

*Landscapes of Care: Photography, Film, Modern Architecture
and Landscape Heritage*



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Foz Velha: The creation of an image of permanencies and transformations

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Abstract:

The present proposal uses the television documentary *Foz Velha* (1975)¹, from the series *As Pedras e o Homem* (1973–1976), produced by RTP (Rádiatelevisão Portuguesa²), as a means to understand the image that is linked to the territory of Foz Velha, in Foz do Douro (Porto).

Aware of RTP's will to promote culture and its ability to condition the viewer's perception of a certain theme, object or space, we intend to analyse this phenomenon at Foz Velha in the aforementioned documentary, to which contribute the script, the selected shots, and the chosen soundtrack. This intermediality helps determining the sensorial and affective experience of the space.

It is noteworthy that the study of this urban area has been focused on the architectural and urbanistic characterization that occurred during the eighteenth and nineteenth centuries, associated with the character of *villeggiatura* inherent to Foz, lacking a holistic view of the transformations that occurred from the second half of the twentieth century and the perception that is being linked to it.

In this sense, the documentary will be analysed through the identification of the places filmed and the survey of associated architectural, urban and social characteristics, as these are pointed out both visually and discursively throughout the documentary, as well as considerations, which are made regarding what is considered to be authentic as opposed to contemporary practices.

The existing heterogeneity of Foz Velha will also be characterised through the examination of existing typologies, the materials used, and the ornamental elements of the *façades*, as well as the size of the plots and urban transformations, displayed at different moments in the documentary. In this way, relationships can be established with the different moments of paradigm change in Foz.

With the association of Foz Velha with the idea of an old town, marked by a devout community, with strong links to fishing practices, living a simple and serene domestic life, the documentary makes it possible to trace the profile of the area under study in the 1970s–80s, a period marked by radical urban change, understanding the buildings existing at the time and identifying typologies, materials and elements used. Through comparison with the present day, it is also possible to assess subsequent constructions and interventions in the buildings.

¹ *Foz Velha*. Directed by José Caria. RTP, 1975. Arquivos RTP. <arquivos.rtp.pt/contedos/foz-velha/>.

² It is the Portuguese public television broadcasting.

The research also allows us to understand the perception of contemporary buildings as a poor quality architectural conception that de-characterizes the territory, justifying that «it is hurting the harmony of Foz Velha with awful buildings that mean nothing and care little or nothing to conserve the trait of local architecture»³ [00:12:43 – 00:12:58].

Keywords : Foz Velha; Urban perception; RTP documentary ; territorial characterisation

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Introduction

The urban landscape is something mutable, it is in constant transformation, at the mercy of the satisfaction of new social, demographic, and aesthetic needs. These vary according to the period in which the urban core is developed, as well as being dependent on the type of occupation, which results in a palimpsest, an overlapping of various chronological layers, with various artistic cultures and principles.

Currently, we are witnessing a growing investigation of visual sources, such as illustrations, illustrated postcards, photographs, or television documentaries, elements that perpetuate the testimony of a place in a certain period. These sources are thus essential to the understanding of urban evolution, allowing the comparison between records from different times and their confrontation with written sources and bibliography.

In this sense, the present work intends to focus on the urbanism of Foz Velha (Porto), through the analysis of the television documentary *Foz Velha* (1975), from the series *As Pedras e o Homem*, available in the RTP Archive, trying concomitantly to distinguish the *image* that is linked to this nucleus.

It should be noted that, although this urban area has been studied in the field of art historiography, architecture, and geography, it lacks an up-to-date holistic view of the urban transformations that took place in the second half of the twentieth century, particularly in the 1970–80s, characterised by the construction of buildings with different volumes compared to the pre-existing ones. Therefore, the aforementioned documentary is a primary source for its coetaneous recording of this period.

³ Free translation from Portuguese, as the following direct quotes along the article.

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In this way, we will seek to particularize the different moments of Foz Velha, through the analysis of the documentary, directed by José Caria, and subsequently identify the places filmed and map the view cones; analyse the characteristics of the building, such as typology, lot size, number of levels and elements of *venustas*; and understand the urban changes that occurred. It is also proposed to inquire about the production context of the documentary, whether it will correspond to new socio-cultural matrices adventitious of the post-April 25 or whether it will have specific objectives towards the viewer. We also intend to analyse which *image* of Foz Velha is transmitted, which elements they choose to represent and which resources are used, paying attention to both the script, written by Luís de Pina, and the soundtrack. Throughout the text, allusions will be made to the timing [hh:mm:ss] of the frame or shot of the documentary⁴ where a certain object of analysis is found, including narrative excerpts, since the referred documentary is available in the online repository of the RTP Archive, thus valorising the digitalization of the filmic material and its public availability.

Several authors have dedicated research to Foz do Douro, allowing contributions to the theme in the area of urbanism, architecture and local practices. In this sense, we point out Nuno Moura (2009), regarding the analysis of the phases of development of this territory; José A. Rio Fernandes (1987) regarding the characterization of the territory, offering data on the demographic evolution and the occupation of urban space; Francisco Barata Fernandes, allowing the analysis of the existing buildings; and Maria Filomena Carvalho (1996), referring to the phenomenon of *villegiature* on the seafront of Porto. Also of note is the article by Marisa Pereira Santos (2019), concerning the Steps of the Passion of Christ in Foz do Douro and the respective procession, simultaneously allowing the contact with a methodology of film record analysis. About RTP in the period of analysis, we denote Madalena Soares dos Reis (2008) and Vasco Hogan Teves (1998; 2007), enabling the understanding of the changes that occurred and consequent adaptations.

In this sense, this research uses methodological principles explained in the doctoral thesis of Hugo Barreira (2017) concerning the survey and visualization of moving images, their dissection and organization of the information collected in analytical sheets, as well as the analysis of the various components present in the image construction, namely the script, the music and its articulation with the points of view, allowing the crossing of the analysis of images with the discourse analysis. It is also applied the methodology of Marisa Pereira Santos' article (2019) regarding the identification of the filming locations and their comparative analysis with contemporaneity. For the perception of the several chronological layers, of the permanencies and alterations in the urbanism of Foz Velha, we sought to identify the several filming locations,

4 *As Pedras e o Homem: Foz Velha*, Real. José Caria, Programas. Arquivo RTP, Portugal, 1975, 20 min. arquivos.rtp.pt/conteudos/foz-velha/

enabling the mapping of cones of view and subsequent comparison of the documentary, primary source in this research, with the present time, through visits to the locations and their visualization in the Street View functionality of *Google Maps*, since it provides the observation of moments captured previously, but also comparing with photographs and other visual sources. Given the unequivocal nature of the music as a conditioning element for the perception of the images and the conventionalism of the music at the time, the *Shazam* application was used to identify the soundtrack used, namely *Orchestral Suite No. 1, BWV. 1066*, by Bach and the Mozartian 2nd movement of *Piano Sonata No. 18, K. 576*; *Rondo in A minor, K. 511*; and 1st movement of *Piano Sonata No. 8, K. 310*.

1. Film record: context and production

The documentary television series *As Pedras e o Homem*, broadcast by Radiotelevisão Portuguesa (RTP) between 1973 and 1976, produced either by the ENSAIO team (1973–1974), or by Jaime Silva (1974–1975), José Manuel Tocha (1975), Sérgio Ferreira (1975), João Roque (1975), or José Caria (1975), as can be seen in the programmes available in the RTP Archive in the collection *As Pedras e o Homem* (1973–1976), aims disseminating the Portuguese built heritage, alternating between the contemporary, with programmes dedicated to Cassiano Branco or to working-class neighbourhoods, and the historical past, resorting to the artistic culture of the Romanesque or Baroque, e. g.. Initially, the series is indicated as being written by João Martins, and from 23 August 1975, with the episode *Paço do Lumiar: a Quinta dos Azulejos*, it is indicated as a production of the Planigrafe Workers (RTP 1973–1976), when João Martins joined the company⁵. From this date onwards, Luís de Pina or Fernando Gonçalves also began to be mentioned as being responsible for the text of the various episodes.

It is worth noting that from 1972 onwards a heated debate about television as a public service and the concession of radio and television stations began, advocated by Francisco Pinto Balsemão⁶, in a period in which RTP had the broadcasting monopoly. In October 1972, a new model map of RTP programmes⁷ is also introduced, with pro-regime political goals⁸, under the guidance of Ramiro Valadão, with particular attention to the department of cultural programmes, in which intellectuals, mostly associated with the left, are introduced⁹. Cultural programmes remained, such as *Se bem me lembro*, by Vitorino Nemésio, and new ones debuted, *TV Palco*

5 Cf. Carlos Melo Ferreira, "Conversa com José Nascimento", *Jornal dos Encontros Cinematográficos*, 2011, 5.

6 Cf. Vasco Hogan Teves, "RTP chega mais longe" in *RTP 50 anos de história*, coord. Vasco Hogan Teves (RTP, 2007), 7.

7 The programming maps are responsible for giving a certain meaning to programmes, defining the very service of the channel where it is broadcast by deprecating the making of choices. Cf. Madalena Soares dos Reis, "A programação televisiva revolucionária RTP 1974–1975" (Master diss., University of Lisbon, 2008) 7.

8 *Ibid.*, 23.

9 *Ibid.*, 27.

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or *Movimento*, of a more informative nature, or *Impacto*, more documental, while ethnographic programmes remained active, of which *Povo que canta* stands out¹⁰.

With the 25th of April 1974, RTP should respond to the new principles of the MFA, following the premises of freedom of information and cultural promotion¹¹. At the same time, Planigrafe witnessed an internal struggle, the result of a greater political awareness of the team, leading to the rupture of the film team¹². In the period that followed, there was an adaptation of the programming to a new television, resulting from the revolution, not exempt from the Portuguese political and social tensions, even indicating the time that each genre should have in the programming¹³.

Thus, new programmes dedicated to Portuguese society, history and culture were created with a new discourse, such as *Escrever é lutar*, *A gente que nós somos*, *Das artes e ofícios* and *A história é feita pelo povo*, with a syndicalist and left-wing tendency. However, *As Pedras e o Homem*, which had more broadcasts¹⁴, as well as *Ensaio*, *Museu Aberto* and *Se bem me lembro* were kept on air, as they fit into the new vision for RTP and the will of cultural promotion of the viewers, being able to explore new themes now free of censorship¹⁵. Despite the existing freedom, *As Pedras e o Homem* will maintain its thematic register, even during the PREC and the predominance of the MFA in the RTP board and the understanding of this as a means of propaganda¹⁶, by portraying the main national monuments, architectural languages used and villages or towns considered *traditional*, without there being an exacerbated politicised stamp in the discourse, but rather a colloquial tone, directed towards the masses, which has been evident since the beginning of the series and which also suited the new RTP, directed towards the people¹⁷.

"Regarding cultural promotion, the [post-April 25] discourse resembles that of Valadão [during the Estado Novo], [...] when he said that he did not make television programmes for the 'snobs of Chiado'. The idea is total connection to the people, although what the 'people' are is not clarified [...]"¹⁸

10 Cf. Vasco Hogan Teves, "RTP chega mais longe", 6

11 Cf. Reis, "A programação televisiva revolucionária", 47, 52-53.

12 Cf. Carlos Melo Ferreira, "Conversa com José Nascimento", 5.

13 Cf. Madalena Soares dos Reis, "A programação televisiva revolucionária", 51-52.

14 In 1973 three programmes are presented, contrasting with the broadcasting of thirteen programmes between May and December 1974, from which point it will be mainly shown bi-monthly until its suspension in June 1976.

15 *Ibid.*, 55, 61, 68-69.

16 *Ibid.*, 91-98.

17 These *people*, whom the political and intellectual elites intended to address and *teach how to live in a democracy*, were made up of rural workers, labourers and poorly educated citizens. *Ibid.*, 110.

18 *Ibid.*, 76.

The episode of *As Pedras e o Homem* dedicated to Foz Velha¹⁹ was aired on the 13th December 1975, after the 25th November 1975 and the end of PREC, a period marked by a greater stability in RTP and the end of programming as a vehicle for ideological propaganda²⁰.

In June 1976, the programme was suspended, which may be related to the inauguration of Carlos Cruz as Programme Director, aiming for a new programming map that would reflect a more *Portuguese television*, since he considered it to be a target of excessive foreign influence, and more accessible to non-urban layers²¹.

2. Analysis of the documentary (images and speech)

The documentary begins with the opening credits of the programme, accompanied by the *Orchestral Suite No. 1, BWV. 1066*, by Bach, and then successive shots of the waves breaking at Foz, interspersed with details of the sculpture *O Homem do Leme*, by Américo Gomes, and *O Salva-vidas*, by Henrique Moreira. This is followed by fixed shots, panoramic views and zoom-outs, in an increasing cadence until the frame [00:01:36], in which a shot of the arrival of a ship in Barra do Douro is fixed.



19 *As Pedras e o Homem: Foz Velha*, Real. José Caria, Programas. Arquivo RTP, Portugal, 1975

20 Cf. Madalena Soares dos Reis, "A programação televisiva revolucionária", 105.

21 Cf. Vasco Hogan Teves, *História da Televisão em Portugal* (Lisboa: Ed. TV Guia, 1998), 234–235.

[Fig. 1]

Entrance of a fishing ship in Barra do Douro, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:01:53)

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The programme starts with a panoramic view of the Cantareira area, moving on to a zoom-out of its houses [00:03:41], seen from the current R. Duarte Barbosa²², and then transfers the viewer's gaze to the Church of S. João da Foz [00:04:12] in a panoramic view. In the following moments details of the church's façade are recorded [00:04:16–00:05:02], which is considered to be *simple*, "without the baroque paradoxes of other northern times" [00:04:45–00:04:50]. He also registers the surroundings, being visible the spires of the *Casa dos Sousa Guedes* [00:05:08], in R. do Passeio Alegre, and the houses between this street, Largo da Igreja and R. das Laranjeiras.

Later, the camera's gaze captures R. Adro da Foz [00:05:41] and R. de Montebelo [00:06:10], paying attention to the architectural characterization of the buildings, with the narrator pointing to "all the architectural contrast of the village, the cut of its roofs in successive visual plans, the labyrinth of its streets, alleys, squares and lanes, pavements, walls and lamps" [00:05:50–00:06:04], then focusing on a group of children playing between R. Adro da Foz and Largo da Igreja [00:06:25].

The documentary continues through R. das Laranjeiras in a panoramic view by the wall until it comes across the Passo da Feira [00:06:56], one of the Steps of the Passion of Christ, then wandering through R. das Motas [00:07:07] and R. Padre Luís Cabral, where it briefly fixes the Passo do Alto da Vila [00:07:25], resuming fixed shots of architectural details of R. das Motas.

After that, we are transported to the corner between R. da Quinta and R. de Montebelo [00:08:17], to then be presented a *popular dwelling* in Foz Velha [00:08:48], a theme that will be resumed later, however taking the opportunity to introduce in the narrative elements considered characteristic of the houses in Foz Velha, such as the vases on the windows, the light wall surfaces, the reddish brown tiles, and the abundant vegetation [00:07:54–00:08:06].

The following moments are dedicated to the Chapel of Nossa Senhora da Conceição (Immaculate Conception of Mary) and the surrounding houses, capturing various details of the façades, captured both from the churchyard and the square facing R. Diogo Botelho, as well as the crosses on the ridges and the cross in front, particularly in the Dutch shot [00:09:17–00:09:35].

In successive shots he focuses on residential architecture of the so-called traditional *Foz Velha's family* [00:10:05], filming their daily life from the backyard, a woman doing domestic chores assisted by her children. In Luís de Pina's text we witness for the first time a clear tendency in favour of what is considered to be *authentic* to the detriment of contemporary architectural forms and urban thought.

²² Currently this view is partially obstructed by skyscrapers.



"On the other hand, Foz lives next door to the countryside and part of its houses have vegetable gardens, backyards and gardens that serve as a tradition between stone and earth. Here there is none of the hatred of plants, trees, or nature, in sum, that characterises the dubious urbanizations of our days." [00:09:45–00:10:05]

After these shots, the camera focuses on recording the sinuous streets of Foz Velha, contrasting with the subsequent shots of the more regular urbanization of R. Padre Luís Cabral [00:11:03] and R. da Bela [00:11:11], detailing architecturally through tilts, fixed shots and a Dutch shot "the truth and the picturesque of this fishing village, and even the contrast between the houses of the rich and the houses of the poor [that] only hurts the eye once or twice" [00:11:37–00:11:50].

In the immediate moment, we are led to the Passo de Santa Anastácia, in R. Padre Luís Cabral, and the adjoining buildings, closing the shot with a group of children, interspersed with a view of the toponym sign "Rua de Santa Anastácia" [00:12:27].

[Fig. 2]

View of the so-called traditional Foz Velha's family, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:10:05)

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The following minutes are dedicated to modern constructions, trying to emphasize the contrast between *new* and *old*, what is considered *authentic* and de-characterizer, starting the tour in R. da Cerca through a panoramic view from no. 422 to no. 526 [00:12:33–00:13:06], passing to the Esplanada do Castelo, with the new rental apartment buildings in the surrounding area of the Castelo da Foz and pre-existing houses of the R. do Passeio Alegre, closing the plan in the *Torres Vermelhas* of Pasteleira [00:13:50]. Later on, images of reference elements of this Atlantic front area are captured, from the Castelo da Foz (with several detail shots), to the Avenida Dom Carlos I [00:14:41] and the Monument to Raúl Brandão [00:14:45].

"But today, unfortunately, a low-level architectural conception is hurting the harmony of Foz Velha with horrible buildings that mean nothing and care little or nothing to conserve the trace of the local architecture." [00:12:43–00:12:58]

The documentary ends with shots of boats in Barra do Douro, followed by recreational fishermen at the Cantareira jetty and shots of the sculptures *O Salva-Vidas* and *O Homem do Leme*, which are located in Av. Brasil, interspersed with shots of the breaking waves, closing in a fade-out of the sunset in Foz.

3. Changes and permanencies of Foz Velha

The documentary episode under analysis exposes two contrasting realities of the same geographical and temporal space. If, on the one hand, it shows a Foz Velha of single-family dwellings on a few levels, with adjoining yards and gardens, along narrow and sinuous streets; on the other hand, it captures reinforced concrete architecture, built at height and in aesthetic and volumetric dissonance with the preceding adjoining buildings.

It should be noted that the Couto de S. João da Foz, belonging to the Benedictine Monastery of Santo Tirso, develops throughout the middle and modern age, benefiting from the commercial dynamism of Oporto, with the settlement of a fishing community at low level, around the Cantareira and near the river, despite the existence of houses and rural property at high level, "already on the way to the fields of Pasteleira and Lordelo" [00:09:13–00:09:16], and in the nucleus of Nevogilde, a character that will remain until the dawn of the 19th century²³. Foz was then structured by rural dwellings, to the east, with simple façades and facing the vegetable gardens and green spaces in the back of the lots; and by buildings of greater exterior appearance, to the west²⁴, which would correspond to the current dwellings of the mercantilist

23 Cf. Nuno Moura, "A Foz do Douro: evolução urbana" (Master diss., University of Porto, 2009), 74–75.

24 Cf. J. M. Pereira Oliveira, "O espaço urbano do Porto: condições naturais de desenvolvimento" (PhD diss., University of Coimbra, 1973), 362.

bourgeoisie, developed between the 15th and 17th centuries, spreading between the Castelo da Foz and the R. Alto da Vila and R. Padre Luis Cabral, to the high level, and the R. Bela and Cantareira, at low level²⁵.



These bourgeois single-family dwellings, with two to three levels, are set on irregular square plots, and may have one or two fronts, the latter being more common in the Foz do Douro, with the possibility of integrating a patio. Their main *façade* may be typologically defined by two or three openings (windows, balconies or doors) per floor, as opposed to the more simple and economical rear *façade*. In terms of materials, granite masonry on the *façades*, wood, and clay stand out, with the additional floors, built in the 18th and 19th centuries, being mainly in wood and rammed earth. In terms of functionality, the ground floor could have a small workshop or shop, while the upper levels were intended for housing²⁶.

From this period onwards there was a change in the paradigm of Foz, enhanced by the fashion for bathing, which had been growing under the influence of the British community since the end of the 18th century, making it a centre of *villeggiatura* for the aristocracy and economic elites of Oporto and the north of the country²⁷, resulting in urban expansion to the north and along

25 Cf. Francisco Barata Fernandes, *Transformação e permanência na habitação portuense: as formas da casa na forma da cidade* (Porto: Faculty of Architecture of University of Porto, 1999), fig.1.

26 *Ibid.*, 120–125.

27 Cf. Maria Filomena Carvalho, “Arquitectura e Vilegiatura na Foz do Douro (1850–1910)” (Master diss., University of Porto, 1996), 38, 52.

[Fig. 3]

Mercantilist bourgeoisie dwellings in Rua Bela, 1975 (Source: Arquivo RTP. Caria, José, dir. As Pedras e o Homem: Foz Velha [documentary, digital]. Portugal: RTP, 1975, 00:11:14)

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the seafront²⁸. The construction of the Port of Leixões (1884–1895) transferred the function of commercial port from Foz do Douro to Matosinhos²⁹, confirming the change of habits that was emerging.

In this sense, there was the construction of villas and chalets as a response to this practice, resulting in urban changes to *shape and improve* the location and the construction of recreational equipment and support for thalassotherapy³⁰, leading however to the disappearance or displacement of the fishing community to other nuclei, such as Leixões³¹. The villas were characterised by the inclusion of exotic and picturesque references, appreciated by the Romantic spirit, or *beauxartian* elements, influenced by the artistic culture of French origin, as well as the nationalist nature, resulting in the application of historicist revivalism³².



Thus, "the trace of the local architecture" [00:12:57–00:12:58] of Foz Velha can be pointed out as the dwellings mostly composed of two and three levels, to which can be added raised or sub-basement levels, with vegetable gardens, backyards or adjacent gardens [00:09:37–00:10:13], and multiple–water or two–water roofs [00:03:54]. In terms of the brickwork used, we can identify the existence of dwellings with irregular blocks in ordinary masonry [00:03:50] or in

28 This parish increase 85% in inhabitants between 1864 and 1900. Cf. José Alberto Rio Fernandes, "A Foz", *Revista da Faculdade de Letras – Geografia*, 1 série, vol. III (1987), 18.

29 Cf. Moura, "A Foz do Douro", 75.

30 Cf. Carvalho, "Arquitectura e Vilegiatura", 10–13.

31 Cf. Moura, "A Foz do Douro", 92.

32 Cf. Carvalho, "Arquitectura e Vilegiatura", 32–36, 54–56.

[Fig. 4]

Villeggiatura villas in Rua da Cerca, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:13:08)

rustication, visible when they do not present cladding, which regularly appears with plaster, *azulejo* or slate, the latter particularly in the additional raised floors, visible at the junction of R. da Quinta and R. de Montebelo [00:08:17]. At the level of the *façade*, the framing of the openings, the pilasters in the cantonments, and the contours of different colours in the lower area of the *façades* and in the openings [00:05:52–00:06:17], as well as, occasionally, platbands [00:08:09], eaves with lambrequin [00:07:45] and urns [00:11:49]. There is also the predominance of narrow spans and the insertion of verandas on the upper levels with wrought iron railings, visible in the plans of R. Bela [00:11:11–00:11:24]. The chimneys are also a constant throughout the documentary, demonstrating a great formal variety, as the view from Largo da Igreja [00:05:03] attests.

In the 1930s there was an idea of urban restructuring of the city of Porto, with an important contribution of the engineer Ezequiel de Campos, foreseeing in the various regulatory plans the expansion of the city to the west, with Foz do Douro becoming a residential area³³. Thus, in the 1970s and 1980s, rental apartment buildings were constructed throughout Foz³⁴, mostly of four to nine levels³⁵, as a response to the demographic increase and to the housing demand, confirming its matrix change from an area of *villeggiatura* and seasonal occupation to an area of permanent residence. These multifamily dwellings of the twentieth century would maintain the same typological matrix of the bourgeois dwellings until the 1980s, implanted in contiguous lots, with relatively narrow fronts and developed in-depth, and could include patios in their programs and commercial areas or garage at ground level³⁶.

The new buildings in Foz Velha are presented in about a minute and a half, but it is possible to see the state of certain works and to understand the contrasts with the earlier ones, observable in R. da Cerca [00:12:38–00:13:03], with the predominance of three to four level buildings, with ceramic cladding and *devantures* on the ground floor for commercial establishments, and the insertion of awnings is visible. There is also an increase in the width of the openings and the number of balconies, now with wooden, iron, glass or concrete railings, and the placing of blinds. The panoramic from the Esplanada da Foz also captures the existence of blocks of typified flats in R. da Senhora da Luz [00:13:20] and the six *Torres Vermelhas* of Bairro da Pasteleira [00:13:20], then recently built (c.1972), that have fourteen levels, affirming themselves in the urban landscape.

33 Cf. Nuno Ferreira and Manuel Joaquim Moreira da Rocha, "Etapas de consolidação da paisagem urbana do Porto contemporâneo: da programação dos Almadãs ao plano de 1952", *CEM – Cultura, Espaço & Memória*, vol. 4 (2013), 210–213.

34 Pereira Oliveira also noted this aspect, stating that in Foz there was a building tendency "towards flats in horizontal property" to the detriment of single-family dwellings. Cf. Oliveira, "O espaço urbano do Porto", 369.

35 Cf. Fernandes, "A Foz", 25.

36 Cf. Fernandes, *Transformação e permanência*, 231, 242.

[Fig. 5]

Contemporary building in Rua da Cerca, 1975 (Source: Arquivo RTP. Caria, José, dir. As Pedras e o Homem: Foz Velha [documentary, digital]. Portugal: RTP, 1975, 00:13:03)

4. The image of Foz Velha

However, what *image* is transmitted of Foz Velha? Does it correspond to the idea of a fishing village that remained unchanged until the mid-20th century? What kind of community is this?



The primary connection of Foz Velha to the sea is a constant in the script of the documentary, referring to it as a “fishing village” [00:03:37] and emphasizing its privileged location with the mouth of the River Douro, with mentions of Barra and Cantareira. We are thus faced with the idea of the settlement of a fishing community, comparing it to other fishing villages, such as Nazaré, where “the people of the sea discovered visual harmony” [00:12:9–00:12:12]. However, the same does not occur in the shots presented, with the register of the coastal area focusing on the prelude of the episode, when the Cantareira pier is captured [00:03:18–00:03:24], similarly to the closure, showing a trawler and a group of fishermen in leisure off the pontoon of Farolim da Felgueira [00:15:41–00:17:30]. On the other hand, rurality is evoked in the narrative discourse as shots of vegetable gardens, backyards and the family environment are shown, in which a woman and three children carry out domestic chores [00:09:46–00:10:40].

Regarding the community, there is the association of a laborious toil concomitant with the serenity of daily life, in which “these fishermen who rest fishing, are close perhaps to the authentic fishermen of Foz, those who go to the sea and to the river to earn their living” [00:17:33–00:17:42]. The religiousness of the community is also emphasized through several shots of the parochial church, *simple* and with a *naïve* Saint John Baptiste in the *façade* [00:04:46]; of the Chapel of N.ª Senhora da Conceição and the its front cross [00:09:15–00:09:32]; and of the Steps of the

[Fig. 6]

Cantareira, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital], Portugal: RTP, 1975, 00:03:24)

Passion of Christ, such as the Passo da Feira [00:06:56], the Passo do Alto da Vila [00:07:25] and the Passo de Santa Anastácia [00:12:16], important for the dignification of the Passion Steps procession, which occurs until 1972³⁷. [



In this sense, the *image* of an ancient village is transmitted, corroborated by the various historical facts announced, whose fishing population, *simple* and *cheerful*, lives in harmony with the sea and the countryside. Foz Velha, with "all the architectural contrast of the village, the cut of its roofs in successive visual plans, the labyrinth of its streets, alleys, squares and lanes" [00:05:50–00:06:01], becomes picturesque and attractive, leading Raúl Brandão, Teixeira Lopes, Antero de Figueiredo and "other figures of history, science or medicine" [00:11:28–00:11:31] to live or work here.

This *image* is created through the script itself and the intercalation of landscape shots, sometimes more rural, sometimes more urban, with figurative records, mostly groups of children [00:12:30], but also women and fishermen (even if recreational), contributing to the imagery of a village of *naïve*, pure, simple individuals. However, although the narration mentions the "contrast between the houses of the rich and the houses of the poor" [00:11:37–00:11:50], the lens focuses on the buildings present along the R. Padre Luís Cabral and R. Bela, mostly, as well as the Largo da Igreja and the streets Adro da Foz, Montebelo, Laranjeiras, Motas and Quinta,

37 Marisa Pereira Santos, "A procissão dos Passos da Paixão de São João da Foz do Douro: um registo fílmico documental", *Revelar* vol. IV (dez 2019), 104–105.

[Fig. 7]

Calvary and Chapel of N.ª Senhora da Conceição, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:09:32)

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corresponding to the current housing typology of a *mercantile bourgeoisie*³⁸, to rural houses, or to villa dwellings, deducing that they were intended for the middle and upper bourgeoisie or agricultural landowners. In this sense, there is a visual omission of the architectural genre associated with the fishing community, which was mostly located around the Cantareira and the Sobreiras area, and of the fishermen themselves, whose numbers had been declining since the mid-19th century, consequently leading to the disappearance of their dwellings.



The visual opposition created by the shots of the new buildings in Foz Velha, accompanied by a protesting and depreciative discourse, also contributes to reinforcing the *image* of a place with particular attributes, now threatened with loss of its character.

The soundtrack contributes in the same way to the ambiance of the shots, using the 2nd movement of the *Piano Sonata No. 18, K. 576* and the *Rondo in A minor, K. 511*, both by Mozart, with a soft rhythm, pleasant and rhythmic, giving a jovial and positive tone throughout the

38 Fernandes, *Transformação e permanência*, 120–125.

[Fig. 8]
Recreational fishing at Foz do Douro, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:16:38)

[Fig. 9]
View of Rua Padre Luís Cabral, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital]. Portugal: RTP, 1975, 00:12:23)

documentary. However, they synchronise the period referring to the visual opposition with episode C of the mentioned rondo, with the division of the beat into smaller units, transmitting a certain negativity and anxiety to the spectator, in harmony with the narrated discourse. It is followed by the first movement of the *Piano Sonata No. 8, K. 310*, in *allegro maestoso*, giving a triumphant tone to the script, which takes up the theme of the so-called *authentic fishermen of Foz*, while shots of the recreational practice are shown, followed by the recitation of an excerpt from *Memórias de Raúl Brandão*, which closes the episode. We should also note the continuous reference to this author, who is more connected to Foz Velha and the fishing community, to the detriment of Ramalho Ortigão, a fellow author, but who would offer a different view of Foz, previously bourgeois and the stage for *villeggiatura*.

This documentary demonstrates the relationship between image, text and sound to create a particular narrative, leading the viewer's gaze to certain aspects and conditioning their own perception through visual and sound suggestions. We are thus faced with a phenomenon of intermediality, combining views of Foz Velha with musical excerpts and a well-structured script, which uses excerpts from Raul Brandão as narrative illustration, making the *image* of the old fishing village come *alive* in a contemporary Foz Velha.



[Fig. 10]
Visual contrasts in Foz Velha, 1975 (Source: Arquivo RTP. Caria, José, dir. *As Pedras e o Homem: Foz Velha* [documentary, digital], Portugal: RTP, 1975, 00:13:50)

Conclusion

Despite the adaptation of Foz Velha to the new housing reality of the 20th century, with the construction of rental apartment buildings for permanent residence, divergent to the volumetry and formal characteristics of the previous buildings, the idea of an old fishing village will remain linked to this urban area, granted by osmosis to all the buildings.

In order to create this *image* in the documentary under analysis, we used the selection of views that were not discordant with the discourse narrated to the eyes of an ordinary viewer, although the building recorded does not correspond to the dwellings of the aforementioned fishing community, but to a *mercantilist* and *bourgeois* group, with which they lived in the same space and period. On the other hand, the use of visual and narrative counterpoints contribute to the affirmation of a certain aesthetic, considered to be the bearer of the *trace of local architecture*, also revealing an early concern with heritage *authenticity*. The soundtrack used and synchronised with the script, acting in a passive but effective way in conditioning the perception of the images, should be highlighted.

The contribution of film analysis to the understanding of the urban transformations of Foz do Douro is also highlighted, since it portrays architecture from different chronologies or artistic cultures and moments of urban transformation, as well as enabling, through comparison with the present day, the perception of the changes and permanencies that have occurred in the space.

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