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ALIADOS AVENUE AND CENTRE OF PORTO

MEMORY, REALITY AND PERMANENCE

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OPENING

Rui Tavares

THE CENTRALITY OF PORTO
THE SQUARE AND THE AVENUE

Ricardo Figueiredo

THE CITY BETWEEN PROJECT
AND REALITY

Clara Pimenta do Vale

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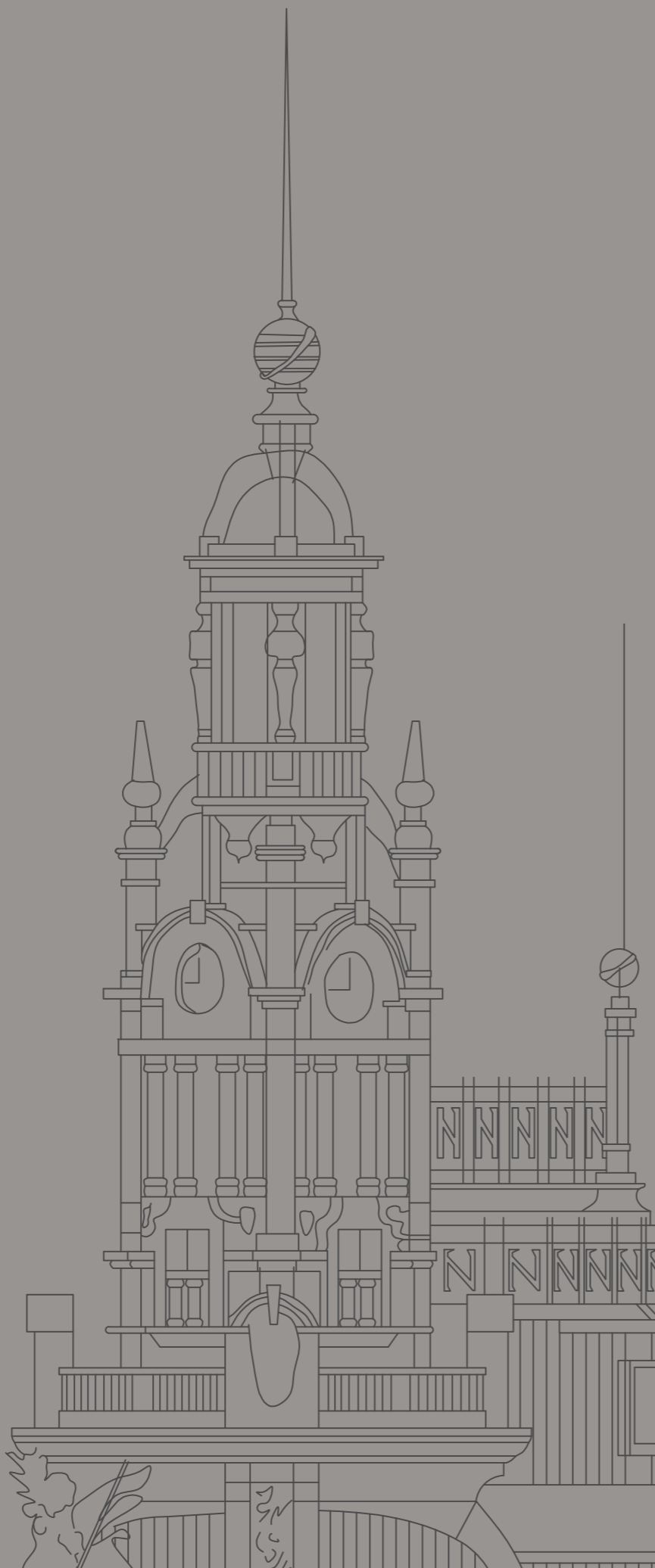
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ABSTRACT

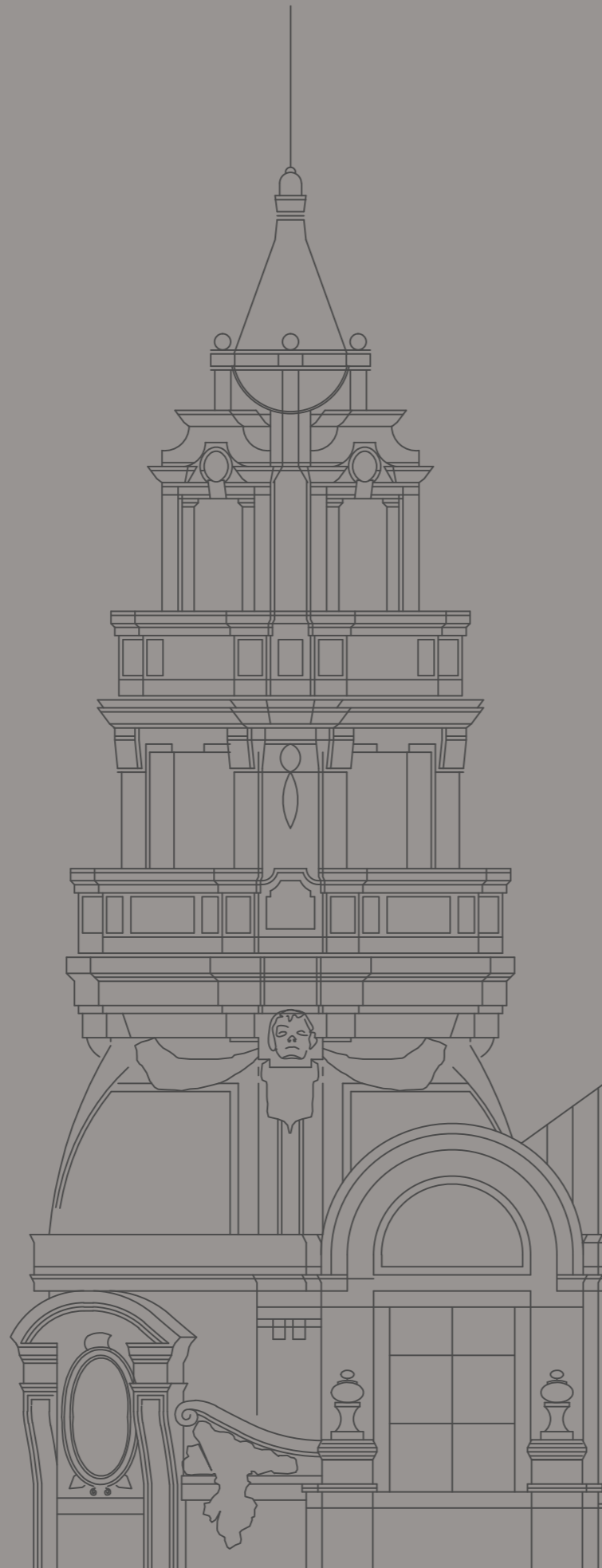
In this publication we propose a series of journeys in space and time, which are established between what exists and remains, and what was just an intention or plan. The publication is divided in two large parts that are preceded by an opening text. The two parts correspond to distinct approach scales, from urban to building scale.

In the first part, called THE CENTRALITY OF PORTO: THE SQUARE AND THE AVENUE, we analyze and present, in a first moment, the historical process of formation of Liberdade Square, as an initial effort of defining a new urban centrality, founded on assumptions of 'modernity' and, in a second moment, the Urban Re-foundation determined by the definition of a new Civic Centre, that was made according to Barry Parker's Plan- the opening of Aliados Avenue and a set of additional streets and public spaces, that give place to a series of new buildings. It was its implementation, even if partial, that shaped the character of this central zone of Porto.

This first part is divided into various 'Times' that match periods with distinct characteristics, giving particular attention to more recent times, that had the greatest contribution to the shaping of the city as we know it today.

In the second part, which we called THE CITY BETWEEN PROJECT AND REALITY, we made an analysis more centred on specific processes of building licensing and construction, in a perspective which attempts to understand the distance degrees that go between plan - either urban plan or architectural project - and real concretization.

This part is divided into chapters that correspond, in some way, to the phasing of the construction of the new civic Centre, in a process that crosslink a chronological reading with localization. Although it is not an exhaustive analysis, we identify and analyze almost all the buildings that, over almost a century already, shaped the one that is the large living room of the city of Porto, Aliados Avenue.



SUPPORT

This publication is an action integrated in the Advertising component of the operation “1st Avenue - Economic and Social Stimulation of the Centre of Porto”, which is co-financed by the Thematic Territorial Enhancement Operational Programme (POVT) within the National Strategic Reference Framework 2007-2013. The “1st Avenue” operation results from an application to the intervention area “Innovative Actions for Urban Development”, framed in “Priority V – Infrastructures and Equipment for Territorial Enhancement and Urban Development”.

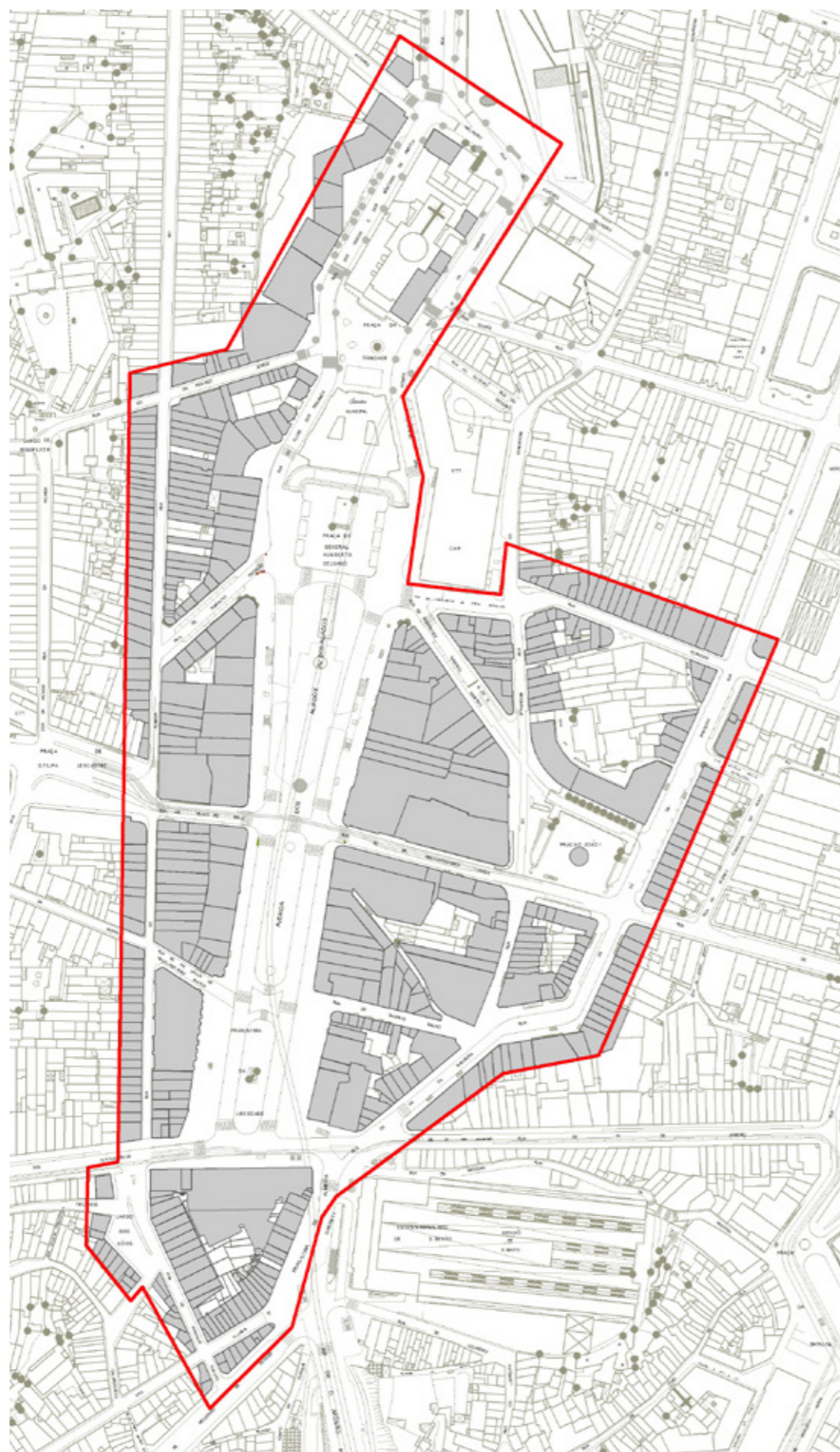
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The operation “1st Avenue - Economic and Social Stimulation of the Centre of Porto” has as general objectives:

- Capture activities, projects, initiatives, and public and private investment with a view to occupying empty or underused spaces in the intervention area;
- Prioritise accessibility through urban public transports and pedestrian use of the central area;
- Implement methodologies of actions, and strengthen citizenship as well as a sense of citizen ownership.

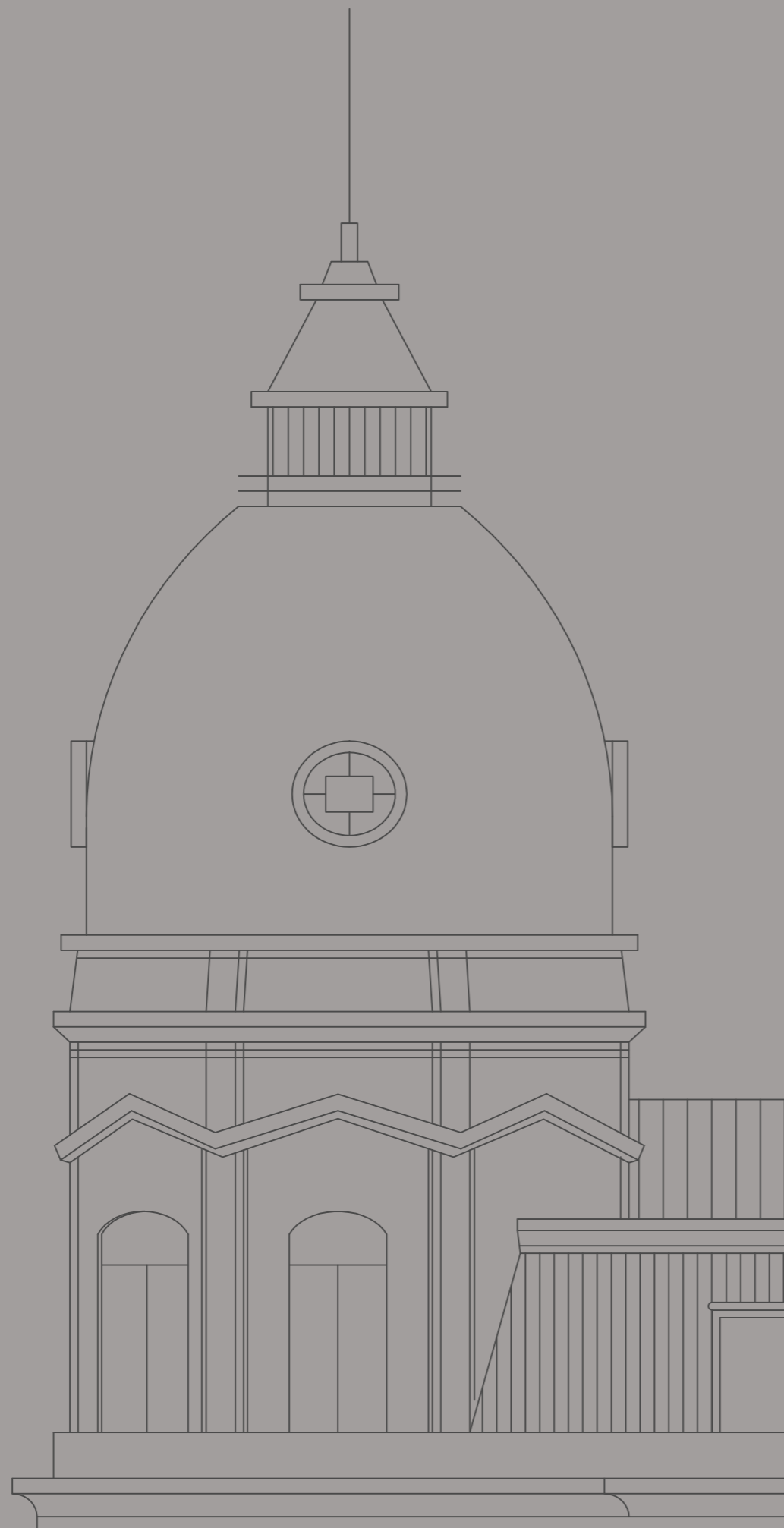


And as specific objectives:

- Boost the town centre as a destination for shopping and highly-specialised services;
- Attract private investment for the renewal of business activities and better services;
- Stimulate the replacement of activities which are obsolete and/or without quality;
- Boost the public space and create a dynamic and safe urban environment with a good environmental quality;
- Engage citizens in developing creative and innovative solutions, appropriate to the expectations and interests of the city, actively involving them in decision making and in the transformation process;
- Establish the Urban Area Management Unit and its continuity beyond the time horizon of the programme;
- Launch and strengthen partnerships between public and private agents;
- Promote networking amongst agents;
- Actively involve the population in the transformation process.

In this regard, four major actions were developed: the creation of the Urban Area Management Unit of Aliados, the Participation Line and Interaction Line as engines of numerous cultural activities that stimulated the intervention area in order to involve all community, as well as the Publication of Documents characterising the architecture and public space singularities and the evolution of the economic and social fabric in Aliados area.

For further information, please access the operation's webpage at <http://www.portovivosru.pt/1avenida/>.



LIST OF ACRONYMS AND ABBREVIATIONS

AGCMP	Porto Municipal Archive (Arquivo Geral da Câmara Municipal do Porto)	EBAP	School of Fine Arts (Escola de Belas Artes do Porto)
AHMP	Porto Historical Archive (Arquivo Histórico e Municipal do Porto)	ESBAP	Higher School of Fine Arts (Escola Superior de Belas Artes do Porto)
AMP	Porto Metropolitan Area (Área Metropolitana do Porto)	FAUP	Faculty of Architecture of the University of Porto
APDL	Port Authority of Leixões (Administração dos Portos do Douro e Leixões)	FEUP	Faculty of Engineering of the University of Porto
ARF	Archive Ricardo Figueiredo	FIMS	José Marques da Silva Foundation Institute (Fundação Instituto Marques da Silva)
ART	Archive Rui Tavares	FLUP	Faculty of Arts of the University of Porto (Faculdade de Letras da Universidade do Porto)
BN	National Library of Portugal (Biblioteca Nacional de Portugal)	GPU	Office of Urban Planning (Gabinete de Planeamento Urbanístico)
CEAU	Center for Studies In Architecture and Urbanism (Centro de Estudos de Arquitectura e Urbanismo)	MG	'Montepio Geral'
EEC	European Economic Community	MNSR	National Museum Soares dos Reis (Museu Nacional Soares dos Reis)
CODA	Contest to obtain the architect diploma (Concurso para a obtenção do diploma de arquitecto)	POVT	Territorial Enhancement Operational Programme (Programa Operacional Temático Valorização do Território)
CGD	'Caixa Geral de Depósitos'	S. / São	Saint (male)
CIP	Set of Public Interest (Conjunto de Interesse Público)	SAAL	Ambulatory Service of Local Support (Serviço Ambulatório de Apoio Local)
CMP	Porto City Council (Câmara Municipal do Porto)	SMGE	Municipal Services for Gas and Electricity (Serviços Municipais de Gás e Electricidade)
COS	Coefficient of Land Use (Coeficiente de Ocupação do Solo)	SRU	Urban Rehabilitation Society (Sociedade de Reabilitação Urbana)
CRUARB	Commissioner for Urban Renewal of the Area of Ribeira / Barredo (Comissariado para a Renovação Urbana da Área de Ribeira/Barredo)	UNESCO	United Nations Educational, Scientific and Cultural Organization
D./Dom	Nobility treatment (male)	VCI	Inner Ring Road (Via de Cintura Interna)
Dona	Nobility treatment (female)		
Dr./Dr^a	Doctor (male / female)		

NOTE

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OPENING

Rui Tavares

The Centre between Centres – historical alignment

Cities are what they always were - physical units of concentration and diversity between people and activities. All of them recognize, in their articulation with the territory and their intrinsic architectural structure, the identity value that is printed at their Centre. Whether it's a single urban unit, whether it's a duplicate unit, or even more often singularized, the fact is that the city has always highlighted its Centre(s).

The city of Porto, in over a thousand years of urban residence, is a historical example of cities that have always been that, and it is a city that stands alone for its central duality, since its foundation. Between power and economy, in its relationship with the territory and, in particular, with the movements and activities offered by the Douro River, in the city of Porto two core units were always configured: at the top of Pena Ventosa hill, overlooking the river and from where one could watch all its activity, was established the ecclesiastical power that ruled the city until the early fifteenth century: as opposed to people and settled at

the waterfront, in the low hill, was established a Centre of activities related to the movement of goods and to its storage, which comes to culminate in the construction of customs by royal initiative which, on this area, divided the ecclesiastical authority.

This duality had an architectural expression in the two buildings that were associated to the respective initiatives of power, which identified themselves as emblems of this functional centrality divided between the uptown and downtown area, making it clear, by its stone material and its turreted structure, that belonged to exceptional initiatives - the Cathedral to the Bishop and the Customs to the King.

So it was up to the fifteenth century, when the city authority was transferred by negotiation to the crown and the act intended to refund the city was promoted, uniting in one the authorities and affirming the supremacy of reference of the hill over the city - near the Cathedral, the first municipal government house

in own building (rebuilt in draft by Fernando Távora), thus symbolizing the conquest of civil and municipal power.

This internal articulation of urban space bounded by the fourteenth century wall, named Fernandina, will change only when it reconfigures an expansion of the low Centre to S. Domingos Square, already in the sixteenth/seventeenth centuries, caused by the importance that the axis of Flores Street/Belmonte Street comes to have in the articulation between Nova Gate and Carros Gate, precisely the two most important gates in the movement between the river and the high zone.

It is in this openness to the high ground, that Carros Gate provides and centralizes on the alignment shaft of the river with the north of the territory, that will be configured, in the eighteenth century, a new urban area. Outside the wall, and in visual openness of the hill to the north, this area will be the new urban Centre and the second town square after Ribeira Square – named Nova das Hortas Square, still memorizing its urban emergency as opposed to a rural life that would be more memorable than real. The structuring of a new

neighbourhood that will have the designation of Laranjal Quarter is still a sign of urbanization of a rural area and is mainly the consolidation of a new, regular and standardized city, which can be identified in the example Almada Street. This will provide an exceptional civil and public order, which comes to repeat when, in the same space, Aliados Avenue is opened by initiative of the Republican city government, as of 1915.

For this new centrality in the upper part, based on the physical structure of Nova das Hortas Square, will contribute a succession of events in the nineteenth century that will transform this space into a symbolic referential of the power and civility of urban life, as well as the physical gateway to all human communications with the country and the world. The most important of all, for its symbolic value, was the transformation of one of the private palaces of the north face of the square in the seat of the municipal government. This change altered the meaning of residential space and opened the public rehabilitation that can be identified in two acts – in the new Town Hall was placed in 1819 on the tympanum of the facade, a sculptural image (statue O Porto) that is associated to the city of Porto and its

independence; and in memory of the liberal wars of the 30s of the XIX century, was erected the equestrian statue of King Pedro IV in 1866, that made this place a space of reference, to the present day, as the monumental Centre of the city of Porto. It is also in the nineteenth century that takes place one of the most significant changes in scale, function, and architectural setting of that space when it turns north of Fernandina wall in neoclassical facade of the old convent Lóios and, likewise, it turns the wall and building of the convent of S. Bento da Avé Maria in the central railway station of the north and centre/south of the country, (1896-1900), only opened in 1915. In addition to these physical changes, it is also in this urban space that the nineteenth century becomes more significant in transformations in urban living and environment of the transport and communications movement, with the installation of the telegraphs and with the centrality of the urban transport circulation network.

At the entrance of the twentieth century, the city centre had the architectural configuration of a small square of neoclassical

features, but already framed by the beaux-arts building of S. Bento Station which was imposed as the most appropriate to associate to European civic centre's monumentality picture. On the other hand, taking into account change in the functional structure of the city by the nineteenth-century changes, the city centre was just another one of the new centres that took the original polynuclear structure of the city network, especially the centres associated with transport as Boavista and Campanhã, having to distinguish it from others.

That distinction went to associate a functional supremacy linked to new and evolved trade, services, financial and restoration, a new image for a new Republican municipal power and a new urban spatiality that is especially prestigious and emblematic of the new political direction that the municipal government of the city drew in line with the best examples of European capital cities. This was undoubtedly one of the reasons for calling a foreign architect with a career already confirmed in what was perceived as the modern art of designing cities, one of the most important names in the British town-planning - the architect Barry Parker.

On the proposal developed by Barry Parker, since 1915, that would result from an evolution after meetings with architects and other local technicians, where it came to be much discussed and even reworked by the municipal office were global projects of urban and architectural design of all buildings of the core set both for new Municipal Town Hall and for all buildings intended for new commercial programs [pp. 211] [pp. 215]. It met the designed purpose that was mostly to create a new Civic Centre very broad in its urban setting, making the structure and image of the city healthy and modern, but it was precisely in this aspect that Parker's plan did not identify with the ambitions of the government city since the chosen picture was inspired by neoclassical architecture, present in the architectures of Porto and British models.

The conditions for implementing the plan, in public work, were created in 1917 and in 1920 was launched the first stone of the new building of the Municipal Town Hall, after a public competition won by architect Correia da Silva, exactly 100 years after the installation

of the Town Hall in the private palace of Nova Square, thus inaugurating the permanent claim of this space as the Centre of the centres of Porto.

In forty years of public and private work, the monumental city Centre of Porto inscribes urban memory in a phase of rebuilding that recognizes a new ordering of the structure of circulation and access to the Centre and, above all, shows a renewed international architecture between the beaux-arts and European modernism.

The degrees of memory construction – from site to place

The construction of the Centre would contribute to material visibility of urban memory with a historical burden likely to be classified in successive grades. In this historic building, where the site becomes a memory place of materialized human acts, several orders of nature of such acts are identified that help us understand the decisions to create, maintain or cancel the stock materials that make this building. In the material consolidation of memory the diverse degrees are formed as historical functional loads that meant the successive foundations and re-foundations of the place.

The implementation of the plan for the Centre is one of the acts that enable the constructive realization that is integrated in one of the construction degrees at the same time contributing to a cancellation of other material stocks belonging to another degree, and no more visible as urban stocks. The complete destruction of Nova Square and Laranjal Quarter are the material consequences of the construction of memory by reduction.

The site, as a material basis for the occupation, is what may be called as zero degree, and it is constituted as an extensive valley, extended north - defined by the hill of Clérigos/ Cordoaria, to the west, and the hill of Batalha/ Santa Catarina, to the east. In this valley run two lines of natural spring water, which would form Vila River, a tributary of Douro, joined in Almeida Garrett Square, just opposite São Bento Station. One of the springs was located in Marquês de Pombal Square, down Olival Farm (now Aliados Avenue), merging with the second fluent, born in Fontinha and descending by the Bolhão current market area. This valley between two hills has two small platforms of stability in its north alignment which are the spaces where they built the two squares: Nova Square (now Liberdade Square) and Trindade Square. Between one and the other, corresponding to the first portion of this valley, it would be put the program of the new Civic Centre, giving rise to Aliados Avenue.

In this site, and corresponding to the first marking of place one would build Nova

das Hortas Square, with what may be called the degree one because the introduced functional load is residential and religious. Between the seventeenth and eighteenth centuries, are constructed residential palaces that make up the north and west elevation of Nova Square, the convent core Congregados that shapes the west elevation, as well as Laranjal Quarter in the structuring of the entire space to be developed north of Nova Square. It is in this historical time interval of urban memory that will be built the religious units that fall into place with the cruciform structure: churches of Clérigos and Santo Ildefonso, respectively the west and east, opposing the church of Trindade, to the north.

The installation of the municipal government in the palaces of Nova Square, introduces a functional change that corresponds to an institutional charge that changes, ultimately, the nature of the place, and what we can designate as degree two. That institutional charge is the change that will justify all these historical acts that develop throughout the nineteenth century: the change of the north facade of the convent core Lóios and the neoclassical and civil setting south elevation

of Nova Square, the square monumentalization with the equestrian statue of King Pedro IV and his nomination of D. Pedro Square and later of Liberdade, as well as civil ownership of the convent of S. Bento da Avé Maria for the construction of the central station of S. Bento.

The events linked to the institutional burden attributed to the place will be the basis for proposing its reconfiguration, planning the reconstruction of the entire space for a renovation of the structure and image of the city Centre, with what may be called the degree three. Maintaining institutional charge was enhanced by the introduction of an image aligned by European standards of the new urban Centres that sought to introduce private construction itself, thus corresponding to a real action for rebuilding urban image. Changes have been extended to the adjacent Aliados Avenue spaces, creating a new urban unit to recompose the central place in public space permanence and attachment functions of leisure (Rivoli Theatre) and financial (Atlântico Palace), as it is D. João I Square. The composition of this square opens to the fifties of the twentieth century as a Centre of motor vehicles of the new city

Centre. This cycle, dominated by the car, was only surpassed by the recent amendment of the whole central space in the project that was conducted in the framework of the initiatives of Porto European Capital of Culture in 2001 and developed by Álvaro Siza, which imposes an urbanity dominated by the human use that especially in acts of great frequency, fully responds to the sense of monumental civic and institutional representative urban Centre of Porto.

THE CENTRALITY OF PORTO: THE SQUARE AND THE AVENUE

Ricardo Figueiredo



THE CENTRALITY OF PORTO THE SQUARE AND THE AVENUE

The central area of Porto in Liberdade Square, only truly begins in 1819, with the installation of the City Hall in Monteiro Moreira House in the then existent Nova Square.

The square subject to transformations, demolitions, reconstructions, plans and projects, a century after is prolonged by Aliados Avenue, extending this area of freedom, as the centrality of Porto.

For almost two centuries, it was here that took place the main events that have marked the urban life of Porto. There were here speeches and proclamations, there have been here achievements and celebrations, demonstrations and military parades, there were here fairs and festivals, receptions and processions.

But there were also here, revolts and riots, fighting and repression, crimes and hangings. From here departed revolutions, and here were generated political and cultural movements, which transformed the Porto city and the country, and which have turned the square in an authentic Liberdade Square.

These events remain in the memory of any Porto resident or any visitor to the city.

That's why the Centre of Porto is associated to two strong moments of municipal

power: in the early 19th century with the liberal revolution in the conformation of Liberdade Square and a hundred years later in the republic implantation with the opening of Aliados Avenue. Two moments in which the Porto residents decided the fate of their city and their Square as a symbol of freedom and of its municipality.

This text is structured into two parts: The Square and The Avenue, which parts are, at the same time, divided into Times, corresponding to a chronological progression.

In the first part, the Square, it briefly relates the evolution of the Centre of Porto, since its beginning, around the Cathedral, until its settlement at S. Domingos Convent. Afterwards, it is approached the genesis of Liberdade Square, with the opening of Flores Street. Finally it is described the consolidation of the Square as the Centre of Porto, throughout the 19th century.

In the second part, The Avenue, it's about the concept and the implementation of a plan for Aliados Avenue, its consolidation and building and the transformations of surrounding areas, throughout the last century. Finally, we describe the operations of the 21st century, which led to the current situation of the traditional Centre of Porto.

THE SQUARE

"This part of the Porto city may be called truthfully 'beautiful', much more 'beautiful' than Chiado: in fact, I do not know anything in Lisbon in this style that can match. If we take Nova Square as a valley as it was formerly, and the two streets that rise up in front of one another, each one with its eminence crowned by a beautiful old church, we have a very attractive framework that enchants us by the surprise."

Lady Jackson



Jorge Colaço. Ceramic Tile panel of S. Bento Station. (BENTO, 2013)

DEVELOPMENT TIMES

"Its streets are exquisitely flagged, especially Nova Street, and Flores Street; the first one ordered by king D. João I and the other by king D. Manoel."

D. Luiz Caetano de Lima

Liberdade Square and Aliados Avenue are occupying a valley between Sé and Vitória hills, where's Vila River (a stream) flowing to the Douro River. This orographic and hydrographic site position has had influence in the genesis and urban city evolution, not only from the physical point of view but also from the point of view of political and economic power.

Vila River, that had particular influence on the current square and avenue design, was partially piped with the opening of Flores Street in 1521 and in 1763, when it was built up the Street of S. João, connecting Ribeira Square with S. Domingos Square. The river was completely covered in the 1870s with the opening of Mouzinho da Silveira Street [10].

The Cathedral was the first power and central place in the city, from where the Bishop

either dominated the burgh, inside the first defensive wall, or the downtown and port city.

The Porto people fought against the Episcopal power, from the end of the 12th century up, supported by the mendicant orders, and the monarch behind, interested in affirming his political and economic power over the whole territory and on all his subjects [2].

In this conflict, which is extended until the 15th century, the Convent and São Domingos Square became the space of affirmation of civil power against the Episcopal power. Despite the construction in 1518 near the Cathedral of the City Hall, it was on the porch of S. Domingos Convent that took place, until the 19th century, the most important meetings and where they took the main decisions about the city.



[1] - Orography of the central area of Porto, with sign of the location of the 1st AVENUE. Adapted from (CMP, 1962).



[2] - The original core of the city of Porto, with indication of the location of the 1st AVENUE. Adapted from (AZEVEDO, 1960).

In 1913, Firmino Pereira, in *O Porto of other times*, points out: *“it was on the porch of S. Domingos that worked the first Stock Exchange in Porto; where were gathered the fine men to acclaim D. João I; and where the Municipal Council decided to send out of the town the proud Squire Ruy Pereira, Lord of Terra de Santa Maria, who had dared to stay in Porto longer than he was allowed by the Royal Decrees”*.

The fight between the Crown and the Bishopric over sea and river control leads the King to promote, in 1325, the construction of a warehouse for Customs and to order the construction of a wide wall surrounding the burgh, which in addition to their defensive nature wanted to delimit a territory controlling in its ports, the inputs and outputs of goods and people.

Although Carros Gate, way out to Guimarães, had not the significance or the movement of neighbouring gates, of Olival to the west, or Cimo de Vila Gate to the east, it is the first construction that will lead to the future central square [4].

In the reign of D. João I, and with the increase of the commercial and port activities, according to royal orders, one proceeds from 1395 to the opening of Nova Street, called *“fermosa”* by the king himself, straight and parallel to Douro River, between S. Francisco Convent and Vila River, and including the Warehouse and Royal Customs [3].

By creating the street, D. João I also establishes a free fair, held on the 1st day of each month, in order to streamline the trade of goods arriving and leaving the city. Thus Nova Street with the nearby Ribeira Square, were becoming the economic Centre of the city, the privileged place of economic activities, encounter of traders connected to the docs and port activities.

In the XIX century this economic and commercial centrality will occupy Bolsa Palace, giving another meaning to Infante Square.



[3] - Nova Street in Medieval Times. (AFONSO, 2000)

Legend

- 1 S. Francisco Convent
- 2 Nova Street
- 3 Fountain and pharmacies
- 4 Judias' pharmacie
- 5 Congostas Street
- 6 Arco Grande house
- 7 Forno Real Alley and Square
- 8 Tower of Estevão Lourenço
- 9 Tower of João Martins Ferreira
- 10 Mercadores Street
- 11 Fernão Luís house
- 12 Caminhas house
- 13 Tower of Diogo Bustamante inn
- 14 Ribeira Square
- 15 Mint
- 16 Custom house
- 17 Contos house
- 18 Cais Square
- 19 Tabeliães Palace and Ver-do-Peso house
- 20 Rui Pereira house (burned)
- 21 S. Nicolau Church
- 22 Reboleira Street
- 23 Tower of Álvaro Gonçalves da Maia
- 24 Wicket of Álvaro Gonçalves



[4] - The city wall and Carros Gate, flagged with the location of the 1st AVENUE.

TIMES OF NAVIGATIONS AND GROWTH OF THE CITY

“This City, is located near the river they call Douro, in which are made plenty of good ‘sailing ships’, and other ships, more than in any other place of the country”

Fernão Lopes, Chronicle of D. João I

The Discoveries, consequent shipbuilding increase and port activities, transformed the medieval city.

In the reign of D. Manuel I, the city acquired a new importance, extended to the mouth of Douro River, where were created easy ways to the navigability of the river and was at the same time reorganized the intramural city.

This intramural reorganization settled down fundamentally in the creation, between 1521 and 1525, of a track formed by the Streets of Belmonte and (Santa Catarina) Flores, structuring the road network of the city and allowing an easier communication between the riverside and port area and the outputs of the city [5].

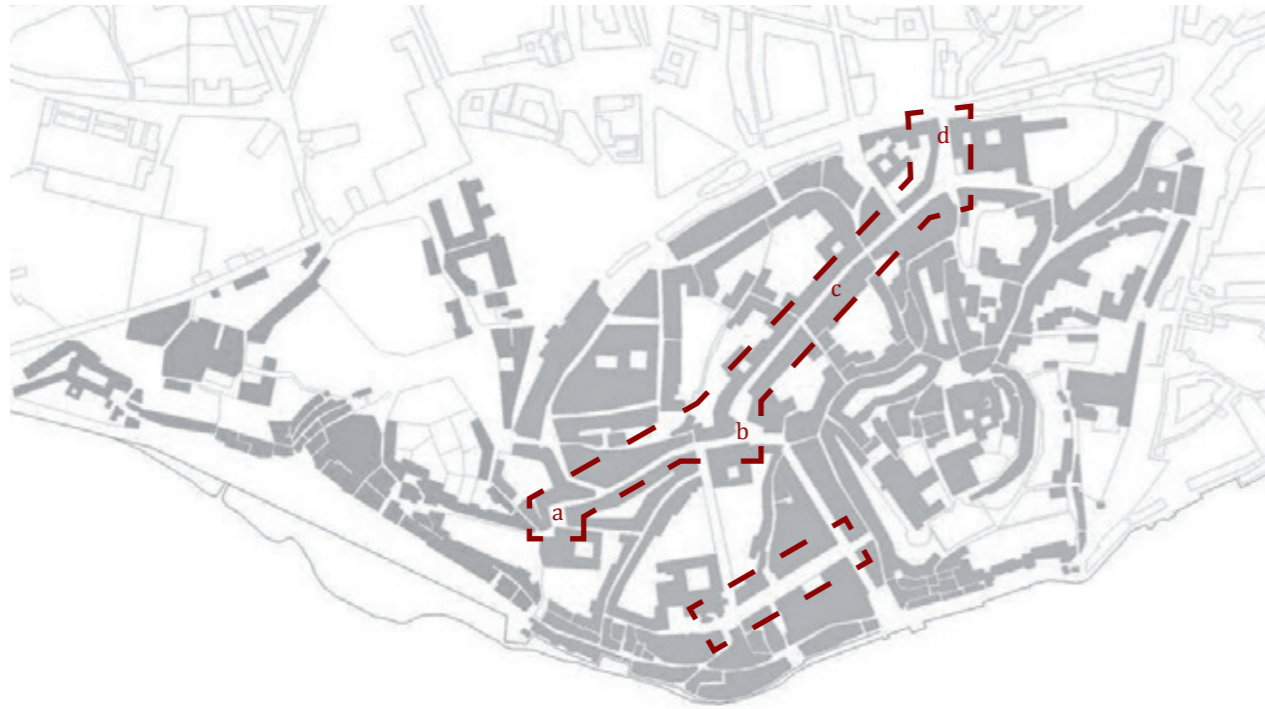
Flores Street was of decisive importance for the genesis of the central square, since, connecting S. Domingos Square and Convent to the, then founded, S. Bento de Avé Maria convent (1518) and to a renewed Carros Gate, it gave to the site a new importance as a way out to Guimarães (Bonjardim Street).

In this field, outside the wall, near Carros Gate, where tolls were charged, it was established a market, following the existing market next to S. Bento de Avé Maria Convent, inside the wall.

Another important fact in the genesis of the square was, in 1592, the approval of the rebuilding of a new church, dormitory and workshops in Cónegos de Santo Elói Convent (the Lóios) installed a little more to the west



Detail of Eduardo Gomes and Alvaro Rocha, Shipyards of Miragaia 1956. Oil painting on wood 304.5 x 364.5 cm. (AHMP)



[5] - Nova Street and the axis of Belmonte Street
 a- São João Novo Square. b- S. Domingos Square. c- Flores Street. d- Carros Gate

inside the wall, next to Santo Eloi. The works start in the following year with the placing of the 1st stone of the main chapel in November 6th, 1593.

In a plan drawn later, in 1790, by D. José Champalimaud de Nussane, are mapped the two monastic buildings inside Fernandina Wall, on the haul between Carros Gate and Santo Eloi Wicket [6].

In the time of Spanish dynasty and Restoration, the urban investment will be mainly located in Olival Field (Cordoaria), with the creation of Alameda (1613) and the construction of the first building of Prison and Court of Appeal (1582), of S. Bento da Vitória and Carmelitas Convents (1619), to which will follow, in the Restoration period, Nossa

Senhora da Graça Church and Órfãos Boarding School (1651), and S. José das Taipas Church (1666).

With the Restoration, being the main concern the navigation and the defence of the sea coast, it was created a defence system of Porto composed by S. João da Foz Castle, refurbished between 1642 and 1653, Nossa Senhora das Neves de Leça Castle in 1638 and S. Francisco Xavier Castle in 1661.

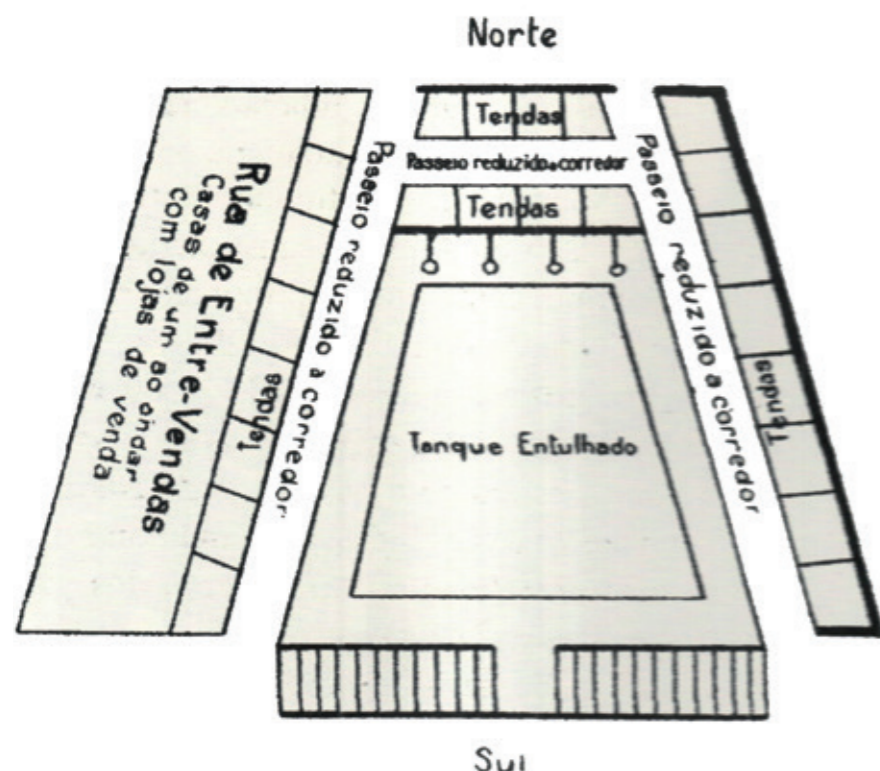
In this study case are determinant two buildings carried out at the end of the 17th century, which were built outside the walls, beginning to border Hortas field: Congregados Convent and Arca Fountain.

Arca Fountain, taking advantage of the presence of Vila River, is constructed in 1608,

[6] - Plan of Nova Square from 1790, by D. José de Champalimaud de Nussane (Source: goo.gl/fr7gMB)

- | | | |
|-----------------------------------|-------------------------|--|
| a - Lóios Convent | c - Congregados Convent | e - Santo Elói wicket |
| b - S. Bento de Avé-Maria Convent | d - Carros Gate | f - Arca Fountain, aka Natividade Fountain |





[7] - Plan of Natividade Fountain published in *Borboleta Constitucional* in 1822. (DIAS & MARQUES, 2002)

according to a drawing of Padre Pantaleão da Rocha de Magalhães. Rebuilt between 1679 and 1682, the fountain, located to the South of Hortas Field, has contributed, in the beginning and in an organic way, to the design of the square [7]. According to the manuscripts of that time, the fountain had a trapezoidal shape as a single building, with three floors facing South. The first one had four grotesque faces of granite where water was flowing to a tank with stairs. In the second, a marble plate with an inscription. In a cluster of stone has been placed the statue of Nossa Senhora da Natividade. The fountain was topped by a curved pediment. Around the fountain have been constructed small shops along corridors which made the fountain a place of great activity, promoting Hortas Field.

S. Filipe de Nery Congregation of padres of Oratório Congregation, founded in 1666, and until then installed in Nossa Senhora da Graça Church, in Cordoaria, in July 1670 moves to

Santo António Church of Carros Gate. The church was built on an existing chapel since 1657, and around 1680 was started the construction of the convent next to it. In 1694 it was decided to build a wider church, the current, which was completed in 1703 [8][9].

[8] - Joaquim Cardoso Villanova "*Congregados church*", *Liberdade Square*, 1833 (VILLANOVA, 1833)

[9] - Engraving of the 18th century, representing the street to Carros Gate and surrounding buildings, such as the extinct Lóios and S. Bento de Avé-Maria convents and the Congregados church, outside the walls. (Source: goo.gl/j1Xhng)





Clérigos Tower and Church. (BENTO, 2013)

BAROQUE TIMES

*“...Para a minha alma eu queria uma torre como esta,
Assim alta,
Assim de névoa acompanhando o rio”.*

Jorge de Sena, *Metamorfozes*

Porto territory is structured around the central core of the city surrounded by defensive walls, which doors leave tracks of connection with the places and cities to the North and East. The margins of which are progressively being built.

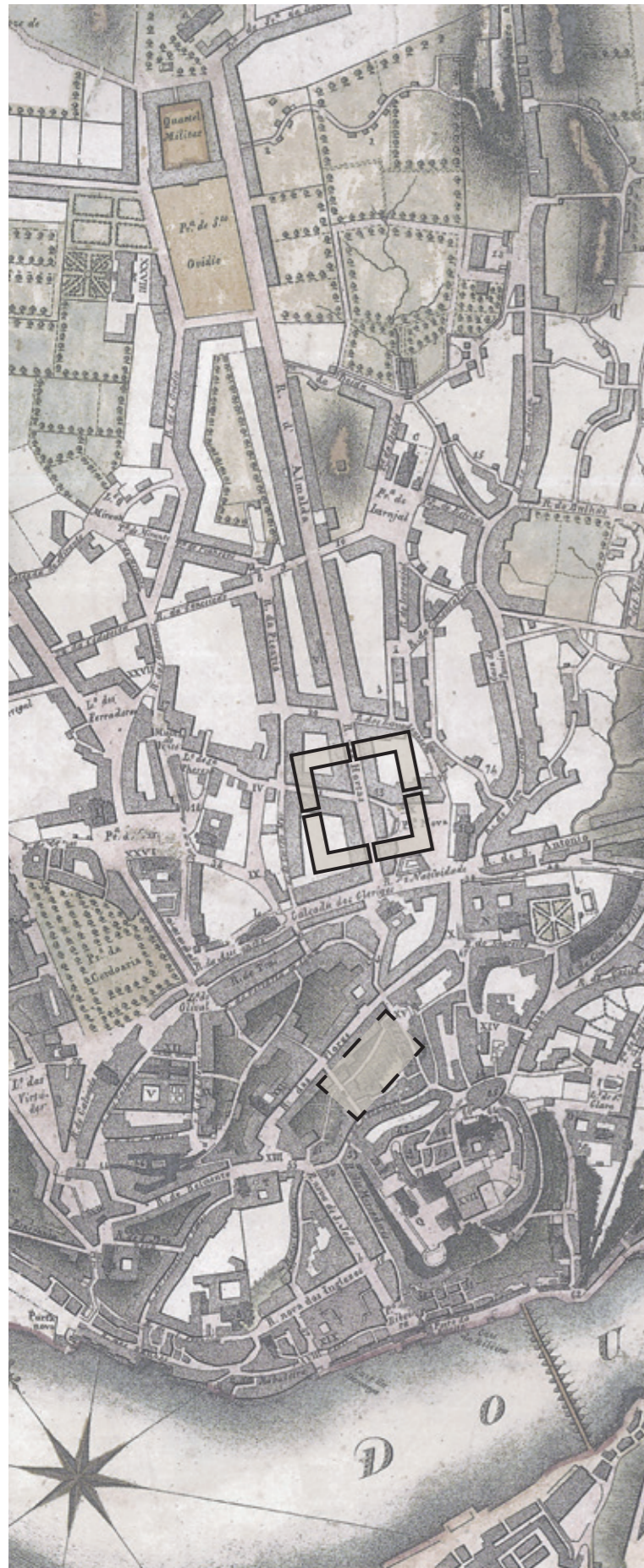
The places and villages in the outskirts of the city are consolidating around their churches, which renew or construct and which will become the parishes of Porto, when later, the city increased its administrative boundaries.

This per-urban territory was still occupied by farms, vast properties belonging to the aristocracy, nobles and dignitaries of the Church, who built their palaces and manor houses, as they were banned till then to establish their residences inside the city walls.

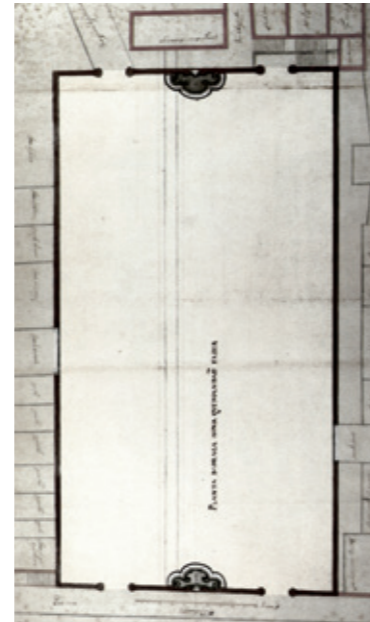
The Baroque and mainly the Late 18th

century Baroque, is a theatrical art. *“Life is an illusion”* and the city is the scene of that representation. For this reason the baroque art is associated with the city, the urbanism and the composition of urban spaces. The baroque public space is consolidated as theatrical space and the squares are organized with three main elements: the Church (or the monastery), the Monumental Fountain and the Palace (or Noble House).

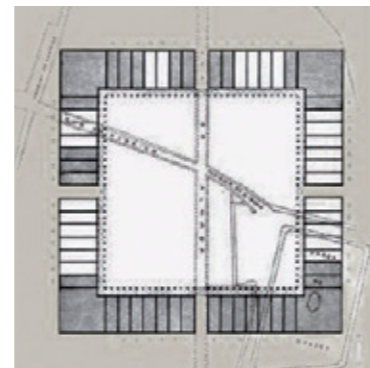
A first building project of 1687 stood, intramural, in the zone of Nova Bridge over Vila River. The project, assigned to Domingos Lopes, consisted of a rectangular space with 100 meters in length and approximately 50 meters in width, which major axis was accentuated by placing two fountains lined with doors in a symmetrical composition. These two monumental fountains slicked the waters of Vila



[10] - Detail of 'Round Plan', in 1813, with the overlap of the two squares. (AHMP)



a) Project with the estimated location of Central Square, 1687, attributed to Domingos Lopes. (AA.VV., 1994)



b) Reconstitution and location of "Plaza Mayor" undertaken in the episcopate of D. Tomás de Almeida time, at "Hortas Field" as the manuscript of 1710-1715. (MANDROUX-FRANÇA, 1984)



c) Nova Square in 1813. Identification of religious buildings (A) and civil architecture - Morais Alão House (B) and Monteiro Moreira House (C).

River which would then be piped. The refusal of the owners of houses already constructed made the expropriations impossible and the project was abandoned [10].

The second project would be outside the walls between Olival and Carros Gate. The square, which was inspired by the model of Spanish squares "Plaza Mayor", would be square with 120m of side, developed over an arcade and its north-south axis would correspond to Hortas Street (Almada Street) [10]. The negotiations of the municipality with the "Capitulus", owner of the land, initiated in 1691, would drag along and the beginning of its construction was being postponed.

In 1709 was appointed bishop of Porto, D. Tomás de Almeida (1670-1754) accumulating the functions of civil and military governor. The land was then handed over being the respective urban lot carried out and contracts for construction sealed. This ambitious project was also abandoned, with the appointment, in 1717, of D. Tomas de Almeida for Patriarch of Lisbon.

Already at the beginning of the 18th century, it is the location and architecture of the buildings that define the urban strategy that will have repercussions in the creation of the structuring axis of the city.

The main example is Clérigos tower, from the Italian architect Nicolau Nasoni, completed in 1763, which became the symbol of the city itself, erected as a point of reference

in the city skyline, setting priorities for urban development. Those axes are on the alignment of the various churches or religious buildings existing or under construction.

The visual axis defined by Clérigos tower and Santo Ildefonso Church (rebuilt in 1730/39) reveals to be extremely important to the consolidation of the central square.

With the expansion of the city to the North, and the construction of churches and convents near the doors of the defensive walls, the organization of public spaces starts in Olival, Batalha and Hortas, places where fairs are held.

Hortas Field begins to consolidate and to define its limits by the buildings, according to the model of the baroque square. To the religious buildings (Santo Eloi, S. Bento de Ave-Maria and Congregados Convents) and to Arca fountain (da Natividade) joins in the first decades of the 17th century, the Noble Houses of Morais Alão Amorim and Monteiro Moreira (1724/27) [10]. These houses limit the space to the North by transforming the informal space of Hortas Field, in a square called Hortas.



Almada Street. (VALE, 2013)

ALMADAS' TIMES

*Dos teus, ó Porto, antigos Horizontes
Apenas se descobrem os indícios;
Porque até dos penhascos nos resquícios
Se extendem ruas, se sustentão pontes.*

*Novos Caes, novas Praças, novas Fôntes,
Torres, Templos, Palácios, Frontespícios
Te daõ tanta extensãõ, que os precipícios
Já saõ Cidade, e deixaõ de ser môttes.*

*Cada vez cresces mais: Oh sempre claro
Te assista o Céu, e tenha decretada
Duraçaõ, que resista ao tempo aváro.*

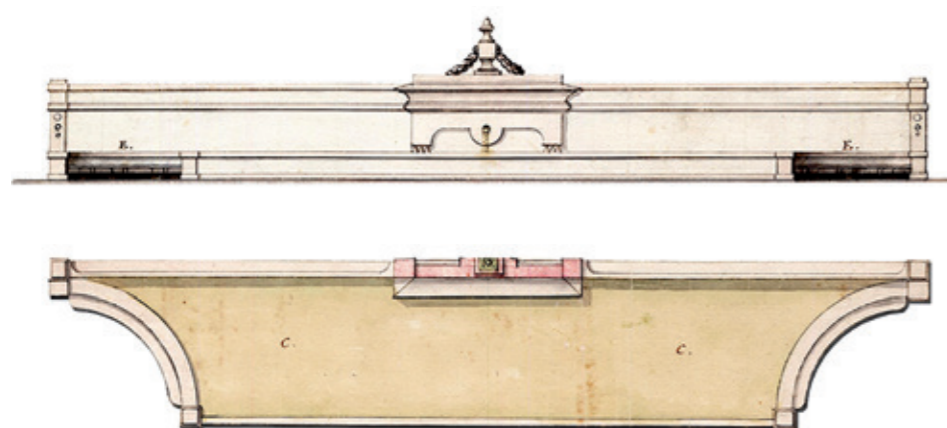
*E serás imortal, se mensurada
A vires pelo nome do Precláro
Teu fundador segundo, o Illustre Almada.*

Paulino de Cabral, Abade de Jazente

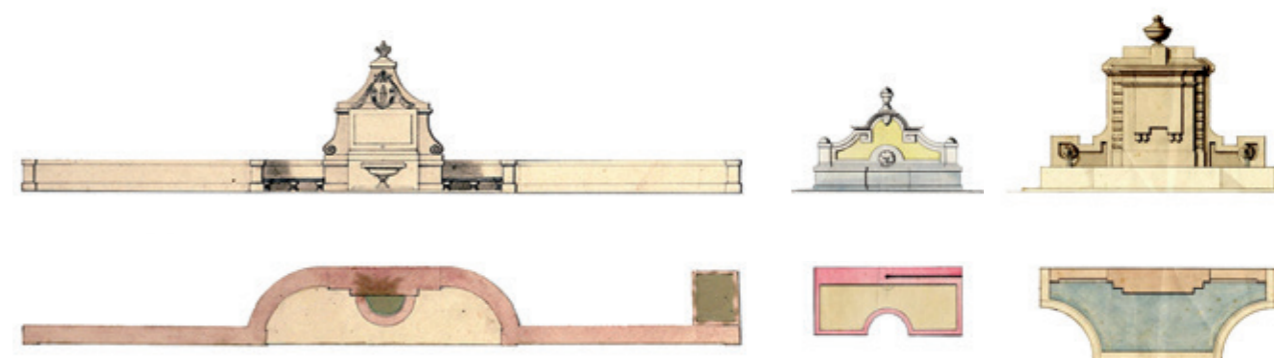
In the Enlightenment conception of the city and with the profound changes arising from the French Revolution, the changes in the relationship between private space and public space will have a fundamental effect in the spatial organization of the city.

The public space as the primary element of the urban scene becomes the place of the most important collective functions. One wishes to refund, through the public spaces, the vital functions of the city, both in the practical activities and in the relations of urban life of citizens.

Porto city, in the second half of the 18th century, becomes a powerful port city, known for its main export: the Port Wine. The first wine export to England, registered in the Porto Customs House, dates from 1678, but with the Methwen Treaty of 1703 the Port Wine export is regulated and, mainly, from 1718 the increase of that export is significant.



a) The Tank of Nova Square, 1794, by D. José de Champalimaud de Nussane: "Plan designed by order of the distinguished Mr. Manuel Francisco da Silva da Veiga, (...) with tank to attend to any fire in the city and more public benefits". (Source: goo.gl/gMIKCI)



b) Fountain Project for Cedofeita Street, 1789. (Source: goo.gl/gMIKCI)
 c) Fountain Project for Laranjal Street (AWOL), by Luís Inacio de Barros Lima, 1805. (Source: goo.gl/Mpid3C)
 d) Fountain Project for Laranjal Square (current Trindade Square), 1835. (Source: goo.gl/qYqOLr)

[11] - The Fountains of the city of Porto, coordinated by the Public Works Council.

In 1756, Marquês de Pombal creates, by Royal Charter, the General Company of the Alto Douro Vineyards, (...) with which he wanted not only to develop the production of Port Wine, but to defend its quality, and increase (alias with success) its export.

Port Wine is, already then "… without exaggeration, the main commercial base of this city, one of the largest and most fruitful branches that promotes it, and the great soul that animates it, in industry as well as in the general interests", described at the end of the 20th century by Padre Agostinho Rebelo da Costa in his Historical Description and Topographic Map of the City of Porto.

For the implementation of these policies has been then demarcated the region of culture of Port Wine, and among the advantages of the Company was included the monopoly of wines, spirits and vinegar export, and the one of wine sale in the city of Porto and surroundings.

These provisions and privileges of the Company, not only increased the price of the wine, but collided with the interests of retailers.

Thus, in February 1757, crackled a popular insurrection, headed by the tavern keepers, who wanted to put an end to the Company of Wines.

The minister Sebastião José de Carvalho e Melo had then this revolt repressed, considering that an attack against the Company was a crime of lèse-majesté, and sent to Porto the lieutenant general João de Almada e Melo (1703-1786), his cousin, who became Governor of Arms of Porto Party in 1762 and Governor of Justices and Court of Appeal of People's House of Porto in 1764.

His son Francisco de Almada e Mendonça will succeed (1757-1804).

João de Almada created the Public Works Council and changed significantly the strategies and methods of intervention in the city. There is a sustained funding of interventions through the Company of the Vineyards of Alto Douro. It is used the law of expropriation, created for Lisbon after the earthquake, which is based on a new concept of public interest, and that will allow the implementation of interventions in

the city of Porto. There is a centralization of the initiatives and plans, corresponding to the action of João de Almada and Public Works Council, contrasting with the specific initiatives and wandering of the previous period. These interventions are planned in accordance with a global strategy, which is also related with the experience of the reconstruction of Lisbon after the Earthquake of 1755.

The designers are no longer the architects-artists of the baroque period, but the military engineers, with a more rational and strategic vision of the urban development and embellishment. The urban interventions are planned and designed, therefore being documented in a set of partial plans for different areas of the city. Standards were created for construction of buildings as to the composition of facades, obeying the rules of neoclassic composition.

Within a strategy of urban location, several civil buildings are constructed: Santo António Hospital of John Carr, the new Municipal Prison of Eugénio dos Santos, Carmo Hospital

of J. F. de Paiva, Pia House of Reynaldo Oudinot, S. João Theatre of Vincenzo Mazzoneschi and the Royal Academy of the Navy of Carlos Cruz Amarante.

With the construction of headquarters, from which stands to the North the one of Santo Ovídio by Reynaldo Oudinot, one seeks to ensure an efficient military defence of the city. One proceeds with the arrangement of Alameda of Fontainhas, Virtudes and Massarelos. Barcas Bridge is built, the first regular crossing over Douro River.

A concern starts with the infrastructures of water supply, with the construction of fountains and standpipes [11], piers are built and retrieved, pavements are repaired, the first sidewalks for exclusive use of pedestrians are introduced in the roadways, and the first trials of public lighting are carried out, at Ingleses Street in 1771.

From Hortas Field to Nova Square

In 1761, on a decisive and strategic expansion of the city to the North, Francisco Xavier do Rego and Francisco Pinheiro da Cunha, project the planning of the area located on the hillside of Vila River, between Hortas Square and Santo Ovídio Square, and draw the plan known as “Plant of Laranjais Square” [12].

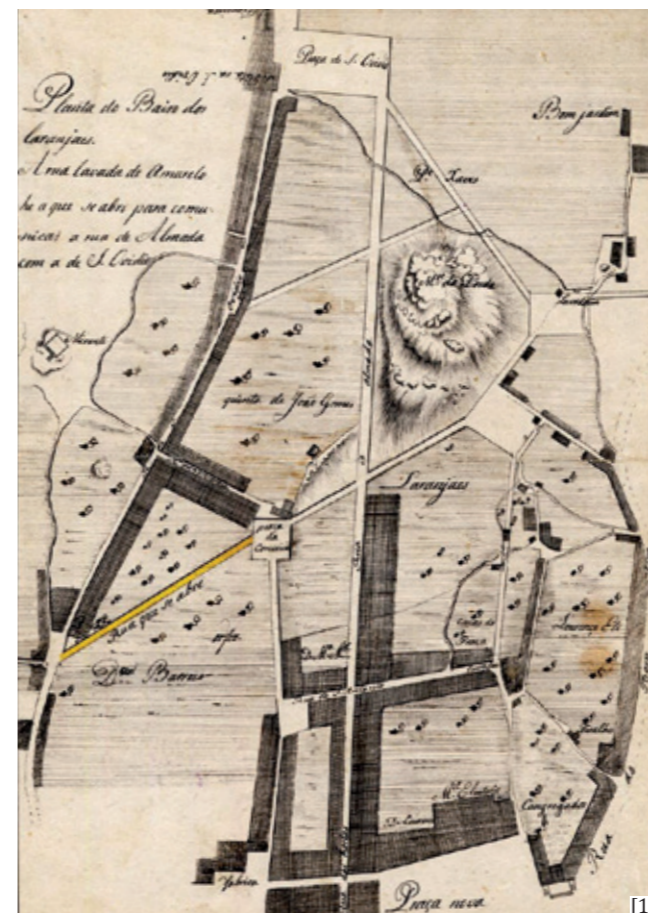
On a straight track, Hortas Street (Almada Street) links Santo Eloi Wicket (replaced by Almada Gate, in 1766), to Santo Ovídio Square (República Square) where is built the General Headquarters [13]. Behind this, on the mount of Germalde is built in 1755, according to a draft by José Figueiredo, the Nossa Senhora da Lapa Church which will be completed only in 1863 and will for many years, mark the northern boundary of the city of Porto [14].

The scheme of Hortas Street (Almada Street), was approved by D. José through the Minister and Secretary of State of the Reign Affairs and Overseas Territories, the Marquis’ brother, Francisco Xavier de Mendonça Furtado, who ordered “the alignment demarcation and opening of the street that should go from Hortas

Field to Santo Ovídio”.

This plan is of great importance because it already represented the first planned intervention in the city, in a gesture that projects it to North by a route mapped out rationally and the first independent of the existing roadways. Hortas Street and the plan of Laranjal Quarter will also have decisive influence on the recasting of the square nearby, which is now called Nova das Hortas Square Hortas or simply Nova Square.

In 1789, according to the description of Padre Augusto Rebelo da Costa the square had to the east “the extensive dormitory of Convent of Padres Neris, all open in high and wide windows, three floors, which form a pleasant prospect” to the north there were the Palaces of the “Senate of the Court of Appeal” and the one of “D. António Amorim” and to the south the square was limited by the city wall. In the square there was a “public market every day”.



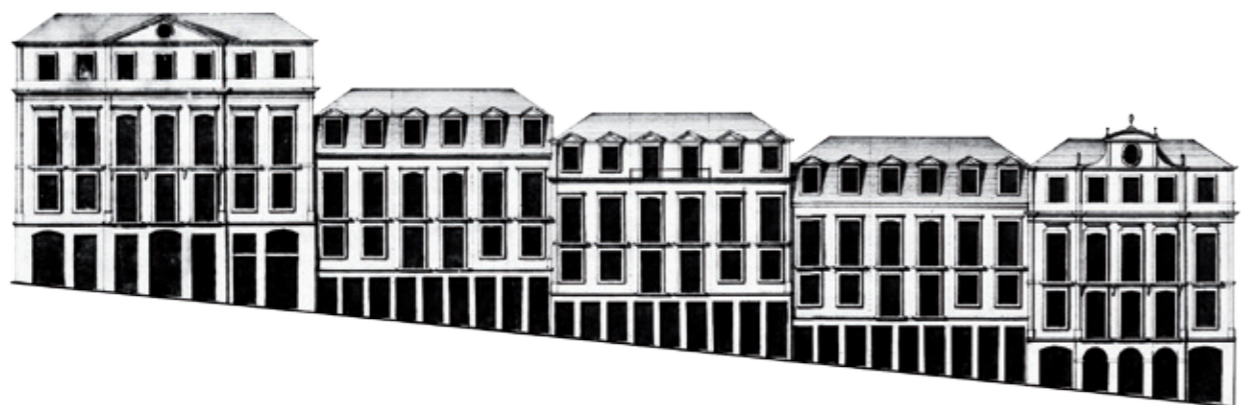
[12] - “Plan of Laranjais Square. The street in yellow is the one that opens to communicate Almada Street with St. Ovídio”, by Francisco Pinheiro da Cunha. (Source: goo.gl/UNIk7A)



[13] - “Plant of Laranjais Square. The street in yellow is the one that opens to communicate Almada Street with St. Ovídio”, by Francisco Pinheiro da Cunha, in 1761. (Source: goo.gl/eWtdnT)



[14] - Image of Lapa Church with a single tower, with the headquarters in the foreground. Interestingly, at the bottom Nossa Senhora das Dores chapel and Senhor do Calvário in Ramada Alta. Source: “View of Nossa Senhora da Lapa Church, where lays D. Pedro’s heart”, Lith. of Lopes, Mercadores Street.



[15] - Elevation set of Santo António Street, current 31 de Janeiro Street. Signed by António Pinto de Miranda. (Source: goo.gl/NVawki)



[16] - Project elevation set of the houses of Clérigos Sidewalk. Signed and dated in 1792 by Teodoro de Sousa Maldonado. (Source: goo.gl/cwUBPP)

The references to the Senate of the Court of Appeal on the building that will be the City Hall, as well as to the fact that in the square “military parades are also formed and exercised”, reveals the nature and who wielded the power at that time.

Between 1794 and 1797 a new fountain is built, according to Champalimaud of Nussane’s drawing [11], , although Natividade Fountain is kept. To the south, next to Lóios Convent, is built in 1764/66 Almada Gate that will replace Santo Eloi Wicket.

Following the visual axis created by the Clérigos tower and church with the Santo Ildefonso church, accentuated by placing a pinnacle in front of this church, Santo António Street and Clérigos Street are opened [17] [18].

Santo António Street, drawn in a straight line and with an assembly drawing of the facades, starts in front of the Congregados church and follows in a straight line until the Santo Ildefonso church, allowing a direct connection of Nova Square with Batalha Square [15].

In the same way, to the West, Clérigos Street is opened, in the extension of Natividade Street until Clérigos Church, allowing a direct connection of Nova Square with the area of Olival [16].

To the North of Nova Square, Laranjal Square is opened in 1784, and it is redesigned with the construction of Trindade Church, project by Carlos da Cruz Amarante.

The works of the church started in 1803, but the nave was only ready in 1844 and the tower in 1848. Involving the temple the vast hospital building of the Order.

With the construction of the church, the regulated square will take the name of Trindade Square. In its surroundings, between 1765 and 1778 were opened Laranjal Alley (of Trindade) and Pinheiro (which will give rise to Ricardo Jorge Street), continuing through Conceição Street until Pinheiro Square (Picaria Square, and later Montpellier or Monpilher Square) where Picaria Street was opened to south.

Porto city, at the end of the 18th century,

[17] - The Clérigos / Santo Ildefonso baroque axis. View from Clérigos Street to Santo Ildefonso Church, standing out the Congregados church in the centre. (Source: goo.gl/nF88uz)

[18] - The Clerics / Santo Ildefonso baroque axis, underlined by a pinnacle, in front of the Santo Ildefonso church. (ALVÃO, 1984)



[17]



[18]

and despite the expansion of the city to the north, presented a picture of a port city, of trade and navigation leaned over Douro River, from where one usually arrived and had the first impression of the city.

The engraving of Teodoro de Sousa Maldonado that accompanies the Historical Topographic Description of the Porto city of Agostinho Rebelo da Costa, shows this image of a city facing Douro, centred on Clérigos tower, having Gaia in the foreground and Serra do Pilar on the right, and extending between Marca Tower and Recolhimento das Órfãs (Na. Sra. da Esperança) [19].



[19] - Engraving of Porto, of 1789, which follows the "Historical and Topographic Description of the City of Porto that contains its origin, situation, and antiques: the magnificence of its temples, monasteries, hospitals, streets, squares, buildings, and fountains ..." of Padre Agostinho Rebelo da Costa (? - 1791), carried out by Teodoro de Sousa Maldonado (1759- ?). (BND:purl.pt/4036)



Statue of Porto, in Liberdade Square. (BENTO, 2013)

LIBERAL TIMES

“Over twenty years, Porto and the north of the kingdom assisted to many revolutions, went through many sacrifices, defended with trance the banner of freedom, planted with their hands in the memorable sands of Mindelo ... “

Júlio Diniz Serões da Província 1870

The troubled period of French invasions, in addition to the consequences in the ideological field, caused the military events of the second invasion in 1809, to give rise to the establishment in 1813 of a plant from George Balck, British army officer who entered Porto in 1809, which plant was dedicated to general Nicholas Trant, then Governor of Arms of Porto Party.

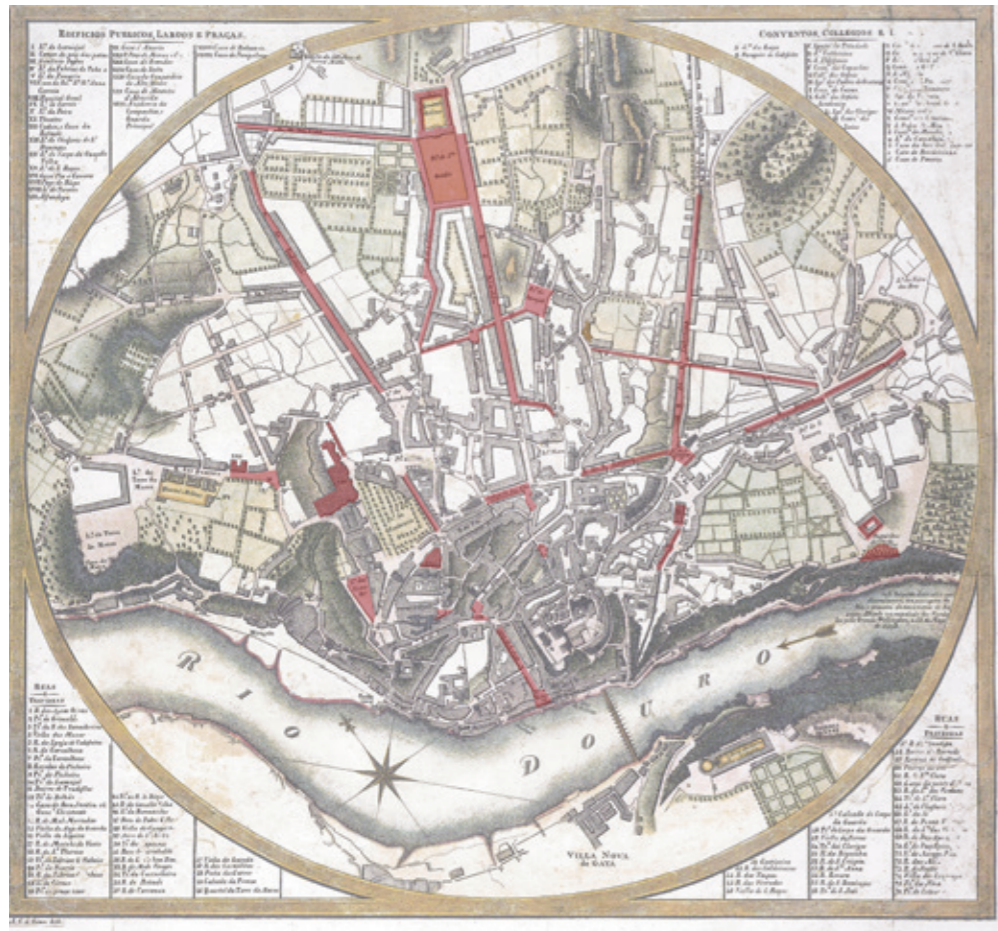
The plant, given its shape, of a circle inscribed in a square, is commonly known as Round Plant, and is the first plant that shows the city built on the whole, and its expansion by the interventions of Almadás period in the second half of the 18th century [20].

To the north, the city that is being built covers an area that extends up to Santo Ovídio

Square (Republic Square) limited to the west by Cedofeita Street and to the east by Santa Catarina Street, having at its Centre Almada Street.

To the East, a zone among Santa Catarina Street Alegria Street and Mal Merendas Street (Santos Pousada Street), having in the east-west direction Santa Catarina Alley, Formosa Street and Bolhão Street and having as southern limit Direita Street (Santo Ildefonso Street). These streets have already some buildings on their sideways.

To the west of Cedofeita Street and to the north of Cordoaria and Santo António Hospital, an area almost on the whole to be built and structured by the Streets of Rosario, Príncipe (Miguel Bombarda), by the future Breiner



[20] - "Round plant", in 1813, by George Balck, with the Almadas interventions highlighted. Adapted from (AHMP).

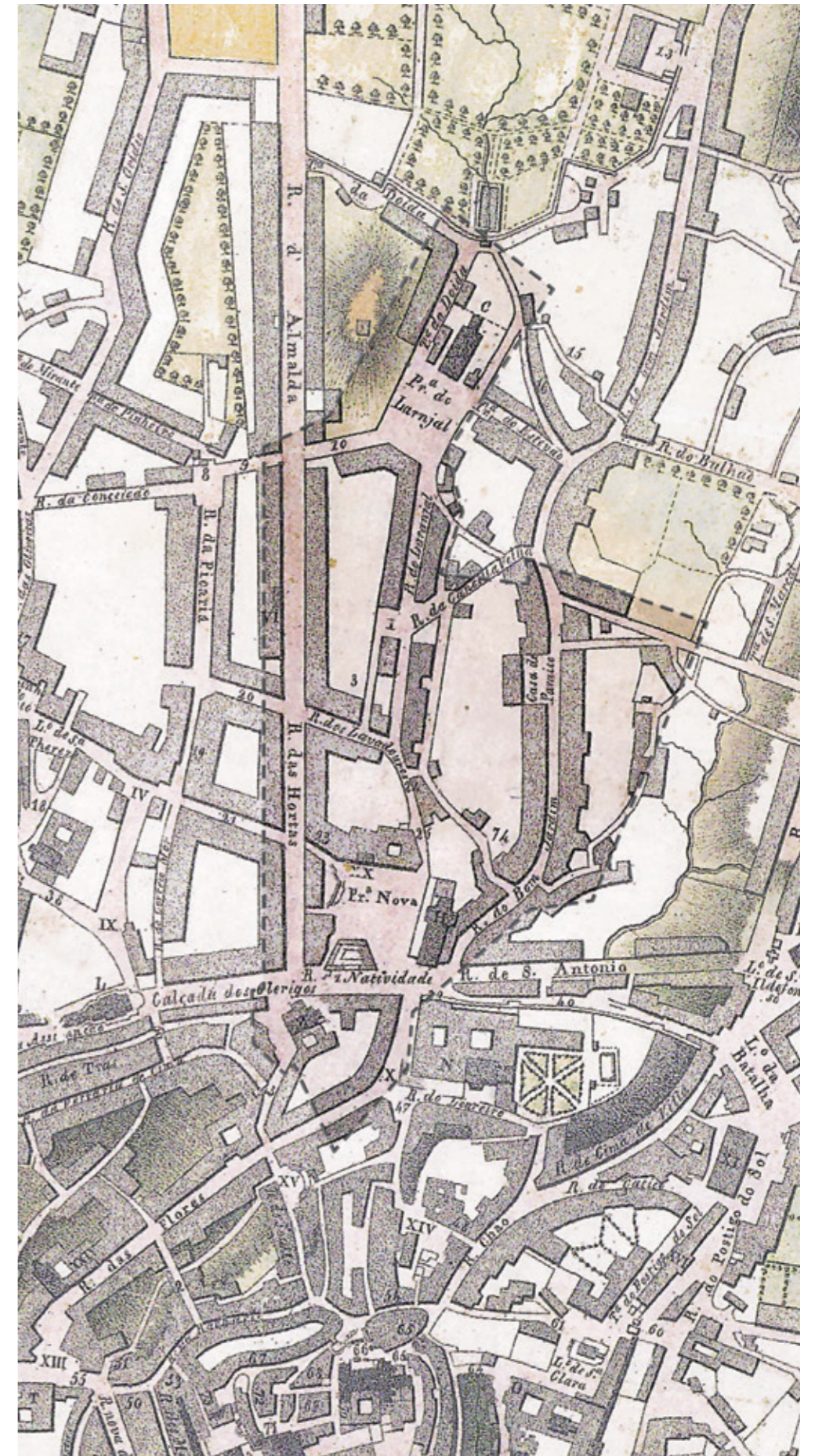
Street and by Torrinha Street.

At the top of the plant and within the city limits, a peripheral area with the five exit roads of the city: the Road to Matosinhos by Torrinha Street or by Quartéis Street (D. Manuel II); the Road to Viana do Castelo by Cedofeita Street; the Road to Braga by Hortas Street and Almada Street; the Road to Guimarães by Bonjardim street or by Santa Catarina Street continuing through Bella Princesa Street; and the Road to Penafiel by Direita Street (Santo Ildefonso).

At the bottom of the plant, are mapped Villa Nova Gaya on the south margin of the Douro river, the Barcas bridge and the northern river margin that extends from Massarelos with Marca Tower to Fontainhas and Wellesley Street, having marked the site of the landing

of the Luso-British troops captained by Wellington, who expelled the Soutl army from Porto.

Between these two limits, the inner city, mapped with a compact urban network, in which the distribution Centre is S. Domingos Square where converge Nova de S. João Street connected to Ribeira Square, Congostas Street connected to Ingleses Street (former Nova Street), Belomonte Street in the direction of Miragaia by Esperança Street, Ferrara de Baixo Street connected to Banhos Street and finally the structuring axis of Flores Street leading to Nova Square, which is already assumed as the central area of the city's expansion to the north [28]. In this plant are also mapped the two fountains built in Nova Square, Arca/Natividade



[21] - Location of "1ST AVENUE" in George Balck's plant, 1813.



[22] - Survey of the main facade of the House Monteiro Moreira and its modifications to receive the City Hall. (SILVA, 2006)

on the southern edge, and Tanque that defines the western limit of the square.

AMarked with XX, Amorim House; with an H, Padres do Oratório Church; with an X, Feira Square; with no. 21, Fábrica do Tabaco Street; with no. 23, Alley of Nova Square; with no. 25, Cancela Velha Street; with no. 38, Carros Gate; with no. 40, Tereza Sidewalk.

Bonjardim Street is open until the beginning of Santo António Street. Almada Street is still called Hortas Street, in the section between Clérigos Alley and Lavadouros Street.

For Laranjal Square (Trindade) where stands Trindade Church, merge Doida Alley (Alferes Malheiro Street) to the north, to the west with no. 10 Laranjal Alley (Ricardo Jorge Street), to the south Laranjal Street and to the East Estevão Alley. Connecting to Bonjardim Street, Viella do Anjo da Guarda (with no. 15).

It should be noted to the north of the square, the Bonjardim Farm belonging to Gonçalo Cristovão, which will be urbanized

some years later. There flows at the open sky a part of Vila River that supplies a fountain on Doida Alley [11].

The advance of liberal ideals brought by the French invasions, the absence of the king, and the protagonism of the English commands, cause the reaction of the people and the elites of the Porto City. The local administration then assumes a new role and in front of the progressive degradation of the Town hall next to the Cathedral, is installed in Monteiro Pereira House, where the court of Appeal had worked since 1752.

This fact is of extreme importance because it represents the foundation of the Square space as the place of symbolic, institutional and administrative centrality of Porto, status that will never be lost.

The City Hall, when in 1819 was permanently installed at the Palace of Nova Square, performed some modifications in the building in order to adapt it to the functions of the municipality head office. To give it greater



[23] - Statue of 'Porto' that was placed on the top of the building. (Source: goo.gl/9tHuxj)



[24] - City Hall, prior to 1916. (ALVÃO, 2002)

institutional and symbolic dignity, it altered the facade creating a pediment with the symbols of the city [22]. In this pediment was placed the Weapons with the coat of arms of the city of that time.

On top of the building, dominating the square, the statue of a warrior representing Porto, commissioned in 1818 to Mestre Pedreiro João Silva, but in fact performed by João Joaquim de Sousa Alão [23]. This statue, after having stayed next to Episcopal Palace, during the construction of the new City Hall 1920/1957, stayed in Cristal Palace until the beginning of the 21st century, when it was placed next to the City Hall Tower rebuilt according to the project of Fernando Távora. In 2013, the City Hall put it in Liberdade Square next to the 'Banco de Portugal'. [pp. 54].

Manifesting the liberal ideals, the feeling that the country was being governed from Brazil and that the city was in fact managed by Englishmen, an armed revolt breaks out in Porto and it is on the square and on the balcony of the City Hall that, in August 24th, 1820, it

is proclaimed the Provisory Council of the Supreme Government of the Reign, with the burden of convening the Courts to make the Constitution. Nova Square takes then the name of Constituição Square until 1823, when it takes back the earlier toponymy [25].



[25] - "Constituição Square (Nova Square), where, in 1820, the troops, nobles and people gave their vow to join in the Regeneration of Portugal, summoning new Courts. (...)" Printed in Porto in 1822. (RAMOS, 1994)



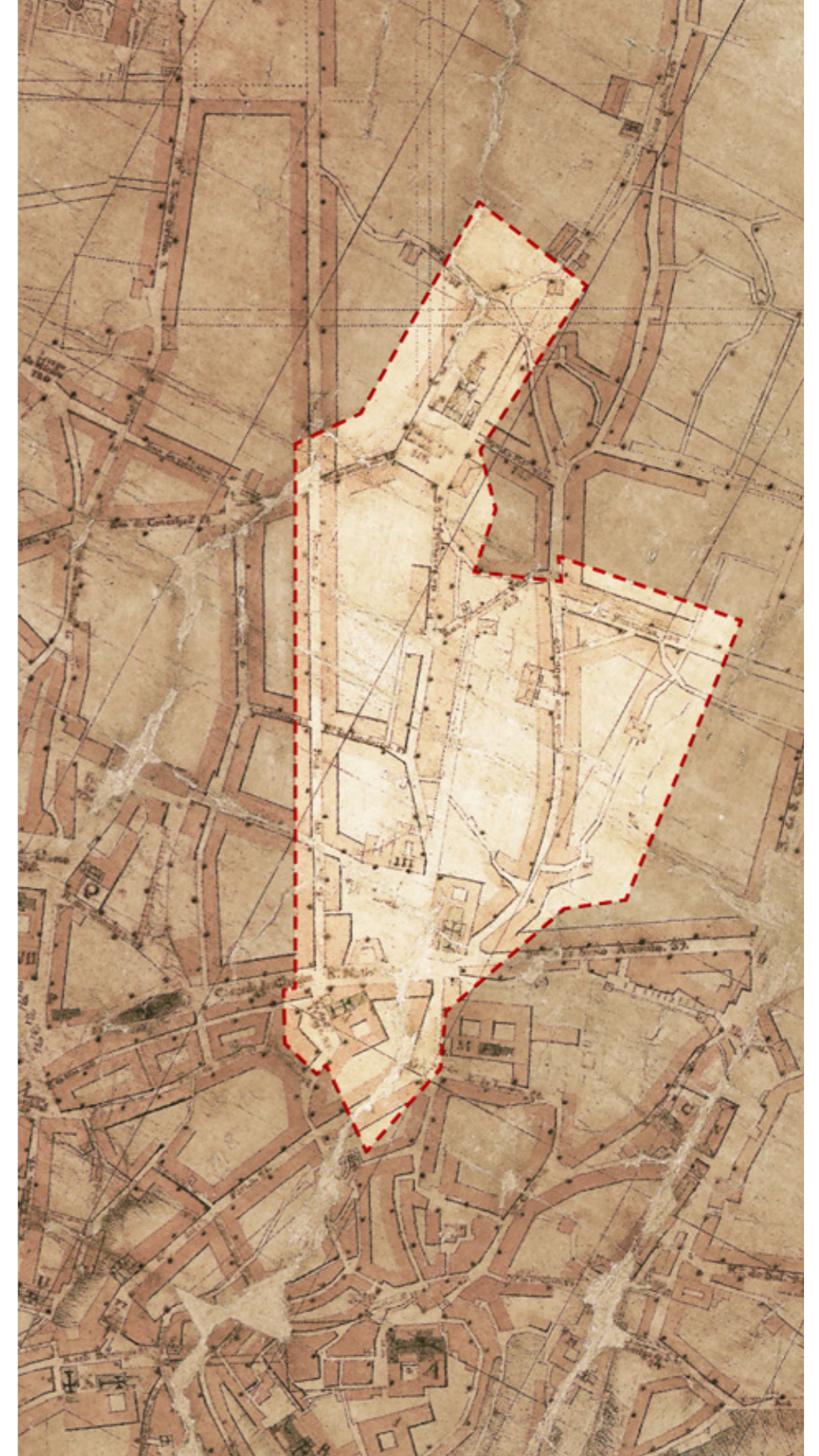
[26] - Plan of the City of Porto (between 1818 and 1824), by José Francisco de Paiva (AHMP)

By these years, it is assumed that, around 1822, it is drawn by José Francisco de Paiva (1744-1824) a plan, which single copy is very damaged, and that in its limits and in the built city doesn't differ much from the plant of 1813 [26].

But its importance lies in the fact that it shows the dynamics that the municipal power then acquires, being the first plant of Porto performed with civilian targets and not military ones, with a character of "plan", since it is not limited to mapping the existing city, but projects (using dotted line) a set of streets and buildings (under construction or just projected). To emphasize this character of masterplan tool, it's indicated the "Lamps that are pointed with little black dots".

In Santo Ovídio Square (República Square) are envisaged the various tracks that set off from the four corners of the square. The prolongation of Boavista Street to the west, and a track on the south side of the square, which will not be carried out.

On the east side, urbanizing Santo António do Bonjardim Farm (belonging to Gonçalo Cristovão) we see a set of streets. Running W/E and up Bonjardim Street: Gonçalo Cristovão Street and the future Nova Street of the Duke of Porto (today João das Regras Street). Running N/S up to Laranjal Square (Trindade) there is a new street (Camões) and from Laranjal Square to the north, a street up to Bonjardim Street and Square (Tito Fontes Square). These streets will be opened in the 1930s and 40s of the 19th century [27].



[27] - Location of "1ST AVENUE" in plan of J. Francisco de Paiva, 1824.



[28] - D. Pedro Street on a postcard from the late 19th century. Editor Alberto Ferreira (GCMP)



[29] - Laranjal Square and Cancela Velha. Editor: Tobacco Store Rodrigues, 1910. (GCMP)

To the north of Nova Square (at that time - of the Constitution), is projected to the north, up to the then called Cancela Velha Street (Guilherme Costa Carvalho), a new street layout that will be called D. Pedro Street [27][28][30].

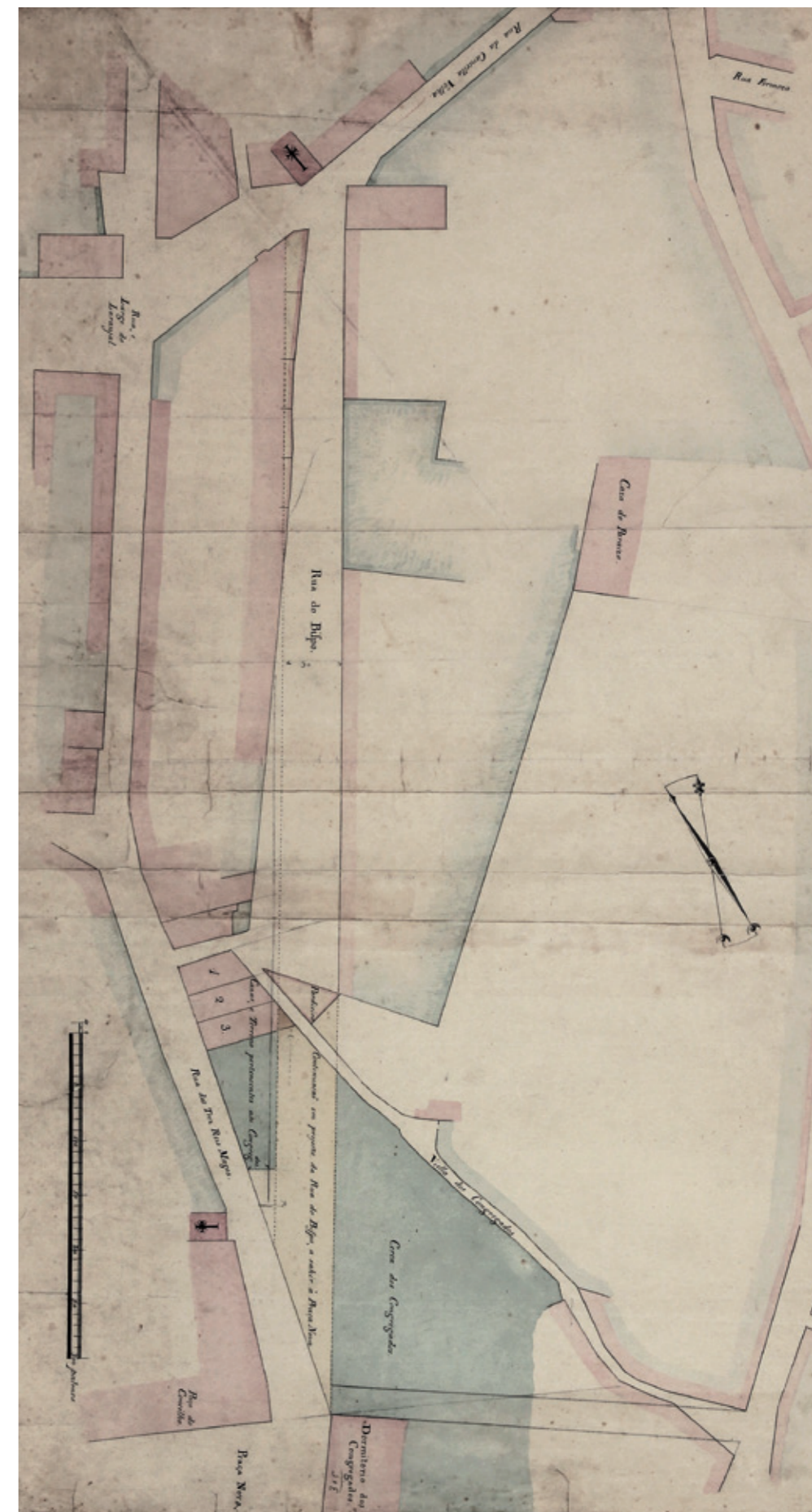
In Constituição Square is marked, for the first time, the City Hall, with a III in the Plan. At its side was the Morais Alão Amorim House. Carros Gate is no longer mapped although its demolition only finished in 1827. Lóios Convent is, in turn, already partially replaced by the building designed by Lóios priests (future Cardosas Palace).

With interest for the future of the area, south of Nova Square, it is projected a street, piping Vila River, between São Domingos Square and S. Roque Square sketch of future Mouzinho da Silveira Street.

Laranjal Square is drawn integrated in

the geometric net that projects to the north of the city. The square is inscribed in a rectangle defined by three streets and the facade of the buildings to the south. At the Centre of this rectangle, the Trindade church isolated to the north side, flanked by the rectified Doida Alley and by the street on the east also rectified and prolonged in draft up to Bonjardim Street. To the north of the square is projected with a dotted line a double track, parallel to Hortas Street (Almada) that articulates with a set of tracks forming a geometric net, that in their meeting point, or at their ending, lead to square squares.

The most interesting alignment is the street which started from this square up to the northeast limit of the plant, creating a new square square in the meeting with a projected track heading to the north starting on the junction of Direita Street and Formosa Street (the future Santos Pousada Street).



[30] - Topographic Plan of the 1820s, in which is shown the project for the continuation of Bispo Street (future D. Pedro Street) ending up in Nova Square.. (Source: goo.gl/oz9GZs)



Following the French invasions and the Siege of Porto, with defensive concerns and navigability of Douro, it is published in 1833 a plant by the English architect William Branwhite Clarke (1798-1878). These concerns are reflected in the design of the plant, since it is presented in the upper left corner a window with the plant of the outskirts of Porto, where the northern margin of Douro, from Campanhã up to Foz, approximately corresponds to the current city limits and where is marked the Defensive Line of the Siege of Porto.

At the bottom, a panoramic view of Douro taken on board of a ship, reflecting the importance of navigation in Douro and in Porto as a port city [31].

The plan of W. B. Clarke doesn't bring much in relation to the previous map - reflection of a city in phase of stagnation by political and economic instability - being that the toponymy presents, in addition to errors of Portuguese showing the origin of the Charter, some errors of cartography.

In fact, the city of Porto was the scene of a conflict that opposed in the early 30's, the Liberals and the Absolutists. The military siege that the city suffered for about a year and a half between 1832 and 1833, with the presence of D. Pedro IV in the city, was broken by the liberal troops with the support of the people of Porto. The consequences for the city have resulted in the following years, as a symbolic action, with the title of *"Antiga, Mui Nobre, Sempre Leal e*



[31] - Plant of the City of Porto "Oporto 1833", by W. B. Clarke. BN.

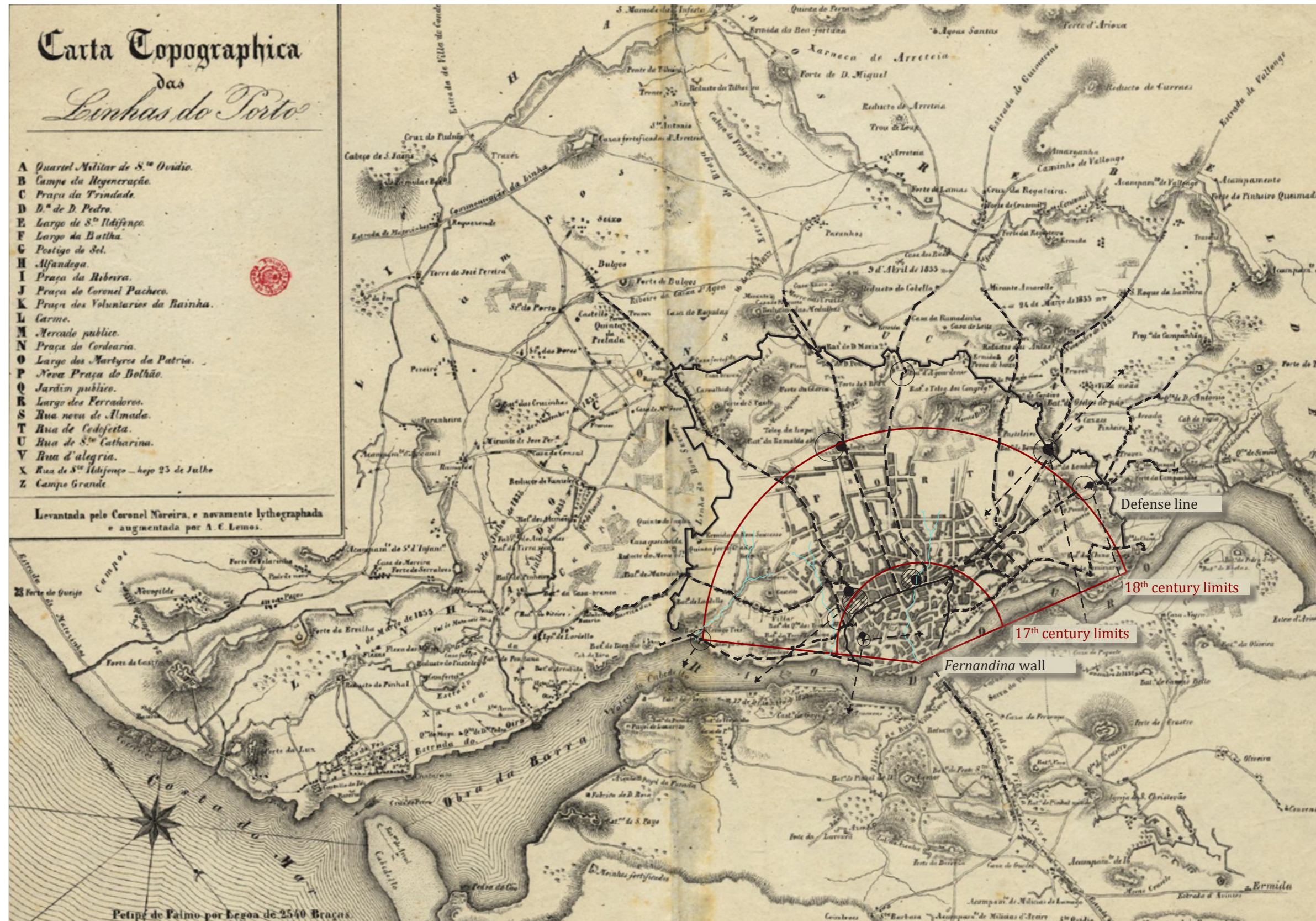
[32] - Location of the "1ST AVENUE" in W. B. Clarke's plant, 1833

Invicta Cidade do Porto”, adding to the Weapons of Porto, with the distinction of having the second son or daughter of the kings of Portugal the title of Duke or Duchess of Porto (decrees of 1833 and 37) and the Chairman of the Board with the treatment of Excellency (decree of 1843).

On the practical level, D. Pedro created the Public Municipal Library and it was donated to the City Hall the field for a Public Promenade in Cordoaria. It was authorised the construction of a new Market inside the wall of Recolhimento do Anjo. It was also created, the Trade Association, agglutinating the main economic agents of commercial bourgeoisie, to whom it was donated S. Francisco Convent, then in ruins, for the construction of its headquarters (Bolsa Palace).

In terms of the urban consequences, the military operations, arising from the Siege, defined a Line of Defence where were placed the batteries, causing an expansion of the city and a new definition of its boundaries [33]. It is also given a new attention to customs limits in the north of the city, where are created new administrative boundaries (1832 and 1835).

[33] - The expansion of the city as a result of the defensive lines of the Siege of Porto, adapted from the Topographic Map of Porto Lines, by Colonel Francisco Pedro Arbués Moreira, (1835 ?). (BNP:purl.pt/1388)



- Boulevard
- ⊙ Center
- Church
- Viewpoint
- Main streets
- Watercourse



[34] - Topographic Map of the City of Porto by Joaquim Costa Lima, 1839. (Source: AHMP)

The urban transformations that occurred in the 1930's appear mapped in the Topographic Map of the City of Porto, of 1839, Joaquim da Costa Lima [34]. This plan represents the transition from the liberal city to the bourgeois city.

Laranjal Square is now called Trindade. Doida Alley gives place, in the connection to Almada Street, to Liceiras Street and now corresponds to the street of the west side of the Church, between Liceiras Street and Square (Alferes Malheiro).

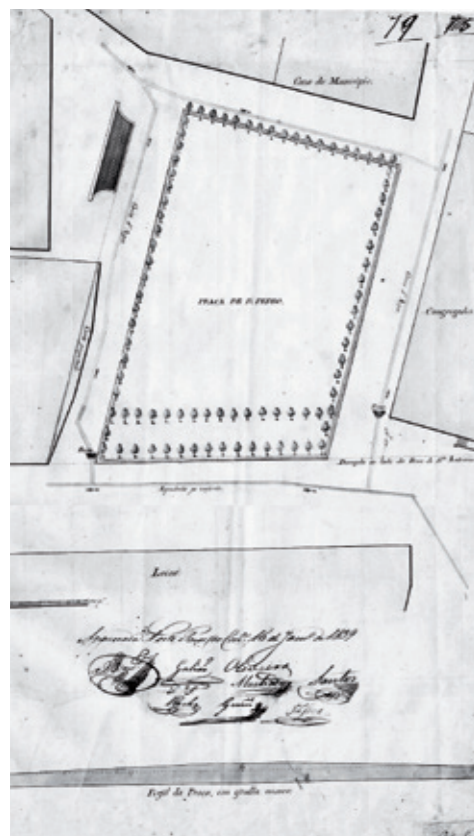
D. Pedro street is completed and built on the west side. Carros Gate disappears demolished in 1827 and, in the meantime,

it is demolished Almada Gate, enabling the continuity of Hortas Street (Almada) up to Lóios Square, which will lead to the opening of D. Maria II Street (Trindade Coelho) between this Square and Flores Street [35].

In 1837, after the death of D. Pedro IV, by decree of January 14th, 1837, written by Almeida Garrett and promulgated by Passos Manuel and D. Maria II, and in a symbolic affirmation of Porto's identity, Almeida Garrett will draw up the Arms of the City. In the same year it is approved by the City Hall the placement in D. Pedro Square of an equestrian monument to the Soldier King that will only be carried out in 1866.



[35] - Location of "1ST AVENUE" in Joaquim Costa Lima's plant, 1839.



[36] - Plant of D. Pedro Square with the afforestation and the implementation of D. Pedro IV monument. (Source: goo.gl/A8khtx)



[37] - Joaquim Cardoso Villanova – Nova Square (Tanque) 1833. (VILLANOVA, 1833)

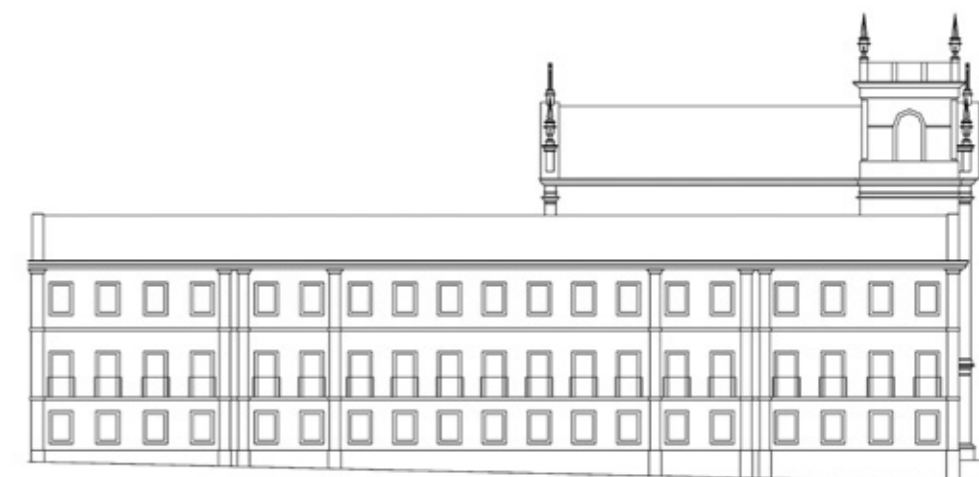
The Square appears as D. Pedro Square, a name which was taken in 1833. This square is definitely a central one, and is consolidated in its urban form. In the plan, reflecting the strength of the Municipal Power, to the City Hall is significantly given the No. 1 of the legend [35].

The afforestation of mulberry trees and flowered acacias “... which vaped from their urns of white and rose soft fragrances” as Camilo evokes before being arrested, delimited a central plate organizing the Square [36].

In this square is demolished the Fountain of Natividade, and the image of Nossa Senhora da Natividade was collected in the chapel of the City Hall, commonly called the Reis Magos

Chapel. On the west the Tanque of Nova Square is kept, having behind the thin lot of constructions [37].

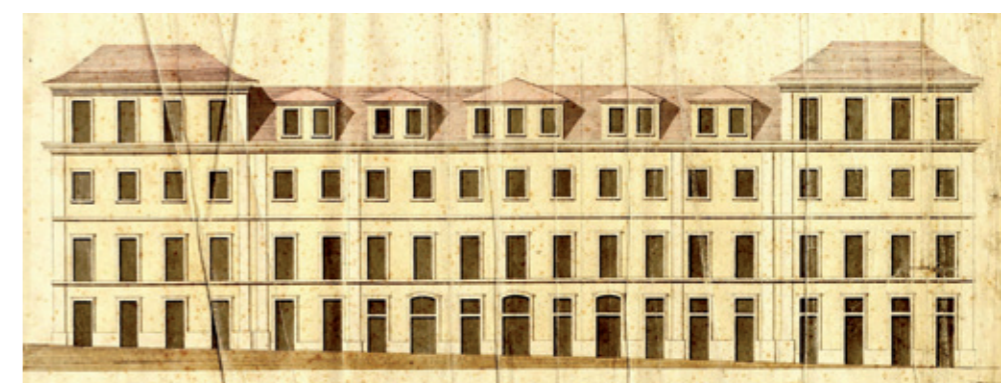
In D. Pedro Square, it is redrawn the facade on the side of the extinct Congregados convent, in 1837, giving rise to civilian occupations, and in the lands on which is still opened in 1836, Sá da Bandeira Street (today Sampaio Bruno). In this new east square facade arises already with no. 16 the Tobacco Factory, which will not be carried out, since in 1838 the factories of tobacco are banned from the inner city, showing however the advance of industrialization in Porto.



[38] - Reconstitution of the side view of Congregados Convent (SILVA, 2006)



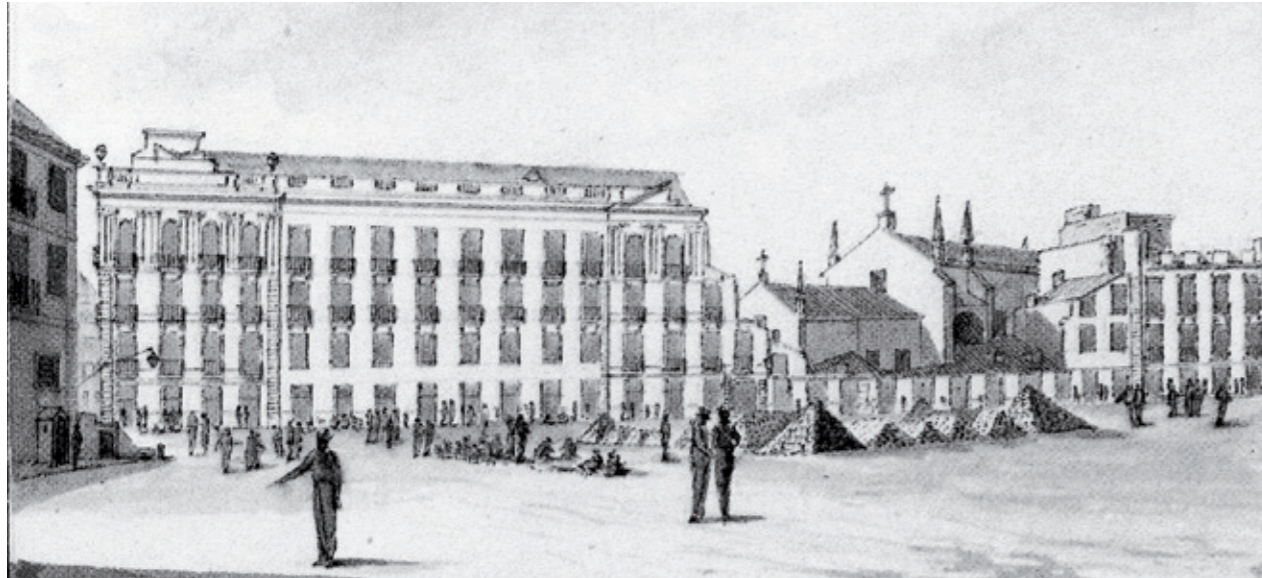
[39] - “Prospect to change the facade building, over D. Pedro Square, of the extinct Congregados convent in the Porto city.”, February 1844. It appears from the very beginning the functional alteration of this building, with the opening of the ground floor to the public space. (Source: goo.gl/HHwTMd)



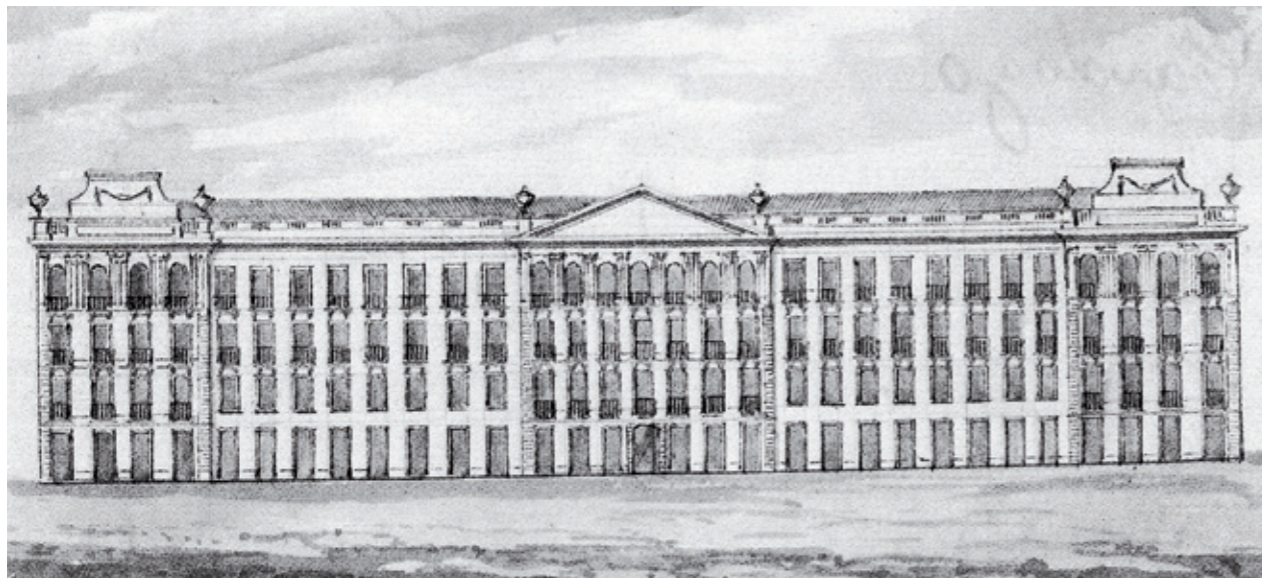
[40] - “Dom Pedro Square, East side: new plan”, June 1844 (Source: goo.gl/jsYoah)



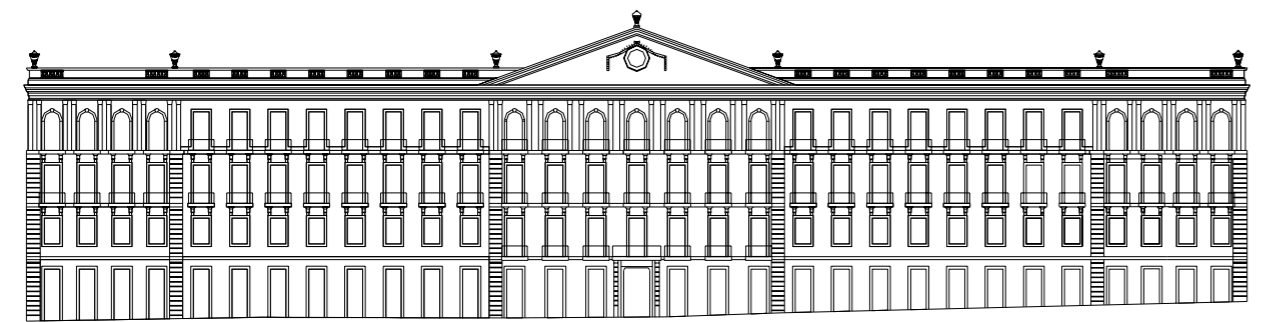
[41] - View over Congregados church and the countless plots that overlapped the extinct convent with the same name. It is observed that the intended uniformity in projects from 1844 is rejected by the distinction of the lot as matrix element of the urban net. (ALVÃO, 2002)



[42] - Joaquim Cardoso Villanova, Loyos (Facade) 1833. (VILLANOVA, 1833)



[43] - Joaquim Villanova also draws the complete facade, possibly from the project, since some of the drawing details will not be carried out, such as the upper trims of the side bodies, nor the proportions of the facade are kept. (VILLANOVA, 1833)



[44] - Survey of the facade of the building of 'Cardosas' (SILVA, 2006)



[45] - S. Bento de Avé-Maria Convent (ALVÃO, 1984)

The south trim of the Square is, for its part, consolidated with the construction of Cardosas Palace, on the extinct Lóios Convent. In 1794, this convent had been authorized to demolish the city wall which limited the square to the south and to construct a building with a grand neoclassical facade facing it. In 1833, when it is decreed the extinction of Lóios Convent, following the extinction of the Religious Orders and the seizure of their property, even though, the works were to be completed. In 1834, Lóios Convent was acquired by Manuel Cardoso dos Santos, with the condition of completing the construction of the facade to Nova Square, according to the project of 1794. With the death of the owner the building becomes the property of his widow and granddaughter, the 'Cardosas',

and thus the name of Cardosas Palace until the present days [42]-[44].

S. Bento de Ave-Maria Convent is also mapped as it approximately will be kept until its demolition in the late 19th century. In this convent square (Almeida Garrett Square) took place an important fair [45].



Album 'photographia portuense'-Carriages opposite Bolsa Palace, before the construction of Infante D. Henrique garden, started in 1894 (REIS, 18--)

BOURGEOIS TIMES

"The reign of ideologues, poets, and men of abstractions is over, and the one of prosaic and positive men began"

D. Pedro V Diary May 29th, 1855

From the 40s of the XIX century, there is a long period of accelerated development of Porto, corresponding to the reign of D. Maria II (1834-1853), to the reign of her son D. Pedro V (1853-1861), and to her other son's reign, D. Luiz I (1861-1889).

However, this development of Porto was manifested by an *'organic'* and unplanned growth. Only in 1881, the mayor José Augusto Correia de Barros will formalize a written *'Improvement Plan'*.

In the middle of this period, in 1865, Frederick Perry Vidal reworks a plant that he had drawn in 1844, in order to serve the visitors of the Universal Exposition of Porto. This exhibition which takes place in Crystal Palace, built for the event, shows that, to Porto, city of

Commerce, is gathered the city of Industry and it also shows the cosmopolitanism of a city that should be opened to the world.

The Crystal Palace, an initiative of the Industrial Association for the Universal Exhibition, the New Customs (started in 1860), and Bolsa Palace (started in 1842) to host Trade Association, are the three striking buildings that consolidate the nineteenth-century city as a port city of commerce and industry. The waterfront will also undergo major changes with the opening of Ferreira Borges Square (Infante Square).

Fontismo brings profound transformations to the Country, with intense repercussions in the two major cities Lisbon and Porto. There is a significant increase

in industrial production and agricultural production and therefore the marketing of products. In these two cities the working classes employed (workers in industry and construction) increase.

Transports (railway, road and urban transports) and media (newspapers, post, telegraph and photography) are developed and multiplied, favouring the development of all economy sectors.

We witness the formation of capitalism with the creation of the first banks, insurance companies, and limited liability companies.

In parallel with internal migration to the city, as a symptom of the difficulties in the countryside and the appeal exerted by urban areas, there is a massive emigration to Brazil.

The city of Porto, from the second half of the nineteenth century, is then aware of the problems of the great European cities, created by the rapid changes and urban development: urban population growth and increase in

population and housing densities that cause the creation of security institutions (the National Guard created in 1836, which adds to the Civil Police in 1867 and the Fire Department in 1875); the increase in precarious housing and massive concentration of residential spaces; the creation of deprived urban zones and unsanitary conditions.

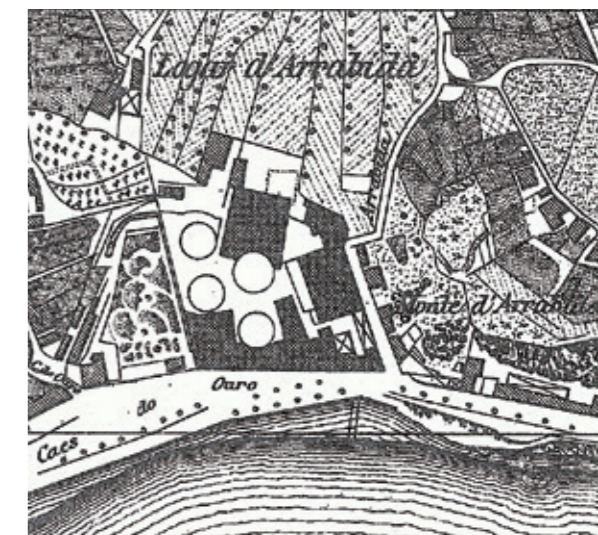
The extension of the city, the increasing of its population and the changes resulting of that create new problems of subsistence and work, supply, circulation, housing, public policy and lead to the creation of health care equipment, culture and leisure and also the need for new urban symbols.

For the first time in history, the expansion of cities causes the loss of its rhythms and limits since public transport breaks, for the majority of the population, the traditional scale of walking and gives rise to the birth of the suburbs strengthening the role of the Centre. At the same time the artificial lighting (namely

[46] - Design of gas lamp for Porto. (MATOS et al. 2003)



[47] - The Gas Factory in The Topographic Map of Telles Ferreira, 1892.



public lighting), breaks the cadence day / night increasing the period of work and creating the nightlife either of work or, for those who can, only leisure.

In Porto with the signing of the contract between the Municipality and the Porto Company of Gas Lighting, the oil public lighting is replaced in 1855 by the gas lighting network, which tests had begun in 1851, in S. João Street [46][47]. In 1890, electricity lighting starts in Santo António Street.

It is important to note the major newspapers of Porto, not only because of the great means of communication and cultural intervention in the nineteenth-century city, but by the influence that the location of their headquarters has in the city.

In 1854 is published the 1st number of '*O Commercio*', the first of the modern and mass circulation newspapers of Porto, addressing "*the economic, historical and instructive materials*" in the Commerce, Agriculture and Industry sectors. Noted that, the newspaper, however changing the name to '*O Comércio*

do Porto', presented some information then considered useful as the timetable of the boats, since at that time emigration was high. Following are, in 1868, '*O Primeiro de Janeiro*' and, in 1888 '*Jornal de Notícias*'.

In the field of communications, it is in this period that the post office develops, with the creation of the stamps in 1852, by a decree signed by D. Maria II. The first stamps were the effigy of the Queen, like the British stamps with the image of Queen Victoria. The electric telegraph dates from 1855 and the telephone from 1878.

Trade, traditionally associated with the city of Porto, becomes one of the most significant urban functions, creating new jobs and new careers as commerce employees, distributors and accountants.

The creation and progressive generalization of public education require the creation in the city of new equipment and the increase of professionals related to education. Similarly the new needs of public administration produce a new class of employees.



[48] - Transit in "New Square during a strike at the end of the Monarchy" (Postcard illustrated in fototipia, without indication of editor, cliché in 1909, later edition) (DIAS & MARQUES, 2002)



[49] - Baedeker's Guide - Spain and Portugal Handbook for Travellers, 1908. On the plant are marked the lines of urban transports on rails.

The Railway produces large changes in the city, especially the location of the stations, generating new urban areas, of urbanizations and buildings, hotels, restaurants and commerce associated to travellers.

With the construction of the Northern Line, the arrival of the Railway to Devezas (Vila Nova de Gaia, in 1864, the construction of the Minho line started in 1872 and Douro Line in 1873, and with the construction of Campanhã railway station (1873/77), it was necessary to cross Douro with a railroad bridge.

After a long process of fixing the location of this crossing, were approved, in 1875, by the Government, the specifications for the bridge construction, which allowed launching an international competition for the railway bridge.

To the competition were presented four companies and the company which has been chosen was 'G. Eiffel et Compagnie' which project is approved by the Government in 1876.

The bridge was opened in November

1877, with the presence of D. Luiz I and D. Maria Pia, who gives the name to the bridge. (The bridge was deactivated in 1991 with the construction of S. João Bridge).

In 1886, it is opened the railway bridge Luiz I, according to a draft of François Gustave Théophile Seyrig, which will have a very strong impact on the development of the city and its central zone, as it has been in operation for road traffic up to the year 2003 when its upper deck was devoted to the Metro.

In the urban transports, succeeding to the 'bus' and 'Ripert' car, from 1872 it began to circulate in Porto the 'Americano'. The installation of rails causes the reconfiguration of the pavements, the rectification and the layout of new ways. However, this transport of animal traction on rails raised questions, such as the transport of heavy loads, involving the need to use several pairs to overcome the slope of arteries such as Santo António Street or Clérigos Street, the frequent periods the animals needed to rest and even the dirt that they caused on the pavements [48].

Thus, right in 1895, are held in Porto experiments with electric driven vehicles, which network will extend throughout the city and in the first decades of the twentieth century it will reach the suburbs and neighbouring municipalities.

D. Pedro Square, as the central square of Porto, becomes the 'carrefour' of the lines of public transport, from where depart and where arrive all lines of the 'Americano' and then of the 'eléctrico' [49].

With a significant impact on D. Pedro Square it is the opening of Mouzinho da Silveira Street in the 1870s, an artery with 19 meters width, which becomes the main axis of communication between Douro and the new city Centre, between Infante Square and D. Pedro Square [50][51][52].

The opening of this important artery took quite a long time due to the great difficulty encountered in expropriations, thus explaining the time from planning to completion of this axis.

D. Pedro Square becomes the Centre of a system of squares: to the south Ribeira Square, Infante Square and S. Domingos Square in the historic zone, to the west the set of squares of Voluntários da Rainha (Gomes Teixeira Square, better known as Leões Square) and Ferradores Square (Carlos Alberto Square), to the east Batalha Square and to the north Trindade Square and Santo Ovídio Field (Regeneração Square and República Square [53].

In 1865 following the year of arrival of the Railway to Gaia and on the eve of the Universal Exposition of Porto, Perry Vidal corrects and updates the plant that was drawn up in 1844, with the aim of creating an update plant for those who came to Porto at the time of the Great Exhibition, and in it including Cristal Palace, incidentally only schematically indicated [54].

In this plant it is registered Pombal Street (Adolfo Casais Monteiro), and the almost complete edification of the streets of Breiner and Principe (Miguel Bombarda).



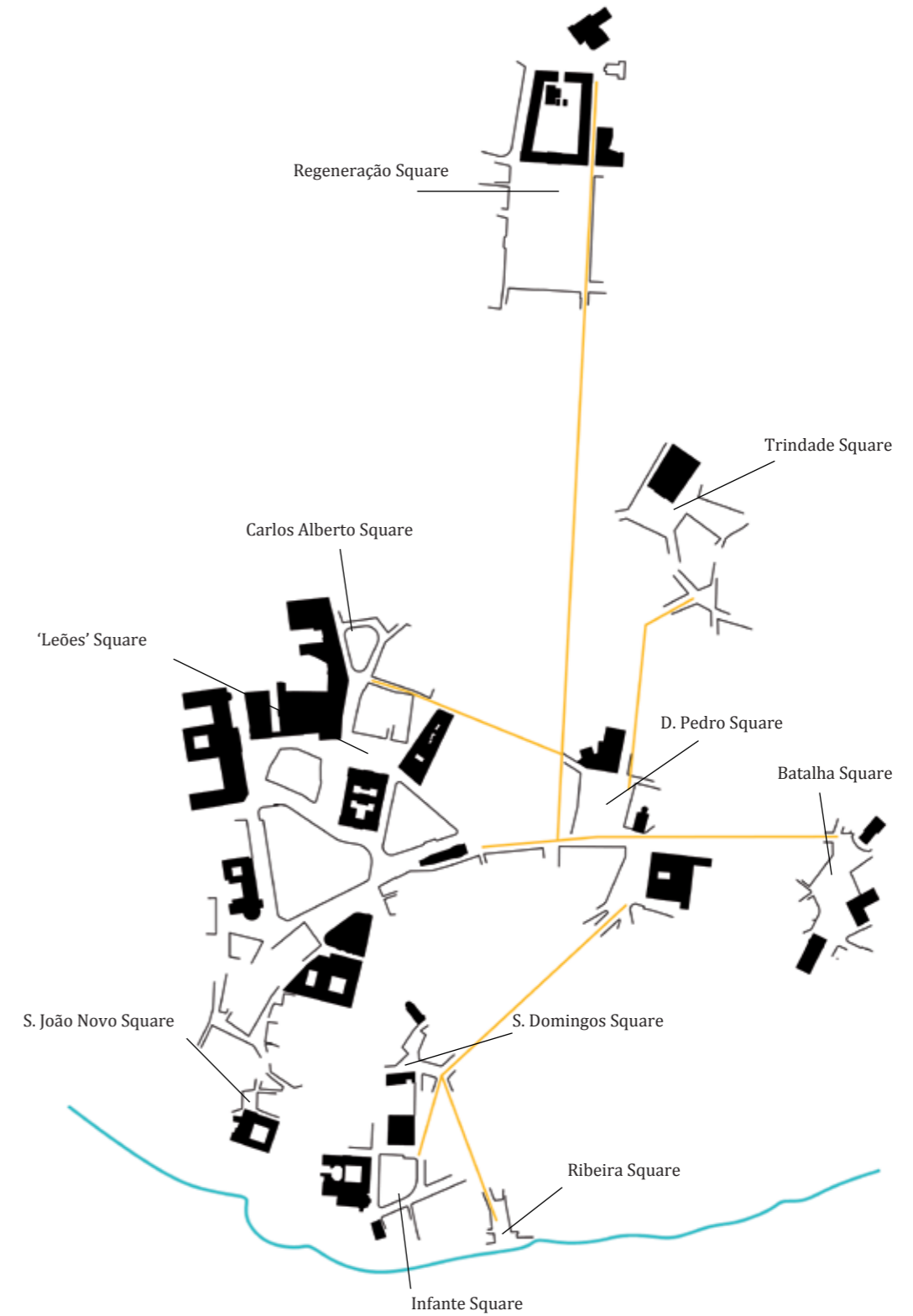
[50] - Aspect of the works on the new Street of Mouzinho da Silveira (drawing of the natural of Isaiah Newton) in 'Occidente' paragraph 126 of June 21st, 1882. (OLIVEIRA, 1985)



[51] - Mouzinho da Silveira Street in a postcard of the late 19th century. (SERÉN & SIZA, 2001)



[52] - The demolitions in plan 1892 - adapted from "Plant of the Project Biquinha Street parallel to Flores Street, which the City Hall wants to be opened to connect Feira de S. Bento Square with S. João Street". Project submitted and approved by the Municipal Council of Porto in June 17th, 1872, signed by Luís António Nogueira, General Director of the Secretariat



[53] - D. Pedro Square as the Centre of the system of public spaces of the city.



To the east Direita Street is already called Santo Ildefonso and extends to 23 de Julho Street and Bonfim Street. It is charted the opening of Bragança street (Moreira Street). In the far east, Prado do Repouso Cemetery, the first municipal cemetery, created after the interdiction of the burials in churches and opened in December 1st, 1839 in the eastern part, followed by the one of Agramonte, in 1855, in the western part. In the prolongation of Boavista Street, is designed the implantation of the Military Hospital. In the area of Lapa is located the Telegraph.

Inside the historic area is Bolsa Palace, headquarters of Commercial Association of Porto and charted Ferreira Borges Street. Next to the river is implanted the New Customs Building.

In addition to Cristal Palace in the West area of the city, indeed the reason for the plant, the most striking factor that distinguishes this plant is undoubtedly the Pênsil Bridge (D. Maria II Bridge).

Indeed, the possibility of crossing the Pênsil Bridge over Douro, from 1843 up, will enable the increase of the commercial function, giving a new impetus to the city.

In the Centre of D. Pedro Square, marked with number 46, is 'Memory of D. Pedro IV'. The statue, decided in 1837, is only achieved in the 60's and opened in 1866 [56].

It is a monument by sculptor Anatole



[54] - (previous Page) Perry Vidal, 'Plant of the city of Porto containing the Cristal Palace, new customs, and various improvements subsequent to 1844', Lisbon: Off. of Vasques & Ca., 1865 (Source: BND: purl.pt/3556)

[55] - The area of the '1ST AVENUE' in the plant of 1865



[56] - Detail of the plant in 1865 with D. Pedro Square

[57] - Postcard from the end of the 19th century, Alvão. (SILVA, 2006)

[58] - Grant of Constitutional Flag to the city of Porto and Delivery of the heart of D. Pedro IV to the city of Porto low-reliefs in marble 121 x 245 cm. National Museum of Soares dos Reis Porto.

Calmels (1822-1906), figuring D. Pedro IV on horseback, having in his right hand the Constitutional Charter.

On the pedestal protected by a railing are the Arms of Porto City and the Arms of Bragança House. On both sides, two bas-reliefs in marble, representing the delivery to Porto City Hall of D. Pedro's heart and the delivery of the flag to the Volunteer Battalion of the queen. The marble bas-reliefs were replaced with replicas and the originals in bronze collected in Porto Museum (Soares dos Reis) [57][58].

Also showing the purpose of the Plant, are indicated on D. Pedro Square and on the adjacent streets the various Hostels. With n. 30, 'Peixe Hostel' in Bom Jardim Street (Sá da Bandeira), which will be transferred to Ferradores Square (Carlos Alberto Square); with n. 33, 'Cysne Hostel' in Congregados building in the east side of the square ; with n. 34, 'Lusitanea Hostel' in Fábrica Street and also other hostels in several areas of the city.

On Trindade Alley is referred 'Porto Assembly' with n. 7 and in Trindade Square

'Porto Club' with n. 8 [55].

In 1881, the mayor, José Augusto Correia de Barros, presents and makes approved the 'Improvement Plan of Porto's City'. The plan, although it does not include any piece drawn, presents for the first time an overview of the city and of the structuring of its territory, making several proposals to introduce a coherent system of road communications in the city.

Thus, it seeks to develop the accessibility to Campanhã railway station and to the two trays of the future Luiz I Bridge (then in draft).

It also seeks, with the stroke or extension of the streets, to develop the links between East and West city and between the riverside city and the upper city. The Plan complemented these proposed urban interventions, with the definition of a strategy for their own financial management through the use of a bank loan. It is a predominantly political 'plan of activities', but with consequences in the urban evolution of the city, as it provides openness and rectification of streets and squares, and

proposes new equipment including markets for the supply of the city.

With a direct impact on the Square area, Correia de Barros proposes the "widening of S. Bento Fair, from D. Pedro Square to the entrance of Mousinho da Silveira Street, forming an avenue 32m wide" and "Widening of part of Bomjardim Street, from D. Pedro Square to Sá da Bandeira Street".

Contemporaneously was made all along this decade, completed in 1892 and published in the following year, the "Topographic Map of the City of Porto of which was ordered a survey on a scale of 1:500 by the City Hall of that city referred in the year 1892", run and raised by Augusto Gerardo Telles Ferreira, contemplating some of the proposals of the Plan of Improvements [59].

The two documents happened then to be an effective instrument of planning.

The Map of Telles Ferreira is a valuable tool for the understanding of Porto at the end





of the 19th century, as it is there rigorously mapped the whole city defined by its new administrative boundaries.

In the zone centred on D. Pedro Square, are mapped the achievements and urban transformations implemented in the approximately thirty years that separate this Map from Perry Vidal's plant.

With incidence in D. Pedro Square are mapped the rails of the 'Americano', Mouzinho da Silveira Street and Luiz I Bridge

D. Pedro Square and its surroundings during the period that corresponds to the transition between the two centuries is already definitively consolidated, with the Town Hall occupying the entire north facade, dominating a wooded area around a large paved central board, having in the Centre the statue of D. Pedro and equipped with the essential urban furniture: kiosk, benches and streetlights [61] [62].

On all fronts of the square are installed the main cafes and commercial establishments of the city, many of them bearing the name of Central, showing how the square is the true Centre of the city.

In the east facade, where once was Congregados Convent, is 'Café Suíço' next to the corner with Sá da Bandeira Street (Sampaio Bruno), separated from 'Central Grand Café' by a Pharmacy, and also 'Camanho Café' in the following building.

The old 'Guichard Café' was situated in the building where was built the 'Banco Pinto, Fonseca & Irmão' ('Banco Nacional Ultramarino') with the Insurance Company 'A Mundial'.

In the west front, where along the Centre plate the rental fiacres were parked, the space corresponding to the place where Nova Fountain had been placed gave access to the entry ramp of Fábrica Street protected by a railing.

In all the buildings up to the corner with Clérigos Street, stood out among the several

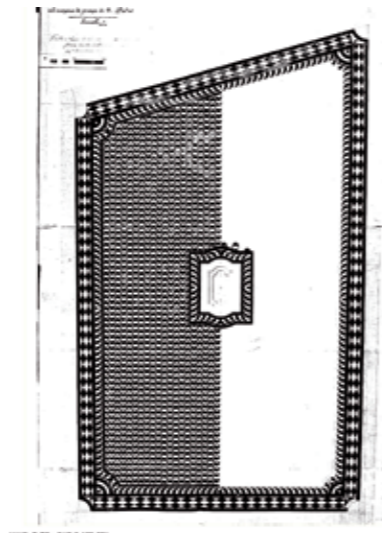


[59] - (previous page) 'Topographic Map of the city of Porto which was raised on the scale of 1:500 by order of the City Hall of that city referred to year of 1892'. (Addressed and raised by TELLES FERREIRA)

[60] - The zone of '1ST AVENUE' in the Map of 1892.



[61] - 'D. Pedro Square, in the city of Porto' (According to a photograph of E. Biel). I. Newton/Oliveira, in 'O Occidente' nº 286, dez.1886. (OLIVEIRA, 1985)



[62] - Project for the paving of D. Pedro Square. 1881. (SILVA, 2006)



[63] - D. Pedro Square. (ALVÃO, 1984)



[64] - 'Pasmatório dos Lóios'. CPF File Aurélio da Paz dos Reis, apr 4162 (SILVA, 2006)

existing establishments, 'Central Hotel', 'Flora Portuense', a house of seeds and flowers belonging to Aurélio da Paz dos Reis, and the 'Brewery of Manuel Alves de Sá Reis' [63].

In the south front, the building of Cardosas was fully occupied on the ground floor and part of the upper floors, by commercial establishments, services, offices, 'workshops', etc. Stand out in different periods of the turn of the 20th century, 'Central Stationary', the newspaper 'O Diário da Tarde', the 'Atelier de Costura Amorim' and on the corner with Lóios Square the famous 'Bookstore Moré', replaced afterwards by 'Central Hosiery'. The sidewalk that was all along the building of Cardosas was occupied by groups of men who leaned against the building here spent long hours talking and admiring those who passed by, becoming known as the 'Pasmatório of Lóios' and 'Real Clube dos Encostados' [64].

In front of Congregados Church, which entrance was protected by a balustrade, a

square was built out, next to S. Bento Convent, which is now called Almeida Garrett and where is already carried out the "Enlargement of feira de S. Bento Square, from the Square of D. Pedro to the entrance of Mousinho Silveira", from the plan of Correia de Barros [65].

To the east of D. Pedro Square, Bonjardim Street (today Sampaio Bruno), comprised the new "Enlargement of part of the Bomjardim street from D. Pedro Square to Sá da Bandeira street" proposed by Correia de Barros, of crucial importance for the movement of public transport on rails. On the corner of the two streets was installed the 'Crédit Portugais', showing the demand for central locations of the Credit Houses and Banks.

In Sá da Bandeira Street, the 'Theatre Baquet', named after its founder António Pereira Baquet, tailor and merchant of Porto, built in 1859 with entries by Santo António Street and by Sá da Bandeira Street, was destroyed in 1888 by a fire. In its place at Sá da Bandeira Street were installed the 'Warestores Hermínios', a

[65] - Postcard from photo of Aurélio da Paz dos Reis. Congregados Church still presents the balustrade and the access stairs. (DIAS & MARQUES, 2002)





[66] - Ruins 'From the side of Sá Da Bandeira Street and Aspect of This Street on the Day after the Fire (according to photograph of the amateur photographer Mr. Anthero de Araujo) 'Occidente' no. 334 of April 1st, 1888

[67] - Promotion of 'Warestores Herminios' (PEREIRA, 2010)

[68] - Poster of 'A Brasileira', with a photograph of the original facade and the presence of the founder and owner of the commercial establishment. (Source: goo.gl/rnur5r)

[69] - Original Facade of 'Café A Brasileira' in 1916 (Porto Photography) photo of Aurélio da Paz dos Reis (DIAS & MARQUES, 2002)



new program of commercial property imported from the "Grands Magasins" in Paris [66][67].

In front of these stores, the famous 'Café A Brasileira' is opened and in the section that runs to the north to Passos Manuel Street it is installed the 'Theatre Principe Real' (afterwards 'Theatre Sá da Bandeira') [68][69][70].

To the north of the Square D. Pedro, next to the City Hall, started D. Pedro Street at the entrance of which was the building where were installed the known 'Francfort Hotel' and on the ground-floor the 'Chaves Café'. The building occupied a lot with east front to D. Pedro Street and west facing Laranjal Street, where was located Reis Magos Chapel [71][72].

Laranjal Street was also lined up to the north, with Trindade Square, where it is installed a Theatre ('Theatre Trindade') at the entrance of Pinheiro Alley (Ricardo Jorge Street).

[70] - Sá da Bandeira Street. Postcard of the beginning of the 20th century. On the right we can see Theatre Sá da Bandeira. (Source: goo.gl/dLj7IS)

[71] - D. Pedro street. In the Centre Francfort Hotel and 'Chaves Café'. Photograph of Marçal Brandão. Gelatino-bromide, s/d. AMB083, AFP /CPF/MC (SERÉN & SIZA, 2001)

[72] - The Reis Magos chapel (Laranjal Street). (Source: goo.gl/LpU7HH)



THE AVENUE

"Such uncontrolled impetus goes ahead, in a burst of Aliados Avenue; but it stops soon after, dazzling in front of the church of Trindade. I don't care to know in this moment if all avenues should or shouldn't be carried out until the end..."

Miguel Torga



Photograph of a demonstration in D. Pedro Square May 9th 1912 (photographia portuense) (Source: goo.gl/TgVuoX)

REPUBLICAN TIMES

*“Apenas da immortal cidade, antiga,
Muito nobre, leal, e sempre invicta,
Dizer-te posso aqui tristes verdades:
O Porto é terra livre, e livre a ponto
Que aos Reis de Portugal já se não curva!”*

Faustino Xavier de Novais Poesias 1896

If the Republic is only proclaimed in 1910, the truth is that since the last decade of the 20th century, the republican spirit has been gaining strength as demonstrated by the uprising of the 31st January, 1891 in Porto, revolt that had as stage Santo António Street (which will be called 31 de Janeiro Street) and D. Pedro Square, where the insurgents took refuge in the building of the Town Hall, bombed in the repression of the movement [73][74].

In the first decade of the 20th century, there are already many people who in the city of Porto adhere to the ideals of the Republic, and the republicans, already represented in Parliament and in the City Hall, organise strikes (the weavers at Porto in 1903 and in 1907), rallies and other activities against the monarchy.

For this reason, and because many of the protagonists of the city administration are republicans, when the Republic was proclaimed in 1910, in Porto it is also from the balcony of the Town Hall, in D. Pedro Square, that the new regime is announced.

After the proclamation of the Republic, it is appointed an Administrative Commission, which, in the immediate future, wants D. Pedro Square to be called República Square. However, given the many criticisms of those who claimed the importance of D. Pedro IV for the identity of the city, at the end of 1910 it took definitively the fair name of Liberdade Square.



[73] - 'Proclamation of the Republic, from the windows of the Town Hall of Porto' - Sketch of L. Freire. 'O Occidente', no. 437 February 11th, 1891. (OLIVEIRA, 1985)

[74] - Bombing of the Town Hall in January 31st, 1891 Sketch of L. Freire - 'O Occidente' no. 437 February 11th, 1891. (OLIVEIRA, 1985)

The city of Porto, throughout the second half of the 19th century, showed an increase of its population that, in the period between 1890 and 1911, passes from about 150,000 inhabitants to 200,000..

Also the industrialization of the city, started from 1850 up, together with the development of transport, in particular the railways, determines new locations for the weaving mills, tanneries, cork products, tableware, as well as the foundries, until then located along the water lines of the city and Douro margin.

In the meantime, hundreds of small industries develop and spread throughout the central zone, favoured by the maintenance of traditional crafts. Thus, in the transition from the 19th century to the 20th century, Porto is the most working city of the country, what does not mean that it was in fact an industrial city, in the sense of industrial cities that a little everywhere in Europe and America then developed.

At the end of the 19th century, with the integration of the Civil Parishes of Nevogilde, Ramalde and Aldoar (1895) and the completion of Circunvalação Road, the city consolidates its administrative boundaries and defines a city territory that is kept to the present day.

In 1896, involved in great controversy, it was decided the construction of the central station located at the site of S. Bento da Avé Maria Convent and for this reason it was called S. Bento Station. Many doubted the need and relevance of a central station, mainly because its location meant the demolition of S. Bento da Avé Maria Convent.

Carried out the tunnel and the rails that unite Campanhã Station to S. Bento, the first train arrived there in late 1896. The first stone of the building designed by the architect José Marques da Silva was placed by king D. Carlos in October 22nd, 1900 [75] a [80].



[75]



[76]



[78] a



[77]



[78] b



[78] c

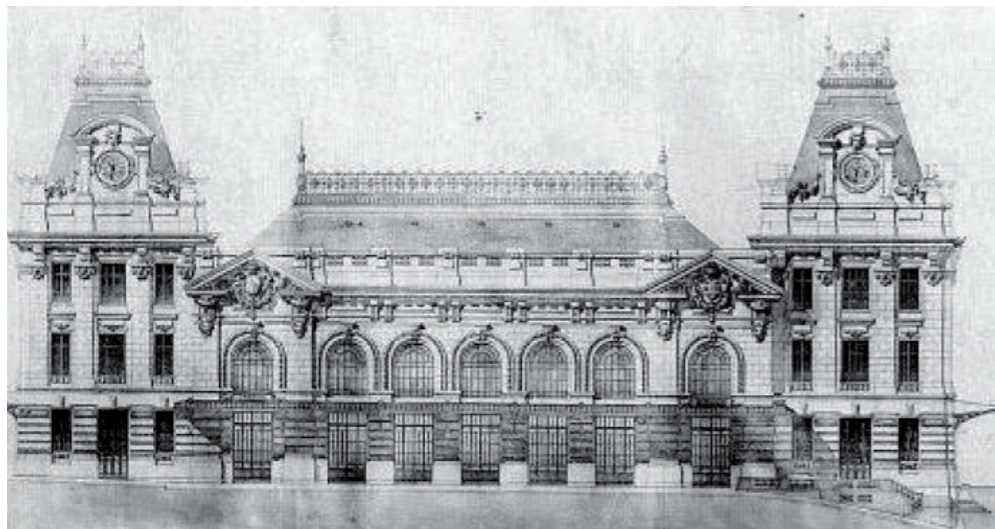
[75] - The church in demolition, coexisting with the provisional station already after the disappearance of the convent (cliche of Aurélio da Paz dos Reis, c. 1902) (DIAS, MARQUES, 2002)

[76] - Arrival of the Train at S. Bento. (AA.VV. 2001)

[77] - November 7th, 1896 - arrival of the 1st train to the Central Station of S. Bento. Photos of Alvão CP-GHM (ALVÃO, 1984)

[78] - Phases of the Construction of the Central Station in postcard of Casa Emilio Biel & C. Porto. (DIAS & MARQUES, 2002)

- a) 1904-1816
- b) 1914
- c) 1925



[79] - Final Draft of the main facade, of Marques da Silva 1904. (CARVALHO, 1997)

[80] - S. Bento Station, Marques da Silva. (CLÁUDIO & FOTOGRAFIA BELEZA 1994)

'Avenida da Cidade' –City Avenue



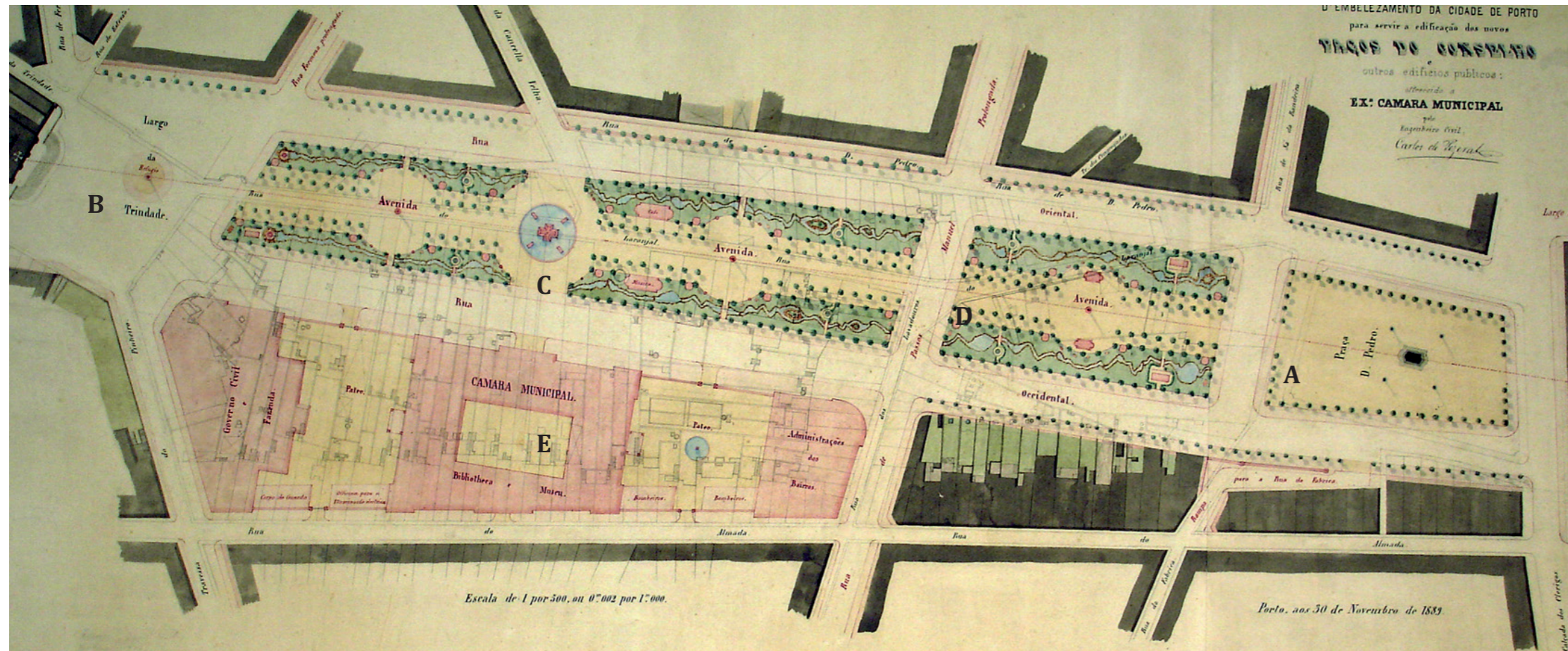
The opening in 1886 of Luiz I Bridge, of engineer Theophile Seyrig, posed problems of articulation of the two trays with the city and in particular with its Centre, to which was added the arrival of the train in 1896 at the future central railway station of S. Bento. Also the development of the urban public transport (the 'American car' that is being replaced by the 'electric car') influence those who believed that D. Pedro Square, already minimal for the functions which it played in the city - being located in a low zone - was little hygienic. Porto still lived the trauma caused by the terrible bubonic plague of 1899 and hence the enormous concern about the hygienic conditions of the city, in particular the conditions of the working housing, the 'ilhas' (social housing organised into traditional city blocks) and their extinction, which will determine the action of all the municipal administrations throughout the 20th century.

In addition, the Town Hall was manifestly inadequate for the needs of a municipal administration, interested in showing the efficiency of local republican power. Influenced

by Liberdade Avenue in Lisbon and by 'Champs Elysees' in Paris, it is born then the idea and the desire for a Central Avenue, which drawing will take place on a set of plans that, with advances and setbacks, are defining it until its implementation.

Still in 1889, Carlos Pezerat, then Chief Engineer Director of 'Compagnie Generale des Eaux pour l'Étranger', offers the city a first plan "Project of embellishment of Porto city to serve the building up to the new Town Hall and other public buildings ..." [81].

Composed by a coloured plant, to the scale 1:500, based on the plant from 1892 of Telles Ferreira, this is accompanied by a letter in which he justifies his civic gesture and points out his determinants: "... briefly submit the advantages of the work in relation to its primary objective: - determination of the place for the raising of the new Municipal Hall - and other useful impact that, being derived, are not of lesser importance, - ease of transit and communication between the eastern and western districts, - indispensable embellishment



[81] - Draft of an Avenue for the installation of the new Town Hall and other public buildings by Carlos Pezerat - "Project of embellishment of the city of Porto to serve the building up to the new Town Hall and other public buildings..." 1889 (AHMP Code: D-CDT-A5-030-FD)

- A - Liberdade Square
- B - Trindade Square
- C - Boulevard
- D - Axis transverse to the Avenue - Passos Manuel Street
- E - Installation of Administrative Buildings

of part of the city which, being undeniably its heart and traditional forum, now requires, with the construction of a railway station in S. Bento, conditions of perspective that pleasantly impress the travellers - and finally the modification of hygienic conditions determined by the air and by the light widely distributed."

The generator shaft of the composition is traced between the equestrian statue in D. Pedro Square and the Centre of the facade of Trindade Church in the square of the same name. Between these two squares is ruptured a landscaped avenue, with a configuration close to the Parisian promenades, implying of course the demolition of the City Hall building. In parallel with this central axis which corresponded in part to Laranjal Street, and

from D. Pedro Square developed two parallel paths to Trindade Square. The route of the east side corresponded roughly to D. Pedro Street, of which remained the building to the east.

North of D. Pedro Square, would be demolished the Town Hall and adjacent buildings, creating from Sá da Bandeira Street (currently Sampaio Bruno) a crossing in the direction of Fábrica Street that would be the limit of D. Pedro Square.

To the east, would remain the building resulting from the former Congregados Convent and, in the same way, to the south, the building of Cardosas.

To the west, would be pushed back

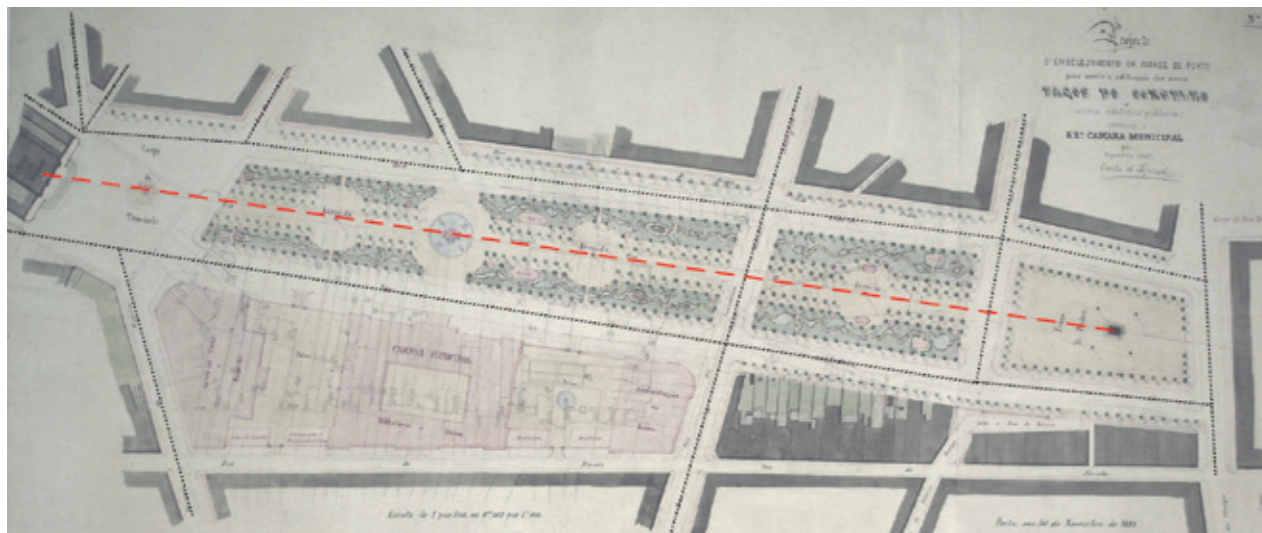
the two blocks of the square, and it would be suggested a ramp in the north-south direction, which gave access to Fábrica Street. The railing was now placed in the north-south direction in order to mark the alignment of the facades.

The crossing Santo António/Clérigos would be kept without changes. The Centre plate where is the monument to D. Pedro IV would be corrected, expanded and defined by an afforestation along the entire perimeter, that with the afforestation to the west and to the east would define the paths around the monument, emphasizing the direction south-north [81] A.

Trindade Square would be extended to the south and east. Demolished the buildings to the south of the square and in order to

emphasize the direction of the central axis - generator of the whole composition - and appreciate Trindade Church as a final view to the north of the Avenue, would be placed a Clock, roughly in the Centre of the square. To the north, the confluence of the streets of Trindade, Fernandes Thomaz and Estevão, would form a small square that would define a final look for Pinheiro Alley (Ricardo Jorge Street) on the other side of Trindade Square. The east side would be afforested, in continuity of the projected Avenue. To the south the Square would be defined by the direction of 'extended Formosa Street', that is, by the extension of Formosa Street until Trindade [81] B.

The central board was conceived as a promenade zone, with a central avenue



[82] - Alignments and structuring axis of the Avenue on the Draft of Carlos Pezerat (1889).

bordered by wooded trails only interrupted by 'extended Passos Manuel Street'. This central avenue would have four circular spaces. The second, from Trindade Square, situated in front of the future building of the Town Hall, would be more extensive and centred on a lake, and without trees and flowerbeds, allowing the visibility and access to the building of Local Administration. The whole course of the avenue along the Centre plate, except in the two referred points, was flanked by two extensive flowerbeds where a water line wound by taking advantage of Vila River, water lines here and there won by small and romantic bridges. In these flowerbeds would be placed sculptures and garden equipment such as kiosks and bandstands [81] C.

On the east side of the suggested Avenue, came the already mentioned 'streets Fernandes Thomaz, Estevão, extended Formosa' and Cancela Velha Street, Congregados Alley, and also the already mentioned Sá da Bandeira Street (Sampaio Bruno). On the west the already mentioned Pinheiro Alley (Ricardo Jorge) and Fábrica Street.

One of the most interesting news of 'Project of embellishment' would be the creation of a new connection between the east and the west zone of the city, until then exclusively done by the axis Santo António-Clérigos.

Pezerat proposed to replace Lavadouros Street, an 'extended Passos Manuel Street' of which are only pointed out the abrupt starts from the Avenue, but that one guesses from the west side its extension until Carlos Alberto Square and from the east side until Santo Andre Square (Poveiros Square). They will be the future streets of Elísio de Melo, Ceuta, Dr. Magalhães Lemos and the existing Passos Manuel [81] D.

The entire block of the Avenue between the 'extended Passos Manuel Street' (Elísio de Melo Street) and 'Pinheiro Alley' (Ricardo Jorge Street) would be, in Carlos Pezerat's draft, occupied by three large buildings separated by courtyards where emerged on Almada Street side some other complementary buildings [81] E.

From north to south and following the administrative hierarchy, the central power,

the municipal government and the local authorities. It should be noted that to affirm the 'monumentality' of these buildings, the afforestation is stopped in front of the facade facing the Avenue. To the north intended for the Central Administration, the building of 'Civil Government and Finance', having in the courtyard that opened up to Almada Street, the building intended to the Guards Corps and the Workshops. At the Centre the building with a large inner courtyard, intended for the 'City Hall' on the Avenue side and the 'Library and Museum' opening to Almada Street. On both sides of this building two courtyards, having in the south courtyard, centred by a lake, the 'Firemen' buildings. To the south and occupying substantially the land where later it will be installed the Headquarters and Garage of the newspaper 'O Comércio do Porto' it was proposed a building intended for the 'Administration of Neighbourhoods'.

However, despite the quality of Pezerat's proposal, it did not meet the expectations of the municipality, since it placed the building of the new Town Hall (and other public buildings) in a

marginal position in relation to the Avenue and subordinate to Trindade Church, of which the demolition was intended to tear an avenue with other dimensions.

However Carlos Pezerat's draft, being the first to translate graphically the idea of a central avenue, has the merit of staying in memory of projects that will follow, demonstrating the possibility of demolishing the building of D. Pedro Square and tearing definitely the dreamed Avenue.

Years later, at the end of 1914 and being already consolidated the Republican local Administration, the then councillor of the Portfolio of Works, Elísio de Melo, probably having this proposal in mind, launches a public tender for the 'Plan of Improvements and Expansion of the City of Porto', that was intended "... drawn up in accordance with the principles of the modern art of construction of cities, having in view the local circumstances ..." and whose proposals would be appreciated "... in absolute and relative merit, under the quintuple hygienic, technical, artistic, economic and social point



[83] - Draft of an Avenue connecting the Squares of Liberdade and Trindade, performed by the 3rd division of Porto City Hall - 1915 (AHMP code 2D-CMP-02-150-008)

of view by a reliable commission (...) of which will be part, if this executive committee finds it appropriate, a foreign professional of established name in this art”, as referred in the Minutes of the meeting of December 31st, 1914 of the Executive Committee of CMP.

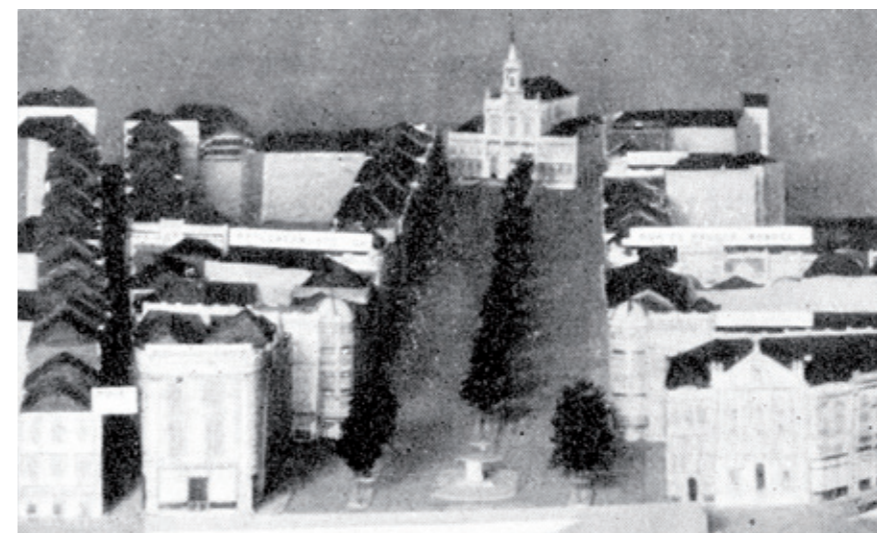
The same Elísio Melo will guide the 3rd Technical Division in the preparation of a process “*Liberdade Square and Trindade. Draft of an Avenue linking these Squares*”, part of which is a project for the opening of the City Avenue, dated January 18th, 1915, collecting the visa of the responsible Councillor Elísio de Melo on January 20th and submitted to the City Hall where it was approved in February 3rd, 1915 [83].

In spite of being one of the central concerns of the City Hall and one of the objectives of the plan, the location of the building of the Town Hall is not indicated. But again, demolishing the House of the municipality to the north of Liberdade Square (now), it is taken up the idea of an Avenue until Trindade Square, with 55m in width and 489m in length, by aligning to the

east by Elias Garcia Street (former D. Pedro Street) and to the west appreciably by Laranjais Alley. Pezerat’s drawing is repeated in the extension of Formosa Street until the Avenue and the extension of Passos Manuel Street as main crossing of the Avenue.

The process included a model that adds to the plan some elements, such as the afforestation on the Avenue axis. The model has a legend with “*Draft of the Avenue between the Squares of Liberdade and Trindade*”. Small signs are placed pointing out the road system: on the left ‘*Almada Street*’, on the right ‘*Bonjardim Street*’, and in the second plan of west to east “*Extension of Passos Manuel Street*”. In the model it was also evident the concern to differentiate the space of Liberdade Square from the space of the Avenue [84][85].

The Avenue is outlined with a width less than that of the square, valuing the socle rounded corners of the buildings, which, to the west and to the east, are the start of the Avenue. The afforestation in Liberdade Square emphasized this differentiation of spaces. An



[84] - ‘*Ilustração Portuguesa*’. News on studies for the Avenue - presentation of the model (Cliche A. Martins). (Source: goo.gl/XZJf0A)



[85] - ‘*Ilustração Portuguesa*’ - News on studies for the Avenue (1915) (Source: goo.gl/XZJf0A)

idea that will remain in the later Barry Parker’s plan and in the construction of the Avenue.

Approved the project in February 1915, in the following month a photograph of the model is published in ‘*Ilustração Portuguesa no. 475 of March 29th, 1915*’, accompanied with a text that calls it ‘*Liberdade Avenue*’ (it will only be of ‘*Nações Aliadas and of Aliados*’ after the First War). In the news text one can read: “*Liberdade Avenue in Porto. - The city hall of Porto, acting on a proposal from its councillor Mr. Elísio de Melo, is going to embellish that city with another improvement that will greatly contribute, certainly, for its embellishment. That improvement consists in the opening of an avenue that goes from Liberdade Square (former Nova Square) until the square of Trindade, which top is formed by the beautiful building of Third Order, which has there installed its hospital and its church.*”

This project was presented in August 1915 to a Commission, formed by the engineers Joaquim Gaudêncio, Casimiro Barbosa and Aníbal de Barros, and by the architects José

Marques da Silva, Correia da Silva and Miguel Ventura Terra (which seems not to have attended), and where was present Barry Parker “...*illustrious English technician who is in Porto at the invitation of the City Hall*...”.

The criticism then formulated, meant that this project of the 3rd Division, although approved and publicized, would be forgotten and that was Barry Parker to be invited to draw up the Plan of the Avenue. Barry Parker criticizes the solution by stating “...*that neither was an Avenue or a Square – too wide for so short a Street and too long for a square.*”

Barry Parker will remain in Porto until the end of the year 1915, and here shall draw up the draft for the Avenue. Then, already in England in 1916, he will extend his plan from Luiz I Bridge until the north zone of Trindade Square. Barry Parker in a publication of the City Hall of Porto in 1915 and entitled ‘*Memories about the planned City Avenue*’ (From Liberdade Square to Trindade Square) proposes as objectives for his Plan: “*Open a wide Avenue that shall be, before everything, very dignifying. Open and*

enlarge a part of the city that is very crowded. Provide convenient places so that constructing buildings of value, statues, etc., can contribute appropriately to the decor of your Avenue, completing it in its architectural design. At the same time, from each point of view it should be highlighted a pleasantly proportioned frame in length, height and width, without prejudice of the idea of greatness or the impression of amplitude."

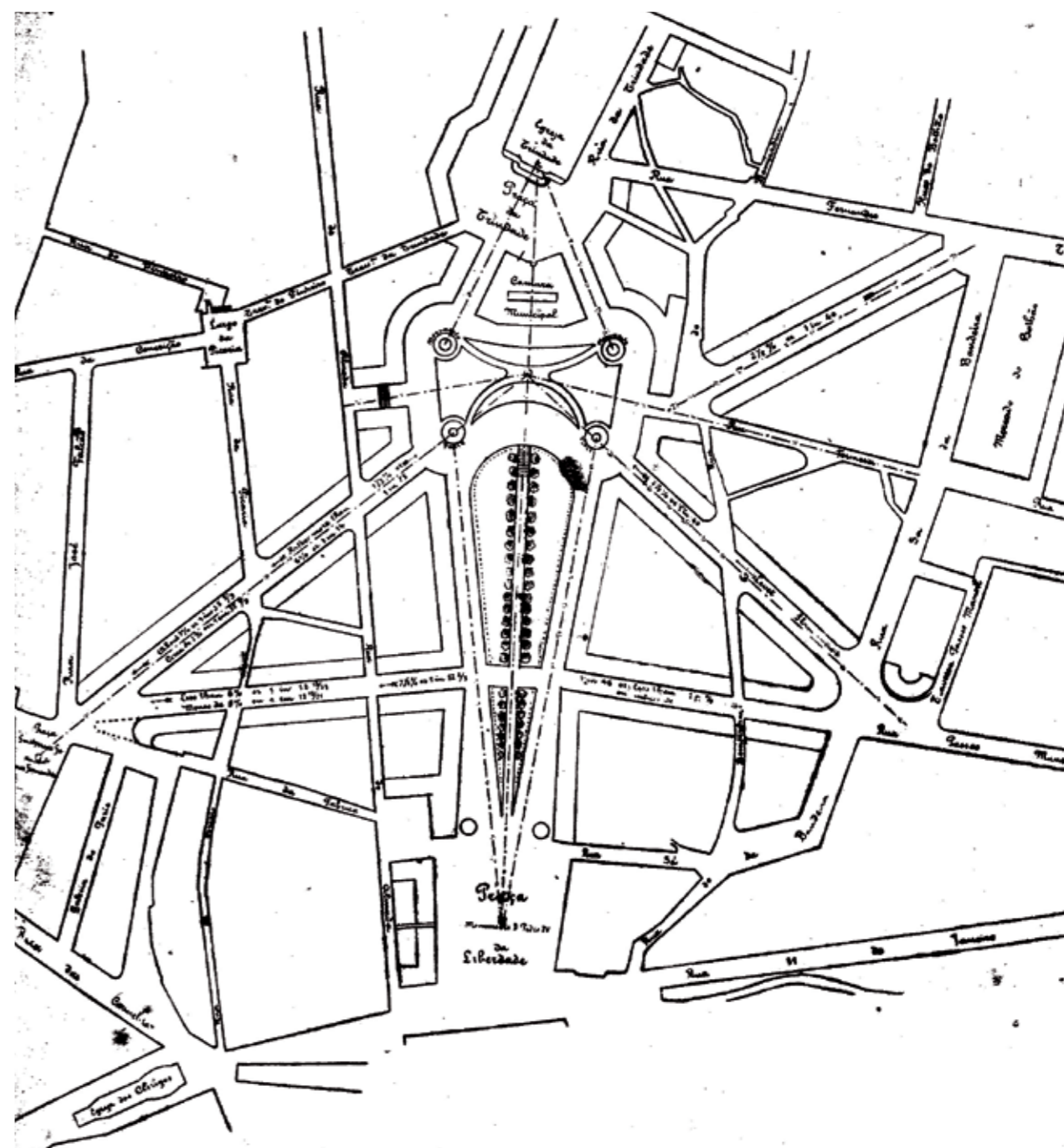
And Barry Parker, as a follow-up to the previous plan considers that *"I felt that it was my duty to improve and not destroy the good shape and the proportions of your Liberdade Square and Trindade, even increasing, in each of them, the impression of closure and protection to which the city planners give so much importance, when talking of squares such as these."* Parker also justifies his first studies comprising the concerns of the City Hall to create a broad and hygienic space that functioned as Centre: *"... the essential would be tearing the city Centre and create a true Civic Centre; I see that you have done everything in obedience to the purpose of sanitize and at the same time elevate the city, and I see you still well persuaded that this is not done by demolishing narrow and unhealthy streets to replace them by other equally narrow, and that, perhaps, would also become unhealthy."*

Parker then affirms the need, in order to reach a good and economic solution, to

understand the site as it would be if there were no buildings and then passes to describe and substantiate this first proposal in which he placed the new City Hall building to the south of the Avenue, separating this from Liberdade Square through an arc that allowed to retain the visual axis. And Barry Parker ends his first intervention: *"... the result will be the one of having for your city an Avenue more worthy than the proposal and that will not appear as it might seem, to be completely out of scale with their neighbour areas. It wil improve instead of making Liberdade Square worse, and Trindade Square will not seem to confine ungracefully with the buildings on the south side of Liberdade Square, or with Trindade Church, and will give them, in fact, the Civic Centre they want."* [86].

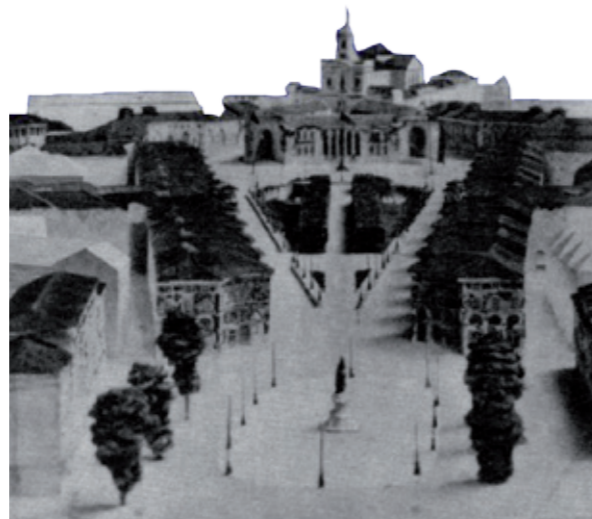
From the criticisms to this first study are highlighted those of engineer Gaudêncio Pacheco and architect Marques da Silva, criticisms that Barry Parker will seize to reformulate his project for the Avenue, which is now approaching the final form. In this publication he sees with satisfaction *"... the possibility of opening more streets via the New Avenue, from East to West, or diagonals from Northeast to Southwest, and the relation in which these streets should remain with the Avenue".* And notes: *"That all its lines of traffic converge to two high points; that the main roads, coming*

[86] - Plant presented in the Memory and that corresponds to the 2nd draft of Barry Parker (PARKER, 1915)





[87] - Model of the Barry Parker plan north view



[88] - Model of Barry Parker plan south view.

from the land, take the same direction, and that the only way to go from one of these points to the other, is going down a very bumpy street until Liberdade Square to go up another, equally steep, that parts from the same square. I also noticed that the major part of the streets, neighbouring the Avenue, have the direction of North-South, being crossed by short tracks, from East to West. That among these the only continuous through this area is formed by 31 de Janeiro street and Clérigos, and, finally, that in this area there are no diagonal streets." For these he proposes "... that the diagonal streets should cross the Avenue next to its North end, so that circulation flow in" and "...that, passing by there, will be almost flat streets, running in the direction of East and West sides that provide alternate paths between the two important points of the city, already pointed out by me, thus avoiding the down and uphill of the valley." [87][88].

Barry Parker, in Memories on the planned City Avenue also accepts the suggestion of Marques da Silva, which had an "... explanatory sketch" indicating "... that the building should be preceded by a square of honour that would

constitute the municipal courtyard." Thus considers "... that the City Hall could be built at the North side of the Avenue instead of being at the South." And that "...it shall be at a point from where it dominates the entire Avenue, i.e. its highest point. If one looked at the building from a higher point of the avenue, the effect would not be so worthy. I also think that, with this layout, the Northern part of the Avenue, which seemed perhaps to be less crowded, will gain a lot from the proximity of the City Hall, acquiring, therefore, higher value the land there, once the City Hall, attracting to itself a lot of people by its multiple functions, increases the traffic and the competition." This location of the City Hall will be final. In this same text Barry Parker focuses on the form and location of the Clock Tower "... a hexagonal Clock tower, with displays to the up and down sides and to each of the 4 radial streets". Placed to the south "... it didn't divide the Avenue" and by the streets layout "...the clock tower will not seem something placed in the middle of a long street but will be seen as a terminal point against a background formed by the buildings." And concerning the clock tower and that it should not be placed in the building of the City

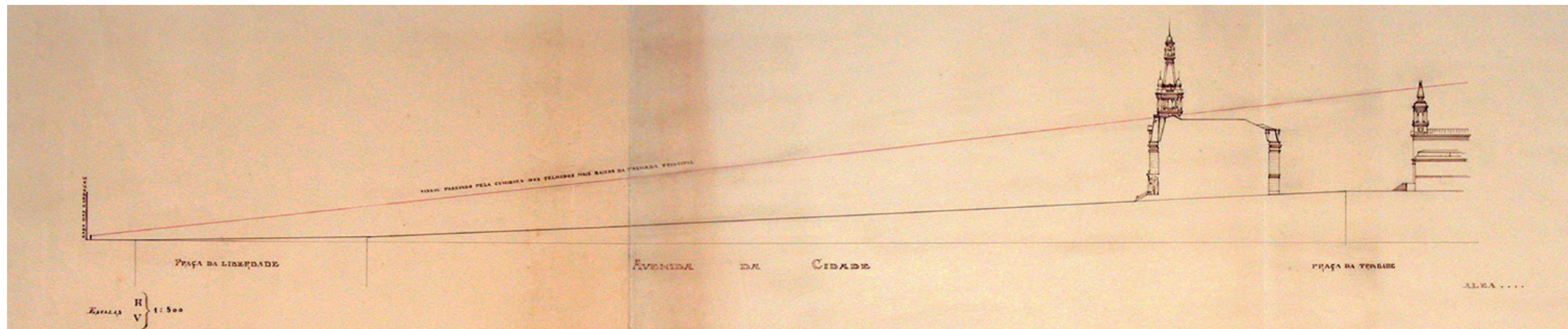
Hall, since "another tower even higher,.. would confuse and would be of bad effect", he places for the first time the question of architectural conflict, but especially ideological and symbolic, between the Municipal power and the Church. To Barry Parker, justifying his draft of the Town Hall, "... Putting entirely aside the opinion or feeling that might be, in the mind of some people, about Trindade Church, as a Church, any project would be an architectural disaster which did not recognize the full importance connected to any building (without looking at its application or purpose) of the grandeur of this church, possessing a tower and being situated as it is." And the building of the City Hall "... should be of double front, giving on from one side to the new Square and from the other to the Square of Trindade." [89].

It will happen precisely the opposite and the City Hall tower (with the clock) will rise above the tower of Trindade Church, in an affirmation of the secular Local Administration, over the symbol of the Church.

Finally, in this document 'Memories about

the planned City Avenue', are published the Minutes of the last meeting of the Committee of Technical Experts, held in October 11th, 1915, presided by the Vice-President of the Commission and in which Marques da Silva, who later will have an important role in the final configuration of Aliados Avenue, formulates some objections being decided to make "...a model of Mr. Parker's plant, correcting any inaccuracy that the same model may show.."

The elimination of the pedestrians crossing, from the Square of the City Hall to Almada Street corresponding on the opposite side to the entry of Formosa Street, is eliminated against the opinion of Marques da Silva. In the referred publication, Parker justifies evoking financial arguments: "I agree that, as architectural effect the Square was impaired. But it was considered that this short passage, between the Square and Almada Street, didn't offer enough advantages to justify the loss of floors for buildings and that the architectural defect was not as important as the financial part that one would get."



[89] - Simplified profile with alignment to Trindade Church - Barry Parker (AHMP code D-CDT-A5-061-01FD)

And, about the Square of the City Hall and the buildings in crescent in the City square: *"It seems to me that it has been discussed the crescents that occupy, one the N. E. and the other the N. W. of the proposed Square and I should clarify that these were proposed owing to the advantages they offer; these advantages are that: when one passes in front of a square which has its corners rounded, one passes in front of the buildings; but when the corners of the square are not rounded the traffic passes through the corners, leaving the buildings, which form the interior angles, out of sight. The ground in this way never has the value that it should have, and houses, in those angles and corners, are unpleasantly overlooked by others that stay in a straight angle and a house in a corner does not face the Square. Apart from these considerations it seems to me that the crescent will give a beautiful architectural effect to the project."*

About the pavement: *"Some people are of the opinion that the Square in front of the City Hall should be cobbled without having any garden part. I approve the idea but we should*

not lose sight of the disadvantages that have large areas of cobbled land, or even in the form of mosaic: the reflection of the sun, in the summer is hot, and its view in winter is sad. Gardening a part of the Square, without doubt would make it more pleasant; the question is whether it would destroy its effect for public meetings. However I hope that it will be allowed the plantation of enough trees to have shadow and give prominence to the Square."

In his final proposal and in the follow-up of previous proposals, Barry Parker takes as geometry basis of his urban composition, the shaft that connects the Centre of the facade of Trindade Church to the statue of D. Pedro IV in Liberdade Square. Then he traces from the statue of D. Pedro IV, a parallel to Almada Street, which defines the opening of the Avenue. And defines the space of the Avenue by the transposition to east of a symmetrical axis in relation to the central axis. To the north of the Avenue he completes the diamond by defining two sides that meet at the Centre of the facade of the Church. These sides of the diamond define

to the west and to the east the implantation of the City Hall building.

The geometry of the traces is completed by the transversals, two of them framing the City Hall building, the future Streets of Ramalho Ortigão and Rodrigues Sampaio and more to the south, the main crossing west-east, composed by extended Passos Manuel Street, making a symmetric inflection from the central axis. It will be, without following this symmetry, the future streets of Dr. Magalhães Lemos to the east and Elísio de Melo and Ceuta street to the west. Symmetrically at the entry of Formosa Street was created a pedestrian crossing with which Barry Parker completed the scheme [90].

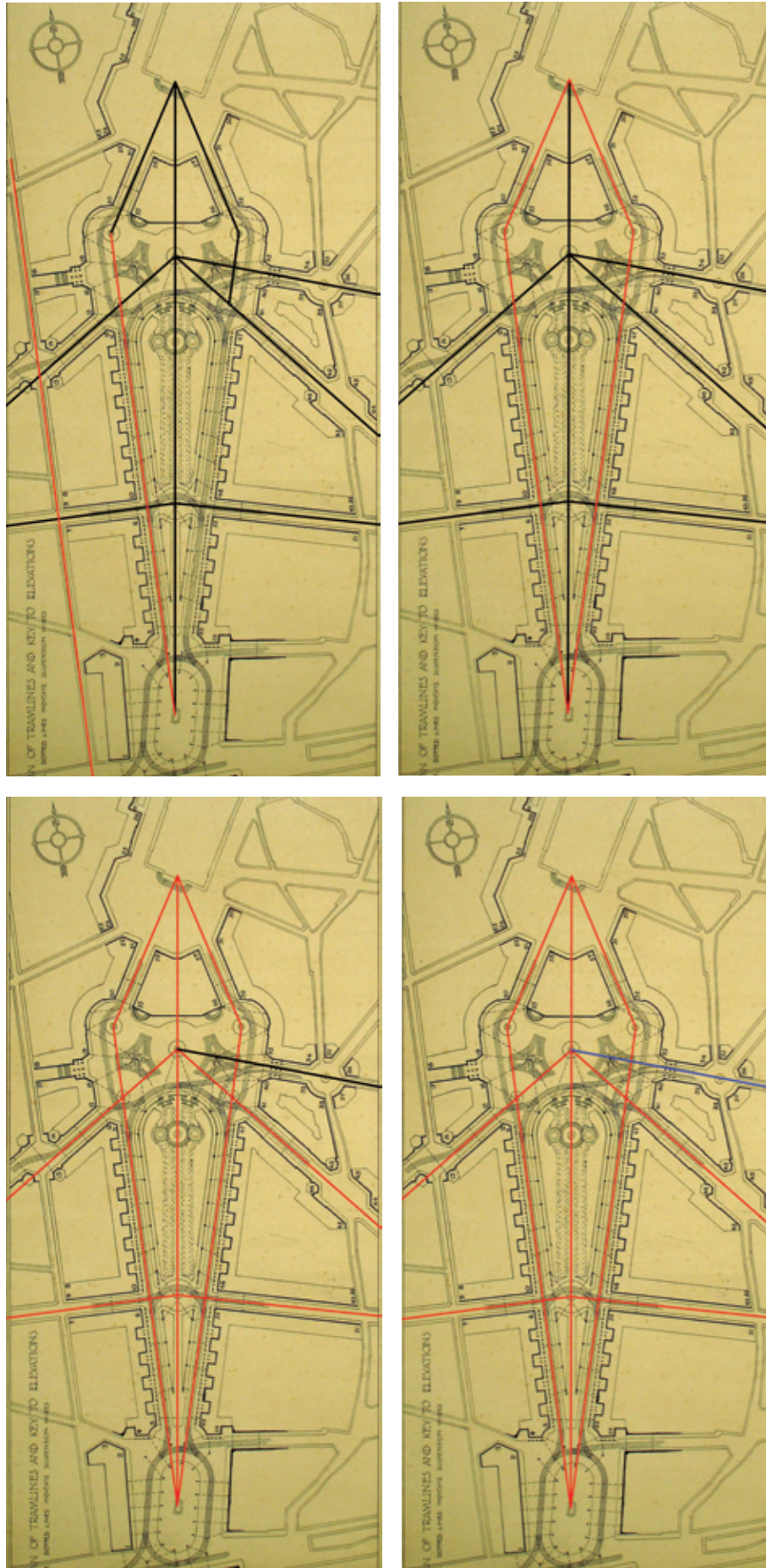
Although withdrawn from the final proposal presented in CMP, it is still designed in the plant published, in 1916, in the English newspaper *'The Builder'* [91].

Trindade Square is organized by Barry Parker in octagonal shape, from the use of a very subtle way, the dominant presence of the tower of Trindade Church, of the axis of the

Avenue and the existing road system. He also creates a round square at the meeting point of Formosa Street with Bonjardim Street, creating a street in the direction of Bolhão Market and Fernandes Tomás Street.

As Rui Tavares refers in a text from 1996, entitled *'From the Avenue of the City to the Plan for the Central Zone'*. *'The Intervention of Barry Parker in Porto'*, published in the Cultural Bulletin of the City Hall of Porto, the square of the municipality where would be located the building of the Town Hall was *"strictly subject to the principle of axial symmetry, taken from the axis that connected the statue of D. Pedro IV with the tower of Trindade Church, by integrating the City Hall. One seeks to ensure a clear urban identity of the areas in which the project was structured, i.e. never lose the notion that the avenue connects two squares. For that contributed the trace proposed for the avenue, not in parallel lines, but converging towards Liberdade Square, ensuring its containment."*

Also for the Municipal Square it was



[90] - Axes and geometry of the composition of Barry Parker's drawing of the Avenue.

sought that same containment, by introducing a discontinuity in the alignments of the avenue and of the square; while in the case of the avenue the alignments approached the central axis of the composition, in the square they were away from it."

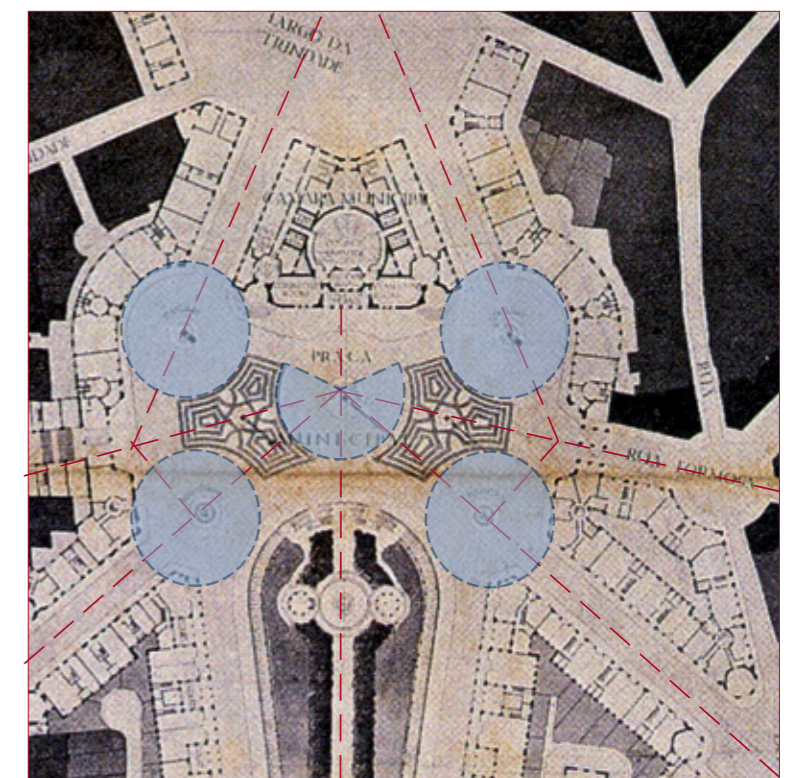
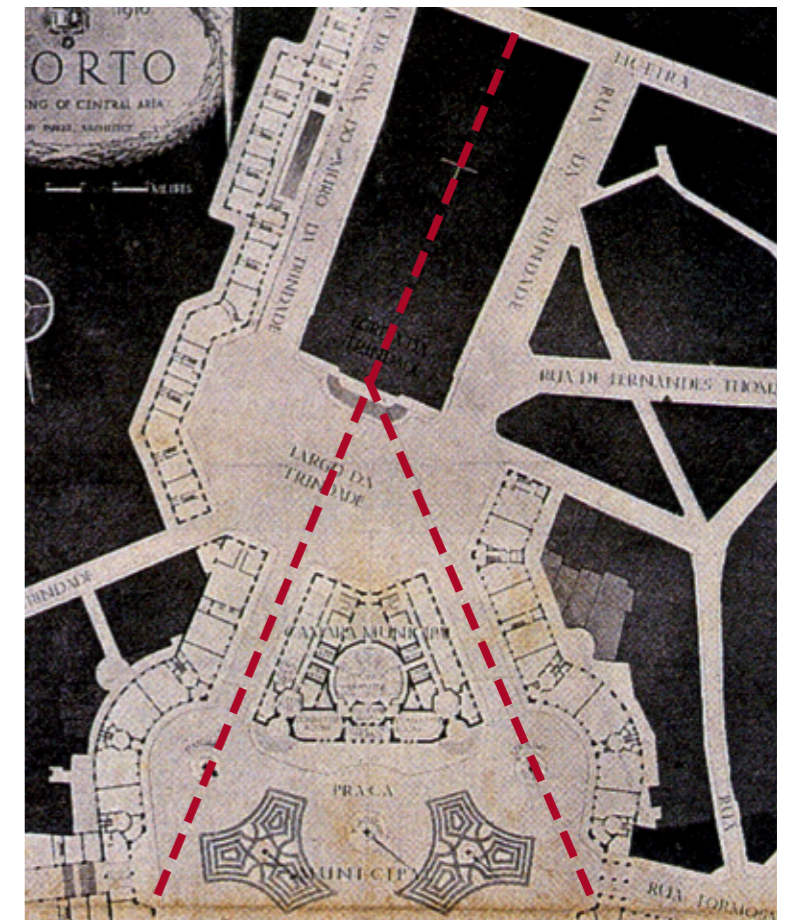
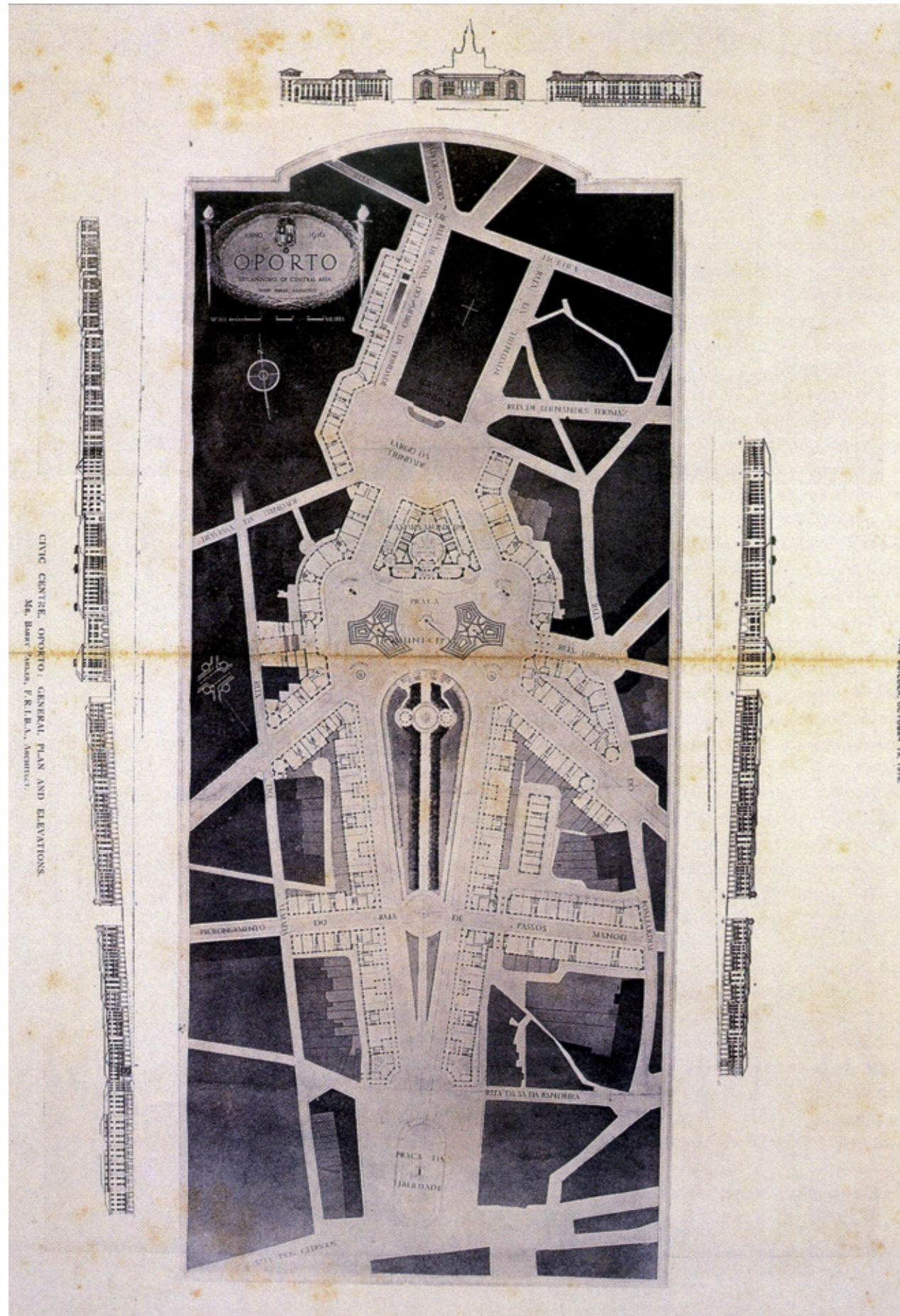
Barry Parker carefully organizes the Square of the City, trying to frame the Town Hall building with the Crescents, using its circle radius as a generator of the whole square [92] [93].

Barry Parker with the City Hall building seeks to dominate the whole composition, and simultaneously respect Trindade Church. Therefore he creates a building of two floors and a mezzanine, implanted in a trapezoidal shape centred on the main shaft of the composition and defined by the traces proposed for the articulation of the two squares between which it stood. The tower of Trindade would arise behind giving the illusion of belonging to the building itself for those who went up the Avenue [94].

The main facade would have a porch framed by two bodies, where opened two gates corresponding to the two floors and the mezzanine, topped by pediments with a bull's eye, using Parker, as in all the buildings that he will project for Porto, a language inspired in Porto neoclassic, in fact of English origin. Hence the reaction on the part of the administration and of the most reputable technicians, all of French training and *'Beaux-Arts'*.

This neoclassic language is even more evident in the facade on the side of Trindade, where the square to the east was marked by the neoclassic buildings of the early 19th century.

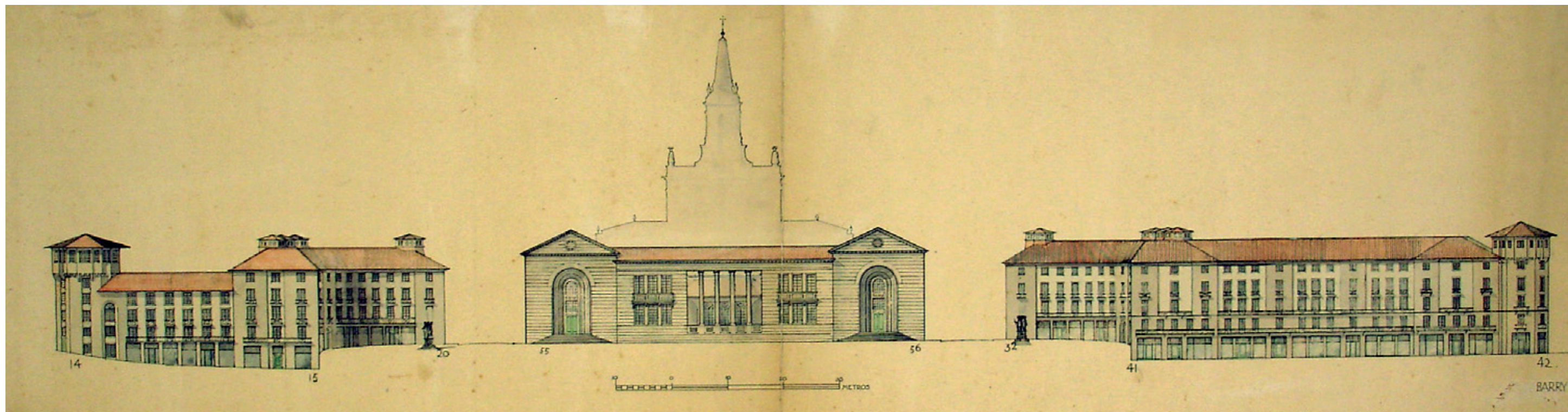
The building of the Town Hall of two floors and a mezzanine, is composed of three bodies arranged in triangle, forming a central courtyard where appears the Council room in amphitheatre covered by a glass dome. This amphitheatre was, in the most pure democratic tradition, the more noble and important building space and therefore opened by the main portico, to the Avenue i.e., to the city [95] [96].



[91] - (previous page) The Project for the City Avenue of Barry Parker published in 'The Builder' 1916. (TAVARES, 1985/86)

[92] - Detail of Trindade Square at the draft published in 'The Builder'. with indication of the axes

[93] - Proposal for the City Square, axes and geometry of the composition



[94] - Elevation of the City Square in the publication 'The Builder' 1916. (AHMP code: 20D-CDT-A5-027-FD)

The central part of the Avenue, the avenue itself is defined by the paths that open from Liberdade Square up to the City Square, giving it a triangular shape. This form was responsible for, popularly, the square being designated by 'Cod'.

Concerning the building along the Avenue, in addition to the arcade buildings organized around in an alternation of advanced and pushed back bodies, forming courtyards equipped with fountains that gave them an intimacy and tranquillity contrasting with the animation that was intended in the arcades. Parker adds that this form is intended to increase the surface area of the buildings fronts constituting a "strong increase in the financial value of the built places." [97].

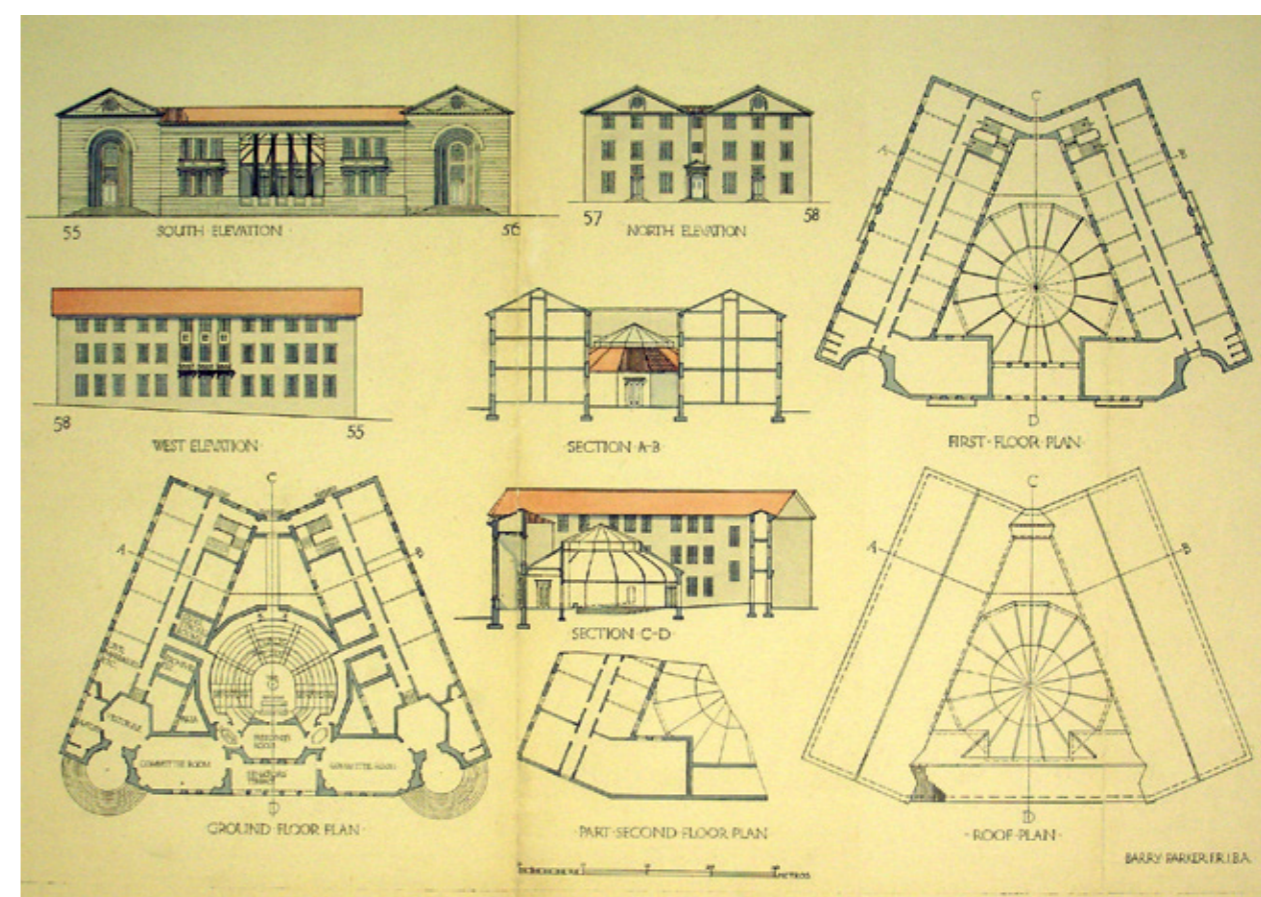
Likewise Barry Parker draws the constructions for the diagonals, being highlighted the care put in the corners drawing,

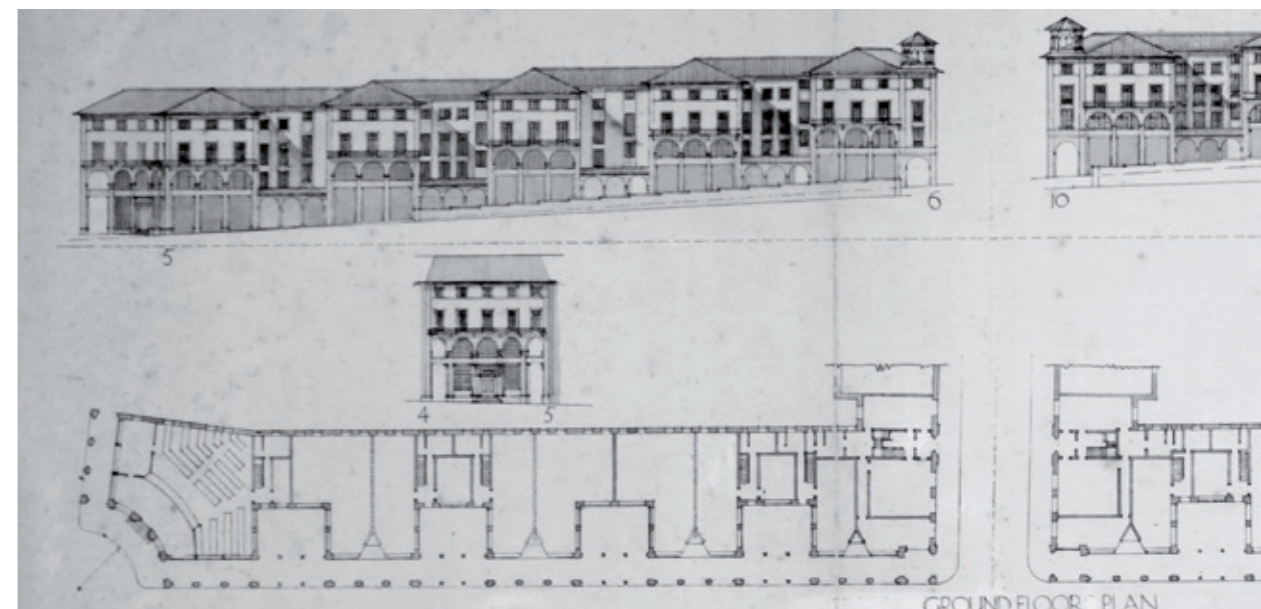
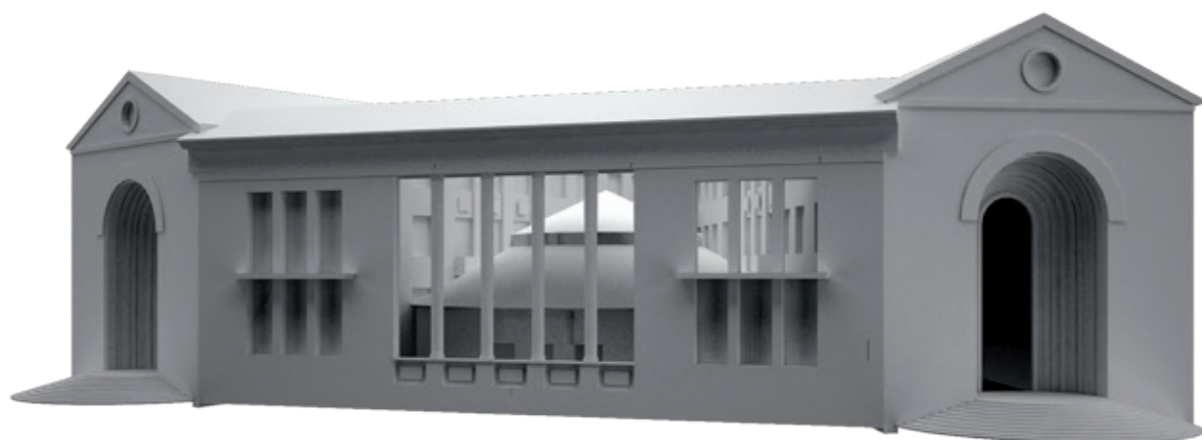
with one more floor, form that substantially will be kept in the building of the Avenue.

Liberdade Square, being demolished the buildings to the north, among which the City Hall, is redesigned by Parker in order to be integrated in the composition of the Avenue. For that he proposes the redesigning of its west facade creating a parallelism with Almada Street, one of the generator axes of the composition. On the other hand, Barry Parker, wanting to mark the memory of the square, not closing it but at the same time not diluting it in the Avenue, creates with the first two buildings an entry in the Avenue.

Barry Parker will also expand and integrate the Project of the City Avenue, in a much wider plan, from the upper tray of Luiz I Bridge until the projected Avenue and from this to the north of Trindade Square, creating a wide avenue that would meet in Faria Guimarães

[95] - Project for the building of the Town Hall by Barry Parker. (AHMP code: 10D-CDT-A4-003-FD)





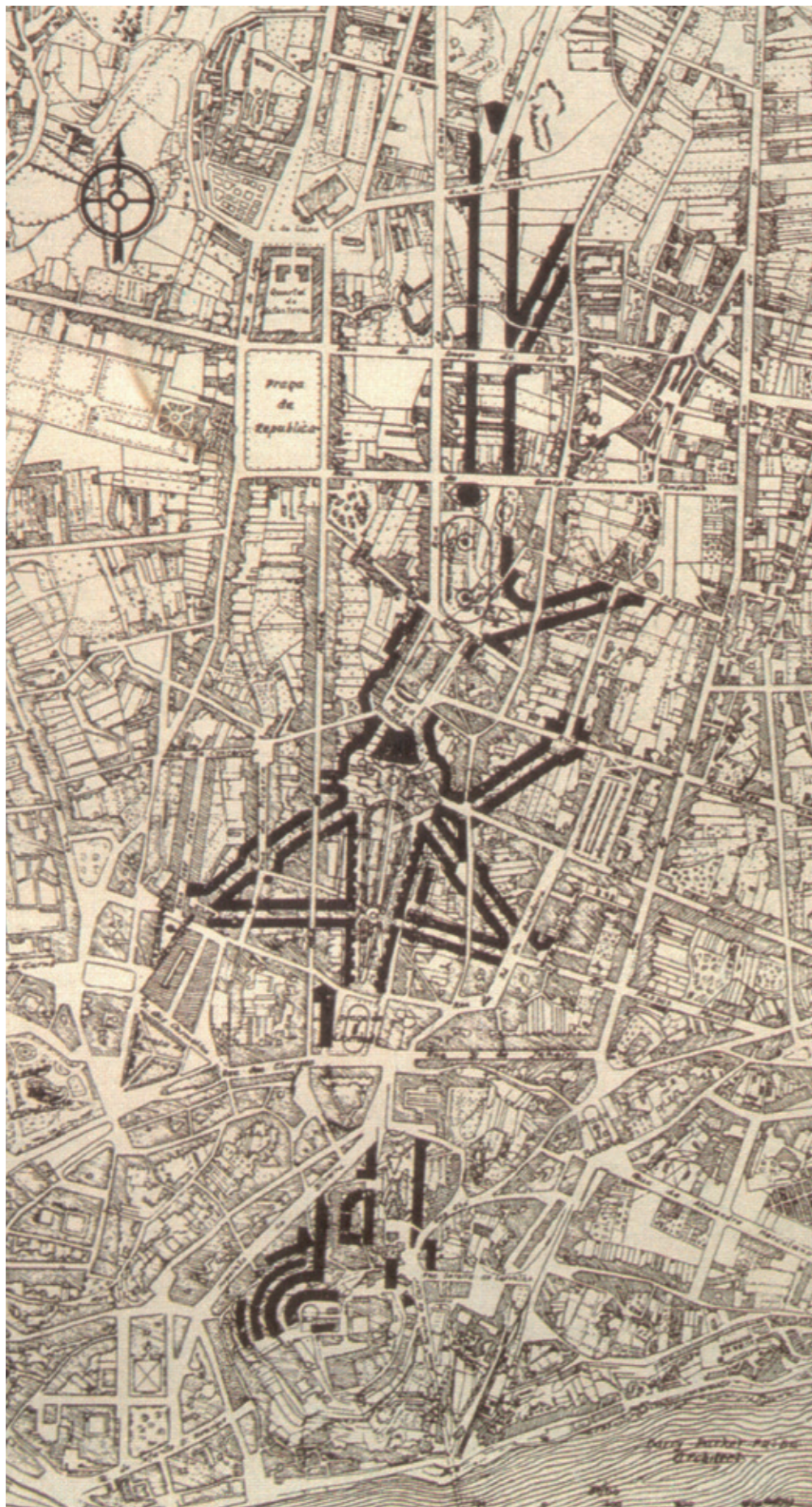
[97] - Plant and Elevation of the built assembly. Corner with Liberdade Square. Barry Parker. (AHMP code: 19D-CDT-A4-116)



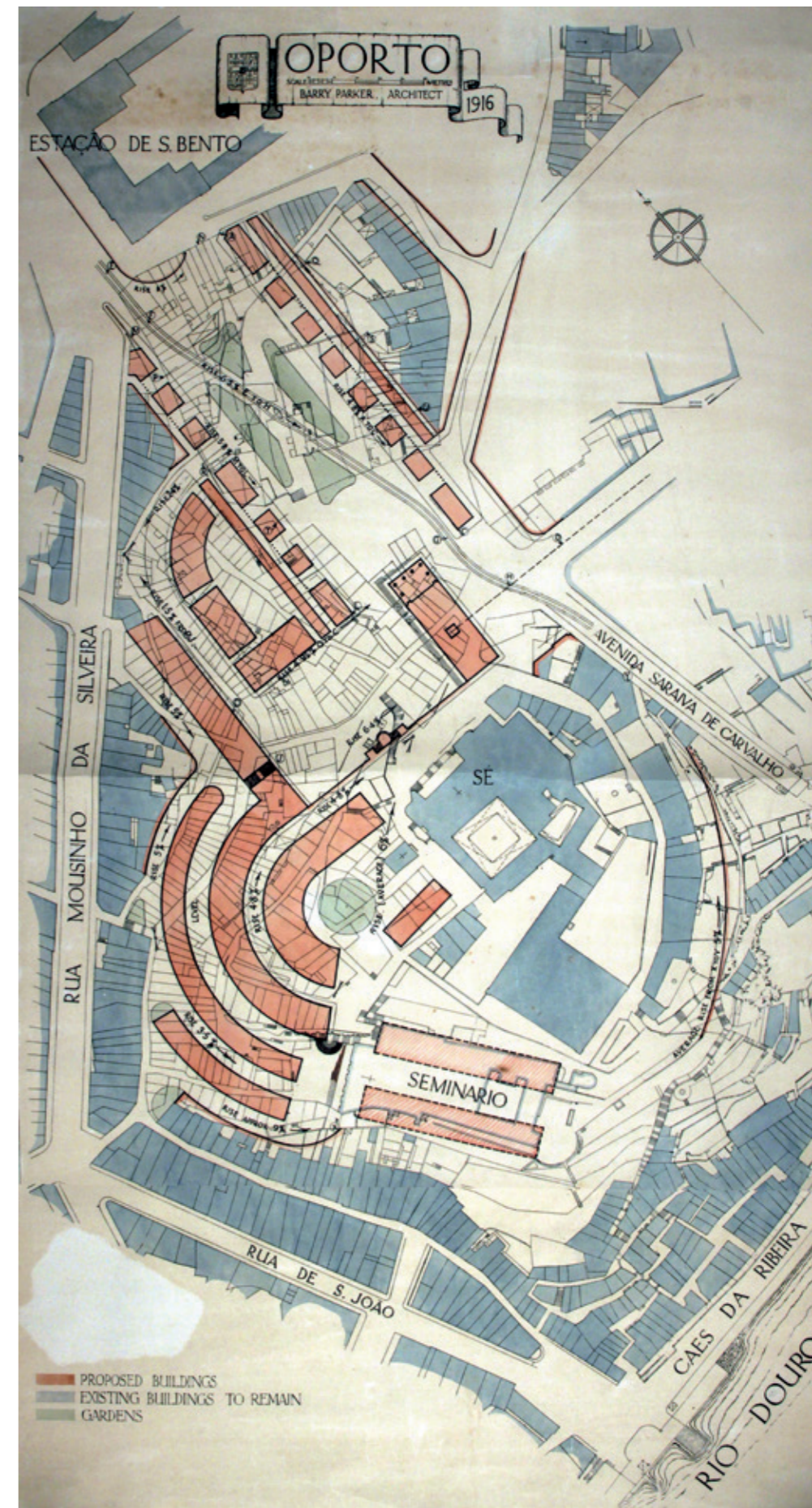
[96] - Three-dimensional Models from drawing of Barry Parker's elevation for the Town Hall

Street. To the north of the building of the Church and of the Hospital of Trindade, Barry Parker proposes a square next to Camões street, from where would set off an avenue until Paraíso street, where it was finished to the north by a building. To the south of that building, Faria Guimarães Street would make the connection with Constituição Street. To the south of Liberdade Square, Barry Parker proposes the redesigning of the whole surroundings of Sé, creating a rectangular square giving visibility to the Gallery of Nasoni, and another square ending in a semicircle in front of the main facade of the Cathedral. This form would be generating a set of streets taking advantage of the land topography. Integrated in this plan between S. Bento Station and Sé, a broad square topped to the south by a central building, which allowed the articulation to southwest with the aforementioned square that framed the north facade of Sé and to southeast Saraiva de Carvalho Street, connection to the top tray of Luiz I Bridge. Winding through this Avenue-

Square the urban transport on rails. Again the buildings designed for the square, either by the drawing of the set elevations or by the elements that compose the facade, it is referred back to the image of Porto neoclassic [98][99].



[98] - Global Plan of the operations to be carried out, Barry Parker (CARVALHO, GUMARÃES & BARROCA, 1996)



[99] - Project for 'Ponte Avenue' - proposal for the creation of new monumental Centre; Barry Parker, 1916. (AHMP, code: 11D-CDT-ROL-A2-001)



Aerial View of the Avenue and General Humberto Delgado Square. (VALE, 2008)

TIMES OF CONSOLIDATION AND PLANNING

*“Olá tudo com que hoje se
constrói, com que hoje se
é diferente de ontem!
Eh cimento armado, beton de cimento,
novos processos!”*

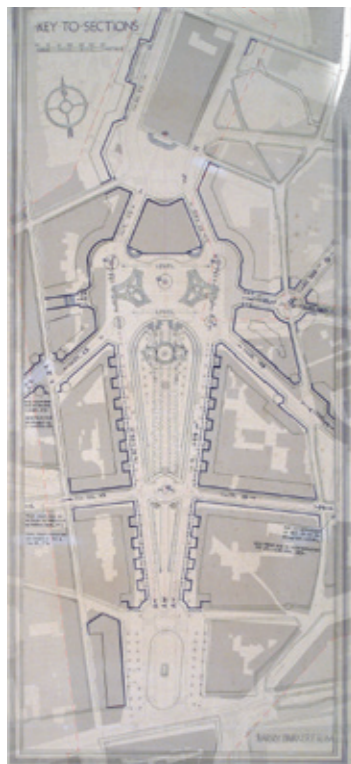
Álvaro de Campos - Ode Triunfal 1915

Portugal, as the majority of the European countries in the immediate post-war, is experiencing a generalized crisis, either political (aggravated with the murder of Sidónio Pais), or economic, which led to the coup d'état of 1926. At Porto, the years of the Military Dictatorship and the first years of Estado Novo, when the city exceeds 200,000 inhabitants, correspond to the completed set of projects inherited from the Republican period, among them, perhaps the most important, Aliados Avenue.

The organization of Porto city during this period and despite the proposals contained in the various plans, does not change but reinforces keeping the structure of the late 19th century. That is, the city develops in direction south-north, with the several cross river on two

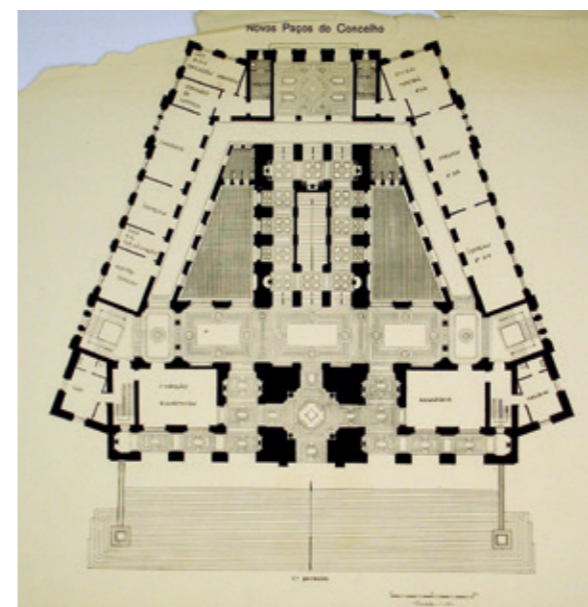
existing bridges, with a strong centralization in Liberdade Square, and hence radiating a set of streets, corresponding to the traditional Porto urban structure (defensive wall doors), along which new buildings are concentrating. This structure, in spite of the considerable increase in the number of cars (43 000 cars in Portugal in 1935), is marked by public transportation being the tram the primary means of mobility within the city and of the relationship with the peripheral nuclei within the limits or outside (Areosa, Ermesinde, Rio Tinto), extending to the municipalities of Matosinhos and Gaia.

During the interwar period, with the building of Aliados Avenue and its surroundings, it is formed a true Centre where the entire urban life runs. Liberdade Square is

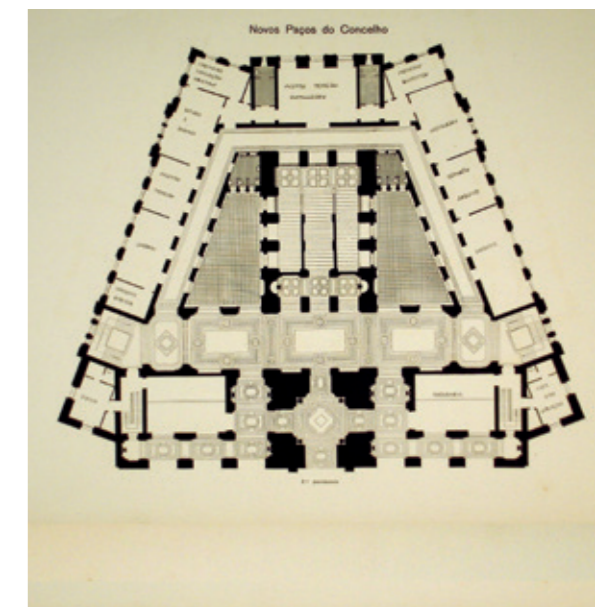


[100] - Current overlaped plant with proposal of Barry Parker

[101] - Project by Correia da Silva for the City Hall (winning Proposal - 1917) (AHMP, code: D-CDT-A4-180-001 FD)



[102] - Plant of the Ground Floor of the City Hall, by Correia da Silva. (AHMP, code: D-CDT-B3-004-01 FD)



[103] - Plant of the 1st Floor of the City Hall by Correia da Silva. (AHMP, code: D-CDT-B3-004-02-FD)

reinforced as the distributor Centre of public transport; in the Avenue are settled the first taxi ranks; in addition to S. Bento Station, Trindade Station is built as the terminal of Póvoa line; the first Garages are built; the headquarters of the major Newspapers are installed here. In addition to the buildings of the State services (Town Hall, 'Banco de Portugal' and 'Caixa Geral de Depósitos') a set of buildings of cultural equipment (theatres, cinemas, newspapers offices), economic and financial (headquarters of banks, insurance companies and others) are built. In this Centre concentrate the main commercial establishments, cafés and patisseries, and the offices of liberal professions (doctors, lawyers, engineers, architects, etc.).

With the conclusion of the new building of Bolhão market, complementing the Anjo market, the Fish and Ferreira Borges markets, the city supplies are concentrated in the Centre. As a symbolic and monumental action, one

seeks the recovery of the existing historical buildings (according to the criteria of that time) and some sculptures arise.

Some expressions of modernity penetrate in the city life and landscape. It is the magazines and publications now using the photography, the cafés and clubs, the advertising in shops and the ads (some even luminous), it is the development of the radio and cinema, of the automobile, and of the networks of urban infrastructure.

In this context, the Municipal Administration will continue the construction of the Avenue, following in the planimetry the proposals of Barry Parker, but changing significantly its image, by the French influence of Marques da Silva and Correia da Silva. From the buildings that Parker had designed for the Avenue, disappear the courtyards and arcades. The monumental and 'fin-de-siecle' language,

that is intended to be used in the architecture of the buildings, is standardized by regulation [100].

However from the proposals of Barry Parker it remains:

- The central axis joining the statue of D. Pedro with the Centre of the facade of the City Hall (and the Trindade church).
- The form of openness from south to north, at an angle in relation to the central axis defined by Almada Street, in the north of the Avenue framing the City Hall;
- The trace of the streets on both sides of the building of the City Hall in the direction of the Trindade church.
- The clear identification of squares of Liberdade and Município;
- The diagonal streets of Ramalho Ortigão and Rodrigues Sampaio, although only partially

opened up to Almada Street and to Bonjardim Street;

- The east-west crossing composed by the prolongation of Passos Manuel Street (streets of Dr. Magalhães Lemos and Elísio de Melo), which was already programmed in the previous plans for the Avenue;
- On a global level, the idea of 'Ponte Avenue' and of the valorisation of the building of Sé through the demolition of a large part of buildings that surrounded it.

The City Avenue, starts formal and officially on February 1st, 1916, in the presence of the President of the Republic Bernardino Machado and the head of Government Afonso Costa, "being put the first stone of the southwest cornerstone of the building that has served as City Hall", as it is read in the Minutes of the Ceremony held "in this city of Porto and Liberdade Square". In the meantime, the City Hall is installed with all its services in the Episcopal Palace, in



[104] - General View with the process of construction of the City Hall and surroundings of the Avenue (ALVÃO, [s.d.])

[105] - - Zone that should be demolished for the implementation of the plan of Barry Parker overlying the plan of Telles Ferreira in 1892.



February 1916, having been published for that purpose, still in November 1915, the decree no. 2055 that had led to the City Hall, the building “only for as long as it lasts the planned construction of the new City Hall”. It will last until 1957 and the presence of the Municipal Administration in the Palace of the Bishop will be one of the arguments to make them feel the need to establish a connection between Luiz I Bridge and Aliados Avenue (‘Ponte Avenue’, opened in the subsequent years to World War II and also the Sé Yard to ‘relieve’ the Cathedral and the Episcopal Palace, achieved in 1940).

As the Barry Parker’s Project for the building of the City Hall did not meet the expectations and ideological form, either of the municipal administration or of the technicians (among them the prestigious Marques da Silva with noticeable influence on the city’s architecture), it is immediately released, still by Elísio de Melo, a tender for the new City Hall.

The program of the tender, “Before the City Hall of Porto is opened the tender among Portuguese people for the elaboration of the

Project of the building designed for the City Hall,” dated April 12th, 1916, reveals the municipal intentions for the image that the new City Hall should have: “*The building will be constructed at the north end of the new Avenue between Liberdade Square and Trindade Square and shall, by its design and appearance, contribute to the embellishment of this important commercial and industrial Centre, ending worthily the broad perspective of the Avenue in execution*”. Under the conditions that must satisfy the projects are also accentuated the relations to consider with the buildings to carry out in the new avenue, “*buildings that the candidate will presume, imposing conditions that perhaps are deemed essential for the safeguarding of the dignity that to the building in project is important to give, attending to its high destination.*” To the tender only two candidates present themselves, architects Edmundo Tavares, from Lisbon Municipality and António Correia da Silva from the Municipality of Porto, who presented the project chosen by the Jury. The building, only started in 1920, will only be inaugurated in 1957, and the period of the construction of

the building of the City Hall corresponds to a certain extent to the edification of the Avenue and to the apogee of Porto Downtown as City Centre [101][102][103].

In the meantime in late December 1917 a new Municipal Administration is installed, chaired by Arthur Jorge Guimarães, with criticism of the previous management, but that will give a new impetus to the construction of the Avenue, starting the expropriations, the division and the sale of the land. In fact, for the opening of the Avenue it was necessary to perform a comprehensive set of expropriations, having been performed the grouping of traditional narrow plots of Porto to create lots that would enable the construction of buildings of another dimension [104][105].

Still in the period of the Republic, influenced by Valmor Prize of Lisbon, but with the clear intention of unifying the ‘style’ of the facades of the Avenue, according to Rui Tavares it is published, in 1917, the “*Regulation for the granting of awards for the best buildings*

under the aesthetic point of view” where it was stipulated that the first prize, called ‘Prize of Honour of the Porto city’, was awarded “*to the most beautiful facade of a building constructed in the future great avenue of the city already started, (what) opens up the possibility of individualizing the constructions of the Project of the ‘civic Centre’ by subtracting to the proposed assembly planning.*” However, over the years, between the two world wars, will be constructed in the avenue buildings which language will vary between the eclecticism of the end of the century until the use of ‘art-deco’ facades keeping however a fairly consistent picture of the architecture of the Avenue. It should be noticed that all corner buildings are punctuated by a higher element, ridge vent or dome.

Marques da Silva, in 1919, presents a draft of two buildings for the start of the Avenue, the headquarters building of the insurer ‘A Nacional’ and the building ‘Pinto Leite’ (Bank of London & South America), that he will project between 1920 and 1922, seeking

to establish a model of architecture *'beaux-arts'* and monumentalize the Avenue [108].

Avenue, which at the end of the War I was called of *'Nações Aliadas'* and then Aliados Avenue, and which construction will be complete (except *'Palácio dos Correios'*) in the early 50's. These two buildings, at the start of the Avenue, create a kind of portal, which, defining the space of Liberdade Square, concretizes the idea of Barry Parker that, more than an avenue of uniform width, it should be an urban space organized by the succession of three squares [106][107].

From these two buildings, in the period between the two world wars, will be built almost the whole Avenue, following the regulation at first, but with the political changes and especially with the emergence of a new generation of architects, the language will be modernized, but keeping the consistency of the image.

This phase of architecture in Portugal, in which they carry out the first works of our modernism, is marked by the influence of what

is conventionally called *'art-deco'* - taste or fashion - and that some authors do not hesitate even to define as *'style'*, broadcasting from *'the Exposition des Arts Décoratifs'*, held in 1925, in Paris, and from where, incidentally, comes the designation. Corresponding to a taste then prevailing among the bourgeois and cultured elites, invaded with success, the domain of everyday objects - fashion, furniture, jewellery, interior decoration, the *'lettering'* - extending with naturalness to the architecture - at least in its aspects more exterior and decorative and in particular in commercial establishments and homes. It is not surprising therefore, that the first projects that they wished to be modern in Portugal, performed by architects, many of them in contact with Paris of the 1920s, have resorted with frequency, in the treatment of facades and details, to this form. The garages and the cinemas are the new programs that best allow architects to test new solutions and new languages.

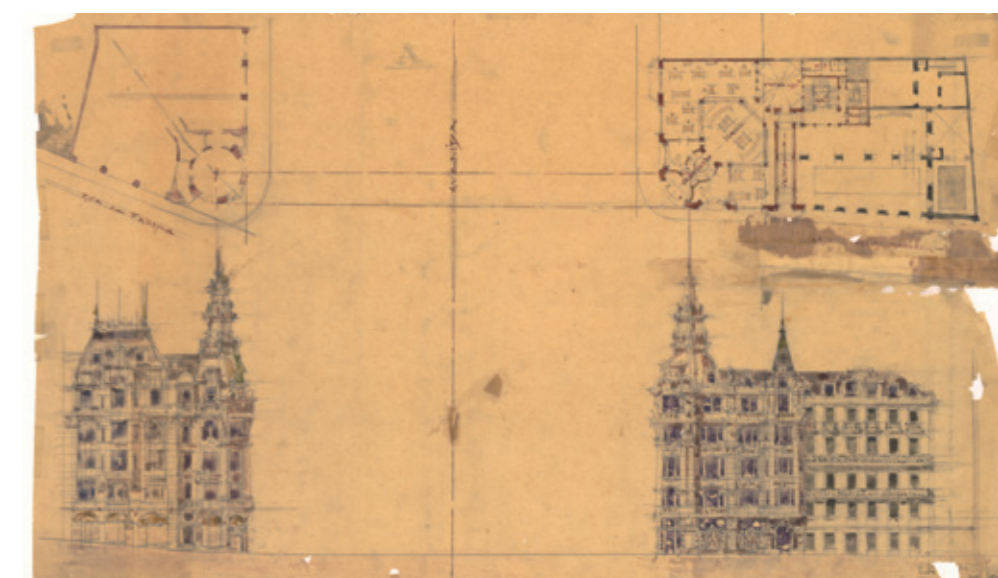
In 1934, is held in Cristal Palace, the Colonial Exhibition, a milestone in the life of



[106] - Cross section by Liberdade Square.



[107] - - Photo of the view of Liberdade Square (statue of D. Pedro IV and buildings 'A Nacional' and 'Pinto Leite'). (VALE, 2013)



[108] - The draft by Marques da Silva for the start of the Avenue 1919 scale 1/200. China ink and watercolour on tracing paper 66.5 x 40. (cm. FIMS_MSMS_2320-pd0003)

página da liberdade



[109] - Liberdade Square to Aliados Avenue. (GRAVATO,2004)

[110] - Liberdade Square to Aliados Avenue (postcard of that time) (GRAVATO,2004)



[111] - 'The Boys' of sculptor Henrique Moreira and architect Manuel Marques. (BRANCO & MARQUES, 2005)



[112] - The 'Youth' or 'Naked Girl' of sculptor Henrique Moreira and architect Manuel Marques.(BRANCO & MARQUES, 2005)

the city, with a profuse use of this language, from a false facade attached to the Palace to the monument "To the Colonizer Effort" from Ponce de Castro (currently in Império Square).

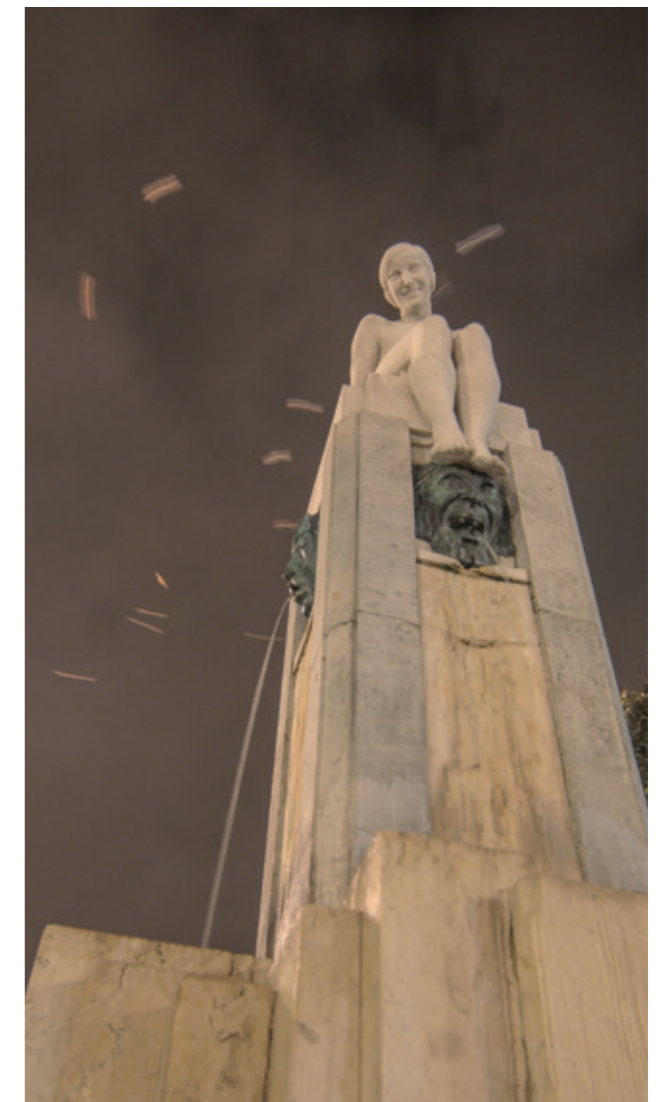
In the streets adjacent to the square and to the avenue then opened, will be built a set of buildings, almost in its entirety using a language such as modern and as long as they were permitted by the New State Regime, interested, in the beginning, to show a modern facade in opposition to the taste 'fin-de-siecle' of the Republic.

At the start and on the axis of Aliados Avenue, in December 1929, is inaugurated a sculpture, for all the reasons surprising for the season. It is the 'Youth', popularly known by 'Naked Girl', from the sculptor Henrique Moreira, on a beautiful pedestal 'Art-Deco' by architect Manuel Marques. The implementation of the sculpture was won in a municipal tender for the "implementation of a decorative motif to be built in the first Parterre of Nações Aliadas Avenue". As Salazar lays the foundations of his

authoritarian regime, and instead of putting in the Centre of the city any historical or political figure, the Porto city pays tribute to the female beauty [112][113].

A little more to the north, will be placed in 1932, the gilded bronze sculpture entitled 'The Boys', by the same authors [111].

Also in the continuity of the implementation of Barry Parker's plan, in 1934, the technical services of the City Hall draw up a "Project of Prolongation of the Streets of Ramalho Ortigão and Elísio de Melo", that would prolong until the axis of the streets Magalhães Lemos at the East side and Elísio de Melo to the west, forming on each side a triangular square, and in 1940 at the meeting of the Committee of Toponymy, it is decided that to the "square in front of the Rivoli Theatre is given the name of 'D. João I Square'; and to the square next to the Garage of 'O Comércio do Porto', the name of 'D. Filipa de Lencastre Square'." [110].



[113] - The 'Youth' or 'Naked Girl' of sculptor Henrique Moreira and architect Manuel Marques, 2013 (BENTO, 2013)

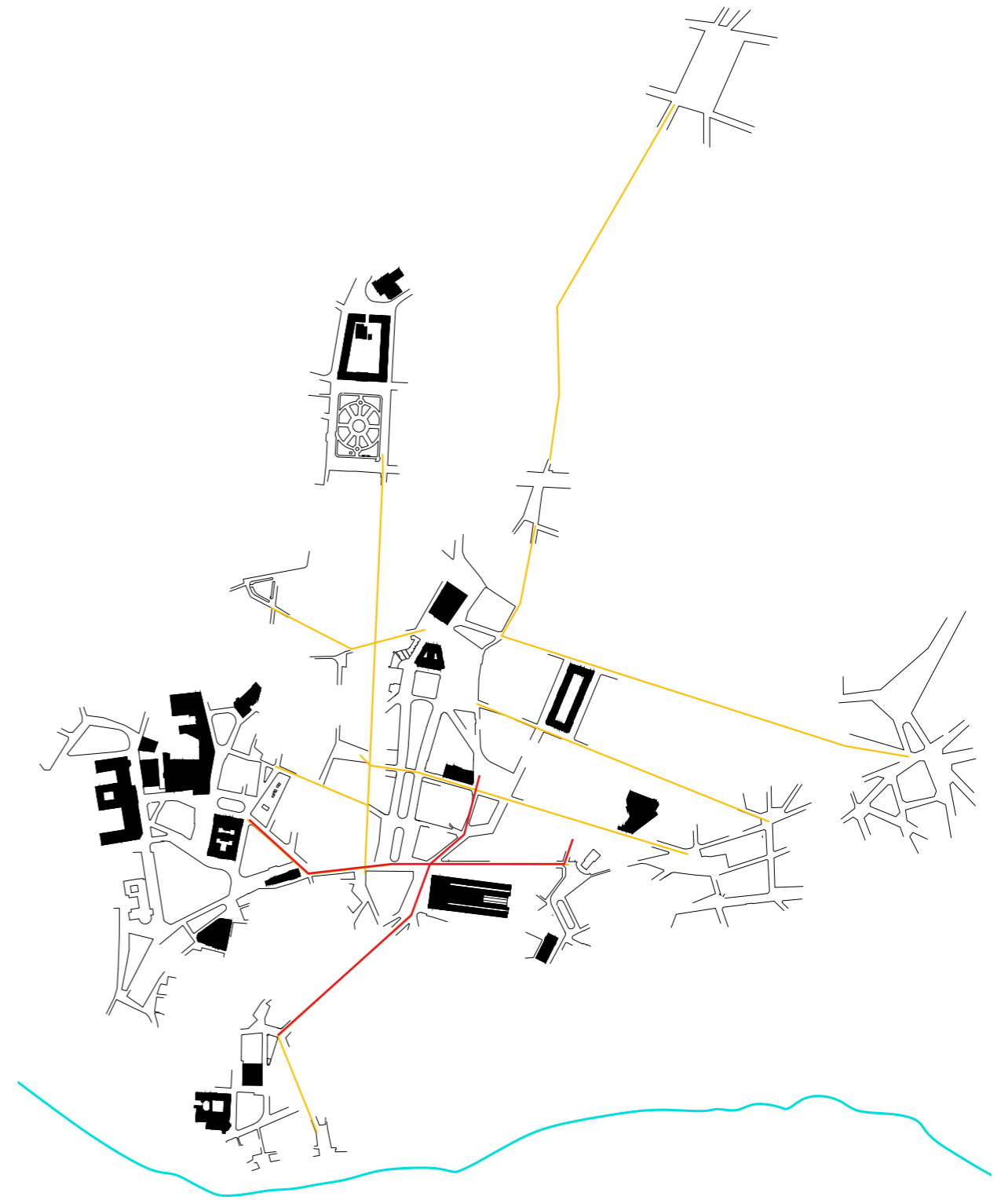
The 'First Avenue' Set and the City Masterplans

While unfolding the construction of the plan of the Avenue, in the period of construction and affirmation of the New State Regime, a set of major issues were placed to the city and that depended on the financial support of the Central Administration. Among these major issues requiring urgent action, it highlights the inability of the fluvial port properly serve the city, especially by the increasing of the external trade and emigration, which meant starting the construction of Dock n. 1 of artificial Leixões Harbour. In this construction, there was a need to carry out the road and railway links connecting the city to Leixões. What was needed was a new crossing of the river Douro, which imposed the construction of a new bridge on the site of Arrábida, so as to create a new Porto access and develop the western zone of the city. The urgency of the reorganization of the industry which, dispersed by the city's territory, compelled the creation of industrial zones. The urgency of the renovation of existing buildings and the creation of new facilities for the Porto University created in 1911. The need to plan the approaches to the new Hospital School, designed to complement the hospital

facilities in the Porto city. And finally the question always present for social housing and the demolition of the *'ilhas'* (social housing organised into traditional city blocks).

Against this backdrop, the city calls for an urgent need to be drawn up a plan to answer to those questions in a coherent and planned manner. Then it starts a process of elaboration of successive plans pointing solutions for the city, highlighting the growing concern with the connection between the Luiz I Bridge and Liberdade Square, question that figures in a detailed manner in all planes.

In 1932, politically decisive year, in which Salazar, assuming the presidency of the Council of Ministers, puts an end to the period of the *«Military Dictatorship»* and establishes the New State, the engineer Ezequiel de Campos, then Director of Municipal Services for Gas and Electricity (SMGE), on his own initiative, puts the bases for the planning of the city, publishing and publicising a small guidebook, to which he gave the title of *«Prologue to Porto Plan»*.



[114] - The 'swastika' mentioned by Ezequiel de Campos.



[115] - 'Sketch of Reform of the Current Centre of Porto city', Prologue to the Plan of Porto city. (CAMPOS, 1932)

Ezequiel de Campos, stating “... the chaotic urban situation, until then modest and failingly controlled by timely intervention plans ...” seeks to give an answer to the pressing issues of the city and sketching an integrated solution for the city. Ezequiel de Campos writes: “It is necessary to make the Porto city; to end with the irony of the terms: Porto, thus called in the chorography, but without port; the City, in the rural’s surname, but only an aggregate of villages to primeval core of Portucale that still today is, in spite of the initial earthquake, of Elísio de Melo.”

The Prologue has attached two plants: “Traces of the Primary Streets of the Porto city” in scale 1: 25 000, with the city mapped in its administrative boundaries and encompassing the Leixões Harbour, charted at its full Project,

and ‘Reform draft of the Current Centre of the Porto city’ in scale 1:10 000, from Hospital Santo António to the west and S. Lázaro Garden to the east, and from the south margin to República Square to the north [115][116].

The importance of the Prologue of Ezequiel de Campos is manifested owing to the fact that, for the first time the Porto city, is considered in its entirety and in its area of influence, and being defined a methodology for the preparation of a Plan, consisting of an analysis of the city and its development, taking into account its main transport problems (such as the issue of the maritime and fluvial ports; of the railway transport and the trace of the main axes of road traffic and on rails), of the Central Area and historic zone and the problems



[116] - Trace of Primary Streets in the Porto city, Prologue to the Plan of the Porto city. (CAMPOS, 1932)

[117] - Plant of the Porto city, scale 1:10000, 1932



[118] - Photograph of Liberdade Square with the construction of the City Hall in the background. (CLÁUDIO & FOTOGRAFIA BELEZA, 1994)



[119] - Trindade Station (Source: goo.gl/iWgk6z, 2013)

of interconnection of the neighbouring and regional municipalities.

Of the various proposals that the Prologue presents to the city, we will just outline those that relate to the Central Area. Ezequiel de Campos believes that, *“Commercial and banking life of Porto passed its Centre-of-gravity from Infante D. Henrique Street to Liberdade Square, elongated lately in Aliados Square. The swastika of streets Mouzinho da Silveira - Sá da Bandeira, with Carmelitas-Clérigos-31 de Janeiro, together with the southern sections of the streets of Almada and Santa Catarina gather the City’s trade.”* [114].

For Aliados Avenue and Liberdade Square, in the main, Ezequiel de Campos follows the plan of Barry Parker.

In view of the construction of the Square (sic) of Aliados, he proposes in its northern top a *“«City Centre» composed by «Domus Municipalis», since it will emerge there”*. To the south of the building of *‘Fenianos’* de Oliveira Ferreira, already built, Ezequiel de Campos

proposes a building for *‘the Municipal Services Gas and Electricity’* (of which he has been Director for ten years) *“... and the Municipal Services of Water and Sanitation”* [118].

This building, despite the logic of locating the municipal services next to the City Hall, will not be built and only in the 21st century the CMP will place some of its services in the nearby *‘Palácio dos Correios’*!

To complete this Municipal Centre, and to create an accessibility to City Hall and to its services and to the Centre of the city, streamlining Aliados Avenue, Ezequiel proposes for the *“... opposite side the «North» Metropolitan Railway station”* In fact it will be built in 1938, to the north of the Trindade hospital, the station of Póvoa line [119].

In the accessibilities, Ezequiel de Campos proposes an artery that connects the *“top tray of D. Luiz Bridge, to Almeida Garrett Square”,* the much-desired *‘Ponte Avenue’* (D. Afonso Henriques Avenue), that with *“The new accesses*

[120] - Proposals for Intervention of Ezequiel de Campos – top tray of Luiz I Bridge, to Almeida Garrett Square. New accesses to Aliados Avenue. Extension of Sá da Bandeira Street, Bolhão City Market up to Gonçalo Cristóvão Street (CAMPOS, 1932)



of Aliados Square complete the improvement of the range of the commercial Centre of the City, by reducing the traffic of the street of Clérigos and of 31 de Janeiro.”

In the Centre, he proposes the extension of Sá da Bandeira Street, Bolhão City Market up to Gonçalo Cristóvão Street (which will only be performed after the World War II) [120].

In 1938, the City Hall of Porto, then presided over by the professor of the University of Porto, António Mendes Correia, sees approaching the end of the period (31st December 1939), set out in Decree No. 24 802 of 1934, which imposed the elaboration of the *‘General Plan of Urbanization and Expansion of the City’*.

He sends then to Rome, the Chief Engineer of the departments responsible for the Plan, that *“after being informed”* chose *“... the Italy Academic Prof. Marcello Piacentini, urbanist of great prestige, that said to the envoy to Rome being willing to accept the charge.”* Thus the Mayor officialises the invitation to December 30, 1938, to which Marcello Piacentini responds,

in February 1939, accepting the invitation, but attending to his duties that do not allow him to travel to Porto, he proposes the coming of two of his employees, the architect Giorgio Calza Bini and the engineer Vincenzo Civic.

Marcello Piacentini, who never travelled to Porto, sends, however, through his employees, a set of drawings pointing, above all, the issues of movement, of which the engineer Vincenzo Civic is specialist. In fact, in addition to the railway issues, as then it is already felt a reasonable increase in road traffic, either within the city, or in the relation with the neighbouring municipalities, the Italian technician concerns in drawing a set of solutions for the movement inside and outside the city.

But in relation to the Central Area, from the drawings that Marcello Piacentini sent for the City Hall, it is known a plant, *‘Nuovo Schema Viário del Centro di Porto’*, which has as limits to the north Boavista Street and João das Regras Street, and to the south Douro and the output to the Luiz I bridge. To the west Cordoaria and to



[121] - 'Nuovo Schema Viario del Centro di Porto' of Marcello Piacentini, 1939. (AA. VV., 2001)

[122] - Detail of the 'Schema' of M. Piacentini - layout street that parts from the east side of Carlos Alberto Square

[123] - Schematic Detail of M. Piacentini - Reorganization of the Square of the municipality and Trindade Square.



[124] - Detail of the Schema of M. Piacentini - Proposal for opening the Street from Ceuta to Guilherme Gomes Fernandes Square, in the extension of Elísio de Melo Street



[125] - Detail of the Schema of M. Piacentini - southern part of plan connection between Liberdade Square and the Luiz I Bridge

the east Santa Catarina Street [121].

In this proposal it is highlighted the layout street that part from the east side of Carlos Alberto Square, next to Balsemão House, and that is directed to the north in a straight line until Boavista, approximately parallel to Mártires da Liberdade Street [122].

The City Hall and Trindade Square are rearranged, in a system of squares which complement the streets Formosa, Fernandes Tomaz, Ricardo Jorge, Alferes Malheiro, Camões and Bonjardim [123].

To the east of the City Hall and the Trindade church, is projected the 'Palácio dos Correios'. In the perspective of Piacentini, it sustains a classic building closed by a tower in an architecture somewhat similar to Vitória Square in Brescia [135].

The building is framed by others of similar architecture and it should be noted that there is no reference to the Trindade Station.

To the north of Trindade, is torn a parallel to Camões Street until João das Regras, this

being extended until Santa Catarina Street. Sá da Bandeira Street is extended to the northeast, also up to the encounter with Santa Catarina Street.

On top of Aliados Avenue, Município Square has a rectangular shape, accommodating the City Hall. Ramalho Ortigão Street disappears, an essential component of the plan of Barry Parker and already then decided by the City Hall.

It appears well marked the (future) Ceuta Street until Guilherme Gomes Fernandes Square, in the extension of Elísio de Melo Street [124].

In the southern part of the plan, it is proposed the connection between Liberdade Square and the Luiz I bridge. It should be noticed, the proposal for a tunnel in Ribeira, between the lower tray of Luiz I Bridge and Infante Street, considerably, as it will be opened in 1952 [125].

From a square near the exit of the bridge, Piacentini foresees three tracks with the same caliber. The west track, in the form of a high

viaduct, is directed in a straight line until Lóios Square. The east track, also in a straight line until the streets of Madeira and Cimo de Vila, which refurbished with a new profile, go to Batalha Square, where it is created another artery that, in curve, goes to Duque de Loulé. The central track goes up to Guarda Square, keeping the entire block.

Next to Sé it sets out a path which, passing into the viaduct by the west track, extends through Chã Street.

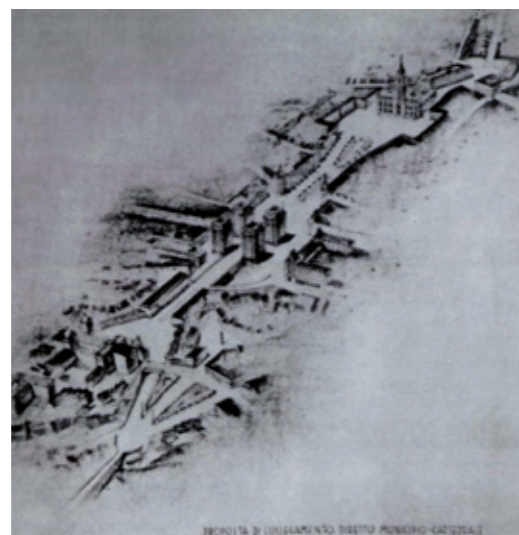
Piacentini also presents a set of proposals for 'Ponte Avenue', all of them designed to 'liberate' the monuments, and, in particular, Sé, from the surrounding buildings with an architecture considered minor, recalling his reasoning Path of Via da Conciliação in Rome.

The proposed solution is considered in a set of variants, intended to improve the framework of Sé and to a better adaptation to the local topography. All the proposed solutions, besides ignoring the topography of the city and being too expensive, 'bump' in the obstacle that is Cardosas Palace. Thus, in one of the proposals

and its variants it is surrounded. In others it is demolished as in 'Proposal di collegamento Municipio-Cattedrale', where although it is kept the schema in the form of chicken foot, it is proposed the creation of a wide avenue from Sé up to Liberdade Square, destroying the building of Cardosas which would be replaced by four towers creating a monumental entrance in Liberdade Square and Aliados Avenue [126][127].

The proposals of Piacentini, who never travelled to Porto and, therefore, did not know the city, were not appropriate either to the topography, or to the interests of the city. They were, however, consolidated some indications of previous plans, for the resolution of the connection to the Leixões Harbour, to the new crossing of the Douro river (Arrábida Bridge) and to Ponte Avenue.

Against the backdrop of a war in Europe, and after the termination of the contract with Marcello Piacentini, the City Hall, in its meeting of April 11th, 1940, invites, for Urbanist Consultant of the Planning Office of Urbanization and Expansion of the City Hall of Porto, "(...) the



[126] - Marcello Piacentini - Proposals for connection of Luiz I Bridge to the city Centre. In this proposal it should be noticed the demolition of the building of Cardosas and its replacement by four towers. (SÁ, 2007)

[127] - Marcello Piacentini - Perspective of the previous solution. (AA. VV., 2001)



[128] - Giovanni Muzio. Plan of Urbanization of Porto, received by the Office for the Study of the General Plan of Urbanization of the CMP, in June 26th, 1940. (MESQUITA, 2005)

illustrious Italian urbanist architect G. Muzio, who accepted to guide the works of the Planning Office of Urbanization and Expansion of the City of Porto, office that works in the City Hall. He welcomes the fact, stating that were taken the provisions so that the general lines of the plan will be completed by the end of the current year and being appropriate that the collaboration of academic Muzio proceeds in the three following years (...)."

The City Hall of Porto, although it is not pressed anymore to comply with the time limit set by the decree, is faced, in the beginning of 1940, with a set of problems that are accumulating, aggravated by the realization, in June, of the 'Celebrations of the Double Centenary of the Foundation of Nationality and the Restoration of Independence (1140 and 1640) and of the Exhibition of the Portuguese World'. Although it takes place in Lisbon, it has a set of activities and initiatives throughout the entire national territory, being that, in Porto, the most significant is the realization of Sé Yard,

according to a Project of Arménio Losa, who was then managing the Cabinet of Urbanization of CMP.

While Giovanni Muzio (1893-1982) does not arrive at Porto, the Cabinet of CMP, reports Antão de Almeida Garrett in a text entitled 'History of the Evolution of the General Plans of Urbanization of the Porto city', published in 1974 in the Bulletin of FEUP no. 11, "...he reviewed what had been done until then, he continued with the preparation of the survey, he thought in the possible progress of studies, to have an informative opinion next to architect Muzio, when he arrived."

The Italian architect arrives at Porto in April 7th, 1940, for a short visit, taking a first contact with the city, with its major problems, with the technical office of the City Hall and the studies, until then prepared for the formalization of the Plan. According to A. Garrett, the City hall is committed immediately to send "detailed reports on the situation and main problems in progress".

In this respect, he sends reports dated 7th and 17th May - significant date because that is the date of the Concordat between Santa Sé and the Portuguese Republic - where are exposed the main problems which the city faces. As regards to the movement: the connection with the Leixões Harbour, then under construction, the planned Bridge of Arrábida, the transit and the connection of the Centre with the Luiz I Bridge, and the connection to the School Hospital. And also, a possible zoning of the city demarcating residential areas, industrial areas, green areas, sports fields and reserve areas for the next 20 years. In this Report it is also dealt with the 'social Problem of housing', in that the CMP was then involved, to tackle the shortage of 8,000 dwellings, to rehouse the populations of the 'ilhas' (social housing organised into traditional city blocks) and degraded and overcrowded houses.

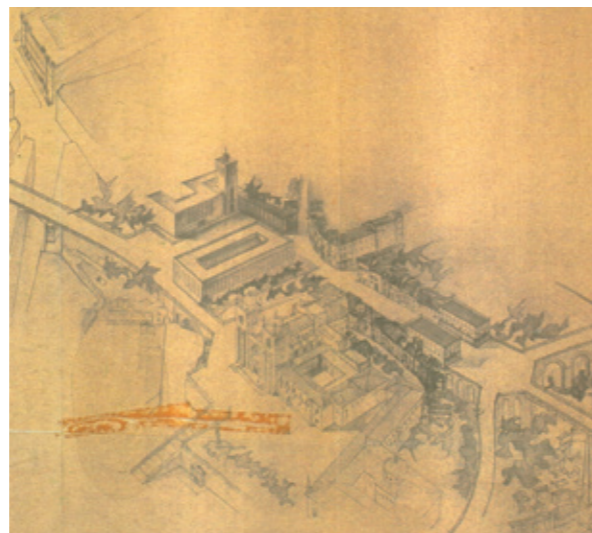
Attached to those reports are sent two diagrams: the current urban network and the proposal of great communications. Traced from his brief visit to Porto and from the elements



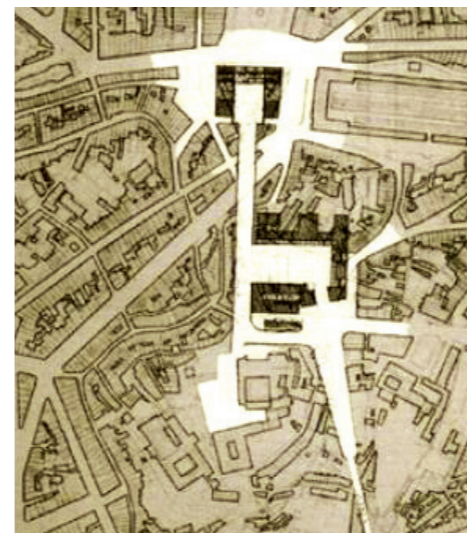
[129] - Giovanni Muzio - Detail of the Renewal of the Central Area of the Porto city - 3rd General Scheme - Plan Proposal in 1937. (CARVALHO, GUIMARÃES & BARROCA, 1996)



[130] - Giovanni Muzio - Drawing no. 3 - 'Schizzo prospettico del collegamento Bridge Luiz - Piazza Liberdade', September 1940. (AA. VV., 2001)



[131] - Giovanni Muzio - Drawing no. 4 variant drawing no. 3, Sep. 1940. (AA. VV., 2001)



[132] - Giovanni Muzio - Solution 12. (AA. VV., 2001)



[133] - Giovanni Muzio - drawing no. 5, Monumental Zone - Detail in perspective. (CARVALHO, GUIMARÃES & BARROCA, 1996)

provided by the Office of the Plan of the CMP, Muzio sends a 1st general scheme, accompanied by comments on each of the options taken for the solution of the main problems of the city. Among the studied issues, the connection of the Centre with the Luiz I Bridge, once the City Hall, installed in the Episcopal Palace, intends to give continuity to the urbanistic arrangement of Sé Yard. Muzio proposes the connection of Saraiva de Carvalho Avenue with Corpo da Guarda Square [128][129][130].

This would be redesigned, and therein would be implanted "...a public building with monumental character...". Corpo da Guarda Square would connect to the Centre through Loureiro Street "...opportunately enlarged and with a new trace, in part in trench, to overcome the difference of dimension with a slope not exceeding 5 %...".

He proposes a tunnel, with a trace parallel to Saraiva de Carvalho Avenue, which, immersing in the new station square directly connects the Centre with the square at the start of the Luiz I bridge [131].

The September 13th, 1940, Muzio responds, regretting not to be able to move to Porto due to the war, and sends a detailed critique of the proposals of the CMP, accompanied by 22 drawings and perspectives noted.

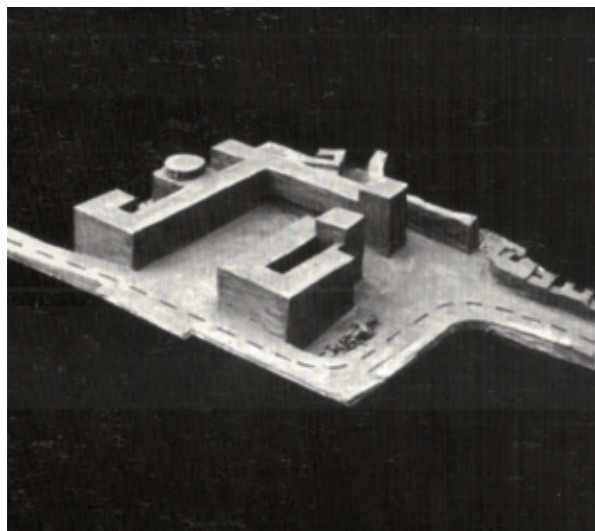
On the connection of the bridge with Liberdade Square, Giovanni Muzio writes, quoted by A. Almeida Garrett: "After mature consideration I agree with the idea of connecting the Bridge D. Luiz with Liberdade Square passing by Cividade. It is true that the dimension 60 is risen up to dimension 75 to descend again to the dimension 60, while with the passage below it descended to the dimension 52 to rise back, and the gap was almost half, but I am enthusiastic about a revaluation of the hills of Sé and Cividade, assigning them to the highest civilian and representative functions. Here I can only suggest municipal or government public buildings, and not private constructions of speculation, therefore I believe in monumental and organic buildings more than in portal-type squares of more difficult distribution and more adapted places of commerce and offices, and not

on the Acropolis of the city. On the other hand Sé and Cividade have such historic importance and visibility that it is not appropriate to consider them almost as an extension of Aliados Avenue which has a commercial character, an independent body. Aliados Avenue completed with a new palace in the background, two main streets extend it, one in a sweeping down to the river and the other rising to Cividade. I do not believe that it brings any prejudice the fact of not giving continuity to the axis of the Avenue, because it would always be broken and a deviation even though small is unpleasant, while the new Avenue from Lóios Square, completely opened to the panorama to the west, will become of incomparable beauty."

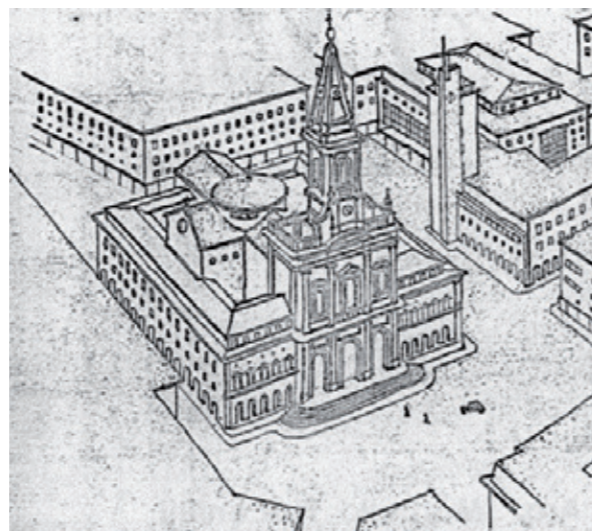
And G. Muzio pursues: "From D. Luiz Bridge following the current Saraiva de Carvalho Avenue one reaches the square Corpo da Guarda (Cividade). In this zone (dimension 75) I propose a single square turned on by means of a new section to Lóios Square adequately designed. To simultaneously organize Almeida Garrett square I intend to create a monumental building in the axis of Aliados Avenue as a backdrop to the south

of the large square and regulatory element of traffic that descends to Mouzinho da Silveira Street and that rises to Cividade and to Sé through the new section. The new road section, that starting from Lóios Square reaches Cividade, and passes by Flores Street and Mouzinho da Silveira Street almost orthogonally, will have a drop of almost 6 %. In the northern part of the new square of Cividade I would place a public building of monumental character with a tower on the Bridge and Saraiva de Carvalho Avenue axis, and to the south a public building (municipal services) with bodies oriented according to the heliothermic axis or central courtyard. From Cividade you can reach Sé covering the new street of panoramic nature having in the axis the portal of the church, or then scrolling Saraiva de Carvalho Avenue and the section of Saraiva Street that unites it to the Cathedral." [132][133] [134].

The Cabinet responds, in October 12th, considering "possible and very interesting" the idea of the square between the streets Camões and Fonseca Cardoso. On the other hand it considers impossible the modification



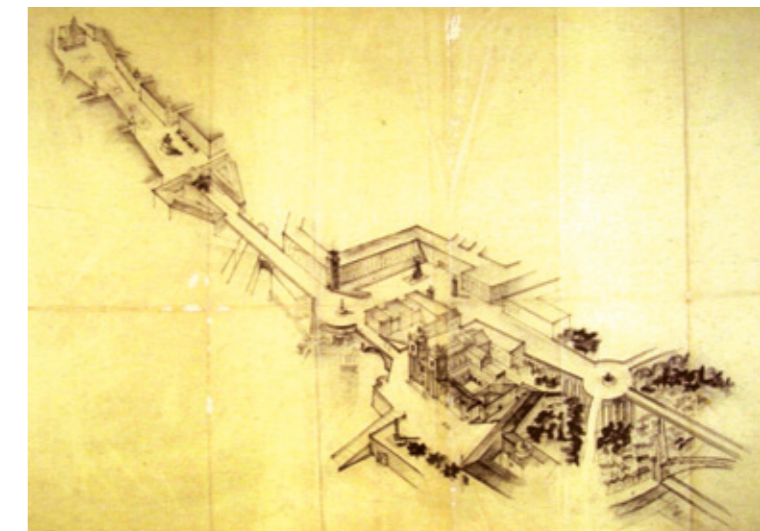
[134] - Giovanni Muzio - 'La piazza da Cividade vista dalla Sé', Project model, December. 1940. (AA. VV., 2001)



[135] - Marcello Piacentini - Proposal for 'Palácio dos Correios' in Trindade Square. (GARRETT, 1974)



[136] - Giovanni Muzio - Sketch no. 3. Dec.1940. 1996)



[137] - Study for the Regulatory Plan – Solution A, with detail of the zone of the 1st Avenue). (CARVALHO, GUIMARÃES & BARROCA, 1996)

of Município Square, either by the existing buildings or by *“being in advanced study the new ‘Palácio dos Correios’”* [135].

Concerning the connection of the Bridge D. Luiz to Liberdade Square, the Cabinet admits the perforation of the building of Cardosas, *“to keep the unity of the construction”*, and appearing to him *“unfriendly the solution of Lóios”* he keeps *“the idea of going to the middle of the Square”*.

He also suggests, the junction in one of the two squares that Muzio foresees for Cividade *“what increases the grandiosity, without harming in anything the whole, as it seems to us by the perspective that we send”*.

Only in December 17th, 1940, Muzio responds to City Hall of Porto, in a rather laconic letter in which he practically accepts, almost in its entirety, the proposals and suggestions of the Cabinet of Urbanization, about Campo Alegre and Arrábida, the new Hospital and Gomes da Costa Avenue and Nun’Alvares. Muzio attaches, however, a text about the connection between

the Bridge D. Luiz and Liberdade Square, with several reviews, drafts and models photos.

“The entry in the new square of Cividade on axis of Saraiva de Carvalho Avenue, would be organized with a monumental dignity through two tower buildings built in the palaces that form the square, perfectly visible to anyone who comes from the bridge D. Luiz, given the openness of the Avenue” and he also proposes *“Symmetrical blocks, continuous front on Liberdade Square with access portal in the new artery. In Almeida Garrett Square new facade parallel to the front of the Station.”*

In January 26th, 1941, Muzio finally arrives at Porto, where he will remain until February 10th, 1941.

Some problems of the City considered more pressing are discussed with the technicians of CMP, such as the access to the School Hospital, the Arrábida Bridge and its articulation with the area of Campo Alegre, the system of Gomes da Costa, the connection between Boavista and the Leixões Harbour, the

creation of the industrial zone of Ramalde and a sports area of Queijo Castle (current City Park). These meetings resulted in ideas, suggestions and formalizations that A. de Almeida Garrett lists and that provide precious indications of the city in 1941, and of the urban conceptions of that time.

According to A. Almeida Garrett, on the 28th January, *“it started the study in greater detail of the solutions and especially the connection Bridge D. Luiz - Square, which so many perspective drawings it has had to illustrate various hypotheses of solution.”* Almeida Garrett notes that Muzio *“Liked the idea of the connection by Cividade; but believes that it is better to think in the demolition of the building of Cardosas, making a new one, better in the axis and in front of the new building of the municipality, with two tracks: one sweeping down to the river and the other rising to the Cathedral, on both sides.”* As for the *“building of Cardosas, with the penetration it would be necessarily bad, very reduced in its useful value by inner side. The passage below is always ugly and, as the distance to the two intersections, of*

the station and of Lóios is very small it would cause serious embarrassment to transit.”

In March 9th, 1941, the Minister of Public Works and Communications, Duarte Pacheco, moves to Porto where he has the, so requested and awaited, meeting with the architect Muzio and the Office of the Plan of the CMP. After this meeting, the Office of the Plan of the City Hall initiates studies for which he wants to be the achievement of the Regulatory Plan, by drawing up a *‘descriptive memory’*, in which he makes a quite critical diagnosis of the situation of the Porto city in 1941 (to which will not be disregarded the presence of Arménio Losa in the Office), to substantiate some options of the plan [138][139].

In the analysis of the plants that resulted from these studies, it is highlighted the consolidation of the idea of the grand avenue starting from a square projected in the area of Águas Férreas and heading to the north crossing Circunvalação, next to the School Hospital, which implantation and accesses are already defined.



[138] - Study for the Regulatory Plan – Solution A, with detail of the zone of the 1st Avenue - a). (AA.VV. 1994)

In solution A, the Avenue has a rectilinear shape and the edges are mapped as areas to urbanize as residential areas

In solution B, the Avenue does not have the same 'monumentality' and profile, being more adapted to the land. The accesses to the School Hospital are more defined in solution B, thus creating, to the south, an avenue in the axis of the hospital premises that unfolds in two other streets, to the west and to the east.

In solution A, Boavista Street is extended to the west to the Campanhã Station. In solution B, it is Gonçalo Cristóvão Street that is extended to the west to the Campanhã Station. To the East, (resuming the idea of the beginning of the 19th century of J. Costa Lima) the street extends to Francos. It is mapped the Bridge of Arrábida and defined the north-south axis up to Circunvalação, where it is created a road junction, extending to the municipalities to the north. The square and the urbanisation in the output of Arrábida's Bridge are defined, as well as Guerra Junqueiro Quarter. In solution A, it is also pointed out, the urbanization of Campo

Alegre. It is structured the whole system of Gomes da Costa Avenue and the connection of Ouro with Matosinhos (Nun'Alvares Avenue).

Boavista Avenue would be urbanized to the south, and to the north is defined the City Park. From the eastern side of the city in solution A, to the north of Trindade Square, it is only created a track that extends to the School Hospital. It is prolonged Avenida de Fernão de Magalhães up to Circunvalação, being marked a square at the crossing with Combatentes Avenue (future Velasquez Square, currently Sá Carneiro). In the central zone, and in both solutions it is marked D. João I Square and Sá da Bandeira Street prolonged until Gonçalo Cristóvão Street.

In solution A, it is developed a whole system of streets north of Trindade, around a square located between República Square and Bonjardim Street. It is mapped a solution of Muzio (the Schizzo no. 3) for the connection between the Luiz I Bridge and Liberdade Square [138][136].

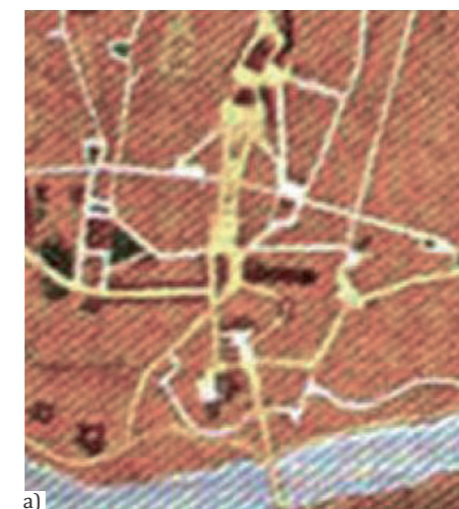


[139] - Study for the Regulatory Plan - Solution B, with detail of the zone of the 1st Avenue - b). (AA.VV. 1994)

In Solution B, it is one of the proposals of the Cabinet of the CMP, with the drilling of Cardosas, which is mapped [139][137].

On the 20th October, Muzio returns to Porto (accompanied by the engineer Miguel Resende that had been in Milan, collaborating with Muzio from 27th April to 19th September), bringing a study of the Area of Campo Alegre and a plan of the Road Network.

In April 29th, 1943, the Cabinet of the CMP receives a letter from architect Muzio requesting the opinion of the Minister about the studies of the Plan, already then definitely advanced. When everything was escalated to the realization of the Plan of the Porto city, the evolution of World War II and, above all, the death of minister Duarte Pacheco, will affect the development of the plan and shall terminate the collaboration of Giovanni Muzio with the CMP.





General Night View from the City Hall Building to Aliados Avenue. (BENTO, 2013)

TIMES OF APOGEE OF PORTO CENTRE

"It's to accept the mistakes, the failures, the delays in this elaboration of a better Architecture; one thing, however, is not to admit: the lack of persistence, of constant effort to work out, of seeking a precise relationship between the Work and Life. And because the Architects of Porto have this essential spirit, a great hope enlivens their activity."

Fernando Távora 'Porto walks to an Architecture' 1952

In Portugal, at the end of World War II, to the invention of the transistor (1947) and to the diffusion of the portable radio, succeeds the creation of RTP (television company) and the regular broadcasts of Television (1957). In 1956 it is created the Calouste Gulbenkian Foundation, which carries out, in the following year, the I Visual Arts Exhibition, rather eclectic in the presented artistic currents. The elections of the president of the Republic in 1958 are marked by the nomination of General Humberto Delgado. The Bishop of Porto, D. António Ferreira Gomes, publishes, in 1958, an open letter entitled 'Pro Memory', denouncing arbitrariness of the regime, which will cost him the exile, thus giving strength to Catholic groups that, then, were formed - the 'progressive' Catholics - and who were

demonstrating publicly against Salazar.

Portugal is one of the founding countries, in 1960, of EFTA (European Free Trade Association) and, in 1960 it joins the International Monetary Fund. In 1959 starts the II Development Plan (1959-64).

For more disciplinary action of urbanism and architecture, it's concretized the achievements of ideas formalized in the Congress of Architecture in 1948: the social housing (Plan of Improvements 1956/66 at Porto and Plan of Olive groves in Lisbon), the 'Investigation of the Popular Architecture' (1955/61) and the reform of the school of Fine Arts in 1957.

At the end of World War II, the Porto city



[140] - General Plan of Urbanization in Porto. Diagram of the Future Network of Communication. To be noted the connection to the Leixões Harbour and to the airport of Pedras Rubras. 1947. (GARRETT, 1974)



[141] - Plan of the Porto city. Network of Communications and Green Spaces of Public Interest. 1952. (GARRETT, 1974)



[142] - Regulatory Plan of the Porto city. Zoning Plant. Offprint of Civitas, Vol. VIII, no. 2, 1952, s/p. (GARRETT, 1974)



[143] - The Avenue in years 40 without the two finishing buildings of General Humberto Delgado Square. Photo Bonfim Barreiros. (CMP, 2001)

dominates throughout a vast territory, where the bordering municipalities, in their great part little populated and built up, have a dependent development of Porto and its, railway, shipping and road accessibilities.

To the north, two important enterprises built in years 30 and 40 stand out: the Dock no. 1 of the Leixões Harbour, inaugurated in 1940, and the airport of Pedras Rubras, inaugurated in 1945. The engineer Antão de Almeida Garrett, who had played an important role in the relations between the Porto City Hall with the architects Marcello Piacentini and Giovanni Muzio, and for this reason had accompanied and cooperated in the studies then performed by those technicians, is responsible, in 1945, for drawing up the 'The Regional Pre-plan of Porto'. Delivered in December 1946, is approved ministerially in July 1950 [140].

That Pre-plan will have continuity in the 'Urbanization Pre-plan and the Regulatory Plan of Porto', which Almeida Garrett will produce between 1947 and 1952. It will be approved in 1954 [141][140].

The Plan of Almeida Garrett, published in a Reprint of the Municipal Magazine 'Civitas', gives a great deal of attention to the movement within the city and to its connections with a wider territory, to the north and to the south. Proposals are highlighted of the 'Highway' (current Avenue of Portuguese Business Association - AEP) of connection to Matosinhos and to the Leixões Harbour and 'North Route' of connection to the airport of Pedras Rubras (current international airport Francisco Sá Carneiro).

To the south, in the accessibilities to Porto of the eastern side of the city, Almeida Garrett wants to take advantage of the need of "a new railway bridge instead of the one of D. Maria II to make it also roadway and divert to it the transit that is intended to the east, by a new track that bypasses Gaia, from the junction in front of the building of its City Hall."

On the western side, he proposes the extension of the transversal section of E. N. (National Road)1-15 of Espinho and its extension "until the top of Afurada for the new

bridge to be built from there to Arrábida in the area of Campo Alegre."

Almeida Garrett, in the spirit that characterizes the urbanism of the time, determines for the city a zoning, distinguishing four types of zones: residential (which can be strictly residential, residential, and residential and of industry); special (commercial, industrial, railway, port, beaches, certain public buildings, Historic- archaeological - Tourist Attractions) and green spaces, formed by expanding gardens and parks surrounding population and rural clusters.

Almeida Garrett, in the Regulatory Plan of Porto, within the special areas, defines a central area intended to be the large commercial and civic Centre of the city: "... the extension of the territory covered by the Ring of the Central Zone and the low entrance from Ribeira to Almeida Garrett Square, from Mouzinho da Silveira Street to Comércio do Porto Street, and where are concentrated almost all commercial, business and administration activities; and a certain

number of local Commercial Areas consisting of crosses and parts of streets where there are already many establishments and were thought as appropriate locations to develop - although with better organization than the present one."

This Central Area is "(...) the commercial and civic Centre of the city, where are concentrated the market activities, the theatres and cinemas, cafés, offices, etc., taking, for all this, a command that extends even beyond the municipal boundaries, and is intended (...) to trade, office, offices, cafés, theatres, cinemas, etc., activities that put out on the street an intense motion, especially at certain hours of the day and night."

And Almeida Garrett considers, that "... being richer the occupation by trade than by housing, he takes the charge of moving housing away. For the time being, however, there are still a lot of residence houses in the commercial zone and in some new buildings the houses occupy the upper floors, less searched by trade owing to the distance from the street."



[144] - Postcard of years 50. Plan Auzelle - Volume I - Municipal Plan. (CMP, 1962)



[145] - The Garrett of Salvador Barata Feyo. 1954. (BENTO, 2013)

Concerned with the quantity of works in the Avenue, he writes in the Regulatory Plan: *“It is necessary to terminate Aliados Avenue to end with the unsightly hoardings and complete the table of buildings.”* [143].

In the years that follow World War II and over the years 50, Liberdade Square and Aliados Avenue consolidate as the Centre of the city. The building of the City Hall is, since 1920, under construction and will be opened in 1957.

The finishing buildings are built to the north: from the west side, the building of the Insurance Company ‘*A Garantia*’ and the building ‘*Capit6lio*’ [150] and, from the east side, the building of ‘*Companhia de Fia7ao e Tecidos de Fafe*’ [147], being that this latter, together with the building ‘*A Garantia*’ [151], follow projects of J6lio de Brito, and the construction of ‘*Pal6cio dos Correios*’ starts.

Around Liberdade Square and Aliados Avenue, are concentrated all the main activities: the Banks and Insurance Companies, the Theatres and Cinemas, the Newspapers,

the offices of the companies and of the liberal professions, the caf6s and, especially, all major commercial establishments. The Centre also acts as a point of concentration of the railway transport, with the St. Bento Station and the Trindade Station. Also point of concentration of public transport, the trams, which still maintaining the supremacy of public transport in the city, are gradually being replaced by the buses (introduced in 1948) and, subsequently, by ‘trolleybuses’ (which appear in 1959). The main taxis parks are also located here. In this zone, will be concentrated the cultural activities. The cinema, highlighting the refurbished cinema Trindade and the magnificent Coliseu. The music, with the concerts promoted by the Circle of Musical Culture at the Rivoli; the theatre, in the several rooms of the Centre, but driven by TEP (Experimental Theatre of Porto) then created and that builds a Pocket Theatre, on Passos Manuel Alley. In Liberdade Square, it is held every year the well-attended Book Fair.



[146] - Liberdade Square and Aliados Avenue. (ARF)

But the striking fact, in 1950, on the Avenue, is the conclusion and the inauguration of the City Hall (opened in 1957). The building of the City Hall, a project of Correia da Silva, whose construction has been dragging on since 1920, is completed by architect Carlos Ramos, who outside will match the main entrance by replacing the staircase, already built, for a ramp of two symmetrical arms, allowing the accessibility of the car, and, inside, adapt the building to the services of the CMP. The prestige and influence that had then reached the master Carlos Ramos, allowed in the interior decoration, the participation of various artists, many of them linked to Higher School of Fine Arts which he then directed.

Arising from the completion of the building of the City Hall, it was imposed the

design and organization of the Square of the municipality (today General Humberto Delgado Square) [144].

Taking advantage of the celebrations of the centenary of Almeida Garrett, the square is reshaped according to a Project of Fernando T6vora having, as Centre, the statue of the Porto poet, of the sculptor Salvador Barata Feyo [145].

Two other projects of the New State will reinforce this concentration in the Centre of the city: the Palace of Justice, of Rodrigues Lima, inaugurated in 1961, located in Cordoaria and replacing the original eighteenth century Fish Market, and, above all, ‘*Pal6cio dos Correios*’, next to the City Hall, finishing the East top of the Avenue. ‘*Pal6cio dos Correios*’, considered of vital importance to the consolidation

of tertiarization of the Centre, located and designed in years 40, only at the end of 50 will begin its construction and, only, will be inaugurated in the following decade.

Already in 1950, it is built on the round corner of Cancela Velha Street with Rodrigues Sampaio Street, an office building designed by Viana de Lima, with a particular attention to architectural integration with the adjacent building [149].

In addition to complete and set up the Avenue, these years are marked by the openness and regularisation of the two squares, to the East and to the west of the Avenue. To the east, D. João I Square [148]. To the west, D. Filipa de Lencastre Square, extending to Ceuta Street, then opened and edified.

Two public spaces which, with their architectures, are at the time the symbols of the modern city, or, in the words of the poet Daniel Filipe, “... *Young Porto, the Porto of reinforced concrete, newly emerged from the architectural novelty.*”



[147] - The building of 'Companhia de Fiação e Tecidos de Fafe'. (BENTO, 2013)



[149] - The building 'Cancela Velha'. (LIMA, 2013)



[150] - The building 'Capitório'. (AA.VV. 2005)



[148] - Photo of years 50. Visible is the ground where they will implant 'Palácio dos Correios', which allows the visual connection between D. João I Square, the City Hall square and Trindade Square. (Private Collection)



[151] - The building 'A Garantia'. (VALE, 2013)

D. JOÃO I SQUARE

At the end of years 30, was concretised the extension of Passos Manuel Street until Aliados Avenue, Dr. Magalhães Lemos Street [153].

It will have a decisive importance in the shaping of the future D. João I Square, the building that Rogério de Azevedo has projected, between 1940 and 44, and opened after the War - which already distant from the expressionist and modern force of a Garage of 'O Comércio do Porto', is still a work of innovative design (especially the 1st project), for the scale of the city, - the 'skyscraper', as it was then called. In the building of Rogério de Azevedo was installed the Café 'Rialto' [154].

As a follow-up to the plan of Barry Parker, the edification of Rodrigues Sampaio Street, the construction of the Rivoli and the extension of Passos Manuel Street, the City Hall, after being tested various solutions, approves, in 1944, the project of D. João I Square. Alignments are fixed and arch centerings are defined and it is established a municipal scheme of design, intended to serve as a basis for the operation of the land sale.

In a 1951 publication, not signed, entitled 'D. João I Square and the Atlântico Palace', the municipal project was characterised by defining a level square (through the creation of an artificial terrace) for the parking of vehicles; by the fact that the main circulation of vehicles is tangent to the south side of the square, being expected to the north a higher street for the 'movement of rotation' and access to the building; by the creation of a space under the layout street to the north, for the installation of commercial buildings; by expecting to the north, some stairs to be possible to win the level difference. The project came to contemplate the proposal for the construction of a park in the underground of the square, however the proposal was abandoned (it would be held at the beginning of the 21st century).

Part of this project was also a proposal of volumetry for the field to build up from the north side of the square.

The part of land to the north, as well as the commercial spaces under the layout street on the same side will be sold, at public auction, to

[152] - Old Photos of D. João I Square and respective views nowadays - a comparison. (AHMP:GBB) (BENTO, 2013)





[153] - Dr. Magalhães Lemos Street before the opening of D. João I Square. (ALVÃO, 1984)



[154] - Postcard with D. João I Square and the Rialto building in 1950. (Private Collection)

the Society *'Atlântico Buildings'*, which became interested on the projected construction. This company was formed by the Company *'Sacel'* and by *'Banco Português do Atlântico'*, that wanted to install its headquarters in the building to be constructed to the north of the square [157].

Designed by A. R. S. - Architects, and built in full concordance with the definition of public space, Atlântico Palace and Square are complementary: *"without this building the square - circumscribed by buildings of various architectural aspects - would be nothing more than an irregular and uncharacteristic square. On the other hand, without the level differences of the square itself, the building would lose the magnificence that it has got"*, whereas the projects were developed in extreme collaboration between the City Hall and the private Company, which allowed *"to give to the set Square-Building a remarkable harmony, by the unity and magnificence of the aspect"*, as it is written in the referred booklet *'D. João I Square and Atlântico Palace'*.

From the work between the municipal technicians and the architects of the Society, have resulted successive changes and improvements to the first projects.

Between 1946 and 1948, the group of architects ARS will review the municipal schema, studying the best way to articulate the new square with the building to be constructed to the north, and releasing the final project which will serve as a basis for the building. This project sought the articulation between the practical/functional demands, defined in the municipal project, with the search for obtaining the maximum aesthetic effect of the assembly [155][156].

In this regard, the Square has ceased to be seen as a space solely intended for the parking of vehicles, establishing, at the lower level, a Centre plate and a peripheral sidewalk, which made possible the pedestrian transit and the access to the commercial spaces below. Various solutions were also sought for the side concordances of the Square: the balconies of the upper layout street were bent, *"in order*

to reduce the extent of lateral branches of the internal square"; the limit walls of the streets of Sá da Bandeira and Bonjardim were replaced by landscaped embankments, with staircases at terminal points and, later, they gave rise to the large side staircases, two hauls, with access to the adjoining streets, by the extremes of the terraces. The sidewalks were adorned with motifs inspired in the symbology of Avis and Atlântico, while in the Centre plate was traced a Compass Rose.

In 1966, the City Hall installed in the same place, a light source (currently in Marquês de Pombal Square).

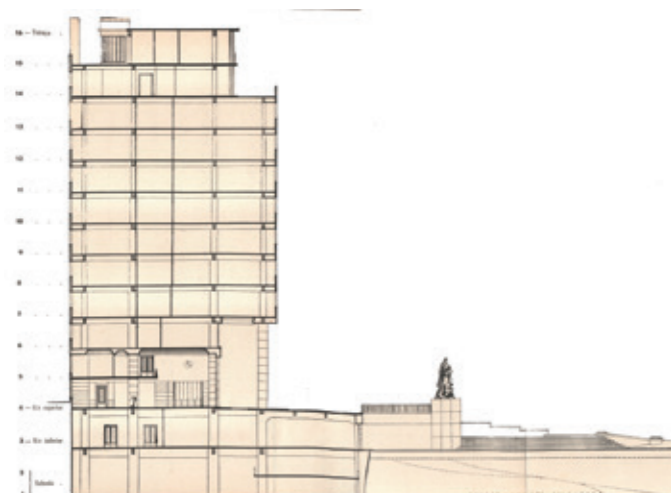
Accompanying the staircases, flanking the Square and accommodating the front building to the North, were created two pedestals, for the placement of two sculptural figures. Initially, it was thought the placement of images of D. João I and D. Filipa de Lencastre. These statues never came to be installed, and the pedestals remained empty until the placing of *'The Steeds'*, bronze statues, from the author João Fragoso, in 1957.

The project also foresaw the lighting of D. João I Square, at the expense of a single lamp located in its Centre.

'Banco Português do Atlântico' changes its premises to this building in 1951, the date of its inauguration.

From the other side of the Avenue, D. Filipa de Lencastre Square, opened in 1936, is refurbished with the construction of Infante de Sagres Hotel, projected in 1943 by Rogério de Azevedo, but opened in 1951, which occupies the entire south front between Almada Street and Avis Street. It is opened and built to the west, all along the years 50, the street that was being projected as an extension of Elísio de Melo Street, but that will be called, then, in consistency with the toponymy of the two squares, Ceuta Street [158].

Since the construction of the Luiz I bridge, that the question of the articulation of the upper tray with D. Pedro Square (Liberdade), was being assumed as the city Centre. The construction of St. Bento Station, and, subsequently, the opening of Aliados Avenue,



[155] - Section by Atlântico Palace and D. João I Square. It is still designed the statue of D. João I.(AA.VV. 1951)



[156] - Atlântico Palace, ARS Architects, Drawing No. 9. (AA.VV. 1951)

[157] - (on the right) D. João I Square and Atlântico Palace. (MARJAY, 1955)

topped to the north by the new City Hall, made it urgent the opening of an avenue that connected directly the top tray of the bridge to the city Centre. For this reason, from Correia de Barros to Almeida Garrett, all plans of the city sought solutions to this avenue.

As it had been said, at the end of years 30, one proceeded to the arrangement of the accesses to the Cathedral and the Square was opened, for the Celebrations of the 200th Anniversary (Exhibition of the Portuguese World), to which, it is not also strange the fact that the City Hall was installed in the Episcopal Palace [162].

Now, for the conformation of the north-south axis, it became essential the implementation and the arrangement of Ponte

Avenue (D. Afonso Henriques). For this reason, after the war, the avenue is opened, even without obeying to a plan for its conformation [159][160][161].

Thus, with the avenue opened, the projects of the Services of CMP take place: in 1949 of the engineer Guilherme Bonfim Barreiros, in 1955 of the architect Fernando Távora and in 1957 of architects Manuel Lima Fernandes de Sá and Benjamin do Carmo.

It stands out the Study of Fernando Távora of 1955, by the careful way how he connects the old town with the modern city, either by the buildings that complement the existing blocks, or through the introduction of afforestation. None of these projects will be carried out [163].





[158] - D. Filipa de Lencastre Square and the Infante de Sagres Hotel (Project by Rogério de Azevedo). (ALVÃO, 1984)

[159] - Entrance of Corpo da Guarda Street during the process of demolition (1948-64). (AA.VV. 2001)

[160] - Area of Corpo da Guarda and the demolitions for the opening of 'Ponte Avenue'. (1948-64). (AA.VV. 2001)



[161] - Conclusion of the opening of 'Ponte Avenue'. (AA.VV. 2001)

[162] - Photograph of the Cathedral square. (CLÁUDIO & FOTOGRAFIA BELEZA, 1994)

[163] - Project by Fernando Távora for D. Afonso Henriques Avenue. Drawing of Gouveia Portuense. (AA.VV. 2001)

[164] - Current aerial View of 'Ponte Avenue'. (VALE, 2008)



TIMES OF UNCERTAINTY

"...senhores banqueiros sois a cidade..."

Natália Correia 'A Defesa do Poeta', 1968

The Arrábida Bridge (1956-63), idealized since the beginning of the 20th century, appears in all the plans of the city, first in a railway version and then a road one. In October 1956, it starts finally its construction according to a daring project of engineer Edgar Cardoso produced from 1952 up. The bridge is inaugurated in June 1963 [165] to [168].

The Arrábida Bridge, as a road alternative to Luiz I bridge, will have a strong impact in the western zone of the city and in its Centre, as it moved the traffic that from the south went to the city, by removing the obligatory passage by the central zone [167].

Between 1956 and 1966, is launched by the Mayor, José Albino Machado Vaz, the

'Plan of Improvements', which as stated in a number of the French magazine 'Urbanisme', dedicated to Porto, is a "comprehensive plan of improvements approved in 1956 and which is in full development, with the sponsorship of the State, in conditions that allow us to expect that it will be faithfully executed within the time limit" and "the classic problems of all the old European cities, but here increased in certain aspects, such as the improvement of housing conditions of an important part of its resident inhabitants in older districts and in the traditional 'ilhas' (social housing organised into traditional city blocks) of Porto" and that quickly extends to the need to meet the problems posed by "congestion relief and recovery of the old town, those of traffic, those of the expansion of the city".

In the Preface of the *'Master Plan of the Porto city'*, Machado Vaz continues, justifying the *'Plan of Improvements'*, by having unleashed "the current phase of urban renewal and the need for physical and social struggle against the unacceptable and dangerous unsanitary conditions, either sanitary or morally, of a strong percentage of the population of more modest resources, housed in the *'ilhas'* (social housing organised into traditional city blocks)" and adds that the "harmonic coordination of all these elementary operations led to rethink, refresh, recast the master plan for expansion of the city, need increased by the acuity and proportions of other aspects of the present life of the agglomeration, in particular those related to movement so hampered by the steep topography, and so intense in the narrow streets of its central zone".

To solve these pressing issues of the city, the CMP decides, in 1956, to invite the French urbanist Robert Auzelle for the revision of the *'Regulatory Plan'* then existing and for the preparation of the *'Master Plan of the Porto city'*, which will be published in 1962.

The *'Master Plan of the Porto city'*, known as *'Plan Auzelle'*, was without doubt the urbanistic instrument that marked the most (and still marks ...) the Porto city from the second half of the last century.

The Plan reflects a particularly crucial point of the Porto city, in the transition between the verified growth until the beginning of 1960, and the economic and political crisis, the fruit of the beginning of the colonial war and the outbreak of emigration, which will lead to the 25th April.

But the *'Plan Auzelle'*, is also remarkable for its long duration of 30 years, (between 1963, when it was published, and 1993, when it was replaced by *'Plan Castel-Branco'*) and above all, by the way it was used by the various municipal administrations.

The Plan drawn up between 1956 and 1962, and published in 1963, proposed to strengthen the idea of Porto as regional capital, in its administrative financial, cultural and touristic component.



[165] - Porto Douro - Construction of the Arrábida Bridge 1961 PHOTO: Casa Alvão (CLETO, 1998)



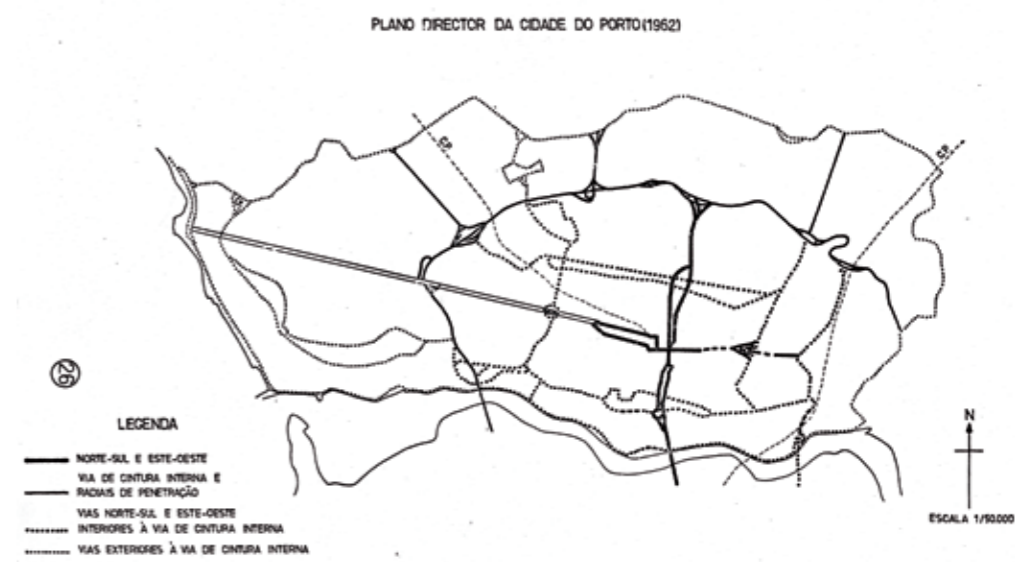
[166] - Photography - 'Construction and inauguration of the Arrábida Bridge : fluvial procession'. (Source: goo.gl/iFZRuY)



[167] - The Bridge and the motorway observed from Vila Nova de Gaia -Inauguration of Arrábida Bridge in June 1963 (CMP 1964)

[168] - Plan Auzelle - Volume II - 'sheet no. 2 of the Plan Road Systems of the Master Plan and the Regulatory Plan' - Detail of south-north axis

[169] - Proposal of future network of movement in accordance with the Plan Auzelle. (GARRETT, 1974)



The Master Plan gives a particular attention to the ways of communication, or if you want its 'doors': the Leixões Harbour, the Airport of Pedras Rubras (Francisco Sá Carneiro), the accesses to the Luiz I Bridge ('Ponte Avenue' and Duque de Loulé Viaduct), the Bridge of Arrábida (then under construction), the new bridge at Campanhã (the future Freixo Bridge) and the entrance tracks to the north and to the east of the city.

The Plan, at the time, only very partial or punctually will be carried out, either by lack of funding or by lack of municipal initiative. The release of central lands, the consolidation of Municipal Districts in the outskirts of the City and the gradual displacement of the Centre, will have as a consequence the increase of speculative land of the city, not minor reason, of the appearance, in these years of 'dormitories' outside the city, in particular Vila Nova de Gaia.

Inside the city, the Plan has two main concerns: the movement and the tertiarisation of the Centre. The Master Plan, in seeking the improvement of road traffic and based upon

the road system of the Regulatory Plan, creates a system with two structuring axis south-north (Luiz I Bridge, 'Ponte Avenue', Liberdade Square, Aliados Avenue, Camões Street, Faria Guimarães Street until the projected Via de Cintura Interna) and west-east (Boavista Avenue, República Square, Gonçalo Cristóvão Street, prolonged in tunnel until Flores Square and hence to the Campanhã Station) and in a track substantially parallel to Circunvalação, uniting the two road bridges, the 'Inner Ring Road' (Via de Cintura Interna - VCI) [169].

In a city where in the Downtown are concentrated the administrative buildings, headquarters of banks and insurance companies, offices and clinics of liberal professions, establishments of higher education, newspapers, cultural associations, theatres and cinemas and the main commercial establishments, the Plan proposes the expansion of that Centre, creating to the north the traditional Centre, a 'directional Centre' at the junction of those two fundamental axis of movement.

This 'Business Centre', extending the traditional Centre, would mainly have tertiary functions.

In addition to the Centre, the Plan also aims to manage the expansion of the city implemented in land occupied by the new urbanizations of the Plan of Improvements, then running, and homogenize functionally the space of the city, by proposing a new administrative division, resizing the parishes, and distributing the equipment of proximity, in particular primary schools, by all these new residential areas.

One of the aspects in which is reflected the growth of the city in this period, is the accumulation of financial capital and the increase in the number and capacity of banking institutions, being then 'Banco Português do Atlântico' the largest private Portuguese bank. These banking institutions are concentrated in this central area, as demonstrated in the "document 5.1.2.1 - the evolution of banking

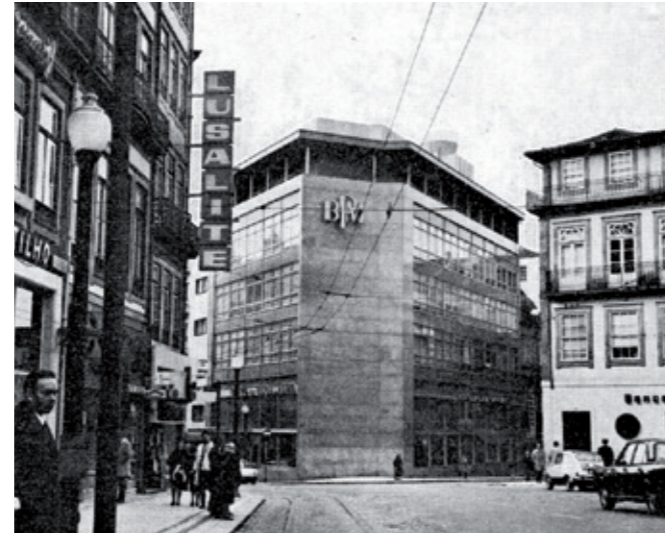
movement in the city", noting that this activity "is clearly circumscribed to the central core of the city".

Therefore, 'Banco Intercontinental Português' is installed in the building of Cardosas, 'Banco Totta Aliança' in Aliados Avenue, 'Banco de Angola' in D. João I Square and on the corner of Sá da Bandeira Street with Sampaio Bruno Street is inaugurated in February of 1962, the headquarters building of 'Banco Pinto de Magalhães', according to a draft of the architect Fernando Silva [170] [171].

Trindade Square will be in the Master Plan of the Porto city, subject of a detail plan of Luís Cunha, with the aim of "improving the conditions of motor vehicle traffic on a stretch of the north-south communications axis that connects Aliados Avenue to Camões Street. This operation gave rise to the demolition of an area previously occupied by old buildings for housing and some 'ilhas', retrieving the terrain thus resulting in benefit of commercial and



[170] - Municipal Plan - Volume I - Second Part -Inventory of the Current State. First Summaries and Proposals - 5.1.2.1 Banks Surveys and location



[171] - Building- headquarters of 'Banco Pinto de Magalhães' - photo in 'O Porto', Guido of Monterey 1972.

administrative premises that the city Centre so badly needs. Also, as a result of the change of the car traffic paths, was eliminated the intersection between the building of the City Hall and the Trindade church, the intermediate space being transformed into public square for pedestrians", as we read in the text that accompanies this proposal [172][173].

Following this project, Trindade Square was paved and dedicated to the exclusive use of pedestrians. At its Centre is placed a Fountain, until then stored in SMAS and coming from S. Domingos Square.

For the existing quarry to the west, is projected by Bento Lousã a building intended for the installation of Municipal services [174].

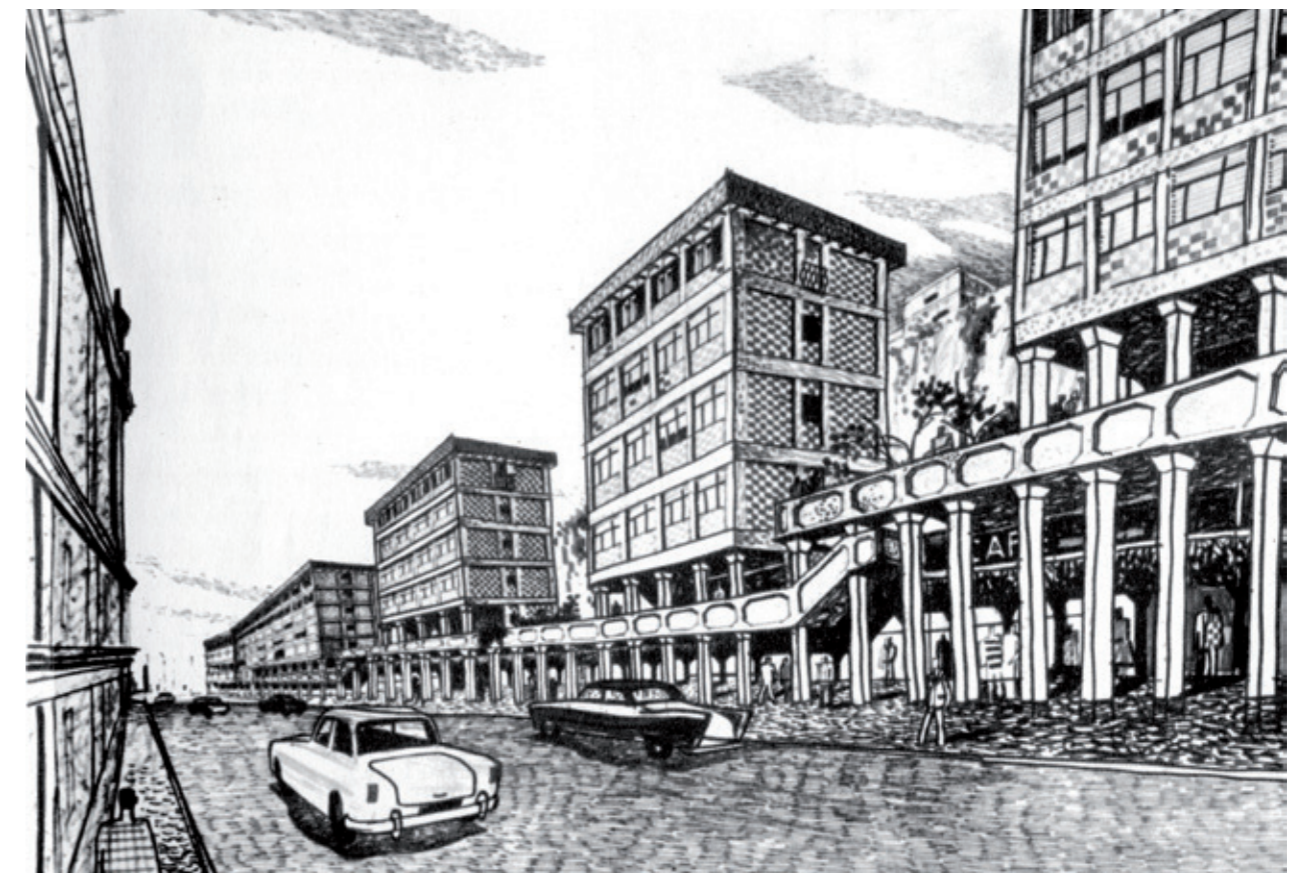
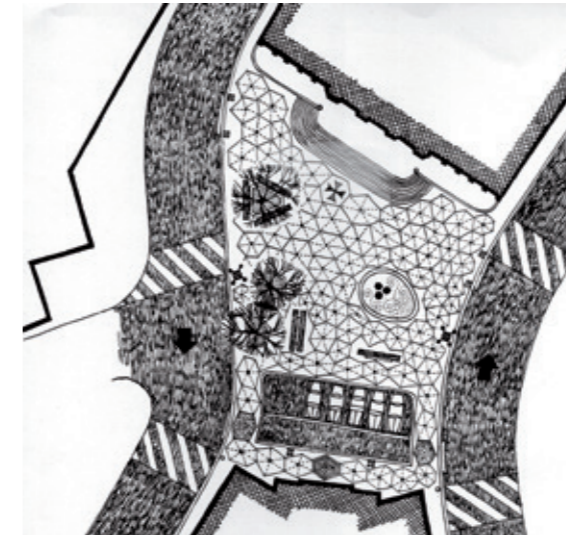
'Ponte Avenue' already open, is again considered and drawn in Plan Auzelle. It is drawn up a detailed study, designed by architect Luís Cunha, who had as objectives, according to the text published in the referred number

of magazine *Urbanisme*: "1st to avoid a rupture between the block of the Cathedral and the one of S. Bento gare; 2nd to interlink plastically these two blocks; 3rd to organize the road links and the pathways of pedestrians in such a way that life goes on flowing towards the old Centre; 4th to operate then a general renovation, eliminating in the first place the housing buildings more degraded and then within the blocks all the precarious constructions."

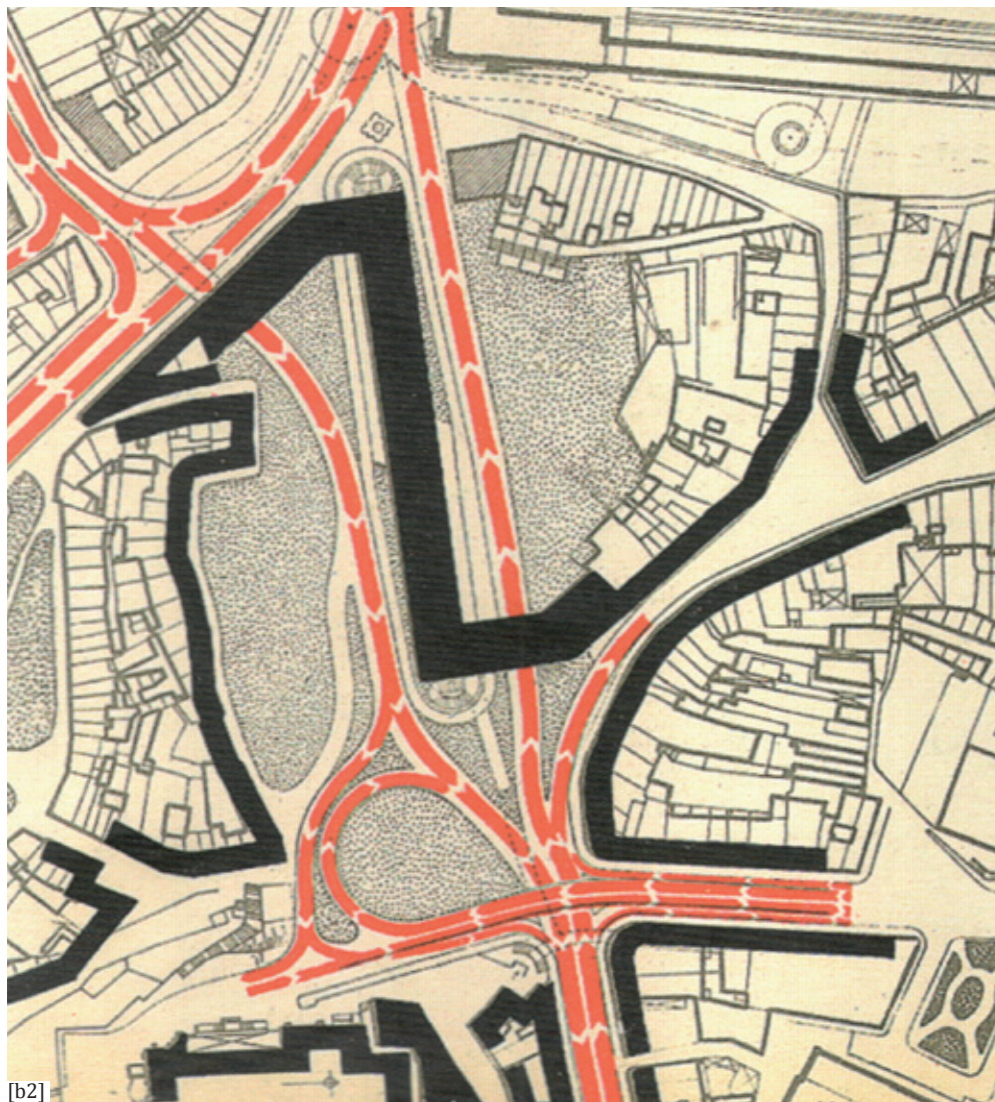
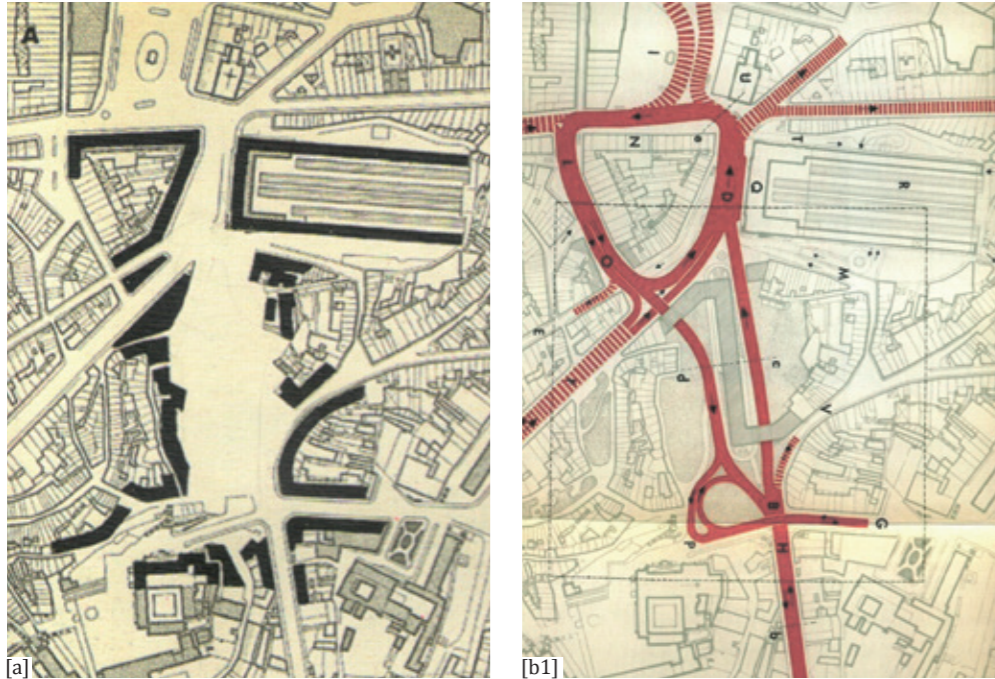
And the text goes on showing that these intentions are not meant to solve the serious social problem of the area, but have only the aim of promoting the tourism: "Having regard to the healthiness thus obtained, the decrease of population density, the recovery of facades, the public buildings to build, a coherent system of touristic circuits is studied to highlight the points of view about Douro, the most interesting architectural scenarios and facilitate visits to monuments, museums and most notable open spaces."

[172] - Municipal Plan - Volume III - Fifth Part - Presentation of Detailed studies of the Trindade Arrangement - Plant of Trindade Square in scale 1: 500

[173] - Municipal Plan - Volume III - Fifth Part - Presentation of Studies of Detail, Trindade Arrangement - Detail arrangement of Trindade Square



[174] - Municipal Plan - Volume III - Fifth Part - Presentation of Studies of Detail Trindade Arrangement - View of buildings planned for the new Trindade Street



[175] - Plan Auzelle - Volume III - Intersection of D. Afonso Henriques Avenue with the streets of Saraiva de Carvalho, Mouzinho da Silveira and Flores - current State (a) and proposals (b1 and b2).

On the other hand the text that accompanies the Study of Detail, in the Master Plan is primarily concerned with the issues of traffic:

“The urbanization of land released by the opening of D. Afonso Henriques Avenue has led to the study of a relatively large area because it was considered that a proper solution for this case involved a reorganization of the traffic of the whole surrounding area and because it was necessary to coordinate it with the diagram of fundamental connections provided for in the Master Plan.

For elimination of the numerous existing points of conflicts currently in circulation, it was studied a one-way system, being necessary some overpasses, one of which - the street of Saraiva de Carvalho - is already started. As fundamental elements of the whole system it should be noted the establishment of a circulation direction involving the ‘Cardosas block’ and the elevation of the pavement of Almeida Garrett Square, being

the lower level reserved mainly for pedestrians.”

The Plan proposes for the Avenue “a building elongated which will establish the relationship of continuity now interrupted, between the current city Centre and the old core dominated by the building of the Cathedral.”

In the projected building, “the ground-floor, opening on a covered sidewalk for pedestrians, will be aimed to trade. The various floors will be occupied by offices being justified however that the south top, with views over the area of historic interest, is used for the installation of a residential Hotel.” (...) “The project is complete with the landscaping of free spaces and the construction of a car park for vehicles over the S. Bento Station.” [175][176][177].

Not having advanced this project, the City Hall of Porto orders in 1968, to architect Alvaro Siza, a new project for the arrangement of D. Afonso Henriques Avenue (*‘Ponte Avenue’*). Alvaro Siza is faced then with a project of big dimension and urban meaning, in an area of



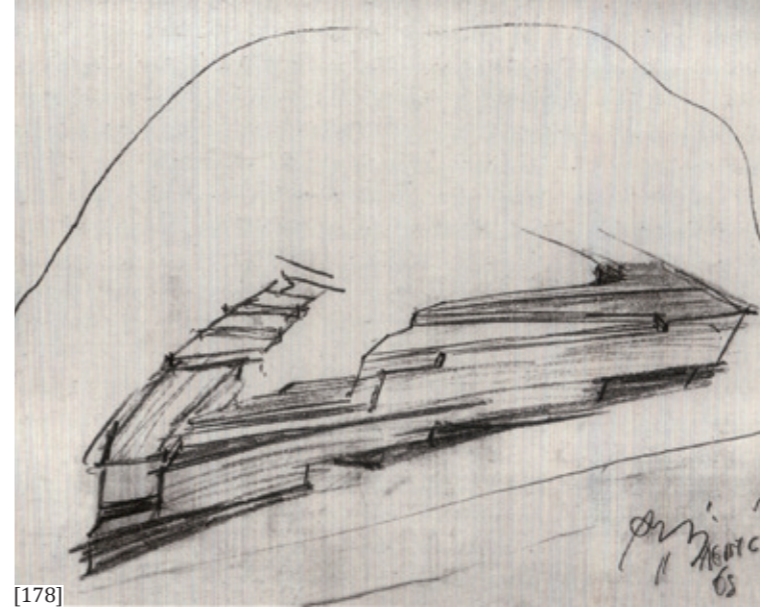
[176]

[176] - Municipal Master Plan - Volume III - Part Five - Presentation of Study Detail Arrangement of D. Afonso Henriques Avenue - view taken of Congregados Church. (AA. VV. 2001)

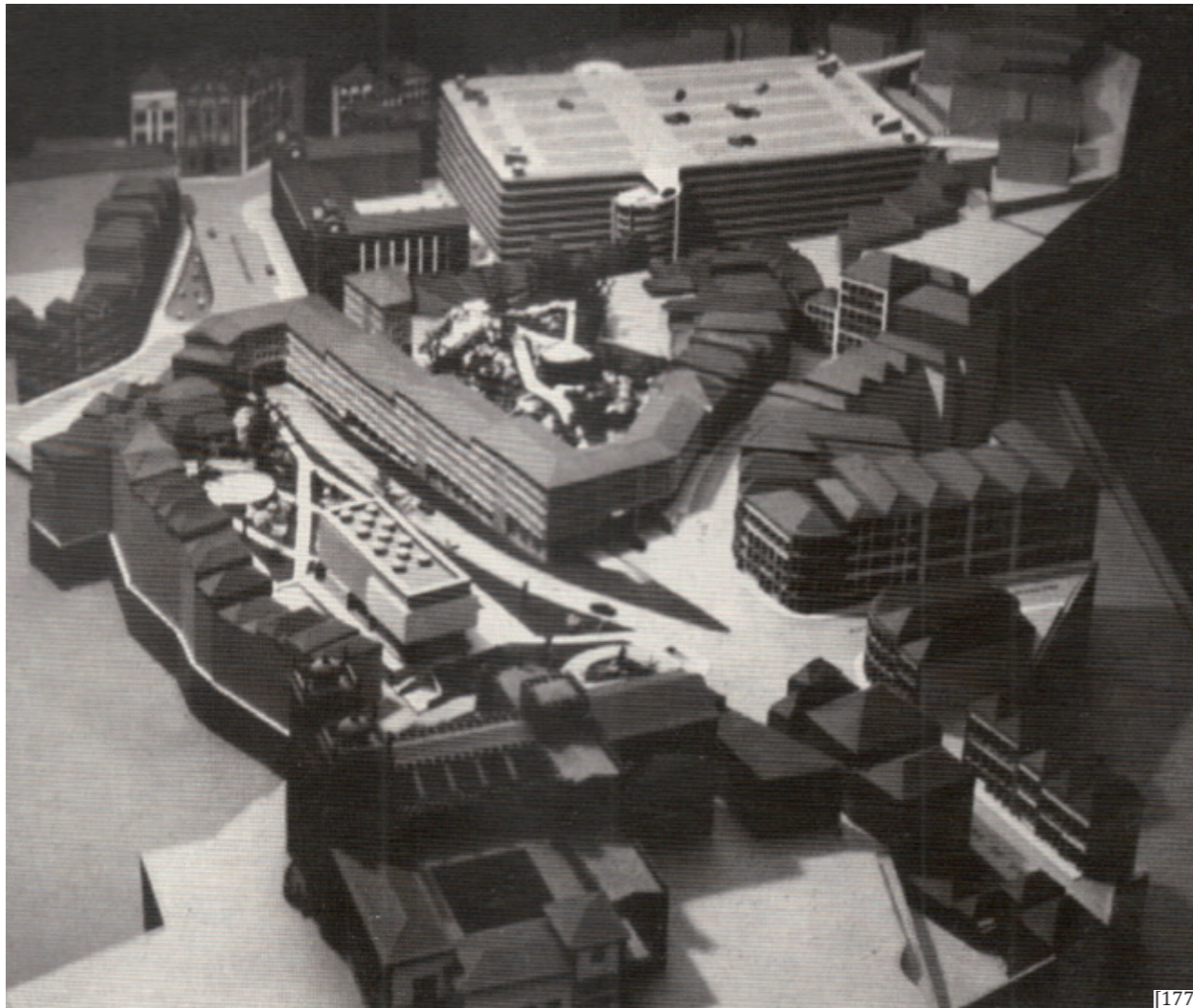
[177] - Luís Cunha and Rogério Barroca - Model of the project. (AA. VV. 2001)

[178] - Drafts of 'Ponte Avenue' - Alvaro Siza (AA. VV. 2001)

[179] - Model of the Ante-project by Alvaro Siza for 'Ponte Avenue', east side, 1968. View (top to bottom) of north and south respectively. (AA. VV. 2001)

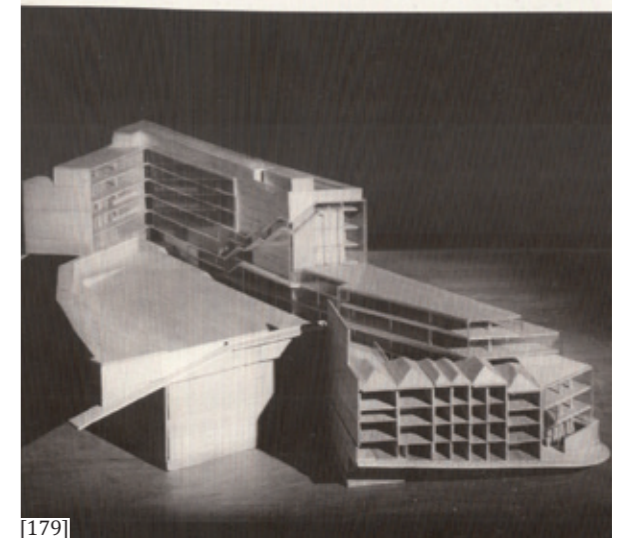
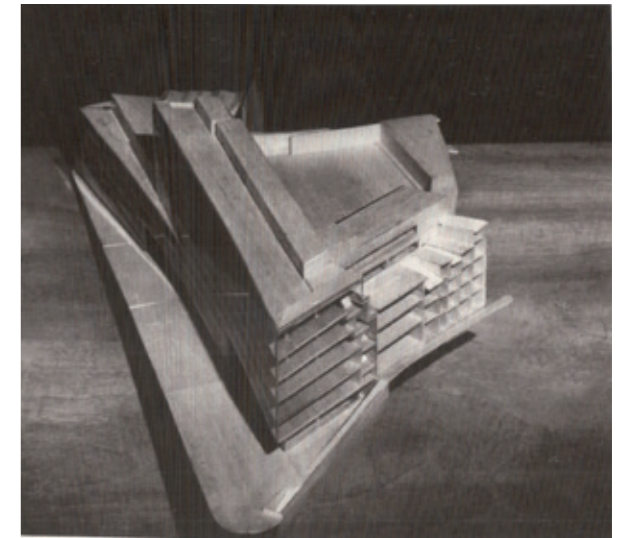


[178]



[177]

great sensitivity and delicacy in the central fabric of the city that he will resolve with glass building, reflecting the image of the surrounding historic city, and recreating the pedestrian pathways corresponding to the traditional fabric. The project also encompassed the small and old existing buildings. The quarry would be removed to create a covered car park. In spite of the quality of the project it will not be built. The project of Alvaro Siza is one of the several projects under the Plan of Auzelle that for mainly economic reasons have never been carried out [178][179].



[179]



Manifestação do 1º de Maio de 1974. (VAZ, 1974)

TIMES OF FREEDOM

“... Those for whom the distant dream became in consequence of their daily fight, in the most fascinating adventure: leave the shack to live in a house.”

From a residents' handout

With the 25th of April, the Square and the Avenue became immediately the place of exercise of freedom and political action: popular and demanding demonstrations, rallies, etc.

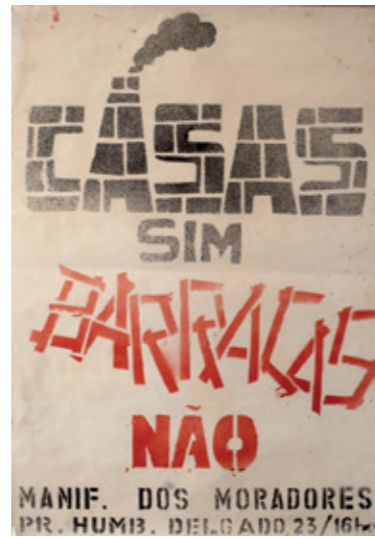
SAAL (Ambulatory Service of Local Support) is established, to solve the serious problem of housing in Porto, trying, essentially, to change the structure of ownership of urban soil, pressing the creation of legal mechanisms of expropriation and creating a strategy for the construction and renovation of degraded habitats. The process was based on the participation of the people, setting them in the places in which they resided.

These, organized into Committees and Residents' Associations, using effectively the watchwords *'Homes Yes, Not Tents'* and *'For*

the Right to the City', tried to oppose to the speculative logic that presided in Porto not only to the projects and to the existing plans, but also to the municipal management of the deposed regime [180][181].

But what characterized and differentiated the most important operations of the process SAAL in Porto, all carried out in the surroundings near the Centre of the city, was the possibility of changing the direction of the use of urban space, giving a new meaning to the city.

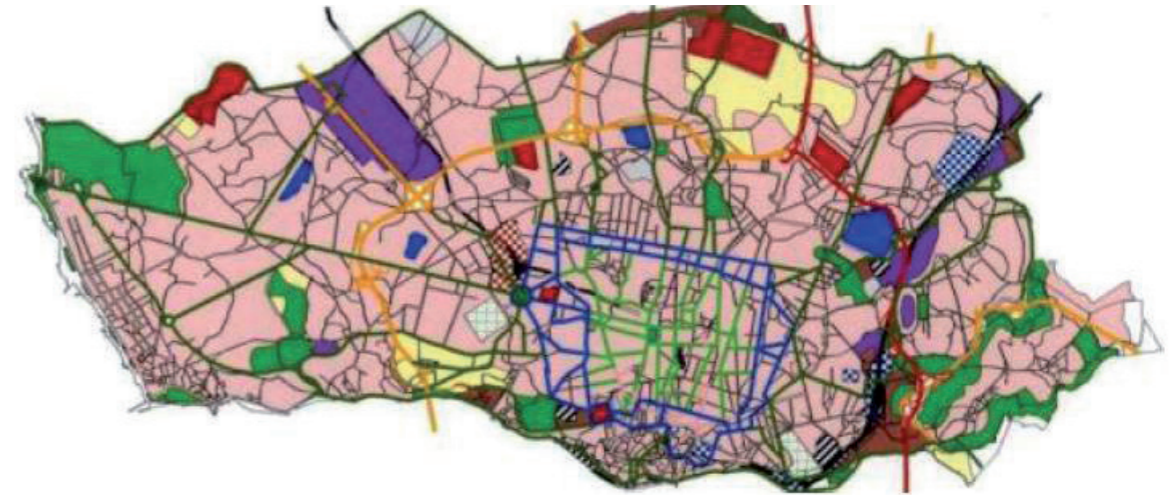
It was started a reversal in the confrontation between old town and new town, criticizing not only the functionalist and speculative urban development, but also the idea of a city in constant growth. As a consequence the SAAL operations were opposed to the idea of



[180] - Manifestation in Aliados Avenue (197 - ?) - collection atelier Alvaro Siza

[181] - Poster of Manifestation of Residents - Alexandre Alves Costa. (Source: goo.gl/ANEZ1Z)

[182] - Synthesis plant of Duarte Castel-Branco Plan . (CMP, 1993)



the Plan Auzelle of proposing to the city Centre a Business Centre exclusively tertiary, moving away from the Centre houses and residents.

However, this possibility of an alternative urbanism never progressed, either due to a lack of willingness or conditions of those who conducted the urban process, or the impossibility of creating effective instruments, and we returned to the same old methods and to the same urban policies, with the same protagonists. This failure contributed to the 'desertification' of the Centre that aggravated in Porto in the following years.

In 1974 it is also created the CRUARB (Commission for the Renewal of the Area Ribeira-Barredo), which immediately will engage in the riverside zone of the city, which had dramatic social problems, with an outrageous rate of overcrowding of buildings, the largest part near the ruin, causing enormous problems of social degradation of residents and physical of the buildings.

In 1979 the City Hall faced with the criticism then formulated by the Plan Auzelle, and with the legal term long exhausted, decides the Revision of the Municipal Master Plan for what it organizes a tender. The tender is won by professor architect Duarte Castel-Branco and, logically, the team that he then forms, decides not a revision of the Master Plan, but the elaboration of a new plan, the 'General Plan of Urbanization of Porto'.

The studies of the Plan lead the City Hall to create an Urban Planning Office (GPU) and the presentation of a document - 'The Big Options of the Plan' - which outlined the main policy options for the city:

- Porto as Regional capital;
- Porto as city of tertiary;
- Porto as Centre of dissemination of Higher Education and cultural Centre;
- Porto as city of Health services;
- Porto as the Centre of irradiation of transport.

However, these options still reflect the crisis particularly financial of the CMP and the Central Administration, before the entry of Portugal into the European Union (then EEC - European Economic Community).

For this reason, the General Plan of Urbanization, drags in its drafting until 1989 and subsequently is reviewed and approved only in 1993, as Municipal Master Plan, following the legislation of 1991, which made all the municipalities of the Country draw up Municipal Plans [182].

The Municipal Master Plan, when approved, proposed a plan for the traffic management, taking into account the investments of the Central Administration, then running or scheduled. That plan, fully completed by the Central Administration, included the conclusion of VCI, the S. João railway bridge, the Freixo road bridge, the articulation with the National Road Plan, in particular the motorways and the Main and Complementary Itineraries (IP and IC) [184].



[183] - Castel-Branco Plan- Management Units. (CMP, 1993)



REDE VIÁRIA REGIONAL	
REDE FERROVIÁRIA	
Caminhos de Ferro	Existente: Prevista:
Transporte de Alta Capacidade	Existente: Prevista:
REDE RODOVIÁRIA	
Itinerários Principais	Existente: Prevista:
Itinerários Complementares	Existente: Prevista:
Outras Vias	Existente: Prevista:

[184] - Detail of the National Road Plan. EUROPEANS TIMES (CMP, 1993)

With regard to traffic within the municipality, the Plan envisaged a 'double ring' of circulation, which surrounded the central area of the city, understood as an area that extends from Boavista to Fernão de Magalhães and from 'Ponte Avenue' to Constitution.

In this plan of traffic, one sought to adapt to the existing town, avoiding the construction of 'works of art', i.e. viaducts and tunnels, not causing therefore, disruptions in the consolidated fabric of the city and the possibility of, progressively, avoid the penetration in this area of private car traffic.

In Boavista roundabout, considered now and for the first time, a future central zone of the city, was created a Directional Centre from the installation of the headquarters of the Metropolitan Area of Porto then created (on the ground where stands the house of Music).

The zoning of the city was kept proposing: Areas of Urban, Architectural and Landscape Protection, University and Cultural Areas, Sport Areas, Green Areas and Urban Parks, Areas of Fundamental Systems of Transport, Hospital,

Industrial, Defence, Security, Services and Equipment Areas.

The city was divided into Management Units, confined between tracks or main streets, and subject to detailed plans [183].

The Municipal Master Plan sought also a management of the city morphology, with the introduction of the C. O. S. (Coefficient of Soil Occupation), which means of a standard which, according to the area of the city or the functionality of the building, limited the volume of construction to 2, 5, or 8 cubic meters per square meter.

[185] - Aerial Photo - From CPF - from Tavares da Fonseca Assets - (PT-CPF-TAV-VA-0047-000086_m0001)





Present View to the Avenue (BENTO, 2013)

EUROPEANS TIMES

"... the guys abroad paying us everything, sending dough to everyone for this and for that, you only need to ask, and take it for the bridges and take it for the roads."

Luísa Costa Gomes 1997

Porto, in the last years of each century, seems to have a frenzy of works and interventions. So it was with the Almadás, so it happened at the end of the 19th century and so it happened at the end of last century.

The second half of the 80s corresponded to major transformations at international level (known to all) and which profound effects began to emerge at Porto, in the following years. It is especially important to refer Portugal's accession to the European Union (then EEC - European Economic Community), with the consequent and determinant influx of financial funds, economic growth, several changes of institutions and regulations, as well as the increase of communication channels with other European countries. And, if these major mutations corresponded to

important transformations (sociological and psychological) of Portuguese society, their various effects and consequences, in the form of living in Porto and in the conformation of the city, were not accompanied by a management and a municipal action that knew how to suit the central area of the city to these new problems.

Thus, the end of the 1980s and the 1990s are marked in Porto, by a strong investment of the Central Administration, particularly in the road structure of the city and of the region: motorways, highways, and bridges.

VCI (Inner Ring Road), programmed since the 50s and which first haul was built in the 1960s, is completed in these years as a crossing fast track, connecting the Arrábida Bridge to the, then built, Freixo Bridge. VCI will have a decisive influence in the Centre of the city,



[186] - Aerial View of S. João, D. Maria, Infante, Luiz I and Arrábida bridges (VALE, 2008)

isolating it, working as a separation channel among entire areas of the city and allowing its crossing, without stopping.

On railway connections, it is constructed, in 1991, the S. João Bridge, to replace the centenarian bridge of D. Maria Pia.

The S. João bridge, by professor Edgar Cardoso, despite being a remarkable engineering work, both in its conception and in its aesthetics, meant the abandonment of the D. Maria bridge, the work of Gustave Eiffel, to which the authorities have not been able to find an adequate usage to its indisputable patrimonial and touristic value [186].

The Central Administration has also invested in University equipment, and the new establishments can be found in new peripheral areas of the city, abandoning the central zone and contributing to its residential, commercial and especially cultural degradation, in a moment in which paradoxically we are witnessing an increase in the student population.

Already on the initiative of the City Hall, in the inner city and contradicting the Master Plan, are made several tunnels, provided for in the Master plan of Auzelle in circumstances and with motivations now clearly outdated: tunnels of Campo Alegre, Faria Guimarães and Flores Square.

In the area of Trindade it is promoted the construction of the building of the Quarry, retrieving the initial draft of the architect Bento Lousã, indicated in Plan Auzelle. Conflicts between the City Hall and the constructor have led to a long interruption of the work, which only came to be completed in 2009.

The traditional role of Porto was based on the notion of a single Centre, which focused jobs, equipment and services, surrounded by a dependent space, of residential suburbs, peripheral industries and small rural Centres absorbed by urbanisation. With the 25th of April and the development of neighbouring counties, now with an autonomous and democratic municipal power, especially thanks to the Community support, we have witnessed a growing territorial diffusion, based on a larger and more homogeneous physical accessibility to metropolitan spaces, and a growing dispersion of the services and infrastructures that previously were concentrated in Porto.

In 1991, it was created the Metropolitan Area of Porto (AMP), originally composed by nine municipalities: Porto, Matosinhos, Gaia, Maia, Gondomar, Valongo, Vila do Conde, Póvoa de Varzim and Espinho, and recently expanded with eight more municipalities: Arouca, Santa Maria da Feira, S. João da Madeira, Trofa, Santo Tirso, Oliveira de Azeméis, Vale de Cambra and Paredes.

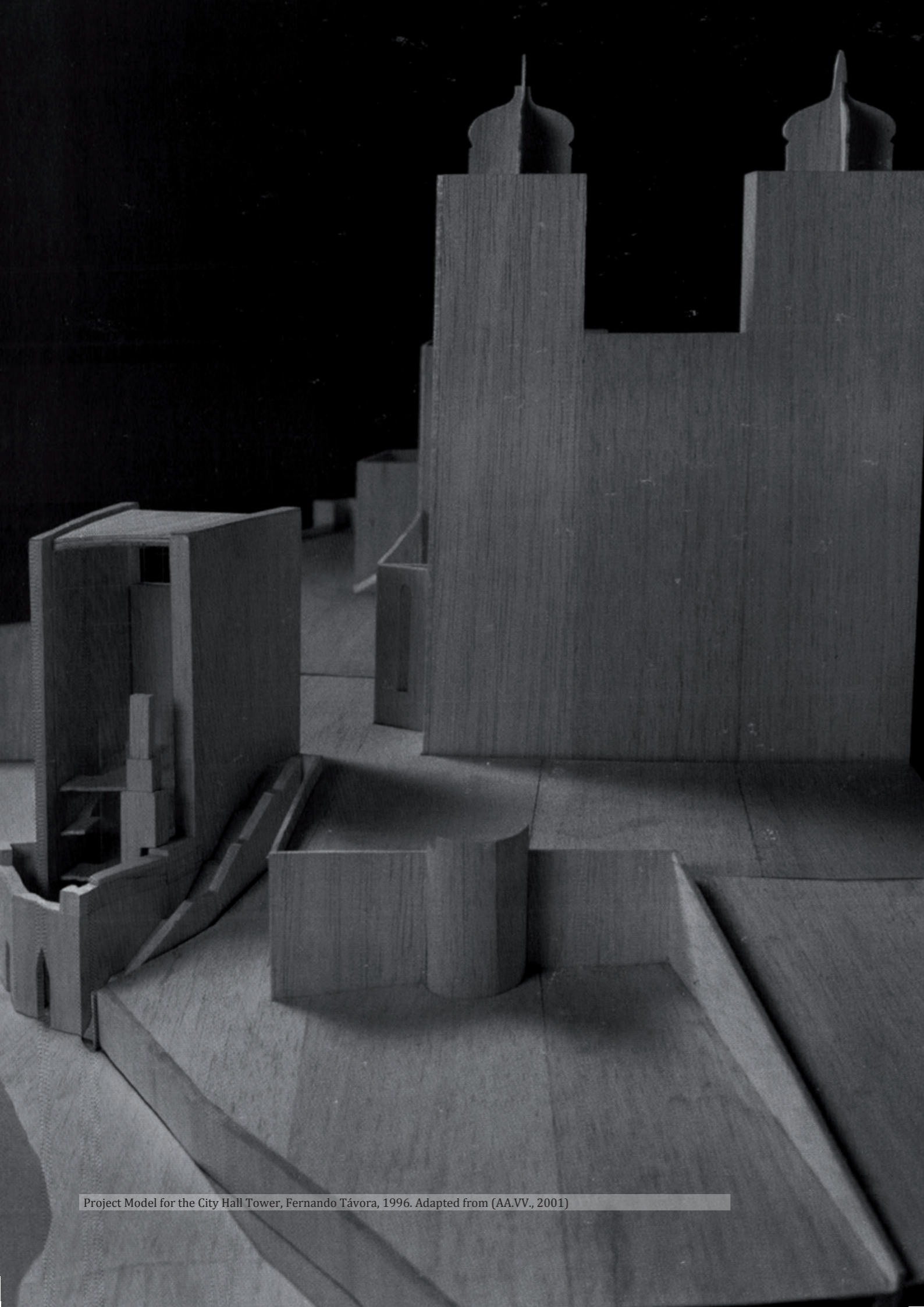
But the AMP, until the end of the 20th century, could not respond to the new problems of territorial scale, nor formulate the concerted strategy of affirmation and competitiveness in the national and international space. The AMP has not, even, achieved an inter municipal policies coordination, which could solve the problems of this new extended urban space, where dwell in everyday life many of the citizens who live and work today, buy or occupy their free time, moving in the municipalities of the Metropolitan Area, and even beyond them.

Although the action of the CRUARB had lost the initial impulse, its activity, extending to the entire historic Centre of the city, led to the fact that, in 1996, the UNESCO included it in the List of World Heritage [187].

The Classified Area, also defined by its Protection Area, has as northern boundary the zone in study. In 2011, the space of Liberdade Square, of Aliados Avenue and of General Humberto Delgado Square was classified as Set of Public Interest (CIP).



[187] - Area defined as Historical Centre - World Heritage of Humanity where are illustrated the different limits of classification and protection - Redesigned over an aerial photography



THE NEW MILLENNIUM TIMES

“...And the gaze opens immensely to the night springs capturing the echo lost in each single thing ...”

António Ramos Rosa, *Facilidade do Ar*, 1990

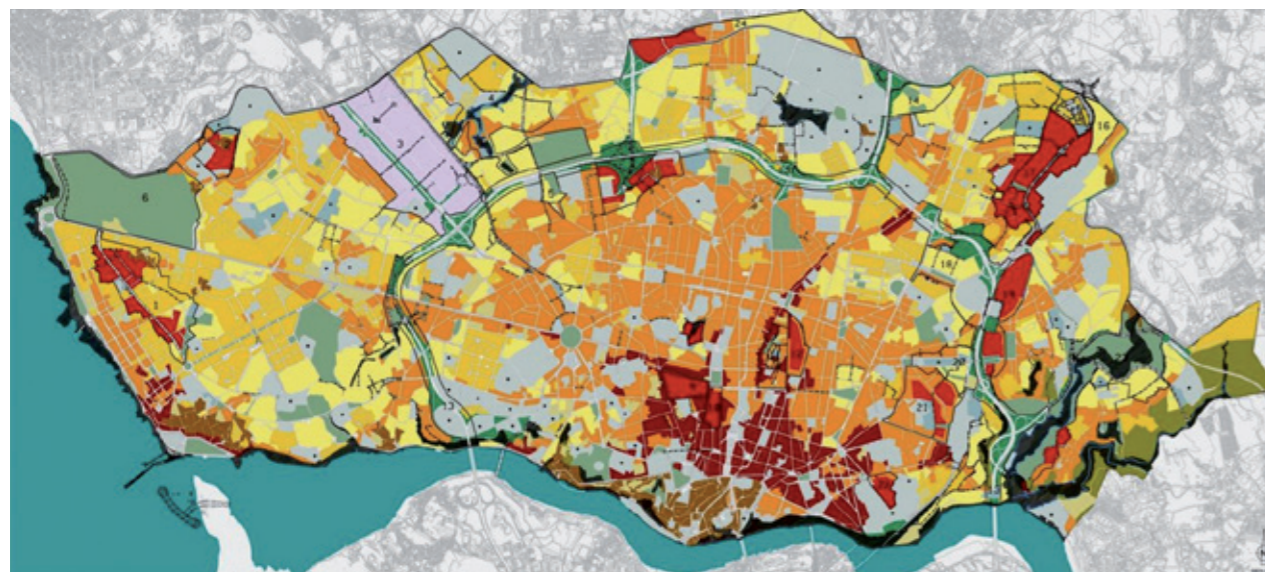
At the beginning of the century, the City Hall promotes the revision of the Municipal Master Plan.

With the advice of a team headed by professor Manuel Fernandes Sá, was elaborated, from the year 2000, a new Master Plan, which was approved in 2005. This plan seeks the city development, considering the urban structure morphology, of buildings and public spaces. Thus, it is proposed an urban management, with different rules for each zone typology: *‘historic, consolidated, in consolidation, single family and collective housing’* [188].

For the (few) land to urbanize, were provided Detailed Plans, with a drastic reduction of the coefficient of land occupation. Measure that has provoked strong controversy in the plan approval. That controversy disappeared with the real estate crisis, which occurred a few years later.

In the Centre, the built surrounding area was being transformed losing many of its traditional uses and, in many cases - too many cases - it was degrading. Among many other activities, there were newspaper offices which became banks, insurance companies' headquarters and banks that were abandoned, coffee shops, patisseries and restaurants which were closed, offices of liberal professions that moved to other areas of the city and commercial establishments of reference that went to the new commercial spaces. For this reason, the 21st century starts also with an ambitious project to the Porto Centre.

Taking advantage of the European Capital of Culture event, it was created a company, *‘Porto 2001 S.A.’*, which intended, other than the performance of eminently cultural activities, to promote a program *Return to Downtown*, through interventions in the central area, in



[188] - Synthesis map of the Municipal Plan. (Source: goo.gl /shJlLh)

order to contribute to avoid the commercial, residential and physical degradation of the inner city. The public spaces intervention was divided into zones, to be projected by different teams of architects [189].

These interventions, when they began to materialize, either by the duration of the works that have lasted much beyond 2001, or because, at the same time, it was active a municipal plan for the construction of new underground car parks, suffered, therefore, a strong people contestation. Much beyond the reasonable, these interventions were affecting the daily life of those who worked or visited the city Centre. Moreover, this contestation was also based in the misunderstanding of many of the solutions given by the technicians for the different spaces, without doubt needing maintenance, but not of radical interventions which destroyed, in the point of view of many people, the city memory.

From among these interventions, the best achievement was the rehabilitation, by Alexandre Alves Costa and Sérgio Fernandez

team, of D. João I Square and surrounding streets, giving it a new meaning and allowing new uses. The streets of Sá da Bandeira and Passos Manuel with new sections and the site's forestation, contributed for the public approval. Not carried out, the projects of Alvaro Siza for Liberdade Square/Aliados Avenue and his new project for 'Ponte Avenue', this one from a municipal initiative [190].

The new Municipal Administration, elected at the end of 2001, committed to the rehabilitation of the central area of Porto, has created, in 2004, a Society of Urban Renewal (SRU), the *Porto Vivo*, SRU - Society of Urban Rehabilitation of Porto Downtown S.A., a company of public capital (State and City Hall), with the aim of a new dynamic to the urban rehabilitation in the Porto inner city, taking advantage of the experience of CRUARB, but with a broader territory of intervention and a strategy adapted to the new realities, allowing new solutions.



[189] - 'Porto 2001' areas of intervention. (AA.VV. 2000)

Also, at the beginning of the century, begins the construction of the Porto metro. The idea of a metro in the city was born in the last decades of the 20th century, from the existing railway. At the beginning of the 21st century, are drawn up the projects, and in 2002, is opened the section of the Blue Line, between Matosinhos and Trindade, corresponding to the old Póvoa do Varzim line. This line will be extended after Trindade station, in underground until Campanhã Railway station. In the following year started the construction of the yellow line between the S. João hospital, in the University campus II (where, at that time, were built several new facilities for higher education), crossing Aliados Avenue (where it is created an underground station), 'Ponte Avenue' (where it is created another station) and crossing Luiz I Bridge to finish on the south top of República Avenue, already in Vila Nova de Gaia city.

In the crossroads of these two main lines, is the new Trindade Station, designed by Eduardo Souto de Moura, in the place where was demolished the old station [192].



[190] - Alvaro Siza - requalification of D. Afonso Henriques Avenue, intervention proposal and correspondence with the pre-existing urban structure. (AA.VV., 2001)



[191] - (left) S. Bento Station, 2013 (BENTO, 2013)

[192] - The Porto Metro Station – Trindade - Eduardo Souto de Moura project, 2012 (PINHEIRO, 2012)



With the use of the upper tray of Luiz I Bridge by the Metro, it became necessary to construct a new road crossing of the Douro river, which would allow the connection of Gaia with Porto downtown. It is, then, built Infante Bridge, according to a project of the engineer Adao da Fonseca, inaugurated in 2003, connecting Serra do Pilar area, in Gaia, with Fontaínhas area in Porto, moving to the west, the traffic between the Centres of these two cities.

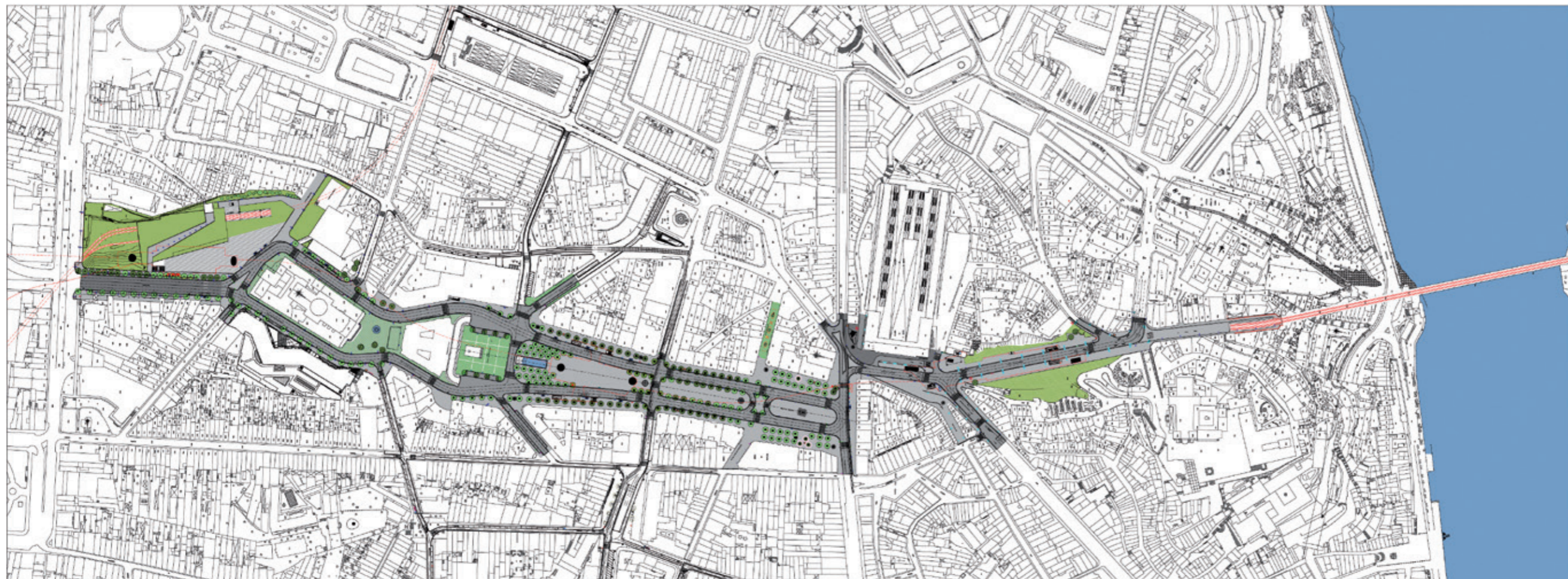
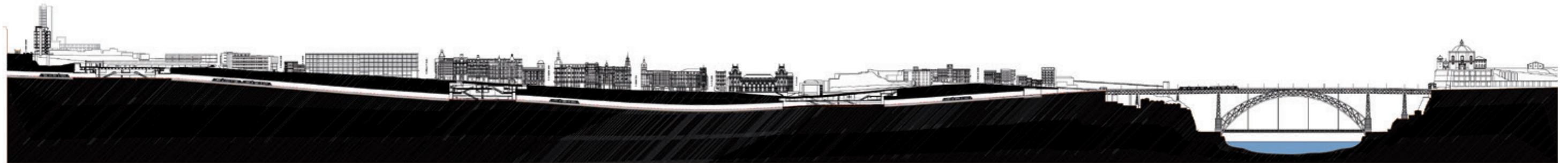
The current metro network allows to be expected a new cohesion of Porto and the neighbouring municipalities, refunding Porto inner city, even though it will be necessary to overcome the, still huge, resistances caused by the habits created for years and years of promotion of the road transport and the car use.

In 2004, the City Hall and Porto Metro decide to intervene in the urban space that goes from Trindade Square to the Luiz I bridge, according to Alvaro Siza and Eduardo Souto de Moura plan [193].

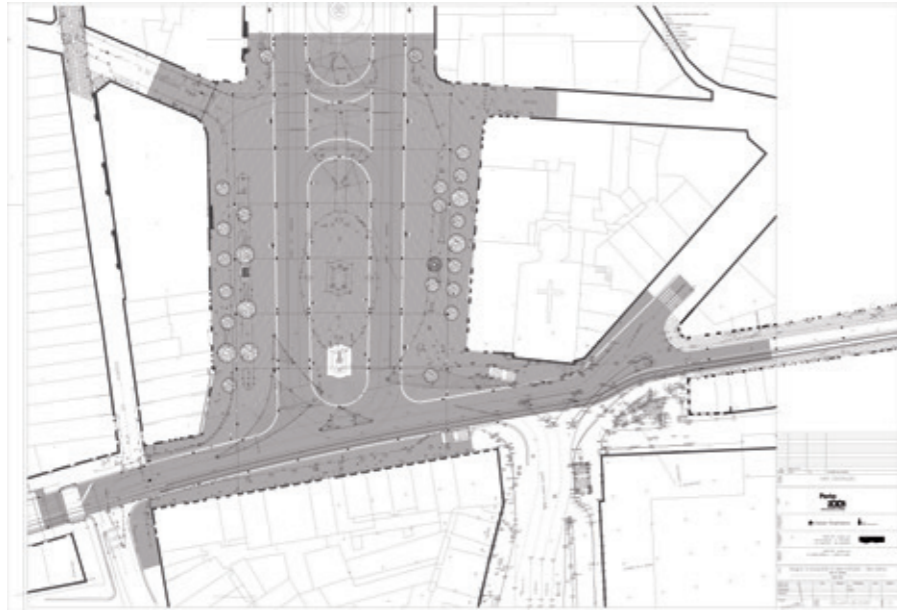
With the changes caused by the Yellow metro line construction and its stations, it was necessary to requalify Aliados Avenue and D. Afonso Henriques (*Ponte Avenue*).

Alvaro Siza, from the project he had made for *'Porto 2001'*, and now with Eduardo Souto de Moura who was responsible for the Metro stations' projects, draws up a plan between the Trindade station and the Luiz I bridge.

Alvaro Siza, in July 2000, in a small Project Specification addressed to *Porto 2001 S. A.*, entitled *'Organization of Space – Liberdade Square/Aliados Avenue/General*



[193] - Project of Alvaro Siza and Eduardo Souto de Moura between Trindade Square and the Luiz I bridge. (Courtesy Atelier Alvaro Siza Architect)



[194] - Alvaro Siza and Eduardo Souto de Moura requalification study for the Downtown - 'Central Area' - Liberdade Square. (Courtesy Atelier Alvaro Siza Architect)

Humberto Delgado Square, justifies his first proposal, making a personal and unconvincing description about the Barry Parker plan, considering that it was not fully completed "... and that has been changed the planned spatial organization, emerging not a sequence square - avenue - square, but a long space, with some formal ambiguity". Then he considers that the building of the Town Hall, having assumed the "expression of an autonomous and monumental urban object (...) accentuated by a strong presence of the central tower (to which are referred the sculptures that point out, along the longitudinal axis, the reading of a unitary space." From those sculptures considers Alvaro Siza that "the equestrian statue of D. Pedro IV definitively lost the original centrality, in a place with a lost order" to justify its movement and rotation of 180° to "obtain a new order, adjusted to the processed transformations" and in the "strengthening of the relationship, already evident today, between the two sculptural elements that dominate the central space of the historic city (the statue and the tower), making them the effective instruments of measurement."

In the Project Specifications that come with the Preliminary draft of Liberdade Square, also prepared for Porto 2001 S.A., are reinforced these justifications.

Keeping the idea of movement and rotation of the equestrian statue of D. Pedro IV, it is now considered that it "allows distending the axis of the Square creating simultaneously an effect of containment and boundary definition" and it appears, at last, the design of a single space, the great Square of the City. This unification of the space is achieved by the "alignment of the driveways line, parallel to the facades of Aliados Avenue, that extends to the southern limit of Liberdade Square", by the "consolidation and strengthening of the trees volume that surrounds east and west facades of the Square, contributing to the definition of a second and green facade along the longitudinal axis" and by the "use of a single floor coating material, introducing a factor of visual unity to the entire space of the Square." Siza also proposes, the reuse of "old lamps (of one lamp and three lamps), adapting them to the contemporary patterns of lighting quality".

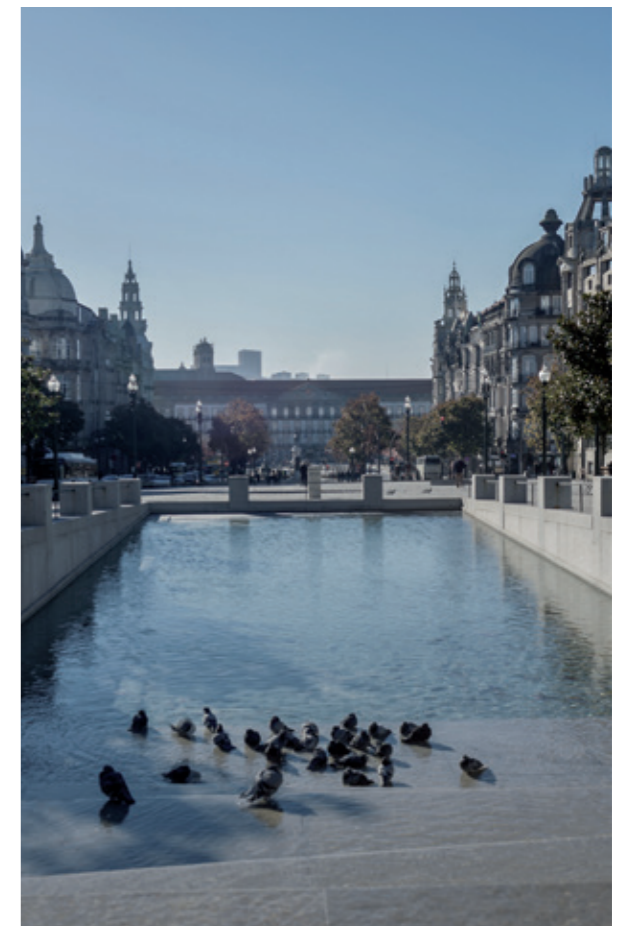
However, this project has been subject to strong criticism, especially because the rational justifications to move the statue of D. Pedro IV conflicted with the memory and the feelings of Porto people [194].

Finally, the works of the metro line and the Aliados Station, forcing a reconfiguration of the Avenue's north plate, and the sidewalks and road lanes, where are the entries for the station, were taken up, by the two architects, to draw an intervention in Liberdade Square and Aliados Avenue, in a set solution of the Trindade Station to Luiz I bridge, taking into account the metro line and stations.

In this new project, which will be executed, it reinforces the idea of the Great Square, "a continuous space (Liberdade Square - Aliados Avenue)", founded, now, by the impossibility of the reconstruction of the existing "which does not allow you to retrieve the scale of the garden". Thus, the two plates of the Avenue will be paved and the afforestation will be carried out only within the west and east limits of the south plate. This afforestation is reinforced to



[195] - General View to Aliados Avenue with the water mirror/fountain in the Centre. (BENTO, 2013)



[196] - Detail of the water mirror / Fountain in the Centre of Aliados Avenue. (BENTO, 2013)

the west and east of Liberdade Square which, with the drawing of the road lanes, cancels the marking and differentiation, existing since always and so dear to Barry Parker and Marques da Silva, of the space of Liberdade Square, of the space of Aliados Avenue and of General Humberto Delgado Square. The equestrian statue of D. Pedro IV is kept on the original place and orientation. The project also proposed, the redesign of urban furniture, including covered bus stops, benches and waste containers and kept the idea of previous projects for the recovery of old lamps. One of the most positive aspects of this intervention was the replacement of unreasonable and disproportionate streetlights placed in years 60, by the old lamps, rehabilitating the night environment of the Avenue. Along the platform in limestone and basalt, on which rests the statue of Garrett (drawing of the Architect Fernando Távora), was proposed “*a fountain surrounded by benches, chairs and six alignments of trees*” which has been replaced by a water mirror [195].

General Humberto Delgado Square is never mentioned in the texts, despite being spatially separated, either by the drawing of the road traffic, or through the introduction of the water mirror, marking the top of the Avenue. The completion of this project, although the architects have retreated in the movement that meant the rotation of the equestrian statue, has caused misunderstanding and strong protests from many sectors of the population of the city. In the memory of many Porto people, remained and still remains, the image of a space where despite its continuity, are clearly visible and identifiable the times and spaces of Liberdade Square, Aliados Avenue and General Humberto Delgado Square. A space where the afforestation and especially the flower beds, which coloured and aromatized the pedestrian tours in the central plaques, and framed the sculptures of ‘*Naked Girl*’ and ‘*Boys*’, proposed as an integral part of the *promenade*, idealized in successive plans.



[197] - 'Ponte Avenue' nowadays. (VALE, 2013)

Ponte Avenue (D. Afonso Henriques), with the exclusivity of the upper tray of Luiz I bridge to the Metro line which, on Porto side, is underground, from the Trindade station to the beginning of the tray has lost a good part of its reason for being, that is to say, of an avenue connecting the entry of the city with its Centre. Even if it remains the connection with the Cathedral area, it is still an area without character, without afforestation and where only in the middle of the Avenue emerge the accesses to the subway station [197].

The system of public spaces that rests on the axis formed by Liberdade Square, Aliados Avenue, General Humberto Delgado Square and Trindade Square, encompassing, to the east side, D. João I Square and, to the west, D. Filipa de Lencastre Square, after 200 years continues the privileged meeting place of Porto people and remains the ‘*Ágora*’ of the city.

The achievements of the first decade of the 20th century - creation of Porto Vivo - SRU, the Metro, the intervention in the axis Trindade / Luiz I bridge, and some building rehabilitation projects, - allowed that recently it has been initiated a new urban life in the central area of the city. Anchored to a new role of Porto and the Douro valley, sustained by an effective strategy for the tourism promotion, supported by new accessibilities (Sá Carneiro airport, cruise terminal in the Leixões Harbour and highways), we are witnessing a new dynamics in the Centre of the city and a true return to Downtown. This one, with new accessibilities, metro and parking garages, with two reference hotels and a set of small guest houses, bars, cafeteria and restaurants, has created the conditions for new investments in the central area, in the recovering of buildings and of their uses.

The central area exercises, also, a new attraction in the numerous young and student population, who attends the universities and institutes of higher education, which is highlighted in the rebirth of nightlife.

Facts that allow us to expect that the Porto people and those who, for any reason, visit the city, are attracted to attend, to live or even to establish in this space as noble as old of the city of Porto.



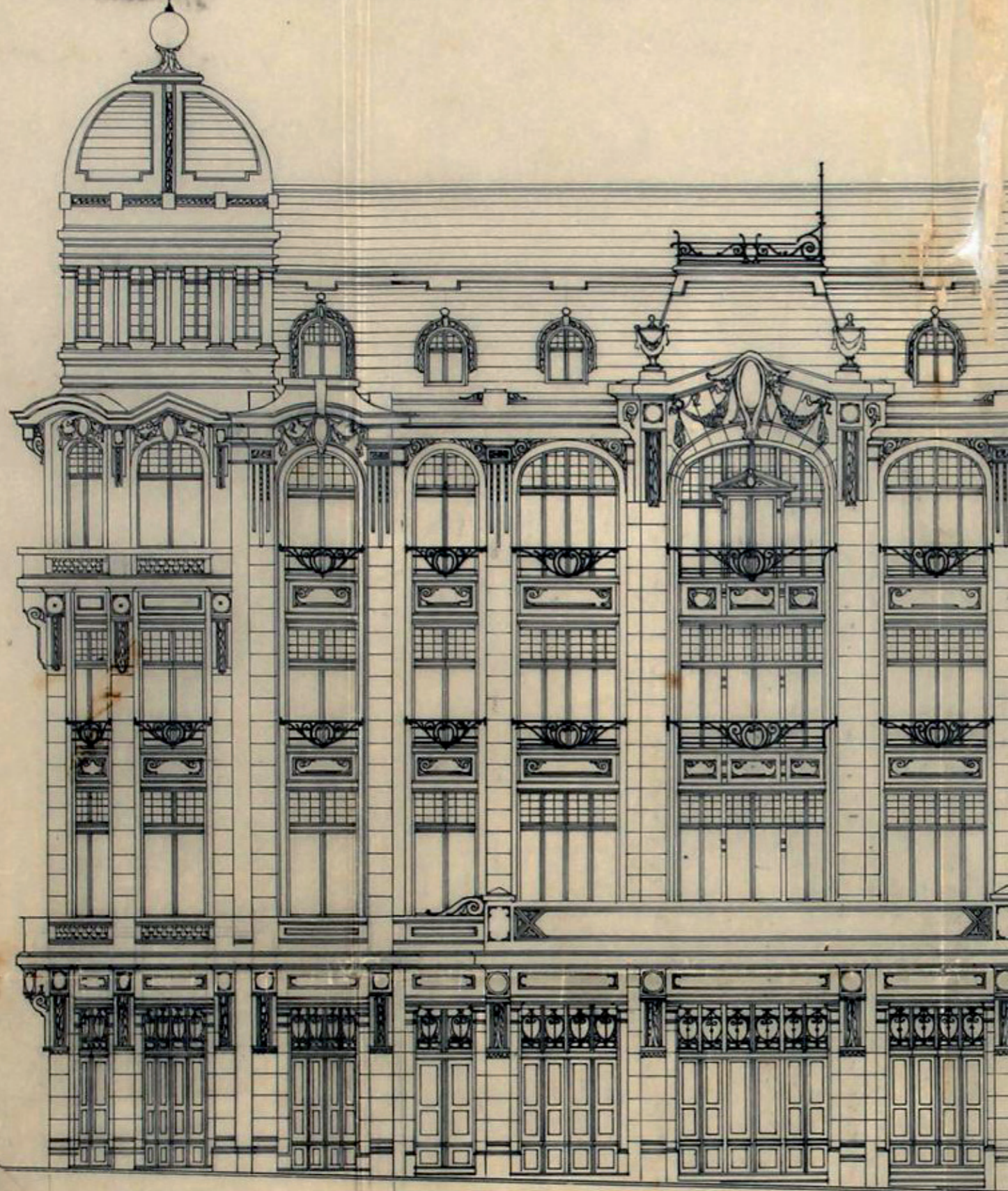
[198] - Aliados Avenue nowadays. (VALE, 2013)

THE CITY BETWEEN PROJECT AND REALITY

Clara Pimenta do Vale



PROJECTO DE CONJUNTO DOS PREDIOS A
NA AVENIDA DAS NAÇÕES ALIADAS



PRELIO A CONSTRUIR PARA A
COMPANHIA DE ALCOBAÇA

PRELIO A CONSTRUIR PARA
LIMA JUNIOR & C^{IA} LIMITADA

Project by Leandro de Moraes for Aliados Avenue. (CMP & MORAIS, 1924)

THE 'CITY AVENUE' FROM PLAN TO PRACTICE

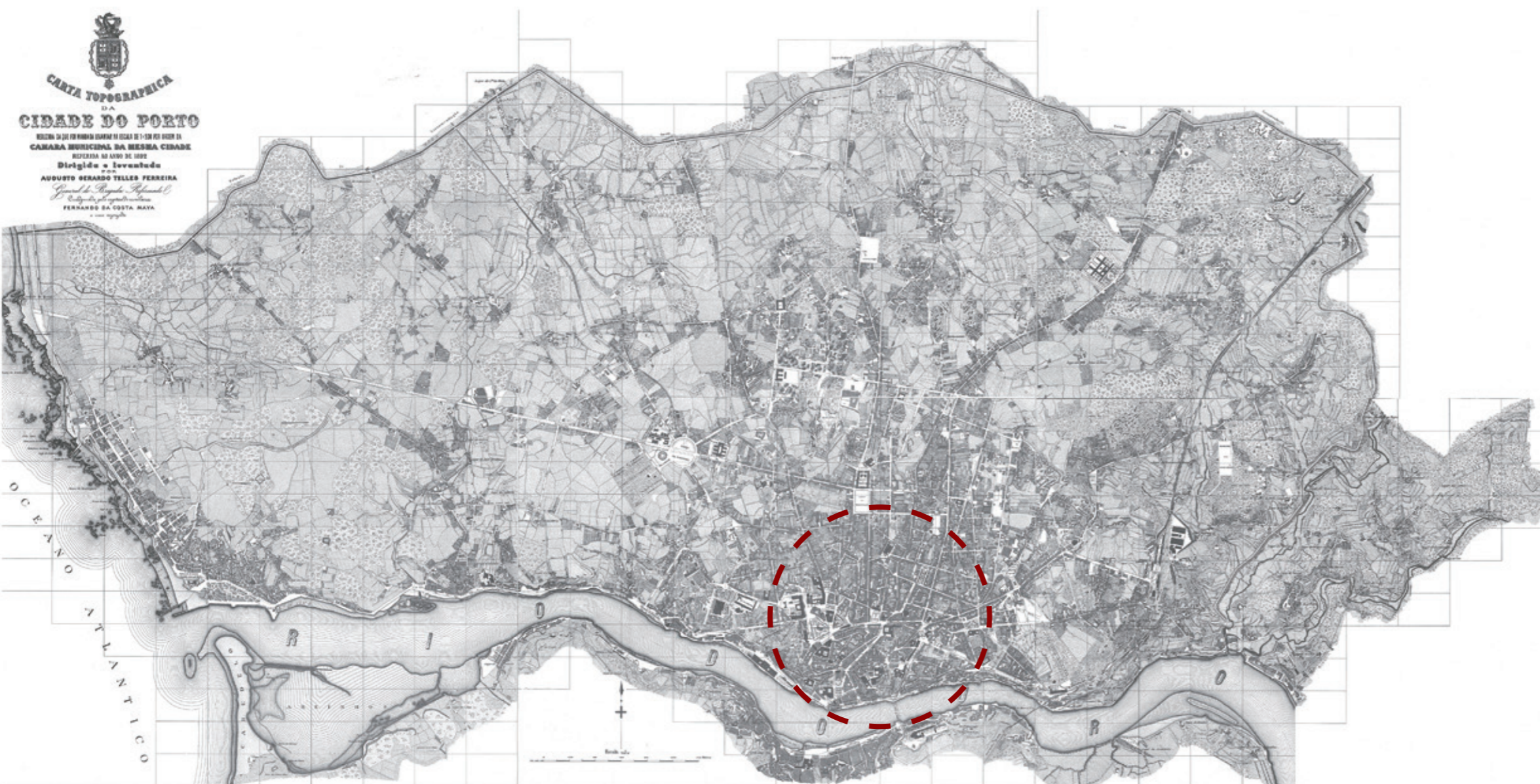
The area that has been conventionally designated by 1st AVENUE, in a set of initiatives that took place between 2011 and 2013, has its abstract limits strictly defined but which nevertheless do not correspond to a real distinction. More than strictly define that area what was intended was to encompass a set of public spaces that relate and articulate, historic and currently, and give support for the implantation of a rich and diversified building set: the Monumental Axis Aliados (Liberdade Square - Aliados Avenue - General Humberto Delgado Square) that extends to the north up to Trindade Square; the counterpoint of the next D. João I Square, in its relationship with Sá da Bandeira Street and Passos Manuel Street; and the less monumental and more irregular in trace, Lóios Square and Almeida Garrett Square.

Central Train Station S. Bento, the Trindade Station with narrow-gauge train, the Bolhão Market, Sá da Bandeira Theatre and National Theatre of S. João and Ateneu Comercial, or, a little more distant, but even so with straight relation, as the General Hospital of Santo António, the Cathedral, the

Polytechnical Academy, the Palace of Trade for the Commercial Association headquarters, or the Public Library and Municipal Museum.

Thus, until the end of the 6th decade of the 20th century, when it is carried out a second centrality in Boavista area - determined fundamentally by the opening of Arrábida's bridge, and the relocation of port activities of Douro to Leixões - it was in a circumference of about 1700 m in diameter that were located all the equipments and infrastructures determinant for the city dynamics [199].

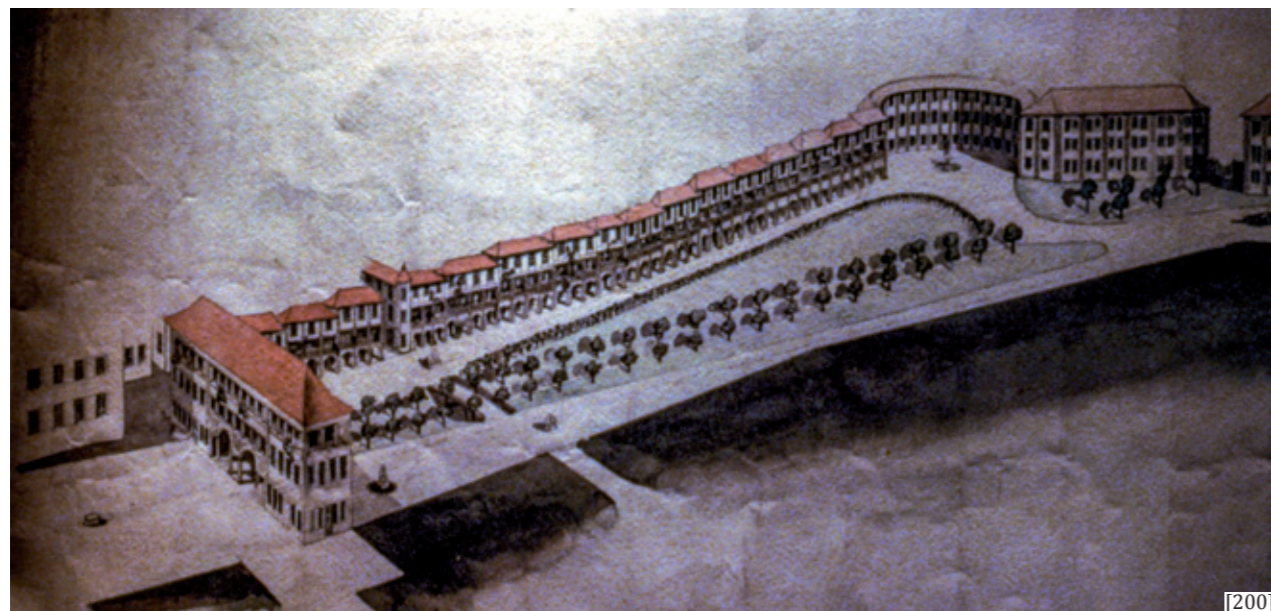
In the definition of this urban centrality the financial sector had also an important role. From the last decade of the 19th century Porto city managed to impose itself as an important national financial Centre, and it was increasing the number of companies and banks, mutual and insurance companies that settled in D. Pedro Square or in the surrounding areas, substituting or complementing the inner Centre situated in the vicinity of Bolsa Palace. This attractiveness will be maintained and enhanced with the opening of the 'City Avenue'.



[199] - Marking of the circle where are almost the totality of the important equipments of Porto city, on the 1892 Plan. (AHMP)

The buildings constructed in this area are therefore, and in a certain way, motor and reflex of that dynamics, being however, much more difficult to infer, from the current observation of the building set, that notion of articulation informally concerted. On the Avenue there are many distinct 'moments', that can effectively correspond to different completion times (with their tastes, effective needs, processes of adjustment and capacities of achievement), but also to different intervention strategies, although contemporary, or to a self-regulation set by the market. And the combination of these various processes becomes more evident when we examine the process and the building dynamics plot by plot, set by set, or block by block.

In Barry Parker project, as it was seen earlier, this new civic Centre should be divided in three moments of distinct characters, corresponding one, on the south side, to the historic D. Pedro Square, which would remain recognizable; on the north side, a second square, that would dignify, through the public space, the building of the City Hall; and a third



[200]

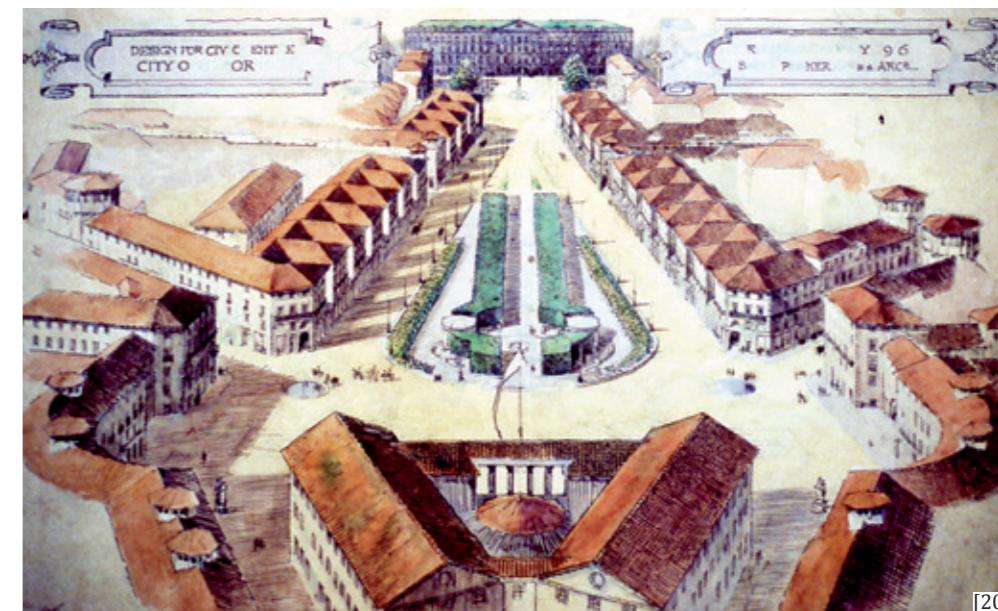
moment, of connection between the two, a wide avenue in the form of a trapezium quite elongated that, by its design and conformation, would give scale to the whole, and where would be installed the financial services, banking, law offices, corporate headquarters or similar, as well as the new commercial programs (hotels, department stores, large cafés with game rooms), in buildings outlined by arcades on the ground-floor, privileged spaces of a commercial dynamics [202].

This tripartite division is already assumed in the Pezerat proposal, in 1889, however considering Trindade Square, outlined by the Church, as a second focus.

In the preliminary proposal drawn up in 1915 by the 3rd Division it does not exist a clear hierarchy, nor a strong character to determine it, “neither (...) an Avenue or a Square” as rightly criticizes Barry Parker (1915: 5) [204]. The importance of this proposal lies only in the fact

that its discussion has served to bring Parker to Porto and has led the City Hall to accept and commit him the project of new civic Centre, in August 1915.

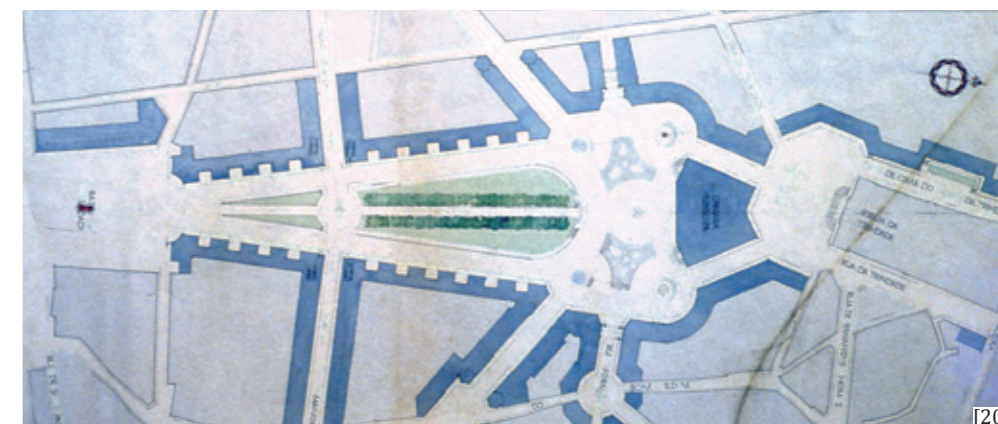
In the discussions and critics about the three Project proposals made by Barry Parker launched by, among others, José Marques da Silva and Gaudêncio Pacheco, and subsequently in the direct intervention of the dynamics of the real estate market, it is moulded the current character of the Avenue, and of the constructions that surround it, quite distinct from the proposed. If from the urban design point of view, the Parker plan elevated what should be the biggest civic Centre of the City, ‘Invicta and Always Fair’, from the architectural point of view it needed an adequate scale, and did not fit into the aspirations of greatness of the municipality that, since the times of Regeneration, looked toward the other major cities of Europe, as models. An almost rurality characterizes the proposal, particularly evident



[201]

[200] - First proposal of Barry Parker for the ‘City Avenue’, ca 1915.

In this proposal, the building of the City Hall was located in D. Pedro Square, substantially in the same space that the City Hall occupied at the time, only from which it opened up the new avenue topped by Trindade Church. (ART)

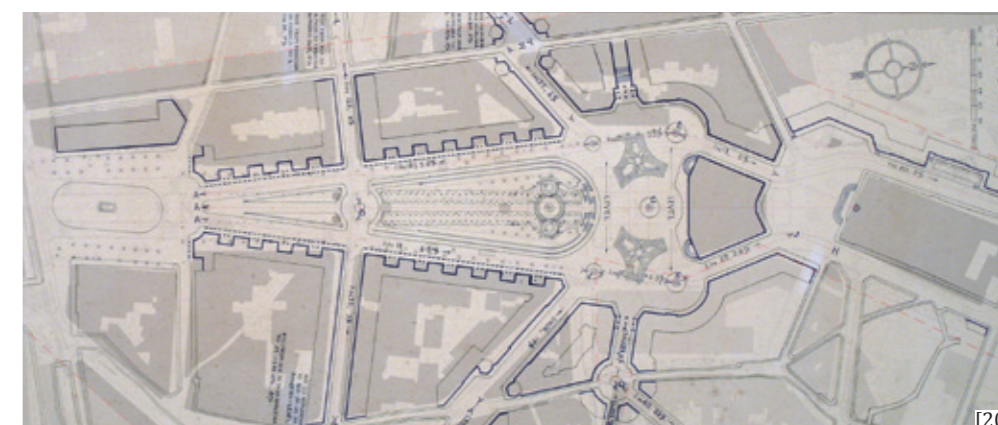


[202]

[201] - The proposal of Barry Parker in a painting of Thomas Raffles Davidson, ca 1915 (ART)

[202] - Coloured Plant of Barry Parker’s proposal for the ‘City Avenue’, S. d. (ART)

[203] - Overlap of Parker plan with cartography of the year 2005 (CMP).



[203]

in the painting of Thomas Raffles Davidson that accompanies it [201]. Neoclassical buildings, inspired both in the existing constructions and in the British models, of reduced scale, with recourse to noble materials only in situations of finishing and marking of composition elements, are not suitable to the desired monumental image, nor to the taste in amendment by the momentum of modernity feeling that the entry of the new century, and the world war, had triggered.

The proposal of Parker was not consensual. If some were confined to making criticisms, Marques da Silva moves forward with alternative proposals just from the beginning. The variant proposed in 1915 corresponds to that, a variant that grabs the idea of Parker of an avenue that develops with a greater openness to the north and narrow to the south side to allow the maintenance and the recognition of the identity of Liberdade Square, but which chooses as axis of symmetry not the line that unites directly the Centres of the Square and of the facade of Trindade Church, as Parker, but a slight rotation of the same which decreased the angle made with Almada Street. From this proposal stems an avenue in which

the variation of width is further reduced, there is no inflection of alignment between the first quarter and the following, and, more important, where the building of the City Hall is replaced by a rectangular and regular shape [204].

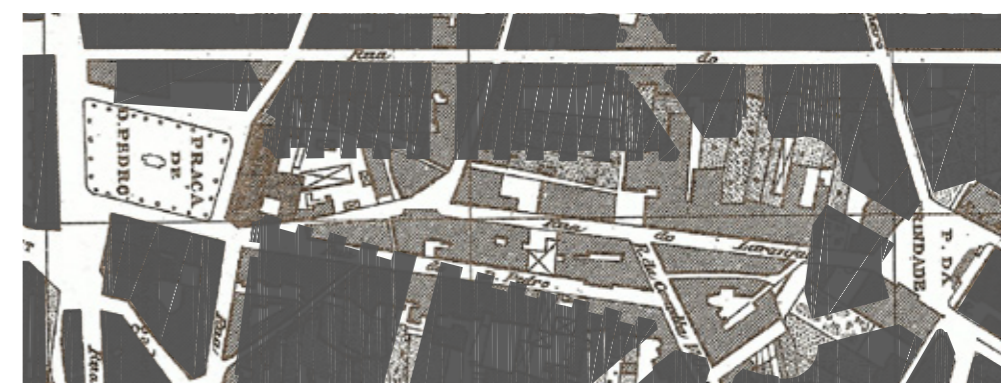
The services of the municipality, when proceeding with their studies, are making their own adjustments to images that they thought more worthy for the civic Centre. In the profile type of the Avenue [205], which defines the public transport track, landscaped beds and collectors of sanitation, also represents, in cross-section, the grubbing of the constructions near by, in a language without points of contact with the Parker's proposal. And according to the figure draft [206], of non identified author, it's possible to see, in spite of all the problems of topography representation, perspective, and of the scale of spaces, which refers to the same proposal of architectural image, as long as the urban solution is, 'roughly', the second proposal of Parker. The compositional structure is similar and even the fenestration is matched. And in the general observation of the drawing there is a 'kind' of Terreiro do Paço (Palace Square, Lisbon) that permeates, despite of objectively being different.



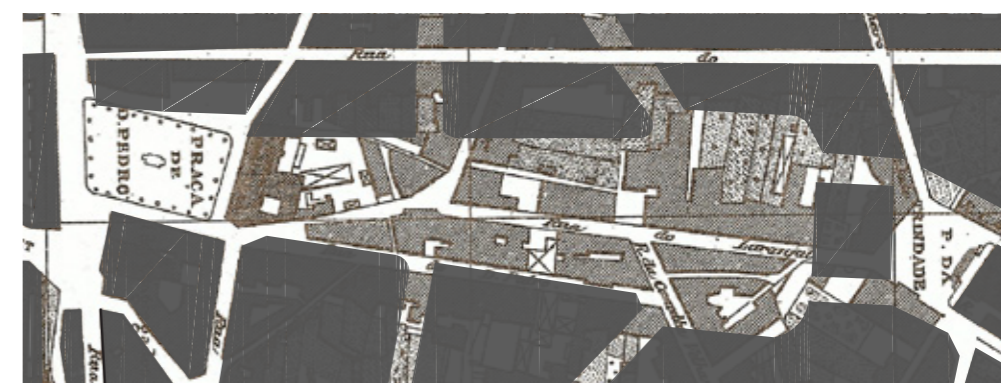
a) Proposal of Carlos Pezerat, 1889.



b) Proposal of 3rd Division, 1915.

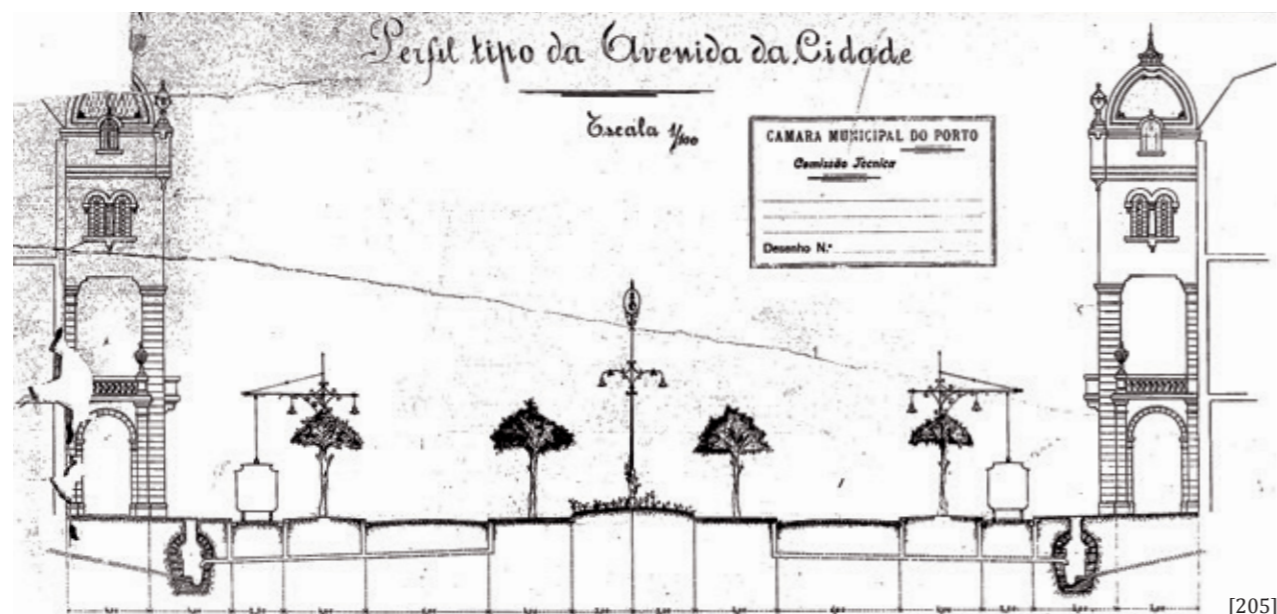


c) Proposal of Barry Parker, 1915.



d) Proposal of Marques da Silva, 1915

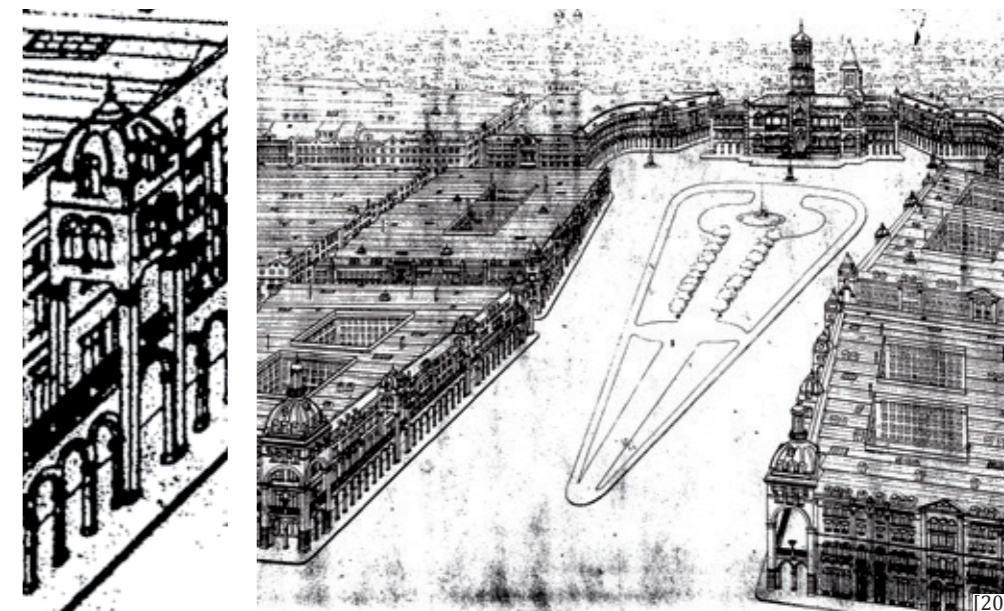
[204] - Drawing of several proposals for the 'City Avenue', overlaying to the cartography of 1892, revealing the necessary demolitions to apply each of the plans.



[205]

[205] - Technical Drawing with the section type of the 'City Avenue', (1919?) (AHMP)

[206] - Detail and perspective in the new civic Centre. Author unidentified, n.d. (ART)



[206]

"I want to say, that's my opinion, that all buildings should be planned or designed. That the cession of pavements should only be carried out under the condition of their buyer to be obliged to build according to plans already defined, or then with modifications already beforehand decided, So it will be assured that each building will be architecturally harmonic with the others and with the design of your general project". (PARKER, 1915: 10)

Although Barry Parker provides a control – of the municipality but also of himself- on the buildings to be constructed in the area covered by the plan, by the definition of an implantation and set elevations, which should be respected by the individuals wishing to build or rebuild, in 1917, it was given the opportunity for an informal modification of the initial determinations with the publication of the 'Regulation for granting awards to the best buildings under the aesthetic point of view'. The 'Prize of Honour of Porto city', that will distinguish the 'most beautiful building facade built in the future great city avenue already started' (NATIONAL PRESS, 1917 apud TAVARES, 1985-1986: 296),

encourages the single architectural value to the detriment of the overall image of the set initially recommended. Thus we will see a replacement of Neo-Classical architectural image proposed by Parker by a set of buildings with 'Beaux-Arts' influence in a first phase, and 'Art Deco', already at the end of the decade of 20, beginning of the 1930s. This inflection of taste is not alien to the fact that the main architects of Porto, some with responsibility in municipal management, have completed their disciplinary formations in Paris. José Marques da Silva (1869-1947), António Correia da Silva (1880- ?), Manoel Marques (1890-1941), or, in a distinct manner, Júlio de Brito (1896-1965), born in Paris, son of French mother, are all examples of that French architectural membership.

The Barry Parker Plan restructures all accesses to the central zone, determining a mesh of blocks that remain, except some changes, up to the present day. From an urban structure that still rested in a mix of paths between rectified medieval and a radial strategy determined at the time of the Almadás and Public Works Council, it becomes a geometrical composition

based on parallels, symmetry axis and radial traces, which take as determining generator elements Almada Street, Trindade Church and the equestrian statue of D. Pedro IV [pp. 84]. From this new trace results a more weighed division of the blocks in this central area of the city, balancing profitability of the public front with the building space of the lots. Actually, the question of the economic profitability of the entire speech is something to which Parker is sensitive, using the same as justification for the annulment of the pedestrian connection that he pondered over between the Municipal Square and Almada Street, or for some options of the urban design.

"Yet one more point, my experience has shown me that the floors that form the corners are the most difficult to sell (those who are on the lower angles of the Square). (...) For this reason (among others) I rounded up the corners. The result will be that instead of the sites of the corners being less popular and more difficult to sell, will be on the contrary the most sought" (PARKER, 1915: 16).

In February 1st, 1916 takes place the solemn act of inauguration of the works of the new civic Centre of Porto - emblematic and rightly designated by 'City Avenue' - "settling the first stone of the southwest cornerstone of the building that has served as City Hall" (BASTO, 1937 apud TAVARES, 1985-1986: 296) that from the north side ended the ancient D. Pedro Square. The construction of a new centrality is, therefore, a process that begins, not by placing a first stone, as it's usual, but by the blow of hammer, somehow showing that the progress should be done at all costs and that the past will be considered, in a more or less amorphous way, as the raw material of the future. Building a New World, Secular and Republican [207].

In addition to the demolition of the old City Hall, the implementation of the Plan determines the demolition of a considerable amount of strait lot buildings, which are located mainly in the margins of Laranjal Street and D. Pedro Street / Elias Garcia [210]. In Almada Street are also made some demolitions, however more surgical, in the areas of insertion



[207] - The City Hall already in the process of demolition, 1916. (MESQUITA, 2008)



[208] - The City Hall already in the process of demolition, in 1916, by Alberto Marçal Brandão. (BRANDÃO, n.d.)

of the new streets. These will subsequently integrate, in the continuous front already built, new buildings of affirmative modern image - as the Garage of O Comércio do Porto and Soares Marinho building, by Rogério de Azevedo, one of the major architects of Porto Square - along with other buildings with revivalist form.

The new Plan also determines some punctual demolitions in Bonjardim Street, and other more extensive in the area of Cancela Velha (current Guilherme Costa Carvalho Street) and in the surroundings of Trindade Square, old Laranjal Square. Other buildings, mainly located in the east side of Elias Garcia Street, will have to be expanded in order to align with the Avenue.

The time that has elapsed between the beginning of the demolition of the City Hall and the actual construction of the first buildings was then taken by the required processes of expropriation, by the initial works of urban infra-structure, and by the, not always easy, placing on the market of the new lots.

The edification of the urban front of the Avenue will be a process that will extend over time, taking around four decades to be completed. The first licensing processes give entry in 1919, nearly three years after the inauguration of the new avenue, although there is, in some cases, prior informal consultations, probably just from the end of 1917, beginning of 1918. The construction of the last vacant lot was only completed in 1960 - *'Palácio dos*



[209] - Removing the statue 'O Porto' from the City Hall during its demolition, ca 1916. (REIS, n.d.)

Correios' of Carlos Chambers Ramos. The building itself of the City Hall was only finalized in the 1950s, being the construction site the guardianship presence in the civic Centre, with the municipal government moved and installed in the Episcopal Palace, next to the Cathedral.

The long time period that takes from the plan/project to the reality is appreciably reflected in the buildings, by the change of tastes, of buildings functional requirements, of the technical capacity associated with the construction but also by slimming down what was the initial drawing and the assumptions of monumentality required. The political changes that occur in the municipality after the military coup of Sidónio Pais (December 1917), with the criticisms of the previous municipal management, ultimately accelerate the change, not only in the appearance of buildings, but the trace itself. As far as Rui Tavares refers, the Avenue *"extends into a progression of alignments nearly parallel that override virtually the containment of the squares which it connects - Liberdade and Municipal. It is lost, thus, one of the aspects most achieved and of greater urbanistic sense that the proposal contemplated - the respective identity of the differentiated*

urban situations (square and avenue). (...) Thus, the Avenue has been transformed into a place of passage, losing the meaning that Barry Parker had introduced in his project - a Centre of commerce and a walking area" (TAVARES, 1985-1986).

The assembly facade of Liberdade Square and Aliados Avenue can almost be read as a chronological table, in a counting of time that starts - to the south of the area under analysis, after the destruction of the Lóios Convent - with the edification of Cardosas Palace and ending - in the northern limit, already in the 21st century - with the project of the Trindade Metro Station of Eduardo Souto Moura. Between these two points and these two times, a diverse set of buildings, designed by a relatively large set of architects, engineers and master-of-works. A work made of continuous labour of many individual contributions, and that time is instructed to give a unified picture.



[210] - Start of demolitions. West Side of Laranjal Street, already completely demolished (1916-1917), of Aurélio Pais dos Reis. (DIAS & MARQUES, 2002)

[211] - Construction Site of the City Hall in the 1930s.(ALVÃO, 1984)

[212] - Identification of the construction eras of the more representative Building, using as reference the date of issuance of the building permit.



As it can be seen in the plant presented, the first leg of the west side is almost all still licensed in the late 10s (1919). The 20s is the time of greatest constructive dynamics, not only in Aliados Avenue, but also in Liberdade Square and in the launch of Passos Manuel alignment. In fact until about 1930 the buildings of the first two strands of the Avenue are completed - with the exception of the last building on each side - that is, in just a little over 10 years almost the entire Avenue is built up. After that the momentum fades and it takes almost three decades to fully complete the construction of the buildings that line the upper zone, in what corresponds already to General Humberto Delgado Square.

These new operations, mostly built already in the post war distinguished from the previous ones by its scale. Although apparently it remains the same height of existing buildings, by the relations between double lofts, and new recessed floors, the plot area of each new building is substantially greater, and

consequently the volume of its construction, reaching the maximum at *'Palácio dos Correios'*, by Carlos Chambers Ramos.

It is noticed that the East radial, Rodrigues Sampaio Street, began earlier to be urbanized, with small interventions, but in a longer time that extended from the end of the decade 20 to the 40s, and already with later changes. The West radial, Ramalho Ortigão Street is urbanized later in a very different system, with larger developments, and in a much shorter period of time, without demolition and subsequent reconstruction.



APPLIED METHODOLOGY

The area of the 1st AVENUE was divided, in terms of analysis process, in several urban spatial units - public spaces for movement and residence - which, in an identity and memory mode, are recognizable now or in the historical time.

This division, at a first level, was carried out in three large units, which can be further broken down into sub-elements:

The *'Aliados'* Axis assembly - corresponding to Liberdade Square, Aliados Avenue, and General Humberto Delgado Square, which extends to the north to Trindade Square and to the south to Almeida Garrett Square;

The *'Passos Manuel Alignment'* - corresponding currently to the streets that cross the Avenue, and would be part of a more extensive crossing that would connect Poveiros Square to Carregal Garden (today guaranteed by a tunnel) encompassing Elísio de Melo Street and Dr. Magalhães Lemos Street, and also covering D. João I Square, however with its own character, reinforced by the more recent interventions of public space valorization;

The *'Radials'* - corresponding to the streets that in Parker's Plan journeyed radial and symmetrically from the Centre of the Square in front of the projected City Hall, only implemented in part and that today correspond to Rodrigues Sampaio Street, Ramalho Ortigão Street, Guilherme Costa Carvalho Street, and, in a way, to the remaining space adjacent to Clube dos Fenianos Street.

Another set of urban units was also considered, already without a direct spatial relationship with Aliados, corresponding to secondary alignments substantially parallel to the axis Aliados, the streets of more ancient genesis, as Bonjardim Street and Almada Street, and already at the limit of the considered area, the most recent Sá da Bandeira Street.

The individual contribution of each one of these spatial units in the valuing and monumentalization of the Centre is distinct and variable throughout the ages and the interventions of qualification or requalification, urban and constructive. The nature and significance of these spaces, while scenarios

and actors of a historical process, elements of a collective and personal memory, based on a set of individual or individualized architectural interventions, also constitute diverse and ever-changing characters.

Not only focusing on the issue of spatial location, the synthesis now made elects a set of urban and architectural units that from the representative point of view and identity marking of the place - historical and current significance - and from the point of view of architectural value - of the architectural singularities of the elements of exception but also of the elements of current repetition of a built typology - correspond to a greater contribution to the contemporary enhancement and monumental distinction of Aliados.

These spatial units operate, in some way, as Centres within the Centre, elements with its own identity character, however concurring with and promoting a common value of monumentality and centrality. However, as the spatial units suffer mutations over time, and as rather than characterize the current situation,

we are interested in the processes that have enabled us to reach this moment, it's preferable a freer approach that intersects space and time, showing what is unique and differs from case to case, but also what is common, immutable. Because the identity of this area is the articulation of those two values, the whole, and the individuality of its elements.

BUILDING AND CONSOLIDATION OF THE NEW CIVIC CENTRE

"Opening a wide Avenue that should be, before everything, very dignifying.

Open and extend a part of the city that is very crowded.

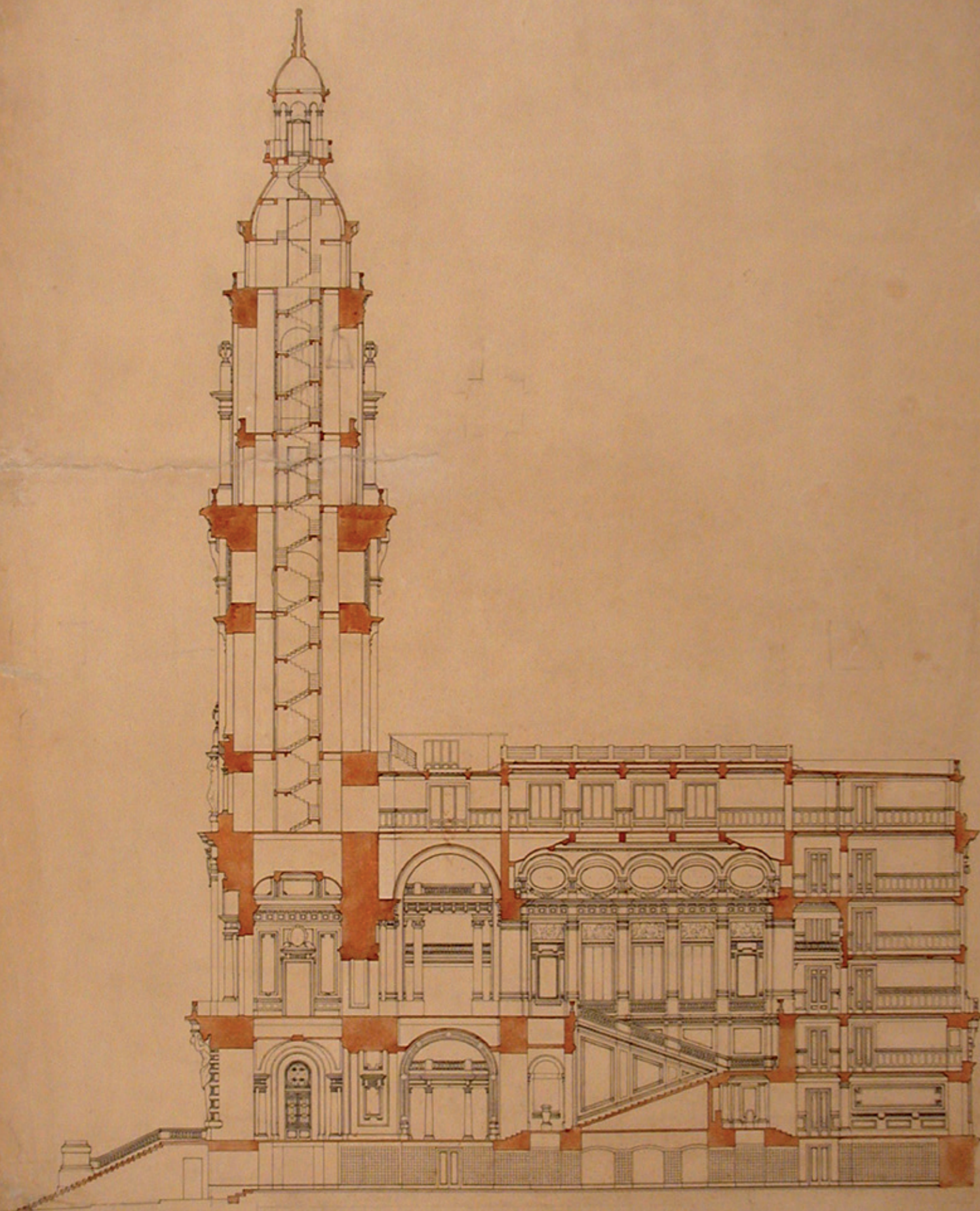
Provide convenient sites for which the placing of buildings of value, statues, etc. can contribute appropriately to the décor of your Avenue, completing it in its architectural design. At the same time, in each point of view it should be highlighted a table pleasantly proportioned in length, height and width, without prejudice to the idea of greatness or the impression of spaciousness."

(PARKER, 1915: 8)

In the following analysis that we will do about the construction within the area designated by 1st AVENUE it will be given a greater emphasis and highlight to the buildings that are located in the monumental axis Aliados, and which project and/or construction actually corresponds to an affirmative act of the definition of a renewed centrality. In that sense, this more detailed analysis will focus particularly on buildings constructed between the end of decades of 10 and 50 of the 20th century, almost the whole of the urban front of the Avenue and of the Square, and will seek to apprehend the building process together with the buildings constructive and

architectural characterization, crossing with projects authorship, eras of construction, or architectural languages.

The image proposed by Parker rested on a single architectural language of the assembly, where the basis splitting of ground had not any legibility. The avenue that was built, besides its distance from the architectural models of Parker, is essentially based on the private initiative, therefore the question of the lot that serves as basis to the building becomes decisive in the overview image. And the process of subdivision is different on the two sides of the Avenue.



Project by Correia da Silva for the City Hall, 1920. (CMP & SILVA, 1920)

CORTE LONGITUDINAL

ESCALA 0,01 P. M.



[213] - The opening of Aliados Avenue and distinct forms of subdivision according to the sides. Draft on a "Topographic Map" of 1892. (AHMP)

- Existing Register that has been kept since 1892..
- New Construction for the opening of the 1st AVENIDA

From the west side, the expropriations and demolitions liberated land that allowed to establish new splitt applications, based on lots of much broader front, and that allowed the deployment of buildings of greater dimension.

From the east side, the new alignment of the Avenue corresponds, in fact, to an alignment, by addition, of the buildings located on D. Pedro Street / Elias Garcia, not being practically made any expropriations. Thus, the fragmentation continues to settle on a narrow Porto lot, and they are assembly elevations, determined and approved by the municipality, which ensure the monumental scale.

It should be emphasized that this is not a new procedure for the city of Porto, the intervention at the time of Public Works Council settled in assembly elevations which metric did not correspond to a basis subdivision, a situation that, with time, degradation or

alteration of coatings, became evident. And this was also not an established standard prior to the implementation of this plan, despite of the opinion of Parker, but something that the municipal administration has realized only after being initiated the procedures relating to the west block of the first section of the Avenue, when the first proposals submitted to licensing, formal or informal, were not consistent with the image that a new urban cultural design defended.

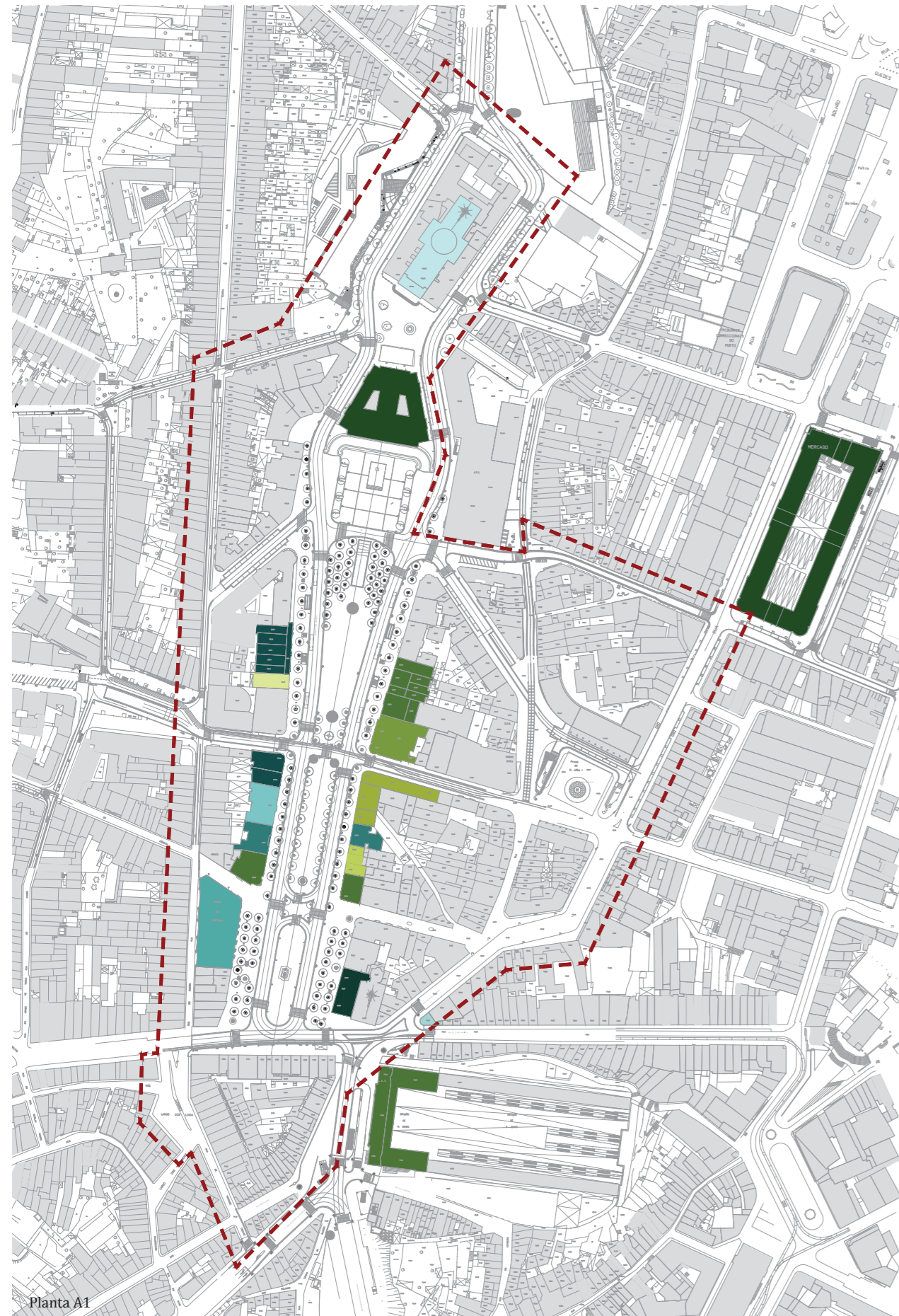
It was necessary to ensure that the new Centre had the desired dignity. And if in any way the freedom to not follow Parker's proposal was something that the new administration looked favourably, quickly realized that, left to the free initiative of the private ones, the monumentality of the Centre would be compromised forever. The intervention of the municipality, either through their own Administrative Commission, or the Aesthetics Commission, goes in the

direction of regulating the building that will constitute the built frontier of the public space of the civic Centre, either through drawings of assembly elevations, designed by the best architects of the Porto's square (responsible or not for the project of the different buildings) or by the establishment of the use of noble materials, such as the monumental stone. However, it was not intended to impose, as in Parker's Plan, a single type of facade, but "establish a certain harmony in the facade of the new buildings so that its assembly was beautiful" (CARVALHO, 1992: 363).

Key Elements of this process are the technicians who intervene in the buildings of the new Avenue, architects responsible for the project, in its majority, but also engineers and masters-of-work. From their sensitivity, knowledge and greater or lesser talent it has slowly been mended a new urban set, with the magnificence and dignity, although with

perceptive asymmetry of proposals, that becomes much more evident by the temporal difference of implementation.

They are many, and from several generations, the architects who participate in the process of consolidation of this central area of the city, not only with interventions on the Avenue and on Liberdade Square, but also on several of the closer urban spaces, and which contribute to the definition of this same centrality. Actors in this process of building up and consolidation of the new civic Centre will be presented by means of the biggest contribution, their works. Thus, the following pages work as a synthesis, where you have the most important buildings in the characterization of the area, locating them, identifying their authors and their respective eras of licensing (whenever possible).



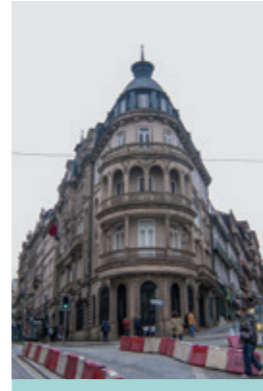
Planta A1

CARLOS CRUZ AMARANTE
(1748-1845)



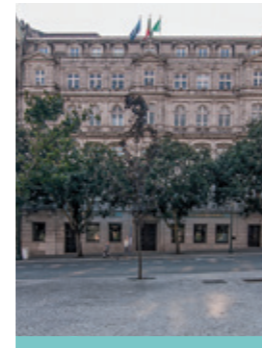
Trindade Church
Trindade Square
Século XIX

EDUARDO ALVES JÚNIOR
(1872 - ?)



Round corner of Sá da
Bandeira and
31 de Janeiro Steets, 1916

CARLOS MOURÃO
(? - ?)



Aliados Avenue 57-69
1919

CORREIA DA SILVA
(1880 - ?)



City Hall
Gen. Humberto Delgado Square
1920/55



'Bolhão' Market
Sá da Bandeira Street
1914

VENTURA TERRA (1866 - 1919)
JOSÉ TEIXEIRA LOPES (1872 - 1919)



'Banco de Portugal'
Liberdade Square 75-112
1922

MOURA COUTINHO
(1872 - 1954)



'Banco do Minho'
Aliados Avenue 35-41
1919/22



'Banco Lisboa e Açores'
Aliados Avenue 42-54
1921

MARQUES DA SILVA
(1869 - 1947)



'Jornal de Notícias' group of buildings
Aliados Avenue 138-168
1927



São Bento railway station
Almeida Garrett Square
1908



Building 'A Nacional'
Aliados Avenue 1-19
1920



Building 'Pinto Leite'
Aliados Avenue 20
1924

MICHAELANGELO SOÁ
(? - ?)



Building 'Soares da Costa'
Aliados Avenue 71-89
1919



Aliados Avenue 151-179
1923

ERNEST KORRODI
(1870 - 1944)



'Banco Nacional Ultramarino'
Liberdade Square 133-139
1920

PARDAL MONTEIRO
(1897 - 1957)



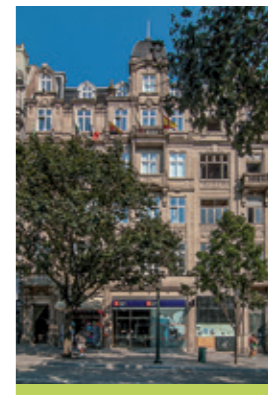
'Caixa Geral de Depósitos'
Aliados Avenue 104-128
1923/28

LEANDRO DE MORAIS
(1883 - ?)



'Montepio' group of buildings
Aliados Avenue 58-90
1924

CASIMIRO BARBOSA (1874-1943)
LÁINHO BARBOSA (? - ?)



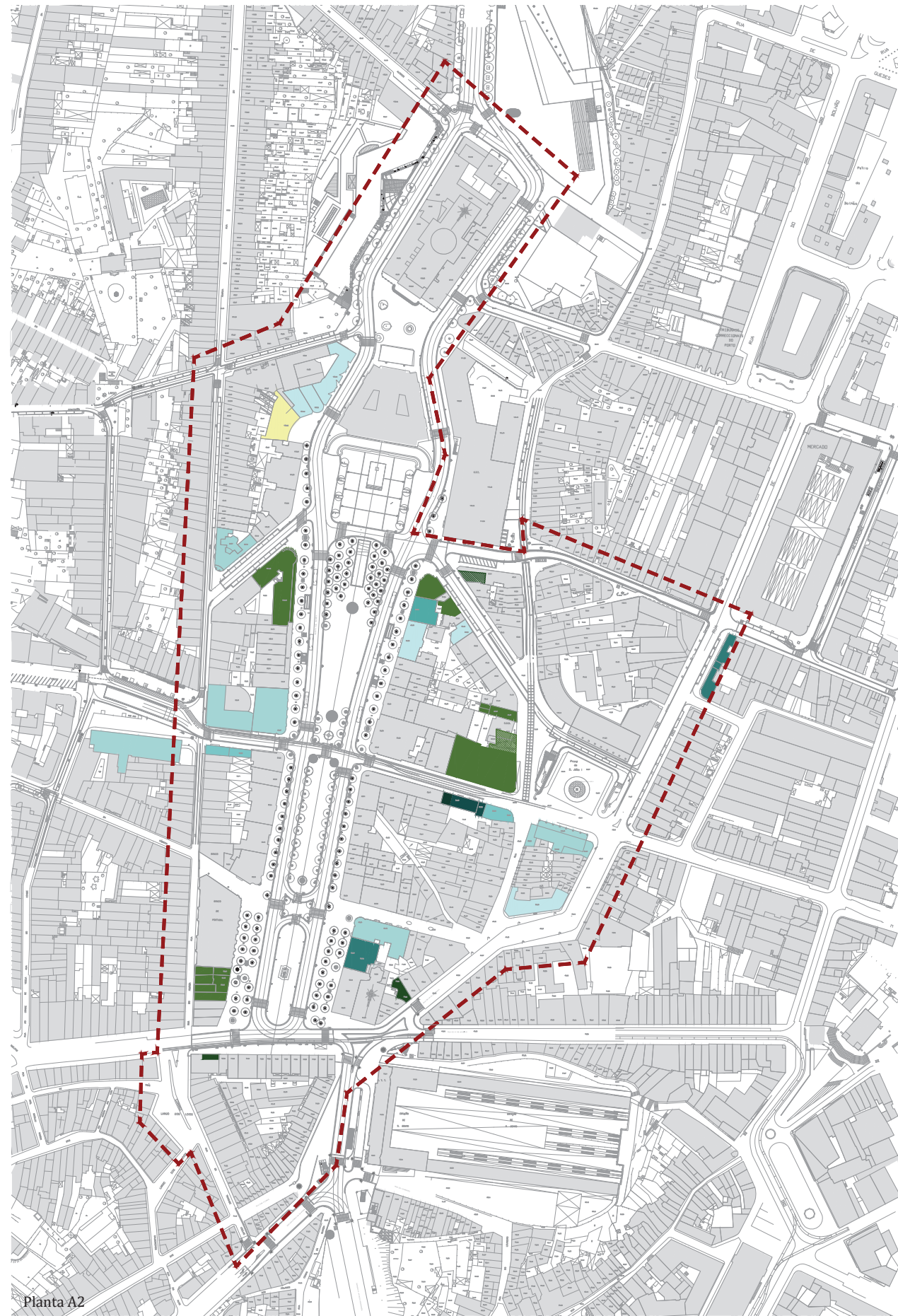
Aliados Avenue 26-38
1926

MANUEL JANEIRA
(? - ?)



Building 'António Lopes'
Aliados Avenue 141-147
1929

Buildings from Plant A1



Planta A2

Buildings from Plant A2



'Clube Fenianos Portuenses'
Clube dos Fenianos Street 3-47
1920



'Café A Brasileira' (extension)
Sá da Bandeira Street 69-91
1928



Building 'Casa de Saúde da Avenida'
Aliados Avenue 170-200
1930/34



OLIVEIRA FERREIRA
(1884 - 1957)
Rodrigues Sampaio Street
157-159
1938



Elísio de Melo Street 29-33
1930



Round corner Elísio de Melo
Street 51 e Almada Street
182, 1930

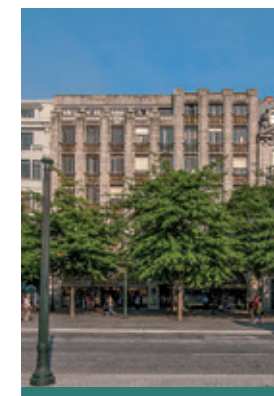


Round corner Dr. Magalhães Lemos Street
65-81 and Bonjardim Street 129-133
1932

JOAQUIM MOREIRA
RAMALHÃO (? - ?)



Group of Buildings
Aliados Avenue 202-214
1930



Building 'Imperial'
Liberdade Square 126-130
1934



Building 'Singer'
Sá da Bandeira Street 236-
276
1939

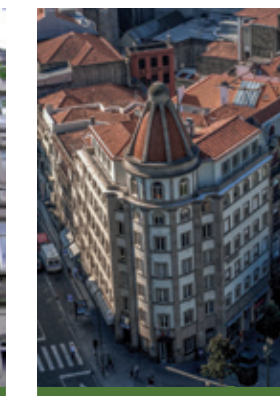
ALMEIDA JÚNIOR
(1902 - ?)



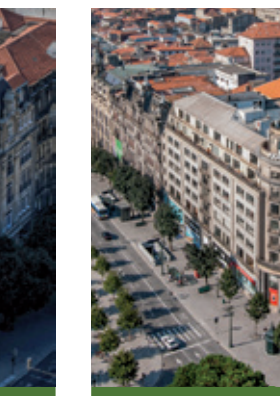
'Confeitaria Ateneia'
Liberdade Square 58-60
(remod.) 1938



Group of buildings
Liberdade Square 62-68
c.1930



Building 'C.ª de Fiação e Tecidos de
Fafe', Aliados Avenue 220-236
1948



Building 'C.ª de Seguros Garantia'
Aliados Avenue 195-237
1955

JÚLIO DE BRITO
(1896-1965)



Building 'Rialto'
D. João I Square, 1928
(Co-authorship: Baltazar de Castro)



Building 'Soares Marinho'
Round corner of Ramalho
Ortigão and Almada Streets
1942



Hotel 'Infante Sagres'
D. Filipa de Lencastre Square, 1943
(Co-authorship: Baltazar de Castro)

ROGÉRIO DE AZEVEDO
(1898 - 1983)



Round corner Liberdade Square
and Sampaio Bruno Street
1928



Building 'O Comércio do Porto'
Aliados Avenue 107-137, 1930
(Co-authorship: Baltazar de
Castro)



'O Comércio do Porto' garage
Corner of Elísio de Melo and Almada
Streets, 1932
(Co-authorship: Baltazar de Castro)

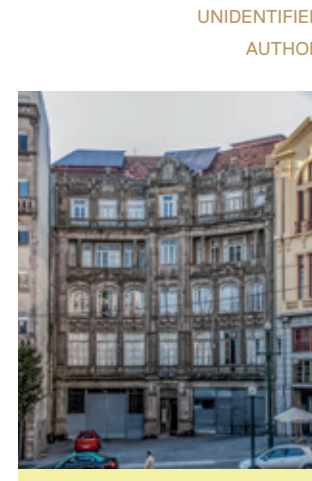
Buildings from Plant A2



ANTÓNIO PERES
GUIMARÃES (1904 - ?)
Dr. Magalhães Lemos Street
83-105
1930



J. FERREIRA PENEDA
(1893 - 1940)
Dr. Magalhães Lemos Street
109-111
1932



UNIDENTIFIED
AUTHOR
Building 'Futebol Clube do Porto'
Gen. Humberto Delgado Square
321-331 | 1932/33

SILVA MOREIRA
(1895 - ?)



'Barbearia Tinoco'
Sá da Bandeira Street 11
1929



'Farmácia Vitália'
Liberdade Square 34-37
1932
(Co-authorship: Amoroso Lopes)



'Casa Lima'
Rodrigues Sampaio Street
184-204 (alterado)
1937



'Teatro Rivoli'
D. João I Square
1925/32



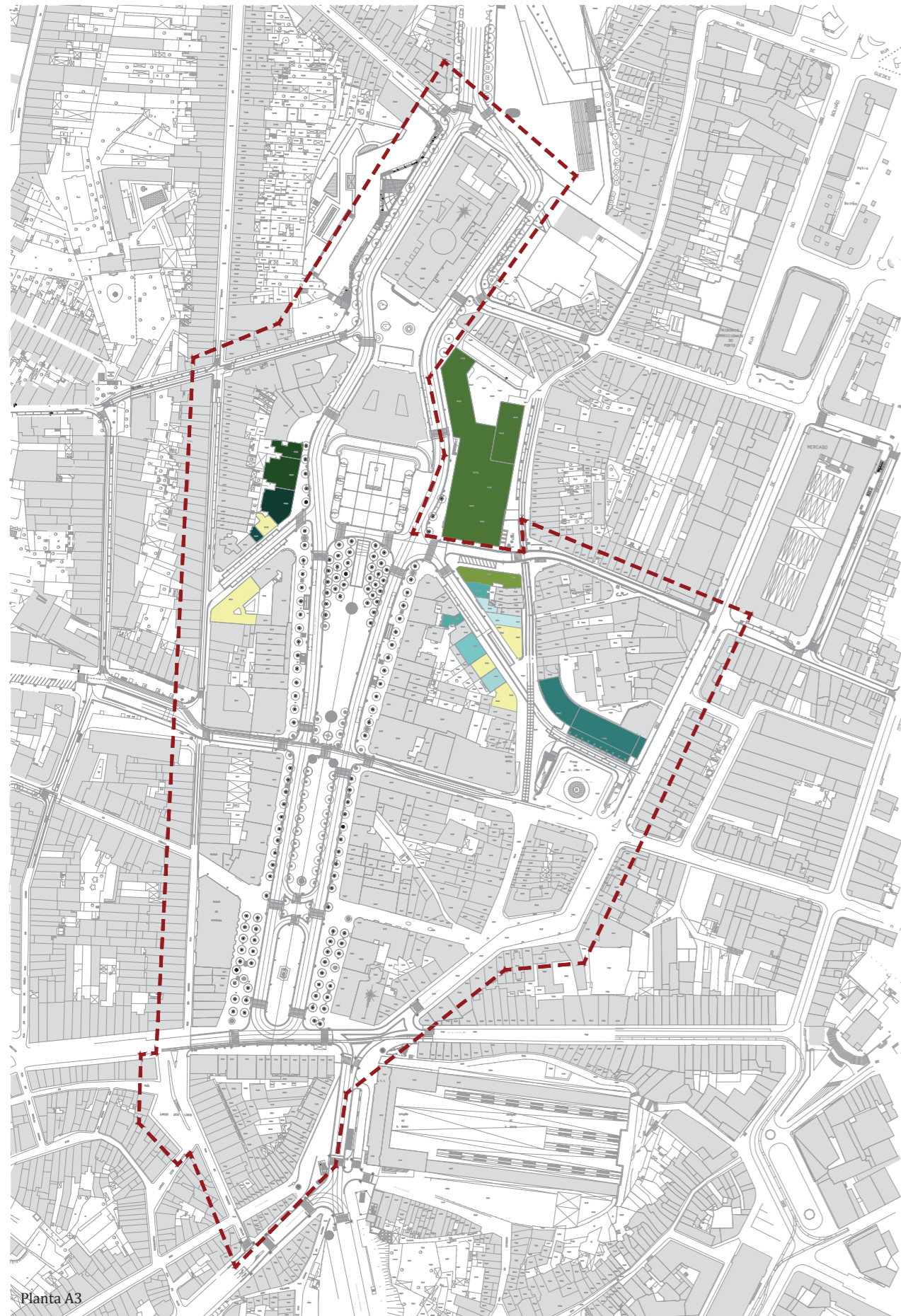
D. João I Square 165-173
(demolished)
1931/33



Bonjardim Street 175-179
1941



Rodrigues Sampaio
Street 179
1944



UNIDENTIFIED
AUTHOR



'Associação dos Jornalistas e Homens de Letras'
Round corner of Rodrigues Sampaio and
Bonjardim Streets.
Before 1930

JOSÉ RIBEIRO DA SILVA LIMA JÚNIOR
(? - ?)



Bonjardim Street 211-213 e
Rodrigues Sampaio Street 138-146
1934/35



Rodrigues Sampaio
Street 160-162
1940

UNIDENTIFIED
AUTHOR



Hotel 'Pão de Açúcar'
Round corner Ramalho Ortigão and Almada Street
c. 1940/1950

MÁRIO DE ABREU
(1908 - ?)



Building 'Pereira de Carvalho'
Ramalho Ortigão Street 16-18
194-

UNIDENTIFIED
AUTHOR



Round corner of Rodrigues Sampaio
and Bonjardim Streets

JOÃO FERNANDO
MACHADO GOUVEIA



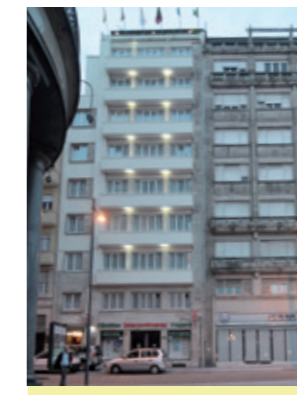
Rodrigues Sampaio
Street 117-119
1943

FRANCISCO FERNANDES
DA SILVA GRANJA



Building 'Bombeiros Voluntários'
Rodrigues Sampaio Street
83-153
1946

UNIDENTIFIED
AUTHOR



Ramalho Ortigão Street 8-14
194- ?

CARLOS NEVES
(1916 - ?)



Building 'Correia da Silva'
Gen. Humberto Delgado Square
1948

MANUEL PASSOS JÚNIOR (1908 - ?)
EDUARDO MARTINS (? - ?)



Buildings 'Capitório' and n.303-309 (atr. aut.)
Gen. Humberto Delgado Square
1946 e c. 1946/50

ANTÔNIO TEIXEIRA LOPES
(1903 - ?)



Rodrigues Sampaio
Street 176
1935

ARS ARQUITECTOS
FORTUNATO CABRAL. CUNHA LEÃO. MORAIS SOARES



Rodrigues Sampaio
Street 161
1936



Building 'Banco Português do Atlântico'
D. João I Square
1944

CARLOS CHAMBERS RAMOS
(1897 - 1969)



Building 'Palácio dos Correios'
Gen. Humberto Delgado Square 266-320
1952

VIANA DE LIMA
(1913 - 1991)



Building 'Cancela Velha'
Guilherme de Costa Carvalho Street 3-29
1955

UNIDENTIFIED
AUTHOR



Building 'Ordem dos Engenheiros'
Rodrigues Sampaio Street 123
1960

Buildings from Plant A3

THE BEGUINING OF THE URBAN REFOUNDATION PROCESS

“The first democrat-republican political administrations of the municipality of Porto (1910-1926), (...) gathered political and economic efforts for the comprehensive reform of the ‘centre of all centres’, dignifying municipal political functions and creating a very representative true Civic Centre, that could serve as a kind of ‘Refunding’ of the city, an urban ‘icon’ associated with the renewed municipal political management, democrat and republican.”

(TAVARES, 2004: 6)

Liberdade Square (Nova das Hortas Square, Constituição Square, D. Pedro Square) is the generator element of this urban reshaping, not only by its previous function, of Municipal Square, but mainly by the role that it plays in the new process. On the one hand, Barry Parker elects the equestrian statue of D. Pedro IV, as one of the focuses of the geometric design that will determine the shape of the new Avenue (the other is the axis of the Trindade Church)



Liberdade Square, prior to 1916. (DIAS & MARQUES, 2002)

and, consequently, of the new streets and new blocks which the same define. On the other hand, the fact that the whole opening of the 'City Avenue' depends on more or less complicated processes of expropriation and demolition, will make the works start precisely on the Square, being one of the first projects of the 'Banco de Portugal'.

'Banco de Portugal'

The construction of the new civic centre, with the amount of new constructions that was determined, is also presented as an opportunity to move important functions for this zone, occupying the new lots now vacant mercy of demolitions and expropriations. As larger Centre it should accommodate the most important valences linked to the economic life of the city. If some of the banking institutions already had dependencies on ancient D. Pedro Square and in its vicinity, the delegation in Porto of 'Banco de Portugal' was still located in the inner area, at São Domingos Square (now Palace of Arts), next, of course, the headquarters of the Porto Commercial Association, installed in Bolsa Palace.

To allocate a 'floor' of the new axis for the 'Banco de Portugal' premises, the choice falls on the west side of the Square, where the expropriations were smaller because part already belonged to the municipality, and where a possible lack of pace of construction of the Avenue did not involve conflict with its installation, but also by the representative meaning. And, perhaps for the same reason, the 'floor' for the Caixa Económica was on the opposite corner of Dr. Artur de Magalhães de Basto Street, where was built 'A Nacional'.

The project is from 1918, of Miguel Ventura Terra, architect from Caminha, but with training in Paris, and extensive work in the capital. He integrates the frameworks of Ministério das Obras Públicas from 1896. José Joaquim Teixeira Lopes Júnior, from Porto, also with additional training in Paris, collaborates in the project.

As obras são iniciadas algum tempo depoisThe works are initiated some time later, between 1922 and 23, but it takes more than a decade until the conclusion, that none of the architects will see because both died in 1919. The building of the 'Banco de Portugal' will correspond to a large part of the facade



[214]



[215]



[216]

[214] - Liberdade Square, west side, corresponding to the place where today are the buildings of the 'Bookstore Figueirinhas' and the starting of the building of the 'Banco de Portugal'. At the back, the Cardosas Palace. Aurélio da Paz dos Reis, before 1916. (SILVA, 2006)

[215] - 'Banco de Portugal' in construction, in 1923, and in the background, the pre-existing buildings of Almada Street. (BRAGA, n.d.)

[216] - 'Banco de Portugal' in construction, in the beginning of the 1920s, with the buildings of the first west section of the Avenue already built. (Source: goo.gl / nMbZYS)



[217]

[217] - 'Banco de Portugal' - At the end of the 20th decade (DIAS & MARQUES, 2002)

of the west side of Liberdade Square and it is likely that initially it has been foreseen that the remaining space would be occupied by other buildings, not with the same size of the Bank, because that was not possible, but at least with widths of lots higher than the traditional splitting, to help giving scale and dignify this zone of monumental axis. However, that didn't take place, and only are demolished the buildings for the *'Banco de Portugal'* placing, no other.

The four buildings immediately to the south of the *'Banco de Portugal'* correspond essentially to an operation of facade redrawing, adapting it to a more contemporary and careful image, in accordance with the monumentality of its location in Liberdade Square. They correspond to two distinct interventions in the 1930s, both of Júlio de Brito, the first one covers three of the four lots, and the second the lot further south

'Bookstore Figueirinhas'

The building that we call *'Bookstore Figueirinhas'*, in spite of being no longer there, corresponds to the set of three lots with a common elevation shaft but that keep inwardly the conformation of the pre-existing bourgeois houses of the nineteenth century.

Intervention that is characterized by a still eclectic image but already with some *'Art Nouveau'* inspiration, with a careful choice of materials, a balanced design, and that weaves relations with the facade of the Bank, either at the level of the platibands alignment, or in the distribution of the facade in two great moments, the first one, which includes ground-floor and first floor, and the second, covering the three upper floors, making a relationship not directly with the different scale of floors that the institutional program of the *'Banco de Portugal'* determined [221].

One of the particular aspects of this block in relation to the rest of the surrounding area of the 1st AVENUE is its low depth, which determines, not only that the buildings do not possess backyard, but also that they



[218] - Liberdade Square, west side. In the first plan the *'Banco de Portugal'* in advanced construction, being visible the four buildings that in the 1930s, will give rise to the buildings of the *'Bookstore Figueirinhas'* and *'Ateneia'*. (ALVÃO, 1984)



[219] - Liberdade Square and Aliados Avenue, in the 1930s. The buildings of the *'Banco de Portugal'* and of *'O Comércio do Porto'* are already built. In the first plan the three buildings of narrow allocation which will suffer a facade intervention, being integrated in a drawing of set elevations. (ALVÃO, n.d.)



[220] - Current Perspective of Liberdade Square and Aliados Avenue. The four buildings are visible with intervention by Architect Júlio de Brito, in the decade of 30. (BENTO, 2013)

have two urban fronts. Almost all of the lots have construction that makes connection between Almada Street and Liberdade Square, although, in terms of use, the functional and representative access is the Square. As such are also the three lots that are mentioned above, but with a special feature which provides evidence that the facade assembly is only one operation of compartmental arrangement, almost 'cosmetics'. Despite the joint facade facing the Square, with common levels, from the side of Almada Street they are assumed as three separate buildings, without any floors alignment, and with a floor less in the lot more to the South. It is clear also, for this reason, that the initial property was not unique, and that we would have a set of buildings with little depth and only one front. In the area now occupied by the 'Banco de Portugal', existed only buildings facing Almada Street, corresponding to the lowest depth of the block at this site, where was located the 'Tank' of Nova Square.

Building 'Ateneia'

The building of 'Ateneia', renovated in 1938, corresponds to a redrawing operation of the pre-existing building facade however, in this case, Júlio de Brito prefers a composition less attentive to the constraints of the environment, especially with regard to alignments, while respecting compositive rhythms [223]. There is a respect for monumentality that the situation in the Square required, but the same is achieved, not by profusion of detailing or intervention scale, but above all, by the use of the materials, the granite in the whole facade, in an architectonic composition already quite sanitized. Effectively, the building tends to stand out from the assembly by higher top, still in a taste of transition 'Art Nouveau' and 'Art Deco' but already with a more expressionist character.

This building makes connection, from the left side, with the single set of buildings remaining from the old D. Pedro Square (in addition to the Cardosas Palace), which demolition was scheduled in Parker's plan. The buildings don't respect the orthogonal alignment defined for the Square, still

'Figueirinhas'

[221] - "Signs of the 'Bookstore Figueirinhas' and of the delegation of Diário de Lisboa (both have already disappeared) in the block of 'patisseries', (of which only survives 'Ateneia'). Photograph of the 1950s." (OLIVEIRA, 1985)

[222] - Current Perspective on the building set of the old 'Bookstore Figueirinhas'. (LIMA, 2013)

'Ateneia'

[223] - Connection of the building of the 'Bookstore Figueirinhas' with the building 'Ateneia', being noticeable similar composition logics between the two buildings. (VALE, 2013)

[224] - Connection without finishing lines between the building of 'Ateneia' and the building of Almadás time, to the South. (VALE, 2013)



[221]



[222]



[223]



[224]



[224]

maintaining memory of implantation of the Natividade Fountain in the alignment of its east facade.

And this idea of demolition of this set may have persisted for many years, because the intervention of *'Ateneia'* does not attempt to make any connection with the scar exposed in the cornerstone, on the contrary assumes it as something temporary that must be purged in the future. Actually, the plan of Parker had determined the demolition of, at least, part of this block of Almada Street, giving a higher width to the passage in front of the Cardosas Palace, in a parallel alignment to the same that passed by the corner of *'Congregados'* Church. If this had been executed, almost all of these buildings had disappeared. However the time was instructed to make perennial what some thought expendable on behalf of a greater monumentality, but especially for a more outspread access in the relation with Lóios Square.

This set corresponds to a group of buildings constructed in the sequence of the opening of Hortas Street, after Almada Street, and as located in one of the new and noble

street layouts of the city of that time, it had an elegant and sober design, which added several lots for a common facade. Interesting in this process of dignifying the surrounding areas of the civic centre, and evidence that this mechanism is repeated, is the existence of a license application, from 1829 (the City Hall is settled in D. Pedro Square in 1818), about the other side round corner of Almada Street with Clérigos Street, to increase a floor and thus be levelled by this building.

Although different, the two buildings have similarity at the level of the metric allocation of the facade, positive and negative mass relations, and also, although less so, decorative elements, but what truly unifies them is the alignment of arch centerings. Actually, these buildings, in addition to its own value, gain sense in their relationship with the old Clérigos Sidewalk and, making all three sides of the block, help to define, together with the building of Clérigos Street, the entrance to the large axis opened by Almadás, the Street that, with the time, kept only this designation.



[225] - Project to add a 4th floor to the building that belonged to *"Manoel de Sousa Mello in the Clérigos Sidewalk and with front to Hortas Street"*. (AHMP)

[225]



[226] a



[226] - The entrance in Almada Street demarcated from the remaining urban structure by the regularity of the arch centerings of its socles, which gives it monumentality and regularity. (BENTO, 2013) and (VALE, 2013)

[226] b

[227] - *"Singularities and continuities"* which are established between buildings, distant from each other two centuries. The corner building of the late 18th century and the Júlio de Brito's buildings, from the beginning of the 20th century. (BENTO, 2013)



[227] b

Banco Nacional Ultramarino

Contemporary of the *'Banco de Portugal'* construction is the intervention of southeast corner of Liberdade Square, corresponding to the building of *'Banco Nacional Ultramarino'* headquarters in Porto. If this east side of the Square soon stabilized in alignments and placement of buildings, on the opposite, to the west side, from the point of view of urban image, it suffered several changes.

As we have seen, until the extinction of the religious orders, the East limit of the Square was uniformly established by the dormitories side of the *'Congregados'* Convent, built in the first half of the 18th century, and the proposals drawn up in 1844, after the promulgation of the Confiscation law, correspond to a virtually full utilization of the existing building, changing only the ground-floor, a situation that remains until the end of the 19th century, with changes only to the level of exterior coatings and coverings [pp. 71].

The first great transformation process of these buildings, which will determine a renewal of the image, will be carried out by *'Banco*

Nacional Ultramarino' even before 1908, in the southeast cornerstone, corresponding to the first four window modules of the set facades [229].

Later, in 1920, it is made a second intervention, with project by Ernest Korrodi, which aims the extension of this first building, either in the placing area, or in height. The extension corresponds to the acquisition of two buildings to the north, equivalent to 5 window modules of the conventual building, making 9 of the total 19 [229]. The project plays with the same compositional logic of the pre-existing building, despite the decades that separate them, and does enlarge to extend the same principles of design of the facade and its basic elements, to one more floor and to the extension to the north, on the facade facing the square. In spite of this coherent insertion between the previous facade and the enlargement, it can be observed some different details that from a distance keep the general unit [235].

The way it is made the composition of the set elevations for the Square's facade, in an incomplete symmetry, makes believe that there would have been an idea of continuity



[228] - Reconstitution of the south and west facades of the *'Congregados'* Church and Convent, with the splitting in seven plots of the Convent's dormitory side. Adapted from (SILVA, 2006)



[229] - The southeast cornerstone of Liberdade Square, with marking of the first phase of the BNU's building. Adapted from (PORTO VIVO, SRU, 2006).



[230] - Views over the cornerstone in the southeast of Liberdade Square. (SIZA & SERÉN, 2001)



[231] - Actual view of the same corner. (BENTO, 2013)



[232] - Photographs prior to 1908, the first being relative to 1885, depicting the buildings that resulted from the conversion of the west side of the 'Congregados' Convent. (ALVÃO, 1984) (ALVÃO, 2002)



[233] - Southeast cornerstone of Liberdade Square, in photographs prior to 1290. (ILLUSTRAÇÃO PORTUGUEZA) (ALVÃO, 2002)



[234] - East facade of Liberdade Square, before the construction of the building 'Imperial'. Facade of 'Banco Nacional Ultramarino', after enlargement, the authorship of Ernest Korrodi. Photos subsequent to 1930. (CLÁUDIO & FOTO BELEZA, 1994) (SILVA, 2006)



[235] - Relationship between the first building and the enlargement. Different treatments of windows tops. (VALE, 2013)



[236] - BNU Building. Noted the mansard changes in relation to photography of the 1930s. (BENTO, 2013)

of acquisition of more buildings, probably in an intervention that could correspond to a full redesign of the east facade of the Square. However, this will not happen, the two buildings that will replace the old dormitories and complete the front of the Square, will have architectural lines quite distinct. The first to be licensed will be the building of the northeast cornerstone of the Square, a couple of years later, with Project by Rogério de Azevedo, and already in the 1930s, making the connection between the two, the building Imperial, with Project by Almeida Junior. Both buildings will be analyzed in the following chapters [234].

"I must declare that although this new Avenue has proposed to create a Civic Centre and a centre of establishments, Liberdade Square will continue, however, to be your main centre of traffic, because the traffic by the new Avenue will not be very intense."

(PARKER, 1915: 7)

THE OPENING OF THE ALIADOS AXIS

THE SEARCH FOR A REPRESENTATIVE IMAGE

"I could avoid the demolition of most buildings in the East side of Elias Garcia Street, but you must decide if they will be sufficiently worthy to such an important avenue, or if they need to be demolished and replaced by others better matching those that will be built in the West side of your avenue and with a colonnade as I propose for a same side."

(PARKER, 1915:10)

If the project for the *'Banco de Portugal'* building marks the beginning of the process of urban reshaping, the effectiveness of the opening of the *'City Avenue'* axis is symbolically linked to other two buildings, the headquarters of the Insurance company *'A Nacional'*, and the building *'Pinto Leite'*, located in the opposite corners of the Avenue, directly related with Liberdade Square. Together they work as the *'Pillars of Hercules'* of the Avenue, the framework which will accompany the construction of this representative space of the city and its City Hall.



The starting of Aliados Avenue, 2013. (VALE, 2013)

'A Nacional' Building

Paradigmatic example of the discussion between a historicist architectural language with inspiration in a medieval national tradition, with renewed patriotism, and a new image, more cosmopolitan, in line with the *'Beaux-Arts'* French referentials, is the process concerning the construction of the west corner of the *'City Avenue'*. For the same location and work owner - the insurance company *'A Nacional'* - are elaborated two projects by two architects - Francisco de Oliveira Ferreira and José Marques da Silva - with distinct architectural languages, corresponding in a certain way to the two Ideals which confront each other at the beginning of the 20th century, one with a strong nationalism and historicist inspiration, and the second more eclectic and inspired by the international recent trend.

The licensing process of the building is started in 1919, with the project of Oliveira Ferreira. This first project, which was not built, corresponds to a revivalist building, seeking inspiration in historicist manueline style, to return the desire of monumentality that the site and the function required. It fits into a national architectural practice of the late 19th century and that still has expression in the first decades of XX, with reference examples as the Bussaco

Palace, by Luigi Manini, the Rossio station, by Luís Monteiro, or the Sintra City Hall, by Adães Bermudes, far from the modernity desired by Porto people for the new *'City Avenue'*, as the discussions and criticisms demonstrated later. However, the project has had its defenders and was greeted with an Article in *'Ilustração Portuguesa'* in which were woven compliments of "a vigorous proof of patriotism and high good taste" contrasting with "that confusing and 'cocotte' mixture, an amalgam of petty piracy, the so-called 'modern style', the delight of the rich bourgeois who builds palaces" (RUBENS, 1918: 178).

Project of a modular composition with a certain rigidity, based on symmetries both in each one of the facades, and in the relation with the own corner side, of restrained vertical development, despite the sharp decorative elements at the top, is very distinct from the proposal that will actually be built, following the extensive discussions of what should be the image of the Avenue - the Project of Marques da Silva.

This change of architect has a somewhat curious reason. The same *'floor'* purchased in 1918 by the insurer *'A Nacional'* had been



[237]



[238]

[237] - Liberdade Square, west side, corresponding to the location where from 1920 will be constructed the *'Banco de Portugal'* and *'A Nacional'* buildings. (DIAS & MARQUES, 2002).



[239]

[238] - The Building of *'A Nacional'* in construction, in the beginning of the 1920s. (ART)

[239] - The transition between Liberdade Square and Aliados Avenue, being observed the changing altimetric scale of the buildings announcing the new axis. (BENTO, 2013)

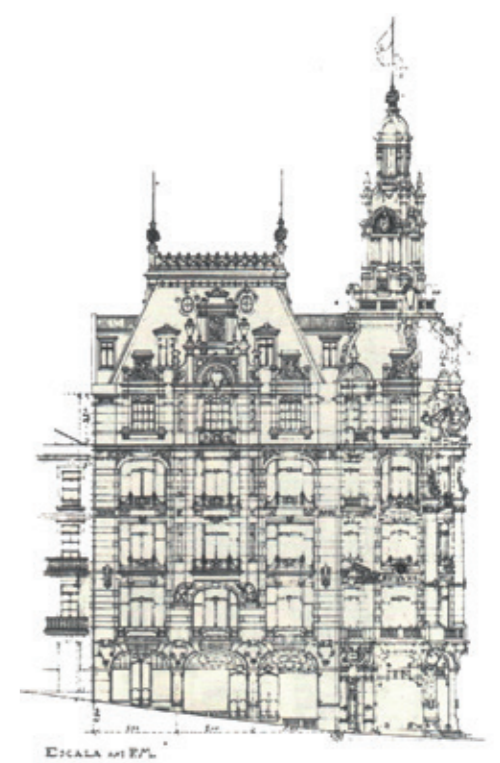
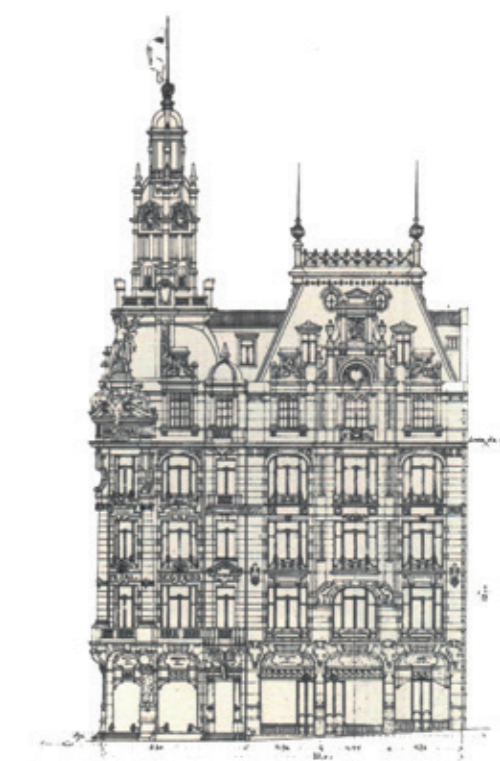
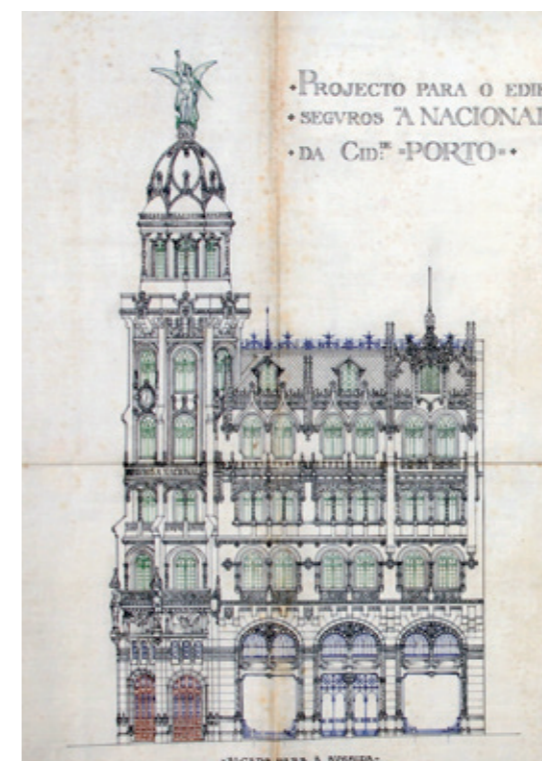
intended by Porto City Hall to accommodate the headquarters of *'Caixa Económica Portuguesa'*, at the adjacent corner to the *'Banco de Portugal'*, as it has already been mentioned. Although the acquisition has never been realized, in 1917, *'Caixa'* made a verbal commitment with Marques da Silva for the respective project, having this one got approval by the Aesthetics Commission, in May of that year. With the acquisition of the land by the insurer, in April 1918, this one orders a project to Oliveira Ferreira who will also be responsible for a first project for Coimbra offices. We are thus faced with a peculiar situation, little common to that time, for the same location there are two contemporary projects, with distinct programs, however quite close.

In April 1920 it will be requested to the City Hall to replace the Oliveira Ferreira project for the one of Marques da Silva, who takes advantage of the experience of the previous project of *'Caixa Económica'*, integrating in the new solution some of the assumptions already established. The understanding of Marques da Silva about what should be the image of one of the buildings that, in some way, will inaugurate

the new Avenue is quite distinct from the one of Oliveira Ferreira, and his proposal is much closer to the desired image by the Municipality, judging from the opinion of the Aesthetics Commission, that by granting him the approval considers the project excellent (CARVALHO, 1992: 366).

It is a building that is inspired in an *"European taste of a new renaissance, with referents in Flemish and French architecture"* (CARVALHO, 1992: 362), and that takes advantage of new materials such as reinforced concrete, for the expressiveness, the boldness and daring of balance that the granite stonework couldn't assure. It uses, also, the new materials by the ease and economy of implementation that the mould of concrete allows for the execution of complex decorations.

But it is not only at the level of image that the proposals differ. Marques da Silva did not think about the building in an isolated form and tries to integrate it into a coherent city design. Still in 1919 Marques da Silva presented a study of the start of the Avenue, with a proposal that encompassed, besides the corner of *'A Nacional'*,



[240] - Project elevations by Oliveira Ferreira for *'A Nacional'*. (CMP & FERREIRA, 1919)

[241] - Project elevations by Marques da Silva for *'A Nacional'*. (CARVALHO, 1997)

the building in the opposite side where would later be built the *'Pinto Leite'* building, in a proposal that relates the two buildings, but respecting the individuality that even the different property determines [247].

This set study for the start of the Avenue ends up being paradigmatic and prefiguring of the building up process of Aliados; - a construction made by isolated buildings, distinct details and architectural languages, but that, in some way, demands a relationship of assembly, a unitary image that one can understand in the distance, emphasized in the blur of the mist characteristic of the dawns in the city - and a balance that is necessary to establish systematically between the two sides of the Avenue in a symmetrical relationship that not being direct and rigorous, even thus determines the action of second actors to the recent pre-existence, as will complain Rogério de Azevedo regarding the relationship that should be established between the building cornerstone of the Newspaper *'O Comércio do Porto'* and the building of *'Caixa Geral de Depósitos'*, by Pardal Monteiro.

In spite of being the headquarters building of the Insurer's Porto branch it combines the facilities of the company with other functions, such as it was natural that time, and will be repeated in several of the buildings of the new Avenue. It associates commercial spaces on the ground floor, with offices, including those of the company itself, from the 1st to the 3rd floor [243], reserving the last floor for housing, which will extend to the mansard.

The interior spatial distribution is very interesting by the way one gets the internal reading of almost all of the height of the building, in a set of stairs, elevator and horizontal accesses relationship, as precursor of the large central courtyards, used in many rather subsequent representative buildings [242].

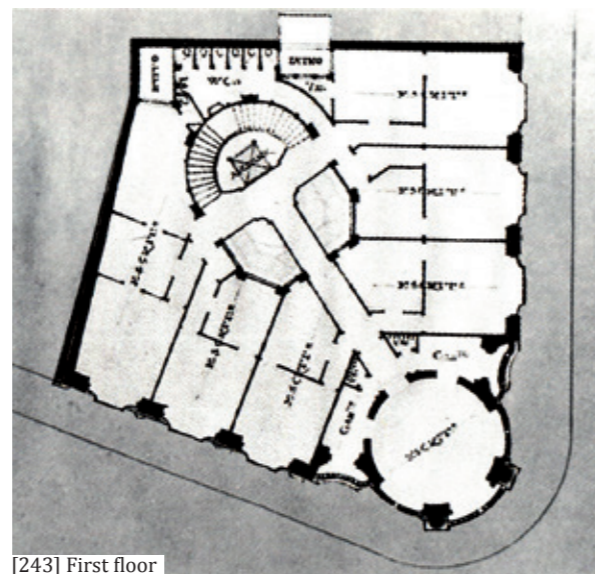
A light treatment thought through a balanced game between a distant skylight, glass doors and translucent banners. Cared internal space, sober decoration, but rich in the spatiality that it creates, contrasting with the exuberance and the balanced projection of the outer shape and of the decorative elements.

[242] - View of the courtyard of *'A Nacional'*, with a height which covers almost the whole of the floors. (BENTO, 2013)

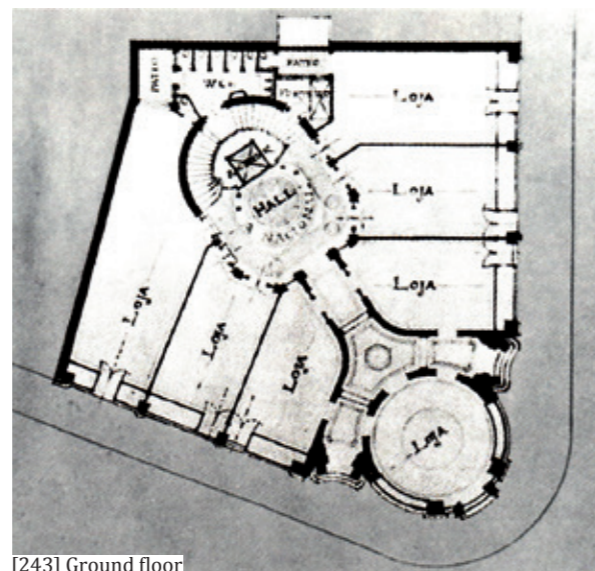


It is also distinct from almost all of the other corner buildings of the Avenue, by the way it treats the access in the corner itself, not by an emptiness that complements the public space, nor by the continuity of a commercial space, but by a volume that is linked by two corridors and directs the accesses to the above mentioned central courtyard [243].

Although away from the process of construction of the Avenue, Parker will maintain, however, a particular interest on the effective and actual implementation of his plan as evidenced by the photos of the course of several of the works, which are in the File of the Garden Cities Association, including a small postcard of 'A Nacional' still under construction [238].



[243] First floor



[243] Ground floor



[244]



[244]



[245]



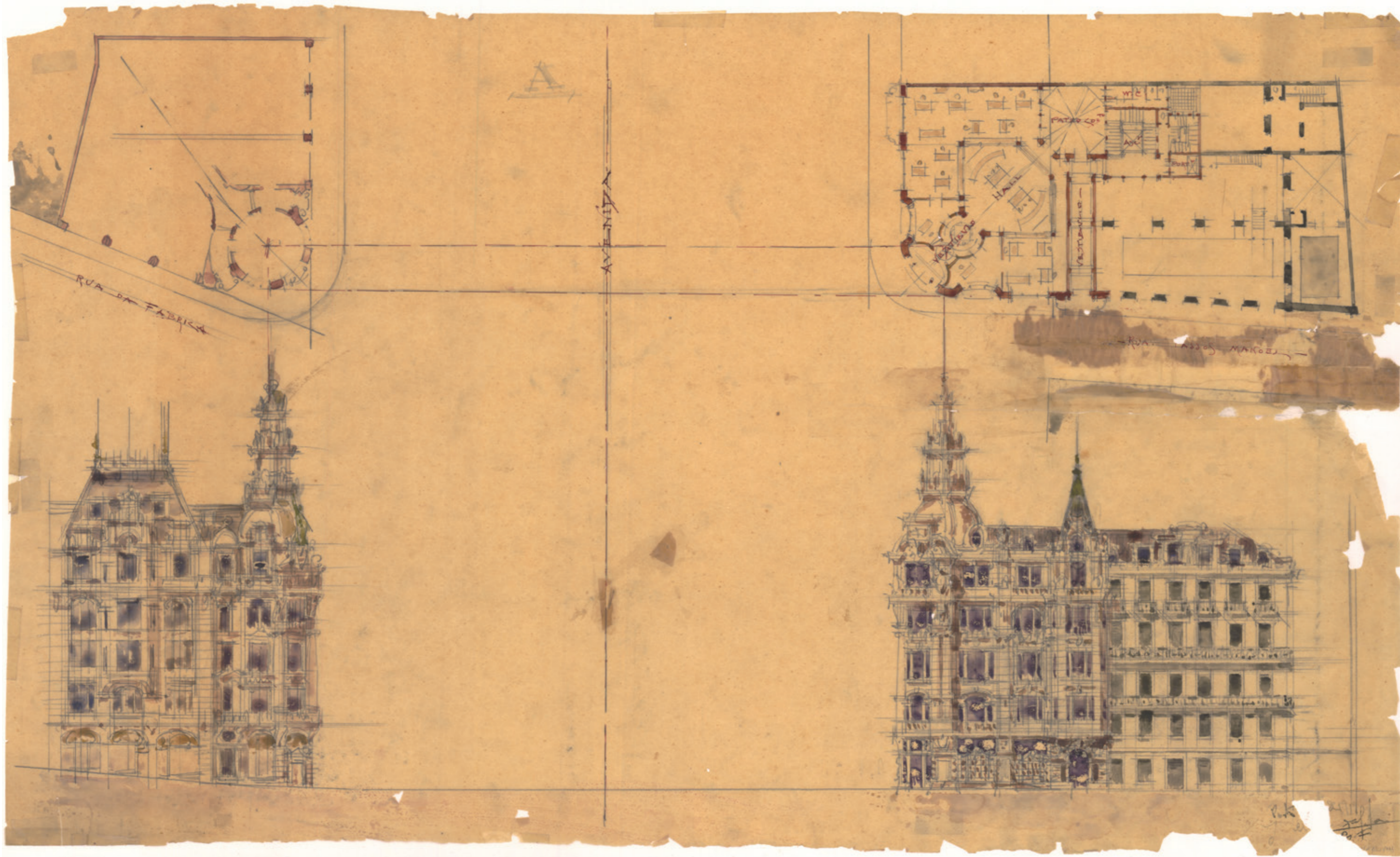
[246]

[243] - Plant of the ground floor and first floor of 'A Nacional'. (CARVALHO, 1997)

[244] - The main Courtyard of 'A Nacional', in 1919 and now. (AA.VV., 2005) (VALE, 2013)

[245] - Corridor of semi-public access to the courtyard of 'A Nacional'. (VALE, 2013)

[246] - The main Courtyard of 'A Nacional'. (BENTO, 2013)



[247] - Joint study of the first two corners of Aliados Avenue, Marques da Silva, 1917 (FIMS)

'Pinto Leite' Building

The building of the corner of Sampaio Bruno Street with Aliados Avenue, licensed in 1924, takes the name of the original owner Joaquim Emilio Pinto Leite. Later on it will be the headquarters of the *Bank of London & South America* in Porto.

As previously referred for '*A Nacional*', this building is also paradigmatic and prefiguring the processes of intervention of the Avenue, at its east side, which corresponds to a realignment of Elias Garcia Street.

In this building, as in many of the others of this side it does not occur a demolition of the preexistent and to a new construction, but a construction at the front of, or around the existing building (obvious exception of buildings of '*Montepio Geral*' and '*Caixa Geral de Depósitos*', because they correspond to the opening of a new transversal street layout, Dr. Magalhães Lemos Street - '*the alignment of Passos Manuel*').

Thus, "*this project comprises the step forward that the current building situated in the angle of the former Elias Garcia and Sá da Bandeira makes to come to the alignment of the new Nações Aliadas Avenue, according to the*

building site already acquired for that purpose. (...) The facade on the Avenue is completely new (...). By the alignment given by the municipality, the tangent to the corner is at 0.30 m inside the angle of the current building, so that by the project, the turrets in both sides of the Avenue will have their Centre in the perpendicularity to the Avenue axis. (...)", (CMP & SILVA, 1924) ensuring the required symmetry.

The existing building, which for many years was the cornerstone between the primitive Sá da Bandeira Street (current Sampaio Bruno) and D. Pedro Street, had already been the target of a first remodelling too, probably at the end of the 19th century, when it received a further floor in height, a regularisation of the treatment of roofs and platibands, and a more careful drawing of the elevations, but not changing the allocation of the spans, and its general shape [248][249].

The building '*Pinto Leite*', in its initial Project submitted to licensing, is already a building which strengths, programmatically, the new shape desired for the civic Centre, of an economic dynamism, although it does not correspond to one of the strongest programs as the Banks and Insurance companies. It has got



[248]

[248] - The '*Pinto Leite*' building, before the enlargement in height, pr. to 1908. (Source: goo.gl / cH4mxK)



[249]

[249] - The '*Pinto Leite*' building after the enlargement in height, being already recognizable part of the facade that today presents to Sampaio Bruno Street, being this change prior to 1916. (SILVA, 2006)



[250]

[250] - Postcard where it is seen the Avenue already open but are still visible the facades of buildings from Elias Garcia Street, post. to 1916. (Source: goo.gl / qGfZXS)



[251]

[251] - The '*Pinto Leite*' building after its advance until the alignment of the new avenue, being observed the maintenance of the alignments of arch centerings of floors and balconies, as well as a proportional relation between their spans, ca. 1950. (Source: goo.gl / Wrappers6Sa)

commercial houses on the ground floor, offices on the remaining floors, and refers to the roof span the housing, probably for the persons related to daily life of the building, such as the doorkeeper or people responsible for cleaning. It is already provided with a set of lifts, that not having the highlighting composition of, for example, the building of 'A Nacional', stands out for the fact that it does not only consider an only elevator, but a set of three, evidence of an expected services dynamics [255].

"Between the old building and its extension, it is established the vestibule of access to the floors, having at the back large stairs and lift, leading to all the floors. (...) So the current stairs are eliminated and the interior distribution is changed, (...). The junction of the building in which is currently a subsidiary of 'Banco do Minho', and which belongs to Mr. J. E. Pinto Leite, made it possible to open the patio for lighting not only of the part now occupied by the 'Credit' but also the new buildings, stairs and toilets.

As it is evident by the project, the current facade to Elias Garcia Street, is transformed into inner wall, to which will bind the new longitudinal walls, being kept in the current not modified part its essential structure.

(...) Constituting the building an advance to the new alignment of the construction currently existing, its height levels were kept in mouldings of stairs of balconies and cornice. With an advanced body finished by a bow-window, one gets the separation of the existing part from the one to build, more decorative because it occupies a situation outside of Sampaio Bruno Street and with views from Liberdade Square and Nações Aliadas Avenue".

The building blends the traditional construction (of the pre-existence but also in the extension) with the new materials, combining facades and internal walls in stone of granite, with pillars and beams of 'beton' in reinforced concrete, to ensure a greater permeability between commercial spaces, if necessary [258]. Are also used elements of reinforced concrete in the 'internal prison' of bow-windows and in the structure of the turret.

The walls, the interior ones of stone masonry, and the facades, "of good hard stone", shall be lined with marble on the ground floor, being the "remainder of the facades coated with artificial materials" (CMP & SILVA, 1924), curious designation to refer to decoration executed with cement plaster.

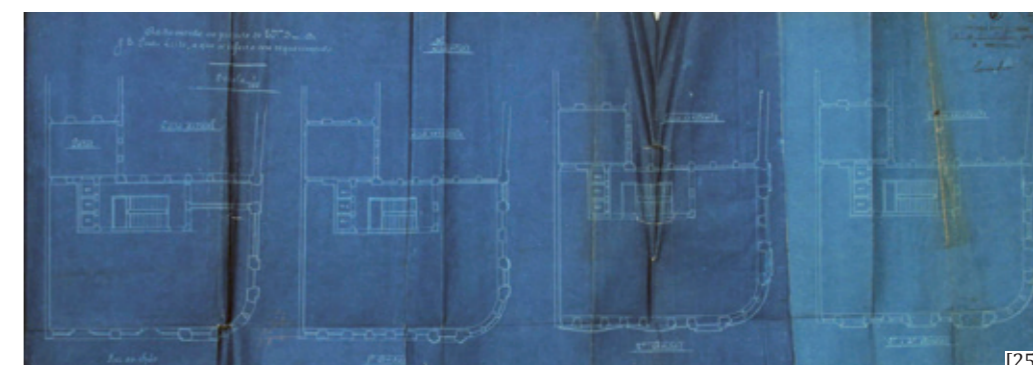


[252] - The 'Pinto Leite' building, 2013. (VALE, 2013)

[253] - The 'Pinto Leite' building: union between the pre-existence and the enlargement, 2013. (VALE, 2013)



[254] - Project elevations for enlargement of the 'Pinto Leite' building for the new alignment of Aliados Avenue. (CMP & SILVA, 1924)



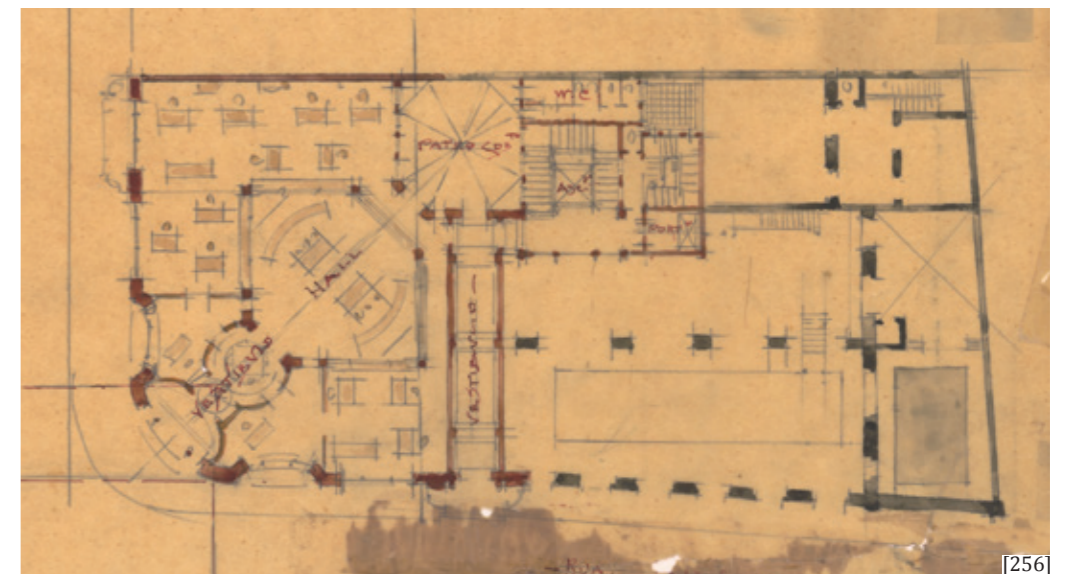
[255] - Plant of the project for the enlargement of the 'Pinto Leite' building where it is noticeable the relationship between the two parts of the building. (CMP & SILVA, 1924)

Before the license issue it was submitted an addendum corresponding to some modifications on the facade of the south side (reducing the intervention on the part of the existing building because the necessary demolition would bother the residents, showing that all the work was done with the building in use, something that was apparently common with other buildings of the east side of the Avenue. Another small change is in the dome of the corner turret, at the level of its height, in order to have a higher utilization.

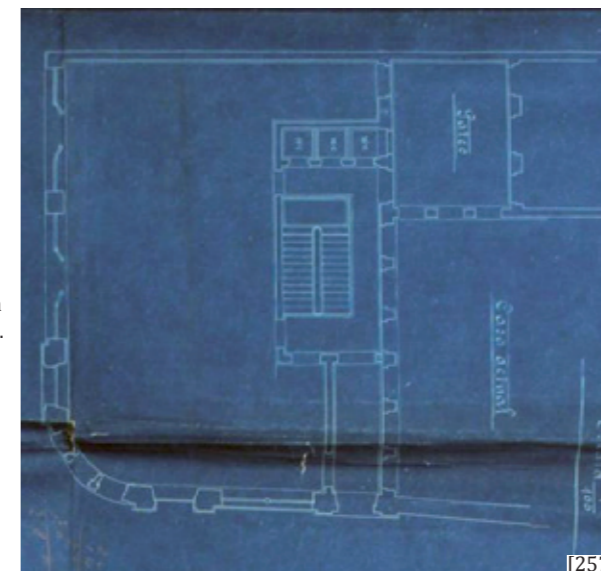
It is interesting to observe the differences between the study of 1919 [256] and the project licensed in 1924 [257]. In the first there is a focus in an internal distribution that takes advantage of a composition axis that corresponds to the bisector of the corner angle, in a sequence of foyers and lobbies that direct the route to the internal courtyard, created to ensure an entry of additional light, either for the new building, or for the one which main facade was hidden by the advance of the Avenue. This diagram, although distinct from the one of 'A Nacional', has the same organizational principle, distributing the various spaces around that central courtyard, but in a much more contained way.

The licensed proposal, changed by an intermediate addition, corresponds to a simple solution of three spaces of rectangular base: two related to the facade of Aliados Avenue by an entry door and storefront; and the latter which access is put in the corner but which does not have greater importance than the others. The transformation of the building at the Porto headquarters of 'Bank of London & South America' gave another meaning to this access by the corner, in a typology that will be used later on in other buildings of the Avenue, as a semi-outdoor space, a public reception, which precedes the private space.

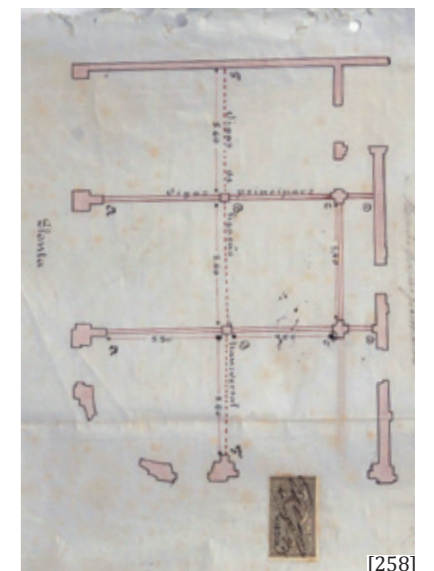
It should also be noted the other important difference between the projects, the location of the stairs, resulting certainly of the distinct option in relation to the connection between the new building and the old buildings. In 1919, the option had been for the stronger connection between the two buildings, as if it was a single project, creating the support spaces necessary to the set, in the batches of the two pre-existing buildings. What was built corresponds to a simple junction of the new construction to the old buildings, to minimize the discomfort of the users and inhabitants.



[256]



[257]



[258]

[256] - Plant of the set proposal of 1919. (FIMS)

[257] - Final addendum of the licensing process. (CMP & SILVA, 1924)

[258] - Plant which accompanies the calculations of reinforced concrete. (CMP & SILVA, 1924)

[259] - Transverse section of Aliados Avenue, adapted from (PORTO VIVO, SRU, 2006).

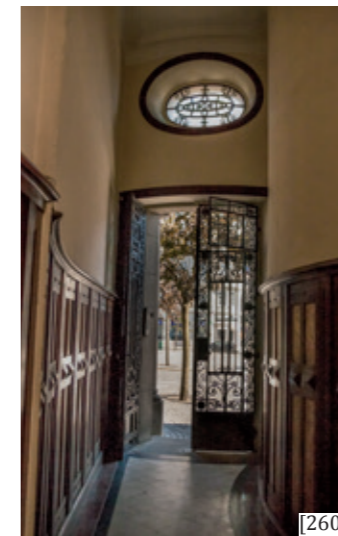


This way, instead of a single building, we are faced with a set of juxtaposed buildings, and where the totality of vertical accesses is concentrated in the new construction, that not having a large area, prevents the axial diagram previously proposed. Thus, we have a ground-floor which is divided into 3 modules, individual or individualizable, as it would be the case at the time of licensing - versatility guaranteed by the use of pillars of reinforced concrete in the middle of this new building. This solution corresponds to a much more rigid drawing, little worked, in comparison with the previous proposal.

In this relationship between new construction and pre-existence, between the proposals it is also changed what would be the altimetric relationships between the buildings. However, in the proposal where there is a greater integration between the two phases, it is where the issues of altimetric relations and

balance between the two buildings are worse resolved. However, the reason is clear, if you think that Marques da Silva was not presenting a specific project, but a proposal to start the Avenue. Thus, more than relating with the pre-existence, what he wants is to establish a balanced dialog with the other corner of the Avenue [259] [260].

[260] - The different ways of running the input space, either more intimate and seeking inspiration in the inner passages of Paris quarters, in the building of 'A Nacional', or giving it a character of openness and continuity with the public space, in 'Pinto Leite' building. (VALE, 2013)



[260]

[261] - Buildings 'A Nacional' and 'Pinto Leite': the dialog that establishes between the two corners and their turrets topped by spires. (VALE, 2013)



[261]



[261]

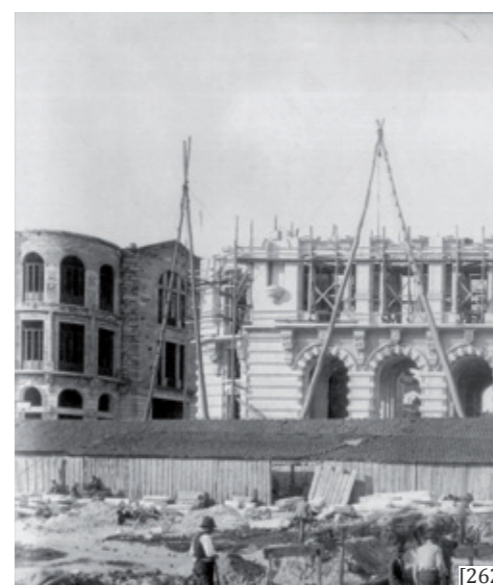
Headquarters Building of Club Fenianos Portuense

The project prior to *'Pinto Leite'* building, is proposed by Francisco de Oliveira Ferreira for the headquarters of Fenianos, built at the north end of the Avenue, already in direct relation with Trindade Square, in the place where, according to Barry Parker plan, stood one of the crescents which involved the municipal square. The building, along with the one located immediately to the south, corresponds to a single small built set that follows the lines of placement of Parker Project, appreciably respecting the projected arch centering, even though, architecturally, it does not have any similarity with the image initially proposed.

Oliveira Ferreira, who had projected, in a neo-manueline style, the not built headquarters building of *'A Nacional'*, uses in this building of Fenianos stylistic features completely different. If you look at his work, the same is guided by this eclecticism of styles, of who makes the modernist and clean drawing of Heliântica Clinic of Francelos, the nationalist decorative style of the proposal for *'A Nacional'*, an eclecticism with influences *'Art Deco'* of *'Casa de Saúde da Avenida'*, or of this project for the Fenianos, in which the appeal to new materials gives you the freedom of a complex volumetry,

alternating straight and curve lines, but still stuck to a classical language, which uses broken pediments, bases, mouldings, columns and capitols, symbols and floral motifs in a decor that is more exuberant in draft than in the constructed building.

This building, which license is issued still in 1920, at the north end of the Avenue, at the same time of *'A Nacional'* in the far south - thus defining the limits of Parker's Plan implementation - finally has points of contact with the building of Marques da Silva, despite all the difference of image. In both buildings the curved facade, the reinforced concrete, or the coating of irregular stonework with mortar, are resources used. And more than a close proximity between these two works, we can talk about the influence in this building of the works of architects with *'Beaux-Arts'* training - Marques da Silva and Correia da Silva - evidenced in its own descriptive document where it is said that *"until the first floor all the stonework shall be tiled and from this upwards will be irregular to be coated in cement and sand, as the Theatre of S. João or Bolhão Market"* (CMP & FERREIRA, 1920).



[262]



[263]



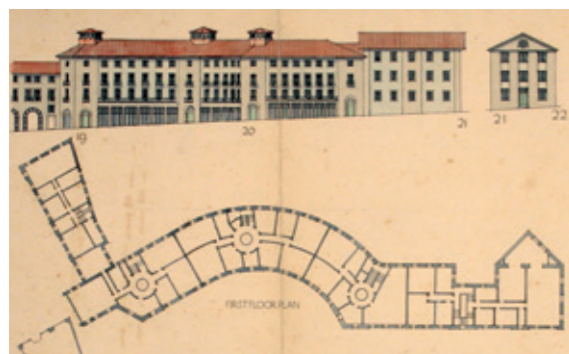
[262]



[263]

[262] - Head office Building of *'Club dos Fenianos Portuense'* 14 in the 1930s, with the masonry still to coat, and nowadays. (CLÁUDIO & FOTO BELEZA, 1994) (BENTO, 2013)

[263] - Ancient and current Perspective of the building of *'Clube dos Fenianos Portuense'* and its surroundings. In the late 1940s, the Capitol building subverted the alignments of the plan of Barry Parker, nullifying in part the presence of the headquarters building of FCP. (ALVÃO, 1984) (BENTO, 2013).



[264] - The west crescent of the square of the municipality in the proposal of Barry Parker, and overlap of the same plan in the current mapping. (AHMP, cota: D-CDT-A4-015)

[265] - Plant of implantation of the licensing process. (CMP & FERREIRA, 1920)



[266] - Porto Assembly, 191-. (Source: goo.gl /N2vWpy)

[270] - By the relationship between the two buildings we can see that the intention to override the existing structure, with the compositional and decorative solution recommended in 1920. (LIMA, 2013)

With the beginning of the construction, in August 1920, it is satisfied an old desire of the Club, founded in 1904 and that has initially worked out in Batalha Square. Not thinking that the place that they occupied responded to all the needs, in the biennium 1916-17 pursuant to the By-Laws “it is established the obligation of the Club to build a house for their installation” (MEIRELES, 1941: 119). However the Club goes through a troubled period and only in 1919 they carry out the acquisition of the “land where existed the Porto Assembly, in the square of Trindade, to which was then attached a parcel of land facing the future Nações Aliadas Avenue, parallel to the projected City Hall”. Choice which was considered wise according to the price achieved, and because “everything indicated that the artery would be busy and central” (MEIRELES, 1941: 130). On the land there was still the building, dating back to 1857, where in addition to the Porto Assembly, had also worked the old Theatre of ‘Príncipe Real’, and it will be this pre-existence that will allow a rapid occupation of the new space, even before the completion of the works.

even made a draft of “a majestic Palace with four floors and a central turret, of stylish look and perfect architectural lines”, being repeated, in some way, what happened in the corner of ‘A Nacional’ [50].

However, in the licensed project, more precisely in its elevations, there is no memory of the building of Porto Assembly, because the new building has a unique image, which respects a general logic of composition. However, in a more careful observation one also realizes that the idea of the club is getting the most from the existing building, integrating it into the new construction. The plant of implantation [265] maintains the line that represents the limit of the previous building and on the facade for Trindade Alley, today Dr. Ricardo Jorge Street [268], we can identify the area that would correspond to the same, in a part of the facade of symmetrical composition, and without progress, setbacks or curvatures, certainly to ensure an easy exploitation of the existing walls (something that proved to be impossible by the alignment of the street itself) [270]. This area of the building was built in parts, involving the existing building, just completing the endings-with the neighbour batch to the west and the corner of Trindade Square - but without the

As a curiosity the fact that had begun negotiations for “the land of the current Caixa Geral de Depósitos”, having Oliveira Ferreira



[267] - Project of the building of Porto Assembly, licensed in 1857. (AHMP))



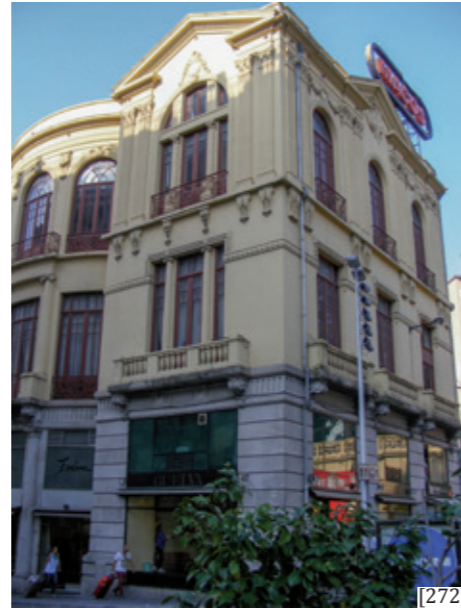
[268] - Elevations of the initial project. (CMP & FERREIRA, 1920)



[269] - Facade of the existing situation, adapted from (PORTO VIVO, SRU, 2006)



[271]



[272]

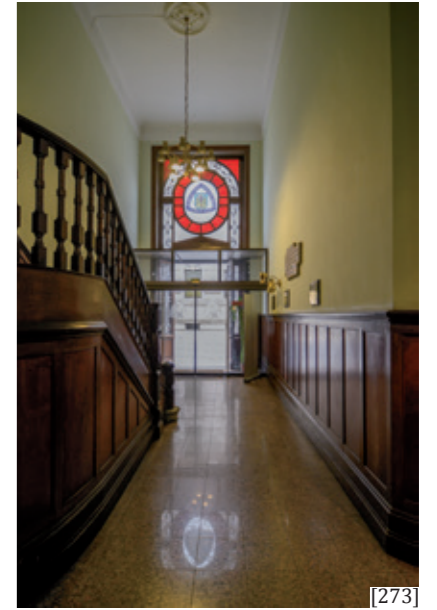
[271] - The building of 'Clube dos Fenianos Portuense' still to be completed in 1939. (MEIRELES, 1941)

[272] - Present Perspective. (LIMA, 2013)

[273] - View from the outside and inside of the main access to the building. (BENTO, 2013)



[273]



[273]

reformulation of the central body facing to Dr. Ricardo Jorge Street, interpretation that is kept from the relationship between the two buildings, a tight embrace not yet undone.

The work proceeded slowly, in 1939 the upper floors were not yet towed, and the proposal was never to be completely finished, owing to economic factors, but also because the same, with the time, was becoming inappropriate, not only functionally, but fundamentally in terms of image, project that was "the fruit of that age, matured by the elapsed time and sentenced later by the new processes of designing and constructing" (MEIRELES, 1941: 132). This interruption of the construction is also found in height, not being carried out any of the architectural elements that were above the level of the cornice or of the platiband either they were acroteria, top of roofs, or even the entire upper floor of the party-room, backwards in relation to the alignment of the street. The differences between the project and the constructed building are enormous, and that incomplete state is quite sensitive.

The issue of access to the building also deserves to be mentioned. Currently, it isn't easy to understand the location of the main entrance of the Club in the middle of the elevation which turns to the facade of the building of the City Hall, a space of passage, strait sidewalks in comparison with the broadness that was available either on the facade facing Trindade Square, or facing the crescent of the south side.

In the original project it was considered the access by the corner of the street that took the designation of the Club from 1931, which not being the most direct - as it would be the access from the side of Trindade Square - however it is perceived depending on the public space that preceded the entry, being the same reported by the location of the dome, and of a treatment more emphatic and decorated of this point. Currently it is lost the interpretation of a hierarchical distinction of the several accesses, and what has more impact are the large openings of commercial spaces, already existing in the original project, but increased in width and height, obtaining a greater presence.

Several aspects should be taken into account to understand the current situation, the initial project, and the differences between the two of them. The issue of integration of the previous building in the new construction seems to be the most important. The access by the corner of Clube dos Fenianos Street enables the creation of a broad space of entry, with a connection in the axis of the party-room, taking advantage of "a well launched and luxurious central staircase". However the stairs will be demolished and the "space occupied, for income stores" (MEIRELES, 1941: 132), which ensure a better economic viability of the investment to allow the survival of the club.

Another aspect to take into account is the fact that the launching of the construction of the City Hall only happens in 1920 (after the execution of this project) and that the proposal of Parker considered a much lower arch centering for the municipal building, in which the scale of the side street would be completely different. Looking at Parker's plant perhaps we may begin to understand this choice of

Oliveira Ferreira, because, with the proposed implantation of an inflection of alignment of the main facade of City Hall's building, the corner where he projected the Club entrance was in continuity with the City Hall building, giving a greater importance.

From the observation of the project and of the constructed building it is also perceptive the weakness of the initial survey, in the acknowledgement of the topographical conditions of the terrain. In project, as you can see by the section [57], the gap between Trindade Street and the opposite facade, from where the access is done, is non-existent. To adapt the project to the actual topographic conditions made the same 'win' one more floor from the south side, with the necessary reformulations of accesses and internal distribution.

'Banco do Minho' e 'Banco Lisboa e Açores'

Although we consider the buildings of 'A Nacional' and 'Pinto Leite' the first elements of the new axis, these are not the first being licensed. Although in 1917 it had been submitted for consideration (Commission of Aesthetics) a preliminary draft prepared by Marques da Silva for the west cornerstone of the Avenue, the same also referred to the building of 'Caixa Económica Portuguesa', tutored by 'Caixa Geral de Depósitos', and it has never been subject to final licensing.

The first building to be licensed is the then 'Banco do Minho', draft by Moura Coutinho de Almeida d'Eça, with license issued in 1919, but having entered in the city hall in January 1st, 1918. The same will have had, in June 1918, a negative opinion of the Commission of Aesthetics about the facade for the Avenue. The justifications placed in the descriptive memory, in an architectural form that would be sensitive to "the grandeur that this location, without doubt in the future the most beautiful and important of the city, requires (but that) would report, by the character, that its external shape brings, its destination and internal use", as well as the explanation that "the general assembly, without ceasing to be rich, is sober and of serious

lines as it should be the house of a bank" (CMP & MOURA COUTINHO, 1919), do not convince the technicians of this commission.

However this negative opinion does not collide with the approval of the project and its issuance of license and only in June 1922 will enter some changes to the facade that will respond, without doubt, to the notes of the Commission of Aesthetics, but also to the need for a better relationship with the neighbouring building of 'A Nacional', then under construction.

The verticality of composition imposed by Marques da Silva in the building of 'A Nacional', of sloping mansards to the Flemish taste, implies that the same are overlooking the present building, "what brought to the set an unpleasant aspect", as Moura Coutinho recognizes. The proposed amendment is a total redesign of the upper area of the building, increasing the height of the side turrets, and of the tops/pavilions that make a direct relationship with the neighbouring buildings, not only by an increase of the ceiling height but by the introduction of a whole new floor. As a matter of balance composition, the central body also gains a new floor, in mansard, that "although not intended for habitation has the



[274] - View over the east side of Aliados Avenue and Liberdade Square. In the foreground the cupola of the building 'Soares da Costa'. In the background the whole built set that integrates the buildings of 'Montepio Geral', 'Lima Júnior' and 'Borges & Irmão', followed by 'Banco Lisboa e Açores'. To wrap up the block, the building 'Moreno & C^ª' and 'Pinto Leite'. (BENTO, 2013)



[275] - View over the west side of Aliados Avenue. From left to right, 'Banco do Minho', 'Espírito Santo' and 'Soares da Costa'. (BENTO, 2013)

interior height of 2.80 m" (CMP & MOURA COUTINHO, 1922).

From the comparison of the two elevations we realize that Moura Coutinho takes also advantage of the addition to a decorative 'enrichment' of the elevation, perhaps to better match the dynamism of the bay-windows, balance sheets, and most profuse decoration of the building of 'A Nacional'. But what in Marques da Silva is essentially shape, curvature, movement of plans, in Moura Coutinho, one feels more like a bulky decor that covers certain parts of the building.

From the joint analysis of this building and those nearby we also realize that the compositive canons that each of the architects professes are distinct, and that the only homogeneity that is achieved is the tone of the granite, even when it is feigned, as in the building of 'A Nacional'.

From the same author Moura Coutinho is also the building situated in the front block, projected for 'Banco Lisboa e Açores', with some composition similarities but without the same profusion of decoration of the Porto subsidiary of 'Banco do Minho'. In a certain way the building 'Banco do Minho' refers to the exuberance

of the rococo of Braga which has its greatest exponent in Andre Soares, however without the asymmetry of the trace that is characteristic. Or, in another way to interpret the difference, each one of the Banks establishes more direct relations with the buildings of the block corners in which they stand, the one of 'A Nacional' to 'Banco do Minho', and the cleaner 'Pinto Leite', to 'Banco Lisboa e Açores'.

In both projects, Moura Coutinho focus in a same compositional structure and division metric of the facade, a tripartite central moment in width, and two pseudo-side turrets topped with domes/pavilions. Both buildings have precisely the same number of floors that are distributed with exactly the same compositional logic, a grounding, which makes the relationship with the street, a noble zone that covers the following two floors, and an upper top that is diluting in the distance of the main alignment, alteration of materials or in a simplification of detail, that you feel especially in the building 'Banco Lisboa e Açores'.

They differ, however, in the width of the lots. The one of 'Banco do Minho' was substantially larger (20 to 16 m), and this difference in width probably gives rise, and space, to a greater and 'fatter', decoration of the



[276]



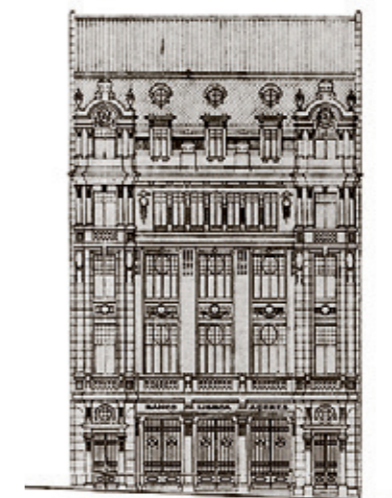
[279]

'Banco Lisboa e Açores'

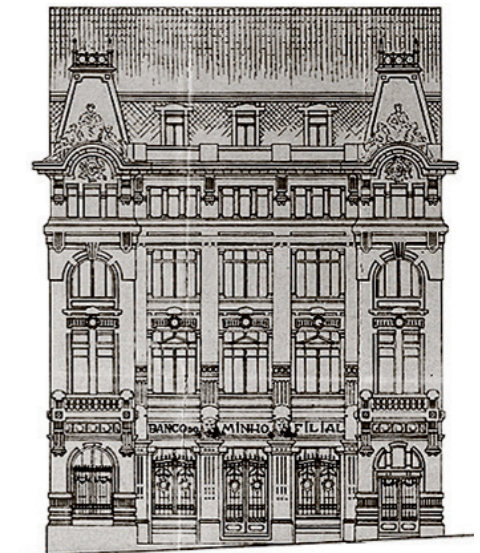
[276] - Elevation in water coloured Draft, 1290. (MARTINS, 2010)

[277] - First elevation proposal, 1290. (MARTINS, 2010)

[278] - Modified Facade, presented in 1922. (MARTINS, 2010)



[277]



[280]

'Banco do Minho'

[279] - Prospect of 1918. Water coloured drawing that was distributed, as a postcard, by 'Banco do Minho', and which corresponds to the first elevation. (Source: goo.gl/j019iZ)

[280] - First elevation proposal, 1918. (MARTINS, 2010)

[281] - Modified Facade, presented in 1922. (MARTINS, 2010)



[278]



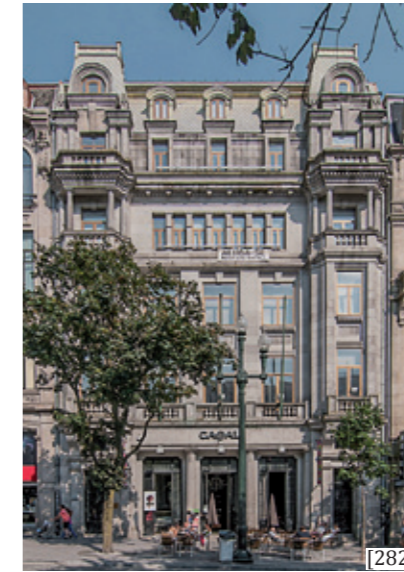
[281]

facades. The two years that mediate between the issuance of the two licenses, a more balanced relationship with the surrounding buildings, as has already mentioned, or the different customers are justifications for a strong change between the decorative set of one and another building. It should be noted that *'Banco Lisboa e Açores'* has already installations built in Lisbon and we may find some relationship between the two projects, although they are not of the same author. However, more than a relationship between the different projects, we may be faced with authors who use a common composition lexicon, *"Parisian typologies of some erudition (but very widespread in the manuals of construction of Santos Segurado)"* as precisely António Cardoso refers (CARVALHO, 1992: 378). From *'Banco do Minho'* it does not seem to have been an imposition of image, judging by the different scale of drawing of the existing headquarters building in Braga. Moura Coutinho sought *"that its assembly does not disregard from the general appearance of the remaining buildings and that the whole, by its form and by its details, express an idea, a character in intimate relationship with its destination"* (CMP & MOURA COUTINHO, 1921).

Also apparently one tried, in this first

block of the east side of the Avenue, that the interventions had a more homogeneous image, taking into account that the new buildings resulted from a mending of new construction with a pre-existing urban fabric, with different situations that one tried to level through an image that focused more in a rhythm of verticality and less in profuse decorations. And this logic of composition replicates, in some way, to the following blocks.

'Banco Lisboa e Açores'

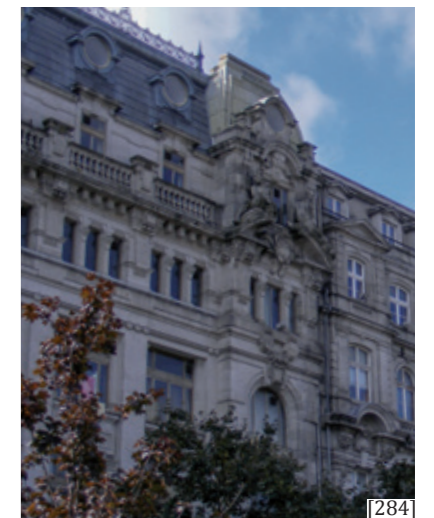
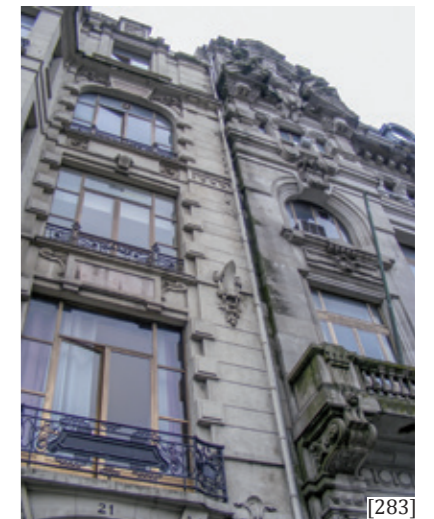


[282] - Current Photo, corrected perspective. (BENTO, 2013)

[283] - The turrets use as side top of buildings is recurring in the two buildings, but carried out with very distinct scales and decorations. (LIMA, 2013)

[284] - In the two buildings it is made use of a rhythmic simulation of metopes as ending top of the 'noble floor'. (LIMA, 2013)

'Banco do Minho'



Building 'Espírito Santo' and Building 'Soares da Costa'

Following '*Banco do Minho*', and in the lots immediately to the north, are licensed, still in 1919, two buildings, '*Espírito Santo*' by Carlos Mourão and '*Soares da Costa*' by Michelangelo Soá. With architectural lines very distinct from each other, these two buildings will be the subject of a curious process of transformation in the decade of 1950, as we will see later on.

The first of the buildings - licensed in 1919, with draft of Carlos Mourão and engineer António Manuel de Almeida, for which in 1920 would be '*Espírito Santo*' - has a neopalladian language, very distant and contrasting with the decorative profusion of the top of the acroteria of Moura Coutinho, with its balanced Sculpture groups and ornaments that involve them. However, if we clean the buildings of Moura Coutinho and Carlos Mourão of what are the stylistic adopted reflexes, the base composition scheme is identical, and also similar to the already mentioned '*Banco Lisboa e Açores*'.

The widths of the lots are different, so the relative proportion of the parts is necessarily too, but the basic structure continues to be based on a tripartite division of the facade, two side pseudo-turrets and a central zone divided

into three series of spans separated by pilasters.

In height, each of them has also the three basis moments, to which is added a same schema of dilution in height. Thus, each building has a basement where is placed the banking establishment, and that, in the case of the building of Carlos Mourão, is much more closed than the others (but initially less than today), almost giving the image that the bank was its strong box; a '*noble floor*' which encompasses the two floors that in the initial program would be intended for offices; and an upper top, which in all cases is strongly stressed on the fourth floor, but that, in a composition artifice of scale and dignification of the elevation, extends to the following floors, always with minor ceiling heights, until a diluting by the mansards, that not having tradition in Porto architecture invariably have been invoked by the architects who first built in Aliados, as a way of entering these buildings of greater height in the compositional logic that they dominated.

We have been unable to identify other works of Carlos Mourão, so the comparison with other works, or the analysis of his architectural path, is not possible.



[285]

[285] - View over the west side of Aliados Avenue, preceding the decade of 1950. At the Centre of the postcard the first block of the Avenue with the buildings '*Soares da Costa*', '*Espírito Santo*', '*Banco do Minho*' and '*A Nacional*'. (PRIVATE COLLECTION)



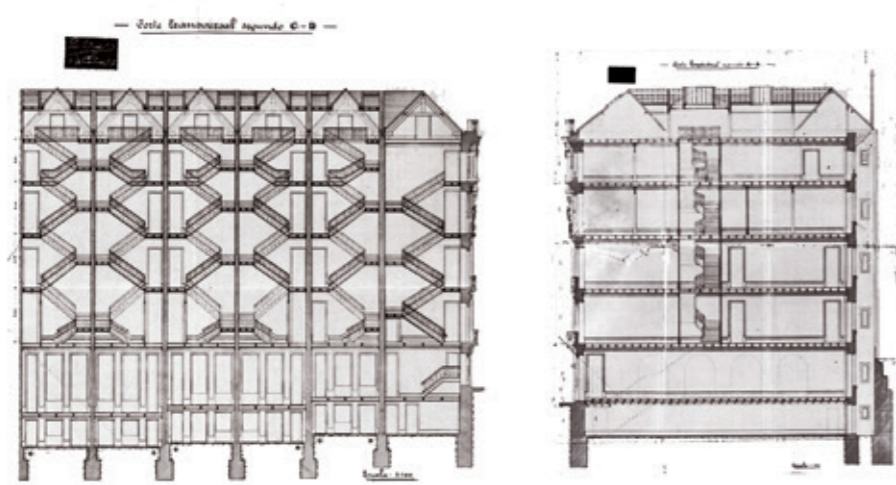
[286]

[286] - Building '*Espírito Santo*', before the decade of 50. (Source: Goo.gl / 9Kqagu)

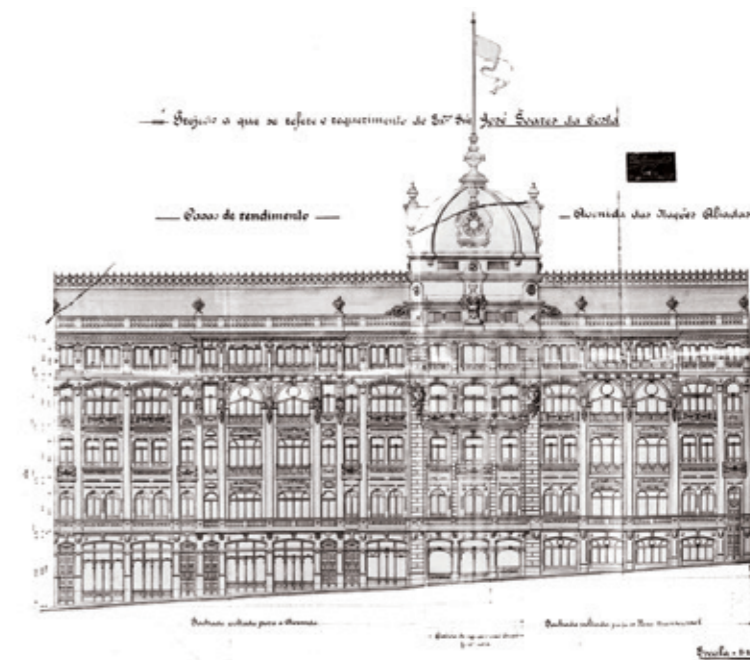


[287]

[287] - Detail of the central body of the building '*Espírito Santo*'. (LIMA, 2013)



[288] - Project building 'Soares da Costa', 1919. Transverse and longitudinal Sections. On the next page, planned elevation. (CMP & SOÁ, 1919)



The building 'Soares da Costa', of Michelangelo Soá, already parts of very distinct compositive.

First, unlike all the buildings of this block, it was not intended for the headquarters of any banking institution or insurer, therefore the strong image that the adequacy to a representative program determined was not placed. It was also not applied the question of the dignification of an entry at the expense of others, which were necessarily secondary, in functional and representation terms, nor the ingrained programmatic differences in height. And, one last thing, this project corresponds to a corner, such as 'A Nacional', therefore the same will have to consider this question in a sense of composition, not only of the building itself, but in a total relation with the new Avenue that is opened.

This building, with draft even prior to the licensing of 'A Nacional' (but already subsequent to the studies of Marques da Silva for the starting of the Avenue) chooses the

dome as the top element of the cornerstone, not with the sense of verticality and composition of Marques da Silva, who always focus in an emphatic ending of the dome itself with skylights that more than double its height, but as a spherical cup, which is based directly on a drum that ends the cornerstone at the level of the last floor, without any recourse to mansards or establishment of compositive orders that are diluted in height. This summit would be surmounted by a spire, indeed, the element that could confer verticality, but that was not executed. Its decor is simple, only with the inclusion of some small windows for lighting.

The project takes what would have been six batches of the traditional Porto parcelling, traditional "six addresses of houses" (CMP & SOÁ, 1919), as stated in the application, and builds a building that being unique, is still based on a strict juxtaposition of several constructive and compositive modules in a grammar that could extend to the total facade of the block.



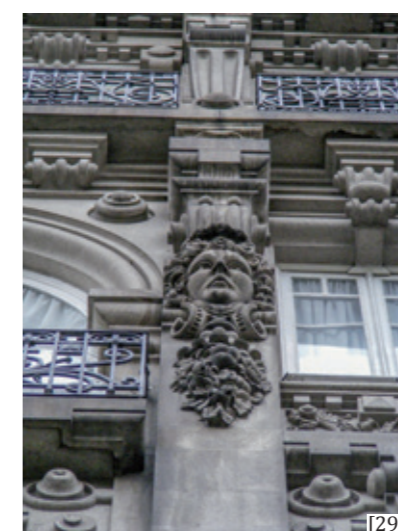
[289]

[289] - View over the west section of Aliados Avenue, prior to 1927, being almost completed, with the exception of the dome of the building 'Soares da Costa'. (SIZA & SERÉN, 2001)



[290]

[290] - Current Perspective on the buildings referenced in the previous image. (BENTO, 2013)

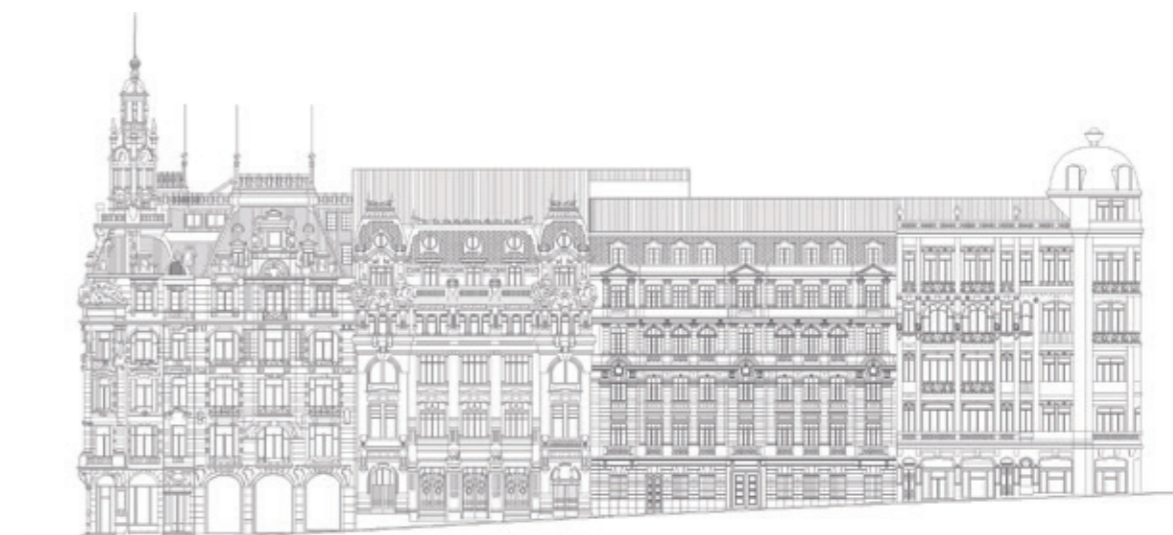


[291]

[291] - Decorative Details of the building 'Soares da Costa'. (LIMA, 2013)



[291]



[292] - Reconstitution of the existing facade until the 1950s, and current facade, of the first west block of Aliados Avenue. Adapted from (PORTO VIVO, SRU, 2006).

Its metric is based on a rhythm A-B-B-A-A'-B'-B'-A' which, without prejudice of the general appearance, could be amended with some freedom, as we can see on the side facade to Elísio de Melo Street, where it is used a rhythm B-B' -B' -B-A, to respond to different width of fields.

This building was intended for habitation, with commercial establishments at ground-floor level. In height, the compositional structure is a hierarchy much more tenuous of floors. The basement is marked by its relationship with the street and by the programmatic difference, visible in a different rhythm of frames, in a sequence of spans that they occupy, almost completely, the distance between pilasters of the upper floors. In the following four floors, all intended for housing, only small details show a compositional arrangement which highlights the top ending of the building. The first two floors of housing, of a very close image, are punctuated by the third floor, where the change of the windows top drawing, and

some decorative elements, give the notion of a compositional horizontal line that is topped by a last floor of simplified drawing, and in which the same type of window is repeated in all modules. In the facade to the Avenue, the building is just finished by a fascia, with balustrade, topped by acroteria as many of the Porto buildings of previous times. For the side of Elísio de Melo Street, is already built a mansard. This difference in treatment of coverage at the level of the two elevations is perfectly justified in a relation with the neighbouring buildings and with the pending of the streets, growing towards Elísio de Melo Street.

For Soá, the key element of the composition would be, not the facade to the Avenue, but the corner between the same and Elísio de Melo Street, with its dome on the top. This is visible even in the way the facade is presented on the licensing process, as a continuous planning of the two elevations, and if the symmetry exists, it is established in relation to this cornerstone and to the modules immediately adjacent. The

implementation of the building is staged, and relatively slow. Still in the early 1930s the last two modules next to the corner were not fully completed, nor the dome built.

The curious case referred before, in which are involved the buildings of Mourão and Soá, was only possible, from our point of view, for this compositional structure of the building of Soá, which allowed it to extend to the entire block, but also be easily amputated without looking more displaced than its original composition.

In the decade of 1950, two of which would be the initial six lots were acquired by *'Banco Espírito Santo'*, to increase the building designed by Carlos Mourão. We don't determine the precise procedure how it was done, whether by a total demolition and new construction, or only by the construction of a new facade and remodelling of the interiors, probably with the introduction of a new horizontal structure in concrete. It is true that the building of Soá was reduced in about 10 meters (modules A-B-

B-A) keeping the modules A' -B' -B' -A' -B, and the building of Mourão was increased for this space, in a transformation in continuity with the existing facade. The building of Mourão that, as we have seen, was based in a tripartite division, took as symmetry axis the turret on the north side, received a further set of three spans, and a new turret, having an extension much above the initial, almost doubling the area of the facade. At ground-floor level were rebuilt some openings, being maintained the concept of a main entrance, in the axis of the composition, and a secondary one. On the 5th floor are also rebuilt some openings, without however changing its number or location.

This process, of a building which partially swallows another, is not new, of course. Over time, the history of the city was made by this appropriation dictated by economic means or representative needs, and in which the image that is given to the public sphere, is equally or more important, than the one possessed in private matter - the already mentioned building

'*BNU*' in the southeast corner of Liberdade Square corresponds to a process of this kind. In this case, for the building '*Espírito Santo*', the extension of the facilities could not be only possible by a purchase of the two lots and there install the required spaces. The representative question was decisive, certainly. The, in a certain way off, facade designed by Mourão in the 20s, with the process of expansion of the decade of 50, won more visibility and showed the growing weight of the banking institution, also currently owner of the building of '*Banco do Minho*'.

And from the point of view of what is the overall picture of this first block of the Avenue, the intervention has ensured a greater balance, because it assured to the building '*Espírito Santo*' some of the scale that it lacked.

The building of Soá, amputated of their two lots on the South side, keeps the initial legibility. It lost the compositional richness of the facade in its set of distinct modules and which did not use simple rules of symmetry such as those previously mentioned, but it survives in such a way that this change is not

even something that is commonly known, because the time was instructed to make it forget.

Thus, for who observes it today, this building is not aesthetically one of the most attractive, looking more like an exercise in decor to ensure the distinction that the location required, with a heavy dome in the confrontation with the corners nearby. However, when studied with care, and known the initial draft, it is one of the most interesting, for the time in which it was designed. In the context of the intervention on the Avenue it is inaugural in a distinct form of composition in which the verticality is the dominant tone (the verticality to the scale of Aliados not of the large skyscrapers that were already conquering other parts of the planet).



[293] - First block, west side, Aliados Avenue, ca. 1930. (MESQUITA, 2008)



[294] - Current Perspective on the first west block of Aliados Avenue. From left to right, '*A Nacional*', '*Banco do Minho*', building '*Espírito Santo*' and '*Soares da Costa*'. (BENTO, 2013)

Building 'Almeida e Cunha'

Project also of Michelangelo Soá is the Building 'Almeida Cunha', licensed in 1923. If his project for the building 'Soares da Costa' has, as we have seen, a certain compositional richness, the same cannot be said of the project for building 'Almeida Cunha', situated on the next block. If we did not know his project of 'Soares da Costa' building, we could think that Soá did not have the ingenuity that would enable him to establish a compositional rule for such broad lot on the Avenue and that therefore resorted to 'stretch' of which would be a compositional structure in five moments, in a rigid symmetry, until the same could encompass the entire width of the lot. Because actually this is the aspect of the building, a facade that expands beyond what would be aesthetically recommended, aspect that is felt fundamentally on the central turret, causing a general imbalance of the facade.

It is perceived that a commercial program such as Café Monumental or Ford Palace needed large openings for showrooms, and entry of the cars, and that this determines a wide width of spans at ground-floor level. But what is not understood is the discourtesy and the weight that the blank panels that flank the main entrance give to the building, and that contrast with the verticality of the composition of other

nearby buildings as the one of 'O Comércio do Porto'. It is also not understood the narrow door on the axis of symmetry, compared with the large showrooms, and more than that, with large opaque areas that involve on one side and the other.

The composition system, in height, is also distinct from building 'Soares da Costa' and much closer from the buildings of Moura Coutinho and Carlos Mourão. Actually, the elevation composition schema is the same that the building 'Espírito Santo' currently holds, after its extension to north, but with very distinct proportions and architectural elements.

However, the option of drawing the facade of Soá also had other reflexes, and this is the first building with a marked horizontality in composition, either by marking the stereotomy of the stone, or by the proportion of the spans, anticipating in decades what will be the option of Júlio de Brito in the building built to the north, for the Insurance company 'Garantia'. And it is here that we find parallels between the two buildings of Soá for the Avenue, and in his action, of a certain intuitive premonition of the 'paths' that the architecture may follow.



[295]



[296]

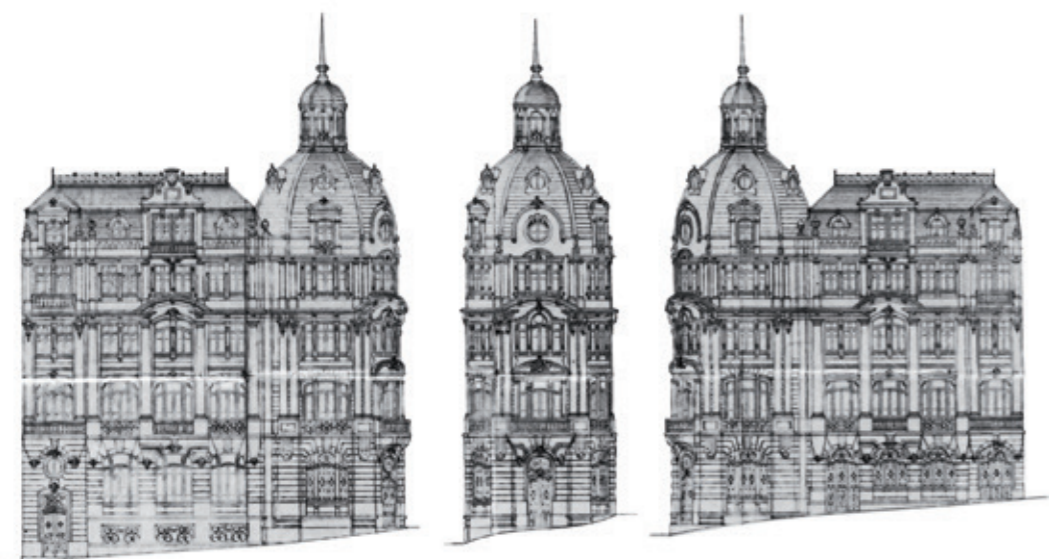
[295] - Perspective of Aliados Avenue in the 1940s. In the first plan the building 'Almeida Cunha', following the building 'António Lopes' and 'O Comércio do Porto'. (Source: goo.gl/nZidBH)

[296] - Building 'Almeida Cunha', 2013. (VALE, 2013)

[297] - Detail of coverage, 2013. (VALE, 2013)



[297]



[298] - Project for the building 'Coats & Clarks', 1922. (CMP, 1922)

The horizontal window, which will be one of the 5 points postulated by Le Corbusier, is used here, in the first and second floors, to a certain extent still masked by a strengthening of the amounts of the wood frames that invokes the tripartite and vertical division of the upper floors, and of the compositive schema of the other buildings of the same era

Currently, the state of degradation and the squat aspect of this building only let it be perceived as a dark mole in the Avenue to which a lacy of roofs in looting gives a lightness and true dilution in height [300]. If the lootings continue to the pace that has been observed, a day of metals will take to the stone and the building will fade before the eyes of those who pass by.

For the same block, and contemporary of the building 'Almeida e Cunha', is the project of the building for the installation of the well known 'Coats & Clarks' threads company, in the following corner, corresponding to the terrain that much later will be occupied by the insurance company 'Garantia', and where

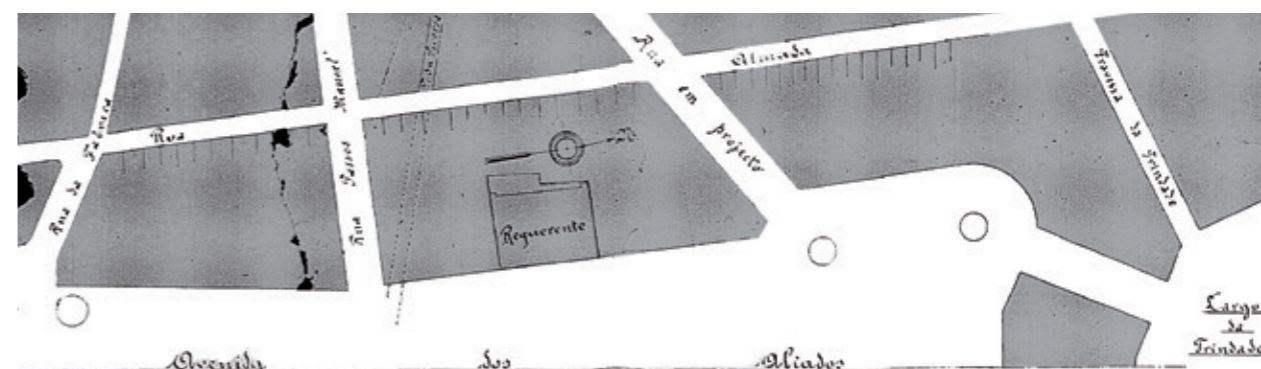
currently it is located the space 1st AVENUE. For this site it was presented a draft and an addendum, which however did not come to be built [298]. The original batch licensed in 1922 represents only about half of the space occupied by building 'Garantia', in the area of the corner of Ramalho Ortigão Street, to date only still considered as street in draft - of the plan of Barry Parker - as it can be seen in the process of building 'Almeida e Cunha' [301]. Interesting in this project not yet carried out is, in the first place, its location already in this part of the Avenue, showing that the first interventions in the 20's were made thinking that the urban front would be all built in a very short time, and not over almost four decades as it came to succeed. Second interesting aspect the fact that this project uses the corner, emphasizing it from what is the urban point of view, and however, at the internal spatial organization level, handling it almost as a remaining space, even locating the store there.



[299] - Scheme of composition of the facade, with great diversity of types of spans from which stands out the big horizontal spans. (BENTO, 2013)



[300] - The process of looting of turrets and mansards. (VALE, 2013)



[301] - Layout of the building 'Almeida e Cunha', where we see Ramalho Ortigão Street with the designation of 'Street in project'. (CMP & SOÁ, 1923)

Buildings 'Lima Júnior', Montepio Geral and 'Borges & Irmão'

Despite the obvious differences in image and decorative lexicon, there is a certain degree of proximity of composition scheme between the building 'Soares da Costa' and the project of Leandro de Morais for the corner set of the front block. This group of buildings, built in the 1920s and which initial licensing went on behalf of Lima Júnior e C.^{ia}, Lda, corresponds to a joint operation between new construction and bodies of connection with some existing buildings on Elias Garcia Street, regrouping pre-existing lots, in a new splitting [306] [307]. In this initial process, the building on the corner was destined to 'Companhia Fiação e Tecidos de Alcobaça', the central, to the company 'Lima Júnior e C.^{ia} Lda', owners, and the one in the further south, to 'Banco Borges & Irmão' (by acquisition). Subsequently the corner lot was bought by 'Montepio Geral' to build its headquarters building in Porto.

By imposition of the municipality, the new buildings were forced to an assembly facade, which was drawn up and approved concurrently with the central building, the first to be licensed. In this assembly facade, which was approved in 1924, was also represented the building 'Banco Lisboa e Açores', by Moura Coutinho, already built at that time [305]. This representation was intended, certainly,

to convince the municipality of the good integration of the new project with the building already built, despite the clear differences between both. Indeed, some relationships are established between the proposal and the pre-existence. The alignment of the finishing of the northern 'turret' of the Bank building is used to set the upper limit of the facade of the new building, a wavy line that connects various stylized lintels, above which only a mansard arises, aligning ridges. The pace of the vertical markings is transposed to the first modules of the new composition, while respecting, at the ground-floor level, the alignment of door banners, and upper opaque areas. The axis of the composition is marked either by a module of higher width, or by a finishing of fascia more worked and topped by a small roof, similar to the turrets of 'Banco Lisboa e Açores'.

This set has a compositional logic that is based, as the building 'Soares da Costa', in an alternation between distinct modules but that, in this case, is just more prepared, mainly in the elevation of the Avenue, object of a phased implementation and the need to consider the various lots of different widths. In the facade of Dr. Magalhães Lemos Street, the last of the projects to be implemented, already after the purchase of the same by 'Montepio Geral', there



[302]



[303]

[302] - Aliados Avenue in the 1930s, Buildings 'Montepio Geral' and 'Caixa Geral de Depósitos'. (CLÁUDIO & FOTO BELEZA, 1994)

[303] - Aliados Avenue today, Buildings 'Montepio Geral' and 'Caixa Geral de Depósitos', 2013 (BENTO, 2013)



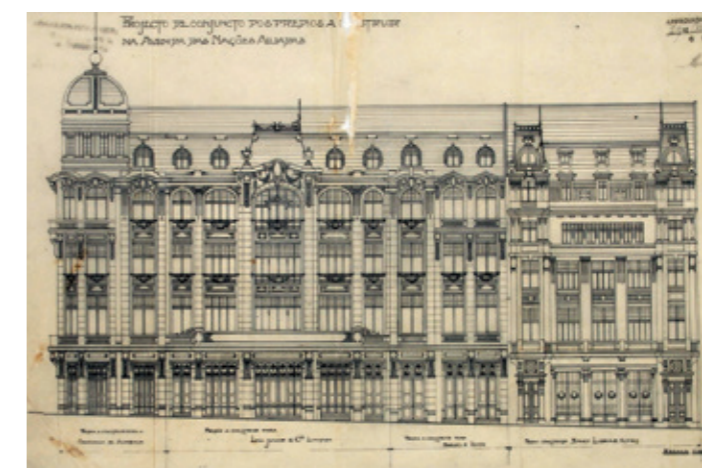
[304] - South facade of Elísio de Melo Street and west facade of Aliados Avenue. We can see the changes imposed in the treatment of the corner. (PORTO VIVO, SRU, 2006)

is a certain setback in the modernity of the composition, with a much greater stiffness, in a perfect symmetry in relation to the axis of the facade (that doesn't include the cornerstone). Also the sense of transparency of the elevation to the Avenue was replaced by the greater opacity of the pilasters that however continue to mark the same vertical rhythm of the main facade [309].

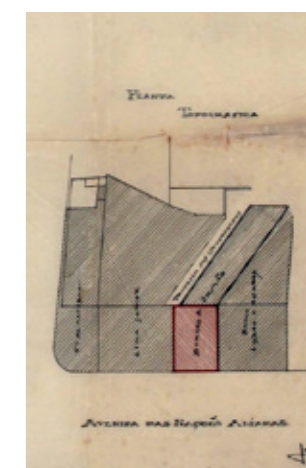
Corresponding to a process of construction of a central building that extends to the side lots, the form of composition of the elevation has to meet this need, that is, be a coherent whole and allow the individualization of the construction. Thus, if we look at each lot individually, the facade of the same still continues to have a composition logic that makes sense. In the case of the central building, the same is based on symmetry of a set of five modules, all of them with different widths, but with identical stylistic and drawing settings. The perception of individuality of the batch blurs by the juxtaposition of the remaining buildings. In the case of the building to the south, the metric of elevation relies on a separation into three modules, two of identical dimensions, and a third, slightly more narrow, where are the cores of accesses, reported on the facade through some compositive elements.

In relation to the corner building, the sale to *'Montepio Geral'* implies a reformulation of the project to suit the functional requirements and image of the banking institution. The first project for the corner building, when the same was still for Alcobaça Company has a compositional logic closer to the others, which changes in the passage to *'Montepio Geral'*. However, this differentiation is only visible for a more attentive observation, in the everyday walking of people in the Avenue, in the dilution which the tone of aged stone already gives to the set, the distinction between lots has already been eroded, and it is one of a single building that doubles the cornerstone, what we have the perception of.

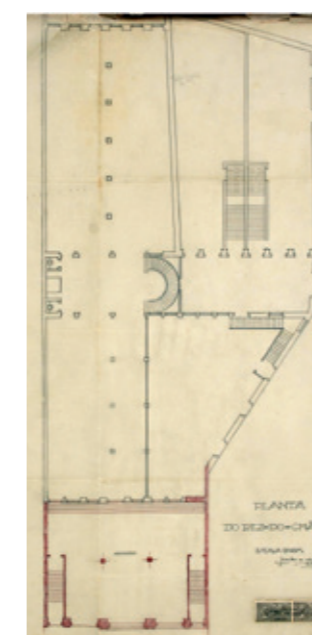
In this first draft [305], the solution for striking the corner was very distinct from the one that was executed, with a summit of lower volume, and based on a drum with frank openings all around, in a relationship of closeness evident with the building of the adjacent corner, of *'Caixa Geral de Depósitos'*, which design and construction was happening at the same time. The draft of *'Montepio Geral'*, despite maintaining what is the rule of compositional assembly, makes changes that will bring it closer, in terms of volumetric image, of the building *'Soares da Costa'*.



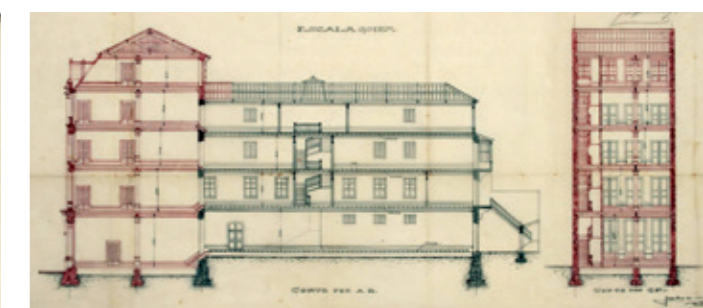
[305] - Facade set of the first Project of Leandro de Moraes for the construction of three distinct parcels, including also the representation of *'Banco Lisboa e Açores'* from Moura Coutinho. (CMP & MORAIS, 1924)



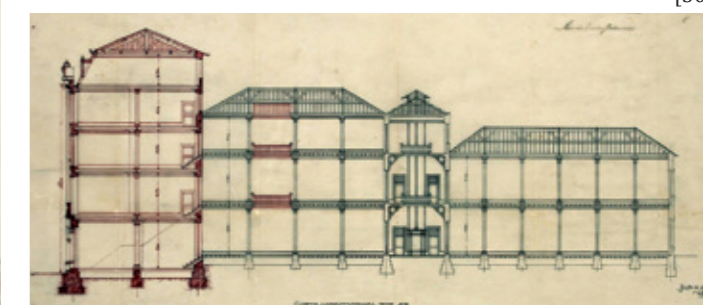
[306]



[307]



[306]



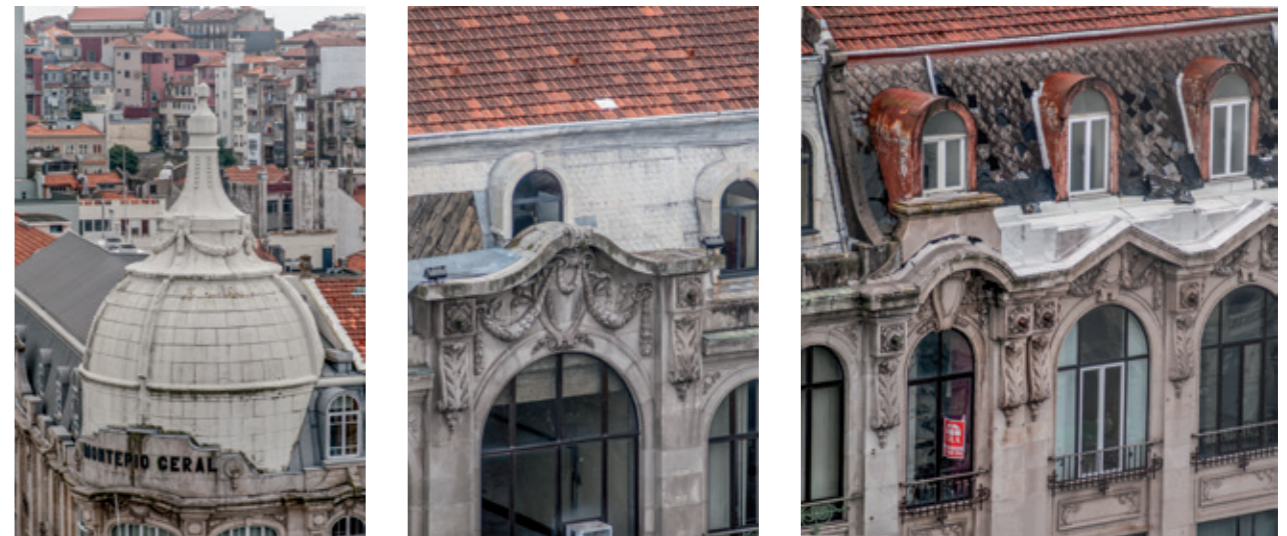
[307]

[306] - Sections and plant of implantation of the plot to be built by *'Banco Borges & Irmão'*, shutting down Congregados Alley. (CMP & MORAIS, 1924)

[307] - Relationship between the pre-existing building and the extension made to face the Avenue. Section of the central plot (Lima Júnior), to which corresponds the plant of the ground floor. (CMP & MORAIS, 1924)

The diameter of the drum is increased to cover three compositive modules, instead of two, thus broadening the size of the spherical cup that finishes it. The same is topped by a massive decorative element that gives it a little more of height, making the assembly drawing more elegant, contrarily to what happens with the building *'Soares da Costa'*, where the simple hub cap, the absence of the projected pinnacle, and the dark color that covers it, make it heavier. In spite of the distinct perception that we have when we look at the set of buildings, there is a parity between the two sides of the Avenue. The same had already been used by Marques da Silva in the buildings of *'A Nacional'* and *'Pinto Leite'*, it is reaffirmed here in these two buildings and will be subsequently cited by the municipality as a mandatory requirement, when Rogério de Azevedo starts the project of the Building of *'O Comércio do Porto'* at the end of the decade of 20, and features the same, even before the respective licensing, for prior approval by the Commission of Aesthetics, as more ahead we will see. The same existed also in Parker's plan at least by the unique image that characterised the whole proposal and determined identical treatments for identical situations.

In parallel with the building of this assembly passed the licensing and construction of the single lot still not realigned in this first east section of the Avenue, the building *'Moreno & C. ia'*, located between the buildings *'Pinto Leite'* and *'Banco Lisboa e Açores'*. Draft of engineers Arnaldo Casimiro Barbosa and Serafim Lainho Barbosa, this building licensed in 1926 is one of the few in the entire Avenue which project is not subscribed by an architect. Lainho Barbosa was, at that time, linked to the project of *'Peninsular Hotel'*, in Sá da Bandeira Street and Casimiro Barbosa had already projected, at the end of the decade of 10, part of the Faculty of Pharmacy. In this project, which is part of the set of buildings that shall face the new alignment of the Avenue, it is assumed the independence between pre-existing and new construction, by interposing, on the upper floors, an elongated lobby, which makes the effective separation between the previous facades and the rear of the new building. Despite the unique facade design it corresponds to the junction of three lots, initially of two different owners, situation that still remains today taking into account the distinct conservation status of the various parts of the facade.



[308] - Details of the built set of Leandro de Morais, 2013. (BENTO, 2013)



[309] - Aerial View over the first east block of the Avenue. From left to right the built set from Leandro de Morais, *'Banco Lisboa e Açores'*, the building *'Moreno & C. ia'*, - with its three turrets, giving greater emphasis to the central one - and start of *'Pinto Leite'* building. (VALE, 2008)

When we consider the entire east and west front of this first stretch, it took 10 years for all licensing procedures to be completed, of which over 80% were licensed in the first five years. A strong dynamic that ensures homogeneity of treatment of facades, stylistic features and decorative elements. The rhythm of achievement was distinct in the two sides, the one which corresponded to the building from scratch and, therefore, to more investment was, however, the fastest. In a way we watch two different mechanisms, one of the attractiveness of 'new owners' in the displacement of the functions from other areas to the new representative area of the city, in contrast to some inertia of the owners of the buildings on Elias Garcia Street, who facing the alteration are divided between the increased value of the property, and the charges that were required.

[310] - Parity of treatment between the two sides of the Avenue. With drum finishing the building 'Montepio Geral', from the left side, and the building 'Soares da Costa' on the right side. At the back, with turrets and spires, the 'Pinto Leite' building and 'A Nacional'. (BENTO, 2013)



BETWEEN WARS PERIOD

THE ALIGNMENT PASSOS MANUEL AND THE SECOND SECTION OF THE AVENUE

“About my pictorial images, already, in what I said, I indirectly drew attention to many of them. (...) Two more are established on the axis of the two parts of Passos Manuel Street, which end in the angle towers to build on the corners of the buildings.”

(PARKER, 1915:9)

Although, immediately in the beginning of the decade of 20, the buildings ‘Soares da Costa’ and the project for the cornerstone where would later be built ‘Montepio Geral’, already form two of the corner buildings that would define the intersection of the alignment ‘Passos Manuel’ with Aliados Avenue, following what was Parker’s proposal, those corresponded to a shutdown of the building process of the first section of the Avenue, with a considerable delay between the time of the project and the actual implementation.



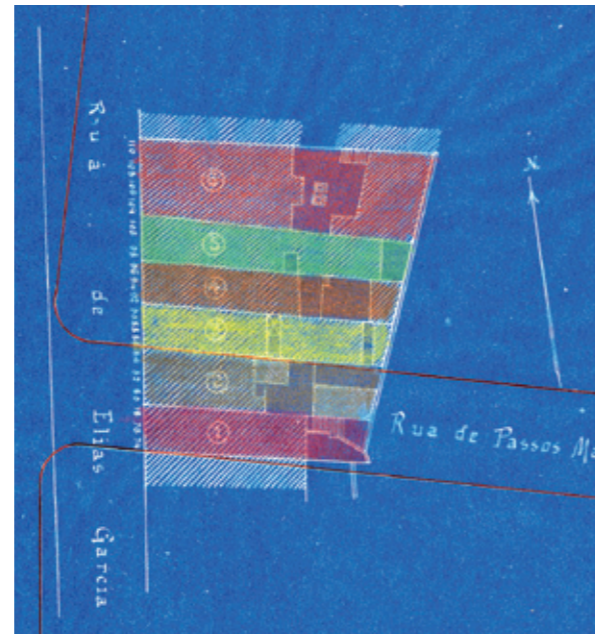
Views from the beginning of the second section of the Avenue. (BENTO, 2013)



[311] - Photo Alvão from Passos Manuel Street for the alignment with the current Elísio de Melo Street and the future D. Filipa de Lencastre Square. (ALVÃO, 1984)

In 1921 ran the processes of expropriation which would allow the opening of the alignment Passos Manuel. These expropriations of the east side, with process started still in 1915, concerned not only the buildings that would become part of the new street base, but also encompassed the buildings immediately to the north, in the area where it would be installed 'Caixa Geral de Depósitos' and 'Jornal de Notícias' [311][312].

From the west side of the Avenue, the constraints for opening the alignment were smaller, once that the expropriation was done in a systematic way, not distinguishing virtually future street base or private lot. However, by the rhythm of the buildings processes, and by the photographs of that time, it's easy to realize that the marginal construction of the alignment was more time-consuming on the west side than on the east side, certainly due to the character of public promotion of the buildings from this side, 'Caixa Geral de Depósitos' and the Rivoli Theatre.



[312] - Real Estate Register of the "expropriation of a group of houses for the concordance of Passos Manuel Street with this Avenue" (Nações Aliadas Avenue) - The Process of expropriation for the opening of Passos Manuel Street - Current Dr. Magalhães Lemos Street. (AHMP, cota: D-CMP-20-46 -5)

[313] - (on the right) Current Photo - Overview of the four Rounded corner on Avenue of Allies and alignment of Passos Manuel Street.



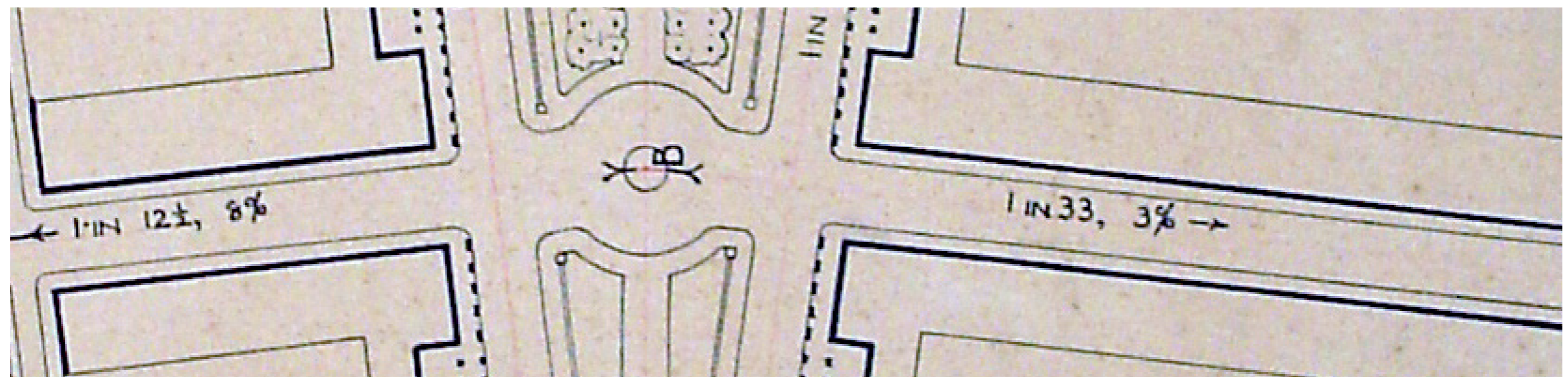
[314] - 'Alignment Passos Manuel' - Dr. Magalhães Lemos Street and Elísio de Melo Street - Current and comparative facade below at the same scale. (PORTO VIVO, SRU, 2006)



[315] - The 'alignment Passos Manuel' on Parker's proposal. Adaptation: (AHMP, cota: 9D-CDT-A4-009)



[316] - Detail of the Project plant for the 'City Avenue' by Barry Parker, published in 'The Builder' 1916. (TAVARES, 1985/1986)



'Caixa Geral de Depósitos' and the Rivoli Theatre

It is still in the 1920's that is built '*Caixa Geral de Depósitos*', with Project by Porfírio Pardal Monteiro. After the unartful project for the first round corner of Aliados Avenue, which was built for '*A Nacional*', '*Caixa*' purchases the terrain at the northeast corner of the alignment Passos Manuel, and orders to Pardal Monteiro, as architect of the institution itself, the project of the headquarters building in Porto, which contrasts with all other measures already implemented in the Avenue. In spite of the marking of verticality made by the large columns that stamp the entire facade, the building has a heavy image and a lot of difficulty in settling relations with the other buildings, the existing ones and some of them not yet built, but already defined on a set facade, as the group immediately to the north, with project by Marques da Silva [318].

This is an intervention that is assumed as a cut, in relation to the surrounding buildings, but also in relation to the representative image advocated by the municipality. If in other interventions, with greater or lesser quality, there is always a dialog with the neighbouring

buildings, by respecting, even partially, of alignments, some rhythms or metric, this building doesn't make any relationship with the others. In its defence, the fact that the block in which it was embodied was not built yet, but the complaints of the municipality itself of disrespect by what was requested show that the option was conscious. Building shorter than the generality of the constructions of the Avenue, it has only four floors when all the others remaining, almost without exception, have six floors, even if the sixth is already mansard, by the different arch centering leaving free the side top of the building to the north. On the contrary of the others, the roof top is cut off by a heavy platband, further reducing the perception of height. And on the round corner - the architectural elements chosen to define the nature of the Avenue - with regard to the idea of dome, but in a stylized and contained form, which contrasts with all the other types proposed, or the flaming ones of the south start of the Avenue, or the fatter calottes of the following round corner buildings.



[317]

[317] - Aliados Avenue in the 1930s decade. Buildings '*Montepio Geral*' and '*Caixa Geral de Depósitos*'. (CLÁUDIO & FOTO BELEZA, 1994)



[318]

[318] - Rounded corner buildings of Dr. Magalhães Lemos Street with Aliados Avenue, with the striking imbalance between the building of '*Caixa Geral de Depósitos*' and '*Montepio Geral*'. (LIMA, 2013)



MONTEPIO CERA

CASA-CERA-D-DEPOSITOS

REPU



[319] - (Previous page) - photography with a view to a set of rounded corner buildings, being in the 1st plan the building of 'Caixa Geral de Depósitos'. (VALE, 2013)



[320] - Current View for the round corner of the building of 'Caixa Geral de Depósitos'. (LIMA, 2013)

[321] - Entrance to the building 'Caixa Geral de Depósitos'. (LIMA, 2013)



[323] - General View of the main entrance and narthex of the building of 'Caixa Geral de Depósitos'. (BENTO, 2013)



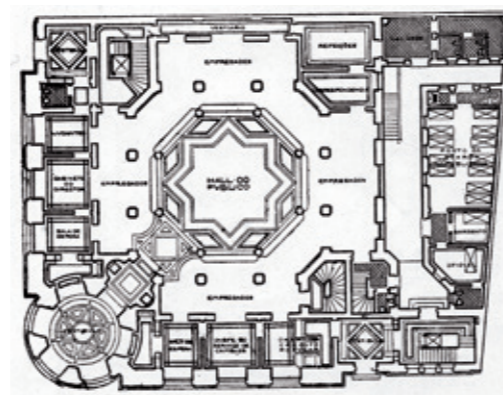
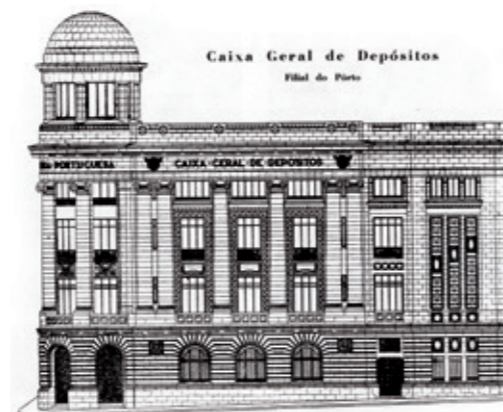
[324] - View from the narthex to the lobby - building of 'Caixa Geral de Depósitos'. (BENTO, 2013)



[325] - Courtyard of the building 'Caixa Geral de Depósitos' with view to the narthex. (LIMA, 2013)

But if the building externally is heavy and uninteresting, inside another world is exposed. Influenced by the decorative arts exhibition of 1925, Pardal Monteiro experiences an 'Art Deco' grammar in its interior, in a thoughtful and consequent design, which lists the various spaces and the various decorative details. What outside is a cut, inside is integration [323][325].

In the internal distribution, there are some similarities with the initial proposal of Marques da Silva for the building 'Pinto Leite', in the form as it is directed the course by a sequence of courtyards, realizing however that here the surrounding spaces are still representative and public spaces of the great national banking institution, while in 'Pinto Leite' they correspond already to work and private spaces [326] to [329].



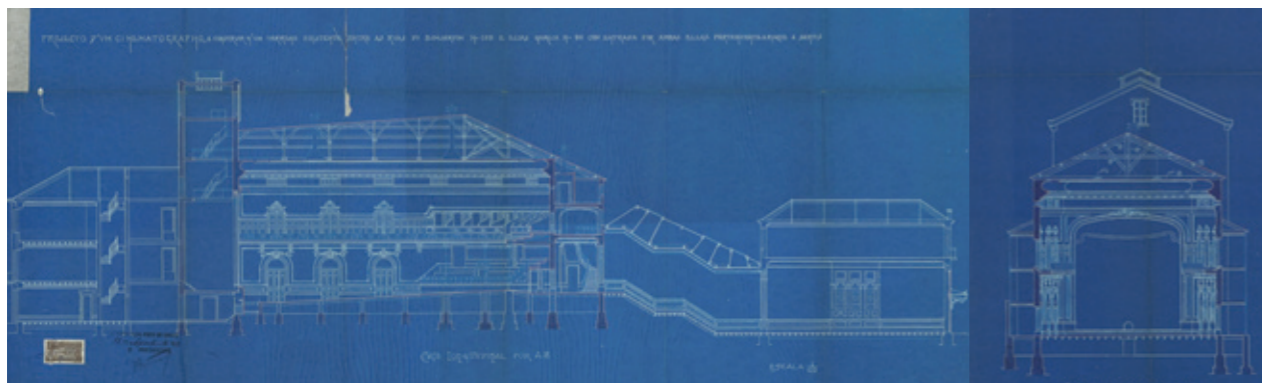
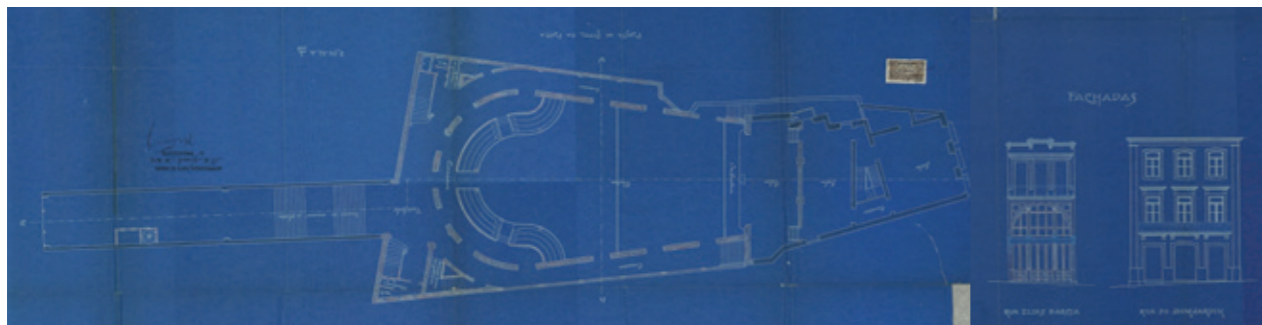
[322] - Ground-floor and south elevation plant of Passos Manuel Street, the building of 'Caixa Geral de Depósitos'. (Source: goo.gl /OSjb8X)



[326] - Courtyard of the building 'Caixa Geral de Depósitos' - view to the narthex door. (BENTO, 2013)



[327] - Courtyard of the building 'Caixa Geral de Depósitos' - view of skylight. (BENTO, 2013)



[328] - The National Theatre project (where today is located Rivoli) of 1912. (CMP & MAIA, 1912)

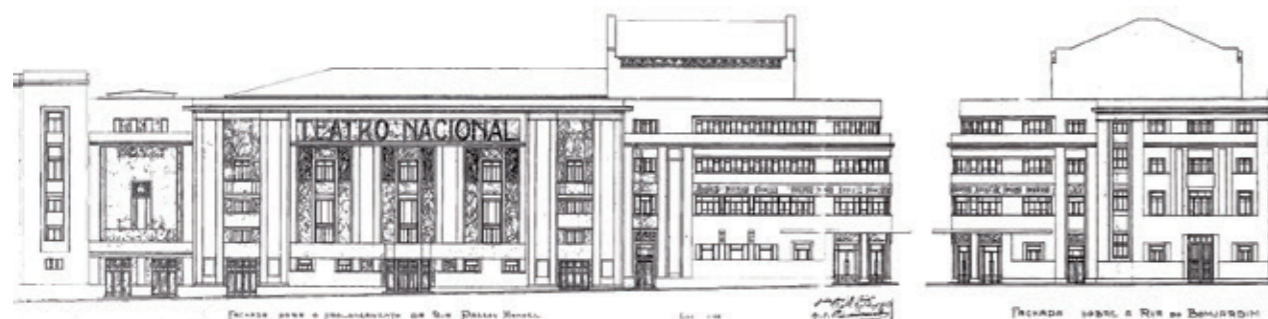
[329] - (on the right) Overlap of current alignments and the register of the National Theatre on the plant in 1892, Telles Ferreira.

At the same time began the project of which would be the Rivoli Theatre, in continuity with the urban building 'Caixa Geral de Depósitos', still to the margin of the new layout street open following the implementation of Parker's plan. This building, of Júlio José Brito, corresponds to a reformulation of the National Theatre that existed on the block between the Streets Bonjardim and Elias Garcia, determined primarily by the continuation of the opening of alignment Passos Manuel, and the opportunity of building an urban front with the dignity that the program should be given [330][331].

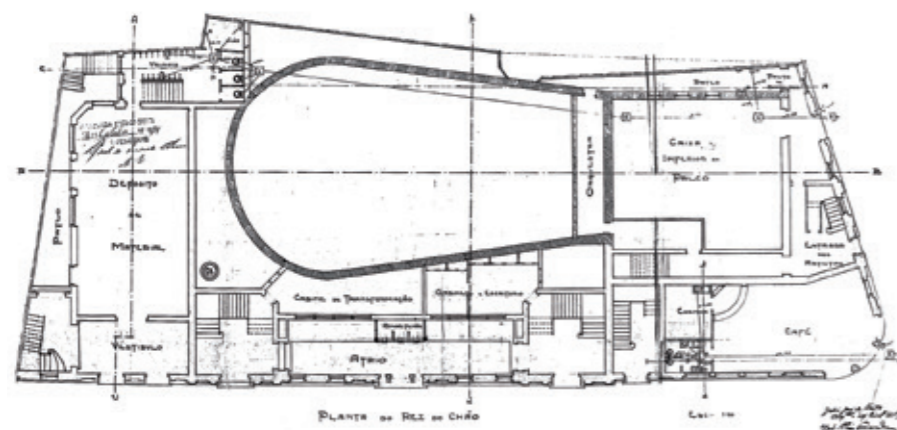
Like Oliveira Ferreira's project for 'Os Fenianos', and almost all the buildings of the east side of the Avenue, the project of Rivoli Theatre counts with a pre-existing, which incorporation in the new construction should be equated. In that place had existed since 1913 the National

Theatre, with access from Bonjardim Street and Elias Garcia Street. It should be mentioned that on the blocks around the old D. Pedro Square have existed, since the end of the 19th Century, several equipment connected to leisure, of which the Theatres would be the most representative. To the west of D. Pedro Square existed (or had existed) the Baquet Theatre, the Sá da Bandeira theatre (which also had the designation of Príncipe Real), the S. João theatre and the Cinema Olympia. To the north of the Square, was the present National Theatre, another Príncipe Real theatre, a projected (we do not know if built) Queen's theatre, and also the Trindade Garden Cinematographer (today the Trindade Bingo), as precursor of many cinemas that during some decades will exist in downtown.

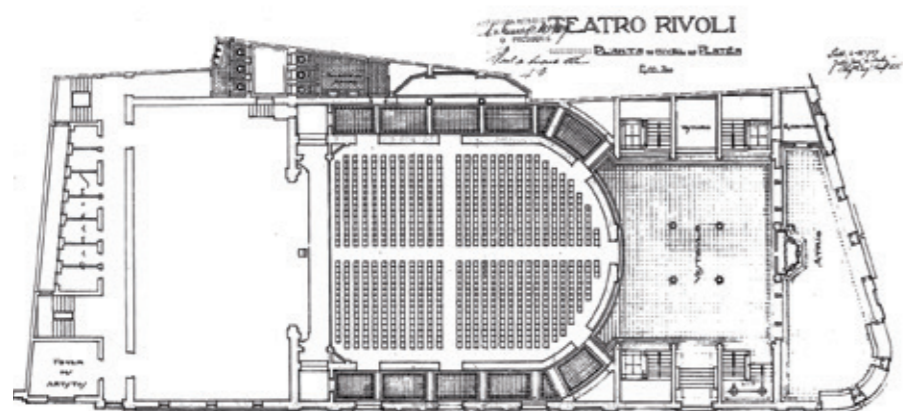




[330] - Initial Project for the Theatre Rivoli of Júlio de Brito, proposing intervention on the existing National Theatre. From top to bottom - facade with round corner and plant of the Ground-floor. (CMP & BRITO, 1936)



[331] - Second version with Project from the scratch for the Rivoli theatre of Júlio de Brito. From top to bottom - facade with round corner and plant of the Ground-floor. (CMP & BRITO, 1936)



[332] - Photograph of Rivoli theatre before the alteration of the fascia, from the time of the inauguration - 1925/32. (CLÁUDIO & FOTOGRAFIA BELEZA, 1994)



[333] - Photograph of the Rivoli theatre after the alteration of the fascia, to be seen from several axes, with the opening of D. João I Square, 1940. (CLÁUDIO & FOTOGRAFIA BELEZA, 1994)

The building of the National Theatre had a room already with acceptable dimensions, therefore the first hypothesis placed for the Project of the Rivoli Theatre go through the maintenance of this room and a construction around to meet the need of new facades that the opening of the 'alignment of Passos Manuel' had determined. However the studies may have demonstrated that such an option would always be a repair, a solution of second category and what was needed was a theatre which respected the modern assumptions, of comfort, and of representative image. If the issues of urban image are always important, when we are faced with equipment connected to leisure, the same almost take the front of the decision-making process, because the fashion dictates the uses, and the success or failure of this type of equipment.

In the first proposal, the location and the room configuration entails placing the main access on the new open axis, which, in the first years of the decade of 20 should also be appropriate, but with a small depth what formed it more as a corridor, where were localized the box offices, and which gave access to two sets of stairs, one on each top. For the corner it had been referred a café, an important function from the point of view of socialization, but that worked independently of the Theatre, without internal connections [332].

Thus, in the second proposal for the Rivoli theatre, Júlio de Brito turns already to a complete overhaul of the area of the lot that goes even through the change of orientation of the room, its shape and size. The room with their lateral corridors begins to occupy the entire width available, in a symmetrical design that is only disbanded in the areas in which it



[334] - General view Photography for the round corner of the Theatre Rivoli, at present, after the redevelopment of Pedro Ramalho in 1997. (BENTO, 2013)



[335] - Photography, with detail for the round corner of the side of D. João I Square, Theatre Rivoli at present, after the redevelopment of Pedro Ramalho in 1997. (LIMA, 2013)

[336] - Photograph with detail for the drawing of the window frames. (LIMA, 2013)

is necessary to relate with the form of the land. This proposal allows a greater dignification of the lobby space, and a more rational approach of accesses, once that now the main entrance will be by Bonjardim Street as, with the opening of Aliados Avenue, the previous Theatre lost the access that it possessed on the west side, in Elias Garcia Street, which matching batch was included in the ground that *'Caixa Geral de Depósitos'* acquired [333].

In this project, but in a distinct way in face of the different conditions and program, Júlio de Brito uses the same hierarchy of accessions of other buildings of the Avenue, of a set of continuous courtyards, in a level gradation of public access. In this case, not starting from a marking that is only made in the cornerstone (which made sense in buildings such as those of rounded corner of the avenue) but that extends to virtually the entire facade for Bonjardim Street, in a compartment of trapezoidal

shape, which makes it possible to regulate the plant of the remaining building, facilitating the symmetry of the desired composition. In this formulation, the main lobby assumes a dimension and character of dignification, emphasized by the regular form, higher ceiling height and by the set of mezzanines linked to the accesses systems in a composition which rationality contrasts with the casuistic resolution of the first proposal.

Already after the terminus of the construction and inauguration of the Theatre Rivoli (19th January 1932) it is decided and implemented the opening of D. João I Square, as mentioned in section 2. If from the point of view of the representative character and functionality of accesses, this inflection of what was the main perspective on the building, passing from the round corner to a direction facing the east facade, does not raise problems because the proposal had already the flexibility

and versatility to accommodate it, in relation to what are the more distant prospects on the property, the opening of the Square made visible a set of tiled roofs that did not result in a most pleasant aesthetical way, and that led Júlio de Brito to make an alteration to the Project, which passed by lifting the fascia on the cornerstone (taking advantage for the inclusion of a low-relief of Henrique Moreira) in a composition that ended up giving more strength to an entry by the cornerstone of the building, in a symmetric marking/manifestation [334][335].

The refurbishment of the Theatre by Pedro Ramalho, in years 90, diluted a little the strength of this symmetry of the cornerstone treatment, by increasing the level of roofs and platibands, in the areas immediately forthcoming, approaching more, in abstract terms of the solution of the 1930s [336].



Newspaper and Garage of 'O Comércio do Porto'

Still in the *'alignment Passos Manuel'*, as the two previous projects, are located the buildings of the headquarters of the newspaper *'O Comércio do Porto'* and of the garage with the same name - the newspaper on the round corner of Aliados Avenue with Elísio de Melo Street and the garage on the round corner of this one with Almada Street. The newspaper is the first to be licensed, with Project of Rogério de Azevedo and Baltazar de Castro. Despite the license being issued in 1930, at that time it was already in course the construction of the building, and the rotating machines for the printing of the newspaper had been assembled and functional since June 2nd, 1929, having been used for the first time in the celebration of the Newspaper's diamond anniversary – taking advantage of the date, it happened also the solemn blessing and inauguration of the building not yet fully completed [339][340].

It should be mentioned that the extension of Elísio de Melo Street to the west of Almada Street is approved in May 1929, giving the layout street a greater importance, since it makes it actually a crossing. At the date of this Project, Rogério de Azevedo was professor

at D. Henrique Industrial School, where was also professor Michelangelo Soá, who, as we have seen, a decade before had projected the building *'Soares da Costa'*, already mentioned, and the building *'Almeida e Cunha'*, in this same block, only with a lot in de midst. Both pre-existences constrain the Project of Rogério de Azevedo, the building *'Soares da Costa'*, by the necessary dialog between adjacent round corner buildings of Elísio de Melo Street and the second, the *'Almeida e Cunha'*, in a more sensitive way, because it meant even an addendum to the Project *'O Comércio do Porto'*, for the concordance of the arch centerings, with the inclusion of a mansard floor.

The Newspaper building, in a language that crosses influences *'Art Deco'* with expressionism, tries to respond in a qualified way to what were the requirements of building on Aliados Avenue, of monumentality and materials to use, still arising from the regulation of the *'Prize of Honour of the City of Porto'*. The composition is based on a verticality marked by "pillars that go from below to the top of the building" (CMP & AZEVEDO, 1930) finished in the upper part by a first line of an entablature,



[337] - Perspective of the round corner with the building of the Newspaper 'O Comércio do Porto'. (GRAVATO, 2004)



[338] - Photograph with the buildings of the Garage and the newspaper 'O Comércio do Porto', still with construction site in Elísio de Melo Street. (GRAVATO, 2004)



[339] - Foyer of the Newspaper building of 'O Comércio do Porto', at present. (BENTO, 2013)



[340] - View to the vestibule, the entrance, hall of the building of the Newspaper 'O Comércio do Porto', at present. (BENTO, 2013)



[341] - Newspaper Building of 'O Comércio do Porto', overlooking the sides (LIMA, 2013)



[342] - Newspaper Building of 'O Comércio do Porto', detail of sides (LIMA, 2013)

where small windows play the role of metopes, and are tipped with a stylized pediment. Above, a mansard coverage, which appeared to respond to the requirements of the Commission for Aesthetics of an altimetric alignment with the project of Soá, but also, although it had not been used as justification, with the majority of other buildings already constructed [343][344].

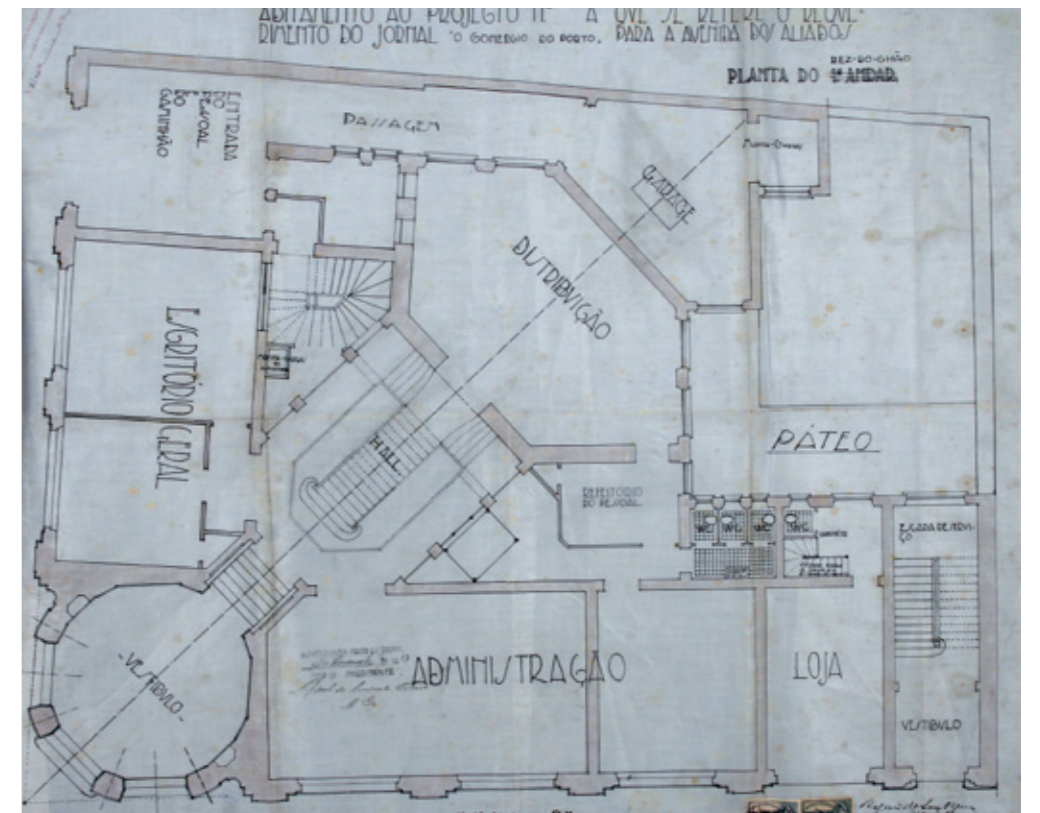
The decisive composition element of the set is the cornerstone solution, an element of circular plant which finishes with a turret. "This building would stand in one the points more in evidence of Aliados Avenue. For this reason, it was suggested for the turret, the idea of establishing in it a spotlight that would have the watching characteristics of a lighthouse, which was not against the adopted architecture. This luminous point would be for the purpose of advertisement. With this provision it was allowed to the person who guided the movements of light to be completely sheltered in cases of wet weather". (CMP & AZEVEDO, 1930)

However what we see built does not match the initial intention of Rogério de Azevedo that, due to the need to comply with (an impossible) symmetry with the building of 'Caixa Geral de Depósitos' of Pardal Monteiro, is forced to change the design of the cornerstone, but not sparing a sharp prick stating that he sought "a sober architecture of lines and that although simple did not give those who pass the air of meager resources, as it happens to many buildings, even those in which the labour of the sites removed the imaginative of the architect". (CMP & AZEVEDO, 1930)

Outside he would make a composition between two qualities of granite, "the beams where the figures are based on granite of S. Gens and the side parts in the golden tone of Caverneira. The gratings would be smooth and right with small suitable applications and without great exaggeration to not draw the importance to the stonework. The exuberance of the iron would harm the stone". (CMP & AZEVEDO, 1930)



[343] - Addendum to the Project with the facade of the Newspaper building of 'O Comércio do Porto', of Rogério de Azevedo (CMP & AZEVEDO, 1930)



[344] - Addendum to the Project with the plant of the ground floor of the Newspaper building of 'O Comércio do Porto', of Rogério de Azevedo (CMP & AZEVEDO, 1930)



[345] - Detail of the stained glass windows still existing inside the building of the Newspaper 'O Comércio do Porto'. (BENTO, 2013)

Internally the building possessed an interesting spatiality, in a composition that rested on an axis of symmetry determined by the angle bisector of the round corner, in a composition, as we have seen, common to other rounded corner buildings. However in this project, Rogério de Azevedo in addition to focus on the coincidence of the axis of symmetry with the route of access to the building puts on the same the emphatic staircases that make connection to the top floor. In the following floors the stairs are moved to one of the lateral spaces, with substantially triangular shape, and the drawing of steps is interesting because it leads the movement in a virtually continuous helical, by steps almost never parallel. The space of the central staircase is thus freed for a leakage that leads the light from a skylight five floors above, bringing to mind the large lobby of 'A Nacional' [345][346].

The operation carried out in the 1990s, after the purchase of the building by 'BANIF' left virtually illegible the previous life of the building. Similarly to other interventions in this area of the city, there wasn't a respect for the internal richness of the building, which many mistakenly think that is only defined by the parietal surfaces and their decoration, forgetting that the spaces, relations between them, their proportions, sets of lighting, relations between privacy or exuberant publication, are elements more determinant of the character of a building, and therefore of a city, than any decorative elements that remain, visible or disguised in neutralising paintings. Transforming a building as was the one of 'O Comércio do Porto' in an open space removing all internal partitions, spatial settings, changing the conformation and location of stairs, destroying the set of multiple ceiling heights, meant the destruction of its character, transforming it into a container, in an unrecoverable loss for the heritage of the city.



[346] - Demolitions for the opening of D. Filipa de Lencastre Square, with the Garage of 'O Comércio do Porto' in the background. (Source: goo.gl/ZTnkW1)

Also from Rogério de Azevedo is the building of the garage of 'O Comércio do Porto', precursor example of modernity in the city of Porto. Deployed in the same district of previous building in the round corner with Almada Street, in this project, Rogério de Azevedo focus on a modernist idiom for one of the new programs that progress has brought. The image is purified in an asymmetric composition, and in a drawing of assumed functionalism in the objective expression of the structure and typology, both within and in facade. In spite of only licensed in 1393, the process begins in 1929, when it already stemmed the licensing and construction of the building of the Newspaper [349][351].

The program of a collective garage was still a novelty, so that Rogério de Azevedo has the need to explain it. "(...) *The modern appearance of the garage that has nothing in common with the old stable, must be the mirror*

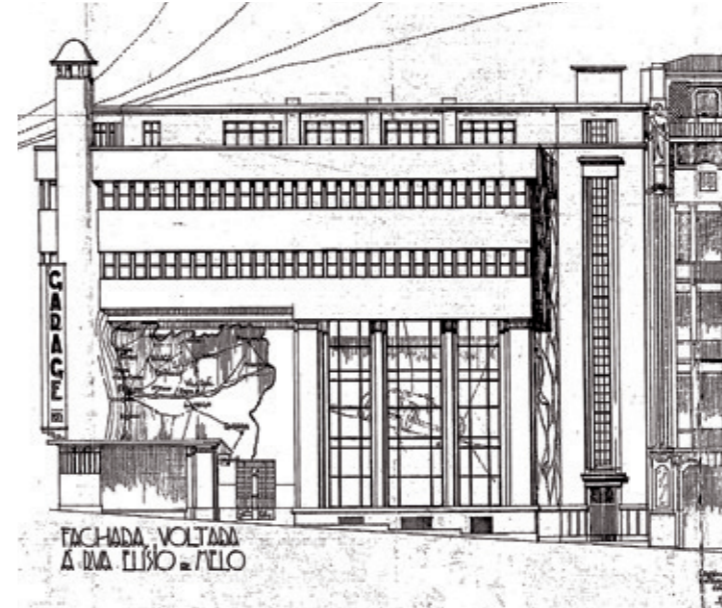
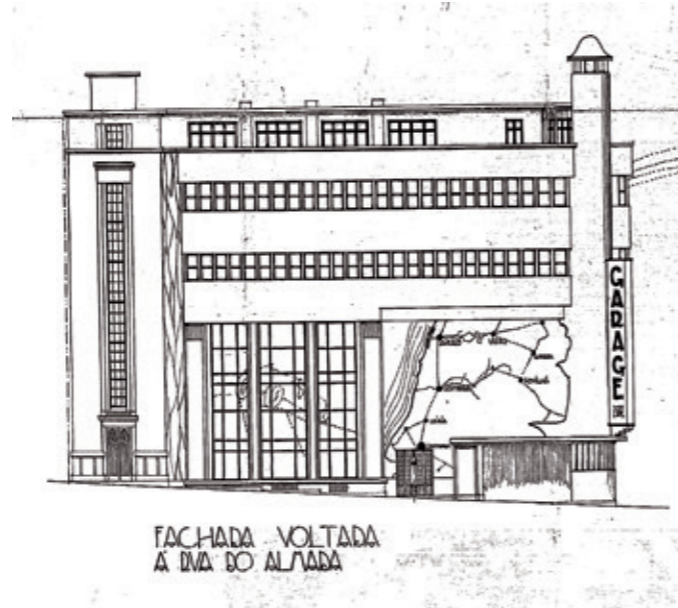
of the youth of the explosion engine, having on one side the practical utilitarianism of the building and on the other the breadth of sanitary facilities whence can result in the maximum income, because that while the stable sheltered the cars of one person, the garage houses the cars of many." (CMP & AZEVEDO, 1932)

The garage occupies only partially the building, corresponding to the basement, 1st, 2nd, and 3rd floors, with vertical communications by "*scrolling ramp or by stairs and lifts of the extremes*" in the relation with the neighbouring lots. In the last two floors and in the mansard are located the "*independent offices, having each one its private toilet*" (CMP & AZEVEDO, 1932) [352][353].

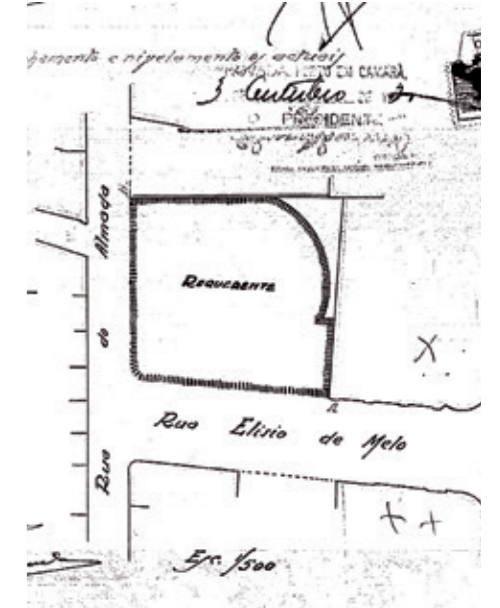
But despite the modern image, at constructive level there is still maintenance of masonry of stone. As it is mentioned in the description memory, "*the entire building would*



[347] - Current View of the round corner of the Garage of 'O Comércio do Porto'. (BENTO, 2013)



[348] - The Project Elevations of the Garage of 'O Comércio do Porto'. (CMP & AZEVEDO, 1932)



[349] - Topographic Map where is marked the implementation area of the Garage of 'O Comércio do Porto'. (CMP & AZEVEDO, 1932)

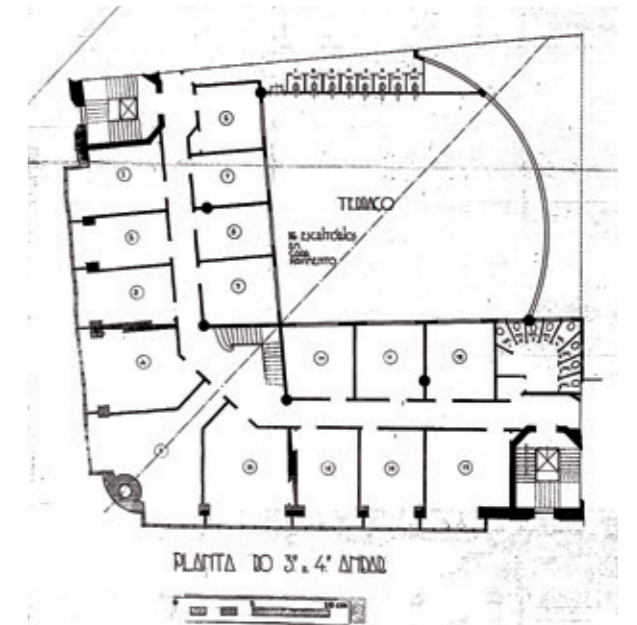
be built in reinforced concrete (...), being the facades raised in granite to coat the dough. On the entrance doors to the garage leveraging a large surface of the wall, it would be designed in plots the road map of Portugal done with small dark stones." (CMP & AZEVEDO, 1932) [350].

This building, together with the one of the opposite round corner, of José Emilio Moreira, corresponds to the first constructions in Almada Street, in lots which resulted from the necessary for the achievement of Parker's plan. But, while the lot occupied by the garage already corresponds to a plot with a good area, the round corner opposite corresponds only to a Porto narrow lot, of a size similar to others that are still in Almada Street, and that, by the opening of the new street, began to make round corner [348][355].

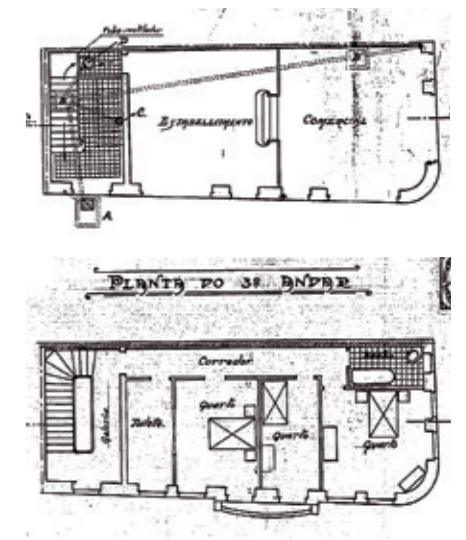
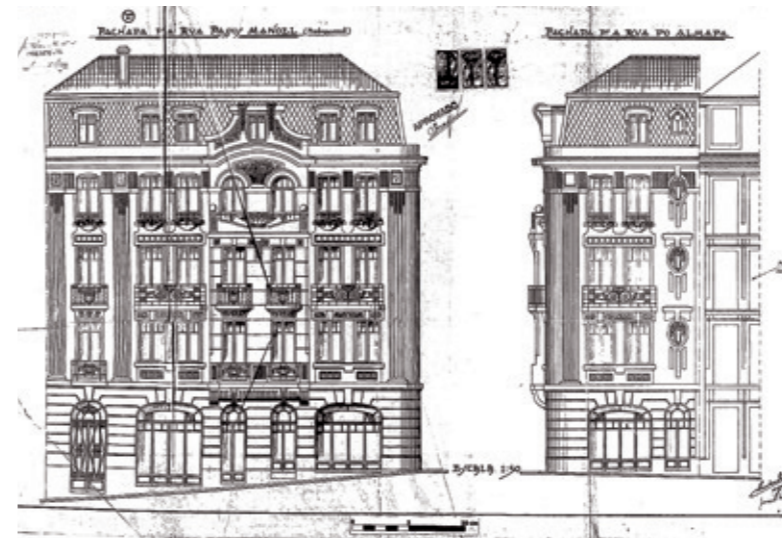
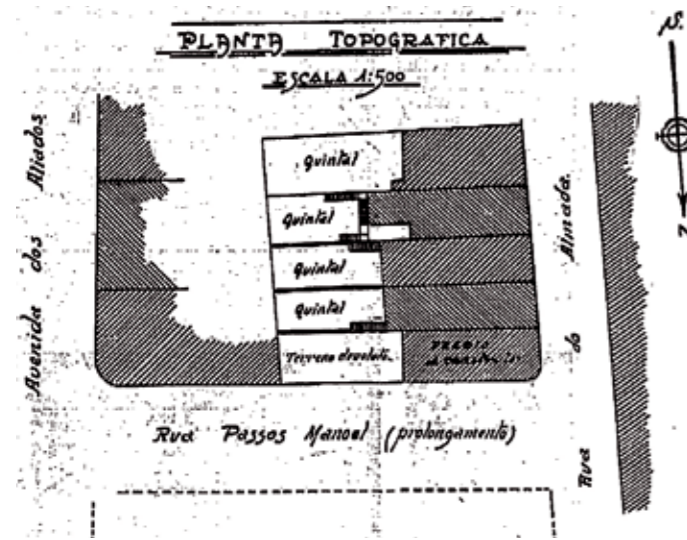
This new position will determine that the same will have only two orthogonal fronts between themselves, since the space which would be the backyard, now facing Elísio de Melo Street, will be used for the construction of another building, also project of José Emilio Moreira. The licensing of these two buildings is temporally very close, however, at image level, there is a good difference. While the first of the buildings to be constructed, the round corner one, still has an eclectic language, although simplified, with a very strong marking of the basement and of the central element of composition, in the second building Emilio Moreira uses already a purification of lines that is reminiscent of the buildings of the Chicago school, with an assumed verticality and steady pace of spans. If in the round corner building there is still a clear notion of a tripartite



[350] - Plant of the ground-floor of the project of the Garage of 'O Comércio do Porto'. (CMP & AZEVEDO, 1932)



[351] - Plant of the 3rd and 4th floors of the project of the Garage of 'O Comércio do Porto'. (CMP & AZEVEDO, 1932)



[352] - Topographic Map with the implantation of the lot for the building of Silva Moreira in "Passos Manoel Street (extension) and angle of Almada Street" where one also sees the adjacent lot for construction, of the same architect. (CMP & MOREIRA, 1930b)

[353] - Current Photo of the round corner building of Silva Moreira, between Elísio de Melo Street and Almada Street (BENTO, 2013)

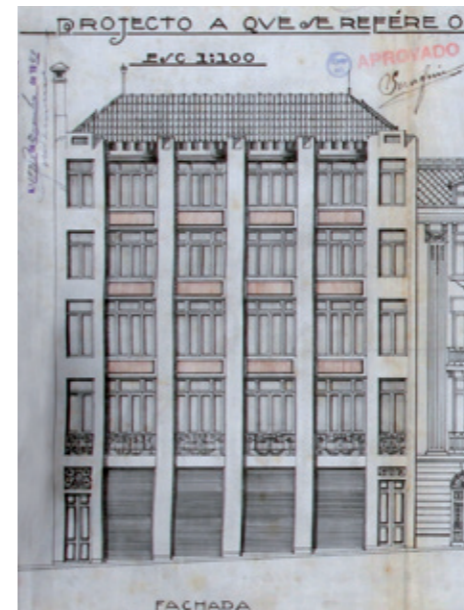
[355] - Project of the round corner building of Silva Moreira, with facade to 'Passos Manoel (extension)' and to Almada Street. (CMP & MOREIRA, 1930b)

[356] - Plant of the ground-floor and 3rd floor of the building Project of Moreira Ramalhao. (CMP & MOREIRA, 1930b)

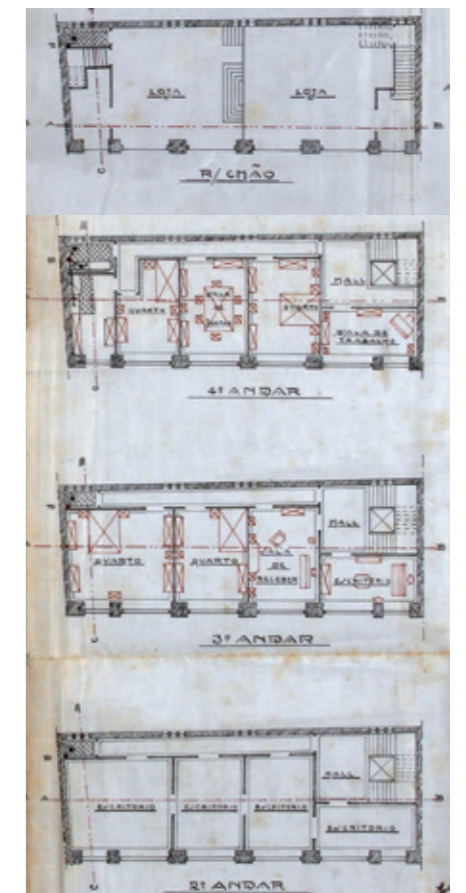
division in height, the central building focus in a repetition of spans that extends to the full height of the building. A mansard, included in a later addition, doesn't contradict that verticality, but rather gives it a background against which the same stands out. Verticality also marked by the rhythm of allocation of the window frames, and of the texture itself, in vertical trace, of the panels of each of them. Decoration that confines, almost exclusively, to some elements at the level of the fascia [354][356].



[354] - Current Photo of the building, of Silva Moreira, in Elísio de Melo Street. (BENTO, 2013)



[357] - Project with the main facade of the building of Silva Moreira, in Elísio de Melo Street and cross-cutting. (CMP & MOREIRA, 1930a)



[358] - Project with the plants of the ground-floor, 4th floor, 3rd floor and 2nd floor of the building of Silva Moreira, in Elísio de Melo Street. (CMP & MOREIRA, 1930a)

The internal distribution of these buildings is very simple, the result of an attempt to suit various programs to a lot with very little depth and only one front. A box of stairs that serves both offices and the two floors of the same dwelling, remitted to the back corner, and a corridor that runs up against the posterior boundary of the lot and that distributes to all spaces, offices on the floors of offices and bedrooms and room in the residential floors [357] to [360].

Building 'Imperial'

In an architectural language that joins references 'Art Deco', modernist, but that, by the scale, regularity and verticality of the drawing, also recalls the buildings of the school of Chicago, [364] is licensed in 1934 the 'Imperial' building, with Project of Artur Almeida Júnior. This building also corresponds to a simplification of the decorative language of facade of the buildings that constitute the new civic Centre, which had already begun pointing out at the headquarters of the newspaper 'O Comércio do Porto' of Rogério de Azevedo, licensed in 1930.

Located between the buildings of the 'BNU' of Ernest Korrodi in southeast round corner of the Square and the Building of Rogério de Azevedo, it is built, like the earlier ones, on the old placing of the dormitory wing of the Convent of 'Congregados' [361] and, in a certain way, the vertical rhythm marked by pilasters and glazed areas in the facade, recalls the vertical and constant rhythm of that old facade. And, in the way itself as the plant is divided, organized in two modules of different width [365][366], and partial occupation of the middle of the block, one can recognize divisions of the previous building [370].

This is a project that in the entire composition flees from the symmetry, and seeks to balance diverse aspects, between the distribution of commercial establishments, offices, and even of the dwellings, divided into many fractions with few compartments each, which are organized mainly around 2 courtyards per floor, with different dimensions. These courtyards, despite being internal, wish to be understood as a lobby that is broken down in height, by the placing of pavements in brick of glass, which thus ensure some passage of light from the skylight placed at the level of coverage [367] to [370]. Between the project and the construction, there are some differences, in that the greater one will be the reversal of the direction of the general stairs of the building which conditions in a negative way the drawing of the ground-floor, namely the access from the Square to the upper floors.

In this building has worked for many years one of the emblematic cafés of the city of Porto, the café 'Imperial'. Café in the most luxurious and comprehensive sense of the first half of the 20th century, as a social space par excellence where were joined other valences, such as the card room, the party room and the restaurant.



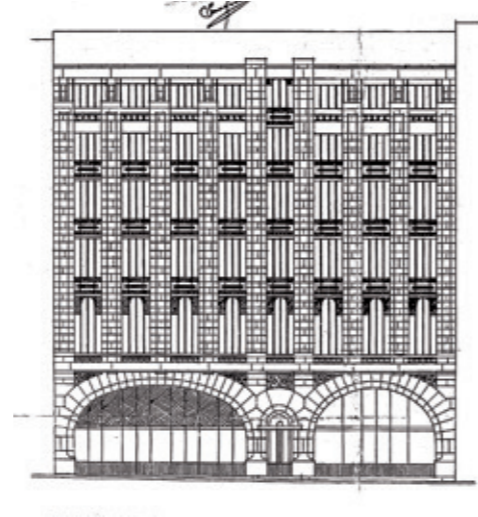
[359] - Postcard from the end of years 20 (edition J. O.) with the eastern facade of Liberdade Square. (DIAS & MARQUES, 2002)

[360] - Current Photo with the eastern facade of Liberdade Square. (VALE, 2013)

[361] - Photograph of 1982 still with the café 'Imperial' (DIAS & MARQUES, 2002)



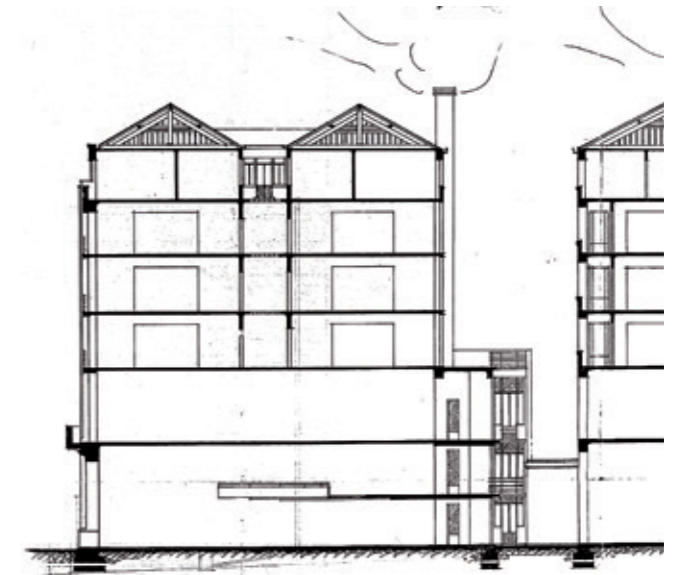
[362] - Current Photo of the sides of the building 'Imperial' and relationship with the adjacent buildings. (BENTO, 2013)



[364] - Main Facade of the building 'Imperial', project of Almeida Júnior. (CMP & JÚNIOR, 1934)



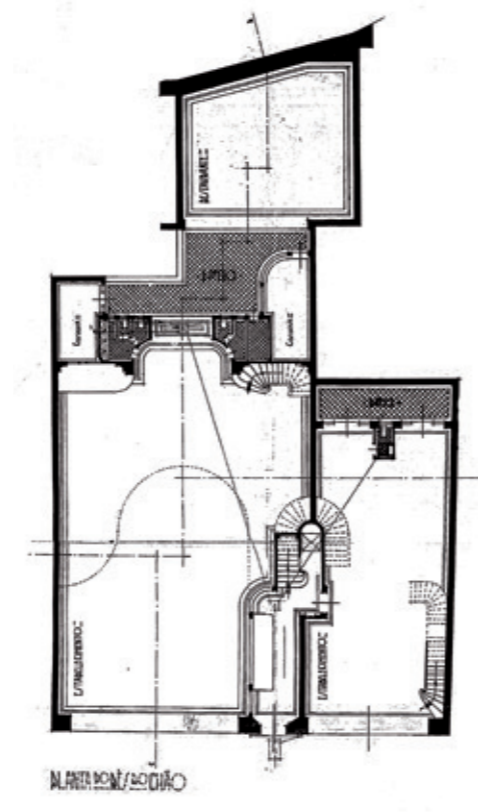
[366] - Transversal Section 'AB' of building 'Imperial', Project of Almeida Júnior. (CMP & JÚNIOR, 1934)



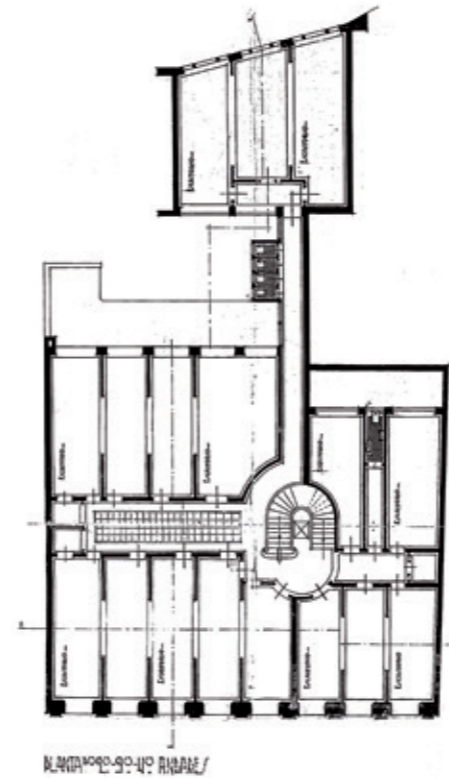
[367] - Longitudinal Section 'CD' of the building 'Imperial', Project of Almeida Júnior. (CMP & JÚNIOR, 1934)



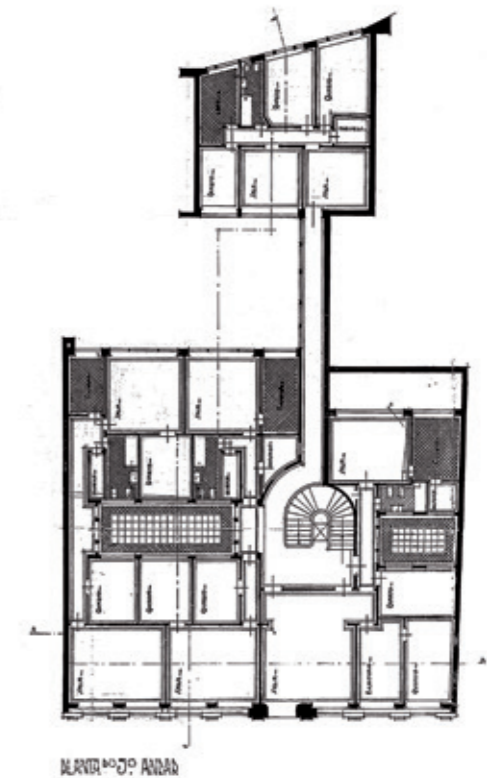
[363] - Current Photo of 'Imperial' building where you can see the arches of the facade. (BENTO, 2013)



[365] - Project of building 'Imperial' of Almeida Júnior - plant of ground-floor for which is opened a mezzanine. (CMP & JÚNIOR, 1934)



[368] - Project of building 'Imperial' of Almeida Júnior - plant of 2nd, 3rd and 4th floors and plant of the 5th floor. (CMP & JÚNIOR, 1934)



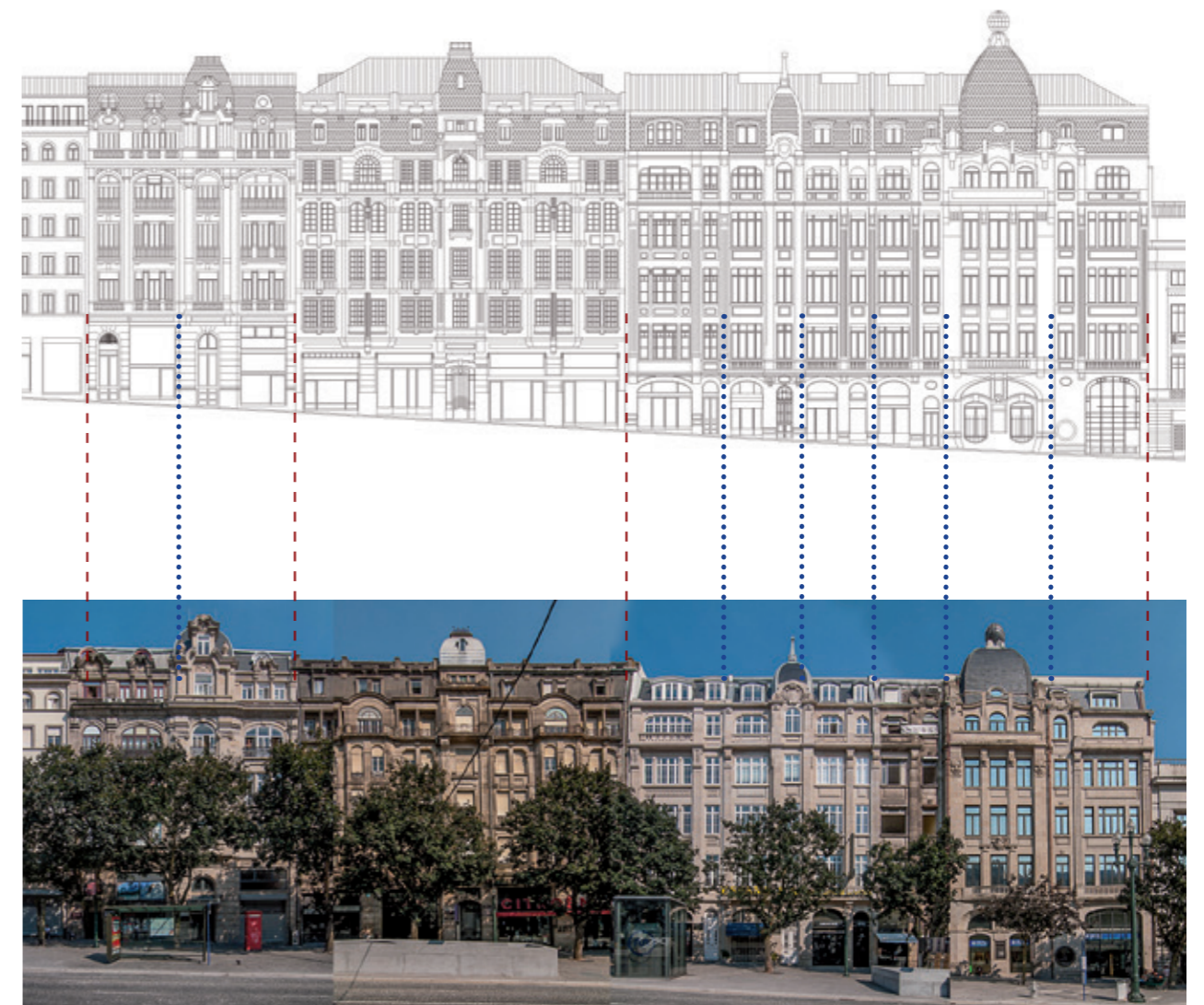
The Set of 'O Jornal de Notícias'

Constituting the buildings of Montepio Geral and 'Caixa Geral de Depósitos' exceptions to the form of construction of the east front of the Avenue, with the assembly in which encompasses *Jornal de Notícias* back to the process of darning between the buildings of Elias Garcia Street and the new alignments of the 'City Avenue' [371].

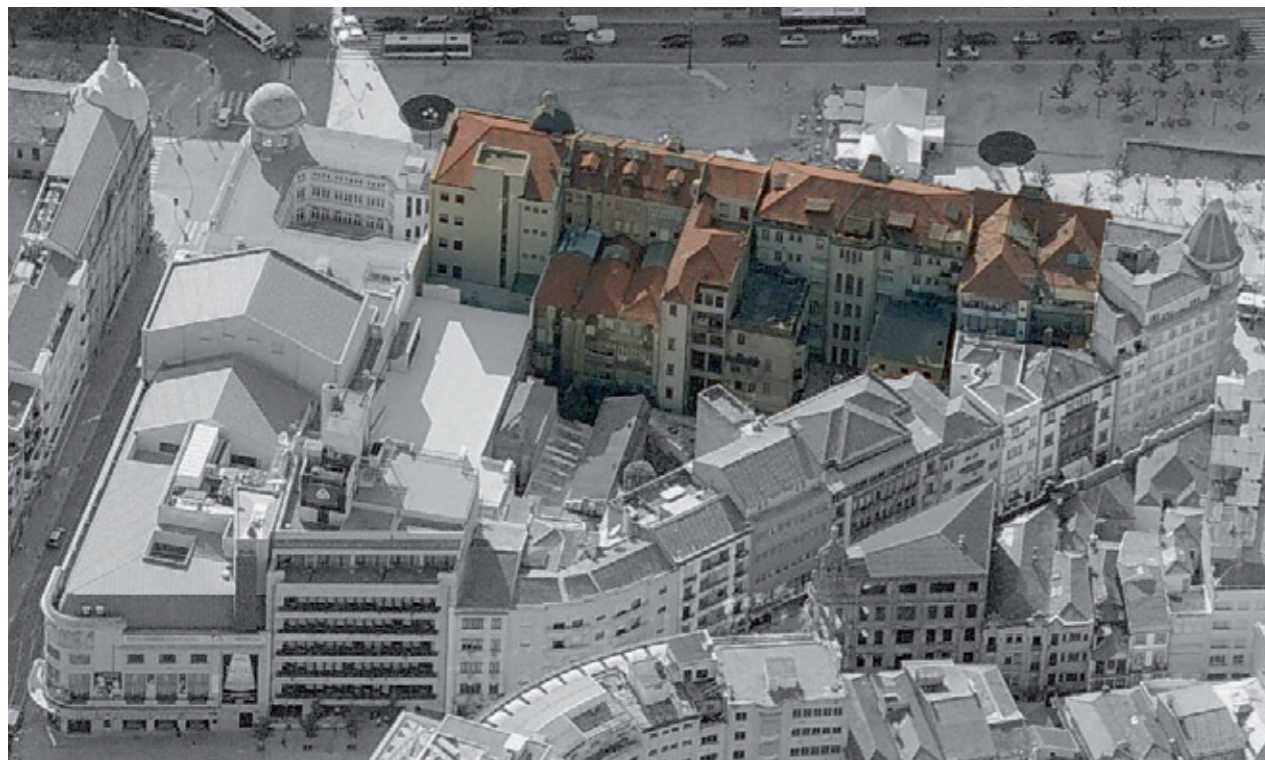
The Set VI, subject to a facade of Marques da Silva, corresponds to the junction of five lots – to which later joins a sixth one – in a unique composition of facade, and in an image that does not come close to any of the two buildings of the Architect built in the first blocks, but with points of contact with other works of his. From the point of view of compositional logic, this is very close to the proposal of Leandro de Morais - as the assumptions would be in some way identical - however much more elaborate. Both wanted to achieve unifying into a single coherent facade one set of batches with different widths and owners, which could be constructed in different times, as it was found. The independent licensing of the lots give entry between 1927 and 1932, the latter corresponding to the building Lutuosa that not being inserted in the initial Set Facade decided to subordinate to it.

Marques da Silva establishes a rhythm of vertical markings that are marked, in a greater and eccentric way, by the facade of the building of 'O Jornal de Notícias', to which is affixed on the right side, a more neutral facade, and on the left side a set of rhythms of narrower spans, pilasters, and secondary markings. If in the Project of Leandro de Morais was still possible to uncover symmetries when isolating the lots in relation with the set facade, in Marques da Silva the same is non-existent within each batch, although recognizable if observed the assembly. There are elements that are repeated, even to understand this concept of unique and set language, but they are placed in a rhythm of their own which denies any search of an axiality, simple symmetries, or repetitive rhythms.

Of course we can recognize small symmetries, but the feeling that remains, when we observe this facade, is of a wave, the echo of a sound or the mark of the ripple caused by drop of rain in calm lake. To the strength of the dome/pavilion of 'O Jornal de Notícias' other moments follow, more simple and less expressive markings, as an echo of the first, at a pace that is perceived by the set of pilasters, accesses to the ground-floor level, and above



[369] - Photo setting aligned with the elevations where it is possible to observe the buildings (red line) and the lots that define them (blue), from left to right: building 'Vasconcelos', 'Casa de Saúde da Avenida' and the set of 'O Jornal de Notícias'.



[370] - Aerial View where stands out the set of 'O Jornal de Notícias', 'Casa de Saúde da Avenida' and building 'Vasconcelos'. Here it is still noticeable the permanence of the building that faced Elias Garcia Street and the new alignment for the opening of the Avenue.



[371] - Works license 151-1928 with the 6 lots of the set 'O Jornal de Notícias' for the new alignment of the Avenue. (Source: goo.gl /Zl8periotical tinnitus)



[372] - Photograph of the Round corner of 'Caixa Geral de Depósitos'. Visible the total lack of relationship between the building of CGD and the set facade, elaborated by Marques da Silva, where is integrated the building 'O Jornal de Notícias', in which bends it is still noticeable the memory of the buildings of Elias Garcia Street. (Source: goo.gl /fohTWI)

all, by the relationship of the summits that will top some of the compositive elements [379].

All these buildings correspond to reaching the alignment of the Avenue of the constructions of Elias Garcia Street, in a section in which the two alignments already make an acute angle [373] – in the previous quarter they were practically parallel - therefore the new construction has a small gap, and tiny depth – it serves virtually only to reformulate the main access to the buildings, equated in isolated form batch to batch, or adding two plots, thus gaining on the upper floors, a little more space.

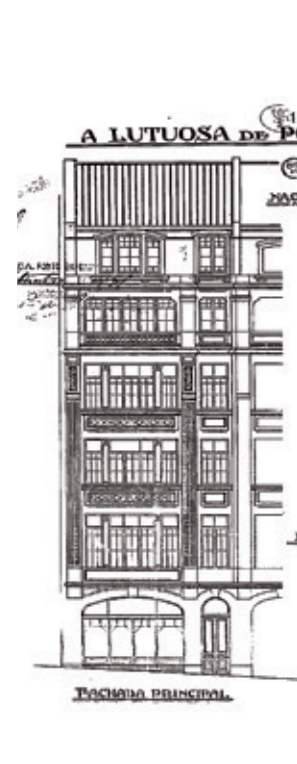
In the photography [374] and [375] we still can understand, by clipping the bends with the 'CGD', this simple juxtaposition of two buildings. This assembly, virtually, terminates this logic of building up the Avenue. The assembly of

following lots, which occupation was of a type still a little informal, without a building in D. Pedro Street with size and presence, will match already to constructions from scratch.

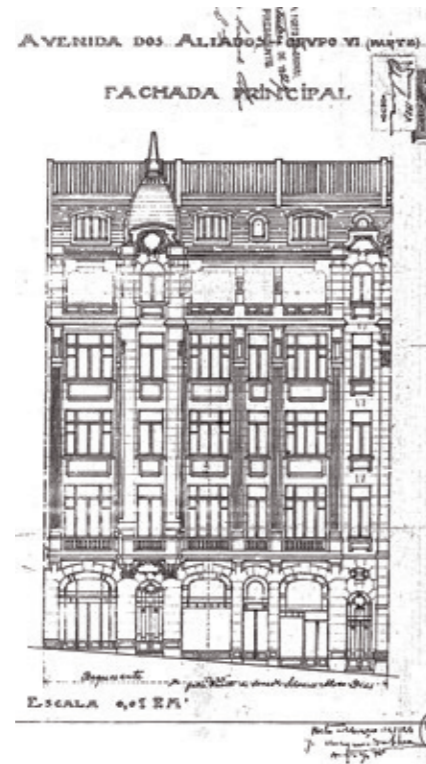
For Marques da Silva what is effectively important is the facade, the warp between the old and the new construction is secondary. *"Really the facade, in the subject case, has a great importance and as such has to be considered, since that especially it is disconnected from the bulk of the construction. (The) volumes of foundations, walls, of framework, finally of all the work that constitutes the bulk of a construction and that inflates the expense (are) precisely (those) that less concern give and less difficulty present in the elaboration of a project. The artistic part is the one that has real importance ..."*. (SILVA, 1928 apud CARVALHO, 1992: 383).



[373] - Adjacent Round corner buildings to Dr. Magalhães Lemos Street, with the striking imbalance between the building of 'Caixa Geral de Depósitos' and 'Montepio Geral'. It is still seen, with the building of CGD, the bends of the set of 'O Jornal de Notícias' changed and blind. (VALE, 2011)



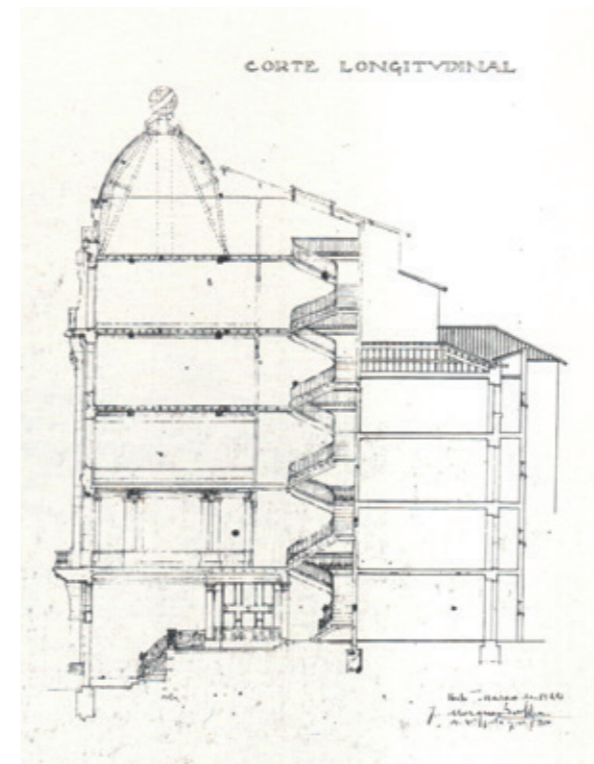
[374] - Main Facade in the project of the building 'A Lutuosa Portugal'. (CMP & DUARTE, 1932)



[375] - Facade corresponding to 3 plots belonging in the design of the building. (CMP & SILVA, 1927)



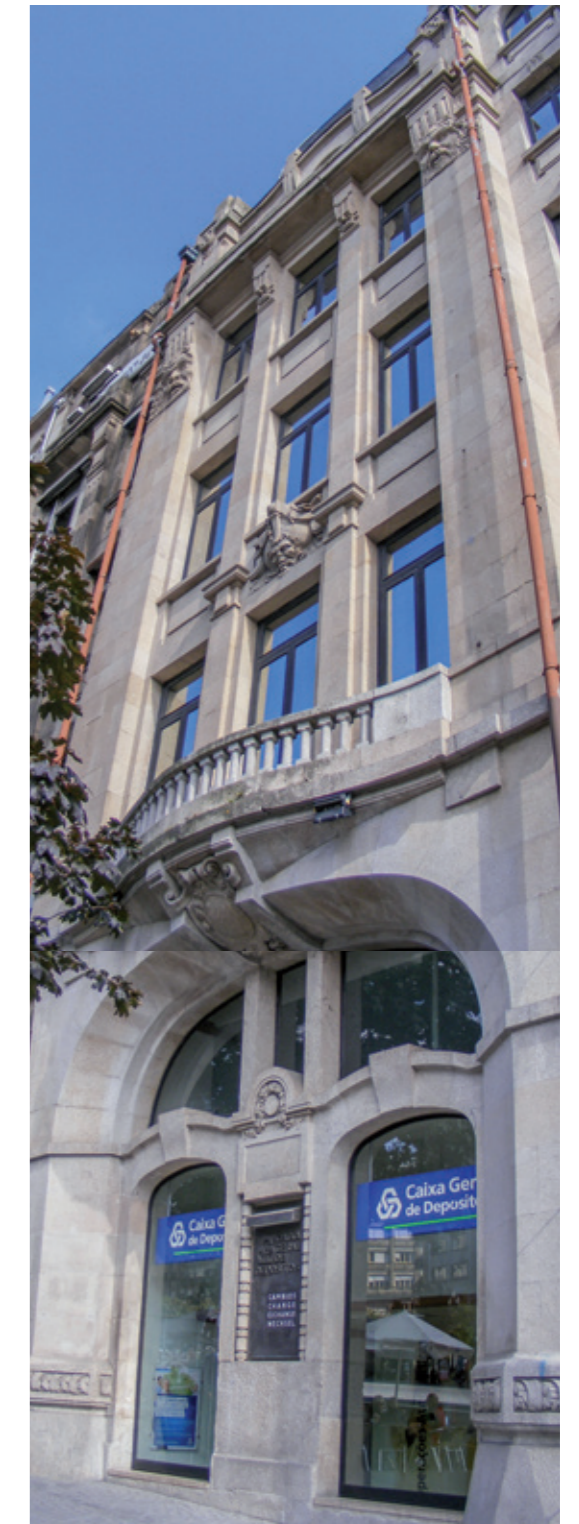
[376] - Facade corresponding to the building of 'O Jornal de Notícias' with set adjacent plot of Marques da Silva. (CARVALHO, 1997)



[378] - Longitudinal Cut corresponding to the building of 'O Jornal de Notícias' with set adjacent plot of Marques da Silva. (CARVALHO, 1997)

[377] - (Previous page) - Current Photo from the set of 'O Jornal de Notícias' of Marques da Silva. (LIMA, 2013)

[379] - Photo montage of the building of 'O Jornal de Notícias'. (LIMA, 2013)



[274]

In the section is noticeable the relationship between the existing building and the new building, in a relationship that even requires different altimetries that are absorbed in the zone of the stairway enclosure [380].

The exterior levelings of the two Layout streets also differ, because the proposal of Parker attempted to get closer to the natural topography of the land, the old valley now again open and visible in the new and broad avenue. And this difference - the Avenue operates at an inferior dimension than the old Elias Garcia Street - allows us to highlight the first floor, by the increase of the ceiling height.

'Casa de Saúde da Avenida' and the 'Vasconcelos' Building

In the following set of lots is located 'Casa de Saúde da Avenida', Project by Oliveira Ferreira, licensed in 1930 [382], but with an addition in 1934 [383]. This project is a new construction, unlike the previous ones, in an aggregation of fields to ensure a more extensive front, and a drawing of elevations that once again is based on a strict symmetry. The pace of composition verticality inaugurated by Soá and Leandro de Moraes on the round corner of the first block is here a reference already assumed.

The marking of the vertical uprights overrules the horizontal rhythms of base markings, and finishings of floors and noble entablaments [386]. In a certain way the idea of Marques da Silva, of a main vertical marking, exceptional and echo of the same that is reproduced in smaller scale, or lesser intensity, here is also used by Oliveira Ferreira, but without the quality of composition of the first.

There is clear marking of the body of the entry, symmetrical to the lot, with the verticality of a mansard type turret, and the marking of two other moments, in the axis of each one of the sides [384].

The drawing of the facade of this building, despite of being already stripped of decorative excesses of previous projects of Oliveira Ferreira, of 'Clube dos Fenianos' and of the not built 'A Nacional', continues to be rigid, without strong identity (unlike the previous ones), silent, and in a certain way appears as a reflex already dimmed of the rhythms that had been marked in the composition of the south set.

This building will probably be one of the first private mono-functional interventions on the Avenue, together with the buildings of the two Newspapers, once that all the buildings of the banking and insurance houses, in addition to the space of their own headquarters, had always on the upper floors other complementary programs such as offices and housing [385].

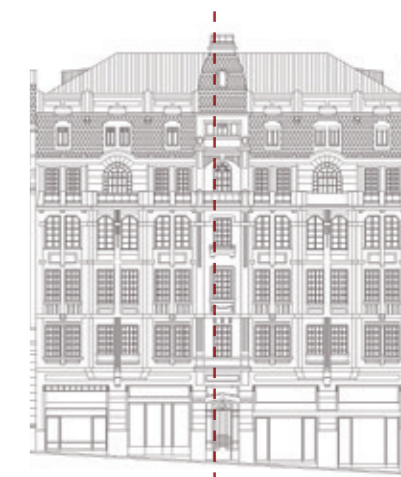
In the wake of this building, and practically at the same time is licensed the assembly immediately to the north, the building 'Vasconcelos', in this case already in a strict operation of facade alteration, practically without any other constructive intervention "subjecting to the new alignment which was imposed" (CMP, 1934). Given the acute angle



[382]

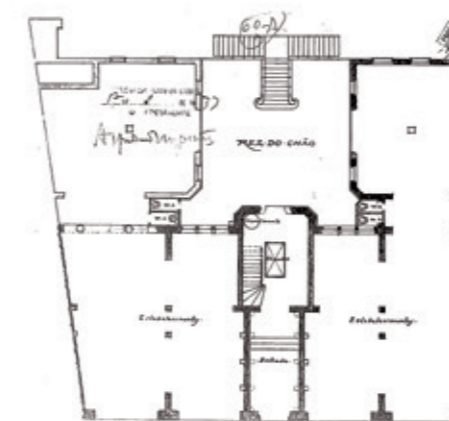


[383]



[384]

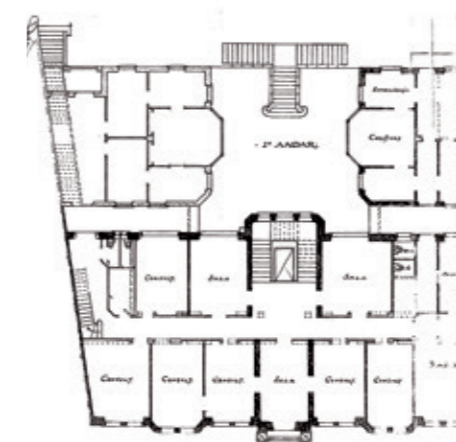
[380] - Initial Project with facade of 'Casa de Saúde da Avenida', of Oliveira Ferreira. (CMP & FERREIRA, 1930)



[381] - Project with facade changed of 'Casa de Saúde da Avenida', of Oliveira Ferreira, with facade. (CMP & FERREIRA, 1934)

[382] - Current Facade of 'Casa de Saúde da Avenida', with the symmetry axis.

[383] - Plant of the ground floor and 1st floor of the Project, of Oliveira Ferreira, of 'Casa de Saúde da Avenida'. (CMP & FERREIRA, 1934)



[385]

[384] - View of the upper floors of 'Casa de Saúde da Avenida'. (LIMA, 2013)

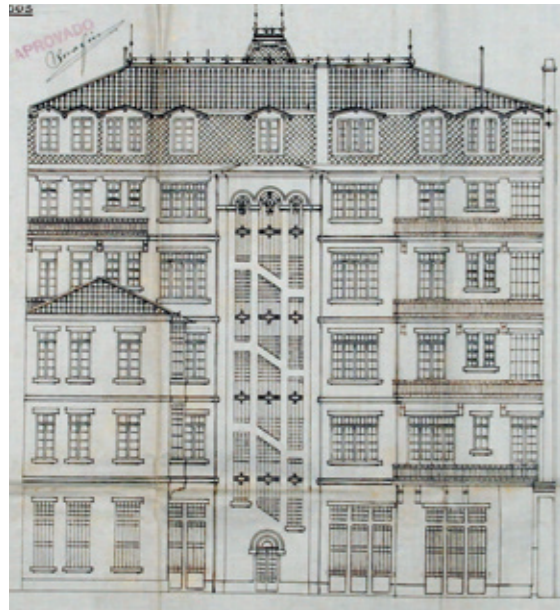


[386]

[385] - View of the entrance portal of 'Casa de Saúde da Avenida'. (LIMA, 2013)



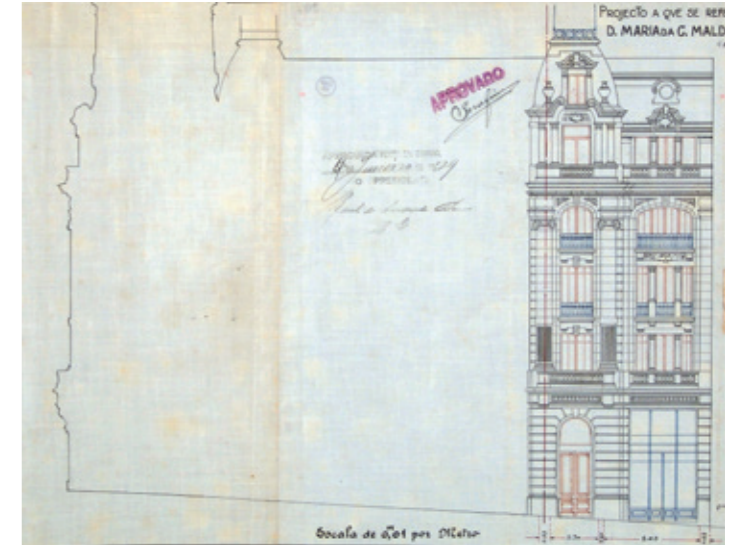
[387]



[386] - Initial Project of 'Casa de Saúde da Avenida' with back facade of Oliveira Ferreira. (CMP & FERREIRA, 1934)



[387] - Initial Project of 'Casa de Saúde da Avenida' with changed back facade of Oliveira Ferreira. (CMP & FERREIRA, 1934)



[388] - Project for the building 'Vasconcelos', composed of two plots. (CMP & RAMALHÃO, 1930)



[389] - Assembly of the two plots of building 'Vasconcelos'. (LIMA, 2013)

[390] - Assembly of building 'Vasconcelos' with 'Casa de Saúde da Avenida'. (LIMA, 2013)

between the alignments of the Avenue and Elias Garcia Street, in this area further north of the intervention there is already an almost coincidence between the two. Thus, more than building a section of new building in front of the old building, as happened in the examples already mentioned of the set elevations of Leandro de Moraes and Marques da Silva, here it is only to correct the orientation of the facade, giving it a new drawing that best fits the monumentality desired for the civic Centre.

Interesting thing about this project is the drawing of a silhouette that would represent the built set up to the round corner with the current

Rodrigues Sampaio Street, at the time layout street already open but still undeveloped in its two fronts [390]. From this silhouette it emerges the idea of a building which would maintain the system of markings by turrets topped with domes/pavilions, and that would be finished on the round corner by an exceptional element, like the others. However, this element of exception would be closer to the formulations of Marques da Silva for the start of the Avenue to the domes used at the crossroads as alignment Passos Manuel.



Building 'Futebol Clube do Porto'

In the continuity with the building of the Club dos Fenianos is located the building that was the headquarters of Futebol Clube do Porto. The initial process was licensed in 1930, nearly a decade after the Headquarters Building of Club Fenianos Portuenses, but in the continuity of the crescent implantation of Barry Parker's project.

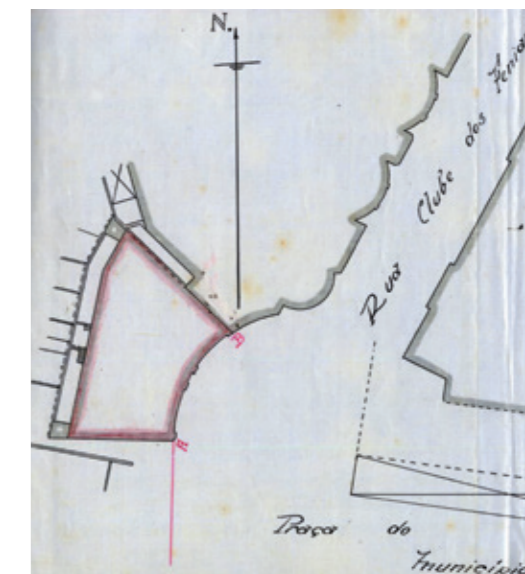
The initial process was intended for offices, two fractions per floor in a functional distribution fairly simple and direct. Small WC were located in the later facade served with access from small balconies, replicating the solutions used in the housing programs for the addition of sanitary facilities, when the same were not considered in the project from scratch.

This building, built a decade after 'Clube dos Fenianos', has, as common point with the same, only the placing and the limit of arch centerings. At image level, the two are very distinct, showing the time elapsed and the evolution that the architecture and taste had suffered. In spite of not being a modernist building, its design already prides itself on a principle of simplicity, and of a rationality of distribution, readable both in plant and in

facade having the later facade a more simple design, without recourse to the decorative artifices still present in the facade for General Humberto Delgado Avenue/Square.

This building has some characteristics that differentiate it from the rest of the Avenue. On the one hand, the concavity of the main facade allows a richer reading of the building from the building itself, in a progressive uncovering of their decorative elements. On the other hand, the use of a re-entrant balcony that covers the entire floor and, in a way, ends the 'noble floor', is a new feature in this area. The building of 'Casa de Saúde da Avenida', licensed in the same year, resorts to a similar scheme, however quite cut by the vertical markings, feeling just as a contained balcony. Here it is drawn a set of two consecutive encounters, only interrupted by the marking of the symmetry axis of the building.

This headquarters building of Futebol Clube do Porto, together with the building of Club dos Fenianos, will be the only ones built in the third section of the Avenue, up to the mid-40s.



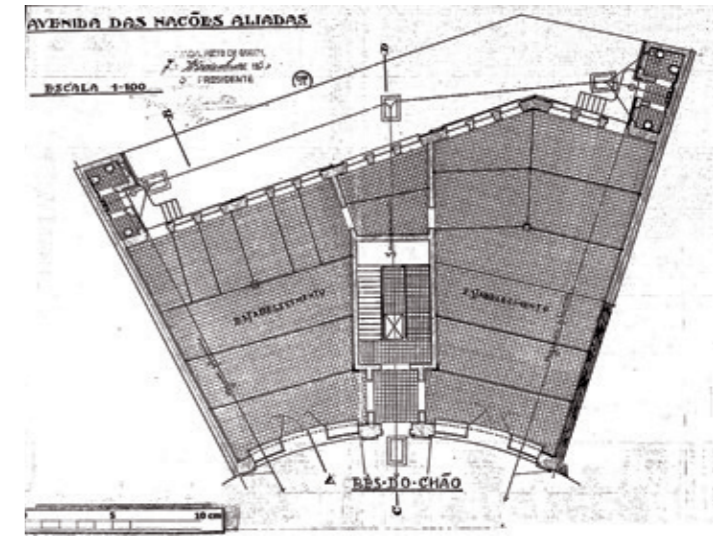
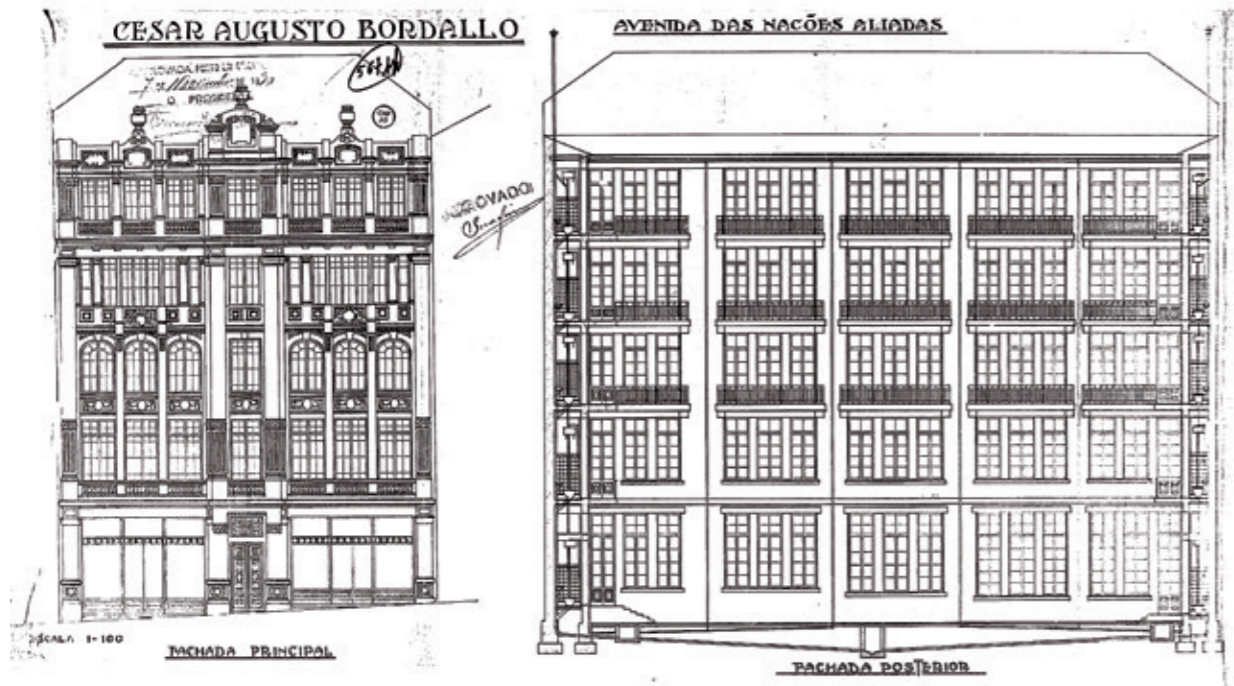
[391] - Topographic Map for the construction of the building 'Futebol Clube do Porto'. (CMP & DUARTE, 1930)

[392] - Topographic Map of the alteration project for the building 'Futebol Clube do Porto'. (CMP & SÁ, 1933)

[393] - Photograph with the building of the City House under construction and the building 'Futebol Clube do Porto' at the back. (ALVÃO, 1984)

[394] - Current Photo of building 'Futebol Clube do Porto' adjacent to building 'Clube dos Fenianos'. (BENTO, 2013)

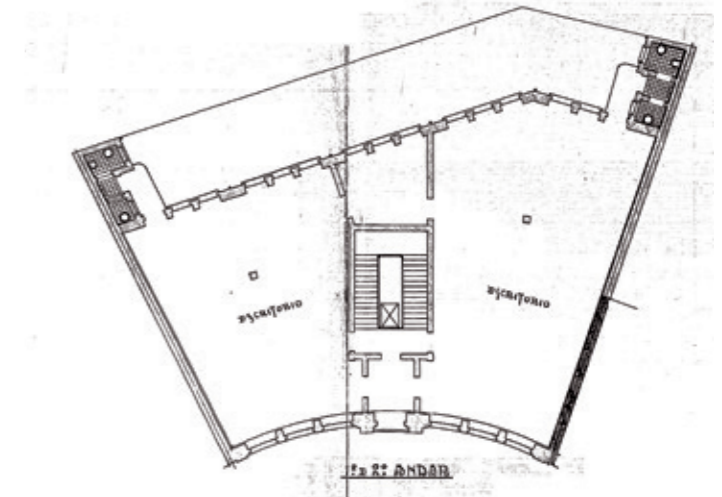




[398] - Project for the building 'Futebol Clube do Porto' with the main facade and main back of distinct expressions (classical and modernist). (CMP & SANTOS, 1933)

[399] - Project for the building 'Futebol Clube do Porto' - ground-floor. (CMP & SANTOS, 1933)

[400] - Project for the building 'Futebol Clube do Porto' - 1st and 2nd floor. (CMP & SANTOS, 1933)



[395] - Photograph of the facade of the building 'Futebol Clube do Porto'. (VALE, 2013)



[396] - Detail of the building 'Futebol Clube do Porto'. (VALE, 2013)



[397] - Entry in the axis of the building 'Futebol Clube do Porto'. (BENTO, 2013)



[401] - Detail of the main entrance of the building 'Futebol Clube do Porto'. (BENTO, 2013)



[402] - Detail of the main entrance of the building 'Futebol Clube do Porto'. (LIMA, 2013)

In an oblique view, from the entry of the City Hall, all these buildings are confused in a rhythm of pilasters and columns in which the spine is the dominant tone. The horizontal sections, which in a front view gain strength, in this sight that runs the entire Avenue, lose presence and it is from the consecutive rhythms of many interventions that the character of the Avenue is made until the end of the Second World War.

But the hiatus will be longer than the war itself ...



[403] - Details from the east side facades of Aliados Avenue (VALE, 2013)

THE CONCLUSION OF THE URBAN FRONT

THE IMAGE SIMPLIFICATION



View over Aliados Avenue and its radials. (BENTO, 2013)

“For the same reason, I believe that the diagonal streets should cross the Avenue next to its north end, in order that the circulation flocks in.

But another reason I have, and stronger, to propose that the diagonal streets pass near the top of the Avenue: the one that, passing there, the streets will be almost flat, running towards East and West sides that provide alternate paths between the two important points of the city, already pointed out by me, thus avoiding the going down and up of the valley.”

(PARKER, 1915: 14)

The pace of construction of the civic Centre refrains. Among the governmental instability, the national political changes that culminate in the establishment of the ‘New State’, and the local reflection of the world economic context, of the great depression of 1929, can be several the factors that explain this containment of the initiative for new constructions in the Civic Centre. The new projects stop in the early years 30, although the works have been kept running virtually until the middle of the decade.

By the aerial photo of 1939, important tool to understand how was the process of building up the Avenue, we can observe that the urbanization of the first section of the east side and of the west side are completely finished. We noticed also that the second sections are already almost completed, missing, on each side, the building that makes the round corners. And that the third section, with the exception of the mentioned buildings of *'Futebol Clube do Porto'* and *'Clube dos Fenianos Portuense'*, is completely unbuilt, and staying like this until the beginning of the construction of the Building *'Capit6lio'*.

Thus, in the second section, in each one of the sides, it lacks the building that makes the relationship with another set of axis determined by the plan of Parker, the radials, and that meant another set of demolitions and expropriations that were dragging along the time. On the north side of the radials nothing is done, between the curb of construction and the indefinición on which the alignment to follow, whether the continuity of the second section, or of the Crescents of Parker.

The urbanization of these radials was not done just in the beginning, in all its extension. It is observed, for example, that the lots of Almada Street, which will function as round corners in the new street layout, still in 39 maintain

the conformation of a front to Almada Street and second front to the interior of the block, *'ignoring'* the street layout meanwhile opened.

On the side of Rodrigues Sampaio Street the scene is a little bit different because the zone of *'Cancelha Velha'* was virtually all demolished in the reformulation of the road network, and around 1930 its appearance is near the destruction of a post-war scenario. The new building set starts first by the buildings that make the northeast margin of the street layout - being this block almost completed in the picture of 39 - and only later it is completed the southwest limit. Most of the projects for this street are licensed between mid 1930s and the end of the II World War, and correspond to buildings with a front of lot still reduced and an arch centering of four floors, to which are not added any mansards. Owing to the short time lag they finally present an assembly image, with many common references, and identical composition formulations, despite the different authorships. They are based mainly on Bonjardim Street and Elias Garcia Street land structure, corresponding the new buildings to a construction on the back facade or the lot's limit. The facades to Bonjardim Street are already realigned. In Ramalho Ortig6o Street the licensing process is a little later, the plots are larger and the arch centerings are higher.



Rodrigues Sampaio Street Set and the 'Companhia de Fiação e Tecidos de Fafe' Building

More or less from 1930 begin to be licensed the buildings that are at the margin of Rodrigues Sampaio Street, first on the northeastern side, which corresponds to a small block with fronts to Bonjardim Street and to the new Guilherme Costa Carvalho Street, in what would be the continuation of Formosa Street.

The first of the buildings to be licensed corresponds to the Association of Journalists and Men of Letters, in the new round corner that is set between Bonjardim Street and Rodrigues Sampaio Street, in a lot with little area and difficult form in face of the acute angle that the two streets make. Having been the first to be licensed in that area, its placement will help to define the block. The image that we know today does not match with the originally planned. It was subject to a process of expansion of two floors in the 1970s, project by António Portugal and Fernando Lanhas, which remained incomplete during a long period owing to economic difficulties of the Association, and only in recent years has seen the situation regularised and the work could be completed.

The buildings of The 'Nacional' and 'Pinto Leite' inaugurated in this zone, a type of building that uses the moulded plaster to simulate elaborate finishes of stone, however, such feature was not echoed in the other interventions of the Avenue and apart from the buildings of 'Clube Fenianos Portuense' and the Project by Rogério de Azevedo for the round corners of Sampaio Bruno Street, none of the other buildings constructed until the beginning of the decade of 30 used the same system.

Here, in this building in Rodrigues Sampaio Street, one resorts to the use of moulded plaster in a rich ornamentation of floral decorative elements, span edges, mouldings and balustrades, together with the marking of a stonework stereotomy.

In the old photographs it is possible to realize that in the finishing turret, in the round corner with Bonjardim Street, it would be used a dome more similar, in volumetry and design, to the Building Montepio Geral. However this one presents a greater verticality, by the continuity established between the dome and the pinnacle of the top, situation which remains



[409]



[409]



[410]

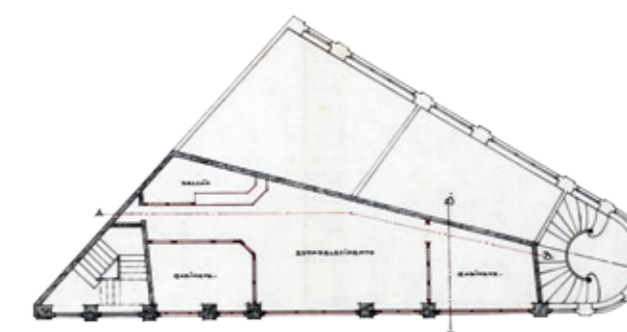


[410]

[409] - 'Association of Journalists and Men of Letters' Building, in its original and actual configurations. (AHMP: GBB) (BENTO, 2013)

[410] - The building aspect during the long time that the works stopped. (VALE, 2004) (VALE, 2008)

[411] - Desing for the installation of a bakery in the ground floor, 1934, where we can see the way the stairs are defined. (CMP & MOREIRA, 1934)



[411]



[412]

[412] - Interior detail from the round corner entrance. (LIMA, 2013)



[413] - Rodrigues Sampaio Street, North and South elevation.

stylised in the current building. Actually this building, despite the reduced area in plant, earns monumentality by the form how it makes the round corner design.

Following this first building, are licensed several others, along the decade of 30, that will conform the new alignment of the street layout. In 1934 is licensed the lot to the north of the Association of Journalists that, given the reduced depth of the block, makes the two fronts. The project is from José Ribeiro da Silva Lima Júnior, an engineer who undersigns in numerous processes in the City Hall, between responsibility for the architecture project, stability calculations, or procedures necessary to the buildings legalization. The two elevations, of different width, use the same compositional structure, as well as other buildings that border the Avenue, previously analyzed. A facade which is divided between a central zone, more or less extense in accordance with the batch size, and two side pseudo-turrets. A basement, with stonework of plaster cast that makes the relationship with the Street and hosts the commercial space, and a crowning in which 'turrets' finishing assumes the highlight. In the case of this building, decorative elements

with 'Art Deco' style above the windows and the finishing of stylised pilasters. An absolute symmetry of facade that is refuted by the interior programmatic distribution. Project by Lima Júnior is also the following building, with the number 160, and licensed in 1940, playing with balanced bodies in the axis of the composition, solution that has become recurrent by the area increase that it allowed, in a scheme of composition that results from the direct application of municipal references regarding protruding volumes and detachment to the lot's limit.

From the same time is the licensing of the building designed by António Júlio Teixeira Lopes for the number 176, on similar compositive principles, in the marking of the side entrances with pilasters, simulating turrets, but in this case opting for a moulding surface at the inferior level of the platband, which separates it from the rest of the facade. Above the same remains the marking of the turrets. Teixeira Lopes designs another building for this street, in a narrower lot, in an imge which not being identical shares the same principles.



[414]

[414] - Lima Júnior draft, 1935. Elevations of Bonjardim Street and Rodrigues Sampaio Street. (CMP & LIMA JÚNIOR, 1935)

[415] - Perspective on the north side of Rodrigues Sampaio Street. (LIMA, 2013)

[416] - Facade of number 176 licensed in 1935, António Teixeira Lopes Draft. (BENTO, 2013)

[417] - Actual view of Rodrigues Sampaio Street North facades. In the foreground, the connection between 'Cancela Velha' and Manoel Marques buildings. (VALE, 2013)



[415]



[416]



[417]

With a very close image are also the projects by Manoel Marques, and by Oliveira Ferreira, of 1937 and 1938 respectively. The first one is subject to a 'transformation' operation, at the time of construction of the 'Cancela Velha' building, with Project by Viana de Lima. Upon the construction of the building, in 1937, the alignment considered for the street layout to the north was the one established by Barry Parker. However, passed almost two decades, when it is licensed the building of Viana de Lima, the alignment defined for the street layout is quite distinct, in a considerable amputation of the block and in a direction that turns to be virtually parallel to the land structure of the lots that make the connection between Bonjardim Street and Rodrigues Sampaio Street. According to the new alignment, the place where should be built the new building encompasses the building designed by Manoel Marques, that had been kept as unfinished gable for years. The option of Viana de Lima is, not a complete demolition of the building, but an attempt to integrate it, even partially, in the new construction. The building of Manoel Marques occupied the entire lot, and for that reason the first floors had only one facade, and only opened a span to the back facade from the moment that the same came out above the roofs of the contiguous lot. Viana de

Lima carries out the demolition of the narrower side body which made the entrance marking, and uses the rest of the previous facade, almost like a tattoo that affixes to one of the facades of the building, in a contrast between languages. In the continuity with the remaining buildings of Rodrigues Sampaio Street, this maintenance ends up helping the establishment of an easier relationship however, when seen from the corner, its unbalanced the way how both are related. And the building of Manoel Marques actually ceases to be a building, to become decoration.

The composition of the facade of the building designed by Oliveira Ferreira, although still based on a tripartite division, the same loses expression, being most important the reading of the plan instead of the vertical and horizontal markings of the decorative elements. The strength of the composition is the balcony and its coverage, bouncing in one of the floors, and a strong strip at the level of the platband. Another particular aspect of this project is its distribution in plant, in the shape of L, moving away from the boundary of the lot on the north side, to allow a greater depth of construction, ensuring lighting and ventilation. It should also be mentioned that the incongruity between



[418] - Plan that accompanies the process and licensing, where is visible the alignment of the block in the continuation of Formosa Street that corresponds to Barry Parker plan. (CMP & MARQUES, 1937)



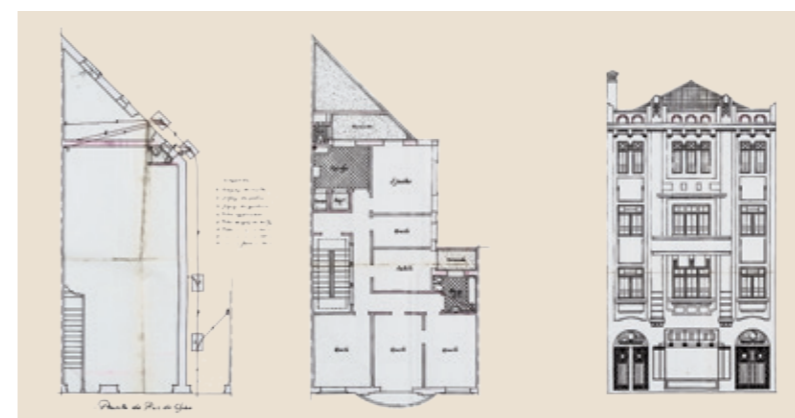
[419] - 'Cancela Velha' building, from Viana de Lima, where it can be seen the 'merger' with the building designed by Manoel Marques two decades before. (VALE, 2013)



[420] - Plan and main elevation of the original project by Manoel Marques. (CMP & MARQUES, 1937)



[421] - Building designed by Manoel Marques, with the untreated gable, waiting for the continuation of the urban front. (PRIVATE COLLECTION)



[422] - Plans and main elevation of Oliveira Ferreira project. (CMP & FERREIRA, 1938)



[423] - Elevation of Oliveira Ferreira building (BENTO, 2013)

the symmetry of the facades and the internal distribution in this case is taken to an extreme, by the use of the same type of span to access to the backyard or jointly to the housing floors and commercial space.

Some of the buildings designed for the street layout meanwhile disappeared, as the one that made the connection with the Theatre Rivoli, licensed in 1931 with project of Júlio de Brito, and that was demolished for the construction of the building of 'Caixa Geral de Depósitos'. Also by Júlio de Brito, but later on, is the building to the north of 'CGD', licensed in 1941.

The building that will close the round corner and define the relationship of this street layout with the Avenue will be licensed in 1948, also with project of Júlio de Brito. The headquarters building of Companhia de Fiação e Tecidos de Fafe is distinguished from the other interventions on the Avenue by the way the platband and coating materials are used starting a 'new era'.

While the constructions of the previous stages were based on compositive rythms that privileged either strong vertical alignments, or a tripartite compositional structure of classical

basis, the new interventions will focus the plan. The flat plan of the facade, where spans of constant dimension are repeated. In some of them, a change of the size of the same in the last floor indicates an intention of finishing, in other ones, additional elements affixed to this plan, such as balconies, or decorative strips, lay down the second logic that overlays to the t cyclic repetition of spans. The mansards disappear and it starts the kingdom of setbacks.

The two decades that have passed between the first interventions and the latter correspond to substantial changes in society, in the economy, in the regulatory requirements - the most important will be the publication of RGEU in 1951 - but also in the international architectural scene. The architectural landmarks of these architects are now distinct, the academism 'Beaux-Arts' no longer makes sense, but more than the influence of international modernist currents, in these new proposals is noticed the influence of fascist architectures and of a modernized Portuguese style - so precious a designation to the architecture magazines and Project specifications - with a monumental/traditionalist feature.



[424] - 'Caixa Geral de Depósitos' building which was built after the demolition of Júlio de Brito building. (GRAVATO, 2004)

[425] - Bonjardim Street on the 40's. Visible the different alignment of the various buildings. In the background, the building designed by Júlio de Brito and then demolished. (CLÁUDIO & FOTO BELEZA, 1994)

[426] - 'Companhia de Fiação e Tecidos de Fafe' building designed by Júlio de Brito. (VALE, 2013)

Ramalho Ortigão Street Set and the 'Insurance Company Garantia' Building

Despite the justification of Barry Parker - that the proposed alignment for the radial represented a level connection between two points, being therefore urbanistically ideal - the site of insertion of the radial artery of the west side in Almada Street, in an area in which this one has a fairly sharp drop, only ensures a level connection of the street layout bed, but not of the facades of the buildings that make the round corners. In the case of the northeast round corner, the relationship of dimensions between the two streets determines a difference of more than one floor between the access by the radial, Ramalho Ortigão Street and the mid area of Almada Street. In this round corner is located the Building '*Soares Marinho*' licensed in 1942 with Project by Rogério de Azevedo, and the issue of the difference of dimensions just conditions some aspects of the proposal, by the fact that an entire floor has only front to one of the streets and that it has to be considered two levels of commercial spaces, something that at that time was not a common situation.

The placing of the building rests on two bodies that border the streets, articulated in the round corner through a re-entrant volume, and a third body of connection between the

two, where are the stairs, elevators, and some of the dependencies of services. On the trace of this body the generator Centre is the point of intersection of the two facades. This placing conforms two small lounges of irregular shapes, which size decreased in height.

In the facade to Almada Street, Rogério de Azevedo uses a feature similar to which he had already used in the round corner of Liberdade Square with Sampaio Bruno Street (old café Suisso), a curl of facade to make more interesting the composition, which results from the linkage between compartments with smooth walls and compartments with a little protruding bow window, in a certain way conditioned by the little width of Almada Street. In the case of the building of Sampaio Bruno, its stylistic grammar still included the use of decorative elements affixed to the facade. In this case it only uses small markings associated with spans and balconies, and a small crate on top of the upper guards. Despite the decade that separates the two buildings, there are some similarities between the two proposals, at the level of the facade, but also of a disposition in plant that is based primarily on a compartment distribution perpendicularly to the street layout



[427] - Ramalho Ortigão Street, North elevation. (PORTO VIVO, SRU, 2006)



[428] - Corner of 'Soares Marinho' building, showing the sharp difference of levels between the two streets. (LIMA, 2013)



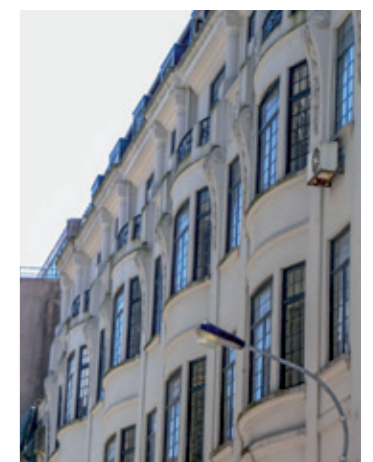
[429] - Ground floor and mezzanine, a new formulation in the 40's. (LIMA, 2013)



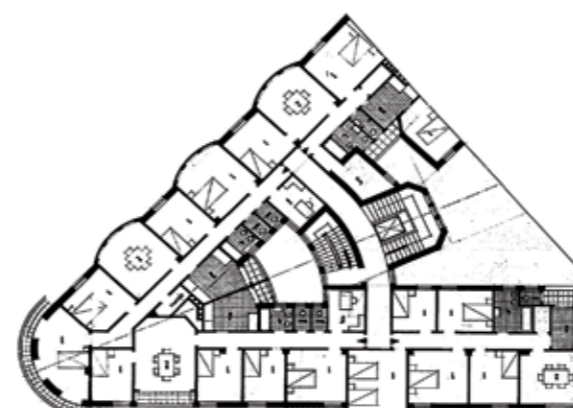
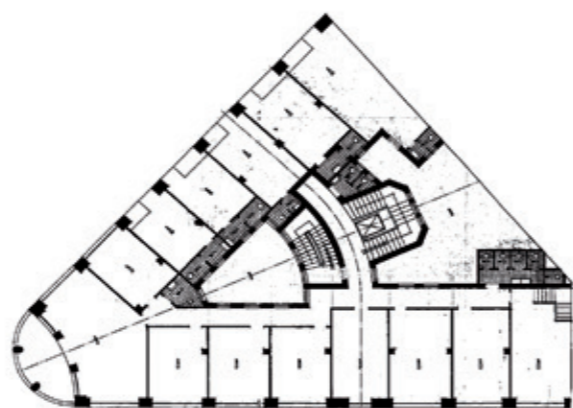
[430] - Wavy facade of 'Soares Marinho' building. (LIMA, 2013)



[431] - Corner building of Liberdade Square, in the early 30's, and at present. (MESQUITA, 2006) (LIMA, 2013)



[432] - Wavy facade of the building from the corner of Liberdade Square. (VALE, 2013)



[433] - Plan of the several levels. (CMP & AZEVEDO, 1942)

and a distribution corridor for which all are open. Solution that in the building of Liberdade Square, by shape of the lot, narrow and long, with the largest front facing the north and without front to the south, would be practically the only one possible.

The building has six floors, two destined to trade (including stores for Ramalho Ortigão Street) and the remaining four for housing, corresponding to an increase of arch centering regarding the interventions of the east radial, which also shows the elapsed time between the interventions in the two street layouts.

Indeed, in the Porto city, are the buildings constructed in the 1940s the first to think about the collective housing program in new molds, not only as an investment to make a profit - such as the few built in previous decades, in which essentially it is considered a private space, which will be rented, and that requires a common use - and it is then considered a building which aggregates private cells, of course, but that computes already the existence of common spaces of enjoyment and experience. In this building, in addition to the laundry, a terrace is placed, which also allows a collective use, of service or recreation.

In the area now analyzed this is the first building of collective housing that uses a flat cover. Porto city only in the 1930s begins to consider some examples of flat roofs, determined not only by issues of image, but for enjoyment of the space - example of *'Quatro Habitações'* in the corner of Boavista Avenue with Pinheiro Manso Street of Arménio Losa - however, for a very long time, the same will match natural examples by the difficulty of ensuring the required tightness, with the existing materials of the time. Most of the architects of that time, even seeking modern images in their projects, continued to use sloping roofs coated with Marseilles tile (almost always with wooden structures), *"hidden by parapets, which are 'forgotten' in the representation of platband and hidden by the perspective in real construction."* (VALE, 2011: 347).

In the interior finishes, Rogério de Azevedo focus on a distinction between what he considers the main lobby, at the ground-floor level, and what are the horizontal communications (even at the level of the ground-floor) with recourse to distinct coating materials, what results in some transitions not so well achieved. In the separation between an area much more public and representative and an area already more simple or domestic, that

many buildings feature, Rogério de Azevedo chooses to only include in the first the courtyard in direct relationship with the street, not including the lobby for access to the elevator, inserted in the curved corridor that, on the ground floor, spurred by the already mentioned difference of quotas, becomes a *'cul de sac'*.

In continuity with the Building *'Soares Marinho'* is built a second lot, with narrow front conditioned at composition level in such a way that in the second licensing is presented a common design of facade and a topographic map that represents the two as a single building. This second project, of Mario de Abreu, built with a slight offset has some simplifications in the drawing, which resulted, fundamentally, of changes during the execution, and that with time, and the different state of conservation, tend to be more visible.

Between the headquarters building of Futebol Clube do Porto, licensed in 30 (and already in the Crescent of the Avenue) and this building *'Soares Marinho'*, licensed in 42, it will be built a new urban front for the Avenue that will be only completed in the 1950s. These are buildings that are communicant of similar compositive principle, in a simplification of the language of large wall surfaces and opening



[434] - Lobby of *'Soares Marinho'* building. (BENTO, 2013)



[435] - Continuity of the facades in Ramalho Ortigão Street, among the buildings designed by Rogério de Azevedo and Mário de Abreu. (LIMA, 2013)

rhythms, in an arch centering that expands - from the 6 floors that included mansards (two levels) of the interventions in the first section we change to a scale that can reach up to nine floors, including a setback.

Buildings that are placed already not according to the Parker plan, making the connection with the Crescent started to the north but, apparently, in an idea of profitable real estate, advancing on the public space resulting from expropriations of the decades of 10 and 20. The lots that stemmed from the initial plan would be shallow, by the remaining walking distance in relation to the back of the constructions in Almada Street. The new alignment is set in the continuity with the second section, increasing the area available for placing, but will lead to one of the areas worst resolved in the civic Centre of Porto, the relationship between the curvature defined by the buildings of *'Clube Fenianos Portuense'* and *'Futebol Clube do Porto'*, and the alignment of the *'Capit6lio'* building, which terminates in a blind bend, and in the glimmer of a lobby. This attitude - in placing, and in the resolution of the project - indicates an idea of demolition of what are the buildings of the decade of 20 and 30 and their replacement by new constructions. Only that idea can justify that remaining space next to the City Hall.

From this set, mostly built in the 1950s, which stands out by its image, is the *'Capit6lio'* building, assuming itself as the axis of composition of a facade that could be more extensive. This urban front located in the last section of the Avenue has an uniform picture, more made of continuity than of aggregation of individual buildings, in an achieved fascistic monumental magnificence, not anymore through the elaborate decoration and elements that stand out, as in previous sections, but by the scale and repetition of elements, in a higher arch centering and in facades of large extension. Projects of architects of a generation born in the twentieth century, such as Carlos Neves (building *'Correia da Silva'*) Eduardo Martins and Passos J6nior (*'Capit6lio'* building) are not representative of the whole of their work, where we find modernist buildings from the end of the decade of 30, corresponding to the period of their school education.

From the south side of Ramalho Ortig6o Street this change of scale, in height and extension, is even more sensitive. Only two buildings are ahead of the Street, the P6o de A6u6ar Hotel, on the round corner with Almada Street and the Building *'Garantia'*, in the corner with the Avenue. This will be licensed only in 1955, which corresponds to the conclusion (finally) of the second section of the Avenue, on



[436] - Urban front of the third section of the Avenue, West side. (LIMA, 2013)



[437] - Relationship between the corner of *'Garantia'* and the *'Correia da Silva'* buildings (LIMA, 2013)



[438] - Gable and courtyard-lobby between the two buildings. (LIMA, 2013)



[439] - Entrance Hall of the *'Capit6lio'* building by Eduardo Martins and Passos J6nior. (BENTO, 2013)



[440] - Entrance Hall of the building *'Correia da Silva'* by Carlos Neves. (BENTO, 2013)



[441] - Ramalho Ortigão Street, South elevation. (PORTO VIVO, SRU, 2006)

[442] - 'Garantia' building. (BENTO, 2013)

the west side, in counterpoint with the building of 'Fiação', on the east side.

The 'Garantia' building is a project of Júlio de Brito, one of the most prolific technicians of the Porto city, which combines training in engineering and architecture, and works in the two areas, and with the emblematic buildings for the city such as the Rivoli theatre and Coliseu (in co-authorship). Júlio de Brito uses in the building of the insurance Company 'Garantia' a scheme of composition quite distinct from the one that still resorts on the round corner opposite with the project of 'Fiação'. In the building of the Insurance company 'Garantia', Júlio de Brito focus on a simplification of the image, both on the level of parietal coatings, and also from their own volumes that constitute the building. A cylinder makes the articulation of the round corner and its reading is possible in the observation of the building. The coating of the facade is as smooth as possible, the marking that is made is based on the use of different materials - in the buildings of the previous decade, the focus was generally by the use of a single material (stone or plaster moulded) and the different plans, and decorative elements configured the design of the facade, easily marked by shadows and nuances of lighting of the different elements.

In this case, the option by the use of two different materials allows making a marking of areas virtually without changing the plan of the facades. We are also faced with new constructive features that the previous decades still lacked, in acceptable conditions. Sawn stones, trapped by cladding anchors, make the coating of the building areas that we want to emphasize, or of the entire building, with greater or lesser change of plan, as it can be observed in 'Palácio do Comércio', of David Moreira da Silva.

In the buildings of the decade of forty and fifty it is visible a substantial investment in some of the inside spaces of the buildings, whether by the detail and design of the inner linings, or by plasticity that certain elements acquire. Major Example of this demand for a new expression are the stairs, either still strong masses that shape in continuous curves, or thin plans that can be crossed by lights and views.

Not being something totally new (Note the lobby of 'A Nacional'), the same is taken much further at this point. Between a design still very connected to an aesthetic 'Art Deco', or to a more sleek modernism, this time brings us superb examples of treatment of these semi-private spaces. We can compare the stairs of the 'Pão de Açúcar' Hotel, of 'Companhia





[443] - 'Palácio dos Correios'. (BENTO, 2013)

de Fiação e Tecidos de Fafe, of the Insurer 'Garantia' or, outside this area of analysis, those of the building 'DKW' by Arménio Losa. It is also important to see how they design the courtyards of these buildings, typically using the same kind of hierarchy that we have pointed out in the treatments of the accesses by the round corners, in buildings such as 'CGD' or of the newspaper 'O Comércio do Porto', of a semi-public lobby, which connects with a semi-private lobby, acting the first one almost as a narthex of reception, and the second one as the effective area of boundary between public and private.

If, from the point of view of the image outside, these latter buildings that will shut down the urban front of the new civic Centre - will be only unfinished the long and extensive building of 'Palácio dos Correios', with Project by Carlos Ramos and that assumes as a real cut and an affirmation of its time - correspond to a simplification of the image, outside, inside is where it is focused in a greater refinement and rigor of design, now not founded in coatings and decoration but in a qualification of the space itself and in the plasticity of the constructive elements that shape it.

These are the buildings of income of the decade of 40 and 50 - built even before the promulgation of the horizontal property regime that has determined an important change of real estate promotion - which will become the reference for architects of later generations, in a definition of what will be the desired quality for a building of collective housing.

From the point of view of this study - of the analysis of processes of building to which refers to this part - with the construction of the building of the Insurance company 'Garantia' the same was concluded, on the eve of the years 60. Between the lack of passage of time, the low representativeness of subsequent interventions in terms of urban image (despite its great reflection in terms of experiences), and the thought that another work of analysis should have been done, we believe that this is the exact point to complete the task we have set ourselves. What was wanted was to perceive what were the processes that took from the plan to the reality that we know today and in what way one or the other remains in the city that welcomes us.

"In this world the time is like a watercourse sporadically changed by some debris or by the breeze that passes. Sometimes, some cosmic upheaval may lead a stream of time to deviate from its main course, to run back to the spring. When this happens, the birds, the earth, the people who are in this tributary course, are suddenly transported to the past."

Alan Lightman



[444] - 'Pão de Açúcar' Hotel. (LIMA, 2013)



[445] - 'Fiação' building. (LIMA, 2013)



BIOGRAPHICAL NOTES*

Domingos Alvão
(1872-1946)

Photographer

He directed the Practical School of Photography of Photo Velo Club, no. 120 of Santa Catarina Street in Porto. It was in this place, in 1903, that operated the Alvão Photography that, in 1926, gave place to the company Alvão and Co. Ltd. Several publications of that time, such as the 'Ilustração Portuguesa' or the 'Gazeta das Aldeias', published his photographs. Has special highlight the work 'Portugal', edited in 1934 and the Album of the Colonial Exhibition in Porto of the same year.

Artur Almeida Júnior
(1902-?)

Architect

Graduated by the School of Fine Arts, in Porto, between 1915 and 1927. He belonged to the General Direction of Urbanization Services between 1927 and 1945

In this publication:

Building 'Imperial', Liberdade Square 126-130, 1934.

Building 'Singer', Sá da Bandeira Street 236-276, 1939.

Other works in Porto:

Synagogue of Porto, Guerra Junqueiro Street 1929/38.

Alexandre Alves Costa
(1939)

Architect and university professor

Architect and university professor Course of ESBAP, graduated in 1966. He joined the Coordinating Commission of the SAAL/ North. He has cooperated in several magazines of Urbanism and Architecture, national and international. He received, in 2008, with Sérgio Fernandez, the Great Prize of the International Association of Art Critics.

In this publication:

With Sérgio Fernandez: Refurbishment of the Eastern Zone B, D. João I Square, Passos Manuel Street and Sá da Bandeira Street, project integrated in Porto 2001, European Capital of Culture.

Other works:

With Sérgio Fernandez: Study of Recovery and Heritage Enhancing of the Village of Idanha-a-Velha. Recovery of the Santa Clara-a-Velha Convent, in Coimbra.

Álvaro Joaquim de Melo Siza Vieira (1933)

Architect and university professor

He studied Architecture at the Higher School of Fine Arts in Porto between 1949 and 1953. CODA 1965. He taught at ESBAP between 1966 and 1969, and returned to teaching in

1976 as Professor of FAUP. Member of the American Institute of Arts and Science and "Honourary Fellow" of the Royal Institute of British Architects. Doctorate "Honouris Causa" by: Polytechnic University of Valencia, Federal Polytechnic School of Lausanne, University of Palermo, Menendez Pelayo University, National University of Engineering of Lima, University of Coimbra and by Lusíada University.

From the countless awards that recognized the quality of his work it stands out the Pritzker Prize in 1992.

In this publication:

Urban Project between Trindade Square and Luiz I Bridge, (with E. Souto de Moura), 2004.

Project for D. Afonso Henriques Avenue 1968, not performed. Project for D. Afonso Henriques Avenue 2000, not performed.

Other works in Porto:

Lordelo Cooperative (modified), Carlos Ramos Pavilion, 1985/86 and Faculty of Architecture of the University of Porto 1986/99.

Serralves Museum 1991/99.

House Armada Passos 2005.

He has several works in Portugal and abroad.

Célestin Anatole Calmels
(1822-1906)

French Sculptor

In Portugal between 1843 and 1872.

In this publication:

Equestrian Statue of D. Pedro IV 1866.

* Sorted by the usual name.

Other works in Lisbon:

Sculptures of Glory crowning the Genius and the Value at the top of the Arc of Augusta Street. Sculptures in São Bento Palace. Sculptural Group of the pediment of Lisbon City Hall. Allegories to work and moral strength in the portal of the Palmela Palace (Office of the Attorney General of the Republic).

António Aníbal de Barros (? -?)
Engineer
 Chief of the 3rd Division of the CMP.
In this publication:
 Commission of CMP for appraisal of the process “Liberdade Square and Trindade. Project of an Avenue linking these Squares” 1915.

António Júlio Teixeira Lopes (1903-?)
Architect
 Nephew of the sculptor António Teixeira Lopes (1866 1942), attended EBAP between 1919 and 1926.
In this publication:
 Buildings at Rodrigues Sampaio Street 176 and 161, 1935 and 1936 respectively.

Other works:
 Park Gândara, (Sport Club Alberto de Sousa) with the florist Alfredo Moreira da Silva & Filhos. 1930/39. Sagrado Coração de Jesus Chapel (Miramar Chapel) eng. 1938
 Expansion of Mirassol Hotel, Miramar 1958 (unrealized).

Antão de Almeida Garrett (1896-1978)
Engineer and university professor
In this publication:
 Porto Regional Preliminary Plan 1946
 Preliminary Studies of Urbanization in Porto.
 Regulatory Plan of Porto 1952.

António Peres Dias Guimarães (1904-?)
Architect
 Graduate by ESBAP in 1926..
In this publication:
 Building on Dr. Magalhães Lemos Street 83-105, 1930.
 Building on Passos Manuel Street, 231-245.

António Manuel Adão da Fonseca (1947)
Engineer and university professor
In this publication:
 Infante Dom Henrique Bridge 1999-2003
Other works:
 Pedro and Inês Bridge over the Mondego river.
 Double bridge over the river Lima in A3, New Bridge over the river Cávado in EN 205, in Amares. Building of the Lisbon Oceanarium, integrating the team of Architect Peter Chermaief 1994 and 1998.

António Pinto de Miranda (?-?)
Architect
 Architect of the Court of Appeal in 1794. Executed several plans and arrangements of Streets and Squares in Porto. He worked for the Third Order of S. Francisco between 1792/99.

A.R.S. - Arquitectos 1930
 António **Fortunato** de Matos **Cabral** (1903-1978), Mário Cândido de **Morais Soares**, (1908-1975), Fernando Manuel Correia da Silva da **Cunha Leão** (1909-1990).
In this publication:
 D. João I Square and Atlântico Palace, D. João I Square, 1946/50..
Other works in Porto:
 Nossa Senhora de Fátima church, Nossa Senhora de Fátima Street no. 174 and no. 186, 1933/35.
 Bom Sucesso Square and Market, 1949/52

Other works:
 Municipal Market, França Júnior Street, Matosinhos, 1936/39.
 Office Building of factory ‘Oliva’, Fundação Street, Oliveira Júnior Street, S. João da Madeira 1950.

Arménio Taveira Losa (1908-1988)
Architect
 ESBAP Course in 1926/32. CODA 1935.
 Collaborated in the Urbanization Office of the CMP between 1939 and 1945. In 1947 he joined the group of architects who founded in Porto the ODAM (Organization of Modern Architects).
In this publication:
 Project of the Cathedral square opening 1939/40.

Other works in Porto:
 Collective Housing in co-authorship with Cassiano Barbosa in Boavista Street, 571-573, 1945/50. Building of Trade, Services and Collective Housing in co-authorship with Cassiano Barbosa in Sá da Bandeira Street, 633-673 and Guedes de Azevedo Street, 117-121, 1946/51. Collective Housing, co-authored with Cassiano Barbosa in Constituição Street, 27-63, 1950. Building of Services and Collective Housing, co-authored with Cassiano Barbosa in Ceuta Street, 141-141-A and D. Filipa de Lencastre Square, 16, 1950/53.

Aurélio da Paz dos Reis (1862-1931)
Photographer and filmmaker
 Republican and *Maçon*, participated in the Porto Rebellion in 31st of January, 1891.
 He had a commercial establishment-Flora Portuense - in D. Pedro Square, where today is the Patisserie ‘Ateneia’, in the current Liberdade Square. Many of his photographs were published in ‘Ilustração Portuguesa’. Aurélio da Paz dos Reis shoot the factory ‘Shirt Maker Confiança’, in Santa Catarina Street, no. 181, being this movie considered the first

reference work of the Portuguese cinema. It was also councilman and president deputy in the Porto City Hall.

Salvador Carvão da Silva D’Eça Barata Feyo (1899-1990)
Sculptor
 Professor of Sculpture at ESBAP 1949/72. Oversaw the National Museum of Soares dos Reis between 1950 and 1960.
In this publication:
 Bronze Sculpture ‘Garrett’ 1954, General Humberto Delgado Square
Other works in Porto:
 Rosalia de Castro, 1951/54. Galiza Square, Porto. Equestrian Statue of D. João IV, 1966. Quinze de Novembro Square, Rio de Janeiro and Gonçalves Zarco Square in Porto. Equestrian Statue of Vímara Peres, 1968. Ornamental Sculptures in bronze, on the facades of the pillars of the Arrábida Bridge, 1963. Sculptures “The Sources of Law”, in granite, in the Palace of Justice in Porto 1960/61.

Richard Barry Parker (1867-1947)
Architect and urbanist
 He was born near Chesterfield, Derbyshire (England) and attended the South Kensington Art School (1886/87). Continued his apprenticeship in Manchester, with the architect George Faulkner Armitage (1849-1937), changing later to Buxton (1895) where he starts activity with his second grade cousin Raymond Unwin (1863-1941). Later on they become brothers in law by marriage of Raymond Unwin with Ethel, Barry Parker’s sister. Partners until 1914, both were Socialists-Christians involved in the Socialist League of William Morris (1834-1896) and later, members (such as Bernard Shaw and H. G. Wells) of the Fabian Society (of the Roman general Quinto Fabio Máximo), an organization founded in 1883 in the United Kingdom, that fought for a social reform and a more fair society, and struggled against the exploitation

and misery caused by the capitalism. The Fabians believed in a gradual evolution to a socialist society, ideas explained in 1889 in “Fabian Trials “. Barry Parker and Raymond Unwin become known when planning between 1903 and 1904 Letchworth, the first ‘city-garden’, applying Ebenezar Howard’s theories (1850-1928) and by designing the Hampsted Garden Shopping Centre (1905-1907). In 1901 they edit together “The Art of Building a Home”; Barry Parker, between 1910 and 1912, publishes in “The Craftsman” a number of 29 articles entitled “Modern Country Homes in England “ and, in 1940, writes about “Sir Raymod Unwin”. In 1916 travels to Brazil where he projects, between 1917 and 1920, the new town of Pacaembu, near S. Paulo. In 1927 he becomes consultant of Manchester City Hall for the development of Wythenshawe, post he holds until 1941. He died in Letchworth in 1947.

In this publication:
 Plan of the City Avenue 1915/16

Benjamim do Carmo Azevedo (1923-197?)
Architect
 Architecture Course of ESBAP 1940/46. CODA 1967.
In this publication:
 Collaboration with Manuel Lima Fernandes de Sá in a project for D. Afonso Henriques Avenue (Bridge Avenue).

Other works in Porto:
 Collaborated with Agostinho Ricca in the elaboration of finishing projects of Sá da Bandeira Street 1945/58 and of Júlio Diniz Street 1956.

Joaquim Manuel Simões Bento Lousan (1932)
Architect
 Architecture Course of ESBAP 1953/57. CODA 1957.
In this publication:
 Project for the building Trindade Quarry, integrated in the Master Plan of Porto 1962 (Plan Auzelle), resumed

in 1989 (not built).
Other works in Porto:
 Via Norte Hostel in 1961/68
 Carcavelos Quarter, Matosinhos, SAAL North. Building TLP, Tenente Valadim Street.

Guilherme Bomfim Barreiros (1894-1973)
Engineer e Photographer
 He joined the Division of Urban Buildings of CMP, in 1924, that he came to lead. He retired in 1964 as Director of Plan of Improvements Services. His photo assets were donated in 1991 to the AHMP.
In this publication:
 Ponte Avenue project 1949.

Carlos Luís Ferreira da Cruz Amarante (1748-1815)
Military Engineer
In this publication:
 Trindade Church
Other works in Porto:
 Project for the Navy Royal Academy (current Rectory of Porto University) 1807. Project of the bridge to a high place in 1802. ‘Barcas Bridge’ 1806.

Other works:
 Bom Jesus Church in Braga around 1849 to 1873.
 Pópulo Church in Braga around 1790. Church of the Hospital in Braga. Bridge of São Gonçalo over the Tâmega River in Amarante 1782/90.

Carlos Filipe Júlio de Pezerat (1825-1898)
Engineer
 He was born in Rio de Janeiro between 1825 and 1831, time in which his father Pierre-Joséph Pezerat, “private architect of His Majesty the Emperor” has established there. In 1840 his father returns to Lisbon where in 1852 he is an engineer in Lisbon City Hall, and in 1853, Professor at the Polytechnic School of Lisbon, which building project is assigned to him. Carlos Pezerat collaborates on “Lisbon

Plan for the Queijo Castle (not executed). Arrangement with Barata Feyo of Gonçalves Zarco Square, 1966. Radio Pavilion of the Oncology Institute (1927/33). High School of Coimbra (1930/36)

Plan to scale 1/500” and in 1865 he joins the Royal Civil Engineers Association. Between 1881 and 1883 he exercises as Director of Public Works in Lisbon at the Department of Public Works.

In 1883 he will take the place of Engineer Director of Compagnie Generale des Eaux pour l’Étranger, and fixes residence in Porto. He died in 1898.

In this publication:

Embellishment Project of Porto to serve the building set to the new City Hall and other public buildings (...), 1889.

Carlos Mourão

(? -?)

Architect

In this publication:

Building on Aliados Avenue 57-69, 1919.

Carlos Henriques da Silva Neves (1916-?)

Architect

In this publication:

Building Correia da Silva in the round corner of Aliados Avenue with Ramalho Ortigão Street, 1948.

Other works in Porto:

Building of ‘*Café Ceuta*’ in Ceuta Street, 20-34, 1952.

Building in Ceuta Street, 53-57, 1954.

Carlos João Chambers Ramos (1897-1969)

Architect

He frequents the ESBAL between 1915 and 1921. Graduate by ESBAL in 1926. Invited in 1940 to be a Professor of ESBAP. With Dordio Gomes in Painting and Barata Feyo in Sculpture they structured the School of Fine Arts of Porto. Elected in 1950 President of the Portuguese Section of the UIA. Director of the School of Fine Arts of Porto in 1952, a position which he will keep until 1967.

In this publication:

Conclusion of the construction of the Porto City Hall, Aliados Avenue, 1954.

Palácio dos Correios, General Humberto Delgado Square. 1952-?. Plan for the Queijo Castle (not executed). Arrangement with Barata Feyo of Gonçalves Zarco Square, 1966. Radio Pavilion of the Oncology Institute (1927/33). High School of Coimbra (1930/36)

Palácio dos Correios, General Humberto Delgado Square. 1952- ?.

Other works in Porto:

Plan for the Queijo Castle (not executed).

Arrangement with Barata Feyo of Gonçalves Zarco Square, 1966.

Radio Pavilion of the Oncology Institute (1927/33).

High School of Coimbra (1930/36)

Arnaldo Casimiro Barbosa (1874-1943)

Engineer

Student of Polytechnic Academy, he figures in the yearbook of 1897-98 Civil Engineer Head of the Porto City Hall

In this publication:

Building on Aliados Avenue 26-38, 1926.

Other works in Porto:

Faculty of Pharmacy, Aníbal Cunha Street 1927 (exterior of architect Aucíndio dos Santos, 1929).

José Champalimaud de Nussane (1771-1825)

Military Engineer

Director of Public Works between 1787 and 1794.

In this publication:

Author of several arrangement plants of streets and squares.

António Correia da Silva (1880-?)

Municipal Architect

He attended the Porto Academy of Fine Arts between 1892 and 1898. Commission of CMP for appraisal of the process “*Liberdade Square and Trindade. Draft of an Avenue linking these squares*” 1915.

In this publication:

Porto City Hall.

Other works in Porto:

Bolhão Market 1914.

José Augusto Correia de Barros (1835-1908) Mayor in 1882/87. Graduated in Mathematics from the University of Coimbra, he also graduates in engineering in the Army School of Lisbon. He worked on the Railways, played the roles of engineer in the Lisbon City Hall and inspector of fires until 1863, the year in which he is first engineer of the district of Porto, having requested the dismissal in 1871. He was attorney to the General Council of the district of Porto, municipal councillor, between 1878 until 1887, and again in 1887/89 responsible for the commission of fires, being later inspector. In 1898 he was elected Peer of the Realm and honorary member of the Porto Commercial Association. Wrote several theatre plays, among which Nobility, which was represented in the theatre of D. Maria, and published in 1864.

José Augusto Correia de Barros (1835-1908)

Engineer and writer

Mayor in 1882/87.

Graduated in Mathematics from the University of Coimbra, he also graduates in engineering in the Army School of Lisbon. He worked on the Railways, played the roles of engineer in the Lisbon City Hall and inspector of fires until 1863, the year in which he is first engineer of the district of Porto, having requested the dismissal in 1871.

He was attorney to the General Council of the district of Porto, municipal councillor, between 1878 until 1887, and again in 1887/89 responsible for the commission of fires, being later inspector. In 1898 he was elected Peer of the Realm and honorary member of the Porto Commercial Association. Wrote several theatre plays, among which Nobility, which was represented in the theatre of D. Maria, and published in 1864.

In this publication:

Plan for improvements in Porto, presented to the City Hall by its chairman, Porto, 1881.

Domingos Lopes (or Lopez) (?-?)

In this publication:

Project of the first Maior Square in Porto (not performed).

Duarte de Castro Ataíde Castel-Branco (1927)

Architect and university professor

Architecture Course of ESBAP 1951/56. CODA 1960.

Professor of ESBAP and FAUTL.

Researcher of the Centre of Studies of Urbanism Duarte Pacheco.

In this publication:

Municipal Plan of Porto 1993.

Other works:

Collaborated in the Master Plan of the City of Lisbon. Consultant urbanist for the Plan of Abrantes.

Library António Botto, Abrantes.

Restoration of the S. Domingos Convent, Abrantes. Headquarters Building of the old Farming Association Abrantes.

Restoration of the S. Domingos Convent, Abrantes. Headquarters Building of the old Farming Association Abrantes.

Edgar António de Mesquita Cardoso (1913-2000)

Engineer and university professor

Graduated by the Faculty of Engineering of the University of Porto between 1932 and 1937. Worked at JAE, from 1938 to 1951. He was Professor of the Higher Technical Institute. He was a partner of the Academy of Sciences of Lisbon. He is the author of projects of several bridges in the Country.

In this publication:

Arrábida Bridge 1957/63. S. João Bridge 1991.

Eduardo da Costa Alves Júnior (1872-?)

Architect

Academy Student 1885/94.

In this publication:

Round Corner Building, Sá da Bandeira Street and 31 de Janeiro Street, 1916.

Eduardo Elísio Machado Souto de Moura (1952)

Architect and university professor

Graduated at ESBAP in 1980.

Among several national and international awards, stands out the Pritzker Prize 2011.

In this publication:

Project between Trindade Square and the Luiz I Bridge (with **Álvaro Siza**), 2004.

The Trindade Metro Station. Aliados Avenue Metro Station.

Other works in Porto:

House of Arts, Cultural Centre of the Secretary of State for Culture, in António Cardoso Street, 1981/91. Burgo Venture-office buildings and shopping gallery, in Boavista Avenue, 1991. Portuguese Photography Centre (remodelling of the building of the

Prison of Porto Court of Appeal) 1997/2001. Remodelling of the New Customs building for Museum of Transport and Communications and Congress and Exhibition Centre, 1993. House on Boavista Avenue Porto 1987 1994 Housing block in Teatro Street, Porto 1992/95.

Prison of Porto Court of Appeal) 1997/2001. Remodelling of the New Customs building for Museum of Transport and Communications and Congress and Exhibition Centre, 1993. House on Boavista Avenue Porto 1987 1994 Housing block in Teatro Street, Porto 1992/95.

Other works:

Municipal Market of Braga, 1980 1984. Department of Geosciences, University of Aveiro, 1990 ~ 1994. Braga Stadium 2000 2003.

Edmundo Tavares (1892-1983)

Architect

Architect by the School of Fine Arts of Lisbon.

In this publication:

Tender for the Porto City Hall (not chosen)

Other works:

Lavradores Market Funchal 1940.

Ernesto Korrodi (1870-1944)

Architect

Born in Zurich, where he graduated in 1888 from the School of Industrial Art. Between 1889 and 1893, he was professor of Drawing at the Industrial School of Braga after competing for a place in the consulate of Portugal in Berne. In 1894, he went to the Industrial School of Leiria where he devoted himself to the survey and study of the Castle, whence resulted, in 1898, the publication of Studies of Reconstruction on the Castle of Leiria. In 1902, he is graced with the Order of S. Thiago of Scientific, Literary and Artistic Merit by the reconstitution project of the City Hall of the Duke of Bragança, in Barcelos. In 1905 he was appointed director of the Industrial School of Leiria. His projects of architecture extend throughout the country, from Chaves to Vila Real de Santo António, and in Lisbon he was graced with two Valmor Awards, in 1910 and in 1917. In 1926, he was granted by the Portuguese Government, the title of Architect.

Ernesto Korrodi died in Leiria, in 1944. In this publication: ‘Banco Nacional Ultramarino’, Liberdade Square 133-139, 1920. Other works in Porto: Santíssimo Sacramento Church, 1931. Other works: J. Ferreira Rego Palace, Braga, 1915-1918. Mausoleum of Condes Burnay, Lisbon, 1910. Santa Eulália Parish Church, Fafe, 1937. ‘Banco Nacional Ultramarino’ in Portimão, Vila Real, Faro, Viseu, Barcelos, Chaves, Coimbra, Póvoa de Varzim, Beja, Vila Real de Sto. António, all in 1290. Income Building, Braancamp Av., Lisbon, 1914. Income Building, Viriato Street, Lisbon, 1917. Dr. Egas Moniz Manor-House, Avanca, 1918. Santuário Monte Córdova Inn, S. Tirso, 1934.

Ernesto Korrodi died in Leiria, in 1944.

In this publication:

‘*Banco Nacional Ultramarino*’, Liberdade Square 133-139, 1920.

Other works in Porto:

Santíssimo Sacramento Church, 1931.

Other works:

J. Ferreira Rego Palace, Braga, 1915-1918. Mausoleum of Condes Burnay, Lisbon, 1910. Santa Eulália Parish Church, Fafe, 1937. ‘*Banco Nacional Ultramarino*’ in Portimão, Vila Real, Faro, Viseu, Barcelos, Chaves, Coimbra, Póvoa de Varzim, Beja, Vila Real de Sto. António, all in 1290. Income Building, Braancamp Av., Lisbon, 1914.

Income Building, Viriato Street, Lisbon, 1917. Dr. Egas Moniz Manor-House, Avanca, 1918. Santuário Monte Córdova Inn, S. Tirso, 1934.

Eugénio dos Santos e Carvalho (1711-1760)

Military Engineer

1st Architect of Public Works of Lisbon, worked on the reconstruction of Lisbon after the earthquake of 1755.

In this publication:

Prison and Court of Appeal in Porto.

Ezequiel Pereira de Campos (1874-1965)

Engineer, político e escritor

Director of Municipal Services for Gas and Electricity of Porto City Hall, 1922/39.

Course of civil, industrial and mining engineering in the Polytechnic College of Porto, in 1899.

Director of Public Works of S. Tomé until 1911. In 1911, he was elected as a Member of the Constituent Assembly for the constituency of Santo Tirso 1911. He collaborates in the magazine *Águia* (1910/1932), of the Portuguese Renaissance. Lecturer in Popular University of Porto. In 1916 he starts his activity as an engineer in Évora. After the World War I he is invited to the Agricultural Hydraulic Council, where he will make the survey of the plants of the Douro

River and its tributaries, of the Cávado River and its tributaries and of the Tejo River. In 1290 he elaborates the General Plan of Improvements of Póvoa de Varzim. In 1921 he participates with António Sérgio (1883-1969), the author of *“Ensaíos”* (who saw him as *“Ideals Agitator”*) and Raul Proença (1884-1941) in the foundation of *“Seara Nova”*. In 1925 (and up to 27) he becomes professor at Higher Institute of Commerce in Porto. Appointed minister of agriculture and interim of commerce in June 3rd, 1926, he didn’t take office. In 1927 he draws up the draft for the Hydroelectric Power Station of Bitetos for Douro, which would supply electricity to Porto, and participates in the 3rd Congress of Electricity which is held in Coimbra. In 1928 he becomes professor in the Faculty of Engineering of the University of Porto, where he will lecture until 1944. In 1931 he participates in Lisbon in I Congress of Portuguese Engineers. Publishes in 1931 *“For the Resurrection of Lazarus”*, a political, economic and financial plan for the country, to be carried out in six years. He died in August 26th, 1965 at his residence, the old monastery of Leça do Balio.

In this publication:

Prologue to the Plan of the City of Porto 1932

Fernando Resende da Silva Magalhães Lanhas (1923-2012) Architect and painter

He studied in EBAP 1942/47. CODA 1963. Director of Publications of Contemporary Art (1954/55). Director of the Ethnographic Museum of Porto (1973/93). As painter he is one of the first to create an abstract painting in Portugal.

In this publication:

Intervention in the Building of the Association of Journalists and Men of Letters, Rodrigues Sampaio Street and Bonjardim Street, 1934.

Other works:

Building of housing in Sidónio Pais Av., 190, Porto (1955/58). Villa in Porto, 1959. Villa in Espinho, 1970. Exhibition Pavilion of Matosinhos, 1964. Monographic Museum of Conímbriga, 1982. Centre of Art and Culture of S. Pedro de Bairro, in Famalicão, 1986.

Fernando Silva (1914-1983)

Architect

He attended the EBAL, but finished the course in the School of Fine Arts of Porto in 1944.

In this publication:

‘Banco Pinto e Magalhães’, Sá da Bandeira Street and Sampaio Bruno Street.

Other works:

Building in Casal Ribeiro Avenue (Valmor Prize 1946). Building in Restelo Av. with João Faria da Costa (Valmor Prize 1952). Building in Maria Veleda Street (Valmor Prize 1978). Cinema S. Jorge in Liberdade Avenue in 1950. Building Aviz and the Sheraton Hotel, in Fontes Pereira de Melo Avenue.

Fernando Luís de Noronha Tavares eTávora (1923-2005)

Architect and university professor

Architecture Course between 1941 and 1946. CODA 1950. Professor of ESBAP and FAUP (1951/93). He participates in the congresses CIAM of Hoddesdon (1951), Aix-en-Provence (1953) and Dubrovnik (1956). Directs the team responsible for Zone 1, Minho and Douro Litoral, Beira Litoral, from Inquiry to Regional Architecture (Popular Architecture in Portugal) 1955/61.

In this publication:

General Humberto Delgado Square Project for Afonso Henriques Avenue (not performed) City Hall house next to Sé, (recovery

and reconstitution) 1996-2001

Other works in Porto:

Ramalde Quarter 1952/60. Technical Bureau of the CMP. Recovery of Primo Madeira House (University) 1986/87. Block in Pereira Reis Street, 1953.

Other works:

Santa Maria da Feira Market (1953/59). Nun’Álvares Institute (1952/53). Conceição Farm (1956/60). Ofir House (1957/58). Primary School of Cedro (1957/61). Plan of the central zone of Aveiro and municipal building (1963/67). Gondomar Convent (1961/71). Parish Church of S. João de Ver, 1966. Santa Marinha Convent, inn, Guimarães (1975/84). General Plan of Urbanization of Guimarães 1980. Polytechnic Institute of Viana do Castelo, Higher Agrarian School, Refóios de Lima Convent, Ponte de Lima 1987/93. Amphitheatre and auxiliary facilities 1989. Auditorium of the Faculty of Law of Coimbra (1994-2000).

José Figueiredo Seixas (?-1773)

Architect

He has worked as an artist under the direction of Nicolau Nasoni in Porto in 1734, and in Vila Real where possibly he is the author of the Chapel of Mateus Manor-House (1743) and of the facade of the New Chapel (1753). He translated and wrote down in 1732, the treaty of Andrea Pozzo (1642-1709) Prospect Pictorum et architectorum of 1700. He is the author of The Treaty of Harrowing for Amendment of Streets, Cities, Villages and Places of this Kingdom, (1762) and of a possible treaty Art of Building, which is lost. He was Master of the scratching class in Porto, as he is entitled in his Treatyof Harrowing, but it is not known where he might have taught.

In this publication:

Nossa Senhora da Lapa Church, 1759.

Other works in Porto:

Ordem Terceira do Carmo Church. 1756.

Francisco Fernandes da Silva Granja (?-?)

Architect

EBAP 1929 1942 Participated in the Aesthetics Mission of Holidays of Coimbra in 1941, directed by Professor Vergílio Correia. CODA 1942 Mar. A Waterfront Hotel

In this publication:

Building of the Fire Department, Rodrigues Sampaio Street 183 153, 1946.

Other works in Porto:

Housing in Foz do Douro (with Carlos Neves) 1943. Cine-Theatre Vale Formoso opened in 1944. Building Armando da Silva Granja of António José da Costa Street, no. 62 -68 (Massarelos Porto), 1957 (with Júlio de Brito).

Francisco Pedro de Arbués Moreira (1777-1843)

Military Engineer

In this publication:

Topographic Map of the Lines of Porto, 1834.

Francisco Pinheiro da Cunha (? -?)

Military Engineer

Aide of Francisco Xavier do Rego. Between 1764 and 1779 he was the first Director of Public Works.

In this publication:

Plant for the area of Laranjal (Almada Street), 1761.

Francisco Xavier do Rego (1692 ?-1738)

Military Engineer

In this publication:

Plant for the area of Laranjal.

Other works:

Author of the Complete Treaty of Navigation which contains

the *“Propositions and Practices of Geometry, 1764, and of the Geographic, chronological, historical, and critical description of the village, and royal Order of Avis”,* 1730.

Joaquim Gaudêncio Rodrigues Pacheco (c.1875-19--)

Engineer

Chief Engineer of the 3rd Division of the City Hall of Porto.

In this publication:

Commission of CMP for appraisal of the process *“Liberdade Square and Trindade. Draft of an Avenue linking these Squares”,* 1915.

Other works:

Workers’ Quarter of Bonfim 1904/08. Viterbo Campos Colony, in Arrábida. 1916/17.

George Balck (?-?)

Assistant of the Quarter Master General of the British Army

In this publication:

Round Plant *“Porto city. Dedicated to the Honourable Brigadier Gen. I Sir Nicolao Trant. Commander of the Order of the Tower and Sword, responsible for the Government of the Weapons from the Party of Porto (...)”,* lithographed in London in 1813.

Giorgio Calza Bini (1908 -1998)

Italian Architect

Son of Alberto Calza Bini (1881-1957), Secretary of the National Fascist Syndicate of Architects. Graduated in 1393 from the Faculty of Architecture of Rome. Assistant in this Faculty in 1934, and from 1937 assistant of Piacentini in the subject of Urban Planning.

Between 1934 and 1936, conducts several projects, of evident modernity, among which the stations on the highway of Genova-Serralve Scrivia, the Contest for the Student House in the University of Rome 1393 and Building of Corporations in Cosenza

1936. He is known for being the author of the Regulatory Plan of the new city of Guidonia inaugurated 1937.

In this publication:

Collaborator of Marcello Piacentini in the studies for the Regulatory Plan of Porto, between 1938 and 1940.

Giovanni Muzio (1893-1982)

Italian Architect

Connected to group Novecento, collaborates in the magazines *“Il Primato”* and *“La Casa”*, and in the magazines *“Popolo and Art”* and *“Emporium”*. In his first projects stands out a residential set, Cà Brüta, 1919-1923, His urban experience is especially affirmed in 1925 and 1926 as one of the founders of the *“Club of Urbanists”*. This association competes in 1927 for the drafting of the Regulatory Plan of Milan, with the project *“Forma Urbis Mediolani”,* (Mediolanum is the Roman name of Milan) getting the 2nd prize. The winner is the architect P. Portaluppi with the project *“Ciò per amor”*. In 1936 he is responsible for the subject of Urban Planning in the new Faculty of Architecture of the Polytechnic of Milan, and in 1939 he becomes *“Accademico d’Italia”*.

In this publication:

Studies for the Regulatory Plan of Porto 1940-1943.

Alexandre Gustave Eiffel (1832-1923)

French Engineer

In this publication:

D. Maria Pia Bridge 1877 He frequents the École Centrale des Arts et Manufactures in Paris. Founded in 1866 the company that builds the Grand Palais of the Universal Exhibition of 1867. He associates with Theophile Seyrig for the constitution of the society G. Eiffel et C.ie, which wins the tender for the D. Maria bridge. He lived in Texas between 1875 and 1877. He projected in Portugal

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

several bridges. They are certainly of his authorship the Viana do Castelo Bridge on the Lima River and Canavezes Bridge on the Tâmega River (demolished).

Henrique Araújo Moreira (1890-1979) **Sculptor**

In this publication:

Youth or Naked Girl and the Boys, Aliados Avenue 1929 and 1932. Sculptures in Guarani Café and the facade of the building of the Newspaper ‘O Comércio do Porto 1393.

Caryatid and Atlantes outside the City Hall and Industry (a woman of the people with a shawl to shoulder and a toothed wheel) and Art (a woman of naked back), in the interior, 1957. Eagle in ‘Café Imperial’, Liberdade Square.

Facade of the Rivoli Theatre in 1942. Clock inside the Café Rialto, D. João I Square, 1947.

Other works in Porto:

Bust of Camilo Castelo Branco, in Camilo Avenue 1925. Monument to the Dead of the Great War (1914-1918), Carlos Alberto Square, inaugurated in April 9th, 1928. The Bricklayer, bronze statue placed in João Chagas Garden and then transferred to Alexandre Sá Pinto Square, after the relocation of the Infante D. Henrique School, 1933. The Lifeguard, bronze statue erected in Brasil Avenue, in Nevogilde, 1937. The Padre Américo, sculpture of bronze erected by public subscription in República Square, 1955. Monument to Raul Brandão (with Rogério de Azevedo) in the Passeio Alegre Garden, 1966.

João Fragoso (1913-2000) **Sculptor**

Special Course in sculpture of the ESBAL that he concluded. In 1943, he defends the Thesis of the Upper Course of Sculpture under the theme “*S. João de Deus*”, in which he was

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

awarded the Prize “*Roque Gameiro*”.**In this publication:** Sculptures of D. João I Square, 1960, (1st Prize of the competition opened by the City Hall of Porto in 1954).

Joaquim Cardoso Villanova (c.1793-1850) **Painter and Engraver**

To Villanova are also due the development and diffusion of lithography in Porto. In 1835 he is appointed Substitute Professor of Drawing Class in the Navy and Commerce Academy of Porto, and assistant of Historical Painting in the Academy of Fine Arts of Porto.

In this publication:

Author of 102 prints with images of buildings in Porto, gathered in one Album published by BPMP in 1987.

Joaquim da Costa Lima Júnior (1806-1864) **Architect**

He wore the surname Júnior to distinguish himself from his uncle, the architect Joaquim da Costa Lima Sampaio. In 1836 becomes professor of Civil Architecture in the Porto Academy. He was from 1853 the “*architect of the city*” at the service of the City Hall. He was the author of the first draft for Bolhão Market and of the first project for the Stock Exchange Palace, building that he followed between 1840 and 1860.

In this publication:

Topographic Map of the Porto city in 1839.

Joaquim Faria Moreira Ramalhão (?-?) **Foreman**

In this publication:

Draft of set facade, Aliados Avenue, 202-214, 1930.

Other works:

Own building, in Nova Paranhos Street, 223, to Carvalhido, 1932 (with

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

Serafim Laínho Barbosa).

John Carr (1723-1807) **English Architect**

In this publication:

Project of the Hospital of Santo António for Misericórdia of Porto 1768/69.

Other works:

Author of several neoclassic buildings, as Tabley House Knutsford 1761/67. Basildon Park Lower Basildon, Berkshire 1776 /83. Wentworth Woodhouse, South Yorkshire.

Jorge Colaço (1868-1942) **Painter**

President of SNBA from 1906 to 1910. He worked in tile in the Factory of Tableware of Sacavém, in the Pottery Factory Lusitânia and in the Factory Lusitânia of Coimbra.

In this publication:

Tile Panels of S. Bento Station, 1903. Exterior of Congregados Church (1929) and Santo Ildefonso Church (1932).

Other works:

Panels of tiles of Palace Hotel of Buçaco (1907), of Carlos Lopes Pavilion (1922), Alentejo House (1918). Works of his authorship can also be appreciated abroad, namely, at the Palace of Windsor in England, in the Society of Nations in Geneva, in Argentina, Brazil, Cuba, among other places.

José Ferreira Peneda (1893 -1940) **Architect**

Architect

In this publication:

Building Dr. Magalhães Lemos Street, 109-111, 1932.

Other works in Porto:

Terraced Houses, Combatentes da Grande Guerra Avenue, Porto 1929/31.

Building in Fernandes Tomás Street

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

9-31 / S. to Ildefonso Street 553, 1936. Building in Fernandes Tomás Street 12-30, 1936. Factory of Knitting and Silks “*Matos e Irmão*” in Alegria Street, 1929.

José Francisco de Paiva (1744-1824) **Architect and assembler**

In this publication:

Plan of the City of Porto for this to fit the new projected alignments and precise squares in the continuation of the same plan; for safeguarding the construction of the buildings for the future; (between 1818 and 1824).

Other works in Porto:

He has worked in several works of the city, in the transition from the 18th century to the 19th century, as the Ordem Terceira do Carmo Hospital 1791-1801, the Headquarters of Santo Ovídio in 1797, and the New Slaughterhouse in 1800.

José Teixeira Lopes (1872-1919) **Architect**

Course in EBAP between 1885 and 1891. In 1892 he is in Paris with his brother António Teixeira Lopes. He belonged to the Aesthetics Commission of CMP.

In this publication:

With Ventura Terra: *Banco de Portugal in the Liberdade Square* 75 112.1918/33

Other works in Porto: Modern Institute (Belavista Headquarters), 1915

Júlio José de Brito (1896-1965) **Architect and engineer**

EBAP Professor.

In this publication:

Building Garantia, Aliados Avenue 195-237, 1955.

Building of ‘*Companhia de Fiação e Tecidos de Fafe*’, Aliados Avenue 220-236, 1948.

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

Building of the ‘*Confeitaria Arcádia*’ and Figueirinhas bookstore, Liberdade Square 62-68, c.1930. Building of the Ateneia patisserie (refurbished), Liberdade Square 58-60, 1938. Rivoli Theatre D. João I Square, 1925/32. Building D. João I Square 165-173, 1931/33 (demolished). Building Bonjardim Street 175-179, 1941. Building Rodrigues Sampaio Street 179, 1944.

Other works in Porto:

Building Aviz in Aviz Street. Corner Building of Sá da Bandeira and Fernandes Tomás Streets. Building Cifa, in Ceuta Street. Corner Building in Duque de Loulé and Alexandre Herculano Streets. Building in Pedro Nunes Square.

Serafim Laínho Álvares Barbosa (? -?) **Engineer**

In this publication:

Building in Aliados Avenue 26-38, 1926.

Peninsular Hotel, Sá da Bandeira Street 1927.

Leandro Augusto de Morais (1883-?) **Architect.**

Architect.

In this publication:

Set of Buildings in Aliados Avenue 58-90, 1924.

José Ribeiro da Silva Lima Júnior (?-?) **Engineer**

In this publication:

Building Bonjardim Street 211 213 and Rodrigues Sampaio Street, 138 146, 1934/35. Building in Rodrigues Sampaio Street 160 162, 1940.

Luís Cunha (1933) **Architect**

Architecture Course of EBAP 1949/53. CODA 1957. Architect of

Aliados Avenue, designed by Henrique Araújo Moreira (1890-1979) and Joaquim da Costa Lima Júnior (1806-1864)

Porto City Hall between 1957 and 1966. Participated actively in MRAR, movement of renewal of religious art.

In this publication:

Projects for Trindade Square and to D. Afonso Henriques Avenue integrated in the Master Plan of Porto 1962 (Plan Auzelle).

Other works in Porto:

École Française of Porto, 1963. Parish Church of Carvalhido 1969. Nossa Senhora do Perpétuo Socorro Charity Centre, Costa Cabral Street, 1962-1970.

Manuel Pinheiro Fernandes de Sá (1943) **Architect and university professor**

Licensed by ESBAP in 1968. Post-Graduate Degree in Urban and Regional Planning at the University of Manchester, in England. Docent of ESBAP in 1972 and in FAUP, until 2012.

In this publication:

Master Municipal Plan of Porto 2005.

Other works in Porto:

Neighbourhood of Massarelos, Porto, SAAL North. Carlton Hotel (current Pestana Porto Hotel), in Ribeira Square. Arrangement of waterfront of Porto, between the S. Francisco Church and Pilotos da Barra, in Foz do Douro.

Manuel Ferreira da Silva Janeira (?-?) **Foreman**

In this publication:

Building António Lopes, Aliados Avenue 141-147, 1929

Other works in Porto:

Art Nouveau Houses in Cândido dos Reis and Galeria Paris Streets. Building Bonjardim Street, 1936. Art Nouveau House in Brazil Avenue, 72.

House in Castro Street, 1911.

Manuel Lima Fernandes Sá (1903-1980) Architect and engineer

Manuel Lima Fernandes Sá (1903-1980) **Architect and engineer** Course of Civil Engineering in the Technical Faculty of the University of Porto completed in 1926, the year in which the institution has taken the name of the Faculty of Engineering of the University of Porto (FEUP). Architect by École Supérieure des Beaux Arts in Paris, in 1934. From 1934 he works in North Regional Directorate of National Monuments.

In this publication:

Project for Afonso Henriques Avenue (not performed). Building of the Order of Engineers, Rodrigues Sampaio Street.

Manoel Marques (1890-1956) **Architect** EBAP Professor

In this publication:

Vitalia Pharmacy, Liberdade Square 34-37, 1932. Tinoco barbershop (amended) Sá da Bandeira Street 11, 1929. Youth or Naked Girl, with Henrique Moreira sculptor 1929. The Boys with Henrique Moreira sculptor Aliados Avenue, 1932. Building Lima House Rodrigues Sampaio 184-204, 1937. Building on Rodrigues Sampaio Street 176, 1935.

Other works in Porto:

House in Mouzinho de Albuquerque Square. Facade of Cunha stores in Gomes Teixeira Square (Leões Square) 1932. Pedestal of the Monument to the Dead of the Great War, Carlos Alberto Square, inaugurated in April 9th, 1928, to replace the existing monument.

Manuel da Silva Passos Júnior (1908-?)

Architect

In this publication:

Building Capitol General Humberto Delgado Square, 1946.

Marcello Piacentini (1881-1960) Italian Architect

Marcello Piacentini (1881-1960) **Italian Architect**

In 1912 he obtained a diploma in architecture from the School of Engineers of Rome, even though he has already carried out a reasonable number of projects and works, such as the Italy Pavilion in the Universal Exhibition in Brussels in 1910 and the plan for the centre of Bergamo in 1907/11. In 1912/28 projects the palace of justice in Messina and between 1915 and 1917 projects the cinema Corso and the Villa Allegri in Rome. In 1921 he directs with Gustavo Giovannoni (1873- 1947) the magazine “*Archittetura and Arti Decorative*” until 1928 when this becomes the official organ of the Syndicate of the Fascist Architects. In 1932, the magazine is only called “*Archittetura*” and Piacentini reassumes its direction.

In this publication:

Studies of the Regulatory Plan of Porto between 1938 and 1941.

Other works:

Vitória Square in Brescia 1929/32. The University City of Rome (1933/35). The Path of Conciliation in Rome 1936/50

Alberto Marçal Brandão (1848-1919)

Photographer

His father José Marçal Brandão belonged to the Senate of Porto City Hall. Alberto Marçal Brandão bookkeeper in casa Pinto Leite, in the agency of the Commercial Bank of Braga, and in the Railway of Guimarães. He was a tax Litigation official of Customs of Porto, function that he performed up to his death. He publics photos in the Photo-Velo Club, in the magazine”Sombra e Luz”, in “Portugal Artístico” and in “O Comércio do Porto Ilustrado”. In December 1907 he participated in the exhibition organised by the Warehouses Grandella, where he

received an honourable mention and saw his work published in the respective catalogue. The firms Araujo & Sobrinho J. P. da Conceição, Estrela Vermelha, and the Large Department Stores Hermínios produce postcards of the Porto city, the Northern region of the Country and the Douro valley, with his photographs, using the abbreviation A. Brandão.

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Mário Augusto Ferreira de Abreu (1908-?)

Architect

He attended EBAP between 1921 and 1930, the year he obtained the Diploma of Architect.

In this publication:

Building in Ramalho Ortigão Street 16-18.

Other works in Porto:

Garage Passos Manuel 1938.Garage Batalha1930.Café Florida (now Garça Real), 1945 Porto Rádio Ltd 1947. Other articles: Primary School and Parish of Arcozelo 1932.

José Marques da Silva (1869-1947)

Architect

He studied at Porto Academy of Fine Arts Fellow in Paris where he worked at the atelier of Victor Laloux. Professor (1906) and Director of the School of Fine Arts of Porto (1913-1918) and (1931-1939) **In this publication:** S. Bento station 1900/30. Building of the insurance Company ‘*A Nacional*’. Building ‘*Pinto Leite*’ (Bank of London). Building of JN. Commission of CMP for process analysis of “*Liberdade Square and Trindade. Draft of an Avenue linking these Squares*”, 1915.

Other works in Porto:

S. João Theatre (1909). Alexandre Herculano (1914) and Rodrigues de Freitas (1918) High Schools. Nascimento Warehouses (1914). Conde de Vizela Palace (1920).

Serralves House.

Michelangelo Soá (? -?)

Architect

Professor at the Infante D. Henrique Industrial School.

a publicação:

‘Soares da Costa’ Building, Aliados Avenue 71-89, 1919. Building in Aliados Avenue 151-179, 1923.

Miguel Resende (1910-1976)

Engineer

In this publication:

He belonged to the Cabinet of Urbanization of the CMP

Other works in Porto:

With the architect Oldemiro Carneiro he projected Antas Stadium 1952-2004.

Other works:

In 1947 drew up the Plan of Urbanization of Póvoa de Varzim with architect Agostinho Rica. Ante-Plan of Urbanization of the Village of Ovar 1945/54. He drew several plans of urbanization as the one of Gondomar 1948, Maia, Santo Tirso 1951, Vila do Conde 1952 and Vila Nova de Famalicão 1949 and the Master Plan of the Lisbon Region.

João de Moura Coutinho de Almeida d’Eça (1872-1954)

Architect

In 1889, only 17 years old, Moura Coutinho is in Braga, in the Direction of Public Works of this District, as work supervisor of 3rd class. In 1890 he presents himself to the Service of the Directorate of Public Works of Coimbra, 2nd class work supervisor. In 1903 Moura Coutinho is working in Lisbon, serving as work supervisor of 1st class, in the 1st Directorate of Public Works of this city. Around 1905 Moura Coutinho is in Braga again, continuing to serve in the Direction of Public Works of this city.**In this publication:**

Banco do Minho, Aliados Avenue 36-41, 1919/22. Banco Lisboa e Açores, Aliados avenue 42-54, 1921. Project for the S. João Theatre (2nd place in the competition), Batalha Square, 1910 (not built).

‘Banco do Minho’, Aliados Avenue 36-41, 1919/22. *‘Banco Lisboa e Açores’*, Aliados avenue 42-54, 1921. Project for the S. João Theatre (2nd place in the competition), Batalha Square, 1910 (not built). **Other works:** In Braga stand out: The Circus Theatre of Braga, 1907-1915, the *Banco de Portugal*, 1920-28, the Garage Auto-Palace (Our Café), around 1914/16 and CUF-Manufacturing Union Company, around 1916.

Nicolau Nasoni (1691-1773)

Architect

In this publication:

Church (1731/50) and Clérigos Tower (1754/63).

Obras de Nasoni, ou a ele

atribuídas, no Porto:

Episcopal Palace, 1734. Freixo Palace, around 1742 /54. Prelada Farm, around 1743 /58. Order House of the Third Order of S. Francisco, 1746/49. Facade of Misericórdia Church of Porto, 1749. São João Novo Palace, 1725/39. Fountain of San Miguel or Angel, around 1737. House of Ramalde, around 1746. Recolhimento dos Órfãos de Nossa Senhora da Esperança Church, 1746/63. Chapel of Maias House, 1749/54. Reconstruction of Vandoma House, D. Hugo Street, around 1750. Barroso-Pereira House 1756/59. Ordem do Terço Church, around 1750. Nossa Senhora do Pinheiro Chapel, 1757. Bonjoia Palace, 1759.

Francisco de **Oliveira Ferreira** (1884-1957)

Architect

In this publication:

‘Club Fenianos Portuenses ’, Club of Fenianos Street 3-47, 1290. Café *‘A Brasileira’* (Enlargement) Sá da Bandeira Street 69-91, 1915/30.

Dr. Alberto Gonçalves (Casa de Saúde da Avenida) Aliados Avenue 170-200, 1929/34. Project for the Insurance Company ‘A Nacional’ (not performed) 1918. Building of Alberto Nogueira Goncalves, Rodrigues Sampaio Street no.155 and 161, 1938.

Dr. Alberto Gonçalves (Casa de Saúde da Avenida) Aliados Avenue 170-200, 1929/34. Project for the Insurance Company ‘*A Nacional*’ (not performed) 1918. Building of Alberto Nogueira Goncalves, Rodrigues Sampaio Street no.155 and 161, 1938. **Other works in Porto:** Jewellery Cunha, St. António Street 1914. Jewellery Alliance, Flores Street 1925. Building of *‘Casa Inglesa’*, Santa Catarina Street / Passos Manuel Street 1922. *‘Grande Colégio Universal’*, Boavista Avenue, 1927.

Other works:

Oliveira Ferreira has an extensive list of works mainly in Vila Nova de Gaia, that stand out: The City Hall of Gaia in 1916 and the Sanatorium Heliântia 1929. In Lisbon stands out the Monument To The Heroes of the Peninsular War, won in a tender in 1908 in collaboration with his brother the sculptor José de Oliveira Ferreira. The monument will only be inaugurated in 1393.

Pe. **Pantaleão da Rocha de Magalhães** (?-1703)

Architect

In this publication:

Arca Fountain, 1677. Main Altarpiece of Santo Elói Convent Church, (1685). **Other works:** Corpus Christi Convent Church in Gaia, 1675 Trace of the Sepulchre of Sé Cathedral of Porto, 1678. Trace of the Sepulchre of Cathedral of Lamego, 1678. Trace of the main altarpiece and tabernacle of Santo António Convent Church, Aveiro, 1679.

Pedro Cândido Almeida de Eça Ramalho (1937)

Architect and university professor

Graduated in the School of Fine Arts

Frederico Perry Vidal, 1923, Aliados Avenue, Porto, Portugal.

of Porto in 1968. Taught at ESBAP between 1968 and 1984. FAUP professor since 1985.

In this publication:

Remodelling of Rivoli Municipal Theatre, D. João I square, 1992/97.

Other works in Porto:

With Sérgio Fernandez, Residential Block in Pasteleira, 1964/67.

Collective housing Buildings in Pasteleira, 1968/73. Intervention SAAL in Antas area, 1974/76.

Museum and Auditorium in D. Hugo Street 1974/78.Faculty of Engineering of the University of Porto, 1988 1994.

Other works:

Pools in Matosinhos in 1975/79.

Housing cooperative “*As Sete Bicas* “, Matosinhos, 1987- 1994.

Residential set of the Integrated Plan of Senhora da Conceição Farm, Guimarães, 1973/82. With Luís Ramalho, Department of Economics, Management and Industrial Engineering, University of Aveiro, 1992.

Court of Matosinhos, 2000 City Hall of Águeda 1981 /85.

Frederico Perry Vidal, 1923, Aliados Avenue, Porto, Portugal.

Frederico Perry Vidal (?-?)
In this publication:
Plant of the city of Porto containing the Christal Palace, new customs, and several improvements subsequent to 1844.

Porfírio Pardal Monteiro, 1923, Aliados Avenue, Porto, Portugal.

1923

Porfírio Pardal Monteiro (1897-1957)
Architect
He studies in Lisbon School of Fine Arts (1910/19). Works in the studios of Miguel Ventura Terra. Professor of the Higher Technical Institute. President of the National Union of Architects from 1935 to 1944.

In this publication:

Building of Caixa Geral de Depósitos in Aliados Avenue, 1923/27.

Other works:

Best known Works, in addition to numerous villas and residential buildings, some winners with the

Valmor Prize, 1928, 1929 and 1930: Railway Station of Cais do Sodré, 1926. Higher Technical Institute, 1927. National Institute of Statistics, 1931.

Valmor Prize (1928, 1929 and 1930): Railway Station of Cais do Sodré, 1926. Higher Technical Institute, 1927. National Institute of Statistics, 1931. Nossa Senhora de Fátima Church, 1933. Collaboration of Francisco Franco and Almada Negreiros, Valmor Prize 1938. Gare Maritime of Alcântara and Gare Maritime of Rocha of Óbidos Count. Panels of Almada Negreiros 1934. Building of Diário de Notícias, Liberdade Avenue Panels of Almada Negreiros 1936, Portuguese Valmor Prize 1940. National Civil Engineering Laboratory, 1949. Tivoli Hotel, Mundial Hotel, 1952. University City of Lisbon (Faculties of Law and Letters and Rectory). 1952. National Library of Portugal, 1954. Ritz Hotel (current Four Seasons), where he died due to a fall.

Rafael Bordalo Pinheiro (1846-1905) ainter, caricaturist, and ceramist
He founded and has produced several magazines of political and social critics, being the most known O António Maria (1879-1898), Pontos nos ii, (1885-1891) and Paródia (1900-1907).

As ceramist he starts his activity in 1884, and works for the Faience Factory of Caldas da Rainha until his death. He died in 1905 when he organized the 1st Carnival of *‘Club Fenianos Portuense’*.

Reynaldo ou Reinaldo Oudinot (1747-1807)

French Engineer

Born in France, brother of Marshal Nicolas-Charles, Count of Oudinot and duke of Reggio.

After staying in England, he arrives at Portugal in 1766, where he joins the Army, as *“aide of Infantry with the Exercise of Engineer”* and in 1784 he has the Lieutenant Colonel rank. In 1803, by the numerous services rendered, he is granted the rank

of Brigadier of the Royal Body of Engineering. In Portugal, his first activity is the execution of cartographic surveys. Between 1772 and 1788 he conducts studies for the use of the fields of the valley of Leiria.

of Brigadier of the Royal Body of Engineering. In Portugal, his first activity is the execution of cartographic surveys. Between 1772 and 1788 he conducts studies for the use of the fields of the valley of Leiria. After his stay in Porto he goes to Madeira Island, in 1804 to carry out works in Funchal arising out of damage caused by the flooding of the previous year. He dies in Madeira in 1807.

In this publication:

Headquarters of Santo Ovídio 1790.

Other works in Porto:

Director of the works of the Douro Mouth from the mouth up to the city, between 1790 and 1804.

Royal Pia House, in Augusto Rosa Street, started in 1790.

Other works:

Nova Square (Almada Square) and City Hall of Póvoa de Varzim.

New Mouth and harbour of Aveiro.

Riccardo Leone (?-?)

Riccardo Leone (?-?)
Italian painter and stained glass specialist.

In this publication:

Stained Glass Windows of the Café ‘Imperial’ in Liberdade Square.

Other works in Porto:

With his workshop he made a remarkable set of stained glass windows in Porto: Marques Jewellery 1926, on the staircase of the Infante de Sagres Hotel of Rogério de Azevedo.

Other works:

Facade of Stationery Fernandes 1929, Vitória de Cassiano Branco Hotel 1936, “The Colonies” according to a drawing of Jorge Barradas in Café Portugal of Cristino da Silva in 1938, the stained glass windows of Almada Negreiros for the Church of Nossa Senhora de Fátima of Pardal Monteiro in 1938, and also in Termas do Luso of Pardal Monteiro in 1931. But his main intervention was in the restoration

of the stained glass of the Batalha Monastery.

Gaston Léon Robert Auzelle (1913-1983)

Gaston Léon Robert Auzelle (1913-1983)

Architect and French urbanist
In 1931, he attends the Ecole Nationale Supérieure des Beaux Arts (ENSBA) and in 1936 the Instuitut d’Urbanisme de l’Université de Paris (IUUP), where he graduated in 1942.

In 1945 becomes professor in the University of Paris (Institut d’Urbanisme de l ‘Université de Paris) and in 1961 at ENSBA (École Nationale Supérieure de Beaux Arts); worked for the MRU (Ministère de la Reconstruction et de l ‘Urbanisme). He publishes with Ivan Jankovic, from 1947, an Encyclopédie de l’Urbanisme. Between 1947 and 1953 he projects the ‘quartier de la Plaine à Clamart’. In 1958 he is committed with Jankovic to make a new study for ‘La Defense’ in Paris (the 1st study is in 1956) and between 1969 and 1972 he elaborates in collaboration with Hector Patriotis another project for ‘La Defense’. He was the author of the cemeteries in Clamart (1951), Valenton (1971-1973), and Villetanneuse (1972-1976), in the region of Paris. He was president of the French Academy of Architecture from 1976 to 1983 date of his death. In addition to the Encyclopédie de l ‘Urbanisme he published several texts on urbanism as:

Technique de L’urbanisme 1953, Plaidoyer pour une organisation consciente de l’espace-le roman prosaique de Monsieur Urbain 1962, 323 citations sur l’urbanisme, colab. de Jean Gohier et Pierre Vetter, 1964, L’architecte 1965, Clefs pour l’urbanisme Seghers, 1971, A la mesure des hommes, 1980.

In this publication:

Master Plan of the City of Porto 1956/62.

Raul Rodrigues Lima (1909-1979)

Raul Rodrigues Lima (1909-1979)

Other works:

Master Plan of Aveiro 1964

Raul Rodrigues Lima (1909-1979)

Raul Rodrigues Lima (1909-1979)

Architect

Graduated by ESBAL in 1931.

In this publication:

Palace of Justice of Porto inaugurated in 1961.

Other works:

Author of the Palaces of Justice of Aveiro, Beja, Bragança, Santarém, Viseu, Vila Real and Portalegre. Author of cinemas Cinearte (today with the Theatre Co. A Barraca) and Monumental (demolished) in Lisbon. Author of Micaelense Theatre in Ponta Delgada.

Rogério Augusto Neto Barroca (1928)

Architect

Initial Associate of Porto Cine Club 1945/46. He attended the ESBAP between 1946 and 1956, becoming professor at the same institution. CODA 1955, Villa in Águeda.

In this publication:

Collaborator of R. Auzelle in the Master Plan of the Porto city 1962.

Other works:

In Aveiro, with Mario Trout, sculptor, Monument to José Rabumba, 1969. Residential block Armando e Américo da Silva 1969. Rehabilitation of Couceiro da Costa Square, 1973. Santa Joana Chapel of the old District Hostel of Aveiro, 1973.

Rogério dos Santos de Azevedo (1898-1983)

Rogério dos Santos de Azevedo (1898-1983)

Architect

He graduated in 1917 at the Academy of Fine Arts of Porto but with the new school organization he obtained the Diploma of Architect in the School of Fine Arts in 1926. Professor of Technical Education, in D. Henrique Industrial School, in 1929. Directorate General of National Buildings and Monuments (DGEMN)

1936-1940. Professor in ESBAP (1940-1968). Councilman of CMP 1955-1959.

1936-1940.

Professor in ESBAP (1940-1968). Councilman of CMP 1955-1959.

In this publication:

Headquarters Building of the newspaper ‘ O Comércio do Porto’, Aliados Avenue 107-137, 1930.

Garage of the newspaper ‘O Comércio do Porto’ ‘, Elisio de Melo Street and Almada Street, 1932.

Corner Building of Liberdade Square and Sampaio Bruno Street, 1928.

Building Soares Marinho Ramalho Ortigão and Almada Streets, 1942.

Infante Sagres Hotel, Filipa de Lencastre Square.

Building Rialto, D. João I Square 1928/45.

Other works in Porto:

Faculty of Medicine (Abel Salazar Institute) 1925/33.

Sérgio Fernandez (1937)

Sérgio Fernandez (1937)

Architect and university professor

He received, in 2008, with Alexandre Alves Costa, the Great Prize of the International Association of Art Critics.

In this publication:

With Alexandre Alves Costa, Remodelling of the Eastern Zone B, D. João I Square, Passos Manuel Street and Sá da Bandeira Street, project integrated on Porto 2001, European Capital of Culture.

Other works in Porto:

Residential Buildings of Pasteleira, Porto (1965), with Pedro Ramalho. Operation SAAL of Leal Quarter, in Musas Street (1974-1978).

Other works:

Tourist Complex of Moledo (1980). Kinder Garden of Moledo (1988). Students Residence Lisbon, Expo’98 (1996-1998).

With A. Alves Costa: Cine-Theatre Constantino Nery in Matosinhos (opened in 2008).

Residential Complex of Viana do Castelo (2005), Study of Recovery and Heritage Value of the Village of Idanha-a-Velha. Recovery of the

Convent of Santa Clara-a-Velha, in Coimbra inaugurated in 2009.

José Emílio da **Silva Moreira** (1895-?)

Architect

In this publication:

Building Elísio de Melo 29-33, 1930. Corner Building Elísio Melo Street 51 and Almada Street 182, 1930. Corner Building Dr. Magalhães Lemos Street 65-81 and Bonjardim Street 129-133, 1932.

Other works in Porto:

He signs the liability waiver for the implementation of the project of N. S. de Fátima church by ARS Architects, 1934.

José Fernandes de **Sousa Caldas** (1894-1965)

Sculptor

He attended the APBA and concluded the course in 1911. He was a professor in the Infante D. Henrique Industrial School, and director in Passos Manuel Industrial School of Gaia and in Faria Guimarães Industrial School (Artistic Secondary School of Soares dos Reis).

In this publication:

Sculptural group (Woman, Hermes and Demeter) in the *Banco de Portugal* 1918 to 1934.

Independence Genius, Life Insurance, Accident and Work in the Building A Nacional 1920- 1924. Caryatid in the Town Hall Building.

Other works in Porto:

Kindness in S. João Theatre. Sculptural group in Bolhão Market. Sculptural group in Nascimento Warehouses 1914 1927. Monument to the Settler Effort Cristal Palace 1934 (with Alberto Ponce de Castro) Baltazar Guedes in the Palace of Justice. Carolina Michaellis in the high school of the same name. Tenderness in Cristal Palace in 1964.

Augusto Gerardo **Telles Ferreira** (1830-1895)

Military Engineer

Surveyor of 1st class in 1856, of the Distribution of Geodetic, Topographic, Hydrographic Surveying and Geological Works of the Kingdom.

In this publication:

“*Topographic Map of the City of Porto which was raised on a scale of 1:500 by order of the City Hall of that city referred to year 1892*” (1878/92).

Outros trabalhos:

Survey of the Real Estate Register Map of Viana do Castelo (1867/69). Under the direction of Filipe Folque he participated in the “*Hydrographic Plan Douro Mouth*” (1861/62), and in the “*Hydrographic Plan of the Lima Mouth and Port of Viana do Castelo*”, (1864/67).

Teodoro de **Sousa Maldonado** (1759-1799)

Architect

Architect of the City in 1792, by appointment of the Senate of Porto City Hall.

In this publication:

Picture included in the *Historical and Topographic Description of the City of Porto of P.re Agostinho Rebello da Costa*. Author of several partial plants of areas of the city.

François Gustave **Théophile Seyrig** (1843-1923)

German Engineer

In this publication:

Luiz I Bridge, 1886 Collaborated with Eiffel in D. Maria Pia Bridge.

Miguel **Ventura Terra** (1866-1919)

Architect

At the age of 15 enters in the Porto Academy of Fine Arts where he studies until 1886. Scholarship holder, he frequents in Paris the atelier of Victor Laloux and gets the diploma of Ecole de Beaux Arts in Paris in 1894. In 1896 he returns to Portugal. With a broad set of works, he died in 1919 not seeing complete his work of *Banco de Portugal* in Porto.

In this publication:

Banco de Portugal, Liberdade Square 75-112, 1918/33 (with José Teixeira Lopes).

Other works in Porto:

Villa in Douro Mouth (much changed, where stood D. Manuel restaurant).

Other works:

Ventura Terra House, Alexandre Herculano Street, 59, 1903.

‘*Banco Totta e Açores*’, Ouro Street, 1903.

Visconde Valmor House - Valmor Prize 1906.

Maternity Alfredo da Costa

Synagogue in Lisbon 1907-1909

Camões, Pedro Nunes and Maria Amália Vaz de Carvalho high schools. Politeama Theatre Lisbon 1912.

Shrine of Santa Luzia, and Santa Luzia Hotel in Viana do Castelo 1899/1925 Museum of Esposende 1908-1911 Theatre-Club of Esposende (today Municipal Museum of Esposende) Hospital of Esposende.

Alfredo Evangelista **Viana de Lima** (1913-1991)

Architect

He attended the Course of Architecture between 1934 and 1939.

In 1947 he was one of the founding members of the group ODAM.

Presented a communication entitled The Portuguese problem of housing, at the National Congress of Architecture in 1948. He was senior lecturer at ESBAP from 1961 to 1981.

He has the leadership of the Portuguese Delegation to the CIAM congresses of Hoddesdon (1951), Aix-en-Provence (1953) and Dubrovnik (1956)

In this publication:

Building ‘*Cancela Velha*’, Guilherme Costa Carvalho Street 3-29, 1955.

Other works in Porto:

Villa Honório de Lima, Porto (demolished). 1939/43.

Villa Aristides Ribeiro, 1949/51.

Villa Borges, 1950/58. Residential Block of Costa Cabral, 1953/55.

Faculty of Economics, University of

Porto. 1961/74

Other works:

Marinhas House, Esposende, 1954/57.

Hospital Complex of Bragança, 1957.

Refurbishment and extension of the Suave-Mar Hotel, Esposende. 1958.

Set of Primary Schools and Housing, Bragança. Plan of Urbanization of Bragança (beginning). 1960.

Housing and Services Block, Santa Maria da Feira, 1966.

With Oscar Niemeyer he projects Casino-Hotel of Funchal, Madeira, 1968.

Palace of Justice in Caminha, 1971

and of Santa Maria da Feira, 1977 (disabled).

Vicenzo **Mazzoneschi** (1747-1807)

Italian Scenographer and architect

In this publication:

Author of the 1st Theatre S. João of Porto. 1796/98 (Disappeared in a fire in 1908).

He was consulted for the works of the underground cemetery of the Ordem Terceira de S. Francisco Church.

Other works:

Was the author of the Main Theater of Malaga inaugurated in 1793.

Arrived at Lisbon in 1793.

Worked as scenographer in Theatre of S. Carlos in Lisbon.

Vincenzo Mazzoneschi projected, for the first baron of Quintela in 1805, the buildings in Lisbon in Magdalene and Fanqueiros Streets, never carried out.

Maria Helena **Vieira da Silva** (1908-1992)

Painter

Studies in painting at the Academy of Fine Arts of Lisbon between 1920 and 1928. She goes to Paris where she worked in the atelier of Fernand Leger. In 1966 she is the first woman to receive the Grand Prix National des Arts, and in 1979 she receives the Legion of Honour. Several works in Museums and collections of France and Portugal.

In this publication:

Ville de Porto, 1962, Millenium-BCP collection.

Vincenzo **Civico** (?-?)

Italian Engineer, specialist in transports and street design

Collaborated with Marcello Piacentini in the revision of Rome. He has several published articles on planning and transport, such as “*Progressi dell’urbanistica italiana: dai piani regionali ai piani territoriali*”, in L’Ingegnere, aprile 1939 e “*L’urbanistica come problema nazionale*”, in Critica Fascista, marzo 1942 and “*Distribuire il lavoro per distribuire la popolazione*” idem, Maggio 1942. He was general Secretary of “*Istituto Nazionale di Urbanistica*” 1937 and “*Reggenza Nazionale Gruppi Urbanistici*” and responsible in 1939 by the Schema of the Large Road Communications of the Regulator Plan of Rome.

In this publication:

Collaborator of Marcello Piacentini in Studies for the Regulator Plan of Porto between 1938 and 1941.

William Branwhite **Clarke** (1798-1878)

British Architect

President of the Architectural Society.

In this publication:

OPORTO 1833 Published under the Superintendence of the Society for the Diffusion of Useful Knowledge. THE ENVIRONS OF OPORTO. View of OPORTO from Torre da Marca 1833.

Other works:

He drew among others, the Lisbon plants 1833, Edinburgh 1834, Copenhagen 1837, Stockholm 1836, Moscow 1836, Paris 1834 and also of Ancient Rome and Modern Rome 1830.

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