

common places: urban playgrounds for amadora

plan común

feat.

bruna canepa - marcelo cox - dyvik kahlen

hamed khosravi - ciro miguel - np2f - tsubame

lavinia scaletti - tiago torres campos - umwelt

the limits of landscape

the form of form - lisbon architecture triennale







Introduction

Plan Común

Context

Amadora is a city in the northwest of the Lisbon Metropolitan Area, being the 4th most populated city in Portugal. It is also one of the smallest, with only 23.79 sq km but 175,135 inhabitants (2011), which makes it the most densely populated city in the country. Being essentially a residential city, Amadora has turned into a dormitory town for Lisbon. Amadora is understood as a mere extension, a periphery without qualities; a territory with bad reputation and stigmas due to the ghettoization of immigrant populations –crime, racism, etc.

These stigmas are also based on the unplanned present of Amadora. In the past, it was a territory intervened with a series of Quintas and a precious land for the bourgeoisie coming mainly from Lisbon –an 'estancia de ferias'. Afterwards, the constitution of the city in 1979 was a result of an aggregation of fragments, all of them conflictive zones rejected by both Lisbon in the west and Sintra in the east. Since then, the form of the city has been defined by real estate and market-related decisions, as a continuum of mid-scale housing buildings that extends towards the large-scale green areas that are still available.

The most famous architectural symbol of Amadora is the 'Aqueduto das Águas Livres' –Aqueduct of Free Waters– which extends throughout 30km and was built in 18th century to bring water from Sintra hills to Lisbon. Traces of this infrastructure are visible in Estrada das Águas Livres, Rua Indústrias, and Parque 25 de Abril, but then go missing when they meet the city fabric. As for the other one, the Aqueduto das Águas Livres is interrupted in several points, confirming its current condition as a ruin.

We recognise two specific attributes for Amadora:

- 1) its strategical location in the metropolitan area of Lisbon and specially within the constellation made out of Lisboa, Cascais and Sintra;
- 2) its multiculturalism: more than 10% of the population comes from 41 different countries –Europeans, Africans and Latin Americans.

After visiting the city, our diagnosis is that Amadora lacks orientation, public space and active collective life. This research is a first attempt to think the possibilities that its micro-public spaces can offer to reinvigorate it, understanding Amadora as a case of generic city, a symptom shared by many urban settlements abroad.



Questions

Is there a solution for Amadora as a whole? Is it possible to talk about its form in a precise way, in the format of an exhibition? Are there any alternatives to think of large-scale proposals? Does it make sense to talk about public space in a generic way? How can the exhibition help in understanding its public space and commonalities, its consequences in architecture and life –all of this in Amadora?

Urban playgrounds

Rather than working on a large-scale project and vision for Amadora, we would like to focus on a very basic issue –public space– and to take Amadora as an example of a common (and neglected) city, suitable to test new spatial strategies. We believe architecture can contribute directly in this type of urban fabric, in which genericness shows its worst side.

For this, we propose to think of ‘playgrounds’ as a transformative concept: a series of ‘Micro Public Spaces’ –taking advantage of small plots, proposing different uses and spatial relations within the city– similar to the ones designed by Aldo Van Eyck in Amsterdam after the war. Spaces of encounter, pocket squares defined by architecture, characterized by people of all ages. The term ‘Micro Public Spaces’ is borrowed from Japanese architects Atelier Bow-Wow –a concept influenced by Henri Lefebvre–, understood as a collection of small public spaces and devices which create social interactions and new behaviours, encouraging active user participation.*

The exhibition ‘Common places: urban playgrounds for Amadora’ presents a series of strategies that could help to imagine fertile micro-public spaces in Amadora that could also be reproduced in other similar contexts. The main goal is to offer some clues and open a discussion on this topic. The family of playgrounds could be tested, appropriated and applied in different cities in the world that share the same symptoms of Amadora. From common places to an extended urban plan.

Collaboration

The exhibition is framed in the context of ‘Common Places’, a research led by Plan Común since 2012, aiming at improving and maximizing public space. ‘Common Places’ also refers to a will to discuss, reflect and collaborate with colleagues in order to expand the discussion.

That is why we decided to call for a series of contributions for our participation to ‘Limits of Landscape’: the exhibition is about public space but also about collaboration. It is understood as a collection of cases, produced by young practices with different backgrounds from different countries.

*It is not people who create space, but social spaces that use people to bring themselves into being’. Atelier Bow-Wow (2010). «Behaviorology», p.251. Rizzoli International Publications.



Urban playgrounds: 12 cases

Solar System Bruna Canepa

Enclosed Playground Marcelo Cox

Cut Outs Dyvik Kahlen

The Garden of Free Waters Hamed Khosravi

Daydream Devices Ciro Miguel

Nonagonal Playground NP2F

Horizontal Plane for a Free Interpretation Tsubame Architects

Scalable Public Space(s) Lavinia Scaletti

Modular Topographies Tiago Torres-Campos

A-thematic Urban Public Device Umwelt

Hammock Square Plan Común

Dancehall Plan Común

The Urban Playgrounds have a maximum surface or area of direct influence of 100sqm. We are looking for radical examples of public space and proportions that could be crucial for this location, defining either narrow or open spaces, symmetric or oriented, regular or irregular, depending on the specific use and / or context they address.

They are all directly accessible from public space –extending the ground level towards the new spaces, using plinths to take distance from pre-existences, etc.

The Urban Playgrounds suggest a new or different context by means of their own form. Rather than focusing on site-specific proposals, we are more interested in offering strategies for new places of encounter, which in their own specificity –order, form, format, proportions– propose an antidote to the general lack of quality of contemporary public space shared by many cities throughout the world.

They offer different kinds of use: from gardening to working, even focused on just wasting time. It's an opportunity to think about old / new human relations and the dimensions that allow them to happen. A strategic approach towards common activities within cities.



Conceptual map

Solar System

Bruna Canepa

Position

All our cities should have a public space devoted to the constellation that is surrounding us: space, sky and stars.

Concept

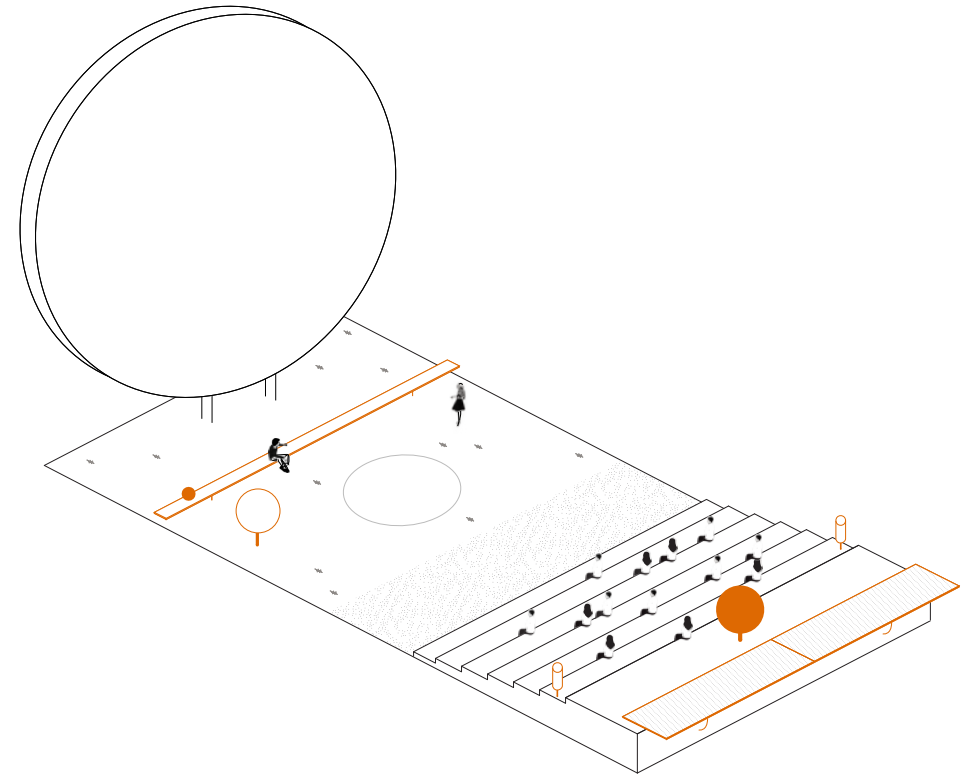
A public space is dedicated exclusively to the exploration of the cosmos and all its immensity -its facts and myths-.

Project

The project is defined by a main object which is a large bright disc, with a surface that can receive projection or emanate its own light, like a big sun -it is both a projection screen and a backlight illuminating the whole square, literally, as if all the objects and passersby were planets of this Solar System.

Its programme is home to a huge range of films / videos about space -from Andrei Tarkovsky's Solaris, to Carl Sagan's series Cosmos-, lectures and meetings to discuss the new astronomical discoveries -with experts, filmmakers, artists, physicists, philosophers-, meetings to celestial events observations -since the square is an open space- and every possible activity that fits this wide and essential theme.

As the energy of the square is generated by solar panels, this public space will work as an autonomous system. A public device for both learning and playing.



Enclosed Playground

Marcelo Cox

Position

Twenty years ago, Koolhaas raised the question about the implications of «identity» in the ever growing post-industrial cities: «identity is like a mousetrap in which more and more mice have to share the original bait, and which, on closer inspection, may have been empty for centuries. The stronger identity, the more it imprisons, the more it resists expansion, interpretation, renewal, contradiction.» (The Generic City, chapter 1.3). In that sense, identity would be little more than a muzzle which, attached to the trivialized image of an usually fictional past, inhibits the development of a diverse new future.

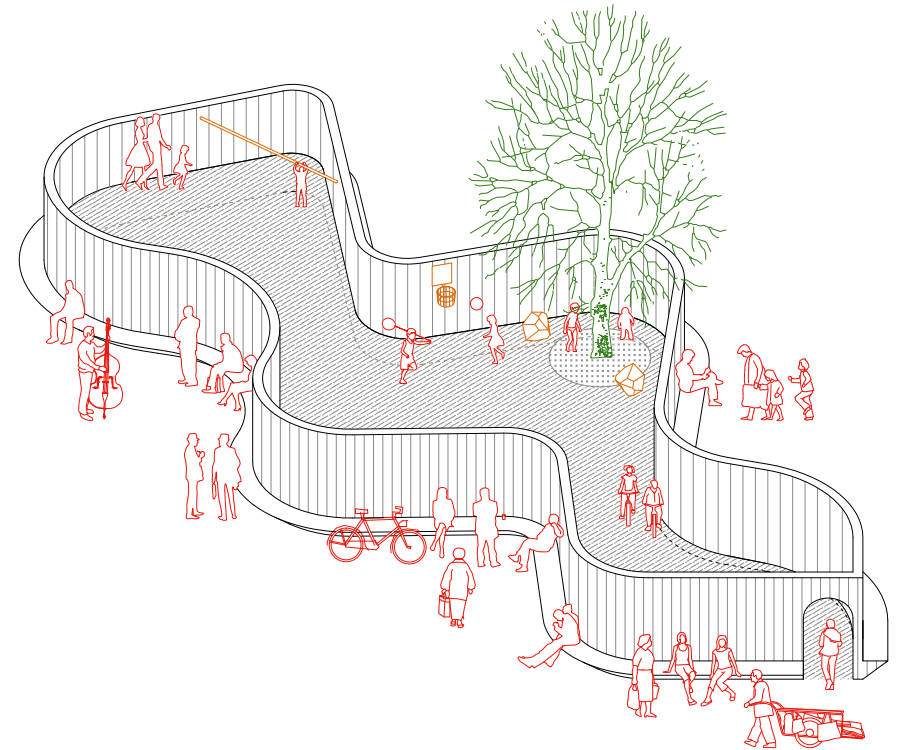
Concept

Amadora's paradox is that the source of its identity lies outside its walls: being a dormitory town, it depends of Lisbon's proximity to subsist. Going further into the «production chain», Amadora's work would be to provide housing to people that produces somewhere else, or don't produce at all: almost 1/4 of Amadora's inhabitants -22% according to the «Território e Economia» report (Município do Amadora, 2011)- are pensioners: adults over 65 years that have retired from their jobs.

Proposal

We propose to install a public device that doesn't aims to build an image based on past identities -or its caricatures-, but opens the future to infinite possibilities, by founding its formal logic not within its context but in its own purpose: to amuse those who doesn't work -kids and pensioners-. This device will take the form of a continuous red-pigmented concrete wall, which will fold around a controlled interior space. On the inside, this wall will contain an enclosed children's playground, determining different uses by the measures of its folds, which will provide structural efficiency to the construction. On the outside, a continuous bench will allow proper uses for adults activities: chest games, reading corners, conversation spots or simply looking over the city from the hills.

Rather than reverting Amadora's generic condition by looking into the mousetrap that contains its identity, this playground stands as a ruin in the periphery, emphasizing the new possibilities that public space offers as the source of genuine social cohesion.



Cut Outs

Dyvik Kahlen

Position

Most of Amadora is dominated by hard surfaces, by concrete and pavement. A city for the car. And even though Amadora is surrounded by a wild and green landscape, the city feels grim and monotonous. The streetscape lacks spatial friction. Everything is ordered, it does not make you wonder, nor does it inspire.

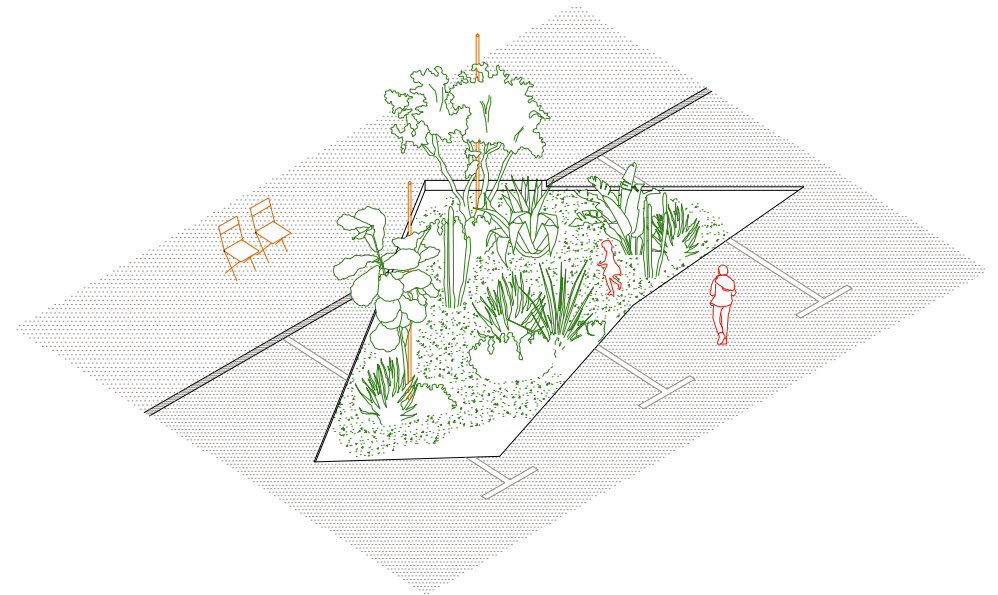
Concept

Instead of adding even more building matter, we propose a principle of 'cut outs' that are scattered throughout the city, encouraging a reading of the entirety of the city as a public space.

Proposal

Those islands are created literally by cutting forms into the asphalt and pavement, and by a process of removing the existing material. We like to reveal the soil, give a potential ground for new plants, and introduce the surrounding wild nature into the city. Alike Sol Lewitt's Early Map Works, those cut outs do not aligning to any border, but provoke a tension with its context. The imposition of those coincidental forms not only introduce markers within the city but also create new passages, thresholds and hopefully define new spaces. Their disruptive character should draw more attention to the existing materials and textures and suggest potential pockets in-between buildings, streets, pavements, lampposts and furniture.

Like local anchor points, that map the city, those spaces should encourage people to hang out or simply pass by to take notice of a surprising disruption within the city – acknowledging the street scape not merely as a passage from A to B but as a space.



The Garden of Free Waters

Hamed Khosravi

Position

The original idea of garden goes beyond a merely planted field that is purposed for leisure or agricultural production; it marks the end point of complex mechanical and hydraulic operations, which expand over a large territory. Through these interventions the ground water is extracted and channelled from mountainside and directed towards inhabitable plains at the edge of desert where human settlements could be founded and life would be flourished. In fact this definition of garden has no indication of any plant or greenery. It describes a walled and protected land at the centre of which the mother well is placed. This bounded space of garden is precisely measured and gridded based on the amount of ground water that could be withdrawn and in order to supply the land. Thus garden could be read as series spatial protocols based of which a territory is tamed and life could be traced on earth.

Concept

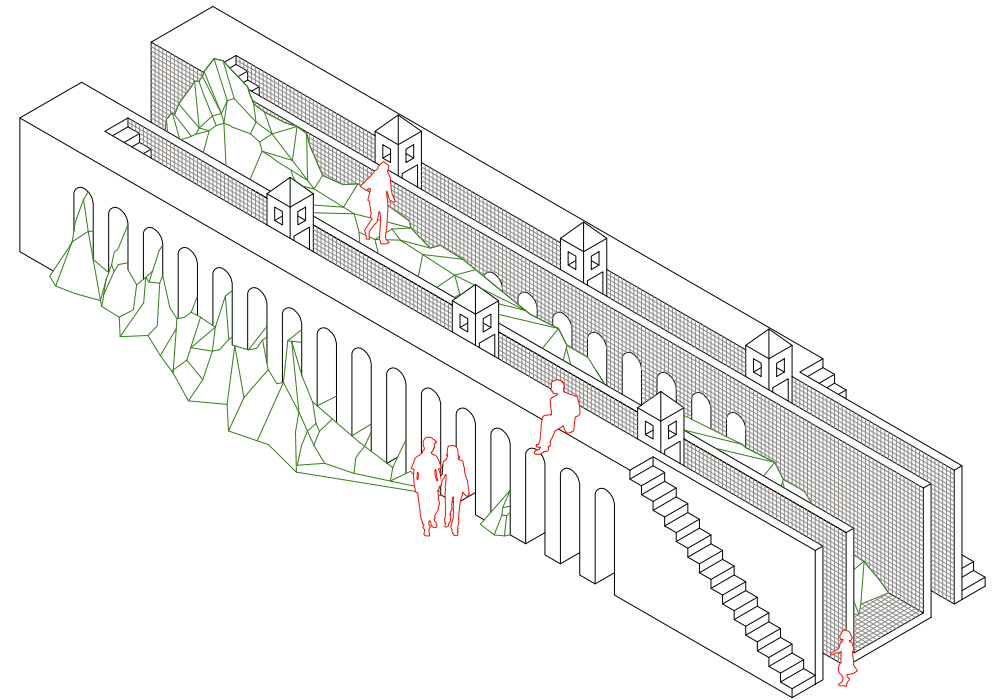
The Garden of Free Waters recalls the idea of garden as a form that reflects a larger territorial engineering and topographic manipulation; where the function and form merges and it eventually becomes an inhabitable space, a man-made nature, a space of rituals.

Proposal

The project is shaped of series of parallel walls stretched along an urban plot sized 5 x 100 m. The walls are covered with 10 x 10 cm white glossy tiles. Between the walls the earth is moulded and is shaped as a topographic feature that breaks the walls and overpasses the limits. Underneath there is a long hall, which is the only remaining part of a Roman Mithraeum. The space is lit from the ceiling through light shafts cut in the topographic feature.

Beyond any function The Garden of Free Waters is a public monument. It puts together fractures of the past and present and lets the visitors experience the space by walking around, climbing up or entering inside the project.

In this way the project proposes a playground that is redefined based on the original formal and functional characteristics of the garden, where the water infrastructure not only defines the space but also creates possibilities of inhabitation.



Daydream Devices

Ciro Miguel

'On the other hand, if you will make a man of the working creature, you cannot make a tool. Let him but begin to imagine, to think, to try to do anything worth doing;(...). Out come all his roughness; all his dullness, all his incapability; shame upon shame, failure upon failure, pause after pause: but out comes the whole majesty of him also, and we know the height of it only, when we see the clouds settling upon him.'

John Ruskin

'It's Not My Place' (In The 9 to 5 World)

Ramones

Position

Amadora is an assemblage of housing blocks. Here, families reside for sole sleeping (without dreaming) and reproducing purposes.

Concept

Amadora as a place where it is possible to both live and do inventive work.

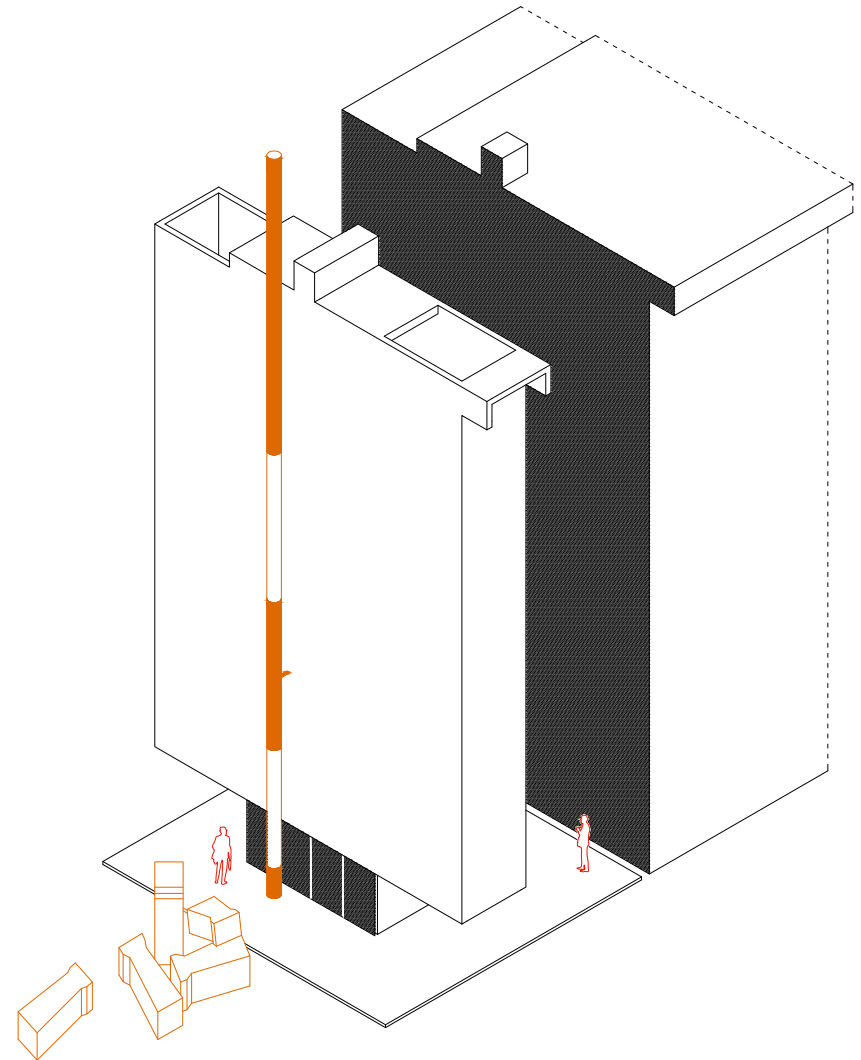
Project

The proposal suggests a series of collective workshops, spaces to shelter daydreams, projects and production. These spaces are strategically placed next to the housing blocks' blank façades, rough left-over spaces which are generated by the sudden interruption of a rigid sequence of apartments.

The devices' different scales and profiles celebrate the incredible variety of housing projects there.

Some of the following actions are expected: To think, to construct, to experiment, to assemble, to disassemble, to destroy, to cut, to print, to paint, to draw, to yield, to fix, to sew, to copy, to renovate, to exchange, to gather, to party and to play.

The interior spaces do not have any slabs, so one could contemplate the sky while producing or just daydreaming.



Nonagonal Playground

NP2F

Position

Our intervention is based on the work of Aldo Van Eyck in Amsterdam. The Playground as an element laying in between spaces -in a gap or a void-, becoming a real base for a capable urban setting.

Concept

We imagine the Playground of the XXIth century, as an opportunity to propose a new contemporary condition in the city: a catalyst creating different public uses and allowing old left alone spaces to be rediscovered.

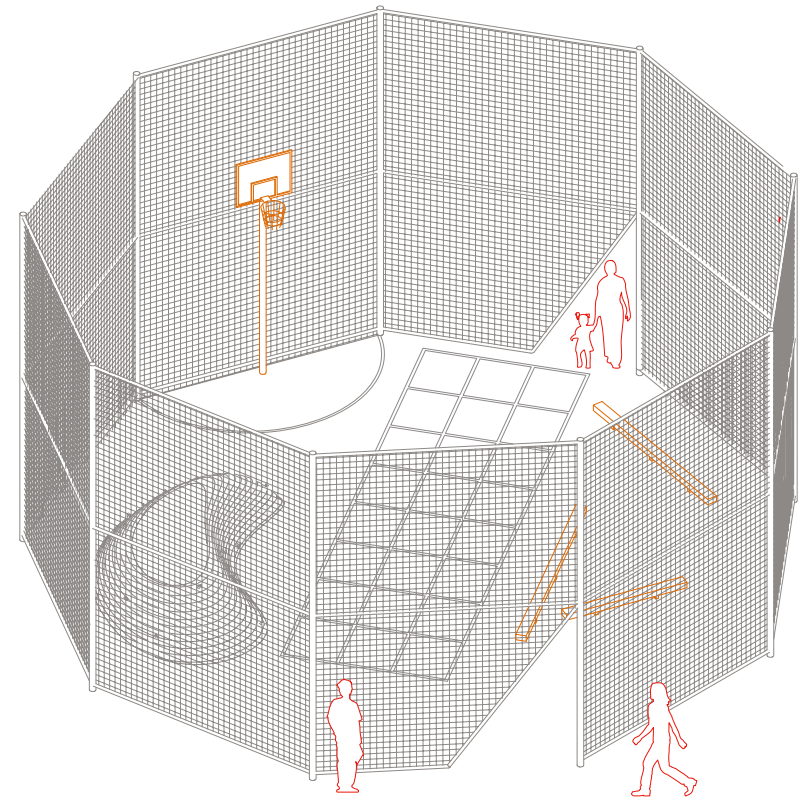
Proposal

We propose a modular and temporary playground -lying in a reimagined crossroad in Amadora today- that could be found elsewhere tomorrow. Generic in its absence of relation to its wider context but specific in its urban position: the playground, a generic intervention in a generic city generating a very specific image.

The playground is defined by 9 sides and becomes a joyful and visible urban plaza. It is enclosed by a white net depicting both a protective and fragile architecture.

An archetype of a renewed public space breathing the positive energy of sports: Firstly, the bareness of the sidewalk allowing alternative practices (skateboard, bmx and so on). Secondly, a space animated by an enclosure receiving all type of ball games. And finally an artificial turf that could cover the walkway, turning the whole thing into a sports field.

A playground that refuses to participate in a larger or total order, not aiming to solve a specific issue; but simply creating potential. The search for an open space left for everyone's own interpretation.



Horizontal Plane for a Free Interpretation

Tsubame Architect

Position

The topography as a characteristic shared by many cities in the world is taken as a starting point for a public space open to interpretation.

Concept

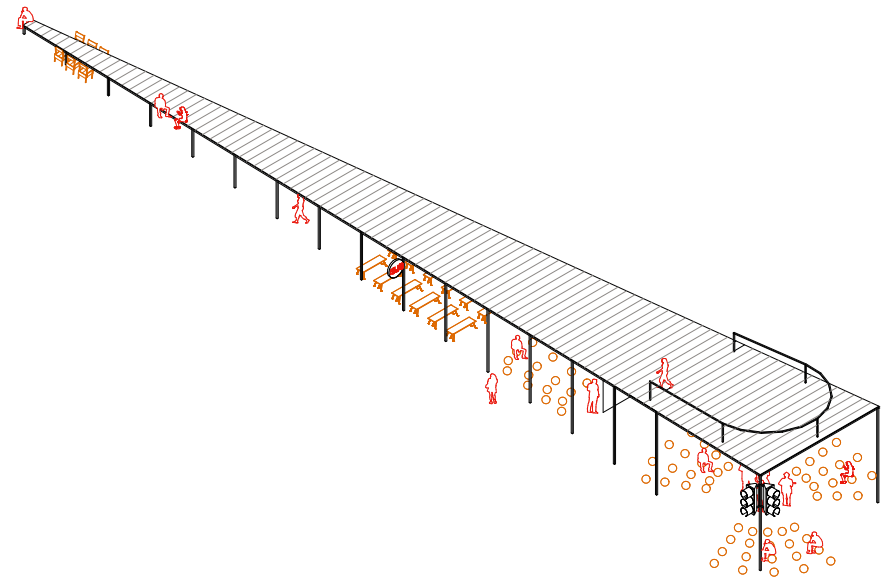
The intervention is materialized in a horizontal plane that takes advantage of the different levels that we can find in an inclined street, offering a sequence of uses integrated in the same structure: bench, table, gallery and roof, without demarcation.

Proposal.

The horizontal plane could welcome different behaviours according to its specific location: one person reading, two having a date, a group having lunch, waiting for the bus or a public encounter.

Rather than to make pieces of elements for each behaviour, this is an attempt to make a place that encourages to have a free interpretation in the urban space.

A free interpretation is a fundamental input of public space.



Scalable Public Space(s)

Lavinia Scaletti

Position

The quality of public life in cities and neighbourhoods is usually defined by the availability of public spaces for conducting a dynamic and fulfilling social life. Located on the outskirts of Lisbon, Amadora is confronted with a lack of such public spaces and struggles to fully accommodate the needs of leisure and exchange of its residents.

Concept

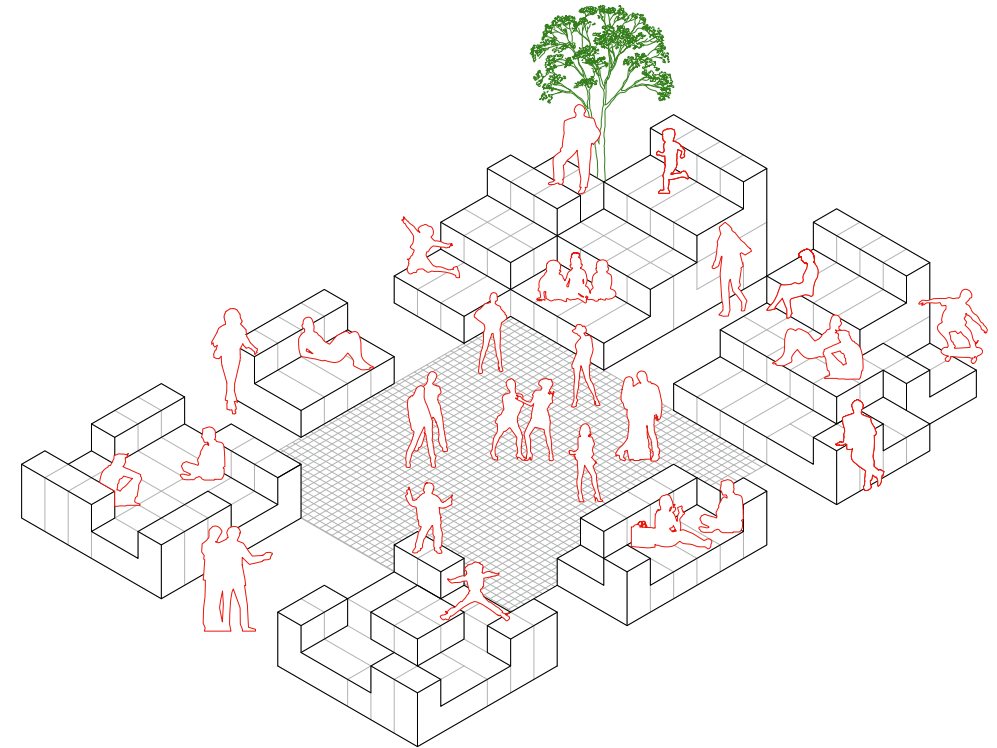
The proposal seeks to create a common ground for social life to flourish through the implementation of a basic system of prefabricated elements to create spaces of encounter, exchange, rest and play.

Proposal

By creating a single L-shaped modular concrete structure cladded in reconstituted foam and 1.60 meters long, the proposal explores the use of a generic piece of furniture to offer the possibility of multiple configurations and functions. The simplicity and scale of the modular element allow it to be singularly located on small spaces or instead be assembled to constitute a more complex setting within larger urban spaces.

Amongst the high number of spatial configurations and types of places, 4 have been implemented to form a central square for activities in Amadora: a raised simple platform for sitting and socialising, a playground of different heights for kids to play and jump, a small bench for resting or more personal encounters, and a stepped platform acting as an amphitheatre.

Scalable public space(s) explores the versatility of a small modular element to create a setting for new types of public spaces of different sizes and nature as well as for people of all ages. After all, good public spaces are defined by the way and the timeframe in which they are used.



Modular Topographies

Tiago Torres-Campos

Position

Narrow gaps between buildings are rarely thought of as public space. They work as service corridors or simple passages and deserve little attention in terms of their structural and programmatic integration in the city. In many different typologies of urban fabric, however, these gaps are a constant presence embedded on the rhythm of buildings along the streets.

Concept

To reclaim the space in between buildings and leftovers within the city.

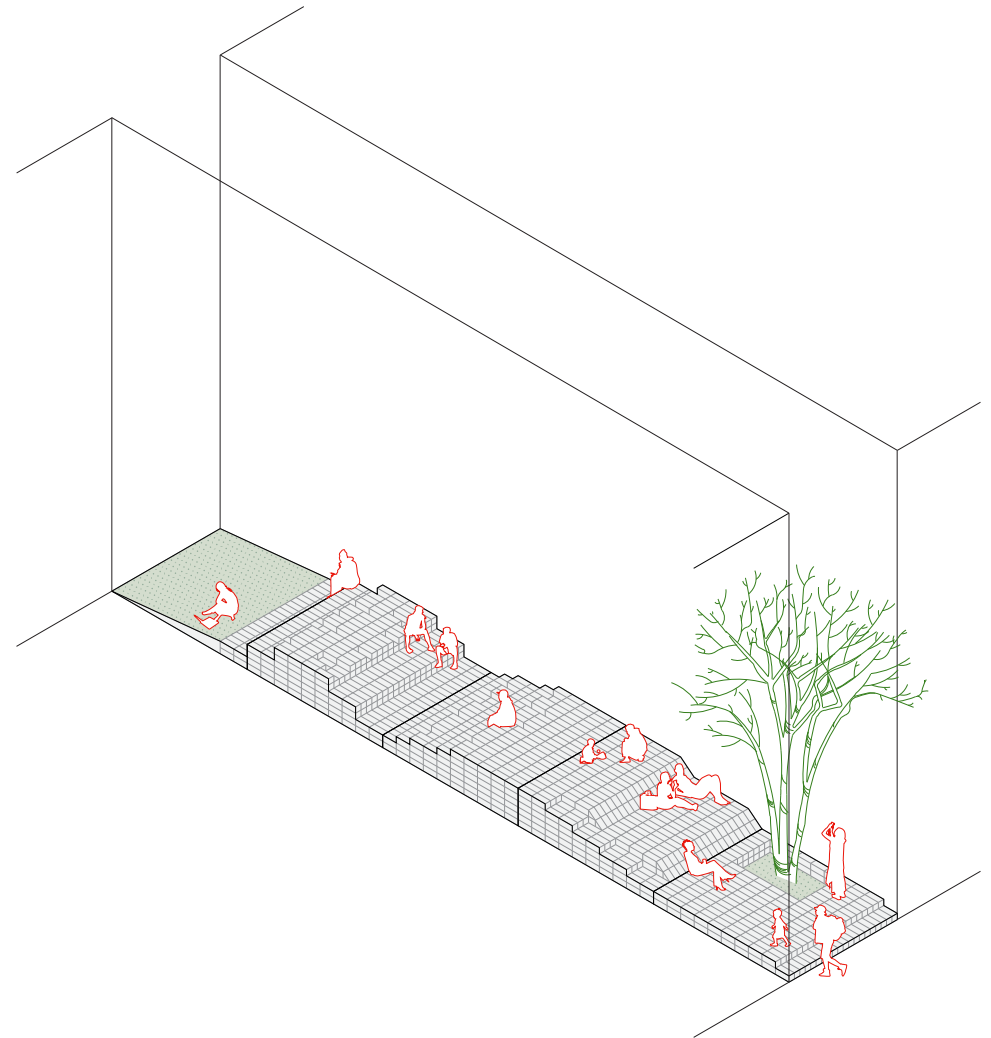
Proposal

The proposal is a collection of five prefabricated modules that aims to promote an engagement with those often-neglected spaces and to read them as new forms of public space. They are topographies conceived to detach users from the common levels of city ground and bring them to different topographical levels, which wrinkle and maximise flat surfaces.

All the modules share a same length—5 meters—and their design departs from a systematic use of three sizes of concrete bricks—0,20x0,20x0,50 meters; 0,20x0,20x0,25 meters; and 0,20x0,25 meters (triangular shape). Each module proposes a different potential use: a set of stairs, a set of steps, a step of long steps to lay down, a plinth with a tree, and a green slope. Longitudinally, they work in multiple combinations that explore fluidity and playfulness. By working in sequence they forge new spatial interactions and programmes that go beyond their individual constituencies: an outdoor amphitheatre, a stage for a small event, an informal outdoor gym. They bring intimate activities from the interior to the exterior.

Pre-fabrication allows for temporal and informal occupations of public space. Site-specificity comes from the myriad of possible combinations in sequence but also from the fact that they can adapt to the gaps' distinct lengths and widths.

Modular Topographies in Sequence is a proposal to rescue the gaps from oblivion and map them in to the networks of public space.



A-thematic Urban Public Device

Umwelt

Position

In a city where public space is nearly non-existent, and where large scale or expensive projects seem rather impossible, to define a specific or imposed use, or any specific architecture at all could be counterproductive. Instead, the proposal seeks to define the minimum and pragmatic elements that could thrive a progressive re-conquest of the urban fabric in small and middle scale plots.

Concept

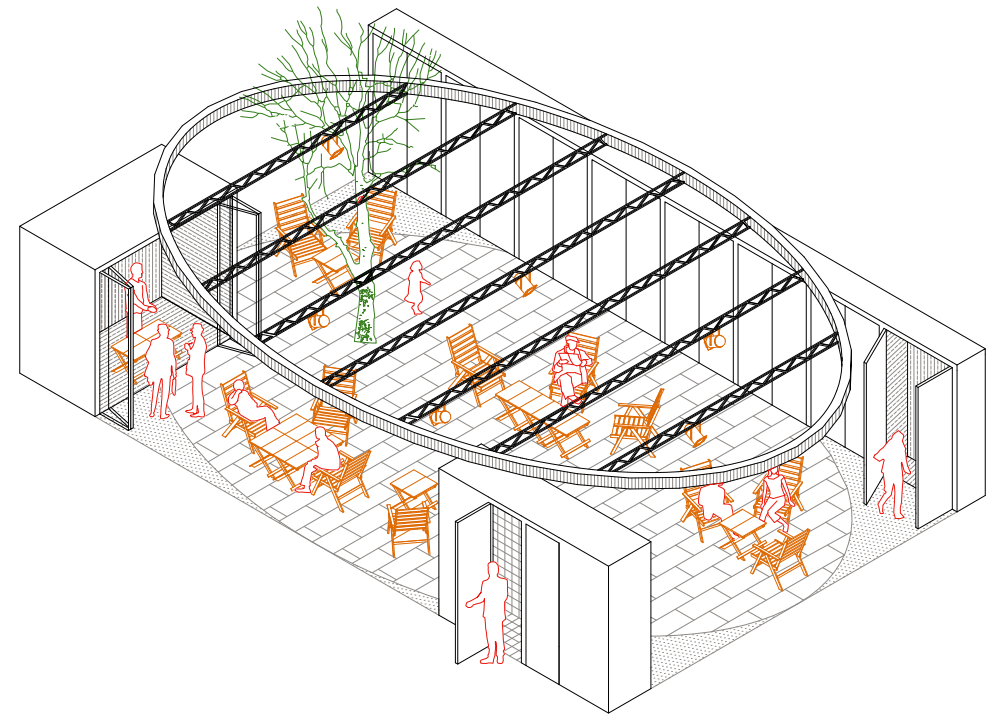
A minimum built infrastructure for public use.

Proposal

The intervention is defined by a roof, a storage wall, a small room and a bathroom.

The four different elements can vary their dimensions, proportions and height regarding different possible sites yet without losing the flexible uses. This new device can be programmed as a café, playground, cinema, meeting point, etc. The roof, a prefabricated steel beam structure, is supported by the other three elements.

The architectural elements in the proposal enable not only an imposed program but rather the maximum possibilities with minimum elements.



Hammock Square

Plan Común

Position

We live in very difficult urban environments. Our relation with citizens in public space is constantly undermined by our lack of confidence and distrust against everything around us. In fact, we can verify how a series of activities that once happened outside are now condemned to private indoors.

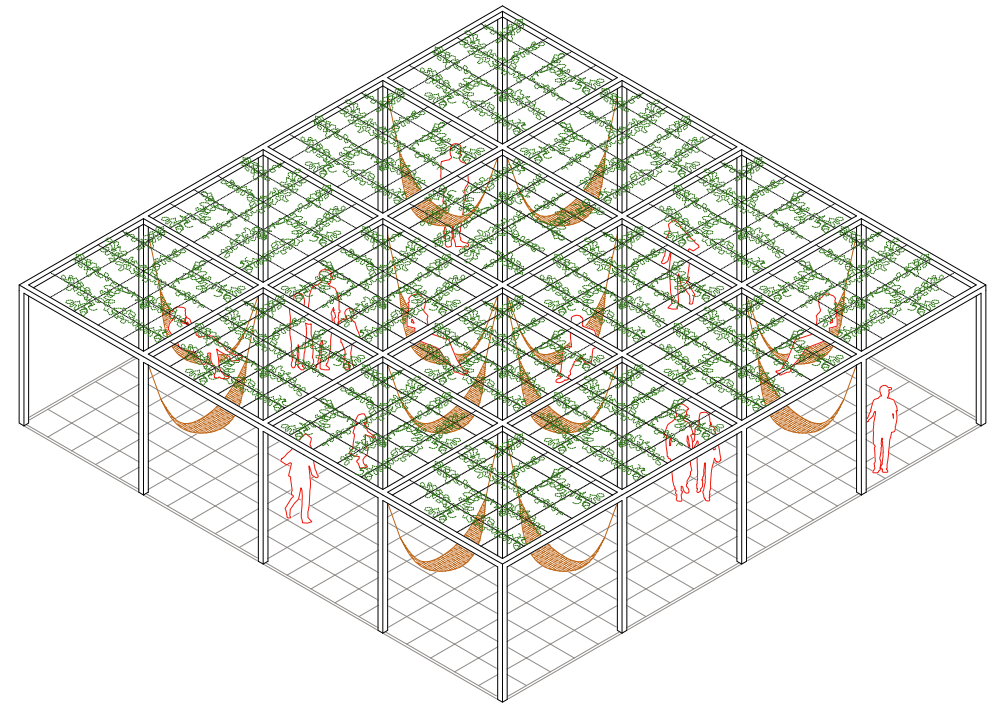
Concept

Architecture as the most basic framework for an activity that is usually related to private realm –from now on a collective one. Social cohesion defined by people resting together.

Proposal

We propose a public space designed specifically to offer a place to have a casual and heart-warming nap within the urban fabric. This new typology of public space –which will adapt its form and capacity according to specific sites– is defined by very few means: a shading structure that allow the growth of different vegetal species is supported by a grid of pillars that is –at same time– the structure from which a series of hammocks are hanging, ready to be used.

Architecture as a basic framework in the reclaiming of micro public spaces. An invitation to a change of attitude by citizens towards public space: dreaming and sleeping collectively.



Dancehall

Plan Común

Position

We live in very difficult urban environments. Our relation with public space is constantly undermined by bureaucracy and by the consequences of commoditization of all spheres of our lives. In several cities around the world, the use of public space is increasingly deattached from our bodies. We would like to reclaim outdoor spaces by collective uses that could make visible the multicultural diversity –in Amadora and abroad– in a direct and physical way.

Concept

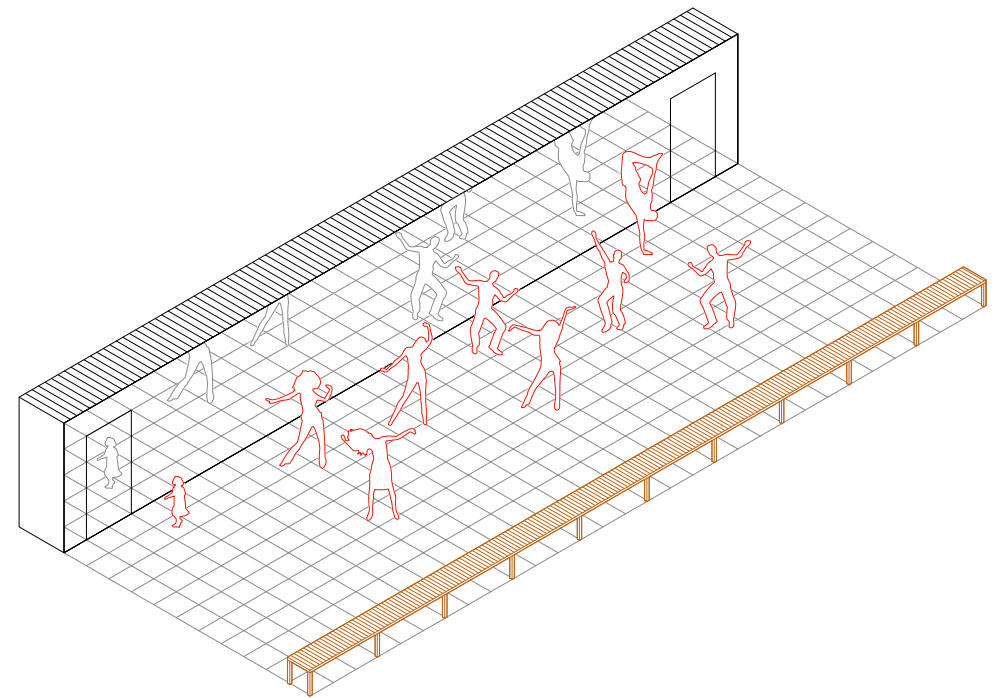
Architecture as the most basic framework for a specific collective activity. Social cohesion defined by the movement of people: dance.

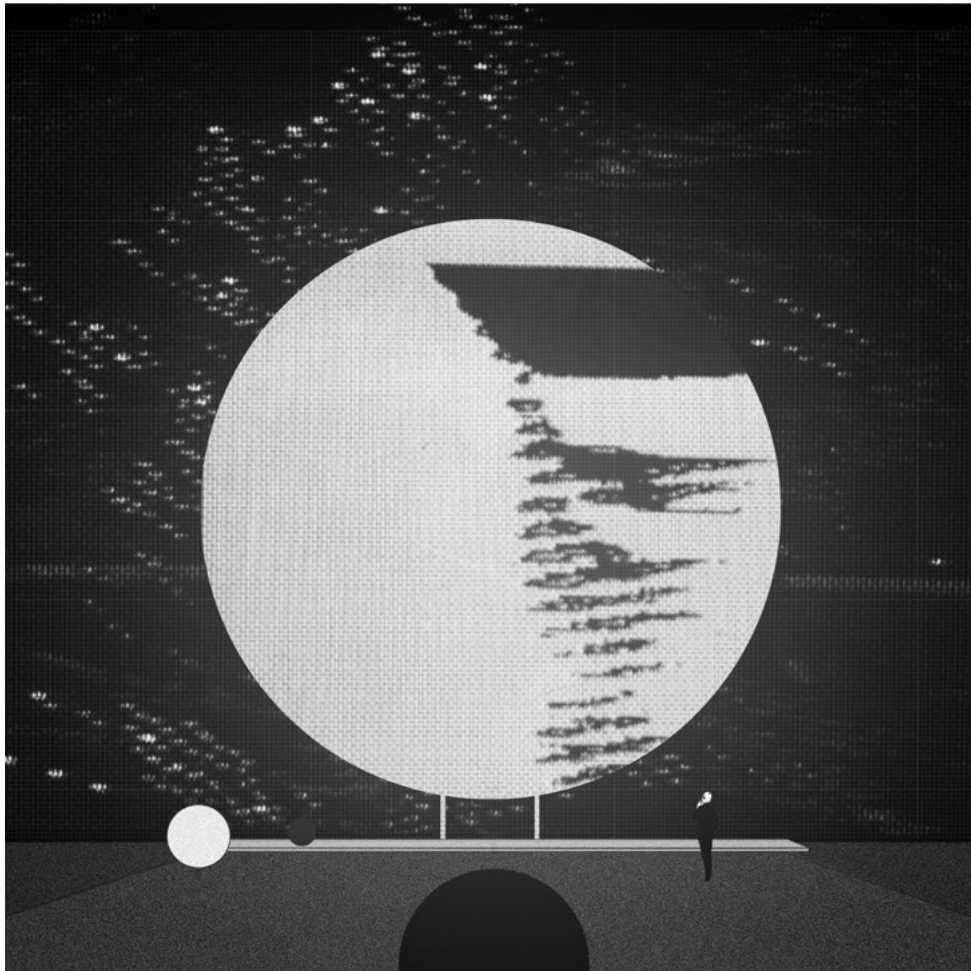
Proposal

We propose to setup a series of dance floors within the urban fabric. This new typology of public space uses can be adapted to different sites and leftovers in-between buildings.

Architecture here is seriously taken as a framework: a bench to rest, a pavement adequate for this type of physical activity and a long mirror facade that reflects the fundamental attribute of the proposal: movement.

**From African to Latin-American dance, on a dance floor open to the sky and public;
from Zumba to Kuduro.**





Solar System - Bruna Canepa



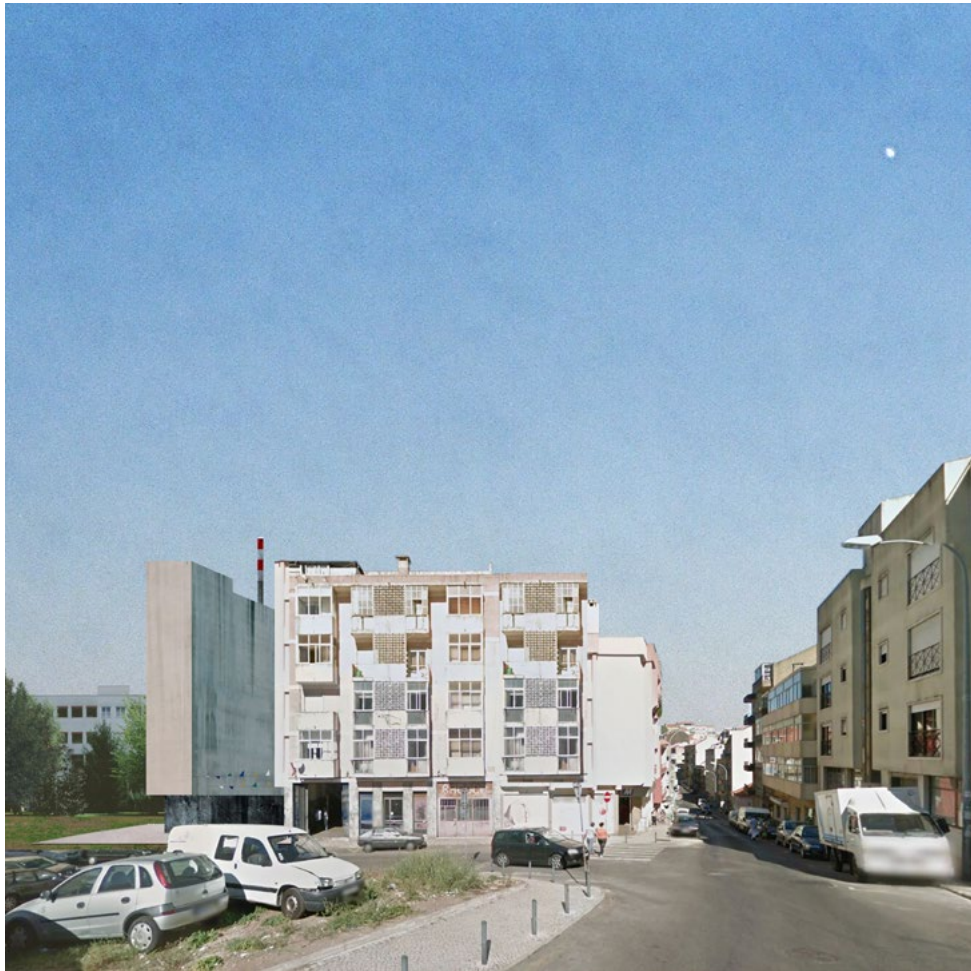
Enclosed Playgrounds - Marcelo Cox



Cut Outs - Dyvik Kahlen



The Garden of Free Waters - Hamed Khosravi



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Nonagonal Playground - NP2F



Horizontal Plane for a Free Interpretation - Tsubame Architects



Scalable Public Space(s) - Lavinia Scaletti



Modular Topographies - Tiago Torres Campos



A-thematic Urban Public Device - Umwelt



Hammock Square - Plan Común



Dancehall - Plan Común

Credits

Plan Común (Felipe De Ferrari, Diego Grass, Kim Courrèges, Thomas Batzenschlager) is a Chilean-French studio based in Santiago and founded in 2012 after 6 years of disciplinary debate, professional collaboration and editorial production with O300TV and OnArchitecture. Plan Común refers to the logical and main condition of architecture from its very origins. Their projects establish ordering principles and spatial proposals with a clear reasoning, discussing common principles, following the conviction that radical forms are embedded and enhanced by collective experience, as a way to overcome individual interests. Plan Común proposes formal strategies to maximize and strengthen the character of public or shared space -understood as a key aspect of architecture, regardless of its scale or programme-.
www.plancomun.com

Bruna Canepa is a Brazilian architect and illustrator. She graduated from Escola da Cidade, Sao Paulo (2014) and co-founded Miniatura with architect Ciro Miguel. Her work have been featured at the X Bienal de Arquitectura de Sao Paulo (2013), Studio X, Rio de Janeiro (2013), la Biennale di Venezia and Maxxi (2014).
www.brunacanepa.com | miniatura77.tumblr.com

Marcelo Cox is a Chilean architect who graduated from PUC Chile (2013). Marcelo was a collaborator -and then partner- at Plan Común between 2012 and 2015. Assistant teacher at PUC School of Architecture (2014-2015). He currently works as an independent architect in Santiago.

Dyvik Kahlen Architects is a London based office established in 2010 by Christopher Dyvik and Max Kahlen operating across various scales and sectors in the UK, Holland, Germany and Norway, collaborating with clients ranging from public institutions and developers to artists, curators and private individuals. Underlying their work is a desire for objects and spaces that are comfortable and strangely familiar, as much as a fascination for rational and neutral form.
www.dyvikkahlen.com

Hamed Khosravi (1979) is an Iranian architect who graduated from the University of Tehran (BA), holds his Masters in Architecture (Msc) from Iran University of Science and Technology, Post-graduate Master in Urbanism from TU Delft and IUAV, and PhD from TU Delft/ Berlage Institute. He has been teaching History and Theory seminars and Graduation Studios at TU Delft, Oxford Brookes and Berlage Institute. In 2012, together with Amir Djalali and Francesco Marullo, he co-founded a Rotterdam-based think tank: Behemoth press. Their projects have been exhibited in 14th Venice Biennale (2014), The Supreme Achievement (2015), 15th Venice Biennale (2016) and Oslo Triennale (2016).
www.hamedkhosravi.com | www.behemothpress.com

Ciro Miguel is a Brazilian architect who graduated from FAU USP (São Paulo, 2004), Masters from Columbia University GSAPP (New York, 2008). Former partner of Angelo Bucci at SPBR arquitetos, architect at Bernard Tschumi Architects from 2008 to 2010. Co-founder of the studio Miniatura, which had its works exhibited in both Brasil and Europe. Ciro is an assistant at ETH Master of Urban Design since 2013. The Project «A New MAM for São Paulo» / SPBR arquitetos is currently part of the exhibition «Reporting from the Front» at the Venice Biennale 2016.
miniatura77.tumblr.com

NP2F is a French architectural studio led by François Chas, Fabrice Long, Nicolas Guérin and Paul Maître-Devallon. They believe that drawing is what gives birth to the first act of construction. They think this has a major and permanent importance and feel that the quality of the drawing is what can give birth to the stability, utility and elegance of the spaces produced. Their method lies in geometrizing hypothesis, creating a subject culture while necessarily establishing an order and prioritizing the actions to be taken.
www.np2f.com

Tsubame Architects (Takuto Sando, Motoo Chiba, Himari Saikawa, Masakazu Ishigure) is a Japanese architectural studio founded in 2013, which includes two departments: one is called "Design" for architecture; and the other is called "Lab" for framework (before architecture) and use (after architecture).
www.tbma.jp

Lavinia Scaletti is an architectural and urban designer living and working in London. Between the hours spent working full-time in urban design at Publica, she undertakes independent projects and research, largely as an extension of her previous university work at the Royal College of Art, investigating issues of housing and urban development.

Tiago Torres Campos is a Portuguese landscape architect. He is especially interested in the contemporary perceptions and narratives of landscape in emerging territories. Much of his own research has been done through practice, focusing on topics such as time, speed and movement and digital media and how they affect people's understanding of the landscape. After graduating at the Agronomics Superior Institute - Technical University of Lisbon (ISA-UTL), he co-founded Terramorfose Landscape Architects, an award winning small practice studio based in Lisbon.
www.cntxtstudio.com

Umwelt is an office of practice and research on Architecture and Territorial Design, founded in Santiago de Chile at the beginning of 2011 by Ignacio Garcia Partarrieu (1984) and Arturo Scheidegger (1983), both Architects and Masters of Architecture by the Universidad Católica de Chile. Architecture in a universe of infinite contexts, scales, variables and possibilities, a space for negotiation between the sphere of disciplinary knowledge and the world, between autonomy and dissolution. 'Umwelt' is a term developed by biologist and philosopher Jakob von Uexküll in the first decade of the 20th century, where he attempts to define a spatial concept of environment and the relationship of organisms with it. While «environment» is a shared reality.
www.umw.cl

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'Lisbon's urban belt is a consolidated landscape. But to what extent is that landscape shared collectively? What are the limits between landscape and architecture? How does society accommodate and appreciate, or reject, its own built space? And how can architecture contribute to pacifying an urban scenario that is generally regarded negatively?'

André Tavares, Ivo Martins

'Is there a solution for Amadora as a whole? Is it possible to talk about its form in a precise way, in the format of an exhibition? Are there any alternatives to think of large-scale proposals? Does it make sense to talk about public space in a generic way? How can the exhibition help in understanding its public space and commonalities, its consequences in architecture and life in Amadora?'

Plan Común

**'Common Places: Urban Playgrounds for Amadora':
exhibition by Plan Común, including contributions
by: Bruna Canepa, Marcelo Cox, Dyvik Kahlen, Hamed
Khosravi, Ciro Miguel, NP2F, Tsubame Architects,
Lavinia Scaletti, Tiago Torres Campos and Umwelt.**

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For more information about
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