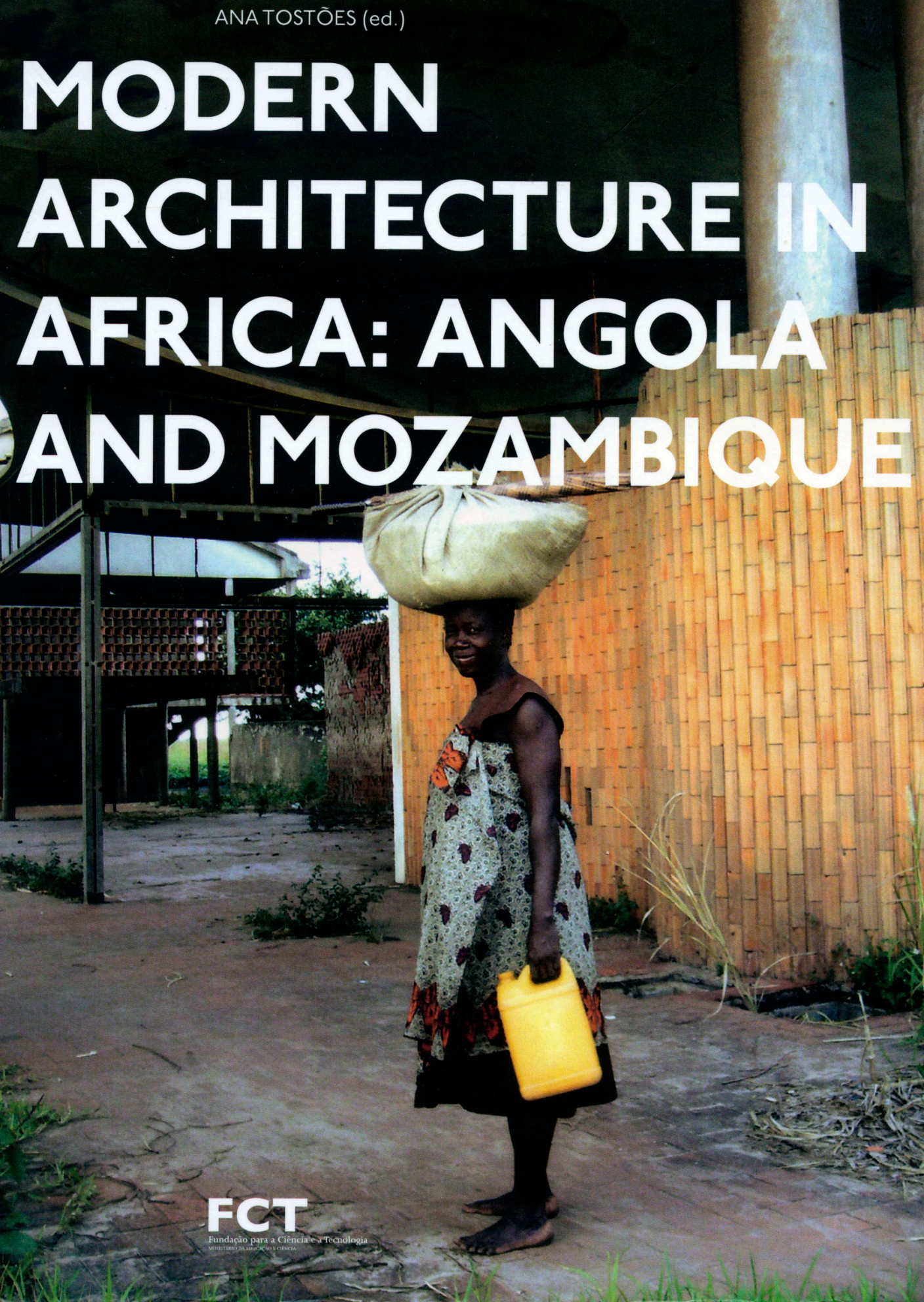


ANA TOSTÕES (ed.)

MODERN ARCHITECTURE IN AFRICA: ANGOLA AND MOZAMBIQUE



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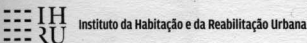
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Angola and Mozambique
Ana Tostões (ed.), 2013**

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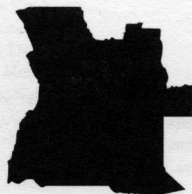
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THE BNU OVERSEAS NATIONAL BANK IN MOZAMBIQUE

Modern Infrastructures in Maputo, Chimoio and Quelimane

The Overseas National Bank (*Banco Nacional Ultramarino* - BNU), a private institution created in 1864, was the only Portuguese bank to obtain a license for currency emission in the former colonies. In Mozambique, BNU was simultaneously the currency emitter, the Portuguese government treasurer and the main commercial bank in the territory.

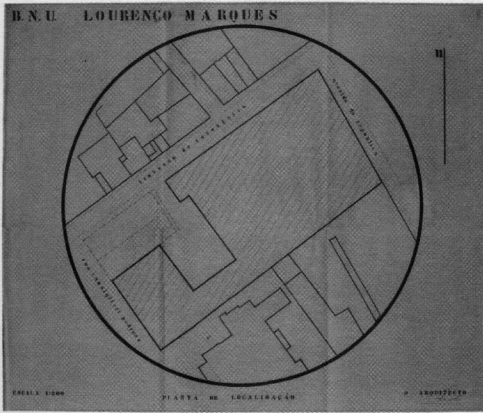
During the 50s, the 60s and the 70s of the XX century, when ordering the construction of new facilities in Mozambique, the BNU administration board guided its selection by choosing different architects already established in the African province. Following this selection criteria, BNU assured the participation of the Mozambican architectural mainstream in conceiving the bank and its employee's assistance new facilities, all of them located in major urban centers of the former overseas province.¹

Branch Office in Lourenço Marques, 1964

In 1964 José Gomes Bastos, an architect established in Lisbon, was invited by the BNU administration board to design the bank's new branch office in Lourenço Marques, currently Maputo. José Bastos then designs a building conceived as an answer to the modernity requirement found in the city urbanity and architecture, also quoting some of the modern buildings he had seen in 1954, during his journey to South Africa.

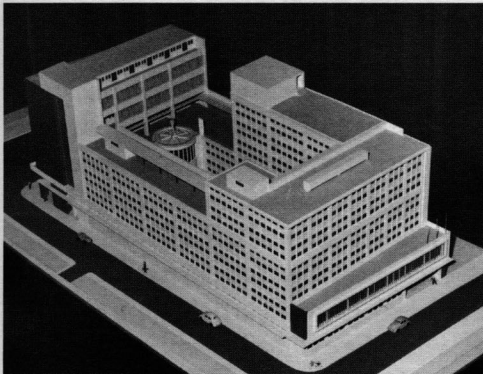
The BNU branch office, currently being the Bank of Mozambique headquarters, is located downtown, nearby to 25 de Junho Square (former 7 de Março Square) between two of the most representative roadways of the XIX century colonial city, Consiglieri Pedroso Street and República Avenue (currently 25 de Setembro Avenue). It partially occupies a transitional block between the original urban structure of Lourenço Marques and the orthogonal structure of the XIX century.

The design of the branch office building was realized in several stages: in 1954 the architect drew a first sketch in which the building functional program mainlines were defined; in the same year, showing the conditioned building deployment in



BNU Branch Office in Lourenço Marques, site plan, preliminary project, December 1954, AHC GD, Elisiário Miranda, 2010

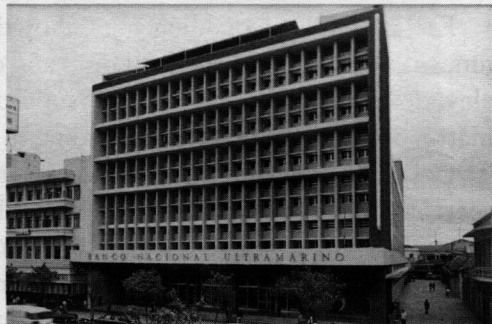
BNU Branch Office in Lourenço Marques, model, unknown photo author, undated, AHC GD, Elisiário Miranda, 2010



BNU Branch Office in Lourenço Marques, aerial view, unknown photo author, undated, AHC GD, Elisiário Miranda, 2010



BNU Branch Office in Lourenço Marques, court yard, unknown photo author, undated, AHC GD, Elisiário Miranda, 2010



BNU Branch Office in Lourenço Marques, main façade, unknown photo author, undated, AHC GD, Elisiário Miranda, 2010

the limits on the available irregular ground, a preliminary draft was presented; in 1955 a second preliminary draft, based on the ground enlargement made possible by soil acquisition, was presented and approved; in the beginning of 1960 the plan with the necessary details concerning the constructive process was presented. Along the construction process other modifications were realized, such as the Southeast front volume growth with two extra floors. The contract to build the BNU branch office was signed in 1957, and the demolition of the existing constructions was concluded one year later. The edification process started between the end of 1958 and the beginning of 1959 and the opening ceremony took place on 25th July 1964.

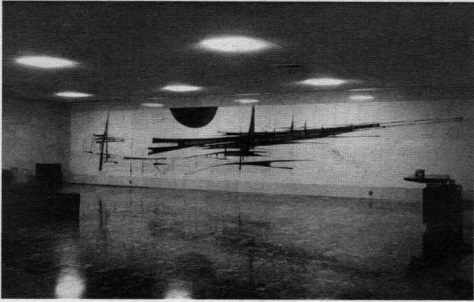
The BNU branch office volumetry has the shape of a rectangular ring, having three urban façades and one closed gable. The access to public hall is made by opposed entrances, opened to the two most representative roadways, being the staff and the dwelling entrance areas made through the side lane. The complex volumes are unified by porches with the shape of concrete flaps connecting the three urban façades, by the *fenêtres en longueur* design, and by the repetition of two constant dimensional modules, visible in the rhythm of elements which vertically subdivide the external spans.

The building's forefront facing 25 de Setembro Street, that rises up 7 floors, is the one with higher altimetry and bigger volumetric autonomy. The chiaroscuro display of the deep *brise-soleil* of the Northeast façade, between the glazed ground-floor settled on *pilotis* and the receded upper-floor terrace, emphasizes the main façade and its institutional representativity. The other forefront faces up Consiglieri Pedroso Street with two flushed floors and six receded ones, establishes the transition between the building's monumental mass and the narrow urban scale. At this second façade a prismatic volume, suspended above the porch slab, opened with a big horizontal interspace that is protected by a *brise-soleil* made of vertical blades, states in its autonomous design the institution's presence in the surrounding urban fabric. The center of the square ring constitutes a wide yard of illumination and ventilation for all floors, except the first one. In its interior, the buildings' four arms different prismatic altimetries get in articulation with the horizontal concrete flaps above the terraces, with the cylindrical volume of the spiral staircase and with the curved dome covering the ground-floor work area.

Each floor of the building, limited by the variable boundaries of the external volumes, dimensioned by the structural and compositional grid displayed by the outer elevations, and conditioned by the superposition of vertical elements, constitutes a matrix on *plan libre*, divisible according to different needs of functional organization.

Contemplating activities which surpass its strict institutional function, like the recreational centre and the medical facility on the 5th floor, the social assistance area on the 6th floor and the dwellings on the 6th and 7th floors, plus the internal services area and the customer services on the basement, 1st, 2nd, 3rd and 8th floors, the BNU branch office stood like a programmatic microcosm – a multifunctional complex or, more like, an unwitting social capacitor.

Headquarter of the currency emitter bank, the branch office stands as an example of synthetic integration of several works of art. Responding to a direct

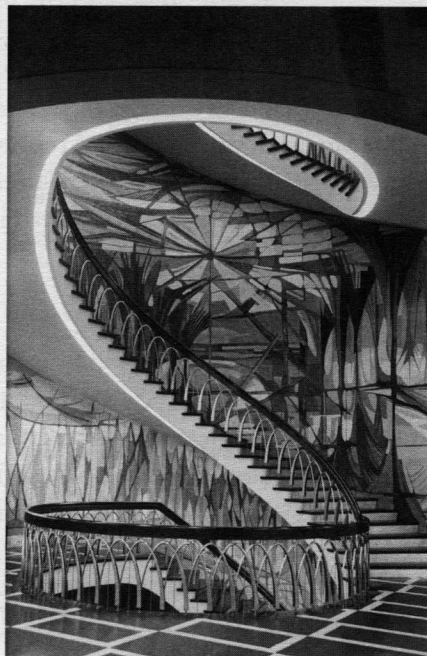


BNU Branch Office in Lourenço Marques, library on the recreational centre, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010

BNU Branch Office in Lourenço Marques, public hall of the ground floor, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010

BNU Branch Office in Lourenço Marques, administration service area with mural painting by Jorge Garizo do Carmo, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010

BNU Branch Office in Lourenço Marques, mural by Francisco Relógio, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



BNU Branch Office in Lourenço Marques, spiral staircase with wall coating designed by Estrela Faria, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010

invitation made by José Gomes Bastos, some artists contributed to the *Gesamtkunstwerk*: such were the cases of Querubim Lapa, who executed the ceramic colored panel located on the main entrance; Manuela Madureira, who executed the three bronze sculptures suspended above the main hall;

Estrela Faria who executed the design of the Murano glass mosaic coating the walls of the spiral staircase, made in Italy and settled in Lourenço Marques by technicians sent from the Italian factory; Francisco Relógio who drew the mural featuring the *Conquest of Tanager*, engraved in marble, with 80.00 m long and occupying the Southeast wall of the customer services on the ground floor; and Rolando Sá Nogueira, who executed the painting on canvas, above the Southeast wall of the customers service entrance area on the 3rd floor.

In 1962, by decision of the bank administrators, a contest among the province artists took place in order to realize a panel to fulfill the entire wall extension on the Southeast *foyer* of the administration service area. For this contest, and with the technical supervision of José Gomes Bastos, some local artists were invited, being the work execution assigned to Jorge Garizo do Carmo.

Throughout the building's various cabinets several paintings signed by João Aires, Dana Michahelles, Araújo Soares, João Paulo and José Pádua were distributed, and some panels made by Bertina Lopes and Malangatana were placed in the Recreational Centre.

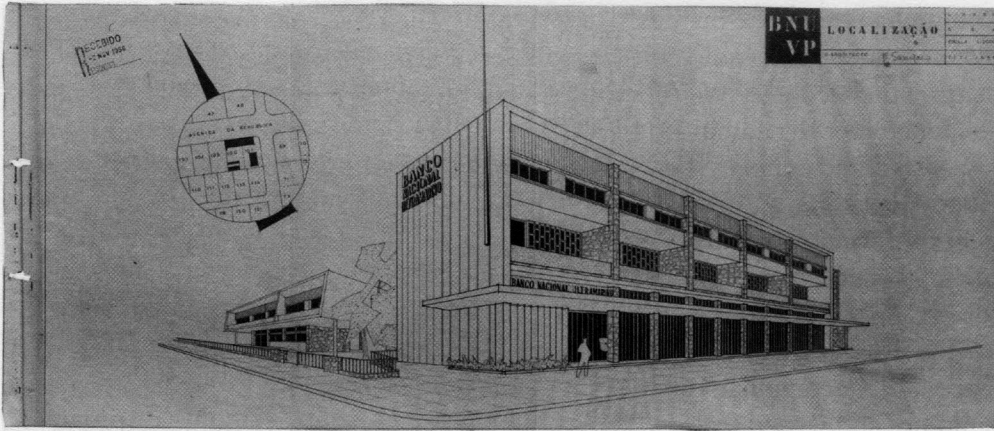
In the language of the BNU building, two expressions from the Modern Movement architecture articulate themselves: while the central volume, due to its formal depuration, utilitarian expression and mass balance refer to the architectural production previous to World War II, the compositional freedom displayed by the design of the two main façades report to the post war Modern Movement architecture.

The enterprise of its construction was formed by a programmatic foundation datum: the need to confer to the building's architecture the capacity to monumentalize the functional and the institutional plurality represented by this bank in the economical scene and in the local ideological context. The speech pronounced by the BNU chairman at the opening ceremony, in the presence of the President of the Portuguese Republic, the Overseas Minister, the Governor-General of Mozambique and the Archbishop of Lourenço Marques, among other guests, testifies the significance attributed to this particular building, as an architectural instrument made on modern language and serving the colonial utopia of the *Estado Novo* political regime².

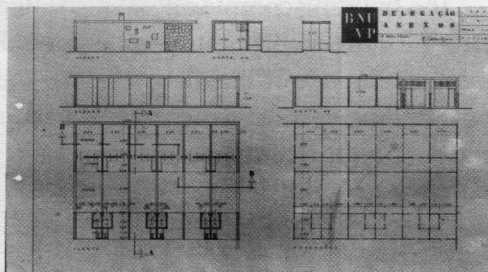
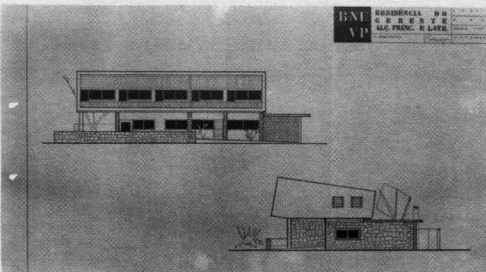
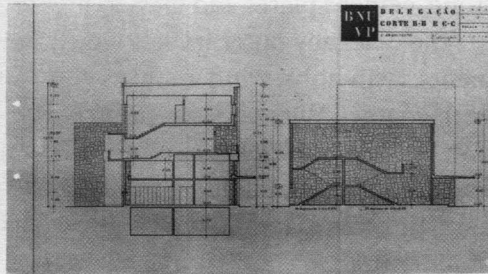
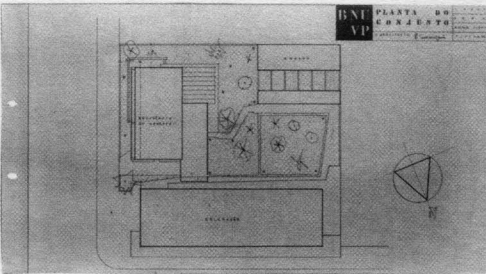
Delegacy in Vila Pery, 1955

The Overseas National Bank building facilities in Vila Pery, present-day Chimoio, were designed by Paulo de Melo Sampaio, an architect settled in Beira city, in Mozambique. The preliminary project dates from 1955 and the project from 1956. The proposals concerning the public contest for the construction assignment took place on 31th October 1956, being the branch office ready for functioning in December the same year.

The building sits in a rectangular ground, with forefronts facing the city's main arteries: *the 25 de Setembro Avenue* (former *República Avenue*) and Patrice



BNU Delegacy in Vila Pery,
location plan, project, July 1956,
AHC GD, Elisiário Miranda, 2010



BNU Delegacy in Vila Pery,
site plan, project, July 1956, AHC GD,
Elisiário Miranda, 2010

BNU Delegacy in Vila Pery,
delegacy - section B-B and C-C,
project, July 1956, AHC GD,
Elisiário Miranda, 2010

BNU Delegacy in Vila Pery,
manager house - main and side
façades, project, July 1956,
AHC GD, Elisiário Miranda, 2010

BNU Delegacy in Vila Pery,
delegacy - annexes, project,
July 1956, AHC GD, Elisiário
Miranda, 2010

Lumumba Street. The building complex program foresaw its occupation by two distinct functional typologies: the bank services and its employee's dwellings. In its turn, the second typology would split in three different residential typologies: residencies for the administrators and managers; the apartments destined for lower staff and annexes for the local servants. These four typologies, distributed throughout three autonomous buildings set around a gardened yard and located in accordance to its importance and climatic exposure, would configure a sort of social microcosm depicting the general stratification of the Mozambican society.

The delegacy work area occupied the first three floors of the major block, a prismatic rectangular volumetry capable to compete with the surrounding buildings and settled facing *25 de Setembro* Avenue: the five T3 duplex apartments destined for lower staff occupied the two upper floors of this block; the two twin houses for the administrator and manager divided a two storey building facing Patrice Lumumba Street and the six dwellings for local servants were contained in a one storey volume with plain roofing located at the plot internal vertex, intentionally apart from the remaining facilities.

The major block and the twin houses own holding structures such as pillars, beams and slabs made of concrete. The outer walls are made of pre-fabricated ceramic grids or doubled brick layers, while the inner walls are made of simple brick layer. The solid structure of the annexes is formed by structural walls made of concrete blocks. The coatings used are mainly of industrial production such as marble, *granulite*, *umbila* wood *parquet*, ceramic mosaic, painted plaster, rustic stone, cement plates and glassed mosaic.

The delegacy outer frames were made on *aluminium* outlines, while the apartments, twin houses and annexes outer spans were sealed in *umbila* wood painted with enamel. With the exception of the annexes, the climatic protection resolution of the complex was an informing element for the architectonic design: it was reflected on the building and its compartments setting, exposing them to dominant air breeze, and on the creation of systems of solar protection and ventilation of inner spaces.

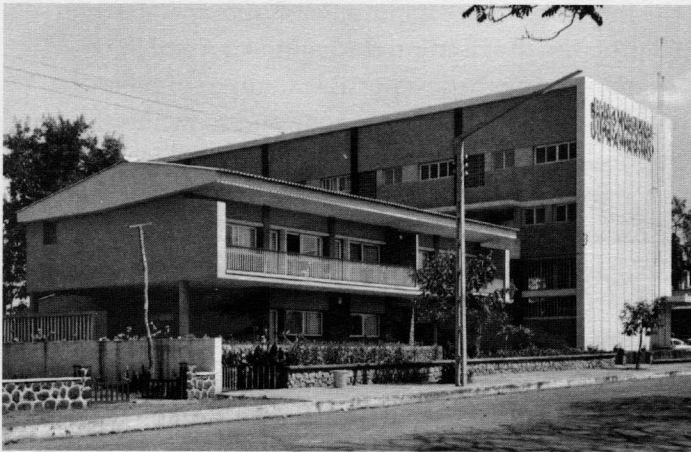
The building complex design is affiliated to post War II International Style, either for the incorporation of industrial materials and building systems, whether by the influence of Brazilian modern architecture. The stress on dominant, outstanding vertical structures reveal out the inner compositional metrics, and the *chiaroscuro* display created by balconies and slab covering the ground-floor porch detach the delegacy from the surrounding buildings providing this first bank branch office built in Vila Pery the desired sobriety and institutional representativity.

Branch Office in Quelimane, 1960

The decision to order from Francisco José de Castro, an architect settled in the city of Beira, the design for the BNU Branch Office in Quelimane, Mozambique, was taken by the bank administration board in March 1960. Francisco de Castro made the first sketch in 1960, new drafts and a preliminary project were made



BNU Delegation in Vila Pery, delegation interior, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



BNU Delegation in Vila Pery, manager and administration houses, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



BNU Delegation in Vila Pery, delegation block and employees houses, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010

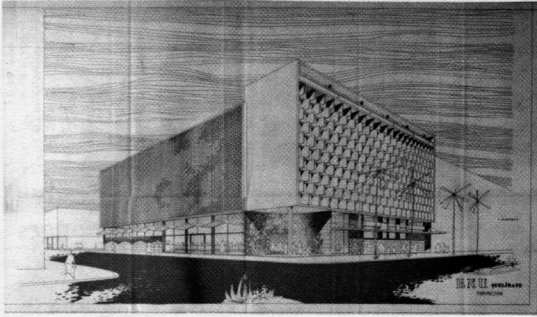
in 1962, the project was done in 1964 and new drawings and detailed construction plan were finished in 1970. The stability calculation project was made by engineer João Caiado Cabral and the technical assistance was provided by Mário Couto Jorge, architect, and José Cadaval Fragoso de Sousa, engineer. The buildings first stone ceremony took place on 11th August 1964, being the contract adjudicated in July 1966. The preliminary works began in January 1967 and, despite some back steps during the construction process, the opening ceremony was on 18th December 1972.

Located on the backyard of *Nossa Senhora do Livramento* Church, facing *Bons Sinais* River, the former BNU branch office occupies a plot with forefronts to Samora Machel Avenue (former Oliveira Salazar Avenue), Southeast, 1^o de Julho Lane (former *Nossa Senhora do Livramento* Lane), Northeast, and a secondary street, Northwest.

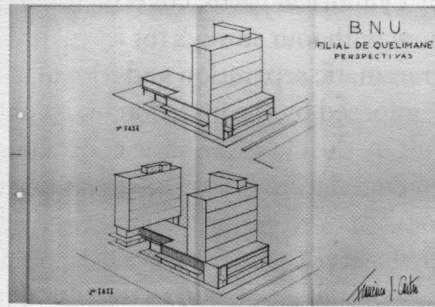
On the first draft the architect proposed the construction of a seven storey building, occupying the entire plot. Underlying in its volumetry was the concern to confront the monumental scale of Monteiro&Giro Ensemble, by the time being built in the surrounding area. On further project developments some initial proposals remained, such as the coating of the *pan de verre* of the Northeast and Southwest forefronts with toggled *brise-soleil* blades; the assumed difference between these two elevations design and the foreseen solar protection for the Northwest façade; the influence of the reminiscent Lourenço Marques BNU branch office functional program distribution throughout several floors; the holding structure dimensioning using the less possible number of pillars by concentrating vertical communications on one single zone and so facilitating the creation of *plan libre* open floors; the creation of a double-height hall for public attendance in the lower floors, into which opens a mezzanine that distributes to several working cabinets; the excavation of the building's West corner, emphasizing the entrance facing *Oliveira Salazar* Street, and the design of the porch preceding 1^o de Julho Lane entrance.

At the end of June 1962 Francisco de Castro proposed a new volumetric composition that would be the groundwork for the final project. Substantially reducing the edification area and promoting another functional organization for inner space, the construction process would be able to be taken in two phases: in the first phase, partially occupying the soil available, the plan would provide a basis containing three floors destined for the bank work area, on the Southwest forefront of which stands a tower with archives on the first three floors and houses for staff in the other two; in the second phase, which was never built, the architect foresaw the construction of a second tower in the Northeast front of the plot, parallel to the first one and sharing the same altimetry.

This second draft was developed to a preliminary project in a scale 1/200, dated from July 1962 and approved by Quelimane City services in September the same year, being the fact enthusiastically celebrated in the local press. With some modifications, the preliminary project consolidates the first proposal volumetric composition and the functional organization; the second tower disappears from the drawings, leaving its mark on the Northeast basement outline that, supported

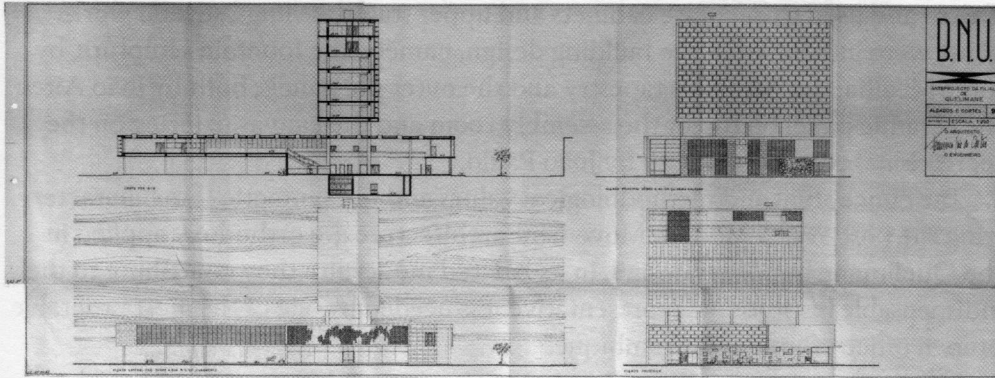


BNU Branch Office in Quelimane, perspective, draft project, September 1960, AHCGD, Elisiário Miranda, 2010

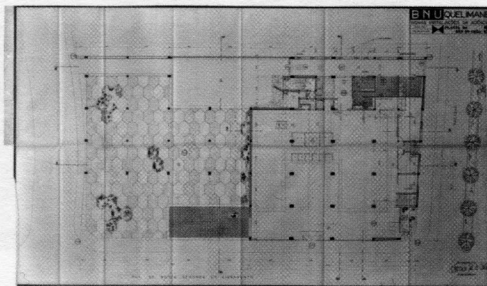


BNU Branch Office in Quelimane, perspectives, draft project, June 1962, AHCGD, Elisiário Miranda, 2010

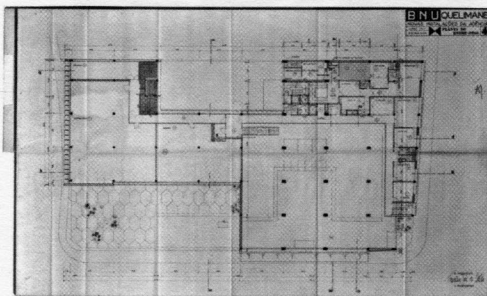
BNU Branch Office in Quelimane, sections and elevations, preliminary project, July 1962, AHCGD, Elisiário Miranda, 2010



BNU Branch Office in Quelimane, ground floor plan, project, March 1964, AHCGD, Elisiário Miranda, 2010



BNU Branch Office in Quelimane, mezzanine plan, project, March 1964, AHCGD, Elisiário Miranda, 2010



by cylindrical *pilotis*, covers a square on the ground floor; the Southwest tower, now with four storeys for archive services and two for dwellings, sees its programmatic separation and formal autonomy in relation to the building basis reinforced by the insertion between them of an open floor, punctuated by *pilotis* and by the closed volume containing the vertical accesses.

Dated from March 1964, the project on scale 1/100 was completed and ready for the construction public contest in October the same year. The major changes made refer to inner spaces design, to the creation of a technical volume in the roof of the tower, and to the functional change on the two intermediate floors of the tower, previously programmed to serve the archive services and eventually holding the Staff Association Recreational Centre.

Uncommitted to the closing walls and the portioning walls, the structural skeleton of the building was designed in porticos of rectangular and cylindrical concrete pillars. The materials used in its construction reflect the particular requirement of quality and representativeness of the building.

Besides the equipment and furniture chosen or designed by Francisco José de Castro and used to decorate cabinets and upper staff dwellings, several works of art were integrated in the building design, namely: the fountain sculpture, by Jorge Mealha; the Arraiolos tapestry and the outer tile panels, both by João Aires; the ceramic panel on top of the assembly room and the canvas painting on the recreational centre's bar, both by João Paulo.

The conceptual and methodological values and the syntactic form characterizing the post War II Modern Movement architecture are orthodoxy applied in the Quelimane building's design. In its belated modernity they contribute to the indispensable institutional representativeness needed by one of the most profitable branch office of BNU in Mozambique.

- EM



BNU Branch Office in Quelimane, exterior with tile panel by João Aires, Lusitana, undated, AHCGD, Elisiário Miranda, 2010



BNU Branch Office in Quelimane, inauguration of the building - visit to the facilities, unknown photo author, 18th December 1972, AHCGD, Elisiário Miranda, 2010

fountain with sculpture by Jorge Mealha, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



Assembly room of the staff association recreational centre with ceramic tile panel by João Paulo, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



Public hall with tapestry by João Aires, unknown photo author, undated, AHCGD, Elisiário Miranda, 2010



1
Nowadays BNU were converted and re-used as Bank of Mozambique.

2
'Is Your Excellency, mister President of the Republic, about to visit the new building of the currency issuer bank of the province of Mozambique. Maybe you will find it too vast, too much luxurious. It was our intention to build it like this. We want to testify, not only by words but also by visible accomplishments, our absolute, total faith in the progress of the province, in its development, in its wealth, in its future forever Portuguese.

In our Africa nothing is too great because the speed of evolution is dazzling and what today is sufficient tomorrow will be tight. In our Africa we have to conceive with grandeur. We don't want narrowness in our lands! And we wanted the building to be as worthy and beautiful as the institution which services is about to lodge, institution that that has the duty of serving as example and stimuli.

As a matter of fact the function of an issuer bank is not only to circulate currency. As important as this function might be, as fundamental it is for the economical life, still it has to fulfil another role: it must be the leader, the paradigm of the living forces of the territory.

(...) Land of Mozambique, baptized Portuguese with the blood of our soldiers and with the sweat of our settlers, land of Mozambique my dearest, how shouldn't your issuer bank, being able to do so, not give your capital city, exotic flower of magic, with a monument worthy of its greatness, of its vigour, of the magnificent opulence of its potentiality?

So this building is, mister President, a cry of love and faith! (free translation), Francisco Machado, "Inauguração da Sede do Banco Ultramarino", *Boletim Geral do Ultramar*, No. 469-470, July/August 1964, 115-119.



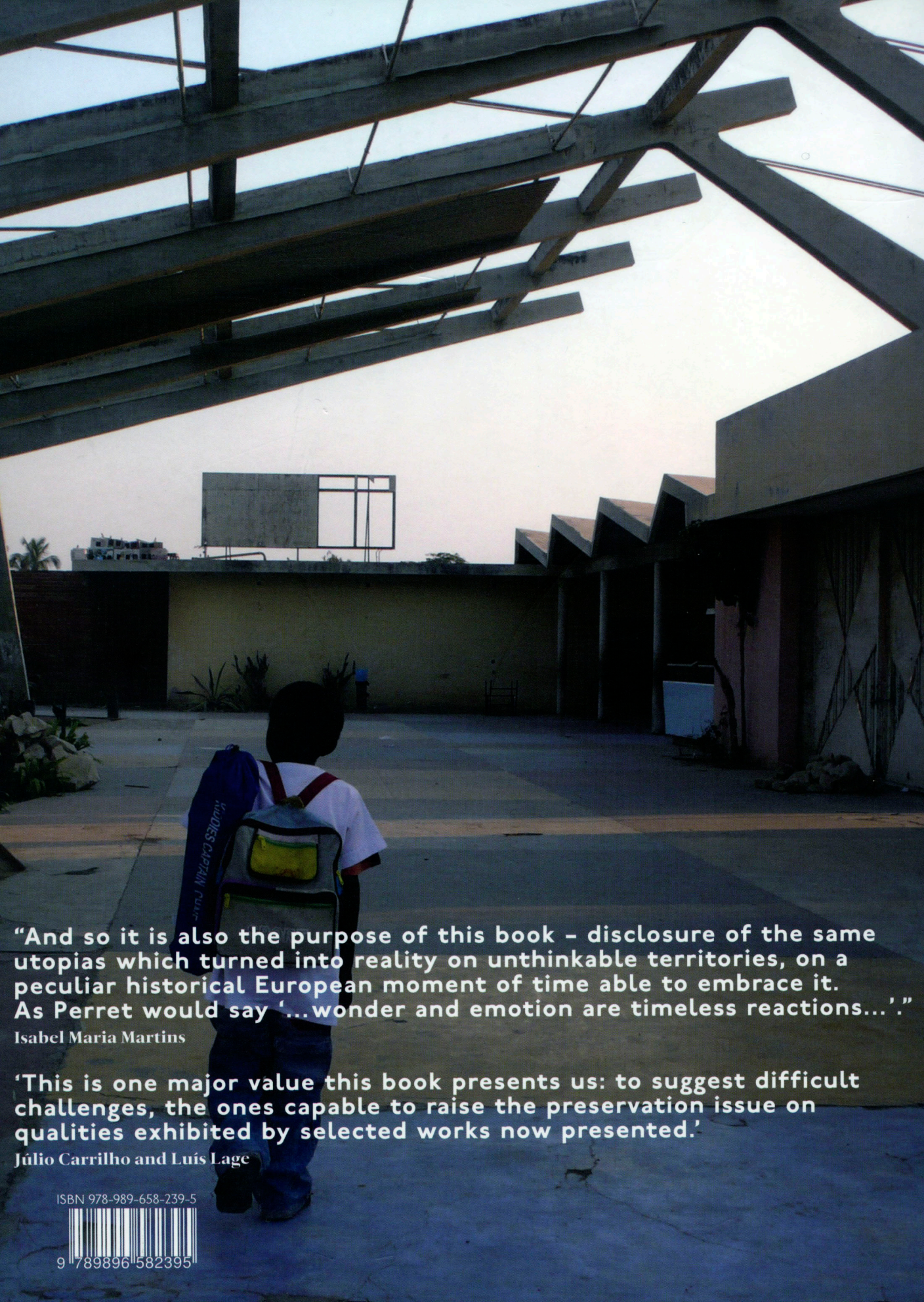


**BNU Branch Office in
Quelimane, exterior with tile
panel by João Aires,
EWW, Elisiário Miranda, 2010**

INDEX OF ABBREVIATIONS

| | | | |
|--------|--|---------|---|
| AA | Architectural Association | FAPF | Faculdade de Arquitectura e Planeamento Físico (Faculty of Architecture and Physical Planning) |
| AFCG | Calouste Gulbenkian Foundation's Archive | FAUP | Faculdade de Arquitectura da Universidade do Porto (Faculty of Architecture of the University of Oporto) |
| AFCML | Lisbon City Hall's Photo Archive | FAUTL | Faculdade de Arquitectura da Universidade Técnica de Lisboa (Faculty of Architecture of the Technical University of Lisbon) |
| AHCGD | Historical Archive of Caixa Geral de Depósitos | FCPPA | Frente Comum Popular das Populações de Angola (Common People Populations of Angola) |
| AHM | Historical Archives of Maputo | FDLA | Frente Democrática para a Libertação de Angola (Democratic Front for the Liberation of Angola) |
| ANP | Associação Nacional Popular (National Popular Action) | FIHUAT | Fédération Internationale pour l'Habitation, l'Urbanisme et l'Aménagement des Territoires |
| ARA | Ação Revolucionária Armada (Armed Revolutionary Action) | FIUL | Fundo de Investimento do Ultramar (Fund for Overseas) |
| ASP | Associação Socialista Portuguesa (Portuguese Socialist Action) | FMI | Fundo Monetário Internacional (International Monetary Fund) |
| AVAC | Aquecimento, Ventilação e Ar Condicionado Heating, Ventilation and Air Conditioning | FNLA | Frente Nacional de Libertação de Angola (National Liberation Front of Angola) |
| BIRD | Banco Internacional para Reconstrução e Desenvolvimento (International Bank for Reconstruction and Development) | FPLN | Frente Patriótica de Libertação Nacional (Front of National Liberation) |
| BNU | Banco Nacional Ultramarino | FRAIN | Frente Revolucionária Africana para a Independência Nacional (African Revolutionary Front for National Independence) |
| CAD | Computer Aided Design | FRELIMO | Frente de Libertação de Moçambique (Liberation Front of Mozambique) |
| CCTA | Comissão de Cooperação Técnica na África (Commission for Technical Cooperation in Africa South of the Sahara) | FUMO | Frente Unida de Moçambique (United Front of Mozambique) |
| CDIPAD | Centro de Documentação do Instituto Português de Apoio ao Desenvolvimento (Documentation Center of Portuguese Institute for Development Support) | GAU | Gabinete de Arquitectura e Urbanismo (Office of Architecture and Urbanism) |
| CDUA | Centro de Documentação de Urbanismo em Arquitectura (Documentation Centre of Urban Planning and Architecture) | GAUD | Gabinete de Arquitectura, Urbanismo e Decoração (Office of Architecture, Urbanism and Decoration) |
| CEA | Comissão Económica para África (Economic Commission for Africa) | GEU | Gabinete de Estudos e Urbanização (Studies Office and Urbanization) |
| CMM | Conselho Municipal de Maputo (Maputo City Council) | GRAE | Governo da República de Angola no Exílio (Republic of Angola in Exile) |
| CMP | Câmara Municipal do Porto (City Council of Oporto) | GUC | Gabinete de Urbanização Colonial (Office of Colonial Urbanization) |
| CML | Câmara Municipal de Luanda (City Council of Luanda) | GUU | Gabinete de Urbanização do Ultramar (Office of Overseas Urbanization) |
| CMQ | Conselho Municipal de Quelimane (Quelimane City Council) | HPIP | Heritage of Portuguese Influence/Património de Influência Portuguesa |
| CODA | Concurso para Obtenção de Diploma de Arquitecto (Competition for Getting Diploma of Architect) | ICAT | Iniciativas Culturais Arte e Técnica (Cultural Initiatives Art and Technique) |
| COMERO | Comité Revolucionário de Moçambique (Mozambique's Revolutionary Committee) | ICRA | Instituto de Ciências Religiosas de Angola (Institute of Religious Sciences of Angola) |
| CONCP | Conferência das Organizações Nacionalistas das Colónias Portuguesas (Conference of Nationalist Organizations of the Portuguese Colonies) | IFHTP | International Federation for Housing and Town Planning |
| CTT | Correios, Telégrafos e Telefones (Posts, Telegraphs and Telephones) | IIVA | Instituto de Investigação Veterinária de Angola (Veterinary Institute of Angola) |
| CV | Curriculum Vitae | INE | Instituto Nacional de Estatística (Statistics Portugal) |
| DETA | Divisão de Exploração dos Transportes Aéreos (Exploration Division of Air Transport) | IPHS | International Planning History Society |
| DGEMN | Direcção Geral dos Edifícios e Monumentos nacionais | IST | Instituto Superior Técnico |
| EBAL | Escola de Belas Artes de Lisboa (School of Fine Arts of Lisbon) | JCETS | Junta das Construções para o Ensino Técnico e Secundário (Board of Construction for Technical Education and Secondary) |
| EBAP | Escola de Belas Artes do Porto (School of Fine Arts of Oporto) | LEA | Laboratório de Engenharia de Angola (Angola's Engineering Laboratory) |
| EFTA | European Free Trade Association | LNEC | Laboratório Nacional de Engenharia Civil (National Laboratory of Civil Engineering) |
| EGAP | General Exhibition of Fine Arts | MAC | Movimento Anti-Colonial |
| EPUL | Empresa Pública de Urbanização de Lisboa (Urbanization Public Company of Lisbon) | | |
| ESBAL | Escola Superior de Belas Artes de Lisboa (School of Fine Arts of Lisbon) | | |
| ESBAP | Escola Superior de Belas Artes do Porto (School of Fine Arts of Oporto) | | |
| EWV | Exchanging Worlds Visions | | |

| | | | |
|-------|---|---------|--|
| MANU | (Anti-Colonial Movement) União Nacional Africana de Moçambique (Mozambique African National Union) | RTP | Rádio e Televisão de Portugal (Radio and Television of Portugal) |
| MFA | Movimento das Forças Armadas (Armed Forces Movement) | SAAL | Serviço Ambulatório de Apoio Local (Ambulatory Service Local Support) |
| MINA | Movimento pela Independência Nacional de Angola (Movement for Angola's National Independence) | SEDES | Associação para o Desenvolvimento Económico e Social (Association for the Economical and Social Development) |
| MOPHM | Ministério das Obras Públicas e Habitação de Moçambique | SNBA | Sociedade Nacional de Belas Artes |
| MPLA | Movimento Popular de Libertação de Angola (Popular Movement for the Liberation of Angola) | SPAN | Serviço do Património Histórico e Artístico Nacional |
| MRAR | Movimento de Renovação da Arte Religiosa (Religious Art Renovation Movement) | SPUIA | Secção Portuguesa da União Internacional dos Arquitectos (Portuguese Section of the International Union of Architects) |
| MRPP | Movimento Reorganizativo do Partido do Proletariado (Reorganized Movement of the Party of the Proletariat) | TAP | Transportes Aéreos Portugueses |
| MUD | Movimento da União Democrática (Democratic Union Movement) | UDENAMO | União Nacional Democrática de Moçambique (National Democratic Union of Mozambique) |
| MUNAF | Movimento de Unidade Nacional Anti-Fascista (Anti-Fascist National Unity Movement) | UEM | Universidade Eduardo Mondlane (Eduardo Mondlane University) |
| NATO | North Atlantic Treaty Organization | UIA | União Internacional dos Arquitectos (International Union of Architects) |
| OA | Ordem dos Arquitectos | UN | United Nations |
| ODAM | Organização dos Arquitectos Modernos (Modern Architects Organization) | UNAMI | União Nacional para Moçambique Independente (African Union of Independent Mozambique) |
| OUA | Organização da Unidade Africana (Organization of African Unity) | UNESCO | United Nations Educational, Scientific and Cultural Organization |
| PAIGC | Partido Africano da Independência da Guiné e Cabo Verde (African Party for the Independence of Guinea and Cape Verde) | UNITA | União Nacional para a Independência Total de Angola (National Union for the Total Independence of Angola) |
| PCP | Partido Comunista Português (Portuguese Communist Party) | UPA | União das Populações de Angola (Union of Angola's Peoples) |
| PDA | Partido Democrático de Angola (Democratic Party of Angola) | UPNA | União das Populações do Norte de Angola (Union of the Populations of Northern Angola) |
| PIDE | Polícia de Investigação e Defesa do Estado (International and State Defence Police) | USA | United States of America |
| PLUA | Partido da Luta Unida dos Africanos de Angola (United Party for Struggle of African Angola) | | |



“And so it is also the purpose of this book – disclosure of the same utopias which turned into reality on unthinkable territories, on a peculiar historical European moment of time able to embrace it. As Perret would say ‘...wonder and emotion are timeless reactions...’.”

Isabel Maria Martins

‘This is one major value this book presents us: to suggest difficult challenges, the ones capable to raise the preservation issue on qualities exhibited by selected works now presented.’

Júlio Carrilho and Luís Lage

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