

Portuguese Follies since the 15th century till the early 21st century

A drawn writing approach to the concept

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Citation: Mestre, V. (2021). Portuguese Follies since the 15th century till the early 21st century. *UOU scientific journal* #02, 116-119.

ISSN: 2697-1518. <https://doi.org/10.14198/UOU.2021.2.10>

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Jardim da Manga Coimbra sec. XVI
Outrora localizado no claustro do Convento
de Santa Cruz

Paço Real de Belas sec. XVI/
XV/XVI

Quinta das Torres
Azeitão
sec. XVI

Vila Missi
Luso Mealhada
sec. XIX
Guarda sol em
betão armado

santuário da Sra das Dores
Verdemilho - Aveiro - sec. XVII

Quinta dos Lagos
Santa Maria Sintra
1908
rainu de Templo

Quinta da
Pretada Porto
sec. XVIII

Quinta da Regaleira Sintra
sec. XIX e XX
composiçãõ arqui-
tectónica historicista

Pavilhão de
Jardim do
Palácio dos
Biscaínhos
Braga Sec. XIX

Parque e casa de São Roque
Porto Sec. XX composiçãõ
arquitectónica vegetalista

Ruínas Fingidas Évora sec. XIX
da autoria do cenógrafo Giuseppe Cinatti

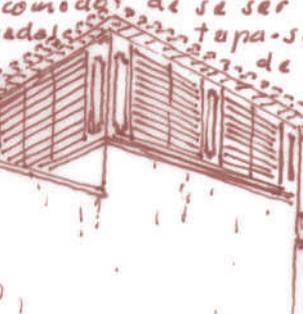
Fig. 1 - Portuguese Follies since the 15th century till the early 21st century: drawn writing by Victor Mestre.

As casinhas de prazer da cidade de Funchal implantam-se estrategicamente em locais de relevante amplitude visual para desfruto da paisagem. De um modo geral dependuram-se sobre muros de quintas em continuidade dos jardins de plantas luxuriantes e arvorar monumentais. Destinam-se ao usufruto exterior, protegido sobretudo do calor, onde se dormita, ou se lê, ou simplesmente se usufrui da paisagem sem o incomodo de se ser observado.

As grelhagens tradicionais que aportaram tipicamente emprastam estas pequenas Funchal local tararam como estilo preponderante madeirense às



lo valmente denominada preciaunas, algumas durante todo o sec. todas as cidades ao conjunto um construçoes. As propriedades e de familias o eclatismo

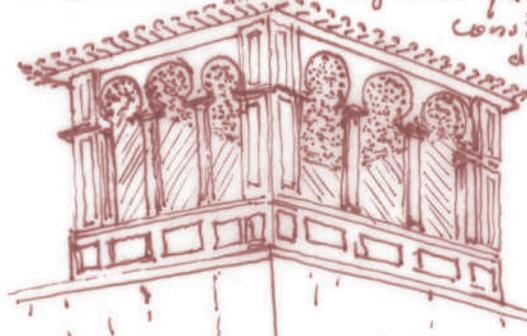


tapa-sois são como as de expressao colonial XIX e XX em pra-maritimas, certo exotismo a quintas do da aristocracia Inglesas, adopi

embora algumas delas se enquadrem na arquitectura tradicional Alguns mais eruditos no seu desenho poderão ter alguma referéncia polys dos jardins ingleses que difundiram a moda das construçoes neo-goticas, sobretudo dos pequenos pavilhoes, românticos desenhados ainda no sec. XVIII pelo jardineiro inglês Batty Langley. Mas a pratica destas construçoes enquanto lugares de descanso de fresco, têm uma longa tradiçao em Portugal, podendo ser observa-dos em diversos Paços palaciaes e casas nobres

Formoso rein-venta a casinhe-de prazer recu-perando os materiais tradicionais e a sua relevância patrimonial no contexto paisagístico e arquitetónico.

nos anos 50 o arquiteto Raul Borralho já havia renovado este tipo de projectar a casa Bianchi. No inicio do sec. XXI o projecto de renovaçao da Ota do Vale



Alguns ramontam ao sec. XV outras na transicao para o sec. XVI, como a quinta das Torres em Azeitao, o pequeno templo se ou outro exemplo do pequeno localizado dependurado no mato do Paço de Belas.

Estas construçoes para fruição semi-exterior estiveram sempre presentes nos conventos enquanto casais de fresco, quicm quem as introduziu. Em todos os séculos encontramos exemplos, ainda que a partir da segunda metade do sec. XIX com a introduçao do romantismo adquiriram maior relevância, recaracterizando-se enquanto ruínas da que são exemplo de Evora desenhadas pelo cenógrafo Cimatti, ou inspiradas do-se formalmente em elementos vegetativas de que é exemplo o belvedere do Parque de São Roque.



Alguns exemplos do pitoresco guardam ao belvedere e ao acce como é o exemplo do casinhas de prazer da Vila Mussi no Bucaco. Também as incorporam esta tecnologia

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Fig. 2 – Portuguese Follies in Madeira Island: "casinhas de prazer" since the 15th century till the early 21st century: drawn writing by Victor Mestre.

The Casinhas de Prazer (in a literal translation, “pleasure houses”) of the Portuguese city of Funchal, on the Island of Madeira, are small architectural constructions containing spaces always strategically placed in locations where the visual sweep or prospect is significant to enjoy the landscape; overlooking the estate, the street, or the sea (Fig. 1).

Generally speaking, they are attached to the walls of Quintas (manor houses) in association with lush gardens and monumental trees, providing a romantic and playful place.

As small structures, they are intended for outdoor use, protecting those inside, especially from the heat, where you can sleep, read, drink a cup of tea, embroider a fine cloth, or simply enjoy the landscape, without the inconvenience of being observed by the passersby. Built in painted wood or stone, the wooden sunshades, locally named *tapa-sóis*, equipped with *bilhardeiras* (mechanism that allows you to orientate the shutter boards and therefore, to see and/or to be seen), replicate traditional shutters, some with a colonial expression that arrived throughout the 19th and 20th century in most maritime cities, lending a certain exoticism to these small constructions.

In Funchal, the Quintas owned by the local aristocracy and British families, adopted Eclecticism as their predominant style, although some of them can be included in the traditional Madeiran architecture (MESTRE 2002). Those with a scholarly appearance, may also have in their design some reference to the follies of English gardens that spread the fashion of neo-Gothic buildings, especially the small romantic pavilions designed in the 18th century by the gardener Batty Langley (LANGLEY, LANGLEY 1742). His pocket-sized books of designs were made to be available to builders.

The application of these constructions, as refreshing resting places, have a long tradition in Portugal and can be seen in various palaces, manors and houses of the nobility across the country (Fig. 2). Some date back to the 15th century, in the transition to the 16th century, such as Quinta das Torres, in Azeitão, where

a small temple shaped follie is integrated in the middle of the small-scale lake or, in another exceptional example, the follie is located on top of the boundary wall, over the entrance to Paço de Belas. These semi-outdoor buildings were also always present in convents as fresco houses, and one wonders whoever included them in these religious buildings.

In every century we find examples of these Portuguese follies, although particularly since the introduction of Romanticism in the second half of the 19th century, these constructions acquired greater relevance, recharacterizing themselves as fictional ruins, such as those in Évora Public Garden, designed by the Italian scenographer and architect Giuseppe Cinatti. Others, as the belvedere at São Roque Park in Porto, for example, were inspired by plant-like forms.

Some examples from the beginning of the 20th century use reinforced concrete and steel, as is the example of the picturesque umbrella at Villa Missi, in Buçaco. The casinhas de prazer in Funchal also incorporated this technology and, in the 1950s, the architect Raúl Chorão Ramalho renewed this Maderian

icon, by including one in the new Biachi House. At the beginning of the 21st century, in the renovation of Quinta de Vale Formoso, we (Mestre, Aleixo, 2012) also reinvented this follie, recovering traditional materials and their heritage that are relevant to the cultural context of the island landscape (Fig.3).

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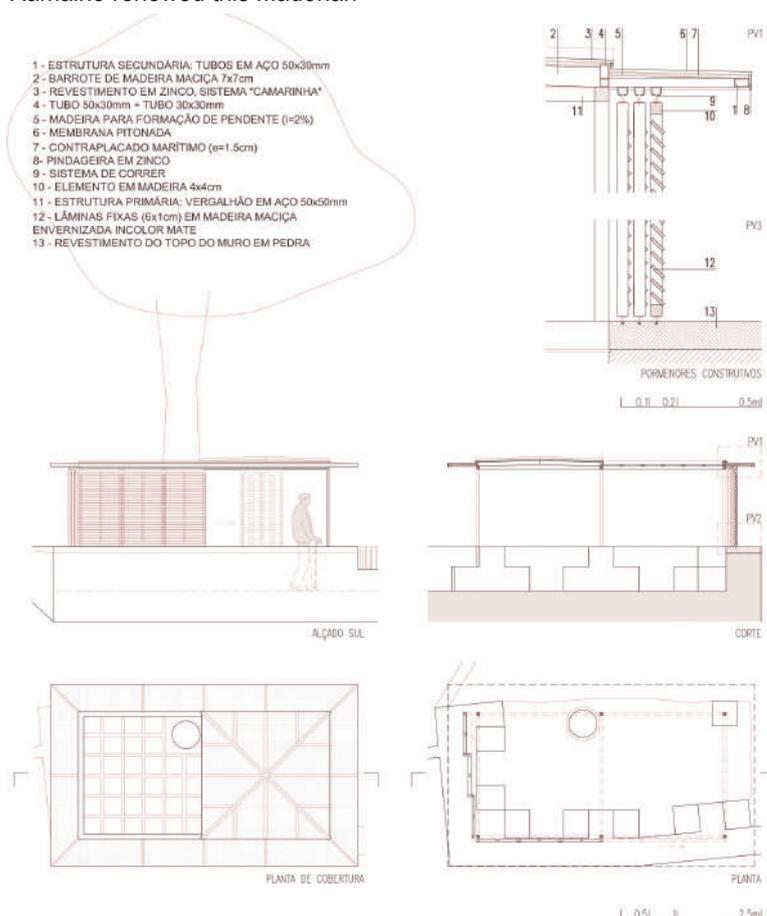


Fig. 3 – Renovation of Quinta de Vale Formoso (Mestre, Aleixo, 2012).