

# INDUSTRIAL COLONIES IN EARLY 20TH CENTURY: (RE)BUILT TRADITIONS CONQUER IDENTITY - GARDEN-CITY OF HELLERAU (GERMANY) AND VISTA ALEGRE (PORTUGAL)

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## ABSTRACT

This paper addresses the importance of "identity" to improve urban quality. By analysing the Garden City of Hellerau (1984) and Vista Alegre (1924), both Industrial Colonies.

The choice of these two examples is justified for two main reasons: 1. the typology - small villages built around a factory, mono-functional and mono-socials, promoted by the boss (paternalistic system), 2. both models reflect the way of thinking of the time on the issues related to the working class, the models of production and the social organization, as well as on issues related to the construction of the concept of nation (and national identity) that proliferates throughout Europe.

In a context of peripheral neighbourhoods marked by the growing migration, the lack of identity is a real and serious problem. So it is useful to look at the history of urban planning that reflects similar philosophical/political/economic concerns.

Identity is a complex concept. This paper focuses on the "identity of the place": theories and methodologies to create "identity" by "artificial traditions", "folkloric revivalism", "iconization of the picturesque".

The city involves a set of complex and paradoxical relationships for solving the most basic instincts of human life (shelter, food, protection), and responding to spiritual needs (religion, education, culture). Empirically, we understand that there is a population that inhabits, uses, sells, buys, etc. in a particular physical space (and identify with), by creating a common collective history (rites and tradition), often reflected in historic buildings (monuments), and in the social organization (associations, art, power).

The concept of "city", although not easily explainable, is easily recognizable, mainly in cities with a medieval root.

But cities have always existed? Traditions are ancestors? On the other hand, in dispersed urban contexts (suburbs) some recent, some not, is there an "identifiable identity"?

The statement of the German Empire during Wilhelmine period (1890-1918) is marked by a conservative ideology (anti-socialist), with a belief in progress based in applied-arts industry. The movements like Garden City Society (influenced by the English experiences of Ebenezer Howard, Unwin and Parker) and Deutscher Werkbund emerge.

Hellerau, promoted by Karl Schmidt (with the support of relevant architect and member of the Prussia govern, Muthesius), was an experimental ground, with the aim of improving the urban life of the workers, maintaining the order and the social hierarchy. Identity issues are the root of urban and housing design: private property, picturesque style and German folklore (Maciuka 2005). The urban plan (by Richard Riemerschmid) is assumedly anti-urban: the "antithesis of existence uprooted workers in industrial contemporaneity." These options create an interesting discussion: William Tessenow designs some neoclassical buildings in Hellerau in a direct confrontation with the initial ideas. Gropius (working with Peter Behrens in the AEG project's plant) refers to Riemerschmid language as anachronistic, as "subjective farmhouse romanticism" (Figure 2).

As in Germany, Portugal was concerned about national identity. In architecture, Raul Lino (who studied in Germany) is the head of "Portuguese House" movement that resurrects a Portuguese romantic sensibility (the picturesque), anti-modern (anti-international style).

The porcelain factory of Vista Alegre (and workers' colony) was founded in 1824, influenced by the theories of utopian socialism of Charles Fourier and Robert Owen. In 1924, the worker's colony grows: new streets, new houses, new services and social buildings. Following the principles of the Garden City movement, it is a hierarchical plan, with family houses, in a language that refers to the Portuguese regional imaginary models.

One hundred years later, these two examples allow assessing the arguments of the time and understanding possible pertinent options to the present day, in a balance between social and individual identity.

### **Industrial Colonies**

The Industrial Colonies, as a model, arise from the early nineteenth century in order to solve a particular problem of a particular industry, sometimes built in isolated contexts at a time when mobility is difficult or non-existent, with specific needs such as specialized manpower, raw materials, location issues.

In this context appear many examples of small villages built around a factory across Europe but also in Latin America, influenced by the philosophical current of Utopic Socialism (Charles Fourier, Saint-Simon and Robert Owen). Some of the most interesting examples (built or idealized) belong to the history of urban planning, reflecting about the problems of the industry and the working class, the overcrowding, the intolerable living conditions, which then emerged.

In general, the urban planning, as a discipline, focuses on the history of urbanism (Benevolo, 1982) or on the relations of the megapolis and its relation to the suburbs, the suburban, the hyper-mobility (Ascher 2010; Boudain 2011), but is not concerned about small cities (or villages). Therefore, the study of industrial colonies can contribute to a methodology including urbanity concerns that help to dissect urban issues.

The Industrial colonies, with the sole purpose to create work communities, in theory, are near the concept of "non-places" (Augé, 2007). Mono-functional and mono-social communities, constituted by workers, more or less specialized, from different contexts, could feature it.

This requires, on the part of the promoters, several efforts to impose an urbanity (paternalistic systems) to promote the rooting of workers, in order to create a sense of permanence (convince workers and their families to stay - housing and services), to create know-how (specialization - educational systems) and create work motivation (to promote identification with the brand, the organization and the boss - labour law).

Throughout the nineteenth century, the way to do that, changes and evolves. Initially, the urban options have a collective character, from which one of the most optimized examples is the "familistery" of Godin in Guisé (France 1856-1859), where a single building is the entire city. Progressively, and according to the ideological and social current, the options become focused on the family (as the main unity), believing that the stabilization of a social hierarchy (anti-communist) comes from the improvement of the middle class, introducing new values, as property, comfort, hygiene, health, sports and from transforming the works in new consumers.

On the other hand, throughout Europe, also arises the nationalist movements of worship of the country and of the folklore: establishment/statement of national identities.

In this sense, this research focuses on the first three decades of the twentieth century, through two industrial colonies analysis: Hellerau (Germany - 1907) and Vista Alegre (Portugal - 1924).

Both were designed following the garden-city model (the English urban current of Ebenezer Howard) and seek a sense of identity through the use of a national iconic language (the picturesque and the folklore). The urban form and the architectural options are complemented by social activities (theater, music, sport, etc). This is an opportunity to identify the moment zero of certain traditions that may seem seculars. Another particularity of these examples is that they are based on a kind of artistic industry (furniture and porcelain). That is, beyond the mechanical worker it requires a special worker: the craftsman, the aesthetic, the artist which maybe contribute to increase the urban interest of these special communities.

### **Hellerau Garden-City (Dresden-Germany)**

The period between 1890 and 1918 is the statement of Germanic power in the world, through a militaristic component and foreign policy, characterized by a conservative approach. At the same time there is the belief that the prosperity of the Empire is related to the progress and the prosperity based on the developing of arts and industry. This correlation is seen as the roots of the German identity. New architectural and design movements arise. Ties with historicist lines are broken and the connection with the industry begins (examples: Deutscher Werkbund and the Garden-City Association).

Although the known names as Behrens, Gropius or Mies Van der Rohe, one of the most important members of these groups is Hermann Muthesius. He is an important architect, but also, a diplomatic and a member of the government of Prussia, which plays an important role in the educational arts program and in the improvement of the industry.

Hellerau emerges with the collective willingness to implement this new perspective concerned about the industry and the working class, promoted by Karl Schmidt (one of the most prestigious industrial of furniture).

The urban plan has been designed from the end of 1906 until the winter of 1907 in order to create an industrial colony for the development of their industry with their own community. The plan is also concerned about housing to sell or rent (sense of property).

It is the first garden-city in Germany, with an aesthetic and ideological background, framed in the reformist spirit of the Prussian government concerning the industry of applied arts, focused on the belief that the increment of the taste of the workers will improve the industrial production.

Within the avant-garde movements, Hellerau promotes debates and discussions which would directly impact on urban design and on architectural options. It starts a generational cleavage: younger architects are far from the mainstream thinking and defend a pure architectural language more related to new techniques and new times.

Initially, there are three central figures in the process: Friedrich Naumann, Muthesius and Richard Riemerschmid, all co-founders of the Deutscher Werkbund members.

Naumann, Schmidt's friend, was a politician, a social activist and a writer, founder of the "Progressive People's Party" (1906). He also published "New German Economic Policy" (1906) and in "Deutsche Gewerbekunst" (1908, seen by some historians as the Deutscher Werkbund program), which advocates an expansionary economic policy, but also an enlargement of the domestic market (a kind of reconciliation between the liberals and the socialists, between the bourgeoisie and the working class in order to accomplish the German development). For Naumann, the workers belong to the "growing class" that has to be valued and respected. So he had an enthusiastic view of Hellerau, offering to find a financial solution for the realization of the project (Maciuka, 2005 p. 220).

Hellerau is also a project that fits the political agenda of Muthesius (while a Prussian government member). Muthesius was responsible for the design of some housing blocks in Hellerau.

While Prussian government official, Muthesius had been concerned about workers' housing, especially in the suburbs of Berlin influenced by his English experience, he believed that the architect would play the central role in the community, and that the architecture is able to create and to contribute to a compatible urban economy and a modern industrial society: a holistic perspective between "architectural vision" and social (Maciuka, 2005 p. 221).

The Industrial colonies made from garden city models, which he had visited in England, demonstrated the possibility of inclusion of aesthetic standards, which allowed to prevent indignation and maintain social hierarchy, as Muthesius describes in his articles "the factory Village Port Sunlight by Liverpool" and "England the Power and Culture State" (1899).

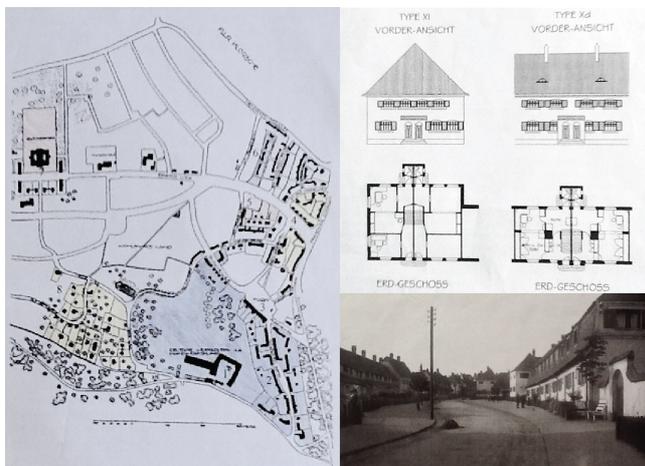


Figure 1. Urban plan and Worker's housing by Riemerschmid (SLUB/Deutsche Fotothek-Dresden in Maciuka, 2005 p.226)

Conservative, Muthesius understands these paternalistic examples, as the way to control the misery of the working class, which exceeded by far the social limits in England (it is also an emerging problem in Germany) and identifies the "industrial colony model", according to the principles of the garden city, as a rational and pragmatic model, which promotes the education and the social order of the working class, which responds to Wilhelmine ambition to maintain social stability ("Volksbildung movement" in Germany or "education of spirit" in Portugal") (Acciaiuoli 2013)

Richard Riemerschmid, the Karl Schmidt's brother in law, is responsible for the overall plan as well as the factory complex, the first row dwellings, the commercial buildings and the market square. Riemerschmid also has his own social and architectural agenda and this is the greatest opportunity to put them into practice.

Hellerau has an architectural significance, but also has a social impact, on the artistic, political and economic point of view. At the time, several artists and intellectuals visited the city, such as Rilke, Henri Van de Velde,

Stefan Zweig, Le Corbusier, Franz Kafka, Oskar Kokoschka, Paul Claudel, Vaslav Nijinsky, Igor Stravinsky, Le Corbusier, Max Reinhart and Richard Strauss.

So it is important to understand that spirit this project, of the promoters, and of the architects, relating it to the spirit of the unification of Germany.



Figure 2. Richard Riemerschmid: german Workshop for Handcrafted Art – the factory complex – Hellerau Garden City Pothography bu Muller Wulckow, 1920 in Maciuka, 2005 p.229)

### **Hellerau: the theoretical principles (the picturesque and the english influence of Muthesius)**

Through the biographical context of Muthesius, his action and his theories, we understand the "spirit of the time" and the argumentation of the urban and housing typologies of Hellerau.

As a builder's son, Muthesius has a natural relationship to the art of building. He was also a traveling architect. Between 1887 and 1891 he was working in Tokyo for the German company Böckmann and traveled throughout Asia. When he returned in 1891 he began his connection to the Ministry of Public Works. After passing through Italy (study) he is placed as Cultural Attaché at the Embassy in London. There, he dedicated six years to the study of the English way of life, as well as the study of residential architecture and dwelling design. He published a report consisting of 3 volumes "Das englische Haus" published in 1904 and 1905. And although his enlarged perspective, he focuses particularly on the Arts and Crafts movement, highlighting issues such as functionality, modesty, readability, individuality and honesty as an alternative to historicist ostentation and ornamental obsession that existed in Germany in the nineteenth century. Muthesius also visited the Glasgow School, where he investigated the work of Charles Rennie Mackintosh.



Figure 3. Old postcards of Hellerau (<http://www.akpool.co.uk/postcards>)

On returning to Germany in 1904, he remained as Prussian government consultant in the matters of reform of arts education and design in order to improve the working conditions and increase the industrial productivity.

In this period, the emerging artistic movements are also propagandists movements of an strong ideology. As a member of these groups, the intervention of Muthesius is never far from his activity as an architect and as a ruler.

Therefore, Muthesius creates a reasoned aesthetic and ideological program, producing also an important set of articles. In "The Significance of the Applied Arts", he argues that the stability of Whilhelmine depends on the

spread of the new values of the home environment for the middle class by combining a cultural and artistic pedagogy. The German people, of all social classes, should be educated about the taste. It should be promoted domesticity and sense of ownership in housing in suburban neighbourhoods should be encouraged. So the architects would help define an internal market (real estate) that absorbs the goods produced by the industry of Applied Arts and its affiliates: art, craft, trade schools. Houses and apartments would flourish and be an antidote to "barracks city".

In this context, there is a synergy between Muthesius and Karl Schmidt, who through its Applied Arts Factory (furniture) in Dresden had shown a great ability to reach customers of different social classes, assuming his workers as also his customers (Robert Owen had already advocated this idea at the beginning of the nineteenth century).

Muthesius had already written some references about the furniture (tables, chairs, and prefabricated cabins) produced industrially (between the artist and the worker) in Schmidt factories, designed by Riemerschmid, relating them to the German urban modernity, and that shows an early enunciation (forward) of his expectations for Hellerau: highlighting the innovative design, "low cost", a "respectable furniture for the common man" (Maciuka, 2005, p. 227), "machine-spirit furniture", a "furniture with pleasant appearance, faithful servant of his master". This was also is vision about the Germanic future.

Even in his Articles "the meaning of applied arts" and "Economic Forms in Applied Arts", Muthesius refers directly to the inception of the Werkbund and its connection with the Garden-Cities current, highlighting the new way of life, where work is environmentally integrated, with better educational conditions, with benefits for workers and consumers. The architects can have an important role in this vision of the nation if they manage to incorporate this "morality" on the urban planning.

So Muthesius advises Schmidt to introduce an instructional curriculum with technical courses (mechanics, carpentry, joinery, construction, etc.) as he have seen in New York in 1904 as a way to increase the labour skills of the workers.

With a shared view by Riemerschmid and Fischer, Muthesius also advocated the creation of "picturesque villages" and not the usual "barracks" for the proletariat.



Figure 4. Einfamilienhaus, the house of Wolf Dohrn in Hellerau by Theodor Fischer; worker's housing: room and furniture (<http://www.akpool.co.uk/postcards>)

British Industrial colonies are again the reference. Port Sunlight, and other English industrial colonies, enthusiasm German architects and inspired the picturesque language of the "Landhaus" movement, promoted by Muthesius. According to this, the "Landhaus" would be the pinnacle of a new domestic culture, sophisticated, with aesthetic awareness and consumer-oriented, based on the family (so important to the social order, supported by a conservative like Muthesius), exposed to aesthetic environments, including furniture advertising (and other household appliances) (Maciuka, 2005, p. 231).

Another group of architects, including Ernest Newton, William Owen, Ernest George, T.N. Lockwood produced a manual "a model menu of the best of English Landhaus Building" which rejected the abstract concepts of beauty, and looks for a revivalist aesthetic, based on local traditions.

Muthesius states that Lever (the promoter of Port Sunlight) chooses different architects and with this he managed to create a bourgeois environment in variety and charm. And even without investing in a special dwelling (more

focus on the urban plan) managed to improve the living conditions of the workers, "fulfilled in an ideal way... the transfer of art into the life of the working class" (Maciuka, 2005, p. 225). Muthesius recognizes that these efforts do not solve all the problems of overcrowding of the English cities, but argues that the garden-cities, sponsored by governments or employers, could at least decrease the problem.

On the other hand, the paternalistic schemes attract him because they rejected the social organization of socialist utopians, maintaining the family as the basic unit of organization, which is framed within the Prussian conservative tradition, such as in the industrial colony of Krupp or on the reforms housing "Rhineland", promoted in 1840 by CW Hoffman and Victor Aimé Huber, declining Owenian models (Maciuka, 2005 p. 224).

### **Hellerau: the urban plan and the architecture**

Hellerau also innovates in the methodology. Several architects are involved. As mentioned above, Riemerschmid is responsible for the urban plan completed in 1908, the design of the factory building, some housing (row), the market and its main square (completed between 1909 and 1911). Muthesius, Heinrich Tessenow and Kurt Frick (1884-1963) are responsible for some housing blocks. Everyone has the freedom to design according to their own ideas, but all projects are subject to approval by the Commission for the Construction and Art, composed by Muthesius, Fischer, Riemerschmid, Fritz Schumacher (architect, 1869-1947), Otto Gussman and Hans Poelzig (architect, 1869-1936).

In parallel, there is the Commission 7, representing the workers. This committee, formed by the suggestion of Riemerschmid with the aim of involving them in the process, allows the collection of direct information about the needs and desires of the workers. The workers have to fill questionnaires and draw their own ideal home.

Another construction cooperative has an important place in Hellerau, and is in charge of all the building process, sales and rents (as the English models).

The residential blocks in Hellerau offer a variety of philosophies and different geographic references which influence the architecture.

From the sketches drawn by the workers, Riemerschmid develops in great detail over 12 types of housing (Figure 1), which he applies in fifteen dwelling blocks. So the first built houses come out with the close collaboration of workers in a modern perspective, but anchored in the German vernacular traditions, in line with the furniture design produced at the factory, from which Riemerschmid was also the author, using some standard processes, such as windows, doors and other elements, but without highlighting it on the global language.

Thus, like Riemerschmid "the Machine-Spirit Furniture", his houses follow the same philosophy putting together the artist, the artisan and the machine, with an efficient and economic production.

The modern and technological vocabulary is hidden by the searching of the harmony rooted in tradition. This atmosphere is present throughout the all Riemerschmid's work, including the factory complex (the building) and also the square and the market.

Consciously, Riemerschmid follows the trends of the picturesque planning, mixing different types and including vernacular architecture of the southern Germany as he had done with Theodor Fischer in the project Gmindersdorf in Reutlingen.

By Fischer influence (and the inspiration of Fischer is Camillo Sitte) he draws a serpentine street, according to the landscape, and after many drawings and studies, he creates the "impression of a German village" through the use of residential alleys and small paths, irregular streets, small squares, different houses, sometimes using curves in elevations (Figure 4). Everything contributes to the sense of "picturesque" in order to allow the creation of a German national architectural language in the following years. His care with the projects, including surveys to the workers in order to identify their needs, combined with the use of standardized typology would become popular in 1920, seeking the total art (Gesamtkunstwerk), between the modern world and the imagination of a traditional German village.

The Riemerschmid's demand is assumedly, anti-urban by resisting the industrial society. It is the antithesis of the rootless existence of workers in the industrial suburbs, like in Berlin.

The latest houses were built for managers, artists and more privileged residents, such as Jacques Dalcroze, the known instructor of dance and movement of Geneva, who came to Hellerau, through Wolf Dohrn, head of the Werkbund, with the aim to create a reference for new artistic expressions and aesthetic experimentation.

The factory complex (Deutsche Werkstätten) is, in some way, romantic, but with the new standards of hygiene and functional needs. It reminds a cottage, a farm, hiding the high rational organization such as a modern factory with modern production methods. With workshops that ensure the individual space to workers, with a great natural light. The machines also belong to the workflow, arranged to optimize the production procedures.

The factory does not denote its modern functionality, like the contemporary examples, such as AEG factory in Berlin designed by Peter Behrens. Some the new generations of architects working in Behrens's office, as

Gropius, complained that Riemerschmid structure is anachronistic and employs a “Subjective romanticism farmhouse” (Maciuka, 2005, p 237.) which wants to disguise its modern essence. Gropius and his partner Adolf Meyer are more interested in exploring the urban and industrial language on the boundaries of the classical tradition. Riemerschmid, Muthesius and Schmidt, are more interested in the Nordic architectural tradition, anchored to the landscape and place.

Muthesius, as Riemerschmid, develops his blocks (fourteen) seeking the urban antithesis, but with a different approach. The houses with terrace, grouped through the courtyards, are more related to Parker and Unwin’s experiences in England. Muthesius does not repeat the use of “cul-de-sac”, used by the pioneers, but decided to “divorce” the main street by constructing groups – often referred to as one of the main innovations of garden cities. It also prints the repetitive rhythm and white gables, as he saw in Bournville, and uses a cornice line that separates the first and the second floor, as Asmunds Hill (project of English architects Parker and Unwin).

Although the large number of architectural projects is in Hellerau that Muthesius has the largest number of houses, and it is the best opportunity to implement his mission: “re-educate social classes, with the values of truth, strength, simplicity and civic values”.

Despite, the level of urban planning efforts Muthesius never reveal the concern of British architects (Parker and Unwin ) to integrate the working classes in community and urban planning, he was more concerned about the Landhaus and domestic architecture for the upper classes (Figure 3).

In the workers’s blocks, Muthesius proposes row houses (3 rooms) organized by 4 or 6 groups in "the picturesque way" over 5 different streets. Larger duplex homes are intended for masters craftsmen. Outside, he designed individual gardens and grouped yards (on back). These backyards, in trapezoidal shape, belong to 3 groups of row houses and 2 duplex homes. This combination guarantees southeast sun exposure for all houses.

Muthesius work has positive critics, particularly it is emphasized the careful way as he solves the entries, the white gables, the terracotta roofs and the window frames and green shutters and white seals and mainly the sun exposure. The houses transmit comfort and a sense of ownership, almost proud.

Fifteen years younger than Muthesius, Heinrich Tessenow, from the north, diverges from architectural programs running in Hellerau, refusing to submit to the modern construction rules of an "idyllic rural" of Riemerschmid and the "Anglo-Saxon suburban landscapes" of Muthesius.

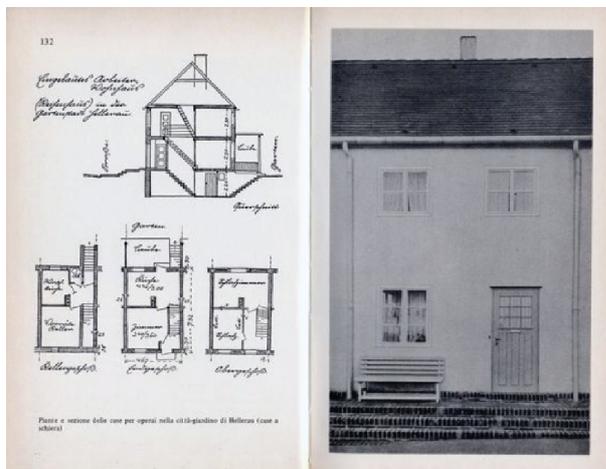


Figure 5. Worker’s housing in Hellerau by Heinrich Tessenow (Maciuka, 2005, p 132-133).

Having had the opportunity to propose five dwelling blocks for workers in Hellerau, his option have a more puritanical language, a reflection of the "Germanic northern spirit", cold and austere, especially when compared with the Riemerschmid style (Figure 5).

Some critics defend his work. Martin Wagner, architect, disciple of Muthesius, believes that the modernity of Hellerau, concerned about the ways of life and also about the industrial production, cannot be denied. For Wagner, Tessenow draws for the workers with an urban character. Walter Curt Behrendt, the progressive newspaper editor “Neudeutsche Bauzeitung”, also share this view, and is a Tessenow work enthusiastic. (Maciuka, 2005 p. 240)

At the Institute for Rhythmic Movement and Dance (promoted by Dalcroze and Dhorm) (Figure 6), Tessenow dare a more monumental and classical language: abstract, front columns with prominent Taoist symbol (the symbol of the universal balance "Yun" and "yang"), the language contradicts all the speech of Riemerschmid,

Muthesius and Fischer. This group protest against the project. While in residential buildings, the work of Tessenow could have a relationship to the vernacular architecture of the north, this building was clearly the resurgence of classic models, linked to rationality, without emotion. Its construction started in April 1911.

Schmidt considered all idealistic impulses harmful to his own Hellerau vision. This decision would eventually mark the end of the Construction Commission. This debate also reaches the Garden-City Association. It generated a generational division among its members.

In 1913, Riemerschmid, Muthesius and Fisher leave the group and the Garden-City Society.



Figure 6. Theater of the Educational Institution for Rhythmic Gymnastics in Hellerau by Heinrich Tessenow, 1913 (<http://germanhistorydocs.ghi-dc.org>)

### **Vista Alegre (Ílhavo-Portugal)**

Vista Alegre is a Portuguese industrial colony, founded in 1824, in order to fix a working population coming from different places to work in the industry of applied arts (porcelain) (Figure 7), influenced by the philosophical current "Socialism Utopian" and the English experiences of Robert Owen.

José F. P. Basto, its promotor created a small village, with a large square around the pre-existing church, where is located the factory building, the theatre, several houses for workers. He also encouraged the education and promoted cultural activities. The surrounding land was intended for agriculture in order to supply the community (Figure 8).

Symbolically, at the factory centennial celebrations, João T. P. Basto (administrator) re-invested in the industry (increasing the production unit) and re-invested in the village, redeveloping the outside spaces, new dwellings, constructing new service buildings (nursery, bakery, cafeteria, fire, dorm, barber shop, etc), as well as cleaning services, distribution of water and light.

The way how it was done, reveal an exceptional theoretical preparation within the European avant-garde spirit, which after World War, tried to raise the industry.

To improve the artistic quality of products, he made technical innovations, implemented new furnaces, encouraged laboratory research. But, the major change is the collaboration of Portuguese renowned artists in order to create new porcelain objects, including the architect Raul Lino, who in 1924 drew a full porcelain service.

Raul Lino, the key architect of the "Portuguese house" movement, studied very young in England and Germany. Later, in 1911, he returns to Berlin to study applied arts, where he meets Max Reinhardt, and became friends. By this year, Hellerau reaches the peak of his fame. It is unknown if Raul Lino visited the colony, but certainly he knew very well and mentioned it in an exchange of correspondence with Antonio Arroyo.

There is no evidence of any architectural project assigned by Raul Lino in Vista Alegre, however there seems to be a direct influence on the formal options and the architectural language that characterize the colony at this time.

The urban plan of Vista Alegre is also interesting and it is influenced by the European movements of garden-cities. It is conceived following the principles set by Ebenezer Howard, but some of them were already being set by Charles Fourier in 1808: separated zones using hedges that do not obstruct the visibility, backyards, individual gardens, rural and green background (like a the countryside), the streets have a kind of countryside background, some with curves and meandering ways to avoid uniformity, adorned with several species of trees and punctuated with landmark structures such as services and public buildings, a monument or special trees (that also works as a monument) (Benevolo, 1981 p.61).

The urban plan, also without identifiable authorship, begun in 1922, (to be ready in the centennial celebrations) and increased the number of workers' houses: the house of the director is recovered (it was ruined), 4 houses for engineers, 6 to masters and teachers and 17 for workers were built. Also a lodge for single workers was built. These new blocks, were designed with wide streets, wooded and landscaped. Also fountains and sources of water supply were provided. Several services starting to support the population, such as the hygiene section, which was responsible for cleaning and maintenance of streets, removal of garbage and sewage; the supply section of water and light; the gardening section and the school section for education and gymnastics. Also other services were considered: health care, the committee of sports and recreations in order to organize parties, shows and tournaments. It was decided to reactivate the drawing class and painting class. It was at this time that a fund was created to provide monetary assistance to its members, when they have an illness or setback that prevents them from working. The plan provides a balance between material and immaterial aspects. There is a clear choice to create a place identity through all the available tools. Analysing the relevance of equipment and housing options, it is possible to infer the importance of the social aspects (relations between works, between workers and the factory, between workers and the community), which lasted to the present day.



Figure 7. Front elevation of the factory (photography by the author)

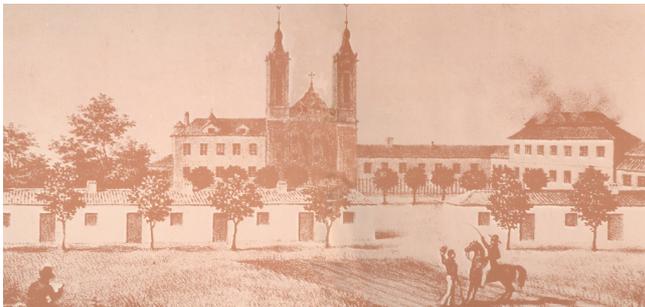


Figure 8. Vista Alegre perspective, 1935 (Fábrica da Vista Alegre, 150 anos de história, 1975)

### **Vista Alegre: services and public buildings, a main role in Vista Alegre**

"The collective aspects seem to be the origin and the end of cities" (Rossi, 1982 p. 157). In this context the "services" and "public goods" (Aymonino, 1984 p26) have vital importance within an urban structure: the junction of housing and these "primary elements". In the confrontation between the private and the public, and the complexity of the relationship between man and space, lies the empirical and spiritual value of urban living. In Vista Alegre these primary elements (services and public buildings) are rather relevant in social relations, such as the cooperative, the theatre, the grocery, the bakery and other small businesses (the barber shop, the kiosk, the taverns). The gardens are very important for the meeting of neighbourhood residents or children's play. "The monument", the church as safeguarded historical element, is the essential ingredient of identity and the urbanity of Vista Alegre; all these elements are the main gear functioning and vitality of the village. They are distributed punctually throughout the neighbourhood. However, it is on the road "Alamos" where they are in greater number, perhaps, as one of the main accesses to the industrial colony, which reduces the

quality of space for dwelling (too much exposure and movement) and it becomes appropriate to the existence of some services.

In the main square, the "image brand" of the village, which acts as "living room", are the public buildings with greater dignity: the chapel and the theatre (and the factory complex). Both have a type of program whose interest encompasses more than the population of Vista Alegre. For a long time the theatre Vista Alegre was the only existing concert hall in the nearest city. The Chapel is one of the most visited city landmarks at the region and works for the factory as a kind of nobility symbol (antique) like "legitimizing the brand Vista Alegre". Thus, the concentration of these buildings, away from the housing blocks improves the almost private character of the neighbourhood. The few services that will exist next to houses, like the barbershop, are very domestic, used only by its inhabitants. In 1959, the administration of Vista Alegre took care of hired the architect Luís Benavente for the recovery of the buildings that make up the entire south wing of the large factory, the palace, the chapel and the museum.

The architectural image of the other services and public buildings is consistent with the other formal language used in the Vista Alegre: gable roofs, ceramic tiles, eaves, white painted and plastered walls, jambs of doors and windows painted in yellow, doors and frames painted in green, outdoor spaces treated, sheds, benches, flower boxes, ect.

Although there is any architectural authorship, some projects progressively acquire a modern language such as the canteen and the nursery (Figure 9).

It is possible to relate this kind of language with the contemporary architecture promoted by "Estado Novo" (the portuguese dictatorship) and designed by important nacional architects such as Cristino da Silva, Carlos Ramos, Raul Lino, Luis Benavente, Adelino Alves Nunes or Keil do Amaral.

The buildings formalization, takes into account the public and urban character, with the existence of covered outside spaces, linking the buildings to the street. All the buildings have an inscription in the entrance area, which identify the program. In the factory files are descriptive memories, detailed drawings and costing can be consulted and reveal a meticulous control of the work and the costs.

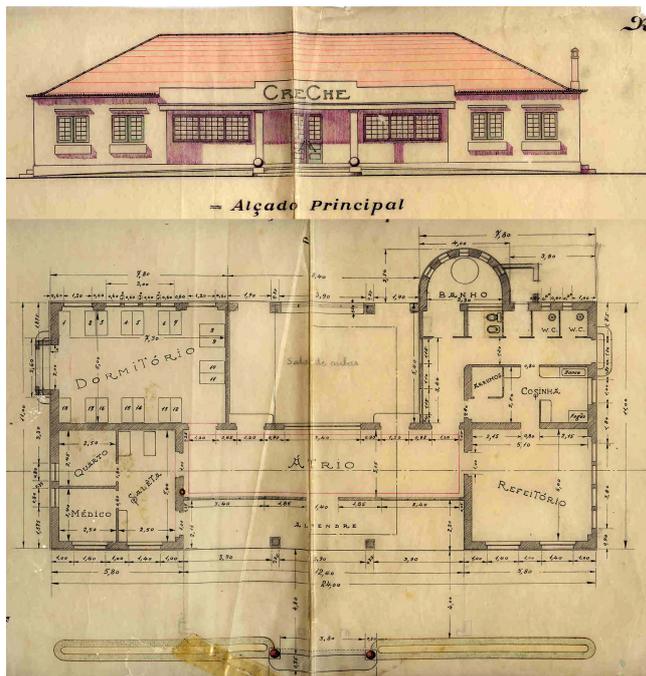


Figure 9. Architectural project of the nursery in Vista Alegre: elevation and plan (Vista Alegre archives)

### Vista Alegre: dwelling, the picturesque "portuguese house"

The industrial colony of Vista Alegre is quite heterogeneous with regarding to the housing typologies or the way they are organized. There are almost all types that could be used, from single family houses, semi-detached house, row houses, of one or more floors, from the humblest to the most eclectic, the palace (belongs to the owner family).

Regarding also the implantation there are several examples: along the orthogonal streets, arranged parallel to each other, sometimes on winding streets, squares or small corners. And yet, there is a coherent and harmonious image of "Portuguese house" (Lino 1998, 2015) that unifies the whole neighbourhood.

There are blocks from the 19th century (1824), misaligned from the street, made by intuition, but in the new streets it is possible to realize the accuracy of the design, such as the row houses ("Duarte" street), or the rationality of the project of the architect António José de Brito e Cunha ("Azevedo Coutinho" street). Other streets are more concerned in ornamental aspects as "Alberto" street, with the trees and outsidewalls.

But, despite these different approaches, there is a sense of unity, a common denominator: it is something related to the white walls and the yellow framings (reminiscent of the vernacular architecture of the south of Portugal) (Figure 10).

Maybe it is what Raul Lino called "character, without this quality ... building only interested in their utilitarian purposes, materials, and it is unnecessary to consider it work on architecture. If, however, there is this word has any meaning attached to the powers of the mind and delight the soul " (Lino, 2015 p.47) and "naturalness - does not mean composure of abandonment or disregard for good manners; It is not incompatible with the size of elegance or nobility of presentation; but it is without doubt the enemy of all that is sough far-fetched, all that seeks surprise effect" (Lino, 2015 p.47).

Some examples consist in the use of some bias in the composition of the houses plans (mainly in the distribution hall), the front porches, the use of the "yellow" and the "white", or in the care of the exterior spaces, often with natural elements, gardens, flowers or trees, that works as a bucolic background, pleasant, inviting to meditation. The houses isolated from the street, making it more intimate: a balance between the social life and the individuality of the home. Except the house of the administration (the palace) and the house of the director, the most part are economic, responding to the demands of habitability, without luxuries, but with care to give them with quality, good materials and solidity taking into account the "isolation" (some of them have double wall system). The comfort, the hygiene and the dignity are concepts that are not forgotten.

The individual single housing is the priority typology, often isolated. However, there are some houses that work overlapping in buildings of two floors. The streets also promote the concept of cleanliness and hygiene. They are wide, wooded, interspersing construction area with many green or agricultural spaces, airy and sunny, which with the white and yellow of the houses and the green of the gardens, make coherent and cheerful, picturesque and rural atmosphere.



Figure 10. Workers' Housing in Vista Alegre (building 1924) (photography by the author)

### **Conclusions: the end of geography**

In a context of peripheral neighbourhoods marked by the growing migration, the lack of identity is a real and serious problem. These two case studies allow identifying (to identify) some ways or methodologies to improve the identity, even when there are any roots. Both present a relation between the urban options and an ideology of the promoter, which reflects also the ideology of the moment (prevailing ideology and its social acceptance). And at the time, the folklore, the traditions, the national identities were seen as a way to increase the worker class and stabilizing a hierarchical society.

Nowadays, it is possible to have a historic perspective about these ideologies and to filter what is acceptable and adequate, excluding the patronizing principles.

This discussion is pertinent because it could be related with the phenomenon of the "end of the geography", caused by the global and the digital world.

Some authors identify it as the "third industrial revolution" or the "end of industrialization", the "knowledge economy" or the "new economy". The productive process has changed: the knowledge is the main product. The time and geographical ties are lost. Ascher says that "we know much less about urban realities than a century ago" and identifies phenomena such as "delocalization". The Cartesian logic no longer exists when the individuation is becoming stronger and inevitable questioning the values of collective identity (urban).

However, manage to invert these tend could improve societies as Kevin Morgan argue: 1. Overvaluation of Information Technology (destruction of distance) without an understanding of "wealth of the urban spaces" (social depth) that only the relationship with the territory allows: information circulates quickly, but it will precipitate consider that our understanding is better. This principle is based on the distinction between tacit knowledge (linked to the territory) and codified knowledge (gobal); 2. "Corporative" versus "local". The concepts could complement each other, but they are often contradictory. The new corporate trends tend to value physical proximity in the corporative context, in particular in complex contexts; 3. The development of regional innovation systems has allowed a rooted and differentiated economy, "natural" given territory. At the intersection of these ideas cluster concept surge: a 'specialization' economic impact on the production quality of a territory.

In my opinion, we can learn so much about this "creations of traditions", and the construction of narratives in order to create a sense of identity, a sense of belonging, the love to a space and a community, specially when we are dealing with urban spaces without genealogy (geographic and human).

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