

# Spanish Post-War Architecture in Portuguese Magazines (1946 – 1970) – the cases of *A Arquitectura Portuguesa & Cerâmica e Edificação (Reunidas)* and *Arquitectura*

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## **ABSTRACT**

The article deals with the publication of Spanish architecture in Portuguese mass-media during the post-war period. By focusing on two major titles, i.e. the *A Arquitectura Portuguesa & Cerâmica e Edificação Reunidas* and the *Arquitectura* magazines, the article traces the architectural, cultural, and political ties, but also the shifts, between the two Iberian countries, in a period that spans from the upsurge of the Spanish Civil War to the outbreak of the 1970s. In other words: from the raise of Franco to the death of Salazar. The article shows that, as early as January 1946, the new Spanish architecture was considered by Portuguese architectural magazines as a relevant subject, namely by the publication of the works authored by the Coderch and Valls team. Cumulatively, the article argues that this importance was linked to the long-lasting and well-documented relationship between Portuguese publishers and the Italian *Domus* magazine, made through the patronage of Italian architect Gio Ponti.

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## **KEYWORDS:**

*Architectural media coverage, Spanish post-war architecture, Portuguese post-war architecture, Portuguese architectural magazines*

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## Introduction

This article aims at presenting and debating the Spanish architecture disclosure in Portuguese magazines in the period following the Second World War. This period was marked in Spain by a new anthropological awareness, probing the limits of the Modern Movement, and thus planting the seeds of a fresh theoretical crop. In the late 1940s, Spanish architects turned to Mediterranean culture and identity to find their main sources and subjects. The Spanish Pavilion for the 1951 Triennale of Milan, commissioned to José Antonio Coderch by Gio Ponti, may be considered as a key moment in the process of revealing to international audiences the potentialities of that 'uncontaminated' environment, and of presenting it as the foundation of a resilient new architecture, one that was able to persist beyond the *zeitgeist*.

The 3rd series of the magazine *A Arquitectura Portuguesa & Cerâmica e Edificação (Reunidas)*, henceforth referred as *APCER*, and the third series of the magazine *Arquitectura* are here used as cases studies to understand the process of penetration of this new approach in Portugal. *APCER* was published between 1935 and 1952, covering the beginning of Portuguese dictatorship and the period around World War II. Its editorial line can be defined by a conservative interest in Portuguese production, having Italy as a major international reference, contrasting with the lack of curiosity from what was happening in Spain<sup>1</sup>. *Arquitectura* magazine, published from 1957 to 1974, mirrored a new era of rapprochement between the two Iberian countries, based on a fruitful sharing of experiences, counting with the proximity between Nuno Portas, Oriol Bohigas, Carlos de Miguel and Carlos Flores as its main asset.

The Spanish architecture influence in the Portuguese context is an issue that remains open, especially in the years following the Second World War II. On the opposed side, the scenario is different. The reputation of some Portuguese figures in Spain, has been study in academic works, such as in the thesis of Nuno Correia, Tiago Lopes Dias and Joaquim Moreno, among others. Correia<sup>2</sup> addresses the importance of the Pequenos Congressos de Arquitetura (Small Congresses of Architecture), to reveal internationally the Portuguese Production. Lopes Dias<sup>3</sup>, studied the relations between Nuno Portas and the Spanish reality of the 1990s and the importance of his contacts to built his theoretical approach on architecture. Moreno studied the periodical *Arquitecturas Bis*<sup>4</sup>, addressing the magazine's interest by figures as Siza Vieira. In this sense this article aims at contributing to clarify exchanges between Spain and Portugal, gathering data that allow to explore the idea of a common ideological agenda involving Iberic architects, in the second quarter of the twentieth century.

This article has two parts – the first debates *APCER* magazine in its two stages. The first stage encompasses the beginning of the Spanish

1. Paulo Tormenta Pinto, "Portuguese Architecture and Ceramics and Edification (Reunited) – 1935-1945. Discourse and Ideology, the case of the Spanish Civil War", in *VIII International Congress of the History of Modern Spanish Architecture – Architectural magazines (1900-1975): Chronicles, manifestos, propaganda*, ed. José Manuel Pozo (Pamplona: Universidad de Navarra, 2012), 311-318.

2. Nuno Correia, "O Nome dos Pequenos Congressos – A Primeira Geração de Encontros em Espanha 1959-1967 e o Pequeno Congresso de Portugal" (Master's thesis, Universitat Politècnica de Catalunya, 2010).

3. Tiago Lopes Dias, "Teoria e desenho da arquitectura em Portugal, 1956-1974: Nuno Portas e Pedro Vieira de Almeida" (PhD thesis, UPC, Departament de Teoria i Història de l'Arquitectura i Tècniques de Comunicació, 2017).

4. Joaquim Moreno, "Arquitecturas Bis (1974-1985): From Publication to Public Action" (PhD thesis, Princeton University 2011).

Civil War and the end of World War II, a phase that, at first sight, seems to fall out of the time range of the study. Nevertheless, it is crucial to understand this moment, in order to identify the reasons behind the gap that separated Portugal from Spain, and, above all, to fully grasp the connections between *APCER* and Gio Ponti. This linkage, as the second stage of this part shows, would be instrumental in the dissemination of the work of Coderch and Valls, occurred in the next phase of the magazine. The second part presents and discusses the importance of the *Arquitectura* magazine, linking it with the influence of the 'Pequeños Congresos de Arquitectura'.

Even though the subject does not concern the scope of this article, it has to be emphasized that this period corresponded to a reciprocal interest of Spanish architects towards Portugal, particularly in the case of Álvaro Siza and his first projects. Thus, for instance, these were published in the *Hogar y Arquitectura* magazine, from Madrid, directed by Carlos Flores, in its January/February 1967 issue<sup>5</sup>. The piece was complemented with critical analysis to Siza's work, by Pedro Vieira de Almeida, and with an article covering the newest generation of Portuguese architects, by Nuno Portas.

5. Carlos Flores, "La obra de Álvaro Siza Vieira", *Hogar y arquitectura: revista bimestral de la obra sindical del hogar* 68 (January/February 1967): 34.

#### **APCER magazine – the difference between covering Italian and Spanish architecture (1936-1946)**

As the name suggests, *APCER* resulted from the fusion, occurred in 1935, of two former publications, *Arquitectura Portuguesa* (*Portuguese Architecture*) and *Cerâmica e Edificação* (*Ceramics and Edification*). The magazine was one of the few architectural publications in Portugal that strived to cover Portuguese architectural and industrial production on the threshold of the Estado Novo regime. One year after the merger and corresponding with issue 13-14 of April-May 1936, the playwright Thomaz Ribeiro Colaço (1899-1965) and the industrial ceramist Júlio Martins became joint editors of the magazine. They both found there the ideal forum to present and to deepen their respective positions, thus consolidating a cycle that would last for a decade. They used *APCER* articles and editorials as an opportunity and a platform for their respective personal agendas: while Martins kept focus in his industrial 'empire',<sup>6</sup> Colaço used *APCER* as a political podium to express his conservative, nationalistic bias. Colaço's journalistic talent, together with his social and family background and literary sharpness, contributed to the prominent position he took in the magazine.

6. Paulo Tormenta Pinto and João Paulo Delgado, "Technological changes and architecture: the case of *APCER* magazine, Portugal 1935-45" in *Structures and Architecture: Concepts, Applications and Challenges*, ed. Paulo J. S. Cruz (London: Taylor & Francis Group, 2016), 1359-1366.

Colaço was a stern supporter of the far-right National-Syndicalist Movement, whose members, known as the Blue Shirts, deemed Salazar as too moderate and dull. The movement, created in Lisbon in 1932 by a group of students, was inspired by the successes of Mussolini, his Italian fascists, and their black shirt uniform. Regardless of the differences in

tone and grade, Mussolini and his Italian fascism were also an important inspiration for the Portuguese Estado Novo<sup>7</sup>. These circumstances may explain why there was in Portugal a leaning towards Italy that did not correspond to a similar orientation towards Spain. Despite the geographical proximity, there was a marked cultural and political distance between the two Iberian countries. The detachment may be traced to a historical mistrust following the Restoration in 1640, which was considered by most Portuguese as the last epic moment of affirmation against their peninsular counterparts. It was also due to an ambiguous stance regarding the Spanish Republican regime, led by Manuel Azaña since 1931, and to the Spanish Civil War, ignited on July 17, 1936<sup>8</sup>.

In August 1936, immediately after the *Pronunciamento*, Colaço used the pages of *APCER* to debate the situation in Spain, marking the first time this happened in the magazine. In an editorial entitled 'O Delírio Espanhol' (The Spanish Delirium), Colaço addressed the outbreak of the Spanish conflict, with the provision that 'the pages of this magazine [were certainly not] the appropriate setting to comment extensively on what was happening in Spain', although the subject had assumed 'such proportions that to a greater or lesser degree [it would reach] all fronts', even architecture itself. For Colaço, 'the teaching of eight centuries' of history could hardly allow the Portuguese to be encouraged to join in 'one voice, [and] to fully [share] a vital interest for Spanish nationalism.' However, this was not the issue at stake, but rather 'an internationalism of the Left.' Colaço believed that the problem was rooted in the concept of internationalism and what the idealistic implementation of the Left could mean. Contrary to the opinion of the ultra-conservative factions, to which he belonged, Colaço argued perversely and provocatively that a leftist regime would fragment and weaken the Spanish society. This situation 'opened immense and unique possibilities and horizons' for the Portuguese Empire to hypothetically extend its borders within the Iberian Peninsula. On the other hand, he claimed, 'before a powerful, orderly and strong Spain (like the one many Portuguese nationalists [desired]...), stronger barriers would inevitably [be encountered]' to the redefinition of the European map to Portugal's advantage<sup>9</sup>. [Fig. 1]

At some extent, this twisted ambiguity may also explain the contrast between the scarcity of Spanish projects published in the pages of *APCER* during this phase, on the one hand, and the abundance of Italian ones, on the other. From August 1937 until January 1945 the magazine would print twenty-five different articles regarding Italian architecture, which means an average of just above three articles per year. The case of Gio Ponti requires a detailed examination, as no other Italian architect was so widely published by *APCER*. Seven of its issues featured four Ponti's projects. The Montecatini Office Building alone was systematically and thoroughly published in four consecutive 1939 issues, from April until July,

7. António Costa Pinto, *The Blue Shirts. Portuguese Fascists and the New State* (New York: SSM-Columbia University Press, 2000).

8. Paulo Tormenta Pinto and João Paulo Delgado, "The Inspiration from the South of Europe in the 3rd series of the magazine *The Portuguese Architecture and Ceramics and Edification (Reunited)* – 1935-1951", in *10th International Congress on the History of Modern Spanish Architecture: Imported and Exported Architecture in Spain and Portugal (1925-1975)*, ed. by José Manuel Pozo (Pamplona: Universidad de Navarra, 2016), 535-542.

9. Thomaz Ribeiro Colaço, "O Delírio Espanhol," *A Arquitectura Portuguesa & Cerâmica e Edificação (Reunidas) (APCER)* 17 (August 1936): 5-6.



**FIG. 1** Thomaz Ribeiro Colaço. "O Delírio Espanhol." APCER 17 (August, 1936): 5-6.

amounting to a total of seventeen pages<sup>10</sup>. The tone of these articles was enthusiastic and laudatory, and 'boldness' and 'grandeur' were the most common adjectives used to depict the building. Moreover, APCER editors frequently underlined their close connection to Ponti. In the first issue dedicated to Montecatini, they felt they had to 'express the gratitude for the honor from which [Ponti] distinguished [them], by offering his worthy collaboration to pages of [their] magazine'<sup>11</sup>.

After World War II, a new discourse arose in Portugal and, consequently, in APCER. Salazar skillfully managed to present his régime as a longtime adversary of the communist ideology, turning the Estado Novo into an important asset for the Western powers. As for the magazine, Colaço's resignation as director initiated a new period, strengthened by a team reformulation made in 1945. During this period, extended from January 1946 until June 1951, and although, in a limited way, Spanish architectural magazines gained a place as foundation for APCER articles. Concerning the use of *Cuadernos de Arquitectura*, the projects designed by the Coderch and Valls team deserve here one major reference. APCER was the first to publish them in Portugal, starting in January 1946, with the Mountain Retreat in Puerto de Navacerrada. One year later, in February 1947, APCER published the neighborhood 'Las Forcas' in Sitges, usually considered as the team's earlier masterpiece. Coderch and Valls interest in popular architecture were visible in both projects, and this concern may be seen as a turning point in the direction taken by Spanish architecture, closely linked with similar tendencies in Europe, namely in Italy. The well-documented relationship between José Antonio Coderch and Gio Ponti may explain the introduction of the Spanish architect's work in the pages of APCER. [Fig. 2]

10. "Palácio Montecatini," *A Arquitectura Portuguesa e Cerâmica e Edificação (Reunidas) (APCER) 49* (April 1939): 130-133; "Palácio Montecatini," *A Arquitectura Portuguesa e Cerâmica e Edificação (Reunidas) (APCER) 50* (May 1939): 158-162; "Palácio Montecatini," *A Arquitectura Portuguesa e Cerâmica e Edificação (Reunidas) (APCER) 51* (June 1939): 202-205; "Palácio Montecatini," *A Arquitectura Portuguesa e Cerâmica e Edificação (Reunidas) (APCER) 52* (July 1939): 237-240.

11. "Palácio Montecatini," *A Arquitectura Portuguesa e Cerâmica e Edificação (Reunidas) (APCER) 49*: 130-133.



Faculdade Nova



Faculdade Sul



**FIG. 2** I.J.A. Coderch. "Refúgio de Montanha." APCER 130 (January, 1946): 5-18.

In February 1946, APCER also used *Cuadernos de Arquitectura* as its source for reproducing the four projects selected in the competition for renovation and extension of the Barcelona Province Official Council of Urban Propriety. Manuel de Solà-Morales i Roselló deserved the first prize. The other recipients were as follows: Santiago Casulleras, second prize; Juan Montero, Luis M. Escolá, and Joaquim G. de Alcañiz, third prize; Ramon M. Aragó and Roberto Terradas Via, fourth prize. From *Obras Públicas*, APCER extracted a piece from 'Road Aid Stations.' Signed by the engineer José Marin Toyos, the article tried to prove the importance of those stations for drivers, mainly in places withdrawn from urban settlements. Those facilities based their stylistic features on the use of traditional materials and were intended to provide shelter and medical support for travelers.

Table I lists the Spanish projects published by APCER

Y	M	I	Featured Spanish Arch.	Project / Place	S
1946	1	130	Coderch and Valls	Mountain Retreat / Puerto de Navacerrada	CA
1946	2	131	Manuel de Solà-Morales i Roselló	Competition for the Renovation and Extension of the Barcelona Province Official Council of Urban Propriety:1 <sup>st</sup>	CA
1946	2	131	Santiago Casulleras	Competition for the Renovation and Extension of the Barcelona Province Official Council of Urban Propriety:2 <sup>nd</sup>	CA
1946	2	131	Juan Montero, Luis M. Escolá, Joaquim G. de Alcañiz	Competition for the Renovation and Extension of the Barcelona Province Official Council of Urban Propriety: 3 <sup>rd</sup>	CA
1946	2	131	Ramon M. Aragón, Roberto Terradas Via	Competition for the Renovation and Extension of the Barcelona Province Official Council of Urban Propriety: 4 <sup>th</sup>	CA
1946	7	136	José Marin Toyos, (Road Eng.)	Road Aid stations	OP
1947	2	143	Coderch and Valls	Houses neighborhood / Sitges	CA

**TAB. 1** Spanish architects and projects featured by APCER – 1946-1951. Y: Year of publication; M: Month of publication; I: Issue. S: Stated sources: CA – Cuadernos de Arquitectura; OP - Obras Publicas.

### Arquitectura magazine – ‘Los Pequeños Congresos de Arquitectura’ and the sense of realism (1961-1970)

After the APCER publication of the neighborhood ‘Las Forcas’ in Sitges, by Coderch and Valls, there was an almost total absence of Spanish architecture dissemination in Portugal for thirteen years. This hiatus would persist until 1960 and 1961 when César Ortiz-Echagüe and Rafael Echaide published their respective articles in the *Binário* magazine. Due to the importance of these publications, they deserve here a short reference.

Following the first ‘Pequeño Congreso de Arquitectura’ held in Madrid between the 14th and the 16th of November, 1959, César Ortiz-Echagüe published, in the October 1960 issue of *Binário* magazine, a lengthy article entitled ‘40 anos de Arquitectura Espanhola’ (40 years of Spanish Architecture). Here, Ortiz-Echagüe presented a ‘new architecture’ made by an ‘orphan new generation,’ one that was challenged to overpass the misconceptions of nationalism by improving the interrupted experiences of the GATEPAC. In April 1961 Rafael Echaide would continue the subject in the 31st issue of the same magazine, by publishing a set of recently built projects aligned with the new experiences. The first was the refectory of Seat Factory, by the Ortiz-Echagüe, Barbero, and Joya team. The Barcelona Law School building, by López Iñigo, Giráldez and Subias, was the second. Martorell and Bohigas presented a group of Social Houses.



Coderch and Valls presented three projects, namely the the Catasús House, the El Prat Golf Club, and the Torre Valentina. Next, was the Housing Block in Vista Alegre, by Peña Ganchequi. The Dominican Church of Vitoria, by Miguel Fissac, ended the list.

Both articles presented the 'orphan generation' as one that had to deal with the post-War scarcity, greatly amplified by the traumas of the internal conflict and the brutality that arose from it. The members of this generation used the Mediterranean vernacular culture, marked by an 'architecture without architects,' as a source of inspiration to rebuild the Spanish territory. Above all: to reconstruct the Spanish society, through a sense of self-identity and recognition. This pragmatic awareness allowed the definition of a renovated map, relating a new sense of realism with the experiences of Wright, Le Corbusier, Mies, and Gropius.

The maturity of the 'orphan generation' found fertile ground in Portugal. Although the Portuguese territory had not been recently destroyed by any form of modern warfare, the Spanish approach enticed a conceptual renovation amongst the Portuguese architects, recently emerged from their 1st National Congress held in 1948. The event marked the moment when the principles of the Athens Chart were openly debated in Portugal. Moreover, it signaled the beginning of an important nationwide Survey of Popular Architecture, later developed between 1955 until 1961. The Spanish approach also exposed the poverty of both Iberian countries, challenging Portuguese architects to address their social mission. From the late 1960s, this would be the humus for active opposition to Salazar and his Estado Novo regime. Hence, the Portuguese curiosity towards the neighboring country and its architecture lead to the publication, in the pages of the 3rd series of the *Arquitectura* magazine (1957-1974), of an extensive set of issues dedicated to Spain. In the core of this long process of dissemination, extended from 1961 and 1970, was the aforementioned 'Pequeños Congresos de Arquitectura.' These events, held between November of 1959 and October of 1968, were a valuable vehicle to gather the architects from the Iberian Peninsula. As Oriol Bohigas wrote to Carlos de Miguel in 16<sup>th</sup> September 1959<sup>12</sup>, there was at that time an unacceptable gap between the architects from Madrid, on one side, and



**FIG. 3** J.A. Coderch, M. Valls. "Um hotel em Palma de Maiorca." *Arquitectura* 93 (May/June 1966): 105-107..

12. Correia "O Nome dos Pequenos Congressos – A Primeira Geração de Encontros em Espanha 1959-1967 e o Pequeno Congresso de Portugal", 6.

from Barcelona, on the other. The network extension to Portugal was also a goal, and the first attempt of contact was made as early as August 1961, thru José Aleixo França. However, the definitive linkage was only established in April 1967, when Bohigas invited two Portuguese architects to join the congress of Tarragona, in May of the same year.<sup>13</sup> One was Eduardo Anahory, probably following the publication, by *Domus* Magazine, of his project for a house in Arrábida. The other was Nuno Portas, who would become in charge of organizing a meeting in Portugal, later held in Tomar, in December 1967.<sup>14</sup>

The importance of Nuno Portas must be underlined. He integrated the directive commissions of the *Arquitetura* magazine, first led by Frederico Sant'Ana (1957-1960) and then by Rui Mendes Paula (1960-1969). Portas may be seen as the main figure of the magazine, where he continuously enhanced the importance of Spanish architecture by exposing its masters to Portuguese audiences. The dissemination started in December 1961, when the *Arquitetura* magazine launched an issue dedicated almost entirely to the Coderch and Valls team, publishing the dwelling buildings in Barceloneta and Calle Compositor Bach, as well as the Ugalde House in Caldetas and the Camprodón in Girona. According to Portas, Cordech's work represented the recognition of modern formal principles, where the unrepeatable originality of each work became a model. In 1956, Coderch had built his own holiday Senillosa house in Cadaqués, Girona, as a prototype to test his principles of anonymous architecture, aligned in his text 'No son genios lo que necesitamos ahora,' (It is not geniuses what we need now). The text was also published by *Arquitetura*, as a translation from the original presented by *Domus* magazine, in November 1961.

The Coderch and Valls team would be published again in the May/June 1966 issue, with the presentation of a hotel in Palma de Mallorca. The unexploited Mediterranean environment, used as the foundation of the realism pronounced by the 'orphan' generation, was also the portrait of Spanish tourism development. The houses by Coderch and Valls published in *Arquitetura* represented this possibility of escaping from the city, reinforcing the proximity to the vernacular culture and to ancient knowledge that should be the base of the new architecture. [Fig. 3]



**FIG. 4** S. Oiza. "Duas obras de Saénz de Oíza, Torres Blancas, Apartamentos em Terraço." *Arquitetura* 95 (January/February, 1967): 1-3...

13. Nuno Portas, "Congresso em Tarragona," *Arquitetura* 96 (1967): 88-89.

14. Carlos Duarte, "Tomar. Nova Perspectiva," *Arquitetura* 99 (1967): 189; "Arquitetos Portugueses e Espanhóis Reunidos em Tomar Discutiram Problemas Urbanísticos e Habitacionais," *Século Ilustrado* (1967): 1565.

Another landmark of the dissemination process was issue 107 of January/February 1969<sup>15</sup>, opened with and an editorial written by Nuno Portas and Rafael Moneo about the so-called school of Barcelona. The issue returned to the tourism development theme, and is almost entirely dedicated to the presentation of projects in the Catalan coast, such as dwellings in Punta Brava, by Bonet (Studio Per), and in Castelldefels, by Domènech, Puig and Sabater, and the Fonts and Bayes houses, by Cantallops. The Martorell, Bohigas, Mackay team also published their projects for Costa de la Calma and Santa Agueda. This issue also integrated an article by Federico Correa where he reflected about the garden city and an article signed by Manuel de Solà-Morales i Roselló and Lluís Cantallops about the Barcelona region coast.

Although there was a marked prominence of Barcelona and Catalonia in the pages of *Arquitectura*, other architects and territories were addressed. In May/June 1965, issue 88 printed two proposals for the Euro-Kursaal competition in San Sebastian. Sáenz de Oiza was published in January/February 1967, with his Torres Blancas project and a typology of dwellings in a terrace. Social Housing Pio XII, in Segóvia, by Arancil, Suárez-Inclán and Vitoria García, was published in March/April 1968. In May/June of the same year, the square to Sanfermino and the Diestre Factory in Zaragoza, by Rafael Moneo, were also published. [Fig. 4-5]

In May/June of 1970, the 3rd series of the *Arquitectura* magazine dedicated one last issue to Spain, marking a turning point in the critical approach regarding the neighboring country. A somber tone marked the pages of the issue, filled with photographs of gloomy low-cost housing blocks. The opening piece, written by Ramon Maria Puig, summarized this general feeling, by exposing a wave of Spanish buildings that he considered as part of a 'pessimistic under-architecture.' An article signed by Lluís Domènech and Cristian Cirici addressed the same subject, focusing in the specific case of Barcelona. A few pages further, Oriol Bohigas revealed the reverse side of the matter, referring to the complex issue of the 'houses for the rich.'

In almost the same line, but under a different view, three articles presented the new Barcelona airport. They all were graphically connected



**FIG. 5** R. Moneo. "Fábrica de Transformadores «Diester», Saragoça." *Arquitectura* 103 (May/June 1968); 105-107.

15. Cristina Emília and Gonçalo Furtado, "Ideias da Arquitectura Portuguesa em Viagem," *Joelho* 3 (Coimbra: UC, 2012) [http://dx.doi.org/10.14195/1647-8681\\_3\\_16](http://dx.doi.org/10.14195/1647-8681_3_16)

thru the illustrations, which, in a cartoonish style, combined images of modern discomfort with words such as ‘completely depressed’ and ‘liberal.’ Departing from Umberto Eco and his essays, Lluís Clotet did not shy away from labeling the new facilities as an ‘airport “al Kitsch”.’ As for Cristian Cirici and Albert Ràfols-Casamada, they portrayed the airport’s combination of ‘modern’, ‘hi-tec’ and ‘traditional’ elements as a gather of ‘symbols’ of sheer ‘improvisation from touristic Spain’. Accordingly, Pep Bonet and Lluís Domènech wrote about how the Barcelona airport could have been – but was not – an important link between the city, the region, and the world.

A text signed by Òscar Tusquets concluded this group of articles. Tusquets contemplated the possibility, or the impossibility, of bringing ‘imagination to power’ and ‘power to the imagination.’ This duality marks a bitter understanding of the on-going situation in Spain, during the phase of economic liberalization promoted, at that time, by the Francoist regime. In its own way, Spain was already facing the schizophrenic situation typical of late-Capitalist societies, as detected by Deleuze and Guattari (1972) in the aftermath of the May 1968 events.

For the Portuguese readers, the articles served as a cautionary tale for the material consequences of the economic acceleration occurred in the last years of dictatorship, particularly in the cycle led by Marcelo Caetano as Salazar’s successor. Between 1968 and 1974, the colonial war economy and an openness to foreign investment created a suitable environment for a sudden increase in the building industry in Portugal, namely in the areas of housing, tourism development, and infrastructure.

**Table I lists the Spanish projects published by *Arquitectura*.**

Y	M	I	Featured Spanish Arch.	Article Title	Article Author	Observations
1961	7	71	--	Notícias / Morte de Eduardo Torroja	n.a.	
1961	12	73	José A. Cordech	No son genios lo que necesitamos ahora	n.a.	Source: Domus Magazine - untranslated article
1961	12	73	José A. Cordech and M. Valls Vergés	A obra de José A. Cordech e M. Valls Vergés	Nuno Portas	
1961	12	73	José A. Cordech and M. Valls Vergés	Casa Ugalde em Caldetas (1951)	Nuno Portas	
1961	12	73	José A. Cordech and M. Valls Vergés	Casas na Calle de la Barceloneta (1952)	Nuno Portas	
1961	12	73	José A. Cordech and M. Valls Vergés	Habitacões em Calle de la Maquinista, Barcelona (1957-9)	Nuno Portas	
1961	12	73	José A. Cordech and M. Valls Vergés	Casas na Calle Compositor Bach, em Barcelona (1959-61)	Nuno Portas	
1961	12	73	José A. Cordech and M. Valls Vergés	Casa em Camprodón, Gerona (1957-9)	Nuno Portas	
1963	6	79	José Luis Íñiguez de Onzoño, Antonio Vázquez de Castro	Conjunto de Caño Roto, Madrid	n.a.	
1963	7	79	--	Conjunto de Caño Roto, Madrid	n.a.	Source: <i>Arquitectura</i> - 1959
1963	12	80	--	Concurso para o anteprojecto do Teatro Nacional da Ópera de Madrid	n.a.	

Y	M	I	Featured Spanish Arch.	Article Title	Article Author	Observations
1964	3	81	--	Considerações sobre o urbanismo e as suas relações com o turismo em Espanha	Federico Correa	Source: Arquitectura Issue 55 (COAM magazine)
1964	6	82		Planeamento habitacional em Espanha	Luís Vassalo Rosa	
1964	6	82	--	Problemas do Desenho de Móveis	n.a.	Reference to Carlos Flores and "Hogar y Arquitectura" magazine (8 images)
1965	1/2	86	--	Da União internacional dos Arquitectos. Atribuição dos Prémios Auguste Perret e «Sir» Patrick Abercrombie 1965	n.a.	
1965	5/6	88	António Aurélio	Concurso internacional Euro-Kursaal, San Sebastian	n.a.	
1965	5/6	88	Jan Lubicz-Nycz, Carlo Pellicia, Zuc William	Concurso Euro-Kursaal	n.a.	
1966	1/2	91	--	Situação actual da pintura e da escultura em Madrid	Henry Gally-Carles	about Spanish painting referring to various works and authors
1966	5/6	93	José Antonio Corderch and Manuel Valls	Um hotel em Palma de Maiorca	n.a.	
1967	1/2	95	Sáenz de Oiza	Duas obras de Sáenz de Oiza, Torres Blancas, Apartamentos em Terraço	--	
1967	5/6	97	José Luis Romany, Eduardo Mangada, Carlos Ferran	Conjunto habitacional Juan XXIII, Madrid	n.a.	
1967	5/6	97	José Luis Romany, Eduardo Mangada, Carlos Ferran	Nota sobre o Conjunto habitacional Juan XXIII	Nuno Portas	
1967	7/8	98	Atelier O. Bohigas, J. M. Martorell, D. Mackay	Casa de Renda Limitada em La Ronda Del Guinardo, Barcelona	Nuno Portas	
1968	3/4	102	José J. Aracil Bellod, Luiz M. Suárez-Inclán e Antonio Viloria García	Unidade Habitacional da Cooperativa Pio XII, Segóvia	n.a.	
1968	5/6	103	Rafael Moneo	Praça Sanfermino		
1968	5/6	103	Rafael Moneo	Fábrica de Transformadores «Diester», Saragoça	Nuno Portas	
1968	7/8	104	Óscar Tusquets, Lluís Clotet	Uma loja em Barcelona	n.a.	
1969	1/2	107	--	A chamada Escola de Barcelona	Rafael Moneo e Nuno Portas	
1969	1/2	107	Federico Correa, Alfonso Mila	O trabalho de Federico Correa e Alfonso Mila em Cadaqués	Cristian Cirici	
1969	1/2	107	Studio Per, Pep Bonet	Apartamentos Punta Brava	n.a.	
1969	1/2	107	Lluís Cantallops	Casa Fonts	n.a.	
1969	1/2	107	Domènech, Puig, Sabater	Apartamentos em Castelldefels	n.a.	
1969	1/2	107	Jaume Rodrigo, Lluís Cantallops	Casa Bayes	n.a.	
1969	1/2	107	Martorell, Bohigas, Mackay	Casas de férias «Costa de la Calma»	n.a.	
1969	1/2	107	Martorell, Bohigas, Mackay	Habitações escalonadas «Costa de la Calma»	n.a.	
1969	1/2	107	Martorell, Bohigas, Mackay	Conjunto de apartamentos «Santa Agueda»	n.a.	
1969	1/2	107	--	Considerações visuais sobre a Cidade-Jardim	Federico Correa	Source: Issue 64, Cuadernos de Arquitectura
1969	1/2	107	--	Bases para o estudo da Costa da Região de Barcelona	Manuel de Solà-Morales i Roselló, Lluís Cantallops	
1969	7/8	110	--	Manual de Cubiertas Planas en La Construcción - Karl Moritz	n.a.	
1969	1/2	107	Jaume Rodrigo, Lluís Cantallops	Casa Bayes	n.a.	

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1969	1/2	107	Martorell, Bohigas, Mackay	Casas de férias «Costa de la Calma»	n.a.	
1969	1/2	107	Martorell, Bohigas, Mackay	Habitações escalonadas «Costa de la Calma»	n.a.	
1969	1/2	107	Martorell, Bohigas, Mackay	Conjunto de apartamentos «Santa Agueda»	n.a.	
1969	1/2	107	--	Considerações visuais sobre a Cidade-Jardim	Federico Correa	Source: Issue 64, Cuadernos de Arquitectura
1969	1/2	107	--	Bases para o estudo da Costa da Região de Barcelona	Manuel de Solà-Morales i Roselló, Lluís Cantallops	
1969	7/8	110	--	Manual de Cubiertas Planas en La Construcción - Karl Moritz	n.a.	
1969	7/8	110	--	Prefabricación II	n.a.	
1969	9/10	111	--	Conjuntos residenciais de baja densidade - Herbert Hoffman	n.a.	
1969	9/10	111	--	Construcción de edificios en altura - Fritz Rafeiner	n.a.	
1970	5/6	115	--	Pessimismo e Imaginação na Arquitectura Espanhola de Hoje	Carlos Santos Duarte	introduction to the following texts
1970	5/6	115	--	A arquitectura pessimista, uma subarquitectura	Ramon Maria Puig	
1970	5/6	115	--	Aeroporto «al Kitsch»	Lluís Clotet	
1970	5/6	115	--	Símbolos de improvisação da Espanha turística	Cristian Cirici, Albert Ràfols-Casamada	
1970	5/6	115	--	Aviões e civilização	Pep Bonet, Lluís Domènech	
1970	5/6	115	--	Viver em Barcelona	Lluís Domènech, Cristian Cirici	
1970	5/6	115	--	As casas para ricos ou o problema da distinção prévia	Oriol Bohigas	
1970	5/6	115	--	Progreso tecnológico e arquitectura progressiva	Lluís Clotet	
1970	5/6	115	--	Considerações sobre a formalização das funções	Pep Alemany, Xavier Sust	Source: 'Diário de Barcelona' Spanish journal
1970	5/6	115	--	A imaginação no poder	Òscar Tusquets	

**TAB. 2** Spanish architects and projects featured by *Arquitectura* – 1961-1970. Y: Year of publication; M: Month of publication; I: Issue. S: Stated sources: CA – Cuadernos de Arquitectura; OP - Obras Publicas.

## Conclusions

The dissemination of Spanish architecture in the magazines here presented may not be disconnected with the historical periods, as mirrored by the publications. *APCER* activity may be divided into two main periods, 1935-1945 and 1945-1951. Throughout these periods, the Italian involvement in the pages of the magazine was continuous and consistent. The scope of projects was comprehensive, from single houses to corporate or public buildings. Accordingly, the number and the quality of Italian architects were remarkable. Most were amongst the chief

architectural, urban, and industrial designers of their time, while others also had important editorial activity.

In this context, an important reference was Gio Ponti, and it is conceivable that it was through his influence that *APCER* published a Spanish architect with the relevance of Coderch, probably for the first time in Portugal. As opposed to the Italian case, the architects and architectures from Spain did not find a great acceptance in the pages of the magazine during its first phase. This lack of recognition was scarcely mitigated during the second period, mainly to present the works of the Catalan architect.

In stark contrast, the *Arquitectura* magazine published dozens of Spanish projects in the two decades that spanned from 1961 to 1970. This effort corresponded to a desire of reaching the origins of the Modern Movement, on the one hand, and the foundations of traditional, anonymous architecture, on the other. On other words, the struggle was linked with a longing for a 'realistic' and rooted modernity, in contrast with the official architecture of both the Salazar's and Franco's regimes, considered as pompous, oppressive, and devoid of character. In that endeavour, the figure of Nuno Portas would be decisive. The influence of the dissemination of Spanish architecture in the post-war Portuguese architecture would be determinant to the work of its contemporary masters, such as Álvaro Siza, Souto de Moura, and Gonçalo Byrne.