

ARCHITECTURE, CERAMICS AND FRAMES

THREE CASE STUDIES IN THE WORK OF JORGE BARRADAS

Ana Almeida

Az – Rede de Investigação em Azulejo
ARTIS – Instituto de História da Arte, Faculdade de Letras, Universidade de Lisboa
anaalmeida@letras.ulisboa.pt

ABSTRACT

Throughout the history of the *azulejo* (a Portuguese form of tin-glazed ceramic tile), frames have played a decisive role in the articulation of this element with its architectural support. From the late 1940s onwards, Portuguese artists have felt the influence of the International Modern Movement, especially via the Brazilian model and its solutions for integrating *azulejos* within the new architectural forms. This movement translated into new buildings and equipments, promoting the interaction between architects and artists. Moreover, it led to the renovation of Portuguese ceramic coverings, prompted by the emergence of a new generation of artists strongly influenced by Jorge Barradas.

The present article aims to examine three ceramic coverings by Jorge Barradas, focusing on their frames and their articulation with the architecture. The first *azulejo* covering is the so-called Atlântico Palace, the headquarters of a banking institution in Oporto (1950); the second is located at the Parish Church of Nossa Senhora de Fátima, in Parede, Cascais (1953); the third one is at the Lisbon's Palace of Justice (1969).

KEYWORDS

Jorge Barradas | Ceramics | Azulejo (tile) | 20th century | Architecture | Modern movement

RESUMO

Os emolduramentos desempenharam, ao longo da história do *azulejo*, um papel fundamental na articulação deste com o suporte arquitectónico. A partir do final da década de 1940 assistiu-se, em Portugal, à influência do movimento moderno internacional, no qual a via de influência brasileira conquistou importância, nomeadamente no modo como o *azulejo* passou a ser integrado nas novas formas arquitectónicas. Este movimento traduziu-se em novas construções e equipamentos e promoveu uma maior interacção entre arquitectos e artistas, contribuindo também para a renovação da cerâmica de revestimento em Portugal com o surgimento de uma nova geração de artistas fortemente influenciados por Jorge Barradas.

Neste sentido, este artigo pretende analisar três revestimentos cerâmicos da autoria de Jorge Barradas, observando os emolduramentos na sua relação com a arquitectura: O Palácio Atlântico, a sede de uma instituição bancária no Porto (1950); a Igreja Paroquial de Nossa Senhora de Fátima na Parede, Cascais (1952-1953) e o Palácio da Justiça de Lisboa (1969).

PALAVRAS-CHAVE

Jorge Barradas | Cerâmica | Azulejo | Século XX | Arquitectura | Movimento Moderno

INTRODUCTION

Since the late 1940s, and especially during the two following decades, Portugal's traditional architecture, promoted by the *Estado Novo*¹, was transformed under the influence of the International Modern Movement, which led to the construction of new architectural typologies. One of the main characteristics of this movement was the deconstruction of the traditional façade, rendered 'free' by the use of *pilotis* and opening up circulation areas, as advocated by the French architect Le Corbusier (1887-1965) (Corbusier, [1923], 1977). These areas of transition between the building's interior and exterior, open to every citizen and clearly inspired by Greek and Roman classical architecture, came to include ceramic coverings. The first example of this is the tile coating designed by Cândido Portinari (1903-1962) for Rio de Janeiro's former Ministry of Education and Culture (MEC), a building inaugurated in 1946 and coordinated by Lúcio Costa (1902-1998). Acting as project consultant, Le Corbusier was responsible for the inclusion of *azulejos* in the ground floor's independent volumes, whose walls were not entirely flat or regular.

This change in the architectural medium had a great influence on the attitude of artists and architects vis-à-vis ceramic coverings. Furthermore, it led to a greater articulation between architecture and the other arts, in line with what would later be called 'the synthesis of the arts', a concept that re-emerged during the post-war period (Moos, 1982:265-255) and translated – in Brazil, but above all in Portugal – into a new and modern way of envisaging the integration of art within the new buildings. As regards *azulejo* coverings, this change led to the gradual abandoning of the ceramic wall covering tradition, rooted in the late 15th century, and to a radical decrease in the use of frames. The inclusion or evocation of these elements, acting until then as frontiers between different areas of the same covering, or between each covering and the surrounding architecture, became dependent upon the artists' and the architects' creative freedom. Due to this new interaction between artists and architects, as well as to the adoption of new construction methods, the mediating role played by frames in the past centuries was gradually discarded.

This period saw the emergence of a new generation of Portuguese artists, including Maria Keil (1914-2012), Manuel Cargaleiro (1927), Querubim Lapa (1925) and Cecília de Sousa (1937). However, Jorge Barradas (1894-1971) was the main responsible for the renovation of Portuguese ceramics, becoming a reference within the artistic community. Indeed, he was the first to turn exclusively to this artistic medium, creating a large number of works applied in different architectural typologies designed by the most important architects of the 1940s, 1950s and 1960s, included in different generations and aesthetic trends.

Having himself belonged to the modernist generation, together with José de Almada Negreiros (1893-1970), and having developed a fruitful activity in the fields of painting, illustration and advertising, Jorge Barradas ended up choosing ceramics as his exclusive mode of expression. This decision, first envisaged in the 1930s and fully embraced in the beginning of the 1940s, when the artist was already 46, was not without important consequences for Portuguese ceramics, namely in what regards the technical aspects of *azulejo* production. These changes were greatly favoured by moving his workshop to the Viúva Lamego Ceramic Factory. The technicians of this industrial unit assisted him in his intensive research concerning, among others, the issue of colour – a knowledge he later imparted to artists such as Maria Keil or Manuel Cargaleiro, who also worked as his assistant.

As soon as 1947, the researcher João Miguel dos Santos Simões (1907-1972) consolidated Jorge Barradas' referential status by praising him as the renovator of Portugal's artistic ceramics, and by writing: "Se considerarmos que a "geração" artística a que pertence Jorge Barradas – aquela a que incontestavelmente ficámos a dever o sopro de aragem renovadora e europeia da arte portuguesa – podemos admirar-nos de só agora, passados tantos anos, surgir em Portugal um ceramista, no mais verdadeiro sentido da palavra! [...] Jorge Barradas é hoje – digo-o com a autoridade que me confere este estudo a que me dedico

1. Portugal's 48-year-long authoritarian regime.

com teimosia – uma extraordinária realidade no mundo da cerâmica de arte!” (Simões, 1948)².

In 1939 Barradas had already designed a ceramic panel depicting *O Infante D. Henrique e a Escola de Sagres*³, for the Portuguese Pavilion of New York's International Exhibition, where the main figure was placed in a sort of niche enclosed by a gothic arch with a protruding section⁴.

Yet Jorge Barradas' works in the field of ceramics only became public in 1943, due to an article written by Diogo de Macedo in the magazine *Panorama*⁵, with photos by Mário Novais (Macedo, 1943: 26-28). The works in display were tridimensional modelled figures, the result of an ongoing work developed privately since the mid 1930s, which already displays the tendency for modelling and tridimensionality later revealed in his wall ceramic works.

In 1945 Barradas' ceramic work was displayed for the first time in an individual exhibition, in the SNI Gallery, and shown afterwards at other venues, namely the Ateneu Comercial do Porto, in 1949 – in an exhibition which, according to António Rodrigues (Rodrigues, 1995: 94), earned him his first large scale commission, for the so-called Atlântico Palace, headquarters of the former Banco Português do Atlântico, in D. João I Square, in Oporto. This work was chosen as the first case study of the present article.

From this commission onwards, until the end of his life, Jorge Barradas was responsible for a vast series of ceramic works integrated within private and public buildings. These works were mainly the result of official commissions, from all over the Portuguese mainland and the Portuguese colonies, or destined for Portuguese national representations abroad, and encompassed various architectural typologies, from religious to judicial buildings – such as Ovar's Courthouse (1965) or Lisbon's Palace of Justice (1969), our third case study. In the field of religious architecture, it is worth highlighting his works for the Chapel of

Santo Eugenio, in Rome, and the Chapel of Cova da Piedade, both dating from 1950, as well as the Parish Church of Parede (1953), our second case study, and an altar that was never built, destined for the Church of the Apparitions, in Fátima (1953).

Other important highlights are the façade of Portugal's House in Paris (1956), now removed, the patterned covering and the sculptural reliefs for a fountain in the lobby of the Palace of São Clemente, in Rio de Janeiro (1959) (which housed, at the time, the Portuguese Embassy in Brazil) and the ceramic covering of the former residence of the Governor of Angola, in Luanda (1967).

The work of Jorge Barradas is characterised by a profound knowledge of the history of ceramics and the *azulejo*, both in Portugal and abroad, as was shown by the lecture he gave at the Calouste Gulbenkian Foundation, in 1967 (Barradas, [1967]: 132-143). This knowledge is expressed in many of his works, which include several references to the *azulejo* tradition, albeit transformed by a tridimensional and more expressive approach to the ceramic surfaces.

Jorge Barradas' evocation of the *azulejo* tradition has not translated, however, into a general use of frames. Instead, the artist has followed the modern tendency to adopt new, architecturally inspired decorations, abstaining from the use of frames, and profited from the artistic freedom typical of this period, which allowed both for the presence and absence of frames in ceramic coverings.

In this context, we have chosen three case studies covering a time-span of about twenty years, documenting different approaches to the use of frames within the work of Jorge Barradas: the Atlântico Palace (1950), in Oporto, designed by the atelier ARS Arquitectos; the Parish Church of Nossa Senhora de Fátima, in Parede (195-1953), by Guilherme Rebelo de Andrade; and Lisbon's Palace of Justice (1969), by João Andersen and Januário Godinho.

2. "If we consider the artistic "generation" to which Jorge Barradas belongs – to whom we are undoubtedly grateful for inflating a renewed European breath into Portuguese art – we must wonder why Portugal has only now, after so many years, produced a ceramist in the true sense of the word! [...] Jorge Barradas stands today – I say it with the authority invested upon me by the research I have stubbornly devoted myself to – as an extraordinary reality within the world of artistic ceramics!" (author's translation).
3. Henry the Navigator and the School of Sagres (author's translation).
4. This pavilion was designed by Jorge Segurado (1898-1990) and decorated by a team of artists including Fred Kradolfer (1903-1968), Carlos Botelho (1899-1982), Bernardo Marques (1898-1962), José Rocha (1907-1982), Paulo Ferreira (1911-1989), Emmerico Nunes (1888-1968) and Tomaz de Mello – Tom (1906-1990).
5. Published by the former Secretariat of National Propaganda, forerunner of the SNI (National Secretariat of Information).

CERAMICS AND FRAMES. THREE CASE STUDIES

ATLÂNTICO PALACE, OPORTO, 1950

This building was designed by ARS Arquitectos⁶, also in charge of the new design for the surrounding square, wherein the façade of the Atlântico Palace played a pivotal role [fig.1]. The image shows the façade dominated by a large entrance with a porticoed gallery – a solution in line with the new typologies favoured by the Modern movement, as mentioned above.

Unlike the Brazilian Ministry of Education and Culture, the Atlântico Palace's *azulejo* work is not confined to the walls or to the large embossed ceramic panel at the entrance. It also extends to the ceiling, where the art work is lodged within a series of coffers articulated with the façades' *pilotis*. In keeping with the commission's requirements, the entire intervention is figurative and includes ethnographic, historical

and mythological motifs related to Portugal and the Portuguese colonies.

In the embossed panel positioned at the interior, the frames are evoked by a pair of classical pilasters enclosing the central figure of Neptune, whilst the outside decorations resort to traditional two *azulejos* frames, delimiting each coffer and integrating it within the architecture. The sequence of nine coffers depicts six different themes, namely (from left to right): 1) mermaids, 2) an Allegory of Navigation, 3) navigators, 4) fishermen, 5) Neptune and Amphitrite, 6) fishermen, 7) navigators, 8) an Allegory of Trade, 9) mermaids. The decorations follow two symmetrical, albeit different compositional schemes, one of them organised according to a central axis and the other displaying a central cartouche. The ensemble begins and ends with the mermaid motif, whereas



Fig.1 · Atlântico Palace, Oporto, 1950 (photo by Ana Almeida)

6. Whose members were António Fortunato Cabral (1903-1978), Morais Soares (1908-1975) and Francisco Cunha Leão (1909-1980).

the central coffer contains the image of Neptune and Amphitrite, aligned with the embossed panel at the interior, also depicting Neptune. The entire work is organised in such a way as to articulate and highlight the mythological themes. Accordingly, the ethnographic and historical motifs appear to be subordinated to, and structured by, the mythological coffers [fig.2].

Each coffer contains a perfectly individualised composition, enclosed by a frame that repeats itself and acts simultaneously as a limit and as a means of rendering the set more uniform. This frame is also present at a different compositional level, forming a 90° angle with the rest of the composition and achieving thereby a perfect balance with the architecture. This second frame is composed of marine elements, including a sequence of fish on both sides of a central coat-of-arms with a double, symmetrically placed small wing. The fish are aligned with the axes of the inner compositions and at the corners are positioned small wings and a triangle, both highlighted with a lighter colour, along the coffer's concave section. It is worth mentioning that the sketches for this work, stored in the National Azulejo Museum, do not include the frame⁷.

As regards the observer's point of view, all sections were conceived individually, in order to be appreciated while looking upwards. Apart from the strong colours and the thick outline, the use of the same frame throughout the entire set helps unify the different compositions, which remain within sight even in perspective [fig.3].

Even though this was Jorge Barradas' first large-scale ceramic work, he was by this time an experienced and mature artist. The intervention in the Atlântico Palace clearly testifies to his profound knowledge of ceramics, anticipating many of the aspects that would come to characterise his later work: in particular, the revival of traditional, ornamental, ethnographic, mythological and allegorical themes, expressively translated into ceramics.

His awareness of the history of Portuguese ceramics is plainly visible in the work's conception, and the link between the ceramic tradition and Modern architecture is no less evocative of the coffered ceilings from the 17th and 18th centuries, whose painted compositions were also enclosed by frames.



Fig.2 · Atlântico Palace, Oporto, 1950. Jorge Barradas, The six different themes (photo by Ana Almeida)

7. MNAZ Inv. n.º P-114, P-115, P-116.



Fig.3 · Atlântico Palace, Oporto, 1950. Jorge Barradas,
The interior of the porticoed gallery (photo by Ana Almeida)

PARISH CHURCH OF NOSSA SENHORA DE FÁTIMA, PAREDE, CASCAIS, 1953

Jorge Barradas' acquaintance with the history of ceramics and the *azulejo*, both in Portugal and abroad, is once again displayed in the interventions he carried three years later, in 1953, in the Parish Church of Nossa Senhora de Fátima, in Parede, with an architectural design by Guilherme Rebelo de Andrade (1891-1969). The collaboration between the two had started in 1947, when Barradas designed the stone reliefs for Lisbon's Monumental Fountain, and would continue until 1950, with the project of an altar for a chapel in Cova da Piedade, in Almada.

The access to the Church of Parede, built on top of an elevation, is granted by a stairway. The building has a traditional spatial structure, with a single aisle and

a main chapel, and the façade includes three main portals and is flanked by a bell tower [fig.4].

Unlike the building in Oporto, this church was very criticised by the Movement for the Renovation of Religious Art (MRAR)⁸. In the Exhibition of Contemporary Religious Architecture, held in the year of inauguration of the Church of Parede (1953), the project was included in the section devoted to 'Fake traditionalism' (Cunha, 2014:158), considered to fall outside of a more up-to-date architectural culture. Jorge Barradas went along with the author's more traditional style, openly revisiting the history of ceramics and the *azulejo*. The bas-reliefs at the main façade's three tympana denote the direct influence of Lucca della

8. The MRAR was linked to the Modern movement, and its founding members were architects such as Nuno Teotónio Pereira (1922), João de Almeida (1927), António Freitas Leal (1927), João Correia Rebelo (1923- 2006), José Maya Santos (1928-2010), Henrique Albino (1921-2003) and João Braula Reis (1927-1989).



Fig.4 · Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 (photo by Ana Almeida)

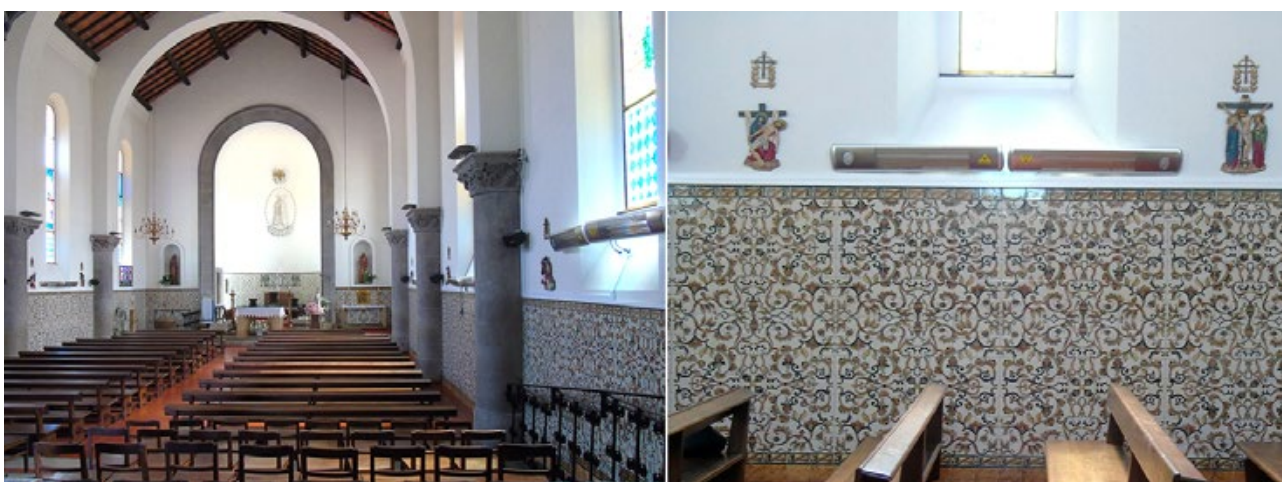


Fig.5 · Jorge Barradas, Pattern azulejos at the interior. Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 (photo by Ana Almeida)

Robbia (1400-1482), especially in the blue background and the sculpted figures, covered with white enamel.

The central tympanum shows the kneeling figure of Nossa Senhora de Fátima, facing the observer and flanked, on the other two tympana, by two angels flying towards her. Unlike the works produced by della Robbia's workshop, usually framed by thick garlands of flowers and fruits, these three bas-reliefs are enclosed by stone frames. Nonetheless, Jorge Barradas' acquaintance with, and admiration for, this kind of production was clearly expressed in the lecture he gave at the Calouste Gulbenkian Foundation, in 1969, where he mentioned that "Ao falar de faiança temos de destacar o nome de Luca della Robbia que a praticou no século XV e que tanto engrandeceu com o seu génio, conferindo a ela uma superior dimensão, e a mim a convicção segura de poder afirmar e repetir

– A Cerâmica Não é uma Arte Menor, a cerâmica não é uma parente pobre" (Barradas, [1967]: 135-136)°.

Inside the church, Barradas designed a covering with patterned *azulejos*, applied from floor to ceiling in the lower choir section, and as wainscoting in the nave and the main chapel. This pattern is inspired by 17th century ornamental motifs, namely by brutisque motifs with yellow, green and brown vegetable elements against a milky white background. The elements are enclosed, above and below, by a half *azulejo* frame with brown limits and vegetable scrolls in the same colour. On the lower end, the frame is completed by a row of sponged ochre skirting *azulejos*, running along the pavement and following its differences of height. As in the case of the Atlântico Palace, the sketches for this pattern do not include the frame¹⁰ [fig.5].

9. "When it comes to faience, one must highlight the name of Luca della Robbia, active during the 15th century, whose work was heightened by his genius, raising to it a superior dimension, and raising in me the sure conviction of being able to assert and repeat – Ceramics is Not a Minor Art, ceramics is not a poor relation" (author's translation).

10. MNAz Inv. n.º P-119 Proj.

The artistic motifs of the altars placed on both sides of the triumphal arch, also evocative of the 17th century, draws on the tradition of tiled altar cloths, which Jorge Barradas includes, as though they were windows, within the patterned covering. On both cases, the composition is symmetrical and centred around Christ's cross. However, it also includes 18th century motifs regarded, at the time, as exotic, along with floral motifs (*albarradas*). The altar cloth is separated from the surrounding area by a sponged green half *azulejo* frame. In the main chapel, next to the upper frame, a composition with the symbol of the cross, included in the patterned covering, is flanked by two elegantly stylised angels. This composition is enclosed on the side and lower limits by a half *azulejo* frame with squared elements on each corner [fig.6].

Contrary to what happened in the Atlântico Palace, the frames in the Parish Church of Parede do not appear to have played as important a role in the conception of the work's visual unity. In the previous

example, the unity of the space, marked by a diversity of compositions, was achieved through the use of frames. In the Church of Parede, however, visual unity was attained through the use of the same pattern, and the two *azulejo* frames play a secondary role, acting as mere finishing elements. In fact, the frames are confined to the upper and lower limits of the *azulejo* covering, 'ignoring' the pilasters emerging from the walls at regular intervals. It is thus easy to understand why Jorge Barradas resorted to a traditional *azulejo* typology – the patterned *azulejo* – while at the same time renouncing to the architectural integration typical, for instance, of 17th century decorations, but still found in many patterned façades from the 19th and 20th centuries, whose architectural elements (doorways, windows and others) are not enclosed by frames. The reasons for this option are still unknown, allowing for different readings: from a supposed gap (or, at any rate, a poorer articulation) between the ceramic and the architecture to the search for a wider unity, considering that the pilasters override the *azulejo* covering.

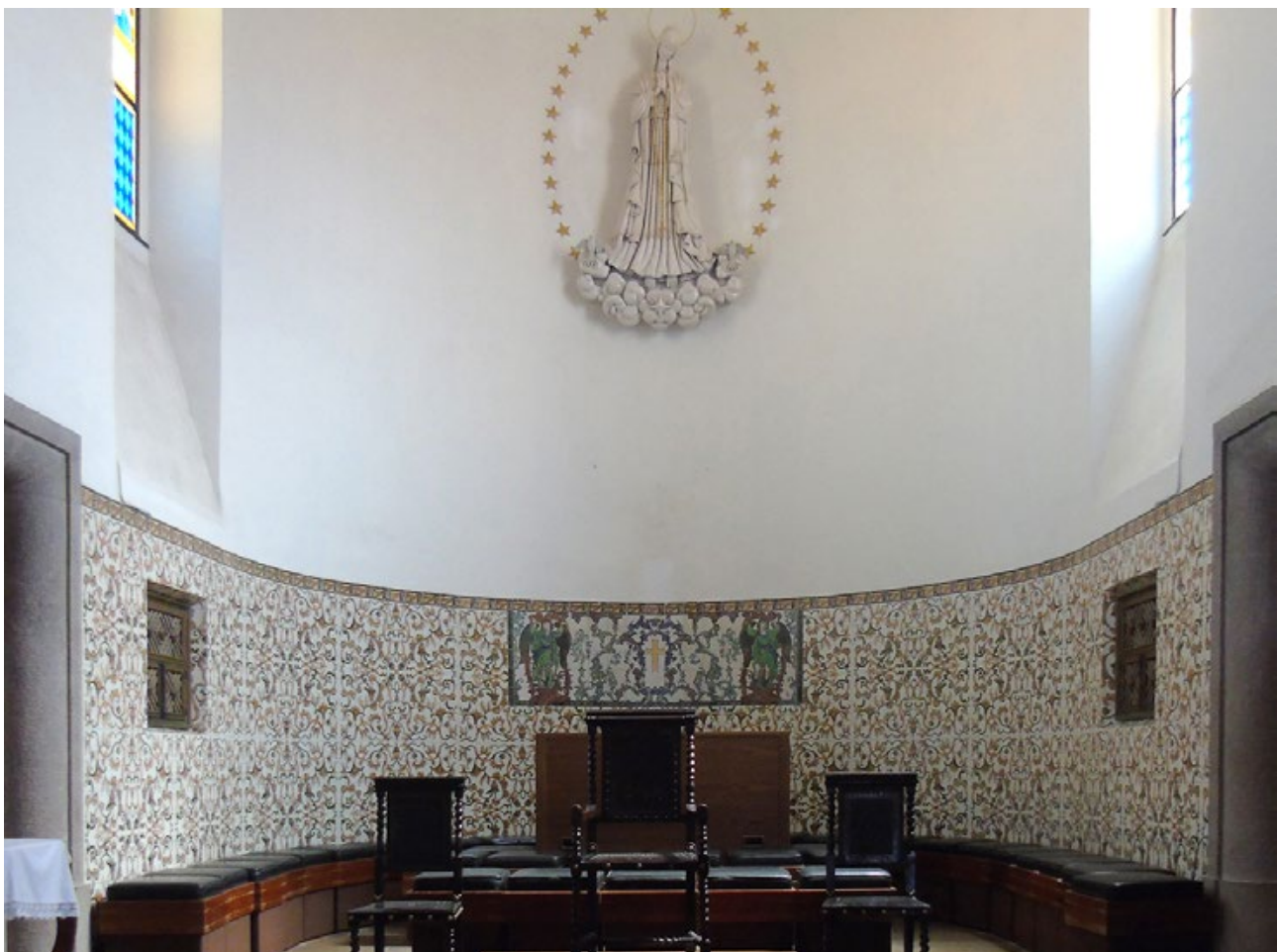


Fig.6 - Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 Jorge Barradas, Main Chapell (photo by Ana Almeida)

PALACE OF JUSTICE, LISBON, 1969

This building was erected in accordance with an architectural project by Januário Godinho (1910-1990) and João Andresen (1928-1967). The project began in 1960 and the building was inaugurated ten years later. It was built in exposed concrete and rests upon a vast external gallery supported by *pilotis*, a late evocation of the spirit of the Modern movement, which had influenced both architects¹¹.

Jorge Barradas designed four ceramic panels for the Palace of Justice, confined to four rectangular areas already defined in the initial project. He placed the compositions inside niches, which can also be regarded

as frames insofar as they constitute a means of separation/mediation between the wall and the motif put in evidence (Stoichita, 2000: 41-42).

Here, then, the artist's intervention is different from the two previous case studies. His work is located in the building's external gallery, in a space that is similar to the one in the Atlântico Palace. The same gallery also contains works by Júlio Resende (1917-2011) and Querubim Lapa – two artists whose oeuvres, due to their quality and importance, represent two landmarks in the ceramic output from this period [fig.7].



Fig.7 · Palace of Justice, Lisbon, 1969. Jorge Barradas, The interior of the porticoed gallery (photo by Ana Almeida)

11. The Palace of Justice's original project included the construction of four buildings, but only two were actually built: the Civil Courthouse and the Police and Penal Enforcement Courthouse, located in the place of the former Machine Gun Military Quarters 1, the Hunters' Military Quarters 5 and Lisbon's Penitentiary (Nepomuceno, 2007).



Fig.8 · Palace of Justice, Lisbon, 1969. Jorge Barradas, The four ceramic pannels (photo by Ana Almeida)

An artistic commission coordinated by the architect Raul Lino (1879-1974) was created in 1967 with the aim of selecting the works of art to be included in the new equipment. But Januário Godinho personally intervened in the selection process, advocating the inclusion of works from different artists, belonging to different generations, in the building's interiors¹². In view of this, the architect wrote a letter to the Director and Deputy for the New Public Service Facilities, dating from December 13th 1967, stating that: 'from the perfect conjugation of subject, artist and technique may depend, to a great extent, the success of this undertaking' (Nepomuceno, 2007: 33). It is also worth mentioning that this was not the first time Jorge Barradas created ceramic decorations for buildings designed by Januário Godinho. Both artists had already collaborated in Ovar's Courthouse, inaugurated in 1966.

Sixteen bas-reliefs, 3 metres high for 4 metres long, also designed by Jorge Barradas, were initially planned for the main entrance. However, following a suggestion by Raul Lino, the work was ascribed to three ceramists who would have to work as a team: Jorge Barradas was given four panels whilst Júlio Resende and Querubim Lapa received six panels each.

Jorge Barradas' panels are placed two by two next to the two main entrances, a privileged location that compensates for his having received only four panels. The northern entrance is decorated with the works entitled *The Outside Judge and The Code*, whilst the southern entrance is decorated with *The Scales and Justice* [fig.8].

As mentioned above, Barradas adopted a similar scheme in all panels: a central niche with a protruding

12. The decorative programme also included artists such as Joaquim Correia (1920-2013), Martins Barata (1899- 1970), Adelaide Lima da Cruz (1908-1985), Barata Feyo (1899-1990), Manuel Lapa (1914-1974), Artur Bual (1926-1999), António Duarte (1912-1998), João Cutileiro (1937), Leopoldo de Almeida (1898-1975), Virgílio Domingues (1932), Martins Correia (1910-1999), Carlos Amado (1936-2010) and João Charters de Almeida (1935), among others.

frame enclosing a sculpted figure emerging from a background of vegetable motifs, recurrently found in his works, evolving into two bunches of flowers placed symmetrically on both sides of the niche. In this work, Barradas resorted to the same compositional scheme he had created for the panel for New York Exhibition, designed 30 years before, in 1939. This composition, described above, was also repeated in the two panels designed by the artist, also in 1969, for the staff cafeteria of the Calouste Gulbenkian Foundation.

Observing the decorative set from left to right, the first panel is *The Outside Judge*, where the hieratic figure of the Court Judge fills the entire niche, wearing a robe and originally holding a rod, now missing. The panel entitled *The Code* shows an open book representing the Law, set against a blue background. The next panel, *The Scales*, shows a set of untipped scales. Finally, the Justice panel replicates the style of Jorge Barradas' first ceramic depiction of Justice, represented as a female figure with closed eyes, holding Moses' Stone Tablets.

FINAL SUMMARY

Originally active in the fields of illustration and easel painting, Jorge Barradas started experimenting with ceramics in the 1940s, and went on to produce ceramic works integrated into buildings and to collaborate with the authors of the architectural projects. He can thus be considered a vehicle of transition between the first modernist generation, active in the 1920s and 1930s, and the generation influenced by the Modern movement, active in the 1950s. To this latter generation, Barradas became a reference not only in technical terms, but also – and above all – due to his pioneering exploration of the expressive possibilities of ceramics, even though his aesthetic options clearly departed, as time went by, from those of the young artists whose work he helped shape.

Although frames are sometimes absent from his work, in accordance with the aesthetic canon of the period, the three case studies discussed above include frames of different kinds, adapted to each particular subject in order to meet each commission's specific requirements, but also as a means of respecting each architect's specific style.

The azulejo present at the Atlântico Palace, due to the building's specific location, is clearly inspired by Portuguese coffered ceiling painting from the 17th and 18th centuries (but also by the more traditional use of frames as a means of organising the *azulejos* within space). The decoration is enclosed by well-defined frames, which constitutes an exception within Barradas' oeuvre. By contrast, the façade of the Parish Church of

Parede is clearly influenced by Italian ceramics – evoked in some of Barradas' tridimensional works – but also by Portuguese patterned *azulejos* from the 17th century and brutesque painting from the same period (with known examples in *azulejo*). The use of a half *azulejo* frame as a finishing solution was repeated later, in 1960, in the courtyard of the former Portuguese Embassy in Rio de Janeiro (a project by Guilherme Rebello de Andrade, the architect of the Church of Parede).

The framing solution used in Lisbon's Palace of Justice, wherein each figure is placed inside a niche, in an individual panel, is more frequent in Jorge Barradas' works, and can also be seen, as already mentioned, in the 1939 panel depicting Henry the Navigator or in the cafeteria of the Calouste Gulbenkian Foundation, dating from 1969. The artist also placed individual figures in independent panels in his 1943 decoration for Curia's railway station, whose polychrome figures are enclosed by blue and white frames, in a clear evocation of 18th century *azulejo* frames.

The frames found in the three case studies discussed above, included in three different architectural types – a banking institution, a religious building and a judicial building – and displaying different aesthetic trends – from the most modern to the most traditional – are nonetheless indicative not only of Jorge Barradas' knowledge of the history of ceramics and the *azulejo*, along with the history of their use, but also of his acquaintance with the history of art in general, and of painting of particular.

As António Rodrigues wrote, the analysis of these case studies reveals the eclectic nature of Barradas' oeuvre, displaying "A monumentalidade e a luxúria duma cerâmica intensamente modelada e estilizada de

modo decorativo, o desmando fantasista e o ecletismo inspirador, o horror do vazio" onde o "iconográfico, o histórico, o alegórico e o decorativo se encontram"¹³ (Rodrigues, 1995: 90-91).

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13. The monumentality and lust of intensely modelled and stylised decorative ceramics, a fanciful rebelliousness and inspiring eclecticism, a horror of emptiness ' where 'the iconographic, the historical, the allegorical and the decorative meet' (author's translation).