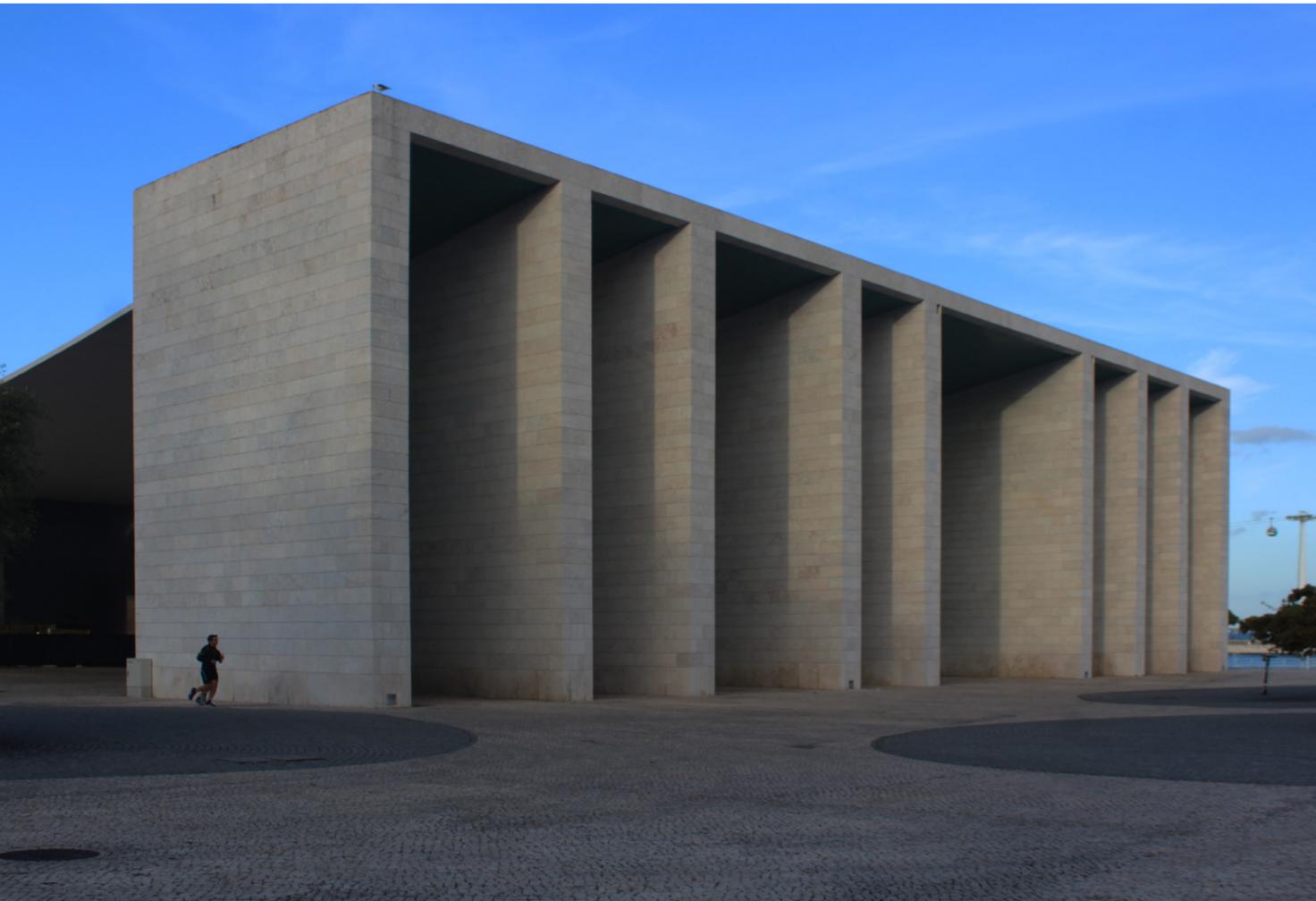


38°45'58.3"N, 9°05'44.6"W



01 South buttress of Portugal Pavilion (Luis Filipe Ribeiro, 2020)

# 14

## PORTUGAL PAVILION ÁLVARO SIZA VIEIRA

### ARCHITECT

Álvaro Siza Vieira

### CLIENT/PROMOTER

Parque Expo 98' S.A.

### TEAM

Arc. Álvaro Siza Vieira  
Eng. António Segadães Tavares

### PROJECT DATE

1995

### CONSTRUCTION DATE

1997 - 1998

### LOCATION

Alameda dos Oceanos,  
Parque das Nações, Lisboa

### SITE AREA

6 940 m<sup>2</sup>

### GROSS AREA

7 840 m<sup>2</sup>

### PUBLIC SPACE AREA

12 900 m<sup>2</sup>

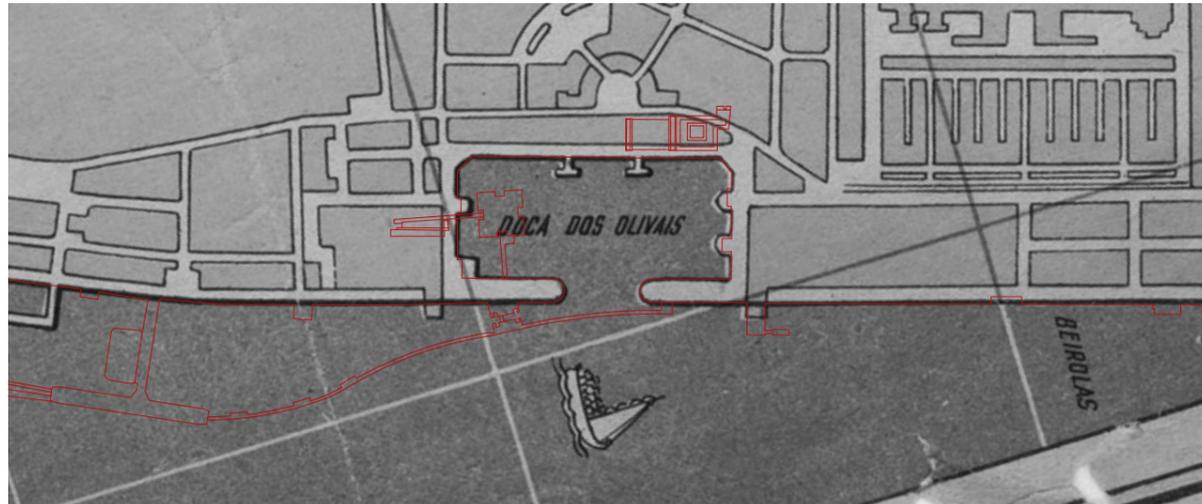
### PRIZES

Valmor and Municipal  
Architecture Prize (1998)  
Public Interest Heritage (2010)

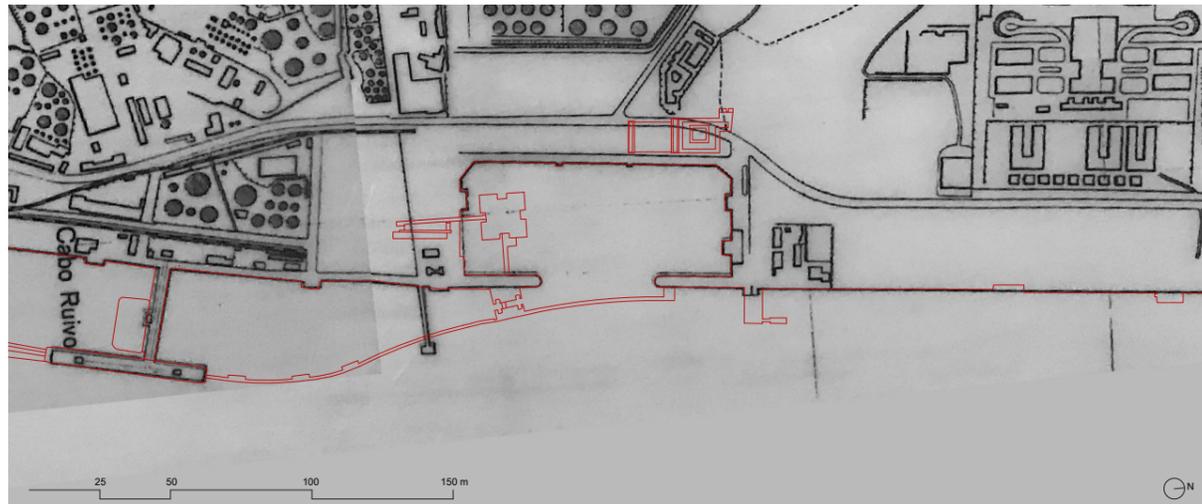




02 1856-58. Adapted from Topographic Lisbon Map. Filipe Folque. (2020).



03 1956 - Adapted from Lisbon Map E. Clérigo (2021).



04 About 80ths . Adapted from CML Lisbon making (2020).

In its past, the old Olivais dock served, although for a short time, as an airport for seaplanes and later as a place where part of the port activity of the city of Lisbon was installed.

After the extinction of the port activity, the eastern part of the city served as a waste deposit for Lisbon (Fernandes Sá, 2007).

With the decision to hold Expo 98 in this area of the city came what would become a great opportunity to reformulate, reorganize and decontaminate that area in an attempt to create a new centrality for the city of Lisbon (Fernandes Sá, 2007) too marked by the arrival of the Vasco da Gama Bridge and the North Railway Line.

The Expo 98 program was a pioneer project in terms of a new design of public space, marked by some works of plastic portuguese artists such as Fernanda Fragateiro, Hugo Canoilas, João Cutileiro and Jorge Vieira, like other international names. .

The building is made up of two blocks, the volumetry of the pavilion and the roof of the ceremonial square, separated by a "separation joint", and in the first, there are the exhibition spaces, restaurants, and annexes (Segadães Tavares, 2007).



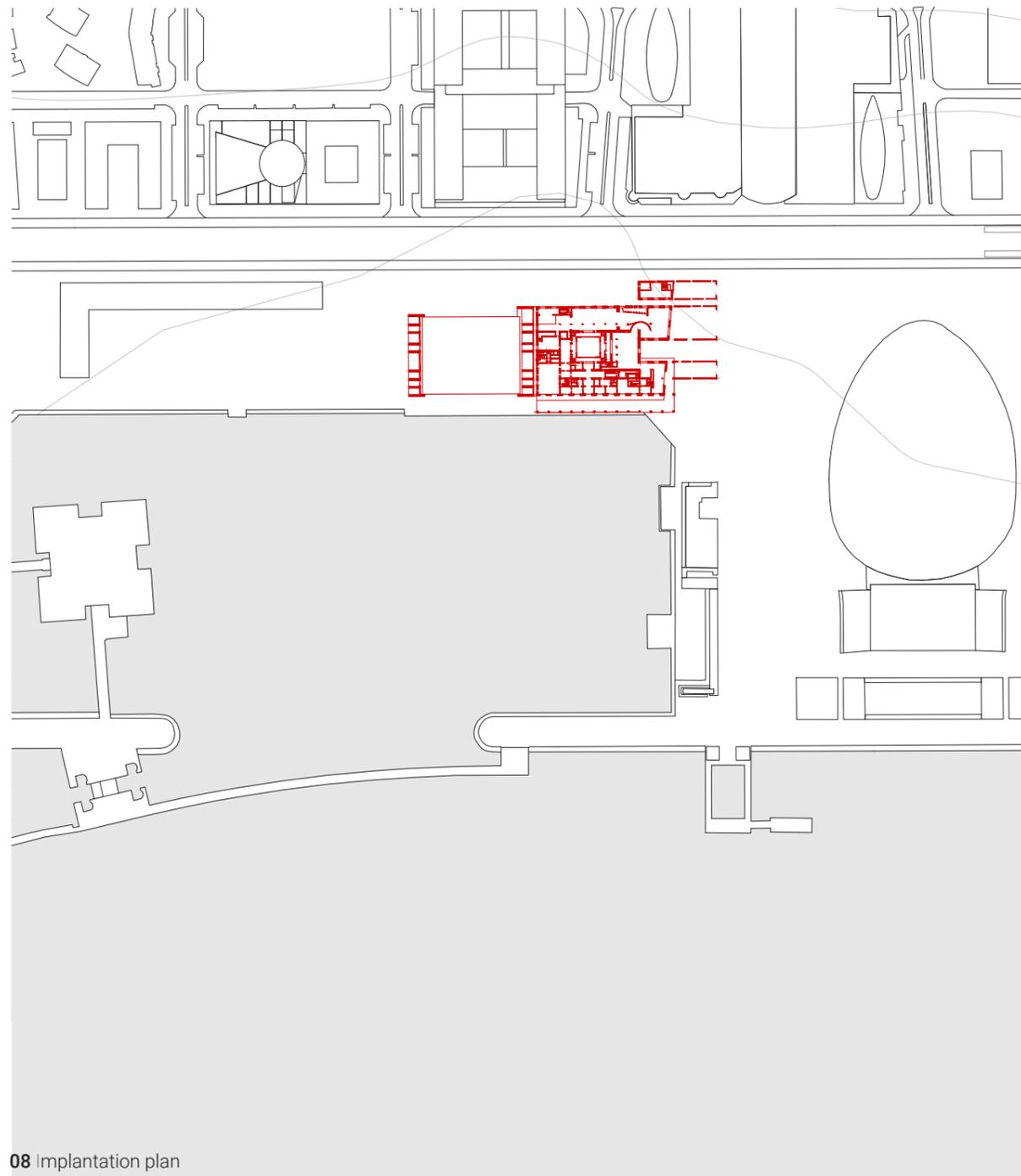
05 Old seaplane port of Lisbon, Arquivo CML (Artur João Goulart, 195-?)



06 Old port area of Lisbon, Arquivo CML (Homem à Máquina, 1994)



07 Pavilion construction, Arquivo CML (Homem à máquina, 1997)



08 Implantation plan

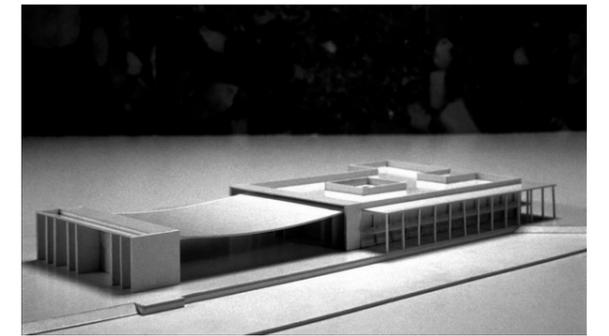
0 25 50 100 150 250 m



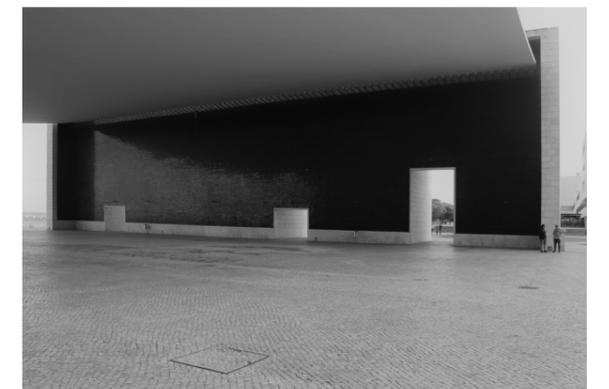
The square, under which a wide variety of public events take place, with approximate dimensions of 65x50m, is covered by a thin concrete shell, which the architect dared to call a sheet of paper resting on the two lateral volumes. This concrete shell, weighing approximately 1,500 tons, is supported by two buttresses, one at each end of the shell, pulled by steel cables, anchored to the aforementioned lateral porticos and then to the basement (Segadães Tavares, 2007).

The volumetry of the pavilion itself, with approximate dimensions of 90x60m, formed by two floors, overcomes the height of the buttresses in a sublime way, extending slightly over the body that sustains the canopy, creating a hierarchical differentiation in a subtle way between the two volumes. This volume is organized by a central patio that, in a way, refers to the cloisters of convents, in a very clear matrix of programmatic organization. The building also has an underground floor for car parking (Carvalho, 2006).

Structurally, the block of the pavilion rests on an underground floor in reinforced concrete, with a bottom slab in general softening and the top with foundation piles, due to the unstable terrain where it is located. The second floor is made of mixed structure, and the facades are made of high-strength concrete capable of resisting horizontal actions. The interior structure is composed of metallic beams and columns for resistance to vertical actions, which facilitated the organization of the exhibition inside the pavilion by Eduardo Souto de Moura for Expo '98 (Segadães Tavares, 2007).



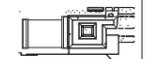
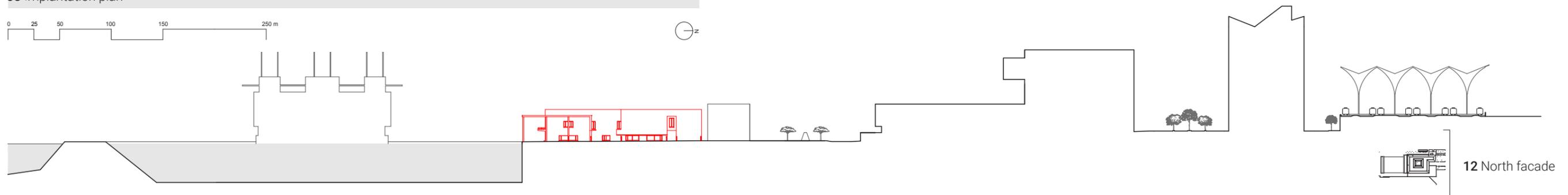
09 Project model, Expo '98 - Arquitecturas e Planos (Elza Rocha, s.d)



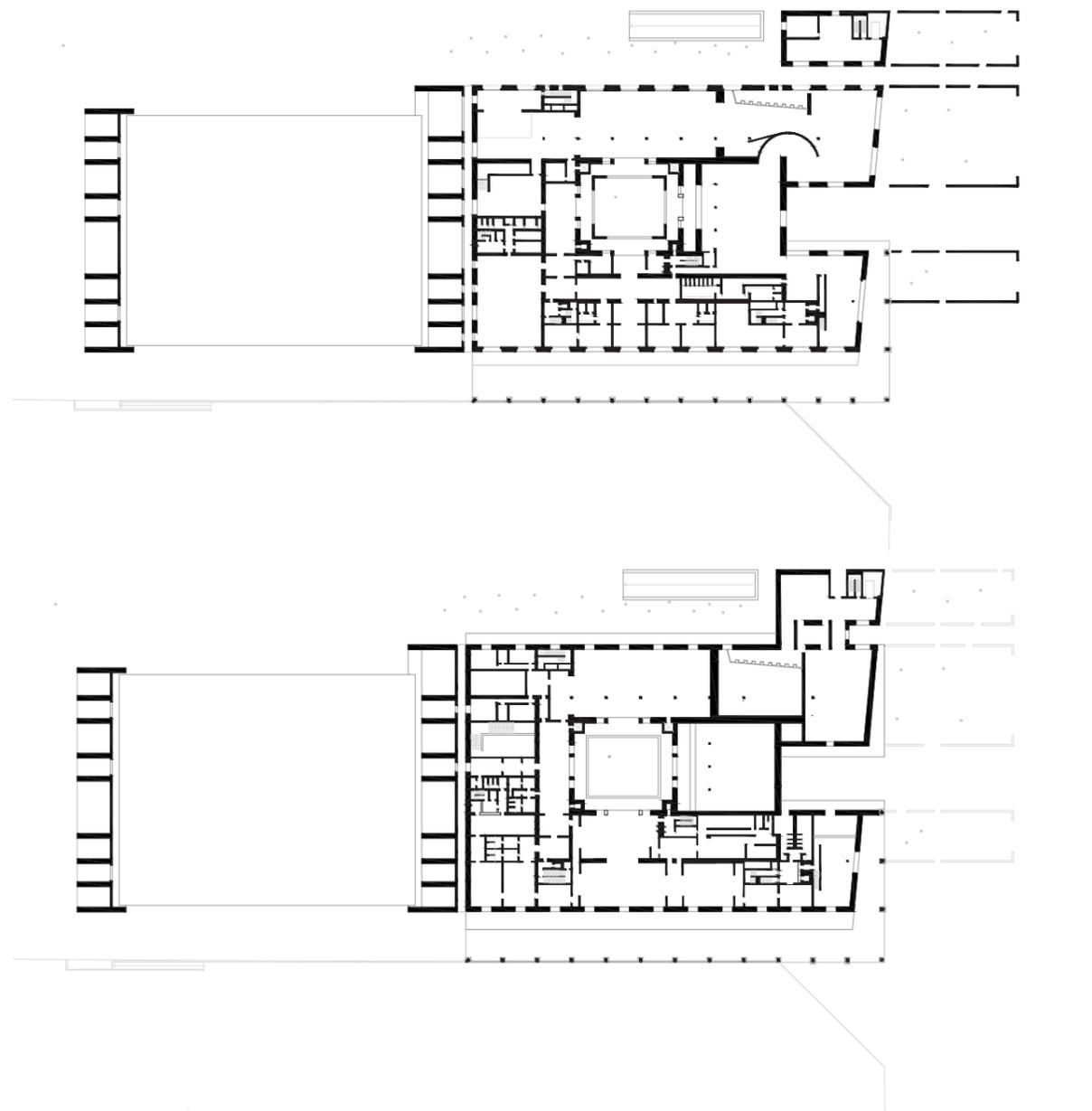
10 South buttress (Luis Filipe Ribeiro, 2019)



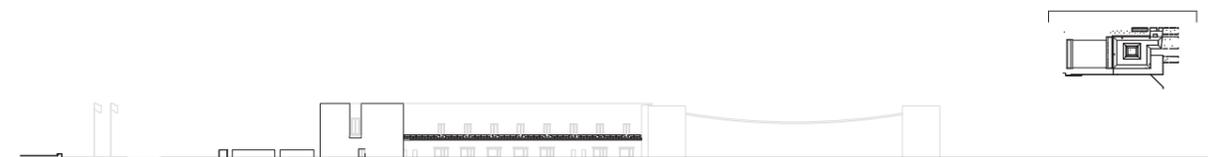
11 Gallery detail (Luis Filipe Ribeiro, 2019)



12 North facade



13 Ground and 1st floor



14 West facade

The route through the building begins at the entrance on the roof, where there is a space that serves as an atrium which guides the visitor to the most relevant interior space in the complex. Going to the upper floor, by staircase, the visitor finds another patio, more reserved for those who want to enjoy the restaurant space through a balcony, which is part of a gallery system, together with a sequence of pillars that support another roof near the edge of the old Olivais Dock to contemplate the river. This system of gallery with pillars refers to a rationalist logic used, for example, in the "Palazzo Degli Uffici" in the Eur Eur area in Rome by Geatano Minnucci (1939).

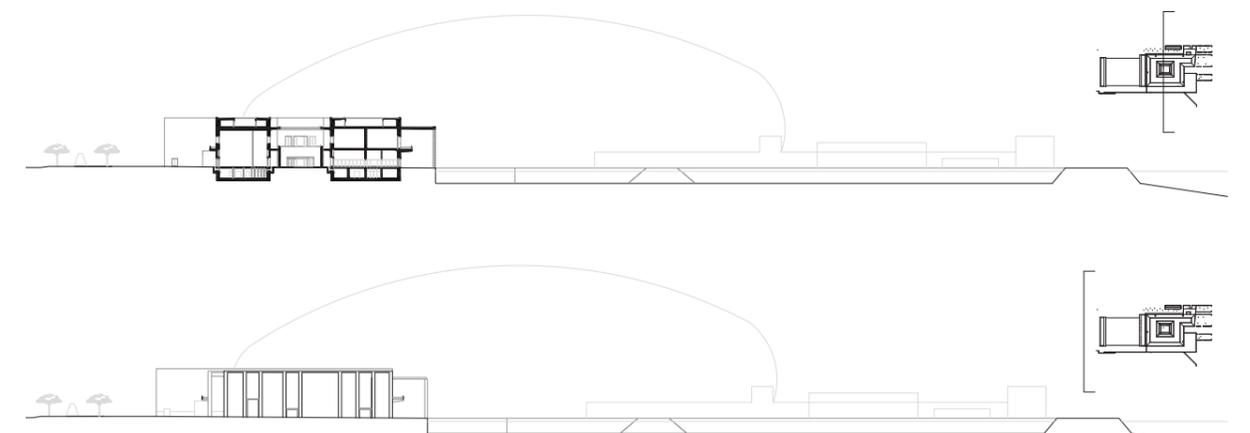
The plan of the northern facade is defined by the orthogonal predominance of the entire building. If, on the one hand, it reinforces the axis between the Olivais Dock and the Intermodal East Station, on the other hand, the walls, which seem to recreate small boxwood gardens from the gardens of manors and palaces, end up contradicting that same gesture (AA. VV., 1998). The north façade extends into a small semi-detached volume, reminiscent of the turrets of the Terreiro do Paço in Lisbon, through an underpass on the ground floor and gives access to the upper floor. The facade facing Alameda dos Oceanos, the simplest one, is marked by the rhythm of the windows revealing the more modest side of the whole pavilion.



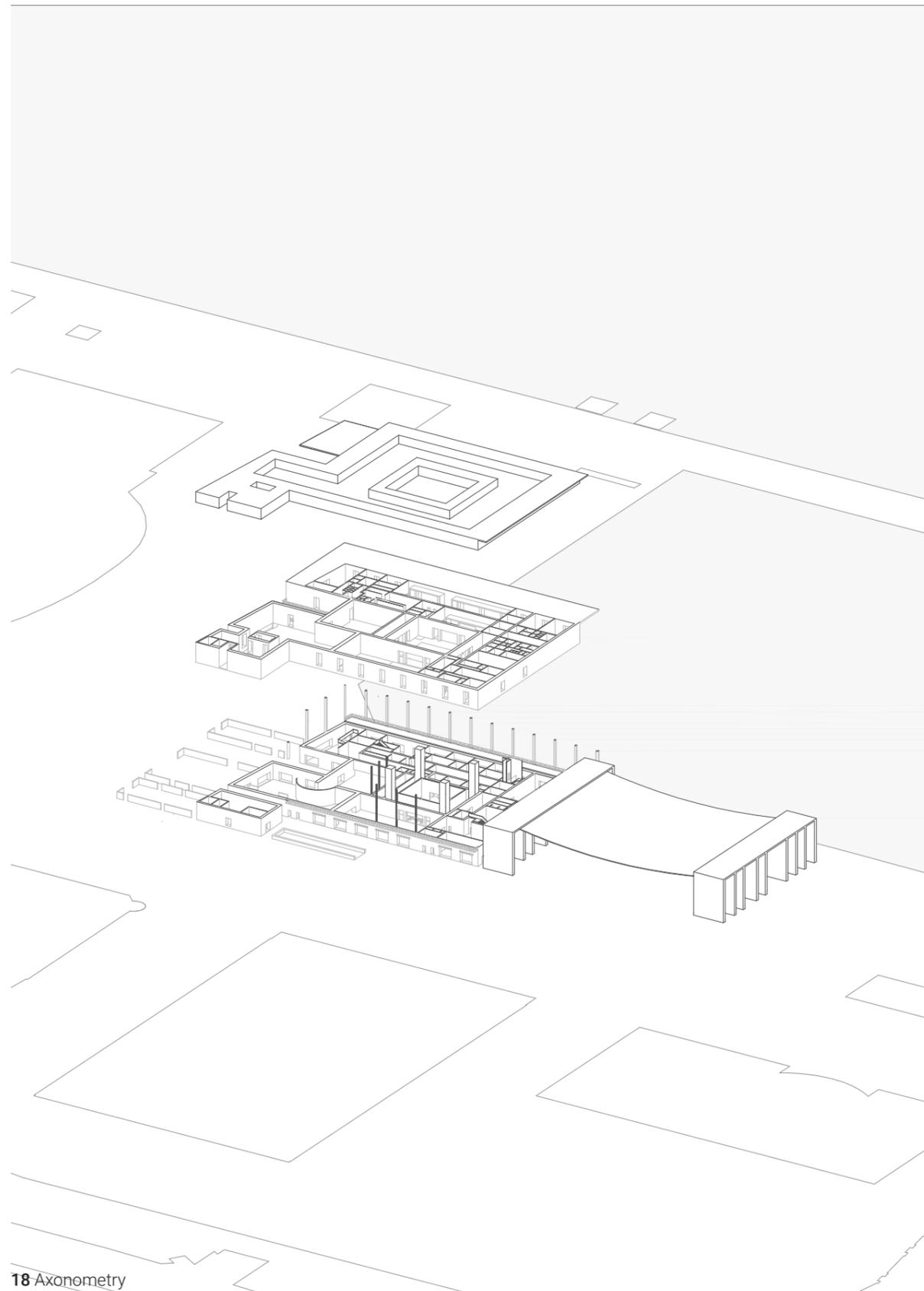
15 Covered square, (Luís Filipe Ribeiro, 2020)



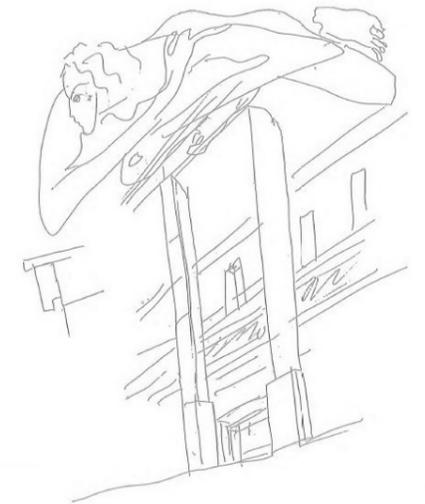
16 Coverage supported by tensioned steel cables (Luís Filipe Ribeiro, 2020)



17 Transversal section and south facade



18 Axonometry



19 Architect draw in Álvaro Siza e Eduardo Souto de Moura – Pavilhão de Portugal, Parque das nações



20 Entrance detail on Olivais Dock facade (Luís Filipe Ribeiro, 2020)

The building is characterized by its strong harmony between its proportions, a strongly marked rhythm by spans and pillars and by its materiality. The latter is characterized by the use of lioz stone and tiles manufactured by Viúva Lamego that reflect the light onto the covered plaza. Although it is a work of contemporary architecture, the building presents a varied panoply of elements that refer to a more classical architectural culture, regarding the porticos and rhythms of the windows their internal organization around a kind of cloister reminds us of a conventual or traditional architecture, vernacular or even of popular character, which is present in the other works of the architect (Carvalho, 2006).

Kenneth Frampton, in a monography on the Portuguese architect, refers to the more monumental scale of the Portugal Pavilion, where, according to the author, Siza Vieira brought together two imperial and antithetical images. Lines like those of Le Corbusier, Oscar Neymayer, Giuseppe Terrani, or even the program of a new monumentality, are present in this work of Siza Vieira. (Frampton, 2000).

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"I can't say what the significance of the hedge is, it will have many, I don't feel the need to justify its existence.  
Architecture is not like a pragmatic or explanatory text."

(Álvaro Siza Vieira s.d)



21 View of Olivais Dock, (Luís Filipe Ribeiro, 2020)

Integrated Master in Architecture at Iscte, Instituto Universitário de Lisboa.  
Final Architecture Project 2020-2021. Laboratory Lisbon and River.  
Team: Coordination: Teresa Madeira da Silva. Supervisors: Teresa Madeira da Silva, Caterina Di Giovanni, Pedro Marques Alves. Students: Bernardo Custódio, Carolina Alves da Silva, David Carvalho, Duarte Almeida, Francisco Quaresma, Joana Marques, Julia Shtefura, Luís Filipe Ribeiro, Mariana Rosa, Milton Perry, Nuno Almeida, Nuno Bernardes, Rodrigo Oliveira, Vilma Nico Ferreira.  
Department of Architecture and Urbanism, CRIA-Iscte, DINAMIA'CET-Iscte.