



## LISBON CRUISE TERMINAL: LOOKING BACK AT THE CITY

*Posted on July 25, 2019 by martabugues*



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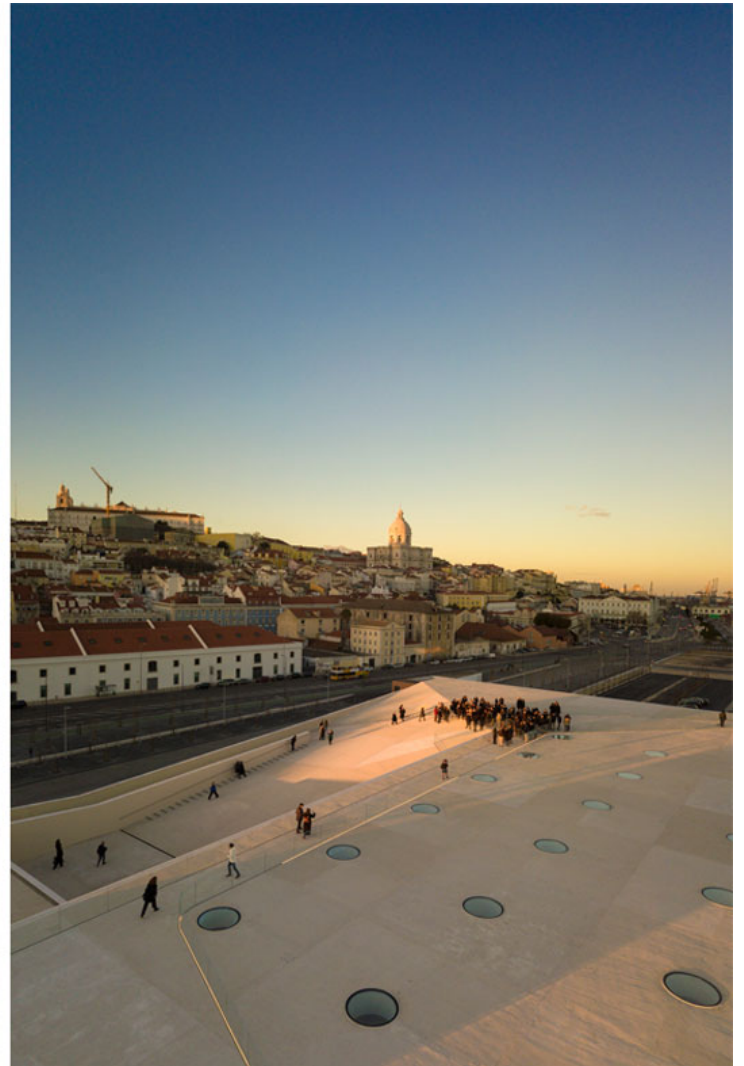
**Categories:** [João Luís Carrilho da Graça](#), [Middle Density](#), [Project](#), [Territory and mobility](#), [Urban Paradigms](#)

**Tags:** [City as Theater](#), [Competition](#), [Concrete](#), [Designing Matter](#), [Façade](#), [Lisboa](#), [Materials](#), [Neighborhood](#), [Operative Infrastructure](#), [Portugal](#), [Project](#), [Public Catalyst](#), [Rooftop](#), [Topography](#), [Transportation](#), [Waterfront](#)

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On the slopes of the Alfama neighborhood, Lisbon is like an amphitheater looking out onto the Tagus estuary. At the foot of the hill, on the flatlands of the early 20th-century infill of the port, the building of the new Cruise Terminal echoes, and returns, that gaze: a small amphitheater, apparently with its back to the river, looks back at the city.



Compact (the smallest of the buildings submitted for the 2010 international competition), it is inserted – along with an open-air parking lot and a tidal tank – between the walls of the infilled former Jardim do Tabaco dock. It seems to float between the trees of the park and the boulevard

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that, along with the building, now inhabit this stretch of the river front. Raised off the ground, it lifts the public space along with it, which is transformed into a terrace/overlook – an abstract topography – between the river and the city, like a transshipment raft that connects and reveals both elements.

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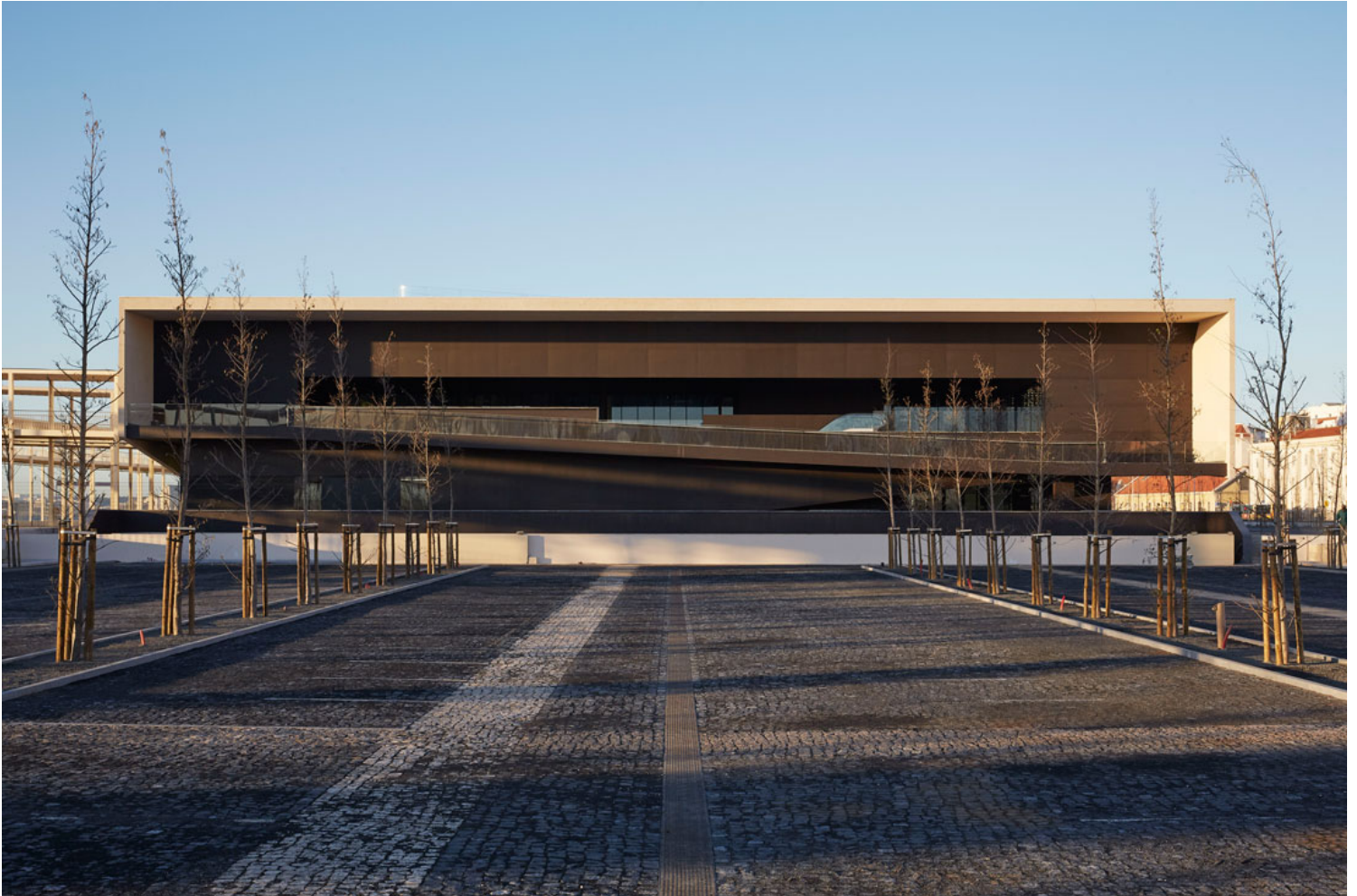


The program of the terminal is housed under this shell of raised ground: a parking area underground (connected to the open-air parking lot); luggage delivery, processing and claim at ground level; and passenger services (check-in, waiting lounge, VIP lounge, duty free shopping and public-access coffee shop) on the upper level. All the spaces are flexible, as are those of the park/boulevard, allowing for the future evolution of the terminal and for events of other types to take place outside the hours and seasons of its use as a maritime station.

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This sort of exoskeleton, which encircles the areas assigned to the terminal's program, is built of structural white concrete with cork – a solution specifically developed to reduce the building's weight, limited by the preexisting foundations. This solution stemmed from a concept by Carrilho da Graça originally developed for experimentadesign, the Lisbon design biennale, with a particular haptic quality, which lights up in the sunlight reflected on the estuary: the famous "light of Lisbon".

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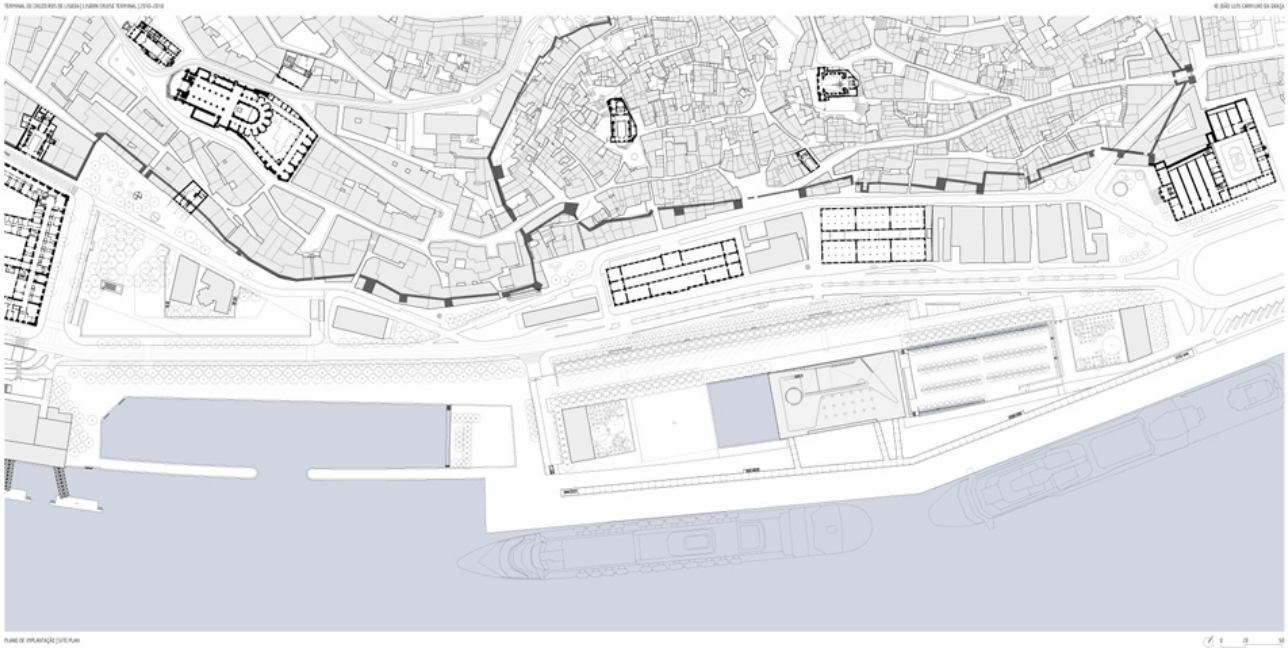
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Virtually blind on the river side – from where the building appears as a discreet stony socle of the city – and creasing on the city side, just enough to reveal its access points, the building mediates the visual relationships between its users, the river and the city. In a building that is used almost always in motion – along the gangway, in the loggias that provide access to the ships, or descending directly into the city, walking on the rooftop, or in tangential approaches to the main façade – the gaze wanders, cinematic.

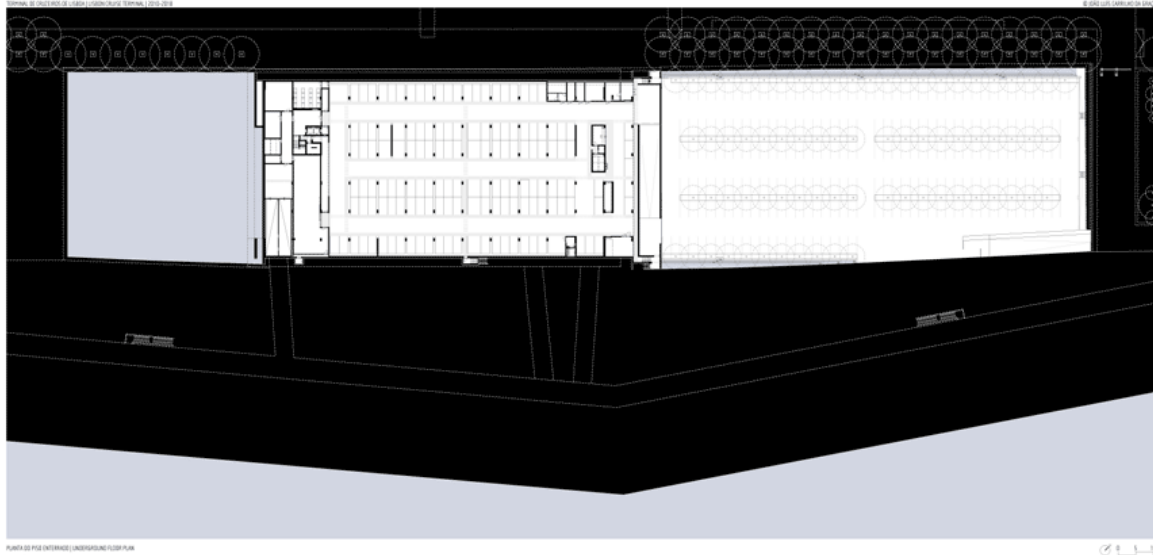


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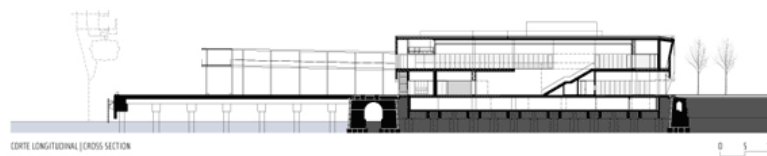
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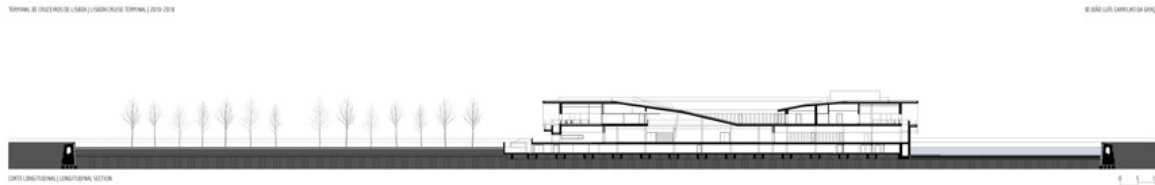
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