

University of Salford

School of Construction and Property Management

Ph. D. Thesis

"Letter to Raul Lino"

**Cultural Identity in Portuguese Architecture
The "Inquérito" and the Architecture of its Protagonists in the 1960's**

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University of Salford- 2001**

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COVER – Remains of the inquérito: Zona 5 – Beja, Mértola, A da Gorda

“Letter to Raul Lino”

Cultural Identity in the Portuguese Architecture The INQUÉRITO and the Architecture of its Protagonists in the 1960's

Abstract

Cultural identity is an issue that has concerned Portuguese artistic thought in a subliminal way ever since the end of the XIX century, with influences in architecture. Raul Lino, at the beginning of the last Century, was one of those who tried in a conscious manner, to tackle this problem both at the practical and theoretical level. Nevertheless, he never lived to see the real meaning of his proposal fully understood, not even after the retrospective of his work in the 1970 Exhibition in Lisbon.

The intention behind this “Letter” is to give continuity to the perspective first formulated by him, starting from the analysis of one of the most significant accomplishments in the history of the Portuguese architecture, the INQUÉRITO into vernacular architecture.

Having guaranteed the importance of cultural identity versus architecture as the driving force of the research, via the testimonies given by a host of relevant personalities in Portuguese cultural life, and evaluated the antecedents and convergences of the identity issue, the research field was defined as well as the methodology. This is based on a qualitative model which rendered the investigation viable, enabling the echoes of the INQUÉRITO to be appreciated in the architecture of the 1960s.

The INQUÉRITO is therefore the subject of analysis and evaluation, as an instrument of research into the unique Portuguese vernacular architecture. The erudite architecture of its “protagonists” is also evaluated using similar criteria to assess the concerns with identity issue, mostly of a qualitative nature, as a corollary to the sensitivity side of the same issue.

Finally, the importance of the identity perspective gave rise to an attempt at projecting the findings onto the teaching of architecture, so as to improve on the necessary humanization of relationships between real places and all their actors.

Chapter 1 - Overview

The purpose of this chapter, is to make explicit, in generic terms, the lay out of the exposition, clarifying at the same time the concept of cultural identity, as the main background, and the research opportunity it represents. Chapter I it is composed of three sections: 1.1 - Introduction , 1.2 - Preliminary Notes & 1.3 –The Importance of Cultural Identity. The first is divided into two sub-sections, 1.1.1 Main Proposals, to clarify the objectives of the research and 1.1.2 – Structure of the Thesis, exposing how the dissertation is to be developed. On section 1.2 – Preliminary Notes: The concept of Identity, tries to evaluate this concept both at an abstract and at disciplinary level. Finally in 1.3 – The importance of Cultural Identity versus Architecture, presents an approach to this matter through testimonies of several Portuguese personalities of different cultural fields.

1.1 Introduction

1.1.1 Main Proposals

The cultural identity issue has concerned the Portuguese intelligentsia, even if intermittently and in a way which has not always been clearly formulated, ever since the XIX century, and this was naturally reflected in the architecture.

One of the most significant moments in the search for identity was the INQUÉRITO¹ into Portuguese Vernacular Architecture that took place in 1955 during the time when Modern Architecture was striving to establish itself more firmly in Portugal (in the 1950s).

So, the aim of this study is to assess the real dimension of this accomplishment – the INQUÉRITO into Portuguese vernacular architecture – within the domain of cultural identity and its repercussions on the architecture of the 60s, that is, of all its protagonists who, in a more or less directly elaborate fashion, came to echo it. Moreover, at a time when the identity issue, especially in architecture, becomes increasingly debated, it seems fitting to infer the consequences of that occasion, by way of conclusion, for the improvement of the teaching of the discipline of architecture.

In synthesis the main objectives are to:

- Evaluate the importance of the cultural identity matter in Portuguese Architecture
- Review the INQUÉRITO into Portuguese architecture as an expression of cultural identity, as well as its antecedents, people involved, scope of research, methods and outcomes.
- Identify the main features of Portuguese vernacular architecture
- Evaluate the influences of the INQUÉRITO in to the Portuguese architecture of the 1960's
- Consider how the identity subject could improve the quality of Portuguese architecture in future having in mind the teaching of architecture.

¹ Note on the translation: The INQUÉRITO was a survey into vernacular architecture that was carried out in Portugal in 1955. To avoid confusion with other surveys mentioned in the text it will henceforth be referred to quite simply as INQUÉRITO.

1.1.2 Structure of the Thesis

Since the present investigation develops within an ambience in which identity in its most abstract meaning is always present, a preliminary clarification of the concept is in order in **Chapter 1** to anticipate eventual difficulties concerning its definition. Thus in **1.2 Preliminary Notes – The Concept of Identity**, the latter is discussed in its more abstract, conceptual aspect as well as within the perspective of the academic discipline of architecture.

Having clarified the concept it becomes necessary to evaluate the relevance of the subject matter of the present dissertation to the Portuguese cultural environment, especially to architecture. **1.3 – The Importance of Architecture Versus Cultural Identity** deals with this problem. It is a synthesis and systematisation of the ideas and concepts of testimonies presented on the issue of cultural identity and its relation to Portuguese architecture. These testimonies were created through interviews with academics and intellectuals who, on evaluating the issue, contributed towards setting this investigation into perspective, not only by clarifying concepts but also by raising questions which justify some of the options taken up.

The aim of **Chapter 2 – Antecedents and Convergence in the Identity Issue** is to reconstruct an historical framework in which the identity issue can be placed. Starting off with the more general aspects and then moving onto the more specific ones related to the discipline of architecture, it is possible to assess the extent to which this issue has preoccupied Portuguese intellectuals and architects ever since the XIX century. This approach further clarifies the relevance of the subject matter as well as the position adopted towards the INQUÉRITO and those who carried it out.

Although the scope of the investigation and its methodology have been implicitly considered in the previous chapters, **Chapter 3 - Delineating the Research Field and Methodology** offers a more detailed account of it. The aim is to define the limits of the investigation and the methodology adopted. In other words it details the structure and sequential development of the current work.

Chapter 4 – The INQUÉRITO into Vernacular Architecture is made up of three sections: **4.1 Vernacular Architecture: The Scope of the Definition** deals with the ambit of the concept of vernacular architecture; **4.2 Questions which led to the Realisation of the INQUÉRITO** discusses the problems raised by the INQUÉRITO itself. This section is further divided into five sub-sections: **4.2.1 Keil Amaral and the Making up of the INQUÉRITO** and **4.2.2 Rendering the INQUÉRITO Viable** deal with aspects related to the genesis of the latter; **4.2.3 Regional or Vernacular Architecture?**, **4.2.4 The Structure of the Survey** and **4.2.5 The Perspective of the INQUÉRITO** offer an understanding of the approach, the structure and the position adopted by the INQUÉRITO respectively.

This chapter ends in section **4.3 Zones within the INQUÉRITO**, an analysis of the most outstanding characteristics revealed by the samples surveyed, and is further divided into four sub-sections: **4.3.1 Summary Data Sheets and Zonal Analysis**; **4.3.2 Remains of the INQUÉRITO**; **4.3.3 The re-examination of the INQUÉRITO focused on Zone 4** and **4.3.4 Features of Portuguese Vernacular Architecture**.

Chapter 5 – The Architecture of the Protagonists of the INQUÉRITO is an analysis of architecture in the 1960s in terms of the identity issue, that is, the projects and works of the architects involved in the INQUÉRITO and of those who echoed its findings throughout the country, from North to South. This chapter comprises three sections: **5.1 External Influences**, where such influences are scrutinised; **5.2 Summary Data Sheets of the Buildings** a synthesis and systematisation of the selected works and **5.3 Echoes of the INQUÉRITO** analysing the work of its protagonists. This section is divided into five sub-sections. **5.3.1 Grading Influences to Sensitivity to the INQUÉRITO** where a gradient of the sensitivity to the INQUÉRITO is proposed in terms of the extent to which its proposals were incorporated into the presently analysed works of the various protagonists. **5.3.2 The Teams Involved in the INQUÉRITO**, **5.3.2 The Direction of the SNA** and **5.3.4.Others Protagonists** based on the analysis of the previous sub-section, the works of those who carried out the INQUÉRITO is re-assessed. **5.3.5 Final Comments** is a general appraisal of the repercussion of all these influences and of the identity problem.

The Chapter 6 – The Identity Perspective in the Teaching of Architecture attempts to present the research, an approach to architecture focusing on identity, to the teaching of architecture. Based on this concept, which touches on the very essence of vernacular architecture, some ideas regarding the structure of the academic discipline of Design are considered. This aim at improving this area in the sense of relating it to the other disciplines and even more so, to other entities involved in accomplishing projects. This should enable the teaching of architecture to become more closely involved in the cultural reality of different places, which is essential to the improvement of “Architecture” and consequently to the quality of life.

Finally, in **Chapter 7 – Conclusion**, with three section, **7.1 – Critical Review**, **7.2 – Main Conclusions & 7.3 – On Raul Lino and Others**, will be made a general review of all the work done and of its main out comes , ending with a reference to the personality who inspired the research.

1.2 Preliminary Notes: The Concept of Identity

1.2.1 In an Abstract and Conceptual Sense

The entirety of the work to be developed here will refer to the concept of identity, i.e. that which is identical. It is therefore paramount to clarify the concept as a lexical item and as a mental construct which is projected to the professional level and whose amplitude and precision is worth noting. Consequently it seems necessary to become acquainted with the origin of the word, that is, its etymological sense, so as to provide a clearer reference to the research aims. Etymologically 'identity' is derived as an adjective from the Latin *IDEM*, which means *the same, also, at the same time*, to which a further meaning can be added, *meaning the same*, as in the case of the word *IDENTICUS*, which already existed in the XIX century².

On the other hand, the word can also be viewed, not as a lexical item, but as a mental construct. Indeed if *IDENTITY* means similarity, it can only refer to a multiple existence, for something cannot be similar to itself. It follows that similarity within a given multiplicity is required, although this does not imply that similarity turns into equality. This is a different interpretation from that given in the postulate, or 'Identity Principle' expressed by the proposition *A is A*. In reality no two objects are equal, because if this were the case they would constitute merely two names representing one and the same object³.

However, if in daily usage equality-identity does not exist in absolute terms, since it cannot refer to one only object, but to more than one, related to one another, then objects have to be different in order to be compared. Nevertheless, these differences must refer to a set of similarities; otherwise the comparison would be meaningless and fortuitous. Thus *IDENTITY* in the sense which interests us, and which shall be applied, is substantive and defines the plural property of that which is present in itself and in the other, simultaneously.

The mathematical sense of the term is not explored further as its definition is close to the etymological one, for when two or more entities are identical they are said to be the same thing.

Thus the idea of *IDENTITY*, meaning a given property shared by two or more objects, has also to refer to a definite point in time and space, since any two objects may have properties which do not refer to the same point in time, nor to the same space (*QUALITATIVE IDENTITY*), or on the contrary, they may have properties which refer to one and the same object which have two different names. (*NUMERIC IDENTITY*)⁴

So, when there is a search for similarities in different points in time and space, one must be conscious of the fact that one is dealing with things that are not equal, but whose differences are conferred through an identical reference, that is, the same (*IDEM*). Moreover, this reference which constitutes *IDENTITY* with substantive properties is also in constant mutation – as a result of its spatial-temporal relationship. A relationship

². Machado, J Pedro . (1956) . Dicionário Etimológico . Lisbon: Confluência

³ . Encyclopaedia Britannica (1950) . 1900; Vol. 12;70. Chicago, London & Toronto: Enciclopedia Britannica Lt

⁴ . Grande Enciclopédia Portuguesa e Brasileira . Lisboa & Rio de Janeiro:Editorial Enciclopédia Lda

of identity is thus constituted in which the addition of differences to similarities guarantees a genuine IDENTITY.

In the present case identity is focused from the perspective of ARCHITECTURE, with the adscript reference of its being PORTUGUESE. The upshot is that it immediately circumscribes a territory with its own characteristics and set of circumstances as defined in the course of time. Without such clarification one would be confronted with a vague concept and would lose sight of the extension of the complex resemblance system, which is based on similarities and differences related in space and time and which constitutes the domain of the present discussion.

1.2.2 In the Disciplinary Field of architecture

The transference of the concept to the disciplinary field acquires a degree of materialisation that naturally lends further objectivity to the concepts defined above. Still a considerable degree of amplitude and imprecision is maintained, since PORTUGUESE ARCHITECTURE covers all that has always existed up to the present and that may extend further into the near future.

Moreover, it is a pragmatic response which concretely materialises the possibilities of a given usage which results from a specific programme. In the most generic sense of the word, this includes functional, economic and constructive usage, this occurs in a particular place and historic moment. Hence the need to determine the time span in which it occurs. This set of categories remains open for later development in this work. Finally, one further clarification: Why add 'cultural' to 'Portuguese' and 'Identity'? Because in so doing a set of 'circumstances' which intertwine with architecture is collated, circumstances without which the latter would be less than a painting on the sands of a desert.

So, IDENTITY IN PORTUGUESE ARCHITECTURE acquires yet another component, which brings all the conditions, of its various manifestations to the forefront without compromising the 'air of familiarity' that this identity prefigures. That is why CULTURAL IDENTITY IN PORTUGUESE ARCHITECTURE of a given period was chosen as the framework for the proposed course of our investigation. Even then, our objective is still indefinite, or in the words of Raul Lino, "*The subject which I am going to discuss is elusive and its concepts will not be caught in the net of direct and clearly defined observation.*"⁵

Many architects have approached this subject, a research topic in itself that shall be considered later. They all assume that tradition is what ultimately lends identity to a set of similarities which spring to the surface against the backdrop of differences. In other words, what modernity thinks and proposes does not antagonise tradition. The latter draws from a pool of experiences and methodologies whose transmission is indispensable. All the geographical, typological, material, symbolic, religious and profane references contribute towards the co-substantiation of the cultural continuum of regional idiosyncrasies.

⁵ Lino, Raul. (1937). *Auriverde Jornada*, Lisbon Portugal: Editora Valentin de Carvalho. (pg. 168)

Raul Lino defines what he means by tradition in architecture quite simply and it may be used as a synthesis of what has been said so far, *“Tradition is in itself the experience, which results from the experience of generations.”*⁶ This means the maintenance of a framework of references, which has been configured by the experience of generations and whose residue is itself subject to the contributions of later generations. This is identity, therefore tradition is experience in the course of time, and cannot relate only to the past. Hence the legacy of the past, *“...(the) legacy of love, struggle, the drama of life, dignity, originality – above all, of the power to perform. It is never the imitation of the past.”*⁷

António Quadros stresses the impossibility of the ‘past-present antinomy’ since *“...time is the distinctive factor which sets the tone of spatiality to the various (architectural) manifestations...in a given historical moment, ...(but) it is not less certain that this tone cannot annul the coexistence within this historical moment of works of art which, obeying certain aesthetic concepts that are subject to multiple interpretations, distinguish themselves in both their creative content and form from other works of art which are thousands of creative years away from them.”*⁸

This distinction that past and present traditions are contained within themselves, and the present is always turning into past, gives rise to the differentiation to which time sets the tone, while simultaneously remaining within the bounds of what is similar, recognisable and identical.

Another view of tradition which is in line with the above mentioned concepts of identity, is that of António de Freitas, who on quoting the architect Gakugi Yamamoto states the following, *“What we call tradition, in general, goes on exhibiting common properties throughout the vicissitudes of all the various eras, each one of them with their different and specific character. It is because of such properties that (identity) has to be kept alive, in common with what will serve and adapt to future times. For this reason, when we talk of tradition in architecture, we do not mean the accumulation of various architectural forms, fixed to a certain period of time, rather, we are contemplating something which is universal and common, which exists in the form of a function (the creative process of architecture) that is the combination of variants suited to the conditions of each period.”*⁹

It is important to reiterate the phrase *“...something which is universal and common, which exists in the form... of a function that is the combination of variants suited to the conditions of each period.”* because this is in line with what has been previously pointed out regarding the concept of identity in architecture.

It must also be added that it is through the ‘tradition-evolution binomial’ that, in the case of architecture, the opposite view leads to the absurd negation of any reference whatsoever to this domain – trailing the path of aesthetic purism and its sterility, or to its opposite,

⁶ Lino, Raul. (1957). *Arquitectura, Paisagem e a Vida. Conferência realizada na Sociedade de Geografia de Lisboa*. Lisbon: Portugal

⁷ Bonito, Mário. (1948). *Regionalismo e Tradição – I Congresso nacional de Arquitectura – Relatório da Comissão Executiva: Teses*. Lisbon, Portugal: Sindicato Nacional dos Arquitectos. (pg. 42-51)

⁸ Quadros, António. (1954) *Introdução a uma Estética Existencial*. Lisbon, Portugal: Portugália Editora, (pg. 122)

⁹ Freitas, António. (1959). *Tradicionalismo e Revolução. Arquitectura*. October (pg.37)

tasteless formalistic games which represent the mediocrity of certain caricatures of some icons of a more popular flavour.

Nuno Portas bombastically radicalises the issue regarding the way in which, in the Portuguese case, tradition and by extension identity has been understood in the XX century: “...XX century ideology is always the refusal of tradition. It follows that any attitude which does not amount to its refusal is immediately frowned upon as suspicious and less elegant for the architect who has to project it. The latter feels much more comfortable with ideas that come from abroad, with what he learned in the circuit of international ideas than with what the place and tradition (to which he belongs) has to offer, because that is suspicious. It is suspected of being traditionalist, reactionary, part of a whole set of trends with defamatory ideological contours.”¹⁰

It is therefore possible to conclude this introduction to the concept in the discipline of architecture by paraphrasing Rui Mário Gonçalves and say that “Only updated creativity can understand the past and overtake generations...”¹¹ and give continuity to an identity.

¹⁰ Silva, Augusto Santos et al. (1992): Existe uma Cultura Portuguesa? O Porto Portugal: . Sociedade Portuguesa de Etnologia e Antropologia. (pg54)

¹¹ Gonçalves, Rui Mário (1982) Artes Plásticas, Novo Espírito Criativo, A Arte em Portugal – Anos 40. Lisbon, Portugal: Catálogo da Exposição da Fundação Calouste Gulbenkian, vol.6 (pg. 49)

1.3 The Importance of Cultural Identity versus Architecture

The treatment of any subject can be seen independently of its relevance and may justify itself purely in terms of disciplinary coherence. However the subject proposed for this research evolves around the subject matter, the cultural identity of Portuguese architecture, which constitutes not only a part of its object but also engulfs the very environment from which it depends in the larger picture whether it be in the past, present or future.

Therefore the discussion of the core subject from which the theme of this work projected, while stressing its relevance, is indeed essential for its development and consolidation. On the other hand, if the ulterior objective of this work is related to architecture, the fact that the latter is in itself a fusion of different cultural elements entails the need for becoming acquainted with such related areas. As a result, as far as the theoretical model is concerned, the discussion must not be restricted to the discipline alone.

With this in mind, a host of personalities¹² who are particularly relevant to the cultural life of Portugal were contacted. They were asked questions which would help contextualize and clarify this research and its relevance from both the cultural and the disciplinary point of view. The areas in which these academics and intellectuals operate are, besides Architecture (the architects involved in the INQUÉRITO and architecture critics) History, Sculpture and Music. Despite their specificity, the reason for choosing these first three disciplines is self-evident enough. However, the choice of music is a little less obvious and therefore requires further explanation. Music is a means of communication which, despite its spatiality essentially relies on sounds and this distinguishes it from the more material means deployed in architecture. However, time is essential for the fruition of either form of expression, despite the precariousness of the former, which is also true of space although perhaps to a lesser extent. Therefore as a temporal phenomenon both display very similar characteristics such as rhythm, fullness and emptiness, crescendos and silence, the colour of timbres and the texture of materials as well as the tranquillity of forms and the serenity of the piano. In sum, the similarity extends even into the poetics and the analogy of their compositional structure. So the reasons underlying the decision to include a personality who is active in music is one of a structural and conceptual nature. Moreover, music is subject to the same identity problems as any other artistic means of expression.

A script was prepared for the interview¹³ in the shape of a questionnaire which enumerated a set of questions focusing on the object of this research. Nevertheless, it was made clear to the interviewees that the questions upon which they were being asked to reflect were open to whichever other contribution they deemed relevant. Given the nature of the subject as well as the open-endedness of the interviews it is not possible to summarise all their commentaries into one matrix. However the quantity and quality of

¹²Art Critics and historians: Alexandre Alves Costa, José Augusto França, Maria Calado, Michel Toussaint, Pedro Vieira de Almeida; Sculptors: Virgílio Domingues; Musicologists: Mário Vieira de Carvalho; Architects involved in the INQUÉRITO: Fernando Távora (Zone 1), Nuno Teotónio Pereira, Silva Dias (Zone 4), Alfredo Marçalo Mata Antunes (Zone 5), Pires Martins and Celestino de Castro (Zone 6); Architects connected to the SNA (Sindicato Nacional dos Arquitectos) at the time of the INQUÉRITO: Manuel Mendes Tainha.

¹³Appendix I – Testimonies (pg. 2)

the ideas put forth demand that they be organised into subjects. This provides for a better understanding of the ideas on the subject produced by the interviewees, regardless of their scientific or professional background.

The topics selected to illustrate the point are the result of subjects approached in the testimonies, as listed below, and necessarily refer to the main issue under investigation – that is, identity versus Portuguese architecture. It starts off with the more abstract aspects and then moves on to the more objective ones, specifically related to the subject of this thesis: the INQUÉRITO into vernacular architecture in Portugal and the architecture of its protagonists in the 1960s ¹⁴ .

- I. Relevance of the Subject Matter
- II. Cultural Identity as an Abstract Concept
- III. The Importance of Time Delimitation in the Treatment of the Subject Matter
- IV. Tradition at the Root of Identity
- V. Heritage and Identity
- VI. Identity and Globalisation
- VII. Cultural Identity in Terms of Region-Country-Nation
- VIII. Identity as Focused from Specific Cultural Activities
- IX. Raul Lino
- X. Contextualisation of Portuguese Architecture
- XI. The INQUÉRITO and Portuguese Modern Architecture
- XII. Features for the Identity of Portuguese Architecture

According to the topics listed above a synthesis of each interview follows presently. The aim is to highlight the essential aspects to which they refer by quoting from the actual interview whenever it was deemed necessary for further clarification of the ideas conveyed. However, given the nature of the subject matter the interrelation between certain parts is inevitable.

It should be noted that given the individual availability of these experts some interviews could only take place when this research was already quite advanced. This enabled the tackling of certain aspects related to the development of ongoing research. Consequently, the ideas elaborated in the interviews respond not only to the objects outlined above, but may also be used as reference in later chapters.

¹⁴ Every testimony is in itself noteworthy.

I. Relevance of the Portuguese Architecture Identity

The subject matter is considered to be relevant, even though it is necessary to set temporal limits to it in order to analyse a specific case of identity. This is the view José Augusto França (historian) and as he puts it, “...*One must also ask whether the selected subject matter was more relevant in the recent past than it is nowadays. On the contrary, it is even more important nowadays than it has been in the last fifty years.*”¹⁵

In the same way, Pedro Vieira de Almeida (architect, historian and art critic) stresses that it is essential to contribute to the interpretation of Portuguese architectural identity, albeit partially, since, “... *The notion that the identity of Portuguese architecture is a construct makes it useful to pursue the issue further and in depth, from a fixed perspective, so that, even if only partially, one may contribute to an interpretation of the problem...*” He also notes that the importance of identity and its relation to form “...*lies in the fact that the idea of identity is becoming increasingly important, regardless of whether or not other issues related to form may be of equal importance.*”¹⁶

As far as the interest in the identity issue and its manifestation in architecture is concerned Fernando Távora (architect) states that, “...*There is no doubt that nowadays there is evidence of an interest in identity...people often ask me... for example, how were window frames made, how was the roof made, how was colour used, how was paint manufactured and how were they used, etc. Therefore this sentiment does exist.*” However he recognises that it is not possible to claim that “...*the idea of identity, from an investigative point of view, is sufficiently developed among us to assess whether or not it exists or even whether it is a necessary concept in terms of professional usage.*”¹⁷

II. Identity as an Abstract Concept

José Augusto França considers that Identity can be manifested more or less evidently in works of art and, naturally, the same applies to architecture. Moreover, Pedro Vieira de Almeida asserts that, “...*The great number of questions raised in ‘defining research fields’¹⁸ shows the diversity of elements which occur in the characterisation of the smallest identity factor.*”¹⁹ He also claims that identity is a fleeting and unassailable entity, “...*for if we freeze it we will be confronted with a cadaver. We must therefore be beware of the fact that it is unassailable. Pressing the point, we might say that it is possible to determine some aspects of identity while bearing in mind that they are by no means all the elements involved.*”²⁰

So, its study, even in the case of the architecture of a defined period in time, regardless of the increments which it is constantly receiving, and our knowledge that it is always distorted by the point in time from which it is focused, contributes to a further understanding, despite our awareness that some elements will always remain left out. “*In this respect, the understanding of any one factor contributes towards the*

¹⁵ - op. ct. – França, (pg. 17)

¹⁶ - Idem – Almeida, (pg.11)

¹⁷ - Idem - Távora, (pg, 61)

¹⁸ - In the interview a diagram of an earlier phase of research, the “*Defining Research Fields*” outline, was shown.

¹⁹ - Appendix I – Almeida (pg. 10)

²⁰ - Idem – Almeida (pg. 11)

understanding of an entire constellation, which superimposes itself on the edifice of the identity of all Portuguese architectures, such as literary, formal and philosophical schools, etc.”²¹

Mário Vieira de Carvalho (musicologist) also approaches the topic saying that, “...*The problem (of identity) becomes more complex in the sense that it seems to be placed...that is, in a situation such as the European one, in which after a certain point art gains an autonomy as a defined field. It acquires a sense of inward reflection and a degree of autonomy in relation to symbolic and traditional issues, so that it becomes somewhat internationalised. In music this is very evident, and I believe the same holds for architecture.*”²²

He then adds that, “...*this tendency towards internationalisation which is the result of the aesthetic autonomy one finds in Europe, the result of the increasing autonomy of the arts after a certain moment. Consider the abstract paradigms which appear to be somewhat contextualised – for instance, take the case of Vienna, which is accepted as a universal form, as a paradigm of modern European music.*”

But... “*Even when we take into account manifestations we see as traditional or, as they say, popular – regardless of the debate over what popular means – we know that there are always intercultural processes of assimilation. No culture is pure, therefore there are always external influences which are subsequently assimilated, adapted and adopted.*”²³

According to Fernando Távora the identity issue is only ever considered, “*when there is a certain need to redefine concepts an effort is made to verify what is adequate and what is inadequate about them, what could have been done or what might be done. It is quite possible to argue that this is useless, however, it is this very effort which is largely responsible for what we know as Modern Art.*”²⁴ However, he still thinks that a causal link between quality and identity cannot be established. “*All of this... it is necessary... to take into account, if only to correct and modify. This does not imply that addressing the identity question brings about solutions of a qualitative nature, which could allow one to say: that is how it must be. Because, on the contrary, if such analysis were to be made one might be led to conclude that the identity question is indeed terrible.*”²⁵

III. The Importance of Temporal Delimitation in the Treatment of the Subject Matter

José Augusto França underlines the importance of knowing the period to which a given identity refers in order to assess it.

²¹ - Idem

²² - Idem – Carvalho, (pg. 40)

²³ - Idem –(pg. 42)

²⁴ - Idem – Távora, (pg. 59)

²⁵ - Idem (pg. 61)

Indeed, for Manuel Tainha (architect) the identity problem has to do with the period over which one reflects. Especially nowadays when changes take place very swiftly in comparison with the past when historical time seemed to move at a considerably slower pace. This swiftness makes it difficult to recognise an identity. He says: *“Identity is not a fixed place that can be defined once and for all, rather it is a process which is not free of changes and transformations. The thing is that in the past transformational processes... with no abrupt changes, with trajectories that allowed us to perceive a sense of continuity, at least apparently, were taken to mean identity.”*²⁶

IV. Tradition at the Root of Identity

The formation and enrichment of identity is obtained through an ongoing dialogue with local traditions, as well as with impulses that are transmitted from the outside. Mário Vieira de Carvalho remembers that, *“Lopes Graça²⁷ stressed that what nurtures cultural traditions, in this case poetry, is a permanent dialectic between local and universal aspects. What nurtures it is the dynamics of tradition, asserting its particularities, its character in a permanent dialogue with external impulses, rather than the exclusion of the latter.”*²⁸ Hence he points out that the return to the past might also be a modern attitude, when it presupposes rediscovery.

*“That is why (Lopes Graça) wrote an article entitled “A Ballad to Portuguese Music”, in 1961, in which he shows concern for the position of Jorge Peixinho²⁹ and others, stating the following: We, Viana da Mota³⁰, Alfredi Keil³¹, Freitas Branco³² and Lopes Graça, are creating the links to a tradition which implied a dialogue between traditional Portuguese music and that other unknown identity, peasant music (Lopes Graça had discovered that it contained a wealth of expressions and archaic elements) and which displays a certain modernity, for a return to the past implies a movement of rediscovery which looks to the future.”*³³

Mário Vieira de Carvalho concludes by saying that there are situations in which this is evident *“... when we compare certain composers such as Lopes Graça and Bartok. Both share the same philosophy, that of joining the modernist project to a project of rediscovering the roots. It is not known folklore, but an unknown one, an otherness which is rediscovered in the isolation of peasants, etc.”*³⁴

²⁶ - Idem – Tainha (pg. 34)

²⁷ Lopes Graça (1906-1994)– Portuguese composer, conductor and theoretician of music.

²⁸ - Appendix I – Carvalho (pg. 43)

²⁹ Jorge Peixinho (1940-1995) – Portuguese composer, conductor and theoretician of music

³⁰ Viana da Mota (1868-1948) - Portuguese composer, pianist and theoretician of music.

³¹ Alfredo Keil (1850-1907) - Portuguese composer, painter and poet; author of the Portuguese National Anthem.

³² Freitas Branco (1890-1955) - Portuguese composer and conductor; he introduced Modernism to Portugal.

³³ - Appendix I – Carvalho (pg. 43)

³⁴ - Idem (pg. 47)

V. Heritage and Identity

According to Manuel Tainha the search for identity is motivated by the fear that in future everything will become identical, hence the attention nowadays devoted to protecting heritage, even when this situational classification refers to World Heritage.

VI. Identity and Globalisation

In this particular case Manuel Tainha questions whether the flow of information will contribute towards the dissolution of identity or whether, on the contrary, it will strengthen it. That is, will globalisation reinforce national identity or not? The answer seems to lean towards the idea that internationalisation contributes to the dissolution of identity. In the Arts this became especially evident after the 1960s.

In fact he says that, *"...There is nothing to suggest that from then on, as a function of our extended knowledge ... (internationalisation) has contributed to further personalise our arts and architecture."*³⁵ That is why he configures solidarity with place(s) as a measure of identity, that is, *"...solidarity within communities, is also what binds a nation together. Beliefs and values develop a sense of nationality."*³⁶ It is precisely because of the collapse of such values that an identity crisis in the architecture of any given country comes about. *"This loss of that which may quite simply be expressed by the word solidarity, which is created by those beliefs, those values, those representations of this evanescent life is what triggers an identity crisis. Solidarity with places is what generates identity."*

However, he also indicates that mobility brings about the loss of identity: *"It is becoming increasingly rare for a man to spend all his life in the same space and environment. Mobility is now the order of the day. The sensitive psychological and cultural relationship between Man and the place he lives is dissolving ... We have moved away from the hitherto naturally limited and personalised reality of a closed hierarchical society. We have gained freedom of movement, of moving places, all the mobility conferred on us by modern life, by the economy of the modern system of life."* But the price to be paid, is the loss of identity.³⁷

VII. Cultural Identity in terms of Region-Country-Nation

José Augusto França understands that the study of cultural identity can be approached from a regional perspective for, *"Countries are political devices, but regions are natural nodes. They are places with their own economy, geographically defined, and politically structured..."*³⁸

³⁵ - Idem – Tainha , (pg. 29)

³⁶ - Idem (pg. 33)

³⁷ - Idem –Tainha(pg. 34)

³⁸ - Idem – França (pg. 12)

Thus it makes sense to pursue the cultural identity of a country or region, indeed it is culturally necessary to do so in face of the ongoing globalisation, this pursuit is also valid in the field of architecture. Maria Calado says that, *“The faults we most frequently find with globalisation, in this standardisation, are uniformity, ‘neo-isms’, which may be fought if we ponder over the issue of cultural identity and elements of local creativity manifested with their attributes. Therefore this concern is becoming increasingly relevant... The affirmation of national identity might also be accomplished from an international and qualitative standpoint. In the case of literature, the trajectory of the writer José Saramago³⁹ is obviously not circumscribed to a local movement, rather it belongs to international movements with specific characteristics. Nevertheless, he displays a wide range of links that make the (national) connection and yet do not compromise the scope of his work.”*⁴⁰

According to Pedro Vieira de Almeida, in order to address the cultural identity issue in architecture it is methodologically important to isolate particular cases. One should *“...isolate a coherent object and approach it in depth. For example, the case of the Manueline style, which is the result of much travelling abroad, can only be thoroughly appreciated if one investigates Oriental architecture.”*⁴¹

Another claim that is made in this particular case is that identity is perceived as something which cannot be by-passed. Alexandre Alves Costa (architect and historian) states the following:

*“I believe that amidst the total dilution of regional and national identities, people try to rediscover themselves, that is, they wish to avoid being out of touch with what is local, with themselves and with cultural traditions.”*⁴²

It is for this reason that even in times of strong universalism it is possible to find intense signs of identity. Mário Vieira de Carvalho formulates the question as follows:

“When we examine Portugal in the XVI century, a time of considerable universalism, in which Lisbon was almost the capital of Europe, we find that it coincides with a period in which Portugal shows great strength and a definite identity in various different levels. When universalism peaked, definitely in the XVI century, the Manueline style appears in architecture and, as it turns out, it has come to be recognised as a quintessentially Portuguese style, for it set it apart from the other countries.” (Plates 1, 2 & 3)

As Fernando Távora puts it the identity question is one of survival:

*“It is impossible to live in a world devoid of references...regardless of any author’s claim not to have an interest in the subject. In fact this is a common sentiment which, despite being constantly neglected and even opposed, is utterly indispensable.”*⁴³

³⁹ - José Saramago – Nobel Prize for Literature (1998)

⁴⁰ - Appendix I – Calado (pg.s 24 &25)

⁴¹ - Idem – Almeida (pg. 11)

⁴² - Costa - (pg. 73)

⁴³ - Idem – Távora (pg. 60)

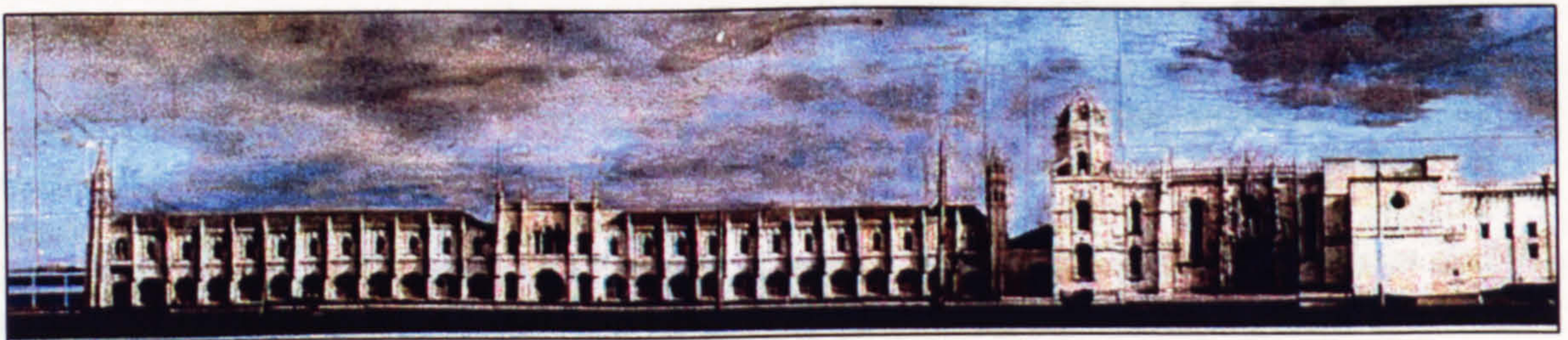
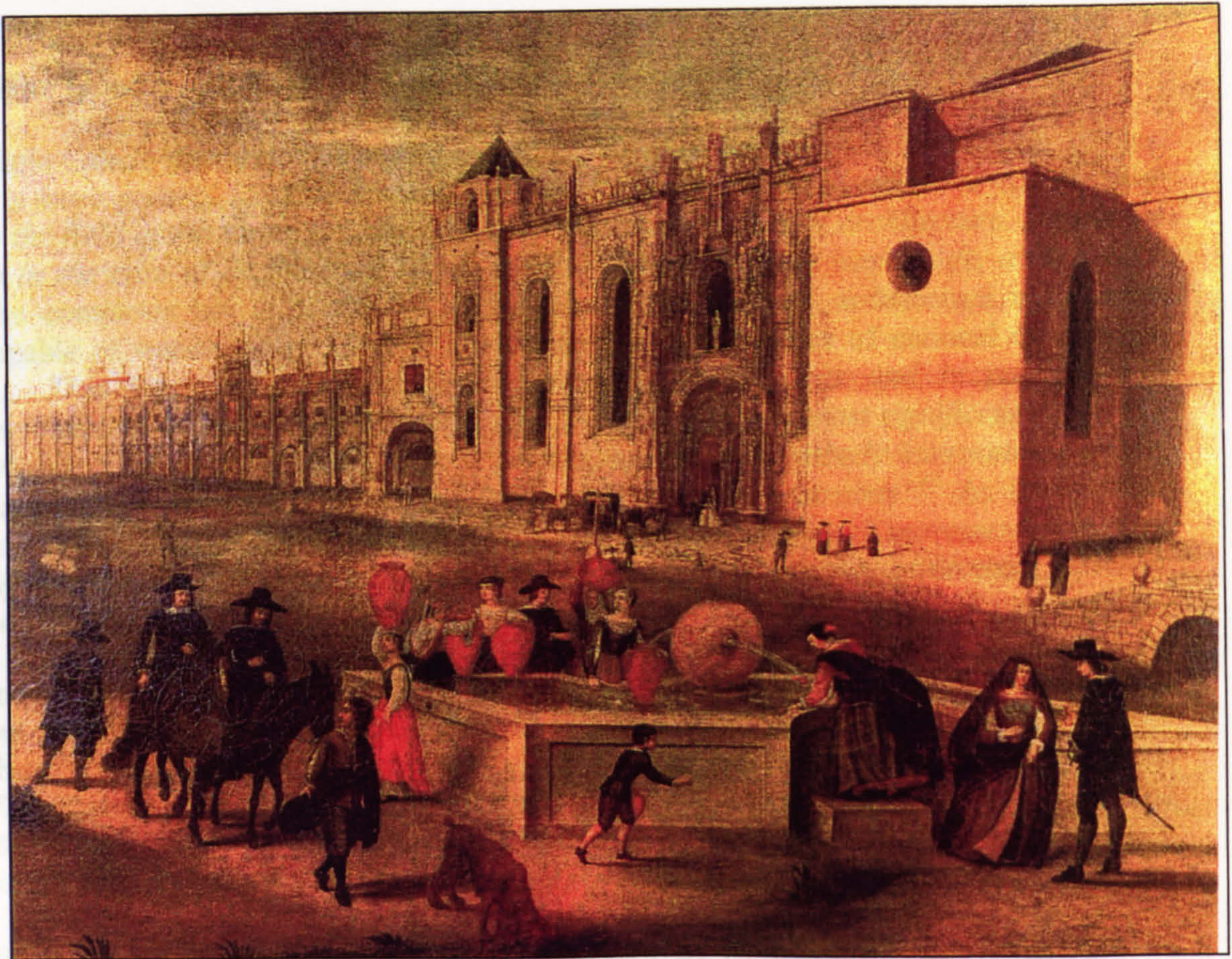


Plate 1 – Mosteiro dos Jerónimos – Oil, before the XVII century. The arcades by the river are the work of Diogo Boutaca. ©

Dias, Pedro. (1986). *O Manuelino História da Arte em Portugal vol. 5*. Lisboa: Publicações Alfa (pg. 36)

Plate 2 – Photographic assembly, coloured by Frederico Jorge, for the setting-up of the Museu da Marinha e do Planetário of the F. Calouste Gulbenkian, in Belém, Lisbon.

Plate 3 – A window of the Capitulo House of the Cristo em Tomar Convent, “...a masterpiece of the Manueline style, owed to the genius of Diogo de Arruda”.

Dias, Pedro. (1986). *O Manuelino História da Arte em Portugal vol. 5*. Lisboa: Publicações Alfa (pg. 38)

VIII. Identity as a Focus for a Specific Cultural Activity

Maria Calado interprets this problem as follows: *“If there is a linguistic identity, if there is a more general identity, it seems logical to presume that they would be carried over to the field of the visual art, the arts of space, as is the case of architecture. Even more so in the case of architecture where what is transported is a way of life, a reality.”*⁴⁴ She completes her reasoning by asking whether in the arts, architecture is the most capable of transmitting identity signals referring to territories of national dimensions. *“... This issue has been addressed in pedagogy, the arts and in particular in architecture. Indeed from the erudite arts, architecture is the most significant one in this respect, since painting and sculpture belong to a more exclusively international arena. Architecture develops within more local and national constraints”*⁴⁵ As far as other cultural reflections are concerned she states that, *“Ideological movements are also reflected in the arts. First and foremost in literature and cinema, given their narrative nature, and then, later on, in the plastic arts.”*

Indeed the transference of creative ideas from one artistic field to another also occurs, but they do so as a result of individual idiosyncrasies. Thus Maria Calado concludes that, *“There are architects who identify themselves more closely to certain processes. For example, music might be important for some, whereas for others it might be literature and poetry, and for others still, it might be sculpture – those who have more plastic and sculptural leanings.”*⁴⁶

XIX century music illustrates the phenomenon of nationalism – the search for an identity, which is firmly set within a certain tradition, Mário Vieira de Carvalho states that, *“... The separate development of music and the arts gives rise to a national music, a national identity for music with its roots in traditional, popular, peasant or gypsy music. For example, List in Hungary, and before him Chopin in Poland, Medtner in Russia... In Portugal, Viana da Mota combined sonata, symphony and other musical forms with motifs of popular inspiration... Eventually, with the rise of Symbolism and Expressionism in Europe, this tendency was abandoned...”*

But for Mário Vieira de Carvalho identity needs not be sought exclusively within popular culture. The search may also include traditional erudite art of the past. To illustrate this he mentions Lopes Graça who, *“In order to clarify his idea... used to compare it to poetry in which there is a tradition in that sense. We had Camões in the XVI century, Gil Vicente later on, and other poets who developed a special tradition whose roots are in the Portuguese language, and which manifests continuity above all else. Every Portuguese poet has thousands of written pages behind him, and together they form a certain tradition, the tradition of Portuguese poetry, regardless of the different subjects they choose to approach.”*^{46a}

⁴⁴ - Idem – Calado (pg. 23)

⁴⁵ - Idem – Calado (pg. 28)

⁴⁶ - Idem (pg. 24)

^{46a} - Idem – Carvalho (pg. 42)

Furthermore, he shows how *“Lopes Graça used to compare this situation in poetry and literature in general, with that of music in which he claimed to find discontinuity. There had been the beginnings of continuity, but after the Inquisition and its censorship, only religious music was allowed, which eventually cut (Portuguese) music off from the rest of Europe”* which disrupted this line of continuity.⁴⁷

In the case of sculpture Virgílio Domingues refers to himself by saying that, *“In the creative process of my occupation I have not been consciously concerned with the particulars of Portuguese sculpture. That is, with its popular, rustic aspects...”*⁴⁸ (Plates 4 & 5) Nevertheless, he admits that the knowledge of various areas of our culture and the experience of social and political events might have had an impact on his work as far as certain particularities are concerned and lend it a certain meaning in the national and regional domain. However he also stresses that, *“... for a long time there was an intimate relationship between sculpture and architecture, or architectural spaces that, consequently, displayed the same particularities...”*⁴⁹ That is, they were twin sisters, which is no longer the case nowadays, at least not with the same strength. (Plates 6 & 7)

On the other hand Manuel Tainha points to the fact that technology transference entails the transference of figurative models and leads towards greater homogeneity of an international nature.

Fernando Távora also draws attention to the fact that over time the climate lends character (identity) to buildings. In fact, it *“... might be neglected but after two, three, four years it begins to insist, people have to open and close windows, alter façades using local materials, etc. All this gradually adds character to places...”*⁵⁰ He then adds that identity at a local level does not preclude international practice, and to illustrate his point he mentions Álvaro Siza: *“...Moreover, there is the issue of identity clashes, between the formative identity of the individual and the local identity... Nevertheless, it is possible...(to work at an international level) provided one has already acquired an identity through schooling, personal contacts, etc. ... to maintain a certain identity and meet local needs which are suggested through very fast analytical processes, which do not require a thorough knowledge of local history. When Siza went to work in Italy, for a competition, he did not study the history of Venice in order to design a building since the language required from architects today is simply different from the one which would result from this type of work.”*⁵¹

IX. Raul Lino

Michel Toussaint considers Raul Lino to be an architect of ‘domestic architecture’, which is to say that his architecture was devoted to the dwellings of the middle classes.

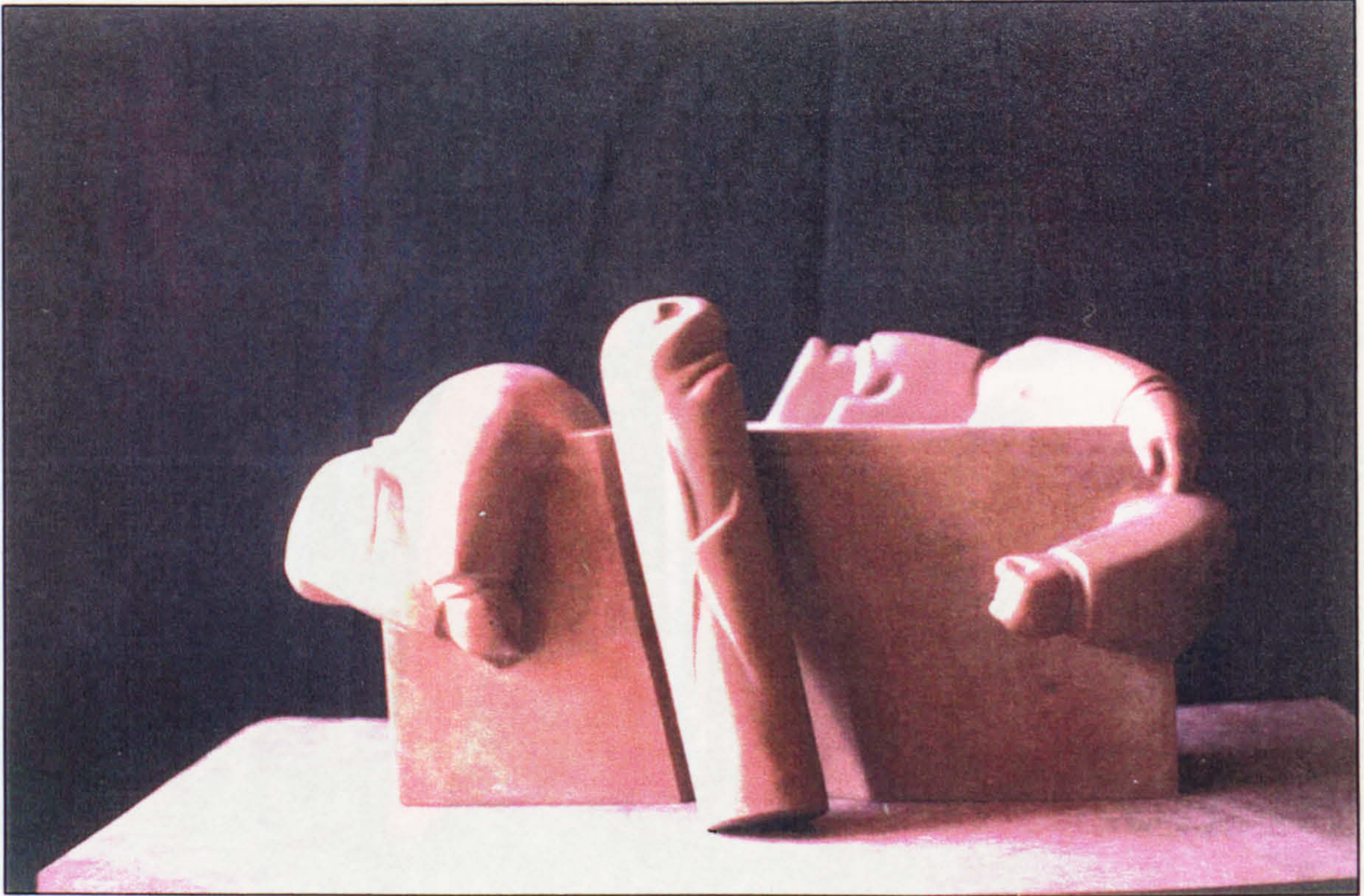
⁴⁷ - Idem (pg. 43)

⁴⁸ - Idem – Domingos (pg. 3)

⁴⁹ - Idem – Domingos (pg. 5)

⁵⁰ - Idem – Távora (pg. 67)

⁵¹ - Idem (pg. 64)



Plates 6 & 7 – Monument of the “25 Abril” at Setúbal (1985); Contest for a monument of the 25 of Abril in Lisbon, and the lay out of the square (Special Award) (1984); model and execution of the Exhibition Pavilion – Rodrigo Olfers, Virgílio Domingues and António Cordeiro

Plate 4 – A Sculpture by Virgílio Domingues

The understanding the relevance of sculpture and the other arts in the organization of architectural objects, specially when the latter allows for a certain affirmation, due to its own programme, gave rise to the collaboration with the sculptor Virgílio Domingues in various projects, within a perspective that might be described as one of parity. That is, in this particular case, architecture could not stand in isolation because



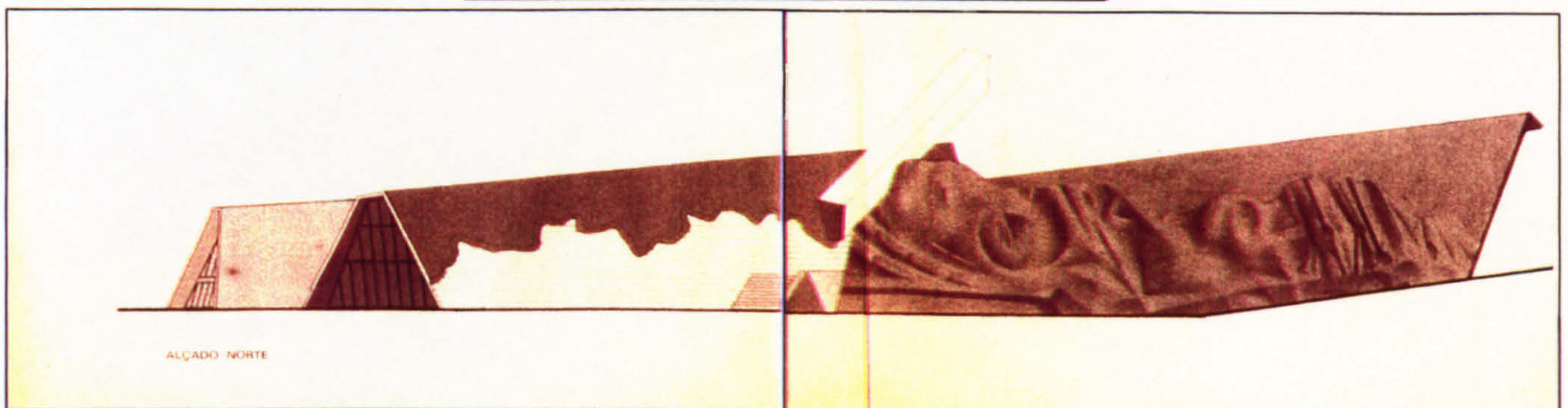
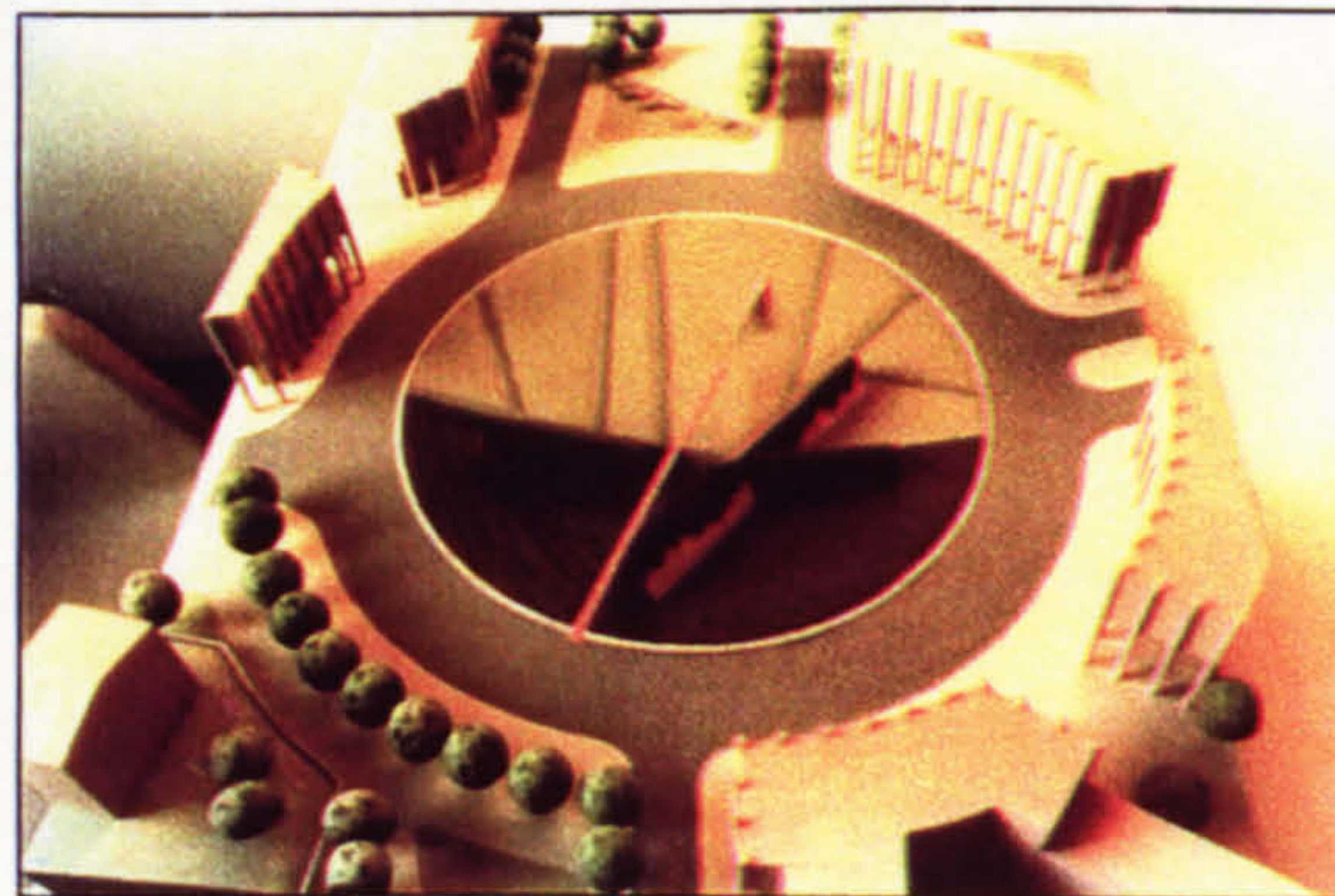
His sculpture always show irony which is typical of the popular potters, as in the example below.

Plate 5 – ‘The King and the Queen’ – Barrista de Barcelos (The Barcelos Potter) who used to refer to himself as ‘Mistério’ (Mystery)
 (Sousa, Ernesto (1964) Conhecimento da Arte Moderna e Popular Arquitectura no. 83, September, Lisbon – pg. 93)



Plates 6 & 7 – Monument of the “25 Abril” at Setubal (1985); Contest for a monument of the 25 of Abril. at Lisboa, and the lay out of the square (Special Award) (1984): model and elevation of the Exhibition Pavilion – Rodrigo Ollero, Virgílio Domingues and António Trindade

The understanding the relevance of sculpture and the other arts in the expression of architectural objects, specially when the latter allows for a certain affirmation, due to its own programme, gave rise to the collaboration with the sculptor Virgílio Domingues in various projects, within a perspective that might be classified as one of parity. That is, in this particular case, architecture could not stand in isolation because that was not what was intended



ALÇADO NORTE

He claims that this perspective starts off with the Arts and Crafts movement and eventually spreads all over Europe, especially to Germany, where Raul Lino graduated, *“Upon returning, Raul Lino is devastated by the contemporary influence of the Beaux-Arts, as well as by the poverty of architectural culture in Portugal. What worried him was not only a matter of demand, rather, and above all, it was a theoretical problem, and that is why he writes about single-family-units.”*⁵⁰

However, Manuel Taíña prefers to stress his nationalist role in the field of architecture, considering that the position he adopts, even though influenced by German Romanticism, is what gives rise to the search for an architecture with national characteristics.

X. Contextualisation of Portuguese Architecture

José Augusto França considers Portuguese Baroque as a case of a cultural manifestation in which identity is clearly manifest. The case of Mafra, however, is considered as an exception: *“Baroque arrives here, in Mafra (Plates 8 & 9), an architectural master-piece, made in Portugal and which is a German catalogue, by a German architect called Ludovice... It is one of the great Baroque monuments of the first half of the XVII century, but it did not acquire any Portuguese characteristics.”*

Nevertheless, the particularities of Baroque in the north of the country acquired its own characteristics, *“In O Porto with its granite, opened up new possibilities, transformations and metamorphoses of taste, and then they reached Brazil, where soapstone replaced granite, with the same colour but an entirely different grain and compactness. This enabled the creation of patterns which could be carved out with penknives...”* With granite this was not possible. (Plates 10 & 11)

He also points to the fact that tiles and engravings are important in the characterisation of Portuguese Baroque, since they distinguish these architectural works from those in rest of European architecture. *“We have tiling, which is a national art par excellence. It came from the East, from Holland, but in Portugal it developed very particular and important aspects (which are largely the consequence of a lack of painters): a great knowledge of painting which could respond to the demand of a country so full of convents...”*

Afterwards he draws an analogy between engraving and tiling: *“In much the same way, we can argue that engraving is the poor cousin of sculpture. We lacked the skills required to produce great sculptures and therefore had to do with the engravings, with the manual and gouging skills of those who would not adventure into personal expression. When a nude or an angel appears it is usually lopsided and ungraceful due to the lack of academies and academic education.”*⁵¹

⁵⁰ - Idem – Toussaint (pg. 7)

⁵¹ - Idem – França (pg. 14)

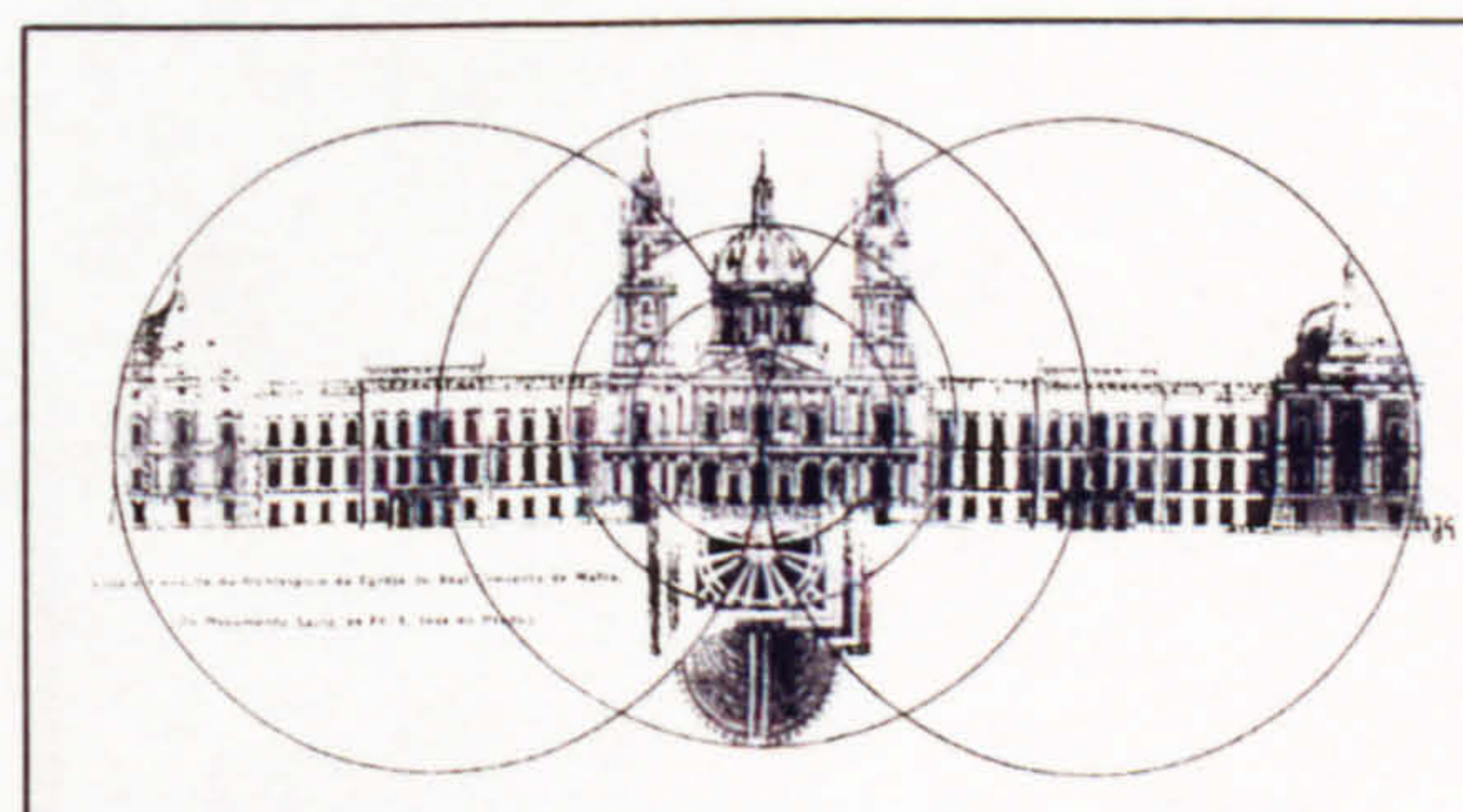
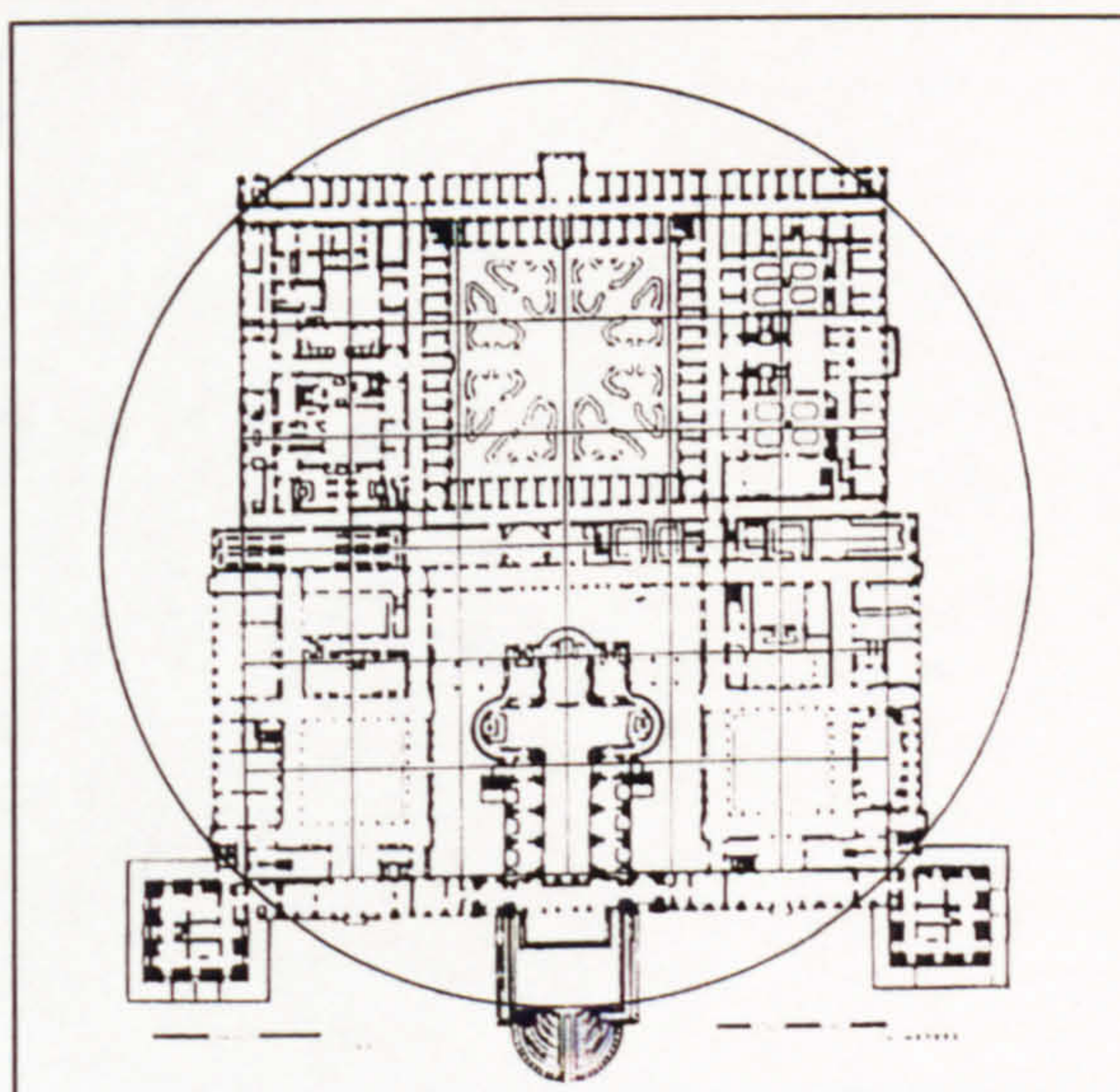


Plate 8 – Mafra Convent: ordered by D. João V to João Frederico Ludovice. The works started in 1717 and it was inaugurated in 1730 on the King’s birthday.

(Borges Correia, Nelson (1986) *Do Barroco ao Rococó*. História da Arte em Portugal vol. 9 Publicações Alfa – pg. 13)

Plate 9 – Plan and Main Façade of Mafra Convent

(Gandra, Manuel J. (1994) *A Arquitectura e o Hermetismo*. Boletim '94 Câmara Municipal de Mafra – pg. 60 & 64)

Plate 10– Santo Idelfonso Church in the O Porto, «...the most Baroque Portuguese towns...» (beginning of the XVIII Century)



Plate 10 & 11 – These examples are a graphic illustration of the difference between the two forms of Baroque mentioned by José Augusto França – the Portuguese and the Brazilian cases – which, despite their common affiliation, are nevertheless moulded by local particularities. As well as the freedom that the actual stone gave to the Brazilian masons, there is the discernible colouring of the Terras de Vera Cruz ¹, in sharp contrast to the almost rational Baroque of the Santo Idelfonso Church in the O Porto.

¹ NT: Terras de Vera Cruz (The Land of Vera Cruz) – Vera Cruz was the first name given to the territory which is now known as Brazil.



Plates 11 – Brazilian Church of Ordem Terceira de S. Francisco da Penitência, in S. Salvador da Baía, 1703, projected by Gabriel Ribeiro.

On analysing contextualisation from the point of view of cultural identity Alves Costa concludes that “... *there is indeed a Portuguese architectural identity, which can be more or less strictly defined up until the changes of the XIX century, the industrial revolution, and contemporary cities.*”⁵³

In this respect he lists some of the particular aspects of Portuguese architecture before the XIX century which confer it singularity: “...*The fact that it is marked by a country which is not central in European cultural production. In a way, all that happens in Portugal, in terms of erudite architecture, not vernacular architecture (because what happens in the latter is totally distinct) is a product of the great European centres of cultural production.*”

“*International models come in via major clients – the Crown, the State or patrons of the art... (In such circumstances, they arrive in Portugal) in their pure, unaltered forms, and there is even the temptation to import the architects too...⁵⁴” “Portuguese architects made a serious effort to discover the real functional or economic reasons, etc... to proceed with their adaptation. This aspect has, in principal, a very empirical nature, it has no underlying abstract or theoretical conceptualisation, given that Portuguese architecture develops as a consequence of professional practical applications...⁵⁵*”

Portuguese architecture is not “...*an architecture of rupture, which renders the application of concepts and classifications developed abroad very difficult indeed.*” “...*(Portuguese architecture) is first and foremost based on the acquisition and consolidation of a knowledge of the past, which carries with it a certain recognition, a certain consolidation of tradition, of constructive memory and linguistic memory, which is thus maintained.*”⁵⁶

Apart from one or two special cases in the XVI century and in the Renaissance, “...*Architects are subdued, in so far as their creative personality is concerned, and have no qualms repeating, copying or reproducing works.*”⁵⁷

Somewhat contrary to these ideas Manuel Tainha asks himself:

“*But, what identity is there – since we are talking of erudite architecture – between a Baroque style which is assimilated to our culture and a Romanesque or Gothic style assimilated to the same culture? The same can be said of the Renaissance... So, the transference of figurative patterns brought about by the Romanesque and Gothic style were an adaptation to the objective conditions... according to a version which might be characterised through the manifestation of scarcity...⁵⁸*”

⁵³ - Idem – Alves (pg. 73)

⁵⁴ - Idem (pg. 76)

⁵⁵ - Idem – Alves (pg. 77)

⁵⁶ Idem – Alves (pg. 78)

⁵⁷ Idem (pg. 79)

⁵⁸ Idem – Tainha (pg. 28)

XI. The INQUÉRITO and Modern Architecture

Although the INQUÉRITO is understood as being an important moment in XX century Portuguese architecture, it is also criticised, especially by Alves Costa for lacking “...*a more ethnographical, ethnological and anthropological approach.*”⁵⁶

This view is critical of the form of the INQUÉRITO, which was essentially centred on architectural practice, as expressed in the thoughts of the participants, Mata Antunes and Pires Martins. In this respect the latter claimed that, “...*what we were looking for were not only formal aspects, but rather construction methods which ended up justifying certain plastic aspects, such as roofs, wood frames ...*”⁵⁷

On the other hand the relationship between the INQUÉRITO and cultural identity remained unsolved. Manuel Tainha expresses this quite radically,⁵⁸ “... *(The INQUÉRITO) paradoxically proved to the government that there was no Portuguese vernacular architecture. What existed were various manifestations of regional architecture which were sometimes more closely related to certain regions of Spain, such as Galicia, than to themselves. It therefore shattered the government’s ideas.*”⁵⁹

Other not entirely successful aspects of the INQUÉRITO were related to the definition of the objectives and methodologies to be used. Indeed, Silva Dias claims that, “*The point of view from which the various Zones were approached were very diverse, showing a constant ambiguity as to whether the INQUÉRITO was into vernacular or regional architecture...*”⁶⁰

He then goes on to say that, moreover, “*The INQUÉRITO failed as far as urban aspects go, despite the intentions of those who participated in it and who were truly concerned with such problems. That is, the intention of investigating urban settlements in the same way as isolated buildings.*”⁶¹

As for detecting any influence of the INQUÉRITO into Modern Architecture, the references are unclear, despite Fernando Távora’s assertion that there was “... *considerable interest in the subject as well as a change of concepts regarding processes and their solutions...*”⁶²

Nevertheless, Silva Dias establishes a more direct relationship in this regard, claiming that, “*In Portugal there are manifestations of Neo-Realism which are the result of the INQUÉRITO, the cinema, and literature. This is expressed above all in the Olivais, in the work of Teótonio and in some of the work of Tainha. The style is reflected in its scenic views, wide lobbies and the grandiose stairways in the patios, which allow for*

⁵⁶ Idem – Alves (pg. 81)

⁵⁷ Idem – Martins (pg. 94)

⁵⁸ Idem – Tainha (pg. 32)

⁵⁹ Comment: Portuguese regional architecture may indeed resemble that of other regions of other places in the world where geographical conditions are similar. However, its otherness lies beyond immediate aspects such as climate, morphology, construction materials and practice.

⁶⁰ Appendix I – Dias (pg. 55)

⁶¹ Idem (pg. 50)

⁶² Idem – Távora (pg. 60)

'plongé' views, like those holes in Tainha's tower. In Teotónio's twin towers there are some platforms before the entrances which people use appropriately."⁶³

Naturally, the above-mentioned author, Teotónio Pereira, recognises that there is a connection to vernacular architecture in some of his works, even though he insists in pointing out the convergence of other influences, especially that of Wrightian Organicism as publicised by Bruno Zevi.

However, Alves Costa flatly refuses to relate the INQUÉRITO with the erudite architecture that appeared at that time: *"The roots of real Portuguese architecture are not to be found in vernacular architecture. One might search for methodologies... They epitomise this kind of common sense that Portuguese architecture represents."*⁶⁴

Moreover there were those who were concerned with applying the results of the INQUÉRITO to the professional level, which operated in a different sphere. Celestino de Castro rather pragmatically asks, *"How could one appreciate something which was so different from everything else, that was handed down by tradition and over which no Architecture School had ever devoted itself?"*⁶⁵

XII. Features for the Identity of Portuguese Architecture

In this respect Maria Calado outlines some of the aspects which she believes belong to Portuguese architecture: *"There is a set of characteristics in Portuguese architectural history, which remain constant throughout its history: unity of spaces and complexity, simplicity of spaces and decoration, simplicity of external image and internal exuberance, the accumulation of various layers of transformation within one and the same space, which is rebuilt and reoccupied. This is the way space is used in Portugal and it is very evident."*⁶⁶

Silva Dias also points to some identifiable characteristics, even though his interpretation refers, above all, to urban aspects. *"Indeed, in the South of the Country the settlements are of paramount importance. There are few places in the world, even in Europe, where urban civilisations were treated as they were in the South. There is a Mediterranean urban civilisation, with Roman and Berber legacies, which constitute superimposed layers situated in the South and which give rise to an architecture and an urbanisation which can be identified as Portuguese and Mediterranean."*⁶⁷

On this particularity Fernando Távora makes a similar claim, although not characterising the same aspects: *"... nowadays there is a Portuguese architecture in Portugal, and I see Álvaro Siza is its main character."*⁶⁸ However, on displaying the paradigmatic work of this author, the Church of Marco de Canavezes (Plate 12), he does not refrain from highlighting the fact that it also reflects a certain Germanic austerity.

⁶³ Idem – Dias (pg. 58) & Appendix III T.P. Data Sheet 13

⁶⁴ Idem – Alves (pg. 81)

⁶⁵ Idem – Castro (pg. 104)

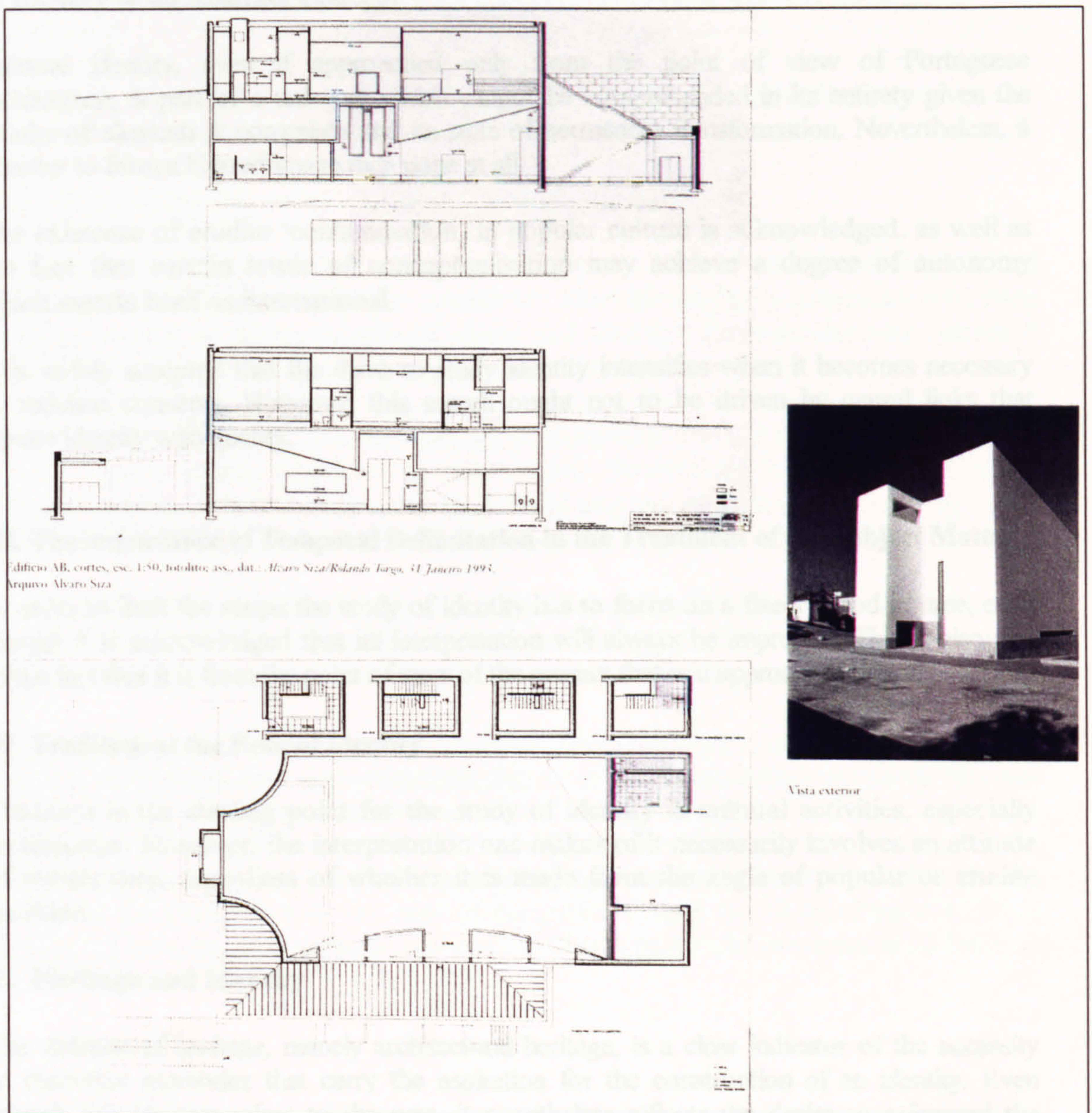
⁶⁶ Idem – Calado (pg. 26)

⁶⁷ Idem – Dias (pg. 50)

⁶⁸ Idem – Távora (pg. 63)

Plate 12 – Church and Parish Marco de Canaveses, by Álvaro Siza and Rolando Torgo (1990-95) – Catalogue to the Exhibition “Arquitectura Século XX – Portugal

This church is a fine example of what Kubler meant by ‘Plain Architecture’, and although the definition refers to the XVI century, its austerity also reflects a “vernacularism” whose most evident formal values are clarity, organisation, proportions and simplicity”.



Summary of the Concepts Introduced

Despite risking excessive simplification, resulting from the attempt to group the ideas related to cultural identity versus Portuguese architecture, a final appraisal of each topic is now sketched.

I. Relevance of the Subject Matter

There seems to be no doubt as to the relevance of the subject matter, both in the past as well as nowadays, despite the many different angles from which the subject can be approached. Moreover, regardless of the abstract and polymorphic nature of the subject, a greater knowledge of it is considered positive and important, provided it does not turn into a prescription.

II. Identity as an Abstract Concept

Cultural identity, even if approached only from the point of view of Portuguese architecture, is part of a universe which cannot be comprehended in its entirety given the infinity of elements it comprises and its state of permanent transformation. Nevertheless, it is better to form a blurred image than none at all.

The existence of erudite ‘contamination’ in popular culture is acknowledged, as well as the fact that certain levels of conceptualisation may achieve a degree of autonomy which asserts itself as international.

It is widely accepted that the drive to study identity intensifies when it becomes necessary to redefine concepts. However, this search ought not to be driven by causal links that equate identity with quality.

III. The importance of Temporal Delimitation in the Treatment of the Subject Matter

In order to limit the scope the study of identity has to focus on a fixed period in time, even though it is acknowledged that its interpretation will always be imprecise. This is also due to the fact that it is from the point of view of the present that one approaches the past.

IV. Tradition at the Root of Identity

Tradition is the starting point for the study of identity in cultural activities, especially architecture. However, the interpretation one makes of it necessarily involves an attitude of rediscovery, regardless of whether it is made from the angle of popular or erudite tradition.

V. Heritage and Identity

The defence of heritage, namely architectural heritage, is a clear indicator of the necessity to eternalise memories that carry the aspiration for the construction of an identity. Even though this identity refers to the past, it nonetheless reflects the desire to safeguard the particularities of places in an identity continuum.

VI. Identity and Globalisation

Urbanisation is considered responsible for uniformity and globalisation, for the dilution of identity, hence a relationship between the solidarity of people to places and identity is established.

The relationship between mobility and identity is also indicated, in that the former curtails solidarity with places promoting the loss of identity.

VII. Cultural Identity in Terms of Region-Country-Nation

When there is a perfect communion between the country and the region it encompasses, then, in principle, there is cultural identity. Resorting to a reflection on identity in view of the ongoing globalisation may represent an escape from standardisation: promoting “otherness” might constitute a powerful contribution towards cultural development and enrichment.

It follows that the study of the past and of ‘regional-country-national’ traditions is an invaluable source, provided it does not impede innovation.

VIII. Identity as a Focus for a Specific Cultural Activity

If a certain identity can be verified in the various cultural manifestations, art and architecture clearly cannot remain outside it. Thus ideological movements eventually have an impact on different cultural areas, and amongst them architecture, which is particularly capable of revealing the signs of such impact.

The search for an identity does not require an investigation solely into popular culture; it can also cover erudite traditions. In other words the two are not mutually exclusive. History provides valid examples of artistic manifestations in either tradition, using either one, regardless of the different means of production they employ..

Identity can be the result of a given geographical position within a certain territory, a result of various kinds of sedimentation. In the case of Portugal this situation is represented in the urban settlements and in the architecture of the South.

However, it must be noted that technology brings about different figurative models, which demand time before they are recognised, that is, before relationships are set up between them and the surrounding population.

There is no contradiction between universalism and national identity. Therefore there is no inherent contradiction in the case of an architect, such as Álvaro Siza who, while displaying a pronounced identity, can nevertheless successfully intervene in all kinds of different places.

IX. Raul Lino

This architect is renowned for his quest for a nationally oriented architecture, under the influence of German Romanticism and the Arts and Craft movement.

X. Contextualisation of Portuguese Architecture

Up until contemporary times Portuguese architecture had a dialectic relationship with the historical, physical and cultural context of the places. This situation can be generalised to cover other regions-countries-nations.

It has been seen that, before the XIX century, Portuguese architecture had an identity of its own, which consisted in straightforwardly adapting intact international models. This process was executed pragmatically, based on professional experience and an attempt to respond to and respect the interests of the client.

It is an architecture that is based on common sense, which asserts itself in displaying no major breaks from former building techniques and traditions, going from Romanesque to Gothic, from Gothic to Renaissance, etc... in a continuum.

Over and above the material used, other arts were integrated into architecture, such as tiling and engraving, which lent it important features, distinct from anywhere else in Europe. This was largely the result of the scarcity of human and physical resources.

XI. The INQUÉRITO and Portuguese Modern Architecture

The INQUÉRITO is part of the trend of criticising the Modern Movement displayed by some Portuguese architects and it revealed that vernacular architecture is not a uniform model, but rather a set of variants related with the different regions of the country.

Even though the INQUÉRITO into vernacular architecture is considered a landmark in the history of Portuguese architecture, some criticism is directed against it, particularly concerning the methodologies used in the various Zones, the general approach, which lacked ethnological, ethnographical and anthropological analyses and the absence of the study of urban aspects.

It is worth noting that the original idea was that of a regional survey, which could include more than just vernacular but mostly rural architecture. It is also acknowledged that the choice of samples obeyed essentially aesthetic criteria.

Even though it has been recognised that the INQUÉRITO has come to influence the architecture of its protagonists, this circumstance is characterised only in generic terms.

XII. Features for the Identity of Portuguese Architecture

As far as architecture before the XIX century is concerned, it has been stressed that it has features which are clearly derived from painting, tiling and engraving, especially in the Baroque era. The continuity of the models produced in Portugal has also been emphasised as a consequence of the pragmatism with which imported models were adapted.

Some aspects that characterise past Portuguese architecture have been suggested, such as the unity of spaces and complexity, simplicity of decoration, simplicity of external images and internal exuberance.

Although it is possible to discern identity in Portuguese contemporary architecture, its characteristics are unclear.

In sum, the ideas that have been mentioned above, besides their own meaning, clearly demonstrate the opportunity and the relevance of researching nowadays cultural identity in the architectural field. Other aspects related the subject matter have also been highlighted and they constitute references for work, which will be developed in later chapters.

Chapter 2 – Antecedents and Convergence on the Identity Issue

The central subject of this chapter is to clarify the concept of identity, framing it in the Portuguese idea of cultural identity from the different approaches made to this theme, in order to give the real dimension of the subject matter as a structuring concept of thought in various areas, mainly in the architectural field.

This chapter is developed in four sections: 2.1 – **Cultural Reflexes**, tries to give a panoramic view of the identity issue from the XIX Century to date; 2.2 – **The “Estado Novo”**, draws a perspective of the subject matter on that particularly period of Portuguese history; 2.3 – **Heritage as an Element of Identity**, shows how heritage concerns are connected with identity; 2.4 – **The Understanding of Identity at the Disciplinary Level**, gives a general lay out from different disciplinary perspectives on this question.

“Everything is an instrument of culture, to create or use it; and no art, science, technique or moral may be considered outside its cultural context...”¹

Jorge de Sena

2.1 – Cultural Reflexes

If in the XIX century the Romantics initiated the exaltation of historical and patriotic values, and in so doing strengthened the national ego, it was the *Conferencistas do Casino*² who, in face of the degeneration of the monarchy and of the ruling classes, responsible for the deplorable backwardness the country found itself in, assumed a critical attitude. This aimed at changing Portuguese society by laying the foundations for a certain reductionism regarding national exaltation which was therefore contrary to any reflection structured around the idea of identity.

Amongst this group of personalities, most of them men of letters, were some of the greatest Portuguese writers of the last century. Despite their genuinely revolutionary intentions, this group, which constituted an intellectual elite *“sent shock waves that represented a certain blow to a certain vision of Portugal, and therefore unconsciously and thoughtlessly gave rise to a national identity crisis...”*³

However, shortly after its formation, and according to António Quadros their wider repercussion was very much a result of the bans to which they were subjected, certain events took place which contributed to the recrudescence of national pride, not only from the liberal bourgeoisie and the intellectuals, but from the lower classes too.

¹ Faria, Eduardo Lourenço. (1954). *Como vivem os intelectuais portugueses a sua relação com a cultura passada em Portugal. Bicornio*. (pg. 52) Lisboa: José Augusto França

² Saraiva, José Hermano. (1979). *História Concisa de Portugal*. Lisboa : Publicações Europa-América pg.327 – *“... Some of the greatest Portuguese writers of the last century: Antero, Eça de Queiroz, Ramalho Ortigão, Oliveira Martins, Teófilo de Braga (it is this nucleus, together with a few other names, that has been labelled the 70s generation)... The so-called “movement of the 70s generation” was initiated in Coimbra and started off as a kind of protest against the archaic discipline of the University... (They were) an idealist, revolutionary and literary (generation) which were nevertheless dissociated from the concrete problems of the Portuguese social structure... (This was 1871), the effort made by the Cenáculo group was the organisation of a cycle of conferences in Lisbon, in the Casino Lisbonense. The programme laid out its objective: “to study the conditions for political, economic and religious transformation in Portuguese society... The movement came from the elite...and ended as it had started: a group of intellectuals who called themselves the “Defeated by Life”, would have dinner at the Hotel Bragança every week, where with light hearted pessimism they would calmly discuss the national problems”.*

³ Quadros, António. (1989). *As conferências do Casino. A ideia de Portugal na literatura dos últimos Cem Anos*. Guimarães Editores. Lisbon. pg. 57

Effectively, the loss of Brazil and the continuous humiliation due to the French invasions and the subsequent English interference led to an unprecedented feeling of national rootlessness which swept the country. So the idea of establishing a new Brazil in African territories galvanised these sentiments by offering the prospect of restoring national pride.

At that time other European nations had also embarked on the colonisation of the African continent and the different interests which emerged as a consequence of this were discussed in Berlin where Portugal and Germany signed a treaty, The Pink Map⁴, which agreed on the form of occupation and territorial possession. This was soon contested by England which found it detrimental to its own interests. Having immediately engaged itself in a serious effort to occupy the consigned areas, Portugal then almost immediately came up against an English ultimatum, which accompanied by military coercion, led it to renounce its positions in 1890.⁵

The defeat, which represented a blow to the prospects of creating a new empire, led to the recrudescence of patriotic sentiment and of the values which could reinforce such patriotism. Thus the inevitable dissolution of the *Casino Conference* along with the creation of the *Portuguese Renaissance* which aimed at “*bringing some sense to the intellectual energies that belong to our race; that is, to create the conditions for these energies to blossom, so that they may accomplish the ideal that burns within every sincerely Portuguese soul in this historical moment, to rescue (this soul) from the grave in which it has been buried for centuries of physical and moral darkness, where corpses decay and souls die.*”⁶

But this regrouping of forces around the identity issue was later to give rise to various significant episodes which have frequently revealed the taste for discussing this topic which is of paramount importance in the formulation of artistic reflection and creation where, some people find a necessary anchorage.

Towards the end of 1914 Fernando Pessoa, Sá Carneiro, Cortes Rodrigues, António Ferro and other youngsters from Lisbon founded *Orfeu*⁷. Fernando Pessoa had left behind *Renascença* and his collaboration in *Águia* so as to devote himself to this project that consecrated the first modernist generation and which also included Almada Negreiros. The tendency of this periodical was, above all, anti-conservative. Not only

⁴ Saraiva, op. cit. pg.336 – *Portugal accepted... embarking on the effective occupation of the territories comprising Angola and Mozambique over which it considered it had a legitimate historical claim. Hence a new national project was born: the pink map (1885-1889)*

⁵ op. cit. pg.337 – “*In the morning of January the 11th 1890, an English notification demanded that the Government in Lisbon order the retreat of Portuguese troops from the Chiro Valley by that same afternoon... The development of Portuguese politics in Africa, in constant defiance of greater powers set public opinion alight and won over the allegiance of vast contingents of the population... At this point the Alegria theatre sold out its seats for an occasion (a political satire) entitled “A Torpeza” (The Vileness). ‘Vileness’ was the ultimatum and all the monarchic policy responsible for the failure of the first African chimera...*”

⁶ Quadros, António. (1989). *As conferências do casino. A idéia de Portugal na literatura dos últimos Cem Anos*. Lisbon, Portugal: Guimarães Editores.

Pg. 75 “*The Ultimatum dates from January the 11th 1890. The Association for Portuguese Renaissance was founded in O Porto and, according to Teixeira de Pascoais it aimed at “bringing some sense to the intellectual energies that belong to our race...”*” The following people subscribed to the Portuguese Renaissance: Teixeira de Pascoais, Jaime Cortesão, Leandro Coimbra, Raul Proença, Fernando Pessoa, Afonso Lopes Vieira.

⁷ op. cit. pg. 80

because of its Modernist credo – which constituted a model for artistic reflection – but because some of its most representative members, such as Fernando Pessoa who held deeply nationalist values, not in any folkloric sense but in one that reached the transcendental aspects of national collectivity. This is clearly expressed in Fernando Pessoa's *Mensagem*.

In much the same way, Almada Negreiros significantly proclaimed, in *Ultimato Futurista* (Futurist Ultimatum), that: “*I do not belong to any of the revolutionary generations. I belong to a constructive generation... I am a Portuguese poet who loves his homeland.*”⁸

*Presença*⁹ was formed in Coimbra in 1927 and in it we find writers such as Miguel Torga, Branquinho da Fonseca, Eduardo Bettencourt, Adolfo Casais Monteiro, José Régio, amongst others, who staunchly defended the expression of Portuguese values. Indeed, despite its Positivism, it can be noted that they were in tune with values related to cultural identity, and that it did not turn into something more combative only out of reserve. This avoided any possible interpretation of a more conservative nature.

Yet another sign is to be found later in José Augusto França's periodical *Bicórnio*. A forum for philosophical and cultural debates, where Eduardo Lourenço de Faria proposes a questionnaire to a group of personalities drawn from Portuguese cultural life, writers, academics, philosophers, historians, etc.. The question sprang from what constitutes the essence of the concept expressed in the cultural identity of a country, in its wider sense, when the latter spans over a territory which can be identified as a nation. The meaning of nation, as employed here, is the one expressed by António Quadros, that is, “*...a pan idea, a soul, a spirit. A being which is simultaneously identical in its inherited characteristics, identity and personality, which turn it into an organism.*”¹⁰

Indeed, on asking “*...is it possible to talk of 'Portuguese Culture' without committing an error...(and)...is it possible to find any permanent intentions, ideals, values and problems with their own characteristics in this culture?...(And then in doubt) does the well-known problem of 'universality' versus 'non-universality' of those cultural creations make any sense?...*”¹¹ a problem arises which is at the same time singular and

⁸ Op. cit. pg. 151;

⁹ Op. cit. pg. 170;

¹⁰ Op. cit. pg. 21

“*Between the anarchic atomisation of individuals or exacerbated individualism, and the gigantism of the Macro State, which can only be controlled through normatively centralised bureaucracy, there is an optimum midway to which Aristotle referred is his Nicomachean Ethics which is precisely what homeland (Lat. patria), and nation means (two diverse yet converging concepts) – not a mere political or legal construct.*”

¹¹ Faria, Eduardo Lourenço (1954): *Como vivem os intelectuais portugueses a sua relação com a cultura passada em Portugal? (Enquiry headed by E. Faria) Bicórnio 1* – Interview with a group of intellectuals and academics on the following questions: page 45 “*What is going to happen to us? Does our cultural past enjoy the same kind of harmony as the present – itself harmonious – projects over it, such as in England or in France? Or, like Spain, are we to struggle with contradictory images of our past and try to bind it to a present divided as to the way in which to create our own future?...*” Questionnaire: “*1st - Is it possible to talk of a 'Portuguese Culture'? Or is it preferable to talk of culture in Portugal?; 2nd - In either case is it possible to discern any permanence of intention, ideals, values, and problems with their own characteristics in this culture?; 3rd - To what extent does the problem of 'universality' versus 'non-universality' of those creations make sense?; 4th - Is it possible to impose, to the set of spiritual Portuguese manifestations, any kind of general or real orientation, of a unitary and indisputable Portuguese way of being?*”

universal. Universal since this reflection might take place in any country-nation. Singular since its particularity justifies the relevance of the question.

All the answers to the questionnaire, according to the orientation and the sensitivity of the intellectuals who were interviewed, were unanimous and converging as to the propriety of the formulation and to the identity of the concepts it put forth. And, although a reductionist synthesis of the reflections made this is by no means what is intended here, it is still possible to capture what is understood and was meant by some authors, which relates more immediately and clearly to the concept of identity which one aims to define.

Quotations from three different authors, which help to place the identity question, are presented below:

1. António Sérgio¹²: *“...There are two possible meanings: The folkloric (ethnographic or relative) acceptance which designates the traditional heritage (static, consolidated) of the various life styles of different peoples;...(and) the spiritual (universal, absolute) acceptance which designates the dynamic process of refining the intellect and sensitivities, of sharpening critical ability, intensifying the capacity to judge a work of art, literature, science, of strengthening the gift of ‘de-subjectivising’, of rendering our civility more sophisticated. ...(It is) legitimate to talk of a Portuguese culture in the first acceptance of the word (folkloric); however, if what is intended is the second acceptance, it is more appropriate to talk of ‘culture in Portugal’;...To decide whether a given feature is specifically Portuguese one must already be acquainted with the features of other peoples;...”, nevertheless, “...perhaps there are different folkloric cultures in different regions of our country, consonant to the geographical, economic, social, etc. conditions...”*

2. Jorge de Sena¹³: *“Everything is an instrument of culture, to create or to use it; no art, science, technique or ethics can be considered outside its cultural context... Following these ideas, because we are a people for anxious many centuries to become a nation; because in key moments of human history we expanded our culture to an extent which would be unwise to doubt; because we have world class writers which no one in their right mind, or in clear consciousness can neglect – within the limits I have just set I cannot see why it would not be possible to talk of a Portuguese culture...Any ‘national culture’ (encompassing all the various forms of greater or lesser activities of a given people) can only peak and achieve its most ecumenical human meaning when within all this its is also a nation...”*

3 .Vitorino Nemésio¹⁴: *“...Culture is a spiritual structural category which can be abstractly considered in people and which, occurring in everything which is not technical-scientific nor vital, determines them in this world... Maybe we have the gift for harmony within the pragmatics of debates... our propensity for spiritual serenity, conceptual clarity and self-acquiescence in our spiritual paths that are so evident in our historical feats, in our social European co-inhabitation, in the ‘tenderness of our habits’, in the constructive power of some of our good spirits.”*

¹² -Faria, op. cit. pg. 48

¹³ - op. ct. pg. 52

¹⁴ - op. ct. pg. 61

The reflection of the sentiments, as expressed above, has had consequences in all the artistic fields, especially in architecture, where personalities who are particularly sensitive to this issue raise questions which are manifested above all in the protection of the physical heritage and in the theme of 'Casa Portuguesa' (Portuguese Dwellings) which becomes a starting point for the interpretation of an architecture centered on the formulation of its identity.

Still another example can be found in the late XX century, when this subject matter is taken up again. In 1992 a debate was organised, under the initiative of the Sociedade Portuguesa de Antropologia e Etnologia (Portuguese Society for Anthropology and Ethnology) later published as *Existe uma Cultura Portuguesa? ('Is there a Portuguese Culture?')*¹⁵. This, very objectively, raised the essential question of cultural identity versus nation, formulated in such a way as to surpass the limitations of Portuguese territory, given the universality of the subject matter.

Anyway, the approach taken raises questions that are in themselves a signal for a positive reply. Indeed, even though there are various local cultures, the occasion for referring to a Portuguese culture that rises over and above all of them, clearly supports the forecasts that the hypothesis in question is valid. Moreover, questions on the creation of new spaces of a more cosmic nature and the subsequent dangers of a possible cultural globalisation also raise problems which can only matter if differences exist, which takes one back to the initial question "Is there a Portuguese culture?".

Interestingly, and finally, there is a question which may eventually play a trans-cultural part in both internal and external relationships, it might even come to represent the aggregation of all the different cultural meanings comprised within the territory over which the nation is defined. This question, "*What is the possible role of architecture, provided with its own language and experience in contacts with other peoples, in world culture?*"¹⁶ clearly reflects what has just been discussed. However, given the multiplicity of the disciplines represented in this debate, writers, philosophers, architects, mathematicians, biologists, medical doctors, chemists, etc., a clear dividing line was established regarding cultural influences, which coincided with the broad interpretation given. In fact, objective and experimental sciences such as engineering, medicine, genetics, etc. seem to dissociate themselves from the need to establish a link with the source of identity, assuming their essence to be universal in their purest form, although recognising the occasionally reductionist influence of local particularities.

The remaining disciplines, which fundamentally evolve around speculation and creativity, such as the arts, philosophy and literature, are all in some way or other, involved with the identity issue, considering the latter to be one of the pillars of creativity, which sets it apart.

In general, the interventions made constitute a positive reply to the initial question, and they corroborate those made almost forty years ago in the aforementioned *Bicórnio*, which in effect confirms the existence of a field over which it is worth outlining an investigation. That is, the treatment of the plurality of manifestations referring to the cultural identity of a country, in which, by necessity, architecture has to be included.

¹⁵ Silva, Augusto Santos et al. (1992): *Existe uma Cultura Portuguesa?* O Porto. Portugal: . Sociedade Portuguesa de Etnologia e Antropologia.

¹⁶op. ct. pg. 11

Given the specific interest and interventions of Fernando Távora and Nuno Portas, over the contribution of architecture to this debate it is important to be considered further this issue. (Sections 2.4.5. & 2.4.6)

The concern with this subject matter is obviously not the result of a chauvinistic interpretation since it is present all over Europe as an essential reference for its future, as shown in the international Seminar *Europe and Culture* which was held in Lisbon in May 1998. Indeed, of the various topics discussed in that seminar, cultural identity played a major role putting the construction of European 'unity' into perspective, by linking it to reality, beyond the basic mechanisms that brought about monetary union.

One of the reporters of the Seminar, in the RDP1 National Broadcasting, António Barreto, foresaw the direction that it would go. He claimed that, at a time when a single currency was forecast for a common political and economic area this would lead to an increased homogeneity of the countries that might join. This seminar highlight the importance of reflecting the different regional and national cultures, so as to avoid emptying the European area of its cultural characteristics.

Another participant, Remo Bodei¹⁷, called the past into question in the following terms: *"... It is the past that is useful to the present and the future. When time starts to go by very fast, the area affected by experience is restricted, because the past ceases to teach anyone anything. And when the horizon of waiting, of expectation diminishes – in a situation in which the past cannot teach, and where the present is empty – the future becomes unimaginable..."*. That is, there has to be a memory of the past in order to create an identity which can and should be incorporated by present contributions, so that the future may be visualised.

Indeed, in the end such reasoning is universal, drawing attention to tradition, which accumulates past experience, can never be a conservative element, on the contrary it is a fact that is forever present in the construction of modernity, as Léon Krier so effectively tried to pointed, out: *"In traditional cultures invention, innovation and discovery are a means towards the improvement of systems handed down by each generation to the next, and tested in time. Systems of thought, the foundation of cities, systems of construction, representation, communication, etc... in the arts, philosophy, construction, language, industrial sciences, agriculture,... they are a means to an end, they intend to conceive, realise and maintain a world which is more humane, solid, durable, comfortable and beautiful. The fundamental aesthetic principles are considered as being universal and timeless values..."*¹⁸

This demonstrates a perspective of identity that has a role in structuring the way we think, as well as the various artistic and literary manifestations that follow each other in time. Even then, it has not always been possible to avoid static and historicist interpretations. This is the great mistake which underlies modern thinking in

¹⁷ Domingues, Maria Elisa (org.) (1998) Seminário Internacional: A Europa e a Cultura. Newsletter no. 13, Lisbon, Portugal. Fundação Gulbenkian.

Remo Bodei is one of the most important contemporary Italian philosophers. He was born in 1938 and is a Professor in the University of Pisa.

¹⁸ Krier, Léon . (1987) . Tradition – Modernism – Modernity. European Award for the Reconstruction of the City – Fondation Philippe Rotthier . Bruxelles: Archives d'architecture Moderne n° 35/36 pg. 17

architecture and, in the case of Portugal, a large number of its champions are involved in a vague refusal to confront the issue of tradition-identity, accusing it of being inextricably connected to the most reactionary ideological forces.

Indeed, this point of view, which might sometimes be excused on the grounds of the political circumstances of the time, forced an 'escape forwards', and despite the mute manifestation of the need to approach the issue of our 'cultural identity', this has never been accomplished, preventing the creation of the necessary foundations for future advances and developments.

2.2 The 'Estado Novo'

The implementation of the Republic, in 1910, in no way reduced the appetite for the so-called 'cultural identity' issue, for in reality the new political formation was no more than the confirmation of the path that the liberal bourgeoisie had laid out many years before. Therefore, the problem of the 'Casa Portuguesa'¹⁹ was like an omen of the issue that would subsequently be manifested in an artificial antagonism between tradition and progress, without there ever being a real understanding of the cultural weight of the past in all its different dimensions.

Of all those architects who tried to interpret the past and the present from this position, the most consistent one is Raul Lino, who continuously maintained it, not only in his projects, but also by writing books, articles, expressing his opinion and attending conferences throughout his long life.²⁰ His vision of cultural identity in the disciplinary field was, for his most convinced opponents most of whom can be identified with the democratic opposition, the materialisation of reactionary ideas in the domain of architecture, even though their main argument, never openly admitted, rested on the 'conservative' attitude of Raul Lino, which they associated with the unbeloved 'Estado Novo'.

Having said that, there were others who tried to approach this issue by valorising the wealth of the country's heritage, covering the whole of the national territory, in a work which is to this day is unique, the '*Guia de Portugal*' ('*A Guide to Portugal*') produced through the collaboration of Raul Proença (the co-ordinator), Afonso Lopes Vieira, António Sérgio, Aquilino Ribeiro, Jaime Cortesão, José Figueiredo, Júlio Dantas, Câmara Reis, Reinaldo dos Santos, Silva Teles e Teixeira and Raul Lino.

The Preface by Raul Proença immediately sets off to clarify that the *Guia* was intended as, "*An itinerary of the country...which might save the traveller time and money and lead him to a greater intellectual appreciation of all the points of the continent...wherever history, legend, beauty and art have instituted compelling places of pilgrimage for all Lusitanian hearts*".²¹ And, in the opening page he further defines his proposition by adding that it was devoted "*...to all who do not wish to render Montesquieu's claim that the Portuguese discovered the Earth but ignored the country*

¹⁹ NB: The 'Casa Portuguesa', which was translated for 'Portuguese Dwellings' in § 2.1 came to be used, above all by Portuguese Modernist architects, to designate a critical attitude towards a formal research which utilised icons associated with a pseudo regionalism.

²⁰ Pimnetel, Diogo Lino . (1970) . *Biografia . Raul Lino – Retrospectiva* . Lisbon: Fundação Calouste Gulbenkian

²¹ Proença, Raul et al. (1924) . *Guia de Portugal* . Lisbon, Portugal: Biblioteca Nacional (pg. LVI)

in which they were born, eternally true; this book is an itinerary of all the artistic wealth that vanished out of greed, and all the natural wonders which we cannot destroy, an anthology of landscapists, a 'vade mecum' of beauty, the routes of the enamoured Portuguese, a brief indication of lesser and greater things which our love of the past, present and future requires... ”²²

The coup d'état that overthrew the Republic in 1926 and which brought about the 'Estado Novo' does not immediately introduce a change of attitude towards the search for an identity, despite having fomented the lack of knowledge, regarding its role, amongst the various intellectual sects who were more or less opposed to the regime.

On this subject matter, the idea has been fomented that the 'Estado Novo', and in particular Salazar, had an agenda for the role of the arts and more specifically for architecture, which imposed a certain orientation and model aimed at strengthening and consolidating the regime. In fact, such an idea, which seems to be consistent with the kind of ideology in question, and is indeed to be found in a rather more acute form in other countries, is no longer entirely accepted. Pedro Vieira de Almeida, a critic and historian of architecture, has sustained an alternative view, that it is possible to link it with the problem of cultural identity presently under investigation.

Indeed, the lack of understanding regarding the problem of tradition, entangled in the ideological conflicts between the regime and the democratic intelligentsia which opposed it, especially in the case of architecture, brought about a kind of “teenage rebellion” which struggled out of natural and vital necessity, but whose objectives were not completely understood nor defined.

Pedro Vieira de Almeida has subsequently been able to propose a reinterpretation of history from a more distant standpoint, which tries to account for the complexities and characteristics of the Portuguese regime of that time, as well as the particularities of the professionals in architecture whose understanding of opposition was characterised by a certain 'orthodoxy' from an historical point of view. He explains that due to a certain culture of opposition, “(At the time) there was a need to define combat strategies based on very rigid principles and ideas...” this ultimately led to a degree of confusion regarding orientation and objectives at the professional level. On the other hand the regime was not entirely united on what the 'ritual' contribution of architecture should be in terms of consolidating the regime.²³

As a result, “(the) orthodox view (of those who advocated the imposition of models) refers to the 'Estado Novo' as an 'en bloc' concept, and claim for the existence of a State architecture, artificially imposed, as was supposed by all architects – save for a few rare exceptions – identified with a left wing political point of view. The fact of the matter is, that the 'Estado Novo' never existed as an ideologically coherent totality, it never defined or imposed any particular architecture, neither did the architects in general assume a clear opposition to the regime, an opposition which could consequently be defined in professional terms... ”²⁴ (Plates 13, 14, 15,16 &17)

²² op. ct. (pg. LVI)

²³ Almeida, Pedro A.(1998) A Arquitectura e o Poder: Representação Nacional. Arquitectura do Século XX Eds Deutsches Architektur Museum, Frankfurt_Lisbon: Portugal

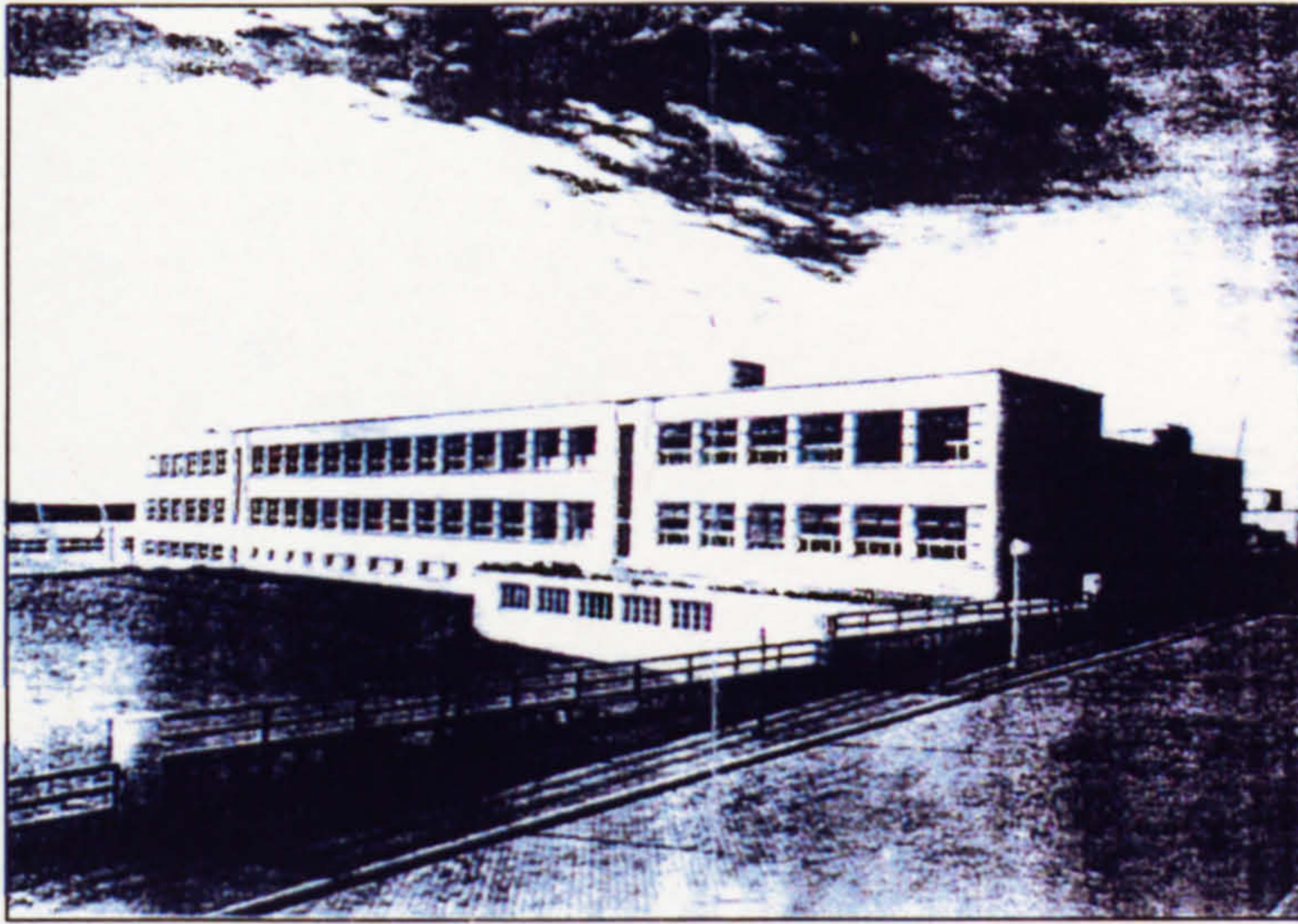
²⁴ op. ct. pg.94



Plate 13 – Pavilhão de Rádio do Instituto de Oncologia, projected by Carlos Ramos (1927)

Plate 14 – Housing building Praça Duque de Saldanha, at Lisbon (1943)





15



16

Plates 15, 16 & 17 – High School of Beja –1930; Frimeta Cristino da Silva's House (Valmor and Municipal Awards); Praça do Areeiro – 1938 – 49

Many first generation modern architects used opposing languages, and the disparity was so great that their works could easily be attributed to others. This is precisely the case of Carlos Ramos and Cristino da Silva, referred to here. Such disparity reinforces the claim of Pedro Vieira de Almeida that the imposition of certain models was not the exclusive responsibility of the Estado Novo.

17



António Ferro and Duarte Pacheco are the two dauphins on whom the 'Estado Novo', and by 'Estado Novo' one means Salazar, confers the management of such sensitive areas as the arts and public works. The latter two play a significant role in the ideological promotion of regimes such as these, but in the case of Portugal they can be characterised as initially being more favourable to the contemporary art movement than to the more conservative strands which supported them ideologically.²⁵

Both António Ferro and Duarte Pacheco developed policies which, despite the apologetic aims as far as the regime was concerned, were not tightly controlled regarding the pattern to be followed, even though at times and on specific occasions certain programmes were presented in a manner which could be restrictive or discouraging in terms of creativity. They both knew that for as long as accomplishments in such areas displayed high standards, in tune with what was carried out abroad, they would be positive for the government and for the consumption of its external and internal image. In this respect, António Ferro was quite explicit when he told Salazar that "...art, literature and science form the great façade of a given nationality, that which is seen from the outside." and that consequently there was no "...incompatibility between a regime, conscious of its authority, and Modern Art."²⁶

On the other hand, artists and more fundamentally architects, in the first half of the XX century, saw their market share decrease not only as a result of a reduction in private demand, but also as a consequence of the competition with other professional sectors, which has in fact, not changed much to this day. Therefore they turned to the State as the only possible alternative source of demand, trying to obtain orders in whichever way possible, including the participation in public competitions. On this topic, J. A. França states that the problems which afflicted the architects of the time resulted from, "*the competition of civil engineers and foremen, against whom they demanded sanctions and privileges...*" In much the same line of reasoning, Adelino Nunes, in an interview to the *Diário de Lisboa* of 21/8/1933, said that: "*In 1932, only ten out of six hundred projects submitted to the Lisbon Chamber were signed by architects, and in total ninety nine percent of the city buildings were projected by amateurs.*" And all this took place despite the reduced number of architects available up until the end of the 1950s, as estimated in the register of the *Anuário Comercial de Lisboa e do Porto* (Commerce Yearbook of Lisbon and O Porto): "... (In) 48 there were a hundred and forty architects... from Lisbon and O Porto (seventy seven and sixty three respectively); even then fifty more than in 38"²⁷

²⁵ França, J.A. (1974). *Os Anos 30 e 40. A Arte em Portugal no Século XX*. Livraria Bertrand. Lisbon: Portugal:

- Pg. 217 "*In 1940 the work in question was extremely important and the official aesthetics was violently opposed by those it left behind... whose spokesman was Col. Arnaldo Ressano Garcia, chairman of the SNBA (National Society of the Liberal Arts) who claimed that the Modernists were "social revolutionaries with no ideals, God or morality"*.
- Pg. 218 To Arlindo Vicente, Casais Monteiro, Mário Dionísio, and others, "*The battle was lost by the academics*" and, from then on the struggle was taken up in *Diabo* by "*Almada, António Pedro, Keil do Amaral, who thence also lost the battle for the contemporary arts.*"

²⁶ . op. ct. pg. 202

²⁷ op. ct. pg. 233 & 234

However, what is noteworthy as far as the present discussion is concerned is that the identity question, that is, the connection to cultural references which were projected as a genuine understanding of the Country, including the consistency with the place in which any project was realised, was confusingly ignored or left behind by the architects who took up the banner of Modernism. A perspective of a strictly formal experimentation which sometimes operated against the backdrop of a certain socialising Positivism.

And so it was that one of the tenets of Modernism, to which new programmes and new materials often corresponded, being *“transplanted to another context superimposed itself on forms which would certainly have been different had they resulted from a closer attention to the programme, the climate, technologies, not to mention pre-existing urban environments, in a somewhat more functionalist fashion and with no apriorism.”*²⁸

However, of those who were opposed to the Modernist model of contemporary architecture, only a handful contradicted its lack of identity. Here Raul Lino stands out in the first decade of the XX century, while others lined up in an academic conservatism, most of the time devoid of quality. Pedro Vieira de Almeida clearly points out this situation: *“...When in 1939 Ressano Garcia, with absurd violence, launches his attack on the 1940 exhibition accusing it of being dominated by Modernist architects, Keil do Amaral...in a letter published in Diabo, coolly states that the Modern architects had won virtually all competitions and that it was to them that the most significant works had been awarded.”*²⁹ This quotation illustrates the point that by awarding competitions to Modernists, the government did not control or did not wish to control a model such as the ‘Casa Portuguesa’ or anything like it, otherwise, from the point of view of a totalitarian State, the jury could be organised so that this would not happen.

Obviously, this confusing background in which the cultural identity question was also fomented by politicians responsible for folkloristic actions, which objectively did no one a favour despite resting on seemingly popular patterns, were nevertheless carelessly treated envisaging no more than a panegyric upon the established power. An example of this was the *“the competition for the ‘most Portuguese village in Portugal’ which in 1938 associated tourism with ethnographic research which was falsified in ideological terms and which equivocally permeated the primitivism of Monsanto, in Beira Baixa, whose artistic dimension was nonetheless sublimated.”*³⁰

²⁸ Portas, Nuno (1998) O Efêmero Modernismo. A Arquitectura do Século XX. Eds Deutshes Architektur Museum, Frankfurt Lisbon, Portugal pg. 102

²⁹ Almeida, P Vieira. (1986). O Arrabalde do Céu. A Arquitectura Moderna. História de arte em Portugal. Lisboa: Coleções Alfa pg. 133

³⁰ França op. pg. 214

2.3 Heritage as an Element of Identity

*“What constitutes the originality of the arts of any people, as in Portugal during the Manueline period, is the subordination of any given system of architectural geometry to the climatic and environmental conditions, to the nature of the materials deployed, to the surrounding vegetation and wild life, to the religious concepts, to history and to the temperament and psychology of the artists of the region.”*³¹

Ramalho Ortigão

Architecture is particularly involved in the network of societies and their history and it ends up by being a reflection, in a more or less obvious manner, of all this. Expressing the restlessness, the certainties, the glories and the tragedies therein represented. Its specificity, which interacts and adapts to all the influences it receives, not only from its own but also from other areas of activity, might also be added.

It therefore follows that heritage and its defence and preservation, can be taken as one of the manifestations that most evidently co-substantiates the concern with cultural identity. As a result it is only natural that there have already been episodes in the course of the history of the Country that evolved around the protection of the monumental heritage³². However, its importance only achieved real significance from the XIX century onwards, as a result of the upheaval which took shape due to the economic, social, political and cultural circumstances of the period.

Indeed, the circumstances of the first years of the century, caused by the French invasions, which started in 1807 and lasted until 1814, the subsequent flight of the royal family to Brazil, the foreign interference, mostly British, and later, the independence of Brazil, produced a general crisis in all the plans for the nation. The quotation below is particularly demonstrative of this panorama. It is a report sent by the regency of D. João VI in June 2nd 1820:

“May Your Majesty deign to consider that Portugal is a reign of small dimensions and thinly populated; that its agriculture is not very advanced given the immense hardship that weighs over the labourers; that the most useful sector of agriculture, wine, is decadent in view of the opening of the ports in Brazil to the wine of other nations; that our industry has been considerably paralysed by the free entry in Portugal and in Brazil of English labour, with whose prices it is not possible to compete; that trade has slumped not only as a result of the aforementioned opening of the ports in Brazil, which deprived Portugal of the exclusive trade with that Kingdom, but also as a result of the competition of all the maritime nations, to such an extent that it is feared that if things

³¹ Ortigão, Ramalho (1986) O Culto da Arte em Portugal. Lisbon, Portugal: António Maria Pereira Editores. pg. 147

³² Bonifácio, Horácio . (1983) . Enquadramento Histórico . Curso de Pós-Graduação PG1/84: Especialização em Conservação e Recuperação de Edifícios e Monumentos – December (1983) . FAULT

2nd Lesson: *“As for the beginnings of nationality, refer to the restoration ordered by D. João I (1385-1433) to the Romanesque Church of Nossa Senhora de Oliveira, in Guimarães, where the aim was to make it as good as Batalha... During the reign of D. João III (1521-1557) note some examples of patent protection in a 1525 document, the Charter of Vila do Conde where, after its demolition the king would have ordered... the construction of a barrier which was to prevent the degradation of the tombs and other objects found therein... During the reign of D. João V (1706-1750) and despite the 1721 Charter on ancient monuments... a concern for the state of the monuments and its historical relevance was noticeable, and there were even fines for anyone who destroyed them...”*

go on like this, the Portuguese flag will vanish from the seas; that a considerable amount of this Kingdom's income is annually sent to Brazil, the amount of income on property assets, on the Crown and on religious orders alone constitute a voluminous sum; that there is a lack of internal circulation here which progressively impoverishes us."³³

The general situation of the Country in 1820 was therefore extremely decadent hence the generalised longing for anything which could restore some degree of national pride as well as the lost identity. The liberal bourgeoisie took charge of the resurgence both on the political and ideological fronts, not only through the struggle and victory of liberalism but also through the onset of Romanticism, which despite its European inspiration, came to "*lend Portuguese substance to the models*"³⁴ brought over from abroad. The personalities who headed this Romantic movement were Almeida Garrett and Alexandre Herculano who, with their epic historical texts, tried to restore the roots of nationality, sublimating the drawbacks by exalting the virtues and qualities of a people and its heroes, sometimes resorting to popular and mediaeval legends.

If on one hand, in historical terms Liberalism and Romanticism can be the protagonists of a new dynamic in the historical process of the first quarter of the XIX century, on the other hand the defence of heritage³⁵, that is, the concern for saving past memories, co-substantiates the same perspective in the domain of architecture.

It was this mentality, although as yet not structured on the ideas of Romanticism, which only comes about later, that ratified in 1802, D. João V's Charter of 1721³⁶. Even then it was only in 1836 that the Government of Mouzinho de Albuquerque ordered the Science Academy to produce a list of all the extinguished convents so as to proceed with classifying them as National Monuments³⁷. Then, in 1864, the Association of Portuguese Civil Architects and Archaeologists was set up and in 1880 it was put in charge of classifying the National Monuments.

The attention given to this issue revealed clear concerns for the identity problem as witnessed not only in the legislation provided and in the entities that were set up, but also in concrete interventions through the recovery of monuments such as Batalha and

³³ It is interesting to find, in a text addressed to the king, in Brazil, an accusatory tone, of no such obviously apparent intent, but complete as to the inefficiency of the government, where, in reality, the views of the liberals and of the opposition to the absolutist regime are expressed.

³⁴ Saraiva, José Hermano (1979) *História Concisa de Portugal*. vol. 1. Lisbon, Portugal: Publicações Europa América. pg 315 "*... The great figures were now others. Above all Garrett and Herculano, which we remember to this day, but alongside them, there was a multitude of lesser writers... Romanticism is the literary and plastic expression of the bourgeois consciousness. It believes in progress because progress was the real spring of bourgeois society; it clamours for freedom because for the bourgeois it seems obvious that freedom is no more than the exercise of his own power; ... both try to lend Portuguese substance to the models they brought over from Europe. Garret wrote historical novels with a flavour of those he had read in England, he looks for romances in Portuguese society so as to create his romantic dramas... and he explores the hitherto neglected popular traditions in order to inhabit our literature with the themes of a genre which were so prevalent in English prose and poetry... Herculano looked for legends in mediaeval texts...*"

³⁵ Bonifácio op cit. pg. 2 "*In the beginning of the XIX century the first romantic ideas of a Garrett, who after his sojourn of two years in London, praises the Gothic, or of an Herculano, driven by the ideas of nationalism and liberalism, an interest in material vestiges of the past, mainly Gothic comes about. It follows that buildings such as Batalha become symbols of victory for independence.*"

³⁶ In the Charter of D. João V (1706-50) one finds a major concern for the state of ancient monuments and their historical importance, to the extent that there were fixed penalties for whoever destroyed them.

³⁷ Bonifácio op. cit. pg. 6

the Jerónimos, which constitute important paradigms of nationality and which, being Gothic completely justified, theoretically as well as practically, the revival of that style in Portugal.

Despite the fact that the theoretical standing in the domain of architecture rested on French and English ideas, as expressed by Violet-Le-Duc, John Ruskin and William Morris, the defence of heritage in Portugal, as mentioned above, is manifested not only in terms of the protection of monuments, but also in other less significant respects for that period. Its protagonists were amongst the most renowned intellectuals of the time. Coming from the same Romantic and Nationalist background, Ramalho Ortigão approaches the issue from its artistic components, in all its various expressions, naturally including the heritage of monuments, but still drawing attention to all the other aspects.

Thus, the substitution of a traditional domestic architecture for another inspired by foreign models, the change of toponomy, and the neglect for traditional crafts were for him a set of thoughtless actions which, not only disqualified our own reality but actually brought about the disfigurement of our cultural heritage. As far as architecture was concerned, he said the following:

*“The comfortable, modest and so very gracious style of our country houses is substituted, in modern constructions, for smug, very pretentious and petty forms an hallucinated mix of Swiss chalets, English cottages, Norman fortresses, Tartar minarets and Moorish mosques - disgrace and shame of the landscape of the outskirts of Lisbon... (and)... in order to have a indication of our national tradition, one has to go to Cascais and look at the unique type of dwellings of the Counts of Arnozo, so nostalgically reminiscent of our grandparents’ houses...”*³⁸

Consequently he maintained that any artistic expression should be subordinated to “*a common idea, expressed in a vast symbolism comprising the fertility of the land and the sea, the labour of man, in both its weaknesses and its triumph, ... the fatality of blood... and the flight of the soul towards the Almighty*”. And, with equal vehemence he draws attention to the disfigurement that the “*vast edifice of History*” would undergo if heritage was to be neglected as a register for extinct societies.³⁹

And despite declaring that the great Gothic structures were a consequence of international trade corporations which retained the know-how of construction as well as of “*the methods of construction*” he emphasised that the latter were adapted to the conditions of the regions in which they were accomplished, such as in the case of the groined vault that is re-utilised by the architects of the Northern countries due to “*the nature of the climate and of the soil, (of) social conditions rather than a capricious creative whim*”.⁴⁰

³⁸ op cit. pg. 5

³⁹ Ortigão, Ramalho . (1922). O Culto da Arte em Portugal . Lisboa: Bertrand pg. 115

⁴⁰ op cit. pg. 30

Establishing local links and thereby notably anticipating concepts and concerns which are advocated nowadays regarding urban settings⁴¹ he expresses his views on the subject regarding the location of gas works and denounces:

*“Alongside Belém Tower, the most exotic among the most beautiful monuments in the history of architecture, there is the building of the gas works of the Companhia da Iluminação do Gás!... Belém Tower (thus) aligns itself to the chimney of the vilest and most sordid shed...”*⁴² (Plates 18, 19 & 20)

Such revolt can obviously be understood since, over and above the inherent quality of the referred building, which is nowadays listed housing the Museum of Electricity, the issue in question was the adequacy of the place chosen for its symbolism rather than the formal specificity of a building which reflected the values of a different society in which machinery enjoyed a privileged status. But such sensitivity regarding monumental heritage was still manifest until the end of the century, as reflected in the various measures proposed by the government, which were then materialised into public institutions guided towards interventions in that area.

Thus, after the government's request for the classification of the extinguished convents, the Academy of Beaux-Arts was created and, later on, in 1875, the Commission for the Protection of Historical Monuments, which later solicited a list of historical monuments from the Association of Portuguese Civil Architects and Archaeologists. A task which was never accomplished. In 1880 the Commission for National Monuments was set up which eventually established the regulations for the protection and preservation of historical monuments.

The works carried out in the Jerónimos were yet another sign of the concern for the genuineness of interventions made into heritage buildings. Since a particular intervention became somewhat paradigmatic for similar operations elsewhere, Luciano Cordeiro, in his major work entitled *The Works in Jerónimos*, objectively exposed the various blunders committed.⁴³ In this text, regardless of the technical and methodological aspects involved he also emphasises the obtuseness of “*intending to install institutions such as an asylum and an Industrial Museum in a building with a historical past like the Jerónimos...*” This interpretation of what it is to respect the adequacy of a monument is still maintained today and is part of a vision which identifies history with culture.

Various loose measures concerned with of the protection of heritage continued to take place until the end of the XIX century, rolling over to the XX, confirming that, despite its discontinuity, the need to treat and approach the problems of heritage is in fact an indicator of the urge for identity.

⁴¹ Brolin, C. Brent (1980) *Architecture in Context: Fitting New Building with Old*. New York-Cincinnati-Toronto-London-Melbourne: Van Nostrand Reinold

⁴² Ortigão, op. cit. pg. 83

⁴³ Cordeiro, Luciano (1895) *As Obras nos Jerónimos*. Lisboa: Casa Portuguesa

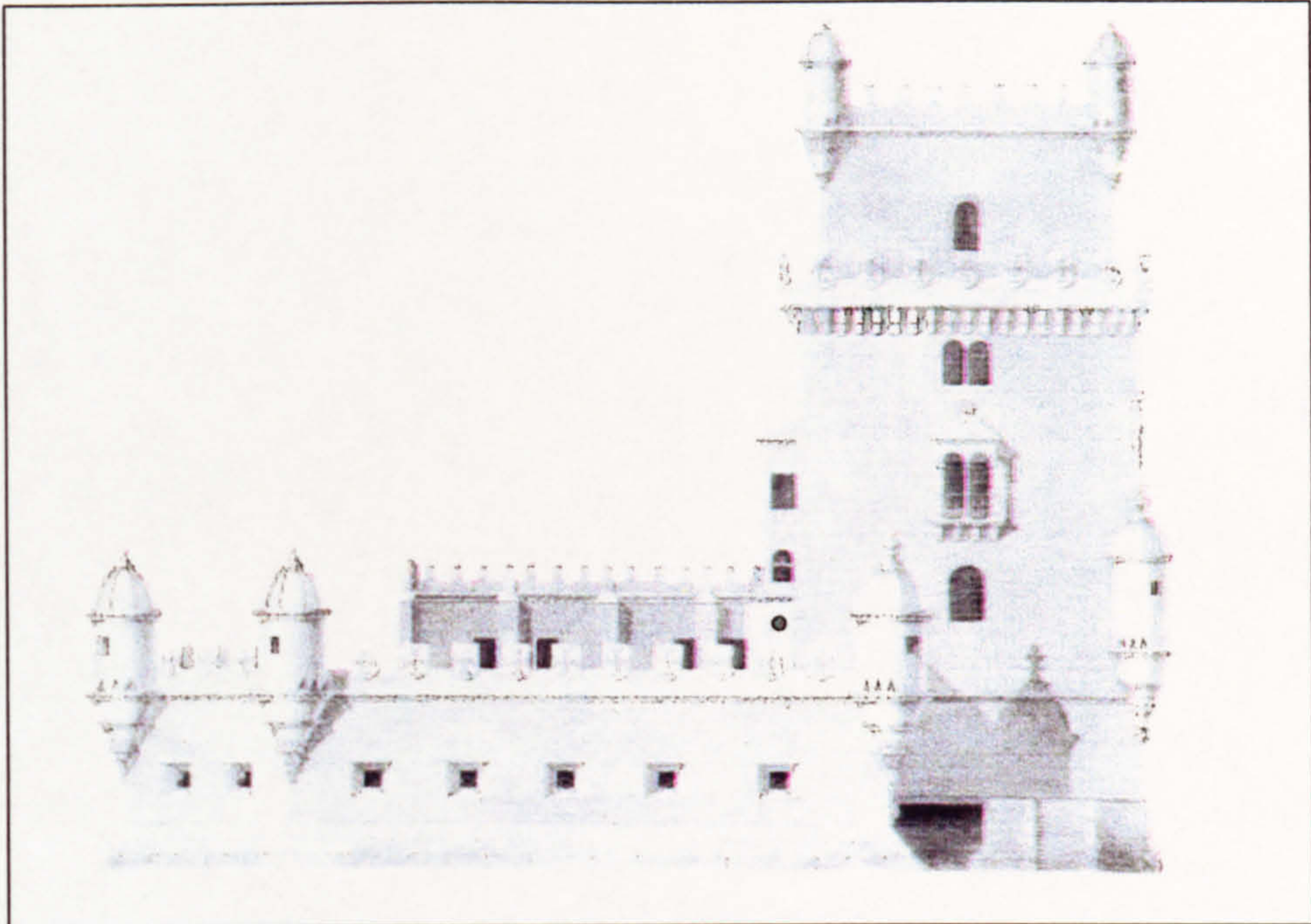


Plate18 - Torre de Belém (Baluarte de S. Vicente) - XVI century

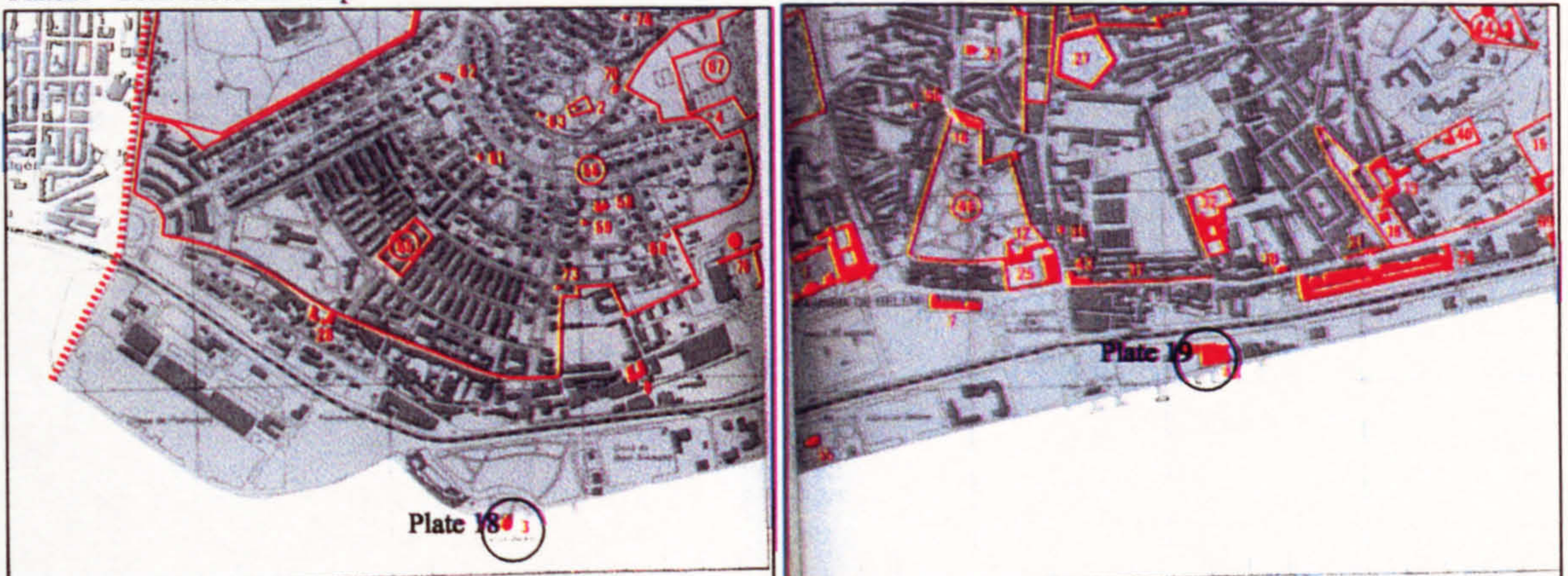


Plate 19 - Gas Works by Touzet et al - Av. do Brasil em Lisboa - 1919

The localisation of these buildings reveal what was at stake when the site for the Gas Works (lighting gas) was chosen. It was the status of 'listed area' that the *Ribeirinha* 1) enjoyed due to its proximity to the Belém Tower and in which the Gas Works emerged rather spuriously.

¹ NT: *Ribeirinha* is the name given to the buildings located by the waterfront of the Tagus River.

Plate20 - Zona Ribeirinha map



2.4 The Understanding of Identity at the Disciplinary Level

"It is true... that architecture... takes us beyond, one must not misunderstand, the simple beauty that results from a technically well solved problem".⁴⁴

Raul Lino

"The crisis (in Portuguese architecture)...has a fulcrum: the problem of tradition which was never solved by the Modernist Movement, not in the 30s and 40s, later on in the 60s and not even nowadays in these years of Post-Modernism and other revivals within democracy"⁴⁵

Nuno Portas

2.4.1 Vernacular References

The identity question as discussed above, in the late XIX century, was felt not only by the elite but also by the lower classes.⁴⁶ The structure of the ideas of the leading Portuguese intellectuals follows this line, not always in a confident, objective manner, but nevertheless targeting the strengthening of the national core, which should find expression in the manifestations of the various cultural areas.

In the case of architecture the access to this path was obtained first and foremost through heritage. However, as mentioned, there were those who transported it to architecture too, where the repercussion of the national totality could reach even foreign artists. In this respect Sousa Viterbo remarks: *"...it is not the case of admitting, since the facts seem to confirm that a certain artistic tradition - the nature of the climate, the natural disposition of a people, and above all the extraordinary movement which was taking place amongst us, producing the effervescence of a universal civilisation - could not but influence the imagination and temperament of the artists in such a way that at a first glance their work displayed their distinctiveness, their unique characteristics which overwhelmed foreigners for the thrill of surprise, amazement and enthusiasm."*⁴⁷

Anyway, in order to appreciate the concerns related to identity more objectively, it is more convenient to look for its signals in 'domestic' and vernacular rather than in monumental architecture. Indeed, it was in the late XIX century that consideration for less prominently symbolic and representative buildings became more frequent,

⁴⁴ Lino, Raul (1954) Auriverde Jornada. Valentim de Carvalho. Lisbon: Portugal (pg. 92)

⁴⁵ Portas, Nuno (1982) A Arquitectura e a Urbanística na Década de 40. Arte Portuguesa Anos 40 Fundação Calouste Gulbenkian. Lisbon: Portugal (pg. 35)

⁴⁶ Almeida, P. Vieira & Fernandes, José Manuel (1986) Sociedade e Identidade Nacionais. A Arquitectura Moderna - História da Arte em Portugal vol. 14 Publicações Alfa ed.

(pg. 42) *"It is therefore worth noting that this concern, which rises in the early 90s... and which was no longer restricted to the intelligentsia, had reached out to the lower classes, particularly in the capital."*

⁴⁷ Viterbo, Sousa (1899). Dicionário dos Arquitectos e dos Engenheiros Portugueses. Vol. 1 Imprensa Nacional Lisbon: Portugal

Some introductory notes are noteworthy due to their relevance in terms of the identity problem: *"There are those who claim that the Manueline style is no more than the Plateresque... (However) without a shadow of a doubt many of the Artists employed by D. Manuel for his monumental constructions were foreigners – Boytac: Setubal, Belém and Batalha; Master Nicolas was French and João and Diogo de Castilho were Basque..." (Nevertheless) "...it is not the case of admitting, since the facts seem to confirm that a certain artistic tradition - the nature of the climate, the natural disposition of a people, and above all the extraordinary movement which was taking place amongst us, producing the effervescence of a universal civilisation - could not but influence the imagination and temperament of the artists in such a way that at a first glance their work displayed their distinctiveness, their unique characteristics which overwhelmed foreigners for the thrill of surprise, amazement and enthusiasm."*

notwithstanding the economic and political difficulties that Portugal was undergoing at the time.

The liberal bourgeoisie brought about an increase in urban settlements, especially in the capital, and representative buildings began to emerge regardless of the underlying motivations that might have given rise to them in the first place. Such is the case of the Baixa Pombalina, where Carlos Mardel and Eugénio dos Santos set up not only a new urban structure but also building typologies of their own unique morphologies. This type of relationship with the problem of cultural identity, that is, the spontaneous projection of national idiosyncrasies in architecture, is in general an acquired feature of vernacular architecture. However, it was only in the late XIX century that this analysis became the subject of specific studies, with the work of Henrique das Neves, Paula de Oliveira and Gabriel Pereira in 1893 “towards a definition of a type of Portuguese dwelling”.⁴⁸

Gabriel Pereira, a man of great culture and sensitivity, had, single-handedly, also been engaged in a nation-wide survey of the different kinds of rustic dwellings, specially those in the *salio*⁴⁹ region where he tried to highlight not only their morphological properties but also the characteristic typology, emphasising specific constructive details, such as the way in which the houses were painted.⁵⁰

Significantly in the same period, Ricardo Severo projected and built his own house gathering an entire set of morphological and constructive signals which, although not typical of the incursions into this domain at that particular period, in terms of morphologies and vernacular typologies, given the contradictions to which it falls victim, is nevertheless a reflection of this preoccupation “*the fact that it is an important landmark, has historical value and contributes to the polemics of that time, turning it into a really interesting document*”.⁵¹

⁴⁸ Almeida op. cit. (pg. 44)

Regarding the INQUÉRITO which began in 1955, Pedro Vieira de Almeida said that the “...strategic approach was Positivist (regarding the definition of the type of Portuguese dwellings as used by Henrique das Neves, Paula de Oliveira and Gabriel Pereira in 1893)... and would end up being repeated in the INQUÉRITO into regional architecture elaborated by the Union of Portuguese Architects whose first task was to produce a ‘systematic classification’, when in reality it would have been better to provide an appropriate critical analysis of the same samples”.

⁴⁹ NT. *Salio* is the name given to peasants living especially around Lisbon.

⁵⁰ Rosa, João (1934) Gabriel Pereira: Estudos Diversos (Arqueologia, História, Arte e Etnologia) Imprensa Universitária. Lisbon: Portugal

This compilation comprises various works published by Gabriel Pereira, who, according to José Pessanha, had an encyclopaedic knowledge. In the field of architectural analysis, besides his works on erudite buildings, his interest for vernacular architecture is noteworthy. In the preface to the book, by José Pessanha, the latter refers to Pereira’s interests in this domain as follows: (pg. Viii) “*The landscape and the wealth of its various aspects in Portugal’s beautiful lands; the old monuments of days gone by with their evocative power; the old, cold convents with their eternal echoes of the extinct monastic life; the tradition; the ethnographic documents; the products of popular crafts the dwellings (as he would put it) touched him. Évora, his native town, was where he studied and worked mingling with the likes of Filipe Simões, Cunha Rivara, Carl Justi, Albercht Haupt...*”

⁵¹ Almeida, Pedro Vieira (1986) A Charneira de 1900. A Arquitectura Moderna - História da Arte em Portugal, vol.14 Publicações Alfa ed. (pg.16)

2.4.2 The Competitions and the Valmor Award

Identity sentiment was still to be found in situations where aspects related to national representation were important as was the case of the celebrated occasion of the Portuguese pavilion at the Universal Exhibition held in Paris in 1898. At that time, Bordálo Pinheiro criticised it for its “...*lack of Portuguese character*”.⁵²

Indeed, competitions ended up being one of the areas where the identity question revealed its special significance, as manifested in the concern of the various participants and in the conspicuousness of its absence where this was the case. This situation ceased to exist with the same intensity in the 1960s when these occasions no longer constituted an important forum⁵³ for disciplinary debates. Two other later competitions also became centre stage for such identity manifestations: the contest for the pavilion of the International Fair in Paris and for the Church of Nossa Senhora Imaculada held in 1900 and 1904 respectively.⁵⁴ (Plates 21 & 22)

In general, the projects of that time may be divided into two distinct approaches, that of Raul Lino and Ventura Terra, both of whom later on play an emblematic role having conceptual models which, one might venture to say, relate to the identity issue in a positive and a negative way, respectively.

Raul Lino was not the winner of either competition, despite his projects being, for all intents and purposes, more interesting. In fact, even the jury of the later one - made up of José Luís Monteiro and Ventura Terra - considered it to be “...*by far the best... allegedly excluded only on the grounds of costs*”.⁵⁵

“Ventura Terra and Raul Lino may, in some respects be considered as polar exponents of two subjacent models which were latently conflictive in the evolution of Portuguese architecture: the progressive and the culturalist models. A former, with a background in the Beaux-Arts, tended towards a ‘compositional architecture’ its deliberate search for a rationalised expression of the materials, where practical function is valued... (was) personified by Ventura Terra. Raul Lino... (initiated) a theoretical approach to

⁵² Toussaint, Michel (1998) *Os Concursos de Arquitectura como Debates Disciplinares: Os Três Primeiros Quartos do Século XX. Arquitectura do Século XX - Portugal* Deusches Architektur Museum Frankfurt/Lisbon

(pg. 129) “*Rafael Bordálo Pinheiro... (criticised) the architecture of the Portuguese pavilion, in the Universal Exhibition of 1889... not only for the late decisions particularly of the government regarding the event, but also for its lack of Portuguese character*”.

⁵³ Op. cit. (pg. 130) “... *The contest for the Cathedral of Bragança in 1964, by Luís Vassalo Rosa and Luís Figueira*” is a watershed because “*From then on the percentage of noteworthy contests which turned into a forum for debate was small despite the variety and quantity.*”

⁵⁴ Op. Cit. (pg. 131) “... *The Portuguese Pavilion in the Universal Exhibition in Paris; the Quay D’Orsay and the Colonial Pavilion in the International Fair of Paris 1900: Ventura was the winner - the proposal that did not win was that of Raul Lino for the Quay D’Orsay...*”

⁵⁵ Almeida op. cit. (pg. 84) “... *In the contest for the Church of the Imaculada Conceição, Raul Lino despite having seen his favourite solution give way to the far less inventive projects of Evaristo Gomes, Álvaro Machado and Parente da Silva was nevertheless satisfied to see that the jury - of which José Luís Monteiro and Ventura Terra were members - registered his project... (as the best one)*”.

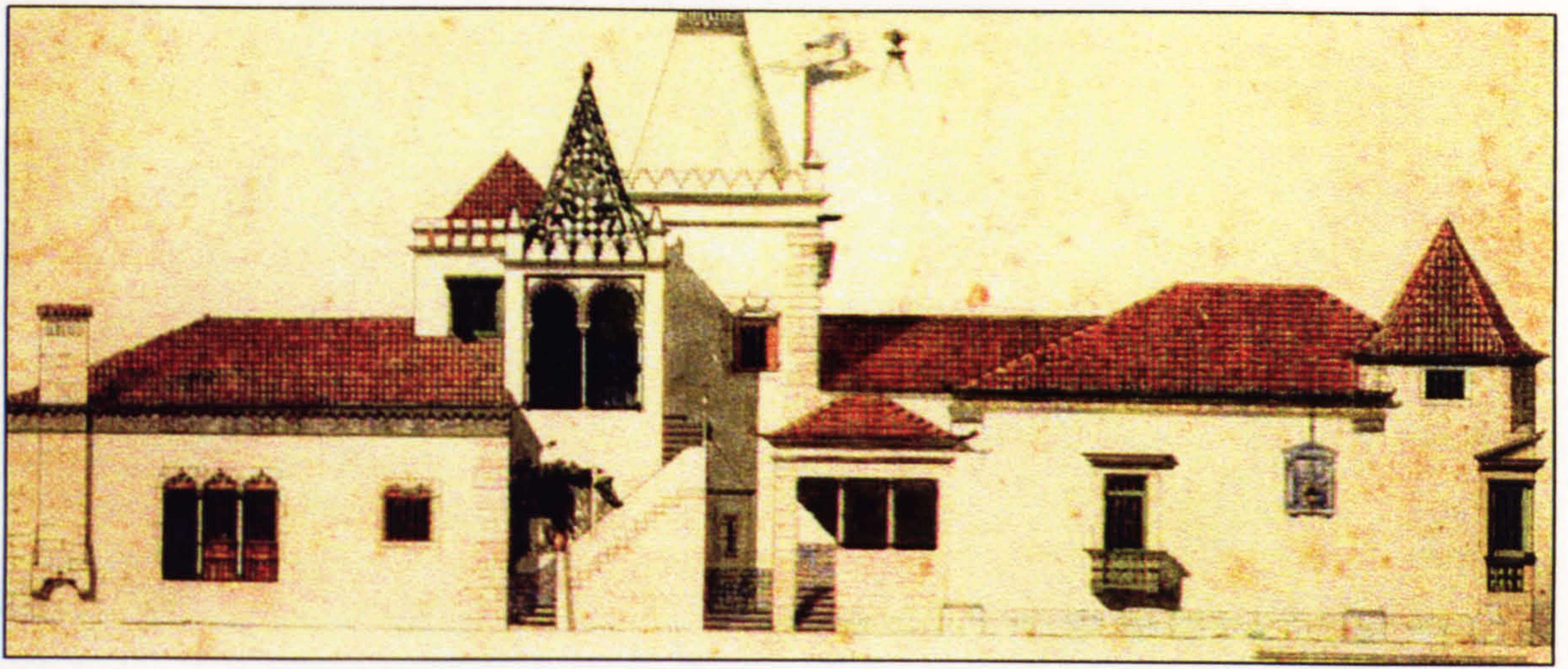
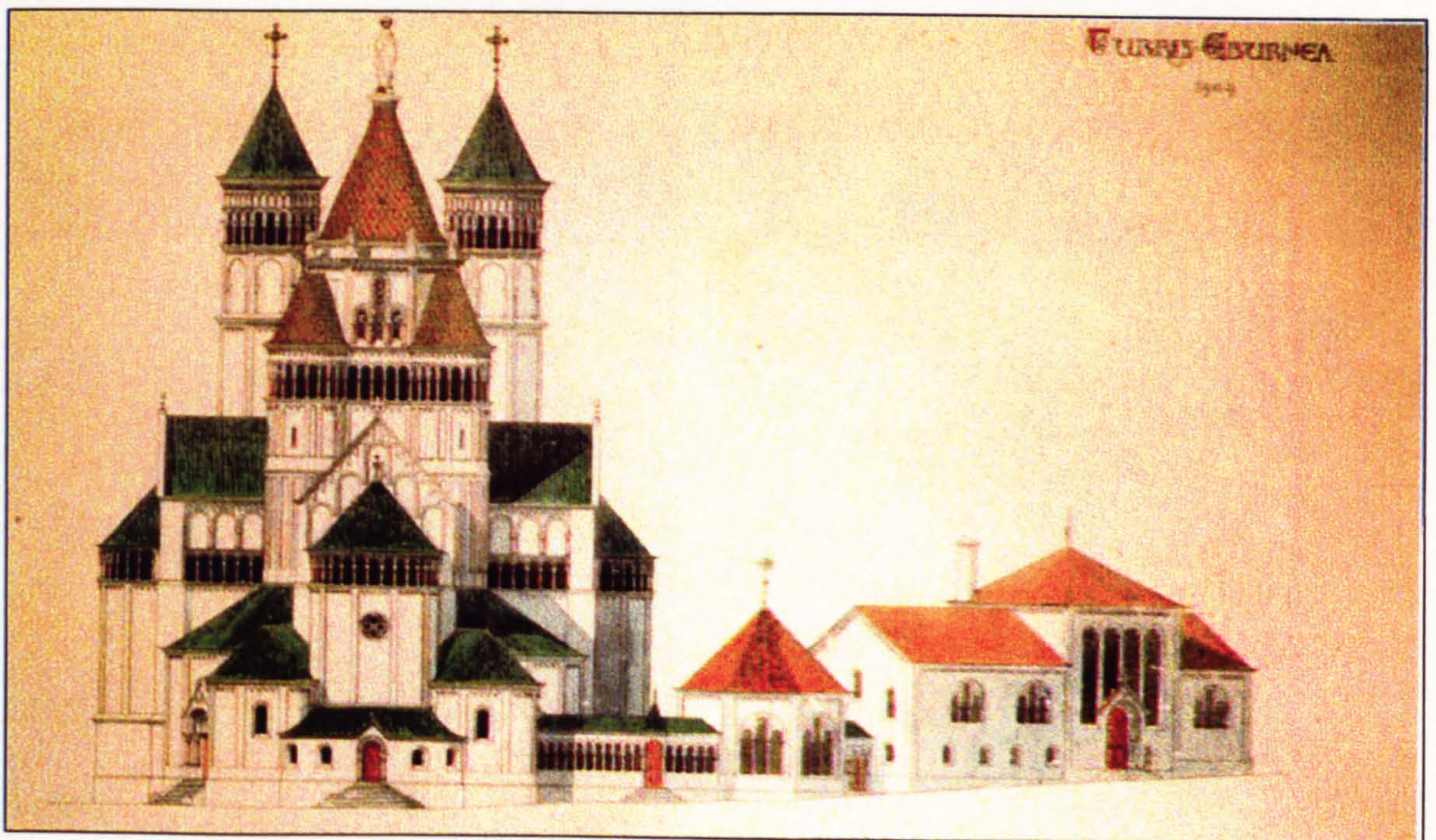


Plate 21 – Pavilion of the 1900 International Paris Exhibition

In these images of the projects presented by Raul Lino to the competitions for the Pavilion of the 1900 Paris Exhibition and the Church of Imaculada Conceição (1904) the orientation of the composition does not strictly follow the “beaux-arts” model, but rather a type of formal discourse which highlights a certain organicity from the set whole, without compromising the established hierarchy.

Plate 22 – Church of the Imaculada Conceição



*architecture in terms of space, and proposed a 'culturalist model' limited in its reach and not widely understood".*⁵⁶

Any of the competition works by Lino presented solutions that reflected the same concerns. They are sets structured by mass architecture which mirror a language of Romantic flavour, somewhat organic (as he had learned from his master Albercht Haupt who had carried out important research into Portuguese architecture: "*A Arquitectura da Renascença em Portugal*), where a tellurian force contrasted with heavy volumes which were reinforced with chiaroscuro, occasionally influenced by his 1900 visit to the Alentejo, with Roque Gameiro, shortly after he came back to the country.

Such poetics of spontaneous Organicism, eluding the rigid, axis-driven classical Beaux-Arts composition, by means of an apparently fortuitous and fragmentary discourse, would stay with him throughout his career. It was even present in the Pavilion for Brazil, which he designed for the Portuguese World Exhibition in 1940, although the language used was not the same.

Indeed, in terms of domestic architecture, Raul Lino is the one whose work displays greatest consistency, especially in its conceptual and linguistic aspects. In fact, he wrote two books on this subject, representing the first ever "experimental projects" realised in Portugal.^{6/57} It was along these lines that in 1902 the Municipality of Lisbon instituted the Valmor Awards, through the legacy of the distinguished lover of the Arts and Architecture. Following the terms laid out in the Will, which are at the origins of the statutes regulating the Award, it is possible to discern the aim of distinguishing "*'houses' from 'buildings'; 'new' from 'restored'; classical Greek and Roman styles from Portuguese artistic styles, in sum, a style worthy of a civilised city.*"⁵⁸

Thus the Award set about rewarding buildings which corresponded to a set of universally acclaimed styles as well as "Portuguese artistic styles". This reveals yet another aspect of the sensitivity regarding this issue at the time and explains why this great lover of the Arts, Viscount Valmor, made a point of expressly alluding to it in his bequest to the Municipality of Lisbon, characterising the Award which would subsequently be named after him.

However in future the Award would live through other episodes in which this issue would reappear on the centre-stage, which coincided, with the most critical moment in the history on the 'tradition-modernism' binomial.

⁵⁶ Almeida, op. cit. (pg.73)

⁶ Lino, Raul . (1918) . *A Nossa Casa* . Lisbon: Valentim de Carvalho

This work is structured around the main idea that the practice of architecture should take the country's conditions into account, and follow traditions. Not simply by copying, but by using them as a source of inspiration whilst at the same time integrating the natural environment and the construction techniques used in the various regions. The other feature it displays is that of approaching single-family units as an entity on its own.

⁵⁷ Lino, Raul (1929) *A Casa Portuguesa* . Lisbon: Valentim de Carvalho

⁵⁸ Leite, Ana Cristina . (1988) . *Arquitetura Premiada em Lisboa – Prémio Valmor e Prémio Municipal de Lisboa* . Lisbon: CML

"Based on the legacy of Valmor, on December 23rd, 1902, the Chamber session approved the regulations, and according to its clauses, following the minutes of the Will, a distinction was made between, "*'houses' from 'buildings'; 'new' from 'restored'; classical Greek and Roman styles from Portuguese artistic styles, in sum, a style worthy of a civilised city.*"

Indeed after the 1st Phase of the Valmor Awards, from 1903 to 1916, known as the ‘golden age’ period, and the 2nd Phase, from 1917-1928, which shared much the same properties as the former, albeit with slightly less quality, there came a period of “ *less regularity in terms of giving the award and hesitation as to the criteria to be adopted in face of the gradual implementation of Modern Architecture...* (when there was a *deliberate suspension of the Award by the Jury, from 37 to 38...* ”⁵⁹

In the minutes of the Jury, regarding the granting of the Award from 1937 to 1938, towards the end of the period in which Rebelo de Andrade, João Antunes and Raul Lino were the jurors, the reasons underlying the decision not to give the Award are registered as follows:

*“Works of historical stylisation and others bearing the features very much in vogue a few years ago, despising national differentiation, known as Modernism, were scrutinised. Examples worthy of a civilised city were present in both genres. However, it was possible to see that the referred works lacked any interesting personal interpretations. There was an absence of anything that did not belong to the distant past, preceding the Great War, and the buildings were neither copies of the older buildings nor did they reveal any strong personality which could tackle the problem in what is at present the only acceptable way, as a humorous, abusive reverie. In the case of the second trend some constructions displayed many qualities, but our search of the personal touch which might distinguish one work from other similar works came to no avail, not to mention the absence of any national feature to characterise them.”*⁶⁰

It is therefore possible to infer that, in a rather elegant and dilatory manner, the Jury were claiming that the Awards could not be given, not so much through lack of quality as for lack of originality, but for displaying “*the absence of any national feature*”⁶¹. It is quite possible to presume that Raul Lino himself signed this statement.

From this moment onwards the Award co-existed with the Municipal Award, which by displaying more openness in its criteria, would subsequently turn into a banner against the Estado Novo, giving rise to heated debates in accordance to the diverse disciplinary and ideological options available until 1982. After this date urban settlements and plans also became eligible for the Valmor and the Municipal Awards which were thence jointly rewarded.⁶²

2.4.3 Identity in Portuguese Architecture until the XIX century

Alves Costa was also interested in the identity question in architecture, especially with the period leading to the XIX century. His interpretation of the period is essentially concerned with the discovery of how the models that were imported from abroad were used and with the adaptations that eventually characterised the works accomplished,

⁵⁹ Idem : Faseamento atribuído a José Manuel Fernandes

⁶⁰ op. cit.

⁶¹ op. ct

⁶² Jornal dos Arquitectos March/April 1985 (pg 3)

*“...what is built, how it is built, how buildings were designed, how they were done, the relationships set up with foreign countries, how international models arrived in Portugal, how they were elaborated here.”*⁶³

The aim of characterising identity in Portuguese architecture is therefore not defined from any set direction, yet the characteristics that constitute the basis of identity are indelibly there. Thus the ulterior meaning of this interpretation, to the extent that it seeks to define the qualities introduced through such adaptations, whether from the Romanesque, Gothic or Baroque style, make it possible to understand the conceptual and formal structure which objectively marked the difference of Portuguese architecture in that period.

In the interview realised for the present investigation, when asked to consider the identity problem in Portuguese architecture, Alves Costa replied that the problem should be candescent at this point in history: *“...The search for identity is almost the evil of this age, an age of universality and globalisation. I believe that the total dilution of regional and national identities makes people urge to find themselves again, deep down this means that they do not wish to surrender their relationship with what is ‘local’, with themselves and with cultural tradition.”*⁶⁴ In the case of Portugal he remembered that the debate on nationalism and internationalism has been continuous ever since the XIX century. He also pointed out that even before then it was an issue although not approached theoretically since it was only later that the national identity question was consciously taken up with any ‘urgency’, and today the need to search for cultural identity is still here.

As for the specific research field of architecture, he divided it into two clearly distinct periods, *“Portuguese architecture from the beginnings till the XIX century”* and afterwards when *“there was a move from nationalism to internationalism, with the application of more theoretical models than those generated through professional practice”*.⁶⁵

But it is above all in the first period, when everything that was done was the result of shared experience, almost free of theoretical reflection, that a specific identity is to be found. The subsequent period, after the XIX century, in which a crisis sets in, is the consequence of abandoning this conceptual consistency and serenity as well as of the rise of a specifically disciplinary discourse. Alves Costa thus remarked *“In this way, the search for identity nowadays is always far more artificial, always the search for more stereotypical models, no longer as natural as it had been up until the XX century... I usually say that there are two periods: one in which there was no reflection but action, resulting in an architecture which represented a specific formal and methodological coherence, which I believe existed in practice; the other manifests itself when the former reaches a crisis and develops propagandist overtones”*.⁶⁶

The adaptation of imported models up until the XIX century is therefore carried out with a high level of knowledge of Portuguese reality and great awareness by the architects in charge regarding local needs as well as the skills available in terms of both

⁶³ Appendix I - Costa pg. 75

⁶⁴ op ct pg. 76

⁶⁵ op ct. 73 & 74

⁶⁶ op ct pg. 74

design and production. Thus Portuguese architecture is characterised as moving away from pure creativity to be first and foremost “*understood as a service*”.

In the present days it is possible to ascertain that creators aim for the role of protagonists of their work, which might be taken as a deviation from pre-existing tradition. Hence it is possible to witness a rupture in the creative and productive process of architecture, which was more or less ‘*neutral*’ and where an empirical common sense and ‘*permanent recovery of the memory*’ could be verified.

Alves Costa therefore highlights the interest in the identity problem in the XX century posing the following question, which contains, as far as the present investigation is concerned, implicit hypotheses for which the identity process acts as backdrop: “*It would be interesting to ascertain whether... there is anything left of this empirical tradition of common sense, of permanent recovery of the memory, of a certain structural conservatism, a certain eclecticism...*”⁶⁷ Finally, he concludes his interpretation on this subject with questions regarding contemporary reality which synthesise his views on it, laying out some avenues for further research into the identity issue which lie beyond the scope of this investigation.

2.4.4 The ‘Culturalism’ of Pedro Vieira de Almeida

The concern for this subject through the identification with national reality, in a more circumstantiated form, from a set of theoretically structured premises which produce an objective analysis, is largely the work of Pedro Vieira de Almeida. Together with Nuno Portas and Fernando Távora, who propose a similar interpretation, Vieira de Almeida tried to set up a disciplinary approach which could overcome the ‘workshop’ practice, since, as he himself warned, there was a considerable gap in this area – the exceptions being the CODA⁶⁸ and the writings of Raul Lino⁶⁹.

Remember that Raul Lino’s books, *A Nossa Casa* and *Casa Portuguesa*, from 1918 and 1928 respectively, became the paradigm for a certain kind of architecture, which symbolises folkloric compilation. Through the following decades, and indeed to this day, as illustrated by the ideas expressed by Nuno Portas on this subject:

“At this point Raul Lino produced the last and most interesting of his ‘European’ works, the E. Vaz house (1912) and, interestingly, as if he could be used it as a barometer of the investments made by the most ‘well-off’ families, for which he had made a large quantity of quality projects during the first decade of the XX century, his work was never again commissioned until 1922... A ten-year gap which included the depression and crises due to the Great War and the SIDONISMO⁷⁰, which favoured a

⁶⁷ op cit pg. 81

⁶⁸ CODA – Concursos para Obtenção do Diploma de Arquitecto – *Contests for Obtaining a Degree in Architecture*.

⁶⁹ Almeida op. cit. pg. 88 “*One ought not forget that Lino... one of the few architects who worried about the theory behind his own options, left behind – besides hundreds of articles related to architecture – the first one dating from 1923 – five books which were published between 1918 and 1937, and four essays, which came out in brochures, between 1937 and 1951*”.

⁷⁰ NB: Sidonism = Sidonismo, a movement in favour Sidônio Pais (1872-1918) who revolted against the existing anarchy and seized power in 1917 establishing the República Nova (New Republic) becoming its President. The fact that he reorganised the politics and economics of the Country, as well as the re-

return to nationalism in the intelligentsia of which he was part and to whom he would contribute with his 'tasteful nostalgia' prescription: A Nossa Casa from 1918 and then ten years later, Casa Portuguesa".⁷¹

There is an obvious animosity here, not entirely due to a specific conception of architecture, which may clearly be justified objectively and subjectively, but also through the ideological connections which it might represent. Indeed in most cases rightly so, unaware of the implications that this attitude could have. So it was that both *A Nossa Casa* and *Casa Portuguesa* were black-listed and their author, Raul Lino indicted as the ideologue of a prescriptive 'tasteful nostalgia' a definition which more literally meant 'traditionalist and tasteless'. For this reason, the exhibition organised under the sponsorship of Fundação Calouste Gulbenkian, was not welcomed by the professionals, giving rise to a generalised movement of repudiation which was echoed by the social communications of the day, revealing their disapproval for what was considered to be, above all, an undeserved tribute:

"Seventy architects subscribed to a manifesto which was sent to the press, repudiating the Raul Lino exhibition. A session, organised by the SPUIA⁷², was held in the Sociedade de Belas Artes⁷³ with a similar intent. The surprising diversity of those who subscribed to these manifests, and moreover, the inquisitorial nature of the session organised by the SPUIA in the premises of the Sociedade de Belas Artes, reveal the degree of unanimity, repudiation and aggression with which such analytical attempts were received"⁷⁴.

All of this happened despite the fact that the catalogue of the exhibition contained texts, which highlighted the various facets of Raul Lino's work, specially those written by José Augusto França and more notably of Pedro Vieira de Almeida, where the character and work of this architect was consistently examined, excluding any aspect not directly related to architecture.

Later on, when Pedro Vieira de Almeida published 'his' Modern Architecture, included in the *História da Arte em Portugal* encyclopaedia, he returned to the identity question, although not very objectively. Indeed, the interpretation of Portuguese architecture he proposed for the 1900 to 1974 period is subtly elaborated around the misunderstanding regarding the concept of tradition from which he derived two models: the 'culturalist' and the 'progressive' one, referring to the works of Raul Lino and Ventura Terra respectively.

In that publication, by means of an elaborate and compelling style, the various contributions of the period were considered, ranging from Masters José Luís Monteiro and Marques Silva, to the following generations which presented the first innovative attempts in Portuguese architecture, such as Ventura Terra, Norte Júnior, Rosendo Carvalheira, Álvaro Machado, Silva Júnior, Raul Lino (a special case), up until the

establishment of diplomatic relations with the Holy See made him hugely popular. He was murdered in the Rossio Station, Lisbon.

⁷¹ Portas, Nuno (1998) *O Efêmero Modernismo. Arquitectura do Século XX – Portugal* Deuchitektur Museum Frankfurt - Lisbon

⁷² SPUIA (Secção Portuguesa da União Internacional de Arquitectos) *The Portuguese Section of the International Union of Architects.*

⁷³ Beaux-Arts Society

⁷⁴ Almeida op. cit. Pg. 110

Modernist generations of Cottinelli e Telmo, Pardal Monteiro, Cristino da Silva, Cassiano Branco, Rogério de Azevedo, Carlos Ramos (first and second generations) and then finally to the more recent contributions of Keil do Amaral, Nuno Teotónio Pereira, Fernando Távora, Siza Vieira, Nuno Portas, Manuel Tainha, among others. Thus the analysis of the various authors selected to illustrate the trajectory of Portuguese architecture in the first three quarters of the XX century is made under the omnipresent light of the concept of identity, that is, the relationship of each one with the 'culturalist model'.

Indeed he was very clear in this respect when he stated that "...*The mistakes into which the architects would drag themselves, is that of supposing that the tradition problem was restricted to the morphological level, thereby neglecting other more profound dimensions of the concept of tradition, which had to do with the existence of a permanent cultural substratum*".⁷⁵ Moreover, the works of Ventura Terra he utilised to characterise the 'progressive model', regardless of their inherent quality, were used in opposition to the 'culturalist model' rather than for the model itself. Which does not diminish the way in which he justified his choice.⁷⁶

Later on, Pedro Vieira de Almeida took part in the exhibition on Viana de Lima, with a work which evolved around the same problem. This charismatic figure of the North (O Porto), an immediate adherent to the Modernist movement and a member of ODAM⁷⁷, who participated in the CIAMs⁷⁸, can indeed be seen as a purist of Portuguese Modernism. On his connections to the Modernist Movement, Fernando Távora says the following: "*(In 1951) I attended, for the first time, a CIAM congress which was held in England – to which I was taken by Viana de Lima, who had long established contacts with Le Corbusier's workshop... – which was, in some respects, a turning point from the preceding ideas, typical of CIAMs (Aix-en-Provence, Dubrovnik, and later congresses)*".⁷⁹

In his selection and approach to that architect's works, Pedro Vieira de Almeida, with great sensitivity and rigour, points to the way this master managed to leave traces, in the totality of his works, of his concern for identity, which despite not being directly approached, allow for its conceptual and formal importance in the structure of his projects, to be perceived. He said: "*To talk of Viana de Lima is, after all, to talk of a trajectory... which was common to the generations who lived at the time of the dictatorship*" "*In fact his synthesis, which intermingles cultural and progressive vectors, is very unique to Viana, who, from very early on, articulated the same aspects of the traditional form of dwelling.*"⁸⁰

⁷⁵ Almeida, P. Vieira (1986) *Modelo Progressista, Modelo Culturalista. A Arquitectura Moderna* vol.14 Lisbon: Portugal :Publicações Alfa (pg.89)

⁷⁶ Op. Cit. (pg.73) "*Ventura Terra and Raul Lino can in some respects be seen as polarising elements of the two models which underlie the glaring conflict in the evolution of Portuguese architecture: the 'culturalist' and the 'progressive' model. The latter, of a 'Beaux-Arts' formation leans towards a compositional architecture in the deliberate search for rationalising of materials, in which the practical function is valorised... is personified by Ventura Terra. Raul Lino... (initiates) a theoretical approach to architecture in terms of space, proposed a 'culturalist model' which was not widely publicised and not widely understood*".

⁷⁷ ODAM – Organização dos Arquitectos Modernos (Organisation of Modern Architects)

⁷⁸ CIAM – Congresso Internacional de Arquitectura Moderna (International Congress for Modern Architecture)

⁷⁹ (1971) *Arquitectura* pg. 152

⁸⁰ Almeida, Pedro Vieira et al. (1970) *Exposição de Viana de Lima na Casa Serralves. Fundação Calouste Gulbenkian* (pg. 51-56)

Recently, Vieira de Almeida, continued to focus on this subject in an article which is enclosed in the catalogue of the *Século XX – Portugal*, which is entitled *Arquitetura e Poder* (Architecture and Power). In this article, which has been mentioned above (pg. 41), the relationship between the architects and the Estado Novo is dissected, claiming that the Estado Novo was not entirely responsible for the imposition of a model on Modernist architects which disfigured Modern architecture and let it slip into what has been called ‘Português Suave’ (Portuguese Suave). Consider his approach to the subject.

The ideas exposed above reintroduce the identity question in a similar way to the one he used in his *Arquitetura Moderna*, through the confrontation between the ‘culturalist’ and the ‘progressive’ models. In sum, one of the essential features of his way of thinking is the idea that tradition might have been the backbone of successive renovations and innovations of concepts and languages, that is, a modern interpretation of Portuguese reality, and consequently also the formation of a cultural identity at this level.

2.4.5 The ‘Circumstances’ as a Condition for Identity

Another personality who from very early on discussed the identity problem in architecture, focusing on the point of view that the architects might have with respect to the Country’s reality, was Fernando Távora. He declared that in the beginning of his career he was overcome with ‘terrible’ inhibitions which led him towards focusing on urbanism rather than architecture, and as a result he accepted a post in this area in the Municipality of the Northern Capital⁸¹, and therefore to a certain extent he avoided some of the pressures of professional reality.

At that time the CIAMs made very powerful proposals that reflected on architecture and urbanism and Fernando Távora, as well as other Portuguese architects who took part in them, realised that their own doubts were manifested there too. The mental structure imposed by the Modernist Movement, which expressed itself through a strict programmatic functionality so vigorously manifested in the first CIAM, was now reproached by those who had participated in it, for its lack of concern for any dimension other than that of the building or the blocks of buildings themselves and the functional problems which developed around them.

Fernando Távora’s view on this subject is certainly one of the great contributions to the identity question, after that of Raul Lino, when he tried to overcome the crisis in Portuguese Modern Architecture from within, and to find alternatives to problems he formulated as follows: “*What do we know of our Men, our land, our climate, our materials, our way of life, our landscape, our vegetation, the needs of the population and the economy, of home crafts and so many other aspects of our reality?*” This is why “*Our architecture never manages to... precisely synthesise our needs and possibilities,*

⁸¹ Portas, Nuno (1971) Entrevista com o Arquitecto Fernando Távora. *Arquitetura* n.º.123
September/October Lisbon: Portugal

and therefore never quite captures the Portuguese Man, in the multiplicity of his relationships... ”⁸²

Indeed, Fernando Távora, very soon solved the issue of the need for genuineness in architecture, connected to the complex web of factors which surround it, on publishing the essay *O Problema da Casa Portuguesa* (The Problem of the Portuguese Dwellings) whose title is very similar to that of Raul Lino’s book, published years before, only he was free from the negative burden with which the latter had to contend. So, with respect to this approach, he said, *“Individuality does not vanish like smoke, and if we possess it, we cannot but gain from studying foreign architecture, otherwise it would be useless to talk of a Portuguese architecture”*.⁸³ Thus he advocates the need for ‘taking root’ whilst not limiting the creative process which emerges throughout his work – each of which valorises a particular or unprecedented aspect. This idea is thus reinforced due to the importance given to ‘taking roots’ as a propaedeutic methodology and to the various conditioning factors.

Following this, Fernando Távora proposes yet another concept, ‘circumstance’, which clearly sums up his idea on the subject stating that *“...all the rest, all the relational systems, whether environmental, urban, economic and so on, that the (architectural) phenomena aims to (but cannot) abstract away... from all the space and circumstances surrounding it”*. And defining ‘circumstances’ even more accurately he claims that *“...it is the set of cultural and human factors... which involve men, surrounding them, and since they actually create many of them, one must gather those actions resulting from their own existence, their own being, together”*. Therefore, *“A house is conditioned to the extent that it will have to comply with a given programme, that it will have to be constructed according to certain guarantees, lie over a given plot of land, fit in with a given environment, make use of certain materials and a given labour force, satisfy physical and spiritual aspects of its users, etc.; but once a given reality is translated into space, that very dwelling itself – which had to contend with so many factors in order to exist – turns into a conditioning element, into a circumstance”⁸⁴*

Hence the doubts ‘raised’ by the Modernist Movement were solved not only by a ‘formal empathy’ but by, without compromising the language of Modernism, delving deeper into the content, into an adaptation to local labour forces and industry.⁸⁵ This was undoubtedly a major contribution towards an understanding, in the disciplinary domain, of the identity issue, carried out by an architect who without repudiating Modernism, or even better its ‘surplus values’, looks for an alternative in which the ‘national humus’ constitutes the starting point, without refusing tradition and placing it alongside new concepts, taking on the challenge set out by Modern architecture and which, deep down, certainly driving up at the very heart of Portuguese architecture.

It thus follows that he does not reject functionality, contrary to what Portas states: *“The functional apprentice that Távora was, soon collided with the expert on Portuguese architectural tradition that he was and still is”*. In fact, Fernando Távora unequivocally shows that functionality does not contradict anything whatever for it is a valuable improvement in the disciplinary field. However, functionality must not emerge as a

⁸² Távora, Fernando (1947) *O Problema da Casa Portuguesa*. O Porto Portugal: Edição Manuel João Leal,

⁸³ Távora, F. op. cit. Appud. Portas, Nuno op. cit.

⁸⁴ Távora, Fernando (1967) *A Organização do Espaço* ED. FAUP, O Porto: Portugal (pg.26&34)

⁸⁵ Portas, N. op. cit.

copy of successful international models, but rather from understanding the importance of responding to new local programmatic complexities. That is, as Fernando Távora said, “*only one form bears meaning to the extent that it represents or satisfies the whole of the society which uses it*”, and not only in the stringent functional domain of the programme.⁸⁶

In reality, Távora proposes a new interpretation of the axioms of the Modernist movement, rejecting internationalism, but not functionality, to which he adds ‘circumstance’. So, distancing himself from ‘pastiche’ models, and taking Modernist language into account, he tries to understand and integrate tradition, without refusing Modernity, reflecting on the specificity of what is particular, without disregarding the range of generality. In sum, he agrees with António Quadro’s accusations against internationalism in architecture and urbanism, when the latter claims that “*...a present-day Portuguese architecture has to contain a new system of forms and symbols, such that it might mirror the Portuguese ‘global totality’ according to present-day sentimentality and ideas which are implicit in the soul of our people and in the work of our most representative writers and philosophers...*”⁸⁷

Finally, it is worth noting Fernando Távora’s interpretation of Álvaro Siza’s work which runs along the lines of the idea of cultural identity, expressed in his architecture. He said, “*Siza Vieira is notorious (in terms of rendering explicit the concepts laid out by Fernando Távora)... Not for being Portuguese, of course, but because some of the characteristics of the work he accomplishes have so much to do... with tradition in Portuguese architecture... Secondly, because Siza Vieira uses a certain ‘heteronymy’⁸⁸ in his language, to use Pessoa’s terminology. That is, he is currently working on the project of a Dutch neighbourhood which is far more Dutch than anything the Dutch have recently done; he worked on a project for a library in Paris which, unfortunately failed to qualify, and which was clearly inspired in the works of Perret...; his most well-known building in Berlin is one which swings between a powerful Expressionism and a powerful Rationalism...*”⁸⁹ That is, a permanent interaction with the places in which he intervenes.

2.4.6 Tradition: The Unsolved Problem of the Modernist Movement

Of the architects who went through the educational system of architecture in ESBAL⁹⁰, in the 1960s, Nuno Portas was the most involved in the theoretical formulation of the questions raised concerning architecture and urbanism. During that period he wrote *Arquitectura para Hoje* (1964) (Architecture for the Present); *A Cidade como Arquitectura* (1969) (The City as Architecture), and he also elaborated the chapter on Portuguese architecture for Bruno Zevi’s *História da Arquitectura Moderna* (History of Modern Architecture). In the latter, which was later restructured and renamed as *O*

⁸⁶ Távora, op. cit. (pg. 14)

⁸⁷ Quadros, António (1954) *Introdução a uma Estética Existencial* Portugal Editora. Lisbon: Portugal (pg. 125)

⁸⁸ NB: Fernando Pessoa (1888-1935) Leading Portuguese poet who used heteronyms for different parts of his work in which he adopted various personae. The Portuguese name given to this type of literary approach is *heteronímia*, a neologism that has been literally translated here.

⁸⁹ Silva, Augusto et al. (1992) *Existe uma Cultura Portuguesa?* Sociedade Portuguesa de Etnologia e Antropologia O Porto: Portugal (pg. 94)

⁹⁰ ESBAL – Escola Superior de Belas Artes de Lisboa (Lisbon Arts College)

*Efêmero Modernismo*⁹¹ (The Ephemeral Modernism), he enclosed an article on the 1930s which is included in the catalogue for the exhibition, sponsored by the Municipality of Lisbon, on the Modernist architect Cassiano Branco.

In this last work he refers to the works carried out in the 30s and 40s and although this was written in the 60s, as mentioned, it is still a major reference for the understanding of Portuguese architecture in that period. However, it is still very much involved, as was everything relating to disciplinary theory in those days, in an ideological environment of opposition to the political power that the Estado Novo represented. For this reason, the interpretation of issues related to tradition were always coloured by a certain fascist and retrograde nationalism, while the experimentation around Modernism was supposed to represent the progressive, democratic and artistic avant-garde, for the simple fact that they were Modernist.

In that period, together with other colleagues, he developed a noteworthy editing activity in the *Arquitectura* periodical. Manuel Mendes commented on this as follows: *"In this effort of clarifying and evaluating... much of what he wrote and publicised was the result of the group who worked in the Arquitectura periodical (with Carlos Duarte, Nuno Portas, Gomes da Silva, Vieira de Almeida...) who echoed the experience of the Northern countries, Italy, Barcelona, the projects of the 'brutal' British, of Candilis, Khan and Aalto"*.⁹² Nevertheless, the identity issue is also amongst his concerns, above all when he participated in a whole range of projects with Teotónio Pereira and others. In some of them he was particularly prominent, as the person in charge. Such was the case in the Vila Viçosa dwellings, the Sagrado Coração de Jesus Church and the Sesimbra dwellings, where he tried to apply the theoretical constructs he claimed and where the identity problem can be felt. (Plates 23, 24 & 25)

But, contrary to Pedro Vieira de Almeida, who as mentioned, structured his history of Modern architecture (*Arquitectura Moderna*) around the omnipresent concept of the 'culturalist trend', Nuno Portas, notwithstanding the relevance of his articles and the fact that in them he debated the 'fragility' with which Portuguese architecture was confronted, never placed the identity issue at the centre of his discussions, instead, he searched for didactically and methodologically based approaches to architecture and urbanism. However, he did not completely neglect references to the problem of tradition. Indeed, in 1961, while interviewing Fernando Távora, he highlighted the identity question in the trajectory of the former, exposing his concern for 'taking roots' in local conditions of Portuguese reality as well as the poetical discourse used to express this, mentioning some projects where this is manifested in a more significant way: Vila da Feira, Nuno Álvares Institute, the Tennis Pavilion of the Conceição Municipal Park, the Dwelling Blocks of the Rua dos Reis in O Porto, the Restaurant and Petrol Station of Sacor, in Seia, from 1954 to 1961.

Later on Portas would reinforce this interpretation of Távora's work, in the preface to his book *A Organização do Espaço* (The Organisation of Space) where he claimed that it presented *"...a dialectic tension between integration and rupture, between internal or external space... and the location; between the flow of the trajectory and the pause;*

⁹¹ Portas, Nuno (1998) *O Efêmero Modernismo. Catálogo sobre a Exposição de Cassiano Branco* CML Lisbon: Portugal

⁹² Portas & Mendes (1991) *Arquitectura Portuguesa Contemporânea: Anos 60/Anos 80* Fundação Serralves O Porto: Portugal (pg. 23)



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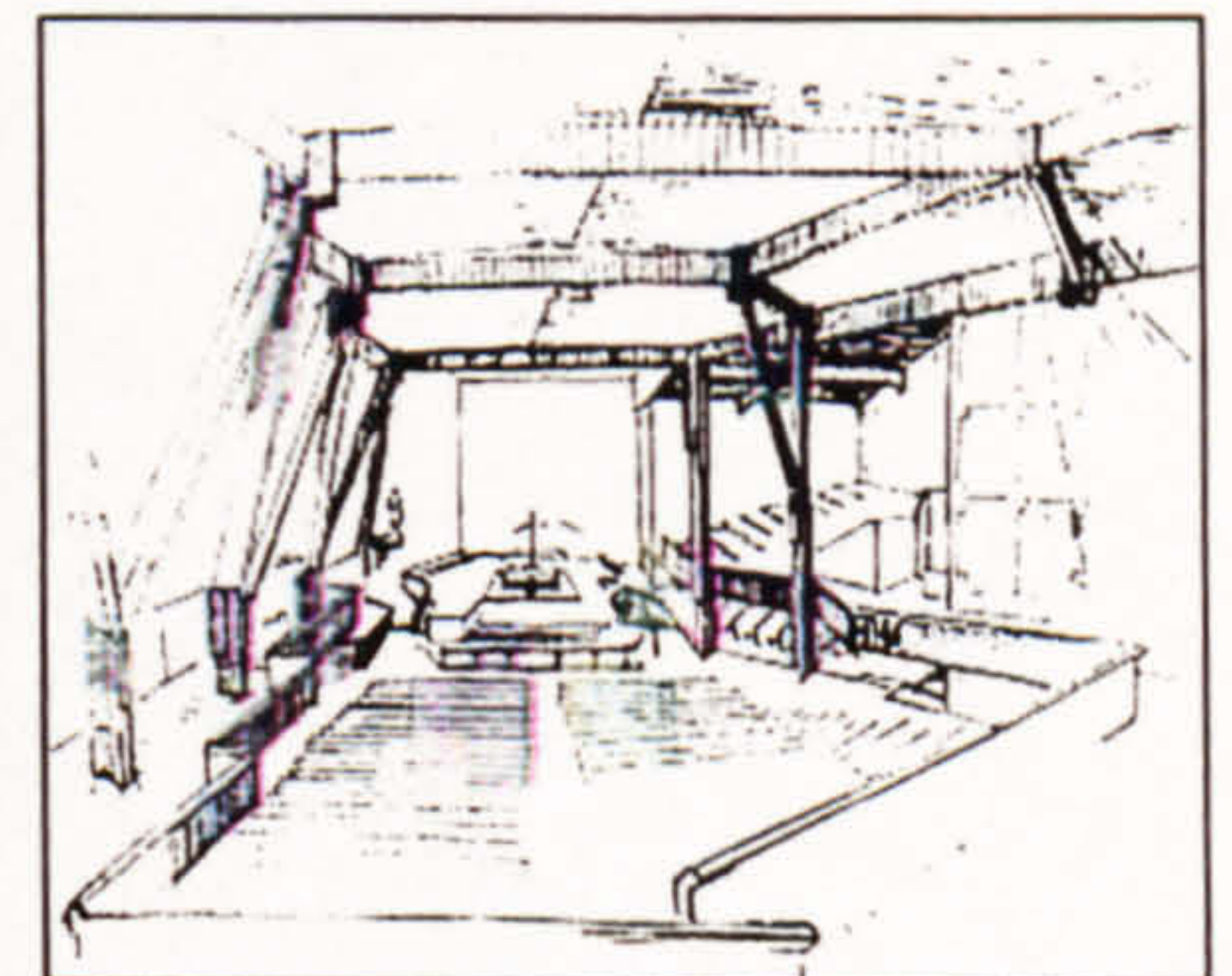
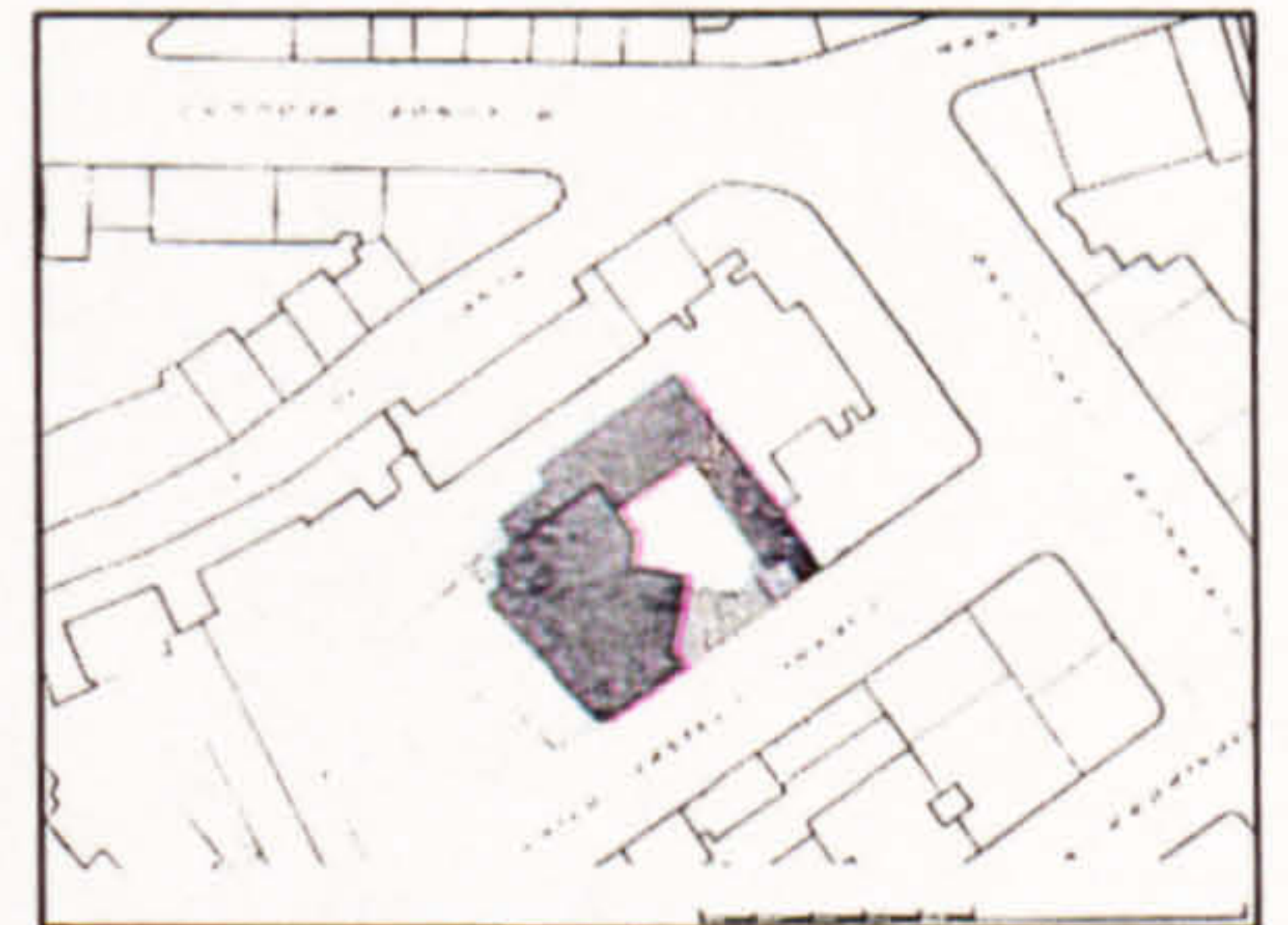
Plates 23, 24 & 25 – House in Vila Viçosa, projected by Nuno Portas, Teotónio Pereira and others; Church of the Sagrado Coração de Jesus, authorship of Nuno Portas, Teotónio Pereira and others

Regardless of the vocabulary used in Vila Viçosa House and in the Church of the Sagrado Coração de Jesus, the search for identification with the place is evident, even though they express themselves rather differently due to the diversity of the sites in which they are located.

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between new technology and common construction...” that is, “...*a critical rationalism*” that was characterised by the need for further understanding “...*of space organization, beyond short-sighted functional, formal and technological references... (placing him) in the area... (Which) best characterises the ‘national humus’...*”.⁹³

So, even if in a somewhat isolated manner, he proceeded to demonstrate the significance of this type of understanding, the characterisation of the ‘impasse’ in which Portuguese architecture found itself, from the point of view of the ‘national humus’. Hence his remark that “*the works in the new (functionalist) design corresponded to themes or programmes which were almost new enough to render the explanation to new clients, regarding the advantages of making it ‘functional’, with new materials, comprehensible, even when this new formal design, so obviously transplanted from alien contexts, would be superimposed over other possible forms which would certainly have been different had they resulted from closer attention to the programme, the climate, the technologies, the pre-existing urban environment, not in an a priori fashion even if still functionalist in some respects*”.⁹⁴

However, it is when he discusses Raul Lino, where this ambient is so evident, that he renders a rather reductionist evaluation, which is somewhat incomprehensible for someone who had so adequately approached these topics, by referring to it as a “*prescription for ‘nostalgia and tastefulness’*”, as mentioned above. Quite obviously he cannot overcome these contradictions, not so much for defending a certain conception on how architecture should be done, which might be justifiable in terms of the ideological connections it might represent and in some cases rightly so, but rather for taking no notice of the discrimination that such an attitude might imply since it concerns someone who theoretically formulates his ideas in the field of identity. This is the only possible way of understanding how both *Nossa Casa* and *Casa Portuguesa* are so misunderstood, and, as mentioned, how its author is accused of traditionalism and tastelessness.

Anyway, Portas himself does not deny the relevance of identity as a standpoint, remarking, rather surprisingly that “...*it was with great difficulty and much suspicion that I and others were looked upon, when in the 1950s we tried to reintroduce the debate on regionalism, national identity or acculturation (above all acculturation) in international and Portuguese architecture...*”⁹⁵ Indeed, as time goes by, his ideas on the subject have been expressed ever more clearly, so that he no longer hesitates in stating that, “*The crisis (in Portuguese architecture) ... has its fulcrum: it is the identity question which the Modern Architecture movement has never been able to solve, neither in the 1940s and 50s, later on in the 60s, nor nowadays, in these years of ‘Post-Modernism’ and other revivals within democracy*”.⁹⁶

⁹³ Távora, Fernando (1967) *A Organização do Espaço* vol. 1 FAUP O Porto: Portugal (Portas, Nuno – Prefácio pg. 4 & 14)

⁹⁴ Portas, Nuno (1998) *O Efêmero Modernismo. Catálogo sobre a Exposição de Cassiano Branco* CML Lisbon: Portugal (pg.102)

⁹⁵ Silva, Augusto Santos et al. (1992) *Existe uma Cultura Portuguesa?* Sociedade Portuguesa de Etnologia e Antropologia, O Porto: Portugal (pg. 51)

⁹⁶ Portas, Nuno (1982) *A Arquitectura e a Urbanística na Década de 40. Arte Portuguesa. Anos 40* Fundação Calouste Gulbenkian. Lisbon: Portugal (pg.35)

Later on, in 1992, it was once again necessary to clarify this idea asserting that “...national identity... was once again in vogue, since one of the components of the so-called Post-Modernism in architecture (or whatever else shares the conditions of Post-Modernism, but to which the international press referred as such) was precisely the recovery of national signals, as opposed to what was taken to be a certain internationalism, a generalised entropy, a non-significance brought about by the standardisation of the signifiers in international architecture”.⁹⁷

2.4.7 The Idea of the INQUÉRITO into Regional Architecture

The shortcomings of the Modernist Movement were first noted in the 1940s by some architects, specially those operating in Portugal, who were beginning to defend its practice and inconsistently, or rather, apparently so. The Estado Novo was also concerned with the need to obtain a degree of ‘nationalism’ within Portuguese architecture, even if it was not defined very objectively.

Around that time Keil do Amaral, manifested the need for the realisation of a survey into regional architecture in his article *Uma Iniciativa Necessária* (A Necessary Initiative): “It is a proposal for... gathering elements which are particular to Portuguese architecture” which would be organised to serve as “the basis for an honest, lively, healthy regionalism...”⁹⁸ It is worth noting that in this article, where, according to a group of authors the idea of the INQUÉRITO into Portuguese vernacular architecture was first launched, the considerable weakness in terms of an architecture which was “functional, made so as to work rather than please” was acknowledged, and therefore it made sense to look into the origins, so as to uncover the meaning of the subject.

Thus, having presented itself as having no concerns other than functionality Modern Architecture had exhausted its fascination within this model, therefore there was an urge to take a step forward, which would allow for its renewal without any major contradictions. Nevertheless, it was the Government, which for rather similar reasons but with a different motivation enabled the accomplishment of such a mammoth task⁹⁹, by sponsoring it financially and entrusting the SNA with its practical realisation.

The aims of the two parties, as classified with respect to the search for identity were presented as follows: on the one hand the architects who wanted to overcome the crisis generated by international architecture, but who had no intentions of replacing it with any model which could subsequently homogenise Portuguese architecture and give it a nationalist colour; on the other, the Government who, despite having used Modern architecture to lend it a progressive image¹⁰⁰, now longed to search for alternatives, not

⁹⁷ Silva, Augusto Santos et al. (1992) *Existe uma Cultura Portuguesa?* Sociedade Portuguesa de Etnologia e Antropologia, O Porto: Portugal (pg. 51)

⁹⁸ Amaral, Keil (1947) *Uma Iniciativa Necessária*. *Arquitectura* 1 (Year XX, no. 142, April) pg. 12

⁹⁹ op. cit. pg. 13

¹⁰⁰ França, José Augusto (1974) *Os Anos 30 e 40 A Arte em Portugal no Século XX*. Lisbon, Portugal: Livraria Bertrand (pg.218) “In this year of major spiritual and material achievements in the Estado Novo...it was necessary to develop a ‘Portuguese style’ of the 1940s, in painting, sculpture and architecture – not an Art Nouveaux style, but a strong, modern, healthy style, coming from the past and shaking off the dust along its way”. From a lecture delivered by António Ferro in Rio de Janeiro, 1941. The text was compiled in the *Panorama dos Centenários*

for the model itself but for the rhetoric it developed around it which was inconsistent with the image of the government's ideological and political perspectives.

So, having partially concealed its aims, the SNA, with teams drawn up from among its members, accomplished a most impressive survey into Portuguese vernacular architecture¹⁰¹, mostly into a rural reality on the verge of extinction, through a research project, based on a geographic matrix in which regional features were highlighted from different samples and diverse typologies.

The real extent of this impressive work, regarding both its dimensions and the quality it displays, were never fully evaluated in an objective manner, neither immediately after its realisation, nor subsequently to this day. Notwithstanding some timely references to which it has sometimes been the subject.

The approach to the INQUÉRITO to be adopted here, aims at evaluating to what extent the immersion into the vernacular ambience might have influenced the architecture of its protagonists, with a closer vision of the identity problem, whether conscious or unconscious.

2.4.8 Raul Lino: A Reference

As mentioned, the image of Raul Lino was always disliked and when he got the applause he deserved, most particularly the 1972 exhibition organised by the Gulbenkian Foundation, it was immediately stifled by protests raised with unwarranted and unprecedented vehemence by a class of modernist architects. This was but a timely indication of the situation.

In this respect, Pedro Vieira de Almeida stands alone since he had the merit, alongside all those who promoted and organised the exhibition, of considering Raul Lino as being exceptional for his time both as an architect and as a theoretician. And, moreover he placed him a top of his 'culturalist' model, from where he structures his history of Modern Portuguese Architecture, throwing the first glimmer of light over the blindness with which all architecture that was stigmatised by the modernist style was so viewed.

But, this exceptional interpretation only confirms the rule regarding the knowledge and acceptance of Raul Lino's work, which was inversely proportional to the debate raised over the 'Casa Portuguesa', and to a great extent a reflection from his books *A Nossa Casa* and *Casas Portuguesas*. Then and still today when his architecture is mentioned it almost always serves as an illustration of some 'minor' model, classified as a pastiche or as pseudo popular.

Although Raul Lino was a conservative character, he was not reactionary. And if it is true that his ideological tendencies were somewhat close to those of the establishment, it is possible to verify that his professional career drew no particular privilege from this. In fact he never signed any major contract for State works. He was always consistent with himself, accepting the ostracism imposed on him by his professional fellows with

¹⁰¹ NB: The survey referred to here is the INQUÉRITO.

great dignity, and in a way, he turned his back on them when he took no part in the 1st Congress of Portuguese Architects, in 1948, where the younger generation tried to introduce a degree of 'subversion', preparing to tackle themes which could lead to a confrontation with the establishment.

The sensitivity which he displayed from very early on – note that one of the first surveys¹⁰² into Portuguese vernacular architecture was carried out by Raul Lino and Roque Gameiro, in 1900, as soon as he returned from his academic education in Germany – concerning the problems related to identity in Portuguese architecture, both from the practical and theoretical point of view, turns him into possibly the first 'Post-Modernist' regardless of the special place he still holds in the history of modern Portuguese architecture.

On the 'Post-Modernity' of Lino, P. Vieira de Almeida remarks that: *"The old Raul Lino, in a somewhat ironic circularity, will have to be recognised, at the end of this century as an authentic forerunner of post-modernist ideas, if the latter is understood within the framework I propose, of a truly structured post-modernity"*.¹⁰³ (Plates 26, 27 & 28)

Some of the criticism he directed to the Modernist Movement, both accurate and fair, might easily have been tackled by the last CIAM, in which Modernism discussed its crisis. For a fact Lino was unable to take the next step forward, that is, the proposal of something that could assimilate the vocabulary of the modern movement to the framework of tradition, nevertheless he had the merit of maintaining the consistency of the relevance of the search for identity, against all odds, in a century where architects who tried and managed to accomplish this were few and far between.

Of all his writings, it is worth emphasising the *A Nossa Casa* and *Casas Portuguesas*, since this is where his didactic view of a specific way of looking into architecture materialises, with a vocabulary that distanced itself from the modernist canons, in search of the pleasurable quality connected to the sites, where cosy homes carry the legacy of certain idyllically sketched paradigms of Portuguese dwellings.

In 1954 he wrote *Auriverde Jornada*, a kind of diary of the lectures he delivered on a trip to Brazil, where he started a dialogue with Lúcio Costa¹⁰⁴ and grabbed the opportunity to manifest his disagreement with international architecture, favouring a view in which tradition might play a central role. There are countless other texts he wrote throughout his long life for conferences, articles in periodicals and newspapers, where he sometimes mounted compelling arguments against international architecture, based on premises which despite aiming to approach the 'Critical Regionalism'

¹⁰² Almeida, P. Vieira (1986) *Sociedade e Identidades Nacionais. A Arquitectura Moderna vol. 14 História da Arte em Portugal*. Publicações Alfa, Lisbon: Portugal (pg. 42) "...this concern (regarding an identity which is transported to the regional characteristics of Portuguese architecture)...emerged in the beginning of the 90s, with the works, above all, of Paula de Oliveira, Gabriel Pereira and Henrique das Neves..."

¹⁰³ Almeida, P. Vieira (1991) *Uma História para o Futuro. Colóquio & Artes no.33*

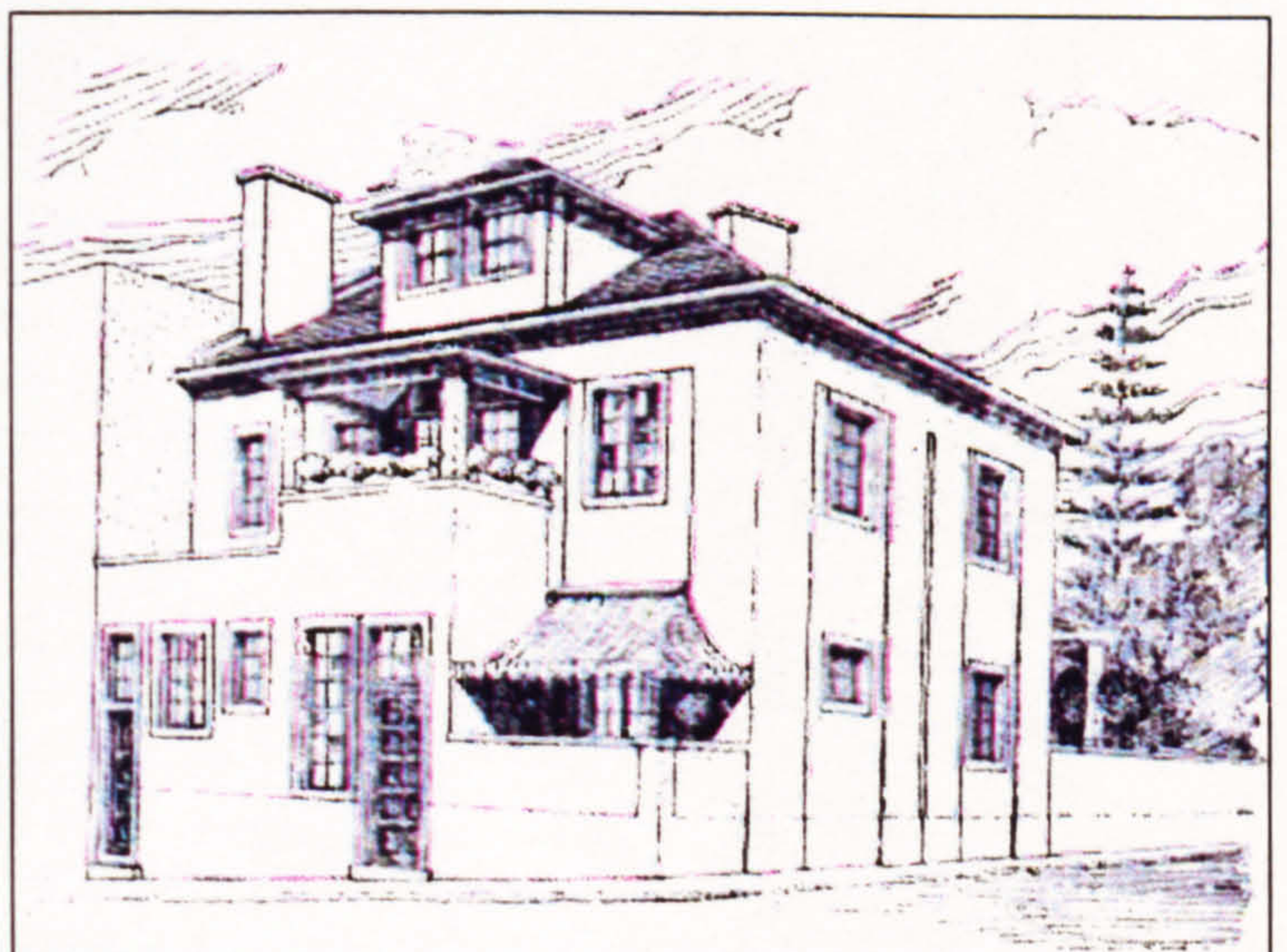
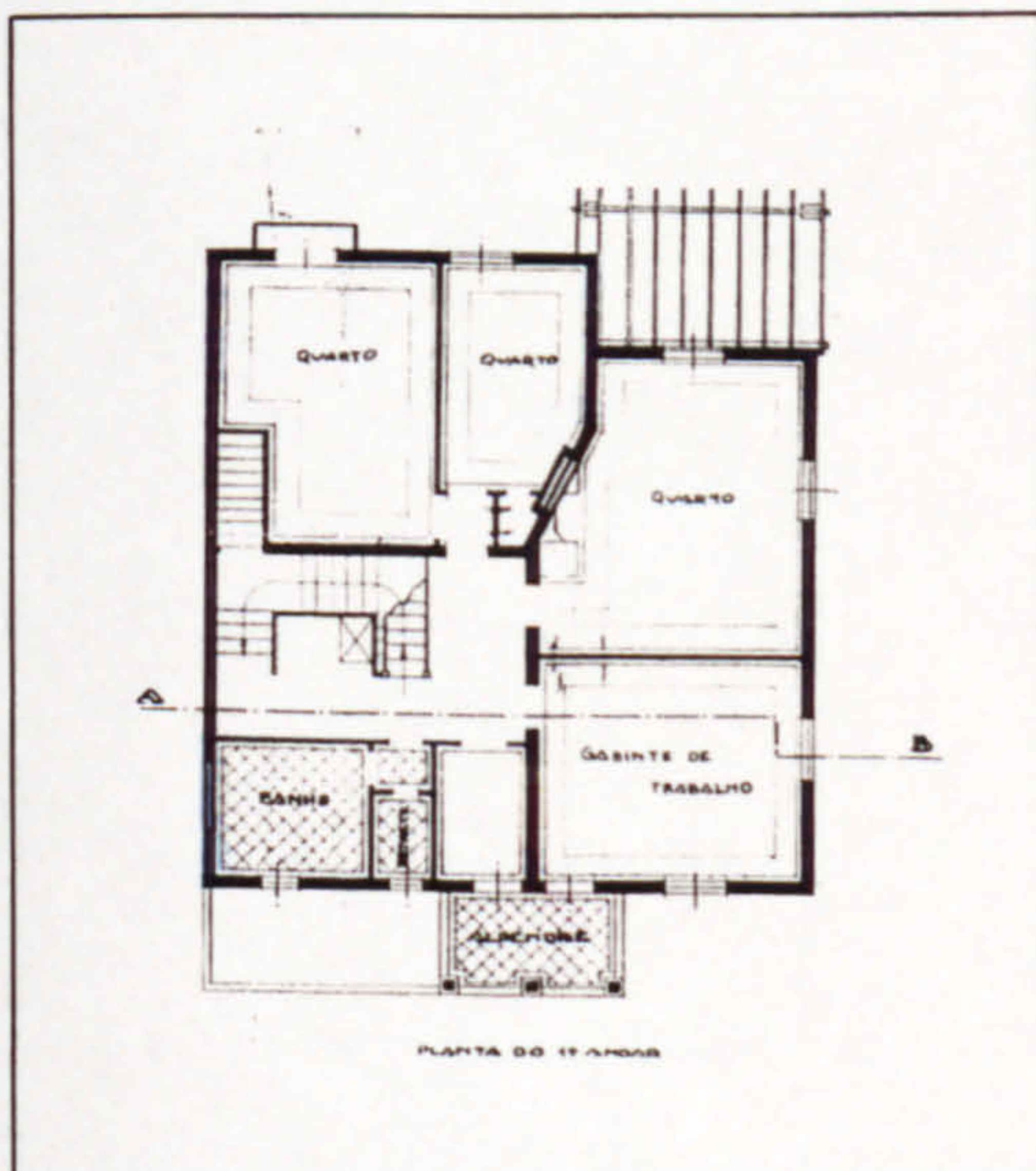
¹⁰⁴ Lino, Raul (1954) *Auriverde Jornada* Valentim de Carvalho (pg. 95) "Lúcio Costa cannot stand the thought of tradition; that is, he seems to confuse morphological tradition in the work of architects with spiritual tradition in the works of Man, and observes that we, the Europeans are tired of an oppressing heritage. At which I mildly reply that tradition neither oppresses nor anguishes me. I feel it as little as I do the weight of my ribs. I welcome new techniques, but I want them to be subordinated to the idea that illuminates us when it wishes to express a certain tension – a feeling, both collective and individually, in which the spirit and soul are subordinated to a material determination".



Plates 26 – Raul Lino picture

Given the urban insertion and Raul Lino's refusal in making it stand out too much, the project for the Antônio Sérgio House displays an obvious restraint in terms of the usage of regionalist icons. However, the same could be said of the modernist formula.

Plates 27 & 28 – Plan & rendering of Antônio Sérgio's House



proposed by Kenneth Frampton resulted in a distorted interpretation of it.¹⁰⁸ On the other hand, his architectural work, including projects which were never realised, offer an invaluable source of great sensitivity, mastery in the vocabulary of spaces and internal ambiences which were typically cosy, and the continuous pursuit of consistency such as he advocated in his writings.

From the Pavilion of the International Exhibition in Paris in 1900, the Ebúrnea Tower in 1902 – proposals for a competition he was never awarded – the various houses he projected from 1902 to 1934, to the contest for Sagres – a rather clumsy work due to the scale of the sculpture devoted to Leopoldo de Almeida – to the Pavilion of Brazil in the Centenary exhibition in the 1940s his unique brand revealed his firm conviction for the principles he defended. (Plates 29 & 30)

So his importance as an author who for the very first time materialised a certain way of making architecture, in terms of the present discussion, constitutes a paradigm of someone who never passively accepted quashing stylistics, regardless of the virtues of modern architecture, that neglected local identities, ignoring the majority of the material and spiritual conditions which make up the existing cultural heritage, in an overwhelming homogenisation of languages.

Raul Lino always looked around for projects which could best materialise his intentions of elaborating a certain commitment expressed in architecture, as a part of cultural identity, because he felt that in some areas this would not easily be achieved nor identified. The Tivoli Cinema (Plates 31, 32, 33 & 34) despite being a room for shows, thus responding to urban demands just as much as any other room in a civilised areopagus, followed modern requisites very much in demand at that time but displayed none of the concerns present in other projects. The same can be said of the Lisbon Zoo, even then both projects revealed a professional well in control of his tools in terms of both the greater composition and the attention given to details as well as to the control of the setting as whole. As for everything else, he followed in exactly the same footsteps as Ruskin and Morris in so far as the relationship between architects and craftsmen went, and the importance of the latter in order to produce quality work.

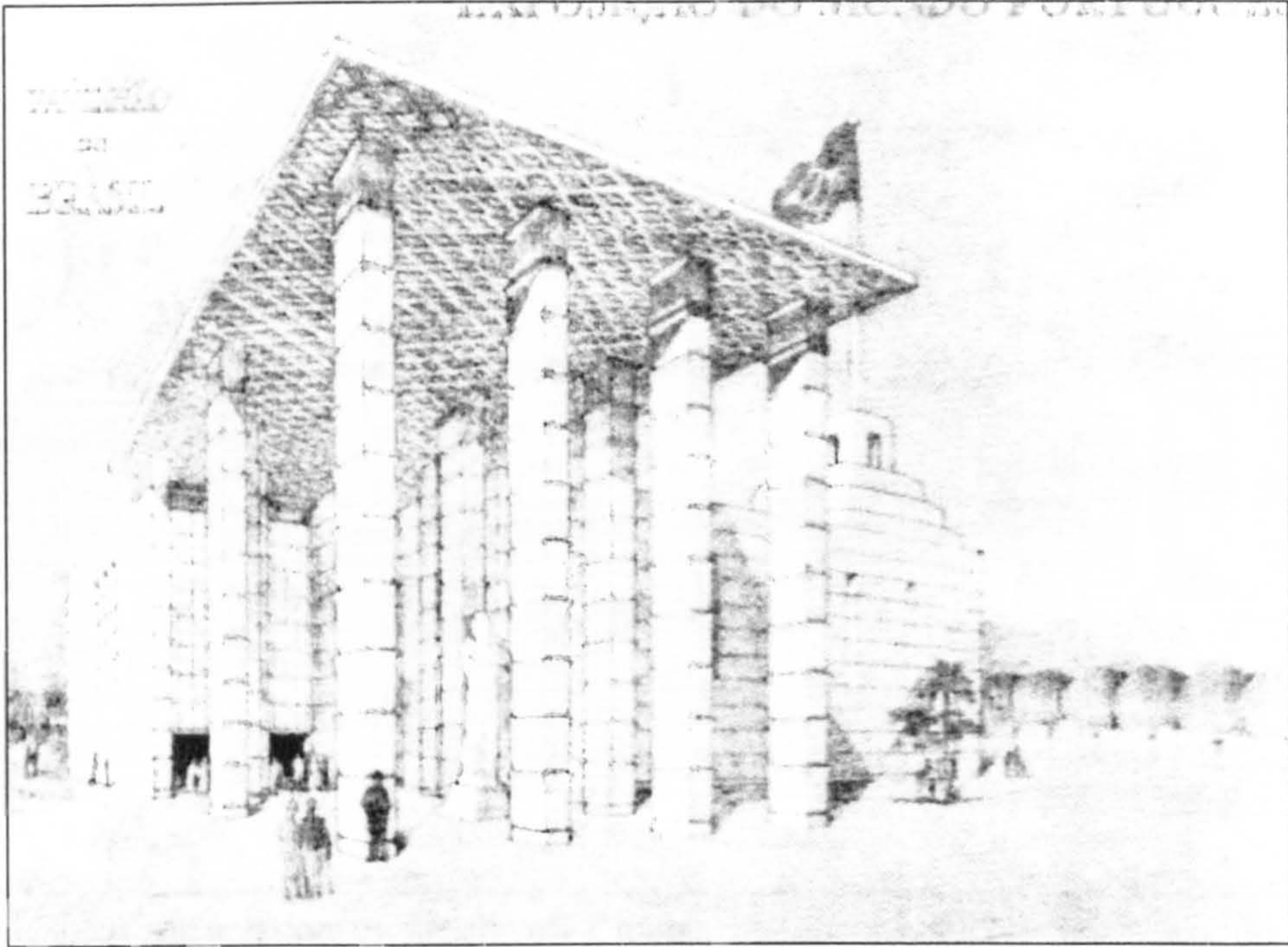
However, all the accomplishments immediately following his travels to the Alentejo and later on in 1902 to Morocco, reveal an architecture which tried to find inspiration in regional constructions, where the vernacular of the *saloia* region, with its cubical volumes covered by trapezoid roof slopes hold a special place.

The same applies to the proposals advocated in his books *A Nossa Casa*¹⁰⁹ and *Casas Portuguesas*¹¹⁰ which leave no doubt as to the source of his inspiration, regarding both his handling of the morphological elements with which he composes and the colours used to highlight parts of the buildings. There is an air of naïveté about them, as if they had been the work of a craftsman using house-building materials, white-washed masonry with strips of colour, windows with stone frames, porches, verandas, roofs of clay tiles with raised edges.

¹⁰⁸ Frampton, Kenneth (1981) *Modern Architecture: A Critical History* Thames and Hudson, London (pg. 318)

¹⁰⁹ Lino Op. cit.

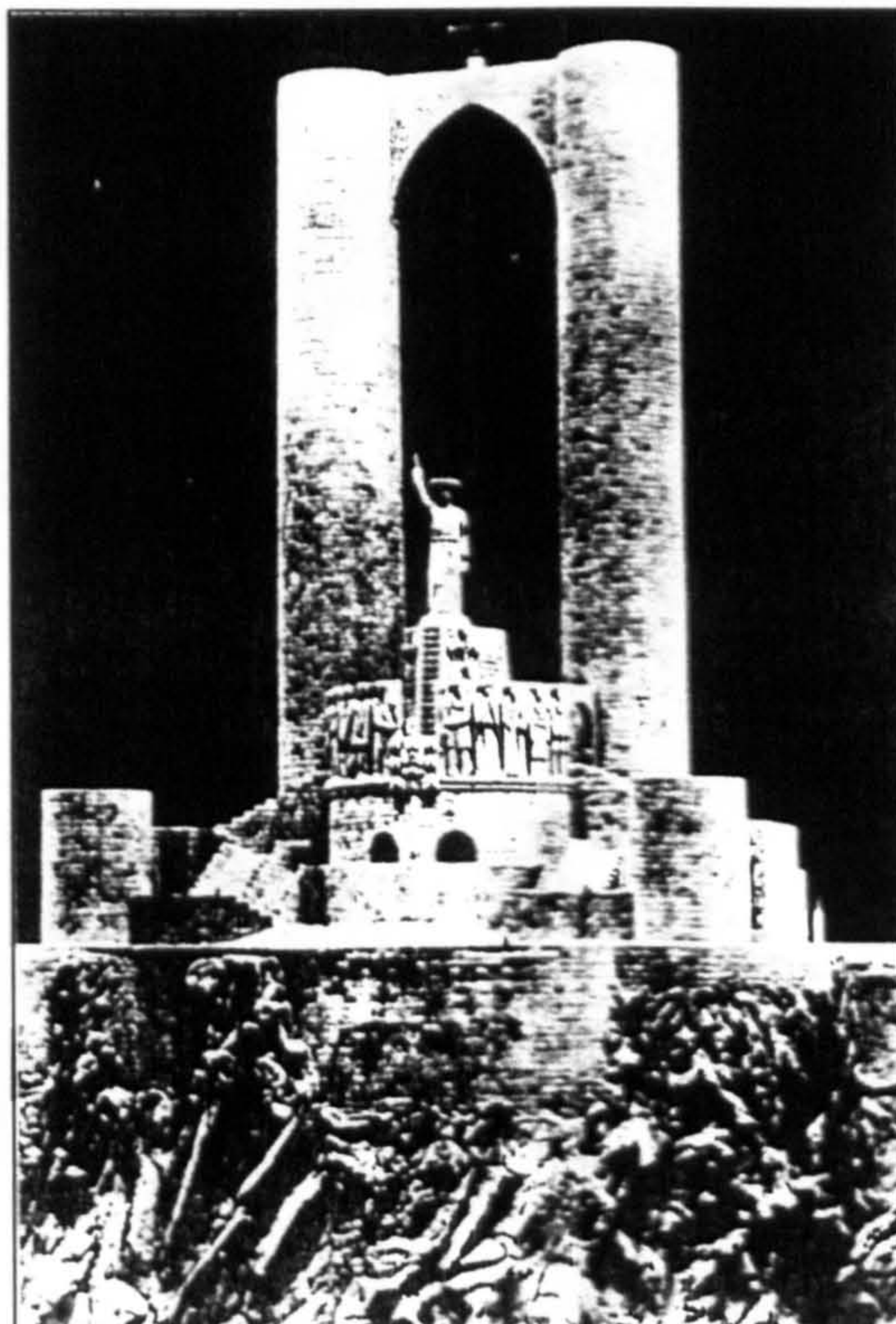
¹¹⁰ Lino Op. cit.

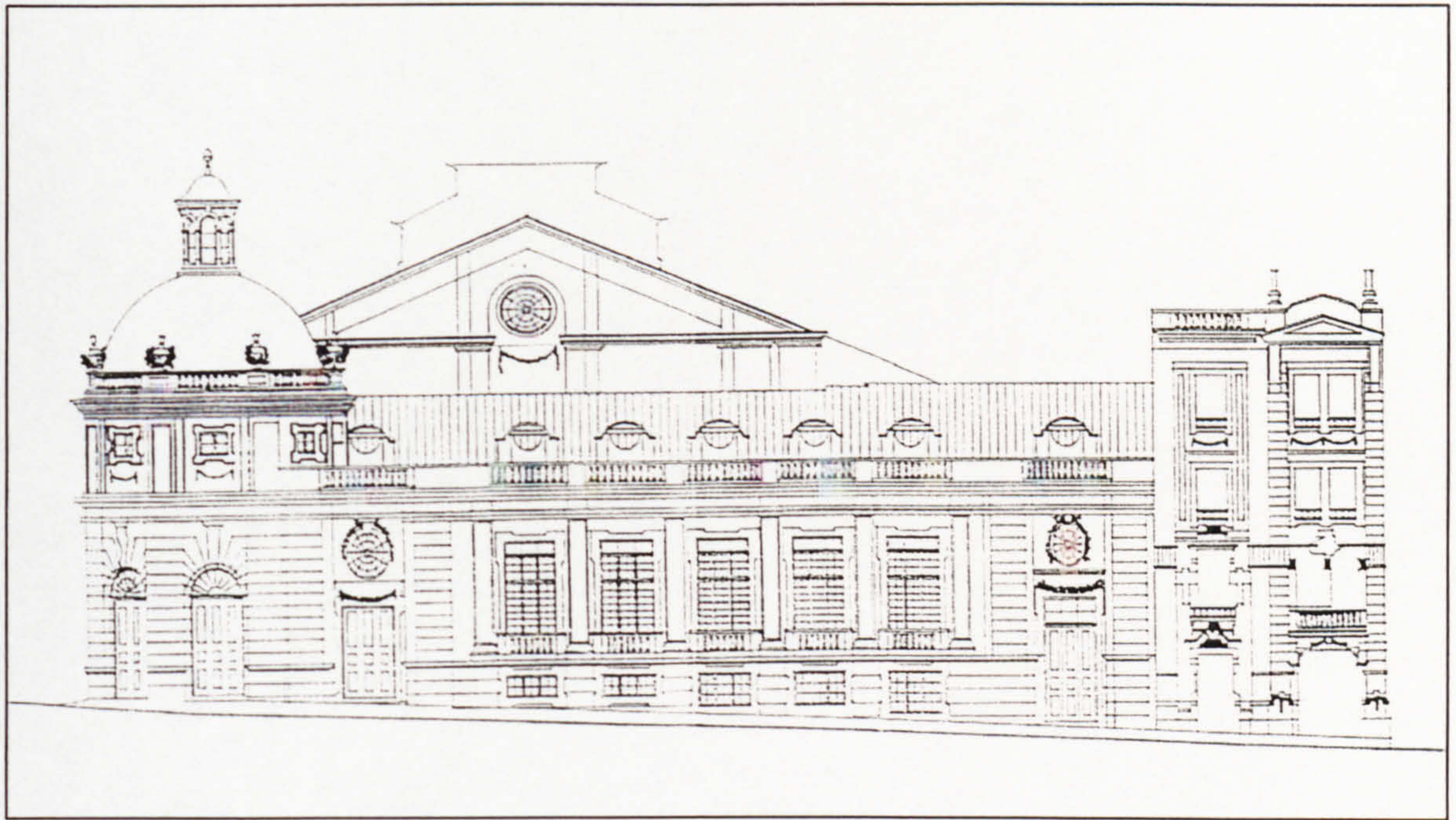


Plates 29 – Brasil Pavilion of Raul Lino at the Exhibition of Portuguese World in 1940

Despite the apparent surrender to modernist language, so evident specially in the porch with its arcade, when the work is taken as a whole this language is immediately reduced because of the naturalist origins of the details that emerge from the pillars and which personalise the work in an different direction.

Plates 30 – Model of the 2º contest of Monument of Sagres in 1938, by Raul Lino and Leopoldo de Almeida





Plates 31, , & – Elevation of the Tivoli Cinema in Lisbon - 1924; 32- “Casa do Sul”; 33- Monsalvat House (1901); 34- ”casa saloia” – Appendix II, Zona 4 Data Sheet 7

Despite the confident manner with which the ‘beaux-arts’ language is manipulated in the Tivoli Cinema (31), the relaxation and pleasure with which Raul Lino manipulates the other formal discourse of vernacular inspiration is obvious, as evidenced in the ‘Casa-para-o-Sul’ House (32) and in the Monsalvat House (33) for Rey Colaço.

32



33



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Despite being a cultured man who participated in social gatherings of intellectuals and artists, his relationship with the city was never straightforward in terms of projects¹¹¹, for he was more attracted to natural spaces¹¹² than to the rigidity of urban structures. There was an ever-present nostalgia in him, not exactly for rural life but certainly for natural landscapes, hence the fact that his books could hardly express anything other than his fascination for places where buildings seemed at one with the landscape, participating in it. And if any of his urban works share in the mundane nature of the city, as is the case of Gardémia Shop in the Chiado, it is due to the fact that it is designed almost as if it were a piece of furniture.

For Raul Lino progress was not to be found in techniques but rather in the ethics of a quest for a utopia, which could identify itself with architecture in much the same way as the identifiable and pleasing rural landscape, does. Therefore it should be identified with its constructed and natural surroundings. This was a man who wanted to place his interventions in context, mostly away from the city.

His project for the Eliza Vaz House, now demolished, located in the urban settings of Lisbon, reveals precisely this unease at designing in the city, despite his compliance with urban requisites, that is, even though he managed to align the building with the margins of public space, the street layout, he never quite moved away from a certain kind of provincial house (Plates 35 & 36). If this project is compared to those of Ventura Terra or Norte Júnior, it is clear that these two architects enjoyed and wanted to work in the city, regardless of the language they might use. (Plates 37, 38 & 39)

Thus the *Letter to Raul Lino* is an effort to ‘deliver’ the idea of understanding and seeing architectural practice interacting with local culture, according special privilege to those aspects which are in some way connected to memories, to which all ‘our’ architectures are part, to fight for all the values, which were also held by Raul Lino, in an appeal for an ethical reflection on the necessity of not losing identity, of continuing to build upon it, without resorting to progress and modernity as an excuse for fads and mannerisms.¹¹³

¹¹¹ Contrary to P. V. de Almeida I believe that it is one thing to feel comfortable in the city, but quite another to project there comfortably: *“It is nevertheless obvious that if there is anyone amongst us, in the profession, who was used to diverse European urban societies, it was Raul Lino. That his concrete professional practice was not primarily urban is no more than a contingency of the successive clients and programmes he found along his way, even though this does not prevent his Tivoli from being one of the most civilised rooms in Lisbon, nor was his Eliza Vaz House one of the most adequate examples in Lisbon”*.

Almeida, P. V. (2000) Raul Lino, *Jornal Arquitectos* n° 195 March/April (pg. 36 & 38)

¹¹² Nature loving such as he was he narrates his visit to the Serra da Cantareira and the Horto Florestal inside it: *“The entrance to the forest is awe inspiring; it is like a Cathedral of living architecture where the stained glass opens up not the wall but the vault which closes high above our heads – emerald, tourmaline and chrysoprase mosaics sieve the light from the heavens... It is an ode to primeval life: one of the first portraits of genesis composed before the presence of Man, hence the feeling that it borders on the supernatural”*.

Lino, Raul (1954) *Auriverde Jornada*. Lisbon, Portugal: Valentim de Carvalho (pg. 114)

¹¹³ Paraphrasing P. V. Almeida, it must be clear that *“I neither claim nor intend, in any way, to be a Raul Lino expert, let alone his official defender, for he does not need one”*.

Almeida, P. V. (2000) Raul Lino, *Jornal Arquitectos* n° 195 March/April (pg. 36)

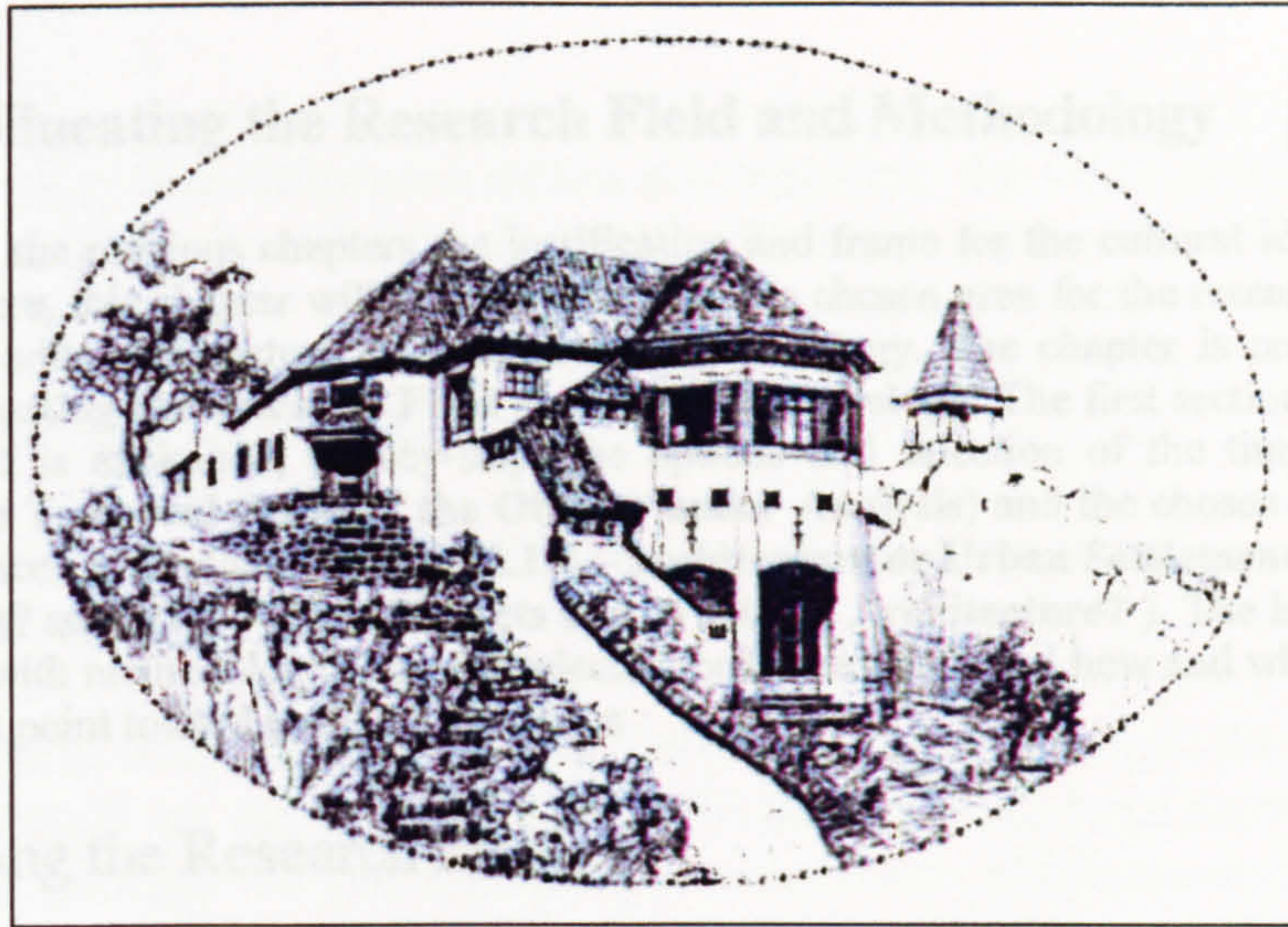


Plates 35 – Raul Lino design of Eliza Vaz House in Lisbon, in 1912

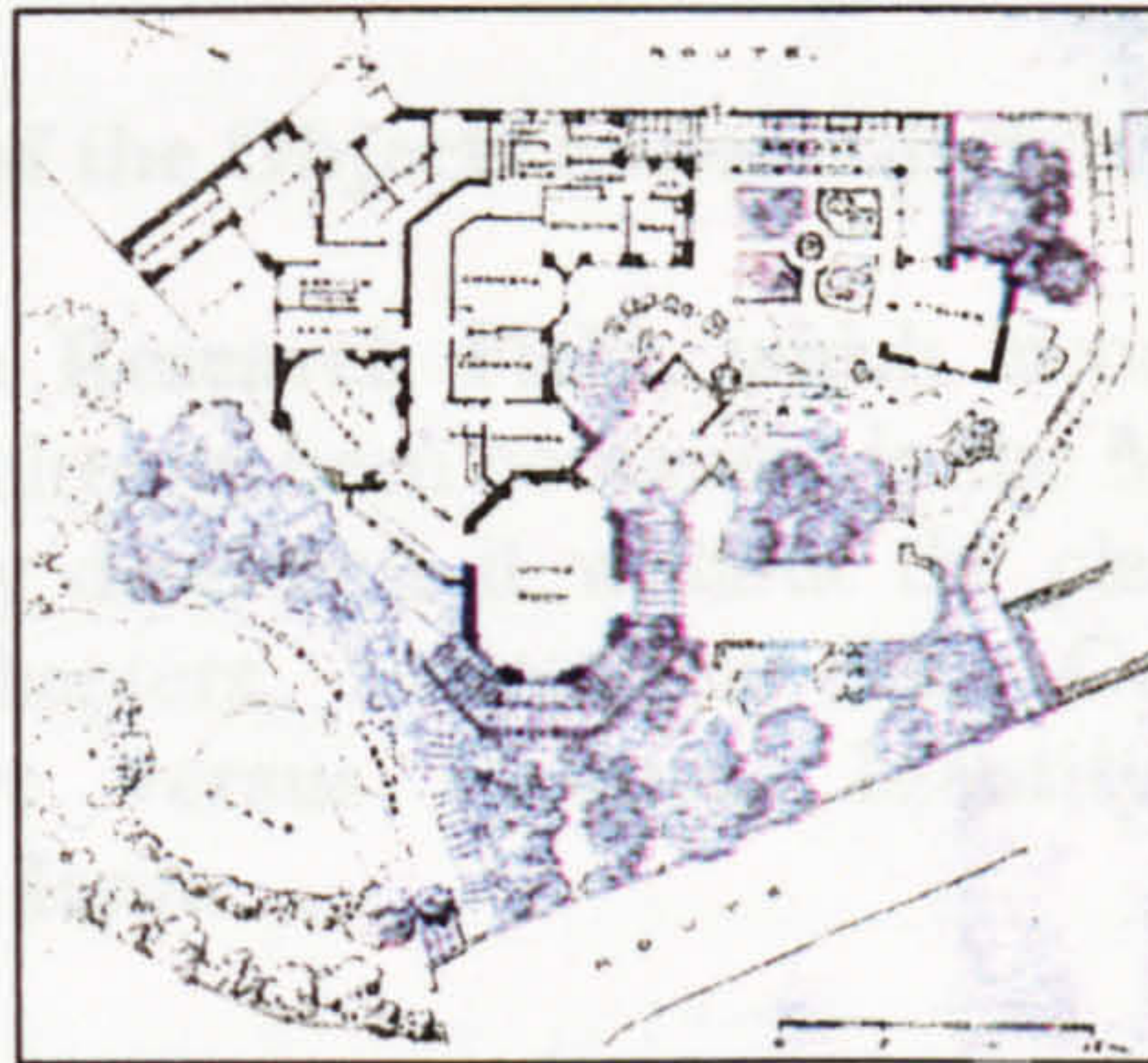
“His project for the Eliza Vaz House (now demolished) is situated in the middle of urban Lisbon, and reveals precisely this unease at projecting in the city...”

Plate 36 – “Casa arredores de Coimbra” (Coimbra suburbs) by Raul Lino





37



Plates 37, 38 & 39 – The Cipreste House y Raul Lino (37) – 1912; Visconde Valmor’s House by Ventura Terra (38) – 1906; Building in Av da Liberdade by Norte Junior – 1915 (39)

The Cipreste House by Raul Lino, the Visconde de Valmor by Ventura Terra and Avenida da Liberdade House by Norte Júnior, clearly reflect the ‘culturalist and progressive models’ of which the respective authors were the protagonists, according to Pedro Vieira de Almeida.

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Chapter 3 – Delineating the Research Field and Methodology

After establishing in the previous chapters the justification and frame for the cultural identity issue, as focused on architecture, this chapter will define and justify the chosen area for the research, that is, the INQUÉRITO and erudite architecture, as well as the methodology. The chapter is organised in two sections. **3.1 – Delineating the research Field** and **3.2 – Methodology**. The first section comprise four sub-sections where it is explained, step-by-step, the options and selection of the time period under analysis (**3.1.1 – The Temporal Scope of the Objects under Analysis**) and the chosen subjects for the search for the influences of the INQUÉRITO (**3.1.2 – architecture or Urban Settlements?**, **3.1.3 What type of Architecture?** and **3.1.4 – What Projects and Works of Architecture?**). The last section **3.3 - Methodology** deals with methodological model selected for the research and how and why each piece of the investigation will point toward to the **Conclusions**

3.1 Delineating the Research Field

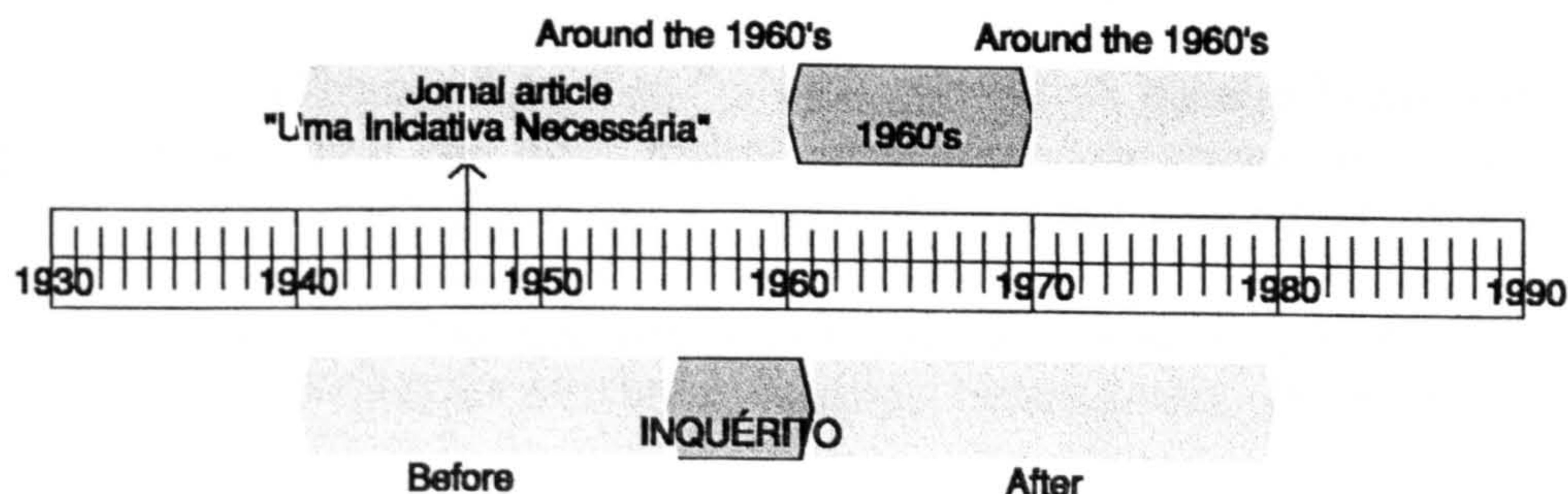
3.1.1 The Temporal Scope of the Objects under Analysis

Even though **Delineating the Research Field**, which incorporates an outline of the methodological structure, has already been contained in the **Main Proposals** in Chapter 1, it was not possible to fully determine it without the clarification of the questions addressed in the previous chapters, respectively **The Concept of Identity, The Importance of Architecture versus Cultural Identity** and **Antecedents and Convergences of the Identity Issue**.

In fact, with the approach made in these chapters, it has been demonstrated that the question with which one is dealing, has repercussions at different levels in other domains, essentially after the XIX Century, that is, in history, literature, poetry, music, etc, and yet that its study in architecture could occur at various historical moments, in different kinds of buildings. On the other hand, it reinforces the view that in recent times, the INQUÉRITO into vernacular architecture was the moment in which this issue was raised most clearly, although this was not always consciously acknowledged by its interlocutors, and that its influence would make itself felt on account of both its cultural weight and its own relevance in the disciplinary field. So, electing as the subject under analysis the **INQUÉRITO** as the event in the XX Century where the cultural Identity issue in Portuguese architecture reached its most significant meaning, the research considers currently, and for the same purpose, its echoes in the **ARQUITECTURE** of that age.

This therefore defined the **Temporal Scope (1)** as firmly established and set within the period of time that the INQUERITO took place, which comprises in a larger view, not only the INQUÉRITO, but also the repercussions that the issue had before and after it, that is **around the period of 1960's**. (See below)

(1)-The Temporal Scope



Even if this defines the time dimension of the investigation, the other aspect is the kind of architectural works to be selected for study from the vast range of examples in Portugal.

3.1.2 Architecture or Urban Settlements?

Why look for the influence of the INQUÉRITO into Portuguese Architecture essentially in the field of Architecture?

This question, which had emerged immediately at the outset of the study as a hypothesis, based itself on the fact that the INQUÉRITO had been more directed to buildings. Indeed, although all the reports from the zones allude to the structure of settlements, referring to some detailed situations which are nowadays classed as urban design (plazas, squares, stairways, etc.), the urban subject was treated more as part of a set of disciplines, on a par with history, geography and ethnology, than as a specific concern with urbanism.

Yet the vigorous views on issues surrounding town planning, with all its axioms on zoning, circulation, building orientation and green areas (the schematic perspective of the CIAM was clearly present with its: “4 functions: residential; commercial; administrative and free, leisure areas...”¹), following the examples of Chandigarh(50) and Brasilia(57), point towards an opposite direction to rural settlements and ancient city areas, whose truly significant aspects had not yet been properly evaluated.

All of this happened despite the awareness that this theoretical position did not correspond to the real needs of urban life which became evident in the 3rd phase of the CIAM and which was expressed in CIAM VII in Hoddeson, (Giedion, Sert, Léger), which summarised in the idea that, “*People want buildings which represent their social and community life, so as to obtain a greater degree of satisfaction in social and community life...*”. Furthermore it was important to think over “... *the fundamental principles of urban growth regarding the relevant unit, beyond that of the family... and (to question) the major functionalist categories...*” (Aix-en-Provence). In much the same way, CIAM V, in Dubrovnik 1956, pointed out the need to “*Find a more precise relationship between physical form and socio-psychological needs*”².

But, in Portugal, the schematism of the first CIAMs on town planning, continued to make itself felt for a long time, and if one is reminded that the planning of the Olivais North (1955) and South (1959), took place under the auspices of the Athens Charter, it becomes clear how deeply rooted these principles were. Indeed, by 1948 Teotónio Pereira had already finished the Águas in Penamacor Church and by 1957 he continued to project Barcelos in Vila do Conde, social estates with tower typologies, even though his architecture had already begun to show a taste for identity.

In this respect, Silva Dias remarks that, “... *the legacy of the Pioneer Period (of Modern Portuguese Architecture) had been reduced almost exclusively to the endless use of towers and blocks...which (later on) amongst the second generation of modernists,*

¹ Jencks, Charles . (1973-85) . Modern Movements in Architecture . Lisboa: Edições 70 pg 286

² Frampton, Kenneth (1981) Modern Architecture: A Critical History. London, Thames and Hudson Ltd. (pg. 274-5)

developed into a conceptual project which pointed towards the invention and reinvention of collective dwelling typologies... ”³

As a result, it was mainly later on, in the 1970s, that new interventions began to occur replacing some of these typologies, sometimes with land settlement morphologies, which searched for references in other city structures, such as those from the Mediterranean.

The ‘Relocating Plan for the Vale Escuro and Alto da Eira’ “...emerged out of a reflection on... density... concepts, and (on) the values that each building and each city shape offered.”⁴ These premises, founded on the descriptive memory of a given plan, led to solutions which enabled “high densities... as well as settlements which tend towards, ‘evolutionary habitat’ and ‘the creation of an urban layout which facilitates the integration of the area into the city as a whole’ ”⁵

Hence, it was only much later, in fact two decades after the realisation of the INQUÉRITO that the axioms of the Modernist Movement began to give way as far as urbanism was concerned, and there emerged an attempt to create other urban typologies based on single dwelling houses schemes which were eminently rural and popular (such as the concept of ‘evolutionary habitat’), which directed the development of those plans. Therefore, it seems plausible to justify that the research will concentrate on ARCHITECTURE, not only because the INQUÉRITO was made into vernacular architecture, but also because the absence of a sensitivity to the urban problems was different from the one mentioned above.

3.1.3 What Type of Architecture?

However, within the domain of architecture, it is important to adequately define the type of ARCHITECTURE where the reflections of the INQUÉRITO is to be found: whether in **erudite architecture** or **current architecture**. A degree of crossover can obviously not be excluded, nevertheless, as far as the present research is concerned, it is essential to select the one wherein the most significant influences of popular architecture are projected. Thus the need to clarify each concept in advance, so that the extension and quality of the reflections identified can be appreciated.

For that purpose, the meaning of **Erudite** and **Current Architecture** should be clarified, using the definitions described below, as well the evaluations on the subject that can be made from them. So, no matter if **Popular Architecture** is outside these concepts, it becomes indispensable to identify in a precise way, the understanding of the others classes

Of all the authors known to have proposed a definition of **Popular Architecture**, the most comprehensive one is that set forth by Oliver, even though its was originally

³ Dias, Francisco Silva (2000) Raízes e perspectivas do Urbanismo Regional Unpublished PhD Thesis, FAUL (pg. 256)

⁴ Dias, Francisco Silva . (1974) . Report of the ‘Relocating Plan for the Vale Escuro and Alto da Eira’

⁵ op. ct. (pg. 257)

meant to cover only vernacular architecture. However, given the ambiguity often attributed to the term **Vernacular**, they can be taken to be identical.⁶

“(Popular)/vernacular architecture... comprises dwellings and other buildings by the common people. In that which regards the environmental context and the available resources, these buildings belong to their dwellers or to their community, and were built using traditional techniques. All the different types of vernacular architecture are built so as to meet specific needs that therefore incorporate the values, economies and life styles of the cultures which produce them.”⁷

Following this concept, it is possible to conclude that both **Current** and **Erudite** architecture do not exactly fit within it. Indeed, the entity in charge for which one constructs, is not included within the common people, rather, it is personalised and may or may not belong to its dwellers (in the sense referred to above). On the other hand, traditional technologies are for the most part set aside, either partly or entirely, as a consequence of the conceptual and constructive option adopted, and the same applies to the integration into the context of which it is a part. As for incorporating cultural aspects from the society, the subject which this research also explores, one might say that in the first case this aspect comes naturally as a result of continuity in constructive practice, whereas in the other cases it acquires a diffuse and/or intellectualised character due to the ‘conceptual’ act of design which is almost absent in vernacular architecture.

Since in both **Current** and **Erudite** architecture the act of designing is very much the protagonist, the concepts must derive from it. Thus the following definitions are suggested⁸:

Erudite Architecture is when the conceptual design was the object of elaborate studies within a specific cultural context, not only in terms of functional control, but also in artistic terms, in the widest possible sense, having achieved the highest level of elaboration which on the construction process maintain the reached quality.

Current architecture is when, the degree of elaboration displayed in erudite architecture is not achieved, it is, as it were, its image’s blurred, and in some cases conveying a particular cultural substratum.

In line with the concepts expressed above, erudite architecture is when the design intervention achieves the highest standards as a result of a rational and sensitive act where all the decisions are controlled above all by the architect, even those related to construction.

It is therefore possible to conclude that **erudite architecture** has the opposite meaning of **vernacular architecture** and that all the reflections of the latter into the former are conceptually deliberate, and have to be understood, not only as a certain way of building

⁶ NB.: The Portuguese text uses both terms, but for the reasons stated in this last paragraph the translation has collapsed the two terms into ‘vernacular’.

⁷ Op. cit.

⁸ -Definition proposed by the author in workshop documents before the Interim Assessment Report

“the vital surroundings of Man”.⁹ but also because identity echoes from INQUÉRITO can better be perceived there.

3.1.4 What Projects and Works of Architecture?

For final precision in the research field the type and nature of the projects, which works of erudite architecture, should be investigated. The answer is clear as the majority of the team co-ordinators involved in the INQUÉRITO, as well as some of the team members were amongst the most representative architects of the 1950s and 60s, both in terms of the position their projects occupy within the history of Portuguese architecture and the number of works which are available and susceptible to analysis. Therefore, one can accepted that it is from the work of these architects where real and significant reflections can be found, because their authors were more directly in contact with the INQUÉRITO.

Notwithstanding these circumstances, it was necessary to broaden the scope of the analysis so as to make it more representative, and for this reason some projects of other architects who were active throughout the country, in the North and in the South, were selected, relating at the same time the place where they had studied, in ESBAP or ESBAL .

The selection has also relied on the fact that the publication of most of these projects and works had been included in *Arquitectura*, which was at the time the most significant cultural and theoretical forum for Portuguese architects.

Hence the final definition of the research field comprises on the one hand the works of vernacular architecture selected and investigated by the INQUÉRITO and on the other the erudite architecture of those who drew their search for identity from it, at a time when cultural projection might be related in some way or other to the INQUÉRITO.

3.2 Methodology

The methodology adopted is necessarily qualitative ¹⁰. An holistic perspective is required to support the subject matter, to deal with all the issues and thoughts. These are

⁹García-Lisón, Miguel (1988) A Propósito do Nascimento da Arquitectura Popular Espanhola. Congresso internacional de Arquitectura Popular Universidade Lusíada. O Porto
(pg.1) *“There are a number of proposals which aim to define architecture, but the one which is most commonly accepted could be formulated as follows: it is the art of designing, building and modifying the vital surroundings of mankind”*

¹⁰-The methodology used was the result of adapting ideas and concepts collected on the below referencing literature. The conceptual model is based in “Venn Diagram” on which it is introduced adjustments for better lay out of this kind of research.

- I. - Bell, Judith (1997). *Reviewing the Literature*. University of Salford Workshop.
- II. - Buzan, Tony . (1995) . Use Your Mind . London: BBC Books
- III. - Ormerod, Marcus . (1997) . Conducting a Literature Search of Researchers Purposes . University of Salford Workshop
- IV. - Phillips, Estelle . (1993) . How to Get a Ph D . Buckingham: Open University Press
- V. - Samon, Phillida . (1992) . Achieving a PhD: Ten Student’s Experience . Starffordshire: Trentham Books Limited
- VI. - Wright, Jean & Lodwick, Rosie L . (1997) . The Process of PhD. Research Papers in Education Volume 4, Number 1

not only difficult to quantify, but also to put together as a whole, like cultural identity itself, which even when defined within a temporal scope, is always bigger than the sum of the question involved. In addition, the material sources meant that the search was interactive, working with a number of aspects that overlap. So, to go forward with the research, and conscious of the complex nature and diversity of the questions involved, it was necessary to develop two methodological approaches, a logical and a conceptual one (Plate 39A), that working in parallel provide the models for the development of the investigation.

The logical model furnishes a more straight forward understanding of the stages in research development process, which simplifies the interactive overlapping process represented in the conceptual model to a step by step sequence to the final conclusions. This starts from the main proposals as hypothesis and continues through to the clarification of cultural identity question as the driving force of the research. This includes three main stages.

1. **Stage 1 - Back ground theory of cultural identity.** This stage involves the literature review and interviews with various experts in order to establish a **background theory** of cultural identity described in Chapter 1 & 2. This provides a base from which to understand the concept of cultural identity in the arts and particularly in Architecture, which can be used to inform the later sections of the work.
2. **Stage 2 – Review of the Remains of INQUÉRITO and of Erudite Architecture.** This will be carried out in two parts. The first part really defines one area of the research field that is, the study of Portuguese vernacular architecture known as the INQUÉRITO. The author had access to all the documents that had been published and to the other unpublished remains collected throughout the survey carried out in 1955. This will be used to create all the INQUÉRITO Data Sheets (Appendix II). The data sheets will provide comprehensive information on all the buildings that were observed in the original study in a concise format. In addition to this, direct observation of the buildings that remain to this day will be undertaken, in one geographical region selected to be representative of the whole of Portugal. This will be done to provide additional insight to the quality and value of the original survey records and the methodology adopted. The final outcome of this work will be a definition of the main features or criteria that identify Portuguese vernacular architecture.

The second part of stage 2 will involve the other area of the research field, the study of Erudite architecture that was contemporary with the INQUÉRITO. This will be achieved by reviewing the work of those architects involved in the INQUÉRITO, the protagonists and their contemporaries. This will be based mainly on the review of published work in the architectural press, exhibition catalogues and elsewhere as well as on the author's extensive knowledge of Portuguese architecture of the period. These buildings will be presented in a second set of data sheets in Appendix III.

3. **Stage 3 – Comparison undertaken to identify the echoes of the INQUÉRITO in the Architecture of the period.** This will indicate the sensibility of the various

- (1&2) – Rudestam, Kjell E & Newton, Rae R. (1992). Surviving your Dissertation. Newbury Park London New Delhi: SAGE Publication (pg. 32 & 53)

architects to the concept of a “Portuguese architecture”. The purpose of this review will be to attempt to identify all those buildings that exhibit some signs or symbols of Portuguese vernacular, using the criteria identified in the first part of stage 2. The degree of sensitivity is classified using a three-point scale described below.

On the other hand, the conceptual model, (Plate 39A) will provide an overall view of the investigation to fully explain the interactive and overlapping connections in order to have a better perception of the outcomes and easier formulation of conclusions. As mentioned earlier parts of the study necessarily overlapped and so the logical model outlined above does not provide the rich picture of the work. This conceptual model begins with an overall literature review that covers the three nuclei represented in the diagram and it will continue up to the end of the research, each being more specific and defined as it progresses. The literature review starts from the Portuguese matters, going from the general to the detailed according the following headlines: cultural identity, Portuguese history, Portuguese history of architecture, on Raul Lino, the INQUÉRITO, vernacular architecture, history of Modern Architecture and theory of architecture.

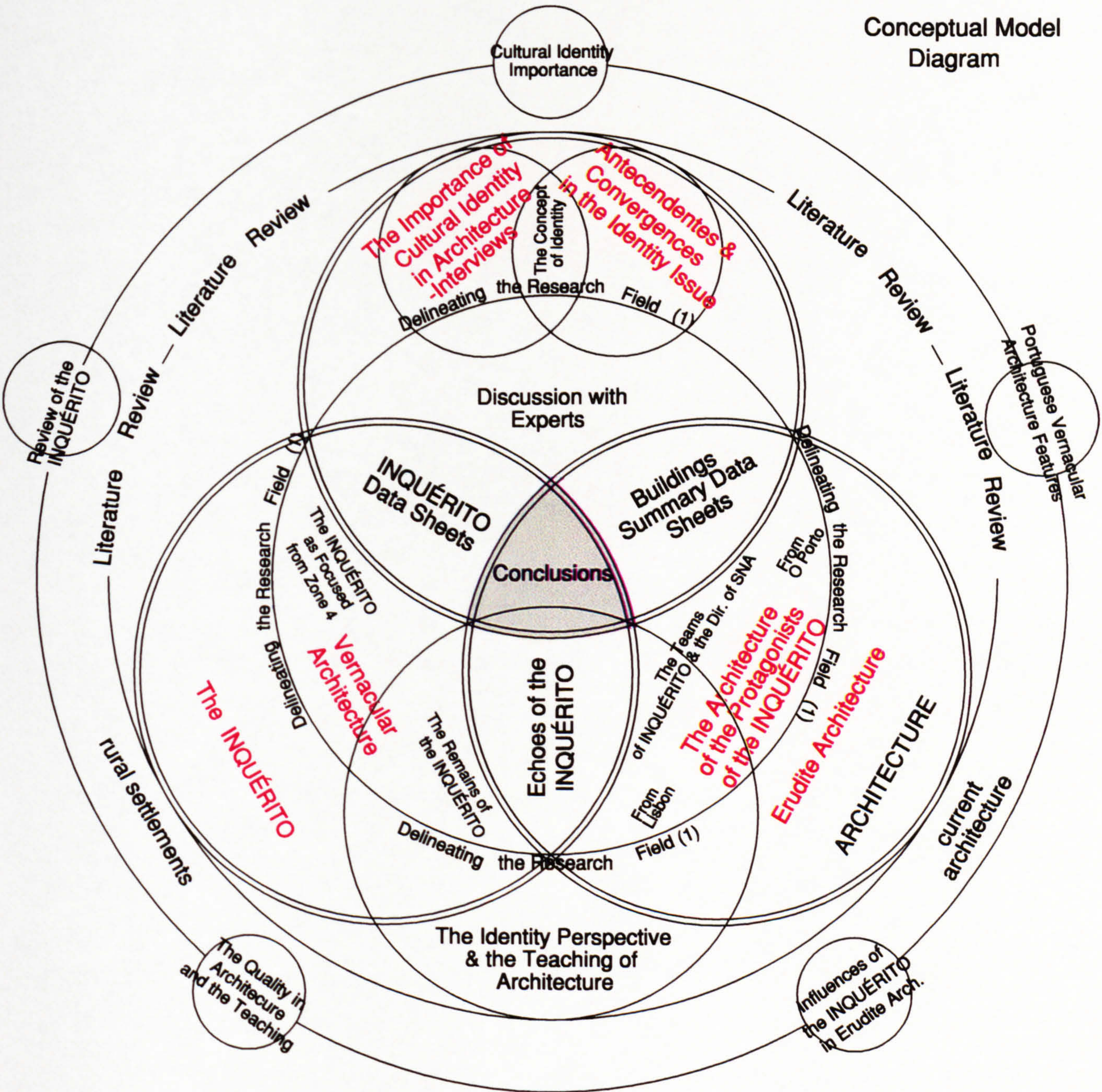
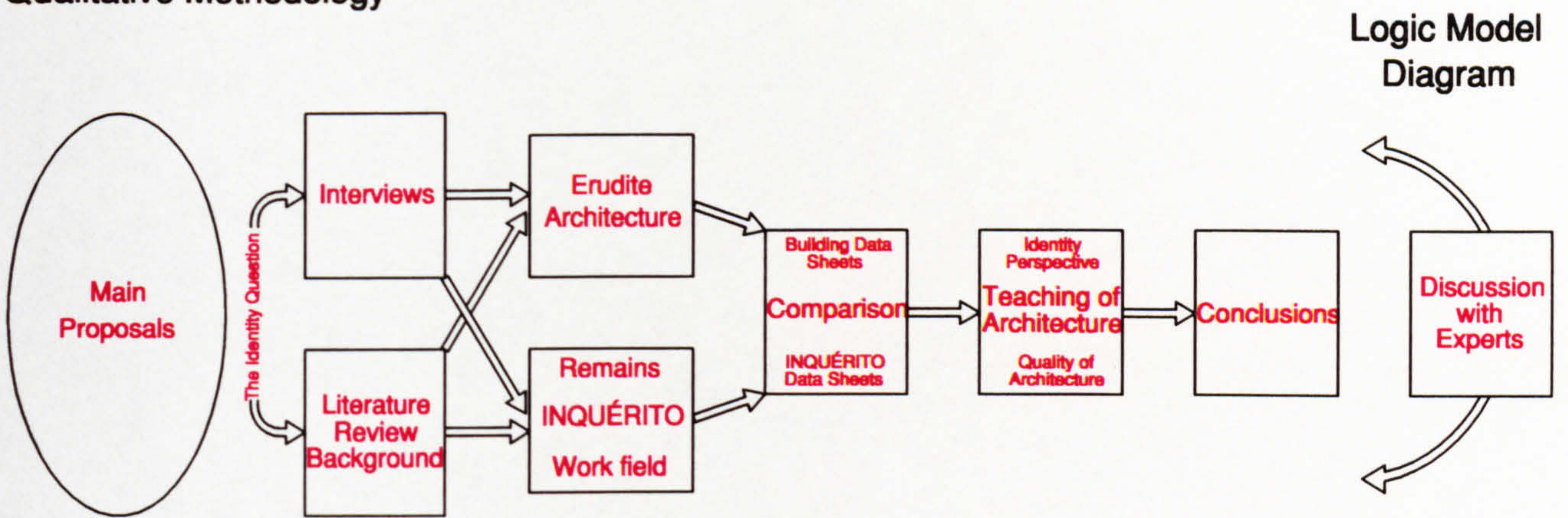
The nuclei mentioned above are: a set of interviews and the antecedents and convergences of the identity issue with the purpose to evaluate the accuracy of the main proposals, the INQUÉRITO and the architecture of the protagonists. The first one encompasses Chapter 1 & 2, as mentioned above in 3.1.1, allowing to pursue with the delineation of the research field. The idea to use the Venn diagram, as conceptual model, is to show the important subjects that overlap and underline issues that are the core of the research and to identify the key outcomes with conclusions.

So, the review of the INQUÉRITO will be supported upon the available resources, i.e. the INQUÉRITO itself and its remains, which resides in the archives of Ordem dos Arquitectos (Portuguese Architects Association). The direct fieldwork observation in a representative zone of the INQUÉRITO, provides, not only a better knowledge of the work, understood in a large sense, but also to check the importance of the INQUÉRITO to the architecture of today. The study of the works of the architects selected, due to the impossibility to access the original drawings, will be made into the existing buildings, as well as other sources described above.

All this information, both from the INQUÉRITO and from the architecture of the 1960's, should be organised to understand the meaning and the repercussions for the hypothesis. So, this material is also collected into data sheets using an identical layout and categories, such as, localisation, geographical characteristics, building typologies, materials and construction techniques, images and building drawings.

The comparative analysis of the INQUÉRITO Data Sheets and those from Erudite Architecture provide the contours of the survey made, whilst at the same time to drawing attention to the main features of Portuguese vernacular architecture. Nevertheless, the comparison between the INQUÉRITO and Erudite Building Data Sheets can only be made in conceptual terms. This analysis will be facilitated through the creation of a grading system of “sensibilities to vernacular” using a three point scale, the immediate, the structural and the sublimated ones, in order to identify the manifestations of vernacular architecture that can be found into erudite architecture. The basis of this scale is described in Chapter 5. These criteria guide search for the Echoes of the INQUÉRITO into the architecture of its protagonists.

Qualitative Methodology



Before the evaluation of the research outcomes, but already with a clear view of them and having in mind the importance of cultural identity perspective in the improvement of the quality in this field, a reasoned projection for the teaching of this subject in architecture will be made.

Finally, the conclusions will make a critical review of the research done, an appreciation of the answers achieved related to the main proposals and an enumeration of the principal outcomes that can be highlighted. As a final consideration and commentary the findings a **discussion** of the findings will be made **with experts**, i.e. the remaining members of the INQUÉRITO and other personalities concerned with cultural identity question, as a critical view of the research.

Chapter 4 – The INQUÉRITO into Vernacular Architecture

In this chapter it is made a detailed analysis of the INQUÉRITO (search for vernacular architecture), defining the event, not only the reasons of its origin and the means used, but also of the results, in order to establish its real dimensions and to begin to understand its possible repercussions in the architecture of the 1960's.

It is divided in three sections: 4.1 – Vernacular Architecture: Scope and definition, which deals with the field of search it enclosed; 4.2 – Question which Led to the Realisation of the INQUÉRITO, which tries to clarify the genesis, structure and perspective followed; 4.3 – Zones within the INQUÉRITO, is divided in four sub-sections: 4.3.1 – Summary Data Sheets and Zonal Analysis, which analyses the information collected and from there an analysis of the vernacular architecture of each Zone is made; 4.3.2 – The Remains of the INQUÉRITO, searches the information collected by the INQUÉRITO field work in order to complete the contours of the investigation; 4.3.3 – The INQUÉRITO as Focused in Zone 4, works as an additional approach to extend the knowledge of the field search; 4.3.4 – Features of Portuguese Vernacular Architecture, synthesises, in a general sense, the main characteristics of that architecture.

4.1. – Vernacular Architecture: Scope of the Definition

Dealing with the subject of vernacular architecture as it is treated in the INQUÉRITO, it will be convenient to reflect upon the understanding and the meaning comprised by this expression, not only at the time the work was undertaken, but also currently. Several expressions are used to suggest the same sense, a problem that also occurred in the INQUÉRITO, and whose precision is clarified by the meaning of the adjective that accompanies the word “architecture”. Words such as regional, traditional, rural, popular, spontaneous, anonymous, vernacular, “folk-architecture”, etc., all of which attempt to encompass the understanding of architecture with these specific characteristics.

Before entering fully into the domain defined by these words, it is convenient to remember the attention that this type of architecture, produced by the people, generated in Portugal and in other places. In reality, a sense for such a theme appears amidst the Modern Movement, not only for identical reasons to that previously pointed out for the Portuguese case, the identity issue, but also because the “modernists” architects considered “vernacular” as a living example of a beautiful rationally architecture on account of its characteristics of conceptual and esthetical simplicity and geniality.

García-Lisón says about this matter that: *“Little by little, one discovers the people and the popular that caused fascination among the modern artists (we have to remember that, for example, Lorca, Alberti, Solana, Picasso, Falla, Albéniz, etc.) and that architects are particularly drawn by the profound relation that exists in those small and modest architectures, between “economic-logic”, in the broader sense of the term, and its “constructive-logic”; which, to the rationalist avant-garde of the moment, with Le Corbusier taking the lead, constituted the very own essence of modern architecture.”*¹

This source of study and inspiration, in reality, attracted artists of the most varied professional fields, music, literature, and plastic arts. However, in the case of

¹ - García-Lisón, Miguel (1998). A Propósito do Nascimento da Arquitectura Popular Espanhola. Congresso Internacional de Arquitectura Popular - Universidade Lusíada. O Porto. (pg. 3).

architecture, some works in this field were performed in Spain (1933)², in France³ (1941-1948), Cameroon (1954), Romania (1958)⁴ etc., which even though some only used the system of survey, explored the generic popular-tradition-identity-modernity problem.

In all these studies, expressions such as rural, vernacular, traditional, folk architecture were used. The most significant and characteristic traits of such architecture were pointed out, even though neither could ever be taken as comprehensive of all the features present in such a manifestation of architecture. This may lead to the same conclusion as that of Paul Oliver, that is, “... *it is reasonable to question if there is any justification to consider vernacular architecture as a unique phenomenon*”⁵ Oliver uses the expression “vernacular architecture” as the most comprehensive one.

It seems that the path taken by Garcia-Lisón in order to clarify this matter is interesting, his definition of the entity, justifies its extension for architecture. He starts to define the people and proposes the definition by Carlos Flores in his book “A Arquitectura Popular Espanhola” (The Spanish Vernacular Architecture): “...*the people are the group of individuals pertaining in a broad sense to this social group, generally given of a resigned and conformist fatalism; of simple mentality, and even profound and in a certain way philosophical; at the same time suspicious and faithful; anonymous and undistinguished in the works of their lives, but provided, either by atavism or tradition, of a private body of knowledge and abilities.*”⁶

From there, he starts to define “Vernacular Architecture” “... *the set of constructions that result of the art of conceiving and producing habitable or functional spaces which is proper to this social group which we commonly call people. It is the architecture of the people carried out by individuals belonging to the people.*” If this definition comprises and encompasses the generality of the others, there are, however, some

² - Op. ct. (pg. 3) It were also the modern architects in Spain who conducted a debate on “Modernity and Tradition” (where it has always been) present the reference to the vernacular architecture as ‘the structuring soul of the Spanish architecture’ ahead of the internationalist dispersion of the modern”. In 1930, Castro Fernandes-Show founded and directed the “Cortijos y Rascacielos” magazine, which in its editorial manifest, talks about the spread of ‘...the treasure of our vernacular architecture’, to which it remains faithful until the end. In addition, the AC (Atividade-Contemporânea) Magazine, 1931-1937, dedicated several issues to the theme. Many were the experts from other areas who poured themselves over the matter and ‘...set the ‘interdisciplinary basis’ which made that it broadened our knowledge more and more (folklorist Violanti Simorra, Caro Baroja, geographers Sabarís, de Terrán or Deffontaines, historians of sociology, of economy, of agriculture, like Vicens Vives or Campos y Arbois)’

³ -. Chiva, Isac & Dubost, Francoise (1990), *Arquitectura sem arquitectos: Uma estética Involuntária. Études Rurales n°117* (pg. 11) Cap. “O Caminho dos Etnólogos” – “*In France this matter was considered in an inquiry about the ‘regional architecture’ (1941), later in ‘folkloric architecture’ (1943) which is developed between 1941 and 1948, known under the acronym EAR 1425... (Dedicated) to the memory of Demageon and it is three geographers, experts in the rural world, André Cholley, Daniel Faucher and Paul Marres, who are the advisors of the field work.*”

⁴ - Oliver, Paul at al. (1997). Introduction. *Vernacular Architecture of the World, Vol. 1*. Cambridge: Cambridge University Press

‘*The Modernist Architects turned to the vernacular as a source of inspiration, finding there a backup force in the esthetical functionality*’. *Studies about the vernacular architecture were performed in Cameron (1954), Romania (1958) and in Portugal (1961).*

⁵ - op. ct. (p. xxi)

⁶ -García-Lisón op. ct. (p. 1)

disagreements that limit its borders in the set of considered presuppositions, namely in urban areas.

As it is known, since the end of the XIX century, cities have grown from the speculative development of their suburbs and from spontaneous implantation such as speculative districts and “slums”, altering the formerly clear delimitation between the countryside and the city. This architecture is used for equipment of varied nature, commerce and transportation, “...*which some American authors consider ... may not be included in this classification (popular-vernacular architecture) for its parameters are distinct to those which refer ... (to it)*”, calling it “neo-vernacular”⁷ which many times serves to designate the architecture made by the architects influenced by it as well.⁸

Effectively, it seems that the expression used to designate the type of architecture the INQUÉRITO deals with is “vernacular / popular architecture”, confirmed by the title chosen to publish the INQUÉRITO: “Arquitectura Popular in Portugal”, because this fulfils the conditions set out by Carlos Flores and does not encompass the other type, i.e., the one designated as “neo-vernacular”.

⁷ - 160. Oliver & all op. ct. (p. xxi)

⁸ - In the Portuguese case, the designation of vernacular architecture is sometimes used in the same sense.

4.2. – Questions which led to the realisation of the INQUÉRITO

4.2.1. - Keil do Amaral and the Preparation for the INQUÉRITO

The figure of Keil do Amaral certainly stands out in the idealisation, preparation, and finalisation of the Inquérito, for Keil do Amaral not only proposed the idea in 1947 in the notable article “Uma Iniciativa Necessária” (A Necessary Initiative), that has already been mentioned. He prepared it personally by exploratory trips, seeking out the importance of vernacular architecture in the definition of the identity problem of the Portuguese Architecture.

It is in this article, where it is also possible to induce the realisation of those exploratory trips: *“From North to South, from Minho to Algarve, there is a lot to learn. Have you ever noticed ... the extraordinary possibilities our granite offers, with which very thin pillars are already made for the fences of properties, or enormous stout parts for beams and columns? ... (and) what a perfect coherence there is between the most common material in Alentejo – the brick – and the shape of the works that are made with it? Have you noticed the traditional vaults well... (And) the big glazed verandas, usually facing south, which are found in the villages of Beira ... Simple, ingenious and perfectly adequate for the weather of the area ... (and) in the typical houses of Évora ... conceived and constructed to defend the inhabitants from the rigours of the implacable Sun? ... ”*^{9/10}

Because of this *“Keil do Amaral would probably be the only one of the participants of the future INQUÉRITO that knew the importance of architectures of popular origin...”*¹¹ because he felt that, as he himself explains in this article, it would be necessary to do so from *“...purer and more coherent sources to the formation of the modern Portuguese architecture...”*¹². In this way, considering the need for the *“formation of a modern Portuguese architecture”*, he even admitted that the type of architecture which was being made could not fit well under this designation or that, even making an interpretation in a broader way, what was being made was not adequate for Portuguese idiosyncrasy. Because of that, he indicates the study of Portuguese regional architecture, or better yet, of vernacular architecture, to be able to overcome in a didactic and coherent way the situation in which both were “facade regionalists” and “facade modernists”.¹³

For the definition of the type of architecture that would fit into the regionalism category, the matter was not properly clarified, for it is clear that modern architecture existing in a certain area, together with all the others made in the past, erudite or popular, that could

⁹ - Amaral, Keil . (1947). Uma iniciativa necessária. Arquitectura - Ano XX, nº 142 Abril . (Pg. 12 and 13).

¹⁰ - His son, Francisco Pires Keil do Amaral, also architect, mentioned the fact in a conversation about the matter, recalling a trip to Trás-dos-Montes with Arménio Losa.

¹¹ - António Menéres (1998). Keil e o Inquérito à Distância de 40 anos. Keil do Amaral: O Arquitecto e o Humanista . Lisbon: CML (Pg. 128).

¹² - Amaral op.ct.

¹³ - It is evident that the implicit criticism to the ‘facade regionalism’ is understood, referred to the type of ‘folk’ architecture produced in certain groups, but wasn’t there any other architecture, so-called modern, also just a ‘facade one’?

have this designation. This made the field of analysis immense. Nonetheless, from the previously mentioned examples, one may deduce that it effectively encompassed vernacular architecture.

Francisco Keil do Amaral, became part of the Direction of the National Architects Syndicate (SNA), in 1941, as 1st substitute, and there remained until he was elected President in 1948, a position he held for only eight months when, on March 19, 1949, he learned his election had not been confirmed by the government.¹⁴

In all of his writings the reference to the problem of identity is evident, the same for the majority of the projects he performed, both before and after the INQUÉRITO. This way, his permanent attention to this question, both in his trips abroad, mainly to Holland that result in 1943 “A Moderna Arquitectura Holandesa” (The Modern Dutch Architecture)¹⁵ and the exploration of the country, led to the maturation of the project that in 1947 was made explicit in the previously mentioned article. Later in the 50’s, from the SNA he tried fiercely to materialise the INQUÉRITO.

4.2.2. – Rendering the INQUÉRITO Viable

The materialisation of the INQUÉRITO was possible through financing by the Ministry of Public Works, that asked the SNA – *Sindicato Nacional dos Arquitectos* to carry it out, though the ministry made it clear, that it would be performed under its supervision.

However, when one discusses the INQUÉRITO into Portuguese vernacular architecture, this and some other factors that shall be identified have somehow been forgotten, attributing the merit to this accomplishment solely to the SNA and mainly to those who mostly worked for it. This is not denied here either.

Nonetheless, in order to have a clearer understanding of the supervising process, it is thought convenient to explore a group of aspects which are expressed in the Decree-Law -DL 40349 of Oct. 19 th 1955, which, even with some reading between the lines, may hardly alter its meaning. First, the opening that may be thought to exist, as to the practise of Modern architecture with “... *the recognition of the evolving character of the architectural solutions that naturally tend to adapt to their time, accompanying the improvement of building techniques and the very own solution of the aesthetic ideals...*”, which somehow fades the image of formal control imposed by the “Estado Novo”. Similarly, there is also a feeling of disenchantment with internationalist architecture, which was common to many modern architects, manifest by the standardisation of the language and solutions, which paid little attention to local conditions.

Effectively this idea is exposed in the decree, where it says that “... *the new solutions shall continue to have as their ground the traditions of national architecture, a result of*

¹⁴ - Nuno Teotónio Pereira. (1998). Keil do Amaral and the Syndicate of the Architects. Keil do Amaral O Arquitecto e o Humanista . Lisbon: CML

¹⁵ - Amaral, Francisco Keil.(1943).A Moderna Arquitectura Holandesa . Lisbon: Ed Cosmos

particular weather conditions, building materials, habits, living conditions and spiritual wishes of the people, of all the specific factors, that, ultimately, have been reflected in our architectural conditions in consecutive periods of time and have given it a particular form and have created a meaning for the expression 'national architecture'..”.

In addition, it is around this expression, “national architecture”, that a blind disagreement about the objectives of the INQUÉRITO will be raised. In fact, the architects understood it was something that expressed a certain intent to create agreement with the political practice of the “Estado Novo” and its single party, the “União Nacional” (National Union). It is obvious the distance from the facts of the time allows new interpretations than those offered to those who were close to them, the participants, for they would properly adapt them to their perspective. However, this expression “national architecture” can be understood in a broader sense, that is, architecture that, moves away from the rigidity of the “international architecture” and finds as expression of the culture.

Other minor aspects present in the decree are also significant. The diminishing of the controlling on the part of the government, at least for the time in study, that it is said to have occurred, when referring to the architectural production of the time.

First, the fact that it was agreed that the conclusion of the INQUÉRITO should be within a year, that is, at the end of 1956, with the submission of a “... *considered report of the work... together with the pictorial and artistic documentation obtained by the teams of the INQUÉRITO and containing the final results of the documentation in a report, accompanied by pictures and drawings collected by the teams of the INQUÉRITO and containing the final results of the documentation processed.*”¹⁶, which did not happen within that period.

In reality, the delay in the elaboration of the conclusions of the INQUÉRITO (which was only concluded in 1957), created a certain expectancy in the members of the profession¹⁷. The publishing of the INQUÉRITO only happened afterwards, in 1961, because there was a great deal of tolerance in all the process from the Government, certainly due to the good understanding that existed.

Finally, the importance attributed to the INQUÉRITO by the Government can be seen in the funds allocated for its execution, 500.000\$00, which in 1955, represented a significant amount. Nonetheless the regret expressed about the sum, in the introduction of the book “Arquitectura Popular em Portugal” (*Popular Architecture in Portugal*), where it mentioning the reduced number of people who took part in the work on account of the “*budget constraints*”.¹⁸

¹⁶ - D.L. ct. Pg. 88

¹⁷ - Freitas, António Pinto.(1959). Tradicionalismo e Evolução. Arquitectura - Outubro

The article intended to prepare a debate about the preservation of the vernacular architecture and was in continuation of the Inquérito. This, although having been finished already, had not been published which then created a certain feeling of ill being among the professionals who had taken an interest for the matter.

¹⁸ - Sindicato Nacional dos Arquitectos.(1980).Arquitectura Popular em Portugal. 2nd ed. .Lisbon: SNA (pg. XXIII).

Another aspect that does not seem to be in accordance with the requirements in the text from the DL (Government Order) is that it had been developed by “two hands” with elements from the SNA, as admits Silva Dias: *“The decree seems to have been written by two people, one in the sense of the nationalism and another who, supposing it had been an idea of Keil, tried to scientifically unite the values of the Portuguese architecture with the ones of Modern architecture, as attempted in the book ‘A Moderna Arquitectura Holandesa’(The Modern Dutch Architecture)”*.¹⁹ It is obvious that such a task, with national scope and dimension, involving the SNA and several other “national entities in a position to give useful contributions”, could not have been decreed without previous agreement between its main participants, namely the SNA and the MOP (Ministry of Public Works) and that this way its main orientation had been jointly designed. Anyhow, from this distance in time the text of the order does not seem to translate any duality, defining clear and consensual objectives, except for the expression “national architecture”, as noted before. Anyway, the identity question is undoubtedly implicit in the global aspect of the decree, towards seeking an answer to the ills then being caused by the absence of the treatment of this matter.

As to the scope of the INQUÉRITO, Silva Dias recalls that there was initially some concern about not reducing the investigation exclusively to vernacular architecture, a position also defended by Keil do Amaral. He had already defined this objective explicitly in 1947 when he suggests the realisation of a work of such nature *“Were a proposal (to do) ... the recollection of elements specific to Portuguese architecture”* that would be organised in a way to find *“the basis for a regionalism.”*²⁰

However, even if it were not, the order, although initially putting the matter of the scope of its intervention in a generic way, soon “corrects” this interpretation specifying that first *“... the observation (shall be made of)...our own examples and of the typical national solutions...”* and later it reinforces the idea saying it is *“...the systematic investigation of traditional architectural elements in the various areas of the Country...”*²¹ which, obviously, does not point to an erudite or monumental architecture.

Finally, it is worth noticing that the text is vague about the problem of preservation of the heritage. Even though the importance of the heritage, as noted before is evident and appropriateness to the field of identity, in terms of the quality of vernacular architecture in the formation of a good architectural culture is admitted, but no measures are taken for its preservation.²²

¹⁹ -. Annex I – Interview with Prof. Francisco Silva Dias (Pg. 2)

²⁰- Amaral op. ct.

²¹ - DL ct. Pg 88

²² - This situation naturally arises from the understandings of the preservation of the heritage being then linked only to the preservation and restoration of the so-called monumental specimens. The Athens Charter is from 1931 and it is only in the Venice Charter, in 1964, that the view of heritage is broadened.

Yet it seems necessary, for better understanding of the INQUÉRITO, to point out that many projects carried out before it had already shown influences of vernacular architecture, corroborating the evidence of an appropriate identity, such as the church of Águas em Penamacor, which will be dealt with more thoroughly later. That meant that, simultaneously echoing the anxiousness about the Modern Movement, it sought to give concrete answers, especially in works of smaller dimensions, such as houses, small markets, churches, lodges, some schools, etc, to the need to reach another expression of architecture that would reproduce a language linked to cultural roots. In the projects synthesized in data sheets in Appendix III, a series of works that may be understood under this perspective are presented from dates prior to the execution of the INQUÉRITO, which confirms this point.

Cumulatively, the INQUÉRITO represented an attempt to find an alternative to the folkloric version of the “casa portuguesa”(Portuguese house). However, even though it may be understood this way, it does not alter the conclusion that the issue of identity was no doubt the engine for the execution of the INQUÉRITO. The decree 40.349 in its way summarises the questions proposed, both by the architects and by the government, pointing out generically, with a certain error in perspective, to the way both expected to improve the situation.

It is clear that the issue of identity in architecture is not reduced to the delimitation made from a certain “popular” view, since, as it has been noted, identity is multiple and that the understanding made from one perspective, no matter how complete it is, always leaves something outside. Nonetheless, this approach could offer a determination that will help to understand the identity in Portuguese architecture.

4.2.3. – Regional or Vernacular Architecture?

“ From the rural constructor we have received the inheritance of his talent and of the economy in his solutions, remarkable for the formal sincerity, the coherence between the construction and the surrounding environment, the natural understanding of the spatial values and its translation in varied situations of a high aesthetic sense; in short, a message of a real surpassing, natural and harmonious, of its material necessities.”

Pereira et al. (1961). Zone 4. Arquitectura Popular em Portugal. Lisbon: SNA (Pg. 427).

The INQUÉRITO that gave origin to the “Arquitectura Popular em Portugal” (Popular Architecture in Portugal), resulted, as it has been previously said, from the need felt by the most representative architects of the Modern Movement, and from the political power, even though the reasons were in some aspects antagonistic, for both claimed to search for a Portuguese architectural identity.

However, the denomination initially used “INQUÉRITO à Arquitectura Regional Portuguesa” (The INQUÉRITO into Regional Architecture) by the National Syndicate of Architects in the different attempts taken for its realisation, either at the Institute of High Culture, in February 1949²³, or later at the Ministry of Public Works, seems to declare the existence of some indefiniteness about the type of architecture the INQUÉRITO should refer to. Keil do Amaral, in “Uma Iniciativa Necessária” (A Necessary Initiative), as already referred, also points out the necessity of the study of a regional architecture, which would include the two extremes, erudite and vernacular architecture. It would therefore clarify, through the examples used for the illustration of the aspects of such architecture, that the study should be destined, especially the popular architecture.

Despite Keil’s concern to create a base structure for the work, it is true that when analysing it one can see that, independently from a certain difficulty in implanting it for reasons linked to the absence of a previous broad discussion, it is still possible to have a regional approach. In order to avoid any misunderstandings, Keil do Amaral clarifies that the norms he proposes are “...to guarantee the necessary unity of the work among the teams. However, it does not have ... a limiting or imposing character...” making it clear that the domain related to the type of architecture was left open.²⁴

The norms proposed listed the issues that should be treated. Some of them, either for disciplinary reasons, or by the complexity they give way to, could not be carried out in a very comprehensive manner, allowing the theme to be centred in architecture.

On the other hand, the openness of the theme allowed the architects to do what they were mostly suited from the point of view of their academic and professional formation, that is, an approach from the architectural perspective.

However, given this perspective, could not the INQUÉRITO be extensible to the field of the order of settlements, as Keil do Amaral himself proposes? Undoubtedly. Nevertheless, it was thought that it would not be practical to carry out this survey, not only due to its scope, making it necessary to have the support of other disciplinary areas, but also due to the lack of financial support available.

Nevertheless, some interesting incursions into this area are found in the study, but they are not consolidated in a way that gives a methodologically systematised exposition, which could be minimally compared to what was carried out in the field of architecture. The amplitude of the investigation, expressed in the proposal for a study of regional scope, it still used in the expositions presented in an effort to obtain the support that would make an investigation with this reach viable. However, the author believes that this imprecision, which today may reflect an incapacity to aim at a work of such nature and complexity, was a deliberate strategy.

²³ - Pereira. Nuno Teotónio. (1998). Keil do Amaral e o Sindicato dos Arquitectos. Keil do Amaral: Arquitecto e Humanista. Lisbon: CML (pg. 116) «... ‘So in February 1949 while the president of the National Syndicate of Architects... asks the Institute of High Culture for sponsorship to an initiative he defines as the systematic recollection of elements peculiar to the Portuguese architecture in the different areas of the country’... ».

¹⁷ Amaral, F Keil. (1955). Objectivos do Inquérito e Normas para a sua Realização. Espólio de Keil do Amaral, (pg. 5) - Elements ceded by the Architect Ana Tostões.

Effectively, it is thought that the architects involved in the realisation of the INQUÉRITO, especially Keil do Amaral, the man who lead the whole process and who prepared the guide for the orientation of the different teams, must have used this ambiguity in an attempt not only misleading the “Estado Novo” about the identification of this initiative with any ideology of popular support, but also to obtain a greater justification for the support of the SNA needed for the task. This way, the proposal sought to convince the government using a title framed in the same perspective the government used for the consolidation of its ideological model, having the rural cultural emphasis of its head, the President of the Council, Professor Oliveira Salazar.

In fact, this “mask” of power was evident in several initiatives promoted by the “Estado Novo” in this area, as instanced in “Portugal dos Pequeninos” (Portugal of the Little Ones) idealised by Bissaya-Barreto and executed at Quinta dos Anjos, in Coimbra, by Cassiano Branco, between 1937 and 1962²⁵ and the competition for the “Aldeia mais Portuguesa de Portugal”²⁶ (Most Portuguese Village in Portugal), in 1938. These examples reveal the deep interest in this matter in the government and the dedication it applied to its execution. (Plates 40, 41A & 41B)

It was then in this sense that an attempt was made to design the version of an INQUÉRITO directed to vernacular architecture is defined in DL 40349 made viable when it says that its objective is the “...systematic investigation of the traditional architectural elements...”²⁷

In fact, it is vernacular architecture, in all its manifestations (farmhouses, “espigueiros”, “sequeiros”, mills, covered norias, chapels, etc.), that the INQUÉRITO is really made, despite the fact that, some notes on erudite architecture were also registered, for example, the Palácio da Pena, in Sintra, the Solar de Mateus, in Vila Real, the Igreja de S. Frutuoso in Montélios, in Braga, etc.

As of the rest, in the Introduction to the “Arquitectura Popular em Portugal” (Popular Architecture in Portugal), which is thought to have been written by Keil do Amaral²⁸,

²⁵ -Bandeirinhas, José A. Oliveira. (1996). Quinas Vivas. Porto: FAUP (pg. 52) “The work of Cassiano Branco in ‘Portugal dos Pequeninos’ starts in 1937, when he first has contact with the work of Bissya-Barreto and only finishes in 1962 or 1963, with the execution of the walls surrounding the last conclusions of the ‘monumental part’ and the plan sphere which marks the entrance in the ‘colonies’. Cassiano Branco is 40 years old when he starts the work, and 65 when he finishes it, and during those 25 years he dedicates himself to that task in a very diligent, loving way.”

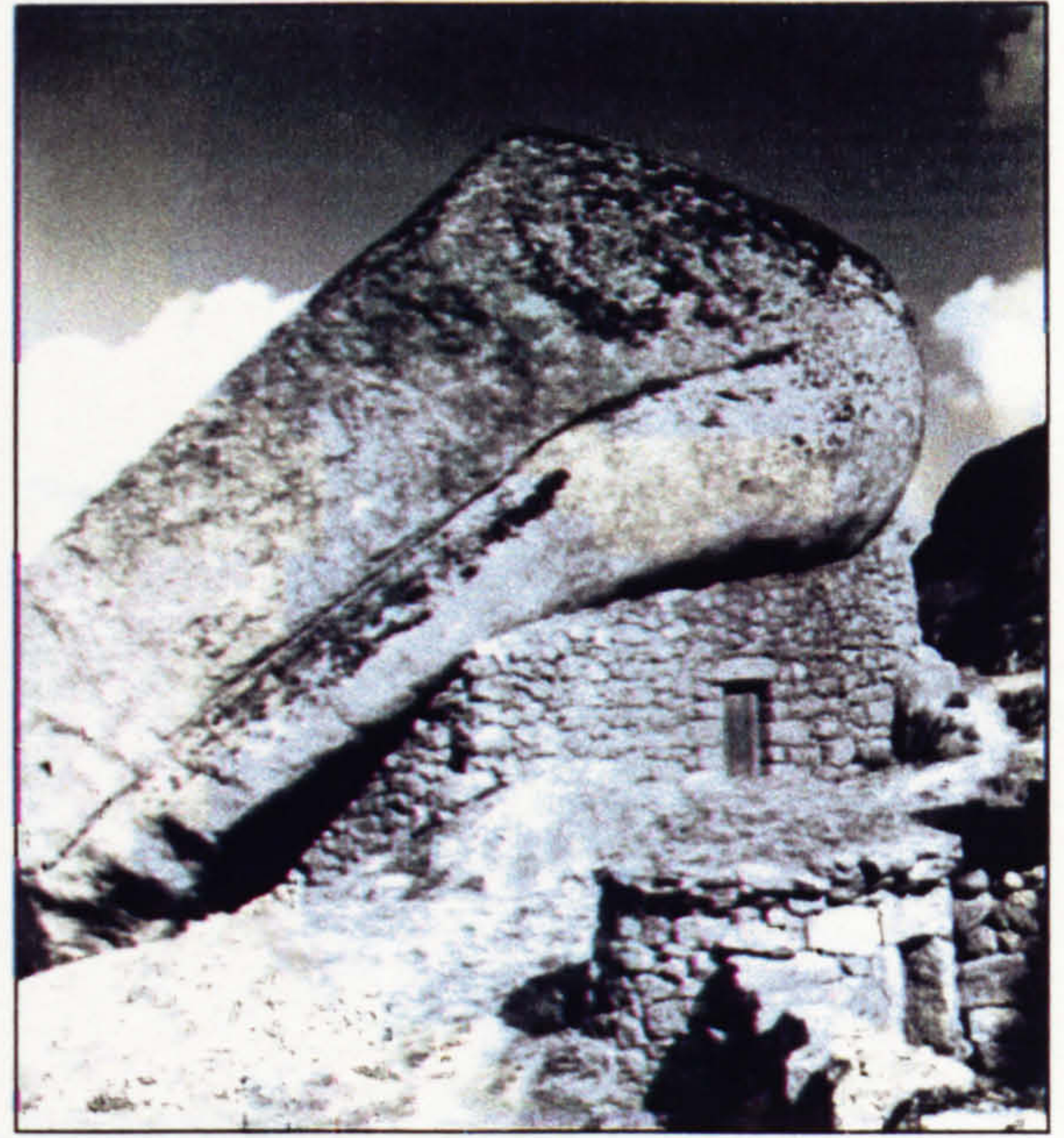
²⁶ - França, José Augusto. (1974). Os anos 30 e 40 . A Arte em Portugal no Séc. XX . Lisbon: Livraria Bertrand (pg. 214) “The contest ‘Aldeia mais Portuguesa de Portugal’ in 1938 linked the tourism to an ethnographic forged in ideological terms that awarded mistakenly the primitive aspects of Monsanto, in Beira Baixa, but whose artistic dimension would be sublimated.”

²⁷ - DL ct pg. 88; “(Article 1. The Ministry of Public Works is authorised to concede by the Unemployment Fund, to the National Syndicate of the Architects, a grant.... destined to cover the expenses of the systematic investigation of the traditional architectural elements in the various regions of the Country, to be carried out by the Syndicate in the conditions established by the present diploma »

²⁸ - In the second Edition of the “Arquitectura Popular em Portugal,” the Introduction is not signed, which may mean it was by the Direction of the SNA, in 1961, at the 1st. Edition. However, either in a conversation with Prof. Silva Dias – who accompanied the whole process - either in his article inserted in the catalogue of Keil do Amaral exposition, the indication is found again.



40



41A



41B

Plates 40 & 41^A Two view of the village of Monsanto, in Castelo Branco, Idanha-a-Nova; 41B – Portugal dos Pequeninos, in Coimbra, ordered by Byssaia Barreto from Cassiano Branco (1940-62); 41C- Detail of an urban solution for a Leisure and Tourist City in the Costa da Caparica, in 30's, by Cassiano Branco.

The village of Monsanto, “the most Portuguese village of Portugal”, can be referred to in depreciative sense due to the manipulation that it was subject by the Estado Novo. In fact, the beauty that is evident and its remarkable sympathy with the place, constitute a clear identity exponent that cannot be altered by spurious manipulation.

On the other hand, if Portugal dos Pequeninos is understood as a propaganda action of the government, it is done by one of the most virtuous Portuguese modernist architects.

41C



this fact is stressed and it gives, somehow, a justification for the survey having paid little attention to the buildings of an erudite or erudite-like nature: *'Criticisms are to be feared ... about the omission of the beautiful buildings spread around the Portuguese territory... However, their erudite or erudite-like appearance puts them out of the scope of our study, and prevented us from valuing this rude but true collection of images subsequently reproduced with them.'*³³ (Plates 42, 43 e 44)

Curiously, this designation, "INQUÉRITO to regional architecture", continues to be used today in some texts that no longer has any justification and which seems to the author as incorrect, either for not corresponding to the type of work carried out, or because the buildings as of erudite architecture identified are rare and poorly documented in comparison to those of vernacular architecture.³⁴

Thus, it can be seen that the INQUÉRITO was really directed towards a vernacular architecture in the perspective of identity, with the exceptions pointed out before, and, in this way, sought to inspire teachings that could avoid *"...the problem of the Portuguese (vernacular) architecture ... (reduced) almost to a collection of typical elements for the composition of facades."*³⁵, as then represented by the paladins of the "casa portuguesa" (Portuguese house) and yet contribute to overcoming the "crisis" in which modern Portuguese architecture then found itself.

4.2.4. – The Structure of the Survey

In order to carry out the INQUÉRITO, a compatible national land division needed to be made not only with a proportional distribution of the work for the teams, which also presented a certain simultaneous unity within each zone. Besides, it was also necessary to guarantee certain uniformity in the approach, that is, in the methodology used, to guarantee later a better understanding of the global aspects of the different areas.

A work with such characteristics required, therefore, some prior structuring. This was carried out by the National Architects Syndicate, having defined the zones (which are described latter in section 3.4) where the teams would carry out the INQUÉRITO, and, although it took the geographic aspect into account, it also had in mind the concern about sizing, paying attention to the density of the territorial occupation. About this matter, the Introduction to the "Arquitectura Popular em Portugal" states: *"This way six "teams" were constituted, and the territory was divided into six zones. This number is somewhat arbitrary, of course, but any other would as well. A smaller number of geographic zones could have been used; but in that case creating other problems:*

³³ - In the second Edition of the "Arquitectura Popular em Portugal," the Introduction is not signed, which may mean it was by the Direction of the SNA, in 1961, at the 1st. Edition. However, either in a conversation with Prof. Silva Dias – who accompanied the whole process - either in his article inserted in the catalogue of Keil do Amaral exposition, the indication is found again.

²³- Pereira, N Teotónio et al. (1980) . Zone 4 . Arquitectura Popular em Portugal . Lisbon: SNA ; (pg. 441) *"The buildings of a religious character, the city halls and the manors, have been, ... those buildings in which, by circumstances of several orders, the best of the building art has been concentrated, and they can be considered, because of that, the most interesting cases of a semi-erudite architecture, deeply rooted in the idiosyncrasy of the people."* However, despite this reparation, it is noted that the treatment to those samples was, as in the other Zones, very superficial.

³⁵ - Amaral op. ct. (pg. 2 and 3).



42

Figs.: 42, , and –Manor of Bertianhos, in Portela do Alvite (Z1); 43- convent of the old University in Évora (Z5); 44- Manor of Mateus (Z2)

Keil do Amaral anticipating himself the criticisms that would be made «... relative to the omission of the beautiful constructions spread by the Portuguese territory...», which by «...their erudite appearance...» stood out of the object of study, preventing «... with their rude but veridical figuration the appreciation of the image collection...» reproduced in the *Inquérito*, did not clarify truly the limits of this work. In reality, some of these constructions are represented, such as the ones reproduced in these images, but the approach goes no further into this area.

43



44



*having some groups of investigators performing tiring tasks, disproportional to the light ones attributed to the others.”*³⁶

Simultaneously Keil do Amaral himself elaborated the document which has been referred to as: “*Objectivos do INQUÉRITO e Normas para a sua Realização*” (Purposes of the INQUÉRITO and Norms for its Accomplishment), where in a brief introduction it is explained, in general terms, that one of its major desiderata was the understanding of “*...the ways the inhabitants of several Portuguese regions were capable of solving their diverse problems ... (from the architectural and urban perspectives and) ... to what extent the typical solutions were still contemporary.*”

It was also added that the study to be carried out should be the most comprehensive possible. This way, it suggested that “*...The scope of the INQUÉRITO is not limited to the rural dwelling, not only to the rural buildings. (Also) the urban centres, villages and cities, offer a vast field of study...*”. Nonetheless, in reality, and for the reasons mentioned before, what came to happen demonstrates that, even though a series of references to urban centres were made, the main bulk of the study was centred in rural areas. The aspects that were considered important and that should be studied were indicated as:

I - Current Materials and Processes in the construction;

II – Urban Structuring: documenting the general aspect of the most characteristic urban settlements of the area and trying to clarify the reason for such, or for those, specific structures;

III – Weather influences (...need to shelter people and the very own constructions from the rigours of the weather; the concerns in making the most out of the weather conditions);

IV – Influence of the economic conditions (...characteristics of the buildings which derived from economic factors);

V – Influences of the social organisation: documenting the level and way the social organisation forged settlement of the areas;

VI – Habits, practices and other conditioning factors (...enrichment of the facades, vestibules and facilities of representation ... as a consequence of certain historical contingencies and of education);

*VII – Expression and plastic value of the buildings and the urban settlement*³⁷. ”

For practical reasons, the teams established consisted of three, a senior more experienced co-ordinating architect and two apprentices, selected by the SNA from among interested young architects,³⁸ due to not only to the “*budget limitations*” but also to “*... granting of means of transportation that seemed most favourable...*”.

³⁶ - SNA, op. ct. (pg. XXII).

³⁷ - Amaral, op. ct.

³⁸ - Menéres, António. (1998) . *Registos Pedidos no Inquérito. Keil do Amaral e o Sindicato dos Arquitectos . Keil do Amaral: Arquitecto e Humanista . Lisbon: CML*

Pg. 122. ” *...But the enthusiasm was so big that the simple fact of us having been chosen compensated for the effort, whose real dimension we did not evaluate with any level of rigor. .»*

This information coincides with the interview given about the Inquérito by Pires Martins, that is, the teams – and more strongly the apprentices – were formed through a selection process carried out by the Direction of the Syndicate and, fundamentally, by Keil do Amaral, as Alfredo da Mata Antunes in an interview about the same matter also referred it to.

The constitution of the teams was the following (The Zonal Division is shown in Plates 45 & 49):

- .Zone 1: Fernando Távora (Team Leader), Rui Pimentel and António Menéres;
- .Zone 2: Otávio Lichas Filgueiras (Team Leader), Arnaldo Araújo and Carlos Carvalho Dias;
- .Zone 3: Keil do Amaral (Team Leader), José Huertas Lobo and João José Malato;
- .Zone 4: Nuno Teotónio Pereira (Team Leader), António Pinto de Freitas and Francisco Silva Dias;
- .Zone 5: Frederico George (Team Leader), António Azevedo Gomes and Alfredo M. da Mata Antunes;
- .Zone 6: Artur Pires Martins (Team Leader), Celestino de Castro and Fernando Torres.³⁹

It is natural that the newness of the task, even though as noted several similar ones had been performed before, is an excuse for a certain “simplicity” demonstrated in the organisation of the work, namely in the approach to certain areas, such as history, sociology, ethnography, geography and economy, without the aid of the respective experts. Yet this fact had its positive aspect in shedding light upon a relatively pre-determined field of investigation through a certain approach that would also allow the inherent questions to be proposed from the perspective of architecture and urbanism, that is, from the view the architects have about the other areas and the way they interact in the understanding of the architectural phenomenon.

However, this wish to carry out the survey related to the other areas, without the proper support resulted in a certain weakening and lack of systematisation of the issues specific to architecture despite the guide mentioned earlier and treating aspects in each zone related to building materials, building processes, plastic nature and typologies of the construction, with the exception for that made for Zone 5, the truth is that the different expositions, not only do not follow the same methodology but also leave a lot to be desired in terms of the original objectives of the study. And, even though knowing that a task for the recollection of data whose boundaries are impossible to be entirely known beforehand, either in quality, or in quantity, and knowing that there was a certain concern in giving freedom to each team, the existence of methodological gaps that hinder the quality of the INQUÉRITO has to be recognised. This is thought to have been a result of the structure, independent from the inexperience already mentioned, for the methodology was not properly developed unlike the example of the remarkable “Illustrated Handbook of Vernacular Architecture”, by R. Brunskill,⁴⁰ in the U.K.

Here, a series of specific questions about vernacular architecture are listed, pointing to a clear methodology for its study, not only about issues that have to be initially defined, but also about the operational levels that may subsequently be followed. This methodology suggests as essential two levels of contiguous action: first the “Extensive Survey”, which assumes a certain familiarity not only with the type of building and its typologies but also generically with the different processes of construction, and

³⁹ - SNA, op. ct.

⁴⁰ -. Brunskill, RW . (1970). Illustrated Handbook of Vernacular Architecture London: Father and Father Ld.

secondly and simultaneously the “Detailed Survey” and the “Documentary Study”, which are carried out using the same samples, with complementary purposes.⁴¹

Therefore it may be considered that due to the lack of knowledge of these methodological aspects, that the Inquérito into Portuguese Vernacular Architecture was fundamentally a vast “Extensive Survey”.

The division of the Zones made on geographical criteria, brings forth a series of other matters, nature of soil, weather, habits, etc., which offer a more comprehensive and unified view of each area of investigation. The same may be observed about the definition of some sub-zones whose individuality made possible the incorporation of different Zones, despite the dimensioning of the tasks of each team, and without having to deny the initial geographical criterion.

In reality, if one compares the map proposed by Orlando Ribeiro in his book “Portugal - o Mediterrâneo e o Atlântico” (*Portugal – the Mediterranean and the Atlantic*) for the geographical divisions of the Country (Plate.45) we may notice that, with the exception of the Zone 6 within the INQUÉRITO, the rest show a geographic unity more or less coinciding with this, even taking into account the adjustments made for dimensioning of the tasks in the INQUÉRITO.

However it must be noted that whatever division is made there will always be zones of transition, whose signs will not only be visible in the typologies of the constructions, but, as Flores says, “... *it is not because I consider that the vernacular architecture constitutes a phenomenon blindly submissive to a geographical determinism but because geography, the physiographic characteristics of a country, may assume and generally do – the safe ground upon which to build up a logic exposure of the topic mentioned.*”⁴²

This way, in any division with identical purposes that one makes, there are always collateral aspects related to other items, not only the geographic ones, but the ethnographic ones, the cultural ones, the social ones, etc., which clarify, with bigger or lesser precision, the division made. Therefore, it is understood that the work carried out with the geographic criteria as its basis was adequate to the execution of the objectives proposed for the INQUÉRITO.

Yet it seems interesting to note that superimposing the division of the Zones with the composition of the maps of the soil and of ones, in the same area, of the materials used in the building, are more or less coincident with the divisions and the established geographic sub-divisions, with the exception of materials, such as wood, lime and brick that result from certain semi-industrial techniques.

4.2.5. - The Perspective of the INQUÉRITO

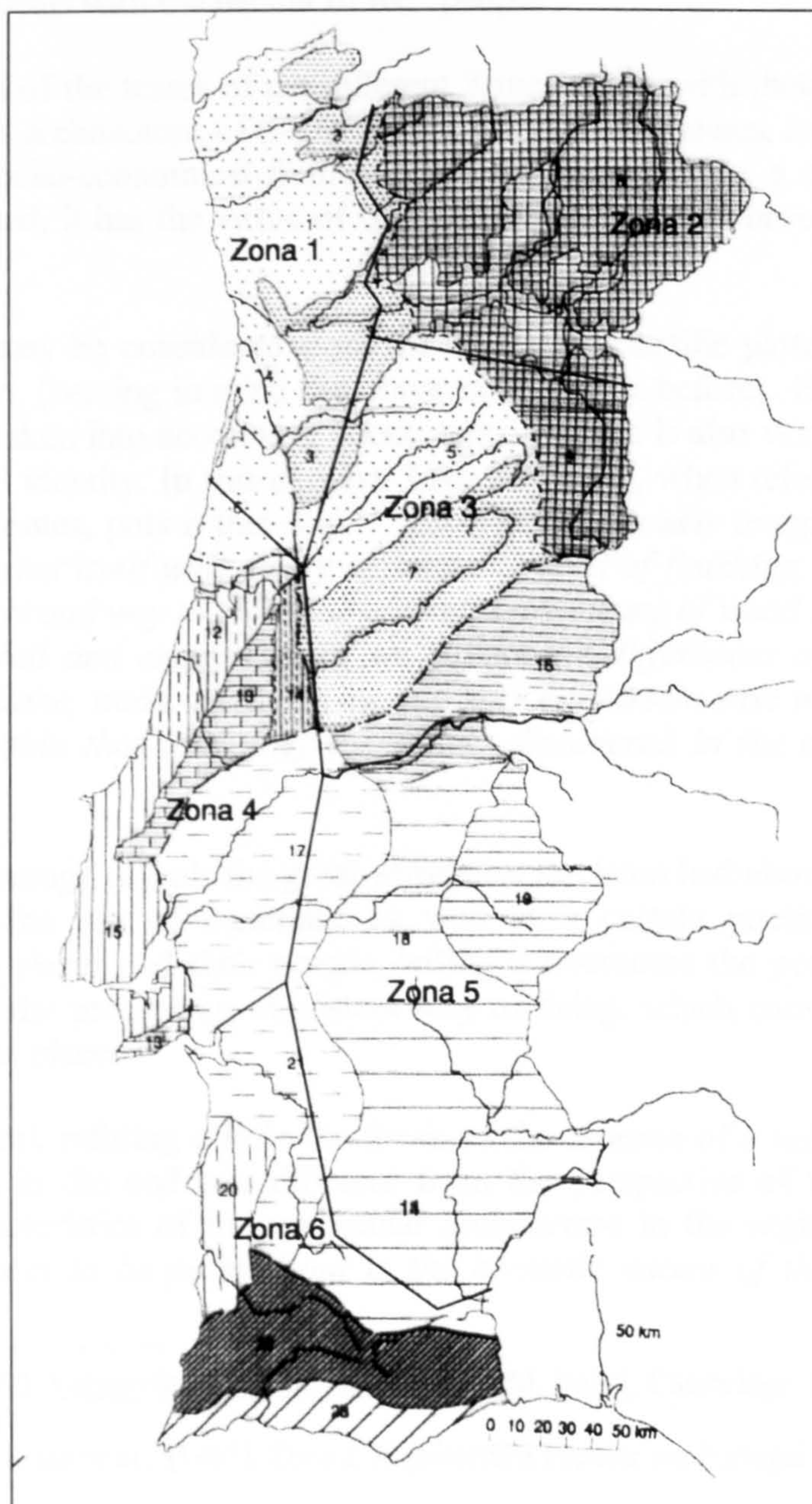
Beyond the type of “extensive” approach referred to above the type of approach that dominated the work of the INQUÉRITO needs also to be considered. In fact, as Paul

⁴¹ - Brunskill op. ct.(pg. 194)

⁴² - 199. Flores, Carlos.(1973). *Arquitectura Popular Española, Vol 1*. Madrid: Aguilar SA. Pg. XV Prologue.

Zonal Division of the INQUÉRITO and Geographical Divisions . Lanscape Units by Orlando Ribeiro

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|---|---|--|
| <p>1 ENTRE O DOURO E MINHO</p> <p>2 MINHO MOUNTAINS</p> <p>3 MOUNTAINS OF NORTHERN BEIRA AND DOURO</p> <p>4 LANDS OF MEDIUM ALTITUDE OF BEIRA LITORAL</p> <p>5 PLATEAUS OF BEIRA ALTA</p> <p>6 BEIRA LITORAL</p> <p>7 CENTRAL MOUNTAINS RANGE</p> <p>8 PLATEAUS AND MOUNTAINS OF TRÁS-OS-MONTES</p> | <p>9 PLAT. AND MOUNT.S OF BEIRA TRANSMONTANA</p> <p>10 ALTO DOURO AND ADJACENTE VALEYS</p> <p>11 BAIXO ALENTEJO</p> <p>12 NORTHEN ESTREMADURA</p> <p>13 CALCAREOUS OUTCROPS OF ESTREM. ARRÁBIDA</p> <p>14 DEPRESSIONS AND HILLS BETWEEN THE CENTRAL MOUNTAINS RANGE AND THE CALC. OUTCROPS</p> <p>15 SOUTHERN ESTREMADURA</p> <p>16 BEIRA BAIXA</p> | <p>17 RIBATEJO</p> <p>18 PLAINS OF ALENTEJO</p> <p>19 ALTO ALENTEJO</p> <p>22 ALENTEJO LITORAL WITH HILLS</p> <p>23 LOW LAND OF RIVER SADO</p> <p>24 ALGARVE MOUNTAINS</p> <p>25 ALGARVE LITORAL E BAIXO ALENTEJO</p> |
|---|---|--|



Oliver explains it in the Encyclopaedia of Vernacular Architecture “ *there is no such thing as a simple approach to the study of vernacular architecture... As an issue that has yet to be considered with discipline, it suffers from the lack of co-ordination in these terms, and profits from the diversity of perceptions that the various investigations bring to it.* ”⁴³

On the other hand, although all of the investigations may have the participation of architects, the truth is that some of these approaches are based on methodologies from other areas, history, anthropology, ethnology, archaeology, semiology, ecology, etc. However, the aesthetic approach and the architectural one, are fundamentally supported by the techniques developed and used by architects and so these approximations are mainly enriched by the interpretation of vernacular architecture that naturally only architects are capable of providing, independently from their own understanding of the term vernacular which, in our case, also means “popular architecture”, as a specially rural subject which deals with the habitat of the “people”.

It is a fact that each of the teams of the different Zones made, with their own sensibility to the importance to architecture of the treatment of other disciplines, its own historical, geographical and social-economical framing. If this approach lacks a certain rigour in the methodology used, it has the virtue of being a new view that is brought to the other fields of expertise.

Such an approach may be considered from the technical-scientific patterns used in this type of investigation, (bearing in mind the observations made before). However another aspect is yet to be taken into account, a poetic aspect, which is also very important to a search for a cultural identity. In this context, Lixa Filgueiras, when referring to the clay areas of Trás-os-Montes, puts it this way: “ *Even with extremely irregular elements, a schist wall may present itself with a very appreciable level of finishing. If in such walls we added a certain broad way to solve the openings, by means of wood trellis, and if, to the alternation of full and empty spaces, we collate the differences of value that the facings indicate – stone, wood, trellis – One can notice a certain wise way of letting the materials speak, within that truth they themselves discovered in the only reality they knew.* ”⁴⁴

Undoubtedly this passage reveals the great sensibility the team had about the poetic and plastic aspects of the use of materials, as well as a certain poetical and identity commitment to the places and their people, letting it overcome the peculiarities of the rustic finishing and the precarious, subsistent way of living, which constitute the tough reality of most of the places.

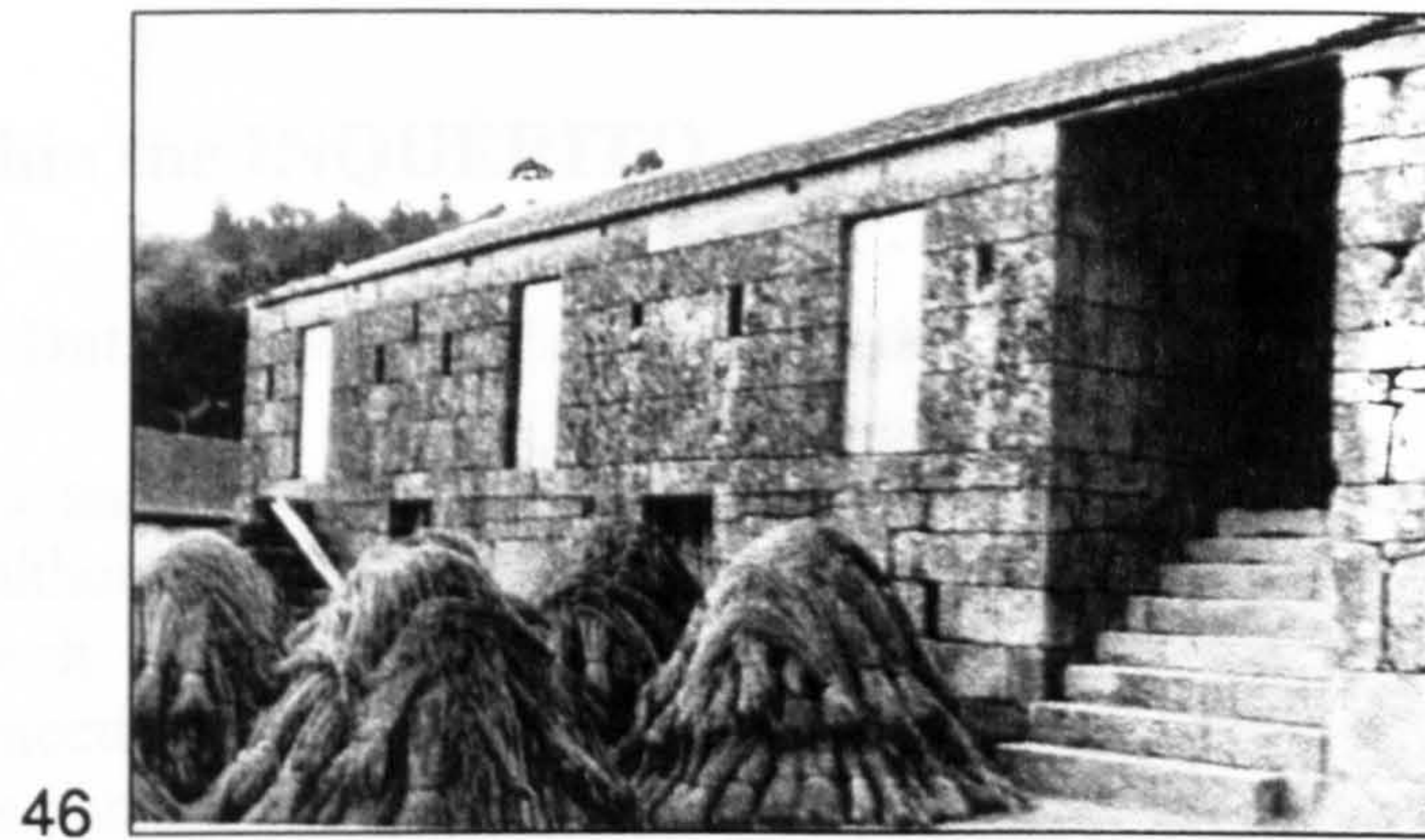
Also, Keil do Amaral, refuting a little the thesis of the absence of a unity in vernacular architecture, which in the end was different from the perspective of the government, describes the characteristics of the vernacular architecture in the region of Beira this way: “*Another aspect to be pointed out is the hermetic nature of the constructions.*”

⁴³ - Olivier, Paul. (1997). Vernacular Architecture of the World, Vol. 1. Cambridge: Cambridge University Press, (pg. 1)

³³ - Filgueiras, Octavio Lixas te al . (1961). Zone 2 Arquitectura Popular em Portugal . Lisbon : SNA(pg. 144).

From the absolute domain of the walls over the gaps, only opposed in the glazed walls, which are, nonetheless, external elements to the little open walls. Impositions of technical, climatic or economical order are at the base of those closed, massive solutions that on a first level of existence and conception still persist... We well believe ... that in a general way, ... the characteristics pointed out are typical of Portuguese Architecture. ' ⁴⁵ » (Plates. 46, 47 e 48)

⁴⁵ -. Amaral, F Keil et al. (1961). Zone 4 . Arquitectura Popular em Portugal. Lisbon: SNA (pg. 334)



46



47

Figs.:46– Farm house with a joined staircase in Quintã, village of S. Lourenço, city of Marco de Canavezes (Z1 –Data Sheet 21); 47- habitations in the ancient headquarters in Elvas, in the sub-region of Barros of Zone 5 (Z5 – Data Sheet 17); 48- construction of two floors in Póvoa, city of Miranda do Douro (Z2 – Data Sheet 1).

“...Another aspect to accentuate is the hermetic aspect of the constructions. The predominance of the walls on the spaces... which in a general way are typical from the Portuguese architecture...”

48



4.3. –Zones within the INQUÉRITO

4.3.1. – Summary Data Sheets and Zonal Analysis

It is convenient to analyse the survey process through the “Summary Data Sheets-INQUÉRITO”⁴⁶, although this risks the appearance of redundancy. In fact, due to the “extensive” approach used, the development of the data sheets from the samples indicated in “Arquitectura Popular em Portugal”⁴⁷ will allow not only a confirmation of the type of analysis carried out from the material published, but also a summation of the information. This will re-organise the information from the INQUÉRITO around aspects that will later allow a more objective comparison with erudite architecture in Chapter 5.

Data sheets were prepared using examples that were considered to present clear and defined characteristics, leaving out those which present more erudite traits, which need a particularised study, as it is the case of churches, manors and towers, or those which, for the lack of information or small number, do not show the perspectives drawn e.g., oratories, boat shelters, fountains, wells, pillories and Christian crosses.⁴⁸

So, the typologies chosen are centred on rural dwellings and on those buildings related to rural activities, such as “sequeiros” (drying barns), “espigueiros” (corn barns) and others included as “miscellaneous”. The “chapel” is a typology included in data sheets due to the care given to this building form in almost all of the INQUÉRITO zones. This way, each summary file data sheet is composed of a descriptive part where the type of implantation, type of building, the number of floors, building elements⁴⁹ (most significant spaces), materials used in the construction(roof, walls, openings and floors) are summarised.

The date of the construction, although important, was not included in the files due to the absence of a systematic record in the original INQUÉRITO material, even for the semi-erudite and erudite buildings the date is absent, or its assessment is done with little precision.

In the classification by typologies, the one used in the typological maps for each Zone of the INQUÉRITO was followed, although the respective designations used varied from one to another. This criterion makes easier, not only the evaluation within the typology itself due to the existence of many buildings hardly classifiable, but also in the later comparison among the zones. The geographic position of each Zone was also included at the local council level, superimposing it on the division proposed by Orlando Ribeiro⁵⁰ (Plate.49), according to the type of landscape, with the inclusion of a

⁴⁶ - These files, in number of 193, are grouped by zones in the Appendix II.

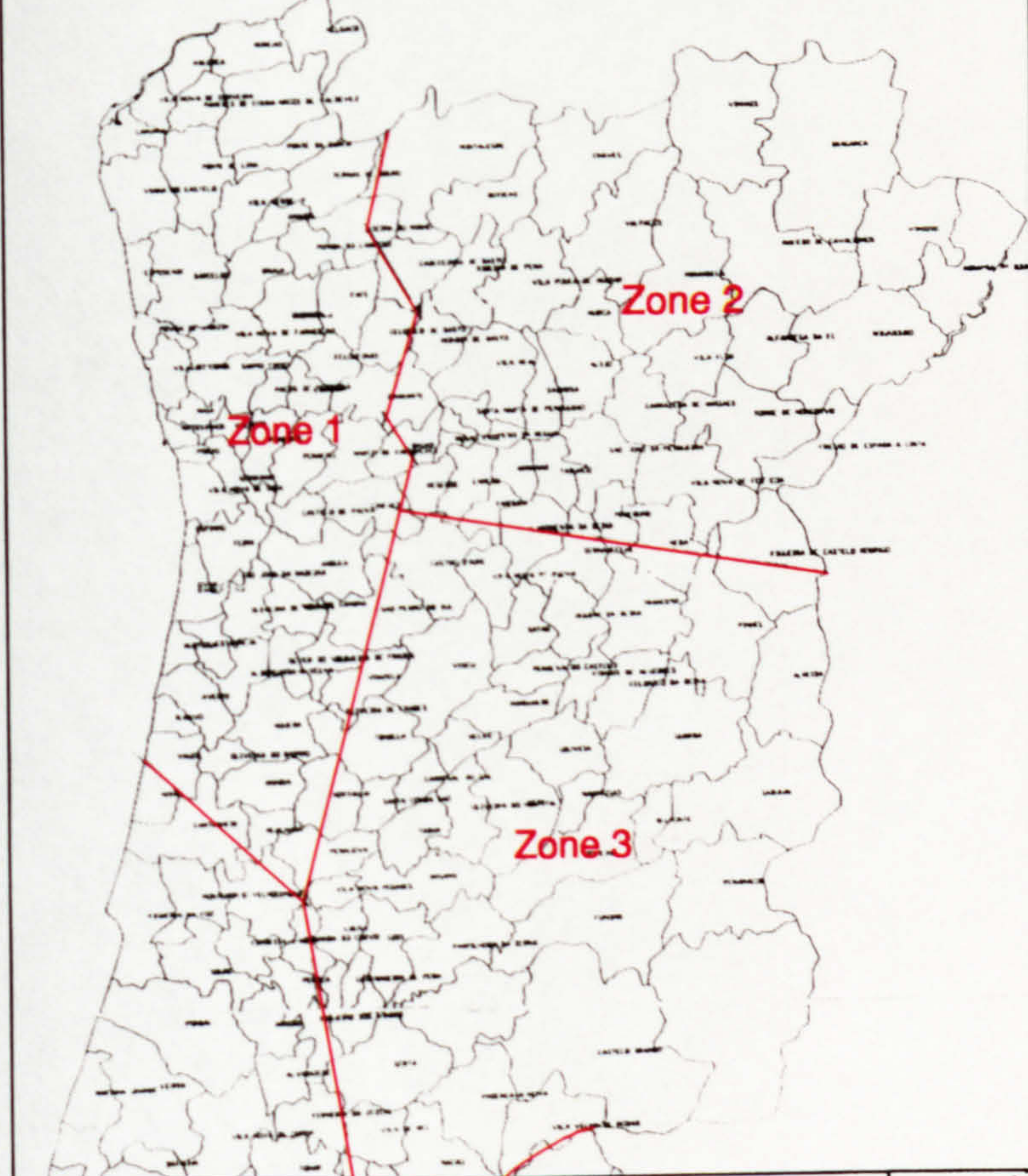
⁴⁷ - In fact, the material used for the elaboration of the files, although based on samples shown in INQUÉRITO, was later broadened both with the INQUÉRITO's remains and with the field work carried out in Zone 4.

⁴⁸ - “Espigueiros” (corn barns) were not considered in this group for they form a separate group in relation to the habitable buildings, as it will later be evidenced.

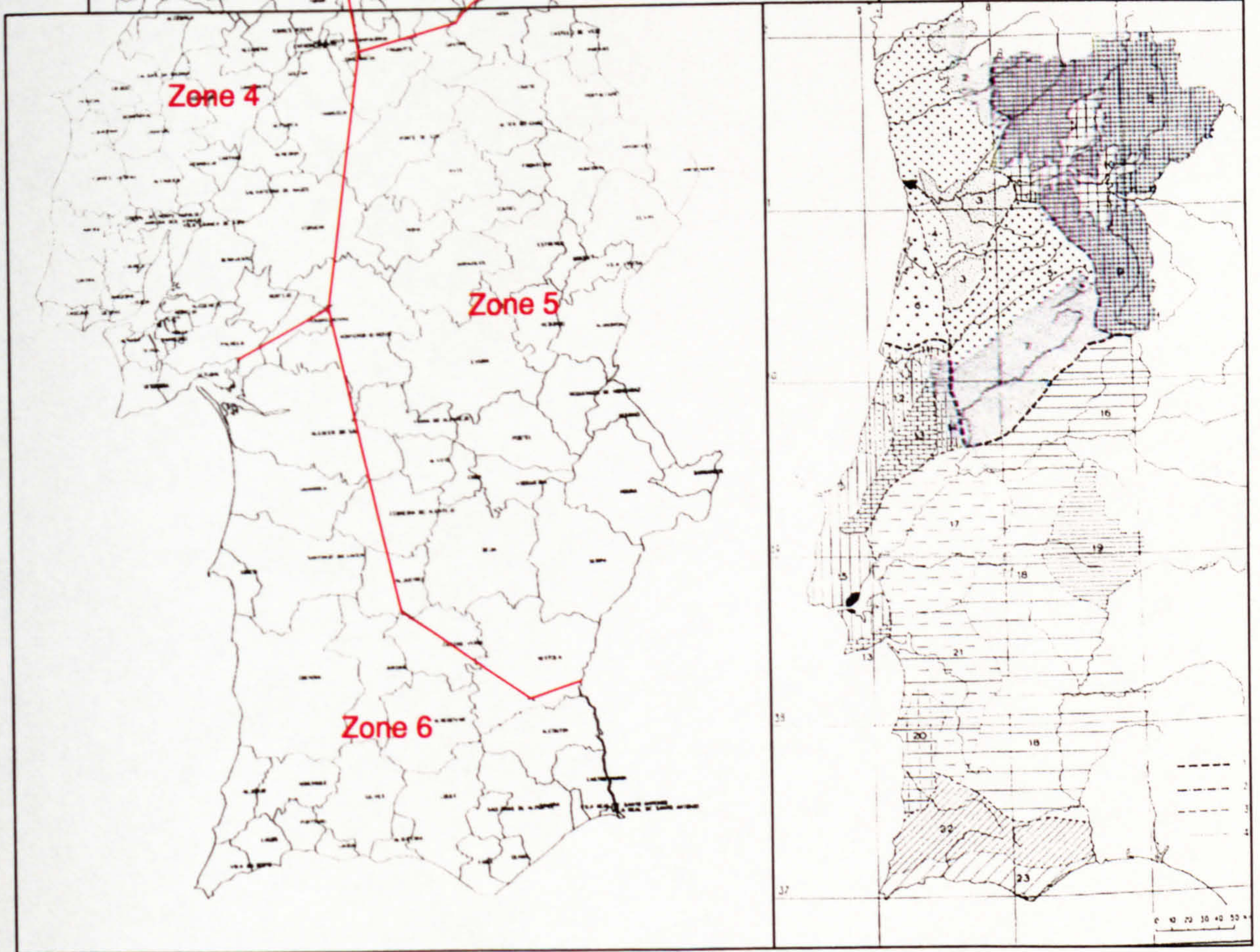
⁴⁹ - This item was initially considered in a sense of registering the different activities the group had, independently of the main building, although it was also used to take notes on the different parts that compose it in case those pieces of information were available.

⁵⁰ - Ribeiro, Orlando . (1986). Portugal - o Mediterrâneo e o Atlântico. Lisbon: Livraria Sá da Costa.

Counties Administrative Divisions



Geographical Divisions Landscape Units



brief summary of the sub-zones, in a way to better locate the regional relationship of each sample.

Each file also includes illustrations of each sample, as well as drawings and existing details, the latter are extremely important for understanding the use and treatment of internal spaces from an architectural perspective.

The Summary Data Sheets prepared from the INQUÉRITO (total: 193), soon confirmed that the type of study carried out in the INQUÉRITO is the “extensive” one. The reasons for this is the small number of samples in the survey where building details and other information, on construction are treated inadequately and unrelated to buildings to which they belong.

What follows are the main points that can be drawn out of the Data Sheets for each Zone⁵¹:

.ZONE 1

Fernando Távora, co-ordinator of the work shows himself conscious of gaps in the work when he said that *“A lot was to be seen, during the field work, and a lot of which was seen showed little.”* Although having prepared a typological map, he points out, in a small contradiction, that *«...it is not possible to classify an architecture so fluent and so rich in small variations by types of buildings, construction materials, geographical zones (river valleys, coast, interior and mountain).”*⁵²

However, the following typologies were established in the analysis: towers, manors, agricultural complexes, farmhouses, farmhouses with integrated stairs, farmhouses / “sequeiros” “sequeiros” (drying barns), “espigueiros” (corn barns) wood and stone, chapels, norias, markets and boat shelters.

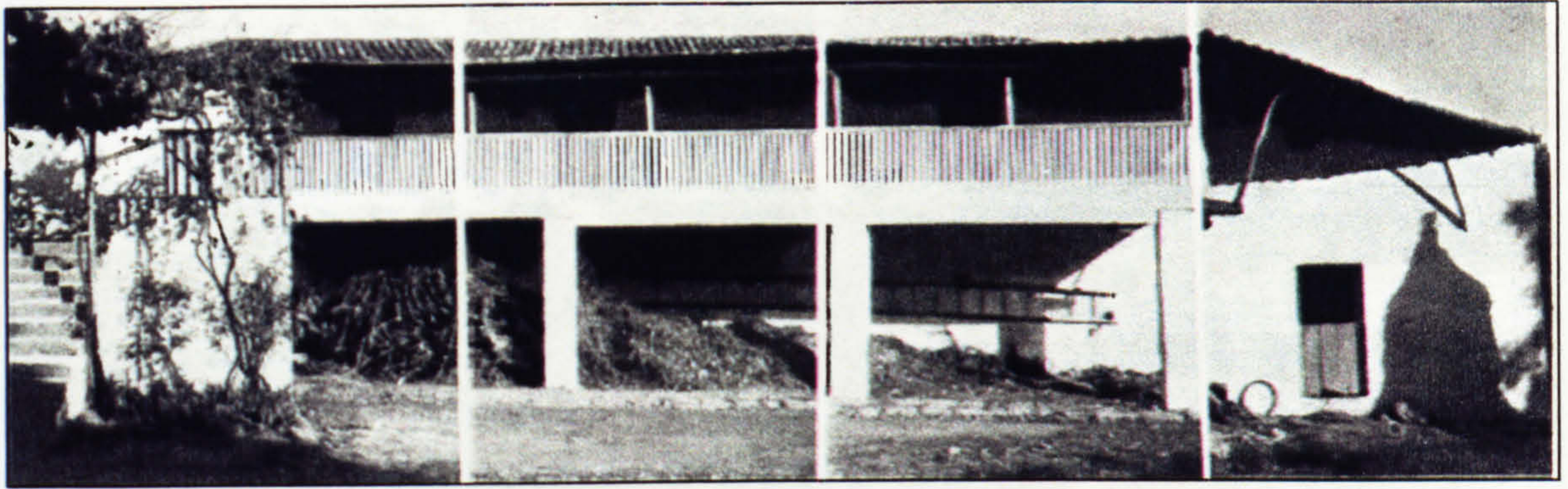
If, for some of these types the classification is patently obvious through each building’s own morphology, such as in the case of manors, towers, markets, norias, and boat shelters, in others it is less clear, e.g. the “farmhouse”. In reality, this category may comprise all those which serve as dwelling and support agricultural activities, even though some present different situations of localization, urban settlement or distributed through the fields, or in terms of its morphology type. (Plates. 50, 51, 52, 53, 54 & 55)

In reality, the “sequeiros”, formally easily identifiable, may appear in “agricultural complexes” and in “farm houses” of which they are part. The same happens with some samples of “espigueiros” when attached to a main construction. (Plates. 56, 57, 58, 59 & 60)

Some difficulty is found in relation to “churches” and “pilgrimage chapels” (Plates. 61, 62 & 63) as, for example, the chapel of Santo Ovídio, in Ponte de Lima, which appears as an example of “church”. Independently of the fact that this circumstance may be

⁵¹ - It is pointed out some aspects that are considered important to underline the author critical point of view on the zones.

⁵² - Távora, Fernando et al (1961). *Zona 1. Arquitectura Popular em Portugal*. Lisbon: SNA. (pg. 3).



50



51

53



52



ZONE 1

Figs 50–farm house, Amares, Carrazede, place of the Church (Z1 Data Sheet 4); 51- house in a rural settlement, Melgaço, Lamas de Mouro (Z1 Data Sheet 48); 52- farming settlement, Guimarães, Balazar (Z1 Data Sheet 2); 53- house in a settlement, Porto Matosinhos (Z1 Data Sheet 20); 54- house in a rural settlement, S. Pedro do Sul, Manhouce (Z1 Data Sheet 12); 55- farm house with balcony, Monção Menhufe (Z1 Data Sheet 15).

In the case of the “farm house”, the morphology does not always adapted itself to the classification proposed in the synoptic map, since in this kind of typology not only the habitation activity is comprised, but also all the others that complemented this rural activity, either distributed or in settlement. That is the reason why there is this great morphologic variety.

54

55

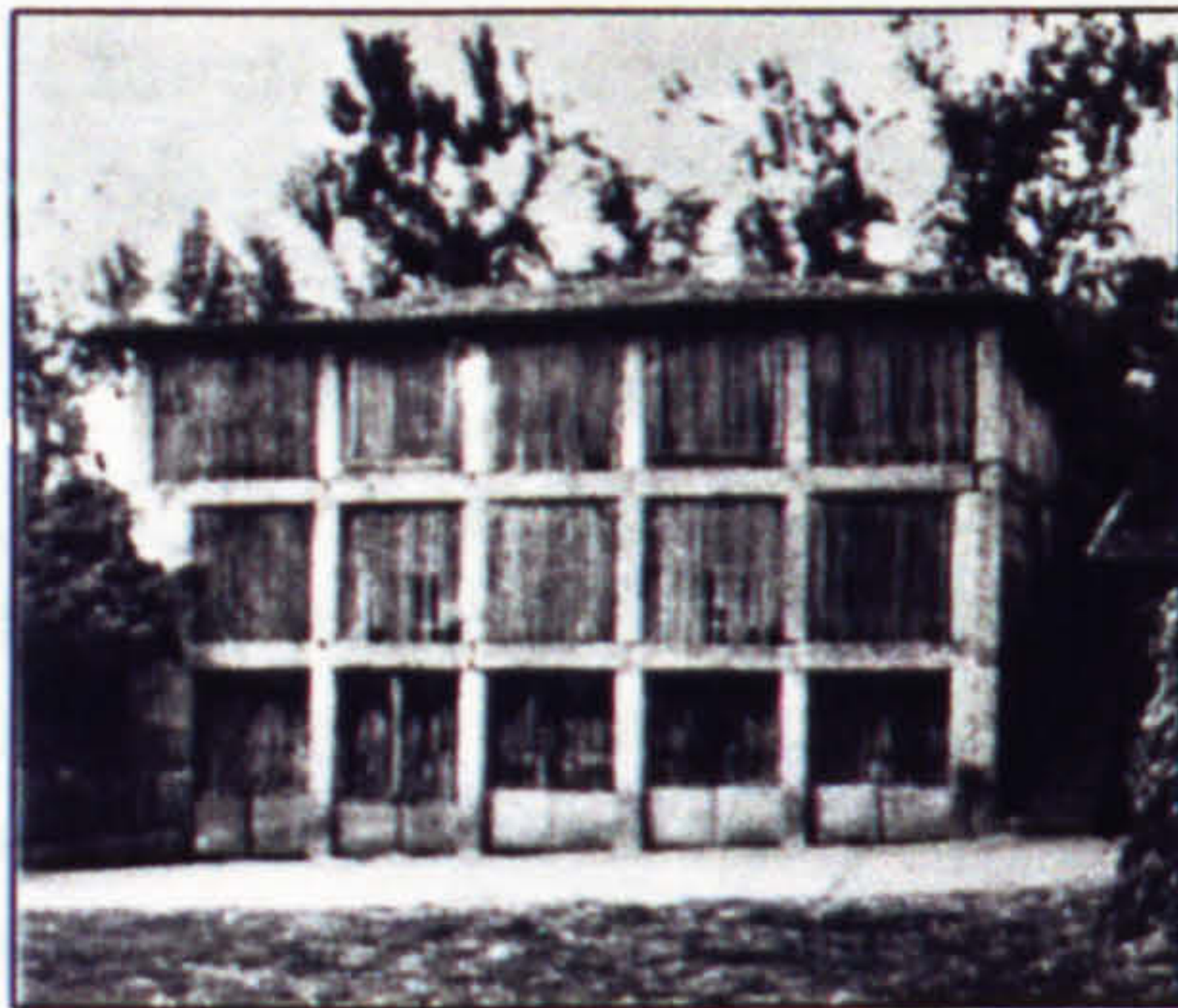




Plates 56– Farm house/”sequeiro”, Barcelos, Cremoxil, place of Sobreira (Z1 Data Sheet 24); 57- “Sequeiro”, Guimarães; 58- farm house/”sequeiro”, with “espigueiro” (corn barn) Barcelos, Encorados (Z1 Data Sheet 27); 59-“espigueiro”, Póvoa do Lanhoso, Soajo (Z1 Data Sheet 32); 60- farm house, Gramosa, Barcelos (Z1 Data Sheet 26).

As the examples above illustrate, the shape of the “sequeiro” and of the “espigueiro” identify, in a very strong way, the construction of the place where they occur, characterizing them, namely in the case of the “sequeiro”, giving origin to the proposed typology “house/dry farming”. This one is so interesting from the formal point of view that it imposes and provides a paradigm of the zone (Plate 56).

57

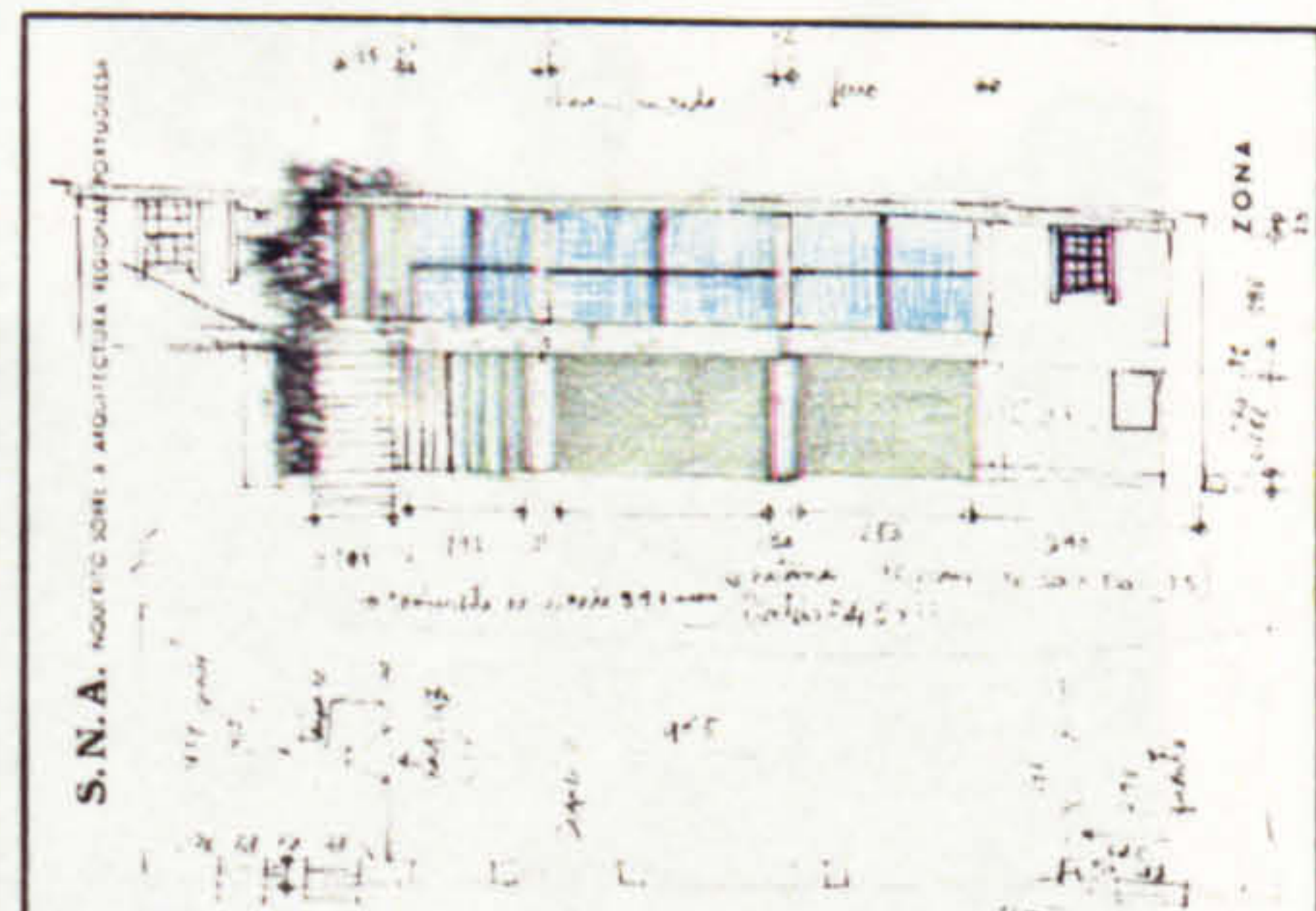


58



59

ZONE 1



60

considered a lapse, the truth is that its morphology distinguishes it little from a “pilgrimage chapel”. It is not by chance that the authors of the INQUÉRITO in Zone 1, when commenting upon it, say that “...when the chapels are erected on the hills or low altitude slopes, ... in fertile lands that allow parishioners’ contributions and offers from pilgrims, with a more elaborate and bigger construction, then it is decorated with the classic attributes of the Baroque church... If (they) are located in high places then the access is improved with stairs ... as it happens with Bom Jesus de Braga and Nossa Senhora da Franqueira...”⁵³

.ZONE 2

Octávio Lixa Filgueiras reflects about the approach he proposed for the Zone he was responsible for: “Facing the regional architectural phenomenon as a cultural problem, the most reasonable way for its analysis would be in subordinating this analysis to the considerations of areas and cultural conditions that characterise the region... (But) on the other hand, the state of knowledge about the limits and nature of the different areas ... is not enough to establish in them the different types of habitat – in the sense it was assumed at the International Congress of Modern Architecture (CIAM X) domination and power relates them conveniently.”⁵⁴ (Dubrovnik 1956: ‘Finding a more precise relation between the physical form and the socio-political needs’ – Kenneth Frampton)

This methodology points to a classification of regional architecture, and of its forms, in the proper cultural aspects of each region. However, it has to be said that this approach would be incomplete in the terms proposed at CIAM X, whose reference must be stressed for this congress forms a turning point in the course then drawn for modern architecture. This way, the typologies defined in this Zone are explained based on the existence of dominant features in architecture, from the village to the urban settlement. Despite the intent, this purpose does not appear evident, when one tries to find it in the examples that illustrate the text.⁵⁵

Curiously enough, the “casa pátio”(patio house) or “carral” (corral), described as one of the most strongly characteristic typologies does not appear in the typological map which is surprising, as it forms an emblematic detail of the region, without which the “porta carral” (carriage door) could not exist..⁵⁶ (Plates. 64, 65 & 66)

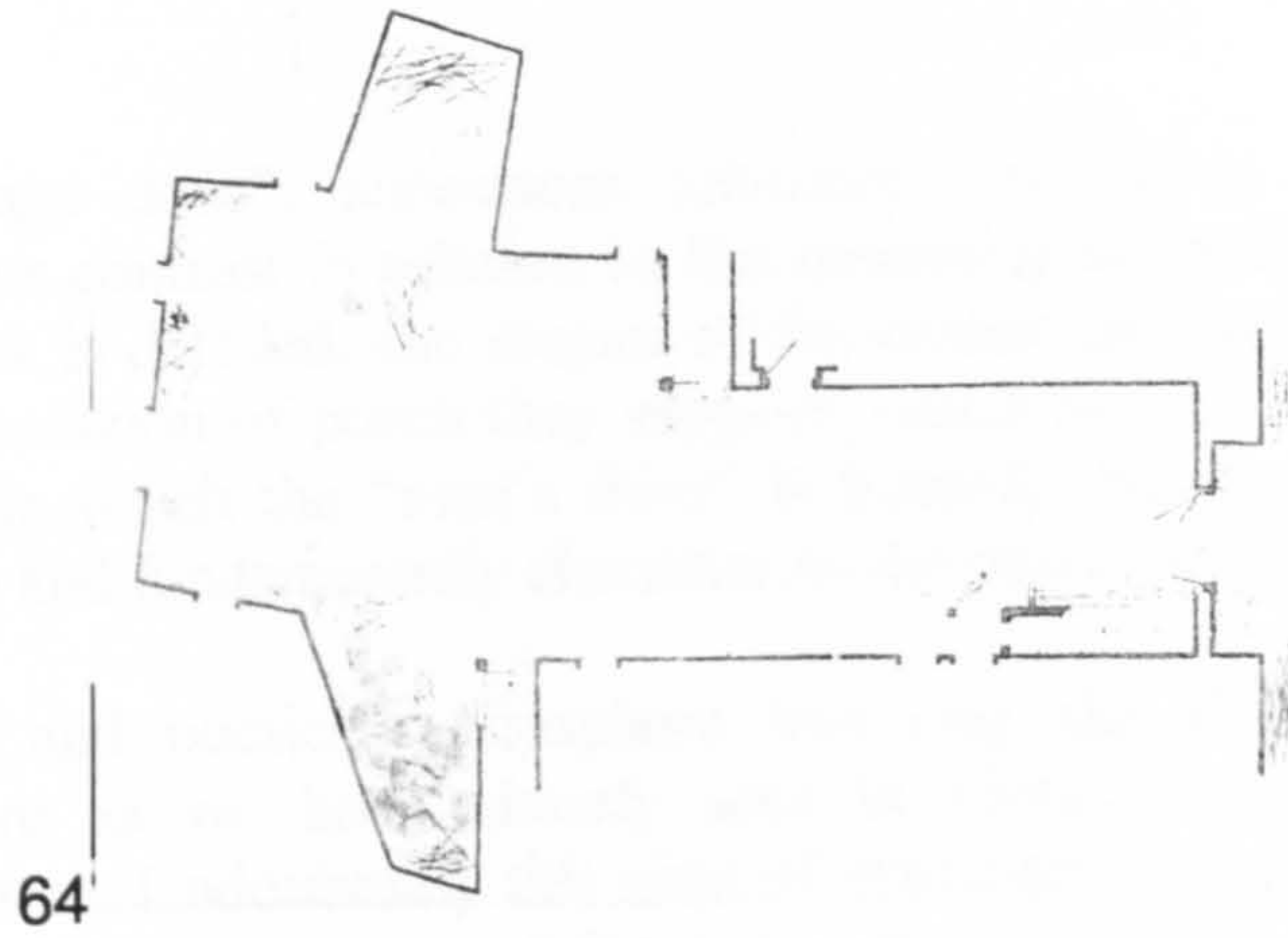
⁵³ - Távora, op. cit. (pg. 9)

⁵⁴ - op. ct. (pg. 117).

⁵⁵ - op. ct. (pg. 118).

⁵⁶ - op. ct. (pg. 150) “From the outside, from the broad and hot street, ... one enters to the darkness of the patios... And in that darkness the background prevails, more or less far, a spot of light from the uncovered part of the patio (CORRAL)...(the) entrance is made through an element, the most evidenced constant of those houses – the CARRIAGE DOOR, wide and tall, in two parts, normally uneven... the CORRAL (is) generally subdivided into the covered zone, in direct contact with the street, in which the height of the porch is shared with half the floor of the TREATO (elevated rustic platform where fodder is collected...)...; and the uncovered space...”

ZONE 2



64



65

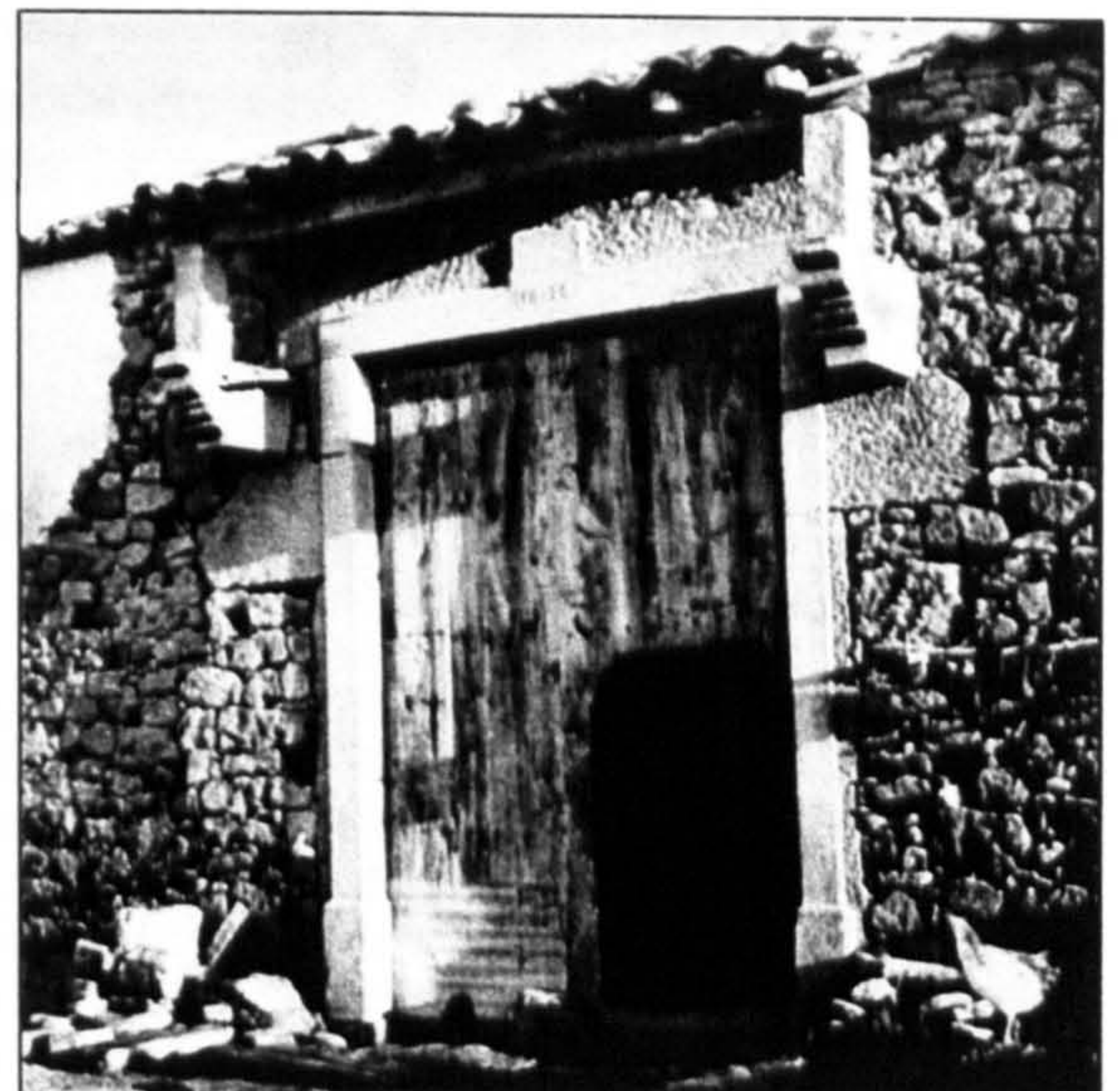
Plates. 64 & 65—Plan of a patio and “porta carral” (carriage door), Miranda do Douro, Ifanes (Z2 File card 9); 66—“porta carral” in Miranda do Douro, respectively in Duas Igrejas and 67- Ifanes (Z2 File cards 6 & 8)

The “porta carral”, completes almost all the typology of the rural houses in Miranda do Douro, organized around a patio that it gives access to. In some situations, as it is the case, this gate reflects influences of constructions with an erudite tracing, showing, in this case, the possessions of the owner.

66



67



This “icon”, “carriage door”, announces influence from more elaborate buildings, showing an enormous contrast in relation to the remaining construction. Effectively the way the ashlar-work is detailed, the shapes of the corbel and brackets that are part of the “design”, the simulation of porch they support, which have no functionality, as well as the gate panels, in which the “man’s door” is framed, have nothing to do with the rusticity of the place and fundamentally characterise the possessions of the owner.

But the emotional and poetical atmosphere involving the INQUÉRITO led Lixas Filgueiras to declare as we have already seen in section 4.2.5, in the survey he undertook in that Zone. Undoubtedly this kind of statement reveals the great sensibility this team had for the plastic aspects of the materials, as well as a certain identity with the places and their people, which let all these things are prominence over both the rustic construction and the precarious way of living that was the tough reality of most places in the Zone.

.ZONE 3

Certainly due to the fact it was Keil do Amaral who was responsible for the norms for the realisation of the INQUÉRITO ⁵⁷ it is this zone where the structure of the analysis appears to be more systematised, organising itself into different typologies from the “regional models” in which the area of intervention is subdivided⁵⁸. The characterisation of these contemplates not only the typologies of buildings, number of floors and usage, but also their finishing.

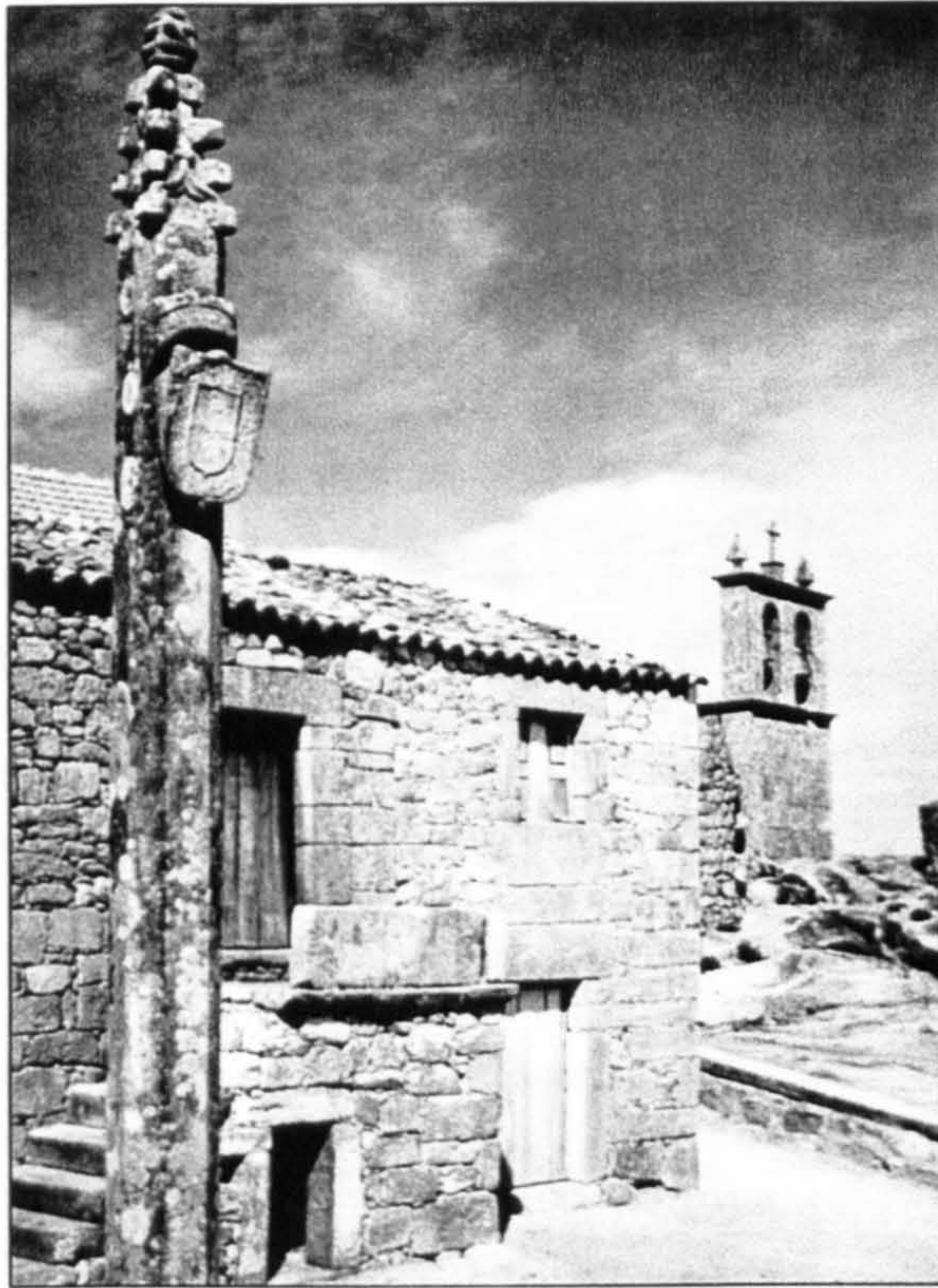
However, this methodology does not reflect itself in such a clear way to the sub-types proposed for one of the sub-areas, these appearing mostly in the typological map. (Plates. 67A, 68, 69, 70 & 71) It stresses the importance of the material and the respective building techniques in the characterisation of the buildings, even though some materials, such as the brick and the clay tile, are often produced in places very different from those where the construction takes place.⁵⁹

With these last aspects, that is the materials and construction, it is a pity that they are no longer linked to the regional model instead of being described in a separate way, although it is to be seen that the purpose was to present a synthesis.

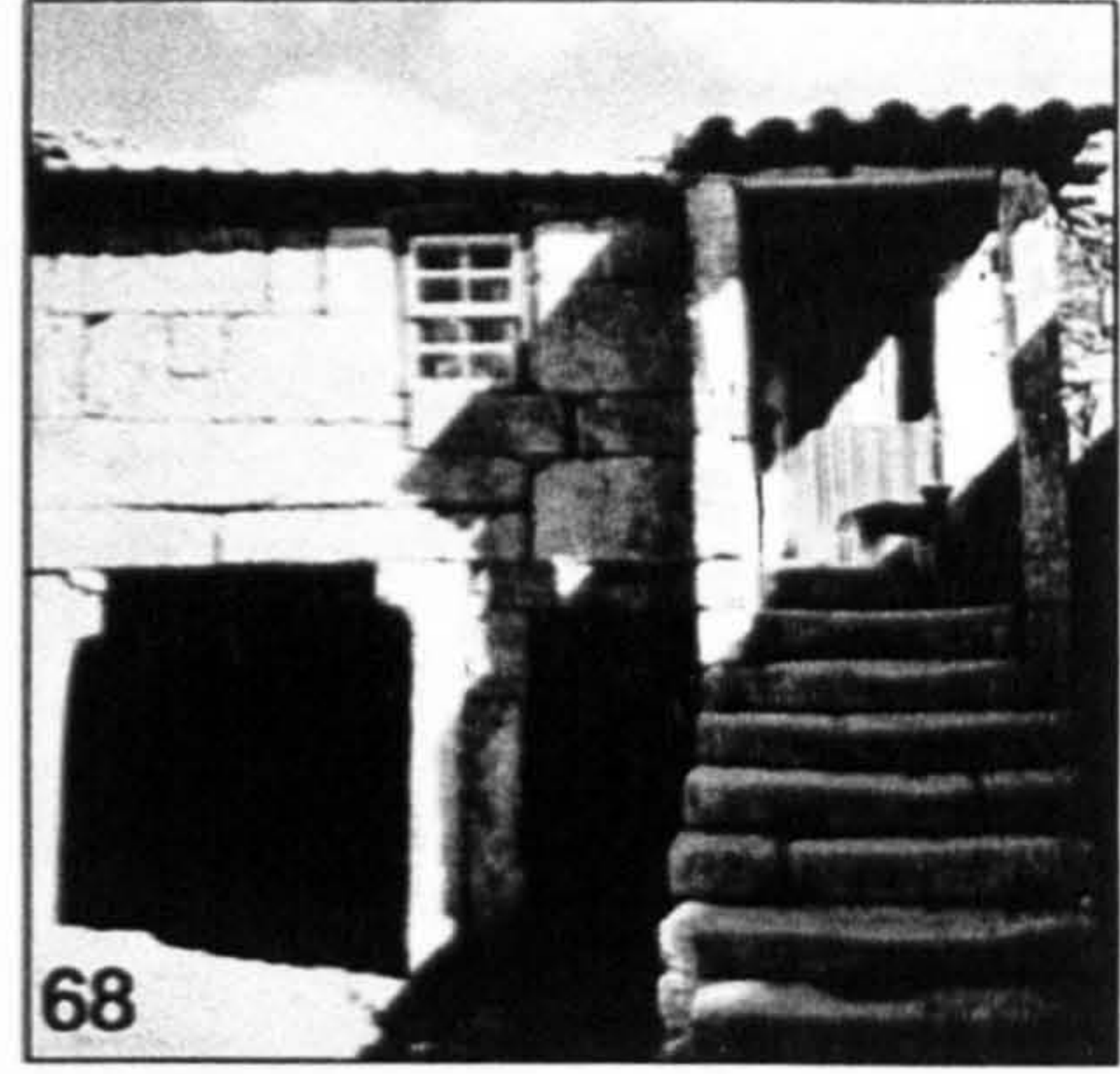
⁵⁷ - Amaral, F Keil (1955), Objectivos do Inquérito e Normas para a sua Realização - Espólio de Keil do Amaral, photocopy granted by architect Ana Tostões.

⁵⁸ - Sub-regions A, B, C, D, E, F e G

⁵⁹- Amaral, F Keil et al . (1961) . Zona 3 . Arquitectura Popular em Portugal . Lisbon: SNA; (Pg. 277). *“They exert influence over the buildings of the region of Beira, which deserves an extensive register... the materials currently used in construction and the used techniques was adopted with geniality and economy; materials and techniques that perchance constitute the most visible, or better, the most realisable aspect of the regional architecture in the zone in study...Over the last decades, however, the facilities of transportation and installation of some small industrial nuclei tend to create the habit of making use of certain building materials collected or manufactured outside the areas where one builds. Such is the case of bricks and mechanised tiles, lime and cement which, for obvious reasons, were not considered in the map... “*



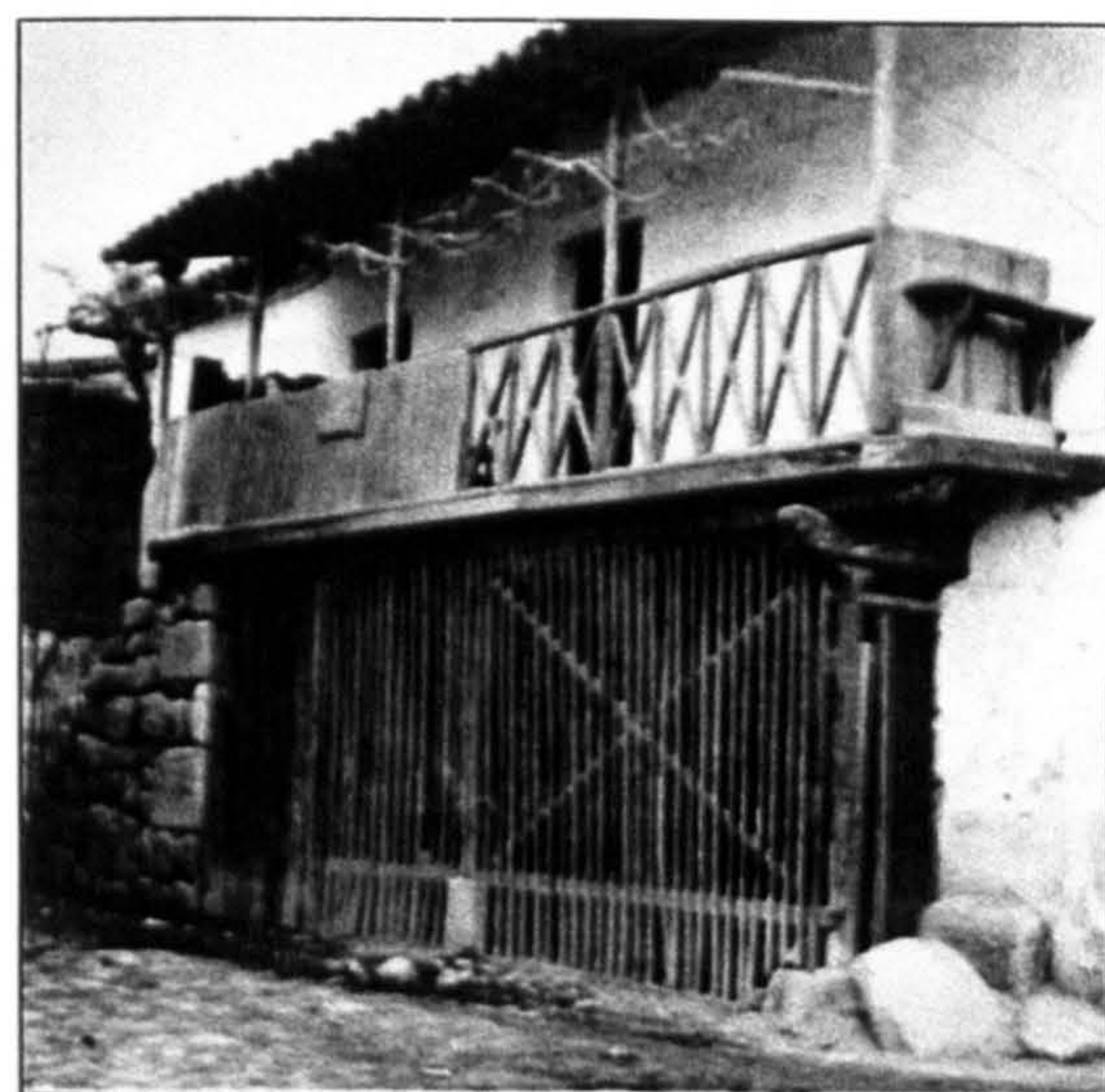
67A



ZONE 3

Plates 67A– Typical house of the sub-region A, Meda, Casteição (Z3 Data Sheet 1); 68- variant with exterior staircase and a small porch in Almeida, Parada (Z3 Data Sheet 4); 69- variant with porch and exterior staircase, Seia, Sr^a de la Salette (Z3 Data Sheet 9); 70- variant with balcony located at the rear and iron frame, Viseu, S. Martinho de Peva (Z3 Data Sheet 16); 71- variant with balcony and wooden handrail and porch, Fundão, Alpedrinha (Z3 Data Sheet 14).

As it can be observed, the pattern of sub-region A, where the variants here presented as examples derive, do not offer a morphological and constructive identification consistent enough in order to permit the inclusion of these houses in the model habitation.



Because of this, the proposed objective is not totally fulfilled, for these annotations should have been made for each example, offering the opportunity for a clearer understanding of the synthesis presented.

Despite a variety of “regional models” a certain identity for the building of the Beira is shown, stressing its massive character, which is intensified by the lack of openings, with an appearance of permanence that generally speaking reflects Portuguese architecture, as noted previously in Keil do Amaral’s quotation.

The influences that are noticed both in the erudite and in the popular constructions were also the object of Keil do Amaral’s sensibility. He points out that “... *In the enrichment of the handrails of certain stone stairs, in the careful cutting of wood balusters, in one or another iron rail, in one or another more cared for door, in the decoration details of certain decorative shafts and columns or crosses, or in certain fountains, was transmitted from the great examples of architecture to the vernacular. ... In its turn, the popular creation in the regional architecture of the region of Beira influenced, more or less intensely, the erudite constructions...The parts of the stairs and verandas that were chosen to exemplify the assertion are clearly clarifying of such influence...In the first case (the influence of the erudite architecture over the regional one) it is certain parts or solutions, which are most commonly found at the base of erudite transpositions; in the second, it is the details that impressed and inspired the building peasant.*”⁶⁰

However the text explaining the zone he mentions a matter that ‘is judged to be especially linked to the question of identity, namely the mixture of feeling and reason: “*Science and Art, Reason and Feeling – Architecture has to do, substantially, with beauty and emotion ... Reduced only to the function or functions of their constituting elements, without the intervention yet crude, of an aesthetic sense, the buildings would be mere constructions, more or less solid, ingenious and efficient, but not works of architecture yet.*” Having pondered this way, Keil continues “... ..*At Beira, away from the bigger settlements, buildings which have material bases frankly sublimated by the power of the Art are not current...However, despite the lack of resources and the absence of spiritual demands, there are, here and there, solutions that are imposed for the harmony of the simple volumes, for the effect of light-dark, for the richness of facings, for the elegance of the verandas, for the usage of external stairs, or for less common aspects.*”⁶¹”

But the buildings live also in a direct relation with the settlements where they are located, and because of this, are conditioned by and in turn condition in a natural and organic way the external spaces where they are inserted, alleys, squares, ridges, plazas, ample and narrow views. etc.. All of this is referred to in the treatment of the zone, but in a romantic way, diminishing the necessary analytical positioning for a deductive and

60- Amaral et al op ct (pg. 322)

61 -Idem (pg. 309)

explanatory view. It was the beauty of the casual, to which time, with its “patina”, gave the uniformity and familiar air that hindered the rationalist and erudite mind of Keil do Amaral.

Three types of settlement typology were identified, although these were not used to classify the buildings:

- «...*Plain or nearly plain settlement, where the houses are spread with certain ease and without the conditioning originated in the topography (Barco, in Beira Baixa);*
- *...a settlement of mountain, where the houses are together, devised, among small spaces between the ridges of granite ... (Monsanto, in Beira Baixa);*
- *...a settlement erected at the peak of a mountain, in both sides of the main street its contours are followed... (Loriga, in Beira Alta)...*”⁶⁴ (Plates 72, 73 & 74)

.ZONE 4

In this zone, whose co-ordinator was Teotónio Pereira, the typological characterisation appears in the respective map with a more complete information than in the other Zones, organised in two lists of buildings, one of dwellings and another comprising different uses, some of them also having habitable function, such as sea mills⁶⁵, cellars and cisterns. However, only the first type is accompanied by a precise explanation of their morphologic and building components, which, especially from the construction point of view, leaves a gap, although a certain generalisation in this domain may be admitted.

In addition, other examples are presented, either referring to the habitable use, or to others which are not identified in the typological map, such as dwellings with a porch on the second floor, fountains, agricultural buildings and lime ovens. (Plates. 75, 76 77 & 78) Yet others are referred to in the text, but their characteristics do not seem to justify their inclusion on the map. (Plates. 79 80 & 81)

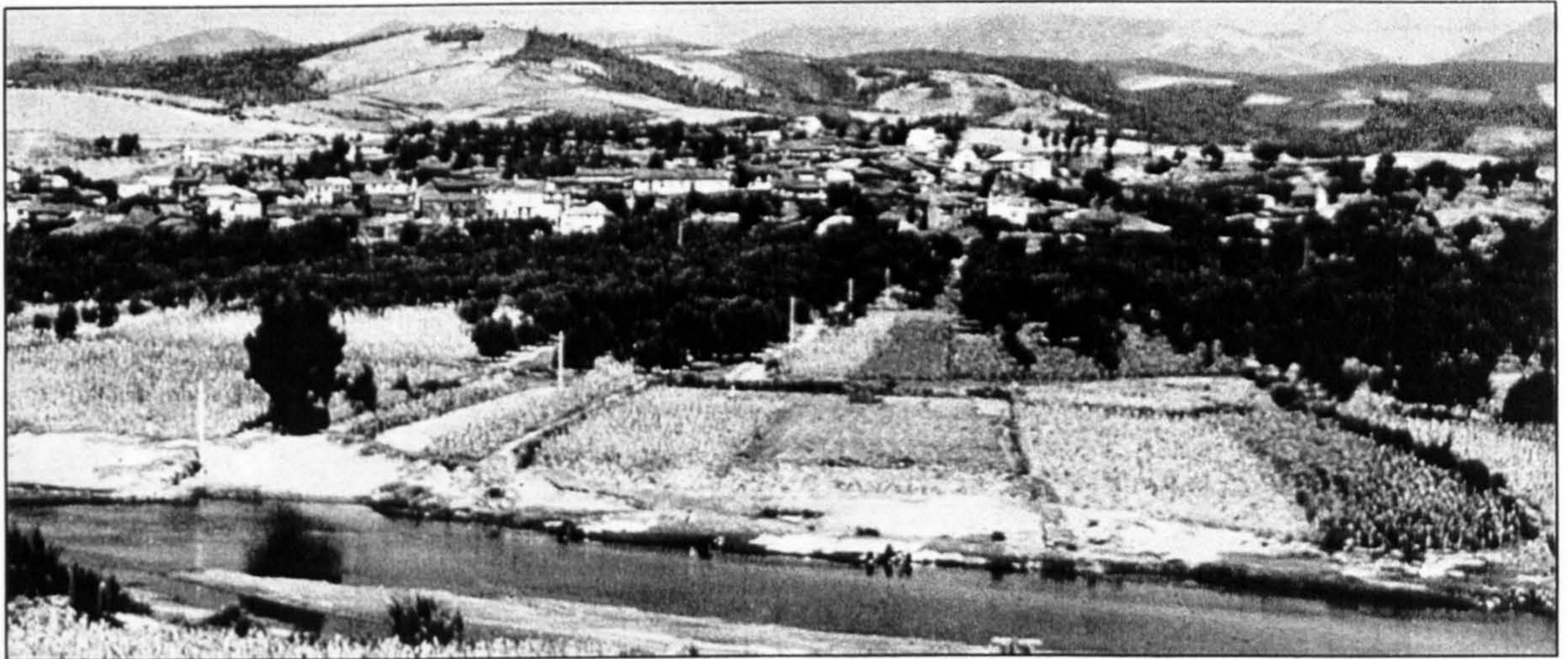
This approach is reflected in the way the selected examples are categorised, which is naturally more complete for the cases in which a more detailed classification was carried out. However, in reality the opposite may have happened, that is, the more detailed field work made it possible to classify in a more precise way on the map.

Another aspect to be noted is the fact that there is more correspondence between the number of typologies pointed out on the map that accompanies the typological chart (59) and the constructions described, either through the pictures, or through drawings (50) On the previous zones, the relation between the typologies indicated on the respective maps is always greatly superior to the ones, which are effectively registered in the report, due the fact that the chosen samples are insufficient.

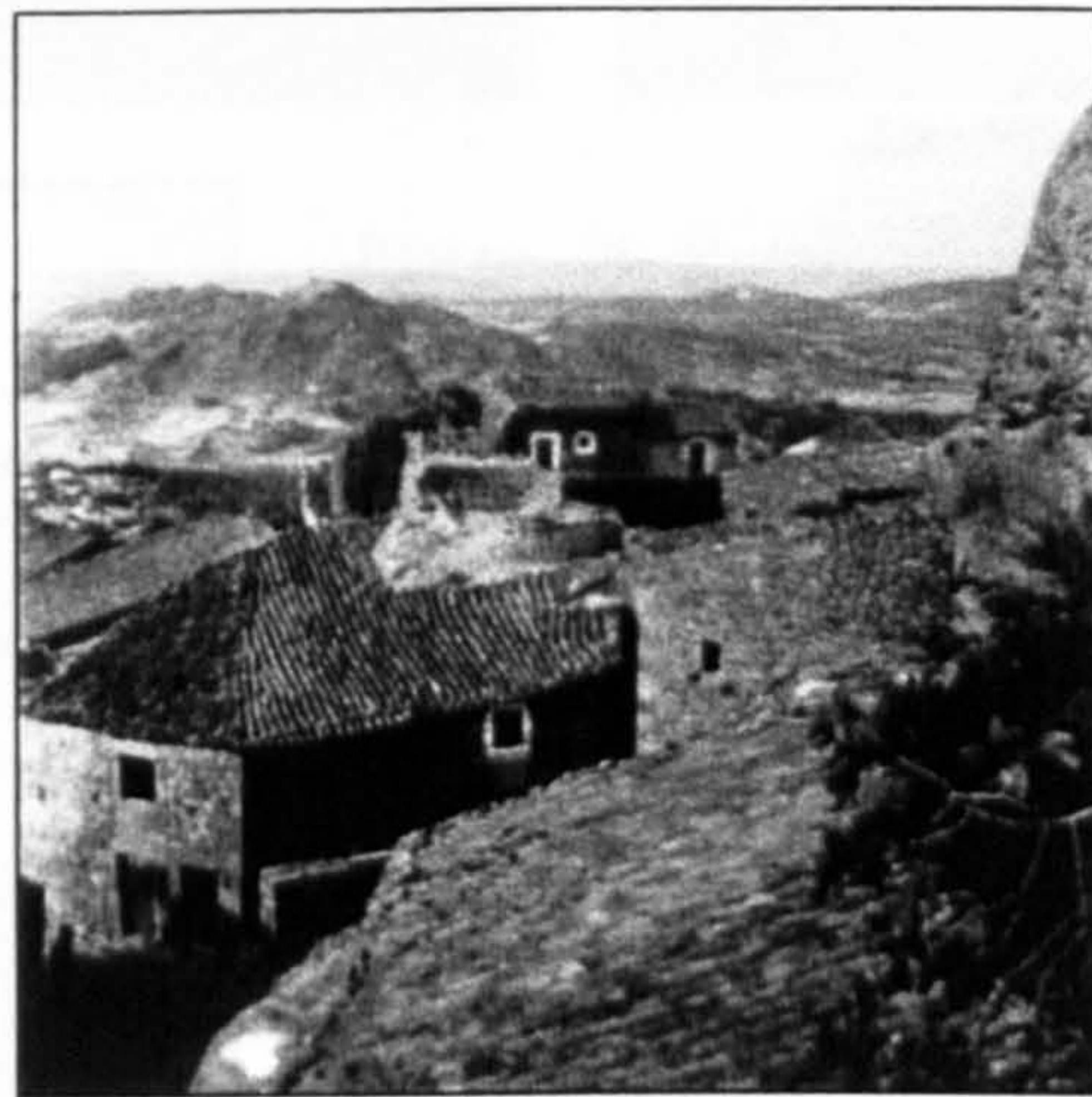
The team’s concern to identify the climatic characteristics of the Zone as a mean of establishing comparisons with the other zones, must be underlined either in

⁶⁴ - op. ct. (pg. 264).

⁶⁵ - The sea mills, need a deeper study once they represented proto-industrial examples. Some of the elements included in the files were obtained from the fieldwork of Zone 4.



72



73

ZONE 3

Plates 72– Barco, 73 -Monsanto and 74- Loriga

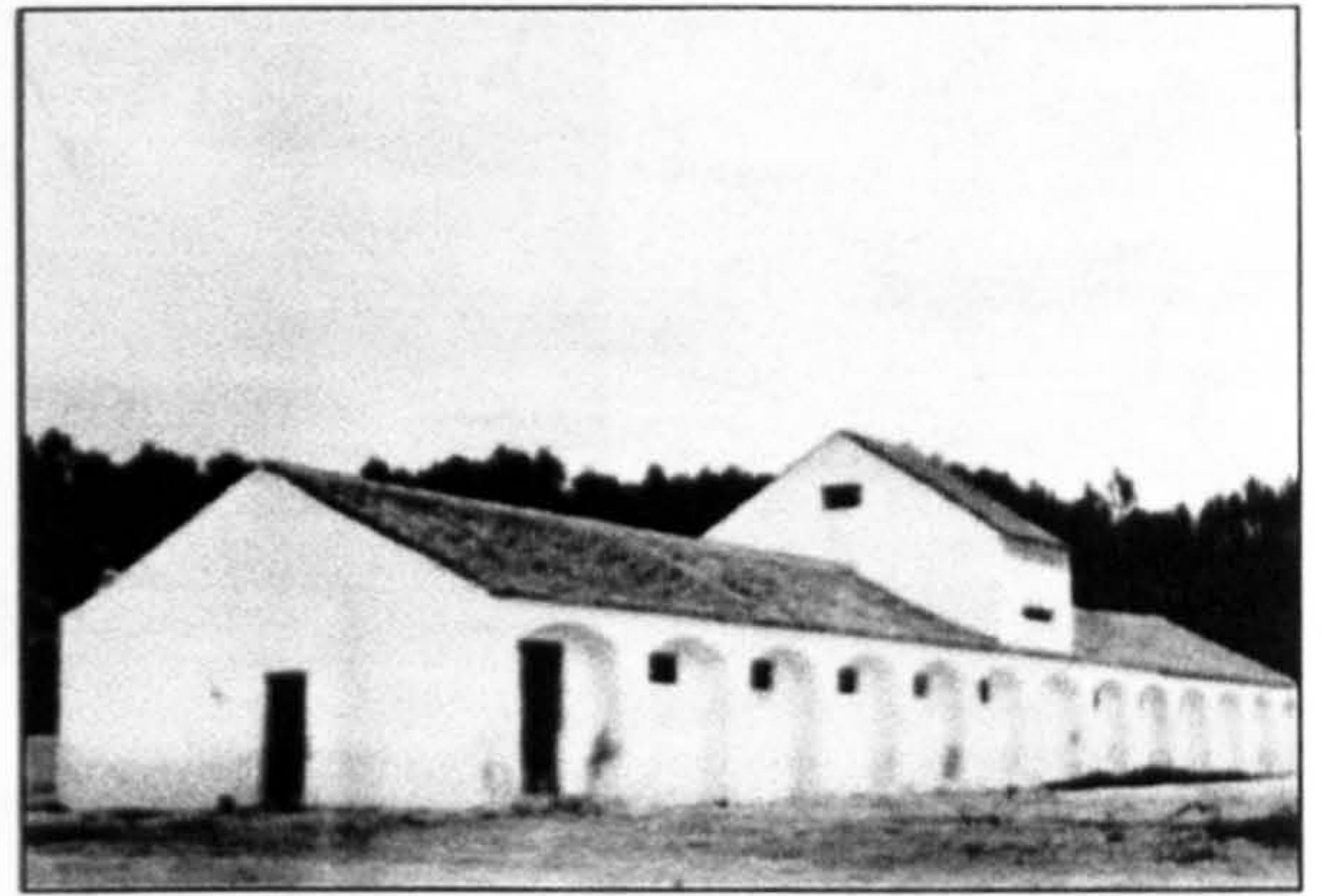
The three types of villages are indicated– “*plain village*”, “*hill village*” and *village built around the top of a mountain*”, respectively Barco and Monsanto, in Beira Baixa and Loriga in Beira Alta – in spite of being presented descriptively, they are not identified cartographically, justified for better understanding of their characteristics.



74



75



76



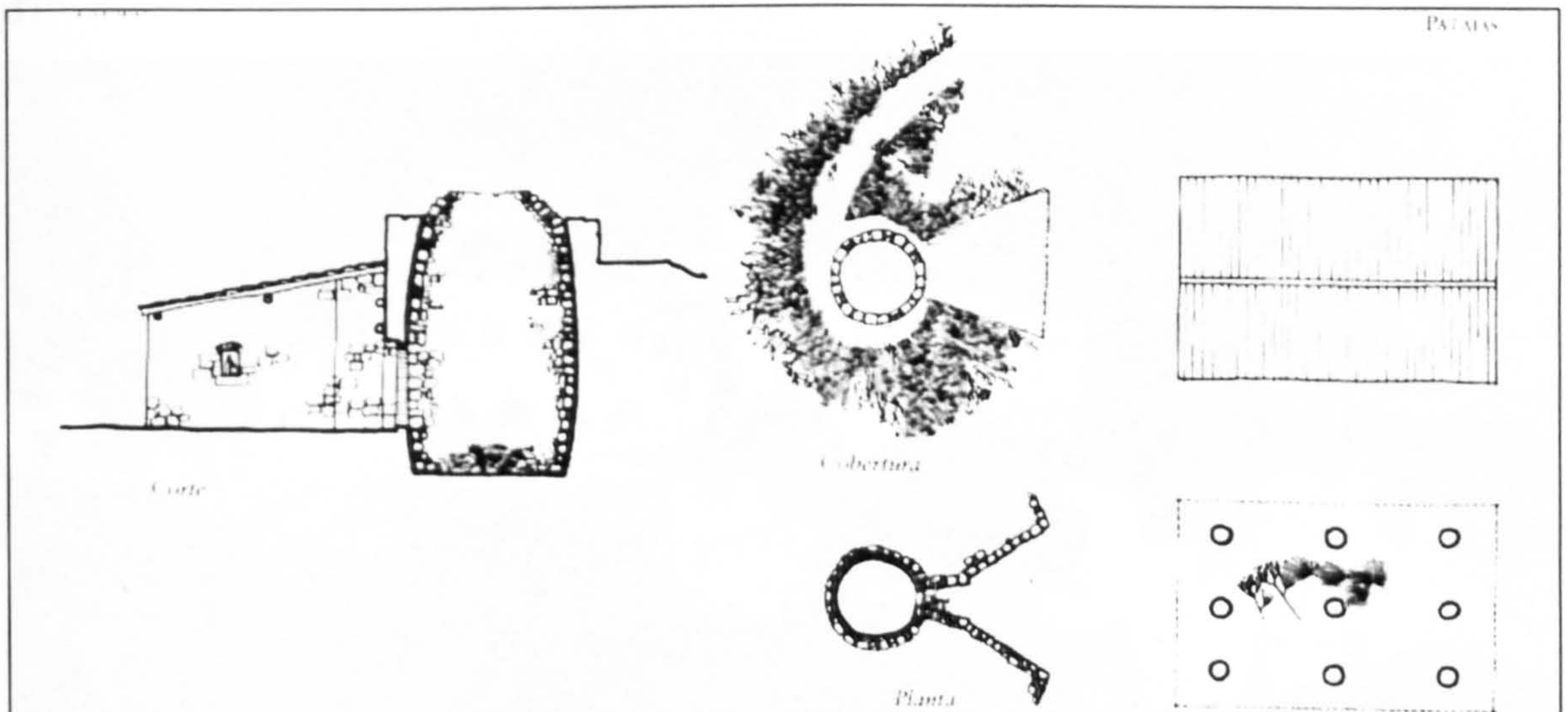
Plates 75—Rural habitation with porch and exterior staircase, Ansião, Alvorge (Z4 Data Sheet 12); 76- agricultural facilities, Salvaterra de Magos (Z4 Data Sheet 40); 77- washing place in Ericeira(Z4 Data Sheet 44); 78- lime stove in Alcobaça, Patais (Z4 Data Sheet 46).

ZONE 4

In spite of the quantity of cases that can be found in Zone 4, these typologies were not considered in the synoptic map of Zone 4.

77

78



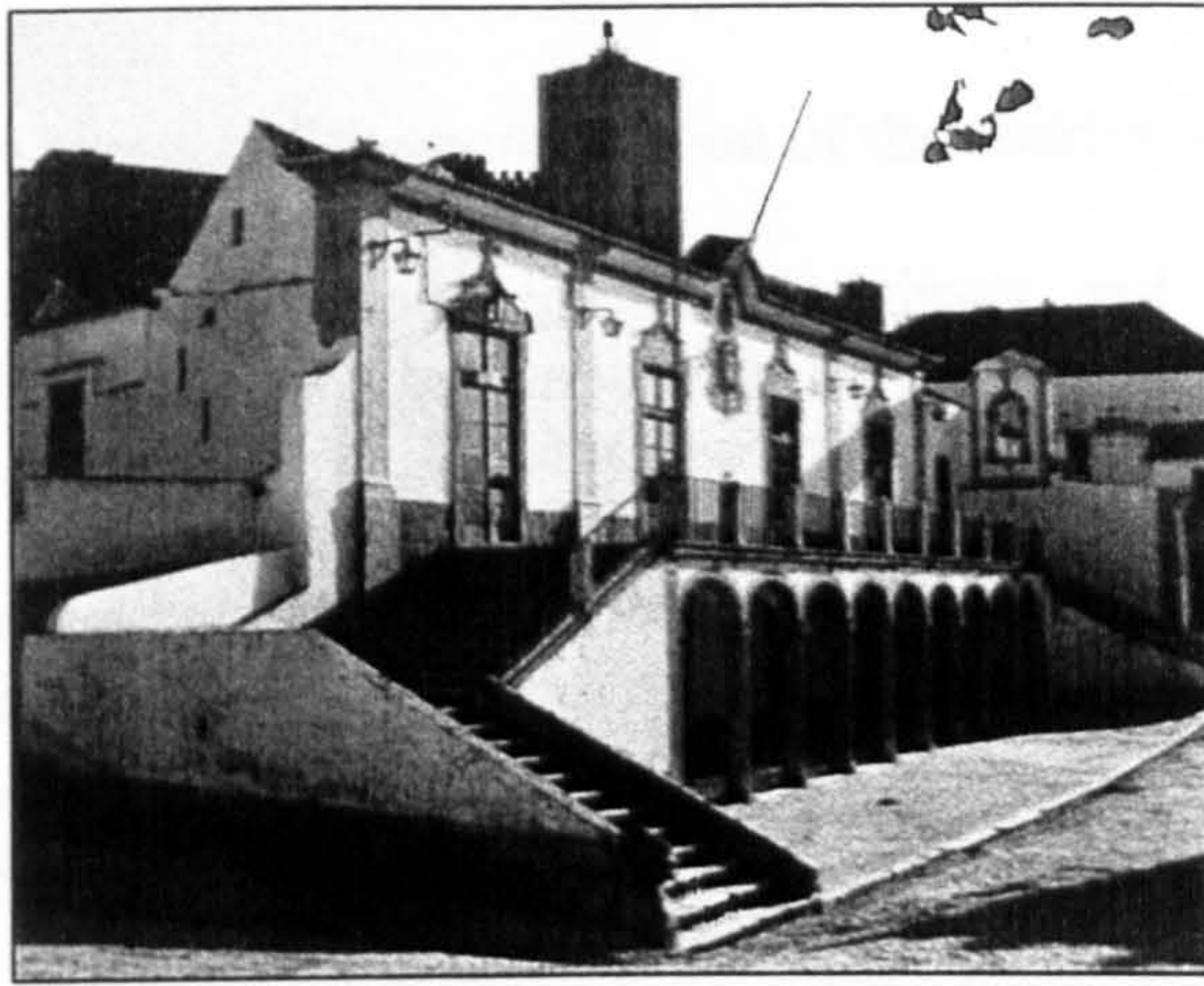
PATAIS

Corte

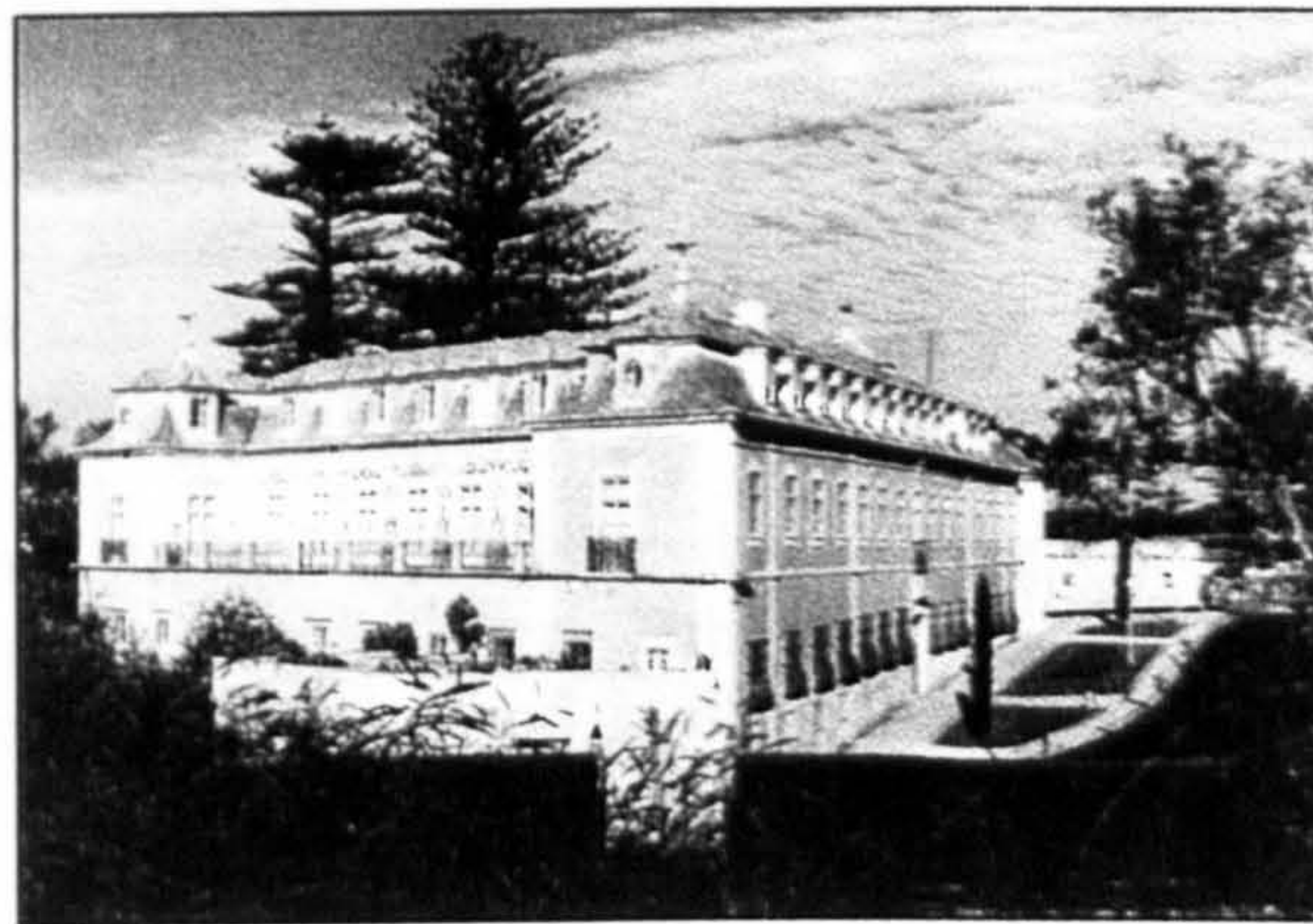
Cobertura

Planta

79



80



ZONE 4

Plates. 79 - Building of Palace of the City Council of Palmela; 80- Palace of Oeiras; 81- Palace of Pena in Sintra.

81



morphological terms, or in aspects of the construction of the buildings.⁶⁶

Also in this zone the relationship between the buildings and the settlements is approached, and although the aspects that impose some particularities are pointed out, the matter is treated at a general level, leading one to believe the author did not have enough time or space for a broader and more systematised treatment. Effectively, there is mention of the types of settlement characteristic of areas where the proximity of the sea or the landscape conditions its structure. In addition, although not very clear, the definition of types can distinguish different structures: on the implantation at the cliffs and by the shore the structure is “compact”; on coastal zones with lower altitudes and in the agricultural interior a disperse type appears, with two variations – the “disperse” and the “saturation of the disperse habitat”.⁶⁷ Nonetheless, the observations made for Zone 3 are also valid here. (Plates.82, 83 & 84)

About the dwellings in the urban settlements, detailed treatment similar to that which is made for the rural areas is absent, which is similar to other zones. This fact reminds us of what has already been said, the INQUÉRITO ended up being directed only towards the popular rural architecture.

On the other hand, when trying to classify the buildings presented in the defined typologies, one notices some inadequacies. This way, in constructions of wood over poles, all those constructions where wood is of greater importance are included; for stone constructions with an Arabic style roof only some typologies of stone masonry are included; the cellars are constituted of a typology of its own, being excluded from the dwelling list; the wind mills, the sea mills, the chapels by the sea, and the wells are indicated, but industrial and proto-industrial buildings, such as lime ovens are left out; the markets and the urban buildings are not detailed. Unique groups, e.g. Nossa Senhora do Cabo and the dwelling group of Picanceira, are objects of a preliminary study and, despite their interest, their relationship with the rest of the typologies is not clarified. (Plates 85, 86 & 87).

.ZONE 5

This zone is the only one that does not present a typological map. According to Silva Dias, the purpose of Frederico George, co-ordinator of the Zone was to have such an “absence” in order not to feed the speculation of the government about the “casa portuguesa”. Nevertheless some organisation is made following the geographic division

⁶⁶ - Pereira, N Teotónio et al op ct pg 94; (pg. 339). “The moist North merges with the South, drier and poor in greenness. *These are two factors of the weather that superimpose their action – on one side the Atlantic, regulator of temperature whose winds bring rain...; on the other, the dryness of the deserts blow and the Mediterranean can not temper.*”

⁶⁷ - Idem (pgs 358, 359, 360 e 361) On the high hills “*the streets gain movement and the slopes appear, and the stairs, allied to the ingenious solution of the ditches that allow the fast flowing of the rains. The houses get together with the perspective of a Nativity scene*”. In such cases the settlements are compact, “*such as Sesimbra,...Ericeira, Nazaré, and Peniche. All of them have the same character...from which only differ those of the lower slopes, less populated and where the disperse houses spread over the dunes, poorly drawing the structure of a settlement*”. In agricultural areas “*the settlement (is) disseminated ‘...each house is surrounded by a skin house and many times has in it the hayloft, the cellar, and the barn’*. Here, “*the function of the street as fundamental element for the structure disappears*”. This way it may be considered this type of settlement a “*saturation of the disperse habitat*”. “*The concentration appears again on plain nuclei of Ribatejo, (where)... houses get to the street and leave behind the yard*”.



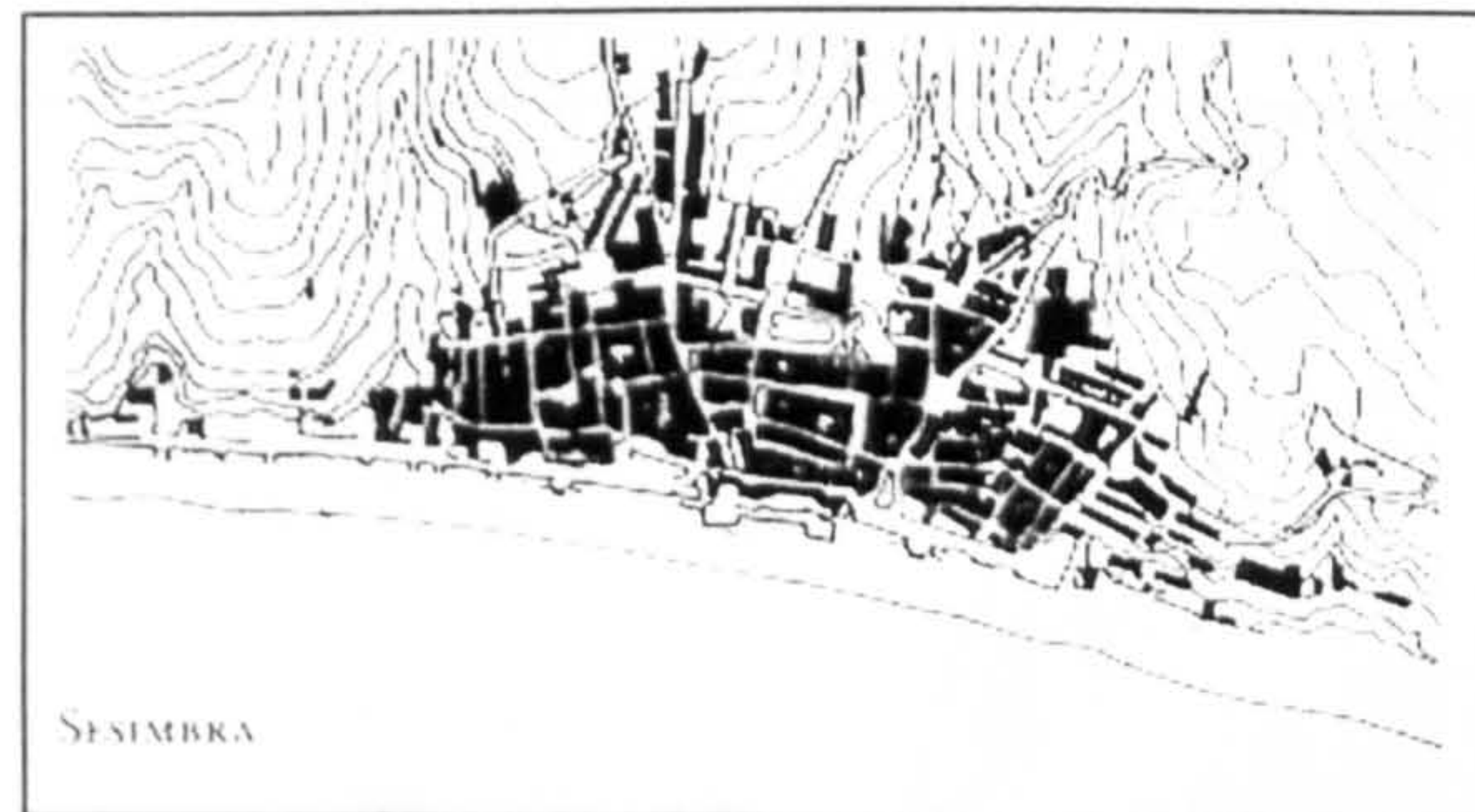
82

ZONE 4

Plates 82– Azenhas do Mar, compact structure of settlement built at headlands (Z4 Data Sheet 38); 83- plan of Sesimbra, settlement of fishermen with compact structure; 84- S. João das Lampas, example of disperse settlement.

The wish of the team of Zone 4 is evident in going deeper into the question of the urban structures of settlements, which was not done due to the resource circumstances of the INQUÉRITO that restricted them.

83



84





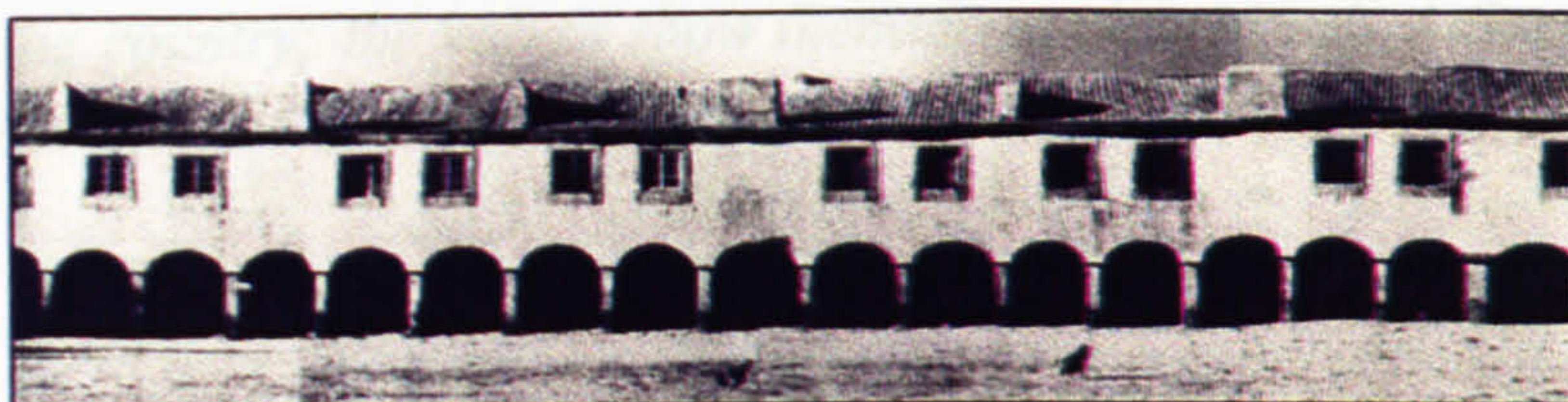
85

Plates 85– “Casa dos Ilhéus”, set constructed for the habitation of rural workers in Mafra, Picanceira (Z4 Data Sheet 35); 86- frontal view of one of the pilgrims alley of Sanctuary of N^a Sr^a do Cabo, in Sesimbra; 87- view of the set (Z4 Data Sheet 36).

These sets are two of the more interesting constructions of popular outline that were registered by the INQUÉRITO. Their treatment, when thinking about the details was naturally not very deep, however, the particular details were distinguished.

ZONE 4

86



87



proposed by Amorim Galvão in the “Carta Regional de Portugal” (Regional Map of Portugal). Even though this map is not exactly followed, which constitutes an option, leaving out some municipalities in the area of this zone, that is, Abrantes, Coruche, Castro Verde e Aljustrel. This is due to the fact that the majority of the area of those municipalities are located in Zones 3 and 6.

Within this structure the survey team tries to characterise the different peculiarities of each sub-region, either about its plastic aspect, or about its building process, illustrating it with examples, all of them about the types of dwelling. With the exception of the “montes” (Alentejo farmhouse), there are a little like singular cases because of the small number of examples presented. However, two great groups of buildings are indicated in this zone through their relation with the settlements:

- «... *the house that belongs to a settlement of population...*

... and the isolated construction – the “monte”.

*... While in the first the dwelling installation prevails, in the second the agricultural function does.... The dwelling house, integrated into the settlement, in most of the cases is only of worth as an element of a whole... ”*⁶⁸ (Plates. 88, 89 & 90)

In reference to the materials and building techniques one may find a special care in their description, a separate treatment being dedicated to them, vaults, mud, adobe, brick, stone and wood. Here the same problem pointed out in the other Zones is indicated, that is, the absence of a direct reference to the examples collected. (Plates. 91, 92 & 93)

Finally, it is necessary to point out the particularly sensitive summary made on Alentejo’s architecture « *A frank feeling of horizontality dominates the southern architecture of the country; the values show themselves clearly well defined...(and) the milk of lime (whitewash) gives the volumes a well-accentuated definition...* »⁶⁹ (Fig. 94)

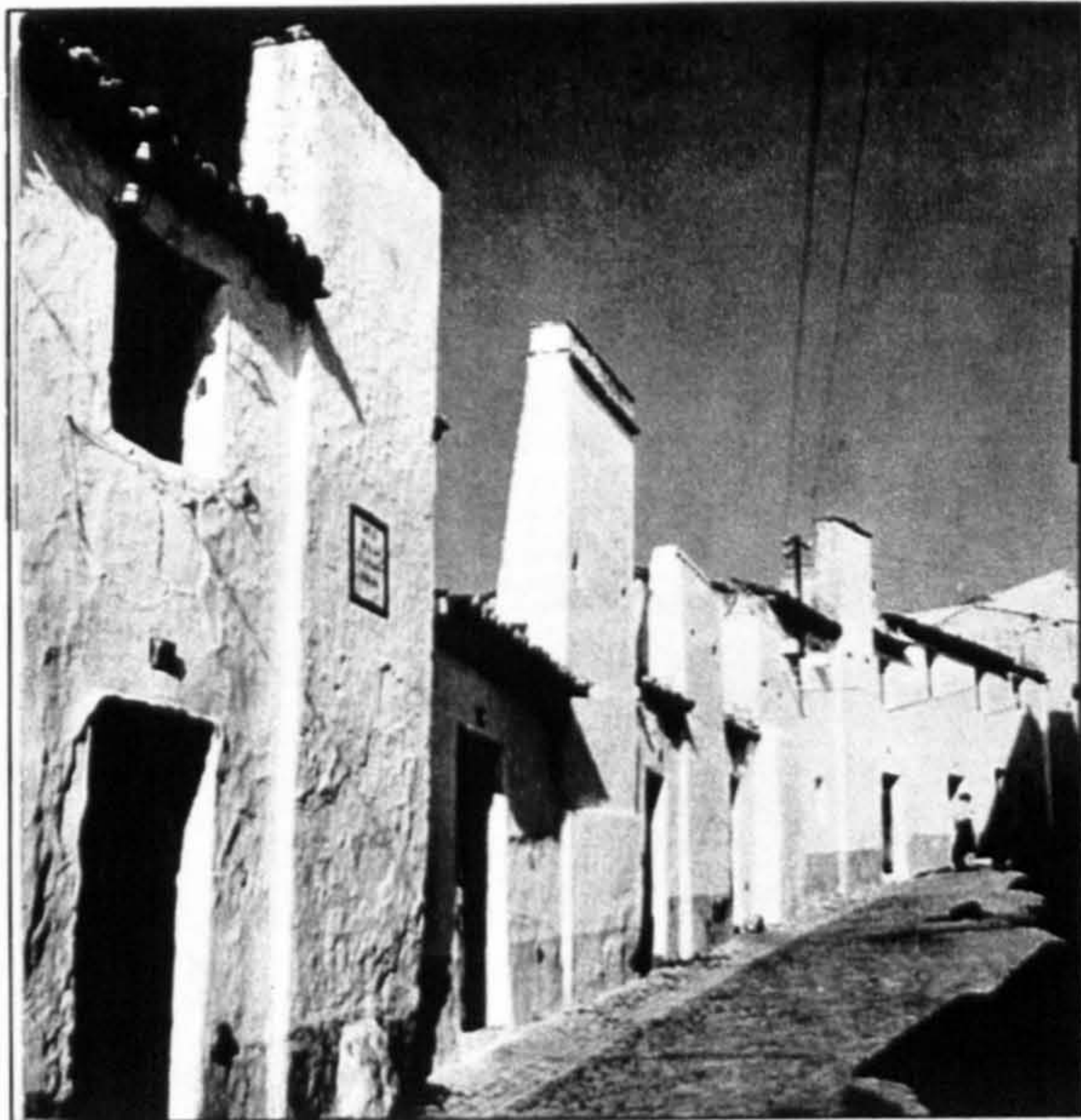
.ZONE 6

The area of intervention of this zone, co-ordinated by Pires Martins, includes the province of Algarve and part of Alentejo. Maybe this is the reason why this typological map appears more precise, although the same criterion is used as for the other zones. The various constructions are characterised according to geographic sub-divisions, from which a brief summary of the morphologic and constructive characteristics is given. Yet, the fundamental difference found is that all the typologies have to do with the dwelling use and, in those which accompany the text, no other types of building were included, with the exception of two small churches that at the end which seem to wrap up the group of images presented.

It is interesting to verify that there was great care to particularise a especially significant aspect of the architecture of Algarve, which was linked to an ethnographic characteristic of that area and has to do with the relationship with others, expressed in the importance

⁶⁸ - George, Frederico . (1961) . Zone 5 . Arquitectura Popular em Portugal . Lisbon: SNA(pg. 510).

⁶⁹ - Idem (pg. 510).



88



89

ZONE 5

Plates. 88– Rural habitations in the settlement, respectively of Alter do Chão and of 89- Campo Maior, Outela (Z5 Data Sheets 7 & 18); 90 - “monte” in the surroundings of Moura (Z5 Data Sheet 15)

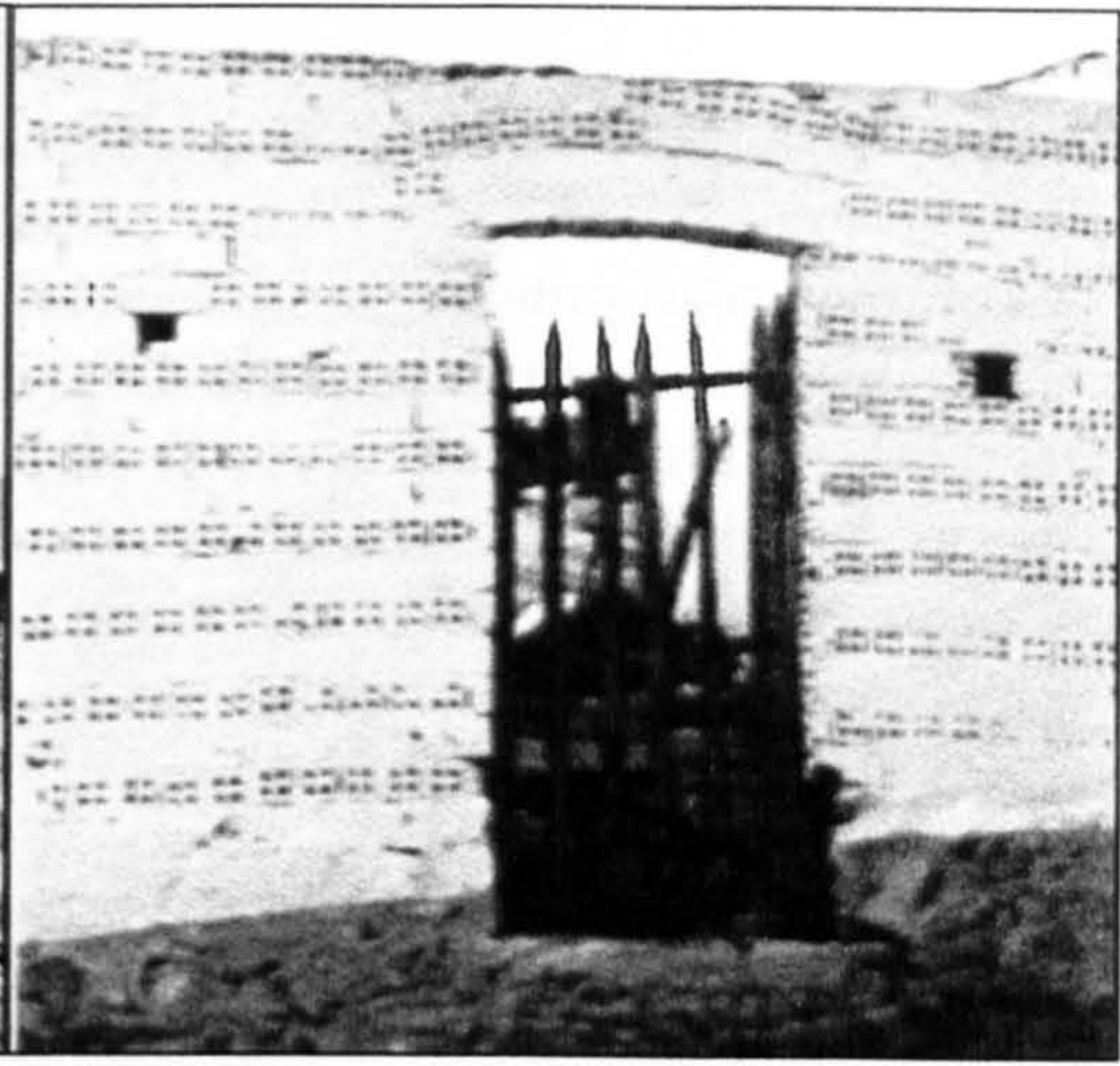
The selected images of the INQUÉRITO, in order to exemplify the differences of the two big blocks of buildings morphologically predominant in Alentejo, are very significant, meaning simultaneously the relative understanding of the social and economic differences that exist in the region.

90

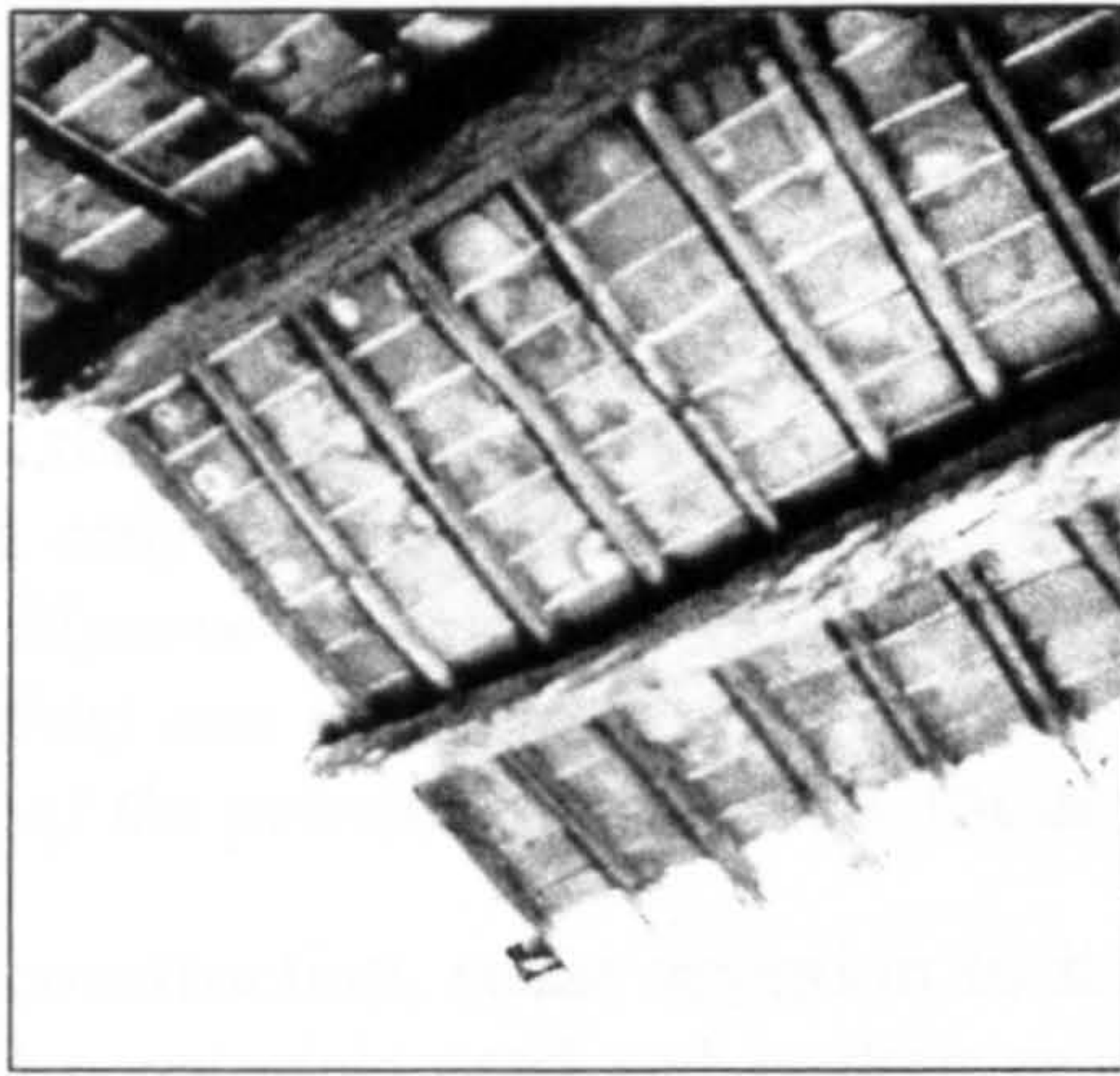




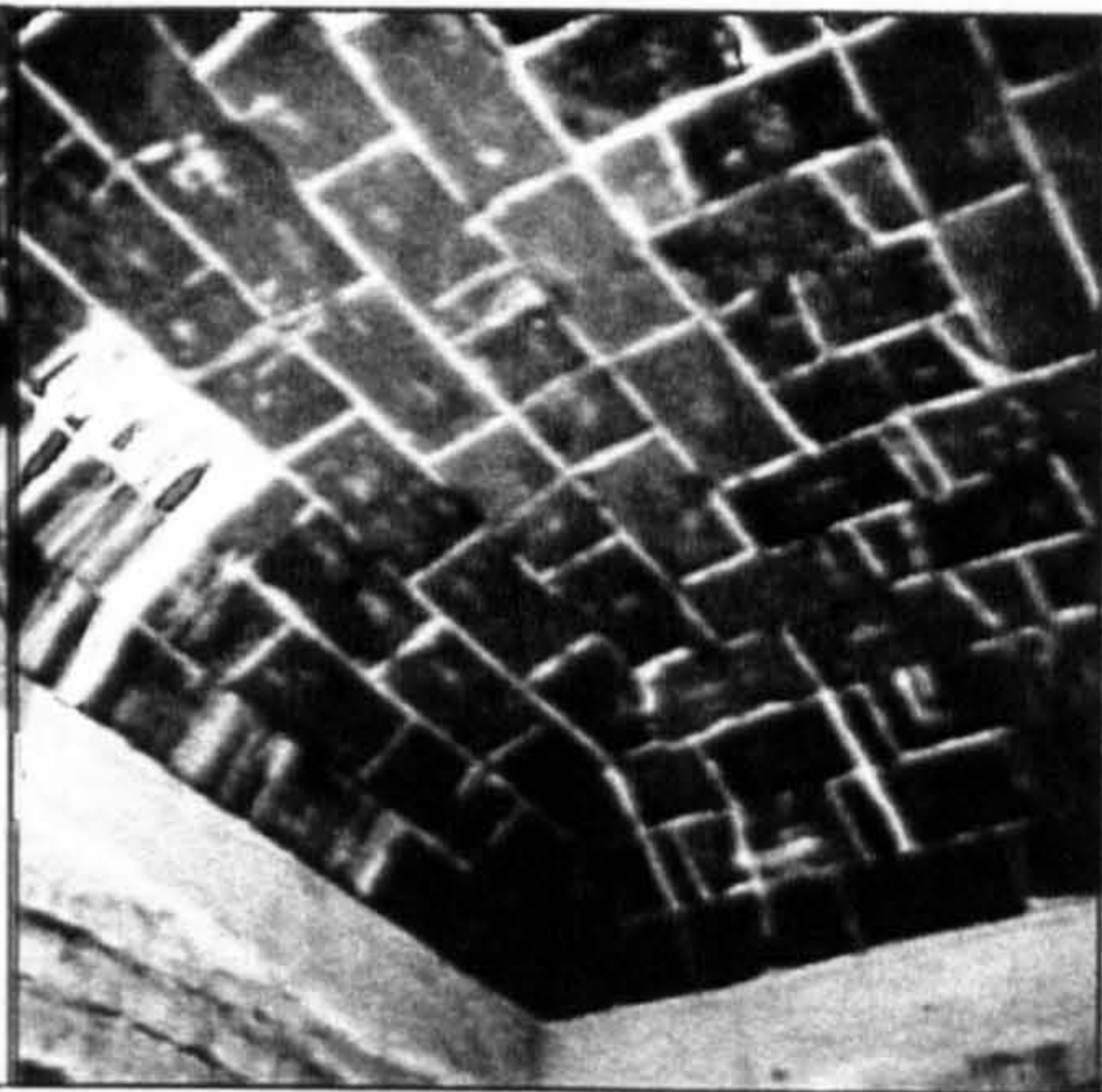
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92



93



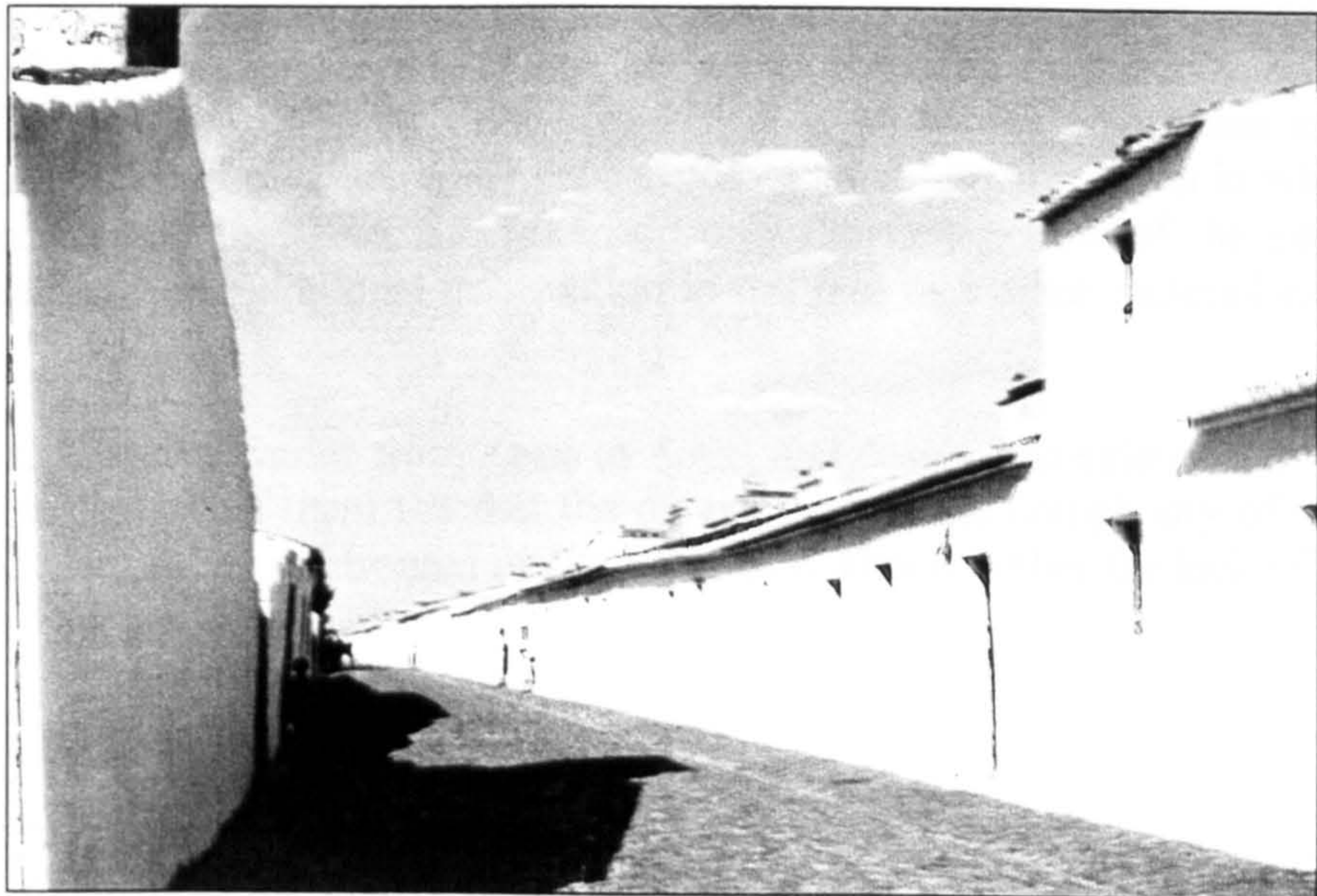
94

ZONE 5

Plates 91– Workers preparing a mud wall; 92- door inserted in a compact brick wall; - “dormente” for supporting a tile roof; 93- “abobadilha” (artisan vault) of brick of “cleric’s hat” type.

Emphasizing the chosen examples, there was a special worry in collecting the constructive processes by the team of Zone 5, where the plastic component was not excluded.

Plate. 94A – Settlement of Oriola: the horizontality of the architecture from Alentejo, emphasized by lime, it is illustrated in an eloquent form in this picture.



94A

of receiving visitors. *“The PATIOS, so characteristic of the Algarve houses, appear all over the province with varied aspects and sizes, totally or partially covered by the trellis...In the Summer it is there that they receive visitors, serving as a continuation of the sitting room, being equipped for such with open benches at the fence wall that limits it...it is a small area linked to the entrance of the houses, always paved....On a limited and simple view the CASA ALGARVIA, either of the disseminated or of the conglomerated settlement, distinguishes itself from the Alentejo sub-regions for the importance and significance of the function of receiving visitors at home, where the entrance of the house is made either directly through the sitting room, or through a small hall in the shape of a corridor with anticipates it, and the kitchen is rarely granted free access...”*⁷⁰. (Plates 95, 96 & 97)

For this, one may evaluate the identity relationship between a certain expression of a space and the respective morphology that in vernacular architecture underlines this dimension some times presents in erudite architecture, but somewhat randomly.

Attention must be drawn to the care taken by this team in the “clarification” of a very “tourist” idea related to the generalised existence of terraces all over Algarve, which, in reality, could only be seen in the *«...rural zone to which corresponds the geographic division of Algarve-Calçário,... and (in the) settlements of Olhão and Fuseta ... (Because of this) one may say that the roofing in terrace (açoteia) is not frequent in the greatest part of the province»*⁷¹. (Plates. 101 & 93)

Considering construction, some attention to its treatment is found, not only in the clear phrasing of the materials used and in their relationship, their existence in the respective places, as well as the presentation of some specific building techniques that are associated with them, as it is the case of the “açoteias” (terraces), of the “dormentes” (rustic technique to built terraces with wood and tiles)and of the vaults existing in Estoi-Faro. (Plates. 92, 93 & 100)

.Complementary Notes

Besides what was said about each zone, generically the descriptions number of samples indicated on the typological maps is always greater to the one referred to in each Zone. This, in itself, does not represent a negative indicator. However, when seen in parallel with the examples chosen to exemplify each typology, and also the depth in which each is treated, means that the INQUÉRITO made only the first review of the issue, even taking into account the additional information in the files and other material existing in the remains.

This situation, however, varies from Zone to Zone, and despite the existence of a survey guide, it seems that all of them felt that the dimension and the complexity of the issues overwhelmed them, when confronted by the fieldwork. This is either the lack of time

⁷⁰ -Martins, A Pires et al .(1961) . Zona 6 . Arquitectura popular em Portugal . Lisbon: SNA (pg. 614 e 643).

⁷¹ - Idem (pg. 618).



95

Figs. 95, 96 e 97 – Dwellings with patios in Faro, Sítio do Meloal (Z6 Data Sheet 7), in S. Brás de Alportel, Ponte da Pedra (Z6 Data Sheet 13) and in Silves, Pêra (Z6 Data Sheet 8)

In the three examples here selected, it is evident the care that was taken in order to show some of the forms that the patios have in Algarve, as an essential element of the social life.

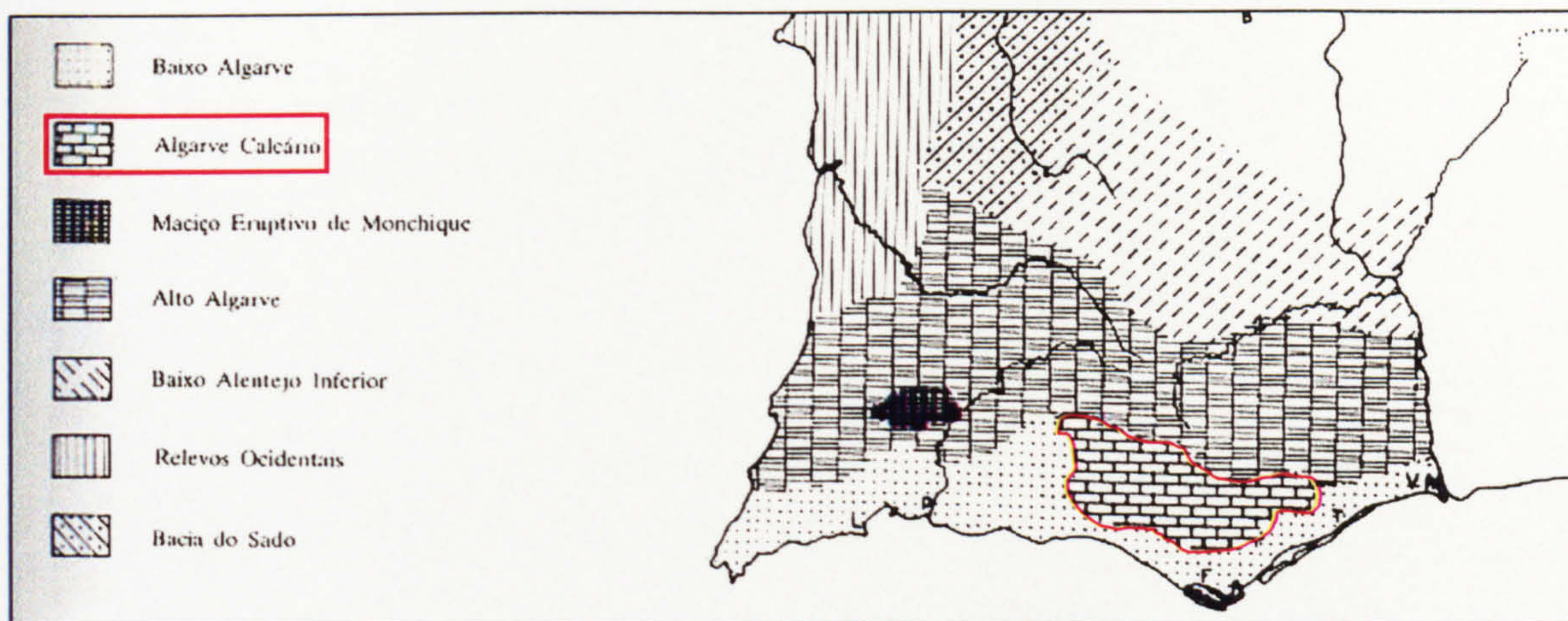
ZONE 6

96



97





98

99



100



101



ZONE 6

Plates 98, 99, 100 & 101- Geographic divisions of Zone 6 with location of Algarve Calcário, the only region where it can be found houses with “açoteia” (terrace), respectively in Tavira, Ponte do Bispo (Z6 Data Sheet 9), Olhão (Z6 Data Sheet 11) & Fuseta (Z6 Data Sheet 12)

available to deal with the work ⁷², or the necessity of the participation of other disciplines, as well as the uncertain about types of buildings which by their particular characteristics exhibited erudite or semi-erudite traits such as churches and manors. These needed to be approached differently, even at the preliminary stage.

Therefore, the great generality of the classifications made based itself mainly on morphologic attributes of each building, leaving aside its internal organisation and the materials of construction. There are exceptions, but even then, the deepness of the records made were too insignificant in detail, for each specific building. This aspect, which distinguishes the work from any other disciplinary approach, ends up being a major fault. Naturally this criterion might be acceptable if through the different examples it were possible to determine a synthesis by typologies, which in a certain way is found in Zone 4, but in Zones 3, 5 and 6 summaries of constructions types are elaborated without being related specifically to work prepared from the buildings.

Nevertheless, even with the gaps pointed out, the INQUÉRITO was, and yet is, an important research, with a common methodology, providing a great amount of information about vernacular architecture, which enables a better understanding of the main feature of this type of Portuguese architecture.

4.3.2. - Remains of the INQUÉRITO

An analysis of the remains of the INQUÉRITO into “Arquitectura Popular em Portugal” (Popular Architecture in Portugal) is important for it might offer some additional information that helps to understand the survey better, beyond the conclusions drawn from the publication itself.

The material found constituted manuscripts, drawings, letters, pictures and photographic files, the latter in great number. The manuscripts formed the correspondence related to the INQUÉRITO, official letters, some hand written, bills, layouts for the publication of the various Zones and some issues from the first edition.⁷³ The drawings, of pencil and ink, both rough or made with precision, with and without scale, include plans, sections and elevations and some perspective sketches, referring to the samples explored in each Zone, both from the fieldwork and from the atelier.

The existing cartography was formed by maps from the Army with scales of 1/50,000 and 1/25,000 of the Country where, the division of the Zones may sometimes be distinguished, and that were used as a guide for the fieldwork.

⁷² - D.L.ct pg 88.

“Art. 3 – The SNA shall present, within a year from the date of this diploma, the circumstantial report of this work which is them trusted, together with the photographic and drawing documentation recollected by the brigades of the Inquérito and containing the final results of the documentation accomplished.”

⁷³ - One may admit that this decision had been taken in order not to further delay the publication of the INQUÉRITO, for this way the remaining material could still be prepared.

Pictures and negatives were found, including print proofs of the samples of the Zones, some of them used in the publication. The photographic files, about 10,000 in number, were not, at the time of the analysis, completely organised, they represented part of the effort made initially by the SNA to systematise the survey. In effect, each file in A5 layout had been organised not only to reference the image with a small proof, but also to one of the several administrative divisions and the location, as well as the motive for its inclusion. There was a place on the back to hold the negative.

As it has been pointed out when dealing with the “Scope of the Intervention” the whole INQUÉRITO shows that the work performed by the teams ended up being turned to vernacular architecture. However, when analysing the photographic files of the survey it is clear that the initial objective, according to what had been designed by the SNA, was broader, extending to the whole regional field.

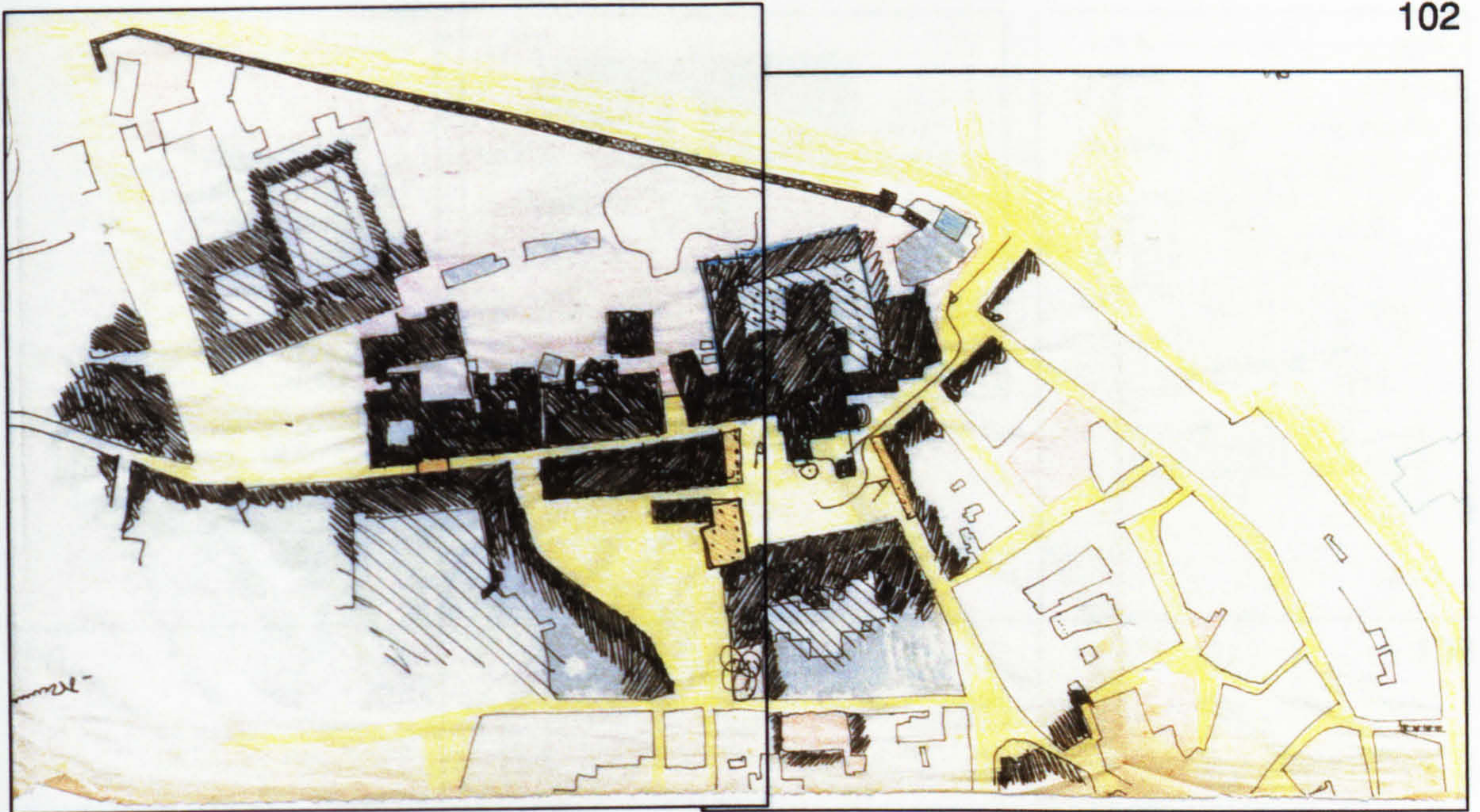
Soon a small detail reinforces this initial scoping proposals. In fact, one may notice in the filled out files, that the registration found is that it “comes from” the I.A.R.P., that is, INQUÉRITO à Arquitectura Regional Portuguesa. (Inquiry into the Portuguese Regional Architecture). In effect, the different types of photographed buildings, manors, palace-like houses, churches, convents, plazas, squares, gardens, agricultural buildings, farm houses, shepherd huts, etc., beyond those which are referred in the publication “Arquitectura Popular em Portugal” show that, in spite of being mere registrations in the fieldwork, the attention of the Zones teams was attracted to the different types of construction that were found to be linked to the past of the region, even some of erudite character.

It is also possible to verify from the drawings aspects related to the structure of the settlements and their surroundings. Several sketches from the fieldwork show the importance given to seek knowledge of the regional characteristics and the respective identity. (Plates 102/105)

In these records some surveys of buildings which were not included in the publication are found, as well as a series of construction details, namely from Zones 1 and 3, which indicate, the concern with the realisation of thorough and extensive detailed analysis for the understanding of this aspect. (Plates 106/112)

The limit of the survey would not have occurred by chance, although we are aware that the teams did not know what they would find⁷⁴, with the possible exception of Francisco Keil do Amaral. In fact, beyond the generic norms elaborated, people who were at the origin of the INQUÉRITO, the architect earlier mentioned in particular, knew that the work to be done was limited not only by the lack of experience there was in this domain, but also by the time factor needed for its adequate realisation.

⁷⁴ – Appendix I – Pires Martins : “A script was established according to the administrative divisions, the cities and the villages, but we did know what we were going to find. In this aspect, we were blind. Sometimes we walked back for later considering that a certain specimen had interest...”



Plates: 102- Outline of the old zone of Guimarães; 103- outline of a settlement near river Cávado; 104- aerial view of Almeida; 105- Perfil de Barcelos.

These images taken from the remains of the INQUÉRITO, reinforce the interest of the teams in approaching urban questions, in a perspective that surpassed the capacity for them to be able to properly address this level.

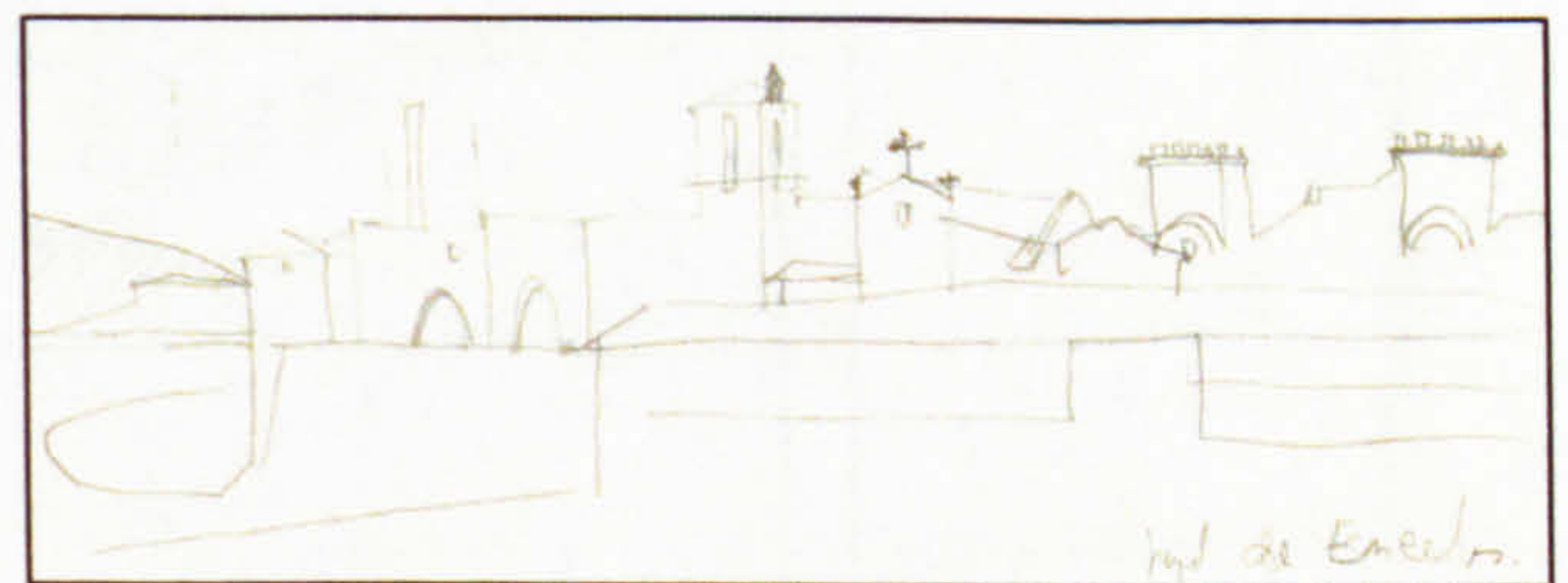
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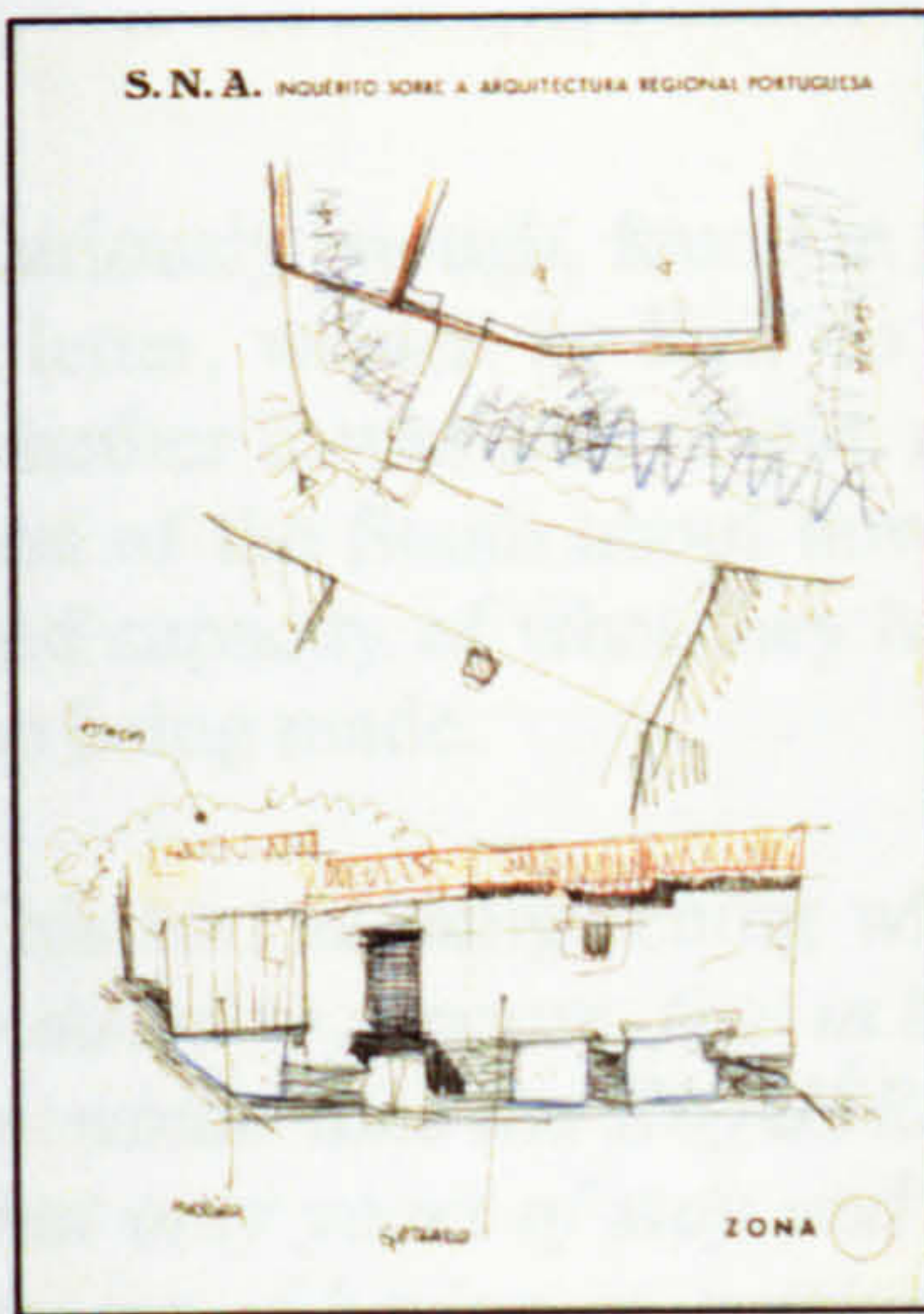


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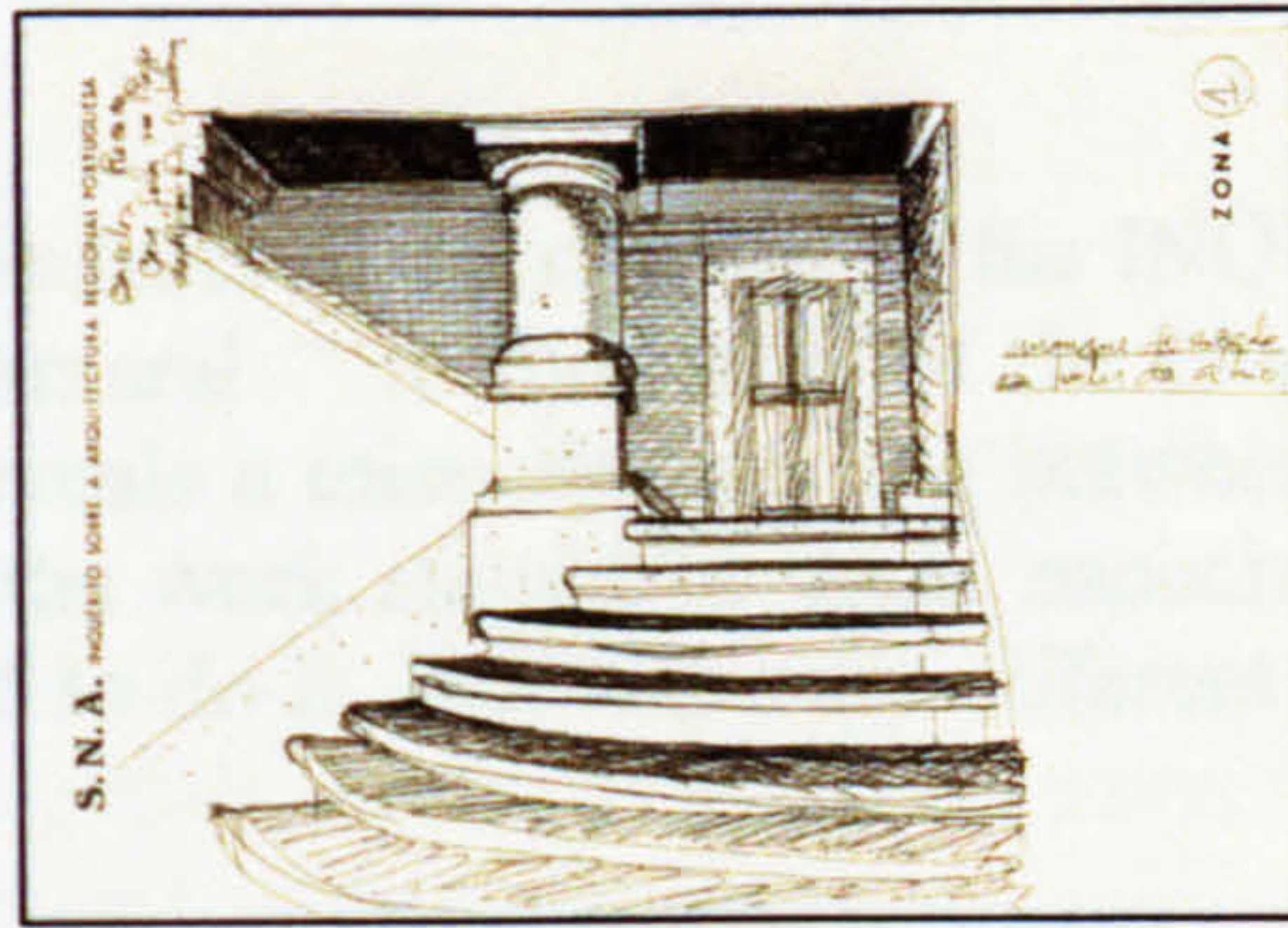


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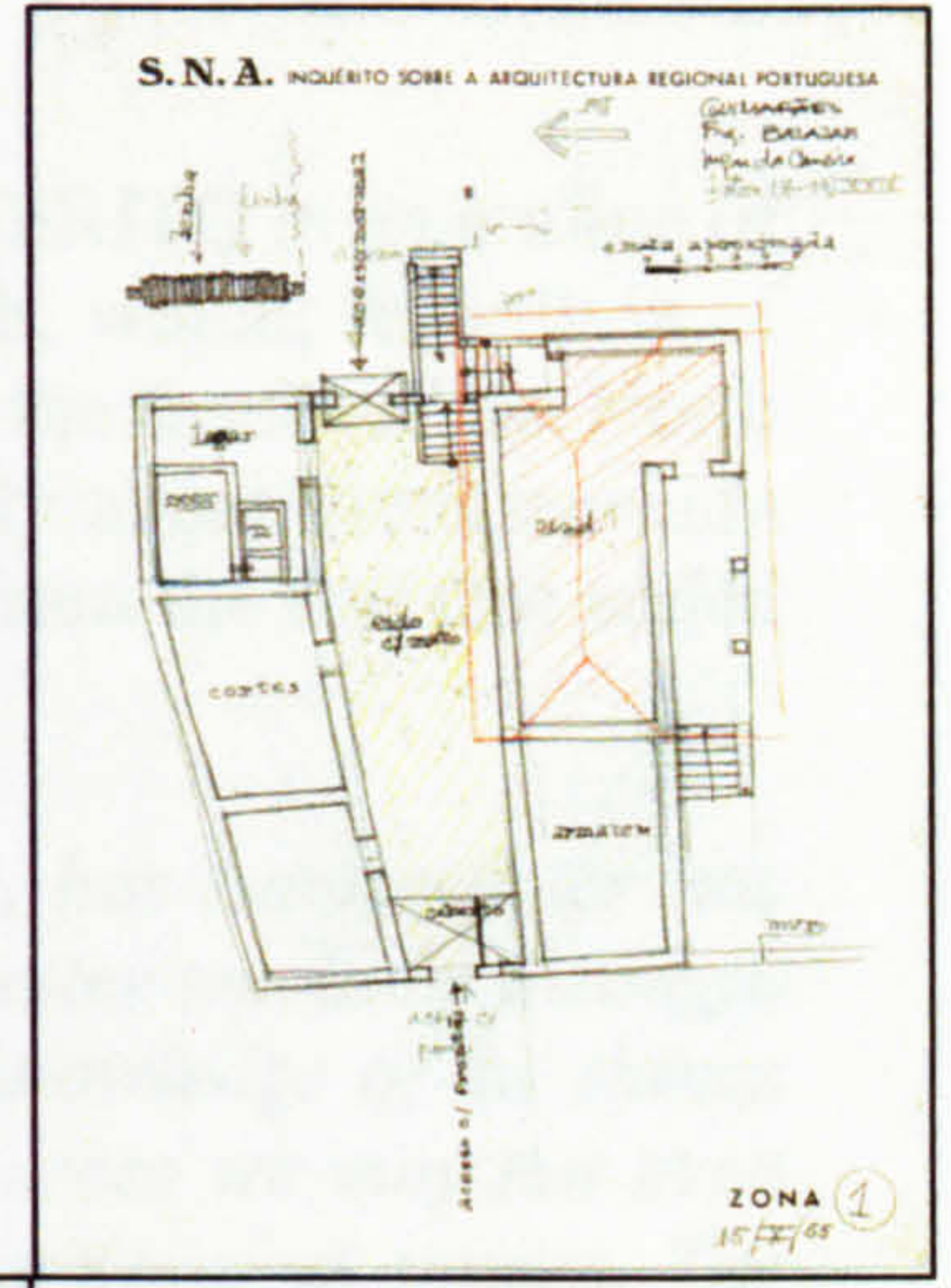




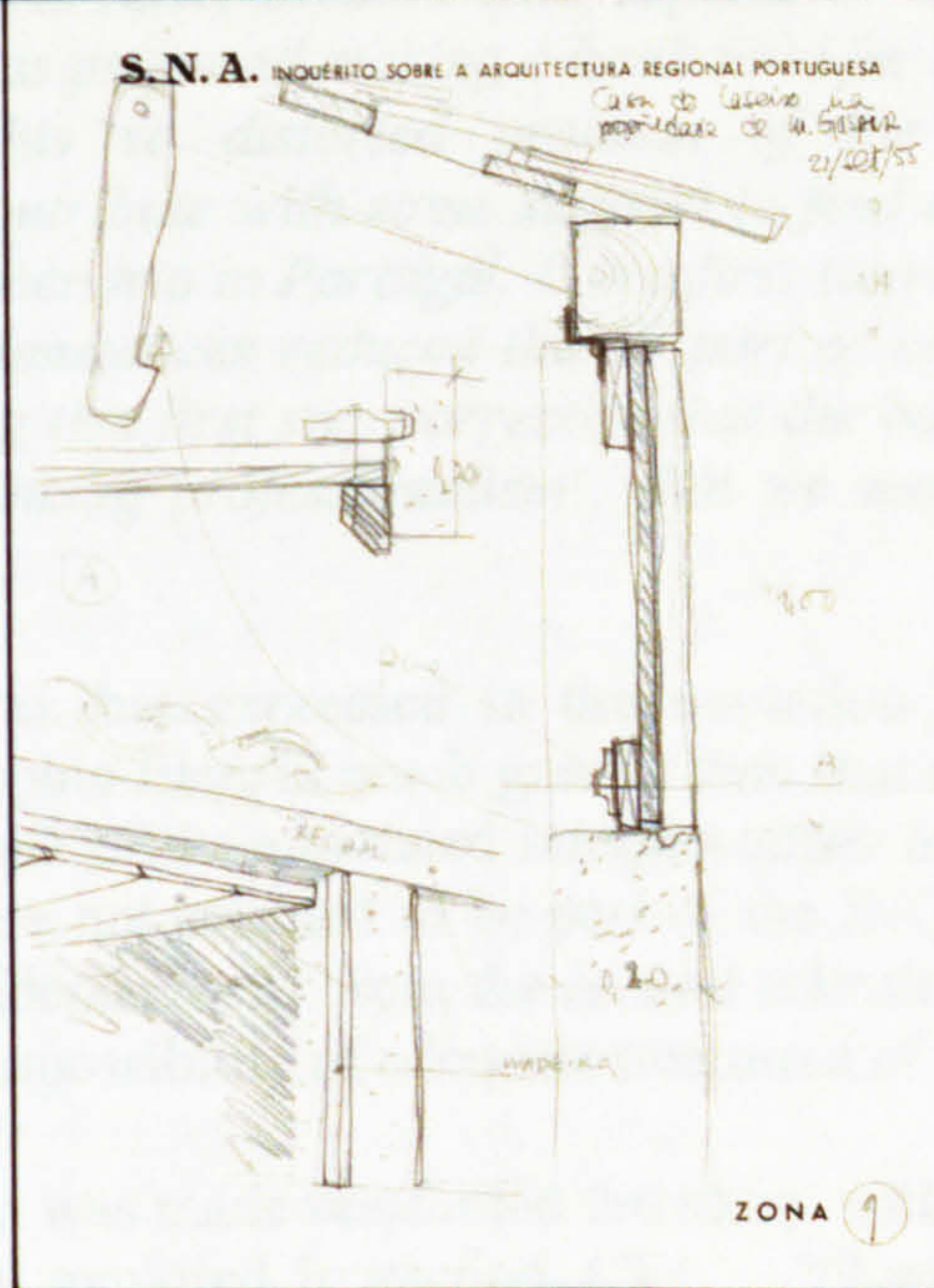
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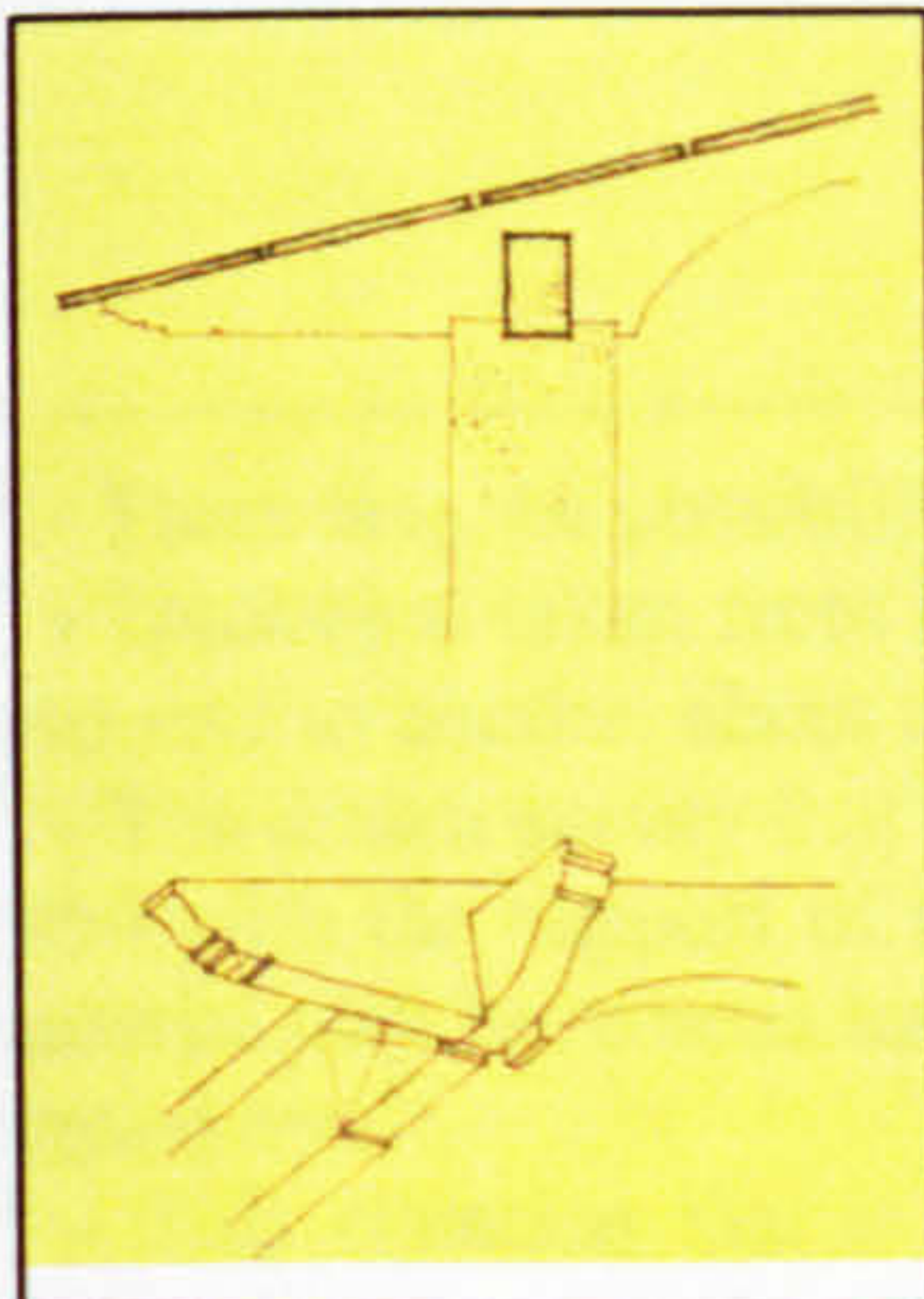
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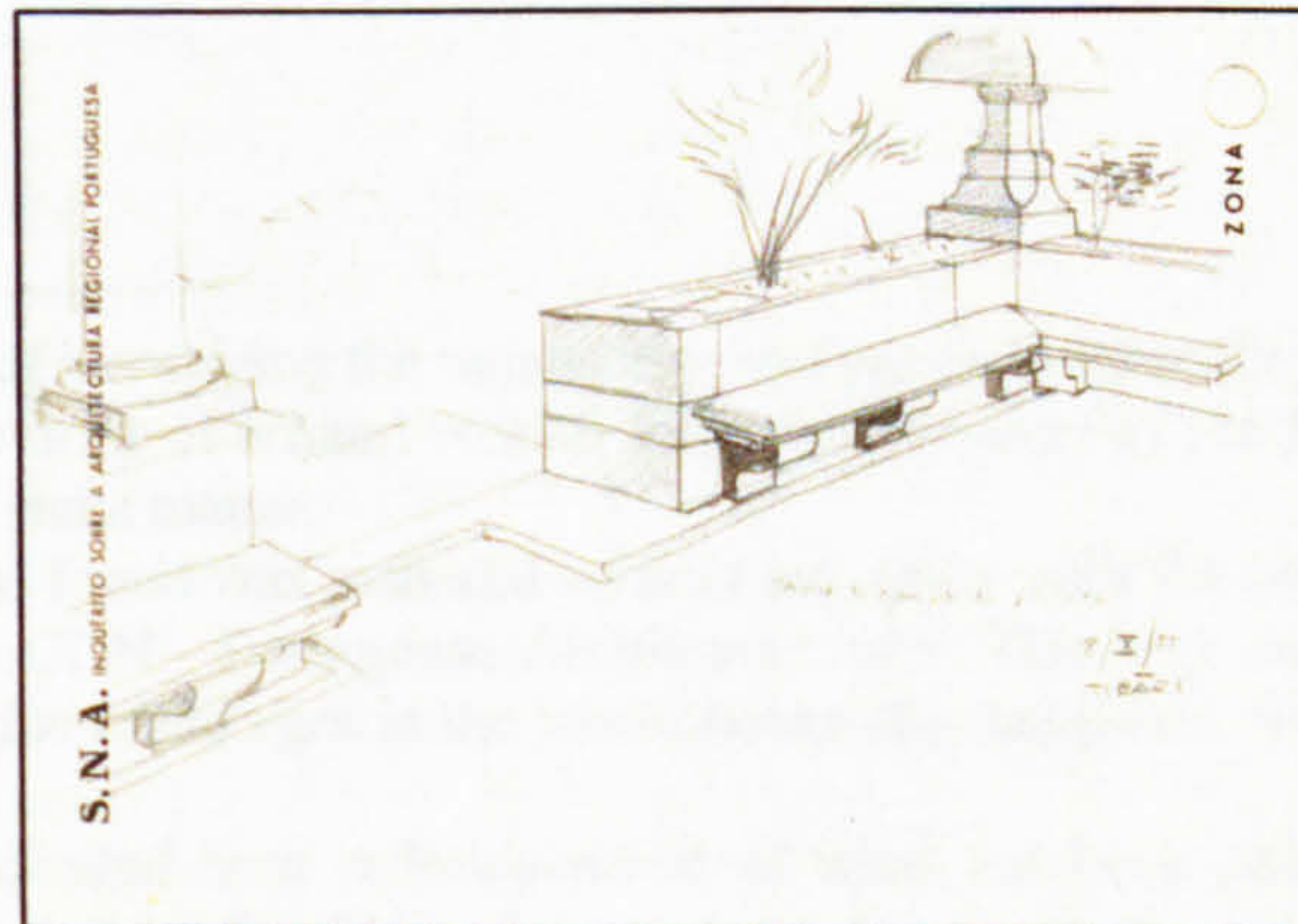
109

Plates: 106— Notes for a mill building; 107- detail of a corner in the vestibule of a manor, in Barcelos; 108- agricultural complex in Barcelos, place of Carreira; 109- detail of a window with a wood window; 110- detail of the structure that covers a grain storage loft in Oliveira de Frades, Souto de Lafões (Z3 Data Sheet 30); 111- terrace in the Convent of Tibães; 112- view of a window in a pension in Montemor-o-Velho.

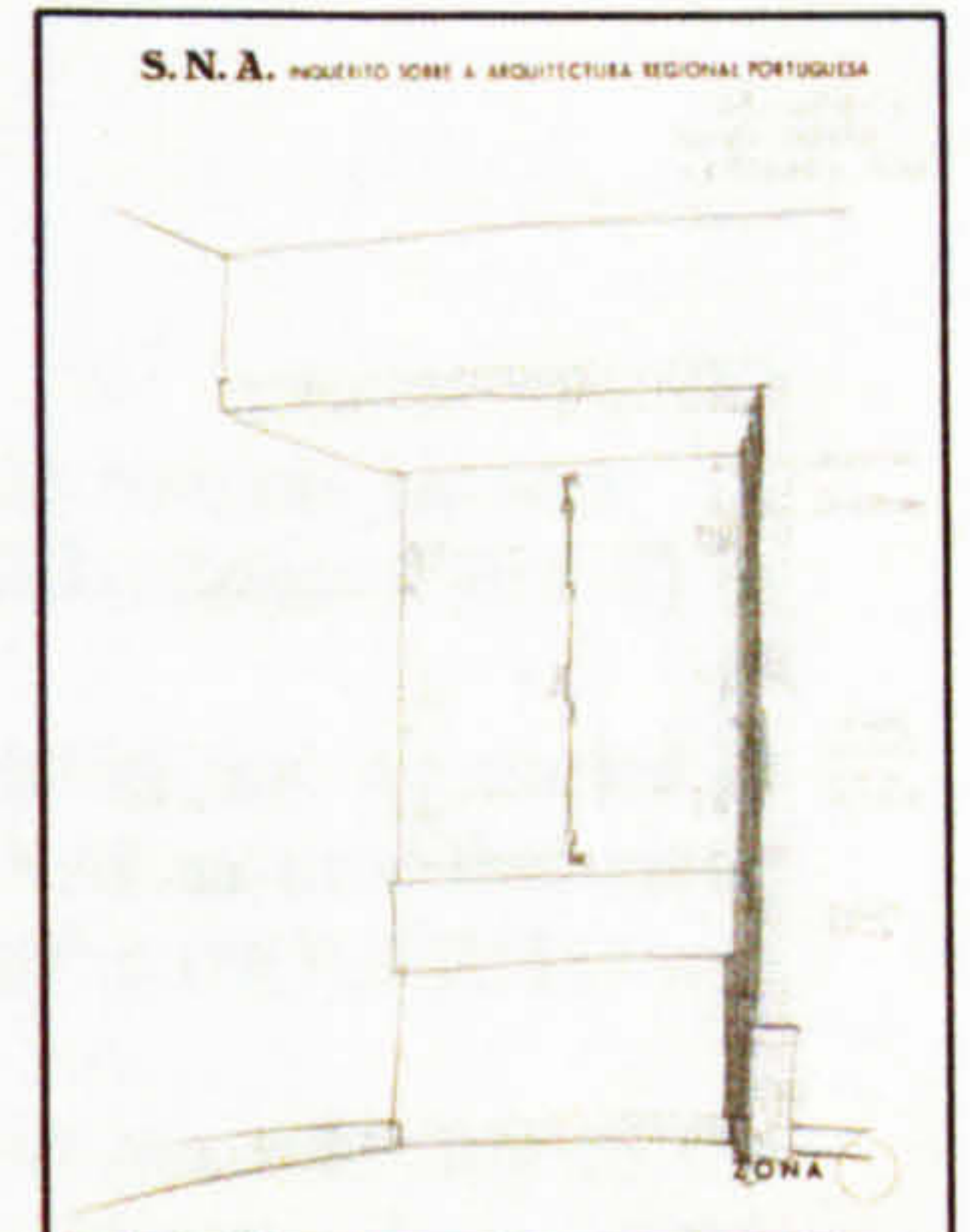
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111



112



Curiously enough, found in the texts of the remains of the INQUÉRITO is an outline of a letter, written by Keil do Amaral ⁷⁵ to the teams of the North, which, regardless of whether it was sent or not, reveals a misunderstanding between the teams of the North and of the South about how the work should be done, especially about the dimension and capacity of what they had to do it, in a way very different from the one that ended up being made.

This text is enlightening when it says: “Nobody here supposes, has supposed, or has induced to suppose, that in three months of data collection the matter would be through, or would take the INQUÉRITO to a closer and more intimate knowledge of the things that only years of stay and study in the areas may - with resources we may not even dream of having or coming to have, or even with experience none of us possess. The Direction of the Syndicate has proposed making a book (and for such a reason given us the task) of clarifying ‘this so distorted problem of the Portuguese regional architecture’ and tries to contribute with some support to find a solution for the poor and confused architectural scenario in Portugal. It is a first step of a huge task. So after the 3 months to which circumstances reduced the 1st part of our mission we are still convinced that we are taking this first step correctly; that the book may be a work ‘not of amateurism but of convincing professionalism’; that we may go a little beyond a beginners guide...” ⁷⁶

Another aspect consonant to that expressed in the quotation is that the number of registrations in the photographic files, is much greater than that mentioned in the book. Effectively one sees that some of the annotated samples either in photography or in the collection of drawings⁷⁷ were not selected to be part of the INQUÉRITO and that this circumstance was a fault, independently from the natural selection that happens in such situations, due to the clear impossibility of adequate treatment of all such material.⁷⁸

Therefore, the inventory that was made reinforced the ideas, which had been introduced from the published material explored in section 4.3.1. – “Summary Data Sheets and Zone Analysis” to complete in a more objective way some interpretations that are proposed, either in the scope of the characteristics of regional architecture, or about the influences that can be observed as being caused by the INQUÉRITO.

⁷⁵ - There was the possibility of identifying the manuscript by Francisco Pires Keil do Amaral, his son.

⁷⁶ - Quotation taken from the draft of a hand-written letter to the teams of the North (Zones 1 and 2) in response to another about the same matter.

⁷⁷ - The drawn survey that was found was gathered without any order until the inventory that we started in 1999 with the support of the CDN - Portuguese Architects Order. This way one may assume that some material may have been lost due to changes in the headquarters that happened since the INQUÉRITO was carried out.

⁷⁸ - This situation that is indicated here is independent of what has been pointed out referring to the number of constructions existing in the files of the survey, being greatly superior to the ones on the typological maps of the Zones, for there are places in which there are buildings that can not be classified in those categories.

4.3.3. – The INQUÉRITO focused on Zone 4

Direct observation of the samples referred to in the INQUÉRITO is justifiable in the sense of being able to give a determined reality, a certain dimension beyond that available from the documents. It would also allow the state the buildings to be evaluated, after nearly half a century, not only from this point of view, but also in terms of adjustment of the question being addressed (i.e. the cultural identity).

The observation undertaken was not, to reproduce the fieldwork the in same way as that carried out, for better or for worse, by the teams of the INQUÉRITO in the several zones. But, in order to make this work more significant, the issue of defining the Zone or Zones to be visited was considered, as it would be impossible to visit all of them due to the problem of time and lack of means. To this can be added the difficulty of locating the samples indicated, due to many of them having not been protected in terms of heritage preservation. It has to be added that the INQUÉRITO text is imprecise concerning the location of the buildings and that some places are not within the same administrative boundaries, after all this time.

Considering these factors, the identification of the zone where the fieldwork would be carried out was only undertaken after first analysing of the INQUÉRITO and of part of its remains. It was assumed that the zone elected should be capable of establishing the greatest number of remaining buildings. Zone 4 was the one that revealed itself most capable of such a role, and also for presenting a great variety of typologies synthesised on a typological map that documented the morphologic characteristics of each typology with the respective materials for construction. Therefore, it was the circumstance of this zone as a “bridge” between North and South, in morphological and constructive terms, independently of the geographic and landscape sub-division it includes, and besides that it shows some detail in the description of the construction. Taken together all these points determined its selection for the review of the original fieldwork.

Having established this criterion, the observation task that followed was prepared with the assistance of the county authorities⁷⁹ comprising by Zone 4, to whom summary files of the buildings were sent, asking for any additional information about them or similar ones.

From the contacted counties⁸⁰ only a little more than half of them replied (Plate 113), and not all of the information collected by the Technical Services departments had the

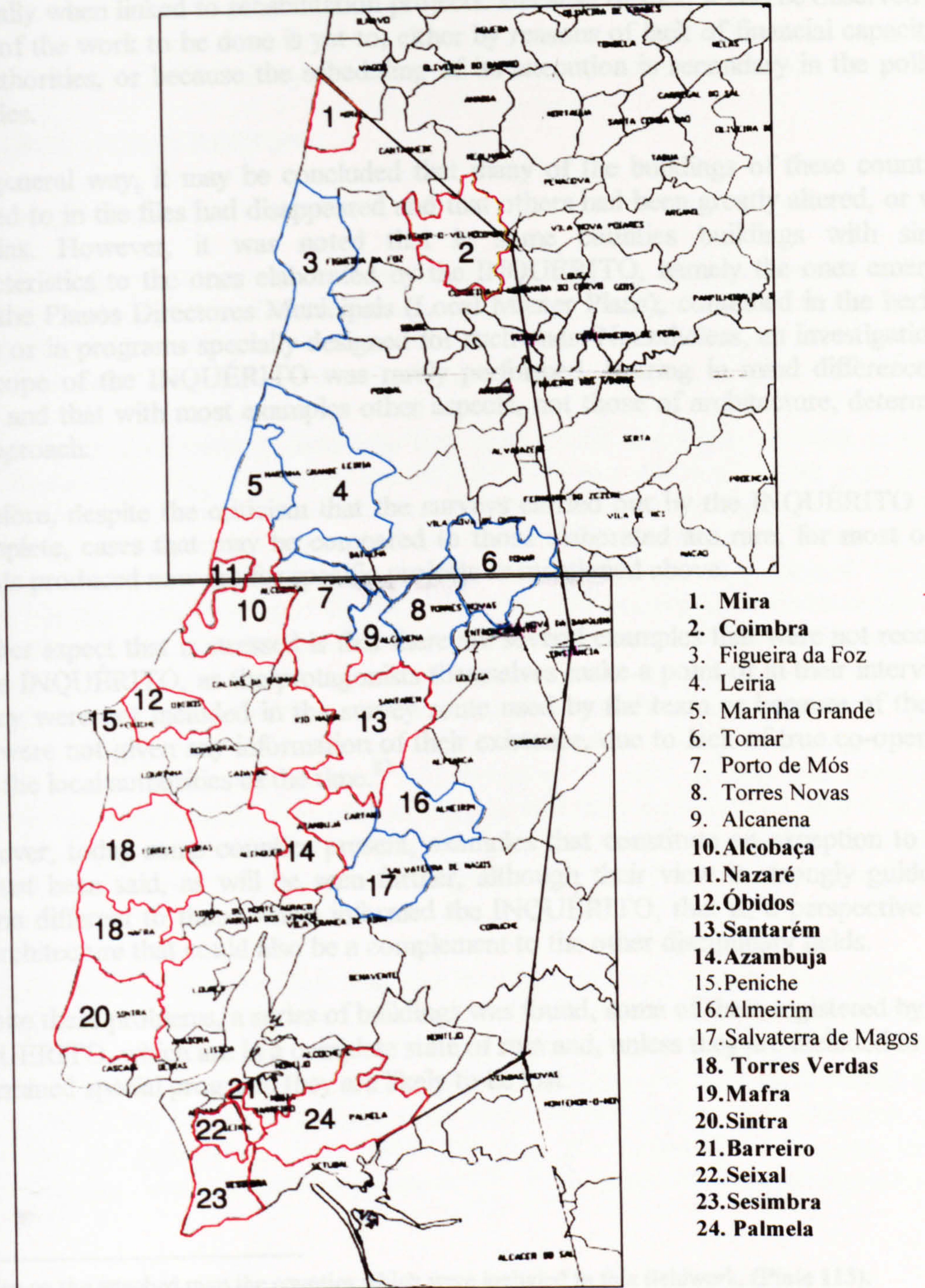
⁷⁹ - The first difficulty faced in requesting the authorities co-operation to seek the samples was to connect them to the respective counties. In fact, the identification to the county was not always present in the notes of Zone 4, as well as in the others, many times being referred by the place and civil parish. This circumstance led to additional work, which was not expeditious once the cartographic information available at the Centro de Documentação da Secretaria de Estado de Planeamento (Documentation Centre of the of Planning State Secretary) was not done to the level of places, unless in some lists that related the counties and the civil parish or the civil parish and the places, but separately.

The database existing at the Instituto Nacional de Estatístico (National Institute of Statistics), absurdly enough, is not open to the public even for academic reasons, unless the respective program is bought, which is costly. This problem was solved by the access granted us to the program REFTER by a banking institution eliminating the slow work of location that would be extended to all the other zones.

⁸⁰ The criterion for the selection of the counties within Zone 4 resulted directly from the examples that were found in the INQUÉRITO, located in the respective Summary Files.

Zona 4 - Contacted Counties

○ Counties Available (~ 60%)



same level and quality. Anyway, there was the opportunity of verifying that in the generality of the authorities contacted there was great sensibility for this problem, mainly through the heritage perspective, as part of the ecological, archaeological and ethnographic perspectives. This indicates a strong component reinforcing a search for an identity. However, the architectural approach carried out in the INQUÉRITO is still valid, being only surpassed when it deals with erudite or semi-erudite architecture, especially when linked to rehabilitation projects. Because of that, it can be observed that much of the work to be done is yet to, either by reasons of lack of financial capacity of the authorities, or because the scheduling of its execution is secondary in the political priorities.

In a general way, it may be concluded that many of the buildings of these counties⁸¹ referred to in the files had disappeared and that others had been greatly altered, or were in ruins. However, it was noted that in some counties buildings with similar characteristics to the ones elaborated by the INQUÉRITO, namely the ones emerging from the Planos Directores Municipais (Local Master Plans), contained in the heritage listing or in programs specially designed for such ends. Nonetheless, an investigation of the scope of the INQUÉRITO was rarely performed, bearing in mind differences of scale, and that with most examples other aspects, not those of architecture, determined the approach.

Therefore, despite the criticism that the surveys carried out by the INQUÉRITO were incomplete, cases that may be compared to those elaborated are rare, for most of the records produced now are for specific projects as mentioned above.

Another aspect that is stressed is that there are several examples that were not recorded by the INQUÉRITO, as the protagonists themselves make a point of in their interviews, as they were not included in the survey route used by the team or because of the fact they were not given any information of their existence, due to lack of true co-operation from the local authorities of the time.⁸²

However, today some counties present, examples that constitute an exception to what has just been said, as will be seen further, although their view is strongly guided by criteria different to those which informed the INQUÉRITO, that is, a perspective from the architecture that could also be a complement to the other disciplinary fields.

Despite these problems, a series of buildings was found, some of them registered by the INQUÉRITO, which are in a complete state of ruin and, unless they are included in a determined special program, they are likely to be lost.

⁸¹ - See on the attached map the counties which were included in this fieldwork. (Plate 113).

⁸² - In fact, it seems that all the effort performed in the localisation of the samples was carried out by the teams, contrary to what can be read in the D.L. n° 40 349 of October 19, 1955: *"The Government then is disposed to give all of its support and material aid in the terms of the present diploma to a careful task of investigation of the constructive dispositions patent in the architectural documents of all the existing periods in the diverse regions of our metropolitan territory, to be carried out by the National Syndicate of Architects, under the orientation of the Ministry of Public Works and with the co-operation of the national institutions capable of giving a helpful contribution for a better result of the undertaking."*

Finally, although a lot of information was given by the authorities it was not complete. What was available was integrated into the “Summary Data Sheets” broadening, in some cases, the existing information drawn from the INQUÉRITO documents and remains

Having made this introduction explaining the selection of Zone 4 and the data sources, a summary of notes taken in each county follows, chronology of the North to South sub-regions. The order did not always coincide with the dates of the visit to such places.

4.3.3.1 NORTHERN REGION

The county of Mira (1)

One of the first counties to be visited was Mira. The purpose was to see the “palheiros(haylofts)” (wood buildings over posts – Appendix II), whose typology, is also indicated in other areas, such as Tocha, Catanhede, the beaches of Vieira and Petrogão and at Qta do Alqueidão in Figueira da Foz.

The present number of such dwellings that were found, especially in Mira, is small, which is not surprising, for before the INQUÉRITO was made, attention was already being drawn to such circumstance in a report of 1948 by the Serviços de Urbanização (Urbanisation Services) in support of the Plano de Urbanização da Praia de Mira (Urbanisation Plan of Praia de Mira, 1949). The substitution of “palheiros” by brick houses⁸³ began a long time ago “*In 1948, out of the 417 existing constructions less than thirty were masonry... until 1956 their number was not enough to break the uniformity of the group; on Easter 1957 the cement constructions corresponded to a third...*” It has to be added that this modification was also justified in the report mentioned⁸⁴ saying that “*few dwellings may still be benevolently considered apt, therefore the urge for their gradual substitution...*” and it was still foreseen “*...that it was guaranteed the possibility of installations of general interest, particularly for tourism... that it is made viable ‘the progressive substitution of the dwellings, as much as possible, in the areas that still exist today.’*” Therefore, it is surprising that today it is still possible to find “palheiros”.

Another interesting aspect of this visit was the fact that it was possible to clarify⁸⁵ what was said in Zone 4, i.e.: “*in some settlements near Pinhal de Leiria the construction of wood houses or even the restoration of the existing ones was forbidden...*”⁸⁶ Effectively, this circumstance is confirmed in a very objective way when stating that it was “*...by means of the City Council of Mira (which) promoted ... the ruin of the settlement, by forbidding, from 1953 on, that the essential restoration for the preservation of the wood houses were made.*” “*...in the years between the legislative*

⁸³ - Brito, Raquel Soeiro. (1960). Palheiros de Mira: Formação e Declínio de um Agregado de Pescadores. Lisbon. (pg. 49).

⁸⁴ - Idem (pg. 91).

⁸⁵ - When asked these questions, Architect Nuno Teotónio Pereira in the interview included in the Appendix I, he declared that the quote was the result of having heard people talk about it (pg. ...)

⁸⁶ - Pereira et al op ct pg 120 (pg. 402).

prohibition of the restoration of the haylofts and the cession, in exchange of their areas, of areas to the North of the dune for the construction...”,⁸⁷ which naturally speeded up the degradation of the haylofts.

It is clear that the current political reality, promoted by the people’s interest, will not allow a repeat of such a history to happen again. However, the speculative interest and the incapacity to offer, alternatives in time, have not yet permitted better solutions for such cases. Because of this, at the same time that the Museu do Artesanato (craft museum) in Praia da Mira was created, which praised the “palheiros” (Plates 114 &115), and the houses that resulted from them, as the popular boarding house of the Praia do Petrogão ⁸⁸, the dunes of the coast are occupied, in a totally anarchic way, by illegal occupation. (Plates. 116 & 117). In fact, the Church that was built by the dunes, although being a careful project worth praising in other places, is inadequate for that place. (Plates 118 &119)

At the beach of Tocha, in Catanhede (Plates 120 &121), can also be seen recent interventions that appear more orderly and one feels that there exists another sensibility for questions of environmental context when some real estate projects are constrained to certain typologies and material. However, the models used continue to present the same “sins” that were shown in the “casa portuguesa”. (Plates 122 & 123))

The County of Coimbra (2)

At Beira Baixa, the contact with the city of Coimbra, made through the authority was not productive. Little information about the constructions in mud was made available. It was notably inferior to that of the INQUÉRITO. Also, no help for the location of the samples registered in the summary files was obtained.

The County of Alcobaça (10)

In Alcobaça, at Estremadura Setentrional (Northern Estremadura), through the assistance of the Serviços de Património (Heritage Services), it was possible to verify the interest this matter in terms of the county’s intervention. Several lime ovens in Pinhal de Leiria were located, which at the time they were active, in a row of 330 feet could be counted in tens, similar to those indicated in the Summary Files.

These old ovens used pine leaves and natural waste of logging for fuel, as well as use of the nature of the sandy soil, to facilitate the approach to its chimneys. This situation of semi-industrial production is obsolete, de-activated today due to the construction of a lime factory in the same area.

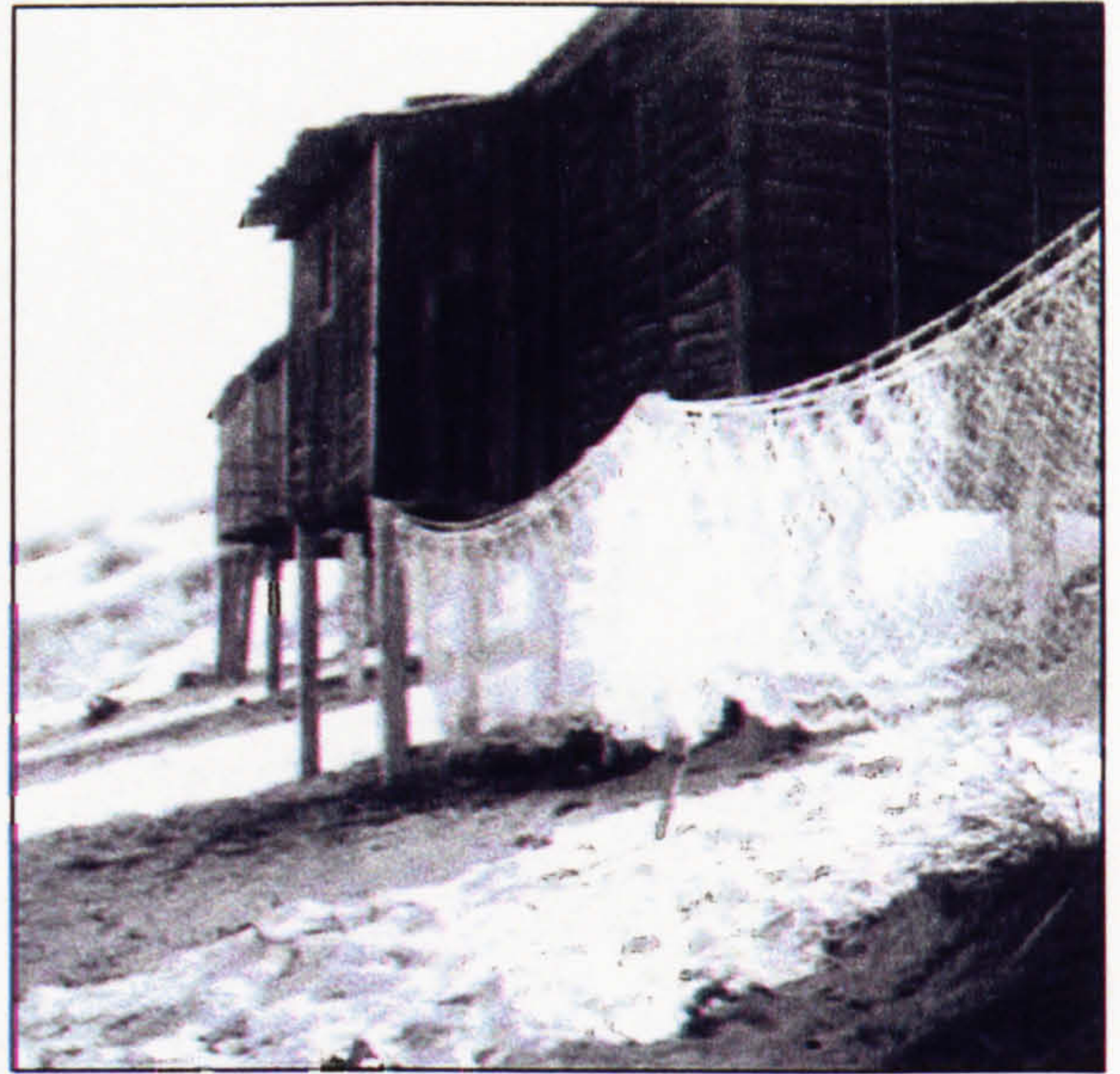
At the village of Cassias de Sta. Teresa an operation of settlement recovery took place, with the support of the County. This keeps the formal structure of the group, while in Ataija de Cima, it was tried to proceed with the rehabilitation of the village houses through the stimulation of the rural tourism, many who live in Alcobaça want a second

⁸⁷ - Brito, Raquel Soeiro op. ct. (pgs 92 e 95)

⁸⁸- See Appendix II - Z 4 Files nº 100



114



115



116



117

Plates: 114 & 115– “Palheiros” of Tocha, Catanhede: general view and house on piles (Z4 Data Sheet 2); 116 & 117- two views of the dunes in Mira; 118 & 119- Church in the dunes: church main entrance and panoramic view.

The presented images shows now the dune in Mira were subdued because of disorganized occupation of brick houses, contrasting with the image of the “palheiros” and the fit in the landscape that these once offered.

In the Church case, in spite of the fact that its construction can be considered in an isolate way as an architectural object, its placement is very contestable.

118



119





120



121

Plates 120 & 121– Two perspectives of a set of wooden houses in Praia da Mira; 122 & 123 enterprise of tourism near Praia da Tocha in Catanhede.

In Praia da Mira, the set of habitations that Plates 120 & 121 refer to, present a morphology and a constructive detail that follows very closely the constructive tradition of the region and, in spite of could be accused of “pastiche”, it shows a remarkable harmony with the place.

On the other hand, the enterprise of tourism in Praia da Tocha (Plates 122 & 123), which tries to follow the same model with some changes, does not achieve the identical result, not only by the lack of scale of the construction relative to its archetype, but also by the alteration of the constructive processes and reduction in the referred archetype.

122



123



house. At the same time, the continuation of the use of traditional building techniques is stimulated, even for new houses, which brings not only the revitalisation of the old crafts, but also motivates the formation of a new labour force in the “art” of making random stone masonry, “pedra curraleira”.

It was in this village, in Atafija Cima, where the character of the region and its old rural environment was less altered in favour of “progress” that one can see how the issue of the identity of the places and of their architecture may be carried off successfully without making use of folk propaganda or of a so-called “erudite” architecture, which is totally out of context. (Fig.s 124/127)

Vale de Paredes is a small rural group, at the coast, that grew next to a stream. In this relatively recent settlement, where the so-called illegal building is present, one is very surprised by the recent construction because they respect the environment, morphology and local techniques, resulting in the creation of interesting places where water is always present. Here, too, the Technical Service of the County of Alcobaça intends to take an active part in the development of the place and prevent its eventual degeneration. (Plates 128/130)

Another place whose structure is essentially well preserved is Aljubarrota. In effect, in this settlement one may notice a more popular nucleus whose organic growth offers interesting places and alleys and an involving area where manor houses are located, and where the influence of urban architecture can be seen, at the windowsill and at the porch verandas fashioned like the ones from Beira. In this place, there is also a church, which, as in many others mentioned in the INQUÉRITO, deserves a more detailed study. (Plates 131/133)

This church, like a series of other vernacular constructions, semi-erudite or erudite, which are not referred to in this County of Zone 4, should also be the object of analysis. This reinforces the recognised gaps in the survey and the perspective of the INQUÉRITO, as has been stressed previously. It is worth noting, as an example, two notable buildings that should be studied and be the object of rehabilitation, the agricultural group from the XVII - XVIII centuries “Casa do Monge Lagareiro” and the “Chapel of S. João Baptista de Olheiros” with dates of the XVII and XVIII centuries. (Plates 134&135)

The County of Nazaré (11)

The authority of Nazaré did not have, at the time of the visit in 1997, the technical services concerned with vernacular architecture and its protection, except for the most immediate aspects related to tourism. In terms of heritage, it presented a current inventory of buildings of higher architectural value, which is part of the tourism plan of the region.

The Fonte da Vila, located by the road to Pedreneira and Alcobaça which incidentally is not indicated in the INQUÉRITO, although several annotations of the same kind may be



124

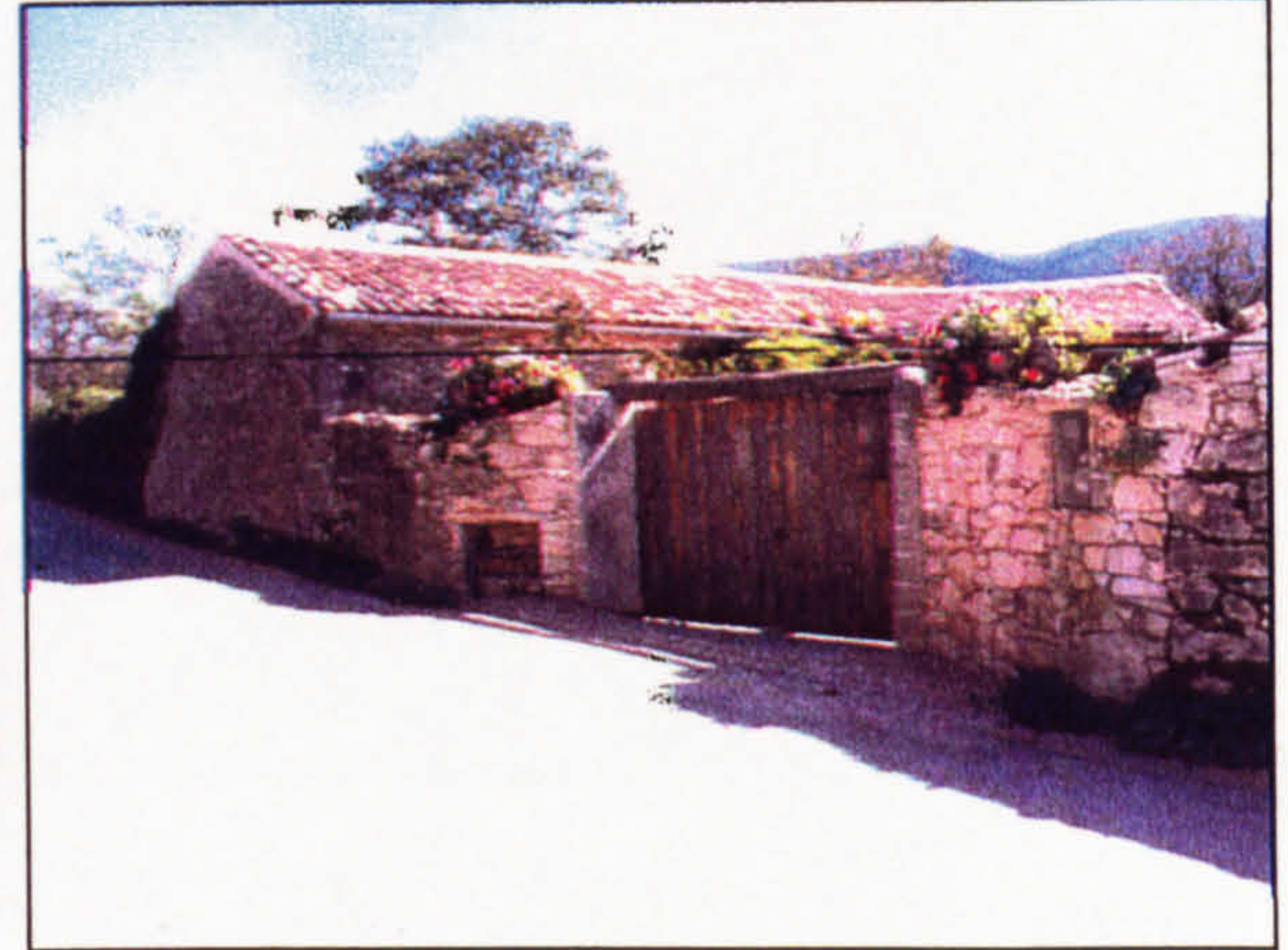


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127



126



Plates 124, 125, 126, and 127 - House of the rural worker in Ataija de Cima; vacation houses, from the rehabilitation of the rural houses and/or construction of new houses using morphology and constructive techniques of the region; Plates 128, 129 and 130 - Houses in Vale de Paredes.

The images that are reproduced from Ataija de Cima evidence that the utilization not only of the constructive processes, but also of the local traditional typologies, can maintain the identity of the places without undermining the quality of the new buildings

In Vale de Paredes, there is also a respect for the conditions of the place and for the utilization of methods of construction identical to the ones that exist - in spite of the fact that in some cases they can slither back to the kind of "Portuguese house" - offering in the set a profile that maintains itself in sympathy with the place.

128

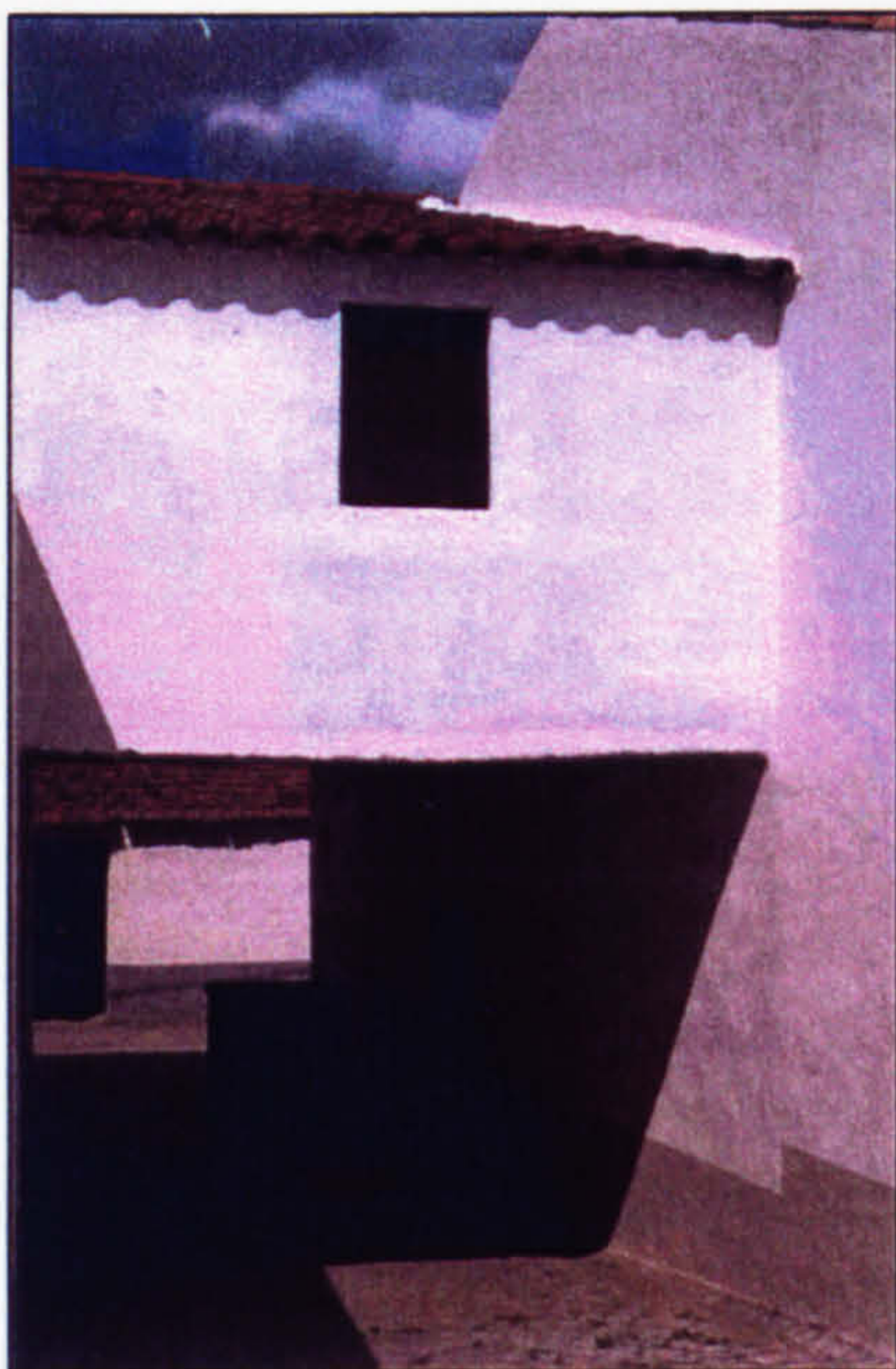


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Plates: 131 & 132– Two views of the popular nucleus; 133- a manor in Aljubarrota; 134 agricultural house in ruins from Monge Lagareiro; 135- chapel of S. João Baptista de Olheiros.

The nucleus of houses of rural workers in Aljubarrota was the object of a good rehabilitation by the city; care was taken not to alter the structure of the settlement, not even ceding access to the automobile.

In spite of the interest that the Services of the authorities of this city dedicated to heritage, similar samples to the Casa do Monte Lagareiro still can be found in a advanced ruinous condition and the chapel referred also needs urgent rehabilitation.

133



134



135



found in the remains, is indicated in the tourist guide of Nazaré, constituting an interesting specimen of popular taste. This kind of vernacular architecture waits for a survey at the level of the Country.⁸⁹ (Plates 136/138)

Naive work, accentuated by successive works of maintenance, so one does not know if the yellow that now covers the frames of the arches, the tanks and the contour of the tanks is the original colour, reflects a certain mannerist contamination. However, it is mainly the skin formed by consecutive painting which softens the form, which gives it a naive charm, so intensely characteristic of some of the vernacular interventions. Compare it with the specimen taken from Óbidos (Z4 Data Sheet 44A & Plate 145A). Curiously enough, this fountain does not have water being left open, which is absurd, since it is called the “Fonte da Vila” (Fountain of the Villa).

Because there was no support from the county in the identification of the samples, which were sought in a more or less random journey, an intervention in the field of vernacular architecture was found at the Freguesia de Valado de Frades. This agricultural property is called Quinta do Pinheiro and its construction are thought to be before to 1712⁹⁰. It has been subjected to restoration work with the aim of transforming the existing facilities as an ecological farm capable of use as an hotel appropriate to such kind of agricultural activity. (Plates 139/141)

The work in progress is limited to restoring the existing and creating a discrete body for the bedrooms. For that purpose a careful survey had been made. The architecture of the whole, which could not be immediately called vernacular because of its dimension, could not qualify as a manor either. However, the simplicity of the volume of the construction, the absence of any ornament even at a detail level and the functional sense of the facilities, attribute to them a real rural and vernacular character, not to mention the building techniques used..

The locale of the farm is special for it is in a micro region of elevated water level, which by the characteristics of the soil, gentle weather and tree planting, gives the place a touch of an oasis. This environment is even more accentuated by a brook, with a variable body of 10 to 16 feet and a flow of 180 m³ in the Summer⁹¹, which crosses the houses powering a mill. When all of these peculiarities which characterise this farm and its constructions are added to the exceptional mill engine, it integrates as a group similar to that implanted in the area of silting-up⁹² of the old Lagoa de Pereiras.

This case of particular interest was discovered by accident, to demonstrate once again that the survey from the INQUÉRITO, despite its quality and quantity, left a lot of material out, certainly due to the limitations it was subjected to.

⁸⁹ - There are several monographs about this matter, of which the work carried out at the Museu do Concelho de Mafra – classified at the “Carta do Património do Concelho de Mafra”, called “Fontes, Chafarizes e Bicas”, by Maria do Carmo Vilar – is an example, but there is no work that makes a reading at the national level of this matter.

⁹⁰ - Enquadramento Histórico, by Pedro Penteado, appendix to the descriptive memory of the project (1997) of rehabilitation and expansion of the facilities of the farm “Hotel Rural da Quinta do Pinheiro” by Rogério Franco.

⁹¹ - op. ct. - Memória Descritiva (pg. 1).

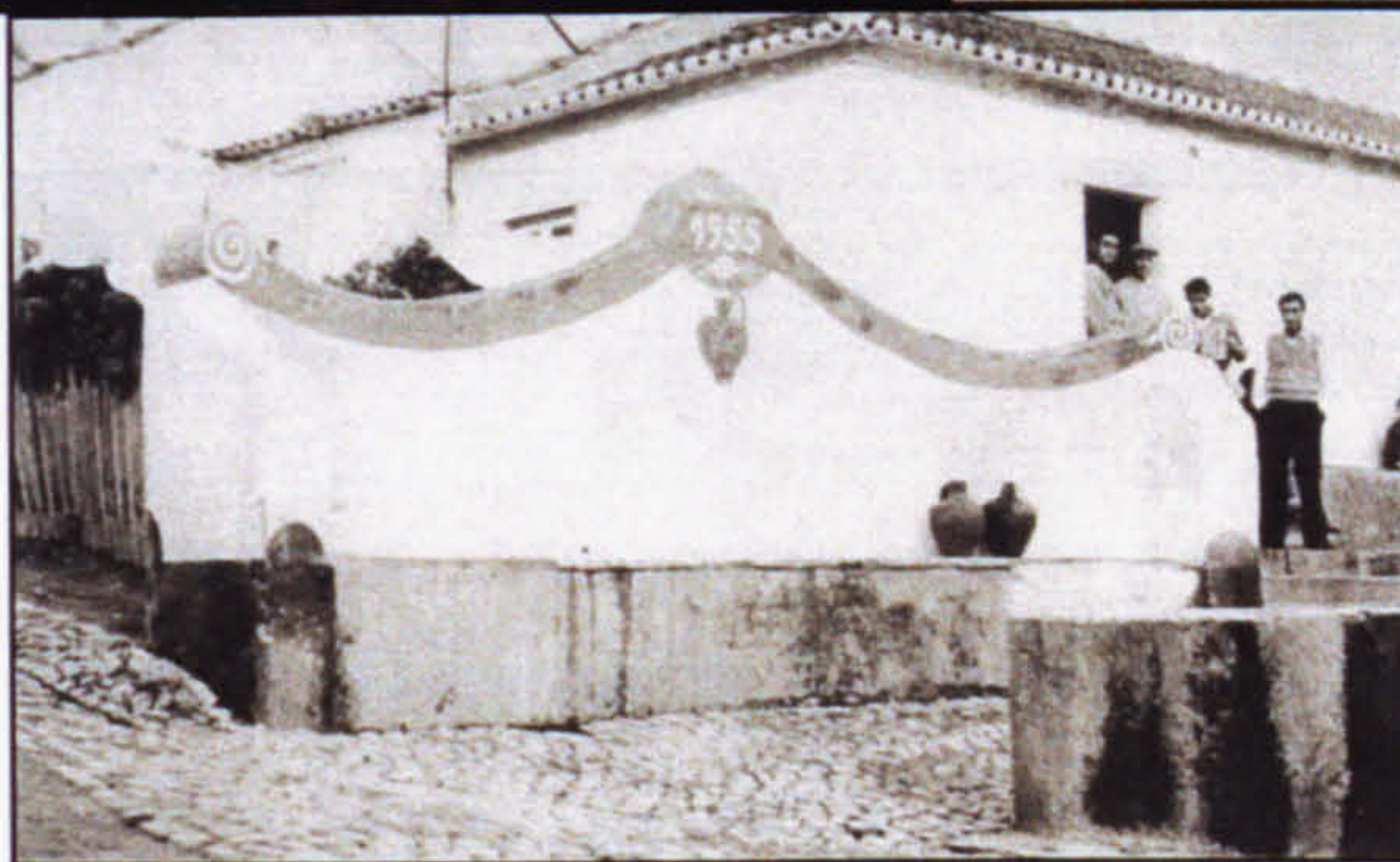
⁹² - op. ct. - Enquadramento Histórico (pg. 1).



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137



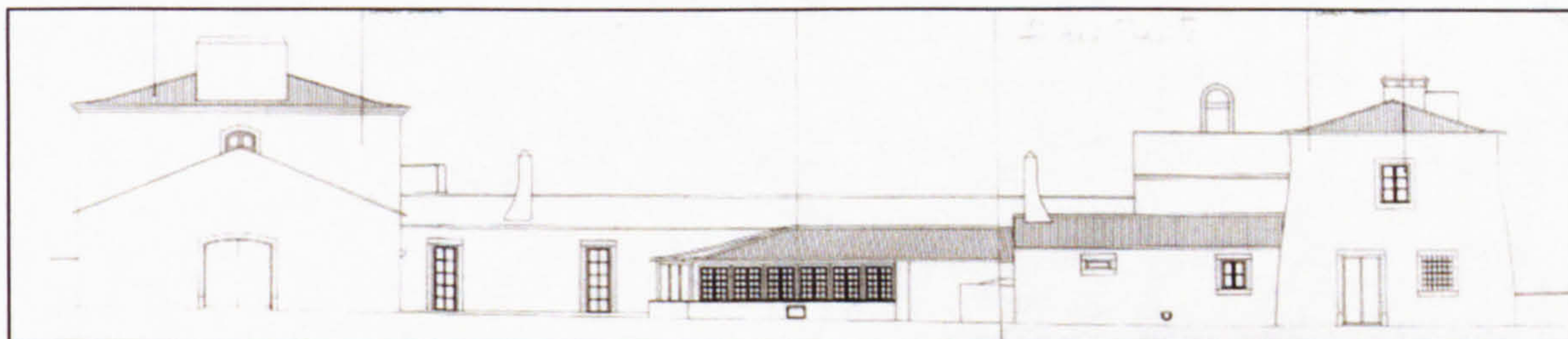
138

Plates: 136– Fountain of the Vila, in the National Highway in the entrance of Nazaré; 137- fountain in Veiros, Estremoz, referred in the remains file cards of Zone 3; 138- fountain illustrated in Zone 4 of the Inquérito, in Zambujal.

All over the country this kind of building, highly symbolic and because of that of great cultural significance for the comprehension of the identity aspects, is waiting for the elaboration of a monographic study, although it was connected to a work of this nature in the city of Mafra.

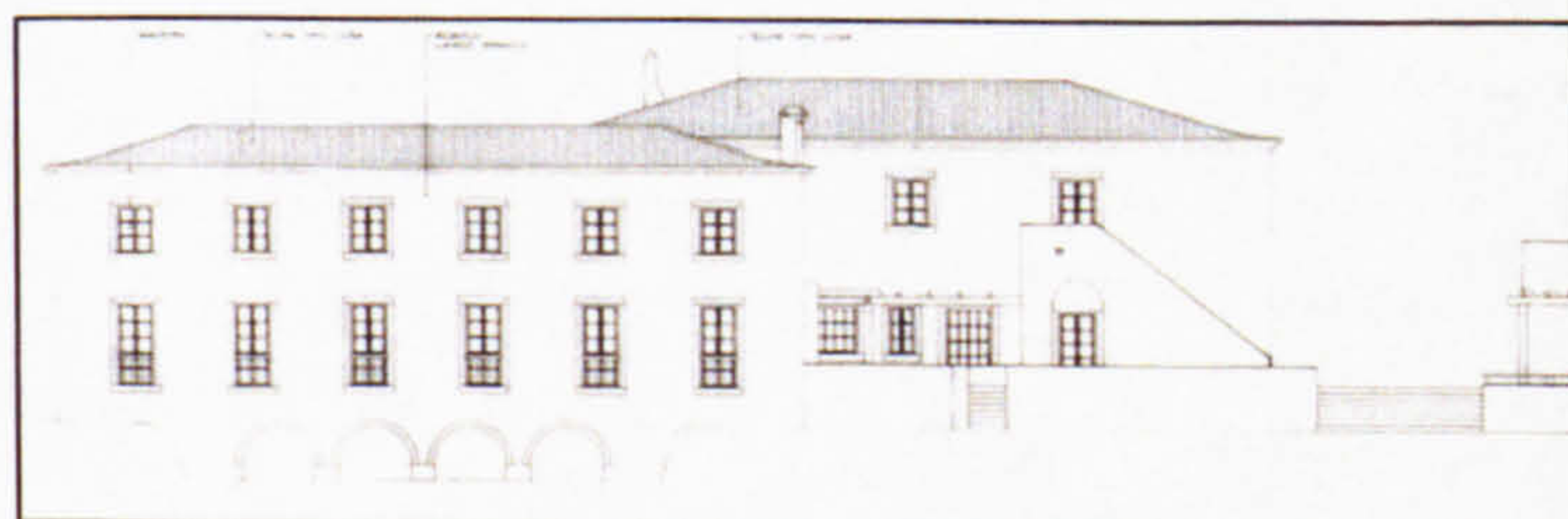
Plates 139 & 140– South and West facades of the restoration project of Q.ta do Pinheiro, in the city of Nazaré; 141- image of the riverbed of the stream, that was used to power the mill of the farm.

139



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141



The County of Óbidos (12)

The village of Óbidos is indicated in INQUÉRITO because is a good example of urban occupation in the mountainous places and because it includes of one of the many semi-erudite buildings indicated not only in this zone but in all the others, uniquely through two annotated photographs.⁹³ This aspect will add to the bulk of examples that make it clear that there was no treatment of urban aspects in the INQUÉRITO. This shows the difficulty that there was for the teams constantly confronted with so many appealing examples, without registering them with, at least, a simple photographic note.

In fact, the village of Óbidos is one of those settlements that offers an attraction which may be said to be magical, for its urban and architectural context, be it the monumental architecture or the accompanying one, expresses the history of the place. In reality, this medieval walled settlement, with its castle, is linked to the history of the Country since the time of its foundation⁹⁴. Many heroic and dramatic episodes linked to Portugal as an independent nation happened there, even during the Spanish occupation, which invite interpretation through the castle and its wall, the alleys, the squares, the stairs, the crosses, the several singular buildings and the group of houses that agglutinate everything and give “soul” to the place.

Because of this the difficulty in summarising the characteristics of this Burg in the INQUÉRITO, even dealing with only the popular houses, some of them reconstructed after the earthquake of 1755, in Rua Nova, in places once occupied by the “Moors” and then by the “Jews”, with frail images, such as the ones we have referred to. (Plates. 142/144)

The Technical Services Department in this county had difficulty in providing a summary of the information within the scope of this search, even within the area of village. It has only been possible to make a photographic record of those aspects that caused the greatest impact, the identical impression that moved the authors of the INQUERITO: that is the power of the settlement’s landscape as well as images of the absurd interventions recently made within the village. The latter have been permitted without proper control by the authorities. (Plates 145)

The Santarém County (13)

In 1998, when the support of the City Council of Santarém was requested and the city was visited, there was a huge mobilisation in the Technical Services, due to the candidacy of the city for World Heritage Classification. So, a very large quantity of information about the city was available, mainly about its history, its urban monuments and the typologies of

⁹³ - The sparse information related Obidos is an evident fault in this domain, despite the manifest aspiration in the text of Zone 4 to analysis aspects as settlements are organised, namely in the case of those located at the elevations of the coast.

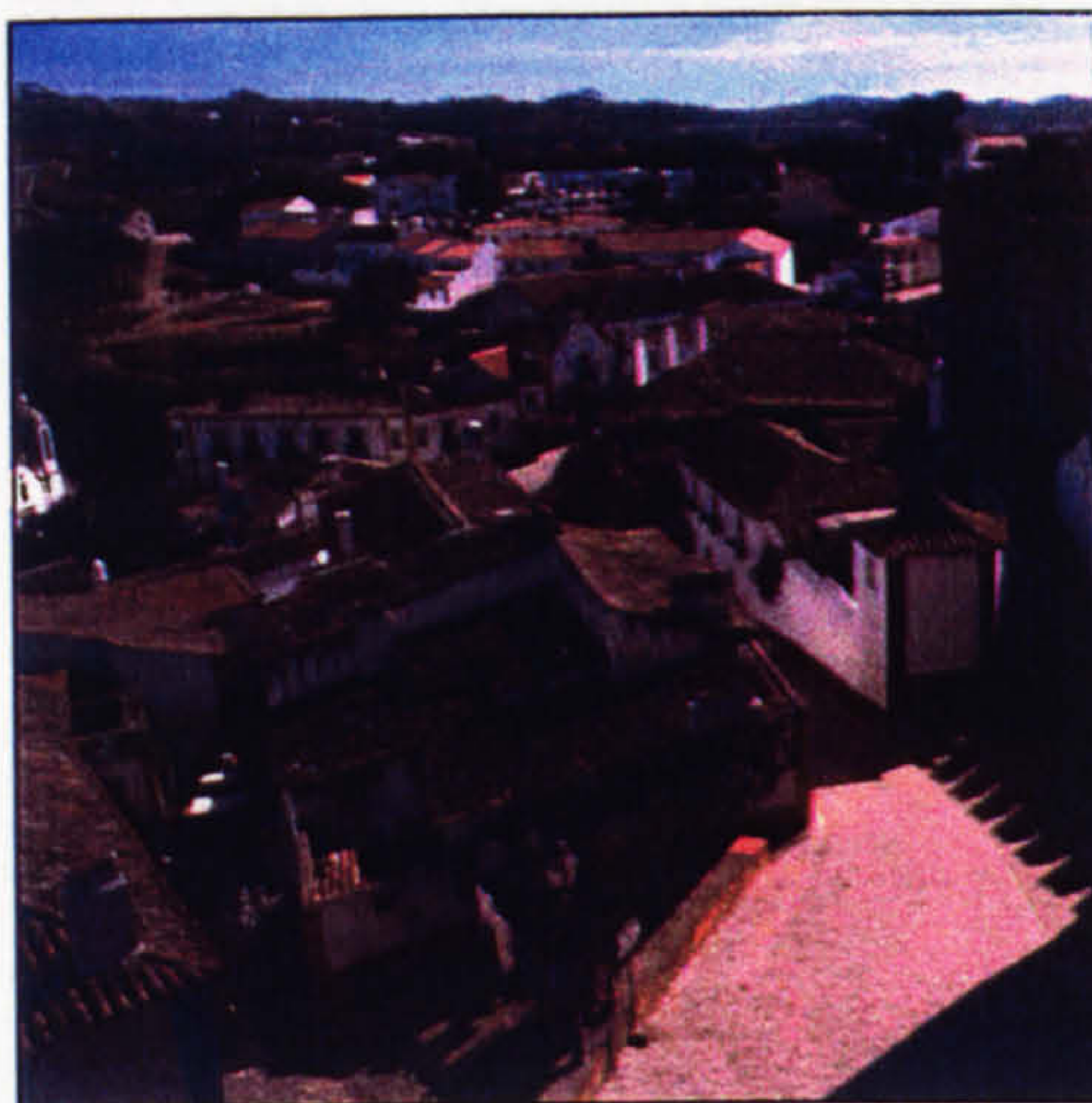
⁹⁴ - D. Afonso Henriques, conquers Óbidos from the Moors in 1148, allowing the defeated moor population to remain in the village in an area later called «mouraria» (moor zone).



142



143



144

Plates 142– Image collected by the Inquérito in Óbidos; Plates. 143 e 144 – Views of the town; Plate 145 – Example of illegal work done in the central zone of Óbidos.

It is important to emphasize that the historical set with these characteristics, classified heritage, could have had interventions in which there was no care to respect the context of the place.

145



145A



buildings in the publication “Santarém Cidade do Mundo” (Santarém, City of the World), whose objective was the basis of the intended classification. This material undoubtedly constitutes an important monograph on the city, especially about aspects of the monumental architecture, urban structure and the current architecture present in the city. Therefore, there was information mainly of an urban character.

However, in relation to the perspective of analysis of the samples mentioned in the INQUÉRITO there was little, with the exception of the generic list attached to the publication mentioned before “Imóveis de Interesse Classificados da Cidade e do Concelho de Santarém”. On the other hand, the support that might be expected from the county, from the technical and cultural services, was not available due to the work they were engaged in, so despite the existence of answers to the demand made, there was no further enlightenment that would add anything to the information in the INQUÉRITO⁹⁵

The Azambuja County (14)

Still in Ribatejo, at the county of Azambuja, there was the possibility of verifying that the existing information related to vernacular architecture had evolved little from that identified by the INQUÉRITO. The technical services of the authority did not have the possibility of pouring over the issue, even though, as in almost all contacted authorities, there was the disposition to assist. However, samples not indicated in the INQUÉRITO were identified, which renews the observations that were made, especially about the “extensive” characteristic of the INQUÉRITO. If one of them had been properly preserved it would have an importance similar to the one of N^a Senhora do Cabo, in Sesimbra (Z4 Data Sheet 36 & Plates 171 up to 174) . It is a hexagonal square in Manique⁹⁶ do Intendente, open in a radial pattern at the corners and that is supposed to be from the XVII century. It is presently greatly defiled, although some of its greatness and weight in organisation of the settlement can still be appreciated. (Plates 146/149)

Another building not mentioned by the INQUÉRITO is a manor house from the XVIII Century at the county square, which shows an axial composition, in which the windows located at the corners give it considerable greatness. This house could be included in the set of manors and other buildings that should deserve a treatment at regional level, that the INQUÉRITO didn't have or make the opportunity to explore. (Plates 150&151) This could be included the group of set of other buildings that should have treatment but the INQUÉRITO did not have the opportunity to do so.

⁹⁵ - In 2000, the decision of the ICOMOS related to this candidacy for World Heritage was not favourable, a new review has been set for the year of 2001.

⁹⁶ - Diogo Inácio Pina Manique responsible for the organisation of a political police at the reign of D^a Maria I

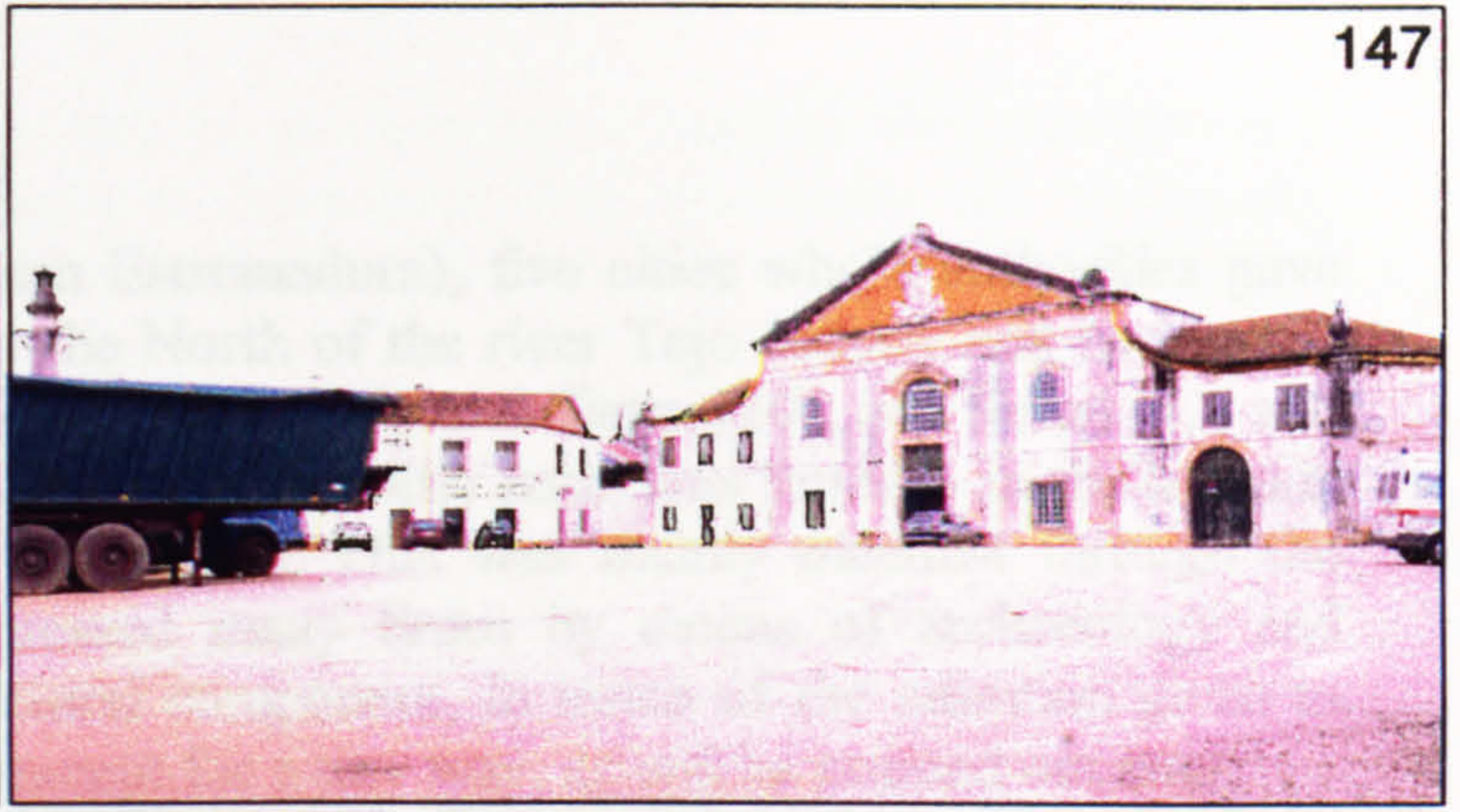


Plate 146 – Plan of the Manique do Intendente Square; Plates 147, 148 & 149 – Views of the interior of the square and from one of the radial roads.

This square, not only because of its line, but also by the shape that it seems to be linked to, would deserve a deep monographic study or, at least, an approach like that done in the Sanctuary of N^a Senhora do Cabo, nevertheless, no reference is verified in the Inquérito.

Plates – 150 & 151 – House as big as a palace in Azambuja.



4.3.3.2 SOUTHERN REGION

At Estremadura Meridional (Southern Estremadura), five cities whose authorities gave their support were visited. Three to the North of the river Tejo estuary and two to the South, respectively, Torres Vedras (18), Mafra (19) and Sintra (20), and Seixal (22) and Barreiro (21). In all of them the interest in the identity issue was found, - in the terms in which this matter was treated in Chapter 2. This was mainly manifest through the importance given to heritage, expressed many times by means of archaeology and ethnography. However, the architectural component, in terms of the attention given to vernacular architecture was absent, except for a tiny way, as will be pointed out later.

The County of Torres Vedras (18)

It was in the county of Torres Vedras that a more objective answer to the identification of the buildings in "Summary Data Sheets" was obtained and the exact location of the samples having been furnished by the county. This situation resulted from the fact that the county had initiated a survey of the built heritage in the city⁹⁷ and has an office for the active rehabilitation of the historical city centre.

The work performed by the authority in this domain may be evaluated through files produced by each of its services where the information about the heritage in question was registered. It is worth noticing that none presents a drawn sketch, although the amount of information that can be found there.

In effect, in the case of the office that is in charge of the rehabilitation of the Historical Centre, one may notice that the work of analysis is mostly descriptive, with a great concern, on a written level, of being thorough about the particularities of each building, even to the point, as in the case of the sample sent, of having the reference for its inclusion in the INQUÉRITO (Plates 152/154). The ultimate objective being a guide for rehabilitation. In this way, one is in the presence of a research unit with operational purposes, whose main gap is the absence of any drawn component, even if it is alleged that this work is to be carried out later. It is known that even with careful photographic notes, without drawings and working details, works of renewals often eliminate the characteristics of the buildings, dimming their morphological power and nullifying aspects of their identity.

In the case of the inventory of the built heritage, since it refers to the whole county, without a clear policy in relation to its objectives, and although integrated in the master plan, the registration is made more simply in terms of : locality, type of building, use, propriety and known constraints. In addition, in this aspect, it contains an element that systematically escaped the INQUÉRITO, that is, the dating of the surveyed samples, a situation which curiously is also a gap in the analysis in the files relating to the Historical Centre. However, the question of the vernacular architecture also appears as one of the cultural themes focused on the annual magazine from the City Council of Torres Vedras,

⁹⁷ - Inventário – Património Arquitectónico Edificado – Concelho de Torres Vedras” and files from the GTL

“Torres Cultural”, mainly because it has an architectural approach. For example in a brief article⁹⁸ of that magazine attempts to characterise two typologies that are usually found in the county, the type “saloia” house and the one of the Ribatejo type. (Plates.155&155A)

These typologies end up repeating some of those, which in “Zone 4” better are characterised on their typological map, confirming the transitional character of the Zone where the county is located. One may also notice that the typology here called “saloia”⁹⁹, despite the similarities with the house of the northern region of Lisbon especially around Sintra (Z. 4 – DataSheet n° 7), also presents some similarities to constructions in Beira Baixa (Z. 3 – Data Sheets n° 28A) and Alto Alentejo (Z. 5 – Data sheet n° 6), especially in urban settlements. Other similarities can also be seen in the houses called “ribatejanas” (of Ribatejo region) (Z.4 Sheet n° 17) with the ones in Zone 6, in the sub-region Depressão do Sado (Low Land of River Sado, Z.6-Sheet n° 18) where walls are made of mud instead of stone used in the previous areas, developed with a rectangular plan and a roof of two slopes. (Plates 156/159)

.The County of Mafra (19)

Mafra, is where one of the most interesting samples indicated in the INQUÉRITO is located¹⁰⁰. With a genuinely popular plan, this group of collective dwellings for agricultural workers, known as “Casa dos Ilhéus” (Plate 85), appears in the Inventory of the City Heritage, not as a Classified Estate, but under “Outros Valores Patrimoniais”(Other Heritage Goods).¹⁰¹. This situation is to be stressed as a great energy about the question of vernacular architecture and the heritage was found in the Cultural Services of this authority, where the “Boletim Cultural” (Cultural Bulletin) of the City Council of Mafra was being prepared (the publication constantly includes articles of such nature).. Without diminishing the work carried out by the authority, but to underline how vernacular architecture, even when dealing with samples of recognised quality, in Services which are charged with the treatment of issues of this nature, does not go beyond the classification of “Outros Valores Patrimoniais”(Other Heritage Goods).¹⁰² The Building, located at Picanceira, Q.ta dos Machados or at Picanceira, Freguesia de S.to Isidoro, represents a rare example of vernacular architecture of the “social dwelling”, (Z.4- Sheet n° 35)

⁹⁸ - Esteves, José Vasques. (1992). A Uniformidade Versus Identidade. CMTV. Nº5 Torres Cultural. Torres Vedras (pg. 12 to 19).

⁹⁹ - This question of the rustic house is developed by Fernandes: Fernandes, José Manuel. (1993). A Arquitectura Vernácula da Região de Lisboa. Lisbon: Instituto de Língua e Cultura Portuguesa

¹⁰⁰ - It is not per chance that the image of the “Casa dos Ilhéus” or “Bairro dos Ilhéus”, as it is now called in the inventory, appears on the back cover of the 2nd edition of “Arquitectura Popular em Portugal”.

¹⁰¹ - The heritage classification is the following: national monument, building of public interest, and building of interest of council

¹⁰² - One of the explanations for such a behaviour may reside in the circumstance that the heritage is still seen, independently of the advancement its concept may have had, from a certain classification, which is made from the historical aspect, and at least with some representations of the forms that are called erudite.



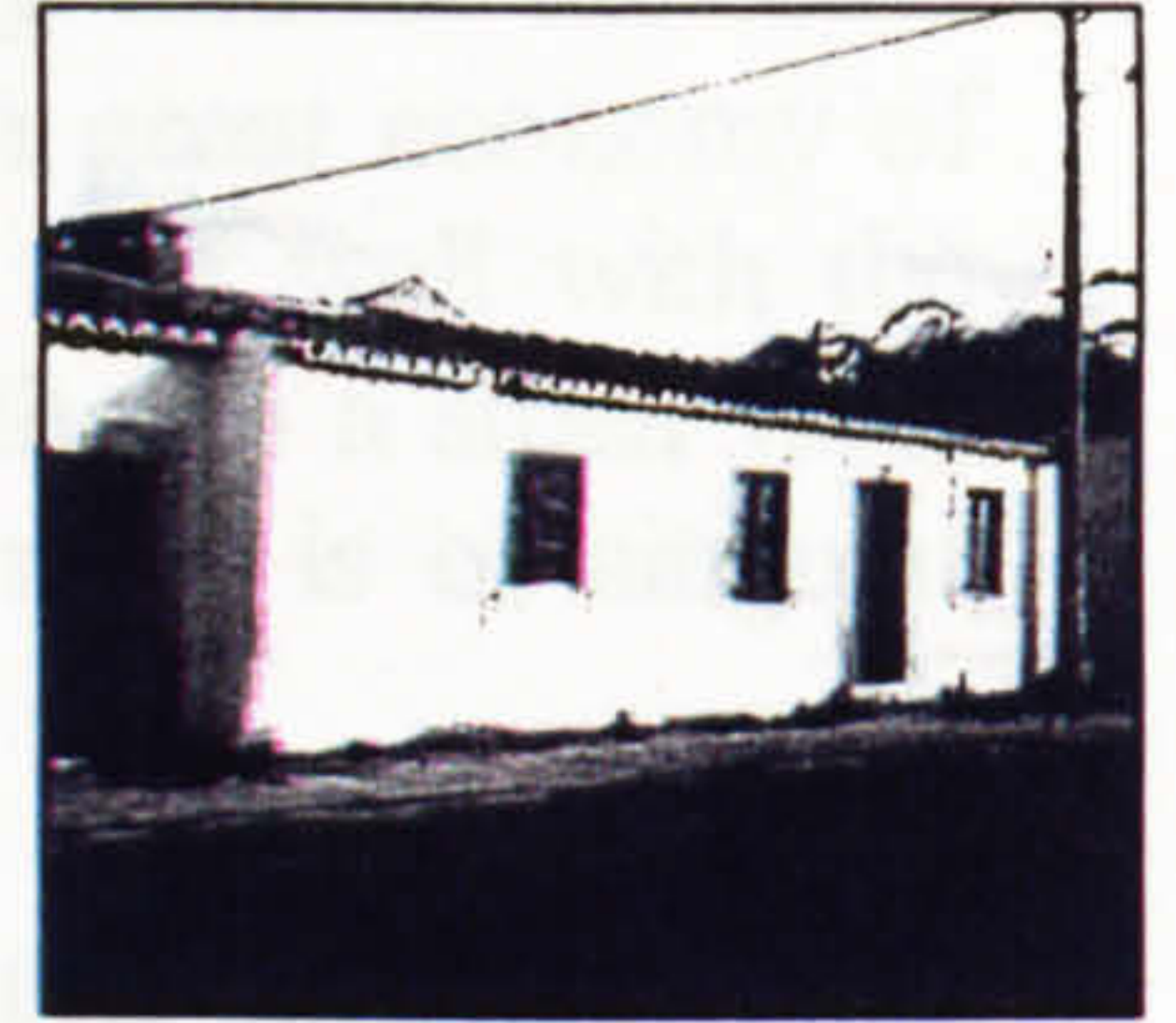
152



153



155



154

155A

Plates 152, 153, and 154 – The images that are reproduced are two of the samples indicated in the Inquérito: an agricultural farm, Farm of Cerca (Plates 152 and 153), in Bombardeira and a construction in the historic zone of Torres Vedras in Travessa do Quebra Costas. Behind the classified buildings these are the ones that still maintain the same state in which the Inquérito found them.

Plates 155 and 155A – Rustic house in Trucifal and house of Ribatejo style in Carvalhal, mentioned in the study “Character and identity” of the typical rural house in the City of Torres Vedras”.

Plates 156, 157, 158, and 159 – Habitations in Beira Baixa, in Malpica do Tejo (Z3 Data Sheet 28A), surroundings of Santarém (Z4 Data Sheet 17), Alto Alentejo, in Castelo de Vide (Z5 Data Sheet 6) and Algarve Litoral, in Grândola (Z6 Data Sheet 18).

The morphological characteristics in Zone 4, more than anything else, relate to the Ribatejo house. A certain recurrence can be found of a formal constructional form, despite the singular aspects that are detectable from zone to zone.



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built for agricultural workers of the farm of Picanceira. The group, which is named “Casa dos Ilhéus”, because most of its inhabitants came from the Islands (Madeira e Açores), is constituted of a series of single-family dwellings of two floors, in a row, implanted on one side of the street which slopes gently down its length. The circumstance of the available terrain being a narrow slope made a solution from a module, on two floors, each one at the level of the respective access. Either the location of the internal stair, or the use given to the area next to the supporting wall for the cellar and the barn, reveal a great rationality in the use of the spaces and a great economy of resources. The image that the group offers, mainly by the rough side wall with the volume of the oven detached only at ground floor level, creating with this a small yard, and indicating its presence later in the roofing with a strong chimney, is of singular plasticity.

The urban dwellings in the records found area from the mid 1800’s, although most come from between 1910 and 1940. The drawings of these “projects” are coarse, no doubt made by craftsmen, probably master masons. The interest in the dwellings, beyond their popular ingeniousness resides in the fact they are practically identical to rural examples, which are certainly of earlier dates. The building techniques are retained, masonry of random stone¹⁰³, covered with lime mortar and final finishing of lime wash, with rectangular plans, of one or two floors and roofs of four slopes. The so-called “projects”, when approaching the 40’s, gain platbands, more or less decorated, with classic elements. The openings, as a rule, are regular, and the framed limestone or lime mortar ashlar, consonant with the richness of the owner, as well as corners and wall bases. All the buildings were subjected to lime washing, with colour around the openings, at the corners and on the bases. It was said the colour had the effect of fixing the insects.

The County of Sintra (20)

This county is one which presents the greatest dynamism in the heritage field, due either to the work carried out by the Gabinete de Estudos de Arqueologia, Arte e Etnografia (Department of Studies of Archaeology, Art and Ethnography), or by the great impulse the matter received with the candidacy of Sintra to World Heritage, which was conferred in December 1995. Effectively, its heritage charts a record of a series of constructions in the domain of vernacular architecture, such as covered wells, dipping fountains, animal fountains, spout fountains, chapels and hermitages and small urban settlements in Colares, Penedo, at Casas Novas that, because of their traditional architecture, call for a maintenance plan.

Here too, as it has been pointed out for other cities, sensibility to heritage problems, is a sign, even if not in a very direct way, of the importance that the identity represents and is here expressed through the historical, ethnographical and archaeological components. This orientation materialises itself in theoretical terms in the publication of “Sintria” by the Gabinete de Estudos de Arqueologia, Arte e Etnografia.

¹⁰³ - According to Manuel Gusmão, researcher of the Convent of Mafra, who was contacted as responsible for the Serviços Culturais, great part of the city was inhabited by people from all over the country, for the construction of the Convent.

A project is worth being noted included in that publication, “Reabilitação de Broas”(Rehabilitation of Broas)¹⁰⁴, presented by a group of students, not of Architecture but of Organisation and Business Administration, touches the field of vernacular architecture being a proposal for the revitalisation of an abandoned village. It has the heritage component as the basis for trying to give life to it through an interactive project, with a museum and other tourist interest.

Because of its total abandonment, the village in question, whose last house dates from 1888 and because of the structure of this small settlement with about eight houses, may give a clear idea of the vernacular architecture of the region. The typologies already indicated in Mafra and Torres Vedras may not only be seen, but also possible variations of one or two floors. The masonry is the usual “pedra curraleira” (random stone masonry) , mortared and covered with lime wash and having coloured bars, in blue and red. The roofs of the houses have two and four slopes, for the dwelling of one or two floors, respectively. (Plate. 160)

The Museum of S. Miguel de Odrinhas, which by the time of the visit to the city was still to be finished, has a particular meaning. Beyond the criticism that may attributed to it in terms of the formal language, the truth is that this project, by Alberto de Oliveira, with the aid of Leon Krier, represents a step taken towards trying to establish an architecture related to the vernacular construction of the region. It matter little for the case, the labels, the tags of “Post” or any other –“isms” that may be tagged to it. What seems to be important is that facing these critical risks it tried to answer to the program of an Archaeological Museum in an area marked by the rural, in a language that would recover, perhaps not in the best way, the atmosphere of the vernacular architecture of that area. It may be said, if any other language were used, with little coherence and/or in a feeble way, that did not lead into thinking about the context and surroundings, perhaps such criticisms would not be heard (Plate 161). Because of that, it is thought that this example will contribute to the demonstration of an effort in searching for an architecture that did not forget the identity issue, regardless of how it has been achieved.

The county of Seixal (22)

The City Council of Seixal has a service called Eco Museum which has developed, since its creation, a noteworthy work in the preservation and exposition of the natural and built heritage of the county, rehabilitating certain structures of rural and fluvial world and integrating them, whenever possible, in cultural information.

It was in this sense that a large research project was carried out into several sea mills, agricultural farms and their respective built and natural heritage, presses, lime ovens,

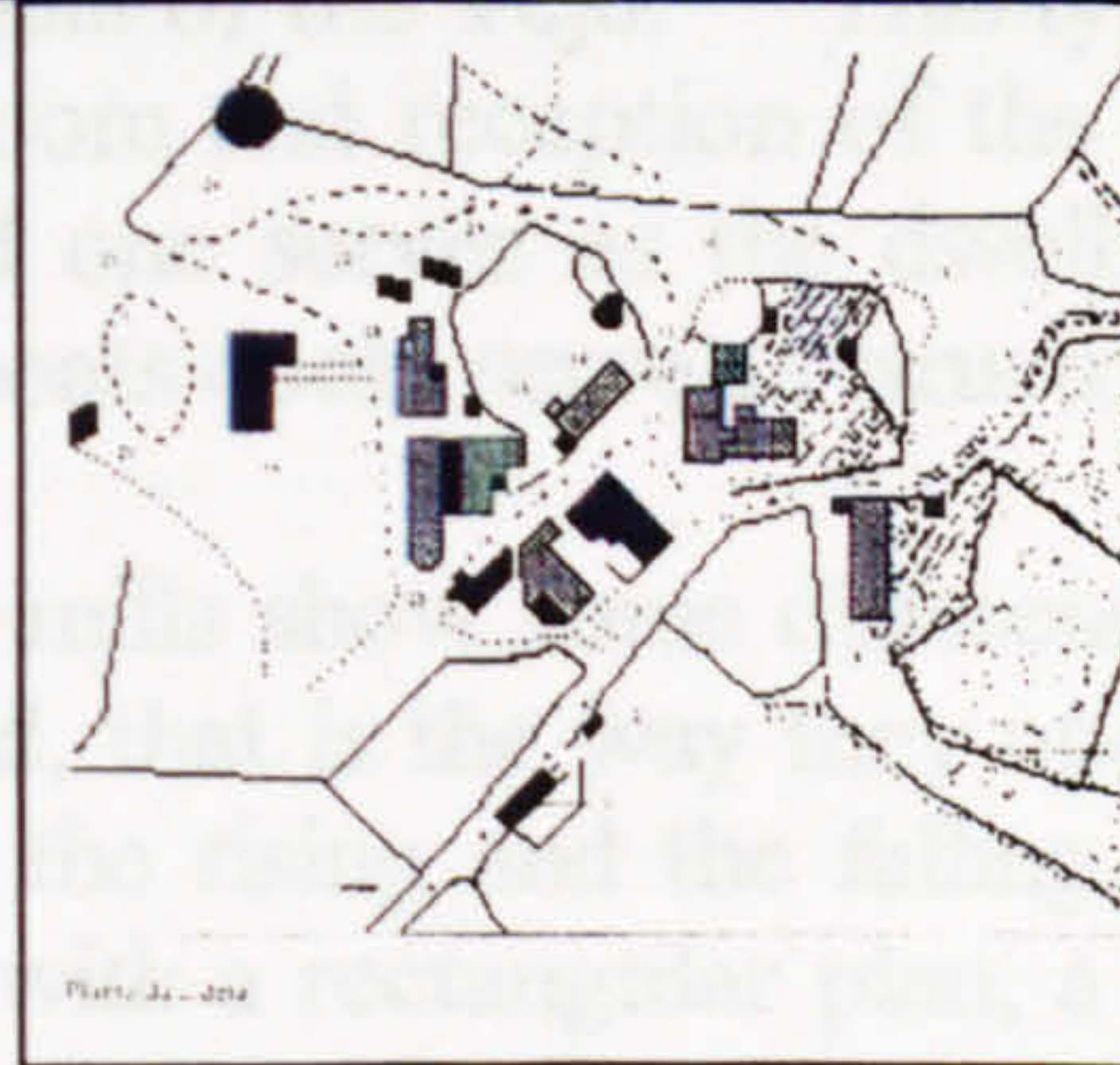
¹⁰⁴ - Peres, Rosa et al .(1983).Ingredientes para a Reabilitação de Broas: 100g de Cultura, 50g de Tradição, 80 g de Desenvolvimento, Interesse q.b. Sintria I II (Tomo I)- Gabinete de Estudos de Arqueologia, Arte e Etnografia Museu Regional de Sintra- Museu Arqueológico de São Miguel de Odrinhas. Sintra: C M Sintra (pgs 233 to 250).



160



160A



160B

Plates: 160 & 160A - Images of the abandoned village of Broas, proposal for an interactive project of rehabilitation, museum, and tourism project; 160B- lay out of the village

This village is an example of the recurrence of these typologies in Zone 4, as previously identified.

Plate 161 – Images of the Archaeological Museum of S. Miguel de Odrinhas, in Sintra.

161



chapels and hermitages, rustic fishing boat shelters, etc, which together represent, from an ethnographic point of view, an interesting body of work.

In the field of vernacular architecture, the heritage work carried out on the sea mills has gone further. Effectively, besides the research undertaken, in 1986, the Moinho de Maré do Castelo in Corroios has been totally restored to working order and opened to the public. (Plates 162/165)

This mill, built in the XV century and others after it, constitute the first nucleus of proto-industrial milling in the straits of the Tejo.¹⁰⁵ This type of building has two floors: the first one serves for milling room and reception of the cereals and where, generally, there is an oven and the second one serves as the dwelling of the miller. The arches facing the river, where as a rule boats dock, serve as structure for the first floor.

It is curious that the Portuguese mills show some differences from their counterparts in the rest of Europe and the World, that is the way they operate, only on the falling tide, whereas the latter work both at the rising and the falling tide. These mills are of solid construction, of stone masonry, with a rectangular plan, a second floor on wood, and a roof of two slopes that cover the upper part of strong facades.

The County of Barreiro (21)

At the city of Barreiro the same type of sea mill is also found, however generally in ruins, which is somewhat curious for this is an administration area next to Seixal. There is also a series of windmills here nowadays; some of them incorporated into urban areas having been the object of a questionable rehabilitation, not only because of the techniques used but also because of the way the urban integration was made. (Plates 166/168)

However, as in the other counties, there is an inventory of the city's heritage, where many examples of vernacular architecture are included without, however, the existence of an intervention plan. Nonetheless, from an urban rehabilitation perspective, the existence of a Service mainly in charge of the rehabilitation of the old nucleus may be noticed. (Plates 169/170)

The County of of Sesimbra (23)

In Sesimbra, beyond the rural dwellings, the churches and the chapels indicated in the INQUÉRITO, there is a group, the Santuário de N^a Senhora do Cabo, which, by its characteristics, outweighs all the others. It is a building that was provided to give support to pilgrims in the beginning of the XVIII century and which, by the program it comprises, certainly is one of the most significant examples of vernacular architecture in the whole Country and definitely the most important in the city. (Plates 171/174)

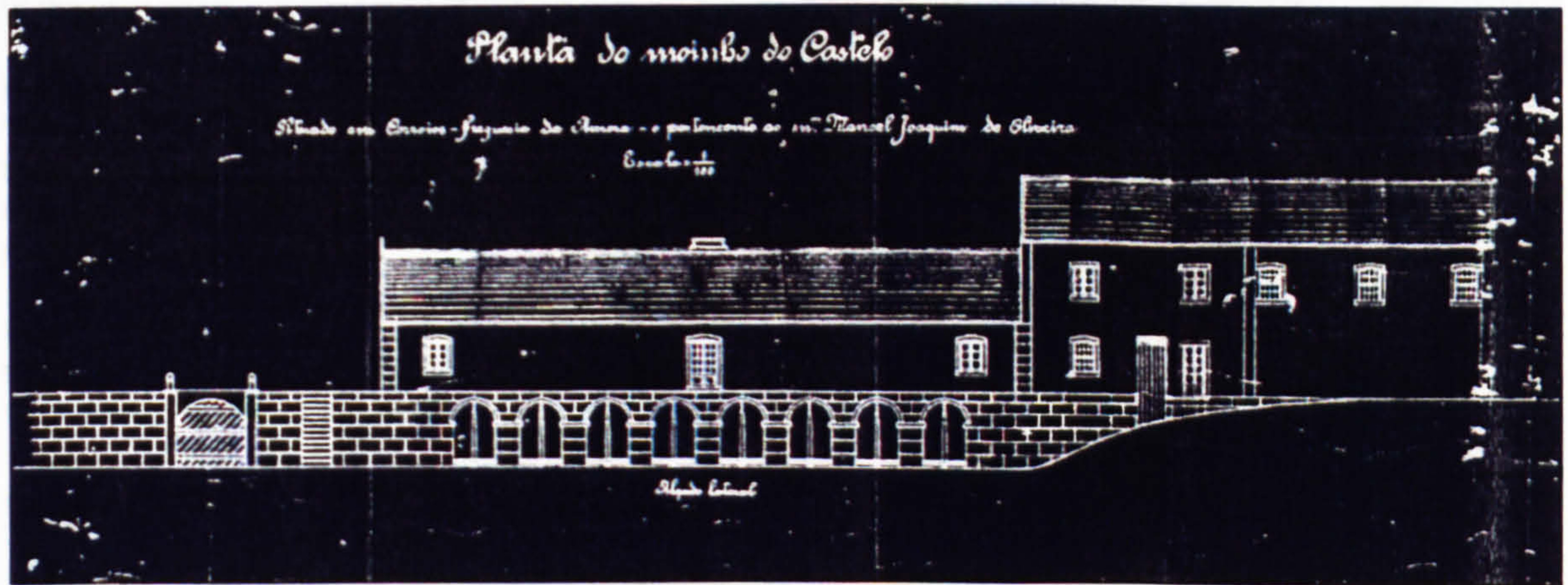
¹⁰⁵ - Nabais, António Maia . (1982). Património Industrial - Moinhos de Maré. História do Concelho do Seixal . Seixal: Câmara Municipal do Seixal. (pg. 72).



162

Plates: 162– Extracted from a booklet of the Museum of Corroios, in Seixal, showing schematically how the sea mill works; 163- elevation of a survey done in 1928 about Castelo mill in Corroios (Z4 Data Sheet 30); 164 & 165- images of Corroios mill working now as a museum.

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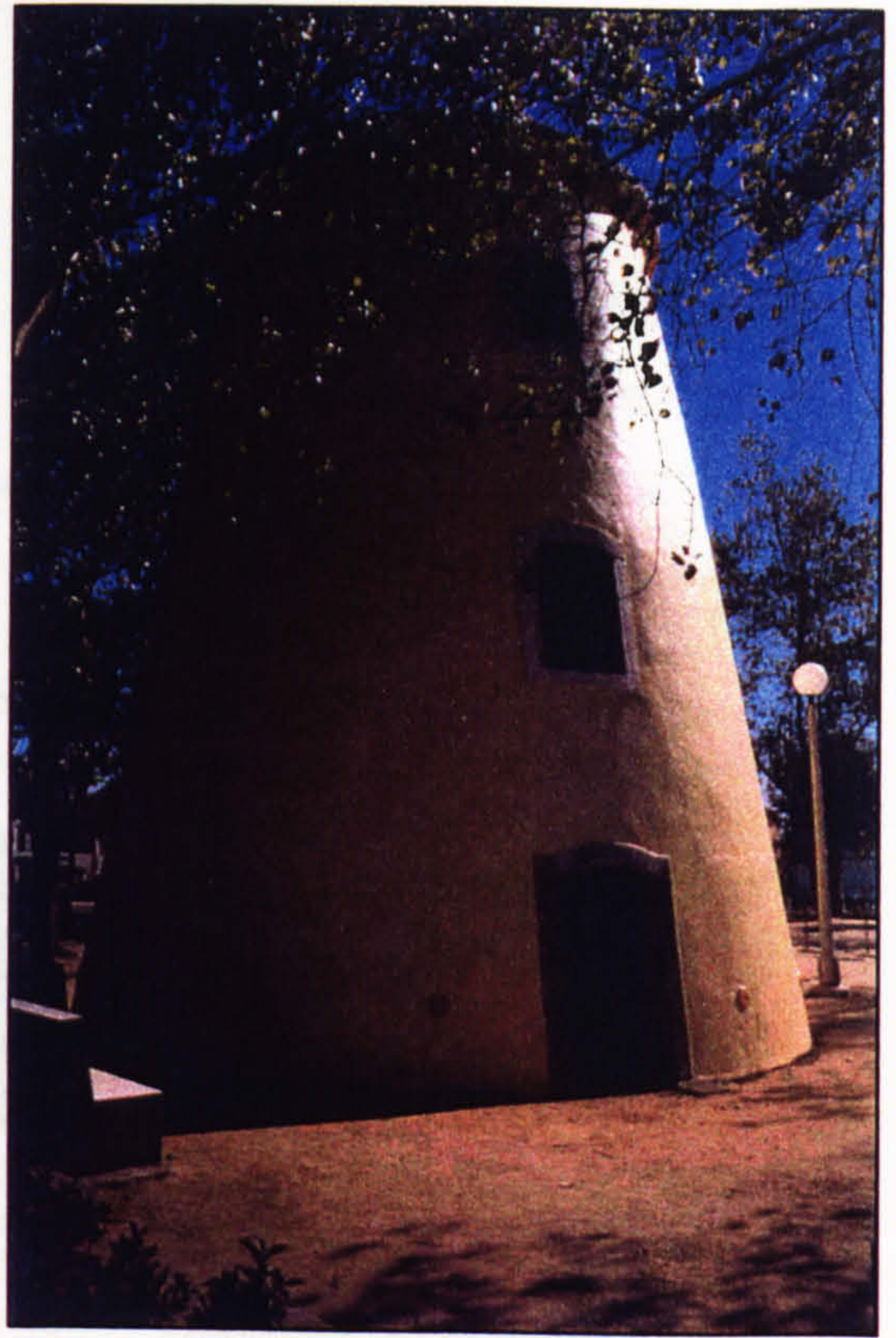


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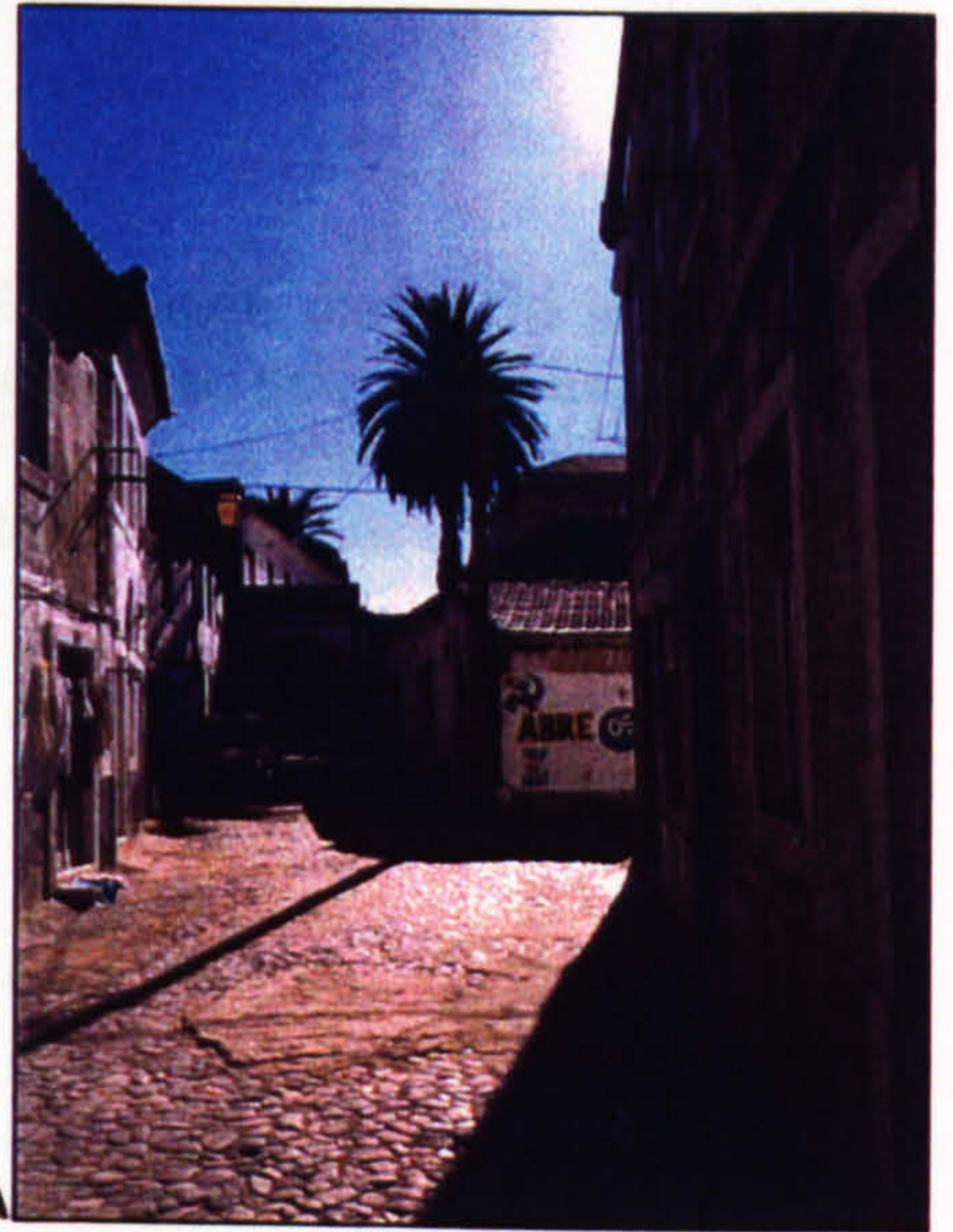


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Plates 166 and 167 - Images of a sea mill in Barreiro, known as Moinho Pequeno, near an old area of the city that ends on the river's bank. As it can be observed, the construction is in a completely ruinous condition, which degradation is also visible in the immediate surroundings.

Plate 168 - Windmill adjacent to the river bank. The rehabilitation process that it was used, renders the construction completely characterless, transforming it into an urban object without reference or scale.

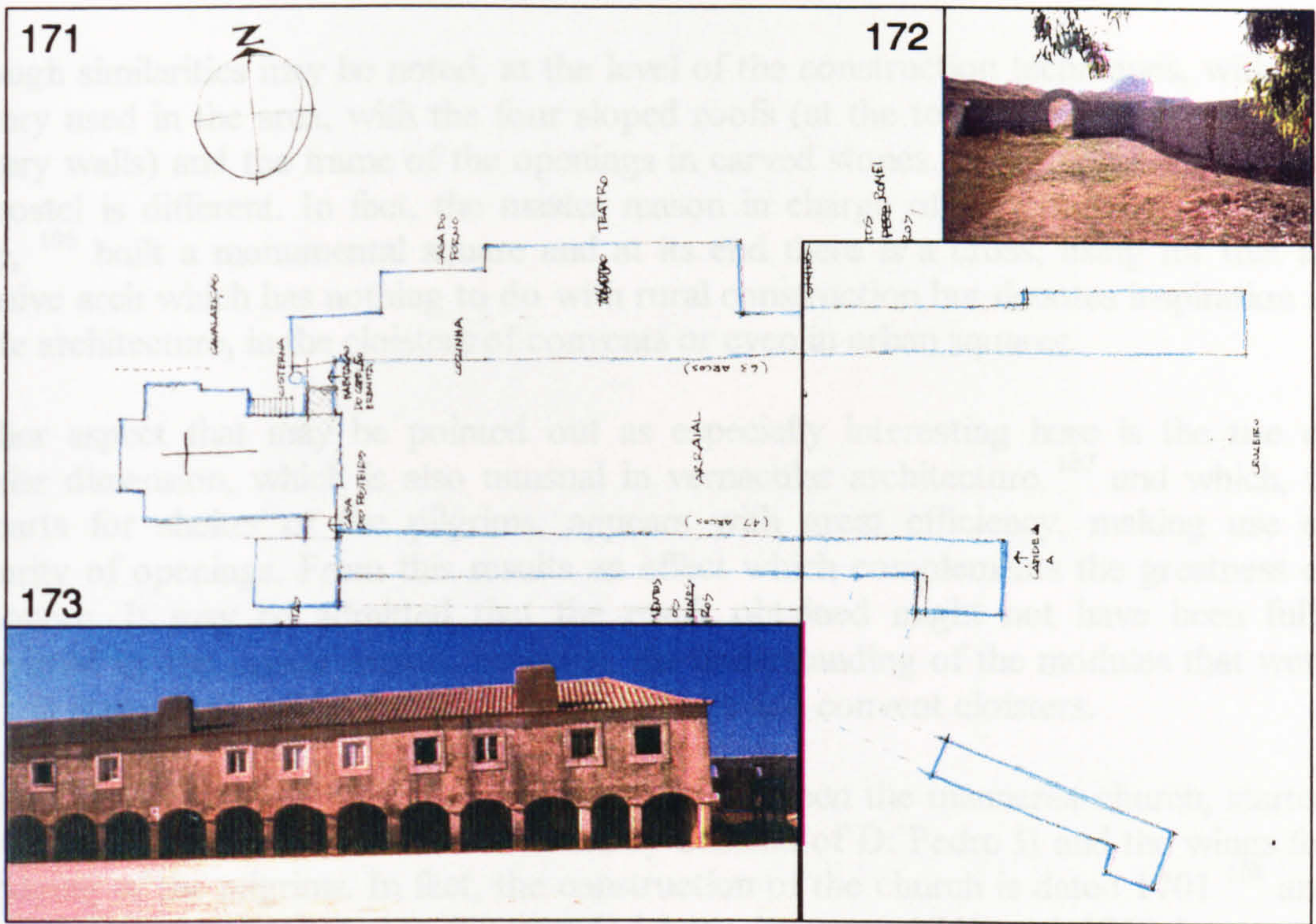
Plates 169, 169^A, and 170 - Images of the ancient nucleus of Barreiro in a rehabilitation process by the City initiative; map of the ancient nucleus.



169

170 169A





Plates: 171– A plan drawing of the Sanctuary Nª Srª do Cabo made during the Inquérito (Z4 Data Sheet 36); 172- backyard of the Casa da Mãe de Água, that stands in front of the square, but it can hardly be seen; 173- view of the arcade at the west wing; 174- perspective of the square of the sanctuary together with the central cross.

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Although similarities may be noted, at the level of the construction techniques, with the masonry used in the area, with the four sloped roofs (at the top slopes never end with masonry walls) and the frame of the openings in carved stones. In relation with the rest this hostel is different. In fact, the master mason in charge of the construction of the group,¹⁰⁶ built a monumental square and at its end there is a cross, using for that an extensive arch which has nothing to do with rural construction but denotes inspiration in erudite architecture, in the cloisters of convents or even in urban squares.

Another aspect that may be pointed out as especially interesting here is the use of modular dimension, which is also unusual in vernacular architecture¹⁰⁷ and which, in the parts for shelter of the pilgrims, appears with great efficiency, making use of regularity of openings. From this results an effect which complements the greatness of the square. It may be admitted that the result obtained might not have been fully appreciated by the master mason, however, the understanding of the modules that were its origin is unquestionable, that is, the urban square and convent cloisters.

It is also worth noticing the integration obtained between the mannerist church, started in 1701, under the control of João Antunes by demand of D. Pedro II and the wings for the lodging of the pilgrims. In fact, the construction of the church is dated 1701¹⁰⁸ and the lodging began in 1715, but is expanded later, between 1745 and 1760 by master mason João Jorge. There was no co-ordination in the construction of both buildings since João Antunes (1665-1712) died before the beginning of the construction of the lodging.

East of the group is the “Casa da Água”, commissioned by D. José in 1770. This is the final touch of an aqueduct of circa 1.2 miles, to furnish water to the pilgrims. Here some classicist traits are evident. The building does not relate with the rest of the whole, despite being located opposite the church, for the way the building is organised announces the intention that it was to only serve as support to the pilgrims, without participating in the festivities which would take place on the square. (Plates. 175/178)

This extraordinary group, so representative of Portuguese vernacular architecture, despite having been classified and having “suffered” a first rehabilitation intervention finds itself, due to an incredible lack of attention of the authorities in charge, and the meanness and the lack of sensibility of a certain members of the public degradation of this important heritage monument. (Plates 179)

¹⁰⁶ - Serrão, Eduardo Cunha & Serrão, Vitor . (1986) . Sesimbra Monumental e Artística . Sesimbra: C M Sesimbra (pg. 74)

¹⁰⁷ - In Quartel de Peregrinos do Santuário de Sta. Rita, in Ponte da Barca, the utilisation of the module can also be seen, even though the way is less evident - (see file nº...); in the group “Casa dos Ilhéus”, in Picança, this concept is also applied with great opportunity.

¹⁰⁸ -Serrão op ct (pg. 74).

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Plates: 175, 176, 177 &– Views of the Casa da Água: entrance turned to the sanctuary, staircase of access to the fountain, and aqueduct at the northeast of the set; 179- pillar of the starting arch of the sanctuary; 178- interior in ruins of the Casa da Água.

Not only the room of Casa da Mãe de Água, but also the construction itself are in an advanced condition of ruin and, although the sanctuary has been slightly recovered, it still presents signals of carelessness, as can be observed directly from the condition of the pillar in the last image.

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4.3.3.3 –Conclusions: Re-examination of the INQUÉRITO focused on Zone 4

The re-examination permitted a better understanding of the INQUÉRITO focused on Zone 4, confirming some of the ideas that were listed, such as a need for searching cultural identity, its “extensive” character, and that “architectural and aesthetic” perspectives continue to be useful and advisable in this kind of search. This journey also verified that there were important samples not included in the INQUÉRITO. At the same time, a great interest in the identity question was observed in the local authorities and others, even though this was focused on different outcomes. It should be remembered that from the 24 councils contacted, based on location of the examples of Zone 4, only 14 (60%) answered.

In generic terms, beyond the interest that heritage creates, it was also noted that not all examples of vernacular architecture occupy the position they deserve, although there are exceptions, as has been noted. These examples do not have adequate protection .

It was also possible to see that the work of the INQUÉRITO is still up-to-date and has not been surpassed, either in terms of the volume of work performed or in the approach to identity, the reason for its execution. Besides that, from the perspective of the architectural analysis used in the INQUÉRITO, in the totality of the cases, it does not have a parallel in the recent survey works carried out by local authorities, despite the aspiration that is felt to exist about such matters, even if the justification is the lack of resources or the conjunction with other heritage themes.

This way, the importance of the INQUÉRITO in developing the understanding and “formation” of all those who were related with it, is reinforced, as is the possibility of searching the influences that it had on the architecture of its protagonists as an identity mark, either in terms of the zones they were linked to, or in general terms for the interpretation of the “traits of a Portuguese vernacular architecture”.

4.4. - Features of Portuguese Vernacular Architecture.

In this difficult subject area all syntheses fail for lack of a certain schematic form and sometimes end up being somewhat forced. However it is thought possible to surpass this risk at last in part to put together some patent characteristics of the Portuguese vernacular architecture. The intended objective is to identify features that are manifested in the different regions in which the INQUÉRITO was structured, without entering a taxonomic process.

Subsequently an attempt will be made to establish the relationships between them and later follow any pattern of continuity that may be manifest. It is intended to identify “how identical they are” and “how different they are” instead of “why they are identical” or “why they are different”.

This highlights some elementary differences which come from the geographic characteristics of each region, mainly ones arising from the local material, the construction techniques employed and the way these buildings are related among themselves and implanted in urban settlements or not. These differences, however, cannot be used to explain everything. Some constants in the use of certain morphologies are found, in places more or less distant from each other. The differences are linked to the life of the communities, their uses and habits and their history and from where idiosyncratic signs are noted that also characterise them.

It is then the union of all these elements, that architecture manipulates particularly the vernacular type, such as materials, techniques, functions, forms, plasticity and the immanent idiosyncrasy. From all this emerge the identity manifestations, some times clear, other times diffuse and tenuous

From the analysis of the summary data sheets of the INQUÉRITO and of the remains it may be said, in general terms, that the differences are considerably more patent between the Zones located in the North and in the South of a line proposed by Orlando Ribeiro¹⁰⁹, (Plate 180) which separates the national territory in two halves, respectively Zones 1, 2 and 3 and Zones 5 and 6, and it may be considered that Zone 4 is a transitional one, as previously pointed out. It is clear that this interpretation does not cancel the existing differences between them and that they may be noticed at first sight, but it results in a broader approach in the perspective previously indicated.

In fact, the material used in the masonry construction of Zones 1, 2 and 3 is always stone, granite and schist, with roofs of clay tiles, sometimes in slate and other times in thatch. Another marking aspect is that the masonry almost always presents the material as extracted from the quarry with little if any finishing, that is, either random stone masonry or block stone masonry with a regular or irregular bonding.

On the other hand, the majority of the buildings have two floors, even in very rustic situations or in urban settlements¹¹⁰, where the functions related to the dwelling itself are on the higher floor. Besides that, the access stair to the first floor, which continues sometimes through the porch and in other situations is shaped like a balcony, constitutes

¹⁰⁹ - Ribeiro, op ct pg 100 :Synthetic Map “Divisões de Áreas Pertencentes ao mesmo Conjunto de Paisagens”

¹¹⁰ - Some exceptions may be seen in the Summary Files of the Inquérito with 1 and 3 floors.

another marking aspect. (Plates 181/183) As the importance of the settlement increases it verifies the nullification of a functional vernacular scheme, such as the inclusion of finishings, resulting from the cultural patterns and expectations of the city.

The relationship with the immediate exterior is always “direct” for it is an intrinsic part of the house and is identified with it and with the surrounding area in a way that constitutes a continuum in the natural landscape of the place. This aspect, it must be noted, gains a special dimension in the rural frame, regardless of the quality of this matter, that may be found in urban spaces of villages and cities. (Plates 184/185)

On the other hand, the form is monolithic with few openings, dense, heavy, in which porches and verandas alter little, a result of shared functions and the exposed materials. The roofs of two slopes offer alternative shapes, consonant whether the buildings are turned to the road or not.

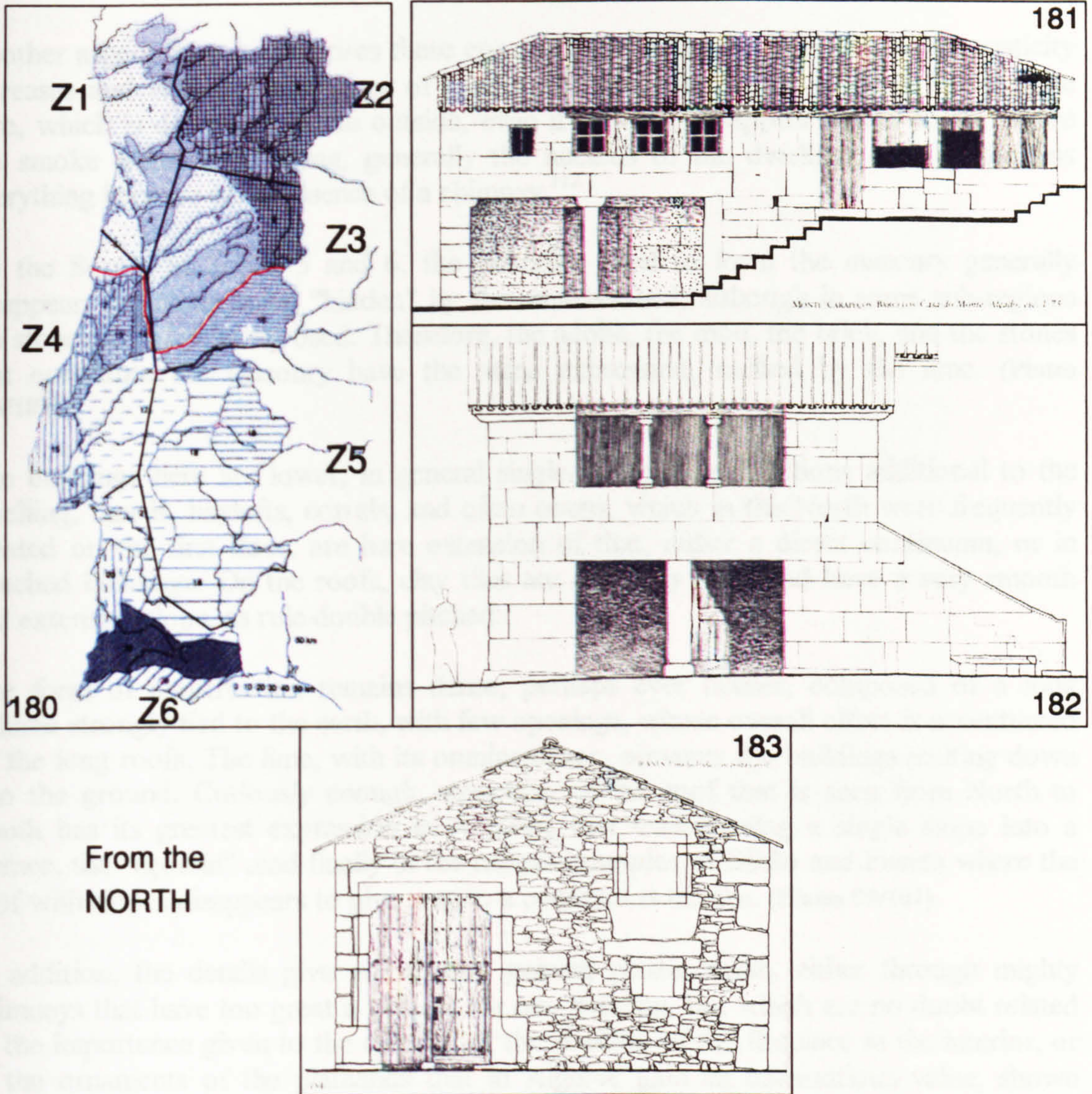
A great austerity emerges from this architecture, not only as a result of the geographic constraints and of the living conditions of the population, but also as a consequence of certain inner cultural options, particularly visible in the restricted aesthetic values, almost an act of self reproach to the forms. This is visible in those parts where it is permitted to go beyond such severity as it was mentioned above (pg. 115) : *“However, despite the lack of resources and the absence of spiritual demands, there are, here and there, solutions that are imposed for the harmony of the simple volumes, for the effect of light-dark, for the richness of facings, for the elegance of the verandas, for the usage of external stairs, or for less common aspects.”*

It is a fact that the rustic means available for building, the type of life, the culture, the tradition, the environment, form a broth in which populations mould themselves. However, later it is they that, by option, end up also participating in the moulding of this human landscape in a certain plastic sense of which the architecture is a compounding part.¹¹¹

¹¹¹ This question about the aesthetic sense in the popular building is a complex matter, not only by the topic itself, but also because even in situations of extreme material and spiritual privation it can not be excluded because it constitutes an inalienable human feature. In a posterior erudite appreciation it is natural that the expert sees, among other things, manifestations of beauty that are revealed, either in the textures the materials present, or in their colours, or in the poetry that comes from them in consonance with the surrounding landscape.

It is a fact that the situations of extreme material difficulty, in which construction takes place, is not prone to stimulate the aesthetic sense of the builders, asked first to answer to vital demands. Because of this, in general terms, one may not expect that the plastic motivation be made in terms of the knowledgeable erudite artist who, when building with an aesthetic objective, moulds the functional answers in a higher or lesser degree.

However, because this is a basic feeling in the human gender, regardless how repressed it may be in rude men, it has to be manifest in the making of popular buildings which are, in fact, their second skin. We do not believe that the buildings are born from, as in Architecture, an intentional way that is seen in erudite works, but the peasant will definitely register more or less intense feelings towards certain building realities where beauty comes to be manifested randomly. It is from there that, these situations are registered and that, later in the precarious means available he comes to repeat them in a gesture of creative restraint on the memory. It is an example of such the marking of the bounding of the rocks, accentuated by mortar at the whitewashed joints, later painted with lime, as well as the use of big ashlar at the corners and lintels of the windows and doors and the more or less careful treatment of the handrails of the verandas and in the projection of the stairs to the outside. In another sense, as it is also recognised by Keil do Amaral, the rural retains the effect that one or other detail of the erudite architecture cause in



From the
NORTH

Plates 180– Geographic Divisions of the Landscape Units, by Orlando Ribeiro, with the limit between the North and the South proposed, related here to the different zones of the INQUÉRITO; 181- Barcelos, Carapeços (Z1 Data Sheet 11); 182- "Casa dos Escalos", in Zambujal, Urgueira do Sabugal (Z3 Data Sheet 5); 183- Zone 2, elevation of a farm house with "porta carral".

Plates 184 and 185 _ Farm houses in Monção, Lamas de Mouro, in Zone 1 and in Castelo Mendo, in Zone 3, showing that the immediate exterior is an intrinsic natural part of the constructed "set".

184



185



Another aspect that characterises these constructions is that in their interior the rusticity increases and with it the absence of care in the treatment of the finishes. In fact, the care, which is dedicated to the outside, even if minimal, disappears once inside, where the smoke from the cooking, generally the nucleus of the dwelling, usually darkens everything because of an absence of a chimney.¹¹²

To the South, in Zones 5 and 6, the materials used to form the masonry generally disappear, the stone being “hidden” by the whitewashed, although in some sub-regions the stone may also be exposed. Therefore, the adobe, the mud, the brick, and the stones that constitute the masonry have the same expression, unified by the lime. (Plates 186/187)

The buildings here are lower, in general single-storey. The functions additional to the dwelling, that is, haylofts, corrals, and often ovens, which in the North were frequently located on the first floor, are here extension of that, either a direct continuum, or in attached buildings. On the roofs, clay tiles are generally used and have a very smooth and extensive slope, as rule double pitched.

The form of construction remains dense, perhaps ever denser, composed of a long volume strongly tied to the earth, with few openings, whose overall effect is accentuated by the long roofs. The lime, with its omnipresence, prevents the buildings melting down into the ground. Curiously enough, stretching of the roof that is seen from North to South has its greatest expression in Algarve, first transforming a single slope into a terrace, the “açoteia”, and finally in the unique examples of Olhão and Fuseta where the roof with slopes disappears to give way to a continuous terrace. (Plates 99/101)

In addition, the details give voice here, gaining plastic value, either through mighty chimneys that have too great a volume for one building, but which are no doubt related to the importance given to the exterior of the position of the fireplace in the interior, or in the ornaments of the platbands that in Algarve gain an ostentatious value, shown equally in the patios at the entrance of the dwellings. Sometimes colour also takes part in this, drawing frames around the openings, marking pedestals and corners, sometimes continuously, sometimes not. However, it is in the care of the treatment of the interior space of the rural houses that the difference is more significant. In fact, in Zones 5 and 6, which comprise the totality of Alentejo and Algarve, but only a small part of zone 6 includes the “Depressão do Sado”, it can be noticed that the life in the interior of the dwellings occupies a very important place which is translated in the careful arrangement of the nuclear areas, the kitchen-living room, the hall and the patio.¹¹³ (Plates 188&189)

him and transposes with himself the desire to recreate it in a small detail, such as the coiling at the base of the stairs, the columns of the verandas, the ornament of its rails, etc.

¹¹² - Amaral, op ct pg 113 (Pg. 309). “About the internal space organisation of the building, the solutions of a real architectural interest are less frequent, and because of this they are minimised in this study...Most of the times the poverty of means with which they are organised ally themselves with a poverty of imagination and a notorious lack of aesthetic interest.”

¹¹³ - Martins, op ct pg 126 «*The PATIOS are so characteristic of the houses of Algarve that are present all over the province with varied sizes and aspects, covered total or partially by a trellis...In the Summer it is there that visitors are received, being an extension of the sitting-room for which it is equipped with open benches at the very own wall that limits it...*»

From the
SOUTH



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Plates 186 and 187 – Houses in Fronteira, Portalegre District, Zone 5 and in Tavira, St^a Luzia in Zone 6.

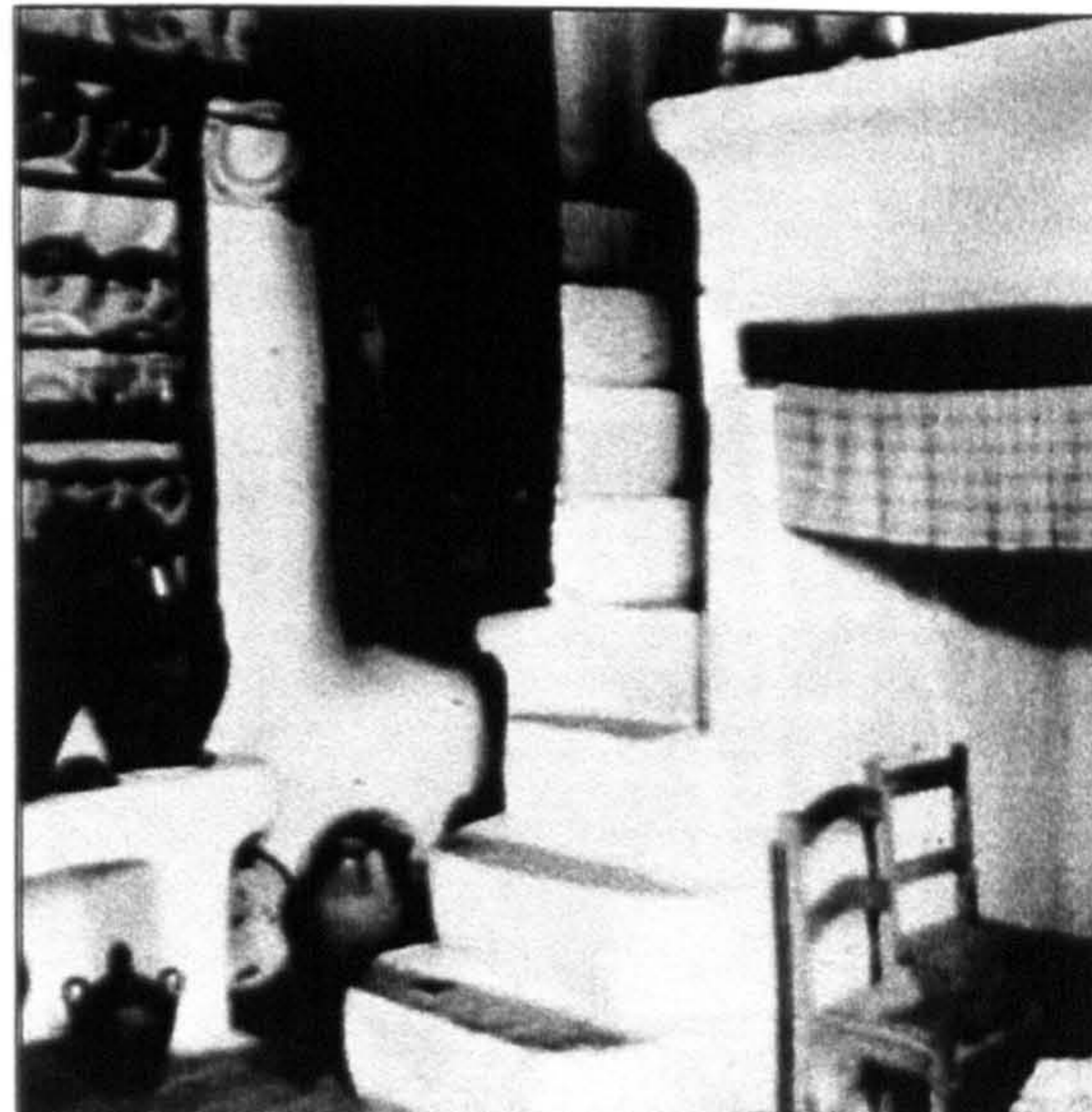
Plates 188 and 189 – Interiors of kitchens in Rio de Honor, Zone 2, and in Fronteira in Portalegre District, Zone 5. (See also Z5 Data Sheets 5,6 & 8)

The typological differences referred in the text, relative to the zones of the Inquérito that are located in the North and in the South according to the geographical divisions that are pointed out in the map, can be easily noticed in the sequence of images (Plates 180-189). In addition, the two samples of interiors that follow are examples of the differences verified, specifically in these zones in question.

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The attention given to the interior of the house surpasses greatly the expectation that might be had of a population who have such limited resources, reaching interesting solutions in the organisation of spaces, in which the detail reveals itself as the main actor. Such solutions are both rational and playful and sometimes translate themselves in good utilisation of the height, in the way the pavement is finished, in the riches volumes of chimneys, in the care in which everything is whitewash and how the walls are moulded to create niches and platforms, where the meagre belongings are displayed and, finally, in the cleanness in which they are kept. (Plates 188 & 189)

To all this it has to be added, another ineffable characteristic, quoting Silvas Dias, *"...very difficult to be expressed, intuitive, that results in a very sensorial architecture, that is felt throughout the whole body, with the hands, the feet, and the brain."*¹¹⁴

It is evident that we are facing two broad types of popular expression in architecture that present their typical features, but may it be said that there is something that establishes a certain common character from which some identity aspects emerge? That same question had been proposed by the INQUÉRITO:

*"Won't there be, however, in this diversity of aspects something in common specifically Portuguese? We believe so, that there are certain constants, of sometimes subtle distinction, but real..."*¹¹⁵

In fact, these constants express themselves, as it has been noted, by the density of the built mass, hardly softened in its expression by the scarcity of openings or by any other architectural element such as stairs, porches, verandas, patios; by the austerity of the application of the construction materials, making use of their plastic potential; by a certain modesty in the use of ornament which, when present, appears linked to the whole mass and not only as simple decoration; for the pragmatism of the resolution of the program translated in the understanding and know-how of how far one may go with the technology; for an appealing austerity which provides a certain sensorial pleasure.

Therefore, it is with this sense and feeling, which were no doubt felt very strongly by all the protagonists of the INQUÉRITO, that will be used to approach Portuguese Modern Architecture at a time that it was at the "cross-road" of Modernism, when it aspired to an identity that linked it to the culture that was alive in the Country and that, therefore might provide a way towards its coherent development.

¹¹⁴ - Appendix I - Testimony of Prof. Silva Dias.

¹¹⁵ - (1961). Arquitectura Popular em Portugal, 2nd Ed. Lisbon: SNA Pg. XX.

Chapter 5 – The Architecture of the Protagonists of the INQUÉRITO

This chapter, will analyse the erudite architecture created by the protagonists of the INQUÉRITO, in order to clarify the influences that this had on architectural creation in Portugal, showing the way that the various influences display in it, finishing with a synthesis of the most significant echoes produced from the INQUÉRITO.

The chapter has three sections: 5.1 – External Influences, tries to give the general lines of the main influences from abroad; 5.2 – Summary Data Sheets of the Buildings, explains the criteria for the organisation of the data related the buildings selected; 5.3 – Echoes of the INQUÉRITO, uses the data sheets to study the influences of INQUÉRITO on erudite architecture, through four sub-sections: 5.3.1 – Grading the Influences to the Sensitivity to the INQUÉRITO, proposes a scale of sensibilities in order to provide an analysis of the influences projected into erudite architecture; 5.3.2 – The Teams Involved in the INQUÉRITO, 5.3.3 – The Direction of the SNA and 5.3.4.- Other Protagonists, discusses the erudite architecture and the vernacular reflections on it throughout the buildings designed by the architects “involved”, in a larger sense, in the INQUÉRITO,; 5.3.3 – Final Comments, displays in a summary way the echoes of the INQUERITO as an intention to create a personalised Portuguese architecture.

5.1. – External Influences

In the analysis of the external influences upon a certain period of Modern Architectural history of a particular country, it is important to have in mind any parallels that can be drawn from significant aspects of world architectural thought on the respective works, in chronological terms, a clear and direct correspondence is rarely found, and, when it is found, several different interpretations are still possible. Thus, the territory offers a high degree of subjectivity; not only because of its nature, but also because of its variety and the subtlety of the manifestations that have to be dealt with.

That does not mean that signs cannot be found in certain works to allow their inclusion into significant groups of a definite artistic and conceptual expression. However, others will be left outside, because of some alternative “nuances” they present. On the other hand, one has to consider the deferred time effect, that is, the circumstance of a definite architectural expression may only be projected into a certain place several years later than the one that served as its model has appeared.

In Portugal, this situation has a special pertinence given the ideological, social, and political characteristics that were present in the country over almost all of the first three quarters of the XX century. These facts led to a group of conditions that arose from and reflect different manifestations of cultural life and, consequently, were selectors, not always necessarily in a directed way, of the ideas that were accepted and applied in architecture.

The absence of an internal cultural press that would echo the evolution of architectural ideas is a factor, except for the “Arquitectura” journal, where Nuno Portas, Carlos Duarte, Pedro Vieira de Almeida and others contributed. Independent of its quality, being practically the only one, necessarily limited the information in this domain. The lack of theoretical texts where some of these subjects were discussed should also be mentioned. In addition some of the theoretical work that existed resulted from academic evaluations necessary to the career development as a professor in Lisbon and in O Porto (the CODA -Contest for the Obtaining of the Diploma of Architect).

On the other hand, this is a moment in the Portuguese architecture when there was the perspective, even though not from a very objective point of view, of searching for an

expression of its own that could be the foundation of Modern Portuguese Architecture. Because of this, certain types of concepts and manifestations did not present so great a possibility for implantation, for they were far from, or in opposition to, such an idea and furthermore, the material conditions of the country were not favourable. In this way, the criterion used to indicate foreign influences that were evident in Portuguese architecture and that could be later identified were established, based on the assumptions enunciated.

The Modern Architecture of the 1950's, a decade that in architectural terms may be said to have begun in Portugal in 1948, with the 1st National Congress of Architecture, an event of mythical status where groups and concepts, such as the CIAMs, the Athens Charter, and some international personalities such as Le Corbusier, Gropius, Mies Van der Rohe, Meyer and others linked to the great movement. In addition, it happened not only because of its conceptual strength and for the richness of the new plasticity, but also for the possibilities it represented of helping to accomplish social reforms, more and better habitation and better urban spaces and equipment, and for materialising a cultural expression of democratic thought in architecture. It is with these feelings, which lasted weakly throughout the 1960's, that the INQUÉRITO appears published in 1961, as an alternative view carried out by Portuguese architecture.

In fact, the theses of the Congress, which did not mention the INQUÉRITO, aligned more closely with the approach of the Athens Charter or the thoughts of Corbusier, from which he had already liberated himself, at the same time that he carried out works such as the Church of Ronchamp (50-56) and Chandigarh (51-65). In the same tone, the interventions of Oscar Niemeyer and Lúcio Costa in Brazil were seen, culminating with the monumental realisation of the city of Brasilia, in 1956-63.

However, what mostly dominated architectural thought was the so-called "Estilo Internacional" (International Style), less elaborated than the language of the masters of rationalism and which aligned better with the schematic thought of the Athens Charter. The apartment building of Lake Shore Drive (48-51), in Chicago, is an example of that, a kind of "urban industrialism" where the virtuosity of Mies Van der Rohe, from the Farnsworth House (45-60) and the Barcelona Pavilion (29), had been conducted.

Soon after the Congress in 1949, the SNA, still with Keil do Amaral as its president, promotes a homage to Marinus W. Dudok, as previously mentioned, whose repertory is quite historical and which will influence Keil's work. The architecture of the rationalist Mallet Stevens¹ is also indicated as having some importance in the 50's and consequently prepares what comes after, when translating to the smoother way of the radical purism of Le Corbusier.

From America, Frank Loyd Wright keeps a discreet and long-lasting presence, with his idea of an organic architecture, especially in the period of the "Casas da Pradaria" (Prairie Houses) and Usonian Houses, since those allowed a more "domestic" translation into Portuguese reality than more recent works, such as the Guggenheim Museum, the Living City (54-58) and the Marin County Courthouse (57-63).

¹ - ALMEIDA, P. Vieira (1986). The «Arrabalde do Céu». A Arte em Portugal – A Arquitectura Moderna Vol. 14. Lisbon:Publicações Alfa (pg. 144).

As an alternative to the “announced end of the Modern Architecture”², the innovating Americans, ‘The 5 of New York’ (Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk and Richard Meier), Paul Rodolf, Philip Johnson, Louis Khan and Venturi, appear and become known in Portugal which results some influence at the programmes with great dimension³, but outside a search for the identity of the Portuguese architecture.

Through the Portuguese delegates represented at the CIAM X, in Dubrovnik, in 1956, the first contacts with the Group of 10 formed there is made. However, the knowledge of their concepts and their works becomes more effective in the period that follows the INQUÉRITO, with the understanding of a type of urban project that drives way from the Athens Charter and where the interactions of existing styles in historical cities are discussed. At the architectural level the “new brutalism”, so called by Banham⁴, appears with the works of the Smithsons and Alison and later of Stirling, which has an effect on a series of projects, which seem to be far removed from the identity perspective.

Reflections of the Italian Modern Movement were felt in Portugal in a less contrasting way than in the manifestations which occurred in other countries of Europe. This happened not only because of the language used in its trajectory, from the 20’s until the post-war years of the 50’s and 60’s, but also because of the political regime that existed until the fall of Mussolini’s dictatorship.

In fact, the fascist regime that either the Neo-classic Architects of Milan⁵, Muzio and Ponti among others, or the rationalists of the MIAR⁶ said they represented, were not seen with sympathetic eyes by the progressive wing of Portuguese professionals, mainly because of the ideological component they wanted to convey. They were completely contrary to the meaning of the theses defended in the Congress of 1948, mostly by the youngest architects. However, the converging language that emerged was very close to what some of them thought in the 40’s, a compromise solution between rationalism and historicism. This was incompatible with the language of the Pavilhão dos Tempos Novos (New Times Pavilion) (37), by Corbusier or the project of the Reuchsbank (33) by Mies Van der Rohe, for example.

On the other hand, the position later manifested by Bruno Zevi in “Verso una Architettura Organica” (About an Organic Architecture) (50), which, although from a organic and rational view of architecture, was seen as of great interest because it “translated” the organic architecture of Wright, highly personal and, due to that, highly stigmatised, compared to the reality felt by the Portuguese architects

Identical interest was created by the neo-realist current initiated in the 50’s by Albiní, Gardela, Rodolfi and Quaroni, (the two latter responsible for the conception of Bairro Tiburtino in Rome, published by the “Arquitectura” journal among other works) because of the social and vernacular components with which they identified themselves.

² - Tafuri, Manfredo & Co, Francesco Dal . (1986). Modern Architecture 2 . London: Faber and Faber (pg. 356) Philip Johnson proclaimed that the Modern Architecture was dead.

³ - Fernandes, José Manuel. (1994). Anos 60 Anos de Rotura . Exposição do Departamento de Intervenção Urbana da Sociedade de Lisboa 94. Lisboa: Livros Horizonte.

⁴ - Tafuri & Co op ct pg 171 (pg. 347).

⁵ - Benevolo, Leonardo . (1971) . História da Arquitectura Moderna . S. Paulo: Editorial Perspectivas SA (pg. 542).

⁶ - Franpton op ct pg 74 (pg. 216).

Later the Torre Velasca (Velasca Tower)(56-58)⁷, by Ernesto Roger, in Milan comes to represent another approximation, which fits into the identity perspective, given the concern it raised about the “historical” adequacy to the urban fabric where it was inserted.

Finally, the “tardo-organicist school”⁸ from Finland, represented by Aalto, is the last, and, perhaps, one of the greatest influences of this period, and the one which best links to the search that was then being carried out into cultural identity, being a more humanised alternative to all the architecture carried out by the Modern Movement until then. In reality, the memory of some of the works of the Finnish master is present in a series of architectural projects in Portugal in the 60’s, mainly in those that concentrate on the research of a sense of identity, which seems to have been one of the major themes in the architecture of Aalto.

With this background undertaking of local perspectives of the time, one may begin the journey, which leads to a better evaluation of the influences that the INQUÉRITO had in the period that this was exerted, and one has to understand here the length of the time it took for its genesis during the 1960’s.

⁷ - Tafuri op ct (pg. 352).

⁸ - Fernandes op ct pg 171

5.2. –Summary Data Sheets of the Buildings

In order to evaluate the influences of the INQUÉRITO on the erudite architectural production, in the period that it had maximum influence, that is, around the 1960's, certain assumptions about the time period established for the analysis can, and many times must, be considered outside the 1960's. As a result, this analysis cannot only be centred in the time period indicated, but has also to consider the years that anticipated the INQUÉRITO and the ones that followed it, in relation to its main protagonists. Thus, when it is justifiable, incursions outside the established time boundaries will be made. On the other hand, one has to accept that the degree of influence in question may be manifested in the works of architecture in different ways, with a certain degree of indefiniteness. The evaluation in question, because of its diffuse nature, ends up being influenced by the choice of the samples made in the INQUÉRITO, a responsibility of the teams, and the author's selection of the erudite works.

That means that the relations established will always be a consequence of this selection and for this reason, despite an existence of an objective nucleus, there will always be a surrounding area in which objectivity will be blurred.

Bearing this point in mind the analysis of the works of erudite architecture must use a structure where the information gathered is organised in a way to make it, as clear, as possible, acknowledging the problems arising from the necessity to summarise it to the essential and from gaps some projects would present. This way, a file similar to the one used for the typological files in the INQUÉRITO was used for the analyses of the buildings and projects. A space for comments⁹ was also provided and, whenever justifiable, references to other projects, either from erudite or vernacular architecture, is included there.

In the same way as for "Summary Data Sheets of the INQUÉRITO" in Chapter 4, the Building Data Sheets (total:113) are presented separately from the body of Chapter 5 in Appendix III. The main points drawn out are part quoted and/or reproduced in Section 5.3. "Echoes of the INQUÉRITO", either in terms of comments, or through the reproduction of images and drawn elements, as thought to be necessary to support the arguments made.

The objective of the data sheets is, to provide a systematised summary of the information from each project in a way that allows direct comparison with the "Summary Files of the INQUÉRITO" without losing touch with the regional localisation, although in this area it was foreseen that the relationships to be detected are not as direct as those which occur in vernacular architecture.

To complete the files it was necessary to select which architects and which of their respective works would be the object of analysis and how significant each would be for the study. Clearly there is more direct reflection of the INQUÉRITO in works of smaller dimension than, for example, in a stadium or big cultural complex. Also it was understood that the experience of the INQUÉRITO was undoubtedly felt more strongly by the architects who directly participated in the work, that is, by the members of the

⁹ - Many times, because of the length of the text, the size of the letter is varied, but down to a minimum for legibility

teams who were in contact with the samples of the vernacular architecture through the survey. Because of that, those who were involved in the elaboration of the INQUÉRITO, as well as those who, even though not being part of it, were involved with the process through the SNA, should be part of the analysis.

Having defined these criterion, the problem of the collection of the information on the work of the various architects was still present¹⁰. Therefore, contact was made with experts who might be able to help and some of them were interviewed. Publications used included not only the works presented in the "Arquitectura" journal, which then systematically published the most significant projects, but also other publications, such as exhibition catalogues, monographs, etc which might have information about the matter. Although these publications had usually been carried out for reasons not exactly related to the purpose of this research, the fact they were of a quality constituted to guarantee their validity.

In addition, the list of projects that was finally constituted, using these criteria and process, made the selection and the analyses to be carried out less personal. This way, it was possible to be more confident that the criterion followed in the totality of the work assured a degree of objectivity in the analysis.

¹⁰ - The recollection of drawn specimens from the projects was abandoned because of the difficulty in obtaining information about works carried out so long ago. If this situation is difficult when dealing with living architects, it is even more so when it is about those already gone.

5.3. – Echoes of the INQUÉRITO ¹¹

5.3.1. – Grading the Influences of, and Sensitivity, to the INQUÉRITO

The exposition of the methodology indicated in a sequential way the realization of the study of the influences of the INQUÉRITO through the “Summary Data Sheets”, the “Remains of the INQUÉRITO” and the “Journey in Zone 4”, and finally the analysis of the works produced by various authors in the “Summary Data Sheets of the Buildings”, were all used in order to identify in this chapter 5 the “Echoes of the INQUÉRITO” how much this situation really took place. However, in reality, this work was carried out in parallel.

The core of each of the stages was developed in the manner established, in order to give the evaluation in question the greatest number of pieces of information available, according to the methodology established. However, it was inevitable that, when completing the Summary Data Sheets of the Buildings, the evaluation of the influences started simultaneously. What follows will include implicitly all the attitudes that were established, although it will be framed by the new understanding that emerges from the analysis.

It is important to remember that the authors whose work is analysed often belonged to different generations. They had uneven experiences in terms of fieldwork¹²; they could have graduated at either the College of Fine Arts of Lisbon (ESBAL) or by the College of Fine Arts of the O Porto (ESBAP). They practised their professional activities centred in O Porto and Lisbon. As has already been explained Zones 1 and 2 of the INQUÉRITO were the responsibility of the teams based in the North.

If personal idiosyncrasy of the protagonists is added to this one may understand how diffuse the manifestations to be evaluated are. So, it was thought that the best way to make the analysis in question more objective has to centre it on how these reflection came about.

¹¹ The so-called erudite architecture, in its greater expression, results from a complex and elaborated reasoning, with technical, poetical and artistic expressions. This situation arises from the cultural disposition of their authors – with their cultural and academic components – making their professional thought to be developed through methods and processes which, faced with certain social and cultural vectors, may be assessed either as a direct result of them or by the random intervention of the reasoning capacity.

Therefore, it may seem naive to admit, even as a hypothesis that the architecture, as the vernacular one, carried out “without architects”, produced in a context of great pragmatism and simplicity, without great speculative demands, separated from the important Areopagus, may exert any influence on the other, whose status is so different.

But it is not, for it is precisely such state of “purity”, in which the vernacular architecture is found that surprises and allures the erudite and lead them into reflecting, with the eyes of the expert, upon the reasons of the virtue that may be found there.

Although it may seem pointless to add this note here, for this whole work came from that hypothesis, the objective to stress this circumstance and to refute any sceptical reasoning that may eventually emerge.

¹² - This reference is especially true for the teams of the INQUÉRITO, although the experience they had might have influenced other colleagues in the same area.

The critical review made by the author and the compilation of the “Summary Data Sheets of the Buildings” in the previous Section, made it possible to identify different sensitivities to the influences of the INQUÉRITO.

Effectively, the considerable diversity of issues that come together in the modulation of a building design project and although the Data files provides evident signs of influence, there were considerable differences in the way that this manifested itself, so there is a need to grade them. It is clear that this grading does not stigmatise the architecture analysed, arranging it as if it were a classification, because many times the influences observed are due to sensitivities expressed at different levels in the same project or even in works of the same author at different times.

Therefore, it was important to classify the different manifestations resulting from INQUÉRITO, grading them according to a greater or lesser degree of sensitivity expressed, that is, in “immediate terms”, in “structural terms” and in “sublimated terms”, defined as follows:

In immediate terms – Those manifestations that reflect themselves in a more or less direct way in the projects through the application of local materials, or of a vernacular expression (e.g., different types of stone, fired clay, and wood¹³), which may or may not be employed, plain roofs, pure volumes where the structure and large openings could be seen as an exclusive language.

In structural terms: - Those manifestations, independently of the register of signs identical to the ones mentioned above, appear in a structured compositional way of building and may present vernacular references in the morphologies and in the details.

In sublimated terms – Those are the manifestations in which the vernacular influence is processed more in terms of method, in relation to the place, in a severe way in which the design expresses itself and how the forms and details are articulated in the same sense, reaching a language that goes beyond the “isms” of the moment.

Bearing this in mind, a critical analysis of the architecture described in the “Summary Data Sheets - Buildings”(Appendix III) was undertaken. This attempts to relate them to the vernacular architecture of the different areas covered in the “Chapter 4 – The Zones of the INQUÉRITO”, exemplifying the aspects that are shown in relation to the classification defined above. First, the work of the members of the various teams of the INQUÉRITO is explored and later that of the other protagonists who were working in the period.

¹³ - The wood used in the majority of the projects is African, so their utilisation in relation to the expression of the very own material has to be understood.

5.3.2 – The Teams Involved in the INQUÉRITO¹⁴

When opting to adopt an approach, from the criterion proposed, about how the INQUÉRITO exerted influence in the period that followed its realisation, this does not mean that the interaction it created in the professional field at that time is not to be taken into account. In reality, the contact and transference of signs of the INQUÉRITO may have happened in parallel through the contemporary erudite architecture. This is something that is inevitable, that is, influence comes from both contemporary work and the recollection of samples of vernacular architecture. Besides, it was and is a common trait of the Portuguese architects, not to allow themselves to be influenced by “local counterparts”, a reason why are such references area only seldom made, if they are found at all.

.ZONE 1

In Zone 1, the co-ordinator was Fernando Távora¹⁵, who although young, then aged 33, already had some professional experience. One of the most significant aspects of his involvement in this task, is that he had a particular disposition to deal with the identity question, without reducing it to a nationalist view.¹⁶ The other members were still trainees or apprentices¹⁷ and therefore only their enthusiasm mattered, although their manifest interest in the problem had been important in their selection.

The first works performed by Távora were all vigorously marked by the Modern Movement and by the CIAMs, either at the urban level, in the residential Zone of Campo Alegre (1952) and in the Residential Unity of Ramalde (1952-60), or at the architectural level at the apartment Block at Av. Brasil in O Porto. (Plates 190, 191 &192)

Fernando Távora stresses this in a description of the plan of Ramalde when referring to it saying that “... *it was carried out having in mind the existence of two existing projects (based on the Alvalade District, the supra sumo then)... The building was well developed and the orientation of the facades the best possible – which worsened a reprehensible geometry already conditioned by the two buildings previously projected...*”¹⁸. In a similar sense, Nuno Portas refers to Campo Alegre as the plan that constituted “...*one of the first proposals of urban design based on the exaltation of a social life of vigorously urban characteristics...*”¹⁹

¹⁴ - The considerations about the several works and projects is the result of the work carried out in the elaboration of the Summary Data Sheets of the Buildings – Appendix III, mostly in the respective Commentaries, which are many times quoted here. This way, all the quotation in italics made here were pointed out in the footnotes of respective Data Sheets.

¹⁵ - Appendix I – Testimony of Prof. Fernando Távora (pg. 65).

¹⁶ - op. ct. (pg. 65) Fernando Távora tells about an episode in the presentation of the work in Zone 1 to the President of the Council: Our drafts «...*(had) a double page on the great Eira do Lindoso, with the maize lofts. Then Salazar was marvelled and exclaimed «But how exquisite, how beautiful... much more beautiful than the reinforced concrete that is being used today ».* Then I answered, «Do not say that, Mr. President! Nowadays, wonderful buildings are being constructed »

¹⁷ Menéres op ct pg 101

.(pg. 122) «...But the enthusiasm was so big that the mere fact of HAVING BEEN CHOSEN compensated for an effort whose dimension we did not evaluate with any level of precision.»

¹⁸ - Fernando Távora - File card 3.

¹⁹ - F.T. Data Sheet 1

Concerning the Apartment Block at Av. do Brasil, even though one wants it to have something of the Mediterranean, as Nuno Portas proposes, the building has nothing to do with the weight that the architecture of those regions present, a weight that was conferred not only because of their generally compact volume, but also for the windows that inhabit the surface without contradicting them, given the scarcity of their expression. In fact, it is not the presence that the openings have in the plan of the façade, independently of the form, they open in the receded wall that limits the interior of the apartment, whose reading is nullified by the deep shadow of the handrails of the verandas, which run the full length of facade. The effect this composition offers us is completely contrary to the one referred above by Portas.²⁰

A year later Fernando Távora begins the project for the Market of Vila da Feira (1953-59), where he manifests the tendency already mentioned. Effectively, this is a building which integrates into the settlement from inside to outside, forming an adequate environment so that this market activity, which lives on the presence and the movement of people, may be centred in itself. It is precisely here that he gets close to the issues that worry him in terms of the relation between “our men” and “our lands”. So, he does not seek a minimalist fair market, reproducing its shelters for the marketers and great tracts of land, but organises a group around a central space defined by an elegant structure finished by a mighty beam in formal speech of unquestionable modernity. However, because of the language, to which the finishing materials gives coherence, it also has the language and meaning of the Portuguese fairs.²¹

From here, Fernando Távora develops his projects with a sensibility that is manifest sometimes “*in structural terms*”, sometimes in “*sublimated terms*”, alternating with intervals in which other languages are tried, but almost always to seek the best way to reach his objectives.

In fact, the INQUÉRITO happened in 1955 and his house in Ofir was projected in 1957. Talking about his objectives for this he explained that: “...*the Architect has his cultural, plastic and human education..., knows the meaning of terms such as organicism, functionalism, neo-empirism, cubism, etc., and at the same time feels for all the spontaneous manifestations in his Country an unlimited love that comes from very far...*”²²(Plate 195)

In this dwelling, his sensibility in “*structural terms*” is more evident, for there is a particular taste in the manipulation of the materials, as well as in the design of the details, a feature which always accompanies him, being more visible when he is closer to his view of identity. When introducing in the project the concept of “*compound*” as opposed to “*mixture*”, he clarifies more what he understands and positions himself in the domain of this sensibility. That is, a building shall correspond to a broad group of factors that will form it: “...*the land has its shape, its vegetation, its constitution; in the Summer an unnerving North wind blows there, in the Winter a horrid Southwest; nearby, in Esposende and Fão there are constructions of a town with a style of their own; on the other side of the river, not far, there is granite and schist; the local labour force is not specialised...*”²³

²⁰ - Idem Data Sheet 2.

²¹ - Idem Data Sheet 4

²² - Idem Data Sheet 5

²³ - Idem

Later, he continues this journey at the Pavilhão de Ténis da (Tennis Pavilion of) Q.ta da Conceição (1957)²⁴, at the Escola Primária de (Elementary School of) Vila Nova de Gaia (1957-60)²⁵ and at the Posto de Abastecimento da (Supply Post of) Sacor in Seia (1959-60)²⁶. In any of these projects the relation he establishes related to the archetypal identity, is noteworthy in terms of a search of constant re-invention that does not need to deny the vernacular root to be modern. It is the contention that the INQUÉRITO gives the participants, those, like Fernando Távora, who questioned the Rationalist vocabulary, a greater impetus in knowing the foreign architecture, to better know a real Portuguese architecture.

Luiz Cunha, when evaluating the Escola de Vila Nova de Gaia, says: *"...in all of his works this feeling of righteousness prevails, this severe beauty which does not need ostentation..."* Effectively, this feeling led Távora into commenting, in an introduction to present the project, that *"...the untouched white virgin..."* as he called the "mythical architecture", became *"...like a great force born from Earth and man, bound for a thousand threads to the shifts of reality."*²⁷

In this sense, one may point out some aspects in this building which express well what has just been said. The profile of the school with the air of a cosy farm house. The roof trusses of wood with trussed beams covered at the recesses, a true re-creation of traditional structures. The purity of the walls painted white and the perfect wedding these make with the tile roof. The way the roof of the multi-functional room relates with the group as a memory for the future.²⁸ (Plate 193)

But it is also at the Restaurante e Posto de Abastecimento de Gasolina (Restaurant and Petrol Station), in Seia, that one feels the presence of the experience of the INQUÉRITO, in the use of granite stones of great dimensions, so common in Zone 1, mostly in those specimens from Entre Douro and Minho. In fact, the use of granite imposes itself and fascinates the one who a few years earlier had admired the expression of this material in vernacular constructions, as he himself confesses: *"Construction: Granite, what a granite...appearing to the outside and in the room of the restaurant..."*²⁹

Fernando Távora makes other projects in this period, where other influences are manifest, even though they express the same sense of identity. In fact, at the Apartment Block at Av. Brasil he practices a formal exercise of great rationalist rigidity, without paying attention to the surrounding buildings covered with tile. At the Apartment Block at Rua Pereira dos Reis (58-60), the importance he attributes to the matter of context, certainly due to the consonance the developing experience of Zone 1 will have given him, mostly in the urban examples recorded, led him into re-invent the theme used in the facings covered with "azulejo" (coloured tile) in O Porto as well the ashlar in the facade that frame it. However, it will not be possible to deny that the Italian work has

²⁴ - Idem. Data Sheet 7

²⁵ - Idem Data Sheet 6

²⁶ - Idem. Data Sheet 9

²⁷ - Idem Data Sheet 7.

²⁸ - Idem

²⁹ - Idem. Data Sheet 9

contributed to sharpen such acuity, evident, for instance, in the works of Ridolfi published in *Arquitectura*.³⁰ (FT Data Sheet 8)

Up until 1961, other interventions in the restoration field follow, such as the reconstruction of the Casa da Igreja (1959-61)³¹, in Mondim de Bastos, and the Instituto Nuno Alvares (1961)³², in S.to Tirso. The author himself explains the affinity of his concepts for restoration, even though referring only to the first project: “...*I believe that the principal in this (these) work(s) was the establishment of a reconstruction criterion different from the criterion current among us ...*” and better explaining his idea, later indicated that he wanted “...*this “arrangement” to present a certain healthy criterion: neither denying the past, nor intending to continue copying its forms, rehearsing a dialogue with this legacy of our own current language and obtaining from this synthesis of languages a fresh and happy work..*”³³

What seems fundamental here is the fact that the assertions made about rehabilitation work may serve to crown his attitude towards interventions, summing up his concerns, in a very clear way, as well as those which led him into realising the INQUÉRITO. These were, effectively, the need to deepen Portuguese identity in the field of architecture without denying the past.³⁴

Two other projects deserve attention for they are also revealing in terms of identity manifested “*in sublimated terms*”. The projects are the Convent of Gondomar (1961-71)³⁵ and the Convent of S.ta Maria (1975-84)³⁶, which constitute a superior platform to track this aspect. (Plates 194&197)

In the first, a project made to the Franciscan Sisters of Calais, an interesting game of languages can be observed, which is not strange to that of Aalto, filtered with great confidence by the sensibility of Fernando Távora. Effectively, the convergence of several experiences of Távora, in which the INQUÉRITO is specially important, not only by the forms it may identify, but by the vernacular archetype, that has produced an extremely harmonious and coherent group, either in the formal language of the whole or in the typology used as the central cloister.

It is in the development of such option where it is revealed what was said: in the density of the group, namely in the chapel, in the organization of the parts of the building around a patio, with a certain air of organic spontaneity evident in the volume of the bodies, and in the chosen materials, not only for the exterior but also for the interior. This way the chapel, although materialising in a way that does not refer to the rural

³⁰ - Duarte, Carlos.(1957).Três Obras de Mário Ridolfi . *Arquitectura* nº57/58 . Lisbon: ICAT

This article was written about another by Vitorio Gregotti, published at Casabella-Continuità n. 210, and gives us notice of an architect who “...*without forgetting the teachings of the Modern Movement knows how to, once in contact with the past, find new forms of expression.*”.

³¹ - Idem File card 10

³² - Idem Data Sheet 11

³³ - Idem Data Sheet 10

³⁴ - Idem Data Sheet 10

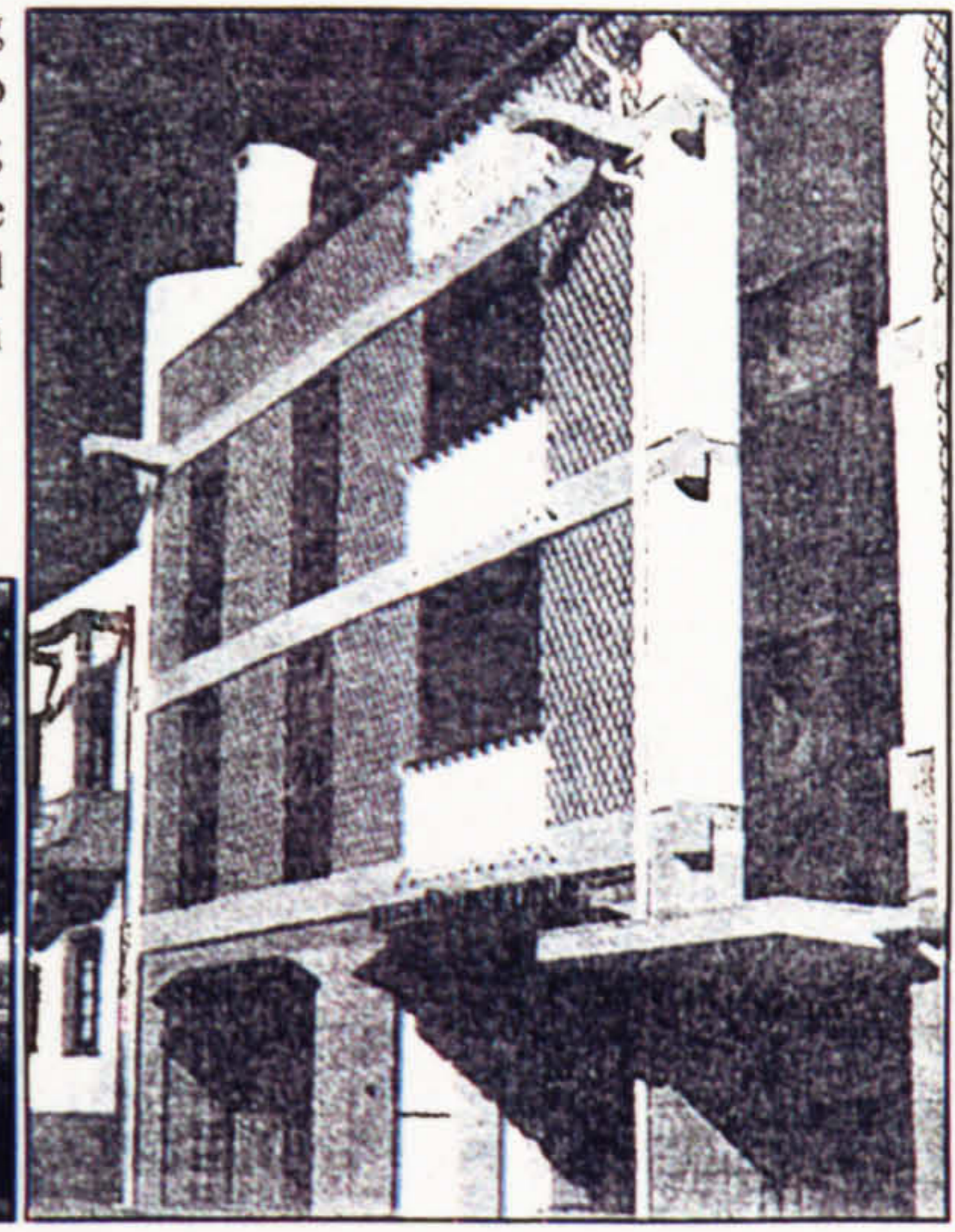
³⁵ - Idem Data Sheet 12.

³⁶ - Idem Data Sheet 14.



Plates- 190,191 and 193 – Housing block at Brazil Avenue in O Porto (1952 F.T. Data Sheet 2); HOUSING UNIT AT Ramalde (1952-60 F.T. Data Sheet 3) and housing block at Pereira dos Reis in O Porto (58-60 F.T. Data Sheet 8).

191



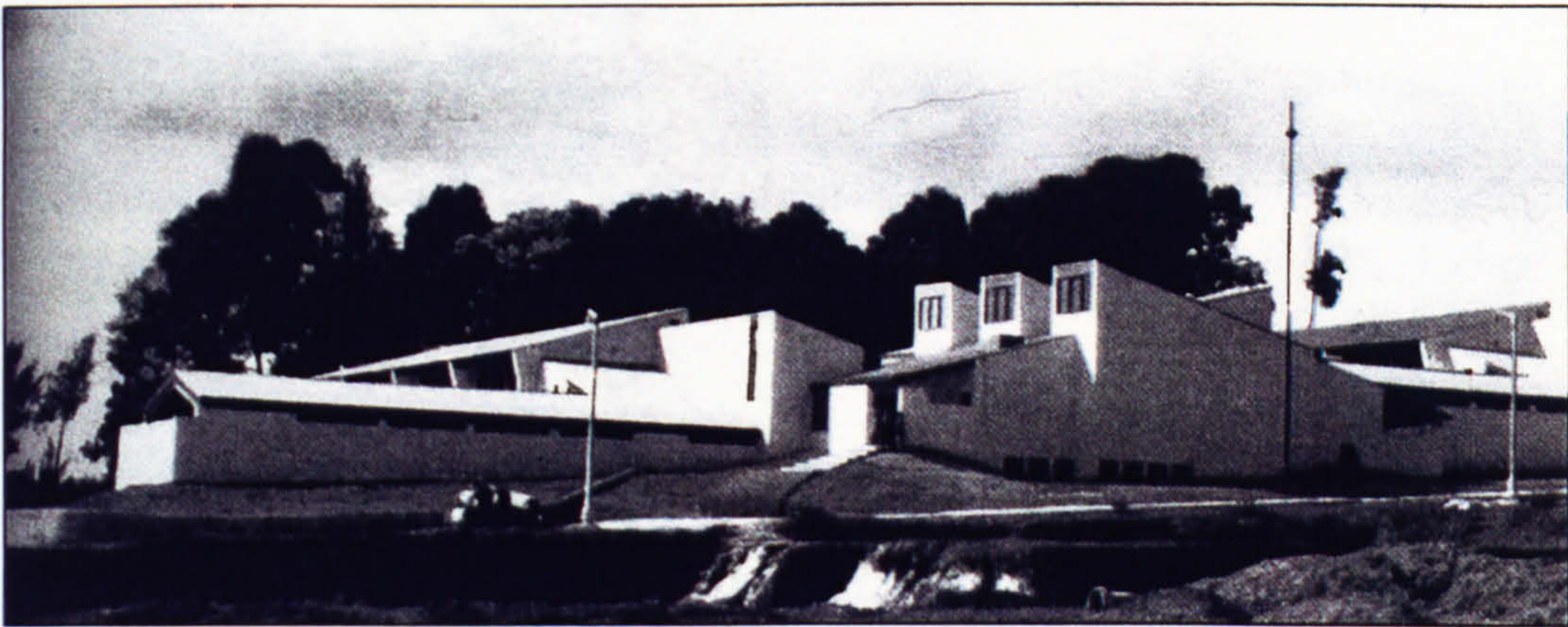
190

The poetic language of Fernando Távora was motivated by a search which goes beyond the rigidity and coldness that he feels in Rationalism which approaches a tradition throughout of reinvention. Indeed, looking at his course since the Brazil Avenue till Stª Maria Convent at Guimarães, this can be clear understood .

Plates 194 and 195 – Primary School of Vila Nova de Gaia (1957-61, F.T. Data Sheet 6); Convent of Gondomar (1961-71, F.T. Data Sheet 12)

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193



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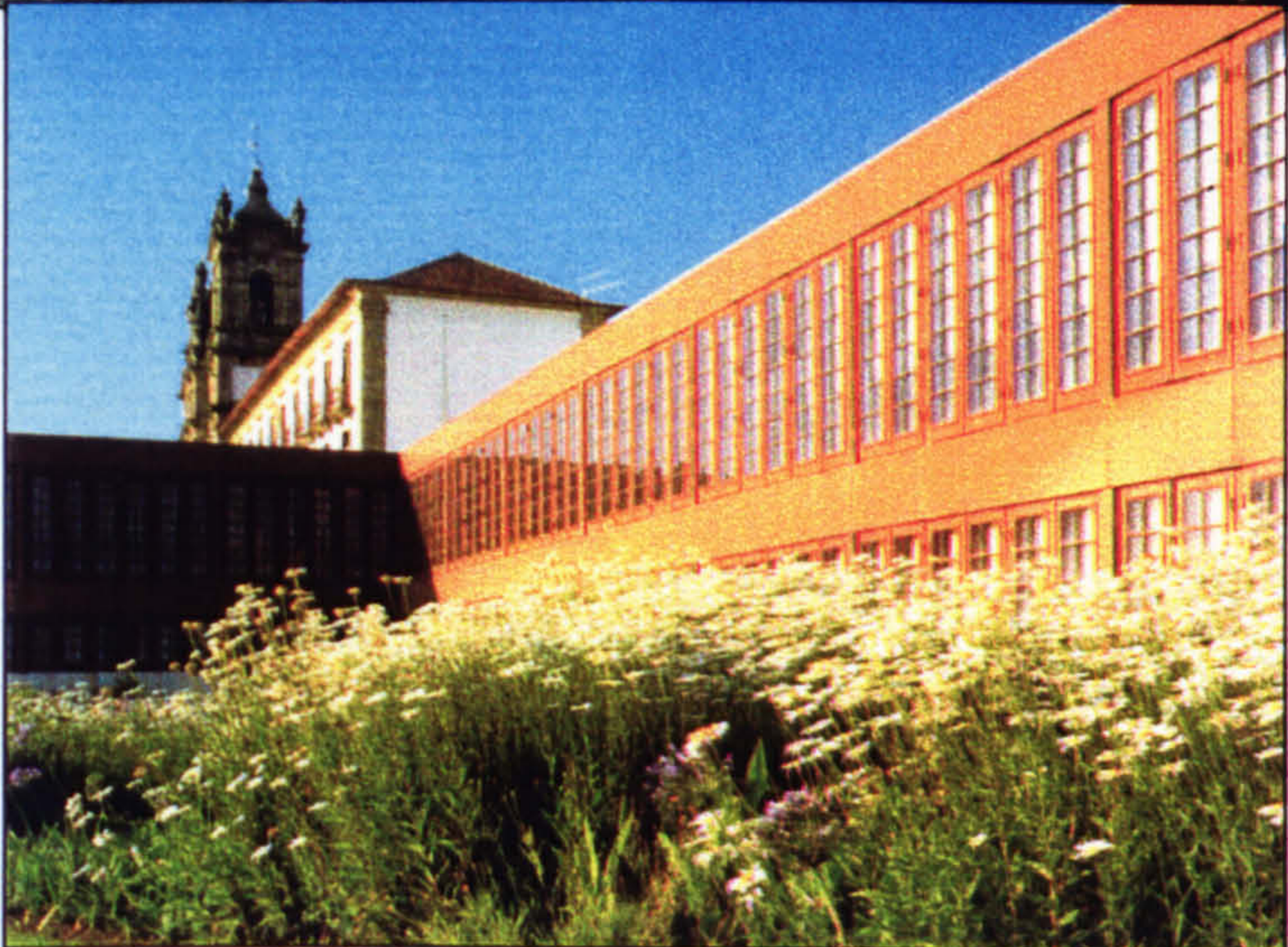
195.



Plates:— 195 – House in Ofir (1957 F.T. Data Sheet 5); 196- farm house/”espigueiro” in Barcelos, Cremoxil (App. II-Z1 Data Sheet 24); 197- the remodelling of the Convent of St^a Maria de Guimarães (1975-84 F.T. Data Sheet 14)



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197

typology of such buildings shows, despite that, a simplicity and density which give it a family air, easily identifiable from a cultural perspective.³⁷

However, it is at the Convent of Sta. Maria, in Guimarães, where such sensibility is at its extreme. Effectively, this is not the exclusive result of the safety of the language employed and of the referential meaning it conveys to the new bodies of rooms, but in the continuity which it gives to the group, as well as its adherence to feeling of the place. This perspective is given in such a way that although the “new” is recognized; the feeling is that it already existed, even though the materials of the new areas are presented in a different way.

The project works as an historical memory of the building:” *...Everything will have begun by the construction in the IX century of a small chapel at the base of the hill of Penha, already sacred since pre-history...In the X century a Galician countess erected a monastery there, later expanded by a Queen of Portugal... In the XVI century, a duke of Bragança created a Theological University there... In addition, it was always growing until it reached, in the XVIII century, its paramount... In 1834, with the Liberal revolution, religious life ends abruptly and the building is transformed into private habitation...* ”. The intervention made is then the culmination of a view on the way architecture has to be made, here and now, in which restoring, renovating and recreating, are all supported by a language where the flow of the past is as evident as the beat of the present day.³⁸

Other projects were carried out, of which the building of the City Council of Aveiro (1963-67) deserves note, for it inserts itself in the plan of the urban area, which was also carried out by Fernando Távora. However, by its formal language “*...(makes) one foresee here the influence of the "historical" architecture of F. Albini and I. Gardella...* ” - ³⁹ he moves away from his central discourse to which he returns, as soon as the opportunity of the programme permits.

In fact, the Vacation House in Briteiros (1989-90) although more than 30 years after the INQUÉRITO shows the pleasure he feels when circumstances allow him to go over certain memories and re-create them, as in this case. It means giving a new use for a farmhouse. The author explains: “*Having made the first drawings as a survey summary, a small local contractor who had great capability with traditional building techniques was hired, and a an un-orthodox approach to the project was used...and the new vacation house was born, this way, with an approach very different from the usual...* ”
40

³⁷ - Idem Data Sheet 12.

³⁸ - Idem Data Sheet 14.

³⁹ - Idem Data Sheet 13.

⁴⁰ - Idem Data Sheet 17.

The detachment in the explanation may induce one to sense a certain lack of concern about the work, which would be a big error. The meticulous way certain details are drawn, like the walls of the 2nd floor where the bedrooms are located and the refined way he “transforms” the existing construction details and their integration in the project, give the dimension and the understanding of a sensibility where cultural identification in the architecture is revealed in large measure, demonstrating the contribution the INQUÉRITO represented for this architect.

Of the remaining members of the team, one of them, Rui Pimentel, has not made a professional career as a designer, while António Menéres, currently professor at FAUP, has been a great proponent of heritage questions in Portugal. He is a member of ICOMOS, and has focused on problems related to urban regeneration. For this reason there is no material for analysis.

ZONE 2

This team, as mentioned earlier, comprised Otávio Lixas Filgueiras as co-ordinator, Arnaldo Araújo and Carlos Carvalho Dias. Subsequently none of them were very active in terms of projects. Lixas Filgueiras and Carvalho Dias dedicated themselves to teaching at the College of Fine Arts of O Porto (ESBAP) in the areas of history and theory of architecture and urban planning and drawing, respectively. Arnaldo Araujo has a few published works, except for his participation in the competition for the Headquarters of the Calouste Gulbenkian Foundation, which will be dealt with later when talking about Frederico George.

The Project for a New Rural Community, in the city of Bragança, Zone 2 was carried out in the scope of the INQUÉRITO and taken to the CIAM X, in Dubrovnik, in 1956, where Viana de Lima and Fernando Távora were delegates. From the group that carried out this work, which was done through an inquiry undertaken by the students of ESBAP, only Lixas Filgueiras was an architect and, naturally, he was the delegate who presented it. Carvalho Dias and Arnaldo Araujo were still trainees. (Plates 198&199)

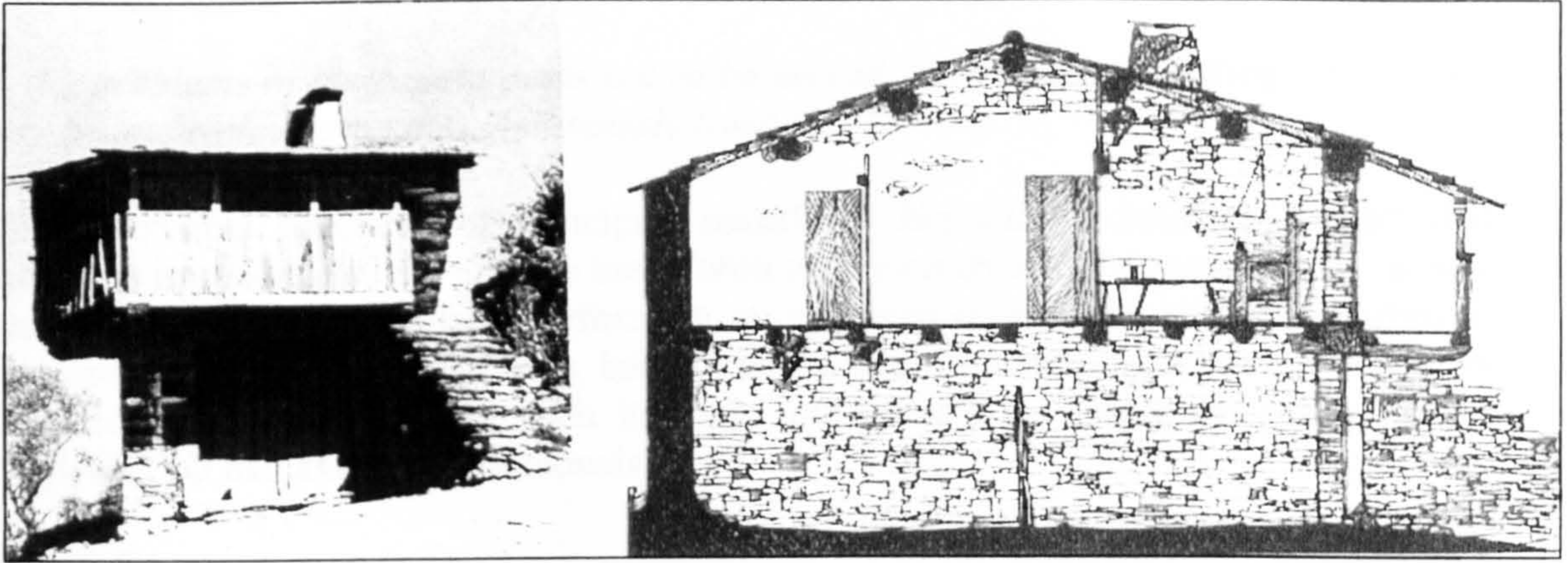
From the text that accompanied the exhibition panels some aspects were more noticeable clearly demonstrating the orientation followed in the sense of favouring interventions in architecture and planning that could weave the local realities of each region, in a search to qualify them, without subverting the habits and cultural aspects. About this, it is said: *“The importance of the Rural Habitat, which the CIAMs can not ignore, is bound to its proposals, which are generally universal”*.⁴¹

In constructive and typological terms it also mentions that the houses projected used local materials, having as the central part the home, covered by a big and tall chimney, a centre for gathering the family and its plan allows a great variety of types adaptable to the growth of the family group.⁴²

In another passage of the text it is said that *“...the position of the architect is not that of a dictator who imposes his own form, but of a natural man, simple, humble, dedicated*

⁴¹ - O.L.F Data Sheet 1

⁴² - Idem.

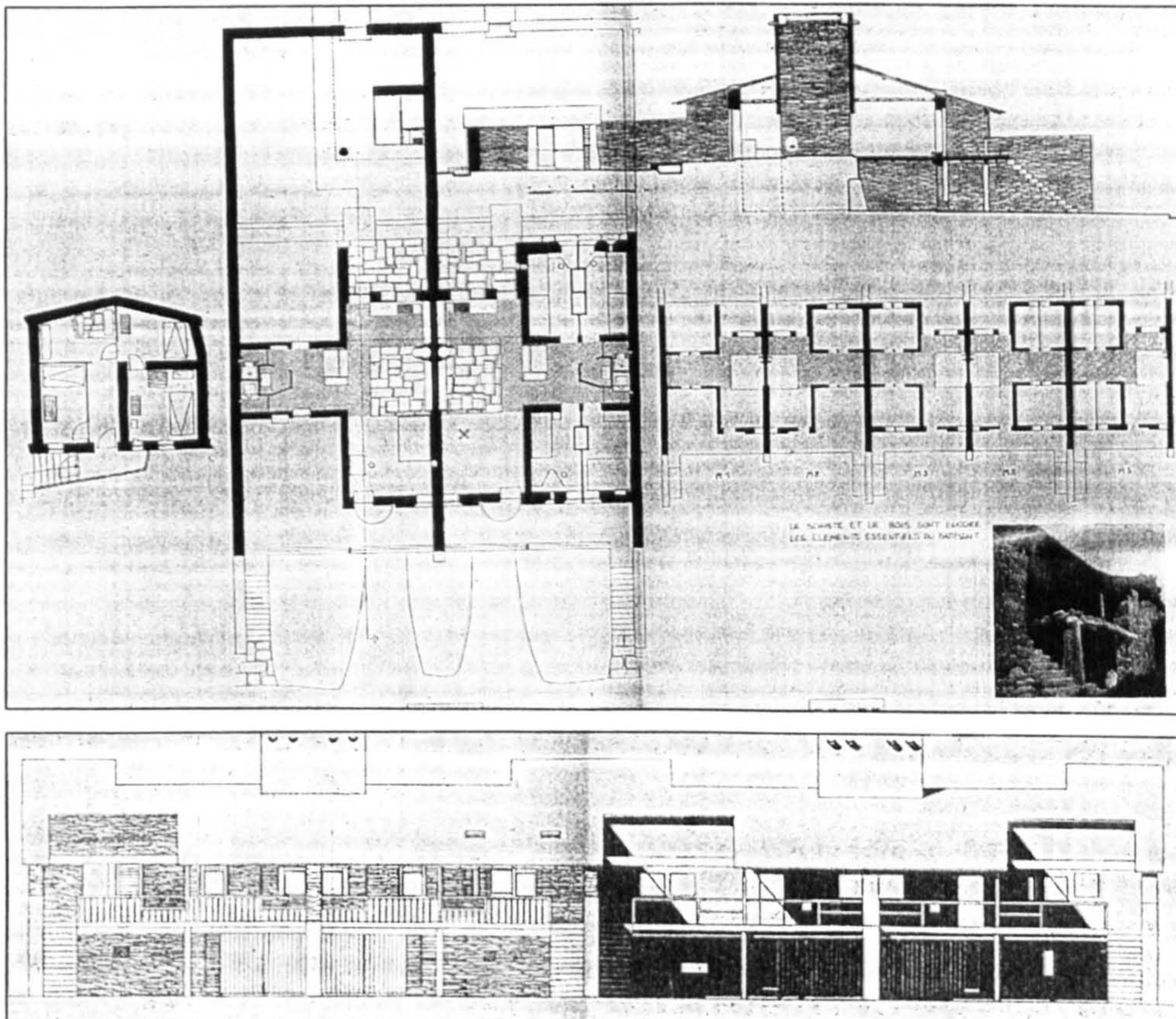


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Plates 198 and – Rural habitation in Bragança, Guardamil (App. II Z2 Data Sheet : 4);
 199- Design of a single family house of a New Rural Community presented in 1956 at
 CIAM X, in Dubrovnik. Viana de Lima, Fernando Távora, and Octávio L. Filgueiras
 composed the Portuguese team (V.L. & L.F. Data Sheet 1)

The influence of zone 2 of the INQUÉRITO in the work, is very clear, namely
 concerning the utilization of some existent typologies of this region, as is the case of
 this rural habitation from Guardamil, represented above.

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to the problems of his counterparts not to be served, but to serve, creating a work that may be anonymous even though intensely lived in."⁴³

Undoubted this statement of principles manifests, beyond the solidarity aspect that shows up immediately, the need to break with an approach to the project according to a 'strict sense' of functionalism, performing an approximation to the real man, linked to the community, with his own uses, habits and culture, in which the materials and ways of building are included. As such it brings out clearly the important influence the INQUÉRITO had among professionals.⁴⁴

ZONE 3

Of the architects who were part of the team of Zone 3, Keil do Amaral, who was its coordinator and one of the great leaders of the work, as referred to in 4.4.1., was a mature man when the study of the vernacular architecture begins in 1955. He has already a long career behind him, crowned with important works such as the Portuguese Pavilion in the Universal Exhibition of Paris in 1937, which he had won when very young. The other members, José Huertas Lobo and João José Malato, were younger and did not have then, nor came to have later, known project work. This reduces the analysis to the work of Keil do Amaral.

This architect, in the period between his first project and the INQUÉRITO, carried out a great number of projects, such as the participation in the Exhibition of the Portuguese World (40), Lisbon Airport (40), projects for a great number of green areas for the city and the respective equipment, the 1st version of the Palace of the City at the Alto do Eduardo VII Park (48). These last were carried out in the period of 1939-49, when he worked for the City of Lisbon. He also carried out a great number of houses and other works.

Despite being a man of fine reasoning and easy writing, and his prominent role in the study of regional architecture (observations have already been made about such a view) he has a less intellectualised, simpler and more direct attitude towards the relation between modern architecture and tradition and consequently of the identity subject matter than that of Fernando Távora. Távora's career began in the urban planning Department of the City Hall of O Porto, and as he himself confesses, is connected with architecture full of doubts and insecurity⁴⁵.

Keil do Amaral was born in Lisbon but spent most of his childhood in Canas de Senhorim⁴⁶, and perhaps due to the long periods he spent there his affection for the field and the rural world evoked in him a greater tendency to an intuitive questioning, almost at an unconscious level, of the more diagrammatic forms of modernism. In fact, if on one hand his attitude of democrat and modern intellectual compelled him to accept

⁴³ - Idem.

⁴⁴ - Idem.

⁴⁵ - Portas, Nuno. (1971). Interview with Fernando Távora. *Arquitectura* n. 123.

⁴⁶ - Moita, Irisalva. (1998). Para uma Biografia do Arquitecto Francisco Keil do Amaral. *Keil do Amaral - O Arquitecto e o Humanista*, Lisbon: CML-Cultura. (pg. 26).

«For the formation of Keil do Amaral's personality this long stay at the Beira was very important...Being part due to the family ties of his father, of society's daily life, which gave him strong traditional roots from Beira, which decisively influenced the formation of this personality, cemented with a profound love for the land, expressed in a Portuguese manner, which claimed for a Latin and Mediterranean root...»

the assumptions derived from the Modern Movement as valid and to be at the basis of a series of initiatives which promoted it, such as the new direction of the *Arquitectura* journal, the formation of the ICAT (Iniciativas Culturais de Arte e Técnica) (Cultural Initiatives in Art and Techniques) in 1946, and later in 1948, in the participation in the 1st Congress of Portuguese Architects. Here he was in the first line of defence of a such concepts. However the truth is that, after his stay in Paris in 1936, and his trips in Europe, especially to Holland, he swings to a less stereotyped and more humanised model.

In Holland he is in contact with the architecture and the structure of the Dutch cities, whose life was more of a village than of a great city. He identifies himself most closely with the buildings that W. Marinus Dudok had projected for the city of Hilversum. Later, between 1945 e 1946 ⁴⁷, he has the opportunity to visit the United States, where he is in touch with another architecture, mostly that of Frank Loyd Wright. Nevertheless, in 1949, while still the Director of the SNA, the first exhibition he promotes is of Dudok, who is then elected Honorary Member of the SNA. ⁴⁸

In fact, analysis of Keil do Amaral's works makes it clear he had already gone along a private trajectory before the INQUÉRITO, where a vernacular component was expressed. Beyond the foreign trips, others were made within Portugal to better solidify his need to find an alternative with a local tonus. This was to search for the proper way to express a new language, without having it become simply "facade regionalism".

The projects he carried out up to the beginning of the INQUÉRITO, were either close to Dudok's language, and eventually also to Wright's by way of the Italian organic, sometimes tinted with a certain lighter Rationalism or developed around a model with certain tones of regionalism, the latter not very far from the "nationalist" architecture he so much criticised. He also carried out noteworthy projects where, in an extremely intuitive way he converged a certain collective rural memory of tradition, with the virtues of avant-garde architecture.

In fact, once he begins his vacation house in Rodízio (1941), and, later on, one for Guida Keil, his mother, (1945-46)⁴⁹ (Plates 200&201), also at the Beach of Macãs, he uses a very special language of his own, maybe because of the detached way they are performed that reaches a formal coherence in the conjugation of a series of elements from either the rural memories of the author or from his erudition as a modern architect, that in fact constitute an interesting proposal that will (not always) develop in terms of language. In these cases, no concession to the easy utilisation of stereotypes of any kind is seen. On the contrary, one sees the adequate use of a lexicon from different origins, one erudite, another vernacular, which conjugate and complement each other,

⁴⁷ - Ferreira, R Hestmes . Keil do Amaral e a Arquitectura . Keil do Amaral - O Arquitecto e o Humanista. Lisbon: CML-Cultura. "...the works of Keil do Amaral in the 40's were greatly marked by his European trips, anterior to 1939, and to the United States in 1945..." Pg. 64.

⁴⁸ - Almeida, Pedro Vieira.(1986), A História da Arquitectura Moderna vol 14 . História de Arte em Portugal. . Lisbon: Colecção Alfa (pg. 144)

⁴⁹ - K.A. Data Sheets 4 & 6



200



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Plates 200 & 201– Vacation Houses for Keil do Amaral (1941 K.A. Data Sheets 4) and for his mother, Guida Keil do Amaral in Rodízio, in Praia das Macãs (1954-46 K.A. Data Sheet 6); 202- Lisbon Tennis Club, in Monsanto (1949 Data Sheet 16); 203. Children’s Swimming Pool in Campo Grande, in Lisbon (1960 K.A. Data Sheet 23); 204- Lisbon Industrial Fair, in Junqueira (1951 K.A. Data Sheet 19).

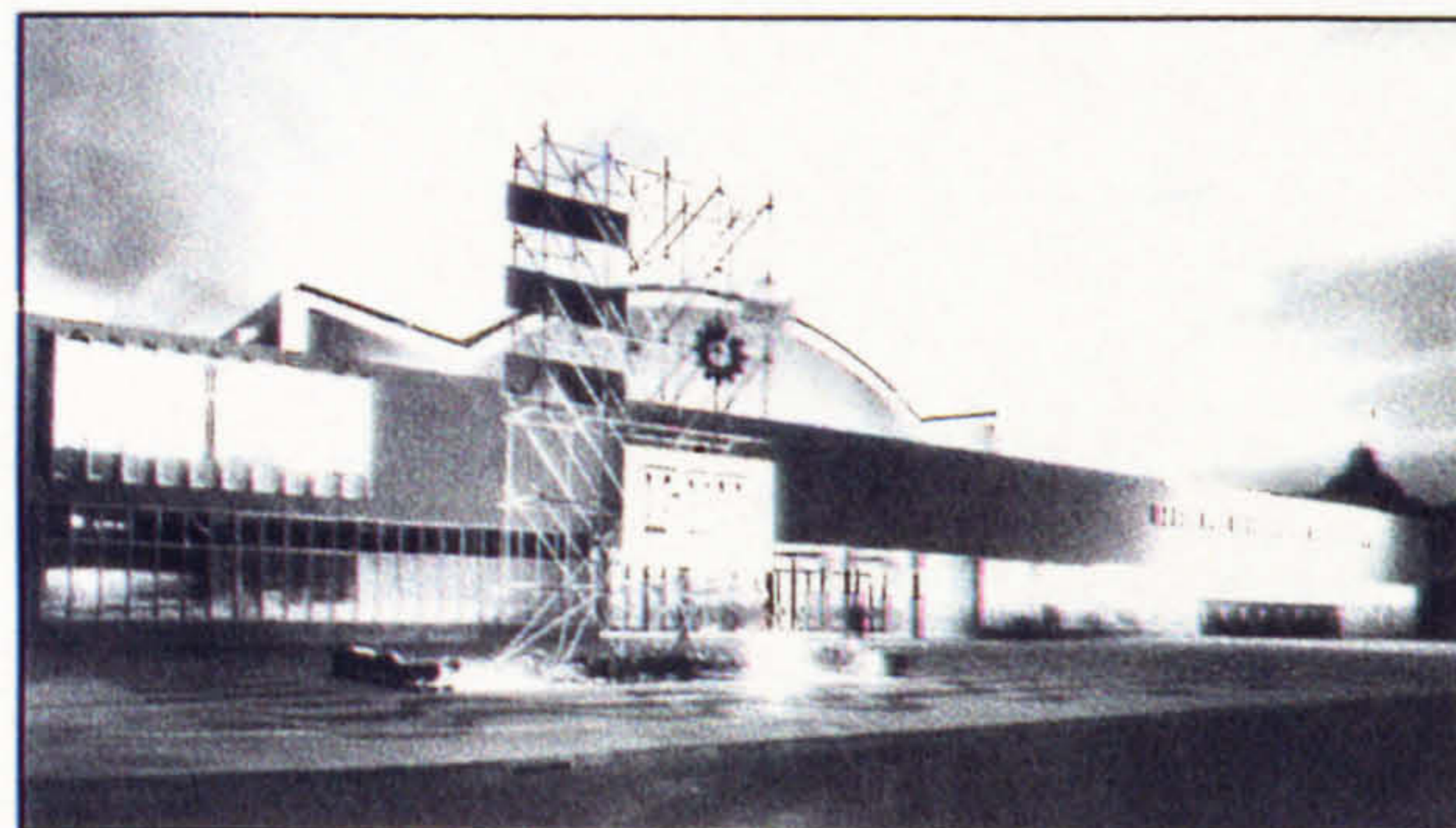
In reality Keil do Amaral before the beginning of the INQUÉRITO was developing a search for something connected to vernacular patterns and that, consequently, made it urgent to realize an investigation that could give more solidness to a formal and poetical communication, and from this point on, that could be consolidated in his own work .



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affirming a personality of its own, both in the use of materials, in the simplicity of form and in the relation it establishes with the external space, which is always a part of the proposal and one of the strengths in Keil do Amaral's work.

It is necessary to say here that Keil do Amaral always gave great emphasis to the pragmatic, economic, and functional lessons⁵⁰ that could be collected from vernacular architecture, when he sought to justify to the governmental authorities the need to study it, although he had already completed approximations with the projects mentioned earlier, where the emotional side was in reality one of the main reasons for the connection with vernacular architecture. From here on different forms of expression can be seen in his work, which are manifested around this concern of his, detached only in those projects whose programme and dimension allowed him to respond in a fully contemporary language.

The group of works that contain aspects of the identity question begins with the beach houses already mentioned and lasts for a series of other projects, such as the Tennis Club in Monsanto (49), the Underground Station near Eduardo VII Park (49) (Plate 202), the Pinheiro Chagas House (52), the Infant Park of Alvito (53), the Júlio Correia Guedes House (59), the Infant Swimming Pool in Campo Grande, Lisbon (60) (Plate 203), and the Industrial Fair in Lisbon (51) (Plates 204), which despite of its dimension and programme denotes he has his roots in the identity question.⁵¹

Simultaneously in another series of projects he develops a heavier language where the vernacular is manifested "in immediate terms", somewhat turning his back on a modern rationalist component. Here, the frank way the materials are used, mainly stone, as well as the details, constitute the most significant aspect, independently of the perfect contextualisation, which ends up nullifying, most of the time, their less well executed side.

This group includes, the Nobre House in Canas de Senhorim (40), Lisbon Airport, the Social District of Benfica (45), the Restaurant of Campo Grande (45), the Theatre-Cinema in Mangualde (47-48) and the Cold Greenhouse at the Eduardo VII Park (49).⁵² (Plates 205 up to 208)

A smaller number of works may be grouped together, mostly from the 40's, with a certain expressionist tendency, where a strong relationship to Dudok's architecture is felt. The materials are not used with the same vernacular meaning as in the previous group, but with a plasticity in form, be it stone or brick facing or simple plaster. This includes the Portugal Pavilion at the Exhibition of Paris (37), the

⁵⁰ - Amaral op ct pg 87 "What really interests is seeking, in each region, for the way the inhabitants were capable of solving the diverse problems of the weather, the materials, the economy and the inherent living conditions of the region imposed on the buildings, Later .. analyse UP TO WHICH POINT THEY ARE GOOD AND PRESERVE ACTUALITY, that is, continue to be the most functionally and economically adequate." In this statement lies a key to the understanding and recollection of the teachings of vernacular architecture, or any other, as this view will drive away the hypothesis of folk manipulation and may allow certain formalisms, once they are evaluated by the same criterion, that is, "up to what point (they are good) and preserve their actuality".

⁵¹ - K.A. Data Sheets 16,18, 9, 21, 10, 23, and 19.

⁵² - Idem Data Sheets 11,5, 13, 15 and 17.



205



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Plates 205– Lisbon Airport, nowadays completely changed (1940 K.A. Data Sheet 11); 206- Economic District of St^a Cruz, in Benfica (1940-45 K.A. Data Sheet 5); 207- Estufa Fria in Eduardo VII Park, in Lisbon (1949 K.A. Data Sheet 17); 208- Tea House in Montes Claros (amplification of the main pavilion and arrangement of the exterior lay out), in Lisbon (1949 K.A. Data Sheet 14a).

Keil do Amaral's work does not always register the understanding of the identity values he used to enunciate, sometimes getting too close of the "facade regionalists", who he used to criticise a lot.



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C.P Station in Belém (39), the Elementary and Infant School “Secil” in Outão, Setubal (40), and the project of the Padrão Miradouro in Monsanto (53).⁵³ (Plates 209 up to 212)

In relation to the use of a more rationalist language, which is never too rigidly applied, where materials less “soft” than plaster end up being a little incongruent, can be seen in some houses, but mainly at the stations for the UEP (União Eléctrica Portuguesa) (Portuguese Electric Union).⁵⁴ (Plate 213)

Finally, the great projects, some of them never realised such as the Palace of the City, at the Height of the Eduardo VII Park and the Peoples Stadium in Bagdad (61- 67) (Plate 214), where the respective programmes naturally led to an expressive discourse in a modern form, without the need of other references, manifests itself in a type of historical mixture, in which the form is structured almost independently from the coating materials.

In the case of the City Palace, however, the later versions for the design of the building lost the expressionist aspect of the first, to an Italian-like, not to say imperial form, far removed from the personality of Keil do Amaral. This is due perhaps to pressures from the political power and to other sensibilities with which he worked on the final versions. In fact, in the 1st version, the entrance or the crowning of the central body demoted the imposed monumentality of the side wings a little, which were also reduced here by endings, which closed a sequence of columns. Also, the creation of a plateau-square, which accompanied the whole facade of the building, diminished the monumental scale of the group a little. Up to the 3rd version those aspects were being diluted, giving way to the last which has effectively a great identification with the spirit of the “Estado Novo” and is far away from Keil do Amaral’s objectives, absurdly 2 years away from the 25th of April.

Surprisingly enough, as the examples mentioned verify, in the case of Keil, all of the production with the greater weight of identity expression is in the period before 1955, that is, pre the INQUÉRITO. Therefore, one is led to consider that the knowledge he already had of the regional-vernacular architecture did not suffer the incremental improvement expected by him and led him to seek a deeper understanding of it, not only through the survey itself, but also from its results, either in the typological organization or in the respective morphologies he had conducted to locate his interest.

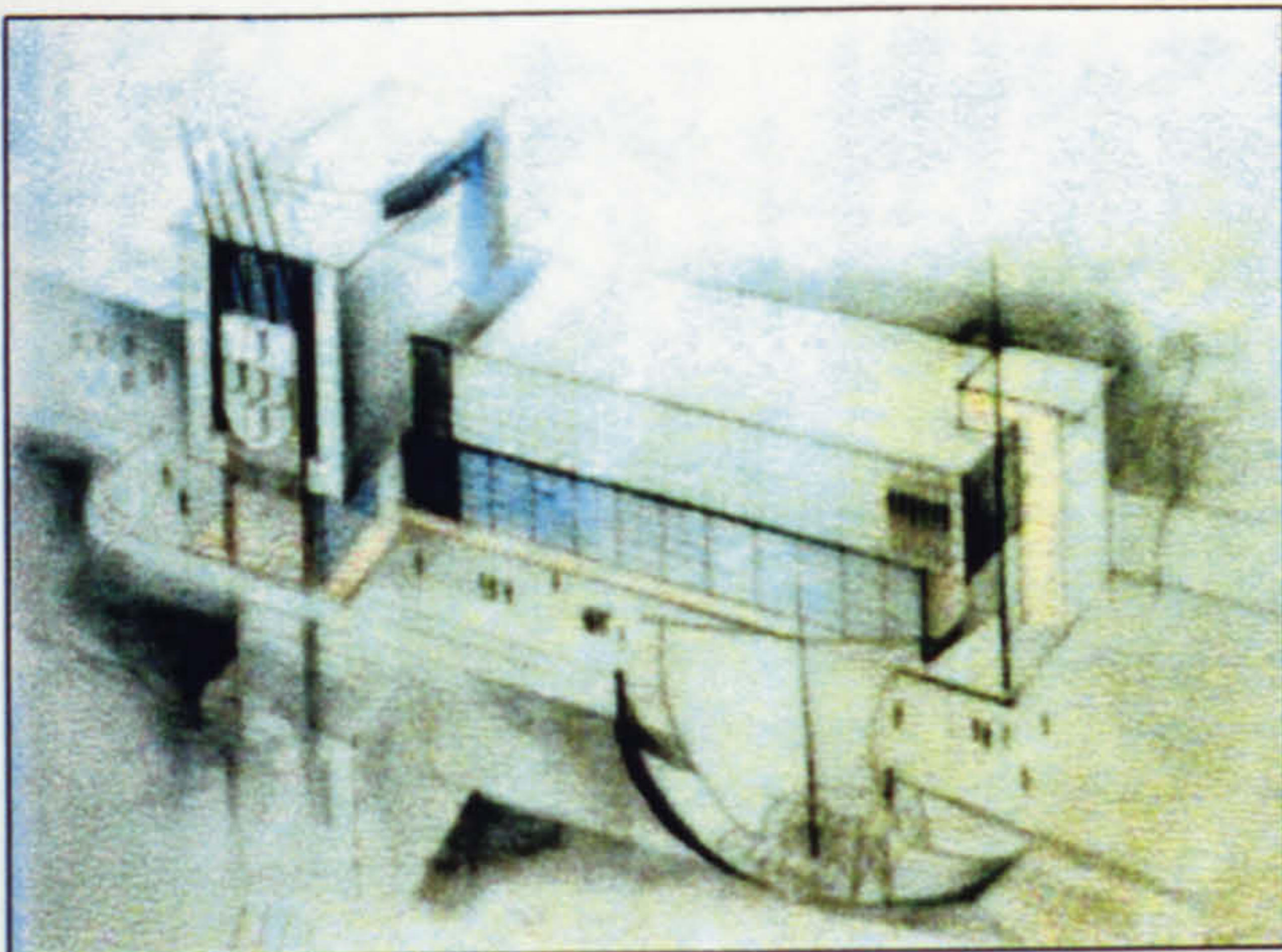
Therefore, for these reasons one may understand that somebody so greatly involved in the foundation of the INQUÉRITO shows his main connections to it before its existence, verified not only “in immediate terms” but also in “structural terms”.

ZONE 4

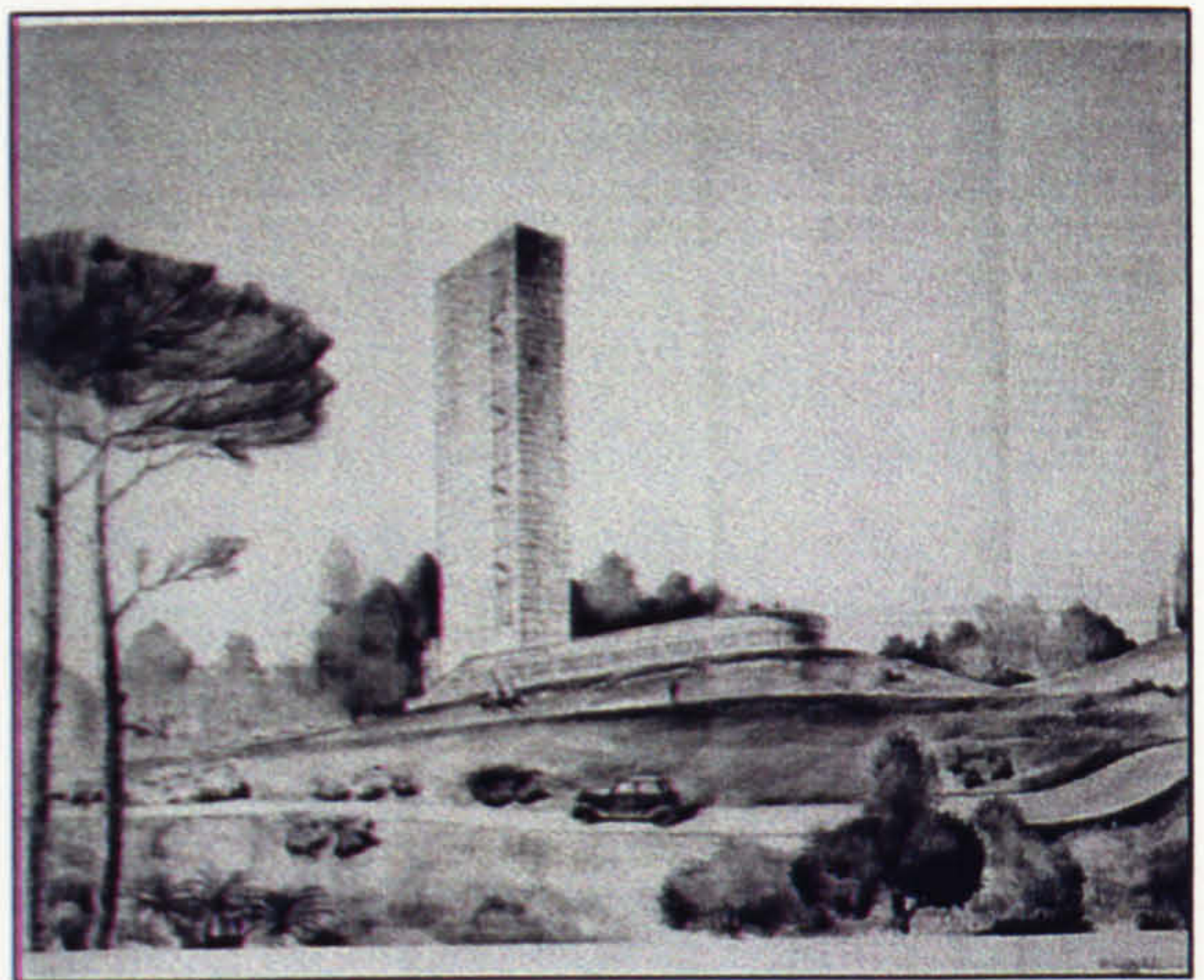
Of the Zone 4 team, only Pinto de Freitas did not develop a personalised project portfolio to allow an analysis similar to the one carried out on the other architects of the INQUÉRITO. However, because of his collaboration in the atelier of Teotónio Pereira, his participation is recorded there. He also wrote some articles in the *Arquitectura* journal, and was the co-author of a brochure about the Sanctuary of Nossa Senhora do Cabo in Setubal, that has been mentioned in 4.3.2. Therefore, the analysis of the

⁵³ - Idem Data Sheets 2, 3, 12 and 20.

⁵⁴ - Idem Data Sheets 24, 25, 26 and 29.



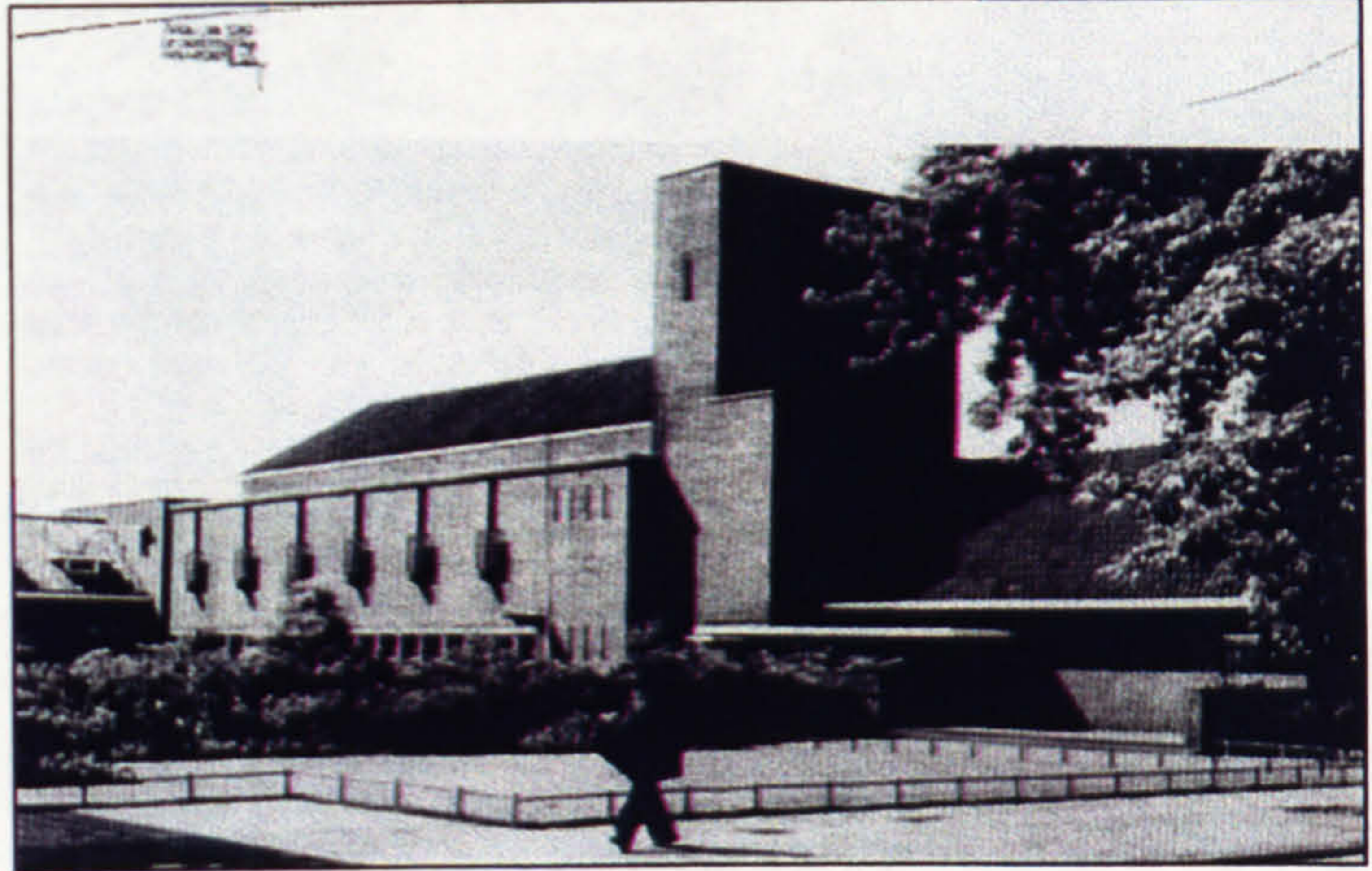
209



210



211



212

213 & 214



Plates: 209– Portugal Pavilion in Paris Exhibition (1937 K.A. Data Sheet 2); 210- Project of a Padrão-Miradouro, in Monsanto, Lisbon (1953 K.A. Data Sheet 20); 211- Infant and Elementary School “Secil”, in Outão, in Setubal (1940 K.A. Data Sheet 12); 212- Project of Marinus Dubok for a school in Hilversum, in Holland (1925); 213- Sub-station for the UEP, in Coima (1954 K.A. Data Sheet 22); 214- Estádio do Povo, in Bagdad (1961-67).

The influence of Marinus Dudok in Keil do Amaral’s work appears as a natural alternative way of searching for identity, although it has also served as a starting point of a kind of rationalist expressionism that begins new projects. In any case, it is thought that for Keil the INQUÉRITO was used in order to put these approaches in a context of national reference.

interaction of this team with the INQUÉRITO can be made, first with Teotónio Pereira who was the co-ordinator, and then with Silva Dias.

Teotónio Pereira

Teotónio Pereira is part of a generation of whom it may be said was “born” to the profession with the 1st Congress of Portuguese Architects in 1948, being then at the centre of the “strife” around the adoption of the Modern Movement in Portugal, with all the implications this had in the political, social and professional spheres.

This way, the professional debate over Modern Architecture would, after the previous experiences and despite having carried out some of the “*masterpieces of the (modern) Portuguese architecture*”,⁵⁵ also give way to the so-called “soft Portuguese”⁵⁶, the latter conducting some reflections about the identity question.

And, although the meaning of such reference had not been clearly exposed, the truth is that it was Keil do Amaral in 1947 who wrote the already quoted “Uma Inicitativa Necessária” (A Necessary Initiative), to contradict somewhat the ascetic functionalism.⁵⁷

Teotónio Pereira began his professional activity in 1948, with a project for a Water Collection Station in Lezíria do Tejo⁵⁸, and in Valado do Ribatejo, which was never built. The model executed then, reveals a control over the language, in perfect syntax with the time, of pure volumes, marking the structure through its modulation on the facades, pillars detaching the bodies off the ground and plain roofs. It registers other aspects, less integrated with that language, such as the roofs, which although plain show some inclination of not being confined to the boxes they close, like if they were eaves. Besides that, all the group offers an expressive volume, which was extracted from the rationalist vocabulary.

This formal language denotes a search that is manifested in the following year at the Church of Águas de Penamacor (48) (Plate 216) and that the author himself explains in the following way: “*We thought of the idea that the human scale has to be understood*

⁵⁵ - Portas, Nuno. (1998) . O Efémoro Modernismo. Arquitectura do Sec. XX - Portugal. Lisbon, Frankfurt: Deuchitektur Museum (pg. 101) «*From 25 - 36 : ten years, twenty or thirty works, from which two or three masterpieces of Portuguese architecture...Well, the truth is that the Capitol, the Garage at the O Porto or the Eden Theatre can not appear by script of illustration, the external "boxes" and the organization of the space are articulated with the imagination and singularity in a way that they are not reductions or adoptions of images from superficially read magazines.*»

What is most surprising in these examples is that their authors had “only a few days ago” left a perfectly denominated historical language of other models with which had been the foundation of their schooling, but also part of their professional experimentation at the beginning of their careers, to reveal themselves in a virtuosity of another dimension, of which the works referred to are examples.

⁵⁶ It was an architecture that used historical morphologies without conviction and near the “Casa Portuguesa” taste, against the Modern Movement, approved by the political power interested to find a national architecture

⁵⁷ -Amaral Op.ct pg. 87”*We, the ones who believe in a functional architecture made to serve, more than to please, would often consult him. I believe that our works would profit from this: they would serve better and would gain a human warmth more accessible to the hearts of the Portuguese people. About the regionalists I am certain that they would also have interest in the book; and perhaps their works would gain more profoundness.*”

⁵⁸ - T.P. Data Sheet 1.

(the author refers to the intentional form of how the project was conceived)...to integrate the characteristics of those men it is destined for, their habits, culture, relationships among themselves and nature...Not existing any mimetism or abdication of our own culture in relation to the past...however, it shows the confidence in finding the bridge that links the expression of new values to the valid inheritance of the past that people for whom the work is destined to represent. ”⁵⁹

In fact, the building presents itself as if it were a chapel of pilgrimage⁶⁰, plain, heavy, with a weight of construction that buries itself in the ground, constructively identifying itself with the surroundings, without the concern of formal speculation. It seeks an erudite discourse made in a more discreet way, through morphologies “usual” in the region, such as the grillage of the “espigueiros” (corn barn) (Appendix II-Zone 1 Data Sheet n 31), but at a different scale with another, referential sense. It is now a “grillage” of structural dimension that stresses different parts of the building: the one of entrance, axial, supported by three arches of broken span and which illuminates the interior of the church from the choir, the main altar and the baptismal font.⁶¹ In this way, usual morphologies were used with a new sense, in a language that affirms the cultural speech, reinforcing it with the use of a new material, concrete. In all the rest the construction approaches to the traditional. Expressed by granite masonry walls, mortared where it is sought to give better dimensions to the volume, a roof with tiles and, in the interior, brick, plaster and exposed granite. Wood is used on the ceiling and in the details, iron in the handrails and for other working details. ⁶²

From this one can observed with other participants of the INQUÉRITO, that the identity issue started to manifest itself, in some cases even “in structural terms”, before its realisation, as if were the solution to the urge to find a new answer to Portuguese Architecture.

Later a design of a slaughterhouse for Crato (53)⁶³ is completed, but is not built. This design, made before the beginning of the INQUÉRITO, again makes evident the concern about questions of local identity, even if this is expressed “in immediate terms”. In fact, one can notice that the modern language appears altered to a less pure form both by the way the roofs are made, as well as by the irregular stone masonry material proposed for the wall. From the elements of the design it is possible to verify that one of the perspectives, corresponding to the first solution, still presents some plain roofs, together with a series of barrel vaults that join themselves at the ends. This uses a vocabulary remembered from the roof of the “Weekend House, Paris, 1935” by Le Corbusier and P. Jeanneret, and later, in 1949, repeated in the Project Roq et Rob. However, the final solution of the design presents an extensive roof with only one slope, that joins smaller ones at the tops, in a contrary orientation. The first covers the section where the animals are received and the garage, while the second covers the central body, perpendicular to the former, where the other support functions were laid-out: sanitary stations, administration, drying room and boiler. This last solution makes the building denser, clearly seeking deeper local roots through the extension of the roofs,

⁵⁹ - Pereira, N Teotónio,. (1957) . Igreja de Águas de Penamacor - Arquitectura n. 60 . Lisbon: ICAT

⁶⁰ - A bell tower is not in accordance with the group and gives a negative and unintelligible trait to it for it resembles the tower of a fire department precinct.

⁶¹ - Idem Data Sheet 2.

⁶² - Idem Data Sheet 2.

⁶³ - Idem Data Sheet 4.

although the stone material finishing, does not conform with Alentejo. A final critical note about the grills that close off the top of the walls with the arched roofs, which, although answering the function of ventilation attributed to them, do not conform either to the language that marks the group of the central body or to the wave of the roof vaults, presenting themselves as a foreign body, both in terms of the formal value and for the concrete that materialises them.

Earlier he had begun other projects, the Sub-Station of the EDP in Ermezinde⁶⁴ and latter the Social Housing Group, for the Federação das Caixas de Previdência, in various locations, from which the ones of Barcelos and Vila Nova de Famalicão (57-60) are noteworthy.⁶⁵

Ermezinde, does not show any concern for identity, which unsurprising, due to the technical characteristics. A similar position will be found in other projects after the INQUÉRITO, in which the programme was decisive in the elaboration of the solution.

However, the groups for Barcelos and Vila Nova de Famalicão, for which the exterior lay out has another sense, reassumes the speech initiated by the identity question, even though with a type of habitation characteristically urban.

The project of Vila Nova de Famalicão in 1957-60, continues to reveal aspects rehearsed earlier, that is, the concern to make an architecture that is more in accordance with local idiosyncrasies, without rejection of the use of the architectural culture of the time. Used here in a more evident way because the programme facilitated it. The fact that the majority of the samples surveyed in the INQUÉRITO referred to dwelling use, around which the rural activity of the population happened, allowed a more immediate translation of aspects in agreement with a local identity. This must not be understood only in terms of a search in the morphological field but also a link with other aspects of the local culture, with roots in traditional construction and in its habits. Therefore, it is with this comprehension that the general approach used should be interpreted, which goes beyond the use of materials, with granite walls and clay tile roofs, to the organization of the dwelling, adopting the traditional layout.

The group with two floors is constituted by a series of modules each with two apartments, one per floor, whose entrance is made directly from the exterior through the stairs of the 2nd floor and through the porch the stair creates on the 1st. This recreates a regional solution, that is, the entrance covered by a veranda, and in continuity with the traditional external staircase. The group is completed by a series of front yards for activities, which form part of the life of these populations, rearing of animals, type of agriculture, etc.

It is worth noting how the roof evolves from the preliminary study to the finished work. In the perspective drawing the roof covering form initially marked each of the modules, then becoming continuous in the building, giving more unity both to the set as well as to the movement introduced by the angle projection of the wall of the kitchen-living-room and the stairs that are attached to it. It extends over the porch. Thus, in this project a

⁶⁴ - Idem Data Sheet 3.

⁶⁵ - Idem Data Sheet 8.

noteworthy solution is obtained, where values originating from different cultural processes are here enhanced.⁶⁶

The building of Águas Livres in Lisbon (53-57) was one that has a clearly urban programme. This aspect is concentrated on in proposing a solution to the project. The typology adopted, a banded structure with access through a gallery, consequently expresses the formal option. The fact the building is not integrated in a performed Municipal site plan by Manuel Tainha, which include the Águas Livres Square, where this and another block to South were the only ones built, soon “absolves” Teotónio Pereira of responsibility for the evident ruptures with the pre-existent forms.⁶⁷

In fact, this project, co-authored by Bartolomeu Costa Cabral, confirmed that Teotónio Pereira was sensible to the opportunity of practising convergence in terms of identity only in certain types of projects. This characteristic may be added to another, which concerns the fact that his atelier was open to the participation of young architects seeking innovation, such as Nuno Portas, Pedro Vieira de Almeida⁶⁸ and others, which meant that some of the projects were particularly marked by their intervention.

In two other works, after the INQUÉRITO, the Inn of Vilar Formoso, (56) and the House of Vila Viçosa (57-59), the first not built, signs of identity sensibility are evident and consequently so are echoes of the INQUÉRITO.

In the first of these projects, which had the collaboration of Pinto de Freitas, it is possible to point out aspects of the author’s tendency in this domain, shown here in the way he puts it “... *that the new building was naturally integrated with the landscape of the plain, avoiding the creation of a species of oasis, with green masses of imported species, amidst the arid landscape of the region*”. And that “...*from the local architectural characteristics besides the use of traditional materials a prominence of horizontal lines was taken and the clear overlaying of the roof over the perimeter of the facades* “. About the materials used, he stresses the decision of using “...*traditional materials, preferably from Portugal*.” . However, his concerns go farther in this domain indicating the elements to be used in the arrangement for the interior zones: “ *We will try to use ... products of national workmanship, especially from Beira Transmontana* “.

The composition of the group is made around a central patio, which provides for exterior expansion of public zones, dining room, living room and hall, which therefore, close themselves to the North, simultaneously articulating the areas for the inhabitants, the service zones and the house of the tenant. The external arrangement of the covered zone next to the dining room, to the South, shows in the plan a form that is only read in the block that contains the kitchen, whose roof of two slopes remembers those of the region of popular origin. Besides, the nearly “blind” granite walls facing to the sunset, coated in granite, with the roofs of the group in tile, confirm the expressed wish to

⁶⁶ - Idem Data Sheet 8.

⁶⁷ -Idem Data Sheet 5 - It is not possible to forget that the urban assumptions of the time in Portugal followed the “lights” of CIAM and that the urban design discipline had not yet been assumed.

⁶⁸ Portas, Nuno . (1964) . Arquitetura para Hoje . Lisbon: Sá da Costa (pg. 130) “... *It will be curious to check, among us, the importance of certain ateliers for the modern education - which the schools did not offer – and from which we only mention the one of Ventura Terra, for the generation of the 20’s, of Carlos Ramos and Rogério de Azevedo for the architects of the 30’s and 40’s, or of Keil do Amaral for the 50’s” and Teotónio Pereira for the 60’s.*

identify with the signs of the place. Everything else follows a vocabulary of a more Italian tone, that raised premonitions of the INQUÉRITO.⁶⁹

Nonetheless the intention, so clearly expressed by Teotónio Pereira, in this project, illustrates that it was not possible to achieve the degree of unity and coherence of identity language used in the Church of Águas de Penamacor, which curiously was made before. It is also noted that this is half a dozen years before the beginning of the survey into vernacular architecture, in which the author participates.

In this inn, despite knowing that it is a design project and not built work, both in the form and the materials, the result point to a different level from that of the previous works, mainly manifested more in “immediate terms” than in “structural terms”.

The house of Vila Viçosa (Plate 218)⁷⁰ is a work in partnership with Nuno Portas, in a type of programme very different from that previously performed, for it is a house integrated in an established historical urban fabric. A presentation text of the building indicates that the concepts in its genesis are the “...following elements: *TRADITION, which corresponds to a proposal of INTEGRATION..., the ERUDITE CONTRIBUTION to which corresponded a RENOVATION proposal...*”. (1) It also stresses the intention of not wishing to compromise “...the urban space in which it forms part...” pointing out that “...on the opposing side from that facing the castle, the construction is shallow, liberating the perspectives over the settlement.” In a self-criticism of the project it points out, for example, the service zone of the dwelling, saying that it “...may be considered ... excessive, segregated from the whole house...” (1). On the contrary one judges that it is an intelligent way of solving this aspect of the programme, creating privacy in the two blocks and service facilities without losing an easy link.

But it is mainly on the text “O projecto visto pelos seus autores ” (The project seen by its authors) that the objectives that gave origin to the project are best presented, “...dialogue between the popular tradition and the succeeding erudite contributions..., (the) given programme, internal programme and urban programme...” (1) – where it is possible to better understand and read the building.

No doubt the house, in the group of divided volumes it presents, can bind to the urban section it occupies without excessive presence, not obstructing “... the wonderful and varied view enjoyed by the visitors of the castle have of hill, of the Palace of the Duke, the Convent of the Agostinians and the heights of S. Bento...” (1) - and it offers a “... sequence of volumes of construction and walled patios that stretch the internal space to the exterior, according to the Mediterranean tradition...”. It justifies the high place this work occupies in the history of the Modern Movement in Portugal.

However, not to undermine the achievement of the authors, namely in terms of urban integration, is a certain confusion in the architectural language that is evident from the detail: the roofs and respective edges almost always differentiated, variable spans and greatly varied working details, etc. This language, perhaps under the influence of Italian work, drives it apart in its mannerism from the vernacular architecture indicated as a source of inspiration. In that perspective, it may be said that this project could evolve greatly and become more coherent with the concepts that were its origin, if it were still

⁶⁹ - Idem Data Sheet 6.

⁷⁰ -Idem. Data Sheet. nº 7 (1)

in a study phase, where one could seek simplification and unity. Characteristics that are a strong suit of Teotónio Pereira. The materials used are based on the traditional construction. However it must be stressed that these remarks do not nullify the identity sensibility which is felt in this work, which in part may be considered in “structural terms”.

With the collaboration of Nuno Portas, Teotónio Pereira carries out other projects, some of them also with the participation of Pedro Vieira de Almeida and Pinto de Freitas, and in others, it is Nuno Portas who is the design leader.

This is the case of the Social Housing Set for Vila do Conde and for the Caramulo (57-62) where the set is organised in groups of buildings, two by two, making use of the slope of the land to enable the use of the same vertical access, linking the flights of stairs alternatively to each block, making use of the potentialities the landscape of the place offers for the exposition of the buildings. Although in the construction process it used traditional forms such as, walls of granite, the plastic value that may come from this is not exploited. In fact the buildings were all plastered, which is considered a pity, because exposed stone better manifests identification with the landscape and the overall form. Anyway, once again the influence of the Italian neo-realists is felt, specially in the syntax of the forms, in particular in the organization of the openings and in the way the verandas are grouped. In contrast at Barcelos and Vila Nova de Famalicão, the interventions do not register any of the signs nor of the concerns expressed, perhaps due to a more active intervention by Nuno Portas.⁷¹

Although in the House of the Beach of Macãs (59-60) (Plate 217) the participation of Nuno Portas is verified, here he does not appear as responsible, and because of that, and not only due to the programme, the sensibility once again emerging in “structural terms”, which is attributed to Teotónio Pereira, which he brings to his projects whenever he finds the opportunity.

In the majority of the habitations in the zones in to which the Country was divided by the INQUÉRITO, the buildings make use of the natural conditions of the land. This House on the Beach of Macãs is an example and “... *stretches along the dune that crosses the land, turning only a discreet presence to the road.* “⁷². On the other hand, by making use of the existing slope in order to link itself even better to the place, the house bends slightly to the South, so that the entrance and the lower floor stay at the level of the ground. It is this way, the three consecutive bodies that compose it are developed: to the top, the social level, where the stair establishes the link of the several levels; in the middle, the bedrooms and the service zone and lastly to level of the planed expansion space.

The interior space is rich in perspectives, where, through an intelligent game of levels, the entrance and the stairs participate. It was arranged that both zones have a link with the exterior, even though they are overlaid by others levels. It is worth noting that the staircase area is double height, which communicates with the two living zones, creating a gallery from the living room at the higher level.

⁷¹ - Idem Data Sheet 9

⁷² -Idem Data Sheet 10

The roof of two slopes with great eaves, presents a variation in the central body corresponding to the corridor of the bedrooms, where one of the slopes declines relatively to the ridge, gaining scale for those who approach through the entrance of the building. The quality of the project may also be appreciated in the windows, in total unison with the volume and forming a unity with it, in the sensible materials selection in relation to the context, without losing the erudite language ⁷³, showing vernacular signs in the whole composition and an unquestionable coherence in “structural terms”.

The Apartments in Olivais-Norte (59), the House in Sesimbra (60) and also the Apartments in Olivais-Sul (62-63) are projects performed with others. The first two with Nuno Portas as the man responsible, with the participation of Pedro Vieira de Almeida and the third with the collaboration of Bartolomeu Costa Cabral. If, as it has been pointed out, the opportunity of exploring the language of the identity in certain types of programmes and the localisation may explain the reason for the urban solutions, as in the Building of Águas Livres and the Apartments of Olivais. The same does not happen with the house in Sesimbra.

In fact, in the apartments the typologies identify themselves with the demands of the social programme and with the city, obtaining solutions of quality. The Social Apartments for Olivais Norte obtained the Valmor Award in 1968. Only the urgency of innovation and experimentation pursued by Nuno Portas can explain that the House in Sesimbra, is of a “brutal” taste, carried out at practically the same period as the one in Vila Viçosa and on the Beach of Macãs, and so conceptually distant from those. Unrecognisable in terms of authorship, according to the observations recorded on the respective data sheet.⁷⁴

Two other projects must be commented upon here. They are the Church of the Sagrado Coração de Jesus in Lisbon (62-70) and the Parish Church of Almada (65-67), the first with Nuno Portas, Vasco Lobo, Vitor Figueiredo, and Pedro Vieira de Almeida, and the second with Luis Moreira.⁷⁵ (Plates 219&220)

The Church of the Sagrado Coração de Jesus deserves some critical comments, despite the Valmor Award in 1975. The criticisms relate to the symbolic presence of the building and its cultural identification. Although, the building offers a questionable image in terms of meaning, with a strange presence presented to Camilo Castelo Branco Street, not being recognisable in a clear way as the type of building it represents. If the cross of the receded tower were removed it could look like any other type of building.

The building appears then somewhat confused in terms of image, presenting a seemingly simple language, but of little appeal from the plastic point of view having a unique memory in shifting levels on the interior of the block. Volumetrically the group is “brutal”, not only for the mass of the construction but mainly in terms of the finishing materials and for the details proposed, which find little echo in the surroundings – not in mimetic terms, but of a more refined nature that is not prevented from “quoting” the urban tradition. However, in the interior of the plot a certain identity of the city is linked, from the scale of the whole and introducing a succession of staircases, with shades and lights, which constitute the great value of this design.

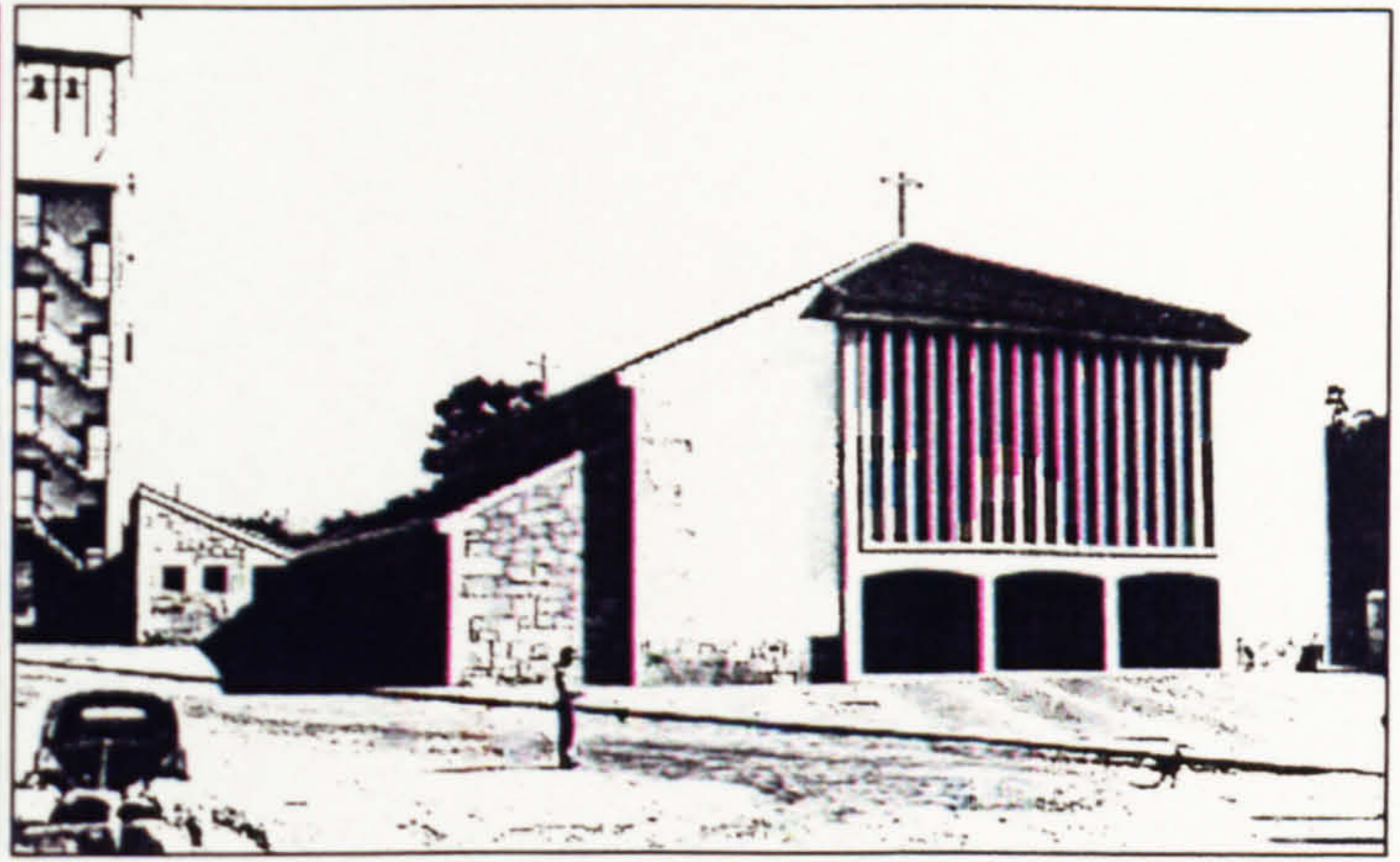
⁷³ - Idem Data Sheet 10.

⁷⁴ - Idem Data Sheets 12, 7 e 10

⁷⁵ - Idem Data Sheets 14 and 15.



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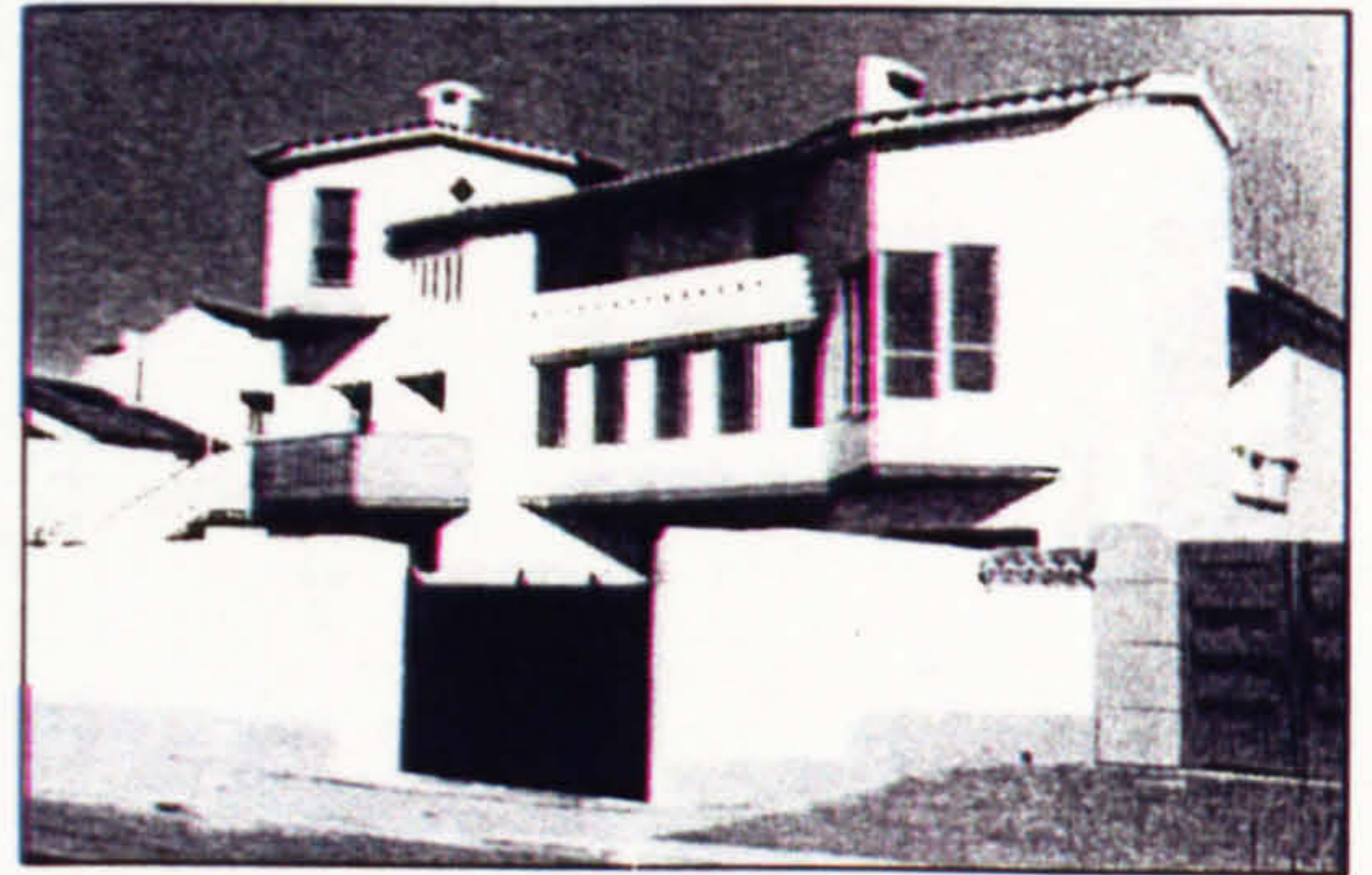


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Plates: 215 – “Espigueiro” of stone, from remains of the INQUÉRITO, in Ponte da Barca, in Lindoso; 216- Church of Águas de Penamacor (1949-53 T.P. Data Sheet 2); 217- Dwelling in Praia das Maças, in Sintra (1959-60 T.P. Data Sheet 10); 218- Dwelling in Vila Viçosa, co-author with Nuno Portas (1957-59T.P.. Data Sheet 7); 219- Church of Sagrado Coração de Jesus, in Lisbon (1963-70 T.P. & N.P. Data Sheet 14); 220- Parochial Church of Almada (1963 T.P. Data Sheet 15).

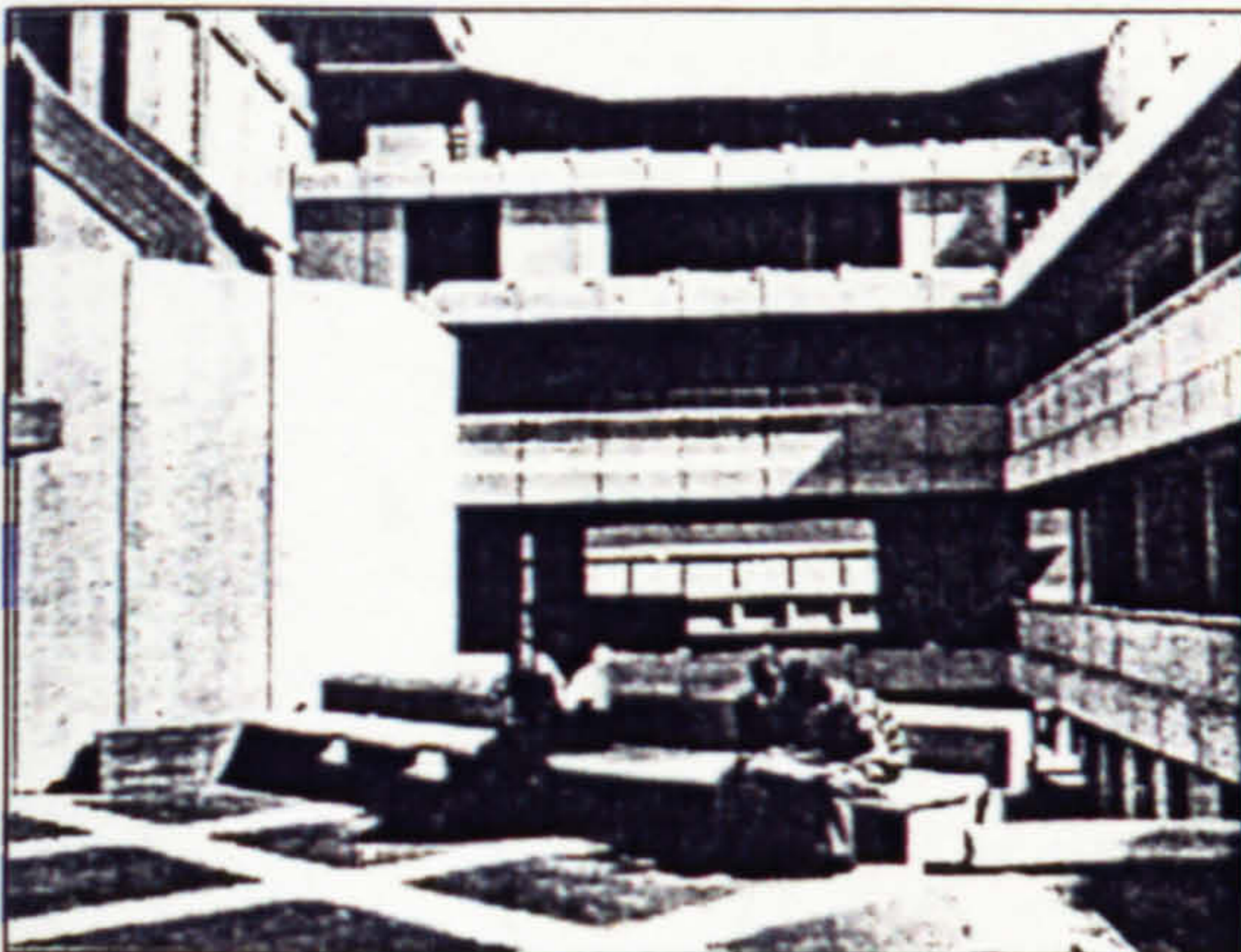
Teotónio Pereira began a search for identity in Modern Architecture a long time before the INQUÉRITO took place, as can be seen in Igreja de Águas. He followed this objective wherever possible, and his co-authors and collaborators have identical sensibility. The poetical strength of the grain storage loft of Lindoso and of the chapels of pilgrimages from Entre o Douro and Minho had the participation of Igreja de Águas in their composition.



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The interior the church does not offer the same surprise that, despite all, one has in “urban terms”. Effectively, the atmosphere is more of a “show” instead of religious placidity, which is not corrected by the games of light provided, where the ambience is simultaneously dominated by the structure and by the “balcony”. This prevents the sacred atmosphere that is normally expected, as in the other churches such as the one of Águas de Penamacor.⁷⁶

Once again, for the better or for the worse, the responsibility for the quality of these projects is shared and if any echo of the INQUÉRITO can be found it is in the diffuse memory of some urban settlements, mainly of its historical centres, which may have contributed to the treatment of the interior of the block.

The Parish Church of Almada⁷⁷ begins to be designed three years after the Church of the Sagrado Coração de Jesus, however it is finished three years earlier. This means that the detailing phase of both may have been contemporary. The same did not happen with the respective preliminary study, when the main decisions are taken. This circumstance calls for attention because in the analysis of the several works of Teotónio Pereira a general approach of great formal contention and syntactic coherence is seen, certainly underpinned by the experience of the INQUÉRITO, as well as a high quality of execution. However this suffers oscillations when he has the collaboration of other colleagues.

In this church, one may find echoes of some previous work, notwithstanding its urban location. The same concern about the morphology of the land; the same weigh and density of built mass, although a little corrupted not only by the shifts of the roofs but mostly by the agitation of the surrounding walls of the building. The same truth in the application of materials, mainly in the “brutality” of the exposed concrete and “roscone” walls ; the same importance given to the extensive roofs in tile; the same spatial asceticism in the interior of the church and the sacredness obtained in the light.

Added to all this is the peculiar aspect, that is, the correct contextualisation in the urban space is confused by the design of the immediate surrounding of the main accesses to the building, a circular lake and the stair to the basement, where the parish activities take place.

However, despite the interest of this work, it is believed, that the same sense of balance found in the Church of Penamacor and in other projects can not be found here, mainly due to an exaggerated formal search, patent in the profusion of differentiated spans and in the overtly baroque detailing, in which the interior of the church constitutes an exception. One may assume this happened where the participation of Teotónio Pereira was smaller, for it is here that a more clear deviation in the syntactic line that had been followed that had particularly characterised some of his previous works.

⁷⁶ - Data Sheets card 14.

⁷⁷ - Data Sheets 15.

Silva Dias

One may say that Francisco Silva Dias's professional and later academic life developed in a very close relation to the identity question. In fact, his introduction to vernacular architecture happened in the first years, when he was then 25, with the participation in the INQUÉRITO. He wrote his Doctoral Thesis "Raízes e Perspectivas do Urbanismo Regional Português" (Roots and Perspectives of the Regional Portuguese Urbanism), in 2000, the year he graduates at the FAUL – (Faculdade de Arquitectura da Universidade Técnica de Lisboa) (College of Architecture of the Technical University of Lisbon).

In spite of the fact that his initial involvement in the work of Zone 4 was based on a seemingly rational analysis⁷⁸ of the forms by which vernacular architecture answered the different circumstances the regions presented together, a great emotional involvement also developed, not only resulting from what the INQUÉRITO represented then, but mostly due to a profound personal commitment. This was translated in his identification with architecture and people, not people as an abstract category, but the people of his Country. In the text of Zone 4, which he is the author of,⁷⁹ this becomes evident when he writes that: "*From the rural constructor we receive the legacy of his craftsmanship and the economy of his solutions, remarkable for the formal sincerity, the coherence between the construction and the surrounding environment and its translation in varied situations and of great aesthetic sense, that is, the message of a real surpassing, natural and harmonious meeting of his material needs.*"⁸⁰

His constant interest is clear in his last academic test, referred to earlier. Silva Dias was then Invited Professor at FAUL. It explained that "... *universal and regional values that exist in the South of Portugal are indicated as manifestations of a spontaneous modern and erudite art...*"⁸¹

His professional activity was mainly focused on urban questions that, as previously pointed out, set standards in Portugal for a long time, based on models of the Athens Charter, the CIAM, and the English New Towns. Thus, with the evolution of the concepts the identity domain, different solutions were experienced in the 70's revealing tendency to other alternates.

About the first of his works from which the reflexes of the identity field are now analysed, Silva Dias says: "*The elaboration of the Plan to reallocate the population living in slums at the Alto da Eira and in the Vale Escuro came from a reflection on ... (the) concepts "...of density, and (of the) ... values each type of building and each type of city permitted to reach.*" Thus, the premise from which we started ... led towards solutions that allowed "*high densities..., forms of occupation of the land with strong inclination..., "evolving habitat" (and) the creation of urban mechanisms to facilitate the integration of the zone in the group of the city.*"⁸² (Plates 221&222)

⁷⁸ - Appendix I – Statement of Prof. Francisco Silva Dias (pg. 6).

⁷⁹ - Appendix I – Statement of Architect Nuno Teotónio Pereira (pg. 1).

⁸⁰ - Pereira op ct pg 94 Lisbon (pg. 427).

⁸¹ - Dias, Francisco Silva.(2000). Raízes e Perspectivas do Urbanismo Regional Português. Ph.D. Dissertation. FAULT. Not published.

⁸² - op. Ct. (pg. 263).

As the area of intervention in the Integrated Plan of Zambujal (74)⁸³ (Plate 223) showed topographic and programmatic conditions identical to those of Vale Escuro the same concept of typology is used again, that is, the “casa pátio” (patio house) with “evolving” character that Silva Dias recalls is a characteristic of the southern Portuguese architecture. The image of the group that results is very close, although the solution for the implantation is different. However, what matters is the fact that it confirms a conviction to use a model that is really related to the memory of the INQUÉRITO.

In these plans the typology used, is based mostly in the rural world, which is the single-family “patio house” “evolved” into a form to re-invent an urban solution that “...by not accepting the subordination to imported stereotypes expresses an option in better agreement with the sensibility of the place, which is also Mediterranean, for geographical imposition”⁸⁴. The resulting architecture is easily identifiable with some specimens from Zone 4 (Z4 Data Sheets 20 and 35) and may then be said to be manifested in “sublimated terms”.

In the competition “Houses for Professors” promoted by the DIEP in 1974, Silva Dias begins by explaining aspects although not directly linked to his experience of the INQUÉRITO, which nonetheless reveal implications in the identity field: “*The benefits from acting in this “architecture of penury”, almost and fatally an “ugly-architecture”... the benefits are rare and the risks are great, both in practice and in understanding...*”⁸⁵

By stressing the difficulty in understanding “spontaneous architecture” he also explains the hard and risky way in the search of an architecture that has references within it, that moves away from the “famous virgin white”, the “mythical architecture”, to use the terminology of Fernando Távora⁸⁶. This circumstance may perhaps have been the origin of the small participation in the competition (out of ten contestants only two submitted). This has to be added to the fact that the DIEP had “...started from a type-project linked to a regionalism “à priori”...”⁸⁷ to understand the enthusiasm Silva Dias had in this work.

The designs presented are undoubtedly examples of such an approach, which expresses a sensibility that is explained in “structural terms”, with the concept integrated in the very method of the project. One that considers the regional “moulding factors” of physical, environmental and social-cultural order. The explicit form refers to the experience of the INQUÉRITO by saying that “*It seems that programmes of isolated popular habitation, normally linked to agricultural functions may be adapted to the demands of the inhabitants with activities in the tertiary sector, as it is the case of elementary school teachers.*”⁸⁸

⁸³ - S.D. Data Sheet 2.

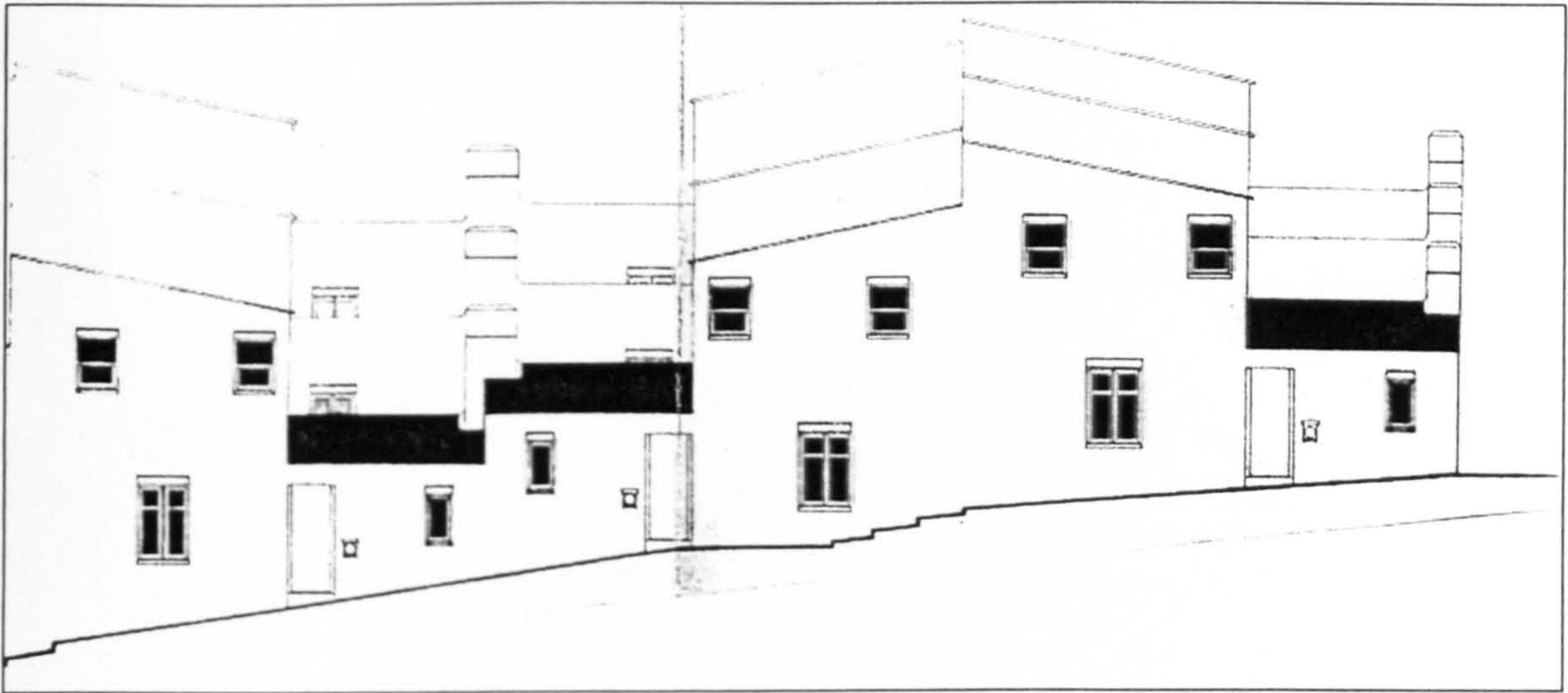
⁸⁴ - Idem – Data Sheet 1.

⁸⁵ - Idem Data Sheet 3.

⁸⁶ - pg 180

⁸⁷ - Idem Data Sheet 3.

⁸⁸ - Idem.

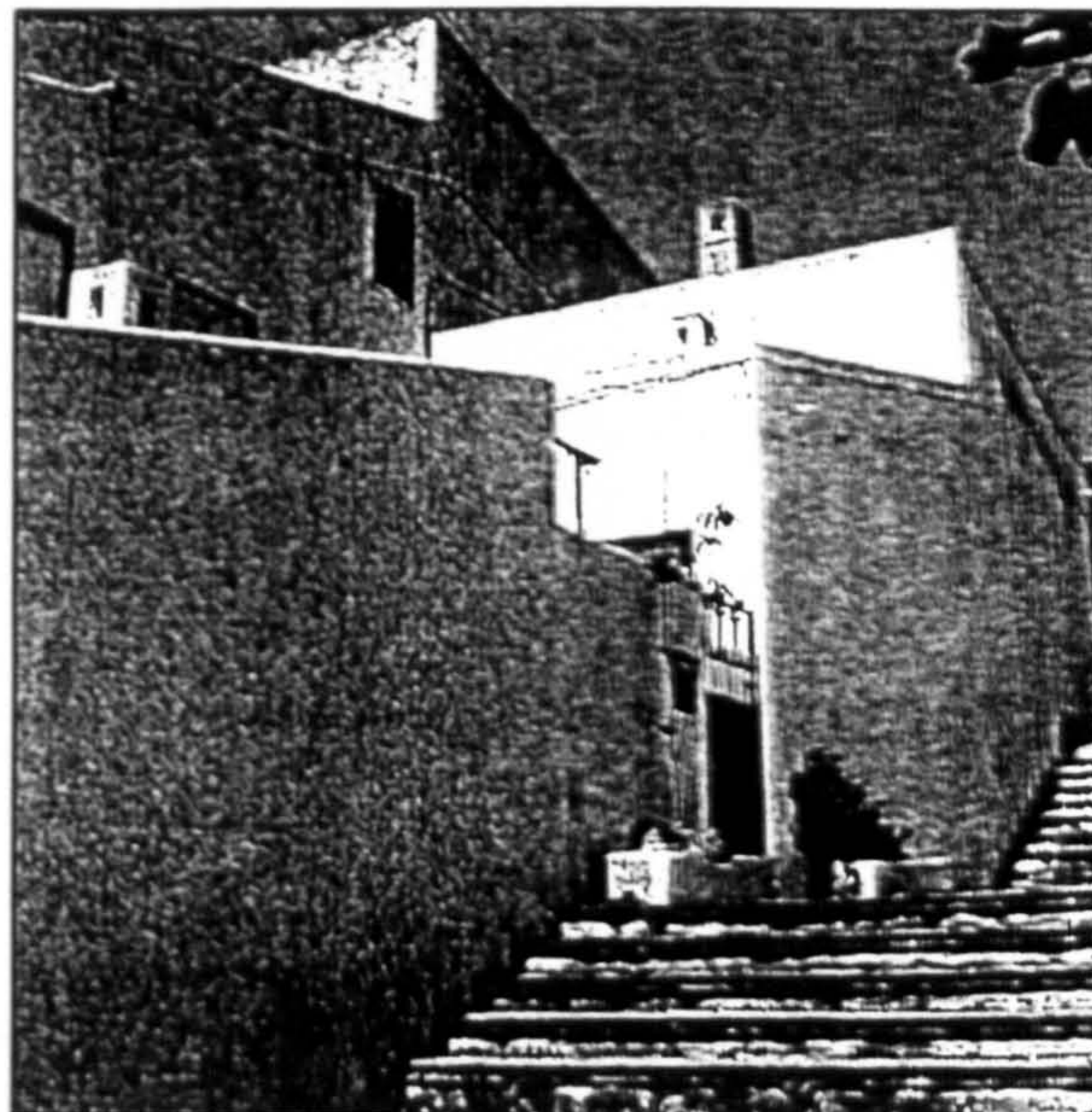
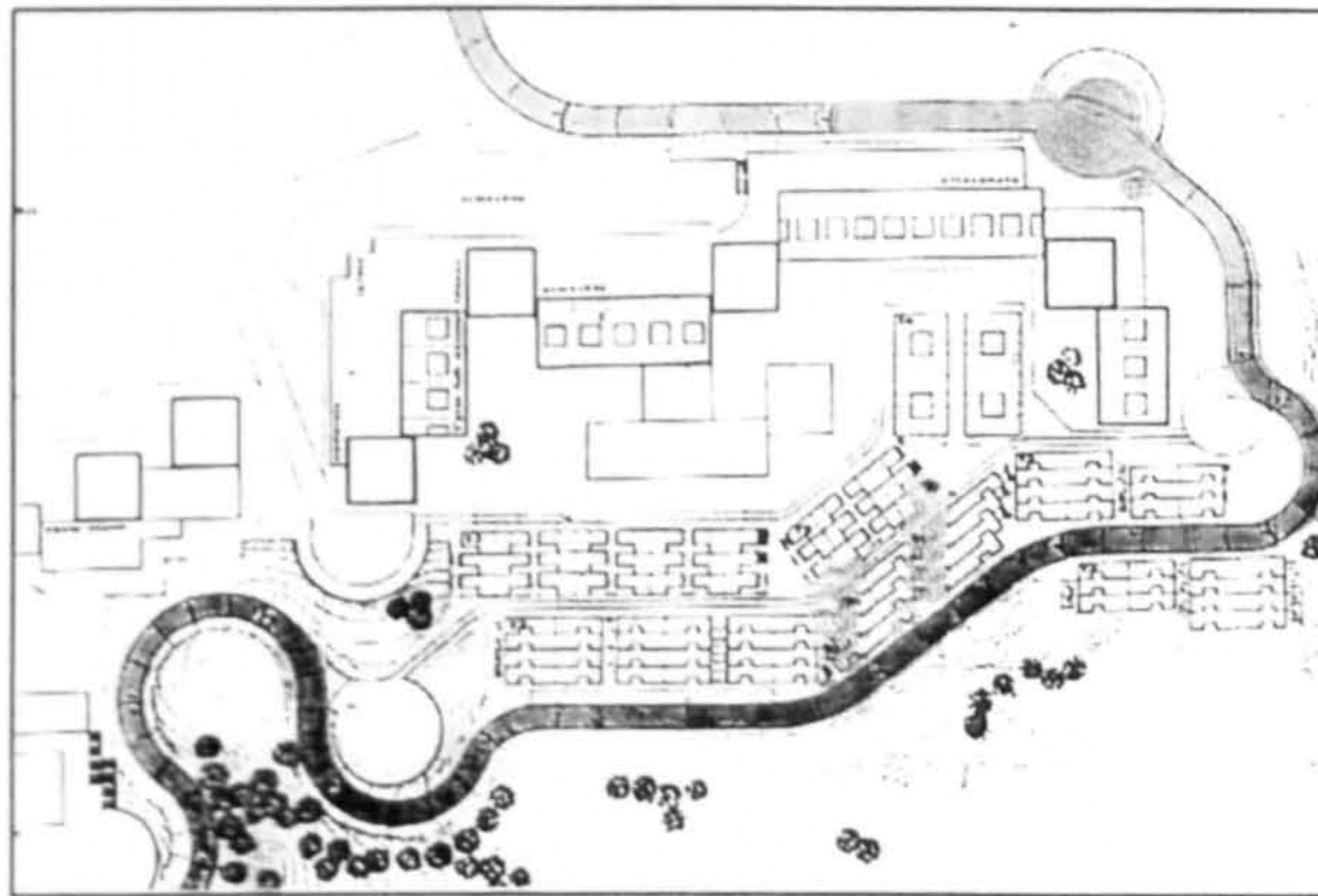


221

Plates: 221 & 222- PU of Vale Escuro – Alto da Eira, elevations of Patio Houses and plan of the set (1970 S.D. Data Sheet 1); 223- Integrated Plan of Zambujal –Evolutional Patio Houses (1974-78 S.D. Data Sheet 2).

Although the experimented typologies in these plans could be understood as almost utopian urban solutions, they show an effort to correct the lack of identity in urban design that is often manifest.

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Although there are only two designs, which represent the North and the South of the Country, the analysis that can be made of them may certainly be expanded to the work made for the others regions, in terms of the sensibility they expressed. The solution found, attached dwellings, comes from the concepts initially expressed, mainly of the "polyvalence" of the farmer's house.

Independently of other considerations Silva Dias effectively gets close to the morphologies of the regions in question and tries to explain his unison with the respective "moulding factors" which was particularly successful in the "South Group" where the "açoteia" from Algarve is re-created. (Plates 224&225). Considering the use of materials, his regional option is clearly defined in the design report: *"The variety of materials to be used may be schematised in: local materials (natural); pre-manufactured materials; materials of generalised use. The distribution scale of the materials of local use and the absence of systematised studies about its utilisation...does not allow a sound decision at this phase of the work..."*⁸⁹

In the Building of Sta. Catarina in Évora (98) (Plate 226), the conceptual approach is the same and is described as an *"...attitude in which the intervention, without giving up contemporary design, gathers everything that surrounds it, rhythms, balances, proportions, colours, lightness and textures, without having formal transpositions expressed ..., (seeking) that its individuality become familiar with the fundamental characteristics of the southern urban Portuguese architecture..."*⁹⁰

This conceptual position, besides aligning with an erudite one about the way of intervening in historical areas, supports itself mostly in a search identified with a certain cultural root, the one of the "southern urban Portuguese architecture". But such is his fear of being tagged for searching for an identity mark, comparable to the traditionalism of Raul Lino, that Silva Dias is quick to say that he ultimately *"...respects the rules of modern composition, uses contemporary materials and techniques..."*⁹¹

However, he still mentions that *"The volume of the building reveals basic characteristics of the architecture of large southern construction, massive and sparse articulation, geometrically pure, incisive support of the openings and marking of the great unity of the parameters...Rhythms in the composition of such facade are established with the erudite architecture, and especially with the Renaissance one, they teach in Évora..."*⁹²

Beyond the inspiration sought in erudite urban buildings, as stated here, it was the contact with vernacular architecture carried out in the INQUÉRITO that consolidated Dias's wish for compositions of pure volumes, pure in their volumes due to economic demands, opposed to strong colours except occasionally. Therefore it may be said then that this is a case in which the sensibility is expressed in "sublimated terms".

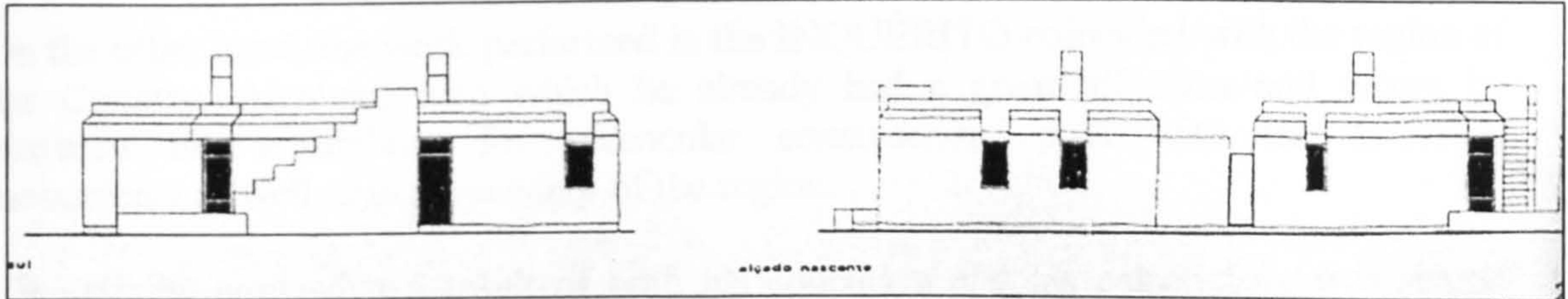
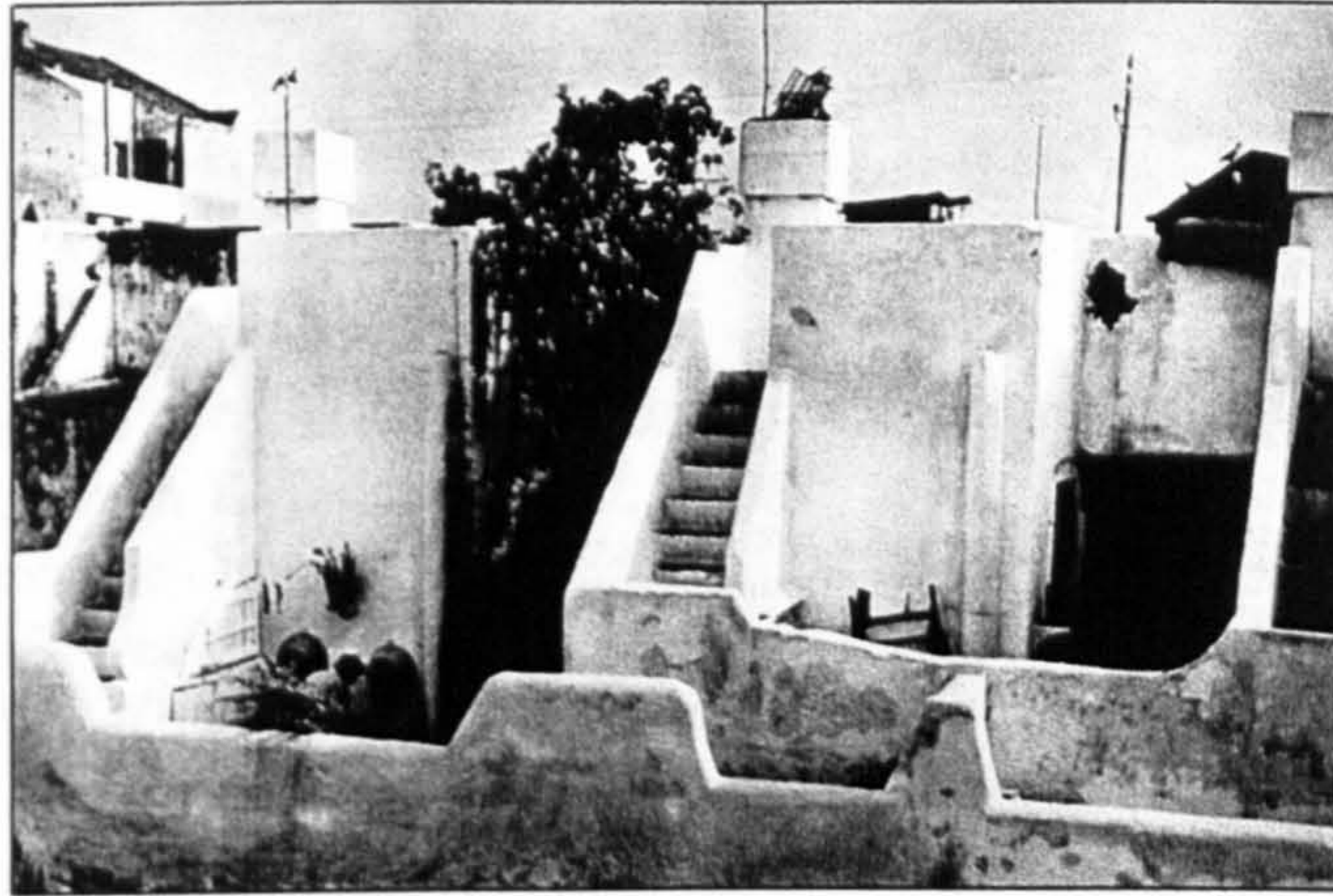
⁸⁹ - Idem .

⁹⁰ -Silva Dias op ct (pg280) and Idem File Card 4

⁹¹ - S.D. Data Sheet 4

⁹² - Idem op ct (pg 277)

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Plates: 224– “Açoteias” in Olhão registered in the INQUÉRITO (App.II Z6 Data Sheet 11); 225- elevations of Houses for Teachers – South Set (1974 S.D. Data Sheet 3a); 226- St^a Catarina Building, in Évora (1989 S.D. Data sheet 4).

Silva Dias was a devoted enthusiast of the INQUÉRITO, with a perspective that he could introduce into rationalism, that was rootless culturally speaking. For this reason, his architecture is always so sensitive to the memory of the INQUÉRITO.

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ZONE 5

Frederico George

Frederico George (1915-1994), at the date of the realisation of the INQUÉRITO is the oldest architect, apart from Keil do Amaral. However his professional experience was relatively recent, because his first academic schooling was as a painter. That circumstance never allowed him to assume the schematic view, mostly of a technical nature, that “international” architecture had in it and therefore, his way of designing although “dry,” was always very sensitive to the values of the organic and spontaneous composition and by reflection attentive to the surroundings.

On the other hand, the work performed in the INQUÉRITO coincided with the region of the Country, Alentejo, with which he already had a great affection and where he nurtured his sensibilities for vernacular construction, both with the historical monuments as well as in the scenery of the region.

His activity, somewhat a result of both his education and his eclecticism, was shared between painting, as a designer and in teaching, where he revealed himself a true master, in both the technical and professional teaching, or later in Architecture at the ESBAL. The activity as a designer was greatly filled with the preparation of exhibitions and restoration work. For this reason his work in the field of architecture is not vast, though it is possible to evaluate his sensibility to the identity question in his most important works.

The design competition for the Headquarters for the Calouste Gulbenkian Foundation (60) (Plate 230) is recollected through pictures of the drafts and panels of the contest proposals. Together with this were the proposals of the other two selected teams, one of which was then chosen first place and later finished the building.

The solution of the team of Frederico George, Arnaldo Araújo and Manuel Laginha represents a completely opposing position to that which won the competition. In this an inward looking and organic composition is explored, almost de-constructing itself, making the exterior spaces have a dimension of yards and not of parks and in its volumes the scarcity of openings is also of value to the whole.

In the description the solution is explained “...in “three groups”, always closely related but reaching, at the mostly accentuated aspects of each, a more particularised expression. It is the case of: the group “Museum + Library, ... (with) a development and a dynamic cut of its elements; b) in the group of “Auditoriums and Rooms”, the affirmation of mass of the big auditorium and of the space of its development,...; in the group of “Administrative Facilities”, ...the differentiation of the three parts that compose it... On all of it, we wanted that the dialogue of the architecture and the zones of open air happened... and that the whole created involvement, that is, that it lived on itself, with intimacy and with the interior enjoying its yards and protecting itself from the urban conditions... that were against it.”⁹³

⁹³ - F.G. Data Sheet 1.

It is interesting to remember here that the team was composed by two architects that had participated in the INQUÉRITO, one of them as co-ordinator of Zone 5 (Alentejo) and the other one as collaborator in Zone 1 (Entre o Douro and Minho and Beira Litoral), which is considered a decisive influence upon the solution found, specially compared to the other proposals, particularly the one that was classified first place.

In fact, the de-fragmentation of the volumes, the direct link from them with the immediate external spaces that could be treated as gardening areas or not, the "angles" of the whole, in spite of the "frames" of 90° and 45°, and a certain purity in the definition of the volumes, that were free of openings whenever possible, confirm the contact with vernacular architecture.

All of these signs are redolent of villages in areas located in Zone 2 & 3 and of the purity of the volumes of Alentejo (Plate 229). Besides that, one also feels a type of rejection of the urban, even when this is taken as an unsurpassable evil as it sometimes happens in the architecture of Álvaro Siza, perhaps a result of the contact with the rural world the INQUÉRITO had given the majority of the members of the team. The design description stresses this, even though in passing, when it states that *"The perspectives of the Park Sta. Gertrudes melt South, in the green areas of private property and, on the other sides, stopped by the buildings, close-by generally without quality, and therefore, without any demand of dialogue. Because of that it retracts itself and reinforces the sense of living in its own space in its interior... (It is) an "open" space, now inhabited by architecture."*⁹⁴

The project of the Navy Museum and of the Planetarium of the Calouste Gulbenkian Foundation in Belém (63) (Plate 231), is a good example of what constituted one of the concerns of Frederico George, that is, the realisation of an architecture that was contextual. In this sense the location appears in an even more imperative manner, due to the close relation the proposal had with a National Monument and which for this reason, shows a lot of open space surrounding it. The sensibility to these types of questions did not come to him exclusively from his schooling as an architect, but was certainly helped by his experience as a painter, especially of landscapes, where this attitude is almost always an expectation. However, to that the experience of the INQUÉRITO may be added.

The great virtue of the design is that it asserts itself by "nullifying" itself, that is, the author chooses a way that does not impose when following the global sense of the composition of the Monastery, through the rhythm of its façade, 23 feet wide. The horizontal sense is marked by the bodies of the axial entrance and the side towers, using a language that is not mimetic and which does not try to impose. This reaches the main objective of integration, constituting a worthy counterpoint to the Church of Jerónimos to the East. It seems that, therefore, it is important to remember the values of the Portuguese architecture of the XVII century, which Kubler calls "plain architecture", whose expression lies in a vernacular whose evident formal values are the clearness, the order, the proportion and the simplicity.⁹⁵

The Ozaka Pavilion (70) (Plate 227) by Frederico George, although being a transient architecture, transmits to us the opposing idea, that is, its volume was conceived to give

⁹⁴ - F.G. Data Sheet 1.

⁹⁵ - Idem Data Sheet 2.

a sense of permanence, such as a certain density that spontaneously identifies itself as Portuguese, because of the vernacular references, especially in relation to Alentejo.

His direct experience, as co-ordinator of Zone 5 will have had its influence on that. In fact, the image of the pavilion, mainly the one that is visible from its main facade, is clarifying: its simplicity and plainness reflects the memory of a group of rural houses, with extensive roofs of small edges, that protect blind surfaces, converging in a crescent volume close to something half church tower half natural rock.

At the base the image disappears for the materials used do not reflect a similar sense of vernacular construction. The same happens with the access stairs to the pavilion that separate it from the rest, whose expression cannot accompany the strength and simplicity of the group. In the interior, the pavilion comprises an exhibition space sensibly organised in two levels, to which the roof gives continuity, but where one does not see many identity references.

One almost regrets that the execution of the Ozaka Pavilion was not carried out with traditional techniques, forgetting the provisional and “obligatory” technological character of the exhibition, for maybe this way the building could have reached the true force of identity present in the design.⁹⁶

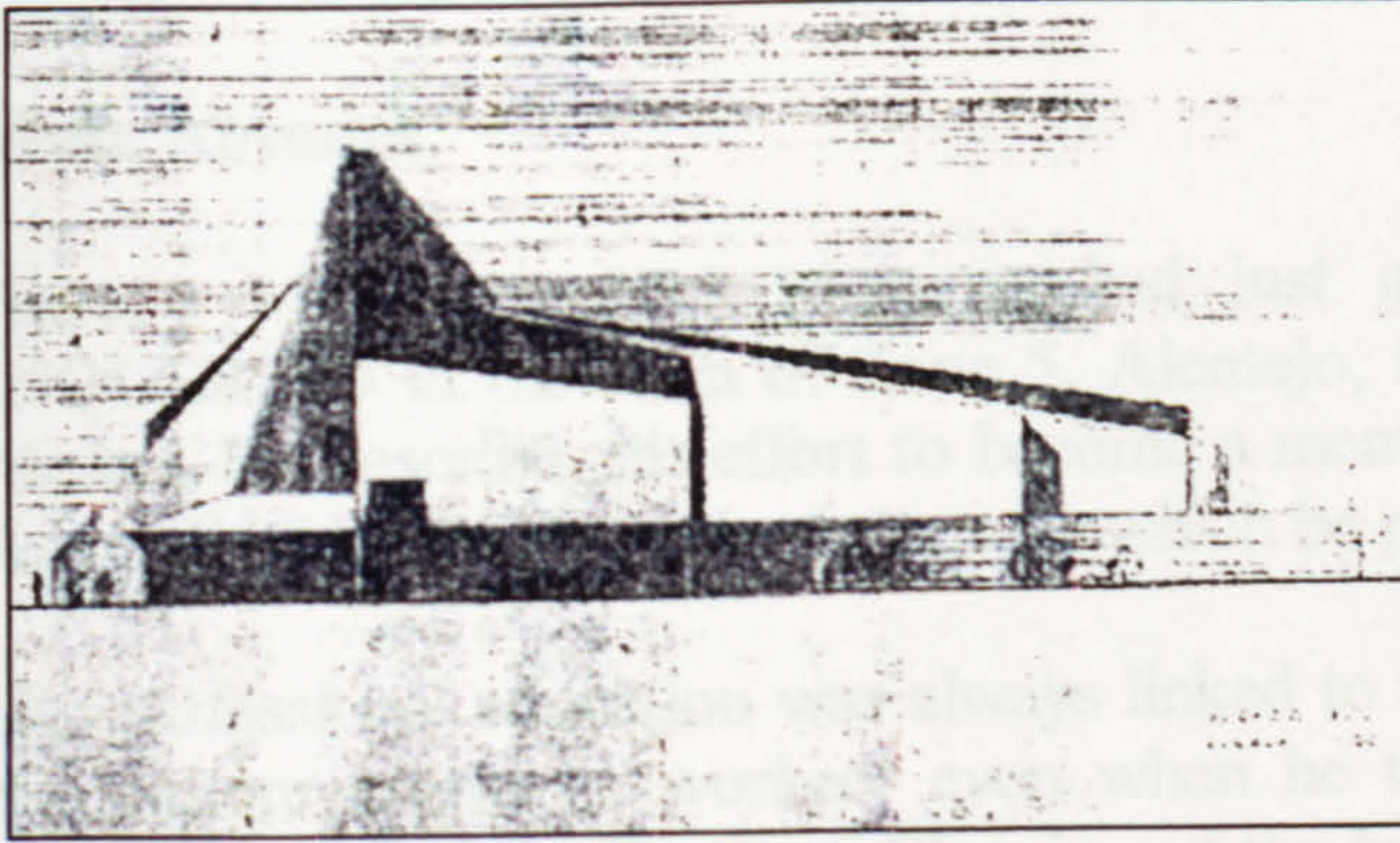
The New Church of S. Sebastião da Pedreira (Plate 228), which is also by Frederico George and which did not go further than the design stage, would have been located at the António Augusto de Aguiar Street, on land available next to the band of apartments buildings, which makes the border with the Eduardo VII Park. It constitutes a transition zone for the new block where the installation of a big tertiary centre was planned, connected to the church.

The design image appears as a not too urban object, with some density, even though it offers some de-constructivist sense at the same time, in the hope of asserting an independent volumetric exception, either as a whole, or in the way the successive components come together in crescendo. The type of language used is similar to the Osaka Pavilion. However, it may be said that here there was a more “erudite game”, as the form is not given in such a clear way. Anyway, the same inclined plains make the roofs on the successive volumes, continuing until they end in the vertical tower that identifies and signifies the Lord’s altar. However, the materialisation would be somewhat problematic. At the Osaka Pavilion the roofs were a different material from the walls, here, in the elevations presented, precisely the contrary would appear: any material in the roofs dissimilar to the walls would certainly rupture the volume and cause complete lack of coherence.

Therefore, we have to imagine how that problem would be solved, in order to keep the strength of the “gesture” the design presented. It is interesting to speculate what could be a solution to this building. It happens many times when moving from the design to the execution, where cultural references, important to the initial act of projection are lost.⁹⁷

⁹⁶ - Idem Data Sheet 3.

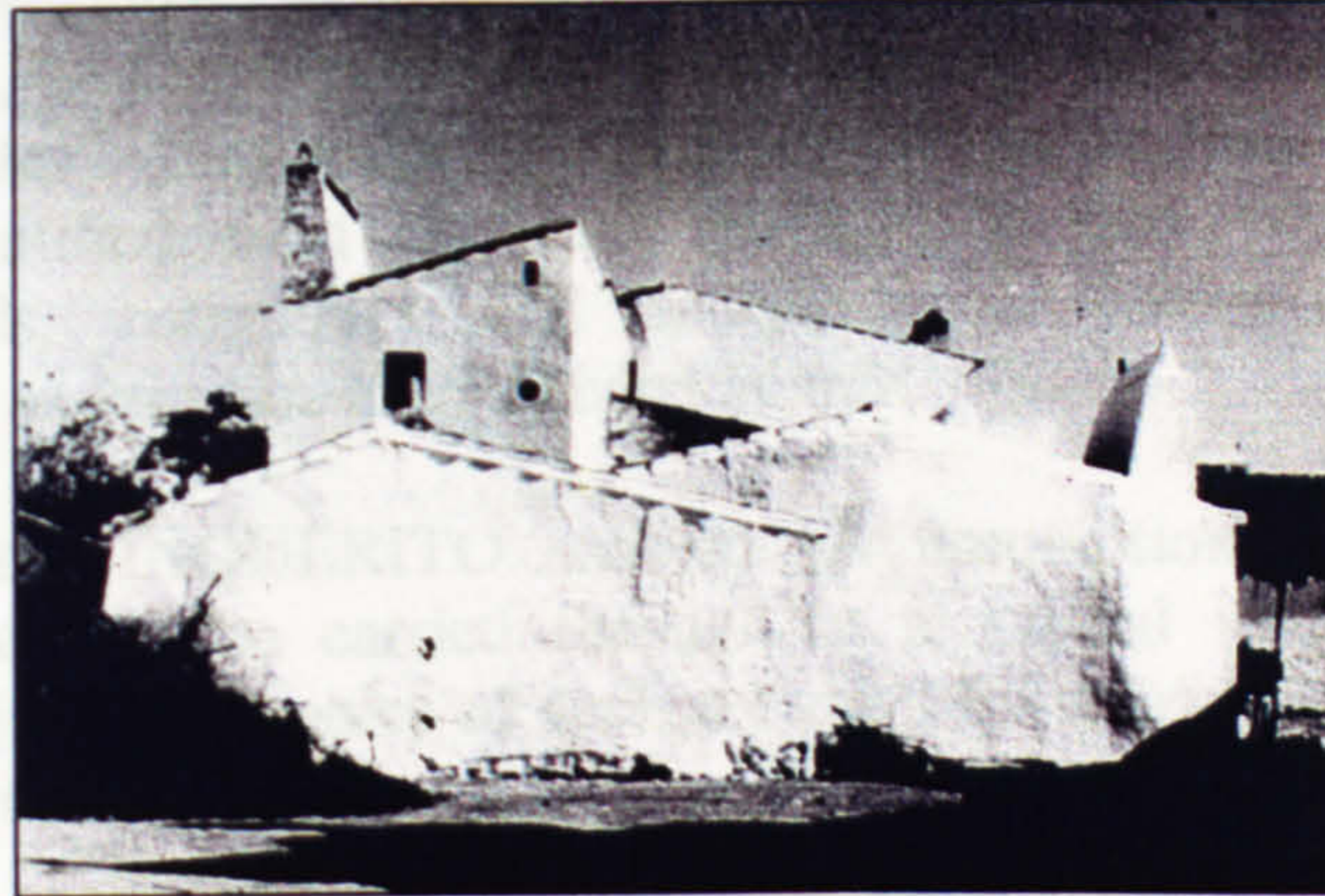
⁹⁷ - Idem Data Sheet 4.



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Plates: 227- Design for the Portugal Pavilion in the International Exhibition of Osaka (1970 F.G. Data Sheet 3); 228- perspective of the design project of S. Sebastião da Pedreira Church, in Lisbon (1974 F.G. Data Sheet 4); 229- view of a set of houses in Sousel, Zone 5, INQUÉRITO; 230- model of the design for the competition to the office headquarters of the Calouste Gulbenkian Foundation, in Lisbon (1960 F.G. Data Sheet 1); 231- picture montage of the Navy Museum and of Belém Planetarium of the Calouste Gulbenkian Foundation (1963-65) in the continuity of the Jerónimos.

Frederico George was a sensitive person and a painter, however, at the same time, a rational person and because of this felt himself extremely attracted by vernacular architecture. The purity of his scarce works of architecture, of an expressionist minimalism, finds, for sure, their roots there.

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Mata Antunes

Alfredo Marçal da Mata Antunes had just graduated when he took part in the INQUÉRITO in the team of Zone 5, Alentejo, from where he came from, the City of Moura. He describes his effort to become a member of the team in a statement given in Appendix I and of the enthusiasm with which he participated..⁹⁸

His professional education was always linked to the rural world through the Ministry of Agriculture where he worked, even when he took a graduate course in Planning in Milan he studied the Regional Planning of the basin of Caia. Therefore, in this situation linked to the Alentejo, he develops his project activity mainly in programmes of single-family housing, “montes” (farmhouse at Alentejo) and agricultural buildings, using a language closely identified with the real Alentejo identity, that is, using local construction materials, techniques and morphology. Whenever possible using “abobadilhas” (vaults) and the use of local hand labour.

His participation in the INQUÉRITO enabled his assumption of the value of the architecture of Alentejo to be carried through in a natural way, integrated in the vocabulary of his projects. Examples of such are the Mount of Raposeira (72) and the Inn of S. Miguel in Sousel. (88)

In the Monte da Raposeira (Plates 232&233), which is a remodelling project, he made use of the external limits of the old building and reorganised the new accommodation around a patio which is located at the crossing between the new bodies and the existing one. The author explains his option this way: *“For sunlight reasons a small interior patio was created, which due to its location and treatment, will not only cheer the whole area of the main hall and the living room, but also allow better illumination for the kitchen area. The patio will make more efficient natural ventilation possible to a great part of the building, particularly important for this is a single floor construction in a region of very hot weather.”*

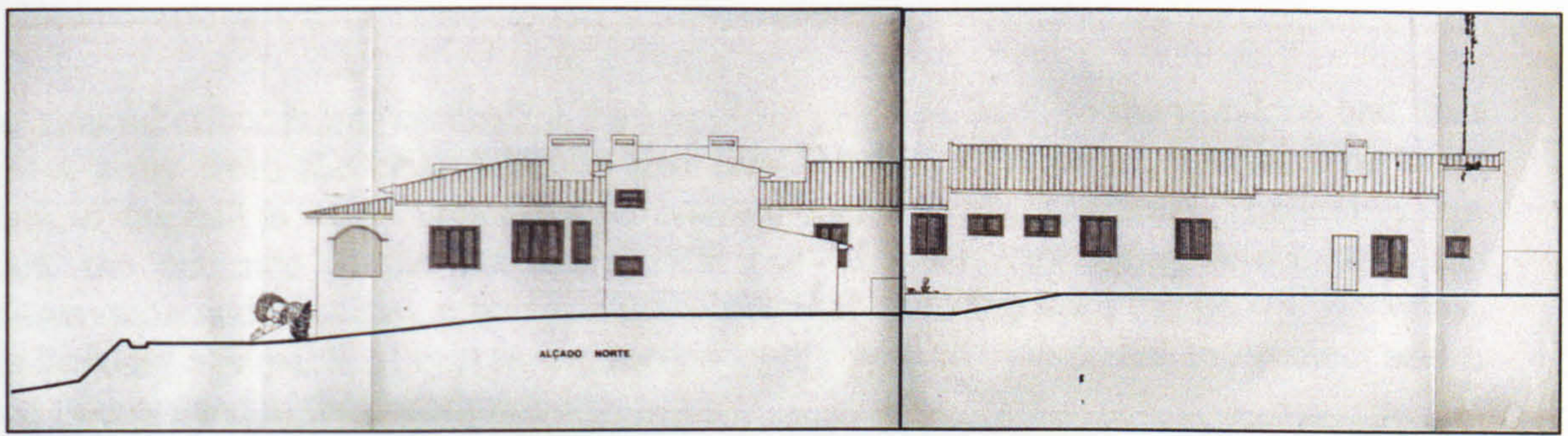
This plan not only allowed him to solve a climatic problem but also to make use of a familiar typology, which also applies to the architectural treatment of the group, where the remodelled part is integrated with the existing and the local landscape in a way that keep the rural character. The finishes continue the initial option with masonry of bricks, mortared and whitewashed, internal and externally, floors of quarry tiles and extensive roofs of Roman tile.⁹⁹

In the case of the Inn of S. Miguel (Plates 234&235) the composition of the group was based on the *“enjoyment of the landscape attributes of the place...(and in the conciliation) with the aspects of the geographic orientation, such as sunlight and dominating winds”*. This way, an observatory was created over the hall, enabling visitors to enjoy most of the scenery from there, which in compositional terms constitutes the converging point of the group. At the same time the built mass is bound to the land.

The formal discourse keeps his usual language particularly through the roofs in tile closing simple volumes, with walls simply mortared and whitewashed. Here, however,

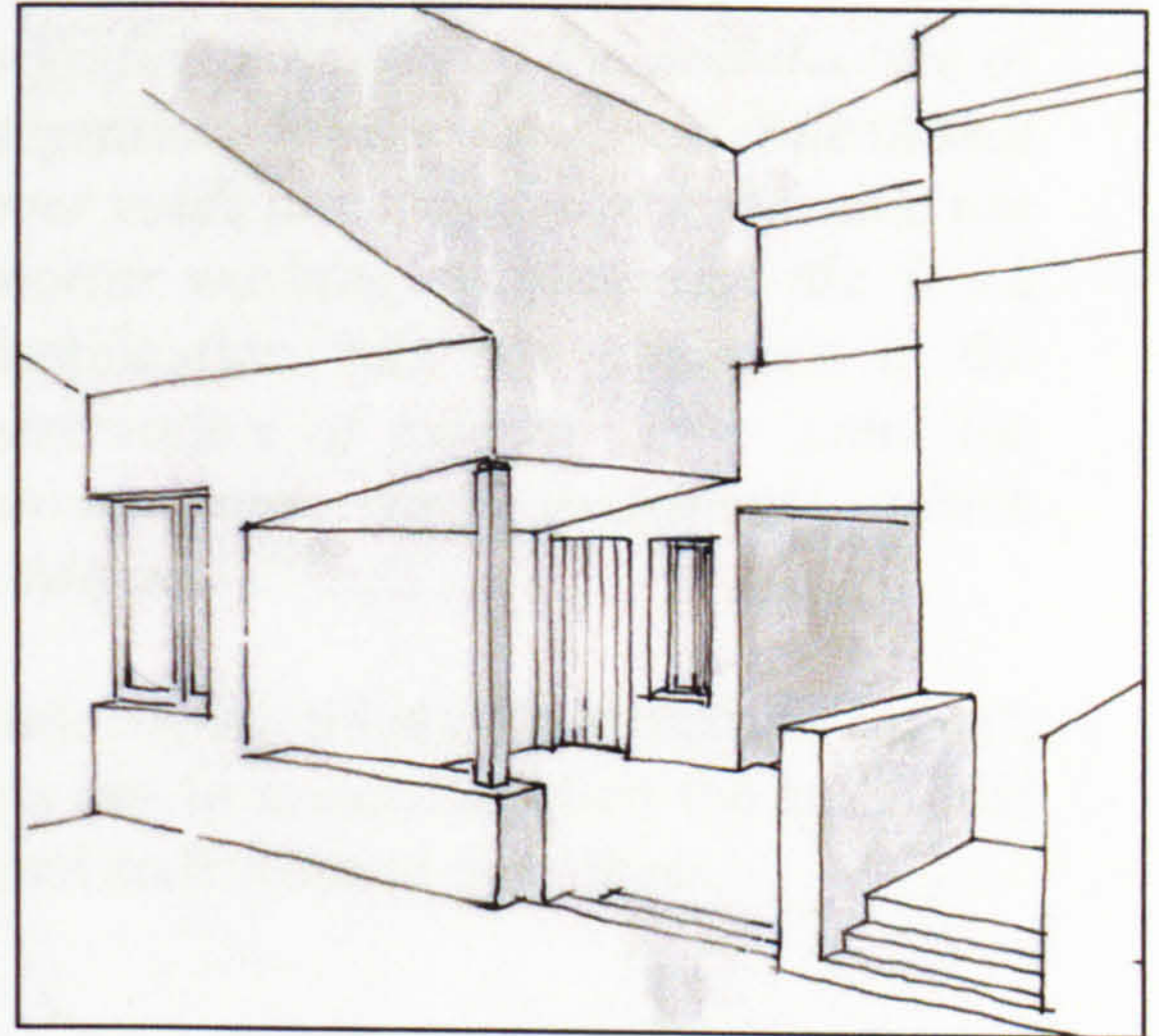
⁹⁸ - Appendix I - Testimony of Architect Alfredo M. Antunes.

⁹⁹ - M.A. Data Sheet 1.



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Plates: 232– North projection of Monte da Raposeira, in Coruche (1972 M.A. Data Sheet 1); 233-perspective of the service entrance of Monte da Raposeira; 234- view of the main entrance of Lodging of S. Miguel, in Sousel (1988-92 M.A. Data Sheet 2); 235- hand drawing of Monte da Abaneja, Zone 5 (remains of INQUÉRTIO); 236 west projection of S. Miguel Inn.



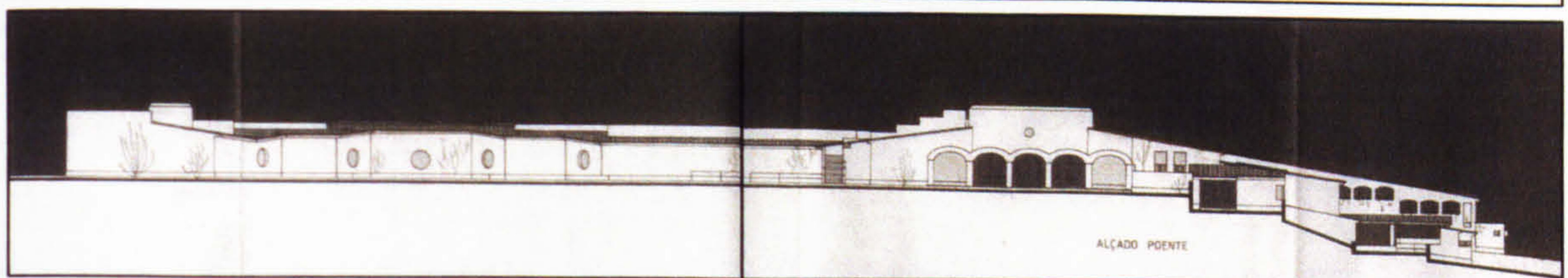
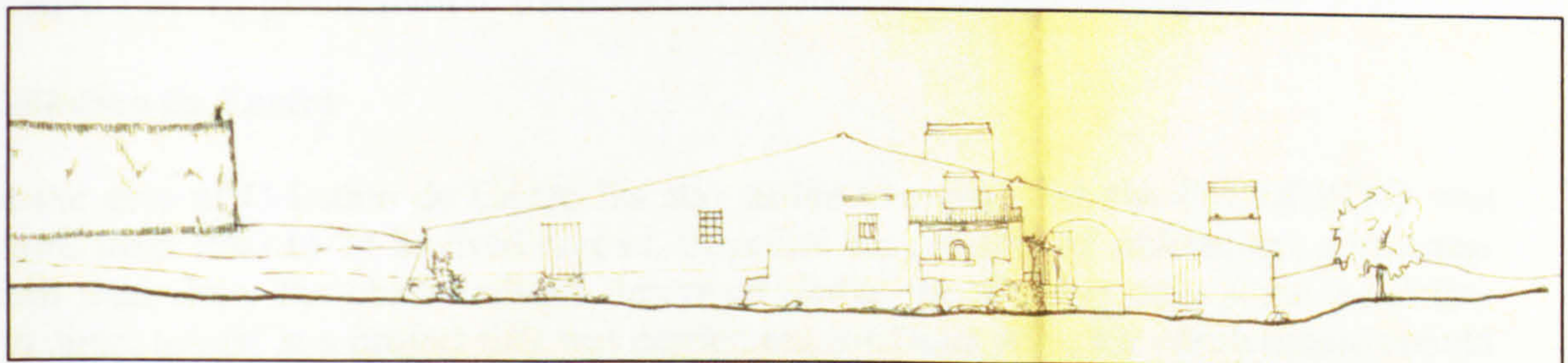
233

Mata Antunes has always made a kind of architecture that has been very influenced by his connection with Alentejo, not only because of private reasons, but also as a result of his participation in the INQUÉRTIO, the field of work where he contributed a lot. In this sense, he has tried, in a pragmatic form, to use the morphologies and the construction of the region, mainly in programmes that by their characteristics permitted him to do that without restriction.

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235 & 236



the general effect is less controlled than in other projects, such as the previous one, that draws away from the clear schemes that the Alentejo architecture adopts. The brick vault of the hall is worth noting for its unusual span of 10m (33 feet). The arches that mark the entrance of the inn are a little out of place, not being attached to the construction and acquiring a scenic atmosphere that contrasts with the group. However, the building is capable of expressing some identity with the place that the project seeks, as it is explained in the description.:

“ ...The building tried to answer ...to the most significant values of the architecture of the area ...(reassuring) with an adequate integration to the land, an intentional horizontal frame of its line of force, full spaces over voids and the almost systematic use of materials and production processes, mostly mortar washing, roofing clay tile, brick vaults and pavements in ceramic tile.” Its identification with site continues in the arrangement of external spaces *“...with the preservation of existing trees ...and the spontaneous bushy vegetation, rock-roses, woodwaxens, and gulf-weeds, which constitute the “climatic wood” of the Ridge of S. Miguel”.*¹⁰⁰

A sensibility is more or less evident, in these projects, manifests “in structural terms”, elaborated in a very spontaneous way, which leads one to understand that the author did not feel a great need to mingling it with other formal architectural discourses.

ZONE 6

The three architects who participated in the survey of Zone 6 were profoundly linked to the concepts that emanated from a rationalist purism of the Modern Movement, not only in its plastic aspect but also in terms of what it could represent on its more radical side. Especially in terms of the social repercussions in the fight against the ideology of the Estado Novo. Therefore, buildings of remarkable quality in the 50's and 60's can be found by those who are best know today, Artur Pires Martins and Celestino de Castro. All the buildings use a very standardised language that results from their unconditional acceptance of the canons of the Modern Movement.

Even their participation in the INQUÉRITO was conditioned by this wish for “rationalism,” which should result in an accusation of all those who represented the “facade regionalists” , as Keil do Amaral puts it, and the “soft Portuguese” model and even in a strong justification of the theses of the international architecture.¹⁰¹

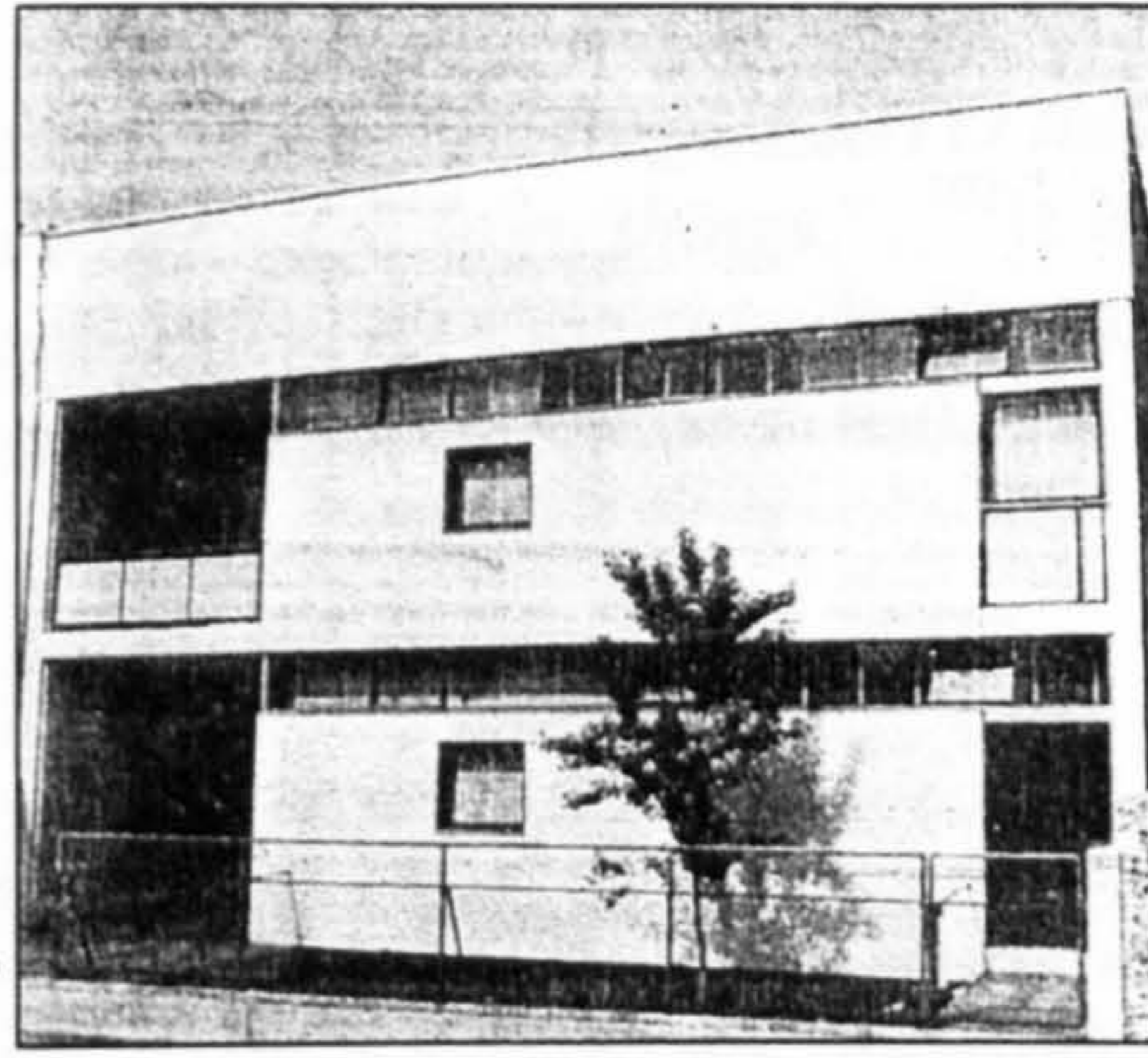
Celestino da Castro

In the case of Celestino de Castro his stay in the Country after the INQUÉRITO was short, from 1963 to 74 he lived abroad, therefore his projects of architecture performed until then show the characteristics described above, manifesting only some sensibility “in direct terms” in a project that was carried out for Beira Alta, for which records could not be obtained, where he used a large quantity of granite in the external walls.

¹⁰⁰ - Idem Data Sheet 2.

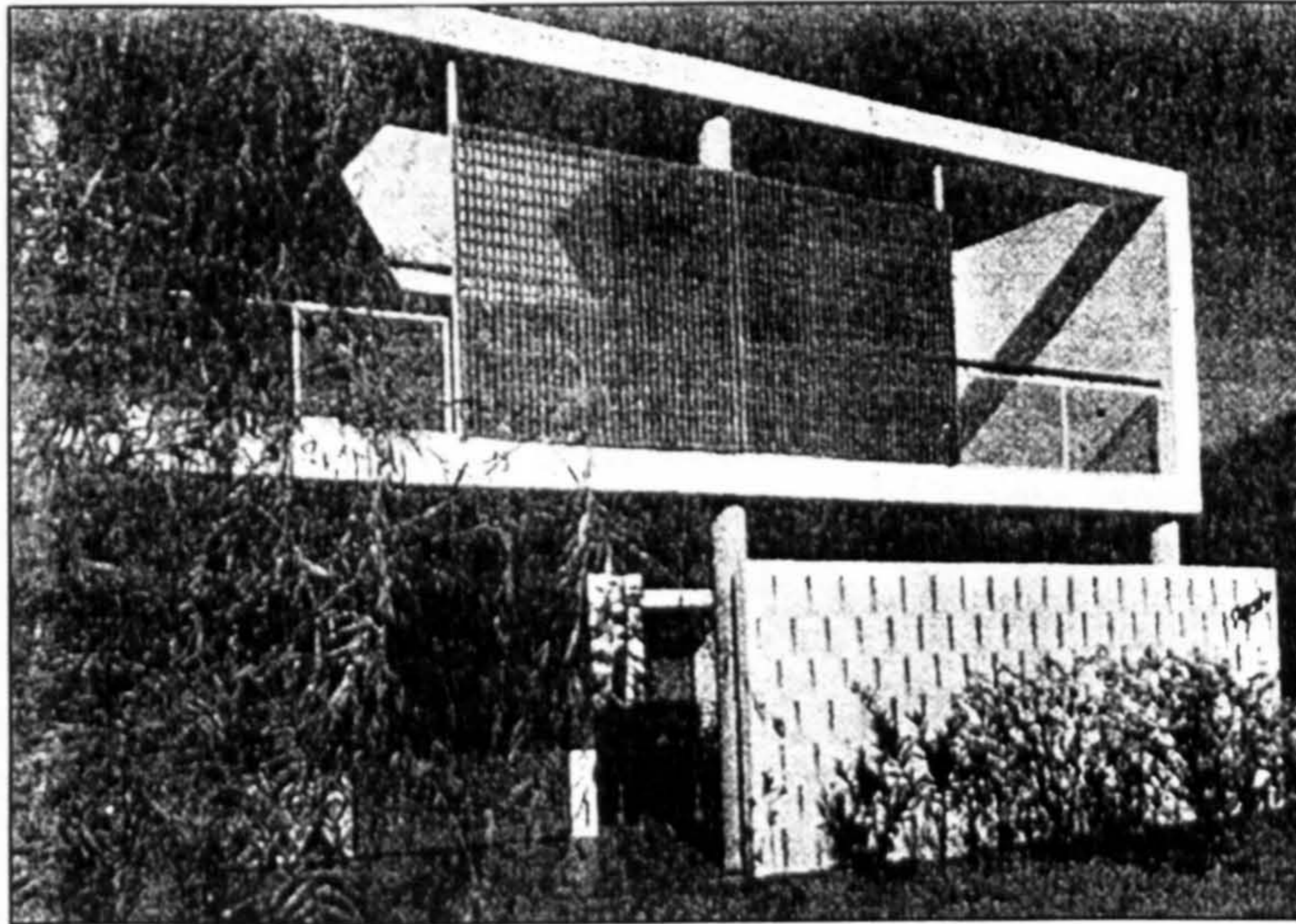
¹⁰¹ - Appendix I- Testimonies of Architects Artur Pires Martins and Celestino de Castro.

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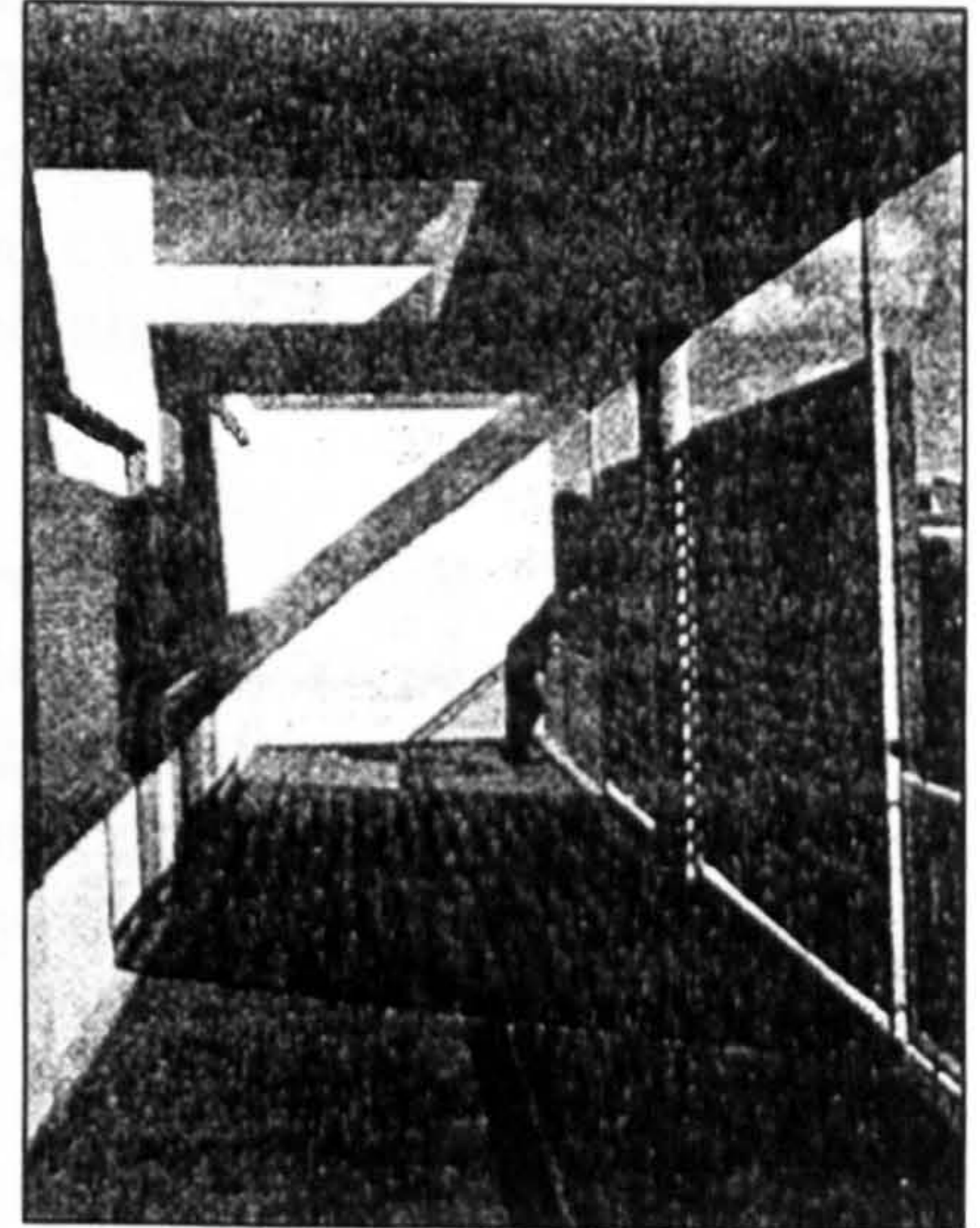


Plates 237– Dwelling in Porto de Celestino de Castro (1950); 238 & 239- views of a block of one of the Vacation Houses in Costa de Caparica, and of the respective veranda; 240- an apartment building on Av. Elias Garcia, in Lisboa, by Pires Martins (1959 and 1960).

From these two designers, only Pires Martins has executed entirely the activity as a liberal professional, and, although his formation was based on the modernist canons, his experience in the Inquérito reflects itself in a very elaborated way that is not so urbanely compromised, as it is the case of this set of vacation houses.

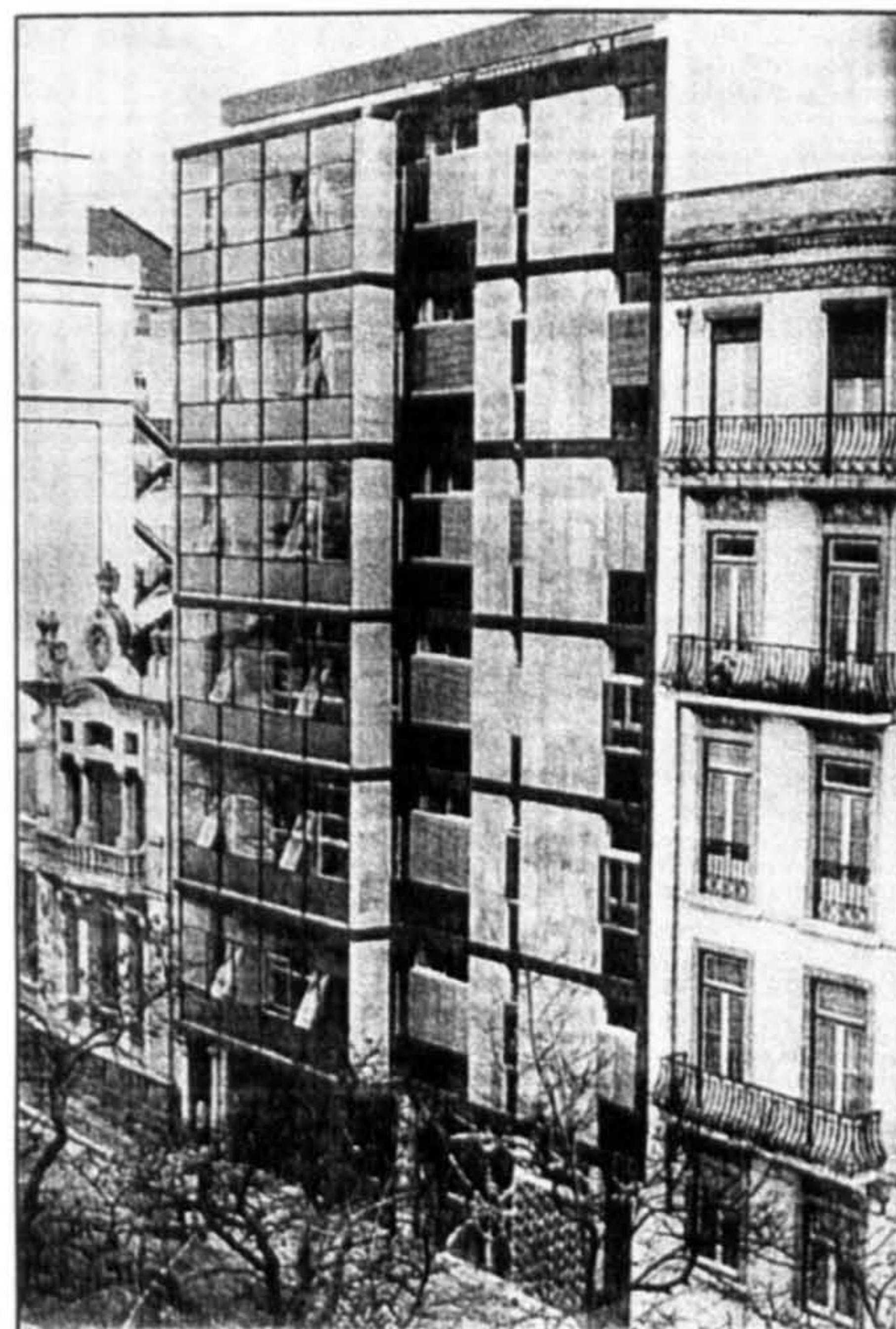


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Although he declared that “*The essence of the INQUÉRITO told me that architecture is something much richer than only seeing foreign things.*”.¹⁰² It is a matter of speculation, given the quality of the works performed by Celestino de Castro in the 50’s¹⁰³, over the possible evolution in his architecture if circumstances had not dragged him away from his homeland. (Plate 237)

Pires Martins

As for the projects in this period of Pires Martins, besides the already mentioned particularities of language, are mostly within an urban fabric and are mainly related to programmes of collective habitation, reducing the possibilities of a link with the experience of the INQUÉRITO. However, one may point out a project performed in collaboration with Cândido Palma, Vacation House in the Coast of Caparica (59)¹⁰⁴, where echoes of such sensibility are present. (Plates 238&239)

In this group of four houses, he demonstrates control in the manipulation of the vernacular and rationalist lexicon, reaching parts of great purity and mastery. This is proven by the results obtained in the alternate sequence of the composition of facades of the houses organised in a row, as well as in the interesting marking of spaces and voids, separation-walls, wood trellis and openings in the sun-breaks of the verandas of the 2nd floor, not to mention the patios, living and service areas, true external extensions of the spaces they are linked to. The details are of great quality and amplify, undoubtedly, the result obtained in the overall composition.

The INQUÉRITO had been concluded some years earlier, and, despite the radical manipulation of the purist language, it seems possible to find here signs of such experience: the creation of patios, the masterly drilled separation walls, the trellis/curtains in wood of the verandas of the 2nd floor, all of them evoking memories of Algarve, the region Pires Martins co-ordinated in the survey for vernacular architecture in that area.

5.3.3 – The Direction of the SNA

The Direction of the SNA in 1961, at the date publication of “*Arquitetura Popular em Portugal*”, was constituted by Inácio Peres Fernandes, as chairman, Manuel Tainha, Rui Pimentel, and Rui Mendes Paula. Of those, only Manuel Tainha was actively designing and later he was a project tutor at the FAUL (Faculdade de Arquitectura da Universidade Técnica de Lisboa) (Architectural Faculty of Technical University of Lisbon) and in the Department of Architecture of the Lusíada University.

The others made a career in the technical-administrative areas of the State. Peres Fernandes, who was an important official at the Junta Autónoma das Estradas, performed an important role in the link between the SNA and the government either in

¹⁰² - Idem - Testominy of Architect Celestino de Castro (pg. 103).

¹⁰³ - C.C. Data Sheet 1

¹⁰⁴ - P.M. Data Sheet 1

the preparation of the INQUÉRITO¹⁰⁵ or in the area of urbanism and planning. A similar role was undertaken by José Rafael Botelho. Because of this, only projects by Manuel Taíinha from the period will be analysed, in which it is thought possible to see reflections of the identity question.

Manuel Taíinha

The Inn of Oliveira do Hospital (Plates 242&243), according to its designer, had its place chosen due to “... *the powerful landscape value.*”, being considered “...*not as an end in itself, but as an element that adds value to the internal space of the inn.*”.

Whatever it may be, the location was a decisive element in the proposal, not only in the layout of the noble zones of the building, but also in the way the group turns its back to those who arrive. In fact, the discreet way the access is carried out confirms this feature. On the other hand, the use of the topography in the east-west orientation allowed the use of the existing levels to reinforce the link of the group to the land through a body where the laundry and the “staff” bedrooms are located.

However, what is most singular in this project is the main form of the solution both in the bedrooms and in the living and meal areas. In fact, locating the bedrooms on the 1st floor makes use of the existing slope of the land to install the social areas on the lower floor, that is, the living room, and the dining room. The structural solution to balance the central body of the bedrooms is solved with powerful columns, which somehow, are identified with regional forms, not only by the use of stone but also by the way it is exposed in the landscape. Furthermore the location of the pillars in front of the open spans of the social areas, adjusts the view one may have from there into the landscape, making the semantic value of the support of the columns not forgotten.

From a construction point of view, nothing can be better than quoting the author to explain the sense of identity that was chosen: “...*We sought for an adherence to the local processes in the choice of materials, either in the employment of granite, utilisation of wood in the exterior trellis and in the interior pavements and ceiling covering, or in the plastic translation and decoration. The application of reinforced concrete was limited to the roof structure (covered by Roman tiles) and to the pavements, not being, then, an odd element in the traditional aspect of the region.*”.

The patio is another aspect that is used in the composition of the group, a strong typological element of vernacular architecture. This allows the “enclosure” of exterior space. About this the author says: “*the domestication of the external space as a patio was therefore an architectural plot aiming at making the unlimited presence of the excessive surrounding nature more expressive.*” But what can be considered the greatest creation in terms of language “of this project is the use of the image of columns and trellis used in “sequeiros” (drying barns) and “espigueiros” (corn barns) mainly from Entre o Douro and Minho. These become the main memory one gets from this building.” (Plate 241)

¹⁰⁵ - Appendix I- Testimony of Architect Artur Pires Martins (pg. 93).



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Plates: 241- "Sequeiro" in a farming settlement in Chouselas, Vilela, County of Amares (App. II Z1 Data Sheet 28); 242 & 243- view of the Inn of Oliveira do Hospital and details from a pillars (1958 M.T. Data Sheet 1); - 244- view of the Regentes Agricultural School in Évora (1960 M.T. Data Sheet 2); 245- dwelling in Freixial (1961 M.T. Data Sheet 4).

Although not participating directly in the INQUÉRITO, and of having a certain "hostility" assumed at any intentional reference to the vernacular, the contact he had in the SNA with the INQUÉRITO had its expression in the architecture that was done in that period. This subliminal influence was a component of some of the projects, as it is the case of the Inn of Oliveira do Hospital.

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The School of Regentes Agrícolas (59) (Plate 244), which Manuel Tainha projects a year later "... constituted a unity in total use long since having a great tradition in the South of the Country.". For this reason its author gave special attention to "...the existence of singular models of coexistence in the relationship between teachers-students, which is then understood given the common sociological characterisation of both groups." He also points out that "...the existence of the whole heritage of the Convent of Mitra with its associated houses and small pieces or bits of poetical-religious architecture disseminated over the whole school space..." It were these concepts and the pre-existences that conditioned the "... author (to) a position at the same time receptive and active in the sense of creating closed architectural objects, somehow subtracting the problem of the school building." ¹⁰²

The building of the 1º Grupo (1st School), is composed of the following facilities: classrooms, administration, gymnasium, library, and teachers' room. The group, for this part of the building is treated as such, suggests an organic whole, which is installed in the existing topography without altering it, offering an image almost devoid of any organizational intention. The building of the Gymnasium/Administration constitutes an exception with greater regularity in the composition, and appears as the "monte" (Alentejo farmhouse) from where the accommodation expanded, as it was needed, through a yard where several activities interact. This does not alter the fact that the Library/Teachers' Room dominates the whole, as a garner whose memory is one of affection as it does not lose familiarity with the place, despite being expressed in another language.

From the remaining buildings there flows an appearance that is also identified with the place, either by the organic simplicity, to which white helps detach the profile, or by the way it is integrated in the landscape. The form of the classroom windows from other discourses, does not weaken this effect. It could be said that the touch of "erudition", a memory of "Brutalism", given by the use of exposed concrete in the pergolas of the classrooms, the stairs and in the roof cymas is not sufficient to nullify the strong sense of cultural identity that appears in the whole in relation to the place.

The materials in general are those usual in the region, interior pavements: bricks ceramic tiles ; external pavements: tamped earth and sand ; external wall: brick masonry, mortared and white washed and exposed concrete; interior walls: cloak and stucco; roof structure of concrete slabs covered with Roman tiles. ¹⁰⁶

The construction of the Agro-Industrial School of Grândola (59-63) is partially credited to the Inácio da Cruz Foundation, even though it was also supported by the state with 50% of the costs. It was designed for the schooling of rural agents, with a capacity for 140 students. "*The school set is formed by three separated groups with distinct functions: Crop Patio, Classrooms and Boarding Group...The distribution of such groups over the set of the property is made according to the agricultural organization of it...From it resulted the liberation of a great zone to the West of the property favourable to the edification.*" ¹⁰⁷

The nucleus, of a single floor, constitutes the group of classrooms located, in relation to the others, on a slightly raised platform. The generator for the composition is an open,

¹⁰⁶ - Idem Data Sheet 2.

¹⁰⁷ - Idem Data Sheet 3.

relaxing patio (once again a patio) of a square plan, from which all of the building is developed, as if coiling around it. On the whole the language, which recollects the school at Hunstanton by Alison and Smithson (49-54), is based on this and in the structural modulation, which, without becoming obsessive, helps mark the several “incidents” that differentiate each of the main bodies of the building.

The atrium, a covered patio, offers itself as a multifunctional space and volumetric counter-point of the open patio. The atrium roof helps to tie the whole development of the building together. In this building, due to the height, a different formal treatment is attempted, using roof glazing which the openings help to highlight, but is separate from the language used in the group.

The panels of quarry tiles, which alternate with the whitewashed mortar covering of the external walls, are included in the structure, with the exception of the body of the workshops. The details continue the discourse with equal strength, offering here and there excellent inventive notes as is the case of the pillars of U section that adorn the wings of the galleries.

Nonetheless, one must acknowledge that the image of this building does not lead to a direct identification with local vernacular, allowing however, one to recognise something familiar, despite the “orthodoxy” of the structural elements.¹⁰⁸

The House of Freixial (61) (Plate 245), from the same year as the publication of the INQUÉRITO, reflects the identity issue in a more direct way than the previous project. This fact may soon be appreciated, either through the comments of Jorge C. Silva who signed the article of presentation of the project, or by the comments of the designer himself. Even though a little pretentious it can be taken some clarifying concepts from C. Silva, about what was said earlier.

First the definition of architecture and urbanism, which Silva calls “...*the spatial implications of a culture.*”. Later he completes this idea saying that architecture “...*comes from a process of creating authenticity, of adhering to the living of all, in which one can do without a recipe...in benefit of an integration that, to be valid,...needs to arise or reveal the consonance with the environment to which it is projected.*” . Further, he elaborates the topic another way, that is, on the need for the architect not be focused solely on an abstract personal way of investigation overtaken by “...*a fever of the new that impregnated the representative cultural movements of the beginning of the century*”, but to be based on more elementary technologies to carry out a synthesis in which all the aspects of a culture are present. Manuel Tainha, in a synthetic way, says the same: “*When occupying a place, a building is moulded by the physical conditions – and not only – of that place, and acts on it.*”¹⁰⁶

As for the form of the architectural object and the way it is situated in the place, it seems important to quote other passages of the designer and of Jorge C. Silva for they explain the identity approach of the project: “*To create a place was our main task... (and for so) the house is volumetrically structured in a form that adhere to the slope of the land.*”. It is “*Visible from distance on one of the curves of the road,...(and) the*

¹⁰⁸ - Idem Data Sheet 3.

house is (later) hidden to the visitor behind a pine plantation which the access way passes through." 106

This way we will find a building that is developed according to "...*three disconnected plans...*" locating in each, the activities their position is best situated: on the middle level, the social and service zones; on the upper level, the bedrooms; on the lower level, the garage and the storage. Although this marking is readable from the outside through the roofs, the terraces and the platforms, the group is recognisable as a volumetric unity where the openings continue the original conception, with the exception of a great open window in the living room, which by breaking with the language used does not match the quality of the project.¹⁰⁹ We may undoubtedly say that the whole expresses sensibility in "structural terms".

The design that followed (62) was the request of a co-operative, the Cooperativa do Teatro Amador da Ribalta, created with the objective "...*of only and simply making theatre, free from the economic dependencies, or of any other type, representing it, studying it and, anyhow, being a source of culture for its associates*". For such, the construction of a theatre that could simultaneously become the "amateur house" was proposed. Because of that condition Manuel Tainha said: "*You can...imagine what (this objective) contains of stimulating for the work of an architect.*" The programme predicted "...*a room of 400 seats, a room for a children's theatre of 60 seats, a 'bar' and restaurant, foyers, library, disco, shops, warehouses, and dressing rooms in number and size for eventually housing visiting drama groups, as if in an inn.*" The building was located in an open block on the Avenue of Roma, it being established by the author that the building "...*although captivating should be volumetrically discreet, low and compact, not an affront to the surrounding buildings.*" (MT Data Sheet 5)

The concept that presided over the composition was that of "...*opening all doors that give free theatrical expression and a whole view of its problems...(having concentrated) in the organization and structuring of the internal life of the building in its multiple associative aspects.*" Given the economic limitations it was decided to "...*renounce all the solutions of great structural dimension, with over-imposition of pavements, once that ...(we worked) with big spaces.*"

The solution conceived effectively answers the programmatic and conceptual assumptions in a very direct way, without being elementary, closing the building around itself and offering a "discreet" dialogue with the surroundings, as if it were a vernacular building. It appears almost as "pre-existing", to which its surroundings should adapt themselves, both through the volume and the materials that are proposed for its execution, except for the coating of the roof in zinc or fibre-cement, which somehow contradicts its own discourse.

One single "but" of this design, which certainly would be solved if the project had been executed, appears in the entrance "patio", which is closed on one of the sides by a wall. Despite being a continuation of a body that contains the biggest room, this form is partially comprised by the main volume, and always seems to be a compromise solution.

¹⁰⁹ - Idem Data Sheet 4.

It is important to underline the non orthogonal quality of the plan, which is not very frequent in the work of Manuel Taíña, that here lends an organic air, following the directions the yard defines, constituting a form that freely contributes to “building” the whole group.

In this work one feels the presence of the INQUÉRITO, without offering a too direct reading, so that the proposed building is understood as an organism, growing in the space for which it is destined, the way only time can allow, as always happens in vernacular architecture.¹¹⁰

5.3.4. – Other Protagonists

As seen in the projects and works already examined by the various professionals who took direct part in the survey into vernacular architecture it is not possible, as it was pointed out earlier, to clearly identify the sensibility of such experience and of everything it meant in the works. In addition, it is not possible to establish a direct, linear relation between the architecture of each of these zones and the works of those who worked in them, even though in some situations vernacular traits appear.

There are many reasons for this. The first and most important of them is that we are dealing with two types of architecture with basically different processes of creation, different people. Because there is not a direct relation in terms of language, as happens with contemporary erudite architecture (where often the copy “tout court” is practised without this being taken as reproachful), the process of assimilation goes through a more or less complex scheme of elaboration and slow assimilation, depending on the personal characteristics of each individual designer, from which sensibility will be manifested in the terms previously defined.

One may also add to this complexity that all the work in the organization of the material recollected from the INQUÉRITO was later carried out in the same office. This circumstance will certainly have led to the exchange of information whose influences are impossible to determine. This is stressed not to deny the importance of the field work experience and the direct contact with the architecture of the different zone-regions, which was securely marked, but to say that the sequential reading proposed is the one that appears to offer the greatest logic to identify the links sought, without however being possible to say “it is this way” (quoting Fernando Távora about the search of identity).

Similarly, the arrangement that is proposed for reviewing the work of the other protagonists of the INQUÉRITO, the term applied to all of those who showed such identity sensibility in their works, from the main centres of practice of the profession, that is “from Lisbon” and “from O Porto”. To this may be added the fact that it was in this centres that the only schools of architecture existed at the time. Having made these considerations, it is possible to exposed the analysis of the protagonists of the INQUÉRITO enumerated below “from Lisbon” and “from O Porto”, using the data sheets as a base in the same way.

¹¹⁰ - Idem Data Sheet 5.

5.3.4.1 - .FROM LISBON

.Hestnes Ferreira

Hestnes Ferreira, in his presentation in "Arquitectura" of the House in Albarraque (60) (Plates 246&247), designed by him, 5 years after its execution, cares to indicate the initial options: "*Basing the project on a traditional way of building...(as well as) in more rigorous constructive methods, on a specialised labour force and on a careful inspection... (and seeking) the simplicity of the basic constructive elements...(led into) a greater thematic variety...*". 107

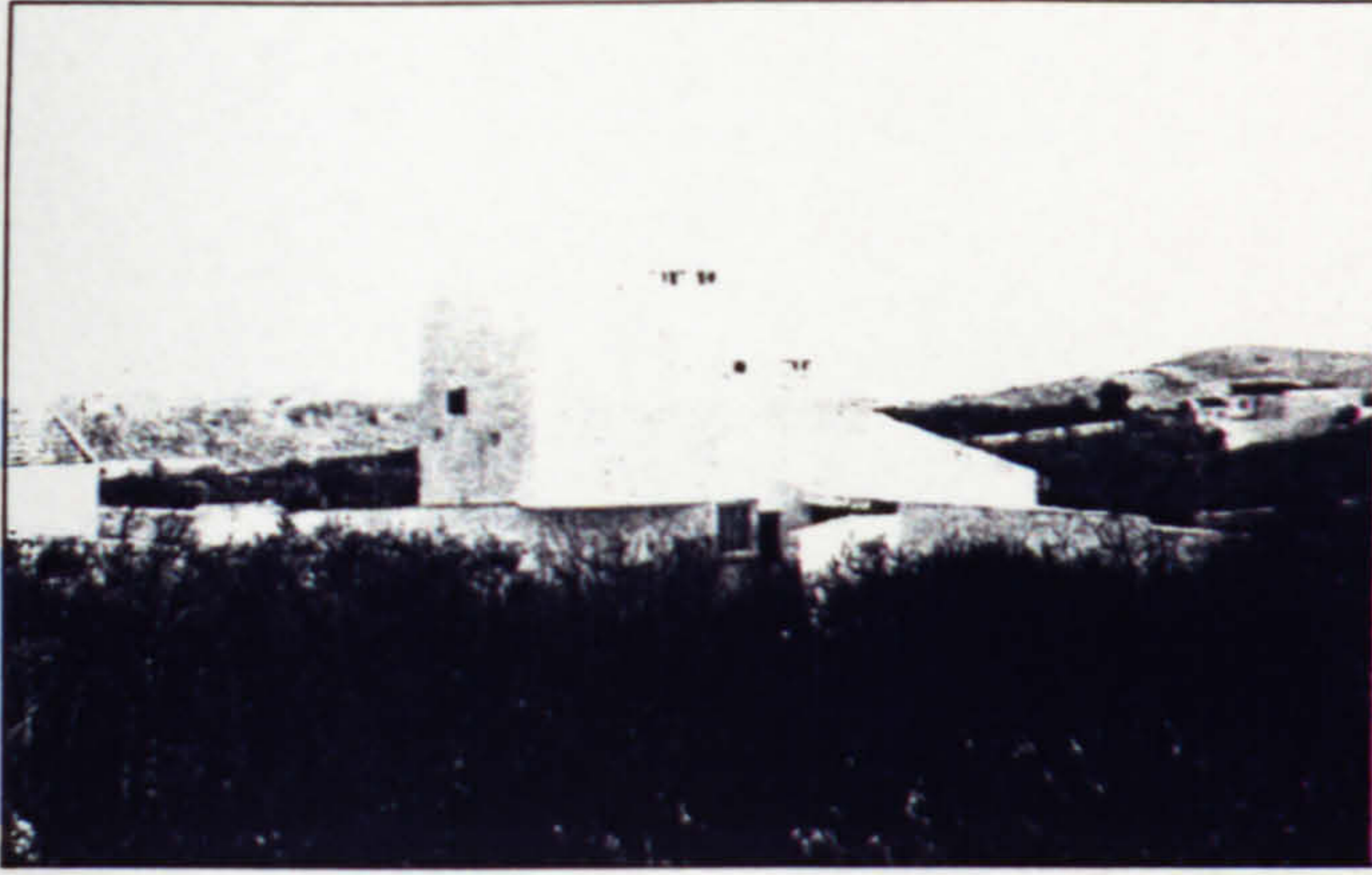
In its volumetric clarity, this house can be compared to those of the "saloios" (countrymen who live around Lisbon) and although not using its structure, either in the internal organization or in the form, presents a profile somehow identified with it.

It is a dwelling clearly developed according to an erudite language "*...intending to reflect the reasoning produced by a specialised architectural formation.*", which manipulates the syntactic values the INQUÉRITO transports from the vernacular. The materials used "*...such as wall of stone and brick mortared and whitewashed, pine wood frames and interiors, quarry tiles in pavements...*", does not prevent simple and dense volume being presented to the exterior. The sequence of spaces created: hall, office and two areas for living rooms, is extremely appealing for the perspectives they allow, such as the stairs for access to the 1st floor and the fireplace. Also, the patios created, either the one in front of the room or the service one, despite being a little surrounded by the building, are capable of participating in the whole volume through the planes of the wall which partially help to mark them, showing show echoes of vernacular architecture. 107

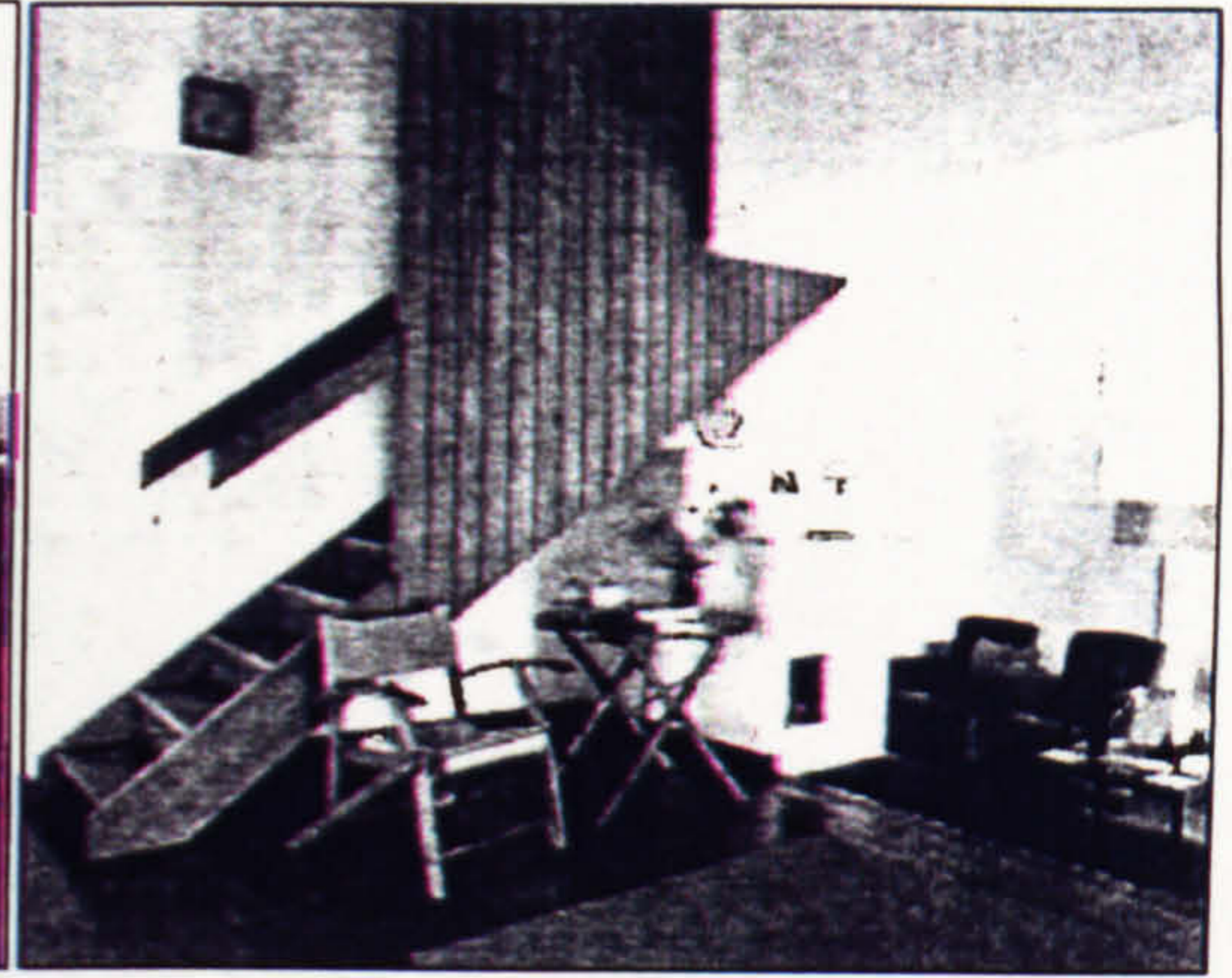
The only disagreeable aspects of this project come from an excessive diversity of openings and the trite gutter, independently from the imaginative solution found for the roof in a single slope that cuts the vertical development of the volume and links it more strongly to the ground. The details respond with great sobriety to the concepts initially defined such as, the details of the stairs and the fireplace of the living room, which are of noteworthy quality, whose unbalanced levels of the room help to locate. Therefore, it may be said that if in this house any identity is felt with the rustic area, this is fundamentally expressed in "sublimated terms".¹¹¹

However, in another project of remarkable quality, the Geminated Houses in Queijas (68-73), its poetry is drawn away completely from the discourse experienced in the House in Albarraque, following other formal lines whose reference can be traced to his stay in the United States and in the works of Venturi. Later, he carries out the House of Culture in Beja (75-83), where he returns to same line of vernacular discourse, but in which the memory of the INQUÉRITO is too faded.

¹¹¹ - H.F. Data Sheet 1.



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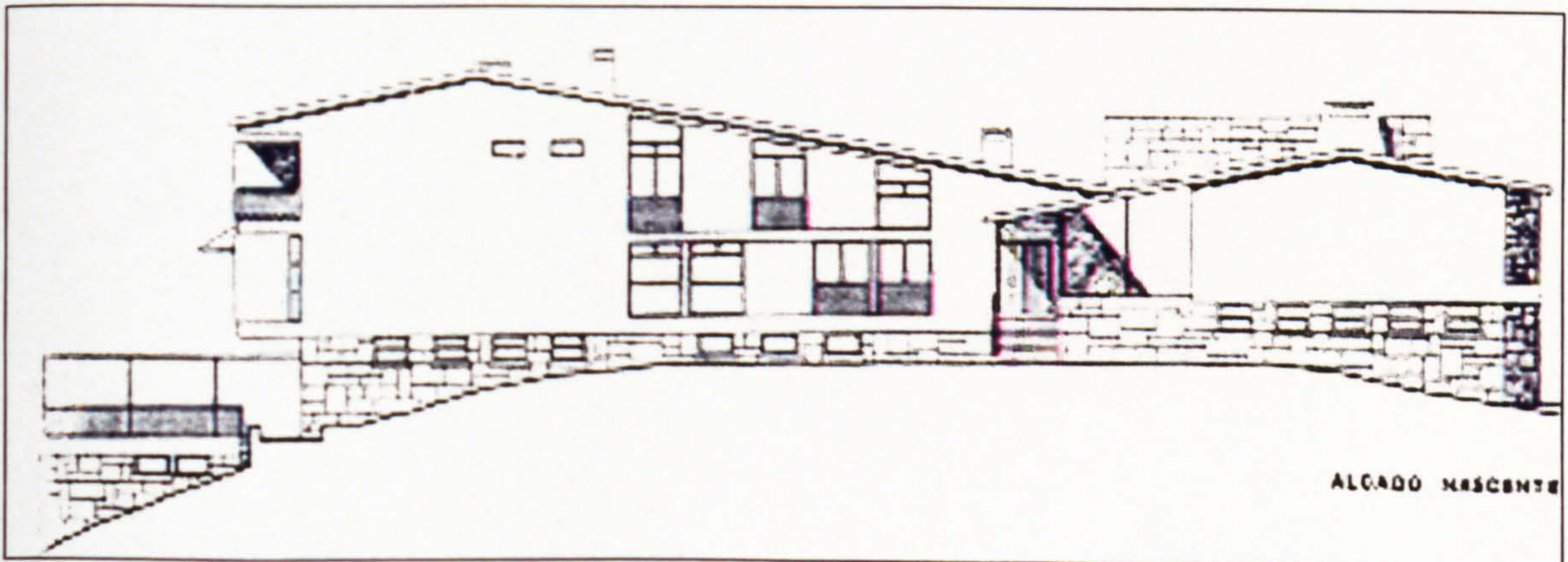


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Plates 246 & 247– House in Albarraque, by Hestnes Ferreira (1960 H.F. Data Sheet 1): North view and wooden staircase with joined fireplace; 248- interior of a rural house in Malpica, Castelo Branco (Remains of the INQUÉRITO); 249- inn that stands between Castelo Branco and Fundão, by Francisco Blasco (1958 F.B. Data Sheet 1)

In spite of the fact that Hestnes Ferreira has been influenced by other cultural contexts in the period that has followed his passage through ESBAL, his attention to the importance that the INQUÉRITO has left some reflections on him, namely in the aspects of disciplinary refinement, those which he was very well aware of, as he refers to this in the house in Albarraque.

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Francisco Blasco

The project of the Inn between Castelo Branco and Fundão (58) (Plate 249), by Francisco Blasco, fits in these groups where memories of the INQUÉRITO are present. Its specific location is due to the fact the place chosen has a remarkable landscape, with a view to Serra da Estrela, Covilhã, Fundão, etc. It is a construction that grabs the land, seeking a good opening to exterior both to the public areas, as well as to the rooms, which equally enjoy the landscape of the place. The proposed interior patio appears in the composition because of the necessity imposed by the number of rooms without having to make use of a linear expansion or one in height. It is worth noting the creative solution for the rooms to the North, which have South patios, linked two by two by a small wall, opening as a single space in the roof plan. 107

In the formal treatment one feels the desire not to abandon “...*the principles of architecture of our days...as well as (of) the characteristics of the construction of the Beira Baixa*”. Nonetheless, the project still reflects some hybrid aspect, due to the fact it inadequately integrates the archetypes that serve as its model, the vernacular and the modern. In reality, the most interesting aspect of the solution lies in the attempt to identify itself with the place, which is only partially obtained, for the patio closes to the West, abruptly, with recourse to a wall.

In construction terms there was a concern to provide an answer that adjusts to the current processes of the region, such as “...*the vast employment of granite from Meimoa and Alcains...in walls of ridging*.”. However, in the materials used externally and that might help define the volume, one finds insufficiencies resulting because the granite has not been used to a sufficient extent for the realisation of the form, being only a marker at the base. ¹¹² Even though the wish to find a discourse that reflects an identity expression is undeniable, even if manifested in “immediate terms”.

José Forjaz

The House in the Serra de Sintra that José Forjaz designed in 1967 (Plates 250&251), which despite being his first work (p. 117), and because of that more prone to suffer the influence of the “...*re-encounter with the American organic movement... together with the andara al populo (walk to the people) (that) comes to us from Italy...*”, via “Arquitectura” in the years 1956-57, he does not fail to reflect the presence of the INQUÉRITO whose experience he was close to. ¹¹³

In the construction, he made use of the natural slope of the land, exposed to the South in a very direct way. This is stressed by the play of the roofs in a somewhat schematic way. But the main factor of pleasure in this work is the terrestrial strength of the material used in the walls and fences, which works as a visual-tactile obsessive focus.

¹¹² - Francisco Blasco – File card 1.

¹¹³ - José Forjaz – File card 1.

This obscures other aspects which are less well performed in the project. If in an academic exercise one were to imagine the substitution of that material by whitewashed masonry, the importance of the choice made would be immediately stressed. Still, one has to point out in this work, the correction of the design and the will in the articulation of volumes, which as stressed earlier, is not removed from the matter with which one builds, where the encounter with the vernacular is the possible answer in the identification of place.

Costa Cabral & Croft de Moura

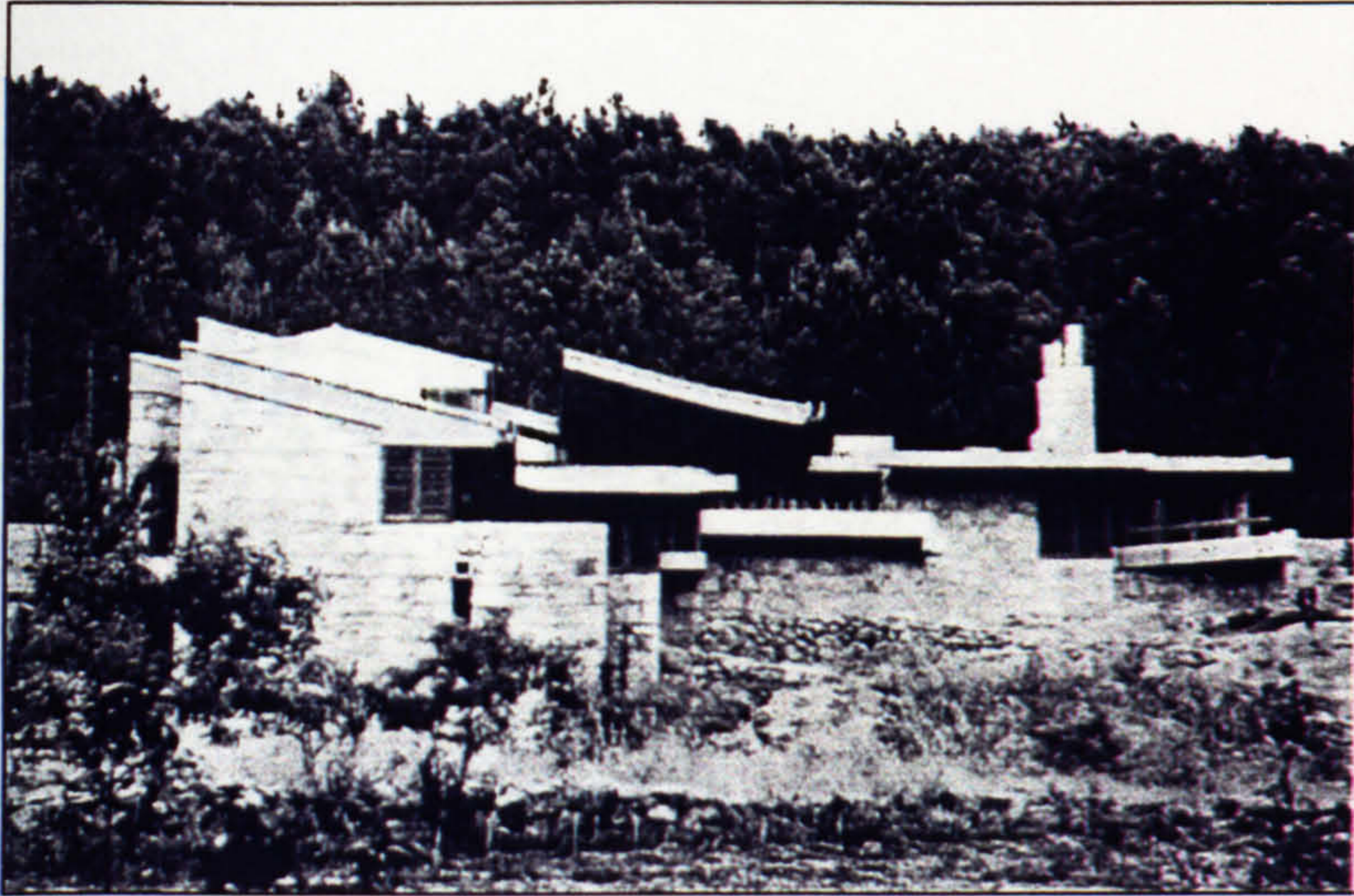
The Economic District Building in Chamusca (62) (Plates 252&253) is an adequate answer to a request for a social settlement in that county, in partnership with Costa Cabral and Croft de Moura. The local conditions were followed very closely, not only in the physical and climatic aspects of the area but also in the way the buildings are attached to land and in the form of the group. In effect, the *"... lows of -4° C and highs of 44° C... (led) to an attitude of defence in relation to the external environment, either by an adequate exposition and grouping of the habitations, or in the conception of them."* As the set is grouped around a small valley *"...the different orientations of the slopes led to the elaboration of different types of houses."* Besides, in the organization of the external spaces, *"The social sense and the need of coexistence of the rural worker forced the creation of common places, streets, gathering places...(where) social life could happen."*

With the dwellings, either in the location or in their interior organization, the following aspects were considered: *"a) – Two fronts, one to the "street", collective space, and another to the common ground, private space; in direct relation in both cases. - b) – Need of a certain ample dimension in the habitations.- c) – Reduction of the furniture the most possible, as well as the cost of the finishing, given the great incidence of those in the total cost of the habitations."*

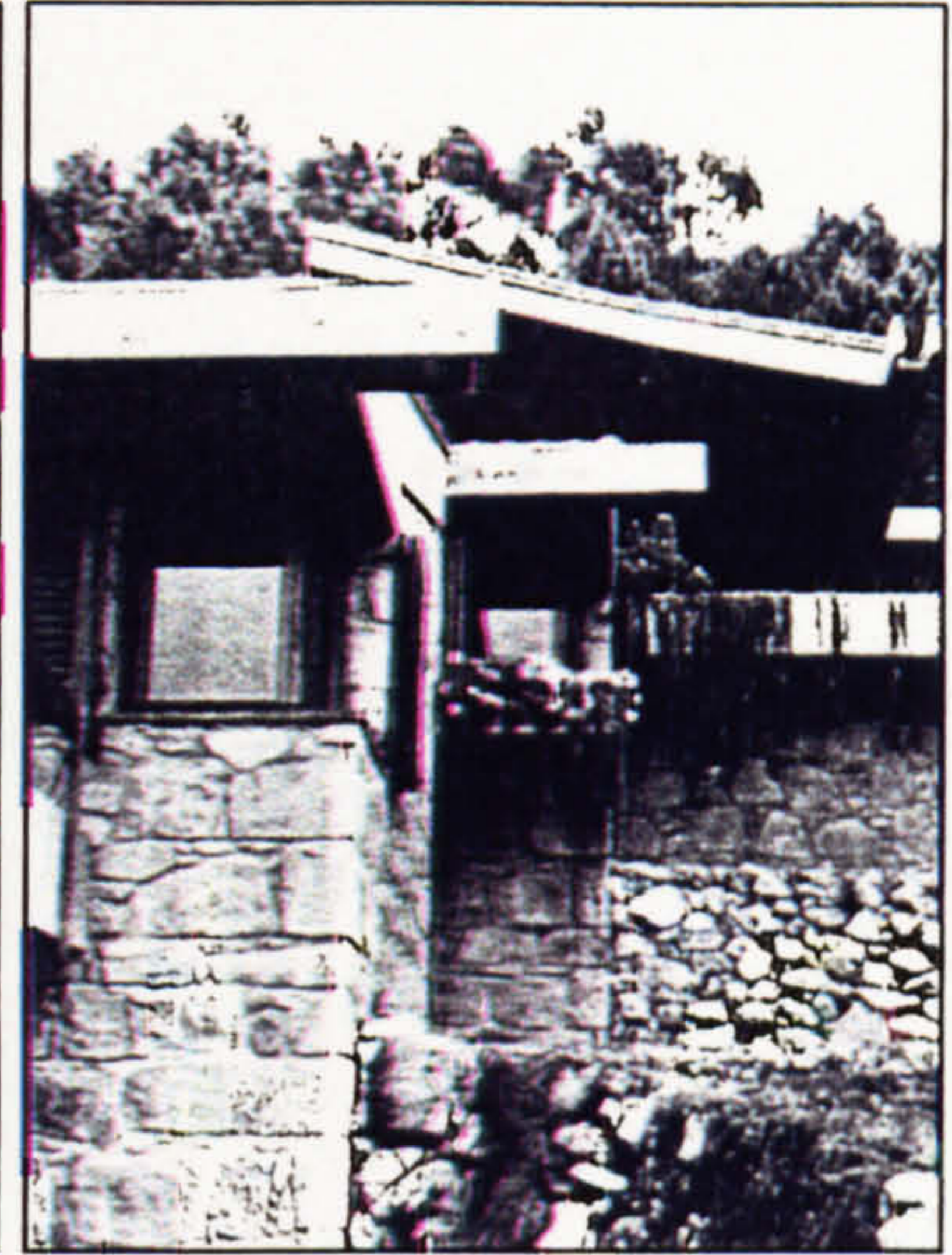
Given these assumptions, 4 types were created that sought to answer the various conditioning referred to, namely the slope of the land and the dimensions of the family group. In terms of the common places, those were *"...separated from the street, with walls superior to the view, having small walls among themselves, that division could be completed with creepers or other processes of authorship of the future owner...(and) allowed that, over the whitewash with which the houses (were) delivered..., the corners, socles or even the walls were paint(ed) with the colours (of their preference)..."*¹¹⁴

One could not have gone any further in this search of identity and even though the group ran the risks of "traditionalism", the fact is that the image that is reflected has nothing to do with it. In reality, humbly assuming the social programme that was imposed, playing with the forms in a vernacular architectural way, this project is a good example of how sensibility can be expressed in "structural terms".

¹¹⁴ - C.Cabral & C.M Data Sheet 1.



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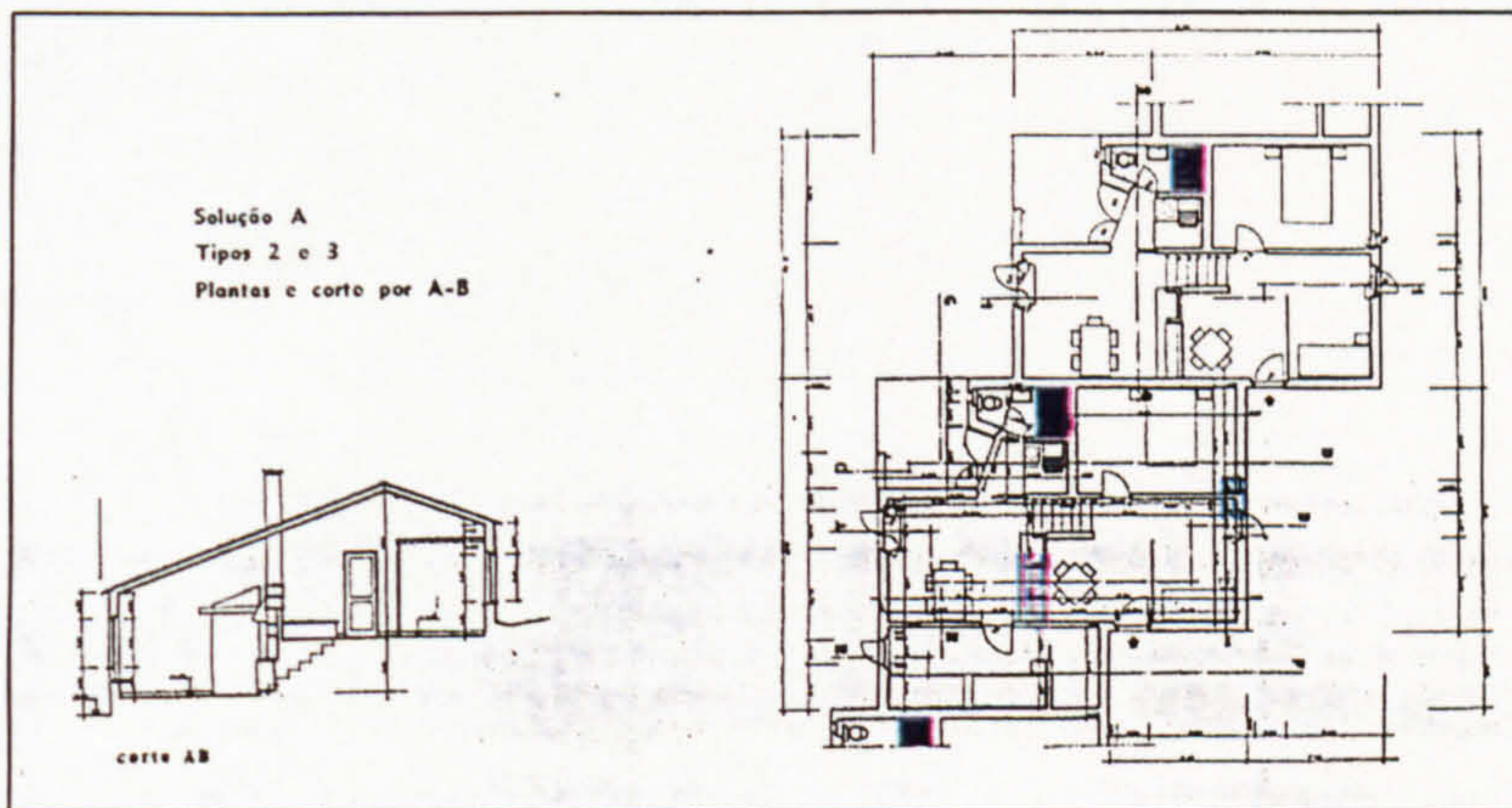


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Plates 250 & 251– House in Serra de Sintra, by Luís Forjaz (1961), South view and detail of the frontage of the same (1961 L.F. Data Sheet 1); 252- Económico District of Chamusca, dwelling type, by Costa Cabral and Croft de Moura (1962 C.C. & C.M. Data Sheet 1); 253- interior view of a part of the district, and the implant of one of the typologies.

In any of these projects, the “intrusion” of the vernacular can be observed, but at different levels. In the case of the House in Ridge of Sintra, it passes through a more superficial reflex that can be seen in the interest in the use of regional materials, although the whole set submits mainly to the North American organic model. In Chamusca neighbourhood, a great unfastening can be seen in terms of erudite language, refusing other signals that are not the ones that have regional memories, revealing that its authors have a great project humility with this specific programme subject.

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.José Veloso

In 1964, José Veloso projects a Mountain Shelter in Algarve (Plates 254&255), which is destined to be a hotel establishment and residence of the family that is going to exploit it. The author explains that *“The chosen place ...is situated about 1.2 miles from Vila de Monchique in a land with a great slope to the road of Fóia, having a breathtaking panoramic view and being protected from the cold winds of the North by the slope and by woods of eucalyptus...In the general organization of the function a constant concern was to keep the domestic scale of the building...”*¹¹⁵

Effectively, the reading of the place made by the designer is patent in the graded solution in two floors organised according to the curves of the level, achieving a perfect and discreet insertion in the land. The disposition of all the building can then use the remarkable landscape that one enjoys in the place. The language used is in unison with the reading of places that the INQUÉRITO makes possible.

Even though, and corresponding to a certain insecurity in the justification of the solution, the designer felt a necessity of explaining the constructive option through the *“...economic problem of the construction...that (determined it) in the traditional systems and in the use of local materials”*, still adding that, *“both in the choice of materials as in their application the intention of respecting the use and a local tradition was not a hindrance to the use of other solutions. An example of this is the use of reinforced concrete.”*¹¹¹

This small hotel building, anticipating the residential tourism that later came to be developed in certain zones in the interior of the Country, is a simple work of great formal coherence with a language that does not allow any overlaying of discourses, extremely identified with the place, even though there is no doubts about its modernity. One might say that in this work converged the sensibilities of more elaborated levels, either in “structural terms” or in “sublimated terms”.

.Vassalo Rosa

Another work that is mentioned in this sequence, by a team headed by Vassalo Rosa, deserves a special space, not only for being the winning proposal of a competition, but also for the theme it treats and the possibility of providing evidence of the diverse aspects that involve the cultural identity question.

The Jury that classified the design for a Future Cathedral of Brangança (64) (Plates 256&257) was unanimous in the award of the 1st prize based on three fundamental aspects: *“the concern obtained from an integration; the facility of the proposed spatial solution; and the presentation of a concept of strict economy in the work..”* It also praised the following: the *“...’sculpting reference’, in dialogue with the constructed valley, (with) the punctuation of the towers, the involving abrupt topography, the rude landscape, the weather, the open space that our memory transports for the references of other cities of Trás-os-Montes, for the references of our sensibility and culture”* Of all the reasons presented, the most judicious one is the monumental strength of the image

¹¹⁵ - J.V. Data Sheet 1.

proposed, which is articulated not only with the immediate surroundings, Cavaleiro Ferreira Square, but also with the overall landscape that one enjoys in the place. That image also builds an interior space affiliated to the same semantic discourse. The remaining aspects constitute mere attributes justifying the prize. It is even more interesting when one considers that all the churches built in Portugal to that date mainly offered images that had no identification with what was presented here. Effectively, one can see in the article by Nuno Portas about the MRAR (Movimento Renovação de Arte Religiosa) (Movement of Renovation of Religious Art) ¹¹⁶ that all the churches he named presented a modernist syntax, little based on a “psychological functionality” and spirituality, with the exception of the Chapel of Ronchamp

That difficulty is not surprising, for it does not decree the adoption of any artistic movement in questions of spirituality. Because of that, the result attained with such exercises, fundamentally formal, was not known. In fact, the aspects to which the spiritual sense of men refer were cemented over centuries of history around formal structures, also resulting from a long process of adaptation to construction and spiritual techniques, be it the Romanesque, Gothic, Renaissance, and so forth. Therefore this wish of change, justifiable mainly where it referred to the “regionalist fashions” became extremely difficult to consolidate.

It is precisely in this circumstance that the proposal led by Vassalo Rosa is so different, in terms of religiosity. It is more than a “*sculpting reference*”, it is essentially a “*reference to our sensibility and culture*”. This way, the sequential volume of the cathedral becomes a pre-existence that, by effect of history and time, is in harmony with the place. One might say that it happens the opposite, the surroundings become integrated with the cathedral. This creative proposal works the same way as the internal spaces suggest. Therefore, it can be said that one feels in the whole of the design the weight of the INQUÉRITO, not so much for a transposition of materials and regional construction techniques, or for formal references, but especially because it adopts in the “conceptual methodology” the “*references to other cities of Trás-os-Montes*”, in a search for cultural identity. A small dissonance disturbs the set: a bell tower, whose view impoverishes the overall image. However, this is immediately nullified by the will of the observer, whom many time knows how to recognize in the landscape the items, which are there only temporarily.

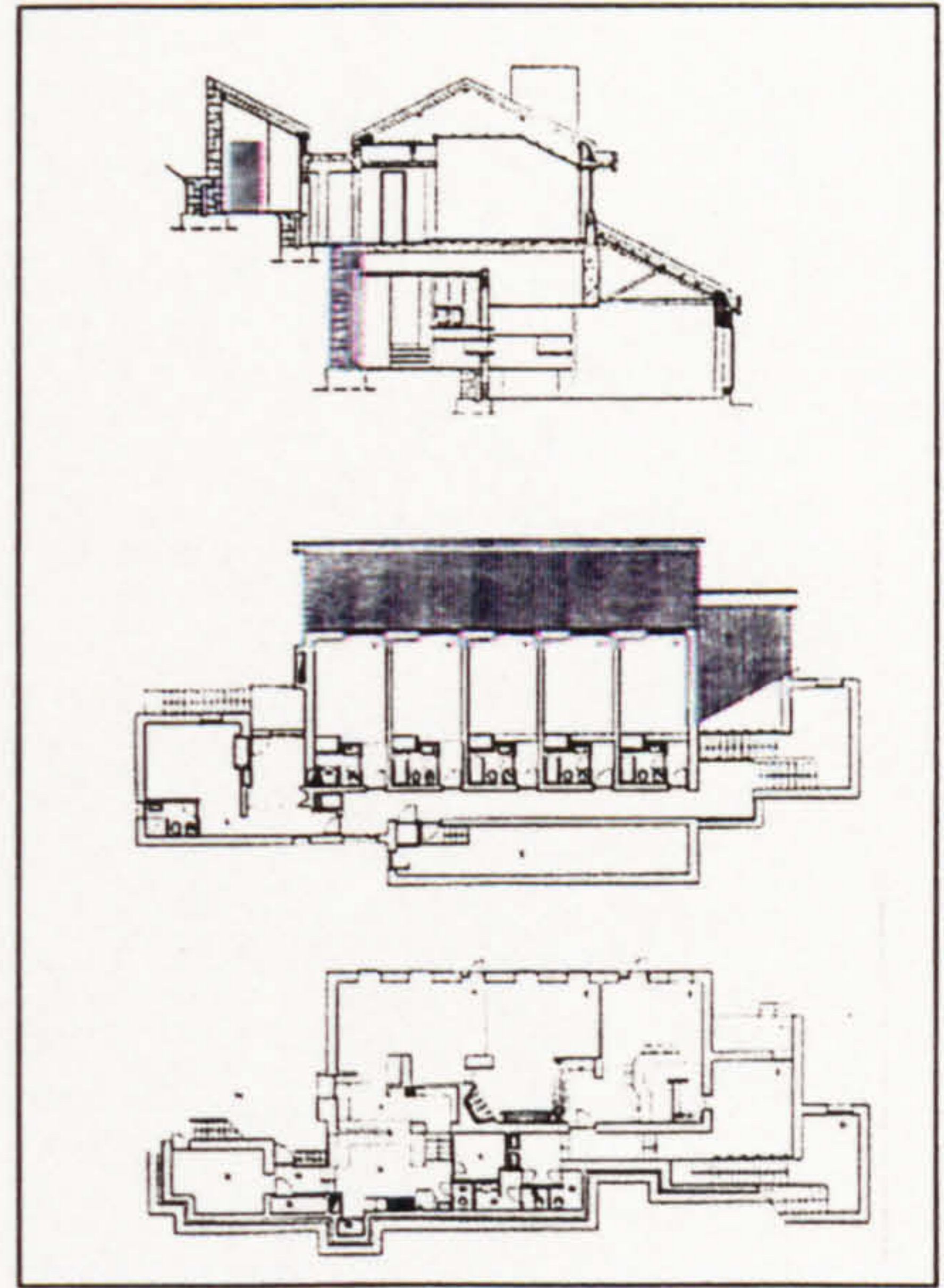
This project was not realised, so the materials and their details cannot be evaluated. However, it is important to point out a summary of the design description, which touches this matter and would dim the brightness of the design. It says in it: “*an eventually interesting aspect that was considered in the proposal presented was the one of the recovery of the schist as material originated from the digging to be used in the very own construction. It was not considered, though, that such recovery were viable, for reasons of safety and time...(Then) in the body of the church some load bearing walls of cyclopean concrete are predicted.*” ¹¹⁷ If we look

¹¹⁶ - Portas, Nuno.(1957).A Arquitectura Moderna em Portugal. Arquitectura n. 60.

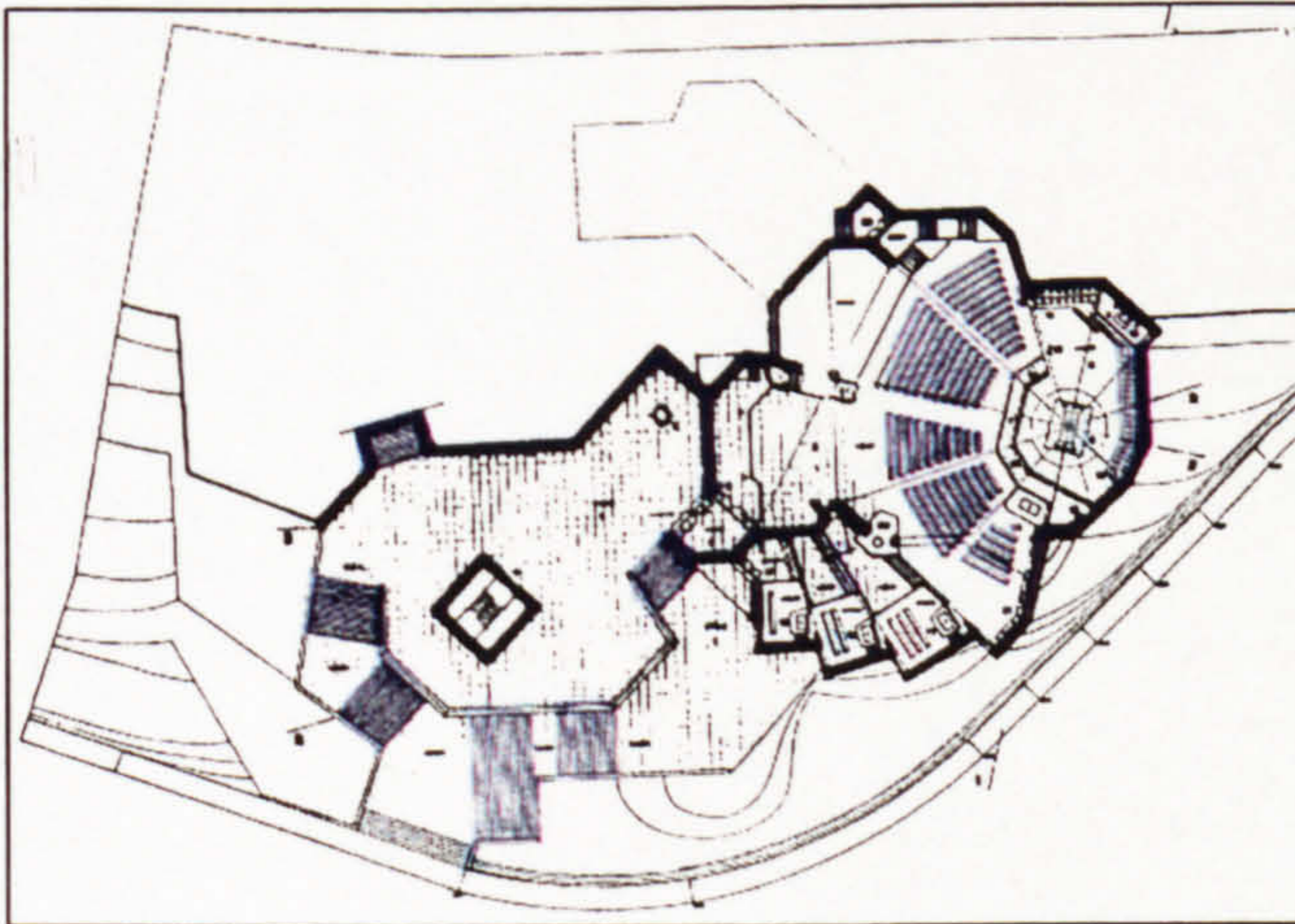
¹¹⁷ - V.R. & F. F. Data Sheet 1.



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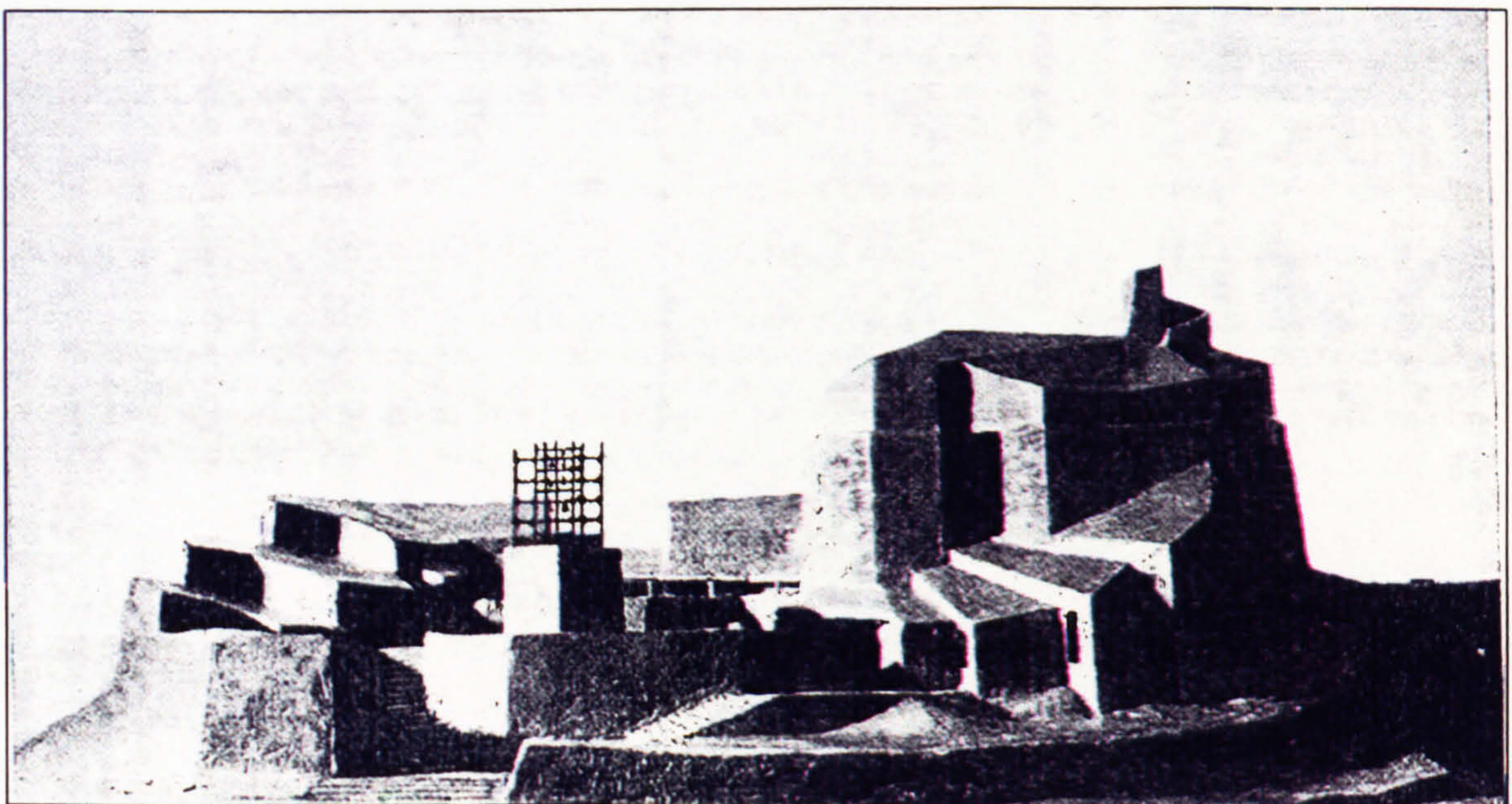
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Plates: 254- Loading house on the mountain of Monchique Ridge, by José Veloso (1964 J.V. Data Sheet 1); 255- view of the plan and elements of the project; 256 & 257- first award of the Contest for Sé de Bragança, by Vassalo Rosa and F. Figueira (1964 V.R. Data Sheet 1).

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at the drafts of the project it becomes evident that this option would detract from the proposals for this building, not only because its rigidity contradicts the organic solution, but it also nullifies the atmosphere that only the natural rocks could give .

For all this the design is an original work and immediately identifiable in “sublimated terms” as it constitutes a remarkable memory that would reinforce the cultural identity perspective.

.Artur Rosa

The House in Linda-a-Pastora (66) (Plate 258&259) is a project that Artur Rosa designs from an idea, a programme that consisted of the utilisation of the natural slope of the land and in the “...use of a remains of an old wall, from an irrigation tank with water-spout and a poultry-yard that were attached to it.” Thus, the building begins with a modest presence, almost glued to the way of access that serves the lot, from which one directly enters the garage. The hall is at the level of a small platform at a slightly lower level from the road, but sensitively, identical to the one of the existing wall of the water tank. From there it extends for several levels around the fire place chimney that serves as an axis for the development of the main stair that connects the different floors through an extremely creative set of internal spaces, creating successive environments, all of them easily referenced from the interior of the house.¹¹⁸

However, from the lower area of the garden, the view of the building is confusing, not articulated by the concepts that were its origin and not capable of transmitting the same quality the interior offers. An identical negative reading comes from the details that compose the facades exposed to that area. In summary, it seems that the designer, after the invention of the strong ideas that characterise the project, the refined view of the building from the street and varied movement of the internal spaces around the stair, could not keep the same creative level in all aspects of the project.

It may be said that the references of the INQUÉRITO are expressed in “sublimated terms” through the simple relation of the house with the exterior of the lot, without any concern for ostentation. However, that idea is immediately lost as soon as one enters the house due to the complexity in the organization of its internal spaces which is of erudite taste and in the external treatment of the area facing the garden.

.Vitor Figueiredo

Vitor Figueiredo graduated from the ESBAP in 1960 and soon established his professional activity in Lisbon, immediately after initiating a series of projects of social housing, either for urban zones or for rural zones, together with other projects and collaborations from which is worth noting the one for the Church of Sagrado Coração de Jesus in Lisbon. A series of projects for rural zones and a house in Estoril performed by him in the period that is analysed in this sequence.

The House in S. João do Estoril, in 1959 (Plate 264), designed before the end of the course, reveals a young professional alert to the cultural movement alive in architecture

¹¹⁸ - A.R. Data Sheet 1.

and consequently signs of the survey into vernacular architecture, which the SNA had just carried out, are observed.

It is his colleague and friend Nuno Teotónio Pereira who describes the project in the journal *Arquitectura*, by calling attention to aspects related to way the building is integrate in the surroundings, a core element of the INQUÉRITO. In fact, the place where the house was constructed was of horrible quality, resulting from disorderly occupation as a consequence of the lenience of the public authorities : The land “...*simple and rocky, hard earth... (shows itself) almost totally built by a layer of ugliness and desolation that grows in the outskirts of all cities...*”. Moreover, Teotónio Pereira stresses later referring to the house, that it “... *has an air of dignity in disagreement with such an evil environment. It is truly an odd body, a disturbing neighbourhood, certainly inasmuch as the corrupted but beautiful rustic houses that remain there.*”¹¹⁹

The greater understanding of Teotónio Pereira on the problems of the urban context is evident in this passage, no doubt sharpened by the INQUÉRITO. Resulting from a lack of environmental quality in the sub-urban zones, in counterpoint to the landscape that popular construction offers, stresses the positive note that the house demonstrates in this respect.

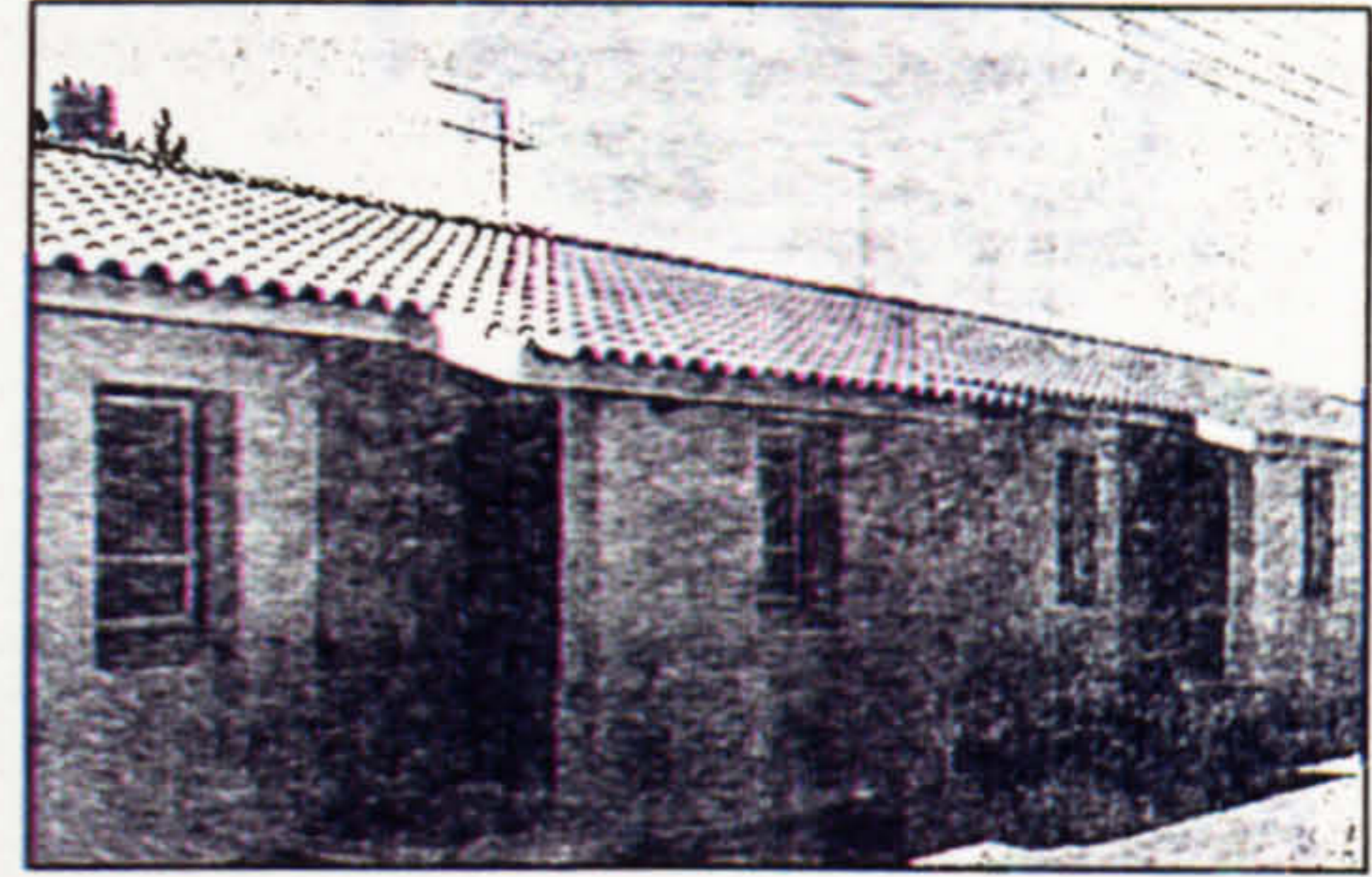
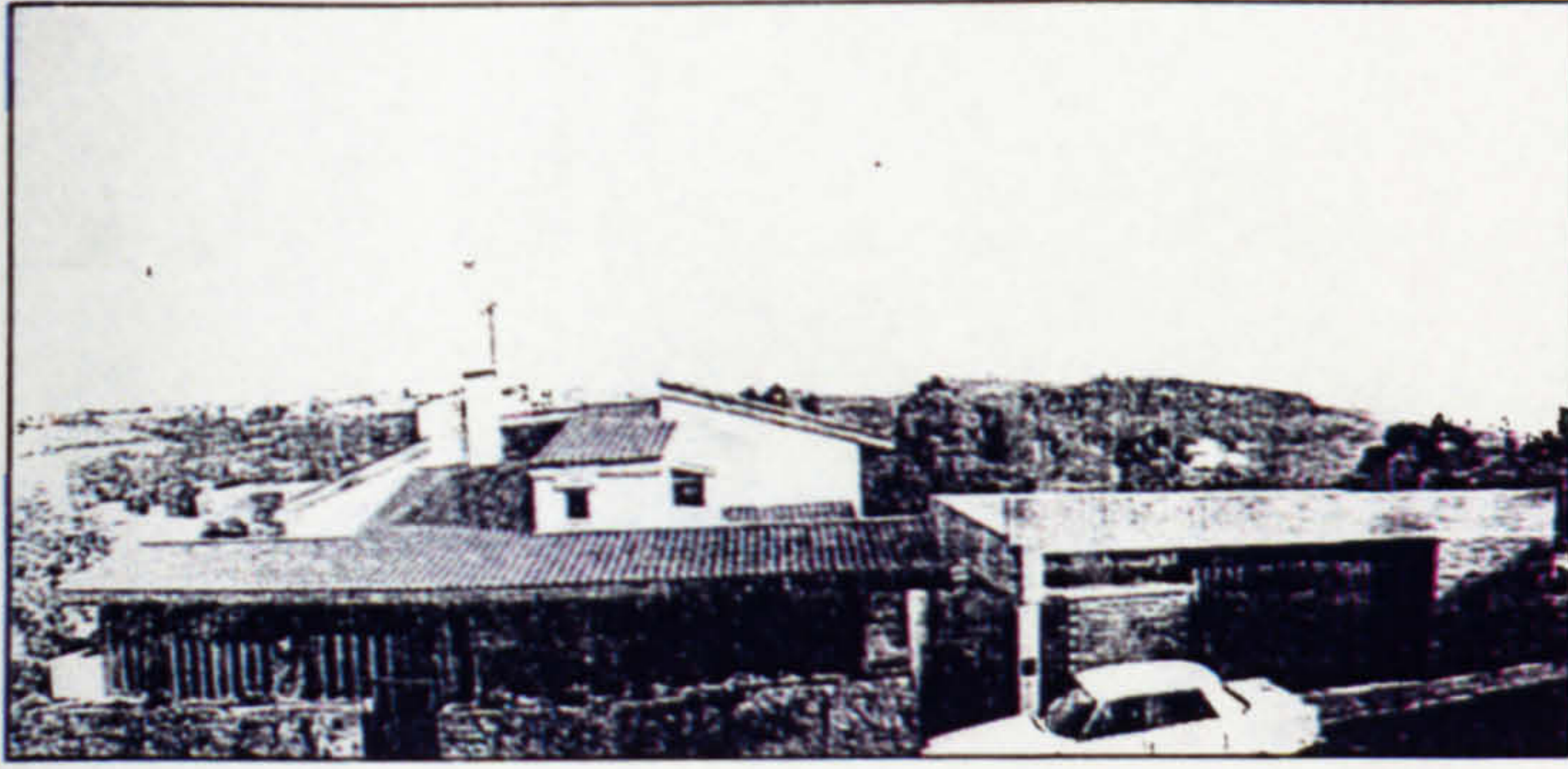
The knowledge of the INQUÉRITO obtained in living with the SNA and with closely participating colleagues, which besides the personal motivations that already existed in this sense, originates in the works of Vitor Figueiredo different achievements in this domain. In the present case, the correct implantation of the building and the care in the treatment of the external space and the relation which this has with the house, as well as the use of stone, stress the parts of the discourse of form that echoe this. However, it also reveals some mixture of languages. In fact, when reading the West and North elevations they seems in accordance with the premises adopted, but the same does not happen with the ones to the East and South. Of the latter the volume unfolds, in a discourse that goes over the previously sketched syntax contradicting the concept.

Of the projects realised for rural cities (Plates 261 up to 263), Benavente, Torres Novas, Estremoz (S.to Estevão), Alcanena, Constância and Sertã (Porto de Cavaleiros)¹²⁰, his intervention did not confine itself to the project of architecture, but also to the design of the groups where it was included, despite the solutions being dependent on the lot and its location in the surroundings, urban or rural. Always demanding enormous pragmatism in the solutions, paying attention to the origin of the population.

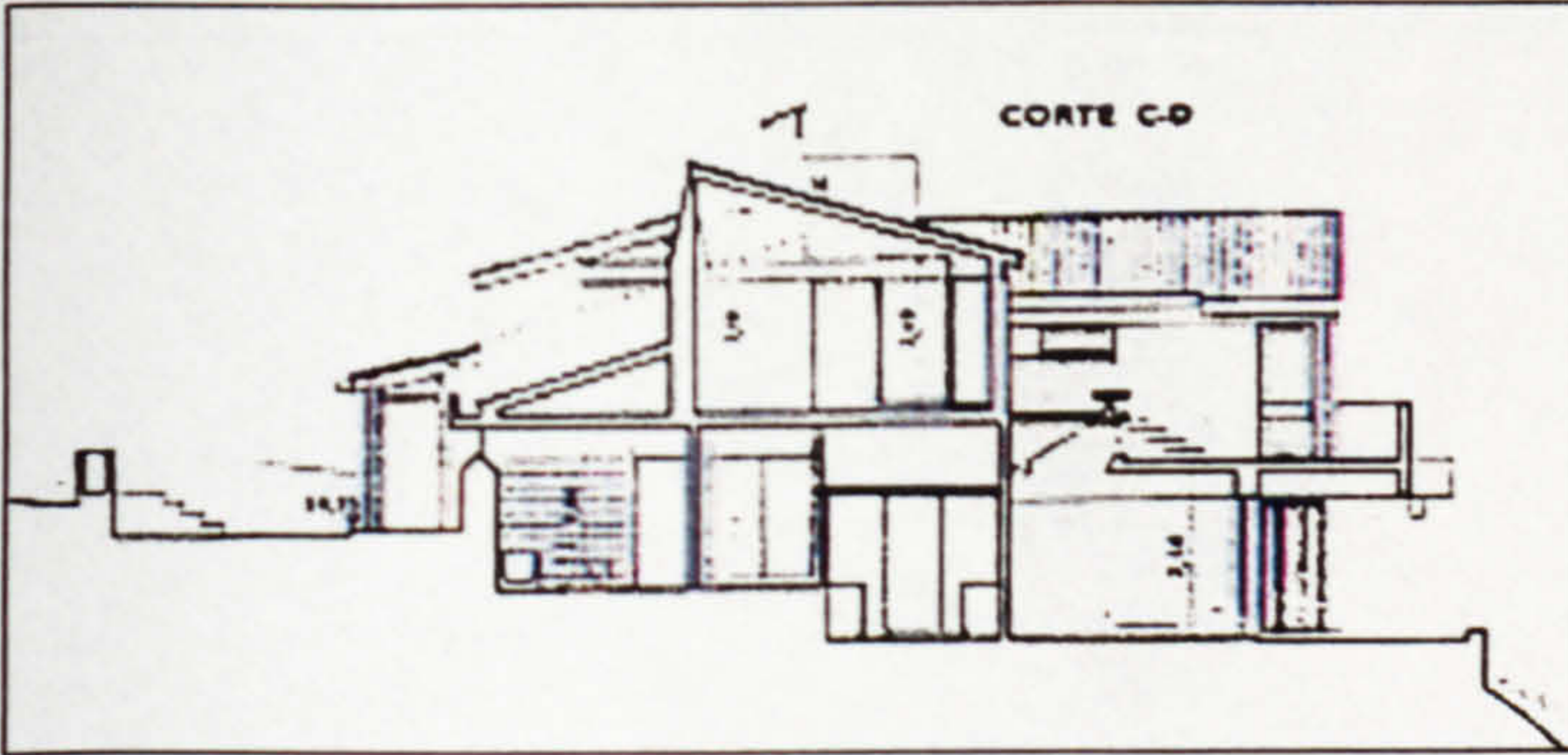
In these arrangements a relation with spontaneous settlements is often taken as the design option, making the most of what the limits of the area intervention impose, proposing ways for pedestrians, alleys and plazas with a casual air, as exemplified by S. to Estevão -Aldeias de Cima and by the project for Constância. (Data Sheet 4 & 6)

¹¹⁹ - V.F. Data Sheet 1.

¹²⁰ -Duarte Cabral & Costa, Noronha. .(1979). Vítor Figueiredo - Arquitecto. Arquitectura nº135 Lisbon: ICAT



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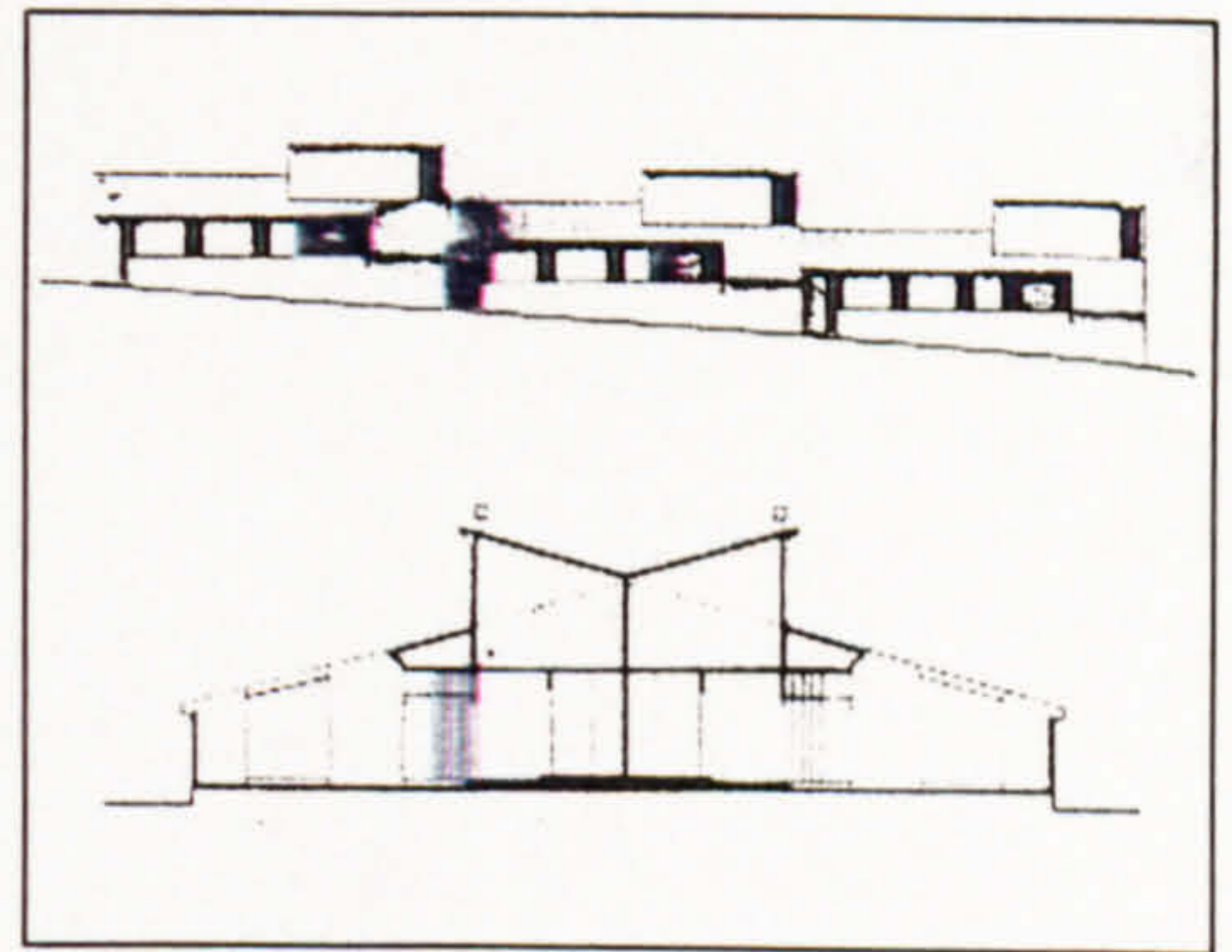
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258 & 259

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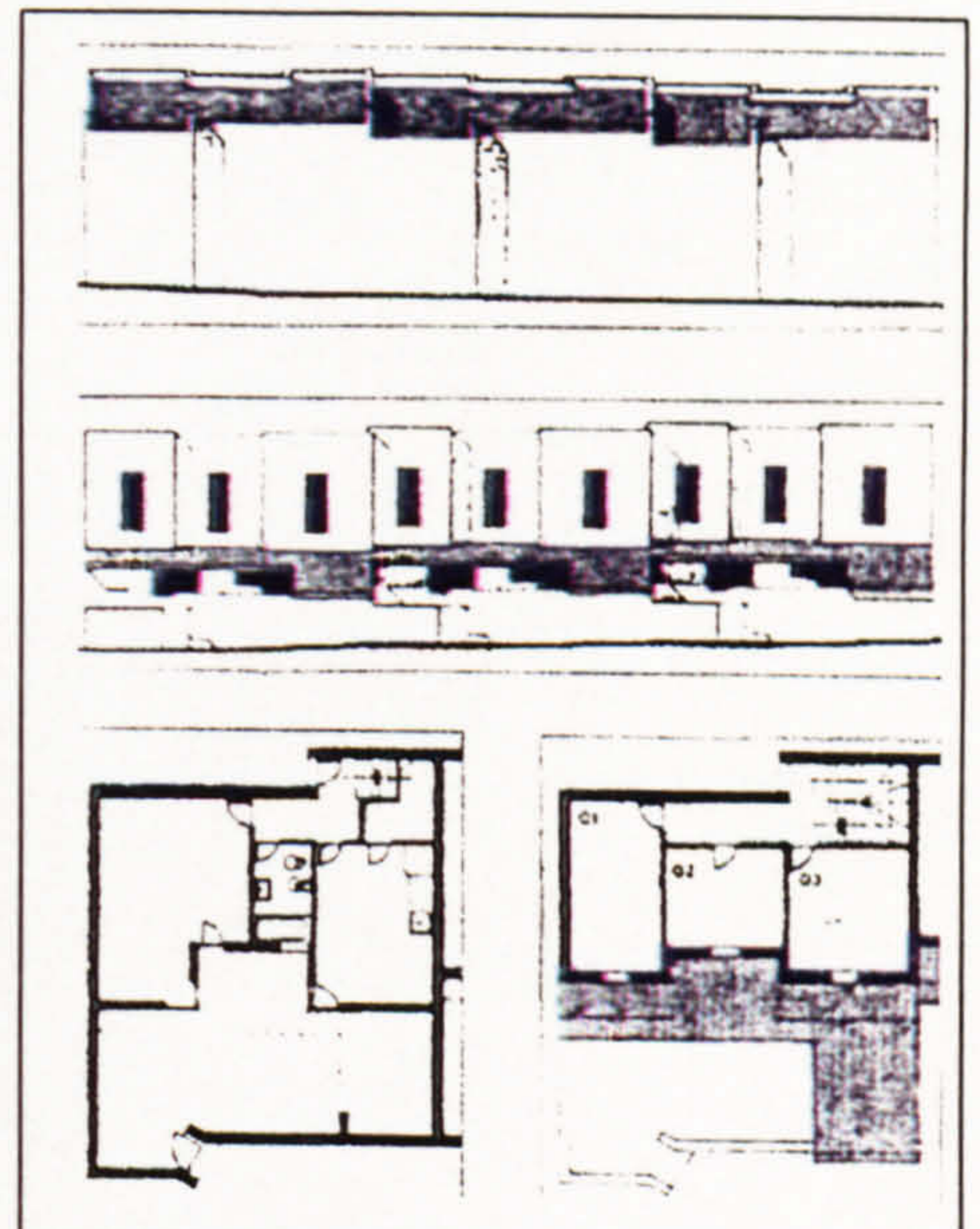
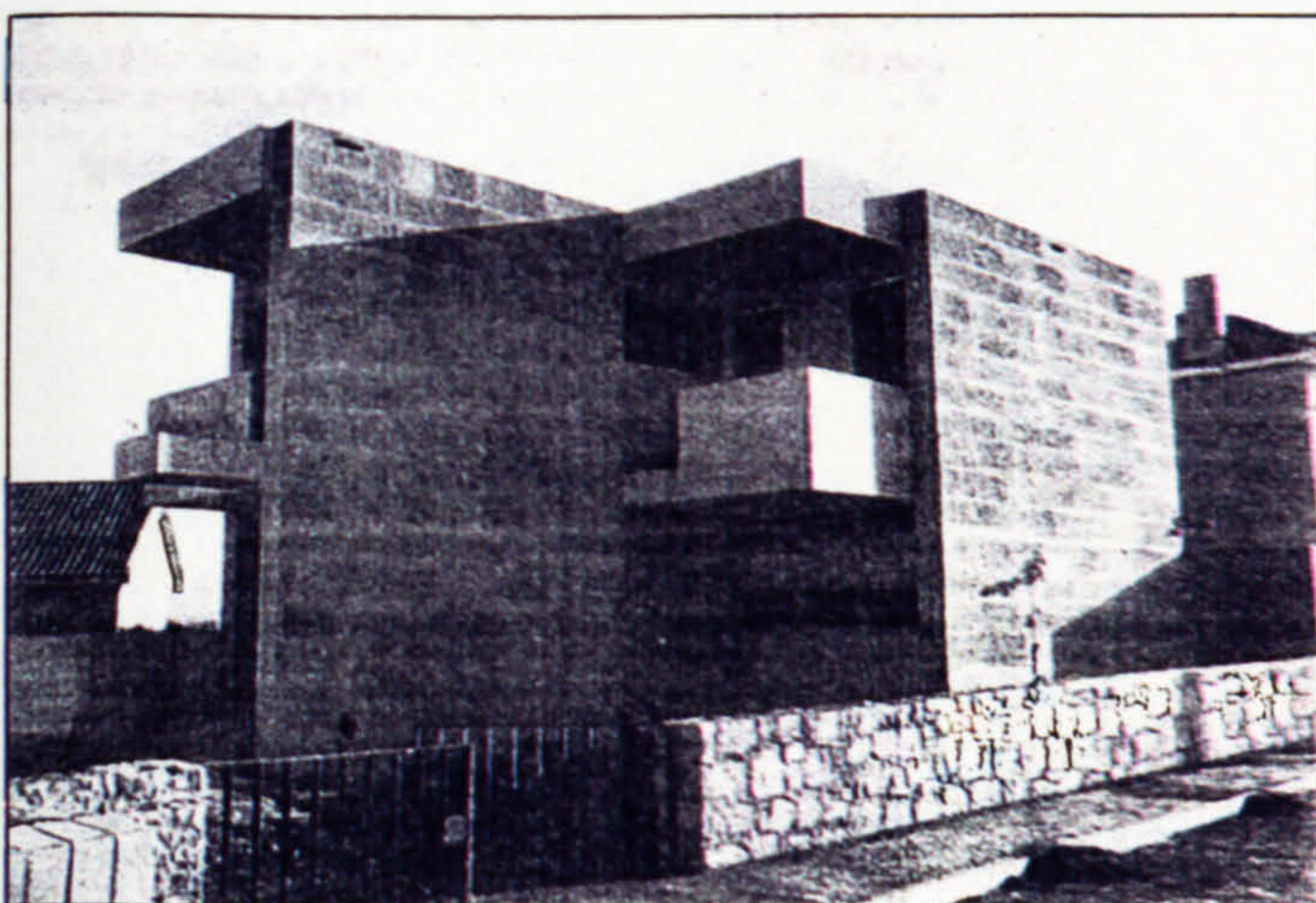
Plates 258 & 259— Dwelling in Linda-a-Pastora, by Artur Rosa: view from the street and longitudinal section of design project (1966 A.R. Data Sheet 1); economic family house sets, by Vitor Figueiredo: 260- Benavente (1962 Data Sheet 2), 261- Stº Estevão (1965 Data Sheet 4), 262- Constância (1969 Data Sheet 6), and 263- Castanheira de Pêra (1970 Data Sheet 7); 264- Dwelling in S. João do Estoril (1959 V.F. Data Sheet 1).

Vitor Figueiredo makes a notable contribution with projects for social housing, following a simple programme in order to find easy solutions, of limited poetical search. In this sense, he used to developed his language from the physical and cultural context in the places, with a great formal severity, even when facing situations where abstraction was important.



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Of the districts from which information was gathered, the creativity of the project lies always in very direct answers, without speculative concessions, following the same line on which the vernacular architecture is based. The volume proposals are simple, without being devoid of some invention which correspond to improvements in the use of the dwellings. The plans always show two access points to the exterior, one of them turned to the service patio as in Benavente, Torres Novas, S. to Estevão, Monsanto, and in Constância-category II. The reference to the local morphologies seems not to be made for the design, but by conviction of the importance of persistence of image in relation to its users.

However, one sees a certain figurative abstraction in the way the volumetric solutions are made as time passes and the designer develops, as is clear when comparing the first proposals for Benavente (1962) and S.to Estevão (1965) with the ones for Castanheira de Pêra (1970) and Porto de Cavaleiros (1973).

With this type of language it was practically impossible not to make use of traditional construction processes, with walls of masonry of covered brick, roofs of Roman tile, wood frames, interior pavements of wooden blocks, quarry tiles and ceramic mosaic which more than being in accordance with the architecture, keep the identification with the place.

It is evident that such simplicity corresponds to the impositions of the limited budget, but it is done in such a way that it seems to be the exact answer for each of the places and no doubt translates a unison with the identity question, in the terms formulated earlier.

5.3.2.3.2 - FROM O PORTO

.Januário Godinho

Januário Godinho (1919-1990), from the same generation of Keil do Amaral, begins as Keil, before the INQUÉRITO, with some projects where identical concerns in the identity field can be noted. Somehow, his journey registers phases in which his sensibility manifests itself either in “direct terms” or in “structural terms”. The projects realised in the beginning of the 50’s, all of them for the Hydroelectric Dam of Cávado, demonstrate the attention the question of identity had on his professional activity, even though the absence of theoretical texts writing by him complement this view, as it does in the case of some of his colleagues.

The Inn of Vila Nova, from 1949-50 (Plate 265), is located in a particularly captivating place due to the view of landscape one may enjoy. The projects he carries out later with the same lay out “...inspire in Januário Godinho a constant concern with the natural environment and... a search for links between tradition and modernity”. The way the plan is projected for this inn is, from the start, an answer to the problem of improving the link between the building and the land and, simultaneously, opening it to the views.

The building shows in the granite base the use of regional materials, here a little muffled by the rhythm of the great openings that the structure in concrete allows,

responsible for the smaller expression of weight in identity terms. The roof with two slopes in parallel with the direction of the plan, covered in tile, completes the form in a horseshoe, axially interrupted by the volume of the stair that also reverberates in the rough sides of the walls. All the volume is lit through the verandas and great openings that denotes some indecision in the rationalist discourse.

Five years from the beginning of the INQUÉRITO this project is the indicator of a sensibility that anticipated the need for an alternative way for modern Portuguese architecture. This project takes the first steps and plays an important role. It is in this sense that "... *links between the tradition and the modernity*". should be taken.¹²¹

In 1951, in the Restaurant of Caniçada (Plates 266&267), the subject explored in the inn of Vila Nova continues in the link with the landscape, which remains one of the central options based on a language that is a little de-characterised relatively to the original matrix. It approaches those of Wright, whose organic aspect easily supports vernacular materials when desired. The plan, despite continuing the circular plan already used in Vila Nova, but now with a much bigger radius, appears with a smaller geometric rigidity, the building gaining by this, a sense that is identified with the irregularity of vernacular architecture. Once again here, the external arrangement provides a strong element, both in the identification of the building, and with the place.¹²²

In the Inn of Salomonde in the Ridge of Gerês (52-56)¹²³ (Plate 268), a language similar to that used in the previous buildings will be found, even though a little more purified in the definition and the precision of the form. Its volume appears denser and closed and the base in granite shows a more abstract design, in the whole continuing to express better than others, a sensibility in "structural terms".

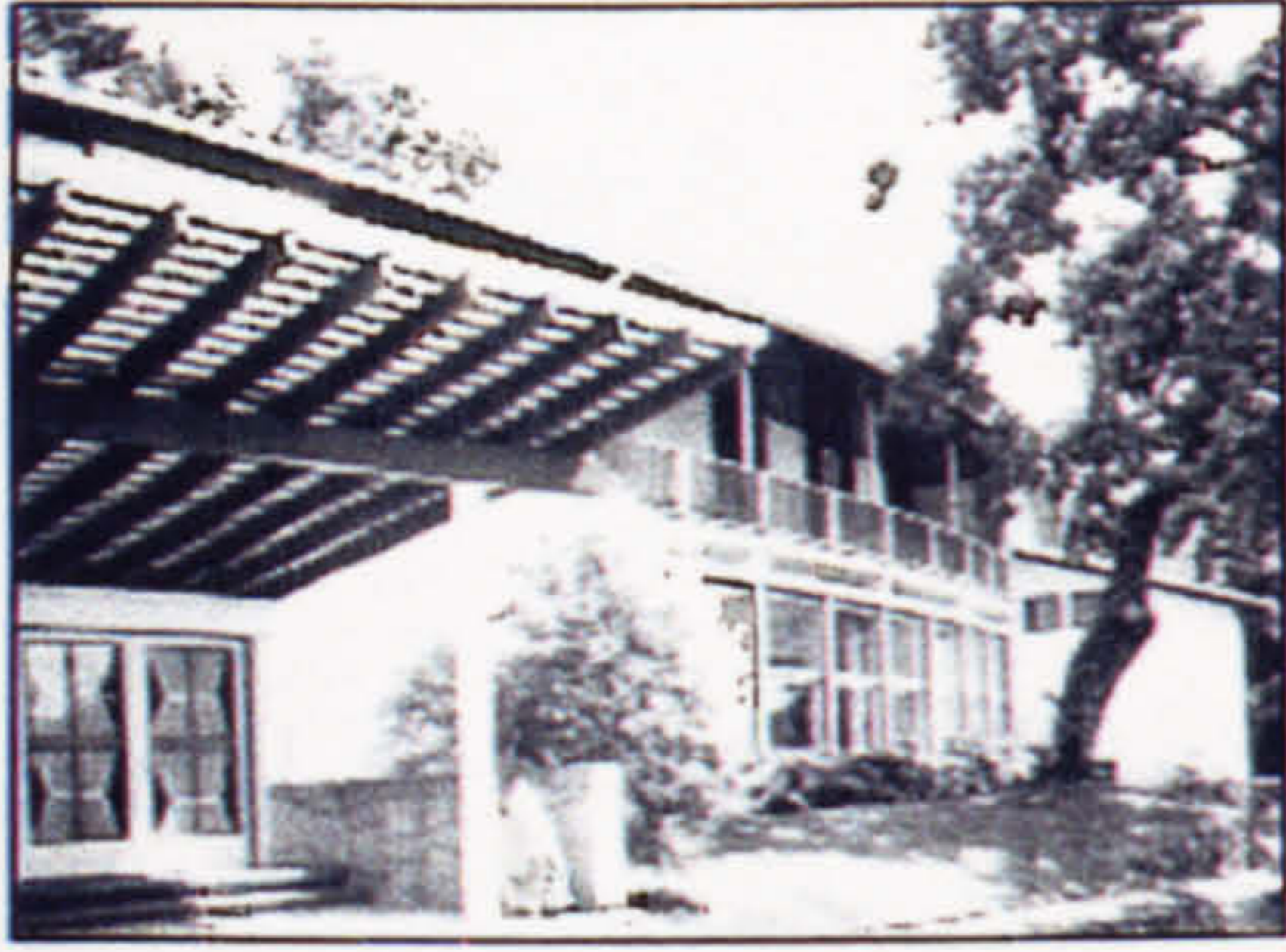
.Germano de Castro

The Social Medical Centre in Negrelos (58) (Plate 269), by Germano de Castro, is shown in its exhibition in the *Arquitectura* journal, as an odd presence in the landscape because of "... *its way of integration in the regional environment is not of a passive or mimetic type...*". That means that this did not follow a "pastiche" model, given that the "mimetic" is here understood not as a certain contextual identification, which is in fact verified, as a concession, a copy of the forms of the "Portuguese house" type. Effectively, the building represents an effort not to have such a risk, even though it still uses the most current construction forms of the region, for both the roof and the external walls of masonry. The use of schist of the region in load-bearing walls can be well adapted to an abstract language, expressed either by the rhythm introduced by the openings or by the inserted brick panels of the windows and the cement slabs, both painted in a strong blue.

¹²¹ - J.G. Data Sheet 1.

¹²² - Idem Data Sheet 2.

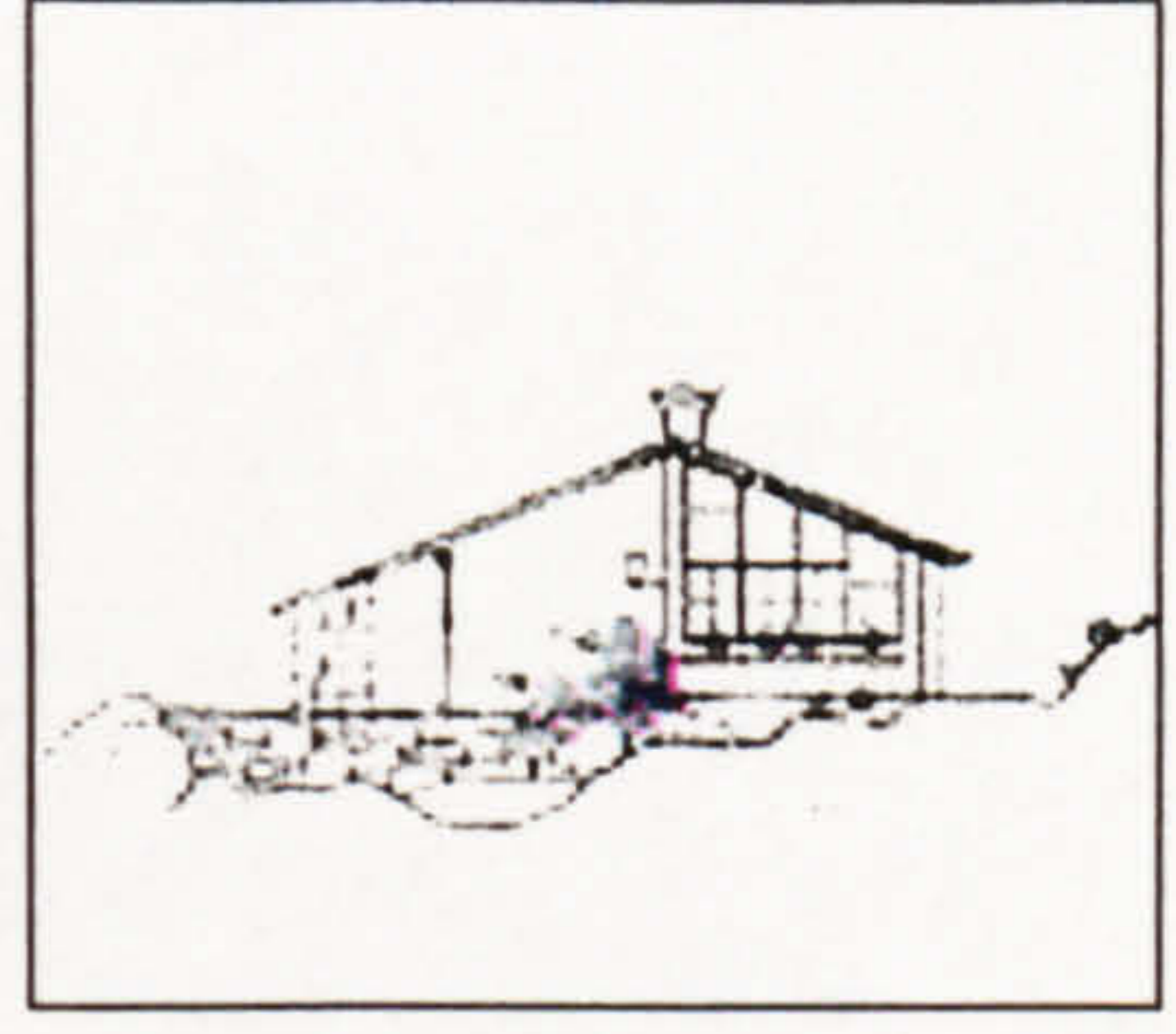
¹²³ - Idem Data Sheet 3.



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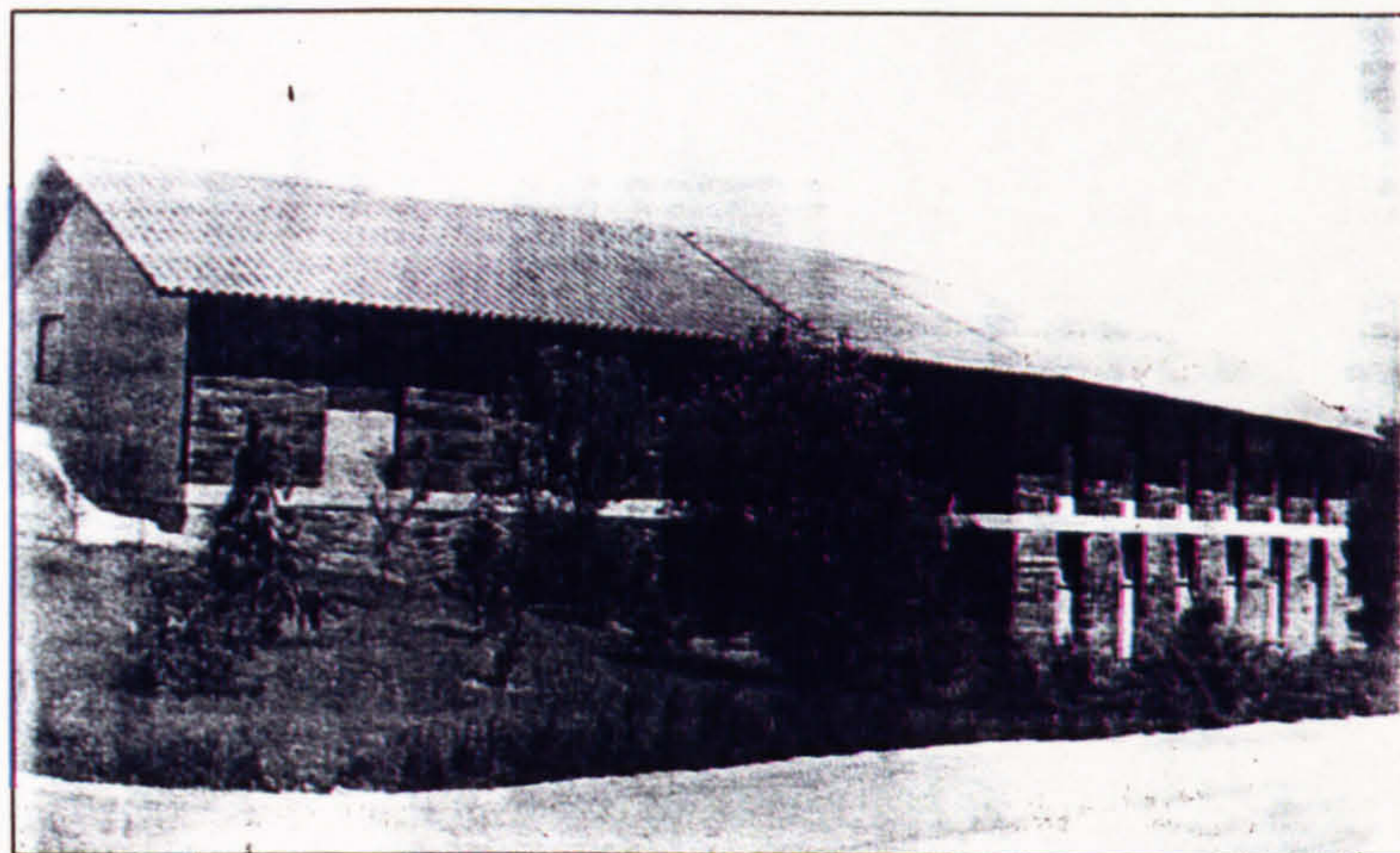


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Plates: 265 - Vila Nova Inn (1949-50); 266 & 267- Caniçada Restaurant (1951); 268- Salomonde Inn (1952-56) by Januário Godinho; 269- Negrelos Medical and Social Centre (1958 J.G. Data Sheet 1) by Germano de Castro.

Januário Godinho also showed his identity concerns before the INQUÉRITO that pronounced the necessity for something to help to give a better structured approach to this subject matter.

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Also volumetrically, the building, which is practically felt as a single volume, is identified with the simplicity of current construction. The slight twist, the building has, bends through the intermediate nucleus where the main access and the staircase for the 2nd floor is located, comes to reinforce this relation. The roof in Roman tile, which despite being frankly overhung, is another element that contributes to the harmony of the whole.

The rich use of colours and the texture of the solid stone masonry, the clay roof tiles, the colour of the facings below the windows, together with the wood lining of the eaves and the windows in "sucupira", complete a sensibility transmitted in "structural terms". Regretfully, the wood selected was sucupira and not oak or chestnut, which are woods of less warm colours.¹²⁴

.João Andersen

João Andersen, two of whose designs for the Inn of Viana do Minho (62) are now analysed, was professor at the ESBAP and worked for a long time with Januário Godinho. Like him, he revealed sensibility for the identity question, whose manifestations here can be recognized in its different graduations.

Three designs were made for that inn, of which here are presented the two most interesting ones, the second and the third solutions realised for the place. In either of them João Andersen manifests in the respective design reports the concerns that oriented him and which were identified with the idea of regional context, that is, of an identity with the place.

About the 2nd design Andersen says (Plate 270): *"The zone of the bedrooms will be inferior (to the area destined to social services), with small openings in the wall over the river. It was based on the deviation of the entrance around the main wall, from behind the building, allowing the inn to have a private common ground, over the wall. The building would become very discreet, and was much more closely linked with the environment."*

This design is at the same time imaginative and discreet. He uses a modern language where he recreates a local sensibility using not only the existing main wall in granite masonry, the local stone, but also through the connection he makes with it. The building is nullified in terms of volume, but despite of that, is asserted in a simple way, without making use of a too evident presence. He himself elects it as being the best: *"I consider that this solution is incomparably more satisfactory than any other that would take us to consider a building over the main wall..."*

The design was turned down and João Andersen, hurt by the narrow-mindedness of the SNI -Secretariado Nacional de Informação (National Information Ministry), says, referring to the need of the recommended regional integration by SNI: *"It is necessary to ponder over this matter with frankness. Those things are not sent for. Those things happen. The Gothic was not something sent for, as was the "Pombalismo" either..."* and adds: *"I just want to establish the idea that traditionalism is not something static, on the contrary, it is dynamical, it is a metamorphosis."* 122

¹²⁴ - G.C. Data Sheet 1.

No other declaration could be so eloquent as this one to clarify the meaning of the correct understanding of what is true architecture that, without refusing its time, is elaborated from the sensibility of the place, embodying a “healthy regional expression”, quoting Keil do Amaral.¹²⁵

The third version (Plates 271&272), is then a forced solution where a compromise is attempted that naturally approaches the more immediate forms of regional expression, where roofing of clay tile is made use of, in a group which despite the intentions expressed by the author of using proportions and boldness and local materials, i.e. granite, can not reach the brightness of the first design, even though it retains some search for identity.

Says João Andersen about the understanding he has of this question: *“The Minho is precisely one of the Portuguese provinces in which there is a spirit of its own in terms of architecture. But above all in terms of spontaneous architecture, anonymous, without school other than wisdom itself and popular intuition, allied to a sound “good taste” and understanding of the materials adopted...Allied to such regional conditioning we have the local environment created by the existence of the main wall. That is impressive by the strength it seems to emanate..”* In addition, he concludes by saying: *“...To that strength we have to answer with strength. The structure of the inn was conceived with such intention.”*¹²⁶

But even if supported by such a concept and identical theoretical assumptions to the previous solution, this , which was the one that was finally built, ends up being a less elaborated and a less well dimensioned project showing even a base contradiction, for the weight of the construction is contradicted by the attempt it makes, in one of the volumes, of detaching itself from the ground through strong structural pillars.

.Carlos Loureiro

Carlos Loureiro, published his graduate thesis in 1962,: *“The Azulejo: Possibility of its Integration in Modern Architecture”*, realised about ten years earlier in which he deals with the interest the identity question has in being capable of expressing itself in contemporary architecture. Even though his work is very varied, either in the approach to the programmes or in the language, it is in a project of smaller dimension where it is possible to verify his sensibility in this domain.

The project he made for the House for the Painter Júlio Resende (66) (Plate 273), has as a constructive base in granite masonry that reverberates the problem of the INQUÉRITO. However, the house contains other ingredients that confer on it not only a singular quality, but also the unison with the question that the work makes evident on vernacular architecture. The owner, in a brief comment that accompanies the presentation of the project says that: *“Where the function is, there is the spirit. The perfect conciliation. A habitation that appears from this balance is a biological reality and is psychologically useful to the man who makes use of it...(creating) the ideal environment for the realisation of those two essentialities: living and working.”*¹²⁷

¹²⁵ - J.A. Data Sheet 1.

¹²⁶ - Idem Data Sheet 2.

¹²⁷ - C.L. Data Sheet 1.

In reality, this house is made concrete by the form, the material it is built with and the spaces it gives, either internally or externally. An atmosphere that contains the teachings of modern architecture is evident, but simultaneously goes further and offers a committed spirituality not only with the place but also with its user. This is similar to that which happens in vernacular architecture, obviously with a different precision from what is obtained here, that is, it is integrated in the place, without refusing the erudite discourse, but keeping an identity relationship built from the exterior.

Other interesting work of this author is the Calouste Gulbenkian's Regional Conservatory of Aveiro (72) ¹²⁸. (Plate 274). The designers explain the building underlining that it would not be exclusively a conservatory, but a "*... more ambitious and more complete group: it will be opened, beside music, to the experimentation of all the activities of artistic initiation and education...*" Besides it rehearsed "*... the recreation of an intimate and community spirit, a lot of time removed from the majority of our schools. It was not in mind to design a monument, never a smaller scale of the "Portugal dos Pequeninos"...*"

The building intends therefore, not only to enchant its small users with the variety of spaces offered, but also to give them the notion of the multiple usefulness that can be enjoyed there. The interior and the exterior happen in this context, making possible the understanding of the several proposals mentioned above without requiring that its scale becomes Lilliputian.

In a glance the silhouette of some of the buildings - the library and the sculpture rooms - remind the image of Fernando Távora's Convent of Gondomar, to leave it later on through a kind of "Wright" plan, that explores the levels of the land with the purpose of creating sceneries and several scales.

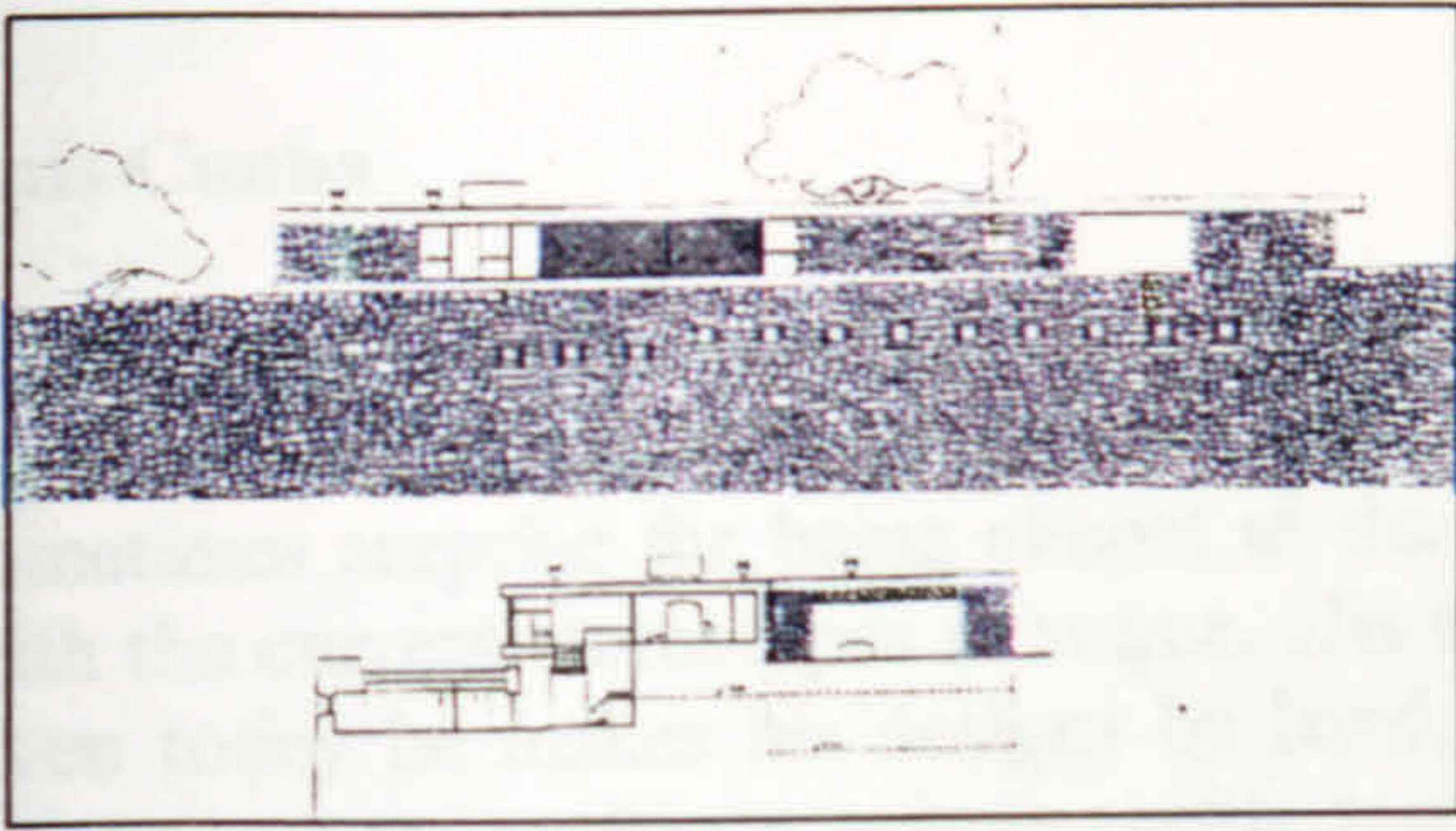
The roofs, covered with roman clay tiles in some buildings and of generous eaves, see themselves, as if they were the finishing off the white volumes of the buildings. They stand out, for centrality and dimension, as the roof of the central body of the hall and of the classroom composition.

Nevertheless a kind of disarticulation is verified in terms of the unit volume that seems initially to characterize the whole, introduced by the openings in some bodies. These openings, in terms of scale, contradict not only the announced language, as well as the main purpose: to offer an image to remember for the small users. Indeed, these windows present, through their dimension and form, an image that is far from this type of building, above all, for its banality in other contexts. Inwards the spatial characterization is far from the views taken from the exterior, perhaps due to the vulgarity of the atmosphere. The area that defines the hall constitutes an exception, where the working detail rescues the whole for the excellence of its design and execution.

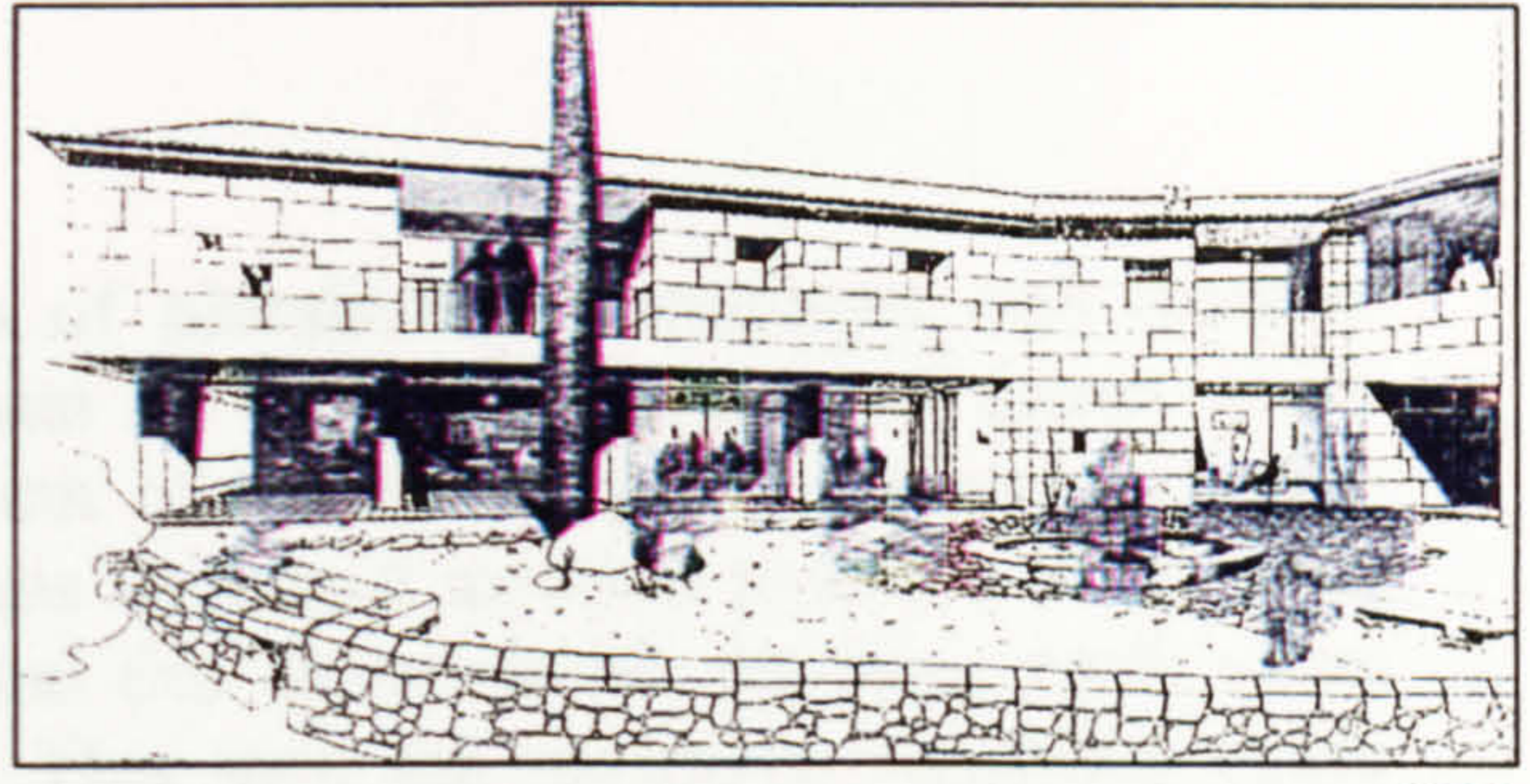
Even so, in spite of the general quality of the project, a lot is missing in comparison to the strong and simple proposal reached at the painter Júlio Resende's House. And it can be believed that it doesn't result from the equipment scale. ¹²⁹

¹²⁸ - Idem Data Sheet 2

¹²⁹ - Idem Data Sheet 2



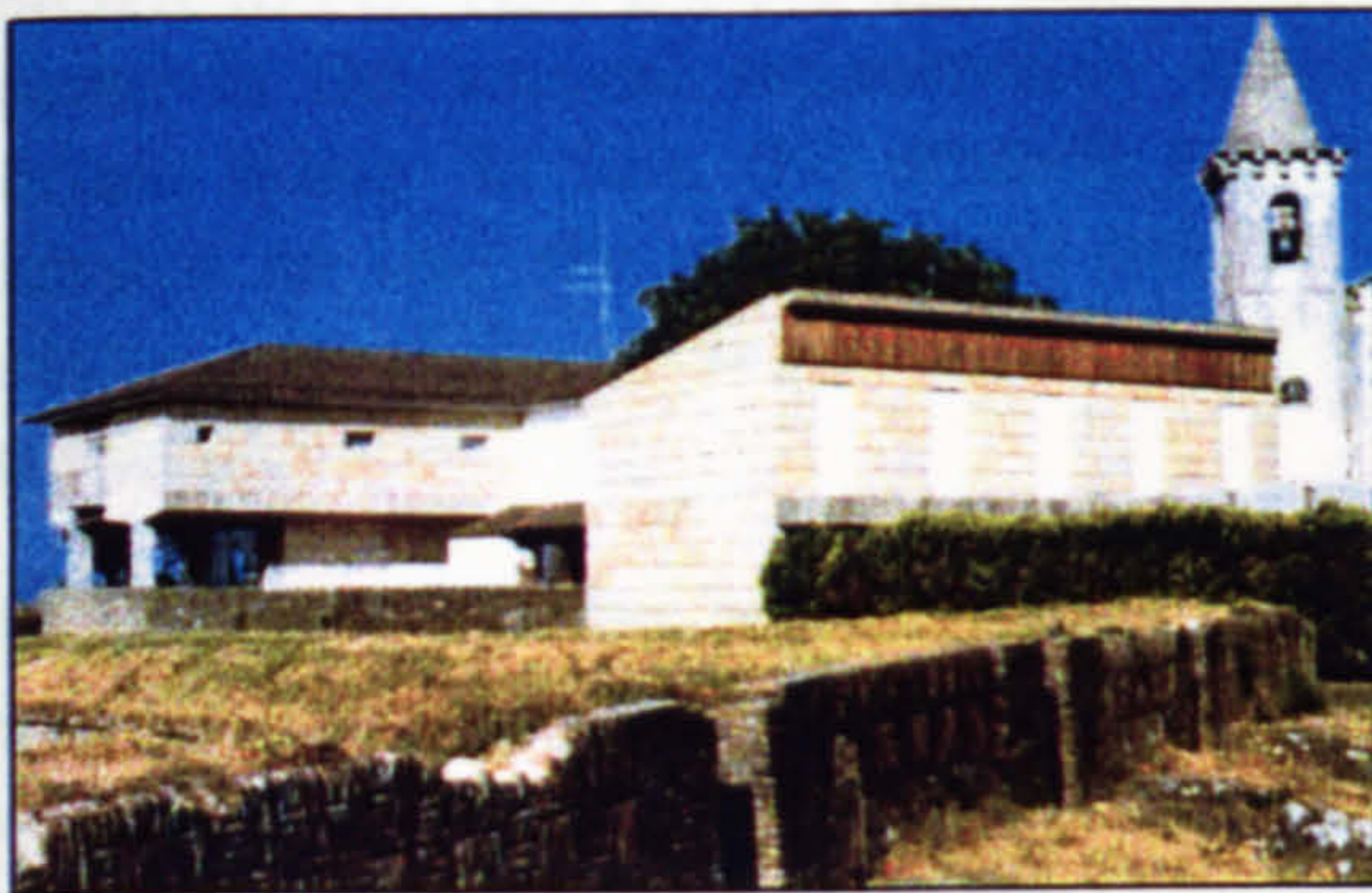
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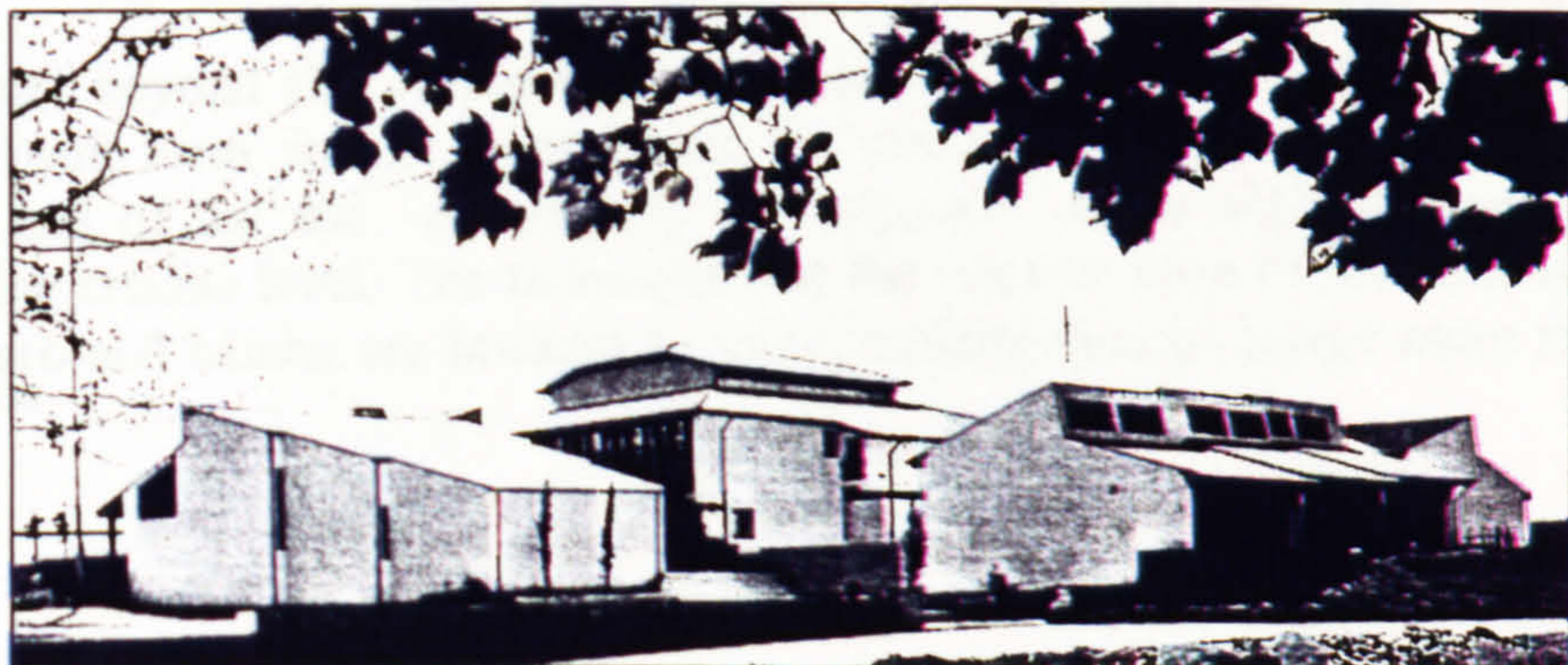
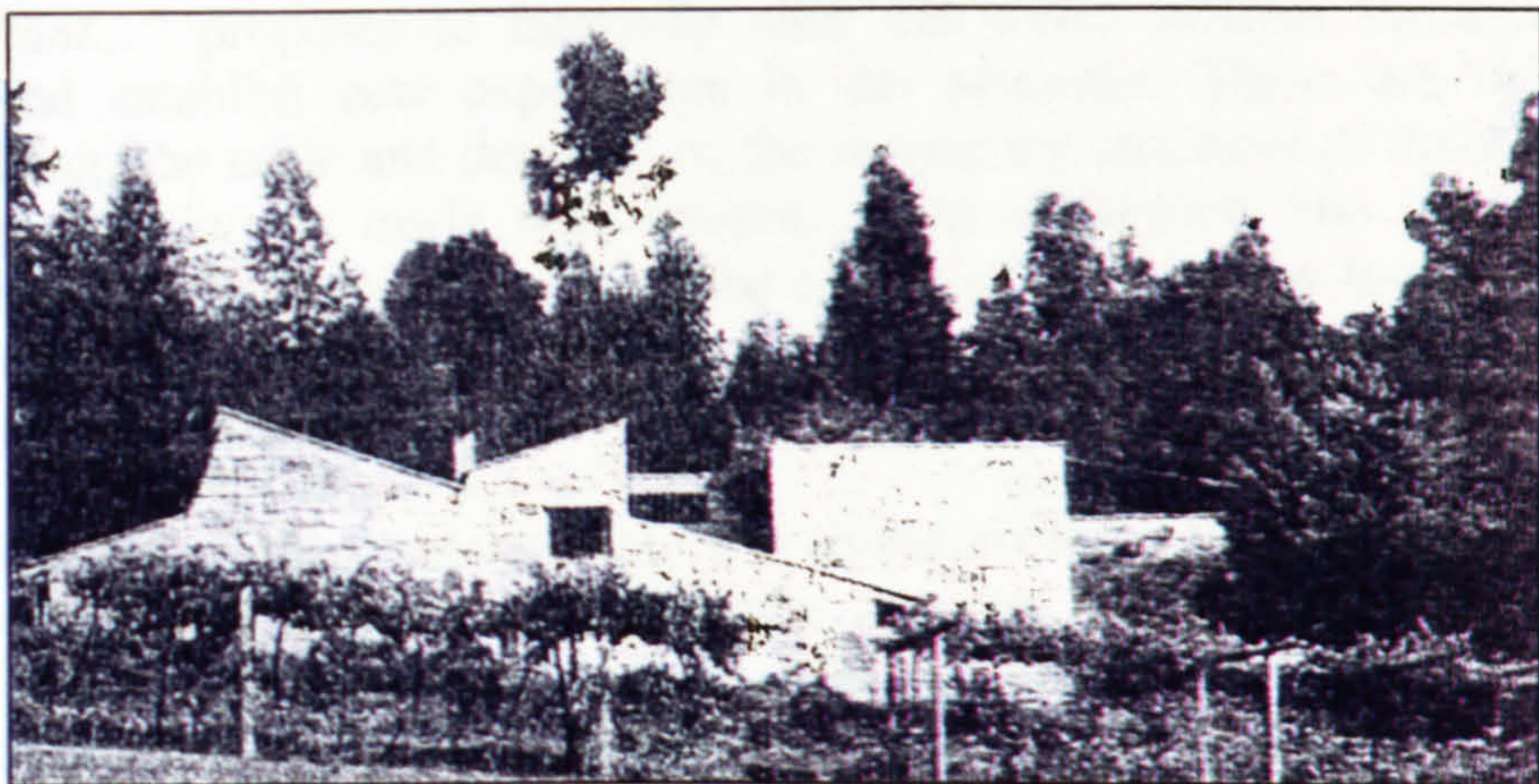
Plates 270 & 271– Two solutions by Andersen (2nd & 3rd) of the projects presents for the Inn at Valença (1962 Data Sheets 1 & 2), been the latter one built; 272- view of the Inn; 273- Julio Resende's House in the surroundings of O Porto (1966 Data Sheet 1); - Calouste Gulbenkian Conservatory at Aveiro by Carlos Loureiro (1970 Data Sheet 2).

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All these authors show their worries concerning the continuity of the INQUÉRITO; this is very clear in some of their works done in that period. Although, in the case of João Anderson this attitude could not be confirmed, unfortunately, due to his early death.

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Luis Cunha

Luis Cunha is a personality who, in terms of pluralism of languages and creative capacity, reminds a little of Bruce Goff, given his ease of invention of forms which sometimes surprise for being almost at the limit of formal acceptance, in contradiction with the current stereotypes in vogue. His takes an almost mystical pleasure in drawing. Even today he makes his designs by hand, and this shows in his detailing work of an artisan, which confers a certain tactile taste. This way, his enormous sensibility could not ignore, even if only of few works, the question of the INQUÉRITO.

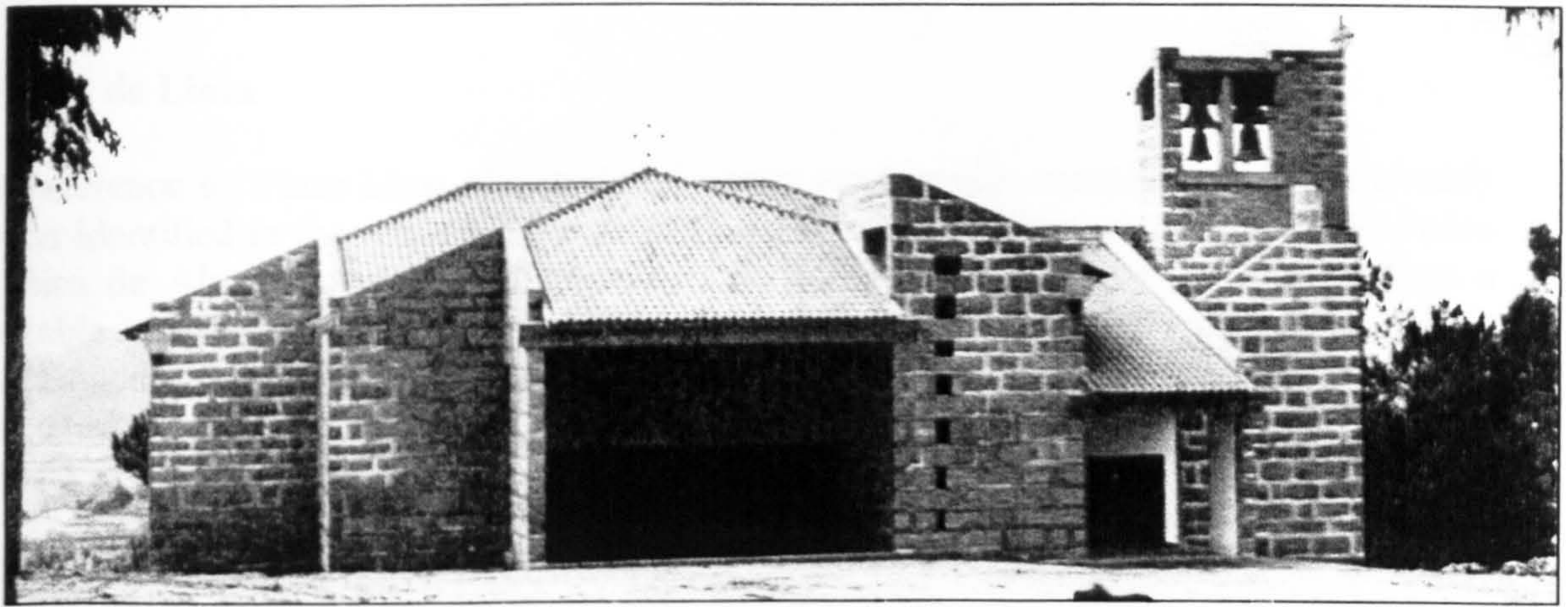
The Church of S. Mamede in Negrelos (66-67) (Plates 275&276), of his authorship is identified with the chapels erected in the North of the Country, not in an immediate way, but by the natural way with which it is implanted in the land. It is there to serve and respond to the need for the sacred that the men in the region felt. However, the church, more a chapel for the dimension, scale, and isolation, reflects stigmas of the INQUÉRITO. And it does this only as an external reference, for it does not follow the model in the internal organization, contradicting the traditional development with a certain siding. In fact, this attitude proposes a new way of being in group assembly, perhaps so that the celebrations can be performed in a less hierarchic way and, by making use of the small profoundness of the space destined to the faithful, they become more egalitarian.

Anyway, the building, which from the exterior offers an image of great identity with the place – either by the “...dense and harmonic expression of the volumes...(which integrate) the work in the topographic field...”, or by the “...adequate use of materials and processes of construction (that) facilitate the insertion of the church in the economy of the environment and realise the desirable communication between the work and the local inhabitant...” proposes to internally alter this direct relation through another vocabulary and establish new experiences in the assembly. These are the already mentioned siding, the scale and detailing of the supporting structure of the roof, which despite being traditionally made with trusses, seems reinvented; the gallery, whose handrails remember the precariousness of the construction processes in the region and finally the sacred way the light enters in respect to the main altar, the altar of the Lord, the Chorus and the Baptismal area.

The negative notes, perhaps arising from the characteristics already alluded to of this designer, concern some aspects related to the furniture and the details, such as the confessional booth and the chandeliers. The first with a dimension that diminishes the importance of the altar of the Lord and the second one clearly out of context.

On the whole, beyond the volumetric expression of density the building transmits to which the roof form in tile contributes, in continuous relation with its regional archetypes, and of the use of masonry of exposed stone with mortared joints, is brought to the erudite level. The technique and the popular taste of the constructions of Entre o Douro and Minho are brought to mind, making then its image more identifiable to the user.¹³⁰

¹³⁰ - L.C. Data Sheet 1.

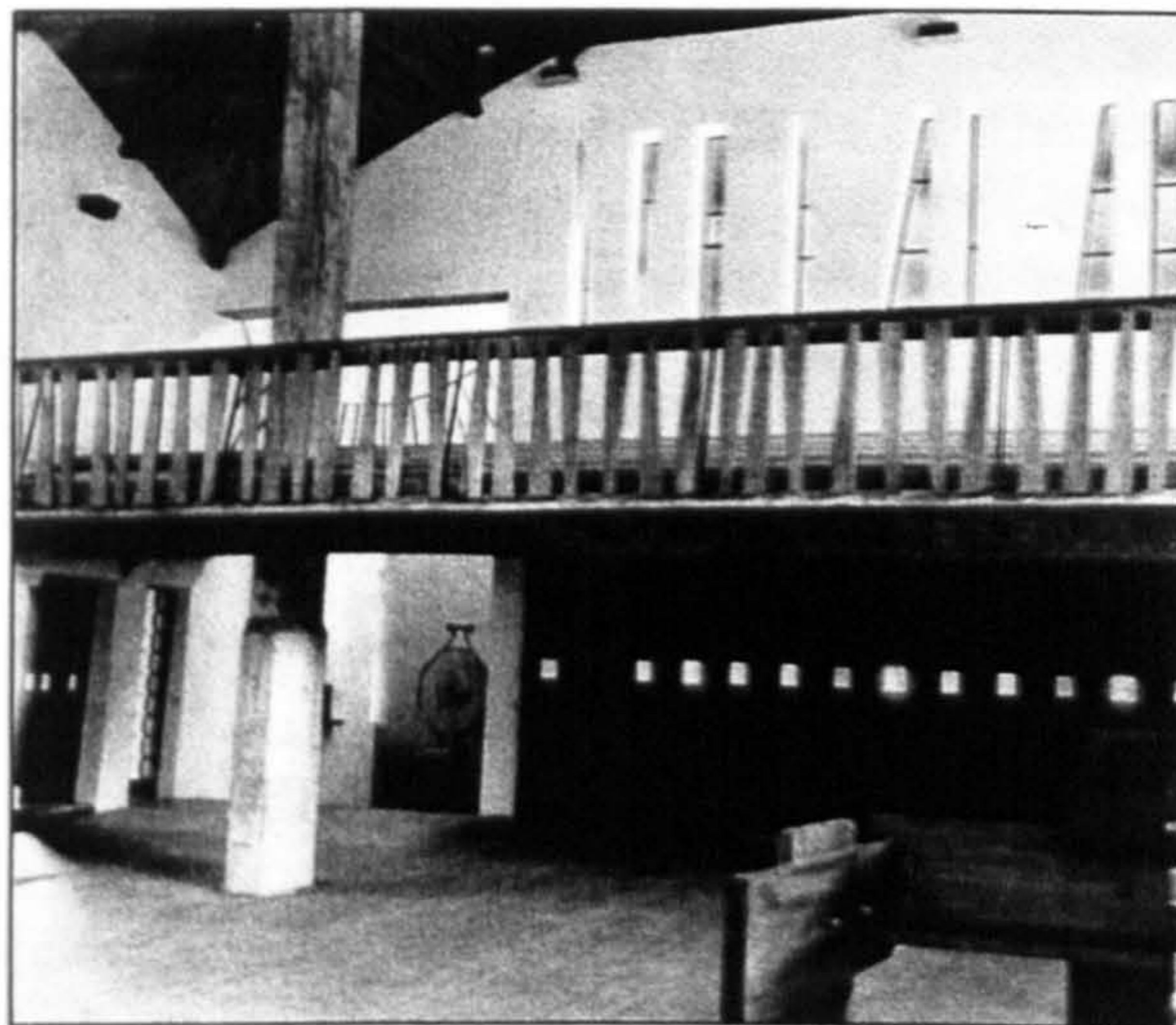


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Plates 275 & 276— Church of S. Mamede de Negrelos, by Luis Cunha (1966-67): views of the set and of the interior, showing the detail of the choir balcony; 277- houses in Barroso with verandas and wooden handrails.

Luis Cunha is a designer not restricted to any movement or school, due to a great facility he has to control everything which is important in each of them. In this way, the INQUÉRITO period also marked him and this is clearly reflected in the church of Negrelos.

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Viana de Lima

A reference to Viana Lima, the study of whose work opens complex ways, has already been identified in the retrospective exhibition the responsibility, among others, of Pedro Vieira de Almeida and Lixa Filgueiras. This great master's course is supported on a notable professional praxis, where the knowledge of "beaux art" apprenticeship is continued with great safety and understanding, without rupture, into the modernist vocabulary. It can be thought that the whole fulcrum of his work, lies between modernist and a vernacular canons and perhaps that is the secret of its serene virtue.

Two works, of his extensive curriculum, can be called on for this purpose: the House of Marinas (1954), and the Francisco Evangelista's House project, (1962), both in Esposende. The House of Marinas (VL Data Sheet 1) began with an existing windmill on which a quite simple formal proposal develops, that explores the capacities of the place. If, in the first drawings that he made a sensibility in "structural terms" can be understood in terms of the INQUÉRITO, later on this is absent, almost as if the initial motive stopped existing. In such a way the final project is revealed as if it had been thought of without any conditioning from the root. Also here, as in all his work, the control is very evident and the detail is always done with great mastery and skill, a very common characteristic of men of that generation, independently of the chosen model expressed.

In relationship to Francisco Evangelista's House design (VL Data Sheet 2), a language of smaller force is found, however, with evident signs of the echoes of " Popular Arquitectura in Portugal ". They reveal themselves less well achieved and elaborated than in the previous project. Any way, and in spite of the coherent syntax of the design, there is evidence that he is "giving up", because these sensibilities are not found in the great majority of its latter works which fully exercise the language of an extremely personalized Mediterranean modernism.

.Álvaro Siza

Alvaro Siza Vieira is undoubtedly one the most internationally known Portuguese architects, mainly from 1976 with the realisation of a block in Kreuzberg, Berlin (1976-81), later in Haia, Schilderswijk (1984-94) and after that with the Museum of Contemporary Art, in Santiago de Compostela (1988). However his career in Portugal was well known since his first projects. His work has also been the object of theorisation through research dissertations.¹³¹

The re-visitation now made to some of his projects from around the 60's, with a more precise perspective about the aspects dealt with here, allowed the discovery of some new virtues that make it possible to point him out, in this period, as one example of the reflexes of the INQUÉRITO, and of the identity question. This being manifested in his works through a sensibility of "sublimated terms".

In order to better expose the appreciation of what he made of these works, the a presentation will follow a sequence where different aspects that converge to such a sensibility will be exposed, not being of chronological significance.

¹³¹ - Testa, Peter . (1988) . A Arquitectura de Álvaro Siza . Porto: Edições FAUP

The Group of Houses in Matosinhos (Plates 278 up to 281), was considered by Nuno Portas, in the article made in 1960 in the *Arquitectura* journal as constituting projects of an architect that represented “...a *unique experience in our modern architecture...*” not only for demonstrating the possibility of “...*continuation between architecture and other plastic arts ...*”, but also by the way he approached “...*the conception of architecture as being a figurative art...*” and also for showing “...*a concern in the purification of cultural remains...*”.¹³²

Without disagreeing with the generality of the main observation made earlier, some observations need to be made about the purification of the “cultural remains”. In fact, the acceptance of the “fragmented implantation” of the houses as an echo of the urban context, mainly assert a conceptual attitude that is in line with the cultural aspect, but understood in a broader sense. This way, a certain “chaos” in the surrounding environment was accepted as an expression of continuity that allowed the individualisation of the four houses: externally expressed in their respective formal discourses in the way each relates with its own area and with the street. Internally, without denying the relation between interior and exterior, each presents its own spatial proposal and, as if to stress it, also offers a particularised detail design. However, all of them reflect the same family atmosphere expressed either in identical volumes or in the elaborated detailing using the same materials: roof in tile in varying angles of slopes and eaves with inferior lining in wood; walls in brick masonry finished with Tyrol plaster; windows with frames in natural wood; windowsills and verandas in iron and wood; porches with a structure of wood and concrete.

It may then be said that the “cultural” sense¹³³ of Álvaro Siza could and should be understood in a broader way, in the “... *hybrid association through which he elaborates new concepts from distinct elements...authoring the association of equivalent elements, irreducible and interchangeable...*”¹³⁴, in a way that the negative aspects, which might converge as a condition of the work, are part of a reality, which is not possible to refute.

In the Project of the Parish Centre in Matosinhos (60)¹³⁵ (Plates 285 up to 284A), as in the previous projects, the strength of these negative conditions is accepted, without the straightjacket that these may justify, at the same time it proceeds towards a reorientation of formalism, cleansed of fortuity.

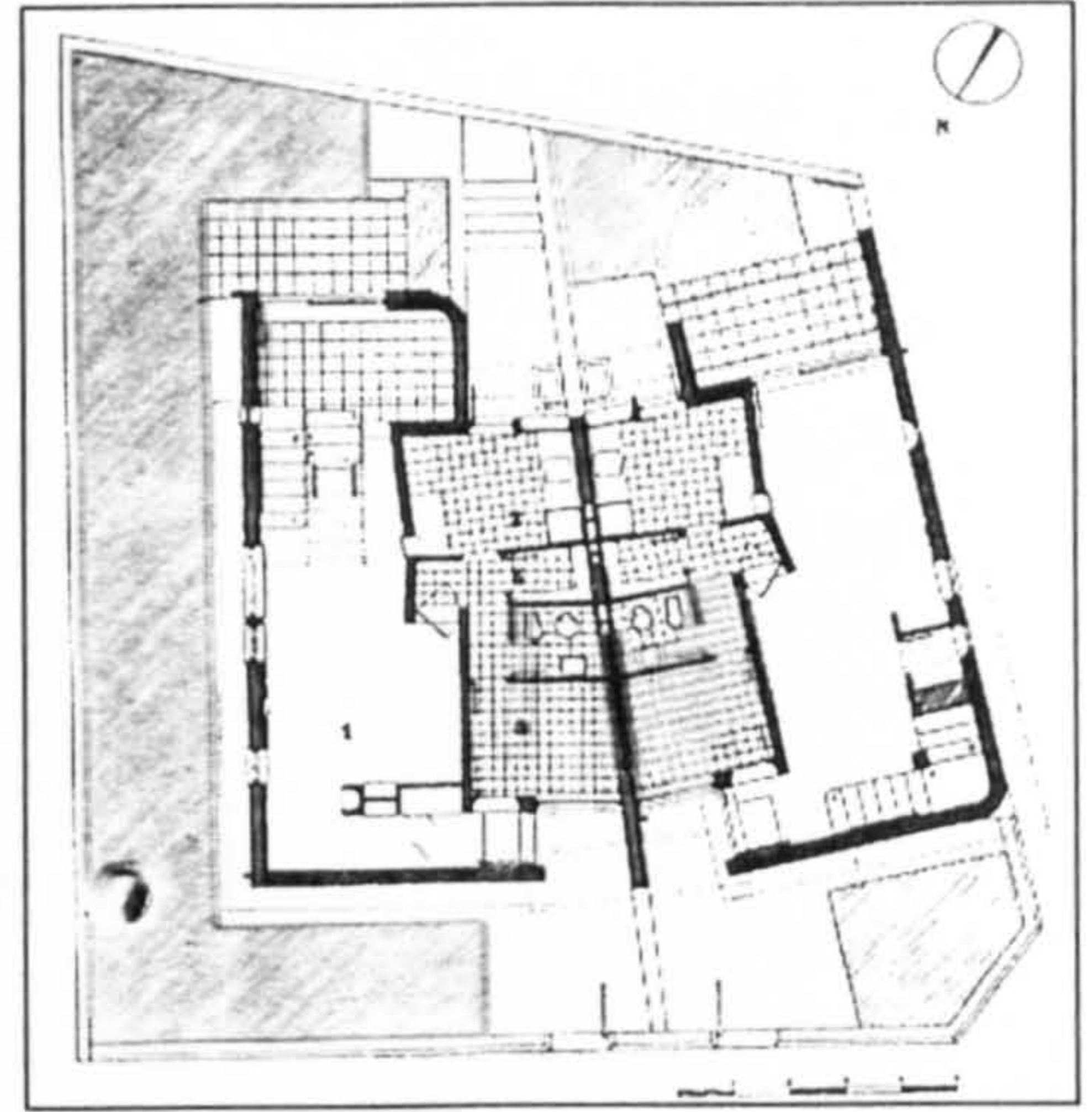
Effectively, in this project one may find a commitment to the existing local construction and what they bring with themselves, making them data for the programme and assuming

¹³² - A.S. Data Sheet1

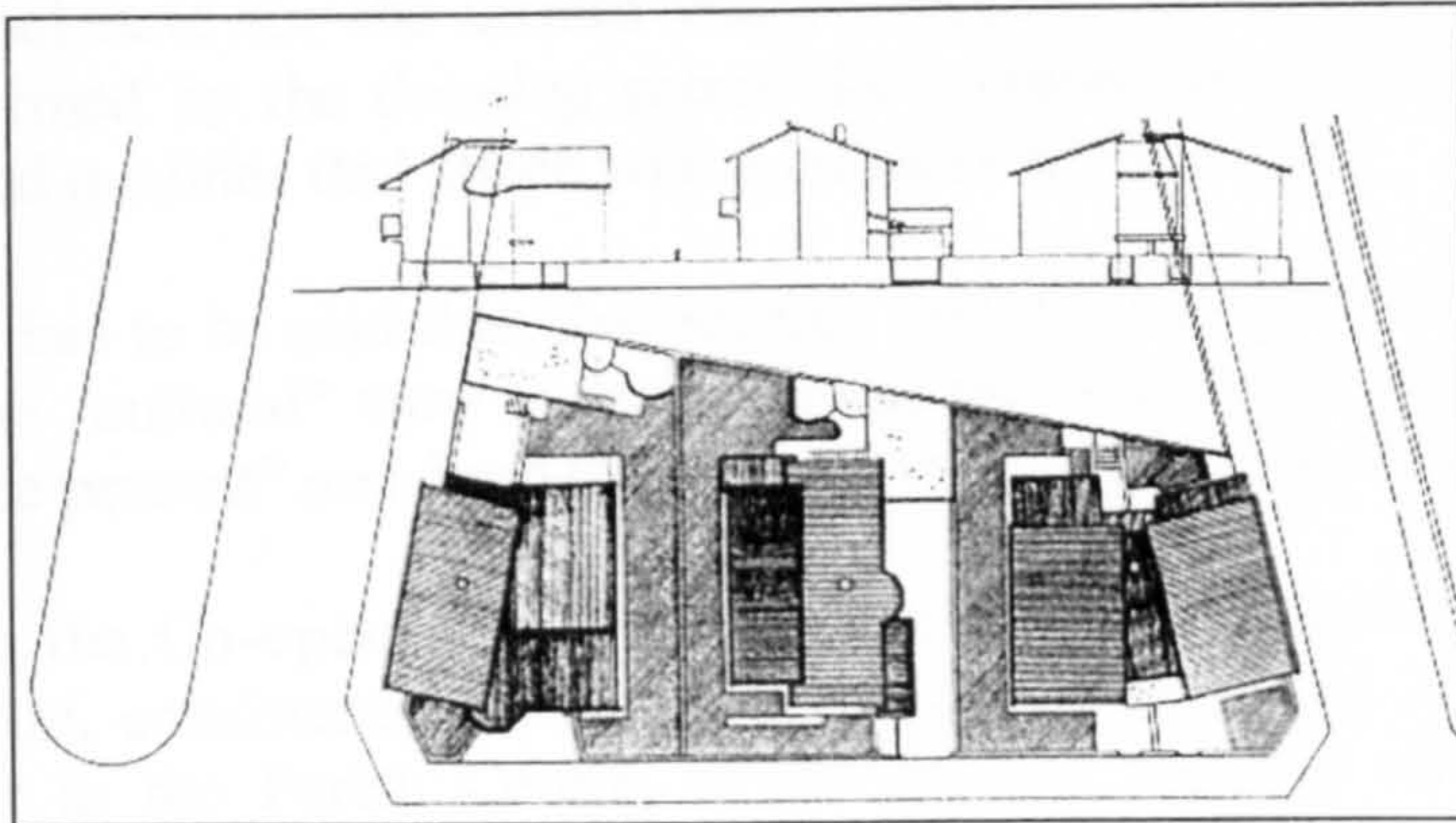
¹³³ - In the sense it is attributed to it by Pedro Vieira de Almeida, that is, following an identity perspective.

¹³⁴ - Dubois, Marc.(1991).*La Sensibilité Poétique d'Álvaro Siza. Points de Repère . Architecture du Portugal* . Bruxelles: Fundação Europália Internacional. (pg. 108 and pg. 116).

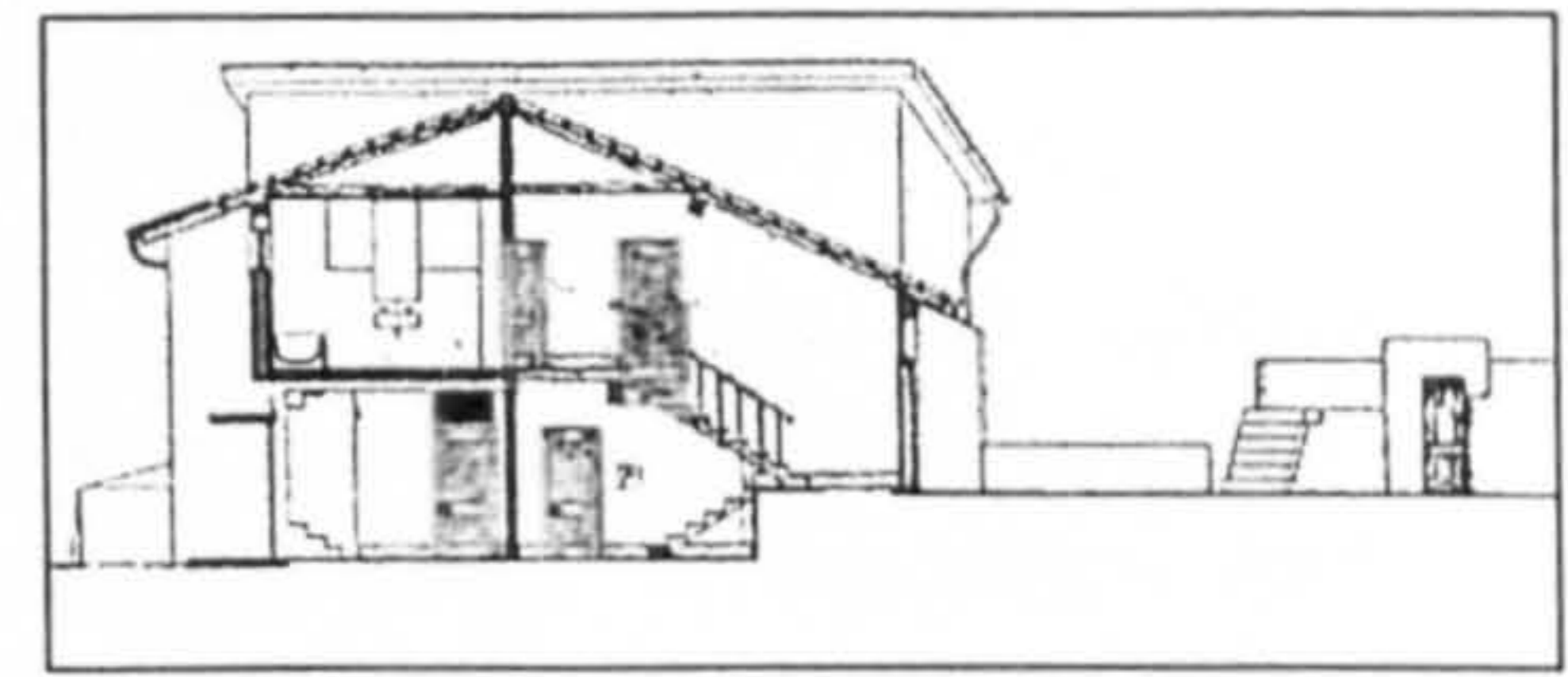
¹³⁵ -A.S. Data Sheet 7.



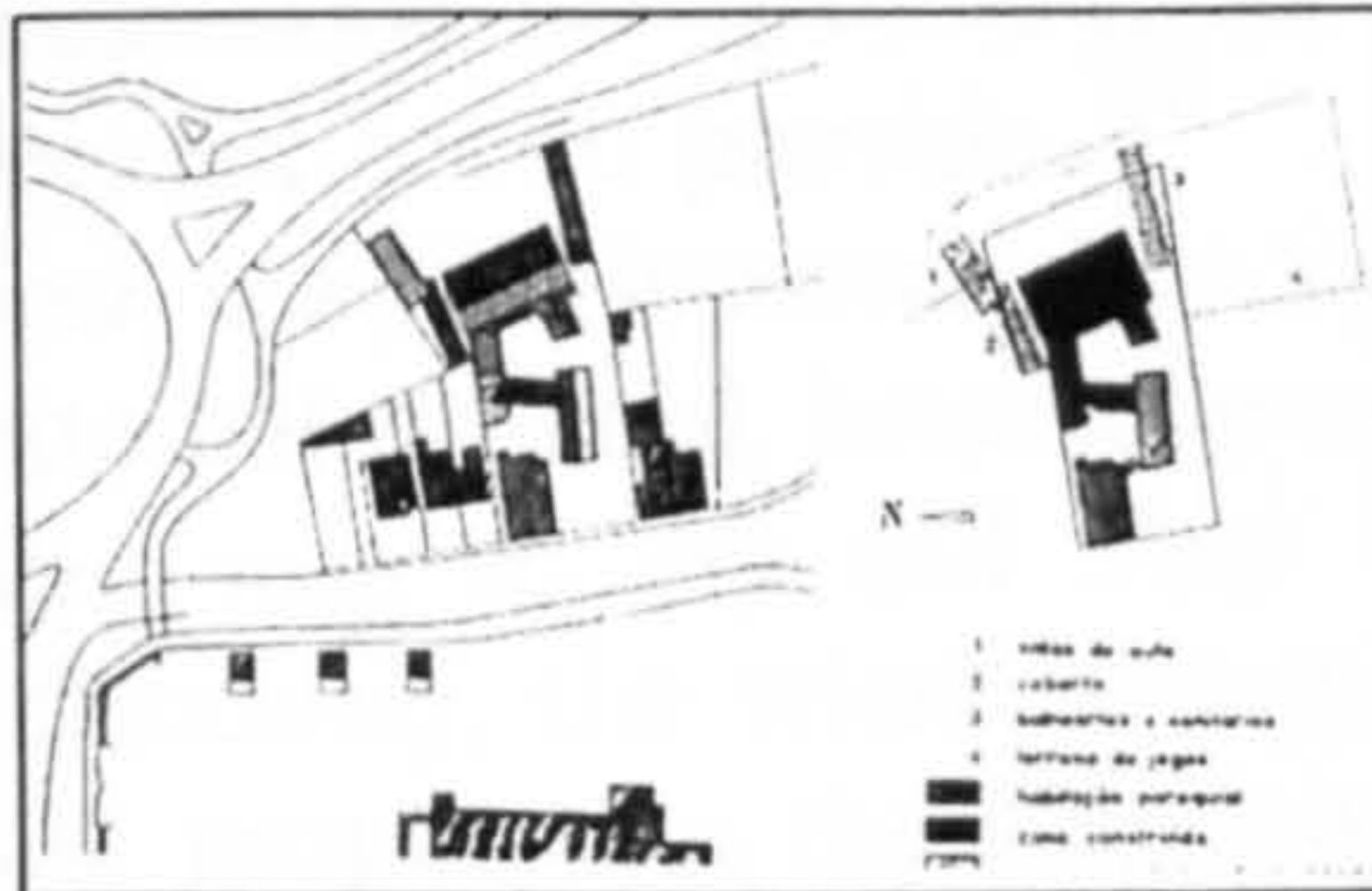
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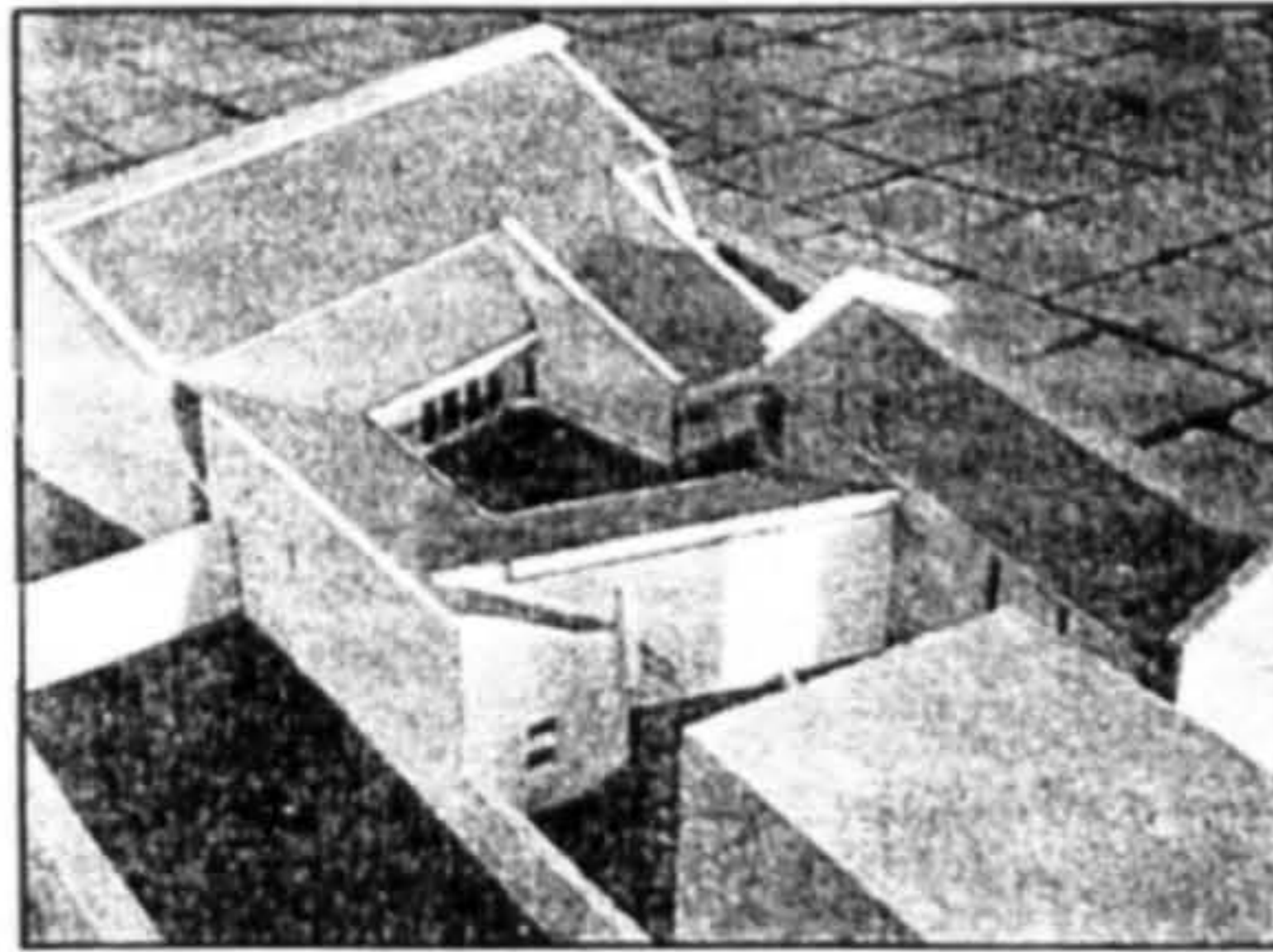
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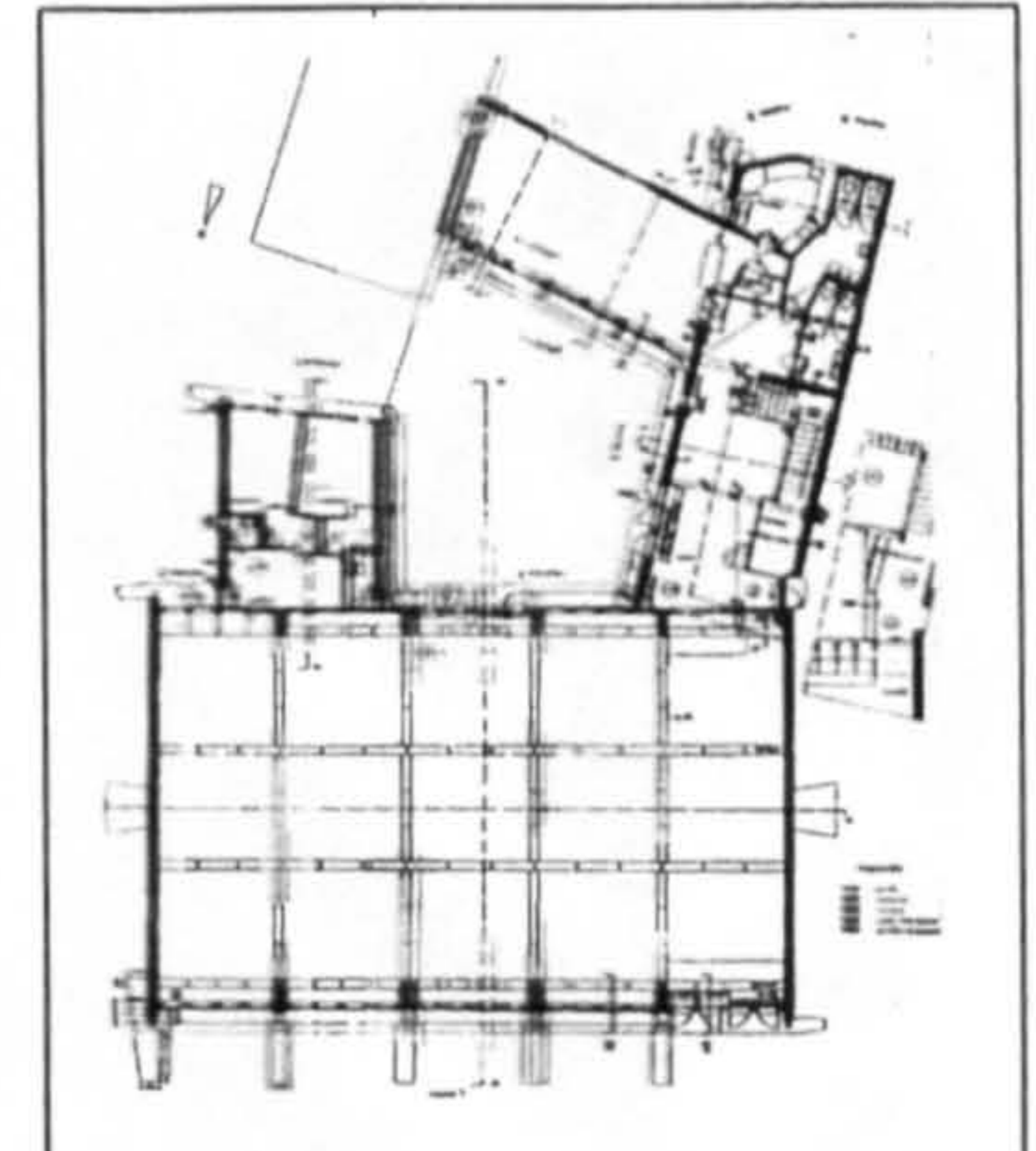
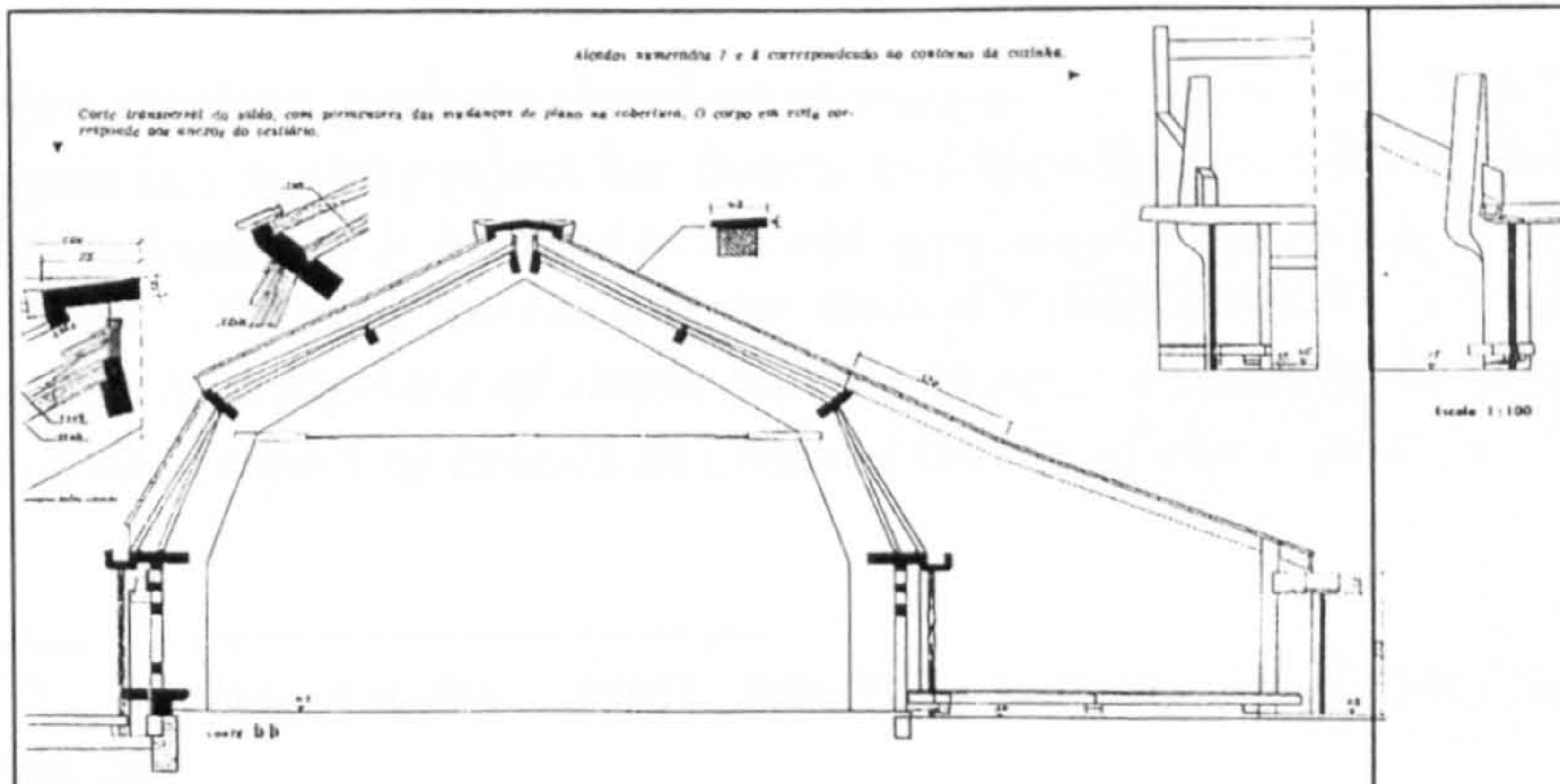
Plates: 278 up to 281 – Dwellings at Matosinhos: view form West and the 1st floor plan; covered plan of the group.

Plates: 282 up to 284A – Parish Facilities at Matosinhos: localisation plan; model photography; working section detail of the main room and 1st floor plan.

All by Álvaro Siza.

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284A



that the function of community life is the fundamental aspect. This way, by turning the group to those patios, a main one, a vestibule one and another for servicing, the solution for this project is offered in an almost elementary way.

Nevertheless, if, in volume terms it is a trifle, the detail is used with a tact that confers on it a special quality. This level is reached not just by the materials used but by the dedication in their manipulation. An example is the way all the parish room is detailed, in which the solution of the structural portico includes the perception of the space. Effectively, the elevation together with the cross section shows how the bars and joists descend in the walls in a modulated way, in continuation of the roof structures, metamorphosing sometimes, as it happens as in the case of the concrete gutter and the bench and, even in another way, in the sculptured finish for the corner of the kitchen. A final note for the atrium where, because the balcony appears as a “figurative” group formed by the dressing room, the column, the stair and the respective handrail, fulfils and qualifies that space with a remarkable plasticity.

It has to be said then that identity understanding is processed here as a method, in which the “cultural” view is used beyond the traditional records, to describe a “vernacular of the present” and from there to organise its mixture with an erudite discourse.

In the Co-operative of Lordelo (60-63) (AS Data Sheet 6 & Plates 285 up to 287) Alvaro Siza, consistently with the projects previously made, either in the houses of Matosinhos, or in the Parish Centre, in the face of a highly disqualified urban environment that clandestine occupation gives to the place and which constitutes the surrounding area, decided not to provide ¹³⁶ “...any contact with the exterior and close the Co-operative over itself.” However, this turned back is neither total nor absolute once the choice of external material, brute concrete by its own expression mainly used in such an extensive way with so dry and blind volume, it could be said, elects “ugliness” as its poetry. Effectively, the whole volume of the building, despite the response to the programme that proposes to the future users an “*internal wish of structuring*” ¹³⁷, which obliges a type “to be finished”, is based on a plan whose directions simulate the casualness of the surroundings.

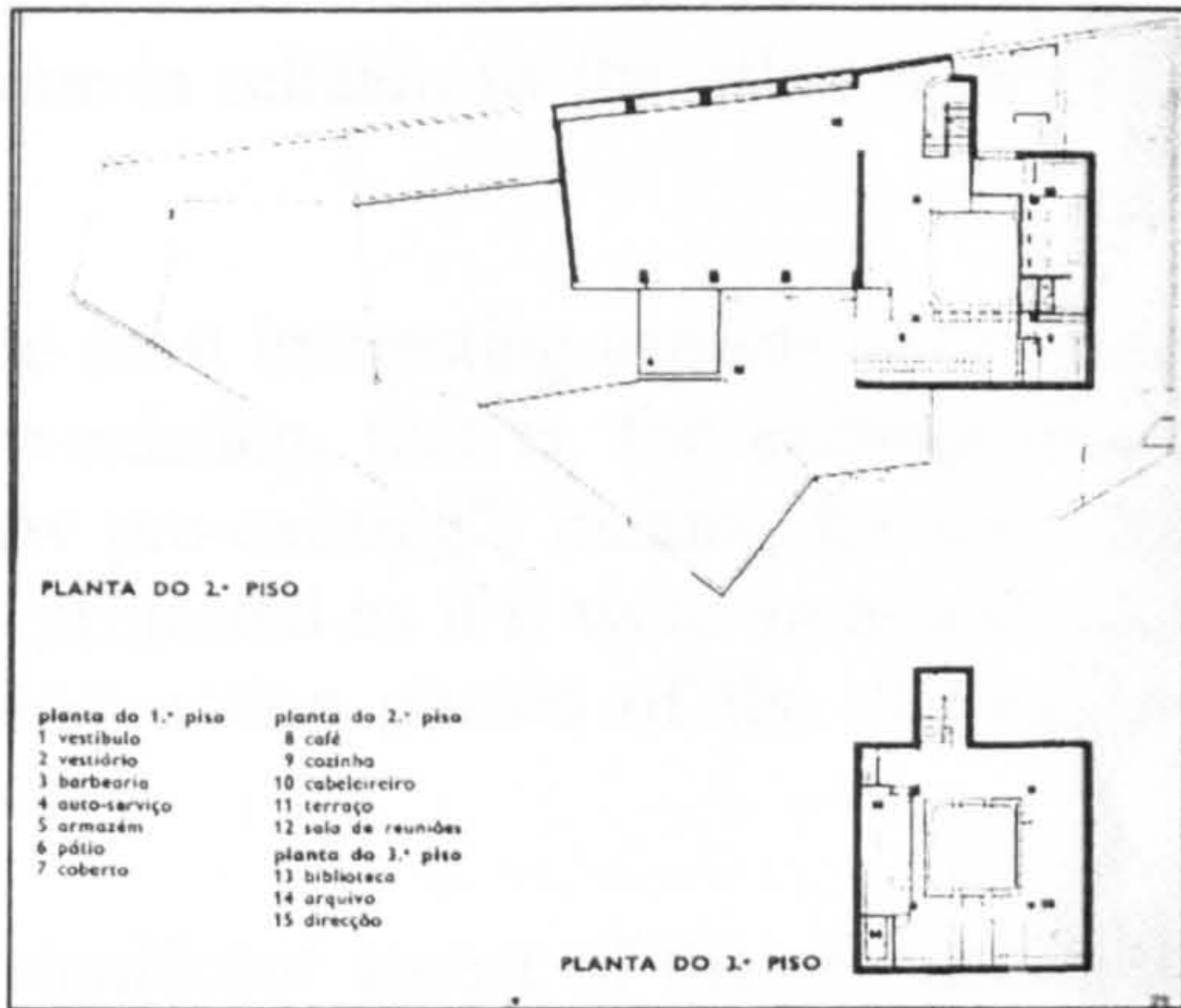
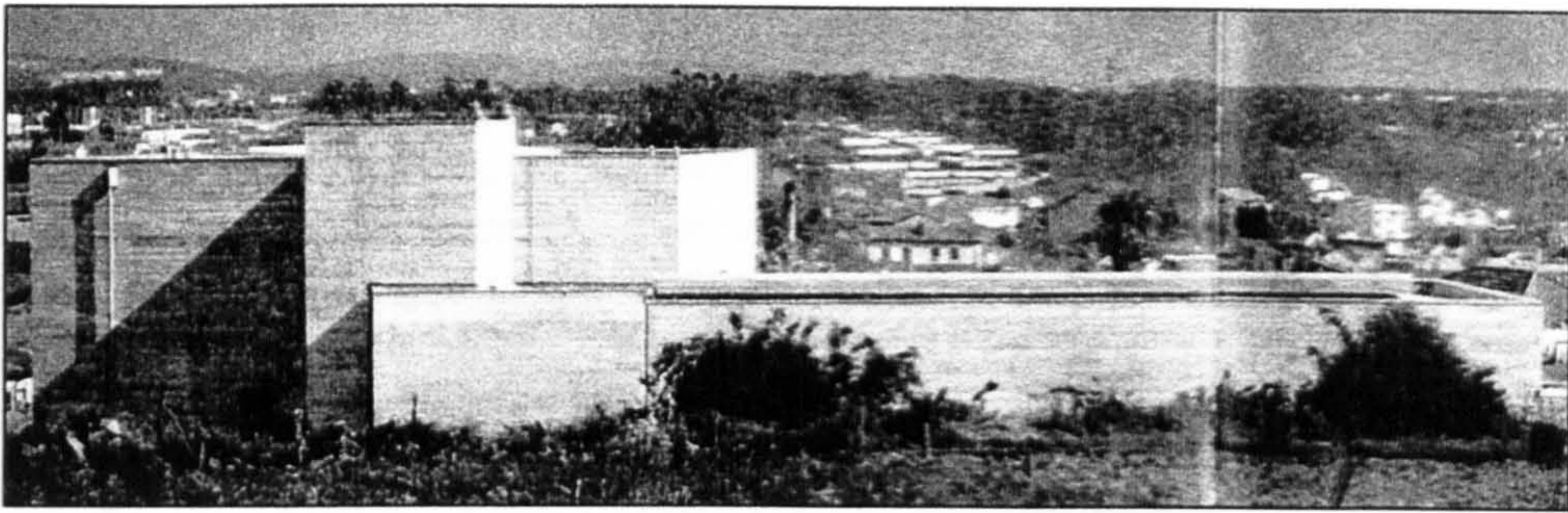
Almost all openings turn to the access way to the co-operative within the plot, mainly on the 1st floor, as if wishing to lessen the rudeness of the exposed concrete of the walls. In turn, the detailing in exotic wood, whose frames are generously affirmed, seem to want to qualify the “poverty” of the material to which it remains linked. This seems to relate to some “stories” of the vernacular.

Nevertheless, perhaps the clearest example of such cultural sensibility can be observed again in a social project for Évora. (AS Data Sheet 8 & Plates 288 up to 290), “*The District of Malagueira is located in an old agricultural property, not far from the historical centre. The Plan for the district includes 1200 houses. Surrounded by a residential group in a expanse of single-family houses, a clandestine district of rural migrants and a State project of houses in crossed blocks of seven floors...*” ¹³⁸

¹³⁶ - Almeida, P Vieira . (1967) . Três Obras de Álvaro Siza Vieira . Arquitectura 96 . Lisboa: Casa Viva (pg. 65).

¹³⁷ - Idem (pg. 67) –Letter of Siza Vieira to PVA.

¹³⁸ - Testa op ct pg 243 (pg. 83).



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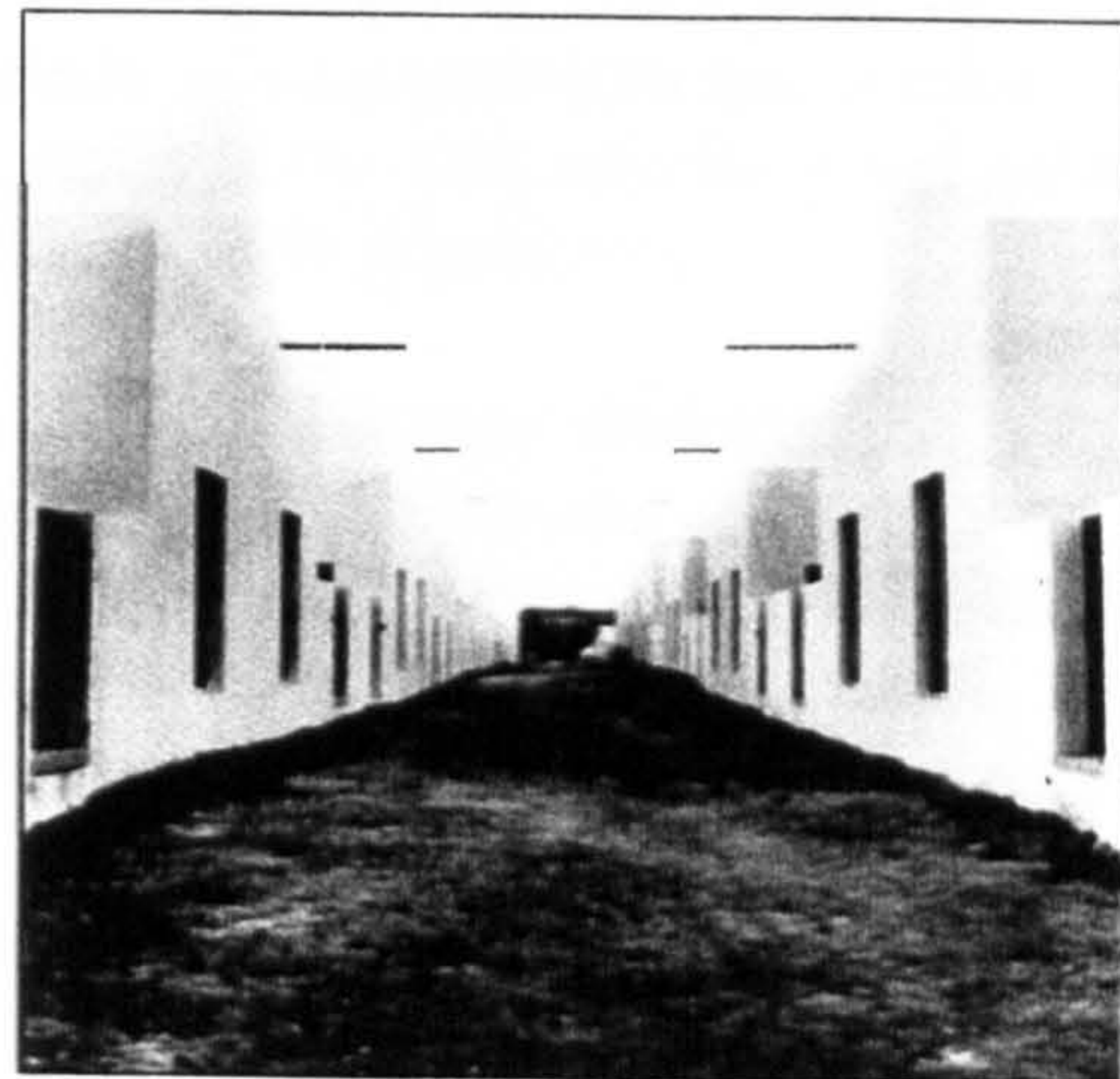


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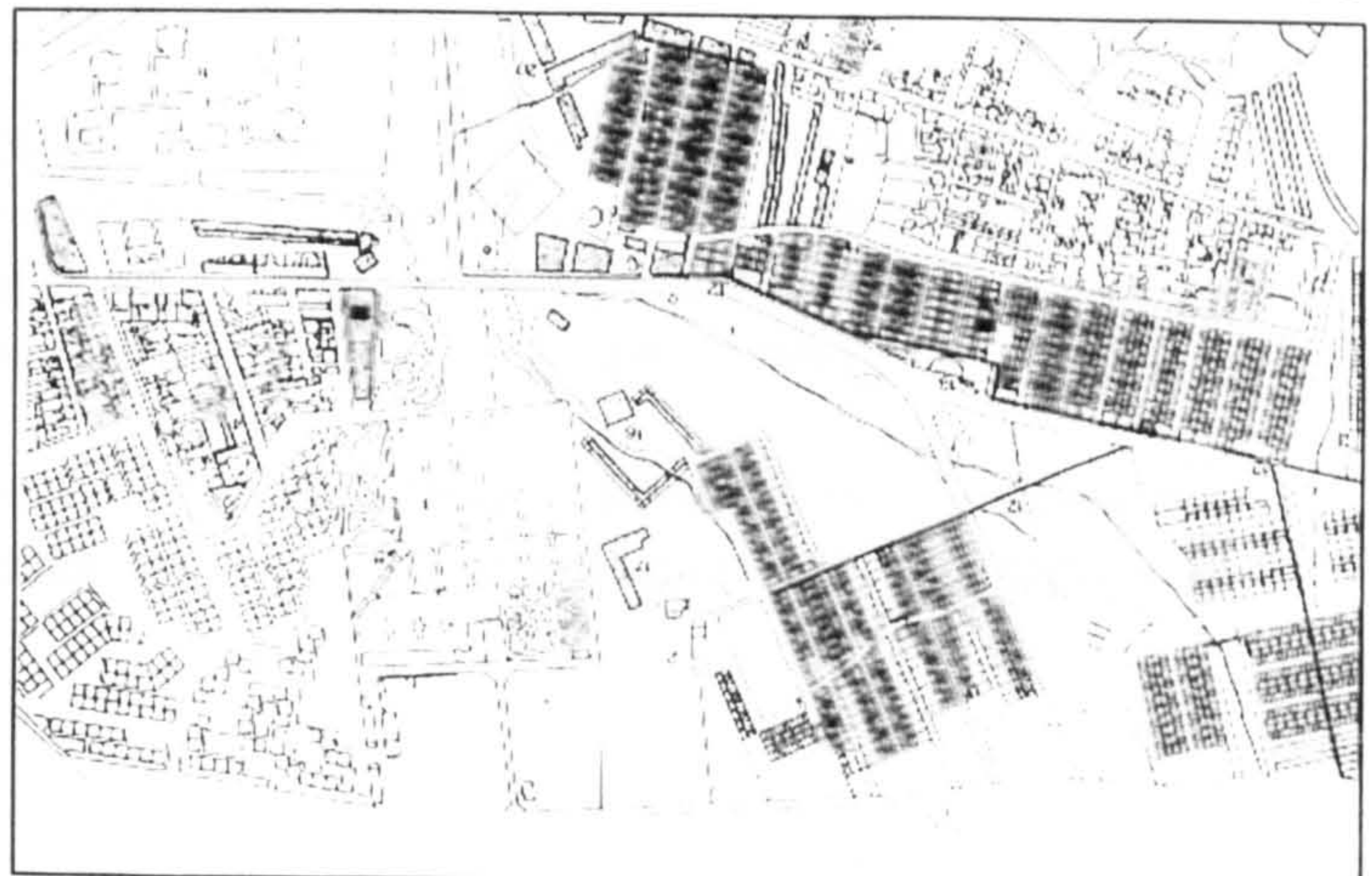
Plates 285, 286 & 287- Cooperativa do Lordelo (1960-63): view of the set and plans; 288 & 290 Malagueira Neighbourhood, in Évora: view of a street general plan; 289- village of Oriola, Zone 5 of the Inquérito

In the case of Malagueira, "... the act of drawing contains, more than anything else, a historical dimension – "cultural"- and ethical, reducing the plasticity of the forms to a minimalist dialogue less affirmative. In any case, the traditional "icon" of the Alentejo house was used here as a reason for the inhabitants of getting closer and not as a easy "folk image"."



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This project, as Álvaro Siza explained in a conference given at Lusíada University¹³⁹, was launched by a co-operative, supported by the State and the Évora authority within the scope of the social habitation programmes then in course. One of the reasons that led to this intervention was due to the FFH - Fundo de Fomento da Habitação (Housing Institute), by determination of the then State Secretary of Habitation, Nuno Portas, having understood it was necessary to interrupt the towers in the surrounding area, due to the incompatibility they showed with the place. The area destined for the project comprised a farm and a clandestine district with two locations that were alternately located, one in relation to the other either of the route that links them to the historical centre.

One of the most interesting aspects of this project lies in the fact that it is based not only in the pre-existing, that is, the existing districts and walk ways, but also by creating some "new pre-existing", making for such the future infrastructure of the new district. That was projected as if it were an aqueduct, intended to support the succeeding stages of the construction phases of the district, which currently have not been completely concluded.

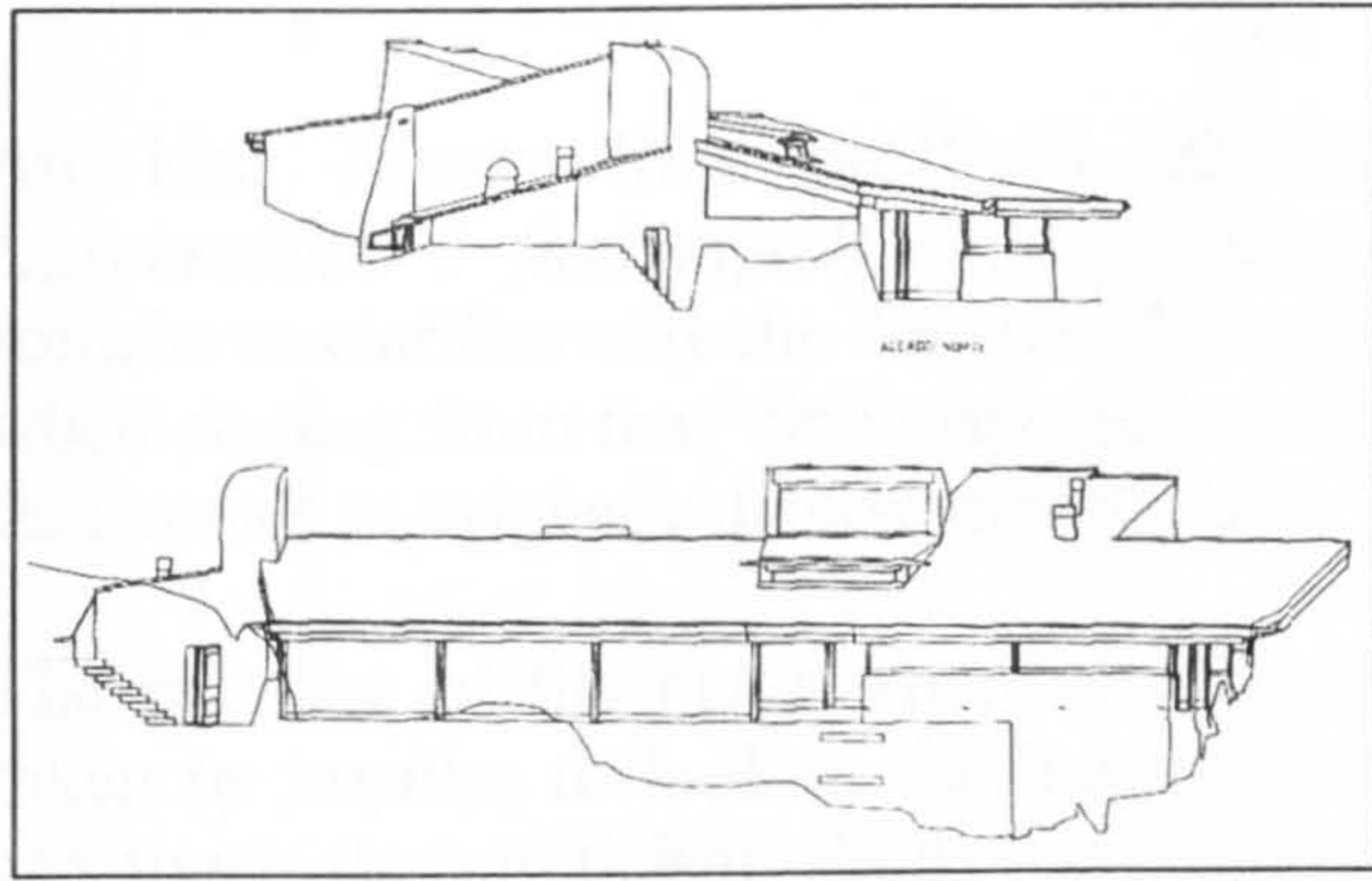
Another significant aspect of the solution is that, as in the co-operative of Lordelo, the "ugliness" of the constructive surrounding is accepted as if it were an "attractive" context, originating from the pre-existing as if they were "positive" elements of a landscape, for no other reason but of constituting memories of the place. This way, the single-family houses are built around a patio, with least possible opening to the street; through a mesh, that little differs from that of other districts. This way, Álvaro Siza accepts the fact that the city's urban fabric is made of transgressions and because of that the erudite participation in its ugliness passes, through the understanding and enhancing of some of their aspects, making them interesting for their inhabitants.

The act of drawing contains, before anything else, an historical dimension cultural, and ethical, reducing the plasticity of the forms to a minimalist dialogue of little assertiveness. Anyway, the traditional "icon" of the Alentejo house serves as an excuse for an approximation with the inhabitants, who altered it, took possession of it, not as a folk image of easy identification. At this moment one can establish a parallel with popular habitation and its settlements, whose genesis is similar, for the adherence of the population to the existing models of habitation more than to its plastic value, passes through a recognition and identification before the aesthetic judgements are made. The popular saying "love is blind" may be used here as a parable.

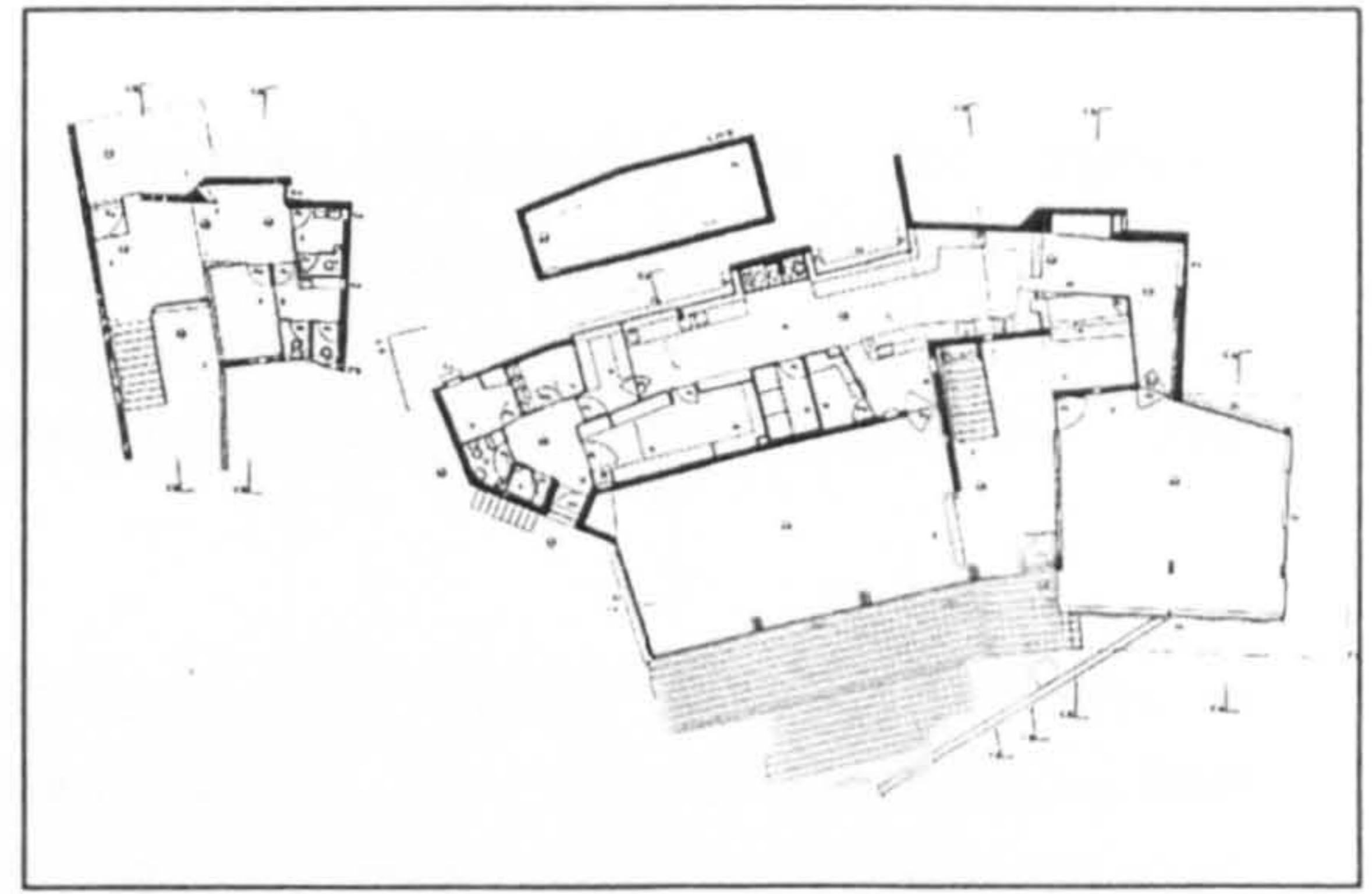
Another of his well-known projects is the Tea House in Boa Nova (56-63) (AS Data Sheet 3 & Plates 291 up to 294), which is a particular exemplar of the "sensitivity" of Siza Vieira. Here it is possible to notice how the same conceptual formulation can give origin to solutions, which have not found such an easy parallel in the formal field.

This way, the relation with "ugliness" that is established either in the Co-operative in Lordelo or in the other previous works, where a certain trifling risk is accepted, is here left behind.

¹³⁹ - Conference realised in the Department of Architecture of the Lusíada University "Tradição e Modernidade" (Tradition and Modernity) in 2000/04/11 with the exposition of the project of Malagueira



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Plates: 291 up to 295– Tea House of Boa-Nova in Matosinhos, by Álvaro Siza (1958-63 A.S. Data Sheet 3): elevations, plan, view of the set and sections.

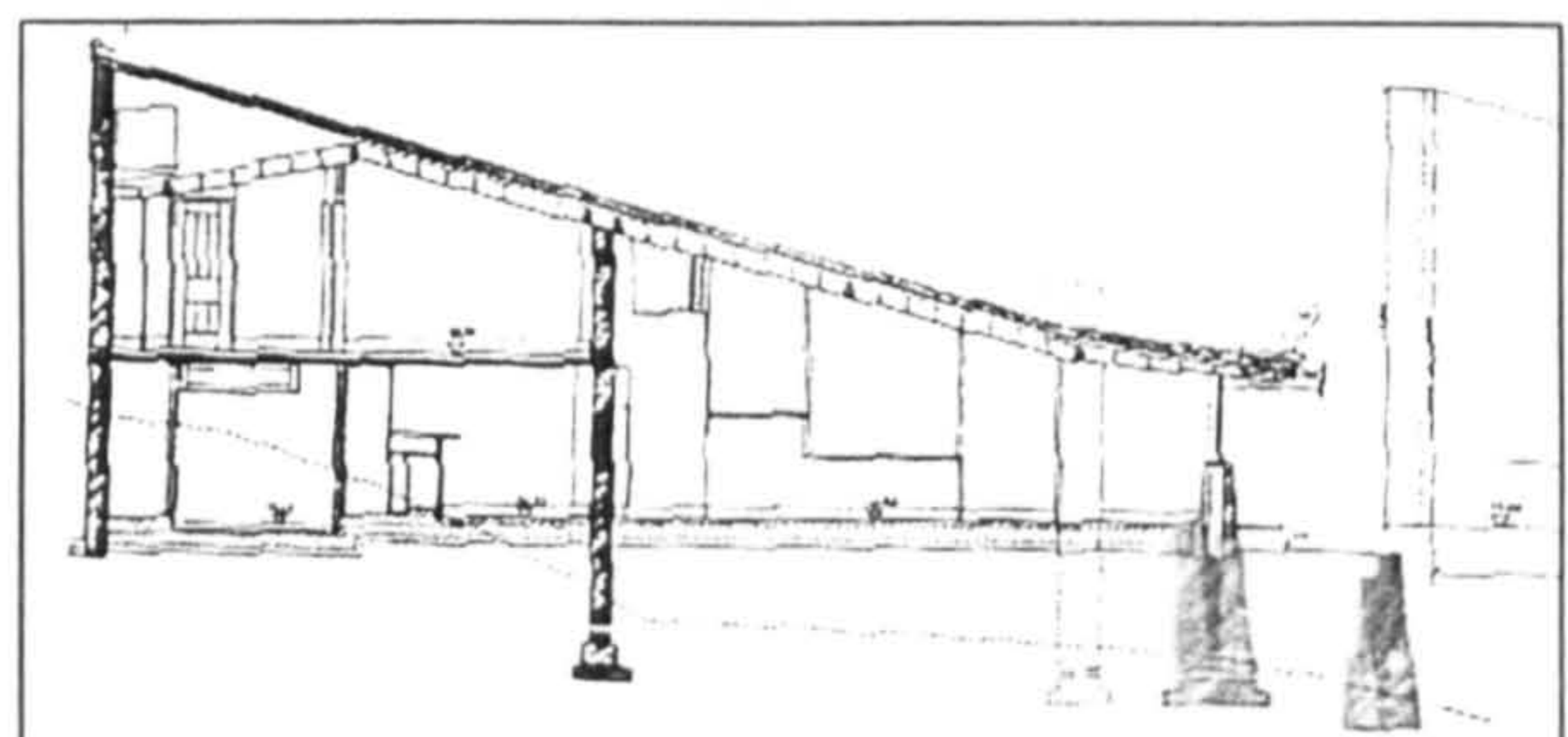
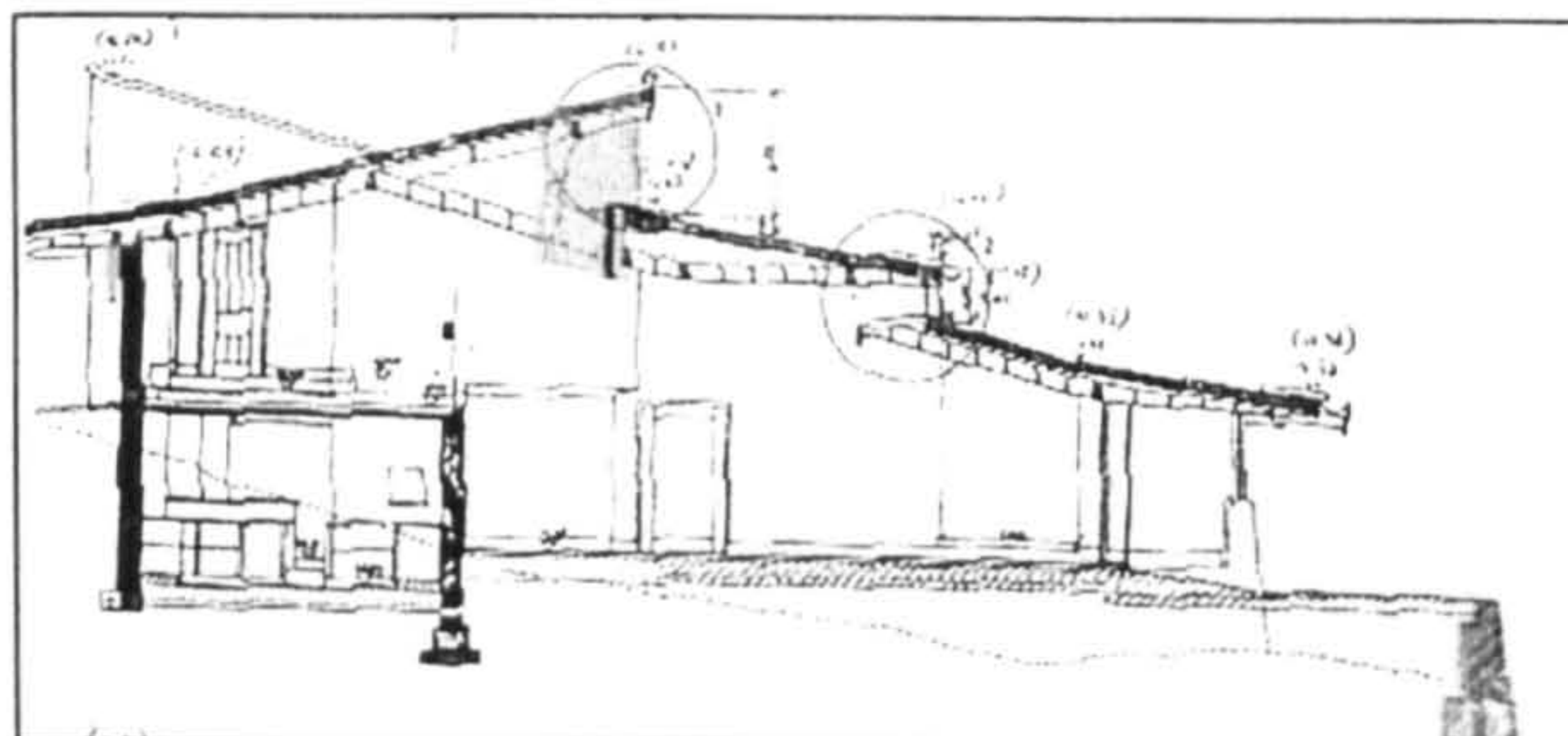
The sense of the place in which the Tea House stands, excites everyone and the person is taken, by impulse, to look at the beauty that comes from it, a mixture of veneration that is close to mysticism. The designer, who is an erudite creator, does not skip from interpreting this “circumstance”, motivating a proposal that speaks with the place in the same plan, that is, in the plan of beauty. Because it was about this that it was created, the manufacturing of an artefact that is similar to the quality of the place. The rest are details, details that converge to accentuate the primordial gesture

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An idea Álvaro Siza proffered in the conference mentioned is remembered “...sometimes I find myself saying: careful that I am doing loving things.” That, somehow, clarifies why the “ugliness” has never been taken as a quirk in itself, but only when coming from the “circumstance”, in the same way Fernando Távora gives it - and that comes to originate diverse approaches.

The meaning of the place where the Tea House is located cheers anyone and one is taken by impulse to look at the beauty that comes from it, in a mix of veneration that can touch the mysticism. Well, the designer, with the sensibility of an erudite creator, does not misinterpret this “circumstance”, being motivated by a proposal that speaks with the place on the same level, that is, in the level of beauty, to manufacture something that does not break with the quality of the place. The rest are details converge to stress this original intention.

Here the game with “ugliness” continues in the game with the “beautiful” that now appears, as it could have before if the “circumstance” had provided for it. In this sense, the Tea House is in parallel with the vernacular chapel, which also participates in the landscape allowing the same feeling obtained by the master artisan with his rude capacities. Both are expressed in the coherence of the authenticity with which they speak with the place.

It is then with this uncommitted sensibility, in “sublimated terms”, without a priori solutions from a formal point of view, a plain identification with the cultural place and without pre-conceived judgements except of giving a “pragmatic” answer, that it is possible to establish an analogy between the vernacular-popular architecture rediscovered by the INQUÉRITO and those projects by Siza Vieira.

5.3.5. – Final Comments on the Work of the Protagonists

In the research carried out into the work of the architects seen as main protagonists of the INQUÉRITO, from around the 60's, it can be observed that this event was for some of them something long anticipated. Several works carried out before its execution, show abundant vernacular references and point to the need for better understanding of the identity question.

This way the INQUÉRITO, beyond the incidents that led to it, was a continuation of a generic sensibility about the need to create an alternative Portuguese architecture. Nonetheless the ideas formed about modern architecture under the control imposed by the Estado Novo and the deviation from this which the “soft Portuguese” is a paradigm, as well as other regionalisms of lesser quality, the truth is that many of the architects of the so-called “commitment generation”¹⁴⁰ – Carlos Ramos, Pardal Monteiro, Cottinelli Telmo, Cristino da Silva, Cassiano Branco and others – already had produced some of the best examples of Portuguese modernism. So when they seemingly, without pressures, project some works that fit into the “soft Portuguese” model¹⁴¹ and in other historical styles, which seems to demonstrate that they had a certain latent dissatisfaction. The alternative was the quest for identity and its convergence with aspects of modernism, which was evident in the work of only a few. Even though, this perspective never had its contours drawn in a very clear and precise way, not even for those who were the originators of the INQUÉRITO.

This situation was not due, to a lack of distinction or cultural short-sightedness of Portuguese architects, but to the complexity of the matter in question and of the historical moment, to which the political conditions contributed an additional fuzziness. Besides, there was and still is, a very elementary reading of the identity issue, almost always expressed through references to tradition, which is not very well explained and which this research attempts to overcome.

In fact, when is said that Januário Godinho at the Inn of Vila Nova, from 1949-50, was equipping himself for “... a search of links between tradition and modernity”¹⁴², as one of the many examples one could cite, it may lead to the conclusion that the architecture he practised was the result of a type of graph of vector forces, in which one of the components was Modern Architecture, whose language was clearly known and the other resulted from a series of “icons” taken lazily from the much criticised regionalism, a travesty of vernacular.

However, the sensibility that guided most of these protagonists of the INQUÉRITO led to the search for a language that had its roots in the concept of identity, to which the INQUÉRITO gave new momentum and which had nothing to do with the earlier sense indicated. This need to return to the roots, which was part of the study of vernacular architecture, expressed this desire to accomplish an architecture that was linked to Portuguese culture, independently of the way each building tells of that “history”.

¹⁴⁰ - Almeida, Pedro Vieira. (1986). A Arquitectura Moderna - História da Arte em Portugal. Publicações Alfa ed. vol. 14. Lisbon (pg. 112).

¹⁴¹ -Cristino da Silva and Cassiano Branco carried out their own habitation following that model.

¹⁴² -. Godinho, Januário. (1949-50). Pousada na Caniçada - Barragens da Hidroeléctrica do Cávado, Vila Nova. Catalogue of the Exposition: Arquitectura do Século XX : Portugal . Lisboa, Frankfurt: Architeckur Museum (pg. 212).

The majority of the architects that performed the role of co-ordinator of a Zone of the INQUÉRITO, Fernando Távora, Lixas Filgueiras, Keil do Amaral and Teotónio Pereira, had already carried out a series of projects, in the period leading up to the INQUÉRITO. The manifestations of sensibility in the field of identity were expressed in various ways, many in projects whose programmes that were not limited to habitation (single-family isolated habitation). Of the same architects, in the period that followed the execution of the INQUÉRITO, not all showed the same effort in the expression of cultural identity in their projects, which is a surprise considering their involvement with the INQUÉRITO. One has to admit that a certain blur has contributed to confuse the concept of “national” (democratic and patriot) for “nationalist”(reactionary, and over-nationalist)

The question of identity of in that period in architecture was forced into the utilisation of popular morphologies whose adequate use should go through a process of re-creation that could only be mastered when manifested in “structural” or in “sublimated” terms. That means, the identity sense does not appear as a group of languages and precepts, that is, Modern Architecture, with enough addition of materials and regional forms, but through the creation of a new language, with a syntax of its own, although unafraid of showing its affiliation.

This type of solution given in the projects that express a unison of identity did not happen in most cases in an very integrated form but through experiments that had variable success. In these projects where one finds this type of response, especially when they achieved a certain level, they become very special for that reason, e.g. as mentioned earlier in case of the Inn of Oliveira do Hospital by Manuel Taíña. There were others, in which the expression obtained a high level did not occur after the INQUÉRITO, but before it, such as the Church of Águas de Penamacor, by Teotónio Pereira. In the Post-INQUÉRITO period the great coherence of Vitor Figueiredo is recognised, who, through a somewhat anonymous journey expressed with modesty and quality this sensibility in a series of social housing projects of single-family houses and apartments.

Examples of the extraordinary creative capacity can also be found, with echoes of identity, as was the case of the proposal that qualified 1st in the Competition for the Sé of Bragança, by a team co-ordinated by Vassalo Rosa. However the realisation, fear about the expectations created in the design, as commented previously.

Frederico George may be named as an architect with a firm sensibility in this domain, despite the fact that his design output was small. In fact, particularly because of two works that were not built, the Headquarters of the Calouste Gulbenkian Foundation (in this team Arnaldo Araújo also participated) and the New Church of S. Sebastião da Pedreira. In both he developed a language that one can identify in terms of the origin in the INQUÉRITO, even though its expression might be seen to be compromised through a poor control of the execution. Despite his education, too much turned to the quality of the details and the coherence of the language, of which the Navy Museum and the Planetarium for the Calouste Gulbenkian Foundation in Belém are examples, somehow the expectation created could be guaranteed not to be frustrated by the design elaborated.

Finally, it is thought proper to indicate a group of projects by two authors, Fernando Távora and Siza Vieira, where the sensibility to the identity question is expressed in a fluent and superlative way, despite the difference of language.

In fact, the project by Fernando Távora for the Market of Vila da Feira, the Elementary School in Vila Nova de Gaia, the Tennis Pavilion in the Park of Q.ta da Conceição, the Convent of S.ta Maria da Feira and the Summer House in Briteiros, could be considered as having reached one of the highest levels of identity expression referring to the data sheets. Effectively, the quality in the exposition of such sensibility allows understanding the work as a whole, although the other influences that converge there are evident, at the same time in an atmosphere of honest and immediate fusion without the need of any justification.

In the case of Álvaro Siza, as has been demonstrated, the identity sensibility is expressed in “sublimated terms”. However, the understanding of such a component, being of a more abstract nature does not allow such a spontaneous and easy reading as in Fernando Távora’s works, with the exception of the Tea House of Boa Nova. In addition, even though the Swimming Pool of Leça in Matosinhos has also been realised in the same context of the Tea House, that is, the rocky coast and with an identical concept, the language used is still linked to other discourses, where it provides a counterpoint to the “ugliness” of the place.

In the Tea House of Boa Nova, the result obtained takes it to the archetypal level in which all the elements are in perfect harmony with the landscape that motivated it and that, when materialising, did not lose this potential.

Álvaro Siza is not an architect that carries out pleasant works and his understanding of the beautiful is always identified with cultural places, through a very clean process. This allowed him to accomplish the Portuguese Pavilion for Expo 98, for example, for which people do not have so-called love at first sight. However it leaves a soothing sense of recognition, which did not happen with previous Expo pavilions. This feeling does not begin from the analogy to the “royal tent” that marks the external hall of the Pavilion, which is seen as a concession to the ostentatious pressure the event imposed, but especially on the opposite side, seemingly more modest in invention, but where identity signs of Portuguese architecture clearly emerge.

One last observation about the structure used for the analysis for the files, either of the samples of the INQUÉRITO, or for the works and projects of the architects who participated in it. As mentioned, these were developed and elaborated with the expectation that clearer and more objective signs could be found in order to justify the “echoes” found in the erudite architecture. Because of that, as was explained, several typologies were considered, from building and forms of settlement, through the indication of materials and construction processes and even the characterisation and geographical location, in a way to better understand the reflections that were produced.

Therefore, independently from the information gaps recorded there due to the flaws found in the survey and in its inheritance, and of the impossibility of a more detailed recollection of information on the works of the 60’s, the material from the files may lead to the idea that it was insufficiently used to demonstrate in a very clear way how such echoes are manifest beyond the reflection at the conceptual level.

However, that was not due to the levels of materialisation mentioned, not even to the differences existing between the vernacular and the erudite architecture or to the way the collection of data from the field work was structured, but to the firm understanding that the way to find the echoes of the INQUÉRITO could not be made in a simple and direct way, but primarily in the conceptual design strategy.

The observed sense of the comprehension of the reflections of the INQUÉRITO, is not only on the material level, which is very direct and objective, but it occurs also on the level of the affective and emotional acceptance with the people, the places and its architecture, so that certain “icons” emerge from the unconscious “black box” that marks identity.

The detail of a grain storage loft, the bounding of a wall, the simplicity and volumetric clearness of the buildings, the organic randomness of the groups, certain options in the organisation of the columns, sometimes a constructive detail or the expressed strength of the natural materials are all important factors. However the emotive, plastic appreciation that is made of vernacular architecture, is the obligatory entrance door to this domain as studied and comes to confirm the hypotheses established.

In reality, the creative act in the field of architecture, as in any other art, although going through an analytical process with some rationality of cause and effect, obtains a final answer through an intuitive process where combinations are made and in which the solutions that appear are subject to the idiosyncratic expression of the designer.

So, the observations made about the echoes of the INQUÉRITO in the field of more erudite architecture can only reach the level of objectivity that this makes possible, although it is possible to confirm a group of signs or signals that do not allow any doubts about the sensibility arising from the INQUÉRITO and of the way they were revealed in the different works of the main protagonists around the period of the 60's.

Chapter 6 – The Identity Perspective and the Teaching of Architecture

Considering that the Identity issue in architecture is an indispensable idea, both as conceptual element and in term practice this chapter explores the projection of the concept into the teaching of architecture as a contribution to reach adequate foundations for answers to local realities.

From the previous Chapters, one may see that the question of identity is a topic that is present in Portuguese society, at least from the XIX century, having many different reflections in the arts, expressed through literature, music, theatre, cinema, visual communication of arts, architecture and in individual thought. One may also see that the search for cultural identity roots has been frequently carried out in popular-vernacular art, to where the delusion of erudite art, usually too greatly involved with abstract and universal structures, lead the intellectuals and artists, sometimes due to reasons which are not always similar or clearly exposed.

Nonetheless, those who are taken to this search from causes which go beyond a merely fundamentalist nationalism, need to make to this root search so that it can work like a purification bath. Sometimes, only at a formal level, movements and artistic currents may transform themselves when detached from the local realities.

It is a fact that the identity expression is not built only in the perspective of the past, solely supporting itself either on popular manifestations or on the so-called refined manifestations. This is mainly understood when this past is detached from the present, in the broader sense of the term. But one cannot think that the manifestations of artistic expression, particularly the question of architecture, may survive in an ascetic capsule without values inherited from other cultural references where tradition is necessarily included. This would not only be making a methodological mistake, but would also falsify the reality that transports the object in itself.

The case of the INQUÉRITO into vernacular Portuguese architecture, was a converging moment for the identity sensibilities in the field of architecture and although it could be disguised by other objectives, as a type of puritan attitude towards its own affirmation, it offers a vast field of considerations about the way this sensibility was manifested in different terms, either in the Pre or in the Post-INQUÉRITO years.

However, it seems that few architects totally assimilated the meaning of that experience and could transport beyond the 60's, assuming it, and having it, as a starting point for the search for other concepts and languages. Besides, identity references were never sought in other Portuguese architectures as an alternate way to the vernacular, so creating a certain void about that sensibility. Broken a little perhaps at the School of the O Porto¹ where Fernando Távora and Álvaro Siza² are professors.

¹- Fernandes, Sérgio . (1980) . *Percurso* . Porto: FAUP (pg. 142) "*The INQUÉRITO would have great impact among the students of the ESBAP where Távora, Lixas Filgueiras and later Arnaldo Araújo lectured, all of them participants in the most significant zones of the Northern area... This contact with the reality, the place which they defended as privileged for an effective learning might be, as other factors, at the base of a 'tone' that characterised an architecture of author produced in the North.*" Sérgio Fernandes remarks that – (pg. 143) – "*this action... was cloaked in a certain romanticism for searching ... without the necessary scientific disciple, the production of concrete results, only by the disciplinary action.*"

² - "From the O Porto" and its School one may point out a series of works and contemporary authors that are the expression of a certain methodological e poetic attitude, more centred in the purity of Álvaro

It is precisely in the field of the teaching of architecture, where one may consider the identity perspective useful and fundamental. There it may be used as a protection against the easy assimilation of fashion, or even structured movements, which many times are “mermaid chants” if they are not moderated by an adequate reflection on the reason for their application in a certain region, going beyond the approach exclusively based on “gestures ” and appearances.

Even having some restrictions to the dimension of the already quoted definition of Architecture by William Morris³, “the group of modifications introduced on the earth surface by men”, the truth is that there is always an increasing need for intervention for the accomplishment of such architecture, to create a life quality in the spaces used by men, either in the interior of a building, or exterior it defines, be it in the city or in the field. In fact, only then it is possible to talk about Architecture in relation to the “pure desert”; on the contrary, the “pure desert” will oppose itself not to Architecture, but to a “disqualified architecture”.

Talking about cultural identity in the teaching of architecture at the present moment, a moment in which globalisation is an imposed reality, not only by the media, but also by information technology, by the industry and by omnipresent economic power, in which sandals made in China are sold in Portugal. In this context it may seem like a nostalgic attitude, fussing around in the chest of family memories.

Alternatively, then, unearthing the old question of the “Portuguese house” and trying to pair it with the modern repertory of great works of architecture for international fair exhibitions, filled with knowledge and artistic and technological virtuosity. At the best, this will end up trying to re-edited practice of the “soft Portuguese”.

Identity is not decreed, one cannot ask for it to be produced by industry and at the laboratories, in novels, in poetry, in arts and in architecture, with the same certainty, for example, that it is possible to obtain from a duly specified and quantified programme of a social district – even if sometimes its formulation is not the simpler and more direct one. Cultural identity is a mental attitude which has to be awakened relative to the place one lives and the references one necessarily has of it and that, in the case of architecture, assume a leading and necessary role, for it is a discipline where the “cultural building” lives.

This essence cannot and must not deny the local experiences that are close to it, be they of erudite or popular nature, from the past or the present, for they were and are the answer to a certain condition, a certain reality which belongs to that place and not to another. Such is the role attributed to the analytical reading that is carried out, which in using the broadest rational attitude does not impede, through emotion, that other data with which some identification may be apprehended.

Globalisation must not be seen as an enemy in the same way tradition was seen as antagonistic to progress. Its influence may be considered as something that is part of our

Siza than in the more romantic personality of Fernando Távora, from which Siza recalls he was a student: Souto Moura, Adalberto Dias and othores.

³ -Benevolo op ct pg 172 (pg. 198) “The prospects of architecture in civilisation” Conference delivered in the London Institution, on March 10, 1881, in *On the art and Socialism*, London, 1947, pg. 245-246.

times, which cannot be nullified or rejected. But the identity perspective is not only a formal view, which opts for one formulary or another, with more “ism” or less “ism”, but rather a critical attitude of constant evaluation, of permanent understanding of what truly support the different options, of integration in the context of the regional situation to where it is projected. From pondering over where one may sacrifice the details in the unity that is the building, not only in the domain of techniques, but also in other values.

It is the example of vernacular architecture over which one may reflect. Its connection with the landscape, its economy of production, the use of local raw materials from which all potential is extracted. This includes the utilization of constructive techniques that are manipulated with great knowledge, the extension of the life of the construction based also in the importance of their identification as references of the cultural permanence. It is about this essence in the popular-vernacular architecture, for it is primordial and around which identity elements can be understood, that one may analyse the other architectures and verify how they behave towards it. This is done from a perspective that comprises all the entities involved in the construction process, which has to be taken to the student’s drawing board.

This is not to set standards that restrict the creative freedom of future architects towards the use of materials, “regional” formularies, or outdated construction processes that are senseless for the present, but for stimulating their creative spirit to be critical from that essence relatively to all the innovations, all the fashions, all the movements, in a way results in the reality of the quality of places that is truly improved and not de-characterised.

Therefore, it seems extremely important for industry to take a role in this identity process, not as a good or a product that is consumed in the production of architecture, but as component that will mark the construction process in all levels, where one wishes to implement the quality, facility of application, costs, duration and commodity of conservation, comfort, plastic and affective enjoyment. On the other hand, it is also important that this sector can realise the alternatives created by the inventive capacity of the school, in the suggestion of new uses for the same products and in the need of eventually creating others from the existing ones, or with new characteristics. They have to be present not only in the ordinary expositions, promotional conferences and study visits exploring characteristics and qualities of materials and techniques but also allow their application and work in permanent contact through an interactive data bank. This so that the daily academic life and ordinary practice of architecture does not move away from that reality and may share it using and recreating at different levels the products of this industry that the reality of architecture involves.

However, it is still necessary that another entity does not move away from the process, that is, the one who builds. In fact, the quality of the work, beyond the specifications, the procedure handbooks and working details, force designers to know the execution capacity of those who build in a way that reality, is the least virtual possible, so that this aspect of the realisation of architecture is not excluded. This presence must include the knowledge of the type of company-workers skills available for certain programmes and projects. This way, knowing the limits and capacity of those who build, the conception and organisation of the project will be oriented to benefit from that, having a reflex in the mobilisation of the company-workers in the production of a craft with which they

are mostly identified.⁴ How to do so with clear certainty is a question that is left open for further research.

Besides, in this whole process, one may not exclude the interaction with the entity to which architecture is addressed, even though this may be the most difficult aspect to consider at a school level. If it is difficult to conceive a teaching structure, in which the construction industry and the company-workers participate. It is more complex to establish a clear dialog with an entity that, in some situations, is not personalised, as it is the case of communities. Building a consensus is marked by ethical standards that make it difficult to achieve common understanding over the essence of the questions one has to approach.

It has to be added that the standard of the architectural view is normally guided by models built from the images that result from news, either on the press or on television. Nonetheless, their contribution to the definition of architecture is important as entities that will “feel” it, living in the environment that shall be projected. Therefore, despite the difficulty, “media” interaction in the process is unavoidable.

Their characteristics advise that this action is preceded by the exposition of the objectives to be reached, not only about the pragmatic-functional aspects, which being more “technical” are easier to exemplify, but also relatively to the culture of life in the communities. Independently of this specific communication phase of the basic ideas being backed up by other areas, such as history, sociology and psychology, there will be other phases in which the interaction with the professionals from architecture will happen and where aspects related to the impact of the proposed solutions will be discussed.

The way such interaction will be undertaken is a complex matter to be studied, in which the exposition of design works can only be a starting point, but the concerns from both sides will have to be taken into account, in order that they may listen to each other, questioning, suggesting, pointing out reasons for applause or scorn, in short, an act of identification with what is proposed.

All of those aspects are so much more important when they meet the crossroads with each other and the identity question may characterise architecture, in a broader sense than the one discusses. Effectively, most of what is built is not composed of singular buildings of great ostentation and presence, of show, of great magnitude such as cathedrals, big airports, pavilions for international exhibitions, congress centres, high-rises, big condos, business centres, etc. But, indeed, small collective or single-family houses, social districts to accommodate needy populations, small supermarkets, schools, industrial parks for small and medium-size companies, public spaces with the respective equipment, gymnasiums, buildings for religious cult, health centres, nurseries, kindergartens, district clubs, renewal of buildings in degraded urban areas, etc. This is an architecture that will truly characterize the settlements, whose local urban structure also needs to be thought of in the same lines, in the way people identify themselves with the built communities and make affective memories out of them.

⁴ - In 1983 a monument for Setubal was built – Rodrigo Ollero, Virgilo Domingues and António Trindade - of great dimensions that was greatly built in the shipyard of SETENAVE where the constructive suggestions of their personnel - engineers and blue-collar workers –, that latter on took part in its execution with such an enthusiasm as if it were their project. (Plates 6&7)

Thus, it is necessary to make the teaching of architecture, maintaining the technical and artistic and enjoying the added value the computing age offers, to become more humane, surrounded by the cultural reality of the places, which also includes the communities, the industries, and those who build it, without refusing what was inherited from tradition, ready to offer alternatives, to share other differences that the increasing globalisation needs to respect in order to be successful.

The teaching of architecture today, as it was thirty years ago, still needs to be directed, as Nuno Portas said then, to *"...contradict the excesses of the creative individualism and take itself to rehabilitation of the "not brilliant student", for the others always get away... It is important in education to raise the average level of knowledge of the majority of the students who are not exceptional, not future stars and what...(will) be needed is many good 'average' architects."*⁵ Therefore the importance of reflecting about the reality and its cultural identity, of the "why", the "how", and the "to whom" architecture is made, working on the various cultural references at stake, is necessary in order to conveniently direct this learning.

It is also necessary to carry out an "INQUÉRITO", with identical characteristics, into current Portuguese architecture, to evaluate if, for example when one speaks of architecture of the XX century, it is in fact one that marks the national territory and whose identity is that one may establish, as well as its importance in the definition of a certain quality of life. One may ask, for example, if what mostly characterises Portuguese architecture is the Portugal Pavilion in the Exposition of Sevilha (89-92), or if it is the great quantity of current architecture produced in the Country. Anonymous and pragmatic, carrying the "ugliness" Álvaro Siza so often uses as a conceptual reference. What may be argued is that this first is an architecture of spectacle, festive, an attraction, and that one can not establish a comparison in such terms. However, it could also represent England, France, or any other country, almost without one noticing the difference. The same would not happen with the other, which could only have been made in Portugal, for the better.

Master⁶ Frederico George was a convinced defender of concentrating within the teaching of the project all the information coming from the rest of the syllabus of the course, for, as he used to say, either it would serve to make architecture or it was not necessary. What he meant with such "brutal" irony was that the project should address itself to all the possible answers, not only about programme aspects but also about maximum capacities of realisation, either material or spiritual.

Therefore, it seems that at the level of the structure of the course and without loss of independence of other areas that participate in the education of architects, those areas should be asked to participate in the "appreciation" of the work produced in the Project, sensing up to which point their cultural and educational aspects were reflected in it, broadening, with the participation of industry, company-workers, the community, all the

⁵ - Fernandes, J Manuel & Lamas, José . (1979) . Entrevista com Nuno Portas . Arquitectura n°135 . Lisboa: Casa Viva (pg. 63)

⁶ - This denomination was the one commonly used for the professors of ESBAL before its integration in the Technical University as a College. At the present case, this designation has even more meaning for the author of the dissertation was not only a student but also later assistant and collaborator in several works by Frederico George.

possibilities of a project reflecting, apprehending and representing identity signs of, and for, a culture.⁷

With an identical objective he preached that the teaching of architecture should be carried out through the direct relation of master-pupil, a little like the image given by the ateliers, mainly where of the masters ensured the necessary link between practise and theory were realised without solutions of continuity and with the smallest loss of information possible. Besides, he suggested that in face of the “... *substitution, at least partial, of the sources of fossil energy, the re-encounter with the eternal and natural renewable energies should be expressed in the meaning of architecture for a careful consideration in the specific and analytic study of the examples of vernacular architecture, still greatly connected to the natural phenomena, supported by the scientific research, which would lead to the solution of the architectural and urban problems through very different ways from that traditionally (habitually) taken.*”⁸

The old master, who had lived the INQUÉRITO's experience and knew the didactical importance of the vernacular-popular architecture; when reading this passage in a speech of nomination at the Installing Commission for the Faculty of Architecture, in 1980, wanted to introduce this concept in the discussion of the reform of the course. He tried to do it through the ecological gate, with a more favourable wind, in order to make it more easily acceptable, but unfortunately, he ended up seeing his desire run away.

The present teaching of architecture, as it happens with all the university education, is too popularised for its own good and has nothing to do with the teaching of those who participated in the INQUÉRITO. However, one still feels that, independently of the leap taken in informative terms, the way the education of architects faces remains, in some aspects mostly “from a Lisbon” perspective, still greatly linked to a “mannerist” view. This is centred around a formal speculation where the conjugation of the information analysis that matters to the project is made in a somewhat random way, which ends up converging into and reinforcing of plastic over-imagination.

It is not that one is against the development and stimulation of creative and inventive capacities of future professionals as it was said above. It is not that one considers architecture without considering a virtually artistic component whose absence would de-characterise it. One does not want to prevent the hypothesis of new plastic forms. However, one has to prevent that all these issues die out in a gratuitous process, in which a great number of components and meanings with cultural significance are left out, corrupting the contents of the projects.

One can not alter a debilitated teaching method based only on one idea that presents itself as unique, because that would be solving a problem with another problem, eventually even worse. However one may believe the identity perspective may bring

⁷ Filgueiras, Octávio Lixa . (1985). *A Função Social do Arquitecto*. Porto: FAUP (pg. 20) «... *Even though it seems a bit ambitious so vast classifications to set the plan of action of the architect, ... we only have to consider the problems the different cultural realities from the part of society that benefits from his work cause to grant him the right, and demand the duty of taking the vastest knowledge of the matter possible...*»

⁸ -George, Frederico . (1980). Comunicação feita na Faculdade de Arquitectura. in: *Ver Pelo Desenho* . Lisboa: CML (pg. 219).

some coherence, some meaning and motivation to the school work and give some better quality to Architecture, in the broader sense as mentioned earlier.

If reality is avoided, if the groups of conditions necessary for its adequate comprehension are altered, the architecture results is equivalent to great sceneries for opera performances. The identity perspective shows through vernacular architecture in exactly the opposite way

Chapter 7 - Conclusions

In this chapter a critical review of the research undertaken will be made, questioning the appropriateness of methodology chosen, the level of achievement concerning the main proposals established and the principals outcomes that can be underlined as adding to this field of knowledge.

7.1. - Critical Review

The qualitative methodology used has been revealed to be the most suitable considering the characteristics of the research. The identity question related to architecture understood in its most general sense cannot be easily measured or quantified due to its profound interconnection with the cultural meaning of the places. However, having in mind also the holistic character of the subject matter, it can be studied focusing upon some of the reflections in events and activities through the signs, some of them objective, from a defined period of time. In addition, the fact of choosing two methodological approaches for the development of the investigation, the logical and the conceptual one that allows the research process to be at on the same time more close to reality, seeing the interconnections, feedbacks and overlaps that are a constant in this domain.

Therefore the first approach made must always be an historical and disciplinary literature review, exploring the singularity that identity brings to architecture. Also the interviews undertaken with personalities dealing with these kinds of issues that could have a critical view of the investigation aims, questioning and reasoning about them, can be seen with identical purpose. In addition, this configures a way to have some guarantee that the core of the research is pertinent in the present time. So, the two first chapters are indispensable for the further development of the investigation due to the solid base that they constitute and because the INQUÉRITO also emerges as a clear expression in this domain.

The review of the INQUÉRITO was made upon the only sources available, the INQUÉRITO itself and its remains. The latter, because of the important information not treated in the report, allowed an enlarged understanding of this search into Portuguese vernacular architecture, not only to define the scope considered but also to achieve a wider perspective of the methods used by the team.

The fieldwork also undertaken in Zone 4 shows and confirms that the hypothesis that this zone is representative of the others Zones of the INQUÉRITO. This allowed direct observation of the samples of vernacular architecture without the danger to be partial. However, it can be admitted that with more support of local authorities, not of the councils belonging to Zone 4, but from the remaining Zones more information could have been collected to consolidate the analysis made.

So, from the INQUÉRITO Data Sheets it was possible to organize an overall view of the main feature of Portuguese Vernacular architecture, not as a unique picture, but as an whole of two parts where the same identity marks can be read, which appear as a sequential conclusion of Chapter 4.

The evaluation of the influences of the INQUÉRITO into erudite architecture within the temporal scope defined, i.e. the 1960's and supported by the Data Sheets, both the

INQUÉRITO Data sheets and Building Data Sheets¹, was organized around the architects, so called the protagonists of the INQUÉRITO. As it was explained in Chapter 5, they present the most significant architectural production within this period of time. Although the structure of these files are an objective summary of the main architectural characteristics of the samples selected, either concerning vernacular or erudite architecture, the comparison undertaken has used a conceptual approach, showing a grading system of influences that can translate the reality in a more real and correct way.

The cultural identity perspective in the teaching of architecture appears as a necessary project mainly in the design field, where the identity subject emerges as a guide element for information and creativeness, in such a way that it can be imposed as an unquestionable cultural, technical and aesthetic component of “built” architecture. So, the consideration of teaching presented is based on all these issues that participate in the definition of architecture which provides an integrated humanistic answer and not a unilateral view with the predominance of aesthetic or technical factors.

Finally, the preview “Discussion with Experts” that initially looks very easy to undertake, didn’t consider the problems of their unavailability in certain circumstances. Hence, it was not possible to fulfill that part of the study completely. However, the discussion that did take place, seems in a certain way, to go beyond this inconvenience, once Silva Dias combines a set of particular characteristics. In fact, he was not only a member of the team of Zone 4, where the work field was conducted, but he also was one of the architects of his age who was most theoretically interventionists, to which can be added his experience as professor at FAULT (Faculty of Architecture in Lisbon).

7.2 – Main Conclusions (as Contributions of to the Body of Knowledge)

7.2.1 –The importance of the cultural identity issue

It can be said without fear of exaggeration that architecture in Portugal at present time, and probably in many other countries, remains more uncomfortable in conceptual terms that in the middle of last Century, when the INQUÉRITO into vernacular architecture took place.

At that time, the “revolution” brought by the Modern Movement offered a clear guideline where all the pieces of the formal vocabulary are defined, forming a new lexicon for building. To this model, apparently without imperfections, so well expressed in 1948 at the 1st Portuguese Congress of Architects, can also be used as a political flag

¹ As referred in Chapter 3 the data collection of the design elements of the works and buildings selected was made on data from catalogues and journals, due the impossibility to access the original drawings. The reasons for this relies on the fact that it is practically impossible to do a search in the several Town Hall archives of so larger a number of examples. On the other hand, for the designers still alive, the search of their files is also almost impossible, both for the scale of the task and some times, for their non-existence. All these problems raise the possibility that it should be an obligation to deliver to national libraries a summary of each design after the building is finished, similarly to what happens with written publications. This will transform this kind of search to a much more easy process, not only for architectural studies, as also for others searches.

on economics and social problems that need urgent resolution. However, it didn't answer to regional specificities, that is, the cultural identity with the places.

Now days, the globalization of ideas that has generally occurred throughout most countries, mainly in architecture, no doubt guided and pushed by materials values, stands behind questions similar the ones felt by the Portuguese architects in the 1960's. That is, the appetency for cultural introspection, for «coming back» to the roots that vernacular architecture represent. But, if by that time the Modernist model presented enough solidity, not only by its “revolutionary condition”, but also for containing a very solid system of values, the actual situation is quite different. And different for worse in terms of conceptual design, because having the same problems related to the identity needs, don't has to offer a clear alternative as the Modern Movement had.

As it was underlined all along the dissertation, the cultural identity question in architecture is a structural issue for the architecture's qualitative development, mainly because this indicator transforms itself in an essential value. It is essential because it reflect in a positive way influences at various levels, solving problems , from the most immediate ones at construction level to others more abstracts, related aesthetic, physical and cultural context of the existing places.

So the importance of identity perspective to manipulate a the complex set of elements that interact in architectural design, will afford new answers, which properly adapted to the activities that necessary deal with them, will come to change architecture qualitatively, as it was the case of the Portuguese Modern Architecture studied above, no matter the limitations pointed out. And this perspective can be for sure considered in others cultural backgrounds.

7.2.2 – A New Reading of the INQUÉRITO into Portuguese Vernacular Architecture

The review made of the INQUÉRITO, brings a new understanding of the survey done in 1955, throughout the historical, disciplinary and methodologically approaches made, proving in which concerns the cultural identity question, that this work constitute an higher point in the Portuguese architectural history. This review also gives, without minimising the survey done, a critical view of the work performed in each Zone, underling its positive outcomes and lacks supported on data systematisation on vernacular architecture and by a direct work field observation in Zone 4

The systematisation undertaken on the vernacular architectural examples, the INQUÉRITO data Sheets, on using the survey remains not treated, complete the existing information on this subject. This data files putting together all the elements spread out available of the representative vernacular typologies of each Zone, are colleted in Appendix II, constitute by itself another vision of the INQUÉRITO and is able to furnish support for future investigations in this field.

Moreover, in section 4.4 Features of Portuguese Vernacular Architecture, it was proposed a new summary of the main characteristics of the popular architecture in Portugal, going beyond the very one INQUÉRITO, figuring out an particularly picture of the Portuguese identity in this domain.

referred to above, the main constants of “Portuguese-ness” express themselves, “by the density of the built mass, hardly softened in its expression by the scarcity of openings or by any other architectural element such as stairs, porches, verandas, patios; by the austerity of the application of the construction materials, making use of their plastic potential; by a certain modesty in the use of ornament which, when present, appears linked to the whole mass and not only as simple decoration; for the pragmatism of the resolution of the program translated in the understanding and know-how of how far one may go with the technology; for an appealing austerity which provides a certain sensorial pleasure.” (pg. 168)

On other hand this investigation proves that the INQUÉRITO continues to be relevant to modern thinking, not only because of its large scope, but mainly because it has used an architectural and aesthetic perspective to structure the survey, without mixing others, such as anthropology, sociology and ethnology, which can be helpful as a point of view from to these fields.

Besides, from the heritage point of view, the new vision that one gets from this study of the INQUÉRITO may help the authorities to enlarge the protection and classification of other vernacular buildings, such as the Santuário de Nossa Senhora do Cabo Espichel, at Sesimbra and at the same time increase the sensitivity to this issue and against overturning of the sense of places, as shown with the sample at Óbidos.

7.2.3 – A New Perspective on the Portuguese Architecture of the 1960’s

The approach made into the architecture of the so called Protagonists of the INQUÉRITO, which in fact are responsible for the most representative architectural works of the time period considered, shows new theoretical understanding of Portuguese architecture: the close relation between the INQUÉRITO and the erudite architecture preformed by the architects more engaged in the development of Modern Architecture. The importance of vernacular architecture as a model of creativeness and rationality in restrictive material conditions; the understanding that the search for cultural identity based in traditional samples, such as the vernacular ones, are an indispensable way to achieve humanistic and intellectual standards of quality.

In fact, as explained in Chapters 4 & 5, the appetite to find an alternative for Modern Architecture, which began to reduce the answers to local demands either in terms of climate, construction needs and cultural feelings, can be found in personalities such as, Keil do Amaral, Fernando Távora, Lichas Filgueiras, Frederico George, Teotónio Pereira, Silva Dias, Artur Pires Martins, Manuel Tainha, Nuno Portas, Vitor Figueiredo, Carlos Loureiro, Artur Andersen, Álvaro Siza and others, which independently of whether they were connected with the INQUÉRITO, shows reflections of this event in their designs. No matter the type of sensitivity they express in their works.

The gate way for the survey made into vernacular architecture in Portugal by this elite group of architects, it is not a question of taste, it is not only a search for aesthetic alternatives, but the recognition of the amazing example of unity, coherence and balance that vernacular architecture can offer related with cultural identity, which even in the most difficult conditions can show solutions that accord with the conceptual model of Modern Architecture.

The search for cultural identity that these architects have undertaken, cannot be found in examples from abroad, nor from historical buildings in Portugal. The first has been gradually rejected for its incompatibility with places and the second are to far from the modernity they wanted to achieve. So, when they have elected vernacular architecture for that purpose it was because it offered at one and the same time minimal answers to the items imposed by the new design situation and a close relation with local culture, i.e. a way to overlap identity and modernity.

7.2,4, The Cultural Identity Perspective and the Teaching

The teaching of architecture seems to be a privileged place to exercise the cultural identity perspective for obvious reasons, but mainly because the reality can be tested there, without the natural obstacles that one can often find in professional practice. On the other hand, this point of view can be present all through education period without been shown as a “new fashion”. The idea is that the answers to architectural demands are focused on the feelings society, on the cultural environment, on economic and technical exigencies, on tradition and identity needs and on the characteristics of the place.

Detailed suggestions are not appropriate here due the large field that is now open to cultural identity concerns. So, the set of interactions sketched in chapter 6, between the main actors in the architectural process, industries, builders, professionals, convergent disciplinary fields and civil society in larger sense, must be understood as headings attempting to point out answers for improving the quality of life, creating theories and tools for handling this essential question in architecture.

Cultural identity, as it was highlighted, cannot be thought as a static matter, only turned to the past, supported by immobilised traditional values. On the contrary it must be considered as a dynamic issue, necessary to evaluation and to internalised action, in order to avoid not only the former static understanding or approach but also to avoid the other approach where everything is copied in a frivolous manner.

7.3 - On Raul Lino and Others

Raul Lino was a dreamer in his time, a romantic who considered Portuguese architecture at the same affective level as he had his Country and because of that he saw the need to find and urgent solution to reduce the de-characterisation Modern Architecture had in Europe. In addition, he considered that which was done without contemplation of the local peculiarities, levelling everything by the application of an international standard, which he understood as arrogant and reductive.

He felt the need to make an approach to the cultural identity of places, with the natural beauty that comes from them, with the idiosyncrasy the places have and to which people are linked. His attitude was a reaction in defence of an image of architecture as a sign contrary to this, which constituted a strong current against all other forms of expression which were not regulated by this principles.

His voice was, in his professional field at that time, the only one qualified that took the course of pointing out the identity question in the domain of architecture, but without

taking it to its ultimate conclusion, may be because history did not allow him to do so. He rehearsed a language of his own, of regional roots, confined to “domestic” use, in fact the only way for experimentation open to him.

Raul Lino was, a sensitive and not a rationalist designer, in defining himself, he would say he was a “... *wondering one, contemplating and contrary to methodical contemplation...*”². In addition, although he was very capable to develop his ideas, as he so many times demonstrated, he never did so in a conflicting way. Hence, his relation with design was very intuitive and poetical and he could *not conceive an architecture* which puts in first place, even if in appearance, the rational component, alienating the emotional one. This for him was the central part of artistic creation, in favour of an abstract art of an international sense opposed to architectural icons, so necessary to him for the expression of the identity feeling.

Other steps were taken later on the way opened by Lino, as it was pointed out in Chapter 5, by Keil do Amaral, Fernando Távora, Teotónio Pereira, Pedro Vieira de Almeida, Silva Dias, Manuel Tainha, Vitor Figueiredo, Álvaro Siza and others who, for the absurdity that history makes, were not capable of separating the wheat from the chaff and to see where Raul Lino was looking.

May this perspective be understood as the binding element that contributes to improve the teaching of architecture and from there the architecture itself, in which identity is understood as a necessary element of the humanist view, made for the place and with its actors, the ones who build and those who live there. That was the idea, which gave momentum to this “Letter to Raul Lino”.

August, 2001

Rodrigo Ollero

² - Lino, Raul . (1957) . *Arquitectura Paisagem e a Vida* . Sociedade de Geografia de Lisboa – Boletim n°s 1 e 2 . Lisboa (pg. 21).

Chapter 8

Postscript: Discussion of the Outcomes with Experts from the INQUÉRITO

As explained in the methodology (Chapter 3) a discussion with the remaining members of the INQUÉRITO on the outcomes of the research was anticipated. However due to the unavailability of these personalities (due to the state of health of some of them) it was only possible to make this with Prof. Silva Dias. This meeting was recorded and a summary that follows below was made.

Professor Francisco Silva Dias

8 - Discussion Summary

For this discussion a list of items (1 General Evaluation, 2. Questionable Issues and 3. Evaluation of the conclusions) was prepared that served as a reference guideline, without the preoccupation that it should be strictly followed. The summary below presents first the positive issues in the dissertation considered by the interviewee and finally those that are questioned.

.Prof. Silva Dias

1. It is difficult for Prof. Silva Dias to make a full judgment of the dissertation in a so short period of time, not by its dimension, but mainly for the emotional side of the central theme and of what it represents for himself. The review of the INQUÉRITO on reading the quotations and events where he has been involved brings back memories and people.
2. The work done is very interesting and for that reason should be published. The evaluation of the dissertation that follows is a justification of the thoughts that are behind this opinion:
 - 2.1 It is a new reading of the INQUÉRITO, showing the important job that it represents in the history of Portuguese architecture and at the same time updating its position.
 - 2.2 It is also shown in the dissertation that the INQUÉRITO had consequences which go beyond the search for vernacular architecture.
 - 2.3 The INQUÉRITO is presented here in a post-modern perspective, that is, it has demonstrated that its objectives, and that of the survey was linked to the cultural identity subject and at the same time its will to find a new Portuguese modern architecture.
 - 2.4 It demonstrates also that Portuguese modern architecture in that period of time constitutes a fusion of modern architecture with a vernacular one, and from that its particular Portuguese identity.
 - 2.5 The methodology used in the dissertation is the most adequate because the data collection and the conclusions taken from the INQUÉRITO don't either "remake" nor provide an archaeological excavation of the material, but a new approach
 - 2.6 The dissertation demonstrates that the perspective used by the INQUÉRITO, so called "architectural and aesthetic", is the most suitable kind for this survey, without totally excluding the support of other disciplinary fields.

- 2.7 The Zone 4 chosen for the field work (The INQUÉRITO focused on Zone 4) is representative for the objectives defined, as it constitutes a hinge zone between Northern and Southern parts of Portugal. The fieldwork made in that zone shows that there are some samples that were not collected, such as the square at Manique do Intendente, in the Azambuja Council. This demonstrates the lack of support from local authorities that the INQUÉRITO teams suffered.
- 2.8 Also important is that the analysis done on erudite architecture presents correct ideas, such as the one which attributes Italian influences from Franco Albini to the Inn at Oliveira do Hospital, by Manuel Tainha, and with the other hypothesis such as that related to the corn barns.
- 2.9 Finally, the projection of cultural identity question in the teaching of architecture is an interesting exercise that offers alternatives to be experimented with in the concern for the use of vernacular architecture in relation to “other architectures”.

3. The title of the dissertation, “Letter to Raul Lino”, it is questionable, because all the investigation is turned to Cultural Identity subject. However, this thought cannot be considered to be exempt from antipathy against Raul Lino, due to his reactionary position in relation to Modern Architecture. The real title of the work is the one that appears in second place, “The Cultural Identity in Portuguese Architecture”

.Rodrigo Ollero

The author justifies the title used by the historical position of Raul Lino, as one of the references most significant in the defence of Cultural Identity in the architectural field. Hence this title as a poetic sense and for that reason it finds always echoes. On other hand, the “letter” addressed to Raul Lino besides its laudatory character proposes that his concept found similar wants in the accomplishments of other contemporary architects coming from a different position, as the INQUÉRITO and the erudite architecture produced after demonstrates. Besides, the sub-title, “Cultural Identity in Portuguese Architecture: The INQUÉRITO and the Architecture of its Protagonists in the 1960’s”, fully describes the central theme of the investigation.

2001/08/23

Rodrigo Ollero

.LIST OF ABBREVIATIONS

- .CDN – National Direction of Portuguese Architects Order**
- .CIAM – International Congress for Modern Architecture**
- .CML – Lisbon Council Authority**
- .CODA – Contests for Obtaining a Degree in Architecture**
- .DIEP – Secretary for Portuguese Schools**
- .DL – Government Order**
- .ESBAL – Lisbon Fine Arts College**
- .ESBAP – O Porto Fine Arts College**
- .EDP – Electrical Power Company of Portugal**
- .FAUP – Faculty of Architecture of the University of O Porto**
- .IARP – Survey into Portuguese Regional Architecture**
- .ICOMOS – International Council on Monuments and Sites**
- .INQUÉRITO – Survey into vernacular architecture that was carried out in Portugal in 1955**
- .MOP – Ministry of Public Works**
- .MRAR – Movement of Renovation of Religious Art**
- .ODAM – Organization of Portuguese Modern Architects**
- .PU – Site Plan**
- .SNA – National Architects Union**
- .SNI – National Information Ministry**
- .SPUIA – The Portuguese Section of the International Union of Architects**
- .UEP – Portuguese Electrical Union**
- .Z (1,2,...etc.) – Zone of the INQUÉRITO**

Note1: For referencing the Building Data Sheet it was placed the first letters of the author's name before the number of each file, e.g. - A.L. Data Sheet 1.

.A.L. - Arménio Losa

.A.R. - Artur Rosa

.A.S. - Álvaro Siza

.B.C.C. - Bartolomeu Costa Cabral

.C.C. - Celestino de Castro

.C. L. - Carlos Loureiro

.F.B. - Francisco Blasco

.F.G. - Frederico George

.F.T. - Fernando Távora

.G.C. - Germano de Castro

.H. F. - Hetnes Ferreira

.J.A. - João Andersen

.J. F. - José Forjaz

.J.V. - José Veloso

.K.A. - Keil do Amaral

.L.C. - Luis Cunha

.L.F. - Lixa Filgueiras

.M. A. - Mata Antunes

.M.T. - Manuel Tainha

.P. M. - Pires Martins

.S. D. - Sliva Dias

.T. P. - Teotónio Pereira

.V. F. - Vitor Figueiredo

.V. L. - Viana de Lima

.V. R. - Vassalo Rosa

Note 2: Buildings, e.g. Tower Velasca (56-57), are followed by the respective construction decade date in the XX Century

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