

ATENEU COMERCIAL DE LISBOA RESTRUCTURING A PUBLIC ARTERY

MASTER THESIS

ATENEU COMERCIAL DE LISBOA
RESTRUCTURING A PUBLIC ARTERY

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To my friends and family

ABSTRACT

The work will be divided into three parts. The first theory, where reflections are made on the public space in the city as an element of the whole generator; the city as a system, based on the Urban Structuring study of the architects Alison and Peter Smithson; to sum up, the reflection of light and water elements which not only influenced, how were points of departure for formalizing plastic project.

Then, in chapter Analyses, is made in macro scale a landscape study of the city of Lisbons addressing the morphological and territorial elements that constitute and define.

In the last chapter Practice, is the culmination of the first two chapters in the development of a project for the construction of the Ateneu commercial of Lisbon, where a public program reborn as a urban knit artery, radically transforming the lives of not only the location but also the city.

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THEORY
LIGHT, WATER CITY AND PUBLIC



PUBLIC REALM

Being the city a territory of expansion, in the appropriation and construction of space, the smallest intervention can change the way people live and interpret it.

The construction of a social program has been thought in order to obtain a new place in town. A critical analysis was made as a starting point, to understand what would be the best way and strategy to intervene upon the place, Ateneu Comercial de Lisboa-Rua das Portas de St. Antão and the surrounding territory. The absence of public-social program, of conviviality, of enjoyment of a common area, has given rise to a reflection on the importance that public space has on a city and in the lives of its inhabitants.

Different contexts require certain solutions to satisfy the man psychologically and physically. The reformulation of the Ateneu and the creation of a Community programme will try to combine all these aspects in an attempt to recreate a place, not only to the site and to the street where it operates but also to the city of Lisbon.

The psychic implications that an intervention may have on the territory are sometimes more important than its functional side, because the man lives of meanings, symbols and feelings that allow you to identify with the place. These symbols can be found in our memories, routines and in the perception of each space.

For public space we can understand an area without borders, property of all, where people live and relate to one another or to simply be.

The public space does not need to have a shape, or a limit, is simply a place that stimulates the relationship between people and ambiances. Besides being a predominant element in the layout of cities and in its organization, it is also a link between the city and the citizens.

"At one end of the idea, the public space is a form of association that defends and protects the freedom of being, being as we wish to be, neither questions, nor limits unless the limits imposed by his own freedom."¹

The organization of space gives meaning to the way urban areas became important mechanisms for generating and controlling relationships and movements of individuals in an area. This organization, when made by a particular intervention, has a dominant effect on the way that which one inhabits the city and in the way people approach or depart.

The intervention can be of various natures, we can visualize the city as an open landscape, in which we introduced buildings like three-dimensional objects and sculptural pieces in an organized territory; or we can see the city as a block of matter where the free space is excavated. Both hypotheses are viable and in none of them it is possible that the public space does not exist.

Speculating about the future of the cities, the possibility of abolition of urban spaces in function of the media, without the determination of a new methodology for the urban layout, exists, and it becomes a problem to be resolved.

The meaning and the shape of public spaces with evolution, is amended in accordance with the needs of modern cities, but its abolition is irresponsible and incoherent.

"In fact the structural alteration of the status of public space produced by the affirmation of the consumer society and widespread communication requires other critical and creative approaches that confront and respond actively and sustained."²

1 BATISTA-BASTOS, The public space as a determinant of history, *Arquitetura e Arte*, Nº 73 pg 85.

2 SANTIAGO, Luis Baptista, *Arquitetura e Arte*, Nº 73 pg 06

The development of the suburbs, often used as dormitories, or the urban planning of new cities that have abolished the public space, revealed itself as a failure at the social level, reflecting a renewed interest in the historical center of the city.

*"The recovery policies of historical centers, are present from the mid-twentieth century, in a process increasingly distanced from the phenomenon of expansions that configure, in most cases urban peripheries, are supported not only on theoretical reflections, but also in a public sense that has a lot of nostalgic and represents the choice of an insurance value."*³

The investment in the recovery of historic centers by its importance to the city, the transformation of obsolete areas and its regeneration to urban life, provides a better quality of life attracting the population and, consequently, improving the surroundings in every intervention. If we imagine this as a chain of successive actions, derelict and obsolete spaces would begin to disappear and the cities would reinvent themselves.

The success of cities depends on the ability to captivate people and to preserve the characteristics that define and distinguish them while maintaining a relationship with the natural evolution of life, the city and its inhabitants.

A relatively few years ago, the traditional public spaces amounted to political, economic and religious functions. Attracted people but wouldn't let to be a representation of an established order, so would the relationship with the its inhabitants. Nowadays we can not arrange a formal system or language for the creation of public space based only on symbolic universal ideas.

The evolution of society, of their thinking and access to new cultures, causes the public sphere to be more volatile, dynamic, informal, *"structurally plural, heterogeneous and heterotrophic"*.⁴

It is impossible to address the issue of public space, without taking into account the diversity of stakeholders: residents, bystanders, visitors, workers, who live in them.

*"Where before we were talking about public space, we now speak of relational space."*⁵

The difference that previously existed between public space and private space is today merged by controlling the use and necessity of capitalist commodified spaces, as well as spectacular architectures for representative purposes. The public spaces of cities are now large commercial, touristic and business ventures that internalize the same traditional functions of public space. Ignasi Solà-Morales reflects on this theme, introducing the idea of terrain vague, bringing attention to forgotten and repressed spaces of cities as an antithesis to the globalized societies, where privatization have adopted trivialised models that do not reflect the plurality of contemporary life and encourage the individualist and consumerist society.

Giving rise to a number of measures that ran counter to this trend, creative proposals and new alternatives of revaluation of the public space have been carried out, accepting or refusing the existing conditions of the urban circuit, developing new ways of acting on the city with new programmatic interactions and hybrid forms, in other words, *"new active stage for urban living."*⁶

3 COELHO, Carlos; LAMAS, José, A praça em Portugal, inventário do espaço público; I Volume, ed. Direção Geral do Ordenamento do Território e Desenvolvimento Urbano; Set 2007, FAUTL

4 SANTIAGO, Luís Baptista, Arquitetura e Arte, Entre o Pragmatismo crítico e o ativismo subversivo, N° 73, 06.

5 Words of Manuel Gausa in SANTIAGO, Luís Baptista, Arquitetura e Arte, Entre o Pragmatismo crítico e o ativismo subversivo, N° 73, pg 06.

6 SANTIAGO, Luís Baptista, Arquitetura e Arte, Entre o Pragmatismo crítico e o ativismo subversivo, N° 73, pg 06.

While a collective object, public space, can be understood as something that is built and rebuilt on the same surface, a reflection of the contributions that each generation prints in the territory. In its complex nature, the town consists of a variety of elements that are organized between the public and the private reality. We can distinguish the different urban strokes and, in its turn, the public spaces, conceived through a mental process or of a prior conception of a system of composition of space. Some are the result of operations of mental origin, others were drawn in order to materialize the expansion of existing cores.

The elements that we consider to this day as vital to flowering of public space, the street and the square, are positioned within the territory from deliberated acts that configure the growth or the renewal of urban elements. Other theories, such as of Camilo Sitte inverted the current dogma of urban design, emphasizing the street and the square as elements of the city's development, should these receive full attention from the designer, because of the importance that these act in the characterization of the City.

“Any public space must provide a data-set that, can clearly be perceived by users, to express its nature and the possibilities of interaction.”⁷

⁷ Concept of readability, by Kevin Lynch in ALVES, Fernando Brandão, Avaliação da Qualidade do espaço Urbano, Proposto Metodológica, Fundação Calouste Gulbenkian, Jan 2003, Lisboa, pg 112



Alison, Peter Smithson and Nigel Henderson Poster for CIAM as members of the TEAMX

SMITHSONS URBAN STRUCTURING

Sensitive to the set of researches developed around a critical moment of culturalistic base populated in the mid-twentieth century, which sought to return to urban structures a new vitality and a new human dimension consisting of cultural, anthropological and sociological values, and looking to other fields of knowledge an answer to the old question about the nature of life, a new generation of architects resulting from the latest reunions of CIAM under the name of Team X, would seek to transpose into the field of architecture and urbanism a set of issues related to the vitality, interdependence and lost identity of urban organisms.

So, having as subject of study the all-embracing urban structures territory during the period of post-war reconstruction, the reflections developed by Team X sustain themselves through an observation of the actual appropriation from the inhabitants of residential and urban built up set, noting to do with the Athens Charta "empty frame" of work, with the disarticulation among its hierarchical levels and the loss of a "social vitality", in the light of the phenomena which would seek to equate, through various theoretical documents, graphics and schemes projects drawn, a set of exchangeable specific instruments, for them, to return to the urban structures its vitality, its identity and its creative aspect.

Particularly significant in the context of the various documents produced along the meetings promoted by Team X, the researches developed by Alison and Peter Smithson would seek interface, in the context of its proposals designed and in the context of his work Urban Structuring¹, the physical aspects of the urban organism, understood the scale of its various appropriations or experiences, with "extraphysical" aspects inherent in a possible "vital principle", aspects which in the course of his analysis could relate to cultural, anthropological and psychological issues of a person inserted into his social group.

Indeed, structuring under the five themes of study analysis, themes that would develop under the concepts of "association, identity, patterns of growth, cluster and mobility", the proposals set out in Urban Structuring would seek this balance through an interrelation of these same themes, the possible transposition into the urban and architectural universe of an integral vision of the urban phenomenon, vision to articulate coherently their physical or material aspects with vital or cultural aspects.

As a result of this approach, would tend to emerge a critical view that gradually would walk for awareness of the limitations of the The Athens Charter;

"... the planning technique of 'The Athens Charter' consisted of a role analysis. Despite this aspect of making possible a light reflection on the mechanical disorders of the cities, became unsuitable in practice because it consisted of a concept too schematic. The urbanism considered in terms of the assumptions of 'The Athens Charter' tends to produce communities in which the vital human associations are inappropriately expressed. It became obvious that the design of the city was under the influence of a purely analytical thinking – that is, the problem of human relationships lived through the network of 'four functions'. In an attempt to correct this approach, the Doorn Manifest proposed: 'to understand the pattern of human associations and that we should consider each community in its particular environment' ..."²

¹ SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967

² SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 18

In this context, Alison and Peter Smithson maintained that:

“... the objective of urbanism is responsiveness. The community is by definition something understandable, should therefore be a responsiveness characteristic of its parts. The existing subdivisions in the community should be conceived as ‘units of study’. A unit of study is not a ‘visual group’ or a ‘neighborhood’, but rather part of a human settlement can be ‘felt’ ...”³

Consequently, in a society characterized by increasing mobility and the emergence of a phenomenon of rapid globalization, the reflections presented in Urban Structuring proposed to understand and build a new concept of community from a hierarchy of interdependent elements, which would seek to express and interrelating the various elementary levels or archetypal membership – the house, the street, the neighborhood and the city.

To this demand of systematization, it became important to consider these membership levels not as much while predefined realities, but rather as entities in a open view of research which were proposed to be carried out in a sense of reinvention of spaces equivalent to these membership levels, spaces that, necessarily, were now understood in the context of a new society;

“... the housing estates under construction at the moment that the Constituent Elements of the City were originally proposed, in 1952, were designed on the basis of high standards of construction and designed to meet the needs of society such as outlined by official sociologists, however in them felt the absence of some vital qualities; a quality undoubtedly necessary in order to ensure a group of dwellings ‘active’ and ‘creative’. This quality absent – essential for the well-being of man – consisted of IDENTITY ...”⁴

Thus, starting from the elements or previously hierarchical

association levels, the concept of identity will be on the work of Alison and Peter Smithson studied since the more private level of “House” – for which propose a

“... equated base program in terms of family activities, considering this, either as a single unit or in association with other family units. (THE HOUSE) ...”⁵

evolving hierarchically to the level of the street. Taking as an example the project for Golden Lane⁶, the entity “street” is also to be understood in terms of a concept of identity, a concept that would manifest itself after transposed the frontier of “house”. So the “street” would be understood as

“... first contact point where children can learn and learn for the first time the outside world. Here are located those adult activities essential to everyday life...”⁷

Defending a geometry more complex than the simple rational division of lots, and looking to achieve an environment potentially creative and socially active, the identity of the neighbourhood unit arises like that in the wake of the previous levels of identity while outer scope and sequence in relation to “street”, in which

“people are in direct contact with a broad range of activities that confer identity to the community ...”⁸

3 SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 17

4 SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson; Studio Vista Ltd, London, 1967, pg 17

5 SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 22

6 Reference to the project Golden Lane Project by Alison & Peter Smithson, in SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 22

7 SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 22

8 SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 25

succeeding themselves hierarchically the membership level corresponding to the “city”, which on analysis of Smithson shall be understood whereas

“... the neighborhoods in association generate the need for a richer range of activities, providing in turn to their community identity ...”⁹

In fact, based on the definition of “city” as a specific pattern of association default, this generated, depending on the people, the location and the time framework, Alison and Peter Smithson would seek to determine, in the context of a particular notion of association pattern, the elementary principles of its growth or “urban metabolism”;

“... the realization of the current city should find themselves in the hands of participants of their parts, that understanding the general intention, must at every stage be able to access and understand what occurred before and through their activities and see if it is liable for change (and if necessary redirect) the whole ...”¹⁰

The difficulty of visualization of this process and the need of crystallization or seeking materialization around a set of housing proposals would lead, therefore, to the genesis of an idea of “cluster”, specific pattern of association, introduced to replace grouping concepts such as house, street, neighborhood or city (subdivisions of the community), or isolated construction, village, town or city (group entities), conventionally associated with certain historical “images”;

“... we have prepared for the Congress five projects for particular situations. In each of them the pattern of development was both ‘free’ and ‘systematized’. It was necessary, in the early fifties look to the work of the painter Pollock and the sculptor Paolozzi to reach a full system image, to a notion of order with a structure and a certain tension, where each piece was correspondingly new in a new system of relations ...”¹¹

Reflecting and clarifying concepts referent to the city as a system which is part of an overall idea, for an idea of private-city, district, street, House, – respectively, and each of these structural elements of the city and the relationship between the city and the private life. Since the beginning of the cities, as organized territory and thought by man, the idea of city was changing over time, because the current city is different from the one from the previous century and from the future city. This constant adaptation is not always made in the best way. Modern life is less concerned with community life in the cities and is more concerned with the individual and with the mobility that came associated with the flow and the need that the city had to spend to receive more people than received, therefore, these cities do not work as system like when they were built, and the must now it is to put this system to work.

⁹ SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 26

¹⁰ SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 29

¹¹ SMITHSON, Peter and Alison, Urban Structuring – Studies of Alison & Peter Smithson, Studio Vista Ltd, London, 1967, pg 34



El Jadida (marrocos), Portuguese cistern XVII

There is an intrinsic dialogue between the landscape, architecture and water. The water, while vital element utility, as a lucid-poetic architectural element can be an element of inspiration for the architectural lines, not only as an element essential to life, but also assuming other uses.

In the capital (Lisbon) the water is part of the horizon, with the river Tejo as a background, in an arid environment the water plays an imaginary role as absent presence, in the form of poetic analogy that supports the construction of allegories, metaphors and symbols. On the other hand, the architecture can conform to water, such as an unstable element or purchased on moulded shape of the container that contains it.

The construction of dams, ports, docks, bridges, aqueducts, pipes, tanks, roofs, swimming pools and spas, delimit, forward and shape the waters. In this way, the water has a productive end with technical-utilities purposes, therapeutic-playful and aesthetic-poetic relations.

There are several examples of Portuguese architectural culture where water is present as matter or imagination.

WATER

LIGHT

By drawing a line we can delimit space and the conforms to behaviors. Making architecture is not drawing four walls. You think of several things, the guidelines, solar exposure, light, the metaphors and the relationship with the objects.

Without light to the world as we know it would not exist, thus, since the beginning of civilization that light and architecture are deeply related. To every season, corresponds a particular manner of using the light. The use of new materials, development of new building systems, the definition of new space programs or reinterpretation of existing ones have provoked changes in the way it was being used. In the Romanesque period, is exalted a dialogue between shadow and walls, (almost absolute darkness) in which light promptly enhances certain spaces and forms; in the Gothic exists a celebration of light, in which the walls allow large inputs of light to the interior; in the Baroque period, there is an Alchemy of light, through a mixture of dim lights; while in the modern movement, by knocking down the walls, there where raised buildings flooded with light.

From the metaphor of light, while a fluid material, we can establish a varied repertoire of possibilities, according to the different ways of how the architects handle her.

*"The light is matter and material (...) when the architect finally discovers that the light is the central theme of architecture, then begins to understand something, and starts to be a real architect."*¹

We realize that the greater or lesser control of lighting for the interior of the building become enhancement options of the project, it becomes captivating the way light enters and walks through the building or focusing its rays at some point increasing its dramatic charge. Can deduce the importance of natural light in

architectural design. In this process, interacting multiple relationships and elements that define specific aspects of the constructed object. Within so many quotable possibilities, light can: reveal or de-materialize forms, spaces and surfaces; relate the work with your physical and cultural context, its climate and its orientation; promote the perception of time with dynamic kinetic effects; condition, the choice of a skin, a matter, because they reinforce the tactile, optical and natural character with various colours and textures, as well as interfere in the degree of transparency and opaqueness; connect or separate the inside from the outside.

Thus, scientifically or empirically, the light proves to be a most precious asset in architectural production. The use of natural light as a guideline of project, requires an attitude that values also an intimate relationship between poetic and technical aspects. Sunlight has great influence on the surfaces, shapes, textures and spaces, as well as on the emotional climate of a room, determining how directly and indirectly, the efficiency and effectiveness of activities which a division supports.

Another of its key features, are gradual variations of direction, intensity and colour produced throughout the day, the dynamism, caused by the apparent movement of the sun and cloud cover variations; as well as the impact of daylight changes from morning to afternoon in intensity, color and illumination angle, depending on seasons, hemispheres or geographies. There is a concept of building spaces according to the own luminosity of the local, a bright distinction according to the pragmatic character desired in a particular location. The light "controls" the spatiality of dynamic environments, sometimes giving them harmony and uniformity, sometimes creating tension or conflict and interaction. Thus, each place has its own specific luminance, and is differentiated by its geographical features, which makes each memorable place as to its quality of light.

¹ BAEZA, Alberto Campo, *A Ideia Construída*, 2011, pg 15



Milk Run, James Turrell, 1996

Due to the availability of increasingly efficient electric light since the second half of the 20th century, and the release of structural walls as an opaque and closed set, natural light as part of the premises that define the architectural conception, its symbolism and expression of sentiment, has been losing strength. Thus, the use of natural light in buildings diverges between the trivialization and the sophistication. Natural light reveals itself to be revealing for comfort of space and produces in human psyche stimuli, changing the perception of the volumetry of the environment and changing the three dimensions of architecture. Despite of indicating being an unstable element and difficult to command, the natural light meant as "material", can be controlled according to the intention of the architect or drama desired sensory.

Turrell asserts that

*"is a fundamental tool in the service of the ideals of modernist architecture, where it is put at the service of the building program, orientation courses, characterization of spaces and ambiances"*²

Turrell's work, it is almost exclusively on issues related to the manipulation of light, emphasizing an expansion of the visual perception of the individual. Each of his installations active sensory awareness which promotes the discovery, transforming light into something material. For natural lighting, the zenithal light, can dramatically reveal its contents. Strategies for horizontal or vertical openings, skylights or light chimneys, can be designed to clear sky or overcast, in which the most significant features of this strategy is how they respond to direct sunlight and the manner in which delineate shapes/spaces. There are an endless number of games between light and leaves, as well as forms of bring life to dark spaces giving them a greater comfort. The movement of light and its variations allow you to enhance or soften an architectural experience. making each of them powerful, unique and wonderful.

² BAUDRILLARD, Jean, *Turrells Light*, 1999

CASE STUDIES

PISCINAS DE MARÉS.

Leça da Palmeira, Portugal, 1959-73 Álvaro Siza Vieira.

MUBE. SCULPTURE MUSEUM.

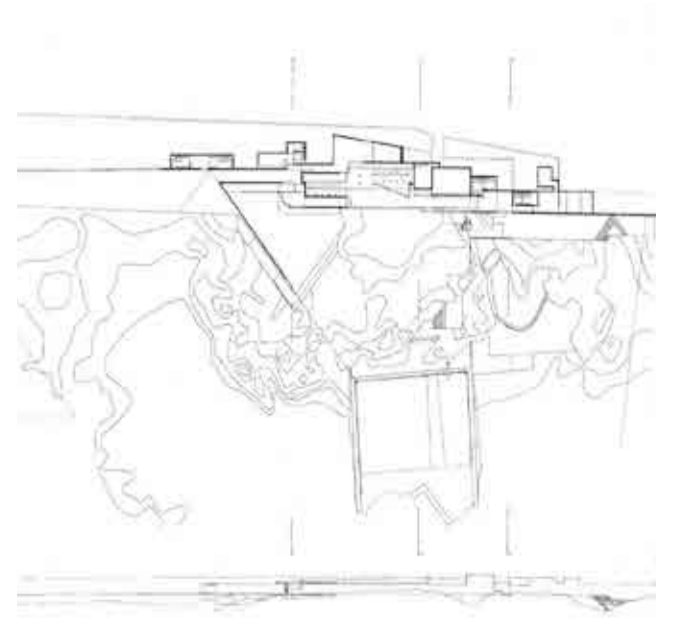
S. Paulo, Brazil, 1986-95. Paulo Mendes da Rocha.

CALOUSTE GULBENKIAN FOUNDATION.

Lisbon, Portugal, 1959-1969. Ruy Jervis d'Athouguia, Pedro Cid and Alberto Pessoa

ARTS CENTER CASA DAS MUDAS.

Madeira, Portugal, 2004. Paulo David



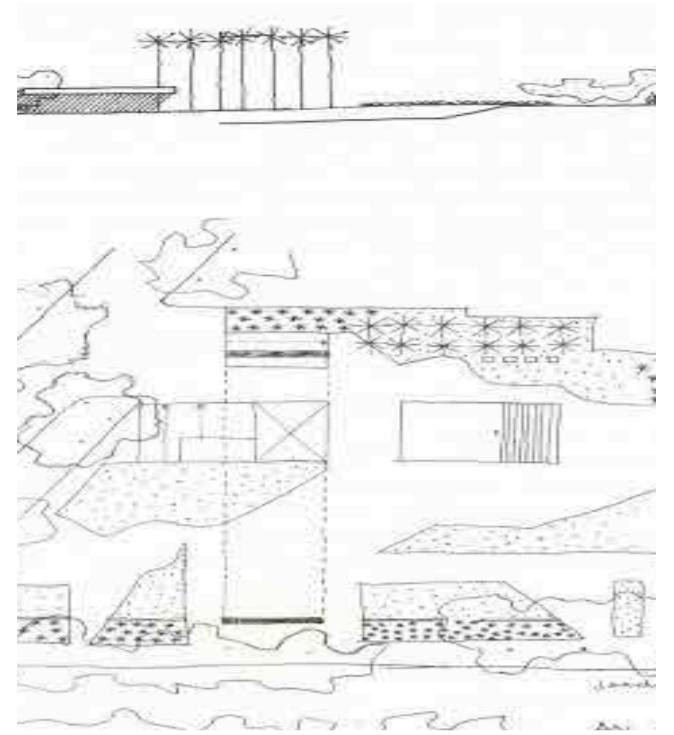
The Swimming Pool complex has become one of the most sought after and visited architectural spaces of the city.

Overlooking the Atlantic Ocean, in Leça da Palmeira, lowered face to the street and may go unnoticed to anyone who passes on the promenade, this pool creates a unique atmosphere of harmony and perfect adaptation to the environment which includes the sea, the rocks, the sand and the public roads.

The project integrates two saltwater swimming pools, changing rooms and bar, designed in a manner such that perfectly reflects the orientation of Siza's work throughout his career, starting from the observation and careful analysis of the harmonious relationship between the construction and the nature. For this reason, the complex incorporates a lesson of how architecture can and should adapt to its environment.

PISCINAS DE MARÉS

ALVARO SIZA

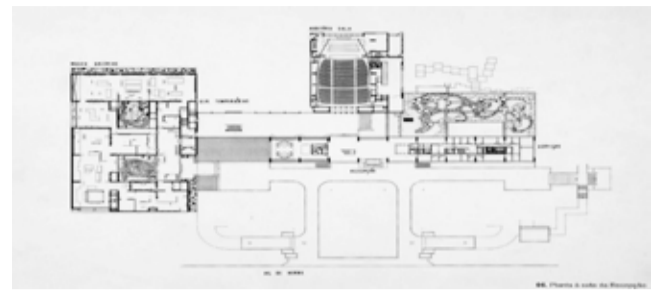


MUbe
PAULO MENDES DA ROCHA

The Brazilian Museum of sculpture Marilisa Rathsam, popularly known as MUBE, is a large brutalist architectural landmark amid the houses of Jardim Europa, São Paulo.

Emblematic work of the architect Paulo Mendes da Rocha, with landscaping by Roberto Burle Marx, was inaugurated in 1995, basically in prestressed concrete, and since then has fully exercised its goal to encourage art in its most diverse segments, prioritizing three-dimensional sculptures and languages.

Having most of their body built underground — which, in the absence of a fixed collection, home to intermittent exposures—the building intrigue and even entices with its outdoor terrace, headed by a wide beam to heaven, as well as the stones of Stonehenge



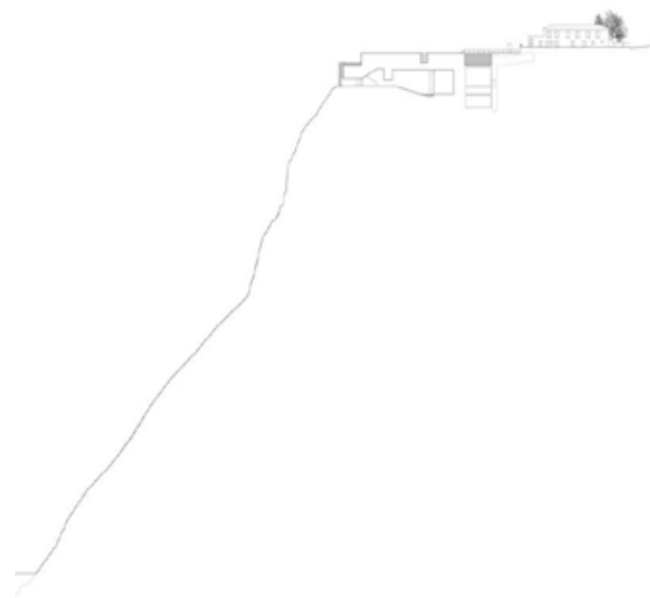
The concrete structures stand as separate buildings but are linked through easy walks within the campus. Tall picture windows mesh the exterior and interior of the museum with art and the outdoors. The simple monochromatic concrete forms are easy to enjoy as a contrasting texture to the green oasis in which they rest.

The landscape architecture was designed by Gonçalo Ribeiro Telles and António Viana Barreto, and is impressive on its own. Vegetation spreads across the campus on lawns, in trees, in and pools of water. The campus takes visitors out of the city and into the calm campus to enjoy the buildings and the artwork they hold.

The Calouste Gulbenkian Foundation and Museum was recognized as a National Monument in Portugal in 2010. The buildings are appreciated as a notable representation of modern Portuguese architecture from the 1960s.

CALUSTE GULBENKIAN FOUNDATION

RUY JERVIS D'ATHOUGUIA, PEDRO CID and ALBERTO PESSOA



ART CENTER CASA DAS MUDAS

PAULO DAVID

With a completely new and autonomous construction, the new Centre includes exhibit area, Auditorium, library, shop, café, restaurant and a wide zone of cultural animation workshops and artistic workshops. The building was designed in such a way as to create a tasteful and pleasant environment, providing prospects of vision from the inside, on the sea and the surrounding slopes.

The exhibition rooms, of varying dimensions to allow greater amplitude of use, and which occur in series, reducing their design to the minimum, camouflaging all the technical infrastructure, in a way that the work of art is the core element of the visit. In opposition the auditorium presents a detailed and affirmative design in order to provide maximum value as a space for shows and to allow a wide variety of programming.

ANALYSIS

LISBON PALIMPSEST

Lisbon landscape is marked by a deep urography, hydro and human diversity. To think this landscape is to understand it as a constant process, ending in every moment and place signs of a complex and vast structure.

Stretching along the North bank of the estuary of the Tejo River, Lisbon, port and waterborne, managed to attract various civilizations throughout the ages.

The city has undergone many alterations since its origin, with the appearance of the moura and fernandina fences, up to the present day. Developed itself in one of its seven hills, where today is the S. Jorge Castle, when the port area was nothing more than a beach.

As the population grew, the city suffered morphological and urban changes, in order to meet the needs of the inhabitants. However, the urban structure of the city, that we know nowadays, is profoundly marked by its natural lines, because the city has always developed itself naturally from its water lines and, on the other hand, the valleys which even today are defined in the urban fabric. These, as well as the ridge lines are often defined by existing roads and streets in the city.

The shape of the terrain is characterized by physical structures that are the true indicator of ecological behaviour of structures – the soil, where there are erosion processes and the recent land, the water where there are the processes of drainage and accumulation, and vegetation where there are the processes related to the moisture and dry temperatures. In these three structures are inserted the different terrain modeller processes.

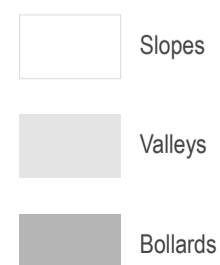
SOIL

The bollards are morphological elements consisting of the ridges and flattened areas. Are exposed to erosive processes as the prevailing winds and rain waters. This type of erosion that is predominant in its mutation alters the river basins and the hydrological system, due to deposition of those fragments that are transported along the long erosion of the bollards.

The slopes, in the intermediate dimension between the top of the ridge and the watershed, are an area of soil that are in contact with water, and the predominantly eroded due to this constant exposure. Is a soil with high level of humidity and increases as it descends to the lower area of the watershed.

The numerous valleys existing in the city of Lisbon profoundly marked the reading of the same because they are the result of the erosion created over the years by different natural phenomena and by erosion of Man. The shape and behavior of themselves give rise to concentration and disposal of rainwater that are directed to the watershed that delimits the edge of Lisbon.

From North to South there are four main valleys in Lisbon that start in the inner city, in the numerous existing water lines that flow into the river, where they reach a higher expression (Valley of the Trancão, Chelas Valley, Green Valley and the Valley of Alcântara).

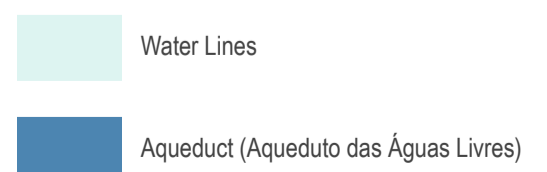




Water as generator element of this landscape, tearing and deforming the lithology, was being incorporated intelligently and sustainably by people that occupied and inhabited. The marked valleys of this landscape have become places of biological life, human and symbolic, interdependent of the hills that delimited the city. The water that gives life to these valleys is captured, filtered and released through the hills.

The Águas Livres Aqueduct, 18th century building of the reign of D. João V aimed at providing water to Lisbon taking advantage of numerous mines and springs of your term, assumes a great architectural expression.

WATER





Lisbon, city of the seven hills, expands throughout the slopes along the Tejo River frontier, offering views from viewpoints that exist in highpoints or in natural terraces.

The viewpoint allows to observe the landscape through a new point of view. Establishes a relationship between a certain fixed point in the territory, and everything that can be seen from it.

"The more you achieve, the more satisfied the need of domain under the territory". André Corboz

VEGETATION AND VIEWPOINTS

Lisbon viewpoints:

- 1 "Alto da Serafina"
- 2 "Parque Eduardo VII"
- 3 "Penha de França"
- 4 "Monte Agudo"
- 5 "Senhora do Monte"
- 6 "Graça"
- 7 "Castelo São Jorge"
- 8 "Santa Luzia"
- 9 "Elevador de Santa Justa"
- 10 "São Pedro de Alcântara"
- 11 "Jardim do Torel"
- 12 "Rocha do Conde de Óbidos"
- 13 "Largo das Necessidades"
- 14 "Montes Claros"

 Green Spaces



PROJECT
PUBLIC ARTERY





Portas de Santo Antão Street • death



Portas de Santo Antão Street • alive

PROJECT

On its own initiative was elaborated a study on Portas de Santo Antão Street, formerly a symbol of life and expansion of the city to the North.

Nowadays, after years of construction, despite maintaining his trace, is completely fragmented and disabled.

By walking down the street and reading the respective plans, the lack of continuity marked by the Liberdade Avenue is noticed.

The movement for the different points of the street is made for its adjacent roads, making it a place despised and obsolete by the inhabitants of the city, losing its identity loaded with history so little known, despite being located in the heart of the city of Lisbon.



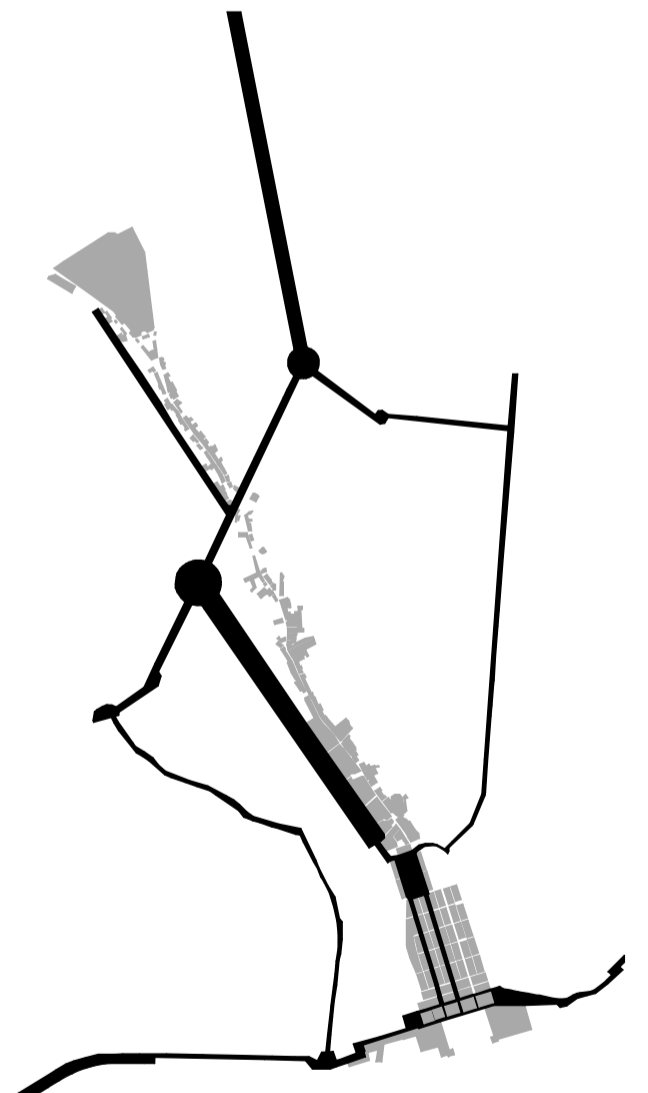
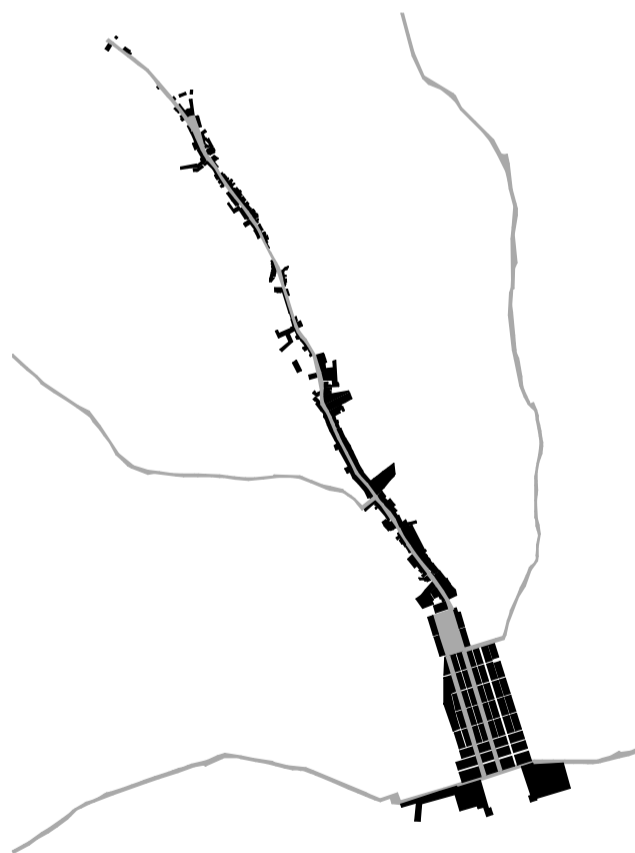
Lisbon Plan • 1650 João Nunes Tinoco



Topographic Lisbon Plan • 1856-1858 Filipe Folque



Lisbon Plan • 1904-1911 Silva Pinto



city spread

- 1 - Caluste Glubenkian Foundation
- 2 - Military Buiding
- 3 - S. Sebastião Church
- 4 - Street fly-over
- 5 - "Sta. Joanne" Convent
- 6 - "Condes do Redondo" Palace
- 7 - Hospital /" Sta. Marta" Convent
- 8 - Street fly-over

- 9 - Ateneu Comercial de Lisboa
- 10 - "Coliseu dos Recreios" Music Hall
- 11 - "Portas de Santo Antão" Church
- 12 -"Independência" Palace
- 13 - "D. Maria II" National Theater
- 14 - Rossio Square
- 15 - MUDE museum
- 16 - "Praça do Comércio"

PUBLIC ARTERY





System plan



1:20 000





Random photographic survey of the Public highlights





MEMORY

The proposal aims to enhance the relationship between the Ateneu, the street and the city, establishing a new interpretation of the territory.

The project part of two assumptions:

The first focuses on the restructuring of the accessibilities roads and pedestrian accesses, with the incorporation of a pedestrian and cycle route across the street, which unites the gardens and Gulbenkian Foundation to Lisbon downtown.

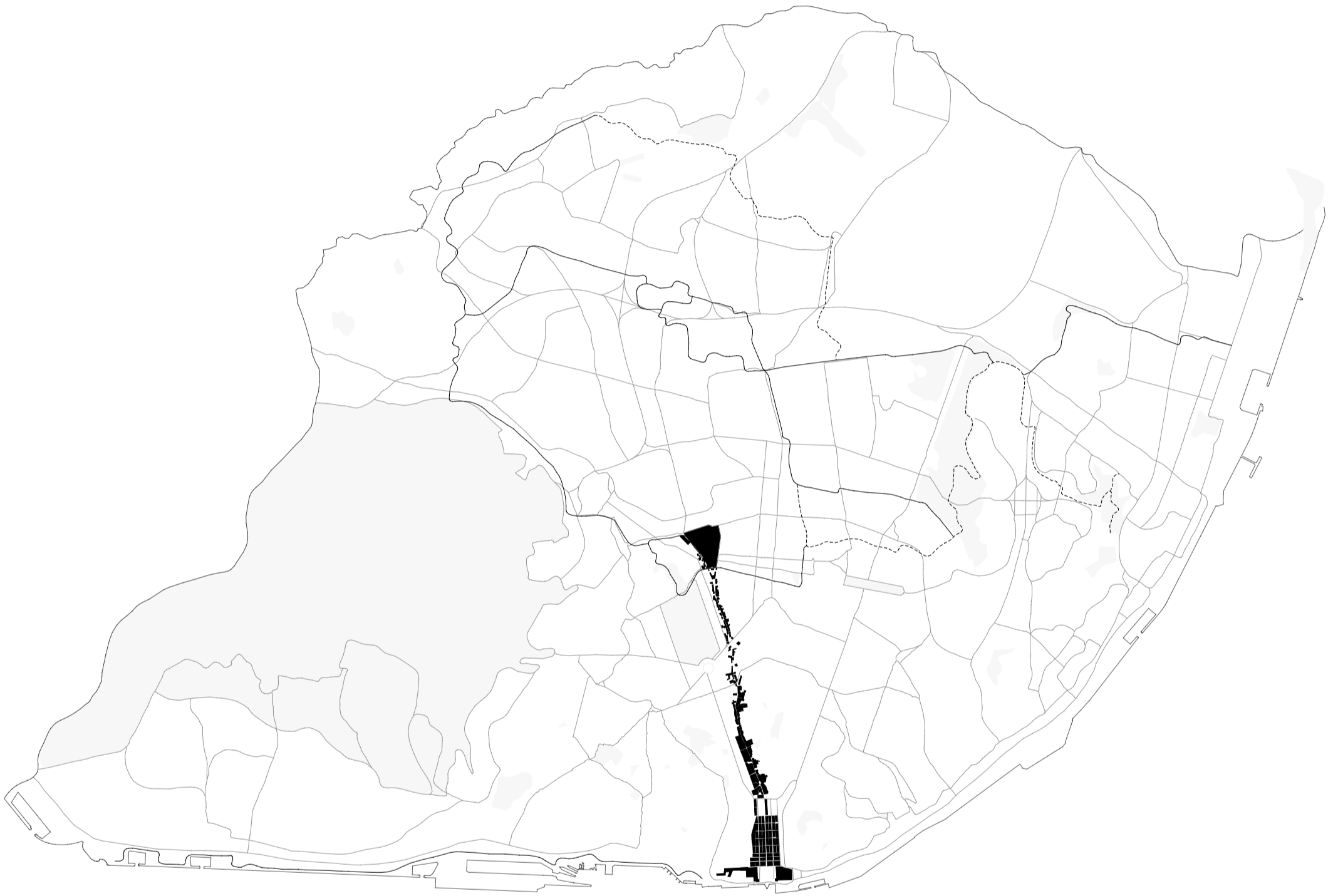
This new network connects three different systems - pedestrian, cycle, and partially road, in such a way that there is a permeability and fluidity between them.

The second premise, as an extension of the first, part of the intention to create a space of public nature, unapologetically urban, capable of generating an entire action over the territory. A space able of stimulating all relations belonging to this system, which is the city.

PUBLIC CORRIDOR

The cycling network would be an extension of the "green corridor"-a set of urban cycling paths that provide the interconnection between the various residential centers, services and green areas for recreation and leisure.

These urban cycling roads are being implemented over the course of several arteries of the city. The introduction of this new route, to travel over an artery, have the particularity of being the only one to establish a direct connection to the city centre.



Lisbon cycle routes scheme

MATERIALITY

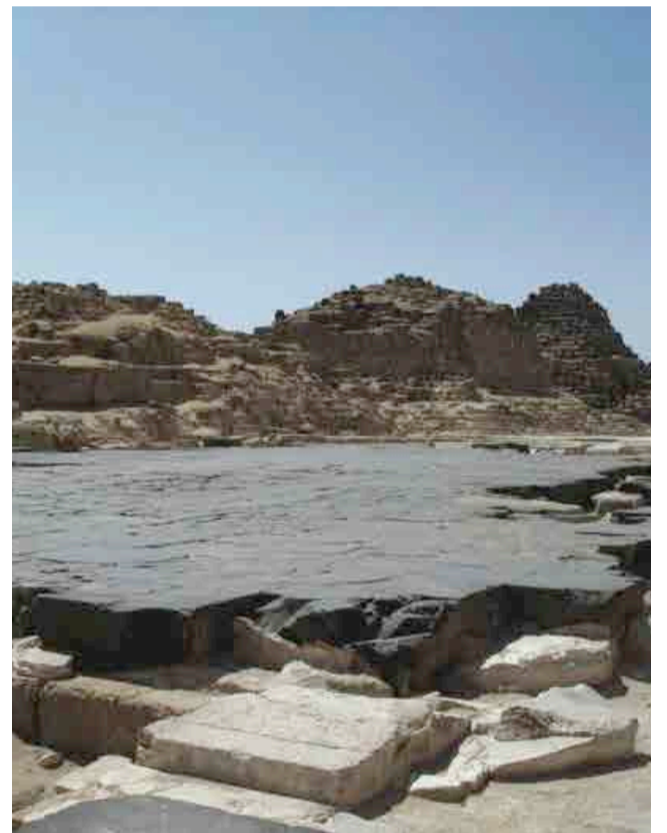
The path is built of precast concrete flat blocks and the
cicle made of basalt asfalt.



Basalt



Prefab concret



Kofhu Temple Egypt



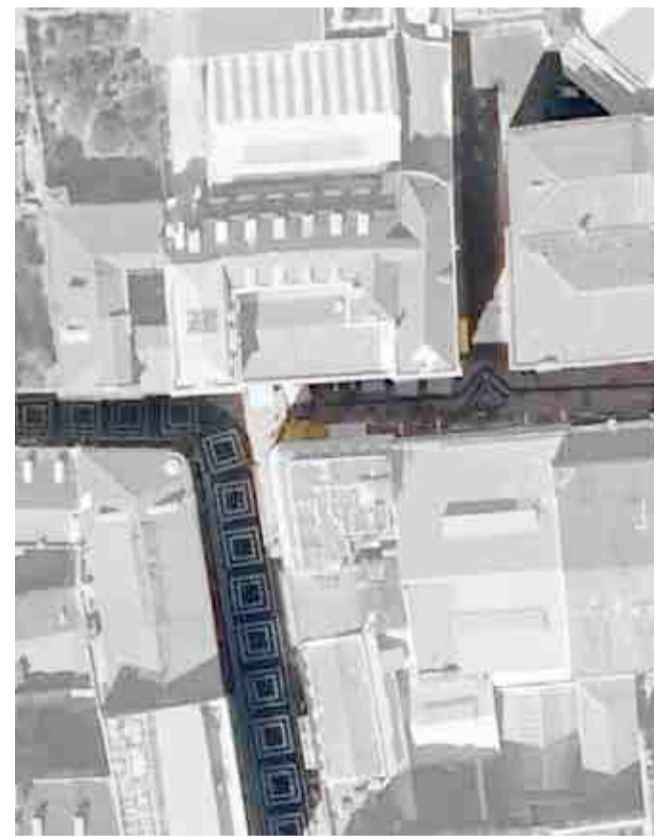
Diagram of the areas to intervene



1 Foundation Calouste Gulbenkian



2 Street Fly-over



3 Ateneu Comercial de Lisboa



1 Foundation Calouste Gulbenkian



Plan

1:500



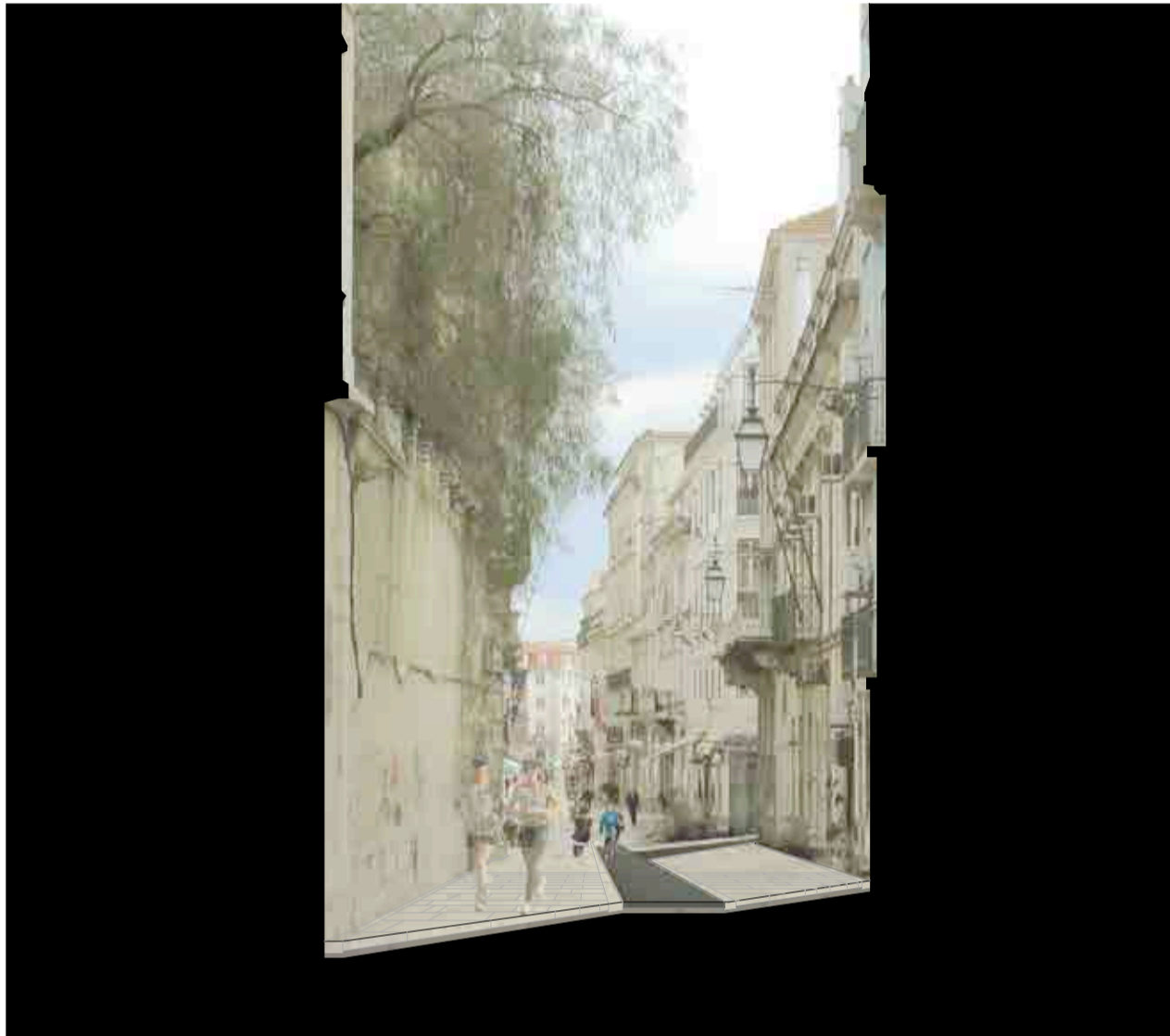
2 Street Fly-over



Plan

1:500

3 ATENEU COMERCIAL DE LISBOA

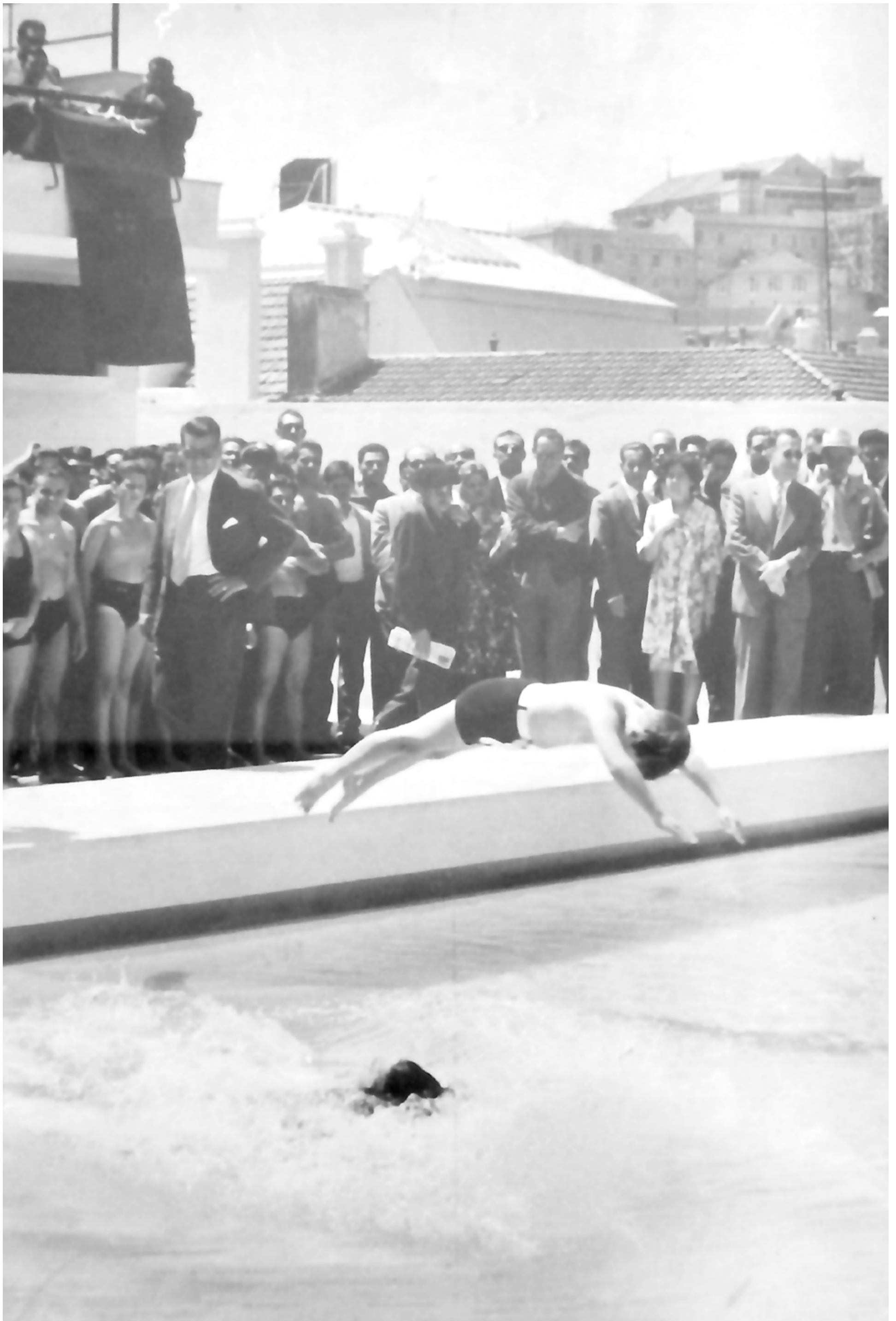


Plan

1:500



PROJECT
ATENEU COMERCIAL DE LISBOA



FOOT-PRINT

The Ateneu Comercial of Lisbon, located in the Palace Povolide, one of the numerous palaces belonging to Santo Antão Street, was founded by a group of merchants, in 1880, in celebration of 300 years of the death of Luís de Camões, famous Portuguese writer and philosopher.

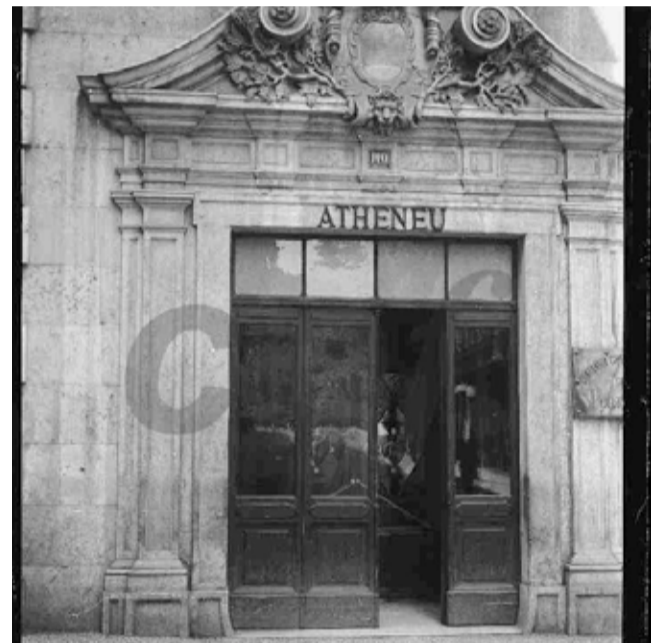
This cultural center, with business school, physical activities and sports, emerged with the aim of providing a place of conviviality. As initial proposal, the Ateneu was founded with the purpose: in the organization of a library; at the foundation of primary school classes and some higher education courses (not only for members, but also for the less fortunate); in conferences and colloquiums; gym, swimming and dance lessons as well as leisure spaces where happened several playful character tournaments.

The Ateneu has very little or no financial support, therefore reduced programmatically to a library space and a gym in precarious conditions. The associates are covered by new concepts of physical activity, provided by private companies and only dedicated to the exclusive offer of such services, in view of their respective profit, without any concerns of a social/cultural reason by which are made denials of private appropriation of space of the Ateneu.

However, and despite a few conditions, the Ateneu remains faithful to its objectives that come since its Foundation: "provide their associated with the practice of activities of cultural, recreation nature, sports and physical education" (art. 3º of the Statute). Currently, what gives life to the palace, is a space/alternative restaurant, "O Primeiro Andar" (The First Floor), which works as a liaison between various cultural strands promoting artists and communication between people of different areas, through free events such as shows and temporary exhibitions, creative cuisine, among others.



classrooms



entrance



soccer pitch



old courtyard

The restructuring of the Ateneu Comercial de Lisboa, as a community space, is the result of a desire to articulate a new public space in the heart of Lisbon as an extension of the street, with the proposed route system in the territory. The permeability of this space, seeks to stimulate a dynamic meeting and sharing among people.

The access to the Ateneu may be made by the main street route proposed, by the platter of Santo Antão Street, or from the Calçada do Lavra, or even in higher level, the Joaquina Street. The building is composed of three public spaces at different dimensions: the cultural body (the Palace), the sports body and green space in a last platform that enables a connection to a higher dimension of the city, functioning as viewpoint.

The program is structured so as to meet the specific needs of a social equipment that serves the city. It is divided into: restore "The First Floor", auditorium, kindergarten, library, sports fields, gyms, private indoor pools included a pool restricted to preschool, public outdoor pool, cafeterias, administrative and technical rooms respective to the program.

PROPOSAL PUBLIC ATENEU



Ateneu Location Plan

1:20 000







1. preexisting



2. Courtyard



3. Accesses

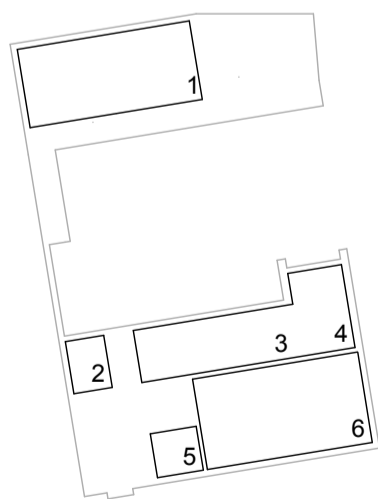


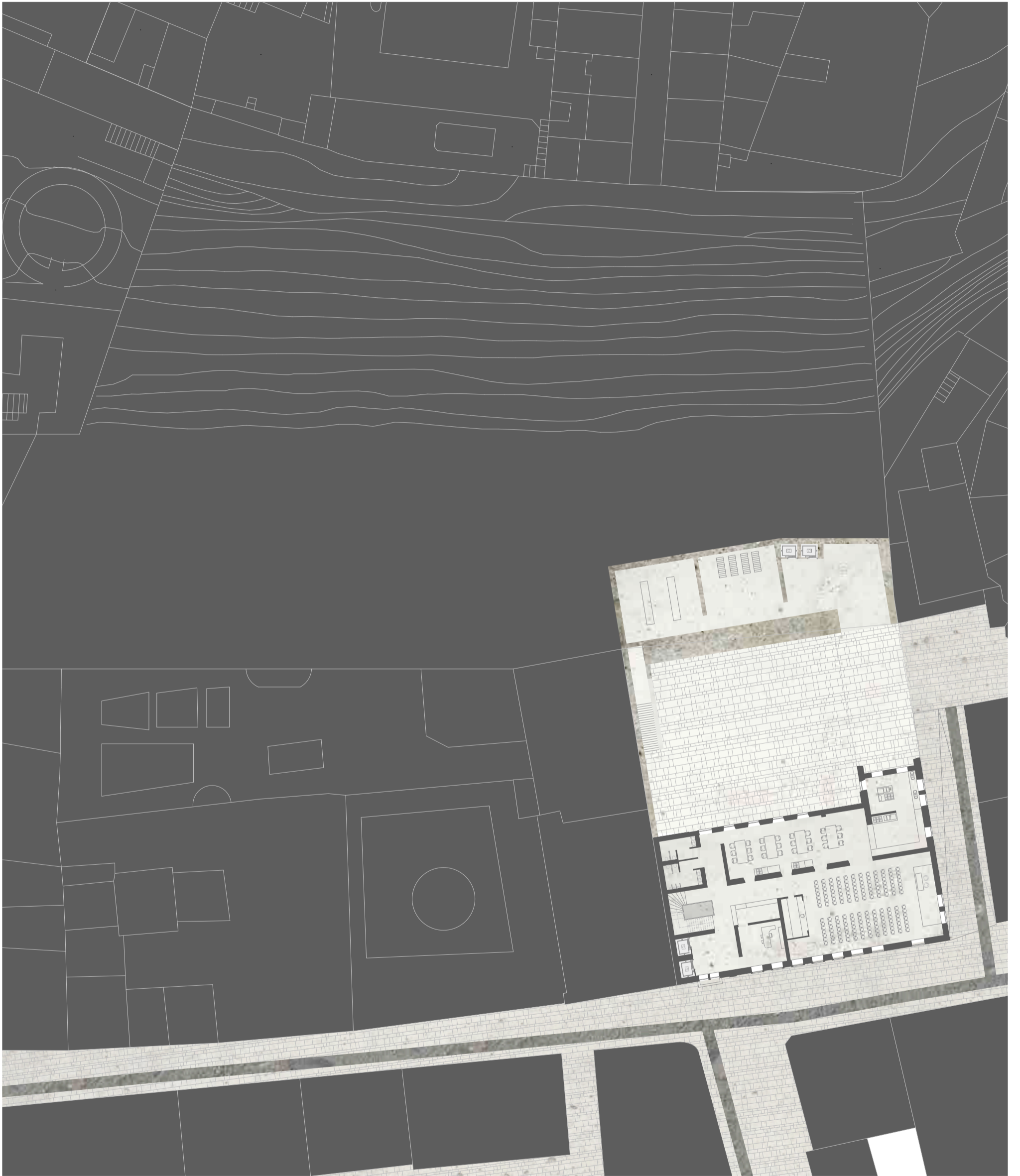
4. Project



Programme:

- 1 technical area
- 2 wc
- 3 bar
- 4 kitchen
- 5 administrative room (general)
- 6 conference room





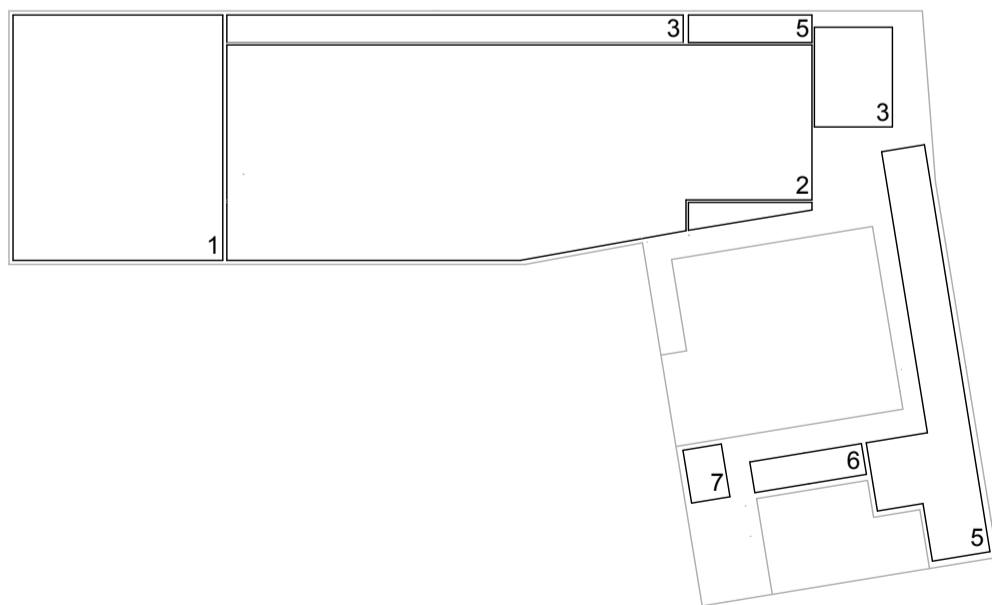
Ground floor | Courtyard

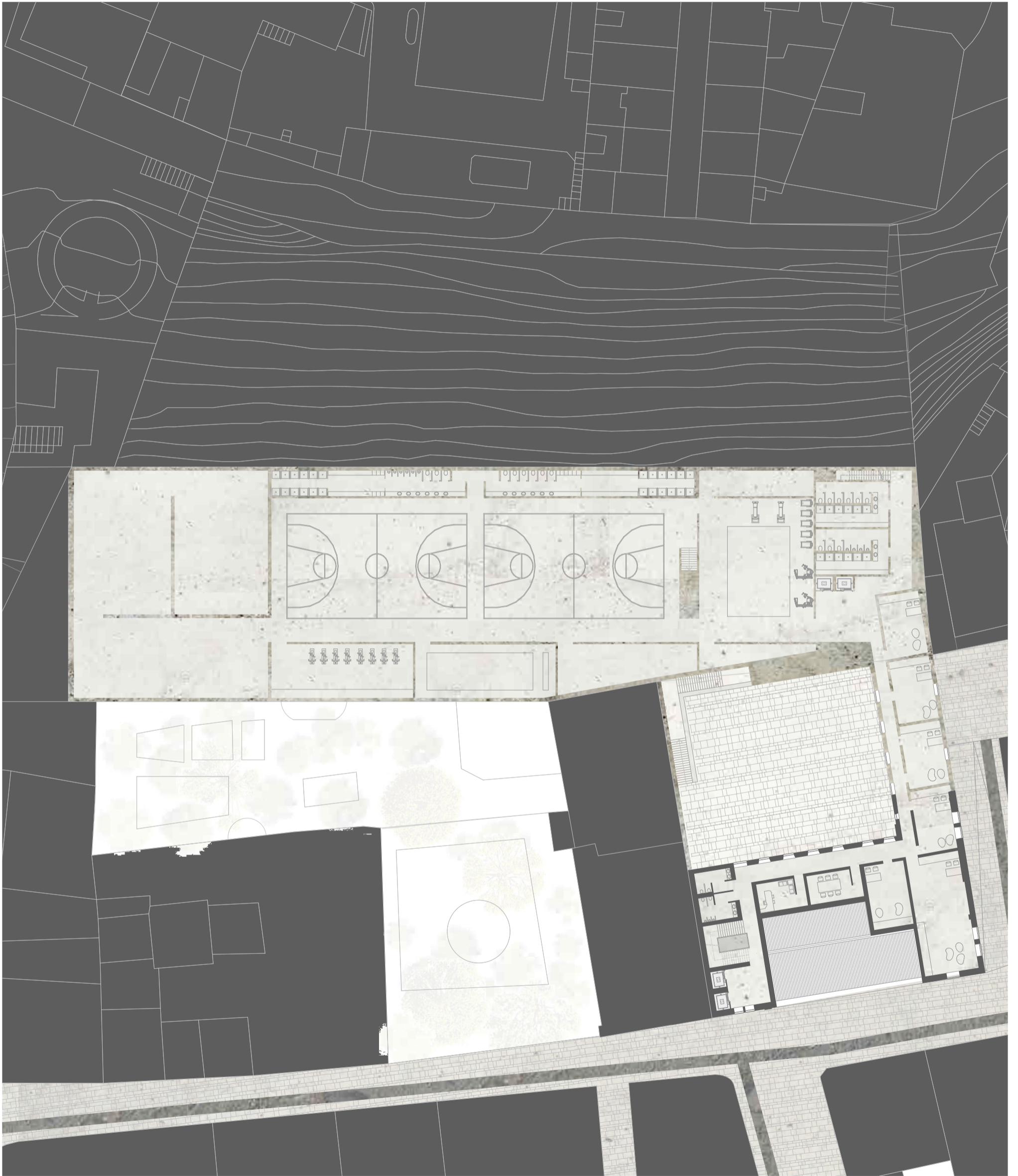
1:500



Programme:

- 1 technical area (swimming pools)
- 2 sports fields and gyms
- 3 showers
- 4 technical area (gym equipments)
- 5 kindergarten
- 6 administrative room (kindergarten)
- 7 wc





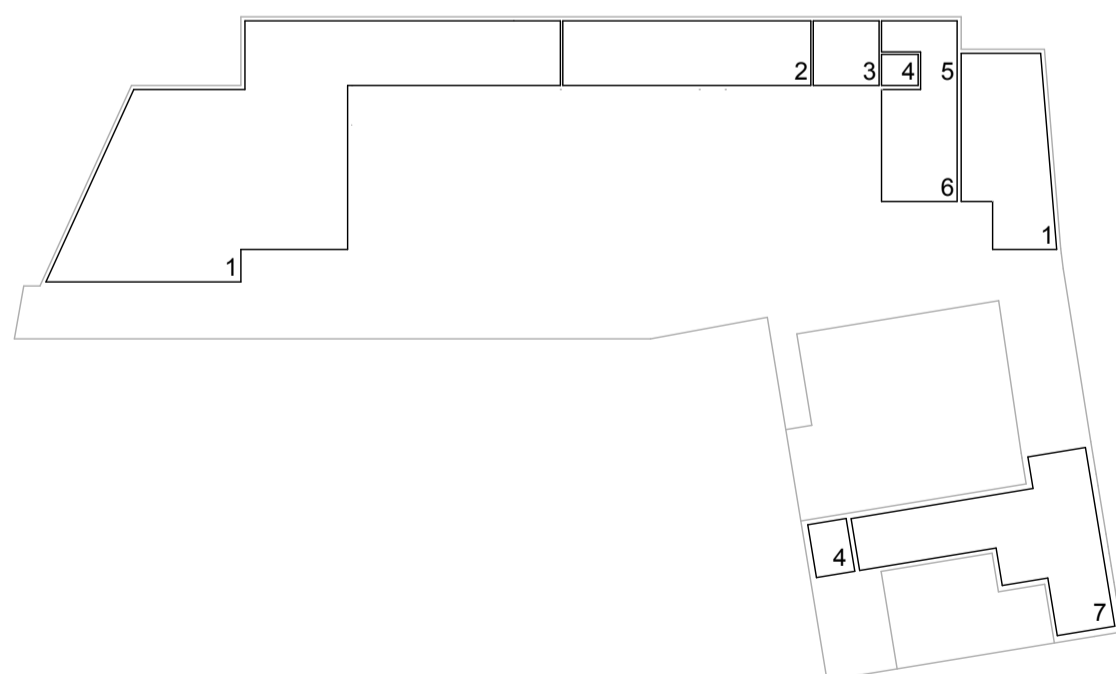
1st floor | Sports Hall

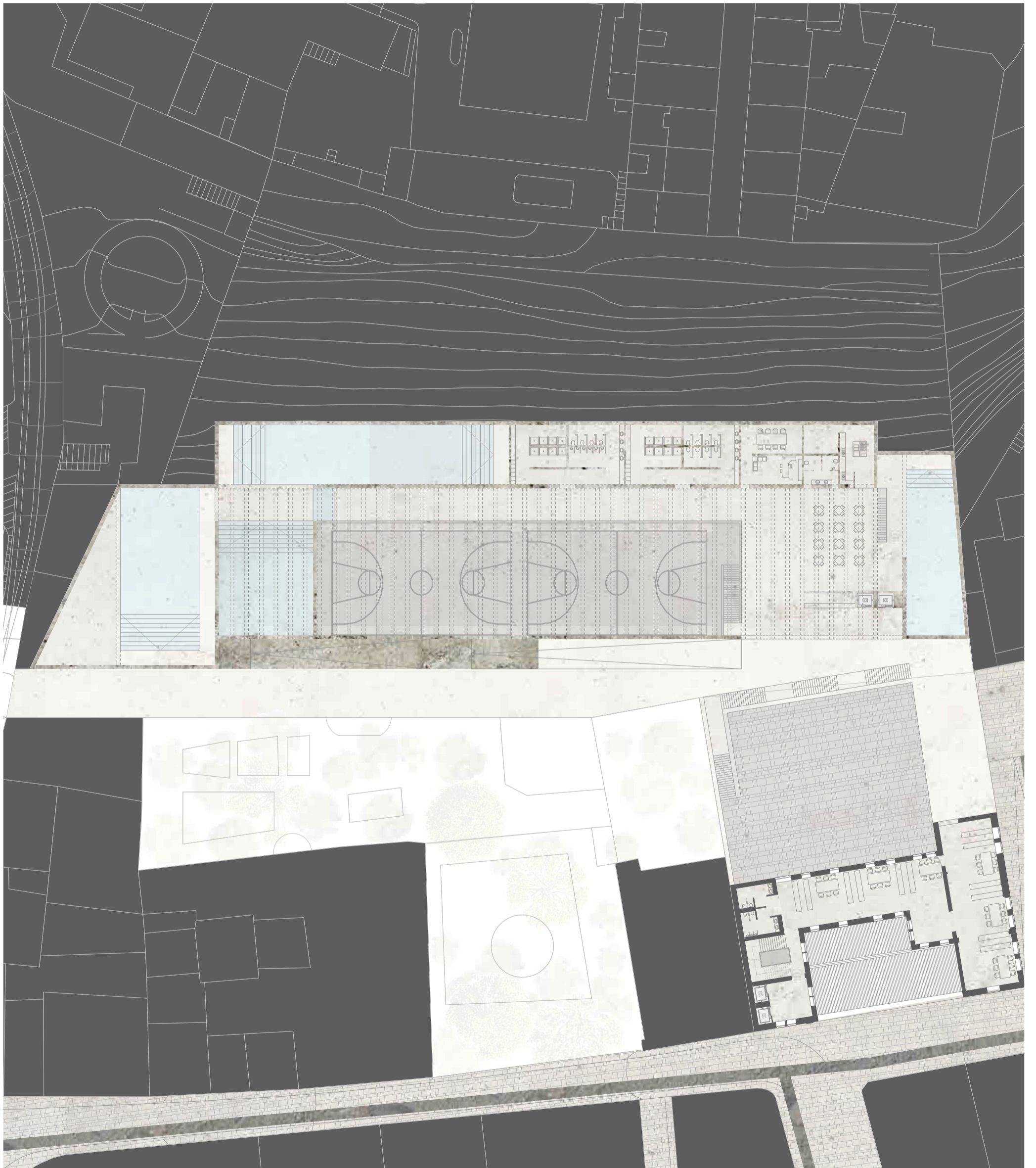
1:500



Programme:

- 1 swimming pools
- 2 showers
- 3 administrative room
- 4 wc
- 5 kitchen
- 6 bar
- 7 library





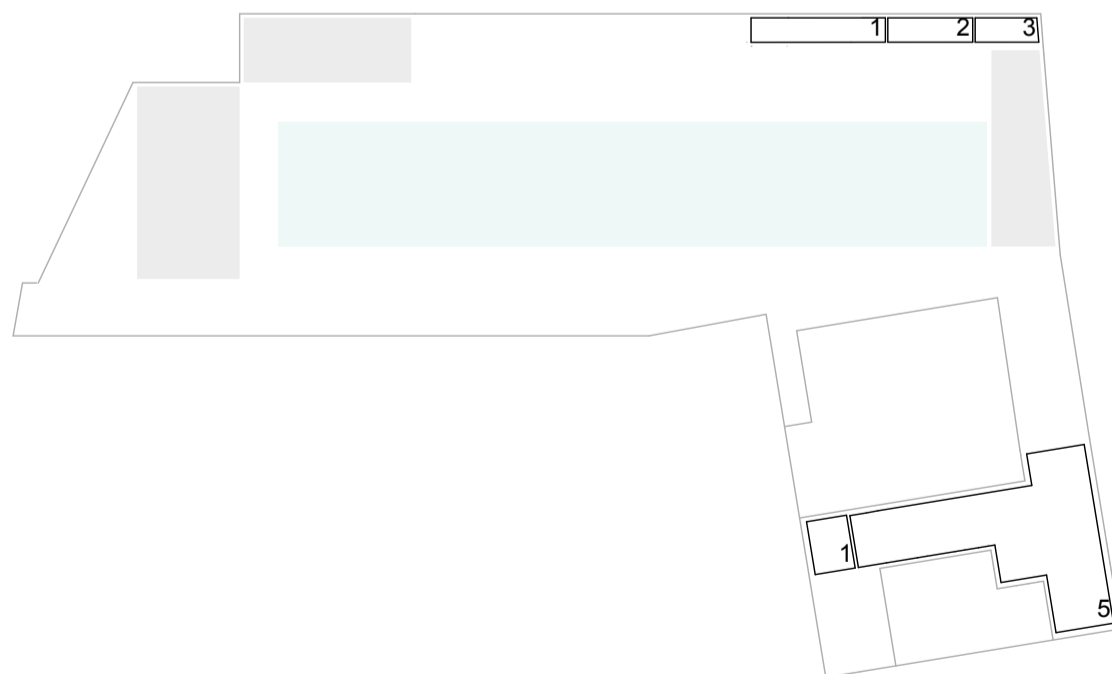
2nd floor | Swimming Pools

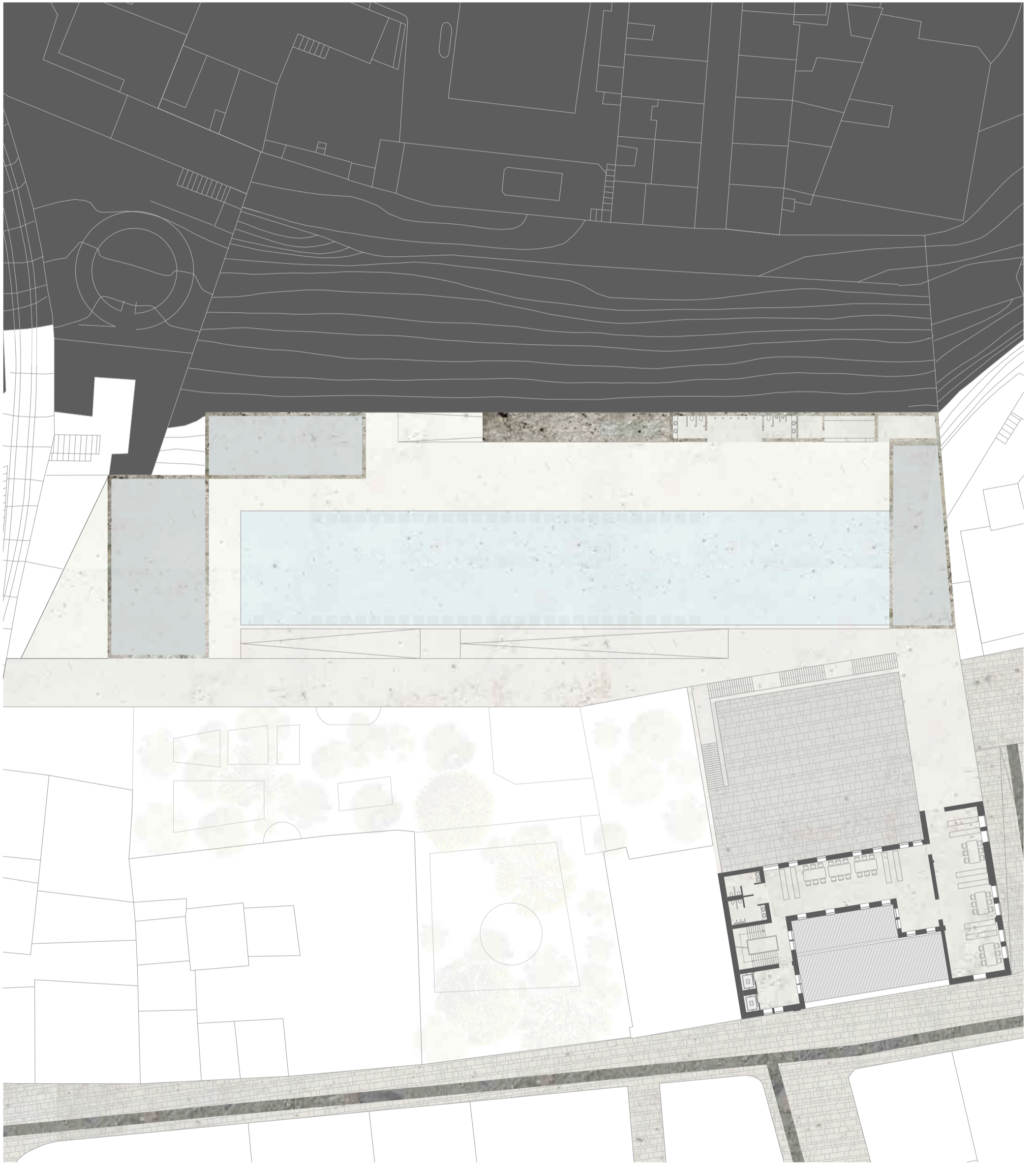
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Programme:

- 1 wc and showers
- 2 bar
- 3 technical area (swimming pools)
- 5 library

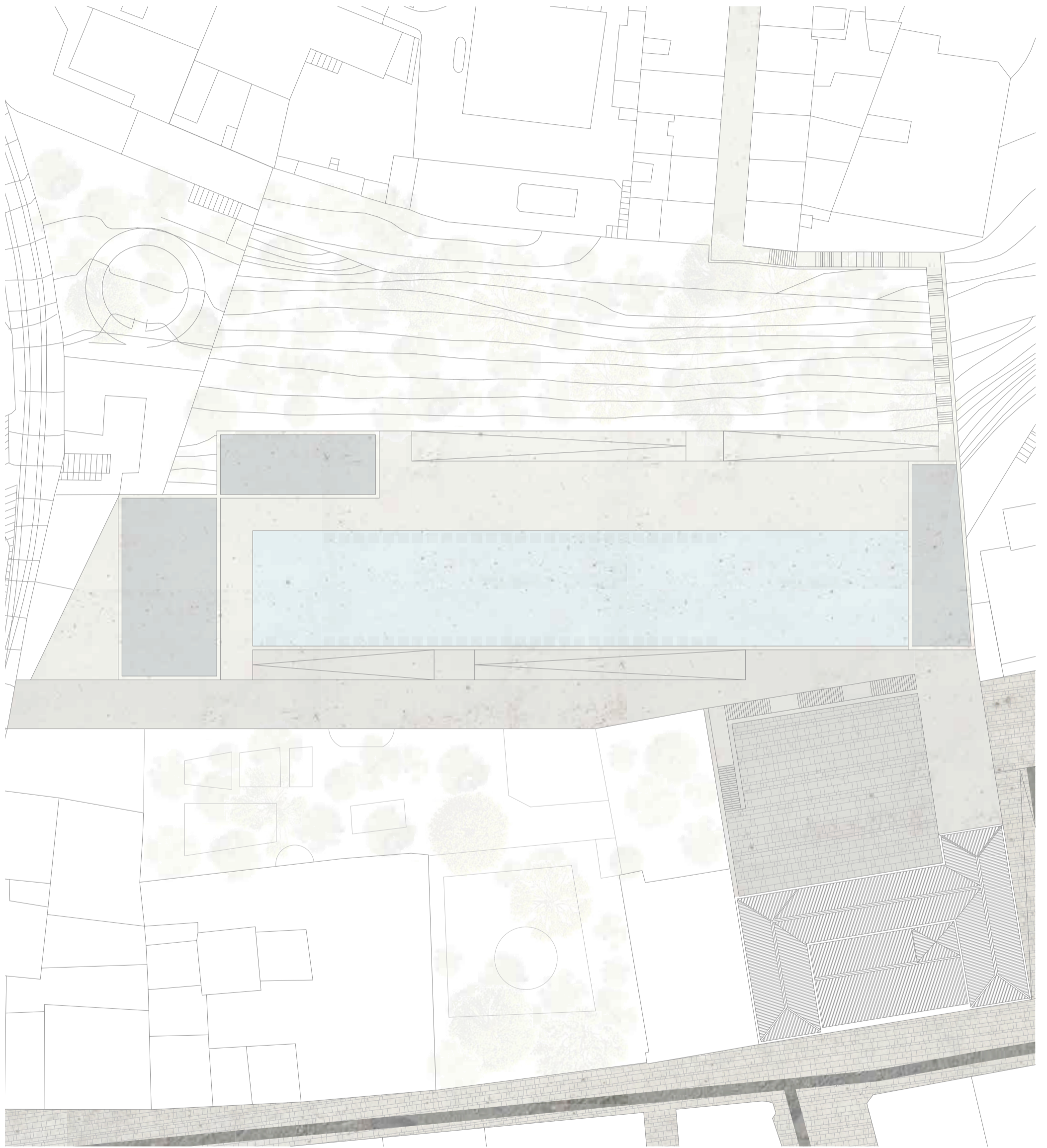


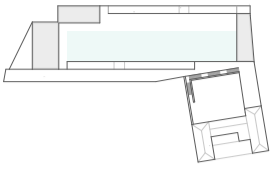


3rd floor | Public pool

1:500

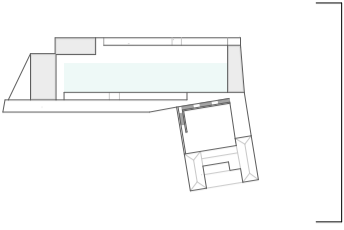






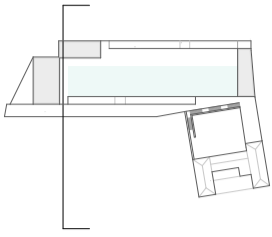
West Elevation





West Elevation

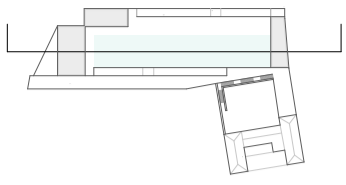




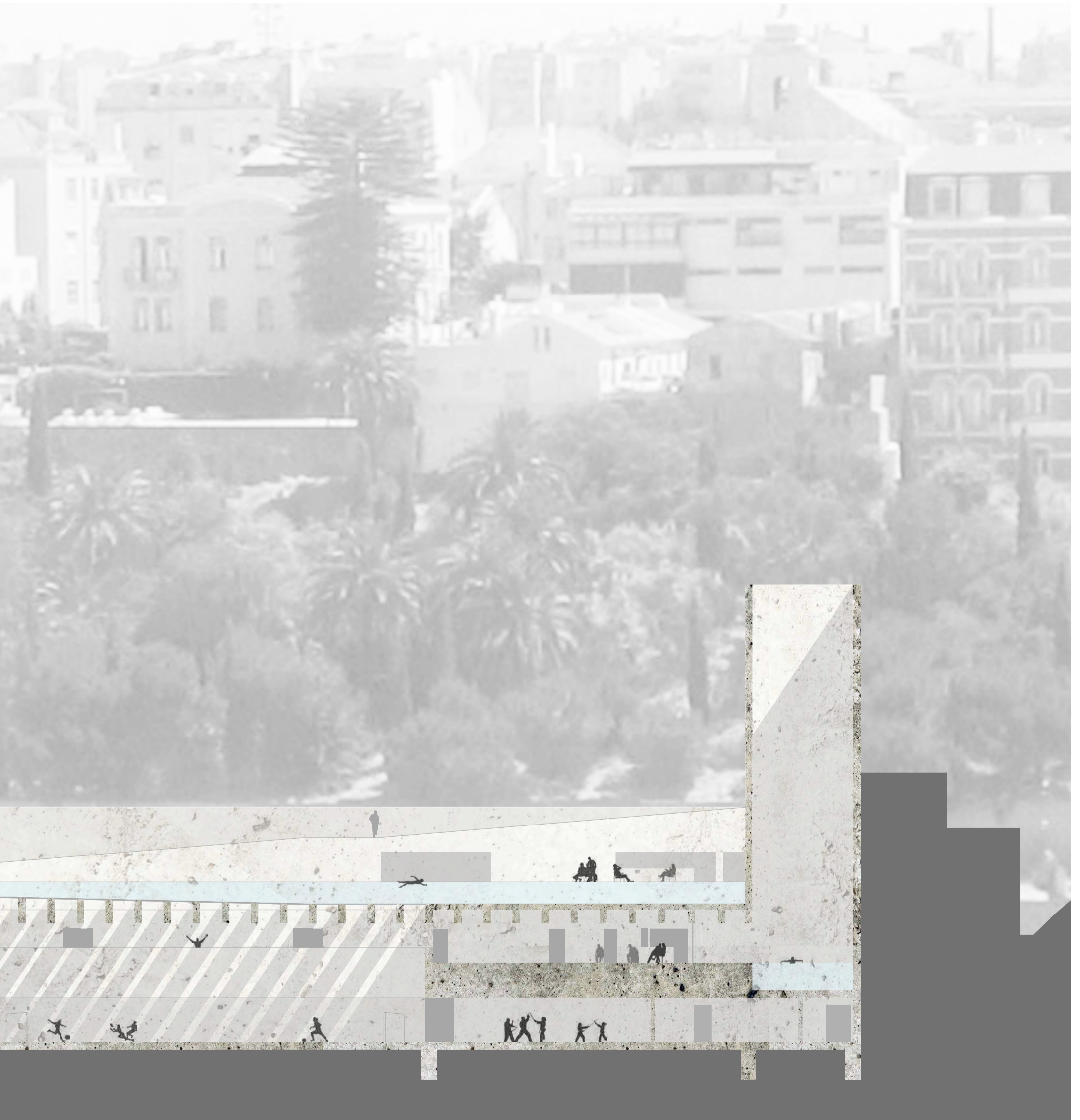
Transversal Section



1:250



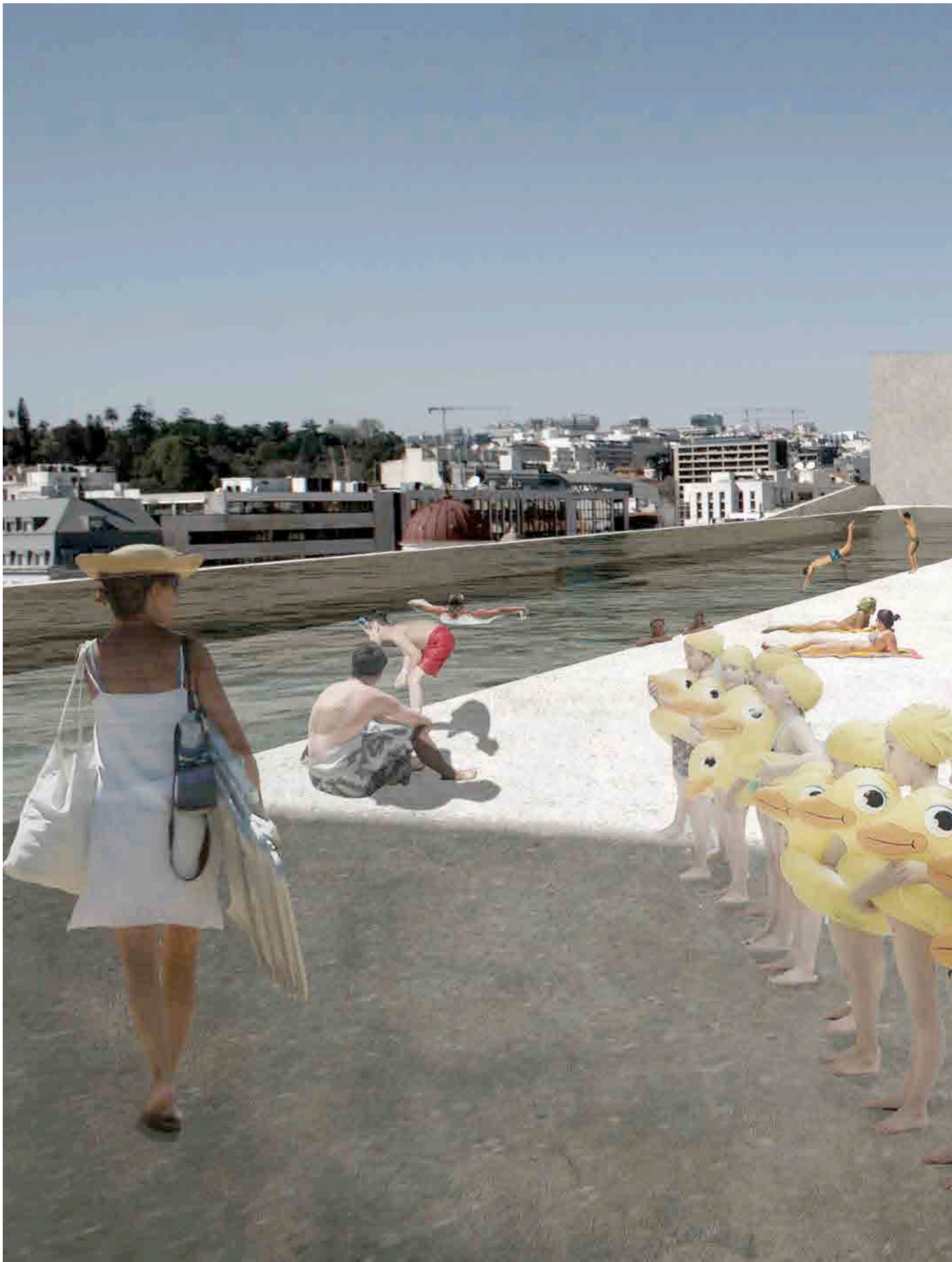
Longitudinal Elevation







Courtyard



Athmospheres

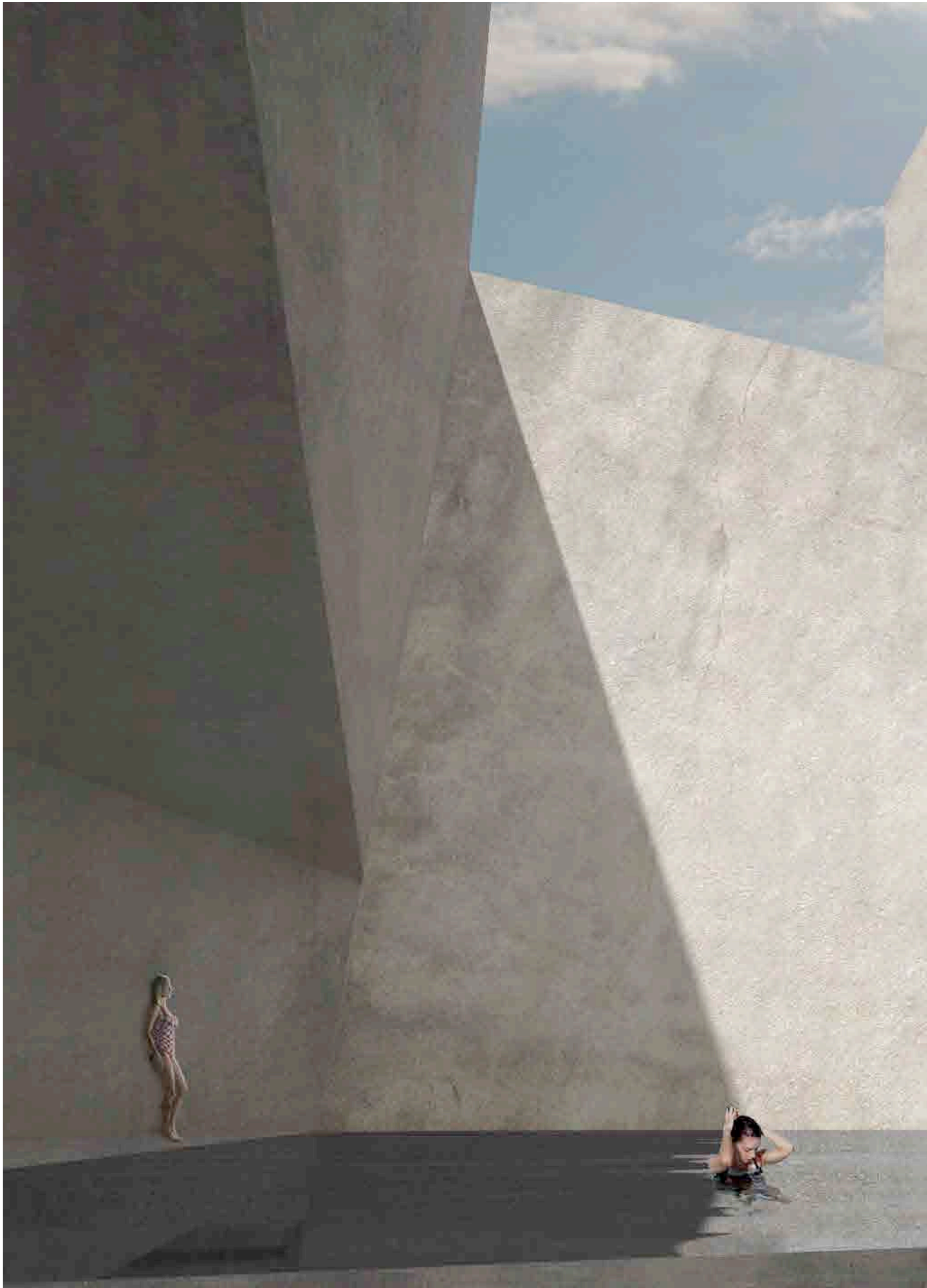


Public pool

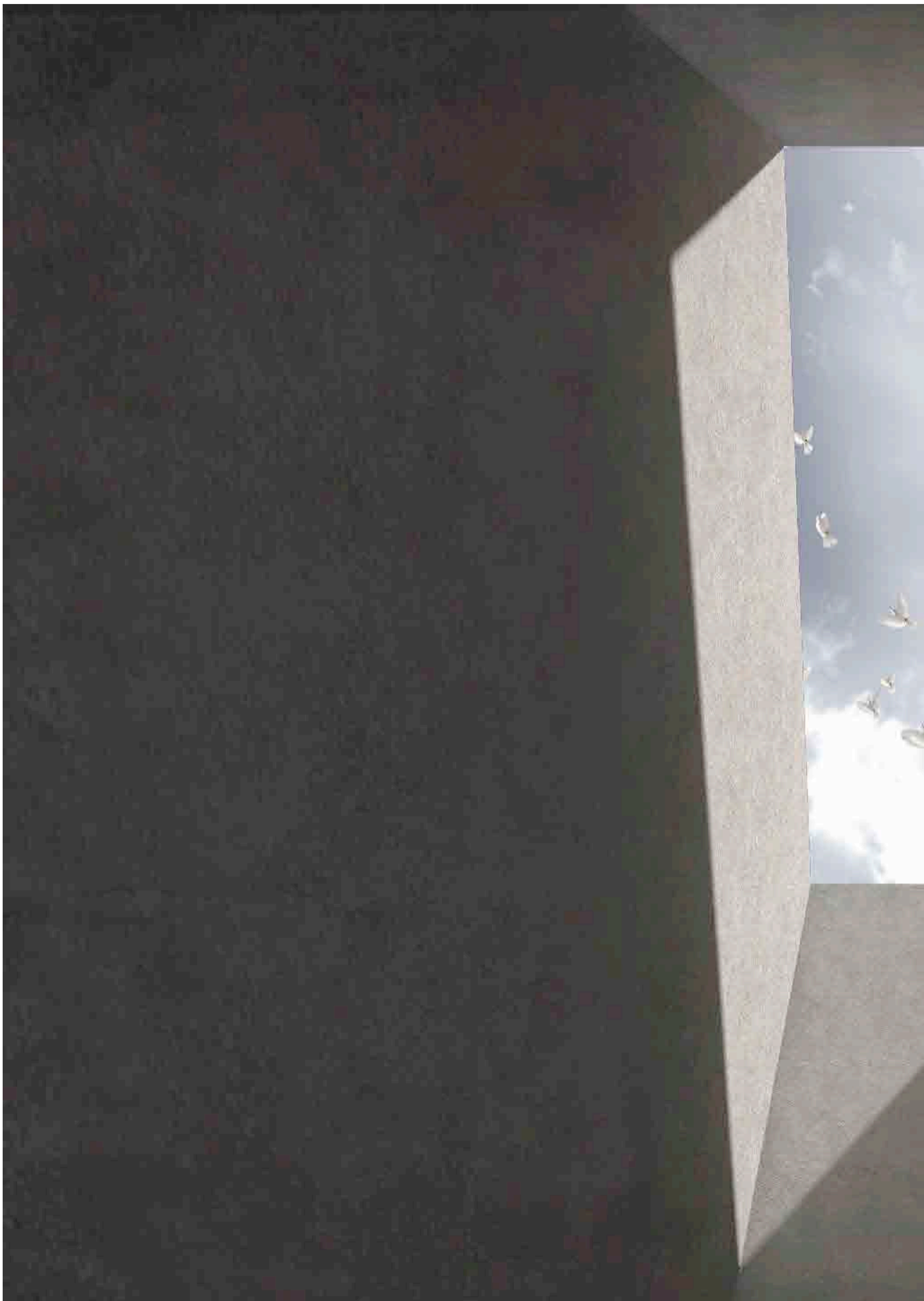


Athmospheres



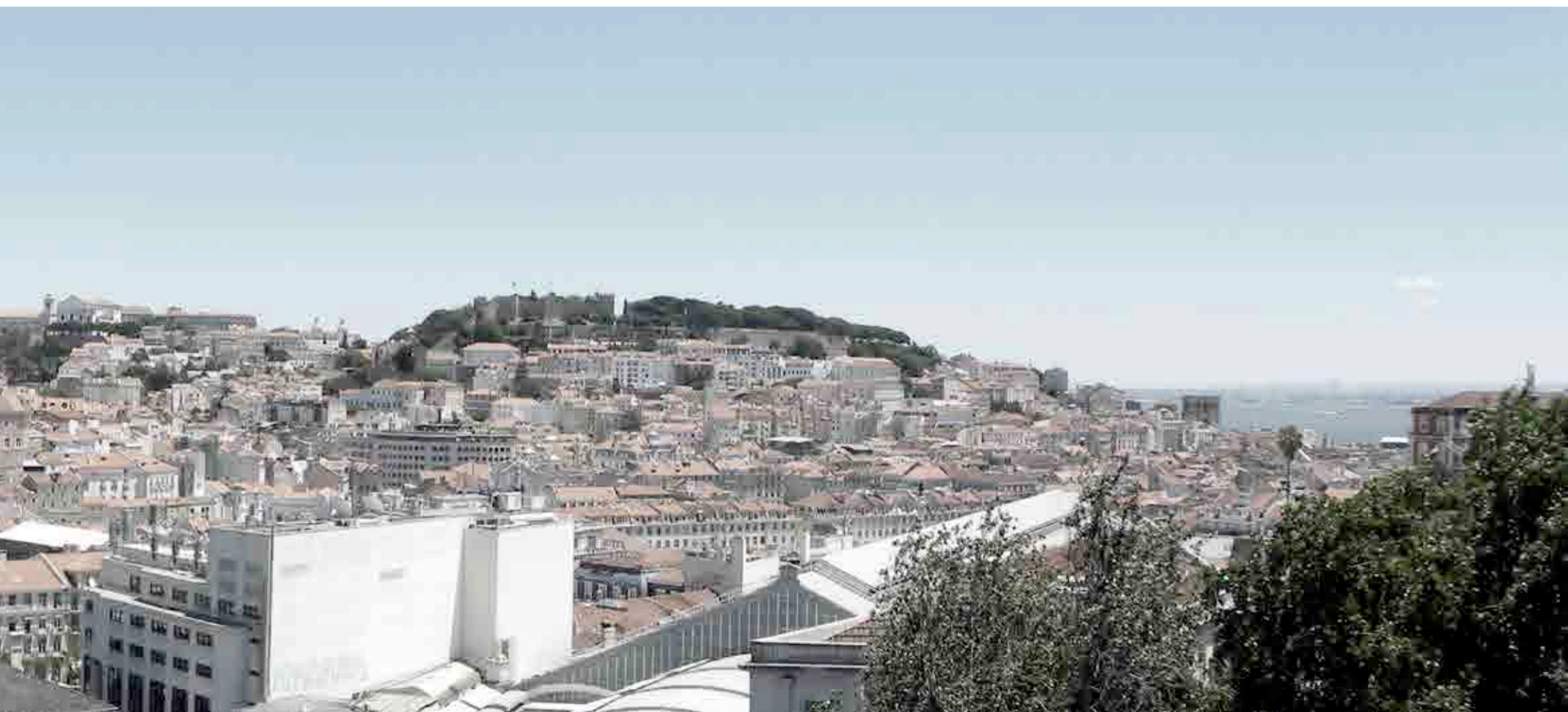












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ATENEU COMERCIAL DE LISBOA RESTRUCTURING A PUBLIC ARTERY