

# **ADAPTATION OF HERITAGE TO MUSEUMS IN LISBON, BETWEEN 1994 AND 2014**

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## **INTRODUCTION**

The subject of the present Master's Dissertation is the architectonic study of museums installed in pre-existing buildings, focusing on the city of Lisbon, through the analysis of a set of seven museum spaces, inaugurated in the period between 1994 and 2014.

It is important to emphasize that the requalification of heritage related to museums is recurrent throughout Portugal, and the vast majority of the institutions that form the Portuguese Museum Network concern buildings rearranged for museological purposes. Therefore, it is intended to understand how the architecture of museums can contribute to safeguard the heritage.

Thus, this dissertation, intends to analyse the historical evolution of the Portuguese museological reality, focusing on cases of installation in pre-existing buildings, and also to study current buildings with relevant historical and patrimonial interest which were adapted to museological programs, in order to understand their role in the cultural aspect of society, not only its own function as a museum space, but also as an architectural and urban structure.

Thereby, this dissertation includes the study of the following cases:

1. Fado Museum, Santa-Rita Architects (1996-1998, 2006-2008)
2. Puppet Museum, ARX Portugal (1998-2001, 2000-2001, 2007-2008)
3. Lisbon Museum - Roman Theater, Daniela Ermano & João Carrasco Architects (2000-2001; 2013-2015)
4. Museum Center of S. Jorge Castle, Victor Mestre & Sofia Aleixo Architects (2007-2008)
5. MUDE- Design and Fashion Museum, Ricardo Carvalho & Joana Vilhena Architects (2008-2009)
6. Júlio Pomar Studio-Museum, Álvaro Siza Vieira (2002-2012)
7. Lisbon Museum - Casa dos Bicos, Santa-Rita Architects (2010-2014)

## **LISBON MUSEOLOGICAL PANORAMA AND ITS EVOLUTION**

The Portuguese museological panorama is marked by different phases that reflect the trends of the European culture and, naturally, the historical vicissitudes of our country. Therefore, after a careful analysis of the museological situation in Lisbon, it was considered opportune to structure it as follows: firstly, the Pombaline Reformation period, which influenced the creation of the Royal Museum of Natural History in 1781; in a second instance, the period between the mid-nineteenth century and 1910 (the year of the Republic's implantation), under which the French Revolution and Liberalism influenced the museum to be seen as a public service institution; then, the period corresponding to the First Republic, with the consequent seizure of the Royal estate and the application of the Law of Separation between State and Churches (1911), which led to the creation of an extensive number of museological institutions and the enrichment of art

museums in Portugal<sup>1</sup>; then a fourth phase follows, that corresponds to the cultural movement on museums led by the Estado Novo; fifthly, the period between the post-25th April and the establishment of democracy - a phase characterized by profound political, social and cultural transformations that have resulted in the progress of museums, both architecturally and programmatically, aiming to better respond and serve the public - and Portugal's post-integration in CEE (European Economic Community) in 1986 (1974-1994); finally, it is important to add the period between the Lisbon-European Capital of Culture event (1994) and the present day.

The last decades of the twentieth century and the beginning of the twenty-first century are representative of a dynamism in the museological sector throughout the country, being Lisbon, the capital, no exception. With the adhesion to the EEC, Portugal was favoured of unprecedented financial conditions, that allowed to invest in programs that support the urban requalification, the rehabilitation of the constructed heritage and the cultural production and spreading<sup>2</sup>.

The seven case studies are representative of the idea, expressed in several international charters and conventions, that the preservation of the architectural heritage is favoured by its affection to new functions useful to contemporary society<sup>3</sup>. Therefore, the importance of preserving the architectural heritage is centred in the duty to transmit to future generations, the architecture and culture reflected by structures built in the past.

Despite their cultural function, museums play a role of mass appeal, reshaping the role of institutions in society, in formal and programmatic terms, in order to respond to the expectations of the general public.

## CASE STUDIES



Fig.1 | Fado Museum: (1) Location plan; (2) Exterior view

The Fado Museum was inaugurated in 1998, after the rehabilitation of the building of Recinto da Praia, according to the project of Santa-Rita Arquitectos. The museum, located in front of Largo do Chafariz de Dentro, is the gateway to the historic quarter of Alfama<sup>4</sup>, one of the oldest centers of Lisbon. The building of Recinto da Praia was built in 1868 by Companhia das Águas de Lisboa, and was the city's first lift station. The station was deactivated in 1938, having been assigned other uses before the Fado Museum was

<sup>1</sup> Fernando Baptista Pereira – “Museus de Arte”. *Iniciação à Museologia*, Lisboa: Universidade Aberta 1993., p. 192

<sup>2</sup> Raquel Henriques da Silva e Helena Barranha, - “Museus na cidade: Lisboa como exemplo” in *ArquiMemória*, 2013, p. 3

<sup>3</sup> Helena Barranha – “Farol de Santa-Marta: redesenhar um muro para revelar um sítio”. *Monumentos*, nº 31, Abril 2011, p.149

<sup>4</sup> Museu do Fado, leaflet, p. 4

installed. The museum underwent two interventions - the first one between 1996 and 1998, and the second one between 2006 and 2008.

In the first intervention, that led to the inauguration of the space in 1998, it is worth highlighting the preservation of the vast glazing of the towering body of the enclosure, which now connects the existing amphitheatre on the inside with public life on its exterior. It was necessary to expand the old lift station, which was accomplished by opening a semi-basement, by occupying part of the cistern terrace, as well as by adhering two independent buildings<sup>5</sup>. The second intervention, in 2006, had several intentions and reasons, covering several components, such as the "rehabilitation of roofings and facade coverings of the building, elimination of architectural barriers - improving accessibility for visitors with conditioned mobility -, the strengthening of security conditions - through the installation of closed television circuit systems -, and the enhancement of the museological circuit, through the expansion and renovation of the Museum's permanent exhibition"<sup>6</sup>.

Thus, it is possible to state that the Fado Museum Project became a combination of the past and the present time that, by conserving the exterior image of the building almost entirely and reinforcing it by contrasting with the new volumes, recognizes "their different contexts"<sup>7</sup>.



Fig.2 | Puppet Museum: (1) Location plan; (2) Exterior view; (3) Aerial view

The Convent of the Bernardas was the building chosen to house the Puppet Museum, which opened in 2001. The old Convent, built in the second half of the XVII century to house the nuns of the Saint Bernardo's order, is located in the historical district of Madragoa. The pre-existing building suffered a profound rehabilitation intervention conducted by the architect João Almeida between 1998 and 2000. In 2001, after the project for the exhibition circuit been designed by the architecture studio ARX Portugal, the Puppet Museum was installed there, which was, until then, inadequately installed on Castle Hill.

The first intervention in the building, carried out by the architect João Almeida, affected the whole building, not only the space destined to house the Puppet Museum, and aimed to improve the living and security conditions. The Puppet Museum project was only elaborated in 2001, by the studio ARX Portugal (José and Nuno Mateus). The project to install of the Puppet Museum in Convento das Bernardas includes, beside the L-shaped space destined to the exhibition, administrative offices, a Documentation Centre, a store, a

<sup>5</sup> Diogo Seixas Lopes (dir.), Diogo Seixas Lopes (dir.), "Edifício Praia – Museu do Fado, Lisboa", *Prototypo*, no 6, Lisboa: StereoMatrix, Dezembro 2001, p. 97

<sup>6</sup> Sara Pereira, *Museu do Fado 1998-2008*, Lisboa : EGEAC-Museu do Fado, D.L. 2008, p. 27

<sup>7</sup> "Edifício do Recinto da Praia". *Arquitecti*, nº 38, Lisbon, Agosto-Outubro 1997, p. 34

reception and an auditorium (occupying the space of the old church), which also serves as a polyvalent room, given that the seats are removable. Between 2007 and 2008, the Museum underwent rehabilitation and expansion works, financed by the Operational Plan of Culture and led by ARX Portugal studio, in which two more rooms were added to the exhibition space, by adapting the area where used to be the reserves of the Museum and moving them for the second floor, and also by changing the location of the store, allowing to attach part of the space to the permanent exhibition.

Therefore, it is possible to conclude that the Puppet Museum has not only enriched itself by taking advantage of a new space which is adequate to house its valuable collection, but also the former Convent of the Bernardas benefited from the contribution of this institution after the adaptation of part of its facilities to museological use, becoming "a dynamic, multi-functional and invigorating space of the life of one of the most characteristic neighborhoods of the city"<sup>8</sup>.



**Fig.3** | Lisboa Museum – Roman Theatre: (1) Location plan; (2) Aerial view; (3) Schematic plan

Also inaugurated in 2001, the Museum of the Roman Theatre was closed for two years (from 2013 to 2015) in order to carry out remodelling and restoration works, to reopen in 2015. Both projects were carried out by Daniela Ermano, an Italian architect resident in Portugal, accompanied by the architect João Carrasco (DEJC Arquitectos). The Museum is located to the south of the "scenic monument", the Roman theatre built at the beginning of the century I b.C., and occupies the upper part of a seventeenth-century building, whose main façade faces Augusto Rosa Street, which was successively altered, having been rebuilt after the earthquake. The museum also occupies an old pombaline house of the early nineteenth century, with a terrace and old courtyard, located to the north of this first building and facing S. Mamede Street

In the rehabilitation and adaptation project of 2001, the responsible architects had the attention of considering and taking into account the areas of the future archaeological excavation, although they were not integrated in the museological circuit, which took place over the following years and led to the re-inauguration of the museum in 2015<sup>9</sup>. In this first intervention, the museum occupied the building of the old Barn of the Mitra, which housed an exhibition room with double ceiling height and it was created a mezzanine in a metallic structure. It was also possible to walk through the courtyard / terrace of the old pombaline house, although it had not yet been excavated. The entrance to the museum was then made by the Pátio do Aljube, through a

<sup>8</sup> Museu da Marioneta – "Museu", available in: <http://www.museudamarioneta.pt/pt/museu/> [consultado em 19-10-2017]

<sup>9</sup> Lídia Fernandes e Rita Fragoso de Almeida – "Um Celeiro da Mitra no Teatro Romano". *Velhos Novos Mundos*, volume 1, Lisboa e Açores: Centro de História de Além-Mar, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Universidade dos Açores, 2012, pp. 112-113

staircase leading to the west façade of the building or by S. Mamede Street, through the pombaline building. The second architectural project, from 2015, designed by the same architects, had as main objective "the integration of these archaeological structures in the museum space and their enjoyment by the public, objective only enabled by the creation of accessibility to the different places and by the information provided to the visitor"<sup>10</sup>. After the second phase of remodelling, it is possible to state that the concept of museum initially adopted underwent significant changes and that the museum concept itself was renewed.



Fig.4 | S. Jorge Castle: (1) Aerial view; (2) Museum Centre entry; (3) Museum Centre exit

Located in S. Jorge Castle, the Museum Centre of the Castle was established in the old *Alcáçova* and it was opened to the public in 2008. The architects Victor Mestre and Sofia Aleixo were responsible for the adaptation of this part of the monument to museum. The museum was founded to inform people about the history of this place and it was created with the intention of exposing the pieces found in the Archaeological Site. This last building was designed by the architect Carrilho da Graça between 2008 and 2010. These two museological poles complement each other and form a set of diverse equipment included in the monumental route, such as gardens, belvederes, cafes, restaurants, and other places of culture and leisure, such as *Câmara Obscura*.

The Museum's Nucleus of the Castle is divided in three spaces: the Ogival Room, a place dedicated to temporary exhibitions and small cultural events; the Columns Room, which shows the Islamic occupation; and the Cistern Room, which demonstrates the different cultures that inhabited the place from the Iron Age until the 18th century<sup>11</sup>. The functional and technical solutions were mainly focused on the implementation of support systems for the exhibition of the archaeological remains, so there was no intervention at the level of the old architectural structures. The project employed different materials and easily removable and reversible technical solutions, such as the walkway in the Columns Room and the showcase in the Cistern Room that are not fixed to the walls and are independent of the building structure.

In this way, it is concluded that this project has a minimalist and contained, but still effective, intervention for the preservation of heritage through the adaptation to museum. There is a clear intention to reflect the past that leads to the creation of structures totally independent of pre-existence.

<sup>10</sup> Lídia Fernandes – *Museu do teatro romano (Lisboa): um teatro, im museu e um projecto de investigação*, 2013, pp. 120-121

<sup>11</sup> Helena Barranha, João Vieira Caldas e Rita Silva – "Translating heritage into museums: two architectural strategies inside Lisbon Castle", *Journal of Cultural Heritage Management and Sustainable Development*, Vol. 7 N.º. 1, 2017, p. 39



**Fig.5 | Design and Fashion Museum, Francisco Capelo's Collection:** (1) Location plan; (2) Exterior view

The Design and Fashion Museum, Francisco Capelo's Collection (MUDE) is located in *Rua Augusta*, next to *Terreiro do Paço* in Lisbon. The Museum was installed in the former *Banco Nacional Ultramarino (BNU)* and it was opened for the first time in May 2009. It was a provisional installation and the project was delivered to Ricardo Carvalho & Joana Vilhena's atelier. The new remodelling and enlargement of the Museum is under the supervision of the architect Luis Saraiva and the opening is scheduled for 2018.

In 2003, after the acquisition of BNU by Caixa Geral de Depósitos, the property suffered the demolition of a large number of elements classified by the IPPA, which eventually led to the interruption of the work<sup>12</sup>. Due to the suspension of this project, which was carried out by the Arquiprojecta studio, the successive layers of the building were exposed after the destruction of the interior coverings: "despite the numerous scars resulting from successive interventions, the building maintained its identity, spirit and character"<sup>13</sup>. Years later, the possibility to install MUDE in this building arises. Thus, it was used the provisional solution which consisted in occupy the building of the former BNU, as an alternative to waiting a few years until the project and the work are completed. Quoting the architects, "the MUDE is conceptually closer to the gallery and temporary action, but with the adhesion of the people to the museum the strategy showed to be able to pass from provisional to foundational"<sup>14</sup>. The architectural intervention of the RCJV Arquitectos was guided by cost minimizing principles and reversibility. The project showed the concrete structure, new walls were not constructed and reusable materials were used<sup>15</sup>.



**Fig.6 | Júlio Pomar Studio-Museum:** (1) Location plan; (2) Exterior view

<sup>12</sup> Bárbara Coutinho – *Projecto de Requalificação Integral do Edifício do MUDE*, p. 4, available in: [http://www.mude.pt/public/uploads/mude/p%20arq%20mude\(1\).pdf](http://www.mude.pt/public/uploads/mude/p%20arq%20mude(1).pdf)

<sup>13</sup> Bárbara Coutinho – *MUDE: Museu do Design e da Moda, Coleção Francisco Capelo*. Lisboa: Câmara Municipal de Lisboa/ MUDE: Museu do Design e da Moda, Coleção Francisco Capelo 2014, p. 27

<sup>14</sup> Bárbara Coutinho – *Projecto de Requalificação Integral do Edifício do MUDE*, op. cit., p. 4

<sup>15</sup> RCJV Arquitectos – "MUDE", disponível em: [http://www.rcjv.com/proj\\_rcjv\\_17.html](http://www.rcjv.com/proj_rcjv_17.html) [27-12-2016]

The Studio-Museum Júlio Pomar was created in 2013 according to the project of the architect Álvaro Siza Vieira. This museum intended to show a set of works that demonstrate the course of Júlio Pomar. The Studio-Museum is located in Rua do Vale, in *Bairro Alto*, and it brings forth a new art museum housed in a building that was a warehouse during the seventeenth century. The Museum has a collection of hundreds of works from neorealism to modernity donated by Júlio Pomar to the Foundation. In 2000, the Lisbon City Hall acquired the old warehouse to install the artist's atelier and to exhibit his works<sup>16</sup>. The work of requalification was extended for several years and, in 2010 Júlio Pomar proposed to abdicate the use of space as atelier. The building has two floors adapted to its surrounding and it has an "austere cut and clean lines"<sup>17</sup>. The rehabilitation project did not change the interior significantly and preserved the original structure. However, the newest constructions in its lot were eliminated<sup>18</sup>, by demolishing two volumes at the rear of the building. In order to maintain the integration in the surroundings, the windows and the original high of the building were conserved, the roof was restored<sup>19</sup> and the existing wooden structures were maintained<sup>20</sup>. Though, due to its small size, the building was enlarged and a small annexed body was constructed on the west side. The final result was an architectural solution that allows the artist to expose his work<sup>21</sup> and, simultaneously, the new rehabilitated building contributes to a new experience of the neighbourhood.



**Fig.7 |** Lisbon Museum – Casa dos Bicos: (1) Location plan; (2) Exterior view

Casa dos Bicos was built between 1521 and 1523 to reflect the importance of the city-river connection that shifted the capital's political and economic centre to the riverside space. The earthquake of 1755 caused enormous damages in the building and the House was reduced to its two lower floors. Between 1981 and 1983, the initial volumetry was reconstructed and restored<sup>22</sup>, according to the project of Manuel Vicente and José Daniel Santa-Rita, in collaboration with António Marques Miguel, that was in charge of the design of the spans of the south façade. However, the reconstruction of the 16th century building was controversial due to the contrast between the restoration of the main façade and the postmodern language adopted in the rear elevation and its interior.

<sup>16</sup> Sara Antónia Matos – *Atelier Museu Júlio Pomar: Cadernos do Atelier*, Lisboa: Fundação Júlio Pomar, 2013. p. 31

<sup>17</sup> Idem, *ibidem*

<sup>18</sup> "Atelier-Museu Júlio Pomar", *El Croquis Álvaro Siza 2008/2013*, p. 332

<sup>19</sup> Sara Antónia Matos – "Entrevista de Catarina Fernandes a Sara Antónia Matos, Directora do Atelier-Museu Júlio Pomar, a propósito das relações entre arte e arquitectura", p. 3, available in: [http://ateliemuseujulioanmar.com.pt/textos/textos/pdfs/Entrevista-Catarina\\_Fernandes\\_a\\_Sara\\_Antonia\\_Matos.pdf](http://ateliemuseujulioanmar.com.pt/textos/textos/pdfs/Entrevista-Catarina_Fernandes_a_Sara_Antonia_Matos.pdf)

<sup>20</sup> "Atelier-Museu Júlio Pomar", *El Croquis Álvaro Siza 2008/2013*, p. 332

<sup>21</sup> Catarina Pinelo Fernandes – *A Arquitectura do Museu de Arte*, Dissertação de Mestrado Integrado em Arquitectura, Faculdade de Ciências e Tecnologia da Universidade de Coimbra 2015 p.129

<sup>22</sup> O terramoto de 1755 deixou o edifício reduzido aos dois pisos, destruindo os dois pisos superiores

Between 2008 and 2012, regarding the installation of the José Saramago Foundation in this building, new archaeological finds were discovered<sup>23</sup>. Preserving these ruins then became one of the goals of rehabilitation. Thus, and at the moment when the municipality ceded the upper three floors for the installation of the José Saramago Foundation, the City Hall also reserved the ground floor for the creation of an archaeological nucleus. In 2010, new archaeological campaigns were developed that showed and recovered sections of the Roman wall of Lisbon and *cetárias*<sup>24</sup>. *Casa dos Bicos* rehabilitation project is an extraordinary case of preservation of the architectural heritage for not only its palatial architecture inspired by models of the Italian Renaissance, but also for the new use attributed and the vestiges that were discovered in its interior.

## COMPARATIVE ANALYSIS OF THE CASE STUDIES

In this section, a comparative analysis of the case studies will be presented that will cover various aspects such as: location, original topologies and classification of pre-existing property; collection and program of the museum; authors of the projects, dimensions, spaces and activities of reception to the public; number of visitors; and finally, characteristics of the exhibition spaces, so that one can verify if there is any representative pattern among the seven museums. It was considered relevant to verify their situation in relation to other Portuguese museums, and simultaneously, to try to understand if the case studies follow the trends in the national context. This observation is made through the recent edition of *Panorama Museológico em Portugal (2000-2010)*, which resulted from the collaboration between the DGPC and the Observatory of Cultural Activities (Observatório das Actividades Culturais).

In what regards location, all selected museums are situated in the historical centre of the capital, mostly on the riverside of Lisbon or in an area very close to the river, with the existence of 2 exceptions out of the 7 cases: the Museum Centre of S. Jorge Castle and the Júlio Pomar Studio-Museum. The predominant characteristic corresponds to the relevance of the urban context of the preexisting buildings studied, which according to the cultural value and degree of interest attributed: 2 are classified as National Monuments (S. Jorge Castle, Casa dos Bicos), 2 as Public Interest Buildings (Bernardas Convent and Ruins of the Roman Theatre) and the remaining located in Special Protection Areas (Fado Museum, MUDE and Júlio Pomar Studio-Museum).

Built on the categories presented in the study *Panorama Museológico em Portugal*, the majority of cases analysed are Archaeological Museums (Museum of the Roman Theater, Archaeological Nucleus of the Casa dos Bicos, Museum Centre of S. Jorge Castle), followed by Specialized Museums, (Fado Museum or Puppet Museum), and Art Museums (Júlio Pomar Studio-Museum and MUDE). In fact, there is an evident predominance of the names of the Portuguese reference architects involved in the selected museums' projects, whose competence and prestige is reflected in the quality of the solutions presented.

It has been found that, although the scale varies considerably among each case, the analysed museums located in the city of Lisbon happen to be relatively small compared to other European reference spaces. However, if compared with the other museological spaces at national level, the dimensions of the museums

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<sup>23</sup>Lusa – “Concessão da Casa dos Bicos “talvez mereça uma revisão””, 2011. Available in: <https://www.publico.pt/2011/07/05/local/noticia/concessao-da-casa-dos-bicos-talvez-mereca-uma-revisao-1501544>

<sup>24</sup> Museu de Lisboa – “Núcleo”, disponível em: <http://www.museudelisboa.pt/equipamentos/casa-dos-bicos/> [02-01-2017]

analysed seem to be quite reasonable. Regarding the relationship between the area dedicated to the exhibition function and the gross total area of the museum, some of the case studies analysed follow the national tendency regarding the existence of several spaces which are complementary to the exhibition spaces, while others do not. Specifically, more than half of the case studies (4 out of 7) have an exhibition area that occupies more than half of the total gross area of the museum, and the one that devotes a larger proportion of its area to the exhibition is the House Museum of the Nozzles, contrary to the Fado museum which is in the opposite end.

Also, the number of visitors to the mentioned museums falls behind the European level, which corresponds to several thousands. It should also be noted that according to the cases studied, almost all museums carry out temporary exhibitions, in addition to the permanent exhibitions. All museums offer guided tours, most of which have auditoriums or multi-purpose spaces and workshops, and many of them hold workshops and other activities. Furthermore, one should stress the effort to modernize some institutions, using new technologies, since the fact that most museums have a multimedia space did not happen a few years ago.

When the architect acts and reflects on a certain space, he projects his own way of thinking and interpretation into it, and because of that the composition of the place, as well as the integration of the exhibition content into the environment where it is inserted varies from case to case. Therefore, the seven museums analyzed have different characteristics in terms of exhibition spaces, which go from solutions that approximate the model of the white cube - Fado Museum, Júlio Pomar Studio-Museum, Lisbon Museum-Roman Theater - into solutions that have a predominant a black background, dominated by the absence of natural light - Puppet Museum. A curious case is the Archaeological Centre of Casa dos Bicos, which when contemplating the ceiling, the windows and some walls in black, and by contrast the remaining walls in white marble, still predominates the black environment. Both MUDE and the Museum Centre of S. Jorge Castle calls into question the solutions mentioned above. On the one hand, MUDE is characterized by its ruin state, with a concrete structure in sight, in which the strategy was to create an architectural unit that would enable to show time passing. On the other hand, the Museum Centre of S. Jorge Castle preserves the existing environment of the past construction almost untouched. Being a minimalist intervention, the project retains the vaulted brick-lined structure of the ceilings, the regular stone pavement and the irregular stone walls, by adding only a metal walkway and showcases.

## **CONCLUSION**

In line with what was the aim of this dissertation, one should emphasize the fact that, museum architecture and heritage interventions are increasingly complementing each other, due to the fact that museum architecture has largely contributed to the safeguard, restoration and revitalization of buildings with historical and patrimonial value. The classified properties have been object of interventions, so that there would be new capabilities for hosting, accessibility, interpretation, and visiting services, as a way of better corresponding to public expectations. The growing public interest in spaces with memory and identity, together with the recovery of these buildings contribute to the city's renewal.

After the characterizing all seven museums, it was possible to understand the meaning and symbolism that the past has for the integrity of the project and its intervention, in the present moment and also in the future. Therefore, it was found that the restoration and adaptation of an old building should above all ensure that it

continues to tell its own history, so that each person visiting it can perceive it as being rich, complex and unique. Since the usage of pre-existing buildings as museums is a way of safeguard, one can say that the interventions and conversion of the analysed buildings into museums contribute to the revitalization of the city of Lisbon, as they give back to the city obsolete buildings, which thanks to the adaptation, gained a new life.

To sum up, the two decades analysed correspond to periods that are overall positive for the museological sector, which has grown in number and has been qualified in a variety of aspects, not only in terms of infrastructure, but also in what regards operation and services offered to visitors. This progress is related to a promising context, which is a consequence of the combination of the public policies adopted, the legislative frameworks implemented and the financial resources made available from European Community funds. In Portugal, all indicates that there will be a continuity of the current museological reality. Contrary to what happened in the decades preceding the period under review, - with problems concerning qualification and increase of specialized technicians and, at the same time, lack of animation in the spaces - the last years of the 20<sup>th</sup> century and the first decade of the 21<sup>st</sup> century have shown that, in most cases these obstacles have been overcome.

With this research it was possible to state that, as a general rule, in Lisbon, interventions to adapt classified buildings (or inserted in Protected Areas) to museological functions in fact, add value for the society, as they allow the manifestation and experimentation of the past while living at the present moment.