

EXTENDED ABSTRACT

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This dissertation is focused on the study of the building of the number 24 in Rua Augusta, former headquarter of Banco Nacional Ultramarino, inserted in the mesh of the Baixa Pombalina, in downtown Lisbon, occupying a full block next to Arco da Rua Augusta. Today this building raises special interest for its recent conversion into a Design and Fashion Museum – Collection Francisco Capelo, and by the definition of the museology strategy cohabiting with its own “ruin”. It is intended to fully understand the architectonic heritage of the BNU building and to recognize its importance and urban meaning since its first transformation in the end of the XIX century to the present day.

The Baixa Pombalina set today is object of great interest from the community in general as well as investors, being the existing buildings subject to strong action requalification and rehabilitation. In this context, issues such as adaptive reuse, transfer use, refurbishment, rehabilitation and protection of the existing heritage are fundamental. In this sense, the building BNU-CHANGE - highlighted on the current dynamics of Baixa as an important dynamic point of culture and tourism, by both the estate and the museum exhibition offer, as its identity and unique domains within.

Adaptive reuse

Pombalino

Layering analysis

Architectural heritage

Memory



Figura 03.4 - Sede do Banco Nacional Ultramarino, na Baixa de Lisboa, no cruzamento entre a Rua da Prata e a do Comércio. Fotografia tirada provavelmente entre 1913 e 1919

It is further understood that the BNU building was, in the context of Baixa Pombalina development, representative of financial activity and bank installed in this part, since the second half of the XIX century. BNU presents itself as one of the first banks to be located in Baixa Pombalina and to promote transformations in buildings with the purpose of adapting and dignifying, giving rise to the creation of a location of great financial centrality, functional and symbolic, similar to other European

capitals. On the other hand, it also contemplated the opposite, the neglect of Baixa de Lisboa, in the end of the 80s decade establishing a trend that came to be defined. Nowadays, has continued to experience itself as one of the successful examples of reconversion and usage of the building. The location of MUDE in one of the main quarters of Baixa and the will to better understand the point of view of its evolution set the tone for the work, justifying the effort to work on unpublished documentation. The study gains more ground due to current development of an implementation project by the direction of the museum, in which they plan to open the building and museum to the public, thus confirming the importance of this study in order to inform the subsequent interventions, preserving the memory and integrity and referring to the particular values of the architectural space.

This document is organized around four central chapters. Chapter 1 - Methodology - presents the development of methodological research, treatment and research information, essential for the compilation of reliable information that will sustain the entire study.

In chapter 2 - general framework - was organized the history of the building interventions BNU, in chronological order and presents the various institutions involved in the development of the original buildings and the block, particularly BNU (1866-2001), CGD (2001-2009) and CML/MUDE (from 2008). In Chapter 3 - comparative study of various projects – it was made an analysis to four selected projects (1930, 1952, 1967 and 2006) through the Layering Method (Brand, 1994) isolating each layer of the building in view of its in-depth study. Finally in Chapter 4 – Learning with the past; major conclusions for a future intervention - intends to appoint the elements present in the building BNU constituents of each of the projects analyzed and highlight its important aspects in order to inform new intervention specters in the building.

Since much of the information was never consulted, it is essential preliminary organization and systematization in order to facilitate research and understanding of the content. Research work obtained its foundations in the existing documentation found in the four consulted archives: (1) Arquivo Histórico da CGD – Fundo Documental do Banco Nacional Ultramarino, (2) Arquivo da CGD - Grupo DNI (Direção Financeira e Negócios Imobiliário), (3) Arquivo Municipal de Lisboa – Núcleo Intermédio e Fotográfico e (4) Biblioteca de Arte da Fundação Calouste Gulbenkian – Espólio do Arquitecto Luís Cristino da Silva.

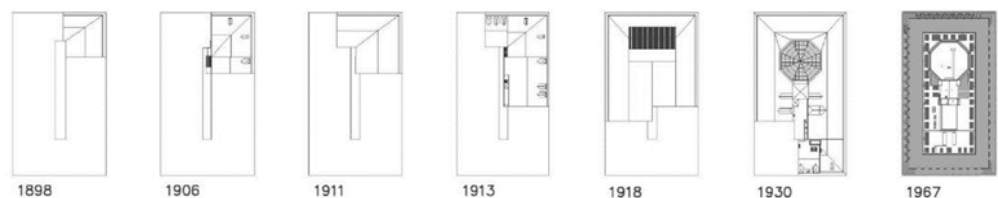


Figura 03.5 - Evolução da ocupação do BNU no quarteirão, ao longo do séc. XIX e XX

Throughout the study, the building BNU proved revelatory of its historical, architectural and constructive, taking in every moment, a pioneer role of great modernity, adaptability and vision. In fact, it felt great from the first intervention performed by the Archt. Tertuliano Marques, the innovative spirit of the bank that accepted the new technological challenges of architecture, building between 1920-1930 the new headquarters building of reinforced concrete. It was due to Architect Tertuliano

Marques intent on preserving the original facade and modernization of the interior of the property, at a time when the value of Pombalina was the center of the debate.

The coordination between the interior structure of the building, reinforced concrete and its skin, with Pombalina origins, results in the meeting of two completely different metrics. This circumstance, still clearly visible, determined the renovations that took place in the building.

Remodeling carried out by the architect Cristino da Silva until 1967 was characterized by a great unity and quality of materials and details, providing the headquarters of infrastructure and spaces worthy of this institution. The project had to be coherent and structured, reorganizing access and circulation and defining the various functional areas, by concentrating activities, work areas, support spaces, and technical areas.

For instance, this point of view, its design, was exemplary, to focus on core around an internal patio, technical spaces, freeing the periphery of the building and allowing floors with spacious and flexible use.

Also concerning circulations there was a clear improvement, advantageous in defining independent paths between public and private. The effort to construct a monumental building, demonstrating the importance of the bank was taken in the richness of the materials used and is present in exhaustive detail.

Furthermore, the beautification of spaces at the headquarters resulted from an investment in works of art and furniture artists and designers as portuguese Martins Barata, Guilherme Camarinha, António Cristino da Silva, Daciano Coast, among others, in close coordination with the architecture, contributed to obtain a holistic work.

At the beginning of the century, the building was again intervened by CGD, specifically from 2003-2006. The works executed quickly because of the timing, thus compromising the coherence of the work of the architect Cristino da Silva, masking the interior of the building by the depreciation and destruction of existing coatings, removing the unit and reading as part of the whole. However, the demolition carried out with a view to the latter project eventually unraveled hidden elements that enunciate the structural intervention of the work of the architect Tertuliano Marques. This fact was found very useful during the course of this thesis, because the building itself has become one archive or live source document, statement of its evolution.

In fact, understanding of the parts of this building, supported by the interpretation of the analysis, thus enables to identify and characterize the main architectural elements present in it, into four distinct periods.

Construção Pombalina

In fact from the foundations in staking wood nothing remains, given the construction of the cellars after the interventions of architect Tertuliano Marques and architect Cristino da Silva. Inasmuch as, nothing persists from the “gaiola pombalina” which characterized the inner walls. However, it is almost certain that we can still find some parts of the pombalina structure in the elevation of Rua da Prata and the confluence of the latter with the streets Rua do Comércio, S. Julião, from the ground floor up to the third floor.

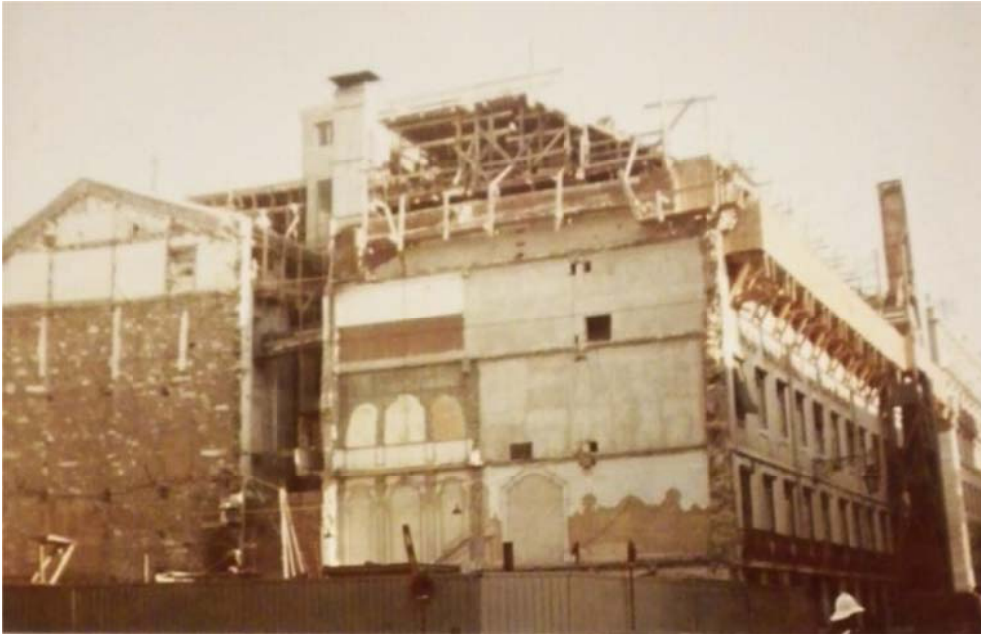


Figura 03.10 - Fotografias do decorrer das obras da Sede do Banco Nacional Ultramarino, na Rua Augusta, retiradas na década de 50, in Arquivo Histórico da CGD – Fundo Documental do BNU

Projecto do Arq. Tertuliano de Lacerda Marques (1920-1930)

The building, marked by spatial rate of the pre-existing structure of concrete, all built on the end of the '20s, is circumscribed from the ground floor to the 3rd floor, covering an area of roughly 1500 m², from Rua da Prata until the next expansion joint. Moreover large fragments are visible coating and decorating the ceilings of the ground floor of the central nucleus of stairs and upper floors, characterized by the use of plaster finish and surround with crown molding. The corridor management (level 1), together with the cabinet for the 2nd Viscount de Merceana, is the only set completely maintained from this era. In this place, the blue and white tile panels were determinant which refer, in formal terms, to the eighteenth century (including floral motifs), the dark hardwood furniture in the room of the 2nd Viscount, and the frames of the thresholds. This intervention it is still perceivable a formerly existing central void, which crossed the entire building which today is covered, due to the intervention performed in 1967.



Figura 03.44 - Antigo Gabinete do Dr. Artur de Menezes Correia de Sá, 2º visconde de Merceana, in Memória descritiva 2005 elaborado pelo atelier Arquiprojecta



Figura 03.45 - Fragmentos do revestimento dos tectos do piso térreo, caracterizados pela utilização de acabamento estucado e bordadura com sanca. Fotografia do autor.

Projecto do Arq. Luis Cristino da Silva (1955-1967)

This project resulted in the reconstruction / transformation floor -1 and entirely new structure with the top of the building facing the Rua Augusta and three store's high reinforced concrete, and the last two complete use as a terrace. Preserve up the counter on the ground floor (with exterior cladding stone black marble Mem Martins and Verde Viana and inside lacquered ash) and the stone floor coating vertical surfaces and public areas, coatings of vertical access located to each side of the main entrance and the area reserved for employees with entrance from Rua de S. Julião. remain intact spaces noble floor 1 - Administration, Room Pereira Coutinho, counter and wall cladding in public area - Floor 2 - zone of the governor - 6th floor - living room management - part of the coatings box central staircase and stone coverings in the hall a few floors. Throughout the building it is still possible to see a collection of works of Art, this unique intervention, namely the panel mosaic "Murano" and polychrome tile "Epopéia dos Descobrimentos Marítimos", the panel oil "Principais actividades do foment ultramarina" who returned to the site in 2012, tiled panel located in the reception area of the living room of the administration and the dashboard ceramic tile representing the views of Lisbon within the same room, plus two high reliefs in the main facade.

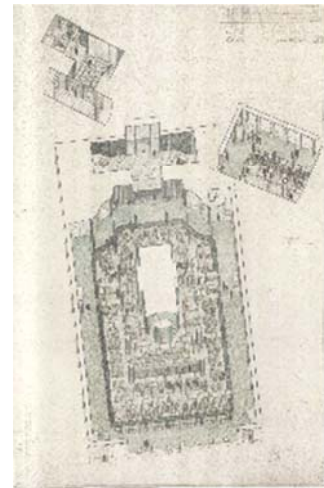


Figura 03.35 - pùblicas, in Gulbenkian, Es Cristino da Silva de 20 de Agosto



Figura 03.48 - Detalhes dos Cofres de Alugues, na cave. Fotografia do autor



Figura 03.51 - Zona de atendimento ao público da Sede do Banco Nacional Ultramarino. Prova fotográfica assinada por Horácio Novais, in Arquivo Histórico da CGD – Fundo Documental do BNU

Projecto do atelier Arquiprojecta (2003-2006)

Arising from the demolition of interior partitions, infrastructure and coatings from the ground floor, with a view to intervention (not completed), structures and decorative elements, spaces noble primitives were revealed. Despite the demolition, was still maintained, on the 2nd floor, the auditorium and related support spaces such as cafeteria and foyer, both built in 1990, under the project designer António Garcia.

It is considered that the interventions made in the future, should continue to take into account the rich architectural heritage of the building, trying to give it the unit that once had. When talking about buildings whose initial use was affected to another different matter it is of paramount importance to understand your organization's functional space and movements in order to give priority to their preservation. Thus, it is expected that new interventions assure the implementation of programs consistent with the structure of the building and guarantee the safeguarding of the buildings essence, both outdoors and indoors, avoiding mischaracterization and consequent loss of identity and cultural value. Jandal refers that "(...) while the exterior of a property can be your most prominent feature, and its public face, the interior may be more important to reveal its history and its development over time (...)."Knowing a priori that there is no single valid response to a proposed conversion, its preparation necessarily involves deep knowledge of the existing architectural heritage, the consideration of the most appropriate program rule and respect on the authenticity of pre-existing equity values.

In all due fairness, this constitutes an unprecedented study focused on building BNU allowing this dissertation to enrich the current knowledge on the matter. Though not assumed as a closed document, but rather seeks to be a base for future developments. In this sense, it would be important to further study about the work of the architect Tertuliano Marques, in order to inform this dissertation its real action, either in the bank project as their contribution to the debates waged at the time about the value of Pombalino, new modern buildings and implementation of new construction techniques like concrete. From the point of view of the banks programs, this building is also presented with exemplary for an evolutionary study of occupation and organization functional space throughout the century XIX, XX and XXI.

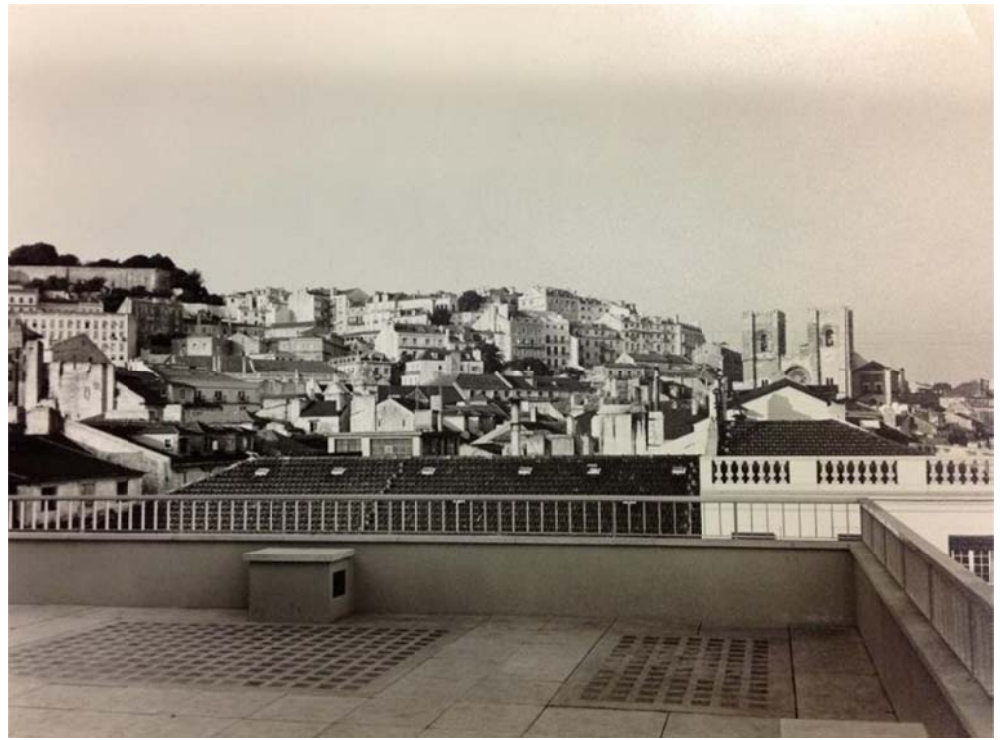


Figura 03.63 - Vistas sobre Lisboa do terraço da Sala de Estar da Administração, no 6º piso da Sede do Banco Nacional Ultramarino, provas fotográficas assinadas por Horácio Novais

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