

VISUAL

The Relationship Between Portugal and Italy in the World of Architectural Culture, through the Lens of the Porto School of Fine Arts

Graça Correia

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BIOGRAPHY

Graça Correia graduates in Architecture in FAUP (Oporto, Portugal) in 1989. She collaborates until 1995 with Souto Moura, having later co-authored several projects, namely the Hotel and Catering School of Portalegre. She holds a PhD at UPC in Barcelona in 2006. Invited researcher at FAUP, where she obtains the title of National Habilitation in 2022, associate professor at FCATI-ULP and has been a visiting professor at numerous universities.

In 2005, with Roberto Ragazzi, founded the CORREIA/RAGAZZI Arquitectos studio, whose works have been widely awarded, published and exhibited nationally and internationally, as in the special issue of the 80th anniversary of *Casabella* and in the monograph: *Correia/Ragazzi, Arquitectura 2005-2018* by the Spanish publisher TC Cuadernos. In 2022, a monographic exhibition was held at Corte Ca' Lando, organised by the IEA of the University of Padua and the Order of Architects of that city, with the support of Casabella magazine. Author of several books and regularly publishes numerous articles in specialized journals. Member of the jury of the ENOR Award 2020, co-curator of the Open House Porto 2022 and co-author and presenter of several television documentaries for RTP2.



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On a personal note, it would seem evident – with a Portuguese-Italian marriage – to have an approach on this topic. Especially since the tradition of such marriages goes back a long way in Portuguese history, having been inaugurated by the first king of Portugal Afonso Henriques that married a Savoia from Italy – in Portugal, we changed the v to a b and called her Dona Mafalda de Saboia – even if at that time Italy had not yet become the Italy we know today.

In architecture, however, as in art and design, Italy and Portugal have shared some fundamental characteristics over the last hundred years, which have led to direct collaboration and a deep affinity. The challenge of presenting a thematic or monographic approach stems from this almost biographical idea, in order to bear witness to the possible results of an affinity that, in this text, we submit to the theme of schools, masters, and genealogies with a view to verifying any intersections between architectures that may have resulted from them. We can start from Portugal's interest in Italian studies on the city, which saw Aldo Rossi as an important figure, but above all, in this particular case, from the inevitability of the autobiographical nature of this contribution.

We therefore propose to present an autobiography that is all the more scientific in light of the validation of the facts presented here, which we believe are easily verifiable. Having entered the Porto School of Fine Arts in 1983 – less than 10 years after the Carnation Revolution – the interest in Rossi was all too evident, and the Project I program for the previous academic year, and therefore for the colleagues who welcomed us in the faculty, had been the creation of a traveling theatre. And, obviously, this was no coincidence. It is also clear that, after 40 years of the previous regime, there were not many books available to us at the time, let alone books on architecture, and even fewer ones in Portuguese. [Fig. 1]

Today, 40 years later (since 1983), it will be very difficult for students to understand this reality given the proliferation of publications we have today – both physical and digital – it would seem that it is an equally difficult task for them to carefully select what they should read – but all teachers who are witnessing this moment remember that, without architecture books, we had no idea what our teachers were developing, or what architecture was. I remember that very few of my classmates who started with me in the first year knew who Álvaro Siza was, so we are talking about a reality that now seems difficult to explain.



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Fig. 1

La Tendenza, Italian architecture 1965-1985



Fig. 2
1st International Architecture Seminar, Santiago de Compostela (Rossi in the center and Eduardo, first on the left at the top) 1976

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But when I entered the Porto School of Fine Arts, there was a tiny publication that had been produced by fourth-year students in the 1982/83 academic year, which immediately showed us both their interest in Italian architecture and spaces, and the possibility of making books. It is worth noting, albeit retrospectively, that attesting to the importance of Portugal-Italy relations, the person who sent me the digital copy of this publication was precisely an Italian architect, Carlo Gandolfi, whose affinity was inevitable since we both researched an extraordinary architect as part of our doctoral studies, we are both professors with a practice that we have not given up (even during our doctoral studies), believing that designing is also researching.

Of course, it is evident now that this trip, the first International Architecture Seminar in Santiago de Compostela [Fig. 2], in 1982/83, would be an inspiration for the future of the school. In the photograph of the attendees, we can see Aldo Rossi as the central figure and Eduardo Souto Moura – whom none of us knew – on the left. But why is this so interesting? It is interesting because it obviously guided the school towards a certain direction.

It is also interesting to note that *Casabella*, particularly from 1982 to 1996 when Vittorio Gregotti was its director, but also when Francesco Dal Co took over, has undeniably been a driving force behind the great relationship between Portugal and Italy over the last 20 years. [Fig. 3]

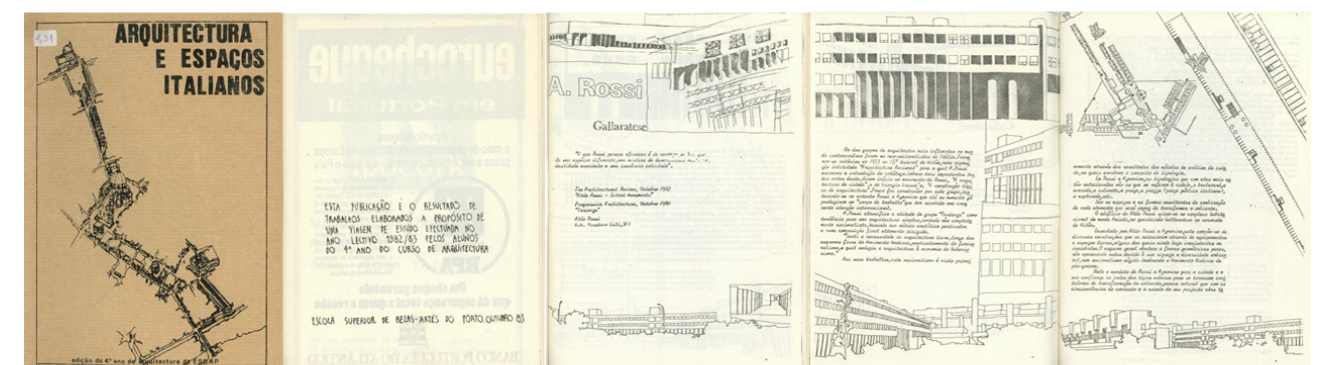
And this is the story I have to tell.

In the early 1980s we were a group of cheeky kids, that decided to make a book about what our teachers did at school. We asked Fernando Távora, the professor of General Theory of Spatial Organization, for a drawing, which was used to produce a beautiful silkscreen print. It is important to note that with Távora – starting in from his wonderful classes – an enormous affinity was easily established from the very first day. Together with Manel Maria Reis and

António Portugal – who would become an excellent architect, unfortunately no longer with us today – we presented the screen printing to the whole school and friends, that financed the production of the book. From there, we went to the teacher's offices and some contributed with texts, others with their projects, resulting in an extraordinary book produced between 1984 and 1986, *Páginas Brancas*, which I think is valued much less today than it should be. We have to notice that Siza's first monograph, *Profissão Poética* (Poetic Profession), whose author Pierluigi Nicolin passed away very recently, was published in 1986, and the other books about Siza appeared in 1988/89, and thereafter.

So, what did these kids do? A book whose careful reading allows us to understand a kind of adolescence period of this school in Porto. It was also an extraordinary experience: students entering teachers offices and understanding what architecture was, how it was done, and what an office was like. [Fig. 4]

Of course, we were completely overwhelmed when we entered Eduardo Souto Moura's office – still a complete stranger at the time – and this professor gave us a project he had done in Italy, the Ponte della Accademia. He also showed us the drawings, how the drawings were worked on, how they evolved, why the drawing was coloured. Also, how it was necessary to think about references, which at the time we still had no idea what they were; but how the drawings suddenly showed us another scale and construction materials, details. And how these details showed a design that was different from the ones we knew, which were rigorous; this design had things we didn't recognize or knew: hinges, steel profiles, hesitations, but this is what we published. What was beautiful was



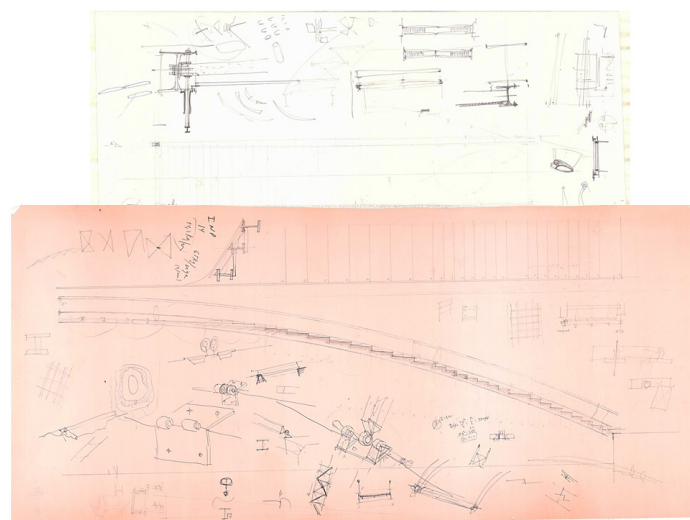
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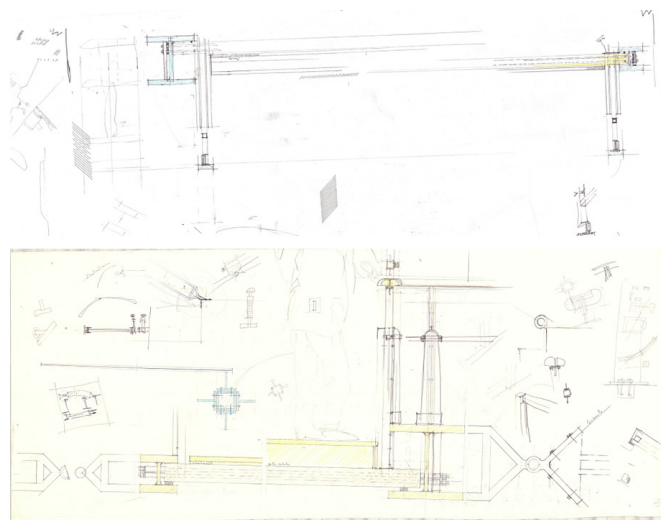
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Figs. 5, 6, 7, 8

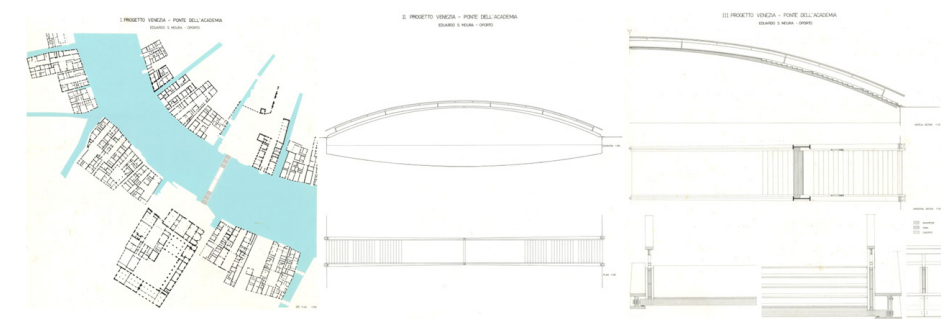
Sketches by Eduardo Souto Moura for the Ponte dell'Accademia in Italy

realizing – while working in the offices – what the drawings represented, what the detailed drawings meant. [Fig. 5, Fig. 6, Fig. 7, Fig. 8]

For example, concerning the drawing as a tool, which was so important at school, and at that moment starting to realize how this act that was constructed. That the drawing we saw at the end (published) was a drawing that was redrawn from scratch, that the final design is constructed through the accumulation of many drawings, because no one does it in one stroke, they learned and developed through repetition. And so, to arrive at that drawing that would later become a silkscreen print, we would redraw and draw and draw. And this was an absolutely extraordinary learning experience. [Fig. 9, Fig. 10, Fig. 11]

It is important to note that Eduardo Souto Moura, besides being unknown, was not yet appreciated by everyone. Therefore, the book Brancas pages is a historical document if we carefully read the text that Alexandre Alves Costa writes instead of a project, where he says:

Tending to be uncritical, developing an empirical process that is inattentive or less attentive to reality, Porto's new architecture runs the risk of failing to reflect on the aesthetic distance of architecture, placing plastic coherence in itself as the absolute value of formalism and not in a complex system of relationships that should be clarified. Unable to achieve a transformative dimension, architectural work is fatally condemned to



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Fig. 9

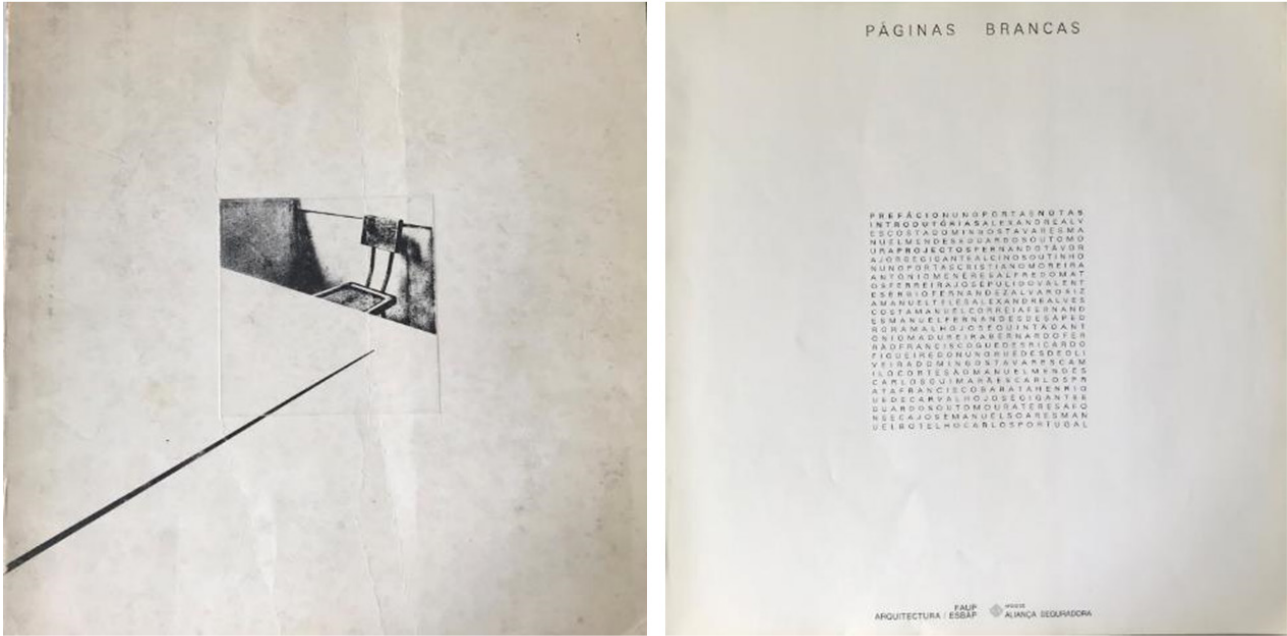
Plan, sections, and construction details for the Ponte dell'Accademia in Italy, designed by Eduardo Souto Moura

Figs. 10, 11

Sketches by Eduardo Souto Moura for the Ponte dell'Accademia in Italy

be overtaken by the law of the strongest, which builds and controls the landscape. By losing its real dimension, diluting its message or rendering it incommunicable, architecture will fail to fulfil its role. This is the issue that the new generation will have to resolve in order to survive.¹ A. Alves Costa, 1985 [Fig. 12]

Siza would only respond much later, in the first publication of Eduardo Souto



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Moura’s work by GG in 1991, when, at the end of his introductory text to the work, he says, naturally responding to Alves Costa:

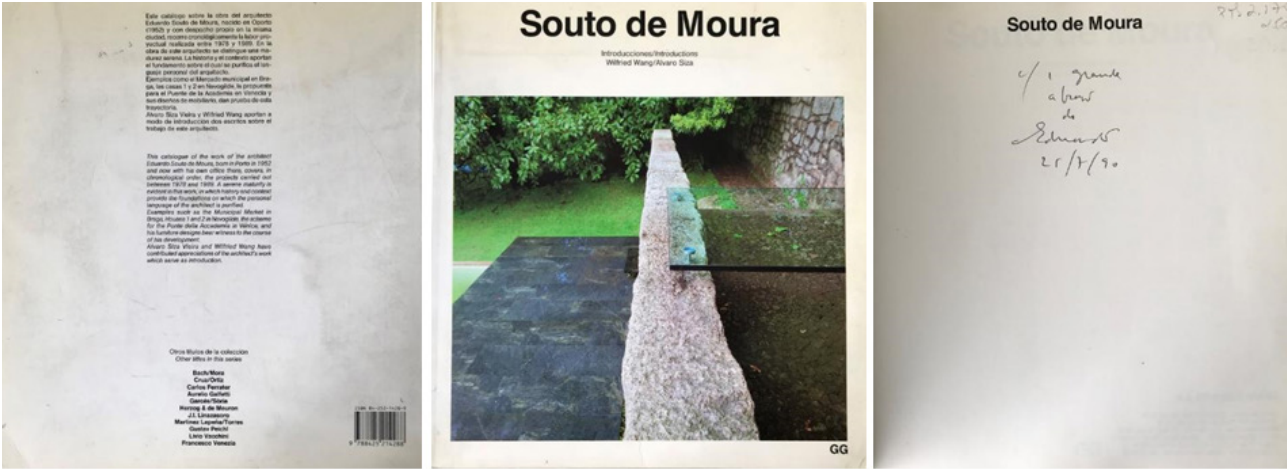
For all these reasons and more, Souto de Moura is ripe for inclusion in the “exceptional talent/incommunicado” file. Those in the School where he learnt to become an architect who advocate “ease of transmission” as an approach to teaching might find something there, however, to raise a doubt in their own minds: that file is filling up, to increasing acclaim, with an ever greater and more disturbing number of schemes by architects from previous generations, by those of their own generation, and by others, amongst whom are some of their own students. It would seem, after all, that the incommunicado are communicating.² A. Siza, 1990 [Fig. 13]

1 “ Tendencialmente acrítica, desenvolvendo um processo empírico e desatento ou menos atento em relação à realidade, a nova arquitectura do Porto corre perigo de deixar de refletir sobre a distância estética da arquitectura, colocando a coerência plástica em si própria como valor absoluto do formalismo e não num complexo sistema de relações que se devia clarificar. Não podendo conquistar a dimensão transformadora, a obra de arquitectura está fatalmente condenada a ser ultrapassada pela lei do mais forte, que constrói e controla a paisagem. Perdendo a dimensão do real, diluindo a sua mensagem ou tornando-a incommunicável, a arquitectura não cumprirá o seu papel. Esta é a questão que a nova geração resolverá, para sobreviver.”

2 Article “Secretary of State for Culture. Cultural Centre in Porto (1981)” by Álvaro Siza in *Souto Moura*, Editorial Gustavo Gili, Barcelona, 1990.

Fig. 12

Páginas Brancas, 1984



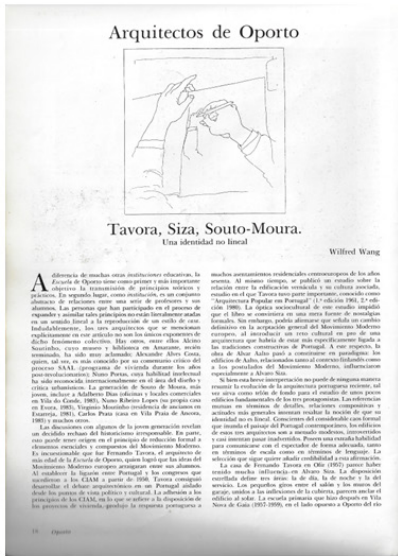
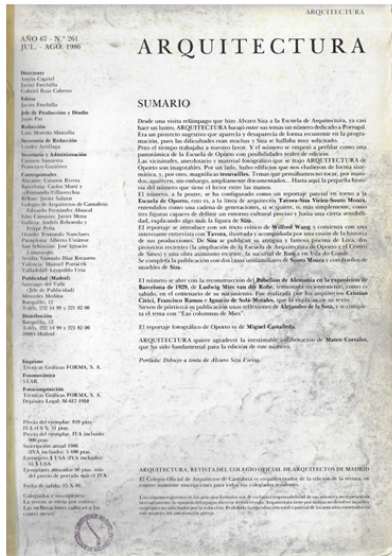
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And so it was extraordinary for us students – fascinated by what we had seen in Eduardo’s office and even more so because we were already his students in the Project IV class—when, in 1986, the issue of the magazine of the Official College of Architects of Madrid (which was currently lost in the FAUP Library, where I looked for it and searched with its current custodian) was published, containing, for the first time, Souto Moura alongside Távora and Siza, Architects of Oporto, with a text by Wilfred Wang, precisely the other author in the aforementioned GG monograph. It is also important to highlight the participation of Luís Mansilha and Carlos Martí in the editorial, the latter being one of the professors I will seek out to do my doctorate in Barcelona. [Fig. 14, Fig. 15, Fig. 16]

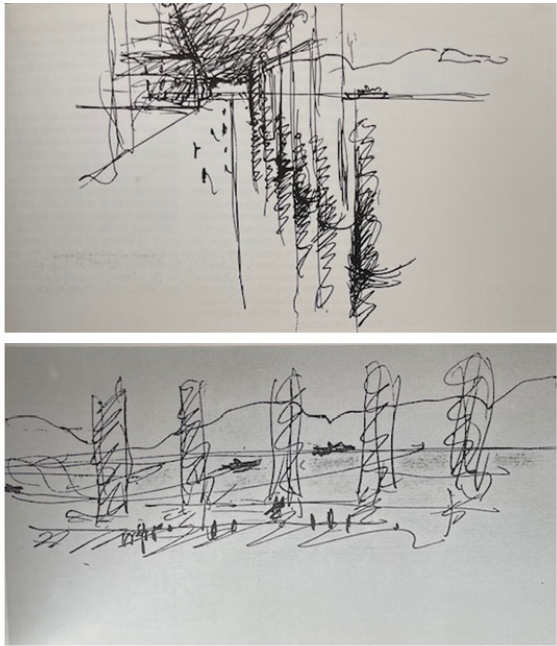
This magazine was a real “stone thrown into the pond” because, as I said at the beginning, we already admired a Souto Moura who did not yet exist. And whose recognition, like that of Siza, also came “from outside”: no one is a prophet in their own land, and so it remains. And, naturally, aware that much of what we believed always came from outside, we never stopped looking at the work that appeared to us in Italy, and very quickly our fascination immediately fell on the work of Venezia, whose drawings absolutely fascinated us, and which, at the same time, we thought, but isn’t it exactly the same as Siza’s drawings? Or were they really? Later we realised (in the fourth year) that they were closer to those of Souto Moura. [Fig. 17] And looking at his drawings, we confirmed that Souto Moura also looked at them, which clearly informed his own, as much as those of Siza or, as we would later realize, those of Scarpa. And we remember that Eduardo often says, “I didn’t even need to leave Portugal, because I was in Siza’s office, and all the cream of architecture passed through there, it was as if I were going out, staying inside.” We realized, when we saw the drawings, that perhaps Eduardo’s drawings had something to do with Venezia’s drawings, we understood better that drawing also has an identity that results from references, just like projects. And at that time, in our fourth year, we were there between Siza and Eduardo, trying to draw like them. [Figg. 18-19] Showing the project for the first assignment of the fourth year, that I did with Souto Moura, is relevant because it allows me to tell an entertaining story. Of course, we drew what we saw, eager for information, and Souto Moura, looking at my elevations, said:

Fig. 13

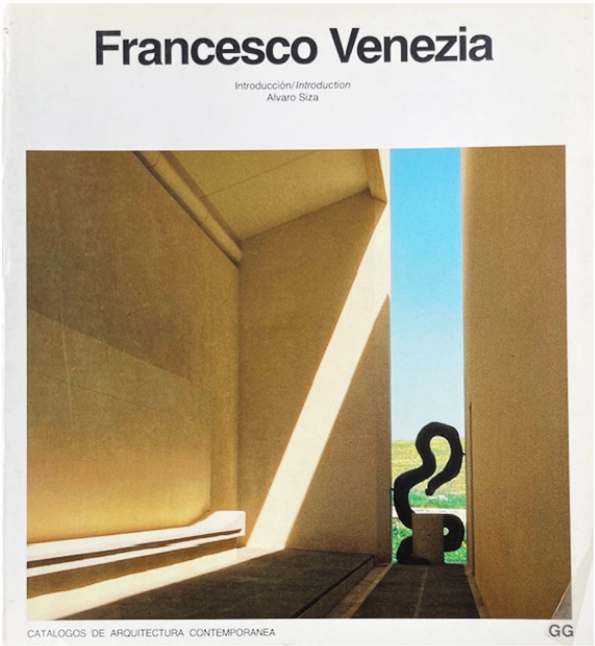
GG’s first monograph on the work of Eduardo Souto Moura



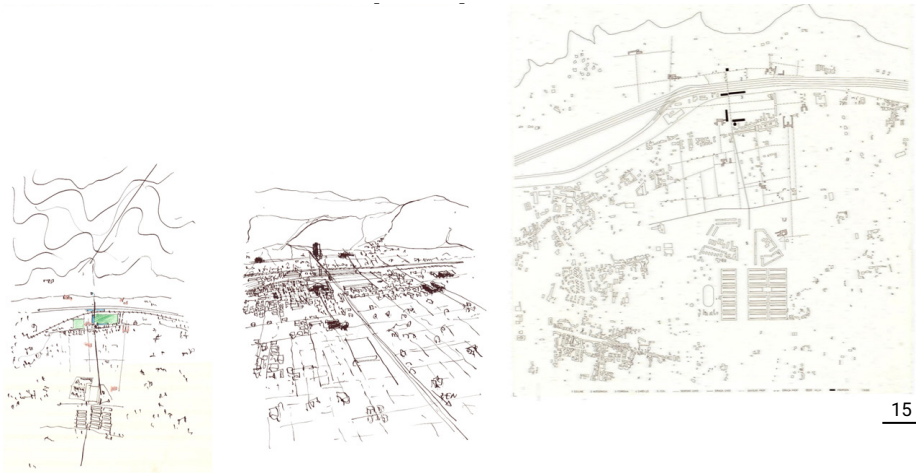
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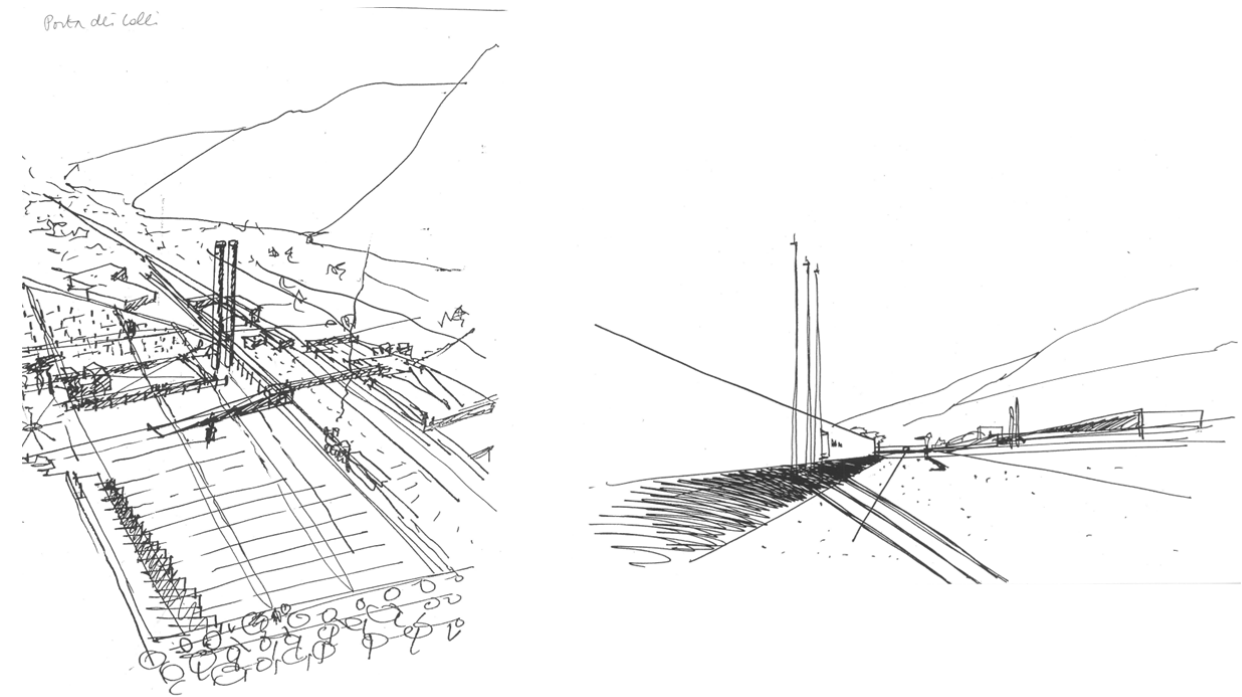


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Fig. 14
Issue of *Arquitectura* magazine of the Official College of Architects of Madrid, in 1986

Fig. 15
Detailed Plan for Porta dei Colli, Palermo, 1987, by Eduardo Souto Moura

Fig. 16
Sketches for the Detailed Plan for Porta dei Colli, Palermo, 1987, by Eduardo Souto Moura



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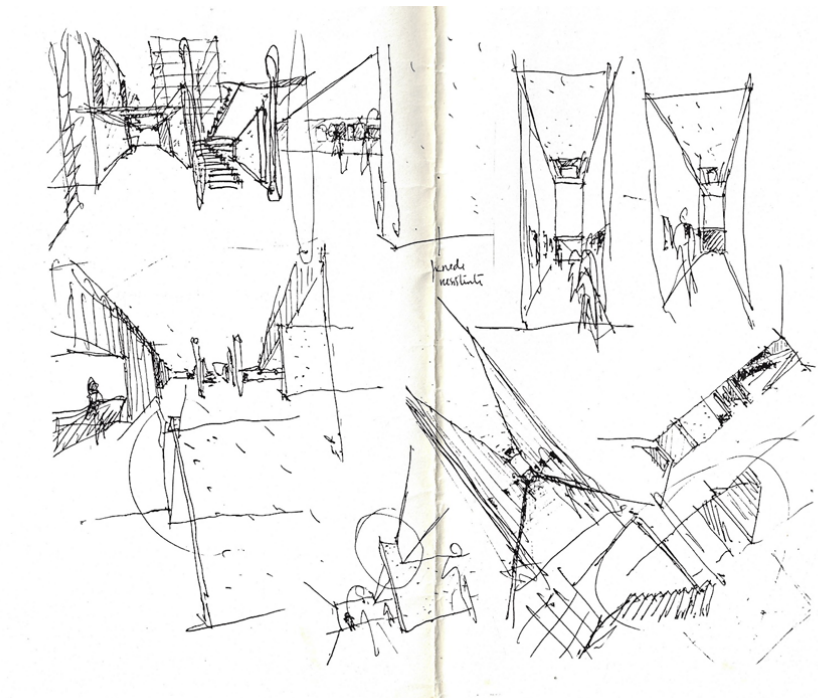
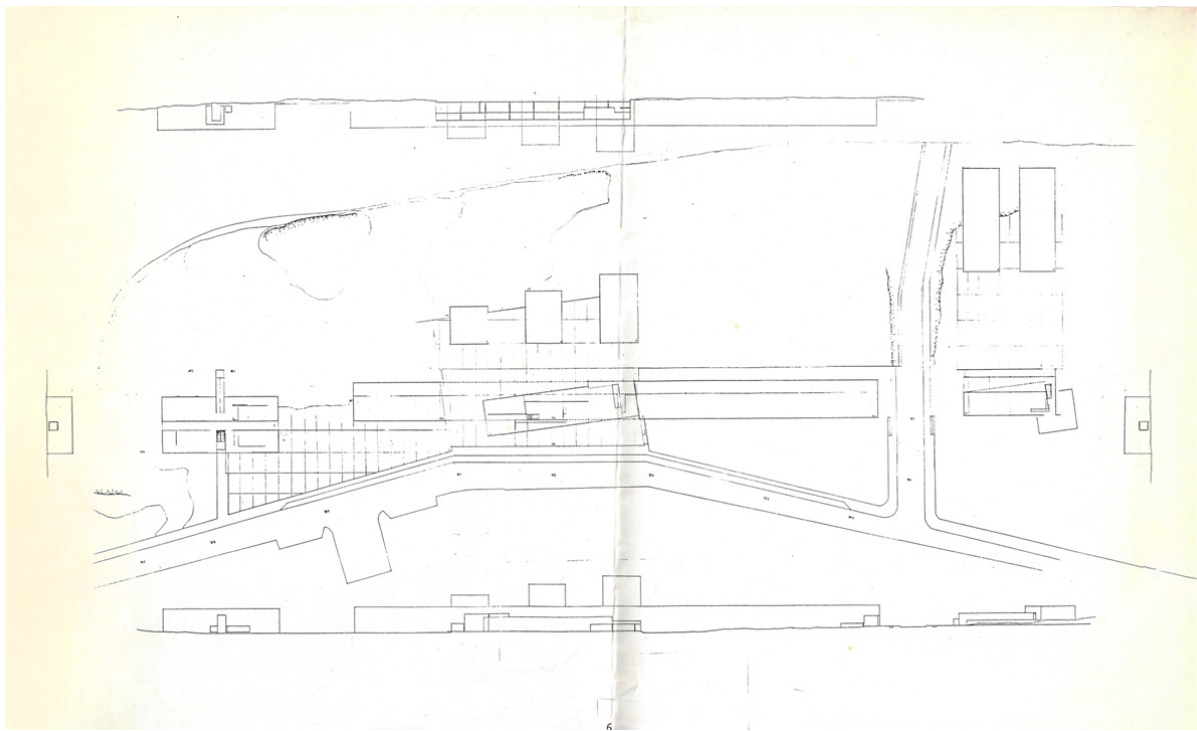


Fig. 17
Sketches by Francesco Venezia

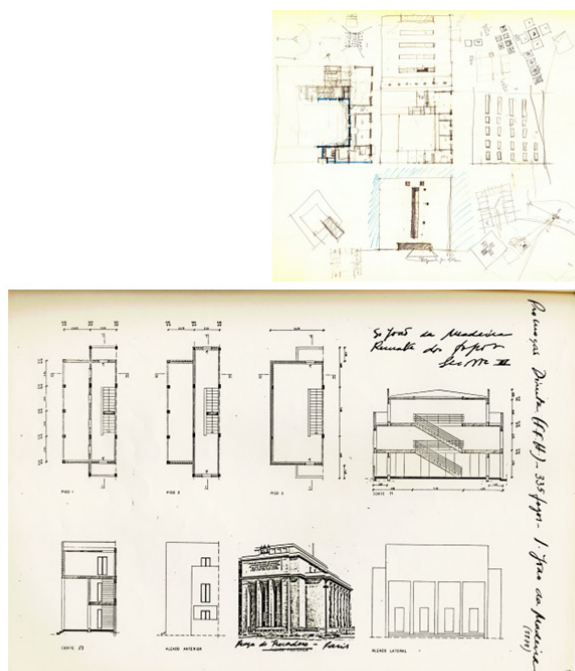
Fig. 18
GG's book on the work of Francesco Venezia

Fig. 19
Sketches by Graça Correia for a 4th-year project under the guidance of Souto Moura at FAUP, 1986/87

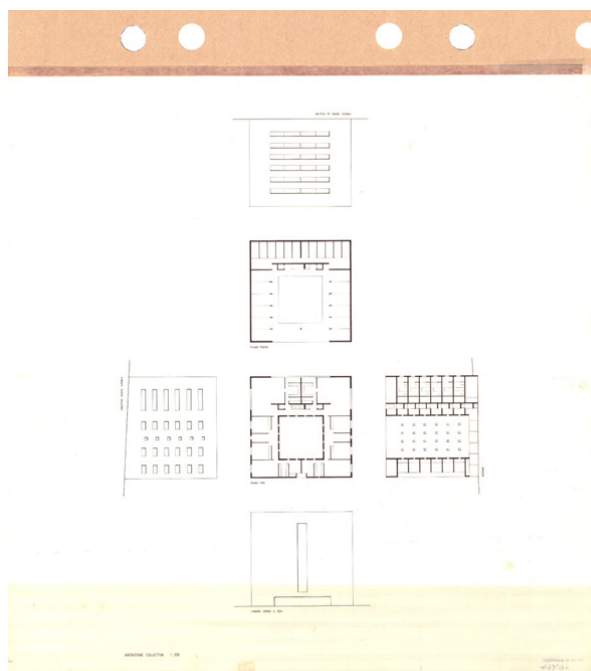
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Fig. 20

Graça Correia, 4th-year academic project under the supervision of Souto Moura at FAUP, 1986/87

Fig. 21

Project in S. João da Madeira, 1979 (with Adalberto Dias)

Fig. 22

Eduardo Souto Moura. Detailed Plan for Porta dei Colli. Palermo, 1987

"Graça, this is very Grassi!" And I thought he was joking with me, Graça/Grassi, I didn't understand why, because, in fact, I didn't know who Grassi was. Of course, what I knew were Eduardo's drawings, also influenced by Grassi, and eventually, from this class, Grassi's monograph, published in 1984, but I'm not sure if it was already in the library in 1986—I certainly hadn't seen it yet—after that it never left our work desk. [Fig. 20, Fig. 21, Fig. 22]

But the most extraordinary change Souto Moura brought to me, and eventually in all the students of those years (who were not many, since in 1991 he left FAUP, and Project IV never to return, a topic that would be interesting to explore in depth one day), came from his first international interview for a Swiss magazine. It is in this 1997 issue of Faces magazine that he says he refuses to believe in the idea of modernity breaking with history, presenting the example of Peter Behrens' Turbinenfabrik, designed in the light of a Greek temple with a different construction system: steel columns. Now, this idea of modernity breaking with the past was obviously something that all our teachers repeated ad nauseam, something I instinctively didn't believe in and which, of course, needed to be rethought, one of the things I have been trying to do since then. In fact, I finished my PhD, which reflects a lot on this topic, in 2006, and even so, I felt, from 1987 until now, that it was very easy to talk about who they wanted us to talk about, but what was very difficult was to talk about who no one wanted us to talk about. Yesterday, Italy finally recognized, thought the person of Francesco dal Co at Gulbenkian, the importance of this work and that my motivation was justified.

Of course, motivated by this fascination that came from observing the first drawings of the Ponte della Accademia in Venice, even before finishing my degree I went on to work at Souto Moura's own office, witnessing, understanding, and deepening this relationship with Italy. In fact, right from the first project I collaborated on, I learned a huge lesson, because Eduardo told me he was going to use Scarpa's table, "you know, it has that transparency, which is necessary to expand the space, and then we'll put that stone that hides the air conditioning, you know which one?" And I said, no... "You don't know who Scarpa is? Then tomorrow you go to the library and on your way back you'll find out who Scarpa is!" And so, I went to learn who Scarpa was and then travelled and learned on the spot. The challenge was constant. And that's how we learned after school, and of course, from Scarpa came those stones and, eventually, Albini also appeared, because it was impossible to go to one place and not the other. [Fig. 23, Fig. 24, Fig. 25, Fig. 26, Fig. 27, Fig. 28]

During the trip, at a certain point, I finally understood why there was a horse in the drawings of the Ponte della Accademia, something I had never understood before; of course, it came from the same place as those extraordinarily detailed drawings. And then, in 1989, when I finished my degree, this wonderful book, *Palazzo Abatelli*, published by Electa, appeared, featuring António (Esposito), Giovanni (Leoni), and Raffaella (Maddaluno), making it clear that Electa was also a privileged source of this relationship between Portugal and Italy. But one



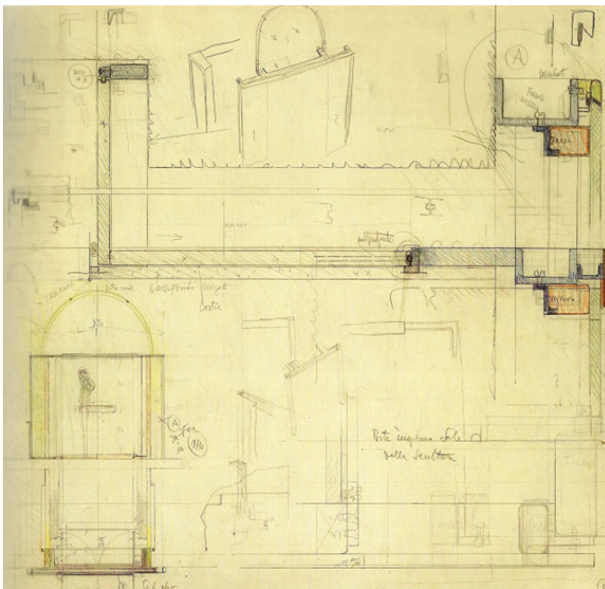
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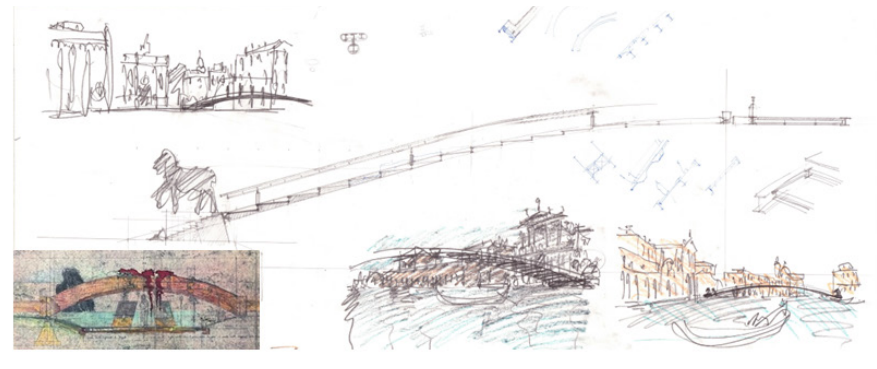
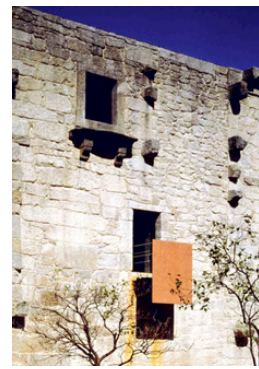
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Fig. 23
Carlo Scarpa, Castelvecchio
Museum, Verona, 1959–73

Fig. 24
Civic Museum and New Art
Gallery in the Eremitani Com-
plex, Franco Albini and Franca
Helg, Padua, 1969–1979

Fig. 25
Carlo Scarpa, Castelvecchio
Museum, Verona 1959–73

Fig. 26
Sketches by Carlo Scarpa,
Castelvecchio Museum, Verona



of the reasons that justified my autobiographical approach was the nature of the last conversations we had in the office in 1996, the year I left, about the monographic issue of *2G magazine* on Souto Moura. Although it was published in 1998, everything was being prepared a few years earlier, and I often asked Eduardo “but then, what about Rossi’s scientific autobiography and work?”.

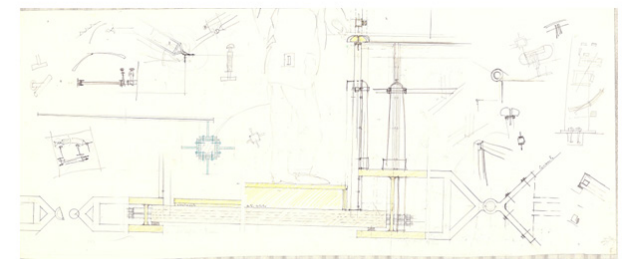
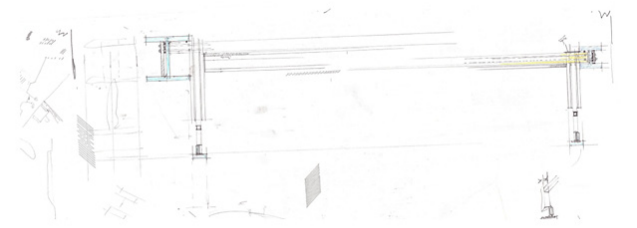
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Thinking that, at first glance, his work is not directly related to Rossi’s, after those first drawings; but he would make it clear in the 2G interview that what was important was, in fact, this awareness of the subjective dimension of Rossi’s decision and that he tries to find his own decision not in Rossi’s biography but in his own autobiography, and therefore establish what can be done with the our visual scenario, and Eduardo added, “only the less intelligent confused their own autobiography with Rossi’s, and used it” directly and incorrectly. This sharing made perfect sense and, together with the trips, allowed us to have a kind of flashback and understand where all those details we did in the office came from. When they entered Eduardo’s work and the way they discreetly related to other influences—his and no one else’s—it allowed us to identify the relevance of statements that were so often controversial. And to see that yes, Gardella was also on the wall the whole time we were designing the Geosciences faculty, and that his extraordinary phrase, which I only recently learned, said it all:

Culture is a necessary nourishment for the training of architects, but it becomes a useless burden on the stomach if theoretical knowledge and practical experience are not absorbed, digested, I would say “forgotten” in the bloodstream of doing.³

Siza also repeated in many classes that references must be forgotten in

³ Ignazio Gardella, “Docente di Elementi di composizione, intervistato dagli studenti dello IUAV per il periodico studentesco”, in *Venezia Architettura*, Venezia, settembre de 1952, p. 17. “La cultura è cibo necessario alla formazione dell’architetto, ma diventa inutile peso sullo stomaco se resta cultura stralciata, se cioè le cognizioni teoriche e le esperienze pratiche non si integrano le une con altre, e se non sono assorbite, digerite, direi “dimenticate” nel circolo sanguigno del fare”.



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Fig. 27
Eduardo Souto Moura, Ponte
dell’Accademia, Venice, 1985

Fig. 28
Details’ sketches : Carlo Scar-
pa, Castelvecchio Museum, Ve-
rona and Souto Moura, Ponte
dell’Accademia, Venice



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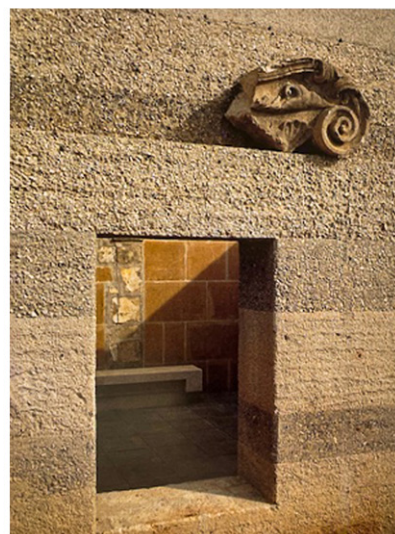
order to be used later, and it is clear that Gardella was also on Fernando Távora's wall. [Figg. 29-30] And then, in the work, we identify these references in this beautiful way, which is never direct, but which is clearly a result of culture, this digested culture, this influence that we saw in the first sketches, in the very first drawings and which, as Siza likes to say, is the subconscious, which is our best friend, from which we draw ideas when we need them. [Fig. 31, Fig. 32, Fig. 33, Fig. 34]

How wonderful it was when I met Ruy d'Athouguia and exchanged so much during those 10 wonderful years with him, and about him. One could only fall in love with such a fascinating subject. It was extraordinary to meet him and hear the whole story, which is much longer than the one we know, and to see how fascinated he was with Franco Albini and how little with Leslie Martin, who, sadly, later did what they should have done: the first expansion of Gulbenkian, the CAM (Centro de Arte Moderna Gulbenkian). Anyway, there was an affinity with Albini (even a physical resemblance) in that they shared ideas with the same elegance. [Figg. 35-37]

And, at the same time, another theme that I had seen in Eduardo's office was



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Fig. 29

Fernando Távora, Municipal Building, Aveiro, 1963–67

Fig. 30

Ignazio Gardella, Casa alle Zattere, Venice, 1958–62

Fig. 31

Eduardo Souto Moura, House in Boavista, 1983–88

Fig. 32

Francesco Venezia, Giardino Segreto, Gibellina, 1972–85



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"...recebemos os impulsos do subconsciente, que acumula todas as experiências próprias ou alheias e que vêm ao de cima apoiar quando é preciso, porque o nosso subconsciente é nosso amigo: quando é preciso, ele actua."
Álvaro Siza



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Fig. 33

Display stand by Carlo Scarpa, Castelvecchio Museum, Verona

Fig. 34

Álvaro Siza Taipas Series.

repeated: projects influencing each other. When we look at the Gulbenkian complex, we see the Liceu Padre António Vieira; these were the works present in the office and in the model of the first version of the Foundation's elevations, we see this photograph that Juan Rodrigues took of the Liceu Padre António Vieira [Figg. 36-38]. Because, of course, there were affinities between everyone, just as between the Pousada da Nazaré – which Eduardo claimed to have "copied" with me in Portalegre – was linked to Ignácio Gardella, and he to Távora, who links us all. [Fig. 39, Fig. 40, Fig. 41] When Roberto Ragazzi joined the office in 2005, coming from IUAV, he naturally brought his heroes with him, who were Italian, and the scope of this Portugal/Italy relationship expanded even further, now including his teachers, those he admired, and an absolutely fantastic book that we discovered on our first trip to Italy together. And then we went straight to meet Alberto Gallardi, the author, and headed straight to Ivrea and Olivetti [Fig. 42, Fig. 43, Fig. 44, Fig. 45, Fig. 46, Fig. 48]. So, we began to create our own field of references, always through Electa, always through *Casabella*, guided by Francesco da Co, who showed us everything that Eduardo had talked about in

Fig. 35

Ruy Javis d'Athouguia, Calouste Gulbenkian Foundation, Lisbon 1959–1968

Fig. 36

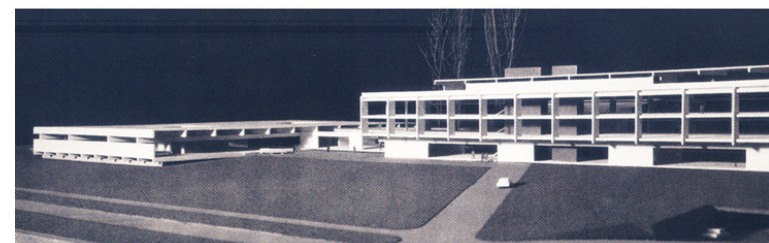
Padre António Vieira High School, Lisbon 1959–1963

Fig. 37

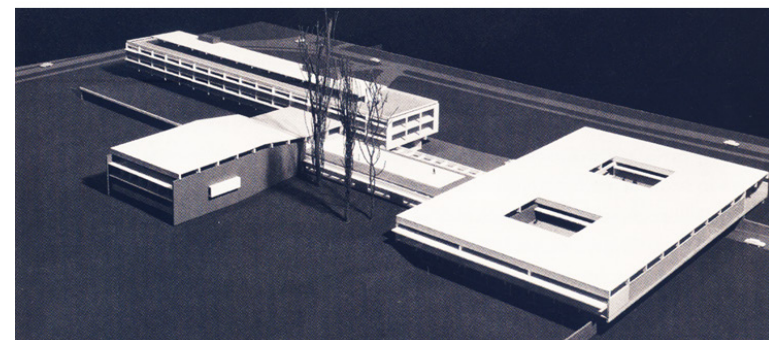
Portrait of Franco Albini

Fig. 38

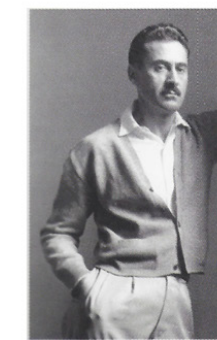
Portrait of Ruy Javis d'Athouguia



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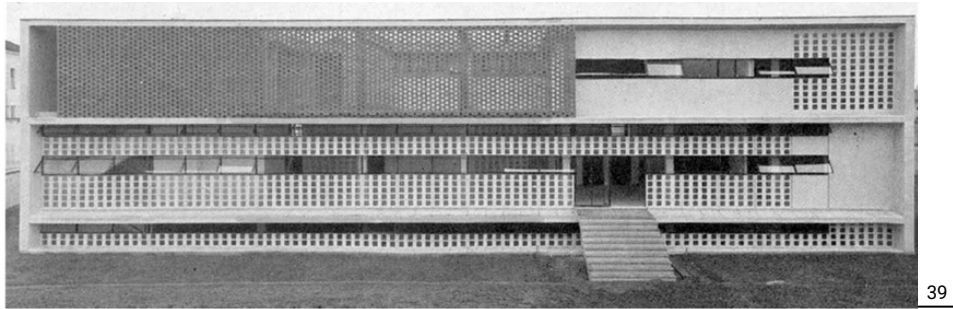


Fig. 39
Ignazio Gardella, Anti-Tuberculosis Dispensary, Alessandria, 1934–38

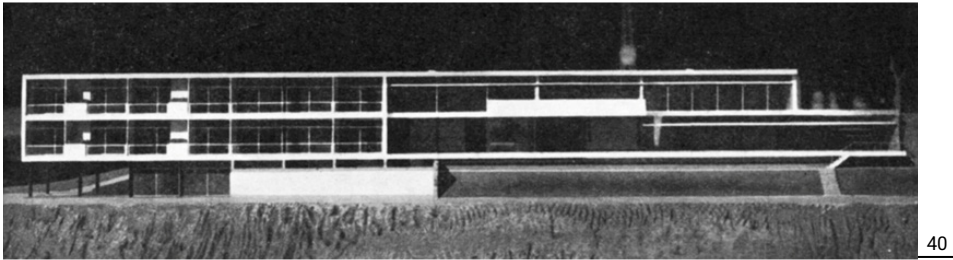


Fig. 40
Ruy Jervis d'Athouguia, Pousada da Nazaré, 1959–1969

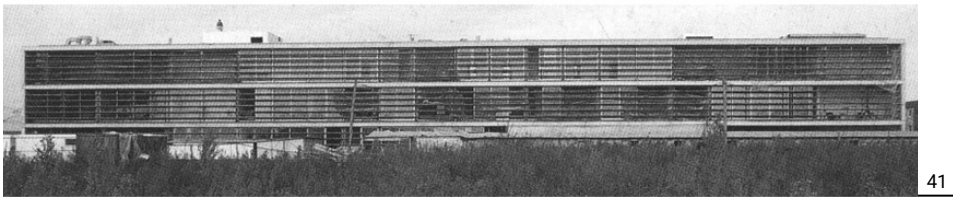


Fig. 41
Eduardo Souto Moura, Department of Geosciences, Aveiro, 1989–94



Fig. 42
Carlo Scarpa's Giardino delle sculture Venice; Gino Valle, Francesco Dal Co and Manfredo Tafuri, Francesco Venezia



Fig. 43
Alberto Galardi, Marxer Pharmaceutical Laboratory, 1962



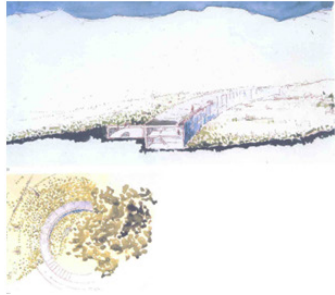
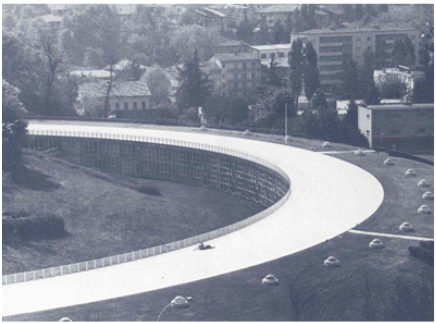
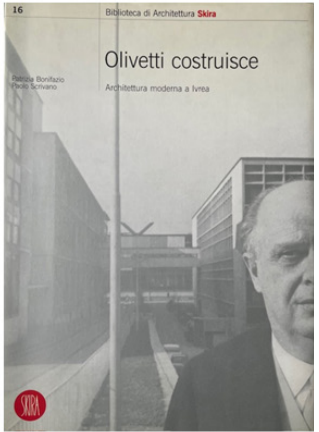
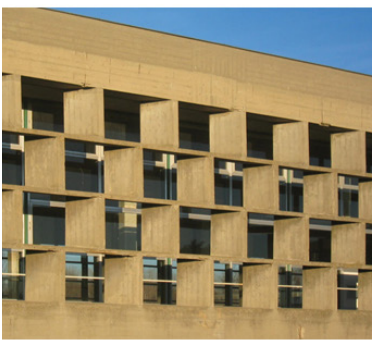
Fig. 44
Alberto Galardi, *Architettura italiana contemporanea*, 1967

Fig. 45
Patrizia Bonifazio, *Olivetti costruisce, Architettura moderna a Ivrea*, 2001

Fig. 46
Gabetti and Isola with Luciano Re, West Residential Unit, Ivrea, 1968–71

Fig. 47
Francesco Dal Co "Il diritto all'infedeltà: l'architettura e il farsi di una città. John Wood il Vecchio, Stonehenge e la città di Bath", *Casabella*, no. 902, 2019

Fig. 48
Eero Saarinen, IBM Research Center, Yorktown Heights NY, 1961



brilliant articles such as the one establishing John Wood's fruitful relationship with Stonehenge, proving once again that it is impossible to break with the past. [Fig. 47]

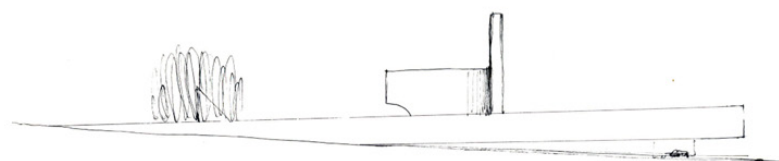
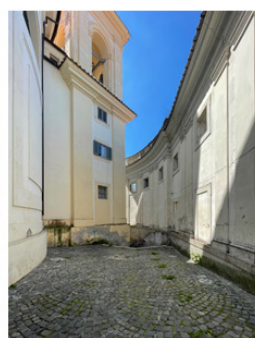
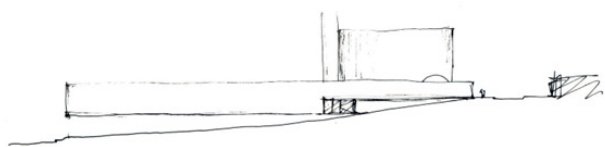
Then, of course, we put together our physical and mental journeys with our chosen cast, above all finding opportunities to learn from what we visit. And eventually, yes, everything will have to do with what we do in a logic where the past, present, and future are irrelevant; what matters is only what is useful to us



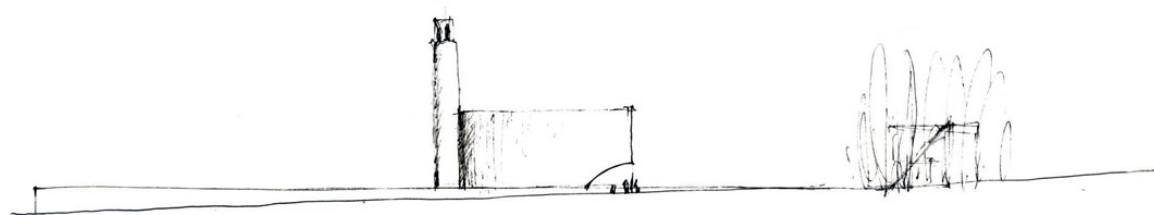
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in these times; that is, how the works of others, even if distant, can help us solve today's problems. So, it is also interesting to talk about how Italy enters our office and moves us, helping us to work. This is well illustrated by the Meinedo Church Project (2016-ongoing), and although many say that its entrance or that encounter between the parish center and the church has a lot of Carlo Scarpa in it, this was never a conscious influence. However, we were always very aware of the need to build a place in that location, – which we found absolutely terrible; the truth is that when we hear about a competition for ideas to build a church and we see warehouses and a characterless environment, full of roundabouts and elevated roads – we thought of the wonderful places where a church actually builds a place. So that was the big problem with the project, and we did a trip to see how [Lorenzo] Bernini did it in his place, with the same problems in building a wonderful place in Ariccia, which is the one surrounding the Church of the Collegiata di S. Maria Assunta from 1663-1665. We believe that, much more than the church itself, it was the whole problem of resolving differences in elevations and building something that would shape that place that Bernini helped us to solve. [Fig. 49, Fig. 50, Fig. 51]

Similarly, the difficult adjustment of the east-west orientation that was mandatory for the church, which nevertheless had to be large enough to accommodate 500 people, on a plot of land where the east-west orientation made it difficult to fit the volume, this made Bramante's very practical study in the articulation of geometries incredibly useful. [Fig. 53]

The requirement to have a bell tower also reminded us of all those trips we had taken where we realized the importance of bell towers in churches and other places. The same action takes us to Portugal to redesign a door, or back to Italy to design the altar; or even to think about Sophia [de Mello Breyner Andresen] or, once again, to design a small window behind the altar, taking us to Spain, or back to Portugal. What is really important, as Eduardo says, influenced by Siza or Gardella, is to forget, digest, and then, as problems arise, look for ways to solve them. [Fig. 39, Fig. 40, Fig. 41]

To build Casa do Gerês, the person who gave us the courage to take action in that place – that made us want to run away and do nothing – with modesty being a requirement for intervening there, was Adalberto Libera. Not only did Libera manage to build the house in that already magical place, he also painted it red, and we thought: well, perhaps the most important thing is that the house and the place enhance each other. At least if we design it consciously. This does not mean that a work cannot be created simply by seeing good architecture, and since no one in my generation could have remained indifferent to Nanni Moretti, it would be natural to take a Vespa, go for a ride around the cities and discover this Mausoleo delle Fosse Ardeatine, which is one of my favourite works on the outskirts of Rome, and then arrive at the office and design a house for a German client in the Algarve that may not even be built, but which is nonetheless a tribute to this extraordinary work.

Fig. 47

Engraving depicting a view of the Church and Square in Ariccia

Fig. 48

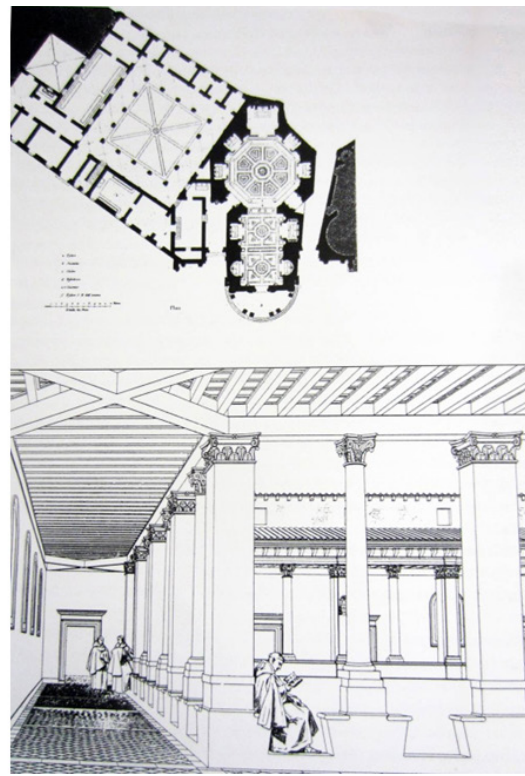
Lorenzo Bernini: Church of the Collegiate Church of St. Mary Assumed into Heaven, Ariccia 1663-1665

Fig. 49

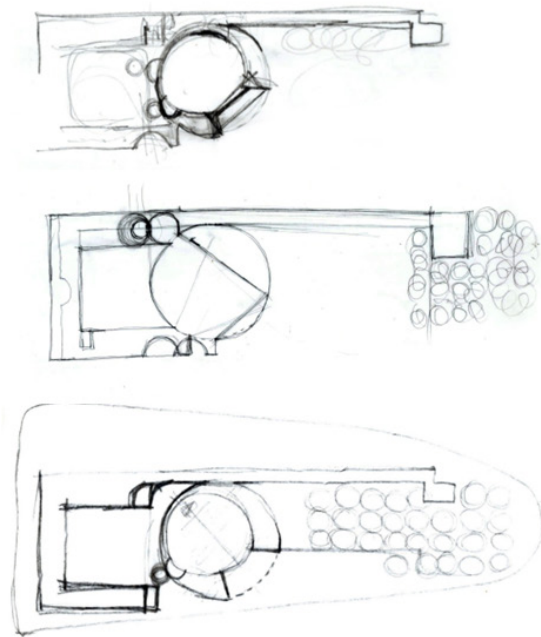
The urban space and the topography of the territory: photographic survey of Church of the Collegiate Church of St. Mary Assumed into Heaven and sketches for Meinedo Church Project

Fig. 50

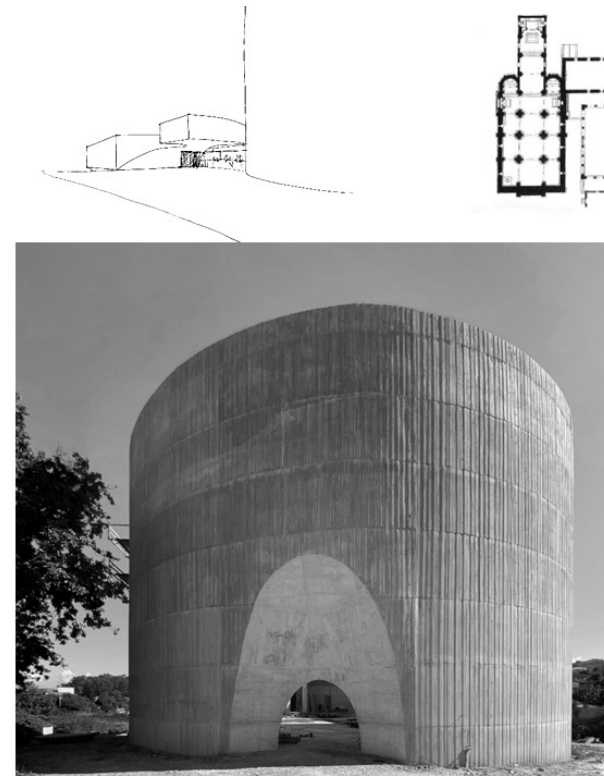
Complex Profile: the Church Entrance, the bell tower, and the Oak Grove of Mambré with the Mortuary Chapel. Series of travel sketches: Lucca Italy, Florence Italy, Cadaqués, Spain



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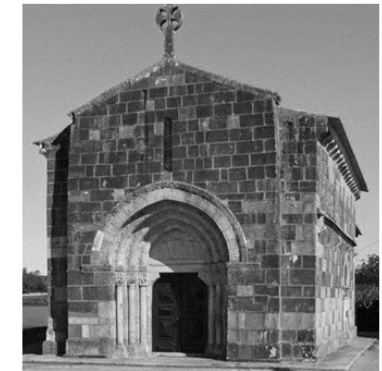
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In a biographical reading, we return once again to the beginning, and to that house that we had to renovate sooner or later, by coincidence in the parish where the first king of Portugal grew up. The same one that married an Italian woman. To our aid came help from Portugal/Italy through Eduardo [Souto Moura], who gave us this “dangerous” book that spoke of the patina, of the importance of places as they are... In short – with the same boldness that led us to create the *Páginas Brancas* – we felt we had to do something, because there was no electricity or water in the house. [Fig. 61-62]

And one of the most difficult issues in the house, which was the difference between the angle of a pillar and the erudition of the design on the main façade and the opposite angle, where you couldn’t even tell where the plaster ended and the stone began. The solution to this problem also came from Italy, because we were watching *Il gattopardo*, in a screening organized by José Miguel Rodrigues, during Covid at a FAUP event, when we, with this problem on our minds, saw José Miguel end his speech with this extraordinary phrase: “something has to change so that everything can continue to be done in the same way,” and we realized that there was the solution to the problem, with the naturalness of the angle shown to us by Luchino Visconti. [Fig. 63]

This is perhaps the best synthesis that Correia/Ragazzi could exhibit, in the relationship we have here. Truly Portuguese-Italian, in which we believe that architecture is exactly this process of synthesis. A process that culminates in a material good, but where material and immaterial factors intervene that are precisely the result of the complicity and complementarity, and of the restlessness

Fig. 53

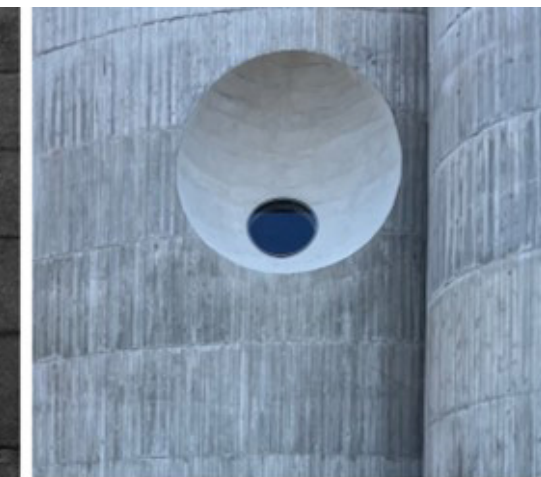
Plan and engraving perspective of Santa Maria della Pace, Bramante Cloister, Rome, 1500–1504. Series of studies of the relationship between the cloister proposed in the Parish Complex and the bell tower, the Church (east/west) and the Mortuary Chapel

Fig. 54

Studies of the relationship between the cloister proposed in the Parish Complex and the bell tower, the Church (east/west) and the Mortuary Chapel



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Fig. 55

Correia, Ragazzi, Meinedo Church, 2015 – (...).

Fig. 52

Paço de Sousa Monastery 10th-13th century

Fig. 57

Church of São Cristóvão de Rio Mau, Vila do Conde 11th century

Fig.58

Church of Our Lady of the Assumption, Linhares da Beira, 12th–18th centuries

Fig. 59

Correia, Ragazzi, Façade detail, Meinedo Church

Fig. 60

Collegiate Church of Santa María, Arbás del Puerto, 12th–18th centuries

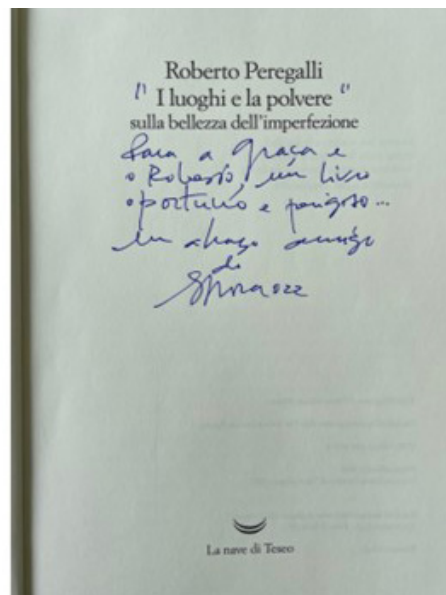
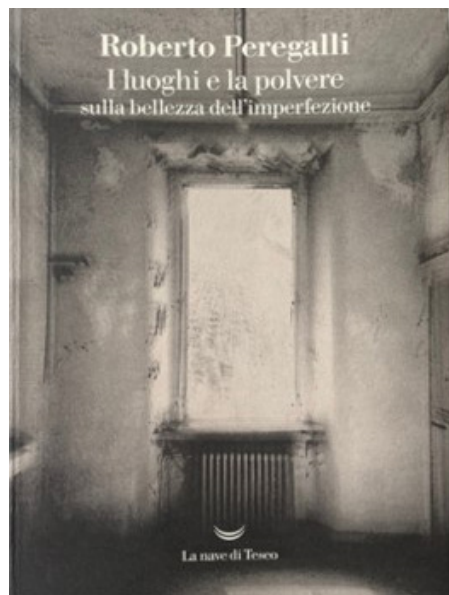


Fig. 61
Roberto Peregalli, *I luoghi e la polvere, sulla bellezza dell'imperfezione*, "For Graça and Roberto, a timely and dangerous book... A friendly hug from Eduardo Souto de Moura" 2022

Fig. 62
Correia, Ragazzi, Quinta de Velude, 2017-2022



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Fig. 63
Il Gattopardo, filmed by Luchino Visconti. 1963. *Il Gattopardo* addresses the theme of the end of one era and the birth of another. Hence the famous phrase "of course something has to change so that everything can continue to be done in the same way".

Fig. 64
Multiple photos of Quinta de Velude by Correia, Ragazzi.