

Ana Tostoes

Living the Urban Modernity toward the Future

Louise Noelle Gras, Sara Topelson de Grinberg

Mexico 2010

Jorge Tamés y Batta

Welcome Letter

Arturo Pascual Soto

Welcome Letter

PapersModern Living**Henrietta Moravcikova**

Death of Architecture or Death of State Authority: Housing as a Generator of Architectural and Social Change

Antigoni Katsakou

Social Housing Competitions in France: From Modern Rigidity to Post-modern Plurality

Andrés Tellez

Remodelación República Complex: Success, Failure and the Potential of Modern Public Housing

Hugo Segawa

Modern Latin American Housing as Heritage

Carlos Eduardo Comas

Cultural Liberation and Architectural Diversification

Panayotis Tournikiotis

Air-sound-light: the 1933 CIAM Lecture of Le Corbusier in Athens, Modern Living and the Radiant City

Vicenzo Tiziano Aglieri Rinella

From Cubism to Purism: Art and Dwelling in Le Corbusier's La Roche House-Gallery

Nelson Mota

Learning from the People Vernacular, Modernity and Housing Design in Portugal

Brett Tippey

Richard Neutra and the Humanization
of the Modern Spanish Home

Ruth Verde Zein, Cecilia Rodrigues dos Santos

The Shadowy Modernity of Some Paulista Houses

Raquel Franklin

Images of Modern Living

Cristian Suau, Moira Lascelles

Visionary Prefab in the Modern Age: Deconstructing Keaton's Films

Silvana Rubino

How to Lead a Modern Life, how to Live in a Modern House: the Advice of
Lina Bo Bardi

Iñaki Bergera

From the Theater of the Home to the Scenery of the City: a Critical Review of
the Role of Photography in the Development of the Modern Movement

Els De Vos

Contradictions in the Promotion of Domestic Comfort in Cold-war era Flanders

Manuel Berumen Rocha

Modernity and Tradition

Manuel Calzada

Urbanizing the Rural: New Villages in Contemporary Spain or how to
Research into City form Outside the City

Tania Calovi Pereira

Max Bill's Housing Design: a Synthesis of the Arts through Functional Beauty

Maria Teresa Feraboli

Modernity of Living and the Farmhouse

Miguel Jaime

Living in the Landscape. Eric Lyons and his Span Houses.

Civic and Social Infrastructure

Horacio Torrent

Urban Scales: Between Public Dimension and Urban Realities

Hannia Gómez, Graziano Gasparini

The Partaking of Modern Architecture with the City of the Past: the Case of the Centro Simón Bolívar

Adriana María Collado

Post Office Buildings in Argentina: Notable Set of Modern Architecture

Elisiário Miranda

Orthodoxy and Freedom: Infrastructure Buildings in Angola and Mozambique from the Third Quarter of the 20th Century

Cláudia Costa Cabral

A Machine for Playing: River Plate Stadium in Buenos Aires, 1938-1978

Marta García Carbonero

Death and Modernism: an Inconvenient Issue

Gustavo Luis Moré

Civic Collection of Buildings in a World of Constant Change

André Augusto de Almeida Alves

State Planning, Modern Architecture, Society and the Construction of Paulista Hinterland Infrastructure

Ana Vaz Milheiro

Education Buildings in the Tropics: the Work of the Colonial Planning Office in the Former Portuguese Africa

Laura Greco

The Autogrills: a Modern Habitat Post-war Motorway System

Grazyna Hryncewicz-Lamber

Our Old School – the Function/Location Problems of Late Modern School Buildings in Poland

Hannah Lewi, Christine Phillips

The Modern Pool as a New Civic Space

Maristella Casciato

Conservation and Design Issues

Lucy Maulsby

Urban Networks: Fascist Party Headquarters in Milan, 1932-43

Elisa Amelia Gil Serrano, Hugo Mondragón López

The Embassy of Chile in Argentina (1966-2009) Conservation through Modern Architecture Intervention

Ana Carolina Pellegrini

When the Requiem is a Church: the Posthumous Modern Temples of Riola and Firminy

Ana Magalhães

Modern Architecture in Africa: Open-air Movie Theatres

Paulo Bruna

An Architectural Dilemma: the Conservation and Reconstruction of the Cultura Artística Theater in São Paulo

The Modern City

Catherine R. Ettinger

Planning the Modern City

Tim Benton

La Ville Radieuse (1935) Founding Text of the Modern City

Anat Falbel

The CIAM and the Functional City in Latin America Between 1930 and 1946

Patricia Schnitter

Pilot Plan for Medellin, Colombia: an Example of Modern Urbanism

Katerina Chatzikonstantinou

Portolago in Leros: a Colony of Italian Rationalism in Greece

Emile d'Orgeix

Temporality and Transformation

Lola Aguilar Alonso, Cristina Alonso Burgaz, Matilde Alonso Salvador, Francisco Juan Martinez Perez

Modern Urbanism and Old Cities

Alejandrina Escudero

Mexico City: the Way to Urban Modernity (1920-1940)

Caitlin Madden

Making it New: Temporality in the Modern City

Poul Sverrild

Avedore Holme: a Modernistic Industrial Area

Louise Noelle

City and Nature

Carlos Eduardo Feferman

Transformations of Linear City in Early 20th Century

Jose Parra, Maite Palomares, Ginés Sabater

The Bonet Plan 1961-1964: Planning and Development of La Manga del Mar Menor (Murcia, Spain)

Pieter Brosens, Piet Lombaerde, Yves Schoonjans

Eduard Van Steenberghe and the Garden Suburb Concept: a Theoretical Re-interpretation on the Suburban Context of Deurne

Placido Gonzalez Martínez, Marta Santofimia Albiñana

Suburbanization and Modernity in Andalusia: The Case of the Mediterranean Highway and the Ciudad Sindical de Vacaciones

Gabriela Lee Alardín

The Modern City from a Contemporary Perspective

Luis Enrique Ramos

Physical Transmutations and Social Disruptions of the Functional City Paradigm in the Americas: the Case of El Monte Redevelopment in San Juan, Puerto Rico

Bernadette Blanchon, Denis Delbaere, Jorn Garleff

Modernscape Reading Diversity of Open Spaces in French Urban Districts (1950-1975) to Address Current Housing Developments

Maria Topolcanska

Serial Production of Modern City and its Consumption Today. Zlín Series: the Case of Batovany

Marina Epstein- Pliouchtch

Tel Aviv and Jerusalem: Two Opposing Ways of Urban Modernity

Technology for a Modern Habitat

Susan MacDonald

Conservation Issues for a Modern Habitat

Elvira Marina

Towards the Techno-aesthetics of Weathering in the Modern Movement

Mariana Esponda

Concrete as Architectural Language for Josep Lluís Sert

Angel Ayon and Pamela Jerome

Conservation Challenges at the Frank Lloyd Wright Guggenheim Museum of Art

Hielkje Zijlstra

The Slotterhof Complex in Amsterdam: a Carefully Considered Design
Deserves Considered Refurbishment

Martin Capeluto

Preserving Social Housing's Function at the Expense of Material Authenticity

Kyle Normandin

Building Climates and System Analysis

Carlo Pozzi

Chandigarh: the Central Role of Climate in the Project

Monica Perez Baez

Renaissance Plan: the Mukogaoka Housing Complex Case Study

Franz Graf, Giulia Marino

RecyclH2O: The Future of the Water Purification Plant in Geneva, Switzerland

The University City**Janneke Bierman**

Evolution and University

Roberto Segre, José Barki

The Campus of the Federal University of Rio de Janeiro: an Endless Story

Arie Sivan

From a Palace of Knowledge to a Degrees Machine: 50 Years of the Hebrew
University of Jerusalem

Ana Bela de Araujo

The destiny of the Hidden Architectural Masterpiece of Auguste Perret: the
"Centre d'Etudes Nucléaires" (Center for Nuclear Studies) in Saclay, France
(1948-1954)

Eduardo Luis Rodriguez

The University and the City

Carolina Quiroga, Mariana Quiroga

The University of Buenos Aires' Campus: Modern Heritage as a Didactical
Experience to Explore Criteria for Intervention.

Raquel Rapaport, Horacio Schwartz

From Intramural College to Extramural Campus and Back: the Changing Link
between Town and Gown in Israel's Major Cities

Caroline Maniaque

The New Universities in Britain: Preserving a Social Experiment

Round Tables

Ana Tostoes

African Modernity, Modern Movement Architecture in Sub-Saharan Africa

Carlos Eduardo Comas

Brasilia: Limits of the Urban Project

Patricia Méndez

The Architectural Journals, Documentary Support of Modern Heritage

Alejandro Ochoa Vega

Movie Theaters, a Modern Heritage to Rescue

Posters

Modern Living

Yasuko Kamei
Jadwiga Urbanik
Lucas Van Zuijlen

Civic and Social Infrastructure

Fernando Minaya
Sonia Fuentes
Luigi Stendardo / Angela D'Agostino
Carla Cortes / Fernando Diniz Moreira
Johanna Mirella Lagos Lluque
Mauricia Dominguez

Modern City

Gule Nese Degusan

The University City

André Leal
Erick Abdel Figueroa Pereira
Gonçalo Canto Moniz

do.co.mo.mo_mexico city 2010

ORTHODOXY AND FREEDOM: INFRASTRUCTURAL BUILDINGS IN ANGOLA AND MOZAMBIQUE FROM THE THIRD QUARTER OF THE TWENTIETH CENTURY.

Elisiário Miranda

Escola de Arquitectura da Universidade do Minho, Guimarães, Portugal
elisiariom@arquitectura.uminho.pt

From the late 1930's to the mid 1950's the design freedom of Portuguese architects was limited, both in State and Church commissions, to a formal repertoire of monumental and nationalist content. Strengthened by the *Estado Novo* dictatorial regime it comprised an eclectic mixture of both popular and erudite elements taken from heterogeneous stylistic sources. The neo-baroque building of the Bank of Angola (1947), by Vasco de Moraes Palmeiro (1887-1968), strategically located by the Luanda's waterfront, or the *Português Suave* Cathedral of Our Lady of Fátima (1956), by Raul Lino (1879-1974), erected on the main Nampula's avenue, in Mozambique, are examples of this monumental architecture, that is widely spread across the Portuguese colonial empire.

The founding of the Urbanization Bureau of the Ministry of Colonies in 1944, later renamed Ministry of Overseas, centralised in Lisbon the design of large-scale urbanization plans and of infrastructural buildings of governmental or religious nature. The *General Urbanization Plan* for Nova Lisboa / Huambo (1946), Sá da Bandeira / Lubango (1949) or Malange (1951), in Angola, are examples of the Bureau's urban design, that make reference to the English garden-city or the French formal urbanism models; António Enes High School (1956), in Lourenço Marques / Maputo, or Pero de Anaia High School (1956), in Beira, both in Mozambique, are examples of the Bureau's architectonic design, displaying a mixed modernist and nationalist architectonic language of monumental expression.

The 1st Congress of the Portuguese Architects Union, held in 1948, signals the arrival of a new generation of professionals that rejected the assumption of a national style and proclaimed the universal validity of the architectural principles and urban planning methods of the Modern Movement. Some of the attendants at this meeting, who were disappointed with the lack of private commissions and who were sometimes subject to persecution by the political police, soon immigrated to the former colonies, mainly to Angola and Mozambique, where the undergoing process of the development of vast territories required qualified technicians from the European motherland. As one of these newly graduated architects states, in a 1952 letter to the Portuguese magazine *Arquitectura*:

I graduated recently, full of enthusiasm, but the perspectives I find are very different from what I have dreamt of: the architectural offices have little or no work at all, most young architects don't have even the smallest commission and there is a general pessimism. The idea of emigrating begins to take shape, spreading itself around; some of my colleagues have already put it into practice. I'm also facing it, although with sorrow.¹

In Africa these young architects took up employment in the technical bureaus of the local governments and in the municipal authorities of the major cities while, at the same time, they designed in their private offices, commissions for housing and infrastructural buildings that the increasing population growth and the booming economy required. Their architectural practice was informed by the methods of the Modern Movement: industrialized building systems, standardized materials, programmatic optimization and scientific climatic consideration – providing local institutions as well as private entrepreneurs with the ability to produce large scale construction in the newly planned, as well as in the long-time established, urban fabrics.

Their architecture was characteristic of the International Style, as defined by Henry-Russell Hitchcock and Philip Johnson. The theoretical and formal basis of their designs was based on Le Corbusier's thinking and practice, namely on his research on mechanisms to control direct sunlight on the surface of the *pan de verre* – from the Clarté Building in Geneva (1928-1932), through the Barcelona and Algeria proposals, to the final implementation of the horizontal *brise-soleil* on the North façade of the Ministry of Education, in Rio de Janeiro (1936-1945). The latter work must have had an archetypal quality for the high rise buildings that punctuated the pre-independence major cities of Angola and Mozambique. Its main features were described by Clive Entwistle in a 1946 letter to Le Corbusier:

Je saisis cette opportunité pour vous remercier de la part de tous les jeunes d'ici, de votre dernier don à l'architecture: le brise-soleil, élément splendide, clef des combinaisons infinies. Maintenant, l'architecture est prête à prendre sa place dans la vie. Vous lui avez donné un squelette (ossature indépendant), ses organes vitaux (les services communs du logis); une peau fraîche luisante (le pan de verre); vous l'avez mise debout sur ses jambes (les pilotis); posé un joli chapeau sur sa tête (les arabesques du toit-jardin). Et maintenant vous lui donnez des vêtements magnifiques s'adaptant aux divers climats.²

The universal knowledge of the architecture of Lucio Costa, Affonso Reidy, Carlos Leão, Jorge Moreira, Ernani Vasconcellos, Oscar Niemeyer (co-authors of the Ministry of Education), Atílio Correia Lima, Marcelo and Milton Roberto – the expression of the environmental contextualization of the Modern Movement vocabulary on the Brazilian tropical climate, architectonic tradition and landscape morphology –, was promoted by the MoMA's *Brazil Builds* exhibition and catalogue (1943). Some forms of specific buildings (such as Pampulha's chapel parabolic arches), and some particular features of the Brazilian modern architecture had a major role on the Portuguese colonies architectonic production, such as in the

appearance of elaborated grids of standardized concrete modules on the outer façades to allow cross ventilation of the interior spaces, the flow of organic and oblique forms as sculptural exceptions to mainly orthogonal layouts and the intensive reuse of Portuguese traditional materials like the ceramic tiles. The appearance of other formal motifs that originate in the Latin America's modern architecture, as for instance the thin concrete-shell structures of Felix Candela or the brick undulating surfaces of Eladio Dieste, can be explained by the post-war worldwide diffusion of this type of architecture.

Angola and Mozambique became, from the early 1950's on, a fertile ground for the free spread of the new architecture and, at the same time, for the orthodox establishment of its formal, functional and constructive axioms. This phenomenon is best exemplified by the analysis of some selected infrastructural buildings, its design being nurtured on complex functional, spatial, constructive and technical requirements.

The Quinaxixe Municipal Market (1950-1952), in Luanda, Angola, was planned by Vasco Vieira da Costa (1911-1982), a Portuguese former intern at Le Corbusier's office.

The form of the lot and of the square in front of the market was already defined on the *General Urbanization Plan* (1950), designed by João António de Aguiar (1906-1974), chief architect of the Urbanization Bureau of the Ministry of Colonies. At the time it was built it filled the full length of the northern façade of the *Largo dos Lusíadas*, a rectangular square midway up one of the major avenues structuring the eastward expansion of the city of Luanda.

The market area of the building was contained in a double height rectangular box, its depth doubling the width of the facing square, supported by *pilotis*, hollowed out by two patios and made accessible by staircases and a ramp that started at the street footpath level. The *toit-terrace* was punctuated by porticos and sculptural volumes that concluded the *promenade architecturale* developed through the building. The four different façades were animated by overhanging volumes, excavated *fenêtres en longueur* and occasional openings. The interior space was protected from direct sunlight by vertical *brise-soleil* and the cross-ventilation, essential in Luanda's humid climate, was made possible by the permanently open windows and by the internal patios' wide openings and hollow concrete grids.

One of the earliest and best examples of the post-war Portuguese colonial architecture it was demolished in August 2008.

The Beira Railway Station (1958-1966) was designed for the second largest city of Mozambique by a team of locally established architects consisting of Paulo de Melo Sampaio (1926-1968), João Garizo do Carmo (1917-1974) and Francisco José de Castro (1923).

The terminus station of the railroad to the African inland, it connected the former English colony of Southern Rhodesia (nowadays Republic of Zimbabwe), with one of the busiest harbours of the oriental coast of Africa. It was placed facing the city's centre to the south, separated from the latter by a strip of sea, the Chiveve, and surrounded by the harbour's facilities on the western side, and by the orthogonal

expansion grid of the 1947 Urban Plan by José Luís Porto (1883-1965) and Ribeiro Alegre, on the eastern side.

Its complex architectural composition is based on the asymmetric articulation of three autonomous zones, in a spatial progression initiated on the southern facing square: entering an atrium with bar, restaurant and shops, covered by a large parabolic vault; passing under a rectangular box suspended on *pilotis* eight stories high (formed by superimposed smaller horizontal boxes containing the railway company's offices, with a vertical prism holding the main staircase and the elevator shafts attached to it); arriving at the platforms at the back, covered by overhanging concrete slabs and lined by a long strip of warehouses, in a constant rhythm of thin concrete vaults. Occasionally revealing formal and constructive influences of the contemporary modern Brazilian architecture, the station's external surfaces are characterized by the vertical rhythm of the adjustable aluminium *brise-soleil* that protect the *pan de verre* of the main façade and by the polychromatic ceramic tile cladding displaying abstract mural patterns.

The Niassa District Government Building was erected in the early 60's at Vila Cabral (present day Lichinga), a hinterland city of Mozambique's northwest plateau, according to a design by the Lourenço Marques (now Maputo), established architects João José Tinoco (1924-1983) and his wife Maria Carlota Quintanilha (1923).

The city had been designed in 1932 by a land surveyor. Looking like a centralized and finite Renaissance Ideal City, the blocks of his octagonal urban framework were occupied by free-standing low rise constructions surrounded by greenery. The Government Building's layout, deriving from the functional organization and the geometry of the site, is composed of two volumes at different angles, isolated in the middle of the urban site, connected at 1st floor by an irregularly shaped passage that articulates them formally. The bigger volume, a three storey high rectangular prism, holds the administrative offices and public spaces while the smaller one, with two levels connected by an autonomous entrance in the form of a spiral stair, contains the governor's and inspector's offices and the solemn session's room. Set perpendicularly to one of the radii that underlies the city's design, the smaller volume opens all of its internal spaces to a segmented loggia of representational function, facing the opposing Lichinga's octagonal central square. Part of the first building and all of the second were originally sustained by *pilotis* and are covered by oblique flat roofs. The *pan de verre* of the exterior façades and part of the main loggia are protected by *brise-soleil* made of dense grids of modular concrete elements, showing a coherent fidelity to Le Corbusier's principles in its Brazilian modern architecture counterpart.

The Flamingo Cinema in Lobito, Angola's second largest city, was built in the early sixties according to a plan by the city's municipal architect Francisco Castro Rodrigues (1920), with structural calculations by the railway engineer Bernardino Machado.

Following the directives of the Municipal Urban Plan, designed by the same architect, it was located in a narrow strip of land between the mangrove and the sea, an area intended for the new urban centre of the city. Nowadays it stands at the southern end of the concrete city's seaside waterfront.

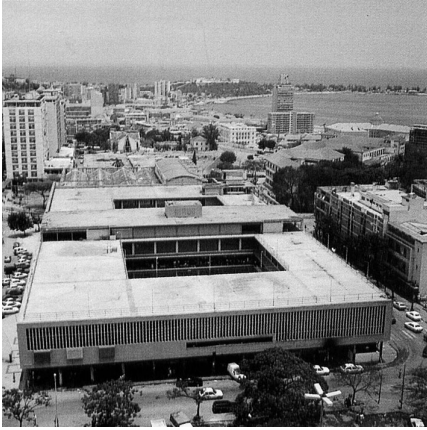
The cinema is bounded on three sides by an organically shaped brick wall defining an approximately rectangular open air precinct and, on the fourth side, by a representational wall of wavy and polygonal forms covered by polychromatic *marmorite* cladding and topped by thin concrete roof slabs of both flat and triangular forms. The main entrance to the enclosure is set in this wall, facing a car park that fronts onto the sea.

Inside the compound several wide span cantilevered concrete beams are suspended through steel cables from two rows of concrete pillars. These structures support wooden grids riveted by aluminium sheet roof surfaces (missing today), that covered the entrance foyer, the audience seating area for 1,200 spectators and the autonomous prismatic box containing the projection room – the latter two being set in front of a free-standing concrete stage and cinemascope screen.

The four examples shown above are a small part of a much larger inventory of International Style infrastructural buildings from the third quarter of the twentieth century, spread across the former Portuguese African colonies of Angola and Mozambique. Their iconic quality as modern landmark achievements characterizes the utopian desire for permanence of the colonial societies that erected them. Providing the instruments for all types of functional and constructive demands required by these developing economies, the architecture of the Modern Movement ultimately came to dominance, shaping the heterogeneous urban landscapes with a contemporaneous physiognomy that still can be found locally.

The building of a tropical modern landscape process has no parallel with the simultaneous architectonic production inside the smaller boundaries of the European space of Portugal – too close to the centre of the fascist regime and, at the same time, too limited by the established social framework and the historical density of the pre-existing urban fabrics.

Illustrations



Quinaxixe Market (Image taken from Costa X. (dir) and Landrove, S., *Arquitectura do Movimento Moderno. Registo DOCOMOMO Ibérico. 1925-1965*, AAP / Fundação Mies van der Rohe / DOCOMOMO Ibérico, Barcelona, 331)



Beira Railway Station (Image taken from Ferreira, A., *Obras Públicas em Moçambique: inventário da produção arquitectónica executada entre 1933 e 1961*, Edições Universitárias Lusófonas, Lisboa, 337)



Niassa District Government Building (Image taken from Veloso, A. M., Fernandes, J. M. and Janeiro, M. L., 2008, *João José Tinoco: Arquitecturas em África*, Livros Horizonte, Lisboa, 49)



Flamingo Cinema (Image taken from Fernandes, J. M., 2002, *Geração Africana. Arquitectura e cidades em Angola e Moçambique, 1925-1975*, Livros Horizonte, Lisboa, 45)

Notes

- ¹ Albuquerque, A., 1998, *Arquitectura moderna em Moçambique: inquérito à produção arquitectónica em Moçambique nos últimos vinte e cinco anos do império colonial português 1949-1974*. [s.n.], Coimbra, 37.
- ² Boesiger, W. (ed), *Le Corbusier: Oeuvre complète de 1938-1946*, Les Éditions d'Architecture, Zurich, 113.

Dear Docomomo members and participants:

We are pleased to inform you that the ISBN for the CD with the final papers of the DOCOMOMO MEXICO 2010 is ready.

ISBN: 978-607-8059-03-4

We would also like to invite to visit the website
www.flickr.com/groups/docomomo11/

where you can find photos from the Conference contributed by various participants and where we encourage you to share yours

Happy 2011

From Docomomo Mexico Organizing Committee

