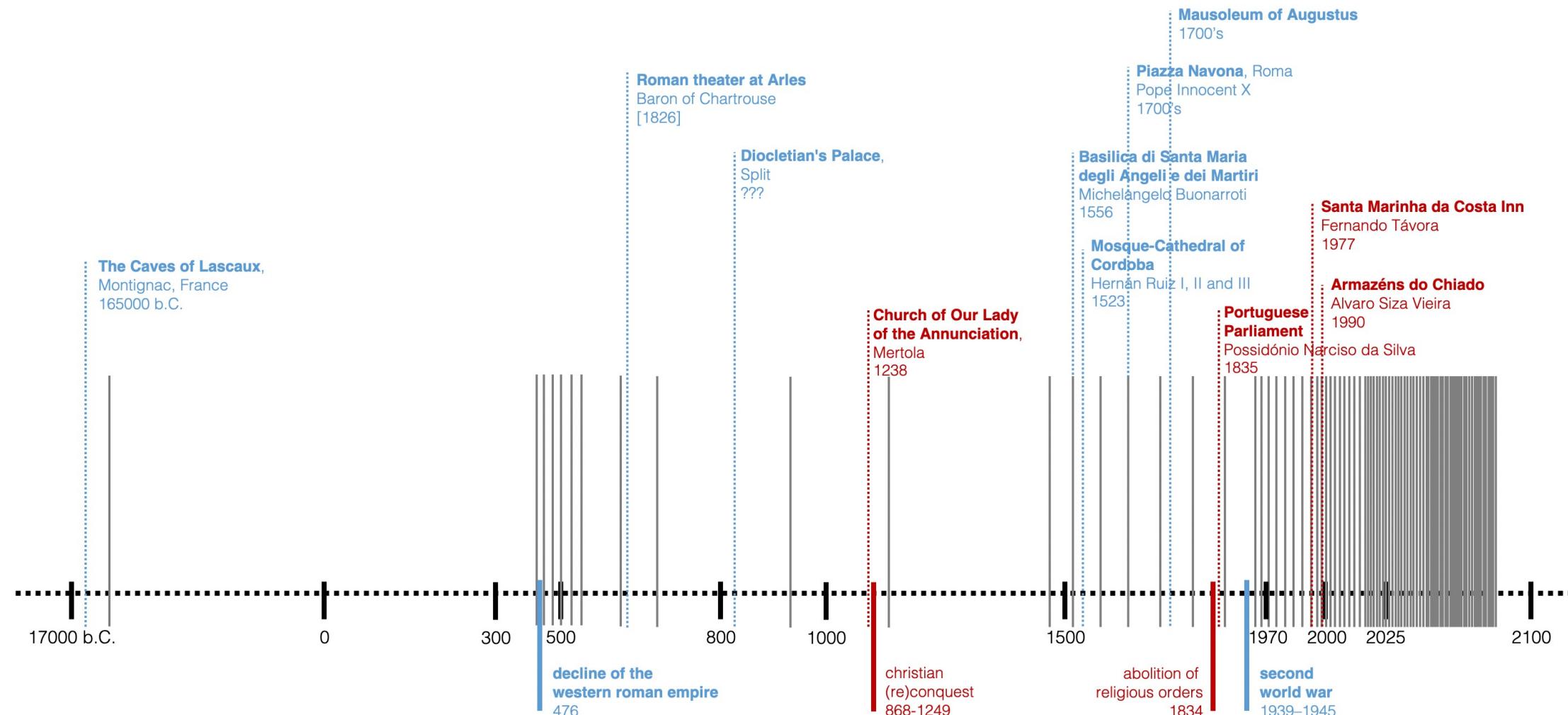


# **the reused city. an atemporal process**

José Miguel Silva, PROJ V, 2025/2026

**“Only partially is possible to control the growth and shape of the city. Don't exist any final result, but only a continuous succession of phases.”**

Kevin Lynch, The Image of the City. 1960



12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd



CENTRO STUDI DI STORIA URBANISTICA

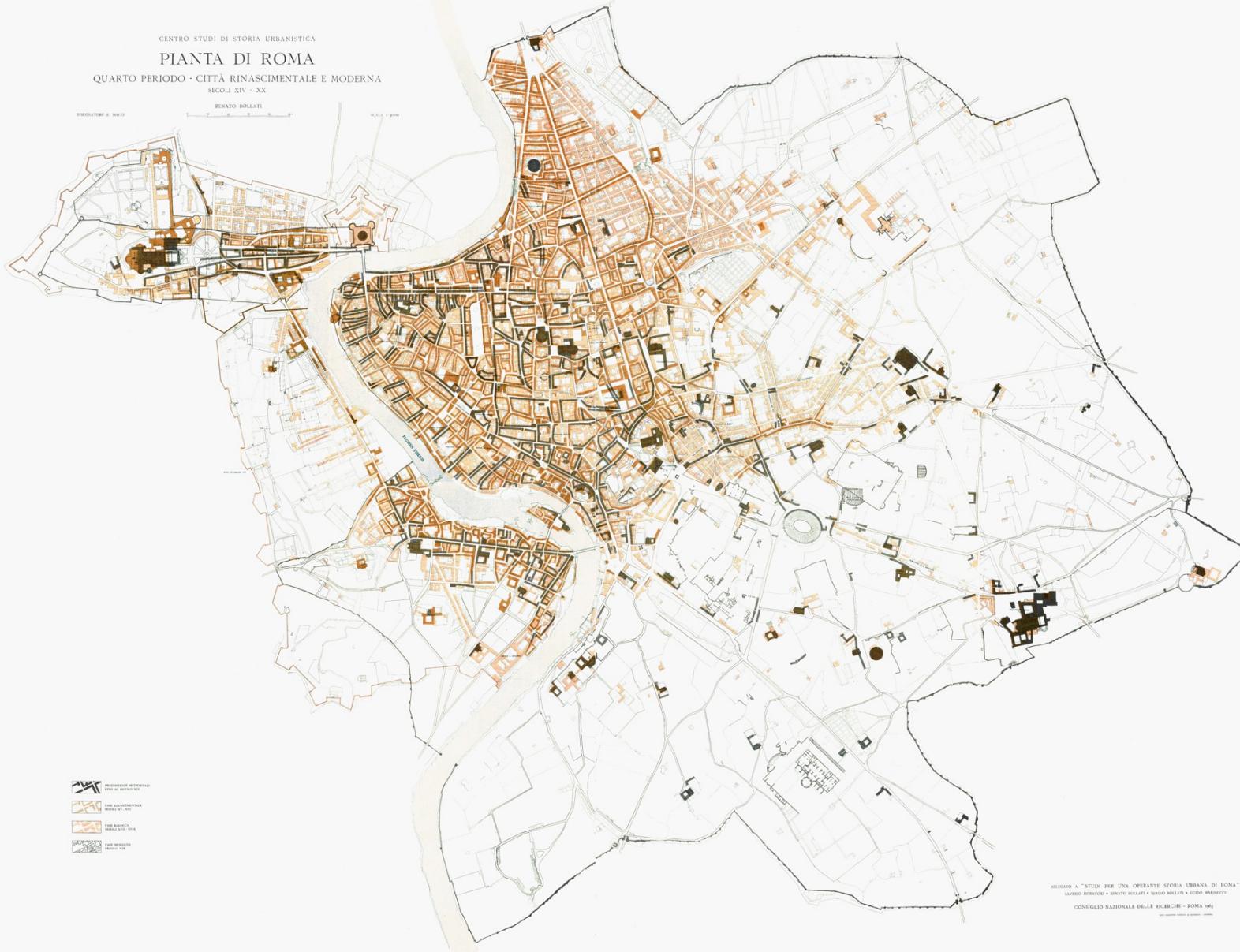
## PIANTA DI ROMA

QUARTO PERIODO · CITTÀ RINASCIMENTALE E MODERNA  
SECOLI XIV - XX

DIRETTORE E. BOLATTI

RESATO BOLATTI

MULLI V. PIANI



ALLEGATO A "STUDI PER UNA OPERANTE STORIA URBANA DI ROMA"

GAVINO MURARIE • ROBERTO BOLATTI • URGELLO BACCIOTTI • GUDUO BRANCACCIO

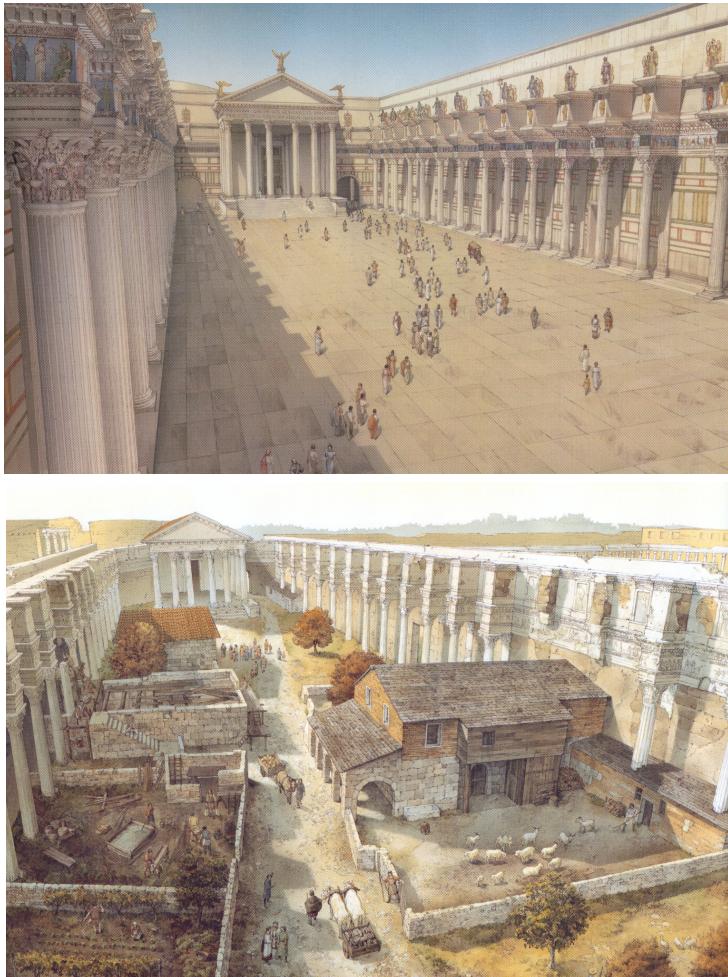
CONSIGLIO NAZIONALE DELLE RICERCHE - ROMA 1992

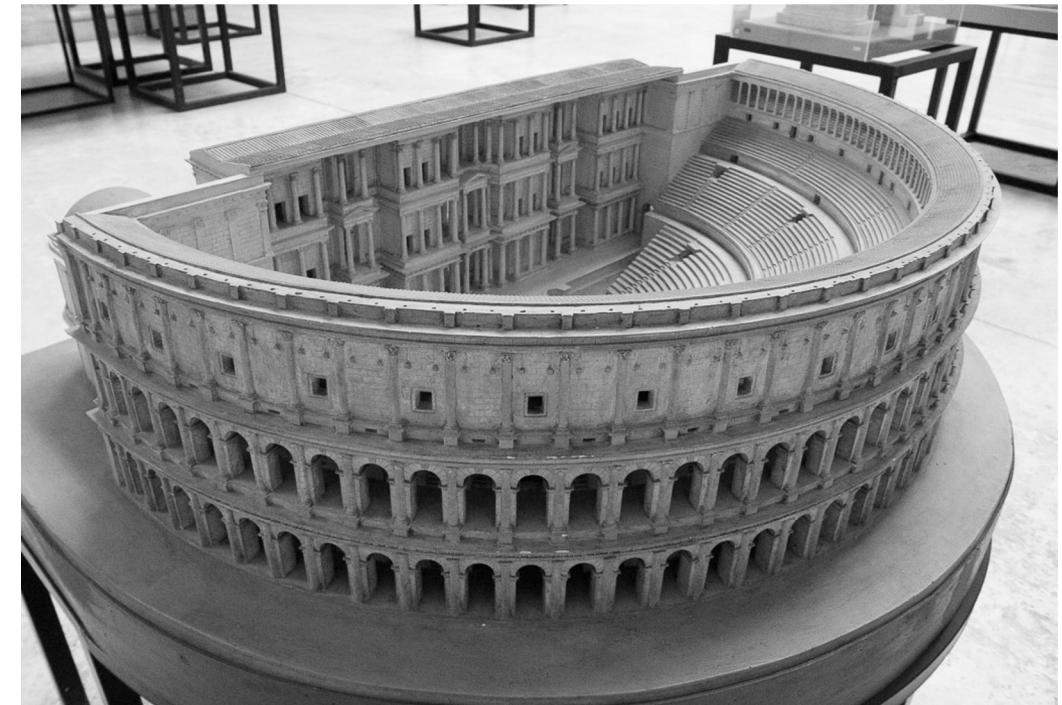


1949

2003 2011

**Detroit** | The city shrinking





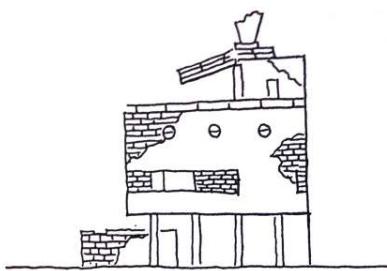
[Basification] Theatre of Marcellus, Rome



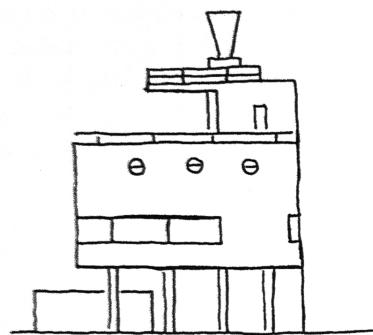
Method Development . Detroit Design District . Boyer Campbell Building  
(automotive supply company, 1929 - creative commercial hub, 2025)

**“The human question is this: what can be done with the shock of existence? To be [re]born in death. Art tends to the [re]birth: the [re]birth of forms, which stand as bodies in the place of mortals. They are dead-immortal bodies.”**

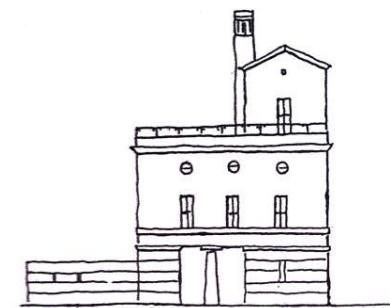
in Res Prima. Tomás Maia



**ruin**



**nostalgic restoration**



**innovative-creative restoration**

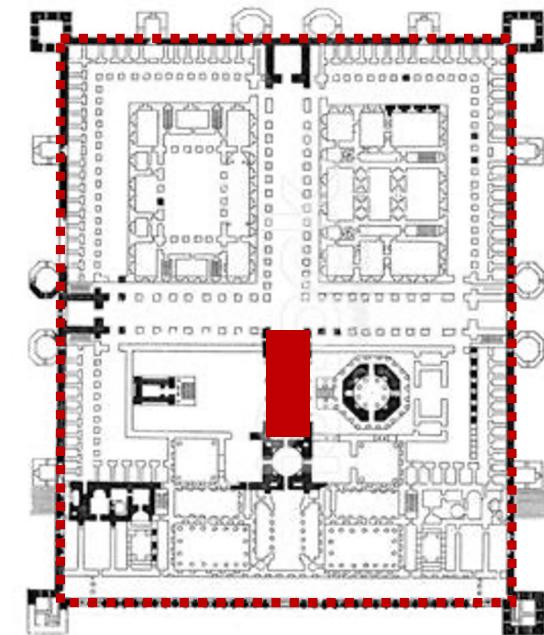
In Iéon Krier, Arquitetura. Escolha ou fatalidade, p.68



in Res Prima. Manuel Rosa



**Diocletian's Palace**, Split



3rd century AD  
(Imperador Romano Caio Diocleciano)

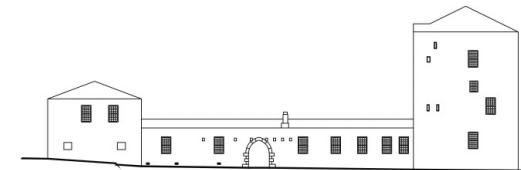
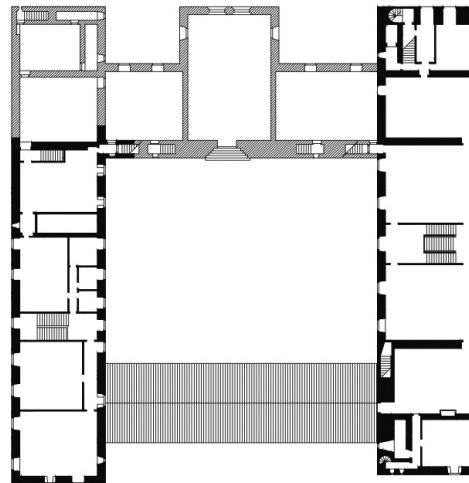


**Diocletian's Palace**  
[around 2010]

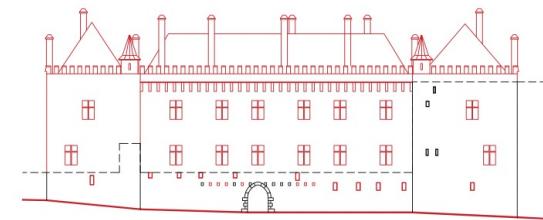
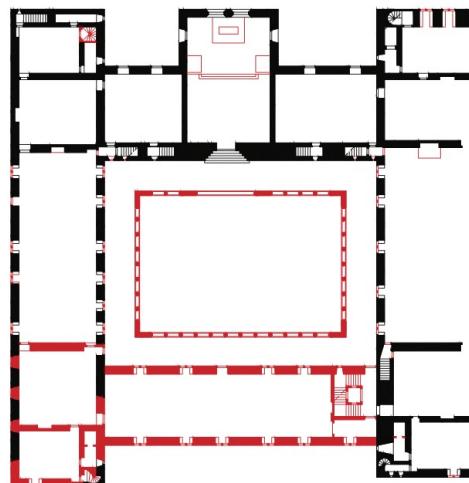
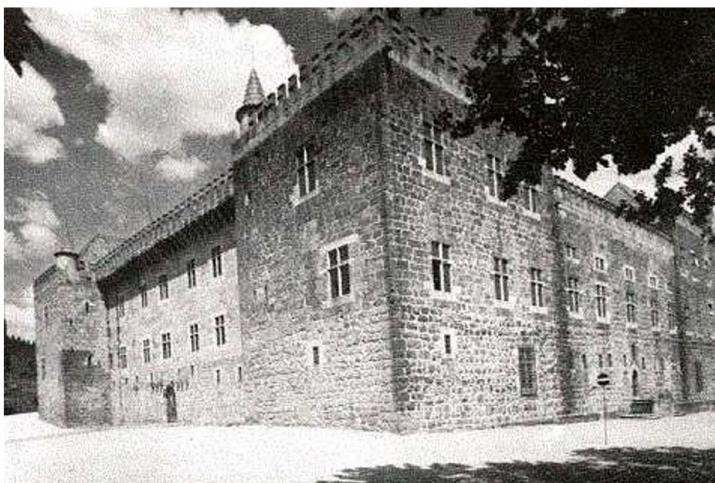


"ruínas fingidas" (feigned ruins), Évora.

Dukes of Bragança Palace, Guimarães



The 1st floor before the intervention, 1939

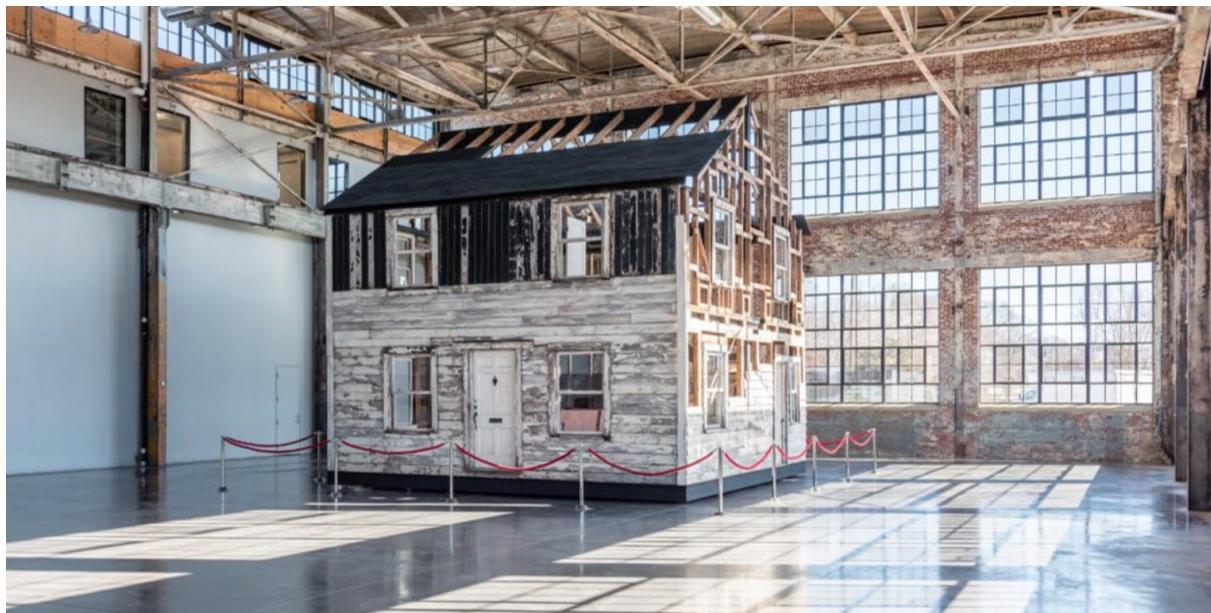


The 1st floor after the intervention, 1945



in Boletim DGEMN n.130 . Pousada de Santa Marinha, Guimarães, a.1975 + SIPA, 1999  
Fernando Távora





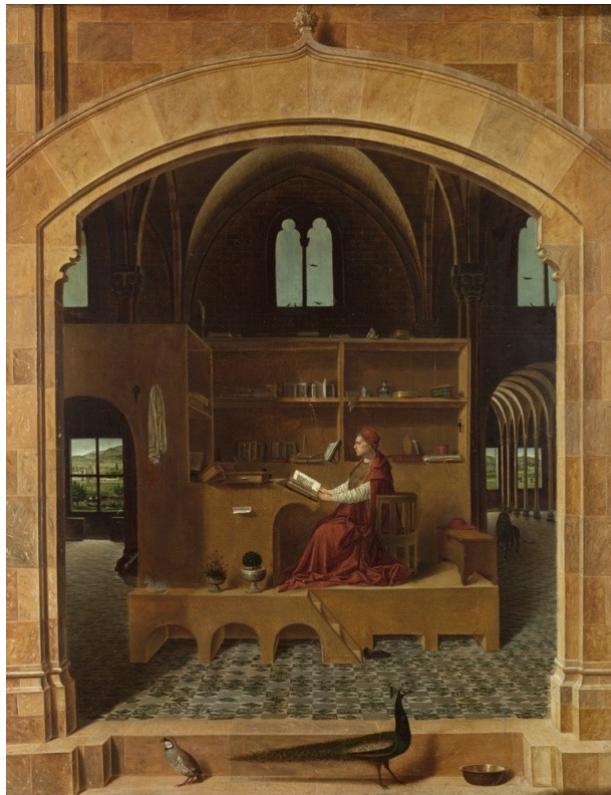
Rosa Parks House Project, Ryan Mendoza.  
Rosa Parks' house from Detroit, repurposed as a travelling art installation.



Former home of an SS commander at Nazi concentration camp Westerbork,  
Oving Architecten, Netherlands

**«The city is a stone archive. Memory and simultaneously project.  
Temporal space. It is the mother of History.»**

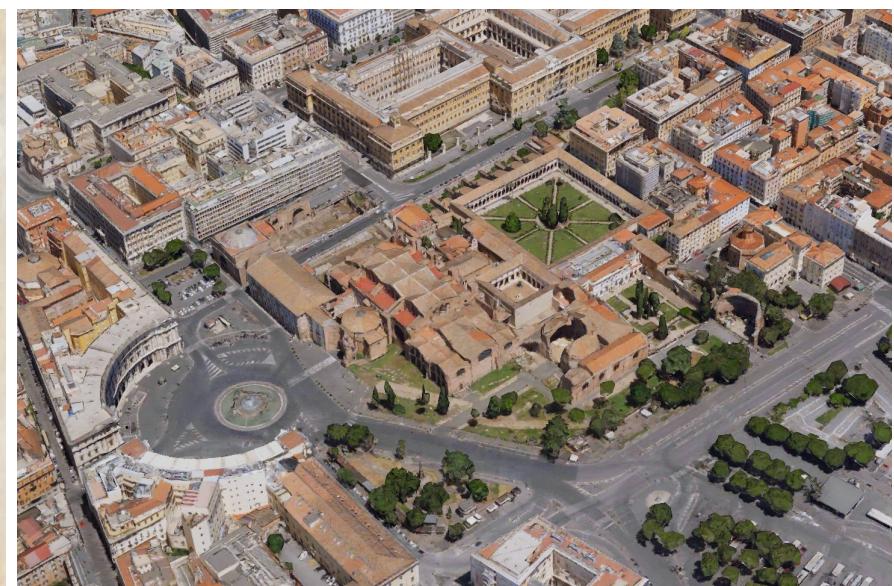
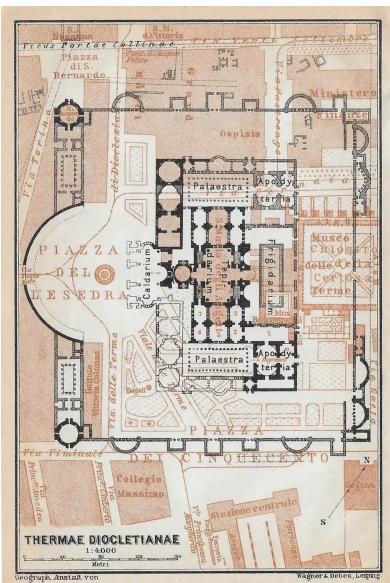
Robert Auzèle, Clefs pour l'urbanisme . 1971



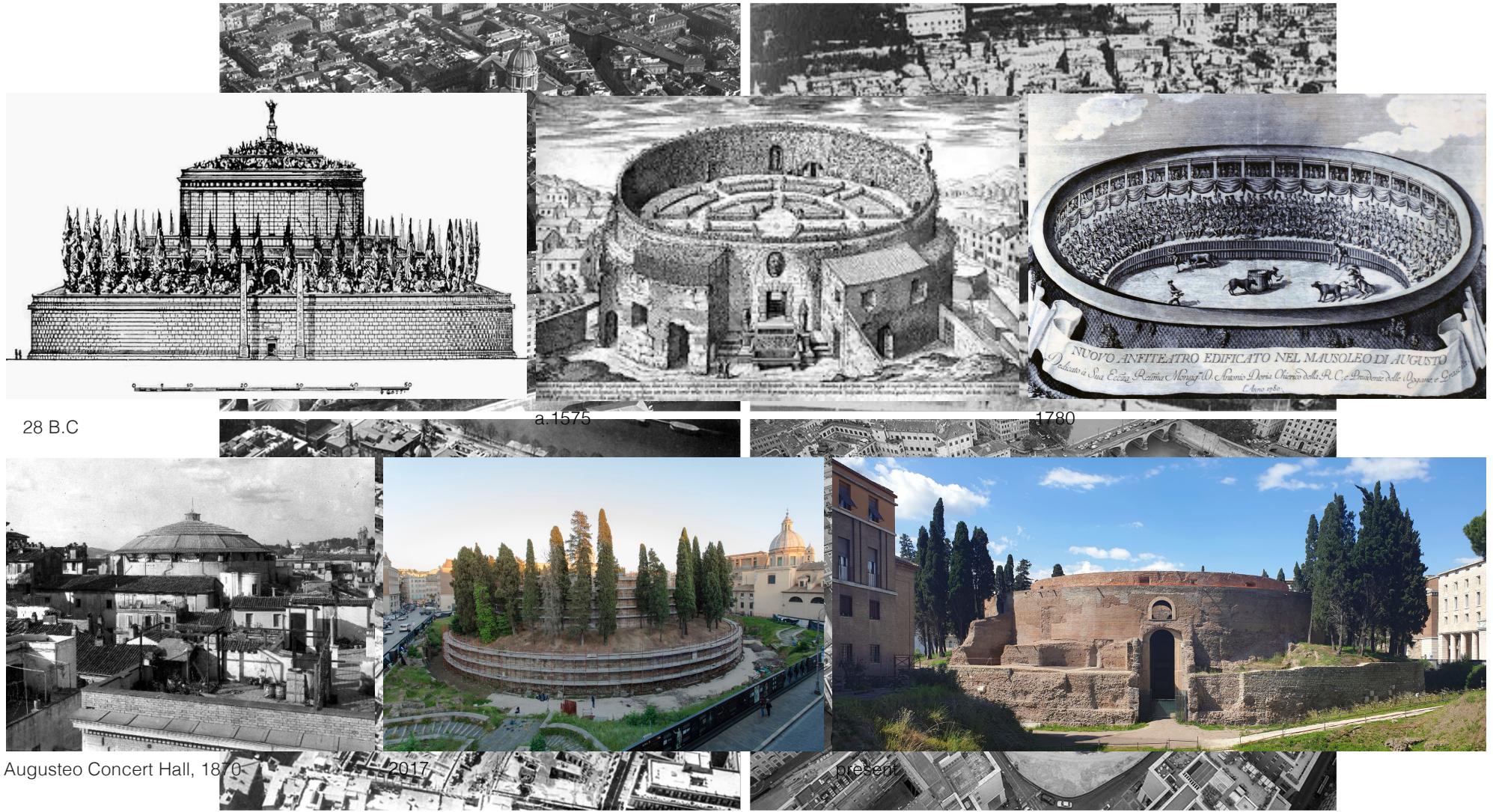
St. Jerome in his study, National Gallery, London  
Antonello da Messina, 1474 [web]



Termas de Diocleciano, 298-306 a.C



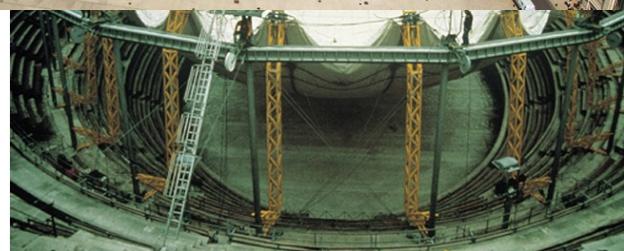
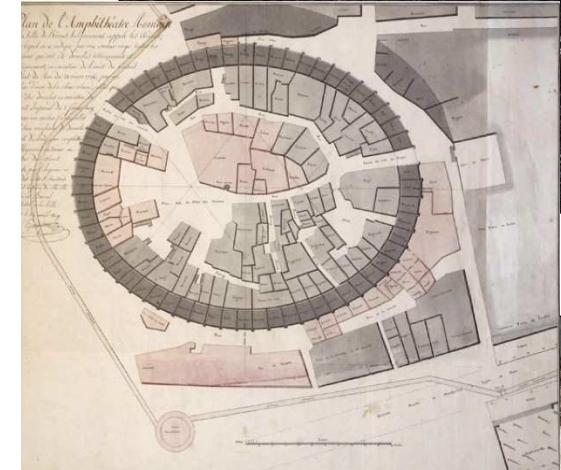
Basílica de Santa Maria dos Anjos e dos Mártires, Rome  
Michelangelo, 1560



Reconstitution of the Mausoleum of Augustus



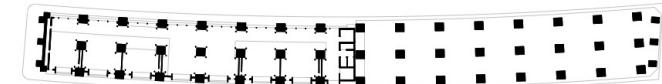
sports facility, 1914-1991  
Museo di Venezia, versatile venue for events and exhibitions,  
arch. Alberto Torsello, 2015



Amphitheatre, Nîmes



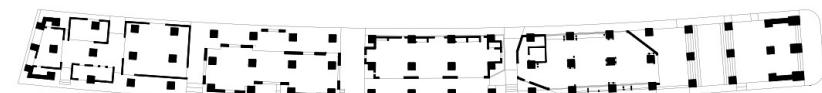
Former Osaka Stadium (Namba Osaka Stadium). Model home exhibition, 1991–1998



**studios**

Masashi Sogabe  
[sogabe laboratory,  
Kanagawa University]

expectant



**site A**

Jun Yanagisawa  
[contemporaries]

**site B**

Miya Akiko  
[miya akiko archit.  
atelier]

**site C**

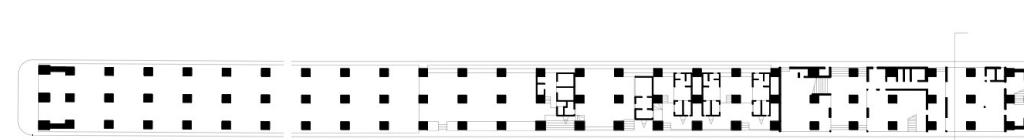
Akiko Takahashi,  
Hiroshi Takahashi  
[workstation]

**site D**

Masao Koizumi  
[Koizumi Atelier]

**steps plaza**

Nishikura Kiyoshi  
[nishikura architectural  
design office]



expectant

tinys yokohamahInodecho  
Satoshi Ota  
[ota office]

**koganecho bazaar**

Motoki Yasuhara, Mari Tochizawa,  
Masashi Hino  
[YGSA + SALHAUS]

**7 architects = 7 spaces, 2008**  
Koganecho [community] Centre, Yokohama



7 architects = 7 spaces, 2008  
Koganecho [community] Centre, Yokohama

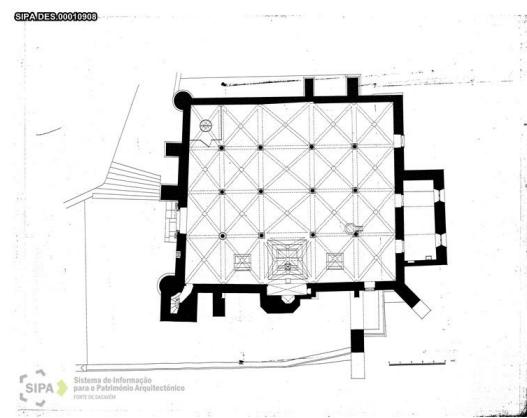


**“The city plan is more work of time than a result of the action of an architect.”**

Leonce Raynaud, Traité d'architecture. 1860-1863

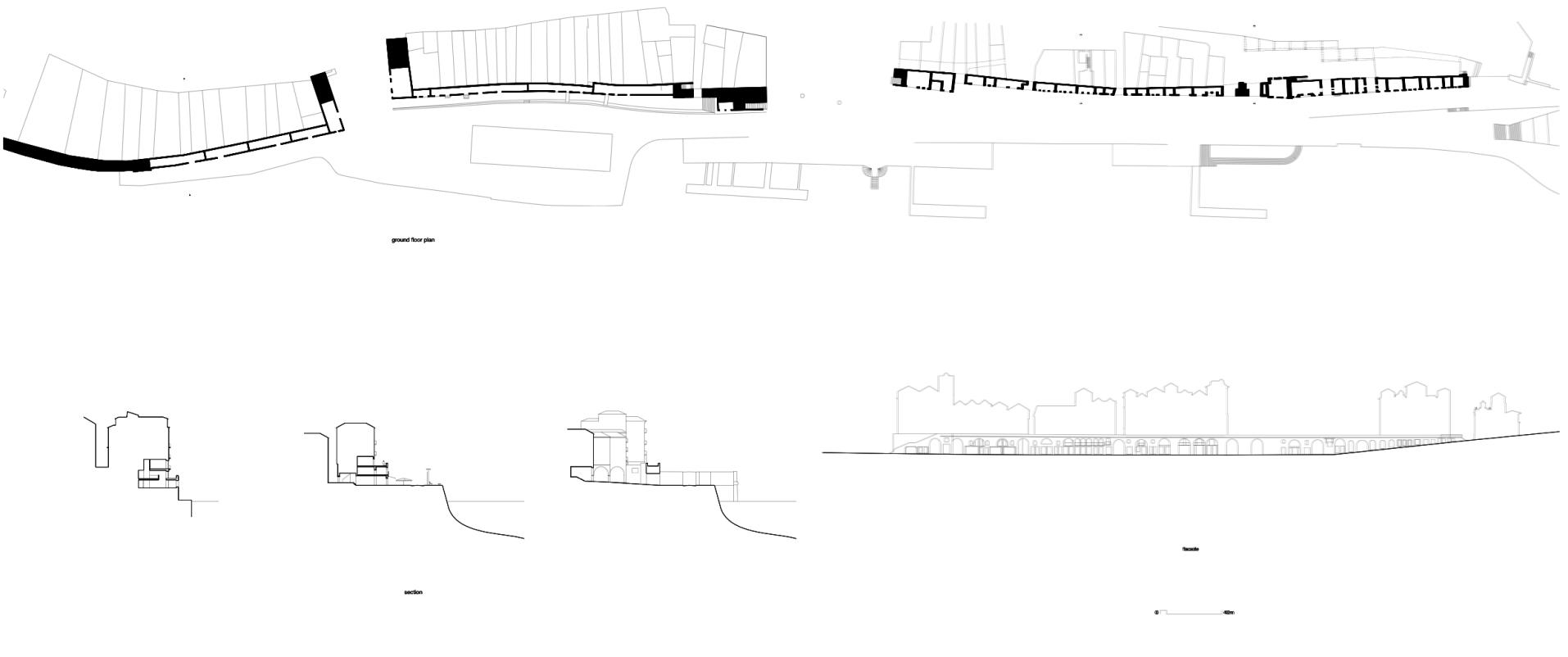


**Mértola Mosque.** in  
Livro das Fortalezas,  
Duarte de Armas,  
1509,

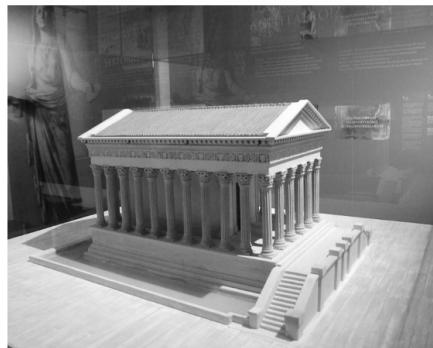




Ribeira Hall, Porto



Ribeira Hall, Porto



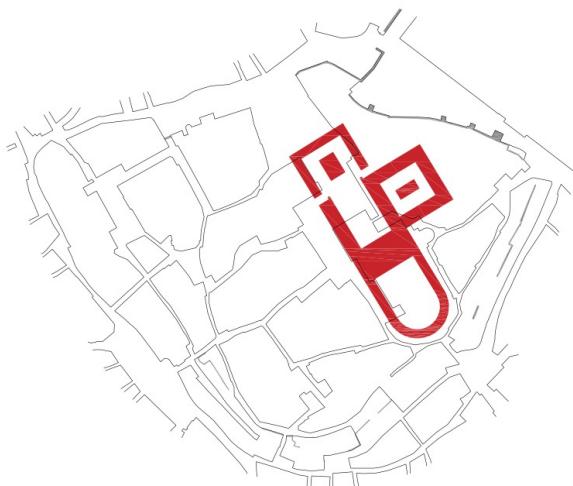
1st century AD



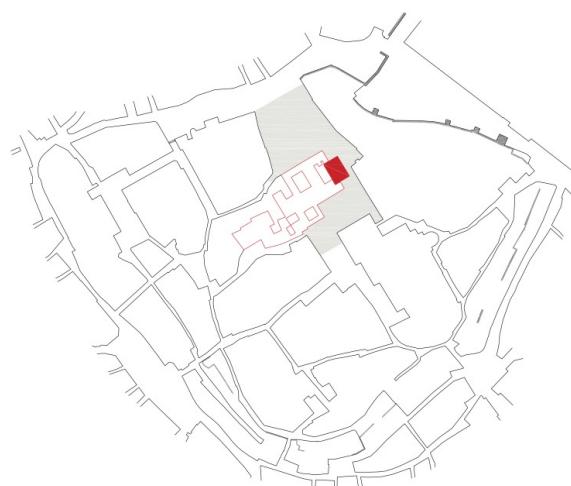
1835



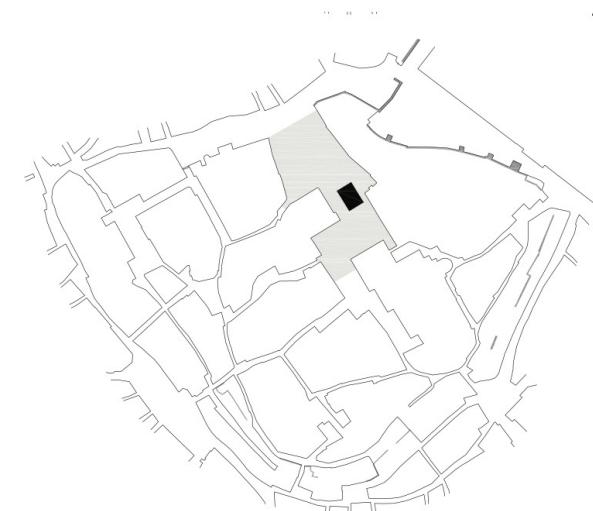
2016



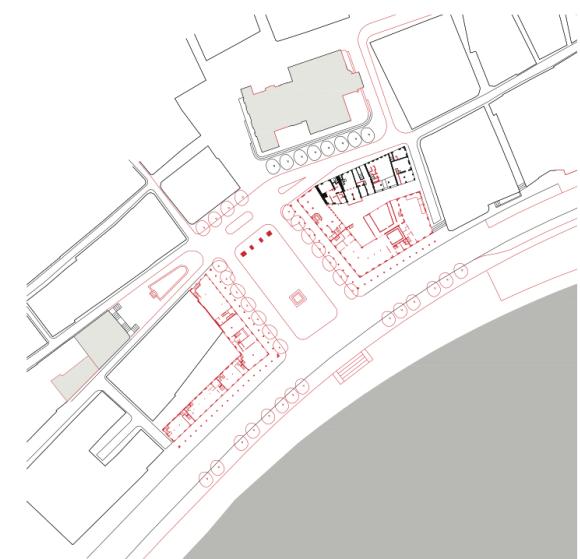
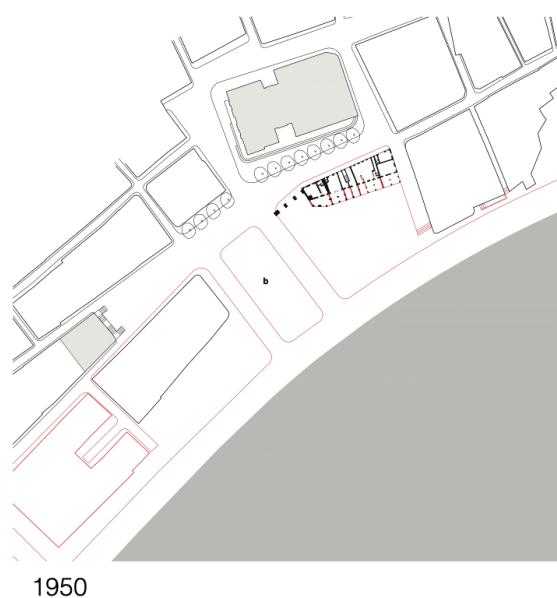
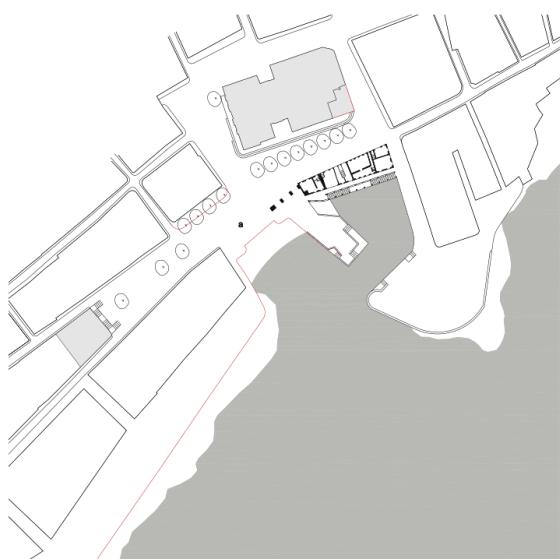
1



2



3



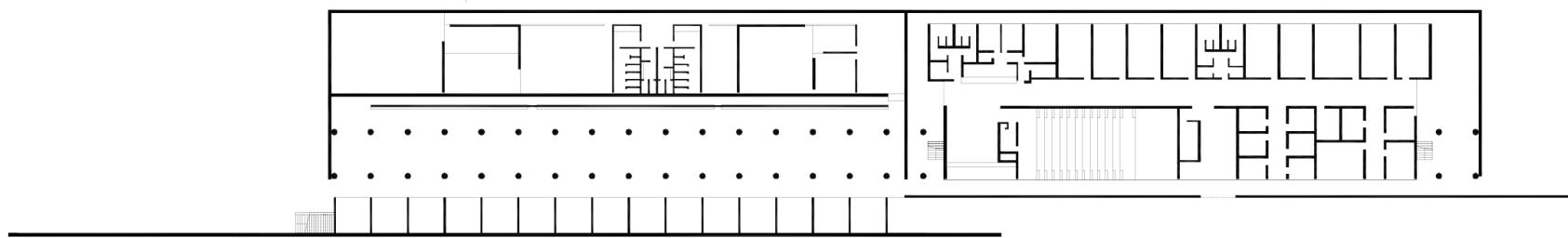
**General Urbanisation Plan for Ponta Delgada, 1946**  
João Aguiar + Francisco de Quintanilla (1952)



2



**General Urbanisation Plan for Ponta Delgada, 1946**  
João Aguiar + Francisco de Quintanilla (1952)



0 20m

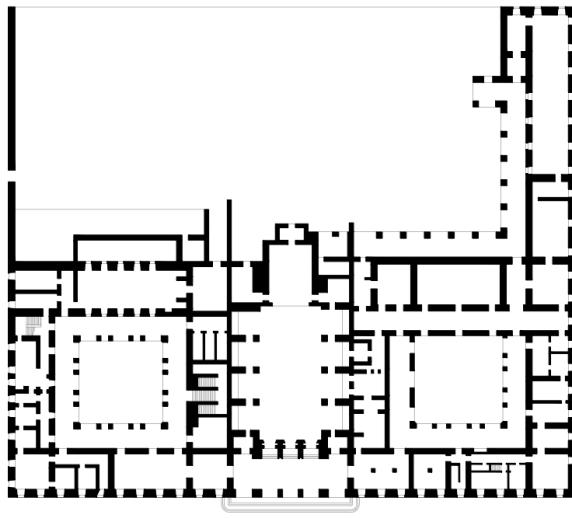
**Carandá [Cultural] Market**  
Eduardo Souto Moura, 1984 + 2011



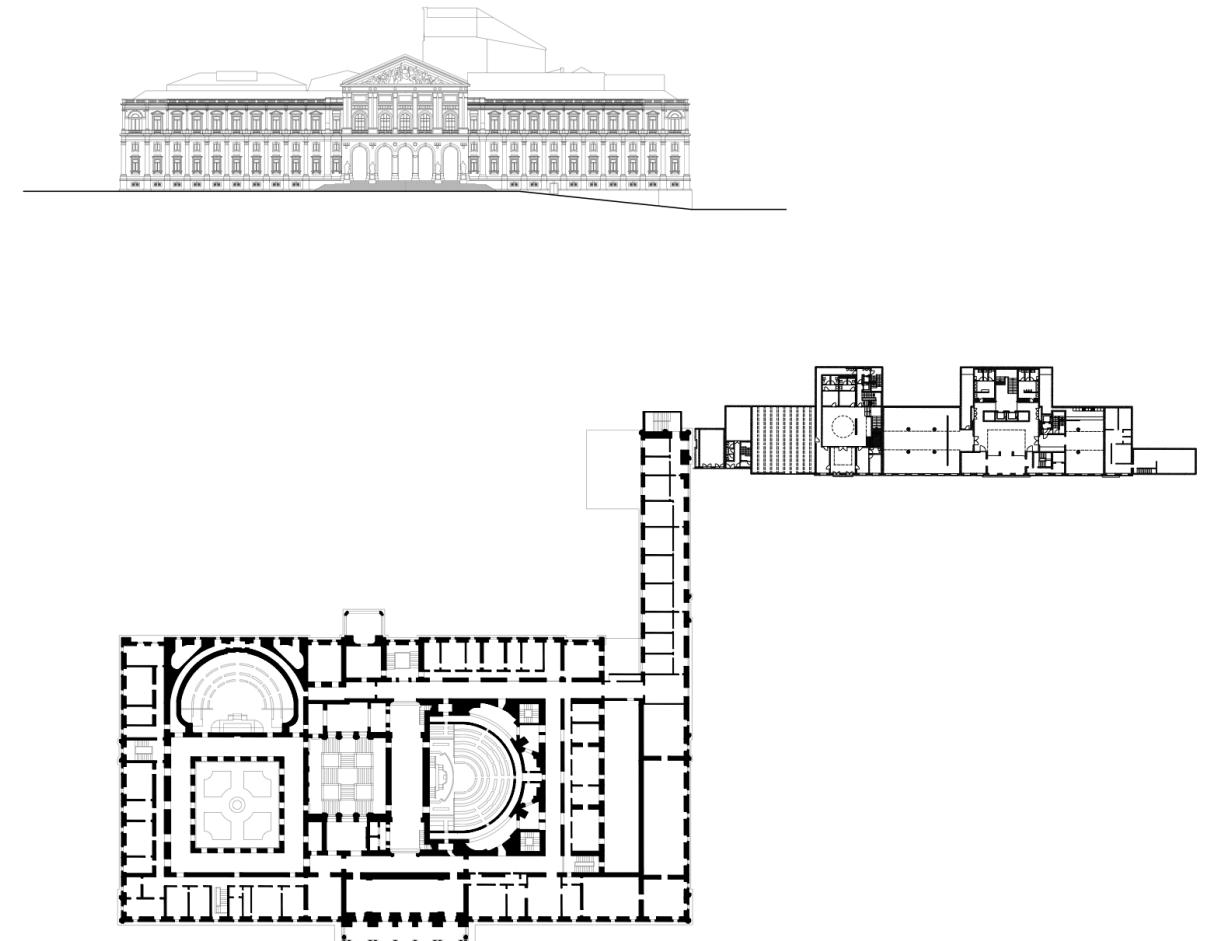
**Carandá [Cultural] Market**  
Eduardo Souto Moura, 1984 + 2011

**Monastery of São Bento da Saúde, 1615**  
Baltazar Álvares

**Monastery, Register of the Realm o e Military Academy, 1757**



**Palace of the Cortes, 1835**  
[Chambers of Lords and Deputies]  
Possidónio Narciso da Silva



**Assembly of the Republic, 1866-1919**  
Miguel Ventura Terra

**Addition** of a new wing, 1994-1997  
Fernando Távora

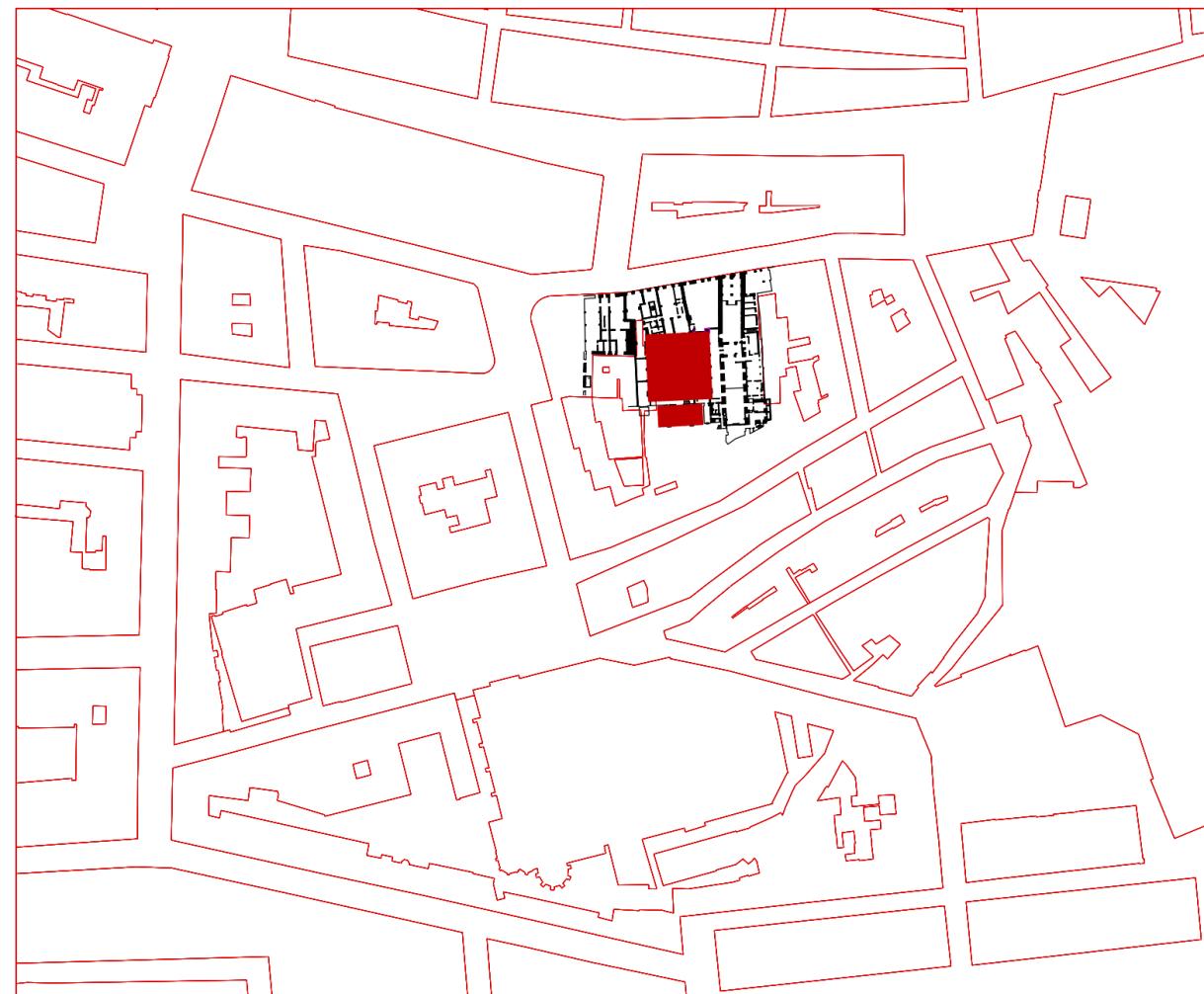


**Palace of the Cortes, 1835**  
[Chambers of Lords and Deputies]  
Possidónio Narciso da Silva



**Assembly of the Republic, 1866-1919**  
Miguel Ventura Terra

Claustro do antigo Convento da Trindade, Lisboa



Claustro do antigo Convento da Trindade, Lisboa



Habitação  
**1969**, imagem cedida por arq.<sup>a</sup> Hélia Silva (CML, GEO)

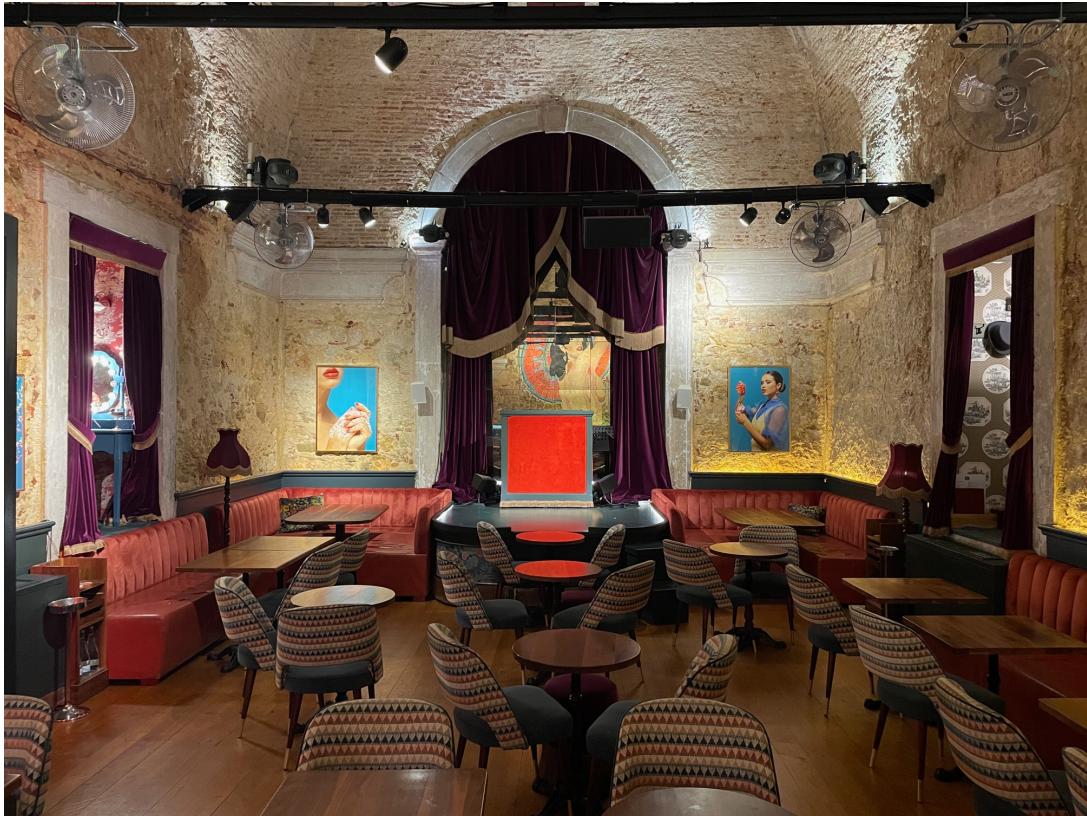


2023

Restauração . "Bairro do Avillez"  
**2023**



Claustro do antigo Convento da Trindade, Lisboa



2023



1969





Chiado . urban passages . © joão silva leite

Convent of the Holy Spirit of Pedreira, Lisboa



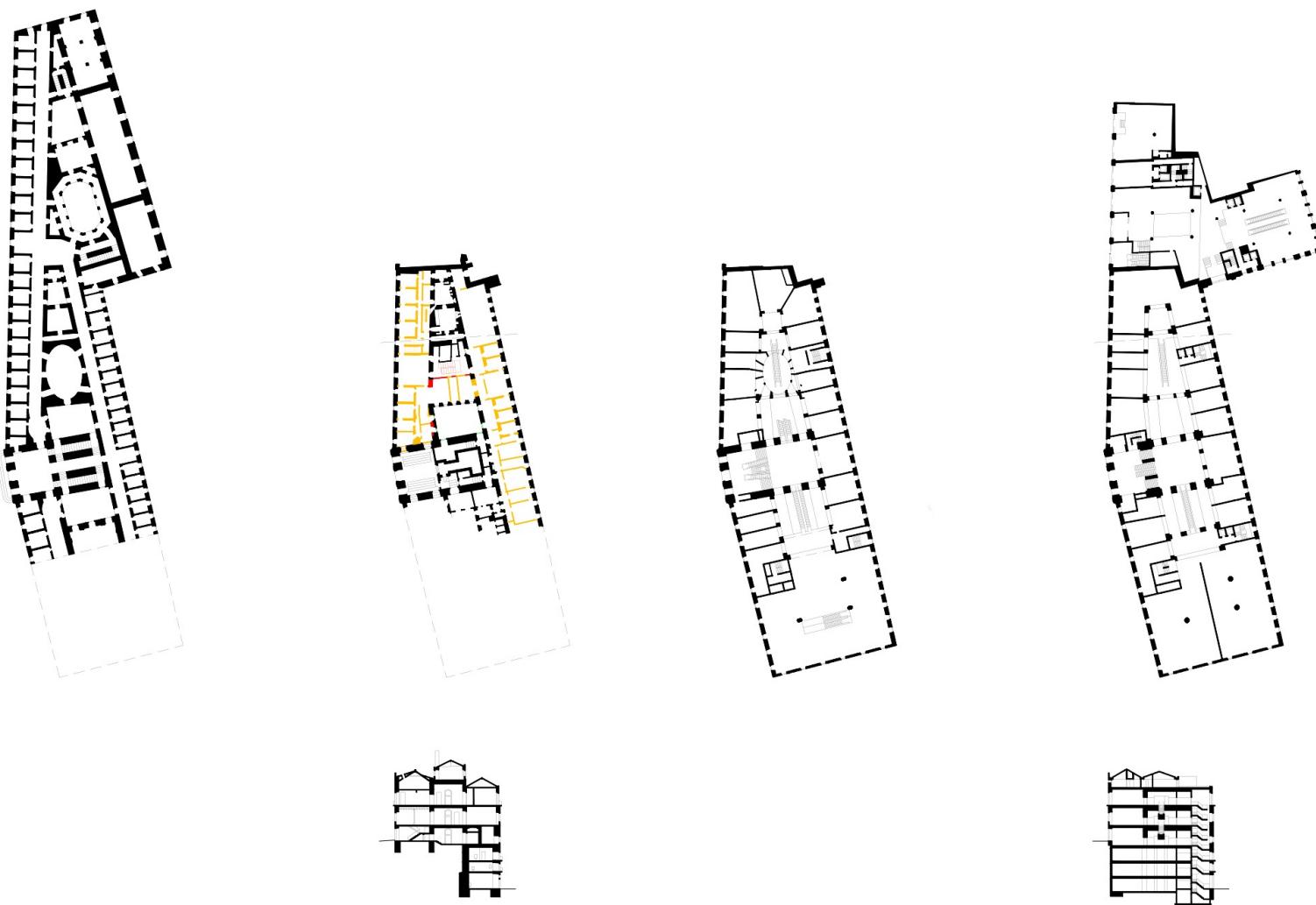
1836, AMTT: MC.DES.1631



2022, JMS



1989, SIPA: IPA.00034782



Séc.XVIII, planta parcial do convento

1905, primeira adaptação

1998, configuração proposta

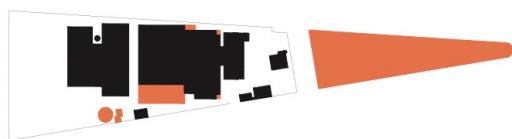
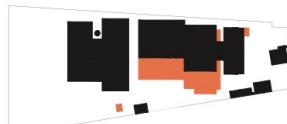
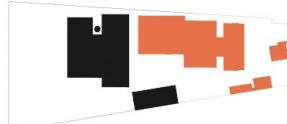
2022, configuração atual

CRIAÇÃO DA «NOVA ESTAÇÃO  
ELÉCTRICA» DA JUNQUEIRA  
CREATION OF THE "NEW POWER  
PLANT" IN JUNQUEIRA



CT I  
1908 - 1914

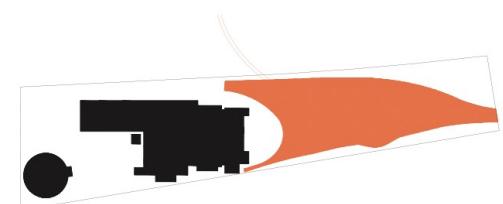
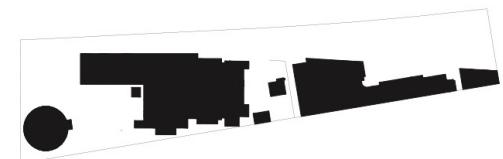
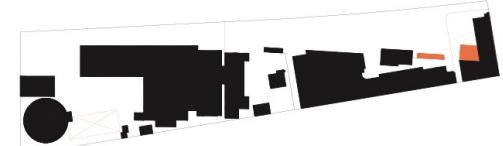
A AMPLIAÇÃO SUCESSIVA DA CENTRAL TEJO  
THE SUCCESSIVE EXPANSION OF THE CENTRAL TEJO



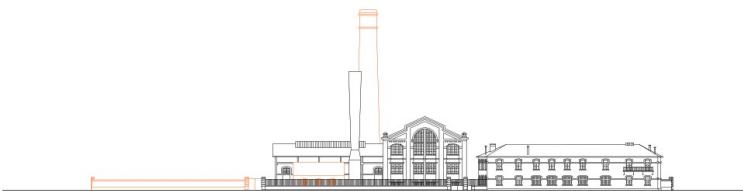
CT II  
1914 - 1935

CT III  
1938 - 1951

O REÚSO DA FÁBRICA DE ELETRICIDADE  
REUSE OF THE POWER PLANT



CT IV  
1981 - 1923



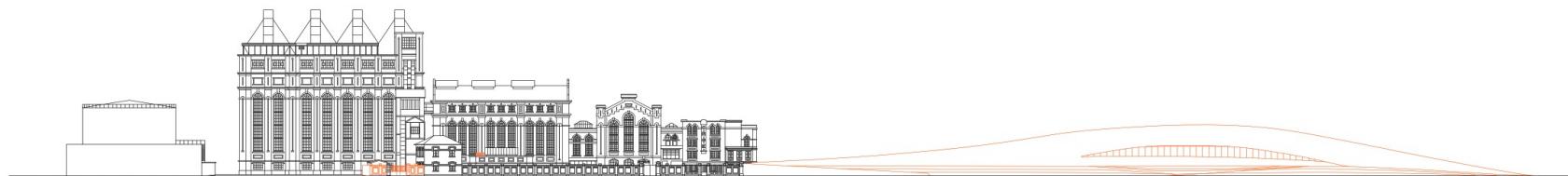
CT I: 1911



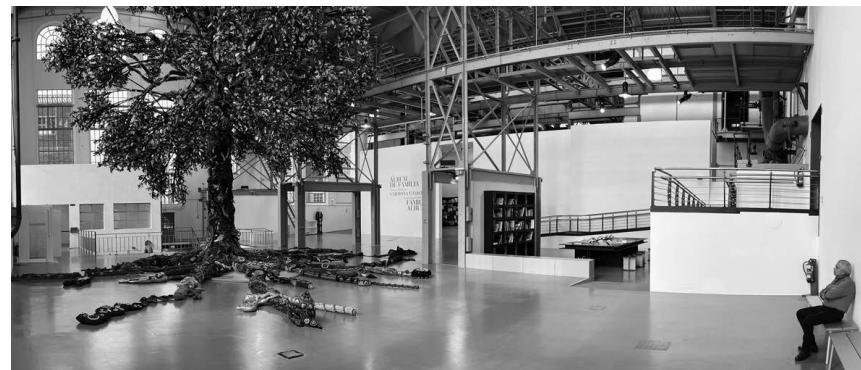
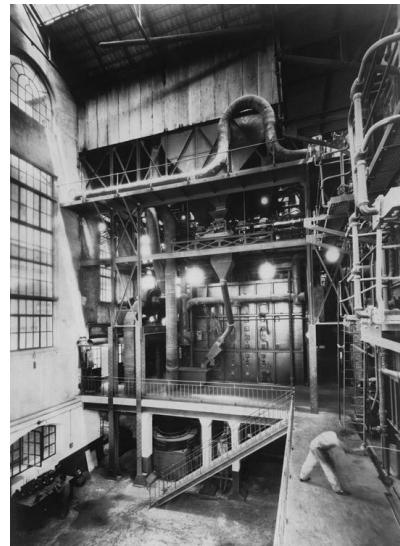
CT II: 1935



CT III: 1951



CT IV: 2017



Figs. 127-130: Perspetivas do interior da Sala das Máquinas  
[Interior view of the Machine Room], 1940-2023

in Miguel Freitas Silva, Os Tempos da Central Tejo, 2023

Figs. 123-126: Transformação do layout expositivo na antiga Sala das Caldeiras de Baixa Pressão: vista sobre a sala em funcionamento (caldeira n.º 11) [Transformation of the exhibition layout in the former Low-Pressure Boiler Room: view of the room in operation (boiler no. 11)], 1940; perspetiva da sala durante os trabalhos de musealização [view of the room during the musealisation work], 1981; exposição permanente sobre Ferramentaria da Central Tejo [permanent exhibition on Central Tejo's Toolmaking], 1990; o espaço expositivo atual [today's exhibition space], 2023.

**“Cities are a product of time. (...) In the city, time becomes visible.  
With language itself, [the architectural city] it remains Man’s greatest  
work of art.”**

Lewis Mumford, The Culture of Cities. 1938



formaurbis LAB

<http://formaurbislab.fa.utl.pt>  
formaurbislab@gmail.com