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flowered oasis of Queimadas, with its thatched house, its interior walls lined by indigenous Mahogany and Madeira Laurel wood, the heart warming fire place that welcomes whoever comes in, pierced through by both the searing cold and humid air that thrive in those high areas” (Lamas 1956).

Thus, the restoration and conservation work, both in the interior and exterior areas of the house, that took place between 2017-2018, under the supervision of the IFCN (Institute for the Forests and Conservation of Nature), all endeavours were taken in order to maintain the spirit of the original place, bringing back the memories of well being that engulfed the first ever trekkers and visitors.

As well as the furniture that was first put in place during the fourth decade of the 20th century, we can also find card playing tables, tea tables, trunks, chairs, a wooden bookshelf, a four poster bed with a canopy, most of these made from indigenous mahogany wood. Special reference should be given to a litter made of wood and iron, originating from the 19th century that was used by the ladies as a mean of transport. This litter is shown in a 1821 print by Ackerman, exhibited in the house. We are also able to see, in exhibition, some fine examples of 19th century original prints alluding to Madeira, published by Andrew Picken, 1840, J. Eckersberg and Pitt Springgett, 1843.

Also a display of mid 19th and 20th centuries kitchen utensils and table cutlery, as well as a collection of copper cake molds, bed warmers, sandstone pitchers, bowls and glass bottles can be seen.

The dining table, as if someone will be arriving soon for an after trekking repast, is laid with end of 19th century English porcelain that sits on a beginning of the 20th century madeiran woven linen embroidered towel .

SUBTITLES

COVER | Casa das Queimadas, 2018, DSMPC.

1 | *Casa de abrigo das Queimadas, Santana*, [1950 decade], photograph proof ABM, ENP, pt. 24, n.º 115.

2 | *Levada*, 2018, DSMPC.

3 | Living room, Casa das Queimadas, 2018, DSMPC.

4 | Thatched house - postcard. DSMPC/DRC archives.

5 | Bedroom, 2018, DSMPC.

6 | *The Litter* (from the album « RECOLLECTIONS OF MADEIRA», by W.S. Pitt Springgett), lithography, printed by Day & Haghe, London. Dimensions: 24,2 x33,3 cm, Drawing 1843, Edition 1843, CMFF.

7 | Florest Park - Queimadas, 2018, DSMPC.

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Support, texts and photography:
Direção de Serviços de Museus e Património Cultural/DRC

Casa das Queimadas

Parque Florestal das Queimadas
Sítio das Queimadas, 9230 - Santana

GPS: 32.783598 , -16.905888

Instituto das Florestas e Conservação da Natureza

T: +351 291 740060 / 40

E: ifcn@madeira.gov.pt



CASA das QUEIMADAS

SANTANA - MADEIRA

CASA das QUEIMADAS, Santana



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Casa das Queimadas is directly connected to the construction of the Caldeirão Verde water channel which started around the year 1877 and finished around 1904.

It relates to the Herculean task assumed through the insular centuries, since 1425, in order to control nature, taking advantage of its riches, like the abundance of water and channeling to be used in the agricultural land.

As well as the extensive and many a time perilous work involving the channelling of water and the construction of the water channels, this having started in the



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19th century, a lot of foreign tourists were enraptured with the vertiginous ravines and mountains of the northern coast of Madeira, using both “Quinta Acciaolly” and “Figueira”, the first hotels built in the north of Madeira, as reference points, from where they would start their exploration of the very difficult to access, awesome, misty northern areas. These scenic views were, very often, registered in the form of drawings, mostly by British subjects, who then turned them into prints, and consequently, into albums, throughout the whole of the 19th century.

The establishing of the tree park as well as the erecting of the Casa das Queimadas should both be dated as having taken place during the first quarter of the 20th century, the interior decoration and furnishing of the house having lasted until up to the forties.

It is known that the house was reaching its completion by the year 1948, as registered in a water colour by Max Römer. This is proven by documents issued in 1949 and 1950, by the Autonomous District of Funchal, where it is

legally registered that the house had reached its completion. In 1953, in order to offer more comfort to its users, a boiler and stoves were acquired and installed, also some repair work was performed on the smokestack.



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The building was based on the typical architecture used in Santana, with its thatched roof, this being deeply rooted in the local tradition, that based itself on late medieval type of the “*casa palhaça*” meaning “*straw house*”, which were the type of thatched houses built in Madeira since the first settlers established themselves.

As well as the local materials used in the building process, it is both striking and obvious the traditional way that is shown in both the reduced size of the windows as well as the steepness of the gables.

Its developers were very much connected to a wave of searchers of authenticity and contemporary renovation of old traditions, using Casa das Queimadas as an example to follow, regarding the interpretation of popular architecture in order to make it “inhabitable”, following the patterns used in the second quarter of the 20th century.

This project put forward by the Autonomous District of Funchal, connects itself, in conceptual terms, to an idea of both *authentic* and personalised architecture defined by international movements i.e *Arts and Crafts*, pioneered by William Morris (1834-1896), based on architecture that was integrated in both nature and landscape, dipping into the use of traditional and local models, also using the typical materials of each region.

This type of ideas had their impact in Portugal, through a new generation of architects, also with the templates of *Casa Portuguesa* that were put

forward by Raul Lino (1889-1974) and others.

In 1937, J. Reis Gomes published *Casas Madeirenses*, its illustrations having been the contribution of Edmundo Tavares, a modernist architect, looking into a way of both fixing and systematising an identity relating to an insular architecture personality that occurred throughout the centuries, and more important, to be the basis in the orientation of the new architecture, which should summarise as well as assume its difference.



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It is very interesting to see Casa das Queimadas as a global example that is very much a part of the territory, not only in its architecture, but also in its decoration, strictly following the requirements, including both the indigenous mahogany flooring as well as the red tuft volcanic stonework used in the fire place, the locally woven linen curtains, the lambs wool rugs, the replicas of the cupboards built out of sugar trunks, these having been scrupulously copied from the originals that were part of the collection bequeathed by César Gomes, in 1946 to the Autonomous District of Funchal, these later ones having been relocated to Quinta das Cruzes Museum, which was first opened to the public in 1953.

Idealised, following the principle of the other shelter houses, distributed throughout the mountainous area of Madeira, since the 19th century, during the ruling of the District Governor Silvestre Ribeiro, in order to give shelter to water channel builders and trek maintenance men, walkers and tourists alike, it should be thought of as a public high example of a new *taste*, of knowing how to *be* and *stay* a Madeiran.

Maria Lamas writes that “Anybody leaving Santana, will reach the