



Gonçalo Byrne

due pousadas in Portogallo

1
Pousada del Palazzo di Estoi,
il cancello d'ingresso a valle
della *pousada*
Estoi Palace Pousada, lower
entrance gate

2
Pousada a Viseu, veduta esterna
Pousada at Viseu, exterior view

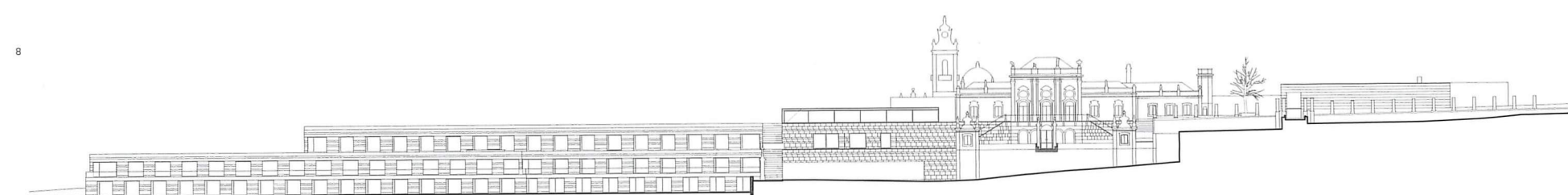
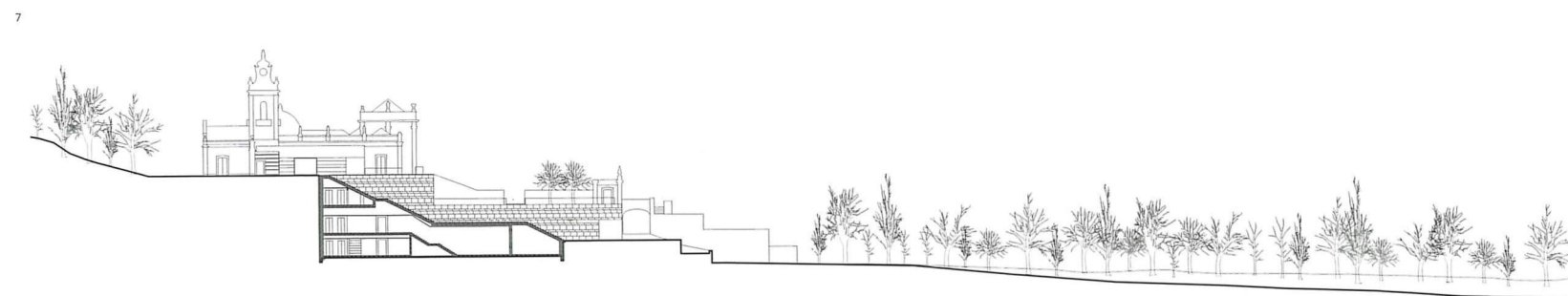
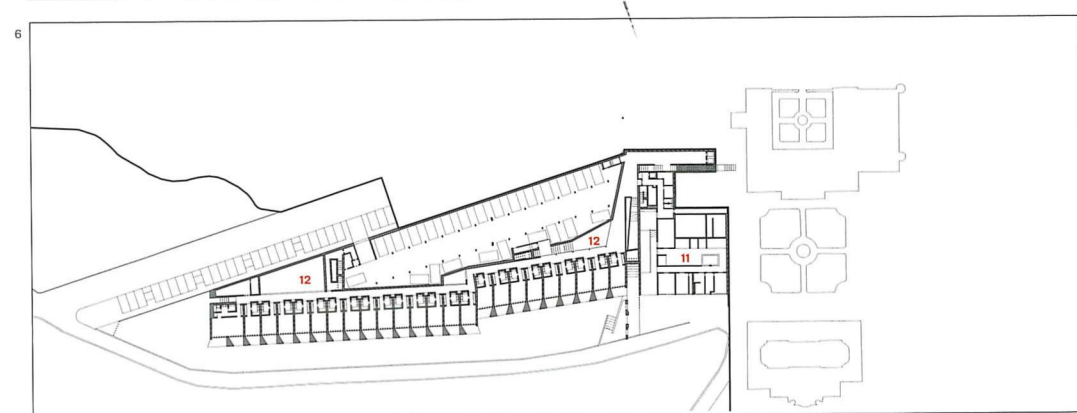
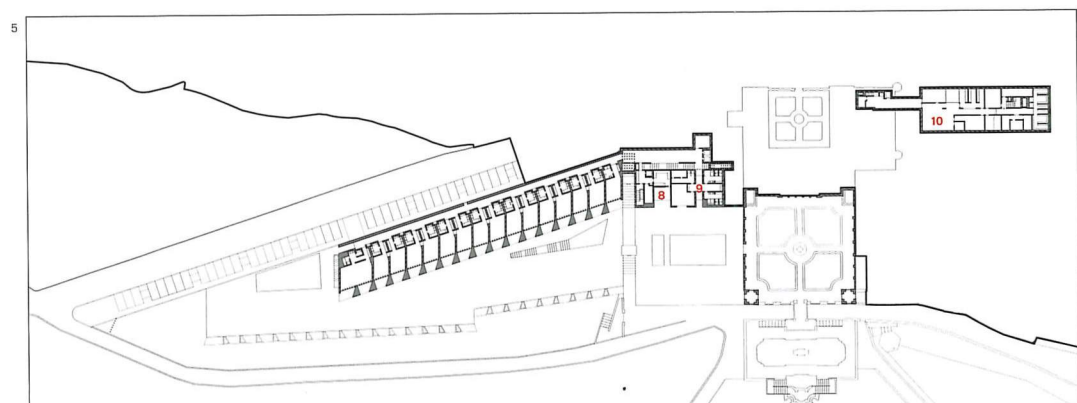
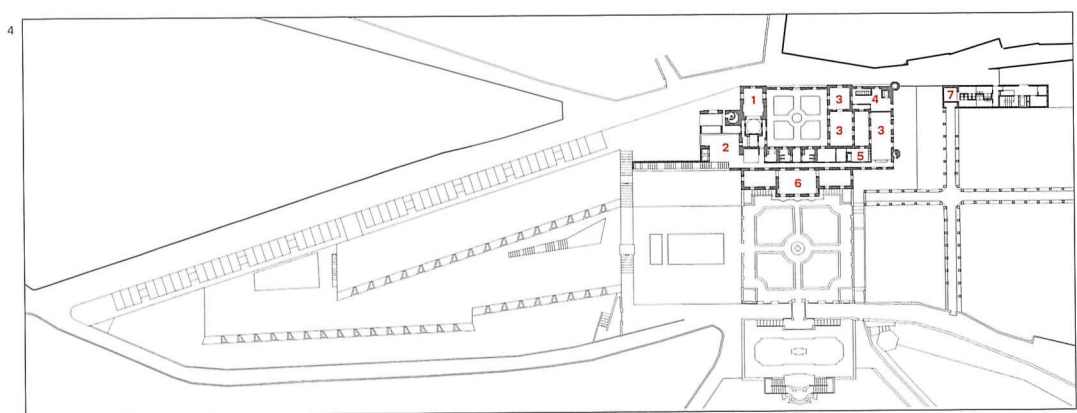
Estoi è un piccolo borgo situato a una manciata di chilometri dal golfo di Cadice, nella regione dell'Algarve. Il palazzo eponimo fu costruito fra Ottocento e Novecento dal visconte José Francisco da Silva in un esuberante stile neo-rococò, a nord del paese. Affacciato su ampi giardini terrazzati che declinano verso la piazza cittadina con scaloni decorati ad *azulejos*, fu riconosciuto bene nazionale nel 1977 e acquistato dalla municipalità di Faro sul finire degli anni Ottanta. A partire dal 2003 Gonçalo Byrne si è occupato della sua conversione in *pousada*. Secondo il nuovo piano funzionale, il palazzo di Estoi ospita tutti gli spazi collettivi -reception, saloni, sale pranzo, accessi ai giardini- mentre una nuova ala sviluppata ad ovest è occupata da camere orientate a meridione. La cesura tra vecchio e nuovo edificio è segnalata da una scala che collega da sud a nord il livello dei giardini a valle con quello dell'ingresso al palazzo a monte; essa lambisce un volume che ospita, saldandosi al piano basamentale del palazzo, un centro benessere.

L'ala delle camere è costituita da un corpo longitudinale orientato da ovest a est, di volume pari circa a quello del palazzo esistente. Distribuito su tre livelli, il nuovo edificio si piega adattandosi alle curve di livello del colle e alla strada che, con un tornante, porta dal paese al palazzo. La principale decisione progettuale di Byrne consiste nel posizionamento dei tre piani della nuova costruzione al di sotto del basamento del palazzo: in tal modo, «osservata dall'edificio e dai giardini adiacenti, la loro presenza si manifesta in maniera squisitamente paesaggistica» (dalla relazione di progetto) come parte integrante dei giardini terrazzati della villa.

Infatti, mentre i primi due livelli ospitano serie sovrapposte di camere con affaccio a sud, il terzo piano presenta un'altra teoria di unità orientate alla stessa maniera, ma arretrate per lasciare spazio a un ampio tetto



pousada del Palazzo di Estoi



PROGETTO

Gonçalo Byrne

COORDINAMENTO

Alexandre Berardo

COLLABORATORI

Pedro Sousa, Sandra Furtado, Ana Conceição, Ana Toricas, Miguel Lira Fernandes, Ana Martins, Carla Vieira, Margarida Silveira Machado, Sara Godinho, Nuno Fideles, Nuno Marques, Joana Sarmento, Patrícia Caldeira, José Martins Pereira, Gustavo de Abreu Mario Freire, Maria João Gamito, José Laranjeira

STRUTTURE

Betar, Miguel Villar, Maria do Carmo Vieira

CONSULENTI

João Ceregeiro (paesaggio), Joule, Caetano Gonçalves e Correia Chenganças (impianti elettrici), José e Miguel Galvão Teles (climatizzazione), GR, Grade Ribeiro e Pedro Durão (impianto idrico), Barrento da Costa, João Costa (acustica, termico), Augusto Teixeira(gas), Multitec, Alírio Gois (sicurezza)

IMPRESA

Empreiteiros Casais

COMMITTENTE

Enatur, Impresa Nacional de Turismo

LOCALIZZAZIONE

Estoi, Portogallo

DATI DIMENSIONALI

10.173 mq superficie costruita

CRONOLOGIA

2003-09: progetto e realizzazione

3

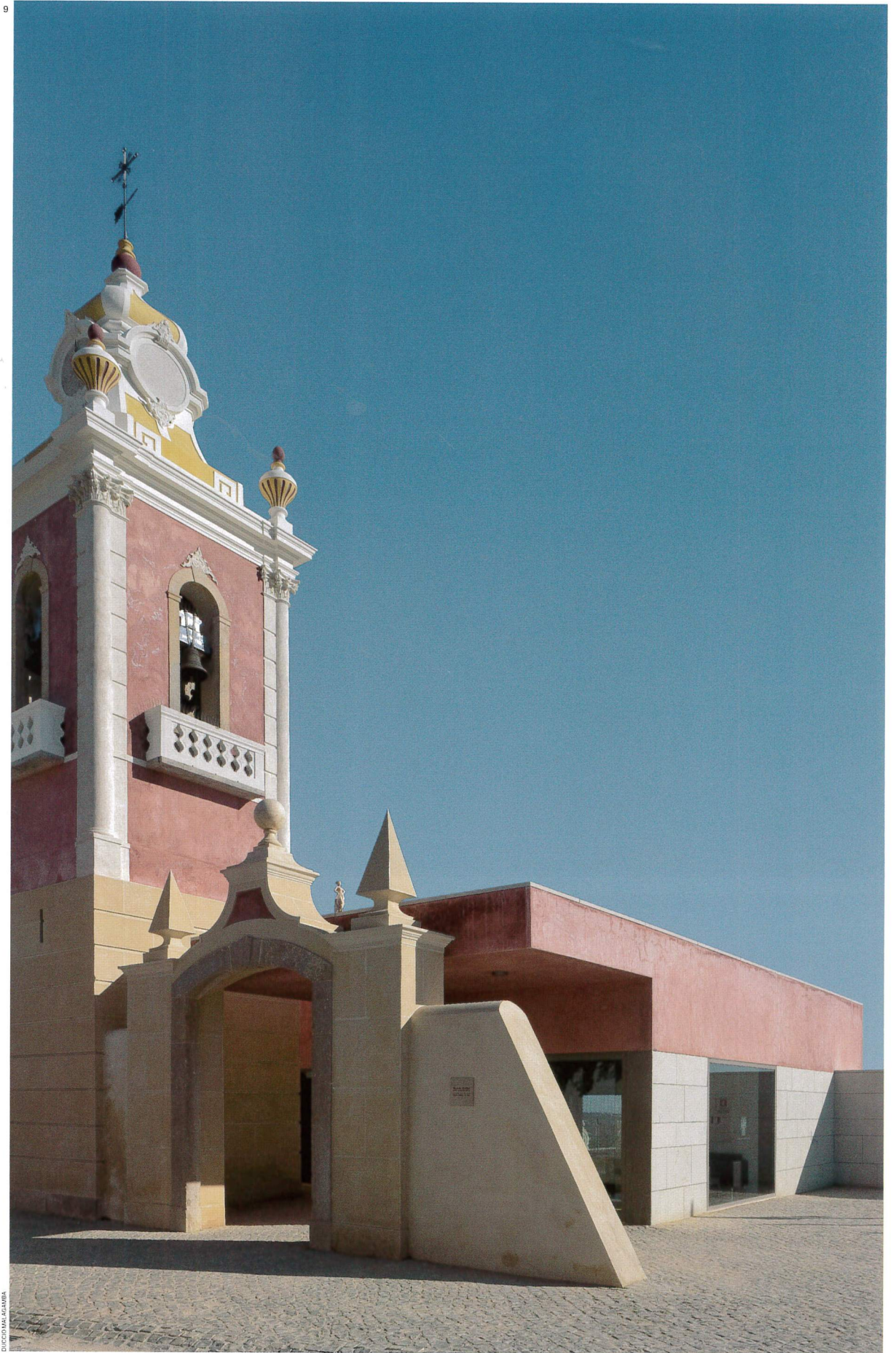
inquadramento generale. Legenda
1 Palácio de Estoi 2 camere 3 piscina
e centro benessere 4 vani tecnici
e di servizio 5 vecchie stalle

6 Cattedrale di Estoi
siteplan. Legend 1 Palácio de Estoi
2 rooms 3 pool and wellness center
4 technical and service spaces
5 old stalls 6 Cathedral of Estoi
4-6

**pianta del terzo, secondo e primo
piano. Legenda 1 cappella 2 reception**
3 sala da pranzo 4 dispensa 5 bar
6 salone 7 sauna 8 magazzino
9 centro benessere 10 cucine
11 vani tecnici 12 patio
third, second, and first floor plans.
Legend 1 chapel 2 reception
3 dining room 4 pantry 5 bar 6 hall
7 sauna 8 storage 9 wellness center
10 kitchens 11 technical spaces
12 patio

**7 8
sezione trasversale e prospetto
principale a nord-ovest**
cross-section and main
elevation to the northwest

**9
veduta dell'ingresso principale**
view of the main entrance





BUCCONALI/STAMPAR

giardino. Il prospetto, rivestito in pietra chiara, è scandito dal risalto di tozzi setti trapezoidali che prolungano i divisori fra le diverse unità, generando di fronte a ogni camera piccole terrazze ombreggiate. Così facendo, Byrne costruisce «muri di giardini "abitati" che ampliano [...] l'estensione dei giardini originari, prolungandone il piano» (ibid.).

Due patii bucano la terrazza di fronte alle stanze al terzo piano. Essi svolgono la duplice funzione di dare luce ai percorsi di distribuzione dei livelli inferiori e collegare il livello dei giardini pensili con quello dei parcheggi interrati.

La costruzione dello Hospital de São Teotónio da Santa Casa da Misericórdia risale agli anni Quaranta dell'Ottocento.

Il progetto di realizzarvi una *pousada* si inserisce in un più ampio programma di rinnovamento urbano, che interessa l'area immediatamente a sud della città storica di Viseu, e ha già visto la costruzione di un piccolo edificio di Gonçalo Byrne adibito a farmacia.

La facciata principale dello Hospital, coronata da un frontone in corrispondenza delle lesene che ne inquadrano l'ingresso, è rivolta verso il centro di Viseu, a settentrione. Trovandosi in posizione sopraelevata, essa si relaziona visivamente coi punti più alti della città -in particolare con la piazza della cattedrale. Destinato a funzione ospedaliera, l'edificio vede al piano terra la disposizione di ampi saloni a doppia altezza attorno a un porticato. Il lato settentrionale di ingresso alloggia lo scalone che conduce ai piani superiori, mentre il lato sud, un tempo dedicato ai vani di servizio, presenta una maggiore profondità di fabbrica e un piano ammezzato. Analogo assetto planimetrico si riproduce nei livelli superiori, dove le camere dell'ospedale erano un tempo distribuite all'esterno del corridoio, mentre gli spazi collettivi si trovavano nell'ala sud.

Dal punto di vista tipologico, dunque, l'edificio si prestava

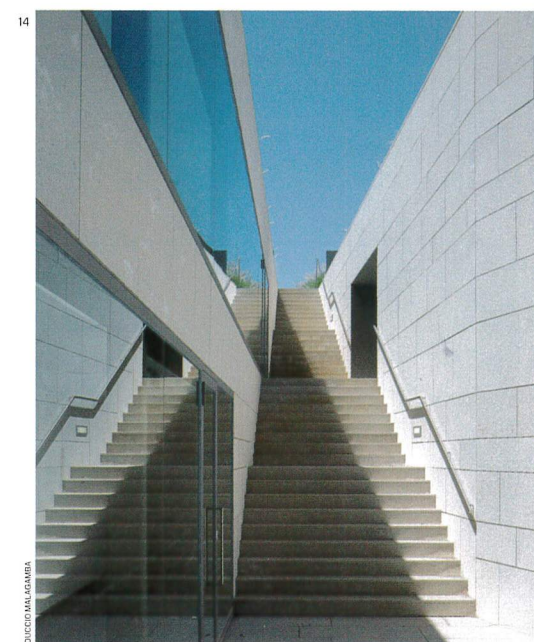
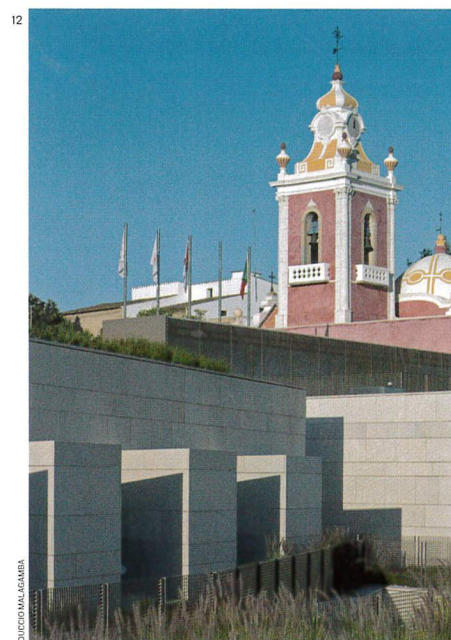
10
veduta del complesso
dal centro di Estoi
view of the complex from
the center of Estoi

11
veduta esterna da nord
exterior view from north

12
veduta dell'ala delle camere
view of the wing of hotel rooms

13
veduta dall'alto del patio centrale
view from above of the central patio

14
veduta del patio centrale con
la scala che conduce alla terrazza
view of the central patio with the
staircase leading to the terrace

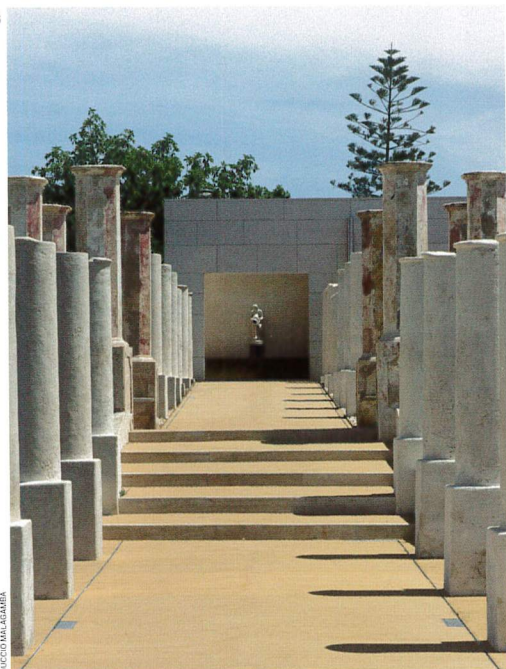


15



DUCCIO MALAGARBA

16



DUCCIO MALAGARBA

17



DUCCIO MALAGARBA

18



DUCCIO MALAGARBA

bene alla riconversione in *pousada*. La struttura originale, con i suoi spessi muri portanti, è stata mantenuta da Byrne, anche se per ragioni normative agli angoli della corte sono stati inseriti nuovi collegamenti verticali.

Il piano terra è dedicato alle funzioni pubbliche e di rappresentanza, con l'eccezione del lato sud, occupato come un tempo da spazi di servizio. La corte è stata coperta da una struttura a lucernari e sono stati rimossi i serramenti dai suoi prospetti interni: in tal modo tutti gli spazi di distribuzione affacciano direttamente su uno spazio a tutta altezza. Proprio in corrispondenza della giunzione fra i prospetti interni della corte e la nuova copertura si nasconde l'intervento di Byrne. Nel volume un tempo occupato dal tetto a falde egli ha ricavato un quarto piano sommitale che riprende lo schema distributivo dei livelli inferiori. La sua presenza è abilmente dissimulata tanto all'esterno quanto all'interno della corte. All'esterno, infatti, l'arretramento delle camere dal piano di facciata permette di dotare ogni stanza di una terrazza; allo stesso tempo l'altezza contenuta e l'arretramento del soprizzo fanno sì che esso si celi dietro il cornicione dell'edificio. All'interno, viceversa, il corridoio di distribuzione è aperto sulla corte. Tuttavia, il colore grigio canna di fucile delle pareti, del soffitto e dei pilastri tubolari che portano la copertura lo fanno percepire come una scura fenditura sulla quale i lucernari -bianche lamelle a sezione triangolare, tese parallelamente all'ala di ingresso- sembrano quasi sospesi.



15
**veduta dei giardini con i portici
 a sud del palazzo**
 view of the gardens with the porticoes
 to the south of the palace

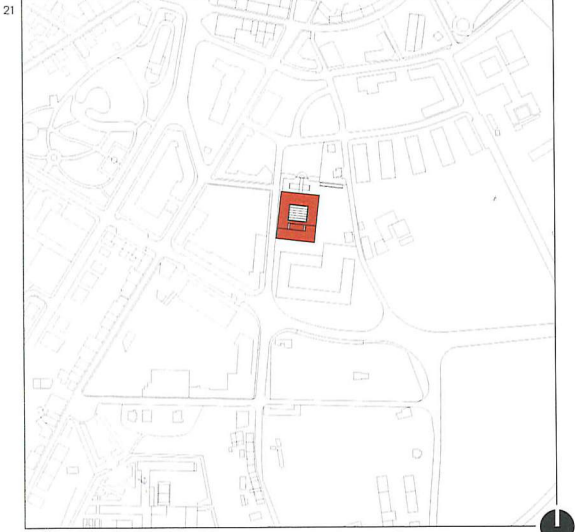
16
veduta dei portici
 view of the porticoes

17 18
**veduta della scala che collega
 palazzo e ingresso a sud**
 view of the staircase connecting
 the palace and the southern entrance

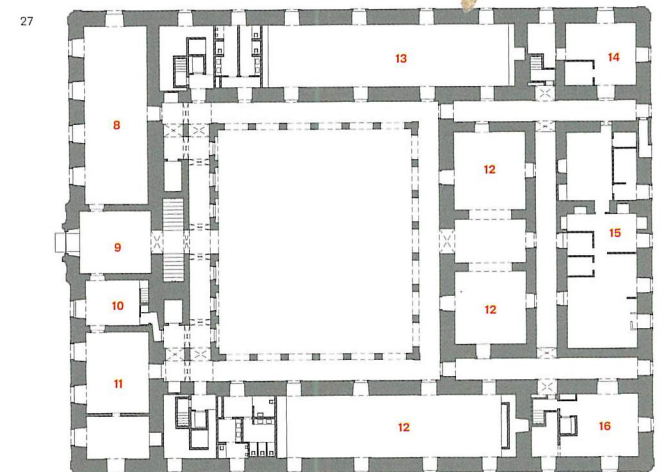
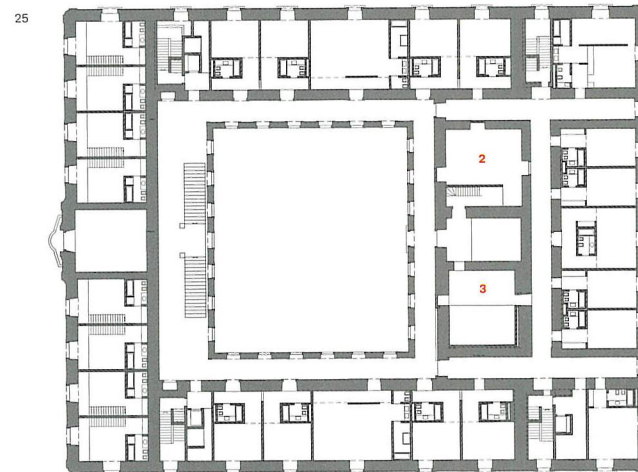
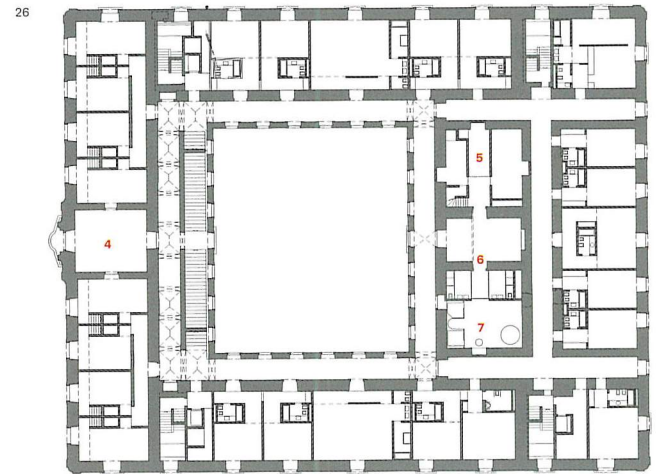
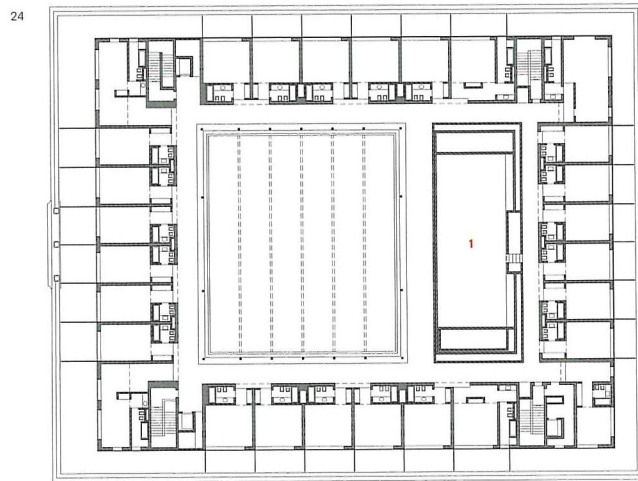
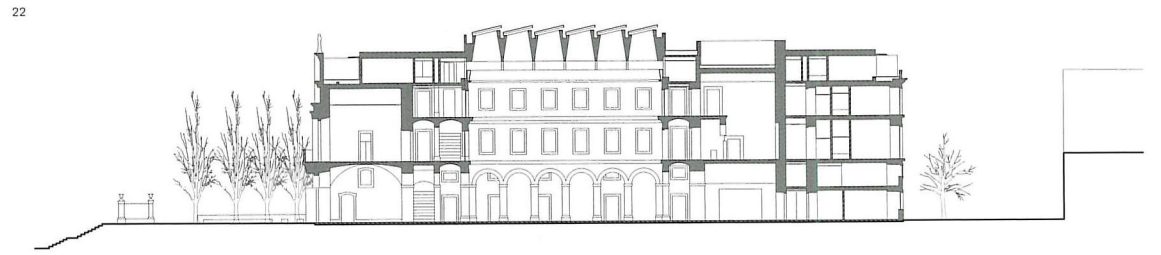
19
veduta interna della reception
 interior view of the reception area

20
**veduta della rampa di scale fra
 reception e ala delle camere**
 view of the steps between the
 reception and the wing of hotel rooms





pousada a Viseu



PROGETTO

Gonçalo Byrne

COORDINAMENTO

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COLLABORATORI

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STRUTTURE

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CONSULENTI

Marta Byrne (paesaggio), Gabinete Projectos Soares da Costa, Manuel Maçana (impianti elettrici), Maria Manuela Castro (climatizzazione), Jaime Neves (impianto idrico, acustico, termico e gas), Marta Borges (sicurezza)

IMPRESA

Grupo Soares da Costa

COMMITTENTE

Grupo Pestana Pousadas-Investimentos Turísticos

LOCALIZZAZIONE

Viseu, Portogallo

DATI DIMENSIONALI

12.900 mq superficie costruita

CRONOLOGIA

2005-09: progetto e realizzazione

28



DUECORNALGAMBIA

21

inquadramento generale

siteplan

22 23

sezione trasversale e longitudinale
cross-section and longitudinal section

24-27

pianta del quarto piano, del terzo, del secondo e del piano terra.

Legenda 1 vano tecnico 2 centro benessere - palestra 3 centro benessere - piscina 4 salone nobile 5 sala massaggi 6 sauna 7 Jacuzzi 8 sala riunioni 9 reception 10 back office 11 lounge 12 ristorante 13 sala polivalente 14 sala cancelleria-controllo 15 cucina 16 guardaroba
fourth, third, second and ground floor plans. Legend 1 technical space 2 wellness center - fitness 3 wellness center - pool 4 main hall 5 massage room 6 sauna 7 Jacuzzi 8 meeting room 9 reception 10 back office 11 lounge 12 restaurant 13 multipurpose room 14 records and security 15 kitchen 16 wardrobe

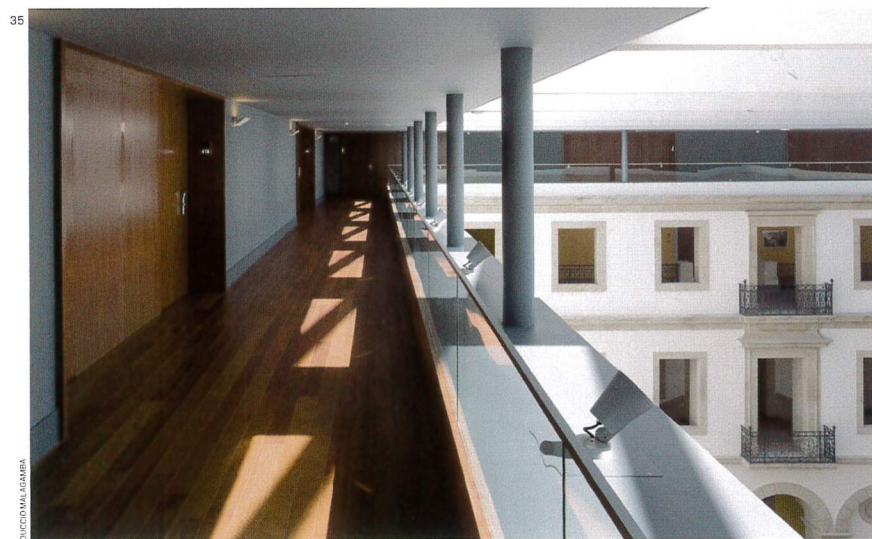
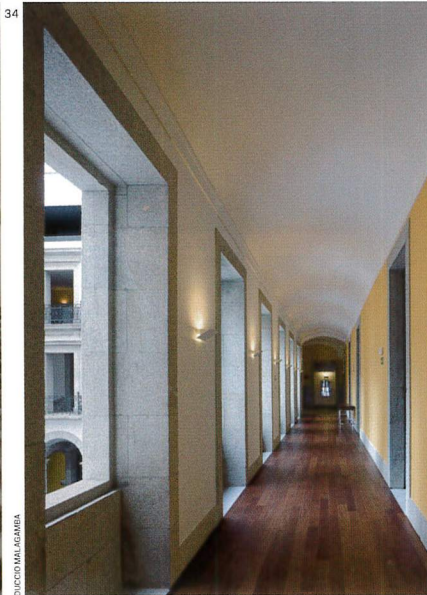
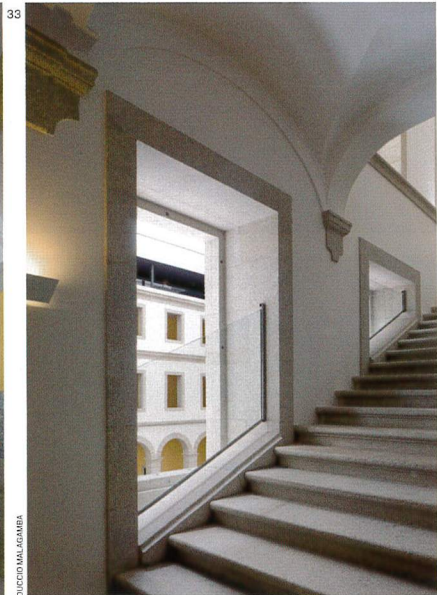
28 vedute della corte coperta
views of the covered courtyard

29 veduta notturna della corte coperta verso la reception e lo scalone d'ingresso
nocturnal view of the covered courtyard toward the reception and the entrance staircase

29



DUECORNALGAMBIA



- 30
dettaglio di una finestra in corrispondenza dello scalone
 detail of a window by the flight of steps
- 31
dettaglio di una finestra al di sotto dello scalone
 detail of a window below the flight of steps
- 32
veduta interna dello scalone
 interior view of the staircase
- 33
dettaglio delle aperture sullo scalone
 detail of the openings on the flight of steps
- 34
veduta del corridoio al primo piano
 view of the first floor corridor
- 35
vedute dei corridoi di distribuzione sul nuovo piano sommitale
 views of the circulation corridors on the new top level
- 36
veduta della copertura della corte
 view of the roof of the courtyard



several important exceptions, the salvaging of earlier cultures was common, and done in all possible variations.

I use the term recovery in the widest sense, that commonly applied in archaeology or architecture, meaning something more than the mere reutilization of layouts, foundations and materials of old constructions. The term also has a non-material side that refers to the cultural immanences that had to be included in a process of recovery.

In this sense, the eight stages into which Vázquez Consuegra believes it is possible to subdivide the long history of the construction of the Palace, across three centuries, are enlightening. With respect to the period in which it was used as the Universidad de Mareantes, it is interesting to emphasize that the building emerged from the settlement only with its main facade. At the time, the functional aim of the program, the constructed spaces that slowly inserted themselves amidst the existing structures according to Baroque materials, orders and proportions, and the permanence of the settlement, of a more domestic character, partially protected on the inside and partially attacked from the outside, all coexisted.

This first phase coincided with the period in which Seville was an exclusive port for trade with "the Americas". At the time, the city was accustomed to the use of "exotic" building materials, from lands across the ocean –woods and metals– and transported by European ships –marble and high-quality stone– in the course of the trade conducted in the city. This is important to understand the diversity of the types of wood and stone used by Vázquez Consuegra in the restoration of the Palace, aimed at recovery of the previously existing materials of the original context.

The building reached the definitive status of a palace, freed of other urban structures, only in the mid-19th century, when it was converted to become the residence of the Dukes of Montpensier. The municipal architect of Seville, Balbino Marrón, was asked to adapt the building to this new function, following the oldest known design, dating back to 1682.

The building was thus organized on a double quad, which was then fenced in. Three areas were defined –central, north and south– so that along the compositional axis of the first there would be the main facade, the court of honor and the church. In the northern zone a perimeter corridor surrounded the large courtyard of the stables. Finally, in the southern area, the attached buildings were eliminated, in order to make the southern and eastern facades, while the internal houses were conserved, something like a small Baroque city. The intervention also covered the creation of a large park on the lands that belonged "to the Inquisition", for the exclusive use of the Palace.

In 1897 the building was ceded to the Archdiocese of Seville, which converted it for use as a seminary. This was the start of the third phase in which what existed previously was erased by demolitions and new constructions, to achieve "functional" adaptations that ignored the rigor and heritage value of what had become a Ducal Palace.

In 1990 Vázquez Consuegra was commissioned to design the definitive recovery of the monument. His starting point, the idea of reference for the physical organization of the building, was the Montpensier Palace. The operative resources utilized for the restoration and conversion are the result of comprehension of the three hundred years of history of the building and the entire

history of architecture.

From the 19th century layout Vázquez Consuegra has kept the idea of restoring to the complex the small Baroque city found inside its walls, in the southern zone of the Ducal Palace. To this end, the architect has demolished and reconstructed the whole area, creating a new one based on criteria of restitution –the courtyards of San Jerónimo and the atrium of the church– and of contemporary definition, as in the case of the two new courtyards made on the old axis occupied by the original refectory. These courtyards, of different sizes, break free of any compositional symmetry to reconnect to that urban mechanism, no longer limited by the compositional rigor that could be saved on the basis of a concept of typological restoration.

For the restitution of the two historic courtyards it was possible to recover many constructive elements –from the building itself– that had been abandoned in the gardens after the demolition, including bases, columns and architraves, which have been arranged in a position similar to the original, though without making a historical reproduction. One good example is the patio of San Jerónimo, placed in the same spot it occupied during the ducal period, and now an evocative patio, atrium and skylight, of two layers, translucent and opaque, creating the effect of a sky of voluminous light.

The future function of the facility –the building will be the seat of the regional government– has led to the need to consider new criteria of functioning, and to restore the sense of representative image that was lost during the course of the 20th century. This meant complete demolition of the interiors damaged by the fragmentation of the years of the seminary, and conducting research on an organization that would permit achievement of new goals. For the latter condition, Vázquez Consuegra has introduced a new strategy of recovery or redemption of a cultural type: the use of staircases, a symbol of the traditional identity of palaces.

With the pretext of functional efficacy, Vázquez Consuegra uses the staircases as the main vector of a new order that has the job of indicating proportions, making space dynamic, encountering light and restoring the sense of representative ritual.

The controlled action on the new spaces obtained is resolved by Vázquez Consuegra through mastery of all the details of the formal languages and materials, utilized in a contemporary way, with a nonchalance of choice that evokes the American perspective of the Guadalquivir River, with the aspiration of a serene atemporal permanence.

We can discuss a great many construction details deployed in the final design. The choice of metals, mostly brass and stainless steel, is based on their different uses: the first is for areas involved in rigorous restoration, while the second is for zones of contemporary manipulation. The insertion of imported woods in these spaces is a reminder of the foreign trade of the past with faraway lands: Eyong, Bubinga, Cebrano, Calabo and Moabi, used to clad the walls, or Plane, Rosewood and Wenge, for the doors and the interior floors.

San Telmo is a palace with a park, which was immense during the period of the Dukes of Montpensier: 18.5 hectares. Infanta María Luisa, widow of the Duke, ceded almost all this green space to the city in 1893. The project by Forestier transformed it into a large green zone for Seville: the Parque de María Luisa.

Because a large portion of the terrain had been set aside for the football pitch of the seminary, and only a few trees had survived from the ducal era,

Vázquez Consuegra has designed a new park, in collaboration with the landscape architect Teresa Gali.

Vázquez Consuegra has always been interested in garden design. The work with which he participated in his first international exhibition, the Venice Biennial in 1980, was the Jardín de Olivares. Likewise, the waterfront project for Vigo, which gained him the Premio Nacional de Arquitectura, can also be described as the creation of a large garden in which the required constructions are inserted a bit like "whims".

The park of San Telmo is an enclosed space in front of the eastern facade of the palace, in which Vázquez Consuegra euphorically celebrates the conclusion of a work with a joyful display of water, lights, shadows, materials, forms, colors, paths and places to linger. A new area that represents the synthesis of the gardens designed in the past, with added atmospheres that evoke aromas of trans-Atlantic voyages.

San Telmo could easily have failed to achieve the status of a palace. It was lucky, due to its position outside the walls of the ancient city, in a fine site on the Guadalquivir River, after having been like Penelope's weaving, alternately made and unmade by the city, for over three hundred years. *Ignacio de la Peña Muñoz*

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ACCORDING TO THE CIRCUMSTANCES

Estoi is a small town a few kilometers from the Gulf of Cadiz, in the Algarve region. The palace of the same name was built in the late 1800s and early 1900s by the Viscount José Francisco da Silva in an exuberant neo-Rococo style, to the north of the town. Facing large terraced gardens that slope toward the town square in steps decorated with *azulejos*, it was listed as national heritage in 1977 and acquired by the municipality of Faro towards the end of the 1980s. Starting in 2003, Gonçalo Byrne has worked on its conversion as a *pousada*. In keeping with the new functional plan, the Estoi Palace contains all the common spaces –reception area, lounges, dining room, accesses to the gardens– while a new wing to the west contains the hotel rooms, facing south. The gap between the old and new buildings is marked by a staircase that connects, from south to north, the lower level of the gardens to the level of the entrance to the palace, higher up; it moves along a volume that contains a wellness center, connected to the foundation level of the palace. The wing of the hotel rooms is composed of a longitudinal body oriented west-east, of about the same volume as the existing palace. Organized on three levels, the new building bends to adapt to the contours of the hill and the street that leads from the town to the palace. The main design decision made by Byrne was to position the three levels of the new construction below the base of the palace: in this way, «observed from the adjacent building and gardens, their presence is precisely part of the landscape» (from the project description), an integral part of the terraced gardens of the villa.

In fact, while the first two levels contain overlaid series of rooms facing south, the third level has another sequence of units oriented in the same direction, but set back to leave room for a large roof garden. The elevation, clad in pale stone, is marked by the evidence of squat trapezoidal partitions that prolong the dividers between the units, generating small shady terraces in front of each room. In this way, Byrne constructs «walls of 'inhabited' gardens that expand [...] the size of the

original gardens, extending the floor» (ibid.).

Two patios open in the terrace facing the rooms of the third floor. They have the dual function of bringing light to the circulation areas of the lower levels, and connecting the level of the roof gardens to that of the underground parking areas. The construction of the Hospital de São Teotónio by the Santa Casa da Misericórdia dates back to the 1840s. The project to make a *pousada* is part of a larger program of urban renewal for the area to the immediate south of the historical city of Viseu, which has already led to the construction of a small building by Gonçalo Byrne for a pharmacy. The main facade of the Hospital, topped by a fronton at the position of the pilaster strips that frame the entrance, faces toward the center of Viseu, to the north. In a raised position it establishes visual ties to the highest points of the city - in particular, with the plaza of the cathedral. Built to be a hospital, the building has large two-storey spaces on the ground floor, around a portico. The northern entrance side contains a flight of steps leading to the upper levels, while the southern side, once devoted to service zones, has greater depth and a mezzanine level. The layout is similar on the upper levels, where the hospital rooms were once distributed along the corridor, while the collective spaces were placed in the southern wing.

So in typological terms the building was suitable for conversion as a *pousada*. The original structure with its thick load-bearing walls has been conserved by Byrne, though to comply with regulations-new vertical access systems have been inserted at the corners of the courtyard. The ground floor is set aside for public and image functions, with the exception of the southern side, still occupied by service areas. The courtyard has been covered by a skylight structure, and the frames have been removed from its internal elevations: in this way, all the circulation areas face directly onto a full-height space.

Byrne's intervention is hidden precisely at the junction between the internal elevations of the courtyard and the new roof. In the volume once occupied by the pitched roof, he has created a fourth level that reflects the layout scheme of those below. Its presence is skillfully disguised from outside, and from the interior of the courtyard. Outside, in fact, the set-back from the facade perimeter makes it possible to give each room its own terrace; at the same time, the limited height and the set-back of the added level conceal it behind the cornice of the building. Inside, the circulation corridor is open to the courtyard. Nevertheless, the gunmetal gray color of the walls, the ceiling and the tubular pillars that bear the roof make it seem like a dark opening over which the skylights –white blades with a triangular section, parallel to the entrance wing– seem almost to be suspended.

Alberto Muffato

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AMIDST THE SILENCE OF THE RUINS

«Let all guests who arrive be received like Christ. (...) As soon as a guest is announced, therefore, let the Superior or the brethren meet him with all charitable service».

Regula Benedicti, chapter 53

The theme of welcome always seen in the rigorous rules of the Benedictine monastic order, and in their transcription in the Cistercian version, is the main motif, the evident need that orients the work of Mariano Bayón at Poblet. The response