

TOTALITARIAN ARCHITECTURE IN PORTUGAL

The influence of Italian fascist architecture and Nazi architecture: “stripped” neoclassicism and “rooted” modernism

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Partner Institutions

Universidade Nova de Lisboa: CHAM/IIHA; ISCTE; FAUP; IST (to be confirmed)

Expected Future Partner Institutions

Deutsche Historisches Museum, Berlin; Romanian Embassy, Lisbon; Instituto Camões, Lisbon; Goethe Institute, Lisbon; Istituto Italiano di Cultura, Lisbon (to be confirmed)

OBJECTIVES

To deepen the knowledge of the relationship between Portuguese architecture of the first modernism and its agents, with the architectural culture of Italian and German totalitarianism. The relative familiarity by the Portuguese architects with the works of the fascist period in Italy between 1922 and 1943/1945 and the positive reaction with which was received the Exhibition of the New German Architecture (*Neue Deutsche Baukunst*, 1941) gives special importance to the interaction between totalitarian regimes of which Portugal of the Estado Novo was part, although with different programmatic goals. The effort to represent a strongly nationalistic policy and the expression of nationalism through a monumentalist architectural discourse, although adapted to the realities of each country or nation, as well as the assimilation of common principles, indicate a path towards a “rooted modernism” within several Dictatorships. We believe that all these items, thoroughly analysed and assessed, point out to new conclusions that move away from a pure assimilation of a nationalism that has been translated into *Português Suave*. Although the so-called Portuguese Suave dives its roots in the domestic cultural broth, the paradoxes generated by the dichotomy modernity / traditionalism, must be re-evaluated in the light of new studies that invert the weight of a “progressive modernity” against a “revolutionary modernity” of an ultraconservative tenor, in some cases with an ideal based on the territory, colonialism and “race” as it was understood from the end of the 19th century until the advent of Dictatorships.

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ABSTRACT + IMAGES

The presentation in Lisbon, in 1941, of the exhibition “*Neue Deutsche Baukunst*” (*New German Architecture/Nova Arquitectura Alemã*), inaugurated by Albert Speer himself with the respective catalogue, large photographs and models, would have had an influence on some Portuguese architects, more inclined towards a certain commitment to classicist proposals - that the Germanic (and Nazi) architecture contained (actually, a radical “modern neoclassicism”, to put it bluntly).

The Italian architecture of the Mussolini regime also coughed up a certain power of attraction in the political context that Portugal was experiencing: fascist and Nazi architecture, totalitarian architecture, - the Soviet has no impact at this time, *et pour cause*- it ended up leading to a desideratum that some were turning into an “*aportuguesamento*” of the modernist proposals until its almost elision. This will happen in public buildings, but also in housing architecture, especially the most appealing and comfortable buildings, in cities across the country. Rudolf Wolters, nominated by Goebbels as exhibition curator, prefaced the catalogue, and Albert Speer, at the time *Generalbauinspektor für die Reichshauptstadt* was welcomed by the Portuguese architectural elite.

Even Raul Lino (Raul Lino, *Algumas considerações sobre a Arquitectura Alemã Contemporânea*, 1942), who we would think little inclined towards massive German monumentality, let himself be seduced by the “*thriving creations*” and the “*perfect, complete, plastic expression, which is born of a creative determination and which reflects the historical moment that serves as a frame*”, however never adopting any of those suggestions.

It is well known that the first modernism in Portugal was the object of a translation that was not based on adherence to the modern movement as we know it, but rather on an inspiration process that fell on the possibility of using reinforced concrete, now with engineering calculations suitable for building new forms, as well as the existence of new programs, such as those of concert halls, theatres and cinemas and in some cases factory or warehouse buildings, almost always seconded in their urban exposition and view, somewhat hidden from the main course, as it happens with Cristino da Silva’s *Capitólio* (Lisbon) or Rogério de Azevedo’s *Jornal do Comércio garage* (Oporto).

On the other hand, the education offered at ESBAL and ESBAP, meant that architects would receive training that reduced modernism to a “style”, forgetting, in a sense, its structural conformation and principle of articulation with technology and industrial society: modernism was to be *one style among other useful styles*. The most radical incidences of the proposals of Gropius, Loos and Le Corbusier and the awareness of the “age of the machine” or mechanization systems at work, were not projected in modern training. This explains, in part, the regressive inflection that will run from 1940 to 1950, especially in the Lisbon school, where Cristino da Silva would pontificate as a leading professor later on. In short: there was no mention of Le Corbusier, his proposals kept in silence.

However, due to Cristino da Silva offers in this Praça do Areeiro - which is desired as the third large square in Lisbon - a conservative facet, an evident traditionalist retreat, in the face of his experiences and that of his peers. In reality, he combined the pombaline artfully - stylized here, since the spans and stonework refer to the seventeenth century model - with typical and vernacular details, such as the tiled roofs, and the top of the buildings’ vertices with stony pinnacles. A traditionalism that can be tempered more or less, that can be appropriated by almost all the architects and civil engineers who designed and built in the cities of the country. Indeed, this language will be universalized in all district capitals in particular, but even in villages, where many public works of state initiative followed these domestication purposes and, to a certain and considerable extent - but effective - serving as a model.

It was not strange to this process a certain acceptance of Italian fascism rationalist proposals in architecture, and even some inspiring aspects of the German architecture from the Nazi period, in which, the above mentioned exhibition had a strong appeal.

The main goal of this research - despite the various studies that dealt with subjects such as “Português Suave” or the architectural languages behind events such as national representations in Universal and World Exhibitions or the seminal Exhibition of the Portuguese World (*Exposição do Mundo Português*)- is to detect the works that were directly influenced by these two vectors of dictatorship/authoritarian architecture, especially those resulting from the process of inventing a “purified” modern neoclassicism in the period from 1930 to 1945 when a clear formalization of the influence of Italian fascist architecture or Hitler’s german propaganda is evident. Coming from swift examples such as those by Tessenow or (mainly) Troost, that language reaches us through Speer and others, even though the ideological and political ingredients were absent among Portuguese architects who adopted the language or who transformed it and adapted it to the principles in a context of the so-called Portuguese “brandos costumes”.

In this research, the new proposals which have been produced in a problematic sphere of complex historical analysis related to Fascist and Nazi movements, or even of “Franquismo” and “Salazarismo”, - namely in Portugal and abroad (Roger Griffin) - , will be taken into account, without accepting blindly prejudices that lean on a process of legitimate refutation of dictatorships. It will be necessary to consider what happened in architecture as well as in arts and literature. Perhaps we will be surprised by the existence of a moment of modernist avantgarde, inscribed in the very processes of construction of a New World Order, which had debasing results, of course, but which requires us to look with surgical attention - especially in the Portuguese case -at the circumstances of the first twenty years of the self-proclaimed *Estado Novo*.



Inauguration of the exhibition “*Neue Deutsche Baukunst*”, 1941(SNBA). From left to right, Duarte Pacheco, Marçal Carmona, Albert Speer, Raul Lino, emb. Baron Hoyningen-Huene, Rudolf Wolters

SCIENTIFIC RELEVANCE FOR THE DISCIPLINE

The disciplines of Art History Architecture as well as those of Theory of Architecture need more and more in-depth reflections attuned to the problems arising from the most up-to-date Portuguese research, as well as the new research configurations taking place in several European countries. The proposal reproduced here seeks to bring theoretical discussion to this field, exerting a re-evaluation of Portuguese architecture of the 20th century, giving priority to the early period of the Dictatorship of the Estado Novo. It is considered that the works published until today, which constitute a notable work base, need a finer evaluation that takes into account ideological aspects, in a crossover research trade with sociology, political sciences, art and techniques. The integration of all these research fields is fundamental for the advancement of new studies on the expressions of the architectural culture of the Estado Novo and totalitarian aesthetics.

The considerations taking place on the assessment of modernism under its various degrees of expression seem to undermine a critical approach that leaves behind the ideological aspects entwined with aesthetics problems that Fascism and Nazism tried to solve. It is more so when dealing with totalitarian regimes, such as the "Salazarism", which can be said to be the epitome of all the contradictions between technical progress and traditional social repurpose. Inspired in totalitarian methods, with links to a modernist development, it stands, however, and in a contradictory way, as a form of radical popular obedience to the "chief" imposing a modest rural life to emphasize the catholic entrenchment of a nation with a great historical past suggesting the overblown symbols related with that glorious past, maintaining its neutral position during WW II, giving birth to the striking motto that translates into "*we must be and we are proudly alone*" (Salazar)

EXPECTED ECONOMIC AND SOCIAL IMPACT

The social impact must extend to History and must circumvent a dangerous revisionism that has already had an impact in certain academic circles: fighting the simplistic view that proposes a positive re-evaluation of the Dictatorship appears as a fundamental task, when we witness a recovery of discourses that until now seemed to be orphans and that now gain contemporary socio-political expression. If this objective is social, it is also political, and derives from the desire to offer complexity for an objective criticism of totalitarianism or authoritarian and illiberal drifts that are on the horizon, or that already exist, and that cannot and should not be considered just like innocent ghosts or passing uneventful shadows. The irrational but seductive idealism that emanates from these proposals can only be faced through concise works that, without value judgments, show reality as it was, and how it can be understood in its aesthetic value and in its ideological configurations. The economic impact will be negligible in this context, although an increase of debates, congresses, conferences and publications with consequence in the academic and editorial fabric is foreseeable.

RESEARCH PLAN AND TASKS

In Fascist and Nazi Dictatorships in Europe, the process undertaken in the field of architecture does not offer a homogeneous framework. The same can be said, for fascist states such as the Portuguese Estado Novo.

In Italy, the modernist epistemologies of Italian rationalism lived side by side, with the rooted classicism that was translated into a set of buildings of a modern hybrid character, or of a rooted modernism with a neoclassical and stripped lineage, in accordance with the desired "*romanità*".

Nazi Germany saw an identical phenomenon, and it cannot be said to be exclusively attentive to the assertion that Albert Speer's stripped classicism produced the most important things that emerged in Nazi Germany architecture. Modernism persisted, in the background (as we know, even Mies and Gropius were invited to the competition at the Headquarters of the Central Bank of Germany...), but devoid of the spatial / volumetric asymmetries and research of radical internationalist modernism. The segment that promoted the "*Volkish*" movement and the notion of Kulturkampf continued with an aesthetic of traditionalist entrenchment as a synopsis of a return to nature; and Speer's stripped classicism was used for the large civic buildings and for Germania (Berlin) plan. In a certain way, the sensibilities of the three ideological pillars of German Nazi architecture are here well expressed, which corresponds to the foreground men who sustained them: Himmler (*volkish* and traditionalist); Goebbels (flirting with modernism and hybridization, an admirer of modern cinema, a cinema that played a key role in German propaganda); and Hitler, more prone to large-scale and monumental achievements, all of them turned to the future, as proof that the III Reich would endure, even in its ruins.

Now, although there is no defined parallelism for the Portuguese case, this inorganic program also ended up being lived in Portugal. The proposal of Raul Lino's "Casa Portuguesa", will correspond to a pleasant and friendly interpretation of the rural country in a modern key, and hitting the pace with a ruralist and anti-industrial idealism, which is not at all "*volkish*" or "*della tradizione*". It is, however, neo-post-folkloric but of high quality. The process of monumentalization attaining an evident impact even in the domain of urban programming is clearly visible in the end of the 1930s, later domesticated and translated into a reduction that combines tradition and modernity in the "Português Suave" style, albeit not avoiding to obtain a monumentalist effect in the achievements that we list here and that draw their inspiration from the Italian fascist architecture with a classic stripped content (Piacentini) as in those of Albert Speer known through magazines (*Esfera*, *Signal*) and by the *Neue Deutsche Baukunst* exhibition of 1941 that left its mark in disciplinary training by L. Cristino da Silva. And once again we find three pillars (ruralism, modernism and monumentalism), which without fragile mechanism we conclude that end up finding their agents in Salazar (the ruralist conservatism), António Ferro (the flirt with hybridized international modernism) and Duarte Pacheco (the compromise between rooted modernist order and domestication).

The list of themes that we present below, contains the essentials of the research work, although very brief, given the space limitations. A subtly more detailed document already exists, with a clear breakdown of sub-themes and contextual analysis, from a social, political and, above all, cultural point of view.

1. THE ORIGINS: NEOCLASSIC AESTHETICS

2. IDEOLOGY IN NEOCLASSIC ARCHITECTURE

Neoclassicism in the arts: politics and aesthetics; the aesthetics of Sublime;

French neoclassical architecture: French radical neoclassical architecture:

Neoclassical architecture in Italy:

British neoclassical architecture:

The neogreek and neoroman:

Late neoclassical architecture in France:

Neoclassical architecture in Portugal:

3. GERMAN AND PRUSSIAN NEOCLASSIC ARCHITECTURE (Munich / Berlin)

Germanic Neoclassicism

Late Germanic neoclassicism

4. CLASSICAL IDEALISM IN NORTHERN EUROPE AND MITTELEUROPE: FROM NEOGREEK TO NEORROMAN; AND THE RISSORGIMENTO - secs. XVIII-XIX

The Athenian model: democracy and culture: the century of Pericles

The study of Greek architecture: Gottfried Semper (1803-1879)

The New Athens and the "new Florences": Weimar; Munich and Ludwig I; Meiningen;

Dresden; Athens (proj.); Edinburgh

Vienna, imperial capital: Ringstrasse; Kunsthistorisches Museum; Hoffburg; Theseustempel

5. THE IDEOLOGICAL PRINCIPLES OF ITALIAN FASCISM

Political principles:

Gabriele D'Annunzio, Principe de Montenevoso (1863–1938) / Alceste De Ambris (1874–1934) and nationalist unionism: from the Partito Socialista Italiano to the Unione Sindacale Italiana and the Fasci Autonomi d'Azione Rivoluzionaria. Anti-fascism

Futurism

The Fasci d'Azione Rivoluzionaria.

Benito Mussolini (1922-1943)

Corporativism

The principles of fascist culture: Edoardo (Dino) Alfieri (1886 - 1966)

6. THE ESOTERIC FOUNDATION OF ITALIAN FASCISM

7. ITALIAN FASCIST ARCHITECTURE: THE TWO FACES OF JANUS

Rationalism in Italian fascist architecture

Post-neoclassicism, or stripped classicism: classifying monumentalism

The EUR project (Expozione Uiversale di Roma): 1932-inconcl.)

Topography of Italian totalitarian architecture: rationalism:

Topography of the Italian classifying fascist architecture

8. RENEWAL OF GERMAN ARCHITECTURE IN THE 20TH CENTURY

Jugendstil and Viennese Secession:

Deutscher Werkbund:

Bauhaus Dessau:

9. THE FORMATION OF NAZISM: THE NAZI MYSTIC AND THE NEW PAGANISM

Arianism and the Arianist movement / The myth of the frozen land and Hans Horbiger:

geological and anthropological-theosophical manichaeism

Atlantis/ Thule and the Polo myth: / The Swastika: Geomancy:

10. HEINRICH HIMMLER AND ANHENERBE

The high places of Nazi mystique: Externsteine; Wallahala, Regensburg; Wewelburg Castle; Neue Wache, Berlin; Bayreuth; the Thingsstaten; Nuremberg, rallies; Tannenber Memorial, Poland; Castanha House, Munich; Ruhmeshalle, Munich; Ehrentempel, Munich

11. NEUE DEUTSCHE BAUKUNST: THE NAZI ARCHITECTURE

Volkish movement and the volkstum: ethnic architecture or the architectures of the tribe

Heinrich Tessenow (1876-1950),

Paul Ludwig Troost (1878-1934)

Albert Speer (1905-1981)

12. TOPOGRAPHY OF NAZI ARCHITECTURE

Germania plan / Berlin / Munich / Augsburg / Nuremberg/ Frankfurt/ Dresden / Poland

13. PROPEDEUTICS OF PORTUGUESE PROTO-FASCISMO: LUSITAN INTEGRALISM (1914-1932)

Integralismo Lusitano ideology

14. MYTHICAL FOUNDATIONS OF PORTUGUESE FASCISM

15. THE 1933 CONSTITUTION AND THE "SALAZARISM": THE NEW STATE

16. GENEALOGY OF TOTALITARY ARCHITECTURE IN PORTUGAL

Ephemeral constructions, exhibitions and competitions: projects: Monument to Infante D. Henrique, Sagres; 1933-1936 competition / Monument to Infante D. Henrique, Sagres; 1936-1938 competition / Portuguese Pavilion at the World Exhibition in Brussels, (1935) / Portuguese Pavilion at the Paris International Fair, 1937 / Angola Fair Exhibition (Vasco Vieira da Costa, 1938) / Portuguese Pavilion at the New York Exhibition, 1939 / Exhibition of the Portuguese World, 1940 / Monument to Infante D. Henrique, Sagres; 1954-1956 competition / Centennial Pattern (Macau, 1940) / "Neue Deutsche Baukunst", (New German Architecture) (1941) / Discoveries Pattern (1940/1960) / Competitions for International / World Fair pavilions (1929 -1950)

17. TOPOGRAPHY OF TOTALITARY ARCHITECTURE IN PORTUGAL

Fonte Luminosa, Lisbon (brothers Rebelo de Andrade, 1938) / Banco de Portugal, headquarters (Pardal Monteiro project, 1937) /Siphon on the Trancão River (Rebelo de Andrade brothers, 1938) / Cidade Universitária, Coimbra (general plan, Cotinelli Telmo, 1943) General Library; Cidade Universitária, Coimbra / CTT Headquarters, Lisbon (Adelino Nunes, 1942-1953) / Palace of Justice, Porto (Raul Rodrigues Lima,) / Banco de Nacional Angola (Vasco Regaleira, 1956) / 28 de Maio Stadium, Braga (João Simões,?) / Jamor Stadium (Jacobetty Rosa,?) / Salazar Dam, Santa Catarina, Sado (JAOHA, Cassiano Branco (1936-1941) / Monument to the Heroes of the Overseas (projected by Luís Cristino da Silva, 7 Monument in Sameiro (António Lino and Francisco Franco) / Monument to António José de Almeida, Lisbon (Leopoldo de Almeida, Pardal Monteiro,) / Alfândega Palace, Ponta Delgada (Francisco Quintanilha, inaug. 1965) / Monument to the Race Effort, Bissau, Guinea-Bissau) / Finance and Accounting Services Building, (Mutamba, Luanda) / Largo Diogo Cão, clock tower and customs, Luanda (1944-1953) / Pallace of Commerce, Luanda (1953) /Avenida da República ensemble, Maputo, Mozambique/ BNU, Beira, Mozambique / Public Works Building, Macau (1951) / Santa Maria Hospital, Lisbon (Herman Distel, 1937-1955) / São João Hospital, Porto (Herman Distel, 1937-1955)

EXPECTED SCIENTIFIC RESULTS

Bring to the scientific discussion the results of the reflections that several authors have produced on the characteristics of Nazifascist architecture and integrate it in the studies of the history of Portuguese architecture and architectural culture. The aim is to re-evaluate the term Português Suave, and to assess it, not in the light of philological issues - such as for example, that of the strict architectural option or the dictates of the law - but instead to perceive it independently of the manifestations of a stripped-down Portuguese classicism with elements of contact, either with the national tradition or with the influences of the radiating centers of European architectural culture during the period of the Dictatorships, located between 1933-1950. The new concepts for a finer analysis of these elements have been made by George L. Mosse, (1964, 1966, 1999), Barbara Miller-Lane, (1968), Winfried Nerdinger, (1993) Roger Griffin (1991, Lynn Nicholas, (1994); Jonathan Petropoulos (2000, 2014), António Costa Pinto, A. Kallis, (ed, 2014) among others.. A laboratory, linked with HTAUD will be set.

BUDGET: € 7.500.00

A work of this nature requires a reasonable budget, which will still be far from the proposed limits. Study and work trips in archives in Berlin, Munich, Augsburg, Regensburg, Rome, Bologna, Brescia, Bergamo; travel within the country for photographic survey of architectural works implicit in this study; acquisition of bibliography; registration of archival work to be carried out in several institutions, described below, with possible expenses for the travel and compensation of researchers, as well as possible copyright, reproductions, 3D modeling work, 3D print and assisted design in the necessary cases:AC - ACCADEMIA CLEMENTINA, Bolonha / ACML - ARQUIVO GERAL DA CÂMARA MUNICIPAL DE LISBOA / AHC- ARQUIVO HISTÓRIO MILITAR / AHCMP – ARQUIVO HISTÓRIO DA CAMARA MUNICIPAL DO PORTO / AHMOP – ARQUIVO HISTÓRICO DO MINISTÉRIO DAS OBRAS PÚBLICAS// AHU - ARQUIVO HISTÓRICO ULTRAMARINO AHU-IICT - ARQUIVO HISTÓRICO ULTRAMARINO / ANBA - ACADEMIA NACIONAL DE BELAS ARTES / ANTT- ARQUIVO NACIONAL DA TORRE DO TOMBO ATC / BA: BIBLIOTECA DA AJUDA / BAHMOP – BIBLIOTECA DO ARQUIVO HISTÓRICO DO MINISTÉRIO DAS OBRAS PÚBLICAS /BNP - BIBLIOTECA NACIONAL DE PORTUGAL / BPMP – BIBLIOTECA PÚBLICA MUNICIPAL DO PORTO / BPNM – BIBLIOTECA DO PALÁCIO NACIONAL DE MAFRA / CA – CASA DA ARQUITECTURA – MATOSINHOS / FCG / BA- FUNDAÇÃO CALOUSTE GULBENKIAN : BIBLIOTECA DE ARTE / FS/DGPC - FORTE DE SACAVÉM – MONUMENTOS.PT /DGPC / GEO: GABINETE DE ESTUDOS OLISPONENSES / MAC – MUSEU ARQUEOLÓGICO DO CARMO / MC- MUSEU DA CIDADE (CML