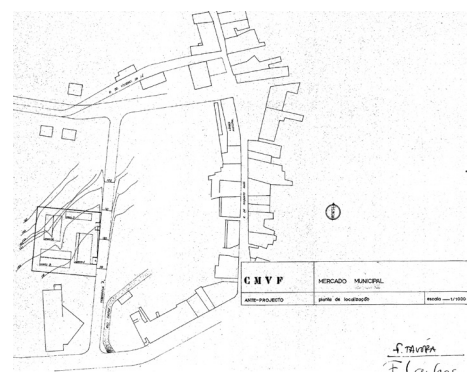


Fig. 4 Fernando Távora, Municipal Market of Vila da Feira (1953-59); overall plan © FIMS.

to find and you find something amended from what was believed to search.

Research and discover are a couple, a system of two forces applied to an object that is influenced and is determined as a result.⁷¹

In this sense, the Market of Vila da Feira interests us not so much as a possible practical demonstration of a theoretical postulate (the so called ‘third way’ for instance, i.e. an alternative to functional rationalism and to retrogressive traditionalism) but as a piece of work that results from crossing *thinking* and *doing*. In this particular case, theory does not come *before the work* (such as a program previously thought as a “guide” to solve problems), it does not come *after the work* (as a summary of a set of experiences you intend to explain or justify), it rather *runs along with it*; it is, partially, *inside the work itself*, in accordance with the terms the problem is stated, the relationships established and consolidated as a simultaneously *practical* and *theoretical* response (something probably bound to happen with all good architectural pieces). That is, the work tends to merge the double dimension always present while thinking about architecture as a project into the materiality of the building, into a single object.

2

The Market of Vila da Feira is placed in a 50m x 50m plot, next to a street that leads downtown, at the bottom of the castle, precisely where the monthly market takes place. It encompasses four pavilions, arranged orthogonally, shaping a centred space, rearranged into two platforms connected by two stairs. Regarding the lower platform, the centre of the building includes a fountain and an orthogonal surrounding bench (the octagon is not regular, it results from a square with chamfered corners).

The east-side pavilion, facing the street, has got two floors, an open one on the upper platform, and another one on the lower platform. The north and west-side pavilions are located on the upper platform and the south-side pavilion on the lower one. The whole compound is or-



Fig. 5 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); main entrance (photo
taken by the author).

Fig. 6 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view from the inside
to the main entrance (photo taken
by the author).



Fig. 7 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); service entrance
(photo taken by the author).

Fig. 8 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view from the inside
to the service entrance (photo
taken by the author).

ganised according to a square module of 1m X 1m which *“commands the composition and introduces it its own geometry.”*²

The upper platform, adjoining the street, leads to a terrace on a stone base where you can find the recessed east-ern-side pavilion, which includes a small shopping gallery in the upper floor. A single flight of stairs included in the stone base allows us to access the terrace from the outside. You can find the entrances at both ends of the base. The main entrance, on higher ground, in the north side, is located between the eastern and north-side pavilions and leads us directly inside the compound. The service entrance, on lower ground, in the south side, is tangent to the eastern and south-side pavilions from the outside; the central space can be accessed through a “syphoned” passageway; support services (garage, freezers, veterinarian and inspection offices) are gathered at the top of these pavilions, next to the service entrance.

Both stairs inside the compound have the same width and follow a north-south direction: one of them is at the main courtyard, aligned with the fountain and next to the main entrance; the other one, at the south top of the upper platform, is aligned with the western-side pavilion. Underneath this pavilion, and within the base boundaries, there are the public toilets and the poultry slaughterhouse. The octagonal bench surrounding the fountain is tiled and has got two breaks, facing both east and west, and defines a perpendicular axis in direction of the stairs. There is a green, 2 meters wide strip, around the three inner sides of the compound, which introduces vegetation as treatment of the plot's inner perimeter.

The four pavilions follow the same structural principle: a succession of spans with a single base support and two cantilever beams placed in a lined sequence. The distance between the pillars - 4 meters between the axes - originates a second modulation, multiple to the first one.

This structure bears an overhanging pitched roof, slightly sloped inwards as to collect rain water through a single main gutter aligned with the pillars and which is visible at

the intradoses. Both sides of the roof are finished off with longitudinal ledges, perpendicular to the slab; the top of the cantilever beams emerge from the finishing ledges, thus transporting the structure's rhythm and modulation outside the pavilions. The pillars, the beams, the top slabs and the ledges are made of reinforced concrete. This structural principle, even though hereby enunciated in a general way, adjusts to the specific status of each pavilion according to the program's distribution and its position in the compound.

Regarding the eastern-side pavilion, the upper floor, facing the street, is divided into six spaces on the terrace adjoining the street, and the lower one is occupied by six butcher stalls open to the lower platform of the compound. This layout allows the shopping gallery to function autonomously. The last span, at the south end, designated for the previously mentioned services (veterinarian and inspection offices), is open laterally, southwards, providing the façade (facing the street) with a blank wall where you can see the city's coat of arms. The roof is asymmetrical, the longest of its sides having been built eastwards as to cover the shopping gallery. The south-side pavilion, at the lower platform, has got six structural spans and a symmetrical roof. The enclosed area (garage and freezers) is “inserted” in two structural modules. Pillars and concrete beams slightly protrude in order to keep the structure present.

The pavilions on the upper platform, which include five structural spans, are fully open and designated for selling flowers, fruit and vegetables. The western-side pavilion, similarly to the south-side one, has kept a pitched roof. The north-side pavilion, perpendicular to the street, has been adjusted as to serve only one of the sides; the roof's projection towards north is small and has got no ledge, a much-needed reminiscence when wanting to keep a single line of pillars coincident with the gutter line. The pillars' section and the roof's projection southwards are kind of scarce, even though the structural module has been kept. As consequence of the roof's cantilever reduction, this pavilion is not as high as the others.

The open spaces under the south and western-side pavilions have been equipped with paired up benches, on both sides of the pillars, covered in black slate and supported by small parallelepiped supports, plastered and painted in blue; the first pair of benches in the western-side pavilion has a 90 degrees rotation and was made short as to longitudinally occupy the span between the two pillars - thus addressing the problem of having a set of paired benches to occupy an odd number of spans (by freeing the corner, the rotation also makes the passage from the north-side pavilion to the western one easier). In the south-side pavilion, the two benches in the area designated for selling fish are higher and steeper. In the south and western-side pavilions, there is a set of cylindrical washbasins made of white marble, paired in alternate spans between the benches and under the concrete beams that support the roof (there is only one basin in the pair of longitudinal benches in the western-side pavilion). In the north-side pavilion, designated for selling flowers and fruit, the vertical supports are doubled in order to accommodate two uneven benches.

The *'parquet'* layout of the pavilions - each side of the compound's perimeter is occupied by the top part of a pavilion and the front side of the next one - and their progressive *'dematerialisation'*, along with the decrease in the number of spans - from the East-side pavilion, with two floors and fully enclosed, to the north-side pavilion, next to the upper level entrance, fully open, with a small number of pillars and a shortened roof - originate a *'spiral'* movement that serves as counterpoint to the square's stability as defined by the compound and also used in the organisation of the inner yard and bench around the fountain³ (the inner courtyard is not exactly square and the fountain is slightly pushed south as to increase the space which precedes the stairs). By *'stability'* we mean, and regardless of all the programming or configuration of the compound, the response to the need of a *'centre'* in space organisation, which was one of the topics under discussion at the 8th CIAM in Hoddesdon (1951), in which Távora participated.

*"The topic was the core, seen as the heart, the centre. Not just referring to the urban centre, but specifically the need for a centre at any level of organisation in Architecture and Urbanism. For instance, the centre of a city or the centre of a house. Hence a quite comprehensive, architectural, urbanistic and human vision about the need of the core as an element of spontaneous or organised, individual or collective life."*⁴

The compound presents itself as a simultaneously stable and dynamic space, organised around a central courtyard, made uniform by a few repeated elements (horizontal ledges, the rhythm of the pillars reinforced by the beams' top, the flooring's modulation, etc.), and diverse, because it consists of two floors and fits each pavilion to its location and program. The compound's perimeter has been drawn by adjusting the rapport between adjoining pavilions according to the most fitted distance and alignment to each side - either by pulling back the north-side pavilion as to organise a wider entrance on a higher ground, which simultaneously allows direct access to the compound and the terrace adjoining the street, or, just the opposite, by bringing the two pavilions closer on a lower ground as to organise the previously mentioned syphoned entrance.

The placement of a few elements in adjoining pavilions - support services in the eastern and south-side pavilions, the washbasins in the south and western-side pavilions (at different levels) - and the rotation of the last, smaller, pair of benches, in the western-side pavilion (at the end adjacent to the north-side pavilion), establish continuities that highlight the spiral movement mentioned before. They are also responsible for connecting and articulating both platforms, clearly differentiated by the presence of retaining walls.

Finishings introduce a somewhat *"hierarchical"* distinction. The structural elements - the pavilions' pillars and beams, and the retaining walls - are left *'rough'*, without cladding (the first ones made of bush-hammered concrete, the second ones in dry joint granite stonework),



Fig. 9 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view from the inside
to the western-side pavilion
(photo taken by the author).

while the inner surface of the roofs and the horizontal ledges are plastered and painted. All the exterior claddings, which are somehow exceptional according to the adopted overall principle, are tiled, except for the top of the east-side pavilion, in granite stonework, where the pillars and concrete beams are built-in⁵.

We stand before, not only a clear distinction of the structural elements, but also an ongoing dematerialisation' (vertically speaking) of the various components that end at the overhanging ledges which, painted in white, underline the horizontal nature of the pavilions and their disposition around the fountain, simultaneously designing the inner profile of the compound at its higher ground.

The whole market has got small slabs of granolithic concrete flooring, with 1m x 1m (which corresponds to the base-module), except for the peripheral green strip mentioned before, small spaces reserved for planting shrubs or flowers, the western-side service entrance made of cobblestone, and the in-between pillars flooring underneath the roofing, where the marble washbasins are placed; the green strip by the north-side entrance, on a higher ground, gets wider as to organise the access to the first pavilion; some of the areas with vegetation frame the outside stairs, mark pathways and alignments; the transition from the cobblestone flooring to a modulated flagstone flooring, at the end of the service entrance ramp, announces the diagonal vision of the courtyard. Next to each pavilion there is an opaque glass mosaic panel which occupies one of the square modules of the flooring and which "(...), considering its theme, evokes the products being sold at the Market."⁶

The inner side of the roofing painted in an orange tone introduces a subtle interiorization of the open spaces, bathed by the warm light reflected by the plastered surface. Serving as a counterpoint to the structural elements, which were left 'rough', the overhanging flagstones and longitudinal ledges strike out as closing/finishing and protecting elements (just like the translucent canopies seen at many markets). The white marble washbasins, the cov-

ering of the benches with black slate, the small supports painted blue, and so forth, individualise the designed elements.⁷ In this sense, we can talk about a way of designing based on the individualisation of the various elements of the project, which in this case is particularly relevant because it comprises everything, from the organisation of the pavilions, the individualisation of the structural elements, to the way the previously mentioned secondary elements (washbasins, benches supports, etc.) are treated.

Such a procedure shows us the so called *analytical decomposability* which Carlos Martí considers to be one of the most relevant features of the Modern Movement architecture, for allowing the re-composition of the form considering its components 'single ingredients'.

"One cannot deny that the decomposable nature of modern architecture results from applying some technical improvements such as, for instance, the principle of the structural skeleton, which, among other things, provides us with the idea of separation between structure and building envelopment. But the technical aspects solely do not fully account for this phenomenon. The given decomposability occurs along with a more general cultural transformation: it corresponds to the epistemological rupture which goes along with the birth of modern culture (...) directly bound up in the emergence of the analytical and abstract thinking that allows the dissecting of the object and isolating its components. (...) Those components separate and become abstract: but what was first decomposed must, then, be recomposed. And the result of that re-composition will no longer be the monolithic object, the inextricable amalgam. The components will not merge into a magmatic mass, they will rather articulate with a new whole which allows us to recognise the analytical nature of the procedure."⁸

Regarding this you should consider not only all the architecture by the Dutch *De Stijl*, but also the work of those to whom decomposability has been a way of individualising the load-bearing structure as an autonomous

and form organising element (for instance, Le Corbusier and Mies van der Rohe) – particularly relevant, in this case, as possible comparison, Mies van der Rohe's *Concrete Office Building* (1922); see Távora's *Casa sobre o mar/House over the sea* (1952) and the way the structure that supports it is clearly individualised.⁹ In Távora's case, such *decomposability* aims to make intelligible the relationships between the various elements as part of an "organised form". Those relationships are reflected in the way the building applies the program in the site.

3

If there is an explicit goal behind the Market of Vila da Feira it is, according to the author, to *build a public place, "not only a place for exchanging things but also ideas, an invitation for people to meet"*¹⁰.

Távora was confronted with a difficult plot. We are talking about an urban situation which, apparently, does not include any of the reasons that usually potentiate the placement of a market.

*"The market square – as correctly observed by Jaume Sanmarti – does not present itself, in this particular case, as the archetypical locus mercati, a historically consolidated urban space which acts like a natural meeting point coinciding with a crossover/intersection, the access to a bridge, the main square in a village or anything of the sort. (...) Here, the location is somewhat artificial, it has been attributed an absolutely vulgar plot, with no particular meaning."*¹¹

In Portugal, it is quite common to find squares which are tangential to pathways, presenting themselves as adjoining public spaces, close to roads. Távora is going to try to give back the plot's interior to the public space by promoting the 'insertion' within town of a place both limited and permeable: an 'inner field', 'included' into a residential area of single family houses, stabilised through the centralised layout of the pavilions and open as continuity of the street. We use 'field' (instead of 'square' which implies a public void shaped by a set of building fronts)

as heir of those compounds, outside the medieval walls, next to a door, in which markets took place (and which, in many cases, have been integrated into the urban fabric after the town's growth beyond its limits) "(...) a 1m x 1m square grid (...) allows an easy measurement when it comes to determine the plot's rental fee."¹²

The granite base facing the street allows the upper platform to stand out, by involving the central space with the fountain from three sides. It also allows us to keep the existing or projected constructions aligned and recede the east-side pavilion, creating a middle zone between the sidewalk and the selling area. This recess, as well as two entrances at the opposite sides of the plot, acting simultaneously as viewpoints or vanishing points towards the exterior, announce the location of the Market inside the residential area. The town and the surrounding landscape are present inside the compound; the upper platform provides an especially beautiful view over the slope and the Castle; by the framework of the construction you could see the Convent of Lóios from the east.

By approaching the construction of the public space within the modern city, Carlos Martí suggests that the Greek *agora* and the Roman *forum* are still references which, having embodied variables and crossovers throughout the years, constitute a possible starting point to the understanding of how architecture re-elaborates the greatest themes of cities history even today.

"The agora as an urban space has its origins in the reciprocal relationships between several elements or autonomous parts which adopt, each and single one of them, their own strategy of insertion. Various pieces of architecture, at the agora, come to establish among them a complex grid of visual relationships, even if that does not mean they have to submit to a single geometrical discipline or subdue their specificities to the project's overall rules. The agora defines, then, an open structure, with no clear boundaries, which embodies, like any other element, the surrounding landscape and establishes an intense dialogue with nature. On the other hand, the forum



Fig. 10 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view of the Castle
from the upper platform (photo
taken by the author).



Fig. 11 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view of the Convent
of Lóios from the upper platform
© FIMS.

presents itself as a limited compound, in which the architectural elements juxtapose and bring themselves together, losing part of their relative autonomy in order to form an artificial, continuous scenario, looking inwards, which assumes the representation of the urban as something ‘interior’ clearly separated from the field and the “exterior” landscape. (...) Even if it is a fact that the agora tradition remains pretty much alive in many examples in the post-Hellenistic world (let us, for instance, consider the amazing placement of Pisa’s Cathedral and its surrounding volumes, known as Campo dei Miracoli), there is no doubt that the model represented by the forum, characterised by space cohesion and architectural uniformity, prevails in following stages of the eastern urban history (whether it is the French Place Royale or the Spanish Plaza Mayor, or any other variant), where it acquires a canonical shape which is still considerably hegemonic.”¹³

The *agora* might have allowed the Modern Movement to resume the construction of the public space as ‘plural unity’ while in an ‘open’ relationship with nature and the city. This option ought to have included a polemic confrontation with some aspects of the 18th century city – mainly with the impoverishment of the morphological research – within which ‘decorum’, progressively seen in a more limited and unilateral sense, that is to say, as *façade composition*, seems to summarise the essential of the urban project.

Even if it is possible to recognise the *agora* in the diversity and malleability with which the pavilions adjust to the compound, in the opening of perspectives towards the exterior, in the orchestrated presence not only of the urban surroundings but also of the topographical and geographical elements of the place, the inner, centralised space clearly reminds us of the *forum*, especially the kind of space that, due to an assiduous and continuous presence whenever it is void, progressively imposes itself as an evoked memory, the cloister. “The centre, around the lake, with its water bowl, its magnolias, its tiled bench, its slated pavement/flooring, evokes the tranquillity and



Fig. 12 Fernando Távora,
Municipal Market of Vila da Feira
(1953-59); view from the inside
courtyard (photo taken by the
author).

beauty of any given Portuguese cloister.”¹⁴

Távora’s evocative statement really hits the spot: the particular beauty and interiority of the covered spaces, the presence of the fountain and the surrounding bench at the centre of the lower platform, the complementary relationship with the vegetation, the marked and continuous rhythm of the pillars underlined by the top of the cantilevers, the silence and order given by the forms’ layout inside the building, take us there. If you happen to visit the building on a Saturday, a particularly busy day early in the morning, you shall be able to grasp, not only how adjusted the space is as a *place for exchanging things and ideas, an invitation for people to meet*, but also the way the building evokes the cloisters’ serenity and tranquillity as the place progressively becomes empty.

Quoting Lewis Mumford on public space in the medieval cities, “In the early Middle Ages, even business and religion were in organic relationship: so much so that business would copy the institutions of religion in the organization of its trading posts (...). Perhaps the most important civic effect of this other-worldly religion, with its enfolding protection, its abstentions, its withdrawals, was that it universalized the cloister. Medieval culture, constantly ‘in retreat’, had its clastrum, where the inner life could flourish. (...) The cloister in both its public and private form is a constant element in the life of men in cities.”¹⁵

The Market of Vila da Feira may be considered as the crossover of the *forum’s* controlled and defined space with the variety, openness and permeability of the *agora* in what concerns geography and landscape. The *agora* seen as a space which is made complete in the presence of something external to it, which builds up through an “enlarged” balance beyond its material boundaries. Távora’s reference to the “Castle’s tutelary protection (...)”¹⁶ should be seen in light of this, and not because the project places itself in a relationship of ‘historical dependence’ (or includes any ‘modesty of purposes’), but because it intends to make clear the goal of integrating the most relevant

elements of the place, either natural or built. It is also the crossover between the *agora* and the *forum* that explains the multiplicity of references evoked by the project, from the field, the yard, to the cloister. This sense of belonging, of a place built by crossing architecture and geography, is connected to the sense of permanence, i.e. to the idea of a monument as collective building.

Regardless of the anti-monument polemic of a big part of the Modern Movement which identified it with the formalist rhetoric, we can find an explicit mention to monumentality in architecture in a few texts of the *Survey*¹⁷. It makes perfect sense to me: the mix-up between monumentality and formalism starts with the ‘functionalist’ principle that the monument includes “something more” than the mere response to functional requirements, which is true, since it is in “something more” that the social and civil value of architecture resides.

“(…) *Architecture from Estremadura and Ribatejo shows aesthetical features which noticeably prove a southern and Mediterranean influence, like a large white surface opposed to the incisive black of small apertures, a taste for playing with symbolical volumes underneath the light, a piercing aesthetical synthesis, a sharp sobriety which leads to the plastic overcoming riddled with the most genuine monumentality. (...) Its formal sincerity dissipates the apparent contradiction, many times believed to exist, between humble and monumental.*”¹⁸

Fernando Távora had already alluded to the monumental nature of the proposal, in 1949, with regard to the “Plano da Zona Residencial do Campo Alegre/Plan of the Residential Area of Campo Alegre”:

“*We tried for the solution to be imbued with a great civic sense, and for it to affirm its presence. (...) I saw the solution of Campo Alegre like an act intrinsically from Porto, capable of causing a big ‘impact’ (...). The idea of monument never left my mind while producing this work (...). When I say monument, I mean anything useful, alive and felt.*”¹⁹

The monument seems, then, to represent what is es-

sential in architecture when it is *formally sincere, useful and alive*, when, according to Távora, works (con)fuse utility and sentiment. And it is legitimate to ask whether even the best architects have or not found the possibility to give them the right form in the anonymous architecture (in *Memória Descritiva* of the Ofir House we can read that the architect *knows* the various nuances of the contemporary aesthetic thought, but *loves* the spontaneous architecture of his country *without limits*²⁰).

If there is a characteristic exhibited by popular architecture, sometimes almost like its sole formal goal, besides, obviously, the answer to a practical need, it is the shaping of a place – or, according to Távora, the quality of *putting everything in place, of placing it in such a way that grants it a glare of eternity*²¹. If we search among the meeting places gathered in the *Survey* (squares, markets, pilgrim’s lodgings, pilgrimage chapels, etc.), we become aware of how the issue of building a public space is the one to give us back the primeval meaning of forms and spaces.

According to the architects in the *Survey*, traditional architecture grants us a chance to understand history by finding out the links connecting forms in space and time, rather than identifying stylistic or other differences – old/new, scholarly/popular, rural/urban. We come, thus, to recognise the importance of tradition as a varied and multifaceted knowledge, hybrid in its erudition and manifestations, able to fuel an operational relationship between rationality and history.

“An architect is a mason who has learned Latin. The modern architects, though, seem to be esperantists.”²² Equally suspicious as Loos of an ‘international style’, Fernando Távora recognises that the proximity to tradition is the basis for an open, antidogmatic rationality, close to the consuetudinary, translatable into a practical kind of knowledge. The *re-enchantment of the world*, to quote Boaventura Sousa Santos, apart from “creatively inserting the utopian novelty in whatever is more familiar to us”²³, also manifests itself in the differences and colours which

make part of it, in the ability to understand it in its diversity and recognise its wonderful variety.

According both to Loos and Távora, tradition must be apprehended through its multiplicity, through the ‘vulgar languages’ Classical Antiquity was divided in; “Renaissance architects knew nothing about vernacular art’s lie. Everyone used to build roman style; in Spain and in Germany, in England and in Russia. And, thus, they created their homeland style...”²⁴ Tradition presents itself as an intricate and open set of “traditions”. Antiquity loses the mythical and idealistic status of lost unity and universality, to reveal all its richness through the crossovers and variables it has been divided in over time.

It is through popular architecture – which, like the rustic order, according to Juan José Lahuerta, “(...) *has got little shape, but a lot of matter* (...)”²⁵ – we get to better understand how much the presence of what is external to form participates in its meaning. Being an example of a complex and rich space, simultaneously uniform and varied, closed and open, permeable and demure, many popular architectures display a knowledge about insertion in nature which reminds us, sometimes, of Greek architecture – for instance, consider pilgrimage chapels such as Santa Maria Madalena’s in Lindoso, or a few monasteries, like the one of S. Martinho de Crasto, or sanctuaries where pilgrims can take shelter, like the one in Cabo Espichel,” (...) an open and simple structure, a true fragment of built geography (...)”²⁶, to quote Alberto Ferlenga, who, in my opinion, seems to address the true essence of the problem.

In some Minho architectures, the geometry of constructions asserts itself before the topography, distancing itself from the ground modulation and emerging as a territory marking; the forms ‘ride’ the ground drawing a horizontality that overwhelms topography (an aspect particularly visible in the granaries, but also in many *casas-sequeiro*²⁷ Such principles were clearly readdressed in the Market of Vila da Feira – a compound with two platforms, the striking geometrisation and horizontality of

the pavilions, the whole set’s permeability, the permanent presence of vegetation and surrounding landscape.

In the Market, Távora evokes ‘rustic’ monuments, somehow ‘primitive’, in which the setting organisation and structure seem to encompass the essence of form – and this brings up a final problem, the relationship between shape/form and structure.

4

The interest of the leading characters of the Modern Movement in the architecture of the engineers is mainly focused on the relationship between form and structure. If in Le Corbusier’s case clarity about the structural principle seems to be an essential starting point (‘Type Domino’ and ‘Type Citrohan’ are notably referred to the load-bearing structure, in the first case, a grid with six pillars, and two longitudinal load-bearing walls, in the second case), Mies van der Rohe considers the possibility of having the structure not only as the principle which *determines the form*, but as the *form itself*: “*The few authentic works of our time show the structure as a constructional component. (...) The structure not only determines its form, it is the form.*”²⁸

To defend a *skin and bone architecture*, like Mies²⁹ has defined it, aims the unity or coincidence between form and structure, technique and aesthetics, that is to say, it envisages an “objective art” which results from the technical means as a manifestation of the ‘spirit of an epoch’ – “We do not recognise form problems, only construction problems.”³⁰ A ‘skin and bone architecture’, in which the *structure is the form itself*, suggests a ‘figureless form’, that is to say, the possibility to go around or elude the figurative moment, proposing it as a sequence or derivative of a structural option.

The work of Mies aims to re-establish a relationship with history through a load bearing structure as a form. “If we give up on the Romantic conception, we shall recognise that Antiquity’s stone constructions, the brick and concrete constructions of the Roman, as well as the

Medieval cathedrals, are incredible and audacious works of engineering, (...).³¹ *Structure* is, thus, seen as architecture's single and permanent *universal ahistorical* goal. "For me, structure is like logic. It is the best way of doing and expressing things."³²

We believe this aspect to be decisive when the Modern Movement tries to establish a set of principles which aim unity between form and function, between means and ends (or between *utility* and *beauty*, according to Rogers when he speaks about the monument³³). Let us see how Adolf Behne raises the problem of the relationship between form and figure, clearly seen, in my opinion, as an alternative to eclecticism, to figuration as "meaning":

"Closed form in the sense of a 'figure' is today no longer a satisfying element in art, either in architecture or in other fields. A drive toward the final fusion breaks the bounds of closed form (in painting this was done by Cubism) and tries to achieve pure relationships, spatial tensions that are never arbitrarily limited. (...) 'Proportion' is the interpenetration of 'function' and 'form', that is, a plastics of proportion replaces a morphoplastics (...)."³⁴

The Post-war "realism" will resort to popular architecture as to intersect the universal and the particular, "making up" or "rebuilding" a *plural* Modern Movement, enriched by local variables. It was also about enlarging and deepening the investigation started by the Modern Movement, by facing all its contradictions – technical *objectivity* and machinal *fetish*, architecture as *construction* and architecture as *art*, and so forth. This is all so clear in Távora's discourse when, already in the 1980's, he sees the 'vanguard esperanto' be replaced by an 'universal sweet drink', which lacks not only the commitment and coherence of the first years of the Modern Movement, but also the 'openness' motivated by the confrontation of plurality of places and local cultures.

"When I thought that modern architecture was going to evolve in the sense of a consolidation of local situations, when I expected, thus, a great number of solutions, I found a most dangerous "Coca Cola" which is expanding in the world.

*When I watch people quit drinking their wine – good quality wine – to drink that kind of 'Coca Cola' instead, I am impressed, in the sense it represents some sort of universal solution. It seems to me that that is exactly the denial of what I considered the right way to go (...)."*³⁵

Some aspects of the Market of Vila da Feira are only understandable in light of the Portuguese architecture of that time; that is to say the use of stone or tiles cladding (for instance, already present in Arménio Losa and Cassiano Barbosa's work), but also the Market in Ovar (Januário Godinho, 1948),³⁶ as a precedent, not only in the way of organising the same program, as an "open" market around an 'interior' free space, but also having chosen the "butterfly wing" roof, a clear influence by Le Corbusier – see the houses *Errazuris* (1930), or *Jaoul* (1937) – which came to Portugal partially filtered by the dissemination of the Brazilian modern architecture.

The Market of Vila da Feira is very close to a few examples of the 'first Modern Movement', by betting on a defined form, essentially, an implementation, a planimetry and 'structure'; see the project for Mies's office building in Berlin (1923), in which the concrete gentries are cantilevered or the restaurant at the Schkenditz Aerodrome in Germany, by Hans Wittwer (finished in 1931), and which is remarkably similar in what concerns the structural elements, with a single central support and two symmetrical overhanging roofs. It is also similar to many architectures comprised in the *Survey* – with the predominance of horizontality before the ground modulation, the way they "overwhelm" topography, the purity and elemental nature of the components, etc..

It is true the program is propitious – an organised set of permeable closed spaces; but the persistence of the structure in marking, by adjusting, the layout of all of the pavilions (remaining visible even when it coincides with the outside walls) also points to a certain similitude with a few works by Mies (see the relationship between the metallic structure and the outside walls in IIT *campus*, or the use, in the same work, of a modular grid which regulates

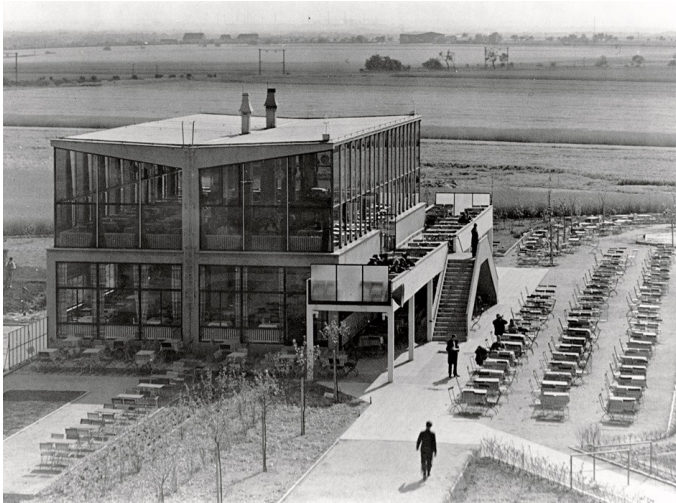


Fig. 13 Hans Wittwer,
Restaurant at the Schkenditz
aerodrome, Germany (1931);
view from the outside (photo by
Heinrich Koch).

Fig. 14 Hans Wittwer,
Restaurant at the Schkenditz
aerodrome, Germany (1931);
view from the inside (photo by
Hans Finsler).

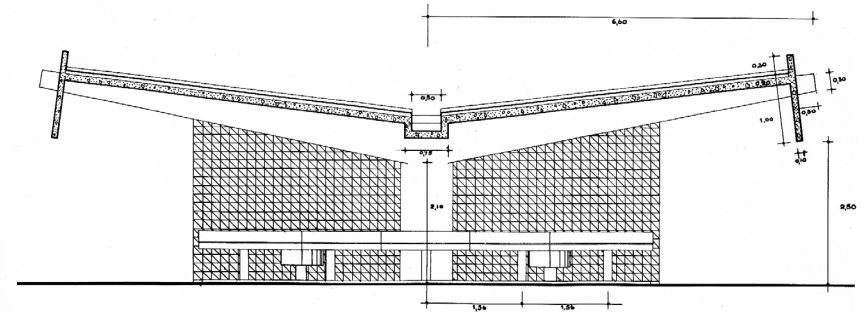


Fig. 15 Fernando Távora, House
over the sea (1952);
model © FIMS.

Fig. 16 Municipal Market of Vila
da Feira (1953-59); transverse
section of the western-side
pavilion © FIMS.

not only the implementation of the pavilions, but also the structural ledge).

Even if certain aspects of Mies' 'platonism' are not familiar to Távora's work (we are referring to the "ideal tension" and "the search for the absolute" which Ernesto Rogers recognises in Mies and Mondrian³⁷), the stress on 'decomposability' in order to maintain the load bearing structure as "main character" of form is common to both. Távora finds in Minho's rural architecture so important to his work because of the simultaneously refined and 'frank' use of materials (mainly granite) and the way constructions assert themselves through a "(...) balance of coordinated antagonism between forms (...) and the surrounding nature(...)"³⁸ an example of the unity between means and ends.

Through the adaptability of a same structural principle, the unity of spatial and formal rhythms, the *forum* and the *agora* are retaken into the organisation of a centralised space, permeable and discrete, open to the city and the geography. The notion of *core* (of 'heart' or centre of collective life) is built with a deep sense of order – close to the one Mies found in Saint Augustine: "(...) to put in place means to give sense (...)", that is to say, "(...) Allocating to each thing its proper place and giving to each thing its due according to its Nature."³⁹

The 'primitivism' of the Market of Vila da Feira brings back, through 'structure as form', the production of space to its more universal motives, intersecting local cultures, the Greek-Roman tradition and that 'ahistorical and universal principle that Mies saw in the load bearing structure, and that Távora retakes, flying over 'styles', with the goal to question, in all its complexity and richness, *architecture's founding phenomena*.⁴⁰

Notes

1 Ernesto N. Rogers, *Gli elementi del fenomeno architettonico*, p.60. Our translation from Italian.

2 Fernando Távora, "Mercado Municipal de Vila da Feira, 1953-1959", in Fernando Távora, ed. Blau, p.58. Our translation from Portuguese.

3 We owe it to Jaume Sanmartí the fact of becoming aware of how important this movement is, "El Mercado de Vila da Feira: la construcción de un lugar", *DPA*, nº 14, "Távora", Dez 1998.

4 Fernando Távora, "Entrevista", *Arquitectura*, nº 123, Setembro/Outubro de 1971, p.152. Our translation from Portuguese.

5 Back then, stonework and exposed concrete were used as if taking part in a game or exchange as to test their possible equivalence or symbiosis as structural elements; consider the "inversion" operated in the Tennis Pavilion (1956-60), in which the stone pillars that support the roofing are inserted in a concrete wall (a plastered and painted white wall).

6 Fernando Távora, "Mercado Municipal, Projecto, Memória Descritiva e Justificativa", undated. Our translation from Portuguese. These panels were drawn by Álvaro Siza and Gouveia Portuguese.

7 Távora had already used colour as a means of individualising specific elements of a building in the block at Foz do Douro (1952-54) – on the street's façade, in the wall which separates the living room's frame from the kitchen's frame – procedure he shall try again in another scale at Quinta da Conceição (1956-60).

8 Carlos Martí Arís, *Las variaciones de la identidad*, ... pp. 145-148. Our translation from Spanish.

9 This procedure is probably pushed even further in the work Pavilhão de Ténis da Quinta da Conceição/Tennis Pavilion in the park of Quinta da Conceição (1956-60). All elements of the project are "assembled" (similarly to the assemblage of parts previously defined) as to make the construction "didactically" *composed* (according to Távora in the text about the Summer Ofir House) of clearly individualised and interdependent elements.

10 Fernando Távora, "Mercado Municipal de Vila da Feira, 1953-1959", in *Fernando Távora*, ed. Blau, p.58. Our translation from Portuguese.

11 Jaume Sanmartí, "El Mercado de Vila da Feira: la construcción de un lugar", *DPA* nº 14, "Távora", Dez. 1998, pp. 18 and 19. Our translation from Spanish.

12 Fernando Távora, "Mercado Municipal de Vila da Feira, Ante-Projecto, Memória Descritiva e Justificativa", s.n.p. (1954). Our translation from Portuguese.

13 Carlos Martí Arís, "La construcción de los lugares públicos, Notas para una etimología de la forma urbana", *Arquitectos 152*, nº 99/4, pp. 52 and 53. Our translation from Spanish.

14 Fernando Távora, "Mercado Municipal, Projecto, Memória Descritiva e Justificativa", undated. Our translation from Portuguese.

15 Lewis Mumford, *The Culture of Cities*, pp. 28-29.

16 Fernando Távora, "Mercado Municipal de Vila da Feira, 1953-59", in *Fernando Távora*, ed. Blau, p.58

17 The survey about Portuguese regional architecture, proposed by Keil do Amaral in "Uma iniciativa necessária" (1947), was conducted between 1955 and 1958 and published by AAP in 1961 under the title *Arquitetura Popular em Portugal (Popular Architecture in Portugal)*. It has since been known as the *Survey of Portuguese popular architecture*, and many times referred to as the *Survey* (as we chose to do in this text).

18 Nuno Teotónio Pereira, António Pinto de Freitas e Francisco da Silva Dias, "Zona 4", in *A Arquitetura Popular em Portugal*, pp. 441 and 447. Our translation from Portuguese.

19 Fernando Távora, "Plano da Zona Residencial do Campo Alegre, Porto, 1949", in *Fernando Távora*, ed. Blau, p. 49. Our translation from Portuguese.

20 Fernando Távora, "Casa de Férias, Ofir, 1957-1958", in op. cit., p. 80. Our translation from Portuguese.

21 "Buildings and spaces have to be well set, placed correctly; that quality provides them with a certain glare of eternity. This is the reason why there is popular architecture (...). Fernando Távora, "Nulla dies sine linea, Fragmentos de una conversación con Fernando Távora", DPA, nº 14, p. 10.

22 Adolf Loos, "Ornamento y Educación, Respuesta a una encuesta" (*Ornament und Erziehung*, 1924), in Adolf Loos, *Escritos II, 1910/1932*, p. 218.

23 Boaventura Sousa Santos, *Pela Mão de Alice, O Social e o Político na Pós-Modernidade*, p. 95. Our translation from Portuguese.

24 Adolf Loos, "Arte do vernáculo" (*Heimatkunst*, 1912), in op. cit., p. 64.

25 "The classicals, like Serlio, have described rustic as an order with little shape/form, but with a lot of matter. (...) Time cannot surpass rustic, so they said."

26 Alberto Ferlenga, "Cabo da Santa Esperança, Cìò che rimane", *Casabella*, nº 695/696, p. 169. Our translation from Italian.

27 Casa-Sequeiro is a house endowed with a granary compartment.

28 Mies van der Rohe, "Conferencia en Chicago", undated, in Fritz Neumeyer, *Mies van der Rohe, La palabra sin artificio, Reflexiones sobre arquitetura, 1922/1968*, p. 491.

29 "Columns and girders eliminate bearing walls. This is skin and bone construction." Mies van der Rohe, "Edificio de oficinas" (*Bürohaus*, 1923), in op. cit., p. 363.

30 Mies van der Rohe, "Construir" (*Bauen*, 1923), in op. cit., p. 366.

31 Mies van der Rohe, "Arquitetura y voluntad de época!" (*Baukunst und Zeitwille!*, 1924), in op. cit., p. 372.

32 Mies van der Rohe, "Una conversación" ("A conversation with Mies", *Four Great makers of Modern Architecture*, 1963), in *Ludwig Mies van der Rohe, Escritos, Diálogos y Discursos*, p. 67.

33 Ernesto N. Rogers, *Esperienza dell' architettura*, p. 163.

34 Adolf Behne, 1923, *Modern Functional Building*, p. 79.

35 Fernando Távora, "Conversaciones en Oporto, Fernando Távora", *Arquitetura*, nº 261, Jul/Ago 1986, p. 28. Our translation from Spanish.

36 In Fernando Távora's archive there is a manuscript written by himself with some notes about the organisation and distribution of the market in Ovar.

37 Ernesto N. Rogers, "Problematica di Mies van der Rohe, in *Esperienza dell' architettura*, p. 123.

38 Fernando Távora, Rui Pimentel, António Menéres, "Zona 1", in *Arquitetura Popular em Portugal*, p. 52.

39 Mies van der Rohe, "Conferencia en Chicago", undated, in Fritz Neumeyer, *Mies van der Rohe, La palabra sin artificio, Reflexiones sobre arquitetura, 1922/1968*, p. 491.

The translation is not literal, we have also used the reference to the same text by Detlef Mertins, "Living in a Jungle: Mies, Organic Architecture, and the Art of City Building", in *Mies in America*, p. 607.

Távora, less 'artistic' than his disciples (both in Siza and Souto de Moura it is possible to identify the closeness to painting or sculpture), seems to only trust order – the organised space – as to achieve architecture's simultaneously expressive and social goal.

40 *Arquitetura Popular em Portugal*, "Introdução", p. XXII- Our translation from Portuguese.

The survey and the present condition of the building

Vincenzo Riso



17

Fig. 17 to 27 Sequence of photos taken by the text's author during a (counterclockwise) walk through the compound of the Municipal Market of Santa Maria da Feira.

Thanks to the generous support of José Marques da Silva Foundation Institute (FIMS), where Fernando Távora's whole archive collection is kept, students were given access to the full documentation of the original design process, i.e. drawings, sketches, text papers, calculation sheets, letters, and photographs concerning the Market and saved through the years by Távora himself. Such documentation allowed for the best information to be available during the observation of the building compound, so that every visible and non-visible portions could be examined and redrawn. Students were divided into five groups (each corresponding to one of the four pavilions plus the base platform), whose coordinated work of assessment and measurement led to the production of a condensed survey on the Market and its condition in October, 2015. The results of that collective work are presented here in a reduced number of new representative drawings, ranging from the overall plan up to the construction detail.

The meticulous recording of 'technicalities', which students were asked to do during this stage, was largely intended as a way to get the necessary knowledge about the material body of the construction. Then, it was also aimed to establish a comprehensive and detailed basis to detect possible problematic alterations by comparison with the original documentation.



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The most hurtful of the problems seems to have been the application of a bituminous waterproofing membrane all over the red clay tiled roof surface of the main (east side) pavilion; it was necessary to repair water infiltrations that occurred over the years in the shopping area below, which determined the total loss of the roofing layout meant as a visible structure among the slightly sloping ground of the town. Another clumsy repair was that of a patch which was poured down into the granolithic concrete flooring at the landing zone of the staircase close to the westside pavilion without considering the entire modulation grid. Apart from those impactful alterations, many other small maintenance interventions were operated as one-off substitutions, regarding, for instance, the detail finishing of the inside rooms and their furniture.

According to the above mentioned, main and diffused deterioration phenomena have been identified to have occurred due to water infiltration and leaks in roofing and drainage structures, where growing vegetation is now aggravating the initial material disintegration. Those problems have, in turn, caused other minor deteriorations such as biological patinas, particularly at ground level and intradoses. Besides, the lack of maintenance work in these last years has caused (luckily not extensively) some plaster detachment, a light corrosion of metal elements, leaching of painting layers and stone efflorescence.

In order to facilitate an aggregate understanding of the phenomena originating the observed warning signs, a three-dimensional digital model has been built up and used as a comprehensive mapping base of single spots of deterioration.

Due to their crucial role, the concrete structures have been object of specific analysis (under the guidance of specialist colleague Isabel Valente), aimed to assess their mechanical resistance, as described in the following section.

After all, the limited entity deterioration phenomena surely confirm the good quality of materials and construction of a given piece of architecture. This is precisely why we can say that the Market of Santa Maria da Feira has stood the test of time fairly well.



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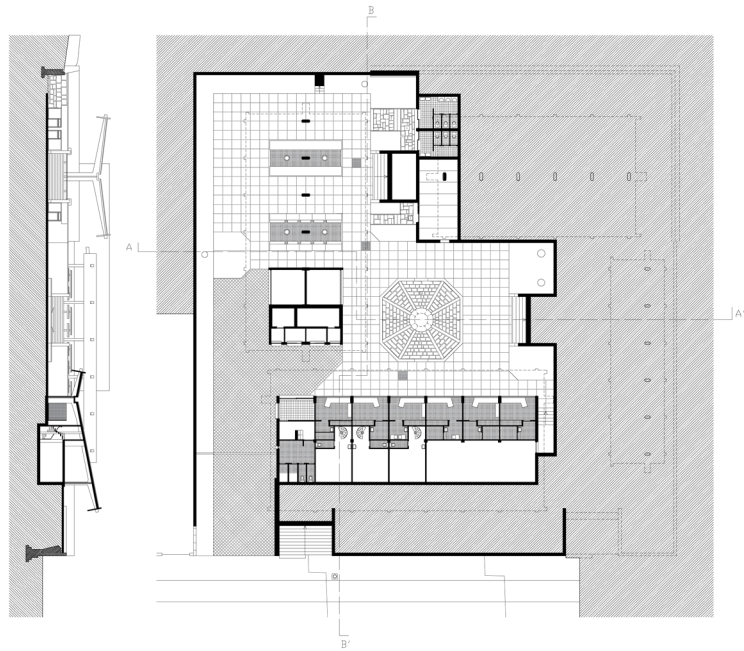


Fig. 28 2015 Survey of the Municipal Market of Santa Maria da Feira; overall ground floor.

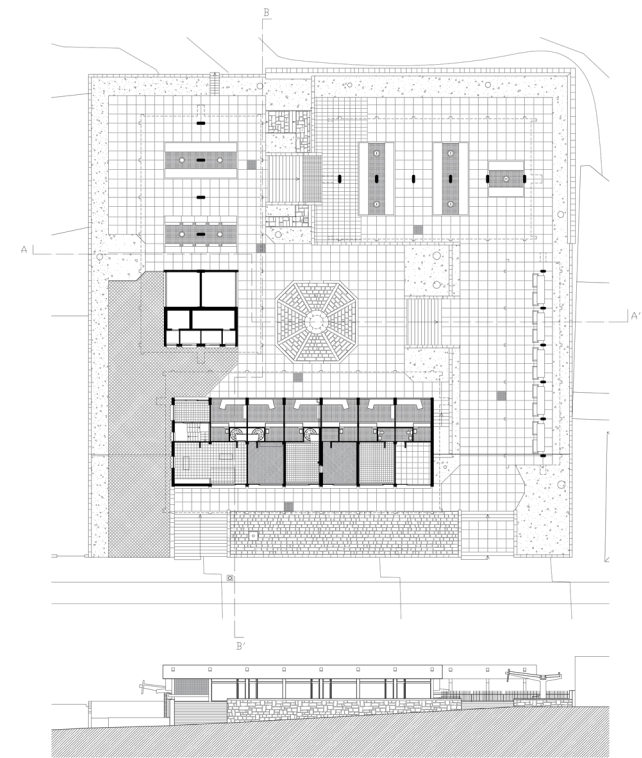
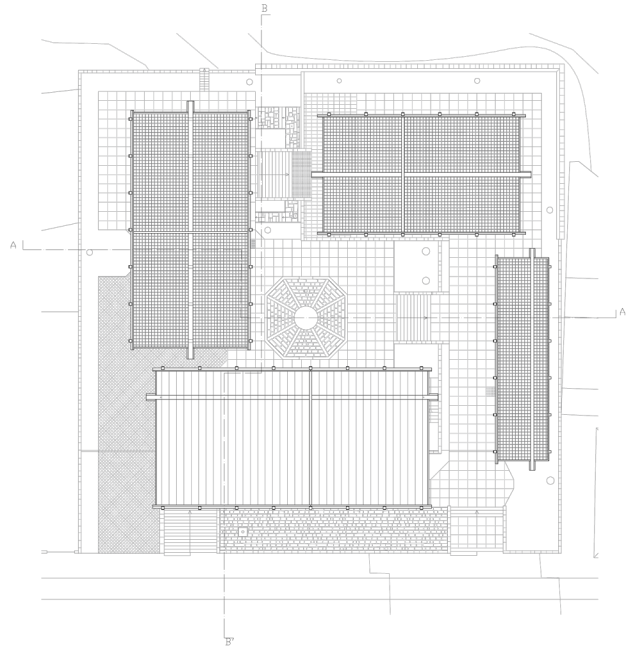
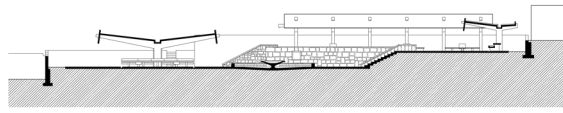


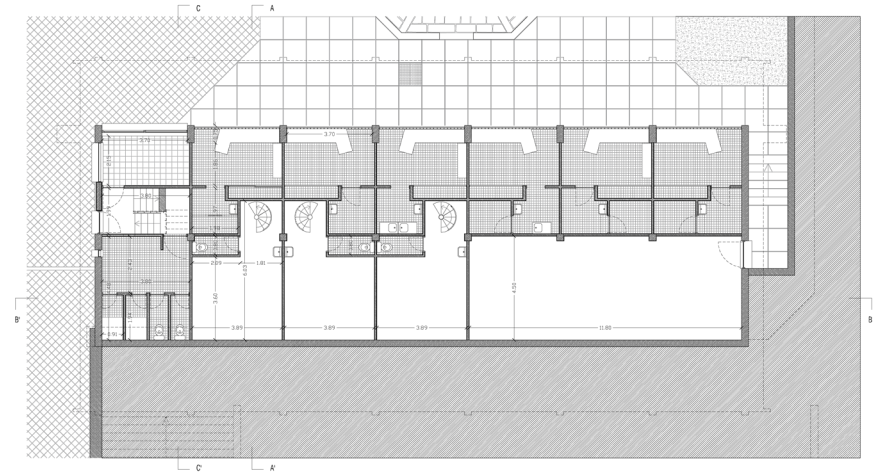
Fig. 29 2015 Survey of the Municipal Market of Santa Maria da Feira; overall first floor plan and east elevation.



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Fig. 30 2015 Survey of the Municipal Market of Santa Maria da Feira; overall ground floor plan and west-east section.



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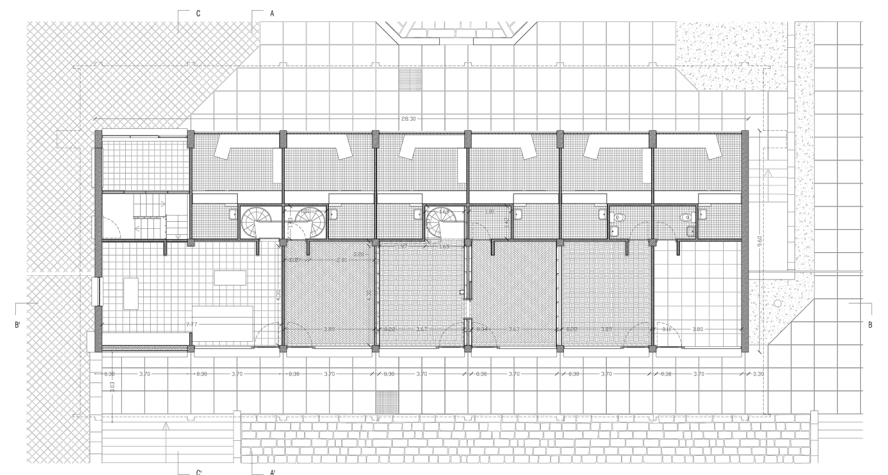


Fig. 31 2015 Survey of the Municipal Market of Santa Maria da Feira; pavilion P1 ground floor and first floor plan.

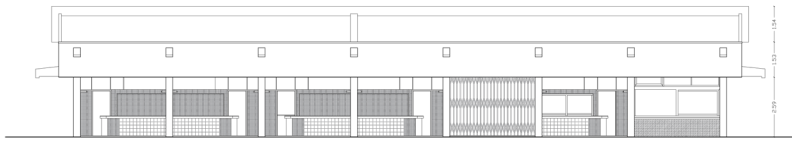
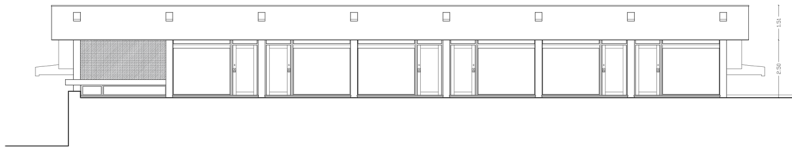
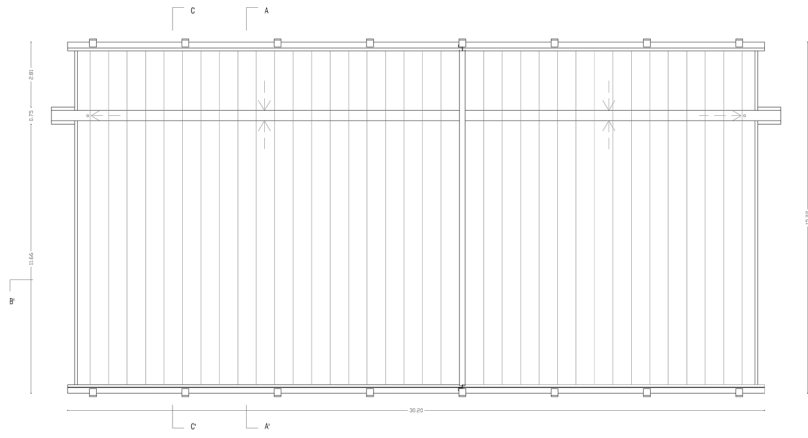


Fig. 32 2015 Survey of the Municipal Market of Santa Maria da Feira; pavilion P1 roof plan and main elevations.

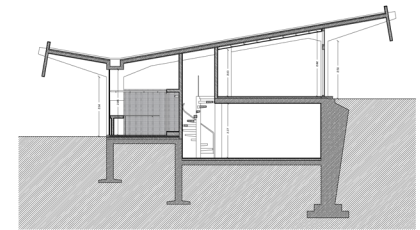
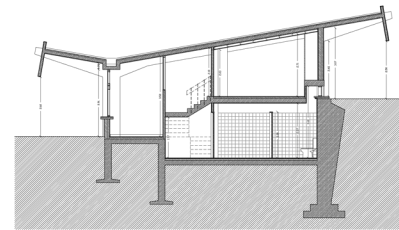
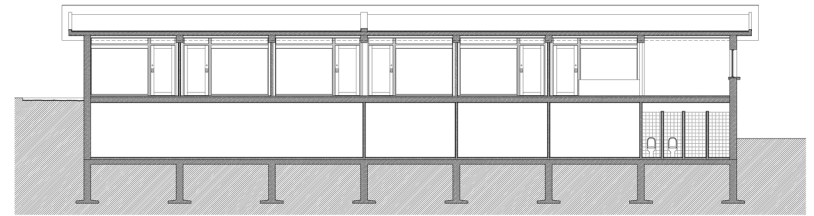
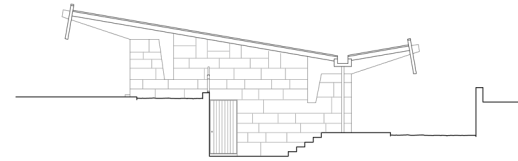
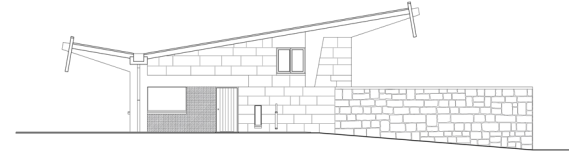


Fig. 33 2015 Survey of the Municipal Market of Santa Maria da Feira; pavilion P1 overall top side elevations, longitudinal and transverse sections.

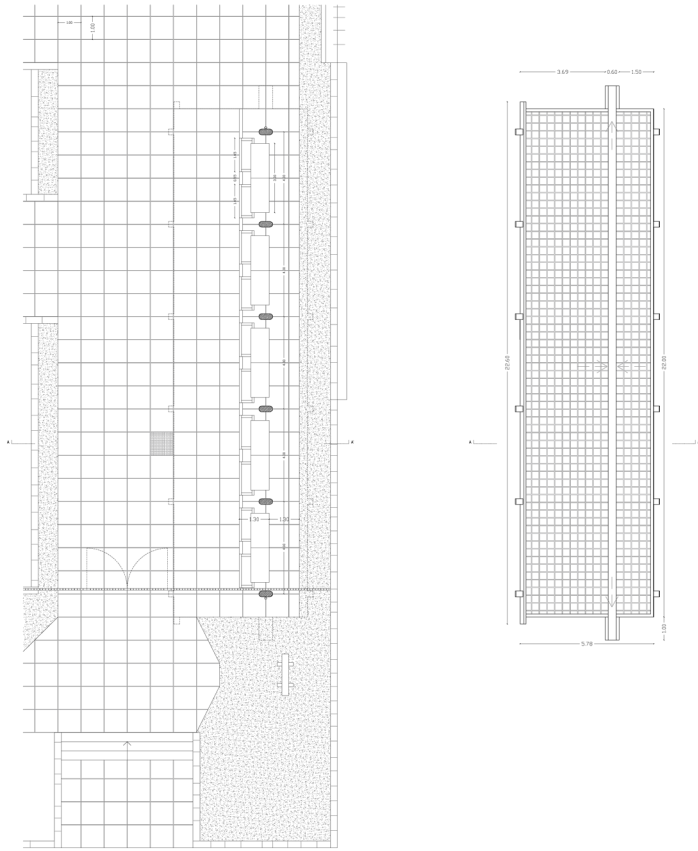


Fig. 38 2015 Survey of the Municipal Market of Santa Maria da Feira; pavilion P4 ground floor plan.

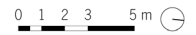
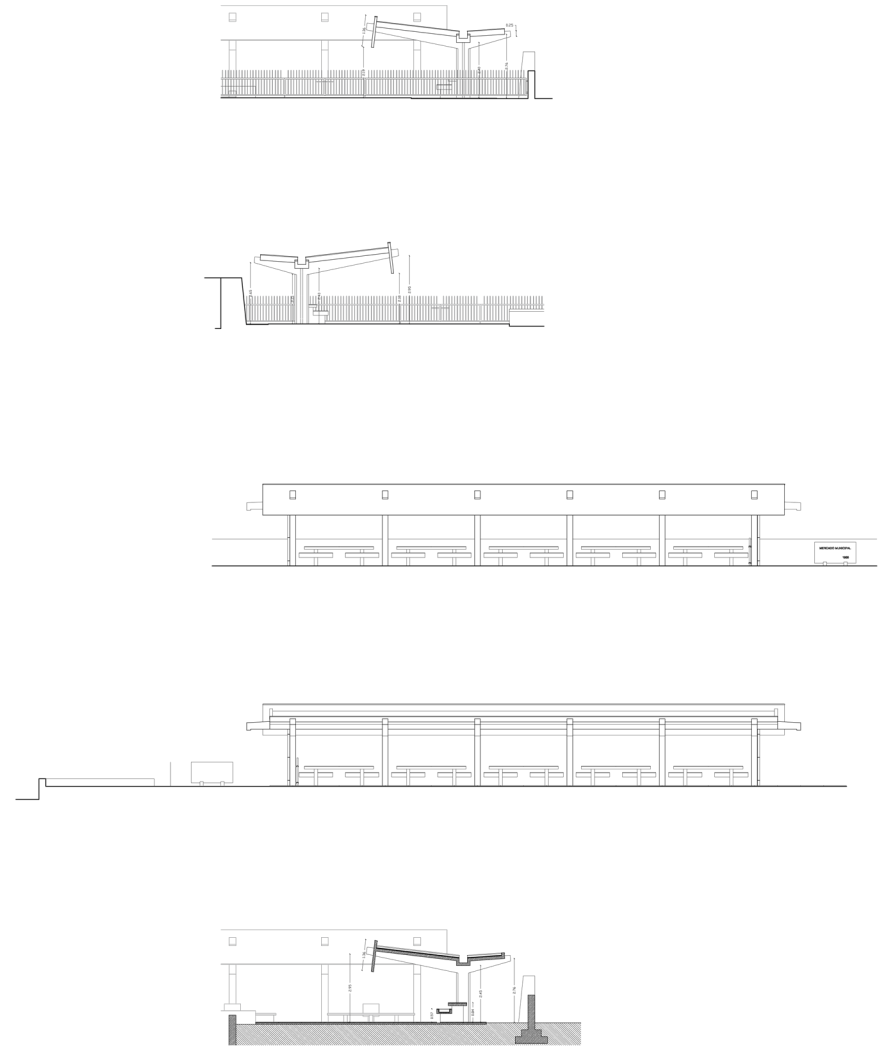
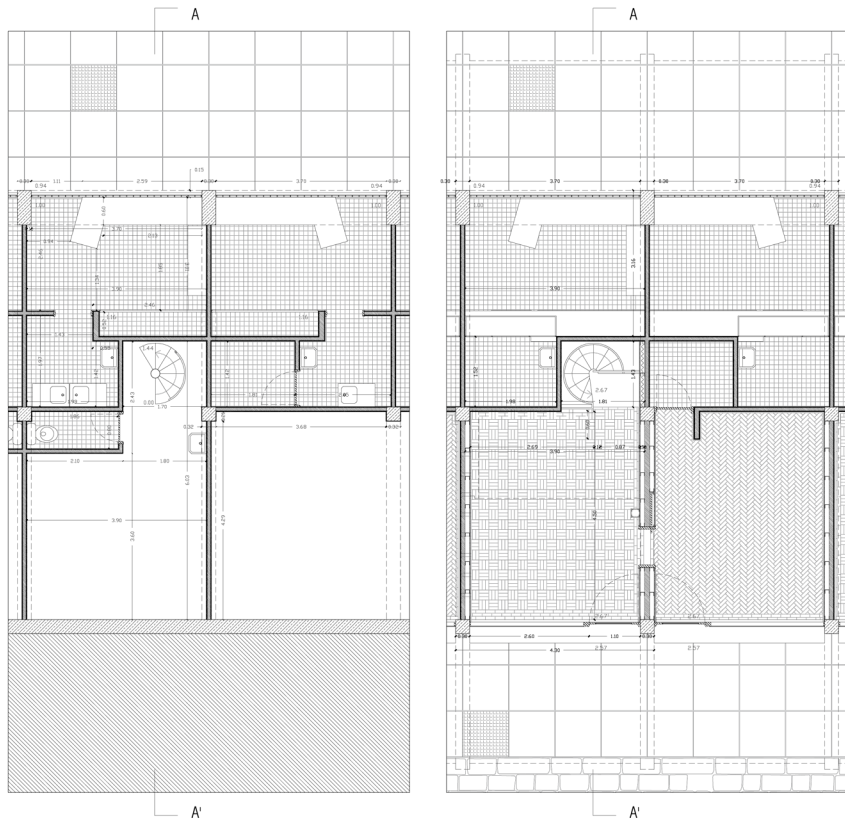
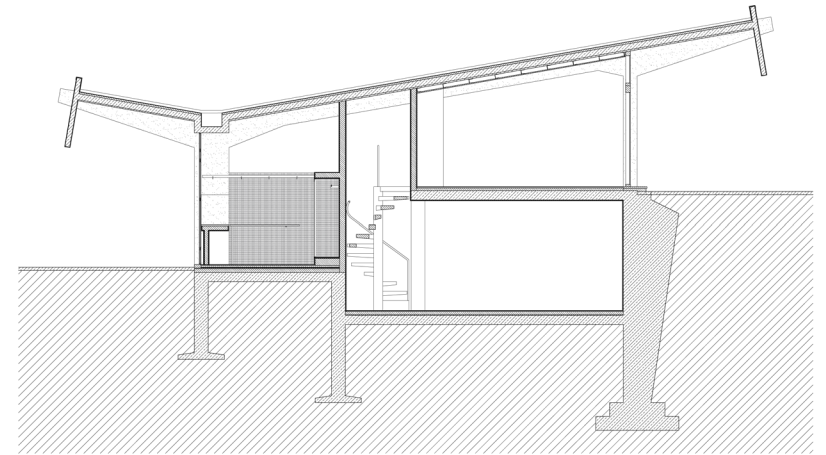


Fig. 39 2015 Survey of the Municipal Market of Santa Maria da Feira; pavilion P4 elevations and section.



0 1 2 m

Fig. 40 2015 Survey of the Municipal Market of Santa Maria da Feira; detailed plan of a sale unit within pavillion P1.



0 5 10 m

Fig. 41 2015 Survey of the Municipal Market of Santa Maria da Feira; detailed section of a sale unit within pavillion P1.

Structural analysis

Isabel Valente

General description

The Municipal Market of Santa Maria da Feira is composed of a set of 4 buildings/pavilions, structurally independent of each other and arranged around an inner courtyard. Each one of the pavilions fulfills a specific function in the scope of the commercial activities of the Market, which is reflected in its form and in its structural solution.

In these constructions, the use of reinforced concrete is predominant in columns and beams and the use of granite blocks is common in retaining walls and in parts of the main building.

All the reinforced concrete structural elements that are on sight, show a bush-hammered surface. This surface treatment is not natural to reinforced concrete and results from hand-made work. The procedure has some implications in the durability of reinforced concrete elements because it reduces the concrete cover. Figure 42 shows the visual aspect of the concrete surface in two locations of the market. It is possible to identify the use of natural rolled aggregates in the concrete, which was a usual choice at that time.

Other essential materials are also used, like the large glass panes in the main building that create the urban front of stores, allowing a greater interior/exterior relation.

Local (natural) stone is used in specific parts of the buildings with a specific purpose, as for example marble in sinks and slate in parapets and table covering in the commercial areas.



a

b

Main East Pavilion (P1)

On the East side of the compound, the main Pavilion (P1) is essentially a framed system composed by columns and beams that are connected by cover slabs and ledges. Its plan geometry comes from a modular grid of 1 m x 1 m which is characteristic of the whole architectural set. In height, it comprises the ground floor and the 1st floor, of which, respectively, one part is below the ground level. At the tops of the building (north and south), there are masonry walls made of granite from the region, with a thickness of 0.30 m, that intercalate punctually with reinforced concrete elements.

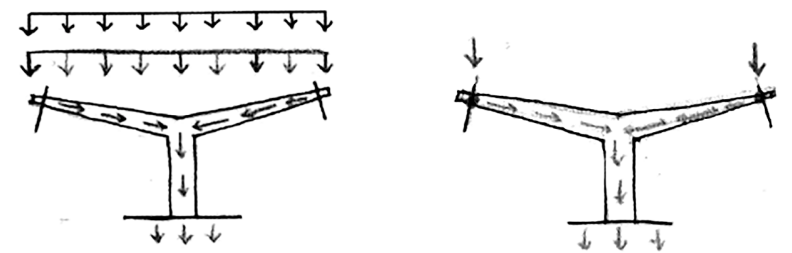
Other support elements include reinforced concrete columns and beams with variable cross sections. The columns present two sections: rectangular section of 0.75 m x 0.30 m, corresponding to the most loaded elements of the structure, and quadrangular section of 0.30 m x 0.30 m. These are arranged in a square mesh of 4.0 m. The beams are on sight and have a rectangular section of 0.75 m x 0.40 m, contributing to the longitudinal bracing of the structure, and at the same time incorporate the gutter. The transversal beams are of varying cross section in order to increase the stiffness of the frames. There are also transversal and longitudinal

beams with 0.30 m x 0.30 m to help supporting slabs and partition walls.

The reinforced concrete slabs are lightened with masonry bricks and therefore operate in one direction (uni-directional). Their thickness varies between 0.15 m and 0.13 m. The building is supported by direct foundations that are connected by a system of continuous stiffening beams.

South (P2), West (P3) and North (P4) Pavilions

Pavilions P2, P3 and P4 present similar structural systems. All these structures approximate the shape of a Y consisting of thick central pillars supporting opposite sloping beams inclined towards the centre (in opposite directions), which, in turn, bear a continuous slab along the various supports (Figure 43). This allows the roof not to be overloaded with the weight of the rainwater and for the latter to be directed into a central gutter situated on the axis of the pillars and, subsequently, to downpipes. The use of reinforced concrete in these blocks is predominant, both in columns, beams and roof slabs.



The cantilever beams have a variable inertia (lower height in one end and higher height near the column) in order to increase their strength and stiffness. Edge beams are positioned in the free end of the cantilever beams. These edge beams have a cross section of 0.10 m x 1.50 m.

In pavilion P2, the opposite cantilever beams span 2.05 and 4.4 m. The reinforced columns have an elliptic cross section with 0.6 m x 0.25 m.

Fig. 43 2015 Survey of the Municipal Market of Santa Maria da Feira; structural behavior of Pavilions P2, P3 and P4.

Fig. 42 2015 Survey of the Municipal Market of Santa Maria da Feira; concrete bush-hammered surfaces.

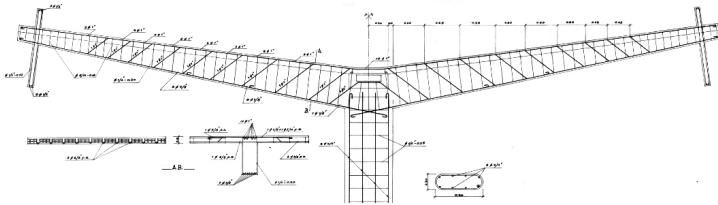
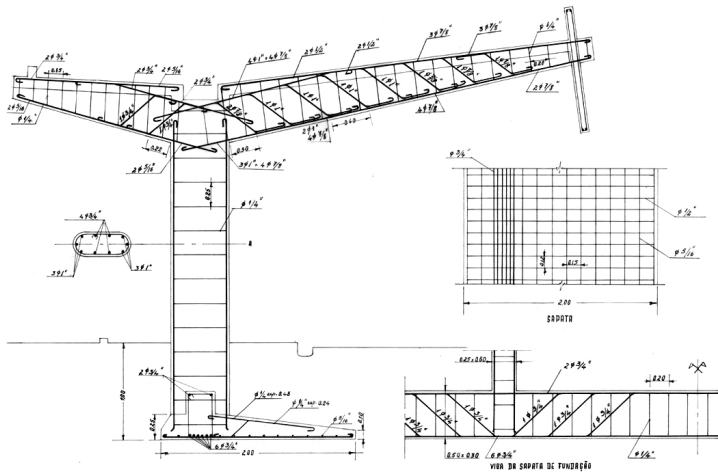


Fig. 44 Municipal Market of Santa Maria da Feira; structural detailing of pavilions P2 and P3
© FIMS.

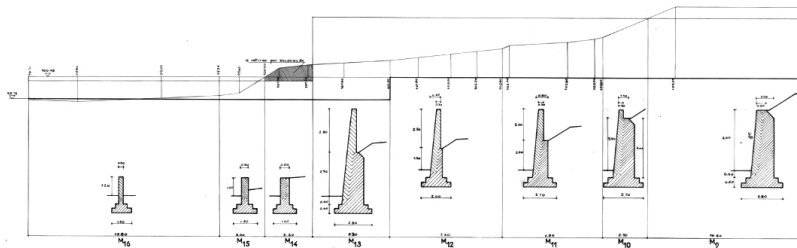


Fig. 45 Municipal Market of Santa Maria da Feira; geometrical detailing of retaining walls
© FIMS.

In pavilions P3 and P4, the opposite cantilever beams have similar spans, with 6.6 m.

The cantilever beams are directly connected to reinforced concrete columns that present an oval cross section. In pavilions P2, P3 and P4, the successive columns are spaced 4.0 m apart.

The reinforced concrete slabs are lightened with masonry bricks and operate in one direction, transversely to the cantilever beams. Their thickness equals 0.13 m.

Foundations are direct and their shape and size are defined considering the need for a fixed support, in order to guarantee the global equilibrium of the structure. In pavilion P2, the opposite sloping beams of the roof have different spans and, therefore, the foundation is larger on the side of the larger span (see Figure 44).

Figure 44 also presents two design drawings with details on the reinforcement disposition in the concrete columns, beams and foundations.

Retaining walls

Around the perimeter of the market, there are retaining masonry walls made of granite blocks from the region. These walls have a top thickness of 0.30 m and a lower thickness that depends on the wall height, with a maximum of 2.5 m in the foundation level.

It was possible to observe how the original design took in consideration the various levels of the ground in order to define adequate dimensions for the retaining wall, along the perimeter of the market.

Damage Assessment

Concrete is the principal structural material used in the Market. Most of the damage found in the structure is related to this material. The following types of damage, related to the reinforced concrete structure can be found (Figure 46): a) loss of concrete cover in columns; b-d) loss of concrete cover in elements submitted to bending stresses; c-d) biological colonization; e) concrete detachment; f) inadequate replacement of concrete cover.



Fig. 46 2015 Survey of the Municipal Market of Santa Maria da Feira; damages in concrete structures.

Other types of damage that compromise the structural behaviour of the buildings were also found, as presented in Figure 47: a) roof waterproofing compromised by biological colonization; b) detachment of ground floor; c) local damage in natural stone; d) high humidity and water infiltration in storage areas.



Fig. 47 2015 Survey of the Municipal Market of Santa Maria da Feira; damages affecting various elements.

Non Destructive Testing

The damage assessment performed on the buildings indicated that reinforced concrete is the material with more visible damages. In order to understand the current condition of the buildings and assess the characteristics of the materials used, it would be important to collect samples and prepare specimens to be tested in laboratory. However, the process of collecting samples would alter the visual aspect of some parts of the structures and, therefore, it was decided to use nondestructive testing techniques (NDT) to evaluate the current condition of the buildings.

During the students' fieldwork survey, the following non-destructive techniques were used to test the concrete structures of the Market (Figure 48): a) Concrete test hammer; b, c and d) Ultrasound measurement and e) Reinforcement detection.

Concrete test hammer is a rebound hammer device specially designed to measure the elastic properties or

strength of concrete or rock. The hammer measures the rebound of a spring loaded mass impacting against the surface of the sample. The test hammer will hit the concrete at a defined energy. Its rebound is dependent on the hardness of the concrete and is measured by the test equipment. This parameter is used to measure the elastic properties and strength of concrete or rock, mainly based on surface hardness and penetration resistance.

Ultrasonic measurement of concrete is based on the pulse velocity and pulse echo methods. It provides information on the uniformity of concrete, cavities, cracks, defects or slab thickness and is able to detect voids, cracks or even the presence of pipes. The pulse velocity in a material depends on its density and its elastic properties which, in turn, may be related to the quality and the compressive strength of the concrete. Ultrasonic pulse velocity measurement has been found to be a valuable and reliable method of examining the interior of a body of concrete in a truly non-destructive manner. Nevertheless, it is better if a similar concrete sample is tested at the same time with one more non-destructive test method, such as concrete test hammer, for more conclusive results.

The Reinforcement detector device uses the eddy current pulse induction principle as the measuring method. It is used to identify the position of longitudinal and transversal rebars that are positioned inside the concrete elements, without removing its concrete cover. This type of device is also capable of estimating the diameter of the reinforcement bars and the thickness of the concrete cover.

Table 1 gathers some of the measurements performed with the Concrete test hammer. These measurements were recorded in three different levels (in height) of one column located in building P1. The values measured have low dispersion, as the value of the variation coefficient is inferior to 10%.

The rebound measurements were then correlated with the concrete compressive strength, according to the technical information provided by the device manufacturer. Table 1 presents two results for compressive strength:

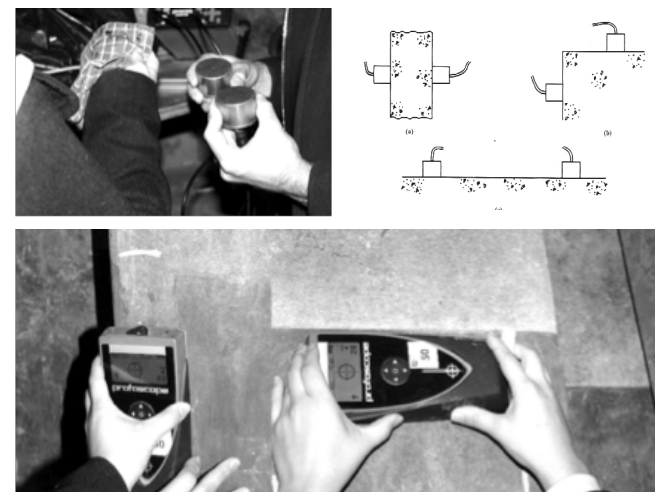


Fig. 48 2015 Survey of the Municipal Market of Santa Maria da Feira; non-destructive testing.

							Average Rebound	Standard Deviation	Var. Coef.	$f_{c,average}$ (MPa)	$f_{c,min}$ (MPa)
1 st level	50	56	50	55	51	49	51,5	3,6	7,0%	52,8	46,3
	43	55	55	53	51	50					
2 nd level	50	45	46	42	50	50	48,0	4,2	8,7%	47,1	40,8
	55	42	45	47	53	51					
3 rd level	40	45	48	42	49	47	46,0	3,4	7,4%	43,8	37,6
	42	44	50	46	50	49					

Table 1 Concrete hammer rebound and compressive strength

	Level	Reading	Concrete Quality
1 st level	25 cm	4161 (m/s)	Medium-Good
2 nd level	20 cm	4108 (m/s)	Medium-Good
3 rd level	10 cm	4420 (m/s)	Medium-Good

Table 2 Ultra-sound test in concrete columns

Fig. 49 Municipal Market of Santa Maria da Feira; structural unit of pavilion P1 with reinforcement detailing © FIMS.

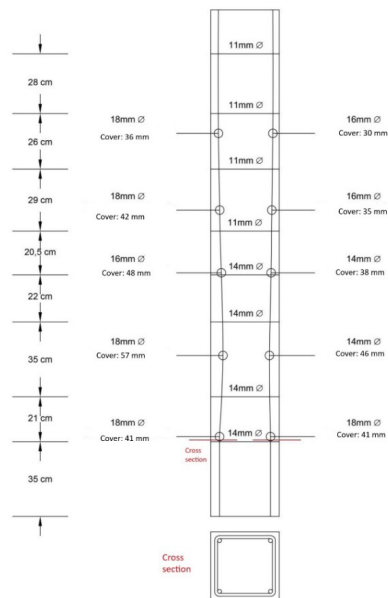
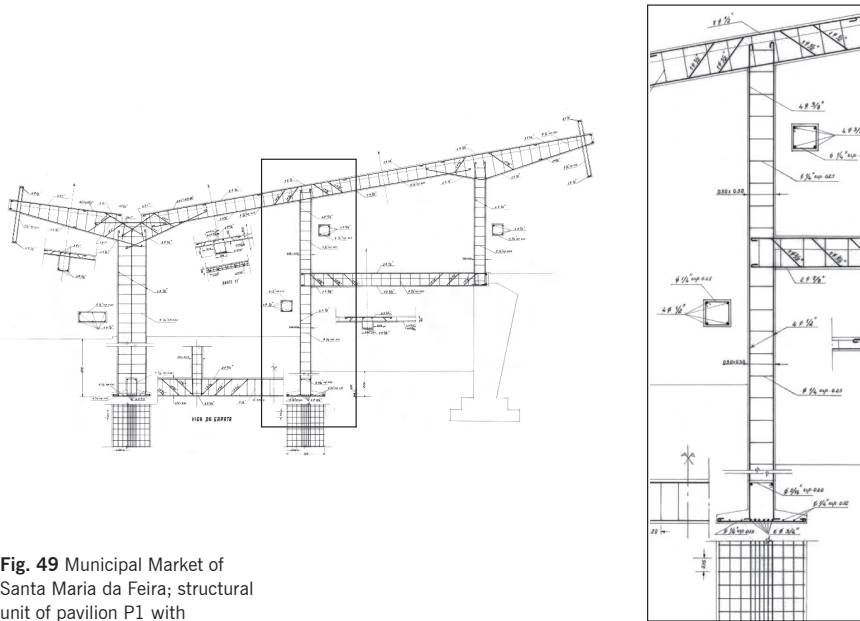


Fig. 50 2015 Survey of the Municipal Market of Santa Maria da Feira; reinforcement detection in structural unit of pavilion P1.

$f_{c,aver}$ – the average cylinder compressive strength for concrete with 14 to 56 days of age and $f_{c,min}$ – a lower bound value for the cylinder compressive strength in concrete with 14 to 56 days of age. In this particular group of buildings, the age of concrete is now more than 50 years, and therefore, a higher surface hardness value is expected due to time and environment effects. Considering this, the value of concrete compressive strength adopted is $f_{c,min}$ and the average value of compressive strength adopted for further analysis should be around 41-42 MPa.

The values of compressive strength determined indicate that concrete presents a medium-high strength. It is important to keep in mind that the assessment made is qualitative and that it would be important to extract samples to be tested in laboratory, if possible.

Table 2 collects some of the measurements performed with the ultra-sound equipment, in various heights of one specific column located in the main building (P1). Although the measurements were performed in an area with high humidity, on a rainy winter day, the velocities measured are higher than 4000m/s which means that the concrete is still in a good condition. Several authors classify concrete as being “Medium-Good” quality, if the measured pulse velocity is higher than 3500 m/s.

Figure 49 shows an example of the work developed with the reinforcement detector. As presented in the figure, there was access to the original design drawings, provided by José Marques da Silva Foundation Institute. The information contained in these drawings was compared to the measurements obtained.

With the aid of the reinforcement detector, it was possible to develop profiles of the longitudinal and transversal reinforcement existent in concrete columns (Figure 50). These measurements were then compared to the original drawings. Several measurements were made in all the buildings and it was possible to conclude that the quantity and the disposition of reinforcement are coherent with the information available in the original design drawings.

Final remarks

In the Municipal Market of Santa Maria da Feira, it was possible to confirm that visual inspection is a crucial step of structural evaluation because it provides valuable information regarding the distribution of structural elements, structural behaviour, materials used and their mechanical contribution. Visual inspection also included identification of damage, reflecting the current condition and the decay of structural elements or parts of the structure. Damage identification was able to draw attention on the main problems and decay encountered.

The use of non-destructive testing techniques was also a good option (and considering the buildings characteristics, the only option) in the evaluation of these buildings, where it was recommendable to avoid collecting samples or to develop actions that alter their visual aspect, identity or even their structural condition.

THE FRAMEWORK OF STUDENTS' DESIGN HYPOTHESIS

The Market, its territorial context and a possible strategy towards its revitalization

After our comprehensive and detailed survey on the building compound, the need for a new and up-to-date policy of organisation emerged as the main question towards the recovery of its remarkable potential, which, currently, has no voice. Lots of effective projects of recovery and revitalisation of old markets have been developed as alternative to shopping centres and means of implementation of broader forms of food culture throughout Europe, including Lisbon and Porto. Moreover, looking at the territorial context of Santa Maria da Feira's council, its historical and permanent agricultural vocation, it seems very likely that our Market shall function again as a pole for aggregation and valorisation of all the small, even though widely dif-fused, countryside producers.

Over the years, there were some ideas about alternative functions to fit into the Municipal Market's structure, and regardless of their validity, there is no doubt that the most functional alterations would correspond to the hardest, therefore risky, architectural adaptations. And, since this could mean a reasonable possibility of keeping the Market going, it should be the path to pursue.

Since their initial visits to the Market, students have interviewed the remaining retailers, who complained about the high rents charged by the local administration, which

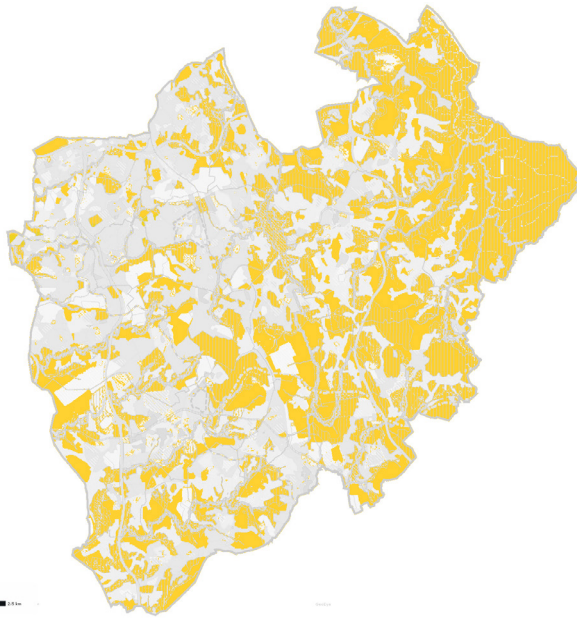


Fig. 51 Agricultural land recognition/mapping within the Council of Santa Maria da Feira (drawing by Paula Trigos García).



Fig. 52 The town of Santa Maria da Feira and its territorial context (drawing by Paula Trigos García).

owns and manages the building complex according to the same rules and formulae adopted decades ago. In addition to that, the fact that the administration is currently using three of the seven existing selling units as offices almost makes it impossible for the Market to work as it should. This made people come up with the simple idea that local administration should abdicate from directly managing the Market and leave it to someone (other than a private group/company and to be intended as trusted legal person) interested in running it. That is why, for instance, Paula Trigos came to propose a new specific selling organisation with a different management style, which should correspond to a collective association of independent farmers who could benefit from having at their disposal such a symbolic place to sell their fresh, local and high quality produce.

There has been renewed interest in the issue of abandoned or uncultivated land in the context of EU's strategy for an efficient use of natural resources. For instance, some Italian regions started the so called "Land Banks" initiative, which aims to restore the productive and sustainable use of uncultivated land and forests. But, without needing to go that far, the municipality of Penafiel, which is 60 km from Santa Maria da Feira, has been implementing a project under the motto "to produce and consume locally" since 2013, which includes, amongst its strategic initiatives to support local agrarian development, the organisation of an open-air market.

Based on this example, it is possible to think about adopting a similar plan in the nearby and similar territory of Santa Maria da Feira, where, unlike Penafiel, the ease of usage of Fernando Távora's Market makes a huge difference, both in functional and emblematic terms, i.e. the reuse of the building complex, which means taking advantage of whatever exists in the given context, by pursuing the ideals of economic efficiency, ecological soundness and social equity.

According to the mentioned above, two main strategic lines of action emerged:



- 1- Town Hall
- 2- Lóios Convent
- 3- Conservatory
- 4- Town Park
- 5- Castle

Fig. 53 The centre of Santa Maria da Feira, roads and paths connecting the market complex to main town buildings and squares (drawing by María del Carmen Bueno García).

- Maintenance of the original function and overall organisation of the Market's space.
- Introduction of socialisation and fair commerce practices such as those based on direct sales from associated groups of farmers to organised groups of consumers.

Even if we choose to keep the same layout of the whole market, specific alterations ought to be considered within each pavilion. On the other hand, it is Távora's solid idea of a central cloister-like space, around which separate retail units are aggregated, that offers a framework of continuity for some updating changes in each one of the specific parts. This may lead to a renewed inner functional organisation for each pavilion. Instead of just representing the previous products' sorting division, they should now be articulated as permanent retail pavilions, occasional retail pavilions, products' processing pavilions or leisure pavilions. You should also keep in mind that, in the end, it should correspond to the recovered role of the Market as a relevant public space within the town centre.

Rooms and furniture adaptation

After outlining the strategy, students were asked to apply it to the space and materiality of the building. The specific question they were confronted with was to determine the number (minimum, yet sufficient) of alterations to introduce as to put the strategy into practice. Hence, they were supposed to evaluate gains and losses from any proposed interventions, which they were asked to indicate in terms of demolition (yellow hatched elements) and new construction (red hatched elements).

Among the four pavilions that comprise the market, the main one, adjoining the street on the east side, has been preferentially chosen by students to be somehow altered. It is the only enclosed volume, and it has got better functional conditions concerning the need for adaptation and fulfilment of current thermal comfort and hygiene regulations. It has been assumed, thus, that once it is brought fully into use, it can act as a catalyst for the functional recovery of the covered, not enclosed, spaces of the other pavilions.

Amongst the various proposals concerning the main pavilion, there is a solution aimed to make the building apt for communal usage by a group of farmers. Looking at the modification plans (Figure 55), we can clearly see the insertion of an inner longitudinal corridor, which links the existing separate shops together. The intervention just op-

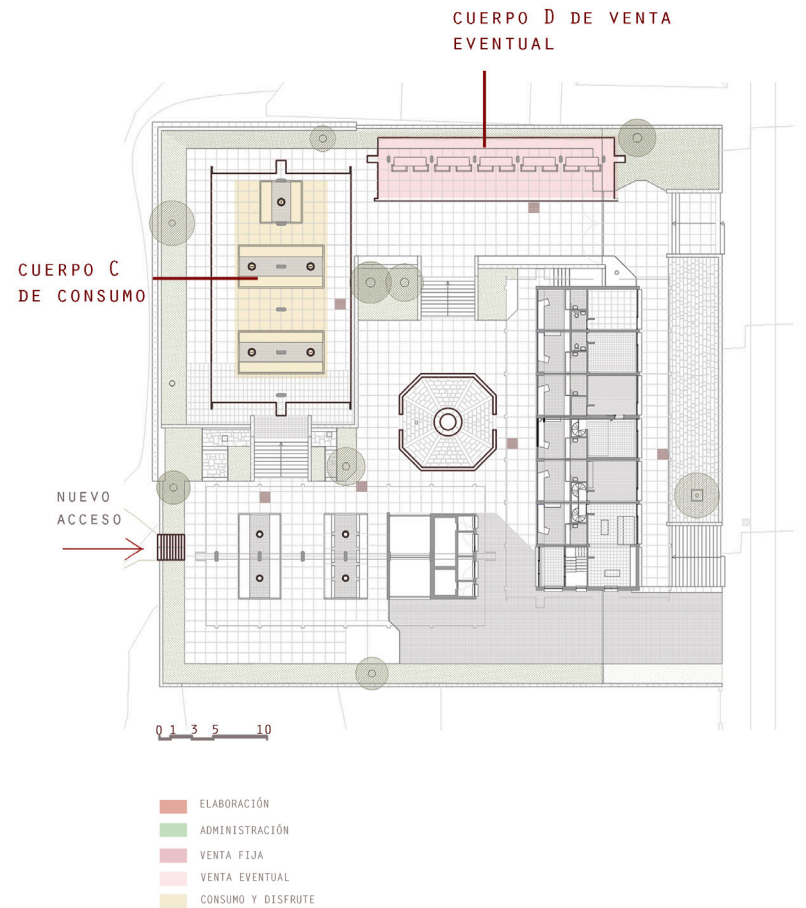
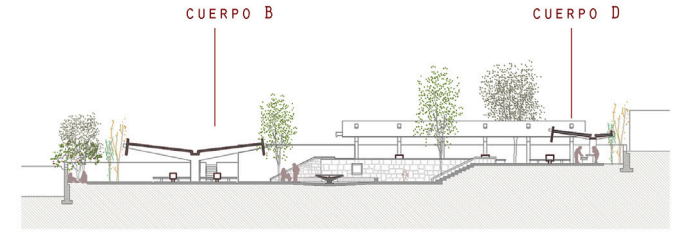


Fig. 54 New selling strategy proposal for the Market; plan and section (drawing by María del Carmen Bueno García).

erates upon partition walls and it is strictly inherent to the specific reuse strategy. Moreover, the new corridor gave us a guesstimate of a good place for inserting a lift (non-existent at the moment), which could provide the necessary inside accessibility all over the pavilion.

While looking for a new functional layout for the Market, the other three pavilions were taken into consideration and, accordingly to what was being progressively established, further thought about all the proposals converged towards the hypothesis of transforming the fish shop (on the south side of the plan), into a kitchen, cookery or galley for preparing food, which could be located at the limited enclosed volume of the pavilion, while the covered, but not enclosed, part could be used as an open lunchroom or cafeteria. In regard to the opposite north side pavilion (former flower selling space), it was intended to welcome temporary and rotational selling activities and events.

Finally, the remaining west side pavilion, placed on a higher level of the base platform, thus endowed with a view to the Castle, was thought to be the best place for visitors to use freely, which means a place to eat or drink, either something bought at the Market or brought from home, a space in town where to comfortably hang out and rest, taking advantage of the original cloister-like conception of the complex.

Within the variety of specific uses, percentages and combinations, students enjoyed designing removable pieces of furniture to combine with the beautiful original fixed ones, with the intention to facilitate the new proposed uses. Some of them recommended and also designed removable glass screen walls to be applied along the perimeters of the open pavilions in order to extend the enclosed space available. Those experiments came across with the difficulty to effectively protect space while preserving the original conception of the pavilions, meant as butterfly wings suspended above the paved ground. The concern to avoid transforming an open pavilion into a wrapped box explains, for instance, the articulated section presented by Rasha Askar.

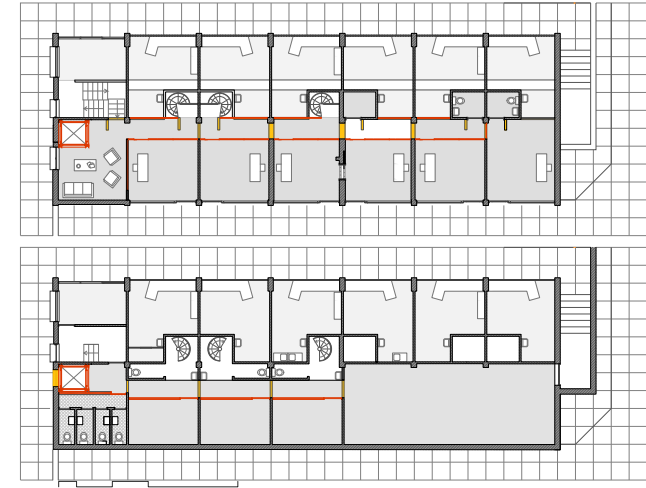


Fig. 55 New layout proposal concerning the main pavilion of the Market; ground and first floor plans (drawing by Paula Trigos García).

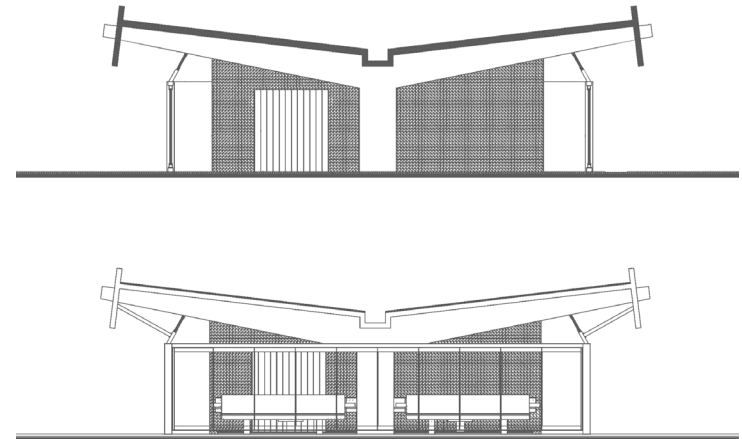


Fig. 56 Removable screen glass-wall to be applied along the perimeter of the south pavilion of the Market; tranverse section and elevation (drawing by Rasha Askar).

Removable furniture intended for the main pavilion had also been designed by Fernando Távora but, unfortunately, only a few pieces remain. Those testimonial elements have been carefully redrawn and observed for a better understanding of the rooms' original layout.

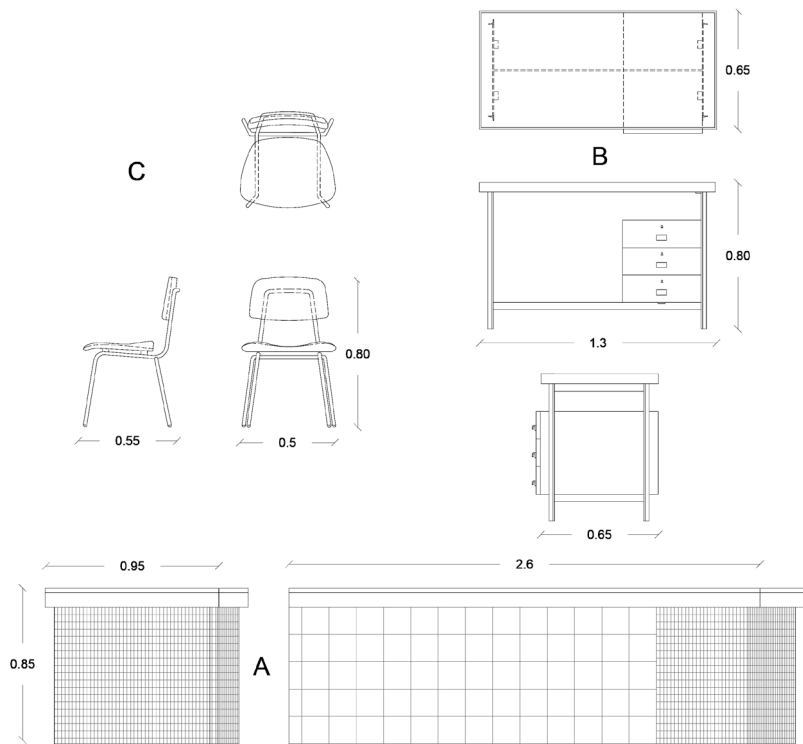


Fig. 57 Redrawing of original furniture pieces within the main pavilion of the Market; (A) sales desk, (B) office desk, (C) office chair (drawing by Luís Maciel Gonçalves Rodrigues).

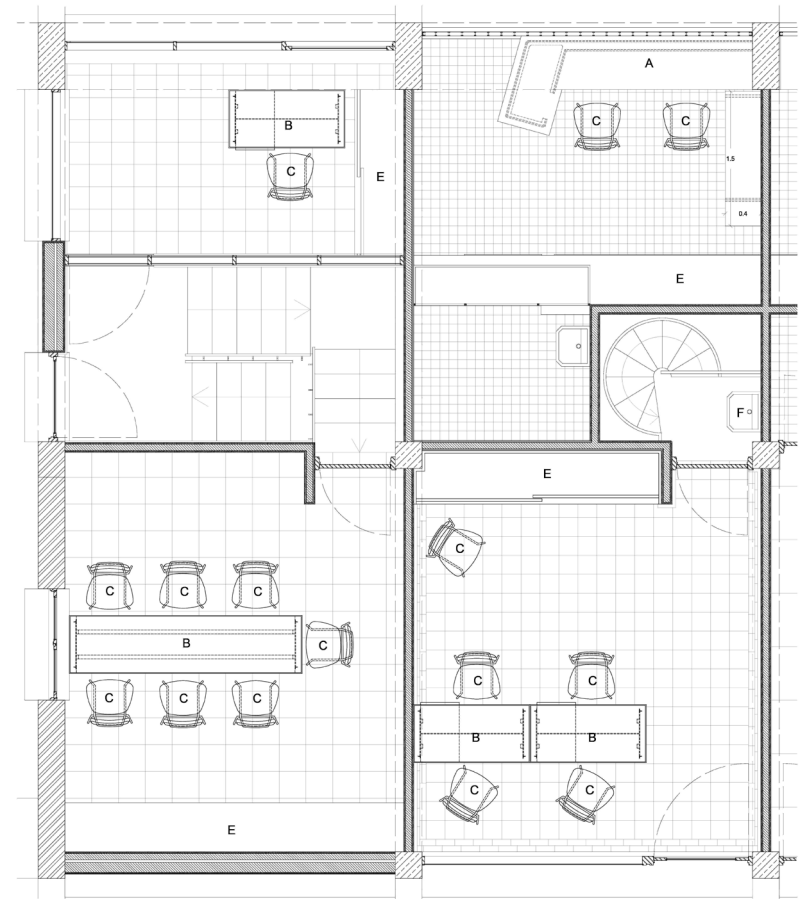


Fig. 58 Redrawing of original furniture layout within the main pavilion of the Market; combined ground and first floor plan (drawing by Luís Maciel Gonçalves Rodrigues).

Roofing and drainage



Fig. 59 Tiled roofing surfaces and exposed concrete structure current condition in the open pavilions (P2, P3 and P4) of the Market (photos by María del Carmen Bueno García).

As explained in the introduction, the required steps for each student's exercise work included a constructional restoration and/or a technical improvement study. The roofing in our Market has been recognised as a specially significant architectural feature, as well as in need of repair. Due to the role it played in the landscape, the finishing on its inverted pitched roof was made of terracotta tiles, which offered it a smooth and homogeneous texture. However, water infiltrations over the years have caused damages at the bottom, and that is why the tiled surface of the main, enclosed one has been, at some point, covered with a tarry canvas. Regarding the open pavilions, wetness appears to have been the cause of the main, even though not that serious, deterioration of the exposed concrete structures. Therefore, roofing needs effective repair and this kind of intervention could potentially solve some of the other problems the construction is suffering from.

At the time of the Market's construction a waterproof mortar was applied, but its thin layer may have declined along the years. It should be possible to repair the roofing surfaces, and restore the previous tiled surfaces' detailing, by using today's improved waterproof and insulating mortars. As regards the large central exposed concrete gutter

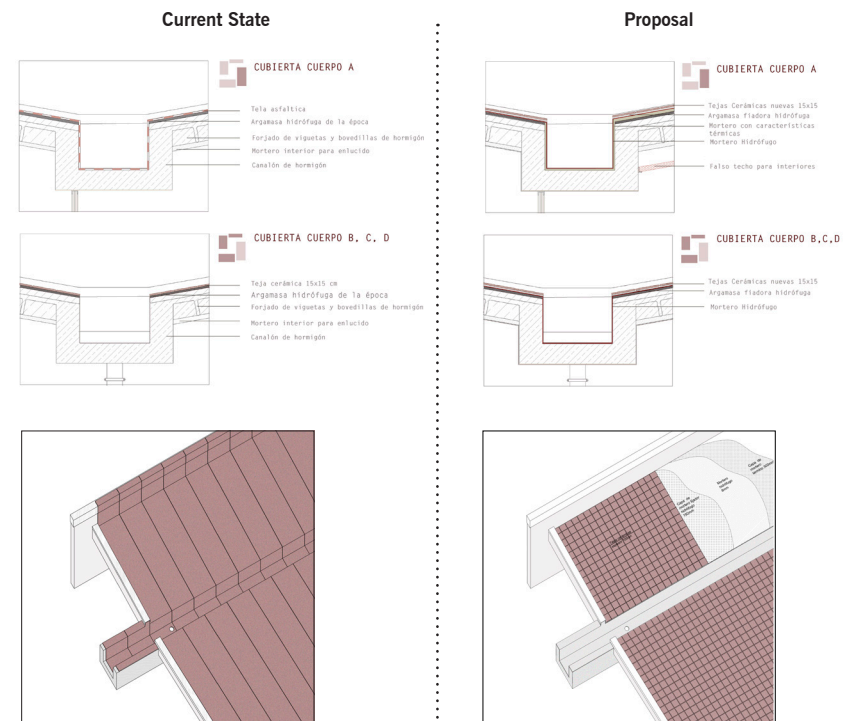


Fig. 60 Market's pavilions roofs details on the current state and repair proposal (drawings by María del Carmen Bueno García).

that collects rainwater from all the pavilions, there should be a more detailed observation of the damages (cracks) before considering the application of a protective layer and subsequent alteration of the plain, original raw one.

Students who studied roofing repair also contemplated the opportunity to add a new layer of insulating material to either extradoses or intradoses. But, in both cases, they realised that the corresponding earnings in thermal insulation would not be significant, especially when compared to the inherent impact on the straight tectonic arrangement.

Drainage

The Market's entire conception is as clear as it is effective; this can be observed, for instance, in the fountain-like gutters which establish a direct interaction between each pavilion's roofing and the concrete pavement.

If roofing can be said to suffer from age-related damages, similar phenomena are also observable in the ground surfaces' flooring and drainage system. Damages include mainly rippled surfaces and rainwater stagnation, which have caused progressive stained areas and floor cracking. Lack of maintenance in associated gardened plots has aggravated the whole ground drainage situation.

Therefore, there has been a survey of terracing structures, ground levels articulation and soil drainage system.

This may seem an exclusively technical issue, nonetheless, and in order to confirm its importance within the project's conception, it ought to be mentioned that we found a ground drainage description in the archive files (design process documentation) which is as precise and detailed as that of the more visible tectonic elements. The description was undoubtedly essential to the understanding of the soil drainage system and to the outline of the repair proposals elaborated in detail, by Diana Ferreira.

Ground flooring deterioration may be due namely to sewer manholes' clogging/breaching and/or to the non-execution of other manholes initially planned. There is also the possibility that some of them lay hidden, where

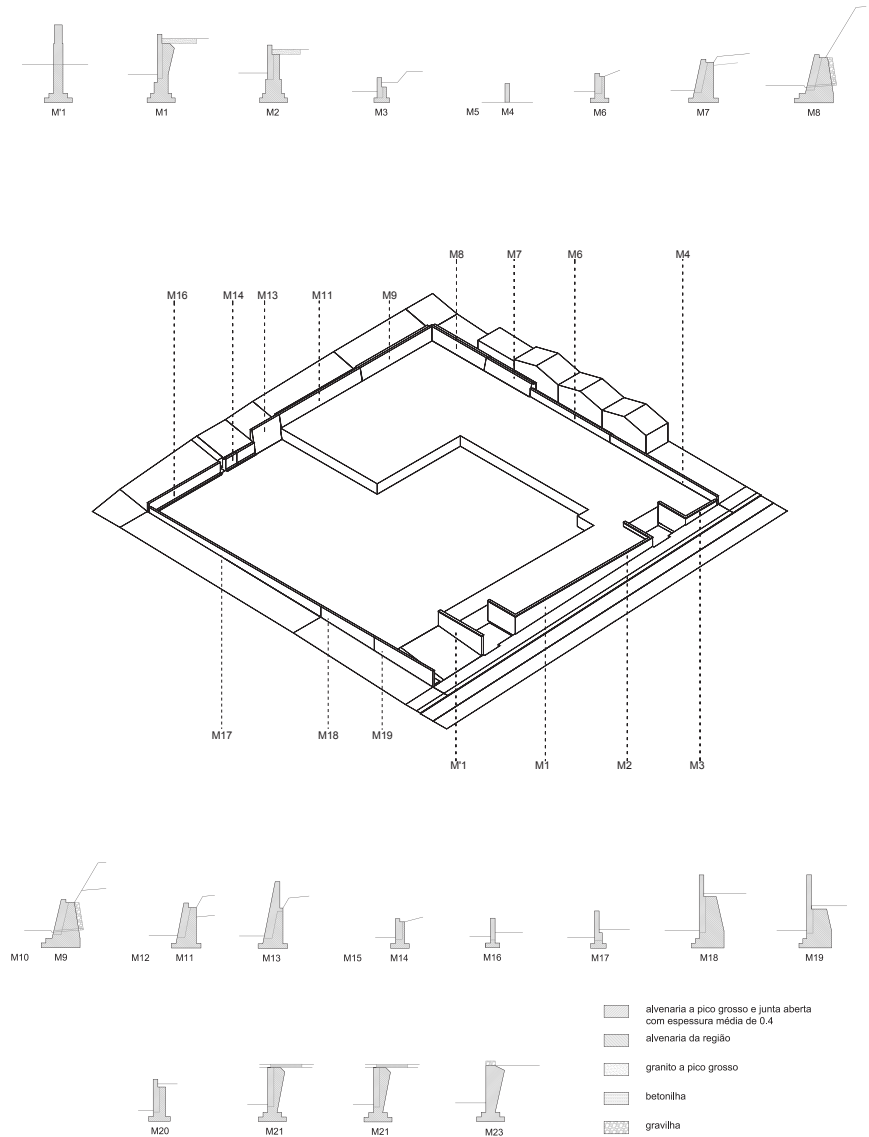


Fig. 61 2015 Survey of the Municipal Market of Santa Maria da Feira; overall isometric view of compound retaining walls (with detailed sections) and ground levels.



Fig. 62 Market compound drainage problems observation (photos by Diana Patrícia Mendes Ferreira).

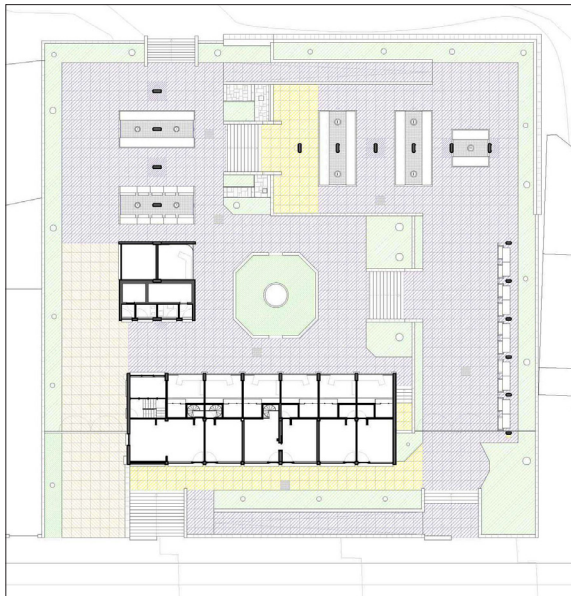
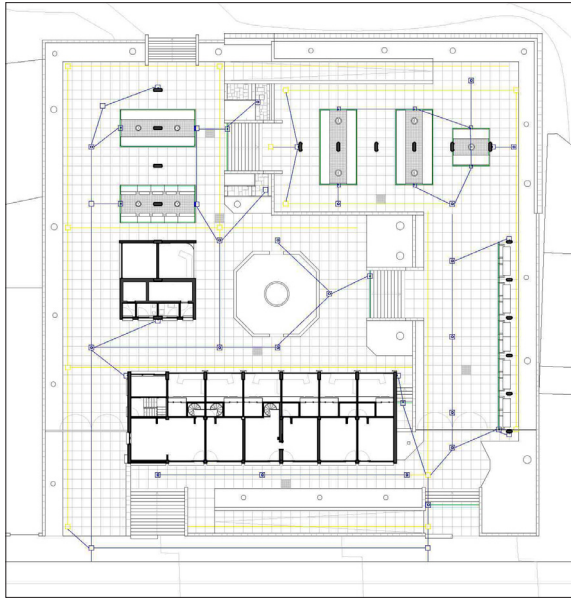


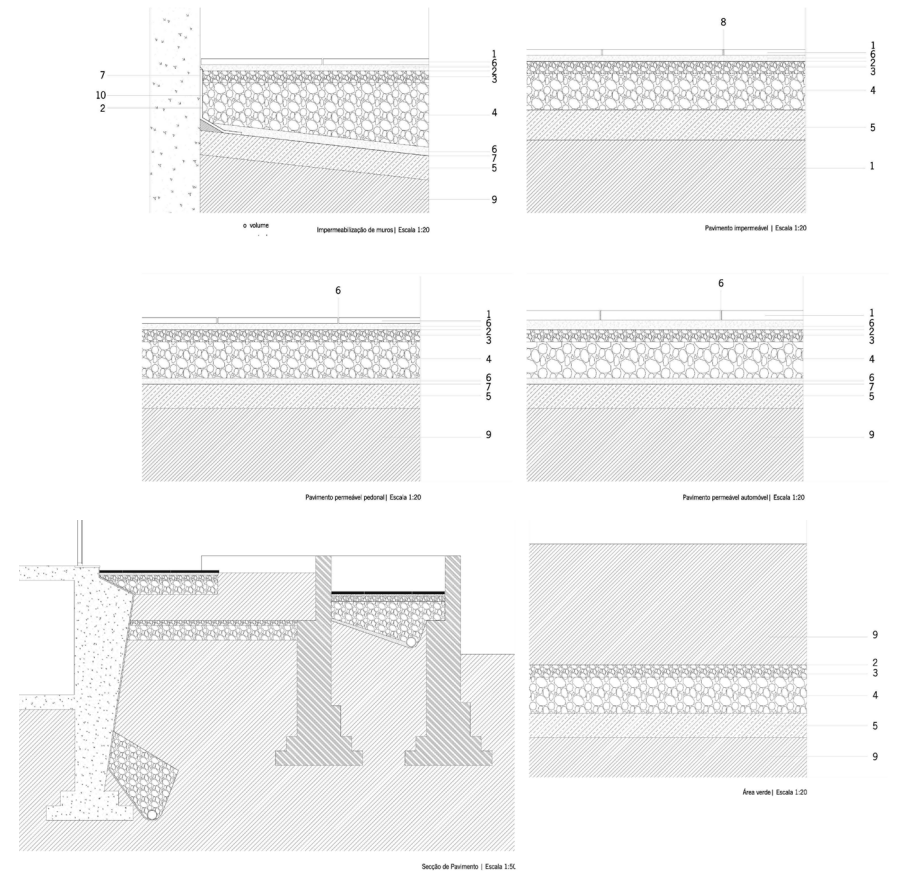
Fig. 63 Survey of the Market compound drainage system (drawing by Diana Patrícia Mendes Ferreira).

Fig. 64 Survey of the Market compound flooring materials (drawing by Diana Patrícia Mendes Ferreira).

the floor has been altered. We should also, then, take into consideration the granolithic concrete flooring, which demarcates the comprehensive square grid (1 by 1 metre), and controls the whole design composition. We found it insensibly replaced in some parts and severely weakened in others. Such an analysis gave way to a complete floor replacement hypothesis, based on keeping the original geometric and solid qualities, while applying a permeable material, e.g. porous concrete slabs flooring, in an attempt to partially control the ground absorption and direct the water to the already existing drainage system.

Fig. 65 Details of the Market compound drainage system repair and improvement proposal (drawing by Diana Patrícia Mendes Ferreira).

1. Porous concrete slab (5cm);
2. Geotextile (filter);
3. Sand for laying (5cm);
4. Base gravel layer (10 cm);
5. Compacted soil
6. Sand layer
7. Waterproofing membrane protection
8. Mortar
9. Sub-base gravel layer (30cm)
10. Draining membrane



Seção de Pavimento | Escala 1:50

Área verde | Escala 1:20

Windows and doors frames/glazing

Thermal comfort and energy performance questions apply only, obviously, to the main enclosed pavilion of the Market. Its long elevations have large portions of (single) glazing that are fixed by a solid, and at the same time, thin sucupira wood framing. As with the most part of our building's apparatuses and components, no technical failings were observable here, even though a few small damages seem to have been determined by the lack of maintenance in recent years.

Sucupira is a tropical wood, which arrived from the Portuguese colonies in Africa, and was commonly used at the time of the Market's construction; now, with the need to substitute some of those elements, a more sustainable option has been considered: walnut wood, which is closer to the original one and is produced in Portugal. Moreover, the replaced elements could be immediately identified.

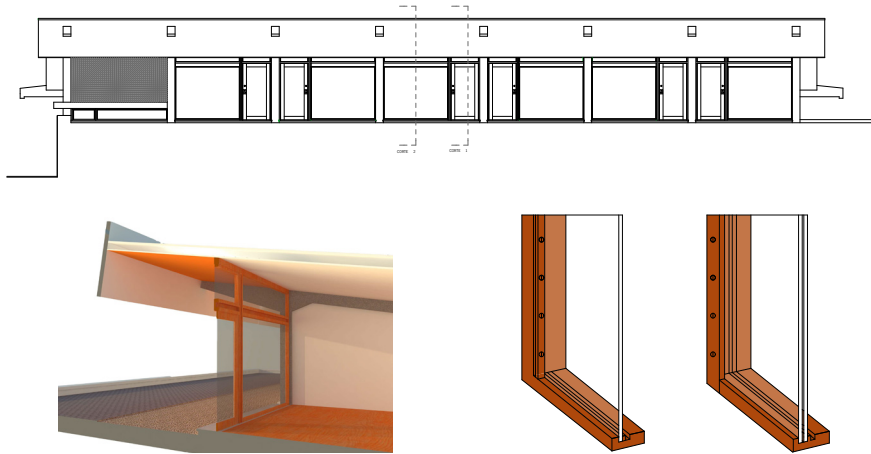
Liliana Mota, who more than any other of the students dealt with wood framings, studied a possible insulation-related improvement based on the replacement of single with double glazing.

A mitigation strategy has been tried, by attempting to recognise the rooms and activities in need of better thermal conditions and by mending those rooms' window insulation.

Replacing single with double glazing usually implies a reinforcement in the wood framing, that is to say, making the joists bigger and, consequently, concentrating on translating the dimensional increase into depth as to minimise changes on the visual configuration. It goes without saying that a strict comparison between existing and proposed solutions regarding framework joints constitutes a required verification step

Fig. 66 Hypothesis of replacement of single with double glazing in one of the office openings of the main pavilion of the Market (drawings by Liliana Sofia Antunes da Silva Mota) centred on the comparison between existing (left side) and proposed (right side) solutions regarding the increased thickness of some framework elements.





Materials, colours and art pieces

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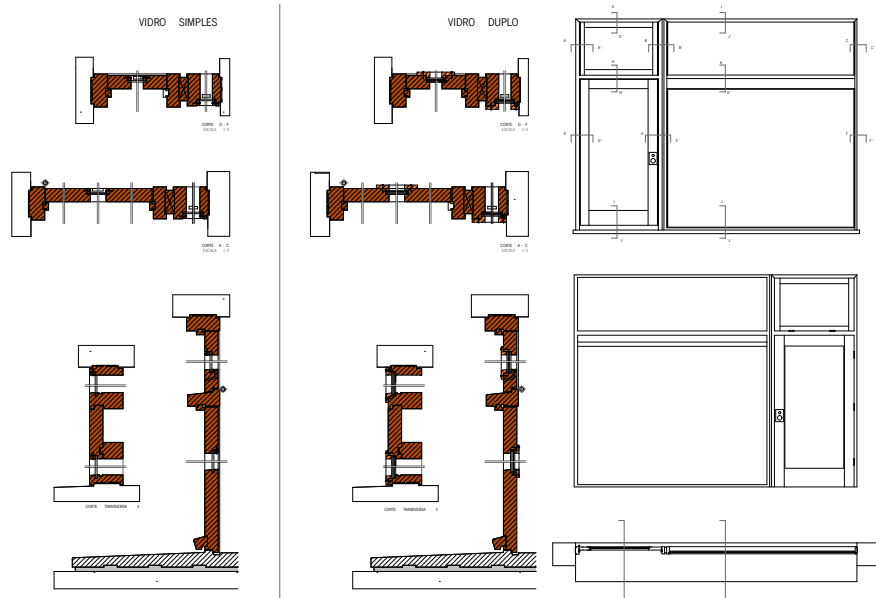


Fig. 67 Hypothesis of replacement of single with double glazing in one of the shop openings of the main pavilion of the Market (drawings by Daniel Santos Costa) with comparison between existing (left side) and proposed (right side) solutions regarding the increased thickness of framework elements.

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Elegant materials and a firm detail design for a common people everyday use building, in a peripheral small town context, may sound strange, but this is maybe where the absolute value of such a piece of architecture lies.

In this sense, the hollowed single block marble washbasins could represent the whole Market. And, without abdicating from their aesthetic value within the revised organisation of the Market, those pieces should also be adapted as to avoid becoming inactive sculptures.

Water as a figurative element is also evident in the central fountain, which defines the centripetal organisation of the open space. Sadly, today it is dry and waiting to be reactivated, just like the whole structure is.

Then, we have the already mentioned selling benches, which are fixed pieces in the sense that they are shaped by slate slabs, supported by shaped concrete pieces, also painted according to a coordinated colours design that combines tectonic order and imaginative force. A broad register of such an interplay of colours and materials has been made by Rasha Askar, whose graphic analysis is synthesized below.

The narration of the colourful Market life finds a literal representation in the four mosaics lodged into four corresponding separate floor grid modules next to each

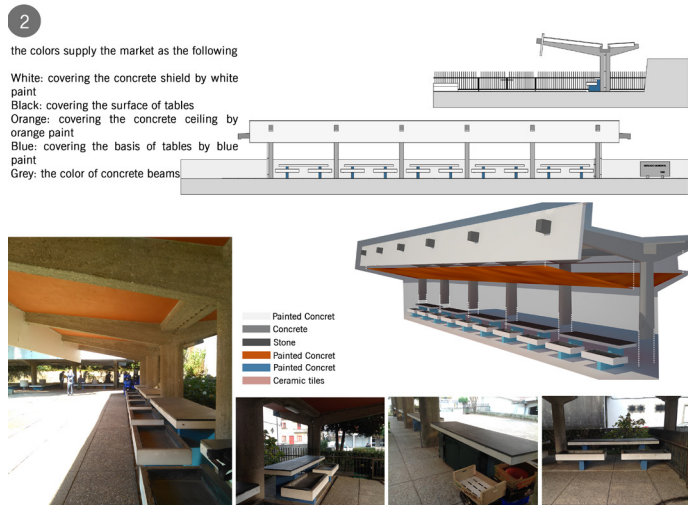


Fig. 68 Observation of the interplay of colours and materials in the Market pavilions (analysis developed by Rasha Askar).



Fig. 69 Closer view of one of the Market hollowed single block marble washbasins (photo by André Manuel Silva Ferreira Ribeiro).

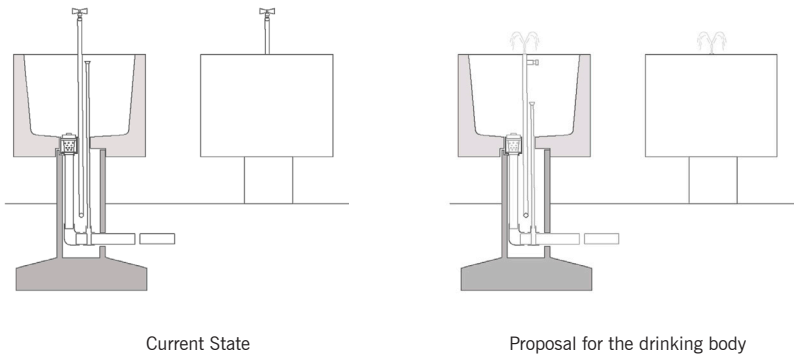
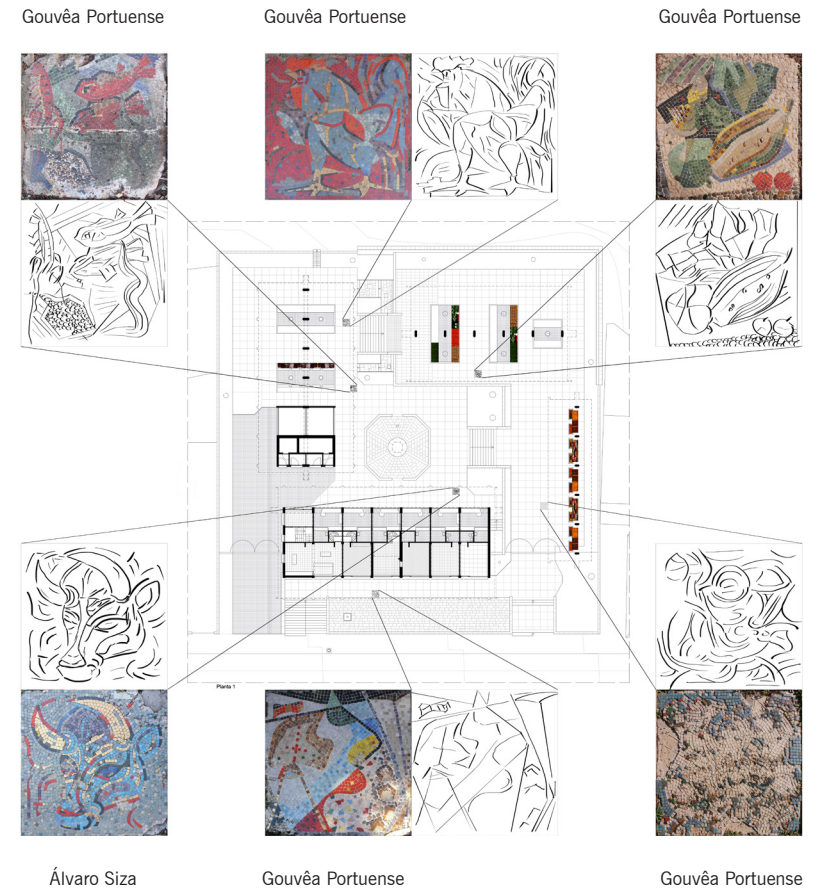


Fig. 70 Proposal for washbasins' adaptation into drinking standpipe (drawing by María del Carmen Bueno García).

pavilion. Each mosaic indicates the pavilion's original selling activity. Authorship of three of them is by Gouveia Portuense and the other one by Álvaro Siza.

Due to the loss of part of the coloured mosaic tiles, their conservation condition varies from rather good to rather bad. During the search for documents within Fernando Távora's archive, no drawing or picture of those mosaics have been found, so Ricardo Sousa made an attempt to interpret the original remaining traces in order to guess their underdrawing, which could be used for their restoration.

Fig. 71 Present condition pictures and graphic reconstruction of the four floor mosaics inlaid within the flooring of the open spaces of the Market (photos and drawings by Ricardo Nuno Meireles de Sousa).



Questions of accessibility (external and internal)

The overall plan of the Market inserted into the urban grid included a single line of accesses on the side of the road that leads to the town centre. Then, over the years, other buildings were built around it, and so another access was created. It leads, namely, to the adjacent 'Instituto Superior de Entre Douro e Vouga', which is a public education institution. Thus, due to its location and the number of people living and working around it, the Market's open space vocation to become a transit and meeting place was strengthened, i.e. a further confirmation of its potential to counterpoint with present time abandonment, in accordance with its original conception as "a place for exchanging ideas and for people to meet", as we found in the archive documents.

As regards to the need to guarantee wheelchair access between the two levels that characterise the inner square of the Market, the most affordable of the proposals (in terms of architectural alterations) is that of Fernando Veiga, who suggests inserting a short connection ramp, plus a small lifting platform (none of the two devices would separately be enough to cover the 2 m difference), at the back, that is to say, the very same location where the new access point could be drawn.

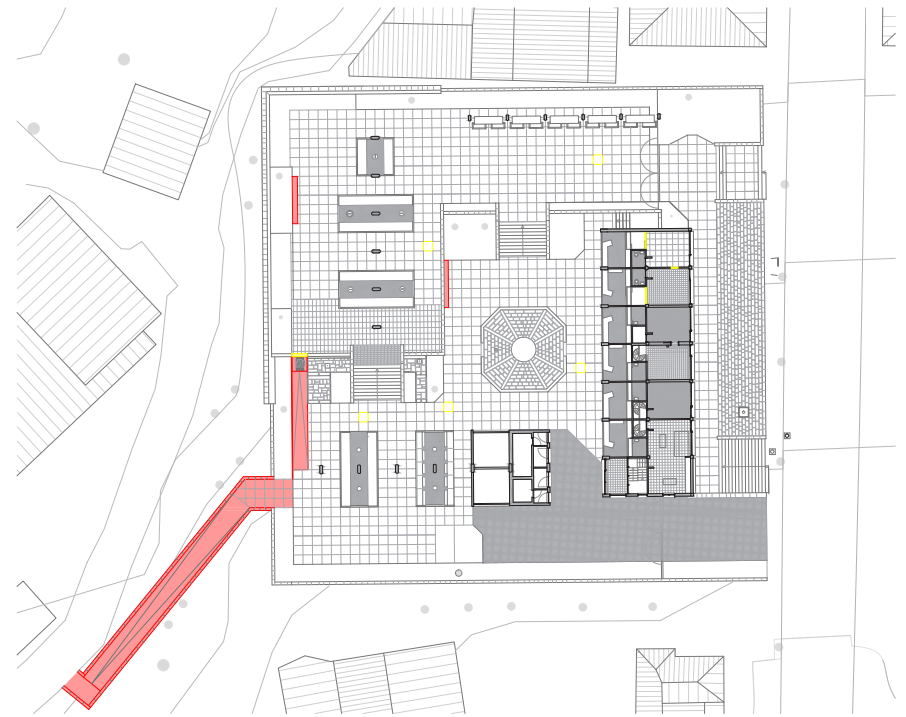


Fig. 72 Plan of the Market including feasible new link with surrounding buildings (drawing by Fernando Jorge Pereira Veiga Junior).

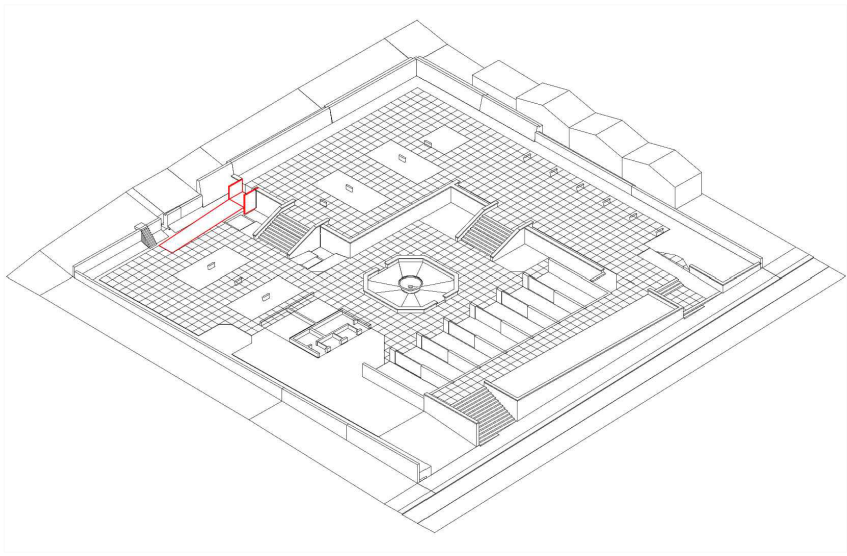


Fig. 73 Isometric view of proposed new ramp and small lift to connect the two levels of the courtyard of the Market (drawing by Fernando Jorge Pereira Veiga Junior).

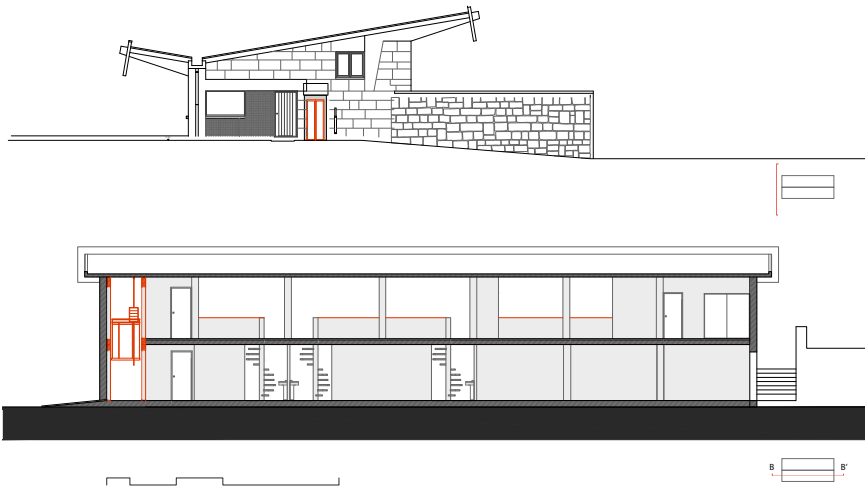
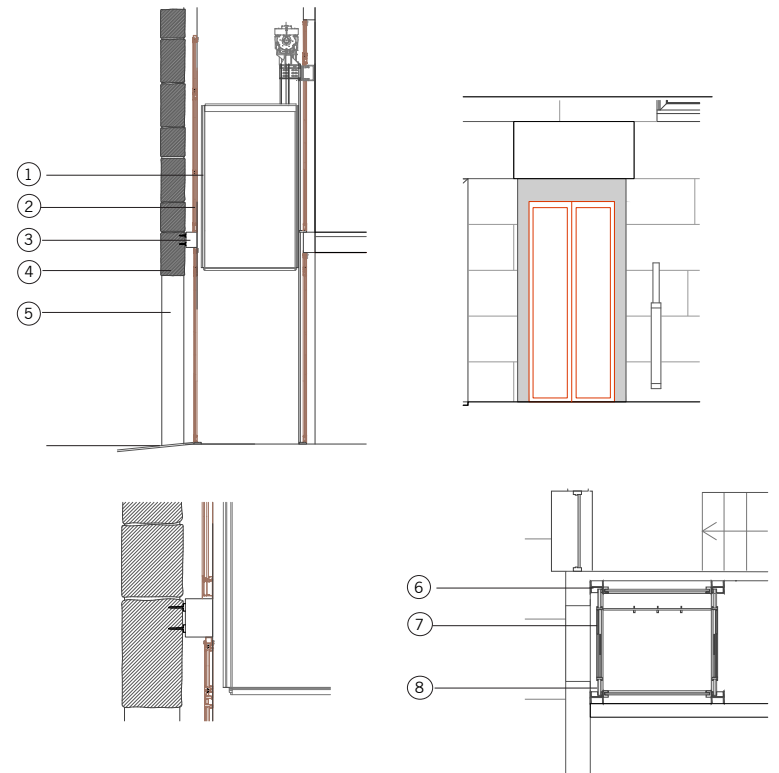


Fig. 74 Transverse elevation and longitudinal section of the main pavilion of the Market with proposed lift insertion at the top (drawing by Paula Trigos García).

Another small adaptation aimed to ease vertical communication, which consisted of setting up a lift inside the main pavilion, has been considered. Such proposal is strictly inherent to the insertion of a longitudinal corridor formulated by Paula Trigos (as described in section III.2). As it can be observed in the detail of the top façade granite stereotomy, it would be suitable to cut out a new opening on that side. If done with enough care, the existing granite piece could become the lintel of that same opening.



- 1. Steel profile IPE 160
- 2. Double lift door
- 3. Lift wall case
- 4. Lintel (as found element) of the proposed new opening in the stone masonry wall.

- 5. New opening
- 6. Lift box
- 7. Lift wall case
- 8. Anchoring between lift wall case and existing stone masonry wall.

Fig. 75 Main pavilion new opening and construction details of the proposed lift insertion (drawing by Paula Trigos García).

The arboricultural matter

We do not know whether an appointed arborist assisted Fernando Távora regarding the Market's project. But once again it is deeply significant to observe how a matter, which is not immediately identifiable as architectural, was precisely defined and integrated in the original design.

In fact, looking at the archive documents we can read that "A continuous green strip (2 m wide) frames three sides of the Market, (...) here and there small green areas introduce a colourful note to the flooring surface (...) so that trees, shrubs, grass and flowers shall play a relevant role in terms of beauty and utility." So, "special attention has been paid to the organisation of green areas in the open space, meant to unify the separate pavilions."

Accordingly, the gardeners' work specifications were given as follows:

"All grass areas should be provided with a 40 cm deep black garden soil.

The following trees will be planted in a cubic metre black soil and manure pit:

- 20 Populus Fastigiata
- 20 Populus Bolleana
- 6 Cupressus Sempervirens
- 4 Magnolia Grandiflora.

Other plantations:

- 80 Pelargonium Peltatum
- 30 Hydrangeas (different colours)
- 100 Canna Indica
- 120 Ficus Repens"

There was no indication among the archive drawings about the trees/species planting position. A related interesting finding appeared in an overall site and construction plan (scale 1/1000), in which we can see tree plantation lines. Here, it is noticeable that the trees on the street leading to the Market are planted on the same side, except for when reaching the main pavilion, where they are shifted to the opposite side, as to suggest the inclusion of that portion of the street in the Market compound. Such a solution was never put into practice, nor were any of the Populus Fastigiata and Populus Bolleana trees ever planted.

André Ribeiro conducted a survey and drew a plan of the plotted tree positions, while observing their canopy shape, dimension and situation. Then, taking into account the previously mentioned condition, he imagined an arboricultural hypothesis within the bounds of the original design.



Fig. 76 Original design overall site plan of the Market © FIMS.

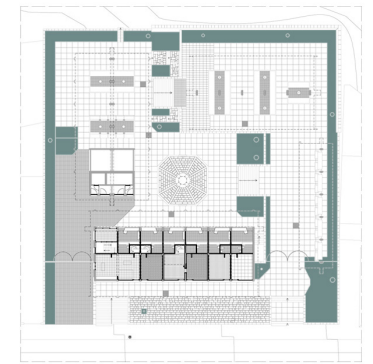


Fig. 77 Present day Market overall site plan trees' positioning (drawing André Manuel Silva Ferreira Ribeiro).

Fig. 78 Present day complete Market plan reporting green areas (drawing André Manuel Silva Ferreira Ribeiro).

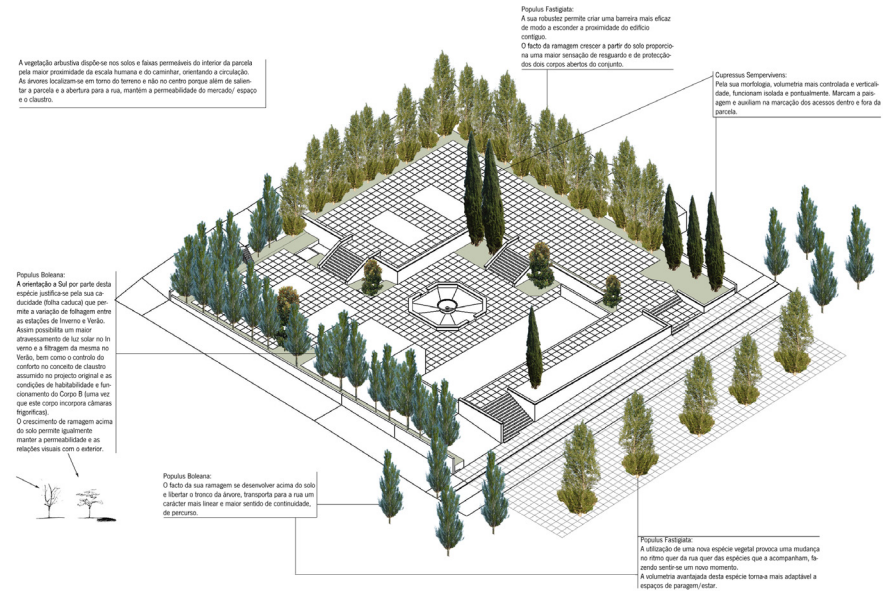


Fig. 79 Trees' positioning hypothesis combining present day and original design proposal (drawing André Manuel Silva Ferreira Ribeiro).

Artificial lighting

Apart from the indoor rooms' lighting, and according to the original documentation, the Market's artificial light system in the open spaces was organised and justified as a way to facilitate the supply of goods and to "guest occasional vigils". The initial lighting plan (1955), was substituted by a second one (1956), with a reduced number of lamps and mostly concentrated around the main pavilion.

During the fifty years the Market was functioning, a lot of additions and extensions were made when occasionally needed, causing an overlapped electrical network which subverted the very idea of a system.

The analysis on this stratified lighting set was conducted by Marco Vieira, who was then able to formulate a reasonable hypothesis for its restoration based on the earlier plan (1955), which was not put into practice because night use was supposedly reconsidered as infrequent by the immediately following one (1956). Since we consider that the better strategy is to give back the Market its primogenial conception as a civic open space, it seems natural to think about the artificial lighting system 'as it should have been'.

The originally applied lamps were not designed by Fernando Távora, but they were chosen by him. So, the idea is to refurbish all those existing pieces and place them

accordingly to the 1955's plan indications. If that were to happen, there could be a problem in finding enough epoch lamps, which could mean that some of the pieces would have to be produced as exact replicas or substituted with consonant alternative new ones.

In line with the idea that the Market being open beyond business hours could help the recovery of its original communal conception, a new and different lighting system has also been designed by Marco Vieira. It consists of a continuous light line, developed along the square perimeter of the compound. While the original system illuminated the interior of the pavilions with a warm light, the new proposed one illuminates their exterior with a cooler light, and its installation has also been designed to cause minimum visual impact. Being inserted between the concrete floor and the perimetral garden strip, such an intervention could also improve the green area drainage, which has been causing part of the paved area to detach.

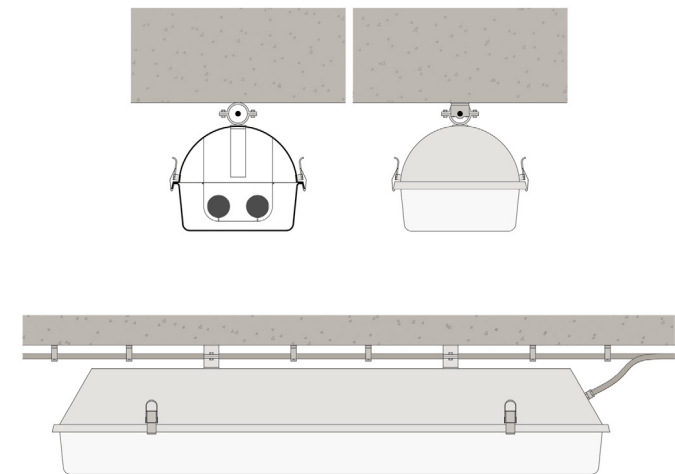


Fig. 80 Redrawing of the Market's original lamp example (drawing by Marco António da Silva Vieira).

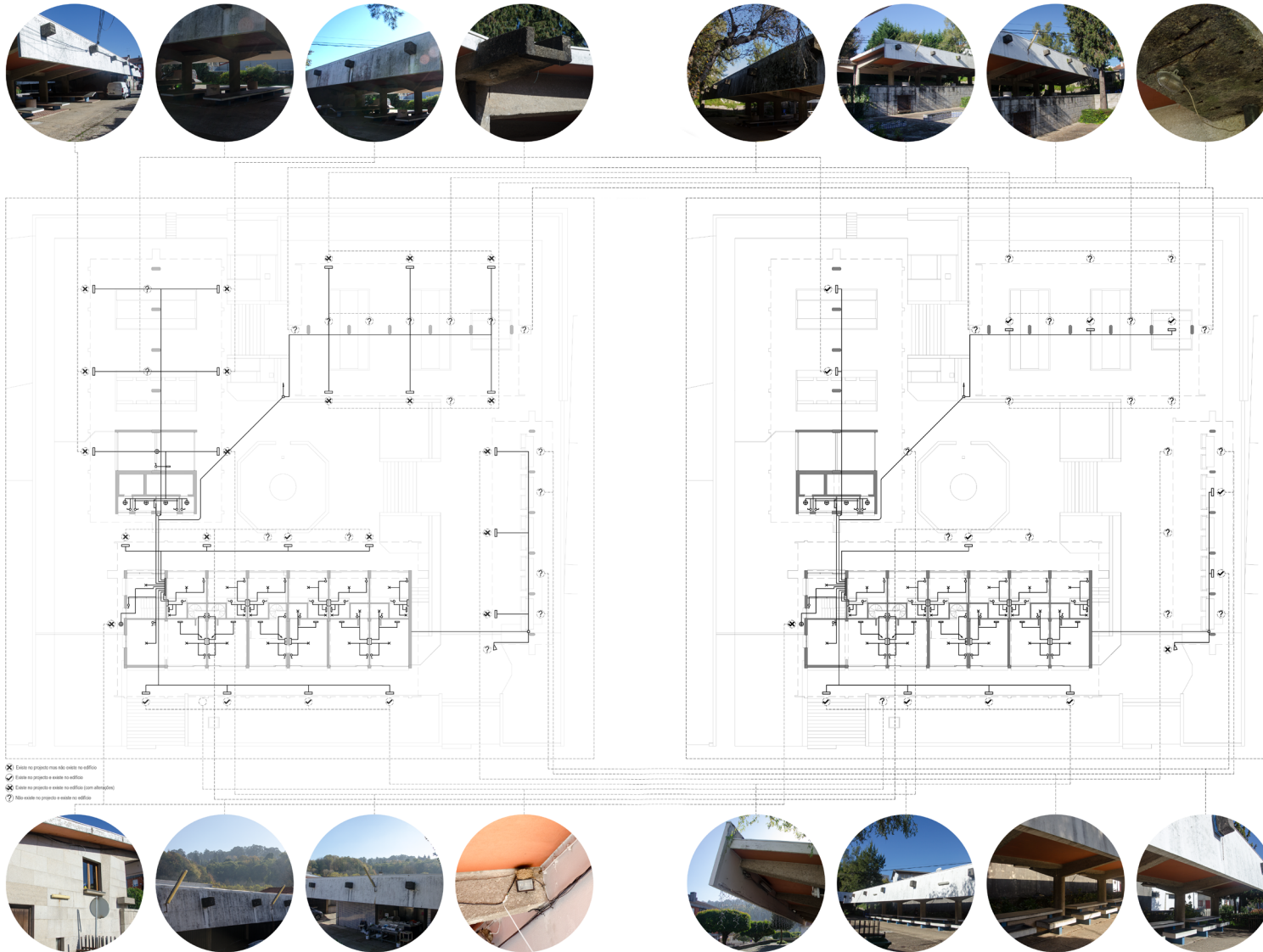


Fig. 81 Survey of the current condition of the Market's electric network with detailed analysis of lightning points; marked in original design drawings but non-existing / marked in original design drawings and

existing / marked in original design drawings and existing with alterations / not marked in original design drawings and existing (drawing and photos by Marco António da Silva Vieira).

GALLERY OF SELECTED WORKS OF STUDENTS

In alphabetical order

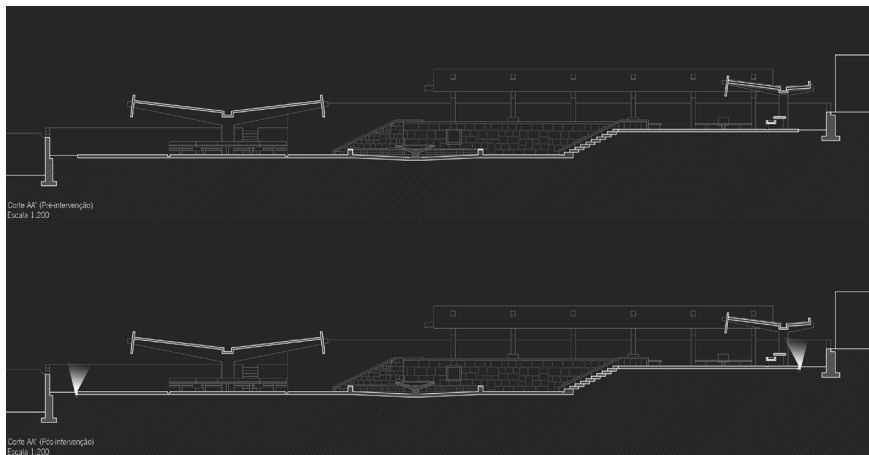
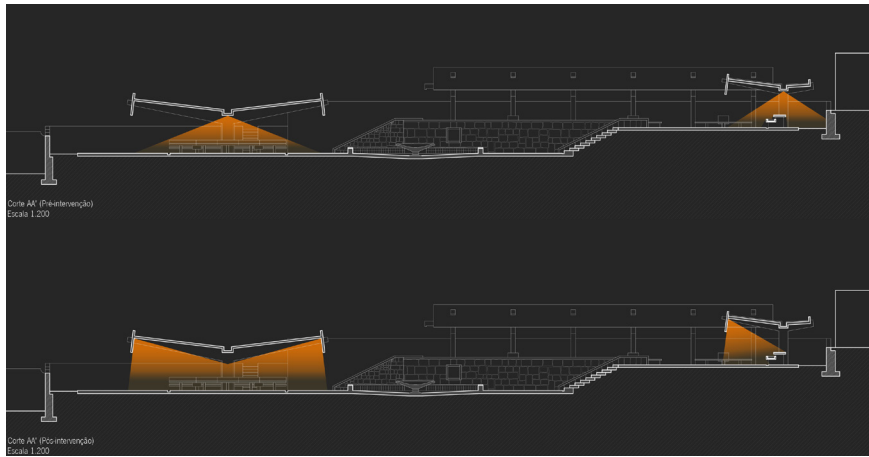


Fig. 82 Market's original lighting layout (as of 1955's plan) restoration scheme -above- and -below- new proposed perimeter lighting (drawings by Marco António da Silva Vieira).

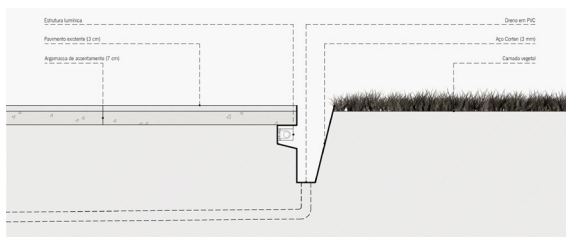



Fig. 83 Detail of new perimeter lighting proposed for the Market compound (drawing by Marco António da Silva Vieira).

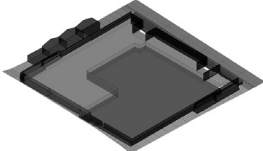
Ana Raquel Faria Rocha

MERCADO DIDÁTICO [ACESSIBILIDADES]

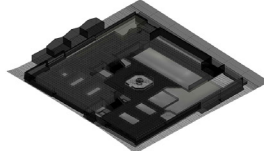
CONDICÕES DO TERRENO



1.1. O MERCADO DIDÁTICO DO MAR FRESCO TEM COMO OBJETIVO AVALIAR AS CONDIÇÕES DO TERRENO, A CIRCULAÇÃO PEDONAL E AUTOMÓVEL, A ACESSIBILIDADE E A QUALIDADE AMBIENTAL, PARA PODER SER PROPOSTO UM PROJETO DE INTERVENÇÃO QUE ATENDA AS NECESSIDADES DO LOCAL, SEM PREJUIZOS ÀS CONDIÇÕES EXISTENTES DO TERRENO, COM O OBJETIVO DE MELHORAR AS CONDIÇÕES DE ACESSO, A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, COM ÊNFASE NA CRIAÇÃO DE ESPAÇOS PÚBLICOS DE QUALIDADE, QUE SEJAM INCLUSIVOS E ACESÍVEIS PARA TODOS OS USUÁRIOS.

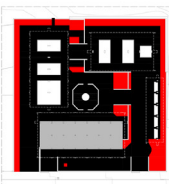


1.2. A CIRCULAÇÃO PEDONAL E AUTOMÓVEL É UM DOS ASPECTOS MAIS IMPORTANTES PARA A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, POR ISSO É NECESSÁRIO AVALIAR AS CONDIÇÕES EXISTENTES DO TERRENO, COM O OBJETIVO DE MELHORAR AS CONDIÇÕES DE ACESSO, A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, COM ÊNFASE NA CRIAÇÃO DE ESPAÇOS PÚBLICOS DE QUALIDADE, QUE SEJAM INCLUSIVOS E ACESÍVEIS PARA TODOS OS USUÁRIOS.



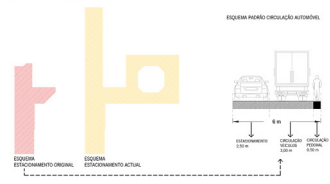
1.3. O TERRENO DO MERCADO DIDÁTICO DO MAR FRESCO TEM COMO OBJETIVO AVALIAR AS CONDIÇÕES DO TERRENO, A CIRCULAÇÃO PEDONAL E AUTOMÓVEL, A ACESSIBILIDADE E A QUALIDADE AMBIENTAL, PARA PODER SER PROPOSTO UM PROJETO DE INTERVENÇÃO QUE ATENDA AS NECESSIDADES DO LOCAL, SEM PREJUIZOS ÀS CONDIÇÕES EXISTENTES DO TERRENO, COM O OBJETIVO DE MELHORAR AS CONDIÇÕES DE ACESSO, A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, COM ÊNFASE NA CRIAÇÃO DE ESPAÇOS PÚBLICOS DE QUALIDADE, QUE SEJAM INCLUSIVOS E ACESÍVEIS PARA TODOS OS USUÁRIOS.

ÁREAS DE CIRCULAÇÃO PEDONAL E AUTOMÓVEL



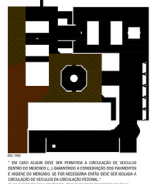
ESQUEMA DE CIRCULAÇÃO PEDONAL

ESQUEMA DE CIRCULAÇÃO AUTOMÓVEL



ESQUEMA DE CIRCULAÇÃO PEDONAL


ESQUEMA DE CIRCULAÇÃO AUTOMÓVEL



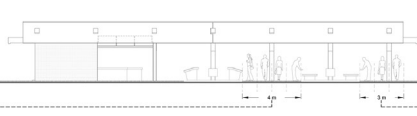
ESQUEMA DE CIRCULAÇÃO PEDONAL

ESQUEMA DE CIRCULAÇÃO AUTOMÓVEL

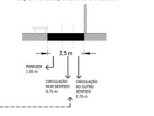
CIRCULAÇÃO ENTRE BANCAS



ESQUEMA DE CIRCULAÇÃO ENTRE BANCAS

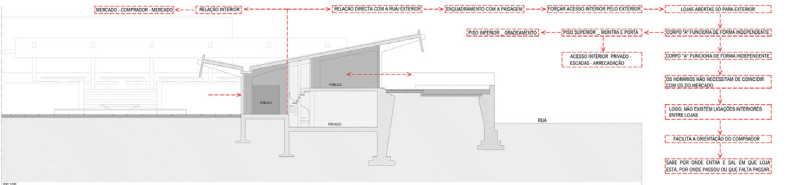






ESQUEMA DE CIRCULAÇÃO ENTRE BANCAS











ESQUEMA DE CIRCULAÇÃO ENTRE BANCAS

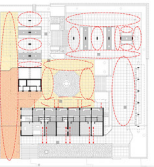
CIRCULAÇÃO ENTRE LOJAS











PLANTA COM AS CONDIÇÕES DE CIRCULAÇÃO E ACESSO AO CORPO DO MERCADO DIDÁTICO DO MAR FRESCO

PROPOSTA DE CIRCULAÇÃO PEDONAL E AUTOMÓVEL E ACESSIBILIDADE PARA O MERCADO DIDÁTICO DO MAR FRESCO

ANÁLISE DO TERRENO E DA CIRCULAÇÃO PEDONAL E AUTOMÓVEL, PARA A CRIAÇÃO DE UM PROJETO DE INTERVENÇÃO QUE ATENDA AS NECESSIDADES DO LOCAL, SEM PREJUIZOS ÀS CONDIÇÕES EXISTENTES DO TERRENO, COM O OBJETIVO DE MELHORAR AS CONDIÇÕES DE ACESSO, A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, COM ÊNFASE NA CRIAÇÃO DE ESPAÇOS PÚBLICOS DE QUALIDADE, QUE SEJAM INCLUSIVOS E ACESÍVEIS PARA TODOS OS USUÁRIOS.



PROJETO DE ACESSIBILIDADE DO MERCADO DIDÁTICO DO MAR FRESCO

ANÁLISE DO TERRENO E DA CIRCULAÇÃO PEDONAL E AUTOMÓVEL, PARA A CRIAÇÃO DE UM PROJETO DE INTERVENÇÃO QUE ATENDA AS NECESSIDADES DO LOCAL, SEM PREJUIZOS ÀS CONDIÇÕES EXISTENTES DO TERRENO, COM O OBJETIVO DE MELHORAR AS CONDIÇÕES DE ACESSO, A QUALIDADE AMBIENTAL E A QUALIDADE DE VIDA DA COMUNIDADE LOCAL, COM ÊNFASE NA CRIAÇÃO DE ESPAÇOS PÚBLICOS DE QUALIDADE, QUE SEJAM INCLUSIVOS E ACESÍVEIS PARA TODOS OS USUÁRIOS.

Mercado Polivalente

INTERVENÇÃO

ESPAÇO INFANIL

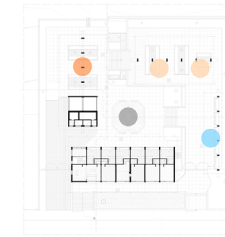
ZONA TEMÁTICA DE DESENHO E CRIATIVIDADE



O ESPAÇO INFANIL, UBICADO NA ÁGUA DO INTERIO DO TERÇO QUE É LARGA PRÓXIMO DAS ESCALAS, COMO ELEMENTO INTEGRAL DO PROJETO.

TRAZ PARA O INTERIO O LUGAR DE JOGO E BRINCADEIRA DE CRIANÇA, MAS SEM O CARÁTER DE UM JARDIM, MAS SIM O DE UM ESPAÇO DE JOGO, COM UM CARÁTER DE BRINCADEIRA, QUE NÃO SE TRATA DE UM JARDIM, MAS SIM DE UM ESPAÇO DE JOGO.

DE BRINCADEIRA E A QUANTIDADE DE BRINCADEIRAS PARA QUE O AMBIENTE NÃO SE TORNE UM ESPAÇO DE BRINCADEIRA, MAS SIM DE UM ESPAÇO DE JOGO, COM UM CARÁTER DE BRINCADEIRA, QUE NÃO SE TRATA DE UM JARDIM, MAS SIM DE UM ESPAÇO DE JOGO.



PLANO INFANIL

PALCO

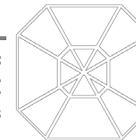
ESPAÇO CRIATIVO E DE EXPOSIÇÃO



O PALCO É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

COMO ELEMENTO INTEGRAL DO PROJETO, O PALCO É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

A QUANTIDADE DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.



ESPAÇO DE ESTAR E REFEIÇÕES



O ESPAÇO DE ESTAR E REFEIÇÕES É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

COMO ELEMENTO INTEGRAL DO PROJETO, O ESPAÇO DE ESTAR E REFEIÇÕES É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

A QUANTIDADE DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

ESPAÇO DE ESTAR



O ESPAÇO DE ESTAR É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

COMO ELEMENTO INTEGRAL DO PROJETO, O ESPAÇO DE ESTAR É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

A QUANTIDADE DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

ESPAÇO DE REFEIÇÕES E LAZER

VENDA DE PRODUTOS OCASIONAIS



ESTE ESPAÇO TEM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

COMO ELEMENTO INTEGRAL DO PROJETO, O ESPAÇO DE REFEIÇÕES E LAZER É UM ESPAÇO DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

A QUANTIDADE DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE, COM UM CARÁTER DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE.

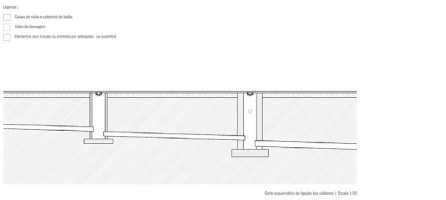
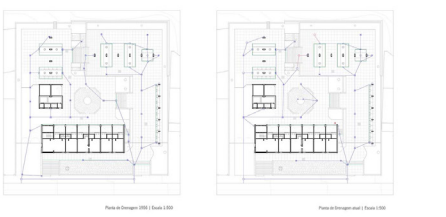
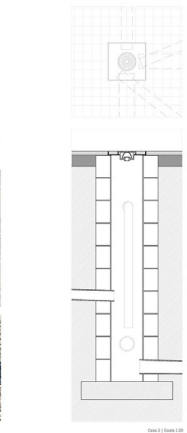
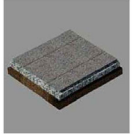
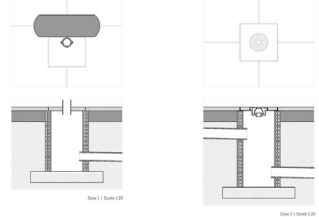
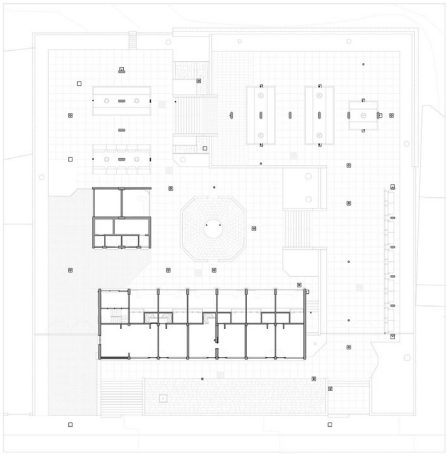
PROJETO DE ARQUITECTURA DE INTERIORES
DE DANIEL SANTOS COSTA
Nº 63298 DANIEL COSTA
MONTAGEM DE ATIVIDADES DE PRODUÇÃO DE PRODUÇÃO E MONTAGEM DE OBRAS DE ARTE
COMUNICAÇÃO VISUAL

Daniel Santos Costa



A PRAÇA ACESSIBILIDADE EXTERIOR E ABRIGAÇÃO

Será a área de circulação "desobstruída e aberta" que se propõe a ser acessível e confortável para todos os usuários do espaço público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas. No projeto de acessibilidade, a acessibilidade é entendida como a possibilidade de acesso a todos os serviços e equipamentos de uso público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas. No projeto de acessibilidade, a acessibilidade é entendida como a possibilidade de acesso a todos os serviços e equipamentos de uso público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas.



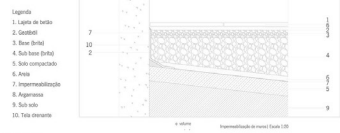
As informações contidas neste documento são apenas orientativas e não devem ser utilizadas para fins de projeto de obra sem a aprovação prévia do arquiteto responsável pelo projeto. O usuário deve consultar o arquiteto responsável pelo projeto para obter mais informações.

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 Escola de Arquitetura

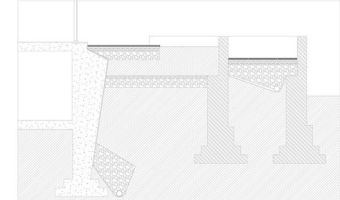
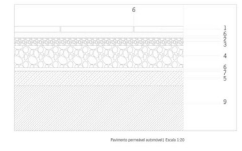
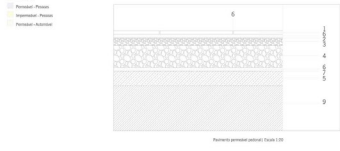


A PRAÇA ACESSIBILIDADE EXTERIOR E ABRIGAÇÃO

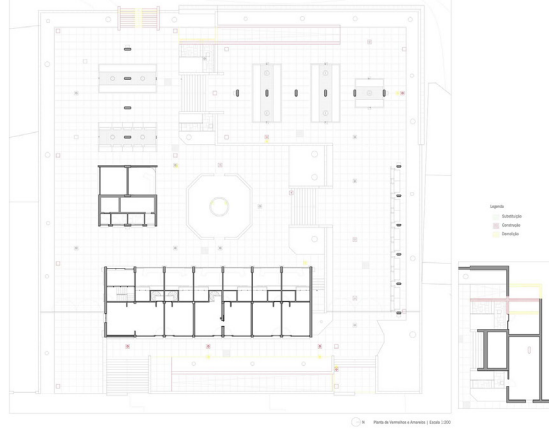
É necessário criar uma conexão entre o espaço público e o espaço privado, promovendo a integração e a acessibilidade para todos os usuários do espaço público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas. No projeto de acessibilidade, a acessibilidade é entendida como a possibilidade de acesso a todos os serviços e equipamentos de uso público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas.



A qualidade do pavimento é fundamental para a acessibilidade e o conforto dos usuários do espaço público. O projeto de acessibilidade deve considerar a eliminação de barreiras físicas, visuais, auditivas e cognitivas. No projeto de acessibilidade, a acessibilidade é entendida como a possibilidade de acesso a todos os serviços e equipamentos de uso público. Isso inclui a eliminação de barreiras físicas, visuais, auditivas e cognitivas.



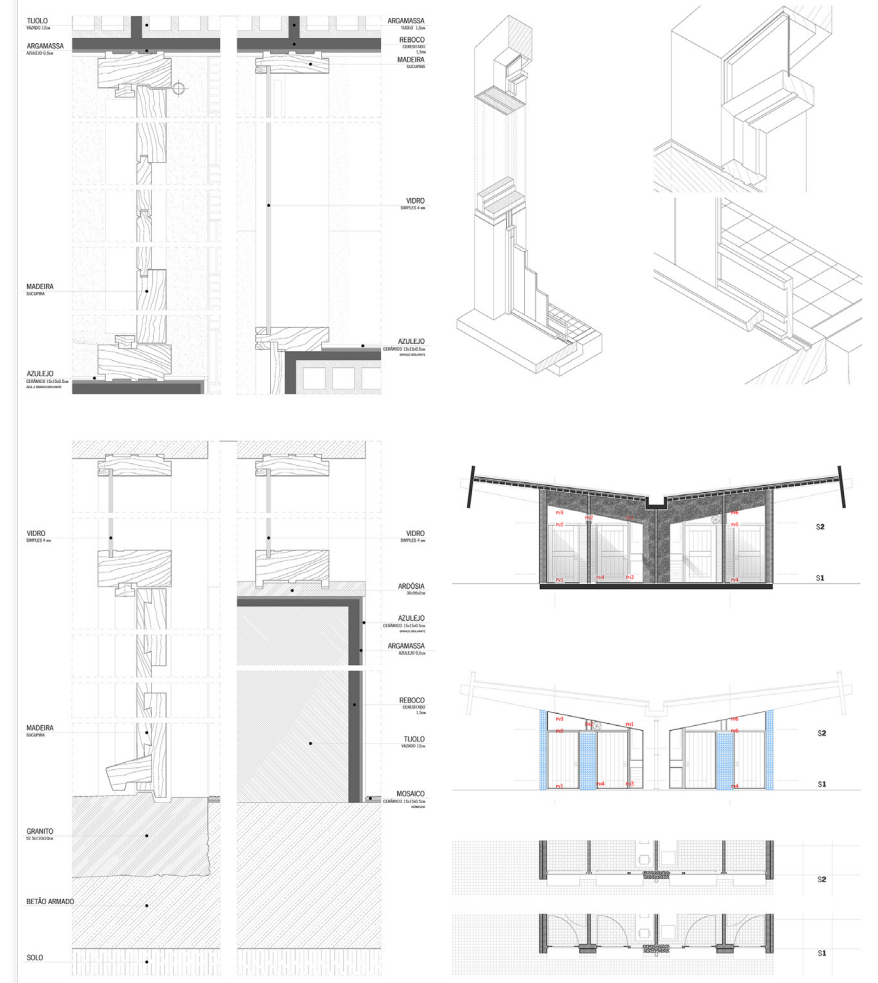
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ANÁLISE



Duarte Nuno Rodrigues Marques

Fernando Jorge Pereira Veiga

Atelier 3B - Patologia e Reabilitação | Mercado Municipal - Santa Maria da Feira
 Data: 21.01.2016
Plano estratégico e reorganização funcional
Entrega final

Universidade do Minho
Escola de Arquitectura

Mercado Municipal
Um ponto de encontro

Legenda

1. Administração
2. Tabu | counter (barras, bancas, bancas e comensal)
3. Mercado
4. Mercado, sala e espaço
5. Mercado
6. Mercado
7. Mercado
8. Mercado
9. Mercado

Introdução de novos elementos
 Intervenção de elementos pré-existent

Fotografias: corpo A, corpo C e no 2

O plano estratégico divide-se em duas vertentes: Uma que visa o melhoramento das condições de acessibilidade desde o exterior de uma forma de acesso no lado oposto aos acessos anteriores atuais, com isso introduzir o conceito de mobilidade para todos, visto o problema principal serem os corpos C e D, a reabilitar a parte norte do corpo C. A outra tem como objetivo a reabilitação do corpo A e B, com o objetivo de reorganizar o espaço e continuar com a função de mercado tradicional.

Em um modo geral a estratégia divide-se em dois "C", um que pretende manter a ideia do mercado tradicional e a outra de alterar nova função. Reorganizando a utilização do novo espaço, a ideia geral é criar um novo espaço de mercado e de estar. A ideia de aproveitar o espaço velho do corpo C, e re utilizar esse espaço para criação de uma unidade com produtos tradicionais em destaque. Como apoio à padaria temos os corpos C e D para usar como espaço de mercado.

Quanto à parte que se reabilita como mercado tradicional, ao se reutilizar a ideia é sua reabilitação para manter a identidade, mas também que se possa ser utilizado para a sua principal de acesso não se só os antigos que tornam-se disponíveis, porém também a melhorar essas condições, de forma a ser utilizado na sua finalidade.

Previamente sempre com uma finalidade de reabilitar a forma analisada no primeiro estado, de forma a conectar os espaços do corpo A, recriar os espaços de acesso em diferentes patentes e a ideia de mercado.

Funcionando assim como espaço único que é o pretendido.

Plano da estratégia_Corpo A | Escala 1:1000

Plano da estratégia_Corpo C | Escala 1:1000

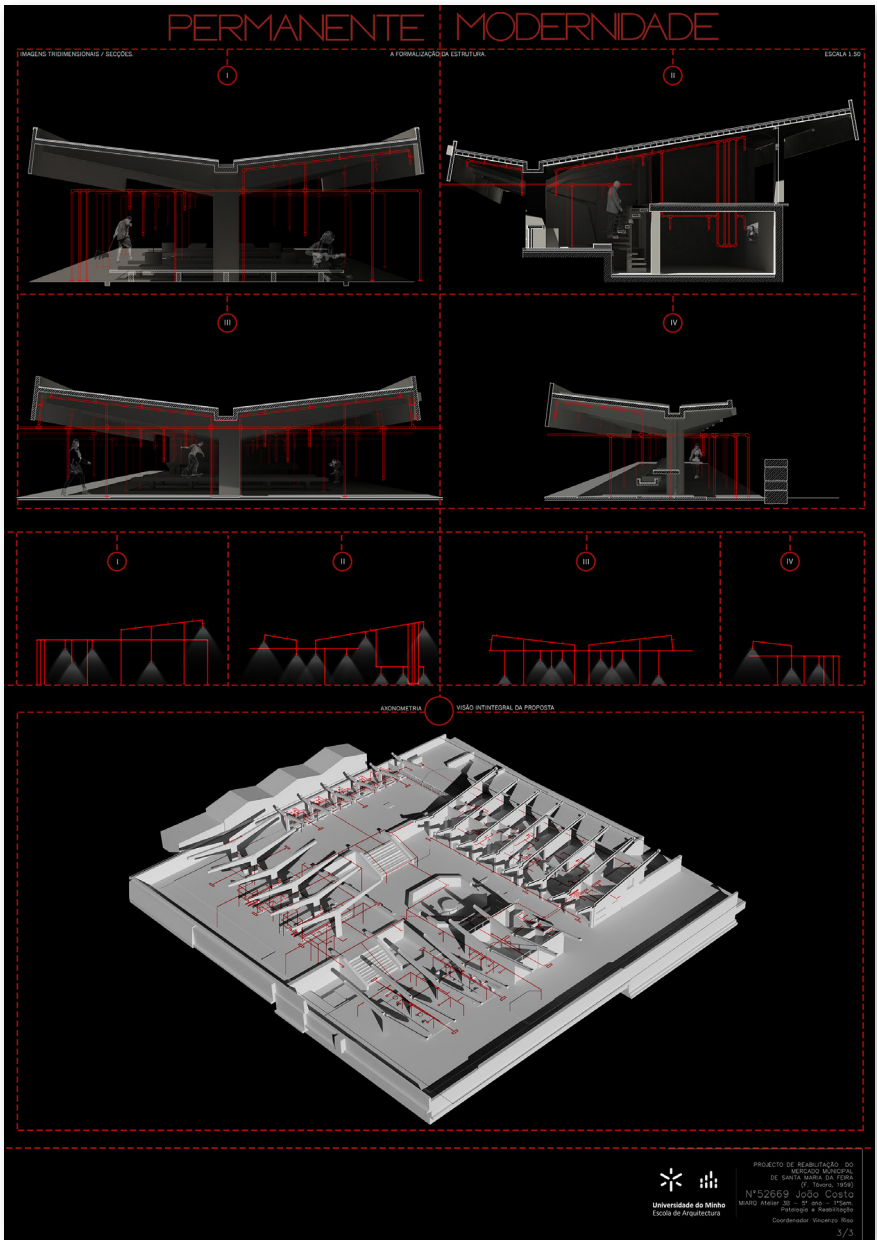
Plano esquemático da estratégia | Escala 1:1000

Corte_Corpo A | A/B

Legenda estrat. corpo A | Escala 1:2000

Plano geral do projeto | Escala 1:2000

João Pedro Guimarães Lopes da Costa



MERCADO DA FEIRA | MERCADO PERMEÁVEL

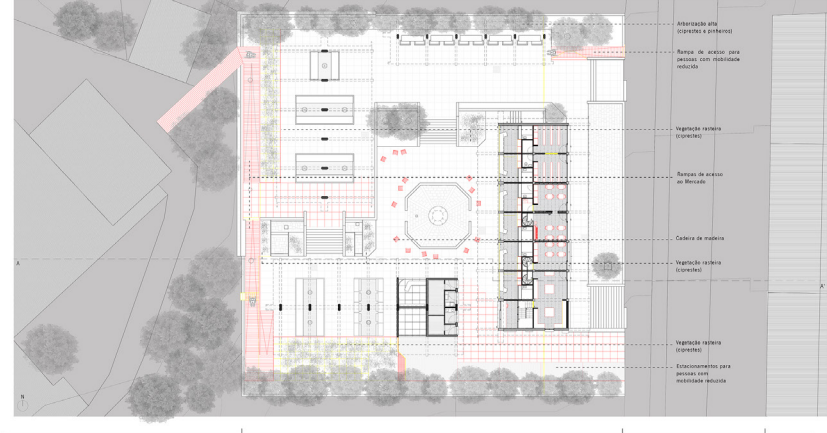


Planta de quarteria | Escala 1:1000 | 1 - Parque de Estacionamento 2 - BIODUCA 3 - Academia de Música 4 - Mercado da Feira



Planta de reorganização do espaço | Escala 1:200

Corte AA' | Escala 1:200

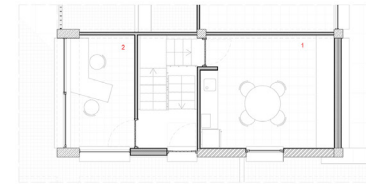


Instituto Superior de Entre Douros e Vouga

Mercado Municipal de Santa Maria da Feira

Rua dos Descobrimentos

APROXIMAÇÃO AO DESENHO



PLANTA 1_150

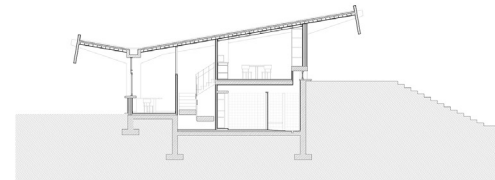


PLANTA 2_150

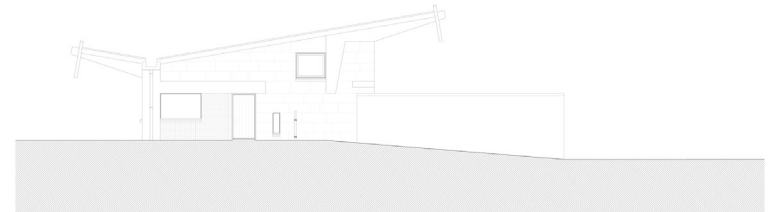
LEGENDA
 1. Sala de reuniões / descanso
 2. Escritório / Sala Reuniões
 3. Banheiro Misto

LEGENDA MATERIAS

- Balão amarelo
- Tela metálica (ou outros elementos estruturais) / paredes ou teto
- Pedra
- Camadas não estruturais em cimento
- Madeira
- Isolamento térmico
- Vidro
- Canais impermeabilizante
- Argil ou Alumínio
- Bloco / Argamassa

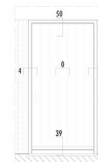


CORTE_150



ALÇADO_150

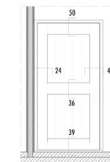
PORMENORIZAÇÃO DA PORTA DE ENTRADA



ALÇADO EXTERIOR_1:20



CORTE VERTICAL_1:20



ALÇADO INTERIOR_1:20



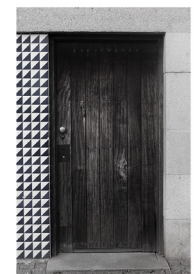
CORTE HORIZONTAL_1:20



PORMENORES HORIZONTAIS_1:5



PORMENORES VERTICAIS_1:5



Associação de Arquitetos do Estado de São Paulo
 ARQUITETA LILIANA MOTA ANTUNES DA SILVA MOTA
 Rua...
 3/3

Liliana Sofia Antunes da Silva Mota

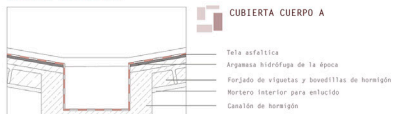


Luís Maciel Gonçalves Rodrigues

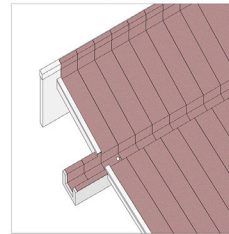
LA HERENCIA DEL LUGAR

ESTADO ACTUAL DE LAS CUBIERTAS

DETALLES ESTACLA 1/10



DETALLE ACTUAL CUBIERTA CUERPO A



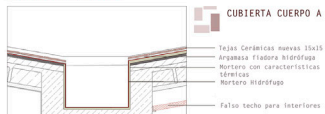
CUBIERTA CUERPO B, C, D



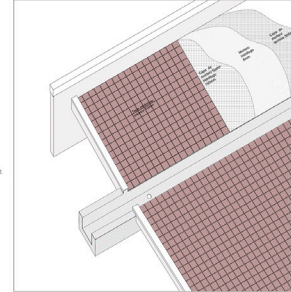
Comparando las dos formas constructivas de las cubiertas en la actualidad se puede entender que quizás en el futuro se va a haber una intervención posterior a la construcción equivalente por motivos de ventilación en los comercios y se optó por la opción de una tela asfáltica que no se encuentra en el resto de cuerpos. Este hecho, aunque resuelve un problema de forma inmediata se deteriora en mucho parte el concepto constructivo que se tenía en el proyecto original. De cara a la rehabilitación, intentando devolver al carácter original al edificio, podrá plantearse nuevas tipologías de construcción que devolvieran la honestidad a los edificios.

PROPUESTAS DE REHABILITACIÓN

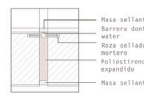
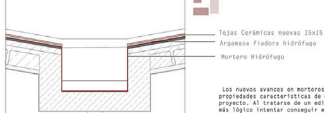
DETALLES ESTACLA 1/10



DETALLE PROPUESTA PARA CUERPO A



CUBIERTA CUERPO B,C,D

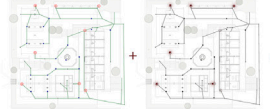


Los nuevos avances en morteros y productos químicos nos permiten crear argamasas con propiedades características de otros materiales que antes no son adecuados para cualquier propósito. Al tratarse de un edificio con una importancia arquitectónica muy grande, es más fácil trabajar con morteros con características térmicas que con morteros tradicionales que en la actualidad son más prestaciones que en su día. Ahora que estos morteros e materiales no son los más adecuados para resolver problemas térmicos o hidráulicos, hay que tener en cuenta que el valor estético prevalece en este caso.

PROPUESTAS DE APROVECHAMIENTO DE LAS AGUAS

RECUPERACIÓN DE LA RED DE DRENAJE DE AGUAS

SUPERFICIOS Y PUNTOS SIMBÓLICOS DE CAIDA DEL AGUA



SIMULACROS PROPUESTOS



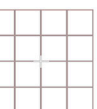
REACTIVACIÓN DE LA FUENTE



RECUPERACIÓN DE LAS ZONAS VERDES DEL MERCADO



DETALLE SIMULACROS PROPUESTOS



RECUPERACIÓN DE LA RED DE ABASTECIMIENTO

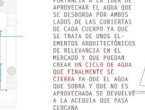
NECES DE ABASTECIMIENTO EN FUNCIONAMIENTO ACTUAL



PROPUESTA DE RECUPERACIÓN DE LA RED POR COMPLETO



SITUACIÓN DE LOS GRIGOS CON BOCA DE ANAGUERA PARA MANTENIMIENTO



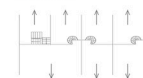
PROYECTO DE REHABILITACIÓN DEL MERCADO MUNICIPAL DE SANTA MARÍA DEL PUEBLO (ZARAGOZA) - 2014
 E6786 M^cCarmin Buono
 Arquitecta
 Universidad de Michoacán
 Escuela de Arquitectura
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LA HERENCIA DEL LUGAR

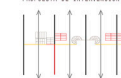
TRANSFORMACIONES EN LOS CUERPOS DEL MERCADO

CUERPO A DE VENTA FIJA

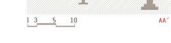
ESQUEMA ACTUAL



PROPUESTA DE INTERVENCIÓN



FUNCIONES



PROPUESTA DE PRODUCTOS

- PAÑADERÍA CASERA
- PAÑADERÍA Y VERDURAS DE LA COOPERATIVA AGRICOLA DE SANTA MARÍA
- PESCADERÍA
- CARNICERÍA
- PRODUCTOS DE LA EMPRESA LACTICIFERA
- CHARCUTERÍA
- COLADO
- JARDINERÍA
- CHARRA

PLANTA BAJA

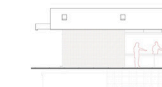


PLANTA ALTA



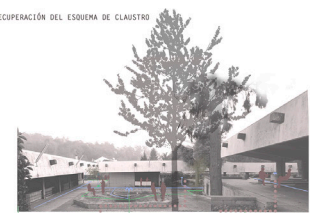
CUERPO B DE ELABORACIÓN

ESCALA 1/200



RECUPERACIÓN DEL ESQUEMA DE CLAUSTRO

ESCALA 1/200



ESCALA 1/200



CUERPO C DE CONSUMO

ESCALA 1/200



FUENTE LAVADERO

ESCALA 1/200



FUENTE PARA BEBER

ESCALA 1/200



ESCALA 1/200



CUERPO D DE VENTA EVENTUAL

ESCALA 1/200



ESTADO ACTUAL

ESCALA 1/100



PROPUESTA PARA CUERPO DE ELABORACIÓN (CUERPO B)

ESCALA 1/100



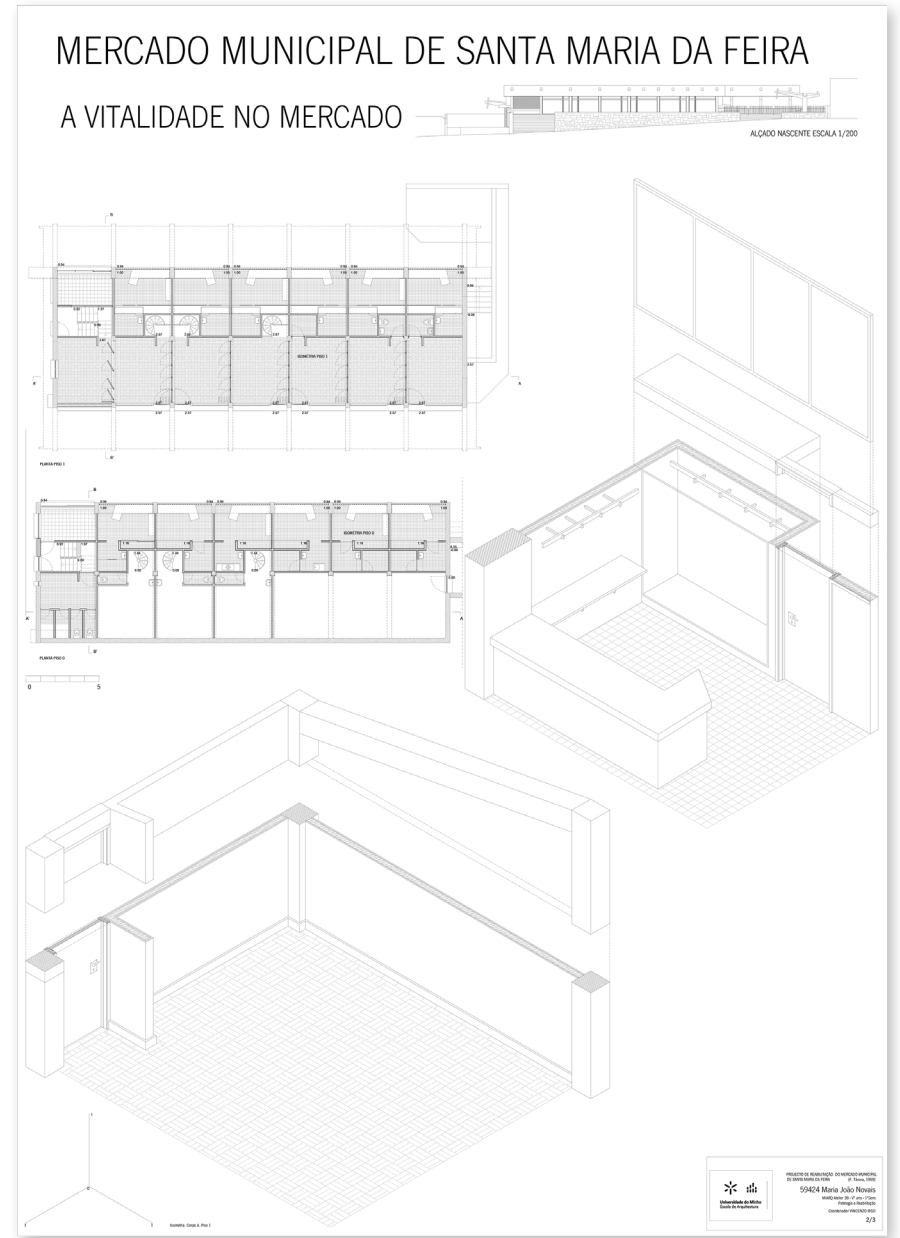
PROPUESTA PARA CUERPO DE CONSUMO (CUERPO C)

ESCALA 1/100



PROYECTO DE REHABILITACIÓN DEL MERCADO MUNICIPAL DE SANTA MARÍA DEL PUEBLO (ZARAGOZA) - 2014
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 Universidad de Michoacán
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 3/3

Maria João Santos Novais



Marco António da Silva Vieira

1. Plano estratégico



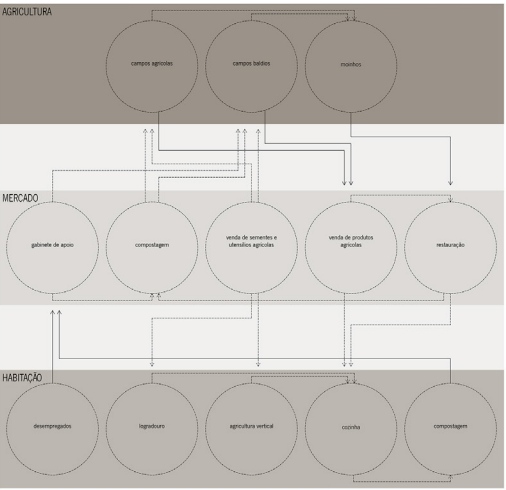
A estratégia geral visa gerar uma rede de fluxos entre a agricultura, o comércio e a habitação.

O mercado está actualmente construído numa zona de apelo. Situa-se a 10 minutos a pé do centro urbano de Santa Maria da Feira e a 15 minutos do centro urbano de Vila Verde. A estratégia geral pretende a longo prazo criar um novo polo de desenvolvimento urbano e económico na zona de Santa Maria da Feira.

O crescimento de um tecido de habitação de uma zona urbana, como habitação de funcionamento do mercado por uma estratégia e reorganização da habitação que se quer no comércio e que está a ser actualizada, a longo prazo e a médio prazo, é fundamental para a criação de um novo polo de desenvolvimento urbano e económico na zona de Santa Maria da Feira.

A estratégia para atrair clientes ao mercado pretende gerar um tecido de funcionamento associado ao comércio de habitação com um tecido mais diversificado, no qual a criação de um novo tecido de comércio e de habitação é um dos pontos de partida.

A estratégia visa atrair, através de intervenções programáticas, para a zona urbana e exterior ao mercado, entre agricultura, comércio, habitação, agricultura e mercado municipal, utilizando sempre o mercado como elemento centralizador.



2. Reorganização Funcional



2. Estratégia geral (iluminação)



Plano de Referência de Casimiro, Centro de Casimiro (1911)

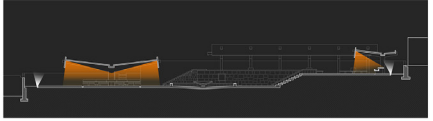
Plano de Referência de Casimiro, Centro de Casimiro (1911)

O arranjo de habitação de funcionamento do mercado implica redefinir um plano de reorganização da habitação atual do comércio envolvente. Há de se criar uma nova estratégia de reorganização da habitação que se quer no comércio e que está a ser actualizada, a longo prazo e a médio prazo, é fundamental para a criação de um novo polo de desenvolvimento urbano e económico na zona de Santa Maria da Feira.

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#01 PLANO ESTRATÉGICO E DE REORGANIZAÇÃO FUNCIONAL

Fluxos internos e externos

1. Análise do projeto

“Indagamos uma rede elétrica de iluminação e vigia visto que em certos pontos do anda e abastecimento é feito de noite e os guarda de Mercado necessitam de luz para as rondas que têm de efectuar. Necessária também uma instalação de força para os módulos de iluminação figurativa quando os houver.”

Esta rede elétrica de iluminação e vigia visto que em certos pontos do anda e abastecimento é feito de noite e os guarda de Mercado necessitam de luz para as rondas que têm de efectuar. Necessária também uma instalação de força para os módulos de iluminação figurativa quando os houver.”

2. Análise da memória descritiva e do edifício

Resumo descritivo do edifício

1.1 - Classificação
 1.1.1 - Tipo de obra
 1.1.2 - Qualidade geral
 1.1.3 - Qualidade geral
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1.2 - Descrição
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#02
ANÁLISE SISTEMÁTICA DA CONSTRUÇÃO VISANDO A SUA REABILITAÇÃO
 Fluxos internos e externos

#03
SÍNTESE E APROFUNDAMENTO DOS CENÁRIOS
 Fluxos internos e externos

1. Restauro 'Projeto 1955'

2. Instalação 'Linha de Luz'

3. O projecto

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#03
SÍNTESE E APROFUNDAMENTO DOS CENÁRIOS
 Fluxos internos e externos

Paula Trigos García

COMODIDAD VS CALIDAD
ASOCIACIÓN MUNICIPAL

¿POR QUÉ NO FUNCIONA EL MERCADO?

Una de las principales causas de este estado de abandono del mercado es que la comunidad que debería estar organizada en la gestión del mercado no lo está. Esto se debe a que la gestión municipal de Santa María de la Sierra no está organizada en una estructura que permita gestionar el mercado de forma eficiente. Esto se debe a que la gestión municipal de Santa María de la Sierra no está organizada en una estructura que permita gestionar el mercado de forma eficiente.

También tenemos que tener en cuenta que el concepto de Mercado ha cambiado a lo largo del tiempo, y hoy en día no es lo mismo que antes. Hoy en día el mercado no es solo un lugar donde se venden productos agrícolas, sino que también es un lugar donde se venden productos artesanales y productos de otros sectores.

“El lugar donde los hombres se reúnen”
Proposición de una nueva comprensión del sentido de la arquitectura que viene a intervenir y este concepto de lugar de reunión debe ser el eje de la intervención en el proyecto. Como resultado de este proceso de reflexión conceptual se plantea un modelo de mercado que se basa en la idea de un espacio de encuentro y de intercambio de productos frescos, artesanales y de otros sectores, y que además, sea un espacio de encuentro y de intercambio de productos frescos, artesanales y de otros sectores.

¿QUÉ HACEMOS PARA REACTIVARLO?

El municipio para reactivar el mercado necesita en la propuesta de un modelo de organización del espacio del mercado, que se base en una nueva organización funcional hacia un nuevo espacio de gobierno.

Como he dicho anteriormente, creo que el mercado tiene que cambiar de rostro, y así mismo, también debe cambiar su estructura. Esto se debe a que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente. Esto se debe a que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente.

Plan de la clasificación del suelo en el municipio de Santa María de la Sierra.

A medida que me iba acercando a Santa María de la Sierra me iba dando cuenta de que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente. Esto se debe a que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente.

¿CÓMO FUNCIONA Y QUÉ CONSEGUIMOS?

La organización está formada por agricultores locales, entre los cuales están algunos integrantes de la administración de la zona.

1. Agricultor
2. Administración Municipal
3. Consumidor externo

Producción en granjas familiares
Regulación de los precios
Almacenamiento en grandes cantidades
Transporte para poder llegar al mercado
Venta en el supermercado

Producción particular
Venta directa
Venta en el mercado local

VENTA DIRECTA SIN INTERMEDIARIOS
ACORTAR EL PROCESO DE PRODUCCIÓN...
COMER MEJOR
CREAR "BARRIO"
APOYAR LA PRODUCCIÓN LOCAL

¿QUÁL ES LA NUEVA ORGANIZACIÓN FUNCIONAL?

En cuanto a la organización funcional, me parece interesante el concepto de un espacio más próximo a la calle, pero es el que sería más interesante y viable a través de que se pueda "recrear" el mercado.

Si se quiere reactivar el mercado actual, se debe tener en cuenta que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente. Esto se debe a que el mercado actual no está organizado en una estructura que permita gestionar el mercado de forma eficiente.

La función nueva será la de mercado de productos frescos, un mercado de abastos de nuestra generación, con puntos de venta fijos y efímeros, donde puedan realizarse tanto actividades como ferias y mercados locales.

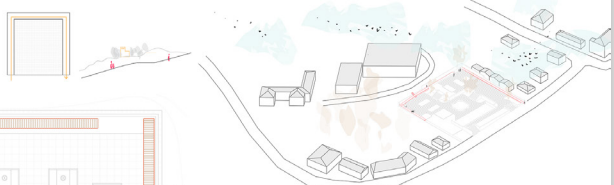
A este respecto, con mi intención de intervenir y este concepto de lugar de reunión debe ser el eje de la intervención en el proyecto. Como resultado de este proceso de reflexión conceptual se plantea un modelo de mercado que se basa en la idea de un espacio de encuentro y de intercambio de productos frescos, artesanales y de otros sectores, y que además, sea un espacio de encuentro y de intercambio de productos frescos, artesanales y de otros sectores.

■ USO USO
■ USO USO
■ USO USO

■ venta efímera/ferias
■ uso municipal
■ uso cotidiano
■ cafetería

COMODIDAD VS CALIDAD ACCESIBILIDAD INTERIOR

El primer lugar la idea de realizar una compra surge de la necesidad de solucionar el problema de accesibilidad del edificio.
Para un uso comercial consideramos indispensable la posibilidad de acceso a todos los espacios y transitarlos, el problema se encontraba con que esa idea de fácil acceso, del espacio contrario a la idea original de proyecto, para los escalares y el constante cambio de nivel complicaba la esencia del espacio.
Por tanto como primera solución propongo una rampa perimetral que solucionara el problema de accesibilidad manteniendo la esencia del espacio.
La solución propuesta consistió en desarrollar un paño de "trazado" que solucionara el problema de accesibilidad manteniendo la esencia del espacio en sus líneas.



En la construcción de la rampa existe un punto donde hay una interacción con los niveles existentes en el terreno para solucionar este aspecto se diseñó un elemento de conexión, como si se tratara de una lámina de metal que se adapta a la pendiente.
Así se logra mantener la línea de pavimento de manera y se evita que aparezca algún bache en su camino, además de conformar ahora un nuevo punto de llegada en el recorrido de la rampa.

- 1. Trazado de madera para formar el pavimento.
- 2. Suelo metálico para formación de la pendiente.
- 3. Trazado de madera con pendiente para la mano y el pie.
- 4. Perfil metálico de la estructura.
- 5. Perfil metálico de apoyo en el terreno.
- 6. Para facilitar la formación de la pendiente de salida de la rampa.

PLANTA DE CONSULTA E 1/200

COLOCACIÓN DE LA RAMPA COMO ESPECTRO AL NORDE

SECCION RAMPA TRAZO E 1/200

SECCION RAMPA TRAZO E 1/200

SECCION RAMPA TRAZO E 1/200

SECCION DE CONSULTA A-F E 1/200

SECCION DE CONSULTA B-F E 1/200

ALZADO ENTRADA E 1/100

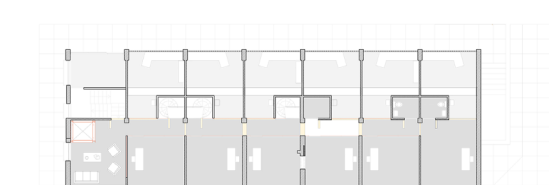
La rampa está diseñada con estructura metálica para la formación de la pendiente y una forma de acabado de tráfico que utiliza una trama de maderas entrecruzadas para dar resistencia al tráfico.

En el momento de hacer el trazado de la rampa, se tuvo en cuenta la necesidad de tener en cuenta el tráfico que se generará en el momento de la compra, para esto se diseñó una rampa que cubriera el tráfico con los planes metálicos, en ningún momento la rampa toca el suelo, lo que le permite ser móvil y adaptable a cualquier tipo de terreno, esto se logra gracias a los perfiles metálicos que se utilizan para la formación de la rampa, estos se apoyan en el terreno a través de los perfiles metálicos que se utilizan para la formación de la rampa, esto se logra gracias a los perfiles metálicos que se utilizan para la formación de la rampa.



PROYECTO DE RECONSTRUCCIÓN DEL COMPLEJO DE VIVIENDAS EN EL BARRIO DE SAN JUAN DE LOS RIOS, EN EL MUNICIPIO DE SAN JUAN DE LOS RIOS, CANTÓN SAN JUAN DE LOS RIOS, PROVINCIA DEL CAJÓN, ECUADOR.

COMODIDAD VS CALIDAD ACCESIBILIDAD INTERIOR



PLANTA ALTA E 1/1000

PLANTA BAJA E 1/100

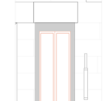
SECCION A-A E 1/100

ALZADO SUR E 1/100

SECCION B-B E 1/100



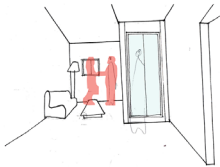
1. Caja de ascensor
2. Muro cortina embutido del ascensor
3. Separación del muro cortina al muro de piedra
4. Canal del hueco en el muro de piedra
5. Flanco



Abrazo
Formación del hueco
Abrazado de la pared del muro como dintel



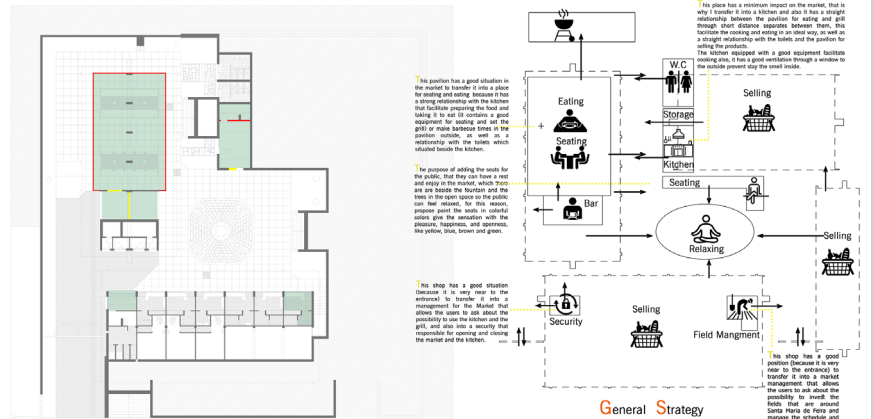
Detalle planta ascensor
1. Perfil metálico (PE 300)
2. Doble puerta del ascensor
3. Muro cortina como separación visual



El nuevo concepto de mercado, el nuevo funcionamiento administrativo se traduce también en otro lenguaje arquitectónico, la estructura anterior a la intervención, sin ningún tipo de relación entre los espacios de producción de la asociación, que antes de ser diseñada se organizó el espacio de manera aislada, contando paredes para abrir una apariencia central que comunicara tanto los cuerpos habitables, como también el uso del edificio y el transporte de mercancías que sólo controla, impide un contacto en el sistema de esta misma manera, de manera que la relación ya no sólo es horizontal, sino que también existe una relación vertical.
El concepto de mercado de venta para crear el nuevo espacio se centra en el edificio, por otro lado, el mobiliario para la venta ofrece surge de la necesidad de almacenamiento que contiene la producción sobrante. Los hombres son contribuyentes específicos para esta fin, para evitar la entrada de animales y la humedad que hay en el suelo. Esta solución a la problemática de venta de alimentos que habita en el mercado en medida primera visual ha sido ligada a un mobiliario eficiente y de material reciclado que convierte adecuado para tal fin. Además, su estructura permite guardar los alimentos a salvo una vez haya acabado la venta, garantizando su buena conservación hasta el día siguiente.



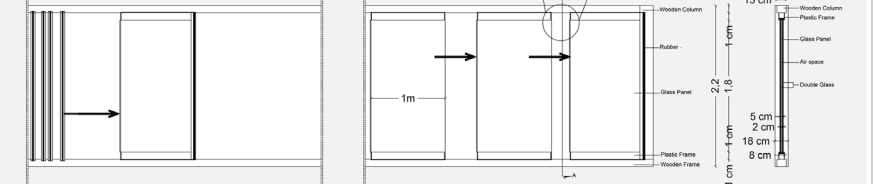
PROYECTO DE RECONSTRUCCIÓN DEL COMPLEJO DE VIVIENDAS EN EL BARRIO DE SAN JUAN DE LOS RIOS, EN EL MUNICIPIO DE SAN JUAN DE LOS RIOS, CANTÓN SAN JUAN DE LOS RIOS, PROVINCIA DEL CAJÓN, ECUADOR.



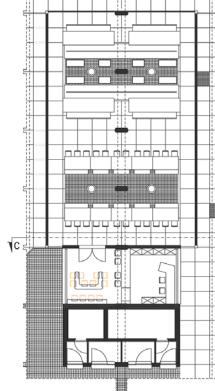
Plan 2

Legend
 ■ New Construction ■ Demolished Construction ■ New Function

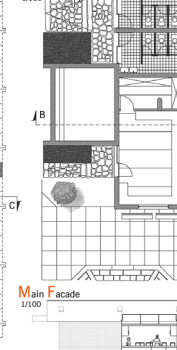
Working Technique for covering the cafe 1/20



Cafe Plan 1/100



Kitchen Plan 1/100



Section B - B 1/100



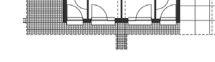
Section C - C 1/100



Side Facade 1/100



Main Facade 1/100



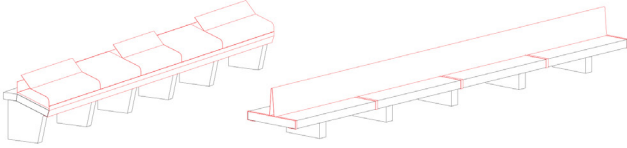
PROYECTO DE ARQUITECTURA DE INTERIORES
 Nº79883 Nome Rasha Apellido Askar
 1/3

Ricardo Nuno Meireles de Sousa

Descrição das vivências através da imagem

Restauro da integridade de um espaço através dos momentos de convívio
Requalificação do espaço como zona de restauração e convívio

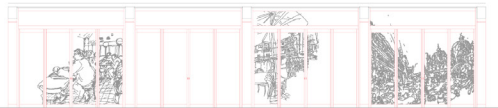
Concretização da proposta para mudança do corpo e estar e refeição



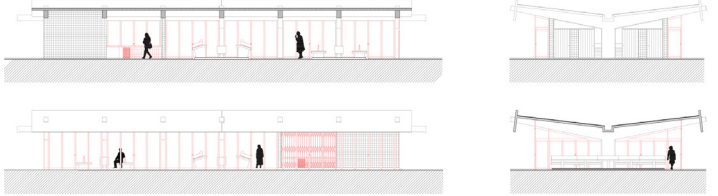
Simulação Tridimensional da proposta de alteração das bancadas e bancos do mercado - Alumínio e vidro. Vermelho: Adições



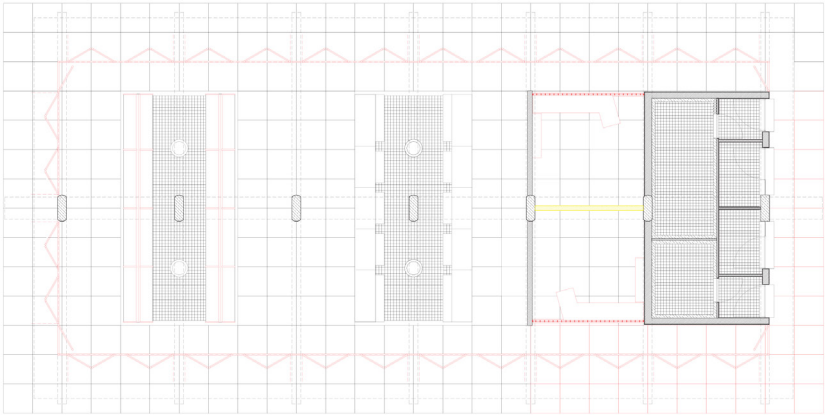
Legenda:
- Espaço de estar no exterior
- Espaço de estar restaurado e novo
- Espaço de estar existente
- Espaço de estar a ser demolido e substituído por um novo
- Espaço de estar a ser demolido e substituído por um novo



Simulação da fachada do pavilhão à escala 1:50, com a aplicação da ideia dos mosaicos numa nova perspetiva para a nova utilização do mercado.
Focagem no vidro das portas, pela autoria do Arquitecto Siza Vieira.
Vermelho: Adições



Cortes à escala 1:100 com alterações formais no corpo em questão. Vermelho: Adições



Planta à escala 1:50 com alterações formais no corpo em questão.
Amarelo: Demolições
Vermelho: Adições


 INSTITUTO DE ARQUITECTURA E ENGENHARIA CIVIL
 DE COIMBRA (IAEC)

Nº13/2018 Ricardo Sousa
 Mestrado em Arquitectura
 Orientador: ARQUITECTO SIZA

2/3

**NOTES ABOUT TEACHING ARCHITECTURAL DESIGN
FOR THE CONSERVATION OF MODERN BUILT HERITAGE**

Notes about Teaching Architectural Design for the Conservation of Modern Built Heritage

Vincenzo Riso

A high percentage of the buildings that constitute today's cities in Europe have been built post World War II period and, due to functional and technological obsolescence, are now in need of intervention. Then, since it is recognised that future developments will mainly occur within existing fabrics, we could say it is precisely those buildings, that contain the greatest potential for sustainable development. After all, improving good part of such modern built heritage, could be much more decisive, in the very term of quantities, than the anyhow limited contribution offered in the whole by the small percentage of new fully sustainable buildings that are expected to be built.

Spanning from maintenance to renovation and passing by many kind of intermediate categories such as refurbishment, reuse, refit, repurpose or safeguard, there is a large variety of interventions, which should correspond to the large variety of conditions of conservation of those buildings. To some extent the word reclaiming could be used as a wider definition for that large overall category. Moreover the same term could also mean a re-appraisal of the cultural and social values such heritage represents on the whole.

At the level of professional practice in architecture there has been an ever growing number of that kind of in-

interventions during the last decade; but within the schools of architecture this is a theme that has been purposely developed in not so many pioneering experiences. I.e. at teaching level, apprentices continue to be taught to think about the design of a new building or alternatively taught to think about the restoration of the form, features, and character of a building, as it appeared at a particular moment. But unlike those main categories, when dealing with underutilised and/or poor performing buildings the problem shifts from the concretization of a determined idea (whether imagined or reconstructed) to the reorganization and improvement of things that already exist. Professionals might have learnt on the field about how to deal with it, but in terms of research and didactics there is a rather new approach that is to be experimented and developed.

Thus it's becoming necessary to investigate the potential of the ordinary heritage of mass modern building production by architectural design principles and tactics, that could possibly be engaged with technological construction requirements, building life cycles, impermanence and permanence, material reuse and formal and informal modes of occupation, so as to create socially, culturally and economically responsible property development in our cities. As it could --we think- happen through exploratory practices, targeted to introducing such complex dynamics within Design Studio course units too.

Those were our initial and general assumptions, then on the basis of the experience presented in this booklet, further and more detailed considerations may be outlined along the following points and topics.

The elaboration of a new functional strategy turned out as an essential part of invention work, which students are asked to develop, when dealing with such a kind of heritage and design situations. The more the idea for a new function is precise, the more the design results inspired and possibly successful; that is to say that the invention of a new functional strategy is as much important as the form of its implementation; in short a kind of imagination

ability to shape a strategy into an existing architectural realm. And this implies that students, alike professionals, are confronted with the need to extend their design operative concepts and tools, which cannot be limited to composition and construction tools. On the other hand we don't have to abdicate from those (let's say traditional) tools; those tools continue to be essential to the accurate interpretation and intervention on the building.

Thus on the one hand detailed knowledge of the context is a vital necessity for rooting functional improvements into the built object, then on the other hand it is the building itself that, depending on its intrinsic material characteristics -to be grasped during preliminary studies- should define the limits of intervention.

As counterpoint it may be observed that, design-wise, the resulting intervention hypothesis consist of 'very little things', which, despite being evident, can also be valuable when considered in a pedagogic perspective. I.e. in the sense that those little interventions must be considered as the arrival point of a process, which usually starts with the proposal of large alterations. That is usually the initial instinctive solution proposed by the students; in spite of the fact that along the work progression they may become aware of the cultural and material value of the given building, at that point they begin to get the real meaning and consequences of what they propose. Students are always allowed to imagine any kind of alteration, but they always must be able to evaluate advantages and disadvantages of any proposal. And in success cases, by themselves, they gradually come to realize that the value of the intervention does not lay in its spanning and/or impact and to recognize this fact as a valid option for the conducting of a conservation design.

In a slogan expression it could be affirmed that the aesthetics of the existing corresponds to the ethics of things. Anyway it is at least expectable that students grow substantial and not just formal respect towards the existing pieces of architecture, they are confronted with.

To sum up, when challenged with the elaboration of a

refurbishment design task students often tend to use the building as a platform for applying their ideas, that is to say to add something derived from outer allusion sources. And it takes time to shift their attitude towards a kind of design, that could derive from the ideas embodied into the existing building. And the education for re-use needs to introduce the adoption of an interventional paradigm of 'precise adjustments' over the conventional paradigm of 'prominent additions'.

At this stage and as a further counterpoint, it may be observed that these latter arguments are common to any heritage and design task, whether dealing with ancient or modern building. But, if design for building conservation is in principle independent from the age of the building (ancient or modern or contemporary), in practice it is to be acknowledged that modern building technology is more complex than ancient building technology and this might have interesting repercussions.

In the case of ancient construction buildings, the conservation can usually correspond to a restoration intervention strictly intended, as in those cases it is possible to operate with workmanship and materials, that whatever old, can always be applied as they derive from handicraft processes, which even today are reproducible. While in the case of modern, industrially processed, construction buildings it may not always be possible to bring back the use of the original materials if, due to constant industrial products' evolution, their fabrication has in the meantime been terminated or altered. Therefore regarding the refurbishment of the Modern it is frequently necessary to enforce an operative attitude, which could avoid the reuse of obsolete technical solutions and that could rather experiment interventions open towards the use of current technical solutions in the development of proposals, which could be sympathetic to their original design conceptions.

Hence our effort to teach conservation design upon a Modern heritage piece of work, which really has little to improve, has been basically aimed to require (and facilitate) students to pay ever growing attention to the existing

building qualities, which often are not evident and in need to be (re)discovered. By the way it is useful to recall that the iconic buildings of the Modern Movement constituted over the last three decades the fieldwork to develop a specific know-how about refurbishment and today that same know-how came to be applied in larger scale to everyday modern built heritage. Similarly it could be expectable that perspective architects, who are initially confronted with a listed author's building, could then pay same defined attention to ordinary buildings, they will next work upon as professionals.

Given all of the exposed, exercising about the refurbishment of a Modern piece of architecture could be considered among the distinguished didactic practices that could be helpful not only to preserve and foster that same architectural legacy, but also to question each own (teachers' and learners' respectively) thinking, positioning and acting.

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APPENDIX

Restoration of the Architectural Heritage of the CGAC building (A. Siza 1992) in Santiago de Compostela: Modern conservation work in everyday professional practice

José Luis Gil Pita

Conservation is the maintenance in the present of resources that are believed to be important even in the distant and largely unforeseeable future: to avoid the loss or degradation of goods which, with sufficient certainty, will be continuously reusable due to certain probable limits that will be imposed to the variation of events. Thus, we try to avoid soil erosion, the irreversible pollution of air and water, the disappearance of aesthetic qualities of the landscape but also the loss of human knowledge or works of art. The criteria for inclusion in this set of things to keep are that human resources must be those that will probably continue to have importance for the next generations and that if we use them properly, they will not waste them either.

Kevin Lynch

In 2013, twenty years after its inauguration, we were asked by the Ministry of Culture of the Government of Galicia to draft the Basis of a Master Plan for the Conservation and Restoration of the Galician Centre of Contemporary Art (CGAC), designed by Álvaro Siza. During the elaboration of this plan, and after having critically confronted the bibliographical documentation of the original project with the deteriorated reality of the building, we pointed out a series of uncontrolled interventions and degradation that seriously distorted the perception, both of the outside and the inside of the original work. Some of them, those of the outer envelope of the building, helped us explore and justify some of the plan's most immediate strategies

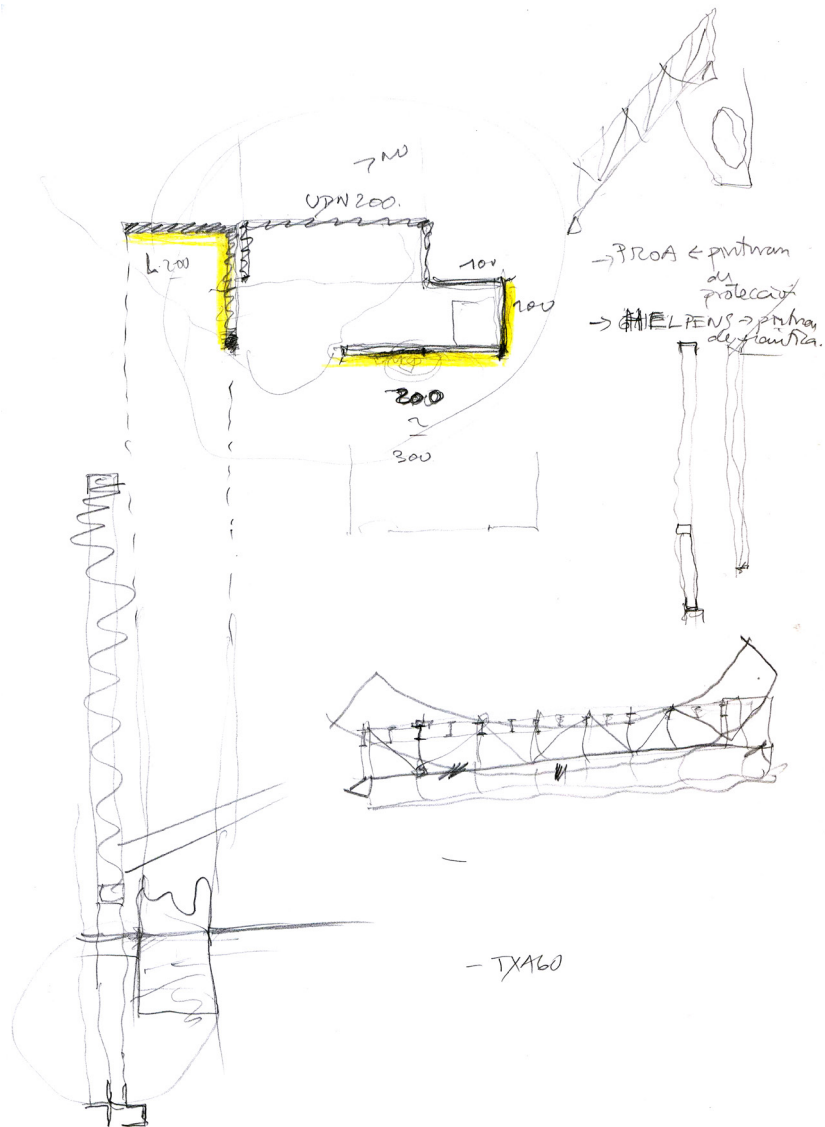


Fig. A1 Working sketches for the basis of the master plan of CGAC conservation (Luis Gil-Cristina Nieto office).

of intervention. The general outlines of the plan and its application to two examples of restoration work on the outside are summarized below:

Contextualization of restoration-repair interventions during the biennium 2014-15 within the Plan for the Conservation and Restoration of the architectural heritage of the CGAC, 2013.

Due to its urban, architectural and cultural importance, the building conceived as headquarters of the Galician Centre of Contemporary Art (CGAC), designed by architect Álvaro Siza Vieira, is a reference work of its time and of the European architectural culture of the late twentieth century. It is a project that, besides its intrinsic architectural value, has been a reference to how the architectural singularity can be the starting point and driving force for the revaluation of a historical city.

That is why this architectural piece (CGAC building), in Santiago de Compostela, has become, ever since its initial proposal and construction, a candidate to also becoming cultural heritage in a world heritage city. In this sense, and because of its great urban and architectural coherence, the GCAC is already part of the architectural heritage of the twentieth century.

Considering it a patrimonial asset of the twentieth century requires that any intervention regarding it complies with the patterns set by the first International Scientific Conference held in Spain on the "Intervention Criteria in the Architectural Heritage of the twentieth century." This International Conference, which succeeded ICOMOS International's Scientific Committee on 20th Century Heritage (ISC20C) on June 13, 2011, tried to lay the foundations for the identification, preservation, conservation and intervention of last century's valuable modern architectural heritage. With this goal in mind the Basis of the Master Plan for the Conservation and Restoration of the architectural heritage of the CGAC (CGAC's PDCyR) was drafted in 2013-14. It marked a first and decisive step in the line drawn up at the abovementioned conference

in order to guarantee the international commitment of preserving contemporary heritage.

According to Eugène-Emmanuel Viollet-le-Duc restoration must pursue and recover a stylistic unity, the formal unity of the work, which he considered "unity of style". In Viollet's case, he used it to only highlight the medieval aspects, which made him eliminate and alter "inferior or secondary" elements added to the ideal original. The effect of the restorative intervention led to the disappearance of high quality additions and artistic value, with an indiscriminate interventionism that erased the traces that marked the passage of time.

In our case, in order to reflect on the reparation and design of the future CGAC's restoration plan, we established - from a new perspective - certain parallels with this theory, given the uniqueness of Siza's work, since it seemed to us essential to uphold the idea that the restorer should fully identify with both the creator and the context, thus understanding the spirit of the work and its contemporaneity in an ideal way, that is, regarding the original project and state. In Viollet's own words, in his "Reasoned Dictionary of French Architecture" of 1868: "Style is to the work of art, what blood is to the human body." Even if for him "unity of style" meant to recover and pursue the formal unity of the work, we believed that, as far as our purpose was concerned- the design of the guidelines of a restoration and maintenance plan - it was more about having some kind of faithful respect for the original Project and work in accordance with the premises of its creator, Álvaro Siza.

Thus, finally, the purpose of writing the Basis for the Conservation and Restoration Plan for the CGAC's architectural heritage was to define an appropriate methodology for the building (CGAC) that would maintain its integrity through the understanding of its (cultural) meaning before executing any Conservation and Restoration intervention. The implementation of this methodology is based on research, documentation, historical analysis and on the criteria and evaluation

of the author and his work, which allows to provide clear strategies for its conservation, establishing the limits for its restoration. Specific short-term repair actions, of which this text shows two examples, followed rigorously the protocols and approaches referred to at the abovementioned and previous Basis of the plan and structured according to the following scheme:

1. Introduction

- 1.1. Background and contextualization of the Plan for the Conservation and Restoration of the architectural heritage of the Contemporary Art Center of Galicia
- 1.2. Justification and relevance of the Bases of the Plan for the Conservation and Restoration of the architectural heritage of the Contemporary Art Center of Galicia
- 1.3. Object of the Bases of the Plan of Conservation and Restoration of the architectural heritage of the Center of Contemporary Art of Galicia.

2. Basis of the Conservation and Restoration Plan (PCyR) of the architectural heritage of the Contemporary Art Center of Galicia

UNDERSTAND

- 2.1. EVALUATION of its urban and architectural significance (information on the patrimonial value of the building)
 - 2.1.1. Historical analysis and understanding of its cultural significance
 - 2.1.2. Definition of general conservation criteria and acceptable limits of intervention (restoration)

DEFINE

- 2.2. IDENTIFICATION of the current state of the building (including the transformations of the last years)
 - 2.2.1. Categorization of areas according to use (spatial delimitation): public-private, exterior-interior (providing information on the current state)
 - 2.2.2. Categorization of elements according to the construction (technical-constructive criteria): tectonic, envelope, partitions and installations (providing information on the current state)

PLAY

- 2.3. DIAGNOSIS with analysis of SWOT variables
 - 2.3.1. Diagnosis with analysis of intrinsic and extrinsic variables from the point of view of the program use.
 - 2.3.2. Diagnosis with analysis of intrinsic and extrinsic variables from a constructivist-tectonic point of view.

MANAGE

- 2.4. Short, medium and long-term intervention STRATEGY / protocol to be followed
 - 2.4.1. Strategy to follow in the short, medium and long term in areas susceptible to intervention
 - 2.4.2. Strategy to follow in the short, medium and long term in elements susceptible of intervention

From this structured process came the short-term guidelines that allowed the first six corrective and restorative actions, general and particular, in the outer envelope of the building during the years 2014-2015. It was, therefore, an attempt to return each constructive and spatial element, which had been degraded or altered, to its starting position, while searching for the order of the original project, just like each element of the periodic table searches for its own natural place, the original unalterable space which does not depend on the avatars of time and of each time. All this in a wide and transversal perspective that goes from the reading of the urban area (e: 1/500) to constructive detail (e: 1/1). The first step towards the understanding of the restorative logics of the plan was the recommendation of historian and heritage specialist Fulvio Irace, of the Polytechnic of Milan, who says that “the conservation of a building begins by writing its history.” It was therefore essential to address the basic knowledge of the genesis of CGAC’s project and its architectural, urban and cultural sense linked to the city of Santiago de Compostela and its time, by studying the original documentation, work information, etc. in contrast with its current level of degradation.

Here is an excerpt, points A and B, of the broader meaning of the building, which served as a starting point for completing the repair guidelines for each of the restoration tasks of the PCyR - Conservation and Restoration Plan - before following two examples of such actions:

The image shows a standard periodic table of elements. The elements are arranged in rows and columns, with their atomic numbers and chemical symbols. The groups are labeled at the top: IA, IIA, IIIA, IVA, VA, VIA, VIIA, VIIIA. The Lanthanides series (La to Lu) and Actinides series (Ac to Lr) are shown at the bottom, connected to their respective positions in the main table.

Fig. A2 Periodic table.

A – Right from its initial proposal, the CGAC was seen as a key element and driving force for the development towards contemporaneity of a declining Historic City, by means of new strategies that proposed a modern Municipal Management General Plan in 1987-89. This piece served as an exemplary element for solving particular urban conflicts of the city within a general strategy. The CGAC building became a paradigm of a contemporary kind of architecture that, articulated with the past time in which the historical city is inserted, and with the future that it proposes, can be, as public architecture, conceived as an urban, patrimonial and economic driving force linked to the vocation of cultural pilgrimage of a whole city and, thus, taken into account as one of the best examples of contemporary urban insertion.

B – The CGAC is also recognized by the high architectural category of the building itself within the contemporary history of European architecture, an emblem of an innovative architectural attitude in service of the historic city and a new and open program of uses like the one which proposes contemporary art from the middle of the twentieth century on. The CGAC is one of the first buildings of public use and with a museum program that Siza himself uses for broadening a field of visual and spatial experimentation, until then reserved, scale wise, to his domestic buildings. With regards to this large-scale museum building, Álvaro Siza delves into the question of the visual narrative involved in the act of moving through it, as in Le Corbusier's promenade (in Siza's case called "the route"), exploring it as an endless continuum - both inside and outside.

C – On the other hand, and besides the analysis on the building's space, it presents a singular and highly elaborated research proposal that has to do with its constructive perspective. Álvaro Siza is a great connoisseur of construction and of the traditional constructive systems, but also of the most modern and last generation systems at

the time of the building's projection. Such is his knowledge of construction that he makes an "in sight" proposal, for the first time in Spain, and perhaps in all of Europe, of an idealization of the construction, which is not the real construction. A series of ideal constructive resources are shown, which have other subsystems that are actually tectonic and that allow us to read this building like a musical score of what was the history of construction and classical tectonics, and what are the current and contemporary systems. Thus, all the stonework of the facade and the continuous enveloping are the idealization of a traditional stereotomy, or granite cutting as an expression of its layout history, but which are supported - as a false skin - by the new systems of newly discovered ventilated facades and used thereafter in the last quarter of the twentieth century.

The basis of the Plan for the Conservation and Restoration of the CGAC 2013-14 building, as well as the restoration and maintenance work for the biennium 2014-15, were presented to Álvaro Siza in March 2015, at his office in Porto

The repair operations, six in the short term, were proposed in a transversal way and in all possible scales ranging from urban to architectural, from spatial (transformations of program use) to constructivist-tectonic.

This text presents as examples, among others, two reparation actions, proposed as urgent by the Plan for the Conservation and Restoration by the time it was written down:

Transformations in the exterior pond of the building:

it was observed that one of the most transformed areas was the covered terrace, an extension of a café to the exterior, which originally had no contact, other than a strictly visual one, with the park of Bonaval, work of the same architect, Álvaro Siza. During the execution of the park, as a formal, spatial and visual nexus, a border was established at the point of contact in the form of a water pond that limited the passage between both premises, building and park, so that both maintained their independence. Later on,

and quite anonymously, there were other elements added on the way to the center, namely a granite walkway. An element which contradicts the project proposal, because it acts as a non-original and mimetic element that could even be mistakenly taken for a proper intervention, which constitutes an inappropriate criterion in restoration. These kinds of interventions contradict the flows and access areas of the original program and the needs of the building clearly established from the beginning, and can also compete as main access and cause other conflicts in what concerns the security control of the building. In addition, there were several other deteriorations that had to do with previous repair malpractice of the joints of the stereotomy, addition of materials to the original surfaces, etc.

Transformations on the exterior surfaces of the building:

it was observed that the most outstanding parameters of constructive-tectonic degradation were all those that had to do with the continuous envelope of the building on the outside, whether they were planes of horizontal passage or vertical walls. All of them present different degrees of degradation ranging from most severe, such as breakage, to aging and degradation by climatological or atmospheric agents and by aggression or urban vandalism of finishing materials:

— Much of the damages and breakage caused to the granite flagstone in the ventilated facades of the building are due to the improper use of vehicles in the near perimeter, having been broken, taken off or fissured, whole areas or specific parts, by means of some kind of aggression and of being struck. Also, the horizontal plane of passage of the dock or loading area of the museum has been ruined by pathology of the floor layer, which involved deformation due to the passage of large vehicles and resulted in a serious cracking of the rigid finishing of the granite flagstone.

— Similar serious deteriorations occurred in carpentry areas whose outer parts, painted steel strips that constitute their finishing, and in the absence of maintenance and continuous repair, presented oxidation levels which, in some cases, were on the verge of total ruin and have proven their inefficiency regarding the tightness of these voids. The external carpentries are also elements that, besides their technical effectiveness, interfere and intervene clearly in the citizens perception of the good or poor state of conservation of a building.

— Other serious deteriorations occurred in all lintels and profiles of the urban scene entry/in the facade's layout. It was therefore a question of repairing a set of oxidations in the mentioned profiles, with different degrees of gravity and penetration in the steel due to the exposure to urban severe weather.

Lastly, here follows a simplified and transversal series of data of written and photographic documentation regarding the carried out processes, so that there is an approximate reading of the different fields and scales of work necessary for the restorative tasks to be performed on the building:

Project
Basis of the Master Plan of Conservation and Restoration of the architectural heritage of the CGAC and restorative actions in the outer envelope 2013-15

Architects
Cristina Nieto Peñamaría
Luis Gil Pita

Technical Architect
Mónica Balado

Promoter
Ministry of Education, Culture and Sport. Xunta de Galicia

Location
Santiago de Compostela, A Coruña, Spain

Photographs
Luis Gil-Cristina Nieto office.



Fig. A6 to A11 Process of restoration of the pond.



Fig. A12 and A13 Process of restoration of the exterior surfaces.

ATTACHMENT: ORIGINAL PORTUGUESE TEXTS

Fernando Távora

Álvaro Siza

Fernando Luís Cardoso Meneses de Tavares e Távora, filho de José Ferrão de Tavares e Távora e de Maria José de Lobo Sousa Machado Cardoso de Meneses, nasce no Porto a 25 de Agosto de 1923. Faz o seu Curso de Arquitectura na Escola de Belas Artes do Porto (1942-1947) e obtém o seu diploma em 1950.

Ingressa no corpo docente daquela Escola em 1951, como voluntário, sendo depois contratado como Segundo-Assistente em 1958. Em 1962 concorre ao Concurso para Professor do 1º grupo sendo classificado em mérito absoluto e em segundo lugar em mérito relativo.

Professor Agregado é, em 1974, convidado para Professor, passando à efectividade em 1976. Exerce cargos nos diferentes órgãos de gestão da primeira Secção da Escola Superior de Belas Artes no Porto e é, actualmente, Presidente da Comissão Instaladora da Faculdade de Arquitectura da Universidade do Porto e Professor Associado da mesma Faculdade.

Exerce a sua actividade profissional de Arquitecto e é autor de vários trabalhos teóricos em matérias da sua formação.

Colaborou no Inquérito à Arquitectura Regional Portuguesa, promovido pelo Sindicato Nacional dos Arquitectos.

Publicado in *Arquitectura, Pintura, Escultura, Desenho. Património da Escola Superior de Belas Artes do Porto e da Faculdade de Arquitectura da Universidade do Porto*, ed. Universidade do Porto, Janeiro de 1987. Exposição organizada pela FAUP com a colaboração da Associação Portuguesa de Arquitectos, integrada nas Comemorações do 75º Aniversário da Universidade do Porto; p. 184 a 187. E tb in *Desenho de Arquitectura*, mesmo evento, p. 104 a 107.

Participou em Congressos Internacionais de Arquitectura e Urbanismo e foi membro do CIAM (Porto).

Foi 1º prémio de Arquitectura da Fundação Calouste Gulbenkian e Bolseiro da mesma Fundação nos Estados Unidos e no Japão. É académico Correspondente da Academia Nacional de Belas Artes.

Numa primeira observação, a obra de Fernando Távora respira tranquilidade. Nenhum drama aflora. Resulta estranho o seu fascínio, ou a da personalidade do Autor.

Culturalmente, e no que à profissão respeita, Fernando Távora é um homem da última geração CIAM, formado na admiração de um Le Corbusier de certezas, imediatamente sensível ao L C de viragens desconcertantes, que reabilitam contradições de formação pré-escolar ou exterior à Escola.

Do último CIAM acompanha o pensamento do Coderch das casas catalãs, e não do Candilis das novas cidades; do Van Eych rebelde e dos novos italianos, e não de Bakema da triunfante reconstrução.

Não admira que a identificação com o novo e eclético CIAM dure menos do que este durou; que a ligação a opostos campos de formação pessoal atravesse o evoluir da obra e nela se resolva; não admira que a influência fulminante de Alvar Aalto em toda a Europa seja para Fernando Távora marginal.

A evidência da importância de Fernando Távora como pedagogo e catalizador de tendências renovadoras, no interior da Escola de Carlos Ramos e na sua consolidação e evolução, tem de certo modo adiado a atenção à obra do Arquitecto, colocada com respeito nas prateleiras das referências indiscutíveis na descrição e compreensão dos caminhos da Arquitectura Contemporânea Portuguesa.

A um olhar mais atento, a obra de Fernando Távora aparece aberta e carregada de subversão, num país de marasmo ou de sufocada ansiedade. Subversão, reflexão, continuidade, num contraponto de projectos “em estado de felicidade” e de suspensas decomposições. É nesta óptica que se pode entender a complexa coerência da sucessão de projectos e construções e também das mais

diversas actividades – do coleccionador ao pedagogo.

A Casa Ofir “aparece” em 1956. Não é mais do que outra chaminé entre as luminosas, essenciais construções do litoral minhoto; provoca, nessa naturalidade, um autêntico sobressalto renovador; pouca gente é sensível, na época, ao facto de que utiliza uma estrutura espacial moderna e nórdica.

Sucede aos primeiros projectos “europeus” (Ramalde, Campo Alegre, Bloco de Habitações da Foz) e à participação no Inquérito à Arquitectura Regional Portuguesa, precedida pela publicação de *O Problema da Casa Portuguesa*, pequeno texto que anunciava muitos dos temas disciplinares dos anos seguintes.

Àquela aproximação do vernáculo litoral “em estado de graça” segue-se o projecto do Pavilhão de Ténis da Quinta da Conceição, destruição recomposição de elementos e tipos de Arquitectura Tradicional, no interior de uma convergência de distantes vocações de Forma.

A coerente e acabada linguagem “portuense” da Escola do Cedro (1958) que parece institucionalizar os caminhos da Casa de Ofir, é acompanhada pela singular arquitectura do Mercado de Vila da Feira (1954) onde a análise e a intuição do uso do espaço se traduzem numa aguda sensibilidade ao que se transforma – ou se vai transformar – e a uma continuidade que escapa à descrição; assim se construindo a Forma.

O Bloco de Pereira Reis (1958) devolve à arquitectura os limites de superfície e definição de espaço e de parte constituinte de uma estrutura superior; enquanto o Edifício Municipal de Aveiro (1964) se desprende em objecto arquitectónico.

Mais recentemente, na renovação da sua casa de família, em Guimarães, a mão do autor quase se apaga na renovação exemplar; enquanto no longo processo da recuperação da Pousada de Santa Marinha um rigorosíssimo estudo arqueológico está na origem da naturalidade e da heresia da “nova arquitectura”, que ultrapassa a condição de acrescento, ascendendo a parte integrante da História de uma poderosa estrutura em lenta e contínua transformação.

Não é possível, em curto texto, considerar a riqueza e a complexidade da obra de Fernando Távora; uma obra que invade – discretamente? – o quotidiano da cultura portuguesa.

Nenhuma tranquilidade subsiste. Sob uma máscara de distância, agitam-se – em primeira mão – os grandes temas da nossa transformação.

Mercado Municipal da Vila da Feira (1953-59) **Fernando Távora. A obra de uma vida**

José Bernardo Távora

O Mercado Municipal da Vila da Feira é a obra da vida de Fernando Távora.

Projecto iniciado aos 30 anos tendo como colaboradores Fernando Lanhas, Álvaro Siza e Alberto Neves é obra de uma dedicação, de um empenho, de uma paixão e de uma força verdadeiramente impressionantes.

É neste projecto que Fernando Távora faz a síntese da obra feita até então, é neste projecto que define claramente as bases para o seu futuro, também com a sua entusiasmada apresentação no CIAM'59, em Otterlo, na Holanda.

A leveza e diversidade na unidade dos quatro espaços com diferentes funções e seus volumes em torno de um pátio central, o atrevimento da sua estrutura então levada até aos limites, o domínio claro de todas as proporções e escalas e, a relação das plataformas e dos espaços com a rua e sua abertura sobre a paisagem então existente e o morro do Castelo, são hoje cada vez mais belas.

Por fim, a escolha clara e criteriosa dos materiais de acabamento, e do seu desenho de pormenor.

E a importância da cor.

As leituras, a escrita, as reflexões, as viagens, as colecções, a História, ganham durante este período da sua vida uma maior solidez culminando na sua participação

no Inquérito à Arquitectura Popular em Portugal, publicado em 1961.

E o desenho, sempre o desenho.

Por muito abandonado que tenha sido, por muito abandonado que esteja, passados 60 anos o edifício está novo.

Precisa apenas de manutenção, e pontualmente de adaptação a nova e mais variada legislação.

E de alguma imaginação para tantas novas funções e actividades que por esse país e mundo fora vão ocupando e reocupando estes lugares mágicos.

A boa Arquitectura é também, e sobretudo, a que resiste ao tempo e às modas.

É assim com o Mercado Municipal da Vila da Feira.

Porto, Agosto de 2017

Mercado Municipal de Vila da Feira, Fernando Távora (1953-1959)

Carlos Machado

1

As obras de Fernando Távora nos anos de 1950 representam um daqueles momentos raros e felizes em que teoria e prática, na sua condição de necessária e lúcida incompletude ou insuficiência – no sentido em que tanto as obras realizadas como a reflexão teórica são momentos de passagem, transitivos e provisórios – reenviando-se mutuamente, formam um bloco unitário, aberto e multifacetado.

O projecto do mercado de Vila da Feira surge como parte de uma sequência de textos e obras que com notável persistência e coerência procuram definir ou balizar um conjunto de problemas que concorrem para a formação de um ponto de vista sobre a arquitectura. É na circunstância particular de cada projecto que podemos apreender aquela dimensão local ou regional que tem sempre a cultura universal enquanto resultado do cruzamento da geografia e da história.

Se é verdade que as obras têm as suas raízes mais profundas na experiência pessoal (a dimensão autobiográfica está presente em muitos textos e entrevistas de Távora bem como na recolha e organização do material exposto no Centro Cultural de Belém em 1993), só ganham relevância quando, a partir desse núcleo onde

se “forma e cresce” a imaginação, estabelecem com o mundo relações de reciprocidade nas quais os outros se reconhecem.

O mercado de Vila da Feira deve ser lido na sequência de um texto fundador, *O Problema da Casa Portuguesa* (1945/47), das primeiras obras “modernas” – o Plano da Zona Residencial do Campo Alegre (1949), o projecto da “Casa sobre o mar” na Foz do Douro (1952), o Bloco de habitação colectiva na Avenida Brasil (1952-54), a Unidade residencial de Ramalde (1952-60) –, de pequenas intervenções avulsas, como, por exemplo, o texto “Resposta a Um Inquérito: Que pensa do Desenvolvimento Actual da Nossa Arquitectura?” que acompanha, em 1953, na revista *Arquitectura Portuguesa de Cerâmica e Edificação* n.º 3/4, a publicação da “Casa sobre o mar”; sequência que se prolonga na Quinta da Conceição (1956-60), na Casa de férias em Ofir (1957-58), na Escola do Cedro (1957-61) na organização e no trabalho de campo (começado em 1955) que deu origem à publicação de *A Arquitectura Popular em Portugal* (1961) e no pequeno livro *Da organização do Espaço* (1962). (imags 1 e 2)

O que queremos sublinhar é uma conjuntura de íntima interligação entre reflexão teórica e prática do projecto que nestes anos se revela especialmente densa porque corresponde a um momento de clarificação e afirmação de um conjunto de princípios que guiarão toda a sua obra; conjuntura da qual não nos interessa particularmente realçar as diversas fases (“racionalista”, “organicista”, etc.), mas a coerência do fio condutor que as une, enquanto momentos sucessivos de aprofundamento de um pensamento que só na totalidade do seu percurso se revela completamente. Podemos falar, a este propósito, daquela relação aberta – e até certo ponto imprevisível – entre o *procurar* e o *encontrar* – que Ernesto Rogers considera constituir uma *dualidade sincrónica*, enquanto momento dialéctico de uma arquitectura pensada.

“Procurar e encontrar não são momentos sucessivos do processo criativo, porque se procura aquilo que se quer encontrar e encontra-se qualquer coisa de modifi-

cado em relação àquilo que se acreditava procurar.

Procurar e encontrar formam um par, um sistema de duas forças aplicadas a um objecto que submetido à sua influência é por ele determinado.”¹

Neste sentido, o mercado de Vila da Feira interessa-nos não tanto como uma possível demonstração prática de um postulado teórico (a *terceira via*: uma alternativa ao racionalismo funcionalista e ao tradicionalismo retrógrado), mas como uma obra que, resulta do cruzamento do *pensar* e do *fazer*. No mercado de Vila da Feira a teoria não está *antes da obra* (como um programa formulado previamente como “guia” para a resolução prática dos problemas) nem *depois da obra* (como um resumo ou condensado de um conjunto de experiências que se pretende de alguma maneira explicar ou justificar), mas *corre em paralelo*; ela está, em parte, *no interior da própria obra*, nos termos em que é formulado o problema, nas relações que a sua concretização vai estabelecendo e sedimentando como resposta simultaneamente *prática* e *teórica* (o que provavelmente acontece com todas as boas obras de arquitectura). Ou seja, a obra tende a fundir na materialidade do edificado, num objecto único, a dupla dimensão que o pensamento sobre a arquitectura enquanto projecto sempre pressupõe.

2

(Imags 3 e 4) O mercado de Vila da Feira está localizado numa parcela quadrada de 50 metros de lado, à ilharga de uma rua que desce até à zona baixa da cidade, no sopé do morro do castelo, local onde se realiza a feira mensal. É constituído por quatro pavilhões, dispostos ortogonalmente entre si, conformando um espaço centralizado, organizado em duas plataformas ligadas por duas escadas. O centro do recinto, na plataforma inferior, é pontuado por uma fonte e um banco octogonal envolvente (o octógono não é regular, resulta de um quadrado com os cantos cortados).

O pavilhão nascente, voltado para a rua, tem dois pisos, um aberto sobre a plataforma superior e outro sobre

a inferior. Os pavilhões norte e poente estão localizados na plataforma superior e o pavilhão sul na plataforma inferior. Todo o recinto está organizado a partir de um módulo quadrado de 1 m x 1 m que “(...) *comanda a composição e introduz-lhe a sua geometria.*”² (Imags 5, 6,7 e 8)

A plataforma superior, confinante com a rua, dá origem a um terraço sobre um envasamento de pedra no qual está localizado o pavilhão nascente, recuado, com uma pequena galeria comercial no piso superior. Uma escada de tiro, incluída no envasamento, permite o acesso ao terraço a partir da rua. Nas duas extremas do envasamento, situam-se as entradas. A entrada do público, à cota alta, a norte, faz-se entre os pavilhões nascente e norte, directamente ao interior do recinto. A entrada de serviço, à cota baixa, a sul, é tangente, pelo exterior, aos pavilhões nascente e sul; o espaço central é acessível através de uma passagem sifonada; nos topos destes pavilhões, junto à entrada de serviço, estão agrupados os serviços de apoio (garagem, câmaras frigoríficas, gabinete do veterinário e fiscalização).

As duas escadas no interior do recinto têm a mesma largura e desenvolvimento no sentido norte-sul: uma está localizada no pátio central, a eixo da fonte, próxima da entrada do público; a outra, no topo sul da plataforma superior, a eixo do pavilhão poente. Debaxo deste pavilhão, no interior do envasamento, estão situados os sanitários públicos e o matadouro para aves. O banco octogonal que rodeia a fonte é forrado a azulejo e tem duas aberturas, a nascente e a poente, definindo um eixo perpendicular à orientação das escadas. Uma faixa verde com cerca de dois metros de largura circunda o recinto pelos três lados interiores, introduzindo a vegetação como tratamento do perímetro interior do lote.

Os quatro pavilhões obedecem ao mesmo princípio estrutural: uma sucessão de vãos com um único apoio central e duas vigas transversais em balanço, dispostos em linha. A distância entre pilares - 4 metros entre eixos - dá origem a uma segunda modulação, múltipla da

primeira. Esta estrutura suporta uma cobertura com duas águas em balanço, levemente inclinadas para dentro de modo a recolher as águas pluviais numa única calreira central disposta no alinhamento dos suportes verticais, visível por debaixo da cobertura. As águas da cobertura são rematadas por platibandas longitudinais perpendiculares à laje; os topos das vigas transversais emergem das platibandas de remate, transportando para o exterior dos pavilhões o ritmo e a modulação da estrutura. Os pilares, vigas, lajes de cobertura e platibandas são em betão armado. Aqui enunciado na sua generalidade, este princípio estrutural é adaptado à situação particular de cada um dos pavilhões consoante a distribuição do programa e a sua localização no recinto.

No pavilhão nascente, o piso superior, voltado para a rua, é dividido em seis lojas abertas sobre o terraço confinante com o arruamento público e o inferior é ocupado por seis balcões de talho abertos para a plataforma inferior do recinto. Esta disposição permite um funcionamento autónomo da galeria comercial. O último vão, na extrema sul, destinado a serviços (veterinário e fiscalização), é aberto lateralmente, para sul, oferecendo à fachada da rua um paramento cego onde foi colocado o brasão da cidade. A cobertura é assimétrica, com a água maior desenvolvida para nascente de modo a cobrir a galeria comercial. O pavilhão sul, situado junto deste na plataforma inferior, tem seis vãos estruturais e cobertura simétrica. De modo a manter presente a leitura da estrutura, a zona encerrada (garagem e câmaras frigoríficas) é “incrustada” em dois módulos estruturais, deixando os pilares e as vigas em betão ligeiramente salientes em relação aos paramentos forrados com azulejo.

Os pavilhões que ocupam a plataforma superior, com cinco vãos estruturais, são totalmente abertos e destinam-se à venda de flores, fruta e hortaliças. O pavilhão poente, tal como o pavilhão sul, mantém as duas águas iguais. O pavilhão norte, disposto perpendicularmente à rua, é adaptado de modo a servir só de um dos lados; a projecção da cobertura para norte permanece como um

pequeno arranque sem platibanda, reminiscência necessária para que o princípio de uma fiada única de suportes verticais coincidente com a linha da caleira se mantenha. A secção dos pilares e a projecção da cobertura para sul são ligeiramente reduzidas, conservando-se, no entanto, o módulo estrutural; este pavilhão, pela redução do balanço da cobertura, é também mais baixo que os restantes.

As zonas abertas sob os pavilhões sul e poente são equipadas com bancadas dispostas aos pares, de um lado e do outro dos suportes verticais, capeadas a ardósia negra e apoiadas em pequenos suportes paralelepípedicos, rebocados e pintados de azul; o primeiro par de bancadas do pavilhão poente sofre uma rotação de 90 graus e é encurtado de modo a ocupar longitudinalmente o vão entre dois pilares – resolvendo assim o problema da ocupação de um número ímpar de vãos por um conjunto de bancadas dispostas aos pares (a rotação, libertando o canto, facilita também a passagem do pavilhão norte para o pavilhão poente). No pavilhão sul, as duas bancadas da zona destinada à venda de peixe são mais altas e inclinadas. Nos pavilhões sul e poente, um conjunto de pias cilíndricas em mármore branco estão distribuídas, duas a duas, em vãos alternados, entre as bancadas e sob as vigas em betão que suportam a cobertura (no par de bancadas longitudinais do pavilhão poente só existe uma pia). No pavilhão norte, destinado à venda de flores e fruta, os suportes são quebrados de modo a acomodar duas bancadas a níveis diferentes.

A disposição “em *parquet*” dos pavilhões – cada um dos lados do perímetro do lote é ocupado pelo topo de um pavilhão e pela frente do seguinte – e a sua progressiva “desmaterialização”, acompanhada pela diminuição do número de vãos – desde o pavilhão nascente, com dois pisos e totalmente encerrado, até ao pavilhão norte, à ilharga da entrada superior, totalmente aberto, com os pilares e a projecção da cobertura reduzidos – dão origem a um movimento “em espiral” que funciona como contraponto à estabilidade do quadrado definido pelo lote e repetido na organização do pátio interior e no banco

que rodeia a fonte³ (o pátio interior não é exactamente quadrado e a fonte está ligeiramente deslocada para sul de modo a dilatar o espaço de recepção das escadas). “Estabilidade” que deve ser entendida, para além de todas as razões programáticas ou de configuração do lote, como uma resposta à necessidade de um “centro” na organização do espaço, um dos temas em debate no 8º CIAM em Hoddesdon (1951) no qual Távora participou.

“O tema era o core, interpretado como o coração, o centro. Não referido somente ao centro urbano mas especialmente à necessidade do centro em qualquer nível de organização de Arquitectura e de Urbanismo. Ao centro da cidade, por exemplo, ou ao centro da casa. Portanto, uma visão muito ampla, arquitectónica, urbanística e humana da necessidade do core como elemento de vida espontânea ou organizada, individual ou colectiva.”⁴

O recinto apresenta-se, assim, como um espaço simultaneamente estável e dinâmico, organizado à volta de um pátio central, uniformizado pelos elementos que se repetem (a horizontalidade das platibandas, o ritmo dos suportes verticais sublinhado pela presença do topo das vigas, a modulação do pavimento, etc.) e diversificado na sua organização em dois níveis e na particularidade da adaptação de cada um dos pavilhões à sua localização e programa. Veja-se como o perímetro do recinto, no qual cada lado compreende, como vimos, o topo de um pavilhão e a frente do seguinte, é desenhado adaptando a relação entre pavilhões contíguos em função da distância e do alinhamento mais apropriados para cada um dos lados – recuando, por exemplo, o pavilhão norte, de modo a organizar uma entrada dilatada à cota alta que permita simultaneamente o acesso directo ao interior do recinto e ao terraço confinante com a rua, ou, ao contrário, aproximando os dois pavilhões à cota baixa de modo a organizar a entrada sifonada a que nos referimos antes.

A localização de alguns elementos em pavilhões contíguos – os serviços de apoio nos pavilhões nascente e sul, as pias de lavagem nos pavilhões sul e poente (a níveis diferentes) – e a rotação do último par de bancadas, mais

pequeno, do pavilhão poente (na extrema que confina com o pavilhão norte), estabelecem continuidades que sublinham o movimento em espiral a que nos referimos antes. São também, um modo de ligar e articular as duas plataformas, claramente diferenciadas pela presença dos muros de suporte.

Os acabamentos introduzem uma distinção que podemos considerar “hierárquica”: os elementos estruturais – pilares e vigas dos pavilhões e muros de suporte – são deixados “em bruto”, sem revestimento (os primeiros em betão bujardado, os segundos em alvenaria de granito de junta aberta), enquanto a superfície interior das coberturas bem como a platibanda de remate são rebocadas e pintadas. Todos os paramentos exteriores que, de alguma maneira, são excepcionais no princípio geral adoptado, são revestidos com azulejo, excepto os topos do pavilhão nascente, em alvenaria de granito, onde encastram os pilares e as vigas de betão⁵. Verificamos, assim, não só uma distinção clara dos elementos estruturais como uma progressiva “desmaterialização” (agora na vertical) dos vários componentes, movimento que termina nas platibandas suspensas que, pintadas de branco, sublinham a horizontalidade dos pavilhões e a sua disposição em redor da fonte, desenhando simultaneamente o perfil interior do recinto à sua cota mais alta.

Todo o mercado é pavimentado com lajetas de betonilha com godo aparente de 1 m x 1 m (correspondente ao módulo-base) à excepção da faixa verde periférica a que nos referimos antes, de pequenas bolsas reservadas para a plantação de arbustos ou flores, da entrada de serviço a poente pavimentada com cubo de granito e das zonas do pavimento entre pilares, por debaixo das coberturas, onde se situam as pias de mármore, revestidas com material cerâmico; a faixa verde, junto da entrada norte à cota alta, alarga-se de modo a organizar o acesso ao primeiro pavilhão no interior; algumas bolsas de vegetação enquadram escadas exteriores, pontuam percursos e enfiamentos; a transição da pavimentação em cubo para o lajeado modulado, no final da rampa da entrada de serviço, anuncia

a visão da diagonal do pátio. Junto de cada um dos pavilhões, um painel de mosaico de vidro opaco ocupa um dos módulos quadrados do pavimento e “(...) *evoca, pelo seu tema, os produtos que podem encontrar-se à venda no mercado.*”⁶ (Imag 9)

A pintura num tom alaranjado da face interior das coberturas introduz uma subtil interiorização dos espaços cobertos, banhados pela luz quente reflectida pela superfície rebocada. Como contraponto aos elementos estruturais, deixados “em bruto”, os planos suspensos das lajes de cobertura e das platibandas longitudinais demarcam-se claramente como elementos de encerramento e protecção (tal como os toldos translúcidos de muitas feiras). As pias de mármore branco, o capeamento das bancadas a lousa negra, os pequenos apoios que as sustentam pintados de azul, etc., individualizam os elementos do projecto⁷. Neste sentido, podemos falar de um modo de compor baseado na individualização dos diversos elementos do projecto, particularmente relevante, neste caso, porque o percorre por inteiro; desde a organização pavilhonar, à individualização dos elementos estruturais, terminando no tratamento daqueles elementos mais secundários a que nos referimos antes (pias, suportes das bancadas, etc.).

Procedimento no qual podemos ler aquela *decomponibilidade analítica* que Carlos Martí considera uma das características mais relevantes da arquitectura do Movimento Moderno, ao permitir a recomposição da forma a partir da consideração dos seus elementos constitutivos enquanto “ingredientes isolados”.

“É *inegável que o carácter decomponível da arquitectura moderna resulta da aplicação de alguns avanços técnicos como, por exemplo, o princípio do esqueleto estrutural, o qual propicia, entre outras coisas, a ideia de separação entre estrutura e encerramento. Mas os motivos técnicos não esgotam a explicação deste fenómeno. Essa decomponibilidade é paralela a uma transformação mais geral da cultura: corresponde à ruptura epistemológica que acompanha o nascimento da cultura moderna (...) directamente vinculada à emergência do pensamento*

analítico e abstracto, que permite a dissecação do objecto e o isolamento dos seus ingredientes constitutivos. (...) Os ingredientes separam-se e abstraem-se: mas aquilo que primeiro foi decomposto deve, de seguida, ser recomposto. E o resultado dessa recomposição não será já o objecto monolítico, a amálgama inextricável. Os componentes não se fundirão numa massa magmática, mas articular-se-ão numa nova totalidade que permita reconhecer o carácter analítico do procedimento.”⁸

Veja-se, a este propósito, não só toda a arquitectura do *De Stijl* holandês, mas também a obra daqueles para quem a decomponibilidade foi um modo de individualizar a estrutura portante enquanto elemento autónomo e ordenador da forma (Le Corbusier e Mies van der Rohe, por exemplo) – particularmente relevante, neste caso, como possível comparação, o *Edifício de Escritórios em betão armado* (1922) de Mies van der Rohe; veja-se também o precedente da *Casa sobre o mar* de Távora (1952) e o modo como a estrutura que a suporta é claramente individualizada⁹. *Decomponibilidade* que, em Távora, visa tornar inteligíveis as relações que os vários elementos estabelecem entre si enquanto parte de uma “forma ordenada”. Relações que se prolongam no modo como o edifício dá forma ao programa no lugar.

3

Se há um objectivo explícito no Mercado de Vila da Feira é o da *construção de um lugar público*; “*Não apenas um lugar de troca de coisas mas de troca de ideias, um convite para que os homens se reúnam*”¹⁰, como diz o autor.

Távora confrontou-se com um lote difícil. Trata-se de uma situação urbana que não contém à partida nenhum daqueles motivos que usualmente propiciam a localização de um mercado.

“*A praça do mercado* – como bem observa Jaume Sanmarti – *não é aqui o arquetípico locus mercati, espaço urbano consolidado historicamente como natural lugar de reunião coincidente com um cruzamento de caminhos, o acesso a uma ponte, a praça principal da*

povoação, ou outra circunstância parecida. (...) Neste caso, a localização do mercado tem uma origem um tanto artificial, foi-lhe destinado um lote absolutamente vulgar, sem nenhum significado especial.”¹¹

É muito comum, em Portugal, os largos ou as praças surgirem tangentes aos percursos, constituindo-se como espaços públicos adjacentes, à ilharga das vias de circulação. Távora vai procurar restituir o interior do lote ao espaço público promovendo a “inserção” na cidade de um espaço simultaneamente concluso e permeável: um “campo interior”, “enxertado” num quarteirão residencial de habitações unifamiliares, estabilizado pela disposição centralizada dos pavilhões e aberto como continuidade ou prolongamento da rua; falamos de “campo” (preferindo esta designação às de “praça” ou “largo” que implicam um vazio público conformado por um conjunto de frentes construídas) enquanto herdeiro daqueles recintos, exteriores às muralhas, próximos de uma porta, nos quais se realizavam as feiras (e que, em muitos casos, foram integrados no tecido urbano com o crescimento extramuros da cidade) – “*uma malha quadrada de 1,00 m de lado (...) permite, pela sua dimensão, uma fácil medição de áreas para a determinação da taxa de aluquer do terreno.*”¹² (Imags 11 e 12)

O embasamento de granito à face da rua permite que a plataforma superior se desenvolva de nível, envolvendo por três lados o espaço centralizado pontuado pela fonte. Permite também dar continuidade ao alinhamento das construções existentes ou previstas e recuar o pavilhão nascente, criando uma zona intermédia entre o passeio e a galeria de lojas. Este recuo, bem como as duas entradas nas extremas do lote, simultaneamente pontos de vista, ou de fuga para o exterior, anunciam a localização do mercado no interior do quarteirão. A cidade e a paisagem envolvente mantêm-se presentes no interior do recinto; na plataforma superior é particularmente bela a vista do morro e do Castelo; quando acabado de construir, avistava-se do mercado, a nascente, o Convento dos Lóios.

Ao abordar a construção do espaço público na cidade moderna, Carlos Martí sugere que a *ágora* grega e o *foro* romano permanecem como referências que, tendo incorporado ao longo do tempo variantes e cruzamentos, constituem, ainda hoje, um ponto de partida possível para a compreensão do modo como a arquitectura reelabora os grandes temas da história da cidade.

“A ágora como espaço urbano surge das relações recíprocas que estabelecem entre si uma série de elementos ou peças autónomas que adoptam, cada uma delas, a sua própria estratégia de implantação. Na ágora, diversas obras de arquitectura estabelecem entre si uma complexa rede de relações visuais, sem que isso as obrigue a submeter-se a uma única disciplina geométrica ou a subordinar as suas particularidades às leis do conjunto. A ágora define assim uma estrutura aberta, sem limites precisos, que incorpora, como mais um elemento, a paisagem circundante e estabelece um intenso diálogo com a natureza. O foro, pelo contrário, surge como um recinto delimitado, no qual os elementos arquitectónicos se justapõem e aglutinam, perdendo parte da sua relativa autonomia para formar um cenário artificial contínuo, virado para si mesmo, que assume a representação do urbano como um «interior» claramente separado do campo e da paisagem «exterior». (...) Se é verdade que a tradição da ágora continua viva em muitos exemplos posteriores ao mundo helenístico (pensemos, por exemplo, no lugar extraordinário no qual estão localizados a Catedral de Pisa e os seus corpos anexos, conhecido como Campo dei Miracoli), é indubitável que o modelo representado pelo foro, caracterizado pela coesão do espaço e a uniformidade da arquitectura, é o que prevalece nas etapas posteriores da história urbana ocidental (seja na place royale francesa ou na plaza mayor espanhola, ou em qualquer outra variante), onde adquire uma forma canónica que ainda hoje tem uma considerável hegemonia.”¹³

A *ágora* terá permitido ao Movimento Moderno retomar a construção do lugar público enquanto “unidade

plural” numa relação “aberta” com a natureza e com a cidade. Opção da qual não estará ausente o objectivo de um confronto polémico com alguns aspectos da cidade oitocentista – sobretudo com o empobrecimento da investigação morfológica – na qual o “decoro”, progressivamente entendido no seu sentido mais limitado e unilateral, ou seja, como *desenho de fachadas*, parece resumir o essencial do projecto urbano (vejam-se, a este propósito, os prémios Valmor). (Imag 10)

Se é possível reconhecer a *ágora* na diversidade e maleabilidade com que os pavilhões se adaptam ao recinto, na abertura de perspectivas para o exterior, na presença orquestrada não só da envolvente urbana como dos elementos topográficos e geográficos do lugar, o espaço interior, centralizado, remete claramente para a ideia de *foro*, sobretudo para aquele espaço que, pela presença assídua e continuada no local nas horas em que se apresenta vazio, se vai progressivamente impondo como memória evocada, o claustro. *“O espaço central, em torno do lago, com a sua taça de água, as suas magnólias, o seu banco forrado a azulejo, o seu pavimento lajeado, evocam a tranquilidade e a beleza de um qualquer claustro português.”¹⁴*

A evocação enunciada por Távora é plenamente conseguida: a particular beleza e interioridade dos espaços cobertos, a presença da fonte e do banco que a envolve no centro da plataforma inferior, a relação de complementaridade com a vegetação, o ritmo compassado e contínuo dos suportes verticais sublinhado pelos topos das vigas nas platibandas, o silêncio e a ordem que a disposição das formas estabelece no interior do recinto, apontam nesse sentido. Visitando o edifício num sábado, dia particularmente movimentado nas primeiras horas da manhã, é possível apreender, não só a particular adequação do espaço enquanto *lugar de troca de coisas e de ideias, um convite para que os homens se reúnam*, mas também, com o progressivo esvaziamento a meio do dia, o modo como o recinto evoca a serenidade e tranquilidade dos espaços claustrais.

“No início da Idade Média – diz Lewis Mumford a propósito do espaço público da cidade medieval –, o *negócio* e a *religião* estavam *organicamente relacionados*: tanto assim é que os *negociantes copiavam as instituições da religião na organização dos seus locais de comércio* (...). Talvez o mais importante efeito cívico da dimensão sobrenatural da religião, com o seu envolvimento protector, com os seus lugares recatados e os seus retiros, tenha sido a universalização do claustro. A cultura medieval, constantemente «em retiro», tinha o seu claustro onde a vida interior podia florescer.(...) O claustro, tanto na sua forma privada como pública, é um elemento constante na vida do homem nas cidades.”¹⁵

O Mercado de Vila da Feira pode ser considerado como o cruzamento do espaço regulado e concluso do foro com a variedade, abertura e permeabilidade da *ágora* na sua relação com a geografia e a paisagem. A *ágora* vista como um espaço que se completa na presença do que lhe é exterior, que se constrói num equilíbrio “dilata-do” para além dos seus limites físicos. É neste contexto que deve ser entendida a referência de Távora à “(...) *protecção tutelar do Castelo* (...)”¹⁶, não porque o projecto se coloque numa relação de “dependência da história” (ou sugira uma qualquer “modéstia de propósitos”), mas porque pretende tornar claro o objectivo de integrar – fazendo-os seus – os elementos mais relevantes do lugar, naturais ou construídos. É também o cruzamento da *ágora* e do *foro* que explica a multiplicidade de referências que o projecto evoca, desde o campo, ao pátio, ao claustro. Este sentido de pertença, de um lugar que se constrói no cruzamento da arquitectura e da geografia, tem também a ver com o de permanência, isto é, com a ideia de monumento enquanto obra colectiva.

Podemos constatar – apesar da polémica antimonumental de uma grande parte do Movimento Moderno que identificou o monumento com a retórica formalista – em alguns textos do *Inquérito*¹⁷ a referência explícita ao carácter monumental da arquitectura. A meu ver com todo o sentido: a confusão entre monumentalidade e formalismo

parte do pressuposto “funcionalista” de que o monumento contém “algo mais” que a mera resposta a exigências funcionais, o que é verdade, já que é nesse “algo mais” que reside o valor social e civil da arquitectura.

“(...) a *Arquitectura da Estremadura e Ribatejo surge-nos com características estéticas que evidenciam, marcadamente, a influência meridional e já mediterrânica, como seja o contraponto da grande superfície branca com o negro incisivo das pequenas aberturas, o gosto pelo jogo dos volumes simbólicos sob a luz, a penetrante síntese estética, a apurada sobriedade que conduz a uma superação plástica eivada da mais genuína monumentalidade. (...) A sua sinceridade formal dissipa a aparente contradição, que muitas vezes se julga existir, entre o que é humilde e o que é monumental.*”¹⁸

Também Fernando Távora, já em 1949, a propósito do “Plano da Zona Residencial do Campo Alegre”, alude ao carácter monumental da proposta:

“*Procurava-se que a solução tivesse um grande sentido cívico, uma grande expressão de presença. (...) Eu via esta solução do Campo Alegre como um acto perfeitamente português, capaz de produzir um grande «impacto» (...). A ideia de monumento nunca me abandonou neste trabalho (...). Quando falo em monumento, quero significar qualquer coisa que seja útil e viva, sentida.*”¹⁹

O monumento parece assim representar o que há de mais essencial na arquitectura quando é *formalmente sincera, útil e viva*, quando as obras (con)fundem, como diz Távora, necessidade e sentimento. E é uma suspeita legítima perguntar até que ponto a descoberta da possibilidade de lhes dar forma não a encontraram, os melhores, na arquitectura anónima dos campos e das cidades (na *Memória Descritiva* da Casa de Ofir podemos ler que o arquitecto *conhece* os vários matizes do pensamento estético contemporâneo, mas *ama sem limites* a arquitectura espontânea do seu país²⁰).

Se há característica que a arquitectura popular exhibe, por vezes quase como o seu único objectivo formal, para além, evidentemente, da resposta a uma necessidade

prática, é a conformação de um lugar – aquela qualidade, como diz Távora, de *bom assentamento*, de *boa disposição no lugar que lhe confere um ar de eternidade*²¹. Se percorrermos os espaços de reunião recolhidos no *Inquérito* (os largos e as praças, os mercados, os quartéis de peregrinos, as capelas de peregrinação, etc.) podemos verificar o modo como o problema da construção de um lugar público se apresenta como aquele que nos devolve o sentido primeiro das formas e dos espaços.

A arquitectura tradicional surge, para os arquitectos do *Inquérito*, como possibilidade de um entendimento da história mais interessado em encontrar os elos que ligam as formas no espaço e no tempo do que em identificar diferenças estilísticas ou outras – antigo/novo, erudito/popular, rural/urbano. Reconhece-se, assim, a importância da tradição enquanto saber variado e multifacetado, híbrido na erudição e nas suas manifestações, capaz de estruturar uma relação operativa entre racionalidade e história.

“O arquitecto é um pedreiro que aprendeu latim. Os arquitectos modernos parecem ser, no entanto, esperantistas.”²² Com a mesma desconfiança de Loos perante um “estilo internacional”, Fernando Távora reconhece na identificação com a tradição a base para uma racionalidade aberta, antidogmática, próxima do consuetudinário, traduzível num saber prático. Trata-se de reconhecer que o *reencantamento do mundo*, como diz Boaventura Sousa Santos, para além da “*inserção criativa da novidade utópica no que nos está mais próximo*”²³, se manifesta igualmente nas diferenças e matizes que o compõem, na capacidade de o lermos na sua diversidade, de reconhecermos a maravilhosa variedade do mundo.

A tradição, tanto para Loos como para Távora, tem de ser apreendida na sua multiplicidade, nas “línguas vulgares” em que se desdobrou a Antiguidade clássica; “Os arquitectos do Renascimento desconheciam a mentira da arte vernácula. Todos construíam em estilo romano; na Espanha e na Alemanha, na Inglaterra e na Rússia. E criaram assim o estilo da sua pátria...”²⁴. A tradição apresenta-se, assim, como um conjunto intrincado e aberto

de “tradições”. A Antiguidade perde o estatuto mítico e idealista de uma unidade ou universalidade perdidas, para se revelar em toda a sua riqueza nos cruzamentos e variantes em que se foi desdobrando ao longo do tempo.

É na arquitectura popular – que, tal como a ordem rústica, como nota Juan José Lahuerta, “(...) *tem pouca forma, mas contém muita matéria* (...)”²⁵ – que melhor percebemos quanto a presença de tudo o que é exterior à forma participa no seu sentido. Exemplos de um espaço complexo e rico, simultaneamente uniforme e variado, fechado e aberto, permeável e recatado, muitas arquitecturas populares mostram uma sabedoria de inserção na paisagem que lembra, por vezes, a arquitectura grega – vejam-se, por exemplo, as capelas de peregrinação, como a de Santa Maria Madalena no Lindoso, ou alguns mosteiros, como o de S. Martinho de Crasto, ou ainda os santuários com quartéis de peregrinos, como o do Cabo Espichel, “(...) *estrutura aberta e simples, verdadeiro fragmento de geografia construída* (...)”²⁶, como diz Alberto Ferlenga, tocando, a meu ver, o essencial do problema.

Em algumas arquitecturas do Minho, a geometria das construções afirma-se perante a topografia, distanciando-se da modelação do terreno e emergindo como pontuação do território; as formas “cavalgam” o terreno desenhando uma horizontalidade que se sobrepõe à topografia (aspecto particularmente notável nos espigueiros, mas também em muitas casas – sequeiro). Princípios claramente retomados no mercado de Vila da Feira – no tratamento do recinto em duas plataformas, na marcada geometrização e horizontalidade dos pavilhões, na permeabilidade de todo o conjunto, na presença permanente da vegetação e da paisagem envolvente.

Távora evoca, no mercado de Vila da Feira, monumentos “rústicos”, de algum modo “primitivos”, nos quais a implantação e a estrutura parecem conter o essencial da forma – o que levanta um último problema, a relação entre forma e estrutura, que abordaremos a seguir.

4

O interesse dos principais protagonistas do Movimento Moderno pela “arquitetura dos engenheiros” (desde as obras de Eiffel, a ponte de Garabit ou a torre de Paris, aos silos de cereal americanos e aos transatlânticos) está sobretudo centrado na relação entre forma e estrutura. Se para Le Corbusier a clareza do princípio estrutural parece constituir um ponto de partida imprescindível (O “Type Domino” e o “Type Citrohan” estão claramente referidos à estrutura portante, uma retícula de seis suportes verticais no primeiro caso, duas paredes longitudinais resistentes, no segundo), Mies van der Rohe, por seu lado, entrevê a possibilidade de considerar a estrutura não só como princípio que *determina a forma*, mas como a *própria forma*: “As escassas obras autênticas do nosso tempo mostram a estrutura como um componente construtivo. (...) A estrutura não só determina a sua forma como é a própria forma.”²⁷

A defesa de uma *arquitectura de pele e esqueleto*, como a definiu Mies²⁸, visa a unidade ou coincidência entre forma e estrutura, entre técnica e estética, ou seja, visa uma “arte objectiva” que nasce dos meios técnicos enquanto manifestação do “espírito do tempo” – “*Não reconhecemos problemas de forma, só problemas de construção.*”²⁹ Uma “arquitectura de pele e esqueleto”, na qual *a estrutura é a própria forma*, sugere uma “forma sem figura”, ou seja, a possibilidade de contornar ou eludir o momento figurativo, propondo-o como uma consequência ou derivação de uma opção estrutural.

A obra de Mies está dirigida no sentido de restabelecer uma relação com a história através da estrutura portante enquanto forma. “*Se prescindirmos de toda a concepção romântica, também se reconhecerá que as construções de pedra da antiguidade, as construções de tijolo e betão dos romanos, assim como as catedrais medievais, são incríveis e audazes obras de engenharia, (...).*”³⁰ A estrutura é assim considerada como o único *universal ahistórico* objectivo e permanente da arquitectura. “*Para mim, a estrutura é como a lógica. É a melhor forma de fazer as*

coisas e de as expressar.”³¹

Cremos que este aspecto é decisivo no momento em que o Movimento Moderno procura estabelecer um conjunto de princípios que visam a unidade entre forma e função, entre os meios e os fins (ou entre *utilidade e beleza*, como mais tarde dirá Rogers ao falar do monumento³²). Veja-se o modo como Adolf Behne coloca o problema da relação entre forma e figura, claramente entendido, a meu ver, como alternativa ao eclectismo, como alternativa à figuração enquanto “significado”:

“*A forma fechada no sentido de «figura» já não é um elemento aceitável da arte, nem na arquitectura nem nas suas outras manifestações. A aspiração à unificação última dissolve as fronteiras da forma fechada (o que em pintura supôs a aparição do cubismo) e procura a obtenção de relações puras e tensões espaciais sem nenhuma delimitação arbitrária. (...) Como integradora de «Função» e «Forma», apresenta-se-nos a proporção; quer dizer, que em lugar de uma plástica morfológica se propõe uma plástica proporcional (...).*”³³

O “realismo” do pós-guerra vai recorrer à arquitectura popular para cruzar o universal e o particular, “inventando” ou “reconstruindo” um Movimento Moderno *plural*, enriquecido pelas cambiantes locais. Tratou-se também de ampliar e aprofundar a investigação iniciada pelo Movimento Moderno, enfrentando todas as suas contradições – *objectividade* técnica e *fetichismo* maquinista, arquitectura como *construção* e arquitectura como *arte*, etc. Tudo isto é muito claro no discurso de Távora, quando, já nos anos oitenta, vê o “esperanto da vanguarda” ser substituído por uma “bebida adocicada universal”, à qual falta, não só o empenho e a coerência dos primeiros anos do Movimento Moderno, como aquela “abertura” motivada pelo confronto da pluralidade dos lugares e das culturas locais.

“*Quando eu pensava que a arquitectura moderna ia evoluir no sentido de uma consolidação das situações locais, quando eu esperava, portanto, uma grande variedade de soluções, o que encontro é uma «Coca-cola» perigosíssima que se generaliza no mundo.*

Quando vejo que as pessoas deixam de beber o vinho da sua terra – de boa qualidade –, para beber essa espécie de «Coca-cola» fico impressionado, no sentido em que isso representa uma espécie de solução universal. A mim parece-me que é exactamente a negação daquilo que eu considerava que devia ser a linha a seguir (...).³⁴

Alguns aspectos do mercado de Vila da Feira só se entendem no contexto da arquitectura portuguesa da altura; falamos da utilização da pedra ou dos revestimentos cerâmicos (presentes já na obra de Arménio Losa e Cassiano Barbosa, por exemplo), mas também do mercado de Ovar (Januário Godinho, 1948) como precedente, não só no modo de organizar o mesmo programa, enquanto mercado “aberto” em volta de um espaço livre “interior”, como na opção pela cobertura em “asa de borboleta”, de clara influência LeCorbusiana – vejam-se as casas *Errazuris* (1930), *Mathes* (1935) ou *Jaoul* (1937) – que chega a Portugal em parte filtrada pela divulgação da arquitectura moderna brasileira (com outros precedentes, no entanto, como veremos a seguir)³⁵.

(Imags 13, 14, 15 e 16)

O mercado de Vila da Feira está muito próximo de alguns exemplos do “primeiro Movimento Moderno” ao apostar numa forma definida, no essencial, por uma implantação, uma planimetria e uma “estrutura”; veja-se o projecto do edifício de escritórios de Mies para Berlim (1923) no qual os pórticos em betão são rematados por bandas horizontais periféricas em balanço ou o restaurante do Aeródromo de Schkenditz na Alemanha, de Hans Wittwer (concluído em 1931), e que apresenta uma similitude notável no desenho dos elementos estruturais, com um único apoio central e duas águas simétricas em balanço. Está também próximo de muitas arquitecturas recolhidas no *Inquérito* – no predomínio da horizontalidade perante a modulação do terreno, no modo como se “impõem” à topografia, na depuração e elementaridade dos elementos que as constituem, etc..

É verdade que o programa é propício – um conjunto organizado de espaços cobertos permeáveis; mas a persistência com que a estrutura marca, adaptando-se, o dese-

nho de todos os pavilhões (permanecendo visível mesmo quando coincide com os paramentos exteriores) aponta, também, para uma proximidade com algumas obras de Mies (veja-se a relação entre estrutura metálica e paramentos exteriores no *campus* do IIT, ou a utilização, na mesma obra, de uma grelha modular que regula não só a implantação dos diversos pavilhões como o vão estrutural).

Se certos aspectos do “platonismo” de Mies são estranhos à obra de Távora (referimo-nos à “tensão ideal” ou “procura do absoluto” que Ernesto Rogers reconhece em Mies e Mondrian³⁶) o acento na “decomponibilidade” de modo a manter a estrutura portante como “protagonista” da forma é comum a ambos. Távora encontra na arquitectura rural do Minho, tão importante na sua obra pelo uso simultaneamente requintado e “franco” dos materiais (particularmente do granito) e pelo modo como as construções se afirmam num “(...) *equilíbrio de antagonismo coordenado entre as formas (...) e a natureza envolvente (...)*”³⁷ –, um exemplo da unidade de meios e fins.

Através da adaptabilidade de um mesmo princípio estrutural, da unidade dos ritmos espaciais e formais, o *foro* e a *ágora* são retomados na organização de um espaço centralizado, permeável e recatado, aberto à cidade e à geografia. A ideia de *core* (de “coração” ou centro da vida colectiva) é construída com um profundo sentido de ordem – próximo daquele que Mies encontrou nas palavras de Santo Agostinho: “(...) *ordenar significa dar sentido (...)*”, ou seja, “ (...) *dar a cada coisa aquilo que intrinsecamente lhe pertence (...)*”, para que “(...) *todas as coisas possam facilmente encontrar o seu próprio lugar.*”³⁸

O “primitivismo” do mercado de Vila da Feira reconduz, através da “estrutura como forma”, a produção do espaço aos seus motivos mais universais, cruzando as culturas locais, a tradição greco-romana e aquele “universal ahistórico” que Mies viu na estrutura portante, e que Távora retoma sobrevoando os “estilos”, com o objectivo de interrogar, em toda a sua complexidade e riqueza, os “*fenómenos basilares da arquitectura*”³⁹.

Notas

1 Ernesto N. Rogers, *Gli elementi del fenomeno architettonico*, p. 60.

2 Fernando Távora, "Mercado Municipal de Vila da Feira", 1953-1959", in *Fernando Távora*, ed. Blau, p. 58.

3 Devemos a Jaume Sanmartí a chamada de atenção para a importância deste movimento, "El mercado de Vila da Feira: la construcción de un lugar", *DPA*, n.º 14, "Távora", Dez 1998.

4 Fernando Távora, "Entrevista", *Arquitectura*, n.º 123, Setembro/Outubro de 1971, p. 152.

5 Nas obras desta época, a alvenaria de pedra e o betão descobrado são utilizados num jogo de substituição ou permuta de modo a testar a sua possível equivalência ou simbiose enquanto elementos estruturais; veja-se a "inversão" realizada no pavilhão de Ténis (1956-60) onde os pilares de pedra que suportam a cobertura encastram num muro de betão (neste caso rebocado e pintado de branco).

6 Fernando Távora, "Mercado Municipal, Projecto, Memória Descritiva e Justificativa", s. num. págs., s. data.

Estes painéis foram desenhados por Álvaro Siza e Gouveia Portuense.

7 Távora já tinha utilizado a cor como meio de individualizar elementos particulares de um edifício no bloco da Foz do Douro (1952-54) – no paramento vertical que separa, na fachada da rua, o caixilho da sala do caixilho da cozinha –, procedimento que retomará, a outra escala, na Quinta da Conceição (1956-60)

8 Carlos Martí Arís, *Las variaciones de la identidad*,...p. 145 a 148.

9 É talvez no Pavilhão de Ténis da Quinta da Conceição (1956-60) que este procedimento é levado mais longe. Todos os elementos do projecto são "montados" (tal como numa *assemblage* de peças previamente definidas) de modo a que a construção se apresente "didacticamente" *composta* (como dirá Távora no texto sobre a casa de Ofir) por elementos claramente individualizados e interdependentes.

10 Fernando Távora, "Mercado Municipal de Vila da Feira, 1953-1959", in *Fernando Távora*, ed. Blau, p. 58.

11 Jaume Sanmartí, "El mercado de Vila da Feira: la construcción de un lugar", *DPA* n.º 14, "Távora", Dez 1998, p. 18 e 19.

12 Fernando Távora, "Mercado Municipal de Vila da Feira, Ante-Projecto, Memória Descritiva e Justificativa", s. n. p. (1954).

13 Carlos Martí Arís, "La construcción de los lugares públicos, Notas para una etimología de la forma urbana", *Arquitectos 152*, n.º 99/4, p. 52 e 53.

14 Fernando Távora, "Mercado Municipal, Projecto, Memória Descritiva e Justificativa", s. num. págs., s. data.

15 Lewis Mumford, *The Culture of Cities*, p. 28 e 29.

16 Fernando Távora, "Mercado Municipal de Vila da Feira, 1953-1959", in *Fernando Távora*, ed. Blau, p. 58.

17 O levantamento da arquitectura regional portuguesa, proposto por Keil do Amaral em "Uma iniciativa necessária" (1947), foi realizado entre 1955 e 1960 e publicado pela AAP em 1961 sob o título *Arquitectura Popular em Portugal*. Ficou conhecido como o *Inquérito à Arquitectura Popular Portuguesa*, sendo muitas vezes nomeado como o *Inquérito* (tal como faremos neste texto).

18 Nuno Teotónio Pereira, António Pinto de Freitas e Francisco da Silva Dias, "Zona 4", in *A Arquitectura Popular em Portugal*, p. 441 e 447.

19 Fernando Távora, "Plano da Zona Residencial do Campo Alegre, Porto, 1949", in *Fernando Távora*, ed. Blau, p. 49.

20 Fernando Távora, "Casa de Férias, Ofir, 1957-1958", in op. cit., p. 80.

21 "Os edifícios e os espaços têm que estar bem implantados, estar bem dispostos no lugar: essa qualidade de boa implantação confere-lhes um certo ar de eternidade. Este é o sentido da arquitectura popular (...)." Fernando Távora, "Nulla dies sine linea, Fragmentos de una conversación con Fernando Távora", *DPA*, n.º 14, p. 10.

22 Adolf Loos, "Ornamento y Educación, Respuesta a una encuesta" (*Ornament und Erziehung*, 1924), in Adolf Loos, *Escritos II, 1910/1932*, p. 218.

23 Boaventura Sousa Santos, *Pela Mão de Alice, O Social e o Político na Pós-Modernidade*, p. 95.

24 Adolf Loos, "Arte vernáculo" (*Heimatkunst*, 1912), in op. cit., p. 64.

25 "Os clássicos, Serlio por exemplo, descreveram o rústico como uma ordem que tem pouca forma, mas que contém muita matéria. (...) O tempo não pode nada contra o rústico, diziam ainda os clássicos." Juan José Lahuerta, "L'architetto e i suoi modelli", in *Giorgio Grassi, I progetti, le opere, gli scritti*, p. 20.

26 Alberto Ferlenga, "Cabo da Santa Esperança, Cìò chi rimane", *Casabella*, n.º 695/696, p. 169.

27 Mies van der Rohe, "Conferencia en Chicago", s. data, in Fritz Neumeyer, *Mies van der Rohe, La palabra sin artificio, Reflexiones sobre arquitectura, 1922/1968*, p. 491.

28 "Nas estruturas porticadas, as paredes exteriores não são portantes. Portanto, são edifícios com um esqueleto e uma pele." Mies van der Rohe, "Edifício de oficinas" (*Bürohaus*, 1923), in op. cit., p. 363.

29 Mies van der Rohe, "Construir" (*Bauen*, 1923), in op. cit., p. 366.

30 Mies van der Rohe, "Arquitectura y voluntad de época!" (*Baukunst und Zeitwille!*, 1924), in op. cit., p. 372.

31 Mies van der Rohe, "Una conversación" ("A conversation with Mies", *Four Great makers of Modern Architecture*, 1963), in *Ludwig Mies van der Rohe, Escritos, Diálogos y Discursos*, p. 67.

32 Ernesto N. Rogers, *Esperienza dell'architettura*, p. 163.

33 Adolf Behne, 1923, *La construcción funcional moderna*, p. 79.

34 Fernando Távora, “Conversaciones en Oporto, Fernando Távora”, *Arquitectura*, n.º 261, Jul/Ago 1986, p. 28.

35 No arquivo de Fernando Távora encontra-se um documento manuscrito pelo próprio com apontamentos sobre a organização e distribuição do mercado de Ovar.

36 Ernesto N. Rogers, “Problematica di Mies van der Rohe, in *Esperienza dell'architettura*, p. 123.

37 Fernando Távora, Rui Pimentel, António Menéres, “Zona 1”, in *Arquitectura Popular em Portugal*, p. 52.

38 Mies van der Rohe, “Conferencia en Chicago”, s. data, in Fritz Neumeyer, *Mies van der Rohe, La palabra sin artificio, Reflexiones sobre arquitectura, 1922/1968*, p. 491.

A tradução não é literal, usámos também a referência ao mesmo texto por Detlef Mertins, “Living in a Jungle: Mies, Organic Architecture, and the Art of City Bulding”, in *Mies in America*, p. 607.

Távora, menos “artístico” que os seus discípulos (tanto em Siza como em Souto de Moura é possível perceber momentos de tangência com a pintura ou a escultura), parece confiar somente na ordem – no espaço organizado – para atingir o objectivo simultaneamente expressivo e social da arquitectura.

39 *Arquitectura Popular em Portugal*, “Introdução”, p. XXII.

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