

COLLAGE LISNAVE, or the quest for architectural unity

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Abstract

ORDS

- Almada - Disconnection -

According to Colin Rowe and Fred Koetter, as stated in their notorious book *Collage City*, the main difference between traditional and modern cities can be broken down to the concept that the matrix of the city itself has been transformed from continuous solid cut by voids, to a continuous void punctuated by buildings.

The abandoned site of Lisnave stands as a symbol and embodiment of architectural disconnection and disunity, presenting itself as the forsaken remains of a disjoined urban complex, the roots of which can be found in the “modern planning” of the area itself, even though a proper urban masterplan of the site was never drafted if not for the construction plan of the industrial complex itself.

At the same time, the industrialization that characterized its 20th Century history didn't leave space for leisure nor did the unregulated urban growth implement what would be considered traditional forms of public or social space. A loss that can't be overlooked, as the settlement itself owes its roots to this search for

peace in nature, to the point that before an industrialized suburbia, it was a suburban arcadia to Lisbon's chaotic city-nest. It now comes to architecture to introduce a way that can overcome the disconnection and defines the urban character of Lisnave. To present the area as a whole, to have brought these elements together through a program – one not limited by the constraints of the program – an “open architecture” able to bring the unity that was lost with the abandonment of the shipyard and reintroduce in the area intended only to be enjoyed.

Resumo

ORDS

- Almada - Disconexão -

De acordo com o afirmado por Colin Rowe e Fred Koetter, na sua inestimável obra *Collage City*, a principal diferença entre a cidade tradicional e a cidade moderna reside no facto de a matriz da primeira consistir num contínuo sólido cortado por vazios, enquanto a matriz da segunda, num contínuo vazio pontuado por edifícios.

A área abandonada da Lisnave ergue-se então como símbolo da fragmentação arquitetónica que a cidade moderna veiculou – embora na verdade nunca tenha sido elaborado um plano diretor urbano adequado, para além do plano de construção do próprio complexo industrial –, apresentando-se como o abandonado resto de um desarticulado complexo.

Ao mesmo tempo, a industrialização que caracterizou a história de Almada no século XX não deixou espaço para o lazer. O crescimento urbano desregulamentado não contribuiu para implementar espaço público – uma perda que não pode ser ignorada, uma vez que o próprio núcleo deve a sua origem à procura de paz na natureza, ao ponto de, antes de se transformar

num subúrbio industrializado, ter sido uma verdadeira Arcádia da caótica paisagem de Lisboa.

Cabe agora à Arquitetura ultrapassar esta desconexão que define o carácter da Lisnave. Só a sua articulação pode garantir que esta área seja lida como um todo harmoniosamente os elementos que a compoem através de um sistema não limitado por um programa fixo – uma “arquitetura” capaz de recriar a unidade que se perdeu com o abandono do estaleiro, re-introduzindo neste sítio espaços destinados a serem sinistramente utilizados.

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Introduction

The aim of this thesis is to explore, understand and overcome the reasons that lie behind the disconnection characterising the now abandoned site of the former Lisnave shipyard and how these extend to the boundaries of the whole city of Almada, on the southern side of the river Tejo. By juxtaposing the city plan and history to that of the shipyard, this research aims to unravel the urbanistic basis of such rapture and the influence it had on the social life and character it presents nowadays. It brings together the urban industrial history of the city with its more farm and nature oriented past, picking into concepts of “modern vs traditional city” as well as calling back to the contemporary “city vs countryside debate”. Through analysing the disconnection and the idea of a “satellite city”, it also questions the effect this brought on Almada. The issue

of leisure space is central, as one of the most evident effects of industrialisation. Beyond its having recently been the focus of a big exhibition¹, Almada and its surroundings still remain relatively underexplored in the light of being often overshadowed by its “popular sister” Lisbon. The focus of the research on the southern bank of the river Tejo will be on the rehabilitation of the waterfront and the creation of individual public spaces, rather than the urbanistic limitations of the existing. The area of Lisnave itself has been the subject of more than one big masterplan and urban proposal over the past decades. The research was brought on by the need to study the area through drawings and documents, via the study and application of two different types of texts that acted as guides in the development of both the argument and the project.

¹ *Almada - Um Território em Seis Ecologias*, curated by Luís Baptista and Paula Melâneo, Museu de Almada - Tejo, 13 October 2020 - 10 April 2021. <https://museu.almada.pt/museus/almada-um-territorio-em-seis-ecologias> [Sept 2021]

² Colin and KOETTER, Fred. *Collage City*, Cambridge, Mass: MIT Press, 1983.

³ Bernard. *Architecture and Disjunction*, Cambridge, Mass: MIT Press, 1994.

g Colin Rowe and Fred Koetter's
ty² and Bernard Tschumi's iconic
*Architecture and Disjunction*³.

d into three chapters outlining the
d the architectural questions that will
answered in the projectual phase
blems the design will be asked to

emes and issues explored are that of
d disconnection as a result of both
vised growth and the individualism
terised planning for "the modern
first chapter is based on a study of
of both Almada and the Lisnave
ne that mimics the strategy used by
Rowe in *Collage City* and applies it
ific case study. To draw and redraw
as the main means to study and
the underlying issues that resulted
nnected character of the area.

d chapter focuses on the issue of
ce: what is it and where is it in
e seems to have disappeared over
ne industrialisation and urbanisation

process, a big loss to be overcome in the social
context of the area as men, above all, crave to
live an enjoyable life. When looking at leisure
space, the research took upon a more traditional
character, through the reading of direct and
indirect sources. The discourse was enriched
by the material from the debate that has been
ignited in the architecture field in the past few
years on the confrontation of life in the city
and in the countryside – a debate led amongst
others by Rem Koolhaas' research and the 2020
Countryside: The Future! exhibition by OMA
at the New York Guggenheim⁴.

The third chapter is the architectural response
to the issue brought upon up to this point.
Using architecture as a means of analysis and
exploration, the aim is to provide through design
and history-based research a fitting solution. It's
about making an architectural gesture that can
unify a system, to be applied in Lisnave as well
as in other situations that will present the same
conditions. Architecture becomes more than a
site-specific response but rather the means to
problem solving at a much bigger scale than the
local one.

⁴ OMA/AMO Projects, 2020, Countryside: The Future
<https://www.oma.com/projects/countryside-the-future>
Guggenheim Online, Exhibitions, Countryside: The Future
<https://www.guggenheim.org/exhibition/countryside-the-future>
[2021]

I. Lisnave and the “Modern City Plan”

The issue of disconnection

According to Colin Rowe and Fred Koetter, as stated in their notorious book *Collage City*, the main difference between traditional and modern cities can be broken down to the concept that the matrix of the city itself has been transformed from continuous solid to continuous void⁵. The aim of this thesis is to apply this distinction to the original nucleus of the city of Almada, dating back to the times of the Moorish domain in Portugal and in the Iberian Peninsula, and to the Lisnave Shipyard, an urban intervention of the 20th century whose scale is that of a small town and by means of its own defining characteristic can be appropriately called “a city”⁶.

Via a visual analysis and the drafting of maps based on data going back to different historical periods, the purpose is to find, in the history of the urban development of the Margueira area,

the basis for the architectural disjunction and disunity that characterizes the area today. Defined by the waterline and its use, the former Lisnave shipyard appears as a messy collection of scattered entities. In the building as a standalone object, rather than an element of union, a fitting emblem of what Rowe and Koetter identified as a major factor of modern city forming: not the building as a standalone object, but rather than an integral member of a bigger whole. A statement that sounds almost paradoxical in the overall plan of the shipyard – but the lack of planning, scale or simple coherence – seems then not to be able to provide what would appear to be a basic requirement for an industrial complex: that is the ability for work to happen in a flow, harmoniously and without disruption.

the argument of solid vs void they have become and their references to a vision of classical architecture have nothing to say. Simply these avenues are in no way their façades designate any effective boundary between public and private. They are evasive. More than the façades of eighteenth-century houses they ineffectively conceal. For the important question now become what lies behind. The matrix of the city has become transformed from continuous solid to continuous void”. ROWE, Colin and KOETTER, Fred. *Collage City*, Cambridge, Mass: MIT Press, 1983, pp. 54-55.

See with Roger Caves’ *Encyclopaedia of the City*, where the element is defined as such if it is determined as a compact and densely settled place with administratively defined boundaries whose members work permanently on common rural tasks. CAVES, Roger. *Encyclopaedia of the City*, Cambridge, 2004, p. 99.

In the present and unevaporated form, the city of Almada architecture become a congeries of conspicuously disconnected objects is quite as problematical as the traditional city sought to replace”. ROWE, Colin and KOETTER, Fred. *Collage City*, Cambridge, Mass: MIT Press, 1983, p. 58.

Almada, the history

f the river Tejo where Almada and located is crucial both when it comes geomorphological characteristics and as of economic potential. Located at of the estuary, the morphological the area itself protects the two cities strongest ocean currents. Almada is ed by a ridge overlooking the river, y an internal river valley that finds in the Cova da Piedade area⁸.

It was born, theoretically, as an t nucleus, historically Almada as a support system for Lisbon, n apparatus of armed fortresses along the coastline of the river the beginning, it presented those ics that would later lead it to be “satellite city”⁹. It is no coincidence k of Almada often means referring to

“the other side of the river”¹⁰. However, given the very size of the stream¹¹, it would have been difficult at the time of the first settlements, which date back as far as Phoenician times¹², to construct a connection between the two banks with the resources and knowledge of the time. We find ourselves at the mouth of a wide estuary covering up to a distance of almost three kilometres at its widest point. In fact, a direct road connection between Almada and Lisbon would not arrive until 1966, with the construction of the Salazar bridge – today 25 de Abril bridge –, an event that would profoundly influence the change in dynamics between the two urban centres¹³.

It was therefore physically impossible to create a single city on both sides of the river: to get to Almada from Lisbon, and vice versa, it was necessary to walk along the entire estuary. Consequently, the two cores were born and developed as twin and complementary settlements. Still, although the physical link was impossible at the time, existed – then as now – a visual link, which would come to define

⁸ Ambiente Almada 21, Departamento de Estratégia Gestão Ambiental Sustentável. *Folheto Percursos Cristo Rei ao Tejo: uma descida no tempo*. http://almadadigital.pt/ngt_server_acd/attachfileu.jsp?parentBoui=49028126&att_display=n&att_down [May 2021]

⁹ RIBAS, Tomás. *Almada: a cidade satélite*, in R. Dezembro 1960. <https://almada-virtual-museum.com/2014/03/almada-em-1960.html> [Sept 2021]

¹⁰ “Qual a outra margem de um rio que necessariamente duas? A outra banda pode ser a toponímia de um de centro-periferia, que delega à margem sul do Tejo, frente a Lisboa, um papel secundário perante o lado que apresenta como centro, a capital. Mas pode ser também se assim o quisermos, a expressão de uma identidade autorreflexiva, o outro, indispensável à definição de eu, a «outra banda», que é ao mesmo tempo símbolo de ligação e de diferenciação, como partes de uma mesma unidade, que conjugam complementaridade e opõem as duas margens do mesmo rio.” ARAÚJO, Renata. *A identificação da cidade*, In AA. VV. *Ver Almada*. Exposição integrada nas comemorações dos 800 anos da câmara municipal de Almada; Almada: Galeria Municipal de Arte/ Minerva do Comércio, 1991, pp. 44-58.

¹¹ Estuário do Tejo Natural Reserve, in Natural Park of the Tejo. natural.pt/protected-areas/reserva-natural-estuário-do-tejo?locale=en [May 2021]

¹² “Phoenicians, Romans and Muslims are some of the ancient communities that inhabited the promontory of Almada.” Câmara Municipal da Almada, *Almada: História, Almada Árabe e Cristã – Das origens ao presente*. https://www.malmada.pt/xportal/xmain?xpid=cnav2&xpgid=genericMenuContent_title_generic_qry=BOUI=6355041&menu_generic_qry=BOUI=6355041&genericContentPage_qry=BOUI=6402301&actualmenu=6355041 [May 2021]

¹³ RIBAS, Tomás. *Almada: a cidade satélite*, in R. Dezembro 1960. <https://almada-virtual-museum.com/2014/03/almada-em-1960.html> [Sept 2021]

Renata. *Almada: A identificação da cidade, Ver Almada crescer*; Exposição integrada nas comemorações dos 800 do foral câmara municipal de Almada: Galeria Municipal de Arte/ Minerva do Castelo de Almada, 1991.

Cristina. *Fortificações da foz do Tejo*; Lisboa: Universidade de Lisboa – Faculdade de Arquitectura, 2012.

“mine” (MACHADO, 2000, p.8), a word that leads us to two different implications. Firstly, it refers, the etymological meaning of the name would be related to the existence of gold on the Tagus, pushed to the foot of the fort by the river, leading to its extraction being one of the main activities during the Muslim rule. [...] Another to which this transcription can refer to is the agricultural prosperity of this territory. The Conquest of Lisbon from the Moors, written by a crusader, also in the middle of the 12th century, supports this theory.” RAIMUNDO, Maria Inês, *Al-Madan no contexto da ocupação da margem Sul do Tejo* in *Actas Iº EPAS, Actas do Seminário Sobre o Património de Almada e do Seixal*, Arqueologia de Almada, 19 e 20 de Maio de 2012.

do Império Romano do Ocidente, pouco das posteriores ocupações em Almada até ao século V, pelo que se crê não ter sido invadida pelos bárbaros. Deve-se a este povo islâmico, o maior impulso e crescimento da vila de Almada até ao século XIII. MEIDA, Débora. *Um Olhar Romântico na Idade Média*, Lisboa: Universidade de Lisboa, Faculdade de Arquitectura, Projeto Final de Mestrado Integrado em Arquitectura, 2019.

A, Sónia. *A Fábrica e a Rua, Resistência* Almada, 1ª edição, Castro Verde, Alentejo: 100

omás. *op. cit.*

de História Local e Arquivo Histórico Municipal. *Almada no Antigo Regime*, texto de apoio a Exposição *Almada: Exposições documentais*, Arquivo Municipal de Almada, 2007-2008.

do século XIX e início do século XX vão surgir e começaram a mudar tal quadro de uma sociedade para uma nova ambiência.” ARAÚJO, *op. cit.* pp. 44-58.

the nature of the first settlements in the Almada area in Phoenician times and during the Arab conquest of the area.

The Tejo is a large river, representing a resource but also a potential danger. Ever since ancient times, the elevated core of Almada has been identified as a strategic point and the ideal site for the first forms of urban settlement in the area: from here both the other side of the river and the mouths of the estuary could be easily kept under check¹⁴. During the period of Islamic rule, a system of walls and fortifications developed on both sides of the river, aimed at protecting the urban centres that were developing in a linear fashion along the course of the Tejo¹⁵. The most obvious legacies of this military heritage in the two main urban centres are the respective castles of Sao João in Lisbon (in its original nucleus) and of Almada, situated on the crest of the plateau overlooking the river¹⁶. The castle with its towers and elevated position allowed the area to be easily defended. Amongst the many traces of the Arab rule is the name of the city itself: *Al-Madan*

(the mine), after the gold straws that were found in the area¹⁷. The first identity of Almada, and one that would persist over time, was that of an Arab stronghold. The forms of architecture that we find in Almada, especially along what is now the Caia and the coastline, are the remains of the Arab and fortifications, buildings that were abandoned or converted to other uses. Almada’s development goes hand in hand with the changes that Lisbon went through – and is strongly influenced by – the changes that Lisbon went through in its nature and partly by geographical factors. It has always tended to respond to the needs, especially in times of greater crisis, to the point of becoming its lazaret during the plague epidemic of the 16th century. As a result, while Lisbon grew in importance as a port, a mercantile centre, a hub of trade, Almada would produce the basic life necessities to sustain the population transformed into an agricultural area, especially for its vineyards and olive groves and dedicated to animal husbandry.

recreio (or “leisure estates”) that came to characterise this phase of the city.

With the development of industry, Almada changed its nature completely: the villas with gardens and fields disappeared to make way for industry and workers’ houses²³. The turning point in its history, however, is the construction of the 25 de Abril bridge, which served to all intents and purposes connected the city, turning it physically into a proper city”. New factories and arsenals were built and the lower middle class moved there as it was cheaper²⁴. The very character of Almada changed, from agricultural to industrial, without ever losing the relationship with the river, the exchange with the Tejo, which, no longer the source of sustenance for the city, was nevertheless at the basis of the city of the secondary sector. In fact, the strategic location near the river and the river, and also due to the morphological characteristics of the stream that has favorable currents and a high flow in the Cacilhas area, Almada

became the centre of the shipbuilding industry and, for a certain period of time, was also home to various establishments related to the fishing sector²⁵.

The development of the city does not take the river into account in practical terms if not in specific cases, such as the built interventions specific to the naval industry. The resulting architecture is the outcome of a rapid and uncontrolled urban growth²⁶. Nevertheless, the very nature of the city of Almada remains inextricably linked to the water, which defines the city itself and its inhabitants, who would spend their days working in the large shipyards. We are faced with an industrial urban nucleus whose identity is given by the river²⁷. It is no coincidence that few of the buildings we find in Almada are as symbolic and representative for the city as the former Lisnave shipyard in Margueira: the enormous portico is visible from as far as Lisbon’s riverfront, and with its 70m height it acts as a reference point for the surrounding area.

As large as a small town and composed of an

²³ GOMES BEZERRA, Roselane. *Considerações sobre a reutilização do Património Industrial: o caso de Almada*. In: VIEIRA, Eduarda and LOPES CORDEIRO, José. *Actas II Congresso Internacional sobre o Património Industrial*, Fundação Calouste Gulbenkian, 2017.

²⁴ RIBAS, Tomás. *op. cit.*

²⁵ ALMEIDA, Débora. *Um Olhar Romântico na Arquitectura Contemporânea*, Lisboa: Universidade de Lisboa, Faculdade de Arquitectura, Projeto Final de Mestrado Integrado, 2019.

²⁶ *Ibid.*

²⁷ *Ibid.*

equally articulated and stratified – at the same time very disconnected – intersecting the Lisnave shipyard in the Marquês de Pombal. This complex is the complex that most defines the history of contemporary Almada, with its unsuccessful master plans and numerous built urban projects²⁸, with the shipyard, the population of Almada, and itself symbolically living in the “ruins” of an industrial city, in search of a new identity and cultural rebirth independent of the nearby Lisbon.

The abandoned site of Lisnave stands as an embodiment of this wave, present as the forsaken remains of a disjunct complex, the roots of which can be traced to the “modern planning” of the area, although a proper urban masterplan of the site was never drafted if not for the construction of the industrial complex itself. It is in this sense that to analyze the shipyard as if it was a single entity, for scale and complexity it fits the definition of a city; it seems impossible to look at the Lisnave and see it as a unity, if only for the lack of an architectural common language and the absence of a connection system or a well-defined nor appropriated public space.



FIG 2, *Ancient Almada*, U

Almada, the plan

Going back to those first nucleus of the ancient city of Almada, by looking at the maps [Fig. 1 and 2] and keeping its history in mind, we can identify two factors that above all seem to have informed the footprint of the city: the river and the topography. The first nucleus of the city is nested on the side of the hill crest that follows the water line, facing the Tejo itself, in order to stick to that defence purpose that brought the first settlements to the area.

The geomorphology of the territory [Fig. 3] is what, above all, characterizes the physical shape of the city; it is not the result of a geometric grid in the fashion of Roman founded cities, nor is it defined by the radial expansion of the Renaissance. The overall form is elongated, to match the topography which above all seems to be shaping the city without the trace of any informed act of design, appearing almost contained in the side of the crest [Fig. 2]. The expansion of the city seems to have happened two ways over the centuries [Fig. 4-5]. On one hand we get the buildings on the coastline multiplying due to the growth of commerce on

the river, a functional response to a change. At the same time, the uphill growing in the accidental fashion of city forming. The development according to the idea that it's not buildings being brought up to act as rather additions to the city that come are faced with a whole, where developments are carved out to provide specific purposes where needed due to program, function of the area.

It is a traditional city, buildings are as standalone and public space is not start from rather than the result of the requirements of citizens, it is a consequence the way the city is inhabited and the a process that happens over time.

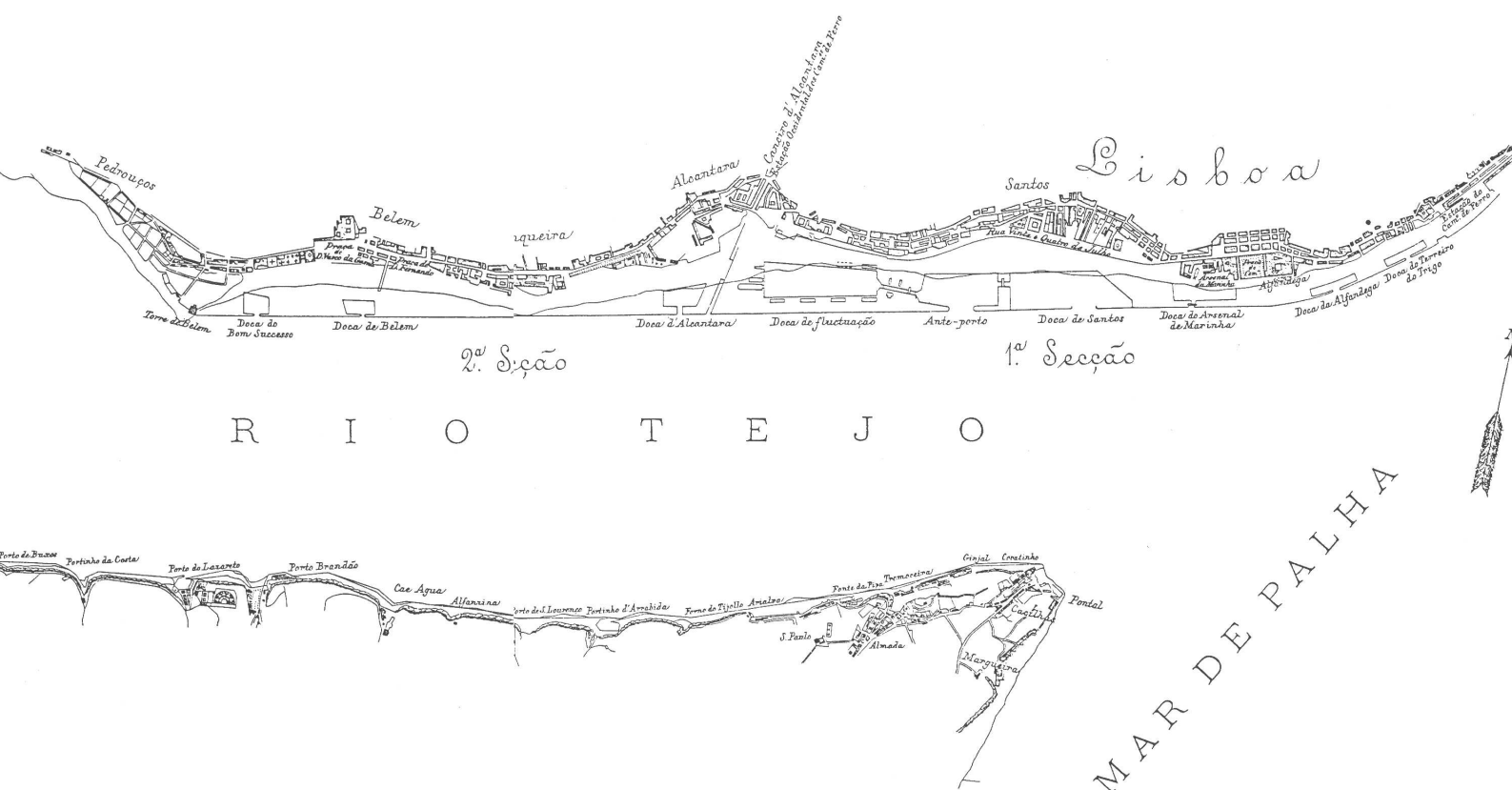




FIG 5, *Contemporary Almada*, 1970

Lisnave, the place

Built in an area slightly detached from the original settlement of the old city, on the opposite side of the crest, where the river coast is more sheltered than the older Cais do Ginjal, the Margueira area is located in a semi-inlet of the estuary, further away physically and also visually from Lisbon. Here the Tejo is less violent and the swells not as impetuous.

Lisnave is a complex that was created and developed in function of the river and is defined by it. Its position, more than anything else, enables this place to take on an undeniable value, a position justified solely by its intended use and not by any aesthetic need or personal pleasure: where the Tejo's currents are most favourable for navigation, the long piers extend towards the city of Lisbon, leaving today's potential patrons with the sensation of being in the centre of the river.

With the closure of the construction town of Almada suddenly found itself of its identity, of its primary reason for existence, since nothing remains of its ancient wealth. The old fields and recreational areas have been, in the best of cases, in others supplanted, by the chaotic development of the 20th century.

As an urban settlement Lisnave is truly “modern”, in the sense that it's an empty space inhabited by detached elements [Fig. 6]. Before the shipyard, there was nothing in that area of Margueira, as documented in historical pictures and drawings [Fig. 7]. It is an artificial and human made, intended to meet an end. Born on a territory that exists to embody a function, the site is defined by its lack of unity; it is a collection of elements kept together by their pro-

all about disjunction.

happens at different scales, and it is difficult to identify on plan or drawings a real equilibrium or balance between the buildings and the urban context [Fig. 9]. The shape itself of the buildings is once again informed by its use. It is located in a more protected area of the river bank, in order to be in a safer environment for the work on the ships. It is oriented towards the yard, and the water comes from the territory creating workspaces and a job on the boats. There is no global architectural logic, if not the one that the buildings should be subjected to function and not defined by aesthetic canons. There is no aesthetic quality nor a shared language [Fig. 9]. Like the warehouses were built as inhabitable spaces and then filled in with activities, not even managing to communicate and create a circularity of program. Looking at the maps, it is clear that the buildings do not appear to have a logic of temporality connected to

the working cycle but just be the result of either a casualty, time, or space needs. The different workshops are not connected [Fig. 9], painting is located in different detached pavilions, and even though we encounter some buildings dedicated to the more “human needs” of the employees – such as recreation or eating – still those functions are also inserted in the work dedicated buildings, leaving the question as to whether such social pockets of space where actually planned to be there or rather came up as the result of appropriation.

Since what is being taken into analysis is a “modern city” such disjunction between form and event taking place inside should not come as a surprise. In his notorious book *Architecture and Disjunction*, through his lifelong research, Bernard Tschumi came to define architecture as the “pleasurable and sometimes violent confrontation of spaces and activities”²⁹, claiming that by nature it is both dis-joined and dis-sociated³⁰. Space and use are constantly involved in some sort of dichotomy and juxtaposition; whether it is true that architecture

²⁹ TSCHUMI, Bernard. *Architecture and Disjunction*. Cambridge, Mass, MIT Press. 1994, p. 4.

³⁰ “Allies could be found in those other fields which help demonstrate what I perceived as blinding evidence: architecture was, by definition, by nature, disjointed and dissociated. From Foucault to Barthes, from the act of walking to Sollers and the Tel Quel group to the rediscovery of Joyce, or Burroughs, from the film theories of Eisenstein and Vertov to the experiments of Welles and Godard, from conceptual art to Acconci’s early performances, a whole body of work was helping to substantiate the evidence of architecture’s dissociations.” TSCHUMI, Bernard. *op. cit.*, p. 17.

³¹ “Running through the essays collected in this book is a relentless affirmation: that there is no architectural program, without action, without event. As a whole, the texts reiterate that architecture is never autonomous, pure form, and, similarly, that architecture is not a matter of style and cannot be reduced to a language. Opposing the overrated notion of architectural form, they aim to reinvent the term function and, more particularly, to reinscribe the movement of bodies in space, together with the social events that take place within the social and political context of architecture. But these texts refuse the simplistic idea which form follows function, or use, or socioeconomic structure. In contrast, they argue that in contemporary urban space the cause-and-effect relationship between form, use, and socioeconomic structure has become both intricate and obsolete.” TSCHUMI, Bernard. *op. cit.*, p. 3.

³² “Architecture’s inherent confrontation of space and the inevitable disjunction of the two terms means that architecture is constantly unstable, constantly on the verge of change. It is paradoxical that three thousand years of architectural ideology have tried to assert the very opposite: that architecture is about stability, solidity, founded on permanence.” TSCHUMI, Bernard. *op. cit.*, p. 19.

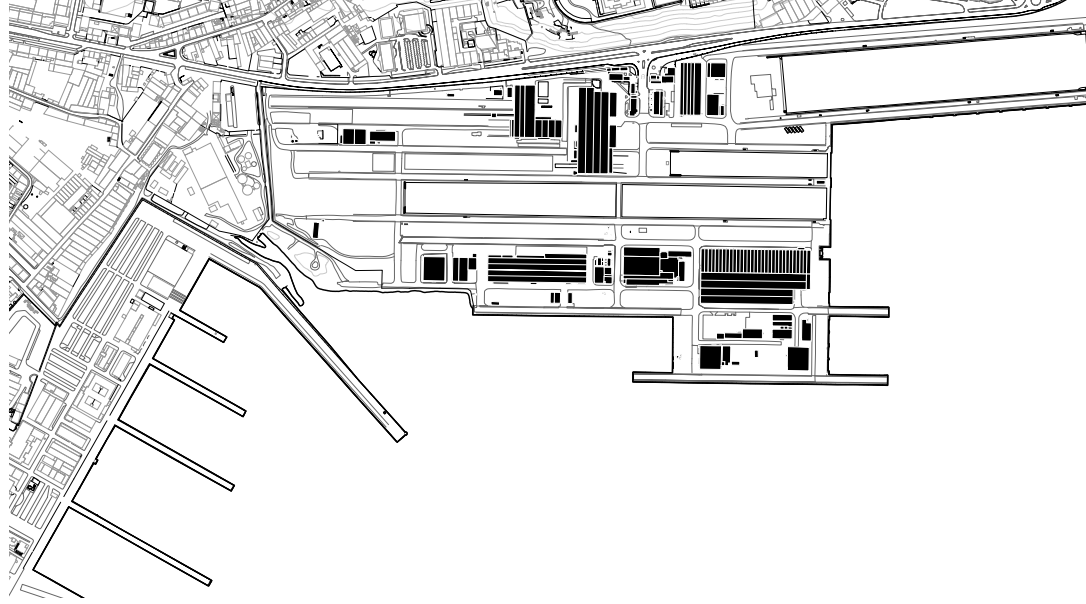


FIG 6, *Lisnave Shipyard*, Plan Study.

fall into three categories: those that are
to the spatial sequence, those that reinforce it,
that work obliquely or against it. Indifference:
Events and sequences of spaces can be largely
of one another—say, assortments of exotic stalls
regular calumny of the 1851 Crystal Palace.
serves a strategy of indifference in which formal
ns do not depend on utilitarian ones. (The
rches on the fields.) Reciprocity: Sequences
d sequences of events can, of course, become
dependent and fully condition each other's
y machines a habiter, ideal Werkbund kitchens,
essels where each action each movement is
rogrammed. One then observes a strategy of
n which each sequence reinforces the other—
rchitectural tautology favored by functionalist
(The skater skates on the skating rink.) Conflict:
Events and spaces occasionally clash and
ch other. One then observes a strategy of
hich each sequence constantly transgresses the
al logic. (The battalion skates on the tightrope.)
es, spatial sequences are independent of what
hem. (Yesterday I cooked in the bathroom
the kitchen.) They may coincide for a shorter
eriod. As sequences of events do not depend
quences (and vice versa), both can form
systems, with their own implicit schemes of
HUMI, Bernard. *op. cit.*, p. 159.

can't exist without a program³¹, this
from the events and rituals happening
constructed form: events are always
the use is not constant although c
can potentially stand unchanged ove
meaning that the built form is disjun
rituals taking place in the space³².
are designed and erected to meet a p
purpose in time gets overcome. The
relationships hence exist between
of spaces and one of events. They
indifference (sequence of spaces and
independent of each other), recipro
interdependent and conditioning e
existence) or in conflict (the two c
clash and contradict one another)³³.
Such disjunction of form and eve
clear in the context of Lisnave, that
its workers and everyday use – is le
as a collection of scattered building
no physical connection, no archite
of link that would translate into the
the happening that used to bring t
blocks as part of a unity.



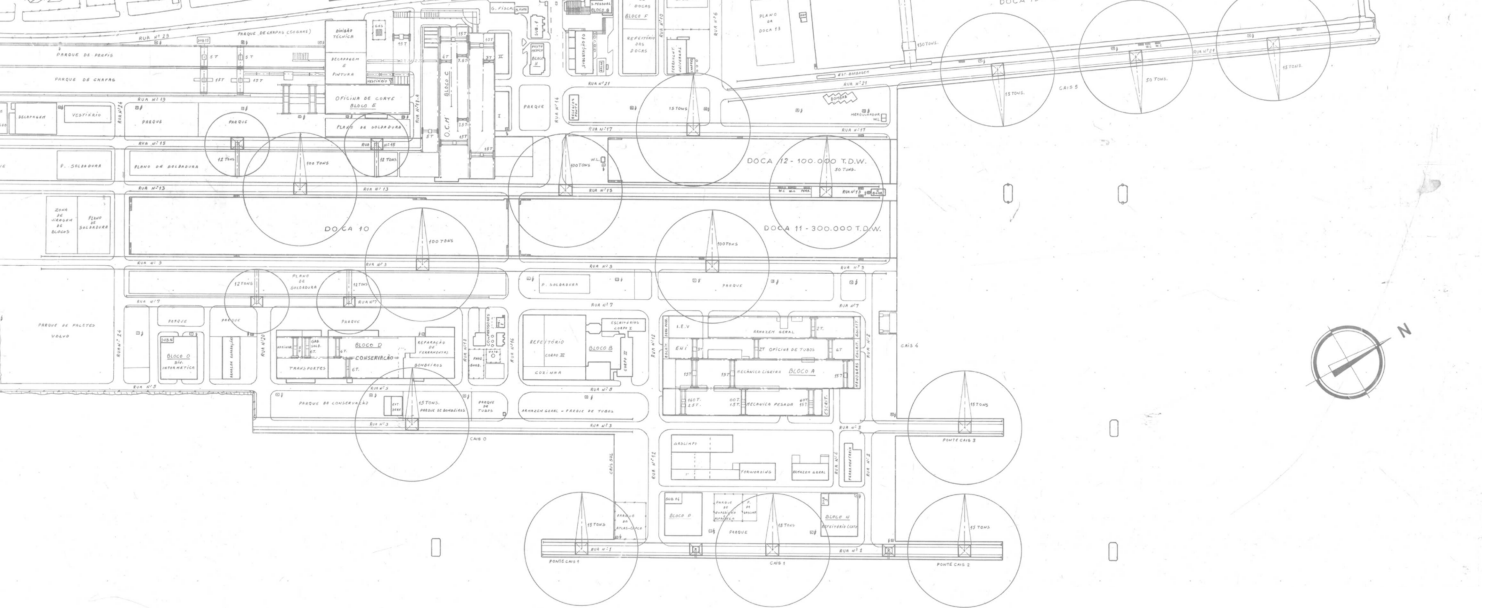
FIG 7, *Lisnave in construction*



Lisnave, the plan

Let us now take a closer look at the plan [Fig. 9] of the shipyard in the most objective way. The first element that catches the eye is the specific outline of the area, which is not as geometric as one would expect a new land to be, what with the collection of pools and inlets that allow for the water of the river to come in. When looking at the development plans, it is clear that the elongated shape, together with the pier arms, are a functional response developed over time. They are mostly organized in even relationships both horizontally and vertically, if not for the main wharf. Bigger and visually impacting, both on plan and in real life, the pier (or *doca*) 13 is the only dock that appears to be following the shape of the territory and does not present the over-imposed cartesian grid that defines the rest of the area: it is the first element of disruption we encounter. Furthermore, it is

defined by the large red portico, the Lisnave, which makes the dock visible the way up to the other side of the river. The rest of the site is all about empty space. It is a character that can be explained by the function of the shipyard itself, where on big scale ships you are required to have a relevant amount of free usable area. The like subdivision of the plan is highly influenced by the presence of rails, which still, despite the fact of being part of what technically defines an overall system working together, the materials from one side of the compound to the other, once again appear as broken and fragmented, situated on a wide empty territory. The buildings on site can be divided into three categories informed by their use and architectural characteristics: warehouses, support, and small huts. They are



Estaleiro Lisnave Margueira

finding no apparent rule, at least none
 caught on by merely analysing the
 of the shipyard [Fig. 9]: the painting
 g workshops, which occupy part
 ferent warehouses complexes, for
 e located one on the top left and the
 bottom right of the plan, seemingly
 ay, which might result as a bit of an
 should a boat require both to be fixed;
 them we can find a miscellaneous
 s dedicated to recreation and food,
 material and produce stocking,
 ervices, the transport department
 arations and firefighters alike. It is
 serve how, at the end of the day, the
 can be read as made of “districts”,
 less balanced quadrants, completely
 d and occupied by mismatched
 ts occupied by relatively unrelated
 while the public space in between
 a disconnecting element rather than
 tching the area together as a whole.

“Collage” Lisnave?

Ultimately, Colin Rowe and Fred Koetter speak of the modern/traditional city dichotomy in terms of void and space³⁴: in the area of Almada we can identify on a map the nucleus of the ancient city, appearing as a block where public spaces seem to have been carved out; on the other hand, Lisnave is defined by a huge empty space that was later built upon without ever reaching the level of unity of the traditional city. All is public space, but none seem to have been created with a real purpose in mind, as it used to happen in the traditional city. It does not present real quality nor character if not a characteristic “emptiness”, standing in juxtaposition with the roads cutting through traditional Almada. These, regardless of being much less impactful in respect of dimensions and scale, still manage to work as part of a complex, mostly due but not only to their being defined by a specific

purpose.

Lisnave is a complex that gets built a very short amount of time, almost if compared to traditional city building. It is informed by strict rules and prerequisites. Measurement and scale at the same time central and completely borrowed from traditional schemes, this is a space designed first and foremost to house ships, though it is not designed to accommodate human activities in the way a city generally is. The feeling of disconnection between the space and its purpose is also due to the fact that the space was not planned for human life, or at least that its prime objective. It's a space meant for ships, it's not built for social mix ups going beyond the basic or job-required workplace. Furthermore, justifying the disconnection of the area: the public space seems

the argument of solid vs void they have become and their references to a vision of classical space have nothing to say. Simply these avenues are in no way their façades designate any effective between public and private. They are evasive. More than the façades of eighteenth-century they ineffectively conceal. For the important now become what lies behind. The matrix of become transformed from continuous solid to void”. ROWE, Colin and KOETTER, Fred. *Collage City*, Cambridge, Mass: MIT Press, 1983, pp. 54-55.



Disconnected.

support of sociality because it was
ever intended to do so.
onal city is made up of rituals and
that take place outside just as much
inside the house, if not more; that
al objective of the “modern city
s the functions and program taking
independent and disconnected on
quently not requiring architecture to
es intended for such activities. Still,
wist of fate, the shipyard has become
f the city of Almada in a way neither
or the old city ever managed to be.
es to architecture to intervene in a
n overcome the disconnection that
urban character of Lisnave, to be able
ne area as a whole, to harmoniously
elements together to create the unity
g in the shipyard actually brought to
nity of Almada.

II. Almada and the loss of leisure space. From the countryside estate to the industrial city

When it comes to human dynamics, nothing brings as much complete dissociation of work from leisure as the factory has managed to achieve over the years³⁵. “The industrial city grows and grows around it, breaking down nearly all the forces providing for free time recreation in a non-commercial economy”³⁶.

Regardless of the new development and investments carried on in the latest years for the rehabilitation of both the waterfront and the core of the city, if not for a couple of notorious exception such as the Jardim do Rio and the garden of Casa da Cerca, the city is still nowadays not renown for the opportunities of leisure its urban configuration offers. This second chapter in the thesis aims to explore why Almada has grown out of such spaces as well as what configurations they have taken upon in the history of architecture; it questions why

the suburban nature of the settlement can justify the projection onto Lisbon of the search for leisure in the city as well as the lack of public space we can encounter there. In so doing, what comes along with the observation of how the appropriation of soil and leftover space can, to a certain extent, bring about contemporary interpretations of leisure spaces and new forms of socialization. As previously stated, even though the physical connection to Lisbon was established until 1966, the “other side” of the river has always been read in function of the capital as its satellite³⁷, hence the settlement has always been characterized by a suburban nature which did not envisage for pleasures derived from its urban form³⁸. At the same time, the industrialization that characterized its 20th Century history didn’t leave

ry brings complete dissociation of work from leisure as the factory has managed to achieve over the years³⁵. “The industrial city grows and grows around it, breaking down nearly all the forces providing for free time recreation in a non-commercial economy”³⁶. [reproduced February 2017. <https://www.architectural-review.com/essays/leisure-as-an-architectural-idea>. (sept. 2021)].

industrial city grows up around it and breaks down the forces providing for free time recreation in a non-commercial economy” *Ibid*.

“...a margem de um rio que necessariamente tem uma banda» pode ser a toponímia de uma relação de fronteira, que delega à margem sul do Tejo, em Almada, um papel secundário perante o lado que se encontra no centro, a capital. Mas pode ser também, e quisermos, a expressão de uma identidade própria, o outro, indispensável à definição do próprio espaço da banda», que é ao mesmo tempo símbolo de diferenciação, como partes de uma mesma unidade que conjugam complementaridade e oposição, e que são do mesmo rio.” ARAÚJO, Renata. *Almada: da aldeia à cidade*, In AA. VV. *Ver Almada crescer*; Almada integrada nas comemorações dos 800 do foral municipal de Almada; Almada: Galeria Municipal de Arte e do Comércio, 1991.

rio é tudo que podem ameaçar a harmonia da tal paisagem. MINGUES, Alvares. *Desapareceram às quintas*, in MINGUES, Alvares and BAPTISTA, Luís and MELÂNEO, Paula. *O território em seis Ecologias*. Almada: Câmara Municipal de Almada, 2020, pp 47-51.

did the unregulated urban growth what would be considered traditional public or social space. This resulted in lack of urban public space existing for the sole aim to be enjoyed by all: two proper parks exist in the city, both are the turn over of whatever green space resulted from expansion policies and by the actual quality of the green spaces, but the outcome of more extended forms of appropriation or financing infrastructures. Almada is, in a modern city at its best: buildings and their singularity, not as a whole, green areas are either leftover of that or the city was built upon⁴⁰ or of a rural character, whose existence is justified by their usefulness⁴¹.

But in the 21st century public space can be neither developed following the same guided traditional city planning⁴². The city has to change and evolve in line with society, but they turn out to be the mirror image of the social dynamics going on in its confines.

Almada looks the way it does today because of its industries, because of its centrality in the production field, because come the end of the 20th century it needed to provide housing for an ever growing population in light of all the workers migrating to its ground, attracted by the promise of a job in the big shipyards. There is no space for leisure dedicated areas in the commerce driven modern city, free time loses worth in a production-oriented mentality. Whatever form of social ritual exists it can be found not in the public space, but between the boundaries of the factory itself⁴³. The factory is the core and beating heart of the industrial city and no real life is envisioned outside of it. The city exists to support the work life, hence to give the workers spaces to sleep. Still, humans do want to enjoy themselves and as true as it is that there has been every sort of reluctance on the part of modern architecture to associate the concept of “uselessness” to architectural matters as well as a tendency to look for a practical justification backed up by utility⁴⁴, still, the human kind has responded

³⁹ See [Fig. 5], plan of modern Almada

⁴⁰ “Such is the incipient crisis of more than perception. The traditional city goes away; but even the paragon city of modern architecture refuses to become extinct. The public realm has shrunk to an apologetic ghetto, the private realm has not been significantly enriched.” Colin and KOETTER, Fred. *op. cit.*, p. 65.

⁴¹ “[public space] is no longer restricted to traditional models” BRANDÃO, Ana and BRANDÃO, Pedro. Serpa. *Public Space, Infrastructure, Landscape: an interdisciplinary matrix for urban spatial continuity*. *Journal of Public Space*. Vol. 2 n. 1. 2017.

⁴² “Today the urban reality is diverse, extensive and scattered, the same happens for public spaces in contemporary cities [...] [public space] is no longer tied to traditional models”. *Ibid.*

⁴³ Accounts, pictures and advertisements of sports tournaments in-house in LISNAVE, *Revista Mensal de Informação Interna*, property of Lisnave, Estaleiro de Lisboa, s.a.r.l.

⁴⁴ “Functionalism dogmas and the puritan attitude of the modern movement have often come under attack. The ancient idea of pleasure still seems sacrilegious to contemporary architectural theory. For many generations the architect who aimed for or attempted to experience pleasure in architecture was considered decadent. [...] “Usefulness” is associated only reluctantly with architectural matters. Even at a time when pleasure found some theoretical backing (“delight” as well as “commodity” and “utility” always provided a practical justification.” Bernard, *op. cit.*, pp. 81-86.

⁴⁵ PILCHER, Donald. *op. cit.*

creasing demand for privacy meant that after the garden square in its old form declined. As in the case of the houses of the new Gunter and Hyde squares, the houses opened directly on to communal gardens. As the city expanded, the preservation of green space became more important, but many of the older squares were disappearing. Much public money was spent on acquiring new squares from property developers, such as Albert Square and Stepney Squares in Stepney. [...] In 1906, a bid to preserve the gardens of Edwardes Square in Kensington led to the London Squares and Enclosures (Preservation) Act, passed by the London County Council, which protected 461 squares. The public outcry over the loss of squares led to a Royal Commission in 1927, which resulted in the London Squares Preservation Act of 1931. This Act gave protection to 461 squares and other green spaces, ensuring that they could not be built upon and were reserved for leisure and recreation. About one fifth of the squares protected by the Act were by this time in poor condition." A Short History of London's Garden Squares, London Garden Trust <https://www.londongardenstrust.org/short-history> [Sept 2021].

The London Squares Preservation Act was enacted by the London County Council in 1931 to protect its squares from urban development. The capital's squares were the products of the early modern real-estate model of leasehold development created by ground landlords (Olsen, 1964; Cannadine, 1990). However, their open space character became threatened by building developments in late nineteenth-century London and this pressure had strengthened by the twentieth century. [...] Even traditional open spaces were threatened by building developments (Meller, 1985). At the same time, however, the spatial value of open space became increasingly appreciated in terms of public health improvement (Meller, 1976). The growing debate about modern open spaces in cities, their private status as financial asset and their public value, resulted in the growth of public interventions to acquire and protect open spaces in and around the city (KAY, Aya. *Re-assessing London's squares: the evolution of Preservation Policies 1880-1931*, in *Planning Review*, p. 615-637, Vol. 82, No. 6, Routledge University Press. 2011).

garden allotment, landscape or public park, cottage garden, balcony or community garden in the city – small gardens are interwoven throughout the built environment and perhaps have more importance now than ever in history. In times of dense structures, gardens provide "a breath of fresh air". OLONETZKY, Nadine. *Time travel through garden history*. Basel, Birkbeck Verlag, 2017. pp. 13-14.

is a mountainous district in the Peloponnese of Greece. In poetic fantasy it represents a pastoral landscape. In Greek mythology it is the home of Pan." Arcadia [noun] in the Oxford Dictionary <https://www.oxforddictionaries.com/definition/arcadia> [Sept 2021]

to such theoretical tendency⁴⁵ and to create their own nucleus of leisure spaces in the industrial city. As much as a faraway place, as it may sound, still, the popular imagination is that through the end of the 19th and the beginning of the 20th Century lead to the London Squares and Enclosures Preservation Act of 1931. Those moments of organized intervention that act as symbolic and epitomes of the city's resilience and refusal to abandon the idea of enjoyment and pleasure in the core of the urban settlement⁴⁶.

Throughout the history of architecture, the idea of design looking for peace and leisure outside the city has developed. Ever since the beginning of time men have tried to bring nature into the boundaries of the built environment, creating areas existing for the sole purpose of being enjoyed, for as many as possible, provided by context and time, be it a garden, a place of escape, contemplation, to counteract the hectic nature of the city and so on. There is no exception to this rule, if any, as the urban settlement itself owes its roots to this desire for peace in nature, to the point that built environments in an industrialized city and glorified as such, it was actually the *arcadia*⁴⁸ to Lisbon's city-ness.

Evading the city

of the 17th century Lisbon is a in all respects: over the years it and become important as a port, e centre and a hub of trade, while s colonial power and establishing centre of a commercial and political s now home to a powerful court, to sailors, aristocrats just as well as ll its streets; people come and go, bout that hecticness and constant hat characterizes centers of power. duces the most basic life necessities y⁴⁹. From its role of protection eation the southern Tejo coast is l into an agricultural area⁵⁰, famous or its vineyards and olive groves, and o animal husbandry. It underwent a transformation, mainly due to two actors: its still unspoiled nature and

its proximity to the now royal capital Lisbon. These were the years of the rise in popularity of the *quintas do recreio*⁵¹, the “leisure estates”. Built in function of the personal pleasure of the owner, erected close to the main urban centers by nobles, aristocrats and prominent figures of the court and the upper middle class as second homes, with the main purpose of being able to enjoy contemplative moments of life in contact with nature and at the same time economically exploit agricultural production⁵². The destination of use changes, from military fortifications aimed at defending the city and the coastal strip, the Almada area becomes focused on personal pleasure. These are places of pleasure set in a rural framework⁵³. This architectural typology would come to be defined as characterizing the appropriation of the territory “of the other band” at least until the 18th century, in 1989 the Cabinet for the Study of Historical Cores of Almada refers to the existence of sixty-two estates within what is today the city municipality⁵⁴. Agriculture, in this context, takes on a

⁴⁹ Divisão de História Local e Arquivo Histórico. *Agricultura no Antigo Regime*, texto de apoio a e documental AHMA – *Exposições documentais*, Arquivo Histórico Municipal de Almada, 2007-2008.

⁵⁰ “A partir do século XIX e início do século XX elementos que começaram a mudar tal quadro de urbanidade bucólica para uma nova ambiência.” Renata. *op. cit.*

⁵¹ ARAÚJO, Renata. *loc. cit.*

⁵² PIRES, Amílcar de Gil. *O Lugar da Quinta de Periferia de Lisboa*, In *Arte e Teoria*, Revista do em Teorias da Arte da Faculdade de Belas-Artes Universidade de Lisboa, n° 9, 2007.

⁵³ *Ibid.*

⁵⁴ ALMEIDA, Débora. *Um Olhar Romântico na Contemporânea*, Lisboa: Universidade de Lisboa, de Arquitectura, Projecto Final de Mestrado Inte, Arquitectura, 2019.

secondary value to that of a traditional farm: the owners of these estates did not need to support themselves by growing food or breeding animals, agriculture is but a consequence of the desire to be able to enjoy a comfortable but rural life outside the hustle and bustle of the city context⁵⁵. The main aim of this type of architecture is therefore to be able to benefit at the same time from both nature and the perks offered by city life, which is easily accessible given the privileged location. In addition to these premises, an element that will contribute to the increase in the construction of the *quintas de recreio* will be the various plague epidemics that will hit Europe in this century, creating the need, for those who had the possibility, to retreat outside the city to healthy environments far from the sources of infection of urban centers⁵⁶. On the theme of the *quintas de recreio* it is important to mention Aurora Carapinha's work on the subject, exploring in depth the typology and their significance to Portuguese history⁵⁷. The prerequisites for the establishment of an estate were that the land destined for the

construction of the complex should have good communication routes, so as to facilitate access and the commercial exchange of goods produced, and the proximity to water sources was fundamental⁵⁸. The complex itself consisted of two main areas, the more "homely" one, composed of a garden, water, vegetable garden, orchard and woods, and a more "homely" one, dedicated to domestic use and therefore formed by the actual house, the kitchen, the entrance hall, a chapel and a small church. However, the "living" part was secondary, in his *História da Arte Portuguesa*⁶⁰, Paulo Pereira states that the houses were basically part of the garden and not vice versa. The role of water and landscape was the main one, "such is the beauty acquired by vegetation, water, walks and communication routes with designated places for contemplation and viewpoints"⁶¹.

Renata Arujo claims in *Almada: A Vida da cidade*, part of *Ver Almada* collection, that this fame is due to "something more than the simple pride of the capital to see

Amílcar de Gil. *op.cit.*

THA, Aurora da Conceição Parreira. *Da quintal jardim português*. Universidade de Évora. Tese de doutoramento. 1995. <https://dspace.uevora.pt/rdpc/handle/10177/4/11178> [Sept. 2021].

A, Paulo. *História da Arte Portuguesa*. Lisboa: Editorial Caminho, 1995.

o, Renata. *op. cit.*

past. The sheer pleasure of the river
landscape, or even the escape, and the
Lisbon and non-contemplation (...)
(...) emphasized the use of space
hierarchical position, exploiting it
as of production and more in terms
2.

and nature become an integral
romantic vision of life aimed at
on and personal pleasure, as it not
forces the hedonistic character of
but also acts as a rapture, an actual
physically distancing it from the
e city but allowing it to maintain a
with the capital.

On the nature of gardens

The typology of the *quinta de recreio* does become obsolete over time, in parallel with the growth in popularity of beach retreats and houses in the countryside further away from the city. Most of these villas would in time be knocked down to make way for industry and high scale urban development, what little survived persisting mainly as ruins abandoned to their own devices except in the case of a few rare exceptions, such as, for example, Casa da Cerca, located above Boca do Inferno and converted into a cultural centre dedicated to contemporary art⁶³.

Even though the fate of this estates devoted to pleasure and personal enjoyment was not long lived, as of the beginning of Almada turning into a production and industrial center in the 19th century⁶⁴, still the properties of the villas and their prerequisites help make a point in the

central role played by nature and when it comes to the quality of one's wish for leisure in the midst of the city. It's a recurring theme in the history and of architecture, the luxurious "arcadia" are an image of Greek antiquity. Cicero would praise the benefits of a garden in both Ancient Roman, Chinese and Arabian imagery⁶⁵.

Gardens are themselves great means of experimentation. Over the course of history seems to always have anticipated the doctrine of the *Garden Cities of Tomorrow* developed by Ebenezer Howard at the end of the 19th century; Abbe Laugier claims *sur l'architecture*, dating back to the

www.cm-almada.pt/portal/page/portal/CASA_ (sept 2021)].

do século XIX e início do século XX vão surgir e começaram a mudar tal quadro de uma bucólica para uma nova ambiência." ARAÚJO, *op. cit.*

ZKY, Nadine. *op. cit.*

O, Ebenezer. Sir. *Garden cities of tomorrow*, London: George Allen Sonnenschein & Co. 1902.

to one should apply the rules used to
work to the city: there must be regularity
of details, relationships and oppositions, and
unexpected elements that vary the scene,
detail and tumult in the whole⁶⁷.

Exploring the issue of pleasure in
architecture, Bernard Tschumi claims that
we manage to merge the sensual pleasure
with the pleasure of reason in the
useless manner⁶⁸. As previously stated,
architects tended not to like indulging
in the pleasure of uselessness, even though it could
be argued whether the lack of utility can
be backed up if everyone's enjoyment
is – surely that could be enough of a
reason to support the need to design green
spaces, it cannot be argued that gardens
are about any sort of gain, with “gain”
in the terms of a production based

industrial city, as proved by London and
its gardens grow out of being private
and connected to houses or part of palaces,
for the enjoyment of one owner or family,

but rather are recognized as a necessity to
oppose the grey dullness of life in the factories,
they become a shared property and leisure is
recognized as a men's right⁶⁹.

In the words of Nadine Olonetzky in her *Time
Travel through Garden History* book, in times
of dense structures, gardens let us catch a breath
of fresh air – small or large, they are interwoven
throughout the landscape and perhaps have more
importance now than ever. Not solely built for
purpose and work, but envisaging delight and
contemplation, gardens have utopian power as
imagined spaces of happiness⁷⁰.

⁶⁷ “In his *Observations sur l'Architecture*, published in
The Hague in 1765, Abbe Laugier suggested a deconstruction
of architecture and its conventions. He wrote: – Whoever knows how to design a park will
have no difficulty in tracing the plan for the building of a
city according to its given area and situation. The
regularity and fantasy, relationships and oppositions
casual, unexpected elements that vary the scene;
in the details, confusion, uproar, and tumult in the
Laugier's celebrated comments, together with the
Capability Brown, William Kent, Lequeu, or Piranesi
not merely a reaction to the Baroque period that
preceded them. Rather, the deconstruction of architecture
suggested was an early venture into the realm of
against the architectural order of time.” TSCHUMI, Bernard, *op. cit.* p. 85.

⁶⁸ “Built exclusively for delight, gardens are like
experiments in that part of architecture that is so
to express with words or drawings; pleasure and
Whether romantic or classical, gardens merge the
pleasure of space with the pleasure of reason, in
useless manner.” TSCHUMI, Bernard, *op. cit.* p. 85.

⁶⁹ PILCHER, Donald. *op. cit.*

⁷⁰ OLONETZKY, Nadine. *op. cit.*

City vs Countryside

Ever since the first ancient forms of urbanization, the “city vs countryside” debate has been taking center stage and occupying the discourse of experts and non in and outside of the field. Based on universally recognized definition by Aristotle that establishes men as “political animals”, the human race has been embodying a paradox on the base of which we inhabit land while identifying as urban creatures⁷¹.

Through the years still, there seems to have always been a call towards nature, a sort of desire to “going back” to less urbanized times and this has taken on many different forms through history, be it in the search for Arcadia pursued by roman bucolic poets and renaissance intellectuals or a Romantic visions of primitivism in the 18th and 19th century⁷². In light of the interest of the theoretical field of architecture in finding and foreseeing possible

futures for humanity, the debate has been in the spotlight, especially thanks to the research that has taken the form of the exhibition *Countryside: The Future* at the 2019 Lisbon Triennale, curated by Philippe Marot and titled *Agriculture and Architecture: Taking the Country's side*⁷⁴. Nowadays, after the experiences of modernist urbanism, as well as the urbanization brought up by modernism and the outcomes of the experience, the theories of the 19th and 20th century, there is a much wider interest in the life that can be experienced in the countryside, a return to the age-old tendency to look outside its urban limits. The question of cities is being asked and answered and the countryside seems to be p

the political animals [...] it's a dilemma, [as community and society but nature as well as idealistic nature” STEEL, Carolyn talking at *Agriculture and Architecture: Taking the Country's side*. 2019, Conference at Calouste Gulbenkian Museum, 18th of November 2019, Trienal de Lisboa Online. [Aug. 2021].

Primitivism is a mode of aesthetic idealization that either aspires to recreate a “primitive” experience. It is based as a philosophical doctrine that considers primitive peoples as more noble than civilized peoples. It is a offshoot of a nostalgia for a lost Eden or Golden Age. CH, Edward. *A Poet's Glossary*, New York, 1935, p. 458. The idea of the “civilized” to be restored to a “state of nature” long-standing as civilization itself.” LOVEJOY, John and BOAS, George. *Primitivism and Related Concepts*, Baltimore, Johns Hopkins Press. 1935.

OMA Projects, 2020, *Countryside: The Future*. oma.com/projects/countryside-the-future Online, Exhibitions, *Countryside: The Future*. guggenheim.org/exhibition/countryside [Sept. 2021].

Lisboa Online, Past Editions, 2019, *Taking the Country's Side*. <https://2019.trienaldelisboa.com/en/agriculture-and-architecture-taking-the-countryside> [Aug. 2021].

the sense of potential characters to
d in future forms of urbanization,
an alternative beyond the concept of
polis⁷⁵.

t in the debate goes back to ancient
s, and finds its theoretical base in
r a “good life”, which consequently
t the question of what “a good life”
ack to that statement by Aristotle, it
te clear that men need community
but also crave nature in response to
alistic” nature⁷⁶.

distinction to be made between
leas and ideals of nature, it is a
m to use loosely as it covers many
in the Collins dictionary we see
defined as “all the animals, plants,
things in the world that are not made
and all the events and processes
t caused by people”⁷⁷ whether the
ebster more widely talks about “the
world in its entirety”⁷⁸. In the field of
and architecture, nature has taken
character of being the counter to the

act of urbanization, it’s been used as a term
to identify everything that is not a result of
humans’ inventive or action or whose existence
is not subordinate to it, say a city is not natural
but a forest is, and in the purpose of this
article it is how we will talk about it, keeping
in mind how much wider of a concept it is.
There comes the need to specify that talking
about “the countryside” means to only cover a
slice of what “nature” is, it is a different more
practical concept when compared to the garden
typology, which is again a form in which nature
can manifest but that takes upon itself a more
aesthetic objective, still both concepts can
not be seen as completely disconnected to the
human action as much as a primitive conception
of nature would, as they both are the result of
the intervention of the human kind and aim to
meet a need expressed by the latter. Still, they
both present themselves as forms of interaction
with nature that can offer the means to bring us
closer to the “ideal life”.

Going back to ancient Greece, as much of the
basis for contemporary society still can be found

⁷⁵ Rem Koolhaas' lecture on the countryside. Harvard Graduate School of Design (GSD) YouTube Channel [28th of October 2015, Harvard GSD Youtube Channel, 2021]

⁷⁶ STEEL, Carolyn. *loc. cit.*

⁷⁷ Collins Dictionary, <https://www.collinsdictionary.com/dizionario/inglese/nature> [September 2021]

⁷⁸ Merriam Webster Dictionary, <https://www.merriam-webster.com/dictionary/nature> [September 2021]

⁷⁹ “The urban paradox is the fact that we think of the city as urban but dwell on land [...] The ideal for humans would be to live between the city and the countryside, like the rich and aristocrats have been doing for centuries.” STEEL, Carolyn. *loc. cit.*

Carolyn. *loc. cit.*

cept of otium procul negotiis (leisure in support of political involvement) was elaborated by the aristocracy during the Republican age; it implies an tension between the political life of the Urbe and the otium. So the ownership of an extra-urban villa, a place of leisure away from political life, became a mark of the Roman aristocracy.” VARRIALE, Ivan. *Otium et negotium: The Breakdown of a Boundary in the Roman World*. *The case study of Pausilypon*, in *Borders: Histories, performances*, Mohr Siebeck, Heidelberg, 2013, 303-301.

Carolyn. *loc. cit.*

think of a place, the vernacular plays a role. [...] It is not a goal in itself. The important thing is the connection to the history stored in places. The idea is an abstract idea but history is very central and very important. I come out of history but then I have to look at the present.” CLEMENCE, Paul. *Q&A: Swiss Master Peter Zumthor on the Importance of Beauty and Relying on Intuition in Metropolis*. November 23, 2015. <https://www.architecturaldigest.com/projects/swiss-master-peter-zumthor-on-beauty-relying-intuition/> [Sept. 2021]

in the foundations of the Athens democracy, the ideal form of existence can be summarized in the concept of an οἰκονόμια (oikonòmia): everyone would be living in cities but owning a house and a farm at the outskirts of it that would provide for the household allowing it to be self sufficient⁷⁹.

In this form of an ideal lifestyle we can identify an embryonic and rather more idealistic form of those *quintas de recreio* that would be taking over the whole of the Almada territory, offering sustenance for the families as well as a refuge from the chaoticness of Lisbon. To own a house at the countryside, in which to find solace and focus on a more contemplative lifestyle, has been a common habit for the rich and the aristocracy all through history. At the time of the Roman Republic, Cicero and Pliny the Old would sing the praises of life in the countryside, embarking in the “otium vs negotium” debate⁸¹, while in and around Florence, the Medici family would develop a series of villas integrated with the garden settings and creating little oasis of neoplatonic ideals and intellectual exchange

outside of the city in the Renaissance. Palladio will in the 17th century offer a model of the villa as an architectural typology, both by its rich narrative and its distance from the erratic-ness of city life⁸².

Trying to stay clear from the common desire to look at the countryside through the prism of some romantic nostalgia that would allow to identify in the life outside of the city a form of romantic simpler form of life, it is important to bring into cities, especially modern cities, new forms of natural interface, in order to integrate the two and create what could be places of leisure and escape inside the city and open to everyone. By refusing to connect nature with any form of repressed desire, it ought to be seeing the positive side of the countryside through the lens of a desire for change and transformation, as to imitate his nature can never be the aim of architecture, but it should be able to read and reinterpret it in order to respond to modern needs⁸³.

Archizoom, Archistudio and the Aldo Rossi of the late 20th century actually su

new forms of the sublime in the
without letting nostalgia become
element in this relationship with the

ve been driven to nature all through
are should be brought into the city in
m and both between the boundaries
yond practicality: it is important
lity of life that people can coexist
e, produce sustainment but also
y it, find in leisure the solace from
e brought upon urban settlements
s planning and exponential urban

⁸⁴ “Archizoom and Archistudio managed to use a
as a tool in their artistic and architectural experin
they were able to articulate the nostalgia present
countryside to look for a new form of sublime, b
scale and contrast. There is no nostalgia present
relationship with the countryside.” *Rem Koolhaas
on the countryside*. Harvard GSD, 28th of October
Harvard GSD Youtube Channel

Suburbia and satellite cities

de Atenas assim conhecida, é o manifesto resultante do IV Congresso Internacional de Urbanização Moderna de 1933. [...] Tinha já muitos aspectos da geografia estranha que, ao invés de actualizar o pensamento sobre os processos de urbanização, partia para as duas ocorrências: a cidade e o subúrbio.” (ALVES, 1995, Alvares. *loc. cit.*)

Para [the city] tinha sò coisas boas, o melhor de tudo, as grandes obras. O segundo [the suburbs] era o bode expiatório para tudo aquilo que pudesse ameaçar a harmonia eterna da tal cidade e por isso tinha outro nome.”

Quanto àquela ideia de que as cidades eram o mais sofisticado os humanos tinham inventado. [...] a fantasia da cidade perdura como modelo ideal da variedade.” *Ibid.*

O [the suburbs] era o bode expiatório para tudo que pudesse ameaçar a harmonia eterna da tal cidade e por isso tinha outro nome. Havia uma excepção quando se tratava das casas luxuosas residências de quem as podia ter, claro: o jardim e o conforto na pura aragem dos campos, sem moscas, esforço e pés atolados nas ruas – era a Cidade Jardim e não Subúrbio Jardim”

Tomás. *op. cit.*

A margem de um rio que necessariamente tem uma «banda» pode ser a toponímia de uma relação de proximidade, que delega à margem sul do Tejo, em Almada, um papel secundário perante o lado que se considera o centro, a capital. Mas pode ser também, se quisermos, a expressão de uma identidade própria, o outro, indispensável à definição do próprio «centro», que é ao mesmo tempo símbolo de diferenciação, como partes de uma mesma unidade que conjugam complementaridade e oposição, duas faces do mesmo rio.” ARAÚJO, Renata. *op. cit.*

If the “city vs countryside” debate has taken center stage ever since human beings started to come together in cities, it is not until much later that, in 1933, the Athens Charter introduces for the first time what represents yet another emblematic dichotomy in the field of architecture and urban studies, the “city vs suburb” dispute⁸⁵. Highlighting the beauty and worthiness of historical cities with their rich narratives and monumental city centers, it automatically implies that everything outside the boundaries of such a city can not possibly offer anything of value in light of what the former provides⁸⁶.

The city is elevated as a fantasy imagery of an ideal model⁸⁷, gathering in its compound all the best of any civilization; anything left out or incapable of disrupting such harmony makes up the suburb, with the exception of countryside

villas and luxurious residences⁸⁸.

Although born, in theory, as an ideal city nucleus, historically Almada developed the function of Lisbon, through a series of armed fortresses that was articulated along the coastline of the river Tejo. From the moment it presented those characteristics that later lead it to be defined as a “satellite city” it is no coincidence that to speak of Almada often means referring to “the other side of the river” it is always read in comparison with its sister Lisbon.

Due to its industrial nature and as a consequence to this unbreakable bond with the capital, Almada does not develop as an independent settlement, but it appears to be tied to itself that role of “suburbia”, a tie that was consolidated by the construction in 1925 do Abril bridge, materializing

bind between the two cities. Almada settlement intended to be exploited additional social rituals of the city, but provides the supporting infrastructure for the production and industry to meaning means of transportation and number of premises to house more workers, allowing the industry to

of that comes the fact that there are churches in Almada, both due to the *quintas de recreio* used to include their premises⁹² and as an industrial as rituals are part of those estranged ory mentality⁹³. There was no real churches, nor parks, nor squares as as never meant to house the social supposed to happen there, that Lisbon was for: anything nice and in the context of urban life and form and not in the suburb but in the city.

⁸⁹ RIBAS, Tomás. *op. cit.*

⁹⁰ “Qual a outra margem de um rio que necessariamente tem duas? A «outra banda» pode ser a toponímia de um lugar de centro-periferia, que delega à margem sul do rio Tejo, frente a Lisboa, um papel secundário perante o lado norte, que apresenta como centro, a capital. Mas pode ser também, se assim o quisermos, a expressão de uma identidade social autorreflexiva, o outro, indispensável à definição de si mesmo, eu, a «outra banda», que é ao mesmo tempo símbolo de ligação e de diferenciação, como partes de uma realidade unitária, que conjugam complementaridade e oposição nas margens do mesmo rio.” ARAÚJO, Renata. *op. cit.*

⁹¹ RIBAS, Tomás. *op. cit.*

⁹² PIRES, Amílcar de Gil. *op. cit.*

⁹³ “The industrial city grows up around [the factory] which breaks down nearly all the forces providing for the needs of recreation in a non commercial economy. [...] The industrial individual is part of a community and his life is punctuated by rituals and festivities; this doesn't change in the industrial city.” PILCHER, Donald. *op. cit.*

PLANO PARCIAL DE URBANIZAÇÃO DE ALMADA

~ RELATIVO À LOCALIZAÇÃO DO CENTRO CÍVICO ~



Unfulfilled planning and the failure of the garden city

development of industry, Almada nature completely: the wings and appeared to make room for industry s' houses⁹⁴.

ss than 30 000 people lived in the on the southern coast of the Tejo, by population had exponentially increased an 100 000 inhabitants⁹⁵, meaning is unable to keep up with the speed development. As progress catalyses growth, the city loses its monopoly on n⁹⁶ leaving it to become a haphazard ided by an unregulated response at bears no concern for long term

World War II, Almada still did not lf as a “consolidated city”⁹⁷. ry and address this lack of informed nd forward oriented urban growth,

Etienne de Groër and Faria da Costa are invited to redact an urban plan for the city of Almada. The appointment will lead to the draft of *PUCA*, the *Plano de Urbanização do Concelho de Almada*, in 1946, a plan characterized by urban and territorial views coming from the city garden theories, consisting of low density built areas and big green spaces⁹⁸ [Fig 11]. This plan, like the nine other ones redacted up to 1962 by José Rafael Botelho, will never be implemented, as if Almada was, to a certain extent, trying to protect its unregulated growth as the natural outcome of the society living there. Here lies a question, could it have been that the city had become so entwined with the shipyards and factories and grown so accustomed to its identity of industrial settlement to not feel the need for rituals happening in the public area? The idea of the garden city emerges in Germany and England around the same time, Sir Ebenezer Howard's *Garden Cities of Tomorrow*⁹⁹ is released in 1898 in London and in 1907 the real-life garden city Hellerau is built near Dresden¹⁰⁰, in Germany, by the co-founder of

⁹⁴ PIRES, Amílcar de Gil. *op. cit.*

⁹⁵ “Vivia-se uma dinâmica demográfica imparável população que em 1940 não chegava a 30 000 re e em finais da década de 1960 já passava do 100 DOMINGUES, Alvares. *loc. cit.*

⁹⁶ “É este progresso anunciado – e ainda falta o e Lisnave na lista dos grandes empregadores – que múltiplas formas de urbanização, desde a aglom Caparica, ao Plano Integrado de Almada, ao som fim dos loteamentos e das ramificações da rua da cidade – muito ou pouco consolidada – é apenas urbanização. A cidade perdeu o monopólio da ur *Ibid.*

⁹⁷ “Já tinha acabado a Segunda Guerra Mundial e não havia cidade consolidada.” *Ibid.*

⁹⁸ “Um sistema de amplos espaços livres ajardin e avenidas convergentes numa rotunda – cercada plantações – onde confluíram as principais vias os bairros de casas para ricos, pobres e remediad compunham um desenho ao estilo da cidade-jard

⁹⁹ HOWARD, Ebenezer. Sir. *Garden cities of tom London, Swan Sonnenschein & Co. 1902.*

Hellerau, located in the northern part of Dresden, was the first garden city. It was created, beginning in 1907, based on the English model. The furniture designer and Werkbund co-founder Karl Schmidt was commissioned to create a housing estate alongside his new workshop, “Werkstätten für Handwerkskunst” (Dresden Workshops for Crafts). Influenced by the idea of social reform, Schmidt wanted to unite living with work, culture and nature. The architects and Werkbund members Peter Behrens, Hermann Muthesius and Heinrich Tessenow were just some of those whose designs were built. With ample space and greenery, the new housing estate was to provide an alternative to crowded living conditions. With his plans, Karl Schmidt was following the ideas of the British reformer Ebenezer Howard, who, in 1898, had defined the garden city model as a way to counteract the poor living conditions in England’s rapidly growing big cities. Hellerau featured different types of residential buildings and styles. [...] Hellerau was not a company town, but a small town in the countryside where businessmen and commoners lived together on a permanent basis. Just a few years after its foundation stone was laid, the garden city already had nearly 2,000 residents.” *Hellerau, Grand Tour of Modernism* <https://www.grouptourofmodernism.com/sites/details/55/> [Sept. 2019]

the Deutscher Werkbund, Hermann Muthesius, by the time de Groër and Faria da Costa arrived with their urban plan for Almada, such plans are already considered to be either outdated or obsolete, leaving way for the big modern city plans.

The utopia of the garden city would have been too detached from the actual life of the workers in Almada and probably too disconnected from the industrialized drive of the area. In the collage of disconnected, object-buildings that make up the modern city, the public space has been downgraded to a residual space left over after construction. It is not defined by programmatic requirements, responsive planning, as free time and leisure are important in a production-oriented society, and in the quest for singularity, plans and buildings are more of “a filler” than a treat.



ada

Leisure in contemporary Almada

Observing contemporary Almada [Fig 12], the lack of social and leisure space appears to be even more apparent. As stated by Ana Brandão, today the urban reality of cities is diverse, extensive and scattered, so is public space¹⁰².

The main square of the city, made up of the combined Praça São João Pedro, Praça da Liberdade and the Parque Urbano Comandante Júlio Ferraz is of modernist inspiration and appears to perfectly embody that theory of public space described by Rowe and Koetter in *Collage City*: it is what is left from the building of the complexes around¹⁰³, which means that was never planned to be successful but it is rather the outcome of a combination of different edifices being erected: in scale and conformation, it lacks the intention and the qualities of traditional squares born as places of aggregation and social life.

If the perception of public space is not a feature of urban life based on traditional city spatial references, it is important to take into consideration that it is to be understood in the context of contemporary urban dynamics. Furthermore, if public space is limited to traditional models such as squares and gardens, if it is embedded in contemporary dynamics and turning into new centralities that can function as anchors for the entire urban network be it in the form of universities or centers of political activity, people are trying to find in the boundaries of the city but outside of their homes, spaces to call their own. If one was to visit Almada they would find the most vivacious public area to be not the main square but the pedestrian rua Cândido dos Reis, where tables and chairs have been moved out of

BRANDÃO, Ana and BRANDÃO, Pedro Serpa. *Public space structure, Landscape: an interdisciplinary approach to urban spatial continuity*. In *The Journal of Public Space* 2 n. 1. 2017.

Colin and KOETTER, Fred. *op. cit.*

perception of public space moves from a feature based on traditional city spatial references and is understood in the context of contemporary urban dynamics." BRANDÃO, Ana. *Structuring role of public space in the scattered city: emerging centralities*. In *Proceedings European Conference on Research in Architecture and Urban Design*, 2017, p. 12.

come polarised around different centralities that act as anchor spaces structuring the entire urban fabric, emerging centralities not typically associated with traditional city." BRANDÃO, Ana and BRANDÃO, Pedro. *op. cit.*

street which is appropriated and beyond its role of circulation space. It is turned into a space to stand, to talk and to indulge in the contemporary rituals that shape the social life of a community. The street becomes a means to find a space for a public event.

Areas defined on paper as “public” share the same limitations as the squares. However, an exception is to be made for Jardim do Rio, located on the Tejo riverside, along the line of Cais do Ginjal. It is a relatively modern garden, created in 2000, it is situated at a poignant junction, as horizontal movement never comes together with the vertical movement created by the elevator of Boca do Rio [Fig. 14]. This means that it is a space where people are bound to pass.

Accessibility to this space, though, and the reason it is successful in its being a public space is not to its physical conformation but to its strategic positioning. The view onto the river and the city

of Lisbon [Fig. 15], allows for a leisure to be enjoyed by the visitor, who finds himself detached from the city by the topography itself of Almada, as the garden is located under the crest that defines the coast, and transported in a space of nature and beauty, tying back to the concepts at the base of the *quintas de recreio*. The Jardim do Rio is successful in ways the main squares of Almada aren't because it presents itself as a place that exists only to be enjoyed, without any practical aim, defined by nature and the beauty of the view: what used to be just a moment in the road leading along the coast to the warehouses on the Cais do Ginjal, has been turned around and transformed in a space for people to just be, spend time, without a true use, it is indeed a contemporary manifestation of a place of leisure, in all regards.



FIG 13, *Jardim do Rio*

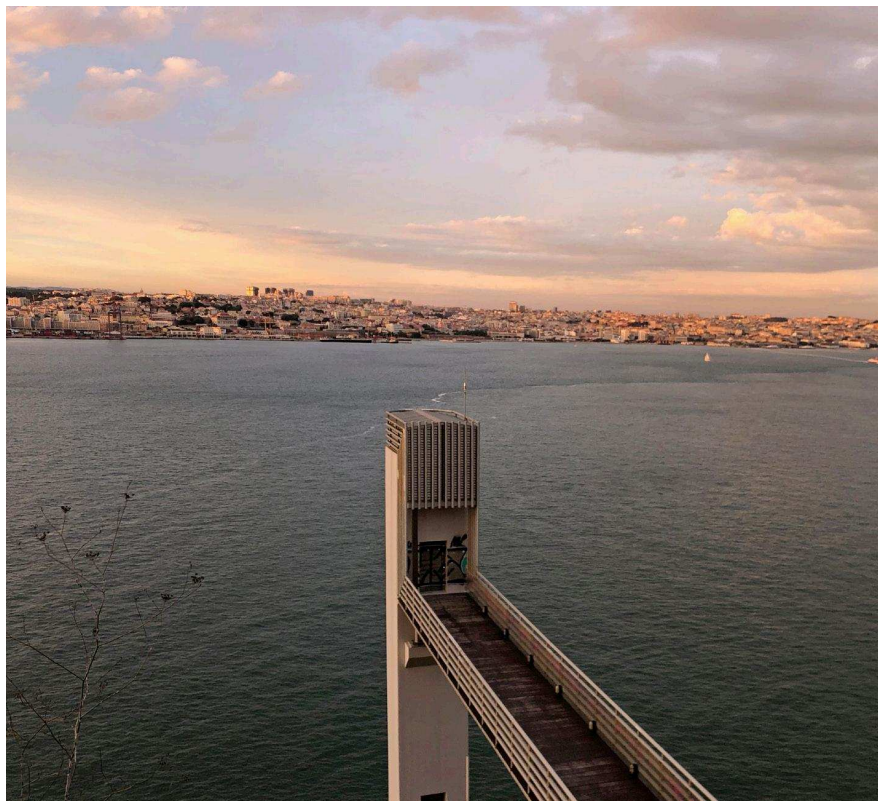
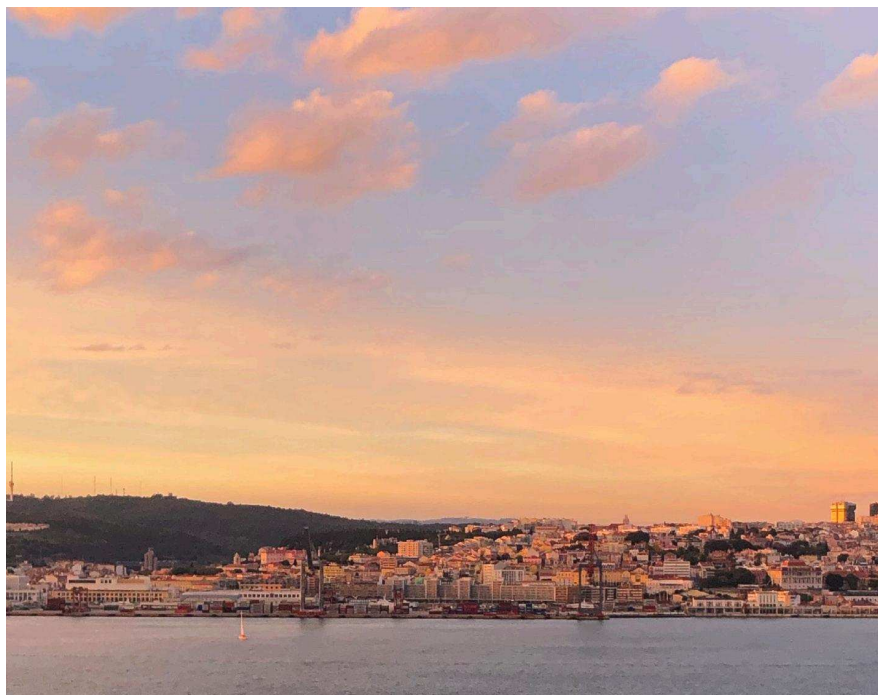


FIG 14, *Elevador da Boca do Vento*



ing the history of leisure and public
ne southern coast of the river Tajo,
clude that ultimately, by means of
on and transformation, the citizens
are trying to turn over the industrial
e suburban layout of the city, finding
left overs and public spaces their
of leisure and human interaction.

on Françoise Choay's theories¹⁰⁶,
ity models are marked by long term
onvictions enabling its planning, the
ary stresses the logic of real time and
orizon to many resources. The most
dwide changes lead us to a "cityness"
tion encompassing different ways
ing, with different spatial imprints
ve used to call "a city".

lements change alongside with
ties are mirror to human dynamics,
neless seems to be apparent the
ed of citizens to be able to escape
urban chaos looking for solace in
a steady quest for leisure spaces
well as inside the boundaries of the
form of gardens, small universes of
and contemplation to be built by
ne encounter of nature, history and

¹⁰⁶ CHOAY, Françoise. *Le règne de l'urbain et la ville* in *La ville, art et architecture en Europe*, 18
Paris: Centre Georges Pompidou, 1994. p. 26-35

III. Stoaes, Building unity

What becomes immediately apparent when visiting the abandoned site of the Lisnave shipyard, located just on the other side of the river Tejo opposite Lisbon city centre, is the complete lack of any kind of unity be it of color, size or typology. [Fig. 16]

That, together with a certain degree of neglect, characterizes the area and defines the way it is today perceived by a non informed visitor, unaware of the fact that this confused agglomeration of warehouses, machinery and ruins used to mark the whole of the area of Lisnave as well as having thoroughly shaped the life and appearance of the southern front of the river¹⁰⁷.

Following up on the first chapter exploring the urban plan of Almada in comparison to that of Lisnave, and reading both in light of Colin Rowe and Fred Koetter's theories in *Collage*

*City*¹⁰⁸, it appears evident that the disunity is nothing but the result of the modern production oriented planning of the area or moreover the lack of a consciousness to foresee a future beyond the moment built in.

In the opening of *Architecture and Disunity* Bernard Tschumi states that the idea of form follows function, use or socioecology nowadays to be considered obsolete and defines architecture as "the pleasant and sometimes violent confrontation of spaces and activities"¹¹⁰. The relationship we are faced today with as designers is the one that juxtaposes space and the event to place there¹¹¹. This contraposition can be broken down into three different categories: (1) Indifference, as events and spaces exist as independent of one another

de sonho industrial a destino imobiliário e o caminho ficou o ideal do controlo operário. 50 Anos de Portugal. Perdão, de história da Lisnave." *Lisnave. 50 anos depois, uns estaleiros em a história de Portugal. E da revolução*, in *Arquitetura*, 24 June 2017.

Colin and KOETTER, Fred. *op. cit.*

II, Bernard. *op. cit.*

between 1975 and 1991, these essays were successive chapters of a book that could [...] provide a description of our architectural condition at the end of the twentieth century. While their starting point is today's disjunction between use, social values, they argue that this condition, being a pejorative one, is highly architectural. In the following chapters, architecture is defined as "a struggle and sometimes violent confrontation of spaces and activities." TSCHUMI, Bernard. *op. cit.*, p 4.

the two areas of investigation most likely to lead to the discoveries are located in an extension of our traditional terms: spaces (through new technology and the desire to use the title of a conference at Columbia University through "glue and microchips") and events (through programmatic, functional, or social relations, the spectacle of everyday life)." TSCHUMI, Bernard. *op. cit.*, p 21.



s fall into three categories: those that are
to the spatial sequence, those that reinforce it,
at work obliquely or against it. Indifference:
Events and sequences of spaces can be largely
of one another-say, assortments of exotic stalls
regular calumny of the 1851 Crystal Palace.
serves a strategy of indifference in which formal
ns do not depend on utilitarian ones. (The
rches on the fields.) Reciprocity: Sequences
d sequences of events can, of course, become
dependent and fully condition each other's
y machines à habiter, ideal Werkbund kitchens,
ssels where each action, each movement is
rogrammed. One then observes a strategy of
n which each sequence actually reinforces
sort of architectural tautology favored by
doctrines. (The skater skates on the skating
quences of events and spaces occasionally clash
ct each other. One then observes a strategy of
hich each sequence constantly transgresses the
nal logic. (The battalion skates on the tightrope.)
es, spatial sequences are independent of what
hem. (Yesterday I cooked in the bathroom
the kitchen.) They may coincide for a shorter
riod. As sequences of events do not depend
quences (and vice versa), both can form
systems, with their own implicit schemes of
HUMI, Bernard. *op. cit.*, p 159.

ter I, *Lisnave and the "Modern City Plan": The
connection.*

Reciprocity, where the two can become totally interdependent and fully condition each other's existence; (3) Conflict, spaces and events occasionally clash and contradict each other¹¹². Still, special sequences are independent of what happens in them and architecture as a built object can outlive the event supposed to take place there, but what happens when the program was the one thing holding a complex ensemble of entities together is evident in the lesson of Lisnave: it grows obsolete. If a complex loses purpose and the architecture by itself is not able to persist and adapt, it gets abandoned. This is particularly evident in the case of the shipyard due to its massive scale – as previously explored¹¹³. Lisnave took upon itself not only the dimensions but also the dynamics of a small city driven by a shared objective: fixing boats. The fact that they were dealing with boats is a detail not to be overlooked, as it is not only the prerequisite for its construction but also the reason for the – fittingly – inhumane scale of the buildings. When it was closed down, it became apparent that it was too disconnected

and specific of an ensemble to sm
into a new entity, mostly and forem
layout and scale responded to its int
Through the means given by archi
of the proposal thus becomes the
strategy able to overcome the loss
replacing it with built elements ab
the disconnection and disunity that
of the Shipyard left behind, throu
of physical unity, which will be
and not at all informed by the ele
Architecture comes in to fill the
program.

An “open” architecture

the intervention in the context of the shipyard was not one intended to turn it into a building oriented toward a specific program, but rather it developed an architectural exploration of how one might intervene to fix the apparent problems and shortcomings of the site without the need for an intended use for the out-coming architecture was seen as a means to address issues of disconnection and disunity by the creation of a system that could be universal, drawing on history and archetypes to find a new form that would bear the conscience of the site and the solutions that have come

ing the project in terms of an “open architecture”, reflection on the possibility of creating an infrastructure that would be open/available to the widest possibility of use over

time: an evident and direct gesture responding to the premises that define the place¹¹⁴, “preconditions-specific” –if one would allow it– more so than site-specific. As it appears clear how easy it is for a building to lose its worth once it loses its original intended use, by means of designing without a program in mind there comes the possibility of the building withstanding the test of time and allowing for recycling and appropriation over the forthcoming years. Such an aim is not unheard of, as of today it is not rare to incur in buildings that over time have undergone many transformations in programs, going from monasteries to jails to schools to private housing and more¹¹⁵, as a proof that buildings can remain “open” to the different appropriations that time can bring, an issue that also fits the contemporary dialogue on sustainability in architecture as well as the debate on the increasing lack of buildable land in the context of European cities¹¹⁶.

Following on Tschumi’s theory, architecture is constantly on the verge of change – regardless of it being considered all about stability,

¹¹⁴ “The topic of the atelier is infrastructure.

Open Architecture or architecture without a program. A reflection about the possibility of a single architectural intervention in a wider context.

Not buildings responding to programmatic needs but infrastructures for life.

Lasting infrastructures, open to the widest possibilities of use over time, the only real sustainable condition of a building product.

Our research is based on an evident and direct gesture responding to the constraints of the place.

We will pursue a possible answer in a physical architecture with a cultural sense, capable of solving fractures, triggering transformations, to redefine and amplify elements of the natural and built environment, while offering new spaces to the community.

Which characters allow the permanence and the evolution of the architecture in time?

Which buildings underlie several possibilities of use remaining open to different appropriations time and again with it?

We want to think of architecture whose spaces were not defined by a specific function, but an infrastructural character that can also be possible to reuse the existing.

Spaces and typologies will be formalized prior to the definition of a program.

Exploration of all the possibilities of the chosen program and its meaning: expression, technology, sound, atmosphere. *Atelier Aires Mateus Studio Brief*, Da/UAL, 2020.

¹¹⁵ It is the case of London’s Tate Modern, a famous example, that went from factory to centre of the city through the intervention of Herzog and De Meuron that opened it to the public in 2000. For building to shift program and be appropriated is an ancient tendency that can be e

the history of mankind. The Parthenon in Athens lived its life as a temple to the goddess Athena, before being converted into a church, mosque, treasury, ammunition depot, barracks, and museum, among other things. In the 19th century, the old convent of Le Murate was turned into the headquarters of the French Consulate and acted as such up until the beginning of the 20th century. Today, nowadays it has been turned into a residential building, housing commercial business on the ground floor. In the face of adaptive reuse, impromptu changes and transformations, the architecture around us is constantly

90% of Europe's surface area is shaped by land use, primarily for agriculture and forestry. We cannot live without land, which is a limited, multi-functional resource. Land is the terrestrial platform of society; it is the platform for infrastructure, housing, residential, commercial and industrial areas, and the basis for economic growth. However, an increasing pressure on the planet's land area is in some way modified by human activities, leading to unsustainable changes in land use. Together with climate change and severe weather events such as floods and drought, these changes threaten our natural resources. In extreme cases, such changes can lead to unhealthy and degraded lands." European Environment Agency, <https://www.eea.europa.eu/themes/land-use> [last accessed 2021].

Architecture's inherent confrontation of space and use creates an inevitable disjunction of the two terms means that architecture is constantly unstable, constantly on the verge of collapse. It is paradoxical that three thousand years of architectural ideology have tried to assert the very opposite: that architecture is about stability, solidity, foundation. I think that architecture was used à contreemploi, against its nature, despite itself, as society tried to employ it to stabilize, to institutionalize, to establish a permanent order. Of course, this prevailing ideology meant that architecture had to ignore the other terms of its equation, focusing on nothing but "the artful building of spaces", "le jeu des volumes sous la lumière" or "the magnificent volumes under the light" with frozen rituals of occupancy – a court of justice, a hospital, a church, even the vernacular one-family house. In the rituals of the institution were directly inscribed the architectural spaces that enclosed them." Bernard. *op. cit.*, p 19.

In 1968, the project directed an attack against the functionalist relationships, whether between form and function, architecture and economics, or (of course) form and program. It replaced these oppositions by new concepts of spatial organization and superimposition. "Deconstructing" a given program meant showing that the program could challenge the ideology it implied. And deconstructing architecture meant dismantling its conventions, using concepts derived from other disciplines and from elsewhere- from cinema, from music, from physics, and other disciplines." TSCHUMI, *op. cit.*, p 198.

solidity and foundation – and in consequence, architectural programs are by definition consequently ceasing to be determined by their fluctuating nature¹¹⁷.

It should be stated that this type of architecture does not at all reject the idea of a program as an essential element taking place in the proposal. It follows the idea that in a dynamic architecture, the former interacts with the latter as an element allowing it to function, but without a direct connection between the two leading to design development: the cause and effect relationships that characterize modern architecture are replaced by a logic of contiguity and superimposition. The program and social rituals will always take place, but they do not inform the architecture, consequently is no longer limited to a fixed form, only it can survive change but giving no basis for the appropriation of space, thus avoiding the risk of becoming obsolete and turning into a ruin. By working in architecture as a series of events, permanence can be achieved through flexibility and adaptability.

The lesson of cloisters

the development of the project, in the resolution to allow the site to gain the eyes of potential users again, the problem to be solved was the lack of unity between spaces generated by the program. It became apparent that the solution had to turn from a scattered combination of entities existing in their singularity to a whole. Many had to become one.

In many fields of human knowledge, intuition, an excellent teacher, if one is keen to see it – vernacular plays a role in shaping the nature and character of a site and the existing elements on a site are the most telling when looking to gain a deeper understanding of it. At the same time, when seeking solutions, there is a whole range of experiences that can come into play to address the issue. In the words of Peter Zumthor,

“architecture must stimulate a bond with history while at the same time produce contemporaneity [...] the future is an abstract idea but [the past] is very central and very present – [we] come out of history but then have to look for a new form”¹¹⁹.

If the big question at hand came to be “how can one connect spaces and create unity?”, then the next one would become “how has it been done before and what can be learnt from that?”.

Through time, many attempts to create connections between separated entities have been implemented, in order to create a faster circulation route – a safer one – or to detach oneself from the masses. The most famous example of such tendencies being the Corridoio Vasariano, in Florence. Commissioned by Cosimo I de’ Medici and designed by Giorgio Vasari to allow for the safe transit of its users; it runs for about one kilometer, through an elevated walk above the streets and in and out of buildings [Fig. 17]. It connects Palazzo Pitti, the then residence of the Grand Dukes of Florence, to the government headquarters in

¹¹⁹ TRALDI, Laura. Peter Zumthor: on architecture and nature in Design at Large, 8th of October 2017. designatlarge.it/peter-zumthor-architecture/?lang=en [2021]. CLÉMENTENCE, P. Q&A: Swiss Master Peter Zumthor on the Importance of Beauty and Relying on Intuition. *Metropolis*. November 23, 2015. <https://metropolis-magazine.com/projects/swiss-master-peter-zumthor-importance-of-beauty-relying-intuition/> [Sept. 2021]

¹²⁰ “La passeggiata aerea che unisce gli Uffizi a Palazzo Vecchio è un percorso emozionante, che conduce alla scoperta della città da punti di vista sorprendenti e inattesi. Realizzata da Giorgio Vasari per Cosimo I de’ Medici, il Corridoio Vasariano per circa un chilometro sopra la città e il fiume, collega i palazzi, accerchia la Torre de’ Mannelli, si affaccia sulla Chiesa di Santa Felicità e approda a Pitti e a Boboli. Non esiste nulla di paragonabile in nessuna città della Europa. Il nuovo allestimento del Corridoio Vasariano permetterà a tutti di percorrere questa strepitosa passeggiata affacciata sul cuore di Firenze.” *Il Corridoio Vasariano*. Gallerie degli Uffizi, Storia. <https://www.uffizi.it/visita-il-corridoio-vasariano/storia> [Sept. 2021]

e. The current sense dates from the early 19th corridor, Lexico powered by Oxford Dictionary [lexico.com/en/definition/corridor](https://www.lexico.com/en/definition/corridor) [Sept. 2021]

fourteenth century, in both Spanish and Italian the corridor referred not to a space but to a courier, so as the word's Latin root suggests could be a scout. The corridor might have been a scout sent behind a governmental messenger, a carrier or even an agent for arranging mercantile deals and marriages." EK, Mark. *Corridor Spaces in Critical Inquiry* (43 pages), Vol. 36, No. 4, The University of Mississippi Press, 2010.

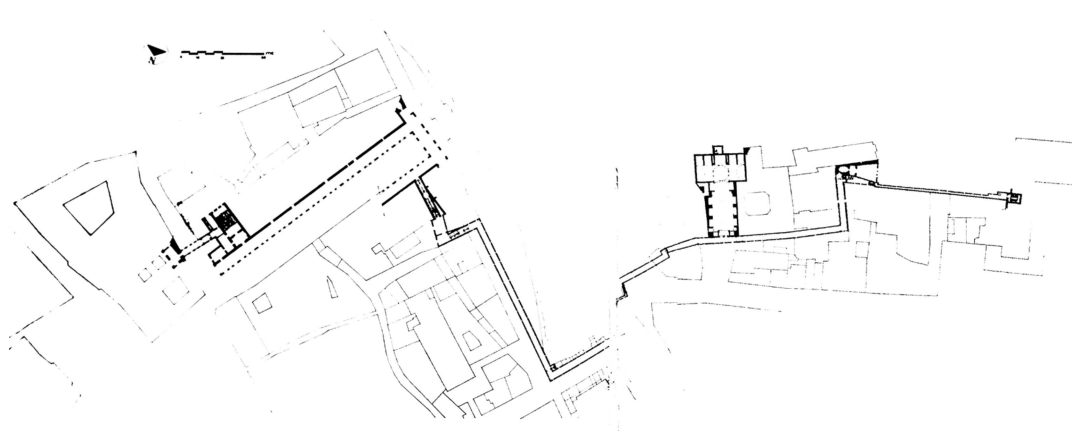
it to take away from this is that corridors were the inside of palaces or villas. A palazzo was means of an andito, which derives, of course, and andare, “to go” or “to walk”. One would run into a palazzo. The andito usually led to a “a walking place”, or to a passaggio, which, if it along a courtyard might have been called, from century onward, a portico and sometimes a cornice, the central hallway of a palace was known which, like portico, comes from the Latin root was expected to “carry oneself” with dignity.”

ULATORIO (lat. *deambulatorium*). 1.
 nte si indica con tale termine un ambiente
 angata, quasi sempre a portico o loggiato,
 intorno a uno spazio libero o ad altro ambiente
 Parte di un edificio che nell'organismo
 o complessivo ha funzione complementare
 'altra parte, in genere come ambiente di
 ancheggiante un ambiente principale. Nelle
 evali, soprattutto romaniche e gotiche, il d. è
 che fiancheggia il coro seguendo l'andamento
 mition of "*deambulatorio*" on the Enciclopedia
 ps://www.treccani.it/ [Sept 2021]

ory of the corridor as a device for removing rooms has yet to be written. From the little we have so far managed to glean, it makes its first appearance in England, at Beaufort House, designed around 1597 by John Thorpe. [...] After changes of internal arrangement became very common, houses built for the rich. Entrance hall, grand passages and back stairs coalesced to form a continuous network of circulation space which touched every room in the house-hold. [...] According to [Sir] Christopher Wren, "the passage was to keep them out of the way and, more important still, to keep them from drawing to building and other essays." EVANS Robin. *Houses, and Passages*, 1978. in EVANS, Robin, *From drawing to building and other essays*. Cambridge, Mass.: MIT Press. 1997. pp. 70-71

ly the opposite advice had been furnished by the theorists who, following ancient precedent, held that more doors in a room were preferable to fewer. In this instance, after drawing attention to the great number of doors in Roman buildings, said: – It is convenient to place the doors in such a Manner that they should lead to as many parts of the edifice as possible.”

the precise architectural containment offered by the division of room upon room, the villa was, in terms of circulation, an open plan relatively permeable to the members of the household, all of whom – men, women, children, servants and visitors – were obliged to move through a matrix of connecting rooms where the day-to-day life of the household was lived.

FIG 17, *Plan of the Corridoio Vasariano*, FlorencePalazzo Vecchio¹²⁰.

It is important to take a bit of a step back here to specify that the idea of “corridor” as we today intend did not exist in architecture up until the 17th century.

The term comes from the Italian *corridoio*, literally “a place to run”¹²¹, it first appears as an iteration of the term *corridore*¹²², “runner”, and it is used to identify a passage meant to provide the fastest, most direct route from one place to another. The discriminant here being the concept that one is supposed to “run” through such spaces, a corridor is used to get somewhere fast. Other typologies existed and were intended for slow circulation, such as stoae, loggias, arcades, colonnades, galleries...¹²³

Some of these are ancient typologies dating back to ancient Greek and Roman times, and all have been part of the architectural discourse for longer than the corridor has, in this case the value of the simple act of walking is recognized and implemented, as a way to facilitate and stimulate thinking and conversation. They are places to cruise and walk through, without the

connotation of connection nor the a
somewhere.

The first iteration of a place built with the intention to connect spaces and circulate people would be the *deambulatorio*, now known as the *ambulatory*, popular by Romanesque architecture. It is a space located at the end of the church, which circulates around behind the apsis and the choir, connecting together different parts of a church. The *ambulatory* and it is originally intended for walking, as the name itself indicates¹²⁴.

The connotation of corridor that we have today is not the same as it was in the past. To think of today when on the one hand the corridor is not actually present in architectural history until the 17th century, when they started to appear in England, specifically in the houses of the upper middle class to enforce the caste system¹²⁵. On the other hand, the houses used to be organized and designed as communicating rooms. The typical house was a traditional villa of Palladian inspiration. The present sequences of spaces connected by corridors, other via more than one door at the same time, are generally, creating a continuous flow through the rooms and allowing for



Castello Sforzesco, Sirmione

between the inhabitants, be those owners, visitors or servants¹²⁷. Robin notes that a fondness for company, and incident are directly perpetrators of architectural plans in 16th century Italy¹²⁸. Corridors start to become popular with the desire to create a separation between the growing longing for privacy – with the knowledge that it shall not come as a surprise that the earliest traces of we have of passages in houses and becoming “corridors” date back to 1650 England, in Sir Rogers’ proposal for Coleshill Palace¹²⁹.

Continuing on the core concept behind the “corridor”, beyond the historical and the socio-political connotations it has, but rather putting the emphasis on creating a space dedicated to connect different elements while at the time give importance to the act of going through it, a lesson exists to be learned in the history behind the concept of “the cloister”. This is, by definition of the Cambridge Dictionary, “a covered walk joining part of a

monastery church or college”¹³⁰, whether the Merriam Webster focuses some more on its architectural connotations, stating that it is “a covered passage on the side of a court, usually having one side walled and the other one open”¹³¹.

A little bit of a digression can be done here, just to rapidly focus on the fact that a cloister is expected to be completely walled off to the external world and only open to the inside. Traditionally a garden of sorts or even, at times, a well (whose symbolic meaning connected to water is not to be ignored) would be encountered inside the boundaries of a cloister, creating a small world of its own, completely detached from the chaos and vices of the outside world. This way, one that would come to walk along the perimeter of the cloister would be carried away into a place of peace and meditation. By closing the space off completely, the walls were cutting any type of connection including a visual one and creating what could be read as almost literally “a safe haven” for the patrons. In its most simple declination, then, a cloister

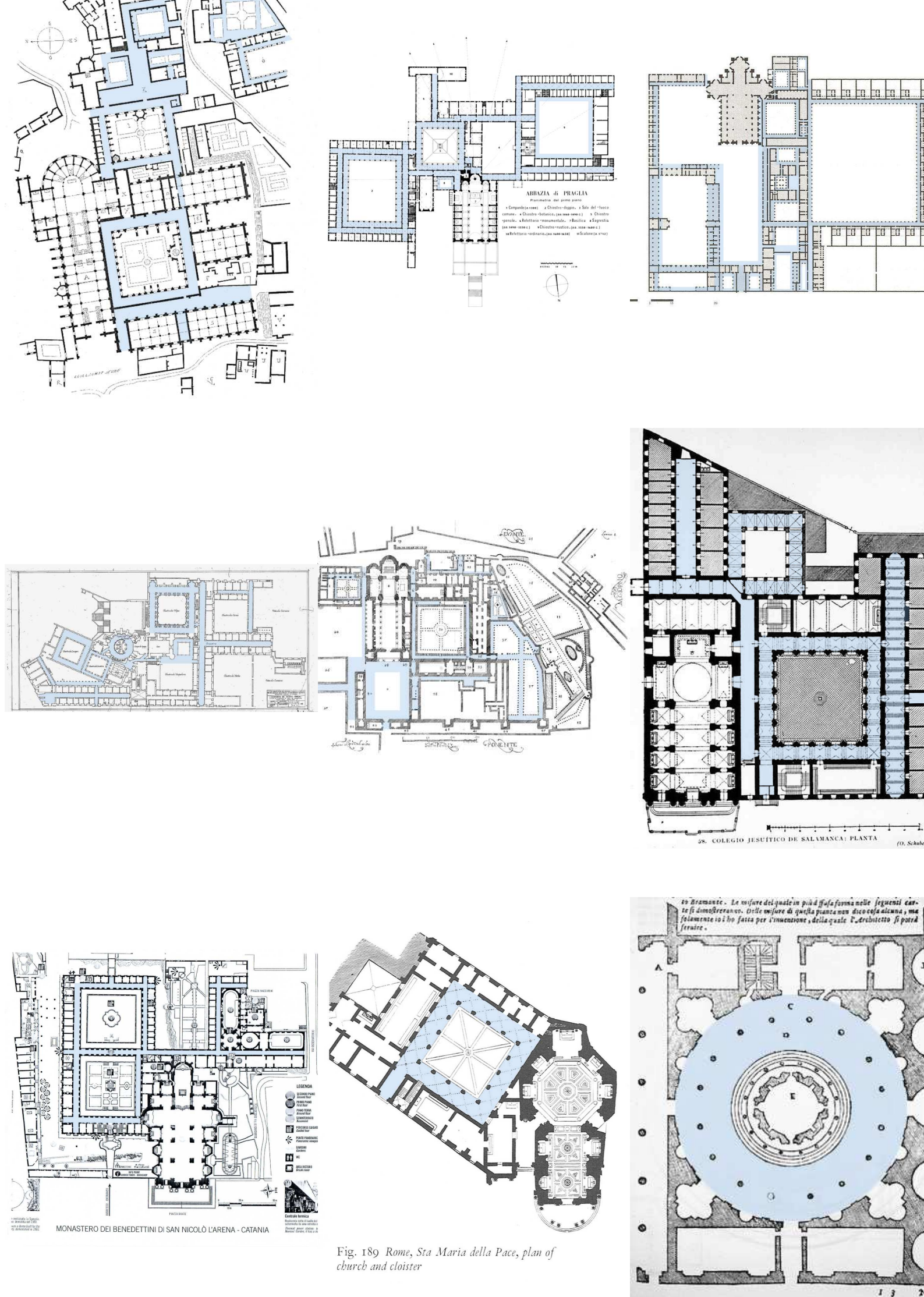
to-day business of life was carried on. It was inevitable that paths would intersect during the course of a day, and every activity was liable to intercession unless very special measures were taken to avoid it.” *Ibid.*

¹²⁸ “The example given above, though hardly furnished as a proof, serves to indicate that the fondness for company and proximity and incident in sixteenth-century Italy corresponded nicely enough with the format of architectural plans.” *Ibid.*, p 69.

¹²⁹ “The most thorough-going application of this arrangement was at Coleshill, Berkshire (c1650-1660) designed by Sir Roger Pratt for his cousin. Here passages ran through the entire length of the building on every side. At the ends were back stairs; in the centre, a grand staircase led to a double-storey entrance hall which, despite its pretensions to treatment, was really no more than a vestibule, so that the inhabitants lived their lives on the other side of it. Every room had a door into the passage or into the courtyard.” *Ibid.*, pp 70-71.

¹³⁰ Definition of “cloister” on the Cambridge Dictionary, <https://dictionary.cambridge.org/it/dizionario/inglese/italiano/cloister> [Sept 2021]

¹³¹ Definition of “cloister” on the Merriam Webster Dictionary, <https://www.merriam-webster.com/dictionary/cloister> [Sept 2021]





h water in Piazza San Marco, Venice.



FIG 20, Main square at Bagno Vignoni.

Francesco Borromini who made this transition by the first example of what one could call a corridor. Namely, the Oratory of Saint Philip Neri (1637-1641). The corridors form a large rectangle with a chapel at the centre and the rooms of the institution lined up along the perimeter. The length of one of the corridors was designed to link the entrance and as a result cut across the square. It separates the Oratorio – yet connects it to – the adjacent church and its associated rooms next door.” (Koolhaas, Mark, *op. cit.* p. 737.

For laypersons living outside the monastery walls, the enclosed and hidden enclosure very likely was a sacred and hallowed place filled with spiritually rarefied air, forbidden to all but the initiated and the very few. (see Fischer 1990: 320; James 1981: 41). To those who lived inside, the particular organization of their habitation was a more refined identification of space and place. The various identifications, both carrying “landscape” qualities, are the major subject of this essay: the rather idealized image of the cloister garden or garth as paradise and the more, less considered, of the cloister complex as a cosmic mountain. [...] No formal rites or rituals occurred in the central garth, which was apparently intended as a place for individual meditative walks and quiet conversation as time, duties, and the formal monastic rule that officially guided monastic life (see Meisel and del Mastro 1975). [...] However, the garden, with its most profound symbolism, certainly the most important principle of creation, as well as the landscape, seems to have been centered on the garden; the garden-garth with its adjacent covered walkways composed the spiritual as well as locational core of the monastery and whose features allow us to understand the claustral core as a primordial (Edenic) garden (see ELMS, Mary W. *Sacred Landscape and the Medieval European Cloister. Unity, Paradise, and the Garden*, in *Anthropos*, pp. 435-453. Bd. 97, H. 2, Anthropos Institute, 2002.

is an enclosed space, that by means of such action consequently creates a new one inside its boundaries, built to connect separated units (that might or might not be already present on site) bringing new value to the act of going from one point to the other [Fig 18].

By means of this definition we can identify as cloisters not only the most obvious ones to be encountered in convents, churches, monasteries and so on. We can read as such more unexpected ones that eventually come to meet the same standards and criteria. Hence, the walkway on top of the walls enclosing a water basin in Rocca Scaligera, in Sirmione, Italy, can become in the eyes of a conscious viewer a cloister in its own way [Fig 19]. The covered walkways around the water square in Bagno Vignoni, always in Italy, look towards the centre and connect in a circular motion the different buildings looking onto the plaza [Fig 20]. And those days of high tide in Venice turn Piazza San Marco in a small world of its own, closed down on the outside by the buildings, leaving a passage running along the square, with the colonnades opening

towards the water and turning the passage across the square into a designed circuit under the porticos [Fig 21].

What was important to do in the 1970s was to create a new circulation system that could bring together the existing buildings that used to make up the shipyard and support for its production line. Cloisters originally integrated in the monastery provided a clean route between the different rooms that would compose it, from the church to the dining hall and the library and the quarters¹³². Beyond that, cloisters gave themselves a whole new meaning and embody a vast fan of symbolisms related to walking, movement, introspection and meditation¹³³.

The issue of disconnection and disconnection Lisnave site could be solved by integrating the existing ensemble with a new cloister. Declined in a contemporary language, it should be able not only to fit in, but also connect with the pre existing, while at the same time presenting itself as an architectural intervention able to be transferred and adapt to other existing conditions.



Richard Serra, *The Matter of Time*

Movement

is hence turned into a space-
e. The physical presence of the body
explored through time and different
ugh architecture and art, a constant
existed both with how people
ces as well as the spaces produced
ugh their motions¹³⁴.

ne, the idea of a “corridor” in its core
a space built to connect brings about
emes to explore, beyond the most
one that would be “movement”, this
also strictly intertwined with the idea
e act of seeing becomes central as
t can be viewed from the corridors?
nt or does it change, if you are able
ing at all? Boredom and excitement
the most absolute iteration of the
d repetition and disruption are side
mes to be explored.

Beyond the physical materials, space and bodies
become means to be composed and explored in
themselves. In Richard Serra’s 2005 installation
The Matter of Time, on permanent show at
the Guggenheim Museum in Bilbao, and all
through his artistic production, sculptural
shapes and materials traditionally related to the
fields of architecture and engineering, such as
lead and weathered steel, are combined to bring
the emphasis on the raw spatial presence of the
piece¹³⁵. [Fig 22]

Serra organizes the artworks to move the viewer
through them and their surrounding space. The
layout creates passages of distinctly varied
spaces: they go from narrow to wide, compressed
and elongated, modest and towering, always
aiming towards the unexpected. Moreover,
there is also the progression of time: the
chronological time it takes to walk through the
pieces and the experiential time, the fragments
of visual and physical memory that linger and
recombine and replay¹³⁶.

An awareness of material and scale, and a
profound engagement with the space around,

¹³⁴ “Bodies not only move in but generate spaces
by and through their movements.” TSCHUMI, B
cit., p 112.

¹³⁵ *The Matter of Time*, Richard Serra, Guggenhe
<https://www.guggenheim.org/artwork/21794> [Se

¹³⁶ *Ibid.*

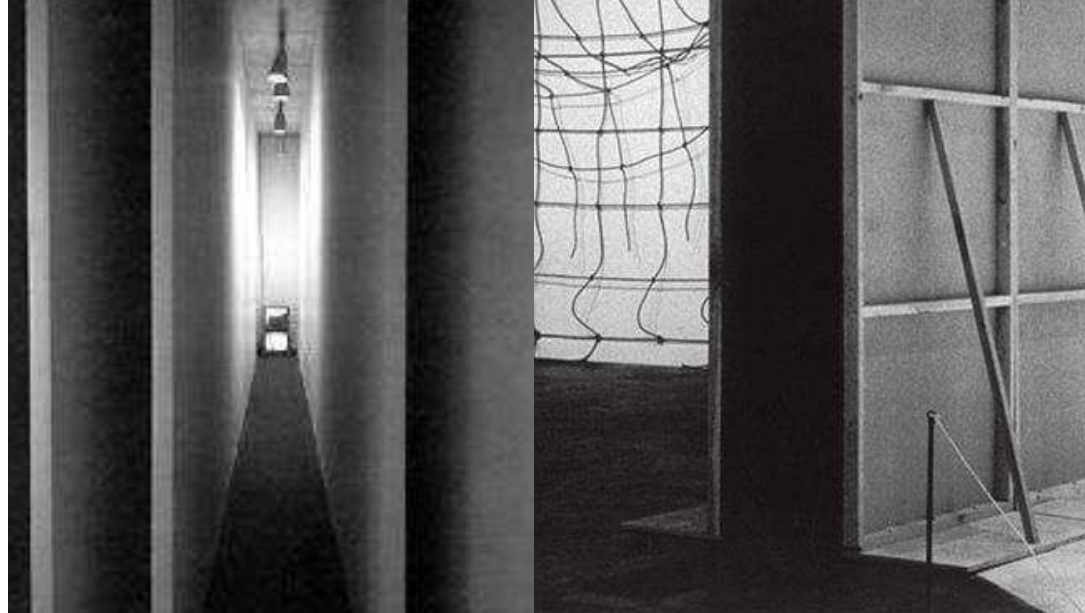


FIG 23, Bruce Nauman, *Performance Corridor*.

partner in pushing the boundaries of physicality and humans' own perception of space and their body in it¹³⁷.

In a similar fashion but with its own characteristic artistic means, Bruce Nauman dives into the question of the physical presence of a body in space. He begins building makeshift structures, mostly composed of two parallel boards propped up by a timber structure, creating shifting narrow spaces that would challenge the user-spectator perception of space and their automatic approach to passing through it. An instinctive gesture is transformed into one that requires actual thought, bringing emphasis to our everyday actions, the places that house them and how we interact with them as bodies¹³⁸. [Fig 23]

“Overall, Nauman’s work is a manifestation of the artist’s fascination with the effects that physical environments can have on people, especially the feeling of unease that comes from being in a space that is too compressed or too large”¹³⁹.

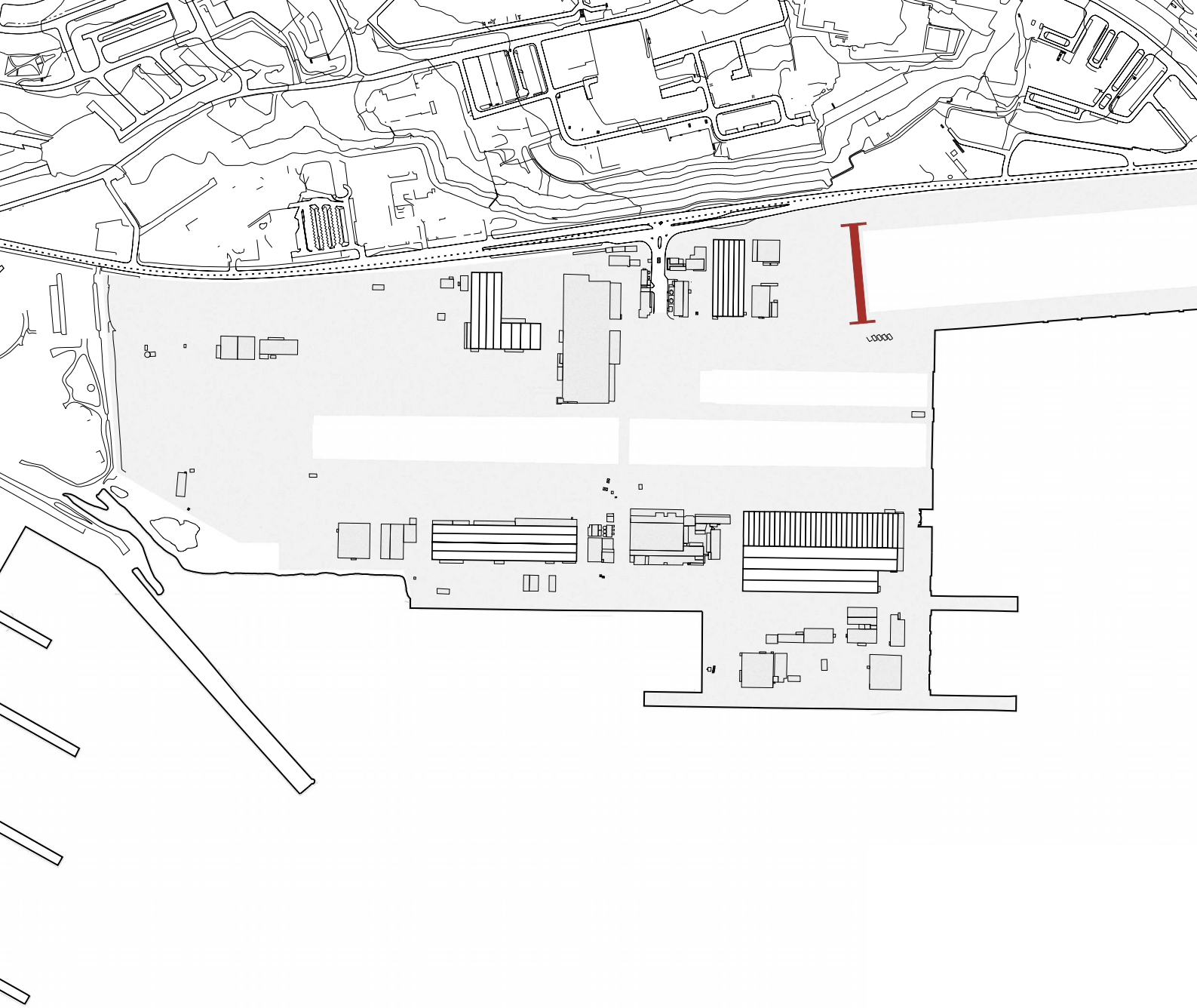
For the Lisnave proposal in itself, it became

immediately clear that a similar approach to that of Nauman and Serra had to be adopted. Movement had to be understood and choreographed in all its layers and connections to the environment and bodies, choreographing the design not to leave as little as possible space for the user. Considering the whole strategy will be based on a specific and, at first impression, a radical intervention, it was of central importance to infuse the proposal with all the symbolic and thematic elements that the concept of corridor is about. Bringing emphasis onto the architecture in there and integrating it with the concept of an architecture envisioned to be experienced through, such as is the one of cloister.

with Richard Serra. Art: 21. Art in the Twenty-first Century. Season I. PBS productions. New York, 2000. <https://www.pbs.org/artists/richard-serra/> [Sept. 2021]

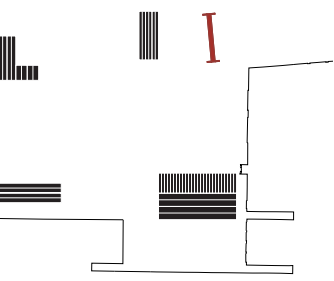
Nauman, Tate Online, Art and Artists <https://www.tate.org.uk/art/artists/bruce-nauman-1691> [Sept. 2021]

Light Corridor with Rooms, Bruce Nauman, Tate Online, Art and Artists <https://www.tate.org.uk/art/artists/bruce-nauman-1691> [Sept. 2021]

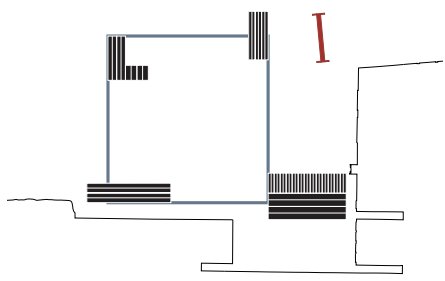


Design Strategy

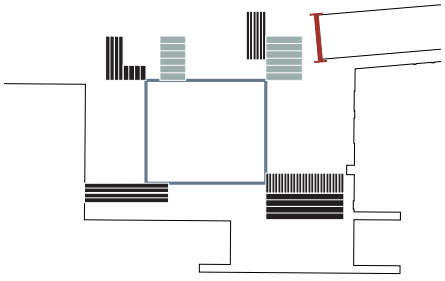
i. demolish



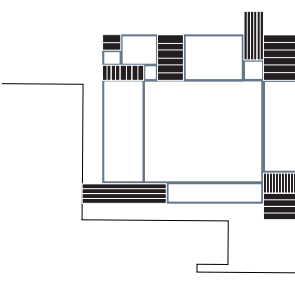
ii. connect



iii. harmonize / integrate



iv. cloisters



Creating connections

Once it was clear that the main aim of the project was to develop, in the area of Lisnave, new forms of connection defined by the movement through them, it became important to identify what to link by locating on site the existing elements that would come to inform the proposal. [Fig 24]

Such was a necessary step as a cloister, a passage nor a link in general can exist without at least two objects to bring together in a system. They are intended to connect, and in their most traditional declination come into play when the elements to bring together already exist.

The choice of the warehouses was lead by means of their location and inner relationship on plan; from this point the strategy of intervention was clear: the first step would be to demolish everything unnecessary, connect the warehouses through a new element, then

integrate with new constructions to the plan, the final result would be a series of cloisters of different sizes and interior spaces but characterized by the same leading guiding strategy. [Fig 25]

The Landscape

he queries Tschumi poses in his *of space*, he wonders whether “if boundaries, [then] is there another de those boundaries?”¹⁴⁰, bringing was the pressing question in the the proposed intervention in the e. The warehouses exist in a wider there is space to be dealt with r boundaries. Not only the shipyard rized by its vast spread on the t it exists in the context of the city to talk about creating connection ming the distinctive disruption of thout devising a plan to approach an level would, by default, nullify l. As a side note, the fact that the videdly over the territory means that l works horizontally rather than in

Therefore, intervening on the landscape seemed as a necessary move, as it is part of the Lisnave complex and not to do so would have brought about an element of disruption. The landscape strategy then focused on bringing together the original outline of Lisnave with a response to the inputs from the new cloisters extending towards the main road and into the city. By doing so, the newly built system spills out onto the landscape of Lisnave reaching across towards the city centre. The result is made up of two walkable waterfront areas, characterized by the presence of water, that are meant to be inhabited and appropriated; the remaining area is divided into three green spaces, where low plants will come to create a garden defined by a Piet Oudolf inspired “design wilderness”¹⁴¹. The whole area of the shipyard was originally purpose built, it didn’t exist to begin with. The coastline has been extended and shaped to meet the needs of the intended use of the terrain, still it is in itself the continuation of the line drawing the southern coast of the Tejo, implicating a physical continuous connection

¹⁴⁰ TSCHUMI, Bernard. *op. cit.*, p 53.

¹⁴¹ “[I –] That almost sounds like one of those w manicured mazes from the Baroque era. But con your projects, such as the High Line in New York gardens at Hauser & Wirth Somerset, it will prob looking like a piece of wilderness.[PO –] At leas people think of as wilderness. Wilderness is ofte into a highly romanticised ideal. I try to turn the into reality. But my gardens are actually not wild the plans, you can see exactly where I have put e plant. Everything is precisely composed.” STRA David. *I Want People to Lose Themselves in the Interview with Piet Oudolf*, in *Vitra Magazine*, 20 www.vitra.com/en-se/magazine/details/i-want-pe lose-themselves-in-the-garden [Sept. 2021]

on water that was not yet present on the map, still maintaining an impression of continuity. The waterline in the new landscape plan of Almada area gains an identity of its own, creating a new character of “leftover space” that was not there before, as an outcome of its modern urban planning¹⁴². Furthermore, by subdividing the vast unbuilt territory, it gets broken down into smaller areas of different character and intended use – or lack of. The main elements that come to make up the landscape are defined by their scale, and consequently much easier to be exploited and appropriated.

Above all, it was important that the plan to create connections would extend beyond the boundaries of the shipyard. When the shipyard was overlooked and the outcome would not bring any real change nor improvement in the urban fabric, the rapture and disconnection that was to be associated with Almada; Lisbon would otherwise still be a place by itself, not belonging to the city. The physical connection had to be taken down, making the landscape completely open, literally and to the imagination.

[Fig 26]

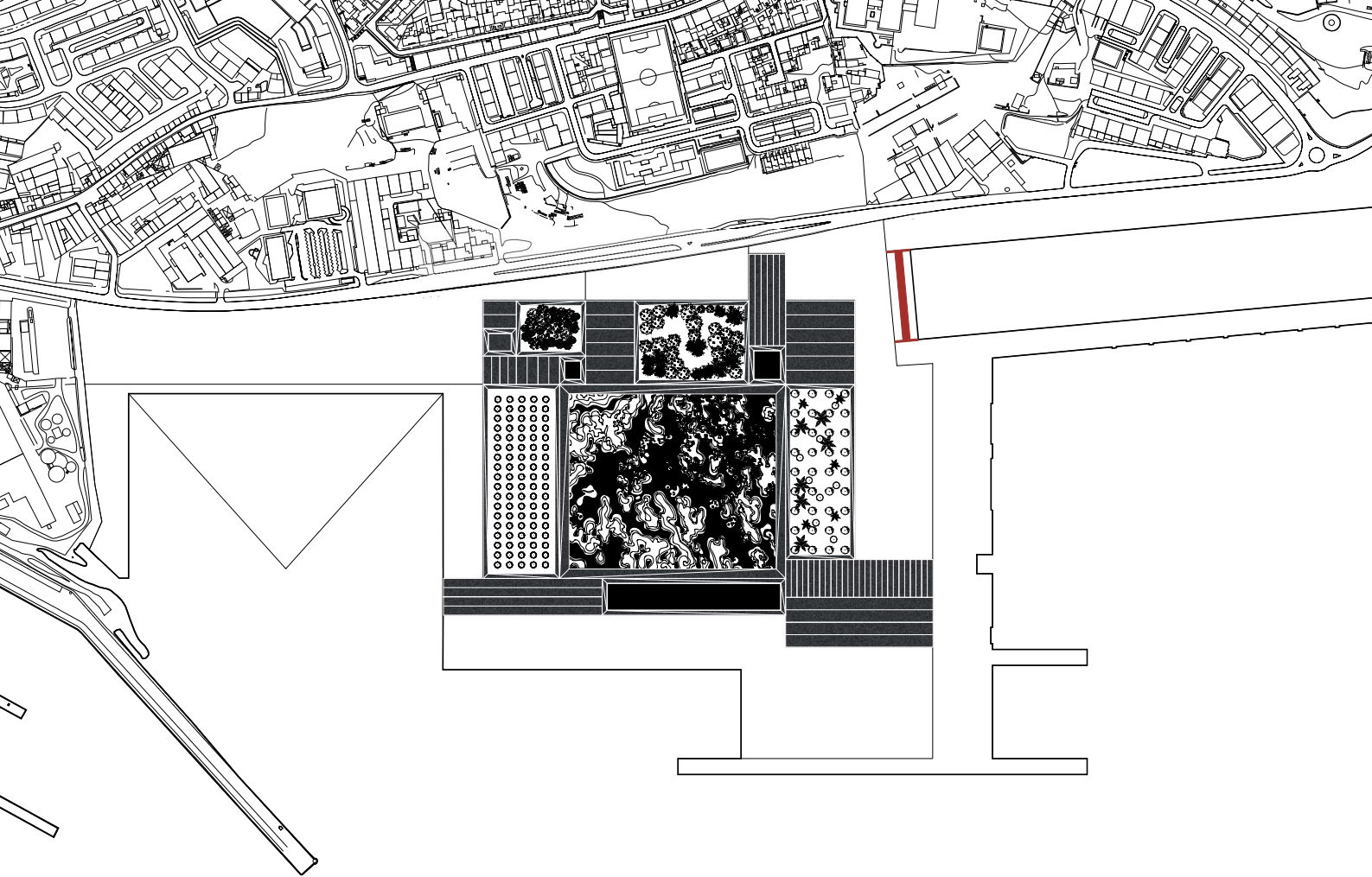




FIG 27, *Ex Seccatoi*, Fondazione Alberto Burri

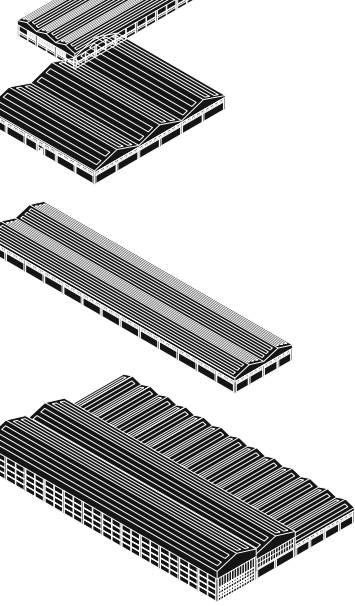
Uniforming the language: the existing warehouse

Once the cloister strategy was defined, came the question of what to do with the warehouses. As previously stated, not all the buildings on site were to be maintained in the final proposal, but the ones that would stay had to become part of a harmonious unity.

This meant that it was of major importance to develop a strategy that would maintain them as close as possible to their original appearance while at the same time fixing all the damage that time and abandonment had provoked and creating a language that would unify them and smoothly create a dialogue with the new cloisters to be erected to connect them. The warehouses are central in the development of the project as they act as the catalyst elements informing and defining the cloisters' layout. They are the equivalent of the church, refectory, library, etc. in monasteries.

In line with the notion of uniformity, Alberto Burri's strategy for the *Ex* the *Burri Foundation* in Città di Castello was the approach to the existing buildings: to maintain and restore them, painting them in a single color that would be the same as the cloisters, in order to create a common language and a feeling of unity. [Fig 27]

These warehouses are completely empty, not only if not for essential structural elements, but also for a heavy, plush curtain acting as a door between the corridor and the interior. All the buildings are different in size, but they can be appropriated for various uses, perfectly in line with the idea of a dynamic and always evolving "open architecture". The cloisters are the corridors, the warehouses are the "rooms", you won't find any furniture element inside the buildings, as



warehouses

requisites of the project was to
strong juxtaposition between the
. Circulation is removed from the

tion between the two is consequently
cal, there is no visual link, but
s veiled. It happens through an
e moment which is the act of
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out very poignant act that helps the
between the two while managing not
with the identity and character of
as. [Fig 28]

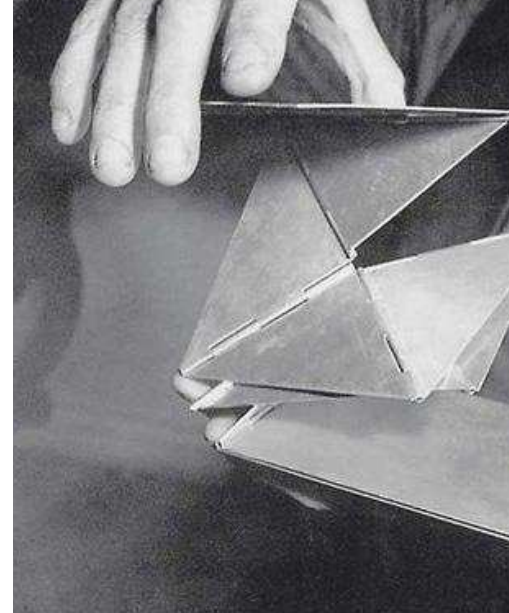


FIG 29, Lygia Clark

Folding

At this point in the design process, the cloisters appeared to have been defined on plan but still wasn't clear what their form would be. Through various trials and research, the roofing system came out of a folding strategy able to adapt to the different scales of the cloisters. Made up of three folds, the result manages to enhance the circular movement by playing with degrees of openness and changes in height.

By definition¹⁴⁴ a cloister is enclosed and closed off to the outside, while open towards the interior. In the specific case of the proposal, it was important to exploit the roof and configuration of the design to play up the embedded themes of the project and that the notion of "corridors" necessarily brings about. Striving to highlight movement and the track of time, the system toys with perception. Through folds and different degrees of openness, the

journey is sensed as faster or slower, abrupt or smoothly turning into the next design concept driving the proposal. The same but the experiences it yields. The proposed system is unquestionably in language but still responding to a typology sinking its roots in history. Following the lessons of Lygia Clark [Fig 29], in the physical exploration of studies rather than in the theories of pieces¹⁴⁵, it became a manual exercise all about identifying a perimeter, turning the material and folding it, turning and starting again creating a space moving up and down over the. The same system is applied to all the with different outcomes when it comes perception of space as they are all size, which means that the proportion

[noun]: 1a. a monastic establishment, 1b. an monastery or convent to which the religious restricted, 1c. monastic life, 1d. a place or vision. 2. a covered passage on the side of a having one side walled and the other an open "lonnade" Definition of "cloister" on the Merriam dictionary, <https://www.merriam-webster.com/cloister> [Sept 2021]

[Butler:] The implication being that these are or animals or in some way animated and . If you look closely, you'll notice that the actually made from hinged metal pieces – some some circular, and some actually sculpted as if the Bichos are hinged in order to get movement sculptures. [Luis Perez-Oramas:] The Bichos ntally unstable structures. They question the ainty of the user, as they are at all moments of collapsing. They don't have an ideal shape. ave front and back. They are fully manipulable. fold as potential multiplicities, structurally as nically. [Glenn Lowry:] Composed of different e sculptures are like moving versions of Clark's several points in the exhibition, you'll find you can touch. [Connie Butler:] Clark intended to manipulate the sculpture in the space in and ings and other works. And it's here that we of a kind of collaboration with the audience ery directly into her work for the first time." *Bichos* (as a group), Moma Online, Audioguide ibition *Lygia Clark: The Abandonment of Art*, Moma New York, May-August 2015. <https://org/audio/playlist/181/2403> [Sept. 2021]



resulting in differing effects.
ing system to be able to work for all
t iterations of the cloisters without
rength was of major importance as,
the core of the project is rooted in
t where the connection through the
ements is built and multiplicity is
wholeness.

(The journey through) The cloisters

The location and dimensions of the cloisters are informed by the layout of the warehouses as well as their inner relationship; the result is a system made up of five main cloisters and four secondary ones. The differentiation is based on the fact that due to their dimensions they won't be characterized by as strong of a presence; still, the smaller ones, are characterized by a more personal human scale and bring about a strong feeling of contemplation, that is present in the bigger ones by their own nature but it doesn't come about as strongly.

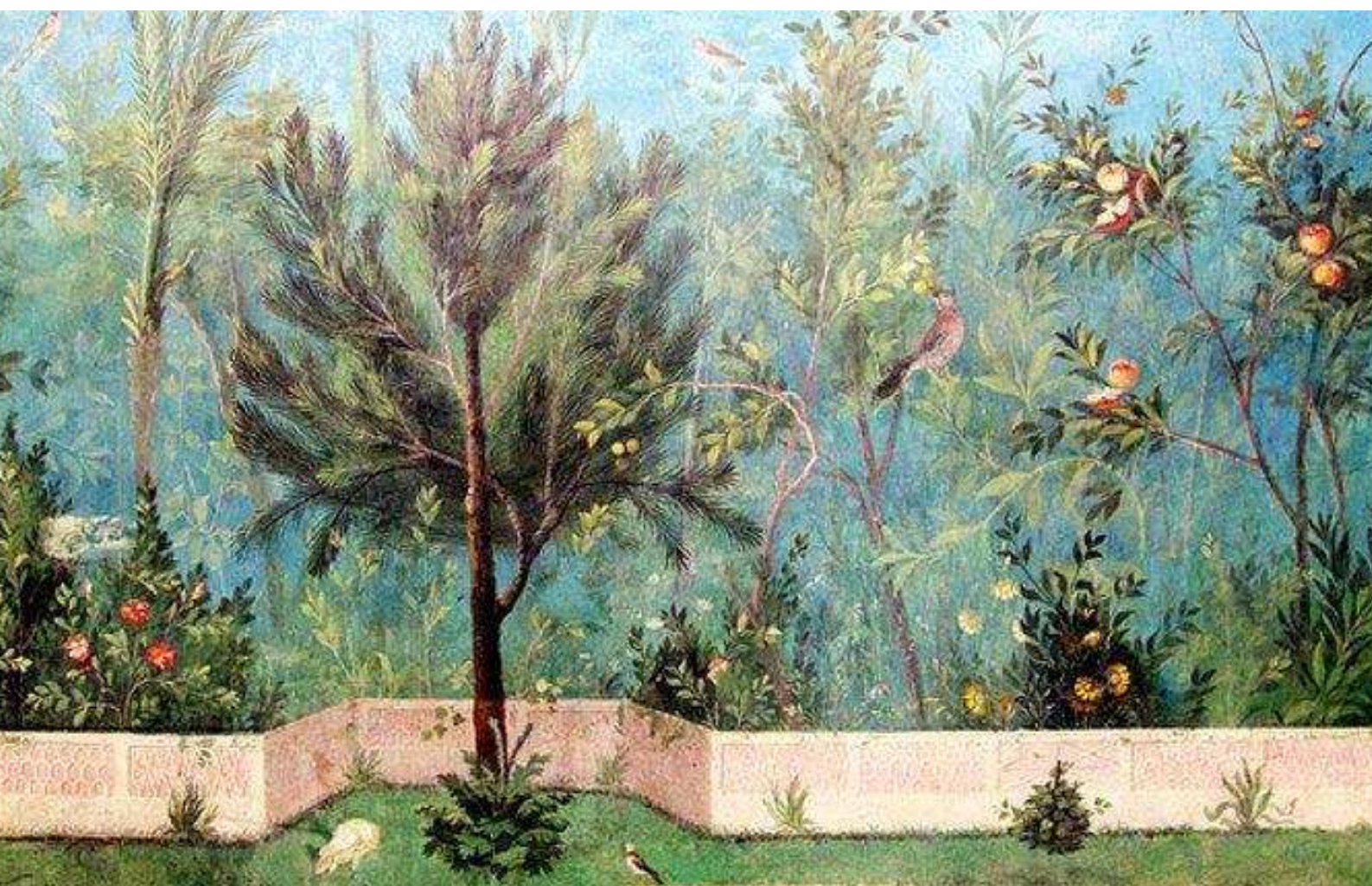
They are occupied by water and plants, embodying the ideal of an "*hortus conclusus*" with the rich background of history and images it carries within¹⁴⁶. The main inspiration can be found in the flourishing images of gardens adorning the walls of Villa Livia, in Rome where nature takes upon its role of being metaphorical

of heaven, a garden of delights. Moreover, it is an attitude in line with a 9th-century notion that cloisters should provide pleasure and food, as stated in the "*Capitulare de villis*" – the cities act –, an ordinance issued in the last years of Charlemagne to regulate the rural, agricultural and domestic activities of the empire's farms or cities. They are part of a complex but work perfectly by themselves; the different size corresponds to a different typology of plants chosen to fill the space create different physical and sensory experiences.

Venturing through the elements one first come across the secondary ones, the cloisters: they are defined by the character of the element of the Lisnave site, considering how poignant it was its role in the work of the shipyard anyhow that influenced

¹⁴⁶ *hortus conclusus*, literally an "enclosed garden", a garden within a garden. There is a literary/religious dating back to the Song of Songs which relates the Virgin Mary with the term: 'enclosed' to her intact virginity, and the fruition of the garden to the flowers of virtue. This garden was often associated with the lost Eden. When the medieval cult of Mary was at its height, Mary was identified frequently with the garden, and 'Mary gardens' would contain flowers of her own meaning. In practice the enclosed garden was a rose garden with fountains, walks, and arbours, enclosed by a hedge or wall, sometimes with turfed seats, and paths. The term 'herber' was sometimes used interchangeably. Some enclosed gardens were ecclesiastical, and their purpose was for delectation and contemplation. Definition of *hortus conclusus* in TAYLOR, J. *Oxford Companion to the Garden*, Oxford: Oxford University Press, 2006.

¹⁴⁷ *Capitulare de villis* is a text composed sometime in the late 8th or early 9th century that guided the governance of royal estates during the later years of the reign of Charlemagne (c. 768–814). It lists, in no particular order, a series of laws and regulations on how to manage the lands, the justice, and overall administration of the king's estates and assets. The document was meant to lay out the laws and criteria for managing Charlemagne's estates and was an important part of his reform of Carolingian law and administration." *Capitulare de villis*, https://it.wikipedia.org/wiki/Capitulare_de_villis



hortus conclusus, Villa Livia



FIG 32, *English Rose Garden*

shape of the complex¹⁴⁸, it was important to bring water inside the proposal as well. Water can take on many different characters and imagery, while making up for varied experiences thanks to its powerful narratives and power to inform the surrounding atmosphere. [Pages 80-83]

Going through the cloisters is meant to feel as a journey through diverse environments and distinct stand alone little worlds brought together by a common architectural system. They grow in size together with the plants in there, they present different configurations and tell their own story inside their walls.

The first of the main cloisters is defined by the presence of herbs and officinal plants. It is the smallest ones, everything is focused and concentrated, the plants are pitched wildly and without an apparent order in the garden: the movement is enhanced and the space is filled by the strong scent of the flowers and herbs, it is overwhelming. [Pages 84-87; 116-117]

One then moves into the rose garden: it is more organized while still presenting an organic plan and the it starts to grow in size, both when it

comes to cloister space as well as height, it is possible to catch glimpses of flowers from outside of the building, bursts of perfumes coming from the choice of roses was guided by the the smell should be bold and embrace the main focus in the space. Inspired by ones [Fig. 32], it meets the classic “garden”. [Pages 88-91; 118-119] The third cloister, defined by its shape and rows of fruit trees is, for medieval line guides, the one dedicated to supply. The rows of plants are organized in tidy lines, the fruits grow the characteristic ones of Portugal: figs, cherries, apples, persimmons, with the exception of oranges and citrus are to be found in another one of the It is organized according to the time but mixed up in order for the trees to have amongst the green of their leaves a spurt of colour. [Pages 92-95; 120-121] The movement along the corridor is slow at times and then meets a

very quick all together. Its twin,
t on the other side of the proposed
Arabian influence, inspired by the
that characterize Islamic architecture
Mediterranean, embodying heaven
A glimpse of the tops of the palms,
and orange trees can be caught
outside, building up excitement and
r what would be happening inside.
99; 122-123]

cloister takes upon a double role:
e origin of the system and its final
e most special. It is defined by
ation of water and land, bringing
the other cloisters of the system
connecting to the site. It is inspired
ese “sapals”, the lagoons, such as
be found in the area of the Parque
Ria Formosa in the eastern area of
is between water and land, the end
ey through the proposal.
-105; 124-125]

¹⁴⁹ “Islam adopts existing ideas of the garden, elevates them onto the spiritual plane and translates the garden into an earthly paradise for believers: gardens with giving branches, gardens in which sources flow, in which there is a pair of each kind of fruit. There, one can rest comfortably on beds lined with brocade and cushions. In the garden hang so low that one can easily pluck them. [...] Garden ideas and plants travel from the Orient to Spain and Sicily to Europe, where they, in turn, create a palette of plant species and design in the Mediterranean and northern European regions. [...] Water as the source is staged and celebrated with great imagination. [...] paradisiacal garden environments bring joy to both body and spirit and are simultaneously understood as the source of divine creation.” OLONETZKY, Nadine. *op. cit.*



FIG 50, *Cloisters*.

Lisnave, Almada is in itself a
territory, made up of different
characters and urban settlements¹⁵⁰.
of its own history and development
t, at times incoherent and lacking
n at best – it is difficult to find
in the area a feeling of uniformity,
being partially lost with the closing
ave shipyard and the city turning to
provide guidance, deeply tanked in
nature but most of all a result of a
th unable to meet the requirements
pendent city¹⁵¹.

possible, there are places to work,
bout leisure? What about the new
he settlement?

e area, above all, represents at the
the epitome and the reason of the
uation, but it can also work as the
a new wave of development, bring
ut and inform a new way to bring
gether; rejoin the city, collage back
e scattered pieces and chunks that
. Architecture comes in to fix and

support, creating a system able to bring back
into almada areas intended to exist for the leisure
of the citizens and to meet their requirements,
giving it the intended spaces to be more than
“suburbia”.

Lisnave could represent the re-appropriation of
a city that gets sewn back together. Architecture
wouldn’t aim to overpower, the objective would
not be to build a new landmark but rather bring
back a connection that used to exist but present
it in spatial terms rather than programmatic
ones, in order to make it time-proof.

Canceling the past would not be an option, the
intention would be to find new ways to work
with it. The new proposal would never be lost
to society ever changing nature, it would be an
open building connected to the city and creating
two types of spaces: empty ones of varying sizes
to be used as required in the specific moment
and cloisters joining them and accommodating
luxurious flourishing gardens that will bring
leisure and peace to its patrons, for that we shall
not forget that humans do need “a good life”¹⁵²
to thrive.

¹⁵⁰ SANTIAGO BAPTISTA, Luís and MELÂNE
op. Cit.

¹⁵¹ RIBAS, Tomás. *Almada: a cidade satélite*, in
Dezembro 1960. <https://almada-virtual-museum.com/2014/03/almada-em-1960.html> [Sept 2021]



FIG 51, *Central cloister*

Learning, from intervening on Lisna
 on the possibility to use architecture
 and overcome an issue in a system
 applicable not only to the particular
 specific conditions, to draw from
 make it anew and leaving an open
 users to write yet another side of the
 of the place.

