

9TH INTERNACIONAL
CONFERENCE ON THE
CONSTRUCTED
ENVIRONMENT
CENTRO CULTURAL VILA
FLOR
GUIMARÃES, PORTUGAL
23-24 MAY 2019



FROM MODERNISM TO NATIONALISM: DIFFERENT RESPONSES TO THE POLITICAL CONTEXT OF THE PORTUGUESE ESTADO NOVO

Eduardo Fernandes



EA UM
Lab 2PT

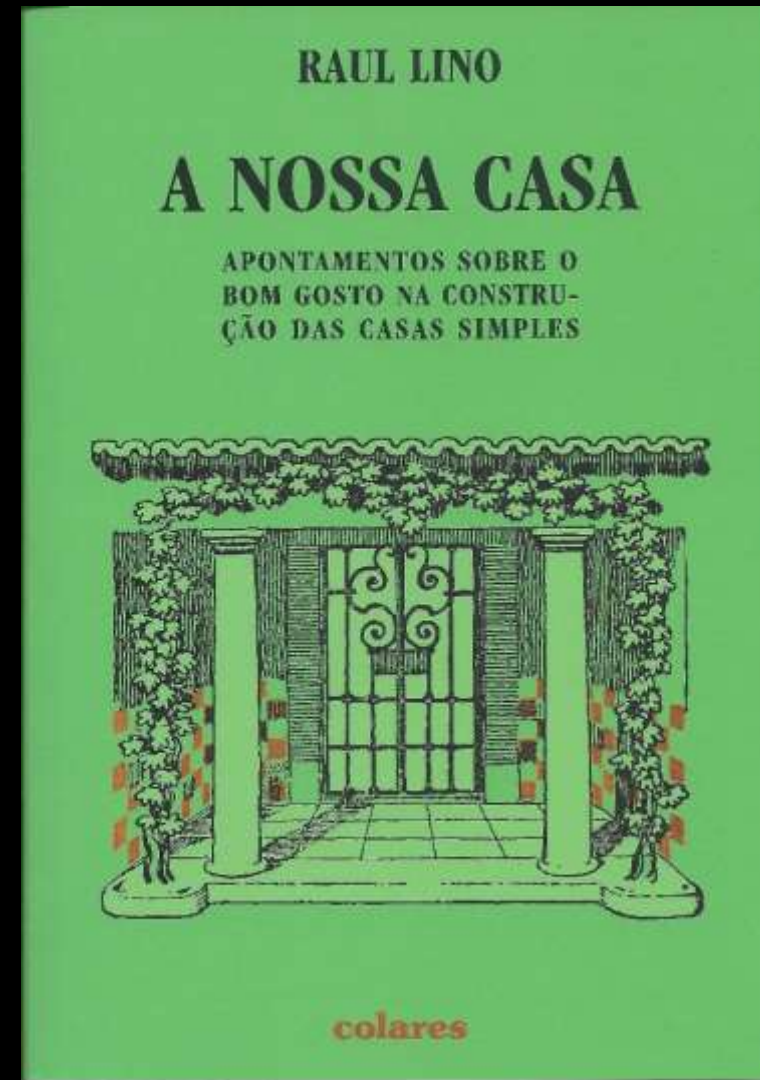
“...we see, in the capital and surrounding, samples more or less faithful of the medieval fortress, the châteaux, the Scottish, cottage, the Swiss chalet, etc.”

SINCERO, João - “Casa Portuguesa – Renovação na Architectura Nacional”, *Os Serões*, 1902

There were several causes (...) that led to such disastrous fall in the barbarism that harm the majority of Portuguese towns and widely attest to the absolute corruption of national taste.

A large part (...) is the introduction of certain French publications that had great vogue in Lisbon. “

Raul Lino, “A nossa casa”, 1918, pág. 20 da edição de 2015.





Tours Train Station, 1896-98
Victor Laloux

Paris Opera,
Charles Garnier, 1861-74





Raul Lino, Santa Maria house, Cascais, 1918.



Carlos Ramos, Radio Pavilion of the Oncology Institute of Lisbon, 1927.



Cristino da Silva
1931 –Capitólio Cinema, Lisbon

Januário Godinho, 1934-39,
refrigerated warehouses, Porto





Pardal Monteiro, headquarters of the “Diário de Notícias”,
Lisbon, 1940.

1925-40: the "ephemeral modernism" of Portuguese Architecture.

- Eclectic teaching in the Fine Arts Schools of Lisbon and Porto leads to a "self-education" of the modern movement, learned through trips in Europe and images of magazines.
- More than a modern consciousness, it was the result of a willingness to try new materials and new forms in new programs.



1929-32 - Rogério de Azevedo
"Comércio do Porto" garage.



1929-32 - Rogério de Azevedo
headquarters of the "Comércio do Porto"



Cassiano Branco, "Coliseu do Porto", 1938-41



Cassiano Branco, "Coliseu do Porto", 1938-41

“The Estado Novo wouldn’t be one more regime in the Portuguese political history; it was the resume of the true and genuine path of homeland history” emerging as “the institutionalization of the national destiny, the political materialization in the XXth century of a mythical Portuguese historical essentiality”

ROSAS, F. - *Salazar e o Poder: A Arte de Saber Durar* (p. 323).

«Le 12 novembre 1940, Hitler signe la «directive n° 18» qui, sous le nom de code 'opération Felix', envisage l'invasion de la péninsule ibérique pour expulser la Grande-Bretagne de la Méditerranée occidentale et de Gibraltar; le troisième volet de cette opération prévoyait une invasion du Portugal, destinée à faire face à tout débarquement de troupes anglaises ainsi que l'occupation des archipels du Cap-Vert, de Madère et des Açores».

Léonard Yves. «Le Portugal et ses 'sentinelles de pierre'. L'exposition du monde portugais en 1940». In: *Vingtième Siècle. Revue d'histoire*. N°62, avril-juin 1999. p. 28.

First half of the 40s: Three trends.

1. "Monumental Fascist" (Courthouses, Town Halls and other public buildings) - direct influence of totalitarian architecture (Germany and Italy).



Santo António das Antas Church, Porto, Fernando Tudeła, 1946



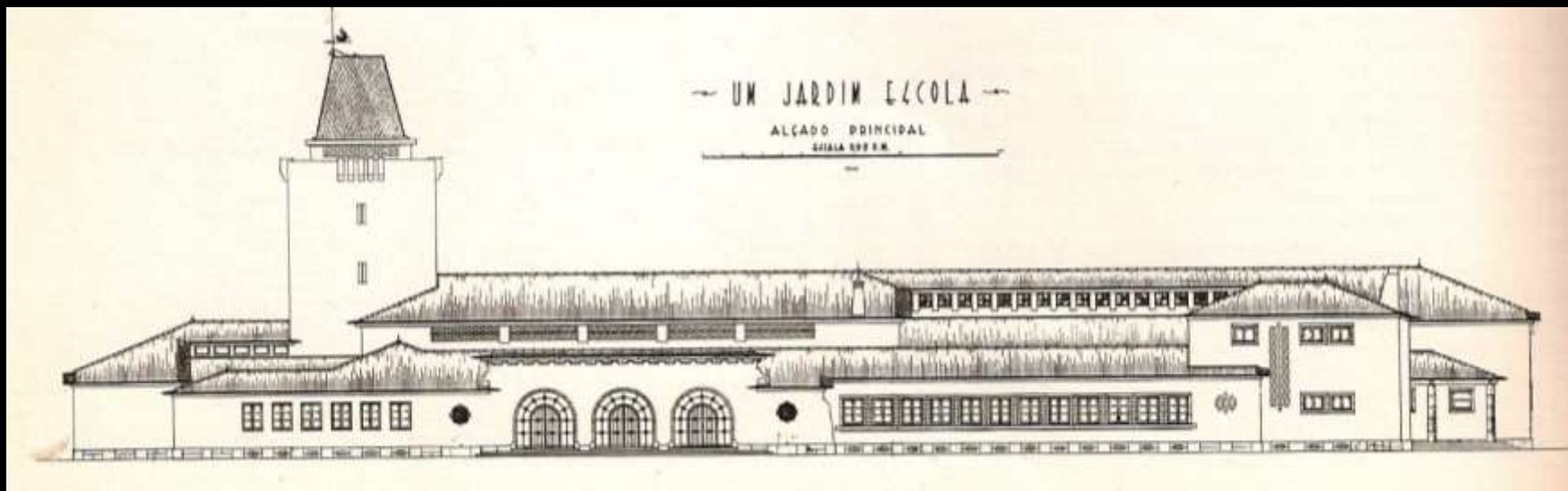
Marcello Piacentini, 1927-1932, Brescia, Piazza della Vittoria.

2. "Pombaline" or " Urban Nationalist " (urban collective housing). Direct influence Portuguese Architecture of the eighteenth century (possible inspiration in the Spanish architecture of Franco fascist regime).

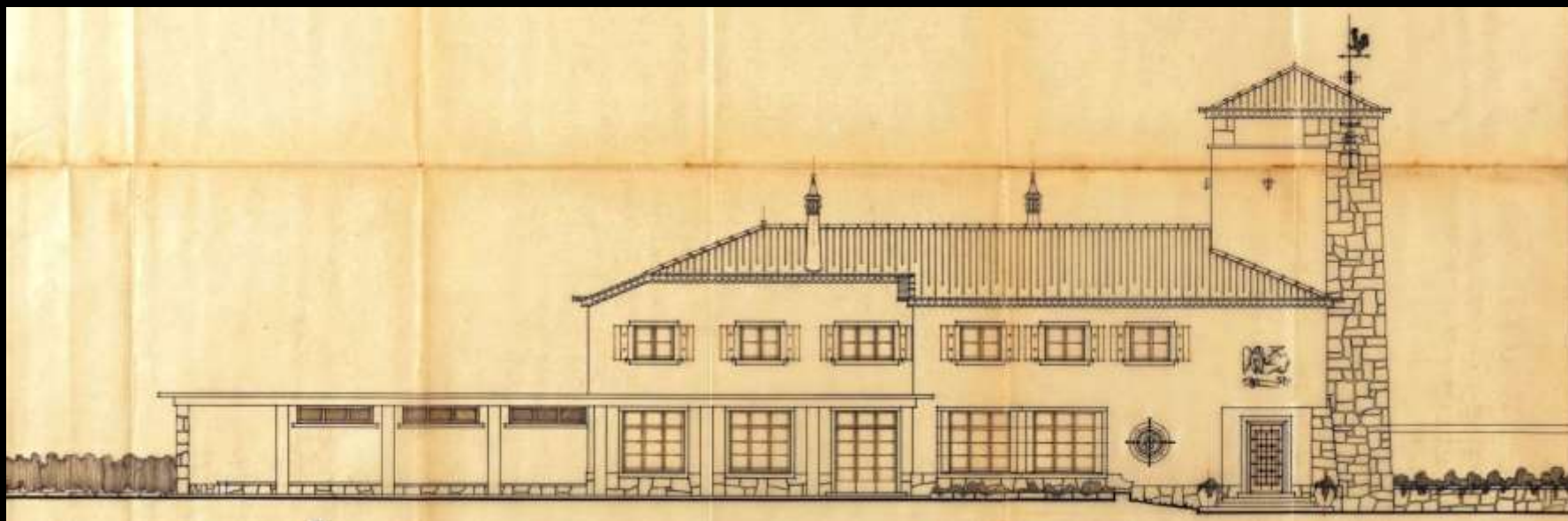


Cristino de Silva, Arcoiro square, Lisbon, 1949

3. 'Portuguese house' (used in private housing or public buildings of smaller scale or relevance) influenced by the drawings and writings of Raul Lino.



“School”, Manuel Montalvão, 1945 (revista *rA*, FAUP).



“School”, Amândio Amaral, 1947 (FAUP/CDUA; fotografado por Arménio Teixeira).

At the end of the thirties, the pioneers of the first generation of modernism in Portugal adopt the languages of the “Estado Novo”.

- The eclectic teaching in the Fine Arts Schools of Lisbon and Porto leads to an easy substitution of formal influences.
- The lack of ideological and cultural modern consistency causes fragile resistance to censorship established by the state.

At the end of the thirties, the pioneers of the first generation of modernism in Portugal adopt the languages of the “Estado Novo”.

- The eclectic teaching in the Fine Arts Schools of Lisbon and Porto leads to an easy substitution of formal influences.
- The lack of ideological and cultural modern consistency causes fragile resistance to censorship established by the state.
- Yes, but each case is a different case ...

Carlos Ramos

(1897-1969).





Carlos Ramos
Liceu Júlio Henriques, Coimbra, 1930-36



Carlos Ramos, Courthouse in Évora,
1945-1963

Carlos Ramos

(1897-1969).

In the School of Fine Arts of Porto, Carlos Ramos modernizes the teaching (influenced by the Bauhaus), hires new graduates to modernize the faculty and allows the appearance of a true modern consciousness in its students.



Cristino da Silva

(1896 — 1976)



Cristino da Silva
1931 –Capitólio Cinema, Lisbon

Cristino da Silva, Areeiro square, Lisboa, 1949.





Coimbra University, 1934-75.
Cottineli Telmo e Cristino da Silva (plan);
Alberto Pessoa, Lucínio Cruz (buildings).

Cristino da Silva

(1896 — 1976)

His modern taste was acquired in Paris, where he studied, between 1920 and 1925.

In 1940, he is a very important actor of the Portuguese World Exhibition, and he dopts enthusiastically the official styles of the regime.

Professor of Architecture at the School of Fine Arts in Lisbon since 1933, he was accused of an anti-modern attitude by successive generations of students.

Januário Godinho, 1934-39,
refrigerated warehouses, Porto



Courthouse in Tomar - Januário Godinho, 1958.





Courthouse of Lisbon
Januário Godinho / João Andresen, 1960-70.



CineArt, Lisbon, Rodrigues Lima, 1937-40.



Courthouse of Porto
Rodrigues Lima, 1961.



Coimbra University, 1934-75.
Cottineli Telmo e Cristino da Silva (plan);
Alberto Pessoa, Lucínio Cruz (buildings).



Pardal Monteiro,
Church of Nossa Senhora de Fátima, Lisbon, 1938

Pardal Monteiro, Rectory and
Faculty of Humanities,
University of Lisbon, 1955.





1929-32 - Rogério de Azevedo
"Comércio do Porto" garage.



1938-41 - Cassiano Branco,
"Coliseu do Porto"

Cassiano Branco,
Portuguese World for children,
Coimbra (1937-62)

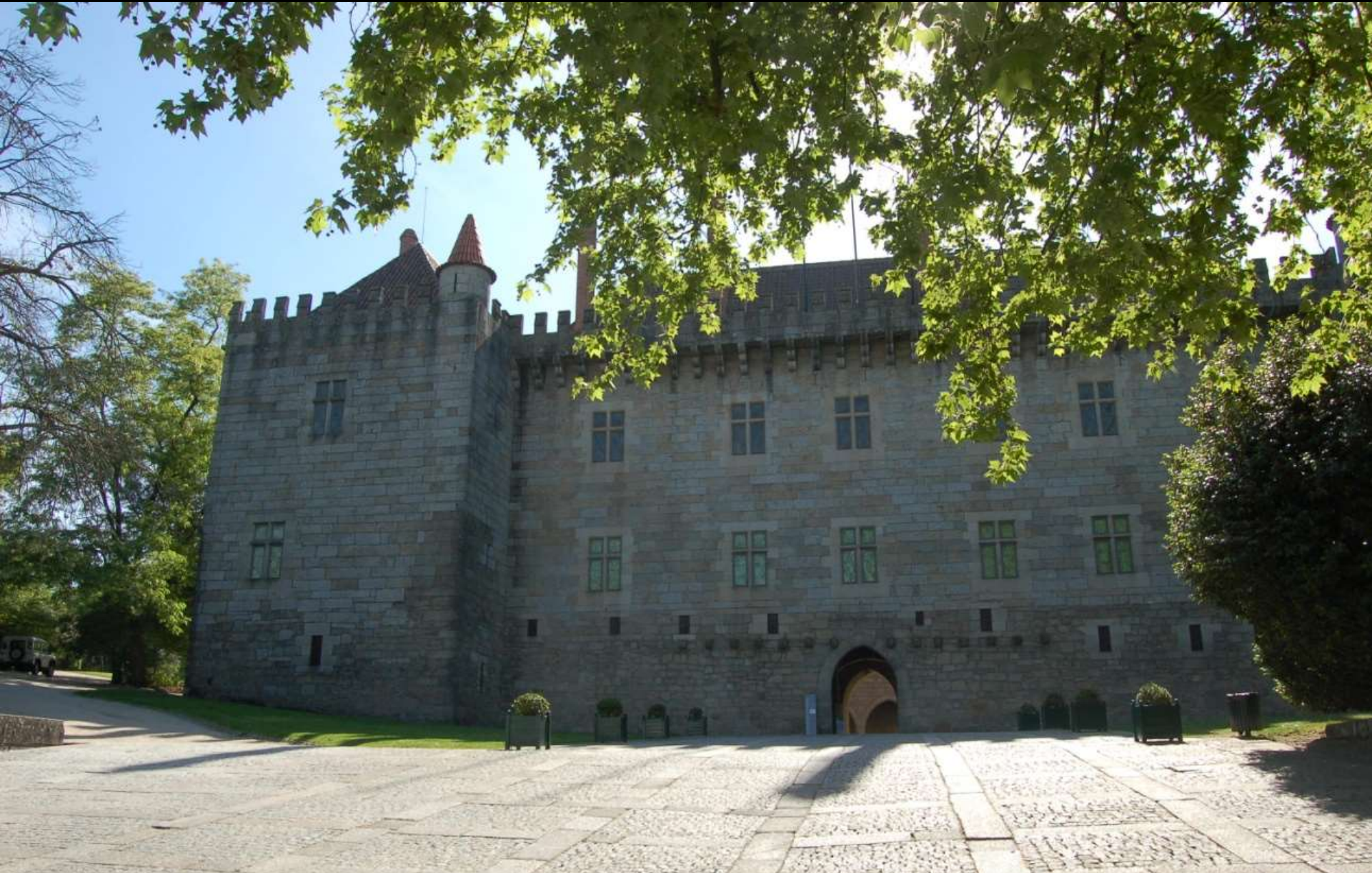


1942-48,
S. Gonçalo Inn, Marão



Paço dos Duques de Bragança, Guimarães, built between fifteenth and sixteenth centuries.

After being restored in 1936 – 59 by Rogério de Azevedo, DGEMN.





**1.º CONGRESSO NACIONAL DE
ARQUITECTURA**

MAIO / JUNHO DE 1948

*PROMOVIDO PELO SINDICATO NACIONAL
DOS ARQUITECTOS COM O PATROCÍNIO
DO GOVERNO*

**RELATÓRIO DA COMISSÃO EXECUTIVA
TESES
CONCLUSÕES E VOTOS DO CONGRESSO**

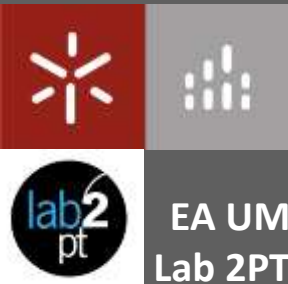
First National Congress of Architecture, 1948

FROM MODERNISM TO NATIONALISM: DIFFERENT RESPONSES TO THE POLITICAL CONTEXT OF THE PORTUGUESE ESTADO NOVO

Eduardo Fernandes

ACKNOWLEDGMENTS

This work has the financial support of the Project Lab2PT
- Landscapes, Heritage and Territory laboratory -
AUR/04509 and FCT through national funds and when
applicable of the FEDER co-financing, in the aim of the
new partnership agreement PT2020 and COMPETE2020
- POCI 01 0145 FEDER 007528.



EA UM
Lab 2PT