

The role of architectural culture in the process of cosmopolitanism and internationalization of Portugal in the 20th and 21st century

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Partner Institutions

Universidade da Beira Interior, Faculdade de Engenharia;

Politecnico di Bari – Faculdade de Arquitectura; Alma Mater

Studiorum – Università di Bologna

Expected Future Partner Institutions

Facoltà di Architettura – Università di Roma tre; Università IUAV di

Venezia; Politecnico di Milano.

OBJECTIVES

In spite of the copious information on the subject, there is no comprehensive general study that provides a complete and unified vision that extends to our days. There is any global map that visualizes, summarizes and returns, in its many facets, the context we deal with and this is the first objective that the research project aims to achieve.

Thus the first step of the project will therefore be to define the context, i.e. the nature of the relationships, trying to establish the RULES of the CODE of this communication between the two interlocutors, through the analysis of all the EXISTING DOCUMENTS. These relationships in a first classification can be divided into: exchanges in the working environment, academic environment, constructive environment, theoretical environment, personal environment, political environment. A second phase will be the interpretation of the data collected, and the CRITICAL ANALYSIS of the results of the mutual influences and after analyzing, in a critical way, the various layers of INTERPRETATION. The main result will be an analytic map, which will display all these interrelationships, which will accompany an exhaustive publication where the various levels of reading and interpretations of the phenomena will be explained, as well as a series of cards that deal with every single protagonist, every cited work, every bibliographic work, every event.

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ABSTRACT + IMAGES

We are witnessing an unprecedented amplification of Portuguese culture, which has transformed a strip of land on the edge of the ocean into a place of international convergence. And architecture has contributed to making Portugal a central place in the international cultural debate.

The question that gives rise to the idea of the project is: what role has Italian architectural culture played in this process of internationalization? How and if has it contributed with schools, magazines, books on architecture, to make cosmopolitan architects such as Távora, Siza and Souto de Moura, and later architects linked to the city of Lisbon, such as Carrilho da Graça, Gonçalo Byrne, the Mateus, among others?

And vice versa: how much and in what way has Italian architecture welcomed the Portuguese influence? Which methods, which values characterize Portuguese architectural practice, have influenced the Italian debate?

A tradition that goes beyond the limits of architecture and enters other disciplines such as travel literature. Although Portugal, excluding the case of Francisco de Hollanda ("Dialogos em Roma (1537 - 1538) who travelled to Rome in the 16th century, only began to consider Italy as a travel destination in the 19th century, this delay was mainly due to geographical conditions (the Alps were a considerable physical separation) and then to the lack of infrastructure suitable for travelling by carriage.

It was only with the completion of the last Alpine section in 1880 that Italy was easily reached from Portugal in a few days by train. Since then, we have important examples of accounts of the Italian landscape and cities by Portuguese travellers, starting with Antonio Alves Mendes da Silva Ribeiro with his "Itália. Elucidário de un viajante", 1878, Jaime Cortesão, "Itália azul", 1922, Ricardo Jorge, "Passadas de erradio", 1922, Justino Montalvão, "A terra encantada: sensações de Pisa, Florença e Siena", 1911; Carlos Santos, "Como eu vi Itália", 1928; Abel Salazar "Uma primavera em Itália", 1934; Vasco César Carvalho, "Viagem à Roma", 1953. Travel stories that certainly influenced architects who chose Italy in the 20th century as a destination to update, expand, perfect, architectural culture.

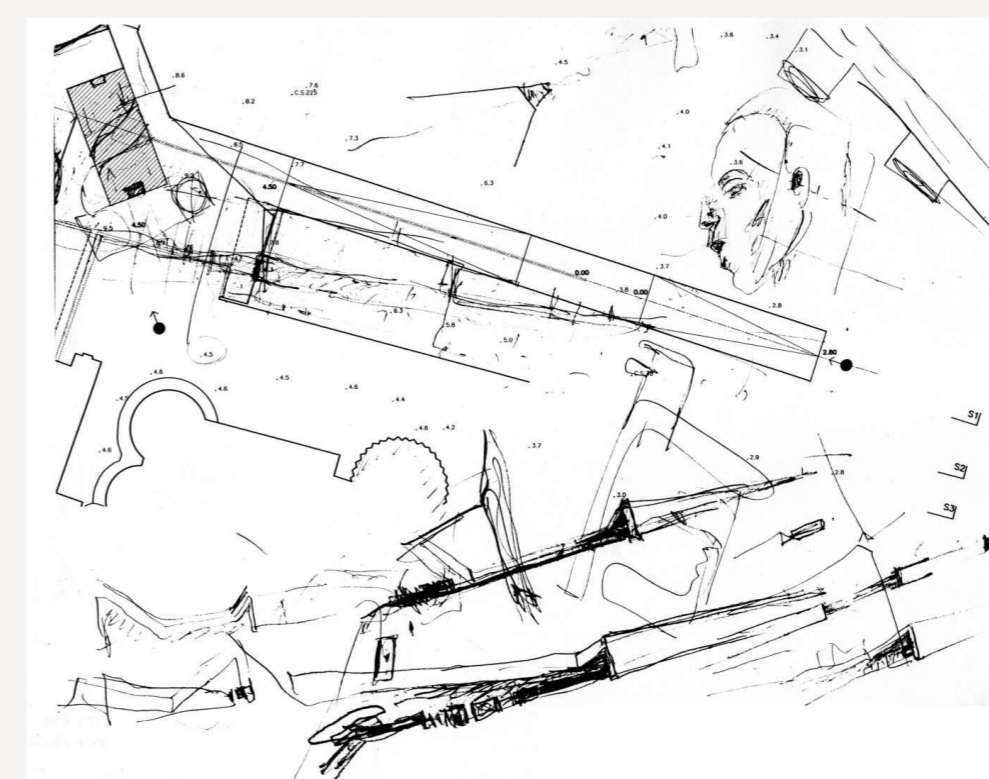
An interesting example are the scholarships for specialisation abroad that the Gulbenkian Foundation gave to meritorious Portuguese architects from 1959, the year of its foundation. Some of these chose Italy as a study destination: Diogo Pimentel (1934-2019) who chose Bologna to study in the "Centro di studio e Informazione per l'architettura Sacra", in 1960, where he came into contact with Cardinal Lercaro (1891-1976), architects Giorgio Trebbi (1926-2002) and Glauco Gresleri (1930-2016), an experience that would greatly influence his profession and the creation of the MRAR movement.

We should also remember Alcino Soutinho (1930-2013) who, in 1961, made a trip paid for by Gulbenkian, visiting a series of museums to understand what kind of methodology was applied in the existing heritage project. A journey that lasted a year and that brought him to confront different realities that would influence him in his subsequent career. Duarte Castelbranco (1928-2015), who goes to the Institute of Urban Planning Technology at the Milan Polytechnic to attend the "Curso de atualização in Urbanistica Técnica", in 1962. José Luis Pinto Machado (1927 -2021), who goes to the Milan Polytechnic in 1957-58 to attend the course of "arquitetura e urbanismo rurais", and returned to Itália in 1962 to study the Agrarian Reform, as he was an employee of the "Junta de Colonização Interna". One of the results will be the publication of an important book "A arquitetura rural e reorganização fundiária italiana. Relatório de uma visita de estudo", published in 1964.

As Rita Marnoto states in the publication dedicated to Italian architects in Portugal (1), they do not simply transport construction models, ways of using materials or options for urban insertion, so that they can be replicated *ipsis verbis*, as if that were possible. The field of architecture and the exchanges provided by the work carried out in Portugal by Italian architects show how elements of Italian origin intersect with local construction techniques and functions of use or networks of commissioners which imply their specific re-elaboration. In order to answer these themes, this project aims to build a SYNOPTIC MAP that visualizes all the relationships that existed in architecture between Italy and Portugal in the XX-XXI centuries.



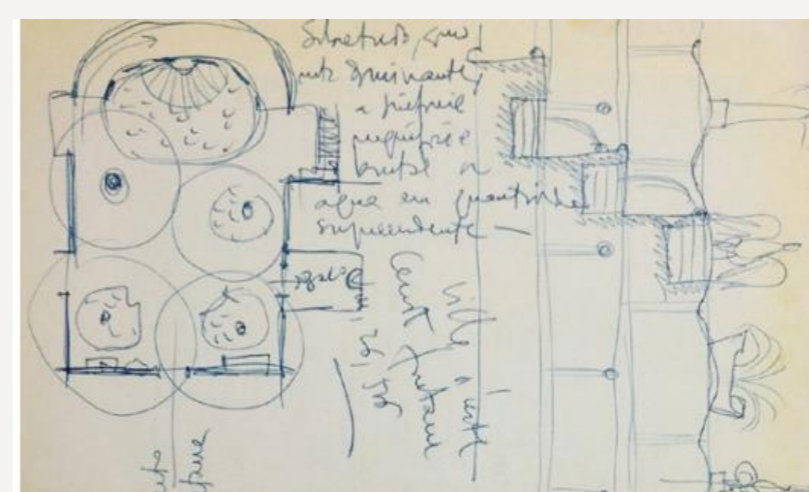
Magazine Cover Contospazio, 9, 1972 – private archive Nuno Portas



Alvaro Siza, Eduardo Souto de Moura, Station Municipio Naples



Alvaro Siza, Roma, outubro 1980



Távora: drawing from the book "Villa Adriana e Villa d'Este" FIMS archive, Ovato Court and Hundred Fountains, 1956



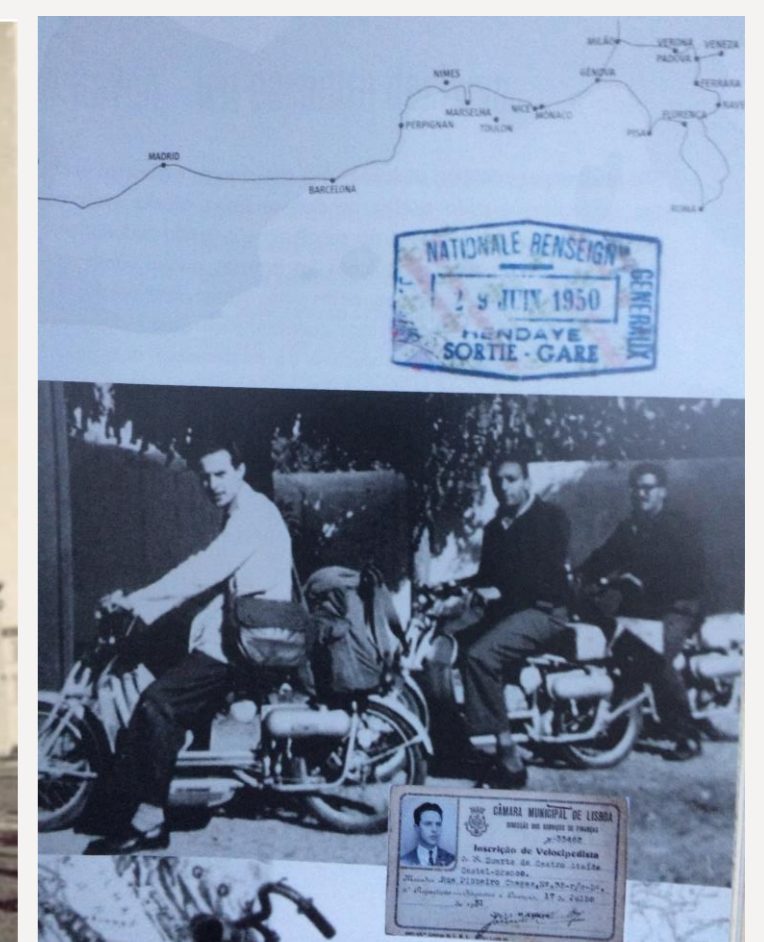
Oliveira Salazar with Mussolini's Portrait. F. Bernard Hoffman – Life Magazine, 1940



Alcino Soutinho, Venice, FIMS archive, 1959 – 1960 – Gulbenkian travel



Fernando Távora, Pisa, 1947



Duarte Castelbranco, Orlando Sá Nogueira, Jorge Viera, travel to Italy, 1950

SCIENTIFIC RELEVANCE FOR THE DISCIPLINE

The comparative and analytical study of two cultural contexts such as the Italian and Portuguese, and the subsequent synthesized reading through the mapping of interconnected relationships, will give the possibility to decipher the COMPLEXITY of HISTORICAL AND ARCHITECTURAL PHENOMENA. The overview will allow the limits (geographical and mentality) of the contexts to be established, and knowing the limits allows the formulation of strategies to overcome them.

We could say that the "historicity" of the condition of man derives from the fact that his experience is placed in a historical context and it is characterized by that context, that he himself carries his own history with him and through that he produces the world he lives, along the uninterrupted chain of generations. Husserl says that every normal person is historical since he belongs to a historical community. The study of the way to represent the time of a place will derive from the resulting mental maps. In this direction of investigation, it is useful to deepen that, besides the question of the different dimensions of space, there is the question of the different types of space: topological, perspective, geometric, etc. So, what space is the best to use in order to REPRESENT THE TIME? It is a question full of requests for historical research, for teaching, for the effective communication of complex phenomena for the construction of interactive models of learning.

EXPECTED ECONOMIC AND SOCIAL IMPACT

No economy can be produced without a detailed and in-depth analysis of contexts. One of the aims of the project is to study the cultural contest of the two countries in the specified period. The idea of context, in fact, refers to the idea of RELATION, and the latter to COMMUNICATION: by expressing any phrase, it is necessary, so that communication takes place, that the linguistic code we use is shared. The link between history and life lies in the ability of the past to renovate the present to open it to future not mechanically predetermined scenarios. But this same movement can also turn to the contrary, and it is the present that renovate the past, and it is not an automatic rewriting made by the winners of the turn, but as a strong-willed act of freeing the present from the linear chain that imprisons the potentialities of "Here and Now".

The first of the expected results is therefore a GREATER AWARENESS of one's present, of one's own time, of one's own reality for both cultures. Stopping and understanding the phenomena for a more responsible and aware approach to future choices is what this research is expected to produce. The questioning of events, but avoiding to place oneself in the modalities of a utopian history that orders those events in a linear and random sequence, led by an idea that returns the final meaning, an idea that is outside the context but through which the context is interpreted and ordered.

RESEARCH PLAN AND TASKS

The 20th century opened up a new era, marked by a closer dialogue with the great architects of the Italian 19th century. Both the rationalist aspect of Terragni, Libera, Moretti and Giò Ponti, and the monumentalist aspect represented by Giovanni Muzio, Marcello Piacentini and the entire Roman school were closely followed. The harmony between the political regimes established in Portugal and Italy favoured contacts, but the symbolism of this architecture, which is not intrinsic to the building, cannot override its value.

For the post-World War II period, it is necessary to take into account the changes introduced by the communication society, with the increase in travel, the holding of congresses, the circulation of books and magazines published in Italy, translation and the expansion of the mass media. It is not possible to understand the revision of the modern movement, in the terms in which it operates in Portugal, apart from the interventions of Carlo Aymonino or Ludovico Quaroni.

Once again, the issue of the diversity of political regimes, between dictatorship and democracy, does not hinder dialogue, but rather complexifies it. On the Portuguese side, architects such as Nuno Portas and Nuno Teotónio Pereira participated in this dialogue. The first and decisive meeting between Vittorio Gregotti and Álvaro Siza will take place at the Iberian Congress planned by Nuno Portas and Oriol Bohigas. In 1972, Vittorio Gregotti presents the Swimming Pool of the Tides (Leça da Palmeira, 1961-66) in the pages of Controspazio. Gregotti himself is then a designer of the CCB Museum, an architecture that defines a marked presence on the Tejo river. Nuno Grande develops the itinerary of a conviviality that, after 1974, will lead to Gregotti's participation in various projects, with emphasis on the Centro Cultural de Belém.

The undisputed role of Fernando Távora, with his participation to CIAM, with his two journeys to Italy, in 1947 and 1949, documented by letters and diary pages written along the way. Experiences then transformed in his extraordinary pedagogical e professional activity. When Álvaro Siza began traveling abroad, he began visiting Italy more and more often. So, from the late sixties onwards, he built fundamental relationships with Italian architects (Vittorio Gregotti, Emilio Battisti, Pierluigi Nicolini, and Aldo Rossi). This was a period in which the Italian culture of the project, tended to start from a renewed focus on history and the city. Furthermore, the Italian culture considered a key-focus the autonomous dimension of design, intended as a moment of theoretical structuring reflection of the architectural discipline itself.

From the seventies on, it emerges in Portugal a strong interest in Aldo Rossi's theoretical discourse on architecture, which becomes the starting point for a design method. The assumption of his theory, through the publication of his essays, the direct knowledge of the architect and his architecture, his conferences and seminars, allowed the developing of the relationship between Rossi and the Iberian Peninsula in general, and in particular with Portugal.

He himself wrote the preface to the publication of the Portuguese translation of "the architecture of the city" (1977) and "The Architecture of the City", that had -thanks to Siza- a decisive echo among the architects of Porto, and for those younger generations for which he had already become a referee.

Eduardo Souto de Moura, remembers when during the years he was studying Siza (74 -79) he first met the book by Aldo Rossi. It was a sort of revelation, because he "established a method to read the city and to design with references to the history not only of architecture, but also of cinema and other worlds."

Manfredo Tafuri, theorist and historian of Italian architecture, was very interested in his studies at the Renaissance cloister of Tomar and for that reason he translated his books into Portuguese.

Giovanni Leoni e Antonio Esposito in 2003 and 2005, they published the first two complete monographs on the work of Fernando Távora and Eduardo Souto Moura. Francesco dal Co continues to maintain a strong link with Portugal, thanks to his link with the Opera of Siza and Souto Moura, he is the curator of the last major exhibition dedicated to the Portuguese architect in the House of Arquitetura in Matosinhos. (2019).

THE PROJECT INCLUDES THE FOLLOWING TASKS

1. ARCHIVE RESEARCH

Consulting documents in the RESEARCH PLACES that can give back the points of this interweaving are: the archives of the libraries of the Italian and Portuguese Faculties of Architecture; the private archives of the protagonists of this exchange (architects, artists); State archives and libraries, where projects of some important case studies are filed. Or again, the direct conversation, where it is still possible, with the protagonists of this mutual exchange. Same examples of archives and libraries:

AC - accademia clementina, Bolonha / ACML - arquivo geral da câmara municipal de lisboa / AHC- arquivo histórico militar / AHCMP – arquivo histórico da camara municipal do porto / AHMOP – arquivo histórico do ministério das obras públicas/ ANTT- arquivo nacional da torre do tomo/ BAHMOP – biblioteca do arquivo histórico do ministério das obras públicas /BNP - biblioteca nacional de portugal / BPMP – biblioteca pública municipal do porto / CA – casa da arquitectura – matosinhos / FCG / BA- fundação calouste gulbenkian : biblioteca de arte / FS/DGPC - forte de sacavém – monumentos.pt /DGPC / archivo di stato – roma/biblioteca nazionale- roma/ biblioteca iuav (venezia)

2. RELATIONSHIP RECONSTRUCTION (FLOWS)

This complex intertwining of RELATIONS will be reconstructed on the basis of documents e architectures that will be divided into:

- Books, in original language and translated: trying to understand the reasons that led to translate and publish some books and not others.

- Architecture magazines and articles from periodicals or newspapers that manifest the interest towards the Portuguese question (Casabella, Controspazio, Domus, Abitare, Arquitectura, among others).

- Designed or constructed architectures that have constituted a linguistic, methodological and cultural reference.

- Congresses, conferences and seminars in which this relationship has solidified. We will try to analyze what kind of debate they have produced, how the interventions have influenced the scientific and professional community.

- The travel stories and their writing that are more appropriate in relation to concepts such as TIME, MEMORY, HISTORY, and ARCHITECTURE.

- University exchanges (Erasmus programs for students and teachers, research projects, scholarships, etc.).

- Political exchanges or fiscal maneuvers that somehow facilitated this exchange

3. INTERNATIONAL CONGRESS

During the collection of data, it will be appropriate to organize an international meeting, by invitation and through a call, which on the one hand will allow the first results to be shared, and on the other hand will try to broaden the spectrum of research with interventions that can add important information. The venue could be Lisbon, or one of the Italian institutions involved in the project.

4. MAP BUILDING AND CRITICAL INTERPRETATION

This phase will fulfill the Third objective which is that of a CRITICAL ANALYSIS and INTERPRETATION. The latter will lead to questioning and working with the episteme of the two cultures and with concepts such as: IDENTITY, COSMOPOLITISM, IMAGE.

Many contexts intertwine in every communication, and the general meaning is given by the map of all these layers put together. Historiography helps to build these maps. Every approach of historiography could be defined based on how the contexts are chosen, consciously or not, and depending on how it encounters contexts through the documents, or on how it examines the traces.

THE INSTRUMENTS: all the collected data will help to build in the future a site of all information, whit a virtual MAP that will give the possibility to visualize, as a flow of magnetic forces, these exchanges and these READING LAYERS.

EXPECTED SCIENTIFIC RESULTS

All this is possible only through the application of two key concepts: international COOPERATION and SHARING.

It is planned to organize an annual international conference where we will try to invite other researchers and institutions to share themes related to the project. Participation in national and international conferences is foreseen, with the respective publication of papers or book chapters. As a final result, a book with the theme of research is expected to be published.

This study will contribute to strengthen the relationship with Italian academic and research institutions (Alma Mater University of Bologna, Faculty of Architecture of Bari, Faculty of Architecture Roma la Sapienza, Università IUAV di Venezia- with which the undersigned has collaborated previously and continues to forge relations currently) and will help to the clarification of the processes for which these two countries have always felt a mutual cultural attraction in the past, until today. Through the organization of annual shared events, we will try to analyze the results and use them for a more careful analysis of our recent years, trying to understand if the nature of these relationships has changed and how it interacts with the current society of the two countries.

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 Rome, Bologna, Venezia, Milano, 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, with possible expenses for the travel and compensation of researchers, as well as possible copyright, reproductions. Organisation of an international conference to discuss the first results of the research, with provision for inviting international partners and the possibility of opening the discussion through an international call. This meeting envisages a publication, with its consequent costs for editing the volume. Estimated costs can be detailed as follows

Missions : 2500€

Demonstration, Promotion and Dissemination of the results of the Project : 5000€