Chapter 10

Between *"plain architecture"* and baroque architecture: a facade model of the churches of São Miguel in the Azores

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Introduction

There is a post-Kublerlian historiography, as Senos (2012) rightly alludes to, which has been refined and debated over the last few years by various authors, such as Correia (1986, 2002), Gomes (2007) and Sousa (1990).

George Kubler (1972) played a fundamental role in developing the concept of *"plain architecture"* and drawing attention to its design and morphology. For many years, several pieces of Portuguese architecture were ignored by European history, as they did not fit into the Renaissance, Mannerist, and Baroque styles. Thus Kubler (1972) when creating this category of *"plain architecture"* selected a set of churches through their architectural tendencies. Making them visible to the eyes of historiography (Senos, 2012), characterizing them in buildings of strict shapes, and rational and sober exteriors, with evident proportions, clarity, order, and simplicity. It is recognized as vernacular architecture (Kubler, 1972).

However, Azorean religious architecture remains on the sidelines of this interpretation, despite the scientific studies made by Sousa (1990, 1991), Caldas (2011, 2012, 2018, 2018a), Vieira (2019) and Vieira et al. (2019, 2019a, 2022, 2022a) on this topic. The present study includes the religious architecture of the Azores in the national historiography, presenting an analysis of the design of the facades and plans of a specific group of churches built in the 18th and 19th centuries, highlighting the existence of a typology of facade and plan on the island of São Miguel.

This article reveals a temporal disarticulation between the design of the plan and the facade of these churches, corresponding to a type of plan inserted in one of the first phases of *"plain architecture"* (16th century) with a facade of Baroque ornamentation (17th-18th century).

Material and Methods

Methodologically we look to dissect the post-Kublerlian research on *"plain architecture"* for a better understanding of the Azorean churches under analysis, through an assessment of the contributions of different authors Kubler (1972), Correia (1986, 2002), Sousa (1990) and Gomes (2007).

In parallel, we conducted an *"in situ"* investigation of the various churches on the nine islands of the Azores Archipelago was carried out, with the purpose of graphic and photographic recording, as well as understanding the specific nature of the objects of study to understand their characteristics and typologies.

Thus, graphic (original drawings and others), photographic, cartographic, and text documentation was compiled from various historical archives to analyse the churches. Simultaneously an analysis was made of the contributions of different authors (Kubler (1972), Correia (1986, 2002), Sousa (1990, 1991), Pereira (1992, 2022), Gomes (2007), Caldas (2011, 2012, 2018, 2018a), Vieira (2019) and Vieira et al. (2019, 2019a, 2022, 2022a)) on the subject under study, to identify the case studies, just as their inclusion in the national architecture.

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The research into religious architecture from the 18th and 19th centuries, focused on the design of its facade and plan, requires knowledge and contact with primary sources, namely the projects in the form of drawings and original texts from this period.

However, to date, and in accordance with the time when the churches in the Azores were built, after consulting various archives, we have only been able to find written documentation, in particular books of confraternities and of expenses and receipts, in some parish archives.

When it comes to collecting this type of data and research, there are four groups of archives: parish, municipal, regional, and national.

Therefore, as a first contact with the archives, and to understand the universe of the study object, it was decided to contact the municipal, regional, and national archives, as they are archives with a processed database.

The municipal archives consulted so far are the Municipal Archive of Ponta Delgada, the Municipal Library and Archive of Ribeira Grande, the Municipal Library Tomaz Borba Vieira in Lagoa, the Municipal Library of Nordeste, all on the island of São Miguel, the Municipal Library of São Roque on the island of Pico and the Municipal Library of Santa Cruz of Graciosa, on the island of Graciosa.

The documentation found in these archives mostly relates to old photographs and aerial photographs of the churches and their surroundings from the 20th century.

Only in the municipal archives of Ponta Delgada and Ribeira Grande was possible to consult some diverse graphic documentation relating to technical drawings of religious buildings, mostly from the 20th century, i.e., reproductions, architectural surveys, and construction processes. The other municipal archives on the other islands have been contacted and we are still waiting for a response.

The regional archives have been consulted so far are Ponta Delgada Public Library and Regional Archive (with documentation from the islands of São Miguel and Santa Maria), Public Library and Regional Archive Luís da Silva Ribeiro in Angra do Heroísmo (with documentation from the islands of Terceira, Graciosa and São Jorge), Public Library and Regional Archive João José da Graça in Horta (with documentation from the islands of Faial, Pico, Flores and Corvo) with diverse documentation from primary and secondary sources, with no emphasis on graphic pieces.

Also, in the group of regional archives, *Azoreana* was consulted, with the collection of documentation on the digital heritage of the Azores, divided into the categories of Bibliographic Heritage, Museological Heritage, and Archival Heritage, where diverse documentation from primary and secondary sources stands out, without highlighting graphic pieces, and the categories of Immovable Heritage and Intangible Heritage, with no information available.

In the archives of the Archipelago (Contemporary Art Center in Ribeira Grande) and the Diocesan Curia Archive of the Angra Diocese in Angra do Heroísmo, there is no documentation related to graphics or other pieces about the religious buildings in the Azores.

The Ponta Delgada Cultural Centre has photographic documentation (photographs and postcards) of various churches in the Azores, mostly from the 20th century.

In the Library, Archive and Museum of the University of the Azores on the University campus in Ponta Delgada, in addition to consulting the bibliography, we also consulted the Dr. Nestor de Sousa estate (under treatment), which was significant for our research, since the historian began his doctoral research on the subject of the religious architecture in Azores under the guidance of Dr. Horta Correia, gathering a set of documents from primary and secondary sources in various archives.

Finally, at the Information and Documentation Centre of the Azores Regional Secretary for Transport and Public Works in Ponta Delgada and at the Azores Regional Directorate for Culture in Angra do Heroísmo, it was possible to consult various graphic documents relating to technical drawings of religious buildings, mostly from the 20th century, i.e., drawings of construction processes and architectural surveys.

With regard to national archives, it was consulted the National Library of Portugal, the Overseas Historical Archive in Lisbon, the Torre do Tombo National Archive in Lisbon, the Caloustre Gulbenkian Foundation, the Geographical Society of Lisbon, the Historical Archive of the Ministry of Public Works, Transport and Communications (Portugal) and the Historical Archive of the Patriarchate of Lisbon, which do not have any graphic pieces, with the exception of the Geographical Society of Lisbon, which has a large collection of cartographic originals.

In this set of archives, we highlight the existence of original drawings of religious buildings in mainland Portugal in the National Library of Portugal and Torre do Tombo National Archive in Lisbon, but no original drawings of religious buildings in the Azores.

Finally, it was consulted the ex-Directorate General for National Buildings and Monuments (ex-DGEMN), the Directorate General for Cultural Heritage (DGPC) and the Institute of Housing and Urban Rehabilitation (IHRU), which are currently part of the Architectural Heritage Information System (SIPA), which has a vast number of inventory files relating to various churches in the Azores, consisting of written pieces, with

architectural and historical descriptions, and graphic pieces, such as photographs, and to a lesser extent, technical drawings.

The number of archives is so vast that this research is not enough for an exhaustive collection of them, even more is not the aim of this research. However, in general, there is just a little information in all the archives.

"Plain Architecture" - State of the Art

Figure 1. Examples of churches catalogued as *"plain architecture"* (Developed by the Author, Source: (SIPA)).

Historiography

Kubler (1972) fills a gap in Portugal's history, between the reigns of King Manuel I (1469-1521) and King João V (1689-1750), by creating and defining a style, known as *"plain architecture".* This post-Kublerlian historiography has made it possible to highlight several churches that had not previously been placed in a category (Figure 1).

The concept defended by Kubler (1972) covers a long historical period in which other artistic movements took place in parallel in European historiography, namely the Renaissance, Mannerism, and the Baroque.

Thus, the need arises on the part of other authors were taking place in parallel in European historiographies, such as Correia (1986, 2002), Gomes (2007) and Senos (2012), need to develop new refinements and fine-tuning without ever distorting Kubler's theory (1972). Due to their characteristics, most buildings listed by Kubler can be placed in the same category (Senos, 2012).

Taking Kubler's study as a starting point we see the various applicability of *"plain architecture"* throughout this historical gap, through the spatial typology of the hall churches, the cryptocollateral churches, the salon churches, the churches with Palladian influences, and Flemish and Italian decoration, and the churches during and after Portugal's restoration of independence in 1640 (Kubler, 1972).

Then Correia (1986, 2002) took Kubler's initial study (1972), analysed and refined it. Correia (2002) argues that in Portugal in the period under analysis (16th to 18th centuries), there was room for several artistic movements, where these movements cannot be understood as autonomous realities, but rather as movements dominated by trends in national architecture of plain expression.

On the other hand, Senos (2012) has the same opinion as Gomes (2007) insofar as, with the advancement of time and studies, *"plain architecture"* tends to narrow, and consequently some of the examples studied by Kubler (1972) can no longer be included in this category.

"Plain Architecture" according to Kubler and Correia

Hall churches

According to Kubler (1972) and later evidenced by Correia (1986, 2002), the first appearance of the *"plain architecture"* was with the spatial typology of the hall churches, a more spatially unified conception, simple and economic, based on an earlier and archaic model of the medieval Gothic churches. This space program tested in the Manueline period and with medieval roots has a tripartite plan, with pillars supporting a structural system of simple vaulted roofs (Correia, 2002). In Portugal, the construction of *"plain architecture"* hall churches began between 1550 and 1570, including three cathedrals (Leiria, Portalegre, and Miranda do Douro), five parish churches (Estremoz, Monsaraz, Évora, Olivença, and Vieiros) and two churches of Misericórdia (Beja and Santarém), being common to these churches the ornamental simplicity, the simple structure and the richness of design proportions which were common to these churches (Kubler, 1972).

Also concerning this typology, it was extensively developed by parish churches of more modest dimensions, with a longitudinal or square plan, located mainly in the Alentejo, such as the churches of Santa Maria in Beja, and Alcáçovas, or of Nossa Senhora da Luz in Tavira, in Algarve (Correia, 2002). It is from this set of buildings that one can distinguish original works and replicas, starting a process of standardization in the Sebastian period (Correia, 2002).

Three-naved churches with wooden roofs

The three-naved churches with a single wooden roof (Kubler, 1972) appear later, especially in the central and southern regions of the country, more specifically in Estremadura and the Algarve, which present a modified spatial program based on the Gothic mendicant churches where a new spatiality in the Renaissance style is initiated (Correia, 2002).

In this wave of *"plain architecture"* the spatial program also presents its standardization character, with the introduction of the autonomy of the facade with Palladian and Serlian treatments (Correia, 2002), both in the elements present on the facade and in the plan, namely in the ornamentation, with the Palladian porticoes, in the application of the double pediment, in the arcade flanked by rectangular openings in the facade, in the frontispiece flanked by two voluminous quadrangular towers and in the implementation of the narthex (Kubler, 1972). Notable examples of this influence are the parish churches of Santa Maria in Setúbal and Nossa Senhora de Atalaia in Fronteira (Alentejo), the church of São Domingos in Benfica (Lisbon) (Kubler, 1972), and the church of Misericórdia in Tavira (Correia, 2002).

Cryptocollateral churches and salon churches

In addition to these influences, over time other examples emerge with influences of Flemish and Italian decoration, where medieval ornamentation is gradually replaced by classical ornamentation, highlighting the disseminating role of the Jesuits.

With the introduction of a new unified spatial typology, namely, cryptocollateral church and salon church, where the churches of Espírito Santo in Évora, São Roque in Lisbon (Correia, 2002), of Nossa Senhora da Luz in Carnide (Lisbon), of Serra do Pilar in Vila Nova de Gaia, of São Salvador in Grijó, and of Augustinians in Moreira da Maia (Kubler, 1972).

In places with a great ornamentalist tradition, as is the case of the buildings in Coimbra, part of Mannerism is combined with constructive tendencies of *"plain architecture"* and is characterized above all by its Flemish influence, where this Flemish decorative appears associated with the particular taste of architects or commissioners. Seen in the case of the Church of Luz, the transept of the Jerónimos Monastery, and the former Chapel of the Espírito Santo of the present-day Church of Conceição Velha (Correia, 2002).

Churches before the Restoration (Philippine Dynasty)

Under Philippine Dynasty in national territory, the spatial typology is identical to that already implemented in Portuguese territory through the action of the Jesuits, that is, the way of making national architecture was maintained (Kubler, 1972). However, Portugal would receive through Juan de Herrera (1530-1597) the first major influence of the Renaissance Mannerism of Vignola (1507-1573) and the influence of Palladian architecture (1508-1580) in the form of Herrerian style, where the main example is the church of São Vicente de Fora in Lisbon (Correia, 2002), as well as the church of Misericórdia in Coimbra and Santo Antão-o-Novo in Lisbon (Kubler, 1972).

After a period without major construction, new architectural projects emerged in Portugal, especially in religious architecture, with an emphasis on conventual architecture. Religious orders, such as the Benedictines and the Jesuits, were the driving force behind these projects. At that time, there was a new conception of church space, in which churches were transformed into *"palaces of the Lord"* accessible through a triumphal arch and organised to focus attention on worship (Kubler, 1972).

Examples of these new churches are the churches of São Bento in Coimbra, Desterro in Lisbon, São Bento da Vitória in Porto, the Carmelites in Porto, Tibães in Braga, the Sé Nova in Coimbra, São Lourenço in Porto, and São João Novo in Porto (Kubler, 1972). These examples are similar, with differences in the ornamentation and the peculiar constructive solutions proper to the values and principles of each order, with sacred and palatial motifs (Kubler, 1972; Correia, 2002).

However, despite the Italian, Spanish, and Flemish influences, it is mainly with the work of Portuguese artists, having as a main figure Baltasar Álvares (1560-1630), that during the Philippine Dynasty, the national school of architecture had continuity with the two National and Roman models of single-naved churches widely spread by religious orders, namely by the Jesuits with the churches of Santo Antão in Lisbon and Coimbra, current Sé Nova (Correia, 2002).

In the 1620s, a new type of church facade appeared in Portugal, similar to the great noble houses with numerous windows where the pediment, more or less decorated, marks its sacred character, highlighting the churches of São João Batista de Abrantes, São Francisco de Tomar and São João Evangelista, in Coimbra (Convento de Lóios), or those with a more residential character, such as the Jesuit churches of Portimão and Santarém (Kubler, 1972).

Churches after the Restoration

After the Restoration, from 1640 onwards, works of a sumptuous character arose, where the spatiality was maintained, only now with their interior and exterior ornamentation presenting a language of simplicity, intensifying their aspect of austerity, as is the case of the churches of the Augustinians (Pantheon of the House of Braganza), do Carmo in Évora, and the conventual of Santa Clara-a-Nova in Coimbra (Kubler, 1972).

According to Correia, the last synthesis of *"plain architecture"* is the architecture of the Restoration, supported by the examples mentioned above. Characterized by a more strict and vernacular taste than the Philippine Dynasty, marked by economic and social crises, inspired by models or prototypes from before 1580, but with a need to distinguish itself from the previous government and signed with the Portuguese *"stamp"* (Correia, 2002). In this sense, there are examples of the churches of São João Baptista in Angra do Heroísmo, Nossa Senhora da Conceição in Atouguia da Baleia, Nossa Senhora da Piedade in Santarém, and the Jesuit churches of Portimão and Santarém (Correia, 2002).

Table 1. Relation of religious buildings: *"Plain architecture"* – National (Developed by Author, Source: (SIPA)).

Religious Building Referred to		References			
Name	SIPA code	Kubler (1972)	Correia (2002)	Gomes (2007)	Senos (2012)
Cathedral of Leiria	IPA.00001804	X	X	X	X
Cathedral of Portalegre	IPA.00003772	X	X	X	X
Cathedral of Miranda do Douro	IPA.00001066	X	X	X	X
Parish Church of Santa Maria, in Estremoz	IPA.00001184	X	X		X
Parish Church of Monsaraz	IPA.00009564	X	X		
Parish Church of Santo Antão, in Évora	IPA.00003953	X	X		X
Parish Church of Santa Maria do Castelo, in Olivença (Espanha)		X	X		
Parish Church of São Salvador do Mundo, in Veiros	IPA.00008897	X	X		
Parish Church of Santa Maria, in Setúbal	IPA.00002149	X		X	
Parish Church of Nossa Senhora de Atalaia, in Fronteira	IPA.00003722	X			
Parish Church of São Domingos, in Benfica	IPA.00006478	X			
Parish Church of São João Batista, in Abrantes	IPA.00003380	X			
Parish Church of Nossa Senhora da Luz, in Carnide (Lisboa)	IPA.00002616	X	X		
Parish Church of Nossa Senhora da Luz, in Tavira	IPA.00005652		X		
Parish Church of Santa Maria da Feira, in Beja	IPA.00000930		X		
Parish Church of São Salvador, in Alcáçovas	IPA.00001231		X		
Parish Church of São Bartolomeu, in Vila Viçosa	IPA.00004372	X			
Church of Bom Jesus da Cruz, in Barcelos	IPA.00000773	X			
Church of Santa Engrácia, in Lisboa	IPA.00004721	X	X		
Church of S. João Baptista, in Angra do Heroísmo	IPA.00008105		X		
Church of Nossa Senhora da Conceição, in Atouguia da Baleia	IPA.00001828		X		
Church of Santo Cristo do Outeiro, in Bragança	IPA.00000694				
Monastery (Hieronymites) of Jerónimos (Chancel)	IPA.00006543	X	X	X	
Monastery (Hieronymites) of Nossa Senhora do Bom Sucesso, in Belém (Lisbom)	IPA.00005851	X		X	
Church of Misericórdia of Beja	IPA.00000924	X	X		
Church of Misericórdia of Santarém	IPA.00009399	X	X		X
Church of Misericórdia of Tavira	IPA.00009143		X		
College of Espírito Santo, in Évora	IPA.00003839	X	X	X	
College of São Roque, in Lisbon	IPA.00006227	X	X	X	
College of Portimão		X	X		
College of Santarém	IPA.00010134	X			
College of Santíssimo Nome de Jesus, in Coimbra (Sé Nova)	IPA.00002809	X	X		
College of São Lourenço, in Porto (Grilos)	IPA.00005476	X			
College of Santo Antão-o-Novo, in Lisbon (Demolished)	IPA.00004048	X	X		
College of São Bento, in Coimbra (Demolished)		X			
College of São Bento, in Lisbon (Demolished)	IPA.00004305	X	X		
Monastery of S. João Evangelista, in Coimbra (Demolished)		X			
Monastery (Augustinians) of Serra do Pilar, in Vila Nova de Gaia	IPA.00005358	X			
Monastery (Augustinians) of São Salvador de Grijó	IPA.00005361	X			
Monastery (Augustinians) in Moreira da Maia	IPA.00004899	X			
Monastery (Augustinians) of São Vicente de Fora	IPA.00006529	X	X		
Monastery (Augustinians) of Nossa Senhora da Graça of Vila Viçosa, in Bragança	IPA.00002775	X		X	
Monastery (Augustinians)ofe São João Novo, in Porto	IPA.00005560	X			
Monastery (Augustinianss) of Nossa Senhora da Piedade, in Santarém	IPA.00002086	X	X		
Monastery (Augustinians) in Braga (Convent of Pópulo)	IPA.00006973	X			
Monastery (Cistercians) of Nossa Senhora do Desterro (Hospital)	IPA.00005035	X			
Monastery (Cistercians) of São Bartolomeu, in Arouca	IPA.00001039	X			
Monastery (Benedictines) of S. Bento da Vitória in Porto	IPA.00005556	X	X		
Monastery (Benedictines) of Santo Tirso	IPA.00005145	X			
Monastery (Discalced Carmelites) in Porto	IPA.00005497	X			
Monastery (Discalced Carmelites) of Carmo, in Évora	IPA.00004444	X	X		
Monastery (Carmelites) of Nossa Senhora dos Remédios, in Évora	IPA.00026829	X			
Monastery (Tibães) in Braga	IPA.00001151	X			
Monastery (Franciscan) of Carmo, in Coimbra	IPA.00004245	X			
Monastery (Franciscan) of São Francisco, in Coimbra	IPA.00004240	X			
Monastery (Franciscan) of São Francisco de Tomar, in Santarém	IPA.00002074	X			
Monastery (Poor Clares) of Santa Clara-a-Nova, in Coimbra	IPA.00002678	X	X	X	
Monastery (Paulistas) of Santa Catarina dos Livreiros, in Lisboa (Demolished)		X	X		

Central-plan churches

Over time, the typologies of space and aesthetics persisted in Portugal through a few clans or dynasties of architects, with a family apprenticeship that facilitated the durability and awareness of this *"school"* of Portuguese *"plain architecture"* (Correia, 2002). Thus, passive resistance was provided to the introduction of the Baroque into Portuguese architecture, with the reintroduction of a centralized plan typology by the architect João Antunes (1643-1712), inspired by national prototypes with values transmitted by plain architecture, which lasted until the end of the 17th century, with the first and most emblematic example being the church of Santa Engrácia in Lisbon (Correia, 2002).

With the reintroduction of this type of spatiality came the first experiences of the Baroque, with the churches of Santa Engrácia in Lisbon, Nossa Senhora do Bom Sucesso in Belém, Lisbon, Nossa Senhora da Piedade in Santarém and Jesus da Cruz in Barcelos (Kubler, 1972). Braga is the scene of several churches of the late 17th century that present ornaments in their facades of Spanish influence and Italian baroque, in others there is a camouflage of the strict facade. Thus, from 1680 onwards, a move proceeded away from the strict constructions that characterized the 17th century take place (Kubler, 1972).

"Plain Architecture" according to Gomes and Senos

However, Gomes (2007) and Senos (2012) take a different view and argue that some factual data presented in Kubler's work (1972), such as author names and church chronologies, are outdated and inconsistent. Gomes (2007) highlights that not all examples of common architecture mentioned by Kubler (1972) can be classified as such, as is the case of the architecture built north of the Mondego River in the second half of the 16th century, or the highly ornamented buildings built during the 17th century, such as the Jesuit churches in Coimbra (Sé Nova de Coimbra) and Santarém.

Furthermore, Gomes (2007) claims that Kubler (1972) despises the interior formal description of these buildings, annulling the presence of tiles and woodcarving as if they were independent elements of the architecture (Gomes, 2007).

Senos (2012) analyses the similarities of the various projects, establishing relationships of comparison and grouping them in the category of *"plain architecture"* whose program for this author, essentially, is restricted to the hall churches with vaulted roofs and interior and exterior decorative stripping (Senos, 2012).

Gomes (2007) argues that only some of the examples presented by Kubler (1972) fit into *"plain architecture"* as is the case of the cathedrals of Leiria, Portalegre, and Miranda do Douro, the parish churches of Graça in Setúbal and Nossa Senhora do Bom Sucesso in Belém (Lisbon), the conventual churches of Espírito Santo in Évora, São Roque in Lisbon, the Augustinians in Vila Viçosa, the Poor Clares of Santa Clara-a-Nova in Coimbra and just outside the new main chapel of the Jerónimos, in Lisbon (Gomes, 2007). However, Senos (2012) goes a step further, circumscribing the cases of *"plain architecture"* only to the cathedrals of Miranda do Douro, Leiria, and Portalegre, the parish churches of Santo Antão in Évora and Santa Maria do Castelo in Estremoz and the church of Misericórdia in Santarém.

Gomes (2007) refers to Kubler's argument that all artistic currents have examples of flat architecture, allowing the conclusion that *"plain architecture"* is not restricted to a single style. Gomes (2007) also points out that *"plain architecture"*, although simple, coexists with more luxurious architecture. *"Plain architecture"* is the result of specific cultural and constructive purposes of the time and is the result of influences from the Roman environment.

Senos (2012) calls for a study that tries to understand whether the expression *"plain"* is a style of national architecture, advocated by Kubler, or whether it is part of an anti-classical or anti-Italian reaction, which also occurred elsewhere in Europe.

Figure 2. Leiria Cathedral (left), Portalegre Cathedral (centre) and Miranda do Douro Cathedral (right)
Source: (Vieira et al., 2022).

From the analysis of the four authors (Kubler, 1972), (Correia, 2002), (Gomes, 2007) and (Senos, 2012) (Table 1), we can conclude that they do not share the same examples of *"plain architecture"* religious buildings and that they only share the same opinion about the cathedrals of Leiria, Portalegre, and Miranda do Douro,

with Senos (2012) and Gomes (2007) being more selective in this categorization (Figure 2). However, the circumscription of *"plain architecture"* is not only in the national territory. According to the studies of Sousa (1990), the Azores lived Mannerist experiences and affirmation of the *"plain architecture"* after the mid-16th century.

"Plain Architecture" – Insular

Based on the collected documentation, an initial understanding of the evolution of *"plain architecture"* in the Azores was first published by Sousa (1990).

However, Caldas (2018) goes further and develops this study by presenting more examples of *"plain architecture"*. In contrast, Pedro Dias (2008) states that there are few examples of *"plain architecture"* in the Azores and that when they do happen, they are not very erudite and are poorly assimilated (Figure 3).

According to Sousa (1990) and Caldas (2018), *"plain architecture"* in the Azores Archipelago was first represented in the Cathedral of Angra do Heroísmo, with a medieval spatial design with three-naves and a wooden roof. However, Caldas (2018) adds that the first church within *"plain architecture"* with a single nave and vaulted roof is the church of Misericórdia of Ponta Delgada.

The construction of the Cathedral of Angra, a royal initiative as part of the programme of the seven Portuguese cathedrals, represents an important milestone in the history of regional architecture. This religious building was a pioneer in the Azores, combining a functional pragmatism and constructive solidity influenced by military architecture, with a deeper theoretical knowledge expressed through refined classicism and elements of grand erudition. This was a novelty in the region, as it had already been explored on the Portuguese mainland since the 16th century (Caldas, 2018).
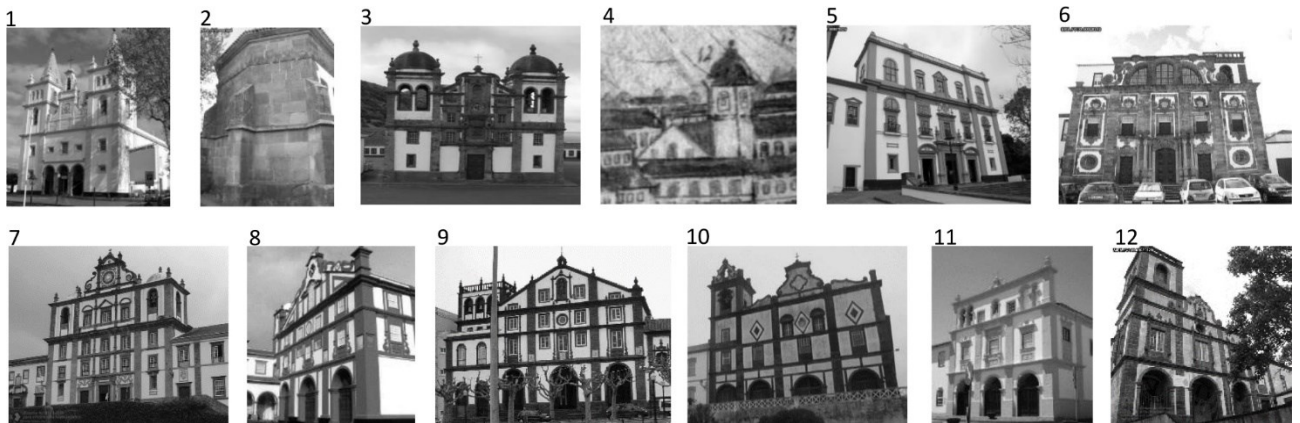

Figure 3. Examples of churches catalogued as *"Plain Architecture"* – Insular (Developed by the Author, Source: (SIPA; Caldas, 2018)).

Despite the austere appearance and simple forms of the Cathedral of Angra, this architectural work did not stagnate in time and continued to develop over the centuries until the 17th century. During this period, it underwent a series of architectural adjustments that combined an archaic organisation with erudite Italian-style innovations (Sousa, 1990).

In parallel with the construction of the Cathedral of Angra do Heroísmo, the Jesuits in Angra began the construction of their new church, and with it introduced the unitary space plan of *"plain architecture"* taken from the model established by the Jesuits in São Roque in Lisbon, but with the hybridism of a facade with palatial solutions, which became widespread in the other buildings of the Jesuits in the Archipelago of the Azores (Horta and Ponta Delgada), and even in other convent buildings (Sousa, 1990; Caldas, 2018).

However, the unified space typology did not annul the three-naved programme born with the Cathedral of Angra. The style introduced by the Cathedral became very influential throughout the archipelago, giving rise to different interpretations, some more faithful to the original than others (Sousa, 1990).

See the case of the three Franciscan male convents built in the cities of Angra do Heroísmo, Ponta Delgada, and Horta (Caldas, 2018) and according to Sousa conventual church of the Augustinians in Ponta Delgada (Sousa, 1990).

The churches of the three Franciscan male convents present an archaic model of spatial organization, composed of three-naves, which constitutes the persistence of a typology originating in medieval churches of the mendicant type. In other words, these churches generally adopted a model adapted at the end of the Middle Ages, which continued to be used in Portugal throughout the 16th century in non-vaulted churches. Are also representative of a type of architecture with plain characteristics (Caldas, 2018).

Sousa (1990) and Caldas (2018) also draw attention to two other singular examples of *"plain architecture"* namely, the Church of São João Batista do Castelo in Angra do Heroísmo, which is part of the restoration architecture with a floor plan consisting of three-naves hidden behind an ambiguous and contradictory facade (Sousa, 1990; Caldas, 2018) and the convent of São Boaventura (Flores Island) with a sharp influence of the Jesuit churches of the region, where the internal space of a more modern design articulates a complex and contradictory connection between interior and exterior. This ambiguity, however, will become characteristic of several Franciscan convents built or remodelled in the archipelago throughout the 18th century (Caldas, 2018).

Table 2. Relation of religious buildings: *"Plain Architecture"* – Insular (Developed by Author, Source: (SIPA)).

Religious Building Referred to		References		
Name	SIPA code	Sousa (1990)	Dias (2008)	Caldas (2018)
Cathedral of Angra do Heroísmo (Island of Terceira)	IPA.00008159	X	X	X
Parish Church of São Sebastião, in São Sebastião (Island of Terceira) (Chancel)	IPA.00008098		X	
Church of S. João Baptista, in Angra do Heroísmo (Island of Terceira)	IPA.00008105	X		X
Church of Misericórdia of Ponta Delgada (Island of São Miguel) (Demolished)				X
College of Angra do Heroísmo (Island of Terceira)	IPA.00008102	X	X	X
College of Ponta Delgada (Island of São Miguel)	IPA.00008145			X
College of Horta (Island of Faial)	IPA.00008182	X	X	X
Monastery (Franciscan) of Angra do Heroísmo (Island of Terceira)	IPA.00008155	X	X	X
Monastery (Franciscan) of Ponta Delgada (Island of São Miguel)	IPA.00008149	X		X
Monastery (Franciscan) of Horta (Island of Faial)	IPA.00008121	X		X
Monastery (Franciscan) of São Boaventura (Island of Flores)	IPA.00008193			X
Monastery (Gracians) of Nossa Senhora da Graça (Island of São Miguel)	IPA.00034774	X		

Dias (2008) states that, unlike other regions of Europe, the Azores islands did not have Renaissance architecture. Instead, the Gothic style had a long lifespan, being directly associated with classicism. There were some attempts to modernise traditional structures with Renaissance elements, but these were hardly erudite (Dias, 2008). Despite this, the 16th century saw the significant development of Azorean architecture, and the Court had a great influence on this process, ordering the construction or reconstruction of churches and chapels, with public funding covering the chancel and sacristy, whilst the naves were funded by the population (Dias, 2008).

According to this author, the existing classical buildings in the Azores Archipelago are the Jesuit College in Angra do Heroísmo, the main chapel of the parish church of São Sebastião, the Cathedral of Angra do Heroísmo, the Convent of São Francisco, all those on the island of Terceira and the church of the Jesuit College in Horta (Dias, 2008).
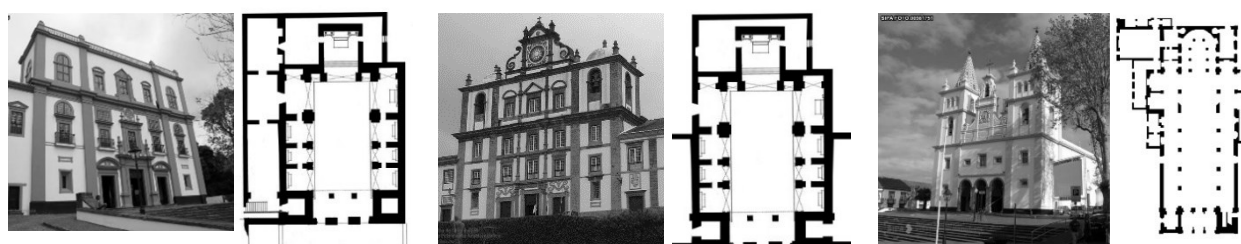

Figure 4. Jesuit Church of Angra do Heroísmo (left), Jesuit Church of Horta (centre) and Cathedral of Angra do Heroísmo (right) (Developed by Author, Source: (SIPA; Caldas, 2018)).

From the analysis of the authors Sousa (1990), Dias (2008) and Caldas (2018) in Table 2, it is concluded that they do not agree about the same examples of religious buildings of *"plain architecture"* in the archipelago. They agree only about the Jesuit church of Angra do Heroísmo, the Jesuit church of Horta and the Cathedral of Angra (Figure 4).

Insular Baroque Architecture - State of Art

Resorting to some authors who analyse the *"plain architecture"* in national and insular territory, we intend to understand the Baroque architectonic reality in national and insular space. Thus, it is intended to compare the studies of Gomes (1987), Sousa (1991), Pereira (1992), Dias (2008) and Caldas (2018a).

Figure 5. Examples of churches catalogued in insular baroque architecture (Developed by the Author, Source: (SIPA)).

Thus, it was possible to analyse that Gomes (1987) and Pereira (1992) argue that the architecture produced in the Atlantic territory (Azores) is a link between the national baroque (north) and the Brazilian baroque, in the sense of decorative originality, yet to be studied. In contrast, Sousa (1991), Dias (2008) and Caldas (2018a) argue for a polarity of Azorean Baroque, between the national trend and the persistence of a vernacular expression, of *"plain architecture"* adapted to Baroque plasticity, both in terms of spatiality and facade ornamentation organization (Figure 5).

Atlantic Baroque

Gomes (1987) states that in the mid-18th century, the Portuguese architectural situation can be summarised as follows: in the northern region, one witnessed the proliferation of late-baroque and eclectic buildings by Nasoni and of André Soares' a Portuguese rococo. In the south, the national tradition continued moving towards the Pombaline style, while the buildings in Mafra inaugurated a new period, inspiring various Portuguese architects to venture into the *"international style"* of the time.

According to Gomes (1987), one of the *"Mysteries"* of the differentiation of Baroque in the Portuguese territory (national, colonial, and islands) relates to the lack of information to understand the decorative present on the facades of churches in Brazil, namely the church of São Francisco de Assis in Ouro Preto, which have no precursor in national territory, even in the production in the North of the country, except for some existing buildings in the Azores archipelago, namely, the church of São Pedro of Ponta Delgada and the church of Misericórdia of Ribeira Grande (wrongly identified in the text as the church of São Francisco).

In contrast, Pereira (1992) argues that an example of *"provincial baroque"* can be found in the Azores, where the geography of the baroque follows the routes of the Portuguese and Brazilian empires, which are connected by the Atlantic Ocean, a stage for commercial and artistic routes. The Azores act as a starting point for sea crossings, and on its islands, Baroque architecture develops according to the logic of the metropolis, while maintaining connections with the Brazilian land and developing island particularities.

Thus, the Azores have manifestations of the baroque in the churches of the Jesuits in Ponta Delgada, the church of Misericórdia in Ribeira Grande (wrongly identified in the text as the church of São Francisco), the Santo Espírito in Santa Maria and the Castelo in Terceira, all with exuberant decoration on the facade (Pereira, 1992).

Also, through the churches of S. Pedro, Recolhimento of Santa Bárbara, and Fajã de Baixo, all in Ponta Delgada, with a rectangular plan with cut corners (Pereira, 1992). Or even through several churches of longitudinal rhythmic planes inside by the carving and the tile, and outside by the composition between doors and windows, conjugated by the chromatic contrast of the colour of the basalt stone with the white planes of the wall (Pereira, 1992).

Pereira (1992) concludes that Azorean architecture reinforces the concept of the Atlantic Baroque as an expression of civilisation between Portugal and Brazil, which, despite its weaknesses and originality, is an essential chapter in the history of this artistic period.

Churches of rectangular plan with cut corners

According to Caldas, the *"plain architecture"* of vernacular expression developed in the Azores would easily adapt later to Baroque plasticity (Caldas, 2018a), whose time corresponds to the 18th and 19th centuries.

During the period of *"plain architecture"* on the island of São Miguel, problems arose in the design of the church space. In this context, in the early 18th century, a church model emerged with Baroque tendencies in the plan, in the volumetry, in the organisation of the elevations and the decoration, but which did not reach a full and erudite formulation of the new architectural code in terms of building system (Sousa, 1991). Adherence to the new style had its first experience, in Santa Engrácia in Lisbon (Sousa, 1991).

Thus, the first example of a single-nave, rectangular plan with cut corners is the parish church of São Pedro in Ponta Delgada with replicas of the parish churches of São Pedro in Vila Franca do Campo, the parish church of Fajã de Baixo, the Franciscan convent in Lagoa, the convent of Santa Bárbara, the monastery of Conceição and the hermitage of Nossa Senhora das Dores attached to the Franciscan convent in Ponta Delgada (Sousa, 1991; Caldas (2018a).

Churches with Baroque facade vs. Classicist plans

The plan of the facade, a primordial theme of the Baroque, typically conserves promises of popular mannerist organization, marked by plain surfaces framed by pilasters with projecting cornices and trimmed by an undulating cornice or a broken-angled gable, motifs that extend to all islands. São Miguel, however, produces more exuberant patterns with the value of spatial animation in continuous movement using local stone in the frames of the openings (Sousa, 1991), as can be seen in the churches of the Carmo monastery, the Jesuits, and the Santo André monastery, all in Ponta Delgada. Despite the exuberant decoration, the frontispiece is marked by the flatness of the *"plain architecture"* (Sousa, 1991; Caldas, 2018a).

Thus, several authors highlight the great originality and the only example of a convex facade in the Azores, the church of Misericórdia of Ribeira Grande, a unifying body of two unbalanced interior spaces, whose facade disguises the difference of its internal space, assuming a symmetrical facade and with exuberant exterior decoration (Gomes, 1987; Sousa, 1991; Pereira, 1992; Caldas 2018a;).

However, according to Caldas (2018a), during the 18th century, churches were also built in the archipelago with a 16th century affiliation in the wake of the Jesuit buildings, the Carmo church in Horta, the church of Misericórdia in Angra do Heroísmo and the Conceição church in Santa Cruz das Flores. Although the spatial conception is inspired by the Jesuits, it is a reinterpretation, representing opposite aesthetic intentions, where the walls alternate between full and empty, leaving few free surfaces (Caldas, 2018a).

Churches with a "micaelense facade" vs. three-naved churches

Table 3. List of religious buildings: Baroque architecture – Insular (Developed by Author, Source: (SIPA)).

Religious Building Referred to		References				
Name	SIPA code	Gomes (1987)	Sousa (1991)	Pereira (1992)	Dias (2008)	Caldas (2018a)
Parish Church of Nossa Senhora da Purificação, in Santo Espírito (Island of Santa Maria)	IPA.00008142			X	X	X
Parish Church of São Pedro, in Ponta Delgada (Island of São Miguel)	IPA.00008229	X	X	X	X	X
Parish Church of Nossa Senhora dos Anjos, in Fajã de Baixo, in Ponta Delgada (Island of São Miguel)	IPA.00008223		X	X		X
Parish Church of São Pedr, in Vila Franca do Campo (Island of São Miguel)	IPA.00009538		X			X
Parish Church of São Jorge, in village of Nordeste (Island of São Miguel)	IPA.00032463		X			X
Parish Church of Espírito Santo, in Maia (Island of São Miguel)	IPA.00029934		X			
Parish Church of São Roque, in S. Roque (Island of São Miguel)	IPA.00021227		X			
Parish Church of Nossa Senhora da Conceição, in Ribeira Grande (Island of São Miguel)	IPA.00032570				X	X
Parish Church of Nossa Senhora da Estrela, in Ribeira Grande (Island of São Miguel)	IPA.00008234				X	X
Parish Church of São Sebastião, in São Sebastião, in Ponta Delgada (Island of São Miguel)	IPA.00008150					X
Parish Church of Mãe de Deus, in village of Povoação (Island of São Miguel)	IPA.00033696					X
Parish Church of Santa Cruz, in Santa Cruz (Island of Graciosa)	IPA.00009533		X			X
Parish Church of Nossa Senhora da Luz, in Luz (Island of Graciosa)	IPA.00032428		X			X
Parish Church of Nossa Senhora da Guadalupe, in Guadalupe (Island of Graciosa)	IPA.00029661		X		X	X
Parish Church of Nossa Senhora da Conceição, in Angra do Heroísmo (Island of Terceira)	IPA.00008153				X	
Parish Church of Santo António, in Santo António (Island of Pico)	IPA.00008196				X	
Parish Church of Nossa Senhora da Ajuda, in Prainha do Norte (Island of Pico)	IPA.00029926				X	
Parish Church of Nossa Senhora da Piedade, in Piedade (Island of Pico)	IPA.00032438				X	
Parish Church of São Roque, in São Roque (Island of Pico)	IPA.00008133				X	
Parish Church of São Sebastião, in Calheta de Nesquim (Island of Pico)	IPA.00029746				X	
Parish Church of Nossa Senhora da Boa Nova, in Bandeira (Island of Pico)	IPA.00008134				X	
Parish Church of São Jorge, in Velas (Island of São Jorge)	IPA.00035586				X	
Parish Church of Santa Catarina, in Calheta (Island of São Jorge)	IPA.00029649		X			X
Parish Church of São Mateus, in Urzelina (Island of São Jorge)	IPA.00032430				X	
Parish Church of Santa Bárbara, in Manadas (Island of São Jorge)	IPA.00008179				X	X
Parish Church of Nossa Senhora do Rosário, in Topo (Island of São Jorge)	IPA.00032426				X	X
Parish Church of São Tiago Maior, in Ribeira Seca (Island of São Jorge)	IPA.00029628				X	X
Parish Church of Nossa Senhora das Neves, in Norte Grande (Island of São Jorge)	IPA.00029658				X	
Parish Church of Nossa Senhora dos Remédios, in Fajãzinha (Island of Flores)	IPA.00029928				X	
Parish Church of Nossa Senhora do Rosário, in Lajes das Flores (Island of Flores)	IPA.00032436				X	
Parish Church of Nossa Senhora da Conceição, in Santa Cruz das Flores (Island of Flores)	IPA.00032455					X
Parish Church of Praia do Almoxarife, in Praia do Almoxarife (Island of Faial)	IPA.00008188				X	
Church of S. João Baptista, in Angra do Heroísmo (Island of Terceira)	IPA.00008105			X		
Church of Nossa Senhora do Rosário, in village of Povoação (Island of São Miguel)	IPA.00008143					X
Church of Misericórdia da Ribeira Grande, in Ribeira Grande (Island of São Miguel)	IPA.00008152	X	X	X	X	X
Church of Misericórdia de Angra do Heroísmo, in Angra do Heroísmo (ilha Terceira)	IPA.00008156		X		X	X
Church of Misericórdia de Vila Franca do Campo, in Vila Franca do Campo (Island of São Miguel)	IPA.00009539					X
Church of Misericórdia da Vila da Praia, in Vila da Praia (Island of Graciosa)	IPA.00036015					X
College of Ponta Delgada, in Ponta Delgada (Island of São Miguel)	IPA.00008145			X	X	X
Monastery (Augustinians) de Nossa Senhora da Graça, in São Pedro (Island of São Miguel)	IPA.00034774				X	
Monastery (Carmelites) of Horta (Island of Faial)	IPA.00025448				X	X
Monastery (Franciscan) of Horta (Island of Faial)	IPA.00008121		X		X	X
Monastery (Franciscan) dof São Pedro de Alcântara, in São Roque (Island of Pico)	IPA.00008139		X		X	
Monastery (Franciscan) of Nossa Senhora da Conceição, in Lajes do Pico (Island of Pico)	IPA.00008189				X	
Monastery (Franciscan) of Ribeira Grande (Island of São Miguel)	IPA.00008231				X	X
Monastery (Franciscan) of Ponta Delgada (Island of São Miguel)	IPA.00008149		X		X	X
Monastery (Franciscan) of Lagoa (Island of São Miguel)	IPA.00008095		X			X
Monastery (Poor Clares) of São Gonçalo (Island of Terceira)	IPA.00008101				X	
Monastery (Poor Clares) of Nossa Senhora da Conceição (Carmo), in Ponta Delgada (Island of São Miguel)	IPA.00008144		X		X	X
Monastery (Poor Clares) of Nossa Senhora da Esperança, in Ponta Delgada (Island of São Miguel)	IPA.00008146		X		X	X
Monastery (Poor Clares) of Santo André, in São Sebastião (Island of São Miguel)	IPA.00008148		X			X
Collection of Santa Bárbara, in São Sebastião (Island of São Miguel)	IPA.00008226		X	X	X	X
Hermitage of Nossa Senhora dos Remédios, in Angra do Heroísmo (ilha Terceira)	IPA.00008158				X	
Hermitage of Nossa Senhora das Dores, in São José (Island of São Miguel)			X		X	X
Hermitage of Nossa Senhora dos Milagres, in Ribeira Seca (Island of São Jorge)	IPA.00033680				X	

However, in other places on the island of São Miguel, nearer or further away from the main centre of urban life on the island, churches of an archaic tripartite rectangular plan with a pitched roof, with or without a transept, continued to be built until the 18th century (Sousa, 1991). Sousa (1991) defines this set of churches with planimetric facades and simplified volumes varying in proportions, composition, and austere ornamentation with ornamental elements of local tradition and that present resistance to the spatial and structural organization of the baroque innovation, as is the case of the parish churches of Nordeste, Maia and São Roque. Caldas adds that the facade features a classicizing facade design, both familiar in the utilitarian sense and apparent military solidity of *"plain architecture"*, as is the case with the Franciscan conventual churches of Ponta Delgada and Horta and the parish church of Nossa Senhora da Conceição in Ribeira Grande (Caldas, 2018a).

The systematized recourse to significant classicism and the architectural models already tried out are more expressive on small and sparsely populated islands, as can be seen in the cases of the parish churches on the island of Graciosa (Santa Cruz, Luz, and Guadalupe), the church of Misericórdia of Vila da Praia and also the parish churches on the island of São Jorge built following the violent earthquake of 1757 (Topo, Ribeira Seca, Manadas and Calheta) (Caldas, 2018a).

According to Caldas, from the first half of the 18th century on the island of São Miguel, a type of *"protobarroca"* facade emerged with an identical spatial form that was copied to exhaustion until the 19th century, crossing styles and sowing variants. It emerged in connection with renovating or reconstructing old churches and was eventually adapted and perfected in new buildings.

This type of front facade is linked to the persistence of an antiquated spatial conception with remote origins in medieval churches of the mendicant type. It is a plain facade, with classical references, whose busy finish expresses an effort to adapt to the Baroque style, as can be seen in the parish churches of Ribeira Grande, Ponta Delgada, village of Povoação (new and old), village of Nordeste, in Santo Espírito, the church of Misericórdia of Vila Franca and the Franciscan conventual church of Ribeira Grande (Caldas, 2018a).

Caldas (2018a) concludes that in churches with a "*micaelense facade*", as in Azorean churches in general, the compositional elements of classical reference, unlike in most Italian models, are of a plain simplicity and emphasize the constructive function more than the representation of architectural orders and do not emerge from a continental model (Caldas, 2018a).

Thus, in this process of adaptation some churches that follow this model, have a stubby and archaic expression that may raise doubts about the precedence of the type (Caldas, 2018a).

Churches with "pseudo-frontals facades"

Also, according to Caldas (2018a), it will occur only on the island of São Miguel, churches with *"pseudo-frontals facades"*. (Gomes, 2007) in which some examples present a frontage with the reinterpretation of the "*micaelense facade*", as is the case of the conventual churches of Nossa Senhora da Esperança and Santo André, both in Ponta Delgada. (Caldas, 2018a).

Briefly, according to Caldas (2018a), it is possible to note that the elements that demonstrate Baroque tendencies in religious architecture, such as facades and planimetric solutions, only began to be developed from the 1730s, especially on the islands of São Miguel and Santa Maria. Each island has its architectural individuality, unlike the previous period when the large churches of the most influential religious congregations, such as the Franciscans and the Jesuits, were more standardised (Caldas, 2018a). In most of the islands, the adaptation or interpretation of close models occurred, resulting in a series of churches with a rudimentary classicism, but with tendentiously Baroque portals (Caldas, 2018a).

According to Pedro Dias (2008), there are examples of classical religious architecture that coexist with the baroque and a great predominance of baroque and rococo examples. In this way, some of the examples mentioned above will be mentioned again, both for their new spatiality and ornamentation.

According to Dias (2008), the most progressive islands were those that benefited the most from remodelling their religious buildings, which were enriched with carvings and tiles, all to suit the festive taste of the Baroque style. Although no example plans, busy or Borrominian, nor undulating facades of the erudite Italian and Germanic architects were found, a unique and chaste art was produced in the Jesuit churches, as well as in all the conventual or parish churches (Dias, 2008).

Dias (2008) when analysing the Baroque religious architecture on the island, found more models, as the Baroque is not watertight, insofar as there are examples of Gothic or Classical foundations which undergo remodelling and alterations in line with the new style, the Baroque. Thus, baroque is the most predominant and practised style in the Azores archipelago.
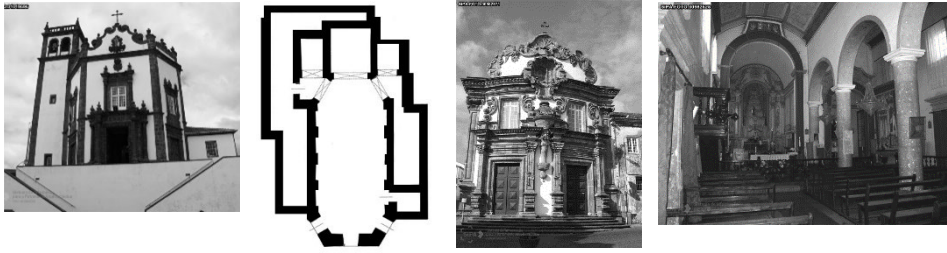
Figure 6. São Pedro Parish Church in Ponta Delgada (left), Church of Misericórdia in Ribeira Grande (right) (Developed by the Author, Source: (SIPA)).

Concluded from an analysis of the works of Gomes (1987), Sousa (1991), Pereira (1992), Dias, (2008) and Caldas (2018a) (Table 3) that they do not share the same examples of Baroque religious buildings in the archipelago since they detected two variants of Baroque on the islands. A Baroque style marked by excessive decoration and the introduction of new spatiality (nave with cut corners), with the churches of Misericórdia in Ribeira Grande and Parish Church of São Pedro in Ponta Delgada (Figure 6) being common to the five authors. However, for Sousa (1991), Dias (2008), and Caldas (2018a) in the Azores there is a parallel Baroque with classicist and *"plain"* roots, sharing only in some cases. Notably, Dias is more exhaustive in the numbering of the examples, contrary to Sousa and Caldas, although the latter two authors share practically all the architectural examples.

The churches of São Miguel Island in the Azores

It is from this typology of the archaic churches, identified by Sousa (1991) that Caldas (2011, 2012, 2018, 2018a) when integrating the studies developed by the *"Instituto Açoreano da Cultura"* starts research on the existence of a church facade typology in São Miguel Island, attributing the concept of *"baroque micaelense* (from the island of São Miguel) facade"* (Caldas, 2011), *"a type of micaelense facade"* (Caldas, 2012) and *"micaelense facade"* (Caldas, 2018a), to a set of churches located in the villages of Nordeste and Povoação, establishing their program through a quite simple schematic type of churches with three interior naves corresponding to a facade divided into sections by pilasters that reflect, on the exterior, this spatial conception. In his studies, Caldas establishes a synthesis of the composition of the frontispiece model of these churches, which gave rise to the numerous variants found in São Miguel, alluding to work that has yet to be developed by others. The researcher (Caldas, 2011, 2012, 2018, 2018a) persists in the origin of the model of these churches and considers an investigation into the means of transmission and transformation of the compositional and ornamental elements that define them to understand their semantic and formal evolution.

In his research, Sousa (1990) claims that a model of three-naves with flat wooden roofs of slightly uneven height is a direct model of *"plain architecture".* Caldas goes back a little further in time and relates this model to the mendicant type, very common in Portuguese Gothic churches, developed on the mainland from the end of the 13th century (Caldas, 2011).

Taking Caldas' reflections as a basis, it was possible to develop the master's dissertation (Vieira, 2019) that analyses and demonstrates the existence of a facade typology through its similarities, identifying a prototype.


Figure 7. Nossa Senhora da Guadalupe Conventual Church (left), Ribeira Grande Parish Church (centre), and Ponta Delgada Parish Church (right) Source: (Vieira et al., 2022).

Vieira (2019) establishes a coherent concept, developing the designation *"model facade"* which applies to any facade with baroque *micaelense* ornamental elements whose compositional matrix is a classical referent, and which conveys the notion of analogous image, which is a consequence of its material (endogenous material of the island) and its construction system.

Vieira (2019) adds that the church with a *"model facade"* follows the various scales of construction on the island, from three-naves main churches to the more humble and smaller churches of only a single-nave. Thus,

the "*model facade*" is the one that always presents, in churches with three-naves, a compositional matrix of three bays, three levels, and two entablatures (i); or a compositional matrix of three bays, two levels, and two entablatures (ii); in churches with single-nave, a compositional matrix of one bay, one level and one entablature (iii).

Tabela 4. Type Scheme (left), Nossa Senhora da Guadalupe Conventual Church (left centre), Ribeira Grande Parish Church (right centre), and Ponta Delgada Parish Church (right) Source: (Vieira et al., 2022).
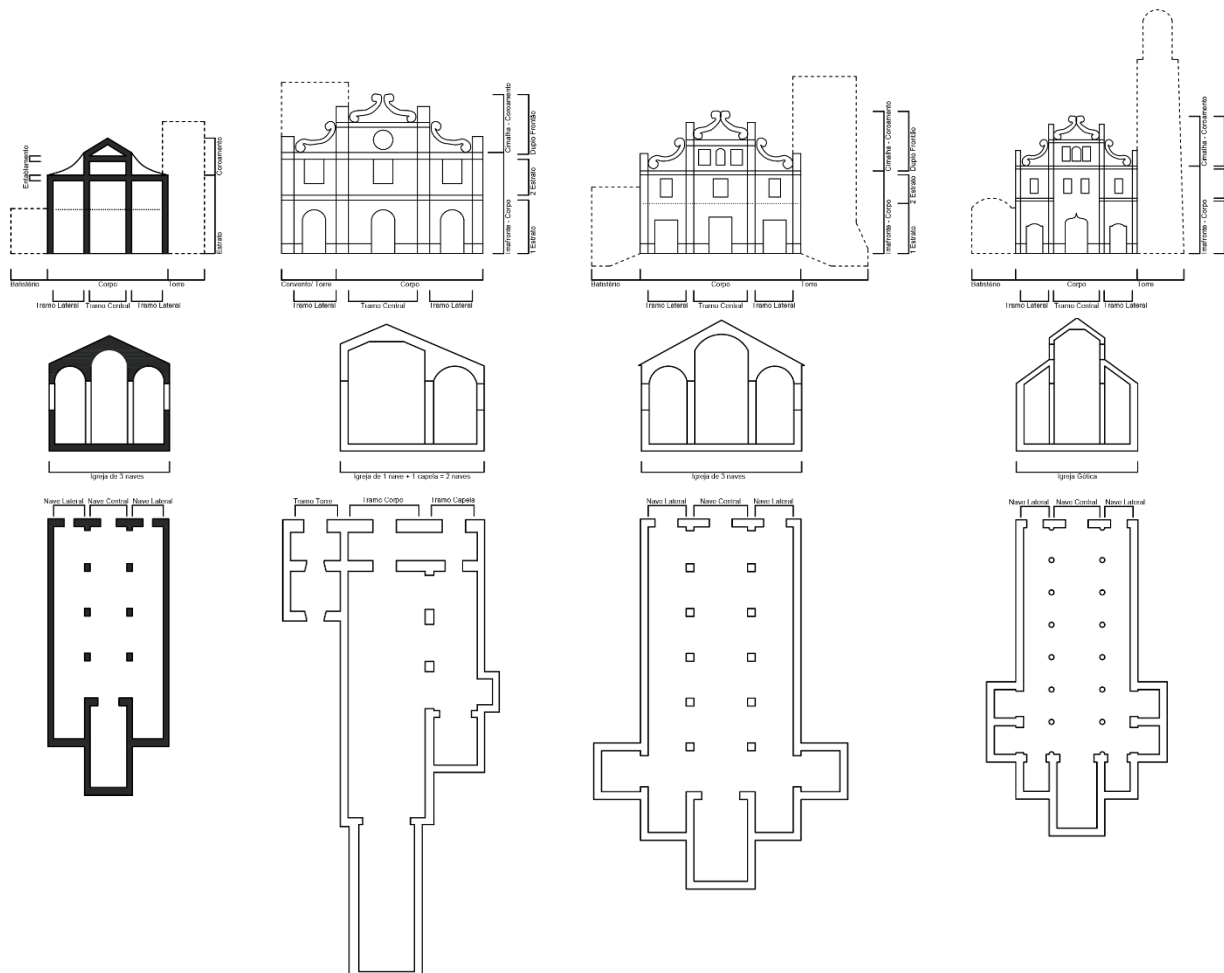
In both Caldas' articles (2011, 2012, 2018, 2018a) and the study developed by Vieira (2019) and Vieira et al. (2019, 2019a, 2022, 2022a), it was possible to observe that the first churches presenting this type of facade are the parish churches of Nossa Senhora da Estrela, in Ribeira Grande and São Sebastião, in Ponta Delgada. According to Vieira (2019) both with reminiscences of the convent church of Nossa Senhora da Guadalupe in Ribeira Grande, the first example built on the island with this frontispiece composition, although it presents only a nave and a side chapel in its internal space.

The three examples mentioned above (Figure 7) resemble some of the examples identified, throughout the text, in the *"plain architecture"* by their construction systems, whose internal spatial compositions have marked the typology of three-naves with a single gable cover and by their facade compositions demarcated by a matrix of classical reference, marked by the pilasters and entablatures, that reflect the internal space.

However, these three examples present several incongruities.

The convent church of Nossa Senhora da Guadalupe (1622), in Ribeira Grande, being conventual, presents a different program and follows the model used by the Franciscans in the Azores. Presents a facade divided by vertical sections announcing the internal division (however, the division present in the facade is not reflected in its interior), the use of three arches on the ground floor to connect it to the narthex and the implementation of a single tower integrated into the pediment, located in the crown, and set back.

The São Sebastião church in Ponta Delgada, being a 16th century construction, presents a gothic matrix both in its spatial composition and in its elevations, mainly by its Manueline doorways, which despite its baroque intervention, with the implementation of two baroque ornamental doorways flanking the Manueline

doorway and four windows on the upper level, between 1733 and 1748, did not annul its genesis, creating an assemblage.

The church of Nossa Senhora da Estrela in Ribeira Grande (1728), is the only one that was designed from scratch, with floor plan and elevations, presenting a plan of the work referring to the dimensioning of its structural and decorative elements, as well as a harmony of measures and proportion that can be captured through its proportional systems.

Based on this analysis of *"plain"* and Baroque insular architecture and reconciling it with our research (Vieira, 2019), comparative relationships will be established with the facade and plan of the churches on the island of São Miguel through their measurements and proportion systems based on the parish church of Ribeira Grande (Table 4).

Discussion and Conclusion

This study is a continuation of a previous analysis of the main facades of catholic churches in the Azores, built during the 18th and 19th centuries by Vieira (2019). We reveal the existence of a facade typology, based on their similarities, extending previous studies by Sousa (1990, 1991) and Caldas (2011, 2012, 2018, 2018a).

We carried out a brief synthesis of the Portuguese *"plain architecture"* and compared some national examples with examples on the islands. The investigation concluded that there is a *"plain architecture"* in the Azores, namely on the islands of Terceira and São Miguel, and that this architecture although not erudite, presents, compositional elements of a classical referent.

The churches under analysis on the island of São Miguel result from a direct model of *"plain architecture"* (Sousa, 1990), (Caldas, 2018), with characteristics of the mendicant Gothic churches of the 13th century (Caldas, 2011; 2012) and present decorative elements of the Baroque referent (Sousa, 1991).

In the churches of Nossa Senhora da Guadalupe in Ribeira Grande, Nossa Senhora da Estrela in Ribeira Grande, and São Sebastião in Ponta Delgada, the typology that characterizes the church either of *"model facade"* (Vieira, 2019; Vieira et al., 2019, 2019a, 2022, 2022a), or of *"micaelense facade"* (Caldas, 2012), is part of the tripartite spatiality of the churches of three-naves, with lighting through the peripheral walls and single gable cover. This typology is dominant in the central and southern regions of mainland Portugal, namely in the Algarve.

From the definitions given by different authors (Gomes (1987), Sousa (1990, 1991), Pereira (1992), Dias, (2008), Caldas (2011, 2012, 2018, 2018a), Vieira (2019) and Vieira et al. (2019, 2019a, 2022, 2022a)), we can understand the characteristics of *"plain architecture"* and thus insert the churches of the island territory in the category of *"plain architecture"* for its compositional elements of classical referent and for its decorative elements of baroque referent, which are of a simplicity *"plain"*.

Despite the limited work published, Sousa (1990) carried out an analysis of the *"plain architecture"* in the island territory, evident in the historian's estate, in the Library, Archive, and Museum of the University of the Azores (Ponta Delgada Campus), carried out during the development of the research for his doctorate on the theme of religious architecture of the Azores under the guidance of Correia.

According to Sousa (1991), in the context of the Azores, the Baroque style was a necessity to achieve sobriety or to allow structural aspects to be supplanted by the decorative character. It is important to note that plain architecture, which developed parallel to the Baroque, does not have many examples in the island region. In research, Sousa (1990) found that Baroque architecture in the Azores was limited to modest ornamentation around windows, portals, and wavy pediments in a planimetry without volumes, although there were some exceptions (Sousa, 1990).

The archipelago of the Azores presents in each of its islands, parish, and non-parish churches. Although they do not share the same architectural composition of the facade, concerning the distribution of the spans, the framing of the lintels and the ornamental stretches they present the same typology of the spatial program, severely archaic of the *"plain architecture"* (Sousa, 1991).

Thus, on the island of São Miguel, we have, for the most part, churches whose facades have baroque elements while the other islands have classic facades, with examples of baroque hybridisms. In short, in the religious architecture of the Azores, there are examples of *"plain architecture"*. In the case of São Miguel Island, and recalling the arguments of Gomes (2007), we can call the religious architecture of this island *"baroque plain architecture"* due to its simplified ornamentations.

Acknowledgement

Conflict of Interests

The author declares no conflict of interest.

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