

The travels of The *Pavilhão Português Das Indústrias*, from the International Exhibition of Rio De Janeiro (1922) and its different uses¹

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1. Introduction

In 1922, Brazil organized an International Exhibition in Rio de Janeiro, to celebrate the 100 years of its independence. In this exhibition, Portugal featured several pavilions, such as the *Pavilhão Português das Indústrias* (Portuguese Pavilion of the Industries).

After remaining closed for a few years, the Pavilion was disassembled and transported to Portugal. Between 1929 and 1932 it was the object of repair works and was finally rebuilt in Edward VII Park. Now named *Palácio de Exposições e Festas* (Palace of Exhibitions and Feasts), it reopened on October 3rd, 1932, at the time of the *Grande Exposição Industrial Portuguesa* (Great Portuguese Industrial Exhibition), organized by the *Associação Industrial Portuguesa* (Portuguese Industrial Association) and the *Associação Industrial Portuense* (Industrial Association of Porto).

It is usually assumed that the persons and objects that travelled from their countries of origin to the places where International or Universal Exhibitions were held acted as important agents for the diffusion and transfer of technology. To this day, little attention has been given to the “travels” undertaken by the buildings or pavilions in the context of these exhibitions or in their aftermath. Thus, the purpose of this text is to analyse, in the concrete instance of one building, the reasons behind its travels between Brazil and Portugal, the architectural changes it underwent and the different uses it was put to as time went on.

2. Universal and International Exhibitions and the “travels” of the pavilions built for them

Organizing Universal and International Exhibitions implied the construction of buildings fit for presenting the products and machines which the various countries intended to show. This resulted in specific construction characteristics, namely the resort to new materials such as iron and glass, and later concrete – choices which were generally associated with engineers.

The architectural characteristics of the Crystal Palace built for the 1851 London Exhibition², and those of the *Galerie des Machines* and the Eiffel Tower built for the 1889 Paris Exhibition³, have been the object of particular attention on the part of historians. They all underline the contribution of these exhibitions in affirming new architectural models – and also, by the way, in developing the design of the objects presented⁴.

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² D. Canogar, *Ciudades Efemeras. Exposiciones Universales: Espectáculo y Tecnología*, Madrid, Julio Ollero Editor, 1992, Chap.1 “Terrenos de tansición: la gran Exposición Internacional de Londres de 1851”, p.23-36.

³ J. W. Stamper, “The Galerie des Machines of 1889. Paris World’s Fair”, *Technology and Culture*, 30, 1989, pp.- 330-353; M.-L. Crosnier Leconte, “La Galerie des Machines” in *La Tour Eiffel et la Exposition Universelle 1889*, coord by C. Mathieu, Paris, Musées Nationaux, 1989, p. 164-195.

⁴ P. Greenhalgh, Paul, *Ephemeral Vistas. The Expositions Universelles, Great Exhibitions and World’s Fairs, 1851-1939*, Manchester, Manchester University, 1991, p.142-173.

Ephemeral pavilions had been built, since the mid-19th century, for Universal and International Exhibitions. Most of them were destroyed after the close of their exhibitions, as was the case with most of the pavilions erected by countries to display their products⁵.

However, some of these buildings had a status of permanence: from the time of their project and construction they were supposed to be given other uses, once their respective exhibitions closed. We can mention the case of the *Grand Palais* and the *Petit Palais*, built for the 1900 Universal Exhibition in Paris, both of which are to this day important landmarks of the city: the latter hosting the Museum of Decorative Arts, and the former hosting several exhibitions. Other buildings remained in existence, but saw their functions and architectural features greatly altered: this happened, for example, to the *Palais Trocadero*, built for the 1878 Universal Exhibition⁶, which underwent a great makeover for the 1937 International Exhibition of Crafts and Techniques. Its central structure was removed and its façades were altered, bringing the edifice more into line with the architecture of the time. Known nowadays as the *Palais de Chaillot*, it is the home of several museums: the Museum of Man, inaugurated in 1938, the National Museum of the Navy, the *Cité de l'Architecture et du Patrimoine* and the Chaillot National Theatre.

Finally, in some cases the buildings made for the Universal and International Exhibitions were dismantled and reassembled elsewhere, that is to say, they “travelled” to new destinations and acquired new uses. The outstanding example here is the Crystal Palace, built for the first Universal Exhibition, which was held in London. Several other cases, nonetheless, could be mentioned, namely that of the pavilion which we propose to analyse here.

The construction of the London Crystal Palace was assigned to Fox Henderson. His company carried out the structural calculations and drew up the execution plans, manufactured a large part of the elements which composed the building, and later assembled it at the worksite. The way in which the building was designed, and in which its different parts fit together, allowed for it to be taken apart and later reassembled elsewhere, to become the home of a museum.

In fact, the great success attained by the 1851 Exhibition immediately led to the idea of creating a museum dedicated to the industrial crafts. Thus, after the Exhibition closed, the Crystal Palace was disassembled and, from 1852 to 1854, it was rebuilt in Sydenham⁷, an area to the south of London, with the purpose of installing there the *South Kensington Art and Industry Museum*, inaugurated in 1857⁸.

3. The – *Pavilhão Português das Indústrias* – at the 1922 International Exhibition in Rio de Janeiro

With the intention of celebrating the independence of Brazil, the year 1922 saw an International Exhibition which stayed open to the public from September 1922 to July 1923. The idea was not only to commemorate Brazil's independence from Portugal but also to show, at the international level, the advances obtained by Brazil as a republican nation⁹. Just

⁵ M. H. Souto, J. P. Martins, “Pavilhões Portugueses nas Exposições Universais do Século XIX”, in *Arte Efêmera em Portugal*, Lisboa, Fundação Calouste Gulbenkian/Museu Gulbenkian, 2000, pp. 352-379.

⁶ In 1888, this space hosted the museums of Ethnography and of Sculpture.

⁷ This reconstruction implied some modifications: it gained three transepts instead of just one, and all of these, together with the nave, were covered with vaults. These alterations made iron even more present throughout the building. The edifice lasted until 1936, when it was destroyed by a fire.

⁸ In 1899, this museum became known as *Victoria and Albert Museum*.

⁹ A. A. Santos, *Terra encantada- A Ciência na exposição do Centenário da Independência do Brasil*. Rio de Janeiro, Universidade Federal, 2010, Master's Dissertation in History of Science, Technique and Epistemology.

like in other international or universal exhibitions, this event led to the appearance of several publications, among them a guide to the exhibition¹⁰.

From the beginning, Portugal considered it very relevant to take part in Brazil's International Exhibition, appointing a general commission to organize the Portuguese participation in the event and setting aside a sum to fund it, which was later increased¹¹.

In this exhibition Portugal had several pavilions, such as the *Pavilhão de Honra de Portugal* (Pavilion of Honour) and the *Pavilhão Português das Indústrias*, (Pavilion of Industries) located in the area of the exhibition grounds assigned to Portugal¹². The *Pavilhão de Honra* was allotted 360 square metres, and the Pavilion of Industries 4165 square metres.¹³

The latter was designed by the architects Guilherme Rebelo de Andrade, Carlos Rebelo de Andrade and Alfredo Assunção Santos. The edifice had a quadrangular layout and its style was revivalist, drawing inspiration from the Baroque decorations associated with king João V. The main façade was covered with *azulejos* – Portuguese tiles – authored by Jorge Colaço and Leopoldo Battistini. Delays in assembling both the Pavilion of Industries and the Pavilion of Honour resulted in neither of them being featured in the event's official guide. According to some builders of the day, their plans have probably been lost¹⁴.

4. The “travels” of the *Pavilhão Português das Indústrias*: Lisbon – Rio de Janeiro – Lisbon

When building the Portuguese Pavilion of Industries - *Pavilhão Português das Indústrias* – the choice fell on a prefabricated iron structure, using elements made by the company *Indústria Metalúrgica Nacional*, shipped from Portugal to Brazil. From the beginning it was understood that, since the structural elements were removable, they would later be returned to Portugal to be used in the Portuguese public services.

On the 22nd of July 1922, the steamer *Pedro Nunes* sailed from the Tagus River, carrying the pavilion to Rio de Janeiro. To oversee its assemblage, some Portuguese workers, and the engineers Novaes and Cabral, were on board as well¹⁵.

In Rio de Janeiro, the pavilion was assembled by the firm *Terra & Irmão*, requiring the service of over 400 labourers, all of them Portuguese¹⁶.

The long period of time taken by the materials to arrive from Portugal, delays in workers' pay, and an accident which killed two labourers, all resulted in a delayed assemblage process, so that the pavilion was unfinished on the Exhibition's opening day. When it ended, the pavilion was closed down, but from August 1st to 16th, 1925, the building housed the first car racing show held in Rio de Janeiro. Only in June 1928 was the pavilion finally disassembled,

¹⁰ *Guia Oficial da Exposição do Centenário: com informações geraes sobre o Brasil, a cidade do Rio e os Estados do Rio de Janeiro, Minas Geraes e S. Paulo*, Rio de Janeiro, Bureau Official de Informação, Palácio Monroe, 1922. As na exempe of a Guide Book of Universal Exhibitions saw M. M. Lopes, A. Cardoso de Matos, “O que visitar em Paris durante a Exposição Universal de 1878: um guia turístico para geólogos”, *Revista Iberoamericana de Turismo – RITUR*, Número Especial, out 2015, pp. 48-62.

¹¹ Through Act # 1.279, the initial sum was increased by an amount of 4.100.000\$. *Diário do Governo*, July 1922, p. 655.

¹² M. G. Rodrigues, *A participação Portuguesa nas Exposições Universais. Na perspectiva do design de equipamentos*. Lisboa, Faculdade de Belas Artes, 2014, Master's Dissertation in Equipment Design, specialization in Design Studies.

¹³ AHMNE. Process #301/21, 3P, A10, MI33, “Exposição Rio de Janeiro- telegrama do Embaixador para o Ministro dos Negócios estrangeiros, Rio de Janeiro” 15th July 1921.

¹⁴ *O Século*, year 42, n. 14:577, 10th of September 1922, p. 1.

¹⁵ *O Século*, year 42, n. 14:530, 24th July 1922, p. 1

¹⁶ *O Século*, year 42, n. 14:577, 10th September 1922, p. 1.

and the materials which could still be of use were shipped back to Portugal¹⁷, with the aim of rebuilding the pavilion in Edward VII Park, now destined to become a place for exhibitions and parties.

The idea of reutilizing the edifice as a place for exhibitions in Lisbon came from the *Associação Industrial Portuguesa* (Portuguese Industrial Association), right after the close of the Rio de Janeiro International Exhibition. It was the Lisbon Municipality, nonetheless, that managed to negotiate with the Brazilian government the pavilion's return to Portugal¹⁸.

5. Reconstruction of the edifice in Edward VII Park

Between the years 1929 and 1932, the structure was rebuilt in Edward VII Park, under the supervision of the architect Jorge Segurado¹⁹ and the engineer Dias Sobral. The Pavilion's iron structure was re-utilized, as were the general guidelines concerning its architecture and decoration.

The building, henceforth known as *Palácio das Exposições* (Exhibition Palace)²⁰, reopened on the 3rd of October, 1932, at the time of the *Grande Exposição Industrial Portuguesa* (Great Industrial Exhibition) organized by the *Associação Industrial Portuguesa* (Portuguese Industrial association) and *Associação Industrial Portuense* (Porto Industrial Association) – with the collaboration of the Lisbon Municipality, under the patronage of the Portuguese State²¹. Set on an avenue outlined by another six pavilions, the palace served as the Pavilion of Honour of this exhibition. In 1934 and 1935, this space hosted the *Exposições de Rádio e Electricidade* (Exhibitions of Radio and Electricity) – introducing to public to the latest innovations of the radio-electrical industry, as well as the applications of electricity to home use²².

Since its reconstruction in Edward VII Park, the building has been modified and has hosted different kinds of events, such as the exhibitions mentioned before.

6. The building's rehabilitation and its current importance in the life of the city

After staying closed for 14 years, the Pavilion was rehabilitated and finally reopened in February 2017, preserving the main characteristics of the building. The main façade has two turrets, a balcony over the portico with terraces on balustrades, and it is covered with four panels of tiles by Jorge Colaço, manufactured in the *Fábrica de Sacavém*. The panels depict Sagres, Ourique, the *Ala dos Namorados* and the Southern Cross.

Flanking the portico stand two statues by Raul Xavier, representing “Science” and “Art”, dated 1935. In the pavilion's vestibule are eight panels of tiles by Jorge Pinto, made in the clay works of the *Fabrica de Sant'Ana*, using motifs which portray the trades and occupations of the time: agriculture, fishing, cork extraction, irrigation, pottery, wickerwork, lime kilns, the grape harvest.

Two galleries surround the central hall. The first gallery and the great hall – the *Salão Nobre* – have tiles by Leopoldo Battistini, made in the *Constância* pottery works. The rectangular

¹⁷ AHMNE. Process 301/21, 3P, A10, M133 – Exposição do Rio de Janeiro. – Carta do Embaixador para o Ministro dos Negócios Estrangeiros, Rio de Janeiro”, July 2nd 1928.

¹⁸ “A Grande Exposição Industrial Portuguesa no Mês de Setembro, no Parque Edward VII”, *Indústria Portuguesa*, n. 52, June 1932, p. 25.

¹⁹ This architect had significant interventions in Lisbon, namely in the *Exposição do Mundo Português*, in 1940.

²⁰ Nowadays it is called *Pavilhão Carlos Lopes*.

²¹ “A Grande Exposição Industrial Portuguesa no mês de Setembro no Parque Edward VII.”, *Indústria Portuguesa*, n. 52, June 1932, 5th year, p. 33.

²² On this subject see A. Malveiro, “O Palácio de Exposições e Festas do Parque Edward VII – Duas décadas de Exposições de Indústria”, *A Cidade de Évora*, III series n. 1, 2016, pp. 463-469.

Salão Nobre has twenty stuccoed columns which support the galleries, imitating the marble from Estremoz. The arches and columns in the upper gallery are also stuccoed, and imitate the marble from Montelavar. A frame of iron and glass covers the entire hall. The symmetric terraces have palatial tiles which imitate 18th century tiles²³.

7. Conclusion

The case presented in this text is an example of the “travels” of pavilions originally built for universal and international exhibitions. Just as the study trips of scientists, engineers and industrialists were important for the transfer of technology and know-how, so the “travels” of the pavilions contributed to the diffusion and transfer of knowledge on the materials, building techniques and architectural styles utilized by the countries taking part in these events.

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²³ Lisboa, Junta de Freguesia Avenidas Novas-Pavilhão Carlos Lopes (Online), [consult. 20th dec. 2015]. Available on the internet http://www.jf-avenidasnovas.pt/guiacultural/page_2.php.

