

Places of memory and contemplation: The rational and the emotions as fundamental elements to the conception of architecture integrated in the landscape

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Abstract. Throughout the history of Western culture, landscape has been transformed according to the search for the representation of an image of paradise, and it has acquired and absorbed principles dictated by the mental, cultural, social and political framework in which it is involved. Suburban *villas* are contextualized interpretations of ways of using and occupying the landscape, organized and built by cultural and economic elites, creating places where landscape and architecture complement each other in a hasty manner. The research focused on the suburban *Villa* of Renaissance influence as a reference and on framing and contextualizing it in the historiography and culture of Architecture and Landscape in Portuguese historical areas. The evolution of the concepts of suburban *Villa*, garden, *villegiatura* and ideal *Villa* was addressed. The research was conducted on the relationship between the mind, the rational, and the emotions of those who inhabit/perceive space and those who design it. From the demonstration of the adequacy of the same structuring, compositional and programmatic principles resulting from a cultural and historical evolution to new times and regional cultures, and their framing in times of artistic and Cultural Revolution, the same conceptual principles, spatial orders and types of relationship with the landscape were adapted to avant-garde compositional grammars in other architectural types and urban structures. This study proves the existence of an important contribution to Modern and Contemporary Architecture and Landscape Architecture, of an architectural culture synthesized in the analysis of the cases treated. A contribution also to teaching and professional practice, from the identification of recent works that reveal the same principles, spatial orders, approach to place and relationship with the landscape.

1 Introduction

The Art of Gardens arises from a set of beliefs and myths that have dominated the human mind since antiquity. The idea of a garden is emancipated from the need to seek the image of paradise - "a place of the gods, a place of beauty, goodness, quiet and peace, a place that

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opposes the hardships of life, a place of delight and pleasure." [1] Where one lives in full harmony with nature, in full *locus amoenus*, where the passage of time is suspended, a true path of distraction for the spirit, delighting the senses. This idea gradually acquires and absorbs various principles dictated by the mental, cultural, social and political framework in which it is involved, and remains to this day. A materialization of aesthetic ideas, where human beings have been reconciling natural elements and forms with architectural and sculptural elements, creating spaces and ways to satisfy their physical and spiritual needs.

In classical antiquity, the Romans were the masters par excellence in the art of cultivating the land, above all in regaling the senses [2]. They moulded the landscape in their favour and carried out great engineering works, where the design of the garden space became an integral and living part of the house, and the garden was thought of as a secluded landscape of the dwelling and understood as a cultural and religious image of Nature. They built the first suburban *villas*, extensive private estates comprising a series of buildings, production and recreational areas linked by ordered paths. The *Villeggiatura* was thus instituted, and the construction of the ideal *Villa* was sought, later recovered and reinterpreted by the Italian Renaissance. Statues of gods and legendary figures, carved shrubs, animal enclosures, pavilions, *templetes*, colonnades, fountains, boulevards, grottoes, ponds with fountains and flowerbeds decorated the gardens, enclosed within walls, where people lived in peace, freedom and harmony, protected from the imperfection of the outside world. Later, Islamic culture created its gardens in the perfect image of Paradise, emphasising the sacred value of the four elements (water, fire, air and earth), and combining them to convey an idea of order, power and tenacity [3]. Techniques for collecting, irrigating and storing water for recreational purposes were developed as a symbol of Place and life.

In the Renaissance period, with the reinterpretation of the *villeggiatura*, the gardens were opened up to the landscape, for contemplation of the outside world. The house, which had previously been isolated in a walled enclosure, became the structuring centre of the *Villa* and came into direct contact with nature, framing itself scenographically in the surrounding environment, where the interior merged with the exterior, opening onto balconies, windows or *loggias* to the garden (chosen as the favourite place to enjoy and contemplate nature). The Renaissance *Villa* was affirmed in this period as a new objectification of architectural space and dominion over the territory.

The rigid formalisms used in the organisation of European gardens in the 17th and early 18th centuries, 'Italian-style' and 'French-style' garden models, were only occasionally applied in Portugal. The garden in these periods was organised in terraces, taking advantage of the irregularities of the terrain, reinterpreting the medieval vegetable garden and the recreational orchard. The concept of the garden is extended as a place of recreation and becomes an integral part of a wider group, the *Villa*, which includes ordered agricultural areas (outside urban areas).

It was from the first half of the 16th century, and according to the influences of a new current, the fame of the gardens and *villas* built in Italy during the Renaissance movement, that the first *Quintas de Recreio* (Portuguese suburban *villas*) appeared in Portugal, built by noble families and ecclesiastical lords [4]. The *Quintas de Recreio* are the most characteristic space of garden art in Portugal, and where the concept of garden in Portuguese culture is clearly expressed. In the Portuguese cultural reality, they architecturally materialise a spatial programme of *villeggiatura*, of an intentionally direct relationship with the landscape. They reflect the standard of living and the era in which people lived, as well as displaying very specific characteristics that developed mainly in the Renaissance context, acquiring the form of an emotional and affective relationship with the landscape. They are presented with an organised spatial composition, where leisure and production share the same space, respecting each other, with a design strongly influenced by the morphology of the terrain, vegetation, water and light, and a set of components that give the space unique and very own

characteristics. They are also decorated with elements such as arbours, pleasure houses, benches, bunting and pergolas, which reflect the way in which the garden is enjoyed, lived in and experienced. It is the rationalised spatial organisation and the existence of elements linked to pleasure that distinguishes the *Quinta de Recreio* from the rustic farm.

The garden is thus, in its essence, a way of feeling and being, an agreement, a relationship with Nature. A stimulus from Nature itself, where each of us recognises and identifies ourselves [1].

Today, we understand the erudite suburban *Villa* as a laboratory for methodological experimentation of the Project, developed since the Renaissance.

Recognised as one of the most important paradigms of Western architectural culture, the suburban *Villa* has historically established itself as a materialisation of the ideal of *villeggiatura* and as an architectural model of reference, recognising in Portugal a very extensive and diverse universe of cases of great architectural quality constituted by its *Quintas de Recreio* [5].

Due to the way its conception evolved in the Renaissance period in Italy, and later in Portugal, it established itself as a model for systematising the process of preparing architectural projects, in which treatises and humanist principles played a fundamental role.

From then on, Architecture went beyond the simple approach of the architectural object and began to relate conceptually to the landscape and the territory. The compositional principles of the *Villa* and systems of order, due to their complexity, rationality, and multiple qualities, also become factors that generate Urban Design, revealing themselves in a new geometrization and ordering of the city.

2 The rational, inherent in architectural creation, including gardens, and the emotions in those who inhabit and apprehend space - phenomenological and sensory approach

In the creation of the suburban *Villa*, naturally including the Portuguese architectural type *Quintas de Recreio*, we find intentional geometric and perceptual relationships between the built and the landscape. These are part of a set of rationally structured conceptual rules and principles, evident in the architectural type referred to, which also make an intentional interaction between the building, the noble house and complementary buildings, the gardens and agricultural production areas. The perspective, one of the rational instruments of design par excellence, is also used as an integrating element of the *Villa* in the territory and as a determining element in the creation of the built whole, including, of course, all the interior spaces of the building and gardens, understood as all the surrounding green space (within the limits of the property).

Gardens are spaces that overflow a poetic message of the long cultural testimony they represent, within a very rich and varied range of traditions and cultures, which make them today a unique heritage in Portugal. Most of the gardens are private, unknown to the public, of a less grandiose character, playing more with the environments, comfort, human scale and views to the outside. Places of perpetuation and renewal of people's relationship with nature, an authentic refuge, where a set of elements that convey an idea, a feeling or sensations are still part of a programme that results in a harmony of a balanced spirit.

The topographical, morphological and structural constraints of the territory determine the choice of location. The construction is done in such a way as to make the most of the morphology of the terrain, developing in levels. Vegetation, water, sun exposure and the morphology of the land are the strong components in the design of these *Quintas*, creating a space with unique characteristics.

The *Quinta de Recreio* is an organised whole, between the woods, buildings, recreation garden and orchard. A versatile place where recreation and production share the same space,

invading each other and establishing formal and functional relationships. They are bucolic spaces, where architectural and sculptural elements are punctuated, even in areas confined to production, which require a programmatic diversity that is organised spatially throughout the property in a premeditated way, defining pleasant places of stay, where shade, light, water, aromas and sounds combine to create a peculiar ambience and enjoyment at its maximum exponential.

The landscape is also one of the compositional elements of these *Villas*, vital to their composition, structure and implementation. The result of the realisation of the ideal relationship between human beings and nature, the gardens offer places for sensory experiences that go beyond their limits and are projected onto the landscape.

Vegetation, the unifying element of the whole space, springs up and develops through arbours, trellises, tunnels of greenery and hedges. The hot, sometimes stifling atmospheres led to the valorisation of shade and coolness through some of these ornaments.

Water, vital to the existence of any garden, is retained and conserved through springs, wells, norias, aqueducts, tanks and gutters. These systems were born from the need to retain, preserve and distribute water throughout the *Quinta*, while also providing places to stay and enjoy.

The formal garden is preferably located in the immediate vicinity of the Owner's House, allowing, through balconies or *loggias*, to establish visual and olfactory relationships with the carefully designed flower beds, with varieties of flowers and aromatic plants. This enhances the Main House from an aesthetic point of view, and is also a clear mark of social ostentation.

The gardens are also decorated with structures for contemplation and relaxation, which reflect the way the *Quinta* is lived in and enjoyed. Constructions made of plant material, living or inert, such as arbours, cool houses, tea houses, benches, gazebos, pergolas; they offer coolness, shade, and shelter, and from them the distant landscape is contemplated, enjoyed and travelled with the gaze.

The orchard and vegetable garden are understood as spaces with a dual recreational function (garden) and intensification of production. They have a fundamentally productive character, although there are cases in which planting is ordered according to aesthetic principles. They are located in the surroundings of the house, in areas with good water availability, arranged on lower terraces, and are often delimited by pergolas or trellises led by vegetation in its natural form. Water is a fundamental presence and marks this space, its distribution and retention is done through norias, gutters, tanks and wells.

The forest or small woodland is located mainly in the areas of greater slope of the land and is composed mainly of native species of the region, appearing punctuated, sometimes, with exotic species and even by some rare species. In addition to being exploited as a subsistence product of the farm, it also functions as a acclimatising element, which gives the property climatic amenity and shelters it from winds undesirable to agricultural production and leisure activities. In most cases, it is part of a set of elements linked to enjoyment, contemplation and fresco, such as tea houses, fresco houses, waterfalls, caves, lakes, belvederes, benches attached to ponds, trellises and arbours, which define areas of stay and routes.

3 Comparative case studies: *Quinta da Bacalhoa*, *Palácio Fronteira*, *Solar de Mateus* and *Quinta de Serralves*

Here we demonstrate invariants and show the conceptual and constructive evolution of paradigmatic cases of Portuguese architecture between the 16th and 20th centuries, presented chronologically:

- *Quinta da Bacalhoa* as a reliable materialisation of a Renaissance *Villa* model;

- The *Fronteira* Palace and its gardens as an example of extraordinary quality and richness - an expression of the evolution of the Renaissance Suburban *Villa* model with integration of Portuguese architectural culture, building traditions and ways of approaching the site, the original natural place;
- The *Freixo* Palace and the *Solar de Mateus* as demonstrative cases of adaptation of the same structuring, compositional and programme principles to a new time (Baroque period) and regional culture - Northern Portugal;
- The *Quinta de Serralves* which, in a time of artistic and cultural revolution, adapts the same conceptual principles, spatial orders (in the definition of interior and exterior spaces) and type of relationship with the landscape, to an avant-garde compositional grammar, contemporary to the time in which it is built.

3.1 The *Quinta da Bacalhoa*

Quinta da Bacalhoa, located in *Vila Fresca de Azeitão*, is one of the first Renaissance-style *villas* [6], where the presence of elements such as the connection between house and garden, the *loggias*, the clipped boxwood garden, the fresco house, and the mythological themes is visible, in addition to a strong presence of Arab influence, tanks, water mirrors, and decoration with tiles.

The topography of the land where the *Quinta* is located, and the need for water for irrigation, determine the construction of the property by levels. On the first level is the entrance patio, the palace, the pond, the cool house, the garden and the orchard; on the second level, separated by two pavilions - *Casa da Índia* and *Casa das Pombas* - is the vineyard. The water comes from a spring located in the woods, is led from the higher levels of the property and fills the tanks of the lower levels, allowing the formation of ornamental lakes, where it is stored before being channelled to fountains and water jets, interspersing tanks in a water mirror with fountains.



Fig. 1. *Quinta da Bacalhoa*, Azeitão.



Fig. 2. *Palácio Fronteira*, Lisboa.

Against one of the walls of the large pond is the fresco house, where you can enjoy the coolness of the shade and its water while contemplating the distant landscape. The wall adjacent to the pond is torn by arches that are reflected in the water. Inside the fresco house, the walls are covered with tile panels of great artistic quality.

The palace borders the formal quadrangular garden to the north. This is designed with carved boxwood, divided into four squares and with a central fountain. Overlooking this garden is a richly decorated Renaissance-style palace *loggia*.

3.2 The *Palácio Fronteira*

Located in São Domingos de Benfica, nestled at the foot of the Monsanto Mountain range, *Quinta dos Marqueses de Fronteira* consists of the *Fronteira* Palace, a chapel among other buildings, gardens, agricultural areas, orchards, vineyards and a forest.

The Gardens show influence from different cultures, which makes them so unique and important for understanding our own culture. The Islamic influence is visible in the large water mirror and ponds, the use of tiles and other decorative elements. The Italian influence is given by the geometric design of the gardens, the themes of the statues (representations of Greco-Roman mythology), the fountains, the tiles and the walls that delimit the spaces. On the south side of the palace, a fresco house and gardens with some exotic trees offer an intimate space of serenity and tranquillity to the property [6].

The spaces that make up the *Quinta* have their own autonomy and establish functional, formal and visual relationships with each other. The paths are constantly punctuated by pavilions, arbour, fresco houses and flirtatious benches, with a hierarchy based on their importance and relationship with the Palace. In the orchard, the paths are also supplemented by seating areas, promoting the relationship between play and production.

The forest suggests the continuity of this space with the surrounding landscape, upstream. The vegetable gardens and orchards, on the other hand, establish the same continuity with the rural landscape downstream of the Benfica Valley. This programmatic macrostructure, which organises the space, is overlaid by an iconographic discourse supported by tiles and statuary that establishes the connection between the parts and reinforces their character of sociability or intimacy.

3.3 The *Quinta do Freixo*

It was in the North of the country that landscape art gained greater notoriety, especially from the 18th century onwards, being considered the golden age of recreational farms in this region [4]. This period was also marked by the knowledge and concepts of landscape composition brought by the Florentine architect Nicolau Nasoni (1691-1773).

Quinta and Palace of *Freixo*, designed by Nasoni, located on the right bank of the Douro River in Campanhã, was built in 1750 as an ecclesiastical residence.

The property was built on terraces with stone balustrades that ended in a quay wall over the river, and from which magnificent views of both banks could be obtained. The terraces were lined with fountains, water features, statues and balustrades. The element of water, a life-giving element of the Baroque setting, was very present in various parts of the recreational area [7]. The dissemination of ponds, lakes, fountains and water jets throughout the estate was also one of the solutions for the irrigation of the various garden levels, also functioning as water reservoirs. The garden space had a purely formal character, delimited by pruned hedges, was distributed by the levels and was accessed by different stairs.



Fig. 3. *Quinta do Freixo*, Porto.



Fig. 4. *Solar de Mateus*, Vila Real.

3.4 The Solar de Mateus

Solar de Mateus reflects the imposing Baroque style of the north of Portugal, deeply marked by the design of Nicolau Nasoni, around which other buildings of great interest are organised according to a geometric matrix, namely the chapel and cellars of remote origin, as well as the various gardens, orchards and agricultural fields arranged on levels.

The property follows the slope of the land and is structured in terraces, interconnected by stairs. The main entrance leads to a descending path, integrated by a forest with a vast collection of large trees, which culminates in a surprise in the large yard. This has a large pond that mirrors the imposing complex, the façades of the house and chapel, as well as the secular trees planted there.

The Gardens establish a uniformity with the House, extending along the same central axis and building a remarkable game of scales, concealments and revelations. Following the south and east façades of the House, the oldest gardens of the property, from the 18th century, were developed on the same level, followed by gardens with carved boxwood beds, with paths defined by hedges, sometimes crossed in arches, framing different perspectives on the entire environment.

At the end of the ornamental gardens area, but still in the continuity of the central axis, the cedar tunnel meets a trellis of granite-worked staircases, on a lower level, interconnected by another staircase - thus marking the transition to the agricultural area, where the extensive vineyards of the property can be seen. Moving from the recreational areas to the production areas, it is clear to see the balance between the two functions and the inseparable relationship with the landscape.

3.5 The *Quinta de Serralves*

Quinta de Serralves, located in the city of Porto, was originally conceived as a private residence, the House, designed by Architect Marques da Silva, is considered the most remarkable example of an *Art Deco* building in Portugal, being classified as a Property of Public Interest since 1996. This was the last large recreational *Villa* to be built in Porto and has also been classified as a National Monument since 2012.

Set in a now urbanised area, the entire *Quinta* stands out from its surroundings for its large agricultural and garden areas, which spread harmoniously across the property and naturally reflect different moments in its history. The formal garden of the *Quinta*, designed by the French Architect Jacques Gréber, takes the house as its focal point and reveals a predominantly geometric and rectilinear layout. It is structured along a main axis that begins at the house, in a dominant central position, and extends for a long stretch of approximately

500 metres [7]. At a lower level, the Central Garden is developed, centred by a system of tanks and canals in steps (conceptual principles of Islamic inspiration), beginning in a fresco house and ending in an *Art Deco* granite fountain (both designed by the architect and urban planner Jacques Gréber). Perpendicularly, there is a side parterre nestled between the arboretum, where notable trees stand out, and an imposing boulevard. At a lower level, the naturalised lake with a grotto, an island and a small waterfall breaks with the formalism of the main axis, which extended beyond it along an avenue of hedges ending in a huge granite fountain surrounded by cypress trees and arches of wisteria and roses [7].



Fig. 5. *Quinta de Serralves*, Porto.



Fig. 6. *Museu de Serralves*, Porto.

The property was acquired by the Portuguese State in the late 1980s and was the target of a recovery project, where the current Museum of Contemporary Art was installed, thus creating conditions to receive the public, while preserving its character as a private *Villa*. The history of the place, the sustainability of the space and the topography were the structuring aspects of the project, which took into account not only the presence of the new building but also its programme and uses. The Museum, designed by Architect Álvaro Siza Vieira, was installed at the west end of the property, on a side plot previously occupied by a vegetable garden and an orange grove; and was harmoniously designed to establish a direct dialogue with the surrounding gardens, bringing the landscape into the building.

4 The contribution to modern and contemporary architecture and landscape architecture models from villa architecture transposed to other functional types

The interpretation of the *Villa* as a model, in the way the approach to the site is made, how the topographic modelling is carried out, how the exposures to the climate are chosen and how it relates visually and spatially to the landscape, ordering the territory, gives rise to very qualified and recognised spatial types in architectural practice, whether in a rural or urban context.

Consequently, the typological appropriation of the morphological and spatial structure of the main building of the *Villa*, and its relationship with other built spaces, has been made as reference spatial types for new functional programmes (e.g. hospitals, schools, other cultural and administrative facilities, etc.) - the example of Andrea Palladio's architecture is an unavoidable reference.

Some of the richest Italian *villas*, of larger scale and geometric dominance over the territory, are adopted as reference models for the creation of new spaces of great architectural expression, of public enjoyment between the urban fabric and the natural environment, in a perfect interrelation of Urban Landscape - Natural Landscape. The adoption of the gardens of *Villa Garzoni* (1652) as a conceptual reference model for the planning of the Sanctuary of

Bom Jesus de Braga (1784-1811), by the architect Carlos Amarante, is an excellent example of the adoption of a spatial type from domestic architecture for a new functional type, here of a religious nature.



Fig. 7. *Villa Forni Cerato* (A. Palladio), Vicenza.



Fig. 8. *Palácio das Obras Novas* - Azambuja.

Like the *Villa*, the principles of design, geometry and planning of the *Quinta de Recreio* and its gardens will also influence other architectural types and the design of the city - in intervention and urban expansion, or in the planning of new cities.



Fig. 9. *Villa Garzoni*, Colodi, Lucca.



Fig. 10. *Santuário do Bom Jesus*, Braga.

From the end of the 18th century, private parks and gardens were opened to the public and new public promenades began to be built in the most important cities of Europe. These promenades were popular even before the construction of public gardens. Initially they were enclosed, designed as boulevards, shaded by trees lined along a pleasant route, with benches and fountains. In the 19th century, technological advances, the rural exodus, the liberal revolutions and the need to sanitise urban space democratised the use of parks. The park thus came to play a key role in the public sphere and began to be considered a reason for the environmental upgrading of cities. From the second half of the 19th century onwards, green parks became an integral part of any urban plan.

Parque Eduardo VII, in Lisbon, materialises the Reform Park model, a model where recreation and social interaction are defined as a priority, which is formally expressed through the symmetry and austerity of the axes that contrast with the extensive woodlands bordering it. The park includes clearly defined recreational areas that often include spaces dedicated to pleasure, once intended for the working class. This model continues the search for nature and its elements within the city, albeit based on a geometric composition.

With the expansion of the city of Lisbon, the north side was regenerated, contrary to the trend of riverside growth. The *Passeio Público* (Public Promenade) was demolished in 1879 to initiate the plan to expand the city inland, which included the construction of Avenida da Liberdade and later Ressano Garcia's *Avenidas Novas* plan. It is with these interventions in the city that the Park was born as its limit, the current Eduardo VII Park, formerly called *Parque da Liberdade* (Freedom Park).

In 1938, the Lisbon City Council entrusted Francisco Caetano Keil do Amaral with three important projects: The Monsanto Forest Park, the Eduardo VII Park and the Campo Grande Boulevard. It was not until 1942 that the Park as it is known today was designed [8].

In his proposal, the area is developed on an uneven plane, recovering the idea of a viewpoint to the north, which offers an unobstructed panorama of the river. In the centre, a central grassy avenue, decorated with a geometric pattern of carved boxwood hedges and flanked at the edges by a Portuguese pavement, divides the Park into two zones. These are leafy, densely wooded areas where, to the west and east, various facilities have been installed over the years.

The work of the landscape architect Caldeira Cabral between 1937 and 1939, together with Konrad Wiesner, for the design of the Jamor National Stadium, demonstrates the expertise for integrating modernist utilitarian and functional principles into the landscape, for building halfway up the slope and for freeing the valley with a panoramic opening towards the Tagus River. The innovative and daring project for the National Stadium and urban park of Jamor was the first landscape architecture project that defends natural processes and the importance of defending the balance of the landscape. It is developed in the downstream part of the Jamor river basin, taking advantage of the valley's potential both in environmental and landscape terms.

This work was very important in the context of Modernism in Portugal, especially with regard to Landscape Architecture. In essence, it represents the beginning of the development of this same art in Portugal, by the hand of Francisco Caldeira Cabral, in addition to signalling the indispensable contribution of this discipline. The period in which this work is set (mid-1930s and 1940s), in the midst of Modernism, was seen as a threat to the values established by the regime to be preserved, which were based on traditionalism, nationalism and monumentality. The regime advocated an increasingly nationalist architecture to the detriment of the intentions of modernity expressed in other countries. This desire to build with nationalist and monumental symbols is well expressed in the course of the troubled construction process of the stadium, which eventually removed the Landscape Architect Francisco Caldeira Cabral from it.

The main assumptions were not to build in the valley, but on the high points, where the landscape is dominated, and the multifunctionality of the space, since the stadium could not be used exclusively for sports. They developed the idea of opening up the stadium to the landscape, taking inspiration from the Greek amphitheatres, preserving the *Genius Loci* in their constructions, to thus form a whole in a harmonious ensemble in Nature and with Nature.

As part of this large urban sports park, the Central Court building of the current Jamor Tennis Centre (inaugurated in 1944) was designed and built there. Work by the Architect Jacobetty Rosa, who also designed the building for the National Stadium, denotes the inspiration and adoption as a conceptual reference model of the Renaissance *Villa Poggio Reale* (Naples, 15th century) and/or *Quinta das Torres* (Azeitão, 16th century). The central patio of the building is used here for the implantation of the tennis court, with perfect spatial and environmental qualities for the practice of the modality.



Fig. 11. *Quinta das Torres, Azeitão.*



Fig. 12. *Centro de Ténis do Jamor, Oeiras.*

Another reference work, jointly authored by the Architects, Ruy d’Athouguia, Pedro Cid and Alberto José Pessoa, and the Landscape Architects Gonçalo Ribeiro Telles and António Viana Barreto, was the headquarters of the Calouste Gulbenkian Foundation, a private foundation, but for public use, established with the aim of helping charity, education, science and the arts, promoting cultural development.

Its gardens are a reference of the landscaping school formed by Francisco Caldeira Cabral, the result of a decade's work in the affirmation of Landscape Architecture in Portugal, and of a collective work in which the architectural solution, the location and the functioning of the building itself are closely linked to the gardens, through a continuity between the exterior and interior spaces, in total balance and harmony.

The architectural solution adopted for the space was made to take full advantage of the whole, between the interior and exterior spaces, not just about integrating a building into the green spaces or building a garden to serve the building, but rather a correlation, similar to the spatial program of the architectural type suburban *Villa*.

The existence of a waterline, a fundamental element of this design, justifies many of the design options. The existence of the lake, in addition to its aesthetic component, was a solution for working on the drainage of the garden. The concern with natural resources, water, soil, vegetation, and topography is notorious. The entire green park also has the presence of contemporary sculptural elements, strategically placed, offering the space a cultural aspect.

In the design of the park and gardens, he dominates the integration of built elements and the relationship with the landscape. The social, functional, and ecological components mirror the modernist principles, where the roofs of the building were planted, forming part of the green continuum. The modelling of the terrain, the water systems and the plantations allowed for the creation of different environments of high architectural and landscape value.

From the Revolution of the 25th of April 1974, the accelerated growth of the surroundings and the metropolitan areas of Porto and Lisbon began to be noticed, and the lack of quality in the urban environment and the external degradation are revealed. Environmental and functional concerns for public use begin to grow, but also with aesthetic, cultural and symbolic values. New legislation was implemented for land use planning, in which the Landscape Architect Gonçalo Ribeiro Telles played a fundamental role, particularly in the protection of soils, the landscape and the creation of agricultural and ecological reserves.

In the 90s of the 20th-century, the Urban Park of the City of Porto was built, with the aim of “achieving the expression of natural beauty, as a substantive content emerging from the landscape that it objectively materializes.” [9].

Known as the City Park, it is located between *Avenida da Boavista* and *Estrada da Circunvalação*, close to the *Castelo do Queijo* fort, in the centre of the Porto metropolitan area. With excellent accessibility, it is a masterpiece of Landscape Architecture, recognized as an integral part of the city's cultural heritage.

The Landscape Architect Sidónio Pardal was in charge of coordinating the design and execution project of *Parque da Cidade*, bringing together a multidisciplinary team. The inspiring basis for its design was to meet the standards of rural landscapes. It does not present itself, in any way, as an alternative space to the city, but rather as an integral part of it [9]. Of subtle eclecticism, it presents a unique layout, where concepts and techniques underlying the erudite tradition of Landscape Architecture were applied.

No artificial distribution and capture system for rainwater has been developed. The various ponds scattered throughout the Park allow for this distributed infiltration of rainwater into the soil, making them self-sufficient [9].

The vegetation was thought to create amenities, shelters, nooks, clearings, alignments, various luminosities in their intensity and chromaticism and windbreak curtains. The stone constructions that can be seen throughout the Park are the result of recovered material.

The first decade of the 21st century is marked by a distinct design approach, very focused on ecological values. The result of the European Landscape Convention held in Florence, in 2000, reinforced the perspective of the ecological, cultural, and economical basis of the Landscape, when concepts of Landscape, Landscape Policy, Landscape Protection and Management and Landscape Planning were defined.

To finalize this reflection, we present, as a contemporary example, a last case demonstrating the importance of the contribution of the culture of designing with the Place and with the landscape, which we have investigated in this work.

Ribeira das Naus, object of rehabilitation in Lisbon (project by João Ferreira Nunes, Carlos Ribas and João Gomes da Silva - 2009) is a mythical space in the national and local identity, produced by the collective imagination associated with shipbuilding and port activities.

This new urban space offered to the city of Lisbon was conceived and designed as a whole, from its own memory, without denying the contemporary design [10].

The space facing the river, forming a close, direct and informal relationship, was designed to encompass multiple valences and functions, seeking spatial quality, translated by greater environmental comfort and enhancement of the scenic qualities of the space. This offers garden and living areas, and a careful choice of cladding materials, both for mobility and access comfort in all areas, as well as for the safe use of spaces. The reintroduction of the water element in the composition of the space, creating a water mirror effect, allowed revealing the beauty of the facades of the buildings that delimit it on the opposite side of the river.

5 Conclusion

Based on formal and structural references, both from 15th-century Islamic architecture, via southern Spain, and from a model of an Italian Renaissance *Villa*, very successful experiences are developed, between the 16th and 17th centuries, of Renaissance and Mannerist design. In the vast majority of cases, very limited resources were used, which required a very rational management of the construction site. This reality was inevitably reflected in the rigour and rationality of the project, with an expression of some material austerity, but of great compositional quality – expressively framed in the so-called Portuguese *Arquitetura Chã* (Plain Architecture).

In the following period - 18th-century - There was a greater and more qualified investment in erudite residential architecture outside the urban space, continuing an architectural culture of designing and building with the Place, in “symbiosis” with the landscape – experimentation and consolidation until the end of the 19th-century.

The values of the Place, tradition and culture were wisely reinterpreted in the second half of the 20th-century through its contemporary architectural design, with emphasis on the works

of great Architects such as Fernando Távora and Álvaro Siza Vieira – tradition-modernity interaction.

Today, we indisputably recognize the existence of an *architectural culture of designing with the Place and the landscape*, which was built and consolidated in the most important moments in the History of Portuguese Architecture, which developed between the 16th and 20th centuries. This is expressed in the always original and culturally innovative design attitudes of coherent resolution of architectural problems, more or less referenced to recognized architectural models and types. Design and construction options that are always coherent, intelligent, sustainable and creative, in the way they appropriate the pre-existing natural or artificial place - an unquestionably reaffirmed and valued constant in Portuguese Modern and Contemporary Architecture, internationally recognized.

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