

CIDADE LIS-BOA – A PROJECT FOR THE RENEWAL OF THE MUSEU DA CIDADE OF LISBON

Anna Bernardi

anna.bernardi.ab@gmail.com

Raul Cunha

Marcello Galbiati

marcello.galbiati@polimi.it

Introduction

Raul Cunha

O presente artigo teve por base uma investigação orientada por professores de duas distintas instituições de ensino europeias – a Scuola del Design Politecnico di Milano e a Faculdade de Belas-Artes da Universidade de Lisboa.

Esta experiência de partilha da orientação de uma investigação entre duas instituições, tornou-se reveladora do modo como um estudante se pode mover no espaço universitário europeu com vista ao desenvolvimento de um projecto de investigação, aproximando esse seu trabalho da necessidade específica e local da sua escolha temática.

A investigação da Mestre Anna Bernardi subordinada ao título Un progetto per il rinnovo del Museu da Cidade de Lisboa é reveladora desta nova realidade, demonstrando como uma estudante italiana se pode interessar por um tema dedicado à cidade de Lisboa, materializando esse interesse no estudo sobre a identidade cultural e material desta cidade.

O projecto concretiza-se assim através de uma nova perspectiva de mostrar Lisboa, consolidando-se numa nova aproximação museológica e museográfica para o Museu da Cidade.

Ao partir do conceito que a cidade é o principal palco de interacções e acontecimentos identitários da sua natureza e dos seus habitantes, percorre esses eventos numa perspectiva histórica chegando até aos nossos dias e perspectivando através do passado e do presente o futuro. O Museu da cidade torna-se assim no elemento central com links pela cidade, oferecendo, através de novas tecnologias de aquisição de dados e de comunicação, uma relação biunívoca entre espaço expositivo e espaço urbano onde se estabelecem e potenciam as relações entre os visitantes e a cidade, permitindo a estes utilizadores terem a sua disponibilidade a totalidade da informação necessária para o completo conhecimento das dimensões identitária e material da cidade de Lisboa.

Uma tese para a cidade de Lisboa, uma tese para o Museu da Cidade de Lisboa[1]
Marcello Galbiati

Cidade de Lisboa, à beira de uma Europa cada vez mais vaga ou muito definida, ou Lisboa o centro do mundo. Esta é uma pergunta interessante que me acompanha sempre que estou na cidade de Lisboa, apenas porque você se sente em outro mundo, a realidade ligada às origens da Europa moderna ou estão ligados o futuro que ainda não foi descoberto.

A tese para identidade da cidade Lisboa, fundada por contatos durante a atividade como professor e responsável de Escola do Design de Politécnico de Milão por algumas universidades Portuguesas as para Erasmus. Algumas escolas Portuguesas, incluido quatro em Lisboa, possibilitaram que mais de 120 alunos de oito escolas diferentes, conhecessem a realidade Portuguesa.

De um destes acordos Erasmus, nasceu a ideia de desenvolver um programa de graduação tese, em particular graças a disponibilidade de professor Raul Cunca, da Faculdade de Belas Artes da Universidade de Lisboa, de prof. Franco Origoni, colega em Milão no ambiente do Laboratorio di Allestimento da Escola de Design do Politecnico de Milão, permitindo que a aluna Anna Bernardi, que era estudante Erasmus para FBA Lisboa durante o segundo semestre do ano académico de 2009-2010, para desenvolver esta tese.

Lisboa cidade de contatos, contatos com o mundo descobriu ou a ser descoberto, o mundo do comércio, cultura, e apenas um destes valores culturais, queríamos fazer essa afirmação sobre a cidade Lisboa. Na cidade de união de diferentes culturas, identidade, e portanto, muitas riquezas culturais, ainda a ser descoberta nas dobras dos detalhes.

A importância de um Museu é bem conhecida, só porque a preservação e cuidados de documentos é útil para entender a realidade histórica, a nossa história é útil para compreender as possíveis soluções para os problemas modernos.

Esta é apenas a visão pessoal de Lisboa, a visão de uma pessoa não é o Português, e por isso queríamos a desenvolver esta tese para trabalhar, em conexão com os múltiplos aspectos ou aparências, inicialmente propondo uma exposição em um para definir a cidade.

Depois de várias revisões de projecto e meditações, optámos por trabalhar no interior de Museu, projectado e revisado por uma pessoa italiana, com referências culturais mais relacionadas com a cultura italiana, da forma e do setor de instalações, para entender como você pode modificar um espaço de exposição que é representante de uma análise muito pessoal, como uma capital de um estado.

Tudo tem que depois desenvolver o melhor, graças a boa cooperação entre FBA Lisboa e Escola de Design do Politecnico de Milao. A tese também demonstra a boa cooperação entre professores de Erasmus de duas faculdade entre Portugal e Italia.

Mas agora eu deixo espaço para imagens e palavras escritas que contam o melhor, um resumo deste projecto de tese.

A museum of the City, a City as a Museum,

Anna Bernardi

From a static to a dynamic perspective

The interest in the use of the city stems from the profound changes globalization determines in the habits of human life. The city is part of our life: the first witness of our past, the scene for our present, and the host of our future.

This is why we can say that the city, in layering and intermingling the old with the new becomes its own museum.

Monuments and buildings, unchanged for hundreds of years, can be invisible not only to the eyes of inhabitants accustomed to seeing them, but also to the eyes of careless visitors. In a context where the city is likely to become "*invisible*", in a time when anything can be reproduced anywhere in the world by sophisticated technologies which make cultural information accessible to a wider audience, it should be possible to conceive a museum which is not constrained by rooms and corridors, but defined by buildings, streets, squares and courtyards where the displayed exhibits stop being objects and become architectures.

It goes without saying that this model is not meant to replace traditional museums. These, on the contrary, remain the reference and the starting point for a new type of museum developing out of it. The key element is the introduction of a privileged point of view which can affect and direct the vision.

<< *Un* *progetto* *espositivo* *è*
(*o* *meglio* *dovrebbe* *essere*) *un* *filtro*
che non modifica *le cose* *quanto* *piuttosto* *i* *nostri*
meccanismi *percettivi* *>[2].*
<< *An* *exhibition* *project* *is*
(*or* *should* *be*) *a* *filter*
that does not *change* *things,* *but* *rather* *our*
perceptual mechanisms >>

Involve to improve

In this type of exhibition concept inspiration can be drawn from public design, using involvement and interaction as key elements continually enriching the museum itself. For those who come to discover another country, a full immersion in the history, in the life and in the philosophy of a place, the physical and emotional experiences are crucial for meeting a wide range of interests.

However, tourist's involvement is not enough, because inhabitants may become users, too, and they can also continuously enrich their landscape. If invited to participate (e.g. being asked to express an opinion), inhabitants can contribute to the project ongoing maintenance, development and improvement. This is how the museum can support the preservation of the city heritage through dissemination and revitalization.

The Museum of the city

Initiatives and projects involving the urban space and, consequently, interacting with it, are part of the debate around their connections with the city. They are often either proposed by independent people or sponsored by museums, or institutions, primarily

dealing with the city itself.....but a special category of museums, specifically dedicated to this exists and is precisely "*The museum of the city.*"

The Museums of the city are in general quite special, because they deal with an extremely challenging subject which covers a wide variety of contents.

The development of this type of museums has been increasing in the last decade. A basic principle of their innovation process is the tendency to go beyond the traditional exhibition schemes and organization of museums, replacing them with more flexible ones.

Thanks to the new technologies, virtual museums providing quick and direct access to information, like the Museo Torino[3], have been created. Other examples of museums where technology has been partly used are the museum of Bologna[4], which is the core of a museum network, and the Copenhagen museum[5], equipped with interactive systems involving and stimulating visitors towards the town.

The above examples reveal a trend towards adding to the project the INVOLVEMENT component, mostly intended as a participation to the project itself by users, which can be both visitors and city inhabitants.

The project: the renewal of the Museu da Cidade of Lisbon "*Cidade lis-boa*"

In specific the aim of the project for the Museum of the City is describing the cultural, social and urban development of the town, through the Museum collections, integrating them with the artistic, archaeological and architectural heritage. The working method is based on an intervention scheme, structured on three scales: the building (the dimension of the tale, making the museum-space a stronger and real reference for the visitor), the virtual dimension (the involvement, linking the inside and the outside), the town (the living dimension, interacting with the real town). Every phase develops from the previous one and continues into the following one, creating an active and receptive loop.

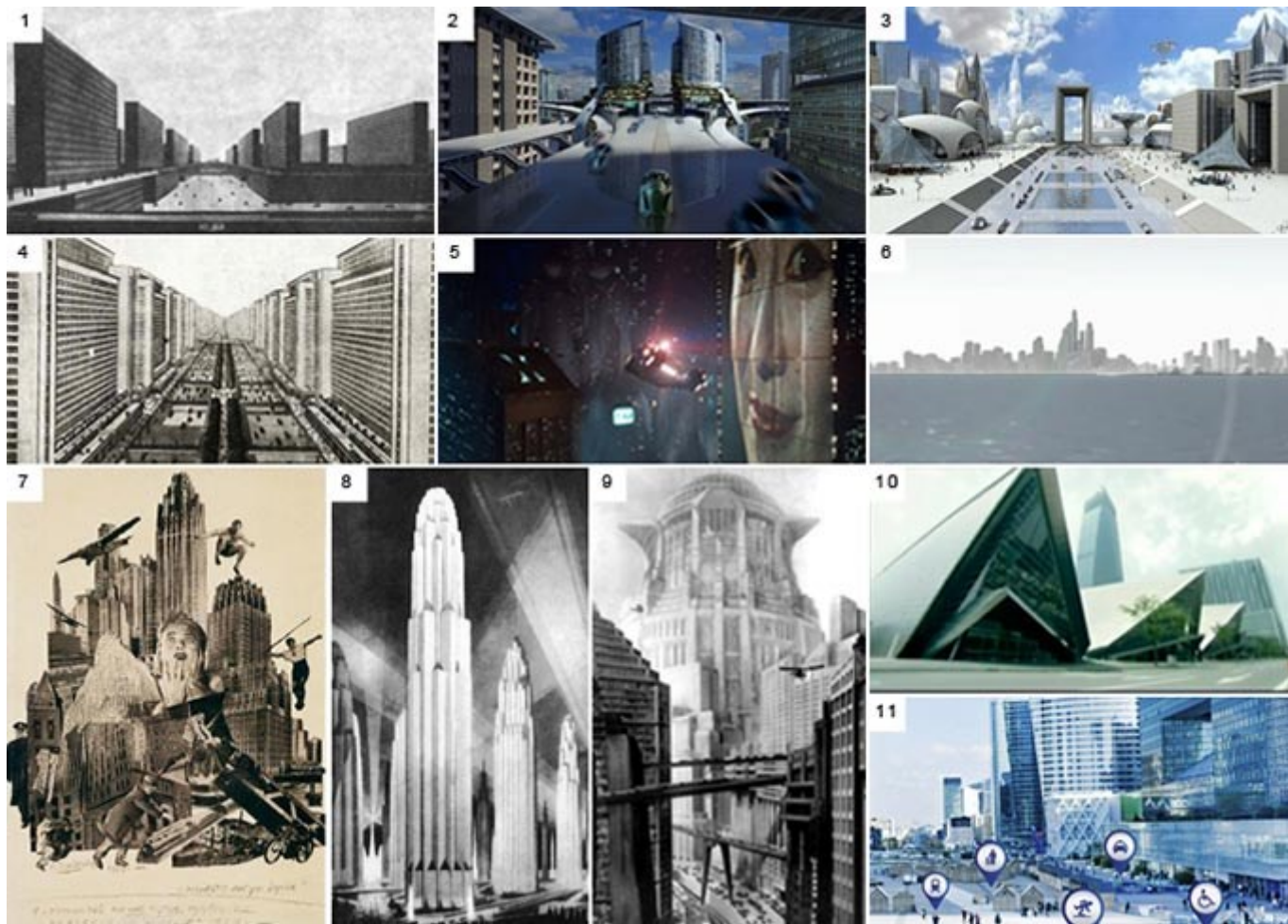


Fig.1

The exhibition Concept is based on the idea of evoking images of the town of Lisbon, emphasizing its features of suspended town built on different real and ideal levels.

Taking into account a possible future enlargement of the museum on adjacent ground, the exhibition program which nowadays ends in 1910, has been extended to the 1975 revolution. In the future, this will enable a more consistent division between “*historical*” and “*contemporary*” museum.

Every thematic area has been assigned a color, which is consistent with the project coordinated image. The exhibition path follows a chronological order and proposes three main focuses: the first dedicated to the Portuguese explorations, the second to the 1755 earthquake, and the third to April 25, the liberation day.

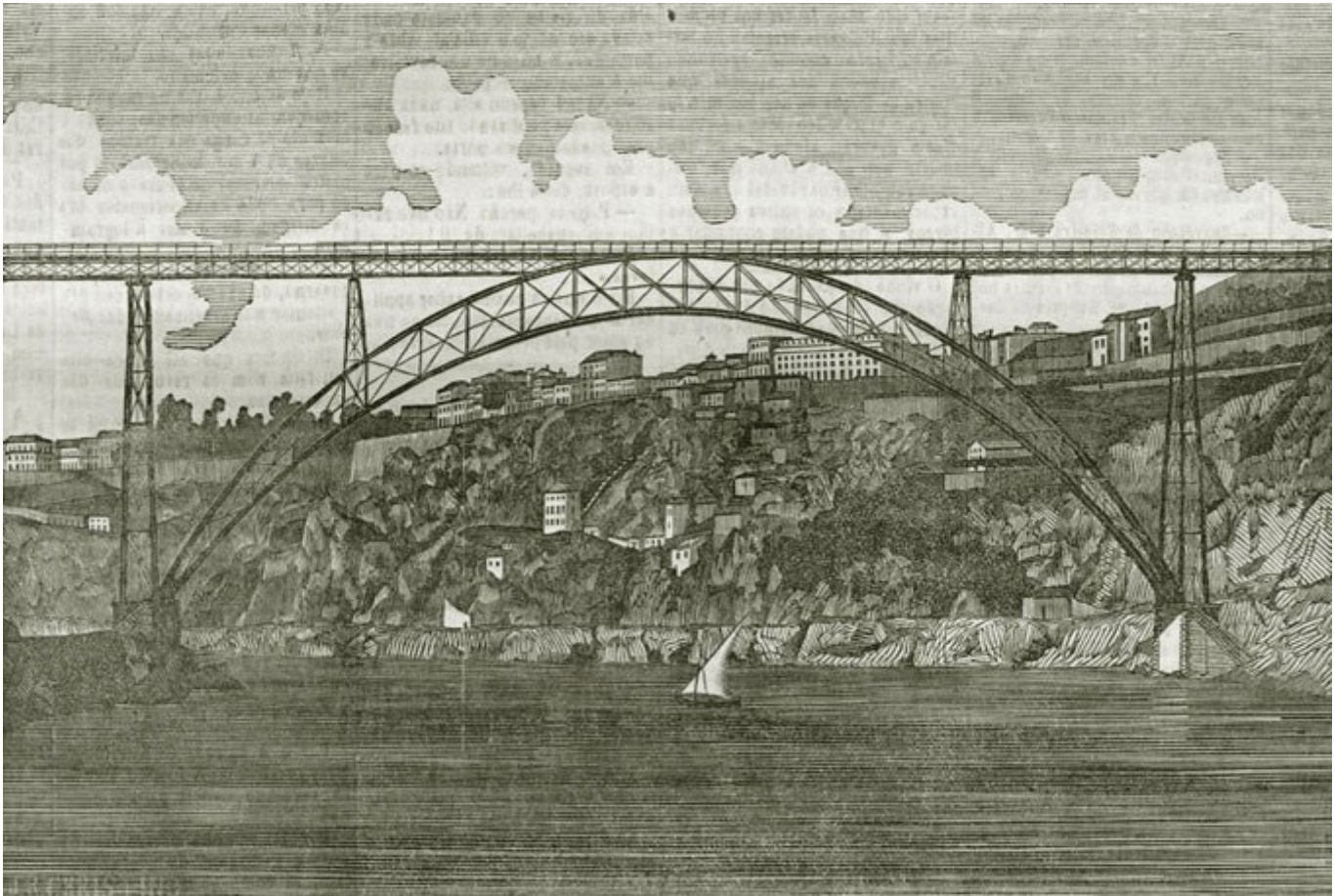


Fig. 2

In order to make the path linear in the external crossing area, it has been decided to open the two facing walls and to replace them with glass automatic sliding doors. This solution provides for a visual continuity between the rooms making one the extension of the other, while the external passage is no longer perceived as a contrast. This continuity is further improved by the floor, which continues in the outside area and into the next room, and by a shelter protecting the path while leaving it open.

On the first floor, at the end of the exhibition, the visitor finds herself in a room with no way out and to reach the exit, which is not well indicated, is forced to go back through five rooms again. This not only creates disorientation, but also a problem of paths.

The problem represented by the lack of a way out in the last room of the exhibition, has been solved with a footbridge leading the visitor directly to the exit stairways.



Fig.3

The exhibition is based on three main elements:

The grid hooked to the ceiling, providing for more freedom in the exhibition area. This is a very strong support where the exhibition lights and cases are hooked. In proximity to the different exhibition areas the grid has different colors, each reflecting the specific theme, while the rest of the structure is white, and blends with the white of the ceilings.

The exhibition displays are simple and partly flexible elements. They can be combined in different modules, implemented with glass shelves for bi-dimensional works, or cases for tridimensional ones, and can be adjusted at different heights.

For very heavy pieces, like capitals, columns, or other architectural elements, stronger metal reinforced wooden supports are used. These are tailor-made elements allowing for the positioning of the objects at eye-level, dividing the space, and can also be used as additional supports for information, or as screens for projections.

The floor has been covered with rubber, making the space uniform and providing for the possibility of working on the walking area, too. This makes orientation easier for visitors because the different areas of the exhibition are indicated by colored aisles helping visitors in associating the different themes to the different exhibition displays, the color of which is neutral.

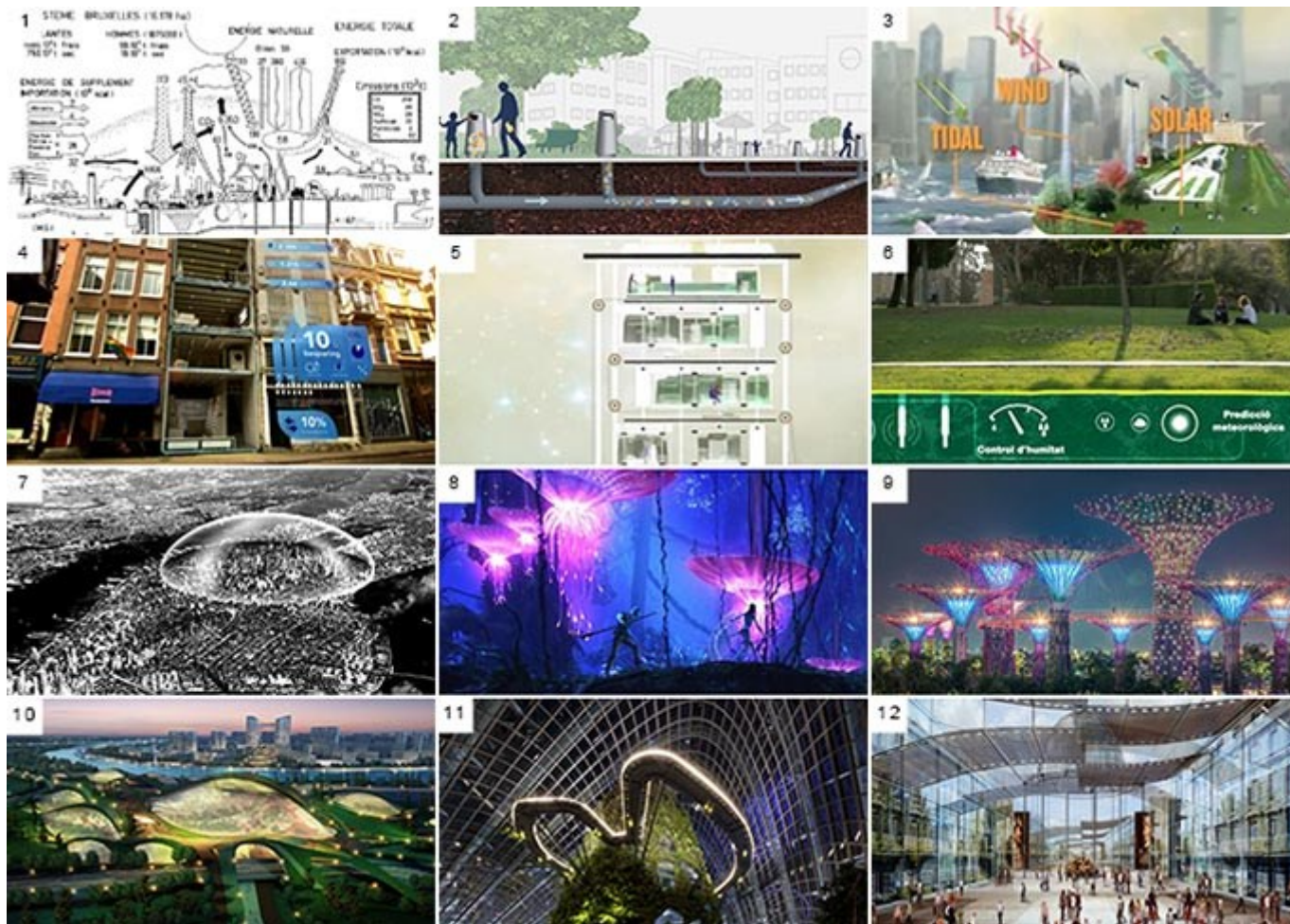


Fig. 4

On the walls, thick fabric stripes filter the natural light distributing it more evenly in the room, while partly isolating the exhibition area from the building. The fabric stripes also provide for a clear boundary between project and structure, and become the background for the paintings hanging on the walls.

The exhibition design allows for the organization of info on different reading levels, thus enabling a clear communication with visitors.

The interior design of the area is based on simple rooms with rich contents, and takes into account new data-acquisition and communication methods. It is a modular and adjustable design, providing for the implementation or changes of the exhibited elements, as well as for their integration with multimedia tools making the exhibition livelier. This turns the museum into a dynamic system which makes a broader information exchange possible.

The project is mainly focused on the first scale -the building- but suggestions for the development of the other two – the involvement and the town- are considered as well: smartphone applications and virtual reality, for example, are proposed to create a stronger connection between the town and the museum, carrying one towards the other.

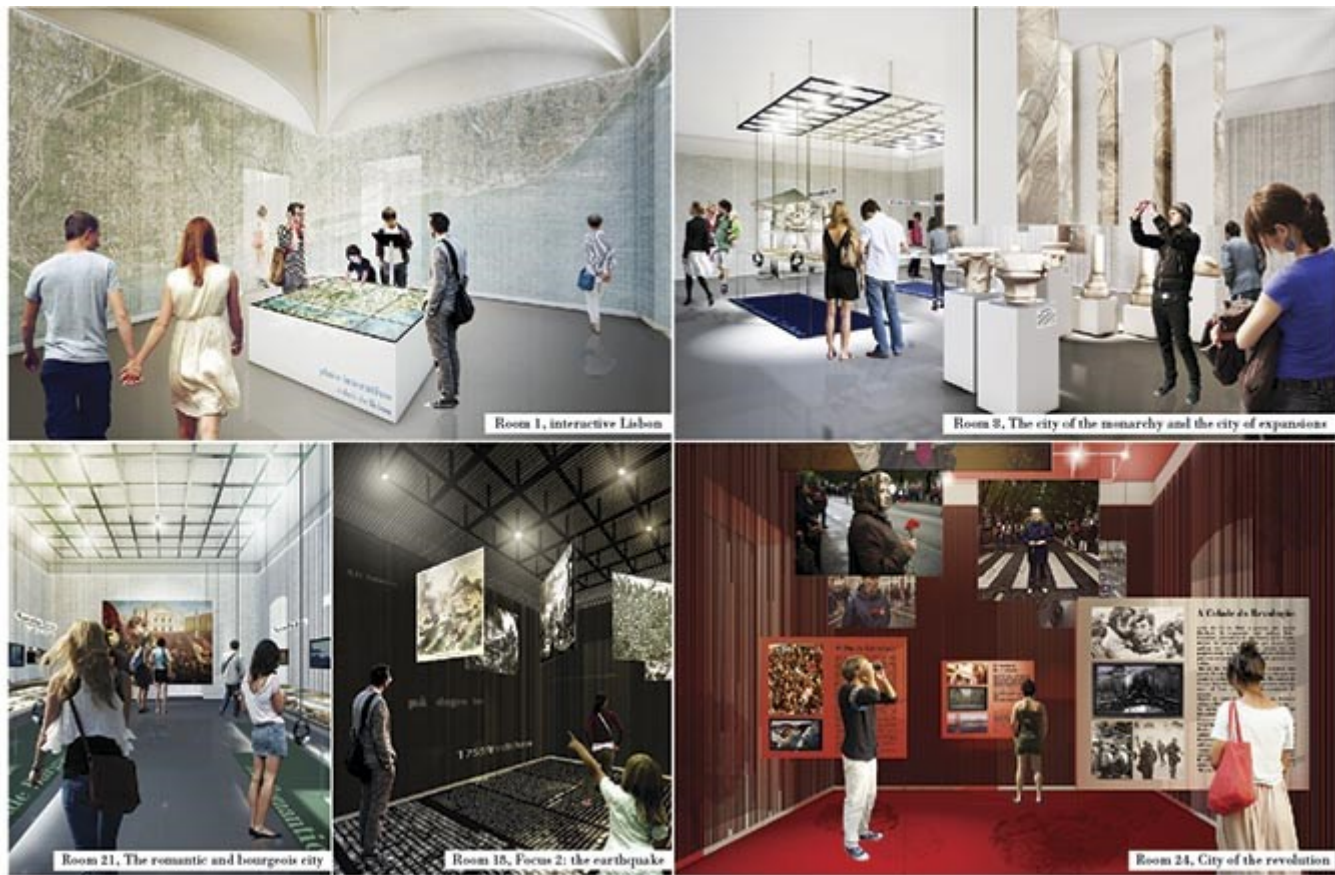


Fig.5

The virtual section of the museum is made of two main elements: a website and an application for smartphones. The website is the interface users can turn to in order to learn how the museum works, but it can also be used to promote institutions and initiatives addressing the theme of the city.

On the website the museum guide is available and can be downloaded as an application for smartphones providing for an interactive map which replaces the traditional paper ones.

The virtual section is an extension of the classic museum establishing a contact with the external environment, with the museums included in its network and with other agencies / services / activities taking place in the city. By adding a dimension where you can share experiences, knowledge, as well as propose ideas, initiatives and projects, it creates a strong interaction with the audience.

Wrapping up this thesis is focused on the concept of a new museum which, starting from a central structure, develops towards the outside world unveiling the city heritage and its traditions. A museum which is so deeply integrated within the society to become active part of it. This should be the goal of every “museum of the city” where you cannot “tell” but you have to live.

References

[1] Cidade Lis-Boa museo della città, la città come museo. Un progetto per il Museu da cidade Lisboa. Tese da Mestrado in Design de Interiores. Escola de Design do Politecnico de Milao, a.a.2011-2012. Estudante: Anna Bernardi. Relatore prof. Marcello Galbiati, co.relatore prof. Raul Cunca, co-relatore prof. Franco Origoni.

[2] Aymonino, Aldo, Mosco, Valerio Paolo , Spazi pubblici contemporanei, architettura a volume zero, Milano, Skira, 2006, p.p. 58

[3] Museum of Torino, web site <http://www.museotorino.it/>

[4] Museum of the city of Bologna, Palazzo Pepoli Antico, Bologna, Italia

[5] Københavns Museum, ex Royal Shooting Society at VesterbroCopenhagen, Danimarca