



Sustainable development, cultural value in the metro's public realm

Saldanha Station – “Azulejos” Tiles makes it possible

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The Policy

At the Lisbon Metro, we are motivated by and aware of the need for an integrated approach including its sustainable social responsibility.

Art in Metro

Since the construction of its first station in the 1950's, making the underground environment more friendly to the customer has been a constant concern of Lisbon underground railway.

- Our stations are often regarded as one enormous public art gallery as they provide facilities for access to art;
- The investment in the art policy is now unequivocally a management decision to add value contributing to the quality of the station and public space used by our customers;
- The artists use different languages of artistic expression in the form of traditional Portuguese tiles.

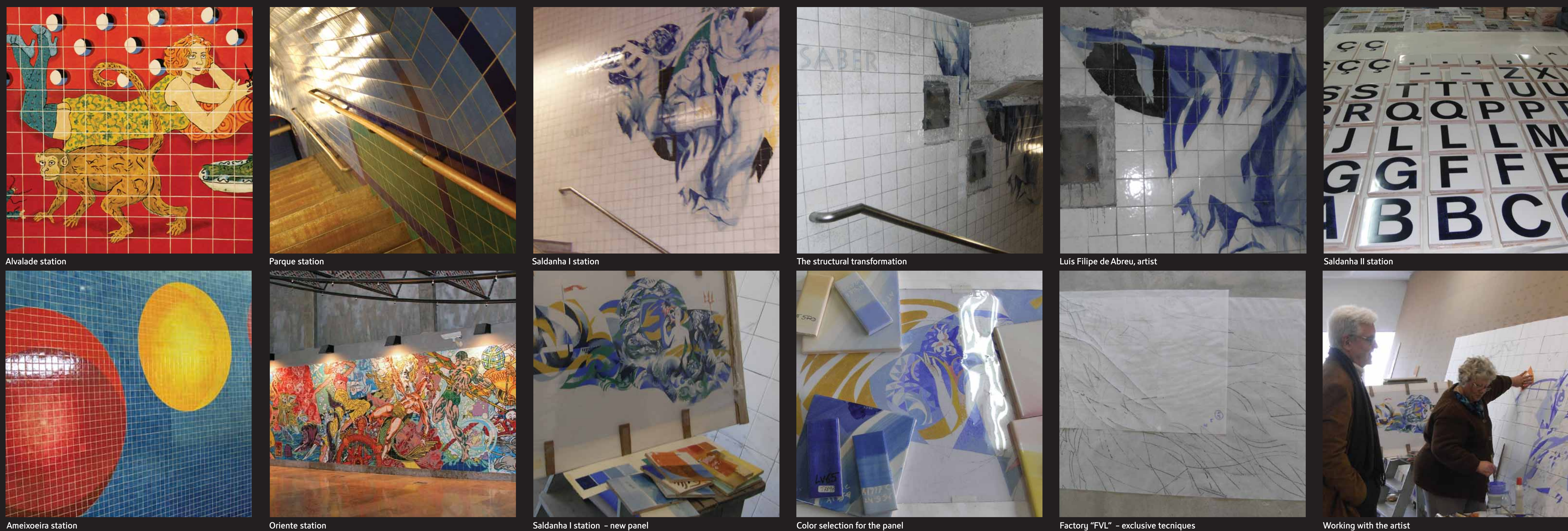
The Project

At the first Saldanha I station remodeled in the 90's we incorporated new ceramic panels called “Azulejos” tiles art.

As Saldanha station has evolved to become an Interface station after 20 years, wall demolitions have been conducted to guaranty the connection to the new station – Saldanha II.

On the station in operation – Saldanha I, we needed to rebuilt the north main Hall, part of the platforms and remodel the south main hall.

In the new station – Saldanha II, at the public spaces, the wall paneling involves tiles and we introduced new ceramic panels of the famous Almada Negreiros artist.



Why 1?

The “Azulejo” – Handicraft – A cultural identity

It is a unique, typical form of Portuguese painted, tin-glazed, ceramic tile work.

- They have become a typical aspect of Portuguese culture, Lisbon environment and since the 50's, Lisbon underground;
- They have been used with more originality and consistency in Portugal than in any other country they became an art form, and by the 18th Century no other European country was producing as many tiles for such a variety of purposes and in so many different design;
- They inspire at the present and still remain a very important support for contemporary artists;
- This particular art form in Portugal simultaneously influences modern thinking and is renewed by modern art concepts.

Why 2?

A Question of Originality

How can we make the 14x14 a unique dimension tile support the scenario for two different concepts?

Which dialog can we expect considering that at Saldanha I Station we are facing a “theme” and at Saldanha Station II we visit Almada's works.

Why 3?

Visibility

Our concept is “The Station is a place of theatricality and efficient mobility”

In this specific project, considering the complexity of the work we favored the dialog between two distinct environments and proposals.

On one side we face the demanding walkways circuits to access the underground target, the connection between the two stations and on the other side the articulation of architects esthetics projects with distinct artistic styles.

In locating the artist's works we privileged the most relevant spaces including platforms, main halls and accesses.

At Saldanha I Station, the artistic tiles panels are integrated and complete the standard stone wall surfacing.

At Saldanha II station, the artistic tiles panels mix with the standard tiles wall surfacing.

UITP Cultural Actions Award In the field of ART April.2009

Art Can be a Problem or a Solution?

At The Saldanha I station, keeping the artist theme concept unity has been our concern.

We will preserve 4 panels located at the platforms and 2 panels located on the escalators to the North main hall.

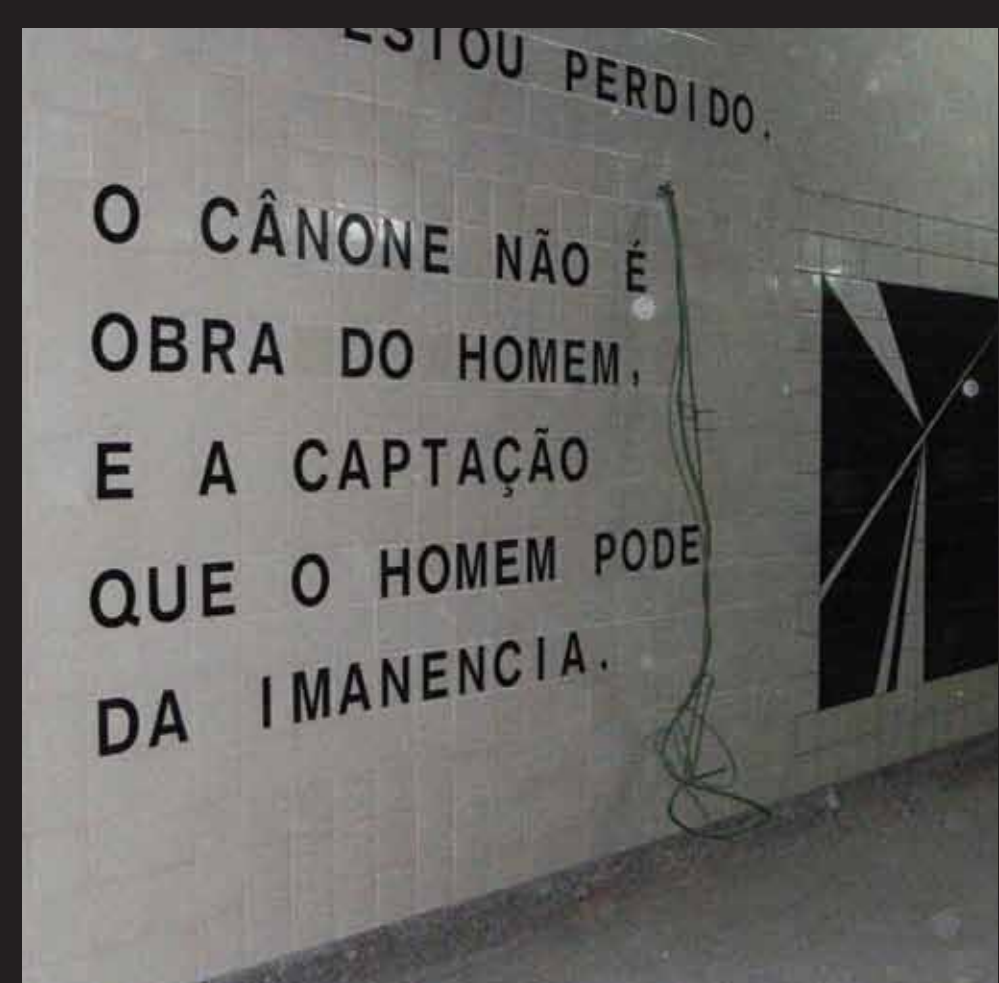
For the project to keep on going, a structural transformation has been necessary in the station by removing the tiles art and make a reinterpretation of them, because we didn't had the same space.

How do we Make it possible?

At Saldanha I station
Inviting the original Author Luís Filipe de Abreu, challenging him, 20 years later to redesign its former concept and reinforce it into a contemporary vision.

Producing the tiles at the original factory "FVL", with exclusive techniques.

The Process and Results – Support and Artist Proposals



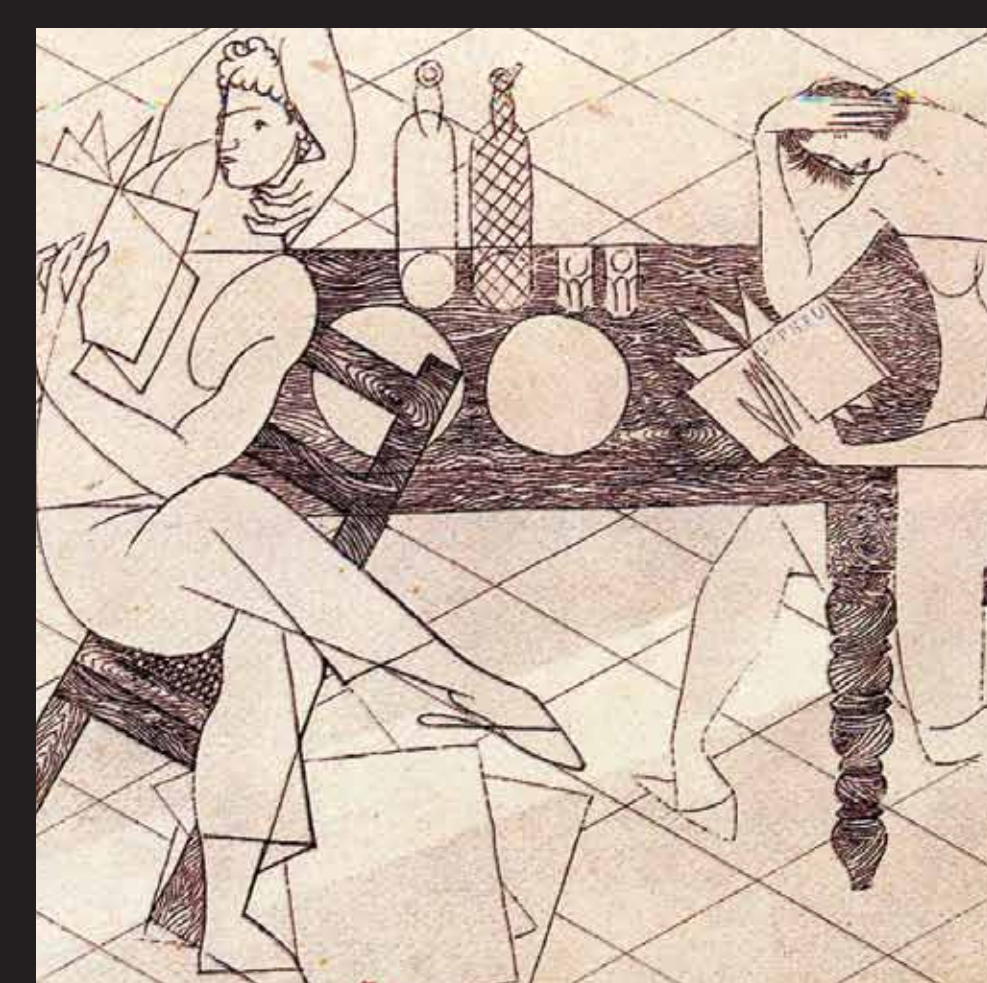
Saldanha II Station – platform integration



Factory "FVL-Fábrica Cerâmica Viúva Lamego"



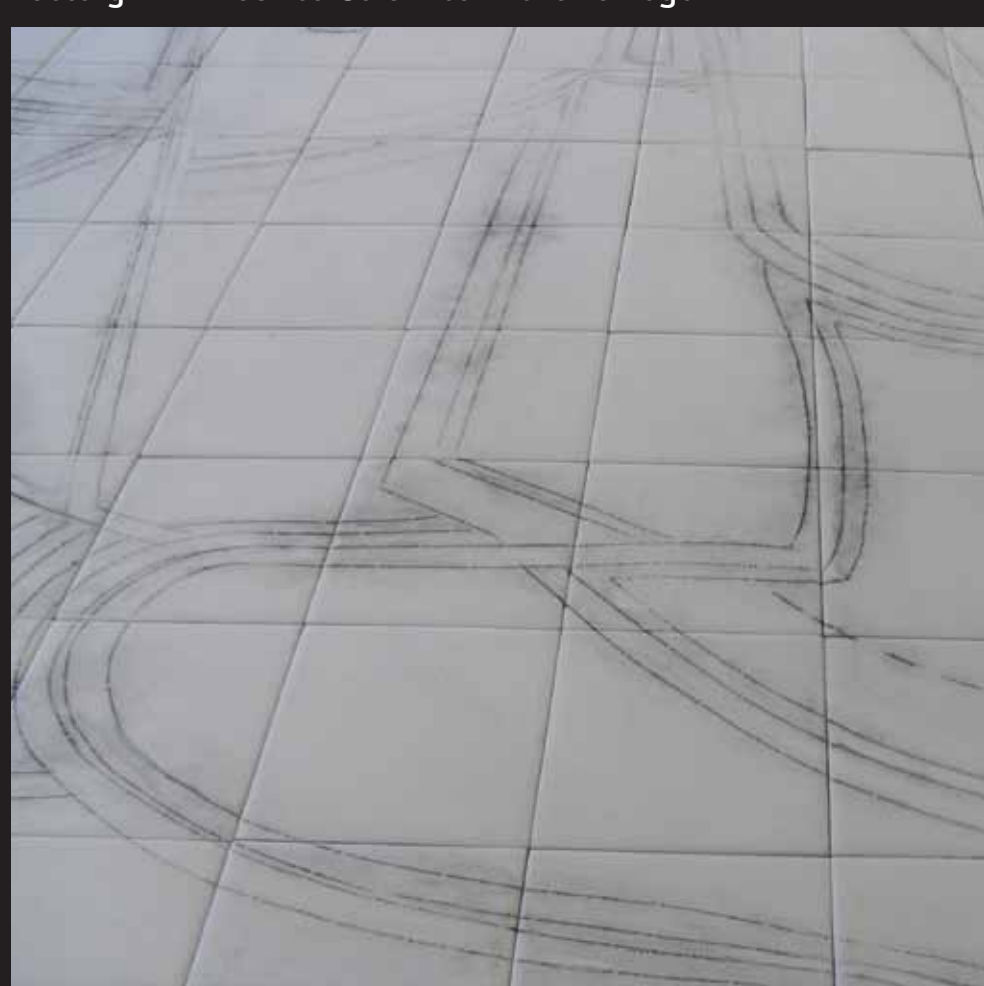
Exclusive techniques



Panel "Orfeu"



Platform integration, wall panelling



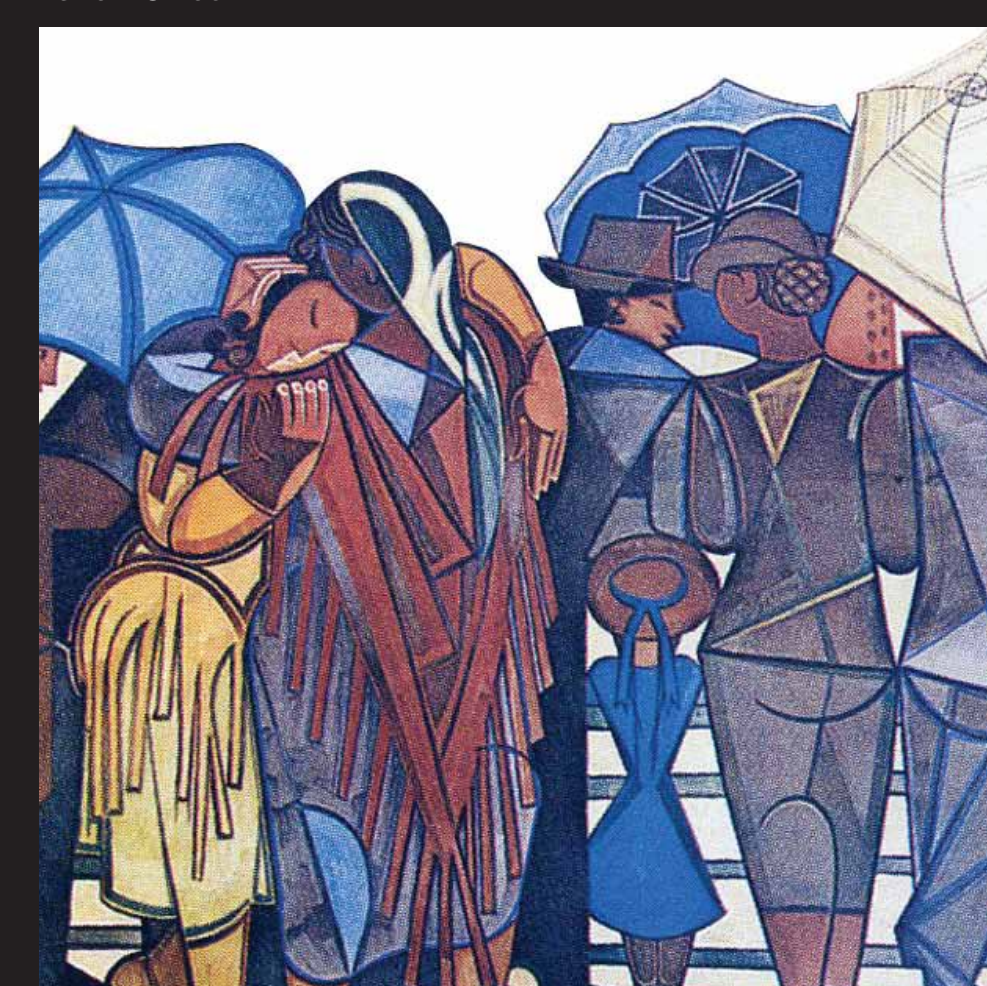
Factory "FVL-Fábrica Cerâmica Viúva Lamego"



Exclusive techniques



Color selection



Panel "Gare"

Why 4?

Effect on passengers

Art is intended to be provocative, softening the environment, stimulating and acting as a mean of making mobility easier.

Experience collected along the years at the "Metropolitano de Lisboa" has revealed that the underground has become a mobility agent, offering a unique, individual but also a solitary one.

In such, art is considered an appraisal company, and in becoming constant, can be regarded as "friendly". And as becoming "friendly" art tend to be preserved and not vandalized.

Why 5?

Communication to passengers

We intend to stimulate knowledge. Plastic interventions with different topics introduce distinct contents.

At Saldanha I are exposed allegorics to cosmos and human condition and knowledge. Earth, air, fire, knowledge, making and also "Estações do Ano" Spring, Summer, Autumn, Winter, are represented in the artistic panels.

At Saldanha II, retrospectively we travel through the most representative Almada's works.

Apart from being physically present at underground Station, other different channels serve as a mean of reveling the vast artistic heritage.

Internet, publicity campaigns articulated with museums and state institutions.

Why 6?

Quality of results

Best cultural results are possible with less financial investments.

Social Vision

3.54 (scale from 1-5) is the relative value of artistic interventions integrated at the underground stations.

Inquiries conducted with our clients shows that compensation of the made investments can be expected.

In a dynamic perspective of the sustainability of management policies of public space at Lisbon underground, the recognition at a high level of our cultural policy, considering the great acceptance not only of our target client but the population in general, stimulate us to pursue with our work, following the headlines foreseen.

Conclusions

Stations are nowadays and for future time an appealing challenge. Stations are alive and culturally stimulating.

Keep improving.