

E-book for non-commercial purposes.  
Reproduction prohibited. All rights reserved.  
To order a paperback book contact the publisher:  
<http://store.mazupress.com> | [mazupress@mazupress.com](mailto:mazupress@mazupress.com)

Alexandra de Carvalho Antunes  
Marius Müller

Scientific Editors

Foreword Messages  
Manuel Lacerda  
Uwe Koch

# NEW PERSPECTIVES IN INTERDISCIPLINARY CULTURAL HERITAGE STUDIES

Contributions of the European Students' Association  
for Cultural Heritage  
in the European Year of Cultural Heritage 2018



MAZU PRESS

**ESACH**  
EUROPEAN STUDENTS'  
ASSOCIATION FOR  
CULTURAL HERITAGE

2018   
EUROPEAN YEAR  
OF CULTURAL  
HERITAGE  
#EuropeForCulture

# NEW PERSPECTIVES IN INTERDISCIPLINARY CULTURAL HERITAGE STUDIES

Contributions of the European Students' Association for  
Cultural Heritage in the European Year of Cultural Heritage 2018



Alexandra de Carvalho Antunes  
Marius Müller  
*Scientific Editors*

*Foreword Messages*  
Manuel Lacerda  
Uwe Koch

## NEW PERSPECTIVES IN INTERDISCIPLINARY CULTURAL HERITAGE STUDIES

Contributions of the European Students' Association for  
Cultural Heritage in the European Year of Cultural Heritage 2018



**Title:** New Perspectives in Interdisciplinary Cultural Heritage Studies.  
Contributions of the European Students' Association for Cultural  
Heritage in the European Year of Cultural Heritage 2018

**Scientific Editors:** Alexandra de Carvalho Antunes, Marius Müller

**Foreword Messages:** Manuel Lacerda, Uwe Koch

**Contributors:** Aline Faiwichow Estefam, Ana Patricia Alho, António  
Cota Fevereiro, Athanasios Viitas, Byron Alvarado Vanegas, Carlos  
Garcia de las Bayonas, Daniel Navas-Carrillo, David Jiménez López,  
Denise Fernandes Geribello, Hümeýra Şentürk, Jana Tempelmeier,  
Juan-Andrés Rodríguez-Lora, María de la Paloma Chacón  
Domínguez, Neus Crous-Costa, Nicole Gieser, Patrícia Ferrari,  
Rafael Lima, Şerife Özata, Teresa Pérez-Cano, Thomas Grosser

**Revision:** Cristina M. Martins, Susan Ward (preface and messages)

**Collection:** Heritage / Património / Patrimoine, n. 5

**Cover:** (left) View of Lisbon published in 1572 – detail of *Terreiro do  
Paço* and *Cais da Ribeira*. Engraving attributed to Frans Hogenberg  
(1535-1590). [Source: Georgius Braun Agrippinensis, *Civitates Orbis  
Terrarum – liber primus*, (vol. 1), Cologne, 1572]; (right) *Azulejo*  
wainscot with patterned motif by painter José António Jorge Pinto,  
dated 1904-1905, *Colégio Roussel* (Roussel School), Lisbon [photo  
©ACF 2018]

© 2018 MAZU PRESS, December 2018

**Publisher:** MAZU PRESS

Avenida da República, 120-A (Torre Soleil), 2780-158 Oeiras, Portugal  
[www.mazupress.com](http://www.mazupress.com) [mazupress@mazupress.com](mailto:mazupress@mazupress.com)

**Design:** M. A. Mourão / MAZU PRESS

**Print:** Várzea da Rainha Impressores

**ISBN:** 978-989-99912-8-6

**Legal deposit:** 449502/18

Reproduction prohibited. All rights reserved.

Statements and opinions expressed in the papers of the present book are  
those of the authors and not necessarily those of the scientific editors or  
publisher. The editors and publisher disclaim any responsibility, or liability for  
such material. The scientific quality and contents of the articles, and the  
biographical information presented, are the sole responsibility of the  
respective authors.

**Exclusive Sponsor** MAZUTECH R&D

## **PREFACE**

Inspired by the announcement of a European Year of Cultural Heritage, the European Students' Association for Cultural Heritage (ESACH) was established in 2017 by students at the University of Passau. Today, ESACH has become the first still-growing interdisciplinary and cross-generational network in the field. ESACH currently brings together young researchers in the field of culture and heritage from all kinds of academic disciplines and is made up of members from various European universities and research centres, such as the UNESCO Chair on Cultural Property Law at the University of Opole (Poland) thanks to Dr. Alicja Jagielska-Burduk.

ESACH's main goal is to highlight the perspective of the younger generations with regard to cultural issues of European and national importance. Where various cultural institutions already show interest in collaborating with younger generations, we aim to establish a mutual exchange and active involvement as future decision makers.

Within the network, the main questions are: How do we engage with the past elements of our culture(s)? How and why do we protect culture as a genuine element of a contemporary cultural system? What do younger generations state as heritage and what ways do they see to safeguard and experience it? ESACH stands up for a participatory way of involvement and is eager to take part in the cultural discourse at European and national levels.

Until now ESACH members have been given the opportunity to contribute their ideas in several European events organized by the respective stakeholders. In June 2018, the ESACH Message as part of the "Student Summit" was presented during the high-level policy debate on the occasion of the Berlin European Cultural Heritage Summit. Present, amongst others, were Monika Grütters, Minister of State and Federal Government Commissioner for Culture and the Media (Germany) and Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport (Hungary). In November 2018, ESACH has been actively involved in the annual meetings of the German Cultural Heritage Committee and the Swedish National Heritage Board in Strasbourg and Stockholm.

This book brings together fifteen articles by twenty-two authors from Portugal, Germany, Spain, Greece, Brazil, USA, Romania and Turkey. This sharing of knowledge, culture and heritage studies through various disciplines shows the richness – and new perspectives – generated by the common passion for cultural heritage.

The new perspectives and the sharing feeling are also present in both images on the cover. The "view of Lisbon" (Portugal) was drawn in the sixteenth century; it shows a disappeared Lisbon through the eyes and the colours of a German engraver. In the "Azulejo (tile) wainscot" we have the perfect example of foreign influences in the artistic creation of a Portuguese painter. These reinterpreted decorative patterns were affirmed over centuries as a feature of Portuguese identity.

In the words of the "Berlin Call to Action", we fervently hope that "The 2018 European Year of Cultural Heritage marks a turning point for Europe's ever-growing movement for cultural heritage. We must build on this momentum to recognize and unfold the positive and cohesive power of our shared cultural heritage and values to connect Europe's citizens and communities and to give a deeper meaning to the entire European project. The time for action is now."

Lisbon and Berlin, October 2018

Alexandra de Carvalho Antunes

Marius Müller

*Scientific Editors*

## **Message from the Coordinator of the Working Group for the EYCH 2018 – DGPC (Portugal)**

Cultural heritage covers a set of increasingly vast material, digital and intangible resources. Museums, archives, objects, celebrations, cinema, music, art, poetry, cities, landscapes, collections, architectural and urban heritage, archaeological sites, skills and practices, libraries, photos and many others, involving many actors, public and private sectors, people and communities. Society needs to survive, but memories escape us and, therefore, more and more objects, more buildings, more land, more traditions are patrimonialized in a gradually expanding process.

With the establishment of the European Year of Cultural Heritage, European institutions intended to contribute to the strengthening of common European values, to encourage sharing, raise awareness of a shared history, and to strengthen cohesion and a sense of attachment to a European space that belongs to all of us, giving particular importance to the role of communities and the participation of citizens. The cultural heritage of Europe evolved over many centuries through the interaction between cultural expressions of different civilizations, resulting in a mosaic of diversity as rich as it is complex. Today, the differences tend to blur as a result of the increased mobility of people, globalization, and the growth of social networks and, above all, the accelerated development of information and communication technologies.

Other factors, such as migration, the processes of hyper-urbanization and the accelerated growth of large cities, or the depopulation and desertification of rural areas, have also been contributing to the weakening of identities, locations and regional aspects that tend to increase the social fragmentation and deconstruction of identities. Identity and memory are pillars of society and of our cultural heritage. At the same time, new mindsets, new ways of thinking and new paradigms are the result of permanent phenomena of resilience, which tend to rewrite a cultural mosaic made of complex interactions and based on new values, demonstrating the dynamic nature of cultural heritage.

The celebration of the European Year of Cultural Heritage 2018 has become an opportunity for the promotion of heritage and culture relying on four inseparable pillars: participation, sustainability, protection and innovation. It is the corollary of successive calls for attention to, and of successive warnings by various European institutions about, a growing need to bring new perspectives to the role of heritage and culture in societies for the future, recognizing and giving a new cultural, social and economic dimension to it, and the need to act and to put into practice the fruits of many reflections.

The European Year for Cultural Heritage 2018 gave a boost to many initiatives and projects (as is the case with this publication from Mazu Press), providing new mechanisms linking many partners, creating important spaces of reflection and new relationships between public and private entities in the field of culture and heritage. There is no doubt that the European year will extend into the future.

Manuel Lacerda, *Architect, Coordinator of the Working Group for the EYCH 2018 – Direção-Geral do Património Cultural (Portugal)*



## **Message from the EYCH 2018 Coordinator for Germany**

The European Year of Cultural Heritage was a great experience and success! We expressed our main aims for the year in Germany in its motto “Sharing Heritage – take part and share”.

This is meant as a friendly invitation to society at large to join in and come together as Europeans and neighbours.

Our premise: participate!

Do not make it “a year for experts”.

Reach as many people as possible.

Focus on tangible cultural heritage.

This motto refers not only to Europe and our neighbours, but also to the challenges within our own countries regarding social cohesion. This motto refers to the heirs of our heritage.

We started very early inviting the younger generation to take part and to contribute their views about cultural heritage and the role of heritage for the future of Europe.

The EYCH raise a number of questions that are not at all easy to answer. We have to discuss them from different perspectives!

What does common cultural identity mean in a society, what determines it and how does it change? Do we need it? How does it relate to other cultural identities?

How do people develop a feeling that the cultural heritage belongs to them and is theirs, and how do I foster this? How can this be achieved together with others and thus create a sense of community?

Can a European sense of identity be reconciled with the yearning for a strong local or regional identity or feeling of belonging?

Recently, the German word “Heimat”, which roughly translates as “homeland”, has experienced a somewhat questionable revival. We certainly have to be aware that, while many people on this continent have long found it natural to regard Europe as their home, many others do not think along these lines and instead define “home” in local or regional terms. Are these diverging consequences of global development mutually exclusive? What kind of bridges are conceivable?

We need especially more the perspectives of younger generations in all relevant discussions about cultural heritage.

It was a great moment when young students answered our invitation for active participation in the European Year of Cultural Heritage with a strong “Yes we want it!”. ESACH was a self-confident answer. I am very grateful for the activities of ESACH. I look forward to further reflection and discussions even beyond 2018 to give this topic the attention and significance it deserves.

*Uwe Koch (Dr.), EYCH 2018 Coordinator for Germany, Director of the German Cultural Heritage Committee (DNK) at the Federal Government Commissioner for Culture and the Media*

*Statements and opinions expressed in the papers of the present book are those of the authors and not necessarily those of the scientific editors or publisher. The editors and publisher disclaim any responsibility, or liability for such material. The scientific quality and contents of the articles, and the biographical information presented, are the sole responsibility of the respective authors.*

## CONTRIBUTORS

By alphabetical order

ALEXANDRA DE CARVALHO ANTUNES | Professor and researcher with PhD in Architecture (Heritage), Post-PhD in History of Architecture and Cultural Heritage and Post-PhD in Geosciences (Historic Materials). Member of ICOMOS Portugal. Founder of ESACH at Lisbon. Portugal, [aca.heritage@gmail.com](mailto:aca.heritage@gmail.com)

ALINE FAIWICHOW ESTEFAM | Urban Planner committed to the creation of urban environments where different social groups feel belonging, identify themselves and feel able to contribute to the city. Worked as Cultural Heritage Coordinator in the City Hall of Sao Paulo, Brazil, where led a team to protect movable and immovable assets that represent fundamental value for the city and its citizens, such as their usage, architecture, history, artistic or urban value. Now completing her master's degree in Columbia University in the City of New York. She holds a post-graduation degree in Management and Revitalization of Cities from Universidad de Castilla La Mancha, in Spain and undergraduate degree in Architecture and Urban Planning from University of Sao Paulo, Brazil. Brazil and New York, [a.estefam@columbia.edu](mailto:a.estefam@columbia.edu)

ANA PATRICIA ALHO | PhD in History of Art, Heritage and Restoration (2016) at the Faculty of Arts of the University of Lisbon. Masters in the same area of science and Faculty (2008). Graduated in History by University Lusíada of Lisbon (2004). Research interests: History of Art, Architecture, Hydraulics. Portugal, [ana\\_alho@hotmail.com](mailto:ana_alho@hotmail.com)

ANTÓNIO COTA FEVEREIRO | Master Degree in Architecture. Researcher and PhD student at ARTIS - Instituto de História da Arte, Faculdade de Letras da Universidade de Lisboa. Research interests: eighteenth and nineteenth centuries' architecture, decorative arts and ceramics; the Art Nouveau and its influence in various countries; evolution and history of vegetable oil, gas, mineral oil and electric lamps of the nineteenth and twentieth centuries; history of use of *azulejos* (tiles) in Portugal. Portugal, antoniofranciscocotafevereiro@gmail.com

ATHANASIOS VLITAS | His lineage is from the historic city of Sparta in Greece and he is currently a PhD Researcher at the Université Libre de Bruxelles (ULB). His work focuses on both how cultural heritage can be a force for transnational fraternization and the crucial role of cultural tourism as promoter of peace. He studied History of Science at the University of Athens (UoA) and has completed a holistic analysis of the legal and policy means regarding heritage protection through various postgraduate degrees in leading universities across Europe. He has worked in many reputable cultural institutions in Greece and abroad and is a full member of the International Council of Museums and the Hellenic Historical Society. Greece, ath.vlitas@hotmail.com

BYRON ALVARADO VANEGAS | Ph.D. Student at the University of Girona. Research assistant at the Chair of Gastronomy Culture and Tourism of the City Council of Sant Antoni-Calonge. M.S. in Tourism Planning and Management and M.S. in Cultural Tourism. He has developed research in Smart Cities and technologies applied to tourism. Laboratory of Multidisciplinary Research in Tourism, University of Girona, Spain. Spain, byron.alvarado@udg.edu

CARLOS GARCIA DE LAS BAYONAS | Graduated in Humanities (with a mention in History) by the Deusto University of Bilbao, Spain. He is currently doing a master's degree on cultural heritage management in the Complutense University of Madrid, where he became one of the founding members of the ESACH Madrid group. After a short stay in Peru, he became interested in

intangible heritage management and decided to collaborate with the Atlas of Andalusian Intangible Heritage project promoted by the Andalusian Historical Heritage Institute in Seville. His main research interests are the use of (intangible) heritage as a political tool, social participation in heritage safeguarding and cultural heritage enhancement. Spain, carlos.gbabelleira@gmail.com

DANIEL NAVAS-CARRILLO | Predoctoral Researcher at the Urbanism and Territory Planning Department of the University of Seville (Spain). He holds an MSc in Innovation in Architecture (University of Seville, 2016) and an MSc in Heritage and Architecture (University of Seville, 2017). His research aims to analyse the urban growth experienced in the third quarter of the 20th century in medium-sized cities of Andalusia and Portugal since a heritage perspective. He has received several prizes such as the Urbanism and Architecture Biennale Research Award (2016). Spain, dnavas@us.es

DAVID JIMÉNEZ LÓPEZ | Graduated in History by the Complutense University of Madrid (2017), specialization in Ancient History. Student of the MA Cultural Heritage in the XXI Century: Management and Research of the Complutense University of Madrid and the Polytechnic University of Madrid. Main research interests are archaeological heritage and the cultural landscape. Founder of ESACH Madrid. Spain, david.jimenez.lop95@gmail.com

DENISE FERNANDES GERIBELLO | Received the B.E. degree in architecture and urbanism from Pontifícia Universidade Católica de Campinas (PUC-Campinas), Brazil, in 2005, the M.E. degree in history from Universidade Estadual de Campinas (IFCH/UNICAMP), Brazil, in 2011 and the Ph.D. degree in architecture and urbanism from Universidade de São Paulo (FAU/USP), Brazil, in 2016. During her PhD, she made internship at Universidade do Minho (Portugal) and was visiting scholar at The City Institute/York University, Canada. In 2015, she joined UniFAJ, Brazil, as a Lecturer, and, in 2016, became coordinator of the architecture and urbanism course. Her current research interests include cultural heritage, industrial heritage and critical

heritage studies. She is a Fellow of The International Committee for the Conservation of the Industrial Heritage/Brazil (TICCIH/Brazil). Brasil, z.geribello@gmail.com

ELENA FINARIU | Master on Social and Cultural Anthropology, University of Amsterdam. In the past years she focused on studying cultural anthropology, exploring the intangible cultural heritage and its safeguarding among different groups in contemporary urban and rural communities, with a focus on traditional music and the social practices surrounding it. Bucarest, Romania, efinariu@gmail.com

HAVVA MERVE TUNCER | (born 1990, Istanbul) is graduated from Karadeniz Technical University Faculty of Architecture. She received a master degree at Yildiz Technical University in Building Program and also a PhD candidate. She worked in an architectural office in Istanbul for a short time in 2012. She works as a Research Assistant at Yildiz Technical University since 2013. She is carrying on her theoretical and practical studies on "structural system design", "construction systems" and "wooden structure". Turkey, merttuncer@yandex.com, hmtuncer@yildiz.edu.tr

HÜMEYRA ŞENTÜRK | (b.Istanbul,Turkey,1992) Graduated from Department of Architecture in Istanbul Aydin University. She is a Master of Science student who will be graduating in April of 2019 from Building Science and Technology Program in Yildiz Technical University. Her master thesis title is " Assessment of Multi-story Wooden Structures Constructed in the 21st Century". She worked on renovation and relocation of branch of several bank, restaurant etc. as a construction manager and architect of office design for an architecture and construction office in Istanbul. Her primary research interests are wooden structures, tall wood buildings, science of materials, construction and building technology.Turkey, humeyrasenturk@gmail.com

JANA TEMPELMEIER | (b. 1990, Germany), B.A. She studied Art History and Italian (Bachelor of Arts) at the Westfälische Wilhelms-Universität in Münster (2012-2017). In 2014/2015 she studied one

semester abroad at the Università degli Studi di Firenze in Italy. Since 10.2017 she is doing her Master's degree in Art History at the Westfälische Wilhelms-Universität in Münster. Since 06.2018 she is leading the External Communication Group of ESACH and is part of the Coordination Committee. From 10.2018-01.2019 she is working at the Library in the KHI in Florence (Kunsthistorisches Institut in Florenz, Internship). Her research interests are: Monument Preservation and Italian Renaissance. Germany, jana\_t90@hotmail.de

JUAN-ANDRÉS RODRÍGUEZ-LORA | Predoctoral Researcher at the Department of Urbanism and Regional Planning at the University of Seville (Spain). He holds a Degree in Architecture and is currently studying a MSc in Heritage and Architecture (University of Seville, 2018). His research focuses on contemporary heritage protection from an urban perspective and especially in heritage cities. He has received several awards, such as the Extraordinary Prize for his Degree (2016). Spain, jrodriguez91@us.es

MARÍA DE LA PALOMA CHACÓN DOMÍNGUEZ | Graduated in History by the Complutense University of Madrid, specialization in Medieval History. Actually she's studying the Cultural Heritage in the XXI Century: Management and Research Master of the Complutense University - Polytechnic University of Madrid. She's interested in historical and intangible heritage, and her main research interests are the spread of these kinds of heritage and its use as educational tools. She has experience as speaker at conferences of historical diffusion. She's also member of the ESACH – Madrid, and leader of the ESACH publication group. Spain, mpalomachd@gmail.com

MARIUS MÜLLER | B.A., Dipl.-Jurist Univ. | ESACH Founding President. He studied law as well as art and architectural history at the University of Passau (GE) with stays abroad in Toledo (SP), Asunción (PA) and Geneva (SZ). Currently he is a doctoral candidate at the University of Bonn (GE). Germany, mariusmuller@gmx.de

NEUS CROUS-COSTA | M.S. in Tourism Planning and Management (specializing in cultural tourism). Lecturer in the Faculty of Tourism in the University of Girona, she also works as freelance coordinating and delivering training courses for tourist professionals and participates in on-line courses (moocs) as a lecturer and mentor. Laboratory of Multidisciplinary Research in Tourism , University of Girona, Spain. Spain, neus.crous@udg.edu

NICOLE GIESER | Currently studying a two subject-bachelor in History of Arts and Sinology at the University of Münster. Interested in art in its different forms and types of development, including not only european but also Asian-pacific art. Representative of ESACH in Münster and member of the publishing and vision group. Germany, nicole.gieser@o2online.de

PATRÍCIA FERRARI | Bachelor's degree in History of Art, granted by the School of Arts and Humanities of the University of Lisbon. She is currently pursuing a specialization course in Medieval Studies, at the same institution, and a master's degree in Art Markets, at ISCTE-IUL. Her research interests regard the late nineteenth-century artistic movements, especially Art Nouveau, the Pre-Raphaelite Brotherhood and the Celtic Revival, Iconology and Symbols, and the connection between Art and Environmentalism. She is a member of GIEHA (Informal Group for Studies in History of Art) and ESACH Lisbon, in Portugal, and part of the External Communications Group at ESACH. Portugal, patriciaferrari3@hotmail.com

RAFAEL LIMA | Currently lives in Portugal, where he completed a Bachelor's degree in Archaeology and is currently doing a Master's degree in Archaeology, both in the Faculty of Letters of the University of Lisbon. Research interests range from various subjects on Archaeology, especially Geographical Information Systems (GIS), use-wear analysis/traceology, the Mesolithic period and the Mesolithic-Neolithic transition, all of them as a mean to understand the use of space and resources by past human communities as well as the cultural changes which took them to the present state. He is also interested in bringing Archaeology to



a wider audience as a mean to achieve a positive social outcome of archaeological practice. Portugal,  
rafaelimaesilva.95@gmail.com

ŞERİFE ÖZATA | (b.Nevsehir, Turkey, 1990) She received her B.S. degree from Department of Architecture, Yildiz Technical University (YTU), Istanbul in 2012 and had undergraduate education in Universidad de Alicante, Spain as an ERASMUS student. She completed her master degree with the thesis titled "The Problems and Solutions of Rock-Cut Architecture in Cappadocia Region" in Construction Program. Ms. Özata works as a research assistant at the Department of YTU since 2013 and studies on PhD thesis that is about evaluating usage of tuffs for historic buildings. Her research interests include rock-cut-masonry buildings, construction systems and retrofitting-conserving-restoring historical buildings. She is a member of ICOMOS and ISCARSAH, a young heritage expert and a heritage volunteer. Turkey, ozataserife@gmail.com, sozata@yildiz.edu.tr

TERESA PÉREZ-CANO | Architect. Full time professor at the Urbanism and Territory Planning Department of the University of Seville (Spain) since 1995. Permanently collaborating with several Master's and Doctorate programmes, has been already director of more than 28 doctoral thesis. Co-founder and director of the research group HUM-700 'Heritage and Urban and Territorial Development in Andalusia'. Currently leading a R&D project on medium-sized cities in Andalusia. Focused in urban planning preservation, the group has conducted several researches, urban plans and professional advisory on classed buildings, monuments, historic centres and landscapes. Spain, tpcano@us.es

THOMAS GROSSER | He is currently doing his Bachelors degree in Sinology and Economics at the University of Münster, Germany. His greatest academic interest is history. In his study of Sinology, he usually focuses on East Asian history, but the history of his own region has always remained a fascination for him; Münster, Germany; thomas.grosser@rats-os.de



## INDEX

- 5 Preface
- 7 Message from the Coordinator of the Working Group for the EYCH 2018 – DGPC (Portugal)
- 9 Message from the EYCH 2018 Coordinator for Germany
- 11 Contributors
- 23 City for Children Aged Seven to Twelve: Alternatives to Encouraging and Recognizing the Cultural Heritage Using Video Games  
*Aline Faiwichow Estefam*  
*Keywords:* Child Education; Cultural Heritage Education; Urban Appreciation
- 33 Challenges of Intangible Cultural Heritage Management in the Eyes of Young Professionals  
*Elena Finariu, Carlos García de las Bayonas*  
*Keywords:* EYCH; Intangible Cultural Heritage; Cultural Management; Young Professionals; Sustainable Safeguarding
- 57 Industrial and Archaeological Heritage Convergence. The Metros of Madrid, Athens, Rome and Istanbul  
*David Jiménez López*  
*Keywords:* Archaeological Heritage; Heritage; Industrial Heritage; Madrid and Management
- 77 *The Kiss* by René Lalique: a Celtic Love Story  
*Patrícia Ferrari*  
*Keywords:* Art Nouveau; Celtic Culture; Jewellery; Literature; René Lalique; Tristan and Isolde

- 85 Sustainability of Rock Carving Techniques in the World Heritage Site, Cappadocia  
*Şerife Özata*  
*Keywords:* Cappadocia; Local Masters; Material Characterization; Rock Carving Techniques; Rock-Cut Structure; Sustainability
- 103 The Historical Reenactment and the Living Museums: Other Ways of Teaching  
*María de la Paloma Chacón Domínguez*  
*Keywords:* Change; Diffusion; Education; Living Heritage; New Tools
- 113 Effective Protection of Contemporary Heritage of Twentieth Century Architecture: The Case of Seville  
*Juan-Andrés Rodríguez-Lora, Daniel Navas-Carrillo, Teresa Pérez-Cano*  
*Keywords:* Contemporary Heritage; Emerging Heritage; Historic City; Modern Movement; Seville; 20th Century Heritage
- 129 A City Full of Hidden European Gems – a Walk Through a Student's Blog  
*Nicole Gieser, Jana Tempelmeier, Thomas Grosser*  
*Keywords:* Münster; Heritage; Germany; Blog
- 135 The *Azulejo* (Tile) Work of Portuguese Painter José António Jorge Pinto During the Art Nouveau Period  
*António Cota Fevereiro*  
*Keywords:* Art Nouveau; *Azulejo*; Jugendstil; Lisbon; Portugal
- 153 Tourism as a Path to (Re)Discover a Common European Identity. A Reflection on the Use of New Technologies  
*Neus Crous-Costa, Byron Alvarado Vanegas*  
*Keywords:* Cultural heritage; Identity; Narratives; Technologies; Tourism

- 175 Geographical Information Systems as a Large-Spectre Tool for Cultural Heritage Use. Two Case studies  
*Rafael Lima*  
*Keywords:* Braga; Geographical Information System (GIS); Reggio di Calabria; Cultural Heritage Management
- 187 Industrial Heritage Patrimonialization Process  
*Denise Fernandes Geribello*  
*Keywords:* Cultural Heritage; Hydropower Plant; Industrial Heritage
- 203 Heritage Tourism as a Means of Conflict Resolution  
*Athanasios Vlitas*  
*Keywords:* Culture; Tourism; Peace; Trauma; Attitudes
- 233 Integration of Architectural Heritage of Marrakech and Fez, Tourism and Social Media Impact  
*Havva Merve Tuncer, Şerife Özata, Hümeýra Şentürk*  
*Keywords:* Architectural Heritage; Fez; Marrakech; Social Media; Tourism Development
- 251 The Water Architecture in the Real Building of Mafra: Actors of the Hydraulic Project  
*Ana Patricia Alho*  
*Keywords:* Hydraulics; Military Engineers; Royal Palace; Water; 18th Century
- 269 *Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018)*



FEVEREIRO, António Cota, The Azulejo (Tile) Work of Portuguese Painter José António Jorge Pinto During the Art Nouveau Period, in Alexandra de Carvalho Antunes and Marius Müller (Scientific Editors), *New Perspectives in Interdisciplinary Cultural Heritage Studies. Contributions of the European Students' Association for Cultural Heritage in the European Year of Cultural Heritage 2018*, Oeiras/Portugal, Mazu Press, 2018, 135-151.

## **The Azulejo (Tile) Work of Portuguese Painter José António Jorge Pinto During the Art Nouveau Period**

**António Cota Fevereiro<sup>1</sup>**

<sup>1</sup> Master Degree in Architecture, *ARTIS - Instituto de História da Arte*, Faculdade de Letras da Universidade de Lisboa, Alameda da Universidade 1600-214 Lisboa, Portugal, antoniofranciscocotafevereiro@gmail.com

### **Abstract**

The *azulejos* (tiles) are one of the most recognizable characteristics of Portugal. The entire or partial coverage of indoor/outdoor spaces and facades of buildings has been a constant decorative and effective resource for at least five centuries. In the Art Nouveau period the tile achieved a fine level. The quality of the ceramic, transfer printing and hand painted tile compositions flooded the Portuguese market, still visible throughout the country in many buildings. Its character is unique among the other European manufacturers and artists. The painter José António Jorge Pinto's independent work, is one of the most renowned of the period. He worked and made specific tiles for some of the most well know Portuguese architects. The ability he had to paint and integrate his work in the architecture is extremely well coordinated, contributing to a global view of the building. His work occupies a unique place in the Portuguese culture.

**Keywords:** Art Nouveau; Azulejo; Jugendstil; Lisbon; Portugal

### **1. Introduction, the Art Nouveau**

On 26th of December 1895 opened in Paris the *Maison de l'Art Nouveau*, at 22 rue de Provence, by German art dealer Samuel Siegfried Bing (1838-1905). This gallery was designed by French

architect Louis Bernard Bonnier (1856-1946) and was specialized in Japanese, Asian and modern articles. There the avant-garde artists exhibited their works and soon these and the gallery name defined a new artistic movement: the *Art Nouveau* (Weisberg, Becker, Possémé, 2004).

This artistic leaning was against the academic art of the nineteenth century and took inspiration from natural forms and structures, particularly the curved lines of plants and flowers. It inspired architecture, decorative arts, daily use objects and graphic design. Soon this tendency spread to various European countries such as Belgian, Italy, Spain and United Kingdom, among others. In Germany it was called *Jugendstil* and in Austria *Secession*, in both naturalistic forms were also explored and geometric figures (Sembach, 1996).

### **1.1. The use of tile and *sgraffito* in architecture in France, Austria, Germany and Belgium**

In late nineteenth century French architects used ceramic tiles to enhance the architectural features of buildings and were employed in bands, doors and windows. This solution has innumerable advantages such as: the colours are permanent and never fade; it can be easily applied and lasts longer; the motifs can be transferprinted or handpainted and it can be ordered especially for one purpose. This decorative solution was explored by French architect Hector Guimard (1867-1942) in Camille Roszé house (1891) and Louis Jassédé house (1893). Both are in Paris, in the Art Nouveau taste and have ceramic tiles designed by the architect and made at ceramic manufactory *Émile Müller*. Some of the ceramic bands are framed by architectural elements, such as bricks and stoneworks. Other French ceramic manufactories such as *Gilardoni fils & Cie* and *Hautin & Boulenger & Co.* were decisive in disseminating, in their catalogues, the Art Nouveau (Fevereiro, 2017: 229). The use of ceramic on architecture also influenced Austrian architect Otto Koloman Wagner (1841-1918) when *Majolikahaus* was built between 1898 and 1899 in Vienna (Sembach, 1996: 209). Also another Austrian architect Joseph Maria Olbrich (1867-1908) innovated and used tiles in bands in the facades of his house in the German town of Darmstadt, bounding and enhancing them



(Sembach, 1996: 146-147). However the use of ceramic was more significant in Brussels, namely in the work of architects Ernest Delune (1859-1945) and Gustave Strauven (1878-1919), among others. Nevertheless the decorative technic sgraffito was largely employed in the vast majority of the Art Nouveau Belgian buildings. The tiles and sgraffito were integrated or framed into architectural elements in bands, panels and other applications, thus conveying colour and symbolism (Borsi, Wieser, 1996) (Fevereiro, 2017: 228-230).

## 1.2. Art Nouveau in Lisbon, Portugal

The first Art Nouveau records made in Lisbon are of graphic design by illustrator Celso Hermínio de Freitas Carneiro (1871-1904) in 1896 for the satirical magazine *O Berro* (The Shout). Other illustrators also developed Art Nouveau in their works, notably the ones made by Joaquim Guilherme Santos Silva (1871-1948), known for his pseudonym Alonso (Fig. 1), Cândido and MCespi (Fevereiro, 2017: 233).



*Fig. 1 The Portuguese Royal Family photographs in an Art Nouveau frame made by Alonso in Album Açoriano (Azorean Album). From left to right the Dowager Queen D. Maria Pia of Savoy, the Crown Prince D. Luís Filipe, Infante D. Manuel and Infante D. Afonso (Oliveira & Baptista, 1903: 14).*

In architecture the French influence on the use of tiles framed by bricks and stoneworks is evident in the work of Portuguese architect Miguel Ventura Terra (1866-1919), soon after he returned from

Paris to Portugal around 1895. Among his projects Art Nouveau Portuguese industrial and artistic *azulejos* (tiles, we chose the specific Portuguese word in the rest of this text) were employed, respectively in the apartment buildings for private clients and on the architect's own house/apartment building. These last ones were especially painted and fired in *Fábrica das Devesas* (Devesas Factory) and depict women half naked, waves and seagulls framed on the top of the building by the architectural features (Fevereiro, 2017: 233-234). In fact this approach was also adopted by several other architects and drawers, such as:

- architect José Alexandre Soares (1873-?) designed Art Nouveau *azulejos* and they were fired in *Fábrica das Devesas* to be applied in Domingos de Sousa Andrade house in Lisbon. The house was also decorated with exterior Art Nouveau frescoes by painter Domingos Maria da Costa (1867-1954) (Fevereiro, 2017: 250-252);
- architect Álvaro Augusto Machado (1874-1944) developed volumetry according to the interior spaces, employed and designed Art Nouveau architectural elements and furniture. In most of his projects *azulejos* by painter José António Jorge Pinto were especially applied, as we are going to explain later in this article;
- architect Manuel Joaquim Norte Júnior (1878-1962) also explored the form according to the interior spaces and relationship with the building surroundings. Most of his buildings in Lisbon were decorated with Art Nouveau frescoes by painter Gabriel Mateus Constante (1876-1950) (Fevereiro, 2017: 247-248);
- architect Raul Lino da Silva (1879-1974) after studying in England and Germany returned to Portugal and wisely combined foreign architectural features to his own culture. He also designed Art Nouveau *azulejos*, embroideries, crockery and furniture for his projects. He was one of the keenest and encouraging theorists of the *casa à portuguesa* (Portuguese house) movement which appeared in late nineteenth century and spread threw the twentieth century. One of his aims was to develop and and emphasize the values of Portuguese traditional architecture with a modern approach;

- Italian architect Nicola Bigaglia (1841-1908) residing in Lisbon at the beginning of the twentieth century, in his house Art Nouveau frescoes were made by unknown artist;
- Spanish drawer José Rodríguez Prieto (?-?) employed Art Nouveau frescoes and painted glass in some of his projects (Fevereiro, 2017: 235-237).

All these architectural draftsmen were evidently inspired by French, British, German and Belgian contemporary architecture, but wisely blended them with their own culture (curiously in 1908 a French architect travelled to Portugal, and other European countries, to study its architectural particularities in order to publish a book (Collares, 1908: 30)). Also they closely collaborated with the fresco and *azulejo* painters, which led to the flourishing in this period of various artistic *azulejo* studios. The main painters of *azulejos* were José António Jorge Pinto, Joaquim Luís Cardoso (1868-1867), Júlio Adolfo César da Silva (1872-1962), António Luís de Jesus (1844-?), Jorge Rey Colaço (1868-1942), Alfredo António Pinto (1874-?) and Benvindo António Ceia (1870-1941) (Queirós, 1907: 245) (Fevereiro, 2017: 238-246). In fact all these painters revived and innovated the art of *azulejos* at the beginning of the twentieth century, which has been a constant decorative and efficient solution in Portugal for at least five centuries. Covering indoor/outdoor spaces and facades of buildings, whether total or partial, with *azulejos* have become by far the most recognisable feature of the Portuguese applied arts. Its character is unique when compared to other European manufacturers and artists (Fevereiro, 2017: 230-232).

Of all those Art Nouveau *azulejo* painters José António Jorge Pinto has a more extensive work, where he masterfully combined Portuguese, francophone and German influences in a more coherent way.

## 2. José António Jorge Pinto

### 2.1. Biography

José António Jorge Pinto was born in Lisbon, on the 20th of September 1875, Lapa parish, Lisbon. The son of Pedro José Pinto, a carpenter, and Maria Bernardina de Miranda. One of his

paternal uncles was Manuel Henrique Pinto (1852-1912), a famous painter and friend of the great painter José Vital Branco Malhoa (1855-1933), both explored realism, or naturalism, on their works.

In 1890 he attended the Decorative Painting course at the *Academia Real das Bellas-Artes de Lisboa* (Royal Academy of Fine Arts of Lisbon). During his course he was awarded in 1895 with the *Prémios Anunciação* (Anunciação Prizes), established in 1884 in memory of painter Tomás José da Anunciação (1821-1879) (Academia Nacional de Belas Artes, 1960).

He started as an oil painter and in 1898 he won a prize for a painting by *Grémio Artístico* (Artistic Recreational Association). At the same time around the year 1896 or 1897 he began working on the difficult art of painting on ceramic, after a visit to *Constancia* manufactory in Lisbon. There he developed his first works on *azulejos* and decorative objects (Fig. 2).



*Fig. 2 José António Jorge Pinto at his home, 1900 to 1910, unknown photographer. (Photograph digitalized for us by architect Luís Borges da Gama, great-grandson of painter Manuel Henrique Pinto.)*

One of his first exhibitions was in 1904, held by the *Sociedade Nacional de Belas Artes* (Fine Arts National Society), where he displayed several hand painted *azulejos*, a vase and two *azulejo* panels. The success was immediate and he captivated Lisbon cultural elite. The following two years he participated in the exhibitions promoted by the same organisation, increasing the numbers of pieces and achieving a great success. In 1906 he left *Constancia* and joined *Campolide* manufactory also in Lisbon. In the same year he started painting and firing *azulejos* in his own house, near

the *Real Paço d'Ajuda* (Royal Palace of Ajuda). In the *Concurso de 1908* (1908 Contest) promoted by newspaper *O Século* (The Century) he offered an *azulejo* panel to be raffled. Along with him various renowned painters also gave paintings and *azulejo* panels. Gradually he began to be recognized as one of the best painters of Art Nouveau *azulejos*. He also made throughout his career oil paintings, watercolours, drawings and interior decorative paintings.

José António Jorge Pinto died on the 9th of September 1945 in Lisbon (Queirós, 2002: 376) (Fevereiro, 2011: 53-73) (Fevereiro, 2012: 241-292).

In this article we specifically chose part of his vast *azulejo* work, in which he masterfully innovated several stylistic tendencies.

## **2.2. Work influenced by francophone Art Nouveau**

One of his first known vast works is the partial covering of the Winter Garden in 1904 of *Sanatório de Sant'Anna* (Sant'Anna Sanatorium) in Parede. The building was designed by architect Rozendo Garcia de Araújo Carvalheira (1861-1917) and built overlooking the ocean, in Parede parish of Cascais, for children with tuberculosis, women who had cancer and men with cardiac diseases for free treatment. José António Jorge Pinto painted the colourful *azulejos* according to the patterned motifs made by him, by painter Ricardo Ruivo Júnior (1877-1910) and by illustrator Miguel da Torre do Vale Queriol (1873-?). The Winter Garden is a three rooms suite facing the ocean and with interior doors and windows. The wainscot, the corners and a band below the ceiling is made of *azulejos*. In these motifs of flowers and medicinal plants were painted and they were used in the pharmacy for the patient's treatments. They were designed in a dreamy and realistic way, but some parts are stylized in Art Nouveau. The panels on each side of the interior doors have cannabis sativa, against a stunning yellow and purple dreamy background. The band above the doors and windows has a motif of opium poppy flowers sinuously intricate. These *azulejos* are unique in Portugal, due to its extreme stylistic quality and the way they were excellently integrated in the architecture (Fevereiro, 2011: 523-535).

The French influence continued in his work, namely the graphic design and lettering, for example the large panel on the pediment

of *Auto-Palace* garage in Alexandro Herculano Street Lisbon. The building was built by construction company *Vieillard & Touzet*, two French brothers in law Fernand Touzet and Charles Vieillard residing in Lisbon. It was especially constructed for cars with an iron structure and designed in a Belle Époque taste. The main facade windows were decorated with stained glass windows by glazier Cláudio Augusto de Azambuja Martins (1879-1919) (Fevereiro, 2017: 249-250), but only two have survived.



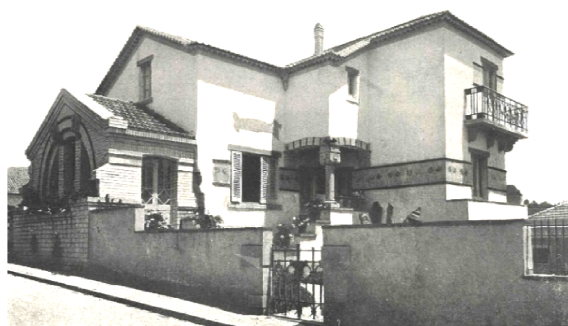
Fig. 3 *Auto-Palace* main façade and pediment. (ACF 2010)

The pediment has a large and unusual colourful advertising *azulejo* panel. The name of the firm is surrounded by an Art Nouveau frame (Fig. 3), thus integrating and evincing the building (Fevereiro, 2016: 67).

In Avenida Almirante Reis, Lisbon, a commercial and residential building was built for Doctor Guilherme Augusto Coelho, designed by architect Arnaldo Redondo Adães Bermudes (1863-1947) and finished in 1908. The architectural Art Nouveau and fin de siècle features are embellished with Art Nouveau *azulejo* panels. The bright warm and contrasting colours were masterfully used to depict birds, flowers and cupids with their arrows. The love and the tenderness of this set is unique, curiously the same use of colours and representations were employed by French manufactory *Hautin-Boulenger & Co* (Borsi, Wieser, 1996: 349-351). Around the time of this work he was considered a fervent supporter in reviving

this type of ceramic art (Fevereiro, 2017: 239). In fact he exquisitely assembled the Portuguese traditional use of shades of blue in *azulejos* with modern motifs. The most remarkable work of this kind is in Estoril.

Estoril was a summer retreat in the beginning of the twentieth century near Cascais. There several owners had their cottages and large villas in the end of the nineteenth century. The Alto do Estoril was no exception and in 1907 psychiatrist José Caetano de Sousa Pereira de Lacerda ordered to architect Álvaro Machado the project for a house and for a neighbourhood, with houses from type 1 to 3. The architect soon after made a project for him comprising two houses in a terrain near the psychiatrist house. All of these buildings, except the houses from the type 1 and 2 of the neighbourhood, were finished in 1908 (Fevereiro, Antunes, 2012: 51-60).



*Fig. 4 Psychiatrist José de Lacerda house in Alto do Estoril, photographed in 1910 (Achilles, 1910, Intercalar XI).*

The house for psychiatrist José de Lacerda (Fig. 4) is one of the most impressive architectural Portuguese Art Nouveau buildings. Here the architect joined form and function through a complex union of plans revealing an extraordinary aesthetic quality. The architect adapted the building to the terrain and the asymmetrical facades are coordinated with views and cardinal points. The Winter Garden was built in white tiles which resembles the Belgian Art Nouveau architecture. Some details are from the *casa à portuguesa* including the use of *azulejos*, these enhanced the architectural forms and were carefully planned. The patterns are

symbolic, depicting birds and other natural representations, unfortunately most of them have disappeared (Fevereiro, 2016: 67-68).

The two houses owned by architect Álvaro Machado (Fig. 5) are similar and inseparable because of the unusual architectural symmetrical design, which is close to the Belgian and German Art Nouveau. In the construction the architect also used some features which are clearly inspired in the *casa à portuguesa* movement. The original *azulejo* coating still exists in one of these houses, where we can observe how they enhance again the architectural forms.



*Fig. 5 Álvaro Augusto Machado two houses in Alto do Estoril, photographed in 1910 (Achilles, 1910, Intercalar XIV).*

The patterned motifs on the panels were made according to its scale and the exact place where they were applied. In those the painter explored symbolism through the mastery and vigor of the paint strokes, where a female figure (influenced by the work of Austrian painter Gustav Klimt (Veloso, Almasqué, 2000: 77)) and a male one are represented, as well as animals, flowers, geometric figures and other abstract design. The entrance of each house has a framed patterned motif of roses and voluptuous curly lines in one shade of blue (Fig. 6). The representation of the roses is similar to the ones made by Scottish architect Charles Rennie Mackintosh and by German ceramic manufactories *Grohner Wandplattenfabrik* and *Villeroy & Boch* (the company had a unit in Mettlach for the production of tiles). In Brussels there is also these kind of roses in a building, dated 1898, in rue des Eburons and in the main facade of architect Paul Cauchie (1875-1952) house, built in 1905 (Borsi, Wieser, 1996: 222-230).





*Fig. 6 Azulejo pattern in one of the entrances at Álvaro Augusto Machado houses at Estoril. (ACF 2010)*

The east facade has one patterned motif between the door and window of the first floor. It is composed of sinuous lines, stylized plants and circles. The use of various shades of blue convey depth and tridimension, making this complex motif one of the best of his career (Fig. 7). It serves as the base for the masculine figure that ascends from it and holds a small flower on his hand (Fig. 8). All this work proves the perfect relationship between the architect and the painter, as a matter of fact both explored new forms and stylizations throughout their partnership (Fevereiro, 2017: 239-240).



*Fig. 7 Azulejo pattern in the east facade at one of Álvaro Augusto Machado houses in Estoril. (ACF 2010)*



Fig. 8 Man holding a flower in the east facade at one of Álvaro Augusto Machado houses in Estoril. (ACF 2011)

In 1909 the apartment building owned by Doctor Fortunato Jorge Guimarães in Avenida Duque de Loulé, Lisbon, was finished. It was designed by architect Adolfo António Marques da Silva (1876-1939) using some *Beaux Arts* features blended with a modern approach. The main facade was embellished with a female sculpture by artist José Isidoro de Oliveira de Carvalho Neto (1875-1960) and several *azulejo* panels by the painter. The ones on the second floor windows had a stylized and curly lines frame and bunches of flowers. These have some resemblance to the flowers painted in the facade of *Boulangerie Timmermans* in Brussels, which was designed by architect Paul Hankar and built in 1896 (Borsi, Wieser, 1996: 54). Also the same similarity of the flowers depicted can be observed in the lithography *F. Champenois Imprimeur* dated 1898 by Czech painter Alfons Maria Mucha (1860-1939). The frieze of the building had an Art Nouveau patterned motif of flowers, leaves and bows. The building was demolished in 1965 and none of the artwork has survived (Fevereiro, 2017: 240-241).

All this work might have been influenced by foreign graphic design designers and ceramics. Indeed in Lisbon there were at least three tile importers:

- *Goarmon & C.<sup>a</sup>*, also producer of encaustic and glazed tiles;
- *Casimiro Jose Sabido*, sold construction materials and owned *Campolide* ceramic manufactory where the painter worked for some years;
- *C. Mahony & Amaral* imported directly from the best manufactories in Germany tiles and mosaics (Fevereiro, 2017: 240).

### 2.3. Work influenced by Jugendstil

José António Jorge Pinto was one of the few to explore the *Jugendstil* in his work, for example the *azulejo* patterns he made for *Colégio Roussel* (Roussel School). The building was designed in the Romanesque style by architect Álvaro Machado and built between 1904 a 1905 at Avenida da República, Lisbon. The painter ingeniously created for the exterior facades six colourful patterns and displayed them in the following way: one bounding the ground floor; one for the covered balcony; the third for the balcony pediment and three different ones for four windows. All these are inspired on medieval Christian iconography but stilized in the *Jugendstil* taste. The balcony pattern is made of overlapping squares, thus giving a movement and three-dimensional sense (Fig. 9).



Fig. 9 The *azulejo* pattern on the balcony at Colégio Roussel, Lisbon.  
(ACF 2010)

In the school's old refectory there is, until now, one of the most striking and original interior colourful wainscot. The curly lines involve fruits, such as grapes and cherries, and are inspired in the francophone Art Nouveau (Fig. 10) (Fevereiro, 2016: 64-65).

In the following year he made the exterior pediment and bands for Viscondessa de Valmor house, designed by architect Miguel Ventura Terra and also at Avenida da República. The pattern is made out of intertwined zigzags and geometric figures, where sun-flowers and abstract flowers sinously sprout (Fevereiro, 2011: 555-557).



Fig. 10 Azulejo panel at Colégio Roussel refectory. (ACF 2010)

Also in the same year he painted a panel and the bands for *Armazéns Casa do Povo d'Alcântara* (Alcântara People's Department Store) in Lisbon, the building was erected by builders *Vieillard & Touzet* and the iron structure by *Cardoso Dargent & C.<sup>a</sup>*. The panel in the main facade has a female face surrounded by Art Nouveau abstract flowers and geometric figures. This way of framing female faces is very similar to the ones made in Brussels, but in sgraffito, and by the Belgian ceramic manufactory *Maison Helman* in the Renaissance style. On the same height of this panel there are bands with an intricate and juxtaposed patterned motif made only of geometric figures. These emphasize an impression

of movement and the use of contrasting colours makes them very appealing (Fig. 11) (Fevereiro, 2017: 241).



*Fig. 11 Azulejo patterned panel at Armazéns Casa do Povo d'Alcântara. (ACF 2011)*

The painter later in 1909 used the same intricate conjugation of figures in the main pasta building of the industrial factory *A Napolitana* (The Neapolitan), also in Alcântara, and made by the same previous builders. The rectangular panels were placed on each of the large windows, thus bounding again the facades. Here the use of contrasting colours and expressive paint brushes gives a perception of dynamism and depth. The colours used allude to the ones on the Italian flag (Fig. 12) (Fevereiro, 2016: 69-71).



*Fig. 12 Azulejo patterned panel at A Napolitana. (ACF 2011)*

### 3. Final considerations

José António Jorge Pinto's work is unique and emblematic of the Art Nouveau period in Portugal.

The fine quality of the painting, the ability in using contrasting colours, and different shades of the same colour, a bright or frosted effect was extremely well developed in the difficult art of making *azulejos*. This ability was used to produce patterned motifs, human figures, flowers, plants, geometric figures, symbolic iconography and other

representations. Indeed in these he wisely combined his own culture with influences of Belgian, French, German and Austrian Art Nouveau.

The painter's ability to create and integrate specific tile panels in a building is a rare achievement. In these he combined the scale of the patterned motifs, the lettering, the graphic design, the symbolism and compositions according to the street spectator's, thus enhancing and evincing the architecture as a whole. This accomplishment between the painter and the different architectural draftsmen he worked with was fundamental for the creation of distinctive works of art.

José António Jorge Pinto's work reflects its unequal aesthetic properties and timeless quality.

## References

- ACADEMIA NACIONAL DE BELAS ARTES (1960) Prémios Anunciação: 1884-1960, In Documentos relativos à concessão de prémios, fot: 28. Lisboa: ANBA (viewed 30th July 2018). Available: <http://digitarq.dgarq.gov.pt/viewer?id=4612190>
- BORSI, Franco; WIESER, Hans, *Bruxelles Capitale de l'Art Nouveau*. J. M. Collet/Braine-l'Alleud, 1996.
- COLLARES, E. Nunes, A casa do sr. Fernando Formigal de Moraes : No parque Amelia de Moraes, na Estephania (Cintra), pelo architecto, Francisco Carlos Parente. *A Architectura Portuguesa* 1:8, 1908.
- FEVEREIRO, António Cota, A Arte Nova em Lisboa. *Cadernos do Arquivo Municipal N.º 7 Lisboa e as Artes Decorativas: obras, artistas, projetos*, 2017, 227-255.
- FEVEREIRO, António Cota – Álvaro Augusto Machado, José António Jorge Pinto e o movimento arte nova em Portugal. Lisboa: Universidade Lusíada de Lisboa, 2011. Dissertação de Mestrado em Arquitectura.
- FEVEREIRO, António Cota, Genealogia, dados biográficos e obra de arquitetos, artistas e construtores civis portugueses do século XIX e XX. *Raízes e Memórias*, 2012, N.º 29, 241 – 292.
- FEVEREIRO, António Cota, The Art Nouveau Tiles as Frames to Architecture in Lisbon. *ARTis ON Special Edition AzLab#14 Azulejos and Frames*, 2016, N.º 2, 61-74.

- FEVEREIRO, António Cota; ANTUNES, Alexandra de Carvalho, Casas Álvaro Machado, no Alto do Estoril, e a azulejaria de José António Jorge Pinto : resumo biográfico e obra. *Revista arquitectura Lusíada*, 2012, N.º 4, 51-60.
- QUEIRÓS, José, *Cerâmica portuguesa*. Typographia do Annuario Commercial /Lisbon, 1907.
- QUEIRÓS, José e GARCIA, José Manuel, *Cerâmica portuguesa e outros estudos*. Editorial Presença/Lisbon, 2002.
- SEMBACH, Klaus-Jürgen. *Art Nouveau*. Benedikt Taschen Verlag, Köln/Germany, 1996.
- VELOSO, António Barros; ALMASQUÉ, Isabel, *O Azulejo Português e a Arte Nova – Portuguese Tiles and Art Nouveau*. INAPA/Lisboa, 2000.
- WEISBERG, Gabriel P.; BECKER, Edwin; POSSÉMÉ, Évelyne, *The Origins of L'Art Nouveau: The Bing Empire*. Van Gogh Museum, Amsterdam/Holland, 2004.

