

# TO AND FRO: MODERNISM AND VERNACULAR ARCHITECTURE

Joana Cunha Leal  
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# BETWEEN HERE AND THERE. RURAL AND URBAN SPACE AS NATIONAL IDENTITY IN 1960s PORTUGAL

LUÍS URBANO

In the turn of the decade to the 1960s, Portugal, as did much of the western world, witnessed the beginnings of a social, cultural and political disruption. Worthy of note are the ruptures that occurred on cinema and architecture, which set themselves to become, not only a counterpoint to the dictatorship that ruled the country, and whose official style could still be found in some buildings and cinematography, but simultaneously, an alternative to the modernism that latterly came to Portugal. Therefore, they were both anti-fascist and post-modern disruptions that questioned the assumptions of a nationalist policy and proposed specific objects that intersected the national characteristics with the contemporary trends from abroad. And they did not fail to address the main concerns of an oppressed population: poverty, the right to housing, social parity, the colonial war and emigration, subjects that both architects and filmmakers tried to tackle.

Since the early 60s over a million Portuguese were forced to leave the country, often illegally, drawn to a fast developing Europe. Inside borders, the peripheries of large cities absorbed a huge mass of people who escaped the countryside in search of better living conditions, initiating *"a double process of urban redevelopment: the gentrification of the traditional city centers pushed the population*

*to the peripheral areas, where the bulk of migrants who came to work in the city settled as well.*" (Rosas, 2008: 138)

The urban population started to show signs of unrest, first with the candidacy of Humberto Delgado, and later in the academic crisis of 62 and 69. With the anti-colonial movements gaining expression all across Europe, the Portuguese government choosed the military option over a peaceful transition in the African colonies. In that same period about 150,000 men are mobilized for the war effort and more than 10,000 will never return. And despite the censorship filtered much of the information, echoes of the May of 68, the Vietnam War or the Prague Spring did arrive and made their mark. All this led to

*social, cultural and mindset changes that had a decisive influence in the history of the period. The proletarianization of much of the rural population that arrived to the cities, the birth and expansion of a modern services sector, the progressive literacy, the increased access to education, culture and media, the new forms of sociability - all of this will turn the urban and suburban population in major cities and metropolitan areas (...) into an agent of social and political intervention of increasing importance.* (Rosas, 2008: 139)

The invention of a new identity for Portugal, a permanent desire but not a goal theorized by this generation of architects and filmmakers, was related, on one hand, with the need to overcome the underdevelopment of the country, without losing its purest traditions that had little to do with the folklore invented by the Estado Novo propaganda; and on the other, with the absolute need for freedom: political, cultural and of expression, but also individual. The dictatorship of Salazar and Caetano was a shared enemy, a common denominator that maintained a certain group cohesion, but, at the same time, architects and filmmakers did not renounce to their personal freedom as persons and artists, not willing to join political or artistic movements that could somehow limit their life and work options. The shaping of this new identity did not impose itself



limits. It was from the combination and questioning of seemingly contradictory worlds that arose its own logic. It combined national identity with international references, crossed the urban culture with the rural imaginary, intertwined the modern language with the vernacular and mixed contemporary technology with the techniques of the past.

The motivations of architects and filmmakers were not, however, only political; they were embedded in their own disciplinary practices. The quest for a new identity was also the search for a new language, crossing the universality (or hegemony) of the modern legacy with local traditions. In the period that followed World War II, there was no longer a collective certainty in modern thinking and crisis settled in, with individuals trying to tackle it based on their own assumptions. The abstract and unified logic gave way to a desire for the real and concrete. The *new waves* in cinema and the emergence of groups like *Team X* in architecture were authentic revolutions in the universe of the two disciplines, with effects that persist to this day.

Portuguese architecture, keeping up with the European trend of reassessing modernist conventions, began to question the absolute need to use a preformatted language, a tendency that crossed the 1950s after the National Congress of Architecture, held in 1948. The main conclusions of the Congress, which proposed a radically modern architecture in opposition to the imposed Portuguese style, were, in fact, anachronistic. By then, the modernist masters themselves were questioning the validity of a rationalism that allowed for the barbarity, initiating a revision process. The deliberations of the Congress of 48 were already out of synch with a modernity that was no longer possible.

This was not the case with film, for one can state that, with rare exceptions, there was no modern cinema in Portugal. It went directly from a parochial and outdated cinema to films using radical new languages, in line with the revolutions that were underway in Paris, London or New York. The desire to reinvent the film language, challenging the then-current models of the Estado Novo, leaving the studio and filming the city *in loco* attested to the desire to portray the reality.

But questioning the city as it was then perceived was also essential in both disciplines. The failure of the Athens Charter, the questioning of models that despised the historic city, the desire to seize the spatial richness, the unpredictability and the social relations of the traditional city, have become central issues in architecture and urbanism in the end of the 50s and the early 60s. The discipline questioned itself through the pioneering reflections of Nuno Portas, collected in books such as *A Arquitetura para Hoje* (1964) (Architecture for Today) and especially in *A Cidade como Arquitetura* (1969) (The City As Architecture), where it departed from both the modern movement and the progressive overrating of language and authorship, proposing a qualified current architecture in a critic return to the democratic city.

This fresh look at the city was also present in Portuguese cinema, particularly in the films that inaugurated the movement that became known as the Novo Cinema. Curiously this designation was also coined by Nuno Portas, who as a film critic for the journal *Diário de Lisboa*, called for a renewal of the Portuguese cinema that could meet the expectations of a society in renovation. The Novo Cinema questioned the idea of the city, which was previously represented as an enclosed community, offering a new way of looking at the urban space, showing the outskirts, the expansion of the city, the multiplicity of places but also the individuality of characters.

In *Dom Roberto* (1962) - the film that many consider the transition element to the new cinema - the old city of courtyards is already crumbling, with these contained and closed microcosms in abandonment and ruin. The homeless couple that occupies a vacant building in order to survive, conveys a clear political message on the subject of poverty and housing rights. The end of the movie, with the evicted characters returning to the inhospitable flow of the city, with no assurances about their future, makes it clear that it was also Portugal that was on the screen.

But it is the first films of directors like Paulo Rocha or Fernando Lopes that really debut a new approach to the city and to filmmaking in Portugal. Both



Figure 1. *Os Verdes Anos*, Paulo Rocha, 1963 (Cinemateca Portuguesa)

films depict misfits, characters living on the edge that, as their country, have failed. These films show a willingness to question reality but also the city itself. The presence of the city in *Os Verdes Anos* (1963), and the new way in which it is represented, is one of the images that mark the Portuguese New Wave. Unlike the comedies of the 30s and 40s, where all the characters were integrated into a solidary community, the protagonists of Rocha's film were marginalized by the city. Lisbon is a metaphor for the social prison that was Salazar's regime and

*the stage of a conflict that is expressed cinematically by the overt segregation of the protagonists from spaces and liveliness of the city, portrayed either by the Baixa streets, or by the new modern neighbourhoods of the Avenida de Roma and Avenida dos Estados Unidos da America. In Os Verdes Anos the protagonists find an oppressing city that constantly demeans and marginalizes them, exploiting the most of their vulnerabilities and revealing at every step, their dominated status.* (Baptista, 2008: 94)



Figure 2. *Belarmino*, Fernando Lopes, 1964 (Cinemateca Portuguesa)

*Belarmino*, by Fernando Lopes, debuted the following year, in 1964, and is affiliated to a trend that crossed fiction and documentary, in this case in a clearly urban setting, in which the character moves through the city with the freedom that was lacking to his fellow citizens and in which hostility is not identified with the urban space or the architecture, as in *Os Verdes Anos*, but with poverty, repression, and the claustrophobic environment of a paternalistic and castrating dictatorship.

Both films shared with the European and South American "new waves" the desire to leave the studio and film the street, on the exact locations where the action was unfolding, to escape the conventionality of the previous cinema, considered too distant from the vast social and cultural changes brought by the 1960s.

But if the city was a central theme, the rural space also played a key role in the cultural debate of the 1960s. Following previous investigations by "agronomists, who organized and carried out the Survey on Rural Housing in the turning of the 30s to the 40s" or by anthropologists "who carried out, between the 50s and 70s,

*several ethnographic and anthropological researches on the traditional Portuguese architecture*" (Leal, 2009: 9-11), architects and filmmakers also turned their attention to country life. They were interested in understanding and portraying the lifestyle of rural people, who often comprised forms of social, cultural and even political organization - as was the case of Rio de Onor or Vilarinho das Furnas - that symbolically questioned, not only the national identity shaped by the Estado Novo, but the very political organization of the dictatorship. But they were also the evident expression of the enormous underdevelopment to which the dictatorship condemned the country and of the immensely difficult living conditions of the rural population, which could only rely for their survival on obsolete farming techniques and production methods, conditions that the state propaganda sought to conceal through the myths of "honored poverty" and "proudly alone".

One cannot properly speak of a return to the countryside, as Portugal in fact had never really left it. At the end of the 50s, Portugal was still, by choice, a predominantly rural country. The rural essence instilled by the Estado Novo only gave in to the industry interests at the turn of the decade, into the 60s. Isolation, poverty and the lack of education were essential tools for the perpetuation of the regime. It is not so surprising that architects and filmmakers, themselves plunged into an identity crisis, have turned their gaze to what was considered the last bastion of the authentic Portugal. They knew the new identity they sought could not be solely created within the Portuguese cities, where, despite the repression and censorship, the population lived in a privileged world that did not correspond to the reality of the country. For those who had political concerns of opposition to the dictatorship, dismantling the myth of a rural paradise became an essential goal. The political agenda was to demonstrate that the reality did not match the propagandistic image of the country. The lifestyles, traditions, culture or architecture, were diverse in the different regions of the country, sharing only an immense poverty, isolation and illiteracy. By taking apart the fantasised construction of a unified country, the very foundations of

the dictatorship would collapse.

In architecture, for this rediscovery of the rural world was essential the idea launched by Keil do Amaral, in the aforementioned Congress of 1948, to conduct a survey on Portuguese popular architecture. The objective, decidedly political, was to tear up the aspirations of the regime to consolidate a "Portuguese style". It was this study, conducted between 1953 and 1957, and published in 1961, that indorsed a "third way", as refered by Fernando Távora, which combined the modernist tradition with the vernacular, with architects acquiring the freedom to design without constraints, what is already apparent in some works of the 50s, but became widespread in the 60s. The poetic creativity, the appropriateness to the environment and existing materials, the diversity, rationality and functionality of the design solutions found by different teams that toured the country researching for the Inquiry, served the architects, in addition to the political significance that derived from it, to reinvent the identity of Portuguese architecture.

At a crossroads between the failure of international modernism and the restraints to adopt a fictionalized Portuguese-style, architects, particularly those of the Porto School, found a way that allowed them to practice a language that was both modern without being hegemonic and national without being nationalist. Or at least, according to circumstances, wander between the two, being sometimes more radically modern, others more encompassingly traditional. That is the case of Álvaro Siza in Leça da Palmeira, who at the Tea House (1963), and despite the references to the work of Alvar Aalto, seeked a direct relationship with the site, particularly with the nearby chapel, using materials such as wood, plaster and roof tiles, referring to the vernacular architecture. But at the Tide Pool (1966) is uncompromisingly modern, using concrete against the rocks and a geometric logic influenced by Wright that estranges from the natural order of the place, integrating by opposition and an smart disappearance strategy.

As we know, this path was short lived because soon this "third way" was adopted by the more commercial architecture, popularizing it in such a way that it would

be massively used in tourism projects developed in the Marcelismo. This led to its abandonment by the more educated architects who turned back to seek in the history of the modern movement, although without the dogmatism of the past, the formal references that would allow them to embrace the contemporary. One of the latest manifestations of this 'third way' was the holiday house Vill'Alcina designed by Sergio Fernandez between 1970 and 1974. The design was actually for two twin but not symmetric houses. The building is a filter to the overwhelming landscape and on arrival, still on the outside, the entrance portico frames the landscape. But once inside one is invited to move around and discover the different views and experiences in the singular spaces of the house. The ceiling follows the inclination of the site towards the landscape and the furniture models the space as in one of the apartments of the Marseille Unité. The house has a measured space, adjusted to the necessary living equipment, with the division walls being at the same time bookshelves and seats. The bedrooms are merely a space to sleep with mattresses on the floor and no doors, in what was saw as a materialized sign of the customs freedom of the time.

For some critics Vill'Alcina is the last modern house built in Portugal, as it reflects, simultaneously, the modernist culture and the neorealist culture, which promoted an approach to reality in order to understand the modern utopia. Sergio Fernandez was a collaborator of Viana de Lima, a corbusian modernist, but he also participated in the effort for the Inquiry on Portuguese Popular Architecture with a graduation thesis on Rio de Onor. This was a small village - half Portuguese, half Spanish - in northern Portugal, where Fernandez studied intensely not only the local architecture but also the harsh living conditions of the rural population. And Vill'Alcina reveals these two experiences in an almost pure state: its volume is archaic; its spatiality is modern. In a cinematic montage, a rural, telluric house unveils a modern narrative, in a re-setting of the modernist open space. Without this coexistence and tension, the house would be a simple revival, either of the rural tradition or of the modern movement (Figueira, 2008).



Figure 3. Vill'Alcina, Sérgio Fernandez, 1974 (Fernando Guerra)

Vill'Alcina is a functionalist building in the dusk of modern architecture but here functionalism means experimental joy. The modern dilemmas of the lacking domesticity and humanity are here happily resolved. The space seems to fit one's measures, minimum but communicative, open but creating a sense of shelter. Maybe this is its biggest legacy: a spatial precision that emotes us, the measure of the human body reverted to the measure of a building, the anxieties of an era compressed into a space (Figueira, 2008).

In cinema the direction is similar. After an initial interest in the city as a place of alienation, has seen in *Os Verdes Anos* and *Belarmino*, the filmmakers of the new cinema sought in rural areas the exits they did not found in the city. The reasons are, firstly, related with the desire to expose a world that was opposite to that of their earlier films, showing that reality was very different from the rural ideal of the dictatorship, and also, as we have seen, this demand for a fresh look at the reality of rural areas was inscribed in a cultural trend, but also politically marked, which had already been undertook by other disciplines.

The tendency to this movement between rural and urban in Portuguese cinema



began to be evident in *O Pão*, a documentary by Manoel de Oliveira, in which there is a constant duality between views of urban and rural landscapes. The itinerary around the bread manufacture serves as a pretext to show the abyssal differences between two worlds that often intersect, but that are clearly opposed. The fast pace of the city, mounted in parallel with plans of the industrial bread making process, accentuates the contrast with the slow and rudimentary processes used to manufacture handmade bread.

But it is with *Acto da Primavera* (1962), also directed by Manoel de Oliveira, that a contemporary look on the countryside is confirmed, without the paternalism and ideological prejudices of the past. A particular filmic object that joins the trend of hybridity between fiction and documentary, *Acto da Primavera* portrays the representation of the Passion of the Christ in a Trás-os-Montes village. What initially appears to be a documentary about a particular rural universe, slowly becomes a fiction film on the life of Christ, where the villagers of Curalha assume the role, not only of figurants in the staging that happens every year around Easter, but also as actors in a fiction film. And Oliveira also explores a duality between two conflicting worlds, opposing to the film's central rurality a sequence of war images edited by Paulo Rocha, who was at the time a collaborator of the Oporto's master. The uniqueness of the film strongly marked the generation of Cinema Novo.

The second film by Paulo Rocha, *Mudar de Vida*, portrays the anguish of a fisherman who was sent to the Colonial War and ended up staying in Africa for a longer period of time than his mission required. On his return to Portugal he discovers that both the people and the place he left behind, as himself, are no longer the same. His girlfriend married his brother and is now ill; Furadouro, the fishing village where he lived, is dangerously threatened by the sea. This film is a symmetrical work to *Os Verdes Anos*. What was imminently urban in Rocha's first feature, here is uncompromisingly rural. *Os Verdes Anos* was spontaneous, experimental and a new form of filmmaking in Portugal; *Mudar de Vida* is



Figure 4. *O Acto da Primavera*, Manoel de Oliveira, 1962 (Cinemateca Portuguesa)

cerebral in the use of camera movements, photography, dialogues and the mise-en-scène. The criticism to the dead-end environment of the country that one could feel in *Os Verdes Anos*, which was nonetheless represented with a certain amenity, is in *Mudar de Vida* characterized by a profoundly harsh life. Here, as in the Lisbon of the 60s, there is also no choice but to escape. Isabel Ruth's character introduces this possibility to get away, the woman who seeks more than what destiny intended for her, who breaks the rules, even to the point of stealing from the donation box of a chapel. Her occupation as a manufacturing worker is criticized for being too easy, as if the only way to make a living there was inevitably linked to fishing. One of the most striking scenes is filmed in a half destroyed house, a metaphor for the impossible love between the characters of Maria Barroso and Geraldo Del Rey, with Paulo Rocha showing the abyss of this relationship in a setting that literally collapses into the sea.

*Uma Abelha na Chuva*, 1971, by Fernando Lopes, is a film adaptation of a novel by Carlos Oliveira, which again depicts an oppressive rural universe, marked by silences, misunderstandings, frustrations and conflicts between the characters.



Figure 5. *Uma Abelha na Chuva*, Fernando Lopes, 1971 (Cinemateca Portuguesa)

It reflects the differences and difficult relations between social classes and it is structured by the intersection of two stories: on one side Maria dos Prazeres and Álvaro Silvestre, the lords of the house, representatives of a disintegrating rural bourgeoisie, and on the other, Clara, the maid, and Jacinto, the coachman. A grey and cold environment insistently marks the film, plunging the characters in an undecided and undefined atmosphere, creating a dreamlike countryside landscape. Between crisis and oppression, frustration and conflict, desire and forbidden love, *Uma Abelha na Chuva* reveals a willingness to innovate aesthetically, an endless quest for deconstructing the narrative itself, through the repetition of scenes without dialogue, the insistence on certain movements that intensify and emphasize the actions of the characters, in a careful and entirely experimental object.

What we can hold from these movements between the city and the countryside of Portuguese architects and filmmakers in the 60s is an inevitable drift and an understandable disorientation in regard to the national and international events

that marked the profession and society. On one hand everyone aspired to remain faithful to the spirit of their time, producing objects that somehow characterized it. On the other hand, the strong ideological and political boundaries implied exacerbated positions that strongly marked the disciplinary practices. In the 1960s both architecture and cinema fought against imposed styles of a fenced regime, looking for new languages and identities, without losing their cultural roots but equally criticizing the legacy of modernity. And it was this generation of architects and filmmakers who took the stage until today, marking the Portuguese cultural landscape of the past fifty years.

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### **TIAGO LOPES DIAS**

Studied at Istituto Universitario de Architettura di Venezia and Faculty of Architecture of University of Porto, where he held his degree in architecture (2004). He was monitor (2002-04) and invited professor (2008-09) at the same institution. He worked in several offices in Porto and Barcelona, and also at the Mies van der Rohe Foundation, for the organization of the European Union prize for contemporary architecture - 2007, finishing in the same year the postgraduate programme Metropolis (CCCB/UPC). He's currently a PhD candidate at the School of Architecture of Barcelona, supported by a FCT grant, and researcher of the House Atlas Group at Center for Architecture and Urban Studies - Faculty of Architecture of University of Porto.

### **VICTOR MESTRE**

Lisbon 1957. Graduated in Architecture, ESBAL 1981. Master in Restoration of Landscape and Architectural Patrimony, University of Évora, 1988 – thesis 'Survey of Popular Architecture in Madeira', supervised by Fernando Távora; Calouste Gulbenkian Foundation scholarship. ASD (Advanced Studies Diploma), University of Seville, in *Teoría y Práctica de la Rehabilitación Arquitectónica y Urbana*, 2005 – study on 'The Alfarge ceilings and their constructive influence on the framework of XV and XVI century Portuguese manor houses', supervised by Victor Peres Escolano. Research student, Coimbra University – research topic 'Survey of Vernacular Architecture from Goa, Damão and Diu', supervised by Walter Rossa; Oriente Foundation scholarship in 2007 and 2008. Since 1981 has been researching the Rehabilitation and Restoration of the Architectonic Patrimony and Vernacular Architecture field and working in his Studio. Sofia Aleixo joined the practice in 1991. Founder partner at Victor Mestre | Sofia Aleixo, Arquitectos, an architectural practice based in Lisbon. The practice has been involved in both research and architectural design, in Europe, Africa, and Asia, which have been published in several national and international publications. Presently conducting the researches Survey of Vernacular Architecture in Cape Verd (2009) and Survey of Vernacular Architecture in East-Timor (2010). Director of the Safeguard and

Revitalization Cabinet of Patrimony at the Directorate-General of National Monuments and Buildings (2000-2003), institution where he had worked since 1995. Contributes to the Calouste Gulbenkian Foundation monograph 'Portuguese Patrimony in the World: Architecture and Urbanism' (2011) (José Mattoso, dir.) with entries on the volumes Asia (Walter Rossa, coord.) and South America (Renata Araújo, coord.). Invited to participate in conferences in Portugal, Spain, France, Germany, Morocco, Slovenia, Colombia and Mexico. Curator for Architecture and Public Spaces, and co-author of the Architectural Project for the exhibition 1999 | 2004 - Architecture and Design in Portugal - *Triennale di Milano*, Milan, Italy.

# ABSTRACTS

## **FROM SEA TO STONE. CRADLE OF AVANT-GARDE**

*Rubén Alcolea and Aitor Acilu*

The idea of modernity and its formalisation is deeply rooted in Mediterranean culture, not only in terms of formal and material configuration but also as concerning the human approach of architecture to site and culture. Throughout history, popular Mediterranean architecture has mainly been developed only by their users or by artisans; it is a perfect example of understanding buildings as an extension of human life, habits, and sensibility to landscape and climate. This point of view of the popular has commonly been seen by early modern and avant-garde architects as a landmark, or as a prelude to a new and international architecture – a perfect example of integration of popular culture into the most orthodox and theoretical discourses and theories. Josep Lluís Sert – one of the most important Spanish architects in early years of modernism – and the Austrian Bernard Rudofsky – who visited many times the Spanish Mediterranean area looking for vernacular references – worked with these principles to settle the theoretical arguments understand modernity through history.

## **VERNACULAR, CONSERVATIVE, MODERNIST: THE UNCOMFORTABLE 'ZONE 6' (ALGARVE) OF THE PORTUGUESE FOLK ARCHITECTURE SURVEY (1955-1961)**

*Ricardo Agarez*

To this day, part of the aura surrounding the 'Inquérito à Arquitectura Regional Portuguesa' (1955-1961) in Portuguese architectural culture stems from the narrative of resistance constructed around it. According to such narrative, the authors of this survey on vernacular building traditions would have countered perceived official stereotypes for regional architecture and set out to prove that 'folk architecture was, like all "true architecture", functionality.' They would have, therefore, designed the project to fit their own post-war modernist agendas. Dismantling preconceptions on regional features, demonstrating diversity and integrating modern architecture with the long-span lineage of vernacular tradition were essential aims of the survey, shared by all its participant teams. Yet, these goals were not always easy to pursue.

By looking at the work of the 'Zone 6' team in Algarve, the southernmost region of Portugal, this text will discuss the challenges placed by a specific building identity, historically charged and visually enticing, on the survey's stated and unstated purposes. With its idiosyncrasies, Algarve seems to have been valuable in rendering national diversity more dramatic and enabling a clearer

contrast between extremes, thus countering claims to homogeneity; an instrumental view that in fact echoed other, apparently quite disparate initiatives, earlier in the century. Furthermore, Algarve' 'vernacular' features were uniquely tempting to both conservative and modernist eyes, and the survey placed them under the aestheticised look that, as much as the authors attempted to downplay it, permeated the entire work – and, in the case of Algarve, was often not so far from the superficial, stereotyped views those authors condemned as trite vulgarisations. Finally, there was the embarrassing matter of external decoration: an inextricable part of Algarvian building tradition that hardly fitted modernist tenets, it was sensed as problematic and framed in terms that echo those with which, twenty years before, other Mediterranean vernaculars were recorded.

**A CRITICAL INTERPRETATION OF THE PORTUGUESE SURVEY IN THE EARLY SIXTIES: NUNO PORTAS AND PEDRO VIEIRA DE ALMEIDA**

*Tiago Lopes Dias*

This paper proposes to highlight how the Survey on Popular Architecture in Portugal was interpreted by a young generation of architects who were, in the early sixties, searching for a theoretical framework capable of given a more solid basis to modern architecture in Portugal. From that generation, I consider that Nuno Portas (Vila Viçosa, 1934) and Pedro Vieira de Almeida (Lisboa, 1933 – Porto, 2011) were amongst the most restless and uneasy architects and critics. Although not directly addressed to the results of the Survey, their texts selected for this argument reveal methodological strategies that could have made possible a wider debate. In doing so, the Survey may appear filtered in each of them, considering that it is analyzed under the lens of a larger and deeper body of knowledge. This approach certainly prevents a superficial interpretation of its documents (and subsequent contradictions and misunderstandings) and avoids both the circumstantial and the incidental. Moreover, this effort defines a strategy suitable to resist over time – beyond populist or political pressures as well as fashion trends – that makes its recovery, nowadays, absolutely necessary.

**ARCHITECTURAL KOINÈ: ARCHITECTURAL CULTURE AND THE VERNACULAR IN 20<sup>th</sup> CENTURY SPAIN**

*Concepción Díez-Pastor*

The drift of the vernacular concept in Spain is closely related to that of 'architectural koinè', and thus an essential characteristic of the leading representatives of Spanish architecture. Its interesting development and evolution throughout the 20<sup>th</sup> century, closely related to that of the Modern Movement, constitute the 'Spanish peculiarity', in architectural terms. Therefore, an architectural language can be said to exist as a product of the culture embracing it, which is represented by 'architectural koinè'. The vernacular is a central aspect of the whole. Its origins and evolution are the subject matters of the present article.

**ALFREDO DE ANDRADE'S (1838-1915) SURVEYS ON VERNACULAR ARCHITECTURE ACROSS ITALY AND PORTUGAL**

*Teresa Ferreira*

The paper examines the surveys on vernacular architecture made by Alfredo de Andrade across his two nations, Italy and Portugal. This broader (documentary and iconographic) material relates to central issues in the late 19<sup>th</sup> century architectural debate focused on the 'construction of the nation': on the one hand, the identification, study and safeguarding of buildings, which represented an emerging national identity, and which, on the other hand, could also be a source of inspiration for new architectural design. Moreover, the paper suggests the importance of this background in defining 20<sup>th</sup> century architectural culture.

**ARCHITECTURAL THEORY AND THE VERNACULAR IN PEDRO VIEIRA DE ALMEIDA'S WRITING**

*Joana Cunha Leal, Maria Helena Maia and Alexandra Cardoso*

The last texts written by PVA, many of which remain unpublished, are specifically devoted to the survey published under the title Portuguese Popular Architecture, or had discussions on it at their outset.

Ever since PVA first mentioned the survey in Raul Lino's catalog (1970) a thorough historical, critical, and theoretical approach to the survey was carried out by him. The presentation of the research project *Portuguese Popular Architecture. A critical look*, undertaken under his coordination until September 2011, is a direct and rather important outcome of this long-standing work. This paper aims to bring in to discussion such a pervasive concern with the survey's main questions and deep theoretical and critical implications in PVA's writings.

**THE DECLINE AND CONTAMINATIONS OF POST-SURVEY ARCHITECTURE IN ARCHITECTURE WITHOUT ARCHITECTS (1955-1985)**

*Victor Mestre*

Throughout 30 years of research in the field of traditional architecture and architectural heritage in mainland Portugal, the Autonomous Regions of the Azores and Madeira, the Canaries, Cape Verde, in the context of the Mediterranean, in the far territories of Goa, Damão and Diu, Macao and Timor, among other territories with Portuguese influence and culture, we have carried out several works almost always interconnected by a common objective, to understand them in order to better save the values of the cultural traditions in the interest of their users.

We have sought to know and live with these users and observe their territory and the contemplative and productive landscapes as an essential framework of the traditional culture of different peoples and cultures, their materials and technologies, their typologies and expressions, their identity and the anthropological traces of the communities, placing man and his actions at the centre of the research.

Throughout these years we have observed a decline, a neglect, a collapse, a transformation, an assimilation, the corruption and the disappearance of traditional cultures in different environments, in accordance with which industrial and modern civilization has besieged it. We have seen different rhythms and intensities that conform to the environment and socio-political cycles and the frenetic acceleration of time and actions. We have seen a spatial transformation like no other in history, making it difficult to understand its

direction and to completely understand the causes and the effects of the losses and the benefits for the good of the people. And in the midst of these violent changes it is important that we fight against resigning ourselves to the apparently inevitable disappearance or corruption of lifestyles in syntony with nature, with ancestral principles and common practices associated to the methods of construction.

**BUILDING THE NEW BARCELONA. THE IMPORTANCE OF THE "SURVEY" ON COMMON ARCHITECTURE IN THE CERDA'S PROJECT**

*Antoni Remesar and Salvador García Fortes*

Ildefons Cerdà's work has been undervalued in the context of the historiography on urbanism. However his work is becoming recognized as essential in the deployment of this field of social and economic practice and of research now called urbanism. In this paper we will not address nor the aspects of "planning" inherent to the Cerdà's project nor the derived aspects of his thinking on the discipline of "urbanization". Instead, we focus our attention on some of the methodological procedures of Cerdà less widespread but that are essential for development, not only of his Reform and Expansion Project for Barcelona, but also for the articulation of his theory.

In the context of this study we will focus on the "road (intervia)", in the building and we will try to study, to what extent, Cerdà includes the popular construction.

**RUSTIC VERSUS RURAL: THE VERNACULAR ARCHITECTURE EXHIBITION AS SURVEY OF THE MANY FACES OF ITALIAN MODERNISM**

*Michelangelo Sabatino*

Like the literary form of the manifesto, which addresses the general public as well as specialists, architecture exhibitions and supporting catalogues can promote debate, opening up new ground for professional practice. Recall for example the heated discussion generated by Bernard Rudofsky's MoMA exhibition and book on vernacular buildings entitled *Architecture without Architects* (1964). Furthermore, architecture exhibitions have the capacity to

serve as an archive (and survey) especially when accompanied by in-depth supporting catalogues. Exhibitions curated and designed by architects with polemical intentions have had crucial impact on the course of twentieth-century design practice in Italy, spurring debate and feedback to the profession. Over the course of the Fascist period as well as after the Second World War, exhibitions and publications on the vernacular challenged architectural discourse in thrall to classicism. This paper examines four seminal exhibitions that surveyed vernacular buildings of Italy: Exhibition of Italian Ethnography (Rome, 1911), Exhibition of Rustic Art (Rome, 1921), *Architettura rurale italiana: Funzionalità della casa rurale* (Rural Italian Architecture: Functionality of the Rural House) (Milan, 1936), and the *Mostra dell'architettura spontanea* (Spontaneous Architecture Exhibition) (Milan, 1951). These exhibitions, which revolved around questions of Italian identity, advocated a synthesis of regionalist and modernist ideals with the potential to challenge the dominant tendency toward classicizing schemes typically endorsed by the Fascist regime and at the same time functioned as an antidote to generic functionalism during the postwar period. (Sabatino, 2010).

**SPECIFIC ARCHITECTURE ROOTED IN THE COUNTRY. SURVEY ON VERNACULAR ARCHITECTURE AND TOURISM DEVELOPMENT**

*Mariann Simon*

After the failed revolution in 1956 an intensive development began around the Lake Balaton in Hungary. It was a manifestation of political détente but was driven also by the economic interest, as an investment in tourism. The new regional plan included a survey on monuments, which was extended also on vernacular built heritage. The paper presents the findings of the survey and compares them with the planned and realised buildings, and with the architects' manifestations. The investigation includes public buildings which gave the bulk of building activity in the first period, but it analysis also the award-winning designs of weekend houses submitted for a competition in 1958. The research concludes that while decades later some architects remembered this time as when 'the spirit of the vernacular was in the air' the buildings were not fully in tune

with this statement, against the previously well-documented built heritage. The duality of place-form and product-form that is of tradition and technology – or vernacular and modern – was interpreted by the majority of architects as either/or problem. by the middle of the 1960s this battle ended with the victory of technology.

**THE SURVEY AS A KNOWLEDGE PROCESS, RESEARCH AS A CRITIC TOOL**  
*Ana Tostões*

The mid-1950's were a moment of critical thought and operative action contributing for the affirmation of what one may call in a disciplinary way: Portuguese architectural culture.

In fact, the search for local references would give rise to a critical regionalist awareness referenced to the revelation of Popular Architecture through the Survey on Regional Architecture in Portugal (1955) research project. If this attitude revealed the conflicts and crisis the Modern Movement was going through in the international context namely within the most recent CIAM discussion platforms, it marked in Portugal a retrieval of the integrating sense that seems to constitute a constant in Portuguese architecture as G. Kubler remarked (1972). Indeed, the questions of building tradition, modernity and regionalism traversed the conscience of diverse architects, raising once more the question of the Casa Portuguesa [Portuguese House] in a somewhat hegemonic way since the beginning of the century. In 1961 the publication of "Arquitettura Popular em Portugal", which spread out the Survey, fixed the memory of a territory and way of building. It was the hinge between these two worlds, in which abstract rationalism was seen realistically in the vernacular because maturity enabled one to overcome the local versus international dichotomy. It meant the opening up of Portuguese architecture to the future and to the possibility of contemporaneity. At this point, research on architecture practice and theory start to be part of a pedagogical tool: Nuno Portas (1934-) and Pedro Vieira de Almeida (1933-2011) at ESBAP were achieving the interaction between practice and theory aiming to bring up a maturity stage on Portuguese architectural culture.

In the 80's, the so-called Survey on Popular Architecture in Azores followed and extended

the 50's Survey to the islands territories. Aiming to discuss Portuguese plain style as a hegemonic concept approaching to architectural production in times of scarcity, the research opened a link with a global view on architecture of Portuguese influence showing the connection between the research on architectural history dealing with erudite and popular architecture and the redefinition of 20<sup>th</sup> century architectural culture realm.

architecture and the first films of the so called Cinema Novo.

**BETWEEN HERE AND THERE. RURAL AND URBAN SPACE AS NATIONAL IDENTITY IN 1960s PORTUGAL**

*Luis Urbano*

This paper will try to understand how, in the late 1950s and early 1960s, Portuguese architects and filmmakers developed a fascination with a disappearing rural world, of which the Survey on Popular Architecture or films like *Acto da Primavera* (Oliveira, 1963) and *Mudar de Vida* (Rocha, 1966) were just some of the most visible outcomes. The real country they found did not coincide with the ideal country publicized by the dictatorship and research carried out both in architecture and cinema had clear political motivations of opposition to an increasingly claustrophobic regime. Their works integrated and bear witnessed the most genuinely Portuguese features: the lack of resources, the invention from the available materials and community life as a survival strategy. It was in this confrontation with a reality hitherto hidden, that filmmakers and architects found a possible solution to the crisis of modernity, but also a way to pursue a new national identity, recognizing the qualities of a landscape and a culture that stemmed from a particular geographic, political and socio-economic context, with no false formalisms, often full of poetry. The paper will also consider how, concurrently with this interest in the rural world, both architecture and film debated the return to the city, its traditional values, the qualities of the historic centres, the rediscovery of the street and its unpredictability, all recurrent themes in the 1960s, internationally, but also in Portugal. Consideration will be given to how architects and filmmakers were challenged with the growing urbanization of the Portuguese territory, consequence of the abandonment of the countryside, and how the renewed interest in the city issues was also seminal, both in post-survey

# RESUMOS

Traduzido do Inglês por Bárbara Vieira de Almeida

## DO MAR À PEDRA. BERÇO DA VANGUARDA

*Rubén Alcolea and Aitor Acilu*

A ideia de modernidade e a sua formalização está fortemente enraizada na cultura mediterrânica, não apenas em termos de configuração formal e material mas também no que diz respeito como à abordagem humana da arquitectura, do lugar e da cultura. Ao longo da história, a arquitectura popular mediterrânica tem sido sobretudo desenvolvida apenas pelos seus utilizadores ou por artesãos; é um exemplo perfeito da compreensão dos edifícios como uma extensão da vida humana, dos hábitos e da sensibilidade à paisagem e ao clima. Este entendimento do popular tem sido visto por arquitectos vanguardistas e do primeiro modernismo como uma referência, ou como o prelúdio de uma arquitectura nova e internacional – um exemplo perfeito de integração da cultura popular nas teorias e discursos mais ortodoxos. Josep Lluís Sert – um dos arquitectos espanhóis mais importantes dos primeiros anos do modernismo – e o austríaco Bernard Rudofsky – que visitou muitas vezes a área mediterrânica espanhola à procura de referências vernaculares – trabalharam com estes princípios para estabelecer os argumentos teóricos para compreender a modernidade através da história.

## VERNACULAR, CONSERVADORA, MODERNISTA: A INCÓMODA 'ZONA 6' (ALGARVE) DO INQUÉRITO DA ARQUITECTURA POPULAR PORTUGUESA (1955-1961)

*Ricardo Agarez*

Parte da aura que envolve o 'Inquérito à Arquitectura Regional Portuguesa' (1955-1961) na cultura arquitectónica portuguesa, decorre, até hoje, da narrativa de resistência construída à sua volta. De acordo com essa narrativa, os autores desse inquérito às tradições de construção vernacular teriam contrariado supostos estereótipos oficiais para a arquitectura regional e ter-se-iam predisposto a demonstrar que a "arquitectura popular era, tal como toda a 'verdadeira arquitectura', funcionalidade". Teriam, assim, concebido o projecto de modo que se enquadrasse nas suas agendas modernistas do pós-guerra. Desmantelar preconceitos sobre as características regionais, demonstrando a diversidade e integrando a arquitectura moderna na longa linhagem da tradição vernacular eram objectivos cruciais do inquérito, partilhados por todas as equipas que nele participaram. Contudo, estes objectivos nem sempre foram fáceis de alcançar.

Através da análise do trabalho da equipa da 'Zona 6' no Algarve, a região mais a Sul de Portugal, este texto discute os desafios colocados pela construção de uma identidade específica,



historicamente carregada e visualmente sedutora, aos fins declarados e não-declarados do Inquérito. Com as suas idiossincrasias, o Algarve parece ter sido valioso para dramatizar a diversidade nacional e para permitir um contraste mais claro entre extremos, contrariando, assim, as reivindicações de homogeneidade; uma perspectiva instrumental que, na realidade, era eco de outras iniciativas, aparentemente bastante distintas, do início do século. Além do mais, as características "vernaculares" do Algarve eram singularmente tentadoras tanto para o olhar dos conservadores como para o dos modernistas, e o inquérito colocava-as sob o olhar esteticizado que, por muito que os autores tentassem subestimar, impregnava todo o trabalho – e no caso do Algarve, estavam frequentemente não muito longe das perspectivas superficiais e estereotipadas que esses autores condenavam como banais vulgarizações. Por fim, existia a embaraçosa questão da decoração exterior: uma parte inextrincável da tradição construtiva algarvia que dificilmente se ajustava aos princípios modernistas como era sentida problemática e enquadrada em termos que lembravam aqueles com que, vinte anos antes, outros vernáculos mediterrânicos tinham sido registados.

### **UMA INTERPRETAÇÃO CRÍTICA DO INQUÉRITO PORTUGUÊS NOS INÍCIOS DOS ANOS SESSENTA: NUNO PORTAS E PEDRO VIEIRA DE ALMEIDA**

*Tiago Lopes Dias*

Este texto propõe-se realçar o modo como o Inquérito da Arquitectura Popular em Portugal foi interpretado pela nova geração de arquitectos que, nos inícios dos anos 60, procurava um enquadramento teórico capaz de proporcionar uma base mais sólida à arquitectura moderna em Portugal. Dessa geração, considero que Nuno Portas (Vila Viçosa, 1934) e Pedro Vieira de Almeida (Lisboa, 1933 – Matosinhos, 2011) estão entre os arquitectos e críticos mais activos e inquietos. Ainda que não directamente dirigidos aos resultados do Inquérito, os seus textos seleccionados para esta discussão revelam estratégias metodológicas que poderiam ter possibilitado um debate mais amplo. Ao fazê-lo, o Inquérito pode surgir filtrado em cada um deles, considerando que é analisado sob a lente de um campo de conhecimento mais amplo e mais

profundo. Esta abordagem previne, certamente, uma interpretação superficial destes documentos (e consequentes contradições e mal-entendidos) e evita tanto o circunstancial como o accidental. Além do mais, este esforço define uma estratégia apropriada para resistir ao longo do tempo – para além populismos ou pressões políticas, bem como a tendências da moda – o que hoje torna a sua recuperação absolutamente necessária.

### **KOINÈ ARQUITECTÓNICO: A CULTURA ARQUITECTÓNICA E O VERNACULAR NA ESPANHA DO SÉCULO XX**

*Concepción Díez-Pastor*

A deriva do conceito de vernacular está, em Espanha, intimamente relacionada com o de "koinè arquitectónico", sendo assim uma característica essencial dos principais representantes da arquitectura espanhola. O seu interessante desenvolvimento e evolução ao longo do século XX, estreitamente ligado ao do Movimento Moderno constitui, em termos arquitectónicos, a "peculiaridade espanhola". Por conseguinte, pode dizer-se que existe uma linguagem arquitectónica enquanto produto da cultura que a envolve, que é representada pelo 'koinè arquitectónico'. O vernacular é um aspecto central do todo. As suas origens e evolução são os temas do presente artigo.

### **ALFREDO DE ANDRADE (1838-1915) ENTRE ITÁLIA E PORTUGAL: PESQUISAS SOBRE A ARQUITECTURA VERNACULAR**

*Teresa Ferreira*

O texto aborda as pesquisas de Alfredo de Andrade sobre arquitectura vernacular nas suas duas pátrias: Itália e Portugal. Este vasto material (documental e iconográfico) relaciona-se com questões fulcrais do debate arquitectónico dos finais do século XIX centrado na 'construção da nação': por um lado, a identificação, estudo e salvaguarda de edifícios que representassem uma identidade nacional emergente e que, por outro lado, pudessem ser também uma fonte de inspiração a nova produção arquitectónica. O texto fundamenta ainda a importância deste contexto prévio na definição da cultura arquitectónica do século XX.

## TEORIA DA ARQUITECTURA E VERNÁCULO NA OBRA DE PEDRO VIEIRA DE ALMEIDA

*Joana Cunha Leal, Maria Helena Maia and Alexandra Cardoso*

Os últimos textos de Pedro Vieira de Almeida, alguns dos quais ainda inéditos, incidem sobre o Inquérito à Arquitectura Regional, mais concretamente, a sua versão publicada com o título *Arquitetura Popular em Portugal*, ou utilizam-no como universo de demonstração teórica.

Desde a tese que dedicou ao espaço em arquitectura (1961-63), passando pelo estudo da obra de Raul Lino (1970), entre outros textos, Vieira de Almeida contribuiu significativamente para uma abordagem teórica, crítica e histórica do Inquérito. O projecto de investigação *A "Arquitetura Popular em Portugal". Uma Leitura Crítica* por ele proposto e inicialmente coordenado, é pois, uma consequência directa desse trabalho de longa data.

O estudo que agora publicamos identifica as principais questões que Pedro Vieira de Almeida levanta a propósito do Inquérito e as implicações teóricas e críticas que este teve na sua obra.

## DECLÍNIO E CONTAMINAÇÕES NO PÓS-INQUÉRITO DA ARQUITECTURA NA ARQUITECTURA SEM ARQUITECTOS (1955-1985)

*Victor Mestre*

Ao longo de trinta anos de investigação na área da arquitectura tradicional e do património arquitectónico em Portugal continental, nas regiões autónomas dos Açores e Madeira, nas Canárias e em Cabo Verde, no contexto do Mediterrâneo e nos territórios Goa, Damão e Diu, Macau e Timor, entre outros de influência cultural portuguesa, realizamos diversos trabalhos quase sempre interligados por um objectivo comum: compreende-los para assim melhor salvaguardar os valores das tradições culturais no interesse dos seus utilizadores.

Procurámos conhecer e viver com esses utilizadores, observar o seu território e as paisagens contemplativas e produtivas com um enquadramento essencial da cultura tradicional de diferentes povos e culturas os seus materiais e tecnologias, as suas tipologias e expressões, a sua identidade e os traços antropológicos das

comunidades, colocando o homem e suas acções no centro da investigação.

Ao longo destes anos fomos observando um declínio, um abandono, um colapso, uma transformação, uma assimilação, a corrupção e o desaparecimento de culturas tradicionais em diferentes ambientes e consequentemente, o modo como a civilização industrial e moderna as foi cercando. Observámos diferentes ritmos e intensidades que se ajustam ao meio ambiente e aos ciclos político-sociais e o frenético acelerar de tempo e acções. Testemunhámos uma transformação espacial como nenhuma outra na História, tornando-se difícil deprender o seu rumo e compreender inteiramente as causas e os efeitos das perdas e dos benefícios para as pessoas. E no meio destas violentas alterações é importante que não nos deixemos resignar face ao aparentemente inevitável desaparecimento ou corrupção de estilos de vida em sintonia com a natureza, com princípios ancestrais e práticas correntes associadas aos métodos de construção.

## CONSTRUINDO A NOVA BARCELONA. A IMPORTÂNCIA DO "INQUÉRITO" À ARQUITECTURA CORRENTE NO PROJECTO DE CERDÀ

*Antoni Remesar and Salvador García Fortes*

O trabalho de Ildefons Cerdà tem vindo a ser subestimado no contexto da historiografia do urbanismo. No entanto, a sua obra começa a ser reconhecida como essencial para o desenvolvimento deste campo de prática social e económica e de investigação que actualmente designamos por urbanismo. Neste artigo não nos concentraremos nem nos aspectos de "planeamento" inerentes ao projecto de Cerdà, nem nos aspectos decorrentes do seu pensamento sobre a disciplina da "urbanização". Em vez disso, centramos a atenção em alguns dos procedimentos metodológicos de Cerdà menos conhecidos, mas que são essenciais no desenvolvimento, não só do seu Plano de Reforma e Expansão para Barcelona, como também para a articulação da sua teoria.

No contexto deste estudo, concentrar-nos-emos na "rua (intervia)", na construção e tentaremos analisar até que ponto Cerdà aí inclui a construção popular.

**RÚSTICO VERSUS RURAL: A EXPOSIÇÃO DE ARQUITECTURA VERNACULAR COMO ESTUDO DAS MUITAS FACES DO MODERNISMO ITALIANO**

*Michelangelo Sabatino*

Tal como a forma literária do manifesto, que se dirigetanto ao público em geral como a especialistas, as exposições de arquitectura e os catálogos de apoio podem promover o debate, abrindo um novo terreno para a prática profissional. Recorde-se, por exemplo, o debate acalorado gerado pelo livro e exposição de Bernard Rudofsky no MoMA, sobre edifícios vernaculares, com o título: "Architecture without Architects [Arquitectura sem Arquitectos]" (1964). Além disso, as exposições de arquitectura têm a capacidade de servir como um arquivo (e levantamento), especialmente quando acompanhadas por catálogos abrangentes. Exposições com curadoria e concepção de arquitectos com intenções polémicas tiveram, ao longo do século XX, um impacto crucial na prática de projecto em Itália, estimulando o debate e influenciando a prática profissional. Ao longo do período fascista, assim como após a Segunda Guerra Mundial, exposições e publicações sobre o vernacular, desafiaram um discurso arquitectónico ligado ao classicismo. Este trabalho examina quatro exposições seminais que realizaram um inquérito aos edifícios vernaculares de Itália: Exposição de Etnografia Italiana (Roma, 1911), Exposição de Arte Rústica (Roma, 1921), *Architettura rurale italiana: Funzionalità della casa rurale* [Arquitectura Rural Italiana: Funcionalidade da Casa Rural] (Milão, 1936), e a *Mostra dell'architettura spontanea* [Mostra de Arquitectura Espontânea] (Milão, 1951). Estas exposições que giravam em torno de questões da identidade italiana, advogavam a síntese de ideais regionalistas e modernistas com o potencial de desafiar a tendência dominante rumo a esquemas classicizantes tipicamente apoiados pelo regime fascista e, simultaneamente, funcionaram como um antídoto para o funcionalismo genérico, durante o período pós-guerra. (Sabatino, 2010).

**ARQUITECTURA ENRAIZADA NO CAMPO: LEVANTAMENTO DA ARQUITECTURA VERNACULAR E DESENVOLVIMENTO TURÍSTICO**

*Mariann Simon*

Após a revolução falhada de 1956, teve início um intenso desenvolvimento em redor do Lago Balaton na Hungria. Isto constituiu um indício de desanuviamento político, mas também foi em parte determinado pelo interesse económico de investimento no turismo. O novo plano regional incluía um inquérito aos monumentos que se estendeu ao património construído. Este texto apresenta os resultados desse inquérito e compara-os com os edifícios projetados e construídos, e com as manifestações dos arquitectos. A investigação inclui edifícios públicos que constituíram a maioria da actividade construtiva no primeiro período, mas também analisa projectos premiados de casas de fim-de-semana apresentados ao concurso de 1958. A investigação conclui que enquanto décadas mais tarde alguns arquitectos recordavam essa época como aquela em que "o espírito do vernáculo estava no ar", os edifícios não estão em sintonia com este testemunho, face ao património construído que fora previamente bem documentado. A dualidade lugar-forma e produto-forma, ou seja da tradição e tecnologia – ou vernacular e moderno - foi interpretada, pela maioria dos arquitectos, como um problema de escolha ou/ou. Em meados de 1960 esta contenda terminou com a vitória da tecnologia.

**O INQUÉRITO COMO PROCESSO DE CONHECIMENTO, A INVESTIGAÇÃO COMO INSTRUMENTO CRÍTICO**

*Ana Tostões*

Os meados dos anos 1950 corresponderam a um momento de reflexão crítica e acção operativa que contribuíram para a afirmação daquilo que do ponto de vista disciplinar, podemos designar como cultura arquitectónica portuguesa. De facto, a procura de referências locais daria origem a uma consciência regionalista crítica, com referência à Arquitectura Popular identificada no âmbito do projecto de investigação que foi o Inquérito à Arquitectura Regional em Portugal (1955). Se esta atitude revelava os conflitos e a crise que o Movimento Moderno atravessava no contexto internacional, nomeadamente no

âmbito das mais recentes plataformas dos CIAM, assinalava também, em Portugal, o retomar do sentido integrador que parece constituir uma constante da arquitectura portuguesa, tal como G. Kubler assinalou (1972). Na verdade, as questões relativas à tradição construtiva, à modernidade e ao regionalismo, atravessaram a consciência de diversos arquitectos, trazendo uma vez mais, ao de cima, o tema da "casa portuguesa", presente de um modo algo hegemónico desde o princípio do século. Em 1961, a publicação da *Arquitectura Popular em Portugal* (1961), que divulgou o trabalho do Inquérito, fixava a memória de um território e de um modo de construir. Era a charneira entre estes dois mundos, em que o racionalismo abstracto era visto realisticamente no vernacular, porque a sua maturidade permitia superar a dicotomia do local versus internacional. Isto significou a abertura da arquitectura portuguesa ao futuro e à possibilidade da contemporaneidade. Neste momento, a investigação sobre a teoria e a prática da arquitectura começa a constituir-se enquanto ferramenta pedagógica: na ESBAP, Nuno Portas (1934-) e Pedro Vieira de Almeida (1933-2011) procuravam conseguir uma interação entre prática e teoria, com vista a levar cultura arquitectónica Portuguesa a um novo estágio de maturidade. Na década de 80, o designado Inquérito à *Arquitectura Popular dos Açores* seguiu e ampliou o Inquérito dos anos 50 ao território das ilhas. Com o objectivo de discutir o Estilo Chão como um conceito hegemónico de aproximação à produção arquitectónica em tempo de escassez, o estudo abriu caminho para uma articulação com uma visão global da arquitectura de influência portuguesa, demonstrando a relação existente entre a investigação sobre história da arquitectura ligada com a arquitectura erudita e popular e a redefinição da cultura arquitectónica do século XX.

**ENTRE CÁ E LÁ. ESPAÇO RURAL E URBANO COMO IDENTIDADE NACIONAL NOS ANOS 60 EM PORTUGAL**  
*Luís Urbano*

Neste trabalho procurar-se-á compreender como, no fim dos anos 50 e inícios de 60, os arquitectos e realizadores portugueses desenvolveram um fascínio por um mundo rural em desaparecimento, do qual o Inquérito à *Arquitectura Popular* ou

filmes como *Acto da Primavera* (Oliveira, 1963) e *Mudar de Vida* (Rocha, 1966) foram apenas algumas das produções mais visíveis. O país real que encontraram não coincidia com o país ideal propagandeado pela ditadura e a investigação realizada, tanto na arquitectura, como no cinema, tinha claras motivações políticas de oposição a um regime progressivamente mais claustrofóbico. Os seus trabalhos integravam e testemunhavam as características mais genuinamente portuguesas: a carência de recursos, a invenção a partir dos materiais existentes e a vida comunitária como estratégia de sobrevivência. Foi neste confronto com uma realidade até então escondida, que realizadores e arquitectos encontraram uma solução possível para a crise da modernidade, mas também uma via para a procura de uma nova identidade nacional, reconhecendo as características de uma paisagem e de uma cultura provenientes de um contexto geográfico, político e socio-económico particulares, sem falsos formalismos, frequentemente carregadas de poesia. Este texto também considerará como, paralelamente a este interesse pelo mundo rural, tanto a arquitectura como o cinema debateram o retorno à cidade, os seus valores tradicionais, as características dos centros históricos, a redescoberta da rua e a sua imprevisibilidade; todos eles temas recorrentes nos anos 60, tanto a nível internacional como também em Portugal. Também se tomará em consideração o modo como arquitectos e realizadores se viram desafiados pela crescente urbanização do território português, consequência do abandono das zonas rurais, e como o renovado interesse pelos problemas da cidade foi também seminal tanto na arquitectura pós-Inquérito como nos primeiros filmes do chamado Cinema Novo.

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