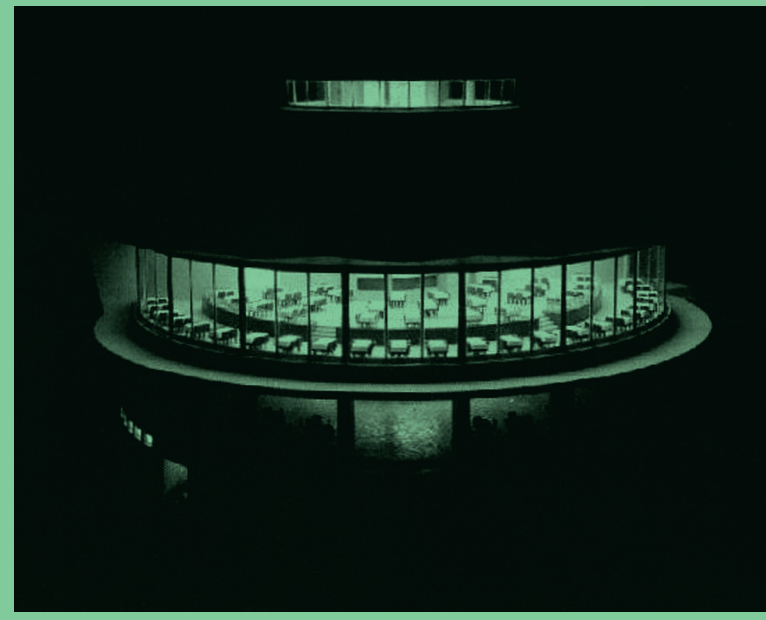
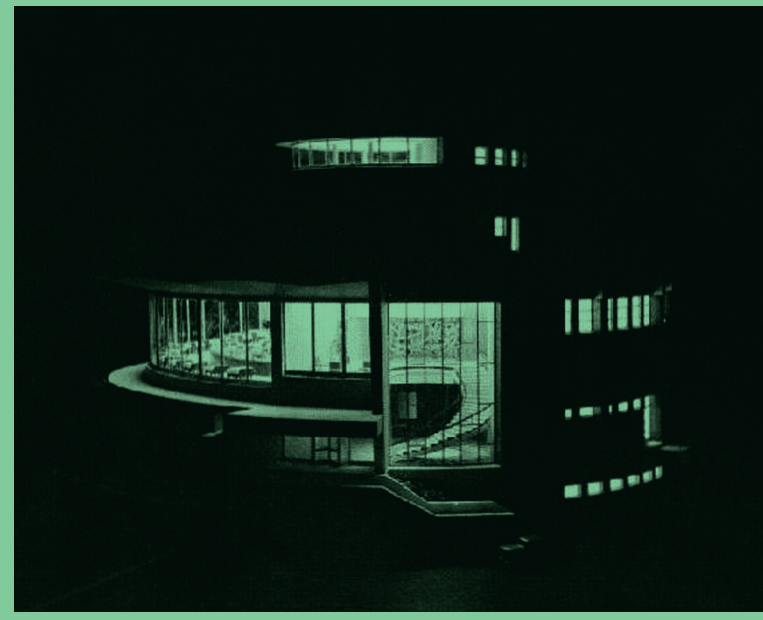




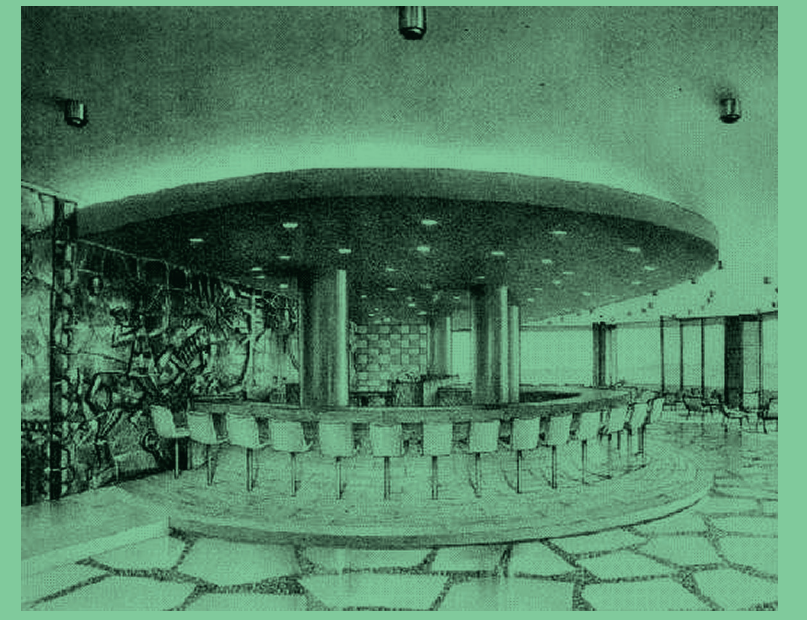
Built in 1968, the restaurant has run for 30 years. It closed in 2001, reopening as a disco, bingo hall and warehouse before finally being abandoned. Future plans: military compound or fire station (estimated cost of renovation: €20 million).



Architecture of an anti-museum: traversing the edifice, one encounters remnants and traces from various epochs. A monument to the Estado Novo and its decay; an extra-mural site which keeps and conceals content through its remote geography and hermetic design, predicting a permanently unrealised intention to remain unresearched and unknown. Often symptomatically referred to in the press as 'a building waiting for development'. Its projected future recalls past functions.



Anti-museum also due to its own temporality (it has always been a place for temporary living: restaurant and shelter) and its contained objects are equally the product of fragmented duration, resulting from the subjective experiences and ambulations of casual visitors.



Ambiguity generated by this initially hierarchical urban structure that is eventually abandoned by the city and left to decay leads to understanding the recent history of Lisbon from the buildings that it progressively eliminates and the particular aesthetic of this process (in regard to both its historic and more recent heritage). Presenting urban failure: past projects meant to fall apart, but also the inability of the city to assimilate and carry out urban transformation.



If a project of modernism was to push ornament to the margins in favour of an international consensus, then these local tiles could be seen as a form of artisanal resistance. Yet in the context of the Estado Novo such a marginal position might not be wholly progressive. Didn't Heidegger, in his appeal to earth and peasant boots, offer a similar apologia for oppression?

The ruin's fusion with nature conjures ancestral responses to monumentality. Its decay generates soundscapes and recalls the German Romantic fascination for the natural sublime. During an epoch of artifice, it is tamed and reduced to the human scale of decorated gardens and grottos, those precedents of light architecture, of pavilions and glass houses upon which Panoramico feeds, itself invaded by nature.

The glass house entrance recalls the colonial architecture of representation, associated with leisure and the tropics (Angolan War of Independence, 1961-1974). The tiles, murals and overall aesthetic of the Estado Novo work as narrative inserts for national epics. The building was originally accessed by an alley inside the gardens, recalling baroque entrances to Portuguese aristocratic fazendas.

A unique large-scale tile-'sketch' on the last floor: a circular drawing placed under the window to reproduce a 360° view of the landscape and distant horizon. Contrasting with the usual didactic urban panoramic tiles of the 'miradouro' that tend to focus on public monuments, the tiles here reproduce without differentiation the totality of the environment... Panoramico's architecture as a dispositive of representation.

Distorted architecture: monumentality determined by the building's seclusion from the urban context, a spatiality and temporality that generates a micro-environment. Failed architecture (from the point of view of urban, social planning) starts to produce its own uses: reverse functions, regression to pre-architectural uses of place, from architecture to 'site'. Young people visit and listen to music – introducing an alternative sensorial exploration of place that remains sealed and unknown to official history.

Though this type of urban tourism, which is familiar from Tim Edensor and the Italian Architect group STALKER, is less familiar to Portugal, Panoramico is increasingly open to leisure contra-urbanism. It is close to the city, but still unknown, 'cult'. It is informally and progressively recuperated while a new layer of use is added to the building's strata. The simultaneity of these uses and information fail to interact and reveal a need for adaptable architectural structures and the assimilation of historic heritage into recent cultural life.

The surrounding terrain is represented by the building as an image of domination, surveillance and control. Its isolation also stresses that it is programmatically de-contextualized from its social environment: initially defined by the exclusive activities of a social/political elite, the building ultimately leads to exclusion of a different order, drug-dealing and homelessness.

As a ruin, it falls back from a state of completion to one that is more open and incomplete. This provisional quality speaks of the model, reworking the present as a past remnant that questions what is yet to come. It operates as a critical fragment, overseeing the city with its persistent demand.

The Panoramic Restaurant

Host **Marta Jecu**
Guest **Ian Kiaer**



Initially proposed by Chaves da Costa, the building has no outside openings, and is a reserved, publicly inaccessible space. Turned down by the city council. A revised project by Francisco Keil do Amaral, known for the Airport of Lisbon, Eduardo VII Park, Campo Grande and the landscape design of the entire Monsanto Parque, the site of the restaurant. Amaral opens up the building with platforms and panoramic views.



Amaral employs local decorators and artists, as was common in Lisbon for modernist buildings of the late '60s-'70s like the restaurant Mexicana. Luis Dourdil (mural painting), Manuela Madureira (azulejos) and Querubim Lapa (ceramic panels).

