

Fernando Távora Oporto's Urban Renewal: A Changing Moment in Urban Rehabilitation Policy Debate

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Abstract

In the late 1960s, Portugal underwent political changes that put the country on the road to the revolutionary process which culminated in 1974. At the National Meeting of Architects (1969), advocates spoke in favor of a new path, one that would encourage architects to assume a greater social role. In this context, the *Barredo Urban Renewal Study*—a strategic urban plan coordinated by Fernando Távora and presented in 1969—was groundbreaking in its innovative approach to the management policies of the old urban areas of that time, demanding a new cultural and social vision of the city. This research intends to understand the importance of the *Barredo Urban Renewal Study*, not only in terms of the architect's new critical awareness but also as a new humanistic approach to urban policies looking for greater urban renewal to be integrated within the scope of local development dynamics.

Keywords

urban rehabilitation policy, cultural heritage, architectural education, Fernando Távora, Barredo, Oporto

The Right to the City—Starting a New Paradigm

Rather, and most importantly, as we believe that men are worth infinitely more than dwellings, it seems to us extremely inhuman the displacement of a population that the occupation of these houses may create (as the new constructions, due to their costs, would naturally bring new occupants of a different economic and social level); . . .”¹ (Figure 1)

It may be said that the recent events of the *Arab Spring* of 2012 marked the rise of several spontaneous movements on a global scale, such as *Occupy Wall Street* in the United States and the *Indignados* in Spain, which in unison have appealed for a new world order, one that rejects the status quo of the political system and the implementation of austerity policies. Forming an alliance with social dynamics that are both global and functional in scope, the streets and plazas have regained their sense of centrality. They are the setting for intense daily gatherings of people who

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Figure 1. Barredo, Oporto.

Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], picture 26, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

Note: CMP = Câmara Municipal do Porto.

believe in change and serve inevitably as spaces of ownership and inclusion. However, the city, which intends to be pluralistic and open to difference, survives only for a few moments as it has built itself as a stage for temporary acts.

Addressing the current framework dominated by political, economic, and financial groups, these popular movements have sought to put forth a new paradigm that strongly imposes a true reconciliation of issues between citizens and institutions. Looking at this panorama, one might ask, How can architecture and architects help the city to be appreciated as an inclusive territory?

Aware of the limitations involved in comparing the demands raised in these recent movements with those from the Spring of 1968 lived out in the streets of France (and afterward all over the world), we can nevertheless establish a parallel between these two contexts. Similar to those seen today, the events of May 1968 brought a new daily reality and new demands to the city. As the city was interpreted as being a predominantly public territory, the right to the city was one equally claimed by all inhabitants. Under the sanitation policies of the central urban areas, which were a cover for policies that aimed to increase the profitability of the land, it was a time of vigorous renovations that brought about the expulsion of the most disadvantaged resident classes, relegating them to the periphery.

Contemporary to the events of May 1968 but within the context of the political situation in Portugal,² the Oporto City Hall promoted an urban plan for Barredo, a central historical area of the city. Under the coordination of Fernando Távora,³ the *Barredo Urban Renewal Study* represents a relevant turning point in the Portuguese context, and a precursor of methodologies of Integrated Urban Rehabilitation, as José Aguiar stated.⁴

Thus, the proposal carried out by Fernando Távora in the *Barredo Study* is said to mark the beginning of a new paradigm. So, addressing the questions initially presented, this article considers the *Barredo Urban Renewal Study* a case study to be examined in the following three issues:

Barredo as a learning space, Barredo and the international setting, and Barredo as the statement of a new urban policy.

In the first part of this article, we analyze the interest that the Superior School of Fine Arts (*Escola Superior de Belas Artes do Porto* [ESBAP]) attributed to Barredo at a time when the objectives of an architect's education were also being discussed. In the second part, we summarize and contextualize the *Barredo Urban Renewal Study* within the international debate, particularly pertaining to the statement of urban renewal practices of historical centers as a component of an integrated territorial policy, as carried out in Emilia-Romagna, namely, in Bologna and less well-known cases such as Modena, Reggio Emilia, or Rimini. In the third part of this article, we intend to explore the three aspects established in item No. 5 of the *Barredo Urban Renewal Study* designated as the Renovation Proposal⁵—Social and humanistic, Urban and architectural, and Economic, financial, and administrative. Together, the three aspects of the Renovation Proposal would later become determinant in the expression of a new, people-oriented urban renewal policy.

In conclusion, we identify the circumstances that contributed to, and still do, the recognition of this proposal within the Portuguese framework, summarized in the following words of Fernando Távora:

our territory has to be considered in its entirety as our heritage, that is, as something we inherited and that is the result of an ongoing and collective creation and the very act of recovery has to be an act of creation rather than a bureaucratic or a personal whim.⁶

Barredo as a Learning Space

In the report of the *Barredo Urban Renewal Study*, several circumstances are mentioned that determine Barredo as a pilot sector. To this end, four factors that justify the choice are as follows: (1) It is an area of recognized historical and aesthetic value that has suffered from severe problems of urban debilitation, thus demonstrating the acute need for renewal; (2) the presence of a Social Welfare Center that would serve as a significant link to the local community; (3) the existence of a set of reports developed by students of the Social Services Institute that constituted an important basis for understanding the characteristics of social-economic housing within this urban fabric; and (4) the existence of a survey of all the houses in Barredo, elaborated by ESBAP students.

In fact, the ESBAP Architecture degree course in the 1960s was a prominent place to conduct research on social and urban issues, influenced not only by the revisionary environment of the Oporto School (*Escola do Porto*) but also by the international context of those times. Fernando Távora is one of the main players. His critical position regarding Barredo is related to a set of positions and shared actions which included his school colleague, Octávio Lixa Filgueiras. It seems quite clear that Fernando Távora's enrollment in Carlos Ramos's humanistic pedagogy⁷ class, taken while a student of the School of Fine Arts (*Escola de Belas Artes do Porto* [EBAP], 1941-1950), and his later experience as his assistant after 1951 would lead Távora to "'organize space' to man's scale."⁸

In the Oporto School throughout the 1960s, Barredo was intensely studied as a "human problem that needs architecture"⁹—in the words of Nuno Portas—and not as an expectant space, as was addressed in the Oporto Master Plan presented in 1962 and coordinated by Robert Auzelle. The ESBAP's interest in Barredo stems from a deep transformation in the teaching methods and educational goals in place for architects. It was no longer a question of developing the artistic and technical skills of the architect but also of deepening his social skills, as stated by Octávio Lixa Filgueiras in his dissertation titled *The Social Role of the Architect* (1962).

These transformations in education were motivated by the Educational Reform of 1957, which established a new curriculum and provided contracts for a meaningful number of new university

lecturers and created a center of studies to support research. In this context, Octávio Lixa Filgueiras was hired as a lecturer, which meant that in addition to his participation in the International Congresses of Modern Architecture (CIAM) Oporto team, he would also direct the Trás-os-Montes team in the *Popular Architecture Survey*. During Carlos Ramos's tenure as director of the Oporto School, he sought to incorporate into the school a teacher who held a shared vision of professional practice—that of a “designer teacher”—as well as a similar research vision—that of “researcher teacher.” Thus, in the academic year of 1958-1959, Octávio Lixa Filgueiras planned the syllabus for the classes *Análítica 1* (Analytical Architecture 1) and *Análítica 2* (Analytical Architecture 2) in the bachelor's degree program by articulating the two around a complementary program that aimed to replace the study of classical order with

... the study of the human problem which needs architecture ... via methods (including analysis, composition and critique) thus focusing the objective on the relationship between society and architecture, incorporating the knowledge available of the men for whom we build into the synthesis of form.¹⁰ (as stated by Nuno Portas)

This teaching program was supported by analytical methodologies and by the juxtaposition of the concepts of observation, analysis, registration, and interpretation inherent in the discipline of architecture and their interaction with “men” and the “environment,” and all in continuity with Octávio Lixa Filgueiras's work. Throughout the 1960s, namely, between the academic years of 1958-1959 and 1968-1969, the exercises proposed by Lixa Filgueiras attempted several approaches from the stressing the formulas from Analytical Study or the Urban Survey.

The Urban Surveys were exercises that during the 1960s remained part of the degree course in the classes titled Analytical Architecture 1 and Analytical Architecture 2, representing key references to understanding the foundations of an architect's education at the Oporto School in this period. The Urban Surveys held the city as an object of study, with special focus on the “working city” that presents a consolidated form, examples of which are as follows: the University Area (1961-1962), Matosinhos (1962-1963), Miragaia (1963-1964), Barredo (1964-1965 to 1968-1969), Nasoni (1964-1965 to 1965-1966), and the Almada Street (1966-1967 to 1968-1969).

As Octávio Lixa Filgueiras points out,

... educating a proper professional, which means responsibly, should be based on this type of experience: for each academic year completed, every student should also become progressively and effectively qualified to work within the fundamental sectors of society's structures ...¹¹

Architecture and architects' “approach to reality,”¹² described by Sergio Fernandez, is for the first time assumed by an Architecture course as a work theme and object, leading students to use drawing and photography as a predominant tool for “knowing and understanding,”¹³ as Octávio Lixa Filgueiras affirmed. In his view, the analysis methodology “is oriented by the paths of the urban environment and of a direct occupation survey.”¹⁴

The Operations or Urban Surveys were successively looking to tighten the analysis mechanisms, to qualify the academic work and, through the Architecture and Urbanism Study Center, make it available to society, especially to the Oporto City Hall, as was the case with the *Barredo Urban Renewal Study*. If Filgueiras gave more importance to the urban environment, the city, the streets, the façades, and the public spaces with the first Urban Survey of the University Area, in the subsequent surveys in Matosinhos, Barredo, and Miragaia he took on a more sociological and anthropological slant, trying to understand the relationship between “architecture” and “men” from the relationship of “public” and “private.”

In general, works pursue a project methodology that goes from general to specific, from team-work to individual work and from analysis to synthesis. The organization of these works was

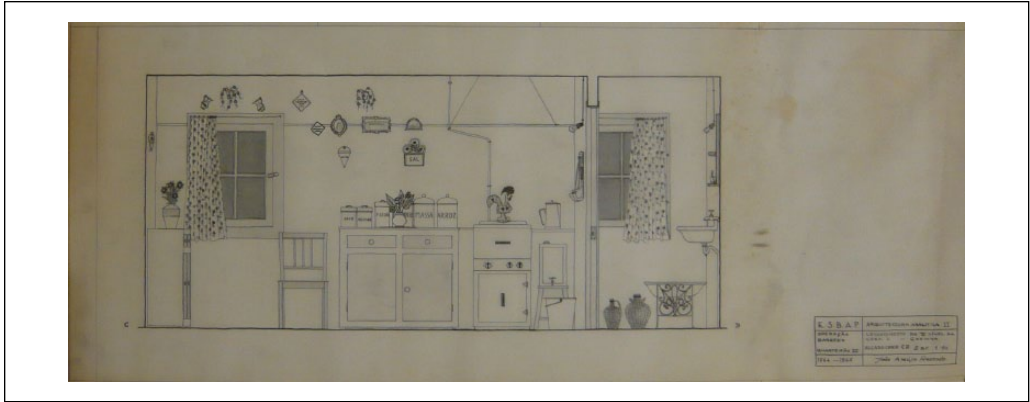


Figure 2. João Resende, “Operation Barredo, Block n. 4, House Kitchen 1”, *Analytical Architecture I*, ESBAP, 1964-1965, Professor Octávio Lixa Filgueiras.

Source: CDUA-FAUP archive, ARQANI-009-PR10-8-1.

Note: ESBAP = Escola Superior de Belas Artes do Porto, CDUA = Centro de Documentação de Urbanismo e Arquitetura, FAUP = Faculdade de Arquitetura da Universidade do Porto.

done first by distributing a block to each team, consisting of three or four students. Each team would first do the architectural survey of the buildings and then each student would develop a proposal for reorganizing their spaces. Later, students would study in detail the interior spaces not only registering them through plan, profile, and perspective drawings (Figure 2) but also by taking pictures of the day-to-day objects.

After the start of operations initiated in the previous year, Lixa Filgueiras, with the endorsement of Carlos Ramos and the support of Arnaldo Araújo, proposed that the Matosinhos Operation (1962-1963) should involve the whole school, meaning including the classes in both Theory and Architecture and Urbanology, as well as those in the Painting and Sculpture courses.

If the Matosinhos Operation managed to incorporate aspects of analytics in the global context of the course, it was the Barredo study that deepened the development of a certain social and urban context, which allowed Octávio Lixa Filgueiras to consolidate the analytical methods. Thus, one of the fundamental aspects regarding the implementation of the work team (Figure 3) was that they should not radically cut any development of the individual work. Another important issue was the close contact with the case study through the survey technique, in which the drawings would reconcile representation with interpretation: the analysis drawing and the synthesis drawing.

In the 1967-1968 academic year, Fernando Távora incorporated Filgueiras’s analytical experiences into the fifth year of the degree course by giving the historical city center housing problem to his students as an assignment. As seen in student Alexandre Vasconcelos’s proposal titled *Barredo Area—Partial Renewal Study* (Figure 4), we see that besides housing, students worked on the renovation of public spaces and on the city image itself. In opposition to the *tabula rasa* approach proposed in the plan coordinated by Robert Auzelle, Fernando Távora guided his students to the necessary reinterpretation of the focus area’s topography, typologies, and morphologies, linking the projects to Barredo’s architectural scale and social identity.

At ESBAP, Barredo was a laboratory for experimenting with methods on how to intervene in the city from a basis of extensive knowledge of its social and architectural reality. The works proposed at ESBAP by Octávio Lixa Filgueiras throughout the 1960s address the concerns regarding the social role of the architect, as he concluded when he took stock of his own activity in 1970 in an article published in the journal *Urbanização*: “Thus one’s concept of life, and the life of others, should be embedded into the minds and concerns of future professionals as a way to protect against an architect becoming prone to ramblings and the risk of messianism.”¹⁵

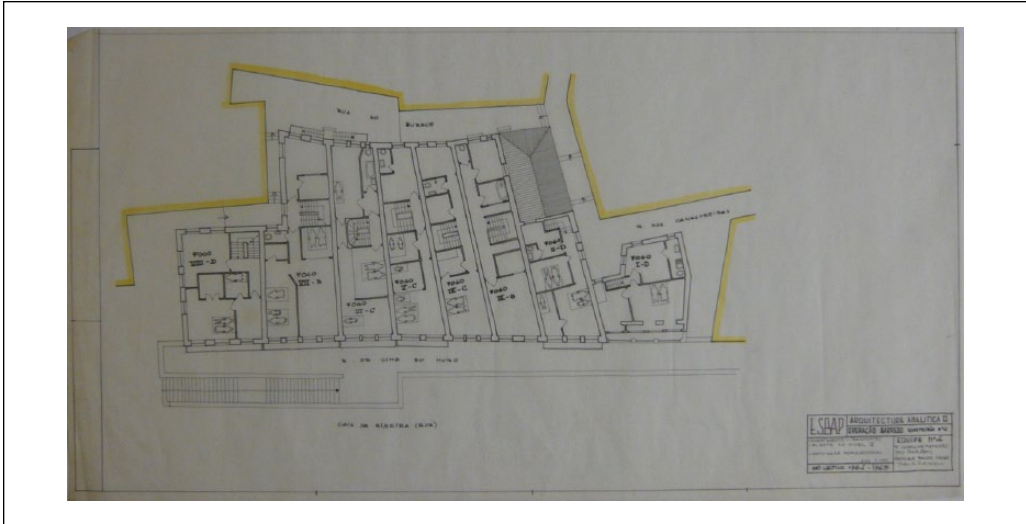


Figure 3. Team 4, “Operation Barredo, Block n. 4, level V.” *Analytical Architecture 1*, ESBAP, 1964-1965, Professor Octávio Lixa Filgueiras.
Source: CDUA-FAUP archive, ARQANI-009-PR10-5-9.

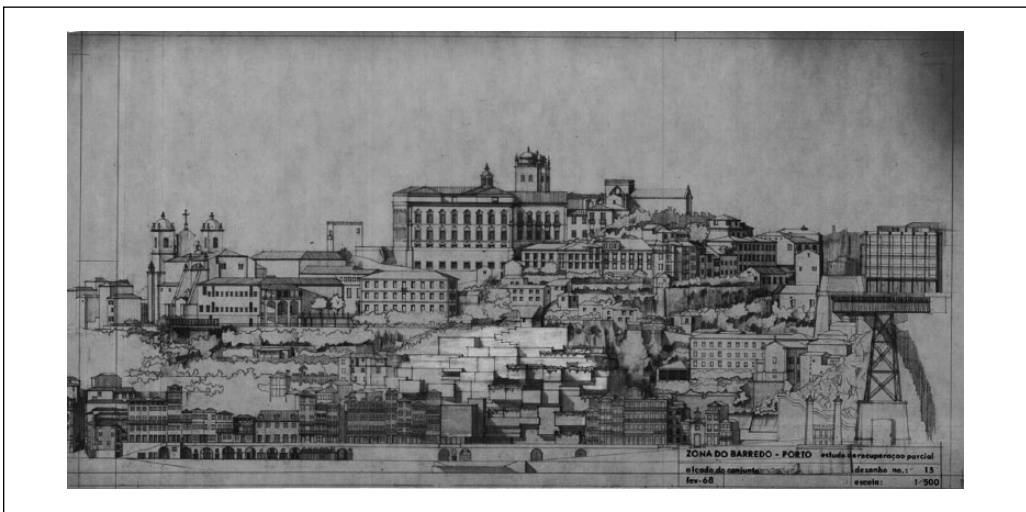


Figure 4. Alexandre Vasconcelos, “Barredo Area, Initial Renewal Study,” *Architectural Composition 3*, ESBAP, 1967-1968, Professor Fernando Távora.
Source: Octávio Lixa Filgueiras archive.

In the same spirit, Fernando Távora encourages the students to reflect on another point of view regarding the profession, where they, “on par with an intense and necessary sense of specialization, should invest in a deep and indispensable humanism.”¹⁶ With their teaching approach, Fernando Távora and Octávio Lixa Filgueiras intended to educate an architect with strong social and critical awareness, contrary to what is referred to in Portugal as being a “wonderful-pencil-architect.”¹⁷

The Italian culture provided the reference for the theoretical and practical framework underlying both Fernando Távora’s and Octávio Lixa Filgueiras’s teaching experiences, notably following the new methods being advanced by the Venetian School where Saverio Muratori, Bruno

Zevi, Carlo Scarpa, Giuseppe Samonà, and Leonardo Benévolo gathered in the early 1960s. The set of issues raised by these methods was also present in the last CIAM, in the first TEAM 10, in the *Architectural Review* magazine, and also in the American schools that Fernando Távora and Octávio Lixa Filgueiras visited, respectively, in 1960 and 1968, such as the universities of Harvard and Pennsylvania.

Barredo and the International Setting

The approach to the “ancient city” and to the “historical city” is marked in the first two decades of the twentieth century by two dissimilar orientations, considered by some of its players as irreconcilable. The first, regarding the condition of “modern men,” claims that it is necessary to update, thus imposing a sanitation of the space and the consequent, inevitable sacrifice of “history”; the second, which advocates the crystallization of memory through preservation and restoration of the buildings with historical and artistic value, and later, expanded to the urban setting and places, denies its modernization. If the first orientation can be identified in the Athens Charter resulting from the fourth CIAM held in the Greek capital in 1933, the second one is celebrated in the Athens Charter devoted to the Restoration of Historic Monuments, also resulting from a meeting in the same city in 1931. Paradoxically, one of the aspects that join these two orientations is that the reading of the consolidated city, seen as “ancient” and “historic,” has been identified mostly from its most remarkable buildings—the monuments. Therefore, and in a necessarily reductive way, it can be seen how the demolitions and clearance of space that led to the isolation of monuments may be catching up with the resolutions and conclusions of both Athens Charters, although from opposite principles and different action perspectives.

Given the later revision of the modern movement in the 1950s and its consequent approach to history on one hand, and with the broadening of the notion of *monument* to include minor buildings and of more broad scope to imply the safeguarding of their respective contexts on the other hand, architectural doctrines would come to claim, in communion, a new orientation for the city, the landscape, and the territory.

Bologna and other cities in Emilia–Romagna, following the processes of urban expansion in the first half of the twentieth century, and especially as a reaction to the urban breakdown caused by real estate speculation, emerged at the end of the 1950s as models of local governance and as laboratories for policies based on the idea that the historical city centers should be a factor of cohesion and aggregation in the dynamics of urban development. Since that time, a school of thought has been established which considers urban sprawl and the tertiarization of city centers as disintegration processes that led to the overshadowing of the city as a support of urbanity.

Giuseppe Campos Venuti,¹⁸ Pier Luigi Cervellati and Roberto Scannavini,¹⁹ or Bernardo Secchi²⁰ are some of the voices from the last two decades of the twentieth century who advocated the need to redirect urban management to combine the restructuring of urban land and urban conservation of central areas, over urban growth and sprawling.

Considering that it was necessary to create an alternative to traditional urban policies, Campos Venuti proposed an “austerity planning”²¹ based on five safeguards—public law, social, productive, environmental, and programmatic—to establish a third generation of urban plans which he implemented in Bologna. In his words,

... the main aspect of this planning alternative is to consider the interior rather than the outside of the urban body, to point to a reorganization of the existing city rather than permit its indiscriminate growth, to monitor urban quality of life rather than to increase urban population.²²

In turn, Bernardo Secchi alluded to the transformation that some major European cities underwent in the 1960s with urban renewal actions in areas that have fallen into disuse to argue that



Figure 5. Barredo, Oporto.

Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], picture 4, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate]

since then, the main urban challenge in developed countries consisted in assuring the gradual reduction of urban expansion and sprawl, and to engage in the completion and densification of the existing city.

Bernardo Secchi clarifies the goals of the third generation of urban plans:

If the first plan's central theme (that is, the first generation plan) was rebuilding and the second one was the big expansion of the city due to the sprawl that had invaded the city, the central theme of the third plan and therefore, of the third generation, was the quality of the housing and urban space.²³

As noted by Ana Pinho regarding the *Bologna Historical Centre Plan* (Figure 5) and the *General Regulating Plan Revision*, approved between 1969 and 1970, respectively, "a policy of containment and urban sprawl control emerged, based on a strategy of return and of taking advantage of the center," aiming to preserve not only the "content" but also the "container,"²⁴ by improving the physical space, the level of services and facilities, and even through democratic participation in decision making. She concludes that the *Bologna Plan*, despite incoming problems, was able to achieve the initial proposed goals: "to safeguard the heritage and keep most of the population in the city center."²⁵

Barredo as the Statement of a New Urban Policy

In the Portuguese context, this line of thought had a contemporary expression in Fernando Távora's ideas on Barredo. With the coordination of the *Barredo Urban Renewal Study* (Figure 5) which concluded in 1969, Távora gave voice to the idea that urban regeneration is not an issue limited to the execution of direct interventions carried out in debilitated areas but rather a broad question of urban policies and urban management, which should not be limited to these sectors but directed to the entire municipality. Thus, it is said in its report that

under the urban point of view, the processes of renewal must form part of a global concept of the City, as are operations that due to their importance and consequences should not be seen as a phenomenon by itself, but as key components and poles of urban restructuring.²⁶

In addition to this keenly felt need to plan any urban area in an integrated manner or to promote its functional and economic integration, it is stated that

nothing lives isolated in the City: with the programming and the construction of the Campo Alegre Directional Center, one must consider the purpose of the old city center, whose function will be different but which will complement the whole city.²⁷

The resolution of social problems that existed in Barredo at the time is a very important component of the *Barredo Urban Renewal Study*, which was recently highlighted as an innovative approach in the European context by Ana Pinho.²⁸ Some of these problems resulted from the combination of the inhabitants' sense of belonging to a place with the overcrowding and deplorable living conditions that had been created via a system of subleasing homes that went uncontrolled by municipal authorities. However, there are other aspects in this study that deserve to be recognized for their relevance.

First of all, the study's purpose was not just the programming of direct interventions designated to be implemented in Barredo but rather to define guidelines for urban policies. In a symbolic way, it was said "men are worth infinitely more than dwellings" as a way to highlight a set of principles that were then being tested in Bologna and which would be recognized by international doctrine in the concept of "integrated conservation,"²⁹ particularly in the precepts of principles 7 and 9 of *The European Charter of the Architectural Heritage*, "Integrated conservation averts these dangers" and "Integrated conservation cannot succeed without the cooperation of all."³⁰

Some of these precepts were the involvement and participation of inhabitants in urban regeneration processes and their right to not be removed from their homes. Assuring this principle is repeatedly referred to as an important issue, which is a second aspect that deserves to be highlighted: the need for the City Hall to take a proactive posture to promote the necessary urban and social rehabilitation in a dynamic way and based on the monitoring of this process. In this regard, it is said that the

. . . type of actions required necessarily implies agility, precise knowledge of the situation, coordination, imagination and judgment, dialogue with the urban realities and with men, characteristics with which the bureaucratic structures are usually incompatible and therefore will be reformed in accordance with this new style that imposes new requirements. This is, in our view, the great challenge that a renovation operation, as we understand it, requires from the whole municipal council structure.³¹

To summarize, as stated in the objectives of this study, it is intended

. . . through the study of a typical and specific case study and using the acquired experience, to define the bases upon which the municipal action will more broadly be carried out, not only regarding the slums but to all the other sectors of the city that present poor housing conditions—sometimes worse than the slums—and the consequent proposal of legislation that substitutes the decree-law n°. 40616.³²

Hence, if the *Urban Plan for the Requalification of the City of Oporto*³³ of 1956, approved in 1966,³⁴ aims at city expansion through the "building within ten years of a minimum of six thousand houses expressly designed for the same number of families living in slums and unhealthy neighborhoods of a similar nature in the city," the "legislation proposal" presented in the *Barredo Urban Renewal Study* answers with a "criteria other than that which has hitherto been followed . . ."³⁵

Therefore, the following principles advocated in the *Barredo Urban Renewal Study* illustrate that it was demanding an integrated conservation policy based on (1) improving the social and economic conditions of the populations affected by undertaking operations; (2) participation in the municipality's urban and housing policies; (3) assessment of all the buildings or sets of buildings with historical, artistic, and archaeological interest, agreeing to, in principle, their preservation and the necessary upgrade of the existing conditions; (4) the determination of the buildings' housing capacity, thus ensuring both temporary relocation and definitive housing for residents; (5) the definition of the criteria for determining the terms of any relocation considered necessary when the number of residents exceeds the capacity established for the buildings slated for intervention; (6) the definition of the factors to take into account when reviewing rent policy; (7) the establishment of action guidelines to be adopted by the municipality in cases where owners do not carry out the expected building interventions; (8) the definition of grant funding for private interventions; and (9) the determination of the expropriation criteria. These nine aspects also underscore the need to work collaboratively, not only for people but also with people when the technicians (architects, engineers, geographers, sociologists, etc.) are developing urban requalification plans.

In Bernardo Ferrão's view, Fernando Távora was concerned with the social character of the new architecture and the creative renewal of heritage. *Barredo Urban Renewal Study* is without a doubt fully reflected in the following paradigm as expressing the

... "character" of new Architecture by defending the social and architectural values of the old city from the perspective of the perceived incompatibility between spontaneity and urban planning and via a vehement appeal for the establishment of a heritage concept that is spatially and temporally broadened to encompass the territory and a creative renewal of this heritage on a basis of re-qualifying its design.³⁶

After reviewing some of the principles underlying this study, the focus will be on the proposal for Barredo renewal (Figure 6) as a global city concept staunchly oriented to people. This observation is particularly focused on the social and humanistic, and urban and architectural aspects (without disregarding the economic and financial or administrative ones) from which a new perspective of the existing city will be expressed.

As mentioned in the chapter "Renewal Proposal," the intent is "To continue, therefore innovating" through a process characterized by "the global . . . what is defined in terms of the City and not of a sector . . . that is, what is from everyone and for everyone," and through "opening [which] means the permanent analysis of new circumstances and so the permanent fixing of new goals and, even more, an active and creative imagination over time."³⁷

From the beginning, we see that this orientation implies that everyone collaborates, and we note how it is centered upon the synthesis of the inherited world and the world we live in.

The purpose of harmony between seemingly discordant times and values was referred to as "a third way"³⁸ by Fernando Távora—"Those were very complex issues . . . it was neither traditional architecture . . . nor modern architecture"—and this is seen in the Barredo "Renewal Proposal"³⁹ principles. Also in the observation of the "Cultural Value" from the "Existing Sector Situation"⁴⁰ and in the reading of the "Sector Renewal Plans and Previous Works,"⁴¹ one finds this same perspective quite explicit. In the former, disapproval is shown for the constraints provided by the legal instruments that regulate the safeguards to national monuments, in the latter, the intention to negate the values of history, environment, and people represented by the plans under review is criticized in favor of sanitizing the existing city space and its expansion.

In conclusion, the renewal proposal presented for Barredo asserts the concept of the harmony of the territory's identity, a view that positions itself between the preservation of its heritage condition and its need to be modernized, that is, the contemporaneity. The heritage status is seen as a common set of physical and human circumstances, as we will see below.

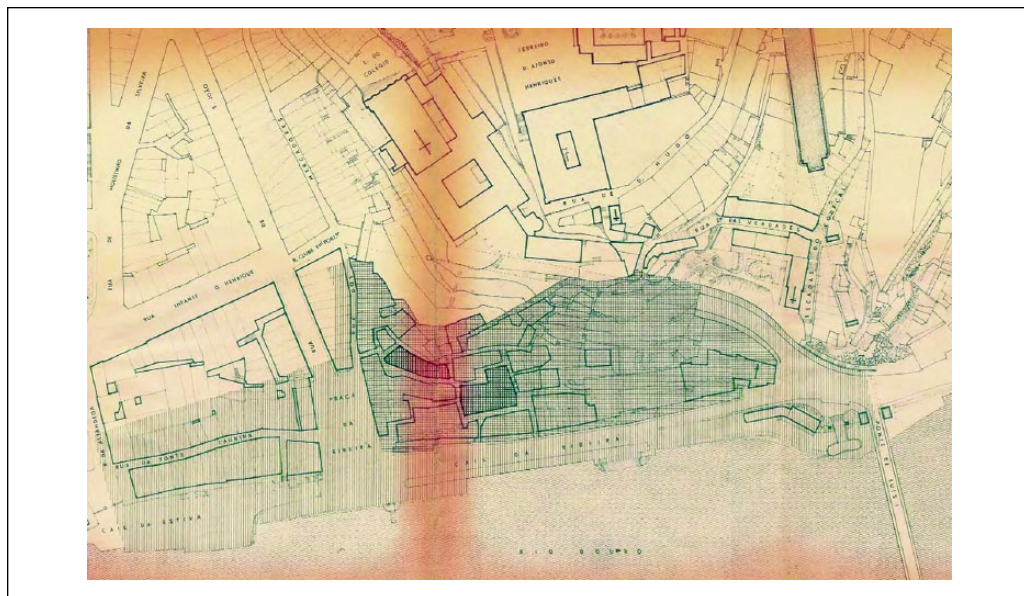


Figure 6. Barredo, Zone, Sector, and Blocks.

Source: CMP, *Estudo de Renovação Urbana do Barredo* [*Barredo Urban Renewal Study*], drawing 1, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

Considering drawing 11 (Figure 7)—Cultural and Touristic Values—of the *Barredo Urban Renewal Study*, one may see that a part of this Oporto area comprises the protected areas of some national monuments and real estate of public interest, such as the Bishop’s Palace, the Main Cathedral, the *Casa do Infante* (Prince’s House), the Ribeira Fountain, and the Fernandine Wall. Thus, in accordance with the legislation in force at the time of this study,⁴² the Barredo zone would then be subject to management mechanisms and territory control due to the unique status of these monuments.

Luís Miguel Correia notes that one may question whether these protection areas are “a safeguard measure for the ancient buildings” or, conversely, if they form an “intentional constraint to the urban growth, causing their isolation.”⁴³ Contesting this dual perspective, Távora refers,

Clearly, this is a defective preservation criterion, based on the monument’s prestige rather than on the value of the architectural setting. If this criterion is repeated in other city areas, it should be reviewed by the Oporto City Hall with a study that addresses the phenomenon in its entirety, thus avoiding the shortcomings stemming from a limited vision of an issue as serious and present as the evolutionary preservation of the urban image is. This vision is not conciliatory with protection areas and commission actions.⁴⁴

In fact, the urban constraints caused by the preservation areas that strive to preserve a certain moment in time and restrain its development collide with the global and open meaning described in the Barredo “Renewal Proposal”: to continue, therefore, innovating.

Therefore, if, on one hand, one defends a necessary renovation in *Barredo* with a global city strategy, on the other hand, one must also support the safeguarding of its physical and human framework identity, as stipulated by the written recommendations in the *Venice Charter* of 1964 and subsequent references in the *European Charter of the Architectural Heritage* of 1975, the latter appealing to integrated conservation.

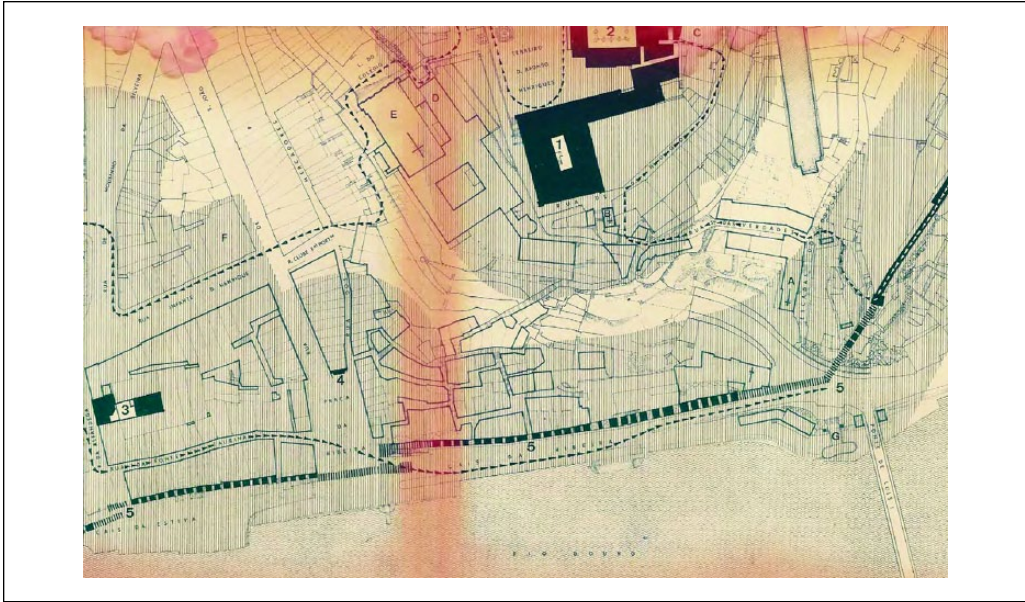


Figure 7. Barredo, Cultural and Touristic Values.

Source: CMP, *Estudo de Renovação Urbana do Barredo [Barredo Urban Renewal Study]*, drawing 11, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

Thus, we can read,

The evolution of the sector and the role it has played in urban life lend it a sensitive and easily understandable temporal density . . . Added to this historical value there is naturally a sense of beauty and character which comes either from the smallest details of the building or street or the wider setting where the small, humble and dense concentration of houses contrasts with the imposing mass of the Penaventosa hill, crowned by the Bishop's Palace, by the Church of São Lourenço in Grilos and by the Main Cathedral . . . And not only does the physical framework, in its historical and aesthetic value, give Barredo a special meaning as well as the human framework (unfortunately with so many negative aspects), but it also provides the tonus indicative of its way of living, its activities, reactions, language and way of being, in a word; a framework such as this must evolve—as will its physical framework—but in this evolution for as much as there are many positive aspects, certainly a whole new framework full of character and vigor will arise.⁴⁵

These goals can also be noted in the analysis of the Plans and Previous Works of the Sector Renewal, as observed in the following five proposals: 4.1 the Setup and Sanitary Study by José Júlio Afonso, 1949 (Figure 8); 4.2 Long Term Re-building by Manuel Marques de Aguiar, 1954 (Figure 9); 4.3 the Master Plan Proposal of the City by Robert Auzelle, 1962 (Figure 10); 4.4 the City's Old Town Zone Valorization Commission, 1964; and 4.5 the Buildings on the Ribeira wall by Luís Cunha (Figure 11).

From the aforementioned cases, two limit positions are developed, one that considers demolition and rebuilding and the other that suggests surgical improvements.

. . . the position referred to in 4.2 has contemplated a total demolition of the sector except for the most meaningful buildings and its rebuilding featuring a more contemporary architecture and language of urbanism; the position in 4.4, which consisted of introducing some architectural and urban improvements and as to the matter of overcrowding “to accept the current situation of each house as

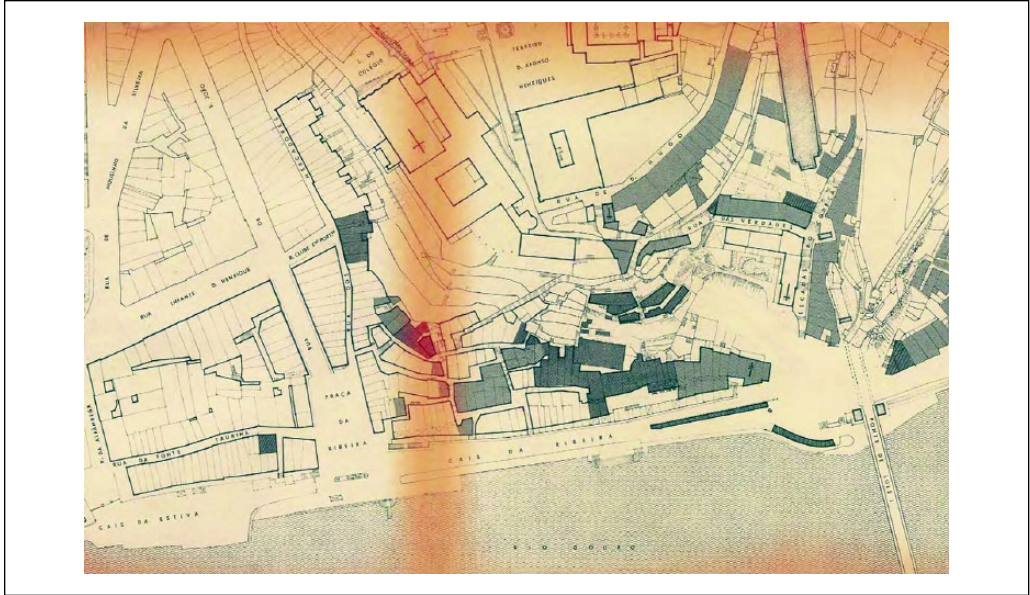


Figure 8. Barredo, Setup and Salubrity Study of Barredo, José Júlio Afonso, 1949. Source: CMP, *Estudo de Renovação Urbana do Barredo [Barredo Urban Renewal Study]*, drawing 12, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

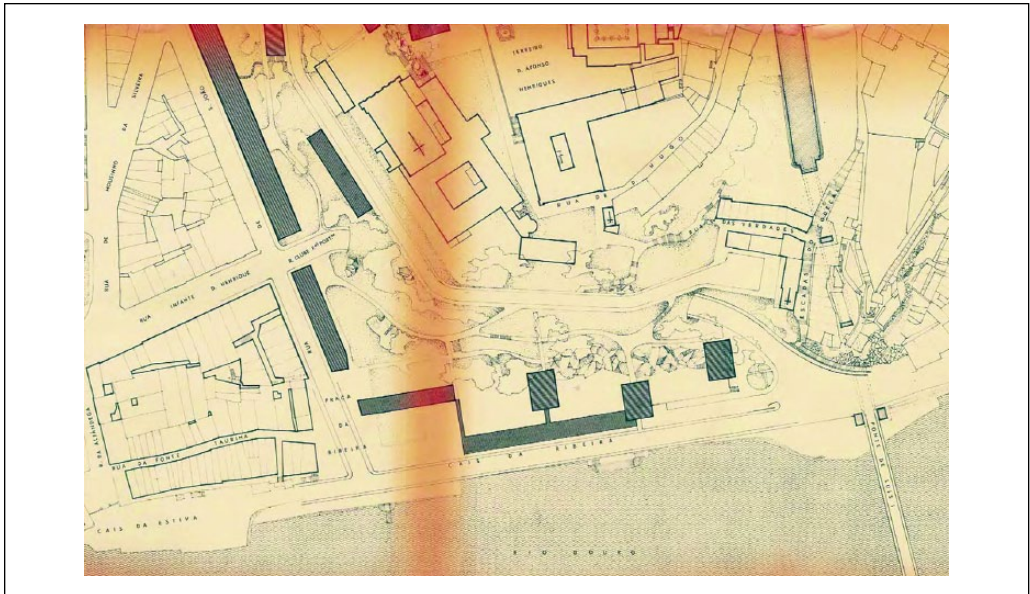


Figure 9. Barredo, Long Term Re-building Proposal, Manuel Marques de Aguiar, 1954. Source: CMP, *Estudo de Renovação Urbana do Barredo [Barredo Urban Renewal Study]*, drawing 13, (Oporto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

a fait accompli . . . does not allow any change before the City Hall intervenes and states the sanitization measures to adopt.”⁴⁶

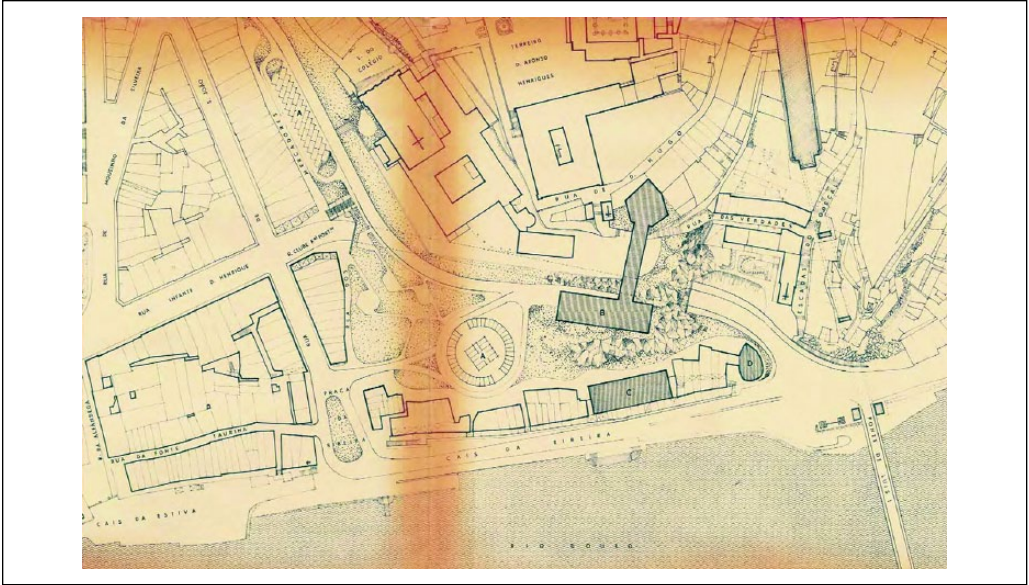


Figure 10. Barredo, Master Plan Proposal of the Oporto City, Robert Auzelle, 1962.
Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], drawing 14, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

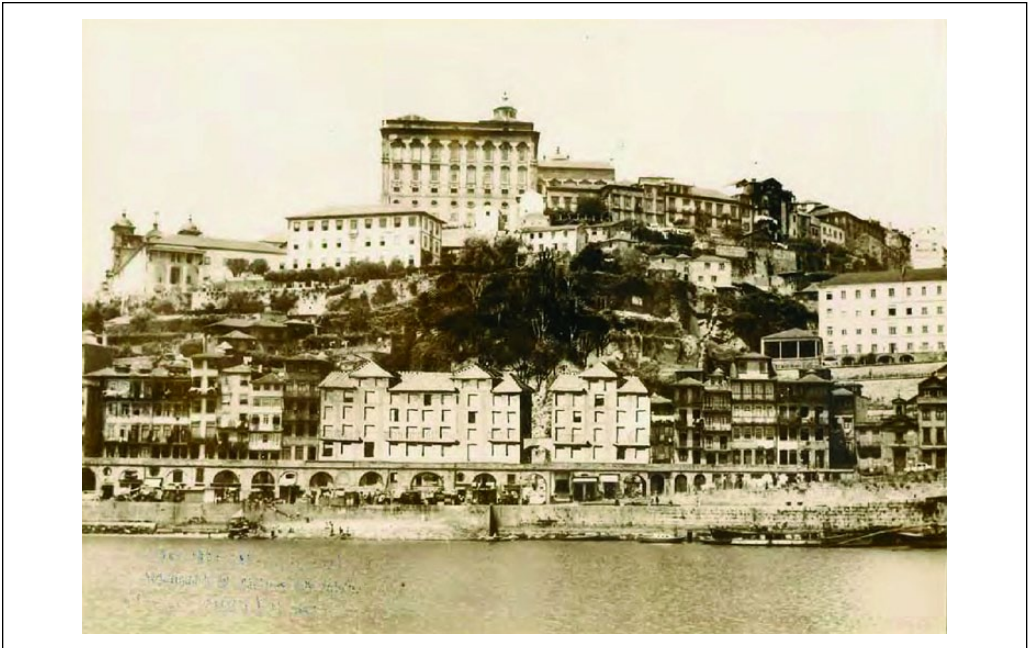


Figure 11. Barredo, Buildings on the Ribeira Wall by Luís Cunha.
Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], drawing 25, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

From the beginning, one condemns any position that does not consider the urban, architectural, human, and social values that altogether build the space's characteristic identity. Therefore,

if the Long Term Re-building Proposal, presented by the office of architect Manuel Marques de Aguiar, is the most aggressive in terms of the existing built environment, both proposals—the Setup and Sanitary Study and the Master Plan Proposal of the City, elaborated by the Oporto City Hall Urbanization Department under the coordination of José Júlio Afonso and the architect Robert Auzelle, respectively—have the purpose of a sanitary cleaning of part of the Barredo sector and the consequent safeguarding and monumentalization of the most meaningful buildings. In this sense, these two last actions follow the interventions that started in 1939 in the Oporto Cathedral square, under the coordination of Arménio Losa, which aimed at the isolation of the Main Cathedral, the Bishop's Palace, and the Guerra Junqueiro House Museum, and the consequent demolition of several surrounding blocks.

In the Architectural Interest Renewal Plan for the Central Zone, a part of the *Master Plan of Oporto City* (1962) coordinated by Robert Auzelle, some of the presuppositions described in the Setup and Sanitary Study are reinforced, namely, the demotion of all the blocks existing inside Barredo, so as to improve the sanitary conditions, and the suppression of some of the blocks involving the Cathedral zone, in this case to enhance the monumental value of the buildings considered meaningful—the national monuments—and clarify the touristic character of this Oporto central space. Besides the preservation of some of the buildings along the Ribeira riverfront area, there would be “the introduction of new buildings that, because of their purpose, may be considered interesting and able to promote culture-related activities, which will increasingly attract a new life to this area.”⁴⁷

Despite the differences that encompass the three aforementioned proposals to a greater or lesser degree, it is stated in the *Barredo Urban Renewal Study* that

a physical and human complex such as the Barredo sector, where the temporal dimension has so much meaning, cannot—or should not—be altered by a process which, for as geometrical, simple and fast as it may be, forgets that very essential dimension.⁴⁸

For other reasons, the *Report of the City's Old Town Zone Valorization Commission* presented in 1964 also does not express in an integral way all the circumstances that should incorporate any global intervention with a sense of openness. From reading this *Report*, we emphasize two points:

on the one hand, the Commission's goodwill, [yet] on the other hand, their inability to solve the problems presented, either due to the lack of technical and legal means, or the lack of an overall vision that such an action should comprise.⁴⁹

Finally, the project elaborated by architect Luís Cunha in Municipal Services, titled *Buildings on the Ribeira Wall*, is highlighted in the *Barredo Urban Renewal Study* for its urban and architectural aspects.⁵⁰ However, it refuted the strategy that demolished the public space inside of Ribeira wall:

the expected implantation for the projected building is part of the study proposed by the Master Plan that in our opinion does a great disservice by demolishing the public space inside the Ribeira wall on the south side, one that has always existed, therefore the demolished buildings would have the effect of not coming forward but moving backward.⁵¹

Regarding the architectural aspects, it was a language problem that brought the contemporary values into conflict with the past ones. In line with the tenets of the modern architecture defined by Fernando Távora,⁵² Luís Cunha states that the new building near the Ribeira wall must be undertaken “in accordance with our times,” and

. . . within the current thinking, not just to reproduce the balconies, cornices, openings or other existing elements of the adjoining buildings. It must, however, take into consideration the elemental position of the architectural whole in such a way that the unity is not damaged.⁵³

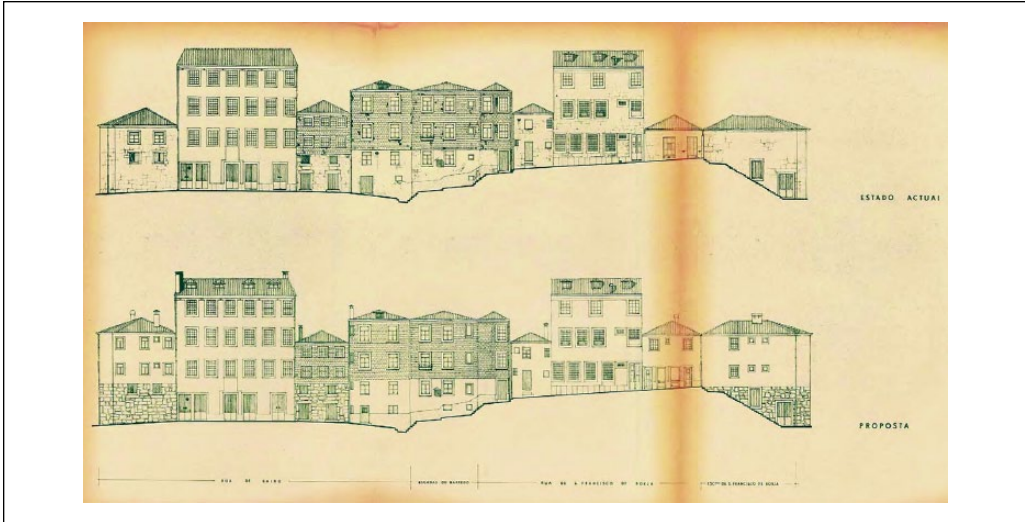


Figure 12. Barredo, Block QI, Elevation, CMP, 1969.

Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], drawing Block QI, Elevation, (Porto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

However, this Project would not be approved by the First Subsection of the Sixth National Education Commission (*Junta Nacional de Educação* [JNE]),⁵⁴ alleging “that the proposed solution . . . does not satisfy because it does not fit in with the existing architecture as desired.”⁵⁵

This discussion on the architectural aspects gains importance in the *Barredo Urban Renewal Study*. In an unequivocal way, the JNE position is contested and elects the intervention concept proposed by Luís Cunha for the buildings on the Ribeira wall as one can, in fact, read in the assessment of this project which “deserves our entire support.”⁵⁶

Hence, regarding the architectural aspects, in the *Barredo Urban Renewal Study* three distinct situations are expected: (1) “that of the existing buildings to be preserved and rebuilt,” (2) “that of the buildings to be erected in the renovated areas,” and (3) “that of the buildings to house relocated people in a new cluster.”⁵⁷ For this final point, it was noted that this problem should be analyzed in the future, whereas for the first two, it indicated that architects should have a great understanding of both the whole and of the detail when preserving an existing building and should express a contemporary vision when erecting new buildings.

It is our opinion that the work to be carried out should not be conducted solely from a perspective of rebuilding, which is still being practiced; . . . It is, we insist, a work of extreme delicacy, because in addition to all the human, economic, technical and functional problems it presents, it raises historical problems that can only be successfully accomplished with great understanding of the setting and of the detail. If not, the renewal will mean destruction. Regarding the buildings to be erected in the renovated sectors, we understand that . . . they express our times, even if framed by multiple local constraints and by all the spirit that presides over the renewal criterion.⁵⁸

These criteria would be directly applied on the study with projects for two sample blocks inside the Barredo: Block QI (Figure 12) and Block QIII.

Last, the study considers that the urban renewal in Barredo should become a reference for other city sectors with similar conditions where the strategy is to continue innovating, considering these areas as living centers⁵⁹ (Figure 13).

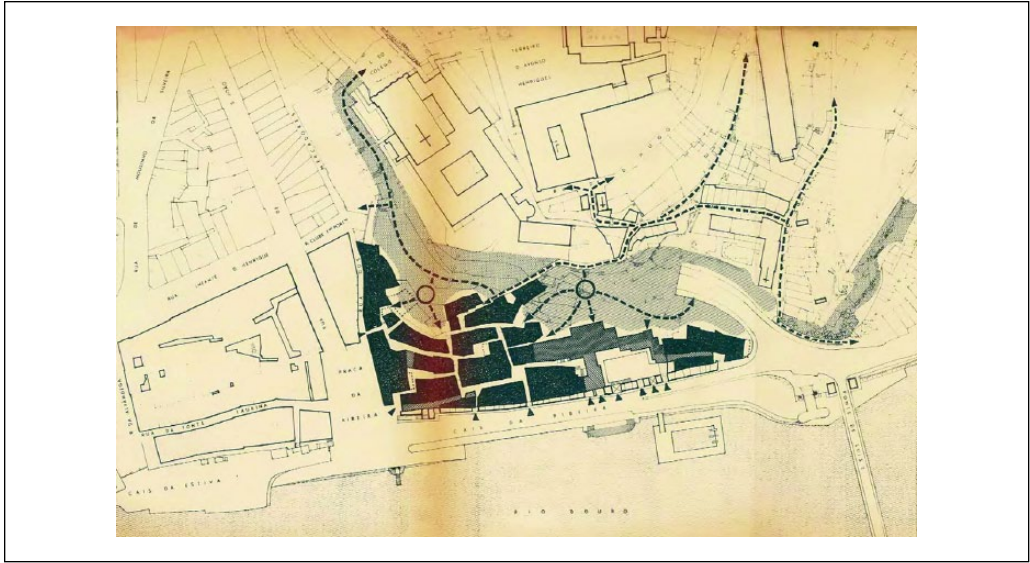


Figure 13. Barredo, The Renovated Barredo, CMP, 1969.

Source: CMP, *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study], drawing 15, (Oporto: CMP, Direcção dos Serviços de Habitação, 1969) [Oporto City Hall, Housing Services Directorate].

The plan is framed within the tenet that Barredo must continue innovating itself, with a process that has to be fundamentally fast, dynamic and total. To renew Barredo will be as if to awaken it from its lethargy and point it in the direction of blossoming and new paths to life and not the path to death it follows today, incorporating it in human, social, and landscape terms into Oporto city life; no more ghetto, no more pile of ruins, but a living city center and a beautiful element of the urban landscape.⁶⁰

If Portugal in the final years of the 1960s was marked by the hopeful spirit of the *Marcelo Spring*, abroad, the *May of 1968* events would determine the political, social, and cultural agenda of the following years on a worldwide scale. Contemporary to these struggles and protests, the *Barredo Urban Renewal Study*, along with the *Bologna Experiences*, strives to shed light on the physical and human conditions of the existing city in the face of the context of sprawl and social exclusion of those times.

Because of this set of circumstances which would later be reviewed in the *European Charter of the Architectural Heritage* (1975), we consider that the *Barredo Urban Renewal Study* is, without a doubt at that time and still today, a precursor of a new urban policy paradigm based on the idea that urban planning should be integrated and sensitive to the environmental, sociocultural, and economic values that make up cities. As pointed out previously, this statement is substantiated by Ana Pinho and had already been implicitly noted by Allan Williams⁶¹ in his study of an integrated approach to Conservation Planning in the Ribeira-Barredo Area, undertaken by Commissioner for the Urban Renovation of the Ribeira-Barredo Area (*Comissariado para a Renovação Urbana da Área Ribeira-Barredo* [CRUARB]) from 1974 and strongly inspired by the *Barredo Urban Renewal Study*.⁶²

Another factor that contributed to the innovative character of the *Barredo Urban Renewal Study* concerns the major role that its main author, Fernando Távora, played in the formulation of the statement of Portuguese architecture and urbanism, contemporary and modern.

By analyzing some of Távora's publications prior to his elaboration of the *Barredo Urban Renewal Study*, one may note that most of the tenets of that study were already present two

decades earlier, particularly in the texts: “The Problem of the Portuguese House,”⁶³ “Oporto and the Modern Architecture,”⁶⁴ and “Architecture and Urbanism. The lesson of the constants.”⁶⁵ In 1962, the publication *The Space Organization*⁶⁶ would assemble most of these contributions in a single work. Considering the singular case of Oporto, one should notice Fernando Távora’s text, “Oporto and Its Space,” published in the supplement “Culture e Art” of *Jornal do Comércio do Porto*, on January 26, 1954:

To evaluate a city as an organized space, there is only one solution: go through it, live it, stroll through its streets, go down its hillsides, walk up to its tallest viewpoints, reside in its houses, feel it as a living organism that does not stop, one that changes every day . . . Three essential aspects will be found, we believe, in the basis of Oporto’s spatial organization: the natural conditions, the kind of population in the peripheral areas and the mentality of Oporto’s residents, these aspects being completely impossible to separate because they are a part of each other to such an extent that only the need to analyze each element separately would justify any separation.⁶⁷

Távora was not only writing about these topics, but he was also developing his ideas for the city with plans to renew consolidated urban areas, as in the plan for Montemor-o-Velho in the 1950s and the plan for Central Aveiro in the 1960s, upon the invitation from Robert Auzelle. The commission to rethink the Oporto city center came after this process of experimentation, with texts and projects, and also in the context of a changing political environment, opened to address a more democratic city.

Looking back on the transformations in Oporto’s urban center, we may conclude that *Barredo* was the pivotal moment that gave rise to a planning culture that promoted an architecture of the city and incorporated the urban legacy in the reorganization of the built and public space, for the people and with the people. Nevertheless, the ideas which Távora expressed in this study were not always followed by CRUARB at the time and even less so by Porto Vivo, SRU⁶⁸ today, both organizations with direct authority to intervene in Barredo. More in line with his theories is the Local Ambulatory Support Service (*Serviço de Apoio Ambulatório Local* [SAAL]), a social housing program which came together within the context of the revolutionary processes which took place after the Fall of the Portuguese dictatorship on April 25, 1974. SAAL Porto not only integrated Barredo as an operation but also implemented a set of programming rules inspired by Távora’s recommendations, promoting the first participatory process of urban renewal combined with social housing in Portugal, and a case study in Europe.⁶⁹ For Fernando Távora, architects were no longer a “demiurge,” but a “man amongst men,” necessarily “modern” and “contemporary.”⁷⁰

Declaration of Conflicting Interests

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Notes

1. Câmara Municipal do Porto (CMP), *Estudo de Renovação Urbana do Barredo [Barredo Urban Renewal Study]* (Oporto: Câmara Municipal do Porto, Direcção dos Serviços de Habitação, 1969), 32.
2. In Portuguese dictatorship, António Oliveira Salazar was replaced by Marcelo Caetano in 1968. Rising up against this reaffirmation of the old policies, the students declare a strike in 1969.
3. The team was completed with the director of the Housing Services, the engineer Luís de Noronha e Távora, the chief of the House Building Department, the engineer Adriano Amendoeira dos Santos, the architect Florêncio Neto de Carvalho, the contractor José Domingues Pereira dos Santos, and the

- draftsman António Ferreira Maia. This study also had the collaboration of Maria Rosa Correia de Sousa, social worker and Armando Dias Gomes, council jurist.
4. José Aguiar, “Após Veneza: do restauro estilístico para o restauro crítico,” [*After Venice: from the stylistic restoration to the critical restoration*] in *Anos de Património: Memória e Identidade. Portugal 1910-2010 [Years of Heritage: Memory and Identity. Portugal 1910-2010]*, coord. Jorge Custódio (Lisbon: Instituto de Gestão do Património Arquitectónico e Arqueológico, I. P. [IGESPAR], 2010), 226.
 5. CMP, *Estudo de Renovação Urbana do Barredo*, 32.
 6. Fernando Távora, “Património,” [*Heritage*] in *Região Norte: o território, o homem, as actividades, as instituições [North Region: territory, men, activities, institutions]*, ed. Forum Portucalense (Oporto: Athena Publishing, 1987), 56.
 7. Carlos Ramos was professor of architecture at *Escola Superior de Belas Artes do Porto* (ESBAP) between 1940 and 1967. His humanistic pedagogy is analyzed in Gonçalo Canto Moniz, “O Ensino Moderno da Arquitectura. A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)” [*Modern Education of Architecture. The 57 Reform and the Schools of Fine Arts in Portugal (1931-69)*] (PhD diss., University of Coimbra, 2011).
 8. Fernando Távora, *Da Organização do Espaço [The Space Organization]* (Porto: Faculdade de Arquitectura da Universidade do Porto [FAUP] Publications, 1996), 14.
 9. Nuno Portas, “Ensino da Arquitectura. Uma experiência pedagógica na ESBA do Porto,” [*Teaching of Architecture. A pedagogical experience at ESBA Porto*] in *Arquitetura(s): História e crítica, Ensino e Profissão [Architecture(s): History and criticism, Teaching and Profession]*, ed. Nuno Portas (Oporto: FAUP Publications, 2005): 402.
 10. Portas, “Ensino da Arquitectura,” 402.
 11. Octávio Lixa Filgueiras, “Inquéritos Urbanos,” [*Urban Surveys*] *Urbanização* 1 (1970): 12.
 12. Sergio Fernandez, *Percursos. Arquitectura Portuguesa 1930/1974 [Pathway. Portuguese Architecture 1930/1974]* (Oporto: FAUP Publications, 1988), 93.
 13. Octávio Lixa Filgueiras, *Da função social do arquitecto: para uma teoria da responsabilidade numa época de encruzilhada [The Social Role of the Architect: for a theory of responsibility in a time of crossroads]* (Oporto: ESBAP, 1985), 16.
 14. Filgueiras, “Inquéritos Urbano,” 14.
 15. *Ibid.*, 10.
 16. Távora, *Da Organização do Espaço*, 75.
 17. Arnaldo Araújo, Letter to Octávio Lixa Filgueiras, Lourenço Marques, 1964-10-05 (Octávio Lixa Filgueiras Archive), 2.
 18. Giuseppe Campos Venuti, *Urbanismo y austeridad [Urbanism and austerity]* (Madrid: 20th Century of Spain Publisher, 1978); Giuseppe Campos Venuti, *La Terza Generazione dell’Urbanistica [The Third Generation of Urban Planning]* (Milan: Franco Angeli, 1987).
 19. Pier Luigi Cervelatti and Roberto Scannavini, *Bologna: politica e metodologia del restauro nei centri storici [Bologna: policy and methodology of the restoration in the historic centers]* (Bologna: Il Mulino, 1973); Pier Luigi Cervelatti and Roberto Scannavini, *La nouvelle culture urbaine. Bologne face à son patrimoine [The new urban culture. Bologna in view to its heritage]* (Paris: Éditions du Seuil, 1977).
 20. Bernardo Secchi, “Le condizioni sono cambiate,” [*The conditions have changed*] *Casabella* 498, no. 9 (1984): 8-13; Bernardo Secchi, *Il racconto urbanistico. La politica della casa e del territorio in Italia [The urban tale. The policy of housing and territory in Italy]* (Torino: Giulio Einaudi, 1984).
 21. Venuti, *Urbanismo y austeridad*.
 22. *Ibid.*, 53.
 23. Adalberto Retto Junior and Christian Traficante, “Bernardo Secchi. Entrevista,” [*Bernardo Secchi. Interview*] *Vitruvius* 05.018 (2004), accessed January 21, 2013, <http://www.vitruvius.com.br/revistas/read/entrevista/05.018/3330>.
 24. Ana Pinho, “Conceitos e Políticas Europeias de Reabilitação Urbana. Análise da experiência portuguesa dos Gabinetes Técnicos Locais” [*European Urban Rehabilitation Concepts and Policies. Analysis of the Portuguese experience of the Local Technical Offices*] (PhD diss., Technical University of Lisbon, 2009), 109.

25. Ibid., 109.
26. CMP, *Estudo de Renovação Urbana do Barredo*, 37.
27. Ibid., 38. Campo Alegre Directional Center is an urban area of the city planned in direct relationship with the Arrábida Bridge, built in the 1950s, to be the location of a university campus and business district.
28. Pinho, "Conceitos e Políticas Europeias de Reabilitação Urbana."
29. CMP, *Estudo de Renovação Urbana do Barredo*, 32.
30. Council of Europe. *European Charter of the Architectural Heritage*. 1975, accessed January 2, 2017, <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900016804a8a7c>.
31. CMP, *Estudo de Renovação Urbana do Barredo*, 45.
32. Ibid., 1.
33. Decree-law n°. 40616 of May 28, 1956, *Diário do Governo*, I Serie, 108 (1956): 630.
34. Decree-law n°. 47443 of December 30, 1966, *Diário do Governo*, I Serie, 302 (1966).
35. CMP, *Estudo de Renovação Urbana do Barredo*, 68.
36. Bernardo Ferrão, "Tradição e Modernidade na Obra de Fernando Távora, 1947-1987," ["*Tradition and Modernity in the Work of Fernando Távora, 1947-1987*"] in *Fernando Távora*, ed. Luiz Trigueiros (Lisbon: Blau, 1993), 42.
37. CMP, *Estudo de Renovação Urbana do Barredo*, 34.
38. Fernando Távora, "Coisa Mental. Fernando Távora. Entrevista de Jorge Figueira," ["*Mental Thing. Fernando Távora. Interview with Jorge Figueira*"] *Unidade* 3 (1992): 102.
39. CMP, *Estudo de Renovação Urbana do Barredo*, 32.
40. Ibid., 12.
41. Ibid., 27.
42. Decree-law n°. 20985 of March 7, 1932, *Diário do Governo*, I Serie, 56 (1932), and Decree-law n°. 21875 of November 18, 1932, *Diário do Governo*, I Serie, 271 (1932).
43. Luís Miguel Correia, "A construção da identidade do território a partir dos monumentos. O lugar do contemporâneo," ["*The identity building of the territory based on monuments. The role of the contemporary.*"] *Estudos do Século* 11 (2011): 170.
44. CMP, *Estudo de Renovação Urbana do Barredo*, 13.
45. Ibid., 12-13.
46. Ibid., 32.
47. Ibid., 28.
48. Ibid., 32.
49. Ibid., 32-33.
50. Ibid., 30.
51. Ibid., 30.
52. Fernando Távora, "O Porto e a Arquitectura Moderna," ["*Oporto and Modern Architecture*"] *Panorama* 4 (1952): 49-62.
53. CMP, *Estudo de Renovação Urbana do Barredo*, 30.
54. The National Education Commission (JNE) was part of the Ministry of National Education of the *Estado Novo* created in 1936 and closed in 1977, following the democratic revolution. Its main goal was to study the problems related to the education of the character, pedagogy, and culture.
55. CMP, *Estudo de Renovação Urbana do Barredo*, 30.
56. Ibid., 30.
57. Ibid., 39.
58. Ibid., 40.
59. Ibid., 33.
60. Ibid., 59.
61. Allan Williams, "Conservation Planning in Oporto: An integrated Approach in the Ribeira-Barredo," *The Town Planning Review* 51, no. 2 (1980): 177-94.
62. *Comissariado para a Renovação Urbana da Área Ribeira-Barredo* (CRUARB) was a central government agency established on October 7, 1974, to conduct the integrated conservation of the Ribeira-Barredo district, with a staff comprised of architects, social workers, engineers, draftsmen, an economist, a solicitor, a housing expropriation administrator, and secretaries.

63. Fernando Távora, “O Problema da Casa Portuguesa,” [*“The Portuguese House Question”*] *Aléo* 9, Serie IV (1945): 10; Fernando Távora, “O Problema da Casa Portuguesa,” *Cadernos de Arquitectura* 1 (1947).
64. Távora, “O Porto e a Arquitectura Moderna.”
65. Fernando Távora, “Arquitectura e Urbanismo. A lição das constantes,” [*“Architecture and Urbanism. The lesson of the constancies”*] *Lusitana* 2 (1952): 151-55.
66. Fernando Távora, *Da Organização do Espaço* (Oporto, author edition, 1962; Oporto: FAUP Publications, 1996).
67. Fernando Távora, “Do Porto e do seu Espaço,” [*“About OPorto and its Space”*] supplement of “Cultura e Arte” of the *Comércio do Porto*, January 26, 1954: 6.
68. Porto Vivo, SRU – Sociedade de Reabilitação Urbana da Baixa Portuense, S.A. is a company with exclusively public capital whose shareholders are the Portuguese State, represented by the Institute for Housing and Urban Rehabilitation, and the Oporto City Council. It was established on November 27, 2004, in accordance with decree-law n°. 104/2004 dated May 7, and the aim is to promote the regeneration of an urban sector which includes Barredo.
69. See the exhibition “The SAAL Process” held at Serralves Museum in Oporto (2014-2015) and at the Canadian Centre for Architecture (2015) and its catalog Delfim Sardo, ed., *The SAAL Process* (Porto: Serralves, 2014). See also the first articles by *L’Architecture d’Aujourd’hui* 185 (1976) and *Lotus International* 13 (1976).
70. Távora, *Da Organização do Espaço*, 74-75.

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