

PUBLIC ART IN WATERFRONTS: PRETEXT AND RECONTEXT

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ABSTRACT

Urban waterfronts, because of their potentialities – representation, symbolic, poetical... –, constitute propitious places to the existence of public art.

Nevertheless, the waterfront's urban landscape harnesses other approaches to public art that can be diverse from the production of author works or of artistic events.

In a more including position, we can consider some *presences* that, although having not been intentionally produced to be *public art*, consists as such, therefore had earned, in an ampler direction, proper meanings, because of their symbolic charge, as well of their influence in the proper profile of the city.

Elements like the gasometers of Matinha's Gas Factory or even the presence of the Portico of Lisnave (which is already classified as public art) could be re-contextualized. It can be done, for example, in the scope of artistic itineraries, focused in spreading the industrial and port heritage of the city.

On their condition of public art, these elements, translating place's specificities, establishing themselves as identity factors, are susceptible to create new urban living experiences and to work as a motor of knowledge of the city and its history, using as a unifying support one of its main container axes: the waterfront.

RESUMEN

Los Waterfronts urbanos, debido a sus potencialidades - representación, simbólicas, poéticas ... -, constituyen los lugares propicios para la existencia de arte público.

Sin embargo, el paisaje urbano de la costa requiere otros enfoques del arte público que pueden ser diversas, desde la producción de obras de autores o de manifestaciones artísticas. Desde una perspectiva más inclusiva, podemos considerar algunas presencias que, a pesar de que no se producen intencionadamente como arte público, puede parecer como tal y por lo tanto habrían ganado, en un sentido amplio, el correcto significado, debido a su carga simbólica, así como a sus influencias para el buen perfil de la ciudad.

Elementos como los gasómetros de Matinha la fábrica de gas o incluso la presencia del Pórtico de Lisnave (que ya se haya clasificado como arte público) pueden ser re-contextualizados. Se puede hacer, por ejemplo, en el ámbito de aplicación de itinerarios artísticos, centrándose en la difusión del patrimonio industrial y portuario de la ciudad.

En su condición de arte público, estos elementos, la traducción de las especificidades del lugar, se crean a sí mismos como factores de identidad, son susceptibles de crear nuevas experiencias de la vida urbana y del trabajo como motor de conocimiento de la ciudad y su historia, utilizando como apoyo un unificador de contenedor de sus principales ejes: el agua.

Keywords: Waterfronts, Public Art, Heritage, Memory

In the research *Waterfronts and public art: a problem of language*, A. Remesar (2002) points out, concerning Barcelona and Lisbon, the main focus of sculpture's localization: the historical center, the axes of urban expansion, the *containers of sculpture* – gardens, parks, cemeteries – and finally, the respective waterfronts.

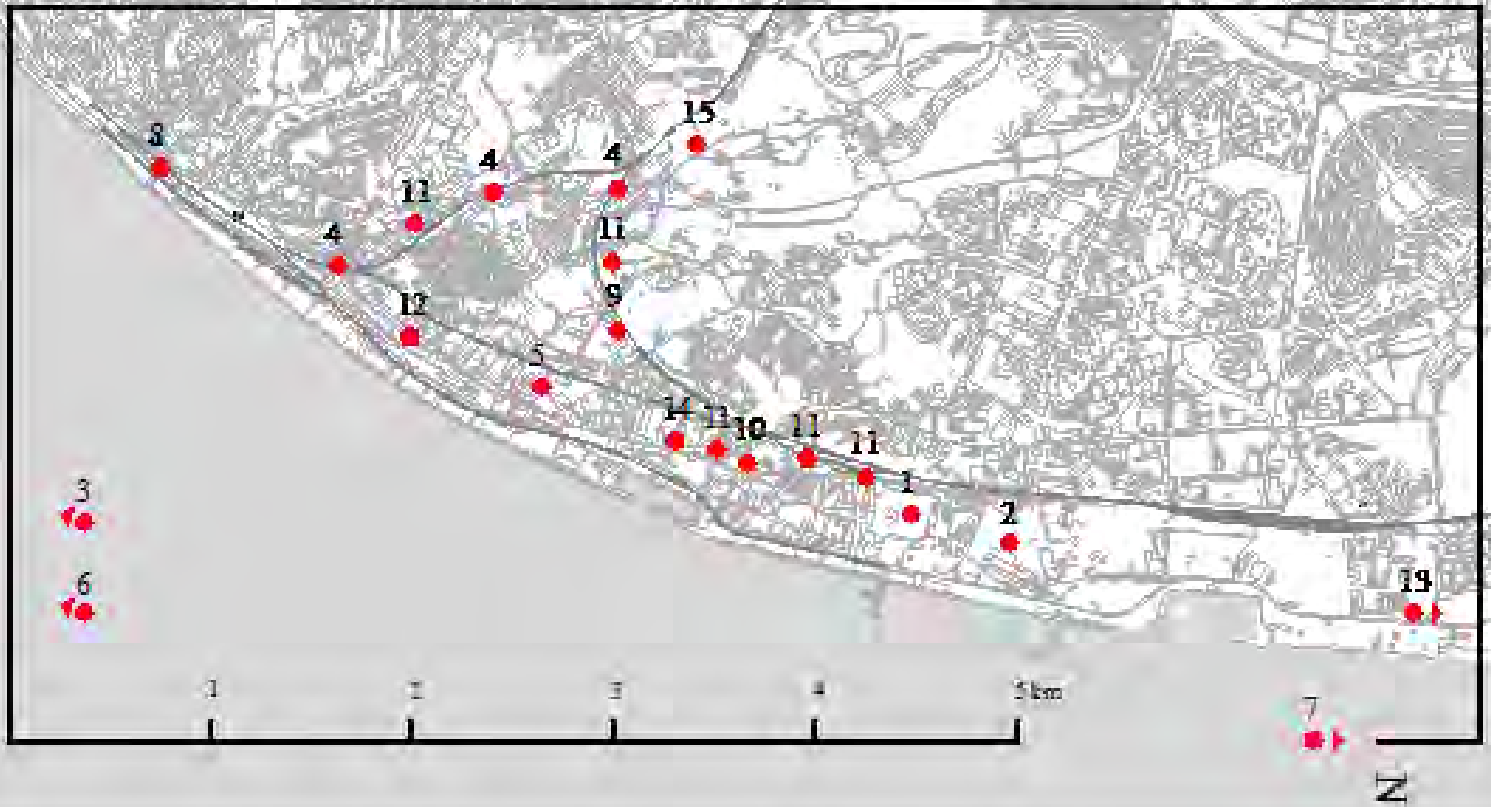
Urban waterfronts, paradigmatic spaces of port cities, had to a sort of particularities – representation, symbolic, poetical... –, constitute propitious places to the existence of public art.

Through water cities' history, one of the logics of monument implementation was to establish relations with water: underlining spaces, accenting framings, punctuating linking waterfront public spaces, creating direct or indirect proximities (for example implementing itself in belvederes).

On the other hand, in the scope of modern waterfront's policies, public art, in its relation with urban surroundings, have been inserted in specific programs, as a mean to endow new public spaces with symbolic contents; in this field, for the experiences that had been carried through, Barcelona is a pioneering city¹.

Based on Monere Project for Lisbon² it was observed the implementation of artistic interventions in city and in its waterfront, which allowed taking some conclusions:

- Public art in Lisbon has been located preferentially at occident (in the historical city) and at north (in the expansion areas); only in the scope of Expo'98 it exists an occupation on the oriental part of the city (until 90th simply doesn't exist any examples). It can thus be observed as public art translates the *occident / orient dialectic* in Lisbon³.
- Although being mostly occupied by port infrastructures, the marginal front of Lisbon verifies that, in the (few) spaces that port is interrupted, there is, in fact, a predominance of public art - "*breaches*" *interrupting the barren linearity and allowing citizens accessibility at waterfront* (Chaline, 1994: 112)⁴.



Waterfront spaces having bigger concentrations of public art are those that had been “freed” of industrial and port functions, through some events: Belém with Exhibition of Portuguese World (occident, in the 40th) and Parque das Nações, with Expo’98 (orient, in the 90th)⁵.

Using to advantage the urban morphology, the first industrial units had been initially installed, in a symmetrical way, in Alcântara Valley (west) and in Chelas Valley (east), taking off left of the hydraulic energy of the existing riversides and of the proper water as a raw material as well as of the cheap and vacant lands in the outskirts of Lisbon⁶.

In XXth century, as a result from the exploration activities of colonialism, the industrial specialization of the Oriental Area is strengthened: with the pretext of the Exhibition of Portuguese World – in commemoration of the foundation and restoration of nationality –, the Belém area, that was before densely industrialized, is now converted into a leisure and culture area, with all the symbolic aspects conferred for the monuments linked to the Portuguese Discoveries. Meanwhile, the Oriental Area becomes depositary of the “urban garbage” removed from Belém, such as the Lisbon’s Gas Factory⁷, the pollutant gasoline deposits and other industries. As its “industrial vocation” was being stronger, this zone was gradually isolated, not only from the rest parts of the city, but also from the river.

With the thematic of the “devolution of the river to the city”, at the end of 80th, and with the new planning instruments, in the 90th, it appears the consciousness of the discriminated Lisbon’s oriental sector in comparison to the occidental one. This consciousness will end with Expo’98 operation, which is assumed as a pretext for the rehabilitation of Oriental Area and to balance the city through the creation of a new centrality.

Expo’98 was also a pretext to the program *Caminho do Oriente* (Orient Way)⁸, a work of memory rehabilitation on the old eastern marginal passage – that played functions of commercial distribution and traffic –, between Santa Apolónia and Poço do Bispo areas. This program involved a set of rehabilitation works in particular and state buildings, as well as a sort of artistic manifestations (cultural exhibitions, events, street interventions) that had marked, although in an ephemeral way, the eastern landscape. Besides these ephemeral interventions of the Orient Way program, it was created, in the scope of Expo’98, a public art program, similarly to what occurred in Barcelona, with Olympic Games, in 1992⁹.

Also in 2001, the program *Lisboa Capital do Nada* (Lisbon Capital of Nothing) marked the Oriental Area through several events (projects, art, photo, edition, debate), most of them with ephemeral character, which occurred during 30 days in Marvila district¹⁰.

Nevertheless, the waterfront's urban landscape harnesses other approaches to public art that can be diverse from the production of author works or of artistic events.

Already in 1903, A. Riegl, in *The modern cult of monuments*, refers to intentional monuments and non intentional monuments, in which are included the historical monuments. But, for Riegl, all historical monuments are converted into artistic monuments (such as all artistic monuments are converted into historical monuments): *it isn't its first destination that confers to that works the attribute of monuments; it is attributed for us, modern citizens. If intentional or not, monuments have a remembering value and it's that remembering value which allows us to talk, in both cases, of monuments* (1903/1984: 43).

In 2005, foreseeing the destruction of Matinha's Gas Factory, news regarding the preservation of its gasometers – witnesses of production and distribution of urban gas – starts to appear in media, considered its value not only for the Oriental Area, but also for the proper history of the city (Ribeiro, 2005).

This will to preserve the industrial memory reports us to a similar context in Milan, in Bovisa industrial complex; when the demolishment of ancient Sirio Soap Factory, in 2003, the destruction of an emblematic chimney, originated protests from a local association. It was considered a symbol of the neighbourhood industrial past, so the people responsible for the demolition were called *memory thieves* (Ribeiro, 2005).

In a more including position, we can consider some *presences* that, although having not be intentionally produced *to be public art*, consists as such, therefore had earned, in an ampler direction, proper meanings, because of their symbolic charge, as well of their influence in public spaces, in waterfront, in the proper profile of the city.

I. de Lecea (2000) refers the necessity of a reinterpretation of monuments in a contemporary point of view, exceeding what is represented and assuming its character of identity producers; also this presences, in its condition of public art, confers a charge to certain places, marking them, thus constituting themselves as identity factors.

This proposal is now demarcated of a heritage inventory¹¹, as well as of an aesthetic position of an allure of the desolated spaces – that the ambiances of Italian photographer Gabriele Basilico or the anonymous sculptures of Bernd & Hilla Becher illustrate so well. It doesn't intend to be nor a thing nor another one.

So, this work is assumed as a free proposal of reference of some presences – direct or indirectly related to Lisbon's waterfront – that can be considered, in a specific context, as public art. Don't being a cataloguing, only one proposal and looking, for now on, for its scope in Lisbon's Oriental Area, it is finally assumed that this is a work in progress, being able later to consider other presences, namely in occidental part of the city.

However, a question is immediately placed: which criteria to follow in the choice of *non intentional monuments*? What can confer to an object a certain value, which justifies the relevancy of its referencing?

First of all it was opted to the “security” of choosing elements whose artistic value was already somehow recognized, having or already not suffered interventions.

It is also proposed to consider presences that was observed to hallmark, on a relevant way, a certain territory; the fact of constituting as much in a local scale as at a city scale, a landmark – a mark – in public space.

The presences linked to industrial and port reality, that so strong marked (and continues to mark) the waterfront, will be used as starting point, in the scope of the already related *occident/orient dialectic*. This could also be a conducting wire to follow, in a possible recontextualization of these elements, thus translating those that had constituted the two main industrial focuses in the city: Alcântara/Belém and Oriental Area.



1.- Gasometers of Matinha's Gas Factory/Petrochemical



- Local: R. do Vale Formoso de Baixo/Av. Marechal Gomes da Costa/Av. Infante D. Henrique
- Date: period of activity of the factory 1944-1998
- Founders: Company Congregated of Gas and Electricity (CRGE), Portuguese Petrochemical Society (SPP), Gas of Portugal (GDP)/Gas of Lisbon (GDL)

The 4 gasometers were integrated in Matinha's Gas Factory, which elaborated the production and distribution of gas through several processes (from the coal distillation to petrochemical until the use of the natural gas). This complex was conceived with all infrastructural facilities, having been elaborated a plan foreseeing internal streets, productive units, green spaces, administrative warehouses and the gasometers.

The visual impact of these structures imposes aesthetic valuation considerations. Actually, only the gasometers persist, all factory installations were demolished. Although there are several references to a possible intervention in this area¹², it wasn't found, at this moment, what seems to be the destination of the gasometers.

2.- SACOR's distillation tower



- Local: Expo'98 area (next to the South Door)
- Date: period of activity of the refinery 1940-1995
- Founders: SACOR

The SACOR's distillation tower belonged to the Cabo Ruivo's Oil Refinery, which was designated to the activity of distillation of the productive process. The history of SACOR is associated, since 1957, to Matinha's Gas Factory, as well as to other firms, with which the Petrochemical Society of Portugal is established (SPP). Its main purpose was the exploitation of sub products of Cabo Ruivo's Oil Refinery and its distillation in Matinha's Factory, where was produced the ammonia and the gas of the city.

Having been recognized its patrimonial value, the distillation tower was restored and suffered an intervention, integrated in Expo'98 operation, by architects Graça Dias and Egas Vieira (atelier Contemporânea), and left as a memory of the old Refinery¹³.

3.- Portico of Lisnave



- Local: Cacilhas, 13th Dock, Margueira Shipyard (south edge of Tagus River)
- Data: period of activity of the shipyard 1963-2000¹⁴
- Founders: Naval Shipyards of Lisbon (Lisnave)

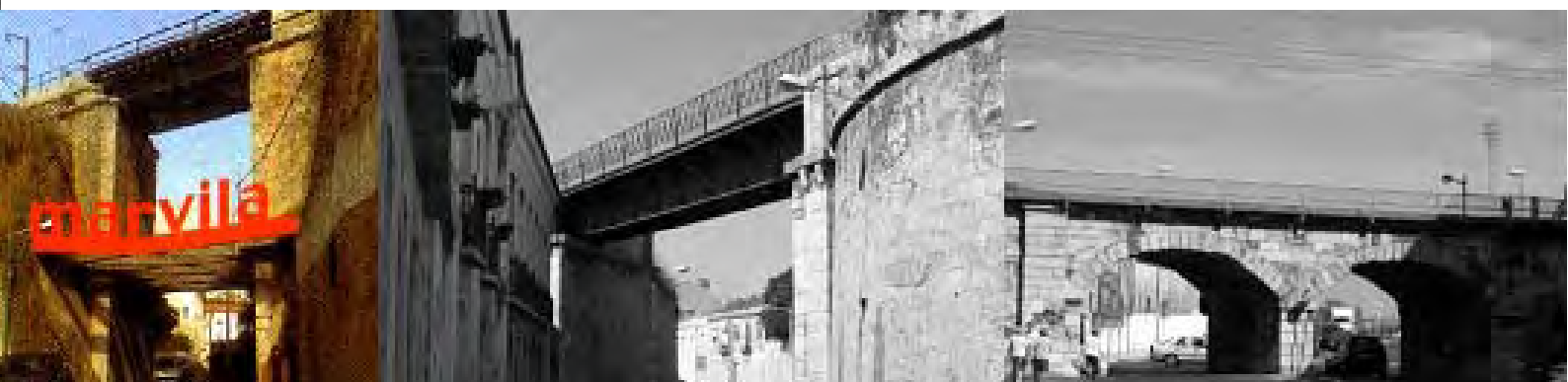
Due to its excellent geographic localization, meeting in the convergence of the oil tankers and mineral ships main routes, the Margueira Shipyard has the function of repairing and assist them, allowing the great arching ship's docking, in a zone where was developed the traffic of 75% of the whole world oil tankers.

The crane that would serve the new dock berth, including the Portico of 300 tons, was constructed in 1970 for MAGUE (Metallic Constructions) as well as the remaining derricks.

In the publication *Arte pública no concelho de Almada* (Public Art in Almada) Lisnave's Portico is already catalogued as public art.

Due to its dimensions, it constitutes a mark in the landscape, seen in all Lisbon; together with Cristo Rei in Almada (statue of Christ the King, built in 1959) and Ponte 25 de Abril (Tagus River Bridge, that connects the city to the south edge) they punctuate the south front of the Tagus, contributing for the perception of Lisbon as city of two edges.

4.- 3 Railroad crossings



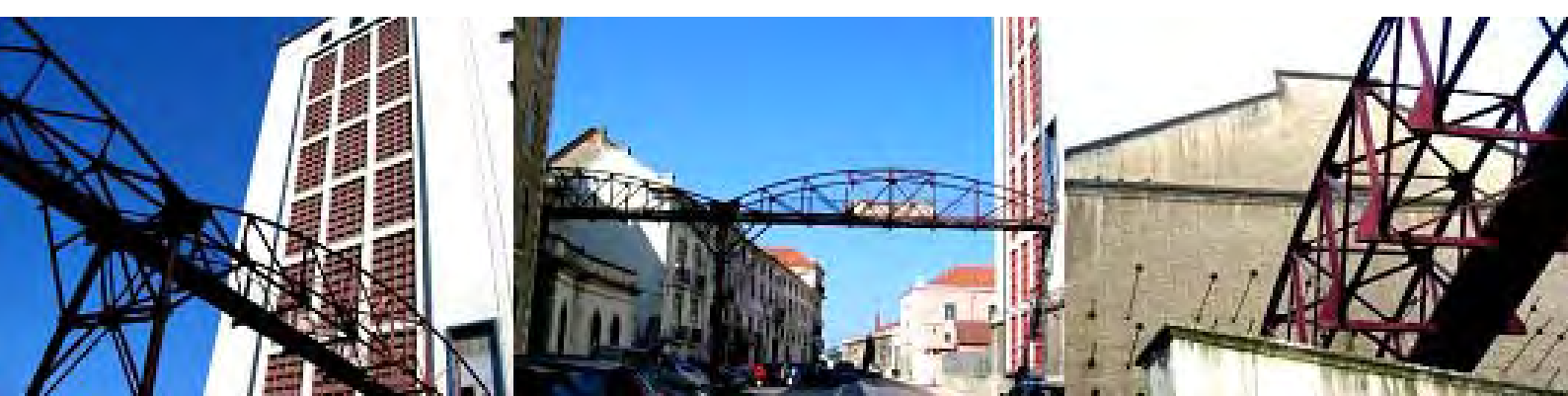
- Local: Estrada de Chelas/R. Gualdim Pais

As long as the maritime and road accessibilities, also the railway played an important role in the setting of the industries, as well as in the circulation of products and workers. Each industrial unit has its own railroad accessibility: the north and east line¹⁵ for the oriental sector, the Cascais' line¹⁶ to occidental sector; connecting the two units, the circumvallation railroad line.

This one crossed Estrada de Chelas (ancient R. Direita de Chelas, with origin in primitive ways) in 3 points – 2 viaducts and 1 bridge –, constituting a cadenced presence throughout Chelas' Valley, supplying tracks about the (superior) passage of the railroad and consisting as remembering physical structures of the industrial past.

One of these crossings was used, in Lisbon Capital of Nothing program, as Marvila's Door, signing the moment in which one enters, in Estrada de Chelas, in Marvila district (the north).

5.- Metal bridge of "A Nacional" Factory



- Local: R. do Beato
- Date: period of activity of the factory 1843->
- Founder: João de Brito

This structure is included in "A Nacional" Factory – Industrial Company of Cereals Transformation that represents, for its historical-architectural and technician-manufacture value a reference in Lisbon's history of industrialization.

The grinding unit of Beato was affirmed as one of the most important and developed of the country, aspect for which contributed the fact of being one of the firsts in Portugal to use vapour energy.

One of the most charismatic elements of the factory, of the proper place, is the metallic bridge that links the building of the new milling¹⁷ (south Beato) and the Building of the Cleaners (north Beato), this one remaining the primitive constructions.

This bridge, which remains to 1907 and had as initial function the transportation of the cereal between the milling and the port zone¹⁸, is currently a landmark in public space. Such as the other referenced structures, it is a remembering element of the city industrial past.

Taking this point of view of considering the crossings as marks in landscape, it will be able to be reference two elements that mark of decisive way the waterfront of Lisbon, "closing" the city, at occident and at orient: the already related Tagus River Bridge (1966) (6) and the Vasco da Gama Bridge (1998) (7). With a lesser importance, but also marking the eastern Lisbon, it seems relevant to point out the bridge of lifter, constructed recently close to Santa Apolónia area (8).

6.- Belvedere of Marquis of Marialva's Estate



- Local: R. de Marvila, 125

Marquis of Marialva's Estate, that occupied the territory from R. Direita de Marvila until the River (currently R. do Açúcar) where had a lean wharf, resulted of the fusing of two other estates, in 1707: one pertaining to the 1st Marquis of Marialva and another one, known as Quintinha, near the convent of S. Bento de Xabregas.

One of the few vestiges of this vast estate is the belvedere dated of the middle XIX century, an element with patrimonial and historical interest, located next to the railroad. This monument translates other of the Oriental Area's vocation, besides the industrial one: the leisure vocation¹⁹.

During the industrialization it was here installed the industrial unit of the National Soap Society²⁰, having maintained itself some parts of the initial constructions of the estate, like parts of buildings, the gardens and this belvedere, that represented an ex-libris of the factory.

7.- Public chamber pot



- Local: Praça David Leandro da Silva

This public chamber pot is similar to others constructed in Lisbon in the first years of XX century, corresponding to a typology, in *Art Nouveau* style, that uses brick, iron and tile, in which stands out the feminine figure.

This element confers, together with Abel Pereira da Fonseca Society and José Domingos Barreiros e C.^a Lda. buildings, an emblematic framing to one of the more interesting public spaces of eastern Lisbon, frequently used by its inhabitants.

9. Fountains



There are several fountains in eastern Lisbon. The publication *O formoso sítio de Marvila* (The beautiful place of Marvila) (Consigliari and Abel, 2002) refers 5: in Vale Formoso de Baixo, in Braço de Prata (R. do Vale Formoso), in Azinhaga das Salgadas (this 3 ones supported in a wall), in R. Direita de Marvila (isolated, in stone, with an iron fountain piece) and in the already cited Praça David Leandro da Silva (isolated, in stone).

All of them are from the early XX century, and were normally built after a subscription of the inhabitants.

10- Window bars

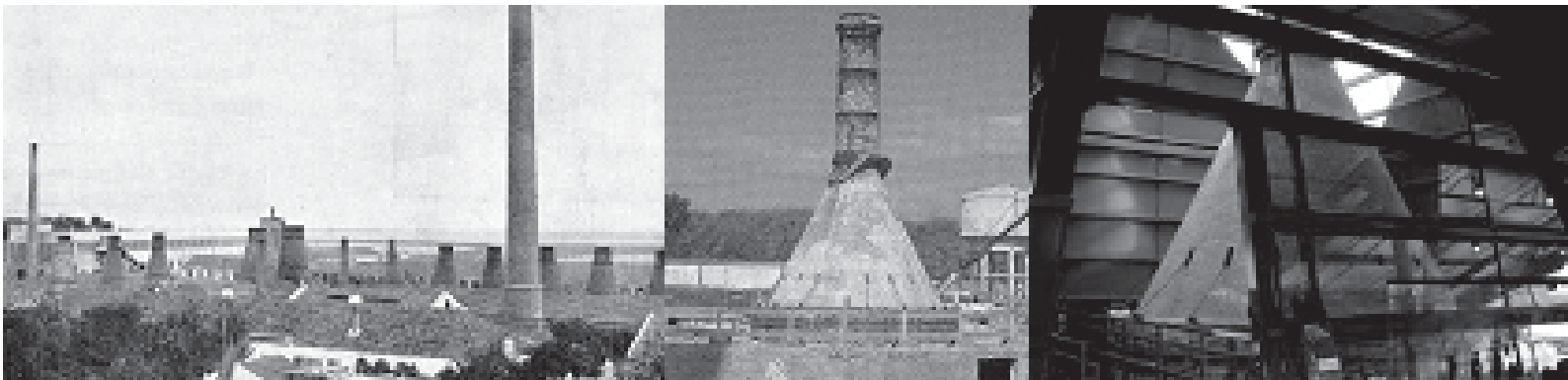


- Local: R. de Xabregas, 2-22
- Data: period of activity of the factory 1888-1985
- Founders: Ernesto Driesel Schroeter, Manuel José Silva, Augusto Vicente Ribeiro

These impressive Window Bars integrated the Oriental Wiring and Fabrics Factory (also known as Balconies Factory), one of the most important textile units, that marked eastern Lisbon's social life. This factory represented a landmark in Portuguese work force's history, being on laboring controllers, social strikes, fights and other relief events, throughout its existence.

After its extinguishing, the factory set was transformed into a new urbanization, remaining itself its industrial morphology. It was also preserved the big bars of the superior window in forged casting iron – now located in the ground floor –, which before had the function of illuminating the machines' house. Its presence is, in the street, a remembering element of the factory, also designating its date of foundation (1888).

11.- 18th Century Kiln



- Local: old Aranha's Estate, next to the railway station of Sacavém
- Date: period of activity of the factory 1856-1979
- Founders: Manuel Joaquim Afonso

This kiln belonged to Sacavém's Ceramics Factory, today totally destroyed. This factory represented an important technique generation that contributed for the spreading of ceramics products to a vaster number of consumers. As all the industries that were installed in its surroundings, it used to advantage the logic of proximity of the circulation ways, fixing themselves in the marginal zone, next to the north railroad line.

The kilns set, in brick, that characterized this type of units, had a specific form: bulging bellies near the ground and a funneled element for the exit of smokes.

In the scope of the construction of Sacavém's Ceramics Museum, only 18th kiln was conserved, as well as the water deposit with the factory denomination in tile. Due to its "musealization", it will not be able to face this element as public art; it was however considered to sign its existence, which strongly marked the landscape out of Lisbon's urban perimeter, in the old village of Sacavém.

As it was already referred, this selection is not too obvious; according to the followed criteria, perhaps the proper factory's chimneys can be cited in this proposal; its presence possesses both the characteristics of being landmark elements and simultaneously constituting a certification of a specific past (in some cases it was verified that the chimneys are the few vestiges that subsist of the old units)... or even the Vila Pereira's chimneys (14), for the cadence they confer to the building, to the proper street...

And, according to same logic, even the port infrastructures could be related... the water reservoirs, the silos... the 2 Palms of Chelas (15) – symbol of the resistance to the Chelas Valley's project... Is it relevant, in this context, to point out these elements? After all, which are the limits for what it is considered to be a monument? It is not intended with this research to answer objectively to these questions, even because probably don't exist answers to them.

It was intended, in a more including position about the monument concept, to refer some elements that can be valued as remembering factors, in a specific contextualization; objects that, for the its symbolic charge, for the meanings that they confer to public space, to waterfront and to the proper city, possess the attribute of being public works of art.

The recent waterfront projects frequently appeal to identity and cultural factors. However, this reference is, in the majority of the cases, an illusion, once it pleases to *port fantasies* (Wilson, 2001) to legitimize common urban projects, most of the times badly integrated in urban mesh and ignoring specificities of place.

The rebuilt of memory passes through the creation of experiences, generating urbanity in spaces where it lacks, and for the space's symbolization, monumentalizing it, through existing or new elements.

The referenced elements persist in waterfront's landscape, supplying indications about the logics of territory's organization, as memories of a unique past, distinct in Lisbon's history.

Its relevancy for the contemporary city isn't reduced to a nostalgic felling or to preservation in the romantic sense, but as vestiges of cultural continuity, to have in account in the construction of contemporary public spaces.

Port/industrial heritage shouldn't be isolated from an all set, that beyond physicist is also a "social one"; it should be integrated in specific contexts (L. Bergeron (2003) proposes the designation of *historical places of production*).

Public art, assumed in this perspective, will be able then to create new urban living experiences, to work as a motor of knowledge of the city and its history, using as a unifying support one of its main container axes: the waterfront.

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NOTES

¹ Related to Diagonal Mar and Forum 2004 urban projects, C. Grandas and A. Remesar (2007) refers what they consider to be a change in the paradigm on the public art strategies of implementation, in Barcelona: for one hand, the introduction of art in some underground stations, the utilization of different supports and the integration in landscape and architectural projects, particularly in "soil projects"; on the other hand, they consider the public art program, in the case of Forum 2004, as an interior program, "to ennoble" the constructed buildings, questioning themselves about the public character of the pieces.

² This research was realized in 2003 by CER Polis team and also by *Public Space and Urban Regeneration - Art and Society* PhD students (University of Barcelona).

³ This difference between two distinct areas in cities is developed in previous studies, from the comparison of Lisbon and Barcelona (and Malaga as against-example) and was called *occident/orient dialectic: the occurrence of a physical and social disequilibrium between two different parts of cities; one that seems to receive urban development in a "more natural" way and another one that constantly seems to be underestimated through history*. It was verified that to the depressed zone correspond certain urban activities: industrial areas related with port infrastructures and of transport, in an obsolete state. Even existing (or having existed in past) industrial occupation in other sectors of the city, it is better expressed there. These zones have been currently reconverted, seeing physical and social equilibrium of cities (Ochoa, 2005: 30).

⁴ As a work hypothesis, could it be considered that the more waterfronts "belong" to the city, the more the artistic expressions will exist there?

⁵ Together with Terreiro do Paço these two spaces are currently the principal public art focus in Lisbon's waterfront.

⁶ Other reasons are pointed with respect to the origins of industry localization: - at occident, in Alcântara Valley, the population increase generated by the Earthquake of 1755 (due to the escape of population for Alcântara, considered a more insurance zone) and existence of calcareous rock quarries, making possible the whitewash manufacture for city's reconstruction (Custódio, 1994).- at orient, the existing commerce and fluvial navigation since the Antiquity, related to the city's most important fluvial boats wharves, with discharge ports; on the other hand, since the reign of D. Maria I that this zone had a manufacture occurrence, in a reply to the Marquis of Pombal politics – it was there located in 1785 the first cotton stamping units, in symmetry with that of Alcântara Valley (Folgado and Custódio, 1999).

⁷ The Lisbon's Gas Factory was placed first together to the Belém Tower – one of the Portuguese Discoveries XV century symbols –, due to land cession by Municipality, fact which originates in that times height strong reactions in cultural heritage milieu, contrary to that activity, so ominous for the image of the monument (Folgado and Custódio, 1999).

⁸ This event was created by Expo'98, in a partnership with the Municipality and Ambelis (Agency for Lisbon's Economic Modernization).

⁹ This project, adjusting on national and international art personalities, had as the most relevant issues *the refusal of public art interventions as mere accessory of urban meshes, making the vindication of artistic intervention as a landscape substance, widening its plan of actuation to the definition and experience of the territory's topography and disclosing themselves essentially under two plastic axes: sculpture elements and pavements/coverings* (CML, 2005). As the subject of the event was "the oceans, a future heritage", also some of the thematic celebrated by public art focused the water imaginary, sometimes in a too obvious way... can we consider it a dictatorship of the subject? Or can the subject be a unitary factor of the different works, giving to them certain coherence?

¹⁰ This event defined itself by *trying to escape from the standardization logic of affluence society, which is bureaucratically institutionalized, heavy. Lisboa Capital of Nothing opened a parenthesis in the lives of the people, of whom nothing is ever asked (...). In the same way, designers, architects, artists, as well as representatives of the different sciences involved were called upon to intervene in a personal, ethical responsible way, whereby it was possible to learn, share and negotiate* (Caeiro, 2001: 10).

¹¹ If public art is also heritage – as Riegl says, every artistic monument is simultaneously a historical monument – it is considered, in this essay, the “heritage” category as a more including one, taking in consideration public art, but also another type of realities; in this way of thinking, it could be proposed for example the whole “lanes of Oriental .Area” to heritage classification, but not for including as public art...

¹² In the scope of *Lisbon Architecture Triennial*, in *Interventions in the City* Competition, one of the participants proposed an intervention for this place; it was selected by the jury justifying it *for the appropriation of the ancient space of Matinha’s Gas Factory, which in fact seems to care for an intervention; by the way as it is requalified and harnessed the urban morphology; for the social character of the program; and finally by the way that is proposed to make compatible the ephemeral activities* (source site Portuguese Order of Architects)

¹³ This intervention, that consists, besides the restoration work, in a contemplation passage of both the tower and the surroundings, also has a functional component, serving as a crossing viaduct.

¹⁴ 1963 – Transference of Rocha Conde de Óbidos Shipyard to Cacilhas (Margueira Shipyard); 2000 – Transference of Margueira Shipyard to Mitrena Shipyard (ex-Setenave) in Setúbal.

¹⁵ This railroad line was essential in the preferential location of the new manufacture units in Xabregas/Sacavém/Santa Iria, also increasing the industrial growth of Olivais, the zone between Santa Apolónia and Sacavém.

¹⁶ This railroad line translated a leisure spirit, associated to an aristocratic experience throughout Cascais’ front. Its creation also made possible the widening of the territory to Junqueira/Belém/Pedrouços.

¹⁷ It was projected in the last 40th by the famous architect Pardal Monteiro with the purpose to renew the company’s image.

¹⁸ Initially, the factory’s installations run next to the River, which was an important way of circulation for this activity, later distributed by the railroad circulation. This proximity existed until the construction of the landfill, when the warehouses’ set was seconded face to the new marginal avenue

¹⁹ In XVII century, drawing up to XVIII century, it was progressively formed a qualified net of palaces and estates, several of them in ancient religious properties that starts to belong to noblemen, who installed themselves there, in search of a calm environment – seeking “fresh clean air” and “fertile lands” –, but simultaneously next to Lisbon.

²⁰ Some of these Estates were expropriated, in XIX century, for infrastructure construction; others were reused by the ascension bourgeoisie for manufacturers units, later originating factories; others were converted into laboring housing. With the extinguishing of the religious orders in 1834 and consequent selling in auction of the religious goods, also starts to appear industrial occupation in old conventual’s spaces.