

38° 42' 21,844" N | 9° 8' 38,488" W

06

CAIS DO SODRÉ INTERFACE

PEDRO VIANA BOTELHO + NUNO TEOTÓNIO PEREIRA ARCHITECTS



01 Cais do Sodré interface, vertical accesses connecting the metro and train station (Duarte Almeida, 2020).

The recent intervention in Cais do Sodré Interface is a rehabilitation project of the former train station designed by the architect Porfírio Pardal Monteiro, and an extension of the faculties of the set including not only the metro, boat and bus networks, but also a commercial and service area. Today the complex is an intermodal station incorporating the train, metro, boat and bus networks.

According to the project's architects "it was the answer to a series of images related to the site and a need to identify Cais do Sodré as an indivisible unit." On the other hand the need for organization and its harmonious interconnection of traffic offering the general public a structure to the enjoyment and full use of the site, whether these are recreational activities, or the need for one or more means of transportation. All the valences included in the project are articulated in a singular way seeking the "dignification of the public space" (Tostões e alt, 2004, 228).

ARCHITECTS

Pedro Viana Botelho and Nuno Teotónio Pereira Architects

VISUAL ARTISTS

António Dacosta and Pedro Morais: rabbit figure drawing and painter's arrangement respectively
Irene Buarque: island-archipelago sculpture series

CUSTOMER/PROMOTER

Lisbon Underground (EP)

TEAM

1993 - 1997
Carlos Reis and Luís Borges da Gama;
1998 - 2004
Luís Borges da Gama, Sotero Ferreira, Francisco Eloy, Maria do Rosário Beija and Sara Eloy

PROJECT DATE

1993, 1995 - 1997, 1998 - 2004

CONSTRUCTION DATE

2009

LOCATION

Cais do Sodré, Lisbon

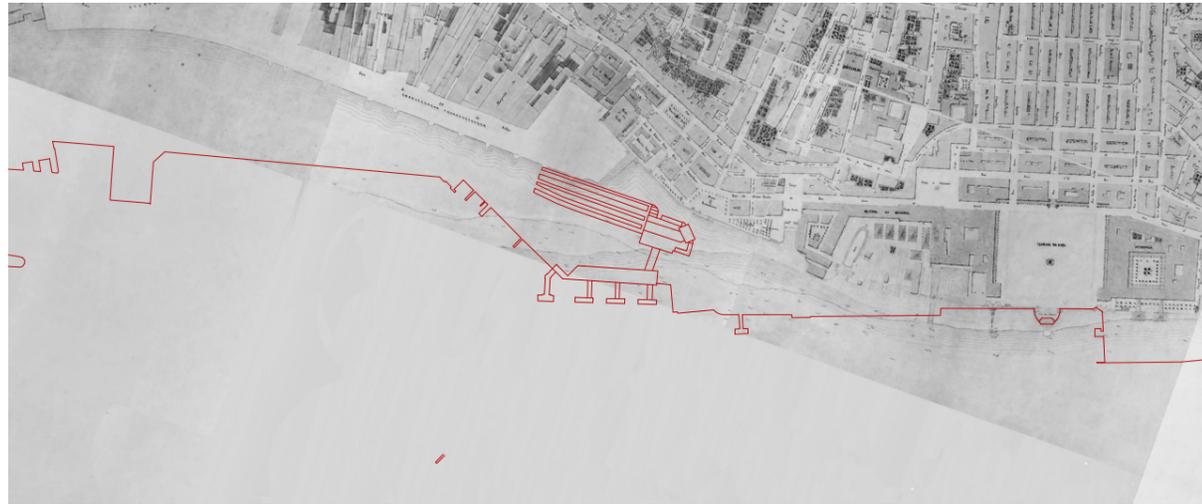
CONSTRUCTION AREA

52 145 m²

AWARDS

Valmor Prize in 2008
Monument of Public Interest (MPI) in 2012





02 1856-58. Adapted from Topography Letter of Lisbon. Filipe Folque. (2020).



03 1904-11. Adapted from City Survey of Lisbon. Silva Pinto (2020).



04 Mid - 1980. Adapted from City Survey of Lisbon . MCL (2020).

In Filipe Folque's 1856-58 plan, the embankment where the interface of the cais do sodré exists today was not visible. Until then, the current place where the building is located was dominated by the river, the beach of Boa Vista and the boqueirões where the boats moored. It was this "mire and drains that enhanced the existence of insalubrious stagnant waters and mosquitoes yellow fever carriers" (Martins, 1995, 325), making it until the construction of this landfill a focal place of diseases. To fight these hygienic but also infrastructural issues, it was elaborated, based on a study for Port of Lisbon, the "landfill and primitive construction of the then Rua 24 de Julho, wide and with a line of trees. However, the urban structure dependent on the axis of Rua da Boavista, and the lengthy parcel were kept intact" (Costa, João Pedro, 2007, 79).

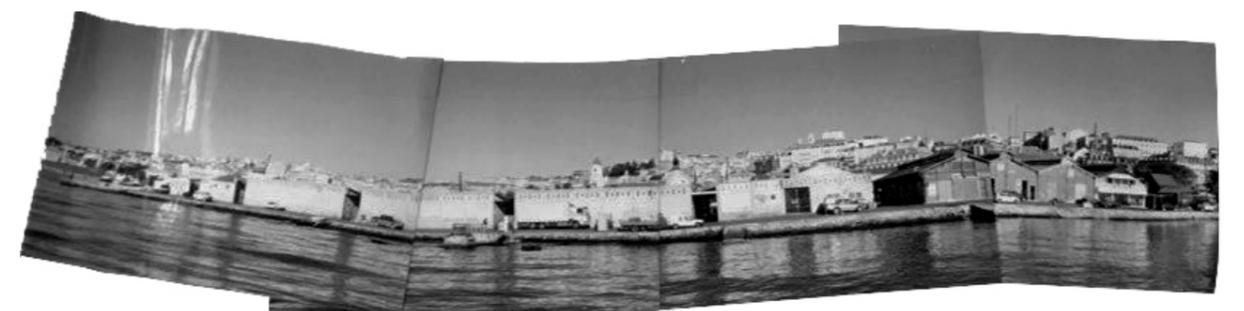
In the 1911 plan, by Silva Pinto, the Port of Lisbon had already been built, which contemplated the construction of a closed port, containing a railway line and the construction of a marine doc. A set of "other urban operations" were also carried out with the goal of improving internal access and reorganizing the long blocks between Rua da Boavista and Rua 24 de Julho, bringing the dimension of the blocks closer to the one that guided the growth of the city to the north through its tear with a longitudinal median street to the Tagus - Rua Vasco da Gama, current Rua D. Luís I (...)" (Proença, 2014, 186).



05 View of the Old Cais do Sodré Station, Square Duque de Terceira e a Avenue 24 de July, in the year of the station's inauguration (1928). (Judah Benoliel, adapted by Duarte Almeida, 2020).



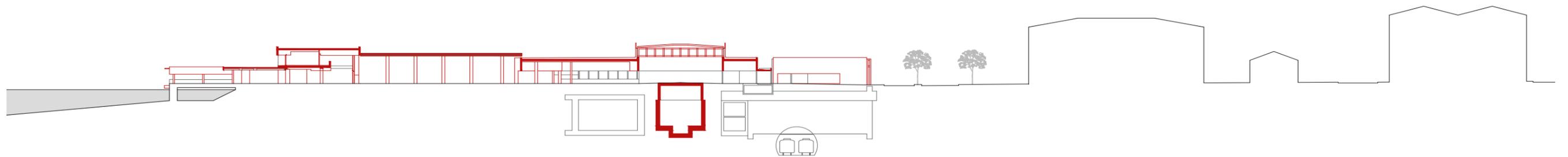
06 Aerial view of the old Cais do Sodré Station. (Nuno Teotónio Pereira Architects Archive, adapted by Duarte Almeida, 2020).



07 View of the river from the current site of the river pier. (Nuno Teotónio Pereira Architects Archive, adapted by Duarte Almeida, 2020).



08 Site Plan

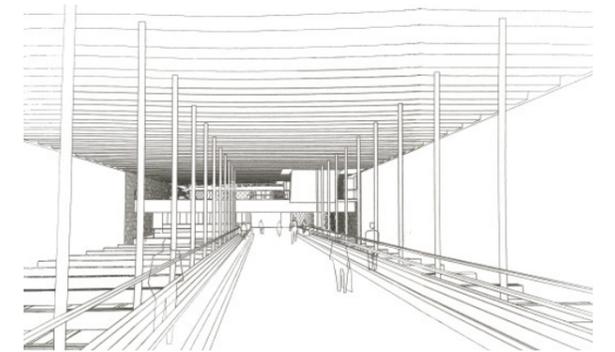


09 Longitudinal Section

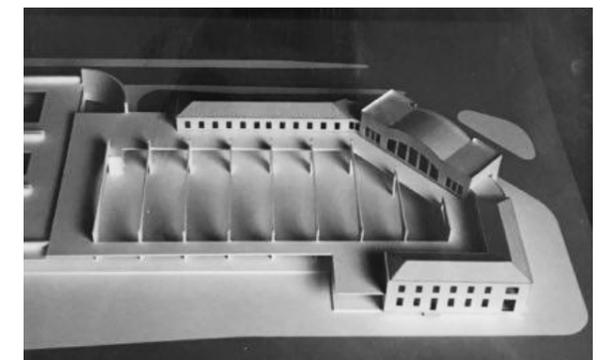
Still at the end of the 19th century, the first stretch of the Cascais Line took place (1889). Until then the connection to Cais do Sodré was made by river. In 1895, the railway line was extended to the, until then, modest Cais do Sodré station. In the 1940 plan, the urban fabric of the Aterro do Boavista is visible, intact until today with the profiling of Rua D. Luís I completed, as well as the resizing of the blocks. Also visible is the new station designed by the architect Porfirio P. Monteiro (1928), with a monumental volume, reinforcing its status as a tourist line.

The project by architects Pedro Botelho and Nuno Teotónio Pereira, aimed at creating an intermodal station on the site of Cais do Sodré, in order to create a new polarity in the City of Lisbon and its peripheries (Cacilhas, Barreiro, Trafaria and Cascais). At the functional and programmatic level, this transport consists of two volumes: to the south the ferry station and to the north the metro and train station. As the focal point lies in "the covered square, designed as space generator. This central core of the interface (...), seeks to enhance the old Pardal Monteiro's station, maintaining it as the main entrance and ordering the routes from there. The connection between the ferry and the train was thought out with circuits as a way of revitalizing the old station, guiding people to that central atrium". (Tostões, e alt, 2004, 228).

From the center of the square you can access the metro. The pier is on floor -3. It presents itself on a large-sized nave, the most extensive of the Lisbon metro network (224x23x12m) at



10 View of the suspended platform connecting to the metro pier (Nuno Teotónio Pereira Architects Archive, adapted by Duarte Almeida, 2020).



11 Proposal in model. (Nuno Teotónio Pereira Architects Archive, adapted by Duarte Almeida, 2020).



12 Construction of the CP train platform (Metaloviana -Metalúrgia de Viana, S.A., adapted by Duarte Almeida, 2020).

the time named by Gonçalo Byrne as “the distinction of a tectonic cave” (Byrne in Tostões e alt, 2004, 228), and has a side arrival dock and a central passenger departure pier. The station includes two extensive tile panels along the pier and at the entire height of the nave, reproducing a “running rabbit” according to the design by António Dacosta and arrangement by Pedro Morais. (Tostões, e alt, 2004, 228).

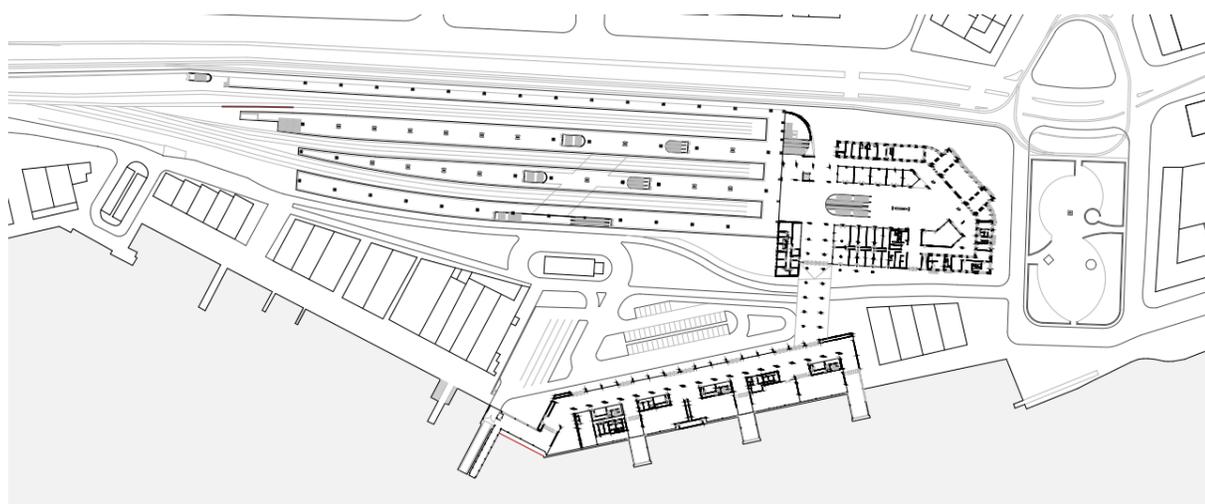
On floor -2, in the same alignment of the metro line there is an extensive suspended platform, on the sides of which two moving walkways contribute to dispersing all the traffic of people entering and leaving the metro pier.

The train station as well as the metro station is accessible from the square.

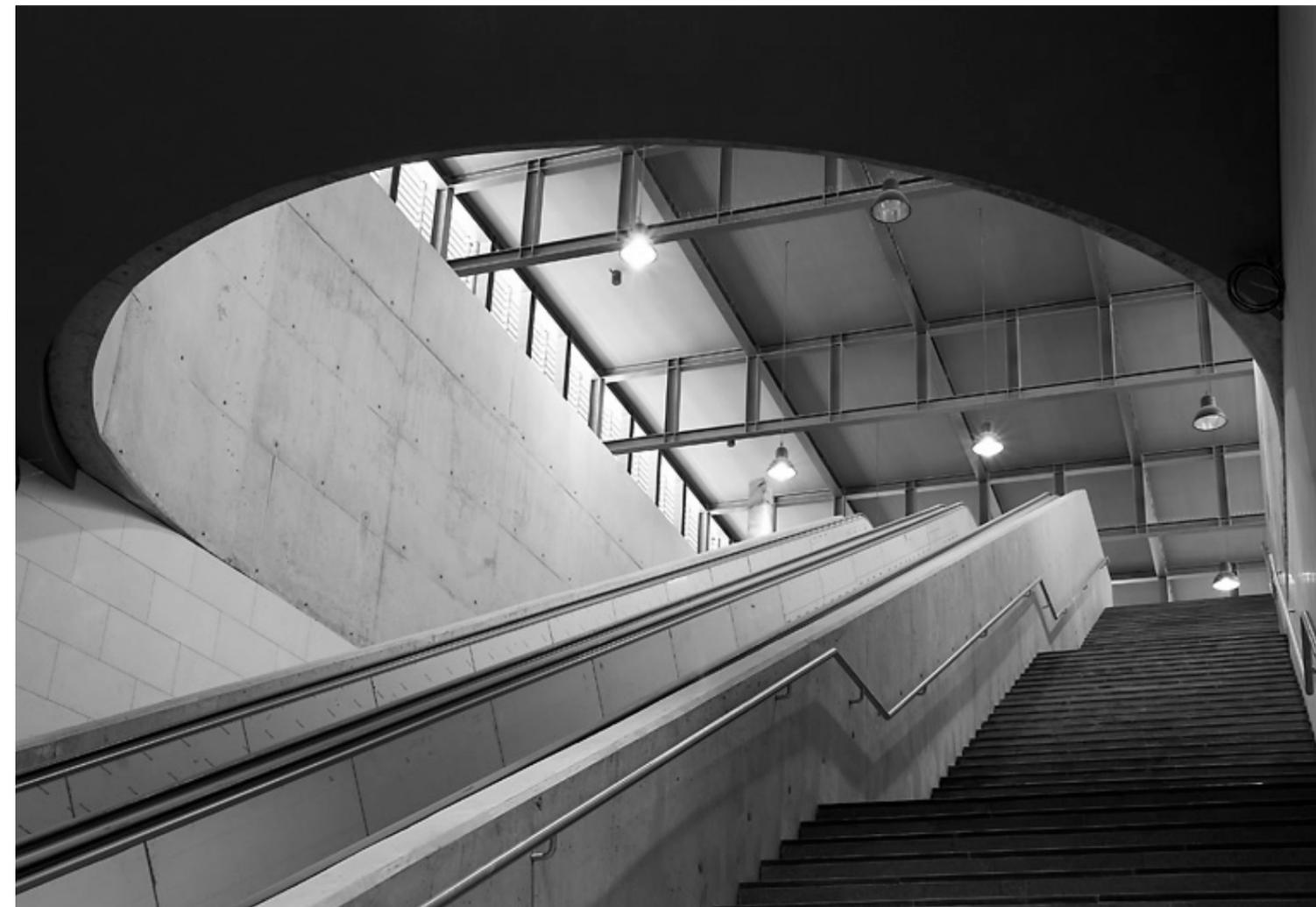
Vertical accesses emerge at each pier. These all connect in a diagonal corridor on floor -1, where the exit of the passengers moving from the train to the metro takes place. The ferry station, in turn, intensifies the relationship with the river and the other bank, through the fluidity of movement, open views and flexibility. On the ground floor the spaces are organized according to five volumes of parallelepiped forms. Inside there are vertical accesses, toilets and ticket offices. Outside these volumes a large circulation nave develops, to the North. On the river side are the several passenger waiting rooms. On the 1st floor there is a drop in volume compared to the river. It is here that the administrative area of the concessionaire com-



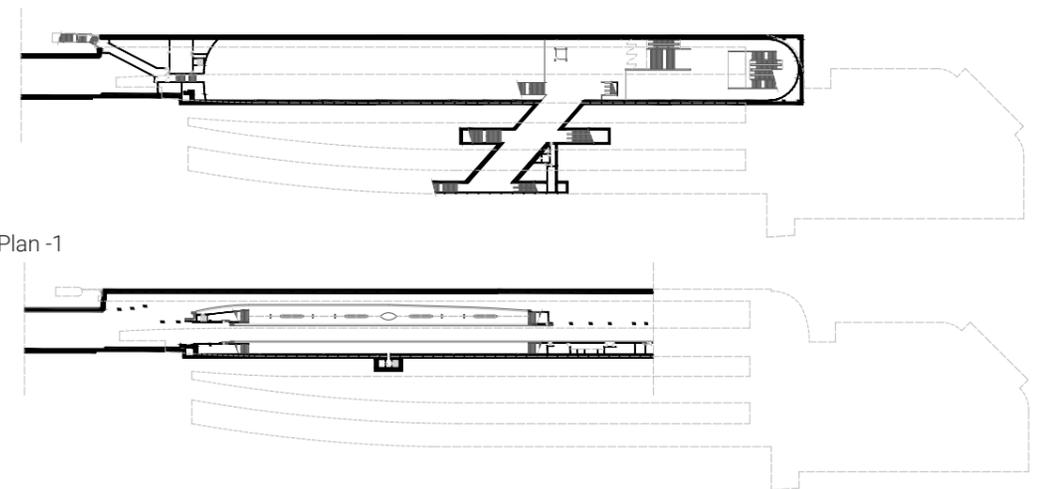
13 Elevation South



14 Ground Floor Plan

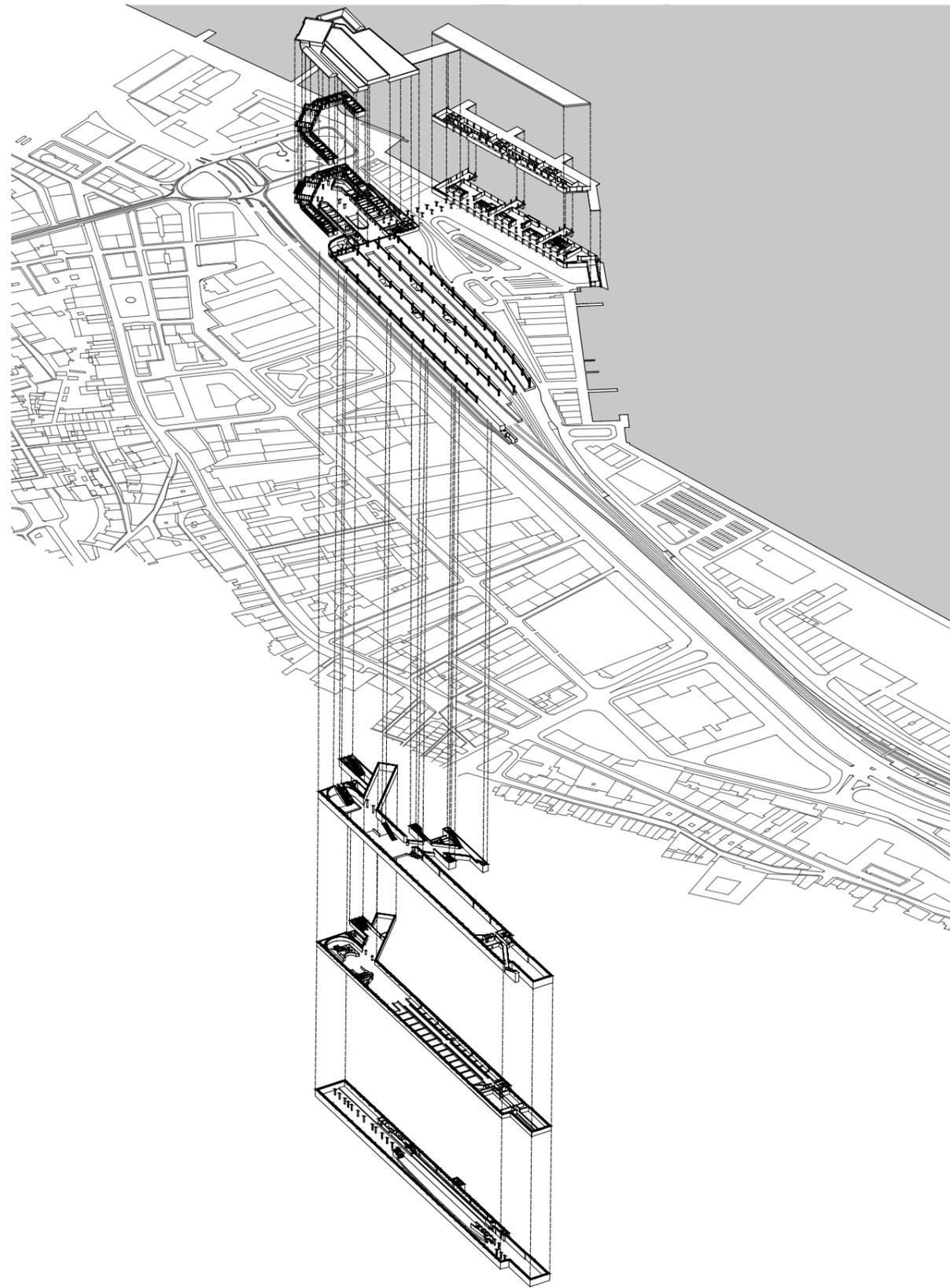


15 Central square staircase. (Catarina Botelho, 2012).



16 Floor Plan -1

17 Floor Plan -3



18 Axonometry

company - Transtejo - is found. This area develops from an extensive central gallery that branches out to the various spaces. This organization made it possible to create volumetric games and mezzanines overlooking the large nave and waiting rooms.

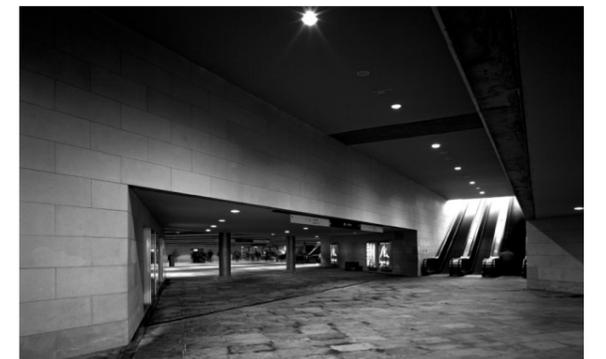
The intervention ends in the exterior "with the reconstruction of the pier understood as a space for collective use and leisure taking advantage of the proximity to the river. The jetty was replaced with the end emerging from the water and with a sculptural series of archipelago islands designed by Irene Buarque, using stones specially chosen and worked to be used as urban furniture ". (Tostões, e alt, 2004, 228).

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19 Suspended platform for access to the metro pier. (Ingolf, adapted by Duarte Almeida, 2020).



20 Connection between train pier and metro pier. (AML, adapted by Duarte Almeida, 2020).



21 Passenger wharves in Fluvian Wharf. (Tiago A. Miranda, adapted by Duarte Almeida, 2020).

"The heart of the interface, which is inside the old train station (...) is sort of a small shopping and services centre, where people who use the various modes of transport converge."

(Nuno Teotónio Pereira in Mexia, José, 2004).



22 Outside of Fluvial Wharf. (Tiago A. Miranda, adapted by Duarte Almeida, 2020).