



**RESETTLEMENT OF FORTY-FIVE
FAMILIES FROM AVENIDA DE CEUTA
TO OLIVAIS SUL**

PRESÍDLLENIE ŠTYRIDSIA TICH
PIATICH RODÍN Z AVENIDA DE
CEUTA DO OLIVAIS SUL

Photo Foto: Armando Serôdio, 1966,
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Housing for the Greatest Number in Lisbon (1960s–1970s): Olivais and Telheiras

The Analysis of Domestic Space in Relation to the Ways of Life of Different Social Classes

Masové bývanie v Lisabone (60. – 70. roky 20. storočia): Olivais a Telheiras

Analýza domáceho priestoru vo vzťahu k spôsobu života rôznych sociálnych vrstiev

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Bývanie dostupné pre čo najväčší počet ľudí v Lisabone (60. – 70. roky 20. storočia): od individuálneho ku kolektívnemu

Štvrte *Olivais Norte* (1955 – 1959), *Olivais Sul* (1960 – 1964) a *Telheiras Sul* (1974) sú paradigmatické príklady toho, ako sa v Lisabone podarilo štátom podporovaným rozvojom na úrovni mesta riešiť otázku bývania pre čo najväčší počet ľudí. Tieto štvrte stelesňovali myšlienku, že riešiť otázku bývania znamená myslieť nielen na obytný priestor, ale aj na vypracovanie integrovaných projektov, ktoré by zabezpečili všetko, čo súvisí s ľudským životom v mestskom kontexte. Uvažovať o „habitat“ nevyhnutne znamenalo uvažovať o vzťahoch medzi jednotlivcom a kolektívom.

Olivais Norte a *Olivais Sul* boli postavené počas diktatúry – *Estado Novo* (1933 – 1974) – pre 4 kategórie sociálneho bývania zoradené podľa príjmu domácnosti. Štvrť *Telheiras Sul* bola koncipovaná po revolúcii 25. apríla (1974) len pre jednu kategóriu sociálneho bývania s cieľom podporiť rovnosť a zabrániť sociálnej segregácii.

Analýza prípadových štúdií projektov navrhnutých pre rôzne sociálne kategórie odhaľuje, ako rôzne architektonické tímy prispôbovali urbanistické a bytové koncepcie gestám a zvyklostiam rôznych sociálnych svetov v rámci minimálnych plôch a rozpočtových obmedzení stanovených v programoch sociálneho bývania. Skutočnosť, že sa časom menili, umožňuje kritické chápanie vývoja interpretácie modernistického hnutia v hlavnom meste Portugalska v rámci oblasti bývania dostupného pre čo najväčší počet ľudí.

Koncepcie spoločnosti: organizácia urbánneho priestoru

Olivais Norte, *Olivais Sul* a *Telheiras Sul* predstavujú tri rôzne koncepcie spoločnosti pretavené do vyvíjajúcich sa koncepcií urbánneho priestoru.

Olivais Norte je najortodoxnejšou zo schém, a to tak svojím urbanistickým riešením odkazujúcim na Aténsku chartu, ako aj segregovaným rozmiestnením jednotlivých sociálnych kategórií, pričom privilegium územnej nadradenosti si užívali vyššie vrstvy, nie tie chudobnejšie.

V štvrti *Olivais Sul* bola táto strnulosť nahradená rôznorodými riešeniami. Aj keď boli podriadené celkovému plánu, bytové jednotky boli zverené rôznym architektonickým tímom, ktoré boli zodpovedné nielen za návrh budov, ale aj okolitého mestského priestoru. Táto flexibilná autonómia umožnila testovanie rôznych riešení a predstavovala laboratórium urbanistických experimentov. Podobné sociálne kategórie boli zoskupené spolu s cieľom podporiť vzťahy v spoločnom využívaní mestského priestoru, nie segregáciu. V čase, keď bola portugalská spoločnosť stále veľmi polarizovaná na bohatú sociálnu vrstvu, ktorá mala v rukách moc, a chudobné robotnícke obyvateľstvo, sociálne angažovaní architekti novej generácie vynaložili osobitné úsilie na vytvorenie bývania pre nižšie a najviac znevýhodnené sociálne vrstvy. Keďže veľká časť mestskej chudoby pochádzala z vidieka a bola zvyknutá na pobyt vonku a vzťah k okolitému prostrediu, osobitná pozornosť sa venovala kolektívnemu návrhu mestského priestoru.

Štvrť *Telheiras Sul* predstavovala novú éru nielen preto, že bola schválená po konci diktatúry a odrážala rovnostárskejšie využitie pôdy, ale aj preto, že tu žila stredná vrstva, ktorá sa rozrástla vďaka demokratizácii prístupu k vyššiemu vzdelaniu. *Telheiras* sa aj dnes môže pochváliť najvyššou úrovňou vzdelania v metropolitnej časti Lisabonu a je známa ako „lekárska štvrť“. Je to teda štvrť, ktorá odráža súčasný urbánny život, a to vďaka ľudskému rozmeru urbanistického riešenia a kvalite a množstvu obchodov.

Koncepcie rodiny: dizajn domáceho priestoru

Pokiaľ ide o vnútorné rozvrhnutie bytov, v *Olivais Norte* i v *Olivais Sul* nachádzame najmodernejšie riešenia v obytných domoch určených pre najnižšie kategórie. Budovy určené pre zamožnejšie rodiny zostali úzko späté s logikou členeného priestoru: rozbužnený chaos bytových častí zdedených z minulosti, ktorý si zachoval aj jasné rozlíšenie medzi priestormi pre rodinu a priestormi pre služobníctvo vrátane izby a kúpeľne pre slúžku so samostatnými vchodom. V budovách pre nižšie vrstvy kontrastovali podstatne menšie plochy a menej kvalitné povrchové úpravy s rozmanitejším vnútorným usporiadaním, ktoré

podporovalo komunitný život prostredníctvom nadväzujúcich priestorov, ktoré spolu voľne komunikovali a uvádzali do praxe myšlienku súbežnosti a všestrannosti využitia a cirkulácie. Plány, ktoré sa zriekli ortogonalitu, inšpirovali rozmanitejšie spôsoby života. Zostava tvorená obývacou izbou, kuchyňou a niekedy aj detskou izbou fungovala ako priepustné usporiadanie, ktoré podporovalo spoločný život, väčšiu priestorovú nadväznosť a komunikáciu v rodine. Balkón bol často vnímaný ako obytný priestor alebo ako spojnica medzi rôznymi priestormi. Tým, že sa venovala väčšia pozornosť želaniam obyvateľov, sa uplatňoval ľudskejší prístup a zároveň sa šírila myšlienka, že pomocou architektúry možno ovplyvniť správanie jednotlivcov. Architekti videli v priestorovom usporiadaní prostriedok, ako ľudí naučiť zdravo a funkčne bývať, čo bol mýtus spojený s istou túžbou po zmene v časoch veľkej nádeje.

Vnútročné usporiadanie väčšiny bytov v *Telheiras* je racionálne a funkčné. Ich rozloha sa v porovnaní s plochami stanovenými pre 4 sociálne kategórie v *Olivais* blíži stredu (niekde medzi kategóriami II a III). Rôzne architektonické tímy najviac využívali duplexné riešenie, ktoré predstavuje zlatú strednú cestu, pokiaľ ide o hlavné princípy najnižších a najvyšších kategórií, ktoré sú zrejme v organizácii obytných priestorov v *Olivais*: umožňuje vysokú úroveň súkromia a členenia, ktoré vidno v dispozíciách pre najvyššie triedy (oddelením spoločenských a súkromných priestorov na rôznych úrovniach), a plynulejšie a flexibilnejšie využitie

priestoru v spoločenských častiach zlúčením kuchyne a obývačky.

Zatiaľ čo v *Olivais* bol verejný priestor chápaný a využívaný ako rozšírenie domáceho priestoru – v čase, keď sa rodinný život spoliehal na susedské vzťahy a kolektívny život bol založený najmä na rodinných vzťahoch –, štvrť *Telheiras* predstavovala súčasnejší typ mestského života, v ktorom majú súkromný a spoločenský život vymedzenejšie priestory a časy, a to tak doma, ako aj vo verejnom priestore, v ktorom sú hodnoty jednotlivca a spoločenstva v rovnováhe bez toho, aby sa navzájom kompromitovali.

Najväčší počet dnes: od kolektívu k jednotlivcovi

Olivais a *Telheiras* boli prijaté a dnes sú konsolidovanou súčasťou mesta. Ich konsolidácia ako mestských častí, ktoré boli navrhnuté a osídlené v priebehu vyše päťdesiatich rokov a majú vlastný charakter a rozpoznateľnú identitu, je dôkazom ich ucelených koncepčných rámcov. Ich schopnosť stelesňovať ducha mesta – v kontraste s anonymitou mnohých veľkoplošných bytových projektov, ktoré sa bežne nachádzajú na okraji veľkých miest – je sama osebe znakom úspechu. Štvrte *Olivais* a *Telheiras*, ktoré sú súčasťou širšej ideológie nazývanej modernistické hnutie, predstavovali dôležitý krok na veľmi zložitej ceste utvárania mesta prostredníctvom ľudskejšieho prístupu k architektúre a urbanizmu.

Housing for the Greatest Number in Lisbon (1960s – 1970s): From the Individual to the Collective

It is common to identify the expression “housing for the greatest number”¹ with the political conjuncture of the post-World War II (WWII) era, when there was an urgent need to relocate families displaced by the war in the countries that had suffered its physical effects, and to address the housing shortage resulting from the large migratory flows that, driven by a renewed faith in the potential of the city, were heading from the countryside to large urban centres. Although it is tempting to attribute the expression to the ideological framework of the welfare states that, under the aegis of the recently liberated Western democracies, were providing housing for the new citizen with universal rights (1948), in fact, governments on both sides of the Cold War divide pledged to support housing for the masses in the interest of overall economic growth.²

This was the case in Portugal which, despite being under a dictatorship – the *Estado Novo* (1933 – 1974) led by António de Oliveira Salazar (1889-1970) – developed strategies to provide decent housing for various strata of its population. The proliferation of informal, indeed illegal settlements and excessive subletting due to the population pressure concentrated in the Lisbon metropolitan area after WWII, led the Municipal Council of Lisbon (CML) to create the Urban Studies Office (GEU) in 1954, and the Technical Department of Housing (GTH) in 1960. These bodies were tasked with building new housing with affordable rents for low-income households, co-funded by the state. One result was the planning of new housing estates in the neighbourhoods of *Olivais Norte* (Guimarães Lobato, Sommer Ribeiro, Pedro Falcão e Cunha, 1955-1959), covering an area of 40 ha and housing 8,500 inhabitants in 1,889 dwellings, and of *Olivais Sul* (José Rafael Botelho and Carlos Duarte, 1960-1964), covering 186 ha and housing 38,250 inhabitants in 7,996 dwellings.

The design and construction of the housing in *Olivais Norte* and *Olivais Sul* were framed by Decree no. 42454 (1959)³ which established that new housing to meet the shortage would be providing in the proportion of 70% for social housing and 30% for rent-free housing. Within the first group, and with the aim of promoting social integration, 4 social housing categories were defined, ranked by household income. Placing more importance on the lower social categories, the construction of new housing had to comply with the conditions of the following table:

Social category	Range of monthly income	% of the category	Maximum cost of urbanised land in relation to the total price of housing
I	200–300\$	40%	10%
II	400–600\$	30%	15%
III	700–900\$	20%	18%
IV	1000–1500\$	10%	20%

The construction of social housing was the responsibility of the social security bodies indicated in this decree⁴, and apartments were distributed to their beneficiaries. The CML, through the GTH, acquired the land (mainly through expropriation), established the urbanization plans and the architectural projects, and took responsibility for the execution of the plan and the construction of the collective facilities.⁵

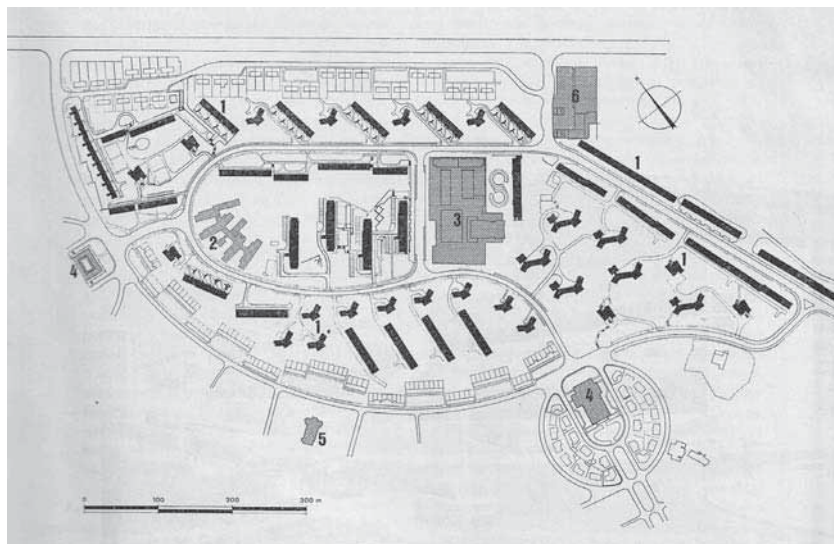
The GTH was mainly intended to serve households with limited resources, so in the 1970s efforts were made to create, under the authority of the municipality, a business structure to tackle the housing shortage for the urban middle class: the Public Company for Urban Development of Lisbon (EPUL, 1971)⁶. EPUL was responsible for the development of the Detailed Plan for Telheiras (PPT, Pedro Vieira de Almeida and Augusto Pita, 1974), which comprised 3,300 dwellings for 14,400 inhabitants, on 63.5 ha.⁷ This plan initially considered dwellings for three social categories (II-21%, III-65% and IV-14%). However, in the aftermath of the Revolution of 25 April (1974), which put an end to the dictatorship, new regulations were implemented in 1978, and the housing categories were replaced by a “single housing category”, to promote equality and avoid social segregation. In contrast to *Olivais*, where a wide range of social strata coexisted, the population of *Telheiras* was homogeneous, and social groups of medium-high/high social status predominated.⁸

Olivais Norte, *Olivais Sul* and *Telheiras Sul* are paradigmatic cases that demonstrate how, in Lisbon, developments on a city scale with state support were able to address the question of housing for the greatest number.⁹ They reflect the burgeoning concept of mass housing based on high-rise buildings, which came to be seen as inevitable for solving the housing problem without excessive occupation of land, and replaced the estates of single-family houses that had hitherto characterised state-supported housing.¹⁰ Additionally, they embodied the idea that resolving the housing question meant thinking not only about the dwelling space, but also about developing integrated projects that balanced everything involved in the functioning of human life in an urban context. It was necessary to think of the habitat – understood as “the environment capable of accommodating the total and harmonious spiritual, intellectual and physical fulfilment of its inhabitants”¹¹. As the Portuguese architect Nuno Portas (1934-) showed in his book *A Cidade como Arquitetura*¹², where he also inaugurated the expression of the “largest number” among his writings, thinking about “housing” necessarily implied thinking about the relationships between the individual and the collective.¹³

The analysis of case studies of projects designed for different social categories reveals how different teams of architects adjusted urban and domestic concepts to the gestures and customs of different social universes, within the framework of minimum areas and budgetary limits imposed by social housing programmes. The fact that they followed each other in chronological succession further allows a critical reading of the evolution of the interpretation of the Modern Movement in the Portuguese capital, within the scope of housing for the greatest number.

Conceptions of Society: the Organisation of the Urban Space

Olivais Norte has been considered “the first realisation in Lisbon of a large-scale housing plan designed in a truly modern way”¹⁴ and inaugurated the adoption of the Athens Charter in Lisbon: the urban structure was based on a rational use of the site marked by the isolated insertion of residential buildings, subject to the criteria of daylight access and ventilation, in an open landscaped space. The circulation spaces formed a hierarchical system with a clear differentiation between vehicular and pedestrian circulation networks, with a road layout independent of the buildings’ orientation. Conceived as a neighbourhood unit, the social facilities supporting the housing (commerce, culture, and recreation) constituted a nucleus in a civic-commercial centre. School groupings were positioned so as not to be further than 250m from the housing.



OLIVAIS NORTE, LISBON, PORTUGAL, 1960. GENERAL PLAN. 1) RESIDENTIAL BUILDINGS, 2) PRIMARY SCHOOL, 3) SHOPPING AND CIVIC CENTER, 4) MARKETS, 5) CHURCH, 6) PETROL STATION

OLIVAIS NORTE, LISABON, PORTUGALSKO, 1960. CELKOVÝ PLÁN. 1) BYTOVÉ DOMY, 2) ZÁKLADNÁ ŠKOLA, 3) NÁKUPNÉ A SPOLOČNÉ CENTRUM, 4) TRHOVIŠKO, 5) KOSTOL, 6) ČERPACIA STANICA

Source Zdroj: GTH Boletim, 3(20), 1971, p. 199

OLIVAIS NORTE

OLIVAIS NORTE

Source Zdroj: GTH – Olivaís-Norte. Lisboa, GTH-CML, 1963



OLIVAIS SUL, LISBON, PORTUGAL, 1963. GENERAL PLAN. 1) PRIMARY SCHOOL, 2) SECONDARY SCHOOL, 3) COMMERCIAL CENTERS, 4) CHURCH, 5) CONTADOR-MOR, 6) SPORTS AREA, 7) CEMETERY, 8) INDUSTRIAL AREA, 9) LISBON WATER COMPANY, 10) SOCIAL MEDICAL CENTRE, 11) NURSERY/ KINDERGARTEN, 12) PARKS

OLIVAIS SUL, LISABON, PORTUGALSKO, 1963. CELKOVÝ PLÁN. 1) ZÁKLADNÁ ŠKOLA, 2) STREDNÁ ŠKOLA, 3) NÁKUPNÉ STREDISKÁ, 4) KOSTOL, 5) CONTADOR-MOR, 6) ŠPORTOVÝ AREÁL, 7) CINTORÍN, 8) PRIEMYSELNÝ AREÁL, 9) LISABONSKÁ VODÁRENSKÁ SPOLOČNOSŤ, 10) SOCIÁLNO-ZDRAVOTNÉ CENTRUM, 11) JASLE/ ŠKÓLKA, 12) PARKY

Source Zdroj: GTH Boletim, 3(20), 1971

The organisation of the urban space was strongly determined by the territorial distribution of social classes, so the apartment buildings can be divided into two categories in terms of typology and location. The higher classes (III and IV) were given taller buildings (8 and 12 floors), arranged next to the civic-commercial centre and to the primary school, in the highest and most central area of the urban cell, oriented along Cartesian axes, resembling a kind of acropolis. The lower classes (I and II), were given lower buildings (4 floors), with a more repetitive typology and more varied orientation, and were dispersed around the periphery to follow the terrain, following a *plan masse* logic. As a belated application of the Athens Charter, the plan also reflected post-war tendencies, such as the British new town movement¹⁵.

Olivaís Sul has been considered the “largest and most ambitious housing development created in Lisbon”¹⁶. Due to its size, it was conceived with the use of 4 basic urban scales, based on the number of inhabitants: the urban fabric (38,400-48,000 inhabitants), the urban cell (9,600-12,000 inhabitants), the neighbourhood unit (4,000-5,800 inhabitants) and the residential group (1,200-2,400 inhabitants). The residential groups were clustered into neighbourhood units arranged around a local civic-commercial centre, which together constitute an urban cell. While the main amenities of social life (civic-commercial centres, health facilities, parish centres, sports facilities, and urban parks) were designed on the perimeter of the cells, concentrated along a main vector, pre-school and primary schools were placed in the central zones of the urban cells. *Olivaís Sul* was established around 6 cells: four mainly intended for housing (B, C, D, E), one incorporating a housing nucleus for rehousing and largely occupied by a cemetery (F), and another intended to be entirely occupied by the main civic-commercial centre (G) at the core of the urban fabric. The vehicle and pedestrian circulation networks remained independent, and the buildings were sited organically as the topography dictated – the towers placed at the highest points while the buildings on the slopes were sited to follow the terrain – across an immense green space that played a fundamental role from a hygienic, sanitary, recreational, and psychological point of view. Additionally, inspired by the Swiss “Robinson Crusoe” parks, outdoor spaces were created to provide educational experiences for younger generations, through the inclusion of facilities suitable for cultural and craft activities. The principle of combining art and architecture, by then, assumed an unprecedented scale in Portugal, reflecting a belief in the transformative power of art in society.¹⁷

In *Olivaís Sul*, the organisation of the urban space in social terms eschewed the formal and hierarchical logic of *Olivaís Norte*: to avoid creating socially segregated areas. The four social categories for housing established by decree no. 42454 were included in every cell, while the correspondence between higher buildings, higher locations and higher social categories was no longer applied. An

OLIVAIS SUL

OLIVAIS SUL

Source Zdroj: Vanda Maldonado, Pedro Borges, Vítor Figueiredo. *Projectos e Obras de Habitação Social 1960-1979*, Lisboa, Circo de Ideias, 2015



OLIVAIS SUL, SWIMMING POOL

PLAVÁREŇ V OLIVAIS SUL

Photo Foto: Armando Serôdio, 1968, PT/AMLSB/CMLSBAH/PCSP/004/SER/009415





TELHEIRAS SUL, LISBON,
PORTUGAL, 1973-1974. GENERAL
PLAN

TELHEIRAS SUL, LISBON,
PORTUGALSKO, 1973 – 1974.
CELKOVÝ PLÁN

Source Zdroj: PT/AMLSB/CMLSBAH/
PURB/002/05415



TELHEIRAS SUL, LISBON,
PORTUGAL

TELHEIRAS SUL, LISBON,
PORTUGALSKO

Photo Foto: Zara Ferreira, 2021

effort was made to define organically a socially homogeneous spatial system through the grouping of nuclei of similar categories, leaving schools and civic centres to articulate social heterogeneity, according to the principles implicit in the concept of the neighbourhood unit. As Nuno Portas argues, “if the plan for *Olivaís Norte* resembled a timeless immense *Siedlung* of parallel blocks interspersed by towers – unity imposed on diversity – that of *Olivaís Sul* was already cellular, (...) facilitating the (divergent) incursions into urban design itself by the development’s designers – diversity imposing itself on unity”¹⁸.

The conceptual rationale of *Telheiras Sul*, although based on a modernist matrix, extended beyond it in a critical reinterpretation. The idea of the street as the conduit of the urban fabric was restored, the building footprints once again became the defining element of the street-front, and the residential buildings were mostly organised in linear or perimeter blocks. However, the streets were not completely consolidated, the blocks were not closed, and the squares were not perceived as such, because they did not assume monumental proportions. The egalitarian and open notion underlying modern man¹⁹ was maintained through a more fluid understanding, as recommended by Jane Jacobs²⁰: the interiors of the blocks were understood as semi-public spaces to support the community (day-care centres, schools, public services, and daily commerce); the ground floors of buildings along main roads were reserved for non-housing uses, fostering an understanding of a mixed city, as opposed to the polarisation practiced in *Olivaís*; a network of pedestrian paths traversed the blocks, interconnected, when possible, with green spaces and enhanced by facilities for collective use. Approximating the viewpoint of Christopher Alexander²¹ and, thus, representing a completely new approach in the history of Lisbon’s expansions, the PPT decided to anchor its development on maintaining and renovating the old *Telheiras* nucleus, whose continued existence it considered to be generative for life in the area. Efforts were made to define a strong urban image, in which the influence of Kevin Lynch and Gordon Cullen²² can be found.

Through the mixed use of urban space and the human scale of the housing – guided by the decision to ignore social distinctions – the urban space of *Telheiras Sul* was conceived as homogeneous. No intentional social heterogeneity can be found in the conception of its urban space.

Olivaís Norte, *Olivaís Sul* and *Telheiras Sul* represent three different concepts of society translated into evolving concepts of urban space. *Olivaís Norte*, planned between 1955 and 1958, is the most orthodox of the schemes, both in its urban design referencing the Athens Charter, and in the segregated distribution of social categories in which, through positions of territorial supremacy,

the upper classes benefited over the poorest. In *Olivais Sul*, this rigidity was replaced by a variety of solutions. Although governed by a master plan, the housing units were handed over to different teams of architects who were responsible not only for designing the buildings, but also the surrounding urban space. This flexible autonomy enabled the testing of a variety of solutions and constituted a laboratory of urban experimentation. Similar categories were grouped together with the aim of promoting affinities in the shared use of urban space, instead of segregation. At a time when society was still highly polarised between a wealthy social group who held power and a poor working-class population, the architects, coming from a new generation with social concerns, made a particular effort to develop the habitat of the lower and most disadvantaged social classes. Since many of the urban poor came from a rural context and were accustomed to the outdoors and strong ties to their locality, special attention was given to the collective design of the urban space. *Telheiras Sul* marked a new era, not only because it was approved after the end of the dictatorship and reflected a more egalitarian occupation of land, but also because the social group that occupied this neighbourhood differed from that of *Olivais*, as a middle class that had grown with the democratisation of access to higher education; Even today, *Telheiras* still boasts the highest level of education in the metropolitan area of Lisbon, and is known as the “neighbourhood of doctors”. As such, it is a neighbourhood that reflects contemporary urban experiences by virtue of the human scale of its urban design and by the quality and quantity of street commerce. In fact, the distribution of facilities and services, with variations in the intensity and use of its spaces throughout the day, mean that the *Telheiras* neighbourhood has none of the dead or residual spaces that can be found in many areas of *Olivais*.

Conceptions of Family: the Design of Domestic Space

In the 1960s, inspired by the work of Chombart de Lauwe in France, social studies were undertaken in Portugal with the aim of understanding the needs, desires and ways of life of different social classes. As opposed to the dogmatic solutions of “storing the population” that arose from the orthodox spirit of the CIAM²³, the study recommended open and participative methodologies. In the design of the various neighbourhoods in the *Olivais* development, various differing approaches can be identified. With greater autonomy, the 38 design teams (6 in Norte and 32 in Sul) exhibited considerable independence and took the opportunity to explore programmatic innovations and new ways of living, adapting the homes to prevailing manners and customs within the context of the minimal areas and limited budgets dictated by social housing.

Olivais Norte followed a strict formal and social hierarchy: the buildings intended for the higher categories, with a more imposing volumetric presence, embodied rationalist devices in a more pronounced way paradigmatic of the typical modern housing block: the use of *pilotis* on a broad



ARTUR PIRES MARTINS AND CÂNDIDO PALMA DE MELO, OLIVAIS NORTE, 1959 (SOCIAL CATEGORY III), OLIVAIS NORTE, LISBOA, PORTUGAL

ARTUR PIRES MARTINS A CÂNDIDO PALMA DE MELO, OLIVAIS NORTE, 1959 (SOCIÁLNA KATEGÓRIA III), OLIVAIS NORTE, LISABON, PORTUGALSKO

Photo Foto: Ana Tostões, José Manuel Espada, 2021



MANUEL COSTA MARTINS, HERNÂNI GANDRA, MANUEL COUTINHO RAPOSO E JOSÉ DAS NEVES GALHOZ (SOCIAL CATEGORY II), OLIVAIS SUL, LISBON, PORTUGAL, 1963

MANUEL COSTA MARTINS, HERNÂNI GANDRA, MANUEL COUTINHO RAPOSO A JOSÉ DAS NEVES GALHOZ (SOCIÁLNA KATEGÓRIA II), OLIVAIS SUL, LISABON, PORTUGALSKO, 1963

Photo Foto: Augusto de Jesus Fernandes, 1966, PT/AMLSB/CMLSBH/PCSP/004/AJF/001817

VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA AND JOÃO MATOSO, 1964–1967 (SOCIAL CATEGORY I), OLIVAIS SUL, LISBON, PORTUGAL

VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA A JOÃO MATOSO, 1964 – 1967 (SOCIÁLNA KATEGÓRIA I), OLIVAIS SUL, LISABON, PORTUGALSKO

Source Zdroj: Olivarsaria, 2010. Available at: <http://olivamos.blogspot.com>



PEDRO CID AND FERNANDO TORRES, 1959 (SOCIAL CATEGORY II); NUNO TEOTÓNIO PEREIRA AND ANTÓNIO FREITAS, 1959 (SOCIAL CATEGORY II), OLIVAIS SUL, LISBOA, PORTUGAL

PEDRO CID A FERNANDO TORRES, 1959 (SOCIÁLNA KATEGÓRIA II); NUNO TEOTÓNIO PEREIRA A ANTÓNIO FREITAS, 1959 (SOCIÁLNA KATEGÓRIA II), OLIVAIS SUL, LISABON, PORTUGALSKO

Photo Foto: Ana Tostões, José Manuel Espada, 2021



platform that articulated access; the expressed modulation of the structure in the elevations; the sculptural celebration of vertical circulation elements; and the shared terraced roof, generous windows, and wall-to-wall balconies. The buildings intended for the lowest social categories were markedly more modest in scale, with no more than 4 floors, avoiding the need and expense of installing a lift, but employing various formal devices to overcome isolation between neighbours in shared horizontal and vertical circulation spaces.

In contrast to *Olivaís Norte*, two different main approaches coexisted in *Olivaís Sul* but, unlike in the northern counterpart, there was no correlation with social categories but instead with different interpretations of ways of living: one more tied to rationalist principles, and another that sought to reinvent traditional images with the aim of fostering neighbourhood relationships. In the first approach, based on autonomous buildings and easily reproducible elsewhere, the social relationships formerly established in the immediate exterior were to be transported to the heights, and provided by access galleries, recalling the celebrated “streets-in-the-air” of Alison and Peter Smithson.



BARTOLOMEU COSTA CABRAL AND NUNO PORTAS, OLIVAIS SUL, 1961 – 1962 (SOCIAL CATEGORY I), OLIVAIS SUL, LISBON, PORTUGAL; JOSÉ LEOPOLDO LEAL, 1967 (SOCIAL CATEGORY III), OLIVAIS SUL, LISBON, PORTUGAL; VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA AND JOÃO MATOSO, 1964 – 1967 (SOCIAL CATEGORY I), OLIVAIS SUL, LISBON, PORTUGAL



BARTOLOMEU COSTA CABRAL A NUNO PORTAS, OLIVAIS SUL, 1961 – 1962 (SOCIÁLNA KATEGÓRIA I), OLIVAIS SUL, LISABON, PORTUGALSKO; JOSÉ LEOPOLDO LEAL, 1967 (SOCIÁLNA KATEGÓRIA III), OLIVAIS SUL, LISABON, PORTUGALSKO; VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA A JOÃO MATOSO, 1964 – 1967 (SOCIÁLNA KATEGÓRIA I), OLIVAIS SUL, LISABON, PORTUGALSKO



Source Zdroj: GTH, 20, 1971; CML – Habitação social na cidade de Lisboa: 1959 – 1966. Lisboa: Câmara Municipal de Lisboa, 1967; Arquitetura, 110, 1969

BRAULA REIS AND JOÃO MATOSO, 1967 (CATEGORY I), OLIVAIS NORTE, LISBON, PORTUGAL

BRAULA REIS A JOÃO MATOSO, 1967 (KATEGÓRIA I), OLIVAIS NORTE, LISABON, PORTUGALSKO

Photo Foto: Vasco Gouveia de Figueiredo, 1967, PT/AMLSB/CMLSBAH/PCSP/004/VGF/001158



However, the second approach, which was more widely adopted, created more down-to-earth outdoor living spaces that could function as an extension of the home, as places for meeting and appropriation, with the aim of satisfying a need for participative civic involvement and a social life after work. Great efforts were made to satisfy the needs of residential groups in which the lower social strata predominated, where residents affected by traditional cultural habits, sedentary lifestyles imposed by their own economic condition, and the scarcity of housing, would most appreciate them. In a search for “neighbourhood life”, which meant streets, paths, intimate town squares and plazas, places traditionally found in a city of commerce, meetings, and gatherings, the architects attempted to recreate traditional images of sociability and the neighbourhood and, in the architecture, sought to incorporate features of Mediterranean life, such as balconies and washing lines facing the street.²⁴ In different ways and to varying extents, solar orientation ceased to be a primary factor, while the relationship between the interior of the dwelling and the public outdoor space was given a pivotal role. This change resulted from the articulation of the various buildings, arranged



VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA AND JOÃO MATOSO, 1965–1967 (SOCIAL CATEGORY I), OLIVAIS SUL, LISBON, PORTUGAL, 2021

VASCO CROFT DE MOURA, JUSTINO MORAIS, JOAQUIM CADIMA A JOÃO MATOSO, 1965 – 1967 (SOCIALNA KATEGÓRIA I), OLIVAIS SUL, LISABON, PORTUGALSKO, 2021

Photo Foto: Zara Ferreira

in different shapes and configurations to define squares, plazas, and gardens of predominately irregular geometry in the spaces between them. At the same time, the volumetric modulation of the façades was intended to avoid the monotony of continuous façades and blind end elevations, often observed in buildings with limited budgets. The use of exposed brick and sloping tiled roofs sought to respond to the budget, to thermal comfort, to durability, and to establishing visual continuity between the façades and the urban space. These concerns had affinities with the experimentation of the Italian INA-Casa neighbourhoods (Ludovico Quaroni, Carlo Aymonino, Mario Ridolfi, Giancarlo De Carlo, and Mario Fiorentino) and with the work of Francisco Oiza and his disciples in the social housing developments of Madrid.²⁵

As rents could not exceed five times the household income, the costs of dwellings were established in advance. Within the established budget, different teams of architects chose to give priority to different issues that varied mainly between the apartments size, their functional differentiations, the quality and quantity of service equipment (non-existent in categories I and II), quality of finishes, thermal and acoustic conditions. Architects were free to choose the questions to prioritize.

Overall, dwellings varied between the typologies T1 through T5, although T1 corresponded to only 3% of all dwellings built, since the priority of the plans was the households with the highest number of children. In categories I and II, 80% of the dwellings were T3 and T4, while in categories III and IV, no T1 or T2 typologies were even built; 35% of the built dwellings were T3, 50% T4 and 15% T5. It was expected that the poorest families would assume higher occupational density than the richest ones, and increased mixing of genders and ages in the use of spaces: in dwellings for the highest categories, it was considered that the principles of having a maximum of two children (of the same gender) per room would be fulfilled, that from the age of 19 each person would have their own room, and some rooms were designed expecting to receive the functions of office and/or dining, occupations not considered in the lower categories. The size of the apartments varied proportionally according to the social categories: the average of the useful areas of the dwellings built in category I varies between 33,5 (T1) and 65,7 (T4) m² and in category IV between 88,7 (T3) and 113,5 (T5) m². Taking in consideration the typology that is common to all categories, the T3, and the average values used, it is possible to see how the useful area per inhabitant developed by category: I - 9.80m²/inhabitant, II - 11.5m²/inhabitant, III - 15.8m²/inhabitant, IV - 17.7m²/inhabitant.

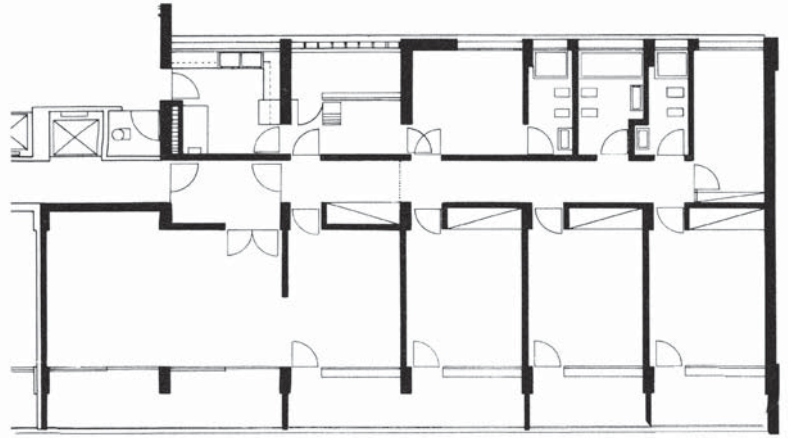
In terms of the internal organisation of the apartments, both in *Olivais Norte* and *Sul*, the most modern solutions were found in the buildings intended for the lowest categories.²⁶ The buildings provided for the wealthier families remained closely tied to a logic of compartmented space: a Babylon of house parts inherited from the past that also preserved a clear distinction between family and servant areas, including a room and bathroom for the maid, with independent access doors, and between social and private areas. Surveys²⁷ revealed that families from the highest categories



ABEL MANTA, 1960 (CATEGORY IV), OLIVAIS NORTE, LISBON, PORTUGAL

ABEL MANTA, 1960 (KATEGÓRIA IV), OLIVAIS NORTE, LISBON, PORTUGALSKO

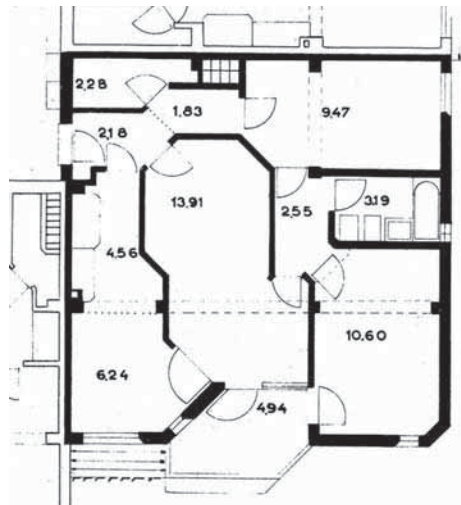
Photo Foto: Armando Maia Serôdio, 1963, PT/AMLSB/CMLSBAH/PCSP/004/SER/013043; *Boletim GTH* (15), 1968



BARTOLOMEU COSTA CABRAL AND NUNO PORTAS, 1961–1962 (SOCIAL CATEGORY II), OLIVAIS SUL, LISBON, PORTUGAL

BARTOLOMEU COSTA CABRAL A NUNO PORTAS, 1961–1962 (SOCIÁLNA KATEGÓRIA II), OLIVAIS SUL, LISBON, PORTUGALSKO

Source Zdroj: Hogar y Arquitectura (62), 1966; *Boletim GTH* (30–33), 1976–1977



privileged privacy (given by space compartmentation), while the lowest categories preferred greater family conviviality. Therefore, in the buildings for the lower classes, their considerably smaller areas and lower-quality finishes contrasted with their more varied internal layouts prioritising communal life, through the design of fluid spaces that communicated freely and promoted an idea of simultaneity and versatility of uses and circulation. Plans renouncing orthogonality encouraged more varied ways of living. Unlike the wealthiest families who preferred to have the kitchen and the dining area separate and have the meals more connected to the living and reception areas, the poorer families were believed to prefer a big kitchen where they could all spend more time together preparing and having meals. Therefore, the grouping formed by the living room, kitchen, and sometimes the children's room, functioned as a permeable arrangement, promoting a communal experience, greater spatial fluidity, and family communication. The balcony was often seen as a living space or as a link between different spaces. Many of these solutions left room for future adaptation. Some architects even dared to design small spaces with no designated function, because they considered it essential that residents would be able to participate actively in, and thereby appropriate, the space, as Henri Lefebvre so well identified in his *Le droit à la Ville* (1968). It was a matter of assigning a territory to the working-class family and offering them decent housing according



**LEOPOLDO CRINER, 1977,
TELHEIRAS, LISBON, PORTUGAL**

LEOPOLDO CRINER, 1977, TELHEIRAS,
LISABON, PORTUGALSKO

Photo Foto: Zara Ferreira, 2021



**DUARTE NUNO SIMÕES E MARIA
JOÃO CARDOSO, 1977, TELHEIRAS
SUL, LISBON, PORTUGAL**

DUARTE NUNO SIMÕES E MARIA
JOÃO CARDOSO, 1977, TELHEIRAS
SUL, LISABON, PORTUGALSKO

Photo Foto: Zara Ferreira, 2021

to non-static standards of modernity. By paying greater attention to the wishes of the inhabitants, a humanised approach was pursued, while the idea that architecture could be used to shape the behaviour of individuals was also being spread. Architects saw in spatial devices the means to learn how to inhabit healthily and functionally, a myth linked to a certain desire for change in times of great hope.²⁸

In contrast with *Olivais*, in *Telheiras*, most of the buildings in linear blocks were flanked by exterior access galleries, but unlike the repetition on every floor commonly found in the typical housing block, the access galleries were only located every two or three floors. This occurred either because there were duplex apartments inside or, because the familiar pathways through this urban fabric, of corners, nooks, and surprises, were elevated, via secondary routes originating from the main galleries. This meant the elevated gallery was no longer just seen as a collective and neighbourhood space, but also as a way to guarantee more intimate and private access to the apartments. Viewed from a 21st-century perspective, the *Telheiras* development is also notable its provision of housing appropriate for the disabled and elderly through alternatively serviced and specialised structures, and of housing for young and single people. These two realities are not found in *Olivais*,

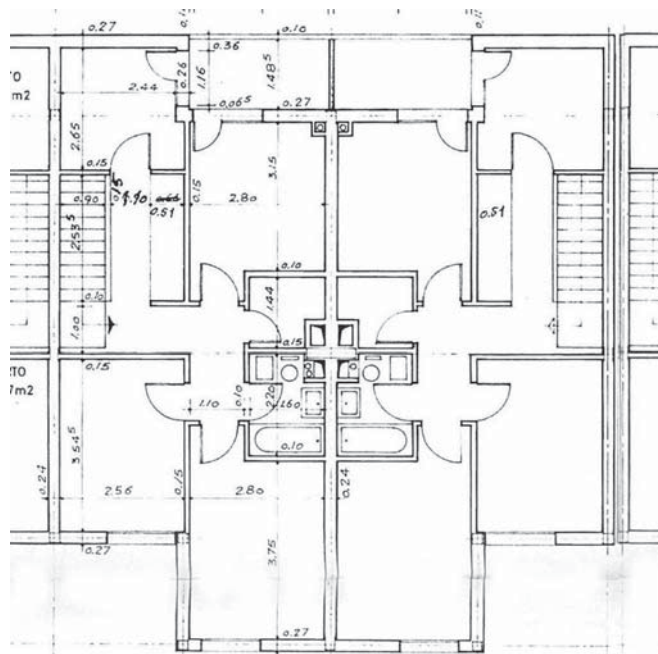
where the apartments were clearly designed for large families, age was not a consideration, and access to buildings and apartments on routes that often included stairs hence not designed for people with reduced mobility.

The internal layout of most apartments in *Telheiras* is rational and functional. Dwellings also vary between T1 and T5 typologies, but the majority are T3, followed by T2. The average useful areas vary between 50 m² (T1) and 120 m² (T5). The average value of the useful area per inhabitant of a T3 is 18 m²/inhabitant, which places the single social category of *Telheiras* on the same level as the highest socioeconomic category of *Olivaís*. As compensation, dwellings were delivered to owners without fittings or wardrobe doors and structures, and poor-quality finishes. The duplex solution was undoubtedly the most used by the various teams of architects, seeming to provide a well-balanced happy medium of the main principles of the lowest and highest categories evident in the organisation of the domestic spaces of the *Olivaís* buildings. It enables the high level of privacy and compartmentation found in the layouts for the highest classes (by separating social and private areas on different levels), and the more fluid and flexible use of space in social areas. The kitchen hatch is often used in *Telheiras* apartments as a functional and flexible device communicating between a functional kitchen and a living room with dinner space, approaching the contemporary middle-class lifestyles where it is no longer expected that someone is closed inside the kitchen cooking and meals acquire less formality, not requiring a dedicated enclosed space for the purpose.

Whereas in *Olivaís*, public space was conceived and used as an extension of domestic space – at a time when family life relied on neighbourhood relationships, and collective life was mainly based on familiar relationships – *Telheiras* addressed a more contemporary type of urban life, in which private and social life is considered to have more defined spaces and times, both within homes and in public space, in which the values of the individual and the community are balanced without compromise.

The Greatest Number Today: From the Collective to the Individual

As is often the case in the history of social housing developments, vicissitudes of various kinds led to the appearance of some social stigmas regarding the *Olivaís* estates. These originated from the fact that those who financed and managed the construction of the housing were usually different from those who did so for the complementary facilities, so that many of these facilities were never built, which in turn led to a lack of services and commerce that inevitably generated a perception of the neighbourhood as a dormitory town. The social distribution of the area led to the formation of a few ghettos that acquired unflattering popular nicknames, such as the “*Bairro*



**AUGUSTO PITA, 1980
TELHEIRAS, LISBON, PORTUGAL**

AUGUSTO PITA, 1980
TELHEIRAS, LISABON,
PORTUGALSKO

Source Zdroj: PT/AMLSB/CMLSB/BAH/
COPA/001/43606-00001



OLIVAIS SUL, LISBON, PORTUGAL

OLIVAIS SUL, LISABON,
PORTUGALSKO

Photo Foto: Zara Ferreira, 2021

dos Índios [Neighbourhood of Indians], or the “*Aldeia dos Macacos*” [Neighbourhood of Monkeys]. Some conflicts arose, particularly during an upsurge in the use of narcotics in the 1970s, when the neighbourhood was considered unsafe. The shared spaces of buildings mainly conceived to be open, were enclosed, disfiguring the original designs. Today, on the other hand, it is common to hear adults recall how, as children, they played with others from all the neighbourhoods, without encountering prejudice and without social conflicts. What has turned out to be more decisive in making the estate obsolete in some ways has been the technological revolution and the democratisation of the car and home appliances. The car invasion led to an impoverishment of green spaces, while the arrival of washing machines and refrigerators transformed balconies into enclosed utility rooms to house them.

Time has passed, trees have grown, and the children of the angry teenagers of the 1970s have already grown up in a stable part of the city rooted in its culture. Some have stayed, some have moved on. Their parents have now died or are old. Meanwhile, neoliberal policies have led to the sale of most buildings as condominiums. Many residents were able to buy their apartments at reduced prices, but many apartments are under tenant management. The resident population of *Olivais* is being renewed and the neighbourhood is now experiencing the same process of gentrification as the rest of the city. Young people and different kinds of modern families are now seeing this part of the city as a good place to live, mainly for its tranquillity – there are no other consolidated parts of the city with the same levels of green and open public spaces as *Olivais*. The connection of this area with the rest of the city by the subsequently built metro, its accessibility for cars or driving services, and to goods and services by current home delivery systems, make this part of the city a good combination of urban centrality and connection with nature. Unfortunately, on real estate websites, we often find renovations of these apartments “to current standards of comfort”,



TELHEIRAS SUL, LISBON,
PORTUGAL

TELHEIRAS SUL, LISBON,
PORTUGALSKO

Photo Foto: Zara Ferreira, 2021

by designers driven by the logic of a global market, who have failed to understand their inherent qualities and have completely negated the original solutions that were truly functional, flexible, and sustainable. On the other hand, while visiting the apartments, we also frequently found people eager to restore the apartments to their original state. In summary, the type of situations and residents likely to be found in *Olivais* continues to be very diverse. This situation, in combination with the individualism that has marked the end of the 20th century and the beginning of the 21st century, has not generally promoted strong neighbourly relations, even if there are happy exceptions here and there.

The history of *Telheiras* has been more stable. 85% of residents are satisfied or very satisfied with the neighbourhood and 77% considers it the best neighbourhood in Lisbon to live in.²⁹ Among the reasons most commonly invoked³⁰, are the pleasant and enjoyable urban ambience resulting from the “volume and aesthetics” of the buildings, the combination of housing and services, the presence of green spaces and public areas for socialising and recreation, the coexistence of old and new areas, the quality of the facilities (providing education from nursery to secondary school), the ease of access augmented by a good public transport infrastructure and consolidated in 2002 with the arrival of the metro, and the ease of parking (the PPT envisaged underground parking in each cell, although only half was built). However, the most frequently mentioned factor is the quality and quantity of street commerce (restaurants, cafés, bars, bakeries, butchers, fishmongers, hypermarkets, etc.). The fact that 88% of the apartments are owned and not rented is symptomatic of the residents’ satisfaction with life in the neighbourhood, but also of their purchasing power (reinforced by the credit incentive created in the late 1970s). It should be noted that a sense of self-preservation may be linked to a culture of ownership: residents are prepared to work on conserving something they are proud to own.³¹ This culture of participation is underlined by the activity of the

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Residents' Association (ART), created in 1988, with the aim of promoting the creation of infrastructure that directly supports the resident community (gardens, playgrounds, pedestrian walkways, public lighting, security, urban furniture, etc.) and through initiatives carried out to promote cultural, social, civic and physical improvement for residents, recently reinforced by environmental concerns. Taken as a whole, the activities undertaken by the ART contribute to consolidating community living, promoted by advocacy and active social resources.

Olivaís and *Telheiras* have been assimilated and today form a consolidated part of the city. Designed and occupied in just over fifty years, their consolidation as urban territories, developing their own character and a recognisable identity, is evidence of their coherent conceptual frameworks. Their ability to embody a spirit of place – in contrast with the anonymity of many of the mass-housing developments commonly located on the outskirts of large cities – are, in themselves, a sign of success. Incorporated in the broader ideology that we call the Modern Movement, *Olivaís* and *Telheiras* constituted an important step in the highly complex path of producing the city, through a humanised approach to architecture and urbanism.

In the overall context of neo-liberal policies, economic (private and individual) values currently retain the upper hand over social (public and collective) ones. We may find ways to turn this paradigm into ways of preserving qualified heritage and improving the quality of life of individuals and societies. As architects, the best we can do, in a world in constant transformation, is to work to 1) document original projects, 2) evaluate their current condition and ways of occupation, and 3) identify values and transformations made by residents, distinguishing between the ones that genuinely improved their quality of life from the ones that impoverished it, and distinguishing the obsolescent from the resilient features of the projects³². By taking further steps toward that kind of analysis, we may provide important contributes to the preservation of this architectural production while meeting contemporary standards of personal comfort and citizenship.³³

1. "Housing for the greatest number" is applied here as the literal translation from the Portuguese expression "*habitações para o maior número*", formally introduced in Portugal by Nuno Teotónio Pereira (1922-2016), in 1969, in the architectural magazine entitled *Arquitetura* (PEREIRA, Nuno. 1969. *Habitações para o maior número. Arquitetura*, 110, pp. 181–183). The use of this expression followed, in Portugal, the phenomenon of worldwide appropriation and translation by different languages of the phrase "*habitat pour le plus grand nombre*". This expression is often attributed to an intervention by Georges Candilis (1913–1995) and Michel Ecochard (1905–1985) at CIAM 9 (Aix-en-Provence, France, 1953), about *Carrières Central*, a housing project developed by ATBAT as an answer for the growing phenomenon of shantytowns in North African cities. Absent from architectural discourse before the Second World War (WWII), the term *habitat* was introduced into international debate by Le Corbusier in CIAM 7 (Bergamo, Italy, 1949), when stating that CIAM should devote its effort to the elaboration of a *Charter of Habitat* to replace the *Athens Charter*. After a preparatory meeting (Sitgona, Sweden, 1952), the CIAM 9 finally approached the theme. The struggle to find an equivalent term in English and German was the main reason why CIAM was unable to reach a consensus on its definition (MUMFORD, Eric. 2000. *The CIAM Discourse on Urbanism*,

1928–1960. Cambridge/London: The MIT Press). The failure of the *Charter of Habitat*, in conjunction with CIAM's inability to answer major questions regarding urban development and the urgent need to house people after WWII, eventually contributed to the final breakdown of the organisation in 1959. Even if the meaning of *habitat* for the ATBAT group was wider than a simplistic translation into *housing*, the generic and probably the most pressing meaning that echoed from those words was the urgency of providing homes for the greatest number, regardless of the different ways each country was able to deal with the issue. Also, the appropriation of the expression brought with it the meaning of its original intention: in 1953, in the aforementioned CIAM that assumed a need for change, and in Portugal at the end of the 60s, architects and governments agreed that the resolution of the housing question needed to balance the different scales that involved the functioning of human life in an urban context. See FERREIRA, Zara and TOSTÕES, Ana. 2020. *Habitat. The right to housing in France*. In: *The Terms of Habitation: Re-theorizing the Architecture of Housing*. Israel Institute of Advanced Studies, 9–12 November 2020, Haifa.

2 TOSTÕES, Ana and FERREIRA, Zara. 2021. Housing for all. *Docomomo Journal*, 65. doi: <https://doi.org/10.52200/65.1.Q2EAJJ1>.

3 HEITOR, Teresa. 2021. *Olivaís* and *Chelas*: a large-scale housing programme in Lisbon. In: Ramos, R. et al. (eds.). *Hidden in Plain Sight. Politics and Design in State-Subsidized Residential Architecture*. Zürich: Park Books, pp. 311–334.

4 The land developed under this decree was intended to constitute housing lots that would then be sold to the entities most able to undertake the construction of housing with a social interest, such as social security institutions, the National Labour Institute, services and institutions of public interest designated by the Ministry of Finance for public servants of the State and administrative bodies, the Social Services of the Armed Forces, social assistance entities interested in promoting affordable housing (eg. Cardeal Cerejeira Foundation), building cooperatives and the construction industry, etc. Additionally, some lots would be reserved to the CML, for urgent cases of relocation.

5 To implement the plans, the CML had different sources of financing: a loan taken out from the bank *Caixa Geral de Depósitos* (CGD), revenue from the sale of land at public auction, direct sale of land to entities benefiting from the decree-law, sale of housing projects, CML revenue for construction of houses.

6 The CML designated the urban areas whose urbanization should be entrusted to EPUL and dealt with the necessary expropriation procedures. In response, EPUL, as a legal entity governed by private law, had administrative and financial autonomy to be responsible for carrying out the urban operations in their entirety, from planning and production to the commercial use of constructed buildings.

7 MELO, Sérgio. 2013. *Telheiras. Conteúdo e Continente*. MSc thesis. Instituto Superior Técnico, Lisboa.

8 Unlike the contests for access to housing in *Olivaís* that took into consideration the income and composition of the household and were mainly intended for lease, the only mandatory criterion for the *Telheiras* contests was to work in the city of Lisbon while the apartments were for sale. Therefore, candidates had to have purchasing power or access to housing credit. FERREIRA, António (coord.). 1989. *Usos e Apropriação do Alojamento em Telheiras*. Lisboa: NEUT/LNEC, unpublished

9 TOSTÕES, Ana. 2021. *Lisboa Moderna*. Lisboa/Porto: Docomomo International/Circo de Ideias, 224 p.

10 RAMOS, Rui et al. (coord.). 2019. *Contexto Programa Projeto: Arquitetura e Políticas Públicas de Habitação*. Porto: FAUP, 224 p.

- 11** PEDRET, Annie, 2005. CIAM IX: discussing the charter the habitat. In: Risselda, M. and Heuvel, D. van der (eds.). *Team 10, 1953-1983: In Search of a Utopia of the Present*. Rotterdam: NAI Publishers, p. 10.
- 12** PORTAS, Nuno. 2011 [1969]. *A Cidade como Arquitetura, apontamentos de método e crítica*. Lisboa: Livros Horizonte, p. 148.
- 13** TOSTÕES, Ana. 2015 [2003]. *A Idade Maior. Cultura e Tecnologia na Arquitetura Moderna Portuguesa*. Porto: FAUP Publicações.
- 14** ALMEIDA, Leopoldo de. 1964. Olivais-Norte, nota crítica. *Arquitetura*, 81, p. 12.
- 15** TOSTÕES, Ana and CALDAS, João. 2000. A Carta de Atenas e o espírito das New Towns na cidade portuguesa dos anos 50: o caso de Lisboa. In: *9th International Planning History Conference. Planning Theories Between Atlantic and Mediterranean Cultures*. Helsinki, 20 – 23 August 2000.
- 16** *Arquitetura*, (127 – 128), 1973, p. 57.
- 17** As other authoritarian regimes, the *Estado Novo* soon recognized the usefulness of the contribution of the plastic arts in its public works policy, at the service of propaganda, through a historicist repertoire with a commemorative function. However, this paradigm changed after the end of the war. In 1953, the congress of the International Union of Architects brought to Lisbon the international debate on the “synthesis” of the arts and the awareness of the need for collaboration between artists and architects. That same year, it were the architects, painters and sculptors themselves who submitted a petition to the CML requesting the mandatory inclusion of artistic interventions in buildings of municipal promotion. The request was accepted, promoting the systematic appearance during the 1950s and 1960s of artistic interventions in residential buildings. This situation can be seen in the lowest-category buildings of *Olivais Norte*, where the artistic element, different in all buildings, and sometimes on all floors, had the mission of dignify social housing, coining it with something unique. This was a field that captivated artists from various aesthetic and political lineages, but who had in common an intention to approach the common citizen's space. *Olivais Sul*, on the other hand, synthesizes the discourses of the “integration” of the arts that since 1951 (CIAM 8) considered the extension of the artist's performance to the public space, transcending the strict domain of architecture. Here, artists are invited by GTH technicians to perform the functions of the urban designer. Through interdisciplinary work, they were part of the “free space arrangements” team and were no longer responsible solely for treating the surface with a visualization character; they were to be dedicated to the global project of the public space, modeling the ground in a sculptural way, designing the use of places, conceiving the experiential relationship of the work of art and its appropriation by the users. Without any character of representation (most of the participating architects and artists were opponents of the regime), the experiences of *Olivais Sul* are close to a notion of “useful” art, reflecting a purpose of equality and social justice. See MARQUES, Inês. 2010. *Arte e habitação em Lisboa 1945-1965. Cruzamentos entre desenho urbano, arquitetura e arte pública*. PhD thesis. Universitat de Barcelona.
- 18** PORTAS, Nuno. 2002. A Habitação Colectiva nos Ateliers da Rua da Alegria. *Jornal Arquitectos*, (204), p. 49.
- 19** LOURENÇO, Ana. 1999. *Olivais e Telheiras marcos do movimento moderno na expansão planeada de Lisboa*. MSc thesis. Instituto Universitário de Lisboa.
- 20** JACOBS, Jane. 1961. *The Death and Life of Great American Cities*. New York: Random House, 486 p.
- 21** ALEXANDER, Christopher. 1965. A city is not a tree. *Architectural Forum*, 122(1), pp. 58 – 62, 486 p.
- 22** LYNCH, Kevin. 1960. *The Image of the City*. Cambridge: The MIT Press; CULLEN, Gordon. 1961. *Townscape*. New York: Reinhold Pub. Corp., 194 p. Through a “system of spatial notation”, volumetric, spatial, and usage intentions were defined for every building, in terms of its envelope and relationship with the public space, with the aim of introducing landmarks and strong identity to the urban space. The layout and outline of the cells and buildings were guided by this system, which identified notable points in the ends and connections between buildings, zones of compression and decompression, barriers and crossings. They sought to punctuate pathways with points of interest or variation.
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- 33** This work is being developed within the PhD thesis of Zara Ferreira – Housing for the largest number in Lisbon: Olivais and Telheiras. Transformation of domestic space and ways of living (1960s-2020s) – under the supervision of Prof. Ana Tostões and Prof. Franz Graf, in Técnico – University of Lisbon. That PhD research is supported by a Doctoral Fellowship of the Portuguese Foundation for Science and Technology (Fundação para a Ciência e a Tecnologia) (SFRH/BD/115196/2016).