



LA CASA

ESPACIOS DOMÉSTICOS
MODOS DE HABITAR

ABADA EDITORES

LA CASA

ESPACIOS DOMÉSTICOS MODOS DE HABITAR

II CONGRESO INTERNACIONAL CULTURA Y CIUDAD
GRANADA, 23-25 ENERO 2019



Este Congreso ha contado con una ayuda del Vicerrectorado de Investigación de la Universidad de Granada obtenida en concurrencia competitiva.



UNIVERSIDAD
DE GRANADA

© De los textos, sus autores, 2019

© Abada Editores, s.l., 2019
C/ Gobernador, 18
28014 Madrid
www.abadaeditores.com

Imagen de portada: La cabaña primitiva, frontispicio realizado por Charles-Dominique-Joseph Eisen para el *Essai sur l'architecture* de Marc-Antoine Laugier, edición de 1755
Fuente: ETH-Bibliothek Zürich

Imagen de contraportada: Grabado encabezando el capítulo "Adspetus Incauti Dispendium" del libro de Theodoor Galle *Verdicus Christianus*, 1601
Fuente: Vilnius University Library

ISBN 978-84-17301-24-8
IBIC AMA
Depósito Legal M-607-2019

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra solo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley. Diríjase a CEDRO (Centro Español de Derechos Reprográficos) si necesita fotocopiar o escanear algún fragmento de esta obra (www.conlicencia.com; 917021970).



UNIVERSIDAD
DE GRANADA



Coordinador de la edición

Juan Calatrava Escobar

Equipo Editorial

David Arredondo Garrido

Ana del Cid Mendoza

Francisco A. García Pérez

Agustín Gor Gómez

Marta Rodríguez Iturriaga

María Zurita Elizalde

Diseño de cubierta

Francisco A. García Pérez

II Congreso Internacional Cultura y Ciudad
La Casa. Espacios domésticos, modos de habitar
Granada 23-25 enero 2019

Comisión Organizadora

David Arredondo Garrido
Juan Manuel Barrios Rozúa
Emilio Cachorro Fernández
Juan Calatrava Escobar
Ana del Cid Mendoza
Francisco A. García Pérez
Agustín Gor Gómez
Ricardo Hernández Soriano
Bernardino Líndez Vílchez
Juan Francisco Martínez Benavides
Juan Carlos Reina
Marta Rodríguez Iturriaga
María Zurita Elizalde

Comité Científico

Juan Calatrava Escobar, Universidad de Granada (Presidente)
Tim Benton, The Open University, Reino Unido
Miguel Ángel Chaves, Universidad Complutense de Madrid
María Elena Díez Jorge, Universidad de Granada
Juan Domingo Santos, Universidad de Granada
Carmen Espegel Alonso, Universidad Politécnica de Madrid
Rafael García Quesada, Universidad de Granada
Carlos García Vázquez, Universidad de Sevilla
Fulvio Irace, Politecnico di Milano
Ángeles Layuno, Universidad de Alcalá de Henares
Marta Llorente, Universitat Politècnica de Catalunya
Caroline Maniaque, ENSA Rouen
Mar Loren Méndez, Universidad de Sevilla
Josep Maria Montaner, Universitat Politècnica de Catalunya
Xavier Monteys, Universitat Politècnica de Catalunya
José Morales Sánchez, Universidad de Sevilla
Eduardo Ortiz Moreno, Universidad de Granada
Francisco Peña Fernández, Universidad de Granada
Antonio Pizza, Universitat Politècnica de Catalunya
José Manuel Pozo Municio, Universidad de Navarra
Rafael Reinoso Bellido, Universidad de Granada
José Rosas Vera, Pontificia Universidad Católica, Santiago de Chile
Carlos Sambricio, Universidad Politécnica de Madrid
Margarita Segarra Lagunes, Università degli Studi RomaTre
Marta Sequeira, Universidade de Lisboa
Jorge Torres Cueco, Universitat Politècnica de València
Elisa Valero Ramos, Universidad de Granada

| | |
|---------------------------|-----|
| Presentación | XIX |
| Juan Calatrava | |

BLOQUE TEMÁTICO 1

Arquitecturas de la casa: el espacio doméstico a través de la historia

| | |
|---|-----|
| Lo público y lo privado en la forma urbis de Santiago 1910. El espacio doméstico en el Canon Republicano | 22 |
| Josep Parcerisa Bundó, José Rosas Vera | |
| La Alhambra habitada. Experiencias del paisaje desde el espacio arquitectónico.. | 37 |
| Marta Rodríguez Iturriaga | |
| Housing and Children: Architectural Models from the Modern Movement | 48 |
| Alexandra Alegre | |
| Högná Sigurðardóttir. La misteriosa marca indeleble del origen | 59 |
| Julio Barreno Gutiérrez | |
| Las casillas de peones camineros y su implantación en la costa del sudeste de España | 73 |
| Antonio Burgos Núñez, Juan Carlos Olmo García, Francisco José García Castillo | |
| El <i>palazzo all'italiana</i>, de la casa del príncipe al principio urbano | 82 |
| Michele Giovanni Caja, Maria Pompeiana Iarossi | |
| The City and the House: Going Back to the Future | 95 |
| Antonio Alberto Clemente | |
| Traditional Urban Housing at Alentejo's "Marble Area" | 104 |
| Ana Costa Rosado | |
| La consolidación del cuarto de baño en las viviendas de la ciudad de São Paulo, Brasil | 117 |
| Clarissa de Almeida Paulillo, Tatiana Sakurai | |
| La cama <i>amueblada</i>: del objeto a la estancia | 126 |
| María de Miguel Pastor, Carla Sentieri Omarrementería | |

| | |
|---|-----|
| The Spaces, the People and the Ways of Being at Home in the North of Portugal in the 19th Century | 136 |
| Alexandra Esteves | |
| Casa de John Soane en Londres (1792-1827). Luz, iluminación y patrimonio | 143 |
| Rosalía Fenutría Aumesquet, José Joaquín Parra Bañón | |
| Rita Fernández Queimadelos. Los proyectos de viviendas realizados en la DGRD (1943-1946) | 154 |
| Paula M. Fernández-Gago Longueira, Eduardo A. Caridad Yáñez | |
| Arqueología urbana en Barcelona: aproximación a los espacios domésticos entre los siglos IV-VI | 167 |
| Francesc Xavier Florensa Puchol | |
| Memoria e identidad: el espacio de almacenaje en el imaginario doméstico | 178 |
| Marta García Carbonero | |
| Between Doorkeeper Apartments and Housemaid Rooms: Ways of Living in a Changing Lisbon | 188 |
| María Assunção Gato, Filipa Ramalhete | |
| La casa popular de zaguán, patio y corral. Habitabilidad y protección para el siglo XXI | 196 |
| Vidal Gómez Martínez, Blanca del Espino Hidalgo, María Teresa Pérez Cano | |
| Casa en transformación: cocina y tecnología en el siglo XX en Cuenca (Ecuador) | 206 |
| María Augusta Hermida, María José Cañar, Guillermo Mauricio Torres | |
| Granada: la arquitectura doméstica de la ciudad cristiana | 218 |
| Carlos Jerez Mir | |
| Consideraciones históricas sobre la casa tradicional gallega y otras construcciones adjetivas | 230 |
| Francisco Xabier Louzao Martínez | |
| Modern, Rationalist and Mediterranean: Residential Architecture during the Italian Colonization in Libya | 236 |
| Andrea Maglio | |
| El confort en la vivienda canaria: de la arquitectura tradicional a los EECN | 250 |
| Eduardo Martín del Toro | |
| Instalaciones de la casa: el espacio doméstico en el siglo XX en España a través de la tecnología | 261 |
| César Martín-Gómez, José Manuel Pozo Municio | |
| El diedro casa ciudad en la arquitectura nobiliaria de Sevilla: la plaza del Duque | 272 |
| Pedro Mena Vega | |
| Un primer acercamiento a la <i>Quinta Nova da Assunção</i> en Sintra | 282 |
| Iván Moure Pazos | |

| | |
|---|-----|
| The Construction of “Minho’s” Domestic Space in Portugal’s 18th Century..... | 294 |
| Flávia Oliveira | |
| Arquitectura moderna en la ciudad histórica. Adalberto Libera y la casa Nicoletti (Roma 1932)..... | 302 |
| Carlos Plaza | |
| Casa Bellia en Turín: nuevos espacios para la burguesía..... | 315 |
| Alice Pozzati | |
| Live-Work Architecture. Learning from Peripheral Neighborhoods of Rio de Janeiro..... | 327 |
| Ana Slade | |
| The Relationship Between Inhabitants and Vegetation in the Houses of Maceió in the 19th..... | 339 |
| Tharcila Maria Soares Leão, Josemary Omena Passos Ferrare, Veronica Robalinho Cavalcanti | |
| The Home and the World: Domestic Dynamics of the Postwar American Suburban House..... | 350 |
| Luísa Sol | |
| El hogar de Telva. Miradas femeninas al interior doméstico español 1963-1975..... | 360 |
| Jorge Tárrago Mingo, Cristina Sunga Zamora | |
| La casa jesuita en Granada: el Colegio de San Pablo..... | 371 |
| María del Carmen Vílchez Lara, Jorge Gabriel Molinero Sánchez | |
| La habitación en la arquitectura agraria granadina..... | 381 |
| Eduardo Zurita Povedano | |

BLOQUE TEMÁTICO 2

El proyecto doméstico como núcleo de la modernidad: casa singular y vivienda colectiva, del Movimiento Moderno al siglo XXI

| | |
|--|-----|
| Habitar el arte: la casa del coleccionista como modelo experimental de espacio doméstico..... | 394 |
| Ángeles Layuno | |
| Domesticidad Mediterránea vs. Modernidad americana de Posguerra. Sert y Rudofsky..... | 411 |
| Mar Loren-Méndez | |
| Tradiciones en las políticas de vivienda pública..... | 422 |
| Josep Maria Montaner Martorell | |

| | |
|--|-----|
| De la Weissenhoff a Oporto, un camino de servicio | 430 |
| José Manuel Pozo Municio | |
| Le Corbusier's <i>Immeuble-villas</i> and an After Lunch Remembrance | 441 |
| Marta Sequeira | |
| Le Corbusier. <i>Une science de logis</i> | 454 |
| Jorge Torres Cueco | |
| La casa productiva. Propuestas para la autosuficiencia alimentaria durante la República de Weimar | 470 |
| David Arredondo Garrido | |
| <i>Modernità y mediterraneità: sincretismo habitacional de Luigi Figini y Gino Pollini</i> | 482 |
| Emilio Cachorro Fernández, Cristina Medina Valverde | |
| El <i>piano Fanfani</i> en Roma: la torre de viviendas y la casa patio | 496 |
| Ana del Cid Mendoza | |
| Feet on the Sand: Living Spaces in Apartment Buildings by the Sea in Maceió, Brazil | 510 |
| Camila Antunes de Carvalho Casado, Maria Angélica da Silva | |
| Atomic-age Housing. The Fallout Shelter in Cold War America | 521 |
| Chiara Baglione | |
| De la manzana a la supermanzana. Recuperación e innovación en la cultura urbanística | 531 |
| Raimundo Bambó Naya, Javier Monclús Fraga | |
| La ventana y el balcón sobre avenida Providencia (1931/1981): evolución y permanencia de la arquitectura doméstica | 544 |
| Pedro Bannen Lanata | |
| Towards the Modern Block: Evolution of an Urban Type in Kay Fisker's Prewar Architecture | 554 |
| Guia Baratelli | |
| La casa en Isle of Wight (1955-1956) de James Gowan, austeridad en la modernidad británica | 566 |
| Alicia Cantabella Gallego | |
| <i>Villeggiatura</i> urbana: una residencia secundaria en el núcleo urbano de São Paulo | 576 |
| Sara Caon | |
| Otredades en la habitabilidad de un Monterrey moderno: primeros edificios de departamentos como alternativa a la vivienda unifamiliar | 586 |
| María de los Ángeles Castillo Soriano, Alberto Canavati Espinosa | |
| Brutalismo doméstico. Un espacio para la contemplación | 597 |
| Rubens Cortés Cano | |

| | |
|---|-----|
| La Casa Barata dos Santos como experimento, por Nuno Portas y Nuno Teotónio (1958-1962) | 608 |
| Mª Ángeles Domínguez Durán | |
| Exploraciones cartográficas comparadas de paisajes residenciales: polígonos vs periferias ordinarias | 620 |
| Isabel Ezquerro, Carmen Díez-Medina | |
| The House as Experiment: House in Sesimbra (1960-64) by Portas and Teotónio Pereira | 634 |
| Hugo L. Farias | |
| La piedra en la casa moderna | 645 |
| María Ana Ferré Aydos | |
| Las casas unifamiliares no construidas del programa <i>Case Study Houses</i> | 657 |
| Pauline Fonini Felin | |
| Modern Housing and Duplex Apartments: Study of Discourses and Practices of a Typology | 670 |
| Sabrina Fontenele | |
| Polígonos de vivienda. Relevancia del diagnóstico en la regeneración urbana de espacios libres | 681 |
| Sergio García-Pérez, Javier Monclús, Carmen Díez Medina | |
| A City of Order: on Piccinato's Ataköy | 692 |
| Esen Gökçe Özdamar | |
| Paisaje y ciudad en las viviendas de la Universidad Laboral de Almería | 702 |
| José Ramón González González | |
| La imagen de arquitectura en la construcción del subconsciente colectivo | 713 |
| Carlos Gor Gómez | |
| Prácticas Concretas | 725 |
| Pablo Jesús Gutiérrez Calderón | |
| Tropical and Colonial: Single Houses as a Modern Lab in Angola and Mozambique (1950-1970) | 737 |
| Ana Magalhães | |
| Casa y Monumento: Roma habitada | 748 |
| Sergio Martín Blas, Milena Farina | |
| Las viviendas para empleados realizadas por las grandes empresas en la España de la posguerra | 760 |
| Miriam Martín Díaz, Enrique Castaño Perea | |
| Lecciones de Louis Kahn: la sala y la casa en Rogelio Salmons y Livio Vacchini ... | 771 |
| Clara E. Mejía Vallejo, Ricardo Merí de la Maza | |

| | |
|--|-----|
| Interior Biopolitics—Domesticity as Mass Media in the Making of Swedish Social Democracy | 783 |
| Carlota Mir | |
| El arte de lo doméstico. Las casas de Alison y Peter Smithson | 795 |
| Carmen Moreno Álvarez, Juan Domingo Santos | |
| La vivienda colectiva como reactivador de hechos de vida urbana | 806 |
| Sebastián Navarrete Micheliní | |
| The Façade as an Interface in the Housing Architecture of Rio de Janeiro: Design Repertoire | 819 |
| Mara Oliveira Eskinazi, Pedro Engel Penter | |
| Manuel Gomes da Costa. La casa algarvia del arquitecto | 831 |
| José Joaquín Parra Bañón | |
| A Wealth of Typological Solutions from the Twenties: Vienna and Frankfurt | 842 |
| Alessandro Porotto | |
| Un pueblo entre los muros de un cortijo | 856 |
| Ana Isabel Rodríguez Aguilera | |
| This House Is Not a Home | 872 |
| Ugo Rossi | |
| Los dibujos de Rafael Leoz sobre vivienda social | 883 |
| Jose Antonio Ruiz Suaña, Jesús López Díaz | |
| La calle sube al edificio. Vivienda en galería en Madrid, 1949-1956 | 897 |
| María del Pilar Salazar Lozano | |
| Casas como células. La metáfora biológica y los nuevos hábitats plásticos, 1955-73 | 908 |
| Massimiliano Savorra | |
| El hogar que envejece | 918 |
| Marta Silveira Peixoto | |
| Repetition and Geometry: The House of the Painter Zigaina Designed by Giancarlo De Carlo | 928 |
| Luisa Smeragliuolo Perrotta | |
| Plinio Marconi's Public Housing Projects between Innovation and Historical Continuity | 938 |
| Simona Talenti, Annarita Teodosio | |
| Casas patio y bloques: las formas de la vivienda para la ciudad moderna, Arica 1953-73 | 949 |
| Horacio Enrique Torrent Schneider | |

| | |
|--|-----|
| Doméstico y prefabricado: vivienda unifamiliar en Collado Mediano de Alejandro de la Sota | 961 |
| Miguel Varela de Ugarte | |
| Modern Living: Particularities in Rio de Janeiro | 971 |
| Denise Vianna Nunes | |
| Equipando la casa moderna. España, 1927-1936 | 982 |
| María Villanueva Fernández, Héctor García-Diego Villarías | |

BLOQUE TEMÁTICO 3

La vivienda contemporánea desde el punto de vista patrimonial

| | |
|--|------|
| Un carmen en el barrio del Realejo de Granada | 997 |
| Ricardo Hernández Soriano | |
| T y Block House, dos viviendas en Nueva York | 1007 |
| Antonio Álvarez Gil | |
| Experimentos de casas en el paisaje. Lo cotidiano y lo sublime | 1020 |
| Rafael de Lacour | |
| Cooperativas vecinales para la recuperación patrimonial de barriadas. Sixto (Málaga) | 1031 |
| Alberto E. García-Moreno, María José Márquez-Ballesteros, Manuel García-López | |
| Domesticidades del proyecto social del Régimen a través de los poblados de Bárcena (León) | 1043 |
| Jorge Magaz Molina | |
| La casa como memoria viva: injertos domésticos en ruinas vernáculas | 1055 |
| David Ordóñez Castañón, Jesús de los Ojos Moral | |
| PAX – Patios de la Axerquía. Rehabilitación urbana y de casas-patio con procesos cooperativos | 1068 |
| Gaia Redaelli | |
| La casa contemporánea en el cine: estrategia de difusión y promoción del patrimonio cultural | 1080 |
| Iván Rincón Borrego, Eusebio Alonso García | |
| Rehabitar después de Habitar | 1092 |
| Conceição Trigueiros, Mario Saleiro Filho | |

BLOQUE TEMÁTICO 4
La casa: mitos, arquetipos, modos de habitar

| | |
|--|------|
| Notas sobre la casa como jardín..... | 1104 |
| Xavier Monteys | |
| Interiores de exteriores. La otra raíz del habitar..... | 1116 |
| José Morales Sánchez | |
| Género y modos de habitar en la Andalucía del siglo XIX..... | 1127 |
| Juan Manuel Barrios Rozúa | |
| La casa veneciana, desde fuera..... | 1139 |
| Francisco A. García Pérez | |
| Muerte de la ciudad y desintegración de lo urbano. La casa como refugio..... | 1151 |
| Juan Carlos Reina Fernández | |
| The Home and Its Transformations in the Daily Life of a Brazilian Social Housing Complex..... | 1164 |
| Fernanda Andrade dos Santos, Eda Maria Góes | |
| El jardín secreto de Luis Barragán..... | 1177 |
| Paloma Baquero Masats, Juan Antonio Serrano García | |
| A «Part of Sky and a Part of Sea, Even Alone»: Luigi Moretti Villas..... | 1189 |
| Gemma Belli | |
| La cocina como principal motor de cambio en la vivienda moderna y contemporánea..... | 1199 |
| Juan Bravo Bravo | |
| Casa contra arquitectura, Bernard Rudofsky y el “arte de habitar”..... | 1212 |
| Alejandro Campos Uribe, Paula Lacomba Montes | |
| El espacio doméstico en las exposiciones: nuevos conceptos durante la 2ª mitad del s. XX..... | 1224 |
| Manuel Carmona García | |
| La cocina-moderna en la vivienda colectiva española de la primera mitad del siglo XX..... | 1236 |
| María Carreiro Otero, Cándido López González | |
| Espacios de sombra y aire, transiciones en la arquitectura mediterránea..... | 1248 |
| Antonio Cayuelas Porras | |

| | |
|--|------|
| Habitar los hospitales: el bienestar más allá del confort | 1259 |
| Pilar Chías Navarro, Tomás Abad Balboa | |
| La cocina genérica: del marco físico a la atmósfera esencial | 1272 |
| José Antonio Costela Mellado, Luis Eduardo Iáñez García | |
| The House of Silence: The Franciscan Dwellings in the Colonial Convents of the North-East of Brazil | 1282 |
| Maria Angélica da Silva | |
| Arquitectura y jardín en la vivienda doméstica española del movimiento moderno | 1294 |
| Manuel de Lara Ruiz, Carlos Pesqueira Calvo | |
| The Italian House vs The American House. Decoration and Life-Style in the 50's... | 1309 |
| Elena Dellapiana | |
| Casas de vidrio – 1950: análisis de cuatro ejemplos coetáneos | 1321 |
| Ana Esteban Maluenda, Héctor Navarro Martínez | |
| Microarquitecturas a medida. Experiencia de arquitectura social | 1330 |
| Antonella Falzetti | |
| The Made-to-Measure House: From an Ideal Home to a Palace Between the 19th and 21st Centuries | 1341 |
| Maria Teresa Feraboli | |
| Holiday Houses in Italy in the 1930s | 1351 |
| Adele Fiadino | |
| Habitar la materia: apilar Cerdeña. Casa de vacaciones en Arzachena, Marco Zanuso | 1361 |
| Mario Galiana Liras, Miguel A. Alonso del Val | |
| 1978. La Gran Casa, o sobre el interior en la obra de Enric Miralles | 1372 |
| Carolina B. García Estévez | |
| Donde termina la casa y empieza el cielo | 1384 |
| Ubaldo García Torrente | |
| Green Housing Dream. From Welfare Equality to Deregulation and Desire: Understeshöjden, 1989 | 1397 |
| Andrea Gimeno Sánchez | |
| The “Medieval House” of Coimbra: Archeology of Architecture in the Demystification of Archetypes | 1407 |
| António Ginja | |
| La casa de luz tenue. A propósito de Alvar Aalto, Luis Barragán y Antonio Jiménez Torrecillas | 1418 |
| José Miguel Gómez Acosta | |

| | |
|---|------|
| Un análisis de la casa excavada-subterránea basado en la Sintaxis Espacial..... | 1428 |
| Antonio J. Gómez-Blanco Pontes | |
| King's Foundation: House, Power and Modernity in King Manuel I's inventory (1522-25)..... | 1440 |
| Luís Gonçalves Ferreira | |
| “Raumplan-dwellings”: domesticidad y espacio en proyectos de Sejima-SANAA.. | 1449 |
| Aida González Llavona | |
| La casa moderna en Cereté, una lección patrimonial..... | 1461 |
| Massimo Leserrí, Merwan Chaverra Suárez | |
| When a Big House Opens Its Doors: The São Marcos Hospital in Braga (17th-18thCenturies)..... | 1471 |
| Maria Marta Lobo de Araújo | |
| El mito de la casa pompeyana entre los siglos XIX y XX..... | 1478 |
| Fabio Mangone, Raffaella Russo Spina | |
| Tiendas de campaña en Marte..... | 1493 |
| Josemaría Manzano-Jurado, Santiago Porras Álvarez, Rafael García Quesada | |
| La casa patio tradicional de la medina marroquí..... | 1506 |
| Miguel Martínez-Monedero, Jaime Vergara-Muñoz | |
| La forma tectónica de la casa: lo ontológico frente a lo representacional..... | 1518 |
| Alejandro Muñoz Miranda | |
| Habitar el cerro: la casa del arquitecto Bruno Violi en Bogotá..... | 1530 |
| Serena Orlandi | |
| Comida a domicilio..... | 1541 |
| Nuria Ortigosa Duarte | |
| Domestic Topographies: The House of Lino Gaspar, Caxias, 1953-1955..... | 1551 |
| Maria Rita Pais | |
| La ritualidad higiénica como domesticación espacial en el arte contemporáneo.... | 1563 |
| José Luis Panea Fernández | |
| The Housing General Histories and Classes in Literature..... | 1572 |
| Fabrizio Paone | |
| “Paraísos” en el armario: homosexualidad y negociación doméstica en la California prebélica..... | 1587 |
| José Parra-Martínez, María-Elia Gutiérrez-Mozo, Ana-Covadonga Gilsanz-Díaz | |

| | |
|---|------|
| Profundidad espacial. Abriendo el muro. De la habitación sin nombre al jardín de invierno..... | 1599 |
| Marta Pérez Rodríguez | |
| Rooms. Aldo Rossi and the House in Ghiffa: Symbol, Dust and Desire..... | 1609 |
| Michelangelo Pivetta, Vincenzo Moschetti | |
| La colina habitada: características morfológicas y modos de habitar el campo..... | 1620 |
| Luigi Ramazzotti | |
| El <i>studiolo</i> como teatro de la mente..... | 1632 |
| Jaime Ramos Alderete, Ana Isabel Santolaria Castellanos | |
| Modos de habitar en contexto de montaña: la región oriental del Atlas en Marruecos..... | 1641 |
| Miguel Reimão Costa, Desidério Batista | |
| La casa en Santiago de Chile a fines del siglo XVIII: valores materiales y simbólicos..... | 1652 |
| Marisol Richter Scheuch | |
| Hombres de condición inquieta y despegada: el fascinante espectáculo de la precariedad..... | 1660 |
| Carmen Rodríguez Pedret | |
| Maid Rooms and Laundry Sinks Matter: Modern Houses in a Non-modern Context..... | 1671 |
| Silvana Rubino | |
| Inquietante domesticidad..... | 1679 |
| Alberto Rubio Garrido | |
| Houses for Whom? Between the Habitat and the Inhabiting, on Henri Lefebvre's Quest..... | 1688 |
| Teresa V. Sá | |
| Una casa es una «machine de l'émotion»..... | 1698 |
| Javier Sáez Gastearena | |
| Espacio doméstico e higiene. Políticas del habitar en Sevilla entre los siglos XIX y XX..... | 1710 |
| Victoriano Sainz Gutiérrez | |
| La vivienda de los fareros, entre la casa y la máquina..... | 1720 |
| Santiago Sánchez Beitía, Fernando Acale Sánchez | |
| Naturalezas en la intimidad; acerca del jardín en los espacios domésticos contemporáneos..... | 1732 |
| Juana Sánchez Gómez, Diego Jiménez López, Isabel Jiménez López | |
| Cármenes, pequeñas historias domésticas..... | 1743 |
| Juan Antonio Sánchez Muñoz, Vincent Morales Garoffolo | |

| | |
|--|------|
| Algunas casas modernas: de la caverna al hogar | 1755 |
| Rafael Sánchez Sánchez | |
| Recuerdos de una escalera. Experiencias domésticas desplazadas en la obra de Siza | 1764 |
| Juan Antonio Serrano García | |
| ¿No habitar es modo de habitar? Siglos de permanencia de mitos y criminalización | 1778 |
| Sonia María Taddei Ferraz, Evelyn Garcia da Cruz, Paula Andréa Santos da Silva | |
| Tres modos de habitar la casa popular: cereal, vid y olivar | 1787 |
| Salvador Ubago Palma | |
| La expresividad de la racionalidad: La casa estudio para Diego Rivera y Frida Kahlo | 1800 |
| Luis Villarreal Ugarte | |
| Habitar en Iberoamérica | 1811 |
| Graciela María Viñuales | |

BLOQUE TEMÁTICO 5

Miradas externas: la casa en la pintura, el cine y la literatura

| | |
|--|------|
| Habitar la aventura: casas de Jules Verne | 1824 |
| Juan Calatrava Escobar | |
| Casas vacías, olvidadas y recordadas: arte, literatura y memoria | 1836 |
| Marta Llorente Díaz | |
| La villa Arpel: machine à habiter, “donde todo se comunica...” (Mon Oncle, J. Tati, 1958) | 1850 |
| Antonio Pizza de Nanno | |
| El relato doméstico desde una estrategia vertical | 1855 |
| Agustín Gor Gómez | |
| Fondos de escena en el cine de Ozu | 1868 |
| Carlos Barberá Pastor | |
| Habitar tras la Transición: los hogares cinematográficos de P. Almodóvar y A. Gómez | 1879 |
| Ruth Barranco Raimundo | |
| Espacios domésticos en transición y la ciudad moderna en Ohayo (1959) de Yasujiro Ozu | 1888 |
| Bernardita M. Cubillos Muñoz | |

| | |
|---|------|
| La casa Stahl, una vida de ficción | 1898 |
| Daniel Díez Martínez | |
| Habitaciones para la escritura: el autor y su espacio de trabajo | 1909 |
| Tomás García Píriz, F. Javier Castellano Pulido | |
| Ámbitos privados de la residencia colectiva en el imaginario cinematográfico español | 1920 |
| Josefina González Cubero, Alba Zarza Arribas | |
| Los registros de la luz. Vermeer y Hopper | 1929 |
| Luis Eduardo Jáñez García | |
| Allí reside el tiempo, mi infancia. La cabaña telúrica de Andréi Tarkovski | 1940 |
| Alejandro Infantes Pérez, Javier Muñoz Godino | |
| La casa, la calle y el territorio. Narraciones fotográficas de Guido Guidi | 1951 |
| Marco Lecis | |
| Entre la literatura y el cine. La casa de Sokúrov en <i>El segundo círculo</i> | 1961 |
| Pablo López Santana | |
| Habitar un espacio, contemplar un paisaje: mujer, jardín y arquitectura doméstica en China (desde el siglo X hasta el XVIII) | 1972 |
| Antonio Mezcu López | |
| Registro de una mirada, Cape Cod House | 1981 |
| Jorge Gabriel Molinero Sánchez, María del Carmen Vílchez Lara | |
| La casa como metáfora del viaje. Fotógrafos y arquitectos en Mallorca | 1993 |
| Maria Josep Mulet Gutiérrez, Joan Carles Oliver Torelló, María Sebastián Sebastián | |
| La mirada indiscreta: la ventana en el cine como generador de emociones | 2004 |
| Patricia Pozo Alemán | |
| El telar es el cuerpo, el cuerpo es la casa | 2016 |
| Anita Puig Gómez | |
| El espacio doméstico en el cine de Jacques Tati: del bloque tradicional a la vivienda sobre ruedas | 2024 |
| Helia de San Nicolás Juárez | |
| Fisonomías arquitectónicas. La mediatización de casas de personalidades en Galicia | 2034 |
| Jesús Ángel Sánchez-García | |
| Mujeres y jardines en la China clásica: espacios domésticos en <i>Sueño en el Pabellón Rojo</i> | 2046 |
| Beatriz Valverde Vázquez | |
| Notas autobiográficas de los autores | 2054 |

Tropical y Colonial: viviendas como laboratorio moderno en Angola y Mozambique (1950-1970)

Tropical and Colonial: Single Houses as a Modern Lab in Angola and Mozambique (1950-1970)

Ana Magalhães

Doctora Arquitecta, Profesora auxiliar, Universidade Lusíada (Lisboa), anaarezmagalhaes@gmail.com

Resumen

En las regiones tropicales, las soluciones arquitectónicas de la vivienda reflejan una preocupación específica de construcción. La casa moderna se convierte así en un laboratorio del espacio doméstico en geografías tropicales. En Angola y Mozambique, las antiguas colonias portuguesas, el diseño urbano se basa en el modelo de la "Ciudad Jardín", la ciudad de baja densidad, donde la vivienda unifamiliar es el modelo más común. La intención de este artículo es analizar un conjunto significativo de viviendas unifamiliares en Angola y Mozambique que nos permitan identificar el modo como se ensayó el vocabulario del Movimiento Moderno. Recurriendo a la herencia corbuseriana, a la plasticidad brasileña o al imaginario de las casas de California, los arquitectos se adhieren al proyecto moderno e intentan responder de forma eficaz a las condiciones del clima, aunque muchas veces de "ojos cerrados" al contexto social y colonial.

Palabras clave: vivienda, África lusófona, colonial, tropical

Bloque temático: El proyecto doméstico como núcleo de la modernidad: casa singular y vivienda colectiva, del Movimiento Moderno al siglo XXI

Abstract

In the tropical regions, the architectural solutions for the single-family house reflect a specific construction concern. Thus, the modern house further becomes a laboratory of the domestic space in tropical geographies. In Angola and Mozambique, former Portuguese colonies, urban design valued the "Garden City" model, a low density spreading city, where the single-family house was the preferred housing model. This paper intends to examine a significant number of single-family houses in Angola and Mozambique, which will allow us to identify the way in which the Modern Movement vocabulary of various references and approaches was tested. By using the Corbusian legacy, the Brazilian plasticity or even the California house imagery, architects took up the modern project and tried to respond in an efficient way to the climate conditions, although often with their "eyes closed" to the social and colonial context.

Keywords: housing, lusophone Africa, colonial, tropical

Topic: *The domestic project as the heart of modernity: the single, one-off house and collective housing, from the Modern Movement to the 21st century*

Introduction

Single-family housing was, all along the 20th century, the ideal field to rehearse not only domestic space but new architectural ideas and languages, both as to spatial feature and as to formal and material plasticity. Single-family housing acquired an iconic dimension, not only upon exploring new prototypes of the dwelling space, but also as a result of its formal essays and affirmation of author languages.

After the Second World War, housing was one of the crucial themes in European reconstruction. The new post-war reality will allow for applying, on a wide scale, models and prototypes of individual and collective dwelling spaces tested during the first decades of the 20th century. But the European continent will not be alone in seeing a massive housing development; the new world geopolitical map and the agenda of the post-war years will bring about different global development strategies, and the housing theme surely is one of the core issues. In the specific case of colonial territories, whether African or Asian, various orientations are taken up as far as the dynamics and development of public and private housing are concerned, both in the instance of new independencies and in new overseas policies by the different European States.

During the second post-war, the house remains as a laboratory for the dwelling cell due to the need for flexible, cheap and quick building. Minimum areas are studied, dwelling functions are systematised, modular structures are standardised,¹ evolving single-house schemes are developed. *L'Architecture d'Aujourd'hui* magazine, for instance, dedicated a large number of special issues to *single-houses*, offering a markedly transcontinental reading.² The awareness of the ever more comprehensive presence of the internationalisation of the Modern Movement admits, little by little, a different, more distant, more critical look at the "house as a dwelling machine".³ The functionalist axiom that *form follows function* was softened by a new synthesising reading between function and form, and new looks at the relevance of place and nature were introduced.

In the tropical and subtropical regions, the architectural solutions for the single-family house reflect a specific construction concern, such as location, sun and wind exposure, a specific design of roofs, walls and openings, solar protection, such as *brise-soleils* galleries or shade canopies, or rain or mosquito protection. Thus, the modern house further becomes a laboratory for the home space in tropical geographies.

In Angola and Mozambique, former Portuguese colonies, urban design valued the "Garden City" model, a low density spreading city, where the single-family house was the preferred housing model. This paper intends to examine a significant number of single-family houses in a few Angolan and Mozambican cities, which will allow us to identify the way in which the Modern Movement vocabulary of various references and approaches was tested. By using the Corbusian legacy, the Brazilian plasticity or even the California house imagery, architects took up the modern project and tried to respond in an efficient way to the climate conditions, although often with their "eyes closed" to the social colonial context.

¹ Georges Candilis, "Habitation Individuelle Minimum", *L'Architecture d'Aujourd'hui*, n.º 49 (October 1953): 1.

² *L'Architecture d'Aujourd'hui* 6 (May-June 1946); *L'Architecture d'Aujourd'hui* 18-19 (June 1948); *L'Architecture d'Aujourd'hui*, n.º 30, July 1950; *L'Architecture d'Aujourd'hui*, n.º 44 (September 1952); *L'Architecture d'Aujourd'hui*, n.º 49 (October 1953).

³ «The house is not merely a *dwelling machine*. It is also a place where men are born, live and die». Alexandre Persitz, "Habitations Individuelles", *L'Architecture d'Aujourd'hui*, n.º 18-19 (June 1948): 18-19.

1. *La Maison Tropicale*

In the late 1940s, Jean Prouvé designed *Maison Tropicale*, a prefabricated house that claimed to be fit for the tropics. Such prototypes, erected in the former French colonies of Congo and Niger, were to be manufactured in a standard form and *en masse* to fill in the shortage of housing in those countries. While *Maison Tropical* was deemed an exemplary project of industrial production in the context of the Modern Movement, it is, simultaneously, a strongly colonial object considering its universal interpretation of local specificities and imposition of a dominant culture.

Conversely, Le Corbusier's (1887-1965) designs during the post-war period, such as the Shodan (1952-1954) and Sarabhai (1951-1955) houses in Ahmedabad or the Curutchet house (1949), seek to establish a bridge with the place, not only in response to the climate but by seeking an identity genesis in local cultures and traditions. The opportunity to build in territories as diverse as India and Argentina allowed him to put into practice, in an intensive way, the use of devices aimed at responding to the climate while testing new plastic features and expressions. The single houses in Ahmedabad – the Shodan House (1951-1954) and the Sarabhai House (1951-1955) – allowed him to test the *béton brut*, which he then underscores in his response to the tropics. His site insertion allows him to play with dominant winds and to solve not only natural ventilation, but also space shading, through volume and grid modelling. Houses offer a new interior space reading through the creation of a variety of domestic open-air spaces by reinventing a garden-terrace adapted to the tropics. In the Shodan house, the scale of the grids and *brise-soleil* becomes excessive, monumental and sculptural. In the Sarabhai house, Le Corbusier explores the vernacular theme and recovers the design of the “Catalan” vaults and visible brick surfaces.

The Ahmedabad houses are a few of the examples presented by Maxwell Fry and Jane Drew in “Tropical Architecture in Dry and Humid Zones”, where they define a combination of architectural solutions responding to the problems of a house in the tropics. They propose a vast range of solutions, expressively illustrated by works located in such climatic regions, for specific building problems⁴ or for domestic space organisation problems.

Another significant example consists in the Brazilian architecture of the 40s and 50s, where single-house projects are also an expression of formal consolidation researches in modern architecture. The designs of those houses represent a synthesis of the lexicon developed by Brazilian architects during that period. Such lexicon is translated, within the general framework of the Brazilian geography, as a combination of invariant constituents: the response to the climate by means of the plastic or functional multiplicity of the *brise-soleil*, blinds or *cobogós*, in verandas, galleries or internal patios, as a way to protect the house from the sun, heat or rain; the relationship with the topography or the landscape asserted by the mapping out of the location as well as on the design of the gardens; the strong relationship between internal and external space; the plastic features of the volumes, and particularly the plastic variety of the roofs; the tectonic nature of new materials articulated with traditional ones.

The large scale international dissemination of the Brazilian modern architecture enshrined some of those houses as reference models. For instance, the exclusive issue of *L'Architecture d'Aujourd'hui* magazine⁵ dedicated to Brazilian architecture, devotes a significant portion to

⁴ Maxwell Fry and Jane Drew, *Tropical Architecture in Dry and Humid Zones* (Londres: William Clowes and Sons, 1964), 43-75.

⁵ *L'Architecture d'Aujourd'hui*, n.º 42-43 (August 1952): 65-81, 83.

“single-family houses”. Other than the more heterodox formal experiments of Niemeyer’s houses, many single houses were exemplary in asserting a Brazilian modern vocabulary, between the Le Corbusier-rooted lexicon, or within a larger framework of the International Style, and a re-reading of vernacular architecture.

This reference framework helps us understand single-house architecture as developed in Angola and Mozambique.

2. Dissemination and reception of international architectural models in Lusophone Africa

It is under the sign of the idea of flow and exchange that we may understand the architectural production in Angola and Mozambique, both former Portuguese colonies, during the period of the second post-war, until their independences in 1975.

After World War II, when Portugal was still living under a dictatorship, anachronistically valuing its empire and its colonies, a number of young architects went to Africa and affirmed a modernity that was far from the State-sanctioned architectural models. Such modernity was translated into freedom in a firmer appropriation of the modern movement codes in an international meaning.

It is permissible to establish that the first sign of flexibility and openness of Portuguese architecture to the forms and principles of international modern architecture was ensured at the 1st National Architecture Congress, in 1948. In Portugal, upon the end of World War II and the democratization of the European States, the strife against the Salazar regime became manifest, leading to the organisation of the various oppositions, who believed in a swift fall of the so-called “Estado Novo”. A new generation of architects, trained in the Arts Schools of Lisbon and Porto, laid claim to a new social, ethical and political consciousness. If, on the one hand, they claimed a new vision of reality, on the other hand, they tried to theorize and reinforce an idea of architecture, international and orthodox, according to the premises of the Modern Movement.

The diaspora of these architects who, during the 50s and 60s, lived and worked in the Portuguese overseas territories was caused by personal factors with various origins – their birthplace, a family presence, political reasons or merely the ambition of new work prospects – and, in a way as well, fostered by the development policies for the colonies of the “Estado Novo”.

In order to understand the architectural production in the African territories, it is also important to underline the significance of the training supplement “away from home”, particularly in the case of the experience acquired as trainee in Le Corbusier’s ateliers by, for instance, Vasco Vieira da Costa (1911-1982) or Fernão Simões de Carvalho (1929-), who simultaneously studied urban planning in Paris, or else Paulo Melo Sampaio (1926-1968), who studied urban planning in Milan. In this internationalisation context, an architect stands out: Pancho Miranda Guedes (1925-2015), an exceptional figure, not only due to his academic training in South Africa, which will make him establish strong ties to the Anglo-Saxon culture, but also due to his constant travels (to Europe and Mozambique’s neighbouring countries) or his significant presence on some institutional stages of international architecture since the beginning of the 60s.

But, mainly, architects were in contact with international designs and works primarily through publications or periodicals, especially the magazine *L’Architecture d’Aujourd’hui*, the

international periodical that was most read amongst Portuguese architects or the magazine *Arquitectura*, which, during its post Congress period, often published exemplary international architecture works.

Regardless of the specific circumstances of those two African territories and the individual interpretations of the authors mentioned, it is possible to observe a common denominator in the developed works and assert an identity belonging to the various genealogies of the models conveyed by the Modern Movement. Such identity is clearly shown in the adoption of a formal and spatial vocabulary composed of a combination of invariable features. For these architects the chance to build in the African territory was the ideal laboratory, not only as to the more orthodox or more hybrid interpretation of the modern vocabulary, but also as to the construction techniques and adaptation to geography and climate. The specific nature of this architectural production was possible due to a strong mastering of the technical and structural capabilities of reinforced concrete as a standard, industrial production constituent, as well as due to its expressive qualities as regards plasticity or texture. As a good example of this we might mention the *brise-soleil* or the multi-drawing grids, which favour not only the shading but also the natural ventilation of the buildings in tropical climates.

3. Single family houses as modern lab in colonial Angola and Mozambique

In the context of the colonial society, two models of adopting architectural languages co-exist: one model of a more historical or monumental nature, which was present, in particular, in public works produced in Portugal for its overseas territories, and the predominance of a formal modern vocabulary, of an international nature, mainly associated with private initiative. The role of private initiative orders in fostering freedom and as a catalyst for the modern project was of the essence. In the case of single houses, for instance, this allowed for testing multiple expressions of the modern vocabulary.

On the other hand, one must consider that the urban design currently still predominating in the most important African cities of the Portuguese colonisation is the model established by the GUC⁶, which, on the basis of the Garden-City model, favoured a city divided into sectors, in a radial and axial composition, with ample avenues and extensive single-house areas. Here and there, particularly in Luanda and Maputo, one can see a few detail plans that fall within the conceptual or formal framework of some models issued from the *Charte d'Athènes*.

Residential areas were parcelled out into plots of land in various sizes that were apt for building single houses and intentionally establishing a town-country continuum. In Luanda or Maputo, both largest size capitals, this model is concentrated in specific residential areas. In Mozambique, the city of Beira is, perhaps, where one can best identify an overall design applying the Garden-City model and a predominance of extensive areas composed by plots of land intended for single housing. Beira's Urban Plan proposed a clear zoning, not only distinguishing residential and shopping, administrative and industrial areas, but also «segregating its dwellers according to their habits».⁷ Such plan clarifies the way the «different

⁶ Gabinete de Urbanização do Ultramar – Overseas Urban Office.

⁷ Residential areas are divided according to the following criterion: a neighbourhood for the population having European customs, a neighbourhood for the population having Asian customs and an indigenous neighbourhood (the latter being the last in the zoning hierarchy). Câmara Municipal da Beira, *Cidade da Beira – projecto de Urbanização – memória justificativa* (Beira: Empresa Moderna, 1951), 95.

kinds of dwellers» should be distributed and specifies the location of areas intended for the “European customs population”.

In this way, colonial urban planning is the context within which different single-house projects will emerge. An idea of “Portuguese house”, more traditional and historicist, is the most common architectural expression in bourgeois, private order single houses. But, all along the 50s and 60s, the dwelling neighbourhoods in Angolan and Mozambican cities become, gradually and growingly, dotted with single houses based on a modern expression model in an international meaning. Regardless of its architectural expression and language, the programme and organisation of the house adapts to the colonial contingencies.

Within the framework of a society becoming more modern, and in the context of the private order single house a few more interesting projects emerge, because, although their design is assuredly modern, in the international meaning, such houses are inevitably and paradoxically built up in the context of the colonial paradigm.



Figure 1: English House (1965), Luanda; V.Vieira da Costa
Source: A. Magalhães (2011)

We would like to highlight, in Luanda, Vasco Vieira da Costa and Fernão Simões de Carvalho, both Le Corbusier’s disciples, whose works reflect the languages of the master. Vieira da Costa designs, in 1965, the *English House*, located in Luanda, at the top of a hill and enjoying a panoramic view of the Atlantic Ocean. The house, oriented towards the dominant winds, is composed of two volumes: a large foothold grabbing the hill and solving the topography, and another one above the ground by means of *pilotis*. At ground level, a large platform is formed leaning over the hill. In the upper suspended body, the house main spaces are organised: a private bedroom area facing West, and two large living rooms extended to the outdoors by two suspended terraces. One should highlight the ingenious shading solution of the West façade, «which consists in a series of wooden mobile blinds hanging down from the roof slab that swings over the façade plane».⁸ In addition to a constant reference to Le Corbusier, notably his “Five points” and an allusion to Villa Savoye, in Vieira da Costa’s work, it is important to stress here the relationship between his work and the site, as well as to establish a possible relationship with Richard Neutra’s work; particularly the Lovell house (1927-1929). Similarly to the Neutra project, in the English House, the relationship with nature is the grounds for the conception of the work, either in the topography reading or in the contemplation of the

⁸ Maria Margarida Gonçalves Quinta, “Arquitectura e Clima, Geografia de um Lugar: Luanda e a obra de Vasco Vieira da Costa” (prova de licenciatura, Faculdade de Arquitectura da Universidade do Porto, 2007), 94.

landscape or else in the response to the climate. However, it is in the volume design itself, in the composition of the façades, in the relationship between internal and external space that one may find greater similarities with Neutra's work.



Figure 2: 4 Terraces Houses in Prenda (1966-71), Luanda; F. Simões de Carvalho
Source: Simões de Carvalho Collection

Fernão Simões de Carvalho designed a group of 4 terrace houses (1966-1971), incorporated in his Prenda Neighbourhood Unit in Luanda, one of which for his own family. This is a building of a compact nature, in which the protruding “box” grids protecting the bedroom area stand out, further stressed by the expression of the concrete [betão aparente]. In these terrace houses in the Prenda Neighbourhood, the most obvious architectural reference is undoubtedly a house by André Wogenscky, a Le Corbusier co-worker with whom Simões de Carvalho worked. This atelier house in Saint Rémy-Lès-Chevreuse (1952) is, just like Simões de Carvalho's, characterised by a monolithic compact volume, where a protruding “box” veranda stands out.

In spite of the feeling of wholeness of the ensemble, the northernmost house, the architect's home, is the exception model, with a different treatment marking out the street corner. The organisation of the domestic space is structured in three levels, distinguishing the living, private and service areas and ensuring, at the same time, a few space continuum elements, such as a double height hall interconnecting public and private areas, or the open kitchen over the dining room, all spaces that refer to the space design of Wogenscky's house as well.

The cases of José Pinto da Cunha (1921-2006), in Luanda, or Paulo Melo Sampaio and João Garizo do Carmo (1917-1974), in the city of Beira, should be stressed. In this set of works, tests are common, both in the space structures of the housing typology and in the formal nature, as well as in the way of effectively responding to climate conditions. Having as their common basis the Corbusian proposition of the “Five Points”,⁹ those architects sought other references, such as the plasticity of the Brazilian modern architecture, in the case of Beira's architects, or the imagery of “Californian” houses, such as those proposed by the “Case Study House Program”,¹⁰ in the case of Pinto da Cunha.

⁹ Alfred Roth (ed.), *Zwei Wohnhäuser von Le Corbusier und Pierre Jeanneret: Fünf Punkte zu einer neuen Architektur* (Stuttgart: Akadem Verlag Dr. Fr. Wedekind and Co., 1927) and *L'Architecture Vivante* 17 (1927).

¹⁰ Elisabeth A.T. Smith, *Case Study Houses – The Complete CSH Program, 1945-1966*, (Colonia: Taschen, 2009).



Figure 3: Pinto da Cunha House (1965), Luanda; J. Pinto da Cunha
Source: Private Colection



Figure 4: Pinto da Cunha House (1965), Luanda; J. Pinto da Cunha
Source: Private Colection

The house that the architect Pinto da Cunha designed for his family in 1965 is a large parallelepiped volume partially elevated on *pilotis*. The volumetric clarity of the suspended parallelepiped, the strong interrelationship between interior and exterior, emphasized in the transition spaces that can be seen in the internal courtyard and the balcony that extends the living room or in the space continuity ensured by the transparency obtained from extensive glass panes, the construction details in the drawing of the staircase, furniture or water mirror, all these are a combination of constituents occurring frequently on the designs of Californian houses.

João Garizo do Carmo also designed for himself, in 1958, two twin houses in Beira, Mozambique. These houses form a two-floor building, composed of four modules that organize the inside of both homes (one of which incorporates his atelier). The roof is composed of four vaults, each corresponding to one of the modules, and a longitudinal vault, transversal to the other ones, closing the back of the building. The front four-vault ensemble forms a double roof that is unstuck from the slab in order to achieve a proper ventilation of the volume, and slightly sloped backwards for rainwater draining. Both houses are organised in two levels, in a modular, symmetric way. The lower level is drawn back as compared to the upper level, in this way

stressing a protected, shaded entrance area. This project consolidates the special vocabulary of its author, which is based on a formal prescription that takes heed of the Brazilian modern architecture productions. By watching the transversal section or the side face of the work, for instance, one might see a correspondence with the synthetic design of the Oswald de Andrade house (1938) by Oscar Niemeyer. Garizo do Carmo's lexicon stands between the aesthetic choice as it resorts to the Brazilian architecture grammar and the effective response of the building to climate characteristics. In this project, for instance, the façades are drawn back and reinforced by protruding frames (combining the plastic effect with shading function) or by vertical *brise-soleil*.



Figure 5: Garizo do Carmo House (1958), Beira; J. Garizo do Carmo
Source: A. Magalhães (2010)

In a more heterodox sense, Pancho Guedes' extensive work in single-family houses in Maputo reveals a reinterpretation of the Corbusian thinking and work, but in this case with irony and eclecticism. This is the case, for instance, of the Matos Ribeiro Twin Houses (1952), where a rationalized space organization contrasts with the insertion of a combination of figurative elements that point to Art Nouveau language or Gaudi's work. Although the articulation of the different floors in the house is made by staircases and ramps reminding Le Corbusier's "promenade architecturale", the important point to be stressed is the multiple conjunction of models in the same project, between the functional simplicity that shows that the lessons of the Modern Movement were learnt and the complexity generated by the overlapping (or *collage*) of more subjective, personal images from multiple origins and times.



Figure 6: Matos Ribeiro House (1952), Maputo; Pancho Miranda Guedes
Source: A. Magalhães (2008)

4. Modern houses – memory, identity and future

Today, the group of houses studied in this paper maintains the same function – housing. A few are in decay or were deeply changed, as in the case of the Pinto da Cunha House in Luanda, where the Palestinian Embassy is currently located.

The study of these single-family houses in Angola and Mozambique in this specific colonial period raises relevant issues, in a post-colonial context. In addition to the survey and review of the works and their authors, it is essential to consider the value and place of this legacy in the architecture of the XX century. If, on the one hand, it is possible to establish a clear relationship between these projects and the Modern Movement of the second post-war, it should be noted as well that their housing programme is the answer to a colonial society. Not only were those houses located in neighbourhoods exclusively intended for an European population, but the way in which the house was organised or inserted on the urban plot states the separation of colonizers and servants.

In spite of the ideological contradictions between the assumptions of democracy and the colonial condition, the identity assertion of these works with the aesthetic and construction values of the Modern Movement architecture is undeniable.

More than forty years after the independences of Angola and Mozambique, identity and heritage issues are still a sensible topic. Only an in-depth knowledge of the cultural and scientific value of this heritage may overcome other priorities, whether of a political or a social or an economic nature.

5. Acknowledgments

This work is financed by national funds by FCT - Foundation for Science and Technology under the Project UID /AUR/4026/2013 and also by CITAD - Research Centre for Territory, Architecture and Design.

Bibliography

Avermaete, Tom, Serhat Karakayali and Marion Von Osten (eds.). *Colonial modern: aesthetics of the past rebellion for the future*. Londres: Black Dog, 2010.

Beira, Câmara Municipal. *Cidade da Beira – projecto de Urbanização – memória justificativa*. Beira: Empresa Moderna, 1951.

Candilis, Georges. "Habitation Individuelle Minimum". *L'Architecture d'Aujourd'hui*, n.º 49 (October 1953): 0-1.

Costa, Vasco Vieira. *Luanda - Cidade Satélite nº 3. Concurso para a Obtenção do Diploma de Arquitecto* [1948]. Porto: Escola Superior de Belas Artes do Porto – Curso de Arquitectura, Departamento de Arquitectura da Faculdade de Engenharia de Luanda, 1984.

Curtis, William. *Modern Architecture since 1900*. London: Phaidon, 1999.

----- *Le Corbusier Ideas e Formas*. Madrid : Hermann Blume, 1987.

Ferguson, Francesca, ed. *S AM 03. Pancho Guedes - An Alternative Modernist*. Basilea: Christoph Merian Verlag / Swiss Architecture Museum, 2007.

Fry, Maxwell, Jane Drew. *Tropical Architecture in Dry and Humid Zones*. Londres: William Clowes and Sons, 1964.

Guedes, Pedro, ed. *Pancho Guedes: Vitruvius Mozambicanus*. Lisboa: Museu Coleção Berardo, 2009.

L'Architecture d'Aujourd'hui, n.º 42-43 (August 1952).

Magalhães, Ana. "Modern Movement Migrations: Architecture in Angola and Mozambique". *Athens Journal of Architecture* (January 2018).

----- . "Migrações do Moderno: Arquitectura na diáspora- Angola e Moçambique (1948-1975)" (Phd diss., Universidade Lusíada de Lisboa, 2015).

Magalhães, Ana e Inês Gonçalves. *Moderno Tropical, Arquitectura em Angola e Moçambique-1948-1975*. Lisboa: Edições Tinta da China, 2009.

Moos, Stanislaus Von. *Le Corbusier. Une Synthèse*. Marseille: Parenthèses, 2013.

Neutra, Richard. "Importance du Site Naturel". *L'Architecture d'Aujourd'hui* (July 1950): 30- 31.

Persitz, Alexandre. "Habitations Individuelles". *L'Architecture d'Aujourd'hui*, n.º 18-19 (June 1948).

Quintã, Maria Margarida Gonçalves. "Arquitectura e Clima, Geografia de um Lugar: Luanda e a obra de Vasco Vieira da Costa". Prova de Licenciatura apresentada à Faculdade de Arquitectura da Universidade do Porto, 2007.

Roth, Alfred (ed.). *Zwei Wohnhauser von Le Corbusier and Pierre Jeanneret: Fünf Punkte zu einer neuen Architektur*. Stuttgart: Akadem Verlag Dr. Fr. Wedekind and Co., 1927.

Sharp, Dennis. "Registering the Diaspora of Modern Architecture". In *DOCOMOMO – The Modern Movement in Architecture*. Edited by Dennis Sharp and Catherine Cooke. Rotterdam: 010 Publishers, 2000.

Smith, Elisabeth A.T. *Case Study Houses – The Complete CSH Program, 1945-1966*. Colonia: Taschen, 2009.