

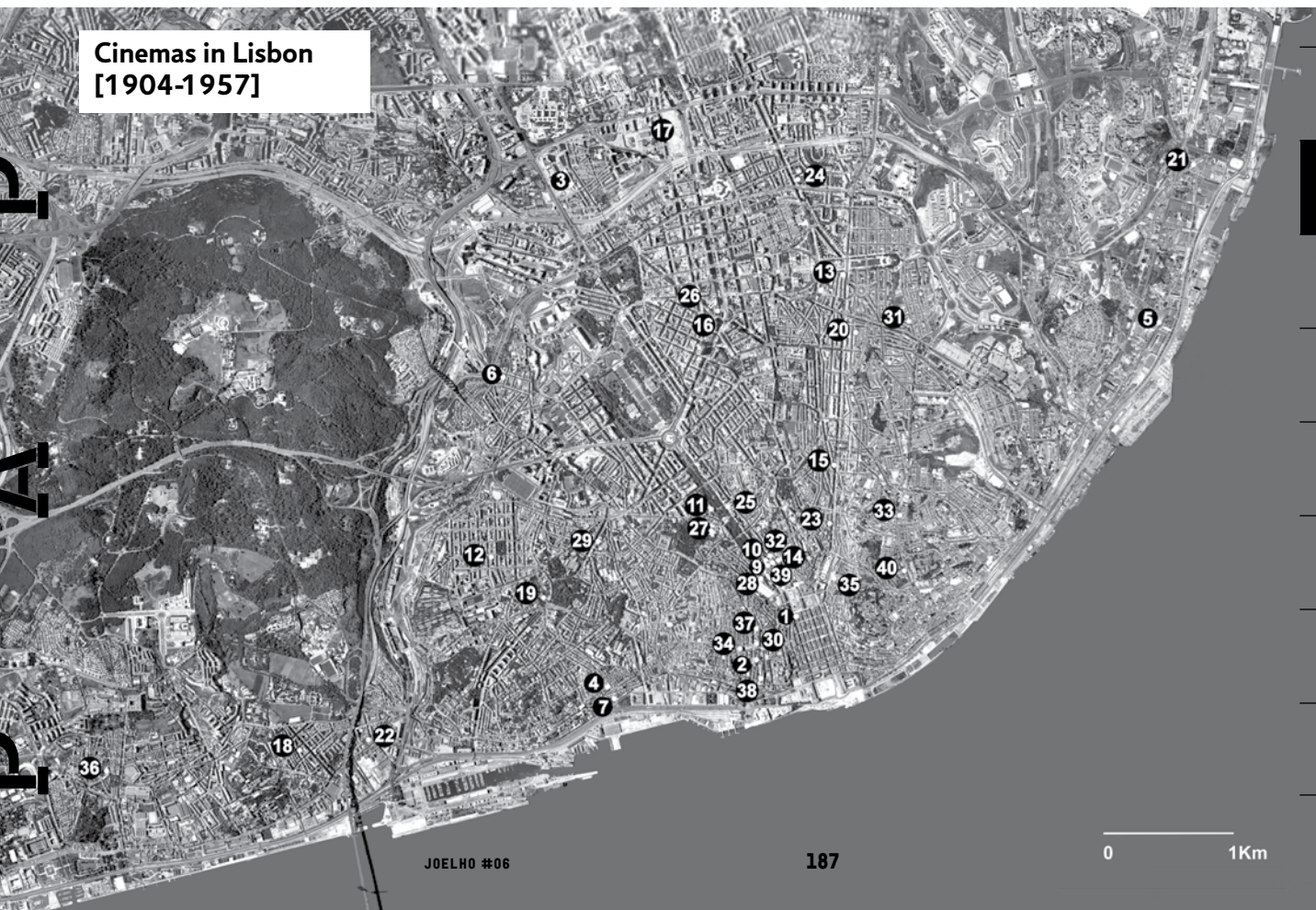
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The Sequel

Building reuse in Lisbon: the case of Modern Cinema Theatres [1904-1957]

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|--|---|--|---|--|--|
| 1. Animatógrafo do Rocio
R. Sapateiros, 225/229 | 8. Cinema Alvalade
Av. De Roma, 109 | 15. Cinema Lys
Av. Almirante Reis, 20 | 21. Cinema Popular
Rua Direita de Marvila, 4 | 28. Eden Teatro
Praça dos Restauradores, 24 | 34. Saldão Ideal (s. paraiso)
Rua do Loreto, 15, Largo Camões |
| 2. Chiado Terrace
Rua António Maria Cardoso, 29 | 9. Cinema Olympia
Rua dos Cordeiros, 13 | 16. Cinema Monumental
Av. Praia da Vitória, 71, Saldanha | 22. Cinema Promotora
Largo do Calvário, 2, Alcântara | 29. Explanada Monumental
(Jardim cinema)
Av. Álvares Cabral, 33-37 | 35. Saldão Lisboa
Rua da Mouraria, Martin Moniz |
| 3. Cine Bélgica
Rua da Beneficência, 175 | 10. Cinema Condes
Av. da Liberdade, 2 | 17. Cinema Municipal
(Teatro Vasco Santana)
Av. da República (Praça Popular) | 23. Cinema Rex
R. Palma, 253, Intendente | 30. Teatro Gymnasium
Rua Nova da Trindade | 36. Saldão Portugal
Travessa da Memória nº 36, Ajuda |
| 4. Cine Esperança
Rua da Esperança, 146, Madragoa | 11. Cinema do São Jorge
Av. da Liberdade, 175 | 18. Cinema Palatino
Rua Filinto Elísio, Alcântara | 24. Cinema Roma
Av. de Roma, 54 | 31. Max Cine
Rua Barão de Saldanha, 17 | 37. Teatro da Trindade
Largo da Trindade, 7 |
| 5. Cine Pátina
Rua do grilo, 44 e 46, Beato | 12. Cinema Europa
Rua Francisco Metrass, 28 Campo de Ourique | 19. Cinema Paris
Rua Domingos Sequeira, 28-30, Estrela | 25. Cinema Tivoli
Av. da Liberdade, 182 | 32. Cinema Odeon
Rua dos Condes, São José | 38. Teatro de São Luís
Rua António Maria Cardoso, 38 |
| 6. Cine Tortosiz
Rua Leandro Braga, 15, Campolide | 13. Cinema Império
Alameda D. Afonso Henriques | 20. Cinema Pathé-Imperial
Rua Francisco Sanches, 154, Arroios | 26. Cinema Triunfos (Aviz)
Av. Duque d'Ávila, 45 | 33. Royal Cine
Rua Graça, 190 | 39. Teatro Politeama
Rua das Portas de Santo Antão, 109 |
| 7. Cineário de Santos
Largo de Santos nº 2 | 14. Coléau dos Revenires
Rua das Portas de Santo Antão, 86 | | 27. Cine-Teatro Capítulo
Parque Mayer | | 40. Voz do Operário
Rua Voz de Operário 13, Graça |

Cinemas in Lisbon
[1904-1957]



As a consequence of technical evolution, consumerism and mobility, a number of buildings were abandoned despite their location, function or building condition. A prominent example is the cinema theatre, a Modern programme *par excellence* that had already lost its *raison d'être* by the end of the 20th century. This paper concerns a sample of 40 cinemas in Lisbon which were built until the start of regular television broadcasting in 1957. After the essential characterization of the venues, based on recent studies, the reuse of these cinemas is analysed from a purely functional point of view. This essay presents some answers and opens a discussion about the reuse of these buildings.

The reuse of buildings is a prominent urban problem, in particular in European cities. Reuse is a common and useful word that names a wide range of situations: conversions, adaptive reuse, and rehabilitation, even occupation (Tostões 2014, Tostões 2015a).

The relevance of the study of cinema reuse is due to the innovative contribution for the development of Architecture (Alves 2014). Moreover, cinemas were the background of important cultural and social events and therefore part of our collective memory and urban heritage. In Lisbon, as in many other European capital cities, cinemas became paradigmatic urban places of great social value due to the educative role in particular for the illiterate, as a gathering leisure space in the city and the political role as a propaganda medium. The specificities of Portuguese cinema theatres are related to the dictatorship politics and backwardness: the greatest theatres were built by the end of the 1950s, while in central Europe this happened by the end of the 1930s. Only in the 21st century the first studies concerning cinema architecture in Portugal have been published, but none really investigates what happened after their closure.

Visits, classification of the building condition and organization of the information into tables allow to have a panorama of the situation, characterized by a wide number of gutting and disrespectful interventions. After this quantitative analysis, the *Cinema Ideal* case, as the only from the period 1904-1957, to be maintained as a regular cinema, as well as some representative case-studies namely the *Monumental*, the *Capitólio*, *Eden* and *Cinearte* are highlighted in this paper.

1. Location of Lisbon Cinemas [1904-1957]
© Joana Alves 2010 based on Google Maps
Satellite views.

'Chronicle of a Death Foretold'

Film entertainment is a mere infant in arms when measured against the stature of the theatre and the circus, and no one can predict its ultimate survival against the approaching competition of television. When sound and movement on a screen can be enjoyed in the comfort and privacy of the home, who shall say that the cinema will grow to maturity?

Leathart, 1935

É necessário para o bom carácter das coisas que um cinema se apresente com aspecto mais festivo e alegre e esse aspecto parece-nos que pode ser tratado com a necessária independência e liberdade por não haver em realidade nenhuma boa tradição arquitectónica vizinha que seja preciso manter.

Artur Andrade, 1944¹

Cinema design was initially influenced by theatre design and fairground pavilions, but soon emerged the idea that cinema² was a new architectural programme *par excellence*, without any precedent. Therefore, the new building type did not have to follow any of the old canons offering opportunities to experiment with building systems, lighting fixtures and tricks of interior decoration. It was during the early decades of the 20th century that the identity of this building type was defined, adopting different features according to the specific programmes for instance newsreels, feature films, art houses, etc. Their importance as gathering points in the urban centres, their innovative architecture and contribution for the development of new construction technologies (e.g. concrete, fire safety construction, metallic roofs with wide spans, etc.) made cinemas paradigmatic examples of Modern Movement architecture and key case studies for the understanding of Modernity (Alves, 2014). This is why it is surprising the massive and deregulated architectural interventions in cinemas and consequent extensive demolition (partial and total) of their architectural elements, apparently lacking strategies of both conservation and reuse.

The aforementioned quotes also indicate that from the very beginning, there was the sense that cinema, unlike theatre, would be a mere curiosity that would not last for a long period of time. The intention to explore commercially this invention as much as possible during the time that it would still attract audiences made these buildings structures built in a short period time, most of them with a temporary nature. Today, after their massive closing in the period 1960-1980, cinemas are amongst the most fragile building types in terms of heritage conservation. Despite the intervention of some public stakeholders and private investments, most of the modernist cinemas have lost their *raison d'être* and this is a problem shared by all the countries in Western Europe.



2. Cinema Condes, Raúl Tojal 1952 © Joana Alves 2010



3. Pathé Imperial, Fernando Silva 1959 © Joana Alves, 2010

Cinemas in Lisbon expansion

In Portugal, a peripheral European country, the first screenings were presented in 1896 at the *Real Colyseu – Rua da Palma* (Ribeiro, 1978), the year after the *Lumière* première.³ When cinema settled in the city as a permanent activity, the times were economically and politically unstable with the transition from monarchy to a democratic republic (1908-1910), the First World War (1914-1918), the military dictatorship (1926) and the beginning of the *Estado Novo* period (1933-1974) under the leadership of Oliveira Salazar.⁴ However, cinema buildings in Lisbon had a quite different development than other countries from central Europe for three main reasons. From the very beginning the screenings took place in existing theatres, leading to the conversion of some of the most important venues in the city to cinemas. Secondly, in 1927, a new decree concerning cultural venues made compulsory the mixed-use (cinema and theatre) for new venues built in towns and villages without theatres, so there was a general apology for flexibility. Finally, Portugal was a neutral country in the Second World War, as a consequence, it is precisely when central Europe refrained building construction, during and in the aftermath of the War, that the largest cinema buildings were opened in Lisbon. The three specificities have consequences on the current condition of the buildings dedicated to cinema.

The boom in cinema construction was due to its importance as a lucrative popular leisure activity but fundamentally it became a powerful means of educating the illiterate people.⁵ For both reasons and taking into account the context of political and economic crisis, cinema had a tremendous social importance as mean of propaganda, information (in particular during the World War II) and education of the arts, sciences and humanities. Recent studies indicate the importance of documentaries and news reels in the *Estado Novo* propaganda in matters such as the welfare state, colonialism and the war in the colonies but also the integration of cinema in the Popular Education Plan in 1952 (Torgal 2011, pp.64-91; Barcoso 2011, pp.162-193). Geographically, it was a means of spreading ideas among those living in the most remote areas, far away from the capital and urban centres (Silva, 2008). TV (TeleVision) broadcasting consisted of an attack to the Newsreels Cinemas in first place, and despite the rising in admissions soon after the Revolution in 1974 when censure was abolished, the spread of home video and TV sets resulted in the systematic closing of cinemas in the following years.

The growing importance of Avenida da Liberdade as the main noble city axe and the expansion of Lisbon towards the North is related to the urban network of cinemas. Cinema, as a Modern Programme, has always followed the latest trends what can be seen on the front of *Animatografo do Rossio* (1908), one of the few expressions of *Art Nouveau* in Lisbon. It was in Bairro Alto, close to *São Carlos* Theatre (and Opera), that the first group of theatres dedicated to film screenings took place at the *Chiado Terrace*, *São Luiz*, *Salão Ideal*.

A second group of cinemas would then settle between *Rossio* and *Avenida da Liberdade*, namely on the *Portas de Santo Antão* street (Lisbon's Broadway) where the *Coliseu dos Recreios* and the *Politeama* are located, for example: the *Odeon*, the ancient *Condes* (remodeled by Raul Tojal on the 1950s) and the *Tivoli* cinema theatre (Raul Lino, 1924), one of the most noble in Portugal. The affirmation of this line as the nightlife axe would be reinforced throughout the thirties by the opening of Mayer Park, a complex with theatres and *Capit6lio* Cinema and the *Eden* theatre. The *Capitolio*, constructed in glass and concrete, provided with escalators and open air cinema on the flat roof, was one of the finest expressions of the Modern Movement in Portugal (Tost6es 2015, p.165 -169). In the turn to the 1930s, new cinemas would appear in two new areas: a number of neighbourhood cinemas on the *Palma Street* and *Almirante Reis Avenue* mostly with *Art Deco* and early Modern expressions; neighbourhood cinemas in underprivileged areas such as *Mouraria* and *Graça*. The largest purpose-built cinemas in Lisbon were built in the 1950s in the *Alvalade Neighbourhood* (*Alvalade Cinema*, 1580 seats and *Roma Cinema* 1080 seats), *Saldanha Square* (*Monumental*, 1950 seats), and in the consolidated *Liberdade Avenue* (*São Jorge* 1827 seats and reconstruction of *Condes* 100 seats).

Method and Purpose

This study is restricted to the Lisbon urban centre, with a sample of forty cinema theatres that were built in the period 1904 -1957. The choice of cases was based on the original work of Félix Ribeiro⁶ (1978) regarding the documentation of the most ancient cinemas in Lisbon. The time period correspond to the settlement of cinema as a permanent urban activity and the start of TV broadcasting in Portugal. The working method comprised the following steps with the final purpose of identifying potential for the reuse of vacant and abandoned cinemas:

- a) Survey and characterization of cinemas regarding the location, opening date, author, current function and heritage protection status;
- b) Classify the current condition of the sample cinemas;
- c) Check the cinemas that were restored, rehabilitated and demolished;
- d) Identify reuse patterns;
- e) Discussion of causes and consequences of these conditions.

After locating the cinemas using the *Google maps* application tool, the data was organised as we thought it would be easier to read in tables and basic graphics based on the works of F. Ribeiro, M. Acciaiuoli and S. Constantino Silva and on the visits to the different cinemas in order to try to evaluate their current condition.



4. Decaying façade of Capit6lio (general view and details), Cristino da Silva 1931 © Joana Alves, 2010



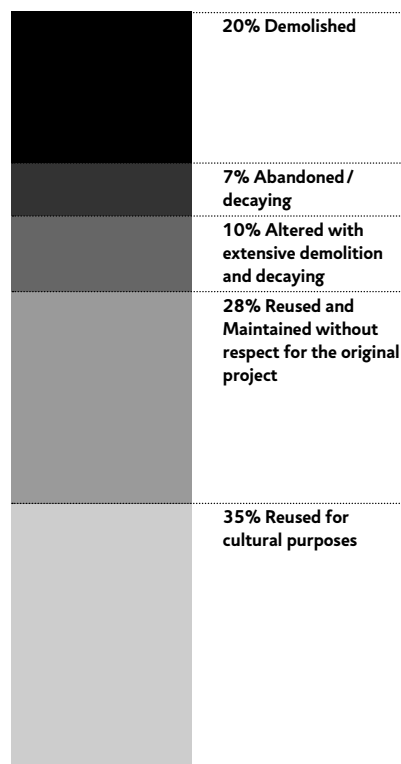
5. Auditorium Capit6lio Cristino da Silva 1931, (1936 addition of the upper circle)section of the balcony) © Ana Tost6es 2006

Name ⁷	Design by	Year 1 st screening (renovation)	Nr. seats	Address	Current Use	Condition*
Alvalade, Cinema	José Lima Franco (1904 – 1970)	1953	1580	Av. De Roma	Demolished (2003), new building with 4 screens	0
Animatógrafo do Rossio,	M. Queriol (azulejo)	1909	226	Rua dos Sapateiros, n.º 225 – 229	Peep show venue	2
Bélgica, Cine (Universal/ Universitário)	Domingos Pinto (C)	1928	–	Rua da Beneficência, 175	Demolished	0
Capitólio, Cine-Teatro	Cristino da Silva (1896 – 1976)	1931 (1936)	2000	Parque Mayer, Travessa do Salitre	Reconstruction to the original form	4
Chiado Terrasse	Tertuliano Marques	1911	700 (approx.)	Rua António Maria Cardoso	Bank	2
Cinearte de Santos	Raul Rodrigues Lima (1909 – 1979)	1940	967	Largo de Santos, 2	Theatre	4
Coliseu dos Recreios	Bauer (E), (Ressano Garcia e Gouveia Júnior)	1890	4000	Rua das Portas de Santo Antão, 96	Cultural venue	4
Condes, Cinema	Raul Tojal	1952 51?	1000	Av. Liberdade, 2 – 10	Commerce	3
Éden Teatro	Carlos Dias (Cassiano Branco)	1937	1622	Praça dos Restauradores 18 – 24	Hotel	3
Esperança, Cine	Giacomo Azzolini (original convent in 1758)	1924	–	Convento das Bernardas, Rua da Esperança (Madragea)	Museu da Marioneta	4
Esplanada Monumental (Jardim cinema)	Raul Martins	1931?	705	Av. Álvares Cabral 33 – 35	Discoteca / salão de jogos	3
Europa, Cinema	Raul Martins (1931 design, demolished in the 1950s); Raul Rodrigues Lima; Carlos Antero Ferreira	(1931); 1958	878	Rua Almeida e Sousa, campo de Ourique	Demolished (Reconstruction of a new building with auditorium)	0
Gymnasio, Teatro	João Antunes	1931	824	Rua nova da Trindade, 5	Commerce and auditorium	2
Imperial, Cinema (Pathé-Imperial)	Fernando Silva (1959)	(1931) 1959	597	R. Francisco Sanches, 154	Abandoned	1
Império, Cinema	Cassiano Branco (1879 – 1970), António Varela, Frederico George (1915 – 1994)	1951?1952	1837	Alameda Afonso Henriques, 35	Church (IURD)	3
Lys, Cinema (Roxy)	Tertuliano Marques	1930	553	Av. Almirante Reis, 20	Commerce	3
Max Cine	Jacinto Bettencourt; Deolindo Vieira	1929	700	Rua Barão de Sousa, 27	Chuch (Catholic)	3

Monumental, Cinema	Raul Rodrigues Lima (1909 – 1979)	1950	2170	Praça Duque de Saldanha	Demolished (1984) (Construction of a new building with offices and multiplex)	0
Odéon	Guilherme A. Soares (c)/ João Antunes? ⁸	1927	850	Rua dos Condes 2 – 20	Disused (on going project for commercial reuse)	1
Olympia, Cinema	Leopoldo O'Donnel (c)	1911	539	Rua dos Condes	Theatre extension of Politeama	4
Palatino, Cinema	Perfeito Magalhães	1931	800	Rua Filinto Elísio, 20	Demolished	0
Paris, Cinema	Victor Manuel Carvalho Piloto	1931	1000	Rua Domingos Sequeira, 28 – 30	Disused	1
Pátria, Cine		1917	447	Rua do Grilo, 44 – 46 (Beato)	place of worship	3
Politeama, Teatro	Miguel Ventura Terra (1866 – 1919); Raul Tojal (Intervenção de 1947)	1912	1366	Rua das Portas de Santo Antão, 109 – 115	Theatre (musicals)	4
Popular, Cinema (Palais)		1935	476	Rua Direita de Marvila, 10	Demolished	0
Promotora, Cinema	unknown	1930	505	Largo do Calvário	Education videoteca	4
Restelo, Cinema	Carlos Manuel Ramos	1954	1260	Av. Torre de Belém	Commerce	3
Rex, Cinema (T. Laura Alves)	unknown	1936	505	Rua da Palma, 253	Commerce	3
Roma, Cinema (Forum Lisboa)	Lucínio Cruz	1957	1080	Av. Roma, 14	Venue (entreprises conferences, etc)	4
Royal Cine	Manuel Joaquim Norte Júnior (1878 – 1962)	1929*	900	Rua da Graça 100	Supermarket	2
Salão Ideal	José Neves (restoration 2013)	1904	–	Rua do Loreto 15	Cinema	4
Salão Lisboa Mouraria	José António Pedroso	1932	510	Rua da Mouraria, 4	Commerce	3
Salão Portugal	unknown (original building from the XVI century)	1928	510	Travessa da Memória, 36	Comité Olímpico de Portugal	3
São Jorge, Cinema	Fernando Silva (1914 – 1983)	1950	1827	Av. Liberdade 195	Cultural venue (film festivals and other events)	4
São Luíz, Teatro de	Tertuliano Marques; Raul Chorão Ramalho e Alberto José Pessoa (Intervenções de 1947 a 1954)	1916	1900	Rua António Maria Cardoso, 38 – 56	Theatre	4
Tivoli, Teatro	Raul Lino (1879 – 1974)	1924	1088	Av. Da Liberdade 182 – 188	Cultural venue (concerts and other events)	4

Tortoise, Cine (Tenor Romão; Campolide)		1924	414	Rua Leandro Braga 15	Demolished	0
Trianon, Cinema (Avis)	Augusto Ornelas Bruges	1930	834	Av. Duque d'Ávila 45	Demolished	0
Trindade, Teatro da	Miguel Evaristo de Lima Pinto	1915	900	Largo da Trindade, 1-7	Theatre	4
Voz do Operário	Manuel Joaquim Norte Júnior (1878-1962)	1931	858	Rua Voz do Operário, 13	Cultural venue	4

Table 1. *Condition refers to the Building condition of the theatre as follows: 0 – demolished; 1 – Vacant or abandoned; 2 – Buildings in bad condition which have been altered with extensive demolition of the interiors; 3 – Altered buildings converted for commercial, religious or services which are in good structural condition but have lost their integrity and suffered extensive demolition; 4 – Conserved Restored or Reused with the same function or with a function connected with cultural purposes. Dates in brackets are opening dates of renovated or reconstructed buildings.



Graph 1. Current condition of cinema theatres in Lisbon (2015)

According to the data presented on the table, most of the cinemas are from the 1930s. The buildings with higher seating capacities (more than 1500 seats) were either early theatres / circuses (*Coliseu dos Recreios, São Luíz*) or cinemas built in the 1950s namely (*São Jorge, Monumental, Império*). The exceptions were the *Capitólio* completed in 1931 (modified in 1936 to introduce a circle in Tostões 2015) and the *Eden* completed in 1937, both remarkable cases of cinema theatre in Portugal and Europe.

Reuse

From the table (check page X) we can conclude that about a quarter of the cinemas were demolished and a quarter have been reused as cultural venues. Between these two extremes, 20% of the cases have been converted for commercial purposes and a few other buildings have been converted into other functions yet keeping the facades and other architectural elements due to statutory listing and official impositions. Three of them were converted into places of worship which is a function that preserves the auditorium as can be seen in the *Império* though it subverts the original purpose. In some of the cases as for instance the *Royal cinema* (Graça Neighbourhood), the first to present sound films in Portugal⁹ (Acciaiuoli, 2012, p.90), it is still possible to identify theatrical elements in the supermarket that occupy the former cinema space. To sum up if we consider these cases of reuse without respecting the original project, the abandoned and the vacant ones besides the demolished ones it is easy to reach the conclusion that approximately 60% of the cinemas are lost even if it is possible to find some facades and eventually a few remains such as ceramics, fronts, and stairs.

The only venues that still present screenings in a more or less regular basis are the *São Jorge, Roma* (now named *Forum Lisboa*) and *Ideal*. The first two are the result of public investment (Lisbon City Council) and use the premises for special events and film festivals such as *DocLisboa, Indie Lisboa* or *Festival Arquitecturas*.

Cinema Ideal has been taken as the first permanent cinema in Lisbon, opening in 1904 as *Salão Ideal*. It had been kept as a cinema dedicated to adult films until a private investor has decided to renovate it and re-opened in 2014 (rehabilitation by José Neves)

as a neighbourhood cinema dedicated to both blockbuster films and independent and specific productions. As a matter of fact, despite being an historic building, by the time of its opening (not far from Loreto Street) there were other cinemas such as *Chiado Terrasse* or *Teatro Ginásio* with a higher architectural quality than *Ideal* which consisted of a ground-floor and basement auditorium.

Recent studies explain how in Western Europe a significant number of cinemas have been reused as theatres (Alves, 2013) recovering their original purpose or changing the building configuration to introduce a stage well as in the *Cinearte*. As a matter of fact, the *Politeama* was originally a theatre, being mainly dedicated to cinema until the 1970s. The fact that Classic Drama was in crisis in the twenties while the variety show and the music-hall have seen their popularity rising. (França, 1992, pp. 99 - 101) have contributed to the conversion of theatres into cinemas. These are the cases of *São Luiz*, *Coliseu*, etc. Apparently the mixed use has contributed to extend the life-cycle of these buildings.

Throughout out the country most of the cinemas were also prepared for live performances and cinema. This was compulsory after the Decree nr. 13564 (1927), the protectionist measure supported by António Ferro.¹⁰ While architects were discussing in periodicals such as *L'Architecture d'Aujourd'hui* and *La Construction Moderne* the particularity of the new architectural programme, refusing in most of the cases the possibility to conciliate in the same space shows with such different natures (Alves, 2014), in Portugal the dictatorial government imposed the double purpose for new venues – theatre and cinema. The Portuguese architects also criticized this imposition, which resulted in poor visibility for one of the shows and implied an increase in the construction costs and space volume. (Silva, 2008, pp. 92 - 93).

Nonetheless, in the provinces the flexibility of cinema theatres contributed to extend their life cycles, in spite of the changes that erased the innovative elements of the cinema as for example, the introduction of boxes (Silva, 2008, p. 154) while cinemas were connected to the progressive abolition of the social hierarchy. However, in Lisbon the cases of *Monumental* demolished in 1984 and *Eden* (*facadist conversion into hotel despite statutory protection – Imóvel de Interesse Público [IPP]: Decree-Law [DL] nº 8 / 83*), both prepared for theatre and other performances, are the proof that flexibility is not a guarantee of durability. Apart from the decreasing in attendance, the existence of other venues in the area and the high value of these properties located in important urban nodes – *Restauradores* and *Praça Duque de Saldanha* – have motivated the demolition.

Other buildings were officially listed as estates of public interest such as: *Teatro Éden* (DL nº 8 / 83), *Capitólio* (DL nº 8 / 83), *Coliseu dos Recreios* (DL nº 2 / 96), *Império* (DL nº 2 / 96), *Cinearte* (DL nº 2 / 96), *Tivoli* (DL nº 67 / 97), *Teatro Politeama* (DL nº 5 / 2002), *Jardim Cinema* (DL nº 5 / 2002), *São Jorge* (proposed for listing), *Voz do Operário*

(Monument of Public Interest / ZEP, Portaria n.º 740-BU / 2012). Once again the *Eden Cinema* is the proof of the ineffectiveness of official statutory protection. In this case, the facade and main stairs were listed but they have fallen by “accident” during the conversion into hotel and nothing could be done to avoid its loss. The safeguard of cinema theatres has been promoted by the Lisbon city council which has bought the *Roma* and the *São Jorge* and was the basis of the conversion of the *Cinearte* into the *Barraca Theatre*. These acquisitions are nonetheless the result of public demonstrations and actions for the preservation of these buildings.

In conclusion, there are not definitive rules in the reuse game. It is a fact that the vast majority of the cinemas in study are lost but, from the beginning, there were architects that did not believe in the permanence of cinema which unlike theatre depended on technology. The *Ideal* cinema in Lisbon as the *Louxor* in Paris (reopened in 2013), indicate that there is still room for classic cinemas dedicated to a growing group of cinephiles, which can not be compared with the number of attendants in the 1950s. Further studies are imperative to monitor the unprotected cinemas such as the *Império*, *Odeon*, *Paris*, *Voz do Operário* and *Imperial* accepting the inevitable reuse with new functions but trying to safeguard the materiality of the main architectural features.

- 1 → Andrade, A. 1944 Memória descritiva para o Projecto do Cinema Batalha, quoted by Gonçalves, J. F. (2001). Porto 1901-2001, Guia de arquitectura. Porto: Livraria Civilização Editora.
- 2 → In this article the British English terms were adopted for instance cinema theatre and not movie theatre. Usually cinema theatre is used for freestanding buildings whose main function are the screenings, but in this article we call cinemas the places where the films are shown whereas cinema theatres are buildings where not only screenings but also plays, concerts and other live shows can be performed. Theatre is the term for the spaces designed for live performances, classic theatre, ballet, operetas, etc.
- 3 → The first cinematographic screening took place at the Salon Indien du Grand Café, in Paris on the 28th December 1895 and was organised by the Lumière Brothers
- 4 → Estado Novo (New State) was the period of time starting on the approval of the 1933 Portuguese Constitution legitimating an autocratic regime and ending with the Carnation Revolution on the 25th of April 1974. The leader António Oliveira Salazar was the prominent leader of the country until 1968, being replaced by Marcelo Caetano until the democratic revolution.
- 5 → In 1960, according to Pordata (Contemporary Portugal Database), 26,6% of men and 39% of women were analphabetic.
- 6 → Manuel Felix Ribeiro was the founder and first diretor of the Portuguese Film Institut – Cinematca Portuguesa.
- 7 → In cinemas with different former names, the most popular name was chosen, while the other names are in brackets.
- 8 → Arquitectura (138) October 1980, p.60.
- 9 → The first soundfilm screening of took place at the Royal Cinema on the 5th of April 1930 also attended by the head of state Oscar Carmona. Source: Acciaiuoli, M. (2012). Os cinemas de Lisboa. Lisboa: Bizâncio.
- 10 → António Ferro (1895-1956) was a Portuguese journalist and writer associated with Estado Novo. He became in charge of the regime propaganda in the period 1932-1949, being appointed Director of the “Secretariado da Propaganda Nacional” (SPN) later named “Secretariado Nacional de Informação” (SNI).

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