

Almada

The Other Margin

Luís Santiago Baptista and Susana Oliveira

Almada is both a city and a municipality on the south bank of the Tagus River, which faces historical Lisbon to the north and the Tagus River mouth and the Atlantic to the west. While it is part of the metropolitan area of Portugal's capital, it has an identity of its own, marked simultaneously by its proximity to and its distance from Lisbon. As part of its singular geographical condition, Almada also extends towards the southern Portuguese plains, where the city of Setúbal and the Sado River's estuary are located. Almada's topography is characterized by natural cliffs in the west and the north, respectively looking towards the ocean and the city of Lisbon, and a very slight slope towards the south with excellent climatic and geographical conditions. The proximity to the Portuguese capital naturally defined the settling and development of the different activities in the region as well as the foundation of the town of Almada itself. The region has a long history of all kinds of production, but mainly as the agricultural extension of the capital, due to its rural environment including fisheries, wine and olive oil production, and cork farms and warehouses. This so-called 'other margin' historically played a fundamental role in the defence system of Lisbon until the second half of the twentieth century, with the presence of a series of military forts and batteries, as well as quarantine and prison facilities, close to but separated from the capital. Interestingly, the proximity to Lisbon was also appealing to the royal family, whose summer palaces have been located there since the eighteenth century, in the coastal and forest

areas to the east. Later, in the 1930s, these ludic and touristic activities would spread towards the opposite Atlantic waterfront, which became a popular beach and vacation destination in contrast to the aristocratic and elitist Estoril, which lies to the west of Lisbon, towards the Atlantic coast.

With Lisbon dominating the area north of the Tagus, the other margin, also often called the 'Margem Sul' (south bank), increasingly became dependent on Lisbon, as a result of the relatively late industrialization of the country, and as such became a suburb. The capital's agricultural supply, mainly organized by water transport, resulted in the presence of quays and the development of coastal fishing villages like Cacilhas, Porto Brandão and Trafaria. But the industrialization also brought new activities to the riverfront, especially those related to naval industry. Some of these activities were relocated from the port of Lisbon, others were new, with an increased scale and spectrum of action. The Alfeite arsenal, a huge military port facility, opened at the end of the 1930s, but above all the Lisnave shipyard, inaugurated in 1967, became a very relevant international enterprise within the naval industry. This massive naval and industrial presence along Almada's riverfront gave the city its social and cultural identity, defined by the working-class context with its strong left-wing politics. While the shipyards occupied land on the coast, appropriating huge areas for industrial activities, the city of Almada developed a strong working-class character through a myriad collection of new places and buildings intended for cooperatives, unions, associations and other communal gathering spaces. New public housing estates like the Almada Economic Neighbourhood, from 1952, and the huge Integrated Plan of Almada, from 1972, on the expansion area of the city to the west, responded to the increasing demographics of the municipality. But the population growth was mainly driven by the more generic suburban housing estates, promoted by private initiatives and located around the city and towards the south, in Laranjeiro and Feijó.

This acceleration of suburban growth in the municipality since the 1960s was further enhanced by the construction of a bridge over the Tagus, establishing a connection that had long been desired, but that until then had only been possible via fluvial transport. The connection had been promised for a long time, with several failed attempts since the end of the nineteenth century, including a bridge, a tunnel and a funicular system. The new bridge, inaugurated in 1966, first facilitated crossings by car and bus, and later, in the beginning of the 1990s, also by train, on a lower platform inside of the steel structure of the bridge. Unsurprisingly, Almada officially became a city in 1973, which gave it a new status that balanced between reinforcing its strong working-class character, while increasing its dependency on the capital, since it became embedded within the Greater Lisbon Metropolitan Area.

Almada's suburban condition must be understood within the singular context of its development. It is quite surprising that the dominant, generic suburban environment of the Almada municipality looks like the result of an absence of territorial and urban planning, while it probably has one of the richest planning histories in Portugal, albeit one marked by continuous inefficiencies and failures. The Urbanization Plan of Almada of 1946 by Étienne de Groer and Guilherme Faria da Costa and the establishment of the Urbanization Office of the municipality in 1955 as well as the more localized urban plans that followed, like the Integrated Plan of Almada of 1972, the several Margueira plans in development since 1999, and the recent Ginjal quay plan, reveal that there was and is no lack of planning ideas for this metropolitan area. However, only a few of these planning efforts saw real or consistent concretization.

Almada has a strong social and cultural identity and an incredible memory of its own singular history. The urban life of Almada persists in resisting the suburbanization, even with the continuing disappearance of its agricultural and industrial production and its increasing dependency on Lisbon.

The evolving identity of Almada should consider and integrate its urban and historical narratives as a way to preserve and reinvent the bonds between its inhabitants and communities to the place.

We present Almada here not only because it was one of the locations for one of our first meetings, in November 2019, at the Casa da Cerca, a beautiful cultural centre in the old town of Almada. From multiple perspectives, in different spreads, we also want to reflect (on) the place's character, the tensions between suburbanization and the larger metropolitan area of which it is a part, and the identity of Almada. To do so, we used different means of representation, times, histories and stories, presented by using literary, artistic or documentary sources, such as novels, illustrations, models, photographs and film.

The first narrative focuses on a fisherman's life on the beach of the Costa da Caparica, as presented in the silent movie *The Lighthouse Keepers*, showing the harsh living conditions of these communities.¹ Next, there is the 'Atlas das Paisagens Literárias de Portugal Continental' (The Atlas of Literary Places of Mainland Portugal, a collaborative project connecting literature with the territory, of which we present a few literary excerpts (which were part of the literary trail to explore how Almada's memory and identity were experienced *in situ* during our Cost meeting in 2019), which focus on the Cacilhas quay, a place that goes back to Almada's industrial and agricultural past in the twentieth century.²

The emergence and decay of the naval industry's huge presence on the eastern riverfront is the focus of the following two urban narratives about Almada. First, there are Nuno Barros Roque da Silveira's contrasted photographs of the Lisnave shipyard in full operation, from around 1970, which simultaneously capture the scale of the industrial enterprise's ambition as well as the working conditions in the naval repair infrastructure.³ Second, there is the unbuilt urban plan for the Margueira shipyard by architects

Manuel Graça Dias and Egas José Vieira (the so-called 'Cacilhas' Manhattan'), which announced the closing of the naval shipyard and its transformation into a new urban centre in 1999, but remains unrealized.⁴

The exhibition 'Almada: Um Território em Seis Ecologias' (Almada: A Territory in Six Ecologies),⁵ curated by Luís Santiago Baptista and Paula Melâneo and shown at the Museum of Almada in 2020, provided the following two contributions that engage with Almada's present condition: on the one hand, the artist Nuno Cera investigated through film the current situation, not only of the abandoned and ruined *terrain vague* of the Lisnave shipyard but also the almost deserted and decaying Alfeite military arsenal that extends towards the south. On the other hand, artist Paulo Catrica explored through photography the different urban environments of the contemporary city of Almada, from the old town to the expansion plans for its modernization and suburban development in the context of the larger, metropolitan area of Lisbon.

Finally, the recent appropriation of Cassiano Branco's urban plan of 1930 by comic book authors António Jorge Gonçalves and Nuno Artur Silva brings us back to the Costa da Caparica and the first announcement of its transformation into a popular and informal tourist destination.⁶

With minimal explanations, the texts and images displayed in the spreads that follow, focused on these specific places, will give the reader the experience of jumping between past and present, between memory and reality, between the literary and the visual, constructing the urban narratives of Almada.

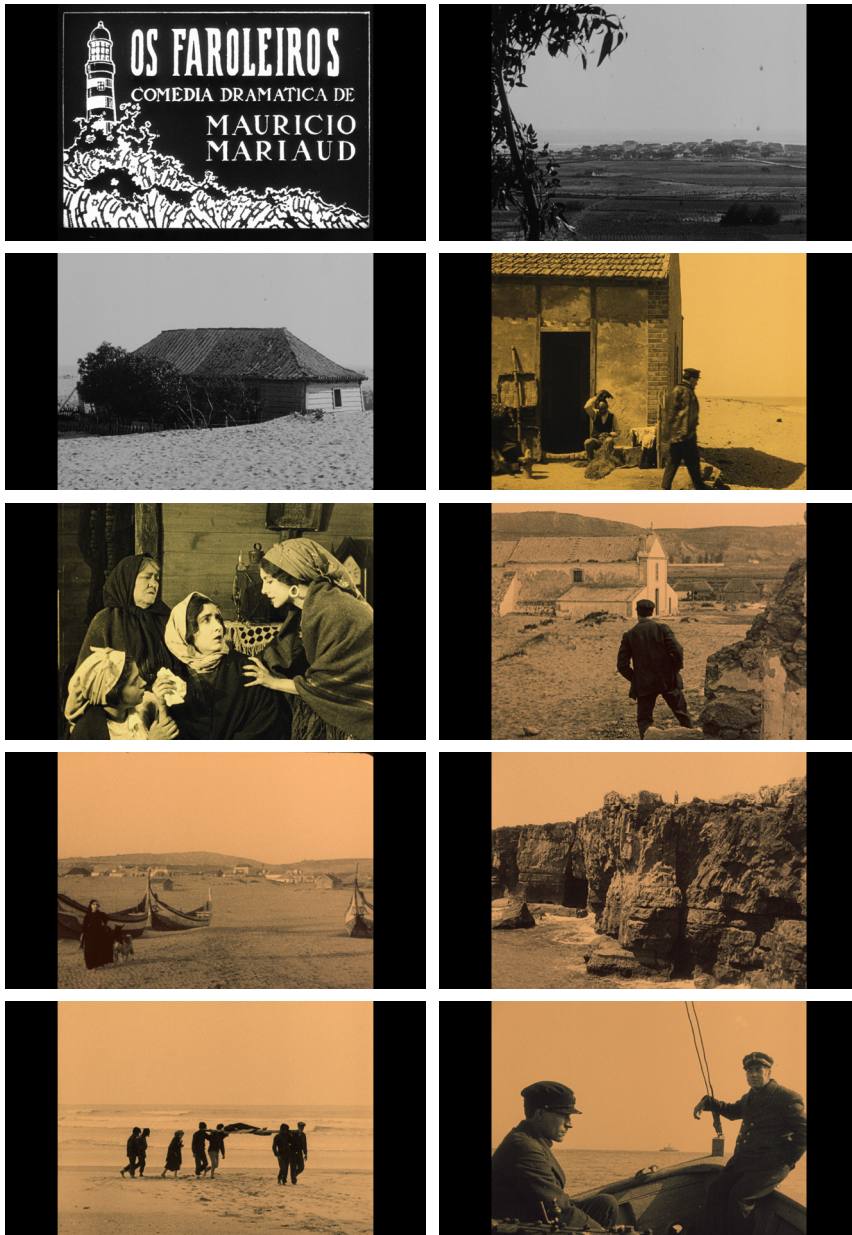


Fig. 1-10. Maurice Mariaud (dir.), *Os Faroleiros*, film stills, 1922.

MAURICE MARIAUD (DIR.), *OS FAROLEIROS* (1922)

Os Faroleiros (*The Lighthouse Keepers*) is a film by French director and actor Maurice Mariaud, produced and shot in Portugal in 1922. The film 'was lost for decades', reads the explanatory note of the movie theatre Batalha, and is considered a 'rarity of Portuguese silent cinema'.⁷ It is a drama about a fatal love triangle between a woman, who lives in a lighthouse after her father's death at sea, and two lighthouse keepers. The film was partially shot outdoors, on Lisbon's and Almada's coasts, and at sea, showing the original landscapes and living conditions of that time, while also inaugurating a 'Portuguese verist' tradition, both in cinema and in fictional literature, which remain very relevant trends to this day.⁸ In contemporary Portuguese cinema – for instance, in Pedro Costa or João Canijo's movies – these trends are not only expressed, but exacerbated. Fatalism and naval narratives are intertwined with local traditions, oral history, and Fado lyrics, especially in the *canalha* subgenre, which often deals with treason and jealousy.⁹ Evidently, the 1922 movie distilled a number of Portuguese cultural clichés and tainted nationalist self-representations, which were part of the fascist regime's propaganda for decades, in ways that remain tangible in the other images of Almada that are also presented here.

ROMEU CORREIA (DIR.), *OS TANOEIROS* (1976) *O TRITÃO* (1982), *CAIS DO GINJAL* (1989)

by Ana Isabel Queiroz, Natália Constâncio and Daniel Alves

The descriptors inserted in the database of the 'Atlas das Paisagens Literárias de Portugal Continental' make it possible to carry out literary studies at different levels of the Portuguese landscapes, starting with those that relate to the past and show historical transformations at the political, social, economic and environmental levels.¹⁰ Excerpts from the works of Romeu Correia show the evolution of the biophysical and human landscapes of the riverside area of Almada, referred to as Cais do Ginjal – a stonewall along the riverbank. Through an analysis of the content of these texts, the spacetime of intense industrial activity can be defined and situated in the period from the second half of the nineteenth century and onwards, including the manufacturing of cork products, wooden barrels, canned fish, cookies and biscuits, and the routines of men, women and children in this narrow strip of land where they lived and worked.

The literary excerpts focus on spaces that were once the setting for these narratives and describe the inhuman conditions of the families who worked there to earn a living. Through a comparative approach, which starts with the reading of literary excerpts and takes readers to the territory they represent, readers are simultaneously transported to past, present and future realities ('looking back, looking forward'), cultivating the perception of a dynamics that defined that place along with a sense of the depth of time. At the same time, a surprising confrontation between the material and the immaterial develops, which completes the aesthetic and emotional immersion that is developed along this literary path.

In fact, the places visited on the route between Boca do Vento and the Cacilhas pier nowadays reflect a new economic, social, and cultural configuration: some buildings are inactive or abandoned, in ruins; others have been transformed into bars or restaurants, departing from the image of precarious

work that emerges from these texts. Connecting literature and the territory, the Ginjal literary trail was developed within the framework of the 'Atlas das Paisagens Literárias de Portugal Continental' at the 'Writing Urban Places' WG3 and WG4 meeting in November 2019. Alongside it, there are three novels by Romeu Correia (1917–1996): *Os Tanoeiros* (The Coopers), *O Tritão* (The Merman), and *Cais do Ginjal*. These narratives bring the reader back to the 1920s and 1930s.

And just knowing that he would not return to Boca do Vento any time soon, made him so unhappy . . . What a gorgeous place! There was the women's washhouse, the steps to the pier of Ginjal, and the river and the boats . . . Mostly the river and the boats! It was both delightful and confusing to admire that body of water – because, at times, it seemed to be in its rightful place, but at others, it looked like a long, blue cloth bound to the sky itself!
Os Tanoeiros, p. 12.

That boulder was about thirty metres from the vertical line of the rock. Seen from above, it resembled a giant toadfish, and when the tide rose, and the waters covered most of the stone, the portion that remained above the water resembled a lupin. That is why the stone was called 'Tramoceiro', a distortion of the Portuguese word for lupin [tremoço]. I once asked the good grandfather, José Correia, why this rock was on the beach of Fonte da Pipa. – That stone, he explained, was attached to the rock of the village many centuries ago. But it was thrown onto the beach by one of the many earthquakes that affected our planet. . . . There, before me, was the city of Lisbon, the vast blue sky and the Tagus River, flowing towards its mouth. . . . The workers from Olho-de-Boi, who were returning from their daily chores, with lunchboxes in their hands, cigarettes in their mouths, talking about football or women, passed nearby the rock. Some knew me and greeted me. Others pretended not to notice me. Time went by, fish took the bait, and some came to fill the baskets.
Cais do Ginjal, p. 131.

The workers swarmed to the warehouses and factories to start their work at 8:00 a.m., which would last until 5:00 p.m. Hours of intense work. Wine and olive oil warehouses, cooperages, fish canning factories, tinplate canned food, large and small casks in brine. There were Portuguese and Spanish employers, but also a Greek, a German, and for a wider variety, even a Russian employer

...

Cais do Ginjal, pp. 39–40.

He learned the harshness of cooperage: the heavy sledgehammer blows, the fire that tamed the staves, dreadful clouds of smoke which created solid catarrh. His hands acquired calluses and nodules; muscular dilatations, blood clots, coarsened his juvenile arms. At the time, wood was plentiful, as was American oak, a delight to harvest – casks, with no lack of paraffin. It was a different time . . . The wine exporters had private cooperages guaranteeing the consumption of the casks in the warehouses.

Os Tanoeiros, p. 28.

That pier where we lived, that wall with a long series of buildings, had given rise to a curious riddle that was asked in the evening:

– Why does the pier of Ginjal look like a waistcoat?

And the answer always caused laughter:

– Because it only has houses on one side.

It was true: it only had houses on one side . . . In addition to some residences, there were cooperages, canning factories, wine and grain warehouses. Between the back of those buildings and the rock, there were vegetable gardens, fruit trees and trellis of good grapevines. There were also henhouses and dovecotes, as well as other hovels, which the walls of the beach-side hid from the hasty observation of the simple wayfarer on the pier.

O Tritão, p. 11.

At the time, Cacilhas was like a snake changing its skin. The beach and the ramp, where boats of small draught found shelter, gave way to a small portion of the wall, the first landfill. The trains and wagons were replaced by trucks and taxis, relegating the draught beasts to other tasks. The donkey rides were already rare, a business of the owners of the coach houses and the innkeepers, who were always ready to welcome the gentleman riding the beast to offer him a glass of wine. Almada, Cova da Piedade, Mata do Alfeite were the places visited by the donkeys. The dandies who came to Cacilhas to get a shave for a pataco [coin], paid for the boat and still had some money left for a glass of wine. The lighthouse and the fountain would still be there for many good years, illuminating the seafarers in the pitch-dark nights and offering water to canisters and barrels. Fish stews, boiled or grilled shellfish, the fresh sardines of Caparica or Sesimbra, those were the most appreciated snacks. Workers from the Parry & Son dock and the Symington dock, unloaders of British mineral coal, received at Black's warehouse, set the most prominent industrial tone, as well as the coopers of Ginjal, the cork workers and the fish canning staff. Cacilhas – a place of embarkation for Lisbon and a very old port, frequented by boatmen, unloaders, sailors, and caulkers. The youngest employed their energies and dexterity in playful fights, duels of strength, rope pulling, long dives in the river, which caused apprehension for the swimmer's life . . . They also sailed in the Tagus River, in constant competition, both during working hours and on their own time.

Cais do Ginjal, pp. 59-60.

NUNO BARROS ROQUE DA SILVEIRA, PHOTOGRAPH SERIES OF LISNAVE (1970)

Nuno Barros Roque da Silveira was one of the photographers from the municipality of Lisbon who documented the city's transformation. In the second half of the twentieth century, during the modernization of Lisbon and the country in general, the city council started to systematically register the changes in its urban context through a series of films and photographs, which have become crucial historical documents. Working with specific commissions from the municipality near the end of the 1960s and during the beginning of the 1970s, Nuno Silveira captured, for instance, the transformation of the Alcântara valley, after the construction of the Ceuta Avenue, or the opening of the Marginal Road that connected the city to Cascais along the coastline. At the same time, he repeatedly photographed buildings destined for demolition. Modernization confronts the disappearance of the old.

The photographs he took in 1970, of the early life of the Lisnave shipyard on the south bank of the Tagus River, acquire, in this context, a special relevance. It is difficult to see them just as documents due to their immense aesthetic and social qualities. Lisnave was one of the most challenging industrial developments in Portugal, a naval shipyard launched as an international partnership on the global market of naval repair. What was supposed to become the biggest dock in the world was built in Lisnave over the following years, a sign of ambition and international success. Portugal was governed by a dictatorship until 1974 and the Almada margin of the river was a historically grown working-class area, so political and ideological tensions were certainly present. Nuno Silveira's photos show the incredible scale of Lisnave, focusing on the naval workers' skilled labour. But the intense light casting the men working with the technical machinery could only be revealed by the deep darkness of its shadows.

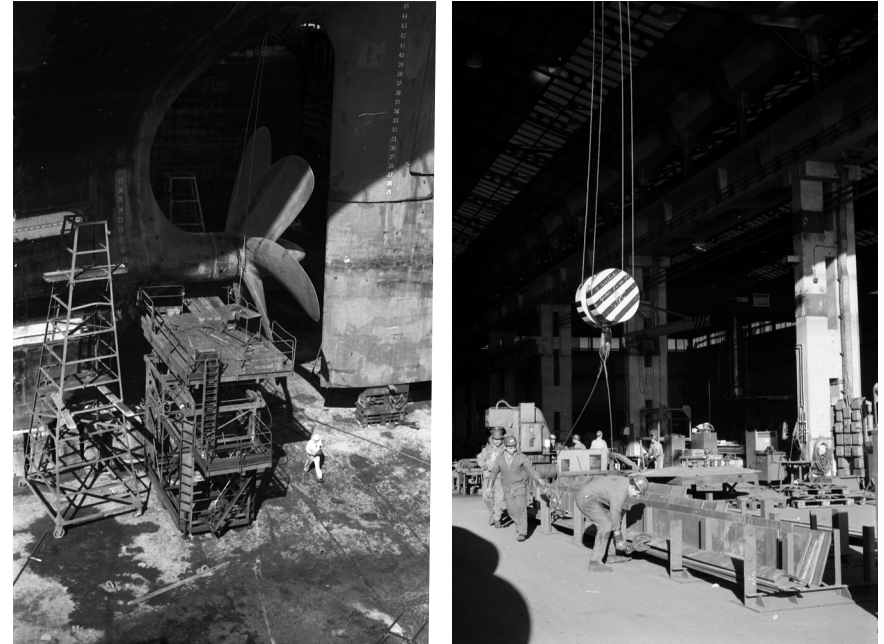


Fig. 11-12. Nuno Barros Roque da Silveira, Lisnave Shipyard, photographs, 1970.
Source: Arquivo Municipal de Lisboa (PT/AMLSB/CMLSB/PCSP/004/NBS).



Fig. 13-14. Nuno Barros Roque da Silveira, Lisnave Shipyard, photographs, 1970.
Photos: Nuno Barros Roque da Silveira Source: Arquivo Municipal de Lisboa
(PT/AMLSB/CMLSBAH/PCSP/004/NBS).

MANUEL GRAÇA DIAS AND EGAS JOSÉ VIEIRA, CACILHAS' MANHATTAN, MARGUEIRA (1999)

The closing of Lisnave's Margueira shipyard in 2000 was already announced by its troubled history after the revolution of 25 April 1974. The shocks of successive oil crises and the changes in the geostrategic routes of the international naval infrastructure became intensified by political and labour-related turmoil, initiated by the workers against the administration, with significant strikes that had begun even before the so-called Carnation Revolution. The instability of the international markets was reflected in these social tensions, announcing the slow, productive decay and human desertification of the shipyard. From then on, Margueira became an enormous *terrain vague*.¹¹

In 1999, a new and futuristic vision of Margueira hit the news: architects Manuel Graça Dias and Egas José Vieira, frontmen of Lisbon's ludic and bohemian, postmodern era, presented a huge urban project for the shipyard's unproductive land. It would become popularly known as 'Cacilhas' Manhattan', because of its metropolitan landscape of circulation viaducts, technical skyscrapers, and urban parks, marked by the monumental portico of Lisnave's dock.¹¹ The delirious metropolitan project's force and energy gave a visionary image to the speculative economic operation from which it originated. The plan would not be realized, though, and was replaced by a more domesticated and conventional urban plan, which still awaits its realization today. Cacilhas' Manhattan remains a plan on paper but its image persists in our memory. As the architects described it:



Fig. 15. Manuel Graça Dias and Egas José Vieira, *Cacilhas' Manhattan*, Margueira, photomontage, 1999. Source: Contemporânea / Caixa d'Imagens.

*Now, here, on this side, the volumes are contrasted in glass and iron, being high, pointed, enormous, piercing the sky, seeking to compensate Lisbon's not having any space nearby and Almada's seeing so little of the river. Enormous towers in the morning sun, towers shining in the afternoon sun, structures with graceful profiles, directed over that vague chessboard that supported the warehouses and docks, violent towers like the violent and enormous ships that filled Margueira, superb volumes that would enter and depart, inhabiting this landscape of Lisbon, getting used to the landscape of Lisbon.*¹²



Fig. 16a. Manuel Graça Dias and Egas José Vieira, Plan *Cacilhas' Manhattan*, Margueira, sketch, 1999. Source: Contemporânea.

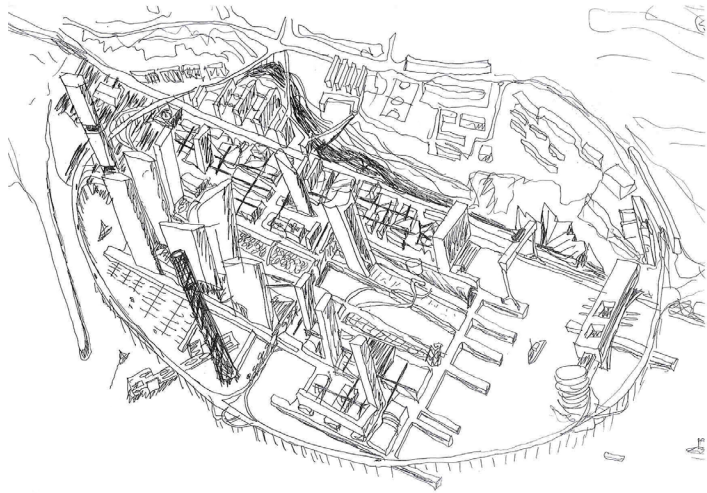


Fig. 16b. Manuel Graça Dias and Egas José Vieira, *Cacilhas' Manhattan*, Margueira, perspective sketch, 1999. Source: Contemporânea.

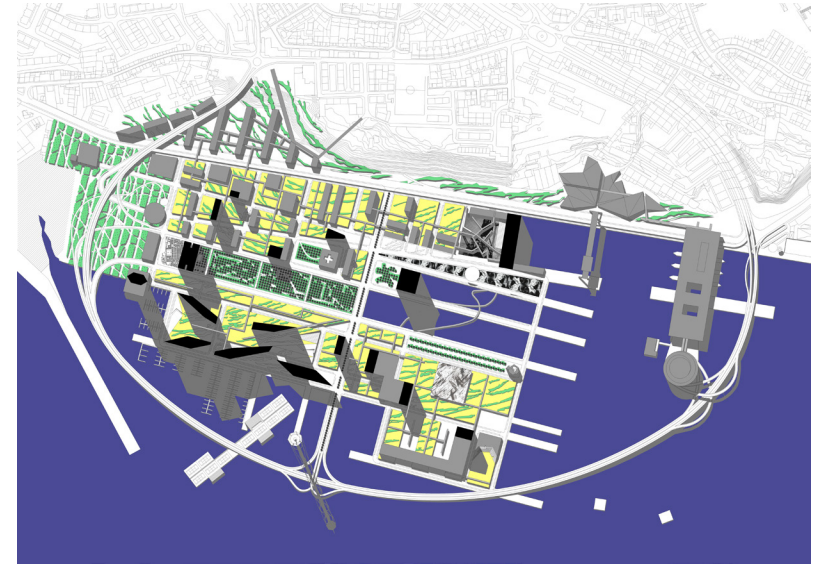


Fig. 17. Manuel Graça Dias and Egas José Vieira, *Cacilhas' Manhattan*, Margueira, axonometric drawing, 1999. Source: Contemporânea.

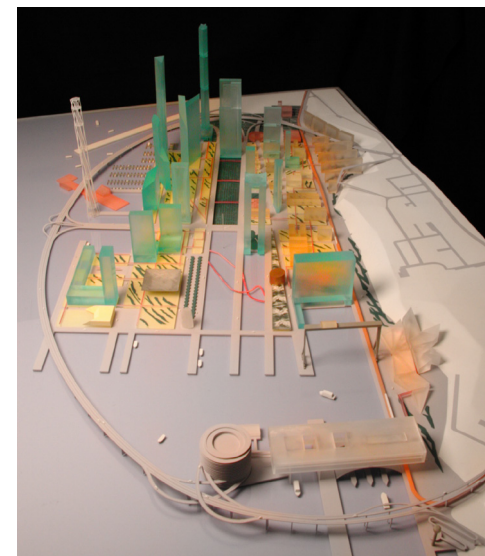


Fig. 18. Manuel Graça Dias and Egas José Vieira, *Cacilhas' Manhattan*, Margueira, model, 1999. Source: Contemporânea.

NUNO CERA, *ALFEITE ARSENAL* (2019)
LISNAVE NAVAL SHIPYARD (2019)

Nuno Cera is a Portuguese photographer and video artist whose work – such as his well-known collaborations with architect and theorist Diogo Seixas Lopes – closely relates to architecture. Cera has a manifest interest in modern spaces, which appear to be haunted by presences and memories. For example, he worked on the ruins of violent pasts and disturbing presents in the abandoned national-socialist resort of Prora, Le Corbusier's Unité d'Habitation in Berlin, Ricardo Bofill's Abraxas urban complex, Aldo Rossi's San Cataldo Cemetery, and Carlo Scarpa's Tomba Brion. Likewise, Cera's work has also touched upon the desolate landscapes in the peripheries of Lisbon's metropolitan area. In all these works, photography or film capture or incorporate the anguish and anxieties of modernity as manifested in space.

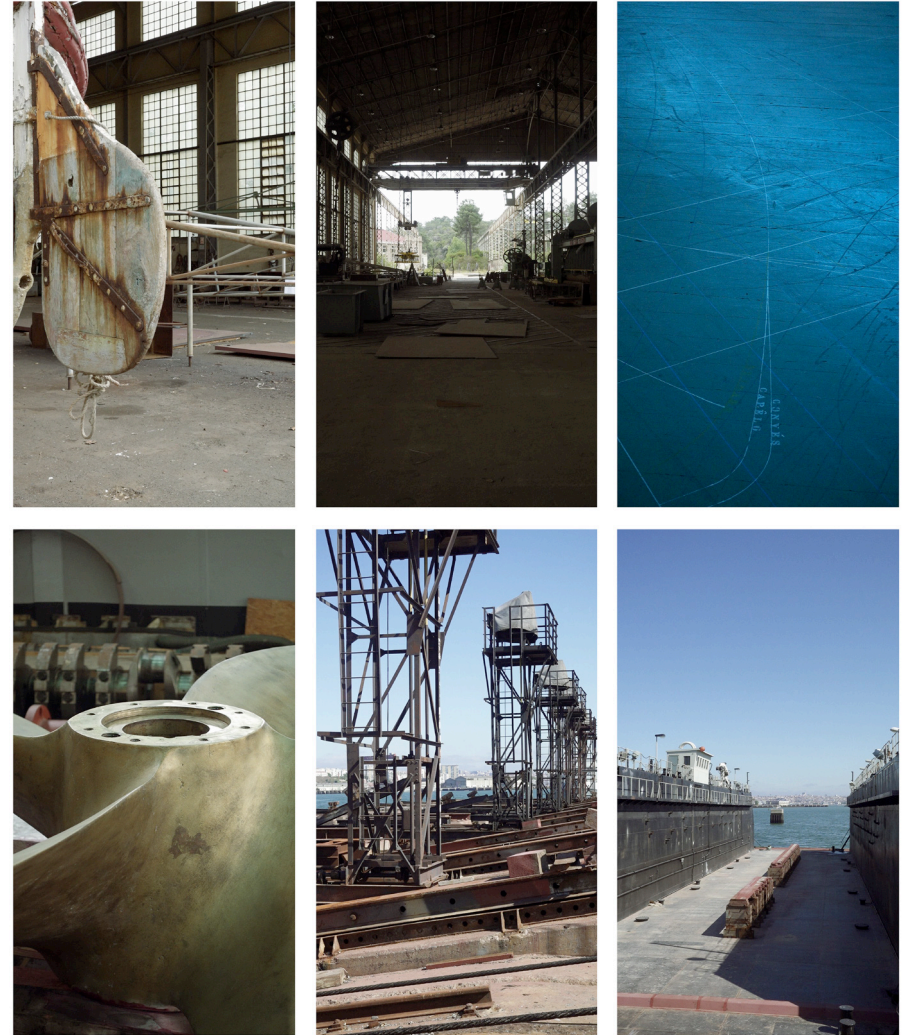


Fig. 19-24: Nuno Cera, *Alfeite*, film stills, 2019. Courtesy of the artist.

Working with the presence of the naval industry, Cera focused on the two big shipyards built in the northeast area of the municipality. On the one hand, the Alfeite Arsenal was inaugurated in 1939, which housed military naval functions, including the Navy School that open the previous year in a modernist building and the Navy Command that was installed in the eighteenth-century Royal Palace. Still open, the Arsenal has now become a rare activity in a decaying industrial environment. On the other hand, Lisnave used to be a naval repair shipyard with an unusual ambition, involving one of Portugal's biggest private corporations combined with governmental supervision, which was in operation from 1967 to 2000 but became an enormous terrain vague afterwards. In the vertical still frame films about Alfeite and Lisnave, Cera sublimates the industrial, naval infrastructure into processes of decay, with fixed images subjected to the temporality of natural elements, going back and forth from landscape to detail. The decaying beauty of these huge technical buildings, structures, and spaces of our recent past mirrors the phenomenon of deindustrialization. Cera's work testifies to the last, disappearing presences of a territory that once promised a tabula rasa for urban development.

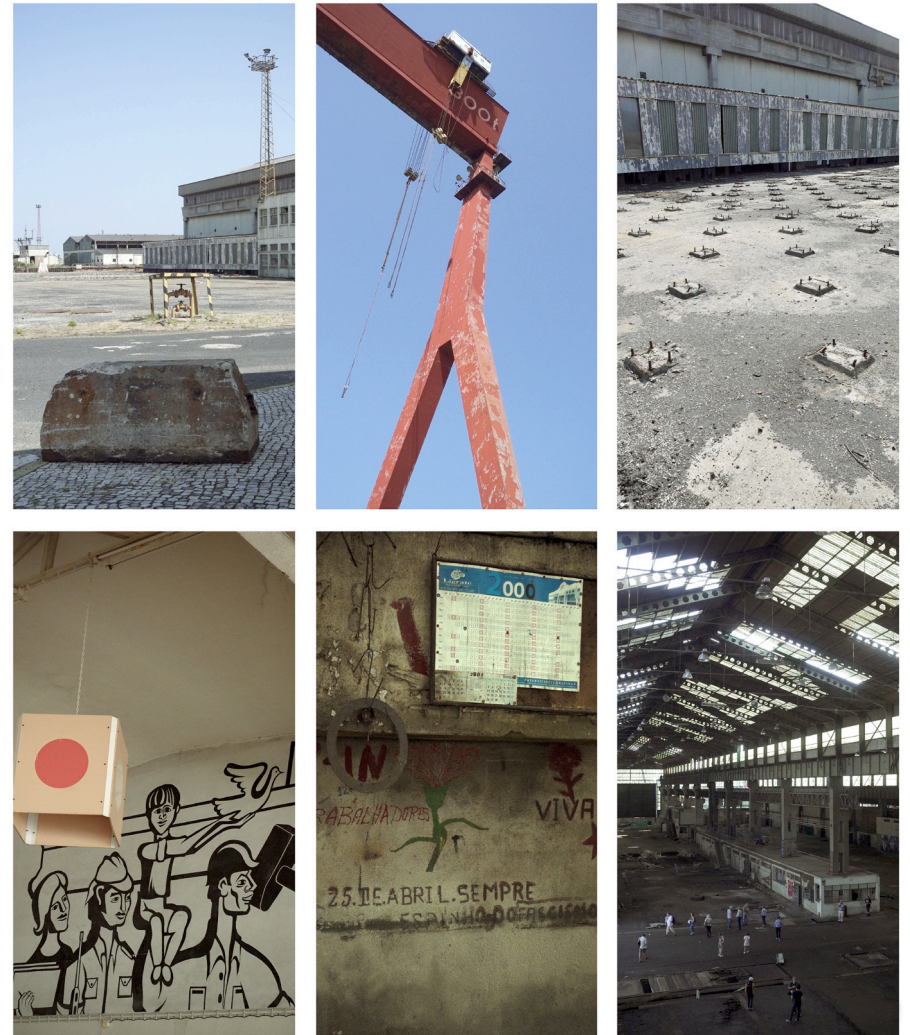


Fig. 25-30. Nuno Cera, *Lisnave*, films stills, 2019. Courtesy of the artist.

PAULO CATRICA, 'ALMADA: A TERRITORY IN SIX ECOLOGIES (2019)

Artist and photographer Paulo Catrica offers us a perspective on the urban environment of Almada through a series of photographs. As a visual researcher, Catrica developed a deep interest in contemporary urban conditions, capturing reality 'as found' without prior moral and historical judgment, even if, in the case of Almada, some childhood memories could not be avoided. Catrica is interested in the life of the places he captures with his camera, but the images are devoid of any presence of the inhabitants of the city. Material reality is a desert, yet, their presence may be felt *in absentia* nonetheless. In this sense, architecture is never a pure, formal condition abstracted from the context of place, but the result of a continuous public appropriation that leaves material marks in space. There is always a strangeness in still, familiar urban places, captured at eye level; not only because people are absent, but also because of the the diffuse contrast between light and shadow in the photos shot in the early morning or evening.

Catica shows the different urban contexts that constitute a possible identity for Almada. First, the old town is marked by the presence of a building that housed the most important collective association, the *Incrível Almadense*, founded in 1936 and which has become a shared symbol of the working class presence in the city. Second, the *Nossa Senhora da Conceição* plan of 1952. This typical, autonomous neighbourhood built under the dictatorship, with its ruralized basis that resisted metropolitan development, was originally located outside of the town, but is now part of the city. Third, the modern urban expansion to the west as a result of the *Integrated Plan of Almada of 1972*, which uncannily balances the violence of social housing with the idyllic, rural landscape. Fourth, the generic suburbanization of an increasingly densified and infrastructured metropolitan area that has conquered the whole territory, from the city centre to the peripheral suburban areas in the south.



Fig. 31-32. Paulo Catrica, photographs for *Almada: A Territory in Six Ecologies*, 2019. Courtesy of the artist.



Fig. 33-34. Paulo Catrica, photographs for *Almada: A Territory in Six Ecologies*, 2019. Courtesy of the artist.

NUNO ARTUR SILVA AND ANTÓNIO JORGE GONÇALVES, *AS AVENTURAS DE FILIPE SEEMS: ANA* (1993)

Cassiano Branco, one of Portugal's most important architects from the first half of the twentieth century, presented his most ambitious project in 1930. It was widely publicized in the general press at the time. However, the plan for the urbanization of the Costa da Caparica was never built. It was an exuberant and extraordinarily modern vision, echoing Le Corbusier's plans for Paris or the proposals for the Città Nuova by Antonio Sant'Elia, revealing Branco's interest in urban scale and the problems of urbanization; but it can also be considered as one of the great utopian projects of Portuguese architecture of the 1930s.

Presented as a single image of a tourist resort without permanent urban life, Branco's design for the Costa da Caparica also evokes António Ferro's Californian ideal. Ferro was responsible for the dictatorship's propaganda and envisioned this extensive beach as the Los Angeles that Europe lacked. Unlike the aristocratic Estoril and Cascais, the proposal to transform the Costa da Caparica was aimed at the masses – not a truly viable proposal from an economic point of view in Portugal during the early years of the Estado Novo. The plan was never built, but its image persisted in the collective memory of Lisbon's inhabitants.¹³

The only known drawing for this project was later appropriated, almost exactly from its *voile d'oiseau* point of view, in *Ana*, the first volume of the comic book series *As Aventuras de Filipe Seems*.¹⁴

In it, Ana Lógica, a photographer, goes looking for Filipe Seems, a private detective, who needs to find a girl just like her – the twin she saw in a photograph. This is a book with a dreamlike quality, especially in its portrayal of



Fig. 35. Cassiano Branco, *Costa da Caparica: Praia Atlântica*, aerial perspective, 1930. Source: Arquivo Municipal de Lisboa.

architecture, and specifically in the way in which it transfigures the Lisbon metropolitan area. Ana Lógica meets Cassiano on the beach.

As scriptwriter Nuno Artur Silva said in an interview, offering us coincidentally a beautiful way to end this brief series of Almada's representations:

*'Lisbon (the bigger Lisbon, including the 'other margin') was a scenography ready to receive stories. A city with extraordinary potential. And there were stories to tell and images to draw . . . From this moment on, I wanted to do pop art. Collage, mixed media, crossings and overlappings. Everything comics allow, simple and immediate. To combine Borges' universe with Philip K. Dick. Combine the mythical past with futuristic visions. The Costa da Caparica presented here is the one of (modernist) Cassiano Branco (a project that was never built). All in a single moment of time.'*¹⁵

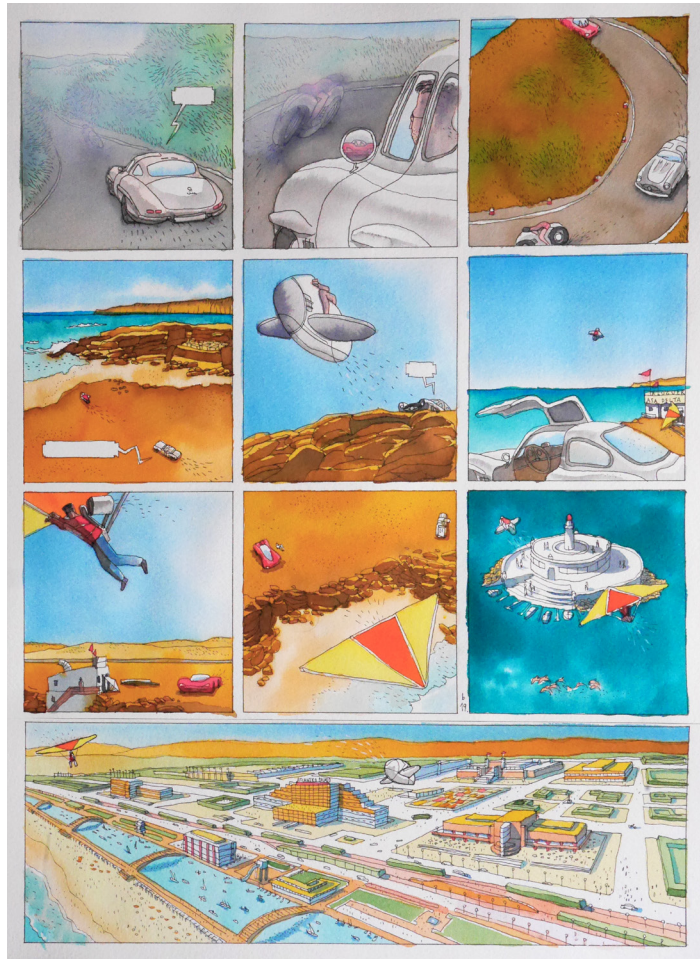


Fig. 36-37. Gonçalves, António Jorge, (drawings) and Nuno Artur Silva (script), *As Aventuras de Filipe Seems: Ana*, (Lisbon: Edições ASA, 1993), full-pages. Courtesy of the authors.

- 1 Maurice Mariaud (dir.), *Os Faroleiros*, 1922 [Film], 72'.
- 2 Daniel Alves (IHC) and Natália Constâncio (IELT), 'Atlas das Paisagens Literárias de Portugal Continental', <https://litescape.ielt.fcsh.unl.pt>, accessed 16 June 2023.
- 3 Arquivo Municipal de Lisboa, 'Nuno Barros da Silveira', <https://arquivomunicipal3.cm-lisboa.pt/X-arqWEB/>, accessed 16 June 2023.
- 4 Manuel Graça Dias and Egas José Vieira, *11 Cities: Projects 1995-2005* (Porto: Civilização, 2006).
- 5 Luís Santiago Baptista and Paula Melâneo (eds.), *Almada: Um Território em Seis Ecologias* (Almada: Câmara Municipal de Almada, 2020).
- 6 Nuno Artur Silva and António Jorge Gonçalves, *As Aventuras de Filipe Seems: Ana* (Lisbon: Edições ASA, 1993).
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