

# From Monumental to Domestic: Modern Houses

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## Abstract

This thesis intends to develop the research on Interior Architecture framed in the Modern Movement domestic production. By analysing and interpreting the total artwork in the dwelling, in a period where the importance of the habitation and the quotidian life in the house was being addressed, and defining, at the same time, the guidelines of Modern Movement. Looking towards understanding the importance of Interior Architecture with regard to the modern house and its development of the house, the goal is to project that knowledge to create some basis line in order to develop this thematic further.

For that reason, two case studies were chosen— Casal de Monserrate (1931-1935, Estoril) and Villa Necchi Campiglio (1932-1935, Milan) — that were studied as a whole, starting with the location and moving onto the constructive details, passing through the functional and spatial organization, internal distribution, furniture and decoration. To understand these works, in the overall contemporary scenario, not just in particular, but looking through other examples of contemporary works as well, some iconic houses were chosen in order to establish a comparison between them. Making parallels between themes such as location (relation with the city and interior/ exterior), construction, organization or between such debated themes as areas (Bourgeois Houses vs *Existenzminimum*), refinement (Lux vs Standardization) and creation of the space that emphasise the importance of thinking about Interior Architecture.

Culminating in a comparative summary between all the houses, reaching a conclusion for each one of them, considering the main theme: monumentality assumed in a Classic or Modernity approach. Finishing with a reflexion about the knowledge of studying these types of houses, leaving open, the future considering heritage concerns, as well as the evolution of Domestic Architecture.

**Keywords:** Modern Architecture, Interiors Architecture, Bourgeois house, Modern house, domestic and familiar life, Monumentality

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## 1. Introduction

### 1.1. Goals

Taking into consideration the production of single family houses made in the 1930s in Portugal and Italy (the two countries where I studied), this thesis aims to understand the Interior Architecture framed in Modern Movement Architecture. With the analysis of the two case studies, it is intended to look thoroughly at the home, including the furniture scale, to understand the importance of human and domestic dimension shaping home scale.

Thus, there is the intention to understand and read the solutions found by the architects, in order to guarantee the full comprehension of the work analysed and also to stimulate the debate around the houses in the Modern Movement, questioning, at the same time, the modernity as well as the classical sense in the chosen case studies.

### 1.2. Study Object

There are a lot of modern bourgeois houses, for that reason, it was necessary to make a selection of the projects to analyse, therefore, the time of construction, architectural solutions, as well as the family and domestic use. Projects with similar histories, but different developments, were chosen.

Casal de Monserrate (1931-1935) is one of the case studies projected by Porfírio Pardal Monteiro<sup>1</sup> (1887-1957) for the Engineer Álvaro de Souza (1891-1966), a family living in Estoril, at the bourgeois and glamorous outskirts of Lisbon. Becoming one of the best examples of single family houses designed in Portugal designed by a modern architect, it is an example of beauty allied to utility, of a rational plan

designed until the depuration of the decoration, although the architect went deep on addressing the importance of the construction materials chosen or the design of details that could give refinement and luxury.

The other case study is Villa Necchi Campiglio (1932-1935) designed by Piero Portaluppi<sup>2</sup> (1888-1967) for Angelo Campiglio (1891-1984), a Milanese family. Here one sees a true example of a modern Italian *Villa*<sup>3</sup>, where the architect was able to tame the scale of the building, applying the modern innovative ideas without losing the idea of home.

To emphasise the value of the chosen case studies, they were compared with other modern iconic houses, after being analysed, to enlarge the comprehension of the interior architecture.

### 1.3. Method

To fully understand this thematic an extensive theoretical investigation based on several books and articles was developed, it was complemented with visits to the case study houses, redrawing of the file drawings and schematic analysis of them.

To begin with, there were study books about the case studies and a thorough search about the modern house, the way of life, the importance of the interiors, the evolution of the way of life in the house and the comparison between modern and bourgeois houses.

This was followed by the analysis of the case studies starting with the visit to the houses, the redrawing of the file drawings, the study of the architects and families, studying the site, organization, distribution, furniture, decorations and materials.

With all the information gathered it was possible to compare both case studies, taking into consideration focal points of both houses. This analysis was made in a schematic and syntactical way to simplify the comparison method. Aside from the comparison between the two case studies, they were also compared to other iconic houses to establish a parallel with the contemporary construction.

To conclude, there was a final reflection that summarised the discoveries made in both case studies, as well as in the comparisons, to fully understand the essence of these projects and their importance with regard to the field of Interior Architecture.

### 1.4. State of Art

There are several books that were important to develop this work and that were fundamental for the theoretical information present in this thesis, in order to contextualize the theme and to understand the evolution of it. These books include: *Let's talk about [7] houses in Cascais: Private life architecture* (2010) and *A Idade Maior: Cultura e Tecnologia na Arquitectura Moderna Portuguesa* (2014) by Ana Tostões, fundamental books to understand the evolution of the way of living, architectonically and socially context within the Modern Movement.

*Ein Wohnhaus* (1927) by Bruno Taut that explains the dimension, site, decoration, furniture, and garden of a house, demonstrating that it is possible to build a modern house and to live in it and *The Architect's Home* (2013) by Gennaro Postiglione where he analyses the architect's own home, the importance of understanding the modern way of building in the architects' own home where they have total freedom to apply their concepts and ideas.

In the social side of a house, the book *Casa e Mudança Social: uma leitura das transformações da sociedade portuguesa a partir da casa* (2012) by Sandra Marques Pereira was relevant to see the social changes in the society by looking at the houses, taking into consideration the place, ways of living and domestic space. To understand the house, physically, and the evolution through the centuries, the book, *Tudo sobre a casa* (2013) by Anaxu Zabaldekoa was crucial because the author explains the evolution and function of each division using historical information giving a full idea of the way the spaces evolved to be as they are nowadays.

Finally, the book by Roberta Grignolo and Bruno Reichlin, *Modern Interior Space as an Object of Preservation* (2012) studies the preservation of houses that are a heritage nowadays, revealing the

history (past) and protection perspective (future) of total artwork<sup>4</sup>, urging the debate about the houses studied in this thesis.

### 1.5. Framework

This thesis is based on three main topics: the transformation of the bourgeois house<sup>5</sup>; the search for modern living; Interior Architecture.

The concerns about private life comes up, in a determining way, in the 19<sup>th</sup> Century, in the bourgeois house and also in the collective housing<sup>6</sup>. In 1888, the Arts&Crafts<sup>7</sup> movement arises that starts a process looking for comfort and a sense of intimacy and privacy in the living space that didn't exist until that time<sup>8</sup> making domesticity popular, thinking about the quotidian life and being at home, in privacy. Soon becoming one of the most important features in the bourgeois house, we witness the protection of the privacy by dissociating divisions, separating the private life from the social one. Besides the concept of the house, functionality and ostentation were also taken into consideration. Thinking about '*having*' and not '*being*', is one of the things that the Modern Movement intends to annul, despite the Modern house's descent from this type of singular family home.

In the beginning of the 20<sup>th</sup> Century, the "wish to create a new image of the dwelling function"<sup>9</sup> arises, distinguishing from the bourgeois idea of pose, being simple and debugged, responding to the utilitarian house with objectivity, utility and functionality<sup>10</sup>. The use of the common room was spread as it could be used for different functions (although with the possibility to have light separations in the space) therefore becoming the space to live less rigidly, with the possibility to be used in different ways. Although this new way of living and the creation of bigger spaces only happened because of the development of construction materials, like reinforced concrete, glass and iron. The Modern houses aimed at being more than a new type of house, it also modified the way of living, not just the space, but life, too.

Interior Architecture is the practice of interior design related with architecture, purposing a global, cohesive and integrated environment, bringing together a synthesis of all the arts and the ideal of the total artwork<sup>11</sup>. Furthermore, the Modern Movement, wants to achieve a unitary environment for all humanity making Interior Architecture a determinant for the full understanding and complete experience of modern spatiality<sup>12</sup>, concluding that it is important for Architecture as a defining space through the customization of it.

## 2. Case Studies

### 2.1. Casal de Monserrate (1931-1935)

Casal de Monserrate, in Estoril, stands out because of its great location, in a triangular allotment, near the Casino, facing the sea, in a cosmopolitan area — a spot for vacation for the high bourgeois and aristocracy.

Going up from the entrance of the property, we discover the house, between the trees, with a pure volume, coupled with openings, highlighted by the balconies and bow-windows, a building with three floors and a roof-terrace with a solarium. The façades are in stone and masonry with point reliefs contrasting with the brown frame of the windows and doors. The main entrance (North) is a small outstanding volume from the building, emphasized by a roof that protects the iron and glass door with *Art Deco*<sup>13</sup> decorations.

Inside, the division of the spaces is clear — social, private and services — in the entrance floor the main areas are related to the social life, this house doesn't have a big hall to distribute the space, instead the living room connects with the dining room, interior balcony, office and library (South and East) creating a big social space that relates the different divisions and creates perspectives. The living room is also the space where the stairs to the upper floor are, an innovative idea turning



1. Casal de Monserrate main entrance

a sitting area into a crossing area, too. Connected to the living room is the pantry, kitchen (normally in the basement) and all the necessary spaces to work the service area (West). In the upper floor, the main space is dedicated to the owners of the house with a big room (South) with bathroom, two closets (one for each of them) and an interior balcony (East) that connects the spaces, besides that there is a guest room which also has a bathroom and one closet (East and North). The remaining area (West) being for the servants with an ironing room for the clothes, and two rooms — one for the governess and another for the housekeepers — an innovative idea, since the servants usually sleep on a different floor from their employers. The basement space is for children (nephews and nieces), where they can play and store things, a space not usually used by the owners.

With regard to the materials, the exterior of the house uses predominantly limestone and it is clearly used in the inside, too. In the entrance a beautiful black marble recovers the stairs and goes on until the entrance hall, and in the kitchen (turning astonishing the kitchen into a really modern and monumental space) and bathrooms with light marble, with the rest of the spaces in wood. All the floors in the social and private areas are in wood, characterizing the different spaces with different patterns on the floor, all the doors are wooden, too (except the ones in the living room that are with wood and glass) and also the window frames. Thus becoming a house really marked by this type of material, not just in the construction choices but also in the furniture. Although wood is the most relevant material, one place that stands out is the solarium all lined in tiles and also the importance that the architect also gave to the servant area, choosing marble walls and linoleum flooring, turning this into a nice space but without forgetting function, and thinking also about cleaning and hygiene.

The rigorous architect thought of all the details can be clearly seen in this together with the creation of the space as a void and especially in the details that would turn this house into a home. Designing the furniture, deciding the place to be, choosing the material of the walls, defining the best storage solutions and thinking about the light, natural as well as artificial. To highlight the interior architecture work of the architect, I emphasize the mirror wall in the hall that transforms this small space into a luxurious receiving space, the stained glass in crucial points of the house and the wall covering, different in every division, since *stucco*, wallpaper, silk and wood to marble or tile. Turning this into one of the best total artworks in Portugal.

## 2.2. Villa Necchi Campiglio (1932-1935)

This is a *Villa* located in the city centre of Milan, a few minutes walking distance to Duomo di Milano, although being so near to the most visited place in the city, it is located in the “Block of Silence” surrounded by palaces and aristocracy building, turning this into a peaceful block.

The property is surrounded by trees and has a small building in the entrance that functions as a reception (the driver’s house), going through the garden we arrive at the main building a sober parallelepiped cover by worked granite and marble, with different colours, revelling the different divisions in the inside and defining the different floors — the small windows of the basement, the two main floors and the attic. An almost central entrance in the building is marked by the semi-circular stairs and roof that emphasizes the glass and iron door that already gives us a glimpse into the interior.

A clear plan marks the disposition of the house, also with tri-partition of the spaces, what highlights the social area is the grand entrance hall that serves as a distributor of the spaces (horizontal and vertical). In the North side we find the library, living room and Winter garden and on the other side the office (East), *fumoir* and dining room (West), connected to the pantry (the kitchen being in the basement), dish room and arms room (that also served as a closet for guests). Upstairs there is a side for the family (North), another for the guests (West) and a last one for



2. Villa Necchi Campiglio exterior

the governess (South-East). Having two main rooms (one to the East and the other to the West) for the family — the couple and the sister — with the bedroom, closet and bathroom (the entrance for the closet splits the whole space). The two guest rooms were also spacious, also having their own closet and bathroom, providing them with all the necessary privacy. Lastly, the governess room (the only servant sleeping in the same floor of the bosses) with her own bathroom, finishing on the South side with the clothes room. As we can see, this was a house where the architect orientated the areas according to the movement of the sun and the uses of the spaces.

Also in this house, the exterior is pronounced by the stone, this material only being used in the inside in the bathrooms. Wood being the main material used— on the floors, doors, window frames and even on the wall (wood slabs highlighting the vertical circulation). Standing out the doors of the Winter garden that are in German silver (to protect a space that is not very safe because of the big glass walls) and the worked *stucco* ceilings in the main division of the house, changing the hardness of the space with dynamic drawings. Not leaving to chance the importance of the served space with linoleum on the floor and wood furniture (although not as good as in the other spaces) thought to every function and need.

The furniture and decoration of the house was all made or chosen by the architect giving depurated, practical and syntactical spaces to the owner. Emphasizing the division, not with the furniture, but with decorative details that enriched the spaces such as the work and drawings in the ceiling, the use of parchment in the dining room, the silver doors and the glass wall in the Winter garden, the drawings on the floor and the decorative details in the heating protectors. Giving this house a refinement only possible with the choice of great materials and the possibility to personalize everything, making it a special total artwork.

### 3. Comparisons

#### 3.1. Location

One of the points that is plausible to compare in both case studies is their location, since both are in areas of increasing urban development. On one side we have Casal de Monserrate integrated in an urbanised area related to the touristic complex of Estoril<sup>14</sup>, in a summer area, near the sea. On the other side, Villa Necchi Campiglio, is city house in urban expansion situation. Although both are in extension areas of the growth of the city, is important to see that the circumstances are different since both are the principal homes of this family but one is in a seaside area and another in the city centre.

Besides that, the position in the site of both houses is important. In Casal de Monserrate we can confirm that the principal areas — social and private — such as the dining room and the master bedroom are located in the best spot of the house, framing the view towards the sea. While in Villa Necchi Campiglio, the views are not that important for the position of the house because of the functions of the spaces and the time of the day in which they are used, establishing a relation with the movement of the sun.

Another house that should be referred concerning location issues is the Casa de Serralves<sup>15</sup> (1931-1944) designed by Marques da Silva<sup>16</sup> (1869-1947) because this is a bourgeois aristocratic house for the same time but in a different context. Although it is also in an expansion area of the city this is a rural property — a farm. The house is located in a position Northwest-Southwest in deep relation with the garden, since the main divisions — living room, salon, library — are turned towards the side of



3. Site comparison between Casal de Monserrate, Villa Necchi and Casa de Serralves

the garden. So, here we can say that, once again, the house is organized taking into consideration the view and the garden.

To conclude, all the houses are in an urban growth context although with different characteristics and they all work in relation to their own gardens, creating a really strong internal-external relationship.

### 3.2. Construction

In what construction respects, it is visible that both houses have been constructed with high-quality materials and construction techniques. Using latest technological solutions, such as reinforced concrete, glass and iron. Although being modern in constructive terms doesn't mean that the houses are not refined, on the contrary, they excel in that by using luxurious trimmings and solutions.

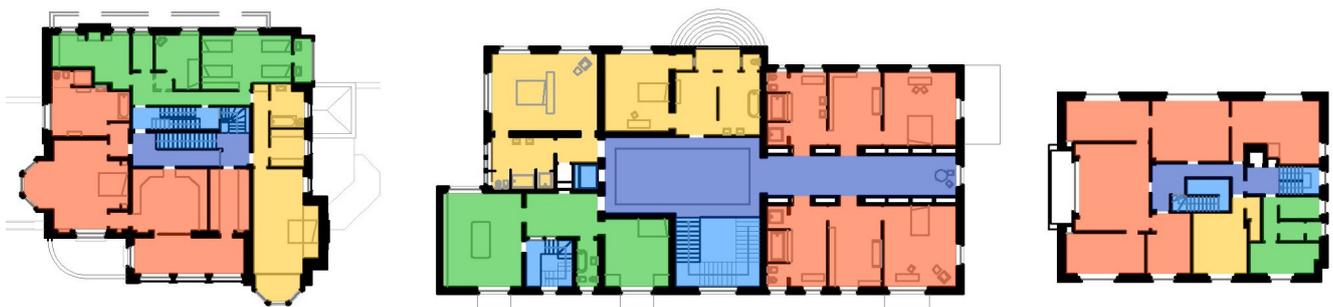
A good example to compare is the construction of Villa Savoye (1928-1931) in Poissy, by Le Corbusier<sup>17</sup> (1887-1965), a modern construction of pure and geometric lines, without covering the construction (with stone or wood like in the case studies), white, where the application of new technological devices is made directly in the house, without details that remit to ideas of luxurious and comfort as one can see in the researched case studies.

In fact they are both two examples of modern houses that remain and emphasise the idea of refinement, comfort and beauty, and another one that follows the principles of "living machine" without adornments, making it a 'raw' house, although with all the comfort necessary that isn't covered or protected by decoration.

### 3.3. Organization

Related to the internal organization of the houses we can say that Casal de Monserrate and Villa Necchi Campiglio are quite similar. Both have the social areas with living and dining room, library, interior balcony or Winter garden, in the entrance floor and the private spaces with bedroom, bathroom and closets (for family and guests) in the upper level. However, there are a few differences, Casal de Monserrate has its main service area on the main floor, with the kitchen near the dining room and the bedroom of all the servants are on the same floor, sleeping near the owners, while in Villa Necchi Campiglio we don't see that, there is a bigger segregation of the service spaces divided on all of the four floors (basement, entrance floor, 1<sup>st</sup> floor and attic) consequently a bigger distance between the family and their servants.

Taking this subject into consideration, a good example that we can relate to the case studies is Villa Müller (1928-1930) in Prague, by Adolf Loos<sup>18</sup> (1870-1933) because the architect develops the concept of *Raumplan*<sup>19</sup> creating sequences of areas with different dimensions according to the function, with a vertical distribution that goes from the most public space to the most private one. Creating platforms and a half floor that differentiates the spaces, atmospheres and possible perspective links. Like in Villa Necchi Campiglio, the basement, where the entrance of this house is, is only dedicated to the services. And like Casal de Monserrate, Villa Müller has the kitchen and pantry near the dining room and two closets in the master bedroom and a roof-terrace. Being different from the case studies for having bedrooms for children (and sharing the bathroom with them), having a small guest bedroom with a small bathroom and only having a bedroom for one housekeeper. Suggesting that this family could have a more relaxed attitude in certain terms like the other two weren't, regarding the social areas and the guestroom.



4. Organization comparison between Casal de Monserrate, Villa Necchi and Villa Müller in the private floor (scale 1:500)

### 3.4. Areas

The areas of both case studies are generous, although Casal de Monserrate (900m<sup>2</sup>+roof terrace) is smaller than Villa Necchi Campiglio (1500 m<sup>2</sup>) the main divisions have approximate measurements, which really distinguishes the crossing spaces and service areas, that are bigger in the Italian *Villa*. In both houses the biggest part of the area is related to the social space, emphasising the importance of receive act for this families.

An interesting house to talk about with regard to dimensions is Schröder House (1924) in Utrecht by Gerrit Rietveld<sup>20</sup> (1888-1964) because this is a house with peculiar ideas. The ground floor follows a conventional plan for a high class family, but on the upper floor, the architect “conceives an innovative space proposing day and night valences in the same space that can be transformed and become one and the same”<sup>21</sup> becoming a space that can change according to the family’s necessities and that appeals to the minimum dimension when subdivided, creating new spaces, atmospheres and experiences. A different way to approach the space, creating new ways to live the home, without being rigid or following pre-conceived rules.

### 3.5. Refinement

Both case studies are guided by the detail and refinement of the architect’s work, making these houses a luxury, drawing everything, turning the whole artwork into a personalized thing when the standard production was growing as an opposite.

Already knowing that these two houses are total artworks made with special attention in order to reach the high standards of the families, there is yet another example where everything was thought and drawn, arriving in a different solution. Villa Mairea (1938-1938) in Noormarkku, by Alvar Aalto<sup>22</sup> (1898-1976) and Aino Aalto<sup>23</sup> (1894-1949) represents a synthesis of art and architecture following organic architecture, in structure and decoration, and in the connection of the house with its surroundings and nature. This house has a personalized result although it cannot be considered a luxurious house as the case studies because the solutions found are elegant and refined but in a simple way, really bringing into the interior an atmosphere of the exterior related with nature. So, all of these houses were transformed to become of their own families, arriving at different solutions. However, it is only with the freedom of process and budget that the architects could create houses like these.

### 3.6. Space creation

There are factors that affect the conception of a house, such as the location, the family and the architect. Furthermore, it is important that the architect accomplishes the functional requests of a house, being it innovative and creative, establishing a relation between the interior and the exterior<sup>24</sup>. In both case studies it is evident that the social life and the intimate experience are important, making it richer with sensitive elements as sound (the water element in both gardens), sight and touch complemented by different factors as the choice of materials, the transparency and perspectives between spaces (the living room in Casal de Monserrate and the Winter garden in Villa Necchi Campiglio), the light game controlled by the openings and taking into consideration each space, the volumes, surfaces, textures and colours.

Another good example reflecting deeply the space creation as a goal, is Villa Tugendhat (1928-1930) in Brno, conceived by Mies van der Rohe<sup>25</sup> (1886-1969), where the architect “had the unique chance to realize, detail, all the ideas that he had about architecture and furniture design without any restriction of the client”<sup>26</sup>. With a free plan and fluid space, the architect opens the social floor of the house through the garden combining the transparency with the green from the outside, creating an unconventional open space where all the functions are related, but even so, separated by delicate and really luxurious materials or devices that enrich this floor. Creating an innovative social space system, being more radical than the presented case studies and thereby showing his unique perspective of the house.



5. Perspectives analyses in Casal de Monserrate, Villa Necchi and Villa Tugendhat in social floor (scale 1:500)

### 3.7. Monumentality

In general terms we can say that the case studies and the comparisons are all monumental for their proportions and refinement. Highlighting the fluidity of the space that consequently creates the perspectives in the space, the materials used and intended light and the game with perspectives and reflection that enrich these houses.

Although, there are exceptions like Villa Necchi Campiglio and Casa de Serralves that due to the proportions and composition of the space are guided by a classical sense, but still being modern by their construction, fluidity of the space and *Art Deco* style. On the other hand, not questioning its modernity, Schröder House and Villa Savoye aren't quite monumental, one because of its dimensions and the other because of its 'rawness' of construction, respectively. Not checking the big scale and refinement of a bourgeois house.

Besides that, in general terms all of the presented works are polished by their details and quality architectural drawings. Total artworks where the architects thought about everything, and especially (and more importantly) in the family for whom they were built. Even so, not all of them are monumental houses, they are iconic houses that marked an epoch, a movement and still, nowadays, are important case studies for emerging scientific curiosity.



6. Villa Savoye



7. Schroder House



8. Villa Mairea

## 4. Conclusions

The main point of this thesis was to analyse the interior architecture as an element of Modern Movement architecture relating the bourgeois house with the modern house and the importance of interiors in a time where new typologies and ways of dwelling were being developed.

In both case studies the thematic was thoroughly analysed so as to understand the whole context like the family, site, organization, decoration, furniture, materials and constructive solutions. Villa Necchi Campiglio being a depuration of the Italian *Villa* with simpler lines, geometric dimensions where modern technology was applied providing suitable comfort. Casal de Monserrate, on the other hand, is a modern house which refers to the idea of *Villa*, but in a more organic composition. They are both bourgeois houses with modern principles following the modern tendencies through comfort only possible by the new technologies, but not leaving the monumental idea of the bourgeois scale. These examples show us that it is possible to be modern without losing the past ideas of bourgeois houses.

These case studies were compared with other iconic constructions in order to fully understand the dimension of these works and ideas. Focused on points like the site, construction, organization, areas, refinement, space creation and monumentality. Concluding that it is still necessary to study the home interiors as well as the way of dwelling nowadays, taking into consideration the evolution of the world, the customs, the comfort requirements and developing of the private space appropriation. Suggesting a change in the way that we live and relate to our own space.

Besides the appropriation of the space, it is mandatory to reflect about the architectonical value and current uses of these houses. Placing issues like conservation and preservation and current utilization — public or private — thinking about the future, when big masterpieces stop being only family heritage and become world heritage points. From the presented examples, only one of them continues to be used as a house — Villa Mairea (open to the public a few days a week) — the other ones are museum houses, except Casal de Monserrate that is a day centre.

So, it is important to think about the use of these houses when they get out of the private sphere and move on to become public heritage, because of conservation and continual use, according to Bárbara Coutinho, “ultimately, the result is a reflection on our own memory of the Modern, its significance for society, heritage and cultural importance”<sup>27</sup>.

Besides the existent heritage future, I reaffirm the necessity of studying houses as a way of social, economic and technological development considering the home as the starting point to improve society’s quality of life.

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## Notes

- <sup>1</sup> Portuguese architect, author of the dictatorship public work that marks the Lisbon image; one of the architects of his generation that contributed most to the modernity affirmation in Portugal. Author of a vast work as Cais do Sodré Station (1925-1929), the IST (1927-1941) and the Ritz Hotel (1952-1959). Cf. Ana Tostões (2009), *Paradise Monteiro*, Temas e Debates, Lisbon
- <sup>2</sup> Italian architect that dedicated his life to Milan, working in urbanistic, designing important buildings for the city while working with the private sector too. Author of works as Banca Commerciale Italiana building (1928-1932), Hoepli Planetarium (1929-1930) and the reconstruction of Pinacoteca di Brera (1946-1963). Cf. Midant J. P. (1998), *Dictionnaire de l'architecture du XXe siècle*, Institut Français D'Architecture, Hazan, Vanves
- <sup>3</sup> Holiday home. In Rome, in the Renaissance corresponding to the countryside home outside the Italian cities. Cf. <https://www.britannica.com/topic/villa-dwelling>
- <sup>4</sup> Concept of *Gesamtkunstwerk* that is the ideal work of art, that synthetise all of the arts; in architecture signify that the architect is responsible for the design and overseeing of the building's totally relating the building to furniture, accessories and landscape. Cf. Angus Stevenson (2010), *Oxford Dictionary of English*, OUP, Oxford
- <sup>5</sup> Cf. Monique Eleb and Anne Debarre (1995), *L'invention de l'habitation moderne. Paris 1880-1914*, Éditions Hazan, Farigliano
- <sup>6</sup> Cf. Ana Tostões (2015), *A Idade Maior: Cultura e Tecnologia na Arquitectura Moderna Portuguesa*, FAUP Publicações, Porto, pp. 302-303
- <sup>7</sup> Arts and Crafts Exhibition Society: social and esthetical English movement that intended to affirm the importance of the craftsmanship instead of the industrialization. Cf. Pamela Todd (2012), *William Morris and the Arts&Crafts Home*, Thames&Hudson, London
- <sup>8</sup> Ana Tostões (2010), *Falemos de [7] casas em Cascais: Arquitecturas da Vida Privada*, Trienal de Arquitectura de Lisboa, Lisbon
- <sup>9</sup> Ana Tostões (2015), op. Cit., p.302
- <sup>10</sup> Ana Tostões (2010), op. Cit., p. 58
- <sup>11</sup> Bárbara Coutinho (2013), *Interiores: 100 anos de Arquitectura de Interiores em Portugal*, MUDE, Lisboa
- <sup>12</sup> Bárbara Coutinho (2012), "The Modern Gesamtkunstwerk and its Preservation", in *DOCOMOMO International Journal* 47 – 2012/02 Global Design, p.10
- <sup>13</sup> Modernist style that is simple and clean in shape; ornament that is geometric or stylized from representational forms. Cf. <https://www.britannica.com/art/Art-Deco>
- <sup>14</sup> Program developed by Fausto Figueiredo (1880-1950) to expand the Estoril area and turn it into a well-known holiday area. Cf. Ana Ferreira (2014), "Estilo de vida, modelos de urbanismo e de desenvolvimento turístico das estâncias balneares no século XIX — A costa de Cascais e do Estoril: Casos de Cascais, Monte Estoril e Santo António do Estoril", in *Revista Turismo e Desenvolvimento* nº21/22, pp. 365-374
- <sup>15</sup> Cf. António Cardoso (1997), "A Casa de Serralves", in *O Arquitecto José Marques da Silva e a arquitectura no norte do país na primeira metade do séc. XX*, FAUP publicações, Porto, p. 544-558
- <sup>16</sup> Portuguese architect that study in Oporto and Paris, did an internship with Victor Laloux (1850-1937). Author of S. Bento Station (1896-1916), S. João National Theatre (1910-1920) and Alexandre Herculano High School (1914-1930). Cf. António Cardoso (1997), *O Arquitecto José Marques da Silva e a arquitectura no norte do país na primeira metade do séc. XX*, FAUP publicações, Porto
- <sup>17</sup> Cf. Laszlo Taschen (2010), *Modern Architecture A-Z*, Taschen Kohn
- <sup>18</sup> Id.
- <sup>19</sup> Cf. Max Risselada (1988), *Raumplan versus Plan Libre*, Delft University Press, Delft
- <sup>20</sup> Cf. Laszlo Taschen (2010), op. Cit.
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- <sup>22</sup> Cf. Laszlo Taschen (2010), op. Cit.
- <sup>23</sup> Cf. Ulla Kinnunen (2004), *Aino Aalto*, Alvar Aalto Museum, Jyväskylä
- <sup>24</sup> Juhani Pallasmaa (2005), *The eyes of the skin: Architecture and the Senses*, John Wiley&Sons Ltd, West Sussex, p.47
- <sup>25</sup> Cf. Laszlo Taschen (2010), op. Cit.
- <sup>26</sup> Claire Zimmerman (2007), "Casa Tugendhat", in *Mies van der Rohe: A estrutura do espaço*, Taschen, Lisboa, p. 45
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