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THE TENDENCIES OF CHARACTER  
MONUMENTAL INTERVENTION:  
BRAZILIAN EXPERIENCE (1980-2010)

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ABSTRACT

The article "The tendencies of character monumental intervention: Brazilian experience (1980-2010)", is based on the reflection about the current dialogues between the old and the new, permanence and innovation, which are part of the scene of contemporary architectural production where it has been observed, more and more, that old buildings are becoming part of a new history of the city. In order to discuss that phenomenon in Brazil, the study has defined as geographical and temporal bias the Brazilian architectural production in monumental intervention programs in the period between the 1980's and 2000's, based on the conclusion that most of such production does not comply with the criteria established by the disciplinary field of restoration, where practice is replaced by discretion and experimentation without so much severity and critical judgment based on the meaning of the preexisting work. Aiming to understand Brazilian scene as for valuing its heritage and materialization of which values, which criteria and how intervention and preservation of monuments are carried out in practice, from significant examples, we identify eight representative intervention tendencies: Autonomy, Differentiation, Reinterpretation, *Ripristino*, Appropriation, Completion, Preservation and Reintegration, thus originating groups with similar features, not totally severe and closed, but which, somehow, could make reading works easier and characterize the interventions overview in national scene concerning restoration disciplinary field.

KEYWORDS

Architecture (Preservation; Restauration). Architectural heritage (Preservation; Restauration). Cultural heritage (Preservation; Restauration).

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# AS TENDÊNCIAS DE INTERVENÇÃO DE CARÁTER MONUMENTAL: A EXPERIÊNCIA BRASILEIRA (1980-2010)

pós- | 057

## RESUMO

O artigo “As tendências de intervenção de caráter monumental: a experiência brasileira (1980-2010)”, vem pautada na reflexão dos recentes diálogos entre antigo e novo, permanência e inovação, preservação e mudança, que fazem parte do cenário da produção arquitetônica contemporânea em que se assiste, cada vez mais, edifícios antigos tornarem-se parte de uma nova história da cidade. A fim de discutir esse fenômeno no Brasil, o estudo definiu como recorte geográfico e temporal, a produção arquitetônica brasileira em programas de intervenção de caráter monumental no período compreendido entre os anos 1980 a 2000, partindo da constatação de que a maior parte dessa produção se afasta dos critérios prescritos pelo campo disciplinar do restauro, onde a prática dá lugar ao arbítrio e experimentação sem o rigor e juízo crítico pautado na significação da obra preexistente. Para compreender o cenário brasileiro quanto à valorização de seu patrimônio e a materialização de quais valores, quais critérios e como os desafios da intervenção e conservação dos monumentos são consumados na prática, a partir de exemplos significativos, identificamos oito tendências de intervenção representativas: Autonomia, Diferenciação, Reinterpretação, Repristino, Apropriação, Completamento, Conservação e Reintegração, criando grupos com características semelhantes entre si, não totalmente rígidos e fechados, mas que, de alguma forma, pudessem facilitar a leitura das obras e caracterizar o panorama de intervenções no cenário nacional em relação ao campo disciplinar de restauro.

## PALAVRAS-CHAVE

Arquitetura (Preservação; Restauração). Patrimônio arquitetônico (Preservação; Restauração). Patrimônio cultural (Preservação; Restauração).

## I. INTRODUCTION

The relationship between contemporary architecture and historic buildings has become increasingly present in the architects' agenda, where actions such as valuing heritage, ensuring the transmission of the cultural asset to the future and giving a useful destination to the monument conflict with the cultural environment and the very projection of the new.

The prominence of the monument<sup>1</sup> in a preservation and conservation action has moved to a supporting role in practices that seek to dissociate themselves from the weight that the word restoration bears and thus justify the actions that are increasingly distant from the disciplinary field of heritage preservation in Brazil.

In art. 9, the Venice Charter proposes the concept of "Restoration" as:

*an operation that should be **exceptional** (emphasis added). It aims to preserve and reveal aesthetic and historical values of the monument and is based on respect for original material and authentic documents. It ends where the hypothesis begins<sup>2</sup>.*

Exceptional as an action of exception, a special act if we think that monuments should first be preserved and only in extreme cases restored, since restoration involves, even when minimal intervention, the modification of the original document.

Finding the balance between what to preserve and what to forget, giving monuments a new temporal function by allowing them to persist in a new space-time context, to preserve their significant values, whether material or immaterial, is the essence that permeates the conservation of the monument.

By endowing a monumental architecture with a new temporal function, with or without altering its original use, the intervention must respond to the expectations of the present while preserving as much as possible the grammar of the original architectural text where the historical, artistic and spiritual values of the work.

And it is in this sense that we understand restoration: as an intervention in the historical preexistence based on the recognition of its values, in its preservation and transmission for future generations.

But it is necessary to understand what is not restoration, understanding whether it is an intervention of contemporary architecture in the preexistence, or whether it is conservation and restoration of monuments understood within the precepts of a disciplinary field. It is necessary to establish criteria such as methodological rigor, creativity, value recognized by the collective, the will to perpetuate the good to future generations to characterize an intervention as a restoration. In the other sense, the inexistence of these criteria establishes the verification of intervention character, being a discourse between old and new. Every restoration is an intervention, inserted in criteria and premises within a disciplinary field, but not every intervention can be called restoration.

We start from the observation that most of the contemporary Brazilian production of monumental character interventions departs from the criteria prescribed by the disciplinary field of restoration, where practice gives way to arbitration and

experimentation without the rigor and critical judgment based on the meaning of the preexisting work.

In order to discuss this phenomenon in Brazil, the study defined as a geographic and temporal cut, the Brazilian architectural production in intervention programs of monumental character in the period between the years 1980 to 2000. For it was in the 1980s that the national scenario witnessed a growing number of intervention projects of a monumental nature carried out outside the bodies responsible for the protection of the national patrimony, mainly due to the gradual decentralization of the federal body.

## 2. INTERVENTION TENDENCIES<sup>3</sup>

We have developed a systematic research on intervention works in historic buildings, based on a significant sampling that covers several Brazilian regions. The objective of this research is to reflect on what values, criteria and challenges are faced in the preservation practice in Brazil, based on the assumptions of the Venice Restoration Charter, the basic document of the International Council on Monuments and Sites (Icomos), created in 1965, and of which Brazil is a signatory<sup>4</sup>.

Each intervention was evaluated in the following aspects: according to its currently useful destination, one of the main reasons for the intervention project; as to the alteration of the original grammar of the monument in relation to its aesthetic and historical characteristics; as to the historical-critical judgment in removing additions and reintegrating gaps; on the adoption of appropriate materials and techniques; and on the final volumetry of the work with respect to its formal aspect.

As reference for methodology and analysis, the categories/modalities specified in the studies of Italian teachers Giovanni Carbonara and Claudio Varagnoli have been used. Claudio Varagnoli, through what he calls modalities<sup>5</sup>, began in 2002 a study in the attempt to separate the interventions in monuments from common characteristics. He concludes that the dialogue between contemporary architecture and historical heritage cannot be justified only by the final product, but must be a product of methodological rigor, value recognized by the collectivity, preservation of the extracts of history, form and composition from a critical judgment of the work from past<sup>6</sup>.

In the recent book "Architettura d'Oggi e Restauro. Un confronto antico-nuovo"<sup>7</sup>, Giovanni Carbonara seeks to define precisely this role of contemporary architecture in relation to the monuments of the past, as a way of evaluating the dialogue between old and new in interventions in the pre-existence of the building<sup>8</sup>.

In order to understand the Brazilian scenario regarding the valuation of its patrimony and the materialization of what values, criteria and how the challenges of intervention and conservation of preexisting monuments are consummated in practice, the study of the last three decades of monumental intervention in Brazil, from significant examples, identified eight representative intervention trends:

**Autonomy, Differentiation, Reinterpretation, Revival, Appropriation, Completion, Conservation and Reintegration.**

### 2.1. Autonomy

In this tendency, intervention considers as an element to be preserved only the envelope of the monument that is treated like a container of the work. In general, there is a change of use, since this "Autonomy" between old (monument) and new only occurs with a destination different from the original function, proposing the need to emphasize between both structures - internal and external.

The container (the "shell") is preserved with the formal elements that characterize it as architecture of a certain time, but its internal content is entirely new and independent: in some cases we still find the maintenance of internal components, such as a remaining wall, a valuable architectural ornament, a historical element, but they become one more fact strange to the edification that begins at the unity of the work.

The critical evaluation of aesthetic and historical aspects does not consider the unity of the work, granting to the content and the contender diverse values. Thus, we grasp two times materialized in a single architecture, represented by the exterior / interior relation.

### 2.2. Differentiation

The actions adopted in intervention differ from the monument through compositional elements, materials and constructive techniques incorporated by addition of the new and subtraction of the old, when the new is clearly distinguishable from the old in relation to format, material, color, structure.

We verified with this study that in this group there are the largest number of interventions not only analyzed, but also constituents of the initial database, which makes this tendency the majority in the Brazilian experience of the dialogue between old and new.

In general, the removals and additions in a monument can be seen by two optics: either by the action of time, or by the interferences caused by the new intervention. The time marks acquired by the monument motivate the additions (reintegration of gaps and complements) and subtractions (removal of additions and removal of elements for replacement by new compositions), usually fruits of the combination use destination / construction period of the monument / state of conservation, and associated with the creative act of the author of the intervention. The marks of time will be associated with the marks left by the architect who, in this type of intervention, will be the prevailing stance, and this is what characterizes the tendency of "Differentiation".

In general, "add" and "remove", though antagonistic, are actions conducted by architects as a puzzle, a game of choices between conservation and innovation, from the way the monument is understood and accepted as it has been found.

### 2.3. Reinterpretation

Intervention promotes a re-reading of the existing monument, or part of it, through the interpretation of its remaining formal and functional values guiding the project of re-adjustment to edification, it follows the principles of what we

define as Reinterpretation. New elements are inserted as a continuity of the original text, from the data that the monument provides to the author of the design, guided by the aesthetic characteristics and historical testimonies of the old building.

#### 2.4. Revival

The tendency of Revival has as its main feature projects that are in the posture of recovering or reconstructing the monument adopting a period, or style that the work no longer has. The disregard for the historicity and artisticity acquired by the preexistence throughout its useful life is the motto of this tendency that part of intervention justified by the desire to redo a part of the construction, reproducing a style or part of a certain historical period considered important and, thus, recreating something that does not exist, to the detriment of something that is already part of the monument.

Intervention produces a forgery that leads the observer into deception. There is no parameter to evaluate the principles of restoration, since the original memory of the monument is lost in favor of the construction of a false history. In addition to eliminating additions, in revival (ripristino) it is necessary to promote the filling of the gap generated by the intervention's very action: the interventionist removes from the monument what mischaracterizes it as a unitary image of a style or period to which it intends to return, and inserts the new elements into a temporal retrocession, by using materials, techniques and composition of a time that has passed.

#### 2.5. Appropriation

In this tendency are interventions where the new is the main character of the action on the monument, becoming the ancient only support for its existence. That is to say, the existence and prominence of the former is the result of how the monument is appropriate: as a support for the new, the new having dominion over the old, possession over the historical good. The intervention is characterized by the lack of respect for the monument, since the author of the intervention appropriates the preexistence to create the appropriate conditions for his contemporary project.

There is no integration of gaps or removal of additions, but additions conditioned by the new, without critical evaluation of historical data and possible value actions for their preservation.

#### 2.6. Completion

In the Completion tendency, intervention aims to give continuity to the building that was not finished at the time of its creation, following its original stylistic characteristics of the moment of creation. In this case two problems are posed: one, the completion from the knowledge of the original project, and another, when there is no such project. In the first case, a new architecture is created from an old project, adding the fact that the materials and techniques will also be contemporary. In the second case, the completion of the monument will seek a compositional unity re-creating architectural elements from a past period in a

present time, but without data conceived by the author of the work, but rather from the author's choices.

The monument comes with a layer of history of a lost time, from an outdated concept that takes up a project conceived in the past, materializing past ideas in the present.

From an aesthetic point of view, the intervention produces a historical "false" - something that was thought but not accomplished in the initial design of the monument, being executed at different time, when the building has already acquired values and testimonies for its constructed image. The completed parts, the new object, can lead the observer to deceit in relation to the execution moment of the completion project and the execution of the original. Thus, a problematic of authorship of the project is established, since the monument is fruit, apparently, of a single project realized in different times and by different architects.

### 2.7. Conservation

This tendency of restoration action is based on on the conservation of the monument, generally maintaining its original use, with eventual adjustments and functional adjustments (safety, comfort, accessibility) to update the building to the new demands of modern society.

According to it, the design stages are accompanied by the critical evaluation of the aesthetic and historical values as a guarantee to the preservation of the monument in its original architectural text. The removal of additions and the reintegration of gaps are proposed based on the conservation of the building: what has no value, or impairs the reading of preexistence, is removed, and only elements necessary for structural consolidation, updating of the good and perpetuation of its useful life, material and functional.

### 2.8. Reintegration

In this tendency, the intervention usually occurs in monuments in ruin, semi-ruin or fruit of a great mischaracterization due to poor conservation or lack of control of the preservation organs. The intervention action aims to reintegrate the preexisting building by means of a sanitation posture, that is to say, the removal of additions that disfigure the whole and the recovery of elements indispensable to the composition of the monument, all using a certain creativity.

The artisticity and historicity of the work are analyzed and passed through a process of critical judgment about which values are present in the work, which are significant and must be preserved, which are representative and must be recovered, all aiming, as a final result, the reintegration of Image of the original monument. The basis of the intervention is the conservation of the original authentic material, through the evaluation of the history of the monument, respecting the basic precepts of the restoration.

### 3. ANALYZED WORKS

The choice and study of 32 reference works made it possible to clarify how the intervention of the monument from the starting building (colonial, eclectic, industrial, modern), previous premises, confrontation with legislation, history, aesthetic characteristics, the role of the intervention architect).

The way the old and the new dialogue is absorbed in the design process, how the monument is veiled or revealed, and how past time establishes connection with present time shall contextualize the work within one or another tendency and the design posture originated from these choices shall approximate or distance intervention from the field of restoration.

In this way, the selected works and the identification of the tendencies were thus defined (Table 1):

Selected work	Date of intervention project	Original use (at the moment of intervention)	Current use	Original building (construction phase)	Intervention tendency
Centro Cultural Paço Imperial, Rio de Janeiro RJ	1983	administrative building	culture center	colonial	Revival
Estação Rodoviária de Bananal, Bananal SP	1984	train station	bus station	industrial	Conservation
Mercado Modelo, Salvador BA	1984	market	market	colonial	Reintegration
Museu do Caraça, Santa Bárbara MG	1985	school	museum	colonial	Differentiation
Mercado de São José, Recife PE	1986	market	market	industrial	Reintegration
Conjunto da Ladeira da Misericórdia, Salvador BA	1987	residences	residences and commerce	colonial	Reintegration
Casa de Cultura Mário Quintana, Porto Alegre RS	1987	hotel	culture center	eclectic	Differentiation
Shopping Light, São Paulo SP	1991	administrative building	shopping center	eclectic	Autonomy
Pinacoteca do Estado de SP, São Paulo SP	1993	school	culture center	eclectic	Appropriation
Centro de Educação e Cultura KKKK, Registro SP	1994	warehouses	culture center	industrial	Differentiation
Biblioteca Cassiano Ricardo, São José dos Campos SP	1995	theater	library	eclectic	Autonomy
Instituto Moreira Salles, Rio de Janeiro RJ	1995	residence	culture center	modern	Conservation
Parque das Ruínas, Rio de Janeiro RJ	1995	residence	culture center	eclectic	Differentiation
Centro Cultural dos Correios, São Paulo SP	1996	adm. build/ post office headquarters	culture center	eclectic	Differentiation
Estação Júlio Prestes/Sala São Paulo, São Paulo SP	1997	train station	train station and auditorium	industrial	Reinterpretation
Teatro São Pedro, São Paulo SP	1997	theater	theater	eclectic	Revival
Arquivo Nacional, Rio de Janeiro RJ	1998	administrative building	administrative building	eclectic	Autonomy
Centro Cultural Banco do Brasil, São Paulo SP	1999	bank	culture center	eclectic	Reinterpretation
Teatro Renault, São Paulo SP	1999	theater	theater	eclectic	Reinterpretation

Table 1: Selected work <sup>9</sup>.  
Source: Elaborated by the author.

Selected work	Date of intervention project	Original use (at the moment of intervention)	Current use	Original building (construction phase)	Intervention tendency
Catedral da Sé, São Paulo SP	2000	cathedral	cathedral	eclectic	Completion
Cinemateca Brasileira, São Paulo SP	2000	warehouses (slaughterhouse)	culture center	industrial	Differentiation
Estação da Luz/Museu da Língua Portuguesa, São Paulo SP	2000	train station	train station and museum	industrial	Appropriation
Shopping Paço da Alfândega, Recife PE	2000	customs house	shopping center	colonial	Autonomy
Centro Educacional Ibrahim Alves de Lima, Ribeirão Pires SP	2000	mill	school	industrial	Differentiation
Museu de Artes e Ofícios, Belo Horizonte, MG	2000	train station	culture center	industrial	Differentiation
Santander Cultural, Porto Alegre RS	2001	bank	culture center	eclectic	Differentiation
Centro coreográfico da cidade do Rio de Janeiro, Rio de Janeiro RJ	2002	brewery	dance center	industrial	Autonomy
Palacete das Artes/Rodin Bahia, Salvador BA	2002	residence	culture center	eclectic	Differentiation
Mercado Público de São Paulo, São Paulo SP	2003	market	market	industrial	Differentiation
Instituto Criar de TV e Cinema, São Paulo SP	2004	warehouses	school	industrial	Differentiation
Biblioteca Mário de Andrade, São Paulo SP	2005	library	library	modern	Conservation
Museu de Arte do Rio, Rio de Janeiro RJ	2010	adm. build./ bus station	culture center	eclectic/modern	Appropriation



Figure 1: Facade of Cassiano Ricardo Library.  
Source: Photo by the author.



Figure 2: Internal view of Cassiano Ricardo Library.  
Source: Photo by the author.

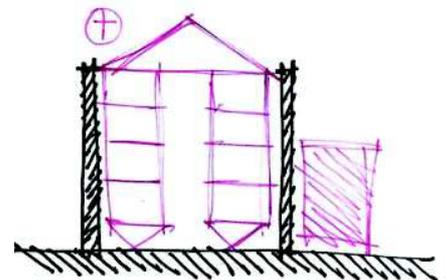


Figure 3: Sketch of Cassiano Ricardo Library - in magenta, the areas where there was intervention showing the independence of the new structure in relation to the preexisting structure.  
Source: Sketches by the author.

The intervention at Biblioteca Cassiano Ricardo (an old theater) (Figure 1), in São José dos Campos SP, conducted in 1995 by architects Guilherme Lemke Motta and Antonio Luiz Dias de Andrade, has features representative of **Autonomy**. The work preserves little or almost none of the original internal features of the edification (Figure 2), prioritizing the needs demanded by the new use, which overlap the format and criteria deployed in preservation. Cassiano Ricardo Library preserves externally, the whole perimeter of the monument. The old theater loses its internal configuration to give path to a perimeter metal structure with four pavements (Figure 3), adjusted to the template of existing openings and with a large central hall<sup>10</sup>.

The Brazilian Cinemateca (Figure 4), in São Paulo SP, project of the architect Nelson Dupré, of 2000, presents a meticulous work of approaching the new next to the set of historical buildings. It sought to recover each pre-existing component - walls, structures, machinery reminiscent of the old use, rails - and, also, evidence the state of the monument, a semi-ruin. The use of glass (Figure 5), by its transparency, preserved the authenticity of the buildings and the relation between them: the adoption of the material as closure and connection between some of the warehouses has the function of preserving the image of the monument and not of inserting a new calligraphy to the original architectural text. Few and new elements inserted give conditions to the new use (Figure 6) and stand out from the original text by consonance.

Figure 4: Brazilian Cinemateca: external view.  
Source: Photo by the author.



Figure 5: Brazilian Cinemateca: internal view.  
Source: Photo by the author.

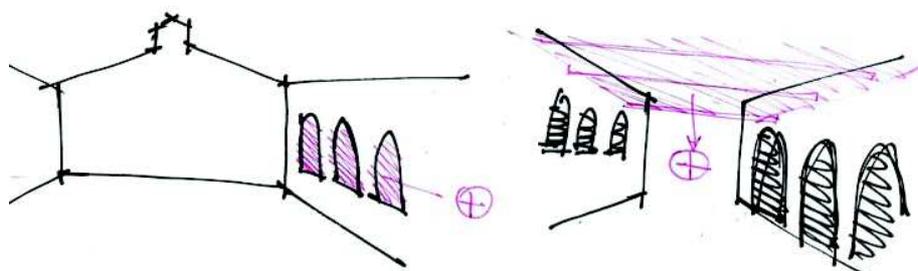


Figure 6: The sketches show the marks that the monument acquired from the intervention: in magenta: what was added.  
Source: Sketches by the author.

Inserting itself in the tendency of **Differentiation**, the work is accepted as ruin, preserved as such and worked with additions that give it conditions for a new use. The interventions follow the premise of minimal intervention, as they seek to take advantage of the monument's qualities in this state of conservation, enhancing its artistic, historical and symbolic qualities.

Another type of **Differentiation**, which follows the same premise of the previous project, but works with works in good or medium conservation status and with not so minimal intervention positions, which gives the preexistence a more striking action of the testimony of the architect who authored the intervention than the marks left by time. For example, in Mário Quintana Culture House in Porto Alegre RS (Figure 7), project of the architects Flávio Kiefer and Joel Gorski, in 1987, all actions are prescribed by the new use that was destined to edification, in the process of moving from hotel to culture center, program quite distant from the functional point of view and of agency of the architectonic party.

However, as to transform the old Hotel into a cultural space, it is necessary to include transforming elements of space that mark the contemporary intervention and give conditions to the new use, if you use the addition of new vertical elements inside a building so compartmentalized and so narrow that they lead to a series of demolitions and cutouts for the creation of stairwells and elevator (Figure 8).

They are also examples of **Differentiation**, the works where the contrast between the contemporary architecture and the preexistence is placed in a harmonic way promoting an assonance. As in a few projects, it can be said that the intervention in the São Paulo Public Market (Figure 9), within this trend, is one of those that most closely approximates the current premises of the field of restoration, promoting through the modification a new material layer that aggregates a load Historical and symbolic to the monument.



Figure 7: Mário Quintana Culture House: posterior facade where the cover was incorporated in metallic structure and glass.  
Source: Photo by the author.

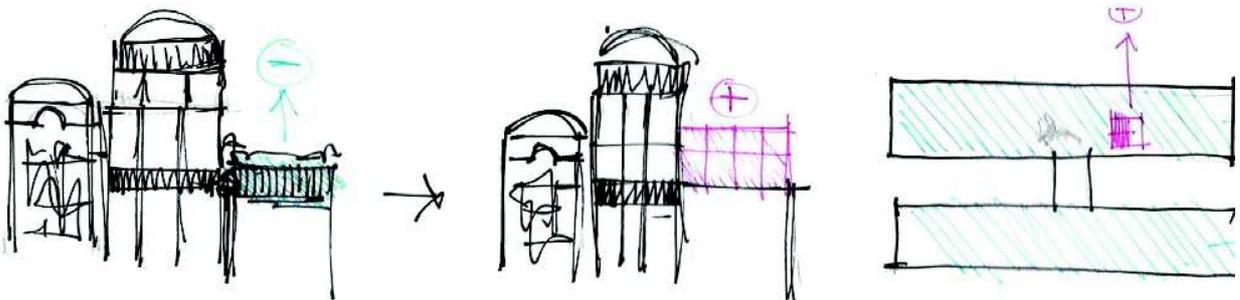


Figure 8: The sketches of Mário Quintana Culture House show the marks that the monument acquired from the intervention: in magenta: what was added; in blue, what was removed.  
Source: Sketches by the author.

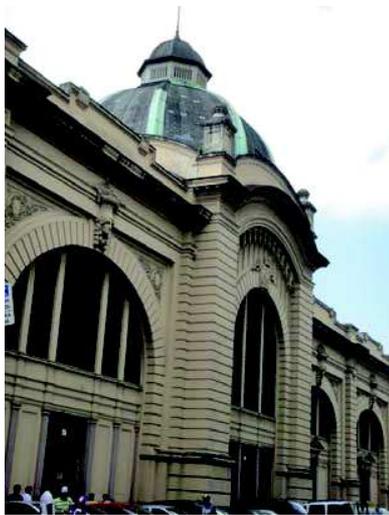


Figure 9: Public Market of São Paulo, external view.  
Source: Photo by the author.

By being endowed with the “gastronomic balcony”<sup>11</sup> (Figure 10), the Public Market gained a new vitality, functional, economic and also architectural valuation. The new structure (Figure 11), which has a much lower area than the ground floor, was designed with minimal dimensions to absorb the new program and placed in the back of the building, facing the facade with stained glass. In this way, it does not prevent the internal visualization of the monument from its central axis, which remains with the original right, and provides the appreciation of the Sorgenicht stained glass windows, also restored during the intervention, in a new perspective.

When interventions add new meanings to memorial testimonies and preexisting material, actions at the monument, in a way, achieve a temporal continuity, promoting new historical strata. The restoration action will already be altering the history of edification, since all subsequent actions will be part of this history, they will be the future memory of edification.

Centro Cultural Banco do Brasil (Figure 12), in São Paulo SP, designed by architect Luiz Telles in 1999, **reinterprets** space with a single action – the change of existing skylight level – establishing a new reading of edification. As a



Figure 10: Public Market of São Paulo: panoramic view of the internal area with highlight to the left for the “gastronomic balcony”.  
Source: Photo by the author.

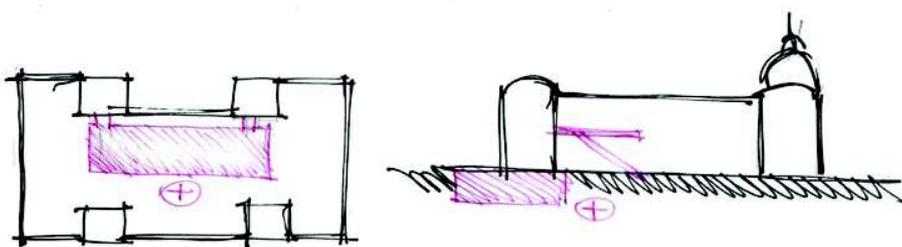


Figure 11: Public Market of São Paulo: the sketches show the marks that the monument acquired from the intervention: in magenta: what was added by assonance, respecting and dialoguing in harmony with the monument.  
Source: Sketches by the author.



Figure 12: Banco do Brasil Culture Center.  
Source: Photo by the Author.



Figure 13: Positioning of the Dome on the last floor of the Banco do Brasil Culture Center.  
Source: Photo by the author.



Figure 14: View of the central hall, now without the dome that divided the ground floor of the other floors.  
Source: Photo by the author.

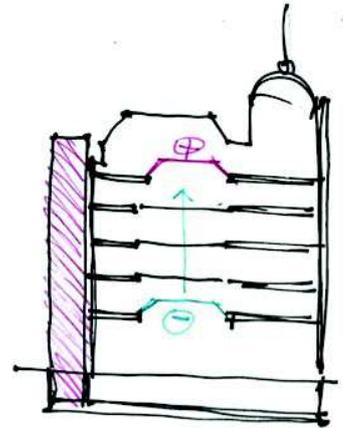


Figure 15: The sketches show the marks that the monument acquired from the intervention: in magenta, which was increased from the re-reading of the data provided by the monument. In blue, what was deleted.  
Source: Sketch by the author.

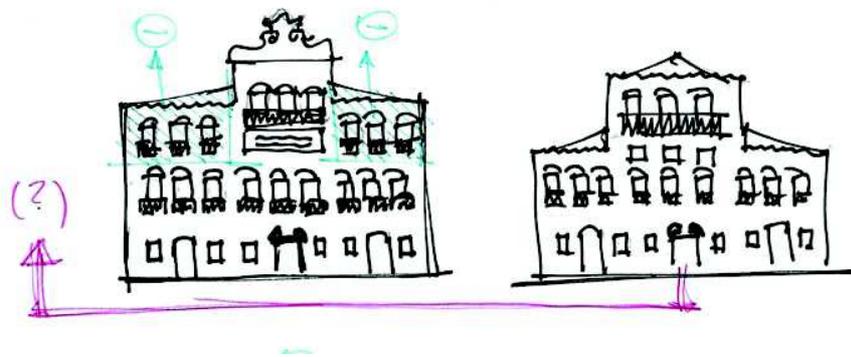


Figure 16: Paço Imperial before intervention.  
Source: CAMPOLLO, 1984, p.141.



Figure 17: Paço Imperial Culture Center after intervention.  
Source: Photo by the author.

Figure 18: The sketches show the marks that the monument acquired from the intervention: in magenta, which was added; in blue, which has been eliminated. Reflection of a posture of reconstitution of a style or period (through revival) of the history of the work.  
Source: Sketches by the author.



result of the skylight displacement to some pavements above (Figure 13), space expands emphasizing its monumental dimension.

This action does not fail to respect the basic principles of contemporary restoration: reversibility and minimal intervention. The distinctiveness of this ingenious operation is something that may not be so clear, since the architect worked with the existing matter itself and not with a contemporary element, just changing its position in space. The action promotes a significant improvement in the integration of the entrance hall and other floors in the proposed new use of the monument, without, however, excluding an important historical and aesthetic component of the building (Figures 14 and 15).

The demolition of a large part of the third floor for the reconstitution of the volume and the baroque character that was intended to give the building in the intervention in the Paço Imperial of Rio de Janeiro RJ (Figures 16, 17 and 18), promoted by the project of Glauco Campello and team in 1984, represents an aesthetic and historical loss to the monument and its preservation.

The wish to give the building a feature that it no longer had, but which would reinforce its character and its representativeness as the memory of the period elected as most significant for the Brazilian heritage, leads to design decisions that end up giving the building a new final configuration, not representative of any of the stages through which the building passed.<sup>12</sup>

The building of Estação da Luz<sup>13</sup> (Figure 19), in São Paulo SP, which blends features of industrial heritage with eclectic architecture, houses inside the Museu da Língua Portuguesa, design performed in 2000 by architects Paulo and Pedro Mendes da Rocha, which **appropriates** a part of the building adding a new use, but without promoting the integration of the two functionalities now present in the same building: the old one (space kept for the train station) and the new one (space ceded to the museum) have independent accesses and parallel activities without the function of interfering with one another.



Figure 19: Luz Station.  
Source: Photo by the author.

In the intervention at Luz Station we found fertile ground for the discussion of the limits of intervention in monumental interventions. That is, does the adoption of a given project posture insert or exclude the work of the field of restoration?

The building needed maintenance and conservation and the solution found was to give the building a new use that could give it a new dynamism. This dynamism was achieved, because the museum is a space of great success of public, being part of the cultural script of the city. As a museographic space, the project seems to be correct, but the museographic resolutions sacrifice important architectural elements, an architecture considered one of the most important railway buildings in Brazil and a significant example of the industrial heritage.

When one walks through the exhibition galleries (Figure 20) one loses the reference of the building itself due to the contraposition of virtuality between the museum and the reality of the building. In the exterior of the building, we also find problems of composition in the integration of new elements with the old ones like the metallic coverings added in the ground floor (Figures 21 and 22), in the two ends of the building that compromise the visual apprehension of its original design.



Figure 20: Exhibition galleries of Museu da Língua Portuguesa, inside Luz Station.  
Source: Photo by the author.



Figure 21: New metal cover of Museu da Língua Portuguesa, at the entrance of Luz Station.  
Source: Photo by the author.

Figure 22: The sketches show in magenta, the preexistence areas appropriated by the new design.  
Source: Sketches by the author.

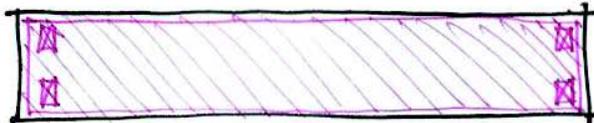


Figure 23: Sé Cathedral.  
Source: Photo by the author.



Figure 24: Sé Cathedral highlighting the new turrets and needles executed according to the original design.  
Source: Photo by the author.

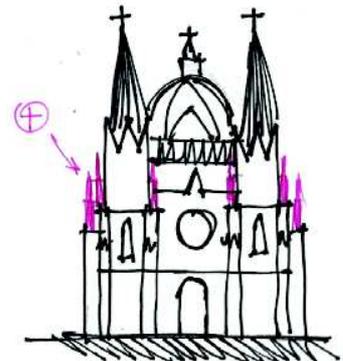


Figure 25: Schematic sketch of the intervention showing, in magenta, the additions in the preexistence.  
Source: Sketch by the author.



Figure 26: Mário de Andrade Library.  
Source: Photo by the author

The **Completion** of the Sé Cathedral of São Paulo (Figure 23) was requested by the client, the Metropolitan Curia, in a project that had as its purpose the «conservative restoration», where recovered elements deteriorated and with structural problems. The complementation of the turrets and needles provided for in the original design (and not built) was eventually incorporated into the conservation actions (Figure 24), altering the character of the intervention.

The architect Paulo Bastos had presented a proposal in 2000 to build the turrets and needles in the same position as the original design, but with modern techniques and materials, using a thin metal structure and glass closures. In this way, it would create the desired volumetry, but with a contemporary look, would promote the re-reading and reinterpretation of the unfinished project. However, this proposal was not accepted by the client who wanted to “finish” the construction 50 years later through its completion (Figure 25).

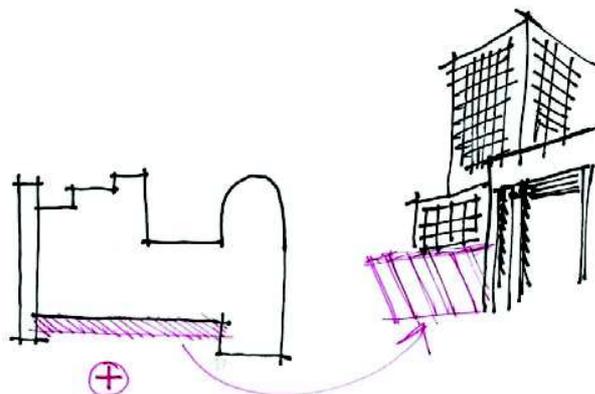
The intervention, characterized as **Conservation** at the Mário de Andrade Library (Figure 26), derives from a project called «Integrated Plan for Restoration and Modernization of the Mário de Andrade Library», a project of the Piratininga Arquitetos Associados office in 2005, in conjunction with several disciplines and aimed at Updating and restoring the building so as not to interfere with users’ use of the library.

The project included the restoration of the physical collection, the treatment of coverings, frames and original furniture, the readjustment of accessibility, the reform of the book storage system and the consequent increase of its collection capacity, are actions that were based on respect for the modern original structure. Small elements like new shelves, ramps at entrances and infrastructure system, are the new elements used to update the building. The main element in the work is the glass corridor, located on the main façade, whose function is to connect the main library to the collection of periodicals (previously with independent external accesses) (Figure 27). The design of the new element adopts transparency that facilitates the reading of the original text and follows the composition lines of the existing facade in a clear integration between new and old (Figure 28).



Figure 27: View of the new connection between the library’s sections.  
Source: Photo by the author.

Figure 28: Sketches highlight the intervention areas at Biblioteca Mário de Andrade.  
Source: Sketches by the author.



In the residences of Ladeira da Misericórdia (Figure 29), in Salvador BA, designed by architect Lina Bo Bardi in 1987, the loss of the division of the environments and the poor state of conservation, caused by structural problems and the abandonment of the buildings, deprived the original spatiality. Using the technology of prefabricated structures in concrete, the Community Equipment Factory (Faec), of architect Lelé (by client's request – the Municipal City Hall of Salvador), the architect Lina Bo Bardi **reintegrated** the site, which would have its original use recovered, and redefined the environments according to the requirements of contemporary society.

The position was aligned with the program of the pilot plan intended by Salvador municipal administration, which except for timely interventions, was within the criteria of the Venice Charter, and also sought agility and ease of execution. Lina Bo Bardi recovered the compositional elements of the façades, reintegrating the image of the whole by what she calls the *"traditional historical restoration"*<sup>14</sup> (Figure 30).

We consider that, by treating the intervention as a *"traditional historical restoration"*, Lina Bo Bardi sought to maintain not only the historical aspects of the residences, but also the colonial architectural image of the whole, which is in a prominent position in the city of Salvador – Ladeira da Misericórdia is the view from "Cidade Baixa" as a tailpiece of "Cidade Alta". Through the use of the prefabricated elements in concrete, the architect promotes the reintegration of the image (Figure 31), facilitating the reading of the lost sections, in a posture that fits in the molds of the Critical Restoration.

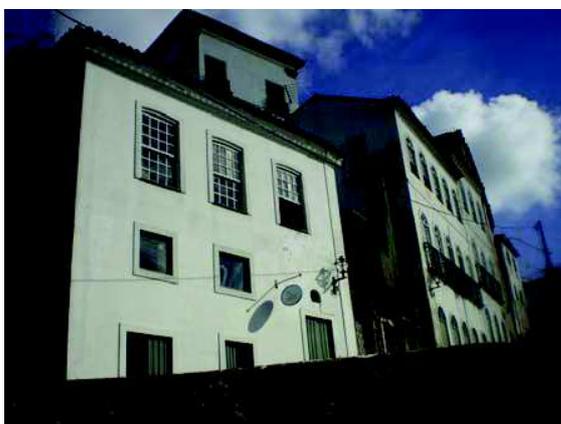
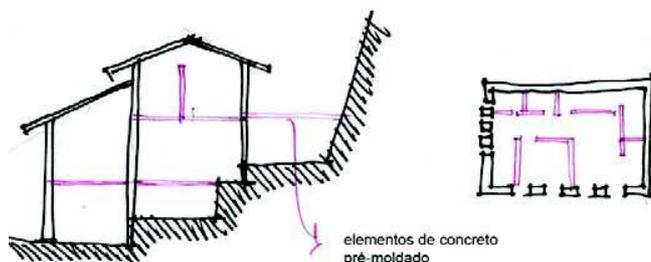


Figure 29: Overview of the set of Residences of Ladeira da Misericórdia.  
Source: Photo by the author.



Figure 30: View of Residences of Ladeira da Misericórdia, emphasizing the reintegration of Bar dos Três Arcos, on the left, with elements of pre-cast concrete.  
Source: Photo by the author.

Figure 31: Sketches emphasize the intervention areas in the works characterized as Reintegration and show the additions in magenta.  
Source: Sketches by the author.



#### 4. THE PHENOMENON OF PREEXISTENCE INTERVENTIONS IN BRAZIL

In the analysis of the intervention tendencies in Brazil, we observed that each project action was based on the old x new relation and on the various nuances that this approach provides when materializing in concrete positions on the monument.

It is from “old / new” dialogue that Brazilian professionals, as well as foreigners, have set their work on issues of preservation. The urgency for innovation, stemming from the new paradigms of contemporary society, where the technological and communication transformations are celebrated, has, in a certain way, stimulated interest in the past as a cult of the authentic and the revaluation of memory<sup>15</sup>. It is in the past that we find our references and, through it, the conception, in Western societies, of linear time, of continuity, is established.

The study of the works carried out in the last three decades, and the analysis of the interventions based on the representative sampling provided by this analysis, shows that Brazil has aligned itself with international production and that the look at heritage seeks to associate past and present, permanence and change, old and new in the approximation between contemporary architecture and historical preexistences.

However, we realize that the understanding of the basic principles of restoration by architects is still very incipient in Brazil: minimal intervention, distinctiveness, reversibility, authenticity and compatibility of materials. And these are the premises to be pursued by the architects of the intervention, in conjunction with their interpretation of the prescriptive and disciplinary criteria of the restoration. From the tools that are given to the architect and from the interpretation he/she makes (or should make) of the guidelines designated by the disciplinary field of restoration, intervention is guided so that the new is another component of the former, plus a layer of time to which the asset is subjected.

Every detail, every element, every new design that has been completing and complementing the pre-existing building reveals respect for its aesthetic, historical and memorable aspects. Although, in order to preserve, we must forget or cancel certain facts, care must be taken to make the right choice at the threshold of the tenuous thread between being or not being within the limits of preservation and respect to the main principles that guide the performance in that disciplinary field.

Every restoration project, regardless of its size, occurs through the complementation of the old with the new, but many interventions occur in an arbitrary way, without respecting aesthetic and historical aspects intrinsic to the good, without respecting their memory values, mischaracterizing the original physical constitution of the building, emphasizing the new to the detriment of the old.

There is no magic prescription, but there are criteria, precepts and regulations that have been debated for more than a century and have been consolidated

with the main guidance document, which is the Venice Charter. The Charter gives some clues to these principles. But according to Beatriz Kühl, "*the Venice Charter is a synthetic document, which presents some indications; it is different from Brandi's Theory of Restoration (emphasis added by the author), which is a formulation of greater complexity and scope, offering philosophical bases of action*"<sup>16</sup>.

In his theory, Brandi states that the principles for the restoration of monuments are the same as those applied to works of art: architecture, being recognized as a work of art (1st postulate of Brandi's Theory), is subject to the artistic and the historical and shall be analyzed from its formal structure and its spatiality (internal and external)<sup>17</sup>.

However, there is great difficulty in including architecture in these guidelines because of their shelter and function for human activity. The building, unlike a painting or a sculpture, was generally designed for a particular type of audience from pre-established use and flows.

In the works studied in each of the tendencies we noticed that the distinction is something persecuted by the architects as a way of contrasting its architecture with the preexistence and how to register its mark. In many cases, this confrontation between the two epochs, from the methodological point of view, has a negative result in the final work, because it is promoted by the exaggeration or excess in relation to the new one and the result of the lack of dialogue between the different architectures of different times.

When this happens there is a problem of perception of the historical time of the monument and its aesthetic qualities, leaving in evidence the prominence of the new. The new must be placed in the service of the old, as a continuity of its history, to value and explain the monument, not the other way around.

In the cases of the "Differentiation" and "Reinterpretation" Trends, when the intervention works with additions that have a distinct and contrasting character in relation to the old, the reversibility is a consequence of the addition of elements.

In general, the interventions that work by what we will call "contrast", with the removal of additions or small demolitions of sections of the monument and the insertion of new volumes, present a general framework for evaluating the basic principles of non-linear restoration without a clear method.

In the interventions that are part of the tendencies of "Conservation" and "Reintegration" we observe the correct interpretation of the principles of the Venice Charter because the understanding of the monument, its history, its formal composition, its material and symbolic values guide actions with Parsimony and critical judgment about the specificities of the work and about the client's requests, resulting in a solution where the new is designed for the old.

Harmonic distinctiveness - along with other postures such as reversibility, minimal intervention and compatibility of materials - can be seen in the interventions recognized as belonging to the "Reintegration" and "Conservation" tendencies. The amount of creativity required to update the spaces or changes of use that is placed in each of the monuments of these

two tendencies (“Conservation” and “Reintegration”) is subsidized by the preexistence characteristics. The discovery of its original values masked by the action of time, and the revelation of its more particular traits, which gave it the denomination of monument, are evident in the action of intervention where the new is placed in the service of the old.

These two tendencies, exemplified here by the works cited above, represent approximately 20% of the national production of monumental interventions. It would be what we could rightly call Restoration in Brazil today. They would be interventions that consider the prescriptive ones of the field of the restoration in the process of modification of works of historical and artistic value.

The other 80% are examples of intervention in the preexistence that may or may not adopt positions pertinent to the field of restoration, now approaching the basic indications of restoration, or presenting problems of materialization of theory in practice. Representative of the largest portion of contemporary production in programs involving the dialogue between the old and the new, we conclude that in this type of experience the Brazilian scenario is still quite far from the prescriptive disciplines of the restoration, which implies significant losses for monuments subject to this type of intervention.

Comparing the trends of “Completion”, “Revival” and “Appropriation” we find that they present extremely opposing understandings regarding the choice of time that one wants to choose as a reference for intervention: the first two seek in the past the image to reconstruct the present; The second, seeks in the present the image for the construction of the contemporary, using the old only as a support of this new architecture.

In these three tendencies, we see that the intervention action has an idea dissociated from the continuity of the time established between the past of the monument and the present of the intervention, since all of them choose a time as a reference for their actions, not materializing the idea of the dialogue between old and New after the intervention since the choice only by the past (“Revival” and “Completion”) or only by the present (Appropriation) does not share a same moment.

In the “Revival” and the “Completion” the past is chosen as a means of replacing the historical present by conferring reconstructions in the name of the stylistic unity. The present is canceled so that the remaking of something lost can materialize - a past rebuilt in the present.

In “Appropriation”, the past is forgotten, because the contemporary project is the protagonist of the intervention. Any posture or choice is made for the project of the new, what will be for the future and the preexistence loses its identity in an attitude of ownership of the new project over the existing one.

These three tendencies, if analyzed based on the theoretical reference of this article, are represented by monumental interventions with no symbolic links with the old material and cannot be recognized as a restoration, that is, the transmission of the monument to future generations through Of the revelation of its values, a preliminary concept of restoration, is not achieved

by the predominance of the new in the "Appropriation", by the promotion of a false historical in the "Revival", and by the mistaken continuity of time in the "Completion."

The other tendencies - "Differentiation", "Reinterpretation", "Autonomy" dialogues with the field and seek to adapt themselves through the authors' aspirations and the purpose of the intervention.

The cases cited above are in constant dialogue with the field, sometimes approaching the basic indications of the restoration, sometimes presenting problems of materialization of theory in practice. Nowadays, these are the practices of what is erroneously considered as Restoration in Brazil, but which clarify us about the Brazilian experience, where the new one still overlaps with the old one.

The restoration actions allow a greater or lesser facility of conservation of the pre-existing building, its use and the maintenance of this use. Sometimes the monument is destined for an activity and, over time, this use is not maintained, with a change of program and a new adaptation; other times, due to lack of conservation, the restored monument loses its use and returns to a state of abandonment; It is also identified, due to lack of control by the preservation agencies, that after some time, some restored buildings undergo renovations conducted by the building's own user, and thus a vicious cycle of removals and / or additions previously corrected during Intervention.

The group composed of the 80% of the interventions constituting the starting database comprises most of the analyzed works, grouped mainly in the "Differentiation" tendency, and demonstrate that the phenomenon of the projects of the interventions in historical preexistence in Brazil is going to practice where experimentation is chosen to the detriment of the critical judgment of the values impregnated in the monument.

This result is reached by a sum of factors, among them: the willingness to push the user of the monument to new experiences, the destination of use and all the attributes attached to it that induce the project choices, the customer requests and the lack of specialized technical staff in the area.

The balance between the old and the new is the result of a continuous search between the right measure of creative capacity and historical knowledge and awareness. The application of philology as an instrument of conservation, and of criticism as a means of judgment for the approximation of the new, guide the correct application of the basic principles of restoration in an intervention.

The case studies revealed a rich framework for the study of the application of restoration principles. With a prevalence of distinctiveness at several scales, an extremely plurivalent combination of the principles and their various scales of action was observed.

In evaluating the disciplinary field of restoration in Brazil in comparison with practical production, we see that a small number of interventions are constructed based on the assumptions of the Venice Charter, international references and the current debate. The role of the monument in a

preservation and conservation action has moved to a supporting role in practices that seek to disassociate themselves from the weight that the word restoration has and thus justify the actions that are increasingly distant from the field - without the correct critical judgment, with fewer and fewer limits in relation to the old / new approach and with an immense predominance of the projection of the new on the old.

## NOTES

<sup>1</sup>We consider that each work of architecture has a particular reality, a physical constitution, a history, a certain artistic value and is inserted in a specific cultural environment, and that same work - when acquiring character of monument - is the matter where the choices are controlled And actions of the intervention, which in turn will be characterized by the dialogue between the old (the original document) and the new one (to intervention actions) and may or may not have a preservation character that qualifies them as pertinent to the theoretical field of restoration.

<sup>2</sup>INSTITUTO DO PATRIMÔNIO HISTÓRICO E ARTÍSTICO NACIONAL (BRASIL), 2004, p. 93.

<sup>3</sup>See the author's PhD thesis (NAHAS, 2015), where the applied methodology and the work with the databank of intervention works is approached in detail.

<sup>4</sup>The choice of the Italian scenario of restoration to the theoretical basis of the research is due to its great relevance and consolidated tradition in international scope and constant debate on the subject. The position of Gustavo Giovannoni and his role in the Conference of Athens in 1931, in the writing of the Italian Charter of Restoration of 1932 and in the institution of the discipline of Restoration of Monument in the Scuola di Architettura in Rome; The formulations of Roberto Pane, Piero Gazzola and Renato Bonelli in the origin of what has become known as Critical Restoration, later influencing the formulation of the Venice Charter; Brandi's Theory of Restoration and the entire contextualization of the debate in the face of the destruction of World War II, which allowed the constitution of a solid discipline field where rigor, method, history and knowledge of the ancient work place the monument as the center of intervention action. We adopted the Critical-Conservative Restoration, direct heir of the Critical Restoration and Restoration Theory of Cesare Brandi, as a reference for the world-wide architectural production by sharing with its premises and postulates in relation to the conservation and intervention in monuments, approaching the theory of practice. The propositions of Critical Restoration, associated with the formulations of Cesare Brandi, are present in the current debate of restoration from interpretations and appropriations that now give more emphasis to the aesthetic issues of the monument, or to its historical stratigraphy. This is what we will see materialized in the practices of the exponents of the Maintenance-revival and Pure-conservation, respectively. As a point of balance between these two aspects, seeking the correct judgment between the aesthetic and historical instances and an appropriate solution to the intervention in the monument, following the premise of preserving and revealing its values for its transmission to the future, is the called Critical-conservative Restoration, which has in Giovanni Carbonara its greatest exponent in the present time.

<sup>5</sup>Claudio Varagnoli (2002, p. 5) adopts six typological modalities: 1. "Guscio / contenitore" (bark / container); "Decodificazione" (decoding); "Differenziazione di linguaggio" (language differentiation); "Ricostruzione" (reconstruction); "Restituzione" (restitution); "Dislocazione" (deformation).

<sup>6</sup>(VARAGNOLI, 2002). Op. cit., p.5.

<sup>7</sup>(CARBONARA, 2011).

<sup>8</sup>The categories listed by Carbonara are: "Autonomia / Dissonanza" (autonomy / dissonance), divided into three subcategories (Contrasto / Opposizione; Distacco / Indifferenza; Distinzione / Non Assonanza); "Assimilazione / Consonanza" (assimilation / consonance), also divided into three subcategories (Mimesi / Ripristino; Analogia / Tradizione; Restituzione tipologica); "Rapporto dialettico / Reintegrazione dell'immagine" (dialectic relation / reintegration of the image) where we find the subcategories Dialettica critico-creativa / Reinterpretazione; Filologia Progettuale/Coestensione e Reintegrazione dell'immagine/Accompagnamento conservativo. (CARBONARA, 2011) Op. cit., p.111-124.

<sup>9</sup> Some of the 32 works will be described to characterize the tendencies developed in the article.

<sup>10</sup> In Buenos Aires, we find a very similar example of the suitability of the former Grand Splendid Cine-Theater (built and inaugurated in 1919, project of the architects Peró and Torres Armen) in a bookstore of the group El Ateneo. With a use similar to that of the Cassiano Ricardo Library - a space of books - the visitor, while walking through the bookstore, recognizes the ancient function of historical building, since the stage, balconies and friezes of the old theater were preserved, in addition to all its internal ornamentation. EL ATENEO. *Grand Splendid. Una librería única en el mundo*. Buenos Aires: Grupo ILHSA, s/d. Catálogo.

<sup>11</sup> The "gastronomic balcony" is the name given to the mezzanine where the restaurants and spaces for food are located: eight restaurants - Arabic, Italian, Iberian, Japanese and four others specializing in cold cuts, cheeses and pastries (initial program at the intervention moment).

<sup>12</sup> According to Carbonara (1975), the reintegration of the image of a work in a restoration project through critical judgment must eliminate what misrepresents and recovers what is lacking through a controlled act of fantasy. The author takes up something that is made explicit by one of the formulators of the so-called "Critical Restoration", Renato Bonelli, who advocated intervention as a dialectic between the critical act and the creative act. The former idealized the conditions of intervention; The second materialized with a dose of respect for the monument and responsibility of the author of the project. The revival, as practiced in Brazil, is a mistaken interpretation of the reintegration of the image of the work of art into a posture of reinserting it into the new life. This misapprehension of the term stems from the understanding of the term reintegration as restitution, renewal, replenishment.

<sup>13</sup> On December 12, 2015, the administrative building of Luz Station, where Museu da Língua Portuguesa is located, suffered a fire of great proportions that destroyed the entire museum area and damaged much of the station building.

<sup>14</sup> (BARDI, 1990, p. 50).

<sup>15</sup> (LIPOVETSKY; SERROY, 2011).

<sup>16</sup> (KÜHL, 2010, p. 297).

<sup>17</sup> (BRANDI, 2004, p. 131).

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