MODERN LISBON

International committee for documentation and conservation of buildings, sites and neighbourhoods of the modern movement

Journal 55 - 2016/02
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Form

• All texts must be in English, if translated, the text in the original language must be enclosed as well.

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As a tribute to Lisbon, where the 14th International docomomo Conference – “Adaptive Re-use. The Modern Movement Towards the Future” took place, the argument of this 55th docomomo Journal is Modern Lisbon.

In the words of José-Augusto França, Lisbon “is the last of the old European cities and the first of the modern cities”, as confirmed by the 1758 Baixa Pombalina plan undertaken for the reconstruction of the city destroyed by the 1755 earthquake, as a pioneering example of modern urban planning.

Following the avant-garde plan, modern architecture in Portugal may be envisaged through three main moments according to specific policies undertaken during the long Estado Novo dictatorship (1926–1974).

The architects born between 1896 and 1898 began to explore the formal potentialities of reinforced concrete without the MoMo ideological component. Their works coincide with the determinant era of public works. Through the action of Duarte Pacheco, from 1933, Lisbon witnessed a great modernization visible in a large number of key projects: the bridge over the river, the Monsanto park, the marginal Lisbon-Cascais, social neighborhoods and facilities such as hospitals, schools, stadiums, the airport, maritime stations, and the Instituto Superior Técnico, considered the first great modern public work, as the paradigm that took architecture to the scale of the city.

In the postwar period, the premises of the Modern Movement, referenced to Le Corbusier and the expressionism of modern Brazilian architecture, were adopted in an ethical and ideological way, integrating the social responsibility of architecture. It was the rebellious moment when MoMo architecture was globally embraced. The 1st National Congress of Architecture (1948) revealed the new concerns of architects demanding industrialization, their participation in solving the housing problem and the right to participate at the city scale. Architects organized themselves into groups united by common ideals, with the awareness that only a collective work could be effective. ICAT (Cultural and Artistic Initiatives) was created in 1946, around Keil do Amaral, and the magazine Arquitectura was renewed as an instrument for the dissemination of what was being produced in the world.

The Alvalade neighborhood, a municipal initiative within a plan by Faria da Costa, was the opportunity for the new generation to propose the first rationalist experiences applying the principles of the Charter of Athens, such as to the set of VáVá and the Estados Unidos da América Avenue and the Infante Santo Avenue buildings.

The first major social housing undertaking in Lisbon was in Olivais, following the spirit of the English New Towns. Significant for the experimental concepts used as the basis of a modern project, it was the laboratory of an enlightened modern attitude that prolonged the quality of urban values at the scale of architecture. The Master Plan for Cbelas (1964) marks the revision of the principles of modern planning.

By the mid-1950s, the moment was of reflection, beginning a process of searching for local references, which would lead to organicist and critical regionalist explorations simultaneously with the Survey on Portuguese Regional Architecture undertaken in 1955 (published in 1961). If this attitude revealed the contradictions and the crisis that the Modern Movement was going through in the international context of the last CIAM, it pointed out the integrating wisdom that seems to be a constant in Portuguese architecture. In this framework, the studio of Nuno Teotónio Pereira worked as the most important space for debate and teamwork through which the most consistent authors of the following generations passed. We wish to pay tribute to Nuno Teotónio Pereira (1922–2016) through recalling its Bloco das Águas Livres in this dj cover, one of his major works which was published in the last dj 54.

Finally we wish to thank the wise commitment of João Belo Rodeia who acted as guest editor. As well, the authors, who generously shared their research, and the leading Lisbon figures (politicians, architects, historians) who agreed to discuss with DJ, in order to provide a comprehensive interpretation of the current city.

Lisbon is the locus of sustainable multi-functional urban developments and architectural preservation, beginning to be considered as one of the most important cities in terms of arts and technology development. The theme of the 2016 International docomomo Workshop, envisaging the integration of 21st century industries with a 20th century industrial complex, reveals the capacity of the city to grow and adapt itself into the future, in a creative way.

This issue of *docomomo* Journal is dedicated to the modern architecture of Lisbon, the city chosen to host the 14th *docomomo* International Conference. It includes a series of essays written by nine university researchers which, on the one hand, present specific examples (buildings, urban complexes, urban plans) and paradigmatic architects of Lisbon’s modernity, and consequently, on the other hand, provide a succinct overview of almost four decades of modern architecture and urban planning in the Portuguese capital, spanning four generations of architects and divided into two separate periods, broadly speaking before and after the WWII (1939–45).

Notwithstanding, the pertinence of this issue extends much further than the mere pretext of the venue for the 14th *International Conference* since, in view of *docomomo*’s specific rationale and aims, the modern experience in Lisbon (and Portugal) deserves a much wider and better dissemination in international terms, not only because of its own intrinsic value, but also because of its specificity, both of which are much more relevant when one considers the country’s peripheral contingency, the respective absence of any of the main premises that generated modernity in European architecture, the political context from which it resulted and the subsequent socio-cultural conservativeness of the country, the city and many of its elites.

Even though there can be no doubt, and particularly so in this century, about the growing national recognition afforded to this modern architectural heritage, as expressed by the legal protection given to many of its buildings (which in itself is inseparable from the fertile research and documentation originating, above all, from the academic community), it is no less certain that much of this heritage is located in areas that are themselves being subjected to widespread and highly volatile processes of urban renewal. Not to mention the pressure that is being applied through land speculation, property development and the attempts to change the use of such heritage for inappropriate purposes, added to the fact that it is also subjected to a legal framework for building and construction that is largely unsuited to its specific nature and its aesthetic, functional and constructional characteristics.

Or, in other words, at a time when Lisbon is witnessing an obvious economic resurgence, much of this heritage is under quite severe threat, whether as a result of its abandonment, its incapacity to envisage new uses, the rapid transformation of its respective contexts, the devastation caused by impetuous or erroneous interventions, or even, to put it bluntly, through its elimination, as recently happened with the Children’s Swim-

ming-Pool in Campo Grande (1962–64), designed by Francisco Keil do Amaral (1910–1975), one of the city’s foremost architectural references. Seen from this point of view, and taking into consideration Lisbon’s modern architectural heritage, this Journal is seeking not only to make a contribution towards the enhancement of its heritage value or its respective socio-cultural recognition, but above all, to stimulate reflection and action with regard to its future safeguarding and foreseeing its correct and appropriate reuse. And, since this is the case, the local dimension of this case-study is transported to another, more global level, to the place that has been one of *docomomo* International’s main concerns under the presidency of Ana Tostões, as expressed in the very theme for the Lisbon conference: *Adaptive Reuse. The Modern Movement Towards the Future*. It is, in fact, within this framework that we should read and understand the quite unique essay by Catarina Wall Gago about housing and contemporaneity, looking at recent uses that have been introduced in Lisbon’s Baixa Pombalina district.

It is beyond the scope of this introduction to present the full historical context of modern architecture in Lisbon, from its somewhat late appearance in the late 1920s, motivated by the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, to its plurality in the 1960s, already out of the world of the *International Congresses of Modern Architecture* (CIAM, 1928–59). Even so, we consider it important to make some remarks and observations to help in the reading of the essays presented.

It should be stressed that Portugal did not escape the overwhelming authoritarian wave that swept across a large part of Europe in the 1930s, culminating in the victory of Franco and his supporters in Spain (1939) and in the *État français* of the Vichy government (1940). After the 1926 military coup that brought an end to the 1st Portuguese Republic (1910–1926), the beginning of the next decade was to witness the firm establishment of the corporative regime of the *Estado Novo* (New State, 1933–74), ideologically fuelled by the Catholic Church, the French far right and Italian fascism. One of its greatest particularities was to have lasted so long after the WWII, which proved possible both because Portugal did not take part in this conflict or join forces with the Axis countries, thus remaining distanced from the political execution of those who were defeated at the end of the war, and because of the regime’s capacity of adaptation in the postwar period, immediately supported by the first phase of the Cold War (1947–53). Only in the transition from the 1950s to the following decade did the
Estado Novo begin to display any obvious signs of an internal crisis, caught between the outbreak of war in most of its African colonies and the distinct social and political expectations of growing sectors of society, inseparable from the country’s ever more rapid economic development in the 1960s.

In other words, not only did Portuguese modern architecture always take place under the regime of the Estado Novo, to which it was obviously subjected but, at the same time, it was only possible with its compliance — or that of some of its protagonists — and its respective public commissions, no matter whether or not the architects were in favor of the situation. In fact, between the late 1930s and the end of the war, the period when the regime most fuelled the ambitions (so highly prevailing at that time) of a self-referential architecture caught up amid nationalistic historicism and folklorism, Portuguese modernity limited itself to survival through the completion of works in progress, with many of its modern pioneers devoted to those ambitions. And, furthermore, on countless occasions, both before and after the war, modern projects came up against all manner of obstacles raised by the more retrograde sectors of the regime (and of society itself), as well as the ever-spreading tentacles of State bureaucracy, with such difficulties becoming even worse immediately after the war, both because of the volatility of the political situation and the disappearance or gradual fading away of protectors, and because of the generational (and political) distancing of the more recently emerged architects, who were now determined to adhere to the radical modernity, highlighted at the 1ª National Congress on Architecture, held in Lisbon, in 1948.

The appearance and affirmation of pioneering Lisbon (and Portuguese) modernity, apart from the strong determination inherent in many young architects and the support of their compagnons de route within the regime, as was the case with António Ferro (1895–1956), the director of the Secretariado de Propaganda Nacional (Secretariat of National Propaganda, 1933–45), were due to the decisive role played by state commissions (both national and municipal), and most particularly the vast and rapid campaign of public works undertaken in the 1930s and led by the minister Duarte Pacheco (1920–1943) from the new Ministry of Public Works and Communications, who also played an important part in Lisbon as the mayor of its Municipal Council. The first two generations of modern architects were the ones who benefited most from these commissions, and because of this they enjoyed the possibility of traveling around Europe. And, in the case of the Council of Lisbon, the effects of Pacheco’s reforming activity — in matters of planning, infrastructure, equipment and housing — were to endure well beyond his premature death and the war itself and afforded leading roles to architects who were active within that context, namely João Guilherme Faria da Costa (1926–1971) and Keil do Amaral, both of whom played decisive parts in shaping the city that we can still see today. Either wholly or in part, half of the essays published in this Journal deals with this time and its circumstances, with João Abel Manta (1928–), Ricardo Carvalho writing about Ruy Jervis d’Athouguia (1917–1986), evoking a remarkable series of works that were the result of public (and municipal) commissions, and Teresa Heitor writing about the Chelas Urban Plan (1960–64), coming from the Lisbon Council’s Technical Office for Housing and coordinated by José Rafael Botelho (1923–), and following on the other two large urban plans for the capital in the postwar period, Olivais Norte (1955–58) and Olivais Sul (1959–65). In turn, the essay by Ana Tostões highlights the singular nature of one of the most important modern buildings in Lisbon, the headquarters of the Calouste Gulbenkian Foundation (1959–69) designed by Athouguia, Pessoa and Pedro Cid (1925–1983), and commissioned by an important private socio-cultural institution.

For a long time, at least until the late 1950s and, continuing along the trail that had been established by the cyclical French influence on Portuguese culture since the 19th century, Paris was to be the central reference and preferred destination for the Lisbon (and Portuguese) modern architects — firstly (almost) without Le Corbusier (1887–1965) and then with him — in the two periods that have been marked out, i.e. before and after WWII. For both of these periods, especially after 1932, it is important to highlight the constant presence of the French magazine L’Architecture d’Aujourd’hui (1932–) in Lisbon, far and away the most pre-eminent among the foreign architecture journals received in Portugal until the mid-1950s, whose edito-
rial orientation over time was to maintain a reasonably analogous position with that of the Portuguese modern experience. It seems that the 1925 Paris exhibition was decisive in promoting the blossoming of Lisbon (and Portuguese) modernity, and it should immediately be noted that such an induction did not involve the expression of the more exuberant version of Art Deco, which was clearly omnipresent in Paris, but the more depurated one, which is truly surprising given the endemic shortage of resources that, in general, shaped Portuguese commissions in architecture. Indeed, in many of its best results, the adherence to the moderate form of modernity exhibited by the first two generations of Lisbon architects was closer to that of the French école constructive, such as the work of François Le Coëur (1872–1934) or Auguste Perret (1874–1954) or, albeit only occasionally, to the prismatic and functional systematization of the primitive Germanic Neues Bauen. At the same time, it was also closer to a more or less refined nudiste expression, sometimes coming close to the radical modernity, especially of the so-called école de Paris, ranging from Marcel Roux-Spitz (1888–1957) to Robert Mallet-Stevens (1886–1945), but also to other temperate forms of modernity, such as that of the Dutch Willem Martinus Dudok (1884–1974) or even the German Erich Mendelsohn (1887–1953), with the distinct sensitivities sometimes being brought together in the same work. Towards the end of the 1930s, one could feel some Italian influence, not that of rationalismo, but the influence of the heirs of the Novecento, now refined in a narrow form of neoclassicism, such as the work of Marcello Piacentini (1881–1962). One should not, however, forget the so-called Parisian moment 37, which was also marked by simplified monumentality. And finally, as far as urbanism is concerned, the adherence to modernity was defined by the decisive influence of the Institut d’Urbanisme de Paris (1909–2015) — where Faria da Costa studied — and that of the Société Française d’Urbanistes (1911–), involved in an apology for the French variation of the garden city, whose leading figures were Donat Alfred Agache (1875–1959) and his disciple Étienne de Gröer (1882–1952), both of whom received commissions from the city of Lisbon, with the latter actually spending some years living in the Portuguese capital. Among the first two generations of Portuguese modern architects, attention is drawn in particular to Pardal Monteiro and Carlos Ramos, who were closer to the constructive model, or Jorge Segurado (1898–1992) and Cassiano Branco, who were closer to the école de Paris, with Keil do Amaral being more closely linked to Dudok, and Faria da Costa to the French models of the garden city.

As has been said, after the war and within a very short space of time, the predominant trend was towards radical modernity, which was now embraced by most of the third generation of Portuguese (and Lisbon) architects, both through the direct influence of the work of Le Corbusier himself and the influence of the Corbusian strain of Brazilian modern architecture, especially that of Rio de Janeiro, via Brazil Builds, whose doctrine had been developed by Lucio Costa (1902–1998) and whose leading proponents, among others, were Oscar Niemeyer (1907–2012) and Affonso Eduardo Reidy (1909–1964). It should, however, be remembered that, in the late 1930s and even during the war itself, Lisbon was a constant destination of many of the writings of the Swiss-French master, and as soon as 1945, of the Brazil Builds catalogue (1943), almost always through Nuno Teotónio Pereira (1922–2016). On the one hand, Le Corbusier represented the nouveau temps, which was synonymous with the adherence to the radical modernity that, for many architects, seemed a crucial recourse to the emancipation of Portuguese architecture from the nationalist cohesiveness of the Estado Novo but also, it should be stressed, from the burden of the moderate modernity of the previous generations, who were still being celebrated at the 1948 Lisbon exhibition of 15 Years of Public Works. On the other hand, modern Brazil was the great novelty after 1945, fascinat

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8 This essay is part of a larger work titled *Essays docomomo* (2010). The text above is a fragment of this work, focusing on the development of modern architecture in Portugal and its relation to the broader European and global context. The reference to *Brazil Builds* highlights the influence of Brazilian modern architecture on Portuguese architects, particularly Lucio Costa, who played a significant role in developing the modernist movement in Portugal. The essay discusses the transition from a moderate form of modernity to radical modernity, influenced by the work of Le Corbusier and other prominent architects of the day. It also notes the importance of the 1925 Paris exhibition in promoting modern architecture in Lisbon and the role of Pardal Monteiro and Carlos Ramos as early proponents of modern architecture in Portugal. The essay further explores the impact of radical modernity on Portuguese architecture, influenced by the works of Oscar Niemeyer and Affonso Eduardo Reidy, and the importance of Le Corbusier’s influence on the development of modern architecture in Portugal.
between choosing to follow its Atlantic vocation or drawing closer to Europe, at a time when the Estado Novo was caught in the throes of an internal crisis. In short, as Ricardo Carvalho states quite clearly in his essay, “in the 1950s, when the social, aesthetic and technological assumptions of the Modern Movement seemed to be consolidated, there was hesitation in Portugal. Two possibilities were open to what could be viewed as a postwar understanding of modernity. Some architects focused on the possible confrontation between the heritage of tradition and avant-garde proposals, in tune with international movements. Others assimilated the universal appeal of the Modern Movement and aimed to operate within those contexts, facing the shortage of technological tools and of scarce theoretical production”. It would be wearisome to list here the Lisbon architects of the first two postwar generations that followed either one or the other of these paths, although it is clear that some switched from the “French-Brazilian” to the “Italian-Nordic” path while there were yet others who followed them both, sometimes mixing them together in the same work. While Ruy Jervis d’Athouguia, Alberto Pessoa, Pedro Cid, Vitor Palla (1922–2006) and Joaquim Bento de Almeida (1918–1997) were closer to the first of these paths, Francisco Conceição Silva (1922–1982), Maurício de Vasconcelos (1925–1977), Sebastião Formosinho Sanchez (1922–2004) and even Nuno Teotónio Pereira evolved from the same path to the “Italian-Nordic” one, with Manuel Tainha (1922–2012) and Vitor Figueiredo (1929–2004) perhaps being more closely bound to the latter one. Raul Chorão Ramalho (1914–2002) was quite unique in his combination of the two models and José Rafael Belo Telheiré and, above all, Nuno Portas were more decisively attached to the second one. In the context of the current issue of this Journal, greater prominence is clearly given to the first ones with Pessoa’s complex of Infantes, greater prominence is given to the second one with Portas’ headquarters of the Calouste Gulbenkian Foundation, Athouguia’s work, and the very building of A Avançada. There was more decisively attached to the latter one. Raul Chorão Ramalho (1914–2002) was quite unique in his combination of the two models and José Rafael Belo Telheiré and, above all, Nuno Portas were more decisively attached to the second one. In the context of the current issue of this Journal, greater prominence is clearly given to the first ones with Pessoa’s complex of Infantes, greater prominence is given to the second one with Portas’ headquarters of the Calouste Gulbenkian Foundation itself. The second model gave rise to the Chelas Urban Plan, which denoted a clearly British influence.

To conclude this introduction, it should be said that some of these considerations and observations are not canonical or, in other words, that they occasionally deviate from the general direction followed by the historiography of Portuguese architecture in the 20th century, even though, in critical terms, they are firmly anchored within these. Furthermore, they do not always coincide with the contents of some of the essays presented here, allowing for a crossover and salutary comparison of different approaches. Nonetheless, we suppose that they help to clarify the purposes of this issue of the Journal dedicated to the modern architecture of Lisbon, highlighting its heritage importance and its singularity when compared with other modernities elsewhere, as well as complementing the general overview that was provided on the occasion of the 14th Conference of docomomo International. Welcome to modern Lisbon.

Notes
1 There are generally considered to be four successive generations of Portuguese modern architects. The first pioneering generation comprises those born around 1900, at the turn of the 19th and 20th centuries, who graduated immediately after the WW I (1914–18), such as Porfírio Pardal Monteiro, Jorge Segurado, Luís Cristino da Silva, José Cottinelli Telmo (1897–1948) and Variatio Cassiano Branco. The second generation comprises those born around 1912, during the transition from the monarchy to the Portuguese republic, almost all of whom graduated in the 1930s, such as João Guilherme Faria da Costa and Francisco Keil do Amaral. The third generation comprises those born around 1920, more or less immediately after the WW I, almost all of whom graduated in the late 1920s and early 1930s, including, among many others, Ruy Jervis d’Athouguia, Alberto Pessoa, Joaquim Bento de Almeida, Vitor Palla, Francisco Conceição Silva, Maurício de Vasconcelos, Nuno Teotónio Pereira, Pedro Cid and José Rafael Belo Telheiré. The fourth generation comprises those born around 1932, at the time when the Estado Novo was being installed, almost all of whom graduated in the late 1920s and early 1930s, such as Nuno Portas, Vitor Figueredo and Francisco Silva Dias.
2 For the most recent and complete study on Portuguese modern architecture, see: Ana Tostões, A Idade Maior, Cultura e Tecnologia na Arquitetura Moderna Portuguesa, Porto, FAUP, 2015.
3 The idea of “radical modernity” has been retained, this being the expression that Kenneth Frampton used to characterise the modern avant-garde movements that took part in the first Congrès Internationaux d’Architecture Moderne (1928–38), in order to be able to consider other modernities that existed during this period and the following ones. See Kenneth Frampton, “Foreword”, in Eric Mumford, The CIAM Discourse on Urbanism, 1928–1960, Cambridge and London, MIT Press, 2005, x–xi.
4 With the architects Francisco da Silva Dias, João Machado, Alfredo Silva Gomes, Luís Vassalo Rosa, Carlos Wurm and the engineers José Simões Coelho and Gonçalo Malheiro de Araújo.
5 Coordinated by José Sommer Ribeiro, Pedro Falcão e Cunha and the engineer Luís Guimarães Lobato.
6 Coordinated by José Rafael Botelho and Carlos Duarte.
7 Mention should also be made of the Réunions Internationales d’Architectes (RIA, 1932–48), organised through the auspices of L’Architecture d’Aujourd’hui, all of which were attended by Portuguese architects. Founded by Pierre Vago (1910–2002), the editor in chief of the French magazine from 1932 onwards, these meetings promoted study trips and working sessions for architects with modern tendencies, at the same time seeking an alternative third way to the academic approach and CIAM. The first meeting took place in the USSR (and Poland) in 1932, the second in Italy in 1933 and the third in Czechoslovakia (with Hungary and Austria) in 1935. In 1937, the fourth RIA was held during the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, alongside CIAM. The fifth meeting, planned for the Scandinavian countries, was rendered unviably by the outbreak of WW II. After the war, in 1948, RIA merged with the Union Internationale des Architectes (UIA, 1948). It should be noted that, besides being a correspondent of the French magazine, Porfírio Pardal Monteiro was the Portuguese delegate to RIA, as well as the co-founder of UIA.
8 The generic concept of “moderate modernity” is employed as a counterpart to the expression “radical modernity”, as used by Jean-Louis Cohen when referring to RIA — “they would develop a more moderate programme that was generally less radical than the views of most members of CIAM” — thus providing a framework for other sensitivities that contributed to the affirmation of the European Modern Movement, as well as the vanguard. See Jean-Louis Cohen, France, Modern Architects in History, London, Reaktion, 2015, 92.
9 We are referring to the Brazilian modern architecture exhibited at or subsidiary to the exhibition Brazil Builds, Architecture New and Old, 1852–1942 held at the Museum of Modern Art in New York in 1943 and curated by Philip Goodwin (1885–1972) in collaboration with George Kidder Smith (1913–1997). This later became an itinerant exhibition and was disseminated worldwide through the respective catalogue, especially after the WW II.

João Belo Rodeia
1969, Portugal), Architect and visiting professor at the Architecture Graduate School of Autónoma University of Lisbon and Evora University, João Belo Rodeia is considered to be a distinguished specialist on architecture and the architecture profession as a whole through the holistic vision that was built from his own experience as president of the Portuguese Chamber of Architects (2008–2013), President of the International Council of Portuguese Language Architects (2011–15), President of the Portuguese Heritage (2013–2015), President of the Iberian Architects (2008–2013), President of the International Council of Portuguese Architects and President of the International Council of Architecture Graduates (2008–2013), as well as from his long-time dedication to architecture teaching, research and criticism. He is member of the Advisory Committee of docomomo International.

Towards a Modern Lisbon through the Work of João Guilherme Faria da Costa for the Lisbon City Council (1938-1948)

BY SILVIA DI SALVATORE

The urban planner João Guilherme Faria da Costa (1906-1971) is a leading figure of the generation of modern Portuguese architects, who distinguished himself by an intense professional activity in the field of urban planning since the 1930s, which is when this discipline was introduced into Portugal. In fact, with the institution of the Estado Novo regime (1933-1974), a completely new era was initiated for Portuguese urban planning, which evolved from being mostly the result of private initiative, to becoming an instrument for the public control of urban transformation. Faria da Costa, who worked for the Lisbon City Council from 1938, participated directly in some of the great urban transformations of the Portuguese capital which took place during this period.

From Lisbon to Paris and back again: background and education

Faria da Costa was born in Sintra on April 6, 1906. He studied architecture at the School of Fine Arts in Lisbon, where he obtained a scholarship from the Junta de Educação Nacional, for students of architecture to study abroad. He traveled to Paris in 1933 and enrolled at the Institut d'Urbanisme de l'Université de Paris (IUUP), where he had the opportunity to come in contact with some of the masters present at the IUUP, such as Marcel Poëte and Étienne de Gröer (1882-1974), who was involved in the admission of Faria da Costa at the Department of Urban Planning of Lisbon City Council in 1938. He also carried out an apprenticeship at the studio of Donat-Alfred Agache (1875-1959).

During his time in Paris, a city which had been the fulcrum for the international relations of Portuguese architects since the 19th century, Faria da Costa took part in an intense political and cultural debate, which reflected an institutional debate present throughout Europe, centred on the questions related to urban planning, that involved a new generation of ideas and operational practices.

He finished his studies in 1936 and obtained his degree in urban planning on June 19, 1937. Upon his return to Lisbon that same year he began a period of very intense professional activity in the fields of both urban planning and architecture.

Faria da Costa's First Works for the Department of Urban Planning and Public Works of Lisbon's City Council (1938-1943)

1938 is a key year since it marks the beginning of a new process of urban planning for the city of Lisbon, thanks to the return on the public scene of Duarte Pacheco (1900-1943), ex-minister for public works, a figure with a peculiar ability for crystallizing projects, and a great capacity for implementing large-scale undertakings. Duarte Pacheco himself set the guidelines for the great transformation projects for the capital, initiating a global strategic plan, based on various intervention levels, which would produce the Urban Plan for Lisbon, that Duarte Pacheco called “undoubtedly the most important of the city's needs today”.

It is at this moment that the City Council called in a series of technicians, architects, as well as an urban planner, Faria da Costa, who took his place in a team that included figures of the magnitude of the architects Keil do Amaral (1910-1975), Miguel Jacobetty Rosa (1901-1972) and Inácio Peres Fernandes (1911-1989). Faria da Costa began his activities at the Department of Urban Planning and Public Works (DPSU) in 1938, working incessantly on a great number of projects and development plans within the larger frame of Lisbon's Urban Plan, begun in 1938, under the direction of the Polish-French architect Étienne De Gröer.

From 1938 to 1948, Faria da Costa undertook the realisation of the plans for the areas of expansion of the capital, some of which were undergoing a vast process of expropriation, that marked the modern gateways of the city, and where most of the projects intended by the City Council were located: that is the airport to the north-east, and the port in the western section of the city, in the direction of the Costa do Sol.

The first significant plan to be actually carried out by Faria da Costa (1938-40) was the important plan for the Encosta da Ajuda (essay cover), in the western limits of the city, which included the residential area known today as Restelo Neighborhood.

This plan envisaged the creation of a residential neighborhood for 36,000 inhabitants in an area of approximately 300 ha in the zone towards the Tejo river and next to the area of Belém.

Carlos Ramos, Radium Pavilion, Portuguese Institute of Oncology, Lisbon, Portugal, 1933, terrace. © Arquivo Nacional de Fotografia.
ESSAYS

An Intangible Heritage in Use. Portuguese Institute of Oncology

BY DANIELA ARNAUT

The Portuguese Institute of Oncology (IPO) built in modern Lisbon, between 1927 and 1948, and added to until 1996, is the result of the Francisco Gentil effort to study and treat cancer. It is part of the Portuguese modern healthcare network and a reference concerning social, urban and architecture innovations, where the architects Cristino da Silva (1896–1936), Carlos Ramos (1897–1969), Raul Lino (1879–1974), Ernest Koop (1890–1962), Walter Diestel (1904–) and Raul Rodrigues de Lima (1909–1980) took part. By highlighting its cultural value this essay aims to stress the importance of achieving public and institutional awareness, in dealing with its everyday intensive use and transformation, towards a sustainable future.

IPO in Modern Lisbon: Cancer, the 1911’s generation and architectural expression

The “generation of 1911” was a brilliant generation of Portuguese doctors that emerged at the beginning of the 20th century, responsible for the reform of the teaching of Medicine, with the creation of the Faculties of Medicine in Lisbon and Oporto in 1911, and simultaneously committed to the investigation of pathologies such as cancer. Francisco Gentil, one of the doctors, undertook the challenge of establishing a research treatment and oncological disease center.

The Government created the Portuguese Institute for Cancer Study in 1923, functioning in its first phase within the Faculty of Medicine in Lisbon (Santa Marta Hospital). Adapting pre-existing spaces did not suit the Gentil team, consequently, the evolution of science will be the alibi for the modernist expression. In 1927, the site was bought in a strategic location in the western growth area of the city, and in 1929 the first patient was admitted.

The Portuguese Institute of Oncology (IPO) would become one of the best Cancer Institutes of Europe, and the Radium Pavilion was the first European construction with effective protection against radiation.

The modernist architectural expression of the Radium Pavilion, expressed in Portugal between the last years of First Republic Regime and the end of the 1930s, had an ephemeral existence due to the “perverted relation between power and architects”. The 1930s were the Golden Decade of Public Works in Portugal led by Duarte Pacheco, ending with a “monumental accent as exposed in the program of Regime Public Works approaching a new historicist and regionalist vocabulary, staked on classical roots close to the Nazi and Fascist models of the time”, which can be seen in the Hospital Block of IPO designed by Walter Diestel (1924–).

The process: authors and buildings

The IPO is located in Palhavã, a housing area mainly built at the beginning of the 20th century that has been transformed and renewed. The trapezoidal, slightly sloping, site is delimited by a railway on the northern and west sides, a very busy road on the northeast side linking to the city center, and next to one of the busiest traffic squares in the city, Espanha Square. The site’s main access is from the southwest, from Professor Lima Bastos Street, a local road where the concave shape of the surrounding buildings announces its entrance.

Today it’s composed of 10 pavilions built from 1927 to 1996, but its first construction was a single pavilion and its design process comprised several phases and authors Luis Cristino da Silva (1896–1976), Carlos Ramos (1897–1969) Raul Lino (1879–1974) together with Ernst Koop (1890–1962), Walter Diestel with the engineer Tavares Cardoso and Raul Rodrigues de Lima (1909–1980), each one contributing for an urban master plan that changed with time.

Cristino da Silva.
The first dispensary for cancer in Portugal: pavilion A (1927) and pavilion B (1930)

In 1927, Cristino da Silva, part of a modern generation referred to in modern architecture historiography as the generation of 1927, was the most “virtuous and creative, [architect] in the right sense of beaux arts values”. He designed the cinema Capitólio (1925-1936), “the first building that explored significantly the potential of the new technology [concrete] designing a mundane program intended for a socialization space connected with the world: a cinema that emphasized the rise of the seventh art as the art of the, also new, century.”
The search for the concept and the practise of a “total project” or “global project” in architecture, in the sense of the project that integrates various artistic and technical disciplines and which reflects itself as a coherent and constructed whole, are the guiding principles to explore the relationship of architecture with works of art and with other diversified technical fields, in reference to the “total work of art” concept.

The architectural concept that Porfírio Pardal Monteiro (1897–1957) will come to defend, revolves around the integration of the various fields of engineering and the integration of the plastic arts, assuming that architecture ceases to exist without the interaction of those two domains. A third domain can be added to these two, which is that of industrial (or product) and furniture design.

Porfírio Pardal Monteiro and the Global Design

BY JOÃO PARDAL MONTEIRO

The search for the concept and the practise of overall design or overall design in architecture, in the sense of design incorporating various artistic disciplines and techniques, and which is reflected in a coherent building, is a long story, featuring Porfírio Pardal Monteiro (1897–1957), which dates back to 1919, at the beginning of his career. An architect of the modernist generation, Pardal Monteiro was among the most active between the 1920s and 1940s, not limiting his actions to the design and execution of construction projects, but also teaching and searching for the principles for understanding, rationalizing concepts and for ways of thinking about architecture.

For the architect, design is a global study of the object to be built, including the entirety of its integrated construction and artistic components. So, Pardal Monteiro explored the relationship between architecture and works of art, furniture and the various technical engineering specialties, using as reference the concept of an overall construction. When we look across Pardal Monteiro’s work within the political and social context, we find that, although he has a reference guideline in the way of thinking about architecture, which always accompanies him, he has made design choices and explored fairly different paths and languages over the years.

However, when we organize his works by type, we are driven by interpretation. In educational and cultural projects, we find as design principles the classical spirit and a certain desire for monumentality, together with an idea of functionalism. At the other end of this spectrum, the building designs linked to the automotive or the manufacturing sector are an expression of great rationality, in the concept underlying the type of use, which leads us to think about the concept of the workshop as machine, which is highly modern.

Pardal Monteiro tried and applied different languages, depending on the type of intervention concerned including, of course, designs of a clear monumental tendency which were highly convenient for the prevailing ideology. The concept of architecture that Pardal Monteiro came to advocate revolves around the integration of the various branches of engineering specialties, and the integration of the arts, even assuming it cannot “exist” without a strong interconnection with these two areas. To these two fields of knowledge we can add a third, that of object design and furniture.

Born in 1897 in Pêro-Pinheiro, Sintra, into a family involved in the marble and stonework industry, Porfírio Pardal Monteiro received informal training in the field of construction and in its scope. From a very early stage, he was able to come into close contact with construction materials, techniques and processes, and to benefit from the interaction with the architects that made use, very often, of his father’s company’s services. Later, in an academic context, at the School of Fine Arts, he had the opportunity to interact with the masters of the generation who had seen the turn of the century, namely with Ventura Terra (1866–1919) and José Luís Monteiro (1848–1942).

At the end of the 19th century, Portuguese architecture was highly influenced by a revivalism and an eclecticism of romantic inspiration. During this period, many of the buildings emerging in the avenues of Lisbon showed a major investment in façade design, which valued the classical component, the beaux-arts.

His early works are quite varied, the palace in Alto de Santo Amaro, and simultaneously the Caixa Geral de Depósitos [Portuguese state-owned bank] branches and Lisbon’s Adventist temple, all strongly influenced by the more classical language of the beaux-arts. In 1920, he designed the Rau building, a residential building on República Avenue and it was with this construction project, tenuously more polished than his previous ones, that he won his first Valmor Award, the highest accolade for Lisbon architecture.

In 1923, Porfírio, commissioned by the Caixa Geral de Depósitos, undertook his first trip abroad to study banking facilities and bank equipment. Pardal Monteiro travelled...
Cassiano Branco, building in the São Mamede Street, Lisbon, Portugal, 1937. © Arquivo Nacional de Fotografia.
Cassiano Branco (1897-1970) belonged to the pioneer generation of modern Portuguese architects, who worked during the years of the dictatorship. During the 1930s, Cassiano produced an anti-conservative and eloquent architecture, contrasting with the guidelines of the regime. The discomfort about his personality came also from his ideological opposition to the government. Among his peers he has been considered “an exception to the rule”, working, mainly for private investors, on programs for rental housing, movie theaters and tourism facilities, which were built along the boulevards of Lisbon or in the natural and intact regional areas of Portugal.

Cassiano Branco. Modern Visions of an “Inconvenient” Architect

BY PAULO TORMENTA PINTO

Introduction
On 25th April 1974 there was the revolution that deposed the Estado Novo dictatorship regime in Portugal. Following this political and social event, the magazine L’Architecture d’Aujourd’hui published in 1976 a thematic issue, dedicated almost completely to the country, whose heading was “Portugal an II”. That issue was the opportunity to present a prominent group of architects in an international context that included Siza Vieira (b. 1932), Teotónio Pereira (1922-2016) and Gonçalo Byrne (b.1941), among others, who were mainly involved in social-housing programs.

The historian José-Augusto França (b. 1922) opened the issue of the French magazine with a text about the “pure and inflexible” period of the “fascist regime”. França identified a new generation of architects who emerged together with the regime on the 1930s. Cristino da Silva (1896-1976), Pardal Monteiro (1897-1957), Cottinelli Telmo (1897-1948) and Cassiano Branco (1897-1970), were some of the pioneers of a modernity that replaced the “neo romantic” revival style of the early 20th century. Despite the conceptual ambiguity between modernity and tradition debated in the sphere of the regime (mainly from the early 1940s), those protagonists launched the basis for a new language on architecture, which was assumed later in the 1st Congress of Portuguese Architects’ Association, held in Lisbon in 1948.

From those protagonists mentioned above, Cassiano Branco received special attention in the following article written by Fernando Gomes da Silva, who qualified him as an “exception to the rule”. The text, fully documented with pictures provided by the architect’s family archive, was placed in the magazine as a mediation point between the traumatic period decrypted by França, and the presentation of the new generation of architects committed to the challenges set by the revolution. Cassiano had died 6 years before this publication, at the age of 72, being introduced as an “inconvenient” (gênant) architect, not only because of his political position against the regime, but also because of his anti-conservative architecture.

Namely in the 1930s, Cassiano Branco’s architecture explored shapes and situations extracted from the artistic avant-garde universe. Cubic volumes, circular balconies and bow windows are the composition fundaments of several buildings designed by Cassiano especially for private investors coming from the new bourgeoisie created by the Estado Novo. Those fundaments were used to develop programs for rental housing, movie theatres and hotels, which were built along the boulevards of Lisbon in the late 19th century.

Cassiano Branco integrated ideas and novelties in his projects drawn from artistic fields, following the principals of a shared education between artists and architects in the Fine Arts School of Lisbon. The avant-garde debate was intensified particularly during the wwi, when Portugal lived an effervescent cultural moment. It was relevant in that period the presence of artists, such as the Delaunay couple, who found at the western limit of Europe, a possibility for their research about simultanéité. Cassiano Branco would explore some of these concepts manipulating his architecture as a tool to explore these modern aesthetics namely in building elements, and in the sinuous surfaces of his façades.

Cassiano Branco’s architecture reflected all those changes and ambiguities brought by the Estado Novo regime.

Liberdade Avenue as the main stage for Cassiano’s modernity
Cassiano Viriato Branco was born in 1897 in Lisbon, in a house close to Liberdade Avenue. This axis was the most

City Architecture.
The Example of Infante Santo Avenue (1945–1955)

BY TIAGO FARINHA

Infante Santo was idealized as a modern way of living in a modern avenue, within the existing city. This comprehensive project of city architecture, coordinated by the architect Alberto Pessoa (1919–1985) and built during the 1950s, embodies a site-specific attitude of cultural and urban continuity. During its planning and construction, this major urban project was first exhibited in Lisbon, in 1951, and then in Rome, 1955, London, 1956, Washington, 1958, Brussels, 1958, and also published in the French magazine *L’Architecture d’Aujourd’hui*, in 1960. Today, the absence of a strategy for approaching Infante Santo as a whole is compromising its adaptation for the future.

From 1945 until the end of 1950s, the architect Alberto Pessoa (1919–1985) was commissioned by the City Council, at the time chaired by Lieutenant-Colonel Salvação Barreto, to coordinate the urban project of Infante Santo Avenue, initially named Tenente Valadim. This new axis of the city, between Basílica da Estrela and the new city harbor along 24 de Julho Avenue, was idealized as a modern avenue, drawn “in traditional urban fabric”, combining the “modern orthodox ideology” and the “peculiar geography” of Lisbon.

Urbanism

In the mid 1940s the word urbanism “sounds like an annunciation of the new times”, yet “few people understand its real meaning”. After concluding the course of Architecture at the Fine Arts School of Lisbon (EBAL) in 1943, the architect Alberto Pessoa attended the first course of Urbanism held at EBAL in 1945, under the influence of Professor Étienne de Gröer. Later on, Alberto Pessoa became professor of Urbanism, 1951–1955, and Architecture, 1955–1960 at EBAL.

By focusing on a “conscientious study” of urbanism and housing, under the principles expressed in the Athens Charter, and “in close contact with national realities”, Alberto Pessoa shared the overall spirit of the 1st National Congress of Architecture, held in Lisbon in 1948, where the construction of “functional and economic” housing units integrated into “rational plans of urbanization” was advocated, ensuring “wide open spaces”, and taking advantage of “technical knowledge and modern tools” towards a better quality of construction.

After concluding the courses of architecture and urbanism, Alberto Pessoa worked for the Lisbon City Council, 1945–1947 and, in that period, developed the masterplan and the projects of public space and urban infrastructure of Tenente Valadim Avenue (Figure 02), the construction of which lasted until 1950. Already working as an independent architect, in 1949 Alberto Pessoa was commissioned by the City Council to develop the preliminary study of the buildings in the central area of the avenue, a study that combined low-rise buildings with a public inner garden on the west side of the avenue and a modern set of 4 housing units with 8 floors, supported on pilotis, perpendicular to the avenue, on the east side of it. The first project of the housing units, including a market plaza and shops, was completed in 1952, setting out the main criteria underlying the design of this avenue, particularly its adaptation to the topography, the “link between architecture and nature”, the design of “accommodation on two levels” and the “simplification of access systems”, advocating a “more rational, comfortable and efficient” way of urban life.

The preliminary studies of Tenente Valadim Avenue, meanwhile called Infante Santo Avenue, were revised and detailed between 1953 and 1955 by the architects Alberto Pessoa, Hernâni Gandra (1914–1988), and João Abel Manta (1925–). The new urban study included the architectural project of the different building types anticipated for this central area of the avenue, mainly combining a civic and shopping plaza, nine low-rise housing buildings, a mixed use tower, and five housing units.

This “plastic harmony of volumes” was adjusted to the constraints of the site. On the west side of the avenue the site had very irregular depths, and the construction was developed parallel to the avenue, framing the rear of the existing buildings on the upper level, punctuated by a prominent volume facing a small civic plaza. On the east side of the avenue the site had almost uniform depth, although with a steep slope. The construction was organized in 5 housing units, perpendicular to the avenue, supported on pilotis, over a platform that was adapted to the topography and integrated retail and office spaces (Figure 03). The garden extended continuously along the platform, over the housing units, allowing the “unification of the green spaces” above the avenue.
In the 1950s, when the social, aesthetic and technological assumptions of the Modern Movement seemed to be consolidated, there was hesitation in Portugal. Two possibilities were open to what could be viewed as post-war understanding of modernity. Some architects focused on the possible confrontation between the heritage of tradition and avant-garde proposals, in tune with the international movement. Others assimilated the universal appeal of the Modern Movement and aimed to operate within those contexts, facing the shortage of technological tools and of scarce theoretical production. Ruy Jervis d’Athouguia (1917–2006), an important Portuguese architect, belonged to the latter.

The project for Calouste Gulbenkian Foundation (1959–1969) in Lisbon, which Ruy Jervis d’Athouguia designed with Pedro Cid (1925–1983) and Alberto Pessoa (1919–1985), is the work that best portrays the desire to belong to a universal legacy, a modern work in line with the international context. This project was constructed at a time when the concept of modernity was not fully established. The Calouste Gulbenkian Foundation was designed in opposition to the “cultural turn”, which focused on vernacular architecture and on the land — an approach based on surveys, geography and anthropology.

However, the Calouste Gulbenkian Foundation aimed to transform the city through architecture and landscape architecture using an old quarry. Architecture and landscape became one and a new place was born in the city whose space assumptions were a novelty. Part of the program is underneath the park and is invisible, where vegetation, museum, administration and the large auditorium are placed. The auditorium has a direct link to a lake. This is an architectural work of reference in view of its design, program and resources which slowly has found its place in European architecture and which has a parallel structure in the Louisiana Museum, in Humlebæk, Denmark.

Let us go back to 1945 Lisbon. This is the year that the urbanization plan for the area later known as the Alvalade Neighborhood was established (Plano de Urbanização da Zona Sul da Avenida Alfredo Malheiro). The plan was designed in Lisbon City Hall by architect João Guilherme Faria da Costa (1906–1971), who had studied in Paris under Alfred Donat Agache (1875–1959) and Étienne de Gröer (1882–?) and would become crucial for post-war architecture in Portugal.

The area of the future neighborhood was 93 ha, it would house 45,000 people and was to include sports centers, open spaces and industrial areas. The design followed the French model of the Garden-City and introduced the concept of the Neighbourhood Unit, defined by American author Clarence Perry (1872–1944), into Portugal. 8 cells were designed in an open block quarter strategy. Access included footways, lanes and a traffic route to the parkway.

Ruy Jervis d’Athouguia and Sebastião Formosinho Sanches (1922–2004) designed a housing project in one of those cells, cell number 8, next to the railway. Estacas Neighborhood (1949–1958) was the first neighborhood project to reject the open quarter logic proposed by Faria da Costa. The project included 4 blocks of buildings on pilotis. Under the blocks there was a garden. In the periphery of the plan the architects opted to relate the buildings to the ground and thus emphasize the limits to their intervention. However, they created exterior covered spaces indicated by the use of pilotis.

The interior of the flats also created the feeling of continuity between interior and exterior space by means of balconies on both sides of the buildings which could produce shade on the inside. The concept of the duplex apartment was introduced on the upper floors. Eastern and western light was thus controlled, as was typical in modernist Brazilian architecture. The garden in the Estacas Neighbourhood was one of the first proposals of modern public space in the city.
**Introduction**

The headquarters and museum of the Calouste Gulbenkian Foundation, together with the garden, contributed to the definition of the Foundation’s own image of modernity, innovation and prestige. The architecture was instrumental in forming the Foundation’s image and in revolutionizing Portugal’s cultural panorama thus altering the meaning of monumentality which made the Foundation unique at an international level. For the first time in Portugal, the project brought together an important group of technicians, specialists and consultants. Thanks to the generous legacy of Calouste Sarkis Gulbenkian (1869–1955), the Foundation’s financial capacity allowed for a project of unprecedented magnitude.

Indeed, the “amplitude and complexity of the project [...], if not the importance of the Foundation itself, mobilised work methods that were not very common in Portugal”

concretised in a work that was noteworthy at all levels — the result of the cohesion and good understanding amongst the team, and most certainly of the personal commitment of the Chairman of the Foundation’s Board of Trustees, José de Azevedo Perdigão (1896–1993), who played a decisive role in the diverse phases of the undertaking. The sequence in which the building project was carried out reveals Perdigão’s commitment to a high standard that would guarantee the perfect fulfilment of the objective: “do more, do better and do differently”. The process was exemplary, from the choice of the site to the setting up of the Projects and Works Service (SPO), from the fine tuning of the design to the composition of the teams of consultants, from the choice of the competition (1959–1962) winner, to the conclusion of the building process.

The aim of this paper is to present the research concerning the construction process, considering the relationship between architecture, structure and infrastructure. By describing the building process, it argues that the complexity and multidisciplinary nature of the project embodies a mature modernity confirming the outstanding construction process which leads to its recognition as a national monument in 2011.
Chelas is situated in the east of Lisbon and corresponds to the third and final phase of a large-scale planning operation that began in the late 1950s, covering an area of roughly 737 hectares, equivalent to 1/10 of the city’s total area. The Master Plan for Chelas, approved in 1964, was marked by the revision of the principles of modern planning and represents a landmark in town planning in Portugal. The protracted nature of the plan’s implementation and the failure to complete all of its programs seriously compromised the success of the presented proposal. This article proposes a reading of the ideological context that influenced its conception and design, as well as of the factors that conditioned its urbanisation process.

Revisiting Chelas. In Search of the Promised Urbanness

BY TERESA V. HEITOR

Introduction

Until the 1960s, the 510 ha that comprise the territory of Chelas remained isolated and practically immune to planning pressures, constituting a genuine anachronism, which can only be explained by its difficult conditions of accessibility and the existence of other priority axes in the city’s development.

The studies for its urban development were begun in 1960 by a technical team1 from the Gabinete Técnico da Habitação / (Housing Technical Office) (GTH) under the responsibility of Lisbon City Council. This team was composed of town planners, architects and other built environment professionals. Its activity benefited from the accumulated experience of the earlier phases of this planning operation – Olivais Norte (phase 1) and Olivais Sul (phase 2) – where the classical premises of “modern planning” had been applied, expressed in the form of the hierarchical cellular structure of neighbourhood units, which had become the paradigm of the programs for the construction of new postwar cities2. Together with their technical competence, they also shared an informed reformist approach to public urban development policies, seeking greater social justice, which was something unprecedented within the framework of town planning in Portugal.

At the time when this operation began, the predominant discourse was marked by a criticism of the doctrine and standardising view of modern planning arising from the most recent International Congresses of Modern Architecture (CIAM), namely “the separation of land uses, the accommodation of the automobile in the form of high-speed highways, the rejection of the street and street life, (and) the treatment of buildings as isolated objects in space rather than as part of the larger interconnected urban fabric”. At stake was the search for an urban language that could promote the juxtaposition of a variety of different uses and could recover the sense of urbanness, regarded as “the key, defined as representing a way of life in which the concept of the town as a meeting place plays an important part” (Johnson and Johnson, 1977). It was not a question of breaking away from the functional principles of housing, work, recreation and circulation, from the Athens Charter, but rather amplifying them and adapting them to new situations with more elaborate proposals.

Encouraged by the debate that was in progress at that time, the planners involved in this operation were led to question the effectiveness of the model adopted in Olivais Norte and Olivais Sul, based on the neighbourhood units principle, with low densities, an abundance of open space and a segregation of uses (functional zoning). Housing was developed around a primary school and other local facilities, allowing people to live within a short walk of key facilities. In Olivais Norte, we see a reflection of the solutions adopted in the first wave of new towns — Mark I new towns — built in a ring around London, in which the naturalistic tendency of the “garden city” gave way to the concept of the “city in the park”, which was more dispersed and had a lower density4. The proposal involved the construction of isolated clusters of buildings, based on the typologies of strips and towers. The networks of green spaces are used to separate car traffic from the residential areas and provide access to green spaces throughout the area including formal and informal parks. In Olivais Sul, we see a densification of the residential areas through the use of new and more compact clusters of buildings. The proposal for building a civic centre detached from the neighbourhood units, with the aim of providing a meeting point for residents, was already a sign of the international debate taking place at that time, in contrast to the solution of small pedestrianised commercial areas with covered shopping malls within the neighbourhood units, which had been used in Olivais Norte. The adopted strategies had made it possible to ensure an effective link between the housing units and their immediate
The Plan of 1758 for the reconstruction of Lisbon’s Baixa Pombalina followed principles of unparalleled efficiency and regularity. The grid of rectangular urban blocks with pre-designed street façades had a lasting impact on urban identity. Today, the original features of the blocks of flats allow renovation strategies that address changes in domestic life and present-day comfort demands: making use of alcoves and the enfilade to address intimacy; turning kitchens into social areas; using multiple entrances for flat division; introducing lifts according to staircase design. Recent renovations show how the flats’ original features contribute to unconventional flexible layouts adapted to contemporary living.

In the words of José-Augusto França, Lisbon “is the last of the old European cities and the first of the modern cities”. The destruction due to the 1755 earthquake was followed, three years later, by an innovative integrated plan for the rebuilding of the downtown area (Figure 01). Lisbon’s Baixa Pombalina — so-called after its main instigator State secretary for the Kingdom, Sebastião José de Carvalho e Melo, the Marquis of Pombal — is a coherent ensemble comprising a grid of repeated units of rectangular blocks with a narrow lightwell, each with several blocks of flats.

The regularity of the Baixa Pombalina’s urban plan and of its façades were long criticized as monotonous. Likewise, its floor plans were described as lacking corridors, room specification and alcoves or rooms with direct light. The modernity of the rebuilding plan started being recognized in the 1930s, as described by Ana Tostões in the in-depth article “Precursors of modern architecture and town planning”, published in the exhibition catalog Lisbon: The Baixa Plan Today. According to the author, it was the very regularity of the Baixa that was praised by the architect Carlos Ramos in the 1930s and, mainly, by Porfírio Pardal Monteiro in the following decade.

The seminal work by José-Augusto França, Une Ville des Lumières, in the 1960s, brought to light the innovative qualities of the 1758 Plan and of its building blocks. Since then, several authors have examined their urban and domestic features. More recently, the Baixa Pombalina was featured in the Monumentos thematic journal and in the aforementioned exhibition catalog, which focused on plan modernity and avant-garde character. Maria Helena Barreiros’ latest articles are, as far as could be established, the most recent up-to-date work describing the domestic spaces.

The blocks of flats: original features

The large-scale enterprise of the Baixa Pombalina enabled the testing and stabilizing of the blocks of flats. There were usually two or, otherwise, one flat per floor, generally replicated between floors. Even though flat layout was mostly left to the constructors’ designs, there were various stable features, due to the regular rhythm of the street façades, to the anti-seismic wooden cage building system – the gaiola, and to common distribution principles of the time.

Reception rooms intended for public display faced the street, generally in enfilade, that is, a sequence of two or more of intercommunicating rooms, giving “the necessary status to social appearances” of reception rooms. Emphasis was placed on their separation from the kitchen, usually placed next to the lightwell. Access separation between reception and service areas was most often done through a distributing passage from the entrance. Otherwise, the
MANUEL SALGADO I totally agree that the city grid that we have is the grid from Gröer’s plan. It was the great revolution carried out in Lisbon in the 20th century, from the 1940s onwards, not only as the regularization of the entire Tejo riverfront — with a substantial port occupancy, given that it was the imperial capital and its relationship with the colonies — but also with the building of the airport and the river airport, with the Monsanto Park and its re-forestation as a great area reserved for forest space within the city, with the consolidation of the Planalto, with the whole zone of Alvalade, as the pivotal point that the Instituto Superior Técnico established between the Almirante Reis Avenue development and the northern zone, with the City university itself, Olivais, Cbelas and the Segunda Circular Road as a termina-

tion of the city, in a certain way, anticipating what will now become the extension of the city to the North. In my opinion, the thing that was never clearly defined in this whole scheme was the rail network. The pre-existing network was maintained as before, with the Northern line terminating at Santa Apolónia, the Cascais line completely consolidated with strong barriers in the relation between the city and the river (as happens even now in the monumental zone of Belém), and the Sintra line, which leads to Rossio via a tunnel. The ring road had already been designed, but there was always great hesitancy with regard to the location of the central Lisbon station. There was an idea of placing it to the north of Telheiras — there were various schemes — but it was always a very unconsolidated idea. On the other hand, from the point of view of the city’s and the region’s road structure, cril and crel had been defined since the mid 20th century. This grid remained the same until, in the 21st century, we had Expo 98, an initiative promoted by the Public Administration through a public company, planned and developed together. Another initiative, resulting from a public-private partnership right at the beginning of the 1980s, was the Alta de Lisboa, which was planned in full and whose current design is from 1995/96, arising from the Master Plan of 1994. Then we had an extremely large area between Benfica and the Alta de Lisboa which had grown an-
archically and organically, based on lot subdivisions, without a clearly defined structure, with the exception of the Telheiras neighborhood that, nonetheless, had a first section that was well planned by Pedro Vieira de Almeida and later a second part of lesser quality. Having said this, I would say that the municipal area had been exhausted by the end of the 20th century. Today we have occasional interventions, of regeneration of areas that are obsolete and the infilling

ANA TOSTÕES There are many cities that were transformed in the 19th century. Those developments now begin to make sense; both the Pombaline plans for the binterland, and Ressano Garcia’s plan, but mainly the master plan of 1938-48, by defining radial roads, road systems and an essential series of facilities. It is an idea of the city from the beginning of the Estado Novo, which became established, even without the bridge that was only inaugurated in 1966. It is interesting for us to look at a city whose vocation, until the 20th century, was the riverfront, and that continues to be defined by two very symbolic points: Belém, transformed from the 1940s, and still in transformation as a cultural facility; and the successful operation that was Expo 98, which marked the eastern side as a reconverted industrial city, in conjunction with the Vasco da Gama bridge and the North-South rail link, developed in the 21st century. How do you see this city in the metropolitan context, with all its weaknesses and potential?

On August 2016, Ana Tostões interviewed the architect Manuel Salgado, councillor of the Municipality of Lisbon since 2007, in order to discuss the main policies undertaken and his ideas on urban planning in its connection to mobility infrastructures, public space and the continuous reconstruction of park and green areas, in Lisbon.

Manuel Salgado was born in 1944, Lisbon, and studied architecture at the Lisbon School of Fine Art (1968). From 1971 to 1982, he was the technical responsible for the architectural office CIPRO and in 1984 he became manager of the architectural office Risco. From 2002 to 2008, he was architecture professor, at Instituto Superior Técnico.

He has participated in conferences worldwide and widely published, on urban planning, and has designed major urban projects and buildings in Portugal: the Belém Cultural Centre (with Vittorio Gregotti), the Lisbon Theatre and Film School, the Polytechnic Institute of Setúbal, the Expo’98 public areas, the FC Porto Dragão Stadium, the Lisbon Luz Hospital, etc.

His architectural and public space projects received several awards: the Valmor Award (1980, 1998), the International Award Architecture in Stone (1993), the AICA Award (1998), the portuguese National Design Award (1999) and the Brick in Architecture Award (2003).

Within the Municipality of Lisbon, he took the position of councillor of the Urbanism and Strategic Planning Department in 2007, which accumulates, from 2009 to 2013, with the Municipality Vice-Presidency. Currently, as councillor, heads the Department of Planning, Urbanism, Urban Rehabilitation, Public Space and Construction of the Municipality of Lisbon.
Gonçalo Byrne interviewed by Ana Tostões

On July 2016, Ana Tostões interviewed the architect Gonçalo Byrne who has been deeply reflecting, writing and interviewing in the city through projects of reference, in order to broadly understand the evolution of the city, with an emphasis on the modernity of the 1758 Baixa Pombalina Plan, and its contemporary and future potential, grounded in its roots.

Gonçalo Byrne was born in 1941, Alcobaça, studied architecture at the Lisbon School of Fine Art (1968) and is Doctor Honoris Causa (2005) from the Technical University of Lisbon and the University of Alghero. He has been professor in several universities such as the University of Navarra, the University of Alghero, the Accademia di Architettura di Mendrisio, the Katholieke Universiteit Leuven, the Ecole Polytechnique Federale de Lausanne, the Università IUAV di Venezia, the Harvard University, the Politecnico di Milano and the University of Coimbra.

He is the principal of Gonçalo Byrne Arquitectos, in Lisbon, with an extensive work both in terms of scale, program and context, including urban planning and building design, urban renewal and project management such as the renewal of the Bank of Portugal headquarters (with João Pedro Falcão de Campos), the renewal of the Thalia Theatre in Lisbon (with Barbas Lopes Arquitectos), the renewal of the Machado de Castro National Museum in Coimbra, the renewal of the Trancoso Castel and the renewal of the Santa Maria Abbey surroundings in Alcobaça.

He has received the AICA Award (1988), the Valmor Award (2000), the Gold Medal from the France’s Académie d'architecture Française (2000) and the Piranesi Prix de Rome (2014).

Gonçalo Byrne Arquitectos

AT Bearing in mind what was planned after 1938 by the then President of the Municipal Council of Lisbon, Duarte Pacheco, in particular the Griör’s plan, please tell me about your vision from how did this city get to where it is today.

GB In fact, between 1938 until now, a great deal has happened. Above all in the last 30 years there has been a tremendous acceleration in the transformation of Lisbon that, in my opinion, means it does not make much sense to talk about the municipal area of Lisbon in isolation.

Starting in the 1960s and 70s, there was a clear metropolitization of the city, which began to be completely transformed from the outside in. From 1938 on, the city of Duarte Pacheco and the Estado Novo became a Lisbon conceived and constructed as if there was a “Marquis”. It was not a replacement city because, in fact, the city of the Marquis of Pombal was a new city set on a ruin that had ceased to exist.

AT Could we say that it is a modern city constructed on an existing city?

GB A modern city constructed on a existing city, but with very interesting features in relation to the existing city. One of the most interesting aspects of Pombal’s new city is that it was a city inserted in a fabric which had lost its continuity, but which curiously maintains it on the east side, throughout the areas of Alfama and Castelo, and picks it up again in the Bairro Alto on the west side. Although it is a city with modern lines, it is very interesting how carefully the spaces connecting it with the existing were treated. Beyond that I would say that it is a Pombaline city of expansion, in other words, built on largely undeveloped land.

AT You were one of the first architects to write with a critical, historical perspective on the Pombaline city; I remember the article published in Lotus in 1983...

GB It was an article that, from a historical point of view, is entirely indebted to José-Augusto França, who remains the great discoverer of the modern city of Lisbon after Pombal. There was a closer appreciation by the architect, trying to understand how the processes of transformation were established.

AT For us, the young architects in the 1980s, your closer study of the plan called our attention to the process and the understanding of the system that was virtually a competition between 6 different projects being discussed to reach the best solution. This work of yours was very important, for the fact that it highlighted the project’s process and for reinforcing the Baixa’s sense of modernity and innovation.

GB Precisely. The question was to understand how they managed to create a dynamic with extremely simple instruments from a design point of view: a layout, the typical façades and their detailed design, and the section of a single city block. This revealed two things: on the one hand, a very interesting vision of the Enlightenment, which was that of conceiving the city beginning with public space — the city as representation, as scenery for the citizens’ shared space, embodying all the imagery of the time (particularly in the Comércio square, a plaza representing absolute power, a typical place royale); and on the other hand, the fact that there was practically no trace of what went on behind the façades. Notwithstanding all the engineering machinery, which dealt with questions of earthquake resistance, fire resistance and...
José-Augusto França interviewed by Ana Tostões

On April 2016, Ana Tostões interviewed Professor José-Augusto França, the Portuguese modern art researcher of reference on the contemporary era, in order to discuss the key modern structure that made the shift towards a Modern Lisbon.

José-Augusto França (b. 1922, Tomar) is historian, sociologist and critic of art. He has a graduation in Historical and Philosophical Sciences (1944, Faculty of Letters, University of Lisbon), a PhD in History (1962, Paris-Sorbonne University, *Une Ville des Lumères: la Lisbonne de Pombal*), a diploma on Sociology of the Art (1963, *L’Art et la Société Portugaise au XXe siècle*) and a PhD in Letters (1969, Paris-Sorbonne University, *Le Romantisme au Portugal*).

He is professor emeritus of the Nova University of Lisbon, where he created the first Art History masters of the country (1976). He was Director of the Portuguese Cultural Center of the Calouste Gulbenkian Foundation in Paris (1983), President of the National Academy of Fine Arts (1985) and member of the UNESCO *Comité du Patrimoine Mondial*.

He is a reference author in the field of visual and cultural arts in Portugal, being the first one identifying and presenting modern architecture in Portugal in his *Arte em Portugal no Século XX* (1974). Among his works stand out studies on art in Portugal in the 19th and 20th centuries, as several volumes of essays on historical, sociological and aesthetic reflection on contemporary art issues.


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On July 2016, Ana Tostões interviewed João Luís Carrilho da Graça, one of the main Portuguese contemporary architects, in order to discuss the riverside projects that he has been developing for the future of Lisbon.

João Luís Carrilho da Graça was born in 1952, Portalegre, and studied architecture at the Lisbon School of Fine Art (1977). He was assistant lecturer at the Lisbon School of Fine Art (1977-1992), full professor at the Universidade Autónoma de Lisboa (2001-2010) and the University of Évora (2005-2013). He coordinated the departments of Architecture in both institutions until 2010, and was responsible for the creation of the PhD in Architecture at the latter institution, which he also directed (2011-2013). He was professor at the University of Navarra (2005, 2007, 2010, 2014) and at the College of Architecture, Art, and Planning of Cornell University, New York (2015). Since 2014, he has been full professor at the School of Architecture, University of Lisbon. He is the principle of the architectural office João Luís Carrilho da Graça Arquitectos with an extensive work built. He was nominated and selected for the Mies van der Rohe European Prize in Architecture (1990, 1992, 1994, 1996, 2009, 2011, 2013, 2015) and received several awards, such as the AICA (1992), the Secil (1994), the FAD (1999), the Valmor (1998), the Pessoa (2008), the Order of Merit of the Portuguese Republic (1999), the Chevalier des Arts et des Lettres from the French Republic (2010) and the Medal of the Académie d’Architecture of France (2012).

In 2013, he received an Honorary Doctorate degree from the School of Architecture of the University of Lisbon and in 2015 the Royal Institute of British Architects International Fellowship.

ANÀ TOSTONES How do you view the city of Lisbon, which, since the 1930s, developed in a modern and initially dictatorial framework, transforming itself into a twentieth century capital? You have a very unique view of the immense metropolitan area of the city, evident in the exhibition in the Cultural Centre of Belém a few months ago; it was surprising to see an architect focus on such a geographic and site-specific exploration, in contrast to the usual option of talking about your own work.

JOÂO LUÍS CARRILHO DA GRAÇA It is not that I haven’t talked about my projects, because I always regard them as a kind of node in a territory, in a landscape, intensifying a series of territorial situations that were already recognizable before. But you spoke of two fundamental aspects. One is greater Lisbon: I think the most stimulating thing right now is being able to look at Lisbon, not just as the wonderful city we know, historically built on this geographical space, but as the heart of a region that has developed tremendously and which is not often thought about. The biggest challenge is to understand how Lisbon can be transformed into a city with the scale of the metropolitan area, based on its very clear boundaries from a territorial point of view (the Alcântara valley, the Tranção River, and the Loures floodplain). This entire geographical area can and should be thought about, starting with the intensification of its most interesting and intense points, contributing so that all this might make sense in the future.

AT Do you consider that this geographical and poetic vision...

JLCG ...landscape, territorial, historical....

AT can be combined, in a sustainable manner, with the infrastructure that is lacking?

JLCG Yes, of course. But what I find most interesting at the moment is the relatively rare possibility that should have happened years ago, to have on one side the geringonça (the current left-wing coalition in Portugal), and on the other, a Municipal Council with a strong desire to see the city as a whole and to transform it. This is a unique moment and it is fundamental that it be allowed to happen.

AT I believe it is a rare moment, but our history has had similar moments: during the 1950s, for example, there was a qualitative leap and major development in Lisbon. The construction of the Infante Santo Avenue— with buildings by Alberto Pessoa and João Abel Manta —, Alvalade with better or worse architecture, but with good urban design, the large social housing estates, Olivais, etc. It was a very important moment for the city.

JLCG Sure, but the transformation that the city has undergone in recent times is almost the opposite of this and has been a challenge. 7 or 8 years ago, when I competed for the Boavista plan, the 24 de Julho Avenue was for me, from the perspective of the plan, a horror story made of pollution and noise, it was something from which we had to be protected and which we had to turn our backs on. No one imagined that the area could be habitable. In the space of a few short years, with the decrease in traffic, the conditions have changed drastically.

AT You’re an architect who has worked on highly strategic places in the city, less easy places perhaps. I am referring to the School of Communication, the Lisbon School of Music, and the German School. You are perhaps the architect who has done the most work alongside one of the city’s disruptive structures, the Segunda Circular Road. But you have also worked on the
City of Stories gives the reader a unique insight in the heritage of Baghdad, capital of Iraq. It pinpoints the duality of city development: on the one hand, economic development takes place, on the other hand its heritage needs to be conserved. Ghada Al Silq focuses on the latter by bundling 40 examples of the unique heritage of Baghdad. The book provides the reader a proper historical and spatial context in order to explain each example briefly in more detail and is accompanied by a large number of photographs. Furthermore, it engages with recent adjustments and rehabilitation actions.

In the end in the author’s own words: “we need to […] ensure that visitors and locals alike can cherish the beauty of the built landscape.”

Ghada Al Silq is in charge of the recently established docomomo Iraq, approved last September 2016.

Julie Conradi
Collaborator of docomomo International

Die Ästhetik Der Platte: Wohnungsbau in Der Sowjetunion Zwischen Stalin und Glasnost

Housing built in the USSR between 1955 and 1991 is a contradictory theme barely noticed in recent research. Concerns and claims of this currently most comprehensive research on housing in the Soviet Union is a fitting tribute to this largest construction in the history of 20th century modern architecture. In addition to positioning mass housing in the historical context of Soviet modernity, this study defines 12 building parameters for the identification of housing types and applies them to the example of 3 selected cities in the former Soviet Union: Moscow, Leningrad and Tashkent. Die Ästhetik Der Platte draws a new image of industrial housing construction in the USSR, which influenced not only the everyday life of more than 170 million Soviet citizens, but also the appearance of many cities from Kaliningrad to Vladivostok, up until this day.

Translated from the Publisher.

Mix. Mixité Typologique du Logement Collectif de Le Corbusier à Nos Jours

There was never so much the question of diversity and, as a corollary, individualism in the architecture of housing. The cult of the self and the affirmation of otherness are parameters that have become widespread in recent decades and have contributed significantly to the recent evolution of lifestyles. In an attempt to meet the new aspirations of the inhabitants, architects explore the diversity of housing typologies within the same building or a limited set of buildings. This phenomenon is a historic anchor in several Corbusian projects of the 1920s and 1930s, just published, that already have the beginnings of visible combinatorial methods, even today.

This theoretical book also aims to analyze contemporary production, through a non-exhaustive series of well-illustrated examples listed according to their different procedures: from generic processes to the theoretical and ideological reflections that legitimize the different approaches of the typological diversity.

Translated from the Publisher.
The Ortstockhaus in Braunwald: Rehabilitation and Renovation at 2016

Editor: OSH Braunwald GmbH
Author: Althammer Hochuli Architekten
Language: German
Year: 2015

For over 85 years the Ortstockhaus in Braunwald, Switzerland, by the famous architect Hans Leuzinger, has been enjoyed by lovers of mountain landscapes. (...) Since 2 July 2015, the Ortstockhaus in Braunwaldalp has been under new ownership. The former owner has retired and sold the property, as well as their shares in OSH Braunwald GmbH, to the new owner. (...) Particular attention has been given to the preservation and revival of its architectural qualities as the Ortstockhaus is an example of 1930s mountain building. The successful synthesis of regional building traditions and relationship to the landscape with new construction methods makes the Berghaus an important witness of modernity in the canton of Glarus. (...) The Ortstockhaus in Braunwald is considered one of the most important witnesses of modernity in the canton of Glarus.

Translated from the publication.

Un Bâtiment, Combien de Vies? La Transformation comme Acte de Création

Direction: Francis Rambert with Martine Colombet and Christine Carboni
Publisher: Silvana Editoriale
ISBN: 978-8836629749
Language: French
Year: 2014

And what if we ceased systematically demolishing for building? After the Reconstruction led by the urgency of the post-war and the posterior “renovation-bulldozer” of the 1960-1970s inspired by the ideology of the tabula rasa, it’s time for the transformation of existent buildings and urbanized territories. Facing the terrible reality of urban sprawl, a major consumer of natural areas, the city of the 21st century is seeking new and more compact models. Therefore, it is all a matter of reconquering, reappropriating, reusing and recycling. This urban renewal plunges us into the era of the superposition, the palimpsest, it opens up the field of reinterpretation, perhaps that of “reinvention”, so valued by Violet-le-Duc.

There is logic in transforming the built heritage, densification of the city comes from it and the reflection on sustainability leads to it. That is undoubtedly the new spatial, technical and programmatic experiment of the 21st century in an economic equation necessary to be solved. “The sustainable is the transformable”, Christian de Portzamparc summarizes.

At a time of programmed obsolescence, the question of reprogramming arises with particular relevance. At first, attentions turn towards all those capable spaces from the industrial world (factories, gasometers, silos, warehouses...). However, within the diversity of today’s patrimonial offerings, the challenge is way more complex and concerns, in fact, every type of construction: from the railway station to the prison, from the church to the covered market, from the water tower to the office tower, from the garage to the tunnel, from the viaduct to the dry dock... Both architecture and infrastructures are affected by this profound mutation.

This book, which accompanies the exhibition produced by Cité de l’Architecture & du Patrimoine in Paris, presents 72 projects selected in Europe, overcoming the requirement of the retrofitting of obsolete buildings or their rehabilitation to affirm the idea of transformation as a full act of creation. It is organised in 8 thematic sections, each one being introduced by an architect’s or a critic’s text on the issue of transformation, and proposes a chronological perspective at a global scale, setting the milestones of a 50 years evolution in the debate about transformation versus destruction.

Translated from the Publisher.

Historia del Arte y de la Arquitectura Moderna (1851-1933)

Authors: Carolina B. García, Antonio Piza
Publisher: Universitat Politècnica de Catalunya, Iniciativa Digital Politècnica
ISBN: 978-84-9880-492-8
Language: Spanish
Year: 2015

The history of art and architecture, considered a closed corpus of theme specialization, in our opinion, has no reason to be. Thus, this publication addresses the present educational program addressing the years of modernity, not only the art and architecture of its time, but also urbanism, literature, philosophy, the economy and aesthetics, from a markedly interpretative point-of-view. Its main object of analysis is the “big city”, in a phase of irreversible metropolitanization: in urban environments, such as London, Paris, Vienna, Berlin, Moscow, Chicago and New York, it highlights the rich relationships between the new and the old, in contexts where traces of the past coexist with an imagined future.

Translated from the Publisher.
Arquiteturas de Brasília

Author: Eduardo Rossetti
Publisher: Instituto Terceiro Setor
Language: Portuguese
Year: 2012

The symbolic city of Brazilian modern architecture has its history told, in this publication, by the architect Eduardo Pierrotti Rossetti. The book is part of the collection *Arte em Brasília* – cinco décadas de cultura, which aims to fill the existing gap in the documentation of culture, art and sport in Brasília.

From the Publisher.

Building Environment and Interior Comfort in 20th-Century Architecture: Understanding Issues and Developing Conservation Strategies

Edited by Franz Graf, Giulia Marino
Publisher: Presses Polytechniques et Universitaires Romandes
ISBN: 978-2-88074-993-4
Language: French and English
Year: 2016

The notion of physiological comfort – meaning responses to temperature and humidity but also to lighting and acoustics – has been a driving force in architectural production throughout the 20th century. Whether concealed, embedded, exposed, or “featured”, building environment services have played a dominant role in architectural design. This book puts the spotlight on those paradoxically “bulky” yet “invisible” networks that accommodate our physiological needs. Coming from different disciplinary backgrounds, the authors look back over both the cultural and the material issues that have shaped modern and contemporary architecture’s pursuit of comfort by design. In addition, a number of recent, iconic restoration and renovation projects are presented here by the designers themselves. Seeking to strike the right balance between conserving modern built heritage and responding to today’s energy-saving paradigms, they demonstrate how the concept of material well-being, in the sense of today’s “sustainable comfort”, remains high on the agenda. And always at the heart of these reflections are the building services installations themselves.

From the Publisher.

Vertical Urban Factory

Author: Nina Rappaport
Publisher: Actar Publishers
Language: English
Year: 2015

The 480-page hard-cover book focuses on the spaces of production in cities that are significant in their design and contribute to a vital urban environment. This book re-examines the modernist and contemporary factory and issues of labor in the city while provoking the future of urban manufacturing. It shows now that factories are cleaner and greener, smaller and taller, hybrid and flexible, they can be reintegrated into city life creating a new paradigm for a sustainable, mixed-use, and more self-sufficient industrial urbanism.

From the Publisher.

Vladimir Shukhov

Author: Selim O. Khan-Magomedov
Publisher: Sergey Gordeev
ISBN: 978-5-43300-001-8
Language: English/Russian
Year: 2011

The book describes the creative work of Vladimir Shukhov, outstanding Russian engineer, whose name became famous not only due to his renowned radio-tower in Moscow but also thanks to his numerous designs, structures and patents opening a new era in using hyperboloid structures in the construction industry. His works had a significant impact on form-generation in avant-garde architectural concepts.

From the Publisher.

Organized in three sections (Modern, Contemporary and Future), *Vertical Urban Factory* provides a detailed history of design and factories and takes a sociological and economic approach by defining the role of industry in urbanism. Not only describes the book the past, it also sheds light on contemporary projects and even provides change-making sketches and proposals for the future.

The book is part of an independent project with the same name. Besides the publication, the project includes a traveling exhibition that aims to rethink factories as a sustainable factor in the city life.

Julie Conradi
Collaborator of docomomo International

Translated from the Publisher.
docomomo International is a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the Modern Movement. It aims at:  • Bringing the significance of the architecture of the Modern Movement to the attention of the public, the public authorities, the professionals and the educational community.  • Identifying and promoting the surveying of the Modern Movement's works.  • Fostering and disseminating the development of appropriate techniques and methods of conservation.  • Opposing destruction and disfigurement of significant works.  • Gathering funds for documentation and conservation.  • Exploring and developing knowledge of the Modern Movement.

docomomo International wishes to extend its field of actions to new territories, establish new partnerships with institutions, organizations and NGO's active in the area of modern architecture, develop and publish the international register, and enlarge the scope of its activities in the realm of research, documentation and education.