



VILA VIÇOSA
RENAISSANCE
DUCAL TOWN



PORTUGAL

VOL. I
NOMINATION DOSSIER
FOR INSCRIPTION
ON THE WORLD HERITAGE LIST
Submitted by the Municipality of Vila Viçosa

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Preamble

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Mayor of Vila Viçosa

When we submit a nomination proposal for a property to be considered for inclusion on the World Heritage list, not only are we retroactively involving all those who constructed and inhabited the town of the past, but also drawing in those who, in times to come, will take on this responsibility and commitment to the growth, sustainability, continuity and conservation of its outstanding universal values.

Thus, enhancing and classifying heritage is a noble way of immortalizing its authors, and of providing access to continued, long-lasting enjoyment of this legacy.

This submission corresponds to an old desideratum, characterized by determination, perseverance, an indomitable spirit, and by an enterprising effort and enormous drive for ambition. This entire lengthy process has had the virtue of keeping alive the awareness, and perseverance consistently displayed by the residents of Vila Viçosa, in relation to its past, its present, and perhaps more precisely, to itself.

It is also worth reaffirming that the cultural heritage of Vila Viçosa has surpassed the borders of our country, and is nowadays renowned on a worldwide scale. Therefore, to a certain extent, Vila Viçosa does not only belong to its people, or exclusively to the Portuguese. It belongs to all those who perceive its cultural heritage as a legacy shared by all Humanity, making it our local, national and international responsibility.

The will and determination to reinforce the unity and integrity of the local community around this collective endeavour lie at the heart of the submission of Vila Viçosa as the “Renaissance ducal town”. Re-interpreting the past to assert continuity. Using cultural heritage to the benefit of the present. Renewing the legitimacy and historic, cultural, social and economic relevance of this Municipality, with our eyes firmly fixed on the future.

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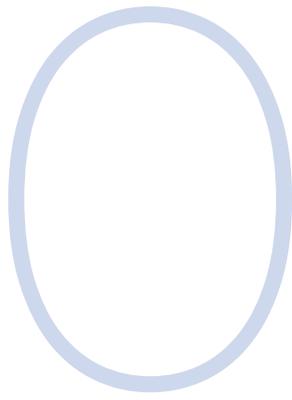
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Official local institution / agency

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Other local / regional institutions

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Executive summary

STATE PARTY

Portugal

REGION

Alentejo

NAME OF THE PROPERTY

Vila Viçosa – Vila ducal Renascentista [Renaissance ducal town]

GEOGRAPHICAL COORDINATES

Castelo de Vila Viçosa [Vila Viçosa Castle]:

62.394,28 N (Latitude); 98.368,53 O (Longitude).

Paço Ducal de Vila Viçosa [Vila Viçosa Ducal Palace] (*Torreiro do Paço*) [Palace Square]:

61.803,27 N (Latitude); 98.106,22 O (Longitude).

TEXTUAL DESCRIPTION OF THE BOUNDARY(IES) OF THE NOMINATED PROPERTY

The nominated Property for inscription encompasses two areas: the historic urban centre of Vila Viçosa and the *Tapada Real* [Royal Hunting Reserve].

The map appended to this document defines the boundaries for the historic centre of Vila Viçosa (Illustration 7).

The walled *Tapada Real* may be easily identified. Its boundaries are shown on the map appended to this document (Illustration 6).

The buffer zone of the nominated Property for inscription operates in a rural and urban area, the boundaries of which are shown on the maps appended to this document (Illustration 6 and Illustration 7).

MAPS WITH BOUNDARIES OF THE PROPERTY AND RESPECTIVE BUFFER ZONE

Maps with boundaries of the property and respective buffer zone are submitted on the following pages.

CRITERIA UNDER WHICH THE INSCRIPTION IS PROPOSED

CRITERIA: (I), (II), (IV) E (VI)

PROPOSAL FOR THE STATEMENT OF OUTSTANDING UNIVERSAL VALUE

A) BRIEF SYNTHESIS

The Renaissance ducal town

The 16th century urban expansion in Vila Viçosa was (together with other European cities inscribed on the World Heritage List, such as Ferrara and Urbino in Italy) one of the first examples to fulfil Renaissance urban ideals, which progressively spread to other latitudes, such as Mazagão or El-Jadida in Morocco, or the Island of Mozambique in Mozambique).

The *Paço Ducal* [Ducal Palace] and its square, the Churches, the Convents and the Fortress, designed and built in the early 16th century, were not random constructions but parts of a group conceived as a whole. Each building has been subject to rigorous attention as to how it fits into the urban context; not treated in isolation, but articulated and inserted in the town's unitary fabric seen as a construction scenario, or an "ideal town", spreading an explicit image of a family with concrete political goals. This conception made Vila Viçosa the first example in the Iberian Peninsula, and one of the first in Europe, of a perfect Renaissance Ducal Town (Rafael Moreira, 1997:50).

Landscape setting – the connection with the *Tapada Real*

The Renaissance project, applied in the 16th century and that gave Vila Viçosa a new character, has taken on a meaning and particularity making it unique through the setting – in terms of both history and landscape – that it has provided for the *Tapada Real*, a large former hunting reserve whose integrity has withstood the passage of time.

The "Ideal" Marble Town

The extraction and use of marble has been a constant in Vila Viçosa, over many centuries. It has created a special ambience in the town, which

attracts, endures and dazzles through its beauty and brightness. In the Ducal Palace, Renaissance features were not built with faux supports, as was the case almost everywhere, at the time, but rather carved in the finest of building materials: marble from neighbouring quarries (Rafael Moreira, 1997).

In the historic centre, all the architectural composition and creativity, the originality in the building and Vila Viçosa's town planning reflect this valuable and unique geological substratum that can still be experienced today.

It is through the widespread use of marble, covering building interiors and exteriors, spanning streets and squares, that Vila Viçosa has gained its highly particular character.

The Heritage Linked to the Ducal Town

The presence of the House of Braganza in Vila Viçosa, from the end of the 14th until the early 20th century, explains the vast amount of ducal patronage that can still be seen today. Outstanding examples include:

- The musical legacy – João, 8th Duke of Braganza, and the first king of the Braganza dynasty, created the largest music library in Europe of his time, to which the legacies of his grandfather and father were added;
- Frescoes – The ornamental features of Vila Viçosa's historical-artistic heritage, with an emphasis on the abundant cases of fresco painting and stucco and sgraffito work enhancing various sacred and civil spaces, constitute one of the town's most outstanding examples of authenticity and integrity;
- The azulejaria, Portuguese decorative tiles – the interiors of Vila Viçosa numerous religious and civil buildings display major tilework heritage, which illustrates the development of the Portuguese tile up until the 18th century and bears witness to Hispanic-Arab influences, as well as contact with Spain, Flanders and Italy;
- The armoury and carriage collections – The Ducal Palace has an extensive and valuable array of weapons. Beyond its intrinsic value, this vast collection enhances the meaning and uniqueness of Vila Viçosa in terms of universal history and culture. The town's collection of old carriages, exhibited in the old coach house and stables, is another im-

portant historical and artistic manifesto reinforcing the uniqueness of this Ducal Town.

B) JUSTIFICATION FOR CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

CRITERION (I)

“The nominated property shall represent a masterpiece of human creative genius”.

Vila Viçosa represents “a masterpiece of human creative genius” as part of the town was designed and built in the 16th century, expanding the former medieval burgh. It is one of the first examples of Renaissance ideas on town planning being realised because, in particular:

- The town, with its streets converging on the Ducal Palace grounds, reflects principles of urban conformation put forward in the previous century by one of the most prominent figures of the Italian Renaissance, of world renown: Leon Battista Alberti (1404-1472);
- The main buildings and urban spaces built in the 16th century (including the Ducal Palace, the Square in front of the palace, the Chagas Church (the Duchesses' Pantheon), and the Augustine Convent (the Dukes' Pantheon) are artistically linked features of a group conceived as the “ideal town”, an expression of the House of Braganza's political power;
- The Ducal Palace, which in its genealogy was initially the materialization of a Mudejar or Luso-Moorish space, influenced by homologous typologies, which Duke Jaime assimilated during his years of exile in Spain (1483-1502), which, for sumptuary reasons underwent a major change in 1537, according to Renaissance parameters, giving concrete form to the ideal image of the Roman house, disseminated in late 15th century architectural circles, in particular in the illustrations of Fra Giocondo's edition of Vitruvius (Venice, 1511). In 1583, with Duke Teodósio II, architect Nicolau de Frias totally remodelled the resi-

dence and the composition of the elevation, creating a severe and rhythmic mannerist architectural discourse;

- The Artillery Castle (or New Fortress), built between 1535-37, which replaced the old medieval castle, was highly innovative for the time, with parabolic merlons built according to Leonardo da Vinci's pyrobolic studies and Francisco Giorgio di Martini's proposals for military architecture.

CRITERION (II)

"The nominated property shall exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design".

The following "exhibit an important interchange of human values" in Vila Viçosa:

- The 16th century urban expansion, within Renaissance parameters;
- The *Castelo Artilheiro* [Artillery Castle], of Italian influence, following the Quattrocento prototypes;
- The ornamental specificities of Vila Viçosa's historic-artistic heritage, with an emphasis on the abundant cases of fresco painting, stucco and sgraffito decoration and the tiles enhancing numerous sacred and civil spaces;
- The music library, which contains the most significant works published in 16th and 17th century Europe.

In all these examples, which are mostly authentic and complete, one can see both the erudition of an Italian inspired, humanistic court, and the favouring of the arts through House of Braganza patronage, under whose protection generations of both Portuguese and foreign (notably Italians and Flemings) artists and artisans – including painters, gilders and plasterers – established themselves.

CRITERION (IV)

"The property shall be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history".

Vila Viçosa is outstanding due to its town planning and architecture and has illustrated, in each of its five main periods of growth, "significant stages in human history", from the Middle Ages to the 20th Century. Walking through the town, the following are still plainly to be seen:

- a. The original and characteristically medieval walled Urban Centre, but with a partly surviving late 13th century grid plan;
- b. The first expansion outside the walls during the 14th and 15th century, still of medieval origin and on narrow stretches along the road from Alandroal to Estremoz;
- c. The 16th century urban expansion, which changed the town's character, creating two praças (squares) with different functions. One was for the Ducal Palace, of greater symbolic importance and representing seigniorial political power (in the early 16th century); while the other was at the southern boundary of the grid, the axis of the alcáçova (fortress) and the Évora Gate;
- d. The 17th century fortification work, when the bastions were built, which led to various modifications in the surrounding urban fabric without, however, destroying the essential characteristics of the urban pattern consolidated in the previous century;
- e. The mid-20th century alterations, creating a new urban reality through the transformation of the Praça da República (previously named after Queen Amélia, in front of the Jesuit São Bartolomeu Church), into an alameda (a tree-lined thoroughfare), forcing new aesthetic perspectives and of symbolic value between the new civic centre and the castle, the town's birthplace.

An erudite knowledge of town planning is apparent in all the phases listed above. Nevertheless, it is above all the construction of the medieval Urban Centre within the alcáçova, on a grid, representative of the group of planned medieval cities of the 13th century, up until the early 16th century expansion that we currently recognise as testimonies of inter-

nationally important architectural and town planning trends.

CRITERION (VI)

“The property to be listed shall be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance”.

Vila Viçosa is directly associated with the cult of the Immaculate Conception or Our Lady of Conception grounded on the Catholic dogma that Virgin Mary is free from original sin.

In 1385, Dom Nuno Álvares Pereira (1360-1431) commissioned the erection of the *Igreja de Nossa Senhora do Castelo* [Church of Our Lady of the Castle] in Vila Viçosa and consecrated this Catholic temple to Our Lady of the Immaculate Conception; the main parish church of Vila Viçosa attests to the faith of the Portuguese in divine providence that helped win the war fought between 1383 and 1385 to restore the country's independence.

In 1640, when Portugal had been under Spanish crown rule for 60 years, a popular uprising restored the country's independence, and the 8th Duke of Braganza, Dom João II (1604-1656), was acclaimed King João IV of Portugal, thus beginning the last dynasty of Portuguese monarchs.

In 1646, during the Restoration War with Spain, King Dom João IV of Portugal swore and proclaimed by royal decree of 25 March that Our Lady of the Immaculate Conception was Queen and Patron Saint of Portugal and of all its overseas territories. This royal decree was confirmed by Pope Clement X with his Papal Brief *Eximia dilectissimi* in 1671.

From King Dom João IV onwards, never again did Portuguese monarchs wear the crown on their heads, rather on solemn occasions it was placed on a cushion on the right-hand side of the monarch.

The solemnity of the Immaculate Conception, steeped in the collective memory of the Portuguese and associated with two highly relevant moments that proved to be decisive in the independence of Portugal, in 1385 and in 1640, found its physical expression in the sanctuary of Vila Viçosa from where it spread to several Portuguese-speaking countries; Brazil is a case in point since to this day the eighth of December is celebrated as the day of

the Immaculate Conception, a religious holiday in a wide number of municipalities. The cult is also a living tradition in Vila Viçosa; every year, on December 8, a major pilgrimage to the sanctuary of Vila Viçosa takes place to honour the Immaculate Conception, the patron saint of Portugal.

On 14 May 1982, Pope John Paul II visited the *Santuário de Nossa Senhora da Conceição* [Sanctuary of Our Lady of the Conception] in Vila Viçosa, thereby attesting to the universal importance of this local and national tradition.

C) STATEMENT OF INTEGRITY

Elements required to express outstanding universal

The historic centre of Vila Viçosa preserves the integrity of all the elements needed to acknowledge its universal value.

Key elements of the **Renaissance urban** project still exist nowadays and include:

- The urban form defined by street planning and parcelling of land;
- The relationships between different urban spaces, namely the location of squares and their articulation with the medieval urban structure;
- Major buildings, giving shape to the main urban spaces;
- Form and appearance of residential buildings preserving the integrity of volume, scales, the use of marble and whitewash and, quite often, decoration;
- Articulation with environment in various fronts, preserving the integrity of the relationship with the *Tapada Real*;
- The defensive system, including the *Castelo Artilheiro* and various bulwarks.

The urban morphology and topographic and landscape relations created in the 16th century still present a high degree of integrity, given that despite the natural evolution of five centuries, the following may still be observed:

- The relationship between the *Paço Ducal* and the large square in which it is inserted together with other major sacred monuments;

- The relationship between this monumental ensemble with ancient medieval urban layout and the new Renaissance urban fabric;
- The relationship between the town and its castle; and
- The close relationship among all these elements and the surrounding landscape, most notably the *Tapada Real*, which has maintained its layout, the supporting buildings, the majority of fauna and flora, and the display of a remarkable set of micro Renaissance architectures.

Furthermore, much of the decoration, including fresco paintings and tile coating, carried out by direct action or influence of the Dukes of Braganza, has remained intact. Additionally, movable assets (works of art, manuscripts, books and other objects of historic or archaeological interest, including carriage and armoury collections), has also been preserved in archives or museum areas and constitutes an important historic attribute attesting to the high degree of integrity of the cultural heritage.

Form, conception and usage have resisted the passage of time

As with all living cities, urban evolution has occurred both by addition (of new neighbourhoods and constructions) and by transformation of what already existed (added storeys, functional modifications, etc.). However, the passage of time and the various historical events affecting the town did not change the most important characteristics of the 17th century urban design, currently acknowledged by Portuguese experts as having universal significance (of historical, urban, architectural, artistic, landscape and scientific interest). The Renaissance urban design and main monuments of Vila Viçosa have not only preserved the integrity of their key aspects, they also continue to influence the character and spirit of the town.

The physical and functional restoration works on the residential buildings have not significantly altered the original materials, and this has also been reinforced by the urban regulations in force. These norms defend the preponderant use of limestone to clad facades and the application of traditional colours, namely reds, browns, blues, greens and greys on foundations, gates, doors

and windows. The recent safeguarding plan has created urban regulations for future observance that prohibit the changes made in the last decades to some of the town's doors and windows (using current industry-produced materials) and the installation of air conditioning systems.

Marble is still extensively used, in both buildings and public spaces.

Given that the economic life of the town is no longer oriented towards the former manor house, new functions have been found for the main buildings in order to guarantee their long-term conservation:

- The *Paço Ducal* and Castle constitute museum equipment;
- The *Convento das Chagas* has been adapted to serve as an inn, while the church has maintained its function as pantheon;
- The *Convento dos Agostinhos* is used as a Seminary; the church has maintained its function as the pantheon of the Dukes of Braganza;
- The *Paço dos Bispos Deões* [Palace of the Dean Bishops] is used as cultural equipment, since it currently houses the historical archive of the House of Braganza Foundation;
- The *Paços do Concelho* is still used by the *Câmara Municipal de Vila Viçosa* [Council of Vila Viçosa];
- The stately palaces are no longer used as residences. They have been adapted to serve as hotels and spaces for social functions.

Potential detrimental effects of growth: threats and opportunities

The historic centre of Vila Viçosa evidences some threats common to ageing buildings, with a few cases of residential building deterioration. A decline in the attractiveness of the historic centre has been noted to the detriment of expanding areas and the ensuing ageing of the resident population.

Dynamics of cultural heritage have, nonetheless, turned Vila Viçosa into a cultural tourism destination by attracting new investment and creating new jobs.

This nomination is set against the backdrop of the constant effort that has been made to value cultural heritage as a key development factor and to encourage new economic dynamics that may

improve the quality of life of local population while still preserving their cultural values.

The *Tapada Real* has become a landscape and natural heritage reference in addition to its agro-pastoral farming and game reserve function.

Integrity Management

Legal protection of the main monuments of Vila Viçosa, by means of a classification regulatory framework, began in 1910, but has accelerated over the last two decades resulting from the joint action of the Ministry of Culture and the Council of Vila Viçosa.

The classification system of the architectural heritage has contributed to maintaining the integrity of the monuments. The 20 monuments classified as being of national value are protected by the State while the 6 monuments classified as being of local significance are protected by the *Câmara Municipal de Vila Viçosa*. Overall, the action of property owners in the conservation and restoration of the monuments has been positive.

The preservation of the future integrity of Vila Viçosa is based on the following features, which are currently in force:

- Its legal protection, through the classification of its most representative monuments and classification of the whole area of the Property nomination for inscription as a national monument;
- The establishment of a vast buffer zone, securing increased legal protection over the spatial area of the Property nominated for inscription;
- The involvement of the local community in the process of identification, conservation and enhancement of its cultural heritage, thus strengthening the effective conditions for the protection of an internationally important heritage;
- The implementation of the urban plans in force, particularly the safeguarding and enhancement plan, in which the urban regulations and management models are tailored to the specific characteristics of the areas and monuments to be protected.

The small historic centre allows for better urban control of the transformation of materials and techniques, resulting from the natural evolution of life.

D) STATEMENT OF AUTHENTICITY

Introduction

Vila Viçosa is a rare worldwide example of a town where it is still possible to find a truly authentic unique urban project reconciling the Renaissance urban model with a pre-existing medieval urban centre built around the *alcáçova*. The authenticity of Vila Viçosa, and the values currently associated with the town, are not restricted to this historic period. They are far-reaching and a part of all the stages of growth of the town up to the mid 20th century, in addition to the nearby surrounding geographical environment.

The main attribute of authenticity stems from the fact that the urban and landscape ensemble, consisting of the ducal town and adjacent game reserve, are a rare physical expression, on a worldwide scale, of a Renaissance town which balances the clarity of the more advanced reference models of the period with the tradition of the southern towns of Portugal (Nuno Portas, 2007:10).

Location and context

In Vila Viçosa, the relationship between the town and the surrounding landscape has been maintained throughout the centuries, mainly due to the presence of the large game reserve within close proximity.

The surrounding landscape has kept most of its features, thus contributing to the maintenance of agricultural activity in adjacent areas, and the presence of the *Tapada Real*.

The growth of the town has not given rise to the destruction of former evidence (as is the case in many large cities).

Form and conception

The authenticity of Vila Viçosa is nowadays recognized and consensual among scholars (including historians, architects, archaeologists, landscape architects and other professionals) whose research is grounded on the analysis of new and diverse information sources. They have highlighted:

- The fusion between the erudite values deriving from the unique 16th century urban design with the traditional values stemming from popular know-how and the use of the most available forms and materials in the region, namely marble;
- The articulation between the town and its geographical setting;
- The permanence of physical traces testifying to the assumptions that were the basis of each period of its history;
- The form and conception of the most important buildings and their setting in the urban fabric;
- The form and traditional materials – especially marble – used in residential buildings that continue today;
- The town’s atmosphere, which is still marked by urban, architectural, artistic and social traces due to the five century presence of the major Portuguese seigniorial house.

The timeline of Vila Viçosa’s urban development still keeps its highly-preserved authenticity and integrity notwithstanding the fact that several modifications have been made resulting from the ongoing adaptation of buildings to the economic, social and cultural needs of the community.

- The oldest intramural cluster, despite a partial severance to allow for the implantation of the 17th-century fortification system, still displays part of the urban form defined by street planning with a significant number of buildings with medieval architectural features;
- The first expansion outside the town walls, which was undertaken during the 15th century, also maintains intact its original design and most of its cadastre. Buildings have evolved naturally but coherently and the medieval urban fabric of the area has never been altered;
- The 16th century urban expansion has remained up to the present day, visible both in the conservation of the urban design and of the most important buildings (the *Paço Ducal*, the *Palácio dos Bispos Deões*, churches, convents, the *Misericórdia* [a Portuguese charity], or the Town Council palace) and in the conservation of the essential architectural features of the common and aristocratic residential buildings;

- The functional modification and expansion works undertaken in the mid 20th century transformed the *Praça da República* into a wide avenue but did not destroy the main elements of 16th-century implantation. They have, however, created new spatial, aesthetic and symbolic perspectives between this new urban town centre and the Castle;
- The urban morphology of the successive stages of growth of Vila Viçosa are still perfectly legible, and the relative position of the various buildings constructed in the 16th century (the *Paço Ducal*, churches, convents, Castle), current national monuments, are still present, thus enabling understanding of the Renaissance ideals at their origin.

Fortifications in Vila Viçosa bear testimony to the everlasting human capacity to adapt past buildings to present days when the defence of territory is at stake.

- Vestiges of ancient fortifications still bear the signs of three historic periods of different construction works, namely:
 - The late 13th-century Castle;
 - The *Castelo Artilheiro* erected in the 16th century under Dom Jaime, 4th Duke of Braganza;
 - Diverse supporting buildings, erected in the late 17th century, comprehending the moat to protect existing fortifications.

Despite current criticism of the reconfiguration of areas without the support of historical or scientific grounds, the architectural restoration carried out in the mid 20th century did not destroy the authenticity of the most significant features, namely the belt of medieval walls and the *Castelo Artilheiro*.

Materials and substance

The main material used in the construction of structural walls is stone masonry. This material is used in almost all the old buildings, including the *Paço Ducal*, sacred buildings, manor houses and in the current residential architecture.

The predominant colour of the surfaces is white and red clay tiles are normally used for the roofs.

The uniqueness of Vila Viçosa lies in the extensive presence of marble, which is used to cover the facades of monumental buildings or the wall

corners, socles, cantilever balconies, architraves and window lintels of today's buildings.

Use and functions

Functions remain mainly unaltered in the area of the nominated Property for inscription since the historic centre continues to be mostly residential and the *Tapada Real* continues to be a game reserve.

An unequivocal hierarchy of uses and functions has been created by Vila Viçosa's Renaissance urban project:

- The *Paço Ducal*, a symbol of seigniorial power, is framed by a wide square where two major sacred establishments are still situated nowadays;
- Manor houses are implanted in the vicinity of the *Paço Ducal*;
- Residential buildings, mainly less imposing two-storey buildings where ground floors are used for business, are situated within the urban fabric of the town.

The Renaissance hierarchy is still visible nowadays for a number of reasons:

- The *Paço Ducal* and the Castle, their original functions now lost, are open to the public as major museum and library structures;
- Sacred buildings have preserved most of their original functions;
- Generally speaking, manor houses have also preserved their original residential functions and some of them have been assigned to other uses compatible with their main characteristics;
- Common residential buildings have preserved their original use.

Conservation of authenticity and information sources

The initial monument classifications of Vila Viçosa, which included the Castle, occurred in 1910, taking their cultural value at a national level into consideration.

In the 1940s on the occasion of the third centenary of the restoration of national independence, the Church and the Cloisters of the *Convento das Chagas* and the *Igreja dos Agostinhos* were classified. In the 1970s, the *Paço Ducal* was classified,

and only more recently, when the departments responsible for the safeguarding of the cultural heritage became convinced of the national and international significance of the historic urban centre, were the classifications of the remaining monuments reinforced.

Since the early 20th century, the conservation, restoration and rehabilitation interventions have always been carried out in accordance with the building principles in force at each given time. Most of these interventions are extensively documented and archived in the *Sistema de Inventário do Património Arquitectónico* [Architectural Heritage Inventory System], monitored by the *Direção-Geral do Património Cultural* [Directorate-General for Cultural Heritage]. This collection of documents is of vital importance as a source of information for future restoration interventions of the monumental heritage.

Enhancement and awareness of the importance of authenticity

To preserve the town's authenticity and contribute to the permanent identification of its values, the CMVV has invested heavily in:

- Making the local community aware of the area's cultural values, simultaneously creating the legal, administrative, juridical and financial means for their protection and harmonious management;
- Augmenting the local community's pride and respect for Vila Viçosa's historic urban landscape;
- Increasing the identification and knowledge of the values to preserve. Examples of this effort are the work carried out in conjunction with the Central Administration for the inventory of the Urban Centre heritage (involving the collaboration of the now defunct General Directorate of National Buildings and Monuments) and the procedure for classifying buildings that uniquely represent a significant cultural value for the Nation (involving entities responsible for national cultural heritage);
- Disseminating the significance and singularity of the town's cultural values.

E) REQUIREMENTS FOR PROTECTION AND MANAGEMENT

The area of the nominated Property for inscription and its respective buffer zone are now protected by the *Lei do Património Cultural Português* (LPCP).

Within this spatial framework, the following may be noted:

- 19 individually classified Monuments, of national value, the protection of which falls under the responsibility of the State;
- 1 sacred buildings ensemble, (the *Passos de Cristo*) [the Way of the Cross], classified with national value, the protection of which also falls under the responsibility of the State;
- 6 individually classified Monuments, with local value, the protection of which falls under the *Câmara Municipal de Vila Viçosa*;
- The historic centre, including mainly residential buildings, the protection of which is reinforced with urban regulations geared towards its safeguarding;
- The *Tapada Real*, including forest and agro pastoral areas, protected by the regulations of the municipal master plans of Vila Viçosa, Borba and Elvas, on which building is strictly forbidden;
- The buffer zone, where, in addition to supervision on the part of the bodies responsible for the safeguarding of cultural heritage, restrictions also deriving from the municipal master plans are applied.

The main entities responsible for conservation and management of the nominated Property for inscription are:

- The *Câmara Municipal de Vila Viçosa* [Council of Vila Viçosa], at a local level;
- The *Direção Regional de Cultura do Alentejo* (DRCA) [Regional Directorate of Culture of the Alentejo], at a regional level, under the Ministry of Culture;
- The *Direção-Geral do Património Cultural* (DGPC) [Directorate Geral for Cultural Heritage], at a national level, also under the Ministry of Culture.

The *Câmara Municipal de Vila Viçosa* is the competent local entity to ensure the conservation

of the historic urban centre within the overall development of the town.

Its management structure is made up of locally-elected staff in collaboration with technical, administrative and financial departments.

Adequate protection of the historic urban centre has been ensured by the *Câmara Municipal de Vila Viçosa*. To that effect, it has implemented a number of coherent plans and regulations, as follows:

- The *Plano Diretor Municipal* [Municipal Master Plan];
- The *Plano de Urbanização* [Urbanisation Plan];
- The *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico* [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre];
- The *Regulamento Municipal da Urbanização e da Edificação* [Municipal Regulations for Urbanisation and Building].

The *Câmara Municipal de Vila Viçosa* has set up a select technical group with the specific aim to bring together the efforts of several entities concerned in the implementation of a management plan as well as its ongoing monitoring by means of periodic update reports.

It is the joint responsibility of the *Direção Regional de Cultura do Alentejo* (DRCA) and of the *Direção-Geral do Património Cultural* (DGPC), both under the Minister for Culture, to ensure the management, safeguarding, enhancement, conservation and restoration of the property that constitutes cultural heritage immovable properties. DRCA and the DGPC services carry out their activity under the *Lei do Património Cultural Português* (dated 8th September 2001) and respective legislation, namely:

- Decree-Law 309/2009, of 23 October 2009, which lays down the procedure for classification of cultural heritage immovable properties, as well as the legal regime for the buffer zones and for the *Plano de Pormenor de Salvaguarda* [Detailed Plan for the Safeguarding];
- Decree-Law 140/2009, of 15 June 2009, which lays down the legal regime for studies, projects, reports, works or interventions on clas-

sified cultural properties or undergoing classification.

Management of the *Tapada Real* falls to the *Fundação da Casa de Bragança* [the House of Bragança Foundation] a private-law person recognised for public utility, pursuing non-profit, public utility cultural, artistic and social goals. The Foundation owns several monuments, including the *Paço Ducal*, the *Igreja dos Agostinhos* and the Castle, the conservation and public use of which it has ensured since 1993, the year it was created.

Management of these properties by the *Fundação da Casa de Bragança* does not interfere with DRCA and DGPC supervision since all preventive conservation, restoration or modification works to be carried out on classified monuments or sites are subject to prior authorisation of the above-mentioned entities under the Ministry for Culture.

Under Portuguese law, approval of interventions to be carried out on individually classified properties, groups of properties or sites shall observe the following steps:

1. Preventive conservation, restoration or modification projects initiated by private persons shall be submitted to the *Câmara Municipal de Vila Viçosa*;
2. The *Câmara Municipal* shall ask for the DRCA's opinion;
3. The DRCA shall issue technical opinions and submit them to the DGPC for approval;
4. The *Câmara Municipal de Vila Viçosa* shall authorise works only after a favourable opinion has been issued by the DRCA;
5. The *Câmara Municipal de Vila Viçosa* shall monitor all works to ensure compliance with approved projects;
6. Upon completion, the *Câmara Municipal de Vila Viçosa* shall verify project compliance and issue the immovable property license.

The *Câmara Municipal de Vila Viçosa* has drafted the management plan of the Property nominated for inscription and its respective buffer zone. This plan is the main instrument for the sustainable conservation and management of the cultural heritage, of both the historic urban centre and the *Tapada Real*. The main aim of the above-mentioned plan is to ensure the protection and enhancement of the outstanding universal

value of this Renaissance ducal town by boosting the town's development by means of a strategy suited to historic urban landscapes. The management plan articulates the conservation of cultural heritage with the development of the town, which is not adversely impacted by demographic or development pressures.

Official local entity

Câmara Municipal de Vila Viçosa
Paços do Concelho
Praça da República
7160-207 Vila Viçosa
Telephone: 268 889 310
E-mail address: geral@cm-vilavicoso.pt



1

Identification of the property

Illustration 1. Vila Viçosa, *Terreiro do Paço*. Photo FL, 2018.



Portugal in Europe

— Europa
 ■ Portugal

Illustration 2. Localisation of Portugal in Europe.



Vila Viçosa in Portugal

■ Portugal
 ■ Vila Viçosa

Illustration 3. Localisation of the municipality of Vila Viçosa on the map of Portugal.

1.a COUNTRY

Vila Viçosa, Vila ducal renascentista [Renaissance ducal town], is situated in Portugal.

1.b REGION

Vila Viçosa, Vila ducal renascentista, is situated in the Alentejo region.

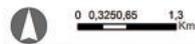
The nominated property for inscription is divided into two parts: the historic urban centre of Vila Viçosa which is situated in the municipality of Vila Viçosa; and the *Tapada Real* situated in the municipalities of Vila Viçosa, Borba and Elvas (Illustration 6).

1.c NAME OF PROPERTY

The name of property nominated for inscription is *Vila Viçosa, Vila ducal renascentista*.

1.d GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

ID	Name of the component part	Municipality	Coordinates of the Central Point	Area of Nominated component of the Property (ha)	Area of the Buffer Zone (ha)	Map nº
001	Historic urban centre	Municipality of Vila Viçosa	M=62107.41 P=-98400.16	72.54ha	1.610ha	---
002	<i>Tapada Real</i>	Municipalities of Vila Viçosa, Borba and Elvas	M=64169.30 P=-99349.98	1301.30ha		---



01 Historic Urban Centre
02 Tapada Real

Illustration 4. Localisation of central points in the Historic Urban Centre (1) and of the *Tapada Real* (2).

3.e MAPS AND PLANS INDICATING THE LIMITS OF THE PROPERTY PROPOSED FOR INSCRIPTION AND THE BUFFER ZONE

The area proposed for inclusion on the Unesco World Heritage List and the respective buffer zone are indicated on the official maps of Portugal at a scale of 1:25 000. The historic centre is indicated on a topographic plan at a scale of 1:2 000 and a satellite picture. This dossier includes these images and others characterizing these areas.

Table 1. List of maps and plans annexed to the document.

ID	Designation	CHARACTERISTICS	
		Scale	Format
01	Portugal's location in Europe	1/3.500.000	A4
02	Vila Viçosa's location in Portugal	1/3.500.000	A4
03	Location of the proposed property in the municipalities of Vila Viçosa, Borba and Elvas	1/25.000	A1
04	Satellite picture of the boundaries of the proposed property and the respective buffer zone	1/75.000	A4
05	Framework for the nominated property in the territorial management instruments	1/25.000	A1
06	Vila Viçosa Historic Urban Core: Boundary plan and buffer zone	1/2.000	A1
07	Vila Viçosa Historic Urban Core: Property Registration Map	1/2.000	A1
08	Vila Viçosa Historic Urban Core: Urban grid map	1/2.000	A1
09	Vila Viçosa Historic Urban Core: Map of Listed Buildings	1/2.000	A1
10	Vila Viçosa Historic Urban Core: Archaeological Sensitivity Map	1/2.000	A1
11	Vila Viçosa Historic Urban Core: Map of buildings with murals	1/2.000	A1
12	Vila Viçosa Historic Urban Core: Map of buildings with tiles	1/2.000	A1
13	Vila Viçosa Historic Urban Core: Property State of Conservation Map	1/2.000	A1

ID	Designation	CHARACTERISTICS	
		Scale	Format
14	Vila Viçosa Historic Urban Core: Map indicating the buildings' number of floors	1/2.000	A1
15	Vila Viçosa Historic Urban Core: Map of the architectural features decorating facades	1/2.000	A1
16	Vila Viçosa Historic Urban Core: Map of the ensembles' landscape features	1/2.000	A1
17	Vila Viçosa Historic Urban Core: Map indicating the buildings' main uses	1/2.000	A1
18	Vila Viçosa Historic Urban Core: Map indicating coating material used on building facades	1/2.000	A1
19	Vila Viçosa Historic Urban Core: Map indicating coating material used on buildings	1/2.000	A1
20	Vila Viçosa Historic Urban Core: Map indicating building adulteration carried out	1/2.000	A1
21	Vila Viçosa Historic Urban Core: Map indicating the type of building adulteration carried out	1/2.000	A1

3.f AREA OF THE PROPOSED PROPERTY FOR INSCRIPTION AND THE PROPOSED BUFFER ZONE (IN HECTARES)

- Area of the proposed property: 1.374ha
- Buffer zone: 1.610ha
- Total: 2.984ha



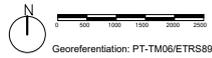
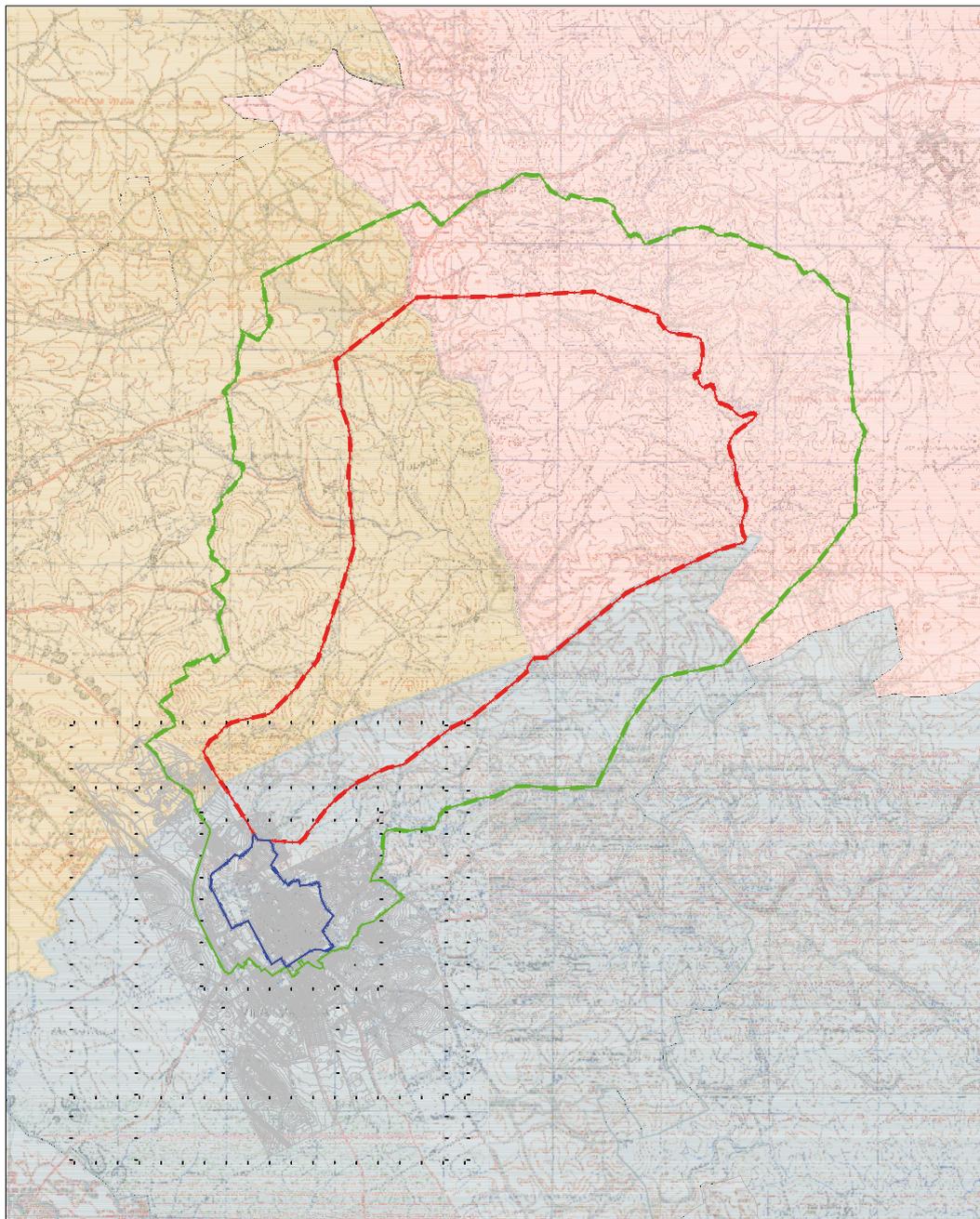
0 0,5 1 2 Km

Boundaries of Property Nominated for Inscription and Buffer Zone

- Property Nominated for Inscription: Historic urban centre
- Property Nominated for Inscription: *Tapada Real*
- Buffer Zone

04

Illustration 5. Aerial photograph showing boundaries of property nominated for inscription and of buffer zone.

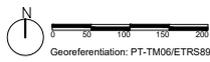
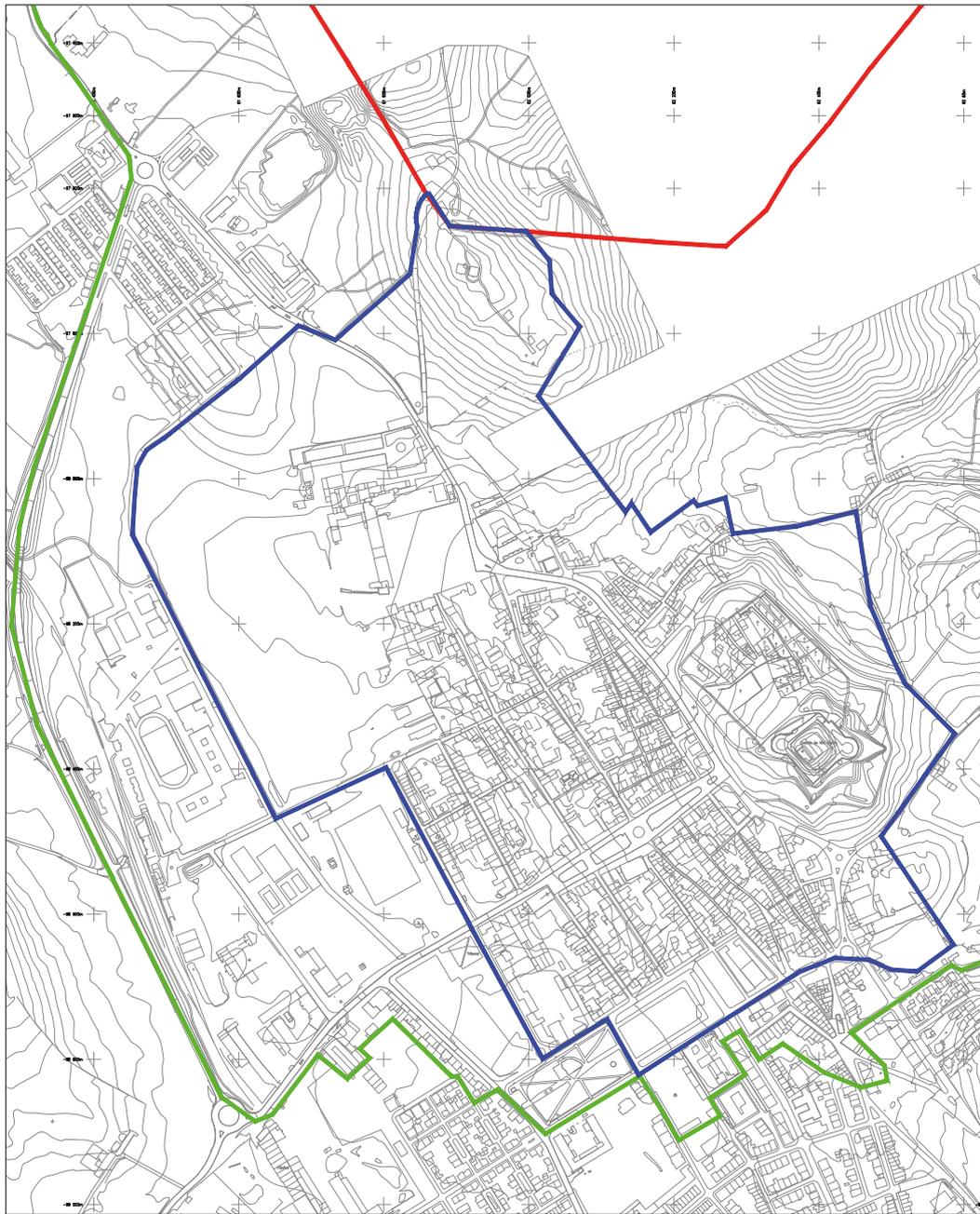


Boundaries of property nominated for inscription and buffer zone
 Location in the municipalities of Vila Viçosa, Borba and Elvas

-  Proposed Property: Historic urban centre
-  Proposed Property: *Tapada Real*
-  Buffer zone

- Municipalities:**
-  Vila Viçosa
 -  Borba
 -  Elvas

Illustration 6. Plan: Boundaries of nominated property for inscription and buffer zone showing municipalities where they are situated.



Boundaries of Property Nominated for Inscription and Buffer Zone
Historic Urban Centre detail

- Property nominated for inscription: Historic urban centre
- Property nominated for inscription: *Tapada Real*
- Buffer zone

Illustration 7. Plan: Boundaries of nominated property for inscription and buffer zone on the area of the historic urban centre of Vila Viçosa.



2

Description of the Property

Illustration 8. Vila Viçosa, *Convento das Chagas*. Detail of the *azulejo* lining of the interior nave of the Church; forward design of the pulpit with Renaissance balustrade and vase. Photo FL, 2018.

2.a DESCRIPTION OF THE PROPERTY

2.a.i IMPLANTATION

The area nominated for inscription on the World Heritage List encompasses:

- The **historic urban centre of Vila Viçosa**, prior to the growth areas consolidated in the second half of the 20th century;
- The **Tapada Real** showing the area situated in the Vila Viçosa, Borba and Elvas municipalities.

The **historic urban centre** of Vila Viçosa is situated on a plain, the highest point of which is the hillside where the castle is situated. Its topography enables the viewing of a gigantic extension of territory, extending to some mountains of the Spanish Extremadura; soil fertility may have been one of the main reasons for implantation of the town on that site – hence the toponym Vila Viçosa /Vale Viçoso [Lush Town / Lush Valley].

The Portuguese urban settlement named Vila Viçosa is the administrative seat of the municipality that bears its name-sake (Vila Viçosa).

The **Tapada Real** is situated to the northeast of the urban centre of Vila Viçosa and extends over an area that also comprehends the municipalities of Borba and Elvas.

The municipalities of Vila Viçosa, Borba and Elvas are situated in the Portuguese region of the Alentejo.

2.a.ii DESCRIPTION OF THE HISTORIC URBAN CENTRE

The matrix of the primitive historic urban centre that developed around the alcáçova built within the town walls is simultaneously a defensive structure and a medieval strategic instrument in a cross-border area; this morphologic characteristic was reinforced up to the 17th century, first on the Castle hillside and later by expanding to the west; for many centuries this expansion was configured by the existence of two streams, the Alcarrache stream to the north and the Rosio stream to the south (Illustration 10).

Illustration 9. Aerial view of Vila Viçosa; the urban settlement in the background is the city of Borba. Photo CMVV/Francisco Piqueiro - Photo Engenho, 2007.





Illustration 10. Vila Viçosa, aerial view. The historic urban centre consolidated initially on the Castle hillside and then to the west side, having been configured for many centuries by two streams, the Alcarrache to the north and the *Rossio* to the south; ancient routes are highlighted in blue. Source: CMVV.

The *Paço Ducal do Reguengo* and the *Convento dos Agostinhos* were, however, exceptions since they were erected upstream of the Alcarrache for reasons relating to land ownership by the House of Braganza. Although these physical boundaries have been defeated by man with stream water supply works, spatial morphology of the ancient settlement lasted up to the 20th century when land in the southern area was urbanised.

The historic centre is formed by two distinct urban agglomerations roughly equivalent to phases of settlement development:

- The former, of medieval design, represents the urban centre up to late 15th century (Illustration 11);

- The latter, of Renaissance design, emerged in the 16th century and lasted up to the 20th century (Illustration 12).

The **medieval urban structure** comprehends:

- The primitive urban centre within the town walls with a geometric road alignment where the (14th century) *Igreja de Nossa Senhora da Conceição* is situated, around which the cemetery developed and where the ancient Jewish Quarters were also situated;
- The settlement resulting from the initial town growth outside town walls has been developing to the east in roads parallel to the road connecting Estremoz to Alandroal, up to *Rua*



Illustration 11. Vila Viçosa, aerial view. Situation of medieval urban structure (late 15th century). Source: CMVV.

da Corredoura (in the current *Rua Florbela Espanca*) and *Rua António José de Almeida* (Illustration 120).

This consistent medieval urban mesh has been modified and bears no correspondence to its original design; most of these modifications were undertaken during the *Estado Novo* [the New State political regime] in mid-20th century, the most significant of which were made to the ancient road leading to Évora (perpendicular to the road connecting Estremoz to Alandroal); buildings were demolished so as to double the size of the 16th-century square to give monuments more visibility and enable a view of the Castle and of the *Igreja de São Bartolomeu / São João Evangelista*

[St. Bartholomew / St. John the Evangelist Church], and with the ultimate purpose of building a wide monumental avenue.

Demolition of some quarters and realignment of the square led to erection of new buildings – e.g. the Post Office Headquarters and the Cine theatre – and to the remodelling of other building façades, particularly the ones to the north side where in some cases marble from demolished buildings was used. Examples of buildings erected along the *Avenida dos Duques de Bragança* (Illustration 122) during that period, e.g. the *Caixa de Crédito Agrícola* and *Escola EB1* [banking and school facilities], clearly indicate that urban modifications carried out during the *Estado Novo* political regime extended to this street layout.

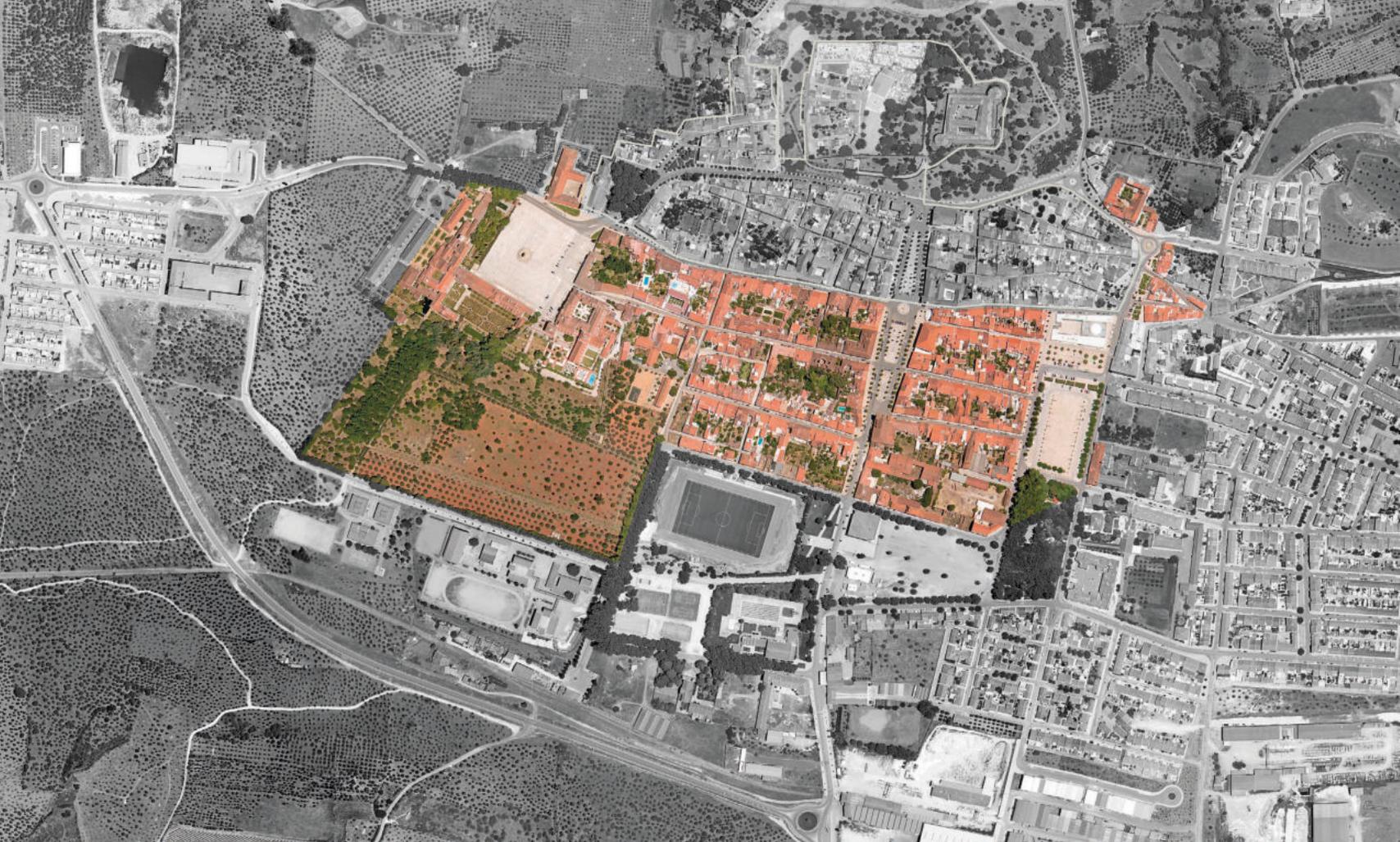


Illustration 12. Vila Viçosa. Localisation of the Renaissance urban mesh (second half of the 16th century). Source: CMVV.

The **Renaissance urban mesh** presents the following characteristics:

- The ducal town has expanded to the west in streets parallel to the ones designed during medieval times, prolonging the existing streets based on a morphology and settlement corresponding to the *ensanche*;
- Town quarters developed under a linear grid with squares or plazas well defined in the grid extremes [*Terreiro do Paço* and *Rossio*] and a square open in the centre (in the current *Praça da República*);
- The pivotal point of the planned urban mesh is the *Terreiro do Paço* and the way it frames the ducal residence; there are two streets that, while pointing to the Ducal Palace, cross the whole historic urban centre: *Rua Florbela Espanca* (formerly *Rua da Corredoura*) and *Rua Dr Couto Jardim* (formerly *Rua dos Fidalgos*), the latter beginning and ending in one of the most significant public spaces – the *Terreiro do Paço*;
- Street width and quarter depth are not regular; there are wider streets that serve larger front and depth lots for the manor houses (also known as noble family seats), with buildings featuring a frontal patio and larger back garden typology or enabling intersection of convent cloister facilities in compliance with urban orthogonal town planning;
- Most monuments are not isolated; they are integrated into the urban mesh assigning a symbolic role to squares and plazas, which from a medieval (or future Baroque) viewpoint fell to sacred and secular buildings;



Illustration 13. Vila Viçosa. Workers' Quarter situated in the buffer zone of the nominated Property for inscription. Photo FL, 2018.



Illustration 14. Vila Viçosa, the so-called village area within the buffer zone of the nominated Property for inscription. Photo FL, 2018.

- The urban system unity prevails over its social differences, or different uses; its uniqueness lies in the unity of such conceptual expansion against other contemporary examples constrained by city planning theory.

The town continued to grow from west to south well into the 20th century somehow following a pre-existing design logic, more disseminated to the west and more compact to the south. Expansion to the west eventually included in its layout some pre-existing structures outside the 16th-and-18th-century *Cerca Nova* [New Wall], as is the case of *Igreja de Nossa Senhora da Lapa* [Church of Our Lady of Lapa] (Illustration 125), of the *Capela de São João Baptista da Carrasqueira* [Chapel of St. John the Baptist of the Carrasqueira] (Illustration 123) and a group of buildings existing near

Largo Gago Coutinho [Gago Coutinho Plaza], a neighbourhood completed in the 1940s with the construction of the workers' quarters to the south. (Illustration 13). In the 1970s, a large number of buildings were constructed extending to the south of the workers' quarters behind the *Fábrica de São Paulo* [St. Paul's Factory] (Illustration 127) near the so-called villages (Illustration 14), which brought about a modification of this area design. A small group of buildings situated to the east behind the former *Convento da Esperança* [Convent of Hope] was also built in the 1990s.

2.a.iii THE TAPADA REAL [ROYAL HUNTING RESERVE]

“Si alguna vez mi pluma, sy mi lira... Infundida mi voz plectro sonoro / El monte cantarè, Delfos segundo
... De tanta caça fertil sitio abunda...En regalada carcel dilatada...
Cinco milhas de largo y de entorno / Doze contiene el sitio inaccessible
Por la muralla que ciñe en torno / por quatro puertas de vistoso adornol / Permite el muro transito apazible...
Y pues de toda a Europa al ombro pesa / Señor vuestra grandeza soberana, /
oya lo que excellencia Portuguesa / Parece dicho en lengua castellana...”

Lope de Vega,

“Descripcion de la Tapada insigne, Monte Y Recreation del Excellentissimo Señor Duque de Vergança”, 1621
[“Description of the illustrious Tapada, Hill and Leisure Park of His Excellency the Duke of Verganza”], 1621



Illustration 15. Dom Teodósio V, Duke of Braganza. (1510?–1563); drawing by Carlos António Leoni; engraved by R. Gaillard; on his chest belt a cartouche with Our Lady, Lisbon ca 1754. BNP [National Library of Portugal].

The complex hunting ritual, a symbol of leisure and idleness, was an integral component of the seigniorial ideology implemented from the Renaissance onwards; it was informed by a new relation with nature that led to the definition of the suburban town typology implanted in the countryside. Dom Teodósio I (1510?-1563) is the finest example of all the splendour of the hierarchy and diversity of staff posts in the world of hunting where the hunting party would come up to around 120 participants. According to António de Caetano de Sousa, from a contemporary list, hunters would be accompanied by the man in charge of the whole operation, the senior huntsman, 24 huntsmen, 24 huntsmen on foot and huntsmen on horseback, falconers, stable master with one or two pages, 24 grooms, 24 knights of the duke's guard with spear, 12 footmen of the guard (see HGCRP, volume VI. p. 46).

The *coutadas* [hunting reserves] that the House of Braganza owned in different municipalities such as Arraiolos, Portel, Vila Boim and on the edge of Monsaraz: Roncão, Pombinhos and Salamanquis were quite different; in Évora Monte, after the 1531 earthquake, Jaime, 4th Duke, commissioned the reconstruction of the medieval castle that would eventually be transformed into a hunting lodge, under the logic of preparing the territory for hunting. The town had been bequeathed by Dom Nuno Álvares Pereira to his grandson Dom Fernando, 3rd count of Arraiolos, and it would eventually become an integral part of the dukedom estates. The Renaissance-inspired fortress was designed by two

architects, one of them was Diogo de Arruda in collaboration with his brother Francisco, famous for designing the *Torre de Belém* (1514) [the Belém Tower], military works in Morocco and presumably the ancient castle of Vila Viçosa. These two architects may well have been the 4th Duke's choice since he had spearheaded the fleet and army that had conquered Azemmour and Mazagan in Morocco in 1513.

Flanked by four round turrets, geometrically disposed as a quadrangular enclosure, and surrounding belts on the elevations marking each of the storeys topped with knots, these are symbols of the heraldic representation of the House of Braganza, eventually the ownership symbol of the seigniorial land system. Dom Jaime, the 4th Duke, died a year later, i.e. in 1532, so it was already under his son Dom Teodósio I that construction works were completed and that it became an excellent hunting place. This construction must be viewed together with another building commissioned by Dom Teodósio I, a palace where a belvedere reveals the appropriation of Renaissance architecture with an Italianate alignment in the loggia, all in accordance with the leisure recreational activities of his time.

The *Tapada Real* of Vila Viçosa is situated to the northeast of the historic urban centre. It is divided into two parts: the *Tapada Pequena* or *Tapada de Cima* [the Small or North Hunting Reserve] and the *Tapada Grande* or *Tapada de Baixo* [The Large or South Hunting Reserve]. The former is the one closer to town and houses most built elements

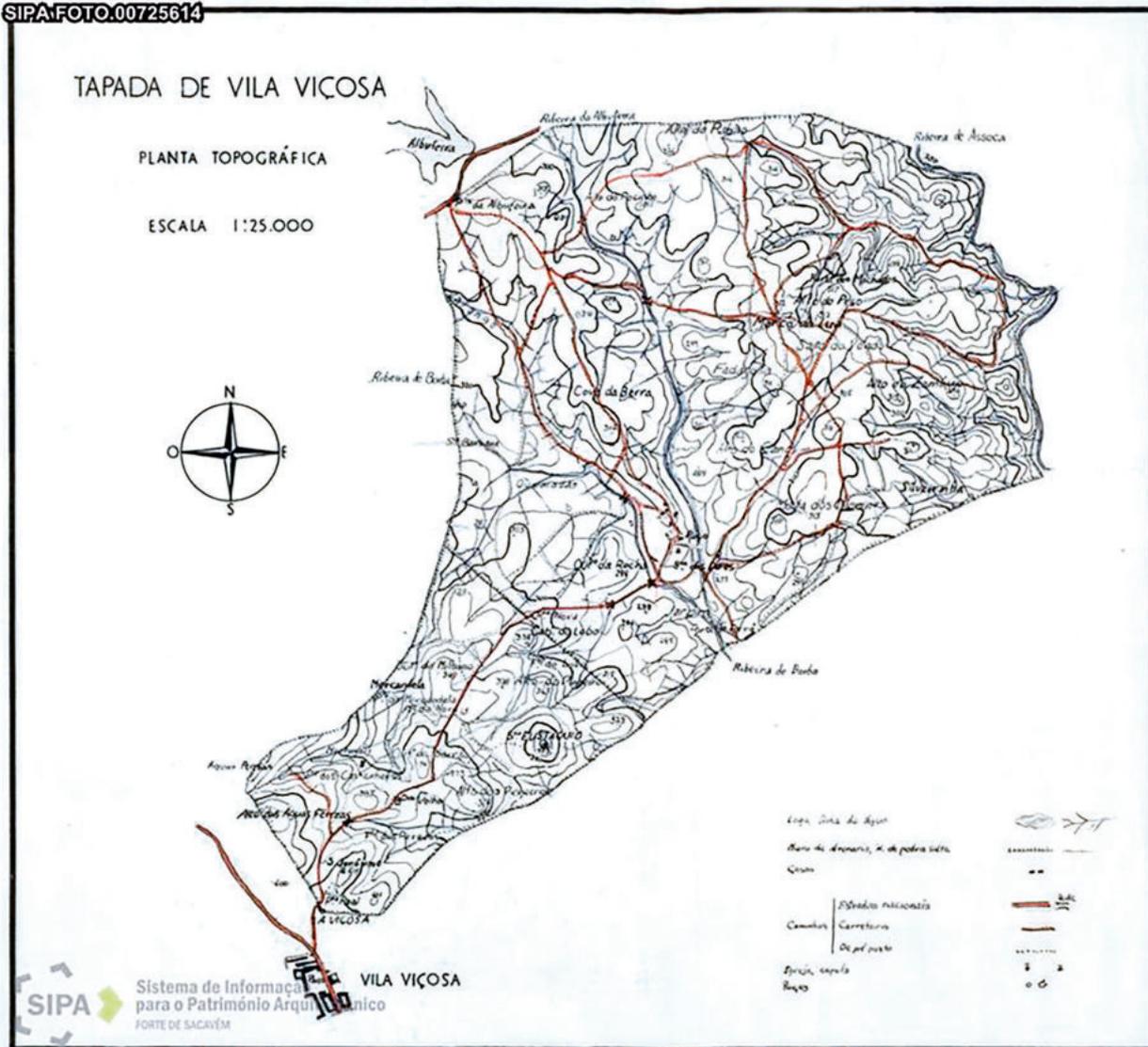


Illustration 16. *Tapada Real* of Vila Viçosa. Topographic plan (DGPC: SIPA PHOTO.00725614).

such as small houses, a lime kiln and chapels on two of its knolls. The latter features the hill where the main building of the *Tapada* is situated: the palace and a chapel in its vicinity.

The former game reserve, which initially comprehended *Herdade do Mato* [the Mato Estate] between the Borba and Asseca streams, was largely expanded on by different lords of the House of Braganza and it currently comprehends an area over 1500 hectares, with lands that are situated in the municipalities of Vila Viçosa, Borba and Elvas.

There are six gates in the high walls surrounding the *Tapada Real*: the *Porta de São Bento* [the St. Benedict Gate] (also known as *Porta da Tapada* or *Porta Real* [Tapada Gate or Royal Gate], the *Porta de Santa Bárbara* or *Porta Velha* [The St. Barbara Gate or Old Gate], the *Porta de Mercandela* [the Mercandela Gate], the *Porta de Santo António* [St. Anthony Gate], the *Porta do Ferro* [the Iron Gate] and the *Porta da Albufeira* [the Dam Gate] at the extreme opposite the first gate.



Illustration 17. Vila Viçosa, Tapada Real. Porta de São Bento. Photo FL, 2018.



Illustration 18. Tapada Real. Capela de Santo Eustáquio. Photo FCB.



Illustration 19. Vila Viçosa, Tapada Real. Latin inscription on the *Ermida de Santo Eustáquio*, dating from the time of Dom Teodósio II, 1626. Photo DGPC: SIPA, 00795523.

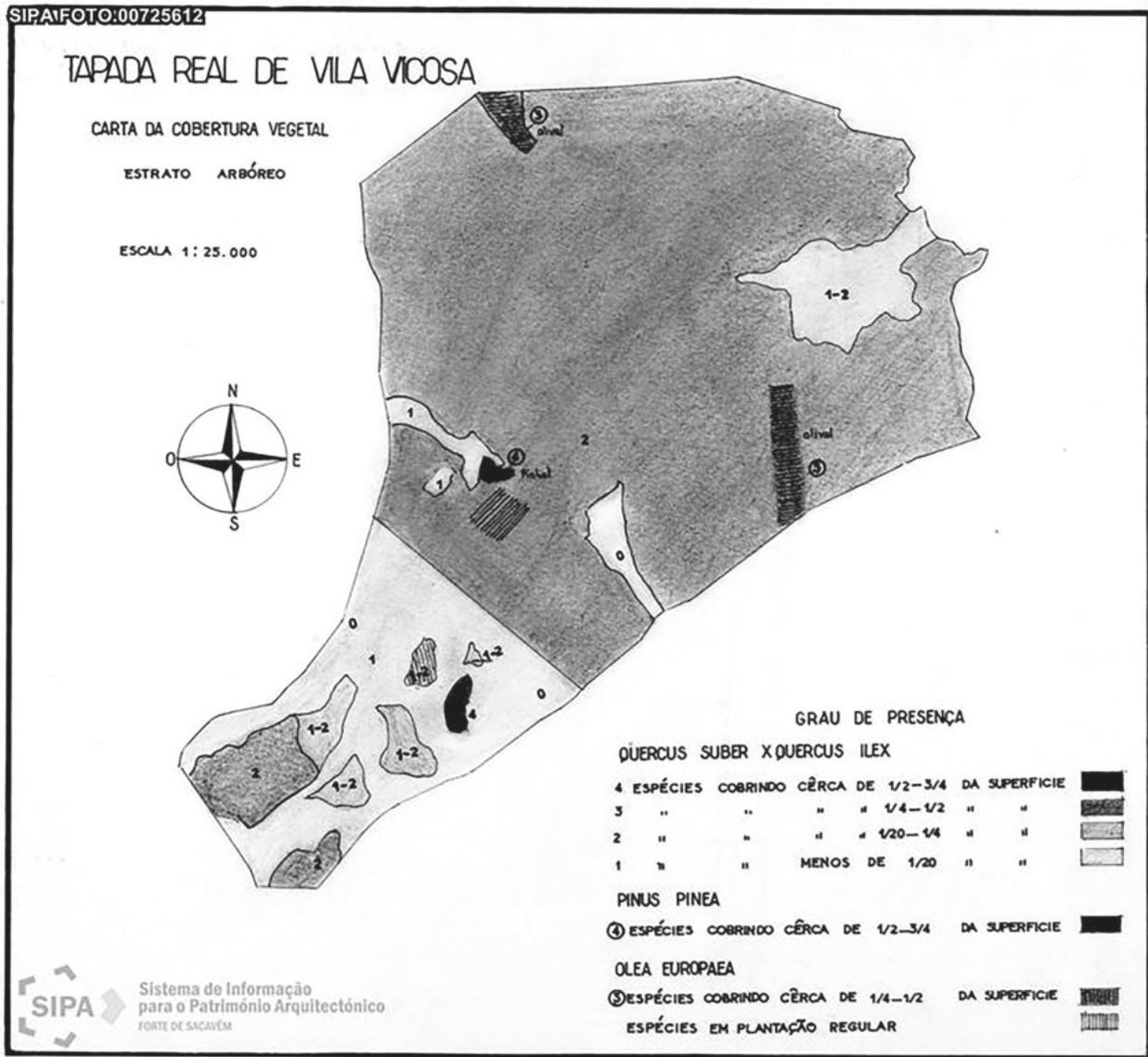


Illustration 20. Tapada Real of Vila Viçosa. Plant coverage chart. (DGPC: SIPA PHOTO.00725612).

The *Porta de São Bento* (Illustration 17), listed as a Monument of Municipal Interest, served the *Paço Ducal* and was the main entrance gate to the *Tapada*. It is situated on the *Alto de São Bento*, on the knoll nearest the urban centre; to the north it gives way to the so-called *Tapada de Cima*. Built in the 18th century, under the 11th Duke of Braganza, Dom João V, from 1729 onwards the gate was included in the improvement works to the palace

(e.g. the chapel) and respective surrounding areas. The ensemble, built in marble from the region, comprehends a pilastered span with a straight line lintel with a concaved pediment of enclosed vaults in a late Baroque style with an imposing royal coat of arms in the centre. The year 1752 is inscribed on the rear elevation, presumably the date when works finished.



Illustration 21. Partial views of *Tapada Real* Photos FL, 2018.

The *Tapada Real* comprehends three chapels – *Santo Eustáquio*, *São Jerónimo*, *Nossa Senhora de Belém* [St. Eustace, St. Hieronimus, Our Lady of Belém] – and the hunting lodge commissioned by Dom Teodósio I in 1540 near the Borba stream.

Rich in fauna and flora, the *Tapada Real* has always been peopled by game species – fallow deer, red deer and wild boars – that delighted the

monarchs of the Brigantine dynasty and their royal entourage.

The prevailing forest species plants are the cork oak (*quercus suber*), the evergreen oak (*quercus ilex*), the European nut pine (*pinus pinea*), and the olive tree.



▲ Illustration 22. Vila Viçosa, *Tapada Real (Tapada de Cima)*, *Fonte das Águas Férreas* [Iron Waters Spring], in *Album de Vila Viçosa oferecido a S.M. El-Rei, o Senhor Don Luiz I, pelo Conde de Lipa* [photographed by S.A.R. o Senhor Infante Don Augusto, c.1861], [Photograph Album of Vila Viçosa, a gift to His Majesty King Luiz I by Count of Lippe photographer to His Royal Highness Prince August circa 1861], *Biblioteca da Ajuda* [Library of the Ajuda Palace].

▼ Illustration 23. Vila Viçosa, *Tapada Real (Tapada de Cima)*, *Fonte das Águas Férreas*, near the namesake stream, a convex, polyhedron with a tall frontispiece topped by a small cross. Photo FL, 2018.

2.a.iv INTEGRATION LANDSCAPE

The historic urban centre of Vila Viçosa and the *Tapada Real* are the outcome of human intervention in a territory where topographical, hydrological and geomorphologic features integrate and contribute to their identity and diversity.

The fertile plain where two streams run may well have been the reason why a population who depended on agriculture decided to settle there. The small knoll on that plane was the place chosen for the primitive medieval settlement where the *Alcáçova* came to be erected.

Vila Viçosa presents a unique integration between the town and the surrounding rural area, namely:

- The *Tapada Real*, a rural property integrated into the assets of the *Fundação da Casa de Bragança* [House of Braganza Foundation], still maintains its original profile as a leisure park for the Lords of the House of Braganza, with original indigenous flora and fauna;
- Squares, plazas, public and private gardens, and their tree-lined paths connect the town centre and the countryside and open up multiple varied aesthetic perspectives. The municipal ecological structure is coherent and evidences a good soil permeability index, guaranteed by spaces where living soil prevails. Most of these green areas are implanted on water lines showing a clear awareness of urban planning principles articulated with natural systems. The urban space design reflects the structuring value of water in Vila Viçosa. Alongside these open spaces several water indicators – springs, ponds, ditches and fountains – define a cultural heritage establishing a strong connection with rural areas, particularly the surrounding farm estates;
- Vegetable gardens, small farms, farming estates, waterwheels, aqueducts and windmills situated in the surrounding areas form a construction system that enhances Vila Viçosa's close social and economic relationship with its rural surroundings, a relationship that has resisted the passage of time.

The Vila Viçosa landscape design is unique in the unity of different intervention scales. The

agricultural system, the gardens, the *Tapada* and the whole idea of nature and its emotional and aesthetic enjoyment are clearly visible in the spatial ideology and design. The purposefulness of external space alignment fits the Renaissance context of the town in its direct relationship with the countryside, giving both elements a marked degree of continuity dating back to Roman times.

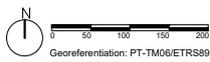
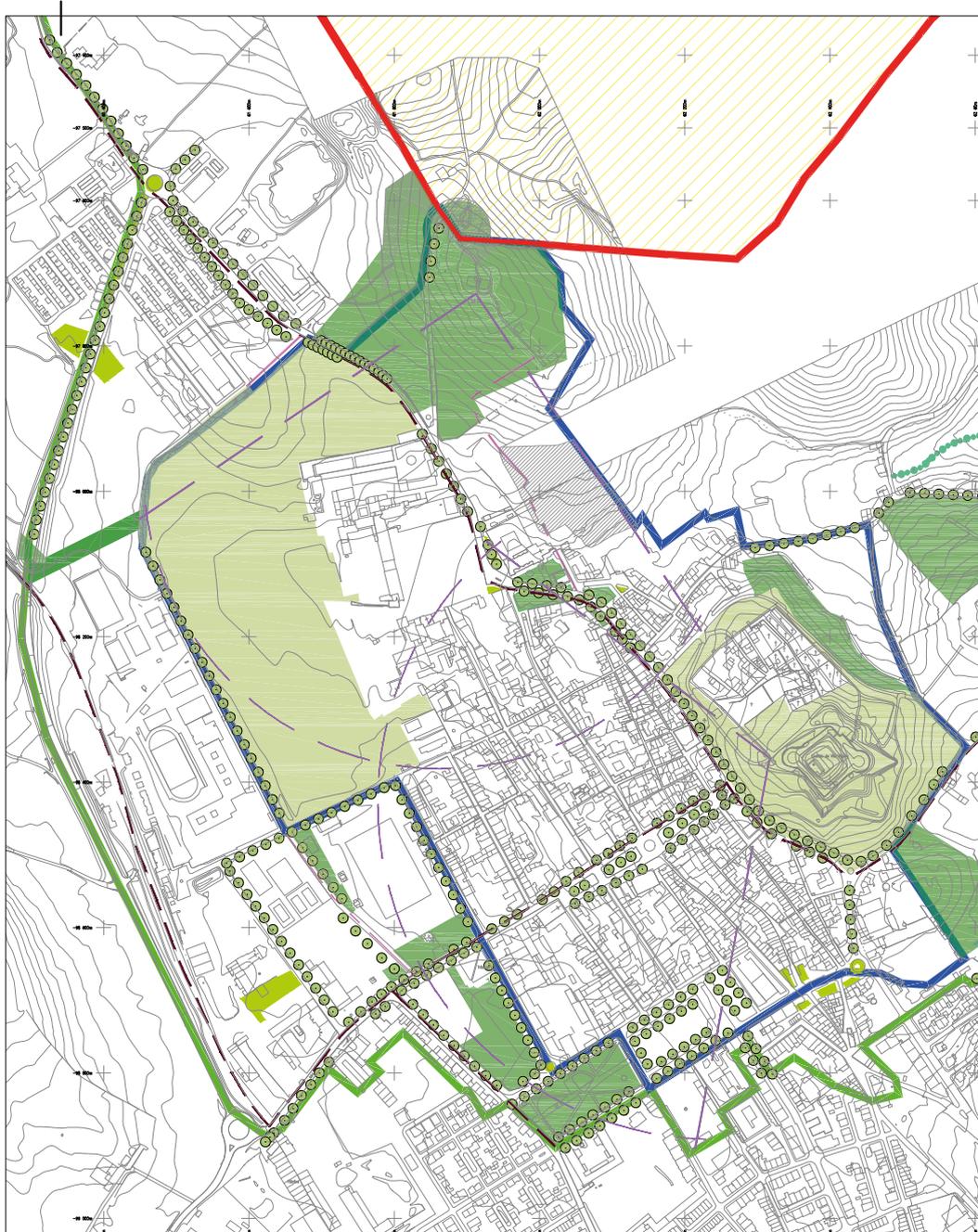
In short, Vila Viçosa is important not only because of its gardens, urbanism, architecture, music and other cultural heritage aspects but also because we may well be facing the first example of landscape alignment, a space that lives in the town and off the town.

The history of Vila Viçosa has acquired a unique position at an international level as far as the urban space matrix and the dimension of the landscape value design are concerned. In fact, if the location of Vila Viçosa were to be compared with other examples, there can be no doubt about the unique position that the beautifully lush *Callipole* has at the international level. Spatiality in Vila Viçosa results from a model that combines a first-hand knowledge of local nature with the awareness and identity of the place itself. The unique character of Vila Viçosa resides precisely in this identity and singular culture. In other words, this is a 'ducal Renaissance town' that was grounded on the archetype of Italian Renaissance *Villae* layout implemented by the Medici in Tuscany under the aegis of humanist and literary imagery.

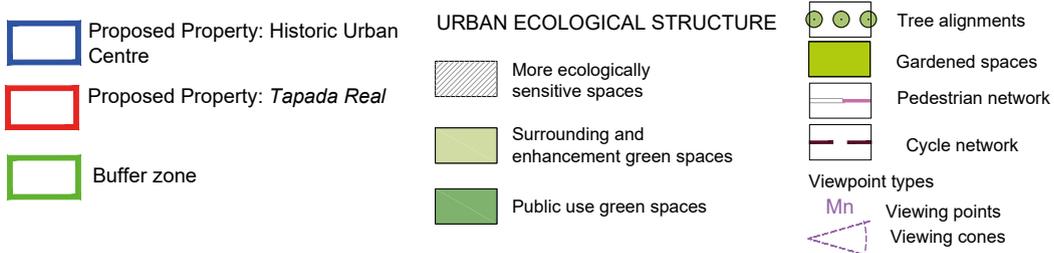
The matrix of this aesthetic theory lies in a net of *hortos* or *hortas* [vegetable gardens] in the ducal palace, groves, *tapadas*, convent enclosures, courtyards of houses situated within the urban settlement and leisure estates, the *Tapada Real* a noteworthy example, all of which are associated with the water supply hydraulic system enabled by the location of the Anticline of Estremoz in the municipality.

The amenity of spaces in this spatial organisation is intrinsically related to a spirit of delight and spaces reconciling leisure with production; it is characterised by a composition language that values utility, quality and simplicity covering all the municipality's geographical area.

Water plays a pivotal role in the typology and localisation of these spaces. The underlying ideology reveals an impressive 'stone and water' architecture which fully reflects the relationship between stone materials and the hydraulic system ever so present in the Vila Viçosa region.



Vila Viçosa Historic Urban Centre
Map of the ensembles' landscape features



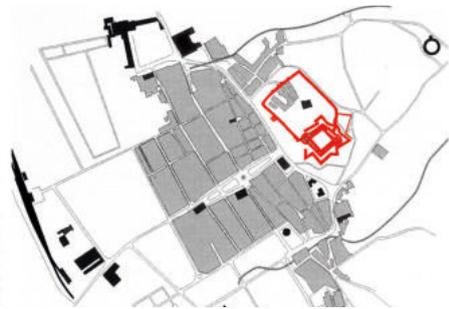
Contemporary writers describe the aesthetic quality of gardens, 'water games' and sculptures with several springs gushing water forming a real 'garden sculpture'. Attesting to this, António Cadornega (1640-1680) – *Descrição da sua patria Villa-Viçosa acabada no anno de 1683* [Description of his homeland Vila Viçosa finished in the year 1683] – mentions once again the stone sculptures, lakes, waterwheels, *casas de fresco* [cool temperate houses], recreation ponds (e.g. the Reguengo pond) and other water engines linking motion and the sound of 'water games'.

Vegetation is predominantly made up of utility species (vegetables and fruit) but there are also some ornamental and aromatic herb species, reputed as 'the most fragrant in all of Portugal.' This configures a spatiality rich in shades, colour and aroma with an unmistakably spirit concentrating structuring aesthetic and landscape features enriched by a valued sense of smell and perfume.

< Illustration 24. Vila Viçosa, *Inventário do Con-junto Urbano* [Urban Centre Inventory], Plan with landscape elements, CMVV, 2018.

Squares, plazas, public and private gardens and tree-lined streets connect the town and the countryside and evidence multiple and varied aesthetics.

2.a.v MONUMENTS



2.a.v.i FORTIFICATIONS

Fortifications in Vila Viçosa started in the 13th century and may be divided into four periods:

- The Vila Viçosa medieval castle, which was built in the 13th century (probably in the reign of King Dom Afonso III), was followed by construction of town walls during the reign of King Dinis;
- From 1520 onwards, under Dom Jaime, the 4th Duke of Braganza, and based on a project by two architects of the Arruda family (either Diogo or Francisco), the castle was transformed into an Italian-style artillery fortress (Illustration 25 and Illustration 26) similar to the Évora-Monte palace-castle designed by the same family of royal architects. The works continued until 1537 and transformed the Gothic donjon into four circular turrets on a square perimeter; the *Castelo Artilheiro* evocative of the *Castelo de Aguz* [Aguz castle], to the south of Safi in Morocco, bears a similarity to Leonardo da Vinci's military studies and to the influential architecture treatises by Francesco di Giorgio Martini, see *Trattati di architettura ingegneria e arte militare* [see Treatises on architecture, engineering and military art] (1479-1480); in the first half of the 16th century, construction of the *Castelo Artilheiro* of Vila Viçosa was completed under Dom Teodósio; it was a profoundly innovative military construction since

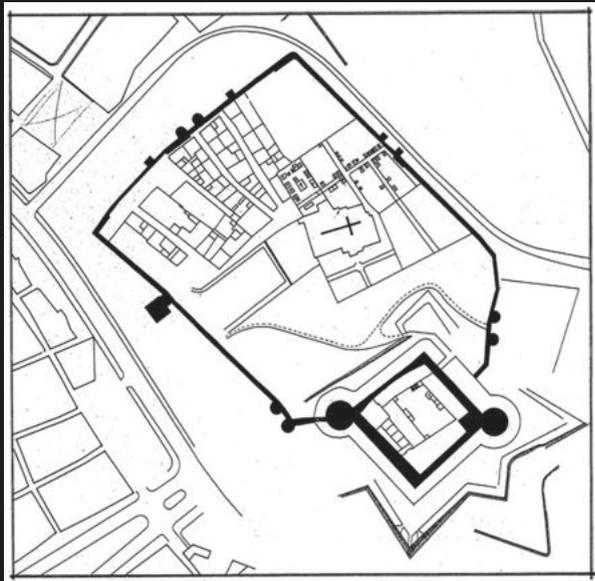


Illustration 25. Plan of the *Castelo de Vila Viçosa*. Source DGPC: SIPA DES. 00053508.

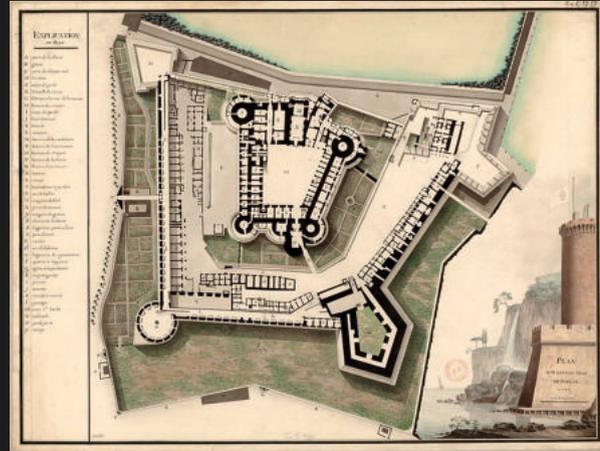


Illustration 26. Naples. Plan of the Castel-Nuovo Castle dated 1787. See analogy with the Vila Viçosa plan, namely in the addition to the previous fortress (1497) of the Vauban bulwark (1633–1707), attributed to the French architect and military engineer.

it was the first defensive structure to be built partly buried in the ground in order to benefit from a ground shot. It signals, therefore, the end of the rule of medieval town walls where wall verticality, height and width were a *sine qua non* condition to ensure defensive efficacy. Vila Viçosa symbolises the beginning of the modern fortress. In its day, the *Castelo Artilheiro* design configured a defensive structure within a small group of vanguard fortresses that explored the potentialities of the flanked shot from the two ultra semi-circular turrets capable of securing total defence of the fortress walls. At a national level, the flanked short defensive system which resembles the Vila Viçosa model may be found in the *Castelo dos Alfaiates* [the Tailors Castle], renovated circa 1525, which was built according to Martim Teixeira's design. At worldwide level, and further to the above-mentioned example, the Aguz Castle or '*Castelo Mascarenhas*' ['Mascarenhas Castle'] (at present, Souira Kedima, in Morocco) built by the Portuguese in 1521, or shortly after, highlights the similarity between the *Castelo de Vila Viçosa* and the Riga Castle,

in Latvia. But the most striking similarity to the architecture design of the *Castelo de Vila Viçosa* is found in northern Europe not far away from Riga in the Steinvikholm Castle, in Norway, commissioned by Olaf Engelbrektsen, Archbishop of the Diocese of Nidaros. But while at the **design** level there may be several similar examples to the *Castelo de Vila Viçosa*, in the **"standing if somewhat buried"** model it bears testimony to unique modernity. The outstanding character of this building lies precisely in this two-sided combination (Mário Jorge Barroca, 2018). Everything seems to indicate that the *Castelo de Vila Viçosa* is an innovative fortress with rich diversified concepts, viewed as increasingly relevant for the understanding of major modern fortifications in Europe;

- In the 17th century, during the war for Portugal's definitive independence, this fortress underwent major transformations in two different phases, both of which grounded on projects by military architect Vauban (1633–1707): the former started in 1643 supervised by João Pascashio Cosmader, also known as Johannes Cieremans (1602–1648), a Portu-



Illustration 27. Vila Viçosa pointed-arch gateway to the Castle.
Photo FL, 2015.

guese Army engineer; the latter, was supervised by Count Schomberg later to become Duke of Schomberg (1615-1690) in the 1660s. This latter phase included the construction of ravelins and forts that surround the medieval structure but also part of the low town (Illustration 28);

- In the 20th century, in accordance with monument restoration practices current in Europe, the reconstruction of ancient medieval city and town walls was made in the NeoGothic model that enhanced their symbolic value as identity values of nationality consolidation.

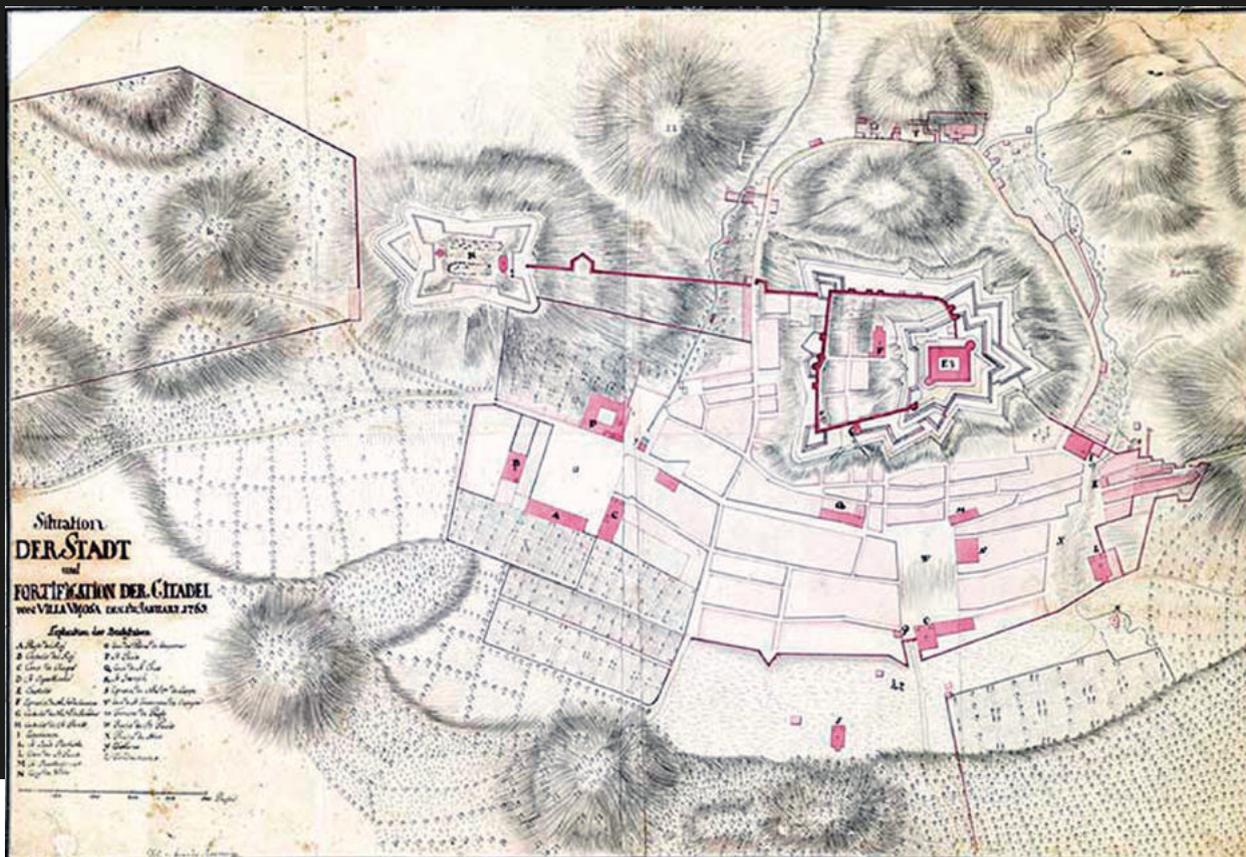


Illustration 28. Plan of Vila Viçosa (1763). *Situation der Stadt und Fortifikation der Citadel von Villa Viçosa den 1.ten Januarii 1763* [Situation of the town and fortress of Vila Viçosa on 1st January 1763]. João de Roemer. Source: *Centro de Informação Geo espacial do Exército*: 2966-2A-26A-38 (DIE) [Army Geospatial Information Centre].

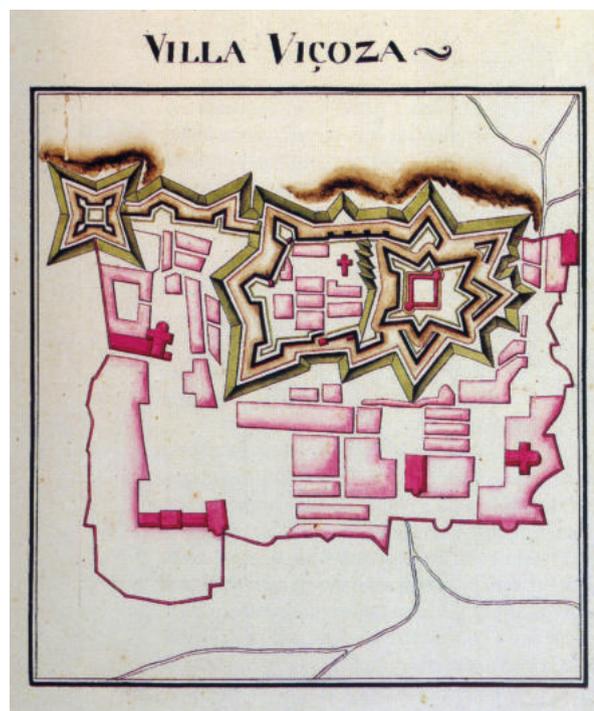


Illustration 29. Plan of Vila Viçosa (1839); the net urban design is shown in the foreground. Author unknown.



Illustration 30. Vila Viçosa, *Castelo Artilheiro*, or “*Rocca*”, view from the ditch and from the circular bulwark. Photo FL, 2015.

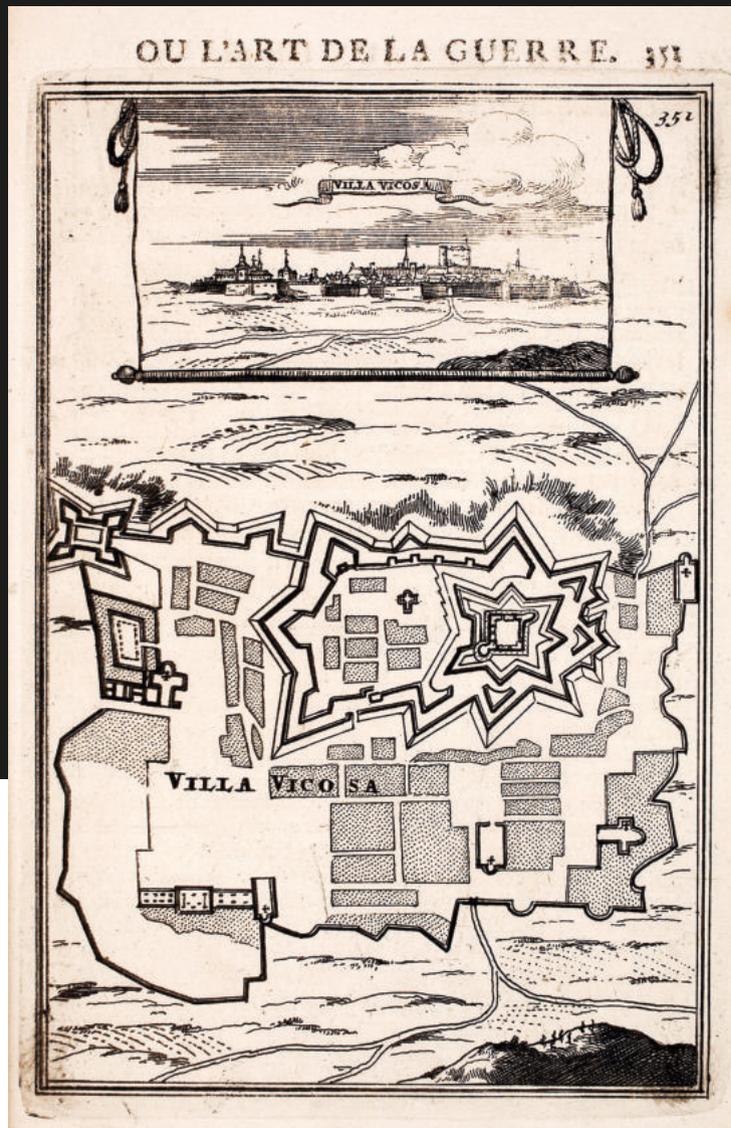


Illustration 31. Vila Viçosa. Plan with graphic representation of the Castle and bulwarks after Nicolau de Langres's reform; below urban implantation of the 17th-century town expansion.



Illustration 32. Portrait of Friedrich Hermann von Schomberg (1615–1690), a general officer in the Alentejo and lieutenant-general commander of foreign troops, 1660–1668. Attributed to Jacques de la Roche, 18th century, Palace of Versailles.

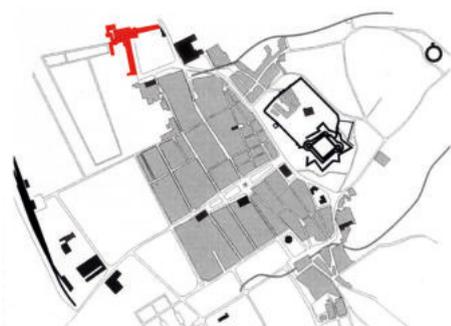


1 Illustration 33. Vila Viçosa, *Castelo Artilheiro*, view of the rustic Roman style main castle door revealing the morphological influence of Italian treatises. Photo FL, 2015.

2 Illustration 34. *Castelo de Vila Viçosa*, part of the castle where the Museum-Library of the House of Braganza houses hunting and game collections (natural species and armoury) and archaeology. Photo FL, 2018.

3 Illustration 35. *Castelo de Vila Viçosa*, *Sala das Colunas* [Hall of Columns] where hunting trophies are on display. Photo FL, 2018.





2.a.v.2 THE PAÇO DUCAL

“O Palácio é notável, bello exterior e interiormente, e o mais aprazível comodo que aqui vimos por Hespanha (ao menos quanto a mim), exceptuando, porém, o paço de Madrid [...]”.

Cardeal Alexandrino, 1571

“The Palace is remarkable, beautiful on the outside and on the inside, and has the most pleasant quarters we have seen in Spain (to my mind, at least) with the exception maybe of the Palace of Madrid [...]”.

Cardinal Alexandrino, 1571



Illustration 36. Vila Viçosa, view from the Palace Square, in *Album de Vila Viçosa oferecido a S.M. El-Rei, o Senhor Don Luiz I, pelo Conde de Lipa photographo de S.A.R. o Senhor Infante Don Augusto. c. 1861, Biblioteca da Ajuda.*

In the early 16th century, the 4th Duke of Braganza, Dom Jaime I (1479-1532), after rehabilitation of the Manueline style and his return from Andalusia, decided to build a new residence in Vila Viçosa to replace the quarters he had in the town castle. Situated in the *Horta do Reguengo* outside the medieval town wall, the emerging palace was set in an area verdant due to vast olive groves and abundant water.

This first building, erected and decorated in the Manueline-style, of Portuguese-Moresque influence (of which the cloisters, the chapel area, and the current Armoury halls are good examples) was remodelled by Duke Dom Teodósio (1505?-1563), around 1535, under a project that comprehended the palace square and the adjoining halls, viewed as an ensemble. The *Paço Ducal* followed a classic Renaissance language and featured a marble façade.

In the late 16th century, under the patronage of Duke Dom Teodósio II (1568-1630), new palace extension works were undertaken on the occasion of his marriage to Ana Velasco Y Girón, daughter of the 5th Duke of Frias (the Constable of Castile) with the addition of a new hall to the old palace, at the time called *Casas Novas* [New Houses]. This pro-

ject was carried out by royal architect Nicolau de Frias (c.1555-1634), whose sketches for the ‘global reordering of the façade’ have given it its current features. Supervision of the building factory would later be handed to Pedro Vaz Pereira and Manuel Pereira Alvenêo, local master architects.

These extension works created a large building with a monumental façade in the Mannerist style evidencing two influences, one from the Tuscan order and the other from the Ionic order; a third storey was added in 1610.

In the early 17th century, the palace was adorned with an ornamental lining considered “one of the richest collections of fresco and tempera murals to be found in the Portuguese artistic landscape, faithful to aesthetic Italian Mannerism canons” (Vitor Serrão, 1997:15), which spread to the new halls of the *Paço Ducal*, namely to the Galerietta of D. Catarina, the 6th Duchess of Braganza, and to the ceilings of the Medusa and David Rooms. These compositions filled with grotesque motifs were executed between 1600 and 1649 by different painters. The ceilings of the Medusa Room and the Galerietta of D. Catarina, “two remarkable murals”, were attributed to renowned Lisbon painter Tomás Luís (c.1560-c.1612). José de Avelar Rebelo

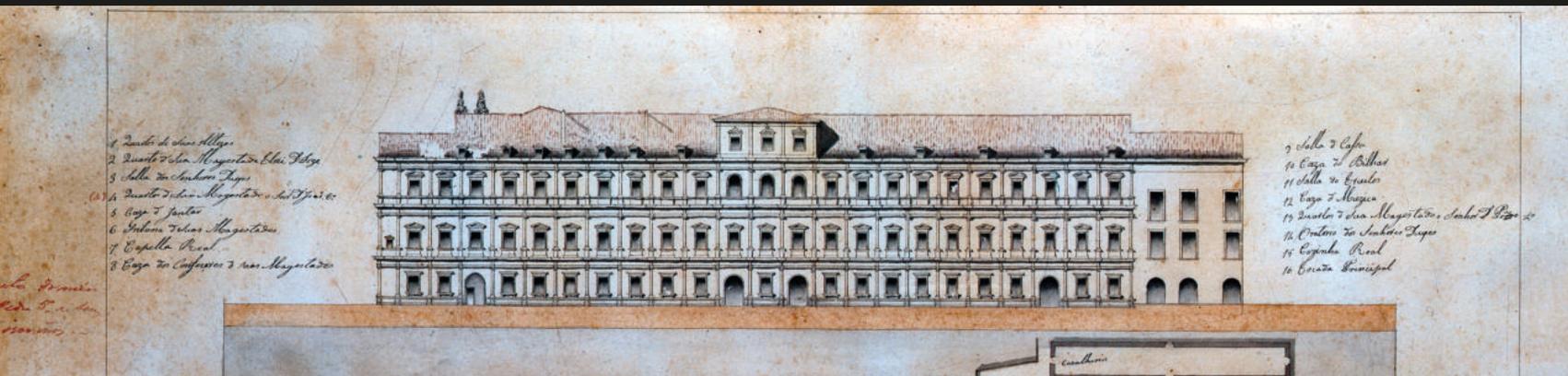


Illustration 37. *Paço Ducal* of Vila Viçosa. Front elevation by Nicolau Pires, 1845. *Arquivo Histórico da Casa de Bragança* [Historic Archives of the House of Braganza].

(c.1600-1657) would later paint the ceilings of the Palace's Music Chambers under the patronage of Dom João, the 8th Duke of Braganza, future King Dom João IV.

From 1640 onwards, when the Duke of Braganza became the first king of the fourth dynasty, the *Paço de Vila Viçosa* was used by the Portuguese Crown for seasonal stays.

In 1716, King João V, who ruled between 1689-1750, ordered new works to be carried out in the palace and in the *Tapada*, which would only be completed in the reign of King Dom José (1714-1777).

The palace would again be partially remodelled under Queen Maria I, with the elevation of the

Dining Room and the attic placed to the centre, on top of the third storey. In the late 19th century, this palace was one of the places favoured by the Royal Family when they were away from the capital of the kingdom, particularly by King Charles I (1863-1908), who ascended the throne in 1886, and who often stayed at the *Paço de Vila Viçosa*.

In the mid-20th century, as expressed in the will of the last king of Portugal, Dom Manuel II, the *Fundação da Casa de Bragança* was set up to supervise the Vila Viçosa Palace, which from then on has always functioned as a museum.

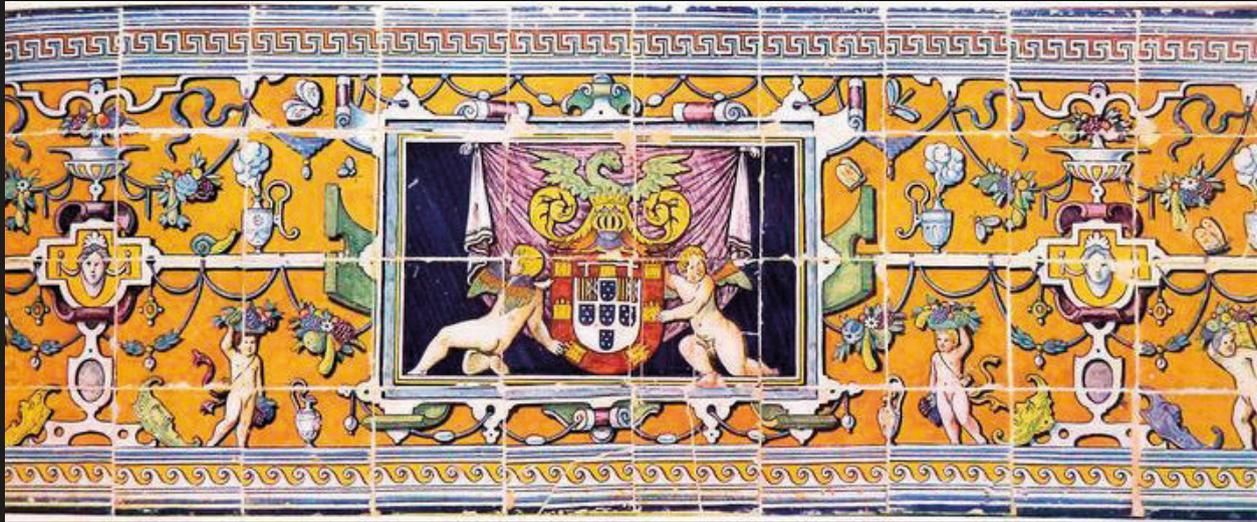


Illustration 38. Vila Viçosa. *Azulejo* panel bearing the ducal arms dating from the time of Dom Teodósio I, who commissioned the panel; made in Antwerp, 1558. Photo FCB, 2007.



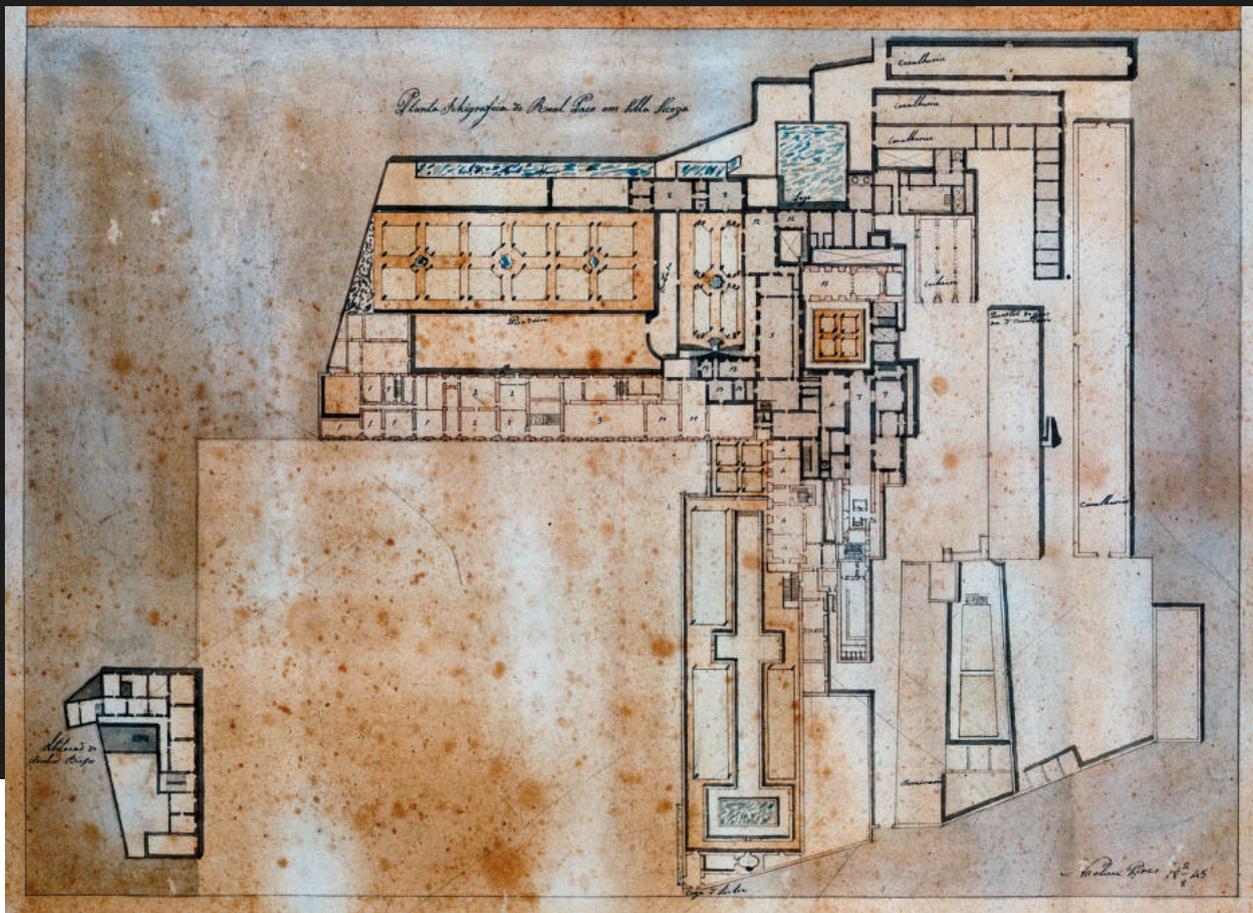
Illustration 39. *Paço Ducal* of Vila Viçosa. Marble front façade in Mannerist language, Photo FL, 2018.



Illustration 40. Portrait of D. Catarina, the 6th Duchess of Braganza, married her cousin, Duke Dom João I.



Illustration 41. *Paço Ducal de Vila Viçosa*. In the foreground, the equestrian statue of King Dom João IV of Portugal and the tower of the Royal Chapel, to the right, built under the orders of King Dom José I. Photo FL, 2018.



▲ **Illustration 42.** *Paço Ducal* of Vila Viçosa. Design by Nicolau Pires, 1845. *Arquivo Histórico da Casa de Bragança*.

> **Illustration 43.** *Paço Ducal* of Vila Viçosa. Side entrance giving way to the palace's service quarters: kitchen, coach house and stables: *Colégio dos Santos Reis Magos* [College of the Three Magi]. The *Porta dos Nós* [Knots' Door], in a Manueline-style design. Its three knots symbolise the position of the Ducal House in relation to the Royal House. Photo FL, 2015.





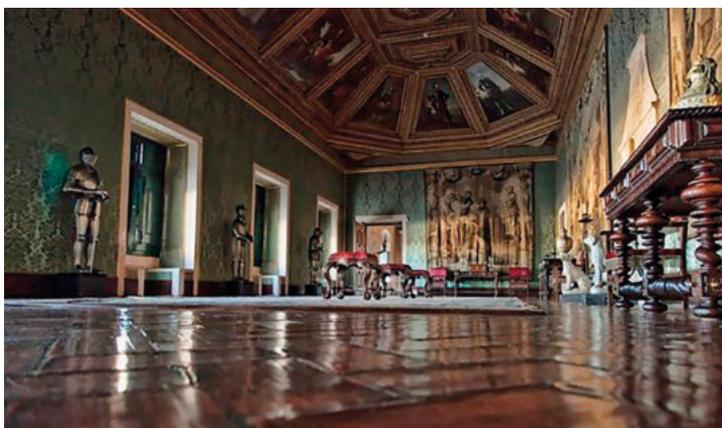
▲ **Illustration 44.** *Paço Ducal* of Vila Viçosa, wall confining the *Jardim do Bosque* [Grove], to the north, formerly *Jardim da Duquesa* [Duchess' s Garden]. Photo FL, 2018.

> **Illustration 45.** *Paço Ducal* of Vila Viçosa; the Chapel, underwent extensive architectural rehabilitation under Dom João, the prince regent, in the early 19th century, executed by José da Costa e Silva; fresco neo-classicist painting by Manuel da Costa on the arched roof. Photo FCB.



▲ **Illustration 46.** *Palácio Ducal* of Vila Viçosa, main staircase with frescoes depicting the taking of the city of Azemmour in Morocco, a work carried out under the patronage of Dom Jaime, the 4th Duke of Braganza. Photo FCB.

> **Illustration 47.** *Palácio Ducal* of Vila Viçosa, *Sala dos Tudescos* [the Tudescos Room]; coffered ceiling decorated with oil portraits of the Dukes of Braganza commissioned by King João V, in 1725, from Domenico Duprà (1689–1770). Photo FCB.





▲ **Illustration 48.** *Paço Ducal* of Vila Viçosa. A view of the *Jardim do Bosque*, formerly *Jardim da Duquesa*, Photo FL, 2018.

➤ **Illustration 49.** *Paço Ducal* of Vila Viçosa. A view of the *Jardim do Bosque*, formerly *Jardim da Duquesa*, Photo FL, 2018.

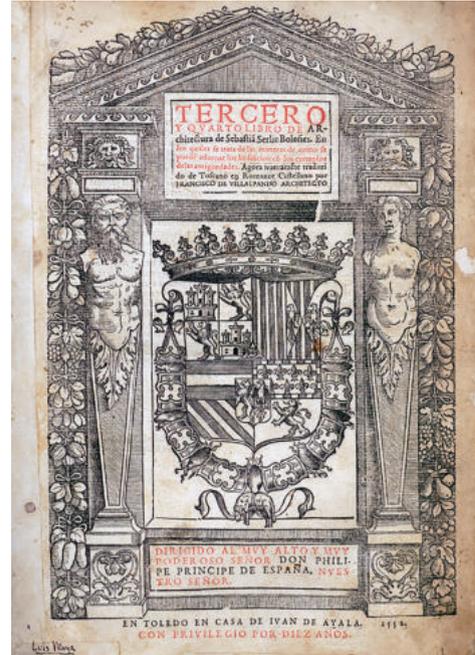




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1 Illustration 50. *Paço Ducal* of Vila Viçosa. Main rusticated entrance to the *Casa de Fresco* and *Lago do Tritão*, formerly *Jardim da Duquesa*; wall lined with *azulejo* tile work showing the iconic collection of Portuguese monarchs, in the neoclassic taste of Marian devotion. Photo FL 2018.

2 Illustration 51. *Paço Ducal* of Vila Viçosa. *Casa de Fresco* with a grotto decorated with a mythological sculpture and post Renaissance festoons; *Jardim do Bosque*, formerly *Jardim da Duquesa*. Photo FL, 2018.

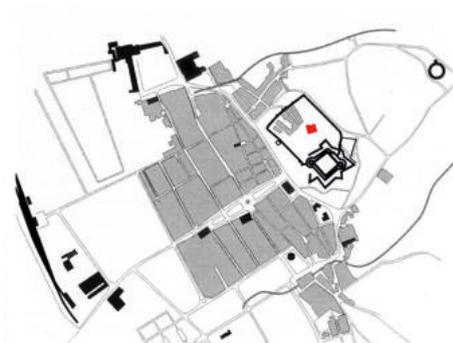
3 Illustration 52. Cover of the Treatise by Italian Mannerist architect Sebastiano Serlio: *Tercera y Quatro Libro de Architectura* [Third and Fourth Books of Architecture], 1552.

2.a.v.3 SACRED ARCHITECTURE

The area nominated for inscription and its respective buffer zone house a large number of sacred buildings, protected by law under the heading “classification”, namely:

1. Within **town walls**, the *Igreja de Nossa Senhora da Conceição (Largo do Castelo)* [Castle Square];
2. Within the **medieval urban net**, outside town walls, two churches, both founded after the medieval settlement but perfectly embedded in the pre-existing urban mesh:
 - a. *Igreja do Espírito Santo* [Church of the Holy Spirit], or *Igreja da Misericórdia* in Vila Viçosa (*Praça da República*), classified in 2013;
 - b. *Igreja and Convento de Santa Cruz (Rua Florbela Espanca)*, classified in 2012.
3. Within the **Renaissance urban mesh**, most churches contribute to the layout of squares or plazas, namely:
 - a. The *Igreja dos Agostinhos (Terreiro do Paço)*, classified in 1944;
 - b. *Igreja and Claustro do Convento das Chagas* [Cloisters of the Stigmata Convent] (*Terreiro do Paço*), classified in 1944;

- c. The *Igreja de S. Bartolomeu* or the *Igreja de S. João Evangelista* [Church of St. John the Evangelist] (*Praça da República*), classified in 1945;
- d. The *Igreja da Esperança* [Church of Hope] (*Largo Mouzinho de Albuquerque*), [Mouzinho de Albuquerque Plaza] classified in 1944.
4. There are three chapels in the **Tapada Real**: *Ermida de São Jerónimo*; *de Santo Eustáquio e de Nossa Senhora de Belém* (Chapel of St. Hieronimus, of St Eustace and of Our Lady of Belém). The *Ermida de São Bento* [St. Benedict Chapel] classified in 1944 is situated in the vicinity of the *Tapada*.
5. In the **buffer zone** there are other sacred buildings that contribute to the uniqueness of the Property nominated for inscription, namely:
- The *Capela de S. João Batista (Campo da Restauração)*, [Chapel of St. John the Baptist] [Restoration Battlefield], classified in 1997;
 - The *Igreja de Nossa Senhora da Lapa, Hospedaria do Peregrino* [Pilgrim's Inn], *Moradia do Capelão e do Eremita* [Residence of the Chaplain and of the Hermit], classified in 2002;
 - Church, Convent and *Cerca de Nossa Senhora da Piedade* [Enclosure of Our Lady of Piety] (*Largo dos Capuchos*), classified in 2012;
 - The *Igreja de S. Domingos*, [Church of St. Dominic] (*Vila Viçosa*), classified in 2013;
 - The *Igreja/Ermida de S. Luís* [Church/Chapel of St. Louis] (*Largo dos Capuchos*), classified in 2011.
- Files for characterisation of the property listed in accordance with their sacred function are submitted below.



IGREJA DE NOSSA SENHORA DA CONCEIÇÃO [CHURCH OF OUR LADY OF THE CONCEPTION]

The *Santuário de Nossa Senhora da Conceição de Vila Viçosa* [Sanctuary of Our Lady of the Conception in Vila Viçosa) is also known as *Solar da Padroeira* [The Patron Saint's Manor House] since it houses an image of Our Lady of the Conception, the patron saint of Portugal.

The current church building is situated within medieval town walls and results from the reform undertaken in 1569 to replace a small medieval church existing in the vicinity of the *alcáçova* in honour of *Santa Maria do Castelo* [Saint Mary of the Castle]. Construction works extended to 1598 and were followed by extensive improvements from 1641 onwards when a permit issued by the *Conselho da Fazenda* [Treasury] granted it a budget amounting to 400 thousand *reis* [sovereigns]. Álvaro Fernandes was the master mason in charge of the construction site but the restoration of the building after its rehabilitation is thought to have been carried out by Jerónimo Rodrigues. The building includes Estremoz, Monsaraz, Évora, Olivença and Veiros and conforms to the typology of a subgroup of church halls systematised by historian George Kübler.

Legend has it that the image of the patron saint may have been a gift from the Constable of the Kingdom Dom Nuno Ál-



Illustration 53. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*, built within the walls of the medieval enclosure of the town's castle; the manor house of the Caminha family is situated on the foreground, to the right. Postcard dated from the 1940s.

vares Pereira (1360-1431), who may have acquired it in England.

That very same image was proclaimed the Patron Saint of Portugal on 25 March 1646 by King João IV by royal decree ratified by the *Cortes Gerais* [Royal Assembly]. From that date onwards, Portuguese monarchs renounced wearing the royal crown on their heads.

This iconic image, made of Ançã rock, is placed over the high altar of the church; it traditionally wears rich garments (most garments were gifts from the Queens and other Ladies-in-Waiting of the Royal House). Its chapels underwent decoration interventions in the Mannerist and Baroque styles.

The 1755 earthquake caused severe damage to the building and reconstruction works continued well up to 1870.

In the shape of a longitudinal design, the church has three 5-bay naves with a series of arches supported on Doric columns, side chapels and apse flanked by smaller apses. The façade topped by a

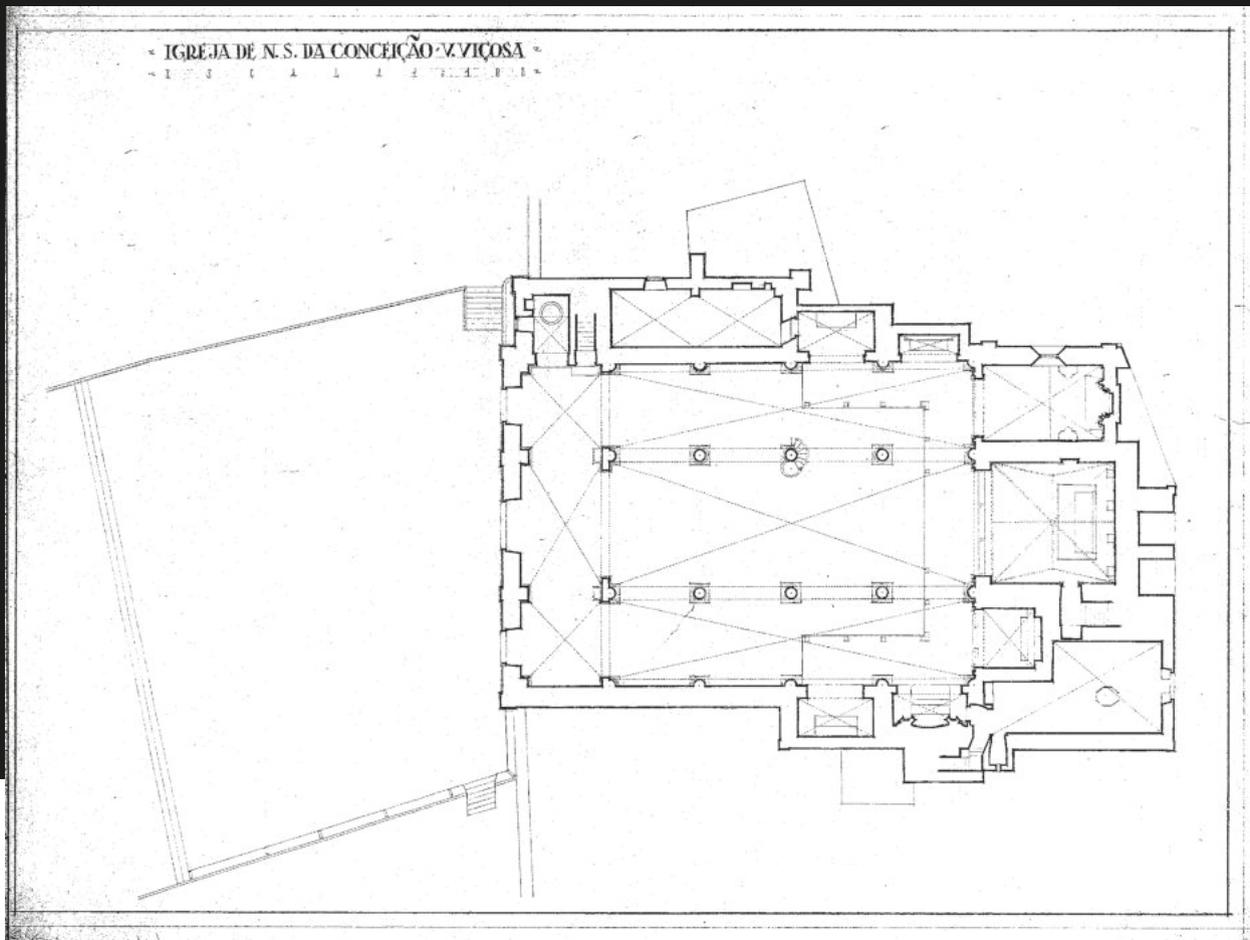


Illustration 54. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*, general design (DGPC: SIPA DES.00001140, s.a., s.d. [author and date unknown]) a view of the central nave to the right. Photo FL. 2018.

three-way pediment is sectioned by stone masonry pilasters that extend to the *timpano* [triangular pediment] defining three bands. The central one is wider but all of them are marked by the opening of a vertical lintel and a rectangular window. The main axis is even more accentuated by a quadrangular window that opens on the *timpano*. To the left, and on a slightly indented level, the bell tower features stone masonry wall corners topped by turrets.

The rib vaults of the chancel ceiling date back to ca. 1570.

Some of the side chapels show a unity in decoration with 17th-century *azulejos*, mural paintings on the ceiling and gilded altar pieces, also dated





Illustration 55. The *Santuário de Nossa Senhora da Conceição* in Vila Viçosa is also known as the *Solar da Padroeira* since it houses the image of Our Lady of the Conception, patron saint of Portugal. Photo FL, 2015.



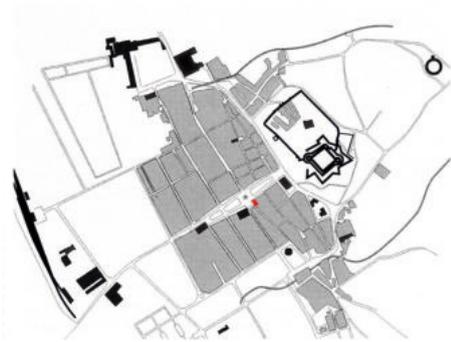
Illustration 56. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*, pulpit in the central nave placed on the Doric column of the second bay, on the side of the Gospel (c.1569).

from the 17th century. Among them, the *Capela do Santíssimo Nome de Jesus* [Chapel of the Sacred Name of Jesus] features wall bands decorated with *azulejo* wainscoting by Policarpo Oliveira Bernardes (1695-1778), mural paintings on the pointed arched vaulted ceiling and a late Baroque gilded wood altarpiece.

Every year, on the 8th of December, a major pilgrimage takes place to celebrate the day of the Immaculate Conception, Patron Saint of Portugal.

Illustration 57. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*. Detail of the nave and high altar. Source DGPC: SIPA FOTO.00895307, Manuel Ribeiro, 2007.





**IGREJA DO ESPÍRITO SANTO
OR IGREJA DA MISERICÓRDIA
[CHURCH OF THE HOLY SPIRIT OR CHURCH OF MERCY]**

The primitive church was built in the mid-16th century.

The current façade dates from the second half of the 18th century. One of its most noteworthy features is an elegant 16th-century marble portal framed by a classic entablature supported on Doric columns, crowned by a gable over a large window. To the right of the façade, the indented bell tower that, much like the large window, also dates from the 18th-century intervention works. The former church and hospital buildings are situated near the left lateral posterior façade around a central square yard.

Inside, a single nave with a high altar, a vaulted ceiling and walls completely decorated with polychrome *azulejos* with a pattern composition of flowering plants and depictions of the Holy Spirit on a monstrance. Some of these *azulejo* panels were mutilated in the 17th-century renovation works when the pulpit was moved to allow for the construction of the *Capela de Nossa Senhora do Loreto* [Chapel of Our Lady of Loreto] lined with gilded woodcarvings. The church also includes the chapels of *Santíssimo Sacramento* [Blessed Sacrament], of *Nossa Senhora do Rosário* [Our Lady of the Rosary]



▲ **Illustration 58.** Vila Viçosa, Church and former hospital of the *Misericórdia*. Main façade fronting the *Praça da República* (formerly *São Bartolomeu's* new square), and *Avenida Bento de Jesus Caraça*, its lateral façade facing *Rua Gomes Jardim* (formerly *Rua de Três*). Photo FL, 2016.

➤ **Illustration 59.** Vila Viçosa, *Igreja da Misericórdia*. North façade portal in the Doric order style. Photo FL, 2019.





Illustration 61. Vila Viçosa, Igreja da Misericórdia. Detail from the northern façade portal bearing the inscription between the triglyphs of the architrave: "THIS IS THE CHURCH OF MISERICÓRDIA". Photo FL, 2019.

and of *Sagrado Coração de Jesus* (formerly *Capela das Almas* or Souls Chapel), the latter featuring a marble altarpiece.

The *Capela-Mor* [Chancel] is raised, with polychrome *azulejo* wainscoting decorated with grotesques and ferronneries common in Mannerism, topped by a corbel arch. It houses the altarpiece in a Baroque gilded woodcarving in national style. The *Sacristia das Almas* [Souls Sacristy] is lined with figurative *azulejos* with Rococo motifs attributed to the workshop of Policarpo de Oliveira Bernardes, one of the main artists of the so-called "Masters' Cycle" in the Joanine Baroque style. The current *Sala do Despacho* [Dispatch Room] was a former hospital infirmary situated next to the hospital.

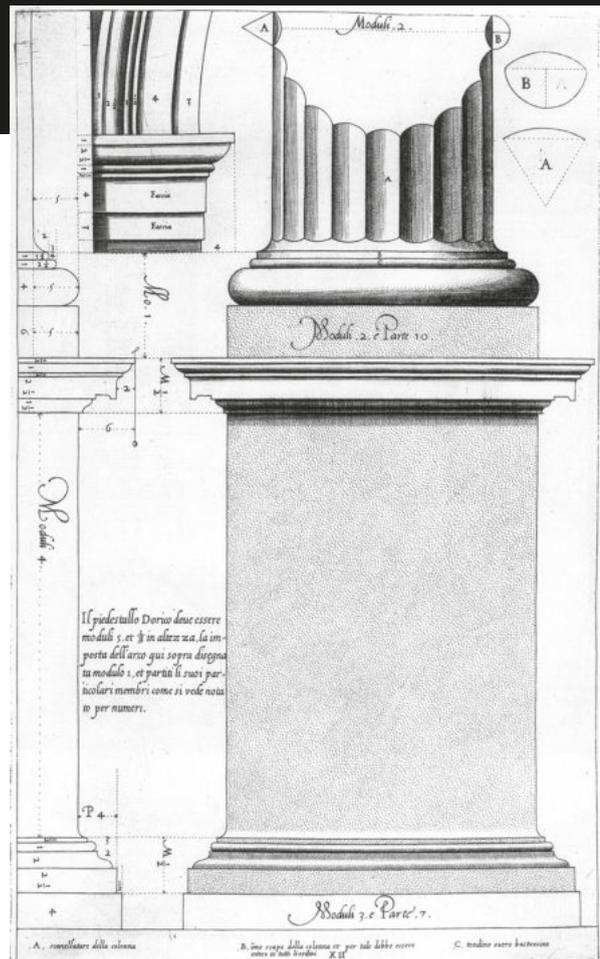


Illustration 60. G. B. Vignola, *Regola delle cinque ordine d'Architettura* [The Five Orders of Architecture], Rome, 1562 (1st ed.), intercolumn with pedestal and Doric unfluted shafts.



▲ **Illustration 62.** Vila Viçosa, *Igreja da Misericórdia*. Interior elevation on the side of the Gospel decorated with a carpet *azulejo* composition; the marble pulpit stands on over dimensioned corbels, 1608s. Photo FL, 2019.

> **Illustration 63.** Vila Viçosa, *Igreja da Misericórdia*. Vestibule, sub-choir, Tuscan capital and architrave. Photo FL, 2019.





Illustration 65. Vila Viçosa, *Igreja da Misericórdia*. Gilded Joanine altarpiece with two caryatids supporting the aumbry porch, on the side of the Gospel, Photo FL, 2019.



Illustration 66. Vila Viçosa, *Igreja da Santa Casa da Misericórdia*. Interior: altar-piece of *Nossa Senhora do Loreto*; detail from the pilasters decoration attesting to the Mannerist-style ornament. Photo DGPC: SIPA 00802265.



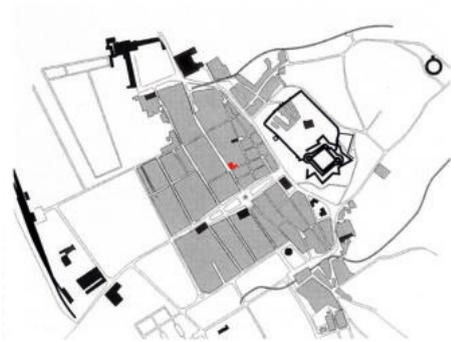
1 Illustration 67. Vila Viçosa, *Igreja da Misericórdia*. Interior in *azulejo* showing the high choir supported by a Tuscan colonnade. Photo DGP: SIPA 00802279.



2 Illustration 68. Vila Viçosa, *Igreja da Santa Casa da Misericórdia*. Interior: main altarpiece tribune, mural paintings on the side of the Gospel. Photo DGPC: SIPA 00802297.



3 Illustration 69. Vila Viçosa, *Igreja da Misericórdia*. Sacristy of the *Capela das Almas* showing a chest of drawers made of Brazilian rosewood. Photo DGPC: SIPA 00802301, s.a. [author unknown], 2006.



**IGREJA E CONVENTO DE SANTA CRUZ
[CHURCH AND CONVENT OF THE HOLY CROSS]**

The *Convento de Santa Cruz* of the Order of Saint Augustine was founded in the early 16th century on the initiative of Margarida de Jesus, mother superior of the *Mosteiro de Santa Mónica* [the Monastery of St. Monica] in Évora. She assembled the first group of nuns in 1525, eventually the Augustinian community, originally from the *Convento de Santa Mónica* in Évora. Construction works began in the second quarter of the 16th century.

The church was built in a longitudinal rectangular shape; an adjoining square convent building with cloisters in the centre was later added to it.

The modest-sized church presents a classic façade free from decorations with a central portal inspired by the designs of Italian Mannerist architect Sebastiano Serlio; it features a triangular pediment crowned by a square window with a wrought iron trellis that sheds light on the church interior. A bell tower crowned by a pinnacle was added to one of the sides of the church.

The church interior has one single nave and is topped by a Gothic vault, its walls lined with 17th-century blue-and-white *azulejo* panels. Two lateral altars were built next to the vault



Illustration 70. Vila Viçosa, *Convento de Santa Cruz*. Photo FL, 2018.



Illustration 71. Vila Viçosa, *Convento de Santa Cruz* at the crossroads of *Florbela Espanca* street [formerly *Rua da Corredoura* Cattlepass Street] with *Rua Públia Hortênsia de Castro* [formerly *Rua do Parlatório*, Parlatory Street]. Photo FL, 2018.



Illustration 72. Vila Viçosa, *Igreja de Santa Cruz*. Main door. Photo FL, 2018.



Illustration 73. Vila Viçosa, Convent space in the *Igreja de Santa Cruz*. Photo DGPC: SIPA 007449286.

arch. The chancel has a presbytery with a gilded polychrome altar-piece with marble foundation and four shafts adorned by atlantes, vegetal and bird motifs.

The temple is clearly a 16th-century construction work, with purified, erudite lines.

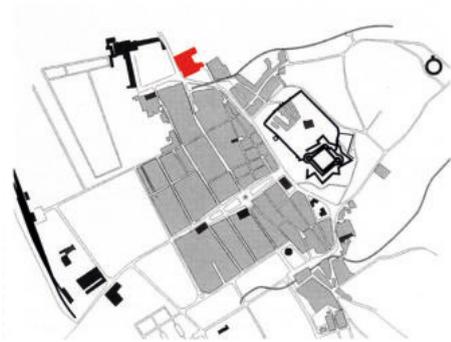
The convent was built around the cloisters, divided into two storeys with five bays supported by round arches. The main façade of the main quarters was built parallel to the temple façade and is punctuated by symmetrical-disposed windows.

The rooms in the main quarters were again altered in the 18th century. In 1707, the sleeping quarters were expanded under the supervision of Do-

mingo Nunes and in the last quarter of the 1700s the convent underwent several renovation works.

After construction of the primitive nucleus, the convent area expanded twice into the adjoining streets. Despite walls expansion over the centuries, the *Convento de Santa Cruz* is fully integrated into the ducal town urban design.

A marked Christian tradition is clearly visible in Vila Viçosa in the impressive original collection of the *Museu de Arte Sacra de Vila Viçosa* [the Vila Viçosa Sacred Art Museum] housed in the *Igreja de Santa Cruz* under the aegis of the Catholic Church [Archdiocese of Évora]. The museum is situated within the boundaries of the Property nominated for inscription; it was inaugurated on 8 December 1955 and is testimony to the outstanding joint collaboration of the Archdiocese of Évora, the *Câmara Municipal de Vila Viçosa*, the local *Misericórdia*, the *Grupo Amigos de Vila Viçosa* [the Vila Viçosa Friends] and the congregation; exhibits have been commissioned from local artists and artisans by the joint effort and commitment of the congregation.



**IGREJA DE NOSSA SENHORA DA GRAÇA
E CONVENTO DOS AGOSTINHOS
[CHURCH OF OUR LADY OF GRACE AND MONASTERY
OF ST. AUGUSTINE]**

The *Mosteiro de Santo Agostinho* [Monastery of St. Augustine] was the first sacred building erected in Vila Viçosa. Construction of this monastic temple dedicated to *Nossa Senhora da Graça* began in 1267.

The primitive temple of *Nossa Senhora da Graça* was situated next to the *Terreiro de Santo Agostinho* [St. Augustine Square], to the west of its current situation. In 1502, Duke Jaime I initiated the expansion works of the Ducal Palace and decided that it should be rebuilt in the exact place where the *Igreja dos Agostinhos* was implanted. The temple structure had therefore to be altered, its façade rebuilt to face once again the new *Terreiro do Paço*.

Only some elements remain of the primitive structure of the church after renovation works carried out in the first quarter of the 16th century.

When Dom Jaime I had the Augustine temple restructured, its façade “a perfect match” to the frontispiece of the *Paço Ducal*, his intention was to transform the *Igreja de Nossa Senhora da Graça* into a “(...) veritable pantheon dedicated

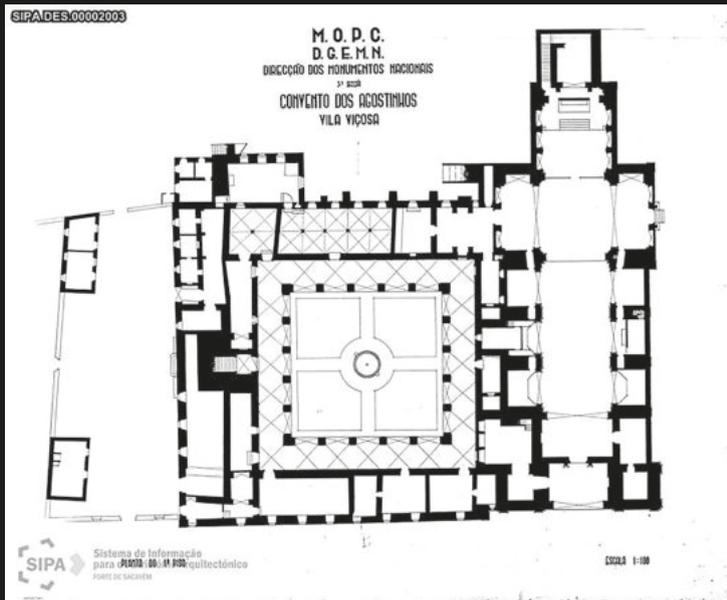


Illustration 74. Igreja de Nossa Senhora da Graça and Convento dos Agostinhos. Ground floor plan (DGPC: SIPA DES.00002003, author and date unknown).



Illustration 75. Vila Viçosa, Igreja de Nossa Senhora da Graça. Photo FL, 2016.

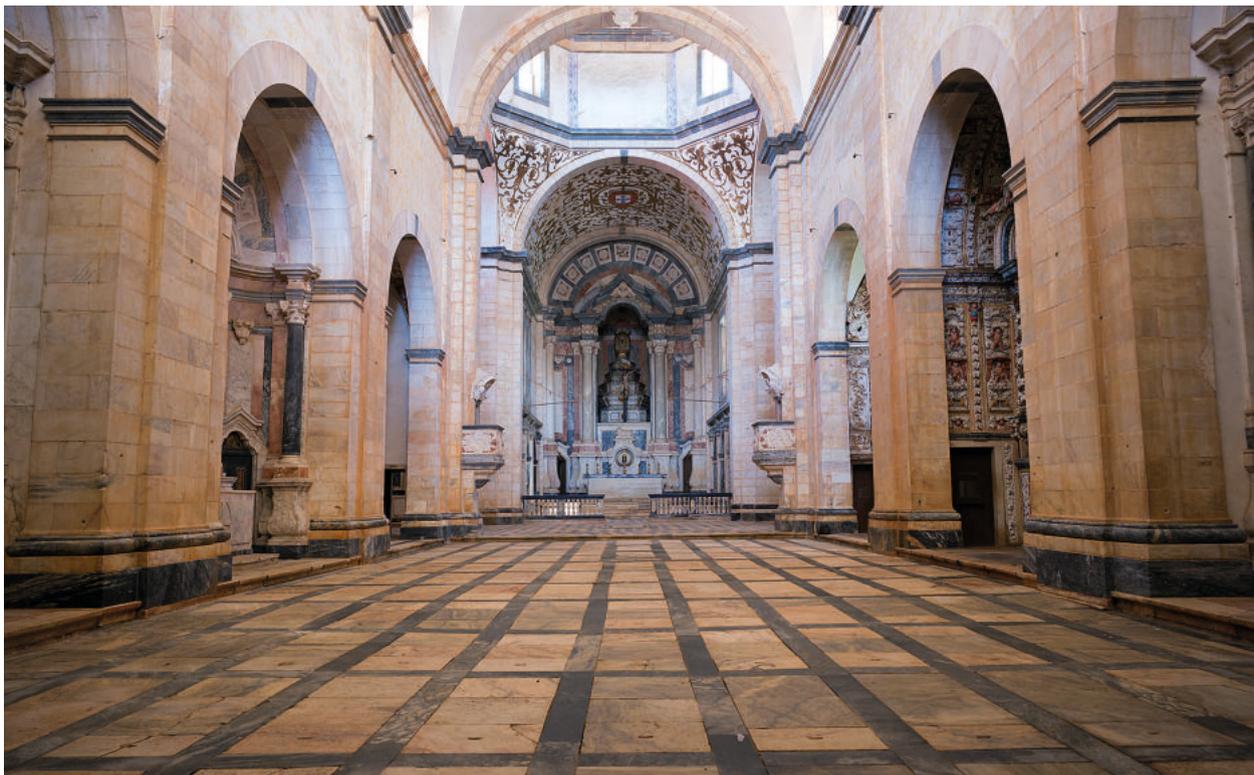


Illustration 76. Vila Viçosa, Igreja de Nossa Senhora da Graça. View of the interior. Photo FL, 2018.



Illustration 77. *Igreja de Nossa Senhora da Graça or dos Agostinhos*, chapel with Baroque *azulejo* lining attributed to António de Oliveira Bernardes (1662–1732), with hagiography of Saint Nicholas of Tolentino. Photo FL, 2019.



Illustration 78. *Igreja de Nossa Senhora da Graça or dos Agostinhos*, the ducal tomb of the Duke and of his descendants. Photo FL, 2019.

to perpetuating the memory of the House of Braganza”.

The Duke’s intention would only materialise in the following century, in 1635, when Duke Dom João, later to become King Dom João IV, began a major intervention of the temple which enabled the erection of a new family pantheon. It is worth mentioning, however, that the sole aim of the Duke’s patronage was to renovate the family pantheon and the remaining works were viewed as supplementary. Only after the death of the first monarch of the Brigantine Dynasty, would the works of the temple’s structure be completed.

The *Igreja da Graça* in Vila Viçosa has a single, rectangular planymetry nave with communicating side chapels, a transept, and a crossing topped by

an octagonal dome. The *façade* features the *chão* style [Portuguese architecture style] where the main body of the building is sided by two robust turrets, with a narthex where the main portal was built.

In the interior, the simple, clean-line Pantheon of the House of Braganza is worthy of note with tombs inserted in aedicules sided by major Ionic pilasters. Most tombs are situated on the sides of the chancel but two of them were erected at the top of the transept.

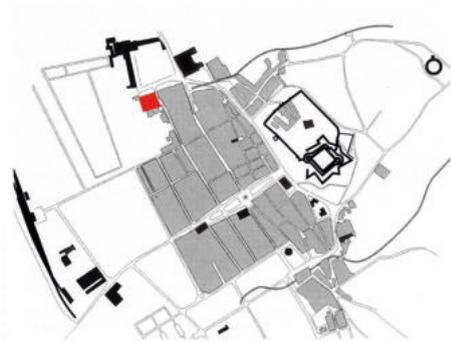
The structure of this pantheon is clearly based on the work executed in the 1560s by Jerónimo de Ruão on the chancel of *Santa Maria de Belém* to house the tombs of the last monarchs of the Aviz dynasty.



Illustration 79. *Igreja de Nossa Senhora da Graça or dos Agostinhos*, polychrome, Renaissance-design tomb of the first Duke of Braganza crowned by the Duke's coat of arms, in the 3rd chapel on the side of the Gospel, in the transept. Photo FL, 2019.

Illustration 80. *Vila Viçosa, Convento dos Agostinhos and Igreja de Nossa Senhora da Graça*. Photo FL, 2018.





**IGREJA E CONVENTO DAS CHAGAS
[STIGMATA CONVENT OR CHAGAS CONVENT CHURCH]**

Erected in 1514, under Dom Jaime, 4th Duke of Braganza, to be the Pantheon of the Braganza Duchesses, also known as the *Real Convento das Chagas de Cristo*, it was occupied in 1535 by the Clarisses of the Order of Saint Clare from the *Mosteiro de Nossa Senhora da Conceição de Beja* [the Monastery of Our Lady of the Conception of Beja].

The Monastery was the shelter of young noblewomen, many of whom the offspring from extramarital relationships.

Notwithstanding the poor, simple life led by the nuns of this monastic order, many donations turned this convent into one of the most prosperous and opulent in the kingdom.

The Renaissance-style church has buttressed façades and a pilastered portal made of marble from the region. The classic cloister dates from the reign of King João III and features two storeys topped by twinned arches. Convent quarters were built around the cloisters where some of the chapels converge. The single nave church is lined with *azulejos* dating back to 1626. The vault is decorated with frescoes. The chancel, crowned with a star-shaped vault, features a Portuguese-style altarpiece dating from the time of King João IV.

The convent building, which has been adapted to the hospitality and tourism industry, now houses the *Pousada D João IV*.

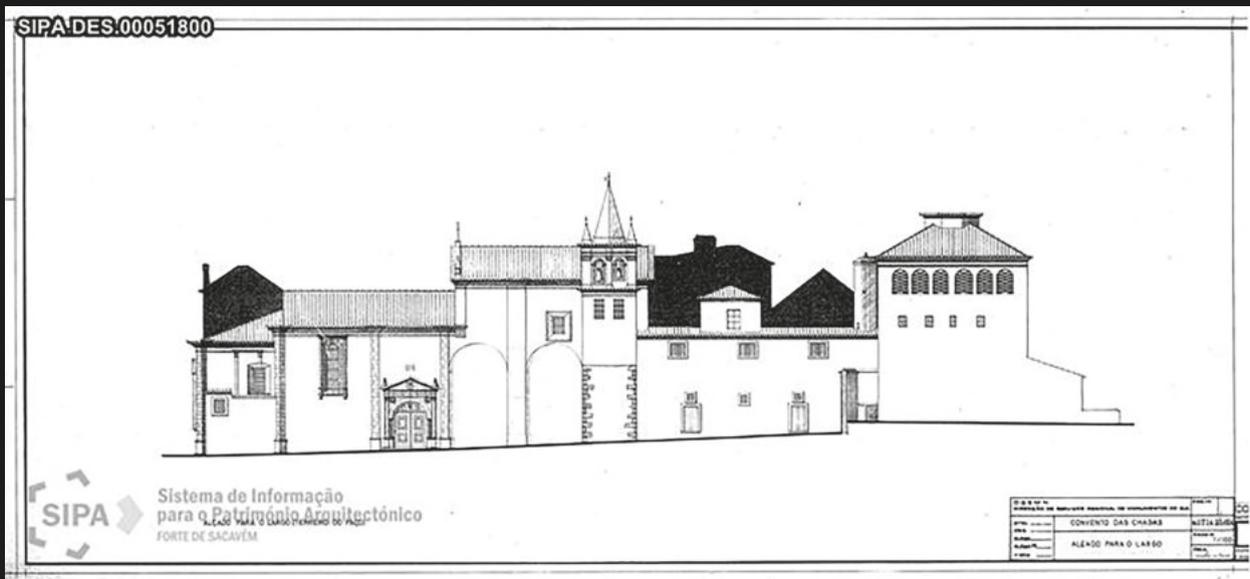


Illustration 81. Vila Viçosa, *Convento das Chagas*. North elevation fronting the *Terreiro do Paço* (DGPC: SIPA DES.00051800, author and date unknown).



Illustration 82. Vila Viçosa, *Igreja and Convento das Chagas*, North façade. Photo FL, 2018.



Illustration 83. Vila Viçosa, *Convento das Chagas*, eastern wing of the Cloisters featuring a vault and columns of classic inspiration common in the reign of the 5th Duke Dom Teodósio. Photo FL, 2019.

Illustration 84. Vila Viçosa, *Convento das Chagas*. Medallion showing the Holy Spirit Dove in the chapel situated on the first storey of the cloisters, eastern wing, in polychrome stucco with vestiges of golden paint. Photo DGPC: SIPA 00778661, author unknown, 2006.

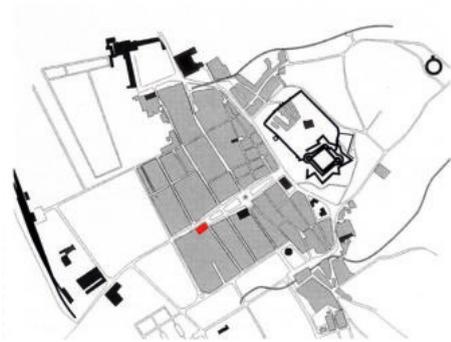




Illustration 85. Vila Viçosa, *Convento das Chagas*. The church's main Renaissance portal. Photo FL, 2018.

v Illustration 86. Vila Viçosa, *Convento das Chagas*. Ribbed vault church ceiling and fresco painting of grotesques. Photo FL, 2018.





**IGREJA DE SÃO BARTOLOMEU
OU DE S. JOÃO EVANGELISTA
[ST. BARTHOLOMEW OR ST. JOHN THE EVANGELIST
CHURCH]**

This 17th-century temple, also known as *Igreja do Colégio* [College Church] or of *São Bartolomeu*, is situated in the *Praça da República*. It was commissioned by the Dukes of Braganza (1636) to house the Jesuit college of Saint John the Evangelist, which had been founded in 1601.

The impressive façade, lined with marble from the region, has three rows of windows and the same number of portals sided by Doric columns.

Flanked by two square bell towers, the façade also has a clock set in 1822 by the Council.

The temple's interior is a classic example of Baroque architecture, with a noteworthy gilded altarpiece over the high altar made by a local artist, Bartolomeu Gomes, in 1726.



Illustration 87. Vila Viçosa, Igreja do Colégio or de São Bartolomeu. Pulpit with balusters and grooved cup in Mannerist-style inspiration, presumably dated 1661. Photo FL, 2019.



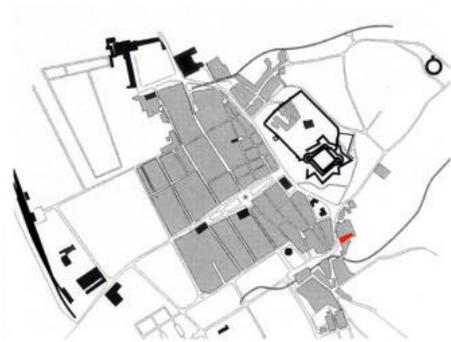
Illustration 88. Vila Viçosa, Igreja do Colégio or de São Bartolomeu. Main western façade, in *Album de Vila Viçosa oferecido a S.M. El-Rei, o Senhor Don Luiz I, pelo Conde de Lipa photographo de S.A.R. o Senhor Infante Don Augusto, c.1861, Biblioteca da Ajuda.*



Illustration 89. Vila Viçosa, *Igreja do Colégio* or of *São Bartolomeu*. Main western façade, Photo FL, 2016.

> Illustration 90. Vila Viçosa, *Igreja do Colégio* or of *São Bartolomeu*. A view of the nave and chancel, gilded wooden altarpiece made by local artist Bartolomeu Gomes, in 1726, in a hybrid, national and King-Dom-João-V style. Photo FL, 2016.





IGREJA DA ESPERANÇA [CHURCH OF HOPE]

An integral part of the Franciscan nun convent of Vila Viçosa, the *Igreja da Esperança* was erected between 1553 (when the land was acquired by D. Isabel de Lencastre, Duchess of Braganza) and 1570 (when construction works were completed). Initially a simple-line temple, it underwent successive decoration moments. It developed as a longitudinal design, with a single nave and chancel crowned by a hemispherical dome. Complying with customary typology of female conventual architecture, the main entrance stands on a lateral elevation with a vertical lintel portal capped by a late-Renaissance bas-relief showing the Virgin with the Infant Jesus sided by Guardian Angels St. Raphael and St. Gabriel.

In the interior, the single nave is covered by a geometrically-shaped *azulejo* panel dating back to the second half of the 17th century. There are other noteworthy patterns in the *Capela de Nossa Senhora da Assunção* [Chapel Our Lady of the Assumption] and in the *Capela dos Terceiros* [Chapel of Third Order of Saint Francis]. Several 17th-century paintings are displayed on the mural panels.

The sturdy vault and the church's apse display murals with grotesques and other motifs encircling paintings depict-



Illustration 91. Vila Viçosa, *Igreja do Convento da Esperança*. Chancel with *azulejo* panel, gilded wooden altarpiece and frescoes. (DGPC: SIPA, PHOTO 00895299, author and date unknown].



Illustration 92. Vila Viçosa, *Igreja do Convento da Esperança*, nave with panel of chequered *azulejos*. Photo FL, 2018.

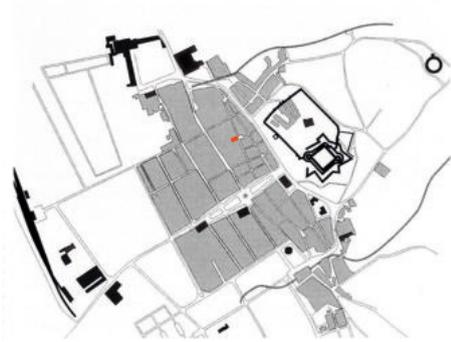
ing scenes from the bible. The gilded wooden altarpiece, a significant feature of the so-called proto-Baroque or national style, dates back from the final years of the reign of King Dom Pedro II.

The choir grid separating the church from the outside (accessible to all lay persons) to the inside (where the nuns remained) still exists at the foot of the nave.

The church was awarded to the *Venerável Ordem Terceira de São Francisco* [Venerable Third Order of Saint Francis], while the convent was entrusted to the *Fazenda Pública* [Treasury], which acquired it in the following year.



Illustration 93. Vila Viçosa, Church and *Convento da Esperança*; in the foreground, part of the Roman aqueduct with round arches. Photo FL, 2018.



IGREJA DE SANTO ANTÓNIO
[CHURCH OF ST. ANTHONY]

The Renaissance *Igreja de Santo António* in Vila Viçosa is situated in the town centre and within the boundaries of the nominated Property for inscription. The rectangular-nave temple was founded by Dom João I, 6th Duke of Braganza, around 1564 to be used as the oratory of the ducal house. After his death, the temple was used by his widow D. Catarina de Bragança and other members of the nobility for public worship. With a valuable *azulejo* lining, it houses one of the most unique fresco pictorial designs existing in Portugal dating back to the second half of the 16th century, with a strong Italianate influence. It is still used nowadays as a place of worship and as a funeral home chapel.



Illustration 94. Vila Viçosa, *Igreja de Santo António*, elegant, *chão* style façade dating back to the late 16th century. Photo FL, 2019.



Illustration 95. Vila Viçosa, *Igreja de Santo António*, ribbed vault with liernes and tiercerons; frescoes and gilding with a Mannerist ornament repertoire. Photo FL, 2019.



1 **Illustration 96.** Vila Viçosa, *Igreja de Santo António*. Interior elevation on the side of the Gospel lined with an *azulejo* carpet composition, with a view of the pulpit and the stylised marble balusters. Photo FL, 2019.



2 **Illustration 97.** Vila Viçosa, *Igreja de Santo António*. High choir balustrade with reverse shaft microcolumns and a corbel after the style of Michelangelo. Photo FL, 2019.

**ERMIDA DE SÃO BENTO
[ST. BENEDICT CHAPEL]**

Present-day *Ermida de São Bento* is a 16th-century temple built in the Palladian style; it underwent extensive renovations in the early 18th century. It was erected at the top of a *cabeço*, the highest point to the north of the urban centre, in the vicinity of the *Tapada Real* and the *Fortim de Caracena* [Caracena Fort] in ruins. This primitive temple may have been founded by the Dukes of Braganza, who owned the land, not unlike what happened with some neighbouring buildings such as the former *Ermida de São Jerónimo* erected adjoining the *Tapada* by Duke Jaime circa 1535, or the *Ermida de Santa Maria de Belém* [Hermitage of St. Maria of Bethlehem], founded by Duke João I, in 1570.



Illustration 98. Vila Viçosa, *Ermida de São Bento*. Photo FL, 2018.

THE WAY OF THE CROSS IN VILA VIÇOSA

- Station 1 – *Largo Mouzinho de Albuquerque* (formerly *Rossio*);
Station 2 – *Rua Padre Joaquim Espanca* (formerly *Rua de António Homem*), between no. 10 and no. 12;
Station 3 – *Rua Dr. Couto Jardim* (formerly *Rua dos Fidalgos*), between no. 47 and no. 51;
Station 4 – *Largo José Sande* (formerly *Terreiro do Patacão*);
Station 5 – *Largo Mariano Prezado* (formerly *Largo da Saboaria*), between no. 12A and no. 18.



Illustration 99. Vila Viçosa, The *Passo* [Station], situated in the *Largo José Sande*, is one of the five small chapels that make up the *Passos da Via Sacra* in Vila Viçosa. Photo FL, 2018.

The stations of the *Via Sacra de Vila Viçosa* represent the different stations of the Passion of Jesus Christ and follow the urban path walked by the congregation to retrace and meditate over the Passion of Jesus Christ (Christ's steps from the Praetorium to Calvary carrying the Cross).

Each of the five small rectangular chapels has a Baroque decoration on the outside. They were executed by order of the *Irmandade do Senhor Je-*

sus dos Passos [Brotherhood of the Steps of Our Lord Jesus] founded in 1610 by Dom Teodósio II, Duke of Braganza; renovation works in 1741 added marble porticos with broken pediments and volutes supporting the attic presumably by architect José Francisco de Abreu.

Nowadays, the *Procissão dos Passos* [Way of the Cross Procession] walks the streets of the town on the second Sunday of Lent.



2.a.v.4 RESIDENTIAL ARCHITECTURE

No predominant residential typology may be identified in current residential architecture, where single-family residences or multifamily residential buildings, manor houses, family seats and palaces coexist, the whole ensemble being marked by some diversity. On the rear or lateral sides of the house, walled gardens can only be accessed through the house or its backyard. There is a predominance of large size lot multifamily housing to the south of the *Praça da República*, as is customary in the Alentejo typology.

There is a wider typology variety to the north, with no predominant type, with large size lot multifamily housing, single-family residences – both ground and 2 and 3-storey buildings – and some manor houses in the vicinity of the Ducal Palace.

MANOR HOUSES

The erection of the *Paço do Reguengo* under Dom Jaime I, 4th Duke of Braganza, redefined the urban space of Vila Viçosa. The *Terreiro do Paço*, viewed as the physical representation of the House of Braganza, the most important Portuguese noble family, houses the ducal palace, the *Convento das Chagas*, the *Convento de Santo Agostinho* and the *Palácio dos Bispos Deões*.

Around 1542, Duchess D. Joana de Mendonça (wife of Dom Jaime I) commissioned the construction of a palace adjoining the *Convento das Chagas* where she could lead the life of a recluse widow. This palace now houses the historic archives of the *Fundação da Casa de Bragança*, (classified as a Public Interest Monument). In 1743, King João V granted the palace to the deans of the *Colegiada de São Jerónimo* [Collegiate Church of Saint Hieronimus]; the building had to undergo expansion works, a new space being added to one of its sides. Little now remains of the 16th-century building, only an L-shaped hall on the first floor with a Renaissance vault, and the 18th-century elevations.

The most ancient manor houses or palaces are situated in the vicinity of present-day *Praça Martim de Sousa* [Martim de Sousa Square] in the *Largo do 25 de Abril* [25 April



Illustration 101. Vila Viçosa, *Paço dos Bispos Deões*, now houses the historic archives of the *Fundação da Casa de Bragança*. Photo FL, 2018.



Illustration 102. Vila Viçosa, *Palácio dos Matos Azambuja*, also known as *Casa dos Arcos*, with an Italianate style Renaissance *loggia* capping the main entrance. Photo FL, 2018.



Illustration 103. Vila Viçosa, *Paço dos Lucena*, in *Avenida Duques de Bragança*. Main façade features arches on the noble floor of the indented structure. Photo FL, 2018.



Illustration 104. Vila Viçosa, The *Paço dos Noronha*, in *Rua Dr. Couto Jardim*, the north façade recovers the archetype Renaissance Italianate *loggia* situated in the cloisters garden (with the typical arch gallery overlooking the lateral garden). Photo FL, 2014.



Illustration 105. Vila Viçosa, *Palácio dos Sousa Câmara*, [the Sousa Camara family Palace] to the north of *Praça da República* (formerly *Praça Velha* [Old Square]). Photo FL, 2018.

Plaza] and to the extreme south of *Largo Mariano Prezado* [Mariano Prezado Plaza], i.e. between the *Terreiro do Paço* and the medieval settlement. One of those palaces is also known as the palace of the Matos Azambuja family or ***Casa dos Arcos*** [the Arch House] (classified as a Public Interest Monument). The two-storey, square-design palace developed around a rectangular interior patio. On the ground floor, the main façade has a rectangular frame portal with a frieze sided by iron-barred windows. On the upper floor, three French windows with frames resemble the wrought iron railings in the portal. A *loggia* was built over a door to the left of the façade.

The building is in perfect harmony with a precious, large back garden with water engines and cooling areas.

Almost directly opposite stands the palace that was once owned by the ***Lucena*** family, dating from the second half of the 16th century. Its most relevant feature are the arches fronting an entrance patio that connects both buildings.

In two of the main streets connecting the *Terreiro do Paço* – *Rua da Corredoura* (in the current *Rua Florbela Espanca*) and the *Rua dos Fidalgos* (in the current *Rua Dr Couto Jardim*) there are some noteworthy manor houses, namely:



Illustration 106. Vila Viçosa, *Palácio dos Silveira Meneses* [Palace of the Silveira Meneses family] in *Rua Dr. Couto Jardim* (formerly *Rua dos Fidalgos*), nos. 9 to 11, after renovation works to stop decay. Photo FL, 2018.



Illustration 107. Vila Viçosa, on the right, a palace in *Rua Florbela Espanca* (formerly *Rua da Corredoura*). Photo FL, 2018.

- The ***Paço dos Noronha***, built in the late 16th century under Cristóvão de Noronha;
- The ***Palácio dos Sousa Câmara***, with a main façade overlooking the *Praça da República*, designed by architect José Francisco de Abreu (the same architect who designed the Vila Viçosa municipal palaces);
- The ***Solar dos Sanches Baena***, presumably dating from the 16th century, is currently a nursing home for the elderly. This palace has a waterwheel, the *Casa do Fresco* and a significantly large aqueduct that served the vegetable gardens. The *Casa de Fresco*, classified as a Municipal Interest Building, bears

testimony to the late-16th-century artistic and aristocratic spirit;

- The former ***Paço dos Condes de Machado***;
- The former ***Paço dos Mascarenhas***, which has been converted into a hotel.

Most of these palaces follow the two-storey structure with upper-floor fenestration.

MODERN ARCHITECTURE

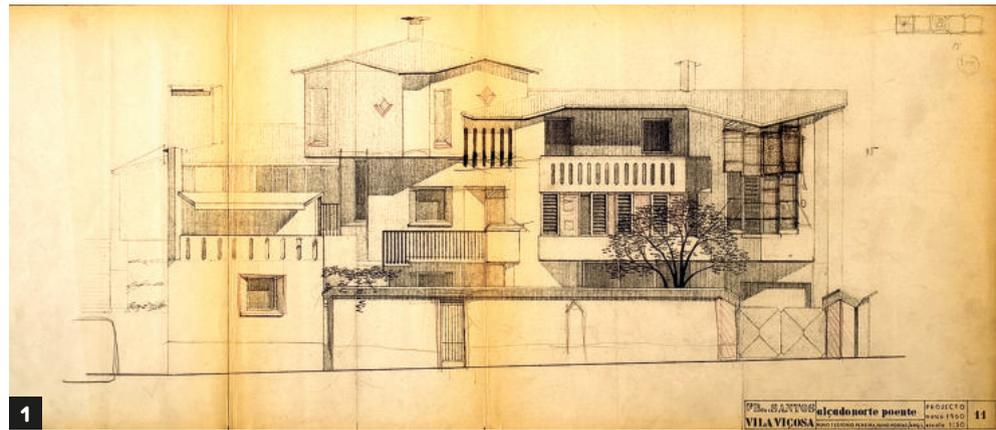
Between 1958 and 1962, three Portuguese architects (Teotónio Pereira, Nuno Portas and Pedro Vieira de Almeida) designed a villa for Justice Barata dos Santos located on a gentle slope in the vicinity of the Vila Viçosa Castle.

The villa, which combines the diversity of traditional values and modern principles, has become the *ex-libris* of modern architecture in Vila Viçosa, testimony to an innovative experience and a methodologically original approach to domestic space organisation. Indeed, the villa may be viewed as a type of construction, where a variety of architectural cyclic trends bestow a uniqueness upon it, thus distinguishing the villa from other constructions. It is also worth noting that this is a building which attests to a balanced dialogue with the surrounding historical background while at the same time being an original, contemporary response to intervention and to the project within the traditional architectural mesh.

The villa was classified as a Monument of Public Interest in 2017.

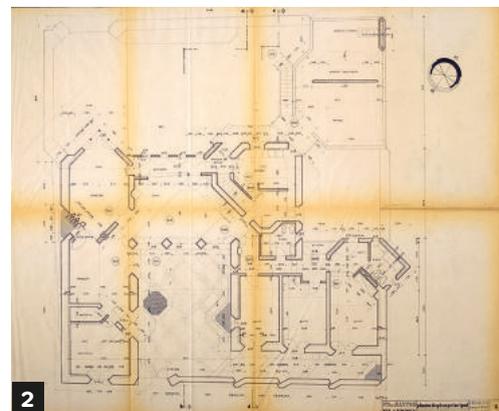


Illustration 108. Vila Viçosa, North façade of the villa of Justice Barata dos Santos in Vila Viçosa, 1958–62. Contextual integration into pre-existing architecture. Photo FL, 2015.



1 **Illustration 109.** Vila Viçosa, North façade of the villa of Justice Barata dos Santos in Vila Viçosa, 1958–62. Source: DGPC: SIPA.

2 **Illustration 110.** Vila Viçosa, Plan of the villa of Justice Barata dos Santos in Vila Viçosa, 1958–62. Source: DGPC: SIPA.



2.a.v.5 OTHER MONUMENTS

THE *PELOURINHO* [PILLORY]

The Vila Viçosa *Pelourinho* (Illustration 111) is situated in the partially landscaped garden square in front of the castle's donjon; it was placed there in 1941 upon completion of the works for the opening of *Avenida Duques de Bragança*.

Of rare, undisputed artistic beauty and documental value, the *Manueline Pelourinho*, classified as a National Monument, is a symbol of local power and official justice. Of an impressive, unique design, it is one of the most beautiful and elegant pillories still in existence in Portugal, a rare *ex-libris* of this town-museum. The *Pelourinho*, erected after King Dom Manuel I granted the *Foral Novo* [New Charter] to this Alente-



jo municipality in 1512, is capped by an elegant open spherical marble distaff festooned with garlands and acanthus leaves. On its quadrangular slate pillar sit four roughly sculpted frogs in the Roman style.

Illustration 111. Vila Viçosa, *Pelourinho*, capping revealing a morphology in the Manueline or Late Gothic style. Photo FL, 2019.



Illustration 112. Vila Viçosa, Former olive press of the *Cooperativa dos Olivicultores de Vila Viçosa*. Photo FL, 2014.

THE PAÇOS DO CONCELHO

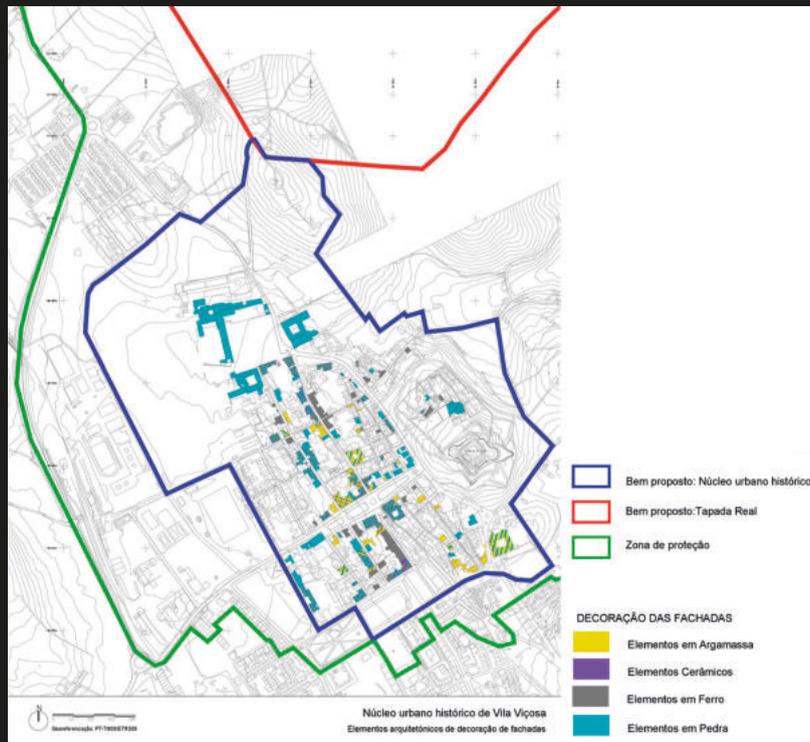
The *Paços do Concelho* building in Vila Viçosa (Illustration 146) is situated in the urban town centre in the former *Praça Nova de São Bartolomeu* currently *Praça da República*.

The current building replaced the original *Paços do Concelho*, which was demolished during the Restoration War to reinforce defensive lines. Construction of the current building, from its inception destined to be the *Paços do Concelho*, began in 1754 and ended in 1757 under José Francisco Abreu, an architect from neighbouring Elvas.

FORMER LAGAR [OLIVE PRESS] OF THE COOPERATIVA DOS OLIVICULTORES DE VILA VIÇOSA [VILA VIÇOSA COOPERATIVE OF OLIVE GROWERS]

The building, which is situated in the former *Largo da Feira* [Market Plaza], present-day *Largo Gago Coutinho*, is an interesting architectural ensemble in all likelihood dating from the 18th century. It has undergone successive transformations over the years.

The original building, which was used for olive storage and olive press for the *Cooperativa dos Olivicultores de Vila Viçosa*, was converted into a hotel between 2009 and 2012.



FAÇADE DECORATIVE ARCHITECTURAL ELEMENTS

Vila Viçosa boasts an extensive use of marble, of plaster (in socles, corners and friezes), of *azulejo* panel linings and of (wrought or cast) iron railings as façade decorative architectural elements both in monumental architecture and in more modest residential buildings.



▲ **Illustration 113.** Vila Viçosa, Inventory of the Urban Ensemble, façade decorative architectural elements. (DGPC: SIPA).

◀ **Illustration 114.** Vila Viçosa, Door and façade lined with *azulejos*. Photo FL, 2018.

▼ **Illustration 115.** Vila Viçosa, Decorated pilaster. Photo FL, 2018.



2.a.vi PUBLIC SPACES

Public space in Vila Viçosa comprehends the following elements:

- North-south oriented streets intersected by narrower streets; main streets are the backbone of new development units (*Estrada de Évora* [Évora Road], present-day *Rua dos Combatentes da Grande Guerra* and *Rua Alexandre Herculano* [Street of the First World War Soldiers and Alexandro Herculano Street]) or of streets serving as boundaries for such development (*Rua da Corredoura* – present-day *Rua Florbela Espanca*);
- Articulation of an ensemble of squares and plazas (*Terreiro do Paço*, *Praça da República* and *Largo D. João IV*).

Public places in the historic urban centre of Vila Viçosa have preserved their identity and authenticity. Five examples of articulated history, urban morphology and current use are:

- **Largos and praças [Plazas and squares]** – the first level encompasses *Terreiro do Paço*, *Praça da República*

and *Largo D João IV*. The *Terreiro do Paço* is a symbolic place used for commemorations, markets, fairs and other events. The *Praça da República* is much more than a simple square; it has become the axis of the town's social and economic life. The present-day market is situated in the more functional *Largo D. João IV*.

- **Medieval streets** – this level encompasses the streets of the walled settlement (up to the 14th century) and the urban expansion streets up to the late 15th century.
- **Axis separating the medieval from the Renaissance town** – this axis encompasses the *Rua Florbela Espanca* and *Rua António José de Almeida* (a privileged connection between the largos and squares with diversified uses, namely business).
- **Renaissance expansion streets** – these streets encompass the urban fabric dating from the second half of the 16th century.
- **Spaces resulting from the mid-20th century urban transformations**, comprehending the extension of *Praça da República* (*Avenida Bento de Jesus Caraça*) and the *Avenida*

Duques de Bragança (a north-south crossing road, of recent design, where some services are situated).

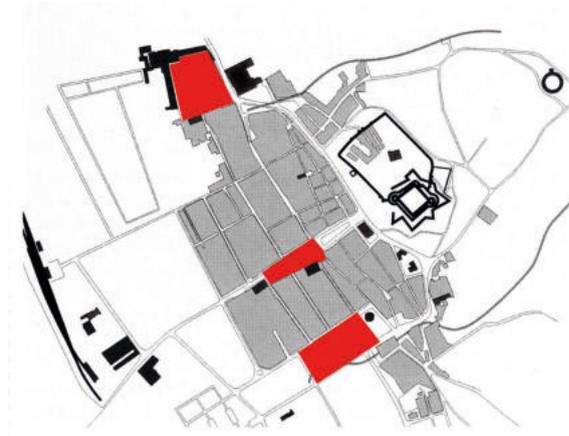
Nowadays the historic town centre is surrounded by an ensemble of green spaces used for protection purposes connecting urban and rural spaces, namely:

- The *Jardim da Mata* [Groove] (to the west of the *Largo D João IV*);
- The *Avenida da Estação* and the tree-lined avenue of the *Campo da Restauração* (to the west of the Renaissance urban mesh). In 2019, the *Câmara Municipal de Vila Viçosa* completed the urban requalification of the surroundings of the *Campo da Restauração* and of the *Cruzeiro de Vila Viçosa* avenue situated within the boundaries of the Property nominated for inscription; urban requalification consisted in major interventions to include pedestrian and circulation paths, parking regulations, landscape design, the implantation of street furniture, of a bus stop area and of a pluvial water drainage system.

LARGOS AND SQUARES

Terreiro do Paço, Praça da República and Largo D. João IV

Localisation



Characteristics and values

The town's two main urban spaces, truly empty quarters articulated with residential quarters, are the *Terreiro do Paço* and the *Praça da República*, where the public space form overlaps with the buildings that conform it.

The former *Rossio* (currently, *Largo D João IV*) is the third space that articulates the urban composition.

Public use

The *Terreiro do Paço* is a symbolic place for commemorations, fairs and other cultural events.

The *Praça da República* is the central town space where business streets converge.

The *Largo D. João IV* is a secondary place revitalised by the market.

Recent Images



1 **Illustration 116.** Vila Viçosa Renaissance Fair, June 2015. The *Terreiro do Paço* is a symbolic place used for commemorations, fairs and other cultural events. Photo FL, 2015.



2 **Illustration 117.** Vila Viçosa, the *Praça da República* and the *Avenida Bento de Jesus Caraça* are the main town spaces where business routes converge. Photo FL, 2015.

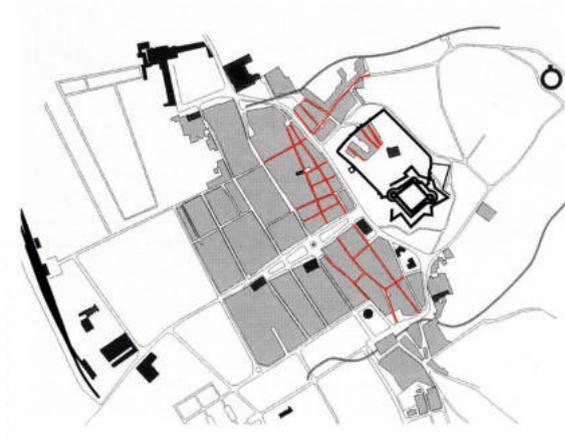


3 **Illustration 118.** Vila Viçosa, southern area. The *Largo D. João IV* functions as a secondary space revitalised by the market. Photo FL, 2018.

MEDIEVAL STREETS

Rua dos Combatentes da Grande Guerra and Rua Alexandre Herculano
Rua de Santo António and Rua Câmara Pestana

Localisation



Characteristics
and values

Only three paths have survived from the ancient urban mesh situated within the town walls. They attest to the first urban occupation of the land. The streets from the first outer wall expansion (15th century) have preserved most of their integrity and authenticity.

Public use

The streets of the medieval urban mesh are mainly used for residential purposes. Since they are not appropriate for vehicle circulation, they have preserved their peaceful traditional spirit.

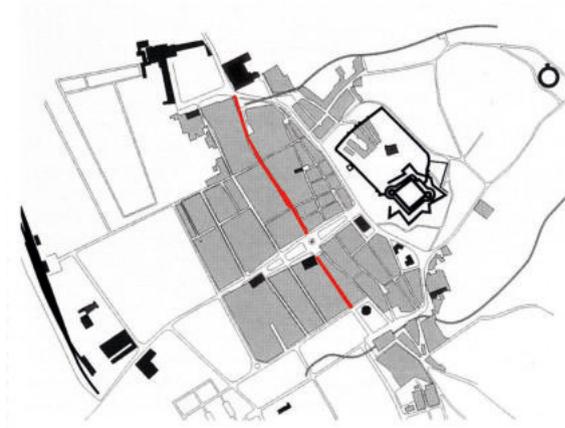
Recent Images



Illustration 119. Vila Viçosa, *Rua de Santo António*. Photo FL, 2018.

AXIS SEPARATING THE MEDIEVAL TOWN AND THE RENAISSANCE TOWN
Rua Florbela Espanca and Rua António José de Almeida

Localisation



Characteristics and values

Establishing a boundary between the medieval mesh and the 16th-century urban fabric, this is a structuring route in terms of its type, relationship with the surrounding urban mesh and functions. It connects the *largos* and the squares.

Public use

Vila Viçosa residents often use this street because it not only links different town places and functions but also because this is a street where commerce abounds.

Recent Images



Illustration 120. Vila Viçosa, *Rua Florbela Espanca* (formerly *Rua da Corredoura*). Photo FL, 2016.

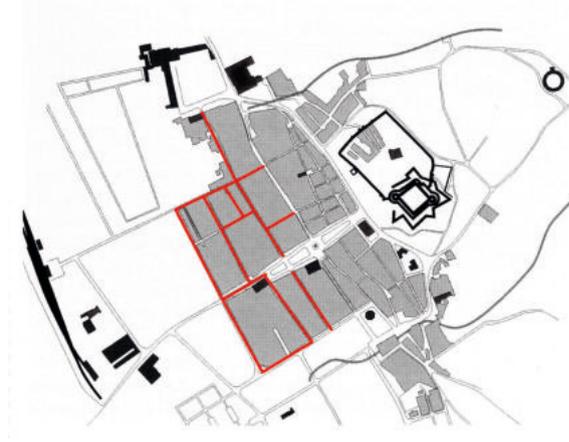
RENAISSANCE EXPANSION STREETS

Rua Dr. Couto Jardim and *Rua Padre Joaquim Espanca*

Rua Agostinho Cabral

Rua Martim Afonso de Sousa

Localisation



Characteristics and values

Rua Dr. Couto Jardim (formerly, *Rua dos Fidalgos*) extends from *Terreiro do Paço* up to the former *Praça de São Bartolomeu* (now, *Praça da República*) and houses major manor houses that conform to alignments and two-storey structures - ground and main floor - with a larger upper floor fenestration. *Rua Agostinho Cabral* and *Rua Martim Afonso de Sousa*, with a northwest/southwest orientation, are characteristic of the Renaissance urban mesh. Buildings are mostly residential, with two storeys and a few occasional shops on the ground floor.

Public use

These streets are mainly residential streets; they have preserved their original characteristics.

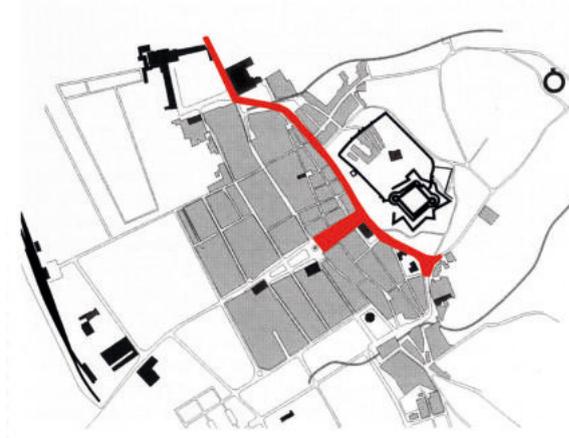
Recent Images



Illustration 121. Vila Viçosa, *Rua Dr. Couto Jardim* (formerly *Rua dos Fidalgos*, where a predominance of a Post-Renaissance manor architecture is visible). Photo FL, 2014.

SPACES RESULTING FROM MID-20th CENTURY URBAN TRANSFORMATIONS
Avenida Bento de Jesus Caraça and Avenida Duques de Bragança

Localisation



Characteristics and values

Avenida Bento de Jesus Caraça, which extends to the northwest, results from the demolition of three quarters of the medieval urban fabric. This urban transformation created an open-wide, tree-lined avenue with a central area for public use. *Avenida Duques de Bragança* was built around the same time following the opening of a clear space surrounding the castle to enable aesthetic appreciation and ease traffic constraints.

Public use

Avenida Bento de Jesus Caraça is used for leisure activities. Once the medieval urban connection between Estremoz and Alandroal, the *Avenida dos Duques de Bragança* is now a route used to cross the town.

Recent images



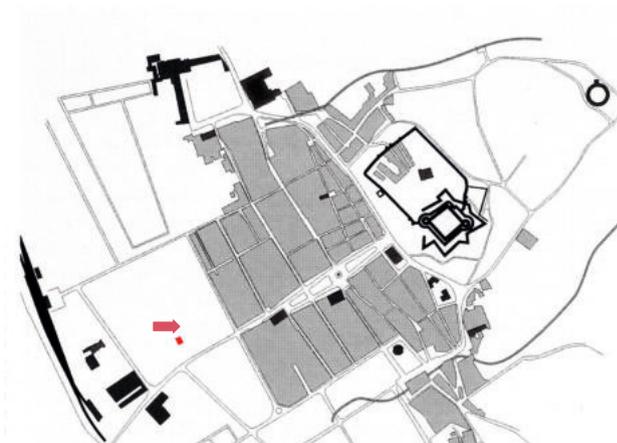
Illustration 122. Vila Viçosa, *Avenida Duques de Bragança*. North-south road connection. Photo FL, 2015.

2.a.vii ARCHITECTURAL HERITAGE SITUATED IN THE BUFFER ZONE

There are several classified sacred buildings within the proposed buffer zone situated in the urban part of Vila Viçosa attesting to the importance of the Catholic Church and its close connection with both the ducal town and the local community.

Capela de S. João Batista [Campo da Restauração], classified in 1997.

Localisation



Characteristics and values

The *Capela de São João Baptista de Vila Viçosa* may have been erected in the 1560s by a local brotherhood, named after the saint, which was established around the same time. This small Mannerist temple boasts a high quality decorative panel design, its interior being completely covered by murals.

The interior of the chapel has a unified central transept topped by a dome. The carpet *azulejo* composition wainscoting and frescoes extend up to the roof.

Recent images



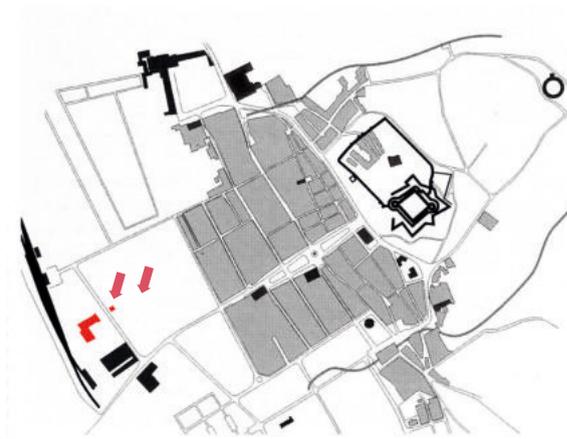
1 Illustration 123. Vila Viçosa, *Capela de S. João Batista*. View from the east. Photo FL, 2016.



2 Illustration 124. Vila Viçosa, *Capela de S. João Batista*. Interior. Photo FL, 2018.

***Igreja de Nossa Senhora da Lapa dos Milagres* [Chapel of Our Lady of the Lapa of the Miracles], *Hospedaria do Peregrino, Moradia do Capelão e do Ermita* [Chaplain and Hermit Residence] (Vila Viçosa), classified in 2002. *Cruzeiro de Vila Viçosa (Campo da Restauração)*, classified in 1910.**

Localisation



Characteristics and values

Construction of *Igreja de Nossa Senhora da Lapa dos Milagres* in Vila Viçosa dates from more recent times. It is situated in the so-called *Campo da Restauração*. It was founded by three missionary priests Ângelo de Sequeira, António de Sousa e Silva and Francisco José Martins, the latter a chaplain to the *Capela Real do Paço Ducal* [the Ducal Palace Royal Chapel]. Construction ended in 1764 although works in its interior continued for another 15 years.

This church was designed by José Francisco de Abreu, an architect from neighbouring Elvas, who also designed the *Paços do Concelho*. This harmoniously proportioned church is a true example of the Late Gothic style in the Alentejo.

The *Cruzeiro de Vila Viçosa* stands opposite the *Igreja da Senhora da Lapa* on a simple square socle, where a winged serpent coils around the marble Latin cross supported by a very tall pedestal. It dates back to the first half of the 16th century with major aspects of contemporary spirituality and a particular emphasis on the hope of Salvation through the Passion of Christ.

Recent images



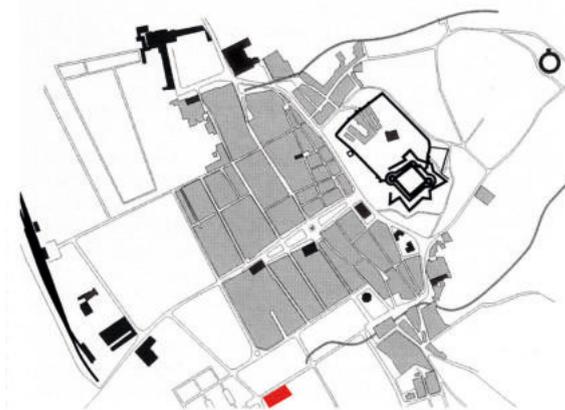
1 Illustration 125. *Cruzeiro de Vila Viçosa* and *Igreja de Nossa Senhora da Lapa dos Milagres*. Photo FL, 2018.



2 Illustration 126. Vila Viçosa, *Santuário de Nossa Senhora da Lapa dos Milagres*. Detail from the main façade with a noble portal and articulated large window; architect José Francisco de Abreu, c. 1756. Photo FL, 2018.

Convento de Nossa Senhora do Amparo, or of S. Paulo, or Fábrika de São Paulo, classified in 2015.

Localisation



Characteristics and values

Construction of the *Convento de Nossa Senhora do Amparo* began around 1590 but it was only inaugurated in 1613, under Dom Teodósio II, 7th Duke of Braganza (1568-1630) as part of the 16th-century urban expansion of Vila Viçosa. The Convent was designed as a large quadrangle surrounding the cloisters where the church overlooks the *Rossio*. In the early 20th century, the primitive convent, in ruins, housed an industrial unit [*Sociedade Fabril Alentejana, Lda., or SOFAL*]. It will shortly become a hotel taking full advantage of relevant medieval and industrial vestiges.

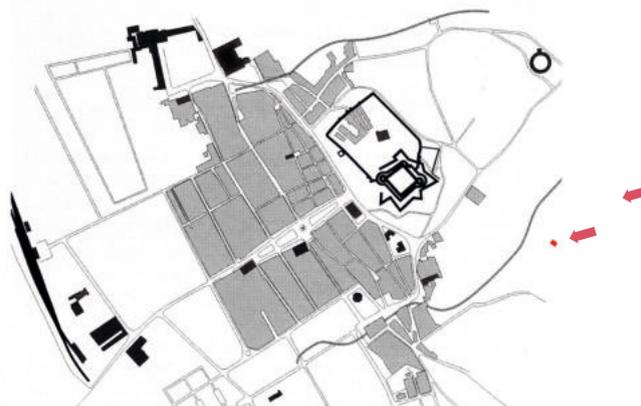
Recent images



Illustration 127. Vila Viçosa, *Convento de Nossa Senhora do Amparo, or of S. Paulo, or Fábrika de São Paulo*. Photo FL, 2014.

Igreja or Ermida de S. Domingos [St. Dominic Hermitage] (Vila Viçosa), classified in 2013.

Localisation



Characteristics and values

Foundation of the *Ermida de São Domingos* dates back to the mid 16th century in the reign of Duke Dom Teodósio I. With minor alterations, this temple has retained its original planimetry. Of a longitudinal design, it is made up of the narthex, the nave, and of the chancel to which lateral dependencies have been added. The church courtyard is opened by a large round arch, ending in a gable. The main façade is broken by a rectangular portal without decoration, on the axis of which the bell tower was placed. The nave, a single space different from the chancel, is capped by a vault partially covered in 18th-century frescoes. This pictorial ensemble is made up of nine tables depicting the life of St. Dominic (*idem, ibidem*) painted using the *trompe l'oeil* technique and framed by architectural elements in perspective. The altar is situated on the centre of the chaplain and is capped by a recess where an altarpiece used to stand. This space is capped by a dome, decorated with grotesque frescoes, executed in the late 17th century.

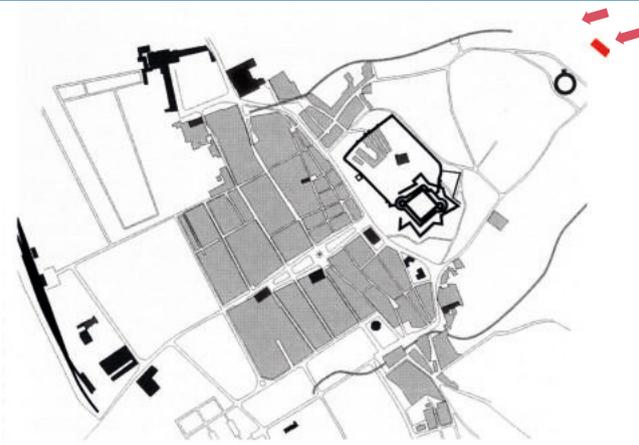
Recent images



Illustration 128. Vila Viçosa, *Igreja or Ermida de São Domingos* founded by Dom Teodósio I in the mid- 17th century. Photo FL, 2019.

Igreja, Convento [Convent] and Cerca de Nossa Senhora da Piedade [Our Lady of Piety Wall]
(Largo dos Capuchos), classified in 2012.

Localisation



Characteristics
and values

The former convent of the Capuchin Friars of Vila Viçosa dates back to 1500 when Dom Jaime, Duke of Braganza, commissioned the erection of the first building for the Castilian friars. The conventual ensemble was wholly renovated in the 18th century. Following dissolution of religious orders in 1834, the Convent was left vacant and was granted to the *Irmadade do Senhor Jesus da Piedade*; it had several different owners until it was acquired by a private individual in 1969.

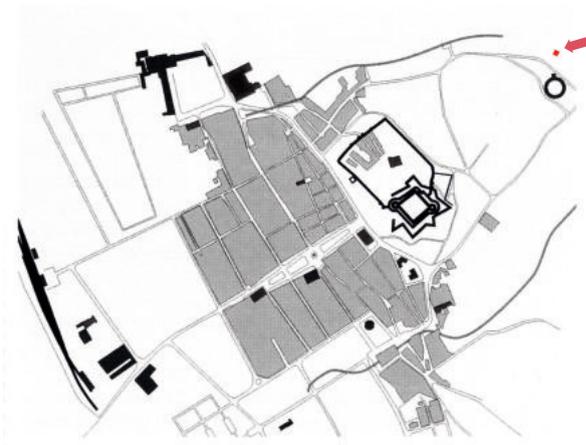
Recent images



Illustration 129. Vila Viçosa, Igreja and Convento de Nossa Senhora da Piedade. Photo FL, 2014.

Capela or Ermida de S. Luís (Largo dos Capuchos).

Localisation



Characteristics and values

The small *Capela de São Luís* was founded in 1560; initially it was used as the private chapel of Dom António Gouveia, a nobleman from the House of Braganza, secretary to Duke Dom Teodósio I. Until 1858, there used to be a balcony for the town notables at the top of the sacristy. Every year on the 1st of September on the same day the *arraial* (festival) was held, from this privileged position, the town notables could watch the bull run depart from the *Largo dos Capuchos*. At present, the “*Festa dos Capuchos*” [Festival of the Capuchin] is still held on the second weekend of September, as a tribute to *Nossa Senhora da Piedade dos Capuchos*. The top of the small rectangular chapel faces north. It has a wall with a gate to the west and some of the buildings on its east side, one of which was the former sacristy, display a simple vernacular architecture.

Recent images

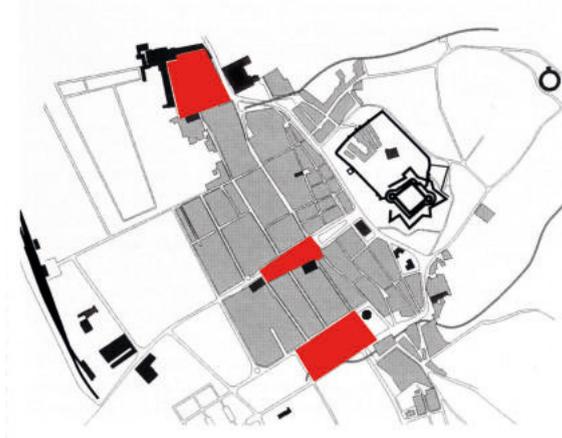


Illustration 130. Vila Viçosa, *Capela or Ermida de S. Luís*: the simplicity of the *chão* style architecture. Photo DGPC.

LARGOS AND SQUARES

Terreiro do Paço, Praça da República and Largo D. João IV

Localisation



Characteristics
and values

The town's two main urban spaces, truly empty quarters articulated with residential quarters, are the *Terreiro do Paço* and the *Praça da República*, where the public space form overlaps with the buildings that conform it.

The former *Rossio* (currently, *Largo D João IV*) is the third space that articulates the urban composition.

Public use

The *Terreiro do Paço* is a symbolic place for commemorations, fairs and other cultural events.

The *Praça da República* is the central town space where business streets converge.

The *Largo D. João IV* is a secondary place revitalised by the market.

Recent Images



2.a.viii ECONOMIC ACTIVITIES

Economic activity in the council of Vila Viçosa develops around three main vectors:

- **Extraction and transformation of marble.** The Vila Viçosa marble is famous worldwide and Vila Viçosa is known domestically as the *Capital of Marble*. In 2015, 33 quarries in Vila Viçosa were in operation. Quarrying is a pivotal economic activity for it not only creates hundreds of jobs in the extraction and/or transformation sector but it also impacts other related sectors such as machine and tool production and repair services;
- **Tourism** is the second key vector in the municipality since Vila Viçosa welcomes one hundred thousand tourists a year. Cultural heritage is the main reason for tourism, the Ducal Palace being its first reference. Tourist accommodation has been improving although there is still room for improvement namely where average-quality hotels are concerned;
- The **farming and livestock sector** is another major source of municipality revenue. Agriculture, forestry and livestock breeding activities have been increasingly losing importance although they are still relevant where seasonal job creation is concerned, mainly for women, representing a supplementary income source for many families. This sector further plays an irreplaceable role as a sustainable landscape factor. Olive oil is the main agricultural produce of the region, along with cereals, fruit trees, and cork extraction. Exports of sheep are also worth mentioning.

2.a.ix NATURAL HERITAGE

The geological formation known as the Estremoz anticline ends in Vila Viçosa. Northwest-southwest oriented (around 45x8 kilometres long), it crosses the municipalities of Sousel, Estremoz and Borba.

The anticline exerts its influences on the region's hilly terrain since the pressure from tectonic plates that created this geological formation also formed bends, curves and hills, which are natural barriers to circulation.

Steep valleys and sharp bends and curves are a barrier to circulation between Vila Viçosa and its neighbouring locations. Because of the predominance of steep slopes and schistose soils, water absorption is low; it flows directly into watercourses, increasing their flows. The landscape is dominated by rocky outcrops and rockroses that monopolise land vegetation.

Human settlement benefited from the advantages offered by potential wealth-generating natural conditions, i.e.:

- marble, a major extraction industry, with reflections on rural landscape (with active and inactive quarries) and urban landscape (with intensive use of marble as a construction material);
- soil fertility, hence the toponym – Vila Viçosa, lush town. Rich valleys with loam and clay soils abound, fed by a dense hydrographic network.

The historic urban centre of Vila Viçosa is set on a fertile valley while the castle is set on a rocky hillside.

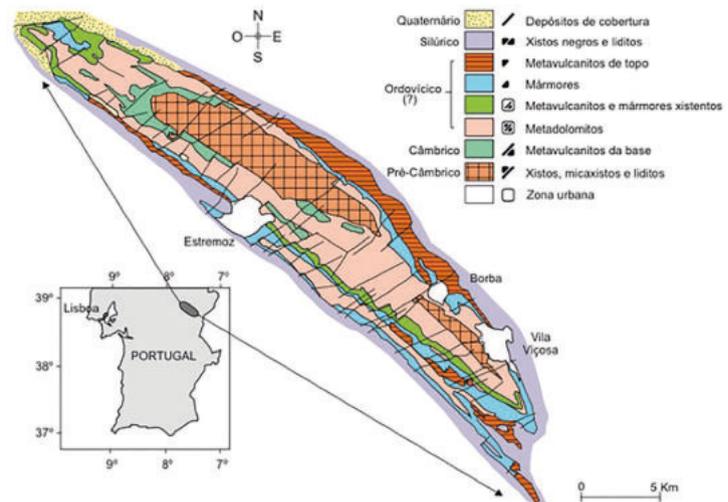


Illustration 131. Geological chart of the Estremoz Anticline.

2.b OVERVIEW AND EVOLUTION

2.b.i THE DUCAL TOWN

Human settlement in the region now known as Vila Viçosa is lost in time. Vestiges of a very ancient settlement are testimony to the existence of life in this region well before Portugal was founded.

The place where Vila Viçosa is now located may have been inhabited by different peoples up to the Romanisation era. Most archaeological vestiges existing in this town date far back to Roman times.

The ancient Roman village may have been situated around *Poço do Alandroal*, where the centre of a human settlement existed until the 13th century. Between 715 and 1217, Arab presence followed Roman rule. In 1217, a Moorish village was conquered by the knights of the Aviz Order during the reign of King Dom Sancho I. Until 1267, the Order of Aviz ruled the lands, human resettlement being somewhat compromised for a number of years due to the absence of a defensive structure to protect anyone who wished to settle in those lands. Moors continued to be the main settlers in the region, which was now under the rule of the king of Portugal.

In the reign of King Dom Afonso III (1248-1279), Portuguese reconquest extended to the Algarve; this monarch conquered the Alto Alentejo and undertook the resettlement of uncultivated, desert or poorly-inhabited land, granting charters to attract settlers and consolidate the territory's defensive lines. In 1250, the king granted a charter to Estremoz and *Aldeia dos Bugios* (which literally meant 'belonging to the Moors') was from then on comprehended in the county where Vila Viçosa is now situated, i.e. between the present-day *Convento da Esperança* and the ruins of the *Convento de São Paulo* (to the south of town). Since the Estremoz municipality was very large, the monarch deemed it appropriate to establish a new municipality in this vicinity, granting it more benefits and privileges.

The new land distribution process [*sesmaria*] of what would eventually become Vila Viçosa began in 1267. Also in 1267, land was distributed to *sesmeiros* [sesmaria owners], by order of the king, to build houses on the highest point



Illustration 132. King Dom Afonso III (1248-1279), who granted a charter to Vila Viçosa in 1270, in *Genealogia dos Reis de Portugal* [Genealogy of Portuguese Monarchs] by António de Holanda (1530-1534). British Library-Ms 12531.

then called Vale Viçoso, which clearly attested to the monarch's intention to defend and fortify the place.

The most ancient testimony to life in this region is the Charter, which was granted in 1270 by King Dom Afonso III. This is therefore the official foundation of a new municipality, the purpose of which was to attract new settlers. *Vale Viçoso* was a strategic place on the Portuguese border and human settlement was needed to better defend it. The foundation of the new municipality, independent from Estremoz, was not a chance occurrence but should rather be understood under the territorial policy that followed the signature of the *Tratado de Badajoz* [the Badajoz Treaty] in 1267. This *Tratado* defined the boundaries of the Alentejo in relation to the kingdom of Léon and Castile and rendered the settlement of Vila Viçosa indispensable to defend the place against potential raids. The effort made by the Bolognese monarch to attract settlers to the region must be viewed in this light since it established a very close relationship between the history of Vila Viçosa and the history of Portugal from the very beginnings of nationality; territorial consolidation was the reason why the king added in 1253 "King of the Algarve" as in "By the Grace of God, Dom Afonso III, King of Portugal and of the Algarve" to his name, reflecting the dynamics of Christian Reconquest.

From 1253 onwards, this settlement would forever walk hand in hand with History, a testimony to decisive moments in the history of Portugal. Over the first centuries of Portuguese nationality, the growing importance of this settlement is evident from construction of the *alcáçova* and the *cerca velha* in 1290 in the reign of King Dom Dinis. The *alcáçova* was the first castle to undergo clear renovations during the reign of King Dom Fernando I

(1345-1383), Vila Viçosa becoming general headquarters against the territorial domain of Castile.

In the reign of King Dom Dinis (1261-1325), Vila Viçosa was still a minor settlement, a local village with the characteristics of medieval Portugal. The castle's main fortified matrix, which had been built in the meantime, brought the much needed defensive safety of Vila Viçosa vital for urban development while at the same time allowing for the beginning of a truly unique public space land occupation.

Its strategic localisation would lead to the erection of a defensive fortress and of several other fortresses in border places, a fact which was worthy of the special attention of King Dom Dinis. It would actually prove to be pivotal between 1383 and 1385, when the war between the two neighbouring kingdoms broke out. A strategic place for the kingdom's defence, a main entrance door as it were, this was a key support of the *Condestável do Reino* [Constable of the Reign], Dom Nuno Álvares Pereira (1360-1431).

The *Condestável do Reino* was indeed the driving force behind the medieval settlement's increasing prosperity, when it came to be under his reign as of 1385. In 1422, Dom Nuno Álvares Pereira bequeathed the land of Vila Viçosa, among many other of his possessions, to his grandson Dom Fernando. Fate had it that the third son of Dom Afonso, the count of Barcelos, became the Constable's heir in 1641 following the death of his elder brother. This is the reason why the Lord of Vila Viçosa would eventually inherit the Ducal House of Braganza, which had been founded in 1442, the first Duke of which had been his father.



Illustration 133. Vila Viçosa, original urban centre, within town walls, dating back to the late 14th century. This and the following plans (Illustration 135; Illustration 137; Illustration 139; Illustration 141; Illustration 143) were made in line with the teachings of Professor Manuel C Teixeira in “*A evolução urbana de Vila Viçosa*” [“Urban development of Vila Viçosa”], published in *Revista Monumentos*, [a journal] issues 27, 2007, pp. 15–22.

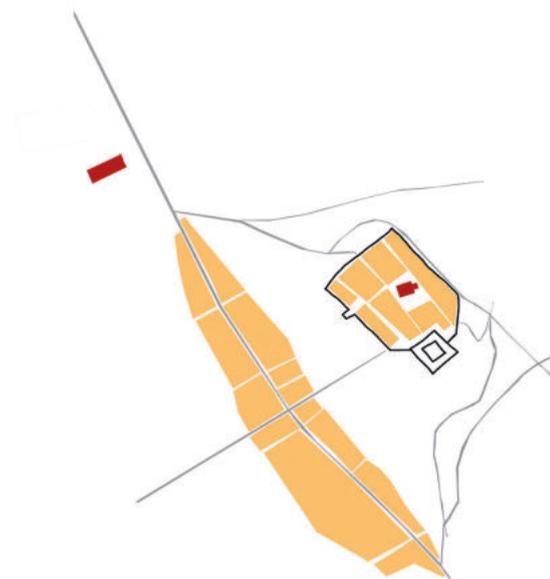


Illustration 135. Vila Viçosa, matrix of the outskirts outside town walls, first half of the 15th century.



Illustration 134. Vila Viçosa, original urban centre, within town walls, late 14th century. View of main street. The oldest settlement was partially reduced to give way to the 17th-century fortification system. It also shows part of the urban design defined by the mainly regular street layout and by a significant number of medieval architectural residential buildings. Photo FL, 2015.



Illustration 136. Vila Viçosa, main street, beginning of the outskirts outside town walls, first half of the 15th century. Present-day *Rua Alexandre Herculano* (formerly *Rua da Freira*). Photo FL, 2014.



Illustration 137. Vila Viçosa, development of the outskirts outside town walls, first half of the 15th century.

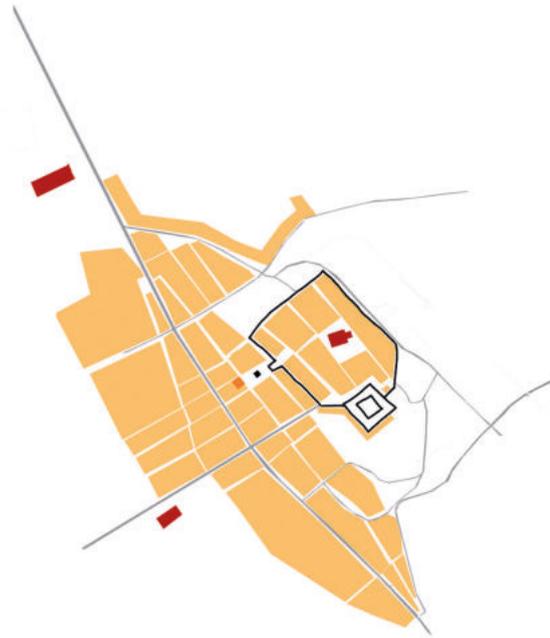


Illustration 139. Vila Viçosa, late 15th-century urban expansion.



Illustration 138. Vila Viçosa, outskirts outside town walls, 15th century. View of a cross street (present-day *Travessa da Esperança*). Photo FL, 2014.



Illustration 140. Vila Viçosa, street plan of outskirts outside town walls, first half of the 15th century. Present-day *Rua Câmara Pestana*. First expansion outside town walls was carried out in the 15th century; mainly bearing original design and cadastre. Buildings have evolved naturally but coherently; the predominantly medieval nature of this area has not been altered. Photo FL, 2014.

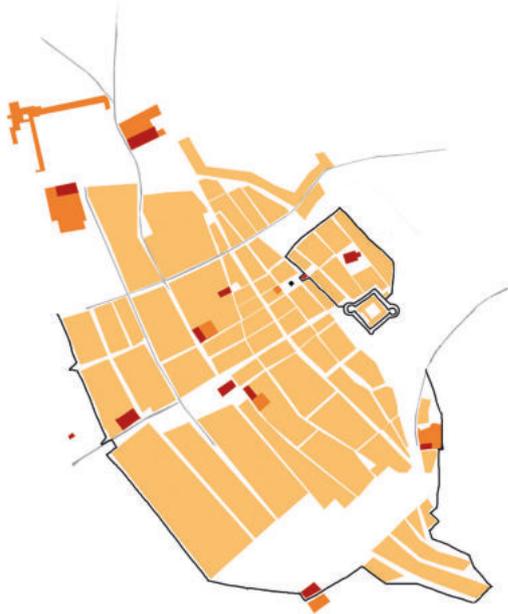


Illustration 141. Vila Viçosa. Sixteenth-century urban development.



Illustration 142. Vila Viçosa, 16th-century urban development. Present-day *Rua Florbela Espanca* (formerly *Rua da Corredoura*). Sixteenth-century urban expansion has been preserved both in urban planning, conservation of major buildings (ducal palace, churches, convents) and of essential architecture characteristics of manor and noble houses. Photo FL, 2014.

Vila Viçosa will be forever inextricably intertwined with the House of Braganza. The town is set in the major seigniorial domain established by the 1st Duke, Dom Afonso (1377-1461), succeeded by his son Dom Fernando I. The relevance of Vila Viçosa in the History of Portugal was once again reinforced since from then on it comprehended one of the two most powerful houses in the Portuguese kingdom, equal or superior to the Houses of Castile, Navarre and Aragon. Its strategic position as a frontier land justified Dom Fernando being made Marquis of Vila Viçosa in 1455; with the title Duke of Braganza, Marquis of Vila Viçosa and Count of Arraiolos, Dom Fernando then took it upon himself to protect Portugal against potential raids from Castile; he was appointed “*fronteiro*” [frontier governor] of the provinces of *Entre Douro e Minho and of Trás-os-Montes* and played a decisive role in the courts of King Dom Duarte and of King Dom Afonso V.

Dom Fernando (1403-1478), 2nd Duke of Braganza, often favoured Vila Viçosa with his presence, where he installed the seat of the great house he had inherited. In the early stages of Portuguese expansion, Dom Fernando led several expeditions into Morocco, which may account for the fact that his daughter D. Beatriz, marchioness of Vila Real, eventually married Dom Pedro de Meneses, first Governor of Ceuta (1415) and that Dom Fernando himself was appointed captain of Ceuta between 1445-1451. This may also be the reason why a court developed in Vila Viçosa around Dom Fernando and his royal retinue. At the time of his death, Dom Fernando had already sown the seeds for the development of Vila Viçosa as the seat of the ducal court of Braganza, as illustrated in the following statement “all direct descendants of Dom Nuno Álvares Pereira against the political stance and consolidation of social power of the House of Braganza, bearing in mind however the decisive role played by the heads of this House”.

The Alentejo remained of interest to the 3rd Duke of Braganza, the second Duke to bear the name of Fernando; the region, however, underwent a major setback in 1483 when the 3rd Duke was convicted of treason and beheaded in the *Praça Pública* of Évora by order of King Dom João II in the wake of his political centralisation process. Vila Viçosa reverted to the Crown along with all other possessions of the duchy. Aires de Miranda was the first to benefit from this: he was granted rents and eventually the *alcaidaria-mor* [position of mayor]

by royal favour in 1484. King Dom João II bestowed this jurisdiction on his brother-in-law Dom Manuel, Duke of Beja and future King Dom Manuel I (1469-1521). Modern political management seemed to separate national history and the ancient seat of the Ducal House of Braganza forever.

In 1497, however, a few months after Dom Manuel I was acclaimed the successor of King Dom João II, the House of Braganza was rehabilitated and its members once again returned to the kingdom. The *Venturoso* [the Fortunate] monarch restored, albeit with great economic effort, most of the ancient noble house's power was regained either by direct bestowals to the rehabilitated Duke, by acquisitions or by exchange with other owners of possessions that had been his before 1483. Vila Viçosa was also restored to the House of Braganza, now headed by the 4th Duke, Dom Jaime (1479-1532). Erection of the new *Paço do Reguengo* in 1501, where Dom Jaime would set up his residence outside town walls, is testimony to the continuing preference of the Dukes of Braganza for Vila Viçosa. Upon rehabilitation of the House of Braganza, once again many of the noblemen who were part of the duke's court set up residence in Vila Viçosa. The town's new vitality is attested by the *Foral Novo* [New Royal Charter] granted by King Dom Manuel I in 1512 (replacing the royal charter dating back to 1270) that describes Vila Viçosa as one "of the main towns" of the kingdom in a manuscript written on "parchment, with straps and clasps on the binding".

Vila Viçosa would never again lose the brilliance of being the seat of the Ducal House, its urban development marked by major manor houses and gardens. Churches and monasteries were created in a similar fashion, the local *Misericórdia* was set up, testimonies lasting to date. The same may be said of the reinforcement of Vila Viçosa as a military place.

The indelible marks left by the House of Braganza, in part resulting from the systematic nature of the presence of the Braganzas in Vila Viçosa, are still clearly visible today and are the driving force for its outstanding social and spatial organisation, a situation quite exceptional in the national context. From the second half of the 16th century onwards, it has held a unique position that extended to the Dual Monarchy period (1580-1640) and has changed the everyday life of the people of Vila Viçosa. The House and the "State" of Braganza were undoubtedly of major importance in

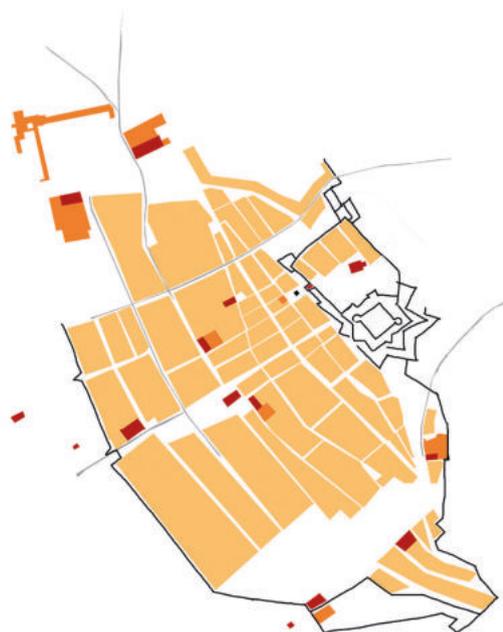


Illustration 143. Vila Viçosa, 17th-century fortification works during Restoration wars.



Illustration 144. Vila Viçosa, aerial view of the (16th century) Renaissance-morphology *Castelo Artilheiro*. Photo CMVV / Francisco Piqueiro - Photo Engenho, 2007.



Illustration 145. Portrait of King Dom João IV (1604–1656), founder of the 4th Dynasty, or Brigantine Dynasty; King Dom João IV ruled between 1640–1654. Oil portrait attributed to the workshop of P.P. Rubens. Royal Castle of Warsaw.

the kingdom in the 16th century, and a centre of projection of power. All these reasons explain how the metaphorical description of this town as a “d-ucal town” has come to acquire a real everlasting meaning, which is also reflected in literature as a symbolic testimony to the existence of a *Corte na Aldeia* [Countryside Court].

The link between Vila Viçosa and the history of Portugal accentuated due to the decisive role it played in the restoration of the kingdom’s independence in 1640.

The House of Braganza feverously defended patriotic values, national memory and identity long before it actually became the hub for the plot against Philippine rule of the country, which succeeded on December 1, 1640. After restoration,

while seeking to secure the legitimacy of Brigantine dynasty, (i.e. the legitimacy of the House of Braganza) and while being threatened by neighbouring Spain, Vila Viçosa once again was called to support and defend the independence cause, which it did very successfully.

In 1640, when Dom João (1604-1656), 8th Duke of Braganza, ascended the throne as King Dom João IV of Portugal the importance of the Court of the Ducal House in Vila Viçosa came to an end. When the Duke left Vila Viçosa, his retinue followed him to the royal court. Past splendour of the town was definitively compromised; in other words, Vila Viçosa was deprived of its main reason for existence.



Illustration 146. Vila Viçosa, *Paços do Concelho* or *Casa da Câmara*, *Praça da República* (formerly *Praça Velha*) by José Francisco de Abreu c. 1765. The same architect also designed the building across the square, the Palace of the Sousa da Câmara family; in the foreground, the Mannerist-styled fountain (later *Fonte do Carrascal*) dating back to 1630. Photo FL, 2015.

Ducal heritage was, however, preserved when the first monarch of the House of Braganza bestowed the crown of Portuguese monarchs on Our Lady of the Conception in 1646; the emerging Marian Cult with its sanctuary in the *Igreja de Nossa Senhora da Conceição* adjacent to the Castle added a new dimension to Vila Viçosa, a surviving feature to this day.

In the mid 18th century, erection of the imposing *Paços do Concelho* in the *Praça Nova* and of other new manor houses seemed to signal an increasing political and social power. Well into the 19th century, the functional transformation of the convent of *Nossa Senhora do Amparo* [Our Lady of Sustenance] into a factory, illustrated the town's quest for industrial modernisation within a devel-

opment process. In the 20th century, ornamental rocks played a significant role in job creation and workforce value leading to a sustainable labour and economic modernisation process in the region of Vila Viçosa, particularly in the technological field, with a corresponding significant suburban expansion.

In 1940, on the occasion of the Commemorations of the *Duplo Centenário* [Double Centenary], i.e. the anniversary of the foundation of nationality and the anniversary of the 1640 Restoration, tribute was paid to King Dom João IV with the erection of an equestrian statue (Illustration 148) in the square fronting the ducal palace, designed by Francisco Franco, a metamorphosis that would lend it a royal square typology in the French style.

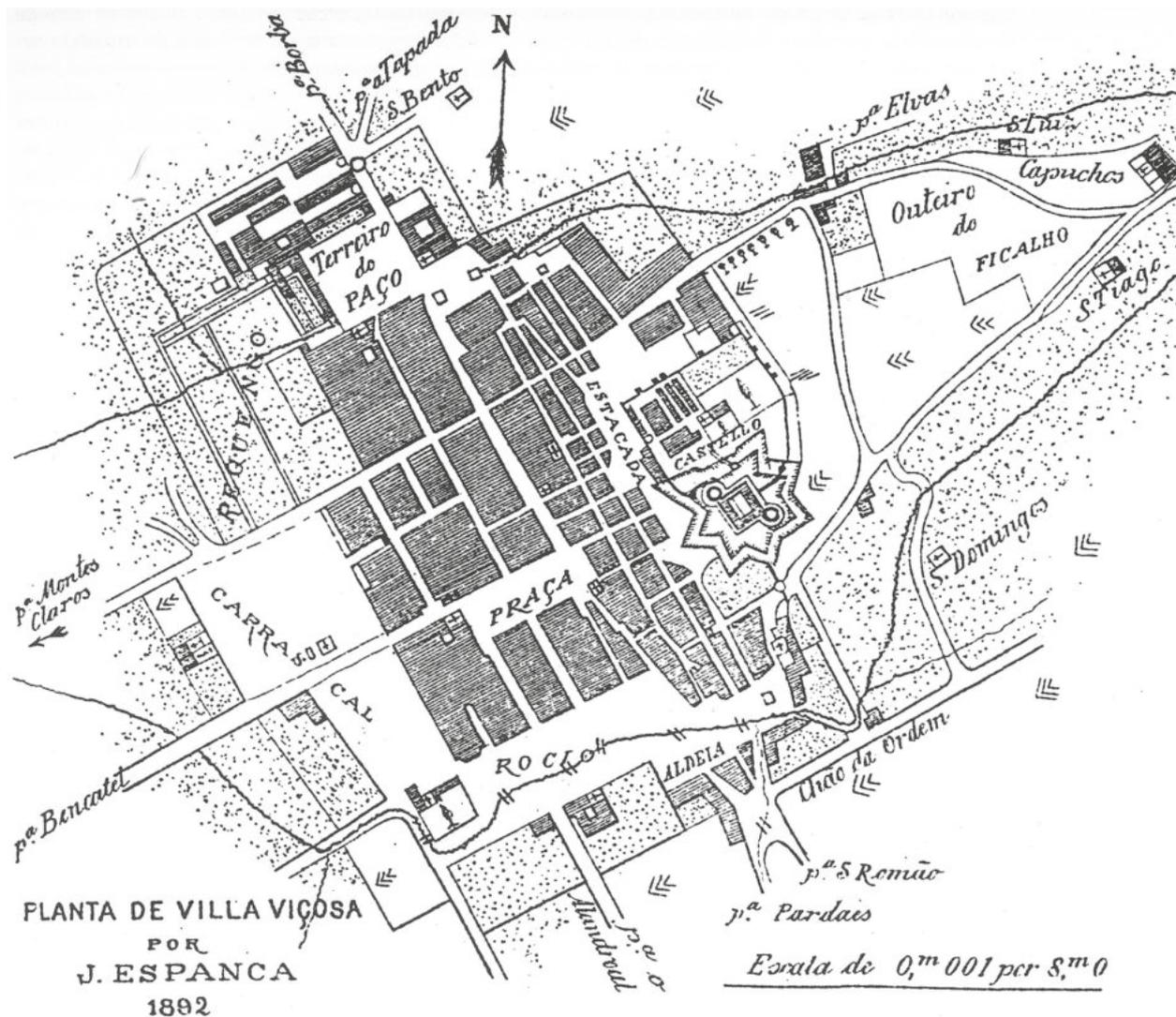


Illustration 147. Plan of Vila Viçosa made by Father Joaquim Espanca, in 1892 in Joaquim José da Rocha Espanca, “*Memórias de Vila Viçosa, ou Ensaio da História desta Vila Transtagana*” [Memories of Vila Viçosa, or an Essay on the History of this Alentejo Town], 1892, reed. *Cadernos Culturais da Câmara de Vila Viçosa* [Journals of the Câmara de Vila Viçosa], vol. VIII, 1983.

The statue shows the importance of the Lusitano horse in the development of the equestrian art (the *Coudelaria de Alter*, in the Alto Alentejo, being a good example of pure horse breeding) which in the 17th century reached its pinnacle with the horsemanship treatise *Arte da Cavalaria da Gineita, e estardiota, bom primor de ferrar, & alveitaria* [The Noble Art of Equitation, a la bride, a la gineta., blacksmithing & farriery] MDCLXXVIII (1778), by Manuel Galvão de Andrade, *monteiro mor* [supervisor

of royal hunting and hunting reserve] to the 8th Duke, Dom João II, a position already occupied by his father (eventually the *estribeiro-mor* [supervisor of the king's coaches and carriages] and *mestre de ambas as selas* [master of both saddles], to King Dom João IV and Their Royal Highnesses Princes Dom Teodósio and Dom Pedro, future King Dom Pedro II).



Illustration 148. Vila Viçosa, equestrian statue of King Dom João IV, by sculptor Francisco Franco, on a pedestal by architect Porfírio Pardal Monteiro, erected in the *Terreiro do Paço*. Photo FL, 2015.

Illustration 150. Vila Viçosa, former *Praça Nova de São Bartolomeu*, present-day *Praça da República*, in *Album de Vila Viçosa oferecido a S.M. El-Rei, o Senhor Don Luiz I, pelo Conde de Lipa* photographo de S.A.R. o Senhor Infante Don Augusto.c.1861, *Biblioteca da Ajuda*.

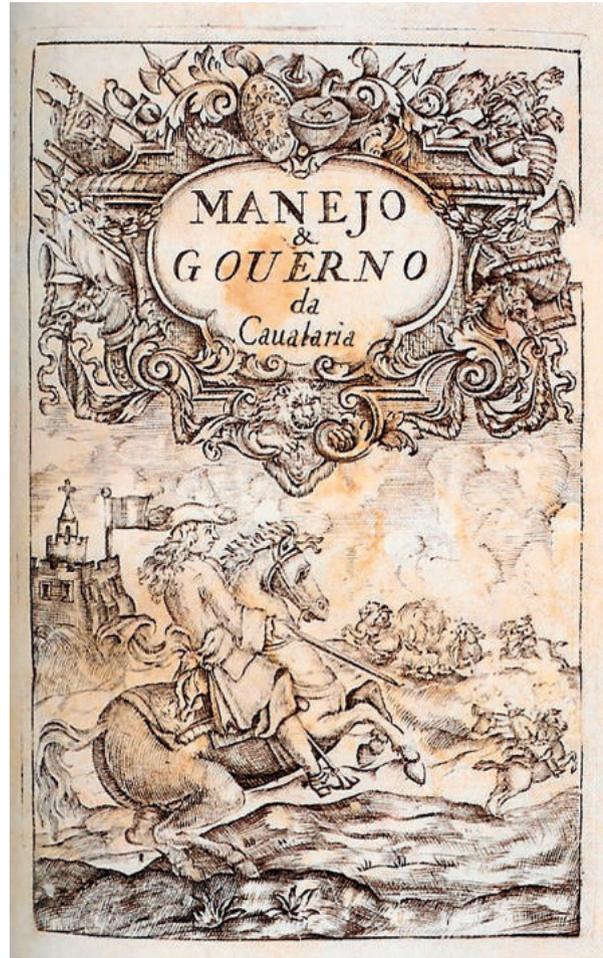


Illustration 149. Cover of the printed edition dated 1707 of *Manejo & Governo da Cavalaria escrito pello Conde Galeaço Gualdo Priorato Com annotaçõens de Dom João Mascarenhas que foi Conde do Sabugal do Conselho de Guerra d' ElRei Dom Affonço 6º* (The Handling and Mastering of Cavalry written by Count Galeaço Gualdo Priorato With Notes by Dom João Mascarenhas who was Count of Sabugal of the War Council of His Royal Highness King Dom Afonso VI) In the second half of the 1640s, Dom João de Mascarenhas was a lieutenant-general and cavalry general in the Alentejo.



▲ Illustration 151. Vila Viçosa, *Praça da República* (formerly *Praça Velha*) before the 1940s urban intervention (photograph by author unknown). In the background, the Castle and on the right-hand side the *Igreja da Misericórdia* aligned with the façades of two noble houses.

▼ Illustration 152. Vila Viçosa, *Praça da República* in 1953, after the 1940s urban intervention (photograph by author unknown). Alterations and expansion carried out in the mid-20th century transformed the *Praça da República* into a wide avenue but did not alter the main streets of 16th-century urban fabric to the north of the town. New spatial, aesthetic and symbolic perspectives were created between the town's new urban centre and the castle. Source DGPC: SIPA PHOTO 00833030.



▲ Illustration 153. Vila Viçosa, urban view; in the background, the *Terreiro do Paço* and to its right, across the square, the *Mosteiro de Santo Agostinho* (photograph by unknown author, 1942). Source DGPC: SIPA PHOTO 00163063.

▼ Illustration 154. Vila Viçosa, in the background, to the centre, the adjoining *Igreja Santuário de Nossa Senhora da Conceição* within town walls. (photograph by unknown author, 1943). Source DGPC: SIPA PHOTO 00162771.

Countless episodes and moments from the history of Vila Viçosa are intertwined with the country's transformation, progress and emancipation. To a large extent, this valuable heritage belongs not only to Vila Viçosa but to Portugal itself and to all of those who, albeit from afar, are touched by its political, cultural, artistic and architectural matrix.

In short, Vila Viçosa, is linked to highly significant events of Portuguese political and social history that have greatly impacted the future of the kingdom's independence.

> **Illustration 155.** Vila Viçosa, *Praça da República* and *Avenida Bento de Jesus Caraça* (formerly *Estacada*). Photo CMVV / Francisco Piqueiro - Photo Engenho, 2007.



2.b.ii THE *TAPADA REAL*: HISTORY

In the wake of the return of Dom Jaime, 4th Duke, and of the change in the way the family seat was viewed, erection of the *Paço de Reguengos*, in 1501, outside town walls, on agricultural land surrounding the primitive town urban centre, was a strategy aimed to consolidate the greatness of the ducal house from a secular, humanist urban viewpoint. Against this backdrop, the *Tapada*, whose boundaries from inception were defined by *taipas* [natural rammed earth walls], around the *Mato* estates, established the *couto* or *tapada*, [hunting reserve], a common practice in Iberian seigniorial tradition. The *Tapada de Vila Viçosa* is currently the greatest big game hunting reserve in Europe. Duke Dom Teodósio I (1505?-1563), who was especially fond of big game hunting, sought to protect the *Tapada* in line with codified rules on the functions and behaviour of over 100 huntsmen. To that effect, he commissioned the construction of a hunting lodge on the banks of the Borba stream with an adjoining *touril* [livestock enclosure] (Illustration 159) famed for its Renaissance *loggia* belvedere; many miles of land were added to the *Tapada*.

In the reign of King Dom João I, 6th Duke, other estates were annexed to bring land closer to the town centre; the ancient walled enclosure was knocked down, replaced with stone masonry walls and greatly expanded on. Around this time, King Dom Sebastião visited the *Tapada* residence. The Couto obtained royal confirmation in 1587 from King Dom Filipe II. In 1603, Duke Dom Teodósio II (1568-1630), head of the greatest seigniorial house in the whole kingdom, married D. Ana de Velasco, daughter of the Duke of Frias, Constable of the Kingdom of Castile.

In those days, Sebastião Vogado described the *Tapada* as follows: “*há dentro desta Tapada muito boas cazas e capaces do Duque se agazalhar nellas, quando quer estar dias nellas e tem hũa ermida...*” [“there are many good houses in this *Tapada*, should the Duke wish to seek shelter in them for some days and there is also a hermitage...”] [BNP, Reserves, *Memórias da Caza de Braganza* [Memories of the House of Braganza], Cod. 1554). In 1625, the Duke commissioned the construction, on the so-called hill of *Santo Eustáquio*, of another hermit-



1 **Illustration 156.** Portrait of Dom Teodósio, 5th Duke of Braganza, inscribed on the coffered ceiling of the Tudescos Hall, Ducal Palace. Oil painting by Domenico Duprà, c. 1720, I. Source: Wikimedia Commons.

2 **Illustration 157.** Portrait of D. Ana de Velasco y Téllez-Girón, 7th Duchess of Vila Viçosa, in great signiorial apparatus, at the time of her marriage to Dom Teodósio II; by Juan Pantoja de la Cruz, 1603.

3 **Illustration 158.** Detail of the *Tapada Real* with *Ermida de Santo Eustáquio* on the hillside. The *Ermida* bears the Renaissance circular morphology. Photo: FCB.

age to this Christian martyr who has become the patron saint of hunters, thanks to *Legenda Aurea* of Jacopo de Voragine (c. 1260). The small round hermitage houses a remarkable fresco design. At the time, around seven hortas [vegetable gardens] were grown in the *Tapada* to feed the *Colégio dos Santos Reis Magos*, the Brigantine music school.

In 1729, King Dom João V, under whose patronage the Ducal chapel had undergone serious renovation, funded erection of a new wall around the *Tapada* to prevent game from jumping over the fence; the main entrance gate was built on the *Outeiro de São Bento*, where accommodation for *couteiros*

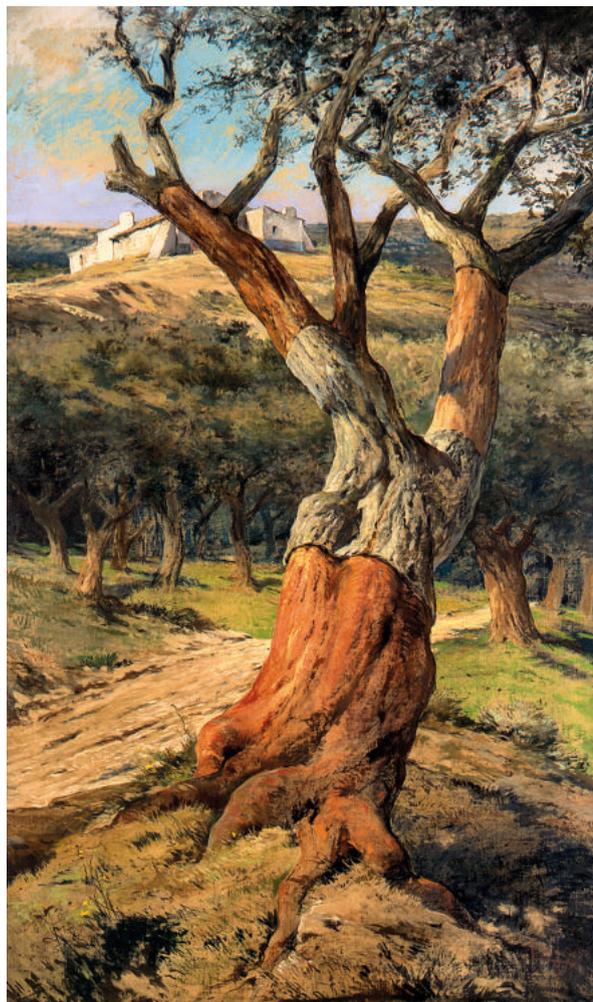


Illustration 159. Chapel and Hunting lodge commissioned by Duke Dom Teodósio I (1505?–1563), in the *Tapada Real*; the Renaissance *loggia Mirante* [belvedere] and the adjoining *Touril* are also shown. Photos FL, 2018.



Illustration 160. Deer, *Infanta D. Antónia* (1845–1913), 1858. Charcoal drawing on paper. *Museu Biblioteca da Casa de Bragança, Paço Ducal de Vila Viçosa* 2522.

Illustration 161. Cork oak, pastel painting by King Dom Carlos I, executed in the *Tapada*, (1905). Photo FCB.



(the hunting reserve guards] and an Infirmary were also built. From the reign of Dom Pedro II onwards, the position of *couteiro-mor* to the House of Braganza was bestowed on the counts of Galveias; Dom Diniz de Mello e Castro (1624-1709), first titular head, was governor of the Alentejo.

In the Brigantine dynasty, Vila Viçosa frequently hosted the monarchs, namely King Dom José I and his wife D. Mariana Vitória, a reputed markswoman particularly fond of hunting. In 1806, Queen D. Maria I spent around three months in Vila Viçosa, hunting being used to entertain the courtiers. Dur-

ing the reign of Dom King Luís I hunting regained once again its traditional glamour, particularly since the Portuguese monarch often entertained Spanish monarchs in 1862, a tradition that lasted up to the reign of King Dom Manuel II.

King Dom Carlos, Duke of Braganza, often spent some months in Vila Viçosa (e.g. from November 6 to February 10, 1888, i.e. two years after he married Amélia de Orleães).

King Dom Carlos I, a reputed painter, water-colour painter and keen photographer, captured many beautiful moments in Vila Viçosa, its mon-



uments and everyday life as well as of other *Tapada* activities – *Sobreiro* [the cork oak], the famous pastel painting, acclaimed as one of the masterpieces of the Portuguese Naturalist movement, was painted in Vila Viçosa in 1905; as were illustrated menus for hunting day meals, a good example of which is the one inspired by the *Marco da Lua* [Moon Landmark] close to the Hunting Lodge (which nowadays houses the Ducal Palace collection).

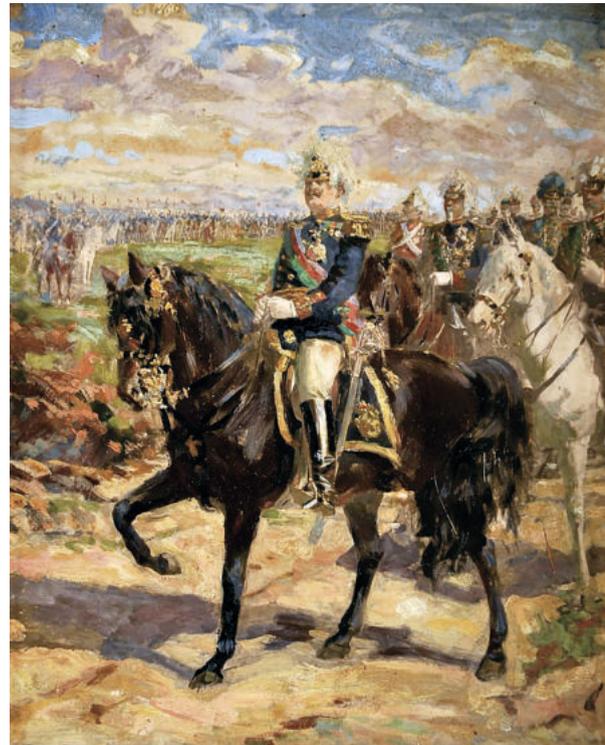
The King's reputed talent is clear in other domains, as is the case of drawing. The *Album de Jornadas 1885* [The 1885 Journey Album] assembles an outstanding collection of drawings of Vila Viçosa, with short captions, of high aesthetic, technical and historic value. The town's iconography relies heavily on the collection of drawings that the penultimate monarch of Portugal devoted to it in the late 19th century (Raquel Henriques da Silva, 2017:184).

Illustration 162. Menu illuminated with a hunting motif, taken at *Marco da Lua*, a watercolour by King Dom Carlos I bearing the inscription in his own hand *Dejeuner au Marco da Lua, 19 decembre 1906* [Breakfast at *Marco da Lua*, 19 December 1906].



^ **Illustration 163.** King Dom Carlos I hunting in the *Tapada Real de Vila Viçosa*. Photo FCB.

> **Illustration 164.** Portrait of King Dom Carlos I and his Military Staff, by Carlos Reis (1904), the Ducal Palace collection, inv. no. 1154.



2.b.iii HISTORY TIMEFRAME

Roman era	Tomb stones and archaeological vestiges attest to the presence of a Roman settlement in the place where the town now stands; in addition to abundant water, quarries and barriers abound and were already exploited in the Roman era.
715	Local toponym, some epigraphs and archaeological records attest to the Arab-Berber settlement in the area.
1217	<i>Reconquista</i> [reconquest] by King Dom Afonso II of Portugal.
1258	Dom Afonso III, King of Portugal, granted a charter to Estremoz, comprehending Borba and Vila Viçosa in its provisions; attracted by soil fertility, neighbouring peoples settled in the lands then called “ <i>Val-Viçoso</i> ” [Lush Valley].
1267	King Dom Afonso III elevated <i>Val-Viçoso</i> to county seat naming it Vila Viçosa [Lush Town]; construction of a monastery founded by the Augustine Friars in this town began in May 1267.
1270, 5 June	King Dom Afonso III signed the charter; the king reserved two <i>reguengos</i> [land plots] for himself for their soil fertility, one of them where the <i>Convento de Santo Agostinho</i> and the Ducal Palace would eventually be built; construction of the castle may have begun on June 5, 1270; the town’s expansion and alteration began around this time.
1297	The Order of Aviz was granted <i>padroado</i> [patronage] of the town churches.
1370	Dom Fernando, King of Portugal, entrusted the ruling of the town castle and its <i>alcaidaria</i> [civil and administrative rule] to Dom Gonçalo Pires de Azambuja, with a view to marrying D. Leonor Teles de Menezes two years later; he bestowed the castle of Vila Viçosa, among others, on D. Leonor Teles de Menezes.
1385	Dom Nuno Álvares Pereira, the Constable, settled in Vila Viçosa and appointed Dom Afonso Pires Negro <i>alcaide</i> [governor]. Dom João I, King of Portugal, bestowed on Dom Nuno Álvares Pereira the <i>senhorio</i> [authority] of Vila Viçosa, as well as of Borba, Estremoz, Évora-Monte and Montemor-o-Novo.
1422	Dom Nuno Álvares Pereira bestowed the town’s <i>senhorio</i> on his grandson Dom Fernando, count of Arraiolos.
1442	<i>Infante</i> [prince] Pedro granted his brother Dom Afonso the title of 1 st Duke of Braganza.
Mid-15 th century	Duke Dom Afonso profited from the excellent strategic and defensive position of Vila Viçosa (close to Castile, not far from the Algarve and protected by fortresses in Evoramonte, Arraiolos, Estremoz and Borba) and had his <i>Paço</i> built there.

1461	The Braganza dukedom passed to Dom Fernando, the second son of Duke Dom Afonso, at the time Count of Arraiolos and Marquis of Vila Viçosa; honouring his father's choice, Dom Fernando elected the town as his residence granting it the title of "ducal town".
1478	Upon Dom Fernando's death, the dukedom passed to his son, his namesake, who at the time was Duke of Guimarães; Dom Fernando, 3 rd Duke of Braganza, kept Vila Viçosa as his residential seat, joining the House of Braganza with the House of Viseu when he married D. Isabel, daughter of the Dukes of Viseu.
1483	The Duke of Braganza was executed in Évora's main square by order of Dom João II, King of Portugal; property and titles of the House of Braganza were merged into the Crown. Duke Dom Fernando II is executed. The House of Braganza is dissolved. D. Isabel sent her children to Castile.
1489	Dom João II, King of Portugal, ceded jurisdiction of the House of the Dukes of Braganza to Dom Manuel, Duke of Beja.
1495 - 1497	Dom Manuel I, King of Portugal, rehabilitated the House of Braganza, giving it back all of its property, against the express wish of his predecessor; King Dom Manuel named Dom Jaime, his maternal nephew, Dom Fernando II's son, the unfortunate Duke of Braganza, his heir presumptive granting him the right to bear royal arms. Dom Jaime returned to Portugal to meet King Dom Manuel in Setúbal. The House of Braganza was reinstated. Letter confirming the patronage of Duke Dom Jaime over the churches and monasteries of Guimarães. Royal granting of the post of <i>fronteiro-mor</i> . Charter of the town of Guimarães. Letter confirming previous bestowals on the Dukes of Braganza. Letter confirming charter of the town of Ourém. Letter of royal charter of the county of Arraiolos, and of the towns of Evoramonte, Vila Formosa, Assumar, Lamelgal and Vila Viçosa. Letter creating the post of <i>fronteiro-mor</i> in the counties of Entre-Douro-e-Minho and Trás-os-Montes. Letter confirming charter of the town of Borba. Letter from the King to Dom Manuel to Lopo de Sousa with instructions on the marriage of Dom Jaime and D. Joana de Aragão (which would never take place).
1498	Dom Jaime was sworn heir to the throne.
1500	Royal letter formalising reinstatement of the House of Braganza. Marriage contract between Dom Jaime and D. Leonor de Mendonça. Dom Jaime escorted future Queen D. Maria from the town of Moura up to Alcácer do Sal, where the royal wedding took place. Marriage contract between Dom Jaime and D. Leonor de Mendonça; marriage took place two years later.
1501 – 1640	Urban boundaries of Vila Viçosa are established; Vila Viçosa was at the time closely linked to the House of Braganza.
1501	Erection of a new palace began under Dom Jaime, 4 th Duke of Braganza.

1512	Vila Viçosa was granted a new <i>foral</i> . D. Leonor de Mendonça died.
1513	Royal letter appointing Dom Jaime “ <i>Capitão-mor e Geral</i> ” [commander] of the armada [fleet of warships] set to conquer Azzemour. The <i>armada</i> set sail to Azzemour.
1515	Dom Jaime, 4 th titular head of House of Braganza, created the royal <i>Tapada</i> of Vila Viçosa, which would undergo successive expansions over the centuries.
1520	Dom Jaime married D. Joana de Mendonça. Letter from the <i>geral frei</i> [minister general], Gabriel Veneto, granting Dom Jaime full authority over the <i>Mosteiro de Santo Agostinho</i> of Vila Viçosa.
1522	Dom Jaime was sent by King Dom João II to escort princess D. Leonor from the border.
1524	Marriage contract between Dom João III and D. Catarina de Áustria.
1526	Royal charter entitling Dom Jaime to bestow any of his titles on his first born son.
1532	The will and testament of Dom Jaime. Death of Dom Jaime. King Dom João III visited the Palace of Vila Viçosa. <i>Instrumento de concerto</i> [instrument of agreement] between the duchess, D. Joana de Mendonça, and Dom Teodósio I about the will and testament of Dom Jaime.
1533	Dom Teodósio I took possession of the town of Guimarães. Letter from Dom Teodósio bestowing the town and castle of Alter do Chão on the duchess D. Joana de Mendonça. Royal charter about the order of succession of Dom Jaime’s offspring.
1535	Dom Teodósio was appointed constable in the absence of <i>Infante</i> Dom Luís.
1536	Marriage contract between D. Isabel and Dom Duarte.
1537	Wedding of D. Isabel and Dom Duarte.
1538	Christening of <i>Infante</i> Dom Dinis, with Dom Teodósio as godfather to the child.
1540	The will and testament of Dom Duarte listing all who resided in his house. Royal letter by King Dom João III appointing Dom Teodósio the <i>fronteiro-mor</i> of the counties of Entre-Douro-e-Minho and Trás-os-Montes.
1542	Marriage contract of Dom Teodósio and D. Isabel de Lencastre.
1543	Espousals of the <i>Infanta</i> D. Maria. The princess was escorted to Elvas by Dom Teodósio.
1547	Dom João, future Duke of Braganza, was born.
1550	Marriage contract of D. Joana (the sister of Dom Teodósio) and Dom Bernardino de Cardenas [Marquis of Elche].
1557	Letter to Dom Constantino from King Dom João III’s <i>camareiro-mor</i> [chamberlain].

1558	Dom Constantino was appointed vice-roy of India. Death of the duchess D. Isabel de Lencastre.
1559	Marriage contract of Dom Teodósio and D. Brites de Lencastre. The dowry contract was executed on 11 September. Royal charter about the succession order of his House, issued at Dom Teodósio's request.
1562	Minutes of the marriage contract between Dom Constantino and D. Maria, daughter of the Marquises of Ferreira. Dom Teodósio ceded the title of Duke of Barcelos to his son Dom João. Royal charter exempting Dom Teodósio from paying tithe on any imported goods at the Lisbon Customs House. Marriage contract between Dom João and D. Catarina.
1563	The will and testament of Dom Teodósio. Death of Dom Teodósio. Wedding of Dom João, the new Duke of Braganza, and D. Catarina.
1571	Cardinal Dom Alexandrino, the Pope's envoy, visited Vila Viçosa.
1575	Death of Dom Constantino.
1577	King Dom Sebastião met Duke Dom João in Estremoz. On the following day, they proceed to Vila Viçosa where the king met D. Catarina.
1578	Cardinal Dom Henrique ascended the throne; on his orders, the Duke of Braganza was now addressed as <i>His Excellency</i> .
1581	Duke Dom João went to Elvas to greet King Dom Filipe.
1583	Duke Dom João was sworn as Constable. The Duke of Braganza wrote his will and testament and died on that very same day.
1599	The will and testament of Dom Teodósio.
1604	Marriage contract of D. Isabel (the daughter of Dom Teodósio and D. Brites) and Dom Miguel Luís de Meneses, Marquis of Vila Real and future Duke of Caminha.
1609	The will and testament of Duchess D. Catarina.
1614	Death of Duchess D. Catarina.
1640 – 1668	Restoration of the Independence of Portugal in 1640 marked the ending of Vila Viçosa's splendour, caused mainly by Dom João IV, Duke of Braganza, being acclaimed king; Dom João IV left Vila Viçosa as did all the noblemen in his entourage. Fortification of the town began at around this time. All the area built around the castle was altered to the north and east, not unlike its current layout, with the exception of some bulwarks which were demolished in the 20 th century. Renovation, remodelling and expansion works of the Ducal Palace or of the <i>Tapada Real</i> were undertaken alongside improvements on public spaces.
1646	<i>Nossa Senhora da Conceição</i> of Vila Viçosa was consecrated as the Patron Saint and Queen of Portugal.

1662	The area surrounding the castle underwent new renovation works including a new star-shaped whitewash wall, to which was added another outer barbican made of landfills with rammed earth wall parapets; the northern side was also strengthened with half-moon advanced bulwarks and curtains.
1665	The Castilian army was defeated in the <i>Batalha dos Montes Claros</i> .
1668	Castile recognised the independence of Portugal.
1676	Dom Cristóvão de Brito Pereira was appointed effective governor of Vila Viçosa.
1715, 6 April	Peace with Castile was signed; prosperity followed in reign of King Dom João V.
1716 – 1729	King of Portugal, Dom João V, was fully committed to the improvement works of the House of Braganza, which never ceased during his reign.
1735	The town castle underwent renovation works under King Dom João V.
1751, 19 May	Dom José I, King of Portugal, commissioned expansion works to the <i>Tapada Real</i> extending to <i>Outeiro de São Bento</i> .
1755, 1 November	The 1755 earthquake strongly impacted Lisbon and Vila Viçosa. The nave and main vaulted ceiling of the <i>Igreja de Nossa Senhora da Conceição</i> collapsed.
1759, 3 September	The Jesuits were expelled from the country and the House of Braganza took possession of the Collegiate, opening it up to public worship.
1777	Demolition of the <i>Cerca Nova</i> in the <i>Rossio de São Paulo</i> area by order of the House of Braganza to use its construction materials in the expansion works undertaken in the Ducal Palace.
1816	The governor [<i>governador de praça</i>] of Vila Viçosa informed the Alentejo governor [<i>governador de armas</i>] that the castle was in ruins, a direct consequence of the French Invasions.
1908	Regicide, on 1 February, when King Dom Carlos I, Queen D. Amélia and Princes Dom Luís Filipe and Dom Manuel, returned to Lisbon from the Ducal Palace of Vila Viçosa.
1933	Creation of the <i>Fundação da Casa de Bragança</i> , a year after Dom Manuel II's death, by provision of his will and testament.
1940s	Major alterations were carried out on urban morphology with demolition of some houses to give way to the <i>Avenida dos Duques de Bragança</i> ; the town castle underwent restoration works.

2.b.iv THE DUCAL TOWN HERITAGE

2.b.iv.1 LANDSCAPE DIMENSION

Vila Viçosa's urban history, as well as the history of its landscape, mirrors urban and landscape values that are still visible nowadays.

Research indicates that this is not only an urban structure but also a landscape project unique in Portugal's history of urban landscape and design construction; it has secured a prominent place internationally since it may be argued that the study of the monumental ensemble made up by the Palace (building – chapel, collegiate of the *Santos Reis Magos*, coach house and stables, *Tanque do Reguengo*, fruit tree orchards, vegetable gardens, forest gardens and the *Tapada*) has been vital to define the urban matrix of Vila Viçosa, and also to implement a landscape layout grounded on symbolic factors, both production and leisure-related, against the seigniorial ruling system.

Taken as a whole, this palatine ensemble and urban configuration are defined from a grid pattern that seeks to ascertain the ducal strategy of the House of Braganza in the terrain, and defines the seigniorial landscape that extends far beyond the ensemble but simultaneously derives from and strengthens it.

An ensemble of architectural and landscaping structures, both sacred and profane, is reflected in that matrix to this day. The reality of this structure must not be dissociated from a wider cultural standpoint that viewed the affirmation of power not only through landscape layout and urban design but also linked to a group of other representations among which the music school, which developed from the 16th century onwards; the rich *azulejo* compositions and fresco panels existing in Vila Viçosa; and an agricultural and secondary sector development policy implemented by the ducal house.

Vila Viçosa is a Renaissance ducal town that reinvented itself from a unique cultural point of view and therein lies the exceptional nature of its uniqueness.

There are no superb gardens to accompany seigniorial architecture but there is a network of forest gardens, fruit orchards, vegetable gardens, conventual enclosures, leisure estates, and groves featuring ingenious hydraulic systems (captation, storage, distribution of water, watermills, *pisões* [textile engines]) the result of a very ancient know-how directly linked to the geological nature of the place.

And while it is true that open space typologies of wider dimension may be associated with the ducal palace and sacred structures, there are others, smaller in size, that result

from the regular mesh that sets the town layout and from the geometry that designs the rural space influenced by the terrain, vegetation and nature of the soils.

Forest gardens, vegetable gardens, *tapadas*, and convent enclosures situated and built on a production-factor basis (water, soil, microclimate) cater to production needs and design the landscape of the region against the remaining Alentejo landscape. This differentiation caused by the anticline of Estremoz may well be the reason for a smaller-dimension land ownership related to the existence of abundant water that made soils more fertile.

In his *Notas de uma viagem a Portugal e através de França e Espanha* (1798) [Notes on a Journey to Portugal and through France and Spain], Chapter 13, *De Elvas a Estremoz. Arraiolos e Montemor-o-Novo* [From Elvas to Estremoz, Arraiolos and Montemor-o-Novo], Heinrich Freindrich Link describes the region of Estremoz as follows:

In the vicinity of Estremoz (...) the region becomes more pleasant, is better farmed, and has many olive trees. Mountains rise anew, white and black limestone rocks abound, from which very good marble is extracted (...) The region is particularly pleasant and well farmed on the part that faces Lisbon, with many orange and laurel trees. This lasts only as far as the limestone soil permits it. The moment one walks on granite rocky mountains, culture of any type is abandoned and deserts covered in rockrose trees abound!¹

¹ Heinrich Friedrich LINK, *Notas de uma viagem a Portugal e através de França e Espanha*, [Notes on a Journey to Portugal and through France and Spain], *Biblioteca Nacional* [National Library], Lisboa, 2005.p.90.

As far back as 1683, António de Oliveira Cadornega in the first lines of his *Descrição da muito populosa e sempre leal Vila Viçosa Corte dos Serenissimos Duques dos Estados de Bragança e Barcellos* [Description of the highly populated and always loyal Vila Viçosa, court of their Most Serene Dukes of the States of Braganza and Barcelos] had already mentioned this spatiality:

*The highly populated and always loyal Vila Viçosa, the seat of the illustrious House of Braganza, whose name reveals the lushness of the place in the abundance of groves, vegetable gardens, vineyards and olive tree orchards, some of the most delectable in the copious Province of the Alentejo.*²

Cadornega's statement serves to fully illustrate our contention.

The Renaissance ducal town, while a symbol of seigniorial power, affirms itself by means of geometry and landscape, urban and architectural language adjectivisation. Special attention will now be paid to landscape language. As mentioned above, most ducal towns express their power by means of a landscape language where garden layout, rooted in theoretical and abstract codes, plays a major role.

Where landscape dimension is concerned, affirmation of power in Vila Viçosa is based on a production-oriented spatiality point of view. It operates within a space and leisure desiderata within the Mediterranean context, which may be summarised in one sentence: useful yet beautiful and beautiful yet useful. This motto related to Mediterranean classical ideology, prevailed in a very objective way in the Portuguese garden layout, visible in Vila Viçosa, making it unique worldwide.

This delightful landscape mesh expands from the town centre to the end of Vila Viçosa. It is marked by the ducal palace's forest gardens, by convent enclosures and by the *tapada*, all of them working like a foundation matrix with a simple composition against an urban architectural construction, attesting to a more elaborate plastic adjectivisation, a determining contrast in the definition of spatiality in Vila Viçosa. The imposing *Terreiro do Paço* and all of its urban surroundings is followed by a simple spatiality where space

quality (vegetable gardens, *tapadas*, convent enclosures and fruit tree groves) results from the intrinsic quality of each of the components building the *space per se* rather than from an abstract, theoretical design or treatise. Water, better still, watering needs determine the composition and the localisation of these spaces, the hydraulic system defining the composition. A leisure architecture is built on it and with it – i.e. *casas de fresco*, tanks. These buildings occasionally boast an elaborate decorative language, which again contrasts heavily with the simplicity of the global space composition. As stated before, vegetation is made up predominantly of utility species (vegetables and fruit), where ornamental species abound. Both species contribute to a spatiality rich in shade, aroma and colour. While these spaces represent a more elaborate composition in the palatine ensemble, there is an intensified spirit in the quarters created by a narrower, smaller space.

This continuum of spaces combining leisure and production is situated both in the urban and rural space associated with other production engines such as mills and *pisões*. These are indicative of the existence of a landscape design and design where the production, leisure and defensive components (testimony to this is the *Tapada* which was always viewed as a production, defensive and leisure structure) were not seen as a dichotomy but rather against a whole. This holistic rather than dichotomous view, together with an erudite culture linked to music and decorative arts, was the reason why Vila Viçosa represented the fulfilment of the ideal of the Total Work of Art, with a heritage dimension that far exceeds the national heritage dimension.

(adapted from an original authored by Aurora Carapinha, Universidade de Évora)

² António de Oliveira de CADORNEGA, *Descrição de Vila Viçosa* [Description of Vila Viçosa] *Imprensa Nacional-Casa da Moeda* [Mint Press], Lisboa, 1983, p.23.

2.b.iv.2 THE MUSICAL LEGACY

Dom Teodósio II, 7th Duke of Braganza, founded the *Seminário dos Santos Reis Magos* to foster his chapel's musical brilliance, which he hoped was in line with the schools of the major Sées [cathedrals] of the country (Évora, Lisboa, Viseu and Braga). This idea prevailed in the music education of his son, the Duke of Barcelos, later Dom João, 8th Duke of Braganza, first monarch of the Brigantine dynasty, whose first music teacher, Robert Tornar, was a disciple of Gery de Ghersem and of Mathieu from the Royal Flemish Chapel in Madrid. This project is modelled on “reflection, equanimity and moral discipline” principles conducive to qualities appropriate to a future monarch (according to the principles laid out by Francisco de Moncón, *Libro primero del espejo del Principe Christiano* [First book of the mirror of the Christian prince], 1537).

King Dom João assembled the largest music library in contemporary Europe, adding to the library he had inherited from his grandfather and his father. The surviving catalogue, edited in Lisbon in 1649, has around 500 pages, an impressive list of several hundred Masses, motets, Magnificats, Psalms, Songs, Villancicos, Madrigals, opera arias, instrumental pieces, treatises, and detailed descriptions of over 200 printed sheets and over 4 000 individual manuscript compositions (only one third of the total collection of the Library). This reflects an acquisition policy of printed editions aimed to cover the most relevant editions published by major European printing houses. The catalogue is testimony to and a major source of not only the bibliography of music edition in Europe but also of the identification of data on composition patterns in Latin and sacred vernacular polyphony in the Iberian peninsula between the early 16th century and mid 17th century.

King Dom João issued his opinion on music theory controversies published in Italian and Spanish. (*Defensa de la musica moderna contra la errada opinion del obispo Cyrillo Franco, 1649; Respuestas a las dudas que se pusieron a la missa Panis quem ego dabo Palestrina, 1654*) [On the defence of modern music against the wrong opinion issued by Bishop Cyrillo Franco, 1649; Answer to doubts raised about the structure of the mass Panisquem ego dabo Palestrina, 1654.].

The patronage of King Dom João IV is the key feature of 17th-century music and musicians in Portugal. He was the patron of the edition of the polyphonic works of Duarte Lobo in the Plantin (Antwerp) printing house and the works of João Lourenço Rebelo, printed by Balmonti, in Rome, as well as of some works by Friar Manuel Cardoso and Filipe Magalhães, by Paulo Craesbeck, established in Lisbon. In his *Tempo da Memória* [Time of Memory], 1635, written at the time of the wedding between Dom João and D. Luísa de Gusmão, Duchess of Medina Sidonia, Manuel de Gallégos praises the king's patronage of the arts, particularly music.

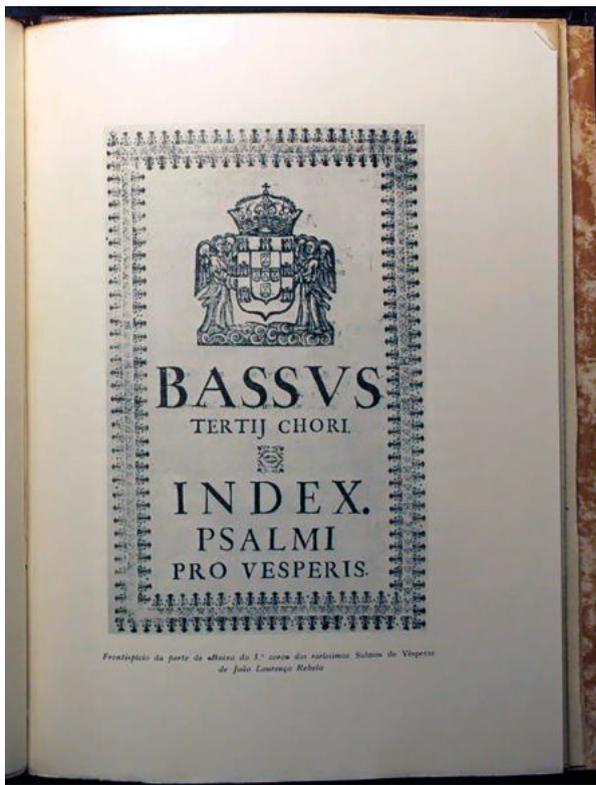


Illustration 165. Frontispiece and list of contents “Baixo do 3.º Coro” [“3rd Under Choir”] of *Salmas de Vésperas* [Psalms of Vespers] by João Lourenço Rebelo, musician at the Ducal Chapel.



At a European level, testimony to the outstanding relevance of the king’s patronage for the compilation and enrichment of material and immaterial heritage are the *Salas da Música Profana* [Chambers of Profane Music], the “*Delícias da Música*” [Music Delights], the Sacred Music, or the “Song of Songs” in the palatine ensemble (c. 1633) with fresco allegories painted by Avelar Rebelo (1600-1657) in a proto-Baroque style where the king’s imposing music collection was stored, and the *Saleta de Provas* [Audition Room].

All of these aspects raise the musical heritage of Vila Viçosa to a truly outstanding level, unique both at domestic and international levels. Relevance of this rich and diversified collection is undeniable, particularly the surviving collection of the Musical Archive of the Ducal Palace that

comprehends works by Roberto Tornar or by Fernando de Almeida; unique manuscripts of sacred music for the *Basílica de Mafra* [Mafra Basilica]; Luso-Brazilian theatre music from colonial times, virtually nonexistent in Portugal and Brazil, except for the surviving pieces in the collection of the Musical Archive; the collection also houses the only known copy in Portugal of the opera *libretto Augurio di felicità* as well as Acts I and II of Mozart’s Italian opera *Lucio Silla*; other works such as *Ascanio in Alba* and *Mitridate re di Ponto* from the *Biblioteca da Ajuda* composed by Mozart in Milan in the second half of the 18th century are of invaluable relevance for Mozart scholars. This vast music collection was widely disseminated not only in Portugal but in other European countries and in Brazil.



1 Illustration 166. Portrait of João Lourenço Rebelo, a singer, composer and musician at the court of King João IV, by José de Avelar Rebelo, royal painter, c. 1646, collection of the Ducal Palace of Vila Viçosa.

2 Illustration 167. Musical score sheet. Psalms, by João Lourenço Rebelo, 1657, once belonging to the Colégio da Companhia de Jesus de Santa Antão, Lisboa. Real Biblioteca da Ajuda.

3 Illustration 168. Ducal Palace of Vila Viçosa. Sala dos encantos da Música Sacra [Sacred Music Room], ceiling painted by Avelar Rebelo, 1630, at the time of the 8th Duke of Braganza, Dom João II, future King Dom João IV. Photo FCB.

4 Illustration 169. Paço Ducal in Vila Viçosa. Sala da prova da Música, Pavilhão da Música (formerly Renaissance loggia with coffered vault, armorial bearings, and allegory where the Colégio dos Santos Reis Magos functioned at the time of Dom Teodósio II). Photo FCB.

2.b.iv.3 FRESCO PAINTING

Vila Viçosa houses a collection of Mannerist fresco paintings that has survived to this day in the oldest halls of the *Paços dos Duques de Bragança* (in the Medusa and David Rooms, in the music chambers, in the *Gallerietta* of Duchess D. Ana de Velasco and in Duchess D. Catarina's oratory) and in sacred spaces linked to the ducal house (in the *Igreja de Santo António*, in the monasteries of *Nossa Senhora da Esperança* and *das Chagas* and in the *Ermida de Santo Eustáquio* as well as in private manor houses (for instance, the *Casa dos Sanches de Baena*). Fresco painting is testimony to the town's artistic European dimension in the second half of the 16th century and early 17th century.

Ornamental specificities of Vila Viçosa's historic and artistic heritage constitute one of its more authentic and integral traces, particularly the abundant examples of fresco painting and of stucco and sgraffito decoration that adorn innumerable sacred and secular spaces. This is a highly significant added value to the town's heritage which under the Dukes of Braganza acquired and cemented unique artistic specificities in the Modern Age marked by the Renaissance, Mannerism and Baroque.

The world of historical-mythological allegory in the Vila Viçosa frescoes is similar to contemporary works existing in Rome, Genova, Parma, Firenze and other Mannerist centres in Italy.

In short, this is a highly erudite, refined court where the art of fresco painting flourished as an intrinsic added value. Taken as an ensemble, the Vila Viçosa murals are one of the finest examples of Mannerism in Portugal; aesthetic options and model circulation created a spirit favouring the dissemination of this pictorial modality while serving the cultural purposes of the House of Braganza in their political affirmation and nationalist strategy policy.

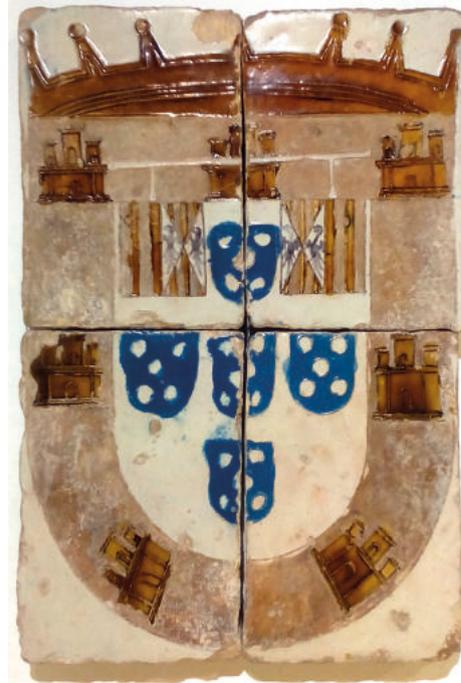


Illustration 170. Vila Viçosa, *Igreja de Santo António*, detail of the ceiling fresco painting by Giraldo Fernandes de Prado, c. 1585. (DGPC: SIPA PHOTO 00895288, Manuel Ribeiro, 2007).

1 Illustration 171. *Paço Ducal* in Vila Viçosa, Oratory of Duchess D. Catarina de Bragança, Mannerist-style fresco decoration by Tomás Luís, 1602–1603. Photo FCB.

2 Illustration 172. *Paço Ducal* in Vila Viçosa, *Gallerietta* of D. Ana de Velasco, fresco decoration by Tomás Luís, 1603. Photo FCB.





2.b.iv.4 THE AZULEJARIA [PORTUGUESE DECORATIVE TILES]

The interior of the *Paço dos Duques de Bragança* and of the innumerable sacred buildings in Vila Viçosa, most of which built between the 16th to 18th centuries, and the interior of other private secular buildings form an *azulejo* heritage illustrating the evolution of the Portuguese *azulejo* up to the 18th century boasting a wide-scale dimension of international relevance.

The matrix of the gable and dry rope ceramic technique in the Hispano-Moresque version from the southern part of the Iberian Peninsula is found mainly in the *Paço do Reguengo* from the early 16th century onwards. The *azulejo* panel bearing the coat of arms of Dom Jaime, the 4th Duke, (another panel is on display in the *Museu Nacional do Azulejo*, [the National Tile Museum]) is a valuable document attesting to the commission and clearly illustrates a sumptuary taste that would assign a significant identity to Portuguese architecture.

Another ensemble crucial for the definition of the cosmopolitan, artistic patronage of Dom Teodósio I, the 5th Duke, is the one in the *Sala das Provas da Música* of the Ducal Palace depicting the *Story of Tobias* (Illustration 175, Illustration 176). This panel was made in Flanders by Ian Bogaerts and dates back to 1558.

Illustration 174. *Palácio Ducal* in Vila Viçosa. *Rectangular Hispano-Moresque azulejo* panel made in Seville with the arms of the 4th Duke of Braganza. The *azulejo* stone masonry was made circa 1510 for Dom Jaime (1479–1532), 4th Duke of Braganza, for his new *Paço do Reguengo*. Source: Creative Commons.

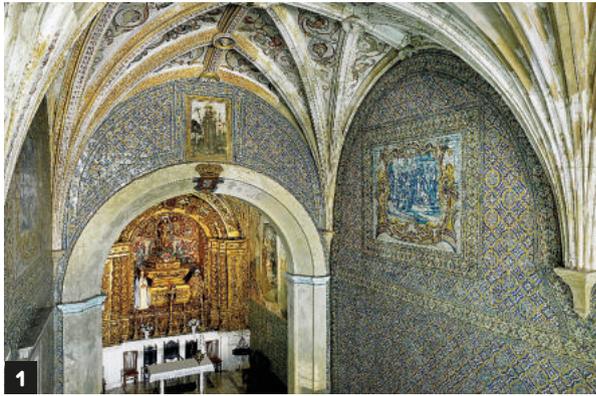


1 Illustration 175. Paço Ducal in Vila Viçosa, Sala da Música, azulejo panel depicting Tobias and the fish and Tobias at Gabael's. Photo FCB.

2 Illustration 176. Paço Ducal in Vila Viçosa, Sala da Música, detail from the azulejo panel depicting Tobias and Anna and Tobias and the angel say goodbye to Tobit, 1558. Photo FCB.

This *azulejo* ensemble must be viewed in articulation with the *maiolica* [tin glaze technique] collection, which is an integral part of the archive of the *Museu da Casa de Bragança*, the manufacture of which had its roots in international Mannerism.

Also noteworthy are the Talavera de la Reina *azulejos* offered to Dom Teodósio II, the 7th Duke, by his father-in-law, the Duke of Frias, Constable of Castile, on the occasion of his marriage to D. Ana Velasco (1602). The panels, which are displayed in the David and Medusa Rooms, are similar to the ones made for the Oropesa palaces of the Constable of Castile, and of the Guadalajara palace of the Dukes of the Infantado. Language pluralism attests to the strong creativity of the national *azulejo* production of the time, with the chequered or pattern *azulejo* panels of the *Igreja das Chagas*,

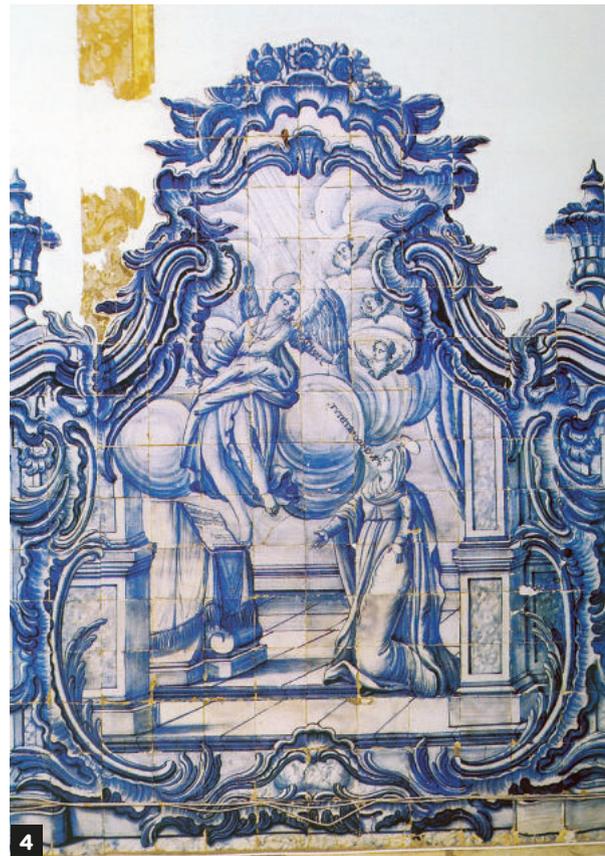


1 Illustration 177. *Igreja de Santo António* in Vila Viçosa. Nave and archway. Walls covered with pattern *azulejos* made in Portugal dating back to the first half of the 17th century; a topping cartouche represents Saint Anthony holding the Divine infant. Source: DGPC: SIPA PHOTO 00895326, Manuel Ribeiro, 2007.

2 Illustration 178. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*, *Capela do Santíssimo Nome de Jesus*, detail of the *azulejo* lining by Policarpo de Oliveira Bernardes (c. 1740), characterised by marked opulent Baroque cartouches. Source: DGPC: SIPA PHOTO 00895328, Manuel Ribeiro, 2007.

of the *Igreja de Santo António*, and of the *Igreja da Esperança*, or the panel with the arms of the Pereiras Sousas e Brito family in the manor house situated in the *Rua de Santa Luzia*.

In the *Igreja de Nossa Senhora da Conceição*, panels by ceramist Oliveira Bernardes (c. 1740) attest to the ornamental robustness of the Baroque (Illustration 178. Vila Viçosa, *Igreja de Nossa Senhora da Conceição*, *Capela do Santíssimo Nome de Jesus*, detail of the *azulejo* lining by Policar-



3 Illustration 179. Vila Viçosa, *Igreja de Santo António*, high-choir, panel depicting a scene from St Anthony's life surrounded by Rococo *cartouches* dating from the second half of the 18th century. Source: DGPC: SIPA PHOTO 00895325, Manuel Ribeiro, 2007.

4 Illustration 180. Vila Viçosa, *Igreja de Nossa Senhora da Conceição* chancel, Annunciation, second panel on the side of the Gospel, Rococo style. Source: DGPC: SIPA, Manuel Ribeiro, 2007.

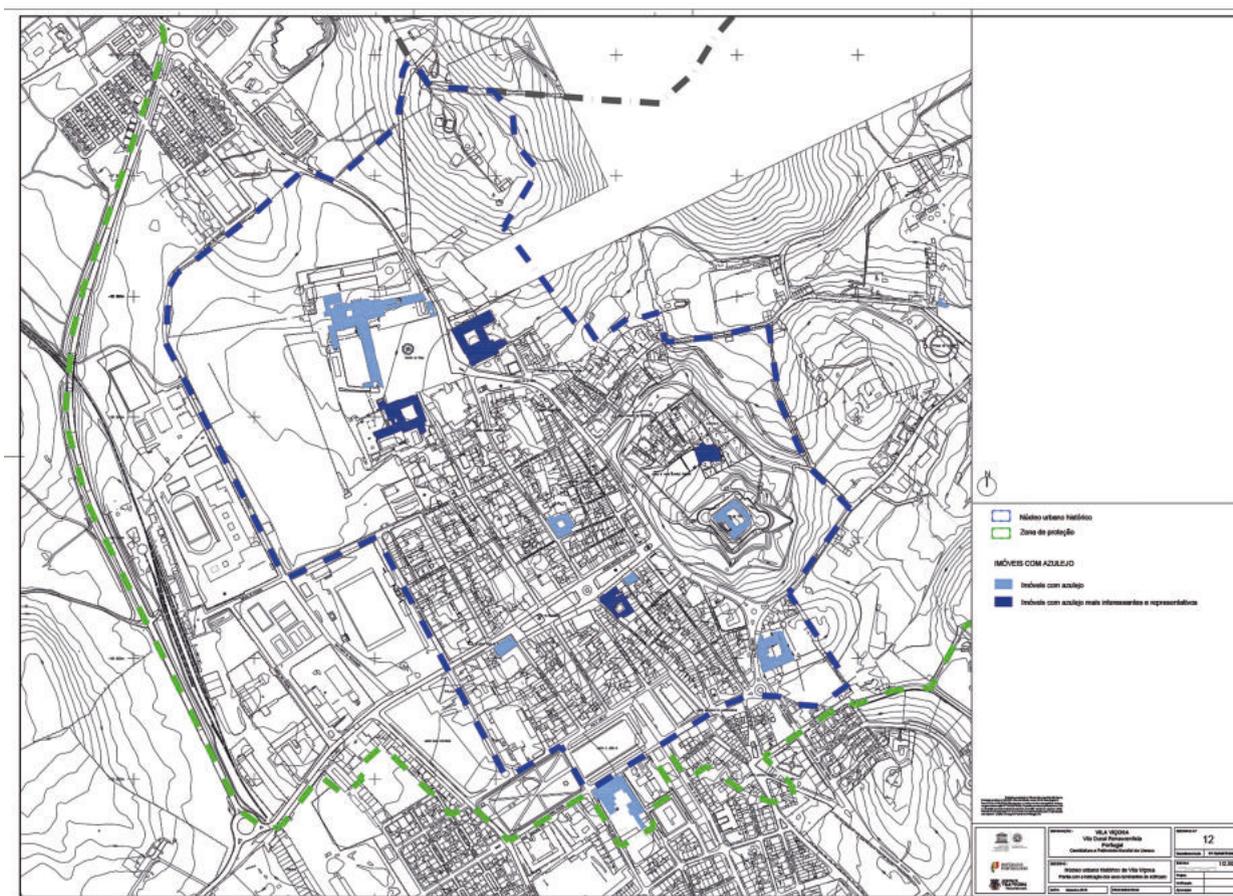


Illustration 181. Vila Viçosa, Inventory of the Urban Ensemble; Plan showing buildings with *azulejo* panels, CMVV, 2018. The Vila Viçosa *azulejo* heritage, in their original places, illustrates the *azulejo* development in Portugal until the 18th century.

po de Oliveira Bernardes [c. 1740], characterised by marked opulent Baroque cartouches. Source: DGPC: SIPA PHOTO 00895328, Manuel Ribeiro, 2007). Contemporary panels decorate the gateway and entrance to the *Convento das Chagas*, the altar frontispiece of the *Igreja do Convento dos Capuchos* and the *Igreja dos Agostinhos*, and the regular masonry panels with historical scenes lining the *Capela dos Mascarenhas da Gama* [the Mascarenhas da Gama family chapel]. The neo-classical style, also known as Queen D. Maria I style, is visible in the regal series on the walls of the Ducal Palace, near the *Ninfeo* [Roman fountain] that once belonged to King Dom Manuel II.

Therefore, the cultural landscape of Vila Viçosa appears to feature various ensembles of *azu-*

lejo panels particularly the *azulejo* panels of the *Paço Ducal*, constituting a key component of the Vila Viçosa identity construction as well as being unique, relevant ensembles not only in Portugal but also worldwide. In the long-established Portuguese *azulejo* production, Vila Viçosa is worthy of mention for the outstanding character of various ensembles of *azulejos* representing 16th-century, European *maiolica* and for the relevance of commissions from contemporary major *maiolica* centres such as Antwerp and Talavera. In short, where the *azulejo* production is concerned, the ‘ducal town’ plays a key role in the artistic development and transmigration of *azulejo* styles, and the *Paço Ducal* is a unique case of a valuable intact “archive” in Vila Viçosa.



2.b.iv.5 THE PRESENCE OF MARBLE

From the geological point of view, Vila Viçosa is situated on the SE flank of the Estremoz anticline, a geological structure that may account for the unique characteristics of this region at a national level with its major ornamental stone quarries.

Marble is a major economic factor in Vila Viçosa; it is also a key factor in the development of a territorial identity and a support of cultural and artistic emergence, for the following reasons:

- From an economic standpoint, marble extraction is the reason for the Alentejo's main development cluster where the main factors of regional dynamics are related either directly or indirectly to ornamental stone mining;
- From the cultural standpoint, a significant historic mining continuity (dating back to Roman times) has indisputably marked the everyday life of many generations; this is visible not only in everyday utensils but also in the countless secular, sacred, military architecture works and obviously also in architecture *per se*. A civilisation matrix is grounded in the social and economic reality of this ecosystem;
- Marble has also been an artistic catalyst since this natural stone, together with limestone, abounds in Vila Viçosa and is also a feature of the Mediterranean. Marble abounds: street pavements, sidewalks, wall socles,

Illustration 182. With a view to promoting Portuguese Marble and fostering extraction and transformation of this Quality ornamental stone, the *Museu do Mármore de Vila Viçosa* [The Vila Viçosa Marble Museum] was founded in 2000 in Vila Viçosa. The Museum has recently been installed in *Pedreira da Gradinha* [Gradinha quarry], close to the Borba exit, with a different name, *Museu de Mármore Raquel de Castro* [The Raquel de Castro Marble Museum]. Photo CMVV.



doorsteps, façade columns and cornices of manor houses and churches, among which the *Igreja dos Agostinhos* and the *Igreja de São João Evangelista* are worthy of mention, as well as all the lining of the elevation of the imposing *Paço dos Duques*, known as *Montes Claros bardiglio* marble, the blue colour of which came to light on the occasion of its 2011 renovation works.

The urban ensemble and the relevance of the building heritage are linked by the material they have in common. This is a marble town that finds its expression in the metaphorical description of the in-depth alterations undergone under the patronage of Duke Dom Teodósio I: “An ‘ideal town’ in marble. Vila Viçosa, the first ducal court of the Portuguese Renaissance.” (Rafael Moreira, 1997). Everything is made of marble used as a sort of lining for the whole urban ensemble in Vila Viçosa (José Manuel Fernandes, 2004:205). As a matter of fact, when the exceptional historic continuity of marble extraction and marble industry are considered, it becomes apparent that the dimension of several reconstruction periods of Vila Viçosa, the amount of built area and the construction quality, where white dominates, evidence the proliferation of this natural product, as well as a century-old tradition and innovative marble artwork.

Illustration 183. Vila Viçosa. Everything seems to be built in marble in the urban ensemble, as if it were a mantle covering all town. Photos FL, 2015 and 2018.

2.b.iv.6 ARMOURY

The relevance of the Ducal Palace armoury collection is second only to the collection of the Military Museum in Lisbon. As early as the 16th century, it was displayed in the Castle palace which had undergone major architectural renovations in the Renaissance style. Ancient references to “House of Armoury” attest to its relevance and as early as 1618 it was stated that “there were over one thousand pikes, two thousand arquebuses, seven hundred breast and shoulder arquebuses for one thousand five hundred armed men” (Francisco de Moares Sardinha, *Parnaso de Vila Viçosa* [The Parnassus in Vila Viçosa]) in the fortress built within town walls, a quantity that required considerable storage space. In the reigns of the last Portuguese monarchs, the armoury collection was displayed in the *Sala dos Tudescos*, *Gabinete de Trabalho do rei D. Carlos* [King Dom Carlos’s Study] (in *Quartos Novos*) and in the *Salas da Música*, in the lodge built in Reguengo. They are nowadays mainly displayed on the ground floor, also called *Paço de D. Jaime* [Dom Jaime’s Palace], which features an entrance by way of the *Calçada* [promenade] leading to the Cloister which houses the *Museu da Armaria* [Armoury Museum]. Iconographic reading of the *Tomada de Azamor* fresco lining the walls of the main staircase, depicting the Morocco campaign of the 4th Duke, enables a full grasp of the significant military training and armoury that maintaining an army would undoubtedly require from the ducal house attested by documentation relating to bulky commissions from Flanders and Germany. A siege cannon bearing the arms of Duke Dom Teodósio, melted in the 16th century in Belgium by Remigy de Halut at Malines, survives to date.

Besides its intrinsic value, it may be argued that this vast armoury collection adds extra meaning to the uniqueness of Vila Viçosa as testimony to universal history and culture, at the seigniorial system and at the Ducal House lineage levels.



Illustration 184. Arquebus (above) and gunpowder container (below). (Museu do Paço Ducal de Vila Viçosa, Armoury Collection).

2.b.iv.7 THE CARRIAGE COLLECTIONS

The impressive ancient carriage collection on display in Vila Viçosa is a relevant historic and artistic testimony that reinforces the uniqueness of this ducal town.

A contemporary description places the *Paço* stables in a grand building which existed close to the exit of the ducal chapel. This building still exists nowadays but under an agreement drafted between the *Fundação da Casa de Bragança* and the *Museu Nacional dos Coches* [the National Coach Museum] (1984), the carriage collection is on display in two other museum spaces. One of them is the stables built under Queen D. Maria I by architect Reinaldo Manuel dos Santos (1731-1791) following renovation works of the Dining Room and of the body of the main façade, a clear sign of the ceremonial and hunting practices strongly associated with the pomp and circumstance of the kingdom's aristocracy.

An exceptional collection of 19th-and-20th century coaches such as coaches, berlins, carriages, ceremonial coaches [*viaturas de gala*], together with important examples of country and hunting carriages, that fully document the development of this means of transport, with a particular emphasis on the ceremonial carriages [*viaturas de aparato*]. The berlins, a swift means of transport for their wheel drive technology more suited to transport in urban centres, constitute historic pieces that further enhance understanding of 17th and 19th century ceremonial carriages.



Illustration 185. The carriage of King Dom D. Pedro V with the king's arms on its doors is a ceremonial carriage, made in England in the 19th century. *Museu de Carruagens* [Carriage Museum], on display in the *Paço Ducal* in Vila Viçosa. Photo FCB.

2.b.iv.8 CONFECTIONERY: INCREASINGLY VALUED HERITAGE

The Alentejo conventual confectionery is highly valued in Vila Viçosa, where making a sweet **tiborna** [a dessert made with egg yolk, almond, sugar, cinnamon and bread] with regional almonds and then beautifully wrapping it in silk paper is a much cherished tradition.

Sericá [an oven-baked dessert made with eggs, flour, cinnamon, lemon, milk and sugar] is another traditional Alentejo dessert, the recipe of which was brought from India (the former Portuguese colony) by Dom Constantino de Bragança (1528-1575), son of the 4th Duke of Braganza, Dom Jaime, the Viceroy of India (where he protected the acclaimed Portuguese poet Luís de Camões). Lavishly sprinkled with cinnamon, it attests to the widespread use of spices at the time of the Discoveries and to a particular blend of different cultures and gastronomy. This is fully illustrated in two documents: By order of King Dom Manuel I, his cousin the Duke of Braganza, from 1521 onwards is granted “spices and drugs” among which one *arroba* [ca. 15 kilos] of clove, one *arroba* of ginger, two *arrobas* [ca. 30 kilos] of pepper, and **one arroba of cinnamon**. (see., ANTT, *Chancelaria de D. Manuel I* [Chancellery of King Dom Manuel I], liv. 18 [book], fl. [pages] 47v). When D. Isabel, the sister of Dom Teodósio I, married the *Infante* Dom Duarte, the brother of King Dom João III, food was just one of the many instruments used to celebrate and welcome His Majesty’s presence as befitted the splendour of the Braganza household. According to a contemporary description, major buildings were erected to house large butcher’s quarters, kitchens, pantries where huge amounts of “aromatic herbs, condiments and mustards” for food seasoning and **all sorts of spices and white honey** for the making of curd cheese and *queijadas* [traditional cupcake-like, egg and milk pastries]. This list may also have included *sericás*, a very recent introduction to the sweet confectionery of the House of Braganza. (“*Festas e apercebimentos de 1537*” [“1537 Celebrations and Preparations”, Cód. [Code] 1544, BNP]).

At the time of Dom Teodósio I, the *Casa Ducal* employed 4 cooks, the same number employed by the *infante* Dom Duarte. The *ucharia* [household pantry] was staffed with “two *homens das compras* [purchasers]”, 13 huntsmen and 110 mounted hunters – a significantly larger number than the one commonly employed by contemporary princely households. In other words, the table in the domestic space proved to be crucial to ascertain the grandeur of a household.

Domestic staff waiting at the table were many and in this respect the House of Braganza again was exceptional as may be inferred from the impressive list of staff posts: *vedor* [master of the household], *copeiro-mor* [chief butler], *trinchante* [carver], *copeiro* [underbutler], *servidor da toalha* [housekeeper].



Illustration 186. Portrait of Dom Constantino de Bragança, in Lafiteau: *Histoire des découvertes et conquêtes des portugais dans le nouveau monde*. [History of the discoveries and conquests of the Portuguese in the new world] Tome IV [Volume IV]. Paris Amsterdam. Wetsein, & G. Smith. 1736.

Illustration 188. Kitchen of the *Paço Ducal* in Vila Viçosa. Photo FCB.

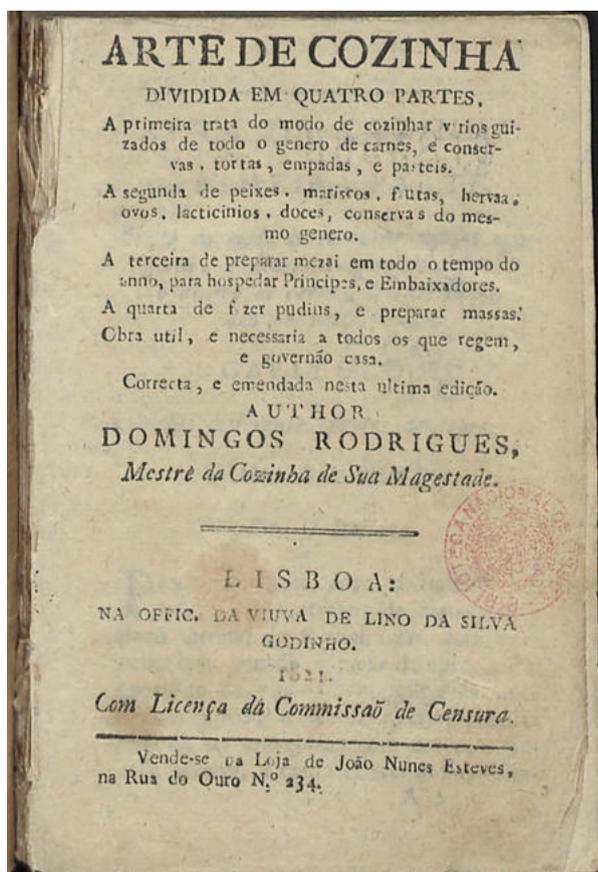


Illustration 187. A *Arte de Cozinha* [The Art of Cuisine] by Rodrigues Domingos.

In the 17th century, domestic staff employed by the Braganzas amounted to circa 500, a number second to no other royal or seigniorial household in Europe since both the Montefeltro in Urbino and the Gonzagas in Mantova both employed only 350 domestic staff. An example exceeding the Braganzas' domestic staff may be found in the 15th century in the Sforza in Milan that employed around 600 staff members (MSC., 2000, p. 101).

These figures must be read against the data obtained from the *Provas da História Genealógica* [Evidence of Genealogy History] (ACS, Tomo [Volume] IV, Parte I [Part I], pp. 235-261) where the "Regimento dos Officiaes da Casa do Duque Dom Teodósio I" [Officers in the Household of Duke Dom Teodósio I] and the "Instruções do Duque Dom João II do Officio de seu estribeiro-mor" [Instructions from Duke Dom João II found in an excerpt from the Correspondence with his *estribeiro-mor*] enable the services rendered at the *Paço* to be grouped under the following main headings: food, logistics, clothing and housing, stables, hunting and clergy support.

Cadornega page 90, in turn, added the following: "head pastry maker who supervised other pastry makers", thus rendering plausible the inclusion of *sericá* on the dessert menu of the *Casa Ducal*.

It was against this backdrop that the first Treatise on Cuisine was published in Portugal. Rodrigues, Domingos, 1637-1719, *Arte de cozinha dividida em quatro partes, a primeira trata do modo de cozinhar varios guizados de todo o genero de carnes, e conservas, tortas, empadas, e pasteis. A segunda de peixes, mariscos, frutas, herua [sic], ovos, lacticinios, doces, conservas do mesmo genero. A terceira de preparar mezai [sic] em todo o tempo do anno, para hospedar principes, e embaixadores. A quarta de fazer pudins, e preparar massas. Correcta, e emendada nesta última edição.* [The art of cuisine divided into four parts, the first part covers the making of stews of all sorts of meat, preserves, pies, tarts, and pastry. The second part covers fish, seafood, fruit, herbs, eggs, dairy products, sweets, and sweet preserves. The third part covers how to lay the table in all seasons to host princes and ambassadors. The fourth part covers the making of pudding and pastry. Corrected, and amended in this latest edition]. Author Domingos Rodrigues... 1683 - Lisboa.



3

Justification for inscription

Illustration 189. Vila Viçosa, *Paço Ducal* of Vila Viçosa, seen from the *Igreja de Nossa Senhora da Graça*, ou the *Agostinhos*. Photo FL, 2018.

3.a BRIEF SYNTHESIS (3.1.a)

3.a.i FACTUAL INFORMATION

Constituent parts of the Property

The proposed area for inscription on the World Heritage List includes:

- The *historic urban centre of Vila Viçosa*, prior to the areas of growth consolidated in the second half of the 20th century;
- The *Tapada Real*, corresponding to an area distributed across the municipalities of Vila Viçosa, Borba and Elvas.

The *historic urban centre of Vila Viçosa* is situated on a plateau, the highest point of which is the hill on which the castle sits.

The *Tapada Real* are situated north east of the urban centre of Vila Viçosa and stretch across an extensive area to include the municipalities of Borba and Elvas.

Geographical Coordinates

Castelo de Vila Viçosa:

62.394,28 N (Latitude); 98.368,53 O (Longitude).

Paço Ducal de Vila Viçosa (Terreiro do Paço):

61.803,27 N (Latitude); 98.106,22 O (Longitude).

Central point in historic urban centre:

62.107,41 N (Latitude); 98.400,16 O (Longitude).

Central point in *Tapada Real*:

64.169,30 N (Latitude); 99.349,98 O (Longitude).

Boundaries of the Property

The historic urban centre encompasses the medieval urban fabric and the areas of Renaissance urban expansion. It operates in an approximately rectangular area with 1090 metres in the north-south direction and 690 metres in the east-west direction.

The area corresponding to the *Tapada Real* is entirely walled and easily identifiable.

Historic centre area

- 72.54 hectares

Tapada Real area

- 1301.30 hectares

Number of protected monuments

The area of the nominated Property for inscription currently includes the following:

- 14 monuments and 1 building ensemble with national value, the conservation of which is ensured by the *Direção Regional de Cultura do Alentejo* [(DRCA) and the *Direção-Geral do Património Cultural* (DGPC), the central government departments with responsibilities in the area of cultural heritage safeguarding;
- 4 monuments with local value, the conservation of which is ensured by the *Câmara Municipal de Vila Viçosa*.

The buffer zone also includes:

- 5 monuments with national value, the conservation of which is ensured by the central government departments with responsibilities in the area of cultural heritage safeguarding (DRCA and DGPC);
- 2 monuments with local value, the conservation of which is ensured by *Câmara Municipal de Vila Viçosa*.

3.a.ii QUALITIES JUSTIFYING INSCRIPTION

The Renaissance ducal town

The urban expansion carried out in Vila Viçosa in the 16th century (along with other European cities inscribed on the World Heritage List such as, for example, Ferrara and Urbino, in Italy) is one of the first materialisations of Renaissance urban ideals that progres-

sively expanded into other latitudes (such is the case of Mazagan or El-Jadida, in Morocco, or the Island of Mozambique, in Mozambique).

The Ducal Palace and the Square, the Churches, the Convents and the Fortress, designed and built in the early 16th century, did not constitute ad-hoc interventions, but rather were viewed as components of an ensemble. Each building was carefully designed to inter-relate with the urban context, not viewed in isolation but articulated and inserted in the unity fabric of the town conceived as a building scenario, or as an 'ideal city', a symbol of a propaganda effort of the Dukes of Braganza with clear political aims. This has made Vila Viçosa the very first example of a perfect Renaissance ducal town in the Iberian Peninsula and one of the first in Europe (Rafael Moreira, 1997:50).

Landscape design – connection to the *Tapada Real*

The Renaissance project carried out in the 16th century projected a new image of Vila Viçosa and acquired unique significance worldwide due to the historic, landscape environment provided by the *Tapada Real*, a large game reserve, the integrity of which has withstood the passage of time.

The “ideal city” in marble

Extraction and use of marble have been a lasting feature in Vila Viçosa over many centuries and have lent a special spirit to this settlement, a town that attracts, lingers and dazzles for its beauty and brightness. In the Ducal Palace, Renaissance forms are not built with artificial materials, as was common almost right across the world in those days, but rather are engraved on the most noble construction material: the marble extracted from neighbouring quarries (Rafael Moreira, 1997:52).

In the historic centre, the entire architectural composition and creativity, along with the unique construction and urbanism of Vila Viçosa, reflect a priceless unique geological substratum that may still be experienced today.

The wide use of marble lining the interiors and façades of buildings and stretching to streets, pla-

zas and squares, has bestowed a unique peculiarity upon Vila Viçosa.

Heritage linked to the Ducal Town

The long-lasting presence of the House of Braganza in Vila Viçosa, which extended from the late 14th century to the early 20th century, accounts for indelible examples of ducal patronage still visible today, notably:

- The musical legacy – King Dom João, 8th Duke of Braganza, first king of the Brigantine dynasty, assembled the largest musical library in Europe in his day, greatly adding to the library he had inherited from his grandfather and his father;
- The fresco painting – authenticity and integrity of ornamental specificities are important features of the historic and artistic heritage of Vila Viçosa with particular emphasis on abundant fresco painting and stucco and sgraffito decoration that embellish numerous sacred and secular spaces;
- The *azulejaria*, Portuguese decorative tiles – innumerable sacred and lay buildings in Vila Viçosa harbour a most interesting *azulejo* heritage that illustrates the evolution of the Portuguese *azulejo* up to the 18th century, a testimony to Hispano-Moresque influences and to contacts with Spain, Flanders and Italy;
- The armoury and carriage collections – The Ducal Palace houses a vast and valuable collection of armoury. In addition to its intrinsic value, this vast collection of armoury adds to the uniqueness of Vila Viçosa and attests to universal history and culture. The ancient carriage collection on display in the old stables and coach house in the Palace of Vila Viçosa is a relevant historic and artistic *manifesto per se* and adds to the uniqueness of the ducal town.

3.b JUSTIFICATION FOR CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED (3.1.b)

INTRODUCTION

VILA VIÇOSA AND THE EUROPEAN RENAISSANCE

Given the similarity of the cultural and scientific environment of the *Paço da Ribeira* in Lisbon and that of the residence of the Dukes of Braganza, in Vila Viçosa, throughout the 16th century, the affirmed influences and appropriations observed in the Brigantine court may have enhanced the humanistic trend created therein. This, in turn, fostered an openness to Renaissance languages, within the scope of architecture, painting, *azulejaria* and the establishment of a bookshop bearing witness to literary and historic concerns.

The lessons administered in the court and in the palace for young nobles also shaped the consumption of scientific books. Education, *lato sensu*, included a focus on science, from which the royal siblings of King Dom João III and Dom João de Castro (1500-1547), later the viceroy of India, benefited. The 16th century Ribeira Palace became a territory for the learning of scientific topics covering a broad range of authors and their most emblematic books, ranging from Pliny, from an encyclopaedic perspective, the main works of Ptolemy and Pomponius Mela, and Sacrobosco's *Cosmography*. Most interestingly, *De Architectura* by Vitruvius (c.80 BC – 15 BC) and the texts of Archimedes were also included in this literary corpus.

According to the pioneering studies of Luís de Matos (1911-1995), within this environment, in Vila Viçosa, a body of notable scientists was established: mathematician, Domingos Perez, astronomer, António Maldonado de Ontiveros, and António Rodrigues, referred to as a constructor of scientific instruments. The very inventory of bookshop Dom Teodósio I points to a far-reaching composition, extending beyond the fields of theology, religion and philosophy, and a particular emphasis on scientific texts. This orientation demonstrates the purchasing dynamics of the House of Braganza in the 16th century, particularly if one considers the example of Pedro Nunes, the most erudite scientist in Portugal in the 16th century, who owned a bookstore with a remarkable collection. His agility to obtain books for his research, and his subsequent

acrimony whenever he was unable to gain access to one of the indispensable works for his study, were well known at the time. He was also strongly opposed to the proliferation of editions with subsidiary contents.

References to the afore-mentioned mathematician, Domingos Perez, who served the House of Braganza, appear on the frontispiece of some of his works as “*Este livro hé de Domingos Perez licenciado em Mathematica e Theologia e mestre que foi do Senhor Dom Duarte e dos infantes e suas irmãs* [This book is authored by Domingos Perez with a degree in Mathematics and Theology, master of Dom Duarte and of his sons and their sisters]”, (the afore-mentioned Duarte went on to marry (1537), D. Isabel (1510-1576), a sister of Duke Dom Teodósio; a further two works are referred to as having belonged to him, namely *Almagesto* (1515) and *Opera Varie* (1535), in addition to an important collection as a field of astronomy and scientific instruments: *De radio astronomica et geometrica* and also *De radio astronomica* by Gemma Frisius, and *Commentariorum in Astrolabium*, by geometer, Rojas Sarmiento.

Dom Jaime (1479-1532), 4th Duke of Braganza, was a central figure for the reception and consolidation of the Renaissance in Vila Viçosa, where he displayed an appetite for the culture of antiquity and its relevance for the period: this may have resulted either from an understanding of history as teachings for the present, or his patronage was meant as a sign of adherence to a modern culture. The former is clearly manifested in the recitals of the chronicle of *Nuno Alvarez Pereyra*, Consta-

ble of Portugal, *princiador da Casa q[ue] é do duque de Bragãça sem mudar da antiguidade de suas palavras, nem estilo* [founder of the House of the Duke of Braganza, without changing his old language and style], the publication of which was funded by Dom Jaime himself.

Thus, Dom Jaime emerges as a prominent figure within the lettered context and aristocratic culture of Europe, which lends itself to the exaltation of the Brigantine strain and lineage; his exemplariness was enhanced during the period when the Brigantine court returned from Spain (1496), following his exile caused by the political turmoil which led to the execution of the 3rd Duke Dom Fernando II (1483), by inopportune order of King Dom João I. His political conduct and the prudence that characterised his administration derived mainly from experience and past examples recorded by history. The heroic dimension of Constable Dom Nuno Álvares Pereira is reflected in the context of the admiration for the great figures of antiquity, which, during the Renaissance, overrode the exaltation of Christianity and its martyrology.

The interest in enlarging the world, manifested through chronicles, and still under the auspices of Christendom, gave rise to knowledge, conveyed in Latin, enabling access to geographical and cultural coordinates. Let us consider two examples: the participation of Dom Jaime in the Conquest of Azzemour in Northern Morocco (1513). An exemplary historical fact for the Brigantine memory – in its projection of the centrality of the court – worthy of the fresco decoration on the noble staircase of the Reguengo Palace, in Vila Viçosa. Another example of the desire for contemporaneity and the values transmitted by the Renaissance is the fact that Duke D. Jaime kept his “servant” in Rome so that he could receive any news or information emerging in this regard within the papacy.

His well-known medieval spirituality, connected to the Order of St. Francis, is seemingly contradictory, however his legacy of good morals and

customs should be regarded from a dynamic perspective. The humanistic values of integrity and the importance of individuality guided by ethical principles are in line with the pre-Renaissance and Renaissance ideology – an archaeology of civil *ethos* principles, which fostered acknowledgement of the fundamental elements of anthropocentrism, laying the grounds for the individual human being as the most significant entity of History. Particular reference should be made to the short *Tractado de como San Francisco busco y hallo a su muy q(eu)rida señora la Santa pobreza...* [Treatise on how Saint Francis searched for and found his very dear lady of sacred poverty]”, the translation and first publication of which was funded by D. Jaime, whose displayed spirituality was also characterized by Franciscan ideals, and proximity to the rigorous Brothers of Strict Observance. It should be noted that it was under his duchy and authorities that, upon his return to Portugal in 1500, the convent of *Nossa Senhora da Piedade* was founded in Vila Viçosa: D. Jaime even ordered the construction of a cell for himself, the so-called “oratory of the Duke”.

VILA VIÇOSA: RELEVANT URBAN AND ARCHITECTURAL SIGNIFICANCE

In 1532, by order of King Dom João III, an ordinance was sent to the towns of the entire country to be read out orally to the populations. The squares had previously been selected for its public reading, thus indicating that a municipality network with an urban mechanism for congregating the population was already functioning in the country. This is what happened in Vila Viçosa, showing the configuration and centrality of *Terreiro do Paço* (Illustration 202. Vila Viçosa. Aerial view with the Terreiro do Paço centre- right. Photo CMVV / Francisco Piqueiro - Photo Engenho, 2007) in the life of the town.

Given its regular configuration, *Terreiro do Paço* would have been classified as a Renaissance square, considering the recent urban transformations of the *Paço do Reguengo*, as of 1501. Its delimitation and morphology would have been reasonably consolidated during this period to have been given such denomination.

An expansion metabolism is discernible with the establishment, southward, of another square, on the edge of the *ensanche* and the new *Rua dos Fidalgos*. The *Igreja da Misericórdia* (Illustration 58) was to be architecturally consolidated within the *Praça Velha* (Illustration 151), funded by Duke Dom Jaime, and later by his son Dom Teodósio, who funded the erection of the new Renaissance Roman-style temple, based on building planning treatises, referring to the work of Diego de Sagredo in 1526, namely *Medidas del Romano*, and absorption of the linguistic elements experimented by Michelangelo, such as the oversized corbels of the pulpit in the church nave, on the side of the Gospel (Illustration 62).

The transformation and rehabilitation works of the ancient Mudejar palace, adjacent to Reguengo, dates back to this period, demonstrating the crescendo of the family power, positioning itself as the kingdom's first manor house. The cultural and patronage dimension, of Humanist nature, consolidated an attitude of modernity, transposed by the Renaissance, illustrated in the constitution of its opulent entailed estate (1542). As may be seen, identification of the ducal residence as a literary court, mirrored in the multiple facets of the cult of arts and humanities, indicates this open-

ness to a new code, induced by the *Quattrocento*, which accompanied the seigniorial ascension of the Braganza lineage. *Terreiro do Paço*, as the convergence of a specific urban territory, had already been defined as a space for public use and as a reference of architectural and urban quality (GUIDONI, Enrico (1992), "*Gli spazi, i monumenti, i material: storia e interpretazione*" ["The spaces, monuments and material: stories and interpretation] in *La piazza storica italiana. Analisi di un sistema complesso* [The historic Italian square. Analysis of a complex system]. A cura di Laura Barbiani [Under Laura Barbiani]. Venice: Marsilio, pp. 51-52).

Such territorial assertiveness, in a decisive statutory affirmation, arose from an alignment process of the Brigantine House with central government, evident in the establishment of the urban and architectural centre in the *Ribeira*, following the royal family's abandonment of the *Paço da Alcáçova*, or *Castelo de São Jorge*, thus accelerating the configuration of the new *Praça da Ribeira*, or *Terreiro do Paço*, the toponym also used.

The Restoration Wars and confrontations with the Spanish troops led to the destruction of the medieval roads around the primitive centre of the town, making way for defensive fortification works, which were intensified as of 1664. The design of Nicolau de Langres (Illustration 192) shows us the location. Within the scope of this examination of squares and plazas, the *Rossio* also emerges, situated South in the *Carrascal*, which was the boundary of the outskirts of the town, in the surrounding area of the *Igreja de São Bartolomeu*.

At the castle gates: the old square opens on to the churchyard of *São Bartolomeu* (Illustration 89), the Jesuit church, already catalogued in 1560 with the start of construction works for a new building, which underwent further works, displaying a Mannerist style, referred to as “*o terreiro dos padres da Companhia*” [the square of the priests of the Society of Jesus]. There is a clear dialogue with the adjacent plaza of the *Misericórdia* church, and it constituted a market and urban activities area, for socialising and occasional festive events.

As far as the *Terreiro do Paço* is concerned, it underwent a process of metamorphosis, bestowing upon it greater architectural articulation and consolidation. In the church and in the *Convento dos Agostinhos* (Illustration 201), on the opposite side to that of the Palace, just like the *Convento das Chagas* (Illustration 82), the primitive monastery, dating back to 1267, under the patron saint of *Nossa Senhora da Graça*, was transformed to become the pantheon of the Duchesses of Braganza.

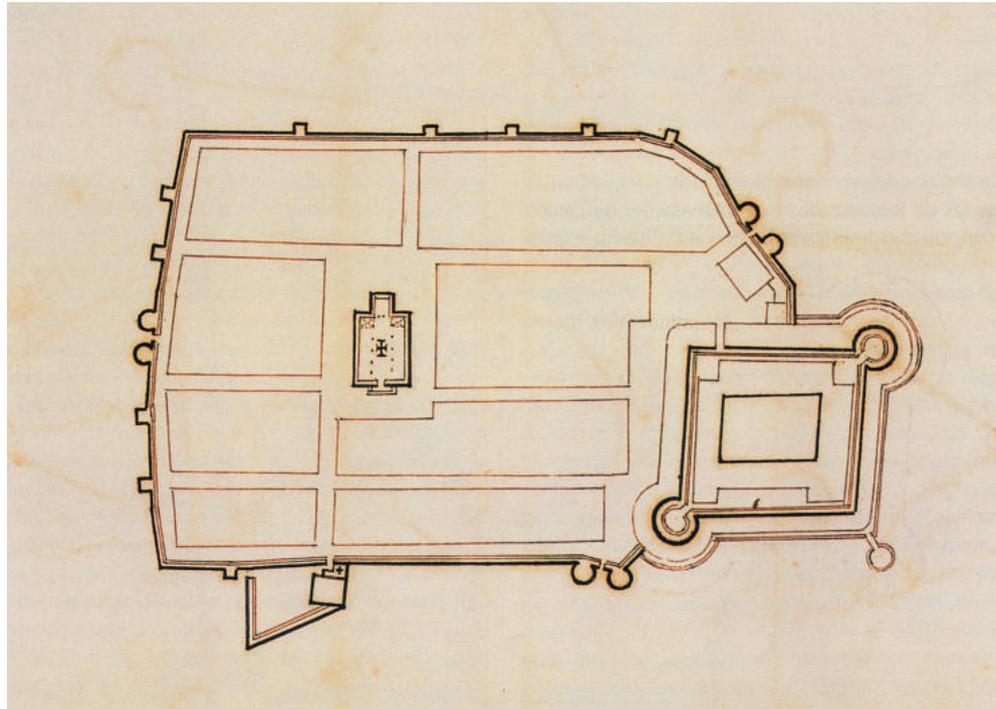
As of 1677, still in the post-Restoration period, the church was totally reconfigured and consecrated as the pantheon of the Dukes of Braganza, in accordance with the intention of the 4th Duke. The purpose of the temple’s monumentality was to glorify the memory of the family’s lineage. According to historian Miguel Soromenho, the huge scale, in addition to the architectural colossus of the Palace, and even the language used in the project, suggest that the author of the design may have been Teodósio de Frias (1555-1634). This architect had previously worked on the ducal residences of Vendas Novas. It should be noted that

this master was the son of Nicolau de Frias, who designed the Ducal Palace, in its current configuration.

On the south side of the *Terreiro do Paço*, the construction (Illustration 101) adjacent to the *Convento das Chagas* was built in 1542, designed to accommodate D. Joana de Mendonça, the widow of D. Jaime. In around 1586, the 5th Duke, Dom Teodósio I, had it transformed into a ducal inn, where high-ranking dignitaries visiting Vila Viçosa would stay.

It was in the 18th century, in 1743, that following large-scale construction works on the ducal chapel, giving it the volumetric features we recognize today, King Dom João V intended the palace to be used to accommodate the deans of the *Colegiada de S. Jerónimo* [the Collegiate of Saint Jerome]. The construction articulates harmoniously with the surrounding area (the lavish refurbishment of the royal kitchen next to the former stables should also be noted).

As for the repair of the west-east wing of the ducal palace, which stands on the platform of the Duchess’ Garden, its alignment of levels with the pre-existing buildings, namely the façade of the monumental manor, was carried out during the time of Dom José I, dating back to 1762 – the former Mudejar turret facing the Duchess’ s Garden or Grove, was replaced by a new wing, referred to as *Quartos Novos* [New Rooms], which was completed during the same reign, in 1770; markedly Pombaline features, a regular shape, with an elementary ornamental design, in which the bell tower of the chapel stands out for its inexpressive bulbous dome.



**VILA VIÇOSA, RENAISSANCE DUCAL TOWN,
IS NOMINATED FOR INSCRIPTION
UNDER CRITERIA I, II, IV AND VI.**

3.b.i.1 CRITERION (I)

“The nominated property shall represent a masterpiece of human creative genius”.

Vila Viçosa represents a masterpiece of human creative genius since the part of the town designed and built in the 16th century, as an expansion to the ancient medieval settlement, is one of the first materialisations of Renaissance urban ideals, for the following reasons:

- The town, with its streets converging on the square of the *Paço Ducal*, reflects urban conformity principles defended in the previous century by one of the most accomplished representatives of Italian Renaissance with worldwide projection, Leon Battista Alberti (1404-1472);
- The main buildings and urban spaces built in the 16th century (including the *Paço Ducal*, the Square, or front square, the *Igreja das Chagas*, or the *Panteão das*

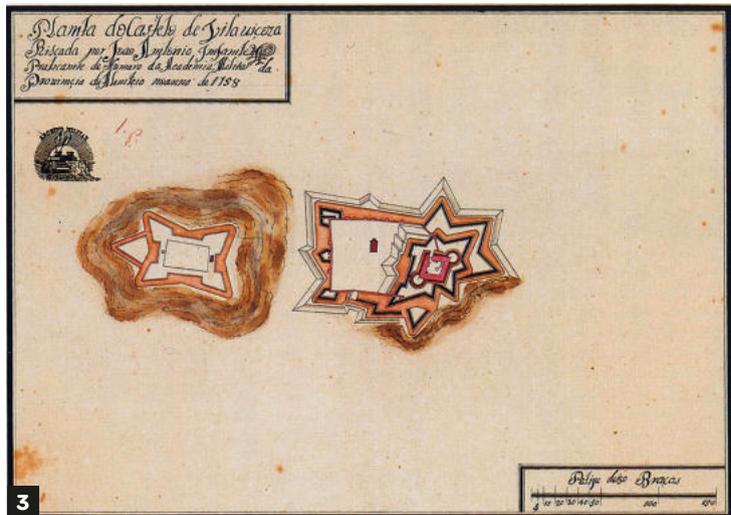
Illustration 190. Plan of the walled area of Vila Viçosa (circa 1661). In Nicolau de Langres, *Desenhos e Plantas de Todas as Praças do Reino de Portugal, pelo Tenente-General Nicolao de Langres, francez que servio na guerra da Acclamação* [Drawings and Plans of All the Squares in the Kingdom of Portugal, by Lieutenant-General Nicolao de Langres, a Frenchman who served in the Restoration war] s.d [date unknown], fl.[pages] 42.



1 Illustration 191. Vila Viçosa, *Castelo Artilheiro*, east bulwark on the moat of the main entrance to the right, and the moat of the secondary entrance to the left, morphology determined by pyroballistic acquisitions. (Photo FL, 2015).



2 Illustration 192. Plan of Vila Viçosa and its fortifications (circa 1661). In Nicolau de Langres, *Desenhos e Plantas de Todas as Praças do Reino de Portugal, pelo Tenente-General Nicolao de Langres, francez que servio na guerra da Acclamação* [Drawings and Plans of All the Squares in the Kingdom of Portugal, by Lieutenant-General Nicolao de Langres, a Frenchman who served in the Restoration war] s.d [date unknown], fl. [pages] 51.



3 Figure 193. Plan of Castelo de Villa Viçosa, designed by João António Infante, *Praticante de Numero* [professional rank] of the Military Academy of the Province of Alentejo in the year 1758.

Duquesas, the *Convento dos Agostinhos*, the *Panteão dos Duques*, are artistically articulated elements of an ensemble idealised as an 'ideal town', a symbol of the political power of the House of Braganza;

- From its inception, the *Paço Ducal* stood for the materialisation of a Mudejar or Portuguese-Moresque space, under the influence of analogous building typologies assimilated by Dom Jaime during his exile in Spain (1483-1496); in 1537, for sumptuary reasons, the Palace underwent a profound transformation in line with Renaissance parameters, giving rise to the ideal image of the Roman house widely disseminated in late 15th-century architec-

ture circles, particularly in Fra Giocondo's first illustrated edition of Vitruvius (Venice, 1511). In 1583, under Duke Dom Teodósio II, architect Nicolaus de Frias globally redesigned the palace and the elevation adopting the austere, rhythmic Mannerist style;

- The *Castelo Artilheiro* [or *Fortaleza Nova*] was built between 1535-37 to replace the ancient medieval castle; this was a very innovative fortress in its time, featuring parabolic segment merlons designed according to the pyroballistic studies of Leonardo da Vinci and to the military architecture proposals of Francesco Giorgio di Martini.



3.b.i.2 CRITERION (II)

“The nominated property shall exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design”.

Key examples of interchange influences in Vila Viçosa are:

- The urban expansion carried out in the 16th century according to Renaissance parameters;
- The *Castelo Artilheiro*, of Italian influence, according to *Quattrocento* prototypes;
- The ornamental specificities of the historic and artistic heritage in Vila Viçosa, particularly the abundance of fresco painting and the stucco and sgraffito decoration that adorn innumerable sacred and secular places;
- The music library that harbours major 16th and 17th-century publications in Europe.

These testimonies, most of them preserving their authenticity and integrity, reveal a highly erudite, Italianate court humanism which favoured the arts through the House of Braganza whose patronage was sought by successive generations of Portuguese and foreign artists and craftsmen (e.g. Italian and Flemish), including painters, gilders and stucco makers.

1 **Illustration 194.** Vila Viçosa. Aerial view: with regular urban mesh density (photo CMVV / Francisco Piqueiro - Photo Engenho, 2007).

2 **Illustration 195.** Vila Viçosa. Aerial view with the *Castelo Artilheiro* in the centre, of Renaissance typology, in the foreground and on the right the *Santuário de Nossa Senhora da Conceição* (photo CMVV / Francisco Piqueiro - Photo Engenho, 2007).

3.b.i.3 CRITERION (IV)

“The property shall be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history”.

Vila Viçosa is noteworthy for its rare urban and architectural ensembles; each of its first five development phases illustrates several periods of human history from the Middle Ages to the 20th century. Wandering the streets of Vila Viçosa, it is possible to observe and have a clear understanding of:

- a. The original urban centre located within the town walls, of medieval foundation and characteristics, yet with a late-13th-century-orthogonal layout, which partially still exists nowadays;
- b. The first expansion outside the town walls carried out in the 14th and 15th centuries, of medieval spindle-shaped origin lining the road connecting Alandroal to Estremoz;
- c. The 16th-century urban expansion, which lent a new character to the town and opened two squares with differentiated functions, the former of which is the Ducal Palace square of major symbolic relevance representing the early 16th-century political power of the seigniorial system; and the latter, on the south boundary of the grid, the axis of the alcáçova and of the so-called *Porta de Évora*;
- d. The 17th-century fortification works that brought about diverse changes to the adjacent urban tissue did not destroy the es-

sential features of the urban mesh that had been consolidated in the previous century;

- e. Changes implemented in the mid-20th century created a new urban reality by transforming the *Praça da República*, (formerly Square of Queen Amelia), opposite *the Igreja de São Bartolomeu*, into an avenue, thus creating novel aesthetic and symbolic interactions between the new civil centre and the castle, the city genesis.

An erudite knowledge of town planning is apparent in all of the above-mentioned phases. It is, however, due mainly to early-16th-century expansion that the value of architectural urban trends of international prominence is now fully acknowledged.

3.b.i.4 CRITERION (VI)

“The property to be listed shall be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance”.

Vila Viçosa is directly associated with the cult of the Immaculate Conception or Our Lady of Conception, grounded on the Catholic dogma that Virgin Mary is free from original sin.

The national and international significance of Vila Viçosa in the consolidation and dissemination of this cult is visible in the conjugation of several historical events, namely:

- In 1147, the first King of Portugal, Dom Afonso Henriques, ordered the celebration of a thanksgiving pontifical mass in honour of the Immaculate Conception, after conquering Lisbon. This fact reveals the importance that the worship of the Virgin Mary represented during that time. It is believed that the Christian East was the first to celebrate the cult of the Immaculate Conception, which was only brought to Western Europe at the time of the Crusades, in the 11th and 12th centuries. It is known that Pope Sixtus IV went on to include it in the Roman liturgical calendar in 1477;
- In 1385, Dom Nuno Álvares Pereira (1360-1431) commissioned the erection of the *Igreja de Nossa Senhora do Castelo* in Vila Viçosa and consecrated this Catholic temple to Our Lady of Conception; the main parish church of Vila Viçosa attests to the faith of the Portuguese in the divine providence that helped them

win the war fought between 1383 and 1385 to restore the country's independence;

- In 1640, after Portugal had been under Spanish crown rule for 60 years, a popular uprising restored the country's independence, and the 8th Duke of Braganza, King Dom João II (1604-1656) was acclaimed King of Portugal, as King Dom João IV, thus beginning the last dynasty of Portuguese monarchs;
- In 1646, during the Restoration War with Spain, King Dom João IV of Portugal, representative of the House of Braganza and descendent of Dom Nuno Alvares Pereira, swore and proclaimed by royal decree of 25 March that Our Lady Of Conception was Queen and Patron Saint of Portugal and of all its overseas territories. This royal decree was later confirmed, in 1671, by Pope Clement X with his Papal Brief *Eximia dilectissimi*;
- From King Dom João IV onwards, never again did Portuguese monarchs wear the crown on their heads, rather on solemn occasions it was placed on a cushion on the right-hand side of the monarch;
- In 1717, King João V (1689-1750) recommended all churches to hold a yearly celebration with pomp and solemnity of the Feast of the Immaculate Conception, and King Dom João VI (1767-1826) created the Military Order of Our Lady of Conception of Vila Viçosa and the *Cabeça da Ordem* (main position) in his Royal Chapel;
- On 8 December 1854, Pope Pius IX made the official definition of the Immaculate Conception dogma in the *Ineffabilis Deus Decree*;



Illustration 196. Bust of H.H Pope John Paul II, commemorating his pilgrimage to the *Santuário de Nossa Senhora da Conceição* on 14 May 1982, by sculptor Lagoa Henriques (1923–2009). Photo FL, 2018.

- From the 17th century onwards, the cult of the Immaculate Conception went on to be connected to the independence of Portugal and spread to its overseas colonies. Proof of its effective dissemination is the fact that dozens of Brazilian cities continue to declare 8 December as a public holiday;
- On 14 May 1982, Pope John Paul II visited the *Santuário de Nossa Senhora da Conceição* [Sanctuary of our Lady of the Conception] in Vila Viçosa, thus attesting to the universal significance of the local and national tradition.

The solemnity of the Immaculate Conception, steeped in the collective memory of the Portuguese and associated with two highly relevant moments that proved to be decisive in the independence of Portugal, in 1385 and in 1640, found its physical expression in the sanctuary of Vila Viçosa from where it spread to several Portuguese-speaking countries, such as Brazil, where the Feast of the Immaculate Conception is still celebrated on 8 December, and is a public holiday in some municipalities.

The cult is also a living tradition in Vila Viçosa and every year, on December 8, a large pilgrimage to the Sanctuary of Vila Viçosa takes place to honour the Immaculate Conception, the patron saint of Portugal.

Vila Viçosa is still connected to the work of several authors, with special reference to: humanist Públia Hortênsia de Castro (1548-1595); priest, historian and composer Joaquim Espanca (1839-1896); painter Henrique Pousão (1859-1884); poet Florbela Espanca (1894-1930); mathematician Bento de Jesus Caraça (1901-1948) and art historian Túlio Espanca (1913-1993).



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1 Illustration 197. Bust of humanist Públia Hortênsia de Castro (1548-1595), by sculptor Numídico Bessone, 1960. Photo FL, 2019.

2 Illustration 198. Bust of painter Henrique Pousão (in the current *Praça da República*). In bronze, with low relief of two of his works and plinth by architect Joaquim Madureira, 1943. Photo FL, 2015.

3 Illustration 199. Herm, in marble, representing the poet Florbela Espanca on *Avenida Bento de Jesus Caraça*, by sculptor Raul Xavier, 1964. Photo FL, 2015.

3.c STATEMENT OF INTEGRITY (3.1.c)

ELEMENTS REQUIRED TO EXPRESS OUTSTANDING UNIVERSAL VALUE

The historic centre of Vila Viçosa has maintained all the elements required to express its outstanding value with a high degree of integrity.

The fundamental elements of the **Renaissance urban design** are still present, including:

- The urban form defined by the outline of the streets and the parcelling of lands;
- The inter-relations of the various urban spaces, namely the position of the squares and the articulation with the medieval urban structure;
- The most important buildings, giving shape to the main urban spaces;
- The shape and appearance of the residential buildings, where the volumes, scales, use of marble and limestone and, in many cases, the decoration have maintained their integrity;
- Articulation with the surrounding environment on several fronts, particularly the relationship with the *Tapada Real*, which has remained integral;
- The defensive system, including the Artillery Castle and several bulwarks.

The urban morphology and topographic and landscape relations created in the 16th century still present a high degree of integrity, given that despite the natural evolution of five centuries, the following may still be observed:

- The relationship between the Ducal Palace and the large square in which it is inserted and where important religious buildings are situated;
- The relationship between this monumental centre with its former medieval urban outline and the new Renaissance urban fabric;
- The relationship between the town and its castle;
- The intimate relationship between all these elements and the surrounding landscape, most notably the *Tapada Real*, which have maintained their layout, the supporting buildings, the majority of fauna and flora, and the display of a remarkable set of micro Renaissance architectures.

Furthermore, many of the decorative designs, including fresco paintings and tile coating, carried out by direct action or influence of the Dukes of Braganza have preserved their integrity. Additionally, movable property (works of art, manuscripts, books and other objects of historic or archaeological interest, including collections of coaches and arms) has also been preserved in archives or museum spaces and constitutes an important historical attributes reflecting the high degree of integrity of the cultural heritage.

FORM, DESIGN AND USAGE HAVE RESISTED THE PASSAGE OF TIME

As with all living cities, urban evolution has occurred both by addition (of new neighbourhoods and constructions) and by transformation of what already existed (added storeys, functional modifications, etc.). However, the passage of time and the various historical events affecting the town did not change the most important characteristics of the 17th century urban design, currently acknowledged by Portuguese experts as having universal significance (of historical, urban, architectural, artistic, landscape and scientific interest). The Renaissance urban design and main monuments of Vila Viçosa have not only preserved the integrity of their key aspects, they also continue to influence the character and spirit of the town.

The physical and functional restoration works on the residential build-

ings have not significantly altered the original materials, and this has also been reinforced by the urban regulations in force. These norms defend the preponderant use of limestone to clad facades and the application of traditional colours, namely reds, browns, blues, greens and greys on foundations, gates, doors and windows. The recent safeguarding plan has created urban regulations for future observance that prohibit the changes made in the last decades to some of the town's doors and windows (using current industry-produced materials), and the installation of air conditioning systems.

Marble is still extensively used, in both buildings and public spaces.

Given that the economic life of the town is no longer oriented towards the former manor house, new functions have been found for the main buildings in order to guarantee their long-term conservation.

- The *Paço Ducal* and Castle constitute museum equipment;
- The *Convento das Chagas* has been adapted to serve as an inn, while the church has maintained its function as pantheon;
- The *Convento dos Agostinhos* is used as a Seminary; the church has maintained its function as the pantheon of the Dukes of Braganza;
- The *Paço dos Bispos Deões* is used as cultural equipment, since it currently houses the historical archive of the House of Braganza Foundation;
- The *Paços do Concelho* is still used by the *Câmara Municipal de Vila Viçosa*;
- The stately palaces are no longer used as residences. They have been adapted to serve as hotels and spaces for social and cultural functions.

POTENTIAL DETRIMENTAL EFFECTS OF GROWTH: THREATS AND OPPORTUNITIES

The historic centre of Vila Viçosa shows evidence of some threats resulting from the ageing of buildings. In some cases, the deterioration of residential properties may be observed. A decrease in the attractiveness of the historical centre has also been noted, to the detriment of areas of growth, with the consequent ageing of the resident population.

On the other hand, the dynamics of cultural heritage enhancement have projected Vila Viçosa as a heritage tourism destination, attracting new investment and creating new jobs.

The present application is made within the scope of the effort taken to enhance the cultural heritage as a driving force behind development and new economic dynamics that may boost the quality of life of the local population and the preservation of its cultural values.

In addition to its agricultural-pastoral and game reserve function, the *Tapada Real* has come to be regarded as a reference of natural landscape heritage.

MANAGEMENT OF INTEGRITY

Legal protection of the main monuments of Vila Viçosa, by means of a classification regulatory framework, began in 1910, but has accelerated over the last two decades resulting from the joint action of the Ministry of Culture and the Municipality of Vila Viçosa.

The classification system of the architectural heritage has contributed to maintaining the integrity of the monuments. The 20 monuments classified as being of national value are protected by the State while the 6 monuments classified as being of local value are protected by the *Câmara*

Municipal de Vila Viçosa. Overall, the action of property owners in the conservation and restoration of the monuments has been positive.

The preservation of the future integrity of Vila Viçosa is based on the following features, which are currently in force:

- Its legal protection, through the classification of its most representative monuments and classification of the whole area of the Property nominated for inscription as a national monument;
- The establishment of a vast buffer zone, securing increased legal protection over the spatial area of the Property nominated for inscription;
- The involvement of the local community in the process of identification, conservation and enhancement of its cultural heritage, thus strengthening the effective conditions for the protection of an internationally important heritage;
- The implementation of the urban plans in force, particularly the safeguarding and enhancement plan, in which the urban regulations and management models are tailored to the specific characteristics of the areas and monuments to be protected.

The small historic centre allows for better urban control of the transformation of materials and techniques, resulting from the natural evolution of life.



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1 **Illustration 200.** Vila Viçosa, View from *Terreiro do Paço*, in which the *Convento dos Agostinhos* may be observed in the forefront, to the left, and in the background, on the top of the hill, the *Citadel* and *Santuário de Nossa Senhora da Conceição*. Pencil drawing by King Charles of Braganza, 1885. Chiado Museum, Source: DGPC.

2 **Illustration 201.** Vila Viçosa, *Igreja and Convento de Santo Agostinho or dos Agostinhos*. The object area of the present proposal for nomination has maintained a high degree of integrity. Photo FL, 2014.

3.d STATEMENT OF AUTHENTICITY (3.1.d)

INTRODUCTION

Vila Viçosa is a rare worldwide example of a town where it is still possible to find a truly authentic unique urban project reconciling the Renaissance urban model with a pre-existing medieval urban centre built around the *alcáçova*. The authenticity of Vila Viçosa, and the values currently associated with the town, are not restricted to this historic period. They are far-reaching and a part of all the stages of growth of the town up to the mid 20th century, in addition to the nearby surrounding geographical environment.

The main attribute of authenticity stems from the fact that the urban and landscape ensemble, consisting of the ducal town and adjacent game reserve, are a rare physical expression, on a worldwide scale, of a Renaissance town which balances the clarity of the more advanced reference models of the period with the tradition of the southern towns of Portugal (Nuno Portas, 1997:61).

LOCATION AND CONTEXT

In Vila Viçosa, the relationship between the town and the surrounding landscape has been maintained throughout the centuries, mainly due to the presence of the large game reserve within close proximity.

The surrounding landscape has kept most of its features, thus contributing to the maintenance of agricultural activity in adjacent areas, and the presence of the *Tapada Real*.

The growth of the town has not given rise to the destruction of former evidence (as is the case in many large cities).

FORM AND DESIGN

The authenticity of Vila Viçosa is nowadays consensual among scholars (including historians, architects, archaeologists, landscape architects and other professionals) whose research is grounded on the analysis of new and diverse information sources. They have highlighted:

- The convergence of the scholarly values derived from the unique, 16th-century urban project with traditional values resulting from popular know-how and the use of forms and materials available in the region, namely marble;
- The articulation between the town and its geographical framework;
- The permanence of physical vestiges that attest to presuppositions that were used as grounds for each period of the town's history;
- The form and design of major buildings and their implantation in the urban fabric;
- Traditional form and materials – particularly marble – used in residential buildings to date;
- The town spirit, which continues to be marked by urban, architectural, artistic and social vestiges from the five-century-old, largest Portuguese manor house.

The timeline of Vila Viçosa's urban development still keeps its highly-preserved authenticity and integrity notwithstanding the fact that several modifications have been made resulting from the ongoing adaptation of buildings to the economic, social and cultural needs of the community.

- The oldest intramural cluster, despite a partial severance to allow for the implantation of the 17th century fortification system, still displays part of the urban form defined by street planning and a

significant number of buildings with medieval architectural features;

- The first expansion outside the town walls, which was undertaken during the 15th century, also maintains intact its original design and most of its cadastre. Buildings have evolved naturally but coherently and the medieval urban fabric of the area has never been altered;
- The 16th century urban expansion has remained up to the present day, visible both in the conservation of the urban plan and of the most important buildings (the *Paço Ducal*, the *Palácio dos Bispos Deões*, churches, convents, the *Misericórdia*, the Palace of the *Câmara Municipal*), and in the conservation of the essential architectural features of the common and aristocratic residential buildings;
- The functional modification and expansion works undertaken in the mid 20th century transformed the *Praça da República* into a wide avenue but did not destroy the main elements of 16th-century implantation. They have, however, created new spatial, aesthetic and symbolic perspectives between this new urban town centre and the Castle;
- The urban morphology of the successive stages of growth of Vila Viçosa are still perfectly legible, and the relative position of the various buildings constructed in the 16th century (the *Paço Ducal*, churches, convents, Castle), current national monuments, are still present, thus enabling understanding of the Renaissance ideals at their origin.

The fortifications in Vila Viçosa bear testimony to the everlasting human capacity to adapt past buildings to present days when the defence of territory is at stake.

- Vestiges of ancient fortifications still bear the signs of three historic periods of different construction works, namely:
- The late 13th-century Castle;
- The *Castelo Artilheiro* erected in the 16th century under Dom Jaime, 4th Duke of Braganza;

- Diverse supporting buildings, erected in the late 17th century, comprehending the moat to protect existing fortifications.

Despite current criticism of the reconfiguration of areas without the support of historical or scientific grounds, the architectural restoration carried out in the mid 20th century did not destroy the authenticity of the most significant features, namely the belt of medieval walls and the *Castelo Artilheiro*.

MATERIALS AND SUBSTANCE

The main material used in the construction of structural walls is stone masonry. This material is used in almost all the old buildings, including the *Paço Ducal*, sacred buildings, manor houses and in the current residential architecture.

The predominant colour of the surfaces is white and red clay tiles are normally used for the roofs.

The uniqueness of Vila Viçosa lies in the extensive presence of marble, which is used to cover the facades of monumental buildings or the wall corners, socles, cantilever balconies, architraves and window lintels of today's buildings.

USE AND FUNCTIONS

Functions remain mainly unaltered in the area of the nominated Property for inscription since the historic centre continues to be mostly residential and the *Tapada Real* continues to be a game reserve.

An unequivocal hierarchy of uses and functions has been created by Vila Viçosa's Renaissance urban project:

- The *Paço Ducal*, a symbol of seigniorial power, is framed by a wide square where two major sacred establishments are still situated nowadays;
- Manor houses are implanted in the vicinity of the *Paço Ducal*;

- Residential buildings, mainly less imposing two-storey buildings where ground floors are used for business, are situated within the urban fabric of the town.
- The Renaissance hierarchy is still visible nowadays for a number of reasons:
- The *Paço Ducal* and the Castle, their original functions now lost, are open to the public as major museum structures;
- Sacred buildings have preserved most of their original functions;
- Generally speaking, manor houses have also preserved their original residential functions and some of them have been assigned to other uses compatible with their main characteristics;
- Common residential buildings have preserved their original use.

CONSERVATION OF AUTHENTICITY AND INFORMATION SOURCES

The initial monument classifications of Vila Viçosa, which included the Castle, occurred in 1910, taking their cultural value at a national level into consideration.

In the 1940s on the occasion of the third centenary of the restoration of national independence, the Church and the Cloisters of the *Convento das Chagas* and the *Igreja dos Agostinhos* were classified. In the 1970s, the *Paço Ducal* was classified, and only more recently, when the departments responsible for the safeguarding of the cultural heritage became convinced of the national and international significance of the historic urban centre, were the classifications of the remaining monuments reinforced.

Since the early 20th century, the conservation, restoration and rehabilitation interventions have always been carried out in accordance with the building principles in force at each given time. Most of these interventions are extensively documented and archived in the *Sistema de Inventário do Património Arquitectónico*, monitored by the *Direção-Geral do Património Cultural*. This collection of documents is of vital importance as a source of

information for future restoration interventions of the monumental heritage.

ENHANCEMENT AND AWARENESS OF THE IMPORTANCE OF AUTHENTICITY

The *Câmara Municipal de Vila Viçosa* has endeavoured to preserve the authenticity of Vila Viçosa and contribute to the lasting identification of its values. With that in mind, it has endeavoured to:

- Raise community awareness of the cultural assets of the municipality, while simultaneously creating legal, administrative, and financial measures for their protection and articulated management;
- Boost the pride and respect of the local community for the significance of the historic urban landscape of Vila Viçosa;
- Gain further knowledge to identify the assets calling for conservation; an example of such effort is the work conducted in partnership with Central Administration to catalogue the heritage of the urban centre (involving the collaboration of the extinct *Direção Geral dos Edifícios e Monumentos Nacionais*) and the classification process of immovable assets which unitarily represent a significant cultural value for the Nation (involving the entities with tutelage over national cultural heritage);
- Disseminate the significance and uniqueness of the cultural values of Vila Viçosa.



Illustration 202. Vila Viçosa. Aerial view with the *Terreiro do Paço* centre- right. Photo CMVV / Francisco Piqueiro - Photo Engenho, 2007.



1 Illustration 203. Vila Viçosa. Aerial view of the *Terreiro do Paço*, where the *Convento das Chagas* may be seen in the centre foreground, the *Paço Ducal* is perpendicular, on the left, and on the right, on the perimeter of the square, the *Igreja* and *Convento dos Agostinhos* (Photo CMVV / Francisco Piqueiro - Photo Engenho, 2007).

2 Illustration 204. Vila Viçosa, *Paço dos Noronhas*, detail of the round arched gallery in the side garden. Source: DGPC: SIPA PHOTO 00895314.



3.e REQUIREMENTS FOR PROTECTION AND MANAGEMENT (3.1.e)

The area of the Property nominated for inscription, and the buffer zone, are currently protected by the *Lei do Património Cultural Português* (LPCP). Within this spatial framework, the following may be noted:

- 19 individually classified Monuments, of national value, the protection of which falls under the responsibility of the State;
- 1 sacred buildings ensemble, (the *Passos de Cristo*) [the Way of the Cross], classified with national value, the protection of which also falls under the responsibility of the State;
- 6 individually classified Monuments, with local value, the protection of which falls under the *Câmara Municipal de Vila Viçosa*;
- The historic centre, including mainly residential buildings, the protection of which is reinforced with urban regulations geared towards its safeguarding;
- The *Tapada Real*, including forest and agro pastoral areas, protected by the regulations of the municipal master plans of Vila Viçosa, Borba and Elvas, on which building is strictly forbidden;
- The buffer zone, where, in addition to supervision on the part of the bodies responsible for the safeguarding of cultural heritage, restrictions also deriving from the municipal master plans are applied.

In addition to these individual classifications, resulting from a long history of cultural heritage protection, it should be noted that the entire area of the Property nominated for inscription has recently been deemed in the process of classification as a National Monument, in accordance with Public Notice 221/2019, published in the Official Gazette, 2nd Series, PART C, on 18 December 2019, p.56, and protection of its respective buffer zone is also foreseen.

Under Portuguese law, while the property is in the process of classification, no conservation, alteration or demolition works or any type of installation can be carried out on its perimeter, including the buffer zone, without prior assessment of the government departments responsible for cultural heritage.

The property will be definitively classified as a National Monument, on the date of its international classification by the Assembly of the World Heritage Committee of UNESCO, since pursuant to section 15.7 of the Law on Portuguese Cultural Heritage “cultural immovable property on the world heritage list, for all intents and purposes and under the re-

spective category, are an integral part of the list of properties classified as national interest”.

The buffer zone will also be approved on this same date, since pursuant to section 72.2 of Decree-Law 309/2009 “The buffer zone of an immovable asset included on the world heritage list corresponds, for all intents and purposes, to a special protection zone”.

The main entities responsible for conservation and management of the nominated Property for inscription are:

- The *Câmara Municipal de Vila Viçosa*, at a local level;
- The *Direção Regional de Cultura do Alentejo* (DRCA), at a regional level, under the Ministry of Culture;
- The *Direção-Geral do Património Cultural* (DGPC), at a national level, also under the Ministry of Culture.

The *Câmara Municipal de Vila Viçosa* is the competent local entity to ensure the conservation of the historic urban centre within the overall development of the town.

Its management structure is made up of locally-elected staff in collaboration with technical, administrative and financial departments.

Adequate protection of the historic urban centre has been ensured by the *Câmara Municipal de Vila Viçosa*. To that effect, it has implemented a number of coherent plans and regulations, as follows:

- The *Plano Diretor Municipal* [Municipal Master Plan];
- The *Plano de Urbanização* [Urbanisation Plan];
- The *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico* [Detailed Plan for the

Safeguarding and Enhancement of the Historic Centre];

- The *Regulamento Municipal da Urbanização e da Edificação* [Municipal Regulations for Urbanisation and Building].

The *Câmara Municipal de Vila Viçosa* has set up a select technical group with the specific aim to bring together the efforts of several entities concerned in the implementation of a management plan as well as its ongoing monitoring by means of periodic update reports.

It is the joint responsibility of the *Direção Regional de Cultura do Alentejo* (DRCA) and of the *Direção-Geral do Património Cultural* (DGPC), both under the Minister for Culture, to ensure the management, safeguarding, enhancement, conservation and restoration of the property that constitutes cultural heritage immovable properties. DRCA and the DGPC services carry out their activity under the *Lei do Património Cultural Português* (dated 8th September 2001) and respective legislation, namely:

- Decree-Law 309/2009, of 23 October 2009, which lays down the procedure for classification of cultural heritage immovable properties, as well as the legal regime for the buffer zones and for the *Plano de Pormenor de Salvaguarda*;
- Decree-Law 140/2009, of 15 June 2009, which lays down the legal regime for studies, projects, reports, works or interventions on classified cultural properties or undergoing classification.

Management of the *Tapada Real* falls to the *Fundação da Casa de Bragança* [the House of Braganza Foundation] a private-law person recognised for public utility, pursuing non-profit, public utility cultural, artistic and social goals. The Foundation owns several monuments, including the *Paço Ducal*, the *Igreja dos Agostinhos* and the Castle, the conservation and public use of which it has ensured since 1993, the year it was created.

Management of these properties by the *Fundação da Casa de Bragança* does not interfere with DRCA and DGPC supervision since all preventive conservation, restoration or modification works to be carried out on classified monuments or sites are subject to prior authorisation of the above-mentioned entities under the Ministry for Culture.

Under Portuguese law, approval of interventions to be carried out on individually classified properties, groups of properties or sites shall observe the following steps:

1. Preventive conservation, restoration or modification projects initiated by private persons shall be submitted to the *Câmara Municipal de Vila Viçosa*;
2. The *Câmara* shall ask for the DRCA's opinion;
3. The DRCA shall issue technical opinions and submit them to the DGPC for approval;
4. The *Câmara Municipal de Vila Viçosa* shall authorise works only after a favourable opinion has been issued by the DRCA;
5. The *Câmara Municipal de Vila Viçosa* shall monitor all works to ensure compliance with approved projects;
6. Upon completion, the *Câmara Municipal de Vila Viçosa* shall verify project compliance and issue the immovable property license.

The *Câmara Municipal de Vila Viçosa* has drafted the management plan of the Property nominated for inscription and its respective buffer zone. This plan is the main instrument for the sustainable conservation and management of the cultural heritage, of both the historic urban centre and the *Tapada Real*. The main aim of the above-mentioned plan is to ensure the protection and enhancement of the outstanding universal value of this Renaissance ducal town by boosting the town's development by means of a strategy suited to historic urban landscapes. The management plan articulates the conservation of cultural heritage with the development of the town, which is not adversely impacted by demographic or development pressures.

COMPARATIVE ANALYSIS (3.2)

The comparative analysis focuses on the characterising features of the nominated property, namely:

The historical moment of the idealization and implementation of the 16th century ducal town;

The characteristics and interdependent relations of the architectural, urban and landscape projects and their relative integrity and authenticity;

The related cultural heritage;

The historical continuity, provided by the permanence of the House of Braganza in Vila Viçosa, up to the early 20th century.

COMPARISON WITH CITIES OF PORTUGUESE ORIGIN

The sixteenth century expansion design of Vila Viçosa reflects the most scholarly theories of its time in terms of urban planning. Nowadays, it has been acknowledged that this innovative way of making a city was equally used in cities built by the Portuguese, which currently feature in the World Heritage List.

- **Angra do Heroísmo (Azores, Portugal)** – Occupation of Angra began in the second half of the 15th century and was urbanistically consolidated in the second half of the 16th century. During this century, the centre evolved from a small cluster on the top of a hill to the consolidation of Renaissance traits in which streets with a regular, hierarchical geometry are associated with the squares where the most important buildings are located, demarcating the civic centre.
- **Salvador, Bahia (Brazil)** – The high city of Salvador, Bahia, which began in 1549 with a regular outline adapted to the topographical characteristics of the land, highly similar to Portuguese cities, with several squares and defining road network.
- **Mazagan, or El-Jadida (Morocco)** – The city of Mazagan, built in the 16th century, is an example of Renaissance military fortification and urbanism. It was there Benedetto da Ravena worked, (along with Diogo de Torralva and João de Castilho, and also the Arrudas brothers), considered by some Portuguese authors as the hypothetical author or collaborator of the global Renaissance design of Vila Viçosa.
- **Island of Mozambique (Mozambique)** – The fortified city, established in the 16th century by Portugal, presents a Renaissance outline and corresponds to the expansion of a prototype, deeply-rooted in the kingdom, which later spread to territories marked by the presence and settlement of the Portuguese.



< **Illustration 205.** Angra do Heroísmo, Terceira, Azores, with urban concentration in the 16th century Renaissance morphology. Illustrated post-card.

v **Illustration 206.** Plan of the City of Salvador, Bahia, *Todos os Santos* [All Saints Bay], (1616), B.P.M.P. in *Livro da Razão do Estado do Brasil* [Ledger of the State of Brazil].

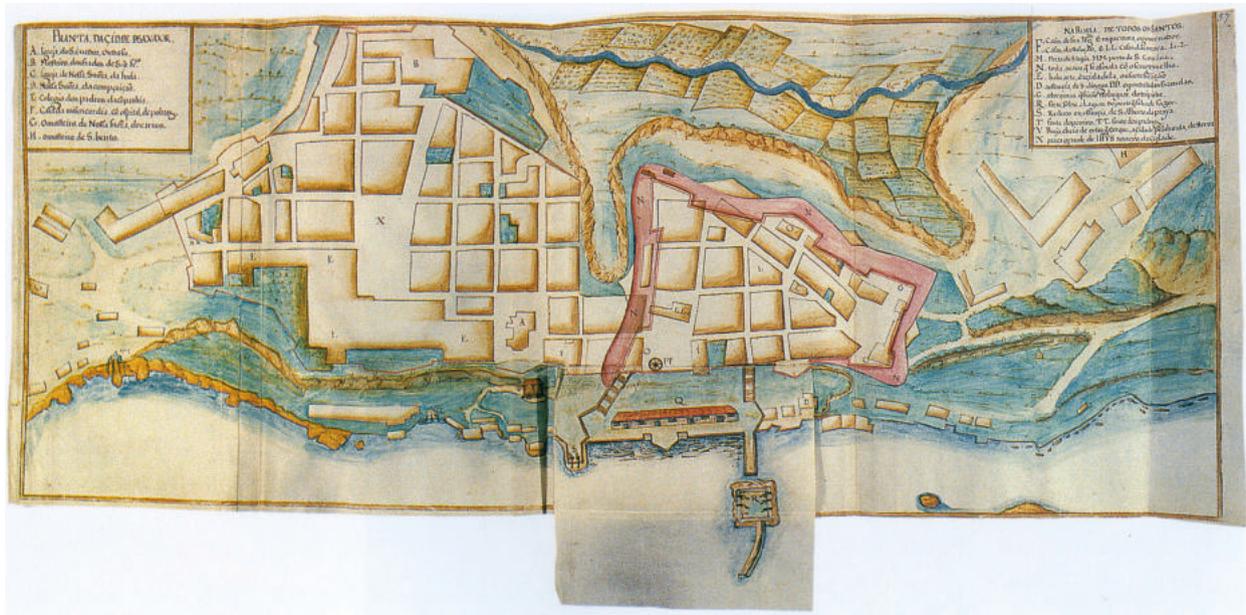


Illustration 207. Attack against Salvador, Bahia, by the Dutch, painted by Andries van Eertvelt (1590–1650), c.1624 (inspired by a print by Claes Vissecher) and property of the Royal Museums of Greenwich; depicting the fort of Saint Anthony, on the left, and of Saint Phillip on the right, from the fortification line created by the Portuguese military engineers.



1 Illustration 208. João Teixeira Albarnaz I, Platform of the fortress in Mozambique, in *Plantas das Cidades e fortalezas da conquista da India oriental Portugal 1648* [Book of plans of all the fortresses, cities and settlements in the Eastern Indian State Portugal 1648].

2 Illustration 209. Plan of the Island of Mozambique, in *Livro das Plantas das Fortalezas, Cidades e Povoações do Estado da India Oriental* [Book of Fortress, City and Settlement Plans in the State of Eastern India], António Bocarro, 1635, Cod 1471, Ducal Palace Library of Vila Viçosa.



Illustration 210. Room of the Palace commissioned by 4th Duke of Braganza, Dom Jaime (1479–1532), which is currently integrated in the museum with pieces from the armoury collection. Photograph by David Freitas, in *Inventário Artístico de Portugal* [Artistic Inventory of Portugal], Espanca, *Distrito de Évora, Zona Sul* [Évora County, South], Volume II, est. 14 (1978).



▲ **Illustration 211.** Cistern in Mazagan (El-Jadida, Morocco), archaeological support device similar to that of the *Paço dos Duques de Reguengo*, in Vila Viçosa and also in the Castle of Evoramonte. Source: DGPC.

> **Illustration 212.** The Moroccan city of Mazagan (El-Jadida), Bulwark of the Angel (c.1541) with a Renaissance gate in the forefront. In a letter of September 1513 to Dom Manuel I, the 4th Duke of Braganza considered that, in Mazagan, “*necessário huua fortaleza mais que a vida pera este lugar (...) Aja V. A. que he o melhor porto do mundo*” [“more than life, a fortress was needed in this place (...) Your Royal Highness is informed that this is the best harbour in the world”].





Illustration 213. Lerma (Burgos, Spain) Facade of the Ducal Palace. The Town of Lerma is referred to by many historians as a Spanish example of a late Renaissance ducal town.

COMPARISON WITH EUROPEAN CITIES

It is also important to understand the value of Vila Viçosa, when put on a parallel situation with the European cities currently considered outstanding examples of Renaissance urbanism, such as:

- **Ferrara (Italy)** – The city and literary court of Este, presents an *ensanche* with a Renaissance outline, attached to the medieval village, fostered by the construction of the Diamond Palace (c.1493-1505), a project of architect Biaggio Rossetti for Duke Ercole d'Este, as an innovative experiment based on the principles of Filarete's **Treatise on Architecture** (c.1460), in which he reflects on urban integration. It was included in the World Heritage List, in the enhancement of its innovative proposition in architectural, urban, (based on *cardus* and *decumanus*), road and territorial fields, for having maintained a high degree of integrity, despite the passage of time;
- **Urbino (Italy)** – The historic centre of Urbino, dominated by the ducal palace and cathedral, has been classified, since 1998, as World Heritage of Humanity by UNESCO. An urban

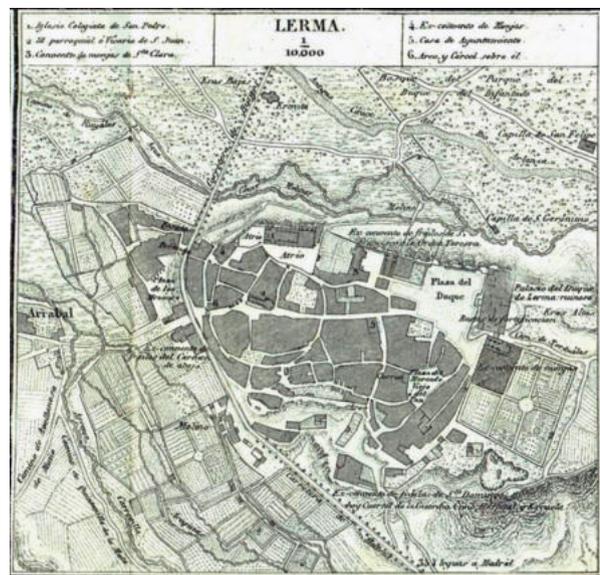
and architectural project, sponsored by the Duke of the same title, Frederico de Montefeltro (1445), who proposed a reform of its medieval urban structure and image through the construction of his palace, as a result of the objective demonstration of the Albertian homology between the residence and the city. This same principle occurs in Vila Viçosa – the palace in the form of a city, or the city in the form of a palace, where the scale conducive to reception of the former great humanist and literary court may be found, just as in Urbino, according to the principles of the *Il Cortegiano* (1528) of Baldassare Castiglione. According to the expression of Rodrigues Lobo (1619), the village court vests Vila Viçosa with the protagonism of a literary and patriotic court, within the political context of the time;

- **Lerma (Burgos, Spain)** – The Town of Lerma is referred to by many historians as a Spanish example of a late Renaissance ducal town (its lord, the 1st Duke of Lerma was the influential prime minister of Phillip II of Spain (1578-1621), acknowledged as Phillip I of Portugal). Its outline, the work of Juan Gomes de Mora, who worked in the royal residence of *Terreiro do Paço*, in Lisbon, is in line with



▲ **Illustration 214.** Lerma, South view of the medieval *Arco de La Cárcel*, cylindrical turrets of the main gate with round Roman arch (Photo Eltitomac, Wikimedia Commons, 2010).

> **Illustration 215.** Town of Lerma, Spanish municipality in the province of Burgos, autonomous community of Castile and Leon. Plan of the town by Francisco Coello (1868).



the typology defined by Juan de Herrera, in terms of the Philippine trend of architectural Mannerism. The plans of the town of Lerma, slighter later than Vila Viçosa, were carried out in the early 17th century, and do not present the scope and consistency of cultural life comparable to the Portuguese ducal town.

Table 2. Summary of comparative analysis.

Designation	Historical Period	Elements of comparison
<p>Angra do Heroísmo (Azores, Portugal) World Heritage in 1983</p>	<p>15th and 16th century</p>	<p>In addition to being directly and physically associated with maritime exploration, Angra do Heroísmo displays the Renaissance traits in which streets with a regular, hierarchical geometry are associated with the squares where the most important buildings are located. Similar to Salvador, Bahia, given its establishment by the discoverers, Angra do Heroísmo spreads along the back of the hills that open out onto the bay, in line with a medieval configuration, characterised by an entanglement of streets, lanes and alleys. The city's elevation in 1534 determined an orthogonal design for its urban design, resulting from the rapid development of its busy port, due to the maritime traffic of the India Run trade. At the same time it was elevated to Diocese headquarters by bull of Pope Paul III.</p>
<p>Salvador, Bahia (Brazil) World Heritage in 1985</p>	<p>16th century</p>	<p>Salvador, Bahia is an eminent example of Renaissance urban outline adapted to a colonial site. Its morphology is parallel to Portuguese cities and its development (as of the second half of the 16th century) occurred after the Renaissance reform in Vila Viçosa. The protagonism of the military engineers, committed to establishing cities in the empire, was the driving force behind the dissemination of geometrical outlines based on planning treatises homologous to those of Vila Viçosa. Salvador had the first settlements on the hills, in line with the medieval tradition imported from the metropolis. Following the creation of the general government of the captaincy in 1549, by Tomé de Sousa, in a second surge of growth within the territorial area of the current historic centre around the <i>Pelourinho</i>, it adopted a configuration in line with the principles of orthogonality in the urban matrix.</p>
<p>Mazagan, or El-Jadida (Morocco) World Heritage in 2004</p>	<p>Early 16th century</p>	<p>The fortified town of El-Jadida, with its bulwarks and walls, is an early example of Renaissance military architecture, under the project of Portuguese architects and in line with the neuroballistic paradigm. Mazagan, which became part of the possession of the Portuguese Crown in 1486, began with an alignment of walled buildings. However, as early as 1514, following the conquest of Azzemour, spearheaded by the 4th Duke of Braganza, D. Jaime, works commenced to build a citadel, with a square ground design and angular bulwarks, under the projects of Diogo and Francisco de Arruda, who had already worked for the Duke. From 1542 onwards, during the reign of King Dom João III, a new cycle and defence plan for the town were established, the work of Benedetto de Ravena, Miguel de Arruda, João de Castilho (who had worked on the Jeronimos Monastery). It was this architect who designed the Renaissance bulwarked configuration of El-Jadida, 1541-42, where a number of remarkable Renaissance gateways and bulwarks may be observed.</p>

Designation	Historical Period	Elements of comparison
Island of Mozambique (Mozambique) World Heritage in 1991	16 th century	<p>The city and fortifications of the Island of Mozambique, with its Renaissance outline, are a remarkable example of the convergence of a Portuguese model of a city with local, Indian and Arabic influences. The territorial network of the empire found its sustainability in fortified constructions, under the supervision of military engineers. This may be found in the first capital of the colony, the island of Mozambique. It is through the bulwark, erected <i>in loco</i> with material transported as ballast by the ships, that the impulse is symbolically found for the creation of a primitive urban matrix that derives from the experience of these architects and the architectural culture based on city-planning treatises. It should be noted that the treatise by Antonio Bocarro <i>Livro das plantas de todas as fortalezas, cidades e povoaçoens do Estado da India Oriental</i> / [1635] [Book of plans of all the fortresses, cities and settlements in the Eastern Indian State. – 48 plans (watercolours): document currently in the Library of the <i>Paço Ducal</i> de Vila Viçosa.</p>
Ferrara (Italy) World Heritage in 1995		<p>The historic centre of Ferrara is an exceptional example of the urbanism of the Renaissance period, and its principles were followed in other Italian and European cities. As was the case of the Ducal Palace of Vila Viçosa, the residence of the Dukes d'Este is an emblematic illustration of the influence of Renaissance culture on the natural landscape in articulation with the medieval fabric.</p>
Urbino (Italy) World Heritage in 1998		<p>The coherence of the urban outline and the Renaissance architecture of Urbino – arising from the influence of Alberti, and at a later stage, of Giorgio di Martini, whose designs were integrated into the <i>Rocca</i> of Alentejo towns – influenced several European cities. In both Urbino and Vila Viçosa, the relationship between the ducal palace and the city is based on the same space organisation and accretion consolidation principles.</p>
Lerma (Burgos, Spain)	17 th century	<p>The projects of the town of Lerma, slightly later than those of Vila Viçosa, were carried out in the first decade of the 17th century. They do not exhibit a cultural and historical scope or consistency comparable to the Portuguese ducal town.</p>

3.g PROJECT OF STATEMENT OF OUTSTANDING UNIVERSAL VALUE (3.3)

A) BRIEF SYNTHESIS

THE RENAISSANCE DUCAL TOWN

The urban expansion carried out in Vila Viçosa in the 16th century (along with other European cities inscribed on the World Heritage List such as, for example, Ferrara and Urbino, in Italy) is one of the first materialisations of Renaissance urban ideals that progressively expanded into other latitudes (such is the case of Mazagan or El-Jadida, in Morocco, or the Island of Mozambique, in Mozambique).

The Ducal Palace and the Square, the Churches, the Convents and the Fortress, designed and built in the early 16th century, did not constitute ad-hoc interventions, but rather were viewed as components of an ensemble. Each building was carefully designed to inter-relate with the urban context, not viewed in isolation but articulated and inserted in the unity fabric of the town conceived as a building scenario, or as an 'ideal city', a symbol of a propaganda effort of the Dukes of Braganza with clear political aims (Rafael Moreira, 1997). This has made Vila Viçosa the very first example of a perfect Renaissance ducal town in the Iberian Peninsula and one of the first in Europe.

Illustration 216. Vila Viçosa, *Terreiro do Paço*, front view of the illuminated Ducal Palace, illustrating the Italianate compositional balance of the Mannerist facade of Nicolau de Frias, c. 1590. Photo FL, 2019.



LANDSCAPE DESIGN – CONNECTION TO THE *TAPADA REAL*

The Renaissance project carried out in the 16th century projected a new image of Vila Viçosa and acquired unique significance worldwide due to the historic, landscape environment provided by the *Tapada Real*, a large game reserve, the integrity of which has withstood the passage of time.

THE “IDEAL” CITY IN MARBLE

Extraction and use of marble have been a lasting feature in Vila Viçosa over many centuries and have lent a special spirit to this settlement, a town that attracts, lingers and dazzles for its beauty and brightness. In the Ducal Palace, Renaissance forms are not built with artificial materials, as was common almost right across the world in those days, but rather are engraved on the most noble construction material: the marble extracted from neighbouring quarries (Rafael Moreira, 1997:52).

In the historic centre, the entire architectural composition and creativity, along with the unique construction and urbanism of Vila Viçosa, reflect a priceless unique geological substratum that may still be experienced today.

The wide use of marble lining the interiors and façades of buildings and stretching to streets, plazas and squares, has bestowed a unique peculiarity upon Vila Viçosa.

HERITAGE LINKED TO THE DUCAL TOWN

The long-lasting presence of the House of Braganza in Vila Viçosa, which extended from the late 14th century to the early 20th century, accounts for indelible examples of ducal patronage still visible today, notably:

- The musical legacy – King Dom João, 8th Duke of Braganza, first king of the Brigantine dynasty, assembled the largest musical library in Europe in his day, greatly adding to the library he had inherited from his grandfather and his father;
- The fresco painting – authenticity and integrity of ornamental specificities are important features of the historic and artistic heritage

of Vila Viçosa with particular emphasis on abundant fresco painting and stucco and sgraffito decoration that embellish numerous sacred and secular spaces;

- The *azulejaria*, Portuguese decorative tiles – innumerable sacred and lay buildings in Vila Viçosa harbour a most interesting *azulejo* heritage that illustrates the evolution of the Portuguese *azulejo* up to the 18th century, a testimony to Hispano-Moresque influences and to contacts with Spain, Flanders and Italy;
- The armoury and carriage collections – The Ducal Palace houses a vast and valuable collection of armoury. In addition to its intrinsic value, this vast collection of armoury adds to the uniqueness of Vila Viçosa and attests to universal history and culture. The ancient carriage collection on display in the old stables and coach house in the Palace of Vila Viçosa is a relevant historic and artistic manifesto *per se* and adds to the uniqueness of the ducal town.

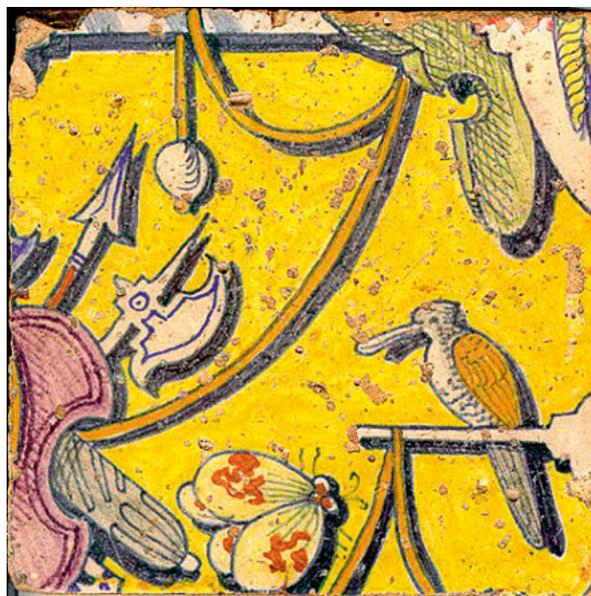


Illustration 217. *Azulejo* in the *Quinta das Cruzes* Museum, Funchal, from the panels of the *Paço Ducal* of Vila Viçosa, dating back to the time of Dom Teodósio I, its commissioner, made in Antwerp, 1558.

B) JUSTIFICATION FOR CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

CRITERION (I)

“The nominated property shall represent a masterpiece of human creative genius”.

Vila Viçosa represents a masterpiece of human creative genius since the part of the town designed and built in the 16th century, as an expansion to the ancient medieval settlement, is one of the first materialisations of Renaissance urban ideals, for the following reasons:

- The town, with its streets converging on the square of the *Paço Ducal*, reflects urban conformity principles defended in the previous century by one of the most accomplished representatives of Italian Renaissance with worldwide projection, Leon Battista Alberti (1404-1472);
- The main buildings and urban spaces built in the 16th century (including the *Paço Ducal*, the Square, or front square, the *Igreja das Chagas*, or the *Panteão das Duquesas*, the *Convento dos Agostinhos*, the *Panteão dos Duques*, are artistically articulated elements of an ensemble idealised as an ‘ideal town’, a symbol of the political power of the House of Braganza;
- From its inception, the *Paço Ducal* stood for the materialisation of a Mudejar or Portuguese-Moresque space, under the influence of analogous building typologies assimilated by Dom Jaime during his exile in Spain (1483-1496); in 1537, for sumptuary reasons, the Palace underwent a profound transformation in line with Renaissance parameters, giving rise to the ideal image of the Roman house widely disseminated in late 15th-century architecture circles, particularly in Fra Giocondo’s first illustrated edition of Vitruvius (Venice, 1511). In 1583, under Duke Dom Teodósio II, architect Nicolaus de Frias globally redesigned the palace and the elevation adopting the austere, rhythmic Mannerist style;

- The *Castelo Artilheiro* [or *Fortaleza Nova*] was built between 1535-37 to replace the ancient medieval castle; this was a very innovative fortress in its time, featuring parabolic segment merlons designed according to the pyrobolic studies of Leonardo da Vinci and to the military architecture proposals of Francesco Giorgio di Martini.

CRITERION (II)

“The nominated property shall exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design”.

Key examples of interchange influences in Vila Viçosa are:

- The urban expansion carried out in the 16th century according to Renaissance parameters;
- The *Castelo Artilheiro*, of Italian influence, according to *Quattrocento* prototypes;
- The ornamental specificities of the historic and artistic heritage in Vila Viçosa, particularly the abundance of fresco painting and the stucco and sgraffito decoration that adorn innumerable sacred and secular places;
- The music library that harbours major 16th and 17th-century publications in Europe;
- These testimonies, most of them preserving their authenticity and integrity, reveal a highly erudite, Italianate court humanism which favoured the arts through the House of Braganza whose patronage was sought by successive generations of Portuguese and foreign artists and craftsmen (e.g. Italian and Flemish), including painters, gilders and stucco makers.

CRITERION (IV)

“The property shall be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history”.

- a. Vila Viçosa is noteworthy for its rare urban and architectural ensembles; each of its first five development phases illustrates several periods of human history from the Middle Ages to the 20th century. Wandering the streets of Vila Viçosa, it is possible to observe and have a clear understanding of:
- b. The original urban centre located within the town walls, of medieval foundation and characteristics, yet with a late-13th-century-orthogonal layout, which partially still exists nowadays;
- c. The first expansion outside the town walls carried out in the 14th and 15th centuries, of medieval spindle-shaped origin lining the road connecting Alandroal to Estremoz;
- d. The 16th-century urban expansion, which lent a new character to the town and opened two squares with differentiated functions, the former of which is the Ducal Palace square of major symbolic relevance representing the early 16th-century political power of the seigniorial system; and the latter, on the south boundary of the grid, the axis of the *alcáçova*] and of the so-called *Porta de Évora*;
- e. The 17th-century fortification works that brought about diverse changes to the adjacent urban tissue did not destroy the essential features of the urban mesh that had been consolidated in the previous century;
- f. Changes implemented in the mid-20th century created a new urban reality by transforming the *Praça da República*, (formerly Square of Queen Amelia), opposite the *Igreja de São Bartolomeu/São João Evangelista*, into an avenue, thus creating novel aesthetic and symbolic interactions between the new civil centre and the castle, the city genesis.

An erudite knowledge of town planning is apparent in all of the above-mentioned phases. It is, however, due mainly to early-16th-century expansion that the value of architectural urban trends of international prominence is now fully acknowledged.

CRITERION (VI)

“The property to be listed shall be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance”.

Vila Viçosa is directly associated with the cult of the Immaculate Conception or Our Lady of Conception grounded on the Catholic dogma that Virgin Mary is free from original sin.

In 1385, Dom Nuno Álvares Pereira (1360-1431) commissioned the erection of the *Igreja de Nossa Senhora do Castelo* in Vila Viçosa and consecrated this Catholic temple to Our Lady of the Immaculate Conception; the main parish church of Vila Viçosa attests to the faith of the Portuguese in divine providence that helped win the war fought between 1383 and 1385 to restore the country's independence.

In 1640, when Portugal had been under Spanish crown rule for 60 years, a popular uprising restored the country's independence, and the 8th Duke of Braganza, Dom João II (1604-1656), was acclaimed King Dom João IV of Portugal, thus beginning the last dynasty of Portuguese monarchs.

In 1646, during the Restoration War with Spain, King Dom João IV of Portugal swore and proclaimed by royal decree of 25 March that Our Lady Of the Immaculate Conception was Queen and Patron Saint of Portugal and of all its overseas territories. This royal decree was confirmed by Pope Clement X with his Papal Brief *Eximia dilectissimi* in 1671.

From King Dom João IV onwards, never again did Portuguese monarchs wear the crown on their

heads, rather on solemn occasions it was placed on a cushion on the right-hand side of the monarch.

The solemnity of the Immaculate Conception, steeped in the collective memory of the Portuguese and associated with two highly relevant moments that proved to be decisive in the independence of Portugal, in 1385 and in 1640, found its physical expression in the sanctuary of Vila Viçosa from where it spread to several Portuguese-speaking countries; Brazil is a case in point since to this day the eighth of December is celebrated as the day of the Immaculate Conception, a religious holiday in a wide number of municipalities. The cult is also a living tradition in Vila Viçosa; every year, on December 8, a major pilgrimage to the sanctuary of Vila Viçosa takes place to honour the Immaculate Conception, the patron saint of Portugal.

On 14 May 1982, Pope John Paul II visited the *Santuário de Nossa Senhora da Conceição* in Vila Viçosa, thereby attesting to the universal importance of this local and national tradition.

C) STATEMENT OF INTEGRITY

ELEMENTS REQUIRED TO EXPRESS OUTSTANDING UNIVERSAL VALUE

The historic centre of Vila Viçosa has maintained all the elements required to express its outstanding value with a high degree of integrity.

The fundamental elements of the **Renaissance urban design** are still present, including:

- The urban form defined by the outline of the streets and the parcelling of lands;
- The inter-relations of the various urban spaces, namely the position of the squares and the articulation with the medieval urban structure;
- The most important buildings, giving shape to the main urban spaces;
- The form and appearance of the residential buildings, where the volumes, scales, use of marble and limestone and, in many cases, the decoration have maintained their integrity;
- Articulation with the surrounding environment on several fronts, particularly the relationship with the *Tapada Real*, which has remained integral;
- The defensive system, including the Artillery Castle and several bulwarks.

The urban morphology and topographic and landscape relations created in the 16th century still present a high degree of integrity, given that despite the natural evolution of five centuries, the following may still be observed:

- The relationship between the Ducal Palace and the large square in which it is inserted and where important religious buildings are situated;
- The relationship between this monumental centre with its former medieval urban outline and the new Renaissance urban fabric;
- The relationship between the town and its castle;
- The intimate relationship between all these elements and the surrounding landscape, most notably the *Tapada Real*, which have maintained their layout, the supporting

buildings, the majority of fauna and flora, and the display of a remarkable set of micro Renaissance architectures.

Furthermore, many of the decorative designs, including fresco paintings and tile coating, carried out by direct action or influence of the Dukes of Braganza have preserved their integrity. Additionally, movable property (works of art, manuscripts, books and other objects of historic or archaeological interest, including collections of coaches and arms) has also been preserved in archives or museum spaces and constitutes an important historical attribute reflecting the high degree of integrity of the cultural heritage.

FORM, DESIGN AND USAGE HAVE RESISTED THE PASSAGE OF TIME

As with all living cities, urban evolution has occurred both by addition (of new neighbourhoods and constructions) and by transformation of what already existed (added storeys, functional modifications, etc.). However, the passage of time and the various historical events affecting the town did not change the most important characteristics of the 17th century urban design, currently acknowledged by Portuguese experts as having universal significance (of historical, urban, architectural, artistic, landscape and scientific interest). The Renaissance urban design and main monuments of Vila Viçosa have not only preserved the integrity of their key aspects, they also continue to influence the character and spirit of the town.

The physical and functional restoration works on the residential buildings have not significantly altered the original materials, and this has also been reinforced by the urban regulations in force. These norms defend the preponderant use of limestone to clad facades and the application of traditional colours, namely reds, browns, blues, greens and greys on foundations, gates, doors and windows. The recent safeguarding plan has created urban regulations for future observance that prohibit the changes made in the last decades to some of the town's doors and windows (using current industry-produced materials) and the installation of air conditioning systems.

Marble is still extensively used, in both buildings and public spaces.

Given that the economic life of the town is no longer oriented towards the former manor house, new functions have been found for the main buildings in order to guarantee their long-term conservation:

- The *Paço Ducal* and Castle constitute museum equipment;
- The *Convento das Chagas* has been adapted to serve as an inn, while the church has maintained its function as pantheon;
- The *Convento dos Agostinhos* is used as a Seminary; the church has maintained its function as the pantheon of the Dukes of Braganza;
- The *Paço dos Bispos Deões* is used as cultural equipment, since it currently houses the historical archive of the House of Braganza Foundation;
- The *Paços do Concelho* is still used by the *Câmara Municipal de Vila Viçosa*;
- The stately palaces are no longer used as residences. They have been adapted to serve as hotels and spaces for social functions.

POTENTIAL DETRIMENTAL EFFECTS OF GROWTH: THREATS AND OPPORTUNITIES

The historic centre of Vila Viçosa evidences some threats common to ageing buildings, with a few cases of residential building deterioration. A decline in the attractiveness of the historic centre has been noted to the detriment of expanding areas and the ensuing ageing of the resident population.

Dynamics of cultural heritage have, nonetheless, turned Vila Viçosa into a cultural tourism destination by attracting new investment and creating new jobs.

This nomination is set against the backdrop of the constant effort that has been made to value cultural heritage as a key development factor and to encourage new economic dynamics that may improve the quality of life of the local population while still preserving its cultural values.

The *Tapada Real* has become a landscape and natural heritage reference in addition to its agro-pastoral farming and game reserve function.

MANAGEMENT OF INTEGRITY

Legal protection of the main monuments of Vila Viçosa, by means of a classification regulatory framework, began in 1910, but has accelerated over the last two decades resulting from the joint action of the Ministry of Culture and the *Câmara Municipal de Vila Viçosa*.

The classification system of the architectural heritage has contributed to maintaining the integrity of the monuments. The 20 monuments classified as being of national value are protected by the State while the 6 monuments classified as being of local significance are protected by the *Câmara Municipal de Vila Viçosa*. Overall, the action of property owners in the conservation and restoration of the monuments has been positive.

The preservation of the future integrity of Vila Viçosa is based on the following features, which are currently in force:

- Its legal protection, through the classification of its most representative monuments and classification of the whole area of the Property nomination for inscription as a national monument;
- The establishment of a vast buffer zone, securing increased legal protection over the spatial area of the Property nominated for inscription;
- The involvement of the local community in the process of identification, conservation and enhancement of its cultural heritage, thus strengthening the effective conditions for the protection of an internationally important heritage;
- The implementation of the urban plans in force, particularly the safeguarding and enhancement plan, in which the urban regulations and management models are tailored to the specific characteristics of the areas and monuments to be protected.

The small historic centre allows for better urban control of the transformation of materials and techniques, resulting from the natural evolution of life.

D) STATEMENT OF AUTHENTICITY

INTRODUCTION

Vila Viçosa is a rare worldwide example of a town where it is still possible to find a truly authentic unique urban project reconciling the Renaissance urban model with a pre-existing medieval urban centre built around the *alcáçova*. The authenticity of Vila Viçosa, and the values currently associated with the town, are not restricted to this historic period. They are far-reaching and a part of all the stages of growth of the town up to the mid 20th century, in addition to the nearby surrounding geographical environment.

The main attribute of authenticity stems from the fact that the urban and landscape ensemble, consisting of the ducal town and adjacent game reserve, are a rare physical expression, on a worldwide scale, of a Renaissance town which balances the clarity of the more advanced reference models of the period with the tradition of the southern towns of Portugal (Nuno Portas, 1997:61).

LOCATION AND CONTEXT

In Vila Viçosa, the relationship between the town and the surrounding landscape has been maintained throughout the centuries, mainly due to the presence of the large game reserve within close proximity.

The surrounding landscape has kept most of its features, thus contributing to the maintenance of agricultural activity in adjacent areas, and the presence of the *Tapada Real*.

The growth of the town has not given rise to the destruction of former evidence (as is the case in many large cities).

FORM AND DESIGN

The authenticity of Vila Viçosa is nowadays consensual among scholars (including historians, architects, archaeologists, landscape architects and other professionals) whose research is grounded on the analysis of new and diverse information sources. They have highlighted:

- The convergence of the scholarly values derived from the unique, 16th-century urban project with traditional values resulting from popular know-how and the use of forms and materials available in the region, namely marble;
- The articulation between the town and its geographical framework;
- The permanence of physical vestiges that attest to presuppositions that were used as grounds for each period of the town's history;
- The form and design of major buildings and their implantation in the urban fabric;
- Traditional form and materials – particularly marble – used in residential buildings to date;
- The town spirit, which continues to be marked by urban, architectural, artistic and social vestiges from the five-century-old, largest Portuguese manor house.

The timeline of Vila Viçosa's urban development still keeps its highly-preserved authenticity and integrity notwithstanding the fact that several modifications have been made resulting from the ongoing adaptation of buildings to the economic, social and cultural needs of the community.

- The oldest intramural cluster, despite a partial severance to allow for the implantation of the sixteenth century fortification system, still displays part of the urban form defined by the outline of the streets and a significant number of buildings with medieval architectural features;
- The original outline and mainly the cadastre of the first expansion, carried out throughout the fifteenth century beyond the perimeter of the walls, has been maintained. Despite the natural evolution of the buildings, this has been a natural and coherent process, and the medieval urban fabric of the area has remained unaltered;
- The 16th century urban expansion has remained up to the present day, visible both

in the conservation of the urban design and of the most important buildings (*Paço Ducal*, *Palácio dos Bispos Deões*, churches, convents, *Misericórdia*, *Paços do Concelho*), and in the conservation of the essential architectural features of the common and aristocratic residential buildings;

- Although the *Praça da República* was transformed into an avenue, the functional changes and expansions carried out in the mid 20th century did not destroy the main elements of the 16th century settlement. In fact, they opened up new spatial, aesthetic and symbolic perspectives between this new civic centre and the Castle;
- The urban morphology of the successive stages of growth of Vila Viçosa are still perfectly legible, and the relative position of the various buildings constructed in the 16th century (*Paço Ducal*, churches, convents, Castle), current national monuments, are still present, thus enabling understanding of the Renaissance ideals at their origin.

Fortifications in Vila Viçosa bear testimony to the everlasting human capacity to adapt past buildings to present days when the defence of territory is at stake.

Vestiges of ancient fortifications still bear the signs of three historic periods of different construction works, namely:

- The late 13th-century Castle;
- The *Castelo Artilheiro* erected in the 16th century under Dom Jaime, 4th Duke of Braganza;
- Diverse supporting buildings, erected in the late 17th century, comprehending the moat to protect existing fortifications.

Despite current criticism of the reconfiguration of areas without the support of historical or scientific grounds, the architectural restoration carried out in the mid 20th century did not destroy the authenticity of the most significant features, namely the belt of medieval walls and the *Castelo Artilheiro*.

MATERIALS AND SUBSTANCE

The main material used in the construction of structural walls is stone masonry. This material is used in almost all the old buildings, including the *Paço Ducal*, sacred buildings, manor houses and in the current residential architecture.

The predominant colour of the surfaces is white and red clay tiles are normally used for the roofs.

The uniqueness of Vila Viçosa lies in the extensive presence of marble, which is used to cover the facades of monumental buildings or the wall corners, socles, cantilever balconies, architraves and window lintels of today's buildings.

USE AND FUNCTIONS

Functions remain mainly unaltered in the area of the nominated Property for inscription since the historic centre continues to be mostly residential and the *Tapada Real* continues to be a game reserve.

An unequivocal hierarchy of uses and functions has been created by Vila Viçosa's Renaissance urban project:

- The *Paço Ducal*, a symbol of seigniorial power, is framed by a wide square where two major sacred establishments are still situated nowadays;
- Manor houses are implanted in the vicinity of the *Paço Ducal*;
- Residential buildings, mainly less imposing two-storey buildings where ground floors are used for business, are situated within the urban fabric of the town.

The Renaissance hierarchy is still visible nowadays for a number of reasons:

- The *Paço Ducal* and the Castle, their original functions now lost, are open to the public as major museum structures;
- Sacred buildings have preserved most of their original functions;
- Generally speaking, manor houses have also preserved their original residential functions and some of them have been assigned to other uses compatible with their main characteristics;
- Common residential buildings have preserved their original use.

CONSERVATION OF AUTHENTICITY AND INFORMATION SOURCES

The initial monument classifications of Vila Viçosa, which included the Castle, occurred in 1910, taking their cultural value at a national level into consideration.

In the 1940s on the occasion of the third centenary of the restoration of national independence, the Church and the Cloisters of the *Convento das Chagas* and the *Igreja dos Agostinhos* were classified. In the 1970s, the *Paço Ducal* was classified, and only more recently, when the departments responsible for the safeguarding of the cultural heritage became convinced of the national and international significance of the historic urban centre, were the classifications of the remaining monuments reinforced.

Since the early 20th century, the conservation, restoration and rehabilitation interventions have always been carried out in accordance with the building principles in force at each given time. Most of these interventions are extensively documented and archived in the *Sistema de Inventário do Património Arquitectónico*, monitored by the *Direção-Geral do Património Cultural*. This collection of documents is of vital importance as a source of information for future restoration interventions of the monumental heritage.

ENHANCEMENT AND AWARENESS OF THE IMPORTANCE OF AUTHENTICITY

The *Câmara Municipal de Vila Viçosa* has endeavoured to preserve the authenticity of Vila Viçosa and contribute to the lasting identification of its values. With that in mind, it has endeavoured to:

- Raise community awareness of the cultural assets of the municipality, while simultaneously creating legal, administrative, and financial measures for their protection and articulated management;
- Boost the pride and respect of the local community for the significance of the historic urban landscape of Vila Viçosa;
- Gain further knowledge to identify the assets calling for conservation; an example of such effort is the work conducted in partnership with Central Administration to catalogue the

- heritage of the urban centre (involving the collaboration of the extinct *Direção Geral dos Edifícios e Monumentos Nacionais*) and the classification process of immovable assets which unitarily represent a significant cultural value for the Nation (involving the entities with tutelage over national cultural heritage);
- Disseminate the significance and uniqueness of the cultural values of Vila Viçosa.

E) REQUIREMENTS FOR PROTECTION AND MANAGEMENT

The area of the Property nominated for inscription, and the buffer zone, are currently protected by the *Lei do Património Cultural Português* (LPCP). Within this spatial framework, the following may be noted:

- 19 individually classified Monuments, of national value, the protection of which falls under the responsibility of the State;
- 1 sacred buildings ensemble, (the *Passos de Cristo*) [the Way of the Cross], classified with national value, the protection of which also falls under the responsibility of the State;
- 6 individually classified Monuments, with local value, the protection of which falls under the *Câmara Municipal de Vila Viçosa*;
- The historic centre, including mainly residential buildings, the protection of which is reinforced with urban regulations geared towards its safeguarding;
- The *Tapada Real*, including forest and agro pastoral areas, protected by the regulations of the municipal master plans of Vila Viçosa, Borba and Elvas, on which building is strictly forbidden;
- The buffer zone, where, in addition to supervision on the part of the bodies responsible for the safeguarding of cultural heritage, restrictions also deriving from the municipal master plans are applied.

In addition to these individual classifications, resulting from a long history of cultural heritage protection, it should be noted that the entire area of the Property nominated for inscription has recently been deemed in the process of classification as a National Monument, in accordance with Public Notice 221/2019, published in the Official Gazette, 2nd Series, PART C, on 18 December 2019, p.56, and protection of its respective buffer zone is also foreseen.

Under Portuguese law, while the property is in the process of classification, no conservation, alteration or demolition works or any type of installation can be carried out on its perimeter, including the buffer zone, without prior assessment of the government departments responsible for cultural heritage.

The property will be definitively classified as a National Monument, on the date of its international classification by the Assembly of the World Heritage Committee of UNESCO, since pursuant to section 15.7 of the Law on Portuguese Cultural Heritage “cultural immovable property on the world heritage list, for all intents and purposes and under the respective category, are an integral part of the list of properties classified as national interest”.

The buffer zone will also be approved on this same date, since pursuant to section 72.2 of Decree-Law 309/2009: “The buffer zone of an immovable asset included on the world heritage list corresponds, for all intents and purposes, to a special protection zone”.

The main entities responsible for conservation and management of the nominated Property for inscription are:

- The *Câmara Municipal de Vila Viçosa*, at a local level;
- The *Direção Regional de Cultura do Alentejo* (DRCA), at a regional level, under the Ministry of Culture;
- The *Direção-Geral do Património Cultural* (DGPC), at a national level, also under the Ministry of Culture.

The *Câmara Municipal de Vila Viçosa* is the competent local entity to ensure the conservation of the historic urban centre within the overall development of the town.

Its management structure is made up of locally-elected staff in collaboration with technical, administrative and financial departments.

Adequate protection of the historic urban centre has been ensured by the *Câmara Municipal de Vila Viçosa*. To that effect, it has implemented a number of coherent plans and regulations, as follows:

- The *Plano Diretor Municipal* [Municipal Master Plan];
- The *Plano de Urbanização* [Urbanisation Plan];
- The *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico* [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre];
- The *Regulamento Municipal da Urbanização e da Edificação* [Municipal Regulations for Urbanisation and Building].

The *Câmara Municipal de Vila Viçosa* has set up a select technical group with the specific aim to bring together the efforts of several entities concerned in the implementation of a management plan as well as its ongoing monitoring by means of periodic update reports.

It is the joint responsibility of the *Direção Regional de Cultura do Alentejo* (DRCA) and of the *Direção-Geral do Património Cultural* (DGPC), both under the Minister for Culture, to ensure the management, safeguarding, enhancement, conservation and restoration of the property that constitutes cultural heritage immovable properties. DRCA and the DGPC services carry out their activity under the *Lei do Património Cultural Português* (dated 8th September 2001) and respective legislation, namely:

- Decree-Law 309/2009, of 23 October 2009, which lays down the procedure for classification of cultural heritage immovable properties, as well as the legal regime for the buffer zones and for the *Plano de Pormenor de Salvaguarda*;
- Decree-Law 140/2009, of 15 June 2009, which lays down the legal regime for studies, projects, reports, works or interventions on classified cultural properties or undergoing classification.

Management of the *Tapada Real* falls to the *Fundação da Casa de Bragança* [the House of Braganza Foundation] a private-law person recognised for public utility, pursuing non-profit, public utility cultural, artistic and social goals. The Foundation owns several monuments, including the *Paço Ducal*, the *Igreja dos Agostinhos* and the Castle, the conservation and public use of which it has ensured since 1993, the year it was created.

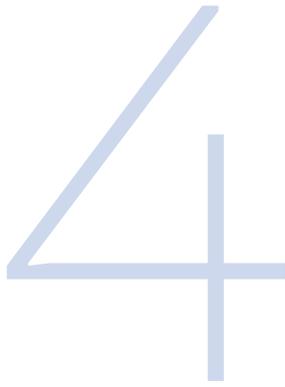
Management of these properties by the *Fundação da Casa de Bragança* does not interfere with DRCA and DGPC supervision since all preventive conservation, restoration or modification works to be carried out on classified monuments or sites are subject to prior authorisation of the above-mentioned entities under the Ministry for Culture.

Under Portuguese law, approval of interventions to be carried out on individually classified properties, groups of properties or sites shall observe the following steps:

- a. Preventive conservation, restoration or modification projects initiated by private persons shall be submitted to the *Câmara Municipal de Vila Viçosa*;
- b. The *Câmara Municipal* shall ask for the DRCA's opinion;
- c. The DRCA shall issue technical opinions and submit them to the DGPC for approval;
- d. The *Câmara Municipal de Vila Viçosa* shall authorise works only after a favourable opinion has been issued by the DRCA;
- e. The *Câmara Municipal de Vila Viçosa* shall monitor all works to ensure compliance with approved projects;
- f. Upon completion, the *Câmara Municipal de Vila Viçosa* shall verify project compliance and issue the immovable property license.

The *Câmara Municipal de Vila Viçosa* has drafted the management plan of the Property nominated for inscription and its respective buffer zone. This plan is the main instrument for the sustainable conservation and management of the cultural heritage, of both the historic urban centre and the *Tapada Real*. The main aim of the above-mentioned plan is to ensure the protection and enhancement of the outstanding universal value of this Renaissance ducal town by boosting the town's development by means of a strategy suited to historic urban landscapes. The management plan articulates the conservation of cultural heritage with the development of the town, which is not adversely impacted by demographic or development pressures.





State of conservation and factors affecting the property

Illustration 218. *Capela de S. João Batista* [Chapel of Saint John The Baptist]. Interior ceiling of the vault. Photo FL, 2018.

4.a STATE OF CONSERVATION

4.a.i MONUMENTS

In the area proposed for inscription, the state of conservation of most of the monuments is good, or reasonable. There is only one monument in the buffer zone in a poor state of conservation, the *Convento de Nossa Senhora do Amparo* or *Fábrica de São Paulo*, however plans for its physical and functional rehabilitation are already underway.

This situation is the result of measures imposed by the classification itself and by assigning the monuments to compatible functions, which serve to facilitate the availability of financial resources for their rehabilitation and maintenance.

Table 3. State of conservation of the monuments in the area proposed for inscription and buffer zone.

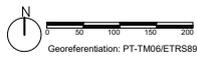
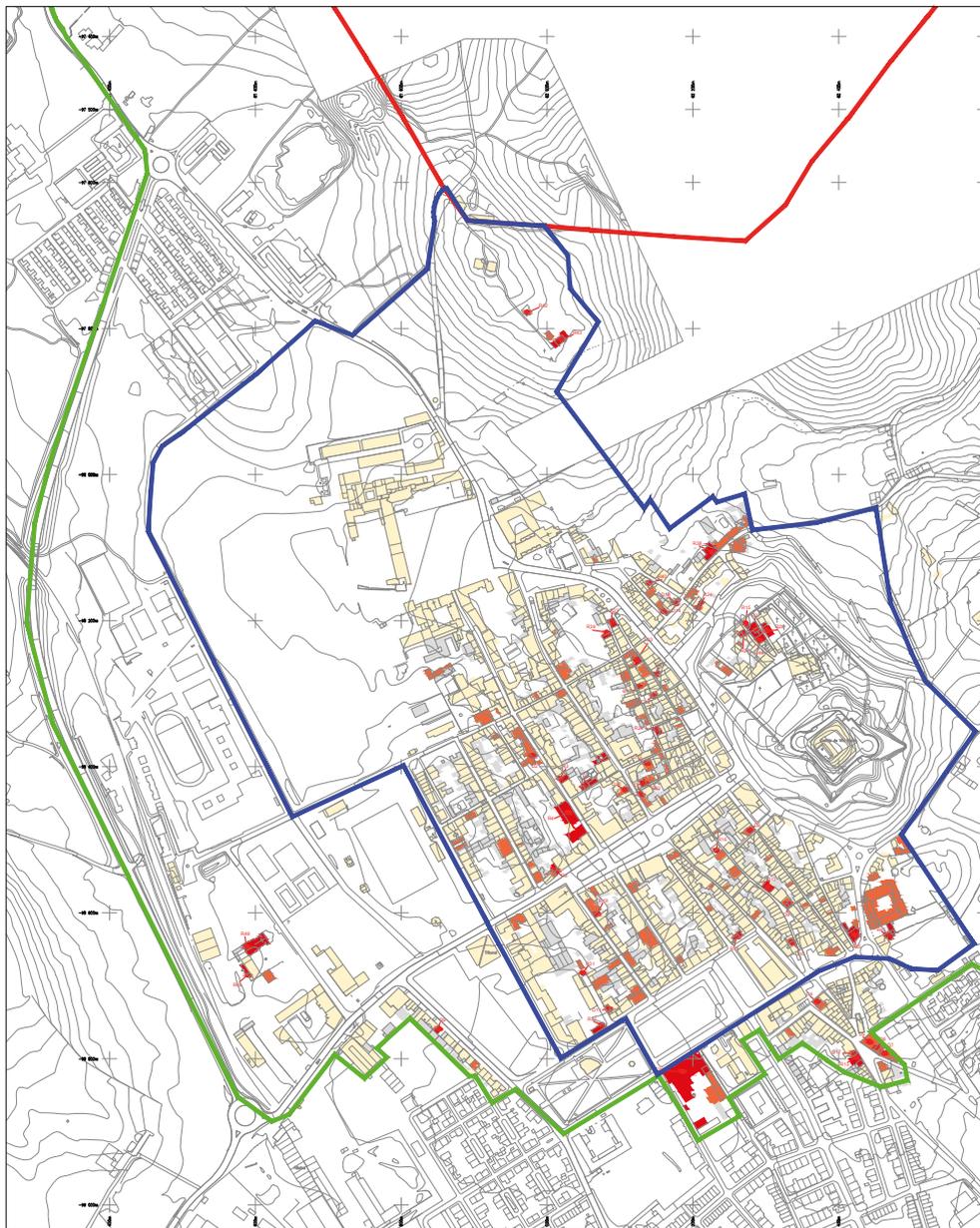
No	DESIGNATION	USE		STATE OF CONSERVATION
		ORIGINAL	CURRENT	
1	<i>Castelo de Vila Viçosa</i> [Castle of Vila Viçosa]	Military	Cultural, museum	Good
2	<i>Cruzeiro de Vila Viçosa, or Cruzeiro do Carrascal</i> [Cross of Vila Viçosa/Carrascal]	Religious	Religious	Good
3	<i>Paço Ducal de Vila Viçosa</i> [Ducal Palace of Vila Viçosa]	Manorial Palace	Cultural, museum	Good
4	<i>Pelourinho de Vila Viçosa</i> [Pillory of Vila Viçosa]	Legal	Cultural	Good
5	<i>Igreja dos Agostinhos e túmulo do 1º Duque de Bragança</i> [Church of the Augustine Friars and tomb of the 1 st Duke of Braganza]	Monastery or Convent (male)	Religious (ducal pantheon); educational (seminary), cultural	Good
6	<i>Igreja e claustro do Convento das Chagas</i> [Church and Cloister of the Convent of the Stigmata]	Monastery (female)	Religious (ducal pantheon) and touristic (inn)	Good
7	<i>Paço do Bispo</i> [the Episcopal Palace or Bishop's Palace]	Manorial Palace or Seigniorial Palace	Cultural, historical archive	Good
8	<i>Igreja e Convento de Santa Cruz</i> [Santa Cruz Church and Convent]	Monastery (female)	Museum, cultural	Reasonable
9	<i>Palácio dos Matos Azambuja</i> (Casa dos Arcos) [Matos Azambuja Palace or House of the Arches]	Residential	Residential	Good
10	<i>Igreja de Nossa Senhora da Lapa, hospedaria de peregrinos, moradia do capelão e do eremita</i> [Nossa Senhora da Lapa Church, Pilgrim's Lodge, house of the chaplain and hermit]	Religious	Religious	Reasonable

No.	DESIGNATION	USE		STATE OF CONSERVATION
		ORIGINAL	CURRENT	
11	<i>Igreja de São Bartolomeu or S. João Evangelista</i> [Church of Saint Bartholomew or Saint John the Evangelist]	Religious	Religious	Reasonable/good
12	<i>Igreja de Nossa Senhora da Conceição, matriz de Vila Viçosa</i> [Mother Church of Our Lady of the Conception of Vila Viçosa]	Religious	Religious	Good
13	<i>Capela de São João Baptista da Carrasqueira</i> [Chapel of Saint John the Baptist of Carrasqueira, also referred to as " <i>Ermida de São João Baptista da Carrasqueira</i> ", "Hermitage of Saint John the Baptist of Carrasqueira"]	Religious	Religious	Reasonable
14	<i>Igreja da Esperança</i> [Church of Hope]	Religious	Religious	Reasonable
15	<i>Igreja, Convento e Cerca de Nossa Senhora da Piedade</i> [Church, Convent and Enclosure of Our Lady of Mercy]	Religious	Religious	Reasonable
16	<i>Capela de São Luís</i> [São Luís Chapel]	Religious	Religious	Reasonable
17	<i>Porta da Tapada</i> , in São Bento, Vila Viçosa	Boundary	Boundary	Reasonable
18	<i>Lagar da Cooperativa de Olivicultores de Vila Viçosa</i> [Former Olive press of the Vila Viçosa Cooperative of Olive Growers]	Industrial	Hotel	Good
19	<i>Igreja do Espírito Santo, or Igreja da Misericórdia</i> of Vila Viçosa [Mercy Church in Vila Viçosa]	Religious	Religious, cultural	Reasonable
20	<i>Ermida de São Bento</i> [Hermitage of São Bento]	Religious	Religious	Reasonable
21	<i>Casa de Fresco do Solar dos Sanches de Baena</i> [Cool temperate house of the Sanches de Baena Manor], also referred to as <i>Nora dos Sanches de Baena</i>	Residential	Residential	Reasonable
22	<i>Convento de Nossa Senhora do Amparo or Fábrica de São Paulo</i>	Religious	Vacant	Poor state
23	Building of the <i>Paço do Concelho</i> of Vila Viçosa	Town Palace	Administrative	Good
24	<i>Casa Dr. Barata dos Santos</i> [Judge Barata dos Santos' Residence]	Residential	Residential	Reasonable/ good
25	Way of the Cross/ Stations of the Cross of Vila Viçosa	Religious	Religious	Good

4.a.ii RESIDENTIAL BUILDINGS IN THE HISTORIC CENTRE

The state of conservation of most of the residential buildings is good or reasonable. The buildings in a poor state of conservation, or pre-ruins, do not surpass 5%. On the other hand, a considerable number of buildings have kept their authentic traditional characteristics, thus contributing to the special ambience of the town. However, some

architectural adulterations (doors and windows in aluminium, air conditioning systems on facades, canopies and publicity) may be observed, which the current urban regulations of the Safeguarding Plan and Enhancement of the historic centre have counteracted.



Vila Viçosa Historic Urban Centre
State of conservation of built area

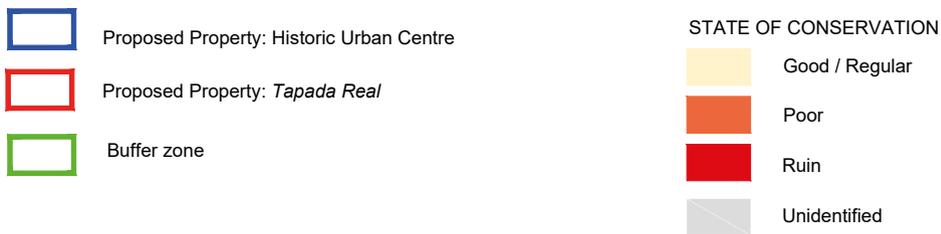


Illustration 219. Vila Viçosa. State of conservation of the buildings of the historic centre, 2015.

4.b FACTORS AFFECTING THE PROPERTY

4.b.i DEVELOPMENT PRESSURES

HISTORIC CENTRE

The historic centre is not subject to great building pressure. However, a tendency to modify traditional materials, notably wooden doors and windows, has been identified to use instead materials and techniques provided by the industrial sector. Urban pressure is mainly noted in the more peripheral areas of the town and in the pursuit of historical properties for tourism within the scope of urban regeneration. Urban pressure in the town is not considered to be a threat factor for the property, as the whole area is regulated by territorial management instruments that protect it, even the area of the *Tapada Real*, which falls under the Municipal Ecological Structure of the three municipalities.

INDUSTRIAL ACTIVITIES

Vila Viçosa is situated in the Estremoz Anticline, providing it with a wealth of privileged ornamental rock materials. The anticline covers a large part of the town, which, across the ages, has led to the installation of a number of quarries and complementary activities around the town. Thus, an integrated and joint intervention was required to establish the respective planning, principles and rules for construction, protection and landscape enhancement. There are no quarries within the area connected to the Property. In the buffer zone, there is a deactivated quarry in the Vila Viçosa municipality.

AGRICULTURAL ACTIVITIES

Agricultural and forestry activities in the municipalities of Vila Viçosa, Elvas and Borba are not a threat to the Property or Buffer Zone. In the agricultural sector, there are no large or intensive farms in this area capable of demoting the environment, whether in terms of deforestation, soil erosion, aquifer

pollution or even air pollution. In the forestry sector, the picture is identical.

The *Tapada Real* are a walled area with approximately 1500 hectares, where cork and Holm oak predominate. It is home to a considerable population of deer and a smaller number of fallow deer. Within the grounds, there are foxes, wild boars, mongooses and badgers, as well as partridges, hoopoes, white storks, bee-eaters and various species of birds of prey. In order to protect and safeguard the area, the supervisory entity of the *Tapada Real* has its own regulations that define the possible activities within the location.

4.b.ii ENVIRONMENTAL PRESSURES

AIR QUALITY

In the Alentejo region, where the Property is situated, the Alentejo Regional Coordination and Development Commission (CCDRA) is responsible for monitoring the air quality. This is carried out through the Monitoring Network and with the collaboration of the Portuguese Environment Agency (APA). In the Interior Alentejo area, a continuous measurement station has been installed in Terena (municipality of Alandroal, south of Vila Viçosa), where the main polluting agents are measured. It is a type of “rural background station”, in terms of its location/environment and aim/influence. The classification of the air quality index varies every year, depending on the goals to be reached by Portugal. The rating for Vila Viçosa is always “Good”, as is the case in the neighbouring municipalities that also cover the area of the property and buffer zone.

Table 4. Classification of the air quality index for 2018, Portugal.

Pollutants concerned / Classification	CO (mg/m ³)		NO ₂ (yg/m ³)		O ₃ (yg/m ³)		PM ₁₀ (yg/m ³)		SO ₂ (yg/m ³)		
	Min	Max	Min	Max	Min	Max	Min	Max	Min	Max	
Bad	10,0	-----	400	-----	240	-----	120	-----	500	-----	
Weak	8,0	9,999	200	399	180	239	50	119	350	499	
Medium	7,0	7,999	140	199	120	179	35	49	210	349	
Good	5,0	6,999	100	139	60	119	20	34	140	209	Vila Viçosa, 2018
Very Good	0	4,999	0	99	0	59	0	19	0	139	

CLIMATE CHANGE

The Alentejo is one of the regions most affected by climate change in Europe, due to the combined effect of an increase in temperature and decrease in rainfall. The region is already on a climate fringe close to the limit of habitability, thus justifying a Regional Strategy for Climate Change in the Alentejo. It is important for the region to prepare itself for an adaptation to this new reality, revealed through rising temperatures and reduced rainfall, which will affect this regional economy that is markedly dependent on agriculture and tourism. It is therefore important to act now in order to “reduce the impacts”. To this end, it is important for all the municipalities in the region to join forces and develop their inter-municipal plans for adaptation to climate change. It should be noted that the Alentejo is currently leader in climate change mitigation policies at a national level. The region produces 67% of the photovoltaic energy in Portugal and holds the scientific and ac-

ademic competences, in addition to the regional inter-institutional motivations required to pursue a strategy and implement a mitigation and adaptation mechanism.

Vila Viçosa and Borba both participate in the Central Alentejo Inter-municipal Climate Change Adaptation Plan, which aims to promote this issue in inter-municipal and municipal planning, creating a culture of cross-sectoral cooperation among the various sectors and socio-economic agents of the region.

The question of historical and cultural heritage is addressed in the priority Economy sector, considering that it may result in direct physical impacts on the built heritage and cultural facilities, such as theatres, museums, archives and cultural landscapes (UNESCO, 2007). In short, the plan identifies the following impacts that should be taken into account in land management.

Table 5. Impacts of climate change on the heritage (PIAACAC, 2018).

Market Trends	Potentially Impactful Climate Events	Potential Impacts Resulting from Climate Change
Historic buildings with structural fragilities.	Temperature Increase.	The trend towards gradual climate change, leading to changes in the amplitude of humidity or temperature cycles, will result in detrimental impacts for the built heritage.
Location of built heritage and cultural facilities in sensitive urban areas.	Increased frequency and intensity of extreme events.	Increased occurrence of extreme weather events, such as periods of significant precipitation and heat waves, may result in material damage to the built heritage and cultural facilities.
Location of built heritage and cultural facilities in flood and flood prone areas.	Increased frequency and intensity of extreme events.	Increased occurrence of extreme weather events, including periods of significant rainfall, may result in detrimental impacts for built heritage, particularly historic buildings and cultural facilities.
Cultural landscape sensitive to changes in weather patterns.	Temperature increase.	The tendency towards desertification and erosion may result in damage to the cultural landscape.

In Vila Viçosa, the effect of climate change on the historical, cultural and natural heritage has not yet been significantly perceived, thus, its prevention is deemed appropriate.

In areas with a higher concentration of historical heritage elements and cultural facilities, resilience of the heritage assets to climate change should be increased, in view of the following:

- Improving the resilience of cultural assets to flood and fire hazards and changes in temperature cycle amplitude;
- Reducing the negative effects on the quality of life of residents and tourists;
- Promoting preventive conservation by slowing or minimizing the processes of deterioration and damage caused by climate change to collections;
- Monitoring the consequences of climate change on tourism demand and tourism products.

In areas with natural assets, such as the *Tapada Real*, conservation and enhancement of the natural and landscape heritage should be promoted, namely the cork oak forest and faunal

species, to minimize the effects of climate change on the erosion of desertified soils.

DESERTIFICATION

As is the case with other Mediterranean countries, Portugal is also affected by the desertification phenomenon, partly due to the aridity of its climate, characterized by 3 to 5 dry months / year. The area with the highest incidence is the southern part of the country, where the municipalities in which the property is situated are located, where aridity rates are higher and soils are at a higher risk of erosion. The decline in biological productivity is also associated with this phenomenon, due to desertification in the interior and south of the country, with implications for economic productivity, which may contribute to accelerating rural depopulation.

The issue of desertification, as a physical indicator, has no weight in the area of the Property and Buffer Zone, since the historical centre is in an urban area and the *Tapada Real* in an agricultural and forest area where the cork oak is

predominant. The cork oaks and forests, forming ecologically and economically sustainable systems, act as an important tool for preventing desertification. As a social indicator, there may be some impact since desertification also leads to depopulation. Although the property itself is not subject to the surrounding area it may come to be, hence this risk, even if it is moderate, needs to be taken into consideration.

NOISE

Decree-Law 9/2007, of 17 January, which approves the General Noise Regulation (RGR), establishes the quality control of the sound environment for the urban and regional development policy in housing, work and leisure. It establishes the development of noise maps for each municipality, which should aim to identify noise sources and define mitigation measures. It also defines that areas dedicated to a specific type of occupation be classified as “sensitive” or “mixed” areas, a task that falls under the responsibility of the municipal councils, which should foresee the intended urban organization in the elaboration of the municipal urban and regional development plans. Interaction between territorial management instruments and noise is fundamental for the health and well-being of the populations.

The noise maps of Vila Viçosa and Borba identify roads and quarries as major sources of noise, and the noise map of Elvas roads, with a moderate impact on the Property and Buffer Zone. In terms of acoustic classification, only Vila Viçosa defines its zoning, as it is urban land. The areas of Borba and Elvas have no acoustic classification since they correspond to rustic soil. The acoustic classification determines the type of activities that can be performed in certain areas.

Sensitive area: The area intended for residential use, or for existing or planned schools, hospitals or similar activities, and existing or planned leisure spaces, which may contain small businesses and services intended to serve the local population, such as cafes and other catering establishments, newsagents and other traditional commercial establishments, which do not operate at night.

Mixed area: The area in which occupation is related to other existing or planned uses, other than

those referred to in the definition of the sensitive area.

4.b.iii NATURAL DISASTERS AND RISK PREPAREDNESS

The *Plano Municipal de Emergência de Proteção Civil de Vila Viçosa* [Vila Viçosa Municipal Civil Protection Emergency Plan] (PMEPCVV) is the municipal instrument that identifies and assesses the natural disasters to which the municipal territory is subject, assessing their likelihood, risk of occurrence, and their effects. It defines disaster response measures and identifies mitigation factors.

For greater effectiveness, this plan functions in articulation with:

- The *Plano Diretor Municipal de Vila Viçosa* [The Vila Viçosa Municipal Master Plan];
- The *Plano Intermunicipal de Defesa da Floresta Contra Incêndios* [Intermunicipal Forest Fire Protection Plan];
- The *Plano Operacional Municipal* [Municipal Operational Plan];
- The *Planos Municipais de Emergência e Proteção Civil* [Municipal Emergency and Civil Protection Plans] of the neighbouring municipalities of Alandroal, Borba, Elvas and Redondo.

This enables better identification of risks that may occur in the municipality and a more rapid resolution of risk situations.

Table 6. Identification of natural risks.

RISK	LEVEL	
Flood areas	Low	Despite the low risk, the rainwater drainage network is sufficient to prevent heavy rainfall flooding.
Fire risk	Medium/low	
Earthquake risk	Medium	Vila Viçosa – natural risk of earthquake of a magnitude of >2. In Vila Viçosa, earthquakes may reach an intensity of VII on the Mercalli scale, regarded as “very strong” and capable of causing limited damage to well-constructed buildings, with more significant and widespread effects on the more robust constructions. Thus, and given the characteristics of the built environment, reinforcement of the more vulnerable buildings should be considered, in terms of their resistance to seismic stress. Alterations that may be made to buildings should not jeopardize the safety of neighbouring buildings, namely their behaviour in the face of seismic stress.

The plan is activated when it becomes necessary to take preventive or special reaction measures that are not expressed in normal civil protection activity, or rather, when a serious accident or disaster is imminent or is expected to result in substantial damage to populations, properties and the environment, justifying the immediate adoption of exceptional prevention, planning and information measures.

The criteria for approval of the decision to activate the PMEPCVV are supported by combining the intensity of the negative consequences of the occurrences such as:

- Very high predictability of a serious accident or disaster in the municipality, which is expected to cause significant damage to populations, property and the environment, thus warranting the immediate adoption of exceptional prevention, planning and information measures;
- Occurrence of a serious accident or disaster in the municipality, causing the following effects:
 1. On the population: 10 Injured, 3 Dead, 5 Missing, 15 Homeless and 20 Isolated Individuals;
 2. On properties and heritage: Total or partial damage to public buildings, such as schools and health facilities, which make their use impossible in the short term; total and irreversible damage to classified

buildings and monuments, requiring exceptional measures;

3. On services and infrastructures: Suspension of the supply of drinking water, energy or telecommunications for a period exceeding 24 hours; total or partial damage to transport infrastructures deemed essential to the activity of the municipality;
4. On the environment: Forest fires in the area of the municipality lasting over 12 hours; Destruction of forest areas exceeding 25 hectares; Discharge of hazardous materials into aquifer resources; Spillage of hazardous substances into the soil; Release of hazardous materials into the atmosphere.

The following are considered serious accidents or disasters that may lead to automatic activation of the plan:

- Seismic event with a magnitude equal to or greater than 6.1 on the Richter Scale, or the estimated maximum intensity obtained from instrumental measurements equal to or greater than VIII on the Modified Mercalli Intensity Scale;
- Floods which may cause serious material damage and possibly casualties and displacements, which have an impact on living conditions and the socio-economic fabric, notably disrupting the normal functioning of institutions, transport and communication, the supply of water, electricity, gas, commu-

nications, and other essential goods or services;

- Subsidence, landslides and the detachment of soils and stones that endanger human lives, lead to homelessness, the destruction of infrastructures, disruption of water, electricity and the supply of other consumer goods, assessed as representing a serious danger to populations, properties and the environment, requiring immediate containment measures;
- Cyclones and storms with possible devastating consequences, endangering human lives, causing severe material damage, severely affecting living conditions, the socio-economic fabric, the normal functioning of institutions and services, including transport, means of communication, supply of water, electricity, gas and communications and requiring a coordinated recovery effort;
- Urban, industrial and forest fires that have an impact on people's lives, the assessment of which calls for immediate urgent action, such as the prompt intervention of companies responsible for water distribution, electricity, gas distribution and the local support of emergency units. emergency health care in the area of occurrence, external reinforcement, immediate containment measures and

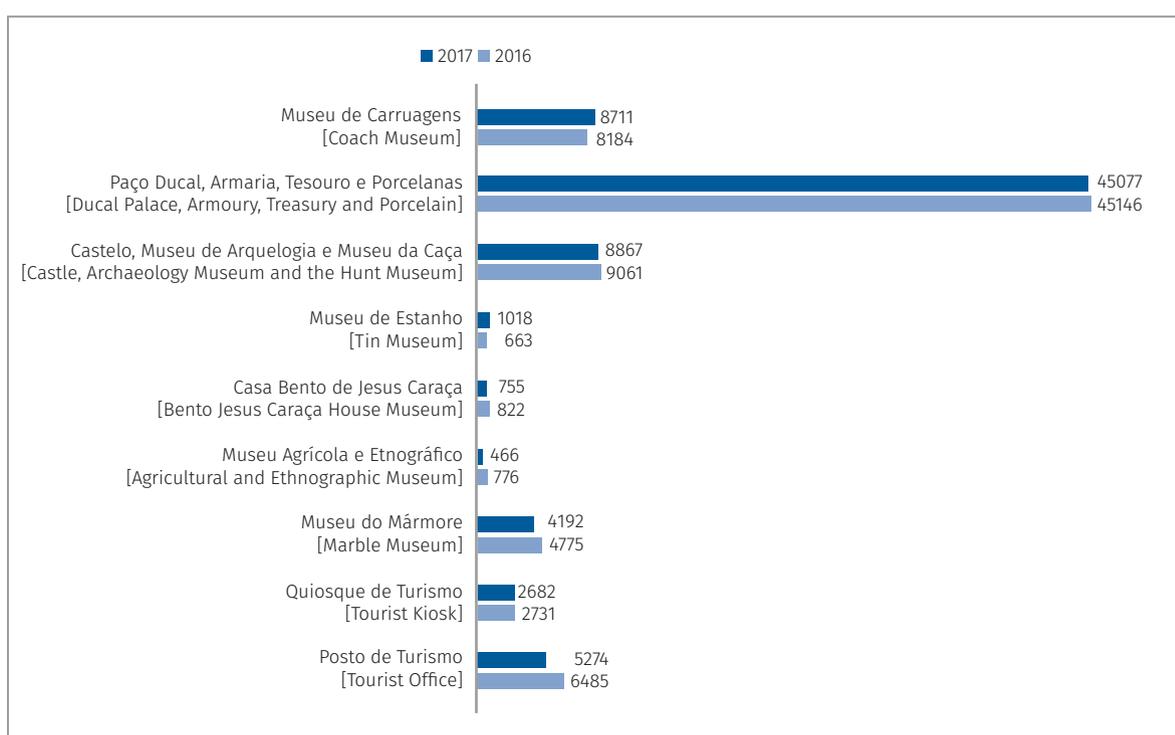
the restoration of living conditions and normality of the socioeconomic fabric;

- Although not deriving from natural disasters, the PMEPCVV also takes the following into consideration:
 - Serious road or rail traffic accidents with a high number of casualties, requiring intervention measures, due to their scale, that go beyond the capabilities of the CBVs [Voluntary Fire-fighters] and local health services, leading to a chaotic situation and requiring prompt and coordinated intervention, possibly calling upon external support in order to restore normality;
 - Terrorist attack with victims, high material damage, the proportions of which require immediate and coordinated relief, search and rescue, evacuation, area security, specialized agent support, special health and psychological support, support for the homeless and urgent recovery measures to restore normality.

4.b.iv RESPONSIBLE VISITATION AT WORLD HERITAGE SITES

Regarding tourism, the number of visitors is still reasonable, considering the size of the town and dispersion of places of interest, and no detrimental impacts have been observed on the main monuments or the historical centre. According to the study on visitors to the monuments and museums of Vila Viçosa, there is no risk of uncontrolled tourism development.

Table 7. Number of visitors 2016 and 2017.



With regard to the great concentration of events in Vila Viçosa, the *Festa dos Capuchos* [Feast of the Capuchins] should be noted, a highly traditional festivity that has been celebrated for around 150 years. It brings together around 20,000 people, with its appealing poster, advertising concerts, fairs and processions. Hence, during this period, the security forces are particularly alert. This event is pinpointed in the Municipal Emergency Plan and in its risk matrix.

4.b.v NUMBER OF INHABITANTS WITHIN THE PROPERTY AND THE BUFFER ZONE

The estimate of the population living in the area of the Property and in the buffer zone is based on Portugal's latest population census (2011) and estimates advanced by the National Institute of Statistics, at the end of every calendar year.

There is no data relating specifically to the area of the Property, corresponding, in general, to the old parish of *São Bartolomeu* in the municipality of Vila Viçosa and part of the territory of the municipality of Elvas and Borba. In the latter municipalities, there are no residents, as the area corresponds to the *Tapada Real*. The buffer zone covers part of the old parish of *Conceição*, also in the municipality of Vila Viçosa, and part of the territory of the municipality of Elvas and Borba. Here too the resident population is highly residual.

- Population estimate in 2017:
 - Area proposed for inscription: 860
 - Buffer zone: 1550
 - Total: 2410

- Year: 2017



5

Protection and management of property

Illustration 220. Detail of the *Tapada Real*.
Photo FL, 2018.

5.a OWNERSHIP

The protection and management strategy of Vila Viçosa has been progressively defined by the *Câmara Municipal* for several years, with the collaboration of Central Government entities, namely those responsible for the protection and conservation of cultural heritage and the enhancement of urban regeneration. The objectives of the conservation of local heritage are well established in local tradition, national legislation and, above all, in regulations, norms and other municipal provisions.

In addition to this strategy there is constant dissemination of the culture and heritage of Vila Viçosa, in association with the local community, especially the younger generations.

The target area of this inscription proposal comprises several owners:

- The State;
- The Municipality;
- The Diocese;
- The House of Braganza Foundation (private entity);
- The *Santa Casa da Misericórdia*;
- Other private entities.

The Church owns some of the monuments, including the *Pelourinho* and *Igreja de Nossa Senhora da Conceição* and the *Cruzeiro of Vila Viçosa/Carrascal*.

The Municipality owns the building of the *Paços do Concelho*, the *Floribela Espanca* Cine-Theatre and the *Ermida de São Domingos*.

The Diocese owns the *Igreja de Santa Cruz* and the building of the former *Convento dos Agostinhos*.

The *Santa Casa da Misericórdia* of Vila Viçosa owns the *Igreja do Espírito Santo* or *Igreja da Misericórdia* and the *Casa de Fresco do Solar dos Sanches de Baena*.

The main private owner of historic monuments is the House of Braganza Foundation, which owns the *Paço Ducal*, Castle, the Church and Cloister of the *Convento das Chagas*, the *Paço dos Bispos Deões*, *Igreja dos Agostinhos* and the *Tapada Real*.

5.b CLASSIFICATION OF PROTECTION

There are currently a set of legal and administrative measures in place to ensure the protection and safeguarding of the target area of this inscription proposal.

In this respect the following are of particular relevance:

- The existing areas with legal protection in 2018;
- The areas with legal protection from 2019, in view of the result of the technical and scientific preparation of this application.

Before identifying the applicable legal norms (within the scope of cultural heritage safeguarding and urban and regional development) for the property proposed for inscription in the World Heritage list, the different levels of decision and competence are systematically presented below.

Some features of the safeguarding of cultural heritage:

- The main legal instruments concerning architectural and archaeological heritage are the *Lei do Património Cultural Português* (Law 107/2001, of 8 September) and Decree-Law 309/2009, of 23 October;
- The most important measure for the physical preservation of architectural and archaeological heritage is their legal protection promoted by the State, by means of which a property, despite constituting the immovable asset heritage of an individual, family or legal person, is also recognized as the cultural heritage of the community;
- Movable assets may belong to the categories of monument, ensemble or site, as defined in international law, namely in the World Heritage Convention (UNESCO, 1972) and in the Convention for the Protection of the Architectural Heritage of Europe (Council of Europe, 1985);
- Immovable cultural property may be of national, public or municipal interest:
 - National interest: when the respective protection and enhancement, in whole or in part, represents a significant cultural value to the nation;
 - Public interest: when the respective protection and enhancement also represents a cultural value of national significance, but for which the protection regime associated with the classification of national interest is disproportionate;
 - Municipal interest: properties, whose protection and enhancement, in whole or in part, are of particular cultural value to a given municipality.
- Properties classified as being of national or public interest benefit from a special buffer zone;
- The buffer zones are administrative easements, through which permits for construction works or any other type

of work that changes the topography, alignments and building height and, in general, the distribution of volumes and roofs or the exterior cladding of buildings, may not be granted by the municipality or by any other entity without the prior approval of the competent cultural heritage authority;

- No intervention or work may be carried out to the interior or exterior of classified monuments, ensembles or sites, or changes to use that may affect them, in whole or in part, without the express permission of the competent central government body (in the case of immovable assets of national and public interest) or municipal authority (in the case of immovable assets of municipal interest).

In order to ensure the management, safeguarding, enhancement, conservation and restoration of immovable property belonging to the cultural heritage located in the area proposed for inscription, or situated in its buffer zone, the Portuguese State has the following services:

- The *Direção-Geral do Património Cultural* (DGPC), based in Lisbon, whose mission is to ensure the management, safeguarding, enhancement, conservation and restoration of assets that integrate the country's immovable, movable and intangible cultural heritage, and to develop and implement the national museum policy.

The *Direção Regional de Cultura do Alentejo* (DRCA), based in Évora, whose mission, in its geographical area of operation, and in coordination with the DGPC, is to create access conditions

to cultural heritage, to monitor activities and supervise artistic production organisations financed by the services and bodies in the area of culture, to monitor actions relating to the safeguarding, enhancement and dissemination of immovable, movable and intangible cultural heritage, and to support museums.

Table 8. Summary of the competences of the various administrative authorities regarding the management and conservation of the site proposed for inscription in the World Heritage List.

Decision-making levels	Conservation of cultural heritage
Municipal level: The <i>Câmara Municipal de Vila Viçosa</i>	Classification of architectural and archaeological heritage (including monuments, ensembles and sites) in the municipal interest category. Approval of conservation, restoration and alteration projects for monuments, ensembles and sites classified in the municipal interest category.
Regional level: <i>Direção Regional de Cultura do Alentejo</i> (DRCA)	Study of the proposals for the classification of architectural and archaeological heritage (monuments, ensembles and sites) in the national monument or monument of public interest categories. Preparation of proposals for cultural heritage buffer zones; Drawing up of reports on the conservation, restoration and alteration projects of classified buildings or of those located in a buffer zone.
Central level: <i>Direção-Geral do Património Cultural</i> (DGPC)	Preparation of final proposals for the classification of architectural and archaeological heritage (monuments, ensembles and sites) in the national monument or monument of public interest categories; Conservation, restoration and alteration projects.
Governmental level	Classification of architectural and archaeological heritage (monuments, ensembles and sites) in the national monument or monument of public interest categories; Approval of buffer zones for architectural and archaeological heritage (monuments, ensembles and sites) in the national monument or monument of public interest categories.

Table 9. Competence for approval of conservation, restoration and alteration projects.

Type of action	Competences of entities
<p>Conservation, restoration and alteration of individually classified buildings;</p> <p>Conservation, restoration and alteration works of immovable property not individually classified but located in the area proposed for inscription;</p> <p>Conservation, restoration and alteration of immovable assets located in the buffer zone;</p> <p>Archaeological works related to public or private works on classified buildings or of those situated in a buffer zone.</p>	<p>The projects are approved by the DGPC, acting on the proposed decision of the DRCA;</p> <p>The projects are approved by the DGPC, acting on the proposed decision of the DRCA, except in cases where there is a detailed safeguarding plan, when approval is requested from the municipality;</p> <p>Projects are approved by the DRCA, except where there is a detailed safeguarding plan, when approval is requested from the municipality;</p> <p>Archaeological works are approved by the DGPC acting on the proposed decision of the DRCA.</p>

5.b.i LEGAL PROTECTION TO CULTURAL HERITAGE

CLASSIFIED HERITAGE

Within a relatively small area, the historic urban centre of Vila Viçosa presents one of the highest densities of immovable cultural property that is legally protected by Portuguese law, when compared to other towns and cities of equal or greater geographical size.

The recognition of historical, artistic and archaeological significance began at the beginning of the twentieth century (the period when the first classifications emerged in Portugal) and has continued to the present day, accompanying the evolution of national criteria for the conservation of cultural heritage and the perception and appropriation on the part of the local community of its heritage.

In the area covered by the present nomination proposal (including both the property nominated for inscription and the respective buffer zone) there are currently:

- 6 national monuments;
- 13 monuments of public interest;
- 1 ensemble of public interest;
- 6 monuments of municipal interest.

NATIONAL MONUMENTS:

Situated within the spatial scope of the property nominated for inscription

1. *Castelo* of Vila Viçosa (Parish of Nossa Senhora da Conceição and S. Bartolomeu), classified in 1910;
2. *Igreja dos Agostinhos (Terreiro do Paço)*, classified in 1944;
3. *Igreja and Claustro do Convento das Chagas (Terreiro do Paço)*, classified in 1944;
4. *Paço Ducal* of Vila Viçosa (*Terreiro do Paço*), classified in 1970;
5. *Pelourinho* of Vila Viçosa (Av. dos Duques de Bragança), classified in 1910;

Situated in the buffer zone

6. *Cruzeiro* of Vila Viçosa (*Campo da Restauração*), classified in 1910.

MONUMENTS OF PUBLIC INTEREST:

Situated within the spatial scope of the property nominated for inscription

1. *Igreja da Esperança (Largo Mouzinho de Albuquerque)*, classified in 1944;

2. *Igreja de Nossa Senhora da Conceição (Largo do Castelo)*, classified in 1944;
3. *Paço dos Bispos Deões (Terreiro do Paço)*, classified in 2012;
4. *Igreja and Convento de Santa Cruz*, classified in 2012;
5. *Igreja de S. Bartolomeu or Igreja de S. João Evangelista (Praça da República)*, classified in 1945;
6. *Casa dos Arcos/Palácio dos Matos Azambuja (Praça Martim Afonso de Sousa, 16)*, classified in 2007;
7. *Igreja do Espírito Santo, or Igreja da Misericórdia (Praça da República)*, classified in 2013;
8. *Ermida de S. Bento (Alto de S. Bento, Tapada Real)*, classified in 2013;
9. *Moradia do Desembargador Justice Barata dos Santos (Parish of Nossa Senhora da Conceição and São Bartolomeu)*, classified in 2017;

Situated in the buffer zone

10. *Capela de S. João Batista (Campo da Restauração)*, classified in 1997;
11. *Igreja de Nossa Senhora da Lapa, Hospedaria do Peregrino, Moradia do Capelão e do Ermita*, classified in 2002;
12. *Igreja, Convento and Cerca de Nossa Senhora da Piedade (Largo dos Capuchos)*, classified in 2012;
13. *Igreja de S. Domingos*, classified in 2013.

ENSEMBLE OF PUBLIC INTEREST

Situated within the spatial scope of the property nominated for inscription

1. *Passos de Cristo/Estações da Via Sacra* of Vila Viçosa (Parish of Nossa Senhora da Conceição and São Bartolomeu), of which the following are an integral part: the *Passo do Rossio* and *São Paulo*, at the entry to *Rua Dr. António José de Almeida*; the *Passo da Rua Padre Joaquim da Rocha Espanca*; the *Passo da Rua dos Fidalgos* (moved from the *Praça da República*); the *Passo* in the *Largo José Sande* (transferred from *Rua da Corredoura*); the *Passo do Largo Mariano Prezado*, Ensemble classified in 2018.

MONUMENTS OF MUNICIPAL INTEREST:

Situated within the spatial scope of the property nominated for inscription

1. *Porta da Tapada (São Bento)*, classified in 2006;
2. *Lagar da Cooperativa de Olivicultores de Vila Viçosa / Alentejo Marmoris Hotel (Parish of Nossa Senhora da Conceição and São Bartolomeu)*, classified in 2008;
3. *Casa de Fresco do Solar dos Sanches Baena*, classified in 2015;
4. *Building of the Paços do Concelho*, classified in 2015;

Situated in the buffer zone

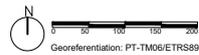
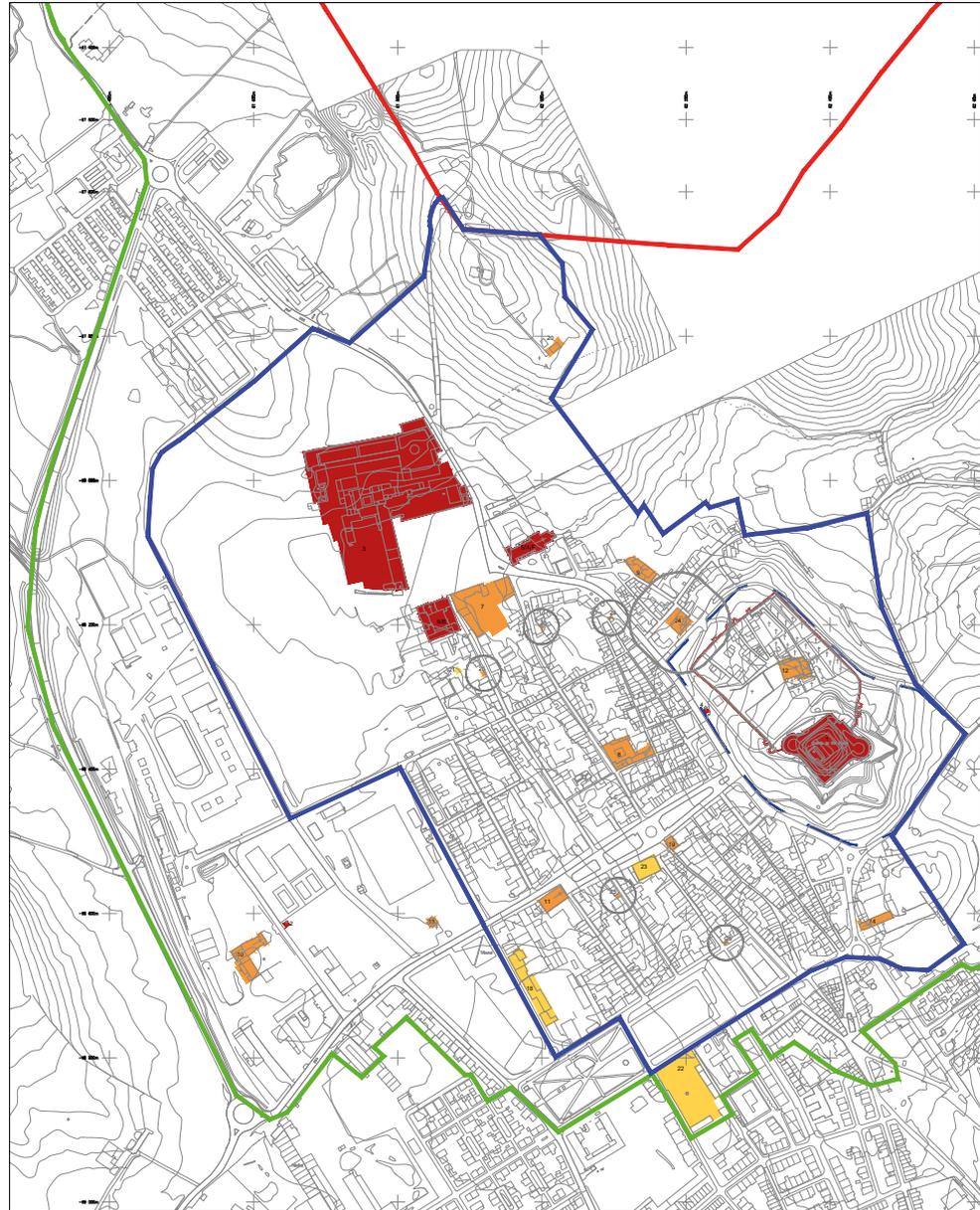
5. *Igreja/Ermida de S. Luís (Largo dos Capuchos)*, classified in 2011;
6. *Convento de Nossa Senhora do Amparo, or of S. Paulo, or Fábrica de São Paulo*, classified in 2015.

BUFFER ZONE 2011

To ensure preservation of the significance and uniqueness of the vast classified heritage located in Vila Viçosa, an extensive buffer zone was created in 2011 (published by way of Decree-Law 527/2011 of 6 May). The area within this buffer zone corresponds to the circumscribed area of the attached plan (Illustration 221) and includes a *non aedificandi* buffer zone around the Castle of Vila Viçosa of approximately 8 ha.

According to this buffer regime, the entire historic urban centre of Vila Viçosa falls under the entire supervision of the entities responsible for the protection of the national cultural heritage (currently the *Direção Regional de Cultura do Alentejo* and the *Direção-Geral do Património Cultural*).

By means of urban planning, the *Câmara Municipal de Vila Viçosa* has worked with these entities to stabilise and reach a consensus on the norms and urban restrictions applicable to this area.



Vila Viçosa Historic Urban Centre
Map of Listed Buildings

- | | | | |
|---|--|---|--------------------------------|
|  | Proposed property: Historic Urban Centre |  | National Monument |
|  | Proposed property: Tapada Real |  | Monument of Public Interest |
|  | Buffer Zone |  | Monument of Municipal Interest |

Illustration 221. Reduced image of the plan with the location/mapping of classified buildings and the buffer zone existing in 2018.

5.b.ii LEGAL PROTECTION EMERGING FROM PROPOSAL FOR INSCRIPTION ON THE WORLD HERITAGE LIST

The studies conducted in preparation of this proposal also considered the advantage of including the *Tapada Real* within the boundaries of the nominated property.

Under Portuguese law, the inclusion of immovable property on the world heritage list determines the opening of a classification procedure, at a national interest level, and the establishment of the respective buffer zone.

In this regard, the competent departments of the Ministry of Culture have already begun the classification procedure of the nominated area for inscription, including provision for the buffer zone.

With the commencement of the national interest classification procedure of the ensemble designated as «Vila Viçosa, Renaissance Ducal Town» (which took place on 18 December 2019, by Public Notice 221/2019, published in the Official Gazette, 2nd Series, PART C, no. 243, p.56), the nominated Property for inscription now benefits from legal protection provided for in Portuguese law, whereas:

- All conservation, restoration, alteration and demolition projects are prepared by technicians holding a legally recognized qualification;
- All conservation, restoration, alteration and demolition projects are accompanied by a report, prepared by a competent technician with over five years experience, with prior assessment of the situation, including historical, cultural, architectural and archaeological factors;
- Projects are subject to authorization and monitoring by the competent body;
- Owners must carry out any works or other interventions deemed necessary for their safeguarding by the competent cultural heritage authorities.

5.c MEANS OF IMPLEMENTING PROTECTIVE MEASURES

The protective measures resulting from the classification of the *Vila Ducal* and *Tapada* are ensured by the *Direção Regional de Cultura do Alentejo* (DRCA) and the *Direção-Geral do Património Cultural* (DGPC), bodies dependent on the member of the Portuguese government that oversees Culture. These entities have an inventory of the existing heritage assets to support their actions, and the *Câmara Municipal de Vila Viçosa* also has the *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico* to control urban operations.

The *Inventário do Património Arquitetónico de Vila Viçosa* [Architectural Heritage Inventory System of Vila Viçosa] was carried out in 2006, by the extinct *Direção-Geral dos Edifícios e Monumentos Nacionais* [Directorate-General for Buildings and National Monuments] in collaboration with the *Câmara Municipal de Vila Viçosa*. It involved field work and the collection of bibliographic data, and identified the architectural and urban assets worthy of protection. In addition to the framework and detailed property description, the work included the period of construction, chronologies, particular characteristics, technical data, materials, conservation, adulterations, potential hazards and necessary intervention. This inventory is currently managed by the *Direção-Geral do Património Cultural*.

The *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico* (published in the *Diário da República*, 2nd Series, issue 172, on 6 September 2019) has also contributed to the application of protection and safeguarding measures; it seeks to establish the operating strategies and rules for the use and occupation of land and buildings which are necessary to ensure the preservation and enhancement of the existing cultural heritage in its area of intervention; it develops restrictions and the effects created by the classification of immovable property and buffer zone. This plan took the aforementioned study into account.

The opening of the national monument classification procedure, of the entire area of the property nominated for inscription, and the delimitation of the corresponding buffer zone, has consolidated all efforts and protection measures within the scope of cultural heritage.

The application of safeguarding measures by the competent authority to classified properties, or those in the process of classification, that are at risk of destruction, loss, misappropriation or deterioration, in addition to the enjoyment of pre-emptive rights by the State and municipalities in the disposal of immovable property located in the area of the property nominated for inscription and in the respective buffer zone, are also means of protection and safeguarding to be considered and therefore provided for by law.

5.d EXISTING PLANS RELATING TO MUNICIPALITY AND REGION IN WHICH NOMINATED PROPERTY IS SITUATED

In Portugal, land management instruments are divided into two types:

- Urban and regional development programmes, of a strategic nature – addressing land development issues, which may operate at a national, regional or inter-municipal level;
- Municipal/inter-municipal urban and regional development plans, of a regulatory nature – addressing the issues of land planning at a local level, the competence of each municipality (ies) and which are binding on individuals.

The municipal land-use plans, approved by the municipalities, define the municipal land management policy, with a view to sustainable management of resources, including cultural and landscape heritage. These plans have 3 levels:

- The *Plano Diretor Municipal* [Municipal Master Plan] (PDM), of a compulsory nature, establishes a municipal territory occupation model and has a strategic local development and planning component, based on national and regional options. It gathers all the norms required for urban management, and is a strategic and programmatic blueprint;
- The *Plano de Urbanização* [Urbanisation Plan] (PU) develops and implements the municipal master plan in a given area, and structures land occupation and use, providing the framework for the implementation of urban policies, including those for the protection of architectural heritage;
- The *Plano de Pormenor* [Detailed Plan] (PP) develops and puts into detailed action the proposed occupation of any area of the municipal territory, establishing rules on the implementation of infrastructures and the design of spaces for collective use, on the implantation, volume and rules for construction, and the discipline of its integration in the landscape, on the location and urban insertion of collective use equipment and the spatial organization of other activities of general interest.

The *Câmara Municipal de Vila Viçosa* currently has an articulated set of instruments for urban and land planning which contribute to the preservation of the property nominated for inscription, namely:

- The *Plano Diretor Municipal* (PDM) (the last amendment was published in the *Diário da República*, 2nd Series, 29

June 2017, by means of Public Notice 7284/2017);

- The *Plano de urbanização de Vila Viçosa* [Vila Viçosa Urbanisation Plan] (published in the *Diário da República*, on 13 March 2017; Public Notice 2569/2017);
- The *Plano de pormenor de salvaguarda e valorização do centro histórico de Vila Viçosa* [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre of Vila Viçosa] (published in the *Official Gazette* on 6 September 2018; Public Notice 12855/2018);
- The *Regulamento Municipal de Urbanização e Edificação* [Municipal Regulations for Urbanisation and Building] (RMUE);
- The *Regulamento da ocupação do espaço público* [Regulation of public space occupation];
- The *Regulamento da publicidade* [Publicity Regulation].

The land management instruments already developed by the *Câmara Municipal*, in addition to the human resources and experience gained over time, are the pillars on which the task of protecting and conserving the urban, architectural, historical and cultural values of Vila Viçosa will be based.

5.b.i PLANO DIRETOR MUNICIPAL [MUNICIPAL MASTER PLAN]

In Portugal, the elaboration of municipal master plans is compulsory, and their aim is namely to establish the municipal land development strategy, the municipal land model, the location and management of collective use equipment options, and the interdependent relations with the neighbouring municipalities. The municipal councils are responsible for the elaboration and revision of the PDM.

The *Plano Diretor Municipal de Vila Viçosa*, which covers the geographical area of the municipality, contains a series of conservation-oriented provisions:

- On the urban, archaeological and historic quality of the town;
- On the ecological value of the *Tapada Real*, adjacent to the urban centre and included in the geographical area of the municipality;
- On the quality of the surrounding landscape.

Regarding the historic urban centre, the Municipal Master Plan establishes rules on building heights and construction areas, according to which new constructions or extensions of existing constructions may not exceed the prevailing dimensions of the contiguous areas (Chapter V of the PDM Regulation).

In the *Plano Diretor Municipal de Vila Viçosa* [Municipal Master Plan of Vila Viçosa], the *Tapada Real* is integrated in the municipal ecological structure so as to ensure that agricultural and forestry activities are developed sustainably, thus preventing the destruction of landscape compartmentalisation structures and of others that ensure the continuity of ecological processes, compatible with forest and agricultural usage resulting from the quality of the soil.

The property is also regulated by the PDM of Elvas and Borba, as part of the *Tapada Real* is located in these two municipalities. The *Tapada* is classified as rural land, and covers agricultural and forest areas. The regulations of the aforementioned PDM do not refer to the *Tapada* at all.

5.d.ii PLANO DE URBANIZAÇÃO DE VILA VIÇOSA [VILA VIÇOSA URBANISATION PLAN]

The *Plano de Urbanização de Vila Viçosa* implements the urban and regional development policy by providing the framework for the execution of urban policies and by defining the urban structure, the land use regime and the criteria for land transformation. The intervention area includes urban soil (urban perimeter) and rustic soil. Its main objectives are: to safeguard and enhance cultural heritage; to ensure balanced transition areas between the urban centre and rural land; to strengthen social cohesion and promote sustainability; to boost the local economy.

Among the various mechanisms for the protection and enhancement of cultural heritage, the following are of particular relevance:

- The **urban ecological structure** – corresponding to a set of areas (including green spaces, tree alignment, garden areas, private patios) which, by virtue of their biophysical or cultural characteristics and their biophysical continuity, aim to contribute to the ecological balance and protection, conservation and environmental and landscape enhancement of the territory;
- The **heritage regime**, which includes cultural heritage consisting of the architectural and archaeological elements which, by virtue of their characteristics and whether classified or not, are assumed as assets of recognized historical, archaeological, architectural, artistic, scientific, technical and social interest, and gives priority to the protection, conservation and enhancement of its constituent elements;
- The compulsory **archaeological monitoring** of all the works to be carried out in classified buildings, or in buildings at a distance of up to 50 meters, which require disturbing the subsoil;

- The compulsory development of alteration and construction projects for the urban centre of Vila Viçosa from a **preservation and enhancement** perspective, in defence of the conservation and restoration of volumetries, facades, materials and construction process as well as the characteristic materials and colours of the town.

5.d.iii PLANO DE PORMENOR DE SALVAGUARDA E VALORIZAÇÃO DO CENTRO HISTÓRICO DE VILA VIÇOSA [DETAILED PLAN FOR THE SAFEGUARDING AND ENHANCEMENT OF THE HISTORIC CENTRE OF VILA VIÇOSA]

The *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa* seeks to set out in detail the norms applicable to the historic centre, providing for land use and general building conditions, both for new buildings and for the transformation of existing buildings. It recently came into effect (September 2018). The main objectives of the Plan are to promote both the conservation and restoration of the built heritage and urban requalification.

Its main objectives are as follows:

- Urban requalification, so as to bring new quality to the location and its inhabitants;
- To catalogue other buildings, beyond heritage elements, which may be of value to an understanding of the urban area;
- Implementation of new uses that may revitalize the life of the space;
- Creation of new duly equipped leisure zones and public spaces, and the rehabilitation of others;
- Improved road and pedestrian structures, in addition to more parking facilities;
- Definition of intervention levels for each construction;
- Building quality control, by defining the typologies of building elements.

The work carried out in support of the *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa* has established a hierarchy of the existing architectural assets, corresponding to a differentiated table of intervention conditions. In addition to this table, it defines a set of rules that seek to ensure an integrated approach to the historic centre of Vila Viçosa, which are laid down in the regulations of the plan.

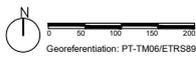
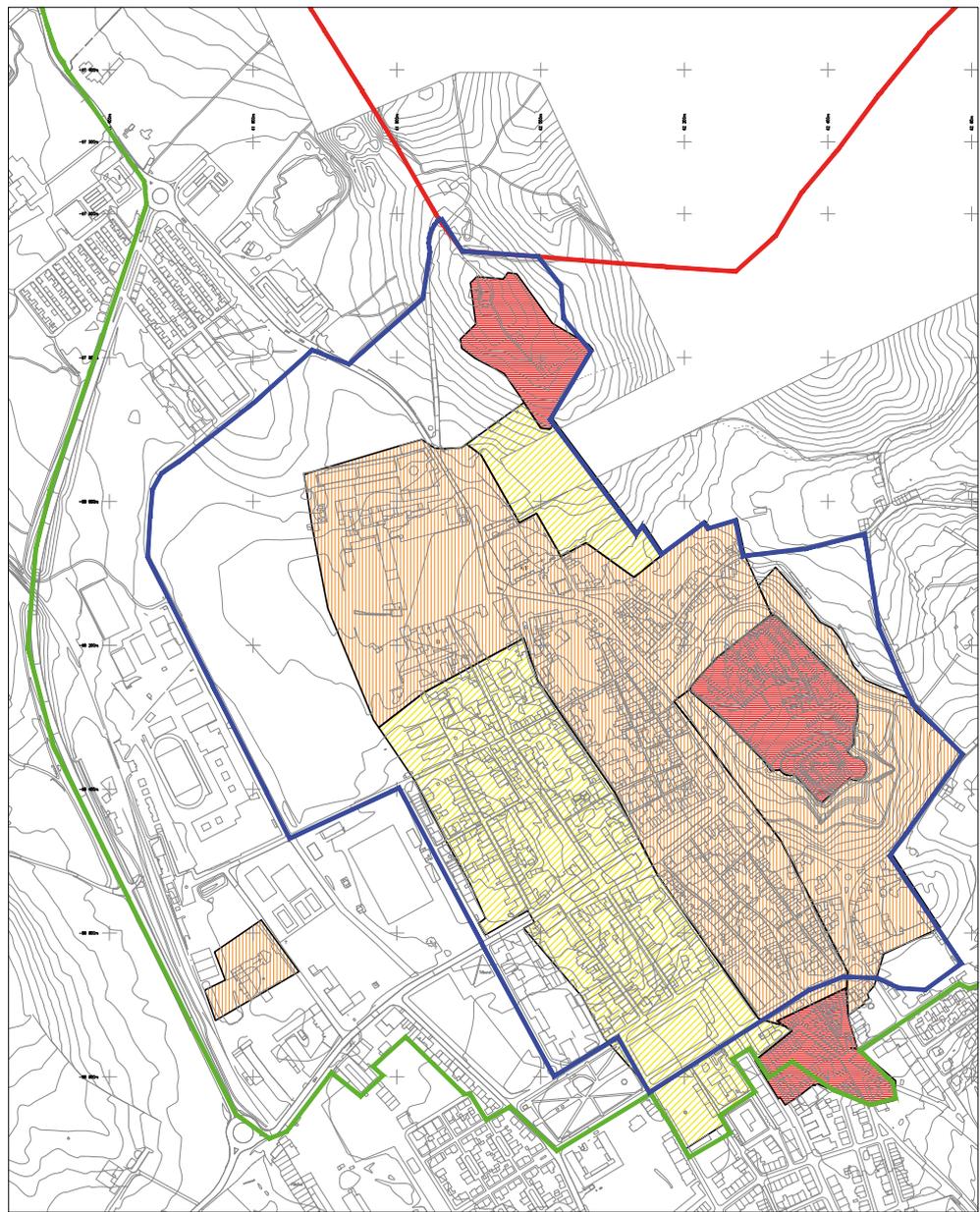
- **Level 1** – includes classified property or property in the process of classification and adjacent buildings that are part of the same built ensemble, pursuant to the table in Article 10, as well as immovable property to be nominated for classification, pursuant to the table in Article 12.1, and other immovable property to be nominated for classification;
- **Level 2** – includes property of greater architectural value, in whole or in part, as an architectural expression of a period;
- **Level 3** – includes supporting buildings, some of which contain elements of architectural value.

The main formal characteristics of the supporting buildings were also analysed, namely the different types of facades, roofs, gaps and walls. On the basis of these works, it was possible to create rules to support building conservation and alteration projects that ensure the continuity of the features and ambience of the old historic centre.

This is an extremely important plan for the management of the historic urban centre of Vila Viçosa, since it defines the rules of action (volumetry, architectural design, materials, textures, colours and business signage) to be taken in order to conserve the authenticity and integrity of the location.

The plan also foresees a higher level of protection of the archaeological heritage, defining five areas of archaeological sensitivity (Illustration 222), according to the probability of archaeological remains, which are based on heritage occurrences and a historic analysis of the evolution of human and urban occupation in the town across time.

- Highly sensitive area – within walls and the *Aldeias* (lower, upper and middle villages) area, corresponding to the original centres of Vila Viçosa, considered to comprehend up to the 13th century;
- Moderately sensitive area – central area along the two longitudinal routes, namely *Avenida dos Duques de Bragança* and *Rua*



Vila Viçosa historic urban centre
Plan showing archaeological sensitivity

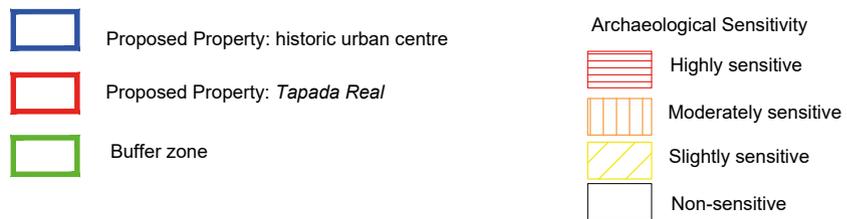


Illustration 222. Historic centre of Vila Viçosa. Archaeological sensitivity plan.

Florabela Espanca/Rua Dr. António José de Almeida, Terreiro do Paço and the Paço Ducal, and Igreja da Lapa;

- Slightly sensitive area – the entire intramural area of “*Cerca nova*”, excluding the aforementioned areas;
- Non-sensitive area – the remaining intervention area of the Plan.

It is the aim of the rules of protection of archaeological heritage to regulate the interventions in buildings that involve demolitions (on facades or structures) and works implying disturbance of the subsoil. This type of work is subject to a technical assessment of the archaeological component, which is carried out by an archaeologist at the service of the municipality or, in his/her absence, by the competent cultural heritage authority, and may result in the imposition of four-level systematized precautionary measures.

- Highly sensitive area: study and characterisation, including archaeological excavation, of the areas of the property to be affected by demolition or intervention in the subsoil, in buildings prior to the second half of the 20th century;
- Moderately sensitive area: study and characterisation, including archaeological drilling, of the areas of the property to be affected by demolition or intervention in the subsoil, in buildings prior to the second half of the 20th century;
- Slightly sensitive area: archaeological monitoring of the demolition and subsoil intervention works;
- Non-sensitive area: absence of preventive archaeological constraints.

5.d.iv REGULAMENTO MUNICIPAL DE URBANIZAÇÃO E DA EDIFICAÇÃO [MUNICIPAL REGULATIONS FOR URBANISATION AND BUILDING]

The main aims of the municipal regulations for planning and building, produced by the municipalities, are as follows:

- To regulate the elements related to planning and building, the regulation of which are not restricted by law to territorial management instruments; namely in the municipal master plans;
- Whenever possible, to itemise the morphological and aesthetic elements to be complied with by planning and building projects;
- To regulate aspects related to safety, functionality, economy, socio-environmental balance and harmony, aesthetics, quality, conservation and building usage;

The *Regulamento Municipal de Urbanização e Edificação* (RMUE) (Public Notice 110/2009, of 27 January) also consists of restrictions and rules for intervention in the historic centre, and prohibits the following:

- The establishment of industries, except the hotel or similar industry, in existing or future buildings;
- The transformation of residential buildings into warehouses, deposits or storerooms (Article 7);
- The use of materials and colours, on facades and roofs, that jeopardize the integration of the buildings from an architectural, landscape and cultural perspective (Article 84);
- The higher extension of buildings that exceeds the predominant building height in the same street;
- The use of tiles other than *telhas lusa* [red tiles], *de canudo* [curved roof tiles, also known as the Moorish or Arab tile] and Roman tiles;
- The opening of gaps with different measurements and proportions to those existing in the same street.

The use of frames in materials other than iron and painted wood (exceptionally accepting lacquered aluminium with a compatible design).

The RMUE stipulates an 8-year period for the compulsory periodic conservation of the exterior of buildings.

5.d.v OCCUPYING PUBLIC SPACE AND PUBLICITY REGULATION

The municipal regulations for occupying public space and publicity foresee norms specifically tai-

lored to the characteristics of the urban centre of Vila Viçosa, with the objective of maintaining the aesthetic balance of the built structures and the aesthetic visibility and enjoyment of the classified immovable property.

The publicity regulation prohibits the affixation, inscription and diffusion of advertising messages that compromise or undermine the quality of the public spaces or contribute to detracting from the characteristics of the image and identity of the natural or built areas.

5.d.vi CONCLUSIONS

The overlapping of the rules established within the scope of cultural heritage and urban and regional development instruments allows for a coherent whole where the following main objectives have been identified:

- Conservation of the layouts and monumental buildings that bear witness to the urban expansion carried out in the 16th century;
- Conservation of the close connection between the historic urban centre and surrounding landscape;
- Conservation of the ambience of the historic urban centre, including all its characterising elements, namely facades, roofs, interiors, unbuilt patios, materials and colours, including the use of marble and decorative detail;
- Conservation of the *Tapada Real*, in all its extension and characteristics.

The objectives laid down have, for several years, consolidated a set of norms that contribute to the conservation of the authenticity and integrity of Vila Viçosa. Some of the main rules of these planning instruments, particularly geared towards safeguarding the heritage, are listed below.

MONUMENTS

- The authentic characteristics of monuments (individually classified buildings or in the process of being classified) may not be demolished or changed, and only conservation, restoration or rehabilitation works are permitted.

URBAN MORPHOLOGY

- The original cadastre resulting from the various stages of growth may not be altered;
- Only buildings in a poor state of conservation or which do not present a relative contribution to the significance of the historic urban centre may be demolished;
- The important urban ensembles (including streets, squares and plazas) may not be altered;
- In order to maintain the character of the historic urban centre, green spaces, the alignment of trees and important private patios may not be altered.

FORM OF THE BUILDINGS

- The buildings with a considerable contribution to the significance and uniqueness of the historic urban centre should be conserved and restored, according to the regulations established in the detailed safeguarding and enhancement plan;
- Restoration, alteration and reconstruction works on residential buildings should respect their important interior and exterior characteristics, namely their design, materials and traditional colours, and maintain their decorative detail;
- Any changes or extensions should respect with the scale, proportions and existing materials so as to blend in with the character and spirit of the historic urban centre;
- New constructions may only be carried out in the locations specified in the plans, and should comply with the existing urban alignments, and display a design, cladding materials and colours that blend in with the dominant architectural characteristics.

MATERIALS

- All restoration, alteration or extension works should take appropriate materials and colours into account, and the use of materials and finishes that are not in line with the characteristics of the location are prohibited;
- In the buildings with significant artistic and historic value, traditional construction ma-

materials (stone, wood, whitewash) should be used, and the use of materials and colours that do not blend into the location are prohibited.

NEW USAGE

- The buildings of the historic urban centre are intended preferentially for housing and complementary activities, namely: trade, services, restaurants and collective use equipment; alteration of use is only permitted if deemed to contribute to the long term conservation of the building.

5.e PLAN FOR THE MANAGEMENT OF PROPERTY AND STATEMENT OF MANAGEMENT OBJECTIVES

The present proposal is accompanied by a management plan for the period 2020-2023.

The management plan was drawn up on the basis of several work sessions carried out with: those representing the municipal parties; the principal owners of the area nominated for inscription; economic agents; those representing the various public sectors, namely Culture and Education, and always including the population.

The management plan shall be developed in accordance with the following main objectives:

- To preserve, conserve and restore the built heritage and rehabilitate public areas in the historic urban centre and in the area of the *Tapada Real*, considering the following:
 - Conservation of the layouts and monumental buildings that bear witness to the urban expansion carried out in the 16th century;
 - Conservation of the close connection between the historic urban centre and surrounding landscape;
 - Conservation of the spirit of the historic urban centre, including all its characterising elements, namely facades, roofs, interiors, unbuilt patios, materials and colours, including the use of marble and decorative detail;
 - Conservation of the *Tapada Real*, in all its extension and characteristics.
- To raise the awareness of current and future users (residents, workers, visitors, students and researchers) of the historic urban centre and area of the *Tapada*, in the defence and enhancement of their heritage value, encouraging them to participate in the protection, conservation, enhancement and promotion of these assets;
- To contribute to the excellence of the tourist experience in Vila Viçosa, not only in the town but also in the relationship with the rest of the municipality in the agro-forestry and geological sector, promoting an integrated experience.

By interpreting the needs and fears of current and future generations, and their desire to enhance the legacy of the past, four broad development priorities have been identified for the oncoming years. These priorities should be considered in their interrelations with each other, since none is closed in on itself.

- 1| Conservation of cultural heritage;
- 2| Management of change and sustainability;
- 3| Interpretation, education and research;
- 4| Tourism management.

5.f SOURCES AND LEVELS OF FINANCE

The sources of finance, which are itemised in the management plan, are varied, including the participation of:

- The Municipality of Vila Viçosa – which has a budget for its professional staff who ensure: the cleaning of the town; the maintenance of the road network and the several services supporting the population; the technical management of applications for the conservation, alteration and construction of buildings; the raising of awareness of the population for the protection of material and non-material heritage³;
- The House of Braganza Foundation – securing conservation of its assets, which are among the most visited by tourists;
- The Catholic Church/Diocese – which ensures conservation of its assets;
- The *Santa Casa da Misericórdia* of Vila Viçosa which ensures conservation of its assets;
- Individuals – who ensure conservation of their assets and are obliged by law to promote their rehabilitation, or, in the case of non compliance with this regulation, the municipality may, at any time, resort to coercive measures;
- EU Funding:
 - Portugal 2020 – Investment Priority 6c (PI 6.3): Conservation, protection, promotion and development of the natural and cultural heritage;
 - Portugal 2030;
- Chairs Programme (possible) – supporting the higher education and research institutions of partner entities.

³ As an example, it should be noted that for the year 2018, 3.4% of the municipal budget was allocated to activities related to Culture and Heritage, excluding the costs of permanent human resources. (Source: budget of costs, Vila Viçosa Municipality, 2018).

5.g SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

The cultural management of Vila Viçosa is ensured by:

- Ministry of Culture departments – which have a full inventory of all the heritage assets of Vila Viçosa and professional staff (including historians, architects and archaeologists) qualified to provide technical support to the conservation and restoration of the heritage, including archaeological works, when necessary. These departments have experience in the area of management and conservation of other sites inscribed on the World Heritage List, namely the historic centre of the city of Évora and the border and garrison city of Elvas;
- Municipality departments – which have professional staff (including a historian, cultural heritage branch and architects) qualified to manage the applications to carry out works on the historic centre and to maintain a permanent cultural programme of awareness and enhancement of the cultural heritage;
- The House of Braganza Foundation – which has multidisciplinary technical staff for the conservation, enhancement, promotion and dissemination of the heritage in both the historic urban centre and the *Tapada Real*;
- Tourism services – which have tourism technicians who promote and disseminate information, accompany visitors, and are prepared to provide the support required in the tourist information office, museums and events.

The entities with conservation competences vary according to the owner, as below:

- *Câmara Municipal de Vila Viçosa* – public space, public property;
- Diocese – churches and convents;
- House of Braganza Foundation – Ducal Palace, Convent, *Paço do Bispo*, *Igreja dos Agostinhos* and *das Chagas*, Castle and the *Tapada Real*;
- *IP, Infraestruturas de Portugal* [Infrastructures of Portugal] – Railway and public railway domain;
- Private – mandatory under the PPSCH [*Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa*] and the RMUE [*Regulamento Municipal da Urbanização e da Edificação*].

5.h VISITOR FACILITIES AND INFRASTRUCTURE

The analysis of the existing facilities and infrastructures for visitors includes not only those in the area of the Property and buffer zone proposed/nominated for inscription, but also in the municipalities covered, as they all serve the area in question.

The part in which Vila Viçosa is located has greater impact, as the historic centre is situated in the main street network of the municipality, whereas the part of Elvas and Borba only encompasses the *Tapada Real*.

Table 10. Supply of tourist facilities and infrastructures (Source: *Turismo de Portugal 2018*).

	Borba	Elvas	Vila Viçosa
Tourist entertainment companies	3	5	4
Travel and Tourism agencies	0	4	1
No. of Tourist complexes	7	19	6
No. of 4 and 5 star hotels	0	5	2
No. of local accommodation establishments	11	21	15

Table 11. Accommodation capacity for tourists (Source: *Turismo de Portugal 2018*).

	Borba	Elvas	Vila Viçosa
Accommodation capacity in tourist complexes (beds/visitors)	102	832	250
Accommodation capacity in local accommodation (beds/visitors)	115	322	140

Table 12. Museums and cultural spaces.

	Borba	Elvas	Vila Viçosa
Museums	5	7	12
Castles	1	1	1
Libraries/Historic Archives	1	1	1
Concert halls	1	3	1

The *Plano Nacional de Promoção da Acessibilidade* [National Plan for the Promotion of Accessibility], currently in force, reinforces one of the key issues to attain the four objectives of the Lisbon European Council: to increase compet-

itiveness, to achieve full employment, to strengthen social cohesion and promote sustainable development, considering that accessibility should be regarded in a global and integrated manner, in all the fields of political action. Thus, the applicable legislation on these issues consider that public spaces and equipment should eliminate both physical and sensory architectural barriers. The municipalities in question have developed their accessibility plans over time and therefore, most of the spaces provide access to the public, free of architectural barriers.

5.i POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

In order to continue to present and disseminate the site, the *Câmara Municipal* organizes, or organizes in association with other entities, cultural programmes based on the heritage, painting contests, photograph exhibitions, seminars, talks, conferences and popular festivities, in the form of events, studies or publications. It also provides updated information on the history of the site.

Heritage and several related events.

- **Callipole Journal (CMVV [Câmara Municipal de Vila Viçosa])** – journal of the *Câmara Municipal de Vila Viçosa*. “The journal consists of diversified thematic units, most recent publication reviews, cultural news and interviews. The studies offer sound, reflective and non-polemic approaches to themes in the fields of history, heritage, arts and literature. Presented through the highly respected writing of distinguished contemporary young artists, prominent figures on the university and intellectual scene, they are original works of excellent quality, forgotten or barely studied, which give us tremendous insight into some of the more invisible sides and darker areas of our historic, cultural, artistic and architectural fabric” (21 editions, periodicity: annual, since 1993). (in: <http://callipole.cm-vilavicoso.pt/index.html>). In 2018, the Journal celebrated 25 years of existence, with a set of 25 issues and two special editions, since 4 of the 21 volumes were double issues. Not one year was omitted. The life of the journal is not only praiseworthy for the number of issues and special editions published, but also for the large number of pages in each volume, amounting to around 6.900 printed pages.
- **Heritage One Day Conferences (CMVV)** – events of great strategic importance, constituting a highly rich contribution to the proposal of Vila Viçosa to the World Heritage of UNESCO. Their “main objectives are to analyse the fundamental bases that scientifically justify the proposal of Vila Viçosa for inscription on the World Heritage list, to give priority to the organisation of events that are conducive to the analysis and debate of local heritage realities, and to encourage the participation of institutions and the local community in heritage-related initiatives and debates” (six editions since 2003). (in: <http://www.cm-vilavicoso.pt/pt/site-acontece/noticias/Paginas/VI-Jornadas-Do-Patrim%C3%B3nio-De-Vila-Vi%C3%A7osa.aspx>).
- **Olimpíadas do Património [Heritage Awareness Campaigns] (CMVV)** – targeting the school population and

students and teachers of the 2nd and 3rd cycles, aiming to inspire and strengthen the relationship and commitment between the younger generations and their heritage, with particular relevance for the schools belonging to the intervening municipalities of the House of Braganza Foundation. (*I Olimpíadas do Património* (February/April 2005); *II Olimpíadas do Património* (2005/2006); *III Olimpíadas do Património* (Vila Viçosa 2008 /2009); *I Olimpíadas do Património João Gonçalo do Amaral Cabral* (2014/2015); *II Olimpíadas do Património João Gonçalo do Amaral Cabral* (2016/2017).

- **Livros de Muitas Cousas [Books of Many Things] (FHB [House of Braganza Foundation])** – House of Braganza edition addressing themes on the history and heritage of the House of Braganza, thus including several perspectives on Vila Viçosa, and its historic/architectural heritage (5 editions).
- **Several multimedia elements (FHB)** – dissemination of the heritage of the House of Braganza in Vila Viçosa, in partnership with several entities, such as:
<http://www.fcbraganca.pt/videos/dia-do-castelo-2017.htm>
http://www.fcbraganca.pt/videos/castelo_vv.htm
<http://www.fcbraganca.pt/videos/aula.htm>
- **Festa dos Capuchos (CMVV)** – Festival that has been celebrated for approximately 150 years, in the second week of September, invoking *Nossa Senhora da Piedade dos Capuchos*. It is a demonstration of devotion, popular participation and socialization. The *Igreja do Convento dos Capuchos* dominates the celebrations, and it is within its space that most of the celebrations and festivities are held. It contributes to strengthening local identities, boosting economic development and fostering the social cohesion of the municipality. Moreover, it is an opportunity to raise awareness of the richness of the heritage of Vila Viçosa. (frequency: annual, since 1863) (Declaration of municipal interest of the event, *Festa dos Capuchos*, in Vila Viçosa, opening of procedure 2013).
- **Feira Medieval (CMVV)** – event created for dissemination of the built and monumental heritage, of the historic, cultural, religious and human heritage, providing all residents and visitors the possibility of reliving periods that were pivotal for the construction of our identity, and consid-

ering that the History of Portugal can be felt and relived in Vila Viçosa (2 editions, since 2012).

- **Renaissance Fair (CMVV)** – The staging of this event resulted from the understanding that the historic Renaissance recreation, coupled with the historic accuracy of theatrical animation and the participation of the community, constitutes an ideal platform for the dissemination of history and local identities, and to enhance our image, based on the fact that Vila Viçosa has conserved a significant Renaissance heritage, with a high degree of authenticity and exceptional quality. The event is open to the participation of the general community of Vila Viçosa, to all audiences, contexts and sectors, from cultural to historic, and naturally the tourist and business sectors (1st edition, 2015).
- **Cartão Amigos do Património do Município de Vila Viçosa [Friends of the Heritage of Vila Viçosa Municipality Card]** – (Public Notice 887/2009, 13/8 DR156IIS) – the aim of which is to ensure a heritage plan that is geared towards articulated action between the council and local community, anchored in the conviction that the future of Vila Viçosa lies in its heritage, that its conservation and dissemination must involve the collaboration of the parties concerned, and that it is possible to devise collective participation measures. It targets all individuals, institutions and entities which, broadly speaking, identify with the heritage of Vila Viçosa and feel compelled to protect and disseminate it.
- **Prémio de Investigação Património Calipolense [Award for Research on the Heritage of Vila Viçosa] (CMVV)** – (Public Notice 688/2009, 17/7 DR137DRIIS) seeks primarily to publically acknowledge the studies that contribute to enrichment of the local heritage. It aims to stimulate original and innovative contributions in the heritage field, in its various forms of expression, and to find other forms of heritage enrichment and understanding.
- **Prémio de Pintura Henrique Pousão [Henrique Pousão Painting Award]**.
- **Prémio Literário Florbela Espanca [Florbela Espanca Literary Award]**.
- **Prémios escolares [School Awards] (Bento de Jesus Caraça and António de Oliveira Cadornega)**.
- **Several gastronomic events (CMVV)**.

5.j STAFFING LEVELS AND EXPERTISE

Management of the site involves the articulated participation of professional staff from various institutions, namely:

- The **Câmara Municipal de Vila Viçosa**: 14 employees directly and indirectly linked to enhancement and protection of the heritage, out of 142 employees of the Council and Autarchy, including tourism employees.⁴
- Senior staff:
 - Degree in History, branch of Cultural Heritage (1)
 - History and Archaeology (1)
 - Degree in Architecture (2)
- Technical and operational assistants (6)
- Maintenance assistants (4)

- **Direção Regional de Cultura do Alentejo**: 50 employees directly and indirectly linked to enhancement and protection of the heritage, out of 70 employees of the *Direção*.

- **House of Braganza Foundation**⁵: 53 employees.
 - Administrative, museum and library activities (28)
 - Agricultural activity (10)
 - Repair and maintenance activities (15)

Maintenance of the employees linked to protection and enhancement is foreseen for the period 2020-2023, however this situation may change should the proposal for inscription be approved.

⁴ Source: Staff map for the year 2018, Vila Viçosa Municipality 2018.

⁵ Source: Annual Activity Report 2017, House of Braganza Foundation.





Monitoring

Illustration 223. Cultural animation in I Renaissance
Fair of Vila Viçosa, in July, 2015. Photo FL, 2015.

This plan of action will be reviewed every five years by the Municipality of Vila Viçosa, with the support of a panel of experts on each issue, and in collaboration with the *Direção Regional de Cultura do Alentejo* and the *Entidade Regional de Turismo do Alentejo e Ribatejo* [Regional Tourism Entity of the Alentejo and Ribatejo].

The continuous monitoring of the state of conservation of the site, using the indicators specified in this management plan, will constitute an important instrument for such management. Thus, monitoring serves as a means for those in charge to justify their conservation policy, their needs and decisions, making it possible for their actions and measures to be assessed. Monitoring will be carried out by a technical team of the municipality of Vila Viçosa, in collaboration with expert technicians of the *Direção Regional de Cultura do Alentejo*, and this team will also be responsible for suggesting any alterations deemed necessary. This team will meet twice a year to assess the implementation of the action plan.

It should be noted that monitoring does not serve solely to check whether foreseen actions are being carried out or not, but also how the main objective is being met. In other words, indicators are defined mainly in order to assess the state of conservation of the Property as World Heritage of UNESCO. This is carried out from a multidimensional perspective, as in addition to dealing with issues involving the preservation and conservation of heritage, socio-economic and environmental issues are also taken into consideration.

A monitoring report will be prepared every two years to send to UNESCO, which will include a report on the state of conservation and upkeep of the Property, thus contributing to the periodic reports that Portugal, as a State Party, has to present on the application of the World Heritage convention.

6.a KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

The state of conservation should be considered in its entirety, including:

- The historic centre;
- The *Tapada Real*;
- The buffer zone.

As far as the **historic centre** is concerned, the monuments of current buildings (residential or providing services) should be highlighted.

As already mentioned, the state of conservation of most of the monuments is good, or reasonable, requiring only continuous maintenance works. In the oncoming years, further efforts will be taken to improve the state of conservation of the monuments.

As far as current buildings are concerned, the situation has been identified in their mapping, to include the following:

- Buildings in a poor or pre-ruin state of conservation;
- Buildings requiring the correction of total or partial adulterations.

The monitoring indicators, set out in detail in the Management Plan, include the assessment of:

- The evolution of the state of conservation of the classified monuments and public spaces;
- The state of conservation of the buildings that contribute to the uniqueness and significance of the historic centre;
- The investments and co-funding;
- The works carried out on the buildings and public space;
- The implementation of the mobility and inclusion plan;
- The dynamics of local trade;
- Local employment created.

The **Tapada Real** is currently an area for agricultural and animal production. It is clearly distinctive from the surrounding landscape, at a biophysical and visual level. There are built elements within its perimeter such as the palace (main building), small houses, a lime kiln and three chapels. No additional functions of the *Tapada* are foreseen for the oncoming years.

The monitoring indicators include the evolution of the state of conservation of the built heritage and forest areas.

The **buffer zone** encompasses two distinct areas:

- A small urban area adjacent to the historic centre, in which some monuments are situated;
- The relatively protected natural surroundings, composed of agricultural soil.

For monitoring effects, the evolution of the state of conservation of the classified buildings will be taken into consideration, or of those that contribute to the uniqueness of the site nominated for inscription.

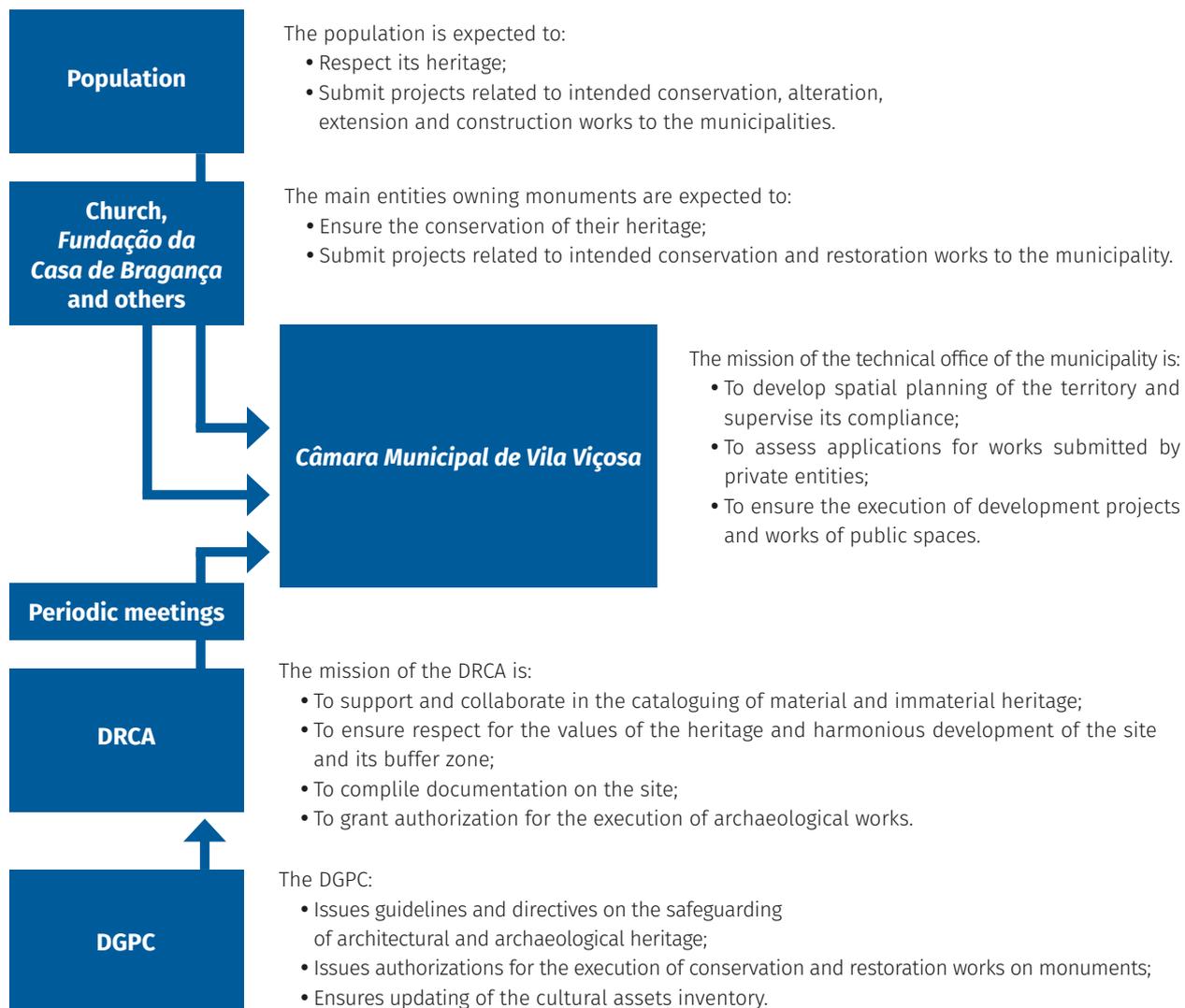
Designation	Indicator	Unit	Frequency	Location of records
State of conservation				
State of conservation of classified monuments		% – Improvement in relation to the situation of reference	2 years	CMVV
State of conservation of classified monuments – identification of impacts caused by climate change		Report/score	Annual	CMVV
Works carried out on classified monuments		Unit	2 years	CMVV
Contribution of actions for enhancement of the PROPERTY		Report/score	2 years	CMVV
State of conservation of supporting buildings		% – Improvement in relation to the situation of reference	2 years	CMVV
Works carried out on buildings and public spaces		Number	2 years	CMVV
State of conservation of public spaces		% – Improvement in relation to the situation of reference	2 years	CMVV
Total investment in actions		Value in euros	2 years	CMVV
Co-funding		Value in euros	2 years	CMVV
Implementation of the mobility and inclusion plan		% of actions carried out	2 years	CMVV
Other indicators				
Assessment of action plan execution		No. actions % of actions carried out	2 years	CMVV
Efficiency of the heritage forum		Survey/ score	Annual	CMVV
Proposals of heritage classification		Number	3 years	
Degree of satisfaction of tourists and visitors		Survey/score		CMVV
Annual visits to the museums, <i>Castelo</i> and <i>Paço Ducal</i>		no. visitors/year	Annual	CMVV/FCB

Designation	Indicator	Unit	Frequency	Location of records
Seasonality of visits to the museums, <i>Castelo and Paço Ducal</i>		no. visitors/month	Annual	CMVV/FCB
No. of guests and overnight stays		no./year	Annual	CMVV
Seasonality of stays		no./month	Annual	CMVV
Jobs created in the area of tourism, resulting from local training		no./year	2 years	CMVV
New local business establishments		no./year	2 years	CMVV
Total investment in action		Value in euros	2 years	CMVV
Co-funding		Value in euros	2 years	CMVV

6.b ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

The municipality of Vila Viçosa has a technical office which, among other tasks, monitors the evolution of current constructions. Considering the protection of the site and its buffer zone, within the scope of the *Lei do Património Cultural Português*, it is the responsibility of the *Direção Regional de Cultura do Alentejo* (DRCA) and the *Direção-Geral do Património Cultural* (DGPC), bodies under the Ministry of Culture, to ensure compliance with the legal regulations on the protection of the site, to keep the inventory of its monuments up to date and to authorise conservation, alteration and construction works to be carried out by private owners. The DRCA and municipality meet periodically to assess the evolution of the situation, namely:

- The applications for permission to carry out works on properties situated in the historic centre or buffer zone;
- The need for conservation and restoration works on monuments.

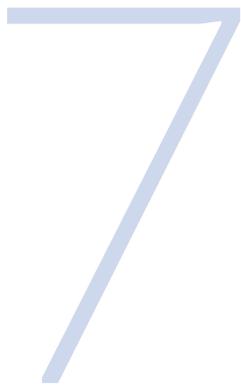


Institution responsible for monitoring	Contact	Web site
<i>Câmara Municipal de Vila Viçosa</i>	+351 268 889 310	http://www.cm-vilavicoso.pt
<i>Fundação da Casa de Bragança</i>	+351 268 980 659	http://www.fcbraganca.pt/
<i>Direção Regional da Cultura do Alentejo</i>	+351 266 769 450	http://www.cultura-alentejo.pt/

6.c RESULTS OF PREVIOUS REPORTING EXERCISES

Non applicable at this stage.





Documentation

Illustration 224. Vila Viçosa, detail of tiled socle with blue and white chequer in the *Rua Florbela Espanca* (the former *Rua da Corredoura*). Photo FL, 2018.

7.a PHOTOGRAPHS AND AUDIOVISUAL IMAGES INVENTORY AND AUTHORISATION FORM

Table 13. Selected photographs.

No.	Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
1	Photo JPG	Vila Viçosa, aerial view over the Palace square and the <i>Tapada Real</i> .	2007	Francisco Piqueiro – Foto Engenho	CMVV	Yes
2	Photo JPG	Vila Viçosa, <i>Praça da República</i> and <i>Avenida Bento de Jesus Caraça</i> .	2007	Francisco Piqueiro – Foto Engenho	CMVV	Yes
3	Photo JPG	Vila Viçosa, aerial view with the <i>Castelo Artilheiro</i> in the centre, in the foreground and on the right the <i>Santuário de Nossa Senhora da Conceição</i> .	2007	Francisco Piqueiro – Foto Engenho	CMVV	Yes
4	Photo JPG	Vila Viçosa, original urban centre, within town walls, end of 14 th century. View of main street.	2015	Flávio Lopes	CMVV	Yes

No.		Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
5		Photo JPG	Vila Viçosa, main street, beginning of the outskirts outside town walls, first half of the 15 th century. Current <i>Rua Alexandre Herculano</i> .	2014	Flávio Lopes	CMVV	Yes
6		Photo JPG	Vila Viçosa, <i>Rua Câmara Pestana</i> .	2014	Flávio Lopes	CMVV	Yes
7		Photo JPG	Vila Viçosa, 16 th century urban development. Current <i>Rua Florbela Espanca</i> .	2014	Flávio Lopes	CMVV	Yes
8		Photo JPG	Vila Viçosa, <i>Praça da República</i> .	2018	Flávio Lopes	CMVV	Yes
9		Photo JPG	Vila Viçosa, <i>Largo D. João IV</i> .	2018	Flávio Lopes	CMVV	Yes
10		Photo JPG	Vila Viçosa, aerial view of the <i>Castelo Artilheiro</i> .	2007	Francisco Piqueiro – Foto Engenho	CMVV	Yes
11		Photo JPG	Vila Viçosa, pointed-arch gateway to the Castle.	2014	Flávio Lopes	CMVV	Yes

No.		Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
12		Photo JPG	Vila Viçosa, <i>Castelo Artilheiro</i> , view of the main castle door.	2014	Flávio Lopes	CMVV	Yes
13		Photo JPG	Vila Viçosa, <i>Paços do Concelho</i> or <i>Casa da Câmara</i> , <i>Praça da República</i> .	2015	Flávio Lopes	CMVV	Yes
14		Photo JPG	<i>Paço Ducal</i> de Vila Viçosa. Main facade in marble.	2018	Flávio Lopes	CMVV	Yes
15		Photo JPG	<i>Paço Ducal de</i> <i>Vila Viçosa</i> . In the foreground, the equestrian statue of King Dom João IV of Portugal.	2018	Flávio Lopes	CMVV	Yes
16		Photo JPG	Vila Viçosa, <i>Terreiro</i> <i>do Paço</i> , front view of the illuminated Ducal Palace.	2019	Flávio Lopes	CMVV	Yes
17		Photo JPG	<i>Paço Ducal de Vila</i> <i>Viçosa. Jardim do</i> <i>Bosque</i> , former <i>Jardim da Duquesa</i> .	2018	Flávio Lopes	CMVV	Yes
18		Photo JPG	<i>Paço Ducal de Vila</i> <i>Viçosa. Jardim do</i> <i>Bosque</i> , former <i>Jardim da Duquesa</i> .	2018	Flávio Lopes	CMVV	Yes

No.	Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
19	Photo JPG	<i>Paço Ducal de Vila Viçosa. Pavilhão da Música.</i>		FCB	FCB	Yes
20	Foto JPG	Vila Viçosa, <i>Santuário de Nossa Senhora da Conceição.</i>	2014	Flávio Lopes	CMVV	Yes
21	Foto JPG	Vila Viçosa, <i>Igreja de Nossa Senhora da Conceição.</i> Central nave.	2018	Flávio Lopes	CMVV	Yes
22	Foto JPG	Bust of H.H Pope John Paul II, commemorating his pilgrimage to the <i>Santuário de Nossa Senhora da Conceição</i> on 14 May 1982.	2019	Flávio Lopes	CMVV	Yes
23	Foto JPG	Viçosa, Church and former hospital of the <i>Misericórdia.</i> Main façade.	2018	Flávio Lopes	CMVV	Yes

No.		Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
24		Photo JPG	Vila Viçosa, <i>Convento de Santa Cruz.</i>	2018	Flávio Lopes	CMVV	Yes
25		Photo JPG	Vila Viçosa, <i>Convento and Igreja dos Agostinhos.</i>	2014	Flávio Lopes	CMVV	Yes
26		Photo JPG	Vila Viçosa, <i>Igreja and Convento das Chagas.</i>	2018	Flávio Lopes	CMVV	Yes
27		Photo JPG	Vila Viçosa, <i>Convento das Chagas. Ribbed vault church ceiling and fresco painting of grotesques.</i>	2018	Flávio Lopes	CMVV	Yes
28		Photo JPG	Vila Viçosa, <i>Convento das Chagas, East wing of the Cloisters.</i>	2019	Flávio Lopes	CMVV	Yes
29		Photo JPG	Vila Viçosa, <i>Igreja do Colégio or of São Bartolomeu.</i>	2018	Flávio Lopes	CMVV	Yes

No.	Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
30	Photo JPG	Vila Viçosa, <i>Igreja do Colégio</i> or of <i>São Bartolomeu</i> . Gilded wooden altarpiece made by local artist, Bartolomeu Gomes, in 1726.	2018	Flávio Lopes	CMVV	Yes
31	Photo JPG	Vila Viçosa, <i>Convento da Esperança</i> and respective aqueduct.	2018	Flávio Lopes	CMVV	Yes
32	Photo JPG	Vila Viçosa, <i>Ermida de São Bento</i> .	2018	Flávio Lopes	CMVV	Yes
33	Photo JPG	Vila Viçosa, <i>Paço dos Bispos Deões</i> , now houses the historic archives of the <i>Fundação da Casa de Bragança</i> .	2018	Flávio Lopes	CMVV	Yes
34	Photo JPG	Vila Viçosa, <i>Palácio dos Matos Azambuja</i> , also known as <i>Casa dos Arcos</i> .	2018	Flávio Lopes	CMVV	Yes
35	Photo JPG	Vila Viçosa, <i>O Paço dos Noronha</i> , in <i>Rua Dr. Couto Jardim</i> .	2018	Flávio Lopes	CMVV	Yes

No.	Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
36	Photo JPG	 Vila Viçosa, <i>Palácio dos Sousa Câmara</i> , in the <i>Praça da República</i> .	2018	Flávio Lopes	CMVV	Yes
37	Photo JPG	 Vila Viçosa, <i>Igreja de Santo António</i> , ribbed vault with liernes and tiercerons; frescoes and gilding with a Mannerist ornament repertoire.	2019	Flávio Lopes	CMVV	Yes
38	Photo JPG	 Vila Viçosa, <i>Igreja de Santo António</i> . Interior elevation on the side of the Gospel lined with an <i>azulejo</i> carpet composition, with a view of the marble pulpit.	2019	Flávio Lopes	CMVV	Yes
39	Photo JPG	 Vila Viçosa, <i>Igreja or Ermida de São Domingos</i> .	2019	Flávio Lopes	CMVV	Yes
40	Photo JPG	 <i>Tapada Real. Porta de São Bento</i> .	2018	Flávio Lopes	CMVV	Yes
41	Photo JPG	 <i>Tapada Real. Ermida de São Jerónimo</i> .	2018	Flávio Lopes	CMVV	Yes

No.		Format	Caption	Date	Author	Holder of Copyright and coordinates	Non-exclusive assignment of rights
42		Photo JPG	<i>Tapada Real. Fonte das Águas Férreas.</i>	2018	Flávio Lopes	CMVV	Yes
43		Photo JPG	Detail of the <i>Tapada Real</i> with <i>Ermida de Santo Eustáquio</i> on the hillside.	2014	FCB	CMVV	Yes
44		Photo JPG	Detail of the <i>Tapada Real</i> .	2018	Flávio Lopes	CMVV	Yes
45		Photo JPG	<i>Tapada Real. Ermida and Paço de Nossa Senhora de Belém.</i>	2018	Flávio Lopes	CMVV	Yes
46		Photo JPG	<i>Tapada Real. Detail of the Touril.</i>	2018	Flávio Lopes	CMVV	Yes

CMVV – Câmara Municipal de Vila Viçosa
Paços do Concelho
Praça da República
7160-207 Vila Viçosa
Telephone: 268 889 310 / E-mail: geral@cm-vilavicoso.pt

FCB – Fundação da Casa de Bragança
Casa de Massarelos, Estrada da Gibalta
2760-064 Caxias
Telephone: 214 416 068 / E-mail: fcbraganca@fcbraganca.pt

7.b TEXTS RELATING TO PROTECTIVE DESIGNATION, COPIES OF PROPERTY MANAGEMENT PLANS OR DOCUMENTED MANAGEMENT SYSTEMS AND EXTRACTS OF OTHER PLANS RELEVANT TO THE PROPERTY

7.b.i MANAGEMENT PLAN

The aim of the management plan is to ensure management of the Property through collaboration of the *Câmara Municipal de Vila Viçosa* with the public entities responsible for the safeguarding of cultural heritage, namely the *Direção Regional de Cultura do Alentejo* and the *Direção-Geral do Património Cultural*; both have a binding decision on all interventions:

- On the interior and exterior of the buildings located in the area of the Property to be classified;
- On the exterior of the buildings located in the buffer zone;
- On the public spaces situated in the area of the Property to be classified or buffer zone.

The Management Plan also ensures collaboration with the main private entities with ownership of monuments in the area of the Property to be classified, such as the case of the *Fundação da Casa de Bragança*.

Section 5 should be consulted for specification of the main aims of the Management Plan.

The full version of the Management Plan is presented in Vol. II.

7.b.ii LEI DO PATRIMÓNIO CULTURAL PORTUGUÊS [LAW ON PORTUGUESE CULTURAL HERITAGE] AND ORDINANCES FOR THE ENFORCEMENT OF THE LAW

The main legal ordinances relating to architectural and archaeological heritage are the *Lei do Património Cultural Português* (Law no. 107/2001, of 8 September), Decree-Law 140/2009 of 15 June and Decree-Law 309/2009, of 23 October.

Pursuant to the *Lei do Património Cultural Português*:

- The most important measure for the physical preservation of architectural and archaeological heritage is their legal protection;
- It is by means of legal protection, promoted by the State, that an immovable asset, despite constituting the immovable asset heritage of an individual, family or legal person, is also recognized as the cultural heritage of the community;
- Immovable assets may belong to the categories of monument, ensemble or site, as defined in international law, namely in the World Heritage Convention (UNESCO, 1972) and in the Convention for the Protection of the Architectural Heritage of Europe (Council of Europe, 1985);
- Immovable cultural property may be of national, public or municipal interest;
- A property is considered of national interest when the respective protection and en-

hancement, in whole or in part, represents a significant cultural value to the nation;

- A property is considered of public interest when the respective protection and enhancement also represents a cultural value of national significance, but for which the protection regime associated with the classification of national interest is disproportionate;
- Properties are considered of municipal interest when their protection and enhancement, in whole or in part, are of particular cultural value to a given municipality;
- No intervention or work may be carried out to the interior or exterior of classified monuments, ensembles or sites, or changes to use that may affect them, in whole or in part, without the express permission of the competent central government body (in the case of immovable assets of national and public interest) or municipal authority (in the case of immovable assets of municipal interest);
- The studies and projects for conservation, modification, reintegration and restoration works on classified properties, or on those in the process of classification, must be drawn up and undersigned by legally qualified technicians, or under their direct responsibility, and should integrate a prior report on the importance and artistic or historic assessment of the intervention, the responsibility of a competent technician in the area;
- Properties classified as being of national or public interest benefit from a special buffer zone;
- The buffer zones are administrative easements, through which permits for construction works or any other type of work that

changes the topography, alignments and building height and, in general, the distribution of volumes and roofs or the exterior cladding of buildings, may not be granted by the municipality or by any other entity without the prior approval of the competent cultural heritage authority.

Decree-Law 140/2009, of 15 June, establishes the legal framework of studies, projects, reports, works and interventions on classified cultural properties, or those in the process classification, of national interest, public interest and municipal interest.

The requirement of reports to be produced before, during and upon conclusion of conservation, restoration and alteration works on immovable cultural assets seeks to:

- Prevent the execution of works that undermine or reduce the value of the protected assets;
- Enable adequate scheduling of the proposed works;
- Enable hierarchisation of the demands and requirements set by the competent authorities for the conservation of cultural assets;
- Promote the control of works and interventions;
- Record and disseminate the collected data for historic and documental purposes and for research.

Decree-Law 309/2009, of 23 October, establishes the classification procedure of immovable assets of cultural interest, in addition to the legal framework of the buffer zones and the detailed safeguarding plan.

7.b.iii PLANOS DE ORDENAMENTO DO TERRITÓRIO [URBAN AND REGIONAL DEVELOPMENT PLANS]

The area of the nominated Property and respective buffer zone, included in three Portuguese municipalities, is covered by several plans that regulate the interventions and activities carried out therein.

These plans, for which an overview is provided below, are described in more detail in the Appendix.

PLANO DIRETOR MUNICIPAL DE VILA VIÇOSA [MUNICIPAL MASTER PLAN OF VILA VIÇOSA]

The *Plano Diretor Municipal de Vila Viçosa* (published in the *Diário da República*, 2nd series, issue 124, of 29 June 2017, by Public Notice 7284/2017), which covers the geographical area of the municipality, is the regulating urban planning instrument that establishes the land use framework for the entire municipality, including a series of conservation-oriented provisions:

- On the urban, archaeological and historic quality of the town;
- On the ecological value of the *Tapada Real*, adjacent to the urban centre and included in the geographical area of the municipality;
- On the quality of the surrounding landscape.

Regarding the historic urban centre, the Municipal Master Plan establishes rules on building heights and construction areas, according to which new constructions or extensions of existing constructions may not exceed the prevailing dimensions of the contiguous areas (Chapter V of the PDM Regulation).

In the *Plano Diretor Municipal de Vila Viçosa*, the *Tapada Real* is integrated in the municipal ecological structure so as to ensure that agricultural and forestry activities are developed sustainably, thus preventing the destruction of landscape compartmentalisation structures and of others that ensure the continuity and identity of the ecological processes.

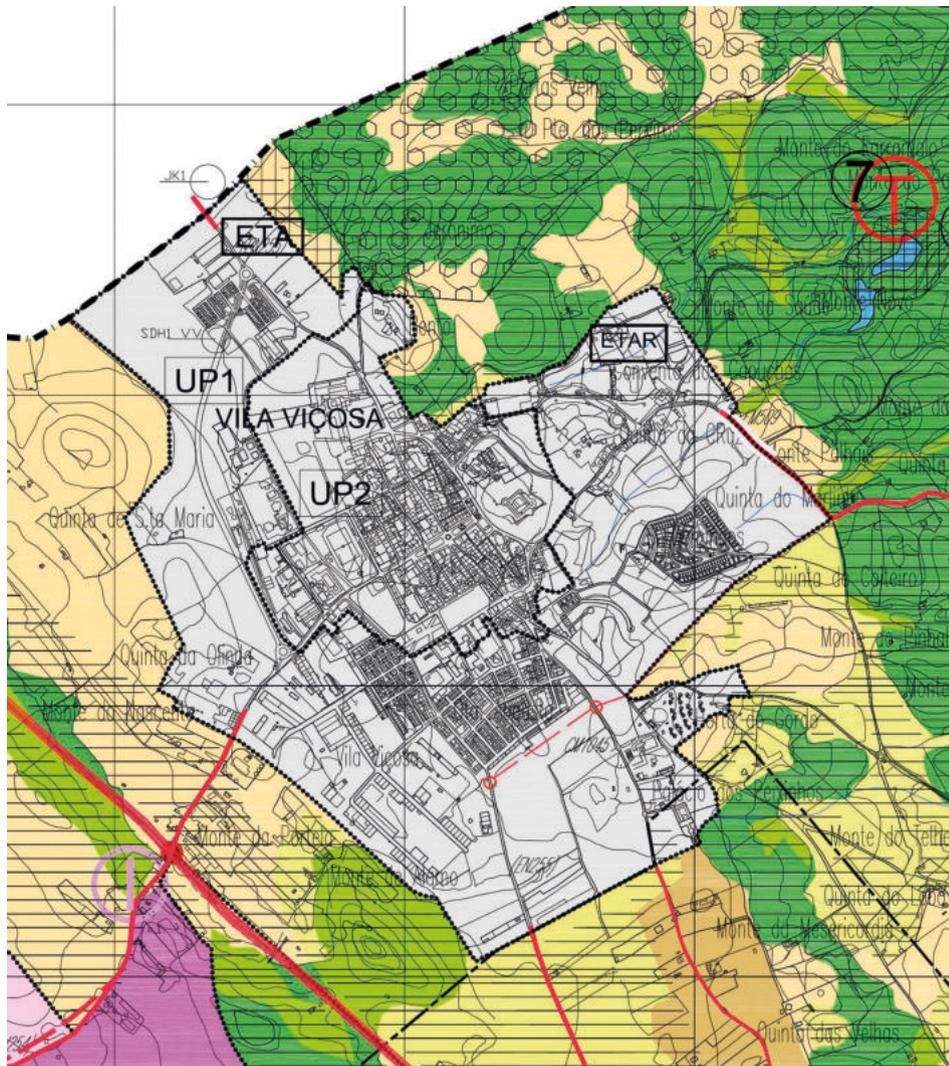


Illustration 225. *Plano Diretor Municipal de Vila Viçosa* [Municipal Master Plan of Vila Viçosa], extract of zoning plan, where the urban area, UP2, may be observed in the centre, regulated by the Urban Plan, and the surrounding areas (in green and yellow), defined as forest and agro pastoral areas.

PLANO DIRETOR MUNICIPAL DE BORBA E PLANO DIRETOR MUNICIPAL DE ELVAS [MUNICIPAL MASTER PLAN OF BORBA AND MUNICIPAL MASTER PLAN OF ELVAS]

The Municipal Master Plans of Borba and Elvas classify the part of the *Tapada Real* included in these municipalities, in addition to the respective buffer zone, as urban land covering agricultural and forest areas.

PLANO DE URBANIZAÇÃO DE VILA VIÇOSA [VILA VIÇOSA URBANISATION PLAN]

The *Plano de Urbanização de Vila Viçosa* (published in the *Diário da República*, 2nd series, issue 51, of 13 March 2017, by Public Notice 2569/2017) implements the urban and regional development policy, providing the framework for the application of urban policies and defining the urban structure, land use regime and the criteria for land transformation.

Its area of intervention corresponds to the perimeter of the urban cluster of Vila Viçosa.

The main objectives of the plan are: to safeguard and enhance the cultural heritage; to ensure balanced transitional areas between the urban centre and rural soil; to strengthen social cohesion and promote sustainability; to boost the local economy.



Illustration 227. *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa*, [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre of Vila Viçosa]. Layout plan, showing the hierarchisation of the buildings' importance (monumental heritage is represented in dark brown; the buildings with most architectural significance and an important contribution to the character of the historic centre in medium brown and the common supporting buildings in light brown).

responding to a differentiated table of intervention conditions. In addition to these parameters, it defines a set of rules that seek to ensure an integrated approach to the historic centre of Vila Viçosa, which are laid down in the regulations of the plan.

- Level 1 – includes classified property or property in the process of classification and adjacent buildings that are part of the same built ensemble;

- Level 2 – includes property of greater architectural value, in whole or in part, as an architectural expression of a period;
- Level 3 – includes supporting buildings, some of which contain elements of architectural value.

The plan also foresees a higher level of protection of the archaeological heritage, defining five areas of archaeological sensitivity, according to

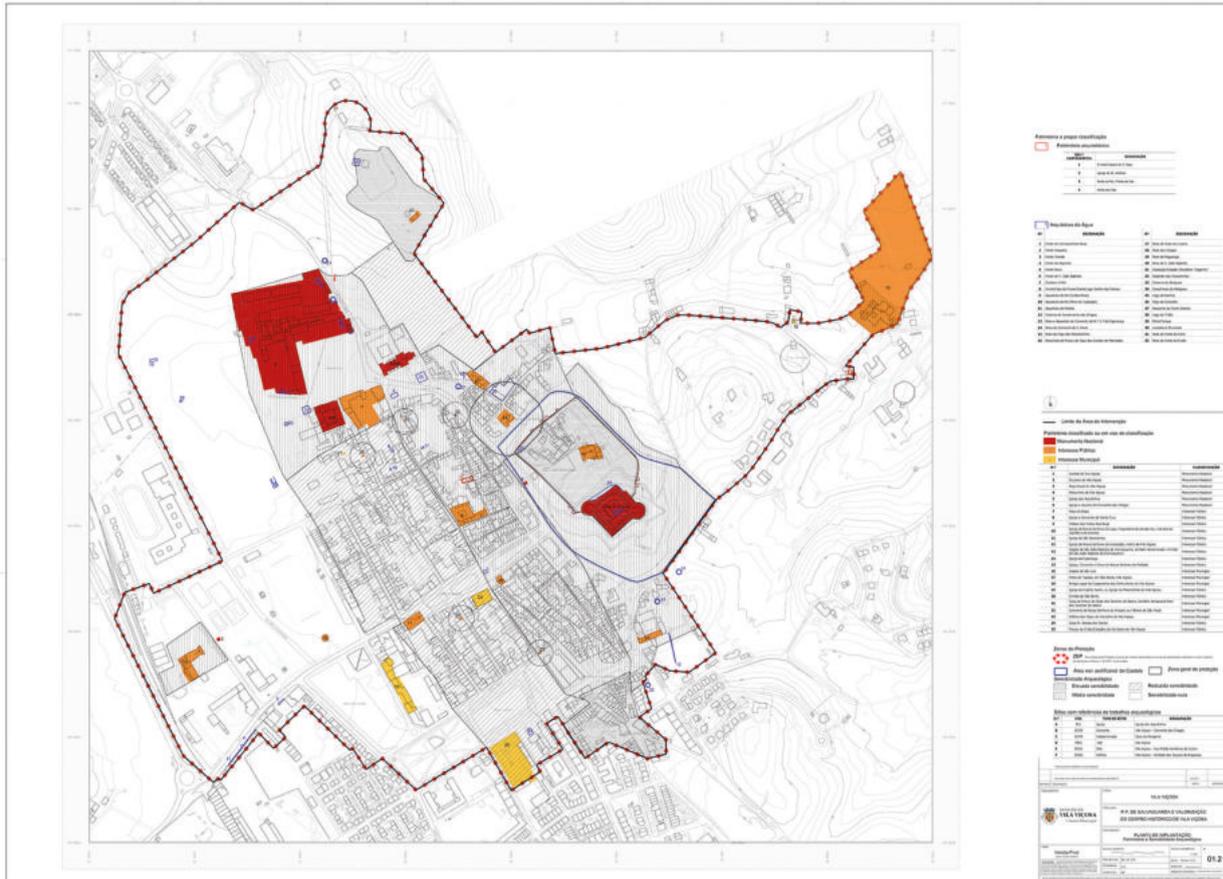


Illustration 228. *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa* [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre of Vila Viçosa], areas of archaeological enhancement.

the probability of archaeological remains, which are based on heritage occurrences and a historic analysis of the evolution of human and urban occupation in the town across time:

- Highly sensitive area – within walls and the *Aldeias* (lower, upper and middle villages) area, corresponding to the original centres of Vila Viçosa, considered to comprehend up to the 13th century;
- Moderately sensitive area – central area along the two longitudinal routes, namely *Avenida dos Duques de Bragança* and *Rua Florbela Espanca/Rua Dr. António José de*

Almeida, Terreiro do Paço and the *Paço Ducal*, and *Igreja da Lapa*;

- Slightly sensitive area – the entire intramural area of *Cerca nova*, excluding the aforementioned areas;
- Non-sensitive area – the remaining intervention area of the Plan.

**REGULAMENTO MUNICIPAL
DA URBANIZAÇÃO E DA EDIFICAÇÃO
DE VILA VIÇOSA
[MUNICIPAL REGULATIONS FOR
URBANISATION AND BUILDING]**

The *Regulamento Municipal de Urbanização e Edificação* (RMUE) (Public Notice 110/2009, of 27 January) also consists of restrictions and rules for intervention in the historic centre, and prohibits the following:

- The establishment of industries, except the hotel or similar industry, in existing or future buildings;
- The transformation of residential buildings into warehouses, deposits or storerooms (Article 7);
- The use of materials and colours, on facades and roofs, that jeopardize the integration of the buildings from an architectural, landscape and cultural perspective (Article 84);
- The higher extension of buildings that exceeds the predominant building height in the same street;
- The use of tiles other than *telhas lusa* [red tiles], de *canudo* [curved roof tiles, also known as the Moorish or Arab tile] and Roman tiles;
- The opening of gaps with different measurements and proportions to those existing in the same street;
- The use of frames in materials other than iron and painted wood (exceptionally accepting lacquered aluminium with a compatible design).

The RMUE stipulates an 8-year period for the compulsory periodic conservation of the exterior of buildings.

**PLANO MUNICIPAL DE EMERGÊNCIA
DE PROTEÇÃO CIVIL PARA O CONCELHO
DE VILA VIÇOSA [CIVIL PROTECTION
EMERGENCY MUNICIPAL PLAN FOR
THE MUNICIPALITY OF VILA VIÇOSA]**

The *Plano Municipal de Emergência de Proteção Civil para o Concelho de Vila Viçosa* is an instrument available to the Municipal Services to initiate civil protection operations. This plan seeks to join management and monitoring forces, for the coordination of action and the management of available means and resources for serious accidents or disasters, with a view to minimising damage and loss of life and to restoring normality.

The plan may be activated in a number of situations, namely upon occurrence of a serious accident or disaster in the municipality, causing total and irreversible damage to classified buildings and monuments, and requiring exceptional measures.

The appendices below, which contain copies of legal documents relating to the protection of cultural heritage, urban and regional development and disaster prevention, should also be consulted.

Appendix 1 *Lei do Património Cultural Português* [Law on Portuguese Cultural Heritage] (2001)

Appendix 2 Decree-Law 140/2009, of 15 June (2009)

Appendix 3 Decree-Law 309/2009, of 23 October (2009)

Appendix 4 List of individually protected monuments

Appendix 5 *Plano Diretor Municipal de Vila Viçosa* (2017) [Municipal Master Plan of Vila Viçosa]

Appendix 6 *Plano Diretor Municipal de Borba* [Municipal Master Plan of Borba]

Appendix 7 *Plano Diretor Municipal de Elvas* [Municipal Master Plan of Elvas]

Appendix 8 *Plano de Urbanização de Vila Viçosa* (2017) [Vila Viçosa Urbanisation Plan]

Appendix 9 *Plano de Pormenor de Salvaguarda e Valorização do Centro Histórico de Vila Viçosa* (2018) [Detailed Plan for the Safeguarding and Enhancement of the Historic Centre of Vila Viçosa]

Appendix 10 *Regulamento Municipal da Urbanização e da Edificação de Vila Viçosa* (2008) [Municipal Regulations for Urbanisation and Building of Vila Viçosa]

Appendix 11 *Área de reabilitação urbana de Vila Viçosa* (2015) [Area of urban rehabilitation of Vila Viçosa]

Appendix 12 *Plano Municipal de Emergência de Proteção Civil para o Concelho de Vila Viçosa* [Civil Protection Emergency Municipal Plan for the Municipality of Vila Viçosa]

7.c FORM AND DATE OF THE MOST RECENT RECORDS OR INVENTORY OF PROPERTY

(I) INVESTIGATION OF THE ARCHITECTURAL CHARACTERISTICS OF THE HISTORIC CENTRE OF VILA VIÇOSA (2007 TO 2019)

This investigation, conducted in 2007 and revised in 2019, was carried out to serve as a basis for the **safeguarding plan of the historic centre of Vila Viçosa**. It catalogues the characteristics of the main architectural elements of non-monumental constructions, covering features such as facades, roofs, windows, doors and walls.

(II) INVENTÁRIO DO MUSEU DE ARTE SACRA DE VILA VIÇOSA [INVENTORY OF THE SACRED ART MUSEUM OF VILA VIÇOSA] (2009)

The *Inventário do Museu de Arte Sacra de Vila Viçosa* includes the description of 395 pieces. The collection is constituted by specimens of the most diverse origin, including of the churches of *Santa Cruz*, *S. João Evangelista*, *Santo António*, *Nossa Senhora da Conceição*, *Santa Catarina de Pardais*, *Santiago de Borba*, *Misericórdia de Vila Viçosa*, *Bencatel*, *Ciladas (São Romão)*, *Nossa Senhora da Lapa dos Milagres*, *Capuchos* and *Nossa Senhora da Esperança*, and also of the collections of private individuals.

The Inventory was published in Artur Goulart de Melo Borges, *A Fundação do Museu de Arte Sacra de Vila Viçosa* [The Sacred Art Museum Foundation of Vila Viçosa], Callipole issue 21 – 2014, *Câmara Municipal de Vila Viçosa*, pp. 86-94.

(III) INVENTÁRIO DA AZULEJARIA ANTIGA DE VILA VIÇOSA (INVENTORY OF THE OLD AZULEJARIA [PORTUGUESE DECORATIVE TILES] OF VILA VIÇOSA) (2018)

The old *azulejar* [Portuguese decorative tile] heritage of Vila Viçosa has recently been catalogued by a team, coordinated by Tiago Salgueiro. The *azulejo* inventory, *in situ*, constitutes a mechanism for the physical characterisation and study of the *azulejar* of Vila Viçosa, and is of great importance in terms of the recording, safety and safeguarding of these artistic assets, which are

capable of counteracting and preventing the dilapidation and arbitrary demolition of tiled facades and their removal thereof, and from their interiors. In around 500 records, it also includes photographs and detailed descriptions of the different types of tile coatings, from the 16th to mid 20th century, thus enabling the association of different tile types to the buildings and spaces in which they are located, allowing for an integrated perspective on their background and historic and architectural context, and the identification of the respective owners and tutelage.

(IV) HISTORIC ARCHIVE OF THE WORKS CARRIED OUT ON NON-MONUMENTAL CONSTRUCTIONS AND PUBLIC SPACES

The Municipality has technical documentation relating to the existing residential buildings in the area of the site, and to public spaces.

In the archives of the *Câmara Municipal de Vila Viçosa*, the documentation resulting from the research, globally referred to as *Arquitetura da Água* [Architecture of Water], 1999-2001, under the Local Technical Office of the *Câmara Municipal de Vila Viçosa* is also worthy of mention.

Additionally, the *Biblioteca/Arquivo Histórico Municipal de Vila Viçosa* [Municipal Historic Library/Archive of Vila Viçosa] holds documentation resulting not only from the direct activity of the Municipal bodies, but also from funds of a diverse nature, such as: the *Fundo da Câmara Municipal* [The Town Council Archive](from 1494 up to the 20th century); the *Fundo da Administração do Concelho*

[The Municipality Administration Archive] (1836 up to the 20th century); the *Fundo da Santa Casa da Misericórdia de Vila Viçosa* [Santa Casa da Misericórdia de Vila Viçosa Archive] (1495 to 1937); the old monograph Archive (printed matter from the 15th to 18th century and from the 19th to 20th century; the local Archive (which includes codices and other documents related to Vila Viçosa). Included amongst the archived documentation, and particularly worthy of mention, are ten titles, considered to be **“Archive Assets of Outstanding Value”**, for their national importance. In addition to the *Livros de Posturas e Vereações* [Books of Municipal Orders and Positions], the *Carta de Foral de 1512* [the Charter of 1512], in parchment; the *Tombo dos Bens do Concelho* [Archives of Municipality Assets], in a set of 8 books dated from 1650 to 1856; and a *Carta de Venda* [Deed of Sale], in parchment, dated 1494, are remarkable.

(V) HISTORIC DOCUMENTATION ON THE PAÇO DUCAL AND TAPADA REAL

The House of Braganza Foundation has conserved an archive of historic documentation on the *Paço Ducal* and the town, including:

- The **Library**, which holds one of the best collections of Portuguese printed matter of the 16th century. This library also possesses rare and valuable works, such as the first edition of *Os Lusíadas* [The Lusiads], which saw the light of day in March 1572. This work by Luís de Camões, which glorifies the accomplishments of the Portuguese Discoveries, is considered one of the classic works of world literature. It should be noted that the collection of Camões’s works of King Dom Manuel II is practically complete up to 1800, in the Library of the *Palácio de Vila Viçosa*;
- The **Historic Archive of the House of Braganza**, housed in the old *Paço do Bispo Deão*, in Vila Viçosa – the richest private archive in the country – consists of a set of codices, batches and miscellaneous documents, reaching a calculated total of approximately 200,000 pieces, chronologically situated between the late 16th and 19th centuries, with the exception of some 15th century parchments;
- The **Music Archive**, which includes an important collection of musical manuscripts and printed matter; this archive holds an excellent collection of 18th and 19th century opera *libretti*, and is

considered to be one of the most important in Portugal, as attested by the catalogue drawn up by Father Augusto Alegria, em 1989;

- The **Photographic Archive**, with over 40,000 photographs of the most distinguished photographers of the period, who attended the various events and official ceremonies. The collection of the Photographic Archive contains a large number of family albums, perpetuating popular scenes, landscape, communities and customs, and the distinct motives of the visited regions. It also contains an important nucleus which documents the activities of the House of Braganza Foundation. Furthermore, the archive is also in possession of three old and unique films: *“Nuno Álvares, Herói e Santo”* [“Nuno Álvares, Hero and Saint”]; *“A Batalha de Flores no Campo Grande”* [“The Flower Battle in Campo Grande”], of 1907; and *“Viagem do Príncipe Real às Colónias”* [“Journey of the Royal Prince to the Colonies”], also of 1907, which are deposited in *Cinamateca Portuguesa* [Portuguese Film Institute].

(VI) SISTEMA DE INFORMAÇÃO PARA O PATRIMÓNIO ARQUITETÓNICO [INFORMATION SYSTEM FOR ARCHITECTURAL HERITAGE] (SIPA)

The *Sistema de Informação para o Património Arquitetónico* is an information and documentation system for Portuguese architectural, urban and landscape heritage, of Portuguese origin, managed by the *Direção-Geral do Património Cultural* (DGPC). The inventory records of Vila Viçosa, carried out by SIPA, are available for consultation online at www.monumentos.gov.pt.

(VII) HISTORIC ARCHIVE ON THE WORKS CARRIED OUT TO MONUMENTS AND RESIDENTIAL BUILDINGS

The *Direção Regional de Cultura do Alentejo* is in possession of technical documentation related to the works carried out in recent decades on the monuments and residential buildings of Vila Viçosa, and the buildings located in the buffer zone.

7.d ADDRESS WHERE INVENTORY, RECORDS AND ARCHIVES ARE HELD

The inventory, records and archives, including:

- The Investigation of the architectural characteristics of the historic centre of Vila Viçosa;
- The Inventory of the Sacred Art Museum of Vila Viçosa;
- The Inventory of the Old *Azulejaria* of Vila Viçosa;
- The Historic archive of the works carried out on non-monumental constructions and public spaces, may be consulted at:

Câmara Municipal de Vila Viçosa
Paços do Concelho
Praça da República
7160-207 Vila Viçosa
Telephone: 268 889 310
E-mail: geral@cm-vilavicosas.pt

The other inventories and archives mentioned in the above section may be consulted in the following locations:

(III) HISTORIC DOCUMENTATION ON THE PAÇO DUCAL AND TAPADA REAL

Paço Ducal de Vila Viçosa
Terreiro do Paço
7160-251 Vila Viçosa
Telephone: 268 980 659
E-mail: palacio.vilavicosas@fcbraganca.pt

(VII) HISTORIC ARCHIVE OF THE WORKS CARRIED OUT ON NON-MONUMENTAL CONSTRUCTIONS AND PUBLIC SPACES

Direção Regional de Cultura do Alentejo
Rua de Burgos, nº 5
7000- 863 Évora
Telephone: 266 769 450
E-mail: info@cultura-alentejo.pt

(II) INFORMATION SYSTEM FOR ARCHITECTURAL HERITAGE (SIPA)

DGPC – Sistema de Informação para o Património Arquitetónico (SIPA)
Forte de Sacavém
Rua do Forte de Monte Cintra
2685-141 Sacavém
Telephone: 219 427 780
E-mail: sipa@dgpc.pt

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3. STUDIES

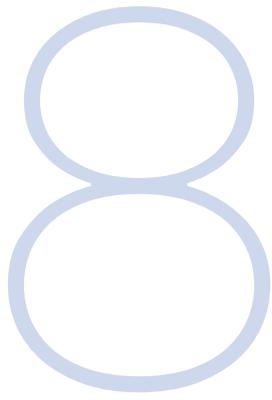
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