Built in 1968, the restaurant has run for 30 years. It closed in 2001, regarding as a disco, tinge bar and warehouse before finally being abandoned. Future plans: military compound or fire station (estimated cost of renovation: 120 million).

Architecture of an anti-museum: traversing the edifice, one encounters remains and traces from various epochs. A monument to the Estado Novo and its decay, an extra-mural site which keeps and cancels context through its remote geography and hermetic design, producing a permanently unrealized intention to remain unrecorded and unknown. Often cryptically referred to in the press as ‘a building waiting for development’. Its projected future recalls past functions.

Anti-museum also due to its own temporality: it has always been a place for temporary living: restaurant and shelter and its contained objects are equal the product of fragmented duration, resulting from the subjective experiences and ambitions of casual visitors.

Ambiguously generated by this initially hierarchical urban structure that is eventually abandoned by the city and left to decay, its understanding the recent history of Lisbon from the buildings that it progressively eliminates and the particular aesthetic of the process (in regard to both its historic and more recent history). Presenting urban failure: past projects meant to fail apart, but also the inability of the city to actualize and carry out urban transformation.

The glass house entrance recall the colonial architectures of representation, associated with leisure and the tropics (Anglo-Chinese War of Independence, 1941-1976). The site, inside and outside aesthetic of the Estado Novo work as narrative levels for national epic. The building was originally accessed by an alley inside the gardens, recalling horticulture entrance to Portuguese aristocratic haciendas.

A unique large-scale structure in the last layer, a circular drawing placed under the windows to reproduce a 360° view of the landscapes and distant horizons. Combining the usual distant urban panoramas of the ‘metaphor’ that need to focus on the public monuments, the site here reproduce without differentiation the totality of the environment... Panorama’s architecture as a disposition of representation.

Disembodied: monumentality determined by the building’s isolation from the urban context, a spatiality and temporality that generates a micro-environment. Failed architecture (from the point of view of urban, social planning) starts to produce its own uses: reuse foundries, regression to pre-architectural uses of place, from architecture to site. Young peoples visit and listen to music – introducing an alternative environmental exploration of place that remains sealed and unknown to official history.

Though this type of urban terrain, which is familiar from Tim Etchells and the Italian Architect group STAIKETA, is less familiar in Portugal. Panorama is inherently open to leisure and urbanism. It is close to the city, but still unknown. ‘Oil’ is informally and progressively reciprocated - while a new layer of use is added to the building’s uses. The stratification of these uses and information fall limited and reveal a need for adaptable architectural structures and the exploration of historic heritage into recent cultural life.

The surrounding terrain is represented by the building as an image of domination, surveillance and control. Its isolation also stresses that it is programmatically de-contextualized from its social environment: initially defined by the exclusive activities of a small/authoritarian elite, the building ultimately leads to exclusion of a different artistic, drug-dealing and homosexuality. As a ruin, it has a function to accommodate the city and to accommodate the city... The panoramic views are a critical fragment, recontextualizing the city with its persistent demand.

The Panoramic Restaurant

Host: Marta Jecu
Guest: Ian King

Initially proposed by Clara da Costa, the building has no notable openings, and is a reserved, publicly inaccessible space. Turned down by the city council. A revised project by Patricia Reis da Arruda, known for the Airport of Lisbon, Eduardo VII Park, Campo Grande and the landscape design of the entire Mamertine Parque. At the site of the restaurant, Arruda opens up the building with platforms and panoramic views.

Amado employs local documents and artists, as was common in Lisbon for monumental buildings of the late 16th-17th like the nun’s convents, Manueline (mural paintings), Manueline Madrelo (aqua plonica) and Querubim Lapa (ceramic panels).