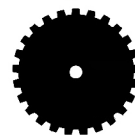


S EMINARIO SOBRE EL PATRIMONIO DE LA ARQUITECTURA Y DE LA INDUSTRIA

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MIRADAS FÉRREAS

PAISAJE, PATRIMONIO FERROVIARIO E IDENTIDAD EUROPEA



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MIRADAS FÉRREAS

**VIII SEMINARIO INTERNACIONAL SOBRE PATRIMONIO DE
LA ARQUITECTURA Y LA INDUSTRIA**
MIRADAS FÉRREAS. PAISAJE, PATRIMONIO FERROVIARIO
E IDENTIDAD EUROPEA

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Introducción

Rafael García García
Joaquín Ibáñez Montoya

Esta octava edición de los Seminarios Internacionales del Aula Gestión e Intervención sobre el Patrimonio Cultural de la Arquitectura y la Industria supone un cambio respecto de sus estructuras anteriores. La excepcional situación provocada por la pandemia mundial en 2020 y 2021 por el Covit 19 pese a estar ya seguramente en una fase de recesión gracias a la intensa campaña de vacunación social aún no ha desaparecido. Ello ha obligado a mantener su celebración *on line* como ocurrió en la edición del VII Seminario, pero ya no con las improvisaciones de entonces. El seminario así se ha desarrollado sin las prórrogas extrañas como paso entonces. El desplazamiento de sus fechas habituales ha tenido que ver tan solo con evitar solapamientos con otras reuniones académicas de-dicadas este año también al patrimonio industrial. En todo caso, haciendo de la necesidad virtud, este seminario no solo ha doblado el número de asistentes merced en gran medida a hacerlo no presencialmente si no que ha aumentado su oferta de actividades programadas. El programa además ha sido desarrollado por vez primera por dos directoras específicas, las profesoras Ana Berrocal y Clara Zamorano, de la ETS de Ingenieros de Caminos, Canales y Puertos de la UPM con lo que esta edición ha contado con dicha Escuela como invitada. Y también por vez primera esta dirección ha estado asociada un proyecto de investigación europeo: Railtoland, difundíéndole sus resultados y en particular el Micromaster sobre paisaje y ferrocarril que ha sido desarrollado en el mismo.

“Miradas férreas” creemos que ha sido todo un éxito. Ha celebrado el año europeo del patrimonio ferroviario como deseamos. El programa ha contado con unas conferencias muy atractivas, con unas comunicaciones evaluadas por un comité científico como en anteriores ocasiones, con sus premios y con la capacidad tanto de su reseña en AV como de poder ser recogidas, si su comité estima entre sus objetivos, en la revista *Cuaderno de Notas*. El Observatorio con el que abrimos la sesiones fue como siempre de gran interés y otro tanto podríamos decir de la Mesa de Conclusiones y de sus invitados. En la clausura cambiamos al Rector por nuestra compañera y miembro de la coordinación de estos seminarios por parte del Aula G+I_PA I que ahora ocupa el puesto de Vicerrectora adjunta para la innovación académica, evaluación docente y sostenibilidad en la UPM. Los otros directores que la acompañaban abrieron y cerraron las dos jornadas. El diseño y la moderación de las jornadas y comunicaciones estuvo como siempre en las manos de diversos miembros asesores del Aula. A todos ellos, a las autoridades de las dos ETS de Arquitectura y de ingeniería Industrial, de la invitada este año, Ingeniería de CCyP citada, por supuesto del Instituto del Patrimonio Cultural de España que desde hace muchas ediciones es socio fundamental para la celebración de cada edición, a

los representantes de las dos entidades cómplices del INCUNA y del TICCIH España, El generoso apoyo del IPCE mantiene una línea de colaboración progresiva que traduce el interés de una política “de Estado” sobre el Patrimonio Industrial a la cual el Aula G+I_PA I presta todo su apoyo desde la Universidad sin olvidar a compañeros de viaje ya habituales como la Fundación DoCoMoMo Ibérico, a la asociación profesional AA-DIPA, además del Colegio Oficial de Arquitectos de Madrid y, por supuesto, la Comunidad de Madrid. A todos, nuestro agradecimiento.

Especialmente, queremos dar la bienvenida a la colaboración tanto de la profesora Esperanza Marrodán, del propio grupo del Aula, como del igualmente profesor David Escudero. A la primera por su coordinación de la edición “demo” del primer concurso de Patrimonio Industrial y Literatura y el segundo por su equivalente papel para llevar a buen puerto las tres sesiones del ciclo inicial de Patrimonio Industrial y Cine. Repetiremos ambos en la próxima edición. Este capítulo de actividades vinculadas construido entre unos y otros no solo no desfallece si no que crece. La celebración de este seminario con las ampliaciones comentadas ha tenido que cambiar muchos de sus procedimientos para bien y para mal. Donde había siempre una reunión presencial anual conjunta de los comités de Seguimiento y del Asesor ahora hay reuniones mensuales en pantalla. Eso sí, con escala global.

Desde la Universidad Politécnica de Madrid a través de sus promotoras las Escuelas Técnicas Superiores de Ingeniería Industrial y de Arquitectura el Aula G+I_PA I hace del debate entre “máquina y envoltura” dos instrumentos de una reflexión, ya plurianual, que desde este proyecto académico evalúa sus procesos de apropiación social y de interpretación tecnológica contemporáneos. Un dialogo producido sobre la ordenación de un territorio urbanizado manifestado mediante estrategias sobre el espacio consolidado por el patrimonio industrial entendido como un dialogo poliédrico, apasionante. Un reto necesario y creciente que muestran las conclusiones recogidas en esta publicación. Como directores del Aula en este periodo de transición abierto, en nombre de su Comité de Seguimiento y del Asesor, no nos cabe otra cosa, para finalizar, que agradecer a todos los participantes su colaboración generosa y a usted, lector/a, como siempre, su confianza. Y por supuesto al Comité Científico sin cuyo trabajo oculto, nunca mejor dicho, el aspecto científico no sería viable. Queremos ser, una pieza en la construcción colectiva de lugares para apoyar la comprensión y la mejor defensa de este patrimonio tan sensible y frágil y tan desconocido. Os invitamos a todos a participar en la siguiente edición en 2022 del IX Seminario Internacional. Os esperamos.

Rafael García García y Joaquín Ibáñez Montoya. Directores Aula G+I_PA I

Documentaries on mainland Portugal's railway heritage, and the Cinecarril Project.

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Documentaries on the railway heritage of mainland Portugal, and the Cinecarril Project

ABSTRACT

The first films dedicated to the Railways in Portugal premiered in 1897, just a few months after the first Portuguese film – Saída do Pessoal Operário da Fábrica Confiança (1896)” – was shown, in 1896.

Since the late 19th century, railways have been a recurring subject in Portuguese film production. Some studies have identified several films about the Portuguese Railways in the archives. Nevertheless, cinema remains an underused source of information for studying the History of Railways in Portugal.

This paper has a twofold goal. First, to approach cinema as a source of information for studying the Portuguese Railways Heritage and History. Second, to present the project we are developing in 2021, the European Year of Transport Railway.

Our project aims to show how Railway Heritage and the History of Railways can be studied and promoted through film archives. We also aim to make the public aware of the importance of the railway heritage and the urgency to preserve it.

KEYWORDS

Documentary, railway, cinema, Portugal, railway heritage, history

RESUMEN

El tema del ferrocarril ha sido recurrente desde el año cero del cine portugués. Aurélio da Paz dos Reis, autor de la primera película portuguesa, “A saída do Pessoal Operário da Fábrica Confiança” (1896), filmó en el mismo año las películas “Chegada de um Comboio Americano a Cadouços – Foz do Douro” I y II. Posteriormente, otros directores abordaron el tema. Estas producciones representaron artísticamente diferentes aspectos de la actividad ferroviaria a través de una narrativa construida para dar respuesta a una necesidad de comunicación, tanto del autor como de la entidad encargada por su pedido. Hoy estas imágenes son una fuente documental complementaria para la interpretación y valoración de la Historia de los Ferrocarriles y sus restos materiales e inmateriales.

La investigación ya realizada sobre el cine portugués ha permitido identificar en los archivos de cine digital varias imágenes en movimiento de los Ferrocarriles. Sin embargo, esta sigue siendo una fuente documental poco utilizada en la investigación científica y poco reconocida como un elemento importante para el estudio y valorización del patrimonio ferroviario.

Con el fin de fortalecer el vínculo entre patrimonio ferroviario y cine, en esta publicación reflexionaremos sobre la importancia del cine como fuente de información para el estudio de la historia y del patrimonio ferroviario y presentaremos el proyecto que pretendemos desarrollar en 2021 en el ámbito del Año Europeo del Transporte Ferroviario. Nuestro proyecto tiene como objetivo difundir entre los académicos la importancia del cine para el estudio de este patrimonio, mostrando cómo se puede valorar el Patrimonio y la Historia de los Ferrocarriles a través de los archivos de imágenes en movimiento. También pretendemos concienciar a los jóvenes y a la población de la importancia del patrimonio ferroviario y de la urgencia de conservarlo, valorarlo y difundirlo

PALABRAS CLAVE

Documental, ferrocarril, cine, Portugal, patrimonio ferroviario, historia.

2021 has been chosen as the European Year of Railway Transportation. A year of celebration in the context of a serious health crisis that accelerated the process of document virtualisation, triggering an increased demand and progress in the area of digital archives. The production of online available databases became decisively important in many sectors, namely research. In view of this new reality and the increased use of non-conventional documentary sources for the study and valorization of Industrial Heritage, film production has become a key source for studying and adding value to Railway History and Heritage in Portugal.¹

FILM PRODUCTION AS DOCUMENTARY SOURCE ON RAILWAYS

According to Jiro Hanyu (2000), speed and the ability to gather a large number of people in the same space were decisively important for railways to become a key scenery in moving pictures such as *La roue* (1922)², *The General* (1926)³, and *La bête humaine* (1938)⁴, among others. Today, many pictures dating from the first decades of the twentieth century are used to illustrate railway technical operations and culture in times gone by. For example, Buster Keaton's film *Our Hospitality* (1923)⁵, was part of a 2016 exhibition at the *Museo del Ferrocarril de Gijón* (Spain), as a means to explain the functioning of steam trains.

Besides fiction, cinematography has also been used by railway companies to train their staff and advertise their services. According to Censier (1956), in 1954 alone, the *Société Nationale des Chemins de Fer Français* (SNCF) produced 11,272 video clips that were viewed by 879,339 people. These productions were focused on vocational training, job safety, and also aimed

¹This work is funded by national funds through the Foundation for Science and Technology, under the project UIDB/00057/2020, and it is a part of researches developed in the Doctoral Program HERITAS (Estudos do Património) (Ref.^a HERITAS_PD_FCT_BD_2019).

² See https://www.youtube.com/watch?v=O58GMFjwqd4&ab_channel=alsolikelife

³ See https://www.youtube.com/watch?v=PPjwmp5qqm8&ab_channel=TimelessClassicMovies

⁴ See https://www.youtube.com/watch?v=8HkAuF1M0p4&ab_channel=sebastianfrt

⁵ See https://www.youtube.com/watch?v=cRNObtP_Fgo&ab_channel=trellosfilosofos

to record works and buildings. These moving pictures preserve railway information that can be used by historians and the general public as tools for context building, and are a rich primary source collection for historical reconstruction.

Stories and materials shown to the general public through television shows also have this potential. In Portugal, television channels allow the public to consult part of their archives, thus enabling the access to different materials filmed when historical facts occurred. As regards the study of Railway History, reference can be made to the 1957 story “Inauguração do Comboio Elétrico”, broadcast by RTP.

Today's key subject-matters will be valuable for historians within two- or three-hundred years, both as major journalist stories and abundant short news pieces (Rumor 2010).

This quote from Danton Jobin, used by Vanessa Rumor (2010), highlights the importance of non-fiction records. In her work, this journalist analyses a series of documentaries shot by TV Paranaense on the Curitiba–Paranaguá Railway Line (Brazil), retrieving information such as the landscape of Mata Atlântica in the coastal mountains, the symbolic value attached to the short construction deadlines due to the scarcity of technological resources and even the death of many workers, and the population's struggle on behalf of the region's development. According to the author, it would not have been possible to retrieve the data contained in these documentaries from any other research source.

Today, the use of non-conventional documentary sources is becoming an important tool for studying and adding value to industrial heritage, but film production remains underused. As regards bibliography focused on the analysis of moving pictures for the study of General History and the History of Cinema, special reference should be made to the classical works by Marco Ferro (1988), René Gardies (2006), Gilles Deleuze (2004), and the Jacques Aumont and Michel Marie duo (2004). More recently, other authors have gained importance outside French-speaking universities, namely Susan Hayward (2010), Robert Stam and Ella Shohat (2014).

More specifically focusing on cinema as a documentary source for studying industrial heritage, two works should be mentioned due both to their method and object of study, i.e. *Films that Work* (2009) and *O Cinema em Portugal: Os Documentários Industriais de 1933 a 1985* (2011). The first, organised by Hediger and Vonderau, gathers papers by twenty five researchers, as well as other essays, targeting a thematic neglected by academic research, i.e. industrial documentaries. The second, a production by Paulo Miguel Martins, is closer to our approach to this object of study, insofar as it presents a theoretical-methodological approach to the analysis of Portuguese films while selecting a sample restricted to economic activities developed in the same political framework, i.e. the Estado Novo period.

As regards the essay collection in *Films that Work*, in addition to its methodological and archivist variety, we should underscore the method developed by Thomas Elsaesser (2004). According to Elsaesser, films should be contextualized according to three parametres, i.e. Auftrag (junction), Anlass (motif), and Adressat (the target audience and purpose). Knowing this theory, Hediger and Vonderau added that, in the case of industrial cinema, films should also be contextualized according to three purposes behind their commission, i.e. *record* (institutional memory), *rhetoric*

(government/administration) or *rationalization* (process streamlining). Therefore, *Films that Work* is a reference work, not only for the abovementioned reasons, but also because it seeks to understand the reasons behind the small number of studies on this cinematographic genre – one of which is the second work mentioned above.

As regards the theoretical-methodological approach proposed by Paulo Miguel Martins, we should stress that by collecting and analysing a wide variety of source typologies (moving images, documents, and oral sources), the author showed how important it is to study industrial documentaries as a contribution to understand Portugal's industrial past and to contextualize companies in the country's socioeconomic juncture. Martins also underscores the value of documentaries (in historical and heritage terms), concluding that there is a reciprocal relationship between cinema and the industry. As a consequence, research on industrial documentaries should be considered a valid source of information for studying the national industrial and cinematographic activity.

Each of the two productions mentioned above illustrated different artistic points of view on the railway activity through a narrative built to meet the communication needs of either the author, or the commissioning entity. Today, they illustrate the wide variety of themes they may cover as documentary source and, simultaneously, how pertinent the analysis of moving images can be for interpreting and adding value to tangible and intangible traces of technical-scientific working contexts of Railway History that have disappeared, or have deeply changed.

As evidenced by Paulo Miguel Martins, showing different theoretical approaches to the value of films as historiographic sources and analysing a sample of documentaries (representing the produced objects in technical and aesthetic terms), the use of films on railways in Mainland Portugal is a means to fill part of the existing gap in the field of research. Fostering the use of these still unconventional sources is a contribution for understanding the reciprocal relationship that existed between the industry and cinema, illustrating how they used each other as a vehicle for promotion.

RAILWAYS, HERITAGE, AND CINEMA

Reports on Europe's first railways date back from the 18th century, illustrating their key involvement in mining. However, it is the inauguration of the railway line between Stockton and Darlington, in 1825, that marks the beginning of railway history. Trains as means to transport passengers began after the construction of the railway line connecting Liverpool to Manchester (1830). In Portugal, the first railway company was Companhia Central e Peninsular dos Caminhos de Ferro de Portugal, established by British investors in 1853.

Railway operations in Portugal began much later, a delay explained by the political and economic instability that troubled the country in the first decades of the nineteenth century, due to French invasions and the 1828-1834 Civil War. Railway line installation in Portugal only began after the inauguration of the Regeneração Cabinet in 1851, as part of the plans drafted for promoting economic and social development.

The most intense construction period of the Portuguese Railway Network occurred between 1853 and 1890. The first railway line, connecting Lisboa

to Carregado, opened in 1856; it celebrates its 165th anniversary this year, 2021.

As years went by, the impact of railways became significant in several domains. This explains the valorization and diversification of different research strategies and methodologies used for adding value to it as a cultural element. The multidisciplinary nature of the railways as a theme attracted researchers with different approaches, ranging from the historical reconstruction of companies, industries, workers, and technology, to their influence as a urban, social and identity driver.

Salgueiro (2008) studied the creation and the operations of Companhia Real dos Caminhos de Ferro Portugueses between 1859 and 1891, while Ferreira (2010) focused his research on this company's activity at the town of Entroncamento from 1860 to 1910. Paulino's award-winning work (2015) manages to approach the beginning of the electrification process of Portuguese railways using the history of the Cascais Line, since this was the first to welcome such modernization.

The works of Pinheiro and Matos – e.g. “História, Património e Infraestrutura do Caminho de Ferro: Visões do Passado e Perspetivas do Futuro” (2014), which gathers many experts in railway studies, or the paper “La construction ferroviaire au Portugal: concepts, modèles et intervenants” (2016) – contribute to disseminate, internationalize, and reflect on the preservation of Portugal's railway heritage, covering different topics.

Considering the importance of document search in both public and private archives, scientific research has focused on the analysis of different types of materials for collecting data. Immaculada Aguilar (2014), at the *I Workshop Internacional Estudios Interdisciplinarios en la Historia de la Obra Pública*, emphasizes the importance of photography, and the preceding illustrations that were used for disseminating progress in engineering, as historical sources. Bearing that in mind, film-makers, plastic artists and photographers once criss-crossed Mainland Portugal searching for landscapes, images, and landmarks that enabled them to produce engravings, photos, films, among other materials.

Following the arrival of railways to Portugal, the progress of its development was regularly recorded on different film-based or iconographic supports, with a view to promoting investment, tourism, immigration, and scientific knowledge. In the 20th century, trains were a recurrent theme in Portuguese cinema; different aspects recorded on films constitute a key documentary source for scientific research on Portuguese railways. They can also be used to disseminate and preserve the memory of railways. In Portugal, railway heritage preservation is assued by various fields of study, namely the history of economics, urbanism, and architecture, using the works of Maria Fernanda Alegria (1990), Magda Pinheiro (2008), and Ana Cardoso de Matos (2017) as references.

RAILWAYS IN PORTUGUESE CINEMA

The History of Portuguese Cinema began in 1896, when Aurélio da Paz dos Reis directed his first moving picture, “A Saída do Pessoal Operário da Fábrica Confiança.” – which, at the end of the day, is a replica of the film “La Sortie de l' usine Lumière à Lyon”, directed by the Lumière brothers in 1895.

During 1896, Aurélio da Paz dos Reis, who owned a flower shop at the city of Porto, directed a series of 36 short documentaries. Reference should be made to “A Chegada do Comboio Inaugural à Estação Central do Porto” I and II, with its record of the tramways owned by Companhia Carris de Ferro do Porto, which had begun to operate in 1895. In 1896, various lines were already working (Sousa e Alves, 200, p.85)

Francisco Pinto Moreira, also born in the city of Porto and an electrician by trade, is considered the creator of Portugal's first *Animatographo*, in which moving pictures were first shown in 1896, although this creation has not been confirmed (p. 16). Besides exhibiting films, Pinto Moreira also directed several documentaries; it has not yet been exactly established whether the first Portuguese film director was him or Aurélio Paz dos Reis. The fact is that they were both present at the inauguration of Porto's railway station of São Bento, in 1896, and recorded the arrival of the train. We do not know the film by Paz dos Reis, scheduled to be presented in Brazil; the film by Pinto Moreira, “A Chegada do Comboio Inaugural à Estação Central do Porto”, was presented in 1897 at a tour of his Animatographo through Northern Portugal (Penafria, 2013, p.16-17). In 1897, Francisco Pinto Moreira directed two new documentaries devoted to railways, i.e. “Comboio do Douro” and “O Comboio de Recreio e Sintra”.

In the following decades, railways were a recurrent theme in Portuguese film production. Since most films showing the railways are documentaries, we should remember the meaning of Documentarism, as defined by Manuela Penafria, i.e. “design an approach that empashizes different ways of seeing the world through film and on film” (Penafria 2006).

However, the use of moving pictures as documentary source remains underused and the filmography on Portuguese railways is still unknown. The small number of scholarly publications and work in this field is symptomatic, although the multiple themes, landscapes, and players approached in these films are important to many areas of knowledge – namely Architecture, Urbanism, History, Education, Technology and Economics – that study Railway History in Portugal.

We should actually stress that the increased use of film sources associated with the railway may foster research methodologies aimed at exploring underused sources which may contribute to retrieve railway memories still unknown in Portugal. Thus, the Cinecarril Festival Project is promoting the objective of using films as historical sources and developing Portuguese film production focused on the railway, in the framework of the commemorations of the "European Year of Railway Transportation ". This action is being promoted by CIDEHUS - Universidade de Évora, with the collaboration of Erasmus Mundus TPTI Master's, RTP Arquivos and Portugal's Museu Nacional Ferroviário.

The Cinecarril Project.

This project consists in organising a film festival composed of twelve monthly sessions of cinema exhibition. The organisers have invited twelve experts from different areas to discuss the relationship between Cinema, Raiway History, and Heritage. In these sessions, we shall discuss themes as diverse as “Trains as symbols of progress”, “Railways as object of art and

propaganda”, or “Cinema as an information source for studying the impact of railways on urban and rural landscapes.”

The objective of this project is to explore the themes mentioned above, stressing that the recovery of railway history through moving pictures, along with film production, is paramount to identifying the types of records and data captured by films, aligned with the producer’s requirements and the time when they were produced. If we look at historical landmarks such as the Railway Centennial, in addition to printed publications and celebratory prints, as is the case of Abragão’s work (1956), movie records such as the story produced by Felipe de Solms and directed by João Mendes, “Cem Anos de Caminhos de Ferro” (1956)⁶ preserve part of railway memory in a dynamic way that enables us to revive the period’s ambiance.

The already explored film materials are scattered in different public and private archives. Even though we may find film databases available online, namely Cinemateca Digital, the search for/research on films related to railways may not be able to find important sources. The search engines of these archives often provide only the results with the keyword in the title (e.g. train; railway) – for example, they do not yield as result the documentary “De Sol a Sol” (1933), which shows key aspects of tramway and train operations in the city of Porto.

By divulging and analysing film productions selected for exhibition, our main objective is to provide another source of information for scientific and community research, thus helping to promote and preserve the heritage and history of railways in the European Year of Railway Transportation. In fact, the event is taking place online, being exhibited on an online free-access platform, and integrated with social media. As a final product, we shall also develop a publication with texts by different commentators and documentaries shown at the Cinecarril Festival.

⁶ See
<http://www.cinemateca.pt/Cinemateca-Digital/Ficha.aspx?obraid=16167&type=Video>
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