

Envisioning the future, redefining the past

During the coming three months, **Lisbon** is set to become one of the leading architectural capitals of Europe. The third edition of the Lisbon Architecture Triennale will debate and disseminate architectural thinking and practice across geographic and disciplinary boundaries under the enigmatic but daring theme *Close, Closer*. As such, this is an ideal moment to present a tour in one of the oldest capital cities of the Old Continent.

■ LISBON (PT) — TEXT: CARLOS M. GUIMARÃES, ILLUSTRATION: HARMEN VAN DER HORST

This year's Triennale takes place from 12 September until 15 December, and probably has the most cross-disciplinary programme yet. The point of departure for *Close, Closer* is to 'introduce architecture as a discipline that is not exclusive to professionals or defined only by buildings, but rather as an expanding field with which, amongst others, sociologists, scientists, curators and artists are all dynamically and radically engaging'. The great majority of competitions and forthcoming events, such as exhibitions, workshops and conferences, assume alternative, young and contemporary spatial practices as their centre of positive attention.

No doubt much has changed since 2007, the year of the first Triennale. A post-starchitect generation is rising. New concepts and instruments are entering the profession; the field of architecture has expanded, incorporating new, fresh visions. Triggered by recession, revised forms of spatial expression are enjoying increased media attention. Simultaneously, a certain memory of the past has reappeared in the collective consciousness. For the last two or three decades, political and economic attention has not been focused on our historical common

ground. To challenge our legacy was a normal procedure. Suburbanization and mass production architecture were part of the cause and effect of this profound disrespect for 'what existed before'. What this tour guide desires to offer, from an architectonic point of view, is the possibility to glimpse the future through some defining projects and concepts presented during the Triennale, and with that, to reveal some of the latest new projects that intend to transform Lisbon's past by acting upon it. The guide can be loosely divided in two categories: projects that pursue a hypothetical future by testing it, and realizations within pre-existing buildings and consolidated urban scenarios.

The first half of the guide focuses on what can be seen in Lisbon during the Triennale. Some of these projects are the result of an open call for ideas, the so-called Crisis Buster Grants Programme, which evaluates a project's ability to 'respond to a specific problem identified in the Portuguese capital' as its main conceptual aspect, while others are part of the *Close, Closer* concept of expanding the field of architecture from an institutional point of view.

The first project is the winner of a student competition organized by the Triennale. Entitled **Dream Factory (1)**

and conceived by students from London's Royal College of Art, the project explores the importance of being close to one's dreams, not as mere chimeras, but as a way of looking beyond. After it actively collects people's dreams online and physically travels the streets of Lisbon for five days, the final installation will be revealed at the Triennale's headquarters, the Sinel de Cordes Palace.

Among the ten winners of the Crisis Buster initiative, the selection of four given here is practical, as the projects must be physical in order to be part of this city guide. **Beautiful, Low Tech & Do-It-Yourself Solutions (2)**, for instance, is an open laboratory that 'will teach low-budget, ecological, innovative and do-it-yourself techniques, starting with the construction of a shelter structure that will house the lab itself'. Created by Catarina Pinto of Terrapalha studio, it will likely be set in the Jardim da Estrela for a period of three weeks.

A similar methodological approach is presented by Gabriela Salazar of FRAME collective. **Mobile Patio (3)** proposes an exchange platform to stimulate interaction between patio dwellers and users. Employing an old fire truck selling ice cream to ensure its economic self-sufficiency, it will promote a series of activities and performances, from music to local markets.

Another interesting strategy is applied by Mattia Paco Rizzi of French collective EXYZT, also with the clear intention to promote social cohesion. **Kitchen of Casa Vapor (4)** will present a communal kitchen, open to all, in Cova de Vapor, Almada. Besides being a place for shared meals, it will present cooking workshops, 'looking to drive social interaction through the rituals of preparing and consuming food as a group'.

The final project of the Crisis Buster selection will be located in a low-income neighbourhood in Lisbon, Cova da Moura. Presented by Maria Isabel Monteiro of the O Moimho da Juventude cultural association, and entitled **South Entrance (5)**, the project aims to work in close collaboration with the local community. It intends to rehabilitate the south entrance of the district and return it to the community as a functional public space for informal meetings or planned activities.

The institutional events of the Triennale will take place at some of the best cultural sites in town. The Electricity Museum, an old thermoelectric station converted into a museum in 2006, became one of the most outstanding exhibition centres in Lisbon, due to its →

New projects that intend to transform Lisbon's past by acting upon it.



1 DREAM FACTORY (2013)
Architect: Colectivo Inventado, a multidisciplinary team of six students from London's Royal College of Art
Address: Palácio Sinel de Cordes, Lisbon



2 BEAUTIFUL, LOW TECH & DO-IT-YOURSELF SOLUTIONS (2013)
Architect: Catarina Pinto (Terrapalha)
Address: Jardim da Estrela, Lisbon



3 MOBILE PATIO (2013)
Architect: Gabriela Salazar (FRAME collective)
Address: Internato São João, Travessa do Loureiro 8, Lisbon



4 KITCHEN OF CASA VAPOR (2013)
Architect: Mattia Paco Rizzi (EXYZT)
Address: Cova de Vapor, Almada



5 SOUTH ENTRANCE - BAIRRO ALTO DA COVA DA MOURA (2013)
Architect: Maria Isabel Cabral Marques Monteiro (Associação Cultural O Moimho da Juventude)
Address: Cova da Moura, Lisbon



6 FUTURE PERFECT (2013)
Curator: Liam Young
Address: Av. de Brasília (Electricity Museum), Lisbon



7 THE REAL AND OTHER FICTIONS (2013)
Curator: Mariana Pestana
Address: Carpe Diem, Pombal Palace, Rua de O Século, Lisbon



8 NEW PUBLICS (2013)
Curator: José Esparza and Chong Cuy
Address: Praça da Figueira, Lisbon



9 THE INSTITUTE EFFECT (2013)
Curator: Lisbon Architecture Triennale
Address: MUDE, Rua Augusta 24, Lisbon



10 MUDE - DESIGN AND FASHION MUSEUM (2009)
Architects: Ricardo Carvalho and Joana Vilhena
Address: Rua do Ouro, Lisbon



11 KAIROS PAVILION (2012)
Architect: João Pedro Quintela and Tim Simon
Address: Rua Rodrigues Faria (LX Factory), Alcântara, Lisbon



12 THALIA THEATRE (2012)
Architect: Gonçalo Byrne and Barbas Lopes
Address: Estrada das Laranjeiras, Lisbon



13 JÚLIO POMAR MUSEUM (2013)
Architect: Álvaro Siza Vieira
Address: Rua do Vale, Lisbon



14 ARCHEOLOGICAL MUSEUM OF PRAÇA NOVA DO CASTELO DE SÃO JORGE (2010)
Architect: Carrilho da Graça
Address: Rua Castelo São Jorge 129, Lisbon
Contributed by: Aleman



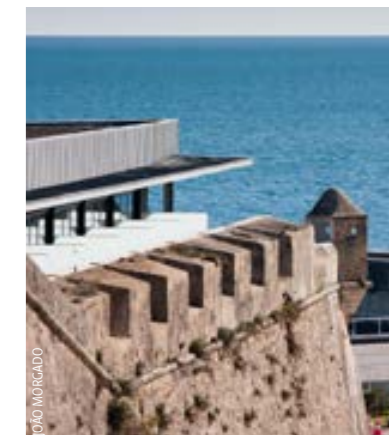
15 PORTAS DO SOL PARKING AND SQUARE (2006)
Architect: Aires Mateus
Address: Rua de São Tomé, Lisbon



16 RIBEIRA DAS NAUS PROMENADE (2013)
Architects: João Nunes e João Gomes da Silva, landscape architects
Address: Avenida Ribeira das Naus, Lisbon



17 D. DIOGO DE MENEZES SQUARE AND PARKING (2009)
Architect: Miguel Arruda
Address: Avenida Rei Humberto II de Itália, Cascais
Contributed by: NGHM



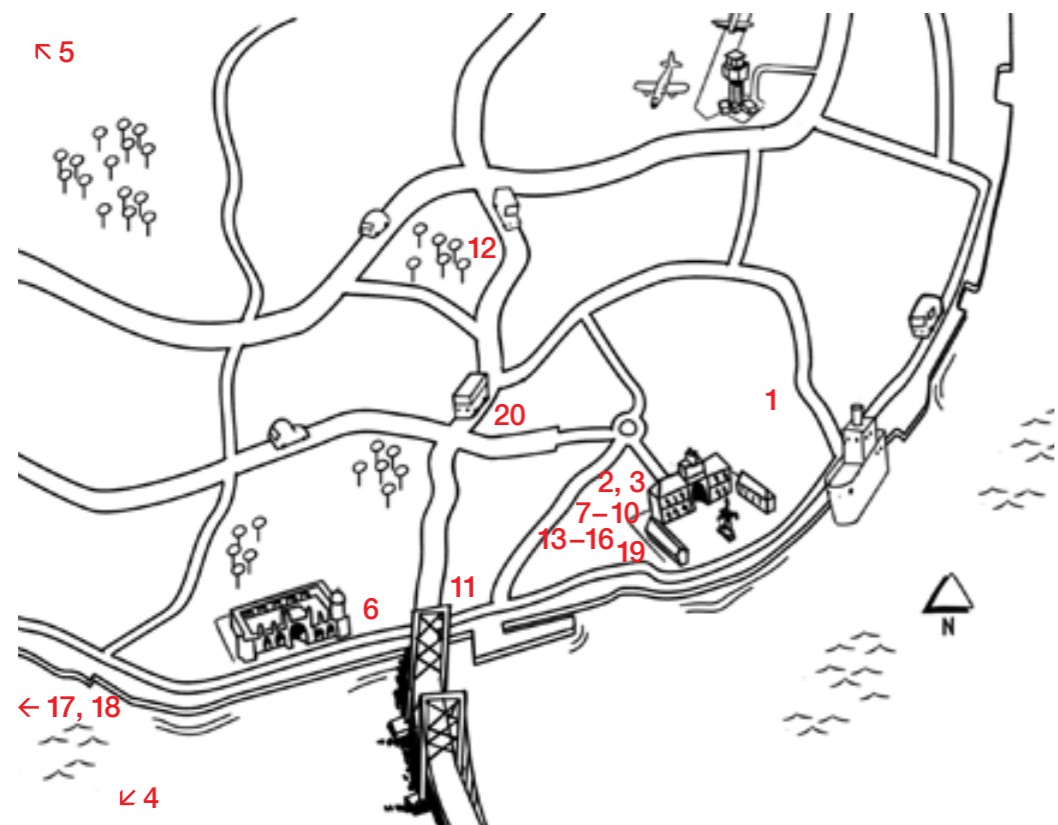
18 CIDADELA DE CASCAIS HISTORIC HOTEL (2012)
Architect: Gonçalo Byrne, David Góis and David Sinclair
Address: Avenida D. Carlos I, Cascais



19 BANCO DE PORTUGAL HEADQUARTERS RENOVATION (2012)
Architects: Gonçalo Byrne and Falcao de Campos
Address: Rua do Comércio, Lisbon



20 TBWA LISBOA (2012)
Architect: ColectivoArquitectura (Vera Alves and Cristóvão Ferreira)
Address: Avenida Engenheiro Duarte Pacheco 26, Lisbon



(Envisioning the future, redefining the past)

industrial character and spatial quality. Curated by London-based designer Liam Young, **Future Perfect (6)** will occupy this space, revealing urban scenarios for the world of tomorrow. Through a narrative that speculates upon the consequences of today's emerging biological and technological research, it will create a surreal landscape shaped by 'mad scientists, design mavericks, literary astronauts, speculative gamers, visionaries and luminaries.'

Another great space is the Carpe Diem gallery at Pombal Palace, an old aristocratic mansion in the centre of the city. Here, **The Real and Other Fictions (7)** exhibition, curated by Mariana Pestana, will present interdisciplinary spatial interventions on a 1:1 scale. According to the project description, 'all installations are fully functional, welcoming the visitor to eat, read, drink and even spend the night. As it explores the uncanny space between reality and fiction, the exhibition presents itself as an artifice composed of real spaces and programmes.'

New Publics (8), curated by José Esparza and Chong Cuy, will be presented in Praça da Figueira, a vibrant town square. The main idea behind this performative event is to enhance the powerful tool of the human voice and related theatrical gestures in order to assist in the creation of public spaces.

Now we move from a wide-open, public space to an institutionalized exhibition, **The Institute Effect (9)**, curated by the Triennale. This exhibition pays homage to contemporary institutions, recognizing their role in the development of architectural practice and theory. In order to do this, the Triennale will use the 'institute' as an embassy, organizing exhibitions, workshops, archives and events there. It will take place in another of the city's major cultural buildings, **MUDE – Design and Fashion Museum (10)**, a project already having the 'redefinition of the past' perspective. MUDE comprises low-tech austerity, wherein a tight budget was a driving force. Once the headquarters of a bank, it is now a multifunctional museum acting as a privileged space for grand events.

To create a perfect transition between future visions and the stimulation of memories, the Triennale sponsored the creation of the **KAIROS Pavilion (11)**. Built in the fantastic LX Factory, the non-profit project was created by architects João Quintela and Tim Simon at the end of 2012. Along with obtaining site-specific installations, their main goal is to create an outsider event, free and open to everybody. Original work specifically developed for this pavilion has already been created by Campo Baeza, Aires Mateus and Pezo Von Ellrichshausen.

Some of the most recent and interesting conversion projects in the city are also exhibition spaces. **Thalia Theatre (12)**, by architects Gonçalo Byrne and Barbas Lopes, is a conversion of an old private theatre built in 1843 and in ruins almost ever since. While the interior remains in its former condition (like a ruin) the external walls are completely clad in a surprising ochre colour, changing the image, but not the shape, of the original volume.

Even more recently, the **Júlio Pomar Museum (13)** was inaugurated. This small museum, dedicated to a renowned Portuguese painter, was designed by Álvaro Siza Vieira. The simplicity of the intervention in this former warehouse contrasts with the

personal, almost intimate way the architect conceived the external staircase. The result is a fabulous connection between an almost scientific and pragmatic understanding of the programme and a very artistic design approach in detailing.

Another exhibition space on our tour is the **Archaeological Museum of Praça Nova do Castelo de São Jorge (14)**, by Carrilho da Graça. The intervention is very sensorial and tectonic, addressing interesting concepts like the need for protection, desire for revelation and spatial readability.

Located not far from the Archaeological Museum is the **Portas do Sol Square and Parking (15)**, an interesting topographic project of Aires Mateus architects. This project had to deal with both historical urban surroundings and haphazard topography. The intersection between functionality, structural systems and a dialogue between new and old is perfectly achieved.

The **Ribeiras das Naus Promenade (16)**, is the engaging work of two landscape architects, João Nunes and João Gomes da Silva. The minimal design, and the political urban decision to give the Tejo River back to Lisbon's inhabitants and tourists is praiseworthy.

Another inspiring space, the **D. Diogode Menezes Square and Parking (17)** (see A10 #32), by Miguel Arruda, is located adjacent to the Citadel of Cascais, itself the subject of in-depth conversion and restoration. As such, its significance is now even greater, because it works as a gateway to the new **Hotel of the Citadel of Cascais (18)**, a project of Gonçalo Byrne, David Góis and David Sinclair. Ancient meets modern in this luxury hotel, where many of the rooms are dramatically set into the former barracks, while others enjoy great views towards the sea, or over spacious internal patios. The connected square, despite its grammatical simplicity, makes intelligent use of height to create multilayered, open spaces.

Although the final pair of projects on the tour are connected to the private sector, they can also be visited. These reveal the wide range of possibilities in the field of urban renewal. The **Banco de Portugal headquarters renovation (19)**, by Gonçalo Byrne and Falcão de Campos, is representative of a specific kind of commission from a very formal institution. The project consists of a rehabilitation and technical adaptations for the entire headquarters, itself comprising a series of historical buildings, including the Church of São Julião. The Money Museum was also created as part of the project.

The scale of the final project is completely different, but no less important. **TBWA (20)** is a publicity and communications agency that hired architects Vera Alves and Cristóvão Ferreira of ColectivArquitectura to renovate their headquarters. The raw, open space and illumination system contrast with the refined detailing of furniture and vertical elements. The scale and proportions of elements in space are amazingly balanced, proving that doing a lot is not necessary to make something work. ←

The MI Tour Guides are published in A10 magazine and available online at MIMOA (www.mimoa.eu). A10 readers and the MIMOA community directly contribute to the guides. Your participation is welcome! Please suggest projects for upcoming MI Tour Guides by uploading your choices to the MIMOA website. **The next issue (A10 #54 Nov / Dec 2013) will explore Naples – both above ground and below.**

In the next issue:

Eurovision

Slovenia

At the beginning of the year, we featured the Cultural Centre of European Space Technologies (KSEVT). Located in a small rural town, it is a visionary building that has won praise across Europe. In Slovenia, architects tend to see the 'impossible' as a good reason to get started – wooden skyscrapers, for example.



↑ The recently completed Nordic Ski Centre in Planica by A.biro symbolically represents making a leap in architecture, culture, sport and development.

Ready

Music and art school, Saldus

This prize-winning design by emerging office MADE arhitekti unites two previously separate schools into a single, seemingly lightweight building.



MI Tour Guide

Naples

Did you know that beneath the busy streets of Naples lies a labyrinth of tunnels, cisterns and caves? Marijke Beek guides readers through this underground city, linking it with the most notable recent architecture above ground.

Section

Wood

...and much more.

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