

Notes on the “Terceira Via” in Portugal and Sweden. A Comparison between Fernando Távora and Sven Backström & Leif Reinius

Fernando Távora, Backström & Reinius, Arquitectura Popular, Terceira Via, Housing

/Abstract

The essay seeks to highlight similarities and analogies between the architectural work of Fernando Távora and that of Sven Backström and Leif Reinius, with the aim of expanding the already rich but still not exhaustive panorama of international comparisons that links some of the most important names in architecture of the second half of the 20th century. These are, as in this case, unconscious “encounters” that did not really happen but which today, with the right historical distance, can be virtually analysed on the basis of what was theorised and realised. The typological theme of housing, so urgent at the end of the Second World War not only among the belligerent countries, is also at the centre of attention in two countries that were neutral and not directly touched by the conflict, such as Portugal and Sweden. It is no coincidence that this typological theme is the focus of attention in the early part of Fernando Távora’s design career, and no less so in that of the two Swedish architects Sven Backström and Leif Reinius.

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Whether one was in Athens or Amsterdam, on the Atlantic coast of Portugal or near the North Cape, the architect still needed an architectural language, and in the 1950s he had a good chance of finding it through a careful and critical re-examination of previous modern architecture (which everyone perceived in his or her own way), and through a distillation of those contemporary currents, domestic or foreign, that seemed best suited to respond to practical and symbolic tasks.¹

The fusion of regional declinations with the invariants of the International Style experimented by some architects born in the first decades of the 20th century brought about considerable changes in European architecture in the second half of the century. As William Curtis wrote, the paths taken and the goals achieved by some protagonists of the history of contemporary architecture in radically different geographical and cultural contexts start from an in-depth analysis of the past that is indispensable for a more conscious reading of the present. Dimitris Pikionis (1887-1958) in Greece, Hans Scharoun (1893-1972) in Germany, Jean Prouvé (1901-1984) in France, Mario Ridolfi (1904-1984) in Italy, Josep Antoni Coderch (1913-1984) in Spain and many others, with their architecture and theoretical writings quickly gained a position of cultural leadership in their respective countries. The search for a new language in which to integrate international references and local building techniques, the compositional themes of the avant-garde with the materials of tradition, was not shirked by the protagonists of two other geographically distant realities such as Fernando Távora (1923-2005) in Portugal² and the two Swedish architects Sven Backström (1903-1992) and Leif Reinius (1907-1995). United since their university years at the Faculty of Architecture of the Kungliga Tekniska Högskolan (KTH, Royal Institute of Technology) in Stockholm, Backström and Reinius's association was consummated over a period of time that began as students in the second half of the 1920s and ended in 1980 with the retirement of both and the closure of their associated studio in the centre of Stockholm.³

Even though the three have never met, or at least there are no documentable direct contacts to date⁴, the idea of a 'long-distance' comparison stems from a kind of methodological affinity as well as some biographical points of tangency. First of all, the difficult relationship with architecture and the language adopted

1 William J.R. Curtis, *Monderne architecture since 1900* (New York: Phaidon, 1982), 471.

2 About Fernando Távora see in particular the monographic studies: Luiz Trigueiros, edited by, *Fernando Távora* (Lisboa: Blau, 1993); Antonio Esposito, Giovanni Leoni, *Fernando Távora. Opera completa* (Milano: Electa, 2005); José António Bandeira, edited by, *Fernando Távora. Modernidade Permanente* (Guimarães: Associação Casa da Arquitectura, 2012).

3 On the work of Backström & Reinius see in particular: *Arkitektur* no. 6, 1982, monographic issue edited by Claes Caldenby and Eva Rudberg; Giovanni Bellucci, *The housing models of Backström & Reinius between Thirties and Fifties. An alternative to Scandinavian functionalism* (Siracusa: LetteraVentidue, 2022).

4 In Sigtuna, Sweden, in June 1952, a meeting was held coordinated by Sven Markelius, a preliminary to the CIAM in Aix-en-Provence the following year, which could potentially have allowed Backström, Reinius and Távora to meet. Even though the two Swedes are not mentioned in the published sources among those present (Eric Mumford, "In Search of 'Habitat': Sigtuna, Sweden, 1952", in Id., *The CIAM Discourse on Urbanism, 1928-1960*, Cambridge MA – London: The MIT Press, 2002: 215-225), at least that of Leif Reinius, who had already attended the meetings in London in 1947 and Bergamo in 1949, cannot be excluded. The calendar of meetings also included several guided tours and the presentation of the project for the new satellite town of Vällingby, whose masterplan developed by Markelius saw Backström and Reinius as the authors of the designs for many of the public buildings in the central square. The presence of only Alfredo Viana de Lima (1913-1991) representing Portugal, and from what emerges from the short text signed by Távora for the occasion (published in this issue of HPA) testifies to how in the Lusitanian country openness to the modern movement was in its infancy.

in their respective countries by most of the designers working in the period in which Távora, Backström and Reinius completed their academic training and in the years immediately following, a factor from which the need to refine a new design approach in some respects similar arises. Secondly, the theme of travel and in-depth study of references both close and distant to their specific context but equally useful for the theoretical-cultural growth indispensable to the complete definition of the compositional theme. Lastly, the constant application of plural thought and a design sensibility that Távora expresses through references to the literary work of Fernando Pessoa and the theme of heteronomy, an articulated interpretation of the author's personality that Backstrom and Reinius, for their part, pursue by merging complementary skills and thoughts in the same realised work, the result of a continuous confrontation and balancing of two distinct approaches to design and two equally different characters⁵. The works realised by Távora in Portugal and by Backström and Reinius in Sweden in particular on the theme of housing also effectively synthesise the sudden stylistic and functional mutation that residential buildings underwent during the 20th century.

Although characterised by very different cultural assumptions, the response of Távora in the Lusitanian land and of Backström and Reinius in the Scandinavian one advocates alternative methodological and design choices to the established ones. On the one hand, the Portuguese architect theorises the possibility of a hybrid "Terceira via" between Le Corbusier and Raul Lino,⁶ the prodromes of which can be partly read in an initial short text published in 1945 and revised two years later.⁷ In the short essay, the author warns against the danger of the false and senseless re-proposition of past models that have substantially prevented the development of modern architecture in Portugal. The cultural flattening generated by the obtuse repetition by Portuguese architects of certain linguistic models follows what was theorised by transversal personalities in politics and culture at the end of the 19th century such as Henrique José das Neves (1841-1915), Antonio Rocha Peixoto (1866-1909) and the art historian João Barreira (1866-1961) in favour of stylistic features considered indispensable and therefore fundamental for reaffirming Portuguese autonomy and emancipation. Decisive in the first decades of the 20th century for the application of this romantic-national approach also from a technical-design point of view was the architect Raul Lino da Silva (1879-1974), who concretely constructed numerous buildings and was one of the main supporters of the "Casa Antiga Portuguesa" movement⁸. Regarding specifically the typological theme of the

⁵ It is useful to recall the anecdote according to which the two, who worked in the studio at two opposing tables, exchanged their work positions after the lunch break to get a different view of the problems.

⁶ Cfr: Jorge Figueira, "Fernando Távora: coisa mental", *Unidade*, no. 3 (1992): 101-106.

⁷ See: Fernando Távora, "O problema da casa portuguesa", *Aléo*, no. 9 (November 1945); Fernando Távora, "O problema da casa portuguesa", *Cadernos de Arquitectura*, no. 1 (1947) (translated into English in HPA no. 11, 96-101).

⁸ On the confrontation between the rearguard and modernity in Portugal in those years, see in particular: João Leal, *Etnografia Portuguesa 1870-1970* (Lisboa. Etnográfica Press, 2000), 107-143. <https://doi.org/10.4000/books.etnograficapress.2562>; Joaquim Manuel Rodrigues dos Santos, "Tupi or not Tupi' versus 'Casa Portuguesa': Friction between Lúcio Costa and Raul Lino", *Artis on*, no. 12 (2022): 78-96.

residence Raul Lino between the 1910s and 1930s is the author of numerous publications⁹ in clear contrast to the contemporary design and theoretical proposals expressed by young European architects animators of the Modern Movement. Research into the country's past and architectural-cultural history in an attempt to overturn Raul Lino's misleading "Portuguese House", saw Távora strongly committed. Five years later, after completing his studies at the ESBAP – Escola Superior de Belas Artes do Porto, in 1955 he began his activity within the research group involved in the *Inquerito sobre a arquitectura popular portuguesa*. The multi-year research plan promoted by the National Union of Architects of Portugal and supported by President António Salazar led to the investigation of the peculiarities of the country's historical buildings published in a rich compendium that documented the architectural and urban aspects of the various areas of Portugal. The mighty research that opens by delving into issues related to the physical geography of each of the territorial contexts identified is characterised by detailed surveys of built architecture, both individual buildings and urban aggregates. This material, flanked by dozens of shots resulting from a meticulous photographic campaign and a historical-descriptive text, was published in 1961 in a double volume entitled *Arquitectura popular em Portugal*. Távora, together with Rui Pimentel (1924-2005) and António Menéres (1930), is engaged in the study of the Minho area, a strip of land facing the Atlantic coast in the north of the country where the cities of Averno, Braga and Porto are located.¹⁰ As the three authors write, a geographical reality is documented that, although territorially limited, includes an extreme variety of architectures ranging from the residential buildings of the large coastal cities, to the dwellings and aggregates of the small villages in the hilly hinterland, to the singular agricultural buildings of the mountainous areas and the more peripheral provinces. A heterogeneity of forms, compositional solutions, details and materials that demonstrate the variety of architecture sedimented over the centuries, materials that will be fundamental to Távora's design evolution [Fig. 1].

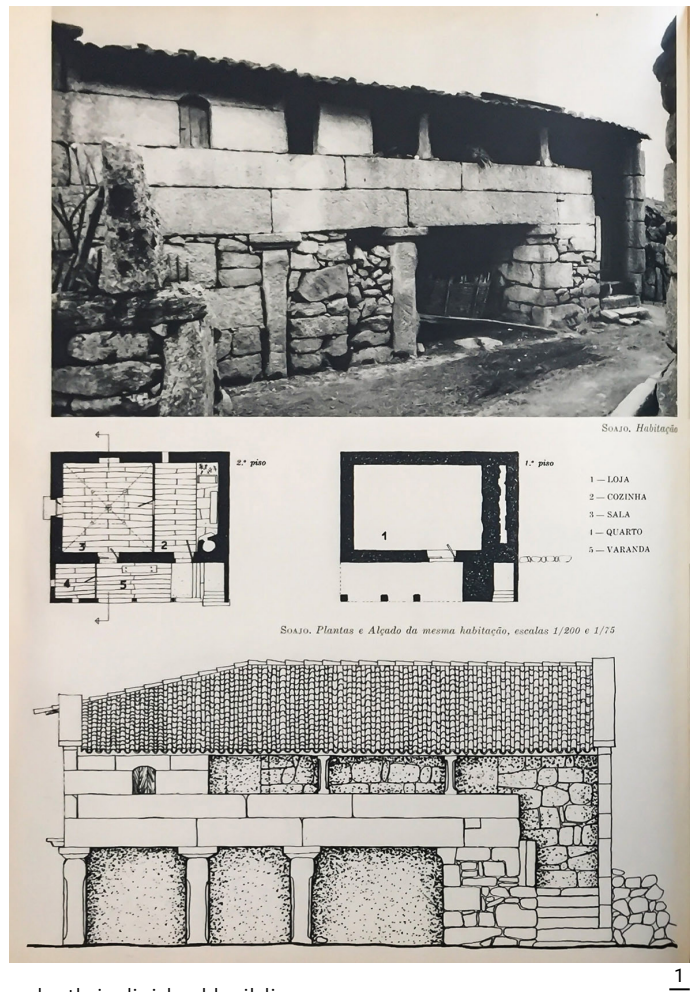


Fig. 1
Arquitectura popular em Portugal (Lisboa: Gravura, composição e impressão Gráfica São Gonçalo, 1961), 72.

⁹ See: Raul Lino, *A Nossa Casa – apontamentos sobre o bom gosto na construção de casas simples* (Lisboa: Edição da Atlântida, 1918); Raul Lino, *A Casa Portuguesa* (Lisboa: Escola Tipográfica da Imprensa Nacional de Lisboa, 1929); Raul Lino, *Casas Portuguesas* (Lisboa: Edição de Valentim de Carvalho, 1933); Raul Lino, *L'évolution de l'Architecture Domestique au Portugal* (Lisboa: Institut Français au Portugal, 1937).

¹⁰ See: Fernando Távora, Rui Pimentel, António Menéres, "Zona 1. Minho", in *Arquitectura popular em Portugal*, vol. 1 (Lisboa: Sindicato Nacional Dos Arquitectos, 1961), 2-111. The other areas of Portugal explored in the volume are: Trás-os-Montes (by architects Octávio L. Filgueiras, Arnaldo Araújo and Carlos Carvalho Dias), Beiras (studied by architects Francisco Keil of Amaral, José Huertas Lobo and João José Malato). The regions of Extremadura, Alentejo and Algarve were included in a second volume published in the same year.

A few years earlier in Sweden, Backström and Reinius conversely confronted an architecture that had largely moved beyond reference to Nordic classicism and the historicist revival particularly after 1930 following the Stockholmsutställningen (Stockholm Exhibition) when the rationalist movement became a theme of confrontation on which most young Swedish architects worked. There was a sort of marginalisation of the architects of the older generation in the country and in particular the exponents of the so-called "Swedish Grace" including in particular Ragnar Östberg (1866-1945) and Ivar Tengbom (1878-1968) who only a few years earlier had completed famous architectures in Stockholm such as the Town Hall and the Concert Hall. The new class of architects from this time onwards, in addition to Erik Gunnar Asplund (1885-1940), saw above all in Sven Markelius (1889-1972) the new theoretical leader, an architect who quickly assumed the role of the main reference point for the modern movement in the varied Nordic context, also internationally.¹¹ As Távora would do some twenty years later, Backström and Reinius identified the housing theme of social housing as the most stimulating one from which to develop their design ideas at the beginning of their careers as designers, helping to trigger a profound change from the cornerstones of the modern movement. The two young designers are extremely dubious about the use tout court of the rationalist language in a territorial context which, just like Portugal, presents considerable geographical varieties on which evident stylistic differences have settled over the centuries.¹²

From the large coastal cities such as Stockholm, Gothenburg or Malmö to the predominantly agricultural areas of southern Sweden, to the large wooded and almost uninhabited parts in the centre-north of the country, even in this case the study of the architecture that has historically been built demonstrates the need to continue even in the modern phase, with solutions that are not homologated exclusively to functional or compositional standards, but which on the contrary also take the context into consideration. This awareness was progressively substantiated by the two architects in the time between their graduation in 1929 and the foundation of the associated studio in 1938, a period in which Backström and Reinius followed different paths articulated between internships with both Swedish and foreign architects and a great many trips to discover most European countries. Similarly to the trip financed in 1960 by the Gulbenkian Foundation that took Távora not only to Europe but also to Japan and the United States and of which a precious testimony remains in the *Diário*

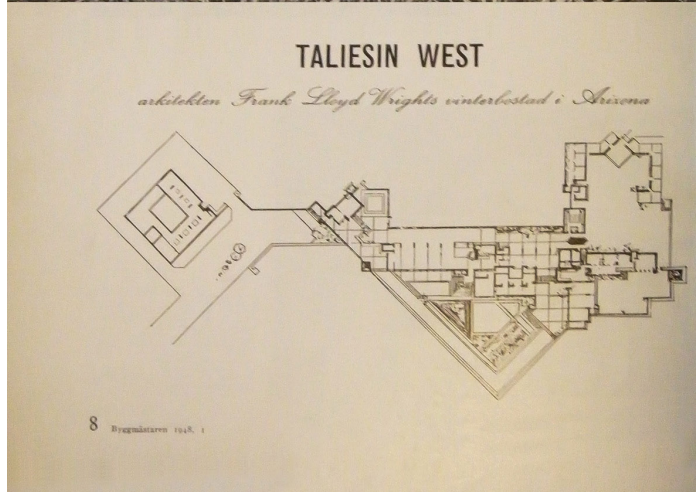
11 Sven Markelius' international outreach began in 1927 as a result of a scholarship that took him first to Dessau and then to Stuttgart to see the houses built for the Werkbund exhibition. Since the 1930s he has been an active participant in CIAM meetings, hosting (in his villa in Nockeby on the outskirts of Stockholm) Le Corbusier and Walter Gropius for a series of lectures that the 2 architects held in Sweden. Markelius' international fame took a further leap forward following the design of the Swedish pavilion built in 1939 in New York for the World's Fair, an episode that would bring him into the large international groups that would lead the design of the United Nations Building in New York and the Unesco headquarters in Paris after the Second World War. See: Stefano Ray, *Il contributo svedese all'architettura contemporanea e l'opera di Sven Markelius* (Roma: Officina Edizioni, 1969); Eva Rudberg, *Sven Markelius, arkitekt* (Stockholm: Arkitektur Förlag, 1989); Stefano Ray, *Sven Markelius 1889-1972* (Roma: Officina Edizioni, 1989).

12 In those years there was no comprehensive study like the Portuguese one on the subject of popular architecture in Sweden. In the 1950s, a first concise reading of architectural typological varieties appeared in the volume: George Everard Kidder Smith, *Sweden builds* (New York and Stockholm: Albert Bonnier, 1950), 34-63.

de "bordo",¹³ North America was also decisive for Leif Reinius, who went there in 1938, confronting in particular the works of Frank Lloyd Wright (1867-1959), contributing to reinforcing his doubts on the real effectiveness of rationalist architecture.¹⁴ From then on, the Swedish duo would begin to propose compositional solutions integrating two distinct approaches to design with increasing conviction: on the one hand, they continued to pay attention to the themes of the functionalist movement to which Backström and Reinius had fully applied themselves working between 1936 and 1938 in the studio of architect Hakon Ahlberg (1891-1984).

On the other hand, the use of details through which to bring buildings closer to a more serene relationship with man, exemplified in different ways: the use of warm colours to replace white as the hegemonic colour of modern architecture, the search for a link between architecture and its context, the implementation of detailed solutions and exposed materials that go beyond the use of concrete alone. These and other elements that, as in Portugal, were historically part of the country's cultural-constructive heritage were gradually to erode the rigid rationalist shell that had marked Backström and Reinius' academic training, adding a third way, the neo-empiricist way, as a compromise between rational and organic language in the Scandinavian context [Fig. 2].

Távora's early projects express this attempt to synthesise apparently non-overlapping compositional aspects, to reconcile references ascribable to the great masters of the 20th century while at the same time enhancing the context and emphasising the building tradition. Exemplary in this sense is the theoretical study done for the project for the *Casa sobre o mar* on which Távora worked from 1950 onwards in order to obtain his degree in architecture and then again until 1952. Here, the reference to Le Corbusier (1887-1965) with the pure volume raised on pilotis and the curved wall on the roof emerges clearly, but the iconic Farnsworth House by Ludwig Mies van Der Rohe (1886-1969)



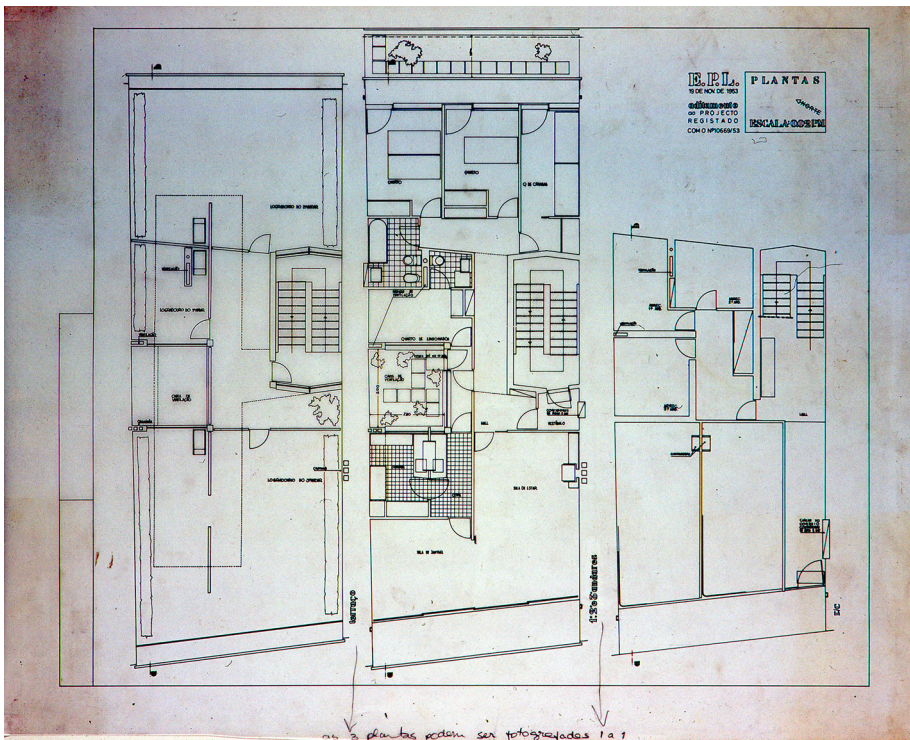
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¹³ In addition to the original text kept at the Marques da Silva Foundation, we refer to recent editions published in Portugal and Italy: Fernando Távora, *Diário de "bordo"*, edited by Rita Marnoto (Matosinhos: Associação Casa da Arquitectura 2012); Antonio Esposito, Giovanni Leoni, Raffaella Maddaluno, *Fernando Távora. Diario di bordo* (Siracusa: LetteraVentidue, 2022).

¹⁴ On this question, see in particular the pages that Leif Reinius dedicated in the review *Byggmästaren*, of which he was editor in chief between 1944 and 1950, to the United States and to Wright in particular: Leif Reinius, "Glimtar från U.S.A.", *Byggmästaren*, no. 17 (1944): 303-322; Frank Lloyd Wright, "Taliesin West, vinterbostad i Arizona", *Byggmästaren*, no. 1 (1948): 8-12. We also recall the commemorative article written by Reinius himself on the occasion of the American master's death: Leif Reinius, "Frank Lloyd Wright (1869-1959)", *Arkitektur*, no. 8 (1959): 190-192.

Fig. 20

Front page of the article by Frank Lloyd Wright published in *Byggmästaren*, no. 1 (1949): 8.



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completed in the same years also comes to mind, which is characterised by the similar choice of raising the building above the ground. At the same time, the choice of inserting a modest staircase oblique to the orthogonal geometry of the rest of the composition and a blue and white texture clearly visible in the drawings and the maquette are clear expressions of an attempt to connect with the past and with that “Portuguese milieu” of which Távora had written a few years earlier.¹⁵ The *Foz do Douro* flat block in Porto completed between 1952 and 1954 confirms, although less clearly from the outside, this thoughtful compromise between modernity and tradition. If on the outside, in addition to the arrangement of the roof-solarium with thin vertical and horizontal concrete slabs without any curved walls, the essential volume on the main south-west-facing façade dug deep to try to protect the large glazed portions of the living area from direct sunlight emerges, on the inside Távora enriches the project with fine details. The project drawings show the precise definition of each joinery part of the wooden frames as well as the design of the iron balustrade with a soft wooden handrail that characterises the bare volume of the stairwell. This does not have a banal rectangular plan but has diverging shorter sides, giving the space a pointed configuration – Ponti or Ridolfi style?¹⁶ – bordered by vertical planes that are totally closed except

15 Távora, *O problema da casa portuguesa*.

16 “Porto: Bloco de Habitações na av. do Brasil (1952)”, *Arquitectura*, no. 71 (July 1961): 14. In introducing Távora’s projects, Nuno Portas refers to several Italian projects carried out in the same year: Nuno Portas, “Arquitecto Fernando Távora: 12 anos de actividade profissional”, *Arquitectura*, no. 71 (July 1961): 11-13.



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Fig. 3

Fernando Távora, Foz do Douro flat block, Porto 1952-1954, floor plans (FIMS/AFT).

Fig. 3

Fernando Távora, Foz do Douro flat block, Porto 1952-1954, view of the stairwell (photo by Alessandra Chemollo).



for the top level on the roof-terrace, which is entirely glazed and allows light to enter from above, enhancing every detail of the staircase with a marked luminous contrast [Fig. 3, 4].

On the Swedish territory, Backström and Reinius' professional debut led from the very first works to an interesting process of combining materials that partly or wholly departed from those of modernity in order to overcome the uninspiring white plastered walls. The first residential building the two Scandinavian architects completed was the *Kvarteret Tegelslagaren* flat block built in Stockholm in 1937, a parallelepiped volume completely similar in size and proportions to the contemporary expression of rational architecture. The details, however, are totally different from the usual rationalist housing block of the 1930s, as there are no ribbon windows and white plaster replaced by red brick and teak wood façades, while the ground floor features grey-green marble cladding from Kolmården [Fig. 5]. If the layout and the cut of the interior spaces are calibrated and satisfy functional requirements in an impeccable manner, on the outside the architects attempt this process of softening and contamination with tradition that will continue over the following decades with ever-changing results due to the context, the living function and other constraints that in their opinion must be conditioned by the project.

For instance, between 1939 and 1940, Backström and Reinius designed *Elfvinggården*, one of the many subsidised housing complexes for frail people that the two architects worked on during their careers. In this case, the complex is not located in the city centre but in a narrow area between a coniferous forest and the sea. The project therefore takes on a much more articulated solution from a planimetric point of view, the result of the juxtaposition of several parallelepiped volumes in turn ordered by the union of modular elements

Fig. 5

Sven Backström e Leif Reinius, Kvarteret Tegelslagaren, Stockholm 1937, detail of the facade (photo by the author).

represented by the studios. The use and juxtaposition of materials also change, with fair-faced concrete being used here to create the connection between the rocky substrate and the elevation of the façades made of fair-faced bricks [Fig. 6]. This dissimilarity of planimetric solutions and details is one of the main peculiarities of the design model implemented by Backström and Reinius since the late 1930s, a strategy that is substantially similar to the one implemented by Távora on the same typological theme.

Equally thoughtful in terms of the use of materials and plan development is the design for the *Holiday House* in Ofir, which Távora worked on between 1957 and 1958. Here in particular, the use of a wide variety of natural materials for the interior spaces strikes the eye: different types of terracotta, wood and stone which in turn is worked with different degrees of finish. The building, almost completely enclosed to the north, rises with only one floor above ground and the elevations are a sequence of white walls (the only exception being the chimney flue which emerges from the façade level and is painted yellow) alternating with large glazed portions with wooden frames. The floor plan clearly shows the functionalist layout characterised by a central core (with the same floor continuing to the exterior) from which three asymmetrical arms branch off to form the main areas of the house. The living area is a large continuous room that stretches from the central core towards the east, the five-bedroom area located in the south-facing arm, and finally the third part – the smaller one – with the kitchen and some service rooms and the garage. The geometric matrix that governs the composition has not, however, constrained the axuality of the walls and the insertion of the plan within a rigid orthogonal grid, from which the design of the house eschews, responding instead more effectively, as Távora¹⁷ has written, to a long list of demands and conditioning environmental factors that also determined the position and size of the openings [Fig. 7].



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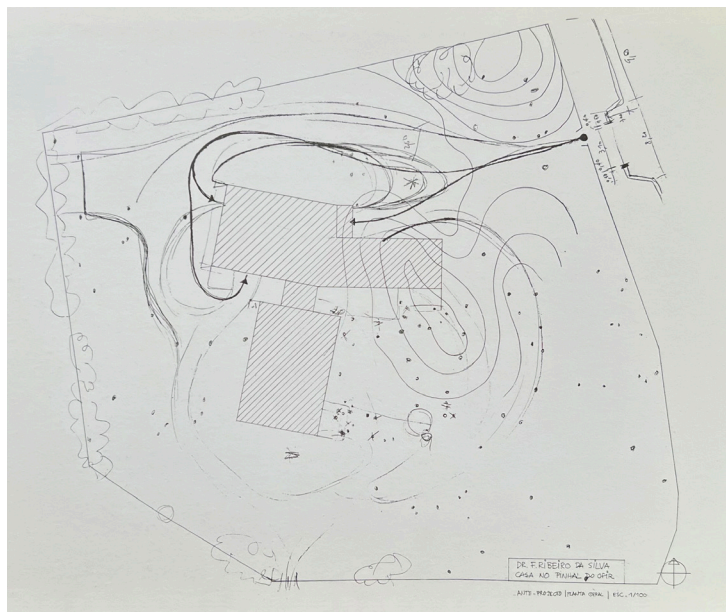


Fig. 6

Sven Backström e Leif Reinius, *Elfvinggården*, Stockholm 1939-1940, detail of the facade (photo by the author).

Fig. 7

Fernando Távora, *Holiday home*, Ofir 1952-1954, floor plans (*Casa de férias em Ofir*, Lisboa: Blau 1992, 8).

¹⁷ Cfr. Fernando Távora, *Casa de Férias em Ofir / Summer House at Ofir* (Lisboa: Editorial Blau, 1992), 2, 5.

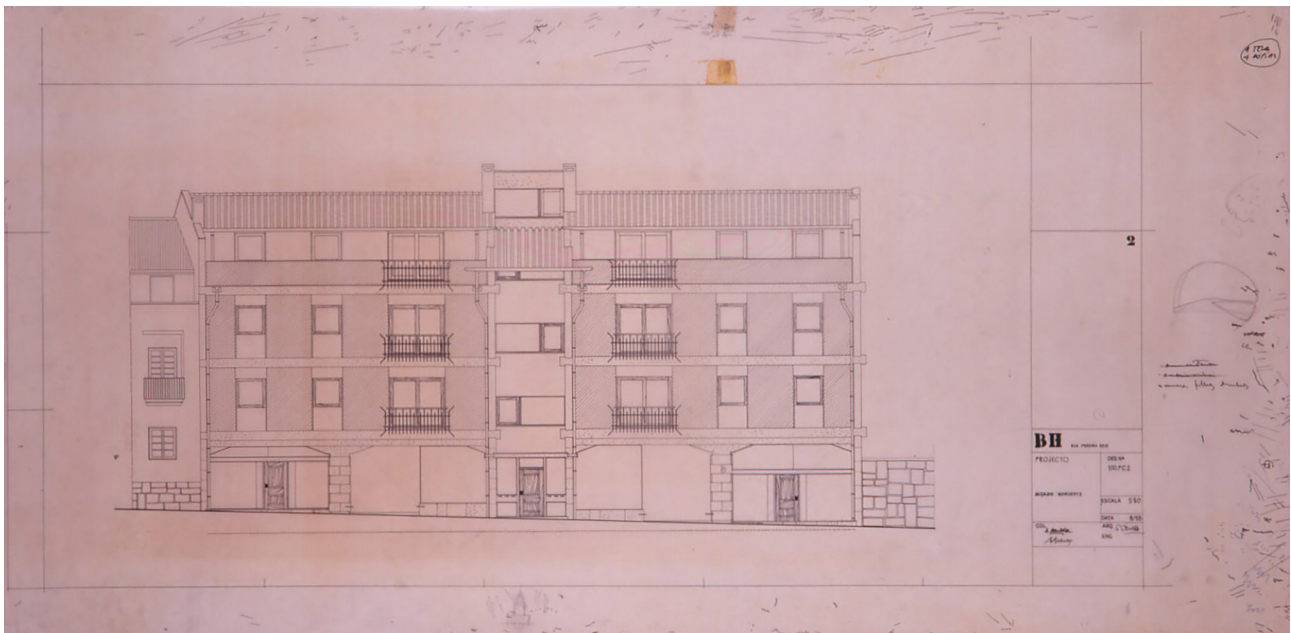


A skilful balance between modern rigour and the revival of tradition that in some ways can be compared with one of Backström and Reinius' most famous projects, namely the various residential blocks and neighbourhoods of star-shaped houses – *stjärnhus* they built starting from the Gröndal building between 1943 and 1945. In this case too, the ambition of the two architects was to make the rigid geometric scheme of the plan based on the juxtaposition of multi-storey modular elements in the shape of a “Y” less exaggerated. The repetition of these elements that would lead to the determination of courtyards of different sizes, from the perfectly hexagonal ones in Gröndal to the large spaces of the Rosta district in the city of Örebro [Fig. 8], is accompanied by the study of the colour theme that only minimally involves white. Warm tones, sometimes with contrasting juxtapositions aimed at enhancing the cleanliness of the volumes, characterise the façades marked by the high number of balconies, and at the same time the contrast with the exposed concrete used for the part of the basement that raises the living volume above ground level is marked. It is in particular the earth colours of the different shades of red that are used by Backström and Reinius that reinforce the relationship with the traditional “Falun red” paint, the well-known red paint produced from some of the residues from the copper mine in the Swedish town of Falun and used for centuries to protect wooden dwellings from the aggression of moisture and animal pests. Then come the pitched roofs that definitively overcome with this project the horizontal tectonics of rationalist volumes and bring a theme also typical of Swedish domestic architecture back into the centre of the design.

The quote and reference to the past as a thread that ideally links Távora with Backström and Reinius emerges with even greater intensity in the project for the building constructed between 1958 and 1960 on Avenida Pereira Reis in Porto. The building, which in this case has a rectangular floor plan with the

Fig. 8

Sven Backström e Leif Reinius, *Stjärnhusen “Rosta”, Örebro 1948-1952* (photo by the author).



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largest dimension parallel to the street as opposed to the *Foz do Douro* complex, is characterised by a perfectly symmetrical façade score that has only one misalignment on the vertical plane to mark the position of the entrance and the staircase in the centre. To this condition of stereotyped rationality, the Portuguese architect contrasts details that once again recall tradition. Firstly, the four conspicuous gargoyles that mark the design of the façade with their expressive overhangs and project, like sundials in sequence, their shadows on the façade's second diriment element, namely the blue and white ceramic cladding typical of Porto, not with the well-known figurative references but with a repetitive geometric design that refers to the Arab origin of the decorative theme. This is combined with the need to externally reveal the structural matrix of the building by visually isolating the load-bearing concrete frame plastered in white and easily distinguishable from the other white and blue rather than granite cladding on the ground floor [Fig. 9].

Details that, in Portugal as in Sweden, thus render a different way of doing architecture that has as its common premise man and the earth¹⁸ at the centre of a reciprocal relationship of influences that have substantiated the choice of a "Terceira Via".

18 See: Leif Reinius, "Architectural Experiments", in *Nordic Architects Write. A Documentary Anthology*, Michael Asgaard Andersen, ed., (New York. Routledge, 2008; Távora), 348-353. See also: Távora, "O problema da casa portuguesa".

Fig. 9

Fernando Távora, Rua Pereira Reis flat block, Porto 1958-1960, (FIMS/AFT).

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