

Actes del Seminari Internacional

TERRITORIS DEL TURISME

L'IMAGINARI TURÍSTIC I LA CONSTRUCCIÓ DEL PAISATGE CONTEMPORANI

Proceedings International Seminar

TOURISTIC TERRITORIES

TOURISTIC IMAGERY AND THE CONSTRUCTION OF CONTEMPORARY LANDSCAPE

Actas del Seminario Internacional

TERRITORIOS DEL TURISMO

EL IMAGINARIO TURÍSTICO Y LA CONSTRUCCIÓN DEL PAISAJE CONTEMPORÁNEO



ACTES DEL SEMINAR INTERNACIONAL

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L' IMAGINARI TURÍSTIC I LA CONSTRUCCIÓ DEL PAISATGE CONTEMPORANI

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Designing the seaside Mass tourism in Portugal

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Abstract

Set aside from the second world conflict, the fascist-like regime of Oliveira Salazar would know how to survive after the war through a strategic policy of isolation that would keep Portugal apart from the changes that shaped the emergence of a new European welfare state. Only in the late 1960s would the Portuguese external relations be fully restored. The two main factors that contributed to this rapprochement were the increasing rates of emigration and the development of international mass tourism. Relying on the trilogy “sun, sand & sea”, Portugal would benefit from the Spanish tourism boom of this period, allowing for the same mistakes made in the urbanisation of Spain’s coastal areas. The entire Iberian coastline would be sold out to national and, in particular, international market interests giving place to a new spatial order. On the coast, the “Resort Mega-structure”, the “Holiday Village” and the “City of Tourism” testify to a typomorphological evolution in seaside architecture, announcing the disappearance of the “Beach Hotel!” as the ultimate tourist infrastructure A programmatic update which mirrors the fast development of the tourism industry in Portugal and the progressive massification of the tourism phenomenon from the 1960s onwards.

Keywords: Portugal, coast, territory, architecture, tourism

1 TOURISM

In 1964, Portugal reached the one million mark of international tourists' arrivals in the country. Three years later, this number had more than duplicated and, in 1970, it was at the three million range. Although not relevant if we consider the ten million entries registered, at the same time, in Spain, these values testify to the fast evolution in tourism practices in the 1960s, giving place to a mass phenomenon with unprecedented cultural, economical and territorial repercussions. An evolution triggered by the changes in "life-style"[i] introduced in the post-II World War period, towards what Joffre Dumazedier has considered the emergence of a "leisure civilization" (Dumazedier, 1962), with leisure, as an activity in itself, gradually replacing work at the base of all human relations. Such a shift in paradigm would, necessarily, implicate the creation of adequate infrastructures to accommodate the specific needs and demands of this new social order, affecting the overall perception and production of space within modern society. It would, also, lead to the definition of a new sociological figure: the tourist.

According to Cohen, to be a tourist comprises two main components: the "traveller" component and the "visitor" component (Cohen, 2004). The "traveller" component is centred on the "movement" dimension of the tourist experience, while the "visitor" component is on its "permanence" dimension. The degree to which these separate aspects intertwine determines the different types of the tourist role. From here, we can divide the tourist role into two generic categories, each of them with its own particular needs in terms of "time" and "space", as well as of the relation between "novelty" and "change": the "sightseer" and the "vacationer". The "sightseer" is more of a "traveller" than a "visitor". Ultimately, he seeks for "novelty", visiting as many places as possible in one single, non-recurrent journey. In contrast, the "vacationer" is, first and foremost, a "visitor". His trip is recurrent and uni-destinational, and, therefore, primarily concerned with "change". It follows that the "sightseer" is, above all, driven by attractions, while the vacationer is mainly drawn to facilities. An interpretation that, obviously, leaves implied different uses of space. As the name indicates, "sightseers" are mostly engaged on the "gaze" and, in this sense, on the visual. Their interaction with space is, in this perspective, from an outsider's standpoint. They perceive space as scenery. "Vacationers", on the other hand, "occupy" space. Their experience comes from being, for a certain time, in a certain place. It is, mainly, a physical relation. So, if the "sightseer" views space, the "vacationer" consumes space, a structural difference with inevitable implications in the conformation of the territory.

2 TERRITORY

Alluring for its "exotic" and "on the edge" connotations, the coast would exercise a strong appeal over both "sightseers" and "vacationers" in their search for the "extraordinary", in MacCannell's approach to the modern concern with "authenticity", [ii] and

the “different”, considering Cohen’s definition of the tourist role.[iii] But, apart from a few seaside resorts established since the mid 19th century and oriented to a domestic demand, most of the Portuguese coastline was still unexplored. With the tourist boom of the 1960s this *scenario* would, however, drastically change following the transformations undergoing in next door Spain, where the general expectation of cheap “sun, sand, sea & biquini” holidays within western societies motivated an increasing influx of foreign tourists and, with them, of foreign investors giving way to what Mario Gaviria has designated by “neo-colonialism use and production of quality space” (Gaviria, 1974: 275).[iv] Architect Francisco Keil do Amaral would also call the attention to this problem in “Nuvens negras sobre o futuro do Algarve” (“Black clouds over the future of the Algarve”), a newspaper article, from 1961, that underlined the need for the Portuguese government to embrace more active policies in tourism and, in particular, territorial planning against the speculative development of the coastline (Amaral, 1961: 11). At the time, the still practically untouched Algarve was being divided and sold out in lots to national and, more and more, international companies in the name of tourism and its interests. The announced construction of a new bridge over the Tagus river linking Lisbon directly to the south, and the projected plan of a new international airport to be built in Faro, Algarve’s regional capital, accelerated this process, leaving little time for any reaction. When official measures were finally taken, in order to study and control the implications of mass tourism in the region, it was already late. Ironically, Portugal, one of the remaining colonial powers in the world, was being invaded by pacific hordes of northern European tourists heading for its sunny, gold-sanded beaches and sustaining, in their way, the widespread urbanization of the coast.

In response to the new consumer demands, the hospitality industry would know an exponential development in this period, much stimulated by the introduction of official incentives to the construction of tourism-related facilities. On the coast, where until quite recently almost nothing existed, this posed the opportunity for planners and architects to explore different concepts and models of a seaside urbanism and architecture, reflecting on the unique character of the existing landscape and the seasonal nature of the leisure practices associated with its use.

3 ARCHITECTURE

Taking into account that in tourism “part of what is consumed, is in effect the context” (Urry, 2002: 64) architecture, for fully contributing to this prospect must be able, either to constitute itself as a tourist attraction,[v] this is to say, to be of relative symbolic significance, or to impart a sense of place, create a sufficiently distinct environment, capable of attracting potential visitors. Accordingly, as a mechanism of localization of the tourist experience, architecture depends on this dialectic relationship between “representation” and “differentiation”, an approach that draws us to notions such as “monument” and “identity”, which the modern discourse rejects, beforehand, in its a-historical and universal programme. And here lies one of the most interesting structural

paradoxes of the tourism phenomenon. If, in the one hand, it is an inseparable aspect of the modern life-style, on the other, it is intrinsically post-modern in its dependence on the “unique” and the “singular”.

It is precisely by the confrontation that opposes history and modernity that the architectural production of the sixties would be delimited, giving shape, in Portugal, to a new line of thought known as the *terceira via* (“third way”) that proposed a convergence between pre-modern ideal past and modernity projected future.[vi] In tourism-oriented projects, as in general, this would translate into a desired balance between tradition and technology, by integrating vernacular building materials, construction techniques and morphological solutions into the lexicon of international post-war modern architecture as a way of contextualizing and, thus, singling out the tourist experience but, also, of offering the tourist close contact with local culture while enjoying all the requisites of modern comfort. In parallel, this update in “image” would be accompanied by a typological evolution in tourism facilities, providing a wider variety of accommodation solutions to an increasingly more diversified array of customers or, more accurately, consumers, with the “Beach Hotel” of the 1950s giving place to new forms of seaside dwelling.

3.1.1 “Beach Hotel”

Opened to public in 1963, the Hotel do Garbe, in Armação de Pêra (fig.1), would define the terms of such development. A commission made, in 1959, by a Portuguese investor, this project would give architects Jorge Ferreira Chaves and Frederico Sant’Ana the opportunity to question the traditional image of the “Beach Hotel”, a monolithic volume aligned with the seafront avenue, by deconstructing and fragmenting it into a three-pronged, three storeys body, articulated, to the east, with a fourth wing of bedrooms recessed into the cliffs overlooking the beach. The layout plan of the whole composition follows the jagged outline of the shore, creating, in this intimate dialogue, a sequence of exterior platforms that complement and extend outdoors the hotel’s common areas. The resulting play of masses, unified under the traditional southern whitewash finish, is enhanced by the contrast of surfaces and voids, light and shadow, that characterize the upper bedroom floors, forming a dynamic volumetric arrangement that resonates the surrounding context. And that was the main objective of the authors, to “design a building that would not constitute a surprise to anyone who comes to Armação de Pêra, injuring the sensitivity by being big, majestic and exotic; on the contrary, a building that before being seen, has already been sensed, being equal in spirit to other constructive masses, found here and there, a little all over the Algarve” (Agarez, 2012: 187).[vii] Jorge Ferreira Chaves and Frederico Sant’Ana’s first major project after their collaboration with Porfírio Pardal Monteiro on the Ritz Hotel, in Lisbon, the Hotel do Garbe testifies to the architects’ growing detachment from the Modern Movement’s formal “placelessness” in the pursuit of a “locality” and, hereby, an “identity”.

The location chosen for the Hotel, an isolated lot at the end of Armação de Pêra’s

seafront avenue deployed directly over the beach, is, also, indicative of the progressive independence that this type of structures gain in relation to, both, the existing urban settlements that originate them and the straight alignment of the seafront avenue, defining their own territory and privatizing the seaview. In this typo-morphological evolution a new conceptual entity would emerge: the “Resort Mega-structure”.

3.1.2 “Resort Mega-structure”

Initially part of a wider urbanization plan concerning the development of the Maria Luísa Beach, near Albufeira,[viii] the Balaia Hotel (fig. 2), of 1968, was based on the revolutionary “chave na mão” (“key in hand”) commission, which required that the hotel had to be delivered as a finished product, ready for use. This implied a structural transformation in the traditional role of the architect, evolving from “creative asset” to “supervising manager” responsible for overlooking the different aspects of the production process (from plan to construction, interior and furniture design and, even, advertising). For this purpose, between 1963 and 1968, Francisco Conceição Silva would devise a network of companies[ix] working in straight relationship with the main architecture office that incorporated the partnership with architect Maurício de Vasconcellos,[x] co-author of this project.

It was Conceição Silva’s conviction that only through a convergence between the structures of production and those of implementation could architects fully control the outcome of their work. However, this meant being less of an “artist” and more of a “businessman”. A *collage* to the economical world that placed the architect on top, rather than at the mercy, of market interests and shifts in consumer demands. For Conceição Silva, here laid the way to a closer involvement of the profession with society. By providing for the public’s real needs and, thereby, educating its taste the Atelier Conceição Silva would manage to balance commercial concerns with high culture values in what Jorge Figueira considers to be a precursory step towards a “‘democratization of taste’, the availability of the erudite for collective use” (Figueira, 2010: 87). In addition, allying technical efficiency with formal and typological innovation, the Atelier would know how to appeal to both investors and users by meeting the industry’s timings and the consumer’s drive on the visual. Naturally, this turn in the direction of the commercialization of architecture was not viewed favourably by those who defended the ethical exemption of the architect’s role as a social and cultural agent and, therefore, independent of financial interests, leading to a major fracture in the professional class. A divergence of views made more poignant in the Portuguese Architects Meeting of 1969, with Francisco Conceição Silva and Francisco Keil do Amaral embodying the two sides of this debate.

In the Balaia Hotel project, developed for a Portuguese commercial society in representation of a Dutch navigation company, Francisco Conceição Silva and Maurício de Vasconcellos propose the functional division of the hotel programme into two parts - the “public” and the “private” - with distinctive characterizations. Working on the

volumetric fragmentation theme already rehearsed by Conceição Silva in the Hotel do Mar, in Sesimbra, the contrast between the diagonal development of the bedrooms wings and the more orthogonal grid of the common areas adds to this perspective, reinforcing the formal separation between the two moments. Here, as in the Hotel do Garbe, the deconstruction of the built masses is perceived as a way of generating a composition more in tune with the existing human and natural settings, despite of the scale of the overall intervention. Also, the “key in hand” formula proved to be most efficient in ensuring the desired global coherence of the architectural object as a “total work”, both inside and outside where Gonçalo Ribeiro Telles’ landscape plan contributes to the environmental unity of the whole.

Moreover, in the search of its “identity”, the Balaia Hotel introduces a new conceptual premise to the typological approach to the “Beach Hotel”: “representation”. Inspired in the American atrium building, the Balaia’s entrance lobby is devised as a five-storey high vertical void that organizes the distribution to the bedroom galleries. The impact of this spatial structure at the moment of arrival is an experience that leaves a lasting imprint on the visitor, more so as the concrete skylight above filters down the sunlight creating an almost ethereal atmosphere. This is the hotel’s “image”. The “absence” of a symbolic façade to the building enhances this perception. In fact, devised as a screen that safeguards the guests’ intimacy, the front elevation of the hotel is inexpressive in its blind, linear presence, quite the contrast from the extremely dynamic interplay of volumes that characterizes the sea side. This is, in a way, the result of a change in the traditional implantation of the “Beach Hotel”. Like in the Hotel do Garbe, the building advances towards the shoreline turning it’s “back” to the immediate surroundings and, hence, constituting a visual barrier to the collective enjoyment of the sea view. Only the hotel guests benefit from that privilege.

But, unlike the regular “Beach Hotel”, the Balaia Hotel was relatively distant from the nearest urban center (Albufeira), a condition that made it imperative to plan for its self-sufficiency. An extensive social programme was, thus, introduced to the complex in order to guarantee its viability.[xi] In addition, complementing the hotel’s bedroom offer, a group of thirteen bungalows was designed to accommodate larger family units on the hotel grounds. In this sense, the scale of the intervention and the diversity of amenities provided in a single tourist development places the Balaia Hotel in an entirely different category: the “Resort Mega-structure”, a closed, independent precinct that privatizes landscape and, in this way, promotes its discontinuity. The “Holiday Village” would be based on the same premises.

3.1.3 “Holiday Village”

In contrast with the compact and in height development of the hotel typology, the “Holiday Village” model offers the possibility to enjoy all the services and amenities provided in such structures while staying, not in individual rooms, but in single-family houses that provide a more intimate and familiar setting. Reinforcing this idea, and as

the name indicates, these holiday facilities are conceived as small villages, recreating, in their spatial organization and architecture, traditional forms of territorial occupation and a certain way of life, more in touch with the natural environment. So, in its essence, the “village” formula works as a compromise solution, combining the modern seaside holidays demand with the ancestral custom of recreating at the countryside. It is that quest for a better integration into local culture and landscape that informs the project for the Aldeia das Açoteias holiday complex, in Albufeira (fig. 3).

Designed, in 1967, by Victor Palla and Joaquim Bento d’Almeida for *SURFAL - Sociedade Urbanizadora da Praia da Falésia*, a company part of the *Touring Club de Portugal* group, the original intervention comprised a more extensive programme that included sports facilities, four hotels, two residential zones and three “villages”. Forced to revise their plan, the architects would end up by studying the construction of just a “Holiday Village”, consisting of T0 and T1, two storeys, apartment buildings and of T1 to T4 single-family houses, organized, in rows, in different typological combinations. Organically displayed throughout the lot, these residential units are arranged around the cultural, commercial and recreational center[xii] devised near the entrance of the complex, serving both “inhabitants” and external visitors.

And here lies the biggest paradox of this type of urban developments: the fact that they are, in rule, closed precincts. Aspiring to recreate the physiognomy of traditional existing settlements, for safety reasons the entire perimeter of the complex is fenced, leaving opened only one formal entry. The ancestral relationships of continuity that those centres establish, naturally, with the surrounding territory are here, thus, broken, and the new structure has an end in itself. In this sense, the “Holiday Village” model explored in the Aldeia das Açoteias, and even in recent projects of the kind, is surprisingly close to the “Holiday Colony” concept introduced by fascist regimes in the 1930s. The only difference is an ideological one, because, with the inevitable update, the functional programmes are much the same.

Enclosed in itself, the “Holiday Village”, promotes, therefore, like the “Resort Mega-structure”, the discontinuity of the territory by privatizing it. In contrast, the urbanization of the Tróia Peninsula in Setúbal, the first projected “City of Tourism” in Portugal, would be based on quite the opposite foundations: releasing private landscape for collective recreation.

3.1.4 “City of Tourism”

The plan of building a city fully dedicated to leisure in the Troia Peninsula was first put forward, in 1962, by *Soltroia - Sociedade Imobiliária de Urbanização e Turismo*, an enterprise led by the influential banker and Brazilian Finances Minister of that time, Walter Salles. To shape this idea, Francisco Keil do Amaral was invited to define the *Bases Urbanísticas para a criação de um Centro de Turismo em Troia* (“Urban Foundations for the creation of a Tourist Centre in Troia”), a first plan that was officially

approved, thanks to the architect's influence with the Public Works Minister, as early as 1964. Differences between Soltroia's interest in monetizing its investment and Keil do Amaral's concerns with an ethical professional conduct led to the architect's withdrawal from the process when asked to introduce higher construction rates to the proposed urbanization. A new plan of urban development for the peninsula was then devised within the technical structures of the own Society, signed by architect João Andressen. This second study, approved in 1965, followed the general guidelines of the previous one but considered structural changes in the low density and high dispersion urban model defended by Keil. Instead, the Andressen Plan introduced more concentrated patterns of territorial occupation and higher population densities (78.000 inhabitants, against Keil's 52.000, on a 1.600 hectares site). It is this reality that the Atelier Conceição Silva would inherit in 1970, working, now, for *Torralta- Clube Internacional de Férias*, that had started buying lots from Soltroia. The initial commission was for the urbanization of Adoxe tip, a 40 hectares area on the northern end of the peninsula, overlooking Setúbal and served by ferryboats. In 1973, a general plan was presented for the whole 450 hectares acquired, in the meantime, by the company, but of the interventions introduced with this last study nothing was to be built.

The challenge presented by Torralta, a Portuguese capital venture, of creating, from origin, a "city of leisure" dedicated to middle class tourism gave the chance to address the generalization of dispersed patterns of urban organization in ongoing tourist projects. In opposition, the Atelier Conceição Silva proposed a more concentrated model of territorial urbanization, based on vertical development, instead of horizontal extensive occupation, and on collective figures of dwelling. This search for a new balance between the natural and built environments also implied a different understanding of the seascape, now perceived as "skyline" rather than "coastline". But, above all, the Troia project was a laboratory for the experimentation on the infrastructure of leisure. As Francisco Conceição Silva underlined "Tourism as it has been progressively understood and lived is not simple travel or passive rest. The tourist flows are increasingly diverse and demanding. So the provision of services can't loose the capacity for initiative. It has to permanently exceed and promptly overcome what is required. Therefore tourist developments must be planned and realised in order to be complete, this is, to meet the most varied requirements. The quality of tourism is defined by the kind of leisure time that is proposed. Tourism is not about the discovery of a certain place but about what is offered to the tourist to live" (Silva, 1972: 7). Accordingly, the Troia urbanization would be based on a diversified set of tourist residential morphologies and types and a vast array of commercial, sports, entertainment and cultural equipments, each of them with its unique formal image.[xiii] Working as "signs", these elements would help the tourist in his apprehension and recognition of the overall urban composition. Architecture was, so, perceived in its "communicative" capacity, besides its "identity" and "representation" dimensions.

Reconnecting with denser urban living patterns, the residential solutions considered two

distinct morphological types - the “banda” (“row”) and the “torre” (“tower”) -, both of apartments. The rows comprising from T0 to T2 dwelling typologies, organized in four to seven storey buildings, and the towers, 104 or 137 apartments, depending on whether they had thirteen or sixteen floors.[xiv] The rows defined the structural metric grid of the Adoxe tip urbanization, arranged in an orthogonal scheme around open-air, green, public courtyards and connected to each other by an elevated *passerelle* or *promenade*. These “streets in the air” offered the possibility of a newfound community life in tourist developments. The towers embodied an identical philosophy. Here, the Balaia Hotel’s lobby theme would be exponentially developed into a sixteen storey central hall that articulates the distribution to the apartment access galleries, concentrating all public life of these apartment-hotel structures, a new type of tourist accommodation.[xv] At the top, a crystalline geometric skylight transforms this space into a “kaleidoscopic void”. Treated as “nodes” in the layout grid of the plan, that introduce punctual torsions in its regular base, these vertical elements are assumed as elements of visual ordinance of the territory, shaping the Troia peninsula’s skyline (fig. 4). Supporting the collective life of the residential areas and the intensive flow of weekend vacationers, a series of leisure and commercial equipments would be strategically placed throughout the intervention area, contrasting for their horizontal development.[xvi] Curious enough, only one hotel was initially considered and built, similar in image to the apartment-hotel towers.

The changes in the international and domestic situation at the beginning of the seventies, with the international oil crisis, of 1973, and the Portuguese Revolution, in 1974, would determine the stagnation of the tourism sector in Portugal. The planning of the coast, as of the whole country, seems to have been forgotten and only with the integration of Portugal in the European Economic Community and the approval of the first National Tourism Plan, both in 1986, would it be again a topic of discussion. But in the building *euphoria* that characterizes the next decades, with the extensive suburbanization of the main inhabited centers and the proliferation of built elements over the natural landscape, there was little time for debate. And in this “wave of concrete” also the coastal territory was deeply transformed, jeopardizing its own ability to attract potential tourists.

4 EPILOGUE

Expression of the progressive massification of the tourism phenomenon and of its impact on the coastal territory’s use and organization, the typo-morphological evolution of seaside architecture in the 1960s reflects the disappearance of the “Beach Hotel” as the ultimate tourist infrastructure by the sea, in favour of alternative forms and concepts of accommodation that imply different urban approaches to the design of the coastal territory: the “Resort Mega-structure”, the “Holiday Village” and the “City of Tourism”. A programmatic update that, simultaneously, mirrors a transformation in the tourist role, with the “sightseer” gradually giving place to the “visitor”, or, in other words, the “traveller” giving place to the “holidaymaker” and, ultimately, to the “tourist”.

Exemplifying this development, the Hotel do Garbe, the Balaia Hotel, the Aldeia das Açoteias and the tourist urbanization of the Tróia Peninsula define the terms in which the colonization of the Portuguese seaside would be conducted, stabilizing models around which we are still gravitating today. These projects also address three key features in the production of tourism-oriented scenographies – “identity”, “representation” and “communication” – allying urban and landscape planning, architecture and interior design in the construction of a visually appealing product, or “image”, capable of conveying an authentic and singular “experience”. And that is what tourism is all about.

[i] MacCannell (1999: 6) considers “life-style” as a “generic term for specific combinations of work and leisure”.

[ii] “All tourists for MacCannell embody a quest for authenticity, and this quest is a modern version of the universal human concern with the sacred. The tourist is a kind of contemporary pilgrim, seeking authenticity in other ‘times’ and other ‘places’ away from that person’s everyday life” (Urry, 2002: 9).

[iii] In the search of the *differentia specifica* of the tourist role, Erik Cohen points out that “tourism connotes a change from routine, something different, strange, unusual or novel, an experience not commonly present in the daily life of the traveller”. Therefore, he views “the expectation of pleasure derived from novelty and change as the central non-instrumental purpose of the tourist trip and the major differentiating element between this and other traveller roles”. From here, he proposes his own definition of the tourist role: “a ‘tourist’ is a voluntary, temporary traveller, travelling in the expectation of pleasure from the novelty and change experienced on a relatively long and non-recurrent round-trip” (Cohen, 2004: 22-23).

[iv] This operates at two levels: the control of use and consumption of space by international Tour Operators that rule over the hotel industry, in what is called “neo-colonialism of the use of quality space”, and the control of property by foreign economical interests through intensive land speculation, in a “neo-colonialist production of quality space” (Gaviria, 1974: 275).

[v] Dean MacCannell defines a tourist attraction as “an empirical relationship between a tourist, a sight and a marker (a piece of information about a sight)” (MacCannell, 1999: 41).

[vi] At the base of this proposal was the elaboration, from 1955 to 1959, of the *Inquérito à Arquitectura Regional Portuguesa* (“Survey to the Portuguese Regional Architecture”), sponsored by the Portuguese government and published, in 1961, by National Union of Architects under the title *Arquitectura Popular em Portugal* (“Popular Architecture in Portugal”).

[vii] From the statement of the preliminary plan of the Hotel do Garbe, dated from the 5th February 1960, quoted by Ricardo Agarez.

[viii]The *Plano de expansão turística da Praia Maria Luíza* (“Maria Luíza Beach Tourist Expansion Plan”), developed between 1964 and 1966, consisted on the tourist urbanization of three different nuclear settlements – A, B and C, from Maria Luísa Beach to Olhos d’Água Beach, under the commission of a group of various private investors.

[ix] A building company, a real estate investment company and a publicity company.

[x] Established from 1965 to 1967.

[xi]The Balaia Hotel comprised a diversified array of commercial establishments, restaurants and bars, a disco, seating rooms, reading rooms and game rooms, an outdoor swimming pool, mini-golf, playground and tennis courts.

[xii] With a congress hall, a mosque, shops, bars, restaurant, disco, an outdoor amphitheater and swimming pool. By the entrance were the reception, the administrative offices and a hairdresser.

[xiii] At the time, the Troia project included the most comprehensive tourist programme ever proposed in Portugal, only matched, to a certain extent, by the Vilamoura urbanization in the Algarve, started in 1965 and still in progress.

[xiv] In total, the general plan of 1973 predicted the construction of thirty-one apartment rows and six towers, of which were actually built eight of the four storeys rows and three of the sixteen floors towers.

[xv] A new tourist typology that introduced, in Portugal, a new form of investors in a revolutionary vacation concept: time-sharing.

[xvi] Within the Adoxe tip urbanization were built the Troiamar, the Bico das Lulas and the Galé complexes, with shopping centre, supermarket, restaurants, self-service, cafés, playgrounds and public swimming pools. To these infrastructures the general plan considered adding: two other hotels, a marina, a nautical centre, a golf course, a tennis centre, a sports pavilion, an equestrian centre, a horse racetrack, conference halls and a museum.

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Fig. 1: Armação de Pêra Beach, Algarve (with the Hotel do Garbe in the background). Postcard, c. 1963. Source: Susana Lobo Archive.

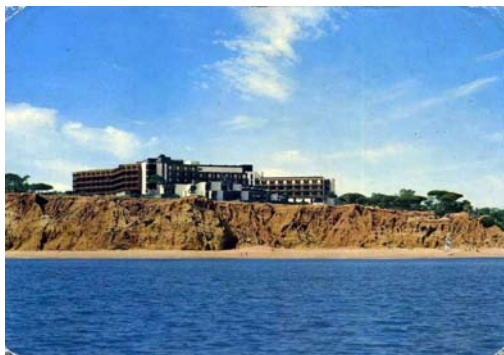


Fig. 2: Balaia Hotel, Maria Luísa Beach, Algarve. Postcard, c. 1968. Source: Susana Lobo Archive.



Fig. 3: Aldeia das Açoteias, Praia da Falésia, Algarve. Study of the single-family houses combination, c. 1967. Source: Victor Palla Archive.

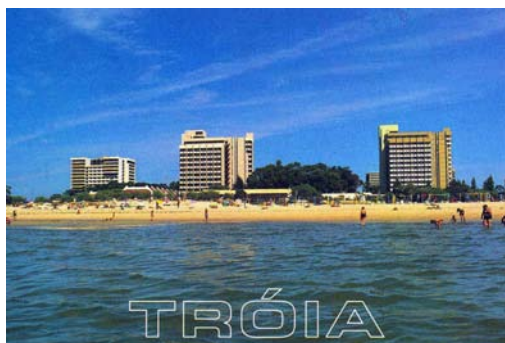


Fig. 4: Sea view of the Tróia Peninsula, Setúbal (with the hotel, to the left, and the aparthotel buildings drawing the skyline). Postcard, c. 1990. Source: Susana Lobo Archive.