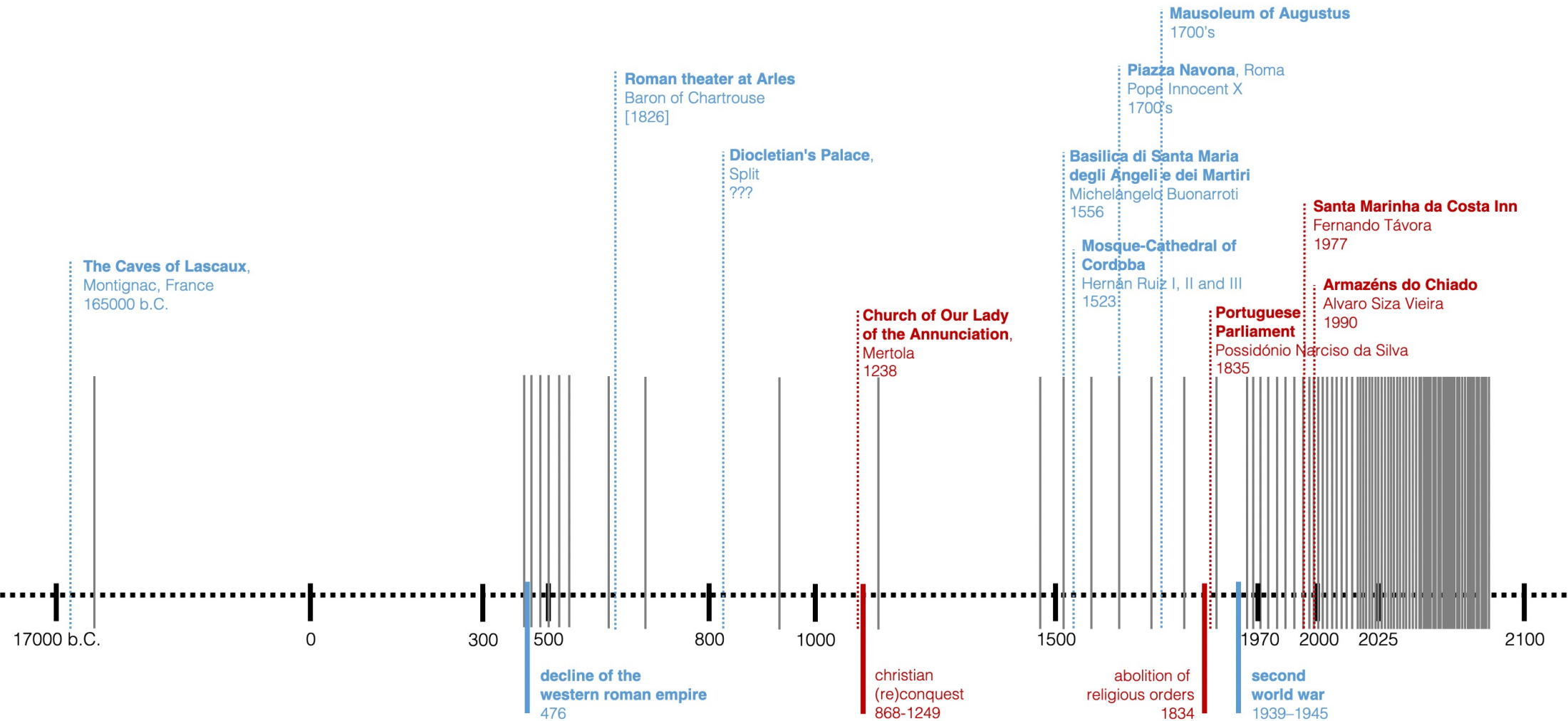
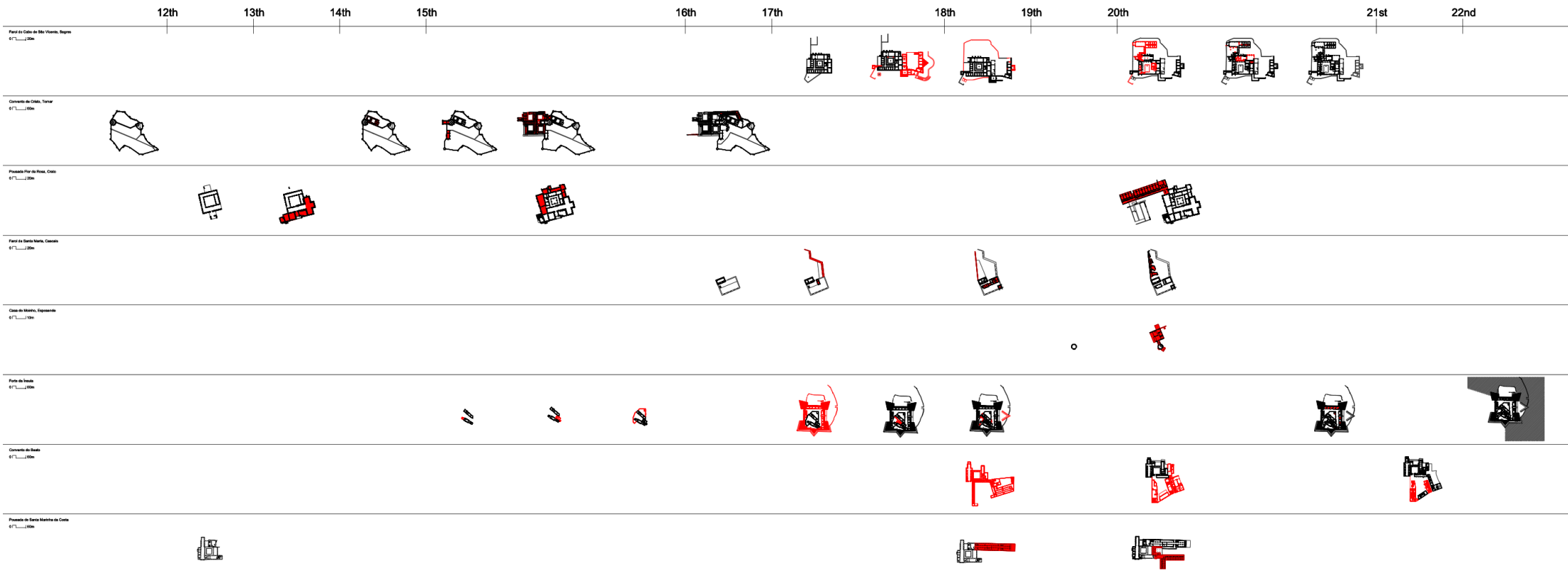


the reused city. an atemporal process

“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





CENTRO STUDI DI STORIA URBANISTICA

PIANTA DI ROMA

QUARTO PERIODO - CITTÀ RINASCIMENTALE E MODERNA
SECOLI XIV - XX

INDICAZIONE E MURAZI

REINATO RINASCIMENTALE

SECOLI XIV - XX

LEGENDA

- MURATO E MURAZI
- MURATO E MURAZI
- MURATO E MURAZI
- MURATO E MURAZI

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

SAVERIO MURAZI • RENATO MURAZI • RENATO MURAZI • RENATO MURAZI

CONSIGLIO NAZIONALE DELLE RICERCHE - ROMA 1962

ALLEGATO A "STUDI PER UNA OPERANTE STORIA URBANA DI ROMA"
SAVERIO MERATORE • RENATO ROLLATI • SERGIO ROLLATI • GUIDO MARINUCCI
CONSIGLIO NAZIONALE DELLE RICERCHE - ROMA 1969



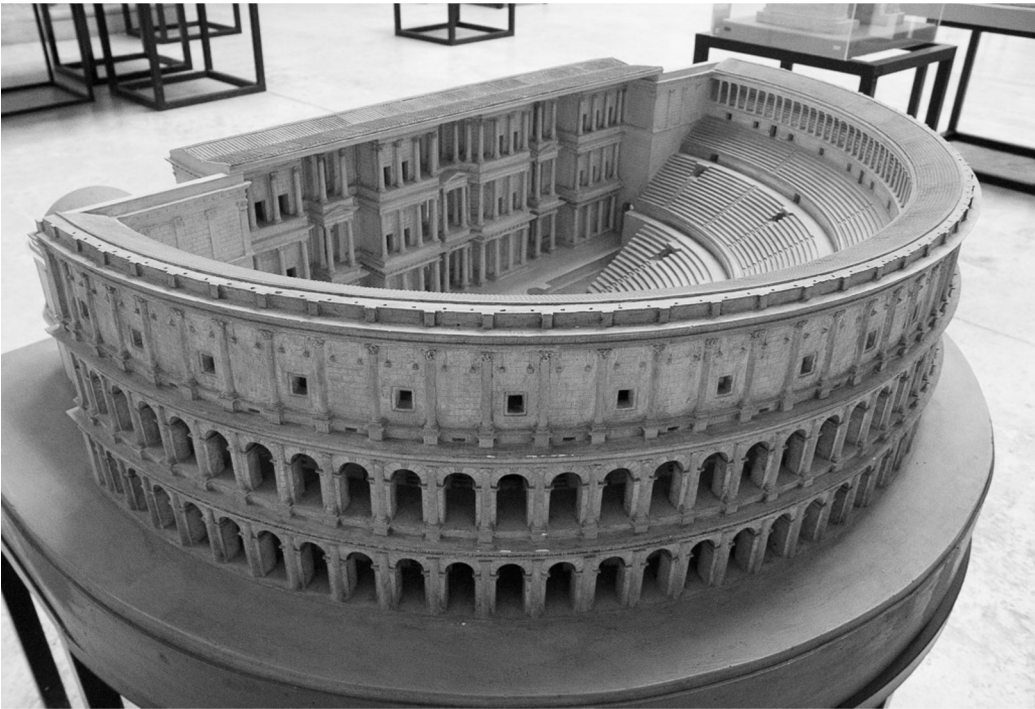
1949

2003 2011

Detroit | The city shrinking



Detroit + Nerva Forum, Rome | The city shrinking



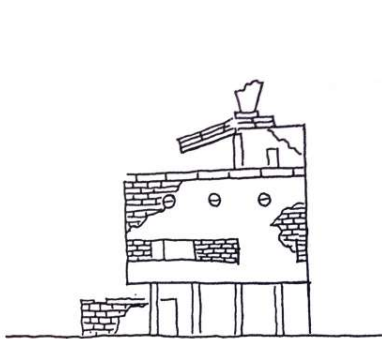
[Basification] Theatre of Marcellus, Rome



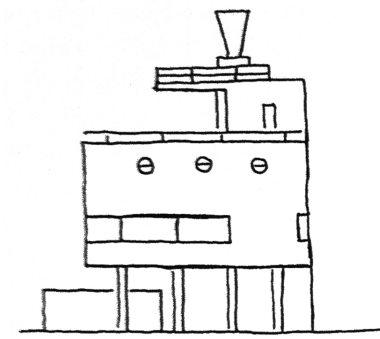
Method Development . Detroit Design District . Boyer Campbell Building
(automotive supply company, 1929 - creative commercial hub, 2025)

“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.”

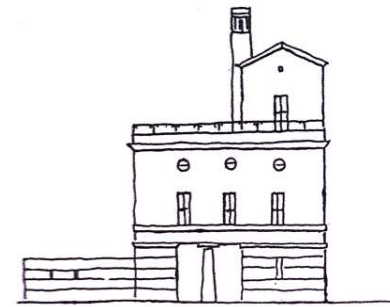
in Res Prima. Tomás Maia



ruin



nostalgic restoration



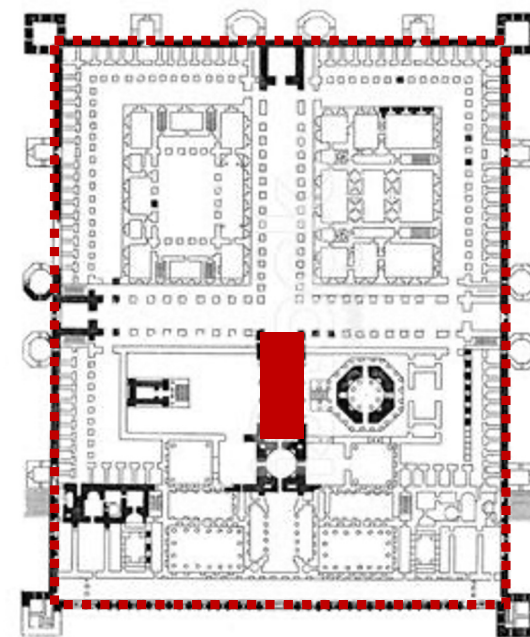
innovative-creative restoration



in Res Prima. Manuel Rosa



Diocletian's Palace, Split



3rd century AD
(Imperador Romano Caio Diocleciano)

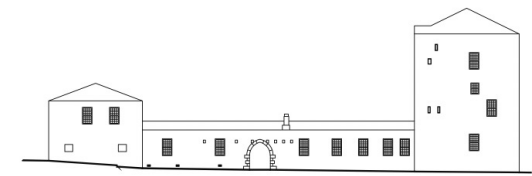
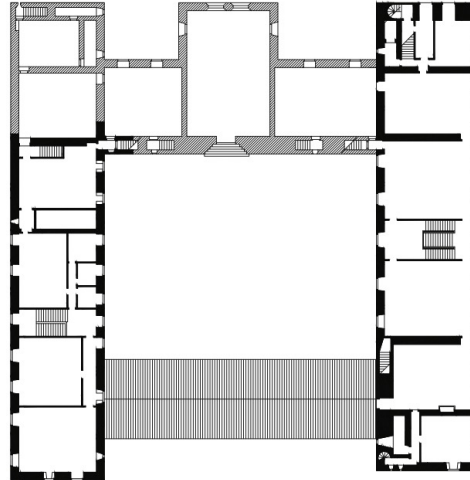


Diocletian's Palace
[around 2010]

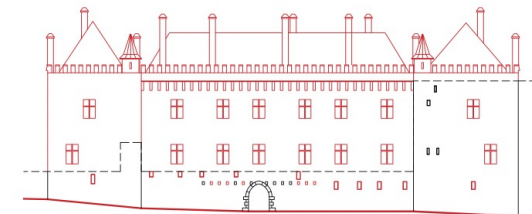
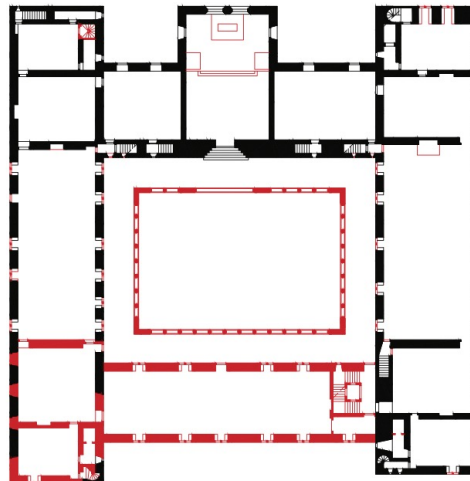


"ruínas fingidas" (feigned ruins), Évora.

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.»**

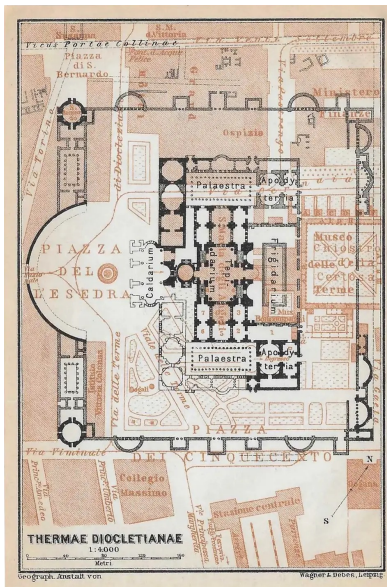
Robert Auzele, Clefs pour l'urbanisme . 1971



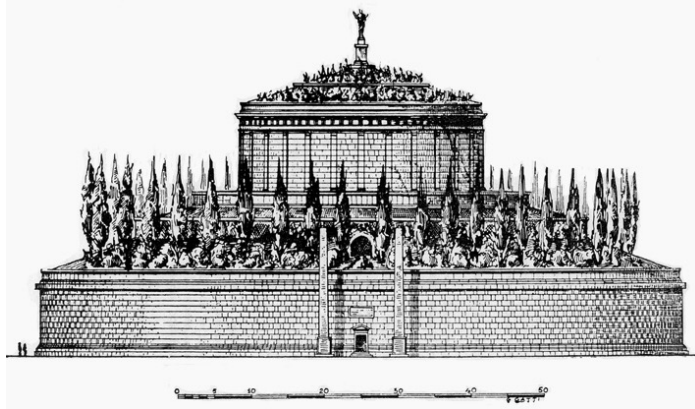
St. Jerome in his study, National Gallery, London
Antonello da Messina, 1474 [web]



Termas de Diocleciano, 298-306 a.C



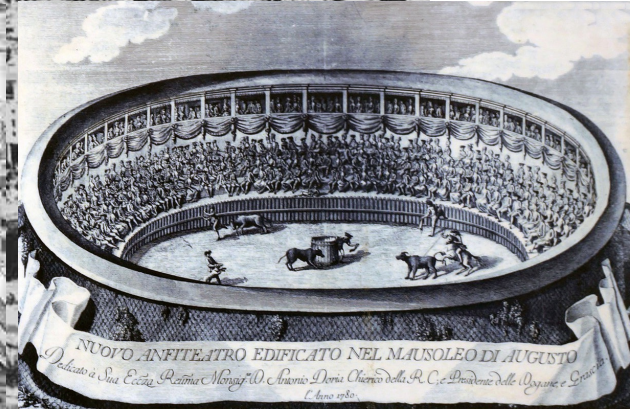
Basilica de Santa Maria dos Anjos e dos Mártires, Rome
Michelangelo, 1560



28 B.C



a.1575



1780



Augusteo Concert Hall, 1870



2017

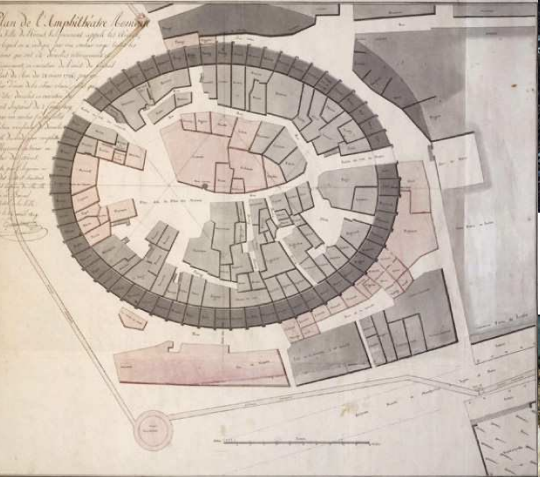


present

Reconstitution of the Mausoleum of Augustus



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



Amphitheatre, Nîmes

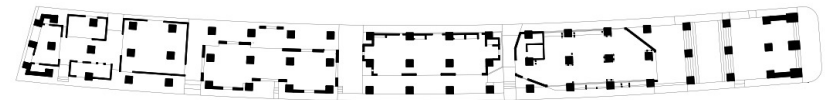


Former Osaka Stadium (Namba Osaka Stadium). Model home exhibition, 1991–1998



studios
Masashi Sogabe
[sogabe laboratory,
Kanagawa University]

expectant



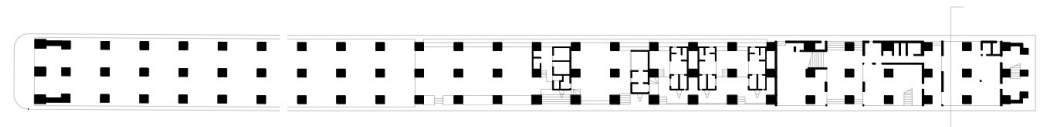
site A
Jun Yanagisawa
[contemporaries]

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

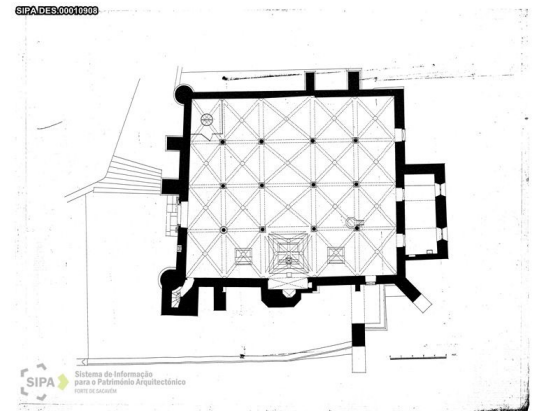


“The city plan is more work of time than a result of the action of an architect.”

Leonce Raynaud, *Traité d'architecture*. 1860-1863

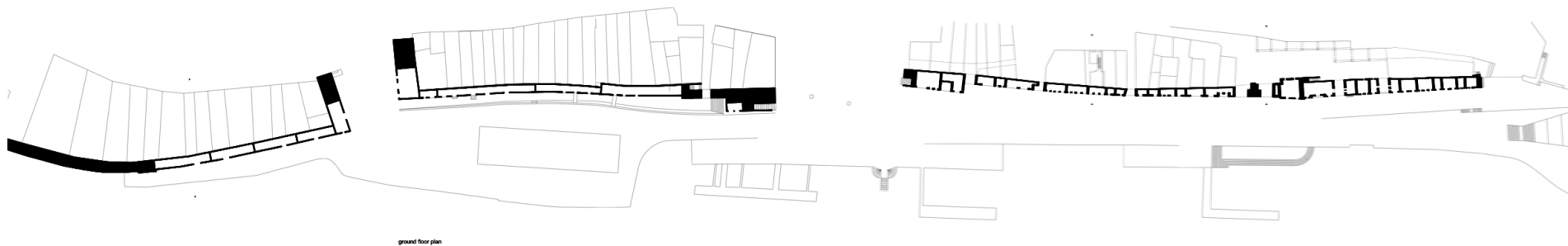


Mértola Mosque. in
Livro das Fortalezas,
Duarte de Armas,
1509,

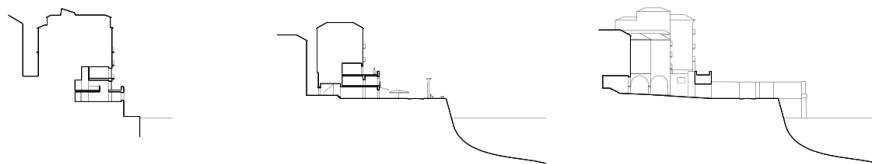




Ribeira Hall, Porto



ground floor plan



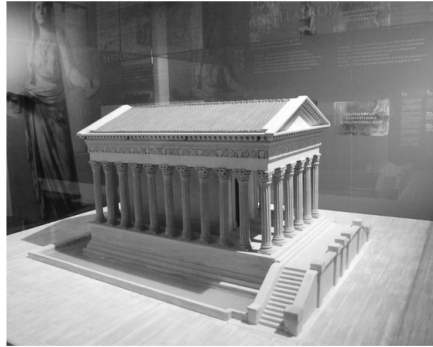
section



section



Ribeira Hall, Porto



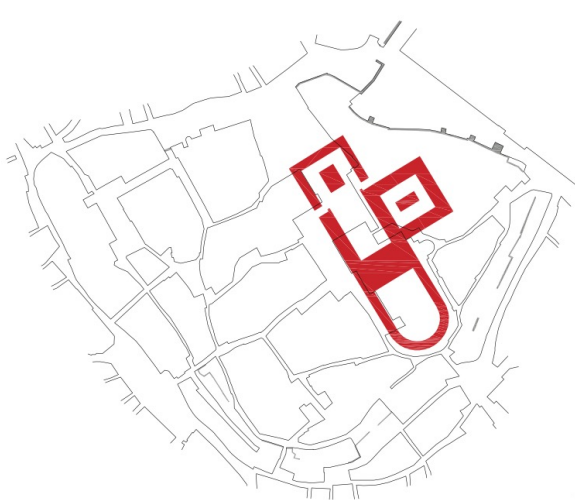
1st century AD



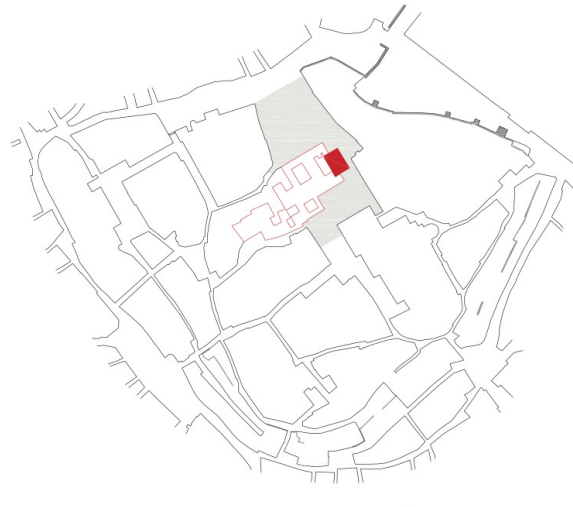
1835



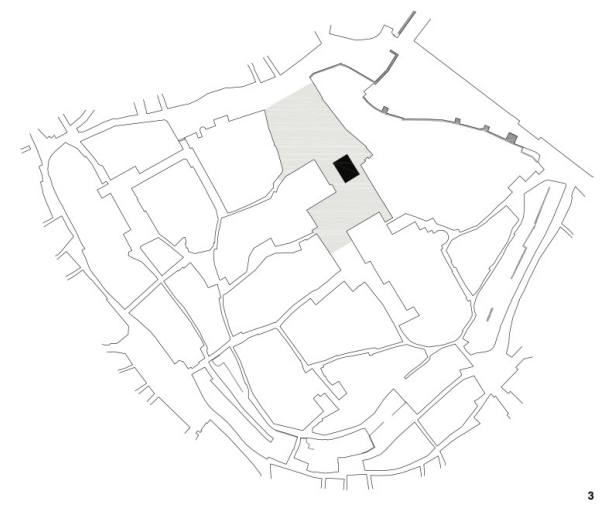
2016



1



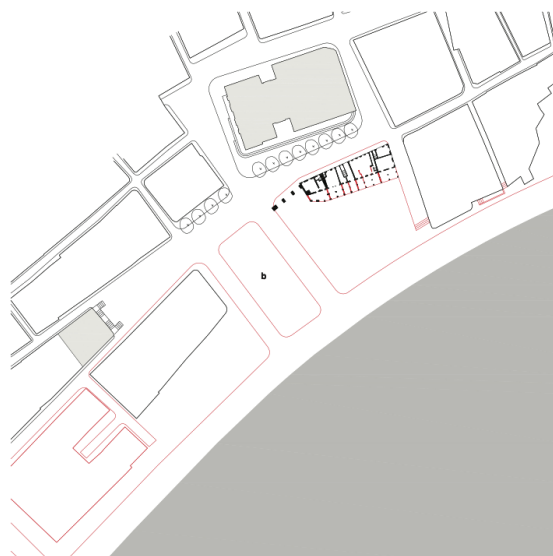
2



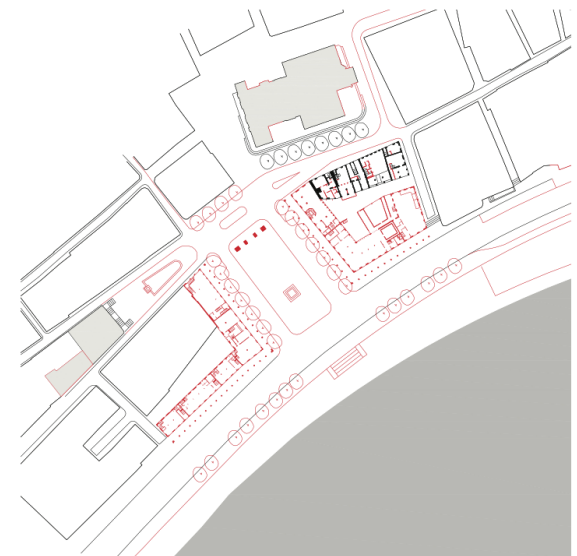
3



1930



1950



2026

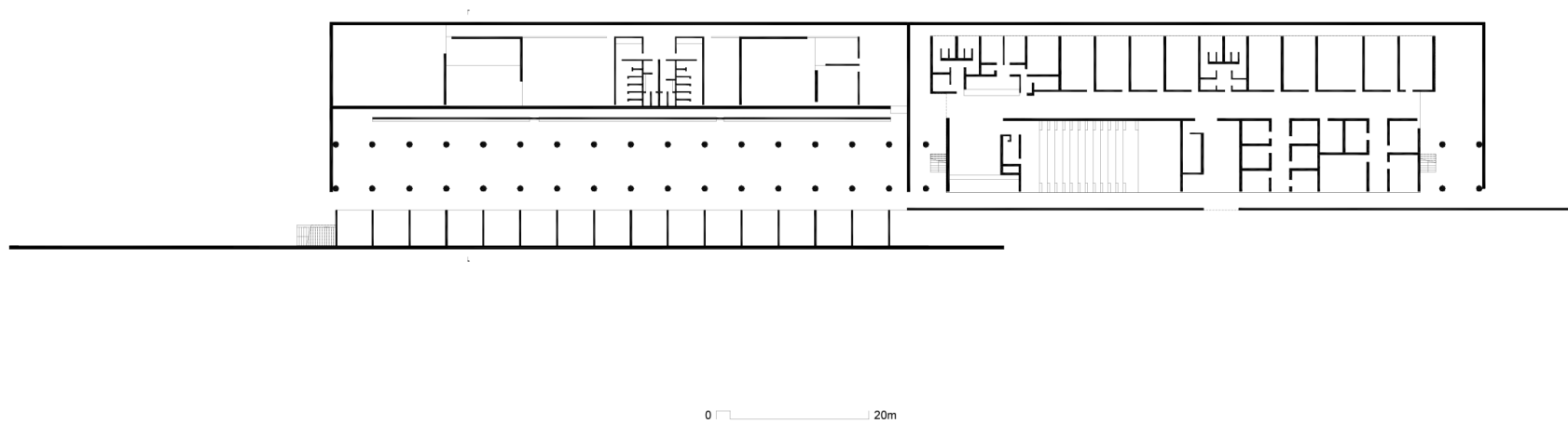
General Urbanisation Plan for Ponta Delgada, 1946
 João Aguiar + Francisco de Quintanilla (1952)



2



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



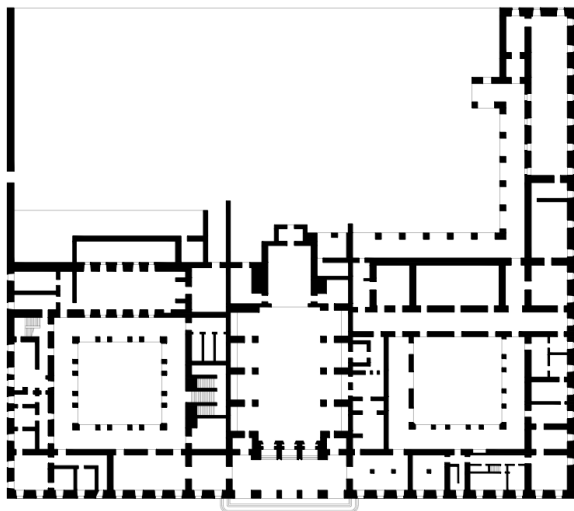
Carandá [Cultural] Market
Eduardo Souto Moura, 1984 + 2011



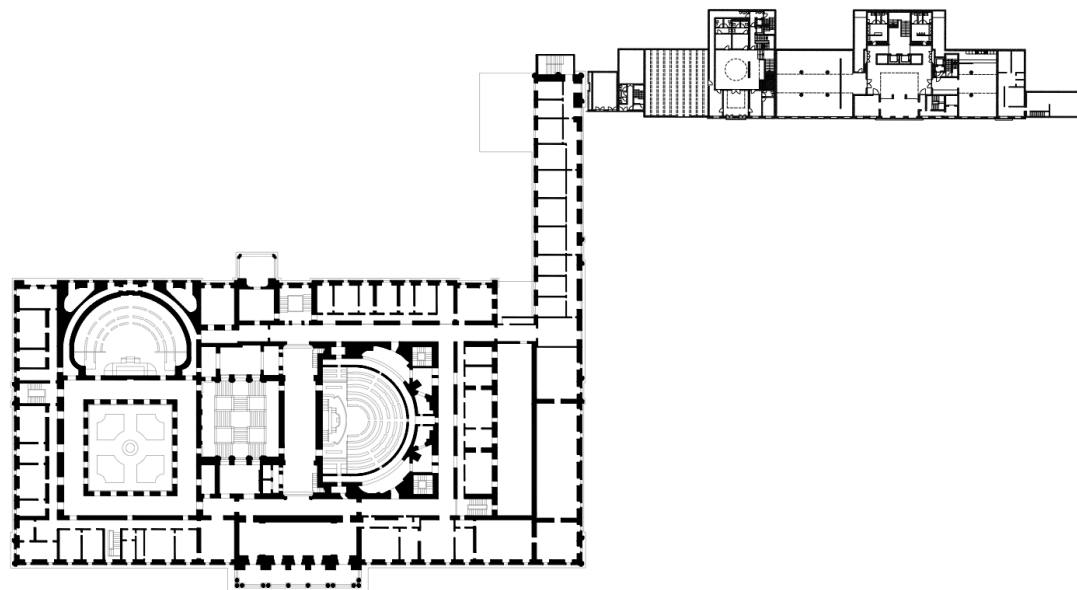
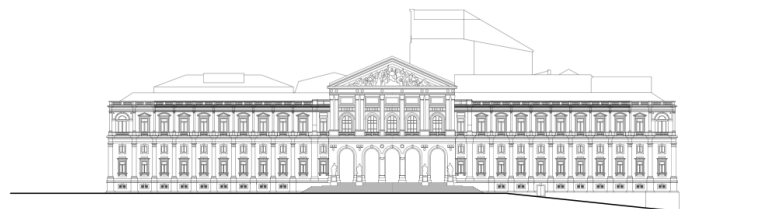
Carandá [Cultural] Market
Eduardo Souto Moura, 1984 + 2011

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

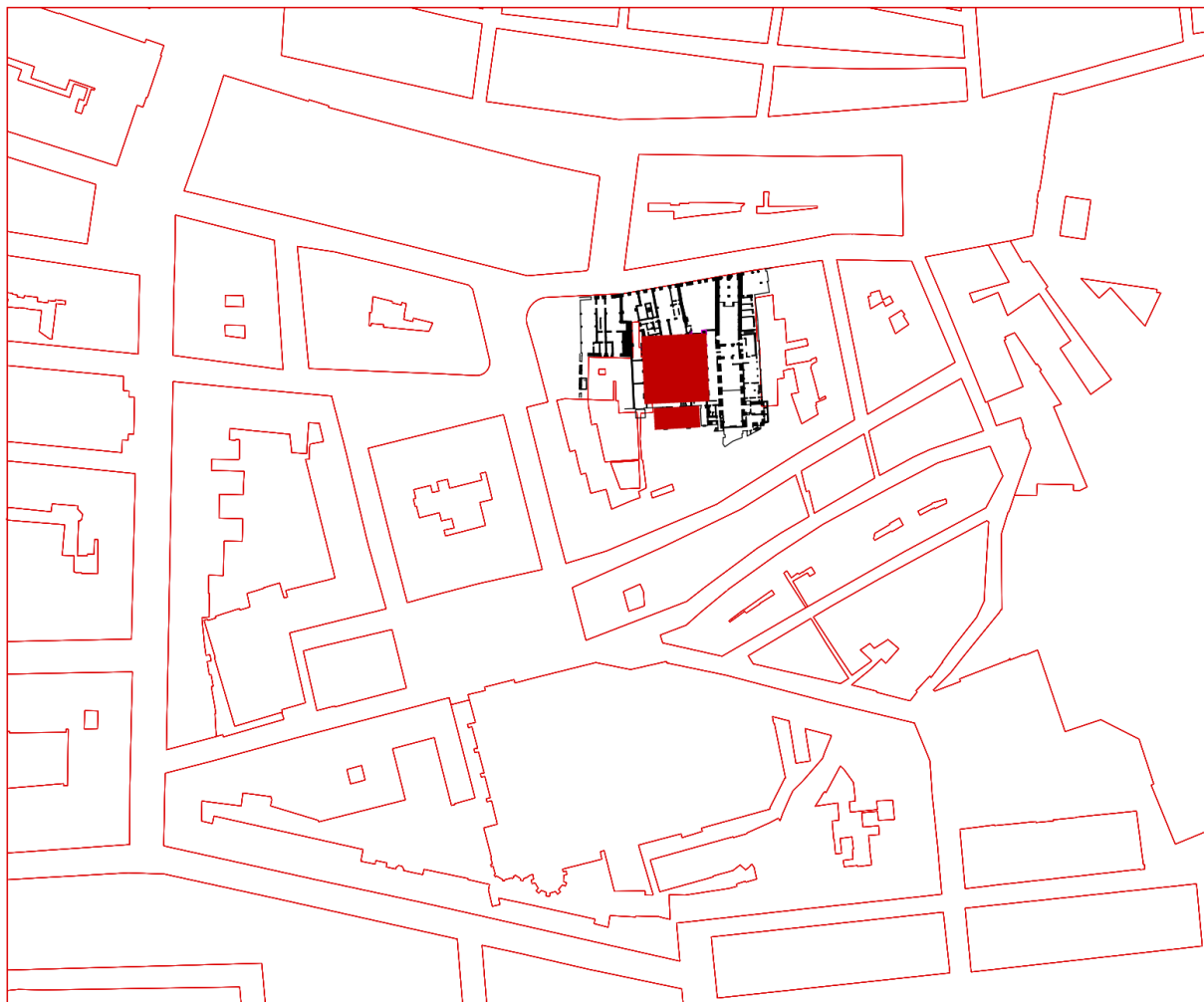


Palace of the Cortes, 1835
[Chambers of Lords and Deputies]
Possidónio Narciso da Silva



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 arg.ª Hóla Silva (CML, GEO)



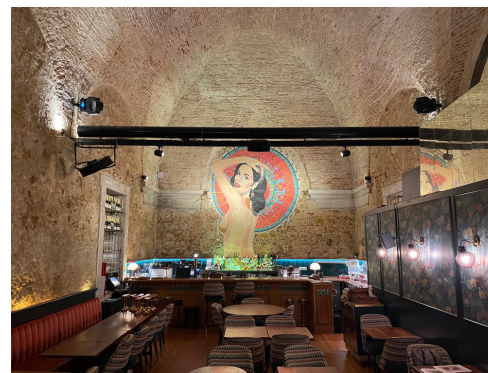
Claustro do antigo Convento da Trindade, Lisboa



2023



1969





Chiado . urban passages . © joão silva leite

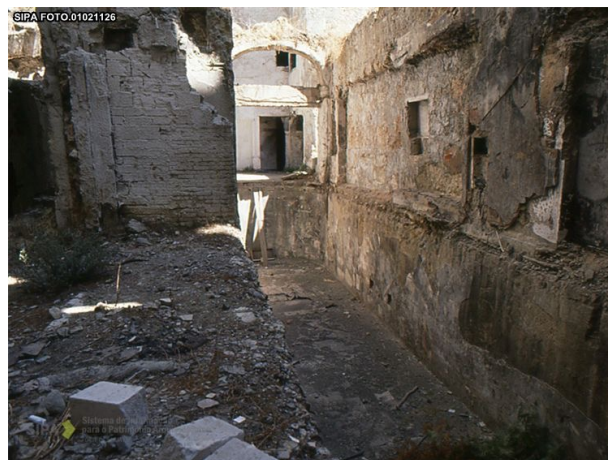
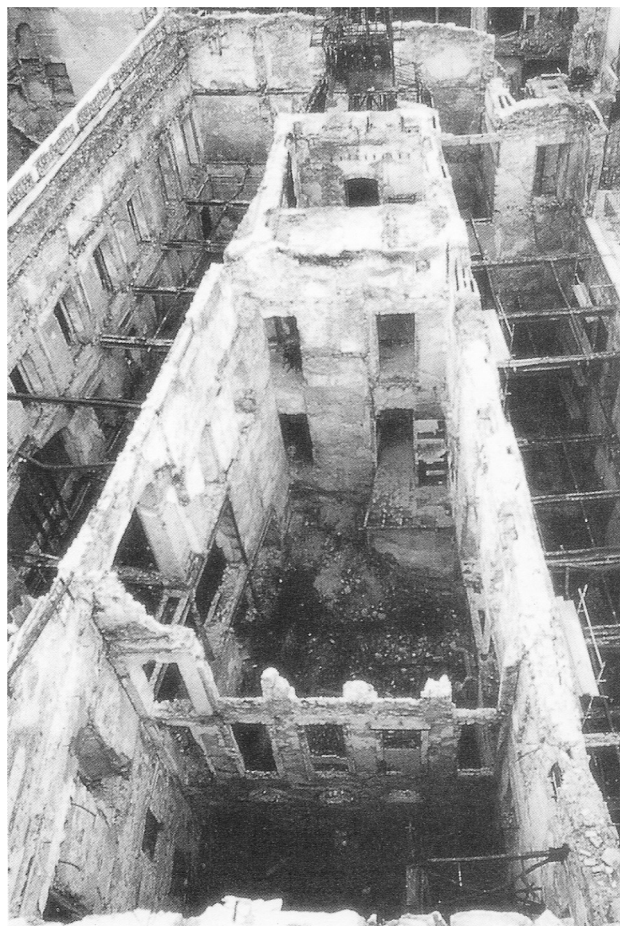
Convent of the Holy Spirit of Pedreira, Lisboa



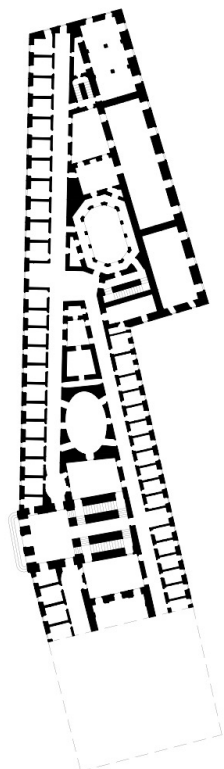
1836, AMTT: MC.DES.1631



2022, JMS



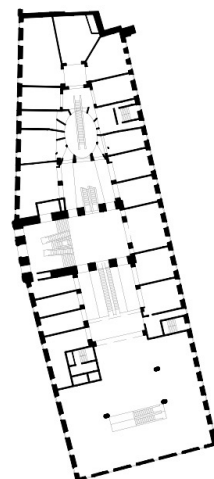
1989, SIPA: IPA.00034782



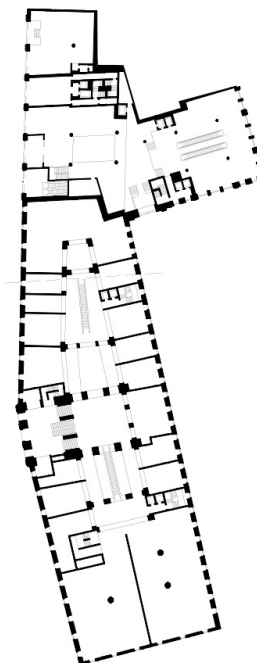
Séc.XVIII, planta parcial do convento



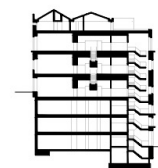
1905, primeira adaptação



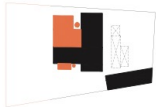
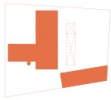
1998, configuração proposta



2022, configuração atual

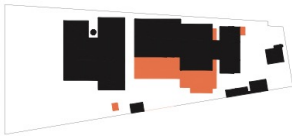
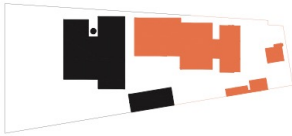


**criação da «nova estação
elétrica» da Junqueira**
CREATION OF THE "NEW POWER
PLANT" IN JUNQUEIRA

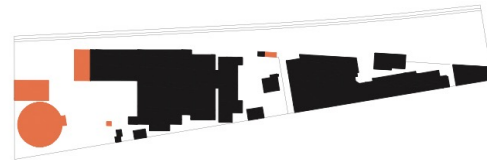
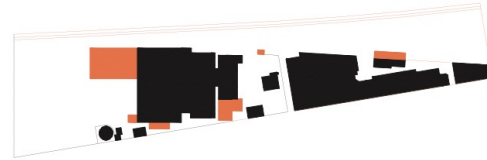


CT I
1908 - 1914

A ampliação sucessiva da Central Tejo
THE SUCCESSIVE EXPANSION OF THE CENTRAL TEJO

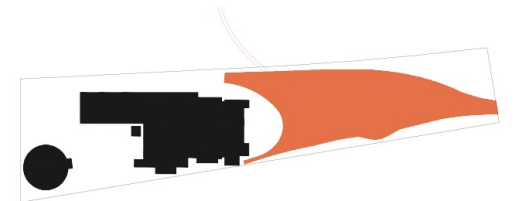
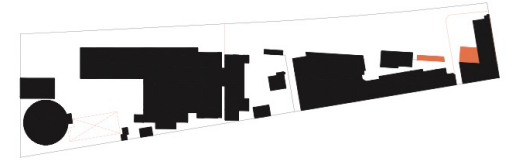


CT II
1914 - 1935

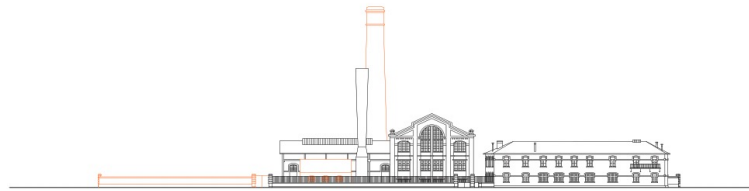


CT III
1938 - 1951

O reuso da fábrica de eletricidade
REUSE OF THE POWER PLANT



CT IV
1981 - 1993



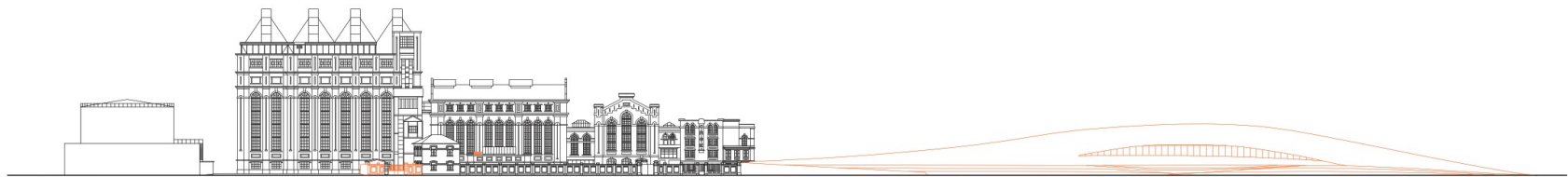
CT I: 1911



CT II: 1935



CT III: 1951

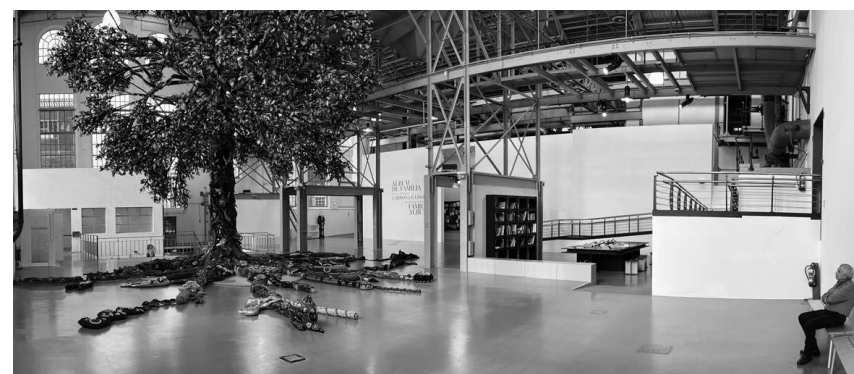
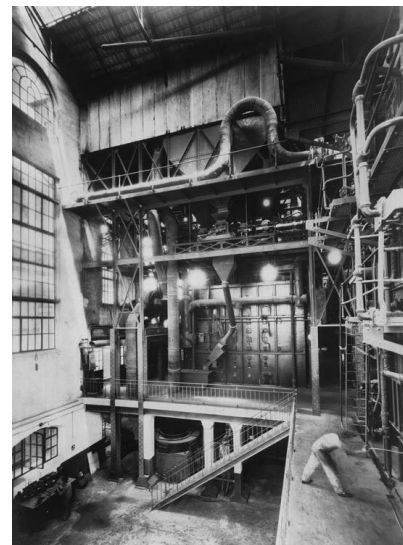


CT IV: 2017



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.fat.utl.pt>
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