RESTORATION OF THE CASA MUSEO PINAZO.

ACTIVITY SUBMITTED TO THE CONSEJO ASESOR DEL MECENAZGO (PATRONAGE ADVISORY BOARD) FOR RECOGNITION BY THE GENERALITAT VALENCIANA AS A PROJECT OF PUBLIC INTEREST.
SUBMITTED ON 29 SEPTEMBER 2026.



The façade of the Casa Museo Pinazo in 2002

Summary of the activity.

The Casa Museo Pinazo is located at Calle del Pintor Pinazo, 31, in Godella (València). It comprises the building that houses the family home and the pavilion that the painter built in the courtyard and used as his professional studio. Responsibility for conserving the art collections and the building itself has always rested with the family, through the line of descent of Ignacio Pinazo Martínez, sculptor and youngest son of the painter Pinazo.

In 1971, the year in which the Casa Museo Pinazo was established, the building underwent a major refurbishment, accompanied by a corresponding museographic proposal.

A new programme of refurbishment and modernisation is now needed for both the family home and the painter's Studio. It is guided by three essential principles: preserving

the characteristic layout of traditional *a dos manos* houses (with rooms on either side of a central passage); keeping floors, walls and joinery intact; and improving the conservation conditions of the collections. A first phase of works is proposed for the House, to restore the building and equip it with the necessary installations.

What are the main objectives of this activity?

To conserve the residential setting of the Casa Museo Pinazo as a place of memory of the Pinazo artists and of the cultural heritage in its care (works of art, written and documentary holdings, furniture, etc.), made available to the public through the Foundation.

To conserve the most widespread type of vernacular housing in the villages of the Valencian *huerta*, which has shaped their traditional urban fabric.

To offer individuals and companies the opportunity to take part in an initiative to conserve Valencian memory and heritage, one with a unique added value.

Who benefits from this project?

Citizens who regard identity as an added value, and never an exclusive one.

Everyone interested in discovering how people lived in a village of *l'Horta Nord* near València in the last third of the 19th century and the early 20th century, and how its inhabitants related to the city. Those interested in the conservation of traditional building systems.

Everyone interested in artistic creation, and all those who wish to explore how an intimate, everyday environment, sheltered from outside interference, influences and shapes artistic creation.

The academic community in Art History, which can find in the Pinazo artists uniquely valuable references for understanding the dawn of modernity in Valencian painting, as well as the tensions between figuration and abstraction that marked the 20th century.

Those who believe that not everything has been written and that there are figures still to be discovered in all their complexity.

The Casa Museo. The Collections. Significance

Although a detailed description of the collections held at the Casa Museo Pinazo is beyond the scope of this document (works of art such as paintings, sculptures and drawings, together with furniture, documentary holdings, creative writings, photographic holdings and objects), it is worth noting that virtually all of the artistic holdings bequeathed by the painter Pinazo Camarlench that have not entered public collections (IVAM, Museu de Belles Arts de València, Museo Nacional del Prado, Museo Nacional de Cerámica y Artes Suntuarias, Diputación de Valencia, etc.) are kept at the Casa Museo Pinazo: oils, watercolours, drawings, sketchbooks and tracings. Since 1986 they have been recorded in the Inventario de Bienes Muebles del Patrimonio Histórico Español (Inventory of Movable Property of the Spanish Historical Heritage), under the Ministry of Culture, and in the Inventario General del Patrimonio Cultural Valenciano (General Inventory of Valencian Cultural Heritage), under the Conselleria de Educación y Cultura.

The house also holds the important collection *Notas y Pensamientos* (*Notes and Thoughts*) by Ignacio Pinazo Camarlench, comprising more than 1,165 writings.

The Ignacio Pinazo Martínez collection includes sculptures (bronzes, polychrome wood, marbles, terracotta, polychrome plasters and plasters), drawings and the lectures he delivered throughout his teaching career. The José Pinazo Martínez collection comprises a small number of paintings that reflect the young painter's training.

The photographic collection consists mainly of more than 3,400 photographic prints acquired or made by Ignacio Pinazo Camarlench, and therefore predating 1916, and of 500 glass and acetate negatives made by the sculptor Pinazo Martínez throughout his professional life (1883–1970). The documentary collection includes personal and professional records of Pinazo Camarlench and Ignacio Pinazo Martínez, together with the ceramics, furniture and object collections, the latter yet to be inventoried, which reflect the way the Pinazo family shaped and used their domestic spaces.

This is an essential body of material for understanding the lives of Ignacio Pinazo Camarlench and his youngest son, the sculptor Ignacio Pinazo Martínez, and, through them, the evolution of Valencian society in their time (its ways of life, customs and public expressions), as well as the paths of the artists who lived and worked in València during the last third of the 19th century and the first half of the 20th.

All these legacies have been preserved by the sculptor's family, who recently established a foundation to safeguard its identity and meaning while inviting the public to share in its conservation and in making it accessible.

The Casa Museo is the place where this whole body of heritage takes on its full meaning. The simplicity of its spaces creates an emotional bond between the artists, their work and their way of life, and the people who visit and support it, or who wish to gain a deeper understanding of how the Pinazo artists lived and of the efforts made by their descendants to preserve this heritage.

Description of the Casa Museo Pinazo.

Location and origins. The Casa Museo Pinazo is located at Calle del Pintor Pinazo, 31, in Godella (València). It is the home that the painter Ignacio Pinazo Camarlench and his wife, Teresa Martínez Monfort, acquired and adapted between 1887 and 1889. The plot, which fronts onto Calle del Pintor Pinazo at the front and Calle Pirotecnia Caballer at the rear, covers an area of 370 m^2. The Casa Museo comprises the building that houses the family home and the pavilion that the painter built in the courtyard, probably with the master builder Antonio Lacal, and used as his professional studio.

The House. Typology and description. The single-storey House follows the traditional typology of *a dos manos* village houses: a large central space with two rooms on either side. It was originally a farmhouse, its central space designed to let the farm cart pass from the street to the yard or inner courtyard. During the initial conversion, which retained the original *a dos manos* layout, a third bay was added to house a living room opening widely onto the inner courtyard (the *galería*), the kitchen, a WC and a spiral staircase leading to the roof and the semi-basement.

The façade is arranged symmetrically along three axes: the central one defined by the large main door of the house, and the side ones by vertical window openings that light

and ventilate the rooms of the first bay. Structurally, the original House rests on the front and rear walls and on two interior pilasters that support the central beam of the gabled roof.

The House has a total floor area of 143.22 m^2: 108.81 m^2 on the ground floor and 34.41 m^2 in the semi-basement. A notable feature is the generous clear height of 3.60 m in both the central space and the four adjoining rooms. The original joinery consists of varnished wooden double doors 3.20 m high. The floors of the House are also of great importance. In the central space, red 20 × 20 cm tiles laid diagonally extend into the *galería*; the two front rooms have Nolla mosaic floors, and the second room on the left has a painted tile floor dating from the last third of the 19th century.

The house retains features of great heritage value, historical, architectural and ethnological alike, for understanding this type of Valencian *huerta* house, which combines residential functionality and specialised spaces with constructive rationality and a confident contribution to the streetscape.

The Studio. This is a free-standing, single-storey pavilion of 56.10 m^2 at the back of the plot. Set over a semi-basement that occupies its entire footprint, it rises 0.90 m above the level of the courtyard from which it is reached and has an internal clear height of 5.00 m. Its interior is remarkable for its scale and openness: very sober and functional, and dominated by large glazed windows set between the pilasters of the main façade. The building consists of three load-bearing walls (the two sides and the rear) and a north-facing front enclosure articulated by pilasters, where the main entrance is located. The gabled roof is covered with flat tiles. A small wooden eave projects over the main elevation to protect the windows, while on the side and rear elevations simple mouldings lend the pavilion a faintly historicist character. In 1971 the wooden floor was replaced with a new reinforced-concrete joist floor.

The Garden. The areas not occupied by buildings form a courtyard or garden where spaces created by the artists sit alongside the design drawn up in 1971 by the architect Eugenio Casar Estellés, who introduced large planters to embrace the existing areas and give them spatial and visual continuity. Over it all presides a large Mediterranean pine whose broad canopy tempers the harshness of the climate. Among the inherited spaces is the arbour to the north-east of the Studio, which has hosted countless family gatherings and meals. On the west side of the Studio, the sculptor Pinazo Martínez built a small outbuilding for the messier side of his work; altered in 1971, it now serves as a storage space whose architecture deserves to be rethought.

The state of conservation of the buildings.

Both the House and the Studio underwent major adaptation works in 1971 when, after the death of Ignacio Pinazo Martínez, his only daughter, Esperanza Pinazo, with the support and collaboration of her husband, Eugenio Casar, decided to establish the family institution Casa Museo Pinazo in order to preserve the holdings, exhibit them and welcome visitors. At that time all the installations were upgraded, and both the floor structure of the Studio and the joinery facing the courtyard were replaced.

In the first decade of this century the electrical installation was upgraded again, improving the lighting of the works on display.

The residential building currently has conservation problems caused mainly by water, which acts both from the ground, through rising damp in the walls, and from the roof, through three occasional leaks. The rising damp is due mainly to the impermeable sealing of both the street and the neighbouring buildings, which makes the House the only outlet through which moisture accumulated in the subsoil can escape and evaporate. These damp problems significantly affect the main façade and the walls and partitions of the original house, precisely because its construction system is more closely tied to the ground. In addition, three points of water ingress have been detected in the roof; these must be eliminated, while the damaged tiles are replaced and the thermal insulation is improved, preserving the traditional configuration of the roof covering.

No significant damage has been detected in the Studio beyond the obsolescence of some joinery and glazing. Its semi-basement has a damp problem caused by contact with the surrounding ground, so its ventilation needs to be improved.

However, neither building has climate control or ventilation, and given their role as repositories of an important heritage collection, these installations must be introduced. Likewise, the semi-basement of the House should be used to accommodate the art storage area, freeing up one of the rooms on the main floor so that it can be opened to visitors while retaining its domestic character as a bedroom.

In addition, rethinking the architecture of the outbuilding beside the Studio should provide proper shelter for the large plasters currently in the courtyard and create a small reception area for visitors, improving the running of visits and sparing them from waiting in the street.

The necessary works and their phased programme

The Foundation is aware of the scale of the works and, at the same time, of their necessity and of its lack of its own resources to carry them out. It therefore proposes three phases, which will allow it to continue managing and caring for its holdings throughout, without having to move them off site. The first phase covers all the works to be carried out in the House; the second concerns the Studio, the outbuilding and the recovery of the original rear façade; and the third involves the Courtyard. Only the works included in the first phase have been costed.

Phase One. Works in the House.

Given the importance and cost of this first phase, it is advisable to divide it into sub-phases, which will also make it possible to gauge the response of the public and the business community to the declaration of this project as being ‘of social interest’. The sub-phases are ordered chronologically according to the severity of the problems detected.

It should be noted that these works can go ahead because in July 2025 the Foundation installed an electromagnetic wall-polarity reversal system which, according to the measurements taken, has so far reduced moisture in the walls by 50%.

Sub-phase 1. Restoration of the façade. This includes renewing the exterior rendering of the main façade and replacing the joinery with new windows that preserve the original material, formal and functional characteristics while incorporating safety glass. It also covers repairing the wooden canopy over the entrance, renewing the glass door, and protecting and improving the pavement in front of the house, laid around 1930 with marble

fragments using the *trencadís* technique. This sub-phase, including technical fees and licence costs, represents an investment of €66,267.00.

Sub-phase 2. Renewal of the roof. To repair the existing leaks and improve thermal performance, the roof decking will be renewed with the necessary thermal insulation. This will be complemented by a general review of the roof beam, last inspected in 2002, and of the purlins supporting the upper decking. It also includes renewing the false ceiling, currently made of reed lath (*cañizo*), with pre-installation for climate control and ventilation, as well as the installation of fire detection and intruder alarm systems. This sub-phase represents an investment of €72,043.00.



Roof space of the Casa Museo in 2002

Sub-phase 3. Restoration of the interior walls. As noted above, this involves repairing the interior walls affected by rising damp. The existing renders will be removed and replaced with breathable mortars that allow moisture to evaporate without creating barriers that encourage salt migration. The semi-basement of the house will also be reorganised as an art storage area, freeing up ground-floor spaces and returning them to the museum display. This work entails renewing the electrical installation and redesigning the bathroom of the House. This sub-phase represents an investment of €107,433.00.



Interior of the entrance of the Casa Museo around 2007

Sub-phase 4. Installation of climate control and ventilation. The kitchen of the house will be converted into a plant room for the indoor climate-control units, with humidity control and air renewal, from which a ducted system will run through the available space in the roof void. At the same time, the semi-basement will be air-conditioned and ventilated through exposed ducts descending from the former kitchen. This sub-phase represents an investment of €32,534.00.

The total cost of Phase One amounts to €278,277.00.

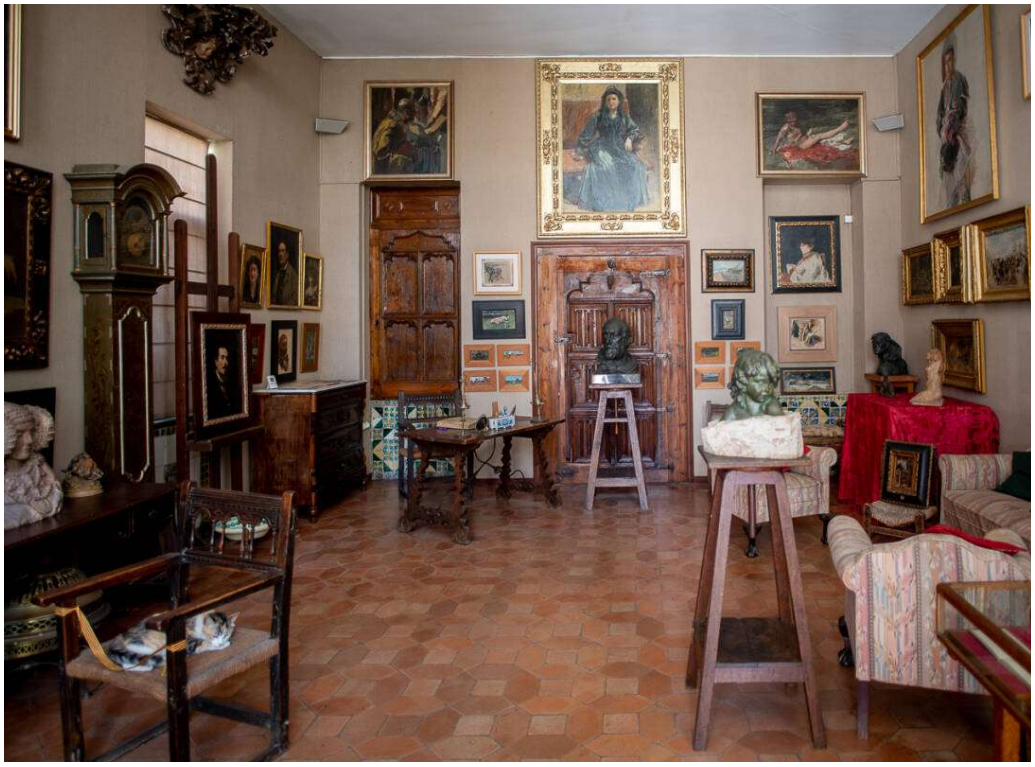
Phase Two. Works in the Studio and the outbuilding.

With a view to setting a final goal for adapting the Casa Museo to the new functions arising from its transformation into a Foundation, and to ensuring the proper conservation of the heritage in its care, a series of works is proposed for both the Studio and the adjoining outbuilding.

The Studio is in good condition but has no climate control or ventilation, and the thermal insulation of its roof needs improving. One open question is whether to keep the added false ceiling or recover the exposed roof, a decision that will necessarily be taken during the corresponding works.

The outbuilding will be redesigned to serve as a reception area for visitors, a shelter for some large plasters that can no longer remain outdoors (even though partially protected), and a space to house the climate-control equipment for the Studio and its semi-basement.

These works will make it possible to restore the rear façade of the complex to its original configuration and to rebuild the external staircase leading to the Studio.



The Studio in 2022 (© Kike Taberner)

Phase Three. Conservation works in the Courtyard.

Once the previous phases are complete, the Courtyard will be reviewed, seeking to reconcile the conservation of the original areas (pergola, arbour, *galería*) with the 1971 planters, while removing, or at least reducing, barriers to accessibility. This phase will also include the restoration of the ceramic ensembles and panels on the walls, which likewise require consolidation and conservation.



The courtyard or garden of the Casa Museo in 2022 (© Kike Taberner)

Timeline of the initial milestones of the activity.

- **30.09.2026 Submission** of the Activity Project to the Generalitat Valenciana's Portal del Mecenazgo
- **15.10.2026 to 15.12.2026 Drafting of the construction project** for the whole of Phase I.
- **01.01.2027 to 31.03.2027 Obtaining** the relevant **administrative permits**
- **15.01.2027** Start of **project promotion** among companies and individuals
- **31.03.2027** Deadline for obtaining, where applicable, the **Declaration of Social Interest** for the Project.
- **01.05.2027 Start**, subject to funding, of PHASE ONE works, **Sub-phase 1**.
- The remaining sub-phases will be scheduled successively, depending on the resources obtained and on the feasibility of continuing the works.
- **30.09.2027** Should it only be possible to carry out PHASE ONE **Sub-phase 1, completion is expected** by this date.

Income and expenditure budget

Income

- Foundation's own funds €23,412.00
- Contributions from individuals and companies, estimated at 75% of the optimal budget €191,148.75
- Other income or, where applicable, loans up to 100% of funding €63,716.25
- TOTAL INCOME €278,277.00

Expenditure

- Technical fees (VAT included) €20,990.92
- Costs, fees and certifications €7,494.14
- Construction works (VAT included) €249,276.62

- TOTAL EXPENDITURE €278,277.00

Breakdown by sub-phase

- Sub-phase 1 €66,267.00
- Sub-phase 2 €72,043.00
- Sub-phase 3 €107,433.00
- Sub-phase 4 €32,534.00

Other considerations.

The family's first act of generosity with regard to the legacy of Ignacio Pinazo Camarlench took place in September 1917, less than a year after his death. His son Ignacio, on behalf of the widow and of his brother José, donated a collection of paintings and drawings to the Círculo de Bellas Artes de Valencia to serve as models for the institution's students. Since then, the public collections of the Museu de Belles Arts de València, the Museo Nacional de Cerámica, the Diputación de Valencia and the Instituto Valenciano de Arte Moderno have all benefited from donations by the painter's descendants.

The establishment of the Casa Museo Pinazo as a family institution in 1971 was a decision taken by Esperanza Pinazo, granddaughter of the painter Pinazo Camarlench, after the death of her father, the sculptor Ignacio Pinazo Martínez. Devoted to the conservation, display and dissemination of the collection and the family building, it has been sustained by the family's own resources, alongside occasional institutional support.

The Fundación Casa Museo Pinazo was established in 2023 with a twofold aim: to lay the legal foundations for the orderly continuity of the collections and of the building itself, and to open it up to the public and to institutions, making all its cultural resources available to them and enabling their collaboration in preserving this heritage and its memory. It is thus conceived as a project for the future.

The Casa Museo Pinazo, Fundación de la Comunitat Valenciana, was publicly presented at IVAM in June 2026. The presentation was attended by representatives of the

leading cultural and political institutions of the Generalitat Valenciana and by more than 300 people, so many that two additional spaces had to be opened alongside the auditorium to accommodate everyone.

Through the campaign for support launched after the June 2026 presentation, 85 people have so far joined as Friends of the Foundation and contribute financially to it.

In addition, two collaboration agreements are being finalised, one with a statutory institution of the Generalitat Valenciana and another with a leading museum institution in the Valencian region.