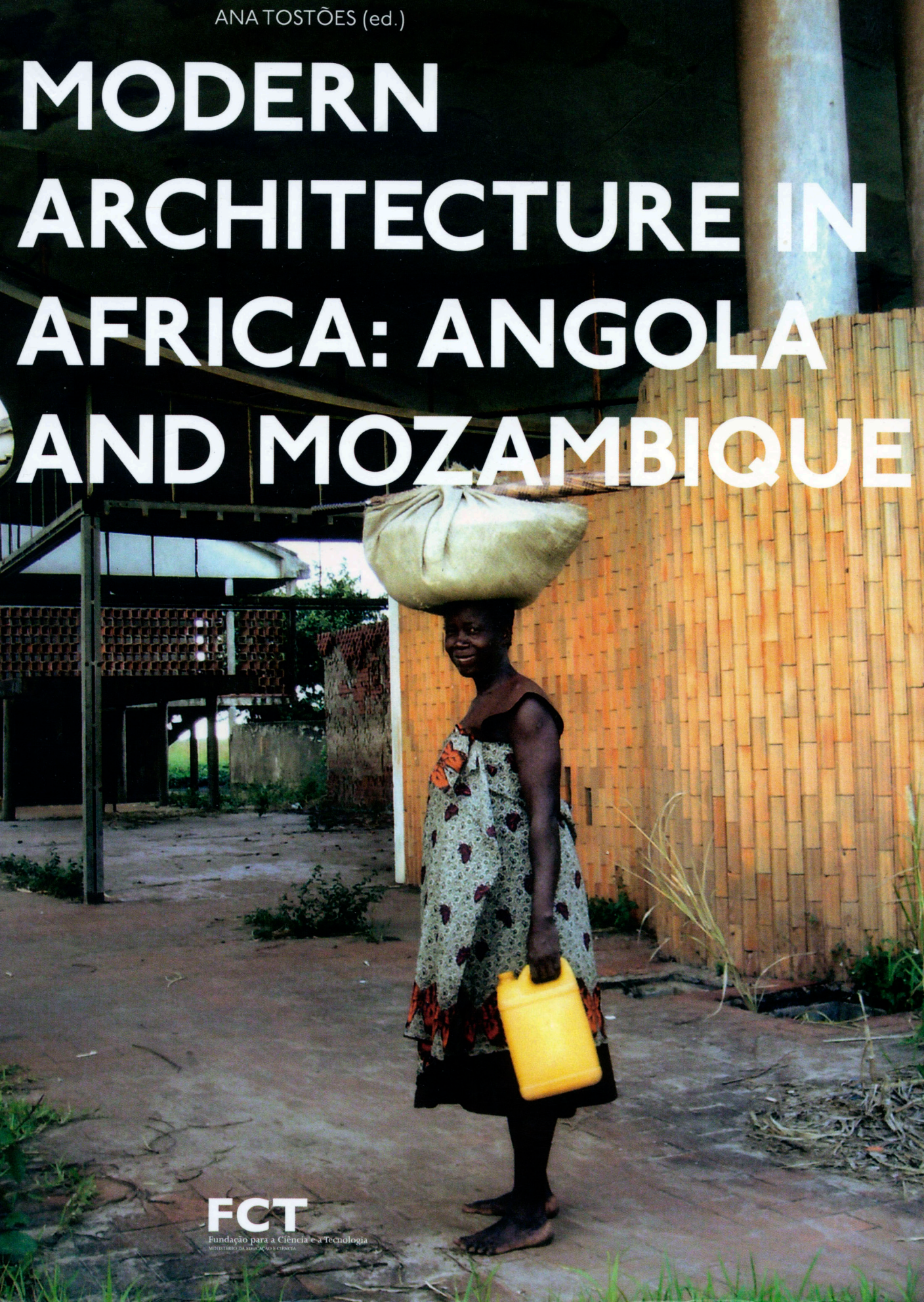
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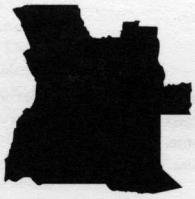
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João Garizo do Carmo · Paulo Melo Sampaio · Francisco José de Castro

BEIRA RAILWAY STATION
Maturity and Criticism of the Modern Movement in Mozambique[1]

Beira, 1958

During the 1950s and 60s, one of the characteristics of the architecture erected in Angola and Mozambique, former Portuguese colonies, is the expression of freedom. Such freedom consists in the awareness to appropriate the principles of the Modern Movement.

The cities in these African countries, which were consolidated between the beginning of the 50s and 1975, are almost exclusively marked by modern vocabulary architecture. Beira, the second most important city in Mozambique, where a significant group of young architects arrived since 1952, is undoubtedly an exemplary case of dynamic migration of architects trained in Lisbon or Oporto *Beaux-Arts* schools, carrying out their profession in the African territory.

João Garizo do Carmo, upon completing his graduation at Oporto's *Beaux-Arts* school and having then returned to Beira, his birthplace, designed the Manga Church (1955) fully aware that he could use no other imagery than the one of his time. The idea of progress is a presence and the line wire of an article in the *Diário de Moçambique* newspaper, published the same year of that project: 'A New Church for Beira: Revolutionary Architecture'[1]. When asked about the relationship between the 'first modern church in the province'[2] and Brazilian architecture, specifically about its 'similarity to Oscar Niemeyer's Pampulha Church', João Garizo do Carmo stressed the use of the modern dogmatic ideas, claiming that the architectural idea is based on a pattern, a formal model, that is as universal as the classical orders. In this way, he explained: 'The viewpoint I adopted as main theme for the composition of the *Imaculado Coração de Maria* Church, in Manga, which in architectural terms best expresses the purity of the devotion in this temple, was the parabola, which, in mathematics, is an extremely pure line. Long before Oscar Niemeyer, the parabolic form was largely employed, both in religious architecture works and in civil architecture, such as large silos, swimming-pool roofing, bridges, railway stations, etc., i.e. in all cases that required bridging a large gaps in reinforced concrete with the greatest economy and elegance.'[3]

João Garizo do Carmo is also the author of several houses and housing buildings, where he often exploits the 'Catalan vault' roof or curved surfaces as in the case of *São Jorge* Cinema.

Similarly to João Garizo do Carmo, Paulo de Melo Sampaio and Francisco José de Castro, both trained by Lisbon *Beaux-Arts* school, were also enthusiastic about the possibilities of building in a territory in growing development, and they settled in Beira at the beginning of the 1950s. They carry out a prolific professional activity, under private orders, particularly in the field of family houses. Paulo Sampaio is the author of a few of the most remarkable buildings in Beira, evidencing a clear influence by Le Corbusier's work, filtered through the plasticity of the Brazilian architecture, in particular the work of Affonso Reidy. His *Conjunto Residencial do Pedregulho* (1946) serves as a motto for exemplar works, such as *Automóvel Touring Clube de Moçambique* (1957), currently *Palácio dos Casamentos*, *Motel Estoril* (1959) or *Pavilhão do Clube Ferroviário* (1957).

Francisco José de Castro, who had arrived in Beira in 1953 having the mission to complete the Beira Grand Hotel (designed, in 1947, by the architect José Porto), developed several projects, mainly of a private initiative nature, of which we would highlight the buildings of *Diário de Moçambique* (1954), *Colégio dos Maristas* (1959) or the Overseas National Bank in Quelimane (1960-1972). Such works by Francisco José de Castro are clearly marked by a plastic research of sum devices on the façades, such as concrete grids or *brises-solei*.

The Beira Railway Station (1958-1966), an order placed to those three architects, was the largest public work ever carried out in this city in response to the need for construction of large facilities to harbour the existing movement of passengers and goods in the so-called 'Beira corridor', which made the connection between inland Africa, including Rhodesia (currently Zimbabwe), and the Beira harbour, in the Indian Ocean.

Originally, the Beira urban area evolved along a strip of land between the Pungué River and its branch, the Chiveve River. In 1892, it is declared as a town, and granted in concession by the State to *Companhia de Moçambique*[4]. The harbour is first developed in 1896, with the construction of the railway pier, which will allow for the connection of Beira to the railway to Rhodesia and inland Africa, and was inaugurated in 1900[5]. Following such obvious development, Beira was named a city in 1907. As a result of the increasingly significant pressure due to population growth and difficult health conditions in the town, the town's administration launched a request for tenders, in 1943, which was won by architect José Porto and engineer Joaquim Alegre, who executed the plan after consulting with the *Gabinete de Urbanização Colonial* (Colonial Urban Planning Office). The plan proposed to extend the city by promoting a combination of landfills and soil drainage and an outline intended to create continuity with pre-existing constructions although it was marked by a drawing based on orthogonal meshes united by radial centres[6].

This urban development plan, which was approved and partially executed in 1951, highlights the zoning proposal, which distinguishes administrative areas, commercial areas, a tourism area and different residential areas for the European,

Asian, mixed culture and African population. It ensures, however, an image of a modern city reflecting a society where the well-being and prosperity of the colonial city were obvious. The construction of the Beira Railway Station announced this bustle and the city's development. Located at the North-end of the city, next to the harbour, this large infrastructure operates as a closing feature in the city's plan.

The station project is a criss-cross of these three architects language and represents a synthesis of their work paths. It is a large-sized work of a monumental nature with a formal modern lexis and a few formal and constructive influences of the Brazilian modern architecture. In 1958, José Bernardino Ramalhete, a municipal architect, created a team to develop the overall plan of the station. In this way, the scheme was divided into three parts, distributed among the team's architects, although coordination and supervision of the works was assigned to Paulo de Melo Sampaio: the large station, to João Garizo do Carmo, the terminals, to Francisco José de Castro, and the office building to Paulo de Melo Sampaio. The overall structural scheme was developed by engineer Moreno Ferreira.

Although the station is the most striking building, the ensemble is coherent. The station is a vaulted mass, asymmetrically juxtaposed to the office block, that generates a grandiose station welcoming space. It is formed by a vaulted slab, which is carried by 7 parabolic arches and stayed by a horizontal slab. At the outside, this horizontal slab is floating and suspended by means of steel wires inlaid in the large entrance framework. This slab further ensures articulation between the station, the office block and the platforms. Inside the building, the transparency of both ends ensures continuity between the city and the station terminals. The station's snack-bar building was suspended at the bottom of the parabolic arches in order to oppose an idea of lightness to the weight of the body structure. The grandiose space of the station is thought as an architectural promenade with a sequence of events that lead us from the hall entrance to the terminals.

The office block is a large parallelepiped closed in by *brises-solei* and rising on *pilotis* eight floors high, which simulate, through the unconcealed structure, overlapping 'boxes', by creating long openings between floors. Such fibre-cement hollow *brises-solei* are predominant on the sun-side façade and gyrate around a vertical axis, and efficiently respond to the intensity of the tropical climate. In this way, the whole South-East façade is mobile, and shows different designs along the day. The office floors evolve in a free plan, organised through an extensive gallery next to the main façade that is only broken by an asymmetrical vertical circulation nucleus that breaks off the dullness of the façade.

The railway terminals are made up of bracket slabs, with a sequence of central columns. Their side limits correspond to a wall-building covered by a roof formed by a sequence of small concrete vaults.

The wholeness of this railway complex is further stressed by the use a glazed tile cladding in various geometric patterns and colours, which determine and personalise the station spaces. Wall panels with the intervention of a few artists, also in glazed tile, ensure the synthesis between art and architecture, as largely exploited in Brazilian reference works. Such murals, which often resort to African art imagery, interact with the space and strengthen the plastic sense of the work.



Southwest façade, offices and platform block, Ana Magalhães, 2008



Offices and platform block, South view, Ana Magalhães, 2008

The Beira Railway Station project is an exemplary interpretation of the premises of an international language in the post-war period. It is a mature work within the context of the modern architecture erected in Mozambique, which consolidates the path of its authors. But when the building was inaugurated, in October 1966, sharp criticism of the International Style broke out; architects such as Pancho Guedes and João José Tinoco, in Maputo, or José Bernardino Ramalhete, in Beira were following new approaches in relation to the context and the search for a humanised identity meaning.

José Bernardino Ramalhete, a partner of Paulo de Melo Sampaio since 1962 at the GAU architectural office, develops projects that reveal a search for new languages and plastic expressions. The Macuti Church (1961) is perhaps his most emblematic work in Beira. It was ordered by the bishop of Beira, D. Sebastião Soares de Resende, who wished to see a non-historicist church more consistent with the new ecclesiastical values of Vatican Council II. Therefore, this Church, which was intentionally kept off the radial urban design, is a large pavilion covered by a vaulted roof with an exposed metal structure with an autonomous bell tower.

In Maputo, Pancho Guedes, who graduated in South Africa and was connected to Team X, was the author of a vast heterodox work within the context of the Modern Movement or its criticism, with a diversity of references. His first projects show Le Corbusier's influence, but upon the Prometheus building (1951), his work begins to outline what was later called the 'Styloguedes', showing numerous influences, from Pablo Picasso to Antoni Gaudi, from African sculpture and Malangatana to Frank Lloyd Wright. His dedication to drawing, painting and sculpture is essential to the understanding of his path. The eclecticism of his work announces exploratory ways that contaminate each other. His plastic intervention is direct and assumed as an element that decorates and emphasizes his architecture itself, which is clear on the murals and textures of the Abreu, Santos & Rocha building (1953-1956) and on the *Dragão* building (1951-1953) or in the sculptural plasticity of *Padaria Saipal* (1952-1954).

Also located in Maputo, the work of João José Tinoco seeks new relationships with the context and a language that crosses expressions of the *New Brutalism* and vernacular references, such as in the *Reguladora* Factory or else, the Polana High School that he designed with José Forjaz.

These were exploratory, criticising paths within the wider framework of the Modern Movement. In Mozambique, between 1950 and 1970, the various factions of the modern coexist and overlap: the international lexis originating in Le Corbusier tempered with South American architecture; the late modernist language in State buildings that are still designed in the Mother Country; and a few criticising projects that test new languages.

Beira, although splendorous and glamorous in the fifties and sixties, is now a degraded and abandoned city. Its history was always intrinsically linked to the history of the railway in Africa. Today, its monumental Beira Railway Station seems to be the sole feature preserving the memory of the city's significance. Although preserved, the Railway Station is deserted now. Its imposing station has almost no passengers' movement.



Platform, great nave, Ana Magalhães, 2008



Platform, detail of the kiosk with clock, Ana Magalhães, 2008

The Beira Railway Station, in addition to being an example of the modern architectural heritage erected in Africa keeps an iconic popular dimension in the city. The Mozambican government now seeks to value its ports and its railway structure. Within the context of new strategies for an economic and tourist revival of Beira, this building will surely be a major player in the city urban and architectural rehabilitation.

- AM

The Modern Movement Architecture and the *Estado Novo* Politics

As mentioned, the architects team responsible for the design of Beira Railway Station was assembled and coordinated by José Bernardino Ramalhete, architect of the Municipality of Beira, after a first concourse for defining the outward expression of the new building, opened in mid-1957, having had only one competing proposal, authored by Paulo de Melo Sampaio.

After signing the contract on February 16, 1959, the team of architects presented a draft dated April 18 of the same year, suggesting thirteen possible architectural solutions for the compound - and giving clear preference to the last proposal. This study obtains the consent of the provincial railway authorities and receives, on September 1959, the assent of government services in Lisbon, as well as the authorization for the execution of the project and subsequent release of the building contest. The approval by ministerial order was given on the 9th of the following month, and the construction project, with drawings dated April 1, 1960, was approved by the Ministry of Finance in June 1961.

The opening of the tenders for the construction was held in October 1961. In the mid 1962 the enterprise adjudication was announced, being the contract signed in February 1963, while were being executed preliminary works of spiking the foundations. The construction began on the Northeast area: the platforms zone infrastructure was finished on 31th December 1963, getting the new station services in operation immediately. The complex open ceremony took place on the 1st October 1966, in presence of the province Governor General.

The station is located North of the city initial nucleus, in an area covered by Beira General Plan (1943-1951). Built in the railway infrastructure preexisting place, the complex faces Manuel António de Sousa Square, Southwest, and João Resende Street, Southeast, defining a line between the harbor facilities, Northeast, and the surrounding urban abb. The deployment defined by the General Plan drew an U shaped building facing Manuel António de Sousa Square, with inner spaces closing the railway. Forming a L shaped building, the new plan presented by the architect's team maintained the intercardinal points alignment of the former design, receding the building's main body to open a wide square.

The station complex volumetric organization results of the subdivision of the two primary functional zones required by the general program – station zone and administration zone –, in three areas of distinct functional character: the atrium body, the administration body and the platforms zone. The assignment of an autonomous design area to each of the three architects, *reflects the threefold character of the program: the atrium body was designed by Francisco José de Castro, the railway*



Office block back view, Ana Magalhães, 2008

Southwest façade detail, panel on glassed mosaic by Jorge Garizo do Carmo, Ana Magalhães, 2008



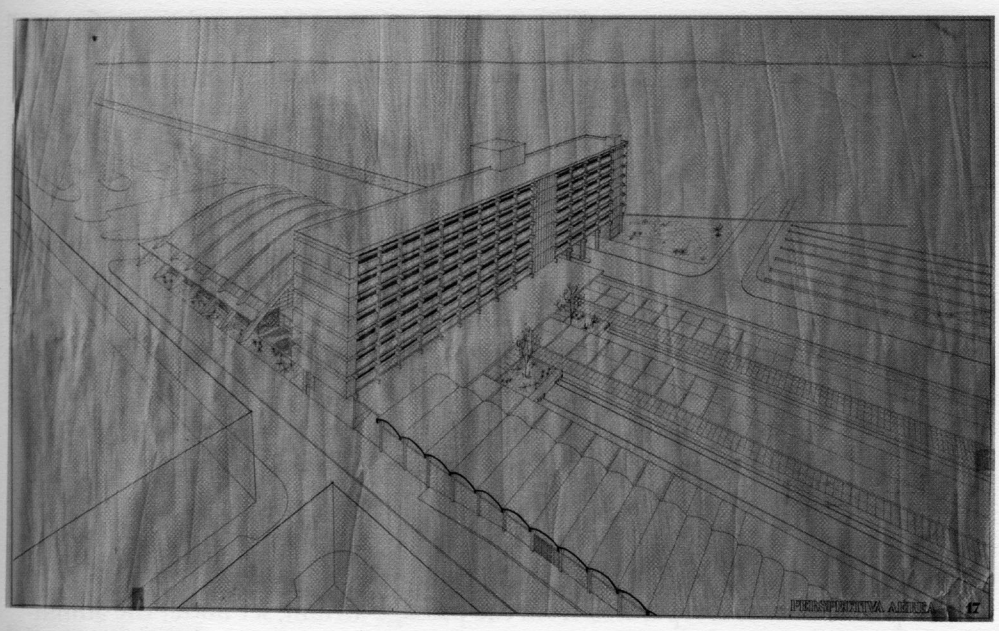
platforms zone by João Garizo do Carmo and the administration body by Paulo de Melo Sampaio[7]. In the outer space and corresponding to these inner functional areas, several autonomous geometrical solids are organized following an asymmetric matrix based on the balance of the volumes and of their formal expression, being articulated by well defined transitional spaces.

The atrium body constitutes a parabolic volume, covered by a vaulted membrane with its tops partially glassed, set across the longitudinal axis of Station Square. Made of concrete and supported by seven inversed parabolic arches, the curved membrane rests, on the Southeast side, on a rectangular base externally covered by a continuous mural of colored glass mosaic, and, on the Northwest side, on a cantilevered rectangular prism. Both prisms are intercepted by the structural parabolic arches and unified by a horizontal concrete slab that, sustained over the structural arches steel risers, creates a deep porch at the fullest extent of the main entrance.

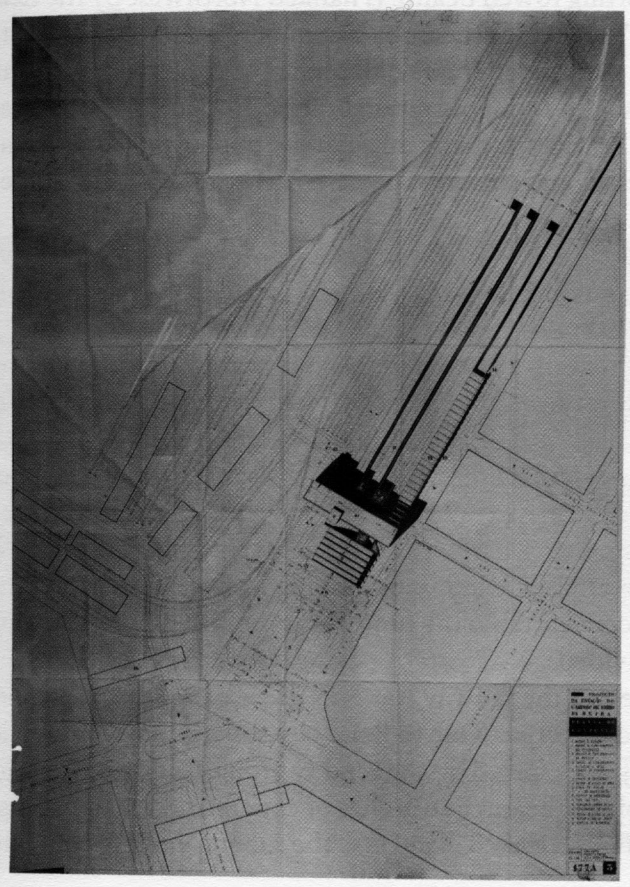
The body of the administration facilities is contained by a rectangular prism eight floors high, separated from the atrium body by an intercalary space covered by a flat concrete slab. This body, with a hollow ground floor supported on rectangular *pilotis*, is formed by eight minor overlapping rectangular prisms corresponding to the seven upper floors and the top ledge. The seven prisms major elevations show recessed frames, extensive and continuous *fenêtres en longueur* that in the main façade are protected by vertical *brise-soleil*. In the rear elevation the *fenêtres en longueur* are interspersed by masonry elements, plastered flaps, and pilasters coated by glass mosaic. A rectangular body containing lifts and main stairs underlines on the main façades the building's vertical communication elements: in the main elevation it constitutes a prominent volume, asymmetrically set between the atrium body and the administration body, coated with a mosaic mural of colored glass and geometrical pattern; in the rear elevation it assumes the form of a vertical glassed window set along the full height of the façade.

The railway platforms zone is articulated with the administration body through a lowered concrete slab supported by an autonomous structure of *pilotis*. Under this coverage, or in its limits, end the railway tracks, the railway platforms and the porches that cover them – butterfly roofs standing on central pillars of oblique design. The command building of the railway station is formed by a sequence of twenty seven modules covered by lower plain slabs and upper cap vaults. The horizontality of the main elevations of this building– paced by the succession of pillars, beams and cap vaults –, is assured by the subdivision of the wall surfaces of each module, in a vertical sequence of horizontal plans.

Along the design process of the Beira Railway Station scientific design methodologies were used in order to optimize the functional organization of the three distinct areas that comprise the harbor and rail complex. The railway station building is surrounded by the Station Square, in front, and João Resende Street, aside, distribution nodules of the access movements to the port of Beira and the various areas of the compound. In the final design these spaces were subject to a proposal for structuring the different access movements: the pathways for motor vehicles, bicycles and pedestrians were separated into distinct arteries, the parking



Perspective, contest, undated, ACFB, Elisiário Miranda, 2009



Site plan, project - April 1959, CDIPAD, ref. 06898, Elisiário Miranda, 2010

areas were divided on station workers and general public lots, and spaces for bus stop and taxi attendance were defined.

The disposal of external volumes and transitional elements, along with the program resolution into defined functional areas and of the employees and public circulations into well characterized spaces structured the design of the railway station ground floor interiors. Although there is a total spatial continuity in the ground floor between the atrium, the administration facilities and the platforms, the autonomy of the main volumes is perceived by the physical separation between them, materialized in the design of two transitional spaces.

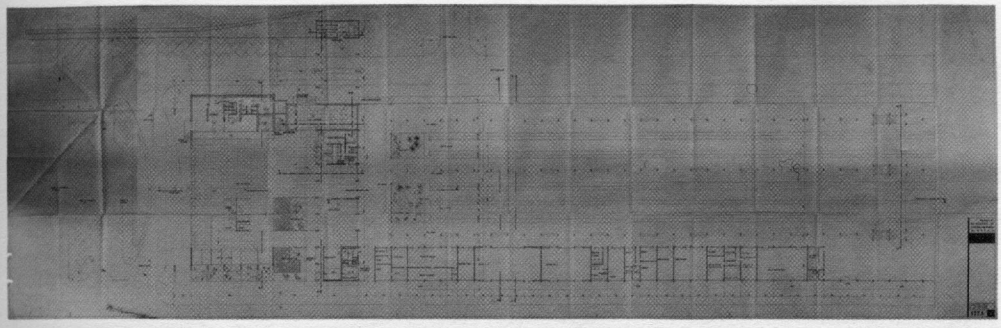
Preceded by two symmetrical ramps and covered by a porch formed by a horizontal slab suspended by steel risers, the public main access is made through the doors disposed along the full length of the base of the glassed elevation of the atrium. This central distribution space has the form of a vaulted hall, flanked by two rows of glassed compartments with autonomous coverage containing commercial and staff spaces. A roofless kiosk is settled under the vaulted hall, decentralized.

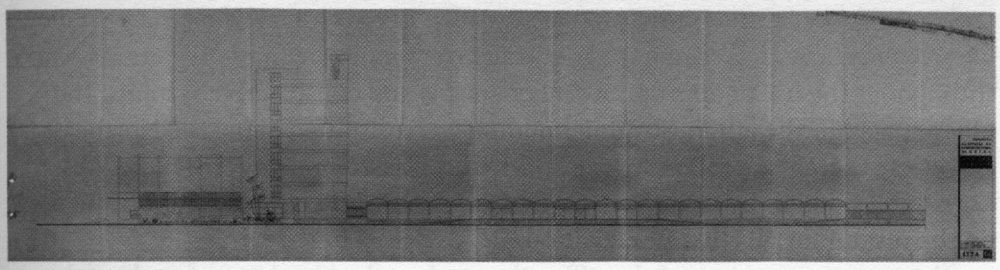
The public atrium is separated from the passage atrium, set under the administration body, by the lower flat ceiling of a first transitional space. In the ceiling of this intercalary space a square opening for illumination and ventilation stands over a square lake in which an isolated sculpture rests. The passage atrium under the administration body is rhythmically cadenced by rectangular *pilotis* coated in ceramic mosaic, supporting towed beams. Is flanked Northwest by the ticket offices and stationmaster's office, Southeast by a commercial space and a first aid centre, and Northeast by the glassed frame before the platforms zone. The main access to the upper floors of the administration body, occupied by the railway and harbor management services, is made through the public and administration atriums by the staircases and elevators placed on the transversal volume that intersects the building.

A glassed gallery set along the Southeast façade giving access to several work spaces joins the vertical communications and the toilet facilities of each floor. During the project of the administration facilities, the portioning of interior spaces was envisaged in the form of standard metallic partitions: an organization in *plan libre*, only allowed by the autonomy of the buildings' main structure from the internal walls.

The access from the passage atrium to the platforms zone is made by a second transitional space with the form of a flat concrete slab under which ends the command building of the railway station. In this building interior, chambered according to entire modules, multiples and submultiples of the external volumetric and structural unity, are concentrated the functional sectors in which the railway station services are subdivided.

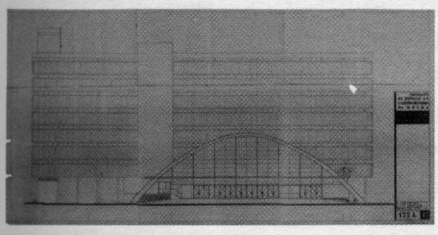
On the building process of the railway station were used industrial construction systems and standard materials. Due to Beira city soil unstable nature, the building was based over stakes spiked on the muddy ground. The supporting structure was raised on pillars, beams and arches of concrete, flat or curved slabs of solid concrete or *Rosacometa* leaked elements. The roofing vault of the atrium

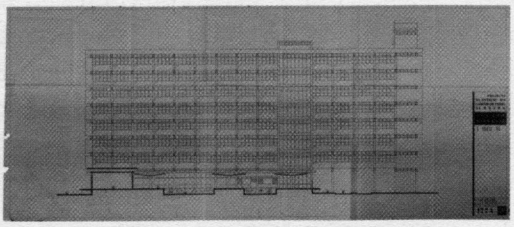


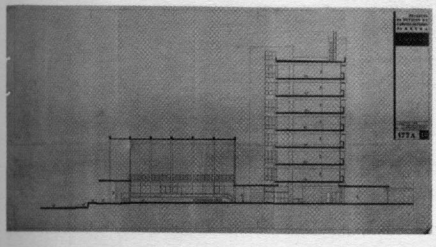


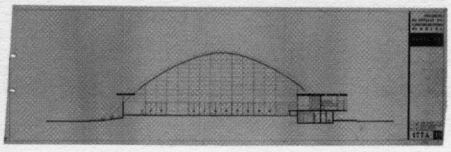
First floor plan, project, April 1959, CDIPAD, ref. 06898, Elisiário Miranda, 2010

Southeast elevation, project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010









Southwest elevation, project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010

Section A-A', project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010

Northeast elevation, project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010

Section B-B', project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010

body is formed by a curved slab supported by seven parabolic and inverted concrete arches. The flap covering this space entrance is suspended by metallic raisers from the parabolic arches.

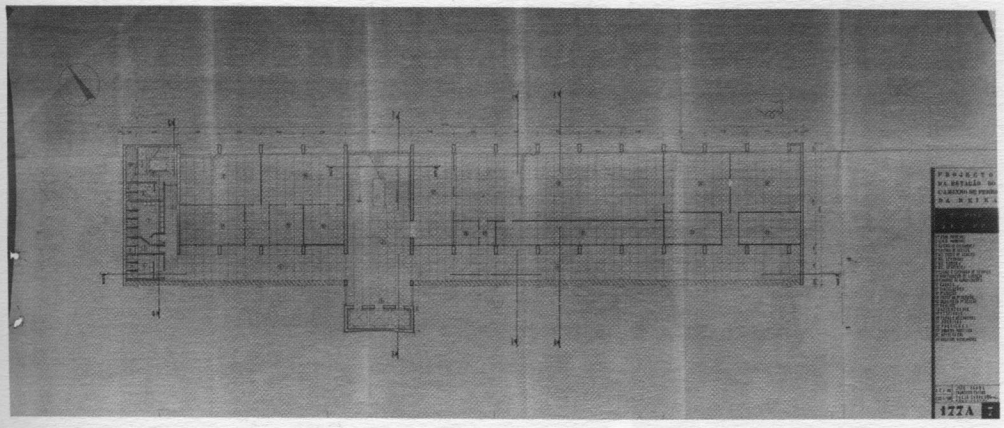
At full height of the eight floors constituting the administration zone the structure is composed by porticoes of exposed pillars and beams. The structure of the command building of the railway station in the platforms zone is composed by pillars and beams of concrete, covered by flat slabs and cap vaults, while the central pillars from the three platforms porches are sustained by triangular beams supporting oblique slabs of exposed concrete.

The Railway Station protection and adaptation to tropical climatic conditions underwent through an accurate analysis of the building complex orientation and throughout the use of appropriate mechanisms and constructive systems. The office spaces of the administration building were disposed along the Northeast elevation; therefore protecting the Southwest glassed hallways from the West horizontal sunlight by using vertical and adjustable *brise-solei*, a solution also used on the restaurant Northwest elevation.

The exterior openings of the offices located on the Northwest façade of the administration building were protected from the North vertical sunlight by recessing the glassed surfaces from the floor slabs, from the masonry elements enclosing the *fenêtres en longueur* and from the intercalary shadowing slabs. In the command building of the railway station the ceiling slabs were protected by the umbrella form of the cap vaults.

The Railway Station complex holds a significant repertoire of principles and forms characteristic from the Modern Movement architecture of post War II: scientific design methodologies, isolated volumes display, form and function interrelation, asymmetrical composition, open ground floors, *pilotis, plan libre, fenêtres en longuer, brise-solei*, sculptural plasticity, industrial constructive systems, standard materials, parabolic and Catalan vaults, butterfly roofing, grids, ceramic murals, art work integration (*Gesamtkunstwerk*). This last principle is present on the decorative panel made of glassed mosaic that covers the Southeast base of the public atrium, resulting from a contest won by Jorge Garizo do Carmo, and in the sculpture representing two women, located on the same atrium lake, the possible authorship of José Padua.

The building of a railway complex with the scale of the Beira Railway Station was an affirmation of the economic importance of the city and its area of influence at the district, provincial, national and continental scope. The opening ceremony of the complex, that took place on October 1, 1966, coinciding with the anniversary of the passage of the administration of the port of Beira to the control of the Portuguese State, and their inclusion in the program of celebrations of the 40th anniversary of the National Revolution from 1926 illustrate, among other significant events, the priority given to this infrastructure in the global politics of the colonial era. Materialization of the development policy of the Metropolitan Portuguese Government the Beira Railway Station represents, better than any other building in Mozambique, the meeting of two opposing utopias in a common



Second floor plan, project, April 1960, CDIPAD, ref. 06898, Elisiário Miranda, 2010

Atrium and administration bodies, Elisiário Miranda, 2009



enterprise: the principles, methods and languages characteristic of the architecture of the Modern Movement supporting the survival of the identity utopia of the *Estado Novo* regime.

- EM

1
This text was presented in the International Congress *Tropical Knowledge in Mozambique: History, Memory and Science*, Lisbon, October 2012.

2
Diário de Moçambique, Beira, 19th June 1956.

3
Idem.

4
Idem.

5
Companhia de Moçambique was a so-called *companbia majestática* (majestic company) in Mozambique, holding the concession of lands covering the area of what are currently the Manica and Sofala provinces.

6
"The new railway to Rhodesia was inaugurated on 14th July 1900, thus definitely ensuring continuity and development for Beira, which became the undisputable harbour for that progressive English colony.", in *Cidade da Beira, Projecto de Urbanização-Memória Justificativa*, Empresa Moderna, Beira, 1951, 41.

7
At the origin of this drawing was the first urban plan for the city that was developed, between 1929 and 1932, by the brothers Rebelo de Andrade. The plan was never implemented.

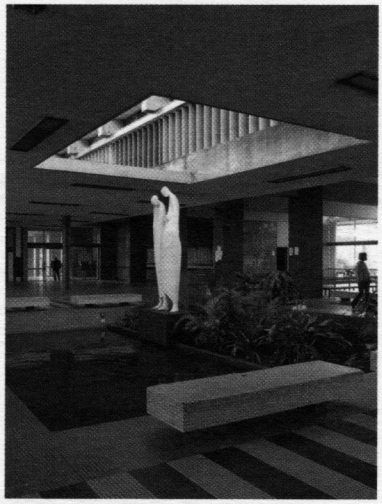
8
Assignment based on testimonies by Francisco José de Castro, on 6th November 2009, and José Bernardino Ramalhete on 29th December 2011. A great stylistic closeness between the design of each part of the Beira Railway Station and other works of its authors is also detected: between the atrium body and the CODA project by Francisco José de Castro for a Nautical Club in Lisbon (1950); between the station command building and several works by João Garizo do Carmo, including projects for the Macúti Inn (1957), for Carlos Silva (1957-1958) and João Afonso dos Santos (1959) houses - all in the city Beira -, for the building of the Nauticus Insurance Company in Vila Pery (1958), and for the Palace of Public Offices of Quelimane (c.1959); and between the administration body and the Beira projects by Paul de Melo Sampaio for the Emporium Building (c.1960) and the administrative block of the Luís de Camões College (1959-1967).



Platforms zone,
Elisiário Miranda, 2009



Dockside,
EWV, Ana Tostões, 2010



Sculpture by José Pádua in the public atrium,
Elisiário Miranda, 2009

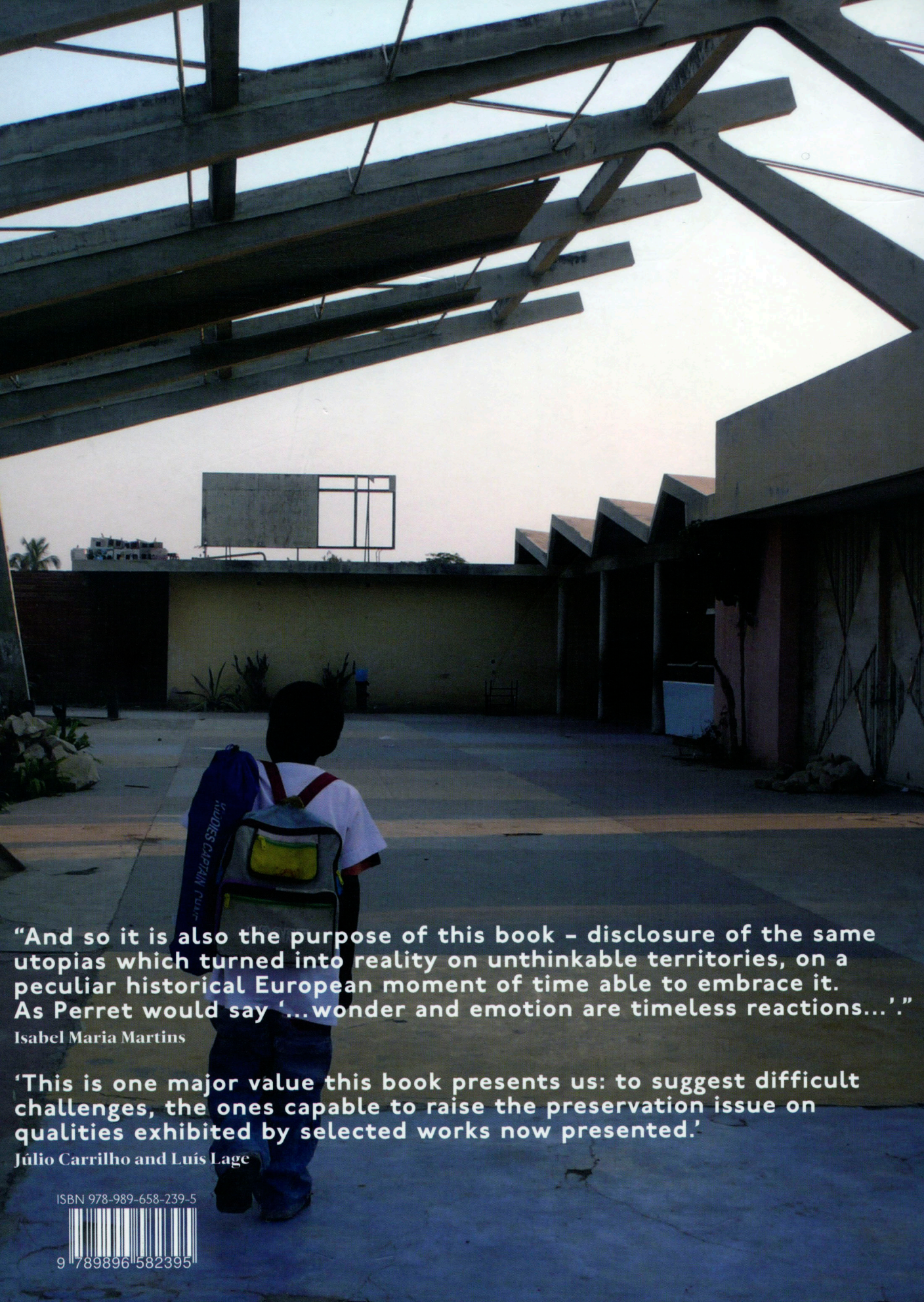
Southwest elevation of the adminitration body,
Elisiário Miranda, 2009



INDEX OF ABBREVIATIONS

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

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



"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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