

University of Salford

**School of Construction and Property Management
Faculty of Business and Informatics**

"Letter to Raul Lino"

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

**Appendix I
Testimonies**

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Universidade Lusíada - 2001

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Acknowledgements

When someone begins an investigation, with the objectives that it is proposed to, it seemed indispensable, besides examining the usual information sources, also performing direct contacts with academics, intellectuals and artists, who, due to their specialization have established some relation with the subject concerning the centre of the theme.

Effectively, the set of personalities that had graciously agreed to concede a statement about the “The Cultural Identity: The Importance of the Identity in the Portuguese Architecture”, in form of interview, the intellectual profile of these personalities is admittedly of the highest standard, this provided that remarkable reflections were collected on this subject.

The concepts and ideas that are present in them have come not only to guarantee that the way that was to be opened has made sense in the whole cultural moment, but also to indicate changes and emphasize certain aspects particularly significant of this problematic.

Due to the generous availability, enrichment, and help that these personalities have brought to this work, profound gratitude is expressed hereby.

Salford, 2001

Rodrigo Ollero

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TESTIMONIES

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Art critics and historians: Alexandre Alves Costa (architect), José Augusto França, Maria Calado, Michel Toussaint (architect), Pedro Vieira de Almeida (architect); 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.

“Letter to Raul Lino”

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

TESTIMONIES

Introduction

(Chapter 1, section 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 a subject matter – the cultural identity of Portuguese architecture – which constitutes not only a part of its object but also engulfs the very environment in the larger picture upon which it depends, whether it be in the past, present or future.

The discussion of the core subject from which the theme of this work is projected, while stressing its relevance, is indeed essential for its development and consolidation. On the other hand, if the ulterior motive 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 many 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 personalities (referenced in the contents), 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 both from the cultural and the disciplinary point of view.

The areas in which these academics and intellectuals operate are, besides the architects involved in the INQUÉRITO and architecture critics, from History, Sculpture and Music. A script was prepared for the interview (see pg 2) enumerating a set of questions focusing on the object of this research. Therefore, these testimonies are collect in this Appendix I, having been listed according the date they were done. It also must be underlined that in some cases, the content goes beyond the central theme of this thesis. For that reason it is considered that each testimony constitutes an important and interesting source for other research.

“Letter to Raul Lino”
The Identity of the Portuguese Architecture:
The Inquiry and the 60’s

. Interview Introduction Text

THE CULTURAL IDENTITY

The following questions intend, mainly, to give the dimension of the proposed issue that is *The Cultural Identity*, to understand through their possible demonstrations in the field of arts, in order to furnish as a first approach for the sense of the interviews.

In this way, it was not formulated a questionnaire to be answered, although the thoughts about that subject can also appear as answers to the questions asked.

1. Does it make sense to look for a special identity in the field of arts?
2. If, in your life activity, you have ever thought about that sort of question, in what terms have you used it.
3. Have you ever felt any kind of influence in your work resulting from other cultural fields? Could you explain that clearly?
4. Do you consider that this kind of concerning in the past years has had the same influence that it has nowadays?
5. Can you point out some names that are, or have been, close to that particular concern?
6. According to the architectural field, do you realize that, in this field, it can be found that sort of manifestation, and, in the affirmative case, is it obvious or not?
7. Assuming that you do not agree with the questions formulated, would you please make any comments about this matter in order to give a better picture of your own understanding about it?
8. Completing your point of view, please, indicate some bibliography, which you consider that deals with the subject in an accurate way.

1996, September 24th

Rodrigo Ollero

.Interview with the sculptor Virgílio Domingues

October 25, 1996

R.O. - This subject of this interview is cultural identity in the domain of arts and in particular architecture.

The entire question, as aligned in the introductory text, does not propose to constitute a questionnaire, but to give some idea of the extension of the theme we intend to focus in this conversation.

The speaker is therefore totally free to express his point of view on the given subject matter.

The first point runs as follows:

1. Does it make any sense to seek the special identity of a country or region in terms of the arts?

V.D. - It does, provided the likes of false regionalism, chauvinism are avoided .

R.O. - Could you be more specific about ideas such as ‘false regionalism’ and ‘chauvinism’?

V.D. - I mean the characteristics that can identify a certain work, that have to do with a certain area, and might display a more localised nature, with no national dimensions.

On the other hand, ‘chauvinism’ can enlarge in a distorted way the sense of the things without clarifying the real meaning of what is in question.

R.O. - So you consider an approach of this nature to be acceptable provided it is treated with the enunciated precautions.

Any way, have you at any time considered this issue in your professional activity, and if so, is it manifested in your work?

V.D. – No, in my professional activity, in the creative act, I have not been consciously concerned, with the particularities of the Portuguese sculpture – its rustic and popular character – that doesn't diminish it in any shape or form.

The knowledge of several areas of our culture and the existence of the social and political facts have naturally had an impact on the work I have produced, with respect to some particular aspects, and has lent it some meaning in this domain, either in the national or regional ambit.

R.O. - You have spoken of a sculpture of rustic and popular character, which would be our paradigm of identification in this area...

V.D. - ...It can be understood that way, for we aren't sufficiently reported to modernity.

R.O. - You refer to its spontaneous character, of popular basis, as in the sample of Rosa Ramalho...

V.D. - Of course, but that doesn't mean that the erudite sculptor doesn't use this kind of sign.

R.O. - Can you remember some more contemporary example that might prove this point?

V.D. - In modernity, ...suddenly, it seems difficult to indicate somebody...

R.O. -... Perhaps you could mention Alberto Carneiro, isn't it?

V.D. - I think that amongst the precursors of modernity, Jorge Vieira's sculpture is more illustrative than that...

R.O. -... Indeed, although it is a search to solve questions in the field of modernity....

V.D. - It can be seen as a cultural case...

R.O. -... He is probably the twin brother of Almada Negreiros in the sculptural field...

V.D. - I don't say that he is exactly an equivalent, although such signs are also visible in his work. But it is above all a more cerebral sculpture, tied up to the characteristics of our own architecture, especially because the themes he approached have a lot to do with us.

R.O. - Specially the panels of "Gare Maritima", which regardless of the underlying motivation, was popular, - perhaps even somewhat demagogic. But the colour is always bright, very similar the ones encountered in the mud puppets of rural fairs. On the other hand, there is a certain simplicity of detail, poverty almost, which further corroborates the comparison... And one could say that these characteristics are also seen in Jorge Vieira's sculptural work.

I would also like to hear your views on whether you think you have been influenced by other artistic fields, such as music, painting, architecture, etc, and how you perceive it.

V.D. - I believe that this subject is contained in what I said previously: that the existence of social, political and cultural events can almost unconsciously influence the "broth" underlying the production of the several arts.

R.O. - But don't you feel that you have suffered any more direct influence? For instance, your contact with João Hogan - in his search for telluric simplicity, for dryness - could it not have contributed to a translation in your language, at the level of the "sculpture tissue"?

V.D. - Related, yes, I think so, but I have not thought through the issue at any great length, even though this has pointed out to me previously.

On the other hand, I realise that it is not an easily identifiable aspect. Hogan himself was also a rather sensitive to sculptural forms...

R.O. -... What I mean to say is that the influence, in this case, might naturally go both ways...

V.D. -... Hogan had enough humility to feel as well as understand that subject, about which we talked several times. His painting was heavy, sculptural, and sometimes architectural. In fact, he experimented with volume.

R.O. - Do you think that these concerns were deemed more important in the recent past than they are now – that is, presuming this assumption to be true - since we are living at a time where there is a need to proceed to introspection, where the search for identity is visible in all exhibitions about "portugality", such as Europália and the Expo and the importance given to it in Oceans?

V.D. - I am not very much at ease in this particular research field, but in the other cultural fields this type of concern has indeed been more accepted in the past. In the present, the constant and enlarged information that characterizes our time, points towards the blurring of cultural borders and consequently to the internationalisation of the artistic object. As a result, such signs either get lost or, perhaps, there simply isn't enough distance for us to appreciate them.

R.O. - Can you indicate names of personalities who were more or less closely devoted to those reflections?

V.D. - I remember more names linked to literature, such as Garrett and, closer to us, Torga and Saramago. Indeed, for me, this matter is more evident in literature.

R.O. - Don't you remember anybody doing for sculpture what Raul Lino did for architecture?

V.D. - I suggest any name, especially because some contemporary sculpture is very official, very apologetic of the regime.

R.O. - And in the field of architecture, do you think that anything related to what we are talking about? If so, do you feel those signs are evident or they are equally subdued?

V.D. – It seems to me that this kind of manifestation is more evident in architectural works linked to the Romanic, Gothic and Baroque styles. One can also see it in rustic or popular architecture
In modernity, I think those signs they are more less evident.

R.O. – Assuming that you either disagree with the way in which the issue has presently been approached, or that its formulation prevented you from fully expressing your point of view, would you like to comment or complement your thoughts on this subject?

V.D. - As a sculptor, I would like to expand on the fact that sculpture has always coexisted in an intimate relationship with architecture or architectural spaces and consequently shared the same particularities. Sculpture walked hand in hand with architecture in its more erudite aspects. It was, so to speak, its twin sister.

R.O. - To conclude, I would like to ask you if you could recommend further reading that might shed light on this issue, in order to improve the approach to this topic.

V.D. –These problems have never concerned me, however, in terms of sculpture I would quote the Ernesto de Sousa's book, "*O Estudo da Escultura Portuguesa*" and in

the case of architecture, that of Bruno Levi, "*Saber Ver a Arquitectura* ", that, , as far as I remember - having read it a long time ago - touches on these issues.

R.O. – Indeed that book, while not objectively dealing with this type of problem ends up drawing our attention to these subjects in the overview it sets to accomplish.

I think that this conversation has been very profitable approaching interesting problems and revealing aspects that can become the object of other investigations.

It also signalled that, in the referred erudite arts there seems to be less evidence of the issue than in the arts of popular roots. Popular art has an inherent pragmatism, also present in the great art of the past, due to the very direct presence of craftsmen who worked in those buildings, through which they expressed their approach. Sculpture completed the effect of spatial objectives proposed by the architecture.

What characterizes popular architecture is, in the end, - as mentioned in the Introduction of "*Arquitectura Popular em Portugal*", its profound pragmatism and its connection to the site, not only through the materials utilised, but also through the way buildings are set in context, within the local environment.

Nowadays, the indifference to the use of local techniques and the internationalisation of the formal expression, it is more difficult to perceive those traits. And controversial as this might seem, if those traits are not there, something is wrong.

V.D. - In the movies the techniques are the same however those signs are most of the time there...

R.O. -... But cinema uses language (Portuguese, English, Spanish, etc.) which is an element of very strong identification. On the other hand, films that have certain areas as background depict them quite characteristically, such as Westerns, which renders it impossible to reproduce, unless parody is used, as in the case of "Spaghetti Westerns".

On passing by a place all manifestations adapt themselves, they are tamed and adjusted to the local idiosyncrasies in order to take in its "tonality" without which they would sound out of tune.

Bear in mind that very a little has been said about our Arab roots. This is also an interesting aspect present in the domain of Portuguese identity ...and, perhaps it is displayed in the "minimalist" taste of Siza Vieira or Souto Moura, or even in the craft pleaser of Luis Cunha..

It can also be said that in the "identity of a country" there is a time when changes occur and when they become a part of culture itself.

On this subject, while discussing the Nobel Prize for Literature some days ago, Agustina Bessa Luís said that our isolation could be beneficial, because we had to be more creative, since we are not "blessed" with other alternatives thought by others.

. Interview with Prof. Michel Toussaint

October 1st, 1996

Summary of the questions approached and of his specific interpretation in this domain.

- . Investigating the meaning of nationality (identity) in the field of political theory and philosophy.
- . Evaluating its expressivities in Europe since the idea of nationality is historically European.
- . The subject of nations is placed in Europe only through the appearance of the territory domains controlled by the kings.
- . Observing how this issue of nationality was/is considered by some national authors and from other European countries.
- . Comparing the idea of national pride and its decline.

The “Estado Novo” is the top issue of nationality, to be read nationalism.

- . Investigating which Portuguese writers, that dealing with the issue of nationality (identity) approached the subject of architecture even if superficially. (Look at Ramalho Ortigão).
- . Raul Lino, who has dealt with this subject at the level of the architecture, did not express political ideas, having never assumed significant positions in this area, having even abandoned a place he occupied .His graduation was finished in German, with Haupt, who is the one who carries out the first history of the Renaissance architecture in Portugal.
- . For Michel Toussaint, Raul Lino is an architect of “domestic architecture”, which is to say that the architecture was devoted to the middle classes. He claims that this vision starts off with the Arts and Crafts movement and eventually spreads all over Europe, especially to Germany. 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.
- . In the time the Inquérito into vernacular architecture was realised, the distinction between the popular and vernacular architecture still did not exist.
- . The Oliveira de Hospital Inn, of Manuel Tainha, has a notable Italian influence. There is a building in Italy, of Franco Albini, which is much similar to it. (See architecture history of Tafuri).
- . Álvaro Siza starts to design with Fernando Távora in a time in which this problem also occurs in Portugal. The neo-realism in the Italian architecture looks for the roots in the people, because these roots could not be searched in the nearly non-existing culture that resulted of the industrial revolution.

Therefore, this search was directed to a traditional popular architecture. This situation would have a great importance on the Portuguese architects.

In this period, the CIAMs (International Congress of Modern Architecture) have called significant attention in Portugal and have undergone great controversies during their long existence, having Fernando Távora watched some of these manifestations.

. Comparing the dates in which the Inquérito was launched and the dates of the CIAMs and analysing the issues of several congresses.

. The Portuguese architects of the post war period had two hypothesis: either looking inside and this was the practice pointed by the “Estado Novo”, or looking outside where regimes with the same profile have lost the war. Therefore, the intellectual country has opened for the external influence as a way to fight the political pressures, which intended to impose a certain model.

. Raul Lino, as it was mentioned before, gave a special treatment to the domestic and single-family architecture and this is evident in his writings. Therefore, there is a huge difference between him and Norte Junior, who performs all types of architecture requested.

His constructions for the Portuguese World is inspired in the Secession from Vienna, as it is evident mainly through the jack arch used there.

. The rural culture is based on agriculture and not in industrial culture, as the urban one is.

. The buildings erected by the group to which Fernando Távora belonged to in the Inquérito, included a manor, which is a meeting between urban and vernacular architecture. In fact, this kind of buildings is different from the others of the village because they represent the “facade” of the big rural property.

. In spite of the regional differences, the architectures of the distinct zones always work as elements in a group. There is a book of José Manuel Fernandes about rustic architecture, which proposes a thesis on the origin of the rustic people.

. Raul Lino defines some “icons” of the Portuguese house, which are the roofs with less inclined eaves and the porch.

. The urbanisation phenomenon is rendering everything uniform, and it is by means of urbanisation that an erudite Portuguese architecture emerges, more in the elite than among ordinary people.

. The popular patterns emerge along with the Romanticism.

. The ordinary language has even become uniform in school, the same happening to culture.

. Therefore, the “languedoc” in France and the “mirandês” in Portugal were lost.

. The regional dances are kept artificially.

. Initially the emigrants had tried to make the difference, but in the 70's, this difference suffered a setback. Firstly, they used shiny materials and chose locations distant from the village. However, at that moment, due to the criticisms, mainly of the architects, they painted their houses in white, used the traditional joineries, and often recovered the house where they were born.

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Some biographical suggestions:

- Looking for the articles of José Pessanha and José de Figueiredo in the magazines "Arquitectura Portuguesa" (Portuguese architecture) and "Construção Moderna" (Modern Construction).
- Having a look at the book "A Arte Portuguesa" (The Portuguese Art), of Ramalho Ortigão.
- Having a look in the book "A Arquitectura Chã Portuguesa" (Portuguese Plain Architecture of Kubler
- Evaluating the importance of Muthesius in the XX century on the Deutsche Werkbund.

- Having a look at Leonel Moura's essay "A Cultura Portuguesa é Contemporânea" (Portuguese Culture is Contemporary).

. Interview with Prof. Pedro Vieira de Almeida

October 31st, 1996

RO – It was mentioned that the purpose of the investigation is based on an approach towards the Identity of the Portuguese Architecture, as a concern in what refers to a determined regional or national area. First an investigation in general terms, around the different cultural activities, namely the artistic ones, and lately, with a perspective on architecture. A project of the research proposal was presented, and later on a diagram “Defining the Research Field” as the first step concerning the topics to be developed.

PVA - The first comment to be made is that this is such a vast field of inquiry that a lifetime could be dedicated to it.

Indeed, a large number of questions that are raised here show the diversity of elements that appear in the characterisation of a small identity aspect.

Therefore, this is one of the first aspects that must be taken into consideration; on the contrary, there will be the risk of falling in a gigantic task for which there is no real time to objectify.

Another aspect somewhat connected to the previous one, although equally indispensable for an inquiry of this type – comes from the fact that the idea of identity is increasingly important, no matter all the other ideas related to the form also are.

On the other hand, the identity is something that cannot be defined; it is something that one builds. In practice, we verify that the aspects of today are not the same of tomorrow.

It does not mean that the elements lose the identity, but it is necessary to accept the influences of external elements on its formation, namely the foreign ones.

Raul Lino was graduated abroad, first in England, and later in Germany. He has, therefore, foreign influences. The same has happened with individuals that were graduated in “Beaux Arts” and have brought along a culture in which they have believed and that was placed overall in a unique party aspect.

However, Raul Lino has not lost his roots and has returned to Portugal determined to look for an identity in the field of architecture. This idea of identity introduced as a work method is another model and it can represent the trajectory of development of a conscience, of a national culture.

If we choose for a method and not for a model, with the different forms of approach that must be carried out in this direction, then we can be in the position of not understanding what is being talked about. The identity, once understood, is no longer the same in the next moment.

It is therefore indispensable to have the notion of movement, since the identity is not a truth and unchangeable one, but an entity in movement.

Everything is defined in this dynamics and nothing can be interpreted in an unalterable way. We are informed that there is no static way of approaching this subject, rather a process that is manifested within the time.

Heisenberg's principle says that it is not possible to determine the mass and the position of a particle in the space at the same time. The mass can only be determined isolating the particle and therefore removing it from life. The opposite occurs with the position. When studying the organs of a living creature in a static way - man, for example - removing them, we kill the organism of which we are only partially dependant.

The same happens in the case of the identity, because if we study it when static, we are observing a cadaver. Thus, it is necessary to be conscious of its intangibility. Widening the idea, it can be said that some elements of the identity can be defined, but with the awareness that this is not possible in their totality.

Therefore, as long as we approach the modernity we can be sure that the vision of architecture and its history in relation to the past is different.

In addition, when studying the contribution of the foreign architecture on the creation of the identity of the Portuguese architecture, we are contributing for the understanding of the core of the problem, even without knowing well what this core is.

In this sense, the knowledge of an element contributes for the interpretation of the currents that are part of the identity of the Portuguese architecture, like for example, the literary, formal, philosophical currents, etc., etc.

What is important is to isolate a coherent issue and carry out a deepened study on it. For example, in the case of the Manuelin style, a kind of architecture that can be understood only if studying conveniently the eastern architecture

It has thus that to gain pitch to be able to match all the contradictions, whether they are real or only apparent. In the chaos of the vernacular architecture, it is verified that its "contradictions" disclose to the point that the more we approach them the more we verify a bigger diversity.

On the other hand, and starting from the idea that the identity of the Portuguese architecture is an acquired thing, it will be said that it is a useful thing to deepen one definitive perspective, in order to contribute for its reading, even partial.

Concerning the question of the instruments of analysis, I can already say that the book "Poétique de l'Espace" of Bacelar, is a basic book, although there are others equally interesting. However, they are elaborated with a position that has enormous difficulties in being converted for a reading into architecture.

. Interview with Professor José Augusto França

November, 1996

Prof. JAF - In order to have a conversation about cultural identity we need to know what period we are referring to.

RO – For sure. That is an aspect I have to define in my work. When I asked you for this interview, you immediately called my attention to it, since there are periods of our history when this subject is easier to deal with. At any rate, presently, I focus my attention onto a period ranging from the end of the XIX century until the present time. However, even such a period is too vast and we find there several tracks for this research. But if there is some difficulty over the variety of subjects and their duration in time, I will centre myself on the 50's and 60's, when the Inquérito into Vernacular Architecture took place.

Prof. JAF - Going back in this discourse to the end of the XIX century, we can follow the order you propose in your introductory text, which seems to me very operational and significant.

As for the first question, I think the very cultural roots in the regions point to that. Countries are political devices, but regions are natural nodes. They are places with their own economy, geographically defined and politically structured, and often dissolve for lack of internal force, resulting from the pressure of other external forces leading to inconsistencies.

In the definition of the Portuguese territory, which is very old, it is one of the oldest geo-political spatial definitions – at any rate the oldest in Europe, considering all the changes in Asia and Africa – our spatial definition is maintained since the XIII century.

Our borders come from the XIII century and our physical shape – much more than Spain, which is a product of the XV century, much more than France which comes from the last quarter of the XVIII century and ended up being formed with Corsica and the county of ..., not mentioning Alsace and Lorraine, which went one way and the other and are as much French as German – is a unique example of a well defined political identity.

It is a unique example and does not betray, because appearing not to have been completely defined – we have a tendency to find the variations less significant, although in a certain manner sensitive – clearly shows one above the Mondego river and another one below – a Portuguese artist, Antonio Pedro, used to say that below the Mondego it was all like North Africa and he might have some reasons for saying that – without doubts Algarve and also Alentejo.

As a country it grew from North to South, diminishing the initial tension of the County of Portugal down to Coimbra, which was a frontier for a long time, and after Tomar with the Templars who established the frontier and after that the Tejo River.

From there downwards, with the religious orders dominating the places, we have a much less significant architecture than in the North – what entails a situation of political stability – however, there was assumed a Renaissance that the North never had. Let's see: Evora is a clear example of a Renaissance not in existence further up. It is not from Coimbra, it is not from Lisbon, and it is certainly from Evora.

The circumstances of the political articulation of the country explain that certain focal points are established and that certain regions become defined. Coimbra has a great exploration of architecture. In the XVI century there is also a Coimbra Renaissance, in the sculpture and architecture predominant in a central strip of the country – a later Renaissance than the one in Evora.

But Evora's is an authentic one, although we must say that both have their own authenticity. Coimbra manifests itself immediately after, in articulation with its own authenticity.

But, going back to your question, fitting into the channels you defined, I think it makes sense to look for the particular identity of a country, better yet, of regions in that country. I mean the goal of your research seems perfectly relevant.

The second question tries to ascertain whether I have, at any time, in my professional career considered the identity issue and in what terms.

Although I am not an intellectual of specific background, I keep an interest wherever the question is posed, at least for myself. I may or may not have my own identity and, from there, through successive circles, starts to appear in that sense the very identity of the nation.

RO - This question is addressed mostly to people who “make projects”, to the authors who can make this reference in an implicit or explicit manner.

Prof. JAF - Those have their own instinct. As for the way to do it, I hope it is implicit, because when you make something explicit, sometimes it may not feel right and we keep some doubts. For me, as an observer, as a critic, as a historian, it is obvious that identities exist and sometimes I have approached them.

In what terms have I formulated it? It has always been in questioning terms, half questioning, half affirmative, as it behoves of an historian and always considering the times being analysed.

I am a contemporary person, that means, I occupy myself with the art from the mid of the XVIII century forward – there is no doubt that the “Pombal” phenomenon is typically from Lisbon, which makes us think very thoroughly about the capacity to create a city from the genius of the Marquis.

The Baroque does not present great problems to me, better yet, great revelations. It has its own mysteries, like for everybody. Obviously I have done work on John V's kingdom. I have some personal ideas which focus on the spontaneity of the Portuguese Baroque, mainly that from “Minho”.

The Portuguese Baroque is, evidently, different from that of Central Europe and from the Spanish Baroque, except in the Galician shores of the “Douro”, which can offer some confusion in the sense that there were “workshops” that moved maybe half a dozen of these. But that is secondary, although no research was conducted on that matter and the ones done have left me with great doubts in relation to that.

Baroque arrives here in Mafra – 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.

In spite of having been made in Mafra, there was nothing influencing it, not the climate, neither other works, nor workshops. We know there were 120,000 workers in Mafra, who were gathered by force throughout the country. Therefore, it did not confer anything Portuguese to it. The King’s own taste was embodied for that purpose, and what he wanted was of good quality and wealthy. That’s all John V wanted.

He did not have any culture personally and accommodated to his architect, like also in his court courtiers accommodated to Nasoni who came from southern Italy, after having worked in Malta. There also the phenomenon of importing, the melting pots are nationalised. In the 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 with completely different grain and compactness. This enabled the creation of patterns, which could be carved out with penknives.

Granite is hard and it does or does not take certain shapes. But the North has its own nature, even physical and in terms of landscape, and it assumed a certain definition, a very special architectural presence.

We are talking about architecture and sculpture, because this architecture is extremely sculptural. We have, indeed, the interior sculpture of carved wood, gilded, which is a typical Portuguese phenomenon, and does not resemble in anyway the Spanish one or any other in the world. All the carved wood in Central Europe does not have the turbulence of the altars of the Portuguese Baroque, what has been called the Portuguese style, from the end of the XVIII century until 1827. It was at that time that the Flemish style became defined in a more Italian fashion, but always using materials – Provincial in a good sense – but, in any way national.

In this case, there is no doubt that the situation of sculpting in wood was defined in a manner entirely different from that of the sculpted stone.

We have tiling, which is a national art par excellence. It came from the East, from Holland, but in Portugal they developed very particular and important aspects. I mentioned many times that tiling was the sculpture of the poor. We did not have money, or painters, or workers with great knowledge of painting which could respond to the demand of a country so full of convents and therefore, we took artisans who copied and painted the prints and made those magnificent panels in painted tile.

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 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.

In your text you are also questioning the closest influences of other cultural fields. All medieval literature is Galician-Portuguese and has to do with literature...

RO - That question refers to the way in which we can give translation, or passage, from a certain type of subject which is more specific to a certain form of cultural expression, but able to be eventually transferred into architecture. There is an example of that, easy to understand, between literature and cinema. I am referring to neo-realism, for example. It is in that sense that I put the question.

Prof. JAF - In the example you were trying to give of the Galician-Portuguese literature, this is evident at the literature level, but taking any connection with gothic or late gothic architecture seems to be difficult and I am unable to do it.

As for the Renaissance, there is literature, there is art, but I don't know what influence you can take from it.

There are more cultivated people like Francis of Holland, who travelled in Italy, dealt with Michelangelo, who was poet, architect, and sculptor. Something was taken in the eyes and the ear. Camoens was a mannerist poet. There is weak painting in Portugal at the same time and up to King Sebastian's kingdom.

As for the Baroque, we can say there is a Baroque literature with a certain wealth, but there is also a baroque painting with a lot less quality.

During the Neo-classicism, there are poets of that style, but there is only one Neo-classic painter, Sequeira. During the Romanticism, between Garret and the 2nd period of Sequeira there is equivalence...

RO - You have remarked, a moment ago, that our Baroque "azulejos" resulted from a certain setting and that their use, coming from a specific set of circumstances, ended up characterising very much the architecture. There is here, for that matter, the influence of an area over another which, for certain reasons, ends up marking and defining a space and, in this fashion, participating in a discourse that is not exclusively its own.

Prof. JAF - Baroque architecture was not a poor architecture that enriched itself with engraving and the figures of "azulejo" creating their own framing and space movement the architect had not created, because it was more expensive to do it otherwise.

RO - But it is natural that architects ended up using, in a jointly fashion, those elements coming from another discipline for the creation of their spaces.

I do not have an answer for that question to be posed. I do not believe that from the existing documentation and known orders some direct conclusion may be drawn. There is a church, without doubt, that in order to be finished places also an order of “azulejos.” Now, the relation of the architect who designs the church and is going to build it and the “azulejo”, it is a relation “a posteriori”, a relation of continuity, of “atelier”. This was not a complete work; it was not a global work, although at a distance the critics and historians may formulate that unity. It is our own mental operation, doubtful and not from “chantier”. That means, neither from the order nor from the execution, which has its own tempo.

I am saying this a bit irresponsibly; because it is a subject I have never studied. But in the examples I know, it happened in that way. Whether they are typical, or if other typical qualities can be found, we’ll need to ask a specialist of Baroque architecture – like Vitor Serrão, for example, who is profoundly knowledgeable on Baroque painting – but I don’t think that any of them, among those I know, could give a different answer from this one I am offering.

Due to all their works, which I know well, do not point towards integration at the level of the orders or at the level of the project. They may become integrated later on, because there is one thing here and another there and they end up melting, integrating and offering that space which we enjoy now, but at a distance, “a posteriori”, as spectators, historians, critics, users, to utilise a more neutral word. However, this is a thing that could be investigated.

RO - In all the examples you have given, there is always to consider the participation of other artists.

Prof. JAF - But it is automatic that consideration, in so much as we made “azulejo”, we also made architecture and the engraving, so we already knew that the church should have the three things. Now, I have some reservations they were joined “a priori” in the mind of the client.

RO - ... Of the designer...

Prof. JAF - But, the client is the designer, he is the one who orders things made, who wants things this way and that way, and knows what he wants while having a vague idea of the sum of the three branches, architecture, sculpture and painting, in addition terms. As far as I am concerned, things happened in terms of an addition and not as integration or a multiplication, if you will, one multiplying the other.

Nowadays an architect, Teotonio Pereira for example, when he designs a project he thinks and works jointly with his sculptors and usual decorators. They meet around a table with a different feeling of things.

Jesus Sacred Heart Church, for example, was designed with much collaboration and discussion and from it ensued an extremely complete work.

Particularly, Fatima Church, a project by Pardal Monteiro and a friend of Almada Negreiros, certainly, was discussed with him. He would not just have said, "Jo, come over here to do the stained glass". He thought he was going to do the stained glass and there was a tacit agreement between the two. For if they were both conceited they, at any rate they worked on mutual trust and we can imagine that an agreement was worked out.

I am putting it this way, because I consider it a practice totally different from the other, in practical terms and not in theory. Theory appears later on, already with a different generation of architects.

You mentioned, a moment ago, rural architecture, the vernacular. That comes to give conscience to the architects who spearheaded the generation, Fernando Tavora, Francisco Keil do Amaral. Gives them a new conscience of the things, which were continued after. Tavora is a man in his 70's; they are practically the same age. Keil do Amaral was the older and Frederico George was ten years older. Afterwards, it is the generation formed by Keil that gives Nuno Teotonio Pereira who followed it.

Nowadays, things are very different. Presently, there is a new practice of architecture and a new and more global focus. In the contests, teams are formed "a priori" and everybody is responsible, which didn't happen 50 years ago and neither could it happen because there was another mindset.

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.

RO - I also wanted to ask you if you might point to me individuals who had an interest on the identity issue in a perspective related to the country.

Prof. JAF - In relation to identity there is always a man we have to mention, Eduardo Lourenço. He is a person with a philosophy background simultaneously interest in the Fine Arts. He is an intelligent and sensitive man specialised in literature, but who through remarks made in all his work, skims permanently the identity issue and who is capable of, as well as or better than me, discussing the identity of Almada Negreiros.

Besides, there is Vasco Graça Moura, younger and having also shown an interest in these problems and with experience in teaching. In literature, since he was for many years professor of History of Art for literature students, in the old course of Romanesque Languages, where he spoke all the time of that transmutation

The opposite of what happened with me, in which literature came before art. Later, due to my education, that helped me make my own "stew".

As for the identity signs one may find in the field of architecture and even about their evidence, I think in some cases it is tenuous and in others it is obvious. It depends of place, depends of the work and depends of the authors. There are works where that is more or less sensitive, according to the object. But we should always have a cautious

answer, and if it is rather evident in some cases, it is necessary in some other cases to make a certain effort in order to invent that transparency.

Notice that there is no history of the Portuguese culture, or better yet, there is that of Antonio Jose Saraiva, who was blind to Fine Arts. I have a great respect for him, naturally. But the work I had with him in Paris to force him to see mannerist painting in order to better understand mannerist poetry, was an insane job and in vain. He did not believe and did not read.

His brother Herman Saraiva, however, now and then has a keen eye. There is a little history of Portugal, which has some remarkable pages about Nuno Gonçalves, his panels, very clear, in terms of sociological culture and history of art. He is an intelligent man whom I know relatively well and who makes some doubtful assertions, the kind of things he sometimes shows on television. However, it is necessary to be careful because he is easily devaluated. He can be easily classified as “bom menteur,” but he is certainly more than that. Moreover, when he is calm and talking without the presence of an audience it is an enrichment experience, since I know other situations. The brother, however, had a great consideration for him and, at that time, this was a political heresy. While one of them was politically linked to the Communist Party (PC – LUAR), the other one was a minister of the situation of the “Estado Novo.” However, António José Saraiva talked sincerely well about him, not only because of their brotherly friendship, but also because of a certain consideration he had, camouflaging his confusions. Therefore, Hermano Saraiva, is not an author who can be mentioned with much safety.

If you could excuse, I myself make these interconnections in what I have written, like “A Arte em Portugal no Séc. XIX” (The Art in Portugal in the XIX century). My work “A Arte em Portugal no Séc. XX” (The Art in Portugal in the XX century) has also this connection, although in a smaller degree, because this one is a period that is closed to our time and the problem is presented in another way.

I have two other books - one of them is also a doctoral thesis “O Romantismo em Portugal” (Romanticism in Portugal), where, from chapter to chapter, things become well fitted— and “Anos 20 em Portugal” (The 20’s in Portugal). That is the time when this is manifested more clearly and more admittedly.

I always deal with people of other fields of art. However, this is natural, because the closer the activity field is, the more the opinions are affronted. Since we are a hundred years distant from the dictatorship, things are arranged quite differently. If we are in the middle of it, things become mixed up. The first approach has its faults, the same happens to the second one.

This occurs as if it was a lens in a photographic machine. If one does not regulate it correctly, what is near or far from it can be lost. However, it is necessary to focus on one definite work, what it is, and then, we should compare it to others and find other works. The other way to do it is firstly making a comparison until reaching the work.

I use to say to my theses’ students: a master degree thesis has to prove that they know a lot in order to reach their aim, in the doctoral theses, they have to know a lot of the object in study in order to achieve their aim and draw out conclusions from it for the

rest. They do not have to prove anything, since they are doctoral students already and therefore they are able of focusing on that aim deeply and extract everything that is there from it. From then on, they do some considerations, which are carried out by a person who has a cultural background; I will not say natural, but essential, professional.

The young master degree student, on the other hand, has to show that he knows everything; afterwards he is told that he does not and finally he achieves the level he wants to. It is a centripetal and centrifugal system.

RO - When I discussed this subject for the doctorate in the University of Salford, one of the most difficult aspects was its comprehensiveness, since there were many entrance doors.

Prof. JAF – But, anyway, your interview leads us to the accomplishment.

RO – In fact, this was the purpose. However, it is natural that, as I advance, many questions arise. A while ago, when you were talking about the great architecture projects, as the “Mosteiro dos Jerónimos,” the monastery of Batalha, Mafra – in which the ones who detain power execute projects and materialise them - the same questions arisen then could also be placed nowadays. That is, in what measure could a building of that nature consubstantiate the identity elements in it, globally and in detail. Through this same point of view, we can ask how the Portuguese Exhibition of 1998 (EXPO) shows us - beyond its own program and with all the interventions that are not carried out by Portuguese authors - the natural attribute of our temperament, of our people and of our culture.

Prof. JAF – This happens if we were lucky. In Belém, we were not. Manuel Salgado and Gregotti are excellent architects, but they did something that has nothing to do neither with us, nor with the place.

Somebody told me that there is a French film transmitted on television, which was entirely filmed in Belém, about a country in South America and about a terrible dictator who lives in a bunker. This is curious. The palace, where the terrible dictator lives in, is the bunker of Belém and the opposition is represented by a very nice person who lives in the “Palácio dos Fronteira”, in “S. Domingos de Benfica”. Symbolically, there are two worlds, the open one, intelligent, free of baroque fantasy, with its gardens, etc., and the other one, which is a closed world in those blocks of concrete and stone.

RO - Curiously for me, there is in the building something that eventually saves it, which is its finishing in fragmented stone. This solution was certainly not considered in the beginning, appearing more as a way of giving an outline to a rather ordinary construction.

Prof. JAF - The designs are ordinary. The room for conferences is a good one, but it could be located in any other place, and the exhibition halls are too bad. The unsuccessful exhibition of Almada Negreiros, which I followed closely - it was made by a student of mine, who is a sensitive man and carried it out, up to the end, no matter what happened – shows it.

RO - Professor, could you allow me to go back in order to observe that matters of this nature, due to their project, can lead to a more universal language, as, for instance, an airport. Maybe, Lisbon's airport does not differ much from any other airport from any other city. The same happened with a nuclear central. However, there are other projects, in which one may, perhaps, find something different. It is not by chance that Raul Lino leans over on the Portuguese house. Another question, related to this architect, was the way the left wing intelligence received his exhibition.

Prof. JAF –Pedro Vieira de Almeida, on that occasion, was badly treated. He was communist and, therefore, should not have done that.

RO – But, it is interesting that some of those who criticised him, participated in the Inquiry to the popular architecture, which continued being a project supported by the “Estado Novo.” Even knowing that both parts had different interpretations, although rather superimposed, for political reasons they did not want to assume this common part, mainly the opposition, which had the obligation of being more clear-sighted. The project of the Portuguese house was mixed up with the question of the Portuguese architectural culture.

Prof. JAF – There are two examples of the 40's, excluding the Exhibition of the Portuguese World – which is a case apart, as the fixing process, but where Salazar's taste is present – which is the “Praça do Areeiro”, called “Praça Oliveira Salazar”, which is the “Estado Novo” square, because, for me, that was Salazar's wish.

All the monetary politics had reached the Rotunda, at the top of Liberdade Avenue. The arrival point of Liberdade Avenue is a starting point to the “Avenidas Novas”. Salazar wanted to give the Country its imperial square, like the Marquise of Pombal had given the “Terreiro do Paço.” There are three squares in Lisbon: “Terreiro do Paço”, Rotunda and “Praça do Areeiro”, nowadays called “Praça Sá Carneiro”.

However, there is no doubt that this was Salazar wish. The same happened with the Airport Avenue, which is the taste of his followers, of that entire mob who walked around him, in order to enrich them. This is the avenue called “Gago Coutinho”, if I am not mistaken. All the mansions are there, on both sides, although, nowadays, nobody lives there. There is a lack of servants.

There are more than thirty mansions on both sides, nowadays, adapted for schools, companies, etc. They reflect the most complete perception that the “Estado Novo” has allowed, or better, which the “Estado Novo” has arisen, although not only the “Estado Novo,” but also Salazar, had a much more solid and static taste. However, the government wanted its Square with many arcades; more than there are nowadays, which, by reasons of profitability, were closed and transformed into stores. I like this square a lot, however, God forbids me to live there.

RO – In relation to this square, I would like to ask you how a square like that, designed to serve a definitive objective, with an involving specific culture, which expressed the will of a certain moment of history, would not be more adequate than the one formulated with another formal grammar, which would be the result of another vision. Besides that, this space, according to some architects, is not exactly a square, but a road node.

Prof. JAF - I agree with this conclusion, however, I have to make a kind of critic to the premises. That it is not a road node, it is indeed a square. A North American historian, whose name I do not remember now, said: "A square is a place that you will remember". Therefore, a place that you will remember and that you will keep in your mind. In fact, that location, that place, is in our memory as a unity. In this way, according to this definition, it would be a real square. Of course it is a road node, but Rotunda is also one, and in the same way. The "Terreiro do Paço", that has the river ahead and a series of streets leave from it, is also one.

RO – It depends on the moment in which it was carried out. When the "Terreiro do Paço" was constructed, there was not the hustle and bustle that there is nowadays. Due to the absorption that the city has had, the premises of its construction had to be modified. However, concerning "Areeiro", it has always been a rotunda, since the beginning.

Prof. JAF – Observe that, in connection to "Areeiro", we can also say that in 1938, in that space which conducted to "Praça do Chile", there were vegetable-gardens. I remember very well have being lived next to "Praça do Chile" and of being all vegetable-gardens there.

RO - ...However, from "Areeiro" on, there has already been a connection to the Airport...

Prof. JAF - The airport was there, but it only started to be used around the 50's and 60's and from that time on. Nowadays, everybody travel by plane, but, at that time, it was an adventure. As I have mentioned before, close to the building where I used to live, there were many vegetable-gardens. There was no Tree-lined street, although the "Técnico" has already existed.

Later on, during the war, in 1943-44, I lived, next to a tree-lined street, in the first building to the left upwards. I will make the following comment: at that time, there were no buildings constructed. Therefore, when "Praça do Areeiro" was built there were still no cars. I was the only one who had a car in the College of Language and Literature – what, at that time, gave me much pleasure. Nowadays, every college student has a car. Therefore, I say that, at that point, this aspect did not correspond to a normal situation of life.

RO - ...Of course, nowadays, a square with urban purposes, like that one has, cannot be raised up just for pedestrians.

Prof. JAF – Observe that no one can cross the admirable Concorde Square in Paris.

RO – For sure. However, it is also known that there are some spaces, which are reminiscences of the small squares in the urban fulfilling. A great building like "Praça de Touros" in "Campo Pequeno", ends up by being surrounded by cars...

Prof. JAF - I remember the bullfights staged there a while ago. In those days, there were a lot of cars, but, on weekdays, it could be seen only the stunted trees just planted and

some small donkeys going by, loaded with vegetables. Our 20's and 30's were years of complete penury, only afterwards with the fortunes made on account of the "Estado Novo", with the colonial policy, the isolationist policy, a new class of people was born, they came to Lisbon in the migration, during those years.

Interview with Prof. Maria Calado

November 4th, 1996

RO – Does it make sense to look for an identity in the field of arts in relation to a country or to a region?

MC – Historically, this question has been asked many times. I consider, however, that it does make sense to address it, even if it is not possible to obtain a definite conclusion. 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 visual arts, the arts of space, as it is the case of architecture. Even more, in the case of the architecture, where what is transported is a way of life, a reality.

Therefore, I consider it opportune, as long as it is not in pragmatic terms and does not become an obsession. As long as the real dimension of art is not suppressed, nor suffers a particularization referring to a region.

In respect to the Portuguese case, it will be interesting to find elements that have an identity in historical terms. There are elements that materialize the specificity of the architecture. One of these elements is the material, the aptitude of building, the technical resources. In the differentiation from the coast to the interior, there are identity elements that materialize themselves through the knowledge, through the technologies, through the way that the space is organized.

Another aspect, besides the one that I have just mentioned, is related to their own requests, which can convey a specific form of expression, mainly the local request. I always place history as a kind of reference. There is no doubt that certain religious orders, which carried out certain requests at a local level, or autarchies, can influence the architectural creation in a different way and, in this aspect, they condition architects who submit themselves to it.

If we convey this question to contemporaneity, where identity is evaluated in a European context, local or regional, in this aspect, the request may come to have a great importance.

This issue has been addressed in pedagogy, the arts and in particular in the 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.

RO – Have you ever felt this influence in other cultural areas, like literature, music, painting, sculpture, etc. and how was its manifestation to you?

MC – In which sense are you referring to?

RO – If there can be determined redundancies in the field of arts, and if they are due to the horizontal transferences in the level of creative processes. For instance, we know

that neo-realism was a movement with ideological roots and that it appeared in literature and cinema with great vigour. Could a manifestation of this kind also occur in architecture? Isn't the book "Arquitectura Popular em Portugal" also a consequence of this intellectual position?

MC - It is evident that there is a correlation between arts. Columbano Bordalo Pinheiro's painting influenced Cassiano Branco when he produced Eden, as it can be observed by the stairways and in the scenery for the show, which the cinema is.

In literature and plastic arts, an ideological approach absorbs the neo-realism in its narrative process. However, I believe that at the level of arts this question is more related to each creator individually than collectively.

In this sense, there are architects who identify themselves more closely to a certain process. For example, music might be important for some, whereas for others it might be literature and poetry and for others still, who have more plastic and sculptural leanings, it might be sculpture.

Ideological movements are also reflected in the arts, primarily in the literature and the cinema, due to narrative nature, and, more lately, in the plastic arts. Thus, it can be said that there are influences from other fields. Nevertheless, I believe that first it manifests itself, firstly, in the field of individual artistic creation and less in a collective attitude. Ideologies are a collective attitude - we have the case of neo-realism, which emerges among us, first in literature, and only later it is extended to other arts.

In the case of Mexico, painting becomes known as a conveyor of a message, since the literature was not in conditions of doing so. Thus, there is an interconnection between arts and it was upsetting that the Modern Movement ended with it, being understood that it ended with the unity of the arts. In terms of cultural unity, however, I do not know if this is so evident

RO - Do you believe that in a recent past this kind of concern had more importance than it has now?

MC - I consider it always opportune, even if for external reasons, to be worried about the identity of a culture, and, in this case, of an architectural culture. It will be sad when we do not worry about these questions. Then, imagination and creativity will also be out of our reflections.

Now, we are, more than ever, within a process of total globalisation and, simultaneously, of greater popularisation, greater repetition of models and with no creativity as well. Therefore, we have to pay a greater attention to these aspects we believe that strengthen the creativity in the context that it is.

As long as globalisation is asserted, it is very important to generate unstable situations, which are going to cause awareness of the contradictions. Moreover, this attitude is the characteristic of the end of this century, with advantages and faults it may convey.

The faults that 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 Saramago¹ 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 connection and yet do not compromise the scope of his work. Thus, I believe that the quality to which I referred to, can be related to the search of tradition in a cultural identity perspective.

RO – Could you suggest names of personalities who, in this field, are or have been close to these kinds of reflections?

MC – In order not to report exclusively to history – which, as it is known, addresses this question to the beginning of the XIX century - I believe I can suggest two important references that will help us to realize our identity

The first one is Prof. Orlando Ribeiro, a scholar of geography area, and his piece of work “Portugal o Mediterrâneo e o Atlântico” (Portugal, the Mediterranean and the Atlantic). In addition, although, at first, it seems not to bear any relation to it, in a more close reading, it can be verified that it has a lot.

Another personality, who made a peripheral analysis of these questions, is Prof. José Mattoso, who is not a man of the arts of space as the previous one, but a man of time. He is a historian, with some dispersed texts, but with a book in particular “A Identificação de um País” (The Identification of a Country), where he carries out an analysis in a precise historical context from where many conclusions can be drawn.

We can also mention “Arquitectura Popular em Portugal” (Popular Architecture in Portugal), which had the participation of many architects, namely Keil do Amaral, Frederico George and Fernando Távora, among others, who were responsible for some areas, not all conceived with the same quality and which, although in a more precise historical contextualization, is the collective expression of some thinkers.

RO – If these manifestations are present in architecture, do you feel they are manifested in an obvious or subtle way?

MC - This is not a swift interpretation, since architecture has distinct purposes as space, function, quantification, etc, but it may occur indirectly, as long as it is possible for architecture to create poetical forms to express these identities.

This is not carried out directly, but naturally, in an indirect way, as I have already mentioned, and overall through symbolic and poetical immanence. It is not enough to have materials or forms of a region; it is necessary that these elements are manifested through the expressive way I have referred to.

¹ José Saramago – Nobel Prize for Literature (1999)

Actually, the architecture has eventually more urban models, due to the globalisation we are experiencing, even because the borders between rural and urban world are disappearing, as long as the life style and needs become increasingly urban.

RO - However, there are certain programmes that still have their roots closer to rural than to urban cultural heritage...

MC -... It is the architect's characteristic, those who consume urban models, to translate from a poetical form these signals that we are talking about. Let me give you an example: a short while ago, I went to Idanha-a-Nova, the centre of one of the most rural and desert-like cities of the Country, and I saw a building, designed by architect Marçal Grilo, which, despite having a language similar to the international ones, presents some typical characteristics of the region. I refer to the way it was introduced, its relation to the place, the genuinely local materials. There will certainly appear other examples where it will be possible to notice these identities, even through formal elements.

I also consider that there is no national identity in Portugal, but several regional identities. In spite of it, perhaps there is a Portuguese way of thinking; which these identity elements reveal themselves. I believe that in the north there is an identity, which is closer to Galicia's one, and, in Alentejo, there is another one, related to "Estremadura Espanhola."

RO - In the introduction of "Arquitectura Popular em Portugal" the question is addressed in these terms, but, simultaneously, one also points to the existence of something subtler, which unifies all this diversity...

MC - In Europe, it makes more sense to talk about regional identities than national ones...

RO -... However, the question is whether all these architectural models will undergo a feeling, capable of transforming, for example, the Baroque, which is a form of exuberant architecture into a more humble expression.

MC - ...It is only if it occurs abroad, because, internally, it is very exuberant...

RO - ...These readings distinction require a "tool" that permits more objective analyses...

MC -For sure. There are a set of characteristics in Portuguese architecture, which remain constant throughout its history: unity of space and complexity, simplicity of space and of decoration, simplicity of external image and internal exuberance, accumulation of various sedimentation of transformation within one and the same space, which is rebuilt and reoccupied. This is how space is used in Portugal and this is very evident. This question must certainly be explained and I am curious to know what are your conclusions and which elements reflect the identity of a national culture and of a regional one. I presume it to be possible to find identity elements at both levels.

RO - Of course, and in which way erudite models will search for these signals, once this is more evident in popular models. On the other hand, we can address the question

about how the popular models will search for signals originating in erudite models.

MC – Usually popular models appropriate the erudite ones, but the opposite also happens, that is, the erudite models appropriate the popular ones. The north Baroque, for example, is distinct from the Baroque of the Centre; inasmuch the North appropriates the form and traditional architecture.

However, all this is important when confronting with foreign models, because the identity is consolidated only through these confrontations and through the means it apprehends the distinct features and relates with these distinct features.

There are impressive examples in respect to this subject. Days ago, I went to the British Museum (?), in the Hellenic art section and I found a collar of Viana de Àustria (?) style, exactly the same.

Finally, I would like to mention that it might be interesting to evaluate the methodology adopted by sociological sciences in their search for identity. Indeed, they have very objective processes and manage to separate identity elements very clearly, although these elements do not have the same characteristics as the architectural ones.

. Interview with Prof. Manuel Tainha

December 9th, 1996

RO - The first question is related to the opportunity of dealing with a subject of this nature. That means, does it make sense to look for the identity of a country or a region, namely in field of arts? This question may certainly not make sense at first, since the culture of a certain place, in a certain moment, has different manifestations, which are not unique. Identity itself does not exist. What exists is a set of cultural gestures that has a lot to do with the origins.

MT - I rather share this opinion, because I assume that it is possible to speak about identities in relation to great regions, as Orlando Ribeiro observed. Talking about the region of granite and the region of clay, there was indeed, certain identity in the architecture that was practised in the region of both of them. It certainly is, up to a certain moment, which I cannot define, of regional nature and not of national nature. Do you agree?

RO - Well, at this moment I am exactly looking for it, but not as a fixed idea. In the introduction of "Arquitectura Popular em Portugal", there is a passage, right in the beginning, with a comment related to various constructive typologies that exist from region to region, some of them are next to other regions outside the country. "However, there will not be anything that personifies the character of our people, nothing that makes the Baroque more humble among us". I am speaking from memory. There is a tendency here that points to the affirmative direction as well.

These signals can result not only from a local idiosyncrasy, but may also be related to the own materials, with the economic conditions that lead to more precarious, less elaborated solutions. Let us consider the cut in the Baroque Portuguese, which is extremely rich and results, according to Augusto França, from a lack of sculptors to carve the stone inside the churches.

Therefore, a local circumstance leads to the formation of a certain characteristic, which is part of the identity.

MT – But what identity is there - since we are talking of erudite architecture - between a Baroque style assimilated to our culture and a Romanesque or Gothic style, assimilated to the same culture? The same can be said of the Renaissance. There is always, as you say, a direct adaptation to the objective conditions of the country. Moreover, these are examples of technology transference, because it is related to that. Therefore, the transference of figurative patterns brought about by the Romanesque and Gothic style were and adaptation to the objective, economic, cultural conditions, according to a version which might be characterised through a manifestation of scarcity. The Romanesque style was successfully introduced here, but in relation to the Romanesque Germanic or French style, there is a transfiguration motivated by a certain scarcity of means, by a poverty of resources.

This seems to be a dominant version. Whenever there is technology transference to our country, originated from other quadrants, there is always a wealth reduction of the respective figurative patterns. However, this is the only aspect in common between

them, there is no other element that identifies them as Portuguese, as national. Anyway, this internationalism of the great historical styles has always existed.

RO – However, this bears a relation to the programmes as well. And it is evident that if one is considering pavilions for congresses, a highway or a great nodal complex, it will not make much sense, at first, that its language modifies in relation to any other place, because it forces to a series of private constructive technologies and to the use of materials, which are often imported. Therefore, some programmes can be segregated in reference to the cultural “contribution”.

Effectively, the reflection that I proposed initially is, if it makes sense, in spite of everything, to search for an identity. You say so, but with restraints. It means that you do not know how far such a search may become productive.

MT – If you look for an identity, you may not to find it. However, one thing is to assert it, as I am doing now, and another one is to prove it, so it will make sense, but this is a question that no longer bothers me. However, let me tell you that, when I was a student, during those long discussions I had with colleagues, like Teotónio Pereira and Costa Martins up to three in the morning, in the street and in cold weather, the same question was raised. That is: if the increase of transference of knowledge between the countries and the reciprocal influences would bring, as a consequence, the dissolution of the identity, in terms of architecture, or, on the contrary, if it would become strengthened.

Exactly so: if the attenuation of the borders, with increasing information, communication and knowledge, tourism and everything else, would result in the dissolution of the national character of our architecture - and therefore, there would be a tendency for equality - or if, on the contrary, there would be a tendency to strengthen their characteristics.

RO - This reminiscence is already linked to the second question: "... if during your professional life you have ever considered this problem..." I observe, from what you just told me that it happened rather early.

MT – Of course, and I defended, with little understanding and reflection – it was more intuition than anything else - that the knowledge among the countries, mainly in this European area, would bring, as a consequence, a bigger identification of the national cultures. The others defended exactly the opposite, that is, everything would tend to be converted into something identical, uniform.

However, I consider that I was not correct at that time, since my hypothesis was based on insubstantial aspects. Currently, I believe they were right. There was nothing from that time up to now, that has contributed as a function of mutual extended knowledge of the European partners, to personalise our arts and architecture.

RO - I would like to underline the idea that you presented initially, considering it in another way that means, that both might be correct, depending on how each one of these alternatives was analysed. Each one had the possibility of being proved and this conclusion is related to the way this search was conducted, to the evolution of the reasoning and to the premises by which they tried to support themselves.

Your conviction resulted from the fact that since there was an increased communication, this would force to a stronger inner reflection and, consequently, the cultural standard of each country would tend to increase and this would result in the absorption of other cultural strata, originated from the outside, in a more organised form, therefore enhancing the identity aspects.

The other hypothesis would also be correct if, by any chance, this absorption of values present in other cultures were carried out dismissing this reflection in very superficial terms. In this case, there would be a tendency for uniformity.

MT - Nowadays, at distance, I observe that I was not correct, because the opening of the borders of mutual, reciprocal knowledge among countries, this knowledge of the diversity, does not necessarily lead straightway to an identification or to the strengthening of the diversity. For another reason: the reason is the power exerted by an area over the others. Indeed, we transferred much technology, substituting the one we traditionally used. However, using the technology, the figurative patterns, the images that we also import, come along with the technology. It certainly depends much on the subjects, on the uses, the way by which you refer to in your diagram, like the cemeteries, hospitals, etc.

Therefore, I say and repeat that the transference of the technologies always drags the figurative patterns connected to them, being the first cause by which everything tends to the identical.

I assume that this movement, which started with the survey of the vernacular architecture in Portugal and gave place to the book, and, more recently, this attachment to the heritage, deep down, intends to identify our cultural values, preserve them, and keep them within the reach of our sight. Strengthening the identity that may possibly exist does not mean anything more than fear of the future. The fear that in the future everything will tend to be identical. That, in a certain way, already happens. The transference of technologies is transformed as if it was a new horse of Troy, which brings along with it the “enemy” who opposes to the identity of a national architecture.

RO – And there are other things that come to help this to happen, mainly in certain situations that depend on the programmes, which correspond to experiences lived in other places. I am considering, for example, the day centres for elderly. This way of supporting the populations socially initially started to be carried out in other countries and, in this way, we were told about how things had been organised there. Thus, the elaboration of the programme starts with information that, in the beginning, does not have our cultural contribution. However, in the case of the dwelling, it was possible to introduce some concepts that are closer to our culture or to the culture of our regions. It certainly cannot be inferred that the old formal standards must be kept.

MT – This “apport” becomes scarce because it is senseless, except in the picturesque version for tourist; which deep down does not mean a proper way of living, a dwelling culture of our own.

RO - I judge that it will make sense, as long as you referred to the importance that the heritage has now, as the life preserver of each country, to save what belongs to it. Deep

down I do that in order to preserve the past, which is an interlacing of identity elements. Thus, it seems that one is, indeed, accepting that there exists an identity.

MT – The fact is that individuals, like people, do not identify themselves through the introspection, when they look to themselves. Thus, in order to get to know themselves, they want to preserve their heritage, concerned that this same identity may dissolve, disappear forever. Once I discussed this question in public with our colleague Lixa Filgueira and proposed him this question about the Inquérito into vernacular architecture. The Inquérito was carried out by us in order to collect signals that, eventually, would lead to an identity of the national architecture as an antidote to the fear that the future would reserve us and which would be the loss and the dissolution of the identity in a European context, and not only this.

He opposed to that. For that matter, the book “Arquitectura Popular em Portugal” reached paradoxically to the conclusion that there was no national architecture, or better, that there was no Portuguese popular architecture.

RO - The conclusions that I mentioned at the beginning are linked to this one: “Portugal, for example, lacks an unity in what refers to architecture. There is, entirely, neither a “Portuguese architecture” nor a “Portuguese house”. Between a village in Minho and a hill in Alentejo, there are much deeper differences than those existing between the Portuguese and the Greek buildings. Between the facilities of Paul and that of Évora-Monte, the common traces are insignificant. Between the houses of Fusetas and those of Lamas de Ossa, there are almost no links. ” However, shortly after, it is observed what I mentioned from memory earlier: “ However, there will not be, in this diversity of features, any common aspects, specifically Portuguese. We believe that there are certain constant aspects, for times slight to be distinguished, but real ones. They bear no relation to a unity of types, shapes or architectural elements, but to something related to the character of the our people, revealed in the buildings that are kept unchanged, in order to “domesticate” the plastic derangement of the Baroque and make it a part of us, humble in its exuberance.”

This seems to mean that, despite the clear differences, there is a kind of expectation in the air about the existence of any trace that crosses these regions transversally and that ends by characterising, for times, works of larger scope, tuning their sense up.

MT – Here I put a great interrogation mark. If it is truth what you are saying about a house in Minho - the culture and the civilisation of the granite is there - or in Alentejo, what links them is more literary, it is more a desire, a presumption than a certainty. We may have an interrogation, an aspiration. I understand that there does not exist the common line that binds the regional diversities of the Portuguese architecture, I assume that there does not exist, unless through a great poverty of means. It does not mean that it is a poor architecture. The rural house, as it is mentioned in the book, was a true instrument of work; therefore, all the vernacular architecture is architecture of shortage.

Whenever referring to the accomplishments at another level, the upper classes carried out changes, assimilated other styles. Either a modernist house was constructed, in height, or a neo-classical house, of internationalist character. Therefore, in these cases there was the recourse to an “internationalist” architecture that could be a Ventura Terra or a Marques da Silva. There was, thus, a rupture in the cultural continuity between the vernacular architecture and the urban, erudite architecture.

Still in relation to the comment that you have just made, I do not know if there is an interest in remembering what exactly happened with the work carried out through the book, which was subsidised by the government, which supported any action of architects that would lead to the identification of a Portuguese style. This was the great aspiration of the government, which has already regarded the patterns designed by Raul Lino with obstacles, but believed that there was a Portuguese architecture that would be identified through the Inquérito carried out in all the country. The Inquérito paradoxically proved to the government that there was no 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. I repeat, in relation to the tenuous link that may bind this diversity, this is devotion more than an objective observation.

RO – This reminds me of the designation that was given, better still, which some critics and historians give, to a certain kind of erudite architecture, that is, the vernacular architecture that appeared after the Inquérito. Many people who had worked in it later have carried out interventions that reflect a greater identification with the location, apparently using materials of the region and certain heavier and more closed forms, instead of the open and light volumes proposed by the modernist architecture. They did it without abandoning the modern formal speech. Thus, it can be said, that this “vernacular architecture” was an approach to this identity concern.

MT – However, it is superficial. My generation in a certain measure carried out this influence of the vernacular architecture. That has also an influence upon me. At that point, I remember I was building the inn of Oliveira do Hospital, which assimilates certain values, certain figures, and certain architectural facts of the tradition.

RO – It does not mean that it is not an excellent work. A contribution attempts to demonstrate the convergence of a certain formal culture derived from the tradition with a modern language without concessions is present there. It still seems to me that this repudiation of a Portuguese architecture may function as a typical interpretation of the “Estado Novo”, being eventually also an opposite reply given by those who follow the internationalists models blindly. By asserting that we bear no relation to it, we have to approach the European spirit, replying in the same way, although with inverted signal, to the critics formulated in the field of the search for an identity.

Because, essentially, it is not a political issue, but a cultural issue and by this kind of reply things become confused. When I think about what this cultural broth can offer in field of architecture, from our cultural point of view, I still face two identical responses, although in opposite directions. One of the “Estado Novo” type, with clear models and figurative patterns and the other one of the internationalist style, with other figurative patterns, which does not even consider another hypothesis of approach.

In relation to the confusion established with Raul Lino and Keil do Amaral; it is mainly because they had similar “ideologies”. That is, each one has reasons that deep down are identical, but, due to conjuncture circumstances, they do not listen to each other.

Raul Lino was a conservative man, but not a reactionary. He pursued the “cultural” model by conviction and not by imposition, to use the denomination of Pedro Vieira de

Almeida (PVA). Thus, he studied the dwelling, mainly the one family dwelling - the so-called housing – because, due to his programme, he could absorb certain identity signs easier.

Being the architecture a visual art par excellence - and needing time to enjoy – one finds in it abstracts signals that are representative of a culture and, like the abstract painting, it can also induce a certain kind of communication. We may, therefore, want to know how are these signals, which are represented in architecture, and which are more easily identified in literature, for example.

In the Oliveira de Hospital Inn, there was not a straightforward purpose, in which introspection, translated in formal terms, was manifested. Critically, it can be said that the international architecture that was carried out, presented syntactic and semantic standards not duly assimilated, because in this case it would be something else, more of the vernacular architecture kind, where aspects of local environment are reflected.

MT - Paulo Varela Gomes included it in that ordinary mass architecture. According to Kubler, the architecture could have some attributes, which could be considered predominant ones in our country. In addition, he mentioned the Psychology College as an example of ordinary architecture. This denomination does not have anything jocose; it is related more to an attitude in face to the architecture that is performed here. This German scholar in the Portuguese erudite architectures, as being a constant one, designated this feature. Will he point out this attribute as a cultural attitude?

RO - I believe that the need to find a language for the approach of these questions - and simultaneously to find a syntax - that allows us to read these signals, justifies the way of doing a systematic interpretation. As it is known, the spaces and the forms that organise it will have interpretations that can exceed the strict figurative meaning. What other interpretation can be carried out in the sphere of the cultural representation? I wonder if identity signals different from those which are immediately transmitted by the figurative patterns, become evident.

Exemplifying: The churches naves have are enormous in height, but obviously not due to a functional meaning that compelled to consider such great dimensions. It was, overall, to enable the manifestation of a feeling of superiority in relation to the human scale, thus following the direction that the religion determined.

MT - You mentioned something that I believe it is worth developing and, therefore, I will take note of this. All the motivations that lead to create and to do it in a certain way are of practical order. It is said, for example: protection against a hostile environment, chilly, rain, heat, drought, aridity, etc. However, this may not be the only motivation and perhaps not the strongest either. It is what distinguishes the architecture from any other art; it is this motivation in deciding a certain human problem, which cannot be responded in another way. Actually, there are other kinds of motivations, such as cultural ones, of community reason, of beliefs. All this is the cement of architecture, of the architectures. However, it is also the cement of the communities, of the solidarity within communities, is also what binds a nation together. Beliefs and values develop a nation. This is exactly what I think is undergoing a collapse and therefore the identity crisis of the architecture of a country, be it here, in Russia, in Italy, etc, anywhere.

This solidarity, which is created by those beliefs, those values, and those representations of this evanescent life, is what triggers an identity crisis. Solidarity with places is what generates identity.

RO – I will repeat what I have been saying in other conversations on this issue. Some time ago, I heard Fernando Távora saying about Siza Vieira, that he, in Holland, through the buildings that he has projected in that country, was more Dutch than the Dutches. However, I believe that according to what you have just said, this is an enormity.

MT – It certainly is, because more Dutch than a Dutch is only another Dutch. However, let me continue.

Identity is not a fixed place that can be defined finally; rather it is a process, which is not free of changes and transformations. The thing is that in the past transformational processes measured by the time, with no abrupt changes - with trajectories that allowed us to perceive a sense of continuity, at least apparently – were taken to mean identity. In addition, this was observed both in culture of granite as in culture of clay. It is clear that the changes are counted today by brief periods of history, opposing therefore the permanence of this identity, of the identical. The most durable cultural elements are, and continue to be, the language and the beliefs. They are the actual identity conveyors of human groups, of regions or of country itself.

The identity relations of the places, with their occupants – and it is about this relation that we deal with when talking about identity in architecture - express, in their manner, a relation of practical, emotional and social solidarity, being it either in low or high scale, inherited by cultural means. Once the solidarity of people with their places is lost, so is the identity. However, in the contemporaneous world, mobility is the rule. Take, for example, the case of the emigrant, always a forced mobility, in any case. This is, for example, the case of Beira-Baixa, where there is an well-identified vernacular model. One goes to Paris or anywhere else, and when returning one wants to build a house and there is a great contempt for the house of granite, the house where one was born and grew up. In addition, a different house is constructed. I am not saying that it is the house seen in France or in Luxemburg. A completely different house is built, which represents other values, sometimes certain ostentation. However, the cycle is no longer complete when one returns with a house like that in which one was born or like the houses of Beira-Baixa of schist and granite and of dry stonework. It represents, beyond a change in taste, - and this is important - a loss of solidarity with the place. Therefore, I say that the loss of solidarity tolerates the loss of the 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. Moreover, this is our good or bad luck, as desired.

Therefore, I increasingly associate identity, solidarity, and mobility. Currently, the house of the emigrant is contested all over the country and it is questioned why this individual, who was born here and returns, after a trajectory in other places, will construct a house that bears no relation to the place - but bears also no relation to the places where he has lived. However, it is related to his loss of solidarity to the place where he was born and the loss of all the reasons, values, and beliefs that lead people from that place to build in that way. They become increasingly emptied of solidarity.

RO – It can also be said that the building processes are already different from the time these other houses, where one was born, were constructed. These houses were raised by their parents and by their grandmothers, hundred or more years ago and, in this way, when returning, they find other ways of constructing which are no longer those of bricklaying walls of stone, in granite or in schist.

MT – What I have been saying bears a relation to the necessity of being able to understand the problems of the identity that you presented to me and that I had to introduce to people, and to the values that people carry as well, because identity is a cultural phenomenon. In addition, neither the culture, nor the identity is fixed phenomena. The identity creates, in spite of everything, a Raul Lino. This was his battle, that is: the Trás-os-Montes house, for example. However, when changing to other subjects that were not only concerned about dwelling, great difficulties appeared.

RO - Let us talk about an event that is being prepared. I know that you are working for the Portuguese Exhibition of 1998 (EXPO). This event is equal to many others that are carried out all over the world, in Spain, in America, in Japan, etc. However, these moments could be used for introspective reflections. This reminds me of an idea of Augustina Bessa Luís in an interview given in a radio station, about the award of the literature Nobel Prize to a Polish poet. She considered it fine that Portugal was somehow distant from the mundane whirl, because this would give to the Portuguese the chance of working more freely and deeply in their cultural creations.

I agree with the idea that the identity has to be permanently completed with the assistance that comes from everywhere and, naturally, of course, with those that come from abroad and that begin to be assimilated. The house of the emigrant itself is an example of this, because if we observe it, it is different from a place to other, from North to South. It brings something new, but, later on, it ends also by being different from the primitive model in its own place, from the archetype that it derived from. However, when it has something to do with erudite definitions, overall at the level of the great subjects, in this point a stronger and more vehement interrogation is raised up. Where and how to find such identity? José Augusto França, in the interview he gave to me on this same subject, in relation to the Convent of Mafra, built by Ludovice, according to an order of D. João V, told me that it had been made following the king's advise: great and rich. Perhaps, however, in Mafra detailed identity aspects can also be isolated.

On the other hand, when we find examples like the Psychology College, in tune with something else, which is not the cosmopolitan vision, we feel that another dimension of the identity question is also revealed, although, for its understanding, the knowledge of the trajectory of its author, who also made the Oliveira of Hospital Inn, etc. cannot be excluded. Dimension, which is extremely difficult to materialise, given its degree of

abstraction. This is the purpose, that is, to try to apprehend the structure, from which such identity emanates, to better perceive its outlines and later enumerate them.

When a music scholar, a musicologist, analyses a score and studies the different parts that composes it, the way by which the instruments are interrelated, how the subject develops and covers all the duration of the piece, how some instruments are underlined, etc., it is understood the way the composer reached his purposes without losing the global meaning. Only thus will it be possible to identify eventually, any sign that denounces any identity element. The architecture as an abstract form by excellence also uses communication means similar to the ones of music.

MT – Do not forget that in the case of Raul Lino this impulse was given, I judge, by the contact with the German Romanticism, of this same period. Therefore, the position he assumed is influenced by the German Romanticism that gave origin to the search of architecture of national basis, which began in Portugal. This impulse was not received here, but in Germany, exactly for being a traveller and having regularly frequented German circles with which he identified himself..

RO -... Pedro Vieira de Almeida even calls this man as a traveller...

MT -... In addition, it is interesting that he fights for the Portuguese house, since, in Germany, at that time, they intended to strengthen the Germanic values of the architectural culture. He might not have left as Camilo Castelo Branco, who had an enormous influence on the understanding of the reality of his time. The opposite happens to Eça de Queiroz, a man with no roots, who looks at the Portuguese society from top to bottom, criticising it severely.

RO - ...Overall of the urban society...

MT – There is a great difference between both, Camilo and Eça, that have to do with the identity, which you are talking about. While Camilo, with his truculence, his pugnacious acidity, is close to his fellow men, identifies himself with his people even in a conflicting way; Eça de Queiroz, with his critical lucidity and fine prose, shows a great aloofness, not to say anything else.

RO - This case of the identity in the writers' circle, it makes me remind of another giant: Aquilino Ribeiro...

MT - Yes, yes. He will follow this line. Both, Camilo and Aquiline are people of the same lineage, with the same position face to a country with whom they identify themselves, but which they face with desperation. These are less known authors abroad, what in the case of Aquiline is reinforced by his language, which is impossible to be translated, for example, to English. However, in this chapter, Camilo does not present such a vernacular expression, but observes a reality, which presents a small interest to other cultures nowadays.

RO - I think that you have already thought about the question of chapter 5 (Can you indicate names of personalities who, in this domain, are or have been next to this type of reflections...)

MT -... Graça (Fernando Lopes Graça) in the field of music. There is a very great difference between Lopes Graça and Luis de Freitas Branco. Freitas Branco is a kind of Marques da Silva, a man of the world, and an international man. Therefore, his music does not reflect so much those feelings with which we judge or assume to identify ourselves...

RO – I am sorry to interrupt your reflection. However, I judge that, in painting, there is a character, Amadeu de Sousa Cardoso, who even having received a Parisian education, can report a lot to the subject that we are talking about. Through his abstract representations, he communicates us forms and colours with which we identify ourselves...

MT - ...Botelho and Viana are from the same period and travelled around the same places...

RO - Exactly, but they are figurative and I referred exactly to Amadeu for being a cubist, with abstract representations most of the times. With these examples, it is verified that there are authors in many areas of artistic expression who, without making concessions, manage to do that their works are modern ones without undressing the cultural values that bind them to a definite place, while identity expression.

MT -... In addition, you do not admit, coming back to my question, such as I admit, in relation to Camilo, that this is a consequence of solidarity, which is not understood in the strict sense, but an identity. For me solidarity and identity are words with same the content - with its people, sharing the feelings, the values, the beliefs, the representations, the ways of seeing the places, the way of facing life and other people, this complicated bundle where the intellectual and sensitive idea moves?

I believe that this problem will arise on the integration in the CEE (European Economic Community). The politicians talk about solidarity, but this is not what I am referring to, since this is a solidarity of political nature, of social justice and, therefore, moral. I judge that, even being important, it is not the one I am referring to and which is solidarity of cultural nature.

I come back to the question that I have mentioned when discussing with Costa Martins and Teotónio Pereira, at three in the morning, about the opening of the borders. Everything will be reduced to the identical or will there be a place where what is still left of identity and solidarity will be reinforced in this confrontation?

RO - I can tell you that one of the foundations of this investigation began with this concern, once we are dealing, at this moment, with the definition of political and economic borders...

MT - ...And with the loss of sovereignty...

RO – Exactly. It was precisely what motivated me to start this search.

MT –Thus, this was the deep and actual motivation of this investigation you are proposing yourself to carry out.

RO – Exactly, however still on the second question that you have placed, that is, if there will be a reinforcement of solidarity with the opening of the borders, I am sure that I can answer affirmatively without making many mistakes, but only if an introspective movement of reflection is developed. It is more difficult for me to reflect on what is going on here, than thinking about what is happening in Switzerland, about the places, the beliefs, the values, our signals, about the small and the big architecture, about the whole cultural aspect. Thus, we can also reinforce our contribution to the set of the great European family. What I have just mentioned depends on the outcome of this process. Otherwise, perhaps a more accentuated tendency for uniformity would occur. On the other hand, I believe that it was not by chance that a series of cultural events began to take place – which, even with political support, as it has been the case of Europália - where some of the values to which we refer to are being sanctified, what I consider negative for the effect. The same question is placed with the rehabilitation of the heritage, which now takes both, people and building, into consideration, as it is the example of the urban rehabilitation of the historical areas of Lisbon.

MT – Certainly, it cannot be through the imposition of models, either by the power, or by the artists, among them the architects. In relation to that, I can say that I started to travel very early, in a period in which I was still thoughtless. I still did not care about the feelings of our brothers, of our land, our places...

RO - ...therefore more motivated to accept what came from abroad...

MT – It is like the converted ones, who are more fanatic than those who received a religious education from the cradle are. The modernism arrived too late here, but in a fundamentalist way. However, returning to what I was telling you about my trips: can you believe, and this is not a rhetorical figure that the more I travelled, the more I understood my compatriot and my land and the more I liked it. Notice the following: I had some friends who did the same and who, when mentioning Italy, for example, said: “This is the place where I would like to live in”. I believed that it could be so, undoubtedly, but still, the more I travelled, the more I identified myself with this “city block” and with its history, and its people. In addition, the more I travelled; the more I began to accept the paradox that the more people (and their cultures) are different, the more they looked alike.

Deep down, this bears a relation to the proposal which motivated your thesis, that is, to know whether something of our identity, of our language will remain - when accessing the Internet we live in English - after this transformation of the borders, because even the language, which is one of the basic pillars, is going to suffer a great shock.

RO - Certainly, and I think that this must be done in direction of the reinforcement of our creative capacity, starting from an introspection, not in order to find models, but in order not lose our cultural influence. Therefore, the research will be carried out in the attempt to find, inside of the panoply of different elements, a conducting wire that will be recognised as a reflex of the identity. On the other hand, I consider that, at this moment, this work is facilitated, because the borders are not totally opened. However, even in the event of a generalised tendency for uniformity, it is natural that some focus of resistance will remain here and, therefore, there will be an effect on the architecture. If we remind ourselves that the Visigoths and Arabs colonised us, the second ones for more than eight centuries, such as it happened in Spain, we verify that the result was not

the same in both territories. Therefore, there is something in each one of the places that helped this differentiation at several levels, concluding, the identity.

MT – However, the “colonisation” we are going to suffer is of a different kind...

RO - It will be what it has to be, perhaps more comprehensive, and fast. But I also ask myself if a younger man could make this kind of concern, since our generations have an experience that allowed them to understand the different paths of cultural development. Your generation, which has already worked in the Inquérito, deep down with other motivations, although similar, is also stimulated in the same direction, although there was no conclusive development in the direction we have been talking about, of the surveyed subject. Even in the specific case of the book, the conclusions of each region present somewhat different views. Not in the methodological aspect, but beyond that, to the own meaning of what to do with the Inquérito.

It was necessary to surpass Raul Lino’s trail, to find something else. In the work carried out individually by some colleagues, we can find significant things that are originated from the Inquérito. These works were another aspect of what has been carried out abroad. However, as mentioned before when referring to Oliveira de Hospital, these are projects that have identical theoretical and technological concerns and that keep in tune with the language of their time.

MT – You know that the vocation of the vanguards is to say *No* to the past, precisely on behalf of the tradition, which in their interpretation means innovation no matter the costs: for each time, its architecture. The mission of those who follow the vanguards, is to say *No* to the *No* of yesterday, that is: to assimilate into the present, (which was) inherited from the vanguards, together with all their acquired values, the memory of the past. I judge it was my case and of some others. I remember that at that time we only wanted to learn about Modern Architecture, there were no discussions about figures and architectural facts of the past. The interest now observed for a Baroque or Gothic or a Mannerist or Romanesque item, were never a subject of discussion. It would be impossible.

RO – And also as a result of the education, of the teachers of the project...

MT – Nowadays I do it with my students.

Interview with Prof. Mário Vieira de Carvalho – Department of Musical Sciences of the University of Nova

December 30th, 1996

RO - As you have observed through the introductory note you have read, this interview has the purpose of addressing a series of questions about a work I am carrying out relative to the identity in the Portuguese architecture. The presented questions are not conducted as a questionnaire, but just as a point of reference in order to clarify problems that, from the very beginning, we have considered important. Thus, the first question is: does it make sense to look for an identity relatively to a place in the field of arts?

MVC – In relation to this first question, when we leave the field of the so-called western art and carry out a deeper reflection on anthropological terms, even though this is not the field in question, it seems almost obvious that each culture, each people, each ethnic group, present evident manifestations. They are expressed in all daily aspects, in the techniques that are used, in symbols related to power and to other aspects, like the religious, etc. All these manifestations are the result of many factors - climatic, geographic, of language, etc.

Therefore, at first sight there seems to be a relation between artistic manifestations - painting, sculpture, architecture, etc. – since we are able to identify those manifestations as being their characteristic aspect.

However, the problem 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 gained autonomy as a defined field. It acquired a sense of inward reflection and a degree of autonomy in relation to symbolic and traditional issues, so that it became somewhat internationalised. In music, this was evident and I believe the same holds for architecture.

It is known that in case of architecture, overall recently, we can refer to a certain “international style”, in the USA and in Europe. Therefore, the same building could answer to these parameters, no matter whether it was designed by an American architect in America or by a Portuguese one in Portugal, based, perhaps, on functional reasons. Thus, to what extent has erudite architecture attempted to have local references or not...

RO – I would like to emphasize that this question is related mainly to erudite productions.

Indeed, as you have just mentioned, in popular accomplishments, it is easier to find identity elements. However, I address the following question: music and architecture are abstract arts par excellence, but they are also forms of communication of ideas and emotions, expressing distinct forms of understanding. Moreover, they are inevitably immersed in a “cultural broth”, which may not be homogeneous and submitted to some external influence, but there are always local references, namely those that are revealed by thought, which is transmitted by language. In this way, when a certain thought is expressed, it presents nuances that only the language can transmit. If it is expressly formulated in Portuguese, it will present a series of peculiarities, which result of our traditions, habits, etc. However, these representations should reflect, in some way, the

set of cultural vectors experienced at that moment – which does not mean that it has to be done in a linear form.

Therefore, we do not consider that the search for a particular identity should be carried out following only “folkloric” aspects and other more elementary signals, or by the analysis of more stylised and internationalised productions, considering that the participation of local elements has no significance at all.

For me, the question of identity arises when somebody begins an introspection process, in order to find an authenticity; for not accepting automatically as good only what comes from abroad.

MVC - Certainly, this is evident. 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.

However, returning to the question of erudite art, of context, etc., I consider that in music, as in other arts, one verifies, from the end of the XIX century on, a tendency to value the dialogue between these acquisitions, in particular the international erudite European culture, as the final forms that were developed in the School of Vienna with what was characteristic on local level. Therefore, it has begun the dialogue between erudite forms and popular musical forms.

This happened, even though there was this tendency for internationalisation, which was the result of the aesthetic autonomy one finds in Europe, the result of the increasing autonomy of the art after a certain moment. Consider the abstract paradigms, which appear to be somewhat contextualized – for instance, take the case of Vienna, which was accepted as a universal form, as a paradigm of modern European music. We might mention, for instance, that there was a composer, Rossini, who suffered no influence from instrumental music, sonatas, quartets, and symphonies, which were being developed by Hayden, Mozart, and Beethoven in Vienna.

Colleagues who have worked in this area have mentioned a curious history. They said that when Rossini was asked why the overtures of his operas were written like sonatas, - constituted by a keynote in the 1st theme, a dominant in the 2nd theme, a series of developments and later two others themes in keynote, with some dramatical structure - the allegro of sonata as it is usually said - he used to reply: “When I write an opera for Vienna, I write an overture”.

Why did he feel like this? Because he understood that what others considered a universal form, was for him a local tradition, a Viennese style. All countries of the world played sonatas in the XIX century, including the Germans, but for Rossini, at that moment, sonata was characteristic of a local culture: the city of Vienna. Thus, there was this dialectic of a style, which started to appear as local and that, suddenly, gained a universal dimension, abstract and not contextualized.

However, in the middle of XIX century this phenomenon, the separate development of music and the arts, gave rise to a national music, a national identity in music, with its

roots in traditional, popular, peasant or gypsy music. For example List in Hungary and before him Chopin in Poland, Balakireff in the Slavic countries, all Russian, in the characteristic form of traditional music.

In Portugal, Viana da Mota combined sonata, symphony, etc. and other musical forms with motifs of popular inspiration, and Alfredo Keil produced an opera inspired in a national subject. This was an aspect, which distinguished this period. Eventually, with the rise of Symbolism and Expressionism in Europe this tendency was abandoned.

In this period, there were composers, like Luis de Freitas Branco, who were not interested in the national identity in music and who adhered to the Symbolism, which was internationalist - where this problem did not exist.

RO – The example you have just mentioned seems interesting because it permits to address another question, which I consider the core of this reflection. Certain historical periods gave rise to movements, like the ones you have mentioned in music, where there was a search for themes and popular subjects to be performed in erudite form. One aspect that characterizes the popular buildings is their great functionality, rusticity, and integration to the place, as a reply to some needs. From a strictly formal standpoint, the relations that all these components establish between themselves, result from this circumstance.

Thus, when we move to the field of erudite art, like the case you have just mentioned in relation to music, the symbolism and the expressionism, isn't it possible that these forms were characterized by the cultural circumstances of the moment? I wonder if all identity elements connected to a cultural involvement were erased in these symbolist and expressionists forms. Will it be irrelevant to be a Portuguese or an American composer?

MVC - This is a pertinent problem. We can admit that the context in which the composer was born, his contact, even unconscious, with certain local characteristics, with traditional music, his experience while a child, all that surrounds him, could have caused an impact on in his work. Therefore, it is the researcher's duty to identify the characteristic elements of a national tradition.

This problem was handled many times by Lopes Graça. Because, initially, he considered that the existence of a national tradition was not necessarily an issue related to Portuguese traditional music, but with the continuity of tradition inside the erudite music and all the past music, both religious and profane, which were performed in the courts on most solemn occasions, and which we call refined music.

In order to clarify Lopes Graça's idea, I 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. They did not work without purpose.

In any case, there is a characteristic, which, in this case, it is easier because it is the language, but there is the common use of it, which is always emphasized by this connection. 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 music off from the rest of Europe.

Lopes Graça stressed that what nurtured national traditions, in this case poetry, was 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.

Graça used to say that there had been a discontinuity in Portugal in the XVII century, as the result of a strong contrast with the rest Europe, as if creative potentialities had been defrauded at a certain moment, especially because it had not been possible to compose refined profane music, but only certain religious music. Consequently, this had led to successive attempts to restore a tradition. In relation to that, he mentioned Bomtempo (João Domingos). In the XVIII century, there came the Italian style, and later on, in the XIX century, there came another attempt to regain the tradition, but without success, because the Italian opera had already imposed itself as an imported style.

Later on, Viana da Mota restored the tradition. Lopes Graça himself was one of the composers who called the attention to that. That is, we created a tradition with no line of continuity

That is why he wrote an article entitled “A Ballad to Portuguese Music”, in 1961, in which he shows concern for the position of Jorge Peixinho and others, stating the following: “*We - Viana da Mota, Alfredo Keil, Freitas Branco and Lopes Graça - are creating the link of a tradition which implied a dialogue between traditional Portuguese music and that other unknown identity, peasant music*” - which Lopes Graça had discovered that 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.

Lopes Graça observed that in the nodal aspects of the rural Portuguese traditional music there was a relation with experiences of contemporary music. The nodal aspect implied in abandoning the tonality, therefore a tendency to surpass the tonality of contemporary music and other aspects of the traditional music, which he considered might be productive and stimulating for a composer of contemporary and vanguard music.

Therefore, when he observed that Jorge Peixinho and other composers stopped to work on Portuguese tradition, ignoring it as if it did not exist, looking for the serialism of the school of Darmstadt and artificially importing it to the Country, Lopes Graça said: “Once again we experienced the lack of continuity of national tradition, and we will never have in music what we have literature, which is the continuity of tradition and this means that, when a writer is working on a text, in his memory, he holds the texts of Camoens and Gil Vicente, among others, until there comes the time when, having experienced the national culture he is able to elaborate a text by his own”.

He did not see this happening with the musicians – although he was aware of this tradition, assuming it, not in the conservative sense, but in dialectic one...

RO – In relation to this issue, I remember a text from architect Leon Krier, where it is said that one thing is tradition, another one is modernism and that modern does not mean modernism. Moreover, the tradition is not antagonistic towards the modern, since all the innovations can lean on tradition, establishing connections with the past. That is exactly what Lopes Graça expressed in his thoughts.

However, I consider that, in this sense, it is possible to establish a certain analogy between architecture and music. When we observe a rural building, we know that it was built starting from a set of techniques, materials and also local symbols, etc., reaching therefore a coherence and balance that is evidenced in the unity it establishes with the place, what, however, does not restrain it from having a certain universality

On the other hand, when we consider only erudite works, there can be a misrepresentation of the globality-universality that we are referring to, since these elements, related to the local culture, have not always had a participation in the consolidation of the object.

Thus, reporting to the remarks carried out in respect to music, we could say that in some of these situations they cannot even be considered grafts “against nature”

MVC -... In the case of music, we cannot even say that they are grafts that follow the tradition, but we can say that it is something that assumes its total distinct aspect, and that causes a rupture with the continuity of the tradition.

RO – So, let me place this other question. In relation to the subject of continuity, there is also the aspect of recognition of outstanding identifiable signals. I ask if in an erudite work, will it be possible to apprehend these signals as identifiable ones and, consequently, its establishment with the “place”, understood in a more comprehensive way, that is, not only in physical but also spiritual aspects? In addition, do you believe that any work has been done in music in the sense of isolating the mentioned identity elements?

MVC – It was interesting to observe this characteristic in Graça, because he did not establish a direct relation between the identity aspect and the popular or ethnic local traditional aspect. For him, there was a difference between the existence of an erudite musical tradition - in this case refined music - and the specific national character.

The Portuguese poetry or the Portuguese literature is Portuguese for having characteristics of their own, not for referring to popular Portuguese subjects, or for incorporating aspects of a traditional writing. It happened so, because throughout the centuries, in some way, the mentality and the way of being, as well as any other characteristics that could be considered Portuguese were necessarily exposed by this literature and poetry, which had been acting on the tradition.

RO -... However, while poetry and literature have their specific way to express the language, which permits the perception of those signals - music communicates by ear and architecture visually. In this way, there is a specific materialization in each of these

areas, allowing them to communicate. Therefore, each one of them has to present identifiable characteristics, in a more or less evident way, nevertheless, in any case, in a recognizable way.

Let us say that in Portuguese poetry, there is certain atavic sadness, a longing that was there before its existence, etc. In music and in architecture, something similar will also happen. Thus, in case of the architecture, the question is to find these elements that belonged or not to the identity, the same way in which we can find in a Portuguese man some ethnic signs, if not physical, at least psychological, distinct from those we observe in an English or in a Slav.

However, it does not annul a certain miscegenation that permanently exists, independently of certain punctual events, as the entry in the EEC...

MVC – For sure. 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 showed great strength and a definite identity in various different levels. When universalism was peaking – definitely, in the XVI century – the Manueline style appeared in architecture and, as it turned out, it had come to be recognised as a quintessentially Portuguese style, for it set it apart from the other countries.

In literature-theatre, we have Gil Vicente, who presented characteristics of his own - the structure of the seats, the way they were handled, everything is very individualized - it had a strong identity and so a theatre tradition was born in Portugal, however, there was a significant universalist movement. Graça's opinion is that: "The universalism is not the deny of the assertion of an identity, it is even a condition. The dialogue with the universal is an assertion of a national identity in arts..." .

RO -... I have to know who I am, in order to be able to integrate the external ideas in a satisfactory way. Otherwise, I will not bear the situation...

MVC – In music, during this period, called mannerist period, there were manifestations not only in religious, but also in profane music. There were court songs, love songs, etc. that were played and this aspect of mourning songs - that we can consider to be very Portuguese and bears a relation to the trips leading to long absences in places without any reference, with other landscapes, other climates, other people - appears in these songs...

In addition, even in a first moment, we notice that there are inflections and aspects that make them very distinct from the context of the musical production of that time. They are similar to other works of the mannerist style, but at the same time, they have their own character. I think, therefore, that in the moments of greater assertion of the universality of a culture, and through the contact with this universality, the musical production also asserts its own characteristics.

There will certainly be other moments in music as in other arts, in which we will be able to establish relations of this type. When we think about the Portuguese composers of the XVIII century who decided to work in Italy, following a new tradition, we realize that these are not exactly Portuguese ones. However, I wonder whether certain written

music, as for example the one written by António Teixeira for the Opera of the Jew, have anything that can be considered more individual just for being Portuguese.

This is a speculation, since no thoughtful work has been carried out in order to approach this subject. Although there is a tradition presented by Kastner in the book on Carlos Seixas - attributing him, as a result of isolation and not of universal dialogue, characteristics that are distinct from other harpsichordists of this period in Europe - where the sentimental aspect is evidenced in a way that it can be subject of a debate.

There is, however, a certain difficulty to know to what extent the harpsichord music of Carlos Seixas, due to its particularities, has anything that translates an experience in the Portuguese way of living.

RO – You have mentioned a while ago, and the same was said in the conference in Cascais on “Música e Vida”(Music and Life), that some people went to other countries to work in music field and remained there for long years, sometimes forever. Thus, it is natural that they followed the experience of these places and, in this way, it seems natural that their artistic production became integrated to this cultural environment.

MVC – For sure. However, Carlos Seixas’ position was to stay abroad, but to return later to Portugal. Nevertheless, all those who have gone abroad, overall, Jorge Peixinho apparently have returned more open to the exterior...

RO - It also has to be stressed out that the specific political conditions of a country give place, sometimes, to a kind of revolution against the established authority. For instance, in the case of the architects in Portugal, at dictatorship period, they turned their attention, initially, to what was happening abroad. Therefore, from a certain moment on, the word of command was “internationalism”. At the beginning of the century, there was a man, Raul Lino, who even having received academic schooling abroad, first in England and later in Germany, and motivated by the interests that were felt there, wanted to find an identity for the Portuguese architecture. That is, he went after his roots. However, in terms modernity, this interest did not add much for him, despite his concerns being in the right direction.

Therefore, we can also find here some similarity with what happened in music. However, this does not seem to be the case of Jorge Peixinho. That is, some people have looked for vanguards movements abroad, without any concern about their roots, while others have done the opposite, remaining both with their backs turned...

MVC – Raul Lino is more in the perspective of Lopes Graça...

RO - I do not think so. Raul Lino was more in the perspective of the composers who looked for folkloric roots, but without extracting anything significant in terms of modernity. I believe that, in this aspect, Lopes Graça was universal, carrying out the integration of both things.

MVC - ...Yes, even though Graça has worked systematically on folklore, from the beginning of the 40’s, in a modernity perspective.

RO - ...But it was certainly not in order to perform the “Bailinho da Madeira” ...

However, he returned to the question on how could these signals be located and how could we learn and recognize them, where are they and how does this identity manifest itself?

MVC - There are situations that are clear when we compare certain composers, such as Lopes Graça and Bartok. Both share the same philosophy that is of joining the modernist project to a project of rediscovering the roots. They have a relation to folklore, but to a rediscovered folklore. It is not a known folklore, but an unknown one, an otherness, which is rediscovered in the isolation of peasants, etc.

If we compare their common aspects, we observe that it is not exactly the style. We can listen to the works of Lopes Graça and Bartok and find two or three similar characteristics in certain works, but that is not what counts. What draws them closer is the difference between their music. One of them is deeply defined by certain rhythms, certain melodic relations, which are typically Hungarian or deriving from the region where Bartok has worked. In contrast, rhythms and formal aspects that result from this dialogue with the traditional define Lopes Graça's style. Later, there occurs what Graça has called idiosyncrasy, which manifests itself through the diversity of music – since the one that exists in Alentejo is not same one that exists in Minho, being one of them related to suffer and the other one to joy, almost inebriation.

Bartok's music is much marked by those typical melodic, rhythmic inflections of the Hungarian traditional music, while Lopes Graça's music, even in works related with folklore, is also marked by this osmosis of permanent acquaintance with Portuguese music, its erudite culture and the modern attitude related to what was being generally performed in European music.

RO – Therefore, I would like to know if there is any work in the musical field, in which there is an attempt to separate these elements.

MVC - Well, actually this kind of work has never been carried out, but I believe that directly or indirectly there must be something that shows which are the characteristics of traditional music. Bartok also worked on Hungarian and Rumanian music. Moreover, we also know which are the rhythms of dance, the structure of the pentatonic scale, characterised by intervals, which sometimes appears in Bartok's music as well as in Hungarian popular music. His concerts for orchestra, even when not based on any folklore, start with a base melody in a pentatonic scale that immediately provides it a Hungarian character.

We could equally consider that in Portugal certain original melodies of Lopes Graça, certain rhythmic structures are related to categories, and derive from traditional music.

RO – What about certain functionality? Are there specific musical areas where this can be found? That is, a work composed for a chamber orchestra is, therefore, different from a liturgical choir or a symphony?

MVC - I believe that currently, if we take out Lopes Graça, who is more concerned on this question, this is observed in traditional music, not in traditional folk music, but in

the so-called popular music represented by people like Vitorino, Janita Salomé, by Zeca Alfonso himself, José Mário Branco, and certain Portuguese groups of rock. In this area of the so-called fast music, there is a very solid work on folkloric music, on these songs that had been rediscovered by Lopes Graça or collected by Jacometti and other ethnomusicologists. In addition, this aspect is noticed more in this area than in the erudite music one.

António Pinho Vargas, as an erudite composer, does not seem to be much worried about this aspect. He might get there through another path, but, consciously, he does not seem to be trying to assert – we should ask him - a national identity. However, I might be mistaken. There are vanguard composers of this tradition, of the European vanguard, of Jorge Peixinho's generation, as Luís Serrado that once again became concerned with the connection to folklore or to a local tradition.

Luigi Nono, who died in 1990, spoke constantly of a Venetian local tradition, not only directly. He skipped some parts of history, assuming a definite discontinuity, not in the sense of denying that there was a tradition, but deciding to become inspired not in the nearest examples, but in the tradition of distant cases. He was searching, for example, Bersetti codes of the school of S. Marcos, of Gabrieli, of Monteverdi and others. He was exploring them, treating the resultant forms of the problems that had been part of European music of Renaissance and that were rather related to a local Venetian tradition.

Thus, he was concerned about connecting his contemporary modern music to a local tradition. By the way, he wrote a piece in 86-87, to pay homage to architect Carlo Scarpa, which he calls "À Carlo Scarpa..." – I do not remember the rest of the title - and which is a very interesting piece for orchestra, cut by many silence intervals.

As to the problem you referred to, with examples of the chamber music and orchestra music, I think that this distinction is not much relevant at this moment or that it has been before. Lopes Graça performed a rather characteristic music related to folkloric roots, whether writing for piano, for ropes quartet, for orchestra, for singing and piano, for bass and piano, for other instruments or for choir. In all the styles, he affirmed this dimension.

Now, this aspect seems more relevant when we observe the sectors of activity in relation to refined music. In reference to popular music, not traditional folkloric music, but those played on radio and television, like groups of rock, popular singers, as Vitorino and others, then we observe that they try to recreate the folkloric tradition or look for elements that inspire them.

This aspect, for me, does not seem so evident in erudite contemporary composers, of the so-called refined music in Portugal.

RO - Do you believe that in relation to music there can be influences of other cultural areas, like poetry, painting, literature, etc.?

MVC – I think so. Particularly in Portugal, in case of poetry, this can be often observed. Lopes Graça was much influenced by Antéro. This is evident, even in the resource to a certain aesthetic. He often read Antéro de Quental, a man who was very reasonable.

Luis de Freitas Branco had a critical perspective in relation to the romantic inheritance and attempted to create an art with a classic balance, quite in Antero's style. By the way, he wrote a series of musical works, among them "Hino à Razão"(Hymn to Reasoning), the same name of a poem of Antero de Quental, for singing and piano.

Lopes Graça made the music for almost all the Portuguese poets, from troubadours up to the present time, and this is an experience of the Portuguese culture. Diving into an idiosyncrasy is the attempt of expressing in music those feelings that pass over different periods, though always with a language of its own. However, in this intimacy, involved by certain ideas, emotions, and character he continues to be influenced.

As it is known, Lopes Graça composed about Fernando Pessoa and although it was a dialectic relation, there had to be at least an idiosyncratic relation of the composer when writing about the poem.

Composers like Clotilde Rosa and Jorge Peixinho have been influenced by poets they have considered geniuses, as for example Herberto Helder, a more experimental poet of words, much more problematic than other classic poets. The same happens with Melo e Castro who is very close to Peixinho.

Here there is a connection of music and poetry, occurring a meeting point of tendencies. The musician recognizes the same project in the poet and tries to draw closer, writing music about him. I consider, therefore, that these relations are relevant. The same could be taken into account, when Stockhausen mentions Modrian in painting as an example of what Anton Weber is in Music.

. Interview with Prof. Francisco Silva Dias

June 15th, 1997

RO – Since you have already known the text that defines the grounds of this interview and the questions that generically were placed for general justification, I would like that you put in perspective particularly the importance of the Inquérito in this context.

SD – In relation to this subject I am thinking on a book that might be called “O Inquérito 30 Anos Depois” (The Inquiry 30 Years Later) and that has connection with a saying attributed to Keil, “This thing about architects is as cheese and as wine, they are what they are according to the place they were born”.

In relation to the Inquérito I was led to address a question, to which I answer in this work: whether there is architecture of the South, which I will focus especially due to its Mediterranean richness in Portugal.

After a certain reflection on the issue, I consider that there are specific cultural manifestations of our country in the southern regions and that those cultural values, particularly in South of Portugal and which are related to the history of the architecture, can be easily identifiable.

I analyse urban aspects and realise that 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.

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.

An extension of this phenomenon is a spot in Alentejo and Andalusia, which coincides with the South referred in the book of Orlando Ribeiro. However, it is curious to observe that the architecture in Portugal differs from the one in Andalusia region, though the influence is the same. But this is very characteristic of the spontaneous and even erudite urban architecture within this region – it should be observed the quite specific characteristics of the Baroque and the Renaissance of Alentejo region itself here in the south.

Among these characteristics there is an intuitive one, which is very difficult to express, resulting in a very sensorial architecture, which is felt with the whole body, with the hands, with the feet, with the brain. I wonder if it will be legitimate to carry out a comparison with the Nordic architecture, more logical and less sensorial than ours.

These questions are vague and I have been attempting to investigate, but they undoubtedly identify a Portuguese southern architecture. There is another citation of Keil, which characterizes so well our architecture, when he says that the architecture

was able to surpass the material base. That is, with very simple materials, they succeed to improve on this situation and produce works of great beauty, typical of the architecture of the South. There are others, which translate architecture of masses, of white, soft expression and a notable domain of shade and twilight. Therefore, these characteristics allow us to say that there is an identifiable southern architecture.

RO - I would like to place a question linked to the concern that people who carried out the Inquérito had or not. It is about the relative identity of the architecture of a region, not in a limited, nationalistic or chauvinist view of this kind of problems, but through a natural introspection carried out by professionals and other intellectuals on this subject.

SD – Indeed, they were. The bedside book of people who carried out the Inquérito was the one entitled “O Portugal, o Atlântico and o Mediterrâneo” (Portugal, the Atlantic and the Mediterranean) of Orlando Ribeiro, with the influence of Braudel. On the other hand, there was the presence of Keil who had always been a very strong personality.

However, in spite of the fact that the regions were not demarcated in this book, the Inquérito ended by identifying three of them: the North, the South, and the Inland. Therefore, they did not start with the division carried out by Orlando Ribeiro, although the Inquérito evidenced them.

As it is known, the Inquérito was born through an order placed by the government to the Union in the sense of describing which were the true values of the Portuguese architecture...

RO - ...However, what is said is that there is a different purpose than that of most of the architects.

SD – When interpreting the decree that instituted the Inquérito, there is a line, which says that it was necessary to know the national architecture, in the nationalistic sense, like in Italy and Germany, where there was a search for a national style. Later on, there were other passages that were possibly written by Keil, I do not know, where it was mentioned the necessity to know the reality of Portuguese architecture before its deterioration. It seems that the decree was written by two people, one in the direction of the nationalism and the other one, I suppose it was Keil's idea, directed to a scientific attempt to connect the values of Portuguese architecture with modern architecture, as it was attempted in the book entitled “A Moderna Arquitectura Holandesa” (The Modern Dutch Architecture).

The result of the Inquérito was to say that there is no national architecture, but architecture that sometimes differs short distances. One that is on a schist soil, other on clay soils another at the base of a creek, and another one still at the foot of a hill.

RO – This is mentioned in the own “Introduction” of the Inquérito as follows:
"Portugal, for instance, lacks of a unity in architecture. There is not a "Portuguese Architecture" or a "Portuguese house". Between a village in Minho and a "hill" in Alentejo " there are differences that are deeper than those existing between certain Portuguese and Greek buildings... etc. "

However, there is another interrogation ahead, to which an affirmative reply is given, and I believe there are no contradictions about it.

“However, won’t there be in this diversity of aspects, any common trace, specifically Portuguese? We believe there will be. I believe that there are certain constant aspects, of subtle distinction for times, but real. They bear no relation to a unity of types, shapes or architectural elements, but to anything of the character of our people, revealed in the buildings to “domesticate” the plastic derangements of the Baroque and make it more humble among us in its exuberance” Pg XX.

SD – I believe this is Keil’s text, although it was not signed. However, it reminds me of a small story:

Salazar, at a certain moment, revealed the desire of knowing the Inquérito, which was paid directly by the President of the Council, so he went towards the “Sociedade Nacional de Belas-Artes”, where Keil himself presented him the work. He was in company of Arantes e Oliveira and the purpose was to know how the Portuguese style was. Keil presented what had been carried out, in his characteristic way, pointing to the diversity found. Salazar was observing him, when the minister, at a given moment, asked: “ Then, it will not be possible to carry out projects like the pattern constructive plan for schools?”

Keil’s reply: “ We did not find any school, but we found habitations, filthy hovels... which differ... However, undoubtedly there is a unity “. Then, Keil referred to that problem of surpassing the material base, which is one of the characteristics.

Moreover, I state it now, reporting to the Inquérito, that there is still a base of cultural values, which comprehends the whole country.

However, each time I study this issue, I consider rather curious that, though Portugal is a Country with cultural and political unity and has the most ancient borders of Europe, we can observe that the North and the South are completely different. Therefore, it is an interesting social phenomenon to observe how two “countries” can coexist historically without any problems, sharing the same language, the same religion.

By curiosity, I started to collect differences between the North and the South, having found the most amazing features, even on the level of health. For example, in the North diseases like cirrhosis are more frequent, connected to the consumption of wine. On the other hand, in the South crimes against property are more frequent, while in the North crimes against people are the most frequent ones, independent of the fact that the properties are bigger in the South than in the North and that there is a bigger proletariat in the South. It is also observed that in the religious aspect, religious marriages are more frequent in the North than in the South. As to mental health, there is a document of the Council of Europe, which mentions that the greatest number of suicides in Europe occurs in Alentejo (therefore, in the South) and in Sweden.

In short, all indicators show great differences between the North and the South and here in Portugal the point referring to distinct subjects has an equivalent only in the North of Europe.

RO –The biggest problem, I can say, after collecting this information from a president of the Chamber of Odemira, is that this city presents the greatest number of suicides in the Country, despite of being the less crowded and having the biggest administrative area....

SD – Some of these indicators do not seem to be linked to perceptible reasons, like, for instance, the fact that single mothers are more frequent in the South than in the North. There is still another indicator, whose figures are much disseminated, which refers to the profiting from schoolwork, which is bigger in the South than in the coastline.

Thus, there are many elements, which allow us to say that in the South a certain culture expressed in architecture is observed.

RO – One problem that seems difficult to sort out when analysing the vernacular architecture within the Inquérito is the lack of systematisation of the presented buildings and, although there are some typological maps for each zone, these are not organised in a common prevailing condition, which would allow a comparison. However, one of the purposes of the work that I intend to carry out, upon theses examples, is to make a research in the sense of filling in the gaps, so that a comparison is possible. Simultaneously, I intend to carry out an analysis of the erudite architecture produced before and after the Inquérito, and to observe if it has assimilated those elements and how they adjust themselves to the international models consumed by the cultural elites of the upper class and vice versa.

One of the alternatives is to follow the same research route that was carried out by the Inquérito, and that would be a task of enormous dimension. Another one is to choose representative zones in the North and the South.

SD - ...and, perhaps, in the Inland...

RO - ...and in the coastline too, and carrying out the work upon them. However, the difficulty is in choosing those that satisfy the intended synthesis.

SD – If we compare a village in the North, where most of its population is of owners of small properties, generally in mountain settlements where there are grouped grain storage lofts, with one of the South, with the majority of its population of employees, with nothing to take care of, we observe a great difference.

In the North dwellings are always linked to animal supplies stores and to agricultural implements, while in the South its function is just as a resting place. Therefore, it would be easier to compare, perhaps, examples in the erudite architecture: the exuberance of Baroque in the North and the peace of the Baroque of the Alentejo region, the characteristics of the Renaissance in the North and the South, etc, thus it would be possible to find the great difference between the North and the South.

RO – Anyway, there are two possible ways: the erudite architecture until the end of the XIX century that has been partly carried out by Alves Costa and that presents other characteristics, and so on. On one hand, to approach the subject the way I am trying to,

relatively to a much-limited period, where these identity elements can be revealed, with the vernacular architecture as a background.

On the other hand, and that is something that must be clearly expressed, in its different directions, the identity is something that does not remain static in time. In contrast, the identity is always undergoing changes, additions, and being recreated around a successive cultural consolidation which history brings about.

Thus, the identity of a definite historical moment is certainly different from the preceding one or from the next one. In this way, if we went in search of the origin of the Baroque's identity and its variants in the North and the South, we would find something that would be effectively dissipated later.

In this way, when selecting the period that integrates the Inquérito in terms of identity, I am evaluating episodes of great relevance in the history of Portuguese architecture, with enough well known references of secular permanence.

Looking at the material surveyed in the Inquérito, we observe, among other things, that the selected samples have usually great plastic quality, what certainly would not be the case if everything that the responsible for the zones came across during their field work, had been registered at random, independent of the characteristics presented by the vernacular architecture.

Another work I intend to carry out, and which I have already begun - is to revisit the buildings raised and recorded in files for a deeper study of some questions.

SD - It is curious that, reminiscing the Inquérito with Menéres, he mentioned that he walked around the zone and reached the conclusion that it would not be possible to repeat the Inquérito here. I did the same in zone 4, and I observed that here it would still be possible. I went to Alpalhão, where I found a very interesting example that, in spite of having suffered changes, still enables us to perceive the original qualities.

Gordon Cullen mentions in the first phrase of "Townscape", quite the same as the following sentence: when we have a building, we have an area: that is architecture; when we have two buildings, another area is born: that is urbanism.

Alpalhão is a village in Alentejo where all the houses are equal and which, with the same elements, managed an extremely interesting arrangement that went up and down or in curves. Therefore, there are still values here in the South that can be object of investigation.

Returning to something you have mentioned earlier: when we carried out the Inquérito, we were given a manuscript guide elaborated by Keil - I do not know where it is - which provided a basic structure to the approach that should be made within each one of the zones, such as: types of settlements, the cultures, the materials, etc.

However, as it is observed in the Inquérito, the methodologies were quite diversified, overall in Trás-os-Montes, with Arnaldo Araújo, which is almost a newspaper reporting, a "cinema reality" - they arrived at someone's house and analysed the entire house - as far as zone 4, the guide was almost religiously followed.

For example, you can also notice that Alentejo has no typological map, because Frederico George has refused to do it, saying that, by defining typologies, one could give a weapon to the government.

The typologies at that moment were dangerous from the political point of view, since they could provide weapons for the “Estado Novo”, which was compelled to reduce everything to the Constructive Schooling Pattern. This is a gap that exists in Alentejo and which was not possible for us to annul later on.

This is also to mention 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. Indeed, the Inquérito was always into regional architecture, where the erudite architecture could fit, and Keil had always talked about this structure. The title received by the Inquérito later, was a last minute decision, already in the typography, and the latter never agreed with it - I presume that it was some Union’s leader - having said that the specific plant of a zone, for example, that of Tomar, should also be highlighted. Therefore, let us say that this issue was always a subject of discussion.

Another aspect that I consider interesting, was the point of view by which each one of us approached the Inquiry. In my personal case, it was always in a very rational way, looking for cause and effect. I even remember of a dialogue with Frederico George, in the space that the Union hired for the occasion in Arco do Cego. He, though never having been my teacher, gave me a lesson in seconds about what architecture is. I showed him the collected results, attempting to be very rationalist in the explanation. I showed, for example, that when the land is of calcareous rock and permeable, all the houses have wells and cisterns of particular type, etc; in Peniche, where the winds of the North are very strong, the walls exposed to this side are thicker than those exposed to the South, etc.

Frederico listened to everything and said: “So, what about the emotional aspects, those who have no logic and belong to the domain of the art?”

This almost led me to review all the Inquérito. By the way, we had a section that was called “evil manners”– if you consult the archives you will find some “evil manners” - and one of them is the building “Águia de Ouro” in Estremoz, which offers a popular and naive new art. It was immediately photographed and received the striking title of “evil manner”.

Therefore, there were points of view that varied from person to person, what is not surprising, because if the Inquérito were carried out today, it would certainly be something different.

RO – Thus, does it seem possible for you to identify the North and the South with some objectivity?

DS - ...Certainly and even with a great cultural support.

RO -... But you do believe it is difficult or even impossible to find zones within the Inquérito that can be designated as representative for the purpose we are discussing about.

However, does not the same probably happen in relation to a certain subject, as for example, all aspects related to dwellings, buildings of work support, etc?

SD – We can make longitudinal cut of the country leading from the urban structure. In the South, the concentration is made overall starting from the street and the alley of the time of the Romans and in the North; we find a rather vague dispersion. This enables a comparison.

Another possible comparison can be made through the art of inhabiting. It is the love relation that we observe in the inhabitant of the South relatively to his house, through the whitewash, the cleaning, etc., which does not exist in the inhabitant of the North.

By the way, when this work was carried out, Keil asked Aquilino Ribeiro to visit him. Having started to explain why the settlement in the North was more dispersed – a subject explained so well in the Book of Orlando Ribeiro - due to mixed farming, to the small propriety, the house next to it, the isolation, etc. Aquilino Ribeiro, who displayed bad temper, replied: "That is not the case, it is because they are Suebian, it is because they are Suebian!"

RO –This strengthens what you said before, that is, since these are cultural aspects, they can escape from a rationalist explanation.

SD – Still talking about this question, in Portugal, in the lowland settlement and in the mountain settlement this difference is very clear. In the lowland, when there is an invasion the civilization layers remain and merge; in the mountain, when this happens, usually the natives run away to the top and therefore the merging is much more difficult.

This situation is very evident in Alentejo, where the Jewish quarter, the Moorish quarter, the Roman structure and later the Muslim structure, constituted a successive coexistence that formed a civilization "broth" different from the one of the North.

RO - In another approach, the Congress of 1948 was very polemical and there are certainly memos about that. However, the intention to launch the Inquérito also came out on that occasion?

SD – Exactly, it was in 1948 that this intention consolidated most.

RO – I believe it was completed in 1957 and published in 1961.

SD - In the congress of 1948 a great clash occurred between the traditionalists and the modernists. One of the conclusions says that the setback and the poverty should not be recognized as genuinely Portuguese. This was a reproach for having elected the village of Monsanto as the most Portuguese village of Portugal. There had occurred an intervention, I believe from Veloso, which is later added to the conclusions about this issue. It was when Keil would have launched the idea of the Inquérito.

RO – On the debate that occurred on the exhibition of Celestino de Castro, I remember that you were at the table, when somebody remembered that someone had initially suggested the idea to Keil.

DS - Castro Lobo was that architect, who remained a long time in Lobito that mentioned that Huertas Lobo was the one who had offered that suggestion.

RO – On this issue I intend to talk to the greatest number of people who carried out the Inquérito. Azevedo Gomes also worked in Celestino's team, but I do not know if he is still alive.

SD – Azevedo Gomes worked in Frederico George's team...

RO - In relation to this issue, I also intend to contact Mata Antunes, although I believe that he was not the one who had the more structured intervention concerning the theoretical point of view...

SD -... Although he was one of the most enthusiastic, even because he comes from Alentejo, the Inquérito, despite the gaps that we find, was a systematic and methodical work.

RO - However, a great sentimental exaltation can be observed in those who made it, which materialised in the poetical form by which nearly all texts have been written and in the careful selection of the images presented, in a notable way, where, many times, one benefits from the characteristics of the used materials: texture, stereotomy, brightness and colour.

One of the outstanding aspects is exactly the fact that among the many registered samples, precisely the ones of greatest formal quality are those, which are chosen, although, in general, the vernacular architecture is very rational and functional.

It reminds me of an example registered in zone 1 (Fernando Távora), in Chouselas, Vilela - Amares, of a grain storage loft placed next to the gate of a small farm, and that constitutes an adornment of a remarkable beauty, without damaging the practical aspect.

SD – Indeed, the field of rhythm, as in this case of the grain storage lofts, is spontaneous and of a great poetical strength.

RO - I do not have doubts that some of these samples, after a retouch could be presented as recent objects of architecture, but, in some cases, displaying more coherence of the formal point of view.

My enthusiasm for the Inquérito is not recent. It bears much relation to the familiarity that I had with Master Frederico George, who, even not being a person of great production in the architecture field, was notable in the rational organisation of spaces, in the composition of forms and in the great composition, whose "dryness" is perceived as deriving from the combination of the Inquérito with the conjectures of the modern architecture. I believe that you, for what I know about your speech, also match in this perspective.

SD – Indeed, I use to say that I am more interested in the relation between things than in the things themselves.

RO - But, returning to the subject of vernacular architecture, it is also observed that there is not always a great severity, safeguarded the limits of the use of this term in this context, of the functional point of view. The dependencies do not always answer to the rational conjectures...

SD - I have mentioned the emotive aspect before. I have practically always been continuing with the Inquérito, and one subject that was badly explored was the one of the industrial buildings, the methods for energy captation. One talks about the great mills of Guadiana, but more because they are those “carochas” in the river. A while ago, I saw near Tomar a sawmill that still worked as if it were a water mill.

Another curiosity, which is part of the regional spirit, is the ice captation in Montejunto, for instance. It was carried out through tanks in the top of the mountain where the water froze during the night and was then removed and placed in wells, being later transported in saddlebags on the back of mules to be cut later, so that John VI could have ice cream until May or June.

Finally, I would like to give you a support, although it is still very vague on an issue that you have placed in your “questionnaire”, that is, the relation between the architecture and other arts.

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 grandiose stairways in the patios, which allow for ‘plongé’ views, like those holes in Tainha’s tower. In Teotónio’s twin towers, there are some platforms before the entrances, which people appropriately use.

Talking about the organization concerned to the cooking place, it is the role of the woman in the kitchen, connected to the living room and to the space especially designed for children to play, between the room and the kitchen. These situations come, as I have already said, from the Inquérito, the literature and painting, this last one very close to the construction, with subjects as the bricklayer and the one who levels the place...

RO -... I consider it very curious that you brought this kind of questions to light, because all people I have previously talked to, had never mentioned this subject, which are, so to say, the transversal influences between different arts.

SD – We could also have a look on the problems of the city. By coincidence, some days ago, a film was exhibited in RAI, “O Milagre de Milão”(The Miracle of Milan), that approached in a poetical form the problem of the peripheral and vanguard movements, which had a strong impact on my generation...

. Interview with Architect Professor Fernando Távora

December 2nd 1997

After being informed of the purpose of the interview, through the text prepared by us, in which it is framed the projected study about the Identity of Portuguese Architecture and the different questions that will be evaluated in connection, Prof. Fernando Távora began the conversation:

Prof. FT - This subject has been a constant concern in my professional activity and, therefore, in my mind. Thus, although I cannot say that I will feel like a fish in water, I can say that this problem has always caused much apprehension to me.

Moreover, in the beginning, I was worried about knowing whether it is useful to think about it or not. We may ask, make an intellectual effort to find things that are instinctive, if it makes sense or not, or if it is just a history issue. I am convinced it is not. And why? In fact, 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, this strong effort is the one that is largely responsible for what we know as Modern Art.

On the other hand, one is finally driven to the conclusion that these values are not always applicable. However, someone may ask if cases similar to ours justify an investigation guided in this direction. A case was recently mentioned, about the education of Le Corbusier. This case was published after the death of a North American researcher, who carried out an interpretation on Le Corbusier's readings. It informs that he had an education in Arts and Crafts, through l'Éplattenier and that he designed a series of buildings in new art style. He did not publish them, since he believed that they were not a part of his professional intentions.

Thus, at a certain point, considering this identity problem, concerning what the Swiss architecture was and what should a Swiss architect do - this is a latent problem in a Switzerland divided in several provinces - a series of readings were carried out in this direction and, in a given moment, it was found an author who said that the path of Switzerland, and therefore of Le Corbusier, was the Mediterranean. Then, he made the famous trip to the East. He went to the Mediterranean and transformed himself into a Mediterranean architect. However, that is a person's intellectual effort to discover an identity, which is indispensable for her.

Another known example, which affects us closely, is the one of Fernando Pessoa. As it is known, he had an English education, but when he came to Portugal, he was concerned about becoming a Portuguese author. There are diaries in which he refers to the hours of the day when he studied Portuguese authors, like Herculano, Garrett, Camoens, etc., to become a Portuguese author. On one hand, he recognized the necessity of finding an identity, and on the other, the necessity of finding it through an historical process.

The case of Picasso in painting is the same. He was permanently moving in this direction, remaining Spanish, but realizing that he did not want to stop being a modern and international artist. This situation is similar to the one faced by authors like Corbusier and Fernando Pessoa, who also wanted to be Swiss or Portuguese, without

ceasing to be international, which may seem a paradox. However, without identity there is no “internationality”.

This is curiously established through the so-called international architects. There had never been architects so national as during the internationalism, as for example Germans like Gropius and Schiler - the latter was an extreme rationalist and a great expressionist – or Corbusier who, personally, was always a Mediterranean Frenchman. A very strong element of national identity can be detected in all of them.

The fact is that there is certain regret among the professionals - and I have already mentioned it in public many times – in order to discuss this question of identity. From a political standpoint, the idea of identity reminds immediately the nationalism, be it Italian, Portuguese, German, Mussolini, Salazar, Hitler, etc. I believe there is a terrible confusion here, since I presume that the problem of identity is a survival problem. It is impossible to live in a world without references.

This is more than evidenced, regardless of any author claiming that he does not have an interest in the subject. In fact, this is a common feeling, which, despite of being constantly neglected and even opposed, is utterly indispensable. Curiously, I noticed that this is a latent question in schools.

When I entered School, in 1950, no one talked about Portuguese architecture; there was no programme on Portuguese architecture history. When I began my teaching activity; I tried to introduce some of the authors who had left, like Vitruvius, Vignola, etc., because even those were not mentioned, not even the existence of a Portuguese architecture, even the professors did not have much interest in presenting their works.

I was the assistant of Carlos Ramos and the work he created in his professional career was not related to the School. The students were not aware of the teachers' works, because, deep inside, they were quite apprehensive, for judging that they were not modern enough, in compliance with the kind of modernity that they wanted to instil in them. For this reason, there was a total lack of references for the students. The references were the magazines that, by chance, were only a few, which used to give extremely small amount of information.

Thus, the students did not have any knowledge about Portuguese architecture as the foundation of the architectonic practice - not in the sense that the College of Languages and Literature had, since there was a subject in School, which comprised architecture, sculpture, and painting. The students just had the models that appeared in German magazines, in Dutch magazines and later, the publication of Corbusier's work. However, nothing of that was filtered through Portugal's peculiar references.

I had some influence on the awakening of this interest, on what happened in this domain, through the creation of a Centre of Studies that did not have a continuation. However, something was being done in Portugal that had its consequence in the Inquérito and over the feeling that is now generalized among young people, not so much related to the awareness of an identity or its definition, but in the understanding of the between lines of all the texts, where this concern can be verified. However, there has been no courage to make this affirmation and, therefore, I find it very interesting that you approached this subject.

On the other hand, one can observe this delirium – I think quite exaggerated - in defence of the heritage, which is already assuming certain gravity, mainly concerning the results. I mention this, because, nowadays, you either find young architects who want to work in the restoration of their cousins' houses or the President of the Chamber, who wants to have a building, which belonged to the old land owners, in order to transform it into the House of Culture, or the House of this or that. These aspects are very interesting from the conceptual point of view, from the point of view of the idea, but in a later stage, it is necessary to know how to design them, to acquire experience, to learn about the history of architecture and to gather certain knowledge about this kind of interventions. And not all people do possess this knowledge, for I believe that the schools persist on not educating students in that direction.

Nowadays, there is undoubtedly a curiosity about the identity and since I am older, people keep asking me questions, for example, how was the joinery carried out, how were the roofs built, what was the colour used and how were the paints prepared and then utilized, etc. Therefore, this awareness exists. I do not affirm that the question of identity is clearly developed between us from the point of view of the investigation, in order to understand whether it exists or not, and if it is necessary in terms of professional application.

The fact is that the Country is going through a period where there is no woman who does not want to restore the house. No one constructs any longer, which is something archaic.

Another problem, which I think has arisen here, is that of a national identity. I must say the following: Whenever I see an architecture photograph of anything related to Portugal, I become obsessed to locate it in Portugal – I am much more interested in a modern architecture building than in something derived from Thailand - and I want to observe how it situates itself. In addition, if it is a Portuguese work, I want to evaluate if it was built in Algarve, in Minho, etc. Because if the national identities are admitted, so do the regional ones. These things are disintegrating around the global civilization, but also, the more one discusses the global civilization and the Internet, the greater are the discussions on identities, social groups identity, ethnic identities, national identities, identities in the architecture, in urbanism and so forth. In some activities, it becomes certainly more visible and there is the awareness of its greater necessity, in others perhaps less.

However, I am convinced that this can be observed even in the extremisms of some painting, sculpture, and some clothing, which, in Portugal, always assume the aspect of a very provincial acceptance. By the way, yesterday when I was watching a fashion show of our stylist Ana Salazar, I observed that it was a Lisbon thing, since in O Porto no one would be doing anything of that kind. Why? Because, still today - you know that Garrett said that O Porto was a great village - O Porto's atmosphere is very rural, less combative. Lisbon is a much more urban city, although, if compared to other cities of the world, this urbanity might not be so evident. This circumstance contributes for a greater aggressiveness and what remains, as one knows, is the result of the competition, which is one of the features of urbanity – a person does not go to the city to stroll around and have a corn bread. Therefore, all that “adornment” reflects this battle, to which the rural environment is less sensible.

All of this has to be cultivated or taken into account, even if it is for correcting and modifying purposes. This does not imply that addressing the identity question brings about solutions of a qualitative nature, which could allow one to say: that it is how it must be. Because such analysis might be led to conclude that the identity question is indeed terrible. We have to change what is possible.

Therefore I judge that it is “scientifically” possible to do it every time one thinks about the subject and knows that beyond thinking analytically, it is necessary to introduce a sensitivity factor in order to prevent the intellectual action from becoming too rational, thus, affecting the sensitivity, causing the excessive use of intelligence to alter the intuition and sensitivity.

Consequently, it is possible to carry out an inquiry to investigate the identity, trying to understand it, to communicate it, etc. It is certainly not easy to say what is the identity of the Portuguese architecture along the time, or what is the identity of O Porto or Lisbon architecture, or of some place else.

There are, however, extremely clear aspects between Lisbon and O Porto, which deal with identity. Starting by analysing the light that exists in Lisbon and in O Porto, Lisbon has a brutal reflection coefficient, which is significantly minor in O Porto. The topography, the climate, the materials - the calcareous rock and the granite - which are the most erudite influences in one place and in the other one, the quality of hand labour, the fact that Lisbon is a city that detains the “money” in Portugal, besides prestige and additional international contacts. Finally, all these aspects give a touch of distinct identity to each one of them. Of course, all these elements will start to disappear or will be substituted.

Perhaps, the most interesting aspect is to know what may happen in the globalisation scenery, admitting that there are regional and national identities, more or less affirmed in places depending on many elements. A brutal globalisation has been generated by the Catholic Church, as well as by the Portuguese people - war and peace processes, construction forms, architecture, language, etc., and in spite of these mixing solutions, new identities have always arisen.

In Goa, for example, it has never been possible to create the same architecture created in O Porto, not because it was in Goa, but because people, who went there, came from many regions of the country. In Brazil, however, the colonization established by the North is clearly evidenced – it was the strongest and had a popular mark - as well as the colonization carried out by the religious orders, which were Lisbon and Saint Vicente projects.

So how will be that in the future? I think that no one doubts about its necessity, but what about its viability. I believe that the feeling is built through intelligence, as well as through instinct – I use to say that a project that is not justified in ten minutes is not a good one. Things that are quickly justified must have a great depth of thought, elaboration, and all of them are born related to each other and do not result from distinct thoughts. The case of the identity of forms, of processes, of emotions, of the circumstance, is born as a whole. This whole is an intellectual action that can be performed by developing an inquiry, in which the architects play a different role of the one carried out by the historians, where the reading of the building is made like a document, through a different sensitivity.

All of it can be organized into a pedagogy that leads to an action, which does not have to be folkloric, with popular forms or artificial items, but eventually being creative. Moreover, there is no country in the world, no matter how civilized it is, which does not have them. Germany, for example, which is an extremely civilized country, has popular forms and develops other manifestations connected to its past, where its natural aspects recreate themselves. Everything is artificial, but it is inserted in a universal movement where these aspects happen...

RO – I am sorry for the interruption. You were one of the people who belonged to the origin of the Vernacular Architecture in Portugal. Moreover, you were also present in many CIAM congresses, and were much interested in the questions of the identity, without abandoning your persistence in modernity. Therefore, you carried out an integration of many elements. Do you believe that some of the architects linked to the Inquérito suffered any influence in their work recurrent from this experience?

Prof. FT – I think so. During the Inquérito, they worked in groups, each one with a leader, who was older - in the case of Zone 1, it was I – and these people had already experienced this concern in their professional activity. This usually happened also to the assistants who, although being students of the School or trainee architects already understood this concern, therefore, how could be our contribution.

I can tell you that this contribution was not felt as a revolution from a formal standpoint and maybe in a healthy way – perhaps, in this aspect, I have been the one who advanced by offering more solutions. This means that, due to the investigation of the Inquérito, there was a considerable interest in the subject, as well as a change of concepts regarding processes and solutions.

However, this was accomplished quite slowly, which seems natural to me. If this awareness of conscience had not happened with certain slowness for the acquisition of knowledge, incorporation of the intuition sense, neutrality of professional practice, then this sense of an integrated Portuguese architecture would be lost. Actually, the Inquérito resulted from a necessity, from a reality, and had consequences that no Portuguese architect ignores.

The consequences that the “Estado Novo” and Salazar himself expected from the application of form as result of the Inquérito did not happen, because they were following somehow, let us say, Raul Lino’s style. Raul Lino is not as formalist, as it is said. When someone tries, after some indications to build a roof, to show a series of buildings and projects - although some are very interesting - this causes an impact, mainly because, at a time like that, it comes as a reaction to the sensationalism coming from abroad, where works of this nature equally appeared. However, nowadays there is a Portuguese architecture in Portugal, more marked, perhaps, because it has always existed, and I see Alvaro Siza as its main character -.

RO - You mentioned that in O Porto there is a bigger characterization than in the South and in Lisbon. Does not it seem to you that it is not perchance that this architecture, which has international projection, derived from people graduated in the North?

Prof. TF - Yes, but I also want to tell you that I feel as an unreliable part. I consider that Siza is able to reach it – I said it a while ago - through a strong identity, an international voice, which already means an acceptance at this level of national identities. This

happened before to Alvaro Aalto and to the great majority of international architects who were very connected to their national identity. In this aspect, O Porto was more prepared. O Porto is a small city and this movement, in a certain direction, already existed when Siza entered School. Carlos Ramos, although a quite complicated man, with a traditional education, was cultured and had a significant contact with the German things, where there was in the same way a concern about the knowledge of the traditional techniques.

On the occasion of the International Union of Architects (UIA) congress, Carlos Ramos was in Lisbon to organize an exhibition— he even put me in charge of it and I have his letter mentioning his intentions - with the presences of craftsmen, bricklayers, plasterers, carpenters, etc., where the traditional construction techniques would be shown.

This necessity was latent here. However who felt the greatest impact were the young people - I was included among them with other colleagues and students – for the possibilities that Ramos described caused a certain atmosphere and echo.

Let us take into consideration Siza's case. I compare Siza with Fernando Pessoa, a man who expands himself and who belongs to modern architecture, even when working in countries with very distinct aspects, where the problem of identity is felt. Moreover, there is the issue of identity clashes, between the formative identity of the individual and the local identity, and such clashes did not exist in traditional architecture, because usually the architects worked in places that were nearby. They travelled from Florence to Rome, from Rome to Venice etc., and this was quite different from today, when an architect travels to United States, to India, to different countries.

Therefore, this problem presents certain gravity nowadays. Nevertheless, it is possible – I have already mentioned it more than once when referring to Alvaro Siza –provided one has already acquired an identity through schooling, personal contacts, etc. It is clear, that it is possible 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 contest, 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.

Therefore, I once more presume it to be possible to conciliate the identity with the international practice of projects, locations, types of buildings, subjects, construction processes and so forth.

Returning to your question, I can say that the O Porto School, at that point, made use of a set of conditions, which are related to this phenomenon. When I wrote a text called “O Problema da Casa Portuguesa” (The Problem of the Portuguese House) - published when it was already three or four “years old” - this question was placed spontaneously, from a young person's point of view. Curiously, there is an architect now in Coimbra, José Bandeirinhas, who created a project in order to be promoted from “trainee assistant” to “assistant” called “Quinas Vivas” (Living Corners)– whose reading I recommend - and which was published by the O Porto School. He chose “Portugal dos Pequeninos” (Portugal of the Little Ones), written by Cassiano Branco, and carried out a study about his work. Later on, he also deals with my text “O Problema da Casa Portuguesa”...

RO - Has your text been published?

Prof. FT - This is an article that was published in a magazine and I can arrange a copy of it for you. Later, the person who became interested in it was Teotónio Pereira who was linked to a publishing company that published architecture books. It is not a book, but a brochure - however, this publishing company has not published it, what transforms it into a great rarity, and I say that just for fun.

My work has been thoroughly studied by Bandeirinha – you can get his book in the School, which has published it now - in terms of a new culture, a new contribution, and it is the movement that the text intends to explain and, besides that, the own Inquérito into vernacular architecture.

As I told you before, the Inquérito was conducted by the Ministry of Public Works with quite a different expectation than the results revealed, which was precisely that the Inquérito should lead to certain formalism of solutions, of the catalogue type. This was the official point of view.

The Inquérito exposed the coherence of the modern architecture. I had the occasion to mention this to Minister Arantes de Oliveira in a visit made to observe the Inquérito's works. My group, which was in charge of Zone 1, was the first one to be visited by the President of the Council, which transformed it into a kind of test - into a preparatory meeting in the National Laboratory of Civil Engineering. In this meeting, the minister had solidarity with us. A slide exhibition was carried out so that the presentation to Salazar could be better organized and at a certain point there appeared a picture, later published in the Inquérito, of a set of houses with chimneys, in the South, in Alentejo, all of them repeating themselves. When the minister saw it, he said: "This is modern architecture" and I commented, " But the Inquérito tends to affirm the modern architecture ", to what he replied "You may have this opinion, but do not you dare mentioning it to the President of the Council".

This really gives an idea of the kind of mentality that waited for the Inquérito.

In the first interview - as I have already told you, we were the first ones to be visited - all the collaborators were present and Salazar commented, "Thus you are the head of the group, but you are so young ". " Not so young, Mr. President, I am thirty three years old", I replied and started to present our small drafts, being one of them, a double page about great "Eira do Lindoso", with the maize storage lofts.

Thus, Salazar became astonished 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 ". He immediately replied: "You are too young to be distorted". Therefore, it is possible to evaluate the existing atmosphere.

There is a path, which is the one of the modern architecture. There is that other path of Carnival architecture, we can call it so, carried out rather satisfactory. There is the consciousness of situations that lead naturally to the introduction of the knowledge we have, of the amount of money we have, of the formal tradition we have, of the climatic conditions, etc., to execute an architecture by instinct, with a profound identity.

RO - There is another question related to the programmes. Won't there be programmes that make a better expression of the identity feasible?

Prof. FT - I am reminding an exhibition I prepared in Lisbon, where a critic remarked: "How will the O Porto architects create the architecture of a nuclear central? Is it related to the programmes that, due to their traditionalism, cause or allow a bigger identity or integration?" Yes, I think so.

However, I understand that identity, exceeding formal aspects, might escape from traditional forms, even in traditional programmes. Siza did something in the Church of Marco de Canvases, a Catholic Church, which I have never seen before. This church may have much of Portuguese tradition, but it also has a certain Germanic style, as that height, that austerity, which, by chance, is not very Portuguese. The Portuguese has a certain limitation, certain goodness and kindness and even certain poverty, or better saying, a certain sobriety. However, I think that Siza's sobriety is more international than national. It is International from the point of view of Miles Van der Rhode's purism, which is another way.

I believe that our poverty, our austerity, our repression, result from the social and economic conditions, which are extremely important aspects. Another aspect, which is equally important, is to use this economy in new countries. This is felt in India and in Brazil, I do not know Africa, but I assume that it must be the same there. It is the discovery of means that allow us to carry out certain luxuries.

The English people did this in India, but they had money, although the period was completely different from the one we used to live at that time. In addition, as one knows, we stayed longer periods on boats and we established a coastal occupation, since we had never much interest in remaining.

However, I may admit that in relation to the programmes, returning to the proposed question, there can be a certain quality in the programmes, leading to a better affirmation of the identity. I do not know, however, what promotes the identity. Perhaps, drinking that water, talking to people, knowing that one was born there, making an effort to absorb everything, having a machine for space and processes perception, etc., in a certain sense, the identity can be born like this.

RO - Architecture is an art that has one of the most abstract forms of communication. Don't you consider that its representation can enclose cultural elements that are the natural attributes of a determined culture?

Prof. FT - But cultural elements from the design point of view? However, I see things more in terms of...

RO -... For example, of the proportion, of an austere architecture, of a mass architecture, the look inside...

Prof. FT -... These are probably, the great values. Moreover, do you know why I say that? The history of Portuguese architecture since Portugal exists - in this edge of Europe, which had been always a land of permanent invasions - shows us French artists working during the Romanesque-Gothic period in Coimbra, in old Sé, in Alcobaça. This has nothing to do with Portuguese, being, therefore, one of most beautiful French monuments of that period, in a better conservation state. It shows us that in the XVI

century there were Frenchmen who came to Coimbra again. It is said that there was a great prosperity in Coimbra, due to the maize culture, which is cultivated in Mondego fields, and due to the University. It shows us the Italians, who came only later, with John III; it shows us the XVIII century, the order of John V to bring Ludovicci here and send Nasoni to O Porto; it shows us Parker... no, this one only comes later... However, curiously all the items remained Portuguese. The Hospital S. António in O Porto is an English building, but the truth is that it became Portuguese because the Portuguese eventually modified it - instead of brick, they introduced the granite. In fact, all these things belong to the Portuguese art history and, besides that, there are determinant local values.

For example, Nasoni comments in a letter - which is perhaps his only letter - about an aspect in O Porto, which is the possible introduction of the customers' intervention in the projects. Nasoni said that a work had to be an only one-man work, an only one-man conception, otherwise it would be a letter with two different handwritings, that is, it would lose its personality. Another thing he said was that the staff, the labour force - when realising that there is a great crisis in the civil construction - could not handle the situation.

However, Nasoni, who is familiar with architecture, sculpture, and other things, is the one who hires those Portuguese workers. Therefore, there is always a great local pressure. The climate might be neglected, but later on, 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. Moreover, we can see that time - which results from the action produced by people - constitutes an extremely strong aspect.

RO – Do you mean that you consider the detail a decisive factor?

Prof. FT - Yes. The detail is a decisive factor. Recently, I received an invitation to build a hotel project in Goa, some "bungalows". The company, which is important in East, in Portugal and in Italy, wants to built "Portuguese flavour, taste of Goa " houses. Curiously, I like to see this because, as it is known, this problem related to the owners of hotels is important. There are hotel chains, as for example the Meridian that have models that they apply in all the hotels, so that, whenever a customer is there, he will find the same type of room and environment.

The tourism hotels have this concern to carry it out in Algarve's manner, or to do it in this other way, etc. and it is interesting how this criterion is divided exactly in two kinds of orientations, apparently opposed to each other. It comes from a customer who runs the world using those hotels where he finds the same atmosphere. I assume that the case of Goa must be important because it is very popular, since its beaches are the best ones of União Indiana...

RO - I am sorry to interrupt you, but I judge it correct to say that when I was in União Indiana and entered Goa, I found another world, with a different experience, another scale, with a series of features that one can only find there.

Prof. FT - It is actually another world; it is the Portuguese world. Do you know Brazil? You will find the Portuguese world in Brazil. This nuances that I noticed at the beginning and I found the explanation for it ahead. We have projects there, which I

order from Lisbon, with a certain quality, and projects of the northern type, created by that kind of person who carries out the shed project as well as the convent project.

It really happens to me, to feel the Portuguese world in certain places. Probably it does not occur only to the Portuguese people. With the Spaniards, this happens in a very sound way. When we arrive at any place in South America, for example, in Mexico, there is the impression that all has been created by the Spaniards, even the Mexicans. I use to say that the Spaniards transform cars into Spanish machines.

RO -... And what about the contribution of other cultural areas that might have in some way helped this identification in architecture? I am positioning myself from the end of the XIX century, where arts were architecture "compagnons de rout" – painting, sculpture - participating significantly in the definition of the architectural object. How can its removal, as it generally happens nowadays, help to undo an identity?

As the Professor knows, our Baroque has an immense sculpture, "azulejo", and engraving, which participate in its definition...

Prof. FT - I suppose that they defined it, but this contradiction disappeared. Presently the so-called contribution of the three arts does not exist in this way any longer. This contribution was one of the dreams of Ramos, who introduced in the O Porto School, at the end of the course, a discipline that had the participation of students of painting, sculpture and architecture, and that was called the "Conjugation of the Three Arts...

RO -... I have also done it in Lisbon.

Prof FT -... of which I was assistant, having given it for about four years. I did not achieve anything, since this vision cannot be imposed in the end of the course; it has to occur in the beginning of the course. Eventually what happened was precisely the separation of architecture from the other courses. The architects had always made efforts in this direction as well as the Association itself. However, for one reason or other, these courses were completely separated.

In the XIX century, one verified a certain quality of labour work, a taste for civil construction was observed, for example, by the method used to arrange a floor, to choose marbles, by the kind of work created on wood, etc., which is disappearing completely. Moreover, the architecture is responsible for that, by rejecting the workers contribution and so one falls in a vicious cycle, the dismissal of the workers because they are worthless and the hand labour being worthless because it has been dismissed. It is really a serious problem, since the hand labour became completely disinterested, and it happens not just at the level of the labours, but is extended to people in charge and to the own contractors.

RO - I was exactly going to put this question. Long ago, the constructive aspects were completely dominated and their weight in the reading of the architectural object was decisive and the architect knew how to benefit from that...

Prof. FT - In the end of the XIX century, one of the carpenters' glories was the stairs - those gorgeous curve stairs, for example. Just now, I dismantled such stairs in O Porto, in order to rebuild it and I advised the joiners, "Be careful, because this is like a watch". Since there were not any drawings and they did not mark the stairs, they are apprehensive now. Difficulties have shown up to put the handrail in the right place in a

winding staircase which has an enormous reading about it. Initially, before dismantling it, it seemed so easy to rebuild it as to sing the “Cochicho”.

I heard an amusing thing that I suppose to be truth. It happened with Corbusier in one of the houses he projected in Paris, the Maisons Jaoul¹, which I visited along with a Canadian who worked with him – the property owner was already annoyed by so many visits. When I saw the work, I told Michel that it was rubbish. Everything was awfully finished, and he replied, “*Look, the Portuguese have been around*” and added, “*When Corbusier saw anything badly finished, the plasters badly applied, burnt, out of shape, he called the labourers and gave them a hug saying: Congratulations because you did something that no machine is capable of doing.*”

Deep down it is the same dilemma of honesty, of character and of the identity in work, just that in this in case, since the architect likes it, through the introduction of a certain irregularity which Corbusier, despite his sobriety, appreciated.

There is actually the myth of the industrial construction, that is, of the perfection in the industrial construction, and it was introduced the concept of the machine being the model. And, for this reason, Corbusier never thought that he had a machine to inhabit, just the opposite, he did many machines to uninhabit, because there are some which are truly badly designed from the conception point of view.

Actually this was changed into a myth that led to the almost total removal of the of traditional hand labour in an attempt to imitate the industrial production. This is one of the features of the Italian design, which apparently seems to be of great series productions and actually consists of just small workshops. It is a caricature of the mass production.

Why did the attempts that have been done to carry out a mass production did not succeed? The Russian’s pre-manufactured buildings with great concrete plates were a failure. Therefore, it occurred the reduction of a sector, which could offer much personality and much identity.

Returning to this necessity of finding the framing with the places, this feeling of the identities reappears. It is observed here in the North when applying the granite, but it is not the granite of the stone carver any longer, because the stone carver disappeared.

I built about five squares in Guimarães, in the historical zone, and in the first ones to be build I used the typical grey granite of the O Porto region - in Gothic buildings one finds much of it, the spaces are made in fine grain and the adornments in grey granite. It can be said that it is not just a question of hand labour, but also of costs. It costs a huge sum of money to build a carved wall.

Four architects are constructing a building. These are Siza, Souto Moura, Rogério Cavaca, and I. And its moving fast... it seems that since it is being carried out by four architects it should meet many discussions in reference to time, project, costs, etc.... but also contribute to the identity.

¹ - 163. Frampton, Kenneth. (1981). *Modern Architecture: A Critical History*. Thames and Hudson Ltd. London.; (pg.228) Maisons Jaoul “The drawing of ‘Casas Jaoul’ was a monumental reinterpretation of the Mediterranean vernacular, which effect came both from its introspective solemnity and from its scale.”

However, this issue was raised due to the stone. We have a threshold there that our friend Siza covets. It is an Egyptian threshold; it is a Pharaoh tomb. It has over three meters, is enormously thick and later it will have to be turned into a less thick threshold, what is anti economical.

The feeling for natural materials reappeared. That idea of the modern architecture being the result of the evolution of science and of technique was senseless, explaining better, it was a kind of public explanation of another aspect, which is the concept of spaces and of modernity. The functionalists said so because it was what interested people, a machine to inhabit.

Corbusier owns a house that has a sixty centimetres corridor and he defended himself, saying that if in the convoys, where there is more movement it was possible to pass by, why could it not be used in a house. It was a forced conclusion, because a dwelling is one thing and a convoy is another one. In that connection, Wright used to say that there was no relation between a house and a car. Of course, there is, but he said that to oppose to the machinist vision that was launched to cause excitement, but was later on vanished.

It was vanished, as well as the attempts made in the Soviet Union, referring to the Phalansteries, with the communal kitchens and laundries. It was a mythical thing; the family is different from of a group of labourers. We still have to fight many things like these.

I went to the VIII CIAM, in Hoddestoon (1951), the second congress after the war; the first one has been in Bremen, if I am not mistaken. Viana de Lima, who was an enthusiast, came along and Corbusier presented a series of works in South America, Colombia and Bogota and the project of Chandigarh. After having tried to convince people of the necessity of living in great concentrations, he presented common solutions. It was clear that it should come up and that the solution could not be another. I perfectly remember him doing a series of comments about the change.

I had always that fear of thinking about the basis of a narrow-minded nationalism, but my education in modernity was carried out, I will not say anything against the family, but at the family's margin, since my family was very traditional. Later, when I entered School, I accomplished a more complete education, which included philosophy, modern art, the painters, the explanation of the modern world from the historical point of view, and I am really convinced that I did not move backwards, but forwards.

There is a thesis book about the I Architects Congress published by the Union. The O Porto theses were produced by people much linked to the Communist Party and they thesis were massive. Teotónio Pereira was also there; he came from a very traditional family, of right wing monarchic education, and made a critic to the building's height, defending the establishment of new dwelling systems with lower buildings. At the same time that he intended that the passage phase to blocks was a preparatory one, because people were unprepared for such a fast modification. There is a proposal here, in O Porto, to transform these ten floors towers in offices. The lifts do not work because they are damaged and the respective columns has been transformed into trash wells; there are sick people living on the last floor who do not come down e doctors who only go up when there is an availability to do so.

Thus, Teotónio presented those theses that in the bottom line were all Corbusier's ideas, pulled to the extreme.... At that point, I did not present any thesis because I was already beyond this concept and did not have any conviction in that world

RO - Finally, I would like to ask you if you could recommend any bibliography in this area and if you could indicate which books would be interesting to read in order to analyse a question of this nature.

Prof. FT – As I said before, there is my small contribution in “O problema da Casa Portuguesa” - I will arrange copies for you – there is the book “As Quinas Vivas”, of Bandeirinha and the I Congress' theses, published by the Union.

Curiously, this problem of identity is never raised directly. There is a certain fear to approach this problem or it is approached very superficially from the philosophical point of view, but I do not see anything dealt with openly. There is someone whom I judge interesting to contact, and that is Teotónio Pereira, who is very open-minded... (Laughs) - he is the same age as I am. As for older people, there is no one any longer. In case you talk to some illustrious colleagues of our square, Carrilho da Graça and Graça Dias, Siza, Manuel Mendes - who is a kind of critic here in O Porto and who is presently preparing his doctoral thesis - perhaps he would be interesting. However, I have the feeling that these people always face this problem in complicated degrees; they are rather inexpressive, manifesting themselves more through what they do than through the theory that they could develop or the explanation that they would be able to give.

I have a very special relationship with Siza. He was my student, worked in my office during a couple of years; we always remained very close and met each other every week. We have also travelled together and sometimes I am required to comment on his work, as it happened a while ago in the exhibition that was held in Galiza and that was later held in Lisbon.

Therefore, I am usually confused. On one hand, because I feel a certain awkwardness to talk about people with whom I have a special relationship, on the other, because, maybe, I do not know them so well as we sometimes know other people, due to a certain familiarity. My thesis in relation to him defends two things: ingeniousness given him by the Almighty God and a brutal working capacity. But I am sure that if I had not been a student of the O Porto School, if O Porto did not have the relations it still has - our tolerance to each other is significant, because it is with us that he has a good relationship, our families, my family, Souto the Moura's, Domingues Tavares' understand each other - things would be different.

On the other hand, probably, he would not have the international projection that he has if he had not satisfied a need, since there is the necessity of this type of characters. Because, nowadays, quality architects with a great capacity of development are required – together with a national outline and an understanding of the location they are going to work.

Moreover, this, in my opinion, is a very strong aspect in him. The Portuguese is a very adaptable individual, with a human understanding about location and about people and also very affable. This is undeniable. If we compare the English colonization to the Portuguese colonization, we see that they are two different worlds. It is still said that the

Portuguese are stupid, that they remain “stiff” and it is not known whether our own language is still spoken in some African territories...

However, we now have the glories of Brazil, of Africa, of India, because probably this is contained in us. We tell this history proudly, but sometimes also fearful to be called imperialists, colonizers. This problem of identity really exists and it worries us, but there is a certain withdrawal.

.Interview with Architect Prof. Alenxandre Alves Costa

April 14th, 1998

A.C.- I have been carrying out some reflection on this subject, not only because I have the same interest in this question as you do, but also because the search for identity is almost the evilness of a time, which is a time of globalisation. I believe that through the total dilution of the regional and national identities, people try come across themselves again, which, deep down, means, not to lose the relation with the place, with oneself and with the cultural tradition.

In my inquiries, I have concluded 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.

Up to this point, I have no doubt that there is a certain unity in the Portuguese architecture, which is as methodological as formal, and even ideological, which assures to it a certain identity.

I start having some doubts when, from the end of the XIX and XX century on– period in which the relations with the exterior world are more obvious, more intense, and the breaches produced in society at typological level of architecture perception, introduce some ruptures – this identity, which I judge had existed so far, is not questioned anymore.

Anyway, I feel that the most interesting consideration is that from the XIX and XX century on, when these questions could perhaps be lost because other production relations were being detected, one starts, for the first time, to place the question of the national identity in theoretical terms.

So far, this question had not been expressed in theoretical terms and it was from the beginning of the Portuguese Romanticism until after the XIX century that the question of the national identity was presented in a determined way. I consider that the whole XIX and XX Portuguese century and the present period, no matter whether one wants it or not, is evidenced by this personal search of the national identity.

Therefore, in my opinion, two periods are interesting to be analysed. What happens to the Portuguese architecture since always up to the XX century, i.e., what is constructed, how is it constructed, how are the buildings designed, how are they completed, which are the relations established abroad, how do the international models enter in Portugal, how are they carried out here.

Everything happens almost without a theoretical reflection, almost without the elaboration of texts, as if it were an extremely natural process, as it actually was.

Our intellectuals raise the problem of the national identity just from the XIX century on, when our foreign relation becomes more internationalised, namely in Europe, with the advent of the industrial revolution that corresponds to the Romantic period, in which this question of identity could be possibly lost.

Like in all European Romanticisms, intellectuals approached this problem: Alexandre Herculano, Almeida Garrette, as well as, immediately after, Oliveira Martins, Antero de Quental, and Ramalho Ortigão.

Our Romanticism raises the question of the nationalism and of the internationalism. Thus, how can the nationalism, which represents the national independence, be combined with the necessity of a revision and a closer relation with the Europe? How can both things be combined?

This discussion about the nationalism and the internationalism is permanent, from the XIX century until the present. If we start discussing the national style, the eclecticism in the XIX century, there arises the question about which is the Portuguese style, to know whether it is the Romanesque or the Manuelin. If the Manuelin style is functional, how do these problems become diluted in a more internationalist perception of man, not so significantly at architects' level, since they reflect less on these subjects than the specialists of other areas - as it is the case of Oliveira Martins or Antero that give priority to a more internationalist relation.

How can, for example, our Republic be deeply nationalistic and, immediately after its implantation, the national values turned established by considering the recovery as the word of command. How is the architecture carried out in a nationalistic republic; how is it that, immediately after, the "Estado Novo" apparently establishes a kind of new modernity in relation to a certain formal conservatism of the republic and suggests the international style, introducing the modern architecture in Portugal, which is extremely unusual. How is it that, shortly afterwards, they propose to meet each other again in the national expression, where, in relation to the architecture, this vision is imposed in a more or less dictatorial way. How do the architects react to this? How are the modern architects of the 50's questioned, in a determined moment, by men like Fernando Távora, Teutónio Pereira, etc., who had made the Inquérito of vernacular architecture, raising problems like the necessity to conciliate the international architecture with the true features of Portugal. At last, how is it that even nowadays the problem of the identity is placed almost as a question of survival?

In reference to this subject I use to say that there are two periods, one in which there was no reflection but action – performing a kind of architecture which presents a certain formal and methodological coherence – and another one that manifests itself only from the moment when the other perspective enters a crisis, earning a rather pamphleteer form.

Thus, there was a transition from a nationalist to an internationalist model, using more theoretical models than the ones arising in the exercise of the professional practice. In this direction, the identity investigations that are carried out now are always significantly artificial, always looking much more after stereotyped models, not being so natural as it was up to the XIX century.

I believe that, historically, we could split this analysis in two parts. One of them, which characterizes the Portuguese architecture until the XIX century, or until the beginning of contemporaneous period and the other one characterizes Portuguese architecture from then on. I consider them as two distinct periods.

R.O. – You met my expectations, not only being in tune with this kind of problems, what also confirms the conversation I had with Prof. Fernando Távora and also with Michel Toussaint, who appointed you as someone who had a private interpretation on this subject.

On the other hand, there is another question that is also related to other areas, and which has to do with our own idiosyncrasy. That is, how can the architecture assume part of this idiosyncrasy, and in what measure can it result from the migration from other areas or from its own form of expression?

A while ago, you mentioned another issue, which I consider rather important and which will be the starting point of my investigation project, which is the vernacular architecture in Portugal.

Indeed, when this question started to be outlined and the need to carry out the Inquérito was felt, each one of its participants had their private purposes, which were not the same ones. The regime had certain problems, while architects who supported the process had completely distinct ones, and, in some way the international movement, which also showed signs of crisis, already affected them.

All this process resulted in a book entitled “ A Arquitetura Popular em Portugal” (Popular Architecture in Portugal), which, in my opinion, is inconclusive, due to the lack of systematisation, independent of the fact that not all zones have been conducted in the same way and of the difficulty of eventually coordinating the results obtained. The poetical and emotional line that characterizes the treatment of all the zones by their respective teams constitutes an exception.

From this perspective on, I submit the following question: The architecture is a form of artistic expression, and not just that, it identifies all the human activity. It is a convergence beam occurring at one determined cultural moment and the buildings emerge consequently. Thus, the architecture expresses itself through forms, signs, spaces and iconographic sets, which may constitute their own language. Then, how is it possible to demonstrate this in the study of this language and to aim these elements, which are neither subjective nor literary, therefore constituting a lexicon that points to something that has effectively a connection to our identity.

It is evident that in this idea, there is no concern in imposing a hypothetical Portuguese style, but the purpose is to know if we, beyond the language, eventually have an expression of our own in this field.

On the other hand, it would be interesting to know how the international movements come in, how they are translated and how far goes their automatic acceptance, sometimes through less quality copies and even less significant than the popular models. Finally, in what measure does all this mix and point to a picture in which a set of identity elements is revealed?

A.C. – In relation to the Portuguese architecture the fact is that Portugal is a country, which is not central in European cultural production. In a way, all that happens there, 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 which come in Portugal in its defined time and in a more centred way. Therefore, if we look once more to the global Portuguese architecture history, we observe that the international models enter in Portugal in a rather pure form, in a rather identifiable form.

The model enters and is transposed quite immediately. The Sé cathedrals in Romanesque period, the Batalha in Gothic period, some renaissance buildings, the Baroque, the international architecture, the modern architecture, they all come in Portugal almost as an immediate transcription of the models created abroad.

What has interested me in this field of Portuguese architecture is how, starting from the models transposed by the international architecture, the Portuguese architects interpret them and, overall, how they reproduce them.

Indeed, until a while ago, the historiography of the Portuguese architecture was based on the following postulate: "It is performed in such a satisfactory way in Portugal as it is abroad."

We have a Romanesque or a Gothic that is so good as in France or in Germany. Nothing of this interests me at all. It does not interest me the way this model is transposed to Portugal.

I am especially interested in the moments that follow, that is, how are the Portuguese architects, in presence of a model, going to interpret it, going to adapt it to the circumstances and to the productive capacities, going to adjust it to the means of production. In this sense, how are they going to transform it, how are they going to interpret the model and what is going to be produced from then on.

I have observed that, independently of the good acceptance of international models - because they are usually not repudiated. These international models come in via major clients - the Crown, the State or patrons of the art. They arrive in Portugal in their pure unaltered forms, and there is even the temptation to import the architects too, to certify that the work is being carried out so good in Portugal as abroad. The Portuguese historiography usually dealt with these situations and rather forgot, except perhaps in the two last decades, what the Portuguese themselves are doing with these models and how they are transforming them.

Actually, the transformation of this model, its adaptation to the Portuguese reality, not only to the economic reality, but also to the productive one that is going to grant it a private character. In this sense, I use to say to my students that Alcobaça does not interest me, that Mafra does not interest me, that great Romanesque cathedrals do not interest me, what interests me are the consequences of the existence of these monuments in Portugal.

In addition, these monuments usually result from an adaptation of the original model and thus I start to find features that are exclusive to the architecture in Portugal and that provide it a unique character, different from all the others.

Initially I would say that in reference to international models that enter in Portugal, Portuguese architects made a serious effort to discover the real functional or economic reasons, etc., to proceed with their adaptation. This aspect has, at first, a very empiric nature; it has no underlying abstract or theoretical conceptualisation, given that Portuguese architecture develops because of professional practical applications, which explains the non-existence of theoretical texts elaborated by architects. What happens here is a great production.

In addition, it is exactly through this production that I can interpret what are the architects' thoughts, even better than in the texts:

1 - Portuguese architects have a deeply empirical education and their professional activity is based on practice, being this practice either transmitted from parents to children, or learned through generations, by the transmission of knowledge in building, design and composition, made by the family and through the construction activity in the shipyard. Thus, it is much more learning carried out through practice than through a theoretical conceptualisation.

This situation causes basic consequences related to a certain common sense in order to adapt these models. The models are usually thought or elaborated in completely different contexts and our architects acquire those models and learn through them. Different from what is commented, there is no delay in the Portuguese architecture. Therefore I do not consider that it has a 50 years delay, as it was said here some time ago, and this is not the reason why the Portuguese architects produce a more elementary architecture than the ones of the models, but it is purely and simply a result of common sense.

Because of this characteristic, the Portuguese architects revealed - at least until the contemporary period, since I judge there is terrible lack of capacity in relation to the layout - a great appraisal of the reality. That is, they always possessed not only a great conscience of their capacities, in terms of design and architectural production, but also in terms of adaptation of these models to the needs.

In this sense, our architecture is more an answer to the demands than an activity of pure creation, being much understood as a service. Therefore, it did not present any other development, excepting one or other situation when there has been much money available and the architecture was performed based on luxury requirements, or any others. The Portuguese architecture usually answers to the needs with common sense and therefore it does not exceed its own capacities, being conceptual, constructive, or functional ones.

It carries out programs, it fulfils very clear intentions of customers like the state, the church, whoever, in a much skilled and objective manner and without great flights in the field of pure creativity. The Portuguese architecture is architecture of solutions, being always very efficient in this direction.

For that reason, I use to say that the Portuguese architecture, having a much more empirical than theoretical base, offers a very efficient response, due not only to the relation that it establishes with reality, but also through the understanding of the capacity of the productive means at its disposal and also of the projects imposed by the customers.

There are, of course, some positive and negative features. On one hand, there is its effectiveness, which is a positive one, for answering according to the constructive possibilities, being consistent with the customer's expectations. On the other hand, it is architecture without great flights in the field of the artistic creation.

One may even ask if the activity of the architects in Portugal is artistic in the real meaning of the word or if it is artistic only in some occasions. One may want to know whether it is not an activity that makes use of a building tradition, supported by the knowledge tradition, which offers means acquired through a natural way to be put into service of projects imposed by the customer.

I use to say that there is no architect who has been burnt by the inquisition. Architects in Portugal have never been marginal people, against the system. Just the opposite, Portuguese architects have always adapted themselves to present situations, with a relatively pacific response to established tendencies, having never carried out a significant opposition, except in some moments of the contemporary period. They have been always good interpreters of their customers, offering therefore good solutions.

There were some important consequences for Portuguese architecture which is the fact that it is not an architecture of rupture, which renders the application of concepts and classifications developed abroad very difficult indeed. Does it mean that in Portugal there is Romanesque, Gothic, Renaissance, Baroque, and Mannerist architecture?

I do not believe there is, because the architecture of a period is primarily based on the acquisition and consolidation of knowledge of the past, which carries with it certain recognition, a certain consolidation of tradition, of constructive memory and linguistic memory, which is thus maintained. There are small exterior contributions as well, which change it, which lead to evolution in a relatively pacific way.

It cannot be said that there was a rupture between Romanesque and Gothic, and another one between Gothic and Manuelin. If any rupture has occurred during Renaissance, it resulted from experimental works, which have been carried out apart from great productions.

However, it can be said that the architecture that has been carried out in the XVI century, at the time of John III, is nothing else than the recovery of the structural values of the past architecture.

Therefore, beyond this common sense to handle the tools and the ways architect work, there is also this character established by continuity. That is, there are no ruptures in Portuguese architecture, I insist, there is a great structural continuity that translates itself in the formula "If it works, why should we alter it?" If this model works, why should we create another one? This leads to no deep ruptures. On the contrary, there is a great legible continuity in the serenity of the passage from Romanesque to Gothic, from Gothic to Renaissance, from Renaissance to Mannerism and from Mannerism to Baroque.

In addition, when such serenity does not exist it is because there are certain moments, which correspond to the intervention of a very isolated intellectual elite, as it is the case of the children of King Manuel, in the renascent period. They were the ones who ordered

special works or, when the architecture was covered by decoration, changed it into something different, only in the scene appearance and not in its structural values. Indeed, the Manuelin style does not introduce background structural alterations; only a decorative covering that brings a new development to the architecture of the previous period, which is plainer.

The Baroque architecture of the North also presents some originality that bears no relation to the structural movement of the building itself. The spatial structure remains relatively calm and pacific and what offers it a more dynamic aspect is a kind of relatively superficial prospect covering.

R.O. – You were speaking mainly about the erudite architecture that goes as far as the end of the XIX century. However, from then on, other forms of architecture start to be differentiated. Presently, there is a certain distinction between what in my diagram I call architecture of author, to be considered as erudite architecture, and the present architecture.

There is another one that can be considered more popular and that besides it, has special features, which is the one I call “Kitsch”, in which just a part reveals a special importance.

It means that, at a certain point, architecture with different features is introduced.

A.C. - I do not believe that there has not existed one so far. I have been speaking, as I mentioned earlier, about erudite architecture, because the vernacular architecture is in a completely different situation. Even so, I would like to add that, even in reference to the individualism of the Romanticism, one could say that, apart from one or two special cases in the XVI century and in the Renaissance, etc., the question of the authorship is not too important. I believe architects are subdued, as far as their creative personality is concerned and have no qualms repeating, copying or reproducing works. Therefore, the problem of authorship, which offers a very individual character to architecture, works from the XIX century on, has not existed previously. It is very hard to establish an authorship, even because the architects have not considered it as an important issue.

The great architects performed many works at the same time and had subordinate masters who followed these works closely. It is commented that the top architect has the authorship of the work, but this is not truth. There is a kind of general co-ordination there, but this has no importance at all. In this sense, it can be said that the Portuguese architecture is not significantly individualised in reference to the particular artistic creation.

The cities, for example, were constructed in a very harmonious pattern and the typological repetition is permanent, as it is usual in the essentially bourgeois city. The typological repetition is outstanding.

In relation to the religious constructions, there is a lesser repetition. However, even in this case and except for some special moments, as it is the case of some examples of the Renaissance, which have been carried out according to international models of the time of the Filipines. Except for this, the Portuguese architecture is very repetitive and conservative in the plan of the composition structure, repeating itself systematically and, thus, there is not a significant individuality.

There is a global character, which is special to it, different from everything. However, we cannot say that this global character is specific. The unity of the Portuguese architecture until the XIX century is provided by the fact that there is no great interference in the productions by the individual personality of each architect.

However, from the XIX century on the questions are completely different, because with the advent of the romanticism and of the individualism, the individual assertion is basic. In spite of it, the accuracy of each one is not significant, while, for example, at poetry and literature level, or at music level these aspects are very evident. I do not consider them so evident at architecture level.

I fathom out that the architecture is always the last expression, since it is something that corresponds to the consolidation of previous ideas. The debates are carried out previously and only when all aspects are rather evident, then, there is money available to construct.

The question of the individuality and of the difference between the built work and the easiness we experience in identifying architects through these works is typical of our time. What in a certain way opposes a little to the tradition of Portuguese architecture, in which, as we observed, the individual creation of architects has never been important. It was important, I think so, that the architects carried out architecture to assert other values. For example, architecture served to affirm values of sovereignty in the overseas territories, in Brazil, in India, etc. It served to affirm the reforms that the authorities wanted to introduce in the religious orders: Tomar, Coimbra, etc. It also served, and significantly more, to affirm the intentions of the customer, of the one who paid for the work, than properly for its individual assertion, so that the significance of the work was always in a second plan. That is, the work had a special value for other reasons.

In fact, that is different from the contemporary situation, in which creators appear with their own work, as it happens presently everywhere. In Portugal, some rupture occurred in the harmony of this rather neutral process, which represented the rupture in Portuguese architecture until contemporary period.

It would be interesting to observe if these contemporary architects - apart from their will of self assertion to acquire professional experience and to be published, in order to keep a bond with the work, like a painter has a strong bond with his paintings - beyond their individuality, still preserve something of this empirical common sense tradition, of permanent recovery, of the memory, of the tradition, of a certain structural and eclectic conservatism. Because this bears a relation to the empiricism as well, since there is a search here and there for what is relevant, in order to better serve the interests of the building, no matter how the stylistic and linguistic pureness are, but a satisfactory response provided by the building.

It would also be interesting to analyse whether in the contemporary architecture things are preserved or if they are lost, since the contemporary architecture is currently regarded more as an individual expression, as a kind of "mass media" in which the symbolic values are probably more interesting than the structure of the building itself.

It would also be curious to know if that is or not something that has already happened in the Manuelin and in the North Baroque period, or whether it is a new thing that leads to the requirement of a different approach.

In relation to questions of vernacular architecture, I can say that they are linked to the questions of nationalism. We have never studied the vernacular architecture and therefore the Inquérito is what is. At the level in which these problems are studied now, the approaches are being performed more in the spheres of the ethnography, of the ethnology or of the anthropology.

We, architects, study vernacular architecture more for identity purposes, for cultural identification, than for nationalism or regionalism purposes. The “Estado Novo” wanted us to have a national architecture, typified, etc. On the contrary, architects wanted to prove that there was not one kind of national architecture, but many different kinds of national architectures, there were many regional architectures and this is the reason why they advanced with the Inquérito.

The optimisation of these elements of the vernacular architecture, or of the knowledge that is acquired through the analysis of this vernacular architecture and of the erudite architecture has to do with some moments, in which we have the need of firmly being rooted to the production in a kind of tradition. We always believe that the rural tradition is the deepest and the most authentic one, related not only to the method of agricultural production and agrarian production.

I consider it fallacious. The roots of real Portuguese architecture are not to be found in vernacular architecture. One might search for methodologies, since vernacular architecture is a fabulous example of the way man was capable of solving problems with the precarious means he had at his disposal. They epitomise this kind of common sense that Portuguese architecture represents.

I think that the erudite architecture works with other elements, works with other data, works with other methods that are those of the erudite production, which bear no relation to a certain spontaneity of the first one.

The combination of this popular and erudite is characteristic of the XIX century and of the XX century. It is the eclecticism, it is to look more for models in something else, facing it more as a style, in which one goes after some more elements to be combined with the Manuelin style, to be combined with the Romanesque style, according to the way things are being built.

I consider that the interpretation of the vernacular architecture has to be regarded from a completely different point of view at a more scientific level. It will have to be observed in the field of the pure ethnology and anthropology. It has always been used in a rather demagogic way, because, in order to carry out vernacular architecture it is necessary to be a farmer and to live in the middle of the agriculture.

To make the transposition of these values to an urban architecture, to an erudite architecture is always a purely formal transposition that bears no relation either with the

actual structure of composition of the buildings, or with its functional values, or with the demand of the architecture production. It is, therefore, false from my point of view.

. Interview with Architect Nuno Teotónio Pereira

August 18th, 1998

RO – The purpose of this interview is related to a search into the identity of the Portuguese architecture, which, due to its vastness, circumscribes itself to a certain number of works in a specific period, and into the connections that can be observed because of the fact that its authors were the same ones who carried out the Inquérito.

Based on this, evaluating and observing if the “signals” found, could bear something that has a relation to the “identity issue” in the Portuguese architecture.

Related to this subject, I would like to place some questions, a few of them more objective than others, which are not only related to the Inquérito, but also to the text that you have written entitled “A Arquitectura de Regime - 1938 –1948” (The Architecture in the Regime – 1938-1948).

First, I would like you to explain who was the author of the text of zone 4.

TP – It was Silva Dias. On that occasion, I was working on a project, I do not remember its name, and so I did not have time to carry it out.

RO - In this text, on page 402, it says: “ *the construction of wooden houses, or even the restoration of the existing ones is forbidden in some villages in the neighbourhoods of Pinhal de Leiria...*”

TP - ...We were referring to the straw lofts of Vieira de Leira...

RO - ...Do you remember which legislation used to limit this kind of proceeding?

TP - I do not remember having seen any document of that type. I believe that this statement is the result of what people said when talking to us. Officially, these houses were considered unhealthy and unfit for human habitation and, therefore, their restoration was forbidden.

RO - It is curious that there is exactly a passage in the text, which, possibly, in order to refute this kind of argument, affirms: “*it is wrong to suppose (that the regional materials) are incompatible with the habitability of the constructions. A good built house made of stucco or wood can comply with the needs if the conservation is carried out properly.*”

TP - I know an example of erudite architecture, a project of Raul Lino, in S. Pedro de Muel, in Marinha Grande, - there is even a book on the Straw lofts of Mira of Orlando Ribeiro or his wife, I am not quite sure at the moment – which is a house built with the technique of wooden boards overlaid. In Costa Nova de Aveiro, there are still many of them painted with alternating colours. These examples prove that the so-called straw hovels can offer good habitability conditions, if properly conserved.

RO – In your text it is mentioned: *"the (wooden) walls are made exclusively with materials in vertical or in horizontal position, according to the type of settlements – in the first example the boards are fixed to each other by means metal trims; in the second one, they are overlapped and the junctions receive a finishing touch vertically. The inner side of the most exposed walls are isolated by means of slender poles, perpendicular to which are placed the laths used to support plaster"*.

Another issue, which I would like you to explain, bears a relation to the method used to classify some buildings according to their typologies. Of course, this was based on different equipment used to support the agricultural activity, so that the dwelling was quite isolated as a typology. That is, a dwelling rarely appeared alone as a typology, being usually connected to some sort of activity.

Moreover, when analysing its eventual "contamination" in the context of an erudite architecture (the Inquérito began in 1955), it is necessary to take into account to what extent the viability of the proposed programmes.

For example, its Church of Águas de Penamacor is identified, formally and from the constructive point of view, with some rural churches and mainly with the monovolumetric simplicity of the votive chapels, bringing to mind the grain storage lofts, due to its vertical delimitation on the entrance gate.

By the way, the project started in 1949 and ended in 1957, which could have given rise to many alterations.

TP – No, actually the project suffered only a few alterations, but the work took a long time.

RO- Therefore, since the project began in 1949, it can be considered the precursor of the issues that were posed within the Inquérito, which had not began yet at that time.

TP – That is actually like this. I felt the influence of the vernacular architecture and the place is located in the interior of Beira Baixa. There I combined the traditional method of building, using masonry and carved stone, with reinforced concrete. A very competent specialist in carving stones, who was not only the person in charge, but worked directly with the stone as well, built the church. It was for these reasons that I gave a certain importance to the work in carved stone.

RO – As far as the reinforced concrete goes, I remember that in a certain period it was said: *"all over the zone, the reinforced concrete substitutes the old methods of filling the gaps and supporting the load in pillars or surfaces. However, this transition was easy only in the area of architecture in wood, since wood transmitted an idea of structure to the workers of the region - the supports, pillars or the steel rods, conserving significantly the dimensions of the wood are constructed in the new material, in a spontaneous and correct form."*

TP – There is, indeed, a very satisfying integration of concrete in the local language.

RO - This work and the Church of Sagrado Coração de Jesus are a permanent part of the history of the Portuguese architecture. However, this second church, although being a project that assumes a total erudite condition, has a great identity with the organization

by which the vernacular buildings are classified, due to the fragmentation of volumes and spaces. This particular aspect renders to it a character that exceeds, in my opinion, the most stilted and erudite effects that the project eventually wanted to underline. Simultaneously, its “modesty” relatively to the urbanisation, ends up by providing it a sense of simplicity, so characteristic of the vernacular architecture.

TP - You used the expression organic. That is right. This project, as you know, is basically of Nuno Portas and mine, besides having received contribution of people like Pedro Vieira de Almeida and Duarte Cabral de Melo, but this characteristic came of Nuno Portas, since he has already been very influenced by the movement of the organic architecture. The fragmentation of spaces – you can observe that it is the same used in Vila Viçosa’s house - was his concern. I remember that, when elaborating the project, I intended to produce more united and less fragmented volumes. However, the solution proposed by Nuno Portas was another one. It followed the Italian architecture of the time, with influences of Wright, that was collected through propaganda and admiration of the architecture magazine carried out by Bruno Zevi. The European models of that time had a more monolithic expression, with entire and elongated volumes, in contrast with Wright ones, expressed by a volumetric and spatial fragmentation. This was, therefore, the form of influence and not the vernacular via.

RO - Curiously, the Inquérito brought to light the way by which some settlements in the coast reflected this organic expression. For example, talking about Azenhas do Mar, they even used pictures that underlined this aspect in a particularly good way. *“The evolution of a settlement is an almost biological phenomenon - its structure reflects the reason to be, the life and decline, and also the factors that influenced this sequence, as the youth or the old age which affects a body.”*

Further, on they develop this idea saying: *“when the core settles on elevations the streets gain movement and slopes and stairs emerge, together with the ingenious constructions of street gutters that enable the fast draining of torrents. The houses are piled up like in a Nativity scene”*.

This idea is complemented with some pictures, showing buildings that are on the streets, like one of the old urban zone of Leiria

TP - This is also one of the features of the urban structure of the rustic villages, where not a single street is straight, where everything is twisted. In one moment one can observe a wall that is on the street, and in the next a house that is retreated or not, continuing with a wall or with another house which is over the street, being a sinuous pattern itself.

RO - The house of Vila Viçosa has been repeatedly marked by its vernacular expression, through the fragmentation of volumes and spaces it presents. However, I would like to add that, as it happens in the vernacular architecture, its identification with this language is given through the details. Indeed, much of the outstanding strength of this vernacular architecture result of the importance that the detail gives to the construction. In the case of Vila Viçosa, a particularisation has a decisive importance in the additional interpretation of the form. This is observed, for example, in the walls, at the protection structures, in the pavement of the patio...

TP - ...in the cornices and the inside details...

RO - ...one can feel this strength. Do you agree with this observation?

TP - Absolutely, I consider it completely fair. It reminds me about my concern in relation to Igreja das Águas of Penamacor, but in Vila Viçosa Nuno Portas goes much further.

RO – Besides those people that took part of your team, do you remember anyone else who was somehow involved with the Inquérito?

TP – You have already mentioned this before. Initially, our team received the collaboration of our colleague Galhoz. Nuno Portas was very young, still a student, and only later on, he came to work in my atelier, but, in no way, having participated in the Inquérito. In the beginning, the team comprised of Pinto de Freitas, Galhoz, and me. Galhoz, maybe for reasons of health, I do not remember now - the work compelled him, sometimes, to walk all day long on a scooter- was substituted by Silva Dias.

RO - I ask you this, because when I went to work in Master Frederico George's atelier, I did some maps for the zone 5 of the Inquérito, although it had been already concluded. Thus, I imagined that in other circumstances there could also have occurred some participation through discussions around the issue.

This question is also justified by a reference that can be read in one of the texts of the Exhibition catalogue "Arquitectura Portuguesa do Séc. XX" (Portuguese Architecture in the XX century), where it says, I do not remember where, that 255 architects have participated in the Inquérito.

TP - It is impossible. The teams had initially three people; therefore, I consider that number a misprint.

Indeed, there had been meetings in ICAT (Institute of Applied Science and Technology) and SNA (Architects National Union), in which pictures and slides were exhibited, with the purpose to increase the participation and promote debates. I even remember having gone once to O Porto with Pinto de Freitas to divulge the material we had found in our region.

RO – Let us leave the Inquérito aside and return to the so-called architecture of the regime period. In your text on this subject, which can be found in the catalogue mentioned before, you said that "*...the new regime, in the initial years... kept an attitude of indifference as far as the architectural creation was concerned, not intervening into the work of the architects*". I would like you to explicit the years you referred to.

TP – Indeed, the dictatorship began in 1926 and, in 1933, the "Estado Novo" was established. We could say that in the period of 1926 to 1940 no interferences occurred. The building of the sea docks, of the Instituto Superior Técnico, of the Instituto Nacional de Estatística, of the Casa da Moeda and a of many other buildings that were constructed under the impulse of Duarte Pacheco, received no interference of the government in what is referred to the architectural production.

This began to happen in during the so-called totalitarianism of the “Estado Novo”, with the intention of controlling the production of the architecture in order to transform it into a propaganda instrument, as had already happened in Germany.

RO – As far as Germany is concerned, I would like to know whether I could have an access to the exhibition catalogue on German architecture.

TP – I have this catalogue in my office and I can give it to you whenever you want.

RO – Thank you very much. Still talking about the question of the attempt to be in command of the architecture, you also mentioned that *"nearly all architects that were protagonists of the modernist movement had adhered to the ideals of the so-called 'Portuguese architecture', first because they were pliable supporters of the regime, second, due to the superficiality that they had accepted the principles of the modern movement... (and)... all this together with a wide acceptance of the new canons (of the "Portuguese" architecture), that often did not need to be imposed"*.

Therefore, it seems that if there was an imposition, it had not violent characteristics.

TP – Indeed, it was not violent. The case of Carlos Ramos, whom I worked with and knew well, who carried out the Pavilhão do Rádio and, later on, built a palace for the governor of Guinea, with characteristics of the XVIII century, with John style pinnacles and other ornaments of the same type. I can also mention the case of Cristino da Silva, and Rebelos de Andrade - these last ones had already built the Naval School of Alfeite, not so well known, but that is a magnificent work. Usually, they were all right wing people, although there were exceptions. It was the case of Adelino Nunes who was architect of CTT (Telegraph and Telephone Centre) and who designed two beautiful buildings in Estoril: the Telephonic Central - of the 30's – located next to the railroad, possessing a very pure modernist feature, and a building ornamented with wood, the Central Post Office.

However, the best-known case is the project he carried out for the Palace of CTT in Lisbon, next to the Association of Architects, in Praça D. Luiz. It was said that this project- which I do not know - was of the same style of those I mentioned previously and that he was forced to change it for another one, with pediments at the windows, sharp turrets, etc.

Then there started to occur a voluntary agreement of nearly all great names of modern architecture, and a system of control and censorship was established for those who offered resistance.

RO - On this same issue, you have mentioned in the text that we were discussing: *"the Government used the counties, which were depended on it, as elements of control of the private production for the concession of building licenses."*

TP – You are probably mentioning it due to the intervention that Pedro Vieira de Almeida did in the Cultural Centre of Belem (C.C.B.) meeting...

RO - ...I even consider that he had exactly the opposite opinion...

TP -... Exactly. He had an opposite opinion. There were no impositions, since it was the architects' decision to do so, due to unsolved past problems, etc...

It is a pity that almost all the witnesses of these situations have already died. By the way, I have a study on this subject made for a congress and I am going begin a work on the same substance, including an interview with Chorão Ramalho that, for the fact of being older, he remembers the things that have happened, with concrete data.

I still remember that Paulo Cunha has done one project for the Station of Cascais, in a perfectly modern language and that, later on, he was obliged to make the building that is there, all full of eaves and roof gutters.

I consider it would interesting to carry out an investigation – I have been saying that many times – and research the archives of the Ministry of Public Works, of CCT and of those commissions that had been formed, in order to corroborate this aspect more objectively.

RO – In relation to this imposition, you still refer to the complaint made by the *“architects themselves, (who), in 1935, had tried to reply (to ‘Portuguese’ architecture) by defending a ‘modern Portuguese style’ in a manifesto”*.

TP - I am not aware of this manifesto. Who mentioned it was Pedro Vieira de Almeida. The architects from the Congress held the same opinion. They said: “We also want to give a Portuguese meaning to architecture, but a modern one. We understand that this synthesis is possible, since the modern does not have to be necessarily internationalist. It can have its own expression, a Portuguese expression”. Keil has mentioned it many times.

RO – In relation to other types of impositions it is mentioned that, *“By the end of the 30’s, German architects and engineers were called to Portugal in order to design the ambitious sport complex of Jamor... ”* and, although the tribune had been *“designed by a Portuguese architect, it constitutes a work with a notorious Germanic influence”*. Can you remember who were they?

TP – The architects that came here were landscape architects. The design of the Estádio Nacional (National Stadium) was carried out by one of them, and the tribune, which I consider most disgracefully Germanic, was a Miguel Jacobetty project, who was also the designer of “S. Miguel” district.

RO - Another question that I would like to ask is related to the difficulty that I consider has existed, in surpassing the “commandments” of the modernist architecture in face to the regional architecture characteristics. Thus, some works had started to “betray” this code, covering roofs with tiles, leaving the buildings tied to the ground, closing them, etc.

TP – It reminds me Keil again, since he said that it was not possible to follow completely the modern movement code. In the Congress of 1948, these norms had been much defended, although later this radicalism was rectified, and more attention was paid

to the local and regional realities. On that occasion, the criticisms carried out to Beja's Secondary School, of Cristino, were quite already known.

RO - Finally, I would like to ask you to have access to the projects that you elaborated before and after the Inquérito and that have not been divulged - even those that had not been built - to better evaluate the mentioned influence on the erudite architecture production.

TP - I remember four projects that were carried out by us in the atelier, in which Pinto de Freitas had a significant participation: it was an inn for Vilar Formoso and two more projects for Crato, a slaughter house and a market - none of them was ever built - and which are at your disposal in the atelier. The inn project was published in the magazine *Arquitectura* while the others - which I consider very interesting examples of this period, were projected considering the application of local materials, reinforced concrete structures, undulating roofs etc - were never divulged. Other influences that derived from the Inquérito, as already mentioned, concerned to the height of the buildings, having the architects even manifested themselves against the General Regulation for Urban Edification (RGEU), which imposed at the time, very high ceilings, which in the case of the dwelling, save error, was of 10 feet.

RO - The vernacular architecture has connection to special programmes and its buildings rarely exceed two floors. In this way, the transition of some of its "systems" to the erudite architecture must be analysed from this point of view. Without taking it seriously, we could say that is not possible to design a "vernacular" airport, although I remember there is one, possibly in an Arabian country, which follows exactly the inspiration of the desert tents. Anyway, it is due to certain programmes that this difficulty increases. Therefore, the interpretation given by Ana Tostões on "Bloco das Águas Livres" seems a little senseless, when she says that *"Opposing to those stores in international style there is a vernacular and sculptural characteristic, which can be observed in the projected porches that shape the façade worked in different textures..."*.

TP - This is absolutely forced and there is no such analogy with the vernacular.

RO - On the other hand, in the church of Sagrado Coração, despite its relatively advantageous volume, the fact that the horizontal dimension is superior to the vertical one, together with the volumetric fractionating that is assumed inside the building lot, makes it look "heavy" and one can observe that the vernacular archetype passes through all the set.

TP -The Church of Sagrado Coração has also the influence of the Swiss and German churches, besides the one that was mentioned before, and this bears a relation to the simplicity that characterises the protestant churches, with their simple ornaments. It does not have anything of the catholic tradition of the churches in Portugal

RO - By the way, do you remember when the renovation of the sacred art occurred?

TP - The movement that occurred from the 50's to the 60's had also the participation of people who did not have any creed, as for example Jorge Vieira who carried out the painting of the Lord's Supper that I have here in the living room, and a low relief with a Nativity scene. However, the militants, so to say, were all Catholics. Anyway, it is not

necessary to be religious, because an artist, by himself, knows very well how to interpret these values.

Besides, the Christ who is in the church of Àguas is also a creation of Jorge Vieira. He substituted another one, moulded in ceramics, that was behind the altar, and which was created by Frederico George who, moreover, also collaborated in the chromatic plan of the church. This Christ was contested by the notable women of the village, due to the lack of purity, since they considered his nakedness excessive.

As they were the ones who paid, a classic Christ, in relief, substituted the panel.

RO – I will not take your time any longer, although it was extremely rewarding for me to speak to you on these subjects. I am thankful for your availability and would like to ask you to bother you again later in your atelier in order to analyse the projects you mentioned before.

. Interview with Architect Artur Pires Martins

August 14th, 1999

RO – Six teams have carried out the Inquérito, and Artur Pires Martins was the leader of Zone 6...

PM – First of all, I would like to explain that, when the Keil do Amaral contacted us for that purpose, he told us that the leader of each team, would be responsible for the coordination of the tasks and for the surveyed material, more than exerting a so-called command position. Moreover, within each zone there were always the oldest of the group who were chosen and of course the more ancient ones in the Union, who performed this task. This happened within all zones where the responsibility was attributed to the oldest ones, as it happened in the North with Távora, although he was considerably young.

RO -... However, what I was also about to ask you was which method was carried out in order to choose the 18 elements that were going to carry out the Inquérito. That is, which was the criterion used for the selection.

PM – I am not sure, but analysing those who had been chosen, the way they behaved themselves, the working sessions among Keil and various members, I can conclude that they were people that he had already known relatively well. In my personal case, I must add that I had had a very close contact with Keil for many years and the same can be said about Teotónio and Távora who had had a rather close contact with him. The latter, moreover, being befriended with Arménio Losa and Keil got along very well with all of them.

RO - This means that it was Keil, as the President of the Union, who made the invitations to people...

PM - ...The fact of being the President was the less important thing. As it is known, he was dismissed shortly later, but actually, he knew those people who had worked in the Inquérito very well.

RO - Then, it could be said that all people who worked in the Inquérito had been chosen personally by Keil do Amaral.

PM – It happened like that with me. He had already invited all the other colleagues, like Celestino and Fernando Torres, and I was informed about that when he asked me to lead the group. Maybe in the North he asked Távora, for example, to contact the remaining members of his team.

RO - It has been said – I have already seen written references about it - that during the Congress of 1948, the issue of the Inquérito was approached, but reading the Report and the conclusions about it, there is no evidence that can lead to this conclusion.

PM – I do not think so. It has never been materialised, but it could have been, because it was good occasion. In the individual level, it may have happened, but, actually, the orientation was not launched in the Congress.

RO - As it is known, Keil had many relationships with other colleagues, like Alberto Pessoa, Taíña, and Carlos Ramos in the Palácio da Cidade and in the stadium of Bagdad respectively. As you just mentioned, Arménio Losa was one of his connections in the North and, actually, he was not invited to work in the Inquérito. Would it be possible that Keil has chosen people due to their inclination towards this issue?

PM - I admit that, privately, he made such observations. However, there is also the question of age, which was probably decisive in the selection of people, those who were in a good physical shape, who could stand the efforts of the work. Actually, we were totally worn out at the end of the journey day.

RO - Silva Dias told me, in a conversation we had on this subject, that Keil had prepared a guide text for the teams. You do not have it by chance?

PM - No. Of course, I have read it on that occasion. We had a studio, in the neighbourhood of Técnico, in Arco do Cego, where many subjects on the Inquérito were handled in, and I remember having seen it there. Nevertheless, I do not know what happened to it later.

RO - For the realisation of the Inquérito, a financial limit of 500 thousand escudos was established, which on that occasion, was a significant budget. However, a certain regret can be noticed in the introduction of the book, when it relates that reasons of practical order had fixed in three the number of members of each group which resulted also of " budgetary limits ".¹

PM – There were many expenses. To begin with, we bought six scooters that were essential, besides the necessity of a car for each group, this, for instance, happened in my case– which was one of the reasons that contributed in the choice for the responsible of the teams, the availability of a car that could be used.

RO – The establishment of the budget to which I referred to, was certainly the result of a preliminary study by the government.

PM – Keil even prepared a summary of the expenses; presenting it later during the contacts he had with the Government. I believe, therefore, that this was the way the budget was established.

RO - Another question that I wanted to address is related to the idea that the government had in mind to impose a certain model, which was linked to the question of the " Portuguese house ". However, the decree that formalised the Inquérito is extremely opened and it is not possible to draw any conclusion upon it, independently of the expression used only one time "national architecture". By the way, the problem of the " evolution of the aesthetic ideas " is also considered there. Silva Dias told me that

¹ - *Arquitetura Popular em Portugal* .(1961).National Union of Architects (SNA); Page. XXIII.

the text seems to have been prepared by two people. Do you believe that Keil do Amaral might have prepared a previous essay?

PM - It is possible. He had a great concern that things might be misunderstood, which might result in deviations or impositions. I admit, by hypothesis, that he has prepared a basic text and that he has shown it to somebody of the government. We sometimes have talked on the subject, but it does not exist or, at least, there is no proof of it.

RO - In fact, the decree did not go over the main points, explaining only that the Inquérito had to be carried out into "traditional architectural elements" - which I understand as vernacular here - excluding therefore the other regional architecture...

P.M. - There is an important member to be considered here, Inácio Peres Fernandes, who had a good relationship with the Direcções Gerais (General Offices) and who followed Keil in this approach to the government, having been through him that they managed a great support. In that occasion, he was the President of the National Union of Architects (SNA) being later substituted by Keil do Amaral, but the preparation of the Inquérito was carried out still during his administration.

RO - Has the distribution of people within the zones followed any criterion?

PM - It usually did, although in our case - the zone 6 - cannot be used as a reference, since I had strong links to Tomar, where I spent my vacations, and Celestino, also travelled many times to the North. However, people from the O Porto region were rather within their areas. Frederico George had strong links to Alentejo, as well as Mata Antunes, who came from Mora.

RO - And the division of the country into zones was carried out in the studio of Arco do Cego, with contribution of other specialists, geographers, historians, etc.?

PM - We had the contribution of Mattoso, author of the book entitled "História de Portugal" (History of Portugal), with whom Keil kept a good relationship. However, we had a good bibliography to help us, having the whole work been organized by architects.

RO - And when was the Inquérito exactly concluded? As you know, the decree established that the SNA had to present a report on the survey in a period of one year and, after its publication, it would be submitted to the approval of the minister and this has happened only in 1961...

PM - A draft of the book was being elaborated and on the government's visit it was ready. However, the one year stipulated term had not been accomplished, there had effectively occurred a delay and I do not remember how long it has been.

RO - Thus, this episode evidences that there was a reasonable understanding between the government and the Union...

PM - ...this connection was carried out by Inácio, who, independently of his exit, kept linked to the Inquérito.

RO – Thus, according to what you told me, a preliminary work on the zones was carried out, surveying generic aspects such as, its geographic morphology, the climate type, the farming and cattle raising, the social and economic justification, etc, and only later on they started the field investigation. Did they have any scheme of what they would find?

PM. –There was elaborated a schedule according to the administrative divisions, the cities and the villages, but we did not know what we would find. In this aspect, we groped around in the dark. Sometimes, we returned, for considering that a certain sample had a special interest...

RO -... They were, therefore, searching for the discovery. In the decree, other " national institutions qualified to give contribution ", of course the counties, are mentioned...

PM. -...Effectively it was like that. There had been some conversation with the Chambers, during which, eventually, some buildings were mentioned, but that was all. In our case, we have never been benefited from this type of support. By the way, it reminds me that there was someone - I do not remember the name now - who has carried out a work on the variety of boats that have been built, on how they were built, etc., following quite the methodology of the Inquérito.

RO - In the collection of elements on the different samples, in some cases, photographic registers has been carried out and in others, besides this, surveys has been prepared. Has there been any special reason that has led to this choice?

PM – It was, overall, the plastic quality that they transmitted and the unusual form of applying the materials, the method of doing things: joineries, roofs, etc. However, the discoveries were done rather occasionally and many things were left behind. In the evening, after a day of work, we used to say: Oh Lord! There were those things that we had left behind, and we would repeat the route in the following day, by doing so, the less possible could escape.

RO – The systematisation of the collection was performed only later, in the office...

PM – For sure.

RO – These surveys were done swiftly or were they carried out rigorously?

PM - They were rigorous, as far they could be. Otherwise, if we were in the office and discovered that we left something behind, we could not go back. There was, therefore, a certain concern in realising the work carefully, overall, concerning the details.

RO – Finally, I would like to ask you if, after the Inquérito, you all felt that this experience could have any influence in your form of projecting architecture and in the way of feeling it.

PM. - I believe there was. Indeed, what we were looking for were not only formal aspects, but also rather construction methods, which ended up justifying certain plastic aspects, such as roof. However, I consider that people of the North felt the greatest impact, perhaps due to richer particulars and different roots of the people in the South.

RO – By the way, I would like to know your opinion on an assertion that Ana Tostões...

PM - ...She is my neighbour...

RO -... said about the particulars carried out by Keil do Amaral making comments that he had much vernacular influence.

PM - Keil, during the trips he has done before and after the Inquérito, carried along influences of famous people, related to the particulars. The exhibition of Aalto offers much of this duality and, in his works, we can observe this richness of particulars and a great inventive spirit.

RO - Then, you also consider excessive this vernacular identification, which is not as significant as it was considered before. I remember now asking if you have ever made a list of your projects before and after the Inquérito, in which some questions that we have analysed could be evaluated.

PM - No, I did not have time to do it, but I have this list ready, it is quite old, but I can give it to you...

RO -... It is because I have been observing that, for example, in the case of the Keil do Amaral, the things that he did and which have this vernacular characteristic, are in the great majority before the Inquérito.

PM – Actually, when Keil began to participate of the Inquérito he had already had a great experience on these things and, therefore, he had known in part what we were going to find.

We thank the colleague Arthur Pires Martins for the availability and kindness revealed for participating in this interview.

. Interview with Architect Alfredo M. Mata Antunes

September 6th, 1999

RO - I am developing a study, which proposes to evaluate to what extent the Inquérito had influenced people who had carried it out and, which signs of this can be found in the architecture that was executed later on.

As it is known, the country was divided, according to the Inquérito in six zones that had been distributed among several teams, having contacted some of its protagonists. In Zone 6, as Master Frederico George unfortunately is no longer among us, it occurred to me asking you for a statement relative to this accomplishment. Talking to Silva Dias about this subject, he also mentioned you as one of most enthusiastic person in the work. Thus, I would like to start asking you about the criterion that ruled the formation of the teams.

MA – When I became aware of the Inquérito’s project, I do not remember well if it was through colleagues or through some information that had been transmitted by the Union, I went there to apply myself for the Zone of Alentejo. Perhaps, for not knowing anybody - for I had started in Architecture without ever having contacted any architect – I was not chosen, for my regret. The truth is that I did not have anyone who could support me. The chosen one was a colleague of the College of Fine Arts of the O Porto (ESBAP), Azevedo Gomes, with whom I had a good relationship. The co-ordinator of the team was Professor Frederico George and, as the work groups were constituted by an older architect and two younger ones, another architect was also selected, Sárrico dos Santos, who had been my colleague in the O Porto. At that time, I even considered it ironic that they had chosen a young man from the North, perhaps of Aveiro or Ílhavo while I, who was from Alentejo, have been neglected. Evidently, I resigned myself to it.

However, later on, Sárrico became ill and as the fieldwork was tough, he had to abandon it. It was when Azevedo Gomes asked me to talk to Professor Frederico George. From then on, I continued the work started by Sárrico and, as I was in the Ministry of Agriculture, I had to ask an authorisation to carry out that work.

Initially, you touched in a very interesting subject. At the time, I was around twenty-five years old and I was in a period of terrible doubts. Our schooling was much the Brazilian style - (the famous “Brazil Builds”) - that was not related to the hills of Alentejo, which I liked so much for its authenticity. I could not realise in which way what we learned at School could bear any relation with what I knew about those places. Later on, and certainly due to the Inquérito and to the conversation I had with Master Frederico George, I began to understand that there could be a conciliation point between these two extremities and that it was necessary to find equilibrium.

RO – There is the mention of a guide prepared by Keil do Amaral, who served as an orientation for the teams. Silva Dias mentions it particularly. Moreover, before leaving for the fieldwork, the team certainly organised the work they would carry out, probably in meetings with Master Frederico. Can you tell me anything about this?

MA – Since I started when the work had already begun, Master Frederico George oriented me. Later on, in meetings we had in the Union about the Inquérito, I came to know Architect Keil do Amaral and to have a contact with his extraordinary personality. However, I must say that I was aware of this guide, although the Master had told us that it should be regarded with great autonomy by the teams. Perhaps, this has been one of the negative aspects that can be attributed to the Inquérito, that is, the existence of a great diversity in the methodology followed by the several teams.

RO – All of you have also worked in the atelier of Arco do Cego...

MA -... This atelier was located in the Sinel Cordes Street and I ended keeping it. After finishing the Inquérito's graphical work, of the South zones, of course, the floor, was taken by Azevedo Gomes, by Francis Leon, by me and by another young man whose name I do not remember anymore.

RO – Were the participants of your zone in any way related to Alentejo or not?

MA – Let us see: I was from Alentejo; the Master, was bound to it through the family - the woman, daughter of the painter Conceição Silva, was from the Vila de Frades; but Azevedo Gomes not. He was the son of a well-known doctor and had many acquaintances in Ribatejo and Alentejo. Genuinely, I was the only one from Alentejo.

RO – Do you remember any bibliography that was at your disposal for the consecution of the work?

MA - Effectively, I remember us seeing publications on things that had already been done in one of the eastern countries. At the time, we were almost pioneers in Europe of a work of that kind...

RO - ...Do you remember a survey of the same type carried out in Italy, in 1936, entitled "Architettura Rural de Paderno à Daniele"?

MA – In the interval between the fieldwork and the publication of the Inquérito, I have been in Italy and became aware, through a professor of the Polytechnic of Milan, Amos Edallo, author of a book entitled "Ruralistica", that there were studies on some rural settlements in South Italy that leaned over the same issues. My objective, when I went there – for which I received a scholarship of the Gulbenkian Foundation– was to study the problem of the rural urbanisation, having presented a thesis in Milan about the organisation of the Bacia do Caia due to an estimated irrigation plan of 7,000 he. The fact that I was in the Ministry of Agriculture gave me the opportunity of obtaining all the elements relative to this plan – in which it was planned the transformation of dry farming into irrigated farms of all this region, as well as the creation of many rural settlements. Besides that, at the end of the course, I still had the opportunity to visit many settlements in Italy of the same type in the scope of the agrarian reform that had been carried out there.

RO – Still talking about the bibliography, do you remember any material that has been written on this subject?

MA - I believe there have appeared some publications on the eastern countries, perhaps on Romania. However, currently, I do not remember objectively anything related to this question. As you know, later on, a work of the same nature was carried out in Spain entitled “A Arquitectura Popular Espanhola” (The Spanish Popular Architecture), five volumes, of Flores, which seems to be oriented somewhat different from our *Inquérito*.

RO – How long did it effectively take the *Inquérito* to be realised? As you know, the time predicted in the decree-law was of one year, which I judge has not been accomplished...

MA - Initially, all the graphic design was carried out in an atelier of Arco do Cego and, later on, a layout was prepared, and it was presented to Salazar. However, my fieldwork was, I think, in 1958 or 1959, having the publication of the book occurred in 1961, because I left for Italy after having finished the *Inquérito*. I have remained there for the period of one academic year and, when I returned, the publication was made. Afterwards a 2nd edition was published and since I was in charge of the Agricultural Engineering, I managed to obtain the budget to subsidise it, in view of divulging it together with the Regional Direction of Agriculture.

RO – About the systematisation of the fieldwork, I would like to ask you whether you knew beforehand what you would find there.

MA - First we registered the cases, which most impressed us for its plastic quality and, later on, we tried to collect information on them. Sometimes, we knew what we would find beforehand, but it was on another type of more erudite architecture, as the Palace of Vila Viçosa. There were other rare situations of erudite architecture, in rural settlements, as it is the case of Monte de Água de Peixes, next to Alvito and invariably the Noiva, of Raposo, which we have already known. The first hill was close to Vila de Frades and Master Frederico was certainly aware of it. Actually, in our trajectories, basically, we wrote down what impressed us the most and, later on, we tried to register it by means of photographs, surveys, and written notes. In order to do that, we had to convince people - being from Alentejo, it allowed me a bigger approach - and, frequently, after having gone to our car in order to search for a pencil and paper, they shut down the door quite in front of us and never opened it again. That was also natural, because in small villages, the sudden appearance of two young men saying that the house was very beautiful and that they wanted to see it inside let people become quite suspicious. This has happened with us quite often.

RO – Obviously, everything you have registered was later selected for publication.

MA - What is shown in the *Inquérito* is just a small part of what was raised. First, during the fieldwork, we had meetings with the leader of teams, who wrote down what interested most and, later, a second selection was made for the preparation of the layout. In our Zone, Alentejo, we gave a particular attention to the "didactic" aspects, as, for example, the execution of jack arches, on which the master has already had enough

information and which is a of an amazing inventive structure. I open brackets to say that now I am finishing a house in Alentejo, where once more I use jack arches...

RO - ...Is not there a current absence of artisans to carry them out?

MA -... Not totally. The use of jack arches is being retaken; it is a pity they are so expensive. They are fashionable - like people riding horses again – and, perhaps, for this reason, there is more hand labour then there was ten years ago. Yesterday, when I was heading to Alter do Chão, I stayed in Sousel's Inn, of ENATUR - a project that I carried out about six years ago - where the entry hall is a jack arch with 33 x 33 feet, that is, 1,076 square feet, what it is remarkable. It has been made with exposed bricks by an old man, who, during the work, told me he was afraid of carrying it out. However, he came to me and said: "I will build the jack arch but not in a rush". He actually went doing it but there was a moment of great emotion when he was almost ending it, with only 10 feet left to finish...

RO – The Inquérito mentions that the maximum opening of the jack arches is twenty-three feet...

MA -... This is the biggest one. Still on the Inn, there was an article on it in *Expresso* saying that it was a pity that the rooms did not have jack arches either. I agree with that too, but at 2.5 thousand escudos the square foot, it was impossible to use them everywhere. However, there are other areas with jack arches, like the bar, the billiard room, the corridors, etc.

The jack arch has a quite interesting structural functioning. It is known that it works by compression, and that the bricks on the haunch are submitted to a great pressure, but no measurements are carried out for its execution. It is something essentially empirical, executed without any formwork using only wires, to mark the courses where bricks and plaster are placed successively - for times a little stucco or cement is used now to enable a quick set - until the most dramatic moment, which is the placement of the crown of the arch. Everything can fall down if the work is not correctly performed. Placed the crown, there is no problem any longer.

RO – In the Inquérito, it can be observed a stretch of land, which I suspect, belongs to your family, where there are a series of jack arches.

MA - It belonged to my parents, but now, after the allotment, I was given the dwelling part. There are other examples as a house in Evora, of Garcia de Resende, which has an arch connecting to another... In the Inquérito, the technique for the execution of jack arches was very developed.

RO – There is another example in Zone 6, where one of the barrel arches develops in one direction and the other one in a perpendicular direction, and what calls attention is the perfect structural locking which that set represents.

I also want to ask to you if during the work, or after its conclusion, there had been a discussion on this subject with other colleagues, not only of your team, but also with other members of the field. I address you this question, because, as you know, there was a certain expectation on the results of the Inquérito. There is even an article of Freitas Leal - who also participated in it - calling the attention for the fact that its publication was still not being done in periodical meetings.

MA - I remember that there has been a presentation to members of the field, zone by zone in the Union. In one of them, Nuno Portas, who did not participate in the Inquérito, was present, but had special interest in our zone, even for coming from Alentejo. Moreover, the teams talked to each other during its realisation.

RO - I do not believe it is possible that architects - overall the youngest, after participating in a project of this scope, where they had been in contact with an architecture of enormous plastic force - would be immune to the influences that this experience provided to them, and they had not carried it, in some way, to their professional practice. I am convinced about that, but I would like to know whether you have the same opinion.

MA - In the presentation meeting for Salazar, - where Keil impressed me for the relaxing way in which he spoke, as if he were talking to us, opposite to the ministers, who displayed an enormous servility – he asked him if he did not consider the granite nobler than the concrete. Keil answered that each one had its nobility, depending on the form and the place they were applied. For instance, a nuclear central can only be executed according to certain technical norms, and it does not make sense to apply a language that has some regional aspect... Perhaps a dwelling is an example where the environment influence is most long lasting. However, some housing, too aseptic, will probably not be attractive to live in...

RO - ... And on the particularisation, do you believe there might have been any influence in this domain?

MA – Mainly in the one resulting of the application of materials. Look what happens with the frames. The enamelled aluminium - the natural aluminium was a plague - has a better resistance and better price than, for times, the wood. Other materials, like the flooring blocks, the jack arches, leaving the blocks exposed, etc., are being used again.

RO – Since I will have to revisit some places of the Inquérito, I would like to ask whether I could talk to you, after having carried out a first selection, in order to confirm the choice.

MA - In my opinion, those who have participated in the Inquérito have never stopped to work on it. Still today, I stop in the middle of the field and begin to look at what amazes me. Much of the samples had not been surveyed and I have a project – which I plan to carry out when I retire myself - that bears a relation to the impact that the new agricultural machines have on the rural constructions they support. A threshing machine, for example, with many feet height and front, cannot be sheltered in covered porches as the old ones were.

Moreover, I say that the bad architecture is more evident in the rural environment than in the urban one, where so many mediocre things already exist. Any isolated sample in the middle of the field exhibits all its negative aspects stronger.

. Interview with the Architect Celestino de Castro

November 23rd, 1999

The Architect Celestino de Castro, after being clarified about the purpose of this interview and its scope, began his statement.

CC - In the inauguration of the exhibition that was held at Vitória Hotel - I do not know if you have been there or not – I said certain things that established the position that I have already had since School time. Those who have been there noticed that from 1953 on, at the point in which I entered the Communist Party, my situation changed professionally and as man.

However, in 1955 there came the accomplishment of the survey - we started in July, if I am not misunderstood - which allowed us to join the elements in order to publish the book “Arquitectura Popular em Portugal”(Popular Architecture in Portugal). However, the Inquérito is an old subject that comes from 1947, when Keil’s article was published in the jornal “Arquitectura”.

It means that these issues about the knowledge of the popular traditions occurred not only in the Portuguese case, but also in other countries. It happened in music with the survey of the popular songs composed by Jacometti and it is contemporary to the Inquérito.

Therefore, it seems that this question about the knowledge of the vernacular traditions of the Country has appeared after the Nazi barbarity. It is enough to say the following: I finished my course in 1943. The War ended up in 1945. As I mentioned during the inauguration of the exhibition, when I entered the School in the O Porto in 1936, I attended my course, in a certain way, limited by the isolation of Europe – due to the Spain War – that was followed by the Nazi hecatomb.

We were completely isolated. I only learned about the CIAMs (International Congress of Modern Architecture) after the War, in 1945. The unconditional surrender occurred on the 8th of May 1945. From that moment on, about six months later, publications started to appear, namely things of the CIAM, the Letter of Athens, the works of Corbusier, of Alvar Aalto, of Gropius... – these are just three of them, but there were many others, Mies van der Rohe, for example, just to mention one of the most famous ones, because there were many others who influenced the young architects and those who were still in School at that time.

The movement against the impositions of the Portuguese government in relation to the architecture started after the War, at which point we began to have the acknowledgement of an architecture that we were not aware of. If we have a look at the works that I did at School and that I started doing later on, it is possible to observe that a whole learning process had taken place during the contact with the exterior.

Therefore the Inquérito - I spoke about the Inquérito into Portuguese Popular Music a while ago. However, there was another work, I believe it was published even before this one. It was the compilation made by José Gomes Ferreira of Portuguese traditional

stories, through other writers who had already carried out this survey previously - which represents this movement in the architecture, which cannot be separated from the remaining.

It was a movement against the fascist obscurantism. For those people that was the culture, to make the most Portuguese Village of Portugal, put a rooster there - the case of Monsanto, the case of Burros (?) - and to glorify some villages that, for other reasons, have a special enchantment today, even if nowadays they have been practically abandoned. They glorified the most Portuguese village of Portugal, which was an inconceivable thing, but the "Estado Novo" did it.

Consequently, the National Service of Information (SNI) first classified the village in Beira Baixa region, Monsanto, as "The Most Portuguese Village of Portugal." This was accomplished by a fascist government, who was fully connected to Franco, to the Germans and to the Italians. Therefore, I see it as the need to valorize what was ours, and was inhibited by the political situation.

As I said a while ago, what I did at School, was very bad, and the comrades who were preparing the exhibition - I had previously arranged the drawings and they had just to organize them - used to ask me how I could be doing such things I was doing, since I had previously done the other ones.

It was clear, we were closed and, after the War, we began to have contact with other cultures, even with progressive ones, and then it occurred what had to happen, which was inevitable, a great overturn.

The Inquérito in which I participated within the team of Algarve, together with Pires Martins and Fernando Torres, there had been a preparation reading Orlando Ribeiro's book "Portugal - o Mediterrâneo e o Atlântico" (Portugal, the Mediterranean and the Atlantic), and, even after the field work, we made a new inquiry about issues of geography, history, etc., in order to understand everything in a better way. What is certain, as I said in this meeting at Vitória Hotel, is that I went imbued of the spirit of CIAM, which was very strong at this point.

However, during the Inquérito, we were astonished to find extraordinary samples of vernacular architecture. In fact, we were not waiting for seeing anything so pretty and beautiful. It was what the Frenchmen used to say that they were "little known architectures or quite rejected ones from unknown architects". This gave origin to a book including the whole world architecture, and we found it. That is, architecture made by people who were not architects.

Many times, we faced the problem: what should we do at that time? - The Inquérito was done in 1955 and later, in 1956, we still have been back there for one month to get certain things right. The work was published in 1961; it was already bound, because the Inquérito edition had been prepared in fascicles.

RO - Sorry if I interrupt you, but it is to inform you that at this moment I am in the Order, together with some students of Lusíada University, to organise the Inquérito's estate...

CC -... Many things are missing. I have already been there in order to look for elements of Alentejo and of Algarve but I have found almost nothing...

However, returning to what I was saying, we used to ask: “what should we do now?” we used to ask how would the work of the architect be, taking into consideration the Inquérito into vernacular architecture. Actually, what we used to survey was related to an architecture that had two floors at the most, nothing was collective, and everything was individual. There were units of collective type, like certain farms or hills in Alentejo, but nobody knew how it was in huge buildings of a city.

How could one appreciate something which was so different from everything else, that was handed down by tradition and over which no Architecture Schools had ever devoted itself? My learning process - as the majority of us – got started after ending School and arranging a work that comprised the exterior modern movements, after the end of the War.

The works I have done in the O Porto, in 1951/1953, clearly show these influences. They were dwellings with two or three floors already, but none of them suffered the action of the Inquérito, since they were anterior. Afterwards, the first project that I produced were overlapped houses for Beira Alta, where I used plenty of granite. All the exterior walls were in granite, although the expression of architecture does not have any connection with the Inquérito.

The own experience of the Inquérito taught me that architecture is something much richer than only watching foreign things. After that, which means, after the Inquérito, let us say, I executed only two projects that were built. From 1963 to 1974, I lived abroad. When I returned, I worked in the General Management of the Equipamentos Hospitalares, where I executed two projects, which are the District Hospital of Guimarães and the Building of External consultations of St. António Hospital of the O Porto. After 1974, I also built a dwelling in Beira Alta, at the foot of the others.

However, they presented a formal expression that has nothing to do with the vernacular architecture. They were entirely modern things, but were not related to the ones I had made previously in the O Porto. They had an influence of the CIAMs, which no longer existed.

After 1974, I still made another housing...

RO - Your curriculum has surely these reported works...

CC -... The curriculum that I have given you and which was typed for the exhibition presents misprints. I have to talk to Filipe Dinis.

RO - Filipe Dinis is that colleague who has been at the meeting with Rui Mário Gonçalves in Vitória Hotel, where the subject was the identity of the modern Portuguese painting...

CC -...Tall, lean, wearing eyeglasses. I have to call him and ask him for a correct copy that certainly must exist in the Vitória. As I told you, this one is full of misprints.

Later on, the interview was conducted in order to find a way to access the drawings of the projects that were in the atelier, for the file cards of his works.