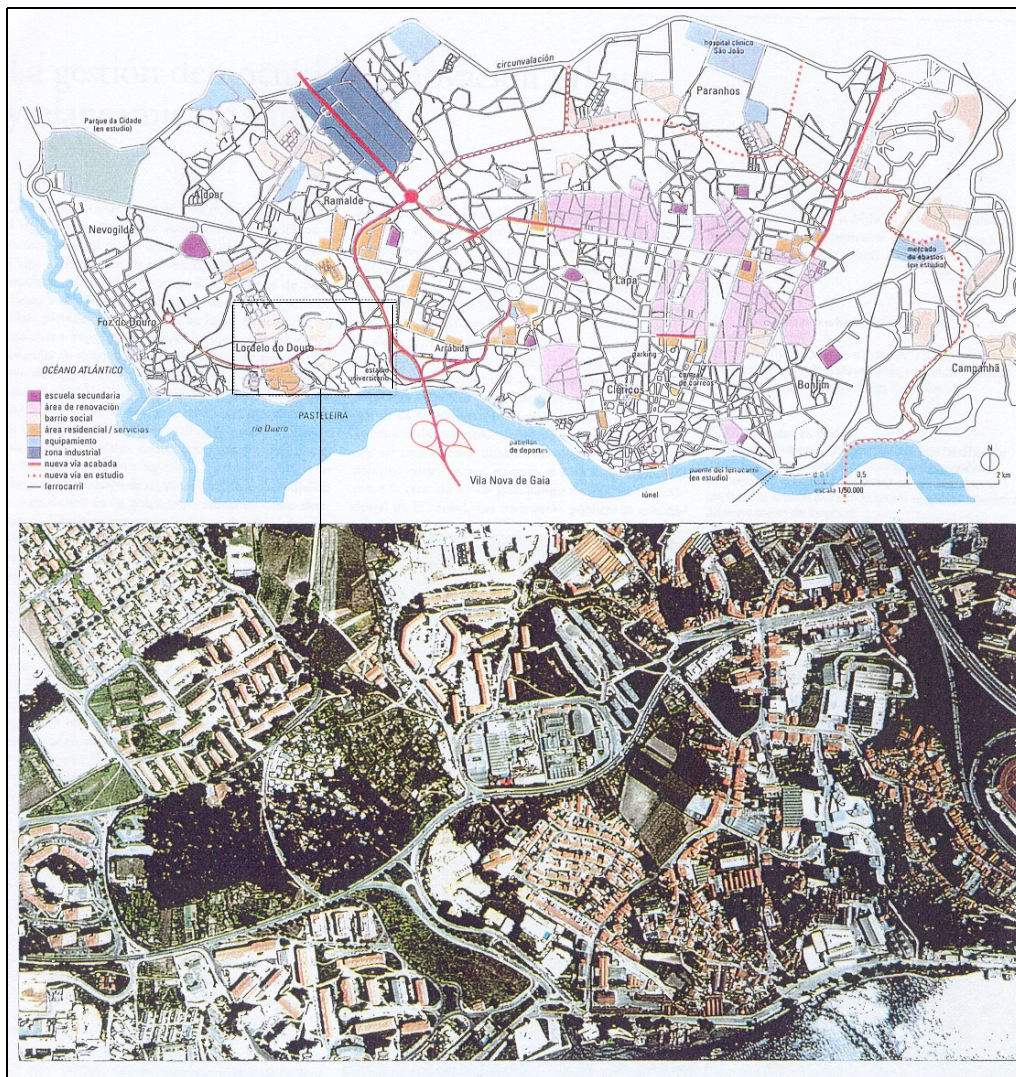


Oporto [Port. Porto].

Portuguese city and port on the Atlantic estuary of the River Douro. It flourished particularly from the 12th to the 14th centuries, and then in the 18th and 19th, and it retains many buildings from these eras. Most are built from local granites, which are grey—brown and rapidly darken in the damp, coastal climate. Ceramics were produced from the late 18th century (*see* §2 below), and the city is famous for its port wine.



1. HISTORY AND URBAN DEVELOPMENT.

Built on the plateau of the river's north bank, the city dominated communications between the coast and the interior, and the north and south from ancient times. The importance of Oporto on ocean routes is shown by archaeological finds that include Phoenician jars and amphorae, and pottery and glass with provenances ranging from ancient Gaul to the eastern Mediterranean. Originating as the pre-Roman fortified settlement of Cale (5th—4th century BC) on the hill of Pena Ventosa above the river, the town was strengthened and developed by the Romans (300 BC) in order to control the road that crossed the river. It was a Christian stronghold in the

Reconquest (11th century—1249) of Moorish areas; because of this, the county of Portucale gave the kingdom of Portugal its name.

The royal endowment that founded the ecclesiastical city in 1120 and the charter of privilege granted by Bishop Hugues in 1123 led to the construction of the Romanesque cathedral (A Sé), the nave pillars and barrel vaulting of which are incorporated into later work, and to the rebuilding of the city walls. A new wall was built by royal decree in 1334—76 (partly destr.), and this tripled the urban area by enclosing another hill to the west and the suburbs that had developed along the riverbank, where the mendicant orders had settled and built S. Francisco (1234; 18th-century main portal and interior; see fig.) and S. Domingos (1238; destr.). The first customs house (Alfândega; 1325; 17th-century additions; now Casa do Infante), controlled by the crown, was also built there; it consisted of warehouses and the residences of the royal officials, the Casa de Moeda and the Bolsa do Comércio (15th century). A Gothic cloister (decorated with glazed tiles (*azulejos*) in the 18th century) was added to the cathedral in the late 14th century. On the south bank the former convent of Nossa Senhora da Serra do Pilar (16th and 17th centuries) and its cloister, both possibly by Filippo Terzi, are centrally planned.

Development outside the walls began in the 17th century and was organized in the 18th in two distinct phases: the first was part of a programme of building Baroque churches and noblemen's houses, which was encouraged by the Church; the second was part of a national plan of expansion and economic development. The Baroque campaign is strongly Italianate, largely because it was planned by the Tuscan Nicolau Nasoni. He altered and decorated the cathedral and in addition to numerous palaces, he designed two buildings near the cathedral that gave the city its dramatic skyline: the oval S Pedro dos Clérigos Church (1731—c. 1750) and its tower (h. 75.6 m, 1757—63), and the former Episcopal Palace (from 1734). The expansion plan was linked to the economic prosperity brought by the port wine trade and was organized by the Companhia das Vinhas do Alto Douro, a commercial company holding a monopoly created by the central government. The plan was financed by a duty on wine and was conceived and executed by the Junta das Obras Públicas, headed by João de Almada e Melo ([see ALMADA \(1\)](#)). It transformed the enclosed area and created a new urban district along two axes, one northwards (the Rua Nova do Almada) and one westwards (Boavista). Public buildings (e.g. Relação Law Courts and Prison, 1764) and a policy controlling the appearance of the façades, and the type and scale of private buildings imposed a Neo-classical appearance on the developments. Palladianism was brought to Oporto by the large British trading community; the British Consul, JOHN [WHITEHEAD](#), designed the Factory House (completed 1790) and recommended the designs of John Carr of York for the Hospital de S. António (from 1769). [CARLOS LUIS FERREIRA AMARANTE](#) continued to use Neo-classicism in his designs for the city.

The Liberal Revolution of 1820 made possible a new economic policy that improved trade and led to the construction in 1842 of the Neo-classical Palácio da Bolsa (stock exchange, designed by Joaquim da Costa Lima Sampaio (*d. c.* 1830); see fig.) near the river and of the Nova Alfândega (1860). Oporto acquired more features characteristic of an industrial city in the late 19th century, such as traffic, the consolidation of industry, and iron structures, and these transformed its appearance. Industrial units and factories were concentrated in the eastern zone, serviced by the new railway (e.g. Campanhã Station, 1873), the Maria I Bridge (1877) by GUSTAV EIFFEL and the Luis I Bridge (1886) by Théophile Seyrig. This was related to a national programme of infrastructure development, which stimulated the building (1892—1908) of a new port, Leixões, to the north of the city. The same programme included the new central railway station, S. Bento (completed 1900), by the Marques da SILVA; its internal structure of iron and glass and its Beaux-Arts style began an important phase of building that lasted until the 1930s. This phase also saw the building of the Civic Centre, with the Municipal Palaces, created by the new municipal authority and based on the urban plan (1915—16) drawn up by Barry Parker (formerly of Parker & Unwin).

Development in the western zone of Oporto was consolidated in the late 20th century, facilitated by the new Arrábida road bridge (1962) designed by Edgar Cardoso (*b* 1913), which encouraged the emergence of a new centre for services and commerce around Boavista. The modern city, which contains several important museums (see PORTUGAL, §XIV), is surrounded by urban centres, including Vila Nova de Gaia to the south across the river, and Matosinhos, Maia, Valongo and Gondomar to the north.

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