

LISBON. URBAN TRANSFORMATIONS IN THE CRISIS YEARS

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DEBATE

Lisbon

Manuel Aires Mateus

The city is nowadays the place belonged by everyone, the place of gathering, the meeting point.

The city works as a living organism, where different wills and forces meet. Among them is public power, with its function of regulator and facilitator. In the nowadays city, public power has to act in two central vectors: public space and housing. The intervention in the public space is usually a driving force for qualification and evolution of the urban fabric. In housing, public power starts by having a regulatory role, today necessarily complemented by intervening actions in the creation of housing supplies inside the limits of the urban space, protecting all sectors of society. The rise of tourism, with the replacement of a part of the housing stock by hotels or short-stay residences, associated with the increase in the demand by new foreign nationals, created an imbalance in the supply/demand logic, inflating the prices in an uncontrollable way and provoking the departure of a large fringe of the population. The public authorities intervene by calming down market prices and building new houses.

This intervention should be accompanied by a reflection on its quality, topicality and the values for today's contemporary housing. The search for rationality and democratisation in the city is a possibility for architecture that gains the chance to reflect on the reality of its time, and operate from and according to it.

Lisbon: Civilization and Territory

João Luís Carrilho da Graça, Marta Sequeira

Saverio Muratori, Italian pioneer of urban morphological investigations, explored in the 1960s the relationship that could be established between the construction of the city and the geographical situation of its site. Drawing on the recovery of the link between Architecture and the studies of Physical and Human Geography, he defended the need for a historical rapprochement with the territory, presenting this position as the only guarantee of a synthetic and rational vision of the real. This paper aims to demonstrate that his analytical methodology can be very useful and profitable for understanding any city, but even more if it is a city like Lisbon. The enormous geographical and landscape strength of the city is therefore revealed, demonstrating that the lines that structure its urban fabric coincide with the structural lines of its relief, and that the few interruptions that exist could be understood as potential places of intervention – in order to re-establish the initial anthropic, primitive structure and an even deeper harmony with the orographic structure of the territory.

"Words for a City." From the Chiado Fire to the Expo 98

Marco Mulazzani, Elisa Pegorin

"Words for a city" traces the main architectural and urban transformations that took place over the last three decades in Lisbon, starting from the reconstruction of the Chiado following the fire of 1988 and the far-sighted management of the Expo98. True opportunities for triggering the "resurrection" process of the Portuguese capital, the two interventions were a "model" of regeneration of the public space subject to continuous interpretation, in the oldest and most historically consolidated parts of the city center as in those of the strip of the long Tagus, modeled in an anomalous way as incomplete in the last century by numerous industrial infrastructures. In the unitary vision that governs processes carried out in areas as diverse as these, it is possible to recognize a quite Portuguese way of dealing with the urban scale through the architectural project, which, although punctually concentrated in a defined area, is thought in its relation to the whole—the city—and with the time of its making, in a process of change in which the real challenge is the preservation of the spirit of the city.

Lisbon: Resilience/Vulnerability

Ricardo Carvalho

City and civilization merge together. Over the last hundred years European cities have faced a complexity that puts them beyond their foundational strength. This is eventually the most important architectural theme in the contemporary world: the ability to generate public life. Lisbon, with its slow morphological evolution, with its Roman and Islamic matrix, with military-inspired Enlightenment architecture and twentieth century modern growth, allows us today to ask to the one who thinks of the city: what generates resilience and where does vulnerability resides.

Six Architectures for Mouraria's Urban Rehabilitation

Gianpaola Spirito

Within the policies of relaunching Lisbon at the international level there are numerous urban rehabilitation interventions in the historic districts, promoted by the municipal administration. Mouraria, a neighborhood of Arab origin, multi-ethnic and strongly degraded from a social and physical point of view, is the subject of numerous interventions. These allow new uses of public spaces and abandoned buildings, entrusting the development of the district, the re-appropriation by its inhabitants and the inclusion of the neighborhood within the tourist flows to the creation of events and places for culture.

Architects play a decisive role in this rehabilitation process, which takes place involving the inhabitants and

creating or recovering small architectures that manage to modify a piece of the city. The six architectures described in the essay—different in size, use, type of financing, meaning that the designers attribute to them—are linked by being the result of a method based on a deep knowledge of places, of their physical and social evolution and from creating a strong relationship with the surrounding urban space or with that created within them.

Lisbon and Tagus and Everything

Victor Beiramar Diniz

For most of the 20th century, Lisbon's riverfront was nearly completely occupied by the port and its related services and industries. The global decline of maritime traffic and port activity in the final quarter of that century, resulted in large quantities of deactivated riverfront and inland areas, and, consequently, in the urban decline of significant parts of the city. After a failed attempt by the Port Authority in 1995 to establish a plan for the port's deactivated areas, the International Exhibition of 1998, with its 5 Km of rehabilitated riverfront, lit a fuse that, first in a case by case and more circumstantial manner, and, from 2007, with more of a strategic approach, began the reconquest of the city's riverfront into public domain.

Seven of these projects from the last decade—Belém - Cais do Sodré Cycle Path, Ribeira das Naus, Campo das Cebolas, Doca da Marinha, Cruise Terminal, Orient Riverfront Park, and Tejo and Trancão Riverfront Park—are discussed.

RESEARCHES

The Calouste Gulbenkian Foundation as a Symbol of Culture and Progress

Ana Tostões

During the post WWII period Modern architects from Eastern to Western Europe realised that it was necessary to insert collective symbolic content into the new aesthetics, seeking to revive monumentality as “the human expression of the most elevated collective cultural desires.” The new monumentality issue is addressed in this paper through the analyses of the Lisbon Headquarters and Park of the Calouste Gulbenkian Foundation (1956-1969). Involving art, architecture and landscaping, the built ensemble anticipated the modernisation of Portuguese society, which was still immersed in the Estado Novo dictatorship regime. The creation of the Foundation hinted at the free and democratic universe that would become a reality for Portugal only after 1974.

The Gulbenkian's image contributing for the definition of a new monumentality as it represented an expression of culture, which became synonymous with social progress. The Foundation's image is linked to its architecture and to the precepts that guided the design of the building: space organized like an urban cultural landscape; created as a mega-structure both by the building and the park that extends it, and functioning as a whole

much like a topographic sculpture capable of bringing together modernity and monumentality.

“Between the Broom and the Cathedral”: Notes on a School Project in Lisbon

José Neves

In 2007 a program for the rehabilitation and expansion of three hundred public schools was launched. Most of these schools had been built between 1930 and 1960, before the revolution of 25 April 1974, when the school in Portugal was still a class phenomenon. About Nineties they constitute a remarkable set of current heritage built in the twentieth century, representative of the realism in the face of circumstances that characterizes much of the architecture ever made in Portugal, both in relation to the place, as in program resolution, materiality, construction, formal definition, detail, organization or qualification of spaces. The Francisco de Arruda School by António José Pedroso (1956) is a particularly clear example of this realism. The project for its transformation has provided us with an important opportunity to deepen the reflection on architecture as a work of continuity and to confirm two very simple principles that guide all the work we do: just destroying or replacing what we trust we can do better and save an inheritance does not mean limiting ourselves to it.

Ten Years of MUDE: the Paguro-Museum. Interview with Joana Vilhena

Marta Sena Augusto

In most capital of western Europe, as is happening at international level, the architectural heritage has been returned to life as a space of contemporary cultural creation through minimal architectural intervention and the affective dimension of its reunion with the population.

At MUDE - Museu do Design e da Moda, the minimal architectural intervention has converted an abandoned construction site into an affective and creative one for artists, creators and visitors.

After multiple vicissitudes with the location of its representative headquarters and having been the first museum to open doors before the start of the renovation works of the building—through a temporary occupation that lasted 7 years—what makes the MUDE unique in the world is the fact that, in the last 3 years of closed doors, continues to function actively and grow, through the synergies it calls, with national and international institutions and creators, and the temporary occupation of other spaces and schedules in the city.

We talked to Joana Carvalho, one of the architects responsible for the first installation of MUDE, to understand the genesis of this founded “work in progress” museum.

Great Heritages Grow

Antonio Esposito

The complex of the Lisbon Cathedral, a monument symbolically linked to the foundation of Portugal in the

12th century, has come down to us with various additions and modifications that lasted until very recent years.

The project for the arrangement of the cloister of Adalberto Dias, following a recent campaign of archaeological excavations, starts from the assumption that it is possible to add a further sign of our times to the historical monument, without affecting its value, but rather increasing it. The program of the museum and the arrangement of the paths among the archaeological ruins, leaves in view, involved in a dialogue between the ages and styles, only the tower of the staircase, an elliptical prism, covered with glazed ceramic tiles. All the rest of the museum spaces, the services and the visit itinerary, is composed in a skilful exercise of underground architecture and in a pure conservation activity. In the discretion and correctness of this ambivalent approach, lies the merit of the project presented here.

The Lisbon Cruise Terminal. The Inversion of the Gaze

Anna Giovannelli

Since its origins Lisbon, with its morphology located on the Tagus river, has always been a city open to the world and over the centuries it has strengthened this vocation in the urban transformations that took place right along the shore east of the Terreiro do Paço, stretching along the slopes of the Alfama. Carrilho da Graça is the winner of an international competition in 2010, following the decision to move the existing terminal near the Santa Apolónia railway station. The old dock Jardim do Tabaco, located in front of the port warehouses and aligned to the grounds of the Walls of the Alfama, is a large rectangle container that delimits the building of the Terminal and a new urban park, designed together with João Gomes da Silva. The Terminal is conceived as a new viewpoint that interacts with the Alfama district. With an excavation that unearths the old dock, Carrilho da Graça would preserve the memory of the Jardim through the design of a linear system. The Terminal is grafted into this urban system by rising partially from the ground with its long, completely blind facades towards the city and the river, holding onto a system of gangways that penetrate inside.

EDP Headquarters. An Accumulator of Lights and Shadows

Anna Bruna Menghini

The EDP Headquarters in Lisbon, built by Aires Mateus in 2015, looks like a landmark on the riverside. This building consists of two emerging bodies joined by an underground base, which are arranged transversely between the Tejo and the hill of Santa Catarina, so as not to constitute a visual obstacle between the city and the river. The two bodies delimit a large shaded square, which diagonally cuts across the ground floor of the building, ensuring spatial continuity from the road and allowing transverse flow. The volume is entirely enveloped in "tectonic textures." The discontinuous structure, consisting of a dense sequence of

steel uprights to which white concrete blades with variable profile are attached, establishes the order and size of the building through the alternation of full and empty spaces. This tight rhythm creates a graduated and changing effect of light and shadow, which generates a facade that is always different as the light and the observer's viewpoint change. This building is part of Mateus' architectural research on the deformation of basic volumes and the dialectical relationship between heaviness and lightness.

Museu Nacional dos Coches vs MAAT: Urban Architectures in Belém

Fabio Cutroni

After the mid-19th century, the increasing production linked to the country industrialization process, led to a substantial transformation of the Tagus river bank in Lisbon, restricting public accessibility and, indeed, turning the city away from its river. At the end of the 19th century, moreover, the construction of the coastal railway directed to Cascais definitively cut off any last relationship with the riverfront for the entire western half of the city. The most significant two urban redevelopment projects recently completed in Belém neighborhood have taken the burden to link—however only in single points—the historic buildings along the Rua da Junqueira with the riverfront, through cycle-pedestrian paths that overpass both the railway and the fast-flowing roads. Though with very different approaches and languages, aware of building pieces of a broader and more articulated "architecture of the city," Paulo Mendes da Rocha's Museu dos Coches and Amanda Levete's Museu de Arte, Arquitetura e Tecnologia first of all have intended to convert former industrial areas, fenced and inaccessible plots, previously forgotten places, into new public spaces merged with the city.

From the Miradouro to the Ribeira. Two Works by PROAP

Francesco Caciato

Lisbon is characterized by a complex orography that affects the design of the city's public spaces. Within this heterogeneous scenario, two projects by PROAP focus their attention on two distinct forms of collective spaces such as the *miradouro*, the panoramic terrace, and the Ribeira, the riverfront. The first project is the redevelopment of the Miradouro de Santa Catarina. A minimal and essential work of tidiness and formal simplification was carried out to reconfigure the appearance of one of the most fascinating and visited panoramic terraces of the city. The second project concerns the redevelopment and opening to the public of the river area of the so-called Ribeira das Naus, a work that is part of the reconversion of the abandoned areas of the Port of Lisbon. The redevelopment started in the Eighties with the project of the Centro Cultural de Belém, and was carried on in the Nineties with the realization of the Expo. It continues today with the realization of the public spaces adjacent to the famous Praça do Comércio.