

SOUTHERN MODERNISMS

**CRITICAL
STANCES
THROUGH
REGIONAL
APPROPRIATIONS**

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SOUTHERN MODERNISMS: **Critical Stances through Regional Appropriations**

Edited by
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Book of Abstracts

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Porto, Escola Superior Artística do Porto
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Organization:

Exploratory Project *Southern Modernisms*

SOUTHERN MODERNISMS: Critical Stances through Regional Appropriations

The hegemonic definition of Modernism has been subjected to an intense critical revision process that began several decades ago. This process has contributed to the significant broadening of the modernist canon by challenging its primal essentialist assumptions and formalist interpretations in the fields of both the visual arts and architecture.

This conference aims to further expand this revision, as it seeks to discuss the notion of “Southern Modernisms” by considering the hypothesis that regional appropriations, both in Southern Europe and the Southern hemisphere, entailed important critical stances that have remained unseen or poorly explored by art and architectural historians. In association with the *Southern Modernisms* research project (FCT – EXPL/CPC-HAT/0191/2013), we want to consider the entrenchment of southern modernisms in popular culture (folk art and vernacular architecture) as anticipating some of the premises of what would later become known as critical regionalism.

It is therefore our purpose to explore a research path that runs parallel to key claims on modernism’s intertwinement with bourgeois society and mass culture, by questioning the idea that an aesthetically significant regionalism – one that resists to the colonization of international styles and is supported by critical awareness – occurred only in the field of architecture, and can only be represented as a post-modernist turn.

Programme

Thursday, February 19

10h00 – *Southern Modernisms* | Joana Cunha Leal (IHA/FCSH – Universidade Nova de Lisboa, Portugal)

10h30 – Coffee Break

10h40 – Session 1 – chair: Joana Cunha Leal (IHA/FCSH-UNL)

Southern Architectures | Maria Helena Maia, Alexandra Cardoso, Alexandra Trevisan, and Joana Couto (CEAA/Escola Superior Artística do Porto, Portugal)

A Southern modern historiography: critical stances or an old narrative | Anat Falbel and Gustavo Rocha-Peixoto (Universidade Estadual de Campinas / Universidade Federal do Rio de Janeiro, Brazil)

Shifting Souths: architecture history following geopolitics | Eliana Sousa Santos (CES/ Universidade de Coimbra, Portugal)

12h00 – Coffee Break

12h10 – Session 2 – chair: Maria Helena Maia (CEAA/ESAP)

On being modern: primitivism and ingenuity in Ernesto de Sousa and Almada Negreiros | Mariana Pinto dos Santos (IHA/FCSH-UNL and Universitat de Barcelona, Portugal)

Antropofagia: A highly critical "Arrière-garde" Modernism in 1920s Brazil | Kalinca Söderlund (University of Essex, UK)

Owning the unfamiliar: modern architecture between internationalism and nationalism in Brazil in the 1920s and 1930s | Francisco Sales Trajano Filho (Universidade de São Paulo, Brazil)

13h30 – Lunch

15h00 – Session 3 – chair: Pedro Barreto (CEAA/ESAP)

Southern Modernisms Default Materiality of Whiteness and its Connection to the International Style | Susanne Bauer (University of London, UK)

Damned Words: the use of Modern and Regional as attributes of folklore modernist rendition in stage and costume design at the turn of the 1930's | Carlos Bártolo (IHA/FCSH, Universidade Nova de Lisboa, Portugal)

Modernist art and the Portuguese "Teatro de Revista" | Jorge Palinhos (CEAA/Escola Superior Artística do Porto, Portugal)

16h20 – Coffee Break

16h30 – Session 4 – chair: Sílvia Vieira de Almeida (IHA/FCSH-UNL)

Modern art and the culture of abstraction as "Western culture": the case of Yannis Moralis in post-civil war Greek art field | Annie Malama (National Gallery, Alexandros Soutzos Museum, Greece)

August Herborth in Brazil: Between "indigenous" decoration and cosmopolitan architecture | Arthur Valle (Universidade Federal do Rio de Janeiro, Brazil)

Noucentisme and the avant-garde: the case of Barradas, Vibrationism and Torres García | Maria Lluïsa Faxedas (Universitat de Girona, Spain)

(No) Laughing Matter: Noucentisme, Modernity and Xavier Nogués' Cartoons | Begoña Farre (IHA/FCSH – Universidade Nova de Lisboa, Portugal)

17h50 – Coffee Break

18h00 – Session 5 – chair: Mariana Pinto dos Santos (IHA/FCSH-UNL and Universitat de Barcelona)

Mediating the Modern: Domesticity and Design in Milan, 1930-1960 | Jonathan Mekinda (University of Illinois, USA)

A creative response to Modernism: the case of Greek Modernism as seen through modern Greek sculpture | Klairi Angelou (University of Bristol, UK)

The redemption of the vernacular in the understanding of the modern - two cases from the South | Sílvia Vieira de Almeida (IHA/FCSH – Universidade Nova de Lisboa, Portugal)

20h00 – Cocktail

Friday, February 20

10h00 – Iberian Houses, The Magic of Creation | Ana Tostões (IST/University of Lisbon and Docomomo International, Portugal)

10h30 – Coffee Break

10h40 – Session 6 – chair: Alexandra Trevisan (CEAA/ESAP)

Tradition and modernity intertwining in the re-presentation of Portuguese modern architecture: the case of the Survey on 20th Century Architecture in Portugal | Marta Lalanda Prista (CRIA/FCSH – Universidade Nova de Lisboa, Portugal)

Widening the scope of modernism: is there room for Portuguese fascist architecture? | Joana Rita da Costa Brites (Universidade de Coimbra, Portugal)

House as Ideology in the Affordable Houses Programme of the Estado Novo | Sérgio Dias Silva and Rui Jorge Garcia Ramos (FAUP – Universidade do Porto, Portugal)

12h00 – Coffee Break

12h10 – Session 7 – chair: Ana Tostões (IST/UL; Docomomo International)

Mediterraneità oltremare: Assimilation, Appropriation, or Rejection? The Imposition of the Fascist Aesthetic Ideology of Mediterranean-ness Overseas from 1935 to 1940 | George Epolito (Manchester School of Architecture, UK)

Modernism in Latin America: between the two sides of the Atlantic | Maria José de Azevedo Marcondes (Universidade Estadual de Campinas, Brazil)

França's "Quiet Modernism": Acknowledging the maturation of Portuguese regionalist architecture in the interwar period | Mariana Mata Passos (Universidade Nova de Lisboa, Portugal)

13h30 – Lunch

15h00 – Session 8 – chair: Foteini Vlachou (IHA/FCSH-UNL)

Through the lens of Sigfried Giedion: CIAM IV and the stay in Greece | Matina Kousidi (Institute for the History and Theory of Architecture, Switzerland)

Travelling modernisms: The tours and acquaintances of Portuguese architects | Rita Almeida de Carvalho (ICS, Universidade de Lisboa, Portugal)

Josef Albers and Spain: Cultural Transfers, 1929 | Laura Martínez de Guereñu (IE University, Madrid-Segovia, Spain)

16h20 – Coffee Break

16h30 – Session 9 – chair: Begoña Farré (IHA/FCSH-UNL)

Greek Modernities in the inter-war period. Architectural contradictions between Neoclassicism and Regionalism | Vassilis Colonas (University of Thessaly, Greece)

Ventura Terra, modern town planner? | Gerbert Verheij (Universitat de Barcelona, Spain)

The Greek pavilion in the "Exposition internationale des arts et techniques de la vie moderne", 1937: the turn from an art of national inspiration to a "national art" | Polina Kosmadaki (Benaki Museum, Greece)

17h50 – Coffee Break

18h00 – Session 10 – chair: Alexandra Cardoso (CEAA/ESAP)

Intertwining Hegemonies Between Center and Periphery. The Case Study of Greek Modern Architecture | Alexios Tzompanakis (Technical University of Crete, Greece)

A Critical Approach to Modernist Architecture in Spain. Rumours and Truths | Concepción Díez-Pastor Iribas (Universidad Politécnica de Madrid, Spain)

The GATCPAC as Barcelona's Mediterranean Critical Regionalism background | Sara Coscarelli Comas (Universitat Autònoma de Barcelona, Spain)

19h30 – End of day drink

Saturday, February 21

10h00 – Session 11 – chair: Antoni Remesar (Universitat de Barcelona)

Parallel paths | Alexandra Cardoso, Maria Helena Maia and Alexandra Trevisan (CEAA/Escola Superior Artística do Porto, Portugal)

Lucio Costa and the veranda: strategies between Brazilian modernism and Portuguese tradition | Eduardo Pierrotti Rossetti (Universidade de Brasília, Brazil)

Iberian Symmetry: Távora and Coderch looking for their own modernity | Iván Yllera (Universidad Politecnica de Madrid, Spain)

11h40 – Coffee Break

11h50 – Session 12 – chair: Concepción Diez-Pastor Iribas (UPM)

Vernacular Architecture in Crete. Continuities in concrete | Nikos Skoutelis (Technical University of Crete, Greece)

Regionalist projects of Rogério de Azevedo | Jorge Pimentel (CEAA/Escola Superior Artística do Porto, Portugal)

The Hassan Fathy's New Gourná Village in the crossroads of modern and vernacular | Zara Ferreira (IST, Universidade de Lisboa and Docomomo International, Portugal)

"Une autre modernité": The modern tradition of Tunisian architecture in '40 | Luca Eula and Elisa Pegorin (Politécnico de Torino and FAUP, Italy/Portugal)

13h00 – Conference closure

FEBRUARY 19

Joana Cunha Leal

Southern Modernisms explores the possibility of a critical revision of modernism's prevailing definition on the basis of a hypothesis: the foreseeable possibility that Southern European modernisms don't fit that definition, not because they shared an insurmountable condition of “belatedness”, had an “inner” incapacity of understanding the main debates occurring in the field, or were condemned to fail, or strained the art being produced, but because a different choice, a different path was being constructed.

If one puts the hierarchical divide between center and periphery aside, maybe a different constellation can be drawn: one that allows us to see, for example, southern modernisms entrenchment in popular culture (folk art and vernacular architecture). And perhaps one might ask if such relation to popular culture cannot be thought of as a kind of anticipation of some of the premises of what would later become known as critical regionalism (as defined by Feivre e Tzonis, and Frampton).

This is exactly the research path we're exploring, while defining a critical approach that parallels other key revisions of Modernism's definition – including those articulated within Anglophone circles (namely those coming from a “new art history”, committed to break down autonomy's ivory tower by showing Modernism's intertwinement with bourgeois society and mass culture; or those committed to show that rationalism's purity might be looking at other areas of the vast regions of “tradition” after all).

Through the presentation of our project, this paper shall focus on the two notions bounded in the title of this project – south and modernisms – and their artistic, historical and political resonances.

SESSION 1

SOUTHERN ARCHITECTURES

Chair: Joana Cunha Leal

Maria Helena Maia, Alexandra Cardoso, Alexandra Trevisan, and Joana Couto

Our research focuses on the architectural culture of Southern Europe during the first three decades of the 20th century. More precisely, we attempt to identify the common links between Portugal, Spain, Italy and Greece. We also propose to understand the to and fro between local culture and the international mainstream, as well as the role played by vernacular architecture in this process. Finally, we intend to contribute to a better knowledge of some specificities that can be associated with the idea of Southern Architecture.

A SOUTHERN MODERN HISTORIOGRAPHY: CRITICAL STANCES OR AN OLD NARRATIVE

Anat Falbel and Gustavo Rocha-Peixoto

As suggested by the present call the many folk and vernacular art and architecture surveys put through in Europe and America during the first three decades of the 20th century as the consequence of the nationalisms that followed the 1WW had a profound effect on the modern expressions of the interwar period. Permeated by the European cultural turmoil of that period South America, and in particularly, the Brazilian intellectual elite incorporate in a critical stance, or “anthropophagically”, as proclaimed, the modern and the nationalist discourses with its operative tools. In this context the cultural effervescence of the 1930s combined with the authoritarian, nationalistic and populist atmosphere of the Estado Novo imprinted the construction of a Brazilian modern architecture historiography and its instrumentals. The present study intend to analyze the pervading and long lasting elaborations presented by architect Lucio Costa as the first proposer of a Brazilian modern architecture historiography, through three main approaches. The first approach discusses Costa's own concept of history focusing on the way he operated the ideas of transferences, exchanges and dialogues in the contemporaneous cultural space. The second approach analyzes Lucio Costa's embrace of a fictive ethnicity translated by the identification of a vernacular Brazilian vocabulary since colonial times, and the development of a figural relation between Brazilian colonial architecture and modern architecture. The third approach confronts Lucio Costa's commitments to the assertion of a national identity with the supra national elaborations of the American historians George Kubler and Robert Chester Smith his contemporaries in the field of Iberian colonial art and architecture, both infused by the European humanism that reach America with the intellectual exiles intellectuals of the same interwar period.

SHIFTING SOUTHS: ARCHITECTURE HISTORY FOLLOWING GEOPOLITICS

Eliana Sousa Santos

This essay aims to present the shifting relations between North America and the South — South America and the South of Europe — through the work of George Kubler, the art and architecture historian.

In 1939, at the beginning of his career as a scholar, Kubler was invited by the Department of State to participate in a conference on inter-American relations. This conference aimed at the construction of a Pan-American cultural image, where the United States [US] would have a central role. The goal of pan-Americanism in the 1930s was to create links between South and North America. Ultimately this would help the US to overcome the economic depression by removing trade barriers with less industrially developed South American countries.

Later, with the positioning of the United States in World War II and its role in the European Economic Recovery Program or Marshall Plan, the transatlantic relationship between the US and Europe became more prominent than the Pan-American.

Kubler's research interests followed this shift. In the 1930s and 1940s Kubler worked on the architecture of Mexico and Peru, and in the 1950s his interests shifted towards the Iberian Peninsula, and specifically on Portuguese Architecture of the seventeenth and eighteenth centuries.

Kubler's research movement from South America to South Europe reflect the availability of funding that is related to the geopolitical the interests of his country. Simultaneously, artists and other scholars have praised Kubler's vast work regarding the art and architecture of different 'Souths,' as a symptom of a 'non-aligned' position and attention to the condition of peripheral countries.

SESSION 2

Chair: Maria Helena Maia

ON BEING MODERN: PRIMITIVISM AND INGENUITY IN ERNESTO DE SOUSA AND ALMADA NEGREIROS

Mariana Pinto dos Santos

This paper aims to contrast the particular uses of the modern categories of ingenuity and primitivism both in Almada Negreiros and Ernesto de Sousa within their broader presence in XXth century art. It will analyze the singularity and interdependence of that usage and the way Ernesto de Sousa reinterpreted an idea of modernity which he presented in continuity with Almada Negreiros' modern experience. Ernesto de Sousa changed his ideas about art throughout his life and appropriating the notion of “voluntary ingenuity” by Almada Negreiros was one of the key-reasons for that change. The idea of “voluntary ingenuity” was developed by Almada after the 1920's but it had its roots in the futurist proposals he embraced — in his own particular way — in the first decades of the XXth century; he later related “voluntary ingenuity” with a primitive and universal language of painting. I will analyze how primitivism and ingenuity were fundamental terms for Almada Negreiros and Ernesto de Sousa for the process of reinventing themselves as well as modernity.

ANTROPOFAGIA: A HIGHLY CRITICAL *ARRIÈRE-GARDE* MODERNISM IN 1920s BRAZIL

Kalinca Costa Söderlund

This paper investigates from an interdisciplinary perspective Antropofagia's entrenchment in autochthonous culture and its comprehension of the ontological dimension of Tupi cannibalism. Tarsila do Amaral and Oswald de Andrade's interaction with Parisian cubists and surrealists is seen as driven by equalising intellectual affinities and a collaborative cosmopolitanism – rather than as motivated by the wish to obliterate perceived hegemonic-subaltern cultural power asymmetries. If their cannibalism-engendered agenda had something to 'devour' it was the local aesthetic-literary establishment and its discourse, based on distinctions between white-Brazilian high culture and native, Afro-Brazilian and mixed-ethnicity popular culture.

By juxtaposing Antropofagia to Paul Ricoeur's paradox (namely, how to reanimate an ancient civilisation whilst taking part in a universal one), the paper shows that this Brazilian modernist movement mitigated the tension between the universal and the particular through a specific rationale: to adopt the philosophical ethos of local civilisation against the homogenising traits of modernism, and, by doing so, to also reject the Eurocentric approach to the so-called 'primitive'. Equally, the paper proves that certain aspects of Kenneth Frampton's Critical Regionalism are recognisable in the ways in which Antropofagia consciously criticised the western root of dominant Brazilian culture. Here a main difference between Antropofagia and Frampton's category surfaces: whilst Frampton's *Arrière-Garde* is more preoccupied with cultural colonisation from without, the anthropophagic one focuses on producing hybrid aesthetic-literary forms in order to reconfigure a local cultural field crippled by issues from within, that is, by coloniality.

OWNING THE UNFAMILIAR: MODERN ARCHITECTURE BETWEEN INTERNATIONALISM AND NATIONALISM IN BRAZIL IN THE 1920s AND 1930s

Francisco Sales Trajano Filho

The progressive expansion of geographical reach as well as the impact of ideas and models of modern architecture since its European origin determined the questioning of the alleged internationalism of this architecture and its relevance to crops and materials, technological and adverse climatic conditions and even complete unfamiliar to its original context. The definitive proof test for an architecture that in its early development did not hesitate to invoking its international nature in clashes with representatives of the architecture of *Blut und Boden* (blood and soil); of the outcome of this confrontation depending the very legitimacy of the modern universalistic matrix. In Brazil, the emergence of modern architecture in the 1920s and 1930s coincided with the cooling of nationalist feelings, translated into the cultural sphere in initiatives aimed at fixing a peculiarly Brazilian feature in both arts and architecture. In such a situation, the development of modern architecture meant a broadening of terms of the complexity of architectural debate, on this occasion polarized by the coexistence and competition of historicist, nationalist and regionalist guidelines. Based on these settings, this paper firstly focuses on the reception and criticism of modern architecture in contrast to the already existing architectural orientations. Then, it investigates the discursive and formal strategies advanced by modern architecture towards gaining legitimacy and professional prestige, particularly, in the search for adequate responses of an internationalist, abstract and modern architecture for a tropical reality, i.e., a situation that at first appeared to cast doubt on the validity of the rationalist formal codes defined for its original European situation.

SESSION 3

Chair: Pedro Barreto

SOUTHERN MODERNISMS DEFAULT MATERIALITY OF WHITENESS AND ITS CONNECTION TO THE INTERNATIONAL STYLE

Susanne Bauer

The terminology of the expression of the 'modern' is frequently attached to characteristics such as 'rational', 'utilitarian', 'functional', 'clear', 'clean', 'minimal' or 'efficient'. The colour white – incessantly and conveniently linked to all these characteristics – seems to be both the product and the expression of a self-conscious Modernism and whiteness thus becomes its default materiality.

This alleged default materiality of whiteness is in the centre of the discussion of the classification of one modernist style such as classified in the *International Style* versus different Modernisms. The investigation into the whiteness of Modernism therefore serves as a tool into the overall analysis of the change of different modern architectural design languages within cultures and times. The whiteness used in the architecture of Southern Europe in the mid-20th century therefore differs in its purpose and usage to an international style language used in the US and might equally be seen as a characteristic of its regional and vernacular styles as well as derived out of various influences of architectural histories. In the case of Álvaro Siza the continuity as well as its connection to an international design language is questioned though his diverse projects as well as his many influences and his relation to continuity and change.

DAMNED WORDS: THE USE OF *MODERN* AND *REGIONAL* AS ATTRIBUTES OF FOLKLORE MODERNIST RENDITION IN STAGE AND COSTUME DESIGN AT THE TURN OF THE 1930's

Carlos Bártolo

Diário de Notícias newspaper published a weekly magazine entitled *O Notícias Ilustrado* between March 1928 and 1935, which coincide with the arrival to government of António Salazar (April 27th 1928) and the regime stabilization after the 1933 Constitution ratification.

It was the first Portuguese magazine entirely printed through rotogravure technology and thus graphically fresh and modern due to an innovative use of composition, photography and modern typography. It focused mainly on reporting the modern and urban cosmopolitan life: sports, novelties, entertainment, the jet set lifestyle and other mass culture phenomena while also alluding (more or less lightly) to politics.

As one of the most innovative general periodicals, it was directed, and on it collaborated, several figures of the Modernist generation some of whom, after 1933, would be associated with the official cultural policy.

Throughout its pages it is possible to perceive the renovation of theatrical revue as well as of other popular entertainment: theatre, dance, music and cinema. These theatre plays presented elements that, in tune with some foreign tendencies, were broadly inspired by an earliest interest of modernists for folk art and for the rediscovery of national or local heritage, while synchronously an international hegemony in design was rising.

A straightforward analysis of the magazine titles and texts reveal that this modernist interpretation of folklore for the stage (on sets, costumes, but also in music and choreography) was mainly announced as a 'modern' context up to the moment where an official culture policy was set by SPN; from 1933 onwards this modern aspect was veiled as the praising of 'regional' and 'popular' original roots was now strongly displayed.

This analysis could be viewed as a representative case of how the diverse terms (for the same kind of works) implied and expressed different contexts in 1930's Portugal.

MODERNIST ART AND THE PORTUGUESE “TEATRO DE REVISTA”

Jorge Palinhos

Largely due to the conservatism of audiences and critics, Portuguese theatre was mostly indifferent, if not downright hostile, to the avant-garde theatre coming from elsewhere in Europe. Therefore, naturalistic theatre and historical drama were the staple of Portuguese theatres until the 1950s, with the only exception of the plays of Almada Negreiros and symbolist plays by Fernando Pessoa, Raul Brandão and António Patrício.

However, modernism found its place on stage in one of the most typical Portuguese theatre forms: «Revista à Portuguesa», the Portuguese revue theatre, which welcomed the first generation of Portuguese modernist painters to work as scenographers, and figurinists. Artists like Jorge Barradas, Milly Possoz, José Barbosa, among others, took the influence of the Ballets Russes of Diaghlev, and the avant-garde visual arts, to change the appearance of the most typically Portuguese theatre genre, Revista à Portuguesa.

With this paper I will try to document how modernist painters gained entry in «Revista à Portuguesa» and created an art that fused the commercial interests of theatre entrepreneurs, the tastes of the bourgeois audiences and their own artistic sensibilities.

SESSION 4

Chair: Sílvia Vieira de Almeida

MODERN ART AND THE CULTURE OF ABSTRACTION AS “WESTERN CULTURE”; THE CASE OF YANNIS MORALIS IN POST-CIVIL WAR GREEK ART FIELD

Annie Malama

This paper aspires to comment on the ways abstraction achieved a special status in post-civil war Greek art in the historical context of broader political readjustments. In attempting to do so, it is going to explore the definition of modernism as abstraction in the 50s along with the emergence of notions like “individualism” and “spiritual”. Furthermore, the paper aims to highlight the shift in point of reference for a peripheral country like Greece from Paris to New York and its implications to the dominant liberal ideology. Yannis Moralis (1916-2009), the artist who concerns us here as a case study, was a professor of painting in the Athens School of Fine Arts for more than three decades. His work, which has been associated with the ideals of “greekness” in the critical discourse of his time, contributed to the construction of a Modern Greek identity on the level of image making and introduced a certain modernistic approach in the retour à l'ordre artistic atmosphere without actually ever abandoning the reassuring connotations of figurative art. Moralis, an acclaimed artist, was assigned to represent Greece in international events several times throughout his career. Our focus will be on the transformation of his work during the 50s, when he actually tried to invent a kind of personal “figurative abstraction”. More specifically, the paper is going to highlight the path of the artist's works from the 1952 National Art Fair and the Armos group exhibition at the Zappeion Megaron the same year, to his 1958 Venice Biennale participation (along with Yannis Tsarouchis), followed by his first solo exhibition in 1959. What I am going to discuss is how and what made inevitable, even for an artist with a solid background in figurative art and strong connections with the modernist tradition plus a well-established presence in the Greek art world, to adjust to the dominant trend of abstraction.

AUGUST HERBORTH IN BRAZIL: BETWEEN “INDIGENOUS” DECORATION AND COSMOPOLITAN ARCHITECTURE

Arthur Valle

In 1920, the German-born ceramicist and teacher Karl-August Herborth (1878-1968) arrived in Rio de Janeiro, following an invitation to work in the local ceramic industry. During the next seven years, Herborth directed the *Manufatura Nacional de Porcelanas* in Rio de Janeiro and founded the *Companhia Brasileira de Porcelana* in Minas Gerais, where he worked as technical director. In 1926 and 1927, Herborth also assumed the role of art theorist, writing for the newspaper *O Jornal*, edited in Rio de Janeiro, a series of articles featuring the main ideas that guided his work in Brazil. 'The role of indigenous culture in Brazilian art;' 'The primitive art of Brazil and its significance for modern art;' 'The popular and religious influences in the decorative arts;' 'Traditionalism in art': these are just a few of the titles of Herborth's articles published in *O Jornal*, which eloquently express his aesthetic concerns. As an immigrant artist working in a country that was striving to create a form of art distinguished by its national character but at the same time eagerly absorbed European artistic trends, Herborth seemed to be very sensitive to the tension between nationalism and internationalism that characterized much of Brazilian art of the 1920s. Notably, he advocated the creation of a decorative vocabulary inspired by the material culture of the Brazilian native peoples, whose decorative motifs he compiled and of which he proposed new interpretations. For Herborth, only through its 'indigenous' decoration could a building display a Brazilian character in a world where, he was convinced, the practical and rational aspects of modern techniques imposed standardized forms to architecture. Our intention in the present paper is to discuss Herborth's main propositions and his contribution to the debates concerning Brazilian artistic identity in the 1920s.

NOUCENTISME AND THE AVANT-GARDE: THE CASE OF BARRADAS, VIBRATIONISM AND TORRES-GARCÍA

M^a Lluïsa Faxedas Brujats

Although Rafael Barradas' *Vibrationism* is often recognised as one of the first avant-garde movements to emerge in Spain (in 1917), little attention has been paid to its intellectual roots and its Catalan and European context. This paper will examine the birth of Vibrationism as the Uruguayan painter's response to his contact both with the European avant-garde, in particular Futurism and Simultaneism, and with the Catalan context in which it appeared. As we shall see, the concept of “vibration” was central to many European modern artists, such as Delaunay, Kandinsky or Kupka, but it also played a significant role in the poetry and art criticism of a number of Catalan intellectuals whose work oscillated, in this period, between *Noucentisme* and the avant-garde. The brief story of the movement shows us how some of the more consistent answers to the pictorial issues raised by the European avant-garde of the 1910s were to be found on what has traditionally been understood as its periphery, even though Barcelona's role in the European artistic context was, in this period, recognized by many of its protagonists. It is also an example of how the avant-garde itself could interact in the most productive way with other artistic trends such as, for example, *Noucentisme* which, at first glance, might appear to be quite unrelated.

(NO) LAUGHING MATTER: *NOUCENTISME*, MODERNITY AND XAVIER NOGUÉS' CARTOONS

Begoña Farré Torras

This paper considers the notion of modernity in art by focusing on *noucentisme*, a cultural, political and social renovation movement, with a strong emphasis on the arts, which emerged in Catalonia in the first two decades of the 20th century. In its artistic dimension *noucentisme* is often understood as a conservative endeavour, promoted by a Catalan nationalist bourgeoisie who had secured political control of the region's newly established regional government. This perception becomes particularly acute when the modernity of *noucentista* art is judged against that of the historiographically consecrated European avant-gardes, with which it co-exists. In consequence, the former and the latter are easily presented as opposing poles of artistic activity.

In fact, noucentista artists, theorists and critics were keenly interested in the avant-garde trends emerging from Paris and other European capitals. They refused, however, to simply copy them. Instead, from a Southern perspective, they advocated the critical appropriation of any new proposals deemed useful to their project of creating an art that was modern but profoundly Mediterranean. There are, indeed, palpable differences in the radicalness with which the avant-garde and noucentisme took on the task of modernising art. Notwithstanding these, however, the first part of this paper will question the neat distinction between both currents in the Catalan context. It will do so by briefly pointing out the theoretical common ground they shared, as well as by stressing the substantial internal diversity of noucentisme, which resulted in various degrees of affinity by its artists to avant-garde concepts.

One of these artists, Xavier Nogués, will be the focus of the second part of the paper. The discussion here will centre on his original contribution to the modernisation of Catalan art, namely through caricature, from what appears to have been a critical position both towards the avant-garde (or at least Cubism) and towards the noucentisme movement that he identified with.

SESSION 5

MEDIATING THE MODERN: DOMESTICITY AND DESIGN IN MILAN, 1930-1960

Chair: Mariana Pinto dos Santos

Jonathan Mekinda

Between 1930 and 1960, first under fascism and then during reconstruction and the advent of the *miracolo economico*, the home—*la casa*—was a constant point of reference for Italian architects, politicians, and cultural commentators across the political spectrum. Focusing on Milan, my paper will examine this discourse of domesticity and its construction of the home as a mechanism to counter-balance the atomizing impulses of the industrial city with the traditional rituals of family life.

During the middle decades of the century, Milan provided both the site and the subject for an intensive exploration of modern domesticity by a circle of architects that included Franco Albini, Giò Ponti, and Ernesto Rogers. From vast housing projects to furniture and appliances, Rogers and his peers re-designed every facet of the home in their effort to construct domestic environments that would effectively mediate between the present and the past and thereby address the complex problems unleashed by modernity while simultaneously seizing the potentials it offered for material and technological advancement. Through several case-study projects, including displays at the Triennale and housing projects such as the Fabio Filzi and Cesate quarters, I will examine how these architects worked to reinforce the established rhythms of everyday life by re-deploying certain conventional forms and techniques within their modernist practices.

My analysis of these case-studies points to several significant conclusions. First, against the conventional notion of a clear break between pre-war and post-war practices, these architects maintained a stable conception of the home throughout this period that served as the foundation for their evolving approaches. Second, the fundamentally uneven experience of industrialization in Italy meant that modernity itself, especially in a place such as Milan, was fundamentally defined by tight, sharp contrasts between new and old. Finally, that in many locales, modernism developed around a core ambition to devise synthetic practices that forged precise paths of continuity between the past and the present rather than articulating the distance between the two.

A CREATIVE RESPONSE TO MODERNISM: THE CASE OF GREEK MODERNISM AS SEEN THROUGH MODERN GREEK SCULPTURE

Klaira Angelou

This paper will examine how Modernism was developed in Greece and more specifically by discussing its connection to the notion of Ellinikotita (Greekness) as a procedure towards a national and international identity.

Modern Greek culture – with special reference to sculpture – will be examined under the lens of centre and periphery – with Greek art seen as periphery (or – paradoxically – occupying both the centre and the periphery because of the centrality of the Greek canon to Western visual culture).

I aim to bring to light the different notions Modernism acquired in the periphery, where local cultural idiosyncrasies gave it a new dynamic. Therefore, I will elucidate the specific historical and socio-cultural context in which Modernism not only was developed, but also challenged in Greece. The notion of Ellinikotita entails a complex matrix of ideas and through time different notions have been attributed to it, resulting in different aspects of visual culture being employed in order to address these different versions of Ellinikotita. Especially in the years following World War II, this debate on Ellinikotita was shaped around a polarised response to foreign influences, as a dilemma of choosing between the East and the West; the former going hand-in-hand with tradition and the latter choosing to be influenced by contemporary European movements.

In order to provide evidence of the centrality of ethnicity in the case of Greek modernism, the practice of Jeanne Spiteris-Veropoulou (1920-2000) will be given as an indicative example; how her work was received and discussed by art critics with constant reference to her ethnicity, how it was received by foreign and Greek art critics and if there is any difference in discussions of her work by foreign and Greek scholars. Her work will be examined not only as response to the central/ European movements, but will be placed within the context of the periphery's own experience of history.

THE REDEMPTION OF THE VERNACULAR IN THE UNDERSTANDING OF THE MODERN - TWO CASES FROM THE SOUTH

Sílvia Vieira de Almeida

This paper aims at exploring a conception of Modernism which is strongly linked to the Southern experience and, in this case, to the Spanish cultural heritage. A Modernism in which the essence of a people, the popular culture and the rural world have a role to play.

According to this purpose I will take two case studies which were chosen mainly for their differences. Having made this choice it is my intention to emphasize that this Modernism provides deep pluralistic answers.

Manolo Hugué (1872-1945), and Alberto Sánchez are the two main characters of this approach on Modernism. Their sculpture represents two facets of the vision which I intend to explore.

Manolo is frequently presented as an artist whose work lies under the noucentisme's conceptual formulations. On the other hand, Alberto is often associated to surrealism and abstraction. Without discussing their stylistic affiliations, which would be useless to this paper purpose, I will analyze how these two artists work their cultural identity, how they rescue the vernacular and how they understand and express their modernity.

FEBRUARY 20

KEYNOTE ADDRESS

IBERIAN HOUSES, THE MAGIC OF CREATION

Ana Tostões

The one-family house program would be the main research theme in Iberian architecture, in the framework of criticism of the modern carried out in exceptional works executed with programmatic materials, formal and spatial alike, and where the vernacular was synthesized on the basis of dissimilar international references, following an intense line of development in which, according to Alberto Sartoris, “the traditional magic of Iberian art was reencountered with the path of a long interrupted fountain: that of imagination.” In the course of the 1950s, the modern abstract prototype became an equation which today we solve with nature, topography, light, wind, views, sense of place, and intensity of cultural roots. It was the period of the revision of the modern, which in the Iberian context of technological backwardness constituted a potential to be explored. Each project was studied with patience and passion, from first sketch to obsessive presence on site. The house bore the magic of experimentation, and thus became the focus of the architectural debate.

SESSION 6

Chair: Alexandra Trevisan

TRADITION AND MODERNITY INTERTWINING IN THE RE- PRESENTATION OF PORTUGUESE MODERN ARCHITECTURE: THE CASE OF THE SURVEY ON 20TH CENTURY ARCHITECTURE IN PORTUGAL

Marta Lalanda Prista

The nexus between tradition and modernity is long-rooted in the intellectual and political discourses about a Portuguese architecture identity, either as a dialogue construed as a national specificity, or as a dichotomy that stresses different actors' distinct and even opposing cultural understandings and political uses of categories of culture and time. Recently, however, the history and critique of modernism in architecture has overcome the mainstream readings of its corpus, mitigating its orthodoxy, and disclosing long-standing relationships between modern architecture proposals and vernacular settlements. Such rereading has triggered a revision of Portuguese history of architecture, in particular regarding the gate-keeping conceptions of Portugal as an isolated and peripheral country, and the political stances of particular architectural productions. This paper aims to discuss the extent of the tradition-modernity bindings in the spacialisation of a Portuguese identity in architectural discourses. In this scope, it will look into the survey on the 20th century Portuguese architecture conducted by the Portuguese architects between 2003 and 2006, as an expression of how Portuguese modern architecture is being emically construed. Taking into account its process and outcomes, and its authors' purposes and reasoning, the paper will examine its modes and hues, evaluating the dynamics beyond the production of a history of architecture and its relating to broader processes of imagining the past and culture in Portugal.

WIDENING THE SCOPE OF MODERNISM: IS THERE ROOM FOR PORTUGUESE FASCIST ARCHITECTURE?

Joana Brites

This paper examines and discusses the scope of the postmodern historiographical revision of the concept of modernism in architecture. On the one hand, it highlights the deconstruction of the militant meta-narrative of the Modern Movement and the consequent expansion of the frontiers of modern architecture. On the other hand, it shows that, despite this conceptual broadening, remnants of an evaluative scale of modernisms linger on (one pure and complete; the others hybrids, derived from the first) and the ideologically motivated refusal to draw parallels with the contextual architectural approaches found in authoritarian and totalitarian regimes still endures.

It is argued that the construction of a critical historiography of the architecture of fascist regimes requires three conditions: a) renunciation of the general link between modernism and the political left; b) conclusive rejection, as a gauge, of the imagery and the Modern Movement assumptions of the 1920s and 1930s; c) adoption of a broader concept of modernism. Based on the maximalist definition of modernism proposed by Roger Griffin, the public architecture of the Portuguese Estado Novo (New State) fits into and is characterised as an alternative modernism. It is contended that the rejection of stateless internationalism and the demand for a (never specifically defined) 'national modern', whose implementation is sheltered under an effective legal web that conditions the artistic process, reveals a palingenetic attitude. Having diagnosed the perverse effects of the Western modernisation process, both the regime and its architecture sought to regenerate a decadent homeland, threatened by an amnesic and placeless globalization. Taking the historical past as power source and compass for the 'National Revolution', it is argued that traditionalism (forced and very often invented) incorporated the totalising project of the social transformation of society, applied with relative success by Portuguese fascism.

HOUSE AS IDEOLOGY IN THE AFFORDABLE HOUSES PROGRAMME OF THE ESTADO NOVO

Sérgio Dias Silva and Rui Jorge Garcia Ramos

In April 1933 a new constitution was adopted in Portugal, establishing the Estado Novo (New State) regime, following the military dictatorship imposed in 1926. In September of the same year, a set of decrees was published, setting the foundations of the corporative state. One of those decrees determined the criteria to be adopted in the construction of Affordable Houses by the central government or with its support. That was the start of a housing programme that lasted until the end of the regime in 1974 and that was based on the single-family house.

Although it was in tune with similar laws from the Primeira República (First Republic, established in 1910), the choice for the single-family house reveals a conscious choice and an ideological statement by the regime. Several representatives were sent throughout Europe, even to “communist Russia”, to study housing programmes, and the small house was selected as a symbol of a Portuguese way of life, inspired in a mythical rural setting and in an obsession with a past that never existed outside of the nationalist imaginary.

The house represented in that Programme an ideal family and an ideal individual; it represented, in fact, the ultimate goal of the regime: setting an apolitical community, without further aspirations and comfortable with its place in society. In the first years of the Estado Novo, the architectural design of the affordable house is charged with the ideology of the state. This paper will focus on an analysis of the first years of the Affordable Houses Programme, revealing how the House and housing design were key factors in the creation of a state image, in a State that wished to be simultaneously New and conservative.

SESSION 7

Chair: Ana Tostões

MEDITERRANEITÀ OLTREMARE: ASSIMILATION, APPROPRIATION, OR REJECTION? THE IMPOSITION OF THE FASCIST AESTHETIC IDEOLOGY OF MEDITERRANEAN-NESS OVERSEAS FROM 1935 TO 1940

George Epolito

In the 1920s, fascist ideologues promised Italians a prosperous global empire, one which would expand to include lands of the former Roman Empire and beyond. Imperial expansionism was not only geo-political, but also cultural. In order to justify this cultural expansion into former Roman lands in the Mediterranean basin such as North Africa, the concept of *mediterraneità* was employed a propaganda tool. It was then applied to regions beyond the basin, such as East Africa and South America, but its logic became increasingly convoluted along the way. In East Africa, it was mainly used as a means of 'civilising' the backwardness of indigenous people. In parts of South America which had been populated with large Italian expatriate communities for decades, terms such as Roman-ness and Latin-ness were implemented to convince these communities and peoples of Iberian descent that they shared a common Latin culture. Indigenous people and those of African decent were conveniently ignored in the equation.

In the case of Africa, the colonies became realised, while in South America, they became desired. This essay first sets the historical context (early 1920s – mid 1930s) and then illustrates through key examples from 1935 – 1940 how the overall strategy of *mediterraneità* was implemented as part of both hard and soft rhetorical arguments aimed at realised and desired colonies, respectively. It also addresses how these arguments were received by natives of these colonised lands. Were they assimilated, appropriated, or rejected?

MODERNISM IN LATIN AMERICA: BETWEEN THE TWO SIDES OF THE ATLANTIC

Maria José de Azevedo Marcondes

This text analyzes the first modernist houses designed and built during the late 1920s in Brazil (the Modernist House by architect Gregório Warchavski, 1928), in Mexico (the modernist house and studios of Frida Kahlo and Diego Rivera, designed by Juan O'Gorman, 1929 and 1931) and in Argentina (Alejandro Bustillo's project for Victoria Ocampo, 1928). In all these architectural projects, it is possible to detect an exchange of ideas with architect Le Corbusier. Paradoxically, the gardens of these residential projects have cactus species that are native to America. Having documentary texts and iconographic registries of the time as our starting point, we revisit the discussion of internationalism versus nationalism in the arts and in modernist architecture in these countries, and the ideas that permeated the cultural environment of the 1920s and 1930s in Latin America.

The analysis of these three examples of modernist architecture are part of the debate over the updating of arts and architecture with international esthetical expressions and the search for a national identity, where the design of utopism of plastic artist Torres- García "Our North is the South", 1933, demonstrates the complexity of the boundaries between national and international. Thus, we have tried to analyze the value of the connections and articulations existing between "north and south", "eurocentric modernity and peripheral modernity", in the paths taken by architects, artist, and intellectuals on both sides of the Atlantic.

FRANÇA'S "QUIET MODERNISM": ACKNOWLEDGING THE MATURATION OF PORTUGUESE REGIONALIST ARCHITECTURE IN THE INTERWAR PERIOD

Mariana Mata Passos

This article discusses some of the terms used by historians throughout the twentieth century when referring to traditional architecture propositions. Creating a relationship between the legitimation of the term Regionalism applied to architecture and the need of acknowledgement of the relation between Regionalism and Modernity in the context of authoritarian and totalitarian regimes. It also raises the issue of using modernist narrative categories in the history of Portuguese architecture, highlighting the term "Quiet Modernism" by José-Augusto França as the exception.

SESSION 8

THROUGH THE LENS OF SIGFRIED GIEDION: CIAM IV AND THE STAY IN GREECE

Chair: Foteini Vlachou

Matina Kousidi

In the black and white photographs of the Sigfried Giedion private archives, the contrast between ancient and modern, vernacular and international, shadow and light is evident, as it captures the impressions of the Swiss art historian from his first visit to Greece. On occasion of the fourth meeting of Congrès Internationaux d'Architecture Moderne (CIAM IV), Giedion – together with an assorted group of architects, men of letters, artists and poets – would acquire unmediated impressions of a Southern European country, in which the efforts to overcome the financial and political ramifications of its past were cogent. These were manifested also through aspirations to align with Western European expressions of modernity in the grounds of architecture and urbanism; a fact that led to a warm reception of the CIAM IV delegates, aboard the steamboat Patris II at the port of Piraeus on August 1, 1933. From the position of the general secretary, Giedion had served a crucial role in the organisation of the Congress, assisted by key coordinators, namely Stamos Zervos, Stamo Papadaki and, his envoy, Fred Forbát. Following the cancellation of the original plans to hold the Congress in Moscow, it had been an immediate organising process after all. By exploring Giedion's involvement in CIAM IV, I traverse the Congress's chronological framework, extending beyond its initial spur and across its later evaluation. Through the photographic and literary lens of Giedion, I focus on his appreciation of early manifestations of the Modern Movement in the extended area of Athens, including Villa Fakidis (Papadaki, 1933) and the primary school on the foot of the Akropolis (Karantinos, 1930), seen in juxtaposition with the built remnants of Ancient Greece and the vernacular architecture of the Cycladic islands. By doing so, I address a reciprocal relationship between Greece and the Western world – a dynamic discourse between areas and eras, as the former was striving to define its identity.

TRAVELLING MODERNISMS: THE TOURS AND ACQUAINTANCES OF PORTUGUESE ARCHITECTS

Rita Almeida de Carvalho

With a special interest in discussing the nature of the interwar Portuguese dictatorial regime, this paper is focused on the relationship between modernist architecture and politics. More specifically, it will analyze the path followed by contemporary European political ideas and aesthetic models among the Portuguese architects. The aim is to understand whether they were internally absorbed and externally implicated in the built environment. To achieve this aim, architects' travels will be scrutinized, minding that travel will be conceptualized in a broad sense, encompassing different contacts with non-Portuguese reality, such as through personal libraries, attendance to congresses, visits to exhibition, study tours and vacations, education and training abroad, acquaintance with foreign intellectuals, technicians and architects. Such analysis will be supplemented with a look into the built and written architectural legacy. Its knowledge is expected to enlighten whether certain modernist architectural models within Nazi and Fascist regimes, were apprehended and embodied by architects, bureaucrats, and politicians involved in public buildings' commissions; or, conversely, if the aesthetic influence of Portuguese long-standing allies, like the United Kingdom and France, was still dominant. Stretching the argument, one might even wonder if the autarchy's political claims during the Portuguese regime were also extended to the architectural field. All in all, the research's initial hypothesis was that some architects were more cosmopolitan than acknowledged. Indeed, the emphasis put by the art history and architectural history on Portuguese atavism seem to have host strength, as architects were inspired and influenced by as many as the existent European regimes and their particularly architectural modernisms.

JOSEF ALBERS AND SPAIN: CULTURAL TRANSFERS, 1929

Laura Martínez de Guereñu

In the summer of 1929, Josef Albers travelled to the Mediterranean in order to visit the Barcelona International Exhibition and shortly after continued his trip to the Atlantic Pyrenees to meet Paul Klee and Vasily Kandinsky, who spent over a month there on holiday. First in Barcelona and later in Donostia-San Sebastián, Albers must have seen the two buildings constructed in Spanish grounds that would be part of the 1932 MoMA *Modern Architecture* Exhibition: the renowned German Pavilion by Ludwig Mies van der Rohe as well as the Nautical Clubhouse by Joaquín Labayen & José Manuel Aizpurúa. However, Albers did not record any of these buildings in his photographs; instead, he captured several other elements of Spanish popular culture, which he later represented in drawings and paintings.

Albers translated the material, texture and handcrafted complexity of the Spanish traditional wicker-chairs he saw in the exhibition grounds of Barcelona and the Mediterranean shadow architectural elements of a typical interior block of the city in “Pergola,” a glass painting he created shortly after at the Bauhaus. The activity of the bullfights Albers captured in Donostia-San Sebastián and the breakage of the ring he composed in the form of collage are a prelude of many of the experiments he created with organic forms in the beginning of the 1930s.

Albers, who was the first Bauhaus master (1920-1933) to immigrate and to extend his pedagogical legacy in America had never been interested in form itself, but in discovering the multiple spatial readings of the architectural form. And this is where the importance of his work resides. An educator of generations of artists and architects, first at Black Mountain College (1933-1949) and later at Yale University (1950-1960), spatial relationships allowed him to create the maximum effect, with minimal means, and to keep consistent to the axiom he always shared with Mies.

SESSION 9

Chair: Begoña Farré Torras

GREEK MODERNITIES IN THE INTER-WAR PERIOD. ARCHITECTURAL CONTRADICTIONS BETWEEN NEOCLASSICISM AND REGIONALISM

Vassilis Colonas

As the new nation states broke free of the great European empires architects turned to the mediaeval traditions of their respective countries to assert a new identity in contrast to the public image of the previous regimes.

Within this general trend Greece pursued her own distinctive path. There were two key reasons for this. Firstly, the Ottoman Empire had made only scant investment in the public architecture of the regions included in the early modern Greek state, so that there was not an urgent necessity for the country to differentiate itself from previous practice in this area. Second, and more important, Greece had its own historical heritage, more glorious than the mediaeval past of Byzantium, from which architects could draw their main inspiration: classical antiquity and the artistic models of the golden century of Athenian democracy. The country's reconnection with classical antiquity was achieved – before any conscious attempt to seek a national character in architecture – via the neoclassical models brought from Munich by king Otto and the Bavarian architects. Neoclassicism had returned to its birthplace.

After the Treaty of Lausanne in 1923, which resulted the exchange of populations between Turkey and Greece, as the Greeks formed themselves into their own nation state, artists and intellectuals gradually turned from their previous practice of reviving historical styles and concentrated instead on the quest for new means of expression, seeking to redefine a uniquely Greek quality in the arts. As the intellectual and artistic communities debated how best they might 'return to their roots', young architects reacted against the academic architecture of the European schools and turned for their inspiration to the study of traditional architecture, laying the foundations for a middle way in Greek architecture – between the revival of classicism and the emergence of modernism.

VENTURA TERRA, MODERN TOWN PLANNER?

Gerbert Verheij

In 1980 Vieira de Almeida introduced Choay's famous distinction between a progressive and a culturalist model in town planning in Portuguese architectural history. He did so with a twist: instead of using it to characterize attitudes towards the planning of cities and their relation with the past, he proposes this distinction for architectural production in the early 20th century. Since then, this distinction has been frequently adopted in Portuguese historiography, especially when discussing the two architects which Vieira de Almeida elected as representatives of the progressive and culturalist models: Miguel Ventura Terra and Raúl Lino.

While in architectural historiography this freely appropriated distinction has proven very fruitful, providing, for example, the conceptual instruments to revisit both architects beyond the problem of ornamental style their work until then often had been confined to, it is more problematic when turning it back to its original planning context. To argue this I will discuss Ventura Terra's short but important activity in town planning in Lisbon, as member of the first Republican town council (1908-1913). It will be argued that the complex relationships and many factors which condition and form Ventura Terra's planning projects cannot be adequately grasped by terms such as culturalist or progressive. The modernity of his projects and proposals for the town of Lisbon imply a coexistence of distinct values and multiple motivations, and appropriations of both local, place-specific elements and international planning models.

THE GREEK PAVILION IN THE “*EXPOSITION INTERNATIONALE DES ARTS ET TECHNIQUES DE LA VIE MODERNE*”, 1937: THE TURN FROM AN ART OF NATIONAL INSPIRATION TO A “NATIONAL ART”

Polina Kosmadaki

This paper concerns the influence of general ideological trends of the Exposition Internationale des arts et techniques dans la vie moderne which took place in Paris, in 1937, on the conception and realisation of the Greek pavilion. The modern arts exhibition it showcased will serve as a case study to investigate notions of regionalism. I highlight the effort to link modernism and tradition, the role of international exhibitions in the construction and promotion of the ideology of “Greekness”, as well as the importance of popular arts in this debate. This case is approached as the paradigm of a systematic turn of the Greek intellectual world towards tradition after the 1930's, in view of a nationalist art with regional characteristics and the turn from an art of national inspiration to a “national art”, one that aimed not only to preserve memory, but also to construct identities.

SESSION 10

Chair: Alexandra Cardoso

INTERTWINING HEGEMONIES BETWEEN CENTRE AND PERIPHERY. THE CASE-STUDY OF GREEK MODERN ARCHITECTURE

Alexios Tzompanakis

This paper aims to focus, in terms of hegemony, on the dialectics that take place, within modern architecture, between centre and periphery and specifically, between western-European centre on the one hand and the Greek periphery on the other.

If we agree that there are influences that move from periphery to the centre (and the work of Le Corbusier, De Chirico, Gio Ponti and Bernard Rudofsky, among others, testifies that), we also have to agree that there are weak modernisms, or better, strong desires, from the side of periphery, to be-in-modernity (M. Heidegger). The result is the necessity to come to terms with what we can generally define pre-modernity.

The Greek one is one of these modernisms, a place that influenced the Modern Movement, being influenced by it in its turn. This influence of the centre on periphery can be described in terms of both hegemony and dominion (A. Gramsci). The case-studies of both the Italian colonies of the Dodecanese Island, where the State (another State, an external dominator) dominates by being Mediterranean, and to the post II World War Greek architecture, where the State (the local state, the internal dominator) dominates by being Modern (American Embassy and Saarinen Airport in Athens) testify this strategy. This strategy that can be further analyzed in regard to the public and private architecture of the 50ies and 60ies, where the relationship between consensus and force within power, can determine a research on Modern architecture, uncovering its de-ideologized and sweetened features aimed at strengthening the bourgeois class domination by creating it ab nihilo.

At the same time, the research of Dimitris Pikionis and A. Konstantinidis demonstrates that another way to think both modernity and the past is possible.

A CRITICAL APPROACH TO MODERNIST ARCHITECTURE IN SPAIN. RUMOURS AND TRUTHS

Concepción Díez-Pastor Iribas

When the Civil War started in 1936 Modernist architecture had changed the drift of architecture in Spain, starting with Madrid's '1925 Generation' and a sort of Critical Regionalism, recently termed Reasonabilism. Previously called Spanish Rationalism, the concept and reasons for the name were too diffuse. Interestingly, this generation produced relevant works, among which the outstanding Madrid's La Zarzuela Racecourse, by Carlos Arniches and Martín Domínguez (1934, with help by engineer Torroja), along with most of the milestones of the pre-war period – Madrid University, JAE buildings and Instituto Escuela complex, Clinical Hospital, New Ministeries.

In the early thirties, a new Modernist group appeared as a result of the second CIAM, the GATCPAC, derived from the GATEPAC, the Spanish branch of CIRPAC. These architects promoted the strictest and most aboriginal, orthodox principles. They were a branch of a Spanish Modern Movement that had been active since 1925, when the '1925 Generation' of architects emerged. Where did all these groups originate, what were their principles, goals and challenges is part of what this study wants to unveil.

Rumours and truths regarding this period intertwine and have produced a number of historical fallacies hard to overcome nowadays. Questions like whether to call it Modern Movement, Madrilean Rationalism, avant-garde or International Style; whether the author of Madrid's Hippodrome was Eduardo Torroja, like Wright once said, and Torroja stated; or whether the University was not built in early Francoist dictatorship, are just some of the common uncertainties usually shared by both lay and specialized people with respect to 20th century Spanish architecture still these days.

The present paper aims at clearing the field and tracing the roots of Spanish Modernist principles to bring full light into the origins and development of Modernist architecture in Spain, and its drift throughout the last century.

THE GATCPAC AS THE BARCELONA'S *MEDITERRANEAN* CRITICAL REGIONALISM BACKGROUND

Sara Coscarelli Comas

During the Spanish Civil War, and the post war, too, Barcelona develops an architectural attitude in order to escape of the academicism imposed by the regime, seeking a new language that maintains the progressive and emancipator postulates that initially proclaimed the Modern Movement, but to recover the values of the Mediterranean popular tradition: *Mediterranean Critical Regionalism*.

However, there is an important background, represented by the architectural group GATCPAC, during the thirties, which make this architecture incline the balance towards a certain regionalism rather than to do it towards the standardized uniformity of the International Style. The humanization of architecture and its integration with real productions of local context are its main objectives.

With the participation of GATCPAC to the CIAM, especially the one in Athens in 1933, it will be shared with other south European countries, such as Italy, Greece and the south of France, these regionalist trends, that were starting growing simultaneously.

Thus, the Mediterranean context acquires during the thirties a kind of mythographic identity for a European intelligence fleeing the abuse of an alienating mechanistic ideology, such as the big metropolis of contemporary civilization. There is a fervently desire of architectural renaissance, based on a more authentic dimension than the one hitherto existing, and on the contact with a virgin and uncontaminated tradition where humans can participate of existential and representative forms linked to the local sense of belonging.

In conclusion, the reference to local tradition becomes an open criticism of certain aspects of modernity. Historical, artistic, topographic and climatic roots, as well as the identitary strength of the Mediterranean, will be too strong to let themselves be carried away by the radical German centralism.

FEBRUARY 21

SESSION 11

PARALLEL PATHS

Chair: Antoni Remesar

Alexandra Cardoso, Maria Helena Maia and Alexandra Trevisan

This study focuses on the work produced during the first three decades of the 20th century by four architects, who were born and lived at the two ends of Southern Europe: Greece and Portugal. They belonged to two successive generations – Raúl Lino (1879-1974) and Aristotelis Zachos (1872-1939) belonged to the first generation; Carlos Ramos (1897-1969) and Dimitris Pikionis (1887-1968) belonged to the second generation – and they all shared the same ability to dialogue with modernity while remaining close to local tradition. Therefore, they allow us to rethink the role played by their projects in the architectural culture of their time beyond the habitual reading of the binomial centre/ periphery diffused by historiography.

LUCIO COSTA AND THE VERANDA: STRATEGIES BETWEEN BRAZILIAN MODERNISM AND PORTUGUESE TRADITION

Eduardo Pierrotti Rossetti

Brazilian modern architecture has always been faced as an extraordinary result according to different historiography approaches. Sometimes it was emphasized as a beautiful group of buildings and spaces beyond technological gap, and other times it was faced just as a formal extravaganza and a kind of anomaly. Even considering the multiple interest related to magazines, reports, books and the international exhibition at MoMA, the final cut of this battle was Brasilia, conducted by the most preeminent architects: Lucio Costa and Oscar Niemeyer. Lucio Costa argumentation for the renewal of Brazilian architectural in the 30's has a clear nexus relating our Portuguese matrix and our singular vernacular references. On the other hand it relates direct to theory and projecting of Le Corbusier's matrix. After the first rupture moment between old and modern architecture Lucio Costa could finally travel along so many cities of Portugal visiting, studying and checking vernacular and traditional references, as well symbolical buildings and the landscape relations he had argued for a modern Brazilian architecture. Once some nexus just did not fit Lucio Costa had to realize some misunderstood and the real contributions of colonial architecture as well a modern one. A new level of autonomy had already been defined with Brasilia project whose architecture could point out new directions and new references to think about our on perspectives including the historical background we earned. So from that moment on it was possible to establish new approaches to Brazilian tradition to explore and point out to an extraordinary historical and spatial nexus we have along centuries: veranda. Veranda has become the most important nexus of Brazilian architecture and still can play an important device related to our contemporary production.

IBERIAN SYMMETRY: TÁVORA AND CODERCH LOOKING FOR THEIR OWN MODERNITY

Iván Yllera

During the 1950s, a new generation of architects arose in the Iberian Peninsula that proposed to regain lost time, reconnecting with current international architecture trends, to become modern once again.

The Portuguese Fernando Távora (1923-2005), from his Atlantic side, would be a prominent member of that generation, expressing with examples such as the Ofir House (1958), and his first works at the Quinta da Conceição in Matosinhos (1956), the road to his own modernity that, based on the achievements of the heroic generation of the Modern Movement, also reflected the local particularities of each location and elements of traditional construction.

While Távora was trying to define his own modernity with his first projects around Oporto, on the opposite coast of the Peninsula, in Barcelona, looking to the Mediterranean, José Antonio Coderch (1913-1984) also became a major figure proposing a modernity that was critical of the rigidity of orthodox modernism of the early Modern Movement, naturally accepting the influence of the characteristics of each site and its pre-existing qualities. On a trip to Ibiza, Coderch discovered in the anonymous popular architecture an inspiration to develop, with limited material and technological resources, an architecture sensitive to the daily life of those who would inhabit it, to its daily use, without sacrificing the abstraction and rationality of the Modern Movement.

As well as participating in the international architectural debate as peripheral members of CIAM, and later as part of the southern group of architects invited to various meetings of Team 10, both Coderch and Távora found in the vernacular architecture around them, arguments that would facilitate the introduction of the Modern Movement into Portugal and Spain adapted to its own special form of modern architecture that aimed to be universal while reflecting its local identity.

SESSION 12

Chair: Concepción Díez-Pastor
Iribas

VERNACULAR ARCHITECTURE IN CRETE. CONTINUITIES IN CONCRETE

Nikos Skoutelis

On 1 March 1900, the English archaeologist Arthur Evans began digging at Knossos. A few years later he introduced the use of reinforced concrete in the restoration of the Minoan ruins. The new material was increasingly introduced, not only in city construction but even in rural settlements, as the only material capable of replacing the traditional terraces of rammed earth. Nowadays, the new material has found a more or less correct usage in the restoration or extension of rural buildings under personal programs (*pensée sauvage*), which usually succeed in giving a kind of continuity to vernacular landscapes.

Between 1899 - 1912, Crete gained semi-autonomy before being incorporated in the modern Greek state. The new member needed to demonstrate its different culture, between its *Minoan* prehistory and its Venetian inheritance. At the same time, in popular music, arts and crafts, local expression assumed a definitive form according to the principles and productive methods of Modernism.

The prehistoric past came to light at the same time as Modernist interventions, which provided its inner support. The combination of past and future created new expressions of local culture, as a natural phenomenon. Modernism demonstrated the capacity to join into a coherent system all the local languages, expressive of Renaissance, Baroque, Ottoman and pastoral life.

REGIONALIST PROJECTS OF ROGÉRIO DE AZEVEDO

Jorge Cunha Pimentel

In the work of the architect Rogério de Azevedo – mostly realised from end of twenties to forties – the regionalist option was always present. Sometimes by his own initiative, sometimes as an answer to the rules of governmental programmes.

Regardless of the condition of the State to work with regional types to built in series, supposedly respectful of local sensitivities, the constraints and technical materials led the architect to adopted techniques and appropriate languages, in a personal interpretation, where modernism and vernacular are mixed. Here a decisive factor is the counterpoint between the project for the city and the project for the rural environment.

If in some cases the State order was determinant, in others, particularly in projects of late twenties and early forties, the architect and his vision of the relationship between the placements, the materials available and expressive values that inform his work, are the reason of being of his works.

THE HASSAN FATHY'S NEW GOURNA VILLAGE IN THE CROSSROADS OF MODERN AND VERNACULAR

Zara Ferreira

Built in Luxor, between 1946 and 1952, New Gournā Village was the result of an experiment project commissioned by the Egyptian Department of Antiquity, with the purpose to shelter the community of Old Gournā, who had lived for generations above the ancient cemetery of Thebes. The relocation of the population came as the solution to stop the damage to the pharaonic tombs. Standing on a complex position concerning debates on modernity and tradition, New Gournā Village, designed by Hassan Fathy (1900-1989), is an extraordinary example of collective housing conceived through a sagacious match between local ancestral knowledge and innovation; between vernacular technology and modern architectural principles.

New Gournā Village consists on a reinterpretation of traditional urban and architectural Egyptian setting, based on an appropriate use of local materials and techniques. The potential of mud brick construction was explored as a non-cost solution, extraordinarily sensible to local necessities and able to contribute for social cohesion, supported by the fact that inhabitants participated in the construction of their own houses. Documented on "Architecture for the Poor: An Experiment in Rural Egypt", published in 1976, by Hassan Fathy, this experience was internationally recognized as an appropriate solution to house low-income rural communities. Within the era of the Modern Movement, this project demonstrated that sustainability and social cohesion could be reached with vernacular principles, occupying a complex position within the debates around modernism and tradition and contributing for humanistic discussions about the connections between people and places.

Based on this case study, the paper aims to demonstrate how it is possible to reinterpret traditional urban and architectural settings through modern demands and requirements. Using mud, natural resources and craftsmanship, Hassan Fathy sought to conceive decent housing for impoverished masses as an alternative to the "concrete matchboxes" which were being crowding developed till then, through a local interpretation of the Modern Movement global ideology.

“UNE AUTRE MODERNITÉ”: THE MODERN TRADITION OF TUNISIAN ARCHITECTURE IN '40

Luca Eula and Elisa Pegorin

At the end of the spring 1943, the German forces were finally defeated in Northern Tunisia and had to leave the country. This allowed the French protectorate to take power and change in the years to follow, thanks to a massive American economic aid, a very important project for architectural construction and reconstruction. All of Tunisia was concerned, but in particular, the 4 main cities (Tunis, Bizerte, Sousse and Sfax) which we see rising expansions citizens and reconstructions of entire parts of city.

“Une autre modernité” is the result of this incredible period, during which a group of architects from the École des Beaux-Arts in Paris developed a personal language confronting modern with traditional Tunisian patterns found throughout the country. The shortage of building materials and the deep desire to modernize the country are the foundations on which the research of architects such as Jacques Marmey (1906-1988) and Bernard Zehrfuss (1911-1996) in the second half of '40 is based.

Despite the short time available and the great amount of work that lies ahead before we proceed to thoroughly studying the styles and distinctive architecture, obtaining a traditional study on housing will serve as a model for further interventions.

The reinterpretation of the original Islamic space is carried out metrically and in the materials and embodied in exemplary projects, both public and private, of considerable intensity and value.

The “Other” concept of modernity is, like some episodes in Europe in the same period, the confirmation that the tradition is the matrix of the modern language, becoming not an element of rupture, but of continuity in the sphere of Mediterranean architecture. What remains today is a tissue still present in all these cities, and even if it is sometimes difficult to recognize, it remains a unique experience for all of modernity.

CURRICULA VITAE

Alexandra Cardoso. Architect (FAUP, 1994). Integrated researcher and board member of Centro de Estudos Arnaldo Araújo (CEAA), R&D unit 4041 (FCT); Director of CEAA (2003-2010). Researcher of the projects: The "Popular Architecture in Portugal." A Critical Look (2010-2013); Southern Modernisms (2014-2015); Photography, Modern Architecture and the "Escola do Porto": Interpretations on Teófilo Rego Archive (2014-2014), and Portuguese Participation in CIAM X (2014). Last related publications, include the books *To and Fro: Modernism and Vernacular Architecture* (ed.) and *Dois Parâmetros de Arquitectura Postos em Surdina. Leitura crítica do Inquérito à arquitectura regional. Cadernos 3 and 4* (all with M.H. Maia and J.C. Leal, 2013).

Alexandra Trevisan. Graduate (FLUP, 1986) and MSc in History of Art (FLUP, 1996) and PhD in Architecture (ETSA/UVa, 2013) with the thesis *International Influences in Oporto Modern Architecture between 1926 and 1956*. Assistant Professor/Theory & History Department at ESAP (since 1986) teaching History of Modern Architecture (Architecture MA) and History of Art, among other curricular unities. Researcher of the Architectural Studies group of Centro de Estudos Arnaldo de Araújo (FCT uRD 4041). Currently is PI of the research project *Photography, Modern Architecture and the "Escola do Porto": Interpretations on Teófilo Rego Archive* and researcher of the project Southern Modernisms. Co-editor of the books *Ler Le Corbusier* (2012) and *Apropriações do Movimento Moderno* (2012). Last papers: *On Modern Architecture, photography and city readings: Teófilo Rego and the "School of Oporto"* with M.H. Maia e Miguel Moreira Pinto (Athens, 2014); *Photographer and architects, a professional collaboration* with M.H.Maia (Berlin, 2014); *A Travelling Theatre* (Porto, 2014); *Primeira aproximação às arquitecturas do Sul: instrumentos possíveis de leitura* with A.Cardoso, M.H. Maia and J.Couto (Lisboa, 2014).

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Ana Tostões. Ph.D. is chair of DOCOMOMO International and is Full professor of architecture at IST-University of Lisbon, where she specializes in twentieth century architectural and urban history with an emphasis on Re-Use practices. She has published widely, curated exhibitions, and taken part in juries and scientific committees. Tostões has been vice-president of the Portuguese Border of Architects and the Portuguese section of the International Association of Art Critics. Her research field is the theory and history of architecture and construction of the twentieth century, focusing on post-war II period and on the relations between European, American, African and Asian production. On these topics she has published books and scientific articles, curate exhibitions and taken part in juries, scientific committees and given lectures in European, American, Asian and African universities. Some of her works: *Modern Architecture in Africa: Angola and Mozambique* (2014); *The Buildings. Calouste Gulbenkian Foundation* (2012). *Let's talk about [7] Houses in Cascais. Private life architecture* (2010-2012); *Pardal Monteiro, uma fotobiografia* (2009); *Arquitectura Portuguesa Contemporânea* (2008); *Lisboa 1758: The Baixa Plan Today* (2008); *Gulbenkian Headquarters and Museum, The Architecture of the 60s* (2006); *Arquitectura e cidadania. Atelier Nuno Teotónio Pereira* (2004); *Biblioteca Nacional. Exterior/Interior* (2004); *Portugal: Architektur im 20. Jahrhundert* (1998); *Keil do Amaral, o arquitecto e o humanista* (CML,1999); *Arquitectura moderna portuguesa 1920-1970* (2003). She was the coordinator of the research project (PTDC/AUR-AQI/103229/2008) "Exchanging World Visions" focused on the Sub-Sahara African architecture developed during the Modern Movement period.

Anat Falbel. Received her Ph. D in Architecture and Urbanism from the University of São Paulo, in 2003, with the thesis "Lucjan Korngold: the trajectory of an immigrant architect", dealing with the subject of émigrés architects, between the 40's and 60's in the city of São Paulo. A Canadian Center of Architecture Visiting scholar (2013), she was part of the organizing and scientific commissions of the EAHNFAUSP Conference Architectural Electives Affinities: correspondences, transfers, inter/multidisciplinarity, 2013. In 2007 she was awarded the Docomomo Summer Grant and was responsible for the scientific direction of the Conference "Impressions Transatlantiques: le dialogue entre architectures nationale et étranger au Brésil, 1930-1960", organized by the DOCOMOMO International, Paris, 2005. She was the guest-editor of the Docomomo Journal issue 34, 2006. In 2011 she curated the exhibitions "Exile and Modernity: The space of the foreigner in the city of Sao Paulo" and in 2013 "Vagabond Stars: Memories of the Jewish Theater in Brazil" Presently she is a researcher at the University of Campinas, Institute of Philosophy and Humanities (UNICAMP/IFCH). *Main*

Publications: Bruno Zevi *Arquitetura e Judaísmo: Mendelsohn*. Editora Perspectiva. (edition, translation, introduction, 2002); translator and editor of Joseph Rykwert's *A casa de Adão no Paraíso* (2002), *A idéia de cidade* (2006) by Editora Perspectiva; Anatole Kopp (1915-1990): *The Engaged Architect and the Concept of Modern Architecture*. Proceedings of the 10th International Docomomo Conference. The Challenge of Change. Dealing with the Legacy of the Modern Movement, Rotterdam, IOS Press, 2008; Peter Scheier: *transparência e visões de utopia*, in *As construções de Brasília*. São Paulo: Instituto Moreira Salles, 2010; *Le photographe Peter Scheier: la transparence et le palimpseste*, in *Sociétés & Représentations* numero especial *L'architecture et ses images*. Ed. Gerard Monnier, Evelyne Cohen, edit., Paris: Publications de la Sorbonne, n. 30, dez., 2010.

Annie Malama. Is an art historian and curator at the National Gallery of Greece. She holds a PhD (2005) in Art History from the Aristotle University of Thessaloniki and she has postgraduate degrees in History and Civilisations (DEA, EHESS, Paris, 2002), Adult Education (MA, Hellenic Open University, 2002) and Art History (MA, AUTh, 1998) as well as an undergraduate degree in Archaeology (BA, AUTh, 1995). Her research interests concern visual culture and social identities in the 19th Century. However, she currently works on various questions aiming to recompose and describe the territory of the *champ artistique* (according to Pierre Bourdieu's term) in Middle War and post Civil War Greece.

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Francisco Sales Trajano Filho. Is an architect, PhD in History and Theory of Architecture and Urbanism, teacher at the Institute for Architecture and Urban Planning - University of São Paulo (USP-IAU). He has developed researches in the areas of History of Architecture, Urbanism and City in Brazil, the architectural culture of relations with the field of Brazilian social thoughts concerning issues of national training as well as circulation and reception of ideas within the modern architectural culture.

George Epolito. Is a Senior Lecturer in Architecture at the Manchester School of Architecture in the U.K. His research explores the intersection of politics and culture with an emphasis on the innovative aesthetics produced by people who have been displaced into the margins of societies. His recent book chapters regarding displacement are: On Otherness - Looking at (different ways of) Inculcating Diversity in *Space Unveiled: Invisible Cultures in the Design Studio* (2014) and Parallel Expressions: Artistic Contributions of Italian Immigrants In South America at the Time of Simon Rodia in *Sabato Rodia's Towers in Watts: Art, Migrations, Development* (2014).

Gerbert Verheij. Graduated from the Universidade Nova de Lisboa with a degree in Art History. His M.A. thesis centered on public sculpture in the former Portuguese colony of Mozambique during the 1930s-1940s. At the moment he is doing PhD research on town planning and urban aesthetics in Barcelona and Lisbon during the early twentieth century.

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Iván Yllera. Teaching Assistant of Architectural Design under professor Javier Frechilla for two years, 2008-09 and 2009-10, at the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM), Technical University of Madrid (UPM). Architect by ETSAM, UPM, 2002. In 2010 he obtained a PG Dip in Doctoral Studies at the ETSAM. Now he is a PhD candidate and is working on his Doctoral Thesis titled: Veranear de nuevo. Reinterpretación de la modernidad en algunas casas ibéricas de los 1950s. (Summering again. Reinterpretation of Modernity in some Iberian Houses from the 1950s) at the Department of Architecture, ETSAM, UPM.

Joana Brites. Is a full-time Invited Assistant Professor the Faculty of Art and Humanities of the University of Coimbra (UC) and an integrated researcher at CEIS20. She was awarded two fellowships by FCT (master's in 2008 and doctorate in 2012, with a thesis awarded with “Victor de Sá Prize for Contemporary History 2012”) and worked as an art historian's in the Office responsible for the application of the UC for World Heritage Status. Her participation in international projects and research focuses on Modern Movement history, the relationship between fascism and modernism, fascist heritage, totalitarian art and mechanisms of artistic control.

Joana Couto. Architect (2003). After a short experience of teaching in International University of Figueira da Foz (2006/07) she has been practising architecture, in co-authorship with Bruno Matos, in their own atelier, *JBarquitectura* since 2009. She is also member of the *[RE]greenproject* team (since 2010). In 2010 she becomes team member of the Architectural Studies research group of CEEA | Centro de Estudos Arnaldo Araújo (FCT RIunit 4041). She was member of the executive board of several international conferences such as *Modern Movement Appropriations* (Zamora, 2011), *Surveys on Vernacular Architecture. Their significance in 20th century architectural culture* (Porto, 2012) or *20th Century New Towns. Archetypes and uncertainties* (Porto, 2014). She has also been carrying out work in the field of graphic design of CEEA publications. Currently, she is a research fellow of the project *Southern Modernisms* (EXPL/CPC-HAT/0191/2013).

Joana Cunha Leal. Is Assistant Professor in the Art History Department of the Universidade Nova de Lisboa, where she teaches graduate and post-graduate courses on 19th and early 20th century art and architecture, art theory and historiography. She is also Associated Researcher of the Art History Institute of the same University, where she leads a research group on Art theory, historiography and criticism. She is also a permanent collaborator of the CEEA research group from ESAP. Her recent work privileges the study of modernism and the avant-garde. Her research project on “Other Modernisms? The case of Amadeo Souza Cardoso” was awarded a Fulbright Research Fellowship in 2010. She was also a fellow of the Stone Summer Theory Institute 2010 – “Beyond the Aesthetic and the Anti-Aesthetic” (Chicago, July 2010). She currently PI of “Southern Modernisms” (EXPL/CPC-HAT/0191/2013).

Jonathan Mekinda. Is an Assistant Professor at the University of Illinois at Chicago with a joint appointment in the Department of Art History and the School of Design. His research focuses on the history of modern architecture and design during the middle decades of the twentieth century, particularly in the United States and Italy. He has received grants from the Samuel H. Kress Foundation and the Graham Foundation for Advanced Studies in the Fine Arts, and his writing can be found in journals such as the *Journal of Architectural Education*, the *Journal of Design History*, and *Design Issues*. In 2013, *Chicagoisms*, which he co-edited with Alexander Eisenschmidt, was published by Park Books, and in 2014 they curated a related exhibition with the same name at the Art Institute of Chicago. In addition to several ongoing projects related to Chicago, Prof. Mekinda is also currently at work on a book titled *Building the “House of Man”: Design and the Modern Home in Milan, 1930-1960*.

Jorge Cunha Pimentel. PhD in Architecture, University of Valladolid, with the thesis *Obra Pública de Rogério de Azevedo. Os anos do SPN/SNI e da DGEMN*. Director of Visual Arts Departement (DAV), ESAP. Researcher of CEEA, ui&D 4041 of FCT, in Architectural Studies research group. Research projects: 2013-2014 – Principal researcher of the project *Drawing of Architecture in the Twentieth Century Pre-digital* (ESAP/2013/P05/DAV), DAV and CEEA. 2013-2015 – *Photography, Modern Architecture and the “Escola do Porto”*: *Interpretations on Teófilo Rego Archive*. Principal researcher: Alexandra Trevisan. CEEA (FCT uID 4041), ESAP, with the participation of Casa da Imagem/Fundação Manuel Leão. FCT: PTDC/ATP-AQI/4805/2012–COMPETE:FCOMP-01-0124-FEDER-028054.

Jorge Palinhos. Is a playwright and researcher. Has a degree on Modern Languages and Literatures by the Faculty of Letters of Porto and a Master in Terminology and Translation at the same university. He has written and worked for theatre since 2003, and several of his plays have been presented and distinguished in Portugal and abroad. He studied dramaturgy with Guillermo Heras, Hans-Thiers Lehmann, Jean-Pierre Sarrazac, Mick Gordon, Michael Bradford, Andrea Thome, Jose Sanchis Sinisterra, Neil LaBute, Raimondo Cortese, Thomas Bakk, Linda Seger, Goran Radovanovic, Ahmed Boulane, Paulo Filipe Monteiro and Vergílio de Almeida. He co-edits the journal *Drama*, published by the Portuguese Association of Screenwriters and Scriptwriters and he is a member of the scientific commission of the journal *Persona*. He has also published with *Sinais de Cena, P3, Grande Porto e Porto24*. He has published articles in several journals and presented papers in several conferences. Currently he has received funding from FCT to develop research on Contemporary Drama.

Kalinca Costa Söderlund. Is a PhD candidate at the University of Essex, UK. She is sponsored by the AHRC. Her research focuses on art migration, production and promotion in Brazil in the periods that surround the 1922 Modern Art Week and the early Biennials in São Paulo, proposing a revision of the concept of *Antropofagia* and its legacy. Her work has been presented at the Peking University (Beijing), and at the LAIS and Södertörns University (Stockholm). As she is also interested in neo-realist cinema and video art, she developed *Pocket Cinema*, a national short-video competition, for Bonniers Konsthall (2012).

Klaira Angelou. Is a third year PhD student at the University of Bristol. Her research focuses on Modern Greek sculpture, looking

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Laura Martínez de Guereñu. Associate Professor and Lecture Series Coordinator at IE University since 2008, her research focuses on a main line that explores themes of perception, design narratives and areas of intersection between architecture, technology, and art. Currently, she is studying the connections and cultural transfers between the Bauhaus and Spain. She has presented the outcome of her research in the United States, the United Kingdom, Denmark, Italy, France, Portugal, Turkey, and Spain. And her work has been supported by The Fritz Thyssen Foundation, the Josef and Anni Albers Foundation, Fundación Rafael del Pino, and Harvard University-Real Colegio Complutense, among other institutions.

Luca Eula. (1981, Mondoví – IT). Is a graduate in Aesthetic Philosophy from the University of Turin. He works as an architect and participates in various workshops while completing his master's training at the Architecture Faculty of the Turin Polytechnic Institute (IT).

M^a Concepción Díez-Pastor Iribas. Dr Arch (PhD), MRes, Architect, is a Universidad Politécnica de Madrid (Spain) fellow researcher. Concha Díez-Pastor obtained her PhD (summa cum laude unanimous) in 2003 (Dir. by Prof. Baldellou, Architectural Theory Dept, ETSAM, Spain). Since then she has taught at the IESA, IE University – Segovia (Spain), UCJC (Madrid, Spain), the ETSAM (Madrid, Spain), ESNE School of Architectural Design (Universidad Rey Juan Carlos I, Madrid) and has joined, and directed, several research projects. Actually she directs the research project and network Architectology, on the construction of architectural thought. Among her writings are the book *Carlos Arniches y Martín Domínguez, arquitectos de la Generación del 25* (ISBN: 84-932367-8-0), and several articles including "Albergues de carretera' (Highway inns): a key step in the evolution of Spanish tourism and modernist architecture', *Journal of Tourism History* (DOI: 10.1080/17551821003777832 / on-line access, last seen 3rd January, 2015: <http://dx.doi.org/10.1080/17551821003777832>). She has also contributed to several collective works, including *To and Fro: Modernism and*

Venacular Architecture, J. Cunha Leal, M.H. Maia and A. Cardoso Eds., CEEA:Porto; and *Architecture and the Nation*, R Quek, D. Deane and S. Butler Eds. London: Ashgate.

M. Lluïsa Faxedas. She has a PhD in Art History, and is a Lecturer on Modern Art History and Catalan Art History of the XIX and XXth centuries at the University of Girona (Catalonia, Spain). She has been in charge of the Master's in Cultural Tourism (2012-2014) and of the Master's in Communication and Art criticism (1999-2003). She's a member of the Càtedra d'Art i Cultura Contemporanis and of the research team "Políticas de archivo y nuevas tendencias en las prácticas artísticas contemporáneas". She has published articles on different issues related to modern art, catalan artists and gender studies, and has also curated some exhibitions on these topics.

Maria Helena Maia. Graduate in History/Art and Archaeology and PhD in Modern Architecture and Restoration. Professor at ESAP and president of its Scientific Board. Director of CEEA, FCT R&D unit 4041 and principal researcher of its Architectural Studies research group; Researcher of the projects Photography, Modern Architecture and the "Escola do Porto": Interpretations on Teófilo Rego Archive (2013-2015), Southern Modernisms (2014-2015). Last related publications, include the books *To and Fro: Modernism and Vernacular Architecture* (ed.) and *Dois Parâmetros de Arquitectura Postos em Súdina. Leitura crítica do Inquérito à arquitectura regional. Cadernos 3 and 4* (all with A. Cardoso and J.C. Leal, 2013). Prizes: (1) José de Figueiredo 2008 of Portuguese National Academy of Fine Arts; (2) Ignasi de Lecea 2007-2008 of Public Art & Design Observatory –Universitat de Barcelona (with M. Acciaiuoli and J. C. Leal).

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Marta Lalanda Prista. Graduated in Architecture from Faculdade de Arquitectura de Lisboa (2000), and holds a Master (2005) and a Doctorate (2011) in Anthropology from Universidade Nova de Lisboa. She is currently a Post-doctoral Research Fellow at the Centre for Research in Anthropology (CRIA-FCSH/Nova) developing the project "Popular, erudite, modern: Architecture, culture, and identity" with funding from FCT (SFRH/BPD/75978/2011, PEst-OE/SADG/UI4038/2014). Her research addresses issues of national identity and material culture, popular and high culture, tourism and heritage, with emphasis on the spacialization of architectural discourses and practices.

Matina Kousidi. Is an academic guest at the Chair for the Theory of Architecture Prof. Dr. Laurent Stalder part of the Institute for the History and Theory of Architecture gta, Swiss Federal Institute of Technology Zürich, fully funded by the Swiss government. Previously, she has been the recipient of a German Academic Exchange (DAAD) postdoctoral scholarship, which allowed her to conduct research at the Bauhaus Dessau Foundation and teach at the Master's in Architecture programme of Dessau Institute of Architecture. Dr. Kousidi holds a Ph.D. in Spatial and Product Design from the architecture department of Sapienza University of Rome.

Mercè Vidal i Jansà. Is a professor of History of Modern and Contemporary Art at Universitat de Barcelona, where she completed her PhD (1989) with a thesis on Noucentisme art theory and criticism. She has taught 20th century Art, Architecture and Design at Universitat de Barcelona as well as at other universities and design schools in Barcelona and France. She has conducted research at Fondation Le Corbusier, curated exhibitions and participated in heritage surveys. She has authored books and papers on her research interests: art production, architecture and interior furnishings, museography and historiography.

Michelangelo Sabatino. (Ph.D.) is Professor and Director of the PhD Program in Architecture at the IIT College of Architecture, Illinois Institute of Technology. He is a critic, designer, teacher and historian. His research and teaching explore the intellectual history and material cultures of modern and contemporary architecture, design, landscape, and urbanism. Sabatino serves on a number of editorial boards, has participated in juries, and lectures regularly at universities in the Americas and Europe. www.michelangelosabatino.com.

Nikos Daskalothanassis. Was born in Athens in 1961 (BA, University of Athens, MA, Université de Paris I, PhD University ofThessaloniki). His books (in Greek) include *The construction of De Chirico's 'arte metafisica' visual space* (Athens, Opera Publications, 2001), *The artist as historical subject: 19th-21st centuries* (Athens, Agra Publications, 2004), *From minimal art to conceptual art: a critical anthology* (editor) (Athens, ASFA, 2006), *Art history: the birth of a new discipline* (Athens, Agra Publications, 2013). He is today professor of the History of modern and contemporary art at the Athens School of Fine Arts (ASFA) and editor of the Greek academic journal *Istoria tis Technis* (Art History) (Athens, futura publications).

Nikos Skoutelis. Born in Heraklion - Crete (1962). Graduated from I.U.A.V. – Venice (1987). Phd N.T.U.A. (2006) Has worked, in collaboration with Flavio Zanon, in Venice from July 1987 and in Heraklion since 1993 on public and private projects, at the same time participating in architectural competitions. Key works: Eleftherias Square Heraklion (1993-99); proposal for the restoration and reuse of the western Venetian arsenals in Heraklion (1994-96); national resistance monument in Damasta, Heraklion (1996); planning of the seaside front in Stalida, Mallia (2002); Grypareion cultural center, Mykonos(20 02-04); Theoretical works concern: architecture and the city of the renaissance; the theory of restoration and the contribution of history as a tool in architectural composition.

Pedro da Costa Barreto. (Porto, 1968). Graduated in Architecture by *ESAP, Escola Superior Artística do Porto* (1998). From 1995 to 1998 he studied abroad in *ETSAB (UPC, Barcelona)* under professors Josep Quetglas, Félix Azúa and Pedro Azara, specializing in the Aesthetics, History and Theory of Modern Architecture. He has done graduate studies in History and Theory of Architecture at *DARQ, Departamento de Arquitectura da Faculdade de Ciência e Tecnologia da Universidade de Coimbra* (2003-04) namely under professors Paulo Varela Gomes, Walter Rossa, Nuno Portas, Álvaro Domingues, Lucia Nutti and Antoine Picon. He is currently undergoing his PhD research on the architecture of Agostinho Ricca Gonçalves under the supervision of Prof. Architect Pedro Bandeira (EAUM, Guimarães). He has taught in *Escola Superior Gallaecia* (2000-02), *ARCA - Escola Universitária das Artes de Coimbra* (2003-2009) and at *Universidade Católica Portuguesa - CRB*, (2004-2013) in the fields of Architectural History and Theory (1750-2000) He is a certified APBAD Archivist and in that capacity he is presently working with *CEAA, Centro de Estudos Arnaldo Araújo* in the archiving and research project «FAMEP, Fotografia de Arquitectura Moderna da Escola do Porto». He is the author of several articles, on architecture and architectural criticism, on the pages of *Jornal Público* (1999-2002), *J.A., Jornal dos Arquitectos* and *Arq/a - Arts and Architecture Magazine*, among others. He is also the author of «Arquipélago Álvaro Siza» and «Frank O. Gehry, Fragmentália», both essays included in the catalogue of the «Bienal da Prata» (Lamego, 2000).

Polina Kosmadaki. Is an art historian living and working in Athens. She has studied Art History and Archaeology in Strasbourg and Paris and is holding a Ph.D in Art History from the University of Paris-IV-Sorbonne. She is currently the Head Curator of the Department of Painting, Prints and Drawings of the Benaki Museum, Athens and a Lecturer of Art in the European Studies program of the Hellenic Open University. Since 2008 she is a researcher and member of the scientific committee in the program undertaken by the Benaki Museum, the French School of Athens and the Institute of Mediterranean Studies regarding the cultural exchanges between France and Greece during the interwar period.

Rita Almeida de Carvalho. I am a post-doctoral research fellow at the Institute of Social Sciences of the University of Lisbon working on the New State political and administrative elite (1932-1968). Following a comparative and a transnational approach with the interwar European dictatorships, the locus of my analysis is architecture. Elites and decision-making is a theme that I have been developing since my MA thesis, which focuses on

the role of the Portuguese Parliament during Salazar's dictatorship and was published in 2002 (Afrontamento). It obtained the Prize in Contemporary History of the University of Minho during the same year. I have also written, in co-authorship, two book chapters published by Columbia University Press on the subject. Differently, my PhD thesis scrutinizes the relationship between the New State regime and the Catholic Church. It has a comparative dimension with Fascism and Francoism and included a section on decision-making process and ruling elites. This research has led to the publication of two books *Correspondence between Salazar and Cerejeira, 1928-1968* (2010, Temas e Debates) and *Salazar and the Holy See* (2013: Temas e Debates). As a post-doctoral researcher I have been working on politics and architecture, emphasizing its relation with modernism and fascism. I am now preparing a special issue on architecture and politics in transnational and comparative perspectives. Fascist Italy is the matrix while Portugal, Spain, Brazil and Argentina are the study cases. My aim is to find out a para-fascist Latin architectural pattern.

Rui Jorge Garcia Ramos. (Alvarães 1961). Is an Architect and Associate Professor with Habilitation at the Faculty of Architecture of the University of Porto (FAUP). He is currently engaged in the Integrated Master's Degree Programme (MIARQ) and in the PhD Programme in Architecture (PDA). He presented his PhD dissertation in Architecture (2005) with the title "The Middle-class Single-family House in Portuguese Architecture: change and continuity in the domestic space in the first half of the 20th century". He is a researcher at the Centre for Studies in Architecture and Urbanism (CEAU) in the working group "Atlas da Casa", financed by the Portuguese Foundation for Science and Technology (FCT). His research interests include: the house; living spaces and lifestyles; culture and housing; architecture and identity in 20th-century Portugal.

Sara Coscarelli. EXPERIENCE: September 2011-Present Day: EINA, UAB, Barcelona - Full Research Professor (PDI) October-December 2010, Centre Cívic Les Corts, Barcelona; History of Art Professor – Monographic course; October 2008-May 2010 Visiting Professor – MA- Master in Interior Design: Human Interiors, Politecnico di Milano; September 2004-Present Day Interior Designer, Freelance, Spain and Italy. MEETINGS, CONFERENCES AND SYMPOSIA: July 2014 - 9th International Committee and Design History and Design Studies. ICDIS. Tradition, Transition, career: minor or major influences?; June 2013 - International Symposium: Cautious Modernity. Resistance, resignation and restoration: 1942-1963; September 2010 - Columbia University's Architectural PhD Presentation. European

Architecture versus American Architecture. PARTICIPATION IN RESEARCH GROUPS: Since 2014 - GRETA-Research Group of Aesthetics and Art Theory Department of Philosophy, UAB; Since 2012 - GRHED-Research Group on History and Design Studies Department of Design Culture EINA, UAB. EDUCATION: Phd in Humanities: History of Design (2013), UAB.; Postgraduate Course in Introduction to Architecture (2008), GSAPP, Columbia University; Bachelor in Humanities: Art, History, Philosophy and Literature (2006), UAB; Master in Interior Design: Human Interiors (2006), Politécnico di Milano; Bachelor in Interior Design (2004), EINA, UAB.

Sérgio Dias Silva. (Porto 1982). Is an Architect with a Degree in Architecture from FAUP (2007) and a researcher at the Centre for Studies in Architecture and Urbanism (CEAU) in the working group “Atlas da Casa”. He is currently developing a Doctoral Thesis on the Affordable Houses Programme of the Estado Novo regime in Portugal. Since graduation he has collaborated with Paulo Providência (2007-08), Manuel Fernandes de Sá (2007-2010) and was a Technical Assistant at Parque Escolar, EPE (2010-2013). His research interests focus mainly on the development of Portuguese architecture in the first half of the 20th century, its influences and cultural origins.

Sílvia Vieira de Almeida. Was born in Lisbon in 1972. She is a researcher in the Art History Institute (IHA), where she integrates the research group of Art Theory, Historiography and Criticism (ArtTHC) – Universidade Nova de Lisboa - Faculty of Social and Human Sciences (FCSH-UNL). She develops a Postdoctoral project on South European Modernist sculpture (FCSH-UNL). She holds a PhD in Contemporary Art History (2012) – FCSH-UNL, the dissertation of which was supported by a Scholarship from FCT - Science and Technology Foundation. Silvia holds a MSc in Contemporary Art History (2004) – FCSH-UNL. She has a BA in Visual Arts - Sculpture (1997) – Faculty of Fine Arts. She has published articles in specialized magazines on the Portuguese 19th Century sculpture. She worked for several years as a teacher in an Arts School and is a member of the “Southern Modernisms” team project.

Susanne Bauer. Just completed her PhD in Humanities and Cultural Studies at the London Consortium, University of London in the field of Architectural History and Theory. She received her Diploma in Architecture from the University of Applied Sciences in Augsburg, Germany and her Master of Arts in Histories and Theories of Architecture from the Architectural Association in London. She has been working as an architect in Germany, the

USA and the UK, most prominently for Foster + Partners for many years.

Vassilis Colonas. Born in Thessaloniki, where he graduated from the School of Architecture of the Aristotle University. Continued his studies in Paris, in the fields of the conservation and restoration of historic buildings and monuments (Centre des Etudes Supérieures d' Histoire et de Conservation des Monuments Anciens, 1979-81), Art History and Museology (Paris I, 1979-1985), while at the same time working in the French Academy of Architecture (1982-1985). Earned his doctorate from the School of Architecture, Aristotle University, in 1992. Has taken part in numerous scientific conferences in Greece and abroad and published studies in Greek and foreign books and periodicals. Has been involved in the rehabilitation and restoration of historic monuments and complexes and won awards in related architectural competitions. He has worked in the fields of exhibition organization and museology and was member of numerous research programs related to the architectural heritage in Greece and the Eastern Mediterranean and Black Sea countries of the 19th-20th centuries. Since 2003, Professor of Architectural History of 19th-20th c. in the School of Architecture of The University of Thessaly in Volos. He has worked as a researcher and has lectured at universities in the USA and Canada as visiting fellow of Stanley J. Seeger Visiting Fellowship, Program in Hellenic Studies (Princeton, 1998), Onassis Foundation (Chicago University, Brown, Mac Gill, S. Francisco State Univ., 2006) and Fulbright Foundation (Columbia, 2014). For his research on the Italian architects of Thessaloniki in the 19th century, he has been awarded November 1999, the title of the «Cavaliere dell' Ordine al Merito» of the Italian Republic. His books, in English: *Italian architecture in the Dodecanese Islands*, OLKOS, Athens 2004. *Greek architects in the Ottoman Empire, 19th-20th c.*, OLKOS, Athens 2006.

Zara Ferreira. Architect, General Secretary of Docomomo International, based at Técnico - Lisbon University, and co-editor of 'Docomomo Journal'. She holds a Master degree in Architecture (IST, 2012), with a dissertation entitled 'The Modern and the Climate in the Lusophone Africa. School buildings in Mozambique: the Fernando Mesquita concept (1955-1975)', developed in the framework of the FCT research project 'EWV_Exchanging Worlds Visions', in which she worked as researcher. Recently, she also collaborated with the studio Tectractys Architects and participated in the representation of Portugal in the Architecture Biennale of Venice, as architect participant and copy-editor of the Journal 'Homeland-News From Portugal'.

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