



LIVING TRACES OF HISTORY – PORTUGUESE APPROACH TO CONSERVATION ON THE EXAMPLE OF RELIGIOUS BUILDINGS IN LISBON

ŻYWE ŚLADY HISTORII – PORTUGALSKIE PODEJŚCIE KONSERWATORSKIE NA PRZYKŁADZIE OBIEKTÓW SAKRALNYCH W LIZBONIE

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Abstract

The article addresses the issue of the Portuguese conservation approach to religious buildings in Lisbon that have been damaged by cataclysms. The aim is to show approach to both preserving the original substance and changing the function of the sacral building. After the tragic destruction of Lisbon in the mid-18th century was followed by the use of the ruins of the Carmelite monastery church, Convento do Carmo, for adaptation into the Archaeological Museum. Church of the Nossa Senhora da Conceição Velha, also acts as a remnant of historic events. The Church of St Dominic is also an example of atypical conservation and restoration. Another one is the adaptation the São Julião church on the Museum of the Bank of Portugal. That projects are examples of pioneering conservation activities conceived as a result of the conservation practice of Portuguese architects.

Keywords: Portugal, Lisbon, conservation, protection, heritage, adaptation

Streszczenie

Artykuł porusza problem portugalskiego podejścia konserwatorskiego do obiektów sakralnych w Lizbonie, które uległy zniszczeniu w wyniku kataklizmów. Celem jest ukazanie interesującego podejścia zarówno do zachowania oryginalnej substancji, jak i zmiany funkcji obiektów sakralnych. Po tragicznym zniszczeniu Lizbony w połowie XVIII wieku ruiny kościoła klasztoru karmelitów Convento do Carmo wykorzystano do adaptacji na Muzeum Archeologiczne. Znakiem historycznych wydarzeń jest także kościół Nossa Senhora da Conceição Velha. Przykładem nietypowej konserwacji i restauracji jest także kościół Igreja de São Domingos. Kolejnym przykładem jest adaptacja zniszczonego kościoła São Julião na siedzibę Muzeum Banku Portugalii. Projekty te są przykładami pionierskich działań konserwatorskich powstałych w wyniku praktyki konserwatorskiej portugalskich architektów.

Słowa kluczowe: Portugalia, Lizbona, konserwacja, ochrona, dziedzictwo, adaptacja

1. INTRODUCTION

Lisbon is a city situated on the hills at the mouth of the Tagus River¹. Portugal's largest city also has the largest amount of historic tissue in the country, accumulated here since the Roman times. The current city has absorbed the area of the former port of Belém from where sea expeditions departed as early as in the 15th century. At the beginning of the 16th century, the Hieronymites Monastery – Mosteiro Dos Jeronimos – was founded at the entrance to the harbour; the building represents the best period in the development of Portuguese architecture, known as the Manueline style² (Fig. 1). The monastery (1502-1551) was built together with the defensive Tower of Belém – Torre de Belém (1515-1521) [1] [2] ordered by King Manuel I in gratitude for Vasco da Gama's successful expedition to India. Both the monastery and the tower are listed as the UNESCO World Heritage sites since 1983.



Figure 1. View of a section of the façade of the Hieronymites Monastery – Mosteiro Dos Jeronimos and the Santa Maria Church in Belém, Lisbon, 2021, photo: M. Doroz-Turek

In 1755, Lisbon was hit by a huge earthquake that almost completely destroyed the centre of the city, while leaving Belém in better condition. This is why Lisbon represents a peculiar situation where only where there are only a few earlier buildings among in the reconstructed urban tissue. The Lisbon Castle and the cathedral standing on a hill, the ruins of the do Carmo Monastery, or the monuments of Belém are the oldest buildings

among the buildings from the late 18th and early 19th centuries. This is a significant difference compared to other Portuguese cities, where we can clearly see the regular development of the urban structure.

2. STATE OF RESEARCH

The issue of Portuguese conservation efforts and adaptations has not been widely commented by the Polish scholars. One of the first to address this topic is conservator Ewa Święcka in her article on the conservation of the Church of St Dominic in Lisbon [3]. Subsequent publications on the Portuguese school of conservation were written by architect Dominika Kuśnierz-Krupa, who discussed the problem mainly using examples of secular buildings [2, 4, 5]. In 2017, an article by Karolina Dudzik-Gyurkovich [6] on the design of public spaces in Lisbon was published.

3. LISBON AND HISTORIC DESTRUCTION

Portugal escaped the wartime devastation of the 20th century, which turned most of Europe's major cities, including some Polish ones, into ruins. Lisbon, however, was affected much earlier by the devastation following natural cataclysms – earthquakes, after which it had to rebuild. On 1 November 1755, the city saw its most severe earthquake, which costed thousands of lives and turned about 85% of the capital's buildings into rubble, including most of Lisbon's temples. Strong shocks were followed by a tsunami, and where the water did not reach, fires broke out destroying what remained. Baixa district turned into rubble, along with the residential buildings of the Ribeira royal palace (standing on the site of today's Lisbon Plaza – Praça Comércio), the larger churches, the Carmelite monastery – Do Carmo. The former Moorish fortress, transformed in the 12th century into the castle of St George survived, as did the cathedral – they were both located in the least damaged district of Alfama.

After the earthquake, the economically and politically important city had to be rebuilt. The authorities and the residents faced the problem of restoring the buildings, many of which were already then considered as historic. Lisbon was rebuilt according to a project that was modern at the time and followed the principles of Classicist architecture; it was initiated and organised to a large extent by Sebastião José de Carvalho e Melo, Marquis de Pombal –

¹ From 1255, when it was transferred from Coimbra by King Afonso III.

² Manueline style – a specifically Portuguese style, a variety of late Gothic architecture in Portugal.

a minister of King Joseph I of Portugal. As many as six reconstruction plans had been created, from which the one drawn up by architects Eugénio dos Santos, Carlos Mardelo and Manuel de Maia [7, 8] was chosen; the plan for the new Lisbon was already drawn up in 1756. The rebuilt area includes the Baixa Pombalina district by the Tagus River with its wide perpendicular streets and the main artery Rua Augusta connecting the main squares of Praça do Comércio and Praça do Figueira. In the 20th century, several great tragedies occurred. First, in 1959, the Dominican church in Lisbon's city centre burnt down, then, another fire broke out in 1988 in the Chiado district.

Alfama is Lisbon's oldest survived district, where buildings are erected on a rocky hillside. On the highest hill, there are the remains of the castle of St George – Castelo de São Jorge. Thanks to the conservation and adaptation works undertaken in the 1930s – which made it possible to make the fortification with its eleven towers available to the public – it is now possible to enjoy this heritage. You can also see the ruins of the former royal palace-citadel in the form of the Musealisation of Archaeological site of the Praca de Nova Sao Jorge Castle [9] and the permanent exhibition of the Archaeology Museum designed by João Luís Carrilho da Graça – JLCG Arquitectos³, a leading contemporary architect from Lisbon. Another interesting conservation project present at the Castle is the display of further layers of a Moorish house built over the remains of a Roman villa. Below the castle, the city's oldest church – the medieval Cathedral of Saint Mary Major called simply Sé de Lisboa – has been preserved (Fig. 2). Its origins date back to 1147; it was transformed, restored and renovated, but has retained its medieval style. Moreover, at the beginning of the 20th century, in order to restore the temple's medieval appearance, most of the Neoclassicist decoration was removed by Augusto Fuschini, following the doctrine of Viollet le Duca, whose influence in Portugal was visible as late as after 1890 [10]. In 1990, an interdisciplinary archaeological and architectural study began in the cloister of the Lisbon Cathedral. An architectural and museum project has been developed to preserve and showcase the exposed artefacts of the ruins to a wider public. The underground exhibition will be accessible to the disabled thanks to the lifts included in the project, while the arranged footbridge will allow free

movement over the excavations without damaging them (Fig. 3). An underground crypt was created to display the everyday objects found on the spot. In this way, the sacral building will also become a museum with an interesting exhibition.



Figure 2. Cathedral of Saint Mary Major in Lisbon. Front elevation, 2021, photo: M. Doroz-Turek



Figure 3. Cathedral of Saint Mary Major in Lisbon. Cathedral cloister; architectural and museum project, cross-section, 2019, photo: M. Barański; designed elements are marked in blue

Despite such massive damage and thanks to the rapid restoration undertaken, as well as early conservation efforts with great respect for heritage, today, in Lisbon,

³ The Lisbon-based architect was awarded the Piranesi Prix de Rome in 2010 for São Jorge Castle Archaeological Site, which is the result of comprehensive work carried out on the castle since 1996.

we can see historic buildings at every turn, including those accompanied by contemporary interventions. History obliges, which is why Portuguese architectural practice is still closely linked to the country's heritage. In the catalogue of the exhibition "Physics of Portuguese Heritage. Architecture and Memory, a liquid, solid and gaseous equation"⁴, organised in December 2018 at the Popular Art Museum in Lisbon, Jorge Figueira recalls: "Adaptive, restorative, memorialist, Portuguese architecture doesn't suffer from a tabula rasa philosophy, nor does it imagine a future that is totally cut off from the past. Ever if only from the long gone years of modern architecture that Portuguese architects so fondly evoke" [11]. Every architect faces a huge responsibility when creating in a place marked with centuries of history. Portuguese architects succeed brilliantly; not only do they enter into dialogue with the context in which they build, but they also express their own era by the means of architecture⁵.

The aforementioned exhibition celebrated the past achievements in the area of design in historical heritage that Portuguese architects managed to realise despite the economic crisis in the country and the lack of specialised criticism, which is an obstacle in heritage conservation. It was also a time to reflect on the Portuguese heritage and the history of heritage interventions. For, after the Carnation Revolution of 1974, there was a change and an in-depth analysis of the historical legacy, evidenced for example by the aforementioned reconstruction of the Lisbon's Chiado district by one of Portugal's greatest architects, Álvaro Siza of Carlos Castanheira [13]. Siza saw the 1988 fire that ravaged this part of Lisbon as an opportunity to restore the original Marquis Pombal's design of this place [11].

In recent decades, conservation activity in Lisbon has been very lively. Thanks to contemporary conservation interventions, i.e., adaptation to museum and other functions that are in line with the main idea, historic buildings are being opened to the tourists in a 'new' way. The number of great conservation and adaptation projects in Lisbon is impressive [5]; the city of Porto presents equal achievements in this sphere [4], moreover, every Portuguese region or city has at least one such project. Conservation interventions are carried out not only in the secular buildings, but also in the religious ones. Portuguese

conservators and architects are trying not only to improve the condition of the preserved architecture, but also to give it a new purpose. The designs and adaptation works respect the historic tissue, while the new elements not only express their era in a professional manner but also integrate with the old building, entering into a dialogue with the heritage.

4. EXAMPLES OF CONSERVATION AND ADAPTATION INTERVENTIONS IN LISBON

Church Igreja do Carmo, part of the Carmelite Convent – Convento do Carmo, is a unique building located on an elevation in Lisbon's historic Chiado district, by the Largo do Carmo square. The medieval monastery was founded in 1389. The construction of the presbytery part of the monastery church was completed in 1407 and the monastery itself in 1423. The temple has floor plan based on the Latin cross, with a three-nave, four-span body, a transept and a stepped chancel consisting of one main and four side apses closed in a polygonal way. Over time, the buildings have received several additions and alterations: they were adapted to new tastes, emerging architectural and decorative styles. Up to 1755, it was Lisbon's largest Gothic monument. Unfortunately, the earthquake, severely damaged the edifice. The destruction was severe. The church and monastery lost their entire roof and their walls got severely damaged. The décor was lost following the fire.

The reconstruction of the capital, started in 1756, included also the reconstruction of the church, which began with the restoration of the presbytery in the Gothic style. The current pillars and nave arches date from this time. Reconstruction was interrupted in 1834 due to the suppression of religious orders in Portugal. The property of the monastery was taken over by the military authorities and turned into the army's headquarters, which also brought partial reconstruction of the monastery buildings. In the mid-19th century, in the age of Romanticism that praised the love of ruins and medieval buildings, the decision was taken not to rebuild the church in its entirety. The nave body was left without roof and vaults, in the form of a 'permanent ruin'. The façade still shows the ruined internal tripartite structure, which, in the ground floor, features the main portal on the axis and a partially preserved rosette above it. The pointed-arch portal consists of

⁴ The exhibition "Físicas do Património Português. Arquitetura e Memória" was organized by the Portuguese Directorate General for Cultural Heritage and it will be held at the museum of Popular Art, in Lisbon, starting december 5th.

⁵ It is the architect's task to express architecturally his or her era and simultaneously get involved in a dialogue with the context, in which he or she builds [12].

several archivolts supported by columns with capitals with floral ornamentation and shafts decorated with anthropomorphic figures (Fig. 4). A similar portal survived on the south elevation of the transept: it used to be the side entrance to the church from the city.

In 1864, the church building was handed over to the Association of Portuguese Archaeologists, which set up the Carmo Archaeological Museum in the ruins. The establishment of the museum in 1863 was financed by Joaquim Possidónio Narciso da Silva (1806-1896), founder and president of the Royal Association of Portuguese Civil Architects and Archaeologists (Real Associação dos Arquitectos Cívicos e Arqueólogos Portugueses), then president of the Carmo Archaeological Museum. Narciso da Silva was the architect of the Portuguese royal family, photographer and archaeologist; he ran the museum until his death in 1896. He undertook there several important conservation and restoration works [14]. It was the first art and archaeology museum created to protect the declining national heritage in the form of a church and a monastery following the dissolution of the orders and the innumerable damages caused during the French invasions and the Liberal Wars. By creating the museum, the association is continuing the turbulent history of the site based on the ruins of the Carmo church. It is the site of the manifesto for public awareness of heritage initiated after 1834 and the struggle to preserve and protect heritage transferred from the religious sphere to the secular one as a representative asset belonging to the entire community [15]. In its early years, the museum amassed a substantial collection of artefacts of great historical, artistic and archaeological significance. In the ruins of the nave section, a lapidarium was set up to display numerous architectural and sculptural details from various churches that were liquidated after the earthquake (Fig. 5). The exhibits in the presbytery section, which is the best-preserved part, include a collection of ‘azulejos’ (tile) ceramic tiles and many other objects, such as the unique pre-Columbian ceramics and mummies donated by the Count of São Lanuáro.

In 1995, the Carmo Archaeological Museum was closed due to the construction of new metro lines in Lisbon running underneath the site and threatening its structure. This time was used to carry out large-scale conservation of the monument, which resulted in the dismantling of the exhibition. The facility reopened in 2001 with a completely redesigned museum space, but an unchanged form of a ‘permanent ruin’.



Figure 4. Carmo Archaeological Museum. Front elevation of the church – Igreja do Carmo at the Largo do Carmo square, 2021, photo: M. Doroz-Turek



Figure 5. The corps of the church – Igreja do Carmo, 2021, photo: M. Doroz-Turek

The entire conservation was divided into eight phases with the first five completed in 1996 and the rest as late as in 2000. Firstly, the museum collection was inventoried and moved for the duration of the works to the most secure part of the building: the old sacristy. Prior to the construction work, archaeological and architectural surveys were carried out in all five chapels and part of the main nave. About 150 micropoles were drilled in from the outside to reinforce the structure of the chapels and transepts erected right next to the slope. The arches of the nave were supported and reinforced, a waterproofing layer was also introduced along its entire length. Moreover, the pavement in the entire church was replaced. Prior to the installation of the museum's exhibition in 2000, conservation of the entire collection was carried out by specialists in all techniques proper for the works collected at the museum. New lighting for the building and collections was installed. All that was all linked to the new format of the association's activities, which planned to focus on promoting lectures and meetings, as well as debates and conferences on the current research topics. For this reason, a multimedia room was set up in the old sacristy adjacent to the north side. The revitalisation of the Chiado district by architects Álvaro Siza and Carlos Castanheira, after the fire that devastated this part of Lisbon in 1988, is being carried out around this religious complex.

The ruins of Carmo became a living memorial to the tragedy of 1755, and thus a testament to the devastation the city suffered. It is also an early example of the Portuguese school of conservation: honest and not falsifying history [4]. This example proves that a 'permanent ruin' can be combined with contemporary functions.

The Nossa Senhora da Conceição Velha church, known as the Misericórdia Church, was also affected in the Great Lisbon Earthquake. The church was built in the 15th century on the site of a synagogue and was the second largest church representing the Manueline (originally Manuelino) style after the Belém Monastery. Despite its close location to the Praça do Comércio square, it was not qualified for reconstruction in the original plans for the reconstruction of the Lisbon's waterfront. It was not until 1770 that King Joseph ordered the architect Francisco António Ferreira, collaborating with Honorato José Correia, to rebuild the temple structure. The said architects changed the orientation of the church and used details from the first temple on the main façade. The chapel was converted into

a presbytery. The southern side entrance became the main entrance, decorated with a magnificent and rich double, semi-circularly closed portal with a tympanum with the figure of Our Lady of Misericórdia, as well as figures of nobility and clergy. The portal is largely original, but it also has some reconstructed parts, which, however, did not affect its historic character (Fig. 6). On the sides of the portal designed in the same, Manueline, style, there are two semi-circular windows framed by segmented columns standing out against a plain background. This church is an example of the re-use of the remains of a historic, dilapidated building rebuilt in a simplified form with the use of the structure and valuable elements of architectural details from the ruins of the south side elevation.

Bearing in mind the early restoration repairs in Lisbon, one cannot overlook such example as the aforementioned Hieronymites monastery in Belém (Fig. 1), which survived the cataclysm of the 18th-century earthquake in a relatively good condition. We can notice a stylistic contrast between the decor of the very rich portal of the church in comparison to the southern, previously destroyed wing of the monastery. Stylistic differences are also the aftermath of restoration works undertaken here in the 1860s, when the building, left unattended after the dissolution of the monastery in 1833, was to be adapted by the King's order. Various renovation teams were operating in the large building, trying to remodel and adapt it to the current needs. We can see there traces of various inspirations and decisions to transform the building. The authors are architects: Valentim Jose Correia, Englishman Samuel Barret, and Italian Cinatti. However, in 1878 a large part of the monastery at the entrance to the church collapsed [16] [17]. Fortunately, the renovation and reconstruction of the southern most exposed wing of the monastery was carried out following the ideas of Violet le Duc and Camillo Boito promoted by J. Possidonio Narcison da Silva. When the church and monastery were badly damaged in the 19th century, the Swiss architect Ernesto Korrodi redesigned the bell tower, transforming the pyramidal roof into a dome, the west wing of the monastery and the facade connecting to the church. And he adapted the building to the museum program. The décor was developed with reference to the Manueline style, keeping the style of the sculptural decoration a little less sophisticated. Moreover, most importantly for the Portuguese conservators, the work on this important monument became in 1897 the basis for Ramalho Ortigao's definition of the principles of

the conservation approach, which distinguished the value of authenticity of a monument and repair works carried out with the utility of a historic building in mind [10]. Till today, the monastery houses museum exhibitions. This purpose is perfectly served by the spacious interiors adapted for the disabled without interfering with the authentic tissue – which was not only hardly touched, but also further emphasised, to make it an exhibit of its own (Fig. 8, 9).

Another example of original conservation and restoration is the Church of St Dominic – Igreja de São Domingos located in close proximity to Praça Dom Pedro IV square, called Rossio, in the Baixa district. The temple was built on this site in the 13th century and subsequently transformed over the centuries. The church was first damaged in an earthquake in the 16th century, then in the mid-18th century, when, like most of Lisbon's buildings, the structure was turned into rubble. The Church of St Dominic was rebuilt in the Baroque style. The main architect responsible for the reconstruction was Carlos Mardela [8], however the construction itself was eventually supervised by Mauel Caetano de Sousa. The west-oriented façade (Largo de S. Domingos) and the presbytery were designed by the architect Johann Friedrich Ludwig, known in Portugal as João Frederico Ludovice [18]. A model example of a Baroque religious building was then erected in Lisbon [19, 3]. The plan consisted of a single-nave body with shallow chapels on the sides, a transept, a transverse nave, as well as an adjacent presbytery and chapels with altars on the east side. The façade has three-axis and is divided into two levels by an intermediate cornice, with a main portal on the axis and two side portals. The whole is closed by a Baroque gable with an oval window framed by volute edges. Unfortunately, the church was destroyed again in 1959 by fire, which very quickly consumed the wooden roof structure. The vault then collapsed and the flames turned the interior into a charred mess, consuming all the rich furnishings. Despite the extensive damage, the church was cleaned up and secured with a temporary roof, so to allow it to continue functioning as a temple. The monumentality of its architecture, especially of its interior, continued to inspire admiration despite the damage, but unfortunately the makeshift protection measures began to be insufficient. The condition of the dilapidated building began to deteriorate. Finally, after more than 40 years, the decision was made to carry out construction works in the church. As a result, an architectural competition for the concept of rebuilding the temple was announced in 1992. The initial intention

was to restore it to its original state, but, within the course of operations, this assumption evolved [19].

Due to the risk of fire and the occurrence of seismic shocks, it was decided to base the roof on a lightweight metal structure instead of flammable wood and heavy concrete. The barrel vault, which was reconstructed on the basis of archive photographs, was made of an innovative lightweight metal structure additionally supporting the roof. On what concerns the interior of the church, it was ultimately decided not to restore it. The crushed stone details of the altars were supposed to show the enormity of the fire damage. This decision provided the interior of the church with a unique character. As for the frescoes, despite many design ideas [3], the walls and vaults were finally painted red with the 'texture' of marble to further enhance the impression evoked by this original interior. The grey stone decorative elements, with numerous cavities and cracks left by the fire, stand out well against this background (Fig. 7). The conservation measures were chosen to preserve not only the authentic tissue, but also traces of events that took place in the temple years ago [3]. The church was reopened in 1997 after the completion of restoration work.

Another very interesting conservation-adaptation project is the current seat of the Bank of Portugal, with contribution of the dilapidated and desacralized São Julião church (Fig. 10), designed by Gonçalo Byrne and João Pedro Falcão de Campos. The bank's seat is located in a gradually integrated complex of eight buildings and a church, acquired by the bank between 1868 and 1933.

The Baroque, hall-like Church of São Julião was built in 1802 within the reconstruction of Lisbon [20]. It had been restored after a fire in 1856, but then became desacralized and ultimately sold to the Bank of Portugal in 1935. Initially, the main nave was used as a garage by the bank, accessed through the main entrance, and the altar area was converted into a safe, which damaged some of the walls. It is interesting to note that in 1970 it was planned to move the church to another location. A detailed inventory with numbering of each stone was even made so that it could be reconstructed in its new location after demolition. Ultimately, due to political changes, this concept was never implemented. Unfortunately, the removal of the inked numbers caused many problems during the restoration works carried out later.

The entire complex was deteriorating and needed renovation combined with restoration. The project to renovate the bank's seat with structural reinforcement

was initiated in 2007 by architects Gonçalo Byrne and João Pedro Falcão de Campos. In connection with these works, a desire has also been expressed to install the Banco de Portugal Money Museum in the S. Julião Church. The new century saw enormous potential in this space. This is how one of the most important projects being undertaken in Baixa Pombalina was undertaken.

The general contract for the renovation and restoration works was signed in 2009. The work began with archaeological investigations during which, in 2010, the 13th-century city walls that protected the capital from the river were discovered here. In the basement of the museum, we have a section of King Denis original defensive wall on display, which has become an integral part of the exhibition. The Interpretation Centre's exhibition set up to present the Lisbon's medieval history is located in the former crypt of the São Julião Church. The temple's galleries were used to display historical coins, banknotes and Portuguese securities. Walking through the galleries, we can take a look into the interior of the church.

The restoration of the ensemble has restored the uniqueness of the church and its spatiality. In the new intervention, the deterioration of the altar section combined with the renovated part of its nave is evident. The absence of an altar made it possible to unite the space of the church with the inner patio of the complex. The connection of these parts is symbolically marked by the two 15-metre-long silk gold curtains with inscriptions from Book of Disquiet by Fernando Pessoa – this artistic setting is the work of Francisco Providência (Fig. 11). The stone and frescoes were restored not only outside but also inside; some were also reconstructed, but others left in a form broken at the interface with the new material and form. The nave of the church was adapted into a large hall for holding classes, concerts and conferences. The Money Museum, designed by Francisco Providência, was arranged in the rooms around this nave. The spacious interiors became an attractive environment for visitors. The exhibition used mainly multimedia technology to display the collection and offer a range of interactions.

The glass corner window visible on the outside of the building is a symbolic contemporary cornerstone of the new building adaptation. From inside, we can enjoy a perspective view of the Praça do Município square (Fig. 10). From the inside, we have a perspective view of the Praça do Município square. This accent of the design integrates the interior through its form, connecting with the geometric floor of the neighboring square (Fig. 12).

A very interesting example of the use of historical sacral space is the Governor's Palace in the in Belém, the historic part of Lisbon. The historic building was renovated, adapted and expanded into a Boutique Hotel and SPA. In the JCP+CM Design Studio JorgeCruzPinto+CristinaMantas Architects, the architects thought about and realized a dialogue between history and the present, using the same existing materials, namely: hard limestone, white plaster and stucco, tiles, pine wood and zinc [21]. Before the construction works, archaeological research was carried out on the investment site, during which the existence of Roman industrial structures (tanks) found, probably from the 1st to the 5th century. The discovery are exposed in the entrance zone to the courtyard in front of the palace, the plan of which is shown on the glazing (Fig. 13).

The renovation of the palace included the restoration of the original Baroque chapel, in which will located the main hall with the hotel reception and SPA. The condition of the chapel at the beginning of the work was good. The walls of the interior of the former chapel were lined with original Portuguese tiles, there was a Baroque altar with a painting of the Annunciation of the Blessed Virgin Mary and a beam of light from the Holy Spirit. The first owner was not interested in restoring the chapel, during the work the painting disappeared, the altar and tiles were dismantled and placed in boxes (Fig. 14). The financial crisis of the owner caused the interruption of works for several years, during which time the owner of the palace changed. The architects convinced the new investor to restore the original beauty of the chapel (Fig. 14).

When adapting it to a different, secular function, the focus was on restoring the splendor of the interior by recreating elements related to the sacred function. The tiles on all walls were restored and the gaps were supplemented with replacements in order to continue the religious figurative narratives (Fig. 15, 16). The wooden ceiling, preserved but in very poor condition, was reconstructed using the same materials and following the historical pattern (fig. 17). The architect replaced the unpreserved baroque altar with a contemporary installation modeled on it, and the organ is also suggested by a contemporary installation, a curved contour made of shiny steel pipes (Fig. 17). However, these elements, despite the secular function of the hotel's representative room, strengthen the baroque, liturgical character of the former interior (Fig. 15, 16). The project approved in 2011 was implemented by 2015 [21].



Figure 6. Facade of the Nossa Senhora da Conceição Velhachurch, 2019, photo: M. Barański



Figure 7. Mosteiro Dos Jeronimos in Belém, Lisbon. The interior of the museum, 2021, photo: M. Doroz-Turek



Figure 8. Mosteiro Dos Jeronimos in Belém, Lisbon. The interior of the museum, 2021, photo: M. Doroz-Turek



Figure 9. Interior of the Church of St Dominic – Igreja de São Domingos, 2021, photo: M. Doroz-Turek



Figure 10. Façade of the São Julião church, 2019, photo: M. Barański



Figure 11. Interior of the São Julião church, 2019, photo: M. Barański



Figure 12. View from the window of the São Julião church over the Praça do Município square, 2019, photo: M. Barański



Figure 13. Governor's Palace, Belém. Plan of ancient ruins on the glass fence, 2021, photo: M. Doroz-Turek

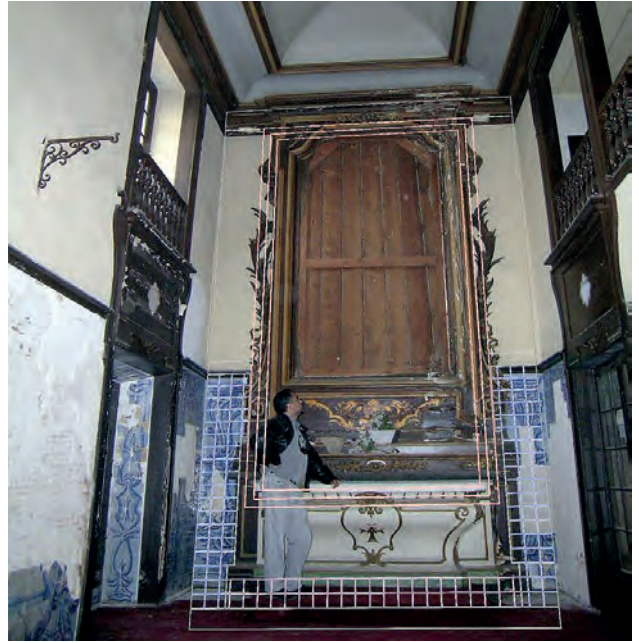


Figure 14. Chapel of Governor's Palace, Belém. Before work, photo: J. Cruz Pinto

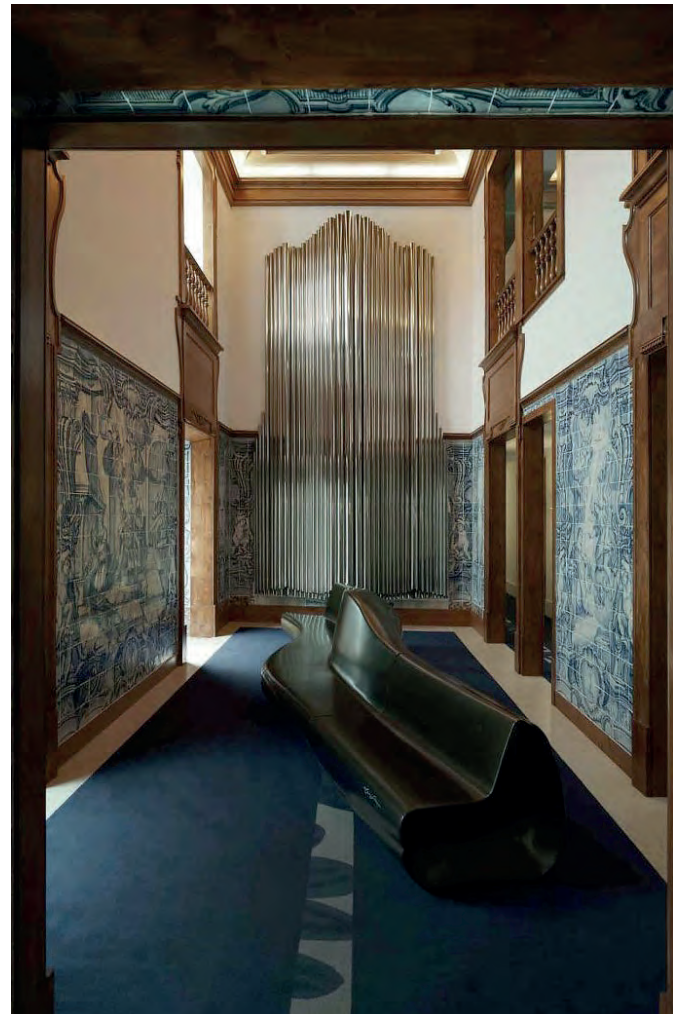


Figure 15. Chapel of Governor's Palace, Belém. After work, photo: J. Cruz Pinto



Figure 16. Chapel of Governor's Palace, Belém. After work, photo: J. Berchez



Figure 17. Chapel of Governor's Palace, Belém. Ceiling after work, photo: J. Berchez

5. CONCLUSIONS

The Lisbon realisations are model conservation and adaptation interventions in historic heritage in religious buildings. Portuguese architects are well-experienced in this area; they continue the dialogue with history that was already undertaken in the 19th century: they recognise the history and abstain from falsifying the past, even though they make use of new architectural and artistic measures. Each project is different, treated individually and refined in every aspect: conservation, utilitarian, technical and artistic. The tragic disasters that had struck these monuments created a kind of

challenge awaiting individual answers. This idea was supported not only by *the vitruvian triad*, but, in a sort of a way, also by the fourth aspect of safeguarding and preserving the authenticity of the historic monuments. The examples presented show how to adapt buildings, so that they bear witness to the past and serve future generations, how to maintain their historic character and at the same time create a new history and a new quality of architecture. When their authenticity is preserved and protected, they can continue to act as live traces of history, but, at the same time, gain new life through such measures.

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