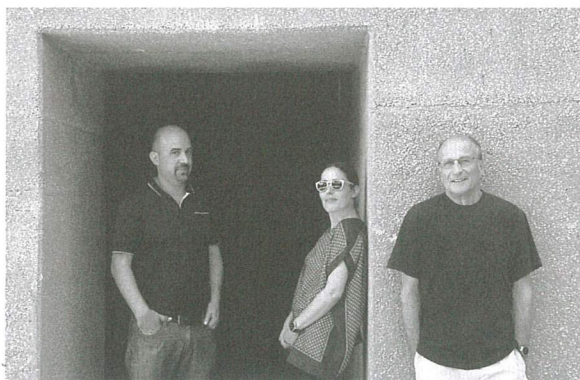


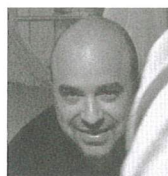
Prošlost koju još uvijek živimo

A Past We Are Still Experiencing

arhitekti
architects



Diogo Seixas Lopes Patrícia Barbas Gonçalo Byrne



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napisao
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¶ Postoje mnogi načini da se predstavi arhitektonski rad Gonçala Byrnea. Protežući se kroz više od četiri desetljeća, njegov opus odgovara u širokom spektru programa i konteksta. Pritom dosljedno pokazuje kultivirani kozmopolitizam

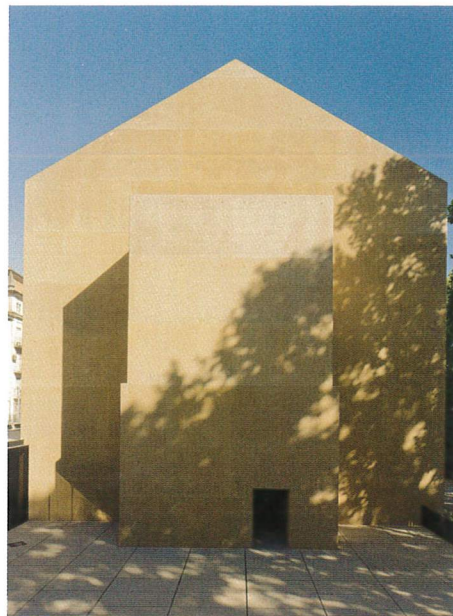
¶ There are many ways to introduce the architectural work of Gonçalo Byrne. Spanning over four decades, his oeuvre responds to a wide variety of programs and contexts. Throughout, it consistently displayed a cultivated cosmopolitanism



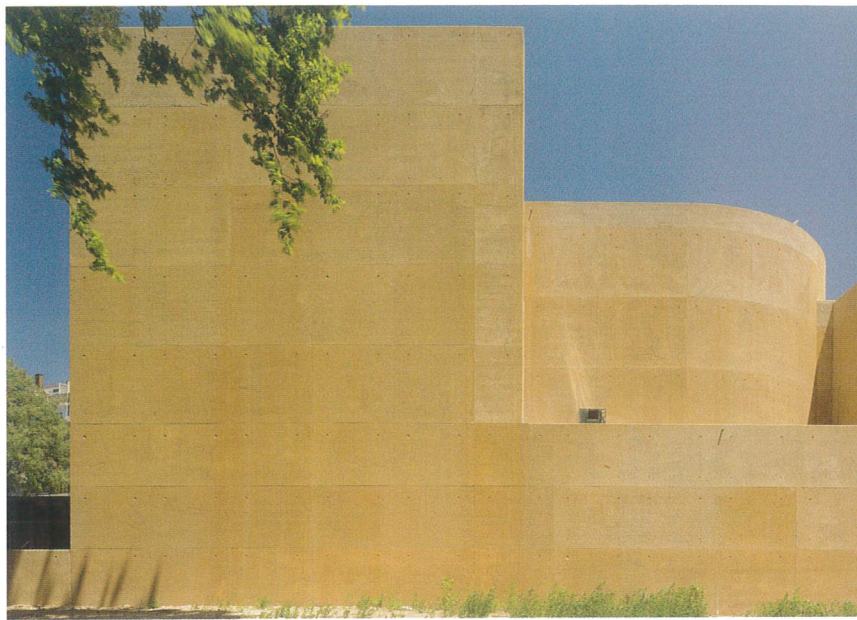
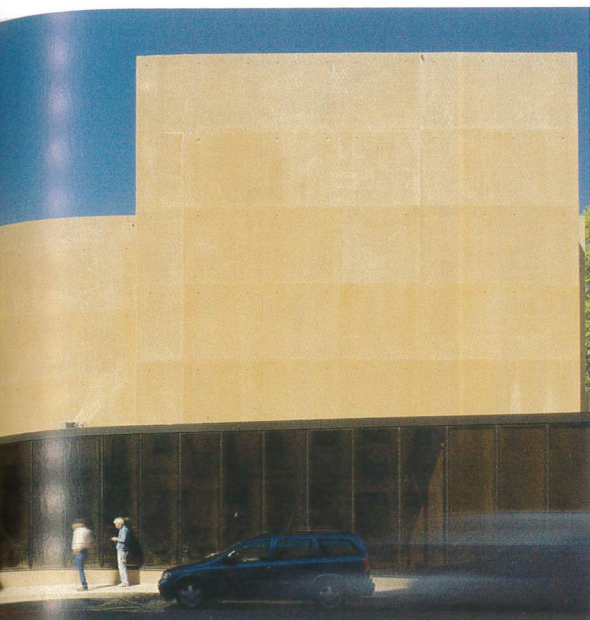
Baština zahtijeva pažljivu procjenu sinkroničnih podataka, vezanih uz trenutno stanje postojeće strukture

Heritage requires a careful assessment of synchronic data, related to the current condition of a preexisting structure

osjetljiv na razne parametre. Ipak, takva sklonost raznolikosti može također biti i oblik koherentnosti. Posebno to pokazuju, čini se, dva atributa. Byrne i njegova produkcija su istovremeno i diplomatski i dijalektički. Obje osobine podrazumijevaju vještine uravnoteživanja različitih, često suprotstavljenih stajališta, kako bi se među njima postigla ravnoteža. Arhitektura je rezultat složenih pregovora sastavljenih od više čimbenika koji se susreću u točki zajedničkog interesa. To sjecište treba tražiti s osjećajem uljudnosti i umjerenosti jer u njemu leži sama srž discipline koja ga je stvorila. Byrne je na početku svoje karijere slijedio ovu premisu aktivnim sudjelovanjem u participativnim procesima vezanim uz socijalno stanovanje, tijekom revolucionarnog razdoblja u Portugalu. Hitan odgovor na neodložne zahtjeve, kolektivno stanovanje je dakle bilo sredstvo za implementaciju demokratske



that is attentive to several instances. Yet, such penchant for diversity can also be a form of coherence. Two attributes, in particular, seem to summarize this. Byrne and his output are at once diplomatic and dialectic. Both traits imply skills to counterbalance different, often opposing, standpoints in order to obtain a mediated balance between them. Architecture is the result of complex negotiations comprising multiple agents that meet at a point of common interest. This junction should be sought with a sense of civility and decorum since therein lies the very essence of the discipline that gave rise to it. Early in his career, Byrne pursued this premise by means of active engagement in participatory processes related with social housing during the revolutionary period in Portugal. An urgent response to pressing demands, collective dwelling was therefore a means to implement democratic culture and social equity. As a firm believer in this premise, Byrne subdued egotistic whims to the greater good of finding consensus. He maintained this policy thereafter, liberated from the obligation of an individual style. His committed form of eclecticism recalls that of another Iberian master, Rafael Moneo, seeking fair-minded solutions to spatial and functional problems. ¶ Among the extensive portfolio of Gonçalo Byrne, a substantial part is dedicated to heritage. Given the maieutic nature of his work, using design as a mode of inquiry to unravel factors of reality, this should not be regarded as a surprise. Heritage requires a careful assessment of synchronic data, related to the current condition of a preexisting structure. But it also imposes the mandate of probing diachronic traces



kulture i socijalne pravednosti. Kao što je čvrsto vjerovao u tu premisu, Byrne je i svoje osobne želje obuzdao radi više svrhe pronalaženja konsenzusa. Te se politike držao i kasnije, oslobođen obveze individualnog stila. Njegov predani oblik eklekticitizma podsjeća na onaj jednog drugog iberijskog majstora, Rafaela Monea, koji je tragao za nepristranim rješenjima prostornih i funkcionalnih problema. ¶ Znatna dio opsežnog opusa Gonçala Byrnea posvećen je baštini. S obzirom na majevitičku prirodu njegova djela – korištenje projektiranja kao načina istraživanja čimbenika stvarnosti – to nas ne bi trebalo iznenaditi. Baština zahtijeva pažljivu procjenu sinkroničnih podataka, vezanih uz trenutno stanje postojeće strukture. Ali ona također nameće i obvezu ispitivanja dijakronijskih tragova početaka materijalnog artefakta i njegovih kasnijih slojeva. Projekti obnove bi zato trebali spajati ova dva kriterija, prošlost i sadašnjost, koji su fizički isprepleteni u narativu kroz vrijeme. Brojni su primjeri u kojima Byrne pokazuje osobit smisao za postizanje ove alkemijske kombinacije. Za potrebe ovog teksta, kao demonstraciju ovog *modus operandi*, vrijedi spomenuti dva: samostan u Alcobaçi (2005.) i Nacionalni muzej Machado de Castro u Coimabri (2008.). Prvi je golemi religijski kompleks cistercitskog reda, iz dvanaestog stoljeća, u strogom gotičkom stilu preko kojeg se nadograđivalo u kasnijim razdobljima. Osim opremanja interijera diskretnim detaljima poput stepenica i platforma, većina intervencija bila je usmjerena prema sjedinjenju samostana s urbanim tkivom okoline pomoću jednostavnog uređenja krajobraza. Preuređenje eksterijera omogućava jasnu interpretaciju obaju dijelova

from the origins of a material artifact and its subsequent layers. Renovation projects should, thus, merge the two criteria, past and present, physically intertwined in a narrative across time. Byrne has numerous examples of his particular flair to attain this alchemic combination. For the purpose of this text it is noteworthy to mention two of them – the Monastery of Alcobaça (2005), and the National Museum Machado de Castro in Coimbra (2008) – as demonstrations of this *modus operandi*. The first, a vast religious complex of the Cistercian Order dating back to the twelfth century, boasts an austere Gothic style over which additions were made in later periods. Besides peopling the interior with discrete props such as stairs and platforms, the bulk of the intervention focused on uniting the abbey with the urban fabric around by means of stark landscaping. The refurbishment of the exterior allows for a clear interpretation of both parts into a wholesome ensemble, inextricably linked to this major construct. In Coimbra, this ability to read through the scrolls of history digs deeper into the ages wherein a conglomeration of medieval and posterior buildings are grounded over a Roman forum. Byrne delved into all these remains with the methodical resolution of an archaeologist, or a detective, to set up a spatial path across epochs. In both cases, time is always a great raconteur. ¶ Thalia Theatre in Lisbon (2012), designed in tandem with Barbas Lopes Arquitectos, is a recent addition to the list. The commission involved the reconversion of the ruins of a nineteenth century theatre into a multipurpose space that could host conferences, exhibitions, performances, and other events. The old



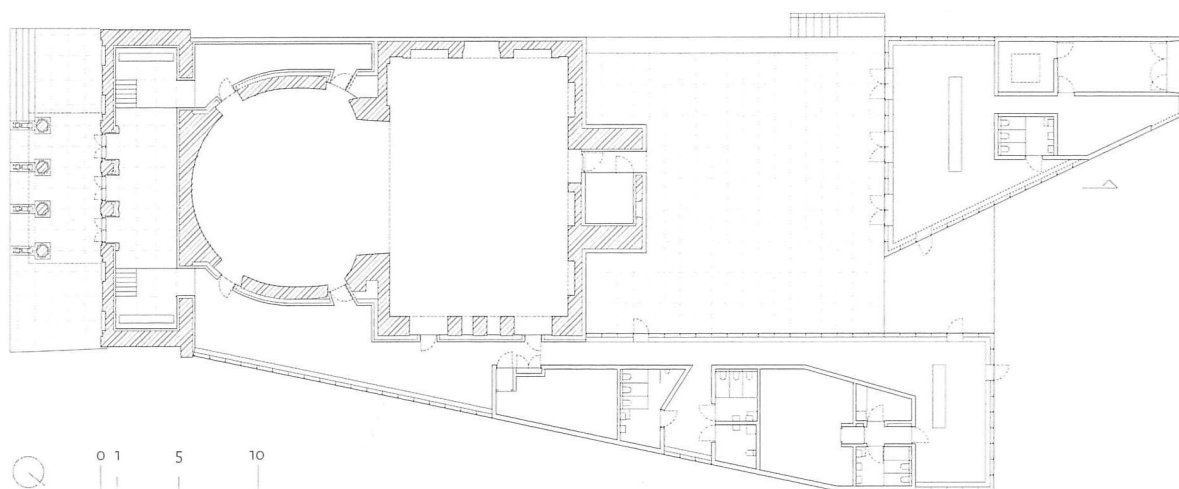
u zdravu cjelinu, neraskidivo vezanu za ovaj veliki konstrukt. U Coimabri ta sposobnost iščitavanja povijesti zadire dublje u doba u kojem su temelji konglomerat srednjovjekovnih i kasnijih građevina položeni preko rimskog foruma. Byrne je uronio u sve te ostatke metodičkom odlučnošću arheologa ili detektiva, kako bi postavio prostorni put preko raznih epoha. U oba ova slučaja vrijeme je uvijek sjajan pripovjedač. ¶ Odnedavno je na popis dodano i kazalište Thalia u Lisabonu (2012.), projektirano zajedno s Barbas Lopes Arquitectos. Narudžba je uključivala preobrazbu ruševina kazališta iz devetnaestog stoljeća u višenamjenski prostor koji će moći ugostiti konferencije, izložbe, predstave i druga događanja. Stara zgrada, derutna i bez krova, poslužila je kao podloga za cijeli niz dodavanja i oduzimanja. Ponajprije, neoklasicističko pročelje objekta oblikovano je žbukom i vapnencem kako bi se stvorila obnovljena verzija njegova originalnog stila. Ne radi se ni o pastišu niti o replici, nego o suvremenoj evokaciji. Pozornica i gledalište obloženi su betonskom ljuskom u boji terakote, uz korištenje ostataka ruševne zidane ograde kao izgubljene oplata. Ova monokromatska i monomaterijska površina uokviruje ruševine poput sarkofaga i tretira ih kao relikvije, istovremeno ispunjavajući njihove drevne volumene. Konačno, trokatni aneks marginalne važnosti je srušen, ustupivši mjesto programima jednokatnog paviljona koji ugošćuje programe poput kafeterije, recepcije, sanitarija, spremišta i

building, roofless and rundown, was used as scaffolding for a series of additions and subtractions. First, the neoclassical frontage of this venue was infilled with stucco and limestone to create an updated version of its original style. It is neither a pastiche nor a replica, but rather a contemporary evocation. The stage and audience spaces were coated with a terracotta concrete shell using the remnants of the dilapidated masonry enclosure as lost formwork. Like a sarcophagus, this monochromatic and monomateric surface encases the ruins, and treats them as relics while completing their volumes of yore. Finally, a three-storey annex of marginal importance was demolished, giving way to a one-storey pavilion housing program such as a cafeteria, reception, restrooms, storage, and circulation. This structure, mainly built in glass and steel, serpentine along the site of the building, first facing the street, and then leaning inwards into an adjoining garden. In this triumvirate – foyer, stage and audience, pavilion – parts are bound to each other forming a single entity, and setting up a dialogue between seemingly contrasting tectonic nuances – mannerist, brutalist, modernist – that nevertheless compose an exegetic assemblage. ¶ At Thalia Theatre, Gonçalo Byrne also took care to consider other strata of meanings. They regard the inception of the building and its symbolism. The theatre was inaugurated in 1843, under the patronage of a local aristocrat – the Count of Farrobo – who wanted to



cirkulacije. Ova konstrukcija, uglavnom izgrađena od stakla i čelika, krivuda duž parcele, okrenuta najprije na ulicu, a potom se orijentira prema unutra, prema susjednom vrtu. U tom trijumviratu – foaje, pozornica i gledalište, paviljonski dijelovi su međusobno povezani, tvoreći jedinstvenu cjelinu i stvarajući dijalog između naizgled kontrastnih tektonskih nijansi, manirističkih, brutalističkih, modernističkih, koje unatoč tomu sačinjavaju jedan egzegetički ansambl. ◀ Gonçalo Byrne je u

welcome his entourage in a private facility where plays could be staged and extravagant parties held. The place was lavishly decorated with mirrors, chandeliers and gilded wood. The flamboyance of the soirées there quickly became the talk of the town. One day, though, in 1862, everything went down in flames. By then, the aristocrat was penniless and eventually died in a state of dejection. The charcoaled carcass of the theatre testified, for over 150 years, to the rise and fall

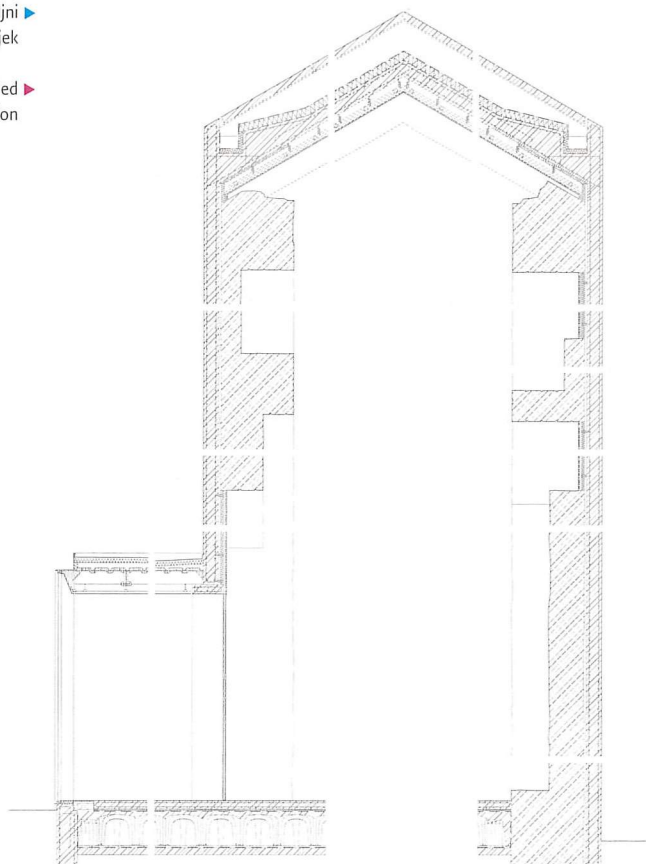


◀ tlocrt prizemlja
◀ ground floor plan



detaljni ▶
presjek

detailed ▶
section



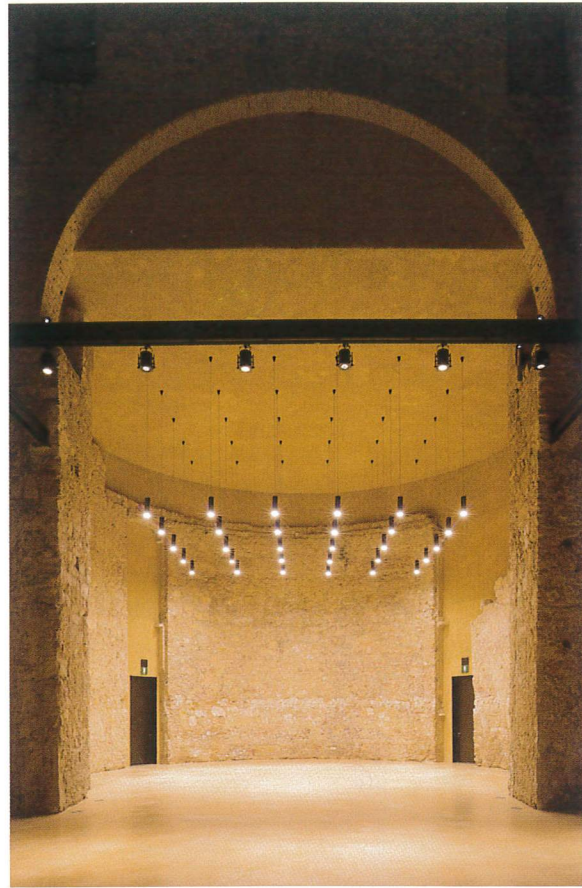
of this eccentric figure. It stood adrift amid the surrounding manor – with a palace, boulevards, gardens, and follies – where this vision of fantasy first came to be. The project for renovation of the theatre is an attempt to tell this story once again, and to pay tribute to its main protagonist. By doing that, it adds one more chapter to it, rekindling ancient memories today. Thus, the classicist elegance of the foyer recalls the anticipation of the gala nights, while the pavilion casts an ornate world of glimmers and reflections by means of reflexive glazing and aluminum profiles. The stage and audience, however, were left unadorned and scarred from the ill-fated fire. This provides a solemn pathos to the entire space, prompting new scenic settings inside, and constitutes a material index to the life and death of the building. In the end, though, the finale is fortunate with the reincarnation of this architectural phoenix. ◀ Once again, Gonçalo Byrne reasserts his civic dedication by seeking to construct a shared experience of collective memory. The project tells a story, seeking to foster the awareness of the city and its components across time, so they can be put to public use. In the age of disjointed gestures and careless speculation, this conduct is, indeed, diplomatic and dialectic. It is driven by a stern, yet mild, sense of the responsibility architecture should secure vis-à-vis the course of human activity: yesterday, today, tomorrow. As Aldo Rossi once wrote, it should remind us that we inhabit a past we are still experiencing.

kazalištu Thalia također vodio računa i o drugim značenjskim slojevima koji se odnose na nastanak zgrade i njenu simboliku. Kazalište je svečano otvoreno 1843., pod pokroviteljstvom lokalnog aristokrata, grofa Farroboa, koji je svoju svitu poželio primati u privatnom objektu u kojem su se mogle izvoditi kazališne predstave i priređivati ekstravagantne zabave. Mjesto je bilo bogato ukrašeno ogledalima, lusterima i pozlaćenim drvom. Raskoš soareja koje su se tamo održavale brzo se pročula. Međutim, jednog je dana 1862. godine sve izgorjelo. Tada je aristokrat već ostao bez novca i na kraju umro u stanju potištenosti. Pougljenjeni ostaci kazališta više od 150 godina svjedočili su o usponu i padu ovog ekscentričnog čovjeka. Stajali su napušteni, okruženi okolnim imanjem – s dvorcem, šetalištima, vrtovima i follies – gdje je ta vizija mašte i nastala. Projekt obnove kazališta bio je pokušaj da se ova priča još jednom ispriča i da se oda počast njezinom glavnom protagonistu. Time joj se dodaje još jedno poglavlje i obnavljaju stara sjećanja. Klasicistička elegancija foajea tako priziva iščekivanje gala večeri, dok paviljon uobličuje nakićen svijet blještavila i odsjaja pomoću reflektivnih ostakljenja i

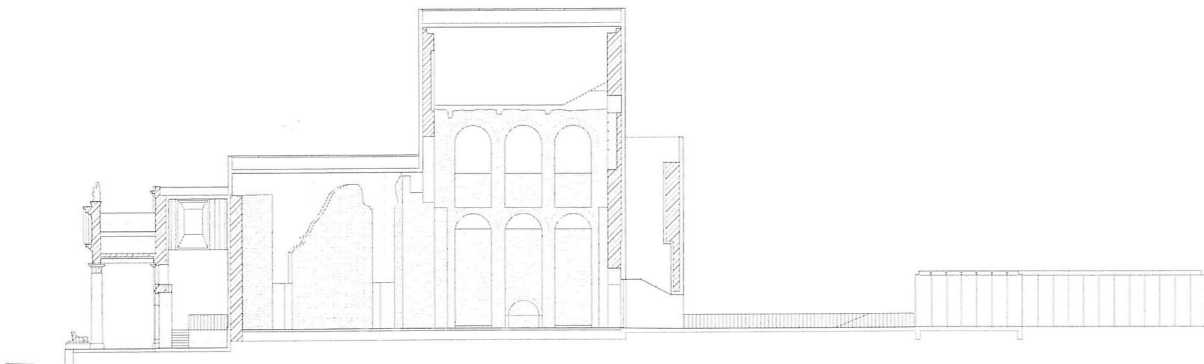




Stara zgrada kazališta Thalia, derutna i bez krova, poslužila je kao podloga za cijeli niz dodavanja i oduzimanja



The old building, of Thalia theatre roofless and rundown, was used as scaffolding for a series of additions and subtractions



◀ uzdužni presjek

◀ longitudinal section

Kazalište Thalia, Lisabon, Portugal | autori: Gonçalo Byrne, Patrícia Barbas, Diogo Seixas Lopes
arhitektonski uredi: Gonçalo Byrne Architects, Barbas Lopes Architects | projektni tim: Gonçalo Byrne, Patrícia Barbas, Diogo Seixas Lopes, Hugo Ferreira, Jan Vojtišek, João Neves, Lígia Ribeiro, Luca Martinucci, Tânia Roque | investitor: Portuguese Ministry of Education and Science | površina: 1600 m² | projekt: 2008
realizacija: 2012 | cijena: 2.700.000 € | glavni izvođač: prime constructor ACF

aluminijjskih profila. Međutim, pozornica i gledalište ostali su u kobnom požaru oštećeni i bez ukrasa. To daje svečani patos cijelom prostoru, potiče unutra nove scenografske ambijente i tvori značajan materijalni pokazatelj za život i smrt zgrade. Na koncu, sve se ipak sretno završava reinkarnacijom ovog arhitektonskog feniksa. Gonçalo Byrne još jednom potvrđuje svoju građansku predanost nastojeći izgraditi zajedničko iskustvo kolektivnog sjećanja. Projekt priča priču, nastojeći potaknuti svijest o gradu i njegovim komponentama kroz vrijeme, kako bi ih se moglo staviti u javnu uporabu. U doba rastrganih gesta i nemarnog špekuliranja, ovo ponašanje je doista diplomatsko i dijalektičko. Pokreće ga ozbiljni, ali blagi osjećaj odgovornosti koji arhitektura treba imati prema tijeku ljudskog djelovanja: jučer, danas, sutra. Kao što je Aldo Rossi jednom zapisao, to bi nas trebalo podsjetiti da prebivamo u prošlosti koju još uvijek živimo.



