The genesis of training in landscape architecture in Portugal

La genèse de la formation en architecture de paysage au Portugal

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Basis of the study and body of literature used

1 The present study is based on the research carried out within the scope of a doctoral thesis on the German Influence on the genesis of landscape architecture in Portugal completed by Antunes (2019). With this work, we intended to take further the research already carried out by other authors on the origin of the fundamentals that were at the basis of the teaching of landscape architecture in Portugal.

2 The investigation allowed us to identify the nature and dimension of the influence brought from Berlin by Emil David (1838-1873) in the 19th century and by Francisco Caldeira Cabral (1908-1992) in the 20th century. The schools they both attended have a common origin. The Royal Gardeners Training School (Königliche Gärtnerlehranstalt) founded in 1823 and originally directed by Peter Joseph Lenné1 (figure 1), marks the origin of institutional education in horticulture and gardening in Germany, differentiating itself from its counterparts, namely because of the articulation between scientific education, the design of gardens and the practice of gardening.
Emil David graduated in 1858, while Caldeira Cabral got his diploma in 1939. As a result of their training in those schools with a common history, both brought to Portugal new models and principles that would come to influence current thinking in the way of designing parks and gardens and planning the broad landscape and the urban space. Emil David comes to Porto as a designer of the Crystal Palace Gardens, made for the 1865 international exhibition, remaining in the city and promoting a new style of parks and gardens.

In 1939, it was Caldeira Cabral's turn to bring the novelty from Berlin. He left for this city in 1936, motivated by an invitation from the Lisbon City Council to be head of the Arborisation and Gardening Department, a position that required a new vision responding to modern time and lifestyle. In Portugal there was no landscape architecture course, the one that he believed was the right one for that. He returned from Berlin in 1939 having, from then on, built a fruitful and long career. Based on what he learned and saw in the years spent in Berlin, he recognized the ‘…importance of creating a school where his newly acquired knowledge could take roots and gain adherents for his cause of Landscape Architecture’ (Andresen, 2003, p. 123), contributing to a profound transformation of current professional thinking and culture.

This investigation was carried out on the training in landscape architecture that Francisco Caldeira Cabral accomplished at the Berlin Agricultural College and was supported by works already published on this topic, in particular the pioneer research work carried out by Andresen (2001), as well as the study of primary sources of information, namely a diverse set of documents none or just little investigated. In fact, the life and work of Caldeira Cabral was studied by Teresa Andresen, giving rise to a
publication in 2001 entitled Francisco Caldeira Cabral that inaugurated a new period in the historiography of landscape architecture in Portugal. This book is part of a collection of monographs dedicated to leading figures of the international history of landscape architecture, published by the Landscape Design Trust.

In 2003, the same author coordinated the organization of an exhibition and the publication of its catalogue under the name Do Estádio Nacional ao Jardim Gulbenkian. Francisco Caldeira Cabral e a primeira geração de arquitetos paisagistas (1940-1970) (‘From the National Stadium to the Gulbenkian Garden. Francisco Caldeira Cabral and the first generation of landscape architects (1940-1970)’). This exhibition involved a very thorough study of the works of pioneer landscape architects as well as their inventory and deposit in a national archive, the Forte de Sacavém Archive, which allowed the preparation of subsequent research works. That is the case of a doctoral thesis by Camara (2015) on the contribution of landscape architects to the public space of Lisbon, in the period between 1950 and 1970. Many of the documents already published and used for the above-mentioned works, as well as others still little explored, were essential for this investigation.

From this vast set of documents, we acknowledged that the most important relate to the training of Caldeira Cabral in Berlin, the creation of the landscape architecture course in Lisbon and the first projects developed by him. We are referring to: the quarterly reports that Caldeira Cabral wrote during his time in Germany and that he sent to the Institute for High Culture (IAC), a Portuguese organization that awarded him a scholarship; records that clarify what he learned in those years in Berlin such as correspondence exchanged with colleagues in Portugal; and documents not yet studied however essential for the characterization of the teaching of landscape architecture such as the plan of the Autonomous Course in Landscape Architecture (ACLA), the syllabus, and subjects taught in classes. In terms of horticulture and garden design, we highlight Teresa Marques’s doctoral thesis (2009), which gives us an insight into garden art in the late 19th century and early 20th in Portugal, helping to understand the turning point for the new profession of landscape architecture.

In a second moment of the literature review, and in order to understand the principles inherited from the Royal Gardeners Training School, which Caldeira Cabral studied at the Berlin Agricultural College, we proceeded with the consultation of reference works on the training of gardening in the 19th century Potsdam and the teaching of landscape architecture in Berlin, at the beginning of the 20th century. The consultation of works carried out mainly by researchers and authors whose mother tongue is German was privileged. We also consulted works of researchers from other origins, who dedicate their investigations to German themes related to garden art and landscape architecture of the 19th and 20th centuries. In addition to these secondary sources, we also consulted archives in Germany that bring together documents on the Royal Gardeners Training School, and the Berlin Agricultural College. Finally, we also had the opportunity to conduct an interview with Teresa Andresen focusing particularly on topics associated with the functioning of ACLA in the late 1970s and its transformation into a Degree in landscape architecture (licentiateship) in 1981. The research carried out by Antunes (2019) confirms the impact of German education on Francisco Caldeira Cabral and, consequently, the influence it produced on the understanding of the role of landscape architecture as a profession, which asserted itself with specific particularities in the 20th century.
From the Royal Gardeners Training School to Landscape Architecture at the Berlin Agricultural College

Within the scope of the above-referred doctoral research, the data obtained on the origin and organization of the Royal Gardeners Training School (figure 2) truly surprised us, both with regard to the strong ideology that underpinned its foundation, and the innovation of its curricula. The creation of the School, approved in 1823 by the Prussian King Friedrich Wilhelm III, was one of the actions taken by the Prussian State to solve the devastating economic and social effects of the Napoleonic wars in the early 19th century.

Figure 2. Group photograph of teachers and students of the Royal Gardeners Training School, Sanssouci Park, Potsdam, Jahnke estate, unknown author, undated

At the time, the priority of the kingdom of Prussia was to reduce the economic backwardness in which the country was found itself, which was to be achieved through the development of industry, modern agriculture, mining and forestry. The creation of an institution specifically focused on the education of gardeners is deeply linked to this cameralist-inspired economic vision that characterized political thought at the time (Brüsch, 2007). These were the principles of Karl Sigmund Altenstein (1770-1840), Minister of Cultural Affairs of Prussia (1817) and responsible for the reform of the Prussian educational system. He advocated, from an early time, the instruction of horticultural practice and the design of parks and gardens through the creation of a
specialized school with the objective of promoting agricultural production, horticulture and gardening.

11 This School, which inaugurated the official teaching of horticulture and the practice of gardening in Prussia in the 19th century, became a centre for the dissemination of horticultural culture, training and practice of gardening and artistic thinking with a tremendous impact on the kingdom of Prussia, in the substitute German Empire and throughout Europe. It was also marked by an innovative study program. It consisted, essentially, in the articulation of the scientific, artistic and practical character of the tutoring. The school also distinguished itself by the strong attention paid to the design of parks and gardens. In fact, teachers and mentors, like Peter Joseph Lenné, in parallel with the teaching activity, were devoted to the design of parks and gardens, particularly in Potsdam and Berlin.

12 The Royal Gardeners Training School, with a primordial association with the figure of Lenné, was a centre for the dissemination of horticultural culture, training in gardening and garden design, and artistic thinking that fostered a culture of gardening practice. It then influenced the teaching and professional practice of landscape architecture in Germany and, consequently, albeit indirectly, the formation of Caldeira Cabral.

13 Its curriculum ensured the articulation of the scientific, artistic and practical nature of training in two departments: 1) the Berlin Botanical Garden in Schöneberg, and; 2) the Wildpark and Royal Gardens of Sanssouci in Potsdam.

14 Due to the lack of scientific contact and proximity to other specialized institutions, the Royal Gardeners Training School was transferred to Berlin-Dahlem in 1903. Here, together with the new botanical garden, the Imperial Public Health Biology Department (Biologische Abteilung des kaiserlichen Gesundheitsamtes) and the experimental fields that today correspond to the Humboldt University (Landwirtschaftlichen Hochschule), a unique concentration of science and teaching in the horticultural and agricultural sector had been created in Berlin (Kühn, 2003). However, in 1910, the School got a new name – Higher School of Gardening (Höhere Gärtnerlehranstalt) and, in 1923, it changed its designation again to Institute for Teaching and Research in Horticulture (Lehr- und Forschungsanstalt für Gartenbau). In 1929, a part of the School was annexed to the Berlin Agricultural College (ibid.).

15 During the celebration of the 100th anniversary of the School in August 1924, at the time of the Weimar Republic, experimental premises were allocated to it at the Berlin-Dahlem Botanical Garden. Five years later, in 1929, the degree in Landscape Architecture was approved. Its first directors were Erwin Barth (1880-1933) (figure 3) and Heinrich Friedrich Wiepking-Jürgensmann (1891-1973) (figure 4).
Figure 3. Erwin Barth


Figure 4. Heinrich Friedrich Wiepking-Jürgensmann

Source: archive of the heirs of Francisco Caldeira Cabral.
The School’s reputation immediately spread through Germany and also to various countries in Europe and other continents. Several students came from far away and many, after completing the course, left Potsdam to improve his apprenticeship or to work as qualified gardeners in other parts of the world.

To the city of Porto, in Portugal, came Emil David. Of German nationality, he attended the Royal Gardeners Training School in the period of 1856-1858. David arrived in Porto in 1864 or 1865, at the invitation of the Porto Crystal Palace Society that previously had consulted Lenné, to build the gardens of the precinct that would host the 1st International Portuguese Exhibition in 1865. He remained in Porto until his death, becoming a recognized designer. In particular, the gardens he created for the public space of Porto ‘(...) encompass the most emblematic sites and most visited by the population and undoubtedly marked a design style that corresponded to the modernity on garden art in Europe’ (Marques, 2009, p. 191), hitherto unknown in Porto. Duarte de Oliveira Junior, a travelled man who studied in England and nurtured relations with gardeners, botanists and horticulturalists in several European countries and editor of the *Jornal de Horticultura Prática* stated in this magazine that ‘the Palace Gardens gave the cry alarm in Porto gardening and contributed, as much as possible, to the metamorphosis it went through’ (Oliveira Junior, 1878: 196).

In fact, until mid-19th century, in the public space of Porto there was only a small walled square garden, laid out geometrically. The Crystal Palace gardens, on the other side, were designed in the picturesque manner, taking advantage of the hilly topography and amazing views and planted with collections of exotic plants. Facing the ‘palace’ there were some formal flower gardens being the most impressive one the large front garden with flower beds open in the lawns. The designs of these flower beds are similar to the designs of David teachers, such as Gustav Meyer. This approach transformed the paradigm of the traditional geometric garden model and marked a new era in the art of gardening in Porto both in public and private gardens which adopted a picturesque style or a mixed-style. David work had a decisive influence on young garden designers of Porto, particularly Jerónimo Monteiro da Costa, who would go on to direct the largest nursery in the country with Marques Loureiro and carry out major projects across Portugal and also in Galicia, influencing other younger designers.

**The German influence in Portuguese landscape architecture**

**The Education**

We can say that the German influence is very perceptible in the conception of the Autonomous Course in Landscape Architecture (ACLA). Founded shortly after Caldeira Cabral (figure 5) returned from Berlin, it outcomes from a full awareness of the need to create a course of this kind in Portugal. The confidence in the solidity of the education and training obtained in Berlin, combined with Cabral’s mature personality and practice experience, were fundamental for launching the course.
Based on the data obtained regarding the organization of the landscape architecture course at the Berlin Agricultural College – a) when it was created in 1929 (reported by Dietmar Land in the biography of Erwin Barth, published in 2005); b) at the time Caldeira Cabral was a student (conveyed by himself in the reports for IAC and in the correspondence he exchanged with former professors and colleagues in Portugal) – we can say that the structure of ACLA is very close to that of the landscape architecture course that Caldeira Cabral attended in Berlin. This similarity is evident both in the list of subjects that made up the course plan, as well as in their distribution over the years and also in the admission requirements for ACLA.

We can also say that Caldeira Cabral studied Landscape Architecture with a broad knowledge of agronomic, horticulture and forestry sciences, and artistic training, simultaneously with a strong proximity to the practice of gardening and plant production, which he somehow transposed to ACLA’s classes (figure 6).
Thus, we think we are in a position to state that Caldeira Cabral set up the ACLA syllabus based on the structure of the course he attained in Berlin, grounded on the models of German schools such as the Royal Gardeners Training School that favoured the connection of horticulture with garden design and natural processes. Such foundations were based on two main ideas: the strong articulation between landscape architecture and other disciplines such as agriculture, horticulture and gardening, and the practical exercise of the profession. Such fundamentals were expressed in the ACLA Study Plan, which sought to prepare students for, in the words of Caldeira Cabral, the triple aspect of the profession – artistic, technical and biological (CEAP, 1972).

In the reports for IAC, in his letters, and also in the texts he wrote in the 1940s and 1950s for ACLA classes and conferences, Caldeira Cabral pays great attention to plants and planting expertise and to practical horticulture. Let’s remember that Caldeira Cabral hold his internship in one of the most famous horticultural establishment of Berlin as part of his academic training, the Späth Nurseries. The emphasis he places in the use of native vegetation bring us to the consideration of the good functioning of natural systems, which brought him closer to ecology, and also to the debate on the ‘natural garden’ versus the ‘architectural garden’ which gained a particular emphasis in Germany at the beginning of the 20th century.

The ACLA study plan had a duration of 4 years and was designed to be attended by students enrolled in the 2nd year of agronomy or silviculture courses at the Higher Institute of Agronomy. In addition to this admission requirement, students should also have practical knowledge of gardening, although we cannot guarantee that this requirement had ever been applied. With regard to assessment, this was done through...
two exams at the end of the 2nd and 4th years, and students were required to present the practical work carried out so far. At the end of the course, it was required the presentation of a final report on a subject chosen within the scope of landscape architecture, after which a certificate would be issued.

From the 1950s former students of ACLA could be hired as assistant teachers who, in parallel, exercised professional activities in public bodies, such as the municipality of Lisbon, and in their private practices. At this point, it is important to highlight, in addition to the complicity they had with Caldeira Cabral, the importance of exercising, simultaneously with the teaching activity, a professional activity related to the practice of designing green spaces and of landscape planning. This experience was of paramount importance due to its positive effects on students’ education.

In addition to classes, ACLA developed other pedagogical practices. With regard to scientific activity, Caldeira Cabral was the main protagonist in the construction of a critical thinking in the field of landscape architecture in Portugal, under the difficult condition of being practically the only one to exercise it (Andresen, 2003). Until the creation of the Centre for the Study of Landscape Architecture (CEAP) in 1953, we can say that the scientific activity consisted essentially of Caldeira Cabral’s participation in conferences and seminars. With CEAP, the scope of scientific work was expanded to include research carried out by students, organization of conferences and exhibitions, and also work associated with the IFLA Secretariat in Lisbon. The 1950s witnessed a growing participation in scientific meetings, both in Portugal and abroad, reaching its high point in the 1960s, when Caldeira Cabral took over leading positions at IFLA (figure 7).
The growth of Caldeira Cabral's activity through his projects, the preparation of classes, the study trips he organized contributed all to his increasing erudition and wisdom and, naturally, to the development of ACLA and the Degree in Landscape Architecture that was launched in 1981, 40 years after he had ventured into the creation of ACLA. This successful project led to the implementation of a profession – Landscape Architecture – which changed the professional logic in Portugal.

The Practice

The practice of landscape architecture in Portugal was developed around theory and design classes that Caldeira Cabral introduced in ACLA, conferences and texts that he published in technical magazines, and began with the first projects he carried out in Portugal. In the same way that he certainly got to know his teacher's projects, many of them carried out in the city of Berlin, ACLA's students also certainly looked to the first works of Caldeira Cabral as models for professional practice.

The design activity of Caldeira Cabral extended throughout his professional career alongside other tasks and activities, such as those of teacher and president of IFLA, as already mentioned above. It can be said that he had a constant design activity, which started while still studying landscape architecture in Berlin, with the National Stadium. The project of the National Stadium is pivotal and we cannot fail to mention it here. According to Teresa Andresen, it was with this project that the practice of landscape architecture began in Portugal. Although this work of Caldeira Cabral and Konrad
Wiesner was not completed, their mark on what that landscape is today is inescapable (Andresen, 2003, p. 60) and recognized by many. This project is understood by the first Portuguese landscape architects, former students of Caldeira Cabral, as the 'great project' of their master.

After returning to Portugal in 1939, and in the early years he mainly developed projects for private estates and gardens. On a smaller number, he also designed public spaces, such as squares, gardens and parks, particularly until the end of the 1960s, while assuming the positions of vice-president and president of IFLA. In 1965, the IFLA Secretariat was settled in Lisbon and that same year, Caldeira Cabral took part on the National Education Council. From the first half of the 1960s, his work in the scope of planning and land use that was commissioned, above all, by public bodies prevailed over the projects for gardens and parks that had, so far, mostly occupied him. When he left the Lisbon Higher Institute of Agronomy in 1975, he moved his studio to Avenida da Liberdade, where he worked with his son João Caldeira Cabral, an agronomist, and former students Albano Castelo Branco and Elias Gonçalves (ibid., p. 87). In this research we sought to assess how the design principles that Caldeira Cabral had learned in Berlin manifested themselves in his early works and guided his design activity in the first decades after his training in Germany. Again, we consulted the reports for IAC, the subjects taught at ACLA, correspondence, and the texts written for conferences in the early 1940s. As these writings are from a date close to his academic training, we believe that they are still imbued with the principles that guided his training in Berlin.

The modern design of parks and gardens

Caldeira Cabral argues that the change in lifestyle witnessed in the first decades of the 20th century had decisive consequences on the formal structure of the garden (Cabral, 1993). In the conference 'Jardins' (Gardens) (figure 8), held at the 1st Floriculture Exhibition in 1940, he presents the foreign trends of the modern garden and '[...] the possibilities they will find among us and how we can develop them, how to adapt the vernacular elements of our garden to new conditions, so that, while maintaining its character, keeps up with the general evolution' (ibid., p. 83).
32 He mentions that there are several traditional elements of the Portuguese garden that can be maintained in gardens and adapted to the new conditions of modern life. In this same talk, he also identified the need to conceal the domestic garden from the outside, because ‘(...) an important part of family life is once again spent there, thus re-emerging the concept of the “giardini secreti” with their walls and hedges’ (ibid., p. 80). Thus, the garden ‘(...) moved from the front of the house to the rear, more intimate and sheltered from the noise of the street (...)’ (ibid.) also revealing Cabral concerns with urban design.

33 He makes other observations regarding the reduction of the width of garden paths, since ‘the garden is now more for being there than for walking around’ (ibid.) and the unnecessary division of the garden surface, while allowing separate traffic areas in the case of public parks. The flowerbeds were also reduced and, in many situations, replaced by paved terraces.

34 With regard to plantings schemes, although the flower continues to play an important role with its varied colours, ‘[...] it no longer has the almost exclusive function attributed to it in the compositions of the beginning of the century and is again subordinated to the idea of architectural form and proportion that characterized Renaissance gardens’ (ibid.). He adds that in the modern garden they are arranged in wide borders next to the hedge or the enclosing wall.

35 In 1943, at the 2nd Floriculture Exhibition, he was again invited to talk. In his lecture he added other essential aspects concerning the design of the modern garden. He mentions the coexistence of two trends that he finds in the layout of gardens at the time. We believe that he is referring to the ‘architectural garden’ and the ‘natural garden’ a debate that he was certainly acquainted with and which was probably addressed in the works of his master Wiepking and other renowned landscape
architects, such as Erwin Bart who has carried out several projects in Berlin for squares, gardens, and public parks.

**The urban green structure**

36 In order to remedy the lack of parks and gardens in big cities, Caldeira Cabral advocated the creation of green plots arranged radially. While still a student in Berlin, in the 8th Report (1939) to IAC, he mentions a project carried out in the German city of Cologne where concentric green strips were created. He adds that this system was abandoned because it proved to be ineffective (Cabral, 1939). According to him, the areas of greenery ‘should not be arranged in concentric circles, which would be fatally crushed by the development of the city and would always be cut by all major traffic routes’ (*ibid*).

37 Later, in a class of ACLA in 1943, Caldeira Cabral mentions several systems that had been studied to solve the aforementioned problem, such as the Green Belt, and elects the 'Radial System' which, according to him, simultaneously solves another problem, that of the growing divorce between rural and urban populations (Cabral, 1993). Thus, he asserts that the radial system intends to allow the interpenetration of the city and the countryside, which together with that of the satellite city seems to be the ideal solution to compensate for the lack of green areas in large cities (*ibid*).

**Landscape integration of infrastructure and large equipment**

38 The landscape integration of road infrastructures was introduced in Portugal by Caldeira Cabral (figure 9), a subject he had studied in Germany where the action of landscape architects in the planning and integration of roads was well known.
Figure 9. The project with which Caldeira Cabral debuted in this field of activity in Portugal – the landscape integration of road infrastructures – was the road that linked Cascais to Lisbon.

This road is included in the Costa do Sol Urbanization Plan, carried out as part of the National Stadium project, in 1939.

Source: Archive. Arquivo Histórico Digital, Cascais Cultura (PT/CMCSC-AHMCSC/AESP/CCM/002/001/004).

In 1956, in a conference at the Higher Institute of Agronomy entitled “The Mission of the Landscape Architect” he refers:

“Their [the landscape architects] collaboration was invaluable in the layout of the famous German highways from 1938-40, not only seeking a better integration of the road in the landscape, but also drawing attention and avoiding tremendous damages such as the alteration of atmospheric drainage (...); it also achieved remarkable savings in construction and conservation by studying the correct way to protect and plant slopes and roads with trees according to the new requirements of the fast traffic. (...) Professor Alwin Seifert’s campaign, which began around 1930, is well known. It aimed to regulate and biologically correct watercourses, with a totally different conception from the purely mechanical intervention that prevailed in river hydraulics in the 19th century. After a struggle that was still raging in 1938, his views were increasingly accepted and today they are extended to the defense of the sea coast in which the Dutch, Germans and Danes are carrying out work of great interest, not just for the defense of the coast but also for the conquest of new lands at the sea” (Cabral, 1956, p. 51).

Conclusion

The investigation presented here on the origin of training in Landscape Architecture in Portugal allows us to conclude that an academic education and a professional practice have been created with a clear German influence. In the words of Caldeira Cabral, such an approach meets the three dimensions of the profession – artistic, technical and...
biological – as was the case at the Royal Gardeners Training School and later at the Berlin Agricultural College where Cabral graduated in the late 1930s.

The creation of higher education in the 1940s at the Higher Institute of Agronomy of the Technical University of Lisbon led to the formation of a group of Portuguese landscape architects able to intervening in the landscape according to planning and design principles brought back from Berlin by Francisco Caldeira Cabral. They, in turn, became teachers at ACLA and later, in 1981 at the course delivering the degree of Landscape Architecture, perpetuating the fundamentals of the discipline although attentive to new ideas. Such principles and activity have led to the autonomy of professional practice, by reinforcing and consolidating the fields of action and the philosophies of intervention, the theoretical foundations and the operative concepts that are the basis of the profession. This solid background proves to be, even today, a guide to education and professional practice in Portugal.

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NOTES

1. Peter Joseph Lenné (1789-1866) was the first director of the Royal Gardeners’ Training School from 1824 to 1866 and director of the Royal Parks and Gardens of Potsdam. He was one of the most important Prussian landscape gardeners of the 19th century. For nearly half a century he created numerous gardens, parks and squares in the cities of Potsdam and Berlin and designed the landscape of the river Havel between these two cities according to the principles of the Land Embellishment (Landesverschönerung), which combines in large properties, the useful (agriculture) with the beautiful (landscape gardening) (Gröning, 2002).

2. One significant part of this thesis was published in 2021 by Lisbon City Council with the title ‘Espaço público de Lisboa. Plano, projeto e obra da primeira geração de arquitetos paisagistas (1950-1970)’ (Lisbon public space. Plan, project and work of the first generation of landscape architects (1950-1970)).

3. These documents belong to Teresa Andresen’s archive and were kindly provided by her for the purpose of this investigation.

4. In the publication ‘Francisco Caldeira Cabral’, Teresa Andresen clarifies the use of this denomination: ‘The word “autonomous” has been chosen to translate the original Portuguese phrase curso livre, which literally translates as “free course”. Curso livre meant that it had an autonomous path within a school but, in order to get a recognized professional title, students had to complete an established licentiateship. At the Higher Institute of Agronomy, students had a choice between agronomy and silviculture, and later agro-industrial studies’ (Andresen, 2001: 114).

5. Teresa Andresen started her education in 1976 and witnessed as a very attentive student, important events reported in this study namely the way ACLA was organized and delivered. The transcription of this interview is included as an appendix in the doctoral thesis carried out by Antunes (2019).

6. In 1827 in the Gardener’s Magazine, J. Taylor, editor and writer on gardening, describes in an impressive way the Botanic Garden of Berlin, in Schönberg: ‘The Botanic Garden of Berlin has a better collection of plants than any other on the continent, notwithstanding the severe climate which they have to contend with. These plants are in excellent order. I may say I never was so
astonished as when I beheld in their temporary green-house Eucalyptus, Acacia, Melaleuca, Leptospermum, &c. forty feet high, flowering and fruiting abundantly. I was told they are the finest specimens of these genera in Europe. The palm-house has a circular roof, and the plants appear to thrive amazingly.' (Taylor, 1827: 85).

7. There are several designations used in Germany at the turn of the 19th to the 20th century to define Landscape Architecture. Sonja Dümpelmann explores this issue in her article ‘What’s in a word: on the politics of language in landscape architecture’ (2014).


9. The investigation carried out at the Foundation of Prussian Palaces and Gardens in Berlin-Brandenburg (Stiftung Preussische Schösser und Gärten Berlin-Brandenburg), which today holds the archives of the Royal Gardeners Training School, did not provide data that could clarify David’s training and initial professional activity. It is possible that they were archived along with other documents relating to students and gardeners of the Royal School who worked in the Royal Gardens of Potsdam, which were destroyed in World War II.

10. Caldeira Cabral’s training in Landscape Architecture in Berlin included the accomplishment of a wide range of projects. The information we gathered on his academic background did not cover all his projects, but the reports he wrote for IAC told us that he carried out some for places in Portugal. In addition to his academic training, he developed, while still a student in Berlin, projects of great complexity, such as the National Stadium of Portugal.

11. In 1939, when he finished the course in landscape architecture at the Berlin Agriculture College, Caldeira Cabral was already 31 years old, having an incomplete diploma in electrical engineering, that he coursed also in Berlin (1925) and a diploma in agricultural engineering completed at the Higher Institute of Agronomy in Lisbon (1933).

12. Caldeira Cabral, in a letter addressed to the Minister of National Education (undated, after 1952), states that the course was free and optional and began operating in October 1940 with 10 students, on Mondays and Fridays, from 6:00 pm to 8:00 pm.

13. The reduced number of students graduated in landscape architecture is explained by Caldeira Cabral in the first known assessment of the new course, found in a document dated from 23 October 1945, quoted by Andresen (2001, p.107-108): ‘As we prepare a balance after four years’ experience, we see that our reservations were well founded. (…) there were many difficulties that derived ‘from our own deficiencies and lack of experience’, others from circumstances beyond our control and others from the increasingly large volume of work demanded of the students of agronomy and silviculture. No wonder then that many of those who began the autonomous course soon gave up, particularly once they started with their exams. We must recognize that a great deal of interest and willpower is required to complete a four-year course in the midst of so many difficulties entailing sacrificing even their spare time (…). Among the first graduate landscape architects were: Manuel Azevedo Coutinho (1948), Gonçalo Ribeiro Telles (1950), Edgar Sampaio Fontes (1951), António Viana Barreto (1952), Fernando Vaz Pinto (1952), António Roquette Campello (1952) and Ildídio Alves de Araújo (1953) (Andresen, 2003: 48).

14. Throughout its 22 years of existence, CEAP had been an important space for the affirmation of landscape architecture in Portugal and abroad. It was a privileged place to know and understand the framework of professional practice but also a meeting place for landscape architects who found there support for the elaboration of their course final reports and a place of discussion for those who were beginning professional practice, thus becoming the visible face, in Portugal and abroad, of this new profession (Andresen, 2003). It was also a useful space for the production of landscape architecture projects, for the organization of conferences and exhibitions and for launching the first research projects.
15. In 1951, he was invited to join IFLA where he started to represent Portugal as an observer. In 1960 he was designated vice-president of IFLA and in 1962, president, a position he held until 1966.

16. Later, he began teaching at the University of Évora where he contributed to the foundation of the Landscape Architecture course in 1981. Some years later, in other universities in the country, landscapes courses were launched (University of Trás-os-Montes and Alto Douro and University of Algarve in 1999, University of Porto in 2001) all influenced by Caldeira Cabral and his first students’ conceptions.

ABSTRACTS

This article discusses the origin of Landscape Architecture in Portugal. It focuses, above all, on the principles of the Landscape Architecture course that Francisco Caldeira Cabral (1908-1992) launched at the Higher Institute of Agronomy, Technical University of Lisbon, in the early 1940s, with a clear influence on what he learned and experienced at the Berlin Agricultural College where he graduated in the late 1930s. To better understand the foundations behind the creation of the degree in Portugal it is necessary to look back to the 19th century in Prussia and learn about the scientific-pedagogical program of the Royal Gardeners Training School (Königliche Gärtnerlehranstalt) and the Berlin Agricultural College (Landwirtschaftliche Hochschule Berlin) founded in 1929 and considered the successor of that gardeners’ School. The texts and works of Caldeira Cabral, as a student and later as a teacher, were also of primordial importance. This study was developed having as basis recent research carried out on the German influence in the genesis of Landscape Architecture in Portugal. It made use, mainly, of primary sources of information, either published or unpublished files, accessed in public and private archives. Also, documents on the education of Caldeira Cabral in Berlin and on the first years of the Landscape Architecture degree were analysed.
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