
HUMANISM, UNIVERSALISM AND THE NATIVE GENIUS: CIVIC ENGAGEMENT IN HOUSING DESIGN FROM ALBERTI TO CIAM AND BEYOND

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In 1957 James Stirling wrote an article, published in the magazine *Architects' Year Book*, where he argued that “[t]oday Stonehenge is more significant than the architecture of Sir Christopher Wren.”¹ Stirling’s statement was triggered by the emergent trend, in the post-war period, of reassessing vernacular references, indigenous and anonymous buildings. He considered this movement as one of the two styles that arose in postwar British architectural education, the other being neo-Palladianism. The latter was mainly fostered by the publication, in 1949, of Rudolf Wittkower’s *Architectural Principles in the Age of Humanism*. Next to Wittkower’s book, Le Corbusier’s publication also in 1949 of *Le Modulor* contributed additionally for the dissemination of a trend towards the use of proportional systems in architectural design. However, according to Stirling, by the time he was writing this trend was losing momentum. To illustrate this, he contends that

The most visually stimulating chapter [sic] of Kidder Smith’s recent book *Italy Builds* were not those on Italian Modern and Italian Renaissance but that on the anonymous architecture of Italy.²

Stirling goes on declaring that whereas neo-Palladianism was a style primarily concerned with aesthetic issues, the reassessment of the vernacular was more socially motivated, chiefly concerned with (low-cost) housing issues.

Stirling’s article in the *Architects' Year Book* follows two other articles written in 1955 and 1956, where he reviewed Le Corbusier’s recently finished works: the Jaoul houses in Paris, and the chapel at Ronchamp. In both articles, published by *The Architectural Review*, Stirling delivers an ambivalent assessment of those works. On the one hand he praises Le Corbusier’s interest in vernacular materials and techniques, and on the other hand, he deems these works technological regressive, in opposition with Le Corbusier’s 1920s projects, where he pursued a technological forerunner attitude.

Stirling’s ambivalence thus resonated with a time when an ambivalent humanist approach was triggered by the traumatic acknowledgement of the horrors made during the war years. In fact, in this period there was a culture concerned with both the promotion of universal principles, as well as there was a growing respect towards the acceptance of local cultures and individuality. Hence, in this context, what was the extent to which the reassessment of the “native genius” contributed for a more humanist approach to the habitat? How did the negotiation between the promotion of universalist principles and the preservation of local cultures influenced civic engagement in housing design?

This article aims at contributing to discuss the dialectics implicit in these questions in both architectural education and practice. It will explore the interlocking relation between the Portuguese participation in the 1956 10th CIAM Congress and the background against which the postwar reassessment of interwar modernist principles on housing design was being pursued. It will, moreover, investigate the consequences of such relation in pedagogical experiences at the school of Porto in the 1960s, which resonated with a trend towards fostering civic engagement in architectural education and practice.

ALBERTI, PALLADIO, LE MODULOR, AND THE NATIVE GENIUS

The two emerging postwar styles mentioned in Stirling’s article showcase the latent tension in contemporary architectural approaches driven by either aesthetical motives or civic engagement. Stirling posits them as a binary opposition. This opposition, in fact, pervaded the architectural debate held from the late 1940s until the late 1950s. A debate whose main actors were seemingly unrelated characters such as Alberti or the *native genius*.³

The extraordinary success of Wittkower’s *Architectural Principles*, brought to the foreground of the architectural debate Alberti’s and

Palladio's architecture together with their theoretical contributions to the discipline. This book suddenly became instrumental in challenging both the academic (Beaux Arts) account on the architecture of the Renaissance and the most dogmatic modernist principles. In fact, already in 1947 Colin Rowe published in *The Architectural Review* his seminal article "The Mathematics of the Ideal Villa." In this article, Rowe, a pupil of Wittkower, famously demonstrated the resonances in the generative geometry of Palladio's Villa Malcontenta and La Rondina with Le Corbusier's Villa Stein de Monzie at Garches and Villa Savoye.⁴ At the end of the 1940s, both Wittkower and Rowe were thus showing that the architectural principles of the Renaissance were worth for something more than mere images to be literally copied as it had been hitherto approached in Beaux Arts architectural education.

After the publication of Rowe's article and in the same year of Wittkower's book, Le Corbusier published his *Le Modulor* where, according to the book's subtitle, he sought "une mesure harmonique à l'échelle humaine applicable universellement à l'Architecture et à la mécanique" (a harmonious measure to the human scale universally applicable to architecture and mechanics.)

Systems of proportion thus became a trendy topic for the postwar younger generation of architects, as can be stated by the opinion of notable members of this generation such as the Smithsons, whom declared in a letter to the editor of the *RIBA Journal*, published in February 1952, that they were aware the most discussed books of that moment were Le Corbusier's *Le Modulor* and Wittkower's *Architectural Principles*, both concerned with systems of proportion.⁵ They argued, moreover,

"Dr. Wittkower is regarded by the younger architects as the only art-historian working in England capable of describing and analysing buildings in spatial and plastic terms, and not in terms of derivations and dates."⁶

Le Corbusier's *Le Modulor* was translated into English in 1954 and reviewed in 1957 by Sybil Moholy-Nagy, whom considered the Modulor as a "magnificent folly." Le Corbusier, Moholy-Nagy remarks, dwells between violent contradictions: from revolting monstrosity and brutal dictatorship in his urban concepts, to deep humanism in his religious projects and love for nature. With the Modulor, she argues, "the service which Le Corbusier rendered lies in the transformation of time-bound phenomena - industrialization, urbanization, building technology - into timeless art." And she goes on to conclude that "[i]n a century of all-pervading utilitarianism the folly and depth of inapplicable greatness is the contribution of Le Corbusier."⁷

In the same year Sybil Moholy-Nagy reviewed *Le Modulor*, her book *Native Genius in Anonymous Architecture in North America* was launched. In this book, Moholy-Nagy delivers criticism on architectural approaches more interested in mechanical progress than in truly humanist progress. In producing "architectural standards based on different values than those of pre-industrial times," she argues new architectural standards were created, which "are concerned less and less with design and more and more with technology."⁸

Moreover, she goes on criticizing also those who, out of an inferiority complex, need to find architectural significance in remote contexts, overlooking their native circumstance. She contends thus that

"[t]he romantic glow of the ancient and the far-away has dimmed for us the achievements of our own untutored and intuitive architectural geniuses."

And goes on arguing that

"[i]t is this very anonymity that gives special weight to their work because it was preserved for no other reason than its adequacy beyond the life of the builder. It fulfilled an *ideal standard*."⁹

Sibyl Moholy-Nagy's ideal standard, produced by the native genius seems, thus, to challenge Le Corbusier's aim to "harmonize the flow of the world's product through standardization" with the Modulor. She champions an alternative approach, praising the outcome of a *natural* relation between the architectural artifact and its circumstance.

NEGOTIATING ARCHITECTURE WITH NATURE

The intertwined relation between the pursuit of aesthetic perfection and the acknowledgment of Nature as its main reference can also be found in Alberti's *De re aedificatoria*.

In his treatise, Alberti contends that the elements relevant for understanding a building are *regio* (the surroundings of the building), *area* (the building site), *partitio* (partition), *paries* (wall), *tectum* (roof), and *apertio* (opening).¹⁰ In the definition of these elements, Alberti conspicuously uses references from Nature. For example, when Alberti describes the proper way to design a building's partition, he compares it to animals' bodies. He argues "just as with animals members relate to members, so too in buildings part ought to relate to part;" And he goes on contending that

[I]n fashioning the members, the moderation shown by nature ought to be followed; and here, as elsewhere, we should not so much praise sobriety as condemn unruly passion for building; each part should be appropriate, and suit its purpose.¹¹

Alberti goes even further, declaring that one should build according to the laws of Nature, avoiding challenging her. He argues that

[N]othing should be attempted that lies beyond human capacity, nor anything undertaken that might immediately come into conflict with Nature. For so great is Nature's strength that, although on occasion some huge obstacle may obstruct her, or some barrier divert her, she will always overcome and destroy any opposition or impediment; and any stubbornness, as it were, displayed against her, will eventually be overthrown and destroyed by her continual and persistent onslaught.¹²

Next to stressing the lessons provided by Nature, Alberti draws also our attention to the need to take into consideration the native genius, i.e. to learn from the past. He thus states that

[I]t will be helpful to derive ideas and draw comparisons by studying completed buildings nearby, and to base our own proposals on their

example. For by observing their merits and defects you will be able to speculate about your own work.¹³

This consideration of the local material culture should, however, be mingled with an attention to the specific circumstance where one wants to build, specially distinguishing the approach to the city from that in the countryside.

A large number of men and things cannot be accommodated as freely in the city as they can in the country. Why is this? In urban building there are restrictions such as party walls, dripping-gutters, public ground, rights of way, and so on, to prevent one's achieving a satisfactory result. In the countryside this does not happen; here everything is more open, whereas the city is restrictive. This, then, is one of the many reasons why private buildings in the city should be distinguished from those in the country.¹⁴

Alberti delivers, thus, a clear reasoning on challenging a universal architectural approach. His architectural principles acknowledge the specificity of each circumstance and the importance of considering the preexisting built elements and material culture as references for the architect's endeavor of building in symbiosis with Nature.

SEARCHING FOR THE EXTRAORDINARY IN THE ORDINARY

As discussed above, Alberti and Palladio became eminent references in the 1950s architectural debate where Nature would play a significant role mediating the seemingly concurrent drive on praising academic references and reassessing the virtues of the vernacular. In their contributions for this debate both Stirling and Moholy-Nagy stressed a tension between universal references and local cultures.

This tension pervaded also architectural education. In Portugal, at the time Le Corbusier, Colin Rowe, and Rudolf Wittkower were publishing the works discussed above, a debate was emerging towards fostering a change of paradigm in architectural education. The leading figure was Carlos Ramos, whom sought to conflate the Beaux-Arts tradition with a modern approach, chiefly inspired by Walter Gropius's "Blueprint for an architect's training", which he would eventually translate into Portuguese.¹⁵ This conflation was, however, deemed somewhat paradoxical. Alexandre Alves Costa argues, for example, that Carlos Ramos' "teaching according to rationalism's purist discourse, mostly quoting Gropius, never alienated his solid Beaux-Arts academic education."¹⁶ Moreover, Ramos was also keen on stressing the architect's engagement with the site's natural, social and cultural phenomena in order to deliver an outcome in accordance with the building's specific circumstance.

Inspired by Ramos, some students of the school of Porto were demanding a new pedagogical approach, where the classical Beaux Arts references should be used as an abstract basis to inspire a modern attitude instead of a canon to deliver mimetic repetitions. Fernando Távora, one of Ramos' students, wrote in 1945 - while he was still being trained at the architectural school - a text titled "Primitivismo" (Primitivism) where he argued that

The real artist should not (and there were some true artists who attempted at it and fortunately failed) pursue as the principle to his art the imitation of a bygone art. Though I know that the fully acknowledgment of this art is inaccessible to them, it seems to me that their activity should be focused in following a real creative evolution, incompatible with the copy as the base of creation. The copy should always exist - as it is one of the basis of artistic tradition - but it cannot be done with the purpose of being crystalized as a copy; the copy is a basis of creation and thus it should be alive, never as art's final purpose."¹⁷

Next to his criticism on the Beaux-Arts didactic tradition, Távora would eventually suggest also a validation of modernist architecture through an insightful research on the vernacular tradition. In the same year of "Primitivismo", Távora also wrote "O Problema da Casa Portuguesa" (The Problem of the Portuguese House), which would be revised in 1947 and get wider attention.¹⁸ In this text, he challenged the premises of the "Casa Portuguesa" (Portuguese House) movement and argued for a deep study on vernacular architecture to verify if such thing as a "national architectural language" could be found at the site. He claimed "the vernacular house will supply us with great lessons when properly studied, as it is more functional and less fanciful, or in other words, more in accordance with the new intentions."¹⁹

Hence, for Távora, at this moment, the vernacular was an instrumental support to assert modern architecture, which he called "new intentions", against an architectural approach based on traditionalist formalism, which was supported by the regime.²⁰ Some years later, in 1953, Carlos Ramos would encourage Távora - at that moment already a lecturer at the Fine-Arts School of Porto - to develop a survey on traditional techniques and expressions, which would be presented in the 1953 UIA Congress held at Lisbon.²¹

In that same year, another student of Ramos, Octávio Lixa Filgueiras, delivered his CODA - Concurso para Obtenção do Diploma de Arquitecto (Application for Obtaining the Architects' Diploma) with a thesis titled "Urbanismo. Um tema rural" (Urbanism. A rural theme.) Filgueiras' thesis shifted from modern movement's traditional focus on the urbanization of the metropolis. Instead, he brought about the scale of the rural communities as an important field of work, which had been overlooked hitherto. Filgueiras thus attempted at mingling CIAM's methodological tool *par excellence*, the CIAM Grid, with an ethnographical method to suggest an approach "contrary to today's (or forever's?) tendency of reverence for what is extraordinary, overlooking the simply essential."²² Filgueiras thus, became since then keen in pursuing an approach concerned with looking into the extraordinary of the ordinary.

This approach, we contend, follows Alberti's *De re aedificatoria* drive beyond a mere acknowledgment of Nature as source for proportional systems. It champions an architectural approach concerned with site specificity, historical consciousness and social engagement. In fact, in the mid-1950s, Alberti's architectural principles would eventually resonate with those championed by some of CIAM's post-war younger generation, those who delivered their appraisal on Wittkower's *Architectural Principles*.

CHALLENGING AN UNIVERSALIST APPROACH

After the groundbreaking meeting held at Doorn, The Netherlands, in January 1954, some of this generation's most active members launched a "statement on habitat" also known as "The Doorn Manifesto." In this manifesto, they challenged CIAM's interwar urban and architectural principles, chiefly expressed in their criticism on the universalism of the Athens Charter.

The notes of the first meeting in Doorn, reported that the Smithsons condemned past CIAM's excessive dualism between house and city. They argued that now it was time for accomplishing its interrelation.²³ This resonated with Alberti's famous *dictum* "a house is like a small city and the city is like a big house", which had been already suggested by Plato in his "Leges."

In the Smithson's original manuscript for the "Doorn Manifesto", the first point argued that "[i]t is useless to consider the house except as a part of a community owing to the inter-action of these [sic] on each other."²⁴ They shunned the universality of the codification proposed by the Athens Charter's four functions by declaring that "we should not waste our time codifying the elements of the house until [sic] the other relationship has been established." Thus, they went on arguing "[h]abitat is concerned with the particular house in the particular type of community."

The methodological apparatus they suggested as an alternative to the Athens Charter was the scales of association, inspired by Patrick Geddes' "Valley Section," where they identified four "ecological fields" or human associations: isolated buildings, villages, towns, and cities. The "Statement on Habitat" later disseminated by the CIAM members present at Doorn, stressed that "[t]o comprehend these human associations we must consider every community as a particular *total* complex."²⁵

The Doorn manifesto embodies, thus, a shift from the abstract and universalizing character of the Athens Charter towards the ecological and humanist approach triggered by the acknowledgment of natural relationships between the individual and the community.

As stated above, Alberti was concerned with learning the lesson delivered by Nature, recognizing the cultural significance of the particular circumstance at a given building site, and praising the interlocking relation between building and city. With the Doorn manifesto, some members of the mid-1950s CIAM younger generation echoed Alberti's more organic principles, which would eventually become programmatic in the following years.

In fact, the organizers of the 10th CIAM congress, who became known as Team 10, decided to use the scales of association as an essential methodological tool to debate and eventually formulate the Charter of Habitat. Hence, for the 10th CIAM congress, all CIAM groups were asked to present projects related with one of the scales of association.



Figure 1. CIAM-Porto - A New Agricultural Community. Project presented at CIAM 10 - Dubrovnik, 1956. Extract of Panel 2 - General Plan. Source: Centro de Documentação da Faculdade de Arquitectura da Universidade do Porto.

The scale of association that arguably delivered the most interesting case studies was the village, for it provided a scale where the issue of relationships between the individual and its community could be best perceived and assessed. The contribution to the congress of the group CIAM-Porto, a project for a Rural Community (Figure 1), utterly illustrates this.

CIVIC ENGAGEMENT IN ARCHITECTURAL EDUCATION AND PRACTICE

The project presented by the Portuguese CIAM group at the 10th CIAM congress, held at Dubrovnik in the summer of 1956, delivered a proposal for a new agricultural community. Designed by Ernesto Viana de Lima, Fernando Távora and Octávio Lixa Filgueiras, it was the first outcome of an ongoing survey on Portuguese regional

architecture, which was mainly focused on reassessing vernacular architecture as the legitimation of modernist principles.²⁶

This instrumental use of the vernacular was, however, mingled with a genuine engagement in the discovery of the architectural principles immanent in the native genius. The project for the new agricultural community was, thus, deeply contaminated by vernacular references, which were explicitly used as validation for the proposed urban scheme and architectural approach.²⁷

In the project's description, they expressed the resonance of the proposed urban layout with that of preexisting settlements (Figure 2). The new community would be built on both margins of a little river in accordance, they argued, "with the spirit of the existing communities." The naturalness of the proposal was also highlighted. "A very simple and very natural scheme and composition was adopted," they declared, "thus admitting, if necessary, an easy growth of the community."²

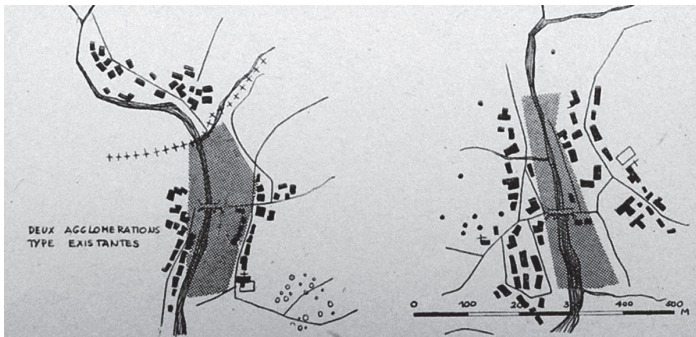


Figure 2. CIAM-Porto - A New Agricultural Community. Project presented at CIAM 10 - Dubrovnik, 1956. Extract of Panel 2 - Two Existing Settlements. Source: Centro de Documentação da Faculdade de Arquitectura da Universidade do Porto.

These statements bring about a deliberate attempt at recognizing the importance of the native genius in providing the basic references for the creation of communities founded on humanistic principles. Moreover, they went on arguing that the role of the architect should change, embracing a mission of civic engagement towards solving the problems of the community (Figure 3). "The architect," they argued,

"[I]s no longer the dictator that imposes his own fashion, but the natural man, simple, humble, whom dedicates himself to the problems of his fellow men, not to be served but to serve them, thus delivering an outcome probably anonymous but, nonetheless, intensely lived."

They also endorsed the members of the community with the right to participate in the definition of the project and on its future development. "We believe", they wrote in the final paragraph of the project's description, "every man, and not just the architects and urban planners, has the right and the duty to participate and collaborate (communion) on the creation and development of his habitat."

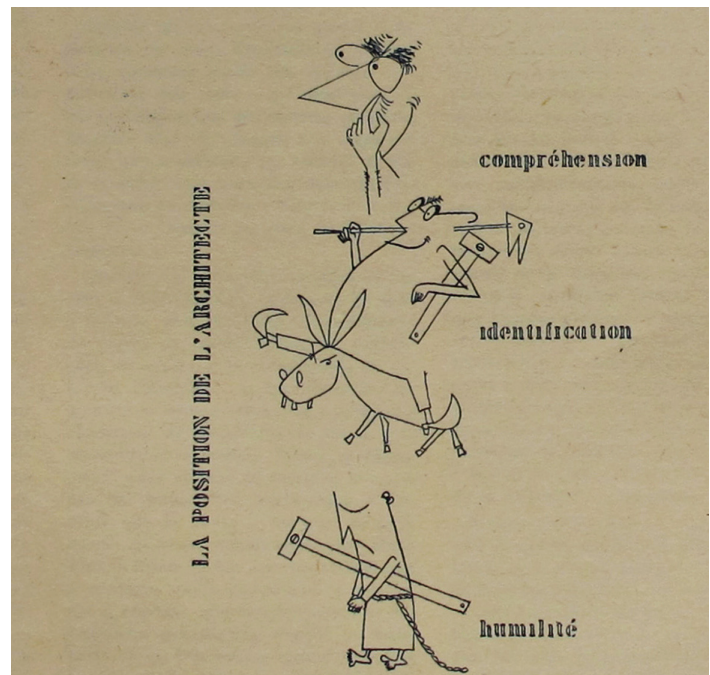


Figure 3. CIAM-Porto - A New Agricultural Community. Project presented at CIAM 10 - Dubrovnik, 1956. Extract of Panel 4 - The Role of the Architect. Source: Centro de Documentação da Faculdade de Arquitectura da Universidade do Porto.

In the fourth panel of the project presented at Dubrovnik, the determination of the project's principles was underlined by a quotation from the French writer Abel Hermant that synthesized the group's approach:

[M]ay our homes and our cities become natural by our wonderful modern methods, and with this beautiful mechanical precision - which is also that of living organisms - but as our ancient rural houses were, spontaneously generated as plants, from a family and social life in equilibrium with its milieu ...²⁹

The group's approach resonates, thus, with an acknowledgment on the naturalness of the solutions provided by native material culture.

Before and after the presentation of the project in Dubrovnik, most of the members of the group were engaged in surveys on the built environment that followed an ethnographical approach. In 1953, both Octávio Lixa Filgueiras' CODA, and Fernando Távora's survey on traditional techniques and expressions, mentioned above, would anticipate the seminal Survey on Portuguese Regional Architecture (1955-1961).

The engagement of some of the most influential Portuguese young architects with this survey would eventually foster a reconceptualization of the modernist architectural approach, with great impact in the architectural education. In 1957, for example, the CODA presented by Arnaldo Araújo - a collaborator in the team who designed the project delivered in the 10th CIAM - was focused on the study of forms of the rural habitat and their contribution for the structure of the community.

The impact on architectural education, however, was not only triggered by the lessons learned from rural communities. The methodological apparatus provided by the development of surveys on rural vernacular was also used to promote the student's consciousness on the living conditions of some urban communities. Octávio Lixa Filgueiras, after his appointment as professor at Porto's architecture school, became deeply engaged in involving his colleagues and, chiefly, his students in the development of urban surveys (Figure 4).

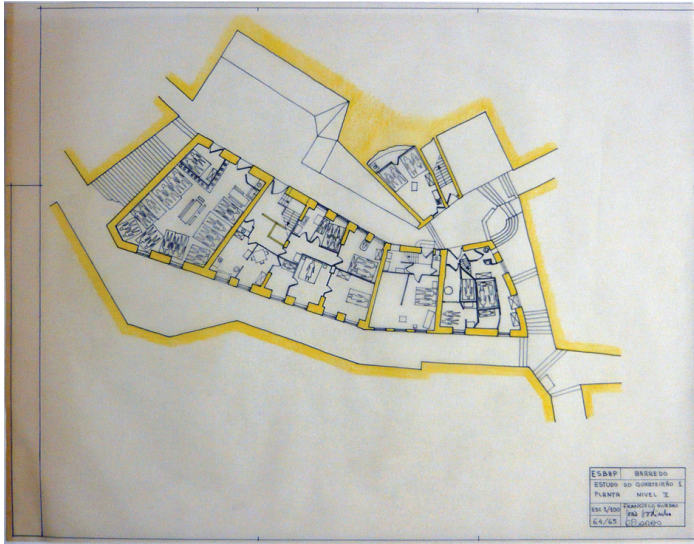


Figure 4. F. Guedes, J. Godinho, G. Largo - Barredo: Study of Quarter 1, 1st level. Analysis developed for the course "Arquitetura Analítica" (Analytic Architecture) 1964/65, Teacher: Octávio L. Filgueiras. Source: Centro de Documentação da Faculdade de Arquitectura da Universidade do Porto.

Throughout the 1960s, he pursued an educational agenda that was based on a method where the relation between architecture and society was of paramount importance. In 1963, Nuno Portas, in his review on the outcome of the work developed by Filgueira's students, declared that this pedagogical method fosters the integration "in the synthesis of form of the acknowledgment about the man to whom one builds."³⁰

Some years later, assessing the results of the work developed throughout the last decade in the urban surveys assignment, Lixa Filgueiras argues "the concept of life, the life of the others, must have become embedded in the memories and concerns of future professionals, avoiding the reveries and risks of an office-based messianic approach."³¹

Hence, at the beginning of the 1970s, surveying the vernacular was still regarded by Filgueiras as a condition to foster the students' and future professionals civic engagement. The realism of the everyday was preferred to the idealism of an autonomous disciplinary approach, and the naturalness of the native genius was praised as a support for a more humanist architectural approach to the habitat.

Thus, more than a decade after Stirling's article in *Architects' Year Book*, and in a country located at the periphery of the western architectural debate, Stonehenge was still more significant than the architecture of Sir Christopher Wren.

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ENDNOTES

- 1 James Stirling, "Regionalism and Modern Architecture," in *Architecture Culture 1943-1968. A Documentary Anthology*, ed. Joan Ockman (New York: Rizzoli, 1993), 243.
- 2 Ibid.
- 3 In this article, we will use the notion of "native" according to its original in Latin, *nativus*, which according to Raymond Williams, is an adjective meaning innate or natural. See Raymond Williams, *Keywords: a Vocabulary of Culture and Society* (Oxford University Press, 1985), 215.
- 4 Colin Rowe, "The Mathematics of the Ideal Villa. Palladio and Le Corbusier Compared," *The Architectural Review*, no. 101 (March 1947): 101-104.
- 5 For more information on the influence of Wittkower's book on the postwar younger generation of British architects, see Alina A. Payne, "Rudolf Wittkower and Architectural Principles in the Age of Modernism," *Journal of the Society of Architectural Historians* 53, no. 3 (1994): 322-342; Henry A. Millon, "Rudolf Wittkower, 'Architectural Principles in the Age of Humanism': Its Influence on the Development and Interpretation of Modern Architecture," *Journal of the Society of Architectural Historians* 31, no. 2 (May 1, 1972): 83-91.
- 6 Alison Smithson and Peter Smithson, "Correspondence: 'Architectural Principles in the Age of Humanism'," *The Journal of the Royal Institute of British Architects* 59, no. 4 (February 1952): 140.
- 7 Sibyl Moholy-Nagy, "Magnificent Folly," *College Art Journal* 16, no. 3 (1957): 191.
- 8 Sibyl Moholy-Nagy, *Native Genius in Anonymous Architecture in North America* (New York: Schocken Books, 1976), 12.
- 9 Ibid. Original emphasis.
- 10 The last translation of Alberti's *De re aedificatoria* into English suggests the translation of *regio* as locality and *partitio* as compartition, which we don't follow and, thus, we prefer to keep the original terms in Latin. See Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rykwert, Neil Leach, and Robert Tavernor (Cambridge, Massachusetts: The MIT Press, 1991), 8. For a thorough introduction to Alberti's treatise and the background of this work, see Mário Krüger, "A Recepção Da Arte Edificatória," in *Da Arte Edificatória*, by Leon Battista Alberti, trans. Arnaldo Espírito Santo (Lisboa: Fundação Calouste Gulbenkian, 2011), 75-129.
- 11 Alberti, *On the Art of Building in Ten Books*, 24.
- 12 Ibid., 35.
- 13 Ibid., 38.
- 14 Ibid., 140.
- 15 For more information about Carlos Ramos' conflation of Beaux-Arts and Modern architectural education, see Gonçalo Canto Moniz, "O Ensino Moderno Da Arquitectura. A Reforma De 57 e as Escolas De Belas-Artes Em Portugal (1931-69)" (PhD, University of Coimbra, 2011).

- 16 Alexandre Alves Costa, *Dissertação...* (Porto: Edições do Curso de Arquitectura da ESBAP, 1982), 47.
- 17 Fernando Távora, "Primitivismo"; manuscript dated February 6, 1945, p. 8, apud. Manuel Mendes, "Para Quê Exigir à Sombra a Rectidão Que Não Possui a Vara Que a Produz?," in *Leonardo Express*, ed. Rita Marnoto, *Leonardo 2* (Coimbra: IEIFLUC, edlarq, 2004), 120.
- 18 Raul Lino, an architect whose architectural principles were cherished by the dictatorship had an educational background on arts and crafts and championed the notion of a "Portuguese House" style.
- 19 Fernando Távora, "The Problem of the Portuguese House," in *Fernando Távora*, ed. Luiz Trigueiros (Lisboa: Editorial Blau, 1993), 13.
- 20 For more information on Távora's account on the relation between modernity and the vernacular see Nelson Mota, "Learning from the People. Vernacular, Identity and Housing Design in Portugal," in *Proceedings of the 11th International Docomomo Conference "Living in the Urban Modernity"*, (presented at the Living in the Urban Modernity, Mexico City: Docomomo International, 2010).
- 21 Carlos Ramos was the Chairman of the Organizing Committee of the 1953 UIA meeting, held at Lisboa.
- 22 Octávio Lixa Filgueiras, "Urbanismo: Um Tema Rural" (C.O.D.A., Escola de Belas Artes do Porto, 1953), 1, Arquivo Pessoal Octávio Lixa Filgueiras.
- 23 AA.VV., "Notes from First Meeting" (presented at the Team 10 Meeting, Doorn, 1954).
- 24 Peter Smithson and Alison Smithson, "The Doorn Manifesto" (presented at the Doorn Meeting, Doorn, 1954).
- 25 AA.VV., "Statement on Habitat" (presented at the Doorn Meeting, Doorn, 1954) emphasis original.
- 26 The Survey on Portuguese Regional Architecture started in 1955 and the results were published in 1961. This survey was commissioned by the government in association with the Sindicato Nacional dos Arquitectos - SNA (National Architects Syndicate). See Sindicato Nacional dos Arquitectos, *Arquitectura Popular Em Portugal*, 2 vols., 1st ed. (Lisboa: Sindicato Nacional do Arquitectos, 1961). The survey had, at that time, a tremendous success among the younger generation of Portuguese architects, as it allegedly challenged the regime's claims on the existence of a national architectural expression, by the revelation of local and regional differences in vernacular dwellings and material culture.
- 27 For more information on the background against which this project was designed see Alexandre Alves Costa and Nelson Mota, "Nem Neogarretianos Nem Vencidos Da Vida. Uma Pastoral Transmontana.," *Monumentos*, no. 32 (2011): 148-157.
- 28 CIAM Porto, "Group Porto, Portugal. Description de la grille" (Dubrovnik, August 7, 1956), 42-JT-13-32/33, gta archive. The following quotations of CIAM-Porto's project description are all from this same source.
- 29 In the original in French: puissent nos habitations et nos villes redevenir naturelles, par nos prodigieux moyens modernes, et avec cette exactitude de belles mécaniques - qui est celle aussi des organismes vivants - mais comme le furent nos anciennes maisons rurales, librement issues comme des plantes, d'une vie familiale et sociale en équilibre avec son milieu...
- 30 Nuno Portas, "Uma Experiência Pedagógica Na E.S.B.A. Do Porto," *Arquitectura 77* (January 1963): 16-18.
- 31 Octávio Lixa Filgueiras, "Inquéritos Urbanos. Experiências Pedagógicas Da Escola Superior De Belas-Artes Do Porto Entre 1961 e 1969," *Urbanização 5*, no. 1 (March 1970): 10.