

Scandinavian time, the voyage of Raúl Hestnes Ferreira to Finland and the inference of Alvar Aalto's work in Portuguese architecture during the Post-War period

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The research was supported by FCT (Portuguese Foundation for Science and Technology) Scholarship.

Publisher Alvar Aalto Museum
ISSN-L 2323-6906
ISSN 2323-6906

www.alvaraalto.fi
www.alvaraaltoresearch.fi



Sunila Pulp Mill, Kotka, 1936-38, 1951-54. Raúl Hestnes / Hestnes photo archive.

The other side

There are two cases to take into consideration: one, of the influences that can arise in a decaying period; another, of the search for influences as basis of action for that same period that is falling apart and one wishes to build. That is: in the first case, influences not asked for; in the second, sought-after influences; moreover, one must understand that all the period in dissolution is searching for influences and, therefore, there is a sort of fusion of both cases, a mutual attraction of the influences and the dissolution.

Fernando Távora, 1945¹



Sunila Pulp Mill, Kotka, 1936-38, 1951-54. Raúl Hestnes / Hestnes photo archive.

Architecture produced by contemporary Portuguese architects would be impossible to understand without taking into consideration the readings of the Modern that have emerged during the 20th century, particularly those that have occurred after World War II. The decade of the 1950s in Portugal was marked in particular by the acknowledgement and dissemination of Nordic architecture, mostly through the publication of Alvar Aalto's writings and work. *Scandinavian Time* refers generically to this inference. It also refers, more specifically, to the voyage of architect Raúl Hestnes Ferreira to Finland between 1957 and 1958 — a significant journey, because it directs us, in a particular way, to a moment in time when Portuguese architects acquired operative awareness of the heterodoxy of the Modern.

Hestnes' journey *represents* the experienced side of such awareness — it alludes, in various ways, to a concrete movement towards that 'desired search', that 'searched-for influence' that Fernando Távora mentions in distrust of what is imposed. If, on the one hand, the *post-war* comes as a decaying period, on the other hand, *Scandinavia*, and *Finland* in particular, stand out as wider *deviations*, as 'basis of action for that same period that is falling apart and one wishes to build.'

A research that builds upon Raúl Hestnes' journey to, and in, Scandinavia, and his interest in Aalto's work, requires questioning the History of Portuguese Architecture with contents that relates to the impact of individual action and to the architect's autonomous education in direct contact with reality. A contact with reality which is not explicitly exhorted, which does not resort to an already traveled itinerary, nor does it repeat the approach to a recurrent past, but which, on the contrary, resists and tries to intimately know a chance of detour. In this regard, Hestnes' journey does not have the ideological, officially induced, newsworthy or historical charge of other core references, or of other journeys, on the same period; it has the particular significance of deviating itself, not only from the *Grand Tour*, but also from the most common destinations of the young Portuguese architects of that period — Italy, France, other countries in Europe, or even Brazil.² Hestnes, who assumes his will for deviation, became the first Portuguese architect to travel to Finland with the objective of studying in a meaningful way and in direct contact the work of Alvar Aalto. Thereby, the present research values, in the contemporary agenda, not only the inquiring of the significance of experience — or the desire for it, as we will, indirectly, conclude — but also the existence of some disregarded first-destinations of deviation and of inversion that have a place in the entanglements of History.³

Scandinavian Time, which is, after all, about the way we *unveil* reality, is the title of a short-story book by Hestnes Ferreira's father, the writer José Gomes Ferreira, published in 1969, on his experience as consul in Norway, between 1926 and 1929. The subtitles in this article take their names from the names of his stories.⁴

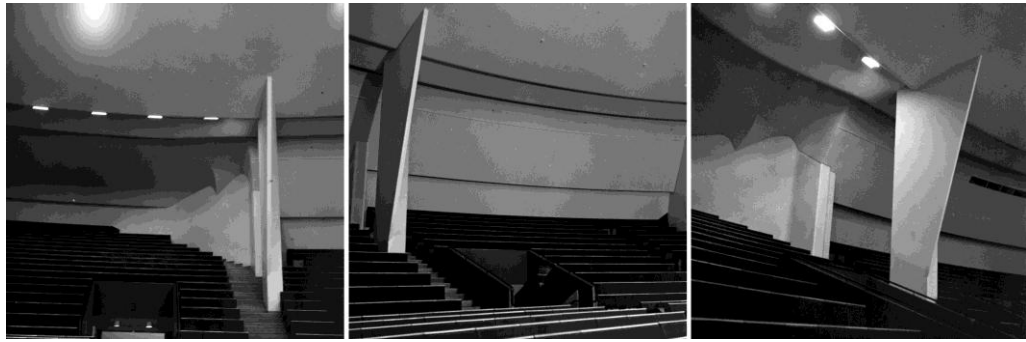
Almost a report

Raúl Hestnes Ferreira, after completing the Special Architecture's Course at the Porto School of Fine Arts, and disappointed with the events he experienced during the dictatorship years in Portugal — he was expelled from the Lisbon School of Fine Arts in 1952; arrested by the secret police in Porto in 1955; sent in 1956 to the army to serve as a first private in the 1st Disciplinary Company of Penamacor; and trialled for several months, with dozens of other students, by the Plenary Court of Porto⁵ — decides, at the age of 26, to visit the Nordic countries in order to *experience architecture, particularly that of Alvar Aalto*.⁶



Sports Hall, Otaniemi, 1949-52. Raúl Hestnes / Hestnes photo archive.

Thus, Raúl Hestnes left Portugal heading towards Oslo, travelling to Kristiansund — where some of his relatives lived — then to Trondheim, and from there to Stockholm, where he took a boat to Finland. He arrived in Helsinki on the day of the composer Sibelius' death, September 20th 1957 — days later, it would be during a visit to one of the houses designed by Aulis Blomstedt in Tapiola that Hestnes and some friends listened on the radio to the broadcast of the funeral. In Helsinki, he immediately settled in at the Otaniemi Teekkarikylä university residences, designed by Heikki Siren, where he was hosted by Finnish students who easily convinced him to stay in Finland for a longer period of time. He found a job at the studio of an architect that would impress him by *the way she designs single-family houses in great detail*. As a voluntary student, he attended the Architecture Course at the Helsinki University of Technology, where he studied with urbanist Otto-livari Meurman and Heikki Siren at the Architecture Studio — during his classes, he developed a project for a primary school in Helsinki. Hestnes points out that Heikki Siren — who was, by coincidence, lecturing at the school as a substitute for a short period of time — was fundamental in his academic training: 'in Porto, we talked more about the volumetric mass, the space, and not so much about construction or structure, and he was very incisive on these — that influenced me very deeply'. Later, Hestnes worked with Woldemar Baekman on Tiilimäki, the same street as Aalto's studio, which he visited on several occasions.⁷



House of Culture, Kulttuuritalo, Helsinki, 1952–58. Raúl Hestnes / Hestnes photo archive.



House of Culture, Kulttuuritalo, Helsinki, 1952–58. Raúl Hestnes / Hestnes photo archive.

Throughout the year he spent in Finland, Hestnes sought to perceive and study Alvar Aalto's works *from the inside*. In Helsinki and its surroundings, he visited the Rautatalo building at the city center, *with its indoor café* (1951–55); the Kulttuuritalo, where the Communist Party headquarters were based (1952–58); the *immense* National Pensions Building (1953–56); the Finnish Engineers' Society Building, by the harbor (1948–53); the sports pavilion in Otaniemi (1948–52); and Aalto's house and studio in Munkkiniemi (1935; 1954–63). Moving away from Helsinki, Hestnes traveled on his own, hitchhiking. He visited the Sunila factory (1951–54); the Vuokseniska church in Imatra (1955–58); the Jyväskylä University (1929–33); the Civic Centre of Säynätsalo (1949–52); Aalto's holiday house at Muuratsalo Island (1952–54); Villa Mairea (1937–39); Tampella's (1938–52) and Asevelikylä's (1940–43) housing in Tampere; Kauttua's Stepped Terrace House in Eura (1937–44); Turun Sanomat in Turku (1928–30) and Paimio Sanatorium (1929–33). He did not visit Viipuri's library (1933–35) because it was situated in USSR, *in fact, it was not even known if it had survived World War II*.



National Pensions Institute, Helsinki, 1953-56. Raúl Hestnes / Hestnes photo archive.



National Pensions Institute, Helsinki, 1953-56. Raúl Hestnes / Hestnes photo archive.

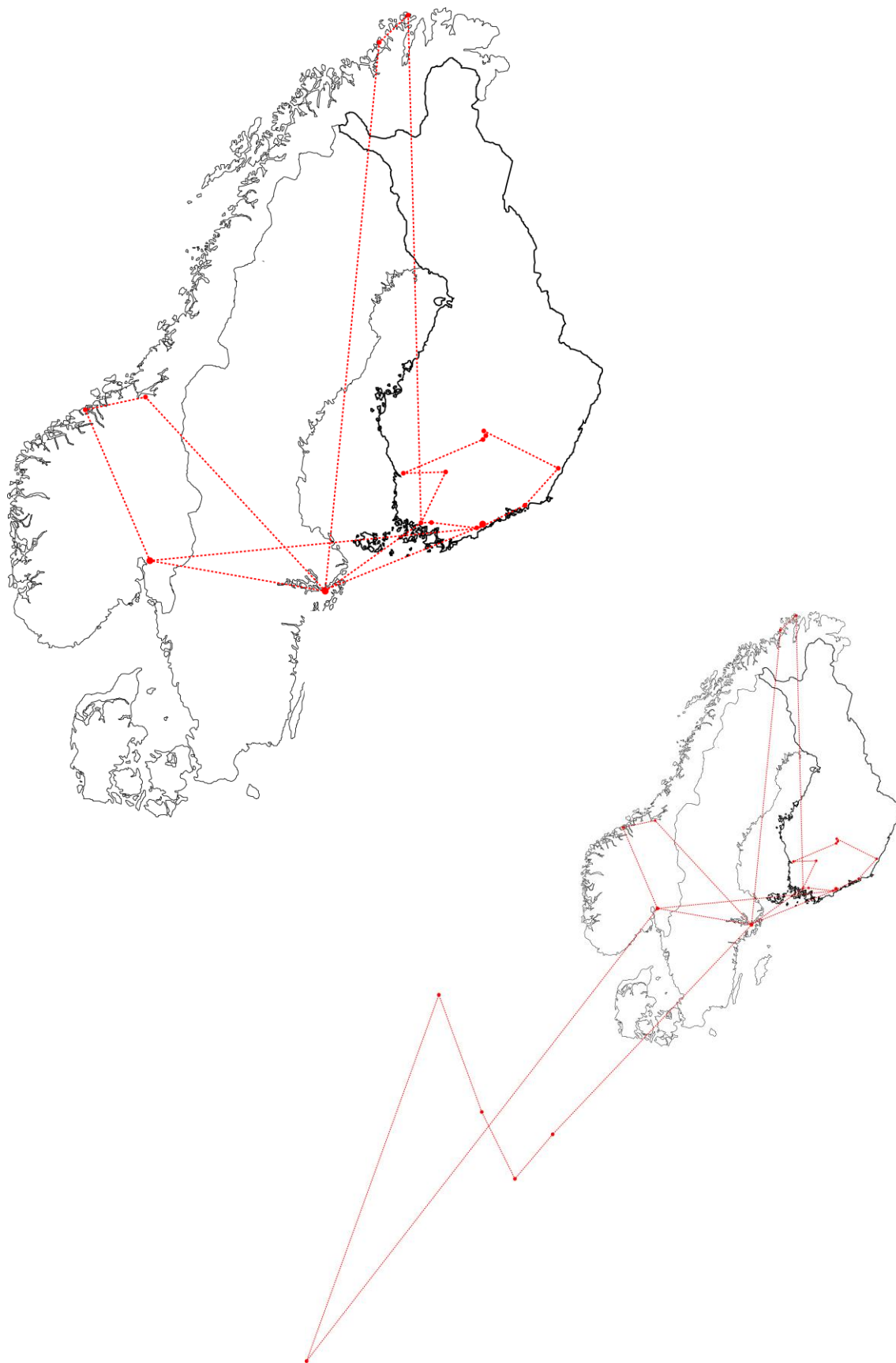


Paimio Sanatorium, Paimio, 1929-33. Raúl Hestnes / Hestnes photo archive.



Paimio Sanatorium, Paimio, 1929-33. Raúl Hestnes / Hestnes photo archive.

Hestnes thus pursued Aalto's works prior to the war — *much whiter*, in his words — and posterior to the war — *mainly in bare brick* — making the most of his journey period of intense creation of urban agglomerates and buildings in Finland, many of which had been just recently finished.⁸ About his incursions, Raúl Hestnes would mention how important it was for him to engage with the works of other architects building in Finland at the time, such as Blomstedt, Järvi, Ravell, Petäjä, Ahola, Ervi, and particularly Kaija and Heikki Siren, with their houses and chapel in Otaniemi, or the townhouses and Aarnivalkea school in Tapiola.



Hestnes Itinerary, 1957-58.

After leaving Finland, Hestnes visited Sverre Fehn's studio and the Okern home for the aged designed by Fehn and Geir Grung in Oslo,⁹ and he visited Asplund's works in Stockholm. There he found some Portuguese friends, whom he joined on a long road trip up to the North of Sweden, then to Norway, where they followed the coast to Hammerfest and up to the North Cape. Then they toured to Finland, traveling further south. Hestnes decided to return to Stockholm, and then to Portugal, while his friends continued on their way to Helsinki. On his way home, he stopped by Brussels on the last day of the 1958 Exhibition, on the 19th of October, and visited the Pavilion of Norway, designed by Sverre Fehn, the Pavilion of Finland, by Reima Pietilä, and that of Brazil, by Sérgio Bernardes; he only saw Le Corbusier's Philips Pavilion from the outside, *due to the crowd of visitors*. Then, he went to Paris, where he stayed for some time and met with painters Eduardo Luiz and José Escada; and then, he even went up to England and Scotland, where he visited the studio where the new city of Cumbernauld was being designed, Mackintosh's Glasgow School of Art, the Architectural Association, and several recent buildings, including the Royal Festival Hall.



National Pensions Institute, Helsinki, 1953-56. Raúl Hestnes / Hestnes photo archive.

Two years after Hestnes' return, the Architects' National Union displayed in Portugal, in March 1960, an itinerant exhibition on Finnish Architecture, organized by Helsinki's Suomen Rakennustaiteen Museo. Hestnes wrote a review on the exhibition for the magazine *Arquitectura* and presented two conferences on his journey to Finland — one, parallel to the exhibition, at the National Society of Fine Arts in Lisbon; and another, later on, at the Porto School of Fine Arts. It was only in the period that followed, that Aalto's architecture started being featured in Portuguese magazines. In his article on the Finnish Architecture Exhibition, Hestnes found particularly interesting the existing continuities between the different generations of displayed architects — 'the work of Finnish architects entails a unity, since they are identified for the concerns of psychological and human nature which are in the center of all the displayed projects' — and he counterpointed the Finnish initiative with the *particularly shady moment* that Portugal was experiencing.¹⁰



Raúl Hestnes Ferreira, Finland, 1958. Raúl Hestnes / Hestnes photo archive.

Triangular silence

Understanding the meaning of Raúl Hestnes' itinerary, particularly his Finnish experience, entails the acknowledgement not only of the work done by Nordic architects, from which Alvar Aalto stands out, but also the understanding of what this architecture, and Nordic culture in general, meant to Hestnes himself — from his perspective, in 1957, living and studying in Portugal. Hestnes and his journey describe in a very deep way an insubordination to the Portuguese situation in the late 1950s: when he leaves to Scandinavia, he is a young almost-architect who had grown an artistic interest for Architecture, with social and political concerns and whose academic training included the Fine Arts Schools of both Lisbon and Porto.¹¹ He had faced the repression and constraints brought on by the dictatorship that had settled in Portugal; he was aware of the internal debates that both education and practice were struggling with; and he had worked, still as a student, in the studios of João Andresen, Arménio Losa and Cassiano Barbosa, forerunners to modernist architecture in Porto. He was well acquainted and had regular contact with Keil do Amaral, and had also been Fernando Távora's student.



Stepped Terrace House, Kauttua, Eura, 1937-34. Raúl Hestnes / Hestnes photo archive.

Keil do Amaral (1910–1975), a Lisbon-based architect who was friends with Raúl Hestnes' father, had written, in 1942, *A Arquitetura e a Vida* [*Architecture and Life*], a founding text reclaiming humanist concerns to architecture.¹² Keil do Amaral and Fernando Távora (1923–2005), from the mid-1940s onwards, would engage in the theoretical search for an architecture of the authentic, which could be found in the *popular home*, in the *People* and in the *Land*. In this quest, they were calling forth the study of traditional Portuguese architecture, resisting the “official conservatism” of the regime's architecture.¹³ Simultaneously, they were ahead of the “increasing awareness” of the later revision to the Modern Movement's orthodoxy as they anticipated project-related questions that were still to arise.¹⁴ Therefore, if in the 1940s Keil and Távora's concerns were somehow linked to the Modern Movement — in the sense that these would represent an opposition to regime-supported architecture — from the mid-1950s onwards they would dissociate themselves from the most dominant influence of the Modern Movement — departing from the models of Le Corbusier, of the Athens Charter and of Brazil. These questions have, in fact, brought the debate on Portuguese architecture closer to the architecture of Alvar Aalto. Aalto's relationship to the open building of a concept of Finnish culture, aiming at reinvent the values that, enduring geographically and historically, would be inherent to it,¹⁵ would be identified as a possibility for withstanding the threatening impositions that both the dictatorship and the Modern Movement seemed to pose to the identity of Portuguese architecture.

In this sense, if Hestnes' journey matters *in itself* — in understanding what he saw, how he saw it, his thoughts on what he saw — this journey also very significant as a straightforward *representation* of a key *ongoing-motion* in Portuguese Architecture.

In 1957, Raúl Hestnes became interested in Finland, not only because he had family ties to the Nordic countries — namely Norway, on account of his mother — but also because of his relationship with architects who, in a more or less veiled way, were starting to be drawn closer to Alvar Aalto's architecture. Hestnes had since long been familiar with Keil's humanist values; he was a friend and neighbour to Manuel Tainha (1922) — thus having access to Aalto's texts in Lisbon, which Tainha brought from the studios of Carlos Ramos (1897–1969) and Pardal Monteiro (1897–1957) in the late 1940s,¹⁶ and also to his later Portuguese translations of ‘The humanization of Architecture’ and ‘The trout and the stream’, published in 1950 and 1953 in *Arquitetura*;¹⁷ he was acquainted with the texts by Zevi, some of them concerning Aalto, brought from Italy by Duarte Castel-Branco (1928) in 1951; and he was aware of the fascination that Aalto had over Fernando Távora — who, with Carlos Ramos, supported the publication, in Porto, of Zevi's texts that Castel-Branco had brought.¹⁸ At the same time that Raúl Hestnes plunged into his experience, Álvaro Siza (1933) was designing the Carneiro de Melo House (1957–59), and then the Boa Nova Tea House (1958–63), after having explored with *emotion* Alvar Aalto's work in *Architecture d'Aujourd'hui* from April 1950.¹⁹ Hestnes specifically refers to Siza's approach in Matosinhos Houses (1954–57), which he knew when he was studying and working in Porto, as something that seeded his interest in Alvar Aalto.

Siza Vieira writes later, in 1977: ‘I can never forget that first contact with Alvar Aalto's work, just as it was published and analyzed, and the fascination and emotion I felt when I first saw photos of Viipuri and the MIT student dorm, the curves of objects made of wood, steel, glass, leather, copper — the curves of Finland's lakes.’²⁰

Therefore, Hestnes emancipates himself in the direct contact with Aalto's architecture, studying it intensely, in a period when, in Portugal, it was being welcomed with enthusiasm only through featuring in foreign magazines. In this sense, Hestnes' journey represents the experienced side of a moment that, not being by all means prominent, was slowly developing. Interestingly, these architects who bring Alvar Aalto's architecture to Portugal — parsimoniously and at a slow pace — will only engage in direct contact with his work much later, and at an even slower pace. Siza only travels to Finland in the late 1960s, as a FAUP professor, and Tainha in the early 1990s. There is no record of Fernando Távora's travels to Nordic countries, at least according to Manuel Mendes. Likewise, there is no account of Keil traveling to such destination.²¹

In synthesis, one might say that we find different kinds of engagement with Aalto's work, all crossing each other in the 1950s: Siza, for instance, seeks reference in architecture publications, making it operational in his practice; Tainha, taking the initiative of publishing Aalto's texts, stresses the relevance of theoretical debate; and Hestnes searches to partake in the direct experience, in a face to face with Aalto's work. These different paths make interact, in History, the *experience* with the *dream of experiencing*. And Hestnes' journey becomes the *representation* of the latent longing for that experience: coming as a consequence of such longing, while it anticipates and triggers its fulfillment.

In another synthesis, one might question if there is any relevance on the existing delay in the explicit engagement with Alvar Aalto. If we consider that Aalto's work is featured in magazines and in exhibitions in Europe since the interwar period, but that his texts were only published in Portugal, for the first time in 1950, and for the second time in 1953, and that his architecture only started to be featured in a significant way in magazines and exhibitions in 1960, we are led to conclude, given the profuse reference to Aalto in the Portuguese architecture production and critique, that there was a kind of potential linked to that delay and slow pace. It is as if there was a founding interest in things we do not let become dominant, things we let in surreptitiously. This inference is crucial to contextualize Hestnes' voyage.

Hestnes' journey is both late and pioneer — given that Portuguese architects only started visiting Scandinavia, with some relevance, in the 1960s. Hestnes thus describes a movement in the History of Portuguese Architecture, but one that is neither exactly of consequence nor exactly of anticipation, but instead of consequence-anticipation, of both network and simultaneousness. This journey is as much a part of Hestnes' personal path as it flees away from him to take its place in that wider constellation.



Muuratsalo Experimental House, Jyväskylä, 1952-54. Raúl Hestnes / Hestnes photo archive.

Scandinavian time

In this context, we believe that it would be of interest to get a further understanding on how 'contextualized and grasped to the land' Portuguese works from this period, that came to replace those 'buildings arrogantly standing on pilotis',²² are connected through their authors, in one way or another, with Alvar Aalto's influence. Nuno Teotónio Pereira (1922), architect of the Church of Águas in Penamacor, designed in 1949–57, bought in 1948 a Swiss catalogue of an Aino and Alvar Aalto exhibition in Zurich²³ — Aalto's influence was not unknown to him, since, like Tainha, he had worked with Carlos Ramos, and therefore would have had access to the foreign publications of Aalto's work. Sérgio Fernandez would say on Fernando Távora's Cedro Primary School, dated 1957–61: 'a complex game of dynamic masses and a perfect adaptation to the terrain's wavy slope, in a sequence of situations whose spatial richness, scale and formal characterization reminds us of Aalto'. Álvaro Siza, on Távora's House in Ofir from 1956–58, wrote that 'at the time, not many people were sensitive to the fact that a modern and Nordic spatial structure was being used'. In 1986, Távora would also say about Aalto, and drawing back to that period in the 1950s, that he was 'the character that appears as God to resolve tragedy: a prestigious figure solving the problems we were facing.'²⁴ On Januário Godinho (1910–1990), a character both upstream and downstream of this motion, Fátima Sales affirms his knowledge on Nordic architecture and points out the way he transformed it into referent.²⁵ It is also in this period that Tainha designs the Santa-Bárbara Inn in 1955–58 (built in 1968–71), and that Siza designs the Boa Nova Tea House in 1958–63.

The history of Alvar Aalto's influence on the following decades, in other scales of intervention, and after other travels, other exhibitions and publications, and also after the fall of the regime in 1974, will enunciate *a continuity that now eludes description*.²⁶ As if continuity was a natural characteristic of slow paces.



Fernando Távora, Cedro Primary School, 1957–61. Trigueiros, L., Fernando Távora, Lisboa: BLAU, 1993, p.88 (Távora Atelier's Photo).



Raúl Hestnes Ferreira, Father's House, Albarraque, 1959-61. Hestnes photo archive.

The House in Albarraque (1959–61), designed by Raúl Hestnes for his father, the writer José Gomes Ferreira, right after his return to Portugal, becomes, in this context, a work of reference. In this period of engagement, it explicitly documents and expresses, in Portuguese architectural culture, the influence of his direct experience of Aalto's work. Albarraque, simultaneously associating and standing apart from other works built in Portugal on the same period, while it connects to the materiality and constructive simplicity of the country's rural south, seems to also pinpoint the possibility of alienation towards that said national rurality, providing clues to a lesser local heterodoxy — 'the project of this house in Albarraque was precisely founded on a traditional technology and on simple building materials and details [...]. Within that concept we tried, nonetheless, to avoid, [...], that the house would identify itself with a rural environment, [...].'²⁷ And he reiterates it in another description: 'the design for this house, [...], aimed to create a poet's shelter with plastered walls of stone and brick, pine lined ceilings and red floor tiles without dramatic excesses or a deceiving identification with the rural surrounding.'²⁸ As Paulo Varela Gomes points about Hestnes' work in general: 'In fact, Hestnes realism is not the neo-realism of the "rituals of the Survey", those more or less formalist lessons apprehended through photographs of the rural house. [...] Hestnes became a determined and strong presence in the sad Portuguese panorama of international consensus and general incapacity for taking risks.'²⁹ That search by Raúl Hestnes, which is visible in all his path and work, seems to directly link itself to the influence of Aalto's work, in so far as, at the same time it points to a local reality it also points away from it.³⁰ Therefore, all Hestnes' work seems to lead to this inference: in his quest for what he calls *the pure work*, the work that is born from the way he acknowledges and challenges each particular context where he acts, he *provokes* a culture while breathes deeply inside of it.

¹ Excerpt from a manuscript of Fernando Távora quoted by Manuel Mendes, 'Para quê exigir à sombra a rectidão que não *possui* a vara que a produz?', in R. Marnoto (ed.), *Leonardo Express*, Coimbra: Instituto de Estudos Italianos da Faculdade de Letras, 2003, p.114. My translation.

² Hestnes assumes his will for deviation in several interviews. See for example A. A. Costa, A. Gonçalves, e N. Correia, 'Conversa com Raúl Hestnes Ferreira / A Conversation with Raúl Hestnes Ferreira' in J. M. Neves (ed.), *Raúl Hestnes Ferreira, Projectos/Projects, 1959–2002*, Porto: Edições Asa, pp.261–293, p.266: 'I had the opportunity of going to the North so I went to the North. Most people, when they left, went to Italy. That was a learning focus. Soutinho, Pacheco and others went to Italy to study museums and other subjects, but I followed a slightly different path... [...] Normally the route taken is Mediterranean. Mine, in fact, wasn't. I went to the North.'; Walter Rossa also corroborates this Hestnes' deviation to the North in contrast with other common destinations of that period: 'at a time when everyone who could travel, travel to the south, and in particular to Italy': 'Elogio do doutorado no Doutorado Honoris Causa de Raúl Hestnes Ferreira', Universidade de Coimbra, 2007; About other portuguese architects' destinations in that period see J. P. Martins, 'Arquitectura Moderna em Portugal: a Dificil Internacionalização. Cronologia' in A. Tostões, *Arquitectura Moderna Portuguesa, 1929–1970*, Lisboa: IPPAR/Ministério da Cultura, 2004, pp. 156–171

³ Hestnes' travel to Finland, and the study of the work of Aalto, are not listed, for example, in the chronology of John Martins neither in 1957 nor in 1958: Martins, 'Arquitectura Moderna em Portugal: a Dificil Internacionalização. Cronologia' [Modern Architecture in Portugal: Difficult Internationalization. Chronology] in Tostões, *Arquitectura Moderna Portuguesa, 1929–1970*, p. 165 (n. 2; one of the most important works published in Portugal in compilation of episodes and trips with an important role in the internationalization of the Portuguese Architecture between 1929 and 1970). My translation.

⁴ J. G. Ferreira, *Tempo Escandinavo* [Scandinavian Time], Lisboa: Portugalia Editora, 1969. The translations of the José Gomes Ferreira's titles and subtitles are mine.

⁵ In 1952, Hestnes 'enrolled in the first year of the Architecture Course at the Lisbon School of Fine Arts, was expelled with other fellow students before the end of the school year, after an Inquiry made by Paulino Montês, the School Director, due to activities defending peace, deemed "subversive". In 1955, when he was a 4th-year Architecture student at the Porto School of Fine Arts, he 'was arrested by PIDE [the regime's secret police], along with a considerable number of other youngsters, most of them students at the School of Fine Arts and the University of Porto, members of MUDJ.' MUDJ, *Movimento de União Democrática Juvenil* [Youth Democratic Unity Movement], had its background in MUD, a political organization formed in October 1945 and considered illegal by the government in 1948. 'In the first semester of 1957 he was trialled by the Plenary Court of Porto, along with 57 other accused by PIDE, most of them student member of MUDJ (with the exception of Óscar Lopes and Orlando Juncal), and he was found not guilty. This trial mobilized a large number of attorneys from several cities, mostly Porto, and among the defence witnesses for the architecture students (unlike what happened with students from other

- courses), were their professors, starting with Architect Carlos Chambers Ramos, the School Director.' Reference taken from Hestnes' biography, provided by himself, 27th of October, 2011. My translation.
- 6 Letter from Raúl Hestnes, October 26th, 2011. My translation.
- 7 This information, and the one that follows, is a synthesis of several accounts of Raúl Hestnes, taken during the interviews I have done. Hestnes also mentions that W. Baeckman first contacts H. Siren before accepting him as a collaborator in his studio. My translation. The italics refer to expressions used by Hestnes during his narratives.
- 8 'I was lucky because I was there at a time when Alvar Aalto started to do a completely different kind of work, "mainly in bare brick". The previous works, Paimio and such, are "much whiter" works': Interview with Hestnes, March 3rd, 2010. My translation.
- 9 Hestnes visited Fehn's studio and home for the elderly in Okern motivated by the articles published in the magazine *Arkkittehti Arkitekten*, n.8, 1956, that he bought in Finland. Hestnes bought several numbers of *Arkitekten* and *Arkkitecti Arkitekten* (from 1930 to 1957), which he continues to use as working tools in his office.
- 10 R. H. Ferreira, 'Exposição de Arquitectura Finlandesa na SNBA', *Arquitectura*, n.67, April 1960, pp. 60–61. My translation.
- 11 Hestnes organized and participated in visual arts and architecture exhibitions with his colleagues from Liceu Gil Vicente, since the late 1940s. After WWII he participated in political demonstrations, attended by himself campaign rallies for Norton de Matos to the Portuguese Republic Presidency (1948–49) and joined MUDJ (1950; n. 5). 'During his stay at the Lisbon School of Fine Arts he helped the formation of the Student Union and its activities, namely programming concerts where classical music records would be played, until his expulsion' (1950–52). He was also elected member and President of the Board of the Porto School of Fine Arts' Student Union (1954–55). References from interviews and taken from Hestnes' biography, provided by himself on the 27th of October, 2011. My translation.
- 12 F. K. do Amaral, *A Arquitectura e a Vida*, Lisbon: Biblioteca Cosmos, 1942. My translation.
- 13 Keil do Amaral, on the need to survey regional architecture, writes 'Uma Iniciativa Necessária', *Arquitectura*, 2nd series, n.14, April 1947. Fernando Távora was drawing attention to the study of the *popular home* in *O Problema da Casa Portuguesa, Cadernos de Arquitectura*, nº1, 1947, previously published in the weekly newspaper *Aléo* on the 10th of November, 1945. The *Inquérito [Inquiry]* that started in 1956, would have Keil as coordinator, Távora leading the Minho region team, and would be published in 1961 in the book series *Arquitectura Popular em Portugal*, Lisbon: SNA.
- 14 'And it is in the question of the consciousness of the need for a renovation, felt by the most aware and cultivated professionals — like the young Fernando Távora, who declared [...] that "everything should be remade, starting by the beginning" [...] — that the biggest meaning resides [...] of this collection and systematization of regional architecture as part of an atmosphere of resistance to the official conservatism and to the schematics of the International Style'; 'Therefore, modern architecture claims to be a contestation to the regime, to the *status quo*, to a fascist regionalism, in an increasing awareness on the need to create works that are true and belonging to the present, without loosing, to some people, nonetheless, the tradition and roots vector of portuguese architecture, [...]': A. Tostões, *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50*, Porto: FAUP Publicações, 1997 [1st ed., 1994], p.159. Alexandre Alves Costa writes, in a text framing Hestnes career: 'Throughout the western world functionalist urbanism was ruthlessly destroying the landscape, the Modern Movement, agonizing and fainted was the official architecture [...]. In Portugal we were fighting against the regime's nationalist architecture by forming a sort of modern opposition consecrated in the 1948 Congress': 'A Construção da Geometria', *Architècti*, n.18, May–July 1993. My translation.
- 15 About the ambiguities of the Aalto's building of an Architecture linked to a Finnish identity see, for instance: E. Pelkonen, 'Geography of Aalto's Architecture' in *Alvar Aalto, Architecture, Modernity, and Geopolitics*, New Haven and London: Yale University Press, 2009, p. 1–7, p.1: 'What did he think about or say about national, or for that matter, international architecture? I discovered that while Aalto certainly was not a typical Finnish architect, he was throughout his life and career preoccupied with Finland's cultural, political, and economic future, believing that his words and works could help shape the country's destiny. Finland and Finnish culture were major themes of Aalto's writings throughout his career.'
- 16 This information, and the one that follows, is supported by Raúl Hestnes, and taken during the interviews I have done. My translation.
- 17 This publications by Manuel Tainha were the first translations of Aalto's texts into portuguese: A. Aalto, 'A Humanização da Arquitectura' [1940], *Arquitectura*, n.35, August–September 1950, pp.7–8; and 'O Ovo do Peixe e o Salmão' [1947], *Arquitectura*, n.46, February 1953, pp.15–16. The first reference to Aalto is an article on Interiors, and has no authorship mention, *Arquitectura* n.17/18, 1947, pp.36–38.
- 18 See A. Tostões, *Cultura e Tecnologia na Arquitectura Moderna Portuguesa*, Doctoral Dissertation, Lisbon: UTL, 2002, p.570–571. And also: Martins, 'Arquitectura Moderna em Portugal: a Dificil Internacionalização. Cronologia' in Tostões, *Arquitectura Moderna Portuguesa, 1929–1970*, p.163 (n. 2): '1951: After a trip to Italy, Duarte Castel-Branco (1928) unsuccessfully tried to publish a Portuguese translation of *Architectura e Storiografia* (1950) by Bruno Zevi. Later, he would publish fascicles and organize some reflexion meetings regarding this author.'
- 19 Álvaro Siza Vieira mentions him buying the issue of *Architecture d'Aujourd'hui* in early 1950s in the article 'Alvar Aalto: Três facetas ao acaso', *Jornal de Letras*, 14 February 1983: first published with the title 'Préexistence et désir collectif de transformation', *Architecture d'Aujourd'hui*, n.191, June 1977.
- 20 Ibid. My translation.
- 21 This information is extracted from interviews with Álvaro Siza, Manuel Tainha and Manuel Mendes. Curiously, in the article 'Impressões dos Países Nórdicos' [Impressions from Nordic countries], *Arquitectura*, n.62, September 1958, pp. 34–38, Leopoldo de Almeida and Fernando Gomes da Silva, refer to Finnish architecture without ever mentioning the name of Alvar Aalto, praising the qualities of anonymous architecture, which is interesting in itself. Siza would say that 'Alvar Aalto was not yet a reference in the Porto School, simply because he was not known there': Vieira, 'Alvar Aalto: Três facetas ao acaso' (n. 19).
- 22 'The vanguardist buildings arrogantly standing on pilotis give place to contextualized and grasped to the land works in the granite sleepers of Januário Godinho, in the organic platforms of Fernando Távora's Market in Santa Maria da Feira, or in the "natural"

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- staggering in the way Siza Vieira nests the Tea House on the rocks of Leça.': Tostões, *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50*, p.140–141 (n. 14). My translation.
- ²³ Nuno Teotónio Pereira probably buys the catalogue in Switzerland on the occasion of the IAU Conference in Lausanne. Found in Teotónio Pereira's personal library. *Aino + Alvar Aalto*, Zürich: Kunstgewerbemuseum, 1948. My translation.
- ²⁴ S. Fernandez, *Percorso, Arquitectura Portuguesa 1930–1974*, Porto: Edições FAUP, 1988, p.129; and J. Frechilla, 'Conversaciones en Oporto, Fernando Távora', *Arquitectura*, n. 261, 1986, p.22; A. S. Vieira, 'Fernando Távora', in *Catálogo da Exposição Arquitectura, Pintura, Escultura, Desenho*, Porto: Museu Nacional Soares dos Reis, 1987, p.186–187. My translation.
- ²⁵ Fátima Sales, lecture on *Januário Godinho, Leituras do Movimento Moderno*, Porto, December 2009, organized by CESAP.
- ²⁶ I appropriated a sentence by Siza Vieira on Fernando Távora's Santa Maria da Feira market building: 'a continuity that eludes description': Vieira, 'Fernando Távora' (n. 24). My translation.
- ²⁷ R. H. Ferreira, Descriptive memory of 'Casa de Albarraque', *Arquitectura*, n.92, Março–Abril 1966, pp. 73–76, p. 73.
- ²⁸ R. H. Ferreira, Descriptive memory of 'Casa de Albarraque/House in albarraque' in Neves, *Raúl Hestnes Ferreira, Projectos/Projects, 1959–2002*, pp. 34–41, p. 35 (n. 2).
- ²⁹ P. V. Gomes, 'A tradição do novo/The tradition of the new' in Neves, *Raúl Hestnes Ferreira, Projectos/Projects, 1959–2002*, pp. 5–9, p. 6 (n. 2).
- ³⁰ 'Architectural geography as conceived by aalto and His contemporaries is therefore [...] viewed as a discursive practice that produced terminology, representations, and spatial products whose goal was not only to understand and reinforce the unity of national culture, but also to conceptualize relations to other countries.': Pelkonen, 'Geography of (Aalto's) Architecture', p.4 (n. 15)