The authenticity in the conservation and safeguarding of architectural heritage

Thermal Architecture in Portugal: the case of S. Pedro do Sul

Extended Abstract

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1. **INTRODUCTION**

In the ambit of conservation and safeguarding of architectural heritage, the concept of authenticity, especially in the last decades, has been deepened incorporating concepts of historical, geographical and socio-cultural context. Due to the urgent need for a definition of a methodological principle with an operational nature an evaluation methodology is presented, based on the principles defined in international charters and conventions on architectural conservation. Having as focus the thermal architecture in Portugal, because of the vast heritage that it represents, is set up as case-study, the thermal bathhouses of S. Pedro do Sul, unique and paradigmatic, a statement of the most relevant historical periods in the national context. Its high specificity allows the challenging and useful verification on the Portuguese thermal legacy, whose studies have mainly focused on the history plan.

2. **THEORETICAL CONTEXT OF THE THEME**

Through history’s contribute it is possible to see that architectonic heritage transitions from an historical-artistic model, object like, to a cultural dimension constantly evolving. Highlighting a set of events and associated repercussions, the evolution of the concepts of heritage conservation allows the establishment of a methodological definition, in order to evaluate the concept of authenticity.

The sense of loss, or **historical irreversibility**, that transversally rose up in the form of counter-reaction to the attitudes of alienation of the architectural heritage, denounced during the Italian Renaissance, the French Revolution (anti-absolutist vandalism), and the Industrial Revolution (strong historical scission), urged the community to reflect on the importance of their heritage legacy, exalting the value of memory and the principle of irreplaceable, leading to the need for "rooting, and a pause for identification." (ALVES COSTA, 2002: 124)

Synthesizing the antagonistic theories of Ruskin (romantic conservationism) and Viollet-le-Duc (stylistic interventionism), the archaeological restoration of Stern and Valadier praised the importance of preserving the genesis of the monument and its evolutionary process from its origin to the present state. The philological restoration advocated by Batio, impeller of scientific restoration (modern), highlights the importance of replacing the compositional grammar, also defended on the theses of Critical Restoration by Casare Brandi (half a century later), focusing on the reestablishment of the potential oneness of the work art as an historical testimony projecting into the future. (BRANDI, 2006)

This critical approach that took shape in the post-war period, reflected directly in the formulation of the Venice Charter of 1964, giving special emphasis to the importance of context and historical authenticity. On the ambit of the authenticity, the concept has undergone a remarkable evolution with the publication of the Nara Document of 1994, moving away from western conventions and acquiring an immaterial component – materializing the ideas that the Japanese culture was promoting since the late XIX century, relating it to broader (immaterial) concepts such as spirit and feeling (perception). (INABA, 2009) The Nara Document constitutes a doctrinal basis, stressing the importance of the credibility of information sources as well as defining a set of evaluation factors (art. 13th), this theme is also present in the Declaration of San Antonio of 1996 and in the Conference of Great Zimbabwe in 2000.
Regarding the concept authenticity the Riga Charter of 2000, has a slightly dissonant approach of all other documents, defending the historical reconstruction exceptionally - in case of damages caused by natural disasters, human action or warlike confrontations. The bases of Riga, can somehow relate to the thesis of historical restoration of Luca Beltrami, however, they take a much more contextualized role based on credible sources, not assuming just a figurative and symbolic perspective.

From the tectonic point of view, the Giovannoni’s principles of minimal intervention, and the reversibility, patent on the Italian Charter of 1972 are recovered. These concepts are reaffirmed in the Burra Charter of 1999, introducing also the concept of cautious approach. The Italian Charter of 1987 provides an important contribute in relation to the behaviour and compatibility of materials and techniques of intervention. The Burra Charter also introduces the notions of “good”, cultural significance, ‘use’ and ‘compatible use’, presenting a code of ethics and a methodological synthesis within the management and integrated planning. This theme was also discussed at the Conference of the Great Zimbabwe and on the Krakow Charter 2000, document that stresses the high importance of training and education facing the homogenization of the new cultural dynamics, characteristic of a globalized world. Based on the assumptions mentioned above are defined the following evaluation factors:

I) Immaterial dimension [value transmission];
II) Preservation of the genesis of the monument [historical evolution];
III) Context, surroundings and environment;
IV) Use and function;
V) Materials and substance;
VI) Management and integrated planning

Regarding the ‘immaterial dimension,’ the evaluation is divided into two aspects: “the value of memory and cultural significance”, adopting the definition of cultural significance patent in the Burra Charter 1999 - aesthetic, historic, scientific, social and spiritual values; and the “principle of irreplaceable”, a concept that has always guided the evolution of the definitions of heritage preservation, it was also adapted the definition of cultural significance referred, considering as basis of evaluation, the way how human relationships relate to the object, place, matter and surroundings, materializing it in a particular use.

Regarding the preservation of the ‘genesis of the monument’ the evaluation consists in five aspects: the “reestabishment of the potential oneness” directly related to the principles of Brandi; the ‘historical authenticity’ strongly defended in the Venice Charter 1964, whose conceptual nature was widely debated in Nara; the “credibility and value transmission” included in the Nara Document and unequivocally referenced in the Declaration of San Antonio of 1996 and in the Charter of Krakow of 2000; and the “historical reconstruction”, which from the authenticity point of view is manifested in the Charter of Riga 2000, being its apology associated with limit or exceptional situations.

Under the ‘context, surroundings and environment’ evaluation is performed based on the assumptions launched in the Nara Document - implantation and framing, issues related to intangible nature, such
as - "spirit and feeling", manifesting themselves according to three headings: "location" or implantation; "surroundings" or context, referring to circumstances of emergence and development; and "environment and atmosphere", referring to the sensory fields of perception in the relationship of humans with the site.

Regarding to the "use and function" the basis of evaluation relate directly to the Burra Charter of 1999, combining the principles of "use" and "compatible use".

The factor "material and substance", despite of being presented as such in the Nara Document, is associated with the principles of "minimum intervention" and "cautious approach", patents in Giovannoni’s theses and in the Burra Charter 1999; the "principle of reversibility" covered in the Italian Charter of 1972; and the "principle of compatibility" based on the Italian Charter 1987, due to its focus within the tectonic nature of materials.

On the ambit of "management and integrated planning" are taken into account the basis set in the Burra Charter of 1999, in the Krakow Charter of 2000 and in the Conference of the Great Zimbabwe of 2000, fostering the development and implementation of the maintenance plans, articulated with management means, integrated planning, and sustainable development.

This way the defined methodology aims not only the evaluation of the principles of intervention on the safeguarding of architectural heritage, but mainly on the way that the inheritance was seized and conveyed to the future. In the specific case of architecture, authenticity does not refer only to the original state of the supporter, but also to its evolving nature, looking for a real relationship between the supporter of the message and the message itself, being closely related to the integrity of matter to the conception processes and to their cultural meaning. (JOKILEHTO, 2006)

2.1. PRESENTATION OF THE EVALUATION METHODOLOGY

I) Immaterial dimension [value transmission]

• Value of memory and cultural significance - culturally contextualized analysis based on: (i) aesthetic values; (ii) historical values; (ii) scientific values; (iii) social or spiritual values ... on its relationship with the community (customs, language ...)

• Principle of irreplaceable - for human relations related to: (i) the site itself; (ii) its matter; (iii) its surroundings; (iv) its use;

II) Preservation of the genesis of the monument [historical evolution]

• Reestablishment of potential oneness – historic testimonial - through actions of: (i) philological replacement [compositional grammar]; (ii) favoring perceptual processes of interpretation - Gestalt theories.

• Historical Authenticity - through: (i) respect for all historical periods (their social and scientific context); (ii) respect for cultural diversity (its specific cultural context); (iii) the differentiation and integration of context or "anastilosys" processes, only exceptionally allowing removals (where the cultural context permits).
• **Credibility and value transmission** - if the original condition of the site remains and if it reflects all its significant history and what contribution does it bring within training and education.

• **Historical Re-enactment (exceptional)** - in cases of natural disasters, human actions or warlike confrontations where: (i) it is considered critical to the survival of the place and its cultural significance; (ii) the structure reflects artistic excellence, symbolic or environmental; (iii) the reconstruction does not falsify the urban context or global landscape and the historic fabric is not damaged; (iv) the intervention is established based on consultations with national and local authorities as well as the community in question;

### III) Context, surroundings and environment

• **Framing** - referring to the circumstances of the emergence and development in the relation with the physical and cultural aspects.

• **Location** - referring to the physical context of implantation.

• **Environment / atmosphere** - referring to sensory aspects resulting from human relations with the physical space and its surroundings - anthropological relations with the place.

### IV) Use and function

• **Use** - functions of a site, activities and practices related/possible

• **Compatible use** - use that respects the significance of a place, implying none or minimal impact on its cultural significance.

### V) Materials and substance

• **Principles of minimum intervention and cautious approach** - do as little as necessary, change as little as possible.

• **Principle of reversibility** – always, when possible, ensure the reversibility of intervention solutions, never neglecting the existing building systems.

• **Principle of compatibility** - nature and compatibility of materials physical and chemical characteristics

### VI) Management and integrated planning

Development and implementation of maintenance plans, management and sustainable development.

### 3. CASE STUDY – THERMAL BATHHOUSES OF S. PEDRO DO SUL (VISEU, PORTUGAL)

The historical relevance of the Thermal Bathhouses of S. Pedro do Sul is proven by the ancient tradition of the use of its waters, reflected in its uninterrupted appropriation for more than twenty centuries. The case of S. Pedro do Sul has currently a vast heritage legacy, representative of the most important historical period’s events in the context of Portuguese thermal architecture - and only a paradigmatic case, integrating the Roman Bathhouse, the Queen Amelia Bathhouse and the D. Afonso Henriques Bathhouse.
I) The Roman Bathhouse (1st century AD) is considered one of the most authentic examples, in the national context of what was a Roman Medical SPA. It consists of a "natatio", surrounded by a portico with a double colonnade of the jonic order; one "tepidarium" (nuclear space); one "caldarium"; and a "sudatorium"; corresponding to a set of five pools built in two distinct phases (beginning and end of the 1st century). In the second construction phase, two of the initial pools were disabled, being also built the "apodyterium". (FRADE / MOREIRA, 1993)

In the Roman core exist simultaneously the following structures:

• The D. Afonso Henriques’s Pool (12th century) - National Monument (1938), which is the Roman "tepidarium". There are no considerable constructive changes, standing out particularly for its historical and symbolic significance due to its association with King Afonso I (1st King of Portugal) - a result of his stay in thermal cure in the year 1169. (DGPC, 2013)

• The Royal Hospital of Caldas de Lafões (16th century) - Manueline Period - also built on the Roman pre-existences, was erected in 1500 by King Manuel I, being partially deployed on the "natatio", only discovered in the midst of XX century as a result of the archaeological investigations performed in 1956 (IPPC / DCR, 1991)

In the centuries 18th and 19th the bathhouse was progressively mischaracterized, having been misappropriated during the 20th century. In 2014 was presented the project of recovery, rehabilitation and conservation of the Roman Baths of S. Pedro do Sul by the Architect João Mendes Ribeiro, currently under evaluation - case study.

II) The Queen Amelia Bathhouse (19th century) - Designed by the engineer António Ferreira Araújo e Silva, was opened in 1886. It is a neoclassical building, with a Latin cross plan, consisting of two symmetrical wings, for gender and class sectoring. It was gradually enlarged in 1909 (installation of a casino on the upper level), 1914 and 1931. From a technical point of view, it is important to note the cooling method of the thermal water, which in an unprecedented way, benefited from the proximity to the Vouga River, through a piping system submerged in the river. (PINTO / MANGORRINHA, 2009)

In the 90s the building was progressively abandoned, culminating in the intervention of rehabilitation and restoration, performed in 2002 by the architect Pedro Cunha Marta - Case study.

III) The D. Afonso Henriques Bathhouse (20th century) - by the architect Januário Godinho, opened in 1987 and marked a turning point in the Portuguese thermal panorama, contradicting the state of abandonment occurred in the 60s and 70s. Covering one extensive program and a small deployment space (the only - as pointed out in several studies) the building develops longitudinally (45m) along the riverside, in close proximity to the Roman Bathhouse. Based on a porticated reinforced concrete structure, it is composed of two floors (corresponding to each gender) below which was located the large pool, that "opened" to the landscape and to the Vouga River. In 2007 it suffered an intervention and was expanded according to the project by the architect Manuel Abreu - Case study.
4. EVALUATION OF THE CONCEPT OF AUTHENTICITY

4.1. ROMAN BATHHOUSE / D. AFONSO HENRIQUES POOL

The project for the Roman Bathhouse reflects a critical approach, directly related to the premises of the Critical Restoration by Cesare Brandi, preserving the essence, recovering the potential oneness of the monument and valuing their philological aspects. It is remarkable the project’s ability to enhance the spatiality lost during years of neglecting and misappropriation, making a critical evaluation, respecting the genesis of the monument and minimizing the antagonistic condition between past and present, projecting into the future its cultural meaning and value associated. By intensifying the Roman environment and by the recovery of its characterizing formal elements, namely: by recreating the central vault and the zenithal lighting on D. Afonso Henriques’s Pool (“tepidarium”); by replacing the vertical scale of the jonic portico, upon reassembly (possible) of the pre-existences; and by re-functionalising the course of the water through the reuse of Roman infrastructure; it is emphasized the spatiality of the different thermal pools, allowing the recovery of the atmosphere of the bathroom and the "tepidarium" temperature. (RIBEIRO, 2005) From the point of view of authenticity, the most controversial aspect is the proposed dismantling of the peristyle over D. Afonso Henriques’s Pool, from the Manucline phase (IPPAR, 2004). As argued by the author, its existence seriously undermines the global perception of space, making it impossible to read the Roman scale and making residual the relevance of the pool itself. Exceptionally, and only as a matter of spatial coherence, it is emphasized one period over another, allowing the Pool D. Afonso Henriques to recover its nuclear role. (RIBEIRO, 2014) The proposal reflects respect for the subsistence of the existing materiality, its temporal evolution, and also the blurring of the hybrid zones history (east quadrant), non-intervening where doubt remains. It is considered that the premises of the project respond to the issues related to the preservation and enhancement of the monument, given the size of its intangible heritage, the preservation of its genesis, its context and environment as well as its functionality (past and future) and material substance, is also proposed a plan for integrated management for its conservation. The project was based on a thorough analysis of the pre-existences, having been developed based on a critical evaluation of its constituents, also giving it new areas: the museology and sensorial components.

4.2. QUEEN AMÉLIA’S BATHHOUSE

The project for rehabilitation and valuation of the Queen Amelia’s Bathhouse is based on the assumptions related to the notion of consistent use, implicit in the Burra Charter of 1999. It was imperious the maintenance of its specific functionality, adapting it to the new paradigms of clinical context, hygiene, comfort and safety, so the intervention was profound, reshaping its technical component and the configuration of the interior of the building. Since this is an historical reference in the Portuguese thermal context, its value as heritage and essentially as a functioning piece of heritage reinforces the exceptional condition of the bathhouse, which over time has become an important element of social recognition and identification. Thus, bearing in mind the functional requirements described, it is considered partially ensured the preservation and appreciation of the genesis of the
building, it is shown the concern with maintaining its original typology and also with its subsequent evolution. In the philological context, despite the appreciation of the elements of accentuated neoclassical genesis, the intervention lacks an adequate chromatic plan compatible in technical and perceptual (sensory) context. At the architectural level, it is identified some inconsistencies in the adoption of interior finishes, there is no hierarchical value between waiting areas and treatment, it is also verified several inaccuracies in the execution details. The internal spatiality has also been compromised against the pre-existing context, mainly due to the elimination of the zenithal lighting solution and considerable reduction of the interior vertical scale. Wherever possible, it is considered that the principle of minimum intervention was assured, meeting the needs of performance improvement and constructive coherence, reversibility of the solutions adopted and technical feasibility, verifying however, some failures in the coating solutions adopted. The value transmission, given the immaterial dimension of its heritage, is also contemplated in the new intervention by creating a museology component, exposing a diachronic perspective of the building, its socio-cultural values, the techniques and hydrothermal equipment, although the exposure of contents lacks a proper exhibition project. In parallel, the intervention benefited from various programs of valuation, namely: the "Urban Thermal Rehabilitation Project" (2002), replacing the public dimension of outdoor spaces, seeking harmony between the Baths, the river and nature; the "Waterwaysnet" project, focusing on the aesthetic and ecological improvement of the landscape in the Vouga valley (2004); and the "Thermie" project (1991), pioneer on initiating the use of geothermal energy.

4.3. D. AFONSO HENRIQUES’S BATHHOUSE

Even though the D. Afonso Henriques’s Bathhouse gives the thermal complex of S. Pedro do Sul a greater value allowing for its upgrade and affirmation in the European context, its implantation and articulation with a context of high vulnerability leads to a negative evaluation regarding the patrimonial values. It is only considered positive its sacrificial role, by allowing appropriate management of functional flows, and releasing the Queen Amelia historic building from the masses thermalism. It is also pointed out that it improves the developments in energy level with the recent remarkable intervention that contributed to the optimization and expansion of the geothermal project, taking advantage of the natural valences of the place and reducing the rate of environmental pollution - widely discussed theme expressed in the Thermal Ecological Charter, published in 1984. Focusing the analysis on the architectural heritage framework, the building relates with the pre-existence of the Roman Baths and with its hinge like relation with the thermal village and the river in a too decontextualized way.

In both cases, in its original condition and in its present configuration, the building acts as a blocking element, limiting the development of qualified public areas and introducing a scale factor completely dissonant.
5. CONCLUSION

The current model for action on architectural heritage requires a critical inquiry, based on knowledge and research, constructed on a rigorous historical, archaeological and social knowledge, rejecting the utopian analogy of continuity (stylistic) and assuming the factual definition of discontinuity, facing the heritage as an ongoing process of constant development, from pre-existing situations. This condition, resulting from a specific set of circumstances, makes impossible to standardize approaches, especially from the ethical point of view, being also the result of the mechanisms of perception and action of each author in relation to a given circumstance. The heritage, result of continuity and simultaneously subject to change, does not depend on the continuity of the pre-existence, but in the maintenance of its meaning, to which it becomes imperative to guarantee authenticity, i.e., the value that the object is in itself and the ability of becoming recognizable in a given social context, makes it legitimate and genuine, including its genesis and constant evolutions in its history. This way time acts as a key factor, being the object’s evolutionary process a consequence of the continuous change of the cultural and social paradigms, manifesting concretely in variations of use and function. This process, culminating in updating actions or desertion, becomes extremely relevant in the case of thermal architecture (thermal bathhouse), for its high specificity (technical and functional) and for the cumulative effect identified in the majority of cases, in which, building on the already built results in a process of great complexity, through the need to combine the compatible use with the contextual bond of the pre-existences. The thermal heritage is considered a dynamic heritage, antagonistic to the mere contemplative purpose. It is a type of heritage that results from natural determinism, that works, that is used, and whose structures should respond to the evolution of modern society, which also creates heritage. In the national context it is identified a set of breaches within the thermal architecture, jeopardizing the conservation of a vast architectural legacy:

- The constant need for modernization - leading to successive interventions;
- The lack of awareness to the relevance of the built heritage as an identity and historical testimony factor, from a specific cultural context and result of rare natural determinisms;
- The lack of knowledge of the entities involved about the complexity of preserving and valuing the heritage with high programmatic specificity, technical, and functional;
- Functional and constructive incompatibility between existing buildings and nowadays paradigms of use, often resulting in the adulteration of the pre-existences;
- The stagnation of the heritage’s value in the way that new interventions often lack of added value - recognizable situation in the cases of The Queen Amelia Bathhouse, the Luso Therms or in the Thermal Hospital of Caldas da Rainha;
- The high constructive susceptibility, facing constraints of use and thermic and hygrometric characteristics constantly unfavourable;
- The abandonment or absence of maintenance in numerous thermal buildings and related structures, making them obsolete - the result of decades of regression, due to the evolution of therapeutic medicine (development of antibiotics and anti-inflammatory drugs), due to the increasing...
requirements concerning physicochemical properties of the mineral waters, the democratization of leisure and due to the near non-existence of teaching and research in the sector;

- Lack of funding and implementation of interventions, even in the case of classified National Monuments - identifiable in the case of S. Pedro do Sul;
- The adoption of inappropriate exhibition methods, registering several deficiencies from the museology point of view and enhancement of existing assets - identifiable in the case of S. Pedro do Sul (Queen Amelia Bathhouse).

Further than the relevance and uniqueness of the analysis at the national level this set of factors allows the recognition of the degree of complexity associated with the conservation of the thermal architecture values (thermal bathhouses), especially for its tendency to overlapping historical processes.

Being authenticity a concept of immaterial level, the defined methodology allowed the implementation of a more operational analysis, facing the assumptions listed in the Nara Document and maintaining also the emphasis on the subjective aspects, related to cultural values. This way it is possible to enumerate the following conclusions:

- The assessment of authenticity depends on a personal relationship with the circumstances - with the heritage and with what one projects on it;
- Ensuring the authenticity refers to the reestablishment of historical truth by analysing the evidences and interpreting the indications of absence, recognizing the reasoning of their creators and minimizing the doubt, however, without ever solving it fully;
- Preserving the heritage entails adapting the legacy by reaffirming its founder root and assigning it an added value - giving it continuity;
- Continuity is a fundamental characteristic of authenticity, referring to the notion of permanence, term etymologically related to the word “monument”;
- The lack of a critical attitude leads to the neutralization of the pre-existences and historical sectoring - condition adverse to continuity;
- The architectural heritage is a starting point and not a negative condition of existence, since the memory comprises both the retention and recapture of the legacy.
- Each case is different, intervening on architectural heritage is based on the clarification of problems, weighting of actions and defining methodologies “stricto sensu”, properly contextualized, restoring the object’s semantic content;
- The intervention should be based on knowledge, supported on a critical perspective;

However, because of its subjective component, the evaluation of the concept of authenticity contains a set of indeterminacies, namely: the subjectivity of the act of creation (resulting from the personal experience with the environment and society); the difficulty in establishing a hierarchy and weighting of values and the inability to create a clear distinction between what has an artistic value and what does not; historical contradictions and the lack of reliable documentation; and cultural generalization,
resulting in the dilution of the values and implementation of a mercantilist heritage trend. Regarding the indeterminations that result from the act of creation and interpretation, these are considered essential, as they are related to a critical sense (speculative) inherent to the design, constituting, through creativity, an increased value to the architectural heritage.

Looking through the knowledge, protection, enhancement and dissemination perspective, making the maintenance of authenticity an essential requirement, it is presented a set of guidelines regarding future developments within the protection of Thermal Portuguese heritage:

• The promotion of investigational and educational action, supported by credible sources of information and dissemination of intervention methodologies, in order to value architectural heritage, fostering its functional condition - compatible use;
• The qualification and integration of human resources in the context of history and heritage;
• The inventorying and cataloguing of objects by the musealization of assets - essential for the cultural-historical (re) cognition (pedagogical sense);
• The mapping of the conservation state of the existing national structures (operating or abandoned) and development and implementation of strategic plans;
• The valorisation of abandoned structures, in order to assign a consistent, sustainable and contextualized use;
• The definition of a strategic plan with a double aspect: the conservation and valorisation of heritage (material and immaterial), and the territorial and environmental management through the creation of a national ecological charter;
• The creation of a cultural program compatible with local values;
• The development of scientific-technical arrangements through the establishment of partnerships with universities and research centres;
• The need for articulation between the actions for architectural heritage safeguard and actions for territorial planning.

The principles enumerated pursue the recognition and reconstitution of a system of values, seeking physical, social and cultural context, pointing uses and preserving the historical genesis and evolution of an architectural legacy, that the case of S. Pedro do Sul, with all its inconsistencies, portrays reliably.

Currently, even assuming a possible typifying of practices and methodologies, each case is a unique case, because their framework is always also unique. The authenticity, that accompanied the different conceptions of heritage throughout history, nowadays has an immaterial dimension, resulting from cultural relativity and density, the culture being an universal phenomenon and simultaneously the product and the basis of human demonstrations and needs, varying in time and space, and manifesting a wide variety of cultural standards. The respect and appreciation of this pluralism, assuming the truth of the genesis and evolution of the transformation processes, is reflected in a tangible way, in a current tendency for valuing the changing of substance (essence of the passage of time), the heterogeneity and resonance of the past, assuming a hybrid spatial condition and valuing the memory of matter.
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6.2 INTERNATIONAL CHARTERS AND CONVENTIONS


1 Archive source: DGPC / DRCC – Direcção Geral do Património Cultural / Direcção Regional de Cultura do Centro (Coimbra); Termas Romanas de S. Pedro do Sul.
2 Idem.
3 Ebidem
CARTA ITALIANA DE RESTAURO DE 1972; Ministério Italiano de Instrução Pública; Abril de 1972; in: (BRANDI, 2006: Anexo 1); Portuguese translation: Cristina Prats, José Delgado Rodrigues, José Aguiar e Nuno Proença.

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Photo Credits (cover):
(Left) Archaeological work at D. Afonso Henriques’ Pool (“tepidarium”). (IPPC - DRC, 1991:photo 21)