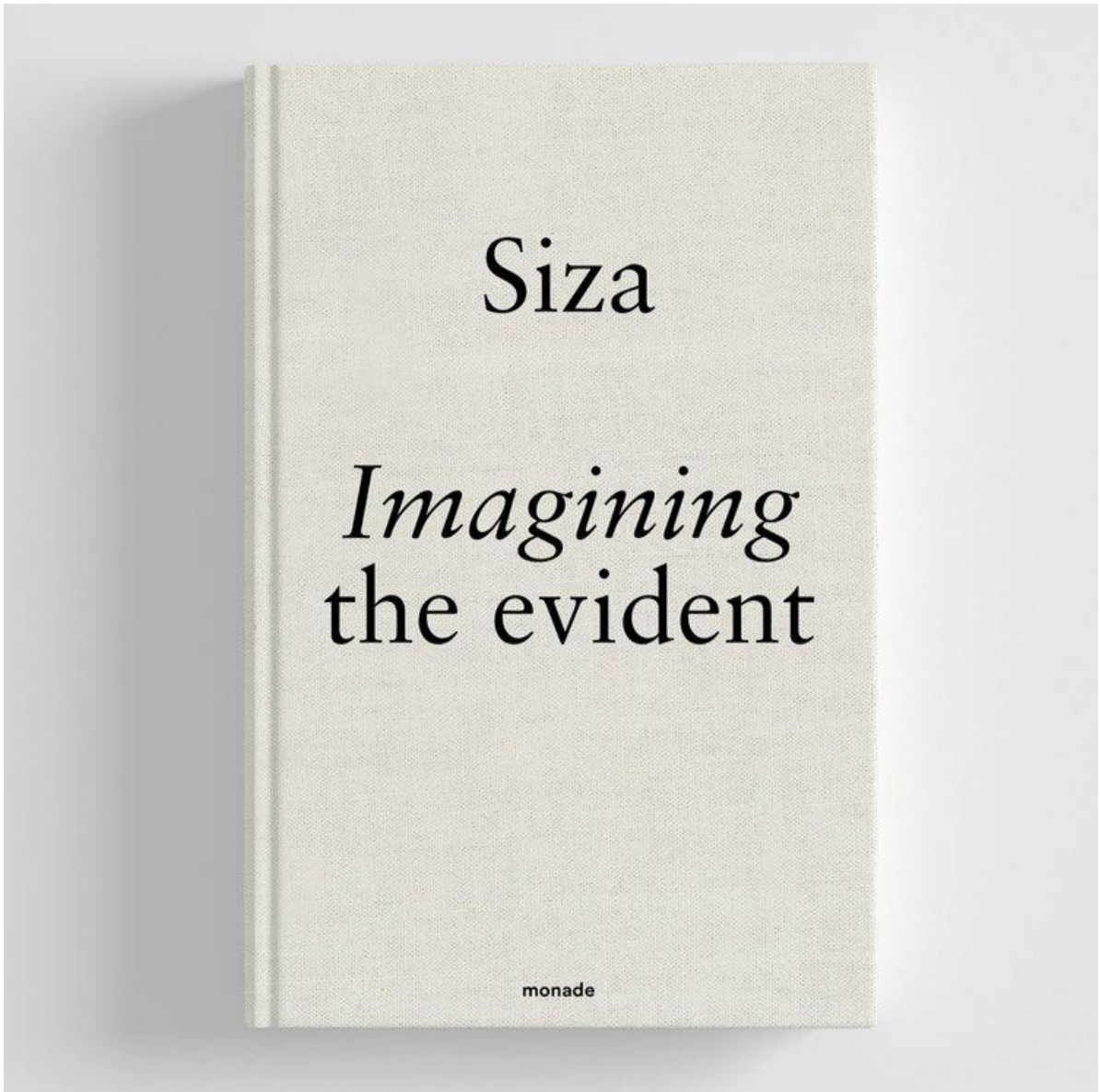


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Imagining the Evident
by Álvaro Siza

The long awaited Second Edition is here!

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— *Shippings in 30th November* —

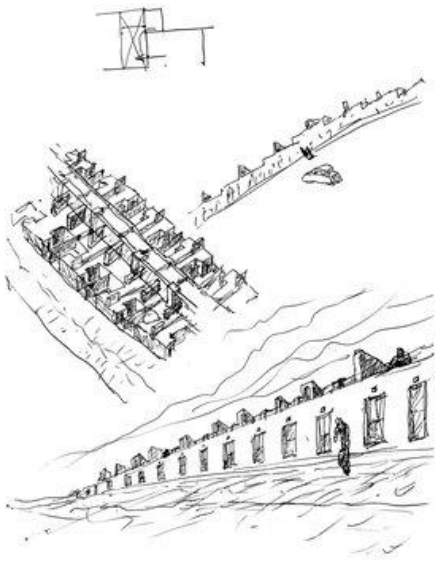
The referential book by Álvaro Siza on his own work for the first time in English. Describing some of his projects, his expectations and struggles, references and decisions, this book is a fundamental contribution to the understanding of Álvaro Siza's architectural thinking.

The text is accompanied by an extensive set of drawings from his notebooks, an obstinate presence in Siza's particular way of working, some of which never published before.

A personal and fundamental testimony of one of the most celebrated living architects, covering the full range of design – from architecture to city planning, furniture and objects – in a must-read book for all interested in Art and Architecture.

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“I would like to try to expose my vision of architecture through the projects I have accomplished, or simply imagined, as my thoughts are cemented therein. ”



Studies on the assemblage of the houses
Evora expansion plan, Quinta da Malagueira, 1977

Evora – Malagueira

In today's architecture and cities, the haste to get everything finished quickly never ceases to amaze me. This tension to find a definitive solution prevents any correspondence between the different scales, between the urban fabric and monuments, between the open space and buildings. The priority in today's interventions, however small and fragmentary they may be, is the final image: this explains why interpenetration of the various parts of the city is so difficult.

In Evora, the period of prolonged, endless study and rumination enabled me to avoid applying a single pre-established principle. However, over the last twenty years the intervention has run the risk of being abruptly halted, due to an idea that it has no structure and is dispersive; thus, unable to ensure urbanity.

The initial option of the project was to try to delimit the territory with disseminated interventions, so that time and the ability to execute the works would then complete the design by occupying the empty spaces. The possibility of continued accompaniment of the plan's evolution was crucial for the unity of the urban fabric. In former times, at least up to the turn of this century, it was common for one architect to accompany the development of an entire city. This condition is still essential today, so that a proper balance is ensured.

Interpretations of the plan for Malagueira are not unison: they range from positive comments, highlighting the innovative interventions, to complaints regarding the long-winded agony of the process and hence stating the absence of a future. In the period immediately after the revolution of 25 April 1974, a very large area outside the walls of the city

“My main concern when designing, let us say a chair, is that it should look like a chair. That is the main issue. Nowadays, many chairs have been designed to look like something else. The need for originality and difference almost always leads to an abandonment of the essence of a given object.”

Autobiographical Note

He was born in Matosinhos in 1933.

He became an architect, instead of a sculptor not to contradict his father.

He initiated his professional activity while at the School of Architecture, lacking the patience to focus solely on his academic studies.

In the meantime, he also worked with the architect Fernando Távora, and thus continued his studies.

He was engaged in a collective project of the time: not being traditionalist and not ignoring his roots.

Overall, his initial interventions received negative criticism, and were referred to as being strange or even too modern (which astounded him).

He began his teaching activity at the *Escola de Belas-Artes* of Porto.

He worked for Residents' Associations following the Revolution of 25 April, and experienced an intense participatory process. It was stimulating, creative and rapidly halted.

He accepted invitations from other countries. His initial works in Berlin were met with disappointment, as they did not match expectations (criticised for lacking the expected delicacy of detail, for their meagre inspiration).

He received several international awards, resulting in invitations to work in Portugal, followed by criticism and being classified as “*estrangeirado*”^{TN}.

He is frequently considered to be slow and inergetic, which is, in fact, not untrue.

He is called upon to participate in juries, competitions, receptions, conferences, exhibitions and for work opportunities.



Selfportrait
1982

^{TN} Term used to refer to someone who admires and cultivates what is foreign.

NEW Silkscreen by Álvaro Siza



Architecture. A Dangerous Game

—
There is a game in which the player places an open palm and splayed fingers on a table, then, using a penknife, stabs back and forth between the gaps, faster and faster. A dangerous game. Such is Architecture.

Álvaro Siza

Silkscreen Signed and Numbered by Álvaro Siza

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Monade 2022

Paper size: 470 x 390 mm / Image size 290 x 210 mm

Signed and numbered in pencil on the front

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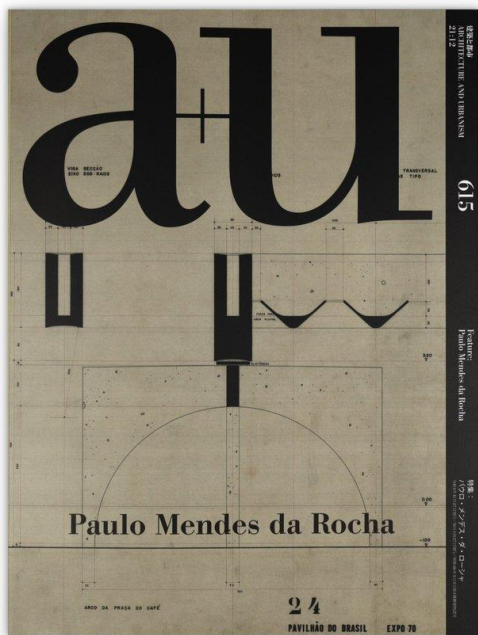
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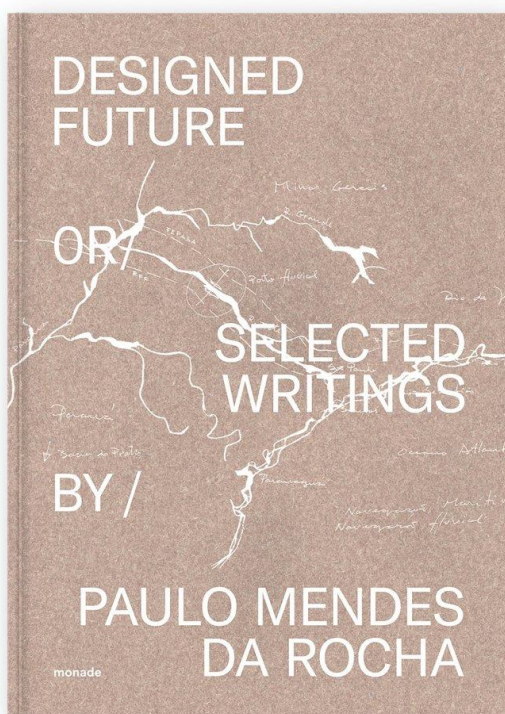
Suggested Books



A+U / Paulo Mendes da Rocha

This A+U issue is dedicated to Brazilian architect Paulo Mendes da Rocha (1928-2021). Born in Vitória, Brazil, Mendes da Rocha played a central role in the making of a Brazilian modernism, the Paulista School in particular

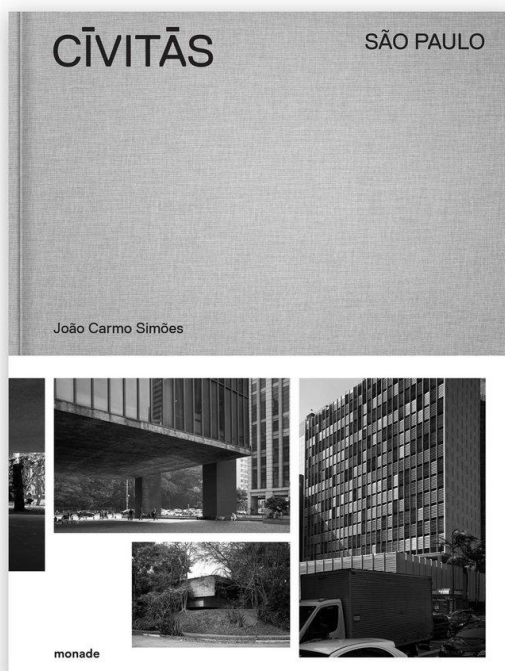
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Designed Future / Paulo Mendes da Rocha

As the most complete collection of essays, interviews and lectures, this book is an in-depth view of the journey and particular thinking of one of the most relevant living architects, the Brazilian modern master, Paulo Mendes da Rocha (b. 1928).

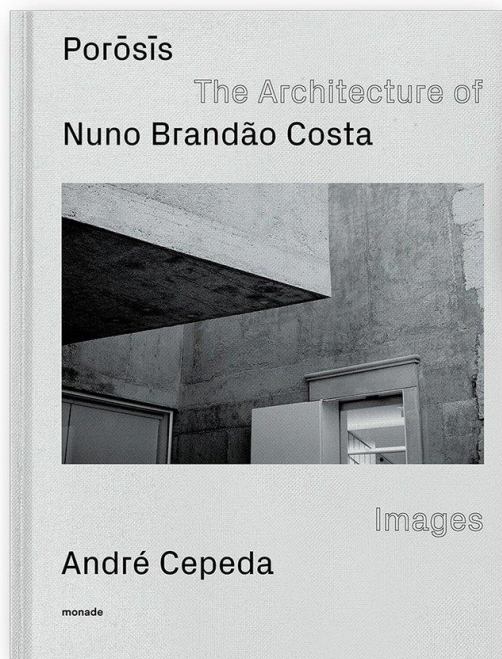
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CIVITAS / São Paulo

CIVITAS brings together for the first time a unique collection of nineteen buildings, proposing a fresh take on them through new photographs especially taken for the book and graphic elements re-drawn by the author.

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POROSIS / The Architecture of Nuno Brandão Costa

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The singularity of Nuno Brandão Costa's work lies in his sustained attention to the primary elements of construction and its plasticity. Through new materials and techniques, his work has built upon the clarity of traditional Portuguese architecture.

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Pack "Terra" / Lisbon Triennale 2022

This pack includes the four books of the main exhibitions of Lisbon Architecture Triennale 2022, curated by Diogo Burnay and Cristina Veríssimo.

“Retroactive” ed. Loreta Castro Reguera and José Pablo Ambrosi

“Cycles” ed. Pamela Prado and Pedro Ignacio Alonso

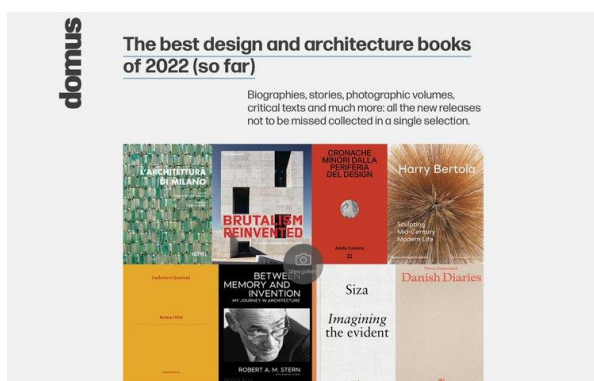
“Visionaries” ed. Anastassia Smirnova with SVESMI

“Multiplicity” ed. Tau Tavengwa and Vyjayanthi Rao

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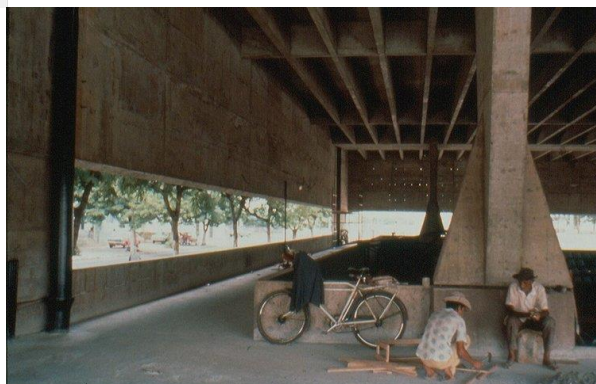


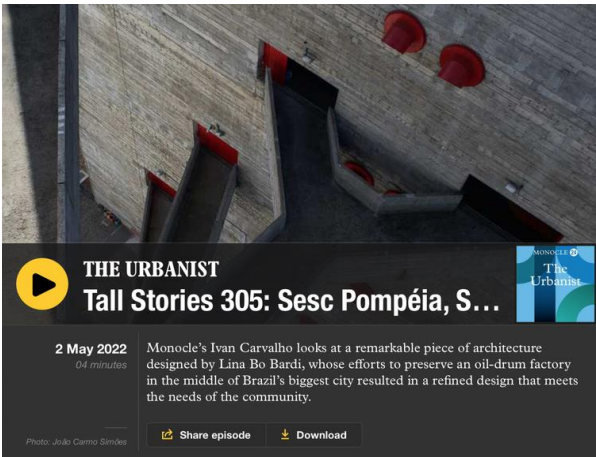
News



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7 things to unlearn with Paulo Mendes da Rocha





Monade x Monocle Radio - The Urbanist

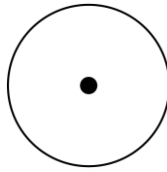
Monade x Columbia GSAPP [Video]



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