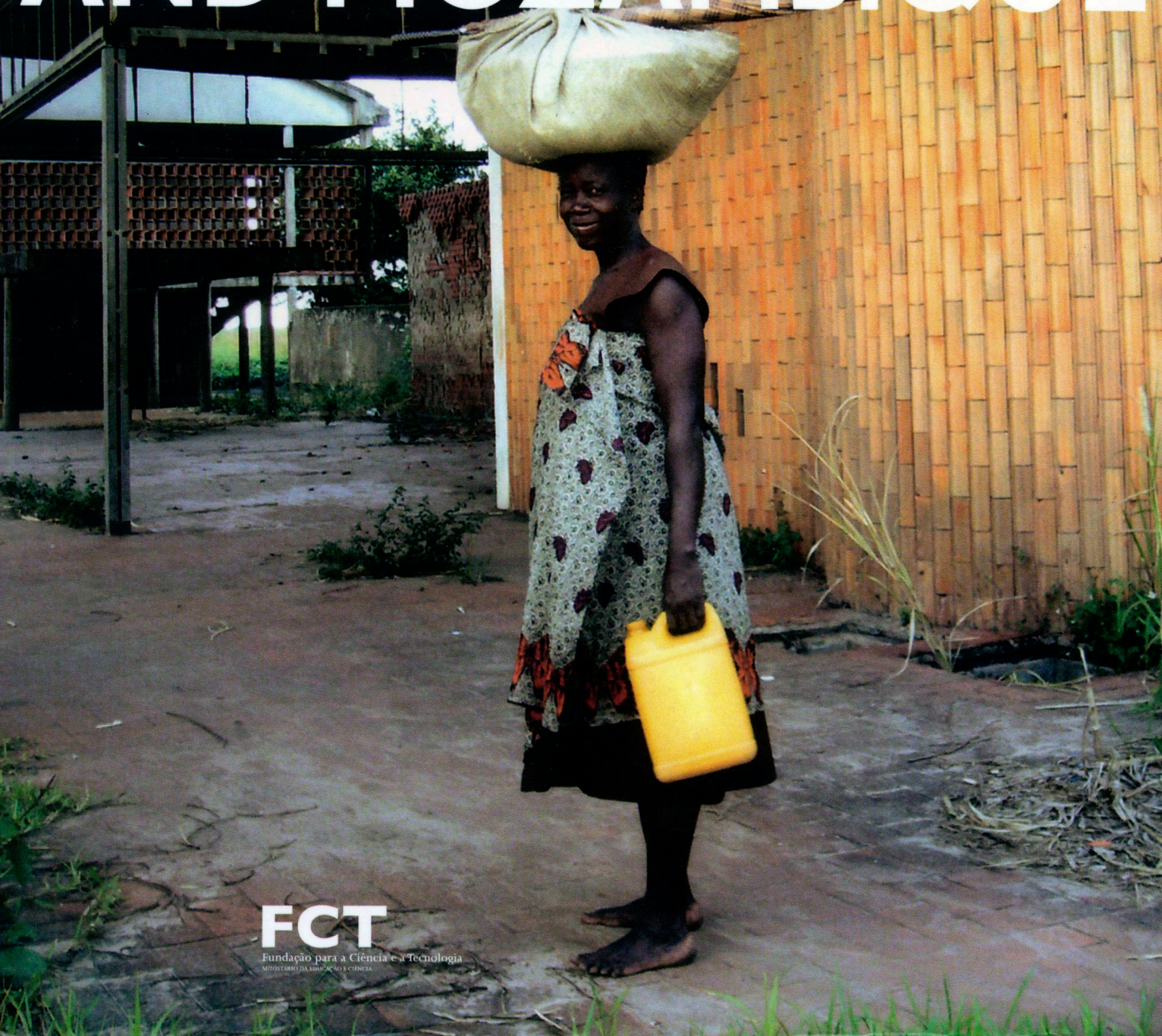


ANA TOSTÕES (ed.)

MODERN ARCHITECTURE IN AFRICA: ANGOLA AND MOZAMBIQUE



FCT

Fundação para a Ciência e a Tecnologia

Ministério da Educação e Ciência

Book published under the scope of the research project: **EWV_ Exchanging Worlds Visions: modern architecture in Lusophone Africa (1943-1974) looking through Brazilian experience established since the 1930s** (FCT Reference: PTDC/AUR-AQI/103229/2008) **Ana Tostões - Coordinator (ICIST/ Técnico, Lisboa)**

Applicant Institution

FCT

Fundação para a Ciência e a Tecnologia
suportada pela associação e ciência

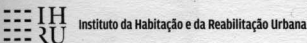
Principal Contractor

IFT **TÉCNICO LISBOA**

Participating Institutions



Universidade do Minho
Escola de Arquitectura



With the support of



do.co.mo.mo_

Modern Architecture in Africa: Angola and Mozambique Ana Tostões (ed.), 2013

Editor

Ana Tostões

Preface

Isabel Maria Martins
Júlio Carrilho and Luís Lage

Texts

Ana Tostões (AT)
Vincenzo Riso (VR)
João Vieira Caldas (JVC)
Maria Manuel Oliveira (MMO)
Elisário Miranda (EM)
Ana Magalhães (AM)
Maria João Teles Grilo (MJTG)
Margarida Quintã (MQ)
Jessica Bonito (JB)
Zara Ferreira (ZF)
Francisco Seabra Ferreira (FSF)
Catarina Delgado (CD)
Ana Maria Braga (AB)

Text Revision

Sandra Vaz Costa

Translation

Sandra Vaz Costa
Isabel Arez

Redrawing

Ana Maria Braga
Catarina Delgado
Francisco Seabra Ferreira
Jessica Bonito
Paulo Silva

Photographic Credits

Arquivo EWV: Ana Tostões, Vincenzo Riso, João Vieira Caldas, Maria Manuel Oliveira, Elisário Miranda, Ana Magalhães, Francisco Seabra Ferreira, Margarida Quintã, Catarina Delgado, Ana Maria Braga.
Arquivo do Conselho Municipal de Maputo
Arquivo do Conselho Municipal de Quelimane
Arquivo do Ministério das Obras Públicas e Habitação de Moçambique
Arquivo Histórico da Caixa Geral de Depósitos
Arquivo Histórico de Maputo
Arquivo Histórico Ultramarino
Arquivo Fernão Simões de Carvalho
Arquivo Luís Lage
Centro de Documentação de Urbanismo em Arquitectura da Faculdade de Arquitectura da Universidade do Porto: Arménio Teixeira
Centro de Documentação do Instituto Português de Apoio ao Desenvolvimento

Ana Magalhães
António Albuquerque
Eduardo Figueirinhas Correia
Elisário Miranda
Ireneu Miguel
Margarida Quintã

The images subtitles follow the sequent order of information: name of the building or object, photo archive, photographer's name, photo date.

ICIST, Técnico, Lisbon, 2013

Graphic Design

Ana Maria Braga
Proportion
[3:4] – 20,2 x 27 cm
Fonts
P22 Underground
Tramuntana

1st edition, Lisbon, 2013

ISBN

978-989-658-241-8

Legal Registration

366828/13

Cover

Arménio Losa and Cassiano Barbosa,
Monteiro&Giro Ceramics Factory,
Quelimane, Mozambique,
EWV, Ana Tostões, 2010

Back Cover

Francisco Castro Rodrigues, Terrace
Cinema *Flamingo*, Lobito, Angola,
Ana Magalhães, 2008

Website

ewv.ist.utl.pt

The selected images belong to the named archives and cannot be reproduced. No part of this book can be reproduced without expressed permission by the publisher or the authors.

The publisher has made all the efforts available in order to obtain the commitments relating to the reproduction of photographs presented in this work. In case of remained legitimate rights, please contact the publisher.

© this edition, ICIST/Técnico, Lisboa

© texts, authors

© images, authors

008

Preface
Isabel Maria Martins
Júlio Carrilho and Lufs Lage

134

Universal Building
A Housing Unit
in the Tropics
Ana Magalhães

196

State Officials Building
A Version of
Corbusier's Lesson
Ana Tostões
Jessica Bonito

LOOKING BOTH SIDES

INTRODUCTION

138

Terrace Cinema *Flamingo*
Modern Life in the Tropics
Ana Magalhães

062

Looking Both Sides
A Lab on Architecture between
Globalism and Localism
Ana Tostões

206

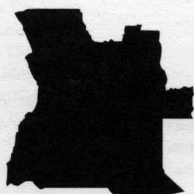
Mutamba Building
The Virtuosity of *Brise-Soleil*
João Vieira Caldas

014

**The Challenge of
African Architecture
and the Test of Time**
Modernity in Angola and
Mozambique
Ana Tostões

144

Lobito High School
Learning in the 'Open Air'
Ana Magalhães



ANGOLA

212

**Veterinary Academic
Hospital in Huambo**
Old African Brutalism
Margarida Quintã

018

Re-Drawing Operations
Methodology, Questions
and Results
Vicenzo Riso

150

Rádio Nacional de Angola Building
Le Corbusier's Legacy
in the Tropics
Ana Magalhães



MOZAMBIQUE

124

Municipal Market of Kinaxixe
The Sun Shadowing Path
Maria João Teles Grilo

164

The *Prenda* Neighbourhood Unit
Luanda Seen Through
the Athens Charter
Ana Tostões
Ana Braga

CHRONOLOGY

128

***Cirilo&Irmão* Building**
The 50's and the 'Coffee Cycle'
Ana Tostões
Jessica Bonito

224

Prometheus Building
'Stilogueudes', the 'Bizarre
and Fantastic Family'
Ana Tostões
Jessica Bonito

026

Chronology
Ana Tostões
Zara Ferreira

188

Engineering Laboratory of Angola
A *Campus* of Knowledge
Designed with the Climate
Ana Tostões
Ana Braga

232

**A Small Convent Made
of Shadow and Breeze,
Made of Dome and Cloister**
Ana Tostões
Catarina Delgado

372

**Headquarters of Entrepосто
Enterprise
Intense Brutalism**
Ana Tostões
Francisco Seabra Ferreira

BIOGRAPHIES

238

**The BNU Overseas National
Bank in Mozambique
Modern Infrastructures in Maputo,
Chimoio and Quelimane**
Elisário Miranda

328

**The Pyramidal Kindergarten
The Cradle of
the 'American-Egyptian'**
Ana Tostões
Zara Ferreira

382

**'A Reguladora' Factory
Industry and Formal Simplicity**
João Vieira Caldas
Francisco Seabra Ferreira

438

Biographies
Jessica Bonito
Elisário Miranda

254

**The Monteiro&Giro Ensemble
The City and the Factory**
Ana Tostões
Maria Manuel Oliveira

336

**Palaces of Public Offices
in Mozambique
Functionalism and
Representativeness**
Elisário Miranda

390

**The Polana High School
A Case of Recovery of a Modern
Building in Mozambique**
Vicenzo Riso

452

Bibliography

350

**Estrela Vermelha High School
A Paradigm of Mozambican School
Architecture of the Third Quarter
of the Twentieth Century**
Elisário Miranda

JOURNEY TO AFRICA

274

**The TAP-Montepio Building
Between Lourenço Marques
and Maputo**
Maria Manuel Oliveira
Jessica Bonito

356

**Khovo Lar
The Swiss Mission in Maputo**
João Vieira Caldas
Francisco Seabra Ferreira

466

Index of Abbreviations

290

**The Tonelli Building
The Habitable Shelf**
Ana Tostões
Ana Braga

400

Maps

366

**Quelimane Library
A Cultural Icon: Béton Brut
on a Climate-Responsive
Design Version**
Ana Tostões

468

**Chronology Images
Subtitles**

308

**Beira Railway Station
Maturity and Criticism
of the Modern Movement
in Mozambique**
Ana Magalhães
Elisário Miranda

426

**(Re)Using Modern:
To Identify
To Document
To Preserve**
Maria Manuel Oliveira
Jessica Bonito

473

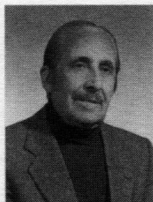
Name Index



BIOGRAPHIES

Jessica Bonito
Elisiário Miranda





Cassiano Barbosa (1911-1998)

Cassiano Barbosa de Abreu e Lima Lopes Rodrigues was born in Oporto in 1911. In 1929 he began to study Architecture at *Escola de Belas Artes*, in Oporto (EBAP) and one year later he started collaborating at Januário Godinho (1910-1990) studio. In 1932 he graduated in Architecture and integrated the services of *Direcção Geral dos Edifícios e Monumentos Nacionais* (DGEMN). In 1939 he began working with Arménio Losa (1908-1988) and presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for *Companhia Portuguesa da Sede Artificial*. He obtained his architect diploma in 1944. Between 1947 and 1953 he was actively involved in several initiatives promoted by young architects; being one of the founding members of ODAM group (Organization of Modern Architects), he integrated with Viana de Lima (1913-1991), Fernando Lanhas (1923-2012) and Arménio Losa (1908-1988) the Executive Committee that organized in June 1951, the exhibition that took place at the Oporto's Ateneu Comercial, he attended to the I National Congress of Architecture (1948), where he was one of the subscribers of Artur Andrade (1913-2005) 'Onde se fala da Arquitectura no Plano Nacional e do Problema Português da Habitação', distributed as a brochure and read during the works of the congress, although it is not included in the final publication, and to the III Congress of International Architects Union (1953). He was also committed to art and architecture theorist analysis, having published several books such as *ODAM Modern Architects Organization - Oporto 1947-1952*, in 1972. Between 1976 and 1984 he returned to professional functions at DGEMN. He died in Oporto on 22th of May 1998. - EM, JB

Reference works:

With Arménio Losa (1908-1988): *Carvalhosa Block*, Oporto (1945-1949); *António Neves House*, Vila Nova de Gaia (1947-1949); *Soares&Irmãos Building*, Oporto (1950-1955); *Four Houses at Monte Alegre Street*, Oporto (1952-1954); *Ponte da Pedra Neighborhood*, Maia (1954-1962); *Monteiro&Giro Ensemble*, Quelimane, Mozambique (1954-1968); *Monteiro&Giro Ceramic Factory and residential compound*, Quelimane (1956-1960); *A. Vieira Pinto Building*, Oporto (1958-1962).



José Gomes Bastos (1914-1991)

José Alexandre Gomes Bastos was born in Lisbon in 1914. He studied Architecture at *Escola de Belas Artes*, Lisbon (EBAL) and graduated in 1944. He attended the I National Congress of Architecture in 1948. In 1949 the *Arquitectura* magazine published an article about his design for a house in Estoril, coauthored by Francisco Conceição Silva (1922-1982), in which is included a small biography for each author. About José Gomes Bastos one can read: 'worked between 1943 and 1944, under the supervision of Adelino Nunes at the Commission for the new CTT buildings. In 1945 he was invited to be the architect of the medical social services of the Providence Funds Federation, assuming, in 1947, the head of technical services of this organization. He is the director of the work services and the author of many designs for buildings all over the country, like the offices for the Providence Funds for the Textile Industry Staff in Oporto, Clinical Posts in Caldas das Taipas, Pevidém, Crestuma, etc. He is the author of many houses in Estoril and other in collaboration with Francisco Conceição Silva. Since 1949, he is no longer director of the services mentioned above, dedicating himself exclusively to private activity.' In 1950 he participated in the *VEGAP*. In 1952 the same magazine published an article about his design for a house in Ajuda, Lisbon, in which, the architect announced some of the characteristics present in his later Mozambican works: an organic relation with the surroundings and a plastic affirmation of the articulation elements of the different functions and vertical communications. In the same year the same magazine published his buildings in the avenues João XXI and Paris, and Pasteur square, designed in collaboration with a team led by Guilherme Faria da Costa (1906-1971) in which Alberto Pessoa (1919-1985), Raúl Chorão Ramalho (1914-2001) and Lucínio Cruz (1914-1999) were also integrated. The Barros building was designed in the same year, a set of four houses located in a little square in Oporto. He was one of the Portuguese architects that competed in the II Biennial of São Paulo, in Brazil, as the magazine *Arquitectura* reported in August 1953. The same magazine published in February/March 1954 the design for the Dior store, in Lisbon (opened in the year before), a work coauthored by Francisco da Conceição Silva with the collaboration of the painter Estrela Faria. - EM

Reference works:

Estoril House, Estoril, (1949), in collaboration with Francisco Conceição Silva; *Overseas National Bank (BNU)*, Lourenço Marques (1956-1964), in collaboration with Marcos Miranda Guedes, who was indicated by José Gomes Bastos to supervise the construction works in Lourenço Marques, a position that he never came to exercise; *Improvement of Inhambane's BNU dependence, Inhambane* (1962-1964); *Saldanha Building*, Lourenço Marques (1962-1965) - design; *BNU's Administration Residence*, Lourenço Marques (1962-1963) - design.



Fernando Schiappa de Campos (1926-)

Fernando Lopes Schiappa e Silva de Campos was born in April 20th 1926. He studied Architecture at *Escola Superior de Belas Artes*, Lisbon (ESBAL) and graduated in 1954, when he presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for a school in Torres Novas. In this design is possible to identify the organizational characteristics that the architect used in some of his later scholar constructions. After teaching in the technical instruction he began working, in 1956, at the GUU. In the same year he wrote in collaboration with João António de Aguiar (1906-1974), the GUU's director, and the engineer Eurico Machado, the *Normas para as Instalações dos Liceus e Escolas do Ensino Profissional nas Províncias Ultramarinas (Guidelines for Installations of High Schools and Vocational Schools in the Overseas Provinces)*. He was one of the Portuguese architects that took the course on Tropical Architecture at the Architectural Association (AA), between 1958 and 1959, lectured by Maxwell Fry (1899-1987) and Jane Drew (1911-1996), collaborators of Le Corbusier in Chandigarh. This knowledge is later reflected in the architect designs. Between 1959 and 1960 he integrated the mission to Guinea where he registered the various types of habitats, resulting in the report *Habitats Tradicionais da Guiné Portuguesa (Traditional Habitats in Portuguese Guinea)*, published in 1970. In the 60s, in collaboration with Mário de Oliveira, he takes on the advisory role of advisor in the urbanization process of Maputo. In the end of the decade, he goes to Timor where he designs the instalations of Dili's BNU and its workers homes. Between 1975 and 1978 he practiced at the Office of Studies and Planning of the Ministry of Habitation, Urbanism and Construction. Between 1969 and 1980 he took the job of Architectural Professor at ESBAL. He maintains a studio in the *Avenidas Novas*, Lisbon. – JB

Reference works:

Freire de Andrade Commercial and Industrial School, Beira (1956), in collaboration with Eurico Pinto Lopes (1914-?); *Infante D. Henrique* Commercial and Industrial School, Namibe (1956), in collaboration with Lucínio Cruz (1914-1999) and Luiz Possolo (1924-1999); *Pêro de Anafia* High School, Beira (1959), in collaboration with António Figueiredo.



João Garizo do Carmo (1917-1974)

João Afonso Garizo do Carmo was born in Beira, Mozambique, in 1917. Between 1942 and 1949 he attended architecture classes at *Escola de Belas Artes*, in Oporto (EBAP) and graduated at *Escola Superior de Belas Artes*, in Lisbon (ESBAL), in 1951. In the magazine *Arquitectura* he published, in January 1948, the design for a chocolate factory and its workers neighborhood for the Altriz Lda. Firm, in Coimbra, in collaboration with Joaquim Bento d'Almeida (1918-) and Vítor Palla (1922-2006), in October of this year was also published a design for the exterior of a *café* in Lisbon, coauthored by Orlando Avelino. In Oporto he worked at Alfredo Viana de Lima (1913-1990) studio, and in Lisbon he has developed a few decoration designs for commercial establishments and urban plans for the City Council, like the *Figueira Square* design in collaboration with João Faria da Costa (1906-1971). He returned to Beira in 1952 with his brother Jorge Garizo do Carmo (1927-1997) who, mostly dedicated to fine arts, collaborated in João Garizo do Carmo several works. He received twice the Araújo Lacerda Municipal Award (in 1954 and 1955). He worked for some official organizations, as a teacher at *Freire de Andrade* Commercial and Industrial School – in 1960 was nominated vice-director -, and in the Aesthetics Committee of Beira's Vity Council, for which he was indicated in 1957. In the beginning of 1959 he attended the *Conference Interfrancine/Logement et Urbanization*, in Nairobi. In June 1960 he integrated the group of technicians that discussed at the City Council the requalification design for Gago Coutinho Square, nowadays *Município* Square, designed by Mário Couto Jorge (1923-). The work and ideas of João Garizo do Carmo are characterized by an orthodox use of the forms and principles of the Modern Movement architecture in the post-war period. He refuses to traditionalist and nationalist architecture and notices the necessity of a modern tropical architecture, like the Brazilian case, as he reveals in August 26th 1955 in the reply to an inquiry to the newspaper *Diário de Moçambique* about the Contemporary Religious Architecture Exhibition, organized by MRAR, that took place in Beira. The formal lexicon in his work shows the influences common to the works of many Portuguese architects from the generation of the I National Congress of Architecture, such as the references to Oscar Niemeyer, Le Corbusier or Felix Candela. In 1964, dealing with health problems which enabled him to draw, he dedicated his time to teaching till 1972, then returning to Portugal. He died in, in August 1974. – EM, JB

Reference works:

São Jorge Cinema Theatre, Beira (1952-1954); António Duarte Houses, Beira (1952-c.1957); *Imaculado Coração de Maria* Church (Manga Church), Beira (1954-1957); Quelimane and Porto Amélia Episcopal Palaces (1955-?); Almeida Garrett Cinema Theatre, Nampula (1955-1956); *Águia* Cinema Theatre, Quelimane (1955-1956); Nauticus Insurance Company building, Beira (1955-1957); Carlos Silva Houses, Beira (1957); Charles Tully House, Beira (1957); Beira Railway Station (1957-1966); Quelimane Palace of Public Offices (c. 1959); Nauticus Insurance Company building extension, Beira (1963-1966); *Bicos* House, Beira (1964-1966); Urban Plan for Macau (1971).



Fernão Lopes Simões de Carvalho (1929-)

Fernão Lopes Simões de Carvalho was born in Luanda, Angola in 1929. He attended Architecture at *Escola Superior de Belas Artes*, in Lisbon (ESBAL) graduating in 1958. The same year he presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for a television station. In 1965 he graduated in Urbanism at *Institut d'Urbanisme de l'Université de Paris* (Sorbonne), presenting a thesis concerning the *Contribution à l'Étude du Renouvellement des Groupes d'Habitations des Pêcheurs de l'Île de Luanda*. He worked at the studios of architects José Lima de Franco (1904-1970) and Manolo Potier in Lisbon, between 1954 and 1955; at the Overseas Ministry Urbanization Office, between 1955 and 1956, with the architects João António de Aguiar (1906-1974) and Lucínio Cruz (1914-1999) in Lisbon; and at Le Corbusier (1887-1965) and André Wogenscky (1916-2004) studios, in Paris, between 1956 and 1959. He returned to Luanda in 1959 applying for a job as an urbanist architect at the city Municipality. From 1961 till 1966 he was the responsible for the Urbanization Cabinet of Luanda Municipal service. Heading a team composed of several professionals he realized the Urbanization Master Plan for Luanda, along with more than hundred parcel plans. He returned to Portugal in 1967, working at the Municipality of Lisbon being responsible for the Technical Cabinet for Housing Plans (1967-1975). Between 1976 and 1979 he worked in Rio de Janeiro, Brazil as technical consultant, signing several urbanization plans ordered by the Foundation for Rio de Janeiro Region Development (FUNDEM). Back in Portugal he taught at ESBAL (1979-1984) and FA-UTL (1985-1998). – JB

Reference works:

Caputo Market, Luanda (1962-1965); Urbanization Master Plan for Luanda (1961-1962); *Prenda* Neighborhood Units, Luanda (1961-1962); Cazenga Neighborhood and Assistance Center, Luanda (1962-1965); Fisherman Neighborhood, Luanda Island (1963-1966), in collaboration with José Pinto da Cunha (1921-1985); Plan for CTT Neighborhood, Luanda (1968). In collaboration with José Pinto da Cunha (1921-1985) and Fernando Alfredo Pereira (1927-?): *Rádio Nacional de Angola* Building, Luanda (1963-1967); 23 buildings for *Prenda* Neighborhood Unit No.1, Luanda (1963-1965); Sofanco Factory, Luanda (1965); Sá da Bandeira Regional Hospital (1968-1970).



José Garcia de Castilho (1915-2007)

José Garcia de Castilho was born in Celorico da Beira in 1915. He attended Architecture at *Escola de Belas Artes*, in Lisbon (EBAL) and graduated at *Escola de Belas Artes*, in Oporto (EBAP) in 1944, with the classification of 18 (out of 20). He settled in Luanda the same year, collaborating with the Castilho brothers, engineer António Garcia de Castilho and architect Luís Garcia de Castilho. From this partnership resulted buildings of different programs such as collective dwellings, garages, houses and cultural equipments. – JB

Reference works:

Restauração Cinema Theatre, Luanda (1946-1952); Mobil Building, Luanda (1951) published in *Arquitectura* magazine in 1951, in collaboration with Alberto Pessoa (1919-1985); Miramar Cinema, Luanda (1964) in collaboration with Luís Garcia de Castilho; *Coqueiros* Building (1969-1972).



Francisco José de Castro (1923-)

Francisco José Morales de los Rios de Castro was born in Lisbon in 1923. Between 1939 and 1952 he studied Architecture at *Escola Superior de Belas Artes*, in Lisbon (ESBAL), where he also graduated in Urbanism. He presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for Pedrouços Nautic Club, which was published in the magazine *Arquitectura* in August 1952. He was a fellow at University of Illinois, in the US. As an architecture student he attended in 1948 to the I National Congress of Architecture. He worked with António Lino (1914-1961), in 1941, Porfírio Pardo Monteiro (1897-1957), in 1943, António Gomes Egea, in 1949, and at the studio of Ruy Jervis D'Atouguia (1917-2006) and Formosinho Sanchez (1922-2004), in 1951. In the last years he participated in the design of *Estacas* Neighborhood in *Alvalade*, Lisbon (1949-1955). He collaborated with other architects in the elaboration of the urbanization plan for Chamusca and Salvaterra de Magos. He also worked in hospital constructions. In September 1952, by encouragement of a cousin, the director of Luselite in Beira – and following an old desire to live in Africa –, he went to this African city. Invited by the Mozambican Company he was hired to finish the plan for Beira Grand Hotel – it was lacking the detailing and the construction monitoring –, as José Luís Porto, the author of the original design, had abandoned it and returned to Lisbon. In Beira he taught at an high school and practiced architecture in partnership with engineer João Cabral. He received twice the Araújo de Lacerda Municipal Award: with Francisco Queriol House, in 1954, and with José Ferreira House in 1959. In 1956 he received as well the Biennial of São Paulo Award, in Brazil, for a work in collaboration. In the beginning of 1959 he attended the *Conference Interfricaine/Logement et Urbanization*, in Nairobi. In 1962 he returned to Lisbon to take care of his uncle studio, architect António Lino. Although he maintain his studio in Beira and traveled many times to Mozambique, the work in Lisbon didn't allow him to come back to Africa. – EM

Reference works:

Beira Grand Hotel (1952-1955); Beira Episcopal Palace (1953); Tourists Pavillion, Beira (1953); A. Teixeira Building, Beira (1953); Cocorosis Building, Beira (1954-1955); Mozambique Diary Building, Beira (1954); Madal Agricultural Society Instalations, Quelimane (1955-1957); *Santa Ana* Church, Dondo (1956-1959); João Caiado Cabral Building, Beira (1956); *Embaixador* Hotel, Beira (1956-1958); Joaquim Alves Building, Beira (1957); *D. Gonçalo da Silveira* High School (*Maristas* College), Beira (1957-1959); Beira Railway Station Station (1957-1966); Megazza Building, Beira (1958-1959); *A Mundial de Moçambique* Insurance Company Building, Beira (1959); Islamic Mosque, Beira (1959); Blue Building, Beira (1959-1961); Overseas National Bank, Quelimane (1960-1972); Urban Plan for Vila Cabral (1961).



Francisco Pereira da Costa (1923-?)

Francisco Pereira da Costa was born in 1923. In 1943 he began to study Architecture at *Escola de Belas Artes*, in Oporto (ESBAP) and in 1953 he presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for an habitation building in *D. Afonso V* Square, in Oporto, obtaining the classification of 18 (out of 20). He worked for more than two years at studio of José da Cruz Lima, at *Aliados* Avenue, in Oporto. – JB

Reference works:

D. Afonso V Square Building, Oporto (1953); *Cirilo&Irmão* Building, Luanda (1958), in collaboration with José Pinto da Cunha (1921-1985).



Vasco Vieira da Costa (1911-1982)

Vasco Vieira da Costa was born in Aveiro in 1911. In 1940 he began attending Architecture lessons at *Escola Superior de Belas Artes*, Oporto (ESBAP), with a scholarship by the Angolan Government. In 1945 he registered at the Urbanism Institute, in Paris. From 1945 till 1948 he worked at the studio of Le Corbusier (1887-1965), being familiar to urban and building plans such as Marseille Dwelling Unit (1946-1952). In 1948 he accomplished his studies by presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for satellite city nº 3 for Luanda, referred to Luanda Urban Guiding Plan (1942) by Etienne de Gröer (1882-?) and David Moreira da Silva (1909-2002), obtaining the classification 20 (out of 20). Returning to Luanda in 1950, he worked in the Municipality Technical Services later moving away for political reasons, beginning his professional activity apart from the public service. In 1974 he was elected delegate of the Architects National Union, proposed by Francisco Castro Rodrigues (1920-). Around 1970 he proposed the reorganization of the course on Architecture in Luanda. In 1979, in collaboration with ESBAP, he managed to officially establish Architecture lessons in Angola University; being its scientific responsible till he died. – JB

Reference works:

Municipal Market of Kinaxixe, Luanda (1950-1952); Students Residence, Luanda; English House, Luanda (1965); Ministry of Angola's Public Works, Luanda (1968); Anangola Building, Luanda (1963); State Officials Building, Luanda (1965); Engineering Laboratory of Angola, Luanda (1965); Veterinary Academic Hospital in Huambo (1970).

Lucínio Cruz (1914-1999)

Lucínio Guia da Cruz was born in Lourinhã in 1914. He attended Architecture at *Escola de Belas Artes*, in Oporto (EBAP) graduating in 1941. He was one of the young architects that developed the designs for the housing in Paris Avenue and Pasteur Square, under the Areeiro Neighborhood Urban Plan (1938) by João Faria da Costa (1906-1971). In this group of young architect were also Alberto Pessoa (1919-1985), Raul Chorão Ramalho (1914-2001) and José Gomes Bastos (1914-1991). In 1939 he started to work for the State, first with Duarte Pacheco (1900-1943) in the construction of the National Stadium, then as Chef Architect of the Overseas Ministry, since 1947, becoming Superior Inspector in 1976. In the decades of 1940 and 1950 he worked at the Colonial Urbanization Office (GUC), later Overseas Urbanization Office (GUU) alongside with Fernando Schiappa de Campos (1926-), Eurico Pinto Lopes (1914-?), Mário de Oliveira and João António de Aguiar (1906-1974). As a state employee he signed many designs, mostly hospitals, schools, official residences and laboratories. After the end of GUU, in 1957, he continued to design for the overseas possessions – except Timor and São Tomé –, in parallel with the work developed in the metropolis, namely the designs for the University of Coimbra. Between 1970 and 1974 he was the president of the City Council of Lourinhã, where he signed many religious and cultural designs. He died in 1999. – JB

Reference works:

Estados Unidos da América Avenue building, Lisboa (1957); City Council of Loboito (1948), design by GUC, with an extension by Francisco Castro Rodrigues in 1953; Post Office building, Benguela (1950), design by GUU; D. Guiomar de Lencastre High School for Girls, Luanda (1954-1956), in collaboration with Eurico Pinto Lopes; D. Henrique Industrial and Commercial School, Namibe (1956), in collaboration with Fernando Schiappa de Campos (1926-) and Luís Possolo (1924-1999); Naval Command building, *Ilha de São Vicente*, Cabo Verde (1961-1967) (assigned); Silva Cunha Technical School, São Tomé e Príncipe; Benguela High School (assigned); *Nossa Senhora do Rosário* Church, Lourinhã (1983); *Toxofal de Baixo* Church, Lourinhã.

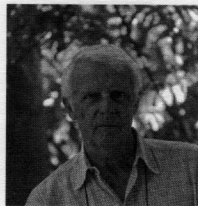


José Pinto da Cunha (1921-1985)

José Augusto Pinto da Cunha was born in Lisbon in 1921. He studied Architecture at *Escola Superior de Belas Artes*, in Lisboa (ESBAL), where his father, Luís Alexandre da Cunha, was the director. He graduated in 1955 and presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for João Marques Pinto's house, from the Wood Company Jomar, based in Cabinda. In this design he developed a new concept of natural ventilation for Africa. After his graduation we went to Angola where he worked in many projects with different scales, from urban plans to houses. Besides his collaboration with Fernão Simões de Carvalho (1929-), he worked with Francisco Pereira da Costa (1923-?), Fernando Alfredo Pereira (1927-?), Troufa Real (1941-) and António Reis Cabrita (1942-). In 1975 he went to Rio de Janeiro, Brazil, where he founded his own studio in partnership with Francisco Conceição Silva (1922-1982). As partners they developed the design for some residences in Rio de Janeiro and São Paulo, housing buildings in Rio de Janeiro, namely in the Leblon neighborhood and *Barra da Tijuca*, a shopping center in Ipanema and a housing development design for *Macacos Island in Angra dos Reis*. After Francisco Conceição Silvas' death in 1982, he stayed in Rio de Janeiro for a while, then moving to Baía, where he died in 1985. - JB

Reference works:

In collaboration with architects Fernão Simões de Carvalho and Fernando Alfredo Pereira: *Rádio Nacional de Angola* building, Luanda (1963-1967); 23 dwelling Buildings for *Prenda* Neighborhood Unit No.1, Luanda (1963-1965); Sofanco Factory, Luanda (1965); *Sá da Bandeira* Regional Hospital (1968-1970). *Cirilo&Irmão* Building, Luanda (1958), in collaboration with Francisco Pereira da Costa. In collaboration with architect António Reis Cabrita: Civil Aeronautics' loading terminal, Luanda (1968-1969); Avicuca Commercial Centre, Luanda (1968); Commercial Bank of Angola office, Luanda (1968); Bank of Angola pavillion for Luanda's Industrial Fair (1969); Extension Luanda's air terminal (1969); Luanda's Camping (1969-1971); TAP's store, offices and technical department, Luanda (1972-1973).



José Forjaz (1936-)

José Alberto Basto Pereira Forjaz was born in Coimbra in 1936. When he was young he moved with his family to Lourenço Marques, in the 50s he began to work with designers from the Province Services of Public Works, also working with Pancho Guedes (1925-). He attended Architecture at *Escola Superior de Belas Artes*, in Oporto (ESBAP) graduating in 1966. While studying architecture he worked with architects such as João Andresen (1920-1967), Arnaldo Araújo (1925-1982) and Octávio Lixa Filgueiras (1922-1996), and after graduation he worked with Francisco Conceição Silva (1922-1982), Maurício de Vasconcelos (1925-1997) and Bartolomeu Costa Cabral (1929-). In 1968 he finished a Master degree at the Columbia University, New York and returned to Africa, working in Swaziland and Botswana. Returning to Mozambique in 1974, as a Government member, he assumed several jobs between 1975 and 1986: from 1975 till 1977 he was counselor for the Ministry of Public Works of Mozambique; from 1977 till 1983 he was responsible for regional urban planning, dwellings and equipment at *Direcção Nacional da Habitação*; from 1983 till 1986 he was State Secretary for Physical Planning, responsible for the National Institute for Physical Planning and director of Geography National Board. Since 1990 he directed the Faculty of Architecture at Eduardo Mondlane University, Maputo, retiring in 2009. He still works in his private studio, José Forjaz - *Arquitectos*, in Maputo. - JB

Reference works:

(in Mozambique during the colonial period): Secca House, Lourenço Marques (1964); Granja do Mamão Building Complex (1967); Polana High School, Lourenço Marques (1970-1973), in collaboration with João José Tinoco (1924-1983); Students Residence, Nampula.

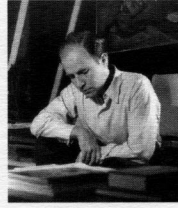


Marcos Miranda Guedes (1924-2001)

Marcos Miranda Guedes was born in Régua on June 6th 1924. He graduated at *Escola Superior de Belas Artes*, in Oporto (ESBAP) in 1952, where he presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the design of 40 houses for the Cacia-Sarrazola urban plan, located 6.00 km from Aveiro, near an important industrial center. It was meant to be the housing for the industrial workers. Between 1951 and 1953 he worked at José Carlos Loureiro (1925-) studio. He was a collaborator at José Gomes Bastos (1914-1991) studio in Lisbon, where he worked in the BNU building design for Lourenço Marques. He went to Mozambique in 1958 due to the lack of work in the metropolis, where he was charged by José Gomes Bastos to supervise the construction works of the BNU building, a position that he never came to exercise as the local entities of the bank did not ask for his advice. In Lourenço Marques he worked as a professor at the *Mouzinho de Albuquerque* Industrial School and as an architect, mostly in collaboration with Octávio Pó (1921-1985), who only graduated in architecture after the Revolution of April 25th 1974. Together they design many dwelling building, mostly for private commissions. He returned to Portugal after living in Mozambique for 16 years, dying in 2001. – EM

Reference works:

Overseas National Bank, Lourenço Marques (1954-1964), in collaboration with José Gomes Bastos; Kakoobhai Building, Lourenço Marques (1958); António Figueiredo Building, Lourenço Marques (1958); António Rocha Martins Building (Ronil Building), Lourenço Marques (1958); Carlos Miranda House, Lourenço Marques (1959); José Galhardo House and Guilherme Moutinho House, Lourenço Marques (1959); Pereira Building, Lourenço Marques (1959); *Fábricas de Cerveja Reumidas de Moçambique* Factory, Lourenço Marques (1959); BNU's workers dwelling in António Enes, Porto Amélia and Tete (1960-1963); Exchange Council, Statistics and Historic Archive building extension, Lourenço Marques (c.1960); DETA offices, Lourenço Marques (1960-c.1963); Pediatrics Clinic for Carlos Ferreira Pó, Lourenço Marques (1961); Society for Studies, Lourenço Marques (1962); Charlot Cinema, Lourenço Marques (1963-c.1965); S. Pio X Seminary, Lourenço Marques (1964-1968); Building 33, Lourenço Marques (1967); Health and Assistance Services Technical School, Lourenço Marques (1968).



Pancho Guedes (1925-)

Amâncio d'Alpoim Miranda Guedes was born in Lisbon in 1925. He attended High School classes in South Africa, and graduated in Architecture at Witwatersrand University, in Johannesburg, a graduation recognized by *Escola Superior de Belas Artes*, in Oporto (ESBAP) in 1954. In 1953 he went to Lourenço Marques, where he worked for more than twenty years, developing reference works in the city history. He collaborated with the engineering firm Silva Carvalho, Ferreira & Gadini (1950), later he worked with engineer Vitale Moffa (1953), and assisted Fernando Mesquita (1916-1990s). Pancho Guedes presents works composed of different styles and languages, divided in 25 books, in what magazine *Arquitetura Portuguesa* would nominate as *Vitruvius Mozambicanus*. In 1961, in São Paulo Biannual, he presented some of his works, such as the Smiling Lion building. The Brazilian press gained interested in his architecture, calling him the 'Indic's Niemeyer'. In fact, Pancho Guedes was not only aware of Oscar Niemeyer (1907-2012) work, but more, he was identified to it. In the following year he participated in the I Congress of African Culture, signing an essay entitled 'Things are not hat they seem to be. The auto-bio-farcial hour'; and attended the Team 10 meeting, being close to them for several years. Among Portuguese architects working in African territory, he definitively is the most referred both in national and international editions. In Pancho Guedes thought and action, architecture, design, painting and sculpture are all parts of one essence: art. He executed many of the mural paintings present in his buildings, such as the Dragon building, the same way he collaborated in the statue present in the Smiling Lion building. Beyond all of these art forms this architect also used writing as self expression, having published several essays during his career. Since 1975, after Mozambique Independence, till the middle 80s, he directed Architecture classes at Witwatersrand University and was awarded with the honoris causa PHD. In 1990 he returned to Portugal still teaching till 1993, this time as an associated professor at the Architecture Faculty of Technique University of Lisbon 1993. Between 1993 and 1996 he lectured architecture at the Lusíada University; from 1995 till 2004 at Lusófona University; and from 1997 till 2001, at Moderna University. – JB

Reference works:

Prometheus Building, Lourenço Marques (1951); Jossab Building, Lourenço Marques (1951); Saipal Bakery House, Lourenço Marques (1952); Otto Barbosa Garage, Lourenço Marques (1953); Tonelli Building, Lourenço Marques (1954); The Smiling Lion Building, Lourenço Marques (1958); Piramidal Kindergarten, Lourenço Marques (1957); Khovo Lar Building, Lourenço Marques.



Arménio Losa (1908-1988)

Arménio Taveira Losa was born in Braga in 1908. He graduated in Painting at Escola Superior de Belas Artes, in Oporto (ESBAP) in 1928, then attending architecture classes, graduating in 1932. In the same year he begins to collaborate with Aucindio dos Santos and José Coelho Freitas studio. In 1934 he presented an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for CUPP Industrial facilities, and obtaining his diploma in 1941. In 1936 he collaborated with the studios of Rogério de Azevedo (1898-1983) and Januário Godinho (1910-1990) and, three years later he was responsible for the first urbanization cabinet created in Oporto Municipality services. In 1939 he began a solid partnership with Cassiano Barbosa (1911-1998) which lasted till the 60s. He was also a founding member of the group named ODAM (Organization of Modern Architects) and attended to the I National Congress of Architecture, where he presented the thesis 'Arquitectura e Urbanismo' and 'A Arquitectura e as novas fábricas' for theme I, 'A Arquitectura no Plano Nacional' and 'Indústria e Construção' for theme II. He was also one of the subscribers of Artur Andrade (1913-2005) 'Onde se Fala da Arquitectura no Plano Nacional e do Problema Português da Habitação', distributed as a brochure and read during the works of the congress, although it is not included in the final publication. In 1953 he attended CIAM IX, which took place in Aix-en-Provence, and in the III UIA Congress, in Oporto. From 1963 on forward he was entirely dedicated to urbanism. He ceased his professional activity in 1985 and died on 1st July 1988, Oporto. – EM, JB

Reference works:

In collaboration with Cassiano Barbosa: Carvalhosa Block, Oporto (1945-1950); António Neves House, Vila Nova de Gaia (1947-1949); Soares&Irmãos Building, Porto (1950-1953); 4 Houses for Monte Alegre Street, Oporto (1952-1954); *Ponte da Pedra* Neighborhood, Maia (1954-1962); *Monteiro&Giro* Ensemble, Quelimane, Mozambique (1954-1968); *Monteiro&Giro* Ceramic Factory and residential compound, Quelimane (1956-1960); A. Vieira Pinto Building, Porto (1958-1962).



Eduardo Naya Marques (1935-)

Eduardo Escudeiro da Naya Marques was born in 1935 in Lourenço Marques. He began to study architecture at *Escola Superior de Belas Artes*, in Oporto (ESBAP) in 1955, and graduated at *Escola Superior de Belas Artes*, in Lisbon (ESBAL) in 1960, presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for a radio station. He worked in Cassiano Branco (1897-1970) studio in 1960. He does not have a significant amount of work in the metropolis; it was in Mozambique that he developed most of his architectural production. In 1962, by his request, he fulfilled his military duty in Beira, at the Infrastructural Services of the Air Force, designing de air bases for Beira and Nacala. In 1964 he started to work as a liberal professional, in the next year he organized and directed a furniture factory, beginning his approximation to this kind of design, at a natural scale. In 1966 he integrated the Urbanism and Architecture Office (GAU), with José Bernardino Ramalhete (1921-) and Paulo de Melo Sampaio (1926-1968). In 1968 he becomes a partner in the office, that suffers a restructuration becoming the Architecture, Urbanism and Decoration Office (GAUD). From his work in this office stands out the designs for shops interiors, restaurants, bars, nightclubs, snack bars, supermarket and banking facilities, although it is possible to find in Beira several buildings by Eduardo Naya Marques, showing his capacity to work with bigger scales. Between 1964 and 1974 he lectured Geometry and Construction Design at Beira's Industrial Institute; simultaneously he was a consultant at Vila Pery City Council. Between 1965 and 1973 he was a member of the Traffic Commission of Beira City Council. After Mozambique independence he moved to Durban, South Africa, where he worked at Franklin, Garland and Gibson, where he was nominated chef of projects. In 1978 he returned to Portugal and integrated the firm *Fomento-Sociedade de Empreendimentos* SARL, where he worked until 1986. Between 1978 and 1980 he maintained a studio with João José Malato (1926-2003). – JB

Reference works:

Gondola Railway Club (1965), in collaboration with Julião Azevedo; Mozambique Cinema, Nampula (1966), in collaboration with José Bernardino Ramalhete and José Pacheco (1936-1997); Ponta Gêa dwelling, Beira (1966); Quelimane Municipal Library (1969), in collaboration with José Bernardino Ramalhete and José Pacheco; Eduardo Naya Marques House, Beira (1969); António Valdoeiros House, Beira (1972), in collaboration with José Bernardino Ramalhete; Lions Club, Beira (1973).



Fernando Mesquita (1916-1990s)

Fernando Ferreira Botelho Queiroz de Mesquita was born in Vila Real in 1916. He was registered at *Escola de Belas Artes*, in Oporto (ESBAP) between 1934 and 1946, presenting in December 1944 an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for the *Alto Minho* Customs Delegation, located in S. Gregório. In the same year he attended urbanism classes at the London University for a few months. Between 1941 and 1942 he worked in the studio of the architect Carlos Ramos (1897-1969). In 1948 he attended the congress that founded the International Union of Architects, in Lausanne, and the I National Congress of Architecture, in Lisbon. He went to Lourenço Marques in the end of the 40s, where he worked as an architect and urbanist. He was in charge of several Public Works offices and directed the Urbanization Office of Lourenço Marques City Council, created in 1964. In the 60s and the 70s his name is quoted in official documentation as chief architect both on plans related to project and studies, as to assistance and hospital buildings construction. He is also quoted as chief architect in the board of architects and engineers working in the Overseas Service for Public Works and Transportation. Advocate of the Modern Movement principles, Fernando Mesquita was responsible for many of the public and private orders received by the young architects who were working in Lourenço Marques: Fernando Eurico, João José Tinoco (1924-1983), Maria Carlota Quintanilha (1923-), Marcos Miranda Guedes (1924-2001), Alberto Soeiro (1926-1968), Craveiro Lopes (1921-1972) and Pancho Guedes (1925-). The school model that he developed is immediately recognizable in the Mozambican cities urban skyline. Characterized by an extreme formal economy, reduced to its functional and construction expression, as well as a rational solution of the circumstances that affect the design: place, program, solar and wind exposure, structural and constructive systems available. His work was mostly centered in scholar and hospital buildings and urban planning, with the aim to address the diverse needs of the populations of the former overseas possessions. He stayed in Mozambique after its independence, and worked in the former studio of João José Tinoco. He died in Maputo in the 90s, on a car crash accident.

Sommerchild Neighborhood, Maputo (1953); Designs for primary schools with 1, 2, 4, 6 or 8 classrooms, constructed on many locations (1955); Tavene Hospital main building, João Belo (1955-1960); Paiva Manso School extension, Lourenço Marques (1958-1959); *Neutel de Abreu* Commercial and Industrial Technical School, Nampula (current Industrial and Commercial Institute of Nampula) (1959-1973); *D. Francisco Barreto* Industrial and Commercial School, Quelimane (current *1º de Maio* Industrial and Commercial School) (1960-1963); *Vasco da Gama* Industrial and Commercial School, Inhambane (current Eduardo Mondlane Industrial and Commercial School) (1960-1963); Elementary School in Vila Pery (current Amílcar Cabral First Degree Primary School) (1960); *Governador Joaquim de Araújo* Elementary Technical School, Lourenço Marques (current *Estrela Vermelha* High School) (1960-1963); Developing Plan for Lourenço Marques (1966); Alteration of the Urban Plan for Manhiça (1969).

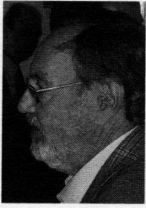


Maria Carlota Quintanilha (1923-)

Maria Carlota de Carvalho e Quintanilha was born in Coimbra, 11th November 1923. She began to study Architecture at *Escola Superior de Belas Artes*, in Lisbon (ESBAL) and graduated at *Escola Superior de Belas Artes*, in Oporto (ESBAP) in 1953, presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for a kindergarten in Vila Real, obtaining the classification of 17 (out of 20). In 1952, she was a teacher at *Rainha Santa Isabel* High School, in Oporto. The same year of graduation she married architect João José Tinoco (1924-1983) and left for South Angola. In 1956 she moved to Lourenço Marques, teaching Design and Descriptive Geometry at an Industrial School, a Commercial School, and Preliminary School to High School General Joaquim José Machado, Feminine Preliminary School Lourenço Marques and António Enes High School. In 1957 she integrated the management of Lourenço Marques Center of Art as head of the Arts Department. On October 1957 she was part of the Lourenço Marques architects commission in the acknowledgments session for the General Governor, because of the publication of a law that regulated the liberal activities. In the beginning of 1959 she attended the *Conference Interfricaine/Logement et Urbanization*, in Nairobi, representing the Industrial School of Lourenço Marques. During the time she lived in Africa she developed several architectural projects both with her husband and other architects colleagues. In 1972 she returned to Portugal and, till 1973, she elaborated several architectonic studies for the National Laboratory of Civil Engineering (LNEC), practicing her knowledge on tropical climate. In 1973 she entered the Ministry of Education as architect and retired in 1989. – EM, JB

Reference works:

In collaboration with João José Tinoco (1924 – 1983): Agriculture Pavilion for the Exhibition of Cultural and Economic Activities, Lourenço Marques (1956); Alto Maé Sports Group Headquarters, Lourenço Marques (1957); Niassa District Palace, Vila Cabral (1961); Mozambique Cotton Institute, Machava, Lourenço Marques (19??); Cabo Delgado District Palace (1965); Urban Plan for João Belo and Partial Plans (1963-1966); Urban Plan for Inhambane and Maxixe (1964-1967). In collaboration with João José Tinoco and Alberto Soeiro: Aeronautic Services Headquarters in Lourenço Marques (c.1958-1959); Nampula Airport.



José Bernardino Ramalhete (1921-)

Bernardino Carlos Vareta Ramalhete was born in Oporto in 1921. He studied Architecture at *Escola Superior de Belas Artes*, in Oporto (ESBAL) and graduated in 1955, presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for a commercial and social unit in Oporto. When he was still a student he worked as a drawer for the urban buildings at the City Council of Oporto (CMP) and collaborated with the architect Fernando Távora (1923-2005) and Almeida de Eça, after his graduation, he integrated the team of Carlos Ramos (1897-1969). In 1956 he started to work at the Urbanization Office at CMP where he collaborated with Robert Auzelle (1913-1983), in the urban plan for the city. In the next year he went to Beira, Mozambique, with the task of create the Urban Plan Office. As an architect in the public administration he was responsible for Beira Railway Station contract, giving its design to Francisco José de Castro (1923-), João Garizo do Carmo (1917-1974) and Paulo de Melo Sampaio (1926-1968). In the beginning of 1959 he attended the *Conference Interafricaine/ Logement et Urbanization*, in Nairobi. In the beginning of 1959, he directed the Arts Department at the Manica and Sofala Arts Center. In 1960 he left the Beira City Council. In 1961, as liberal professional, he design a few primary schools and urban plans, namely for Nampula, António Enes and Vila Pery. In 1962 he founded, with Paulo de Melo Sampaio, the Urbanism and Architecture Office (GAU), to which Eduardo Naya Marques (1935-) joined in 1966. With the death of Paulo de Melo Sampaio in 1968, Eduardo Naya Marques becomes a partner in GAU, that suffers a restructuration becoming the Architecture, Urbanism and Decoration Office (GAUD). This office is responsible for more than a thousand designs with different programs, from interior improvements to prison facilities. After the April 25th Revolution in 1974 he returned to Portugal, where he went back to work at the local administration, in Lisbon City Council. He collaborated in Housing Promotion, after the extinction of the SAAL Algarve Operations, of which he was the director in 1975. He worked in other City Councils such as Cascais, Sesimbra, Montijo and Almada, until he re-opened the GAUD, in Tomar, where he still lives. In 2005 he wrote the manifest *'Isto é Arquitectural'* ("This is architecture!"). José Bernardino Ramalhete refuses nowadays any filiation with the Brazilian modern architecture – although he sympathizes with the works of Oscar Niemeyer and Afonso Reidy –, and says that Mies van der Rohe is his architectural idol, the main influence in his work. Other influences are Le Corbusier, Eero Saarinen and Alvar Aalto. – EM, JB

Reference works:

Comandante Soares Perdigão Mupical Park entrance, Beira (1960); Houses for the autorchy workers, Beira (1959-1960); Urban Plan for Nampula (1960-1965); Urban Plan for António Enes (1960-1965); Urban Plan for Vila Pery (1961-1966); *Sagrado Coração de Jesus do Macuti* Church, Beira (1961-1964); Auditorium and Art Gallery, Beira (1962-1966), in collaboration with Paulo de Melo Sampaio and José Augusto Moreira; *Textáfrica* Offices, Vila Pery (1963); *Piri-Piri* Building, Beira (1964-1967); Oliveira Salazar Dam Central, Chicamba Real (c.1964-1968), in collaboration with Paulo de Melo Sampaio; Mozambique Hotel, Beira (1966-1967); Mozambique Cinema, Nampula (1966), in collaboration with Eduardo Naya Marques and José Pacheco (1936-1997); Urban Plan for Vila Pery (1966); Planalto Cinema and Pinto & Sotto Mayor Bank, Vila Cabral; Lopes Duarte Building, Beira (1968-1970); Municipal Library of Quelimane (1969), in collaboration with Eduardo Naya Marques e José Pacheco; Muslim Association of Beira (1971); Government and Public Services Building, Vila Pery (1971); António Valdoeiros House, Beira (1972), in collaboration with Eduardo Naya Marques.

Francisco Castro Rodrigues (1920-)

Francisco Castro Rodrigues was born in Lisbon on 21th October 1920. Between 1940 and 1941 he attended Engineering at *Instituto Superior Técnico*. In 1942 he went to *Escola Superior de Belas Artes*, in Lisbon (ESBAL) and graduated in Architecture in 1951. He worked as a designer in the studio of architect Veloso Reis Camelo (1939-1943), participated in the production of the exhibition *Portuguese World* (1940). He also worked as designer in the studio of the architect Paulo Cunha (1944), collaborated in the project for Luanda Harbor and projects ordered by *Direcção Geral de Fomento Colonial*. He worked for the Colonial Urbanization Cabinet (1945-1952), along with the architect João Simões (1908-1993). He was arrested on 26th March 1947 because of political reasons and was released on probation on 6th June 1947. While arrested one of his projects was exhibited at the 2nd EGAP. In the studio he shared with José Huertas Lobo (1914-1987) and João Simões (1908-1993) the group ICAT was created and the *Arquitectura* magazine was recovered, publishing in 1948 the Athens Charter, translated by him and his wife (Maria de Lourdes). On 28th May 1948, with José Huertas Lobo and João Simões, he presented a thesis at the National Congress of Architects. He left to Lobito on 25th June 1954 to work in the Municipality services (1954-1985). In 1961, being a member of the Angolan-Brazilian Studies Center, he organized an exhibition on Modern Brazilian Architecture and realized a conference at Lobito Commercial Association. During the time he lived in Lobito he was engaged to the city cultural development. In 1975, escaping from UNITA, he returned to Lisbon and in 1976 returned to Lobito and to his job at Municipality services. He returned to Portugal in 1987, and lives in his family house in *Azenhas do Mar*, Sintra. – JB

Reference works:

GUU Urban Plano for Lobito (1951-1952); Sun House, Lobito (1952-1955), with mosaic work by Manuel Ribeiro de Paiva; Extension of Lobito City Hall (1955); Urban Plan for Vila de Catumbela (1956); Lobito Market (1958-1964); Terrace Cinema *Flamingo* (1963); Lobito Airport (1964); Lobito High School (1966-1967); *Universal Building* (1957-1961).



Paulo de Melo Sampaio (1926-1968)

Paulo Eugénio de Meneses de Melo Vaz Sampaio was born in Cascais in 1926. He graduated at *Escola Superior de Belas Artes*, Lisbon (ESBAL) in 1953, presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan for 'a Stadio for 6000', at *Senhora da Hora*, Matosinhos, obtaining the classification of 19 (out of 20). Nuno Craveiro Lopes (1921-1972) and António Matos Veloso (1923-) were his colleagues. He attended Urbanism Studies at Milan Technique (1952-1953), with a scholarship from *Instituto Nacional de Alta Cultura*, presented the scholar essay 'Urban Plan for Sesto Calende'. In 1954 he settled in Beira city, Mozambique, where he as an architect in partnership with engineer Lorena Birne, and received the Araújo Lacerda Municipal Award several times: 1957, 1958, 1962, 1967, 1968, and 1970. He lived in Lourenço Marques during the construction of the pavilions for 'Transportation, Public Works and Mail Stations' (1955), an order he received by the commission for the Exhibition of Cultural and Economic Activities (1956), in which also João José Tinoco (1924-1983) and Maria Carlota Quintanilha (1923-) participated by designing the 'Agricultura e Pecuária' pavilion. In 1962 he founded the Urbanism and Architecture Office (GAU), with José Bernardino Ramalhete. He worked in several public services: as professor at *Pêro de Anáia* High School, technical consultant of Vila Pery and Porto Amélia municipalities, member of Beira Traffic Commission and director of the Culture and Art Center between 1962 and 1967. He attended the *Conference Interfricaine/Logement et Urbanization*, in Nairobi. His work as an architect and an urbanist is influenced by the European principles of the Modern Movement architecture, with references to the Brazilian modern architecture. He worked with different scales and programs, from the decoration of commercial spaces to the design of urban plans. His clients were mostly firms and private institutions, although he design a few buildings to official offices and city councils, as well as to the Railways and Public Works Services Directory. He has an extensive work in the beginning of the 60s that was increased with the foundation of GAU – that changed its name to GAUD after his death in 1968, when he became ill in his trip back from the US. – EM, JB

Reference works:

Emporium Building, Inhaminga (1955); Overseas National Bank, Vila Pery (1955-1959); Commercial Association of Beira (1955-1960/1961); Vitor Gomes House, Beira (1956); Teixeira de Sousa House, Beira (1956); Patois Saniano House, Beira (1956); *Preciosa* Cinema, Gondola (1956-1959); Beira Railway Club Sports Pavilion (1956-1961); Urban Plan for Estoril Tourist Complex, Beira (1957); Montalto Building, Vila Pery (1957-1960); Montalto Cinema, Vila Pery (1957-1963); Beira Railway Station (1957-1966); Marcelino Ribeiro House, Beira (1958); Urban Plan for Vila Pery (1958-1967); Automobile & Touring Club of Mozambique, Beira (1958); Estoril Motel, Beira (1959-1960); *Luis de Camões* College, Beira (1959-1967); Miramar Hotel, Beira (1961); Plan for the Activities Exhibition-Fair of Chimoio, Vila Pery (1961); Urban Plan for Nacala (1961-1965); Vila Pery Railway Station (c.1961-1966); Urban Plan for Porto Amélia (1961-1967); Auditorium and Art Gallery, Beira (1962-1966); Portuguese Pavilion for Blantyre Fair, Maláui (1964); Portuguese Pavilion for the Second International Hunting Exhibition, Florença, Itália (1964) e Pemba Cinema (1967).

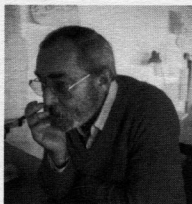


Alberto Soeiro (1917-?)

Alberto Pires Florêncio Soeiro was born in Lisbon in 1917. He began to study Architecture at *Escola Superior de Belas Artes*, Oporto (ESBAP) in 1937 and graduated in 1946, obtaining the classification of 18 (out of 20) presenting an architectural project in order to obtain an Architect Diploma (CODA); being the project in question for evaluation the building plan to economical dwelling in Estremadura. He worked at Fernando Cunha Leão (1909-?) studio between 1943 and 1945. He attended the I National Congress of Architecture, in Lisbon. He initiated his professional activity in Lourenço Marques in 1952, being one of the first architects of his generation to settled in this city. In October 1957 was the spokesman for Lourenço Marques architects in the acknowledgments session for the General Governor, because of the publication of a law that regulated the liberal activities for architecture and engineering. In the beginning of 1959 he attended the *Conference Interfricaine/Logement et Urbanization*, in Nairobi. He designed in several scales and programs, such as great habitation complex, urban plans, public buildings, airports and private institutions. In 1984 he was designated as director for Urbanism and Environment, in *Angra do Heroísmo*, Azores. – EM, JB

Reference works:

Urban Plan for António Enes (1963); TAP-Montepio Building (1955-1960); Lourenço Marques Economic Association Headquarters (1955-1960), in collaboration with Nuno Craveiro Lopes; Aero Club of Mozambique, Lourenço Marques (1958-1959), in collaboration with João José Tinoco; Aeronautic Service Headquarters, Lourenço Marques (c.1958-1959), in collaboration with João José Tinoco and Maria Carlota Quintanilha; Nampula Airport (c.1958-1960), in collaboration with João José Tinoco and Maria Carlota Quintanilha; Carvalho&Catarino Building, Maputo (1959); Machava Sanatorium Hospital, Lourenço Marques (1961-1966), in collaboration with João José Tinoco; Dr. Firmino Santana Dermatology Hospital, Lourenço Marques (1961-1966), in collaboration with João José Tinoco; Urban Plan for Manhiça (1963); Urban Plan for Vila Luísa (1963-1965) and Faculty of Agronomy and Silviculture, University Campus of Lourenço Marques (1969). Project to Recover a Building destined for Regional Statistic Services of Azores (1987)



João José Tinoco (1924-1983)

João José Cerqueira de Matos e Silva Tinoco was born in Coimbra in 1924. He attended Architecture at ESBAAL (1945-1948), and graduated in 1952 at ESBAAP presenting an architectural project in order to obtain an CODA; being the project in question for evaluation the building plan. With Fernando Eurico he designed the *Palácio de Cristal* Activities Pavilion for the 15th year of Public Works Exhibition (1948) and a dwelling in Aveiro. He was member of the ODAM, and participated in the studies of a building plan for the group's architecture exhibition at the Ateneu Comercial in Oporto (1951). In the same year he was ODAM's delegate to the CIAM VIII and won the 2nd prize of Lusaltite Contest, published by *Arquitectura* magazine, with António Matos Veloso (1923-). By himself he designed the *São Pedro de Moel* House (1952). He was consultant at the Pombal City Council (1951-1953). As chief architect for the Technical Brigade of Cunene he left to Angola in 1953, with his wife Carlota Quintanilha (1923-), participating in the projects for Mavala Dam. He moved to Lourenço Marques in 1956, teaching at Industrial School Mouzinho de Albuquerque (1956-1959). In 1957 was the spokesman for Lourenço Marques architects in the acknowledgments session for the General Governor, because of the publication of a law regulating the liberal activities for architecture and engineering. In the beginning of 1959 he attended the *Conference Interfricaine/Logement et Urbanization*, in Nairobi. As the architects representative he was vowel at the 1st Technical Council of the Public Works of Mozambique (1967-1969). He developed several design with Carlota Quintanilha, António Matos Veloso, Alberto Soeiro (1926-1968), António Quadros (1924-1983), José Joaquim Dias (1932-), José Bruschy (1935-) and José Forjaz (1936-). In partnership with António Matos Veloso and Octávio Rego Costa and the permanent collaboration of artists like António Quadros and Jorge Mealha he founded in the beginning of 1974 the studio A121, Lourenço Marques. After Mozambique Independence (1975) he returned to Portugal still collaborating with António Matos Veloso at the studio GPA – Grupo de Planeamento e Arquitectura (Planning and Architecture Group), by Maurício de Vasconcelos (1925-1997). He died in Lisbon in 1983. – EM, JB

Reference works:

Urban and architectural plan for *Mouzinho de Albuquerque* Square, Lourenço Marques (c.1959); Railways of Mozambique Pavilion for the Central Africa Trade Fair, Bulavaio, Southern Rodezia (1960); *Fevereiro&Rocha* Building, Lourenço Marques; Augusto de Castilho Avenue House, Lourenço Marques (1963); Vila Cabral Airport (1964); 4 Houses in Sol Street, Lourenço Marques (1964); TAP comercial space, Johannesburg, South Africa (1964-1965); *Álvoro de Castro* Museum extension, Lourenço Marques (1965); BNU Maxaquene, Lourenço Marques (1966-1967); Dicca Center, Lourenço Marques (1967), with José Bruschy; TAP comercial space, Salisbury, Southern Rhodesia (1968); *Nossa Senhora de Fátima* Avenue Houses, Lourenço Marques; *Reguladora* Factory, Lourenço Marques (1970); *D. Ana da Costa Portugal* High School, Lourenço Marques (1970), with José Forjaz; Verney Institute, Lourenço Marques (1971-1972) and Commercial and Industrial Credit Bank Headquarters, Lourenço Marques (1972). With Carlota Quintanilha: Agriculture and Livestock Pavilion for the Cultural and Economical Activities Exhibition, Lourenço Marques (1956); Alto Maé Sports Group Headquarters, Lourenço Marques (1957); Porto Amélia Airport (c.1959-c.1961); Niassa District Palace, Vila Cabral (1959-c.1962); Mozambique Cotton Institute, Machava, Lourenço Marques; Cabo Delgado District Palace (1963-1966); Urban Plan for João Belo and Partial Plans (1963-1966); Urban Plan for Inhambane and Maxixe (1964-1967). With Alberto Soeiro: Aero Club of Mozambique, Lourenço Marques (1958-1959); Machava Sanatorium Hospital, Lourenço Marques (1961-1966). Firmino Santana Dermatology Hospital, Lourenço Marques (1961-1966). With Alberto Soeiro and Carlota Quintanilha: Aeronautic Services Headquarters, Lourenço Marques (c.1958-1959); Nampula Airport (c.1958-1960). With António Matos Veloso: Provincial Department of Agriculture, Lourenço Marques (c.1967); Mozambique Commercial Center, Lourenço Marques (1969-1970); SIAL Neighborhood, Machava, Lourenço Marques (1970).



António Matos Veloso (1923-)

António Guilherme de Matos Veloso was born in 1923 on Oporto. He graduated in architecture at *Escola de Belas Artes*, in Oporto (EBAP), in 1947. He attended the I National Congress of Architecture in 1948, and presented two communications: 'Os Regulamentos da Construção Urbana e a sua Repercussão nas Soluções Modernas' and 'Habitação Rural e Urbanismo', he was one of the subscribers of Artur Andrade (1913-2005) 'Onde se Fala da Arquitectura no Plano Nacional e do Problema Português da Habitação', distributed as a brochure and read during the works of the congress, although it is not included in the final publication. He maintained in contact with the Union of Architects and followed closely the work developed at Francisco Conceição Silva (1922-1982) studio. In 1951 won the 2nd prize of Lusaltite Contest, published by *Arquitectura* magazine, in a partnership with João José Tinoco (1924-1983). He worked at the Directorate of Urbanization in Oporto. In 1957 he went to Luanda, as an architect at the City Council, invited by Vasco Vieira da Costa (1911-1982), with whom he maintained a close professional relationship. In 1958 he goes to Lourenço Marques for Humberto Delgado (1906-1965)'s Campaign where he reencounters João José Tinoco. In the next year he moves to this city where he is arrested by PIDE, in July 1959, and taken to Luanda and later to Caxias, Portugal. In 1965 went out on probation and returned to Lourenço Marques, where he starts a new phase in his life working in collaboration with João José Tinoco. According to António Matos Veloso there was a greater liberty in Africa's architecture field, everyone was more receptive and there was a strong knowledge exchange network between the architects. From this partnership resulted several designs to Lourenço Marques, Nampula, South Africa and Salisbury. In partnership with João José Tinoco and Octávio Rego Costa and the permanent collaboration of artists like António Quadros and Jorge Mealha he founded in the beginning of 1974 the studio A121, with headquarters at a house in Rui de Pina Street n.121, nowadays Cronistas Street. In January 1976 he went to Angola as a cooperative integrated into the Physical Planning. He returned to Portugal in September 1977 and continued his collaborating with João José Tinoco this time at the studio GPA – Grupo de Planeamento e Arquitectura (Planning and Architecture Group), directed by Maurício de Vasconcelos (1925-1997). – JB

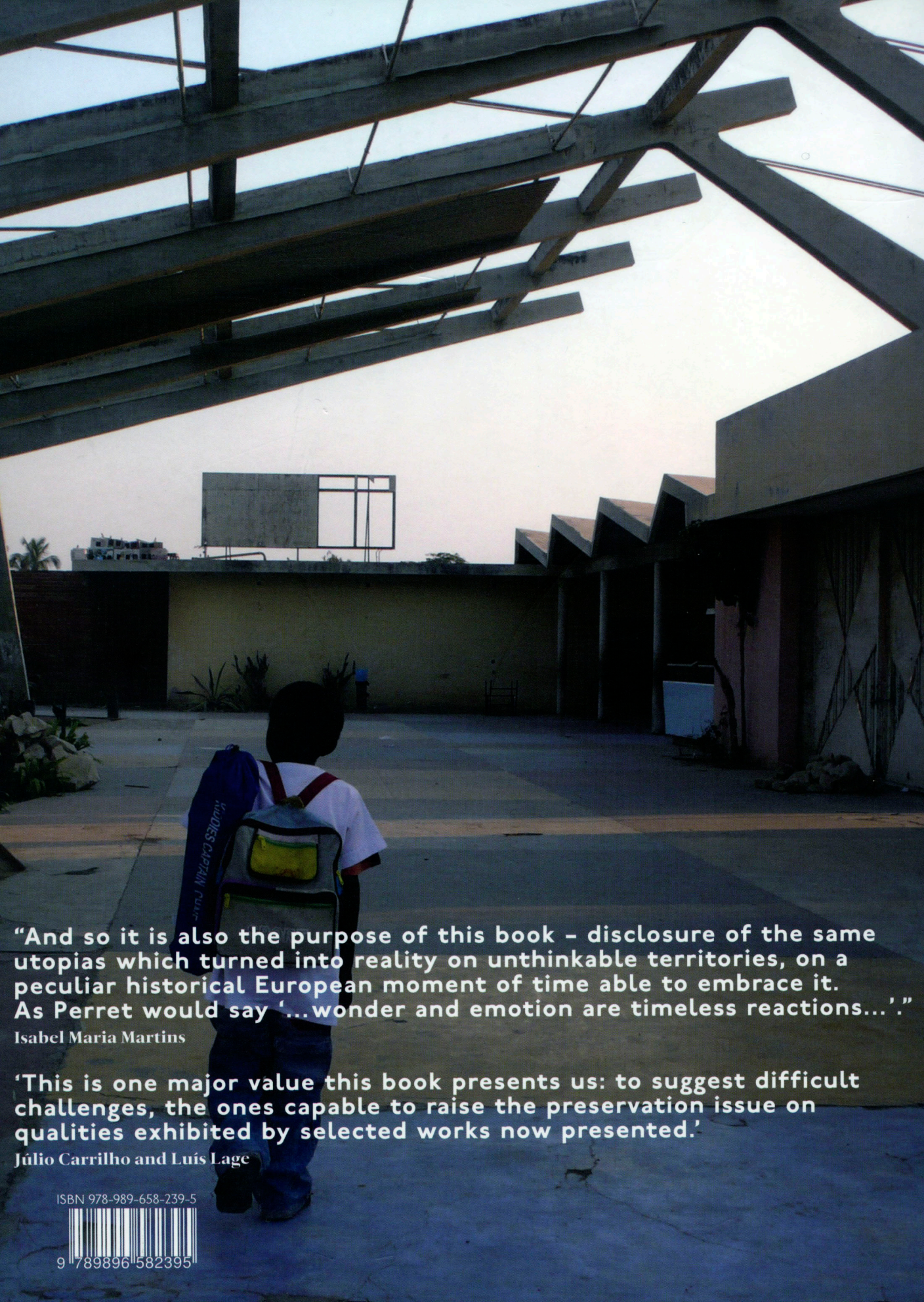
Reference works:

In collaboration with João José Tinoco: Provincial Department of Agriculture, Lourenço Marques (c.1967); SIAL Neighborhood, Machava, Lourenço Marques (1970); Tete Airport; Design for the Mozambique Cereals Institute Delegations and Warehouses; Informatics Center for Nauticus Insurance Company, Lourenço Marques. As studio A121: *Ponta do Ouro* Airport design; Design for the residential neighborhood for the Portugal Embassy employees in South Africa, Pretoria; Design for the Palace of Justice, Lourenço Marques; Factory offices for the Mozambique Concrete Company, Lingamo, Lourenço Marques; Fomento Nacional Bank, Mozambique delegation, Lourenço Marques.

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	Acção 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

ISBN 978-989-658-239-5



9 789896 582395