



VALONGO WHARF ARCHAEOLOGICAL SITE

PROPOSAL FOR INSCRIPTION ON THE WORLD HERITAGE LIST

January 2016

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Front cover: Market in Rua do Valongo.

Jean-Baptiste Debret, 1816-1831

Back cover: Thiago Freitas and his daughter Yasmim in Ladeira do Valongo, 2009 -

Photo: João Maurício Bragança

ACKNOWLEDGEMENTS

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**PROPOSAL FOR THE NOMINATION
OF THE VALONGO WHARF ARCHAEOLOGICAL SITE
AS WORLD HERITAGE**





Depiction of the African slave trade in Rio de Janeiro,
identified by the Sugar Loaf Mountain at the top of the drawing

Brasil Atlântico do Período Colonial, Arjan Martins, 2014, acrylic and charcoal on canvas.

Exhibition “From Valongo to Favela – Imagination and the Periphery”,
27 May 2014 to 8 February 2015 - Collection MAR – Museu de Arte do Rio/Rio Museum of Art

VALONGO WHARF DESERVES TO BE CONSIDERED WORLD HERITAGE BY UNESCO BECAUSE IT IS THE MOST COMPLETE MEMORIAL SITE FOR SLAVERY IN EXISTENCE. NOT ONLY IS IT IMPORTANT WITH REGARD TO BRAZILIAN HISTORY, AND HENCE OUR NATIONAL LIFE, BUT ALSO AS REGARDS WORLD HISTORY. AS NIGERIAN WRITER CHINUA ACHEBE SAID, HISTORY IS NOT GOOD OR BAD, HISTORY EXISTS AND WE ARE PART OF IT, WITH ITS LONG LUMINOUS MOMENTS AND ITS TERRIBLE NIGHTMARES, LIKE THIS ONE WHICH SEEMED TO BE ENDLESS AND LEFT US MONUMENTS, SUCH AS VALONGO, LIKE DEEP SCARS, LIVING MONUMENTS, WHICH DISPENSE ANY EXPLANATORY TEXT, WHICH ARE WHAT THEY ARE, AFFECTING US THROUGH THE STONES WE STEP UPON AND THE STONES WE CONTEMPLATE, STONES, TRODDEN BY MANY OF OUR ANCESTORS AT THE END OF A TERRIFYING JOURNEY, WHICH TELL US SOMETHING OF THIS LENGTHY AND TRAGIC CHAPTER OF MANKIND’S HISTORY ON EARTH.

Opening address by historian and diplomat Alberto da Costa e Silva, member of the Advisory Council for the elaboration of the nomination proposal of Valongo Wharf as World Heritage. Gustavo Capanema Palace, Rio de Janeiro, 30 September 2014.

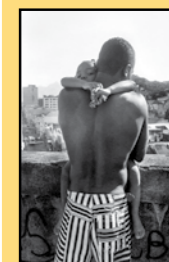
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EXECUTIVE SUMMARY

State party	Federal Republic of Brazil
State, province or region	Rio de Janeiro
Name of Property	Valongo Wharf Archaeological Site
Geographical Coordinates to the nearest second	LAT 22°53'49.03"S LON 43°11'14.62"O
Textual Description of the delimitation of the nominated Property	Archaeological Site composed of the remains of the ancient stone wharf, built for the landing of enslaved Africans, in Rio de Janeiro harbour from 1811 onwards, and the wharf built in 1843 to receive the Neapolitan Princess Tereza Cristina de Bourbon, wife of Emperor Don Pedro II. As regards current nomenclature, the site corresponds to the area of Praça Jornal do Comércio as far as Avenida Barão de Tefé, and Rua Sacadura Cabral bordered by the Hospital of Servidores do Estado, at number 178 Rua Sacadura Cabral.
Map A4 (or letter format) of the nominated Property, showing its frontiers and buffer zone	
Criteria under which the Property is nominated	<p><i>Criterion III: to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which has disappeared</i></p> <p>The transatlantic slave trade and the slavery of Africans in the Americas between the 16th and 19th centuries is a long and tragic episode of enormous relevance to human history. Almost a quarter of all the Africans enslaved in the Americas arrived at Rio de Janeiro, so the city can be considered the entry point of the greatest number of enslaved Africans and the biggest slave port in history.</p> <p>Rediscovered in the course of archaeological excavations undertaken on the site in 2011, Valongo Wharf immediately took on a symbolic value as the tangible testament of the tragic history of the transatlantic slave trade and one of the greatest references to the city's African roots.</p> <p>The Valongo Wharf Archaeological Site composes one of those spaces in which material presence is condensed into living memory.</p>

EXECUTIVE SUMMARY

	<p><i>Criterion VI: to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance</i></p> <p>The transatlantic slave trade is a lengthy history which can be understood as part of what are known as <i>sensitive topics</i>, those which awaken the memory of traumatic and painful events and deal with the history both of episodes and more extensive processes of human rights violations. This being considered, Valongo Wharf presents itself as a magnificent example of what is habitually referred to as a <i>sensitive heritage site</i>. The wharf's vicinity contained the warehouses where recently arrived captives were exhibited and sold, the Lazaretto for quarantine and treatment of those who were sick from their terrible journey and the New Blacks' Cemetery, destined for those who succumbed to the rigours of the crossing on arrival.</p> <p>Valongo Wharf, by the very size of it, must be considered the most powerful memorial of the African Diaspora outside Africa.</p>
Draft Statement of Outstanding Universal Value	<p>Brazil was the destination of at least 40% of all the Africans who reached the Americas alive between the 16th and 19th centuries. Of these, about 60%, or almost a quarter of all the Africans enslaved in the Americas, entered Rio de Janeiro. Rio de Janeiro city can be considered the biggest slave harbour in human history, as it is estimated that a million enslaved Africans landed in Valongo Wharf.</p> <p>The trade in enslaved African people is understood to be the largest process of forced migration in the history of mankind, and the associated pain and tragedy is what makes Valongo Wharf a <i>sensitive heritage site</i>. It is situated in an area where the presence of African people has left a living legacy in terms of the occupation of the land and cultural manifestations which is perpetuated and renewed to this day. It therefore expresses the resistance and affirmation of communities of people of African descent in the Americas. Objects encountered during the excavation of the archaeological site reveal the diversity of African peoples brought to the New World and their capacity to express and reinvent their identity markers under the constraints of captivity. (Criterion VI)</p> <p>The Valongo Wharf Archaeological Site not only represents the principal harbour in the whole of the Americas for the landing of enslaved Africans, but is also the only one which has been materially preserved, as far as we know, on this side of the Atlantic. It should be considered the most important memorial of the transatlantic slave trade on the American continent considering the magnitude of what this represents.</p>



EXECUTIVE SUMMARY

	<p><u>Statement of Integrity</u> The Valongo Wharf Archaeological Site has now regained the structure which it had when it was covered over in 1843 to build the Empress's Wharf. The section which is exposed for visitors represents a considerable part of the stone wharf, demonstrating a good state of conservation with a few missing pieces which do not jeopardise a comprehension of the whole, and the collection of portable artefacts is similarly preserved.</p> <p>The archaeological segment exposed has adequate dimensions for a perfect understanding of how the stone wharf was built for the enslaved Africans, and the fragments of the posterior Empress's Wharf also allow for a complete representation of the processes of transformation which tried to obliterate its meaning in the context of the great African diaspora.</p> <p><u>Statement of Authenticity</u> The authenticity of the Valongo Wharf Archaeological Site is guaranteed by the 168 years in which it was covered up, first by the Empress's Wharf and then later earthed over to build the port at the beginning of the 20th century. This erasure of almost two centuries have ensured the preservation of the paving stones with the original materials characteristic of Brazilian 18th and 19th century building techniques.</p> <p>The stone wharf built from 1811 on Valongo Beach symbolises the whole area of arrival of slaves in Rio de Janeiro between 1774 and 1831. There is also another relevant aspect conferring authenticity to the site, with regard to the symbolic re-appropriation of the wharf by the local population, and especially the people of African descent. Today it stands in remembrance of the pain caused by slavery and the celebration of its heritage in the construction of the Brazilian Nation.</p>
<p>Name and information of agency contact / Local institution</p>	<p>Contact: Jurema Machado Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN. SEPS Quadra 713/913 Sul, Bloco D, Edifício IPHAN, 5º andar – Asa Sul, Brasília/Distrito Federal, Brasil – CEP 70390-135.</p>

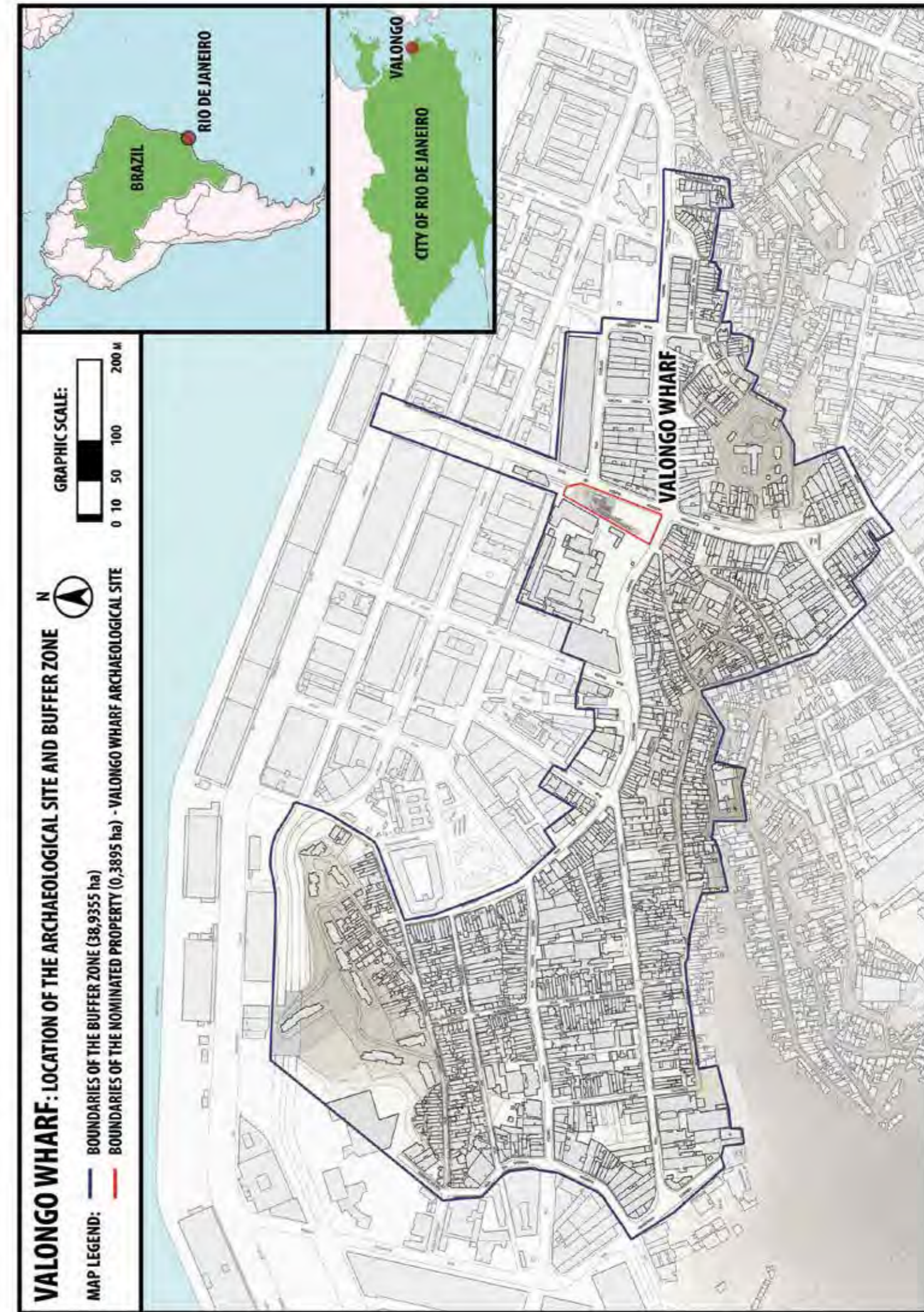




Figure 1. Front view of Valongo Wharf Archaeological Site. In the foreground, the remains of the Empress's Wharf, followed by the paving stones of Valongo Wharf. In the background, at the centre, a column erected as a memorial of the Empress's Wharf

Photo: Milton Guran



Figure 2. View of the Valongo Wharf Archaeological Site, December 2015.

Photo: João Maurício Bragança



Figure 3. View of the Valongo Wharf Archaeological Site, December 2015.

Photo: João Maurício Bragança



PROPOSAL FOR THE NOMINATION OF THE VALONGO WHARF ARCHAEOLOGICAL SITE AS WORLD HERITAGE

1. IDENTIFICATION OF PROPERTY

1.A COUNTRY

FEDERAL REPUBLIC OF BRAZIL

1.B STATE, PROVINCE OR REGION

Rio de Janeiro

1.C NAME OF THE PROPERTY

Valongo Wharf Archaeological Site



Figure 4. View of the Valongo Wharf Archaeological Site, December 2015.

Photo: João Maurício Bragança



Figure 5. Aerial view of Valongo Wharf Archaeological Site,
Photo: João Maurício Bragança

1.D GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

LAT 22°53'49.03"S LON 43°11'14.62"



Figure 6

1.E MAPS AND PLANS SHOWING THE LIMITS OF THE NOMINATED PROPERTY AND ITS BUFFER ZONE

The Valongo Wharf Archaeological Site, situated in the harbour region, in the central zone of Rio de Janeiro city, contains the archaeological remains of an old stone wharf, built from 1811 onwards, in a place which was the exclusive disembarkation point for enslaved Africans arriving in Brazil via Rio de Janeiro harbour from 1774 onwards. The wharf was built over in 1843 for the construction of a new landing jetty, destined for the reception of the Neapolitan Princess Tereza Cristina de Bourbon, wife of Emperor Don Pedro II. Between 1904 and 1910, a great landfill created to build the new city harbour also covered over the Empress's Wharf, creating a distance of 344 metres between the site and the waterfront.

As regards current nomenclature, the site corresponds to the area of Praça Jornal do Comércio as far as Avenida Barão de Tefé, Rua Sacadura Cabral bordered by the Hospital of Servidores do Estado, at number 178 Rua Sacadura Cabral.

The area in which the wharf was built in its original setting, was situated in a small bay at the mouth of the narrow valley between the hills of Valongo¹ and Livramento, also known as Valonguinho (Little Valongo), which was part of a bigger bay known as Valongo beach, sheltered by Livramento and Saúde hills. From 1774 to 1831, Rio de Janeiro slave market operated in this geographically protected area. It included the slave storerooms and warehouses, the New Blacks' Cemetery which received the bodies of those who did not withstand the tough conditions of the Atlantic crossing and the Gamboa Lazaretto, destined for quarantine of sick new arrivals. It was the biggest slave market complex of the Americas. The activity of the region's slave market declined progressively from 1831 onwards when the transatlantic slave trade was formally prohibited in Brazil.² From then on the landings were made clandestinely in distant beaches, mostly near Rio de Janeiro, as at this time slaves were in greatest demand in southeastern Brazil.



¹ Valongo Hill was the name given to the part of Morro de Conceição Hill which faced the road to Valongo in the 18th century. These days the Valongo Hanging Gardens can be found there.

² In 1831 Brazilian ports prohibited the entry of enslaved Africans brought from their own continent via the transatlantic slave trade. However prohibition did not result in the end of the trade which continued in clandestine harbours, tolerated by the authorities. In 1850, another more rigorous law was passed which managed to extinguish the trade at the international level. However up until the abolition of slavery, in 1888, both the slavery of Africans and their descendants, and the internal slave market, continued to exist in Brazil.

BUFFER ZONE GEOGRAPHIC COORDINATES

CARTOGRAPHIC BASE: 1997/2000

POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE	POINT	LATITUDE	LONGITUDE
001	22°53'53.66"S	43°11'0.46"W	016	22°53'48.08"S	43°11'22.46"W	031	22°53'36.90"S	43°11'27.48"W	046	22°53'53.84"S	43°11'42.42"W	061	22°53'53.42"S	43°11'27.94"W	076	22°53'59.82"S	43°11'15.75"W	091	22°53'53.45"S	43°11'6.67"W
002	22°53'51.23"S	43°11'0.08"W	017	22°53'48.06"S	43°11'23.10"W	032	22°53'36.19"S	43°11'28.79"W	047	22°53'53.93"S	43°11'41.90"W	062	22°53'54.65"S	43°11'27.90"W	077	22°54'0.30"S	43°11'15.39"W	092	22°53'53.67"S	43°11'5.32"W
003	22°53'51.26"S	43°11'2.10"W	018	22°53'48.72"S	43°11'23.18"W	033	22°53'36.07"S	43°11'29.33"W	048	22°53'54.72"S	43°11'41.78"W	063	22°53'54.47"S	43°11'26.40"W	078	22°53'59.60"S	43°11'14.42"W	093	22°53'53.27"S	43°11'5.24"W
004	22°53'51.04"S	43°11'6.63"W	019	22°53'48.81"S	43°11'24.11"W	034	22°53'35.99"S	43°11'29.83"W	049	22°53'54.66"S	43°11'41.28"W	064	22°53'54.60"S	43°11'25.80"W	079	22°53'58.35"S	43°11'11.95"W	094	22°53'53.38"S	43°11'4.36"W
005	22°53'48.88"S	43°11'6.50"W	020	22°53'47.60"S	43°11'25.98"W	035	22°53'36.22"S	43°11'31.16"W	050	22°53'54.24"S	43°11'41.28"W	065	22°53'53.37"S	43°11'25.48"W	080	22°53'56.40"S	43°11'12.73"W	095	22°53'53.22"S	43°11'4.07"W
006	22°53'48.83"S	43°11'7.15"W	021	22°53'47.11"S	43°11'25.77"W	036	22°53'36.10"S	43°11'38.45"W	051	22°53'54.11"S	43°11'40.29"W	066	22°53'53.76"S	43°11'24.05"W	081	22°53'56.38"S	43°11'11.71"W	096	22°53'52.98"S	43°11'4.03"W
007	22°53'47.43"S	43°11'7.13"W	022	22°53'46.64"S	43°11'26.55"W	037	22°53'42.92"S	43°11'44.35"W	052	22°53'53.68"S	43°11'38.62"W	067	22°53'52.99"S	43°11'22.71"W	082	22°53'55.86"S	43°11'10.76"W	097	22°53'53.01"S	43°11'3.72"W
008	22°53'47.09"S	43°11'12.63"W	023	22°53'48.06"S	43°11'27.46"W	038	22°53'44.35"S	43°11'44.23"W	053	22°53'52.93"S	43°11'38.75"W	068	22°53'52.83"S	43°11'22.33"W	083	22°53'56.02"S	43°11'10.32"W	098	22°53'53.34"S	43°11'1.56"W
009	22°53'40.13"S	43°11'9.85"W	024	22°53'46.85"S	43°11'28.50"W	039	22°53'45.53"S	43°11'43.09"W	054	22°53'52.35"S	43°11'33.99"W	069	22°53'54.85"S	43°11'21.73"W	084	22°53'54.66"S	43°11'9.49"W	099	22°53'53.82"S	43°11'1.50"W
010	22°53'39.78"S	43°11'11.11"W	025	22°53'47.30"S	43°11'29.20"W	040	22°53'46.37"S	43°11'42.96"W	055	22°53'52.49"S	43°11'32.82"W	070	22°53'57.42"S	43°11'20.65"W	085	22°53'54.91"S	43°11'8.90"W	100	22°53'53.73"S	43°11'1.20"W
011	22°53'47.18"S	43°11'13.90"W	026	22°53'45.70"S	43°11'30.81"W	041	22°53'47.50"S	43°11'43.13"W	056	22°53'52.66"S	43°11'32.06"W	071	22°53'59.29"S	43°11'18.56"W	086	22°53'54.37"S	43°11'8.57"W			
012	22°53'45.65"S	43°11'18.59"W	027	22°53'42.49"S	43°11'32.19"W	042	22°53'49.02"S	43°11'43.89"W	057	22°53'52.99"S	43°11'31.05"W	072	22°53'58.71"S	43°11'17.59"W	087	22°53'54.65"S	43°11'7.82"W			
013	22°53'47.86"S	43°11'19.46"W	028	22°53'41.21"S	43°11'32.48"W	043	22°53'49.34"S	43°11'44.21"W	058	22°53'53.96"S	43°11'30.90"W	073	22°53'59.80"S	43°11'16.29"W	088	22°53'54.71"S	43°11'7.31"W			
014	22°53'47.42"S	43°11'20.73"W	029	22°53'39.98"S	43°11'29.14"W	044	22°53'50.39"S	43°11'45.91"W	059	22°53'53.69"S	43°11'29.51"W	074	22°53'59.31"S	43°11'15.52"W	089	22°53'53.82"S	43°11'7.12"W			
015	22°53'48.35"S	43°11'21.12"W	030	22°53'37.93"S	43°11'27.85"W	045	22°53'53.94"S	43°11'42.82"W	060	22°53'53.35"S	43°11'28.74"W	075	22°53'59.51"S	43°11'15.34"W	090	22°53'53.83"S	43°11'6.60"W			

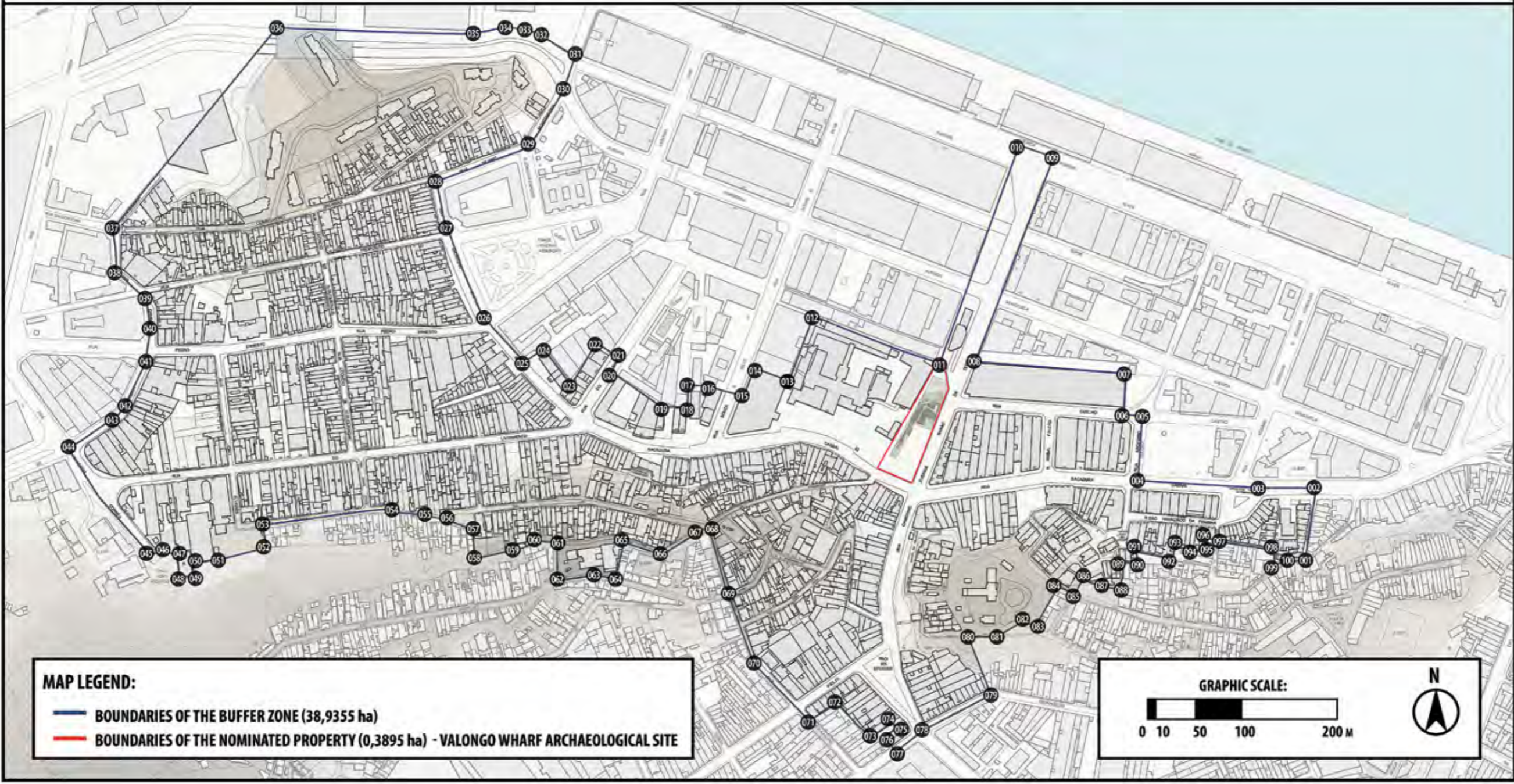


Figure 7

BUFFER ZONE

The buffer zone was marked out in such a way as to include all the elements of this “reception system” of the slave trade – market, cemetery and lazaretto – as well as the names which characterise the traditional occupation of the region by Africans and their descendants. It is bordered by part of the slopes of the hills of Conceição and Livramento and by Morro de Saúde Hill and also includes Avenida Barão de Tefé, visual axis between the archaeological site and the existing Rio de Janeiro port, as can be seen in Figure 4.

The buffer zone is protected by municipal (Cultural Protected Area, APAC/SAGAS, Law 971 of 4 May 1987 and Decree 7351 of 1 January 1988) (See Annex 7, only in electronic format) and federal (architectural and urban complex of Morro de Conceição, directive 135 of 13 March 2013) legislation for the protection of architectural and urban heritage, as well as the law for the preservation of archaeological heritage (Law 3924/61) (See Annex 6) which covers the archaeological sites existing in the buffer zone. The boundaries of the buffer zone are based on the historical occupation of the ancient Valongo slave market complex and contain an architectural complex mostly characterized by buildings with eclectic facades from the end of the 19th century and beginning of the 20th century. There are still a few examples of one- and two-storey houses with facades characteristic of the slave market era.

The quantity and architectural characteristics of the buildings of the buffer zone give a clear understanding of the occupation which generated the zone of the Valongo Wharf slave trade and record of the successive transformations of the area in the 19th century and the first quarter of the 20th century, representing today one of the most typical neighbourhoods of Rio de Janeiro’s historical centre.

1.F AREA OF NOMINATED PROPERTY (HA) AND PROPOSED BUFFER ZONE (HA)

Area of the nominated property : 0.3895 ha

Buffer zone: 38,9355 ha

Total: 39,325 ha

2. DESCRIPTION

2.A DESCRIPTION OF THE PROPERTY

Valongo Wharf was the central nucleus of the harbour area which saw the greatest influx of enslaved Africans to the Americas. Brazil was the country which received most captives brought from Africa, and Rio de Janeiro was its principal port, from the end of the 18th century, with Valongo being the gateway and the hub of the city slave trade at that time. According to the registers in historical archives, more than seven hundred thousand Africans, both men and women, arrived at this desti-

nation in the final decades of the transatlantic slave trade³. The prohibition and end of the African slave trade and the abolition of African slavery in Brazil were followed by a process of concealment of the practice in the region, including the tangible evidence. Valongo Wharf itself, slave harbour of the colonial and First Empire periods, was covered over by the Empress’s Wharf during the Second Empire, renamed Saúde Wharf from 1889 and that wharf was again covered during the reform of Rio de Janeiro harbour in 1904.

From the 17th Century onwards, various scholars, from different disciplines, have devoted themselves to recounting Rio de Janeiro’s history. The distinctive regard of naturalists, chroniclers, historians, archaeologists, anthropologists, architects and urbanists among others has, over time, produced a profound and complex vision of the presence of black people in the harbour area of the city, from the beginning of colonisation. Valongo Wharf is symbolic of the relations between Rio de Janeiro city and the Atlantic at the time of the transatlantic slave trade. Its discovery and excavation, just like its concealment, are part of this history.

Thus in 2010, when the local authorities initiated the necessary urban interventions for the implementation of the Porto Maravilha Project⁴ in Praça Jornal de Comércio, IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional, the organ responsible for Brazilian archaeological heritage, requested that the local government carry out an archaeological research project. Only by means of an extensive investigation of this type would it be possible to verify the degree of conservation of those vestiges of Valongo Wharf which might still exist, due to the potential damage caused by urban development or other causes, in function of the covering over of the wharf and the tragic historical events linked to it.

By this time both the public administration and the researchers were aware of the enormous archaeological potential of the area. Besides being a strategic area for mingling and social interaction between black Africans, it saw the influx and commercialisation of the massive quota of enslaved Africans, which was confirmed during the preliminary excavations undertaken by the team led by Professor Tania Andrade Lima, archaeologist of the National Museum of Rio de Janeiro Federal University/UFRJ.⁵

In the local community memory, this was a region for the unloading of ships bringing captives from Africa, and the long history of the city’s black presence. It was here that for a long time, black people coming from Bahia or the interior of the country received a warm welcome, in houses well-known for their hospitality to their brothers-in-faith of the Afro-Brazilian religions and companions in the labour market – this theme will be referred to in the item History and Evolution. Religious and festive meeting places were created in this area, marking it out as a centre of cultural reference for the memory and celebration of African heritage.

³ See the estimates of the Trans-Atlantic Slave Trade Database on the site: www.slavevoyages.org. This database, the most complete and up-to-date on this theme, recognises Rio de Janeiro as having received the greatest number of enslaved Africans in the history of the transatlantic slave trade.

⁴ Project developed by Rio de Janeiro local government in the city’s port region. See item 5 of this Dossier. See: <http://www.portomaravilha.com.br/>. See the description of the project in Annex 8, only in electronic format.

⁵ As regards the results obtained by Tania Andrade Lima with the Valongo archaeological excavations thus far, see, among others: LIMA, T. A. Archaeology as sociopolitical action: *o caso do cais do Valongo*, Rio de Janeiro, século XIX. *Vestígios - Revista Latino-Americana de Arqueologia Histórica*, Belo Horizonte, v. 7, n.1, jan- jul., 177-207, 2013; LIMA, T. A. A la recherche du Valongo: le quai des esclaves à Rio de Janeiro, XIX^{ème} siècle. In: André Delpuech & Jean-Paul Jacob (dirs.) *Archéologie de l’esclavage colonial*. Paris: La Découverte, 2014. 113-127; LIMA, T. A.; DE SOUZA, M.A.T.; SENE, G.M. Weaving the Second Skin: Protection Against Evil Among the Valongo Slaves in Nineteenth-century Rio de Janeiro. *Journal of African Diaspora Archaeology and Heritage*, v. 3, n.2, 103-136, 2014.



The archaeological research, initiated on 25 January 2011, covered almost the whole area of what is now Praça Jornal do Comércio (Jornal do Comércio Square: Figure 5). Research confirmed the enormous archaeological potential of the area, and the research coordinator listed Valongo Wharf Archaeological Site, constituting a total area of 2.545,98m², at IPHAN. As a result of the research, fruit of a year and nine months' fieldwork, besides the evidence of the remains of Valongo Wharf, other indications of the whole context of the area's occupation were found, including the remains of the Empress's Wharf, ending at the square which can be observed today. The significant evidence of archaeological relics, representative of the occupation and ownership of this area by people of African descent over the centuries, deserves special emphasis.

IPHAN – Instituto do Patrimônio Histórico e Artístico Nacional – and the Rio de Janeiro local government have taken care that part of the Valongo Wharf Archaeological Site research area should be on public exhibition with the intention of offering physical evidence of that most tragic historical period to visitors, by means of a small but representative space, in order that it may never be forgotten, or worse still repeated.

A considerable part of the excavations has been kept exposed with the intention of demonstrating the extension of the archaeological investigation which has been carried out. It is a segment which contains characteristics demonstrating the exceptional archaeological and historical significance of the area. This window, measuring 1,444.16m², functions basically as a material reminder and means of disseminating the history of the influx and commercialisation of enslaved Africans in that region of the city, which was numerically the most expressive of the African diaspora. The profusion of objects exposed bears witness, above all, to the daily appropriation and occupation of this area by the African population.

Tania Andrade Lima made the following observations regarding the symbolic power of the archaeological findings:

The slaves of Valongo, without the means of writing their own history, left behind them these lost, abandoned, forgotten or hidden objects. Through their belongings, they speak of their anguish, their despair, but also of their hope and the survival strategies they developed, in a silent but very eloquent discourse. This was the heritage, now recovered through the archaeological excavations, that they could leave for their descendants and also for posterity. (ANDRADE LIMA: 2013: 186).⁶

Valongo reeks of extreme oppression, racism, intolerance, inequality and marginalisation. It conjures up a heavy and oppressive past, whose consequences are felt to this day and will be felt for a long time yet in Brazil. For this very reason, it is a place impregnated with feeling, which favours its transformation into a space for civic commitment and dialogue, certainly stimulating reflection and inspiring social awareness, (...). We feel that its force and symbolic power should be put to the service of the causes of black militancy against social, political, economic inequality, as well as political activism which fights for fundamental human rights and respect for ethnic diversity.

Our intention in bringing it back into evidence was to return to the slaves of Valongo – ignored or forgotten by dominant narratives and who have remained in the shadows for centuries – their right to be remembered. We must remember, remember always and in all circumstances.

⁶ ANDRADE LIMA, T. Arqueologia como ação sociopolítica: o caso do cais do Valongo, Rio de Janeiro, 20th Century. *Vestígios - Revista Latino-Americana de Arqueologia Histórica*, Belo Horizonte, v. 7, n.1, Jan-July, 177-207, 2013.

And in these circumstances, the tangible evidence of these errors brought to light by the archaeological research in Valongo Wharf constitutes a constant warning and a permanent condemnation, being confronted with the violence practised there stimulates a sense of social justice in the present (...). It is symbolic of a past which can never be repeated in the trajectory of humankind and its public exhibition, as a place destined to reflection and remembrance, may contribute to inspire tolerance and respect for differences. (Ibid.,189).

In the face of this evidence, the International Scientific Council of the UNESCO *Slave Route Project: Resistance, Liberty, Heritage*, on holding its statutory meeting in Rio de Janeiro in 2013, recognised the unparalleled significance of the Valongo Wharf Archaeological Site as a place that harbours the memory of the African Diaspora in the Americas, This recognition is acknowledged in a plaque, the first of the kind in the world, attached to the wharf site on 20 November 2013, Black Awareness Day in Brazil.⁷ The nomination of Valongo Wharf Archaeological Site as world heritage received the unanimous support of the International Scientific Committee, which was renewed at the 2014 meeting held in Mexico and at the 2015 meeting held in Cabo Verde for the *Slave Route Project: Resistance, Liberty, Heritage*. (See Annex 1)



Figure 8. UNESCO plaque alongside the plaque declaring Valongo Wharf Archaeological Site cultural heritage of the city of Rio de Janeiro. Photo: Milton Guran, 2014.

⁷ On the same date, a similar plaque was fixed on the Instituto Pretos Novos.

PRESENTATION OF THE ARCHAEOLOGICAL SITE



Figure 9. Plan of Valongo Wharf Archaeological Site. Guilherme Meirelles from the Retro plan.

PRESENTATION OF THE ARCHAEOLOGICAL SITE

On observation of the exposed segment of the site, Valongo Wharf is the first and deepest layer we can see, made up of a pavement of irregular cut stone set directly into the levelled sandy soil of Valongo beach. This kind of cobblestone paving is called “pé de moleque” (urchin’s footsteps) in Brazil and was widely employed in public works in the 18th and 19th centuries. The wharf was found at depths varying between 1.20m and 1.80m, according to the slope towards the sea. (Figures 10 and 11).



**Figure 10. Archaeological excavations at the Valongo Wharf Archaeological Site, in 2011.
Photo: Tania Andrade Lima.**



**Figure 11. Paving of Valongo Wharf. Note at the centre of the photo the alignment of the cobblestones which function as the gutter for the drainage of rain water and, on the left, the lateral border of the wharf’s pavement, with flagstones carefully aligned. In the centre and to the left there are blocks pertaining to the paving of the Empress’s Wharf.
Photo: João Mauricio Bragança, 2014.**

In her Final Report of the excavations, Andrade Lima presents the following information about Valongo Wharf:

On the right side of the wharf was the ditch which drained the water coming down the hills and the road to Valongo, while on the left there was a longitudinal channel to drain the water which came down Morro do Livramento hill towards the sea, and at least one secondary channel, which drained into the main channel, transversally. An excellent slope on both sides guaranteed the drainage of rain water, protecting the area from the constant flooding in an area where this was a constant problem, especially during high tides which periodically inundated the Valongo road.(2013, p.106).⁸

At the edge of the wharf’s pavement, towards the sea, in an area covering 2.10m x 0.80m, there was evidence of two steps of cobblestones, which did not remain exposed (Figures 12 and 13), leading to

⁸ Source: LIMA, T. A. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress’s Wharf Project. *Partial Report*. Rio de Janeiro: Jan/2013, p.52.

the conclusion that below the ramp and steps of the Empress's Wharf there was the ramp and cobblestone steps of Valongo Wharf, as Andrade Lima relates, in her Partial Report:

An important discovery was made with this ramp: the previous displacement at that time, of one of the flagstones, which was found upside down beside its original cavity, allowed for the excavation of the sediment underneath it. An area of 2.10m x 0.80 m, was excavated and Valongo Wharf paving was found at its lower level in the form of steps, confirming that underneath this advanced front of the Empress's Wharf it is still in evidence, and it was staggered, as described in the researched documents. (Ibid., p.52)

This landing jetty had a parallel ramp and a walkway of rectangular flagstones, of which only a few isolated flagstones remain. As the archaeologist responsible for the excavation explained, it was possible that, near this ramp, there may have been a shed on the hardened earth:

Further along this path remains of the tailpiece of the Valongo pavement were found, indicating its limits in this central section. On the left and on the right, a curve clearly marks the interior of the area corresponding to the present day square, where no traces of its irregular stones were found. Instead we found an earthenware floor, very downtrodden, observed in the surveys carried out in the square, at an average depth of 1.20m. (...) The finishing of the Valongo stones framing this trodden earth area strongly sustain the possibility that these sheds may have been from a period anterior to the prohibition of the slave trade... The only direct evidence of a building on Valongo Wharf was a row of four wooden poles, three in place and one further away, near the limit between the hospital and the former street of Valongo Beach, now Sacadura Cabral Street. It was impossible to discover if this precarious and ephemeral building, probably a temporary shelter with a straw or tile roof, for merchandise, people or even animals, extended towards what is now the Hospital dos Servidores do Estado or what is now Praça Jornal do Comércio, as the counterparts of these poles were not found. They were discovered driven into the earth, at the level of Valongo Wharf, in a stretch where the stones were missing, although surveys carried out in the direction of the hospital have made it clear that the paving extended at least as far as the area of the present-day hospital courtyard. Thus the limitations of this discovery do not allow for anything more than vague speculations as to its nature and function (Ibid. p.106).



Degraus do Cais do Valongo, abaixo do Cais da Imperatriz

Figures 12 and 13



Figure 14. Source: ANDRADE LIMA, T. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress's Wharf Project. Partial Report. Rio de Janeiro: Jan/2013, p.52.

Relics of the paving stones of Valongo Wharf found 3.60m away from the pavement of what is today Jornal do Comércio Square show the edge of the wharf.

The excavations exposed a small segment with a border of rectangular flagstones, characterising the edge of Valongo on this side, and confirming that in fact the wharf pavement did not extend the length of the area of the natural rainwater drainage, but rather its edges were at the immediate vicinity of the present day square. On the opposite side, beside the HSE, it was also impossible to detect its limits, as the surveys carried out confirmed that it extended towards the hospital courtyard, (...). Even so, the principal rainwater drainage channel may be tentatively employed as a possible element to imagine the area occupied by the wharf on this other side, if we attribute an original centrality to it in this space. Both on the left hand lane and the former right hand lane of Avenida Barão de Tefé, the traces of the paving end abruptly near Rua Sacadura Cabral.⁹



⁹ ANDRADE LIMA, T. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress's Wharf Project. Final Report. Rio de Janeiro: Jan/2013, p.107

In 1843, the Valongo Wharf paving was earthed over by about 60cm to build the aforementioned Empress's Wharf. As we have already emphasised, but it is worth repeating, building a new wharf over Valongo Wharf signified far more than the task of beautifying the Empress's landing area. It was a concrete means of burying a part of history that the authorities wanted to hide, but which was still far from being over: African slavery in Brazil.

The symbolic representation of the scenario set up, for the reception of the Princess of the Two Sicilies alone, shows the state's effort to upgrade the area and rewrite the history of its urban occupation as we can see in Figure 15.



Figure 15. Friedrich Pustkow. *Empress's Wharf*, c. 1850. FERREZ, Gilberto. *Iconografia do Rio de Janeiro, 1530-1890. Analytical Catalogue, v.II. Rio de Janeiro: Casa Jorge Editorial, p.189.*

The Empress's Wharf, designed by the military engineer Grandjean de Montigny, under contract to the City Hall, was made up of fine granite flagstones of various sizes, making up the wall and the pier, while the rest of the paving consisted of parallel cobblestones.

In accordance with Pustkow's print shown here, above the wall there was a railing adorned with four sculptures representing Greco-Roman divinities: Minerva, Mercury, Ceres and Mars. Two sculptures of dolphins, symbols of Guanabara Bay, mark the entrance to the pier, where a hexagonal pavilion was temporarily erected, with a portrait of Empress Tereza Cristina embellishing its dome. This pavilion was soon demolished to complete the unfinished paving of the square.

The Empress's entourage lands on the wharf and continues up Rua do Valongo to Paço de Boa Vista in São Cristovão. The local authorities had changed the names of both these places so that Largo do Cais was now called Praça Municipal and Rua do Valongo was now Rua da Imperatriz (Empress's Street). These were not simple name changes; they were part of the process of erasing the historical city nomenclature linked to the history of African slavery.

The Empress's Wharf is made up of big flagstones (or pedras costaneiras, as Andrade Lima designates them) of various sizes, and was originally covered by regular cobblestones. The flagstones of the wall and the pier (about 190) are part of a set composed of a lower ramp, situated at a depth of about 2.80m in relation to street level, with three steps and an upper ramp (Figures 16 and 17). As Tania Andrade Lima relates in her Partial Report:

In the upper ramp, the final layer of flagstones covering the structure, narrower than the previous ones, was laid back 0.35cm on each side, and rounded off with rectangular paving stones. (2013, 92)¹⁰.

On the side of the ramp, the excavations provide a view of the system of construction, permitting the view of a huge building, with various dimensions,

¹⁰ ANDRADE LIMA, T. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress's Wharf Project. Final Report. Rio de Janeiro: Jan/2013, p.92

though mostly large, of ornamental masonry piled up in eight layers. These days they are apparently dry-stone with only remnants of an earthy sediment where they are joined. They must have been cemented together with lime and sand, however nothing is known about this. There are no visible signs of its presence to fix these blocks, but it must have been used to this end, not least because the documental registry mentions the necessity of employing it, to fortify the structure." (Idem)

However, due to the high tides, together with the great volume of rainwater drained off the land, its remains would have been washed away, leaving no visible evidence of the mortar originally employed in the construction. In any case, judging from the wear and tear suffered over the course of the 19th Century, constantly damaged by the onslaught of the sea, the mortar used seems to have served more as a cradle for the laying of the stones than specifically as an element destined to increase resistance and improve its performance. (Ibid., 93)



Figure 16. Photo João Maurício Bragança – December 2014



Figure 17. Empress's Wharf. The flagstones. Photo João Maurício Bragança – December 2015

Cavities which can be seen on the surface of various stones on the ramp and the steps are probably evidence of anchorage clamps used to fix the stones together, to preserve the construction from the sea's onslaughts and avoid landslides. (Figures 18, 19 and 20).



Figure 18. Empress's Wharf. Cavities for clamps to attach the flagstones.
Photo: João Maurício Bragança, 2014



Figure 19. Empress's Wharf. Detail of remnants of clamps to attach the flagstones.
Photo: João Maurício Bragança, December 2015

There are also some iron rings to be found embedded in the flagstones, which were used for tying them together. Some of these rings still have remnants of vegetable fibre. (Figure 21).



Figure 20. Empress's Wharf. Detail of remnants of clamps to attach the flagstones.
Photo: João Maurício Bragança, 2014

Research shows that the remains of the paving associated with the Empress's Wharf were greatly damaged over time, as can be seen in the following passage.

Only a few patches of the parallel cobblestone paving have survived, severely damaged over the length of the 20th Century by the installation, in different moments of subterranean water-pipes, drains and gas ducts, rain water drains, telephone and optic fibre cables. The Valongo Wharf paving was less affected because it was deeper underground, which enabled it to be preserved in better condition, although it has also been affected in some places. Some parts of this regular paving which have been recovered allow us to suppose that it was laid in geometrical patterns some straight, some curving but its discontinuity does not allow for any kind of recomposition of its original design (Andrade Lima, 2013, p.108).¹¹ (Figures 21 and 22)



¹¹ ANDRADE LIMA, T. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress's Wharf Project. Final Report. Rio de Janeiro: Jan/2013, p.108.



Figure 21



Figures 21 and 22 show fragments (demonstrative blocks) the Empress's Wharf with its regular cobblestone paving. Below it the *pé de moleque* paving of Valongo Wharf can be seen. Photos João Mauricio Bragança – November 2014 (top) and December 2015

Together with the remains of the Empress's Wharf, we can observe the drainage system implanted in the region. On the left of the wharf's landing ramp we can still see a spout of carved stone composed of two halves inserted into the wall together (Figure 23). Very probably it launched the water flooding down from Livramento Hill into the sea. This spout can be found 3.30m from the wall of Hospital dos Servidores and 0.50m below the surface of the flagstones. Just below the spout there is a graft of stones and sediments.

Over time, both seem to have suffered a process of progressive degradation, which apparently became more extreme in the decade of the 1870s, appear in the documentary register as "in a very bad state" of conservation. (...) The drainage system conceived by Edward Gotto and carried out by City Improvements was implanted, precisely in the stinking old channel of natural rain-water drainage which ran along the side of Valongo Wharf and square. The flagstone finish was similar to the rest of the docking area, so as to integrate the end of the drain to the existing wharf. On the opposite side, another spout of cut stone morphologically and technologically identical to that which was placed on the terminal for the overflow of rainwater coming from the steep slope of Livramento, was placed, in what seems to have been a desire to maintain the symmetry of the whole.(...) This set of initiatives clearly demonstrates the effort to revitalise and ennoble Praça Municipal and the Empress's Wharf in the 1870s (Ibid., p.108-109).

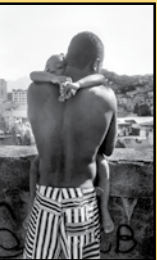


Figure 23. Empress's Wharf. Spout for draining off rain water. Photo: João Mauricio Bragança, December 2015.

The 1870s saw the construction of the warehouse of the Companhia das Docas Pedro II (Pedro II Dock Company), a large imposing building, which altered the landscape of the Wharf's surroundings and whose history will be dwelt upon later in this text.

The founding stone of this building was discovered underneath Avenida Barão de Tefé, in front of nº 105, at a depth of 2.50m, during the supervision of excavations to make new paving for Praça Jornal do Comércio. It is a big rectangular block of chiselled granite, with the inscriptions "D. DPII" and the date 15/09/1871.

Empress's Wharf disappeared at the beginning of the 20th Century, when it was covered over for the construction of a square paved with Portuguese mosaic. This square, which still exists in this place, was initially called Praça Municipal, but as time went by it became Praça Jornal do Comércio, the name it bears to this day. The neoclassical statues which adorned the Wharf were transferred to the



neighbouring Valongo Hanging Gardens. The gardens were built in 1906, in former Rua do Valongo, now Camerino, on land previously occupied by the slave market, as part of the project to modernise Rio de Janeiro city. As the archaeological coordinator of the research points out:

Despite all the efforts made and the attempts to revitalise the area, degradation took over once more. (...) The urban reformulation promoted by Pereira Passos and the construction of Rio de Janeiro Port should by right have re-qualified the area. However the area remained strongly characterised as a stronghold of outlaws, as it was historically associated with sectors considered marginalised by society as a whole – such as black people enslaved in their homeland, freed men who established themselves and fixed their dwelling there and later free blacks who were allotted to the harbour construction as stevedores, or even unqualified immigrants, of diverse origins, who sheltered there – the area remained strongly characterised as a refuge for marginalised people (...) (Ibid., p.14).



Figure 24. Praça Municipal, now Praça Jornal do Comércio, in 1906. The sea can be seen in the background, and on the far right the Companhia das Docas Pedro II building. Photo: Augusto Malta (Public Property), Arquivo Geral da Cidade do Rio de Janeiro (Municipal Archives).

THE ARCHAEOLOGICAL RESEARCH: HISTORY, APPROACHES AND RESULTS

In order to elaborate on the archaeological research which revealed Valongo Wharf we will refer to the partial and final reports¹², of the Project for archaeological excavation of Valongo Wharf, coordinated by Tania Andrade Lima, presented to IPHAN - the institution for the protection of Brazilian heritage, – with the starting point of the Plano de Consolidação do Cais do Valongo carried out by the RETRÔ Restoration Projects company in September 2014.



Figure 25. Aerial view of the archaeological site – Aero-photometry 2013. Photo João Maurício Bragança

The archaeological project carried out was the monitoring and excavation of Valongo Wharf / Empress's Wharf, which was presented to IPHAN for analysis and approval in October 2010, the official ordinance to begin the work was emitted by the Institute, and the research was initiated on 25 January 2011.

The project initiated from the assumption of an existing archaeological site, above all the presence of Empress's Wharf covering Valongo Wharf, proposing to save both structures, with the main object being to reveal Valongo Wharf, or "the slave wharf" (ANDRADE LIMA, 2013, p.15)¹³.

¹² 1st Partial Report March 2011; 2nd Partial Report March 2013; 3rd Report of the Conclusion of Field Activities October 2012 and Final Report January 2013.

¹³ Term used in ANDRADE LIMA, T. O Cais do Valongo e o Cais da Imperatriz – Final Report Jan/2013 (p. 15)





Figure 26. Area monitored by the archaeological project. Source: Adapted from ANDRADE LIMA. Valongo Wharf and Empress's Wharf – Preliminary Report Jan/2013

The Valongo Wharf Archaeological Site occupies an area of 2545.98 m² and was registered at IPHAN on 25 April 2012 by the coordinating archaeologist of the project. The object of the research was fully reached, revealing the structures of the Empress's Wharf, the paving of Valongo Wharf, and other structures directly or indirectly related to them. The research revealed and interpreted the collection of superartefacts (term which denotes the dimensions of the artefact, coined by Handsman & Leoni, 1995) encountered on the site, that is to say, the architectural structures of the Empress's Wharf and Valongo Wharf potentially associated with them.

However no archaeological research can rely on superartefacts alone, and in this sense, the research carried out at the Valongo Wharf Archaeological Site was also extremely prolific with regard to mobile artefacts. Within the context of the excavation the concentration of mobile archaeological material related to the African Diaspora collected near the wharf and along the sides of the site must be considered exceptional. This material is directly related to those who lived and dwelt in the neighbourhood and inhabited the wharf, considering that space their own. During the research various kinds of artefacts were dug up, such as shells or adornments, ear-rings and metal bracelets, almost all imbued with profound symbolism. It is worth remembering that many metals, especially iron, had a symbolic and religious significance for these groups.



THE SUPERARTEFACTS: VALONGO AND EMPRESS'S WHARF

During the research 110 sectors and 6 trenches were excavated, and the whole extension of Praça Jornal do Comércio was monitored. From the beginning of the research work the localisation of Valongo was a priority, the coordinating archaeologist emphasizes that it was not a question of superimposing one historical moment in detriment of another. As the ruling class had already been remembered with the erection of a monument in homage to the arrival of the Empress, the main object of the project now being executed was to bring to light the evidence coming from those who had not yet been able to be remembered: the enslaved Africans.

This focus helps us to understand the team's methodology for their fieldwork and laboratory procedures. As a general rule, mechanical excavation was employed in the whole of the research area to remove the concrete covering and the initial rubble, while manual excavation was adopted in some parts.

The sediments from the layers with the highest concentration of archaeological material and/or those localised above the Valongo paving were sifted. A visual inspection was carried out over the rest of the area, sometimes discounting the layers from approximately the first 60 cm in depth.

Part of the structures revealed in the archaeological research form part of the Valongo landing wharf built in 1811 by Intendant Paulo Fernandes Vianna. Based on researcher Tania Andrade Lima's reports, the ornamental stonework of Valongo Wharf was revealed at various points of the site at depths varying between 1.20 m and 1.80 m due to the fact that

"The Valongo paving sloped down towards Sacadura Cabral street. In relation to the present day level, in the first survey, situated more to the northeast, Valongo appears at a depth of 1.46 metres, progressively diminishing to the fifth survey where the depth is only 1 metre"(ANDRADE LIMA, 2013)

The archaeologist's team began its work on the excavation site in Praça Jornal do Comércio, which was already going through interventions when the team arrived, such as the placing of rectangular concrete staves of the rainwater drainage tunnel in the adjacent area to that where the remains of Empress's Wharf were expected to be found.

The archaeological work here (Front 1, Stretch 1), near the corner of Rua Coelho e Castro, revealed the first remains of flagstones associated with Empress's Wharf at a depth of 1.85 metres. This constitutes a ramp of stones composed of three ranges of different sized flagstones, placed in the North/South direction, finished off by vertically positioned blocks.

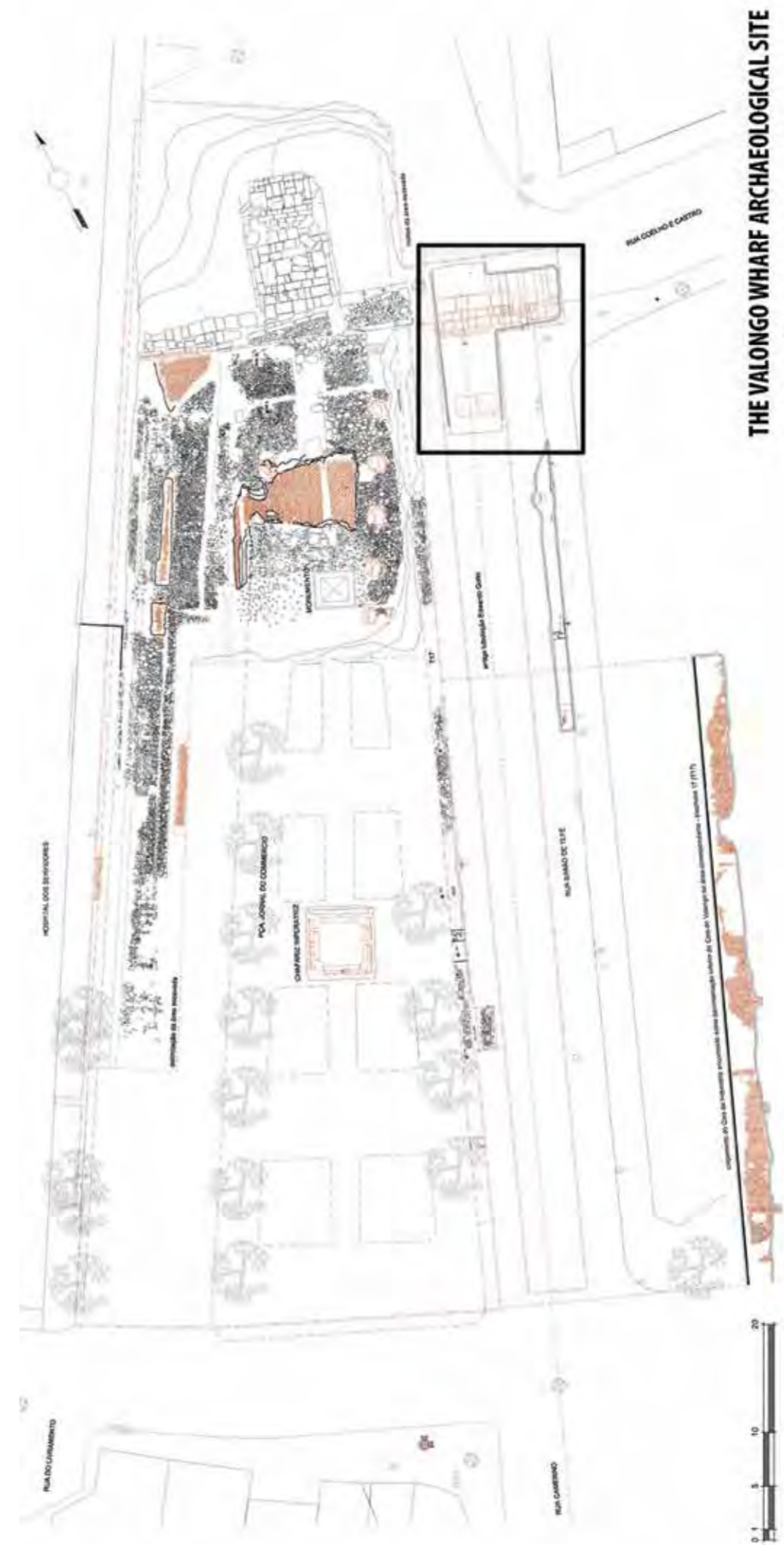


Figure 27. Localisation of concrete gallery and flagstones of Empress's Wharf. Source: Adapted from ANDRADE LIMA, Valongo Wharf and Empress's Wharf – Preliminary Report Jan/2013



Figure 28. Blocks of flagstones revealed in Front 1/Stretch 1.
Source: ANDRADE LIMA, 2013, p.15

The presence of an iron pipe of approximately 40 cm diameter was observed below the structure. During the continuing work in Avenida Barão de Tefé no continuity was observed, either of the paving stones or any other structures. The excavations revealed the English iron drainpipes.



Figure 29: Iron drainpipe under the structure.
Source: Ibid., p.35

The whole road surface from Avenida Barão de Tefé to Rua Camerino was dug up to place the rain-water drainage gallery staves. The existing drainage system, with iron drainpipes of English manufacture, was placed just above the layer containing the biggest concentration of archaeological material.

This layer, varying in thickness between 2 and 4 metres, was associated with the Valongo Wharf context although no remains of the characteristic Wharf paving had been localised (ANDRADE LIMA, Ibidem p.31). The historic research indicates that the drainpipes must be from the decade of 1870 when Rio de Janeiro City Improvements Ltd implemented the system of sanitation.

Andrade Lima raises an hypothesis to explain the absence of any trace of the Valongo Wharf paving.

Although this stretch was an integral part of Valongo Wharf and subsequently Empress's Wharf, it was never covered by any kind of paving because of its geomorphological characteristics whose sedimentary evidence suggests the existence of a natural canal.(Ibid., p.32)

And continues:

In this stretch, unoccupied at the time, the drainpipes of City Improvements' were implanted without major obstacles. However, it was necessary to create some kind of finish to the place where the water poured out of the system into the sea. At this point they certainly reproduced the flagstone ramp of the adjacent Empress's Wharf, to give the impression of a single, homogenous and continuous structure..." (Ibid., p.34)

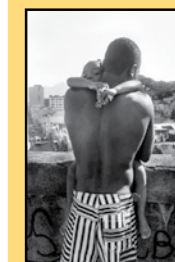


Figure 30. Drain spout set in (hewn) flagstones of Empress's Wharf.
Source: Ibid., p. 36

The remnants of this part of the Empress's Wharf ramp no longer exist today. They had to be removed to implant the new and modern drainage system, which was also necessary, to permit the conservation of the remnants now exposed. The removal of these vestiges was first analysed and licensed by Iphan, as was the drainage project to be executed in the area.

At the level of the flagstones exposed in Rua Coelho Castro, in front of the Hospital dos Servidores, another segment of the Empress's Wharf flagstones became apparent at a depth of 1.85 m.

The gross part of these constitute two steps formed of vertically positioned blocks and parallel cobblestones, (at a depth of 1.40 m). Adjacent to these, the parallels were placed in a geometrical pattern, partly on the northeast/southeast axis, partly on the southeast/northeast. (Ibid., p. 16)



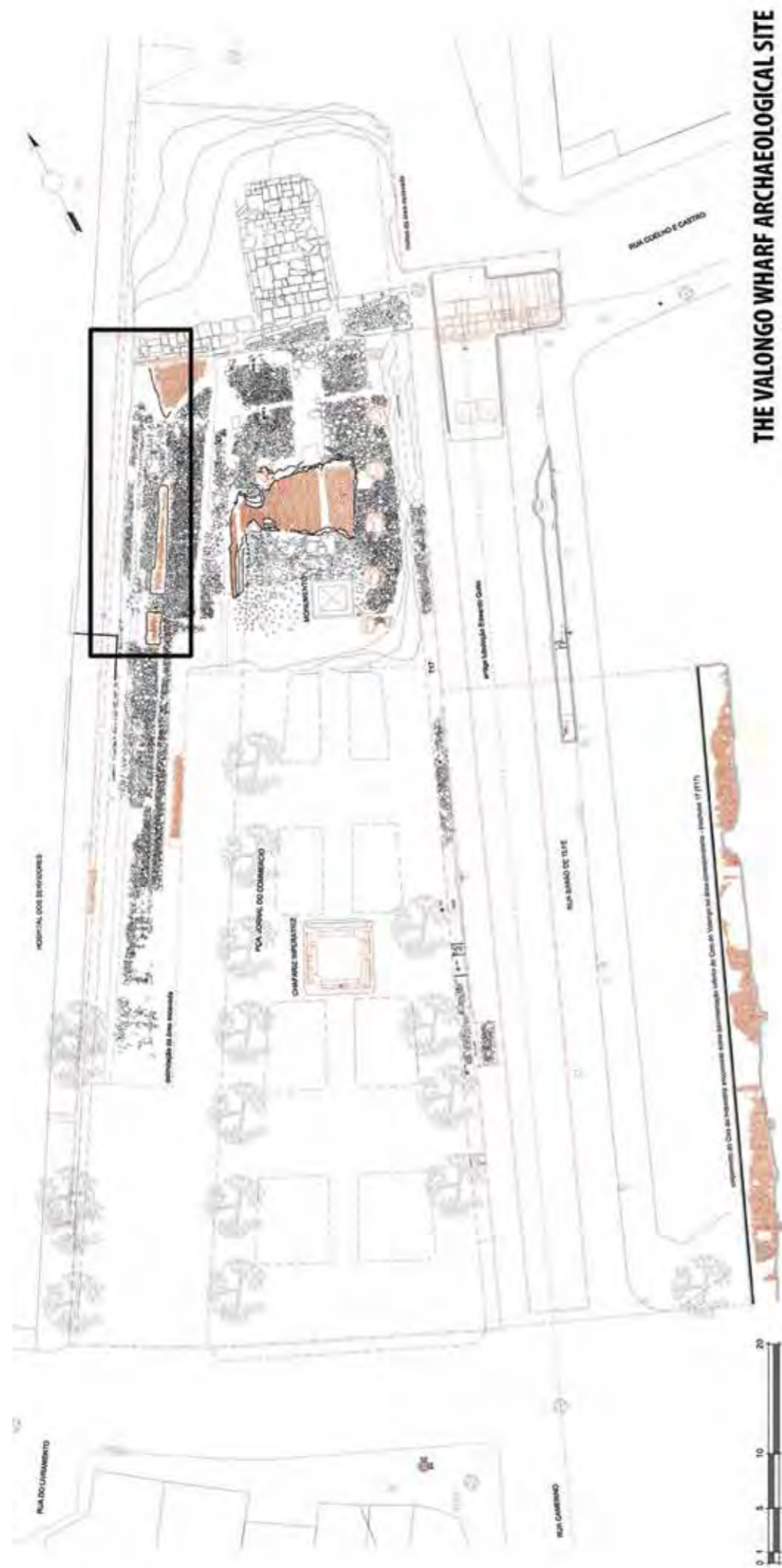


Figure 31. Position of the structure described above. Source: Adapted from ANDRADE LIMA, Valongo Wharf and Empress's Wharf – Preliminary Report Jan/2013



Figure 32. Flagstones, steps and parallel cobblestone paving revealed in front 2.

When the section in question was extended, an area was found where there was a diagonal break in the stone paving (see photo 33 below), which enabled deeper excavations to be done to find more remains of Valongo Wharf.



Figure 33 . Source: ANDRADE LIMA, *ibid.*



It was during this process that the irregular cobbles associated with Valongo Wharf was revealed, around 60 cm below the parallel paving and around 2 metres beneath the current surface level.

Surveys were done in this area to detail its stratigraphic features and detect any paving stones associated with the Empress's Wharf or Valongo Wharf. "These sections were later joined together in trenches or turned into open pit excavations." (ANDRADE LIMA, 2013, p.41)

In some sections, the parallel paving stones had been moved, but the irregular stone paving of Valongo Wharf remained well preserved. This could be seen even in the surveys done further away from the flagstones, such as at S23, which is 24 metres away from them.



Figure 34. South Section (left) and part of the West Section (right), divided by the Valongo Wharf gutter
Source: Ibid., p. 44

Because the Valongo Wharf paving stones are in a good state of conservation throughout practically the whole excavated area of Front 2, the upward slope towards Rua Sacadura Cabral can be clearly perceived.

The parallel paving stones associated with the Empress's Wharf were found to be in a good state of conservation in the West Section, which is slightly higher (0.40 m to 0.60 m) than the paving stones found near the flagstones.



Photo 35: Parallel paving associated with the Empress's Wharf, West Section
Source: Ibid., p. 46

In order to ascertain the length of the paved area of Valongo Wharf in Front 2, a 1m x 1m survey was performed under the pavement of Hospital dos Servidores called SWW1. Irregular stone paving was identified at a depth of 1.27 m, leading to the conclusion that it stretches towards the land on which this hospital now stands, making it impossible to ascertain exactly how far. (Ibid., p.48)

In order better to understand the structures identified on Avenida Barão de Tefé and in front of Hospital dos Servidores, a new work front was begun (Front 3), where a larger surface of flagstones was revealed, as well as a sequence of three steps made of blocks of stone (Figure 37)





Figure 40. Mooring ring embedded in the stone
 Source: ANDRADE LIMA, 2013, p. 55



Figure 44: Source: ANDRADE LIMA, idem



Figure 41: Ferrous metal mooring ring exposed to weathering attached near the edge of the stonework

Figure 42: Ferrous metal mooring ring displaying the way it was attached to the rock using lead
 Source: ANDRADE LIMA, 2013



Figure 43: Source: ANDRADE LIMA, idem

According to the consolidation plan report produced by Retrô, there are strong indications that attempts were made to remove the iron clamps in the 20th century. Fortunately, they were not removed, and these remains of the wharf have survived to the present day.

At the same level as the irregular stone paving, a section of whole stone slabs was identified¹⁴ as well as fragments of different sizes “making up a long and relatively narrow route 18.20 m long by 2.25 m wide mid-way between the steps of the Empress’s Wharf and the commemorative column” (ANDRADE LIMA, *Ibid.*, p. 56). Only a few of the original paving slabs still remain.

Further up from this route, a preserved section of parallel paving from the Empress’s Wharf was found at a depth of 1.20 metres (see Figures 44, 45 and 46).

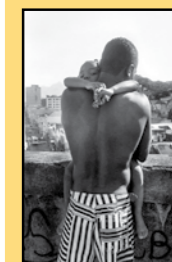


Figure 45. Section of paving stones from the Empress’s Wharf overlying the long section of slabs from Valongo Wharf.

Source: ANDRADE LIMA, 2013, p. 55

¹⁴ In the Retrô report, these slabs are understood to form the central line of this paved area around which the uneven stones were positioned.

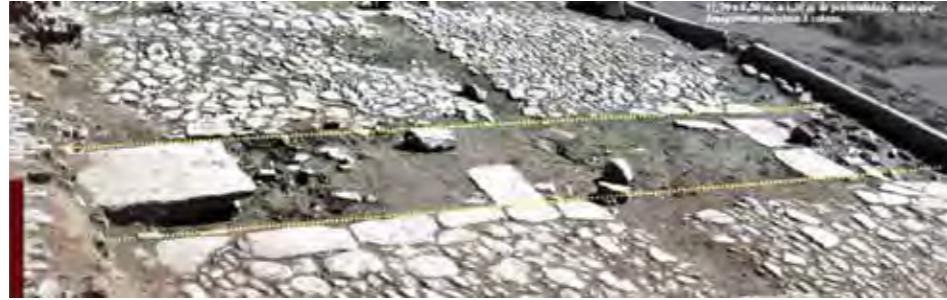


Figure 46: Continuation of the above photo to the right.
Source: ANDRADE LIMA, 2013, p. 55



Figure 47: Detail of the above photo.
Photo: João Maurício Bragança, October 2014

Trench 17 was opened and extended 103.50 m in length. Some sections of parallel paving associated with the Empress's Wharf were identified, as well as some irregular paving stones associated with Valongo. The depth of the former paving ranged from 0.60 m to 0.80 m while the latter was found between 1.60 m and 1.80 m deep. Both slope downward towards the sea.

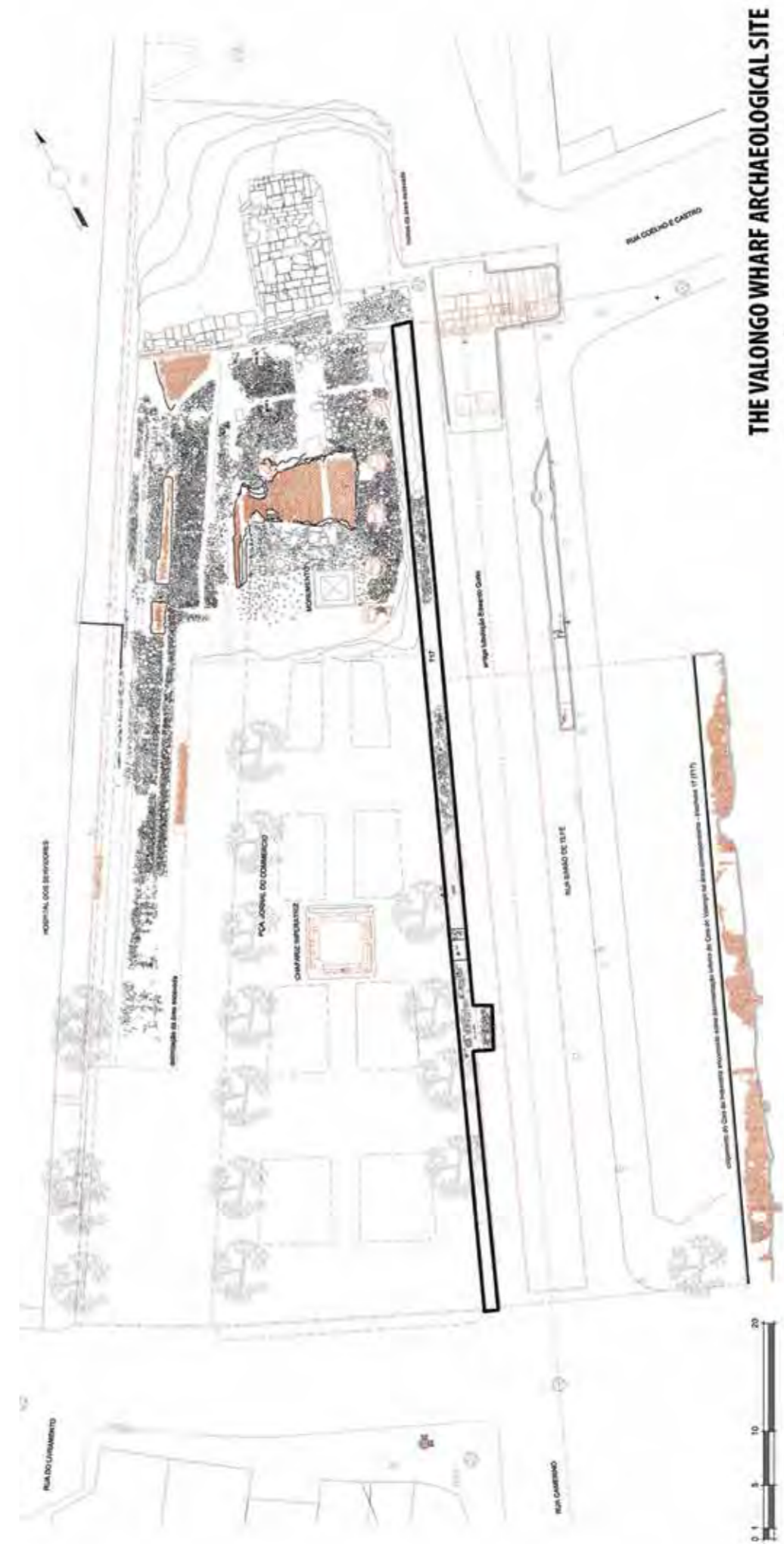


Figure 48. Source: adapted from ANDRADE LIMA. O Cais do Valongo e o Cais da Imperatriz – Relatório Preliminar Jan/2013

The Empress's Wharf paving was removed throughout this section, but only after first being fully studied and recorded. It was removed so that urban infrastructure developments could be made. The sections where the cobblestones were identified, characteristic of Valongo Wharf, were preserved and remain in their original location.



Figure 49. Trench 17: section of parallel paving stones removed to make way for infrastructure developments in the area
Source: ANDRADE LIMA, *Ibid.*, p.25

At a given point in time, the decision was taken to do excavations in order to connect the structures uncovered in Front 3 and Trench 17. A triangular section was dug, which is filled with hand-hewed stones distributed evenly inside it (Figure 50). The research report mentions that “this dissipater was built on the flagstones of the wharf, and therefore postdates the Empress's Wharf” (ANDRADE LIMA, *Ibid.*, p.59).



Figure 50. Intervention made after the Empress's Wharf was built.
Source: *Ibid*

During the supervision of the excavations for the building of Praça Jornal do Comércio, “a large rectangular block of finely worked granite” was found at a depth of 2.50 m opposite no. 105, Av. Barão de Tefé. This granite block bears the inscription D. DPII in black and white marble and the date 15/09/1871 at the top left. It was the cornerstone of Cia Docas D. Pedro II, but for some as yet unknown reason was not set in the building as would have been normal practice.





Figure 51. Cornerstone of Cia Docas D. Pedro II.
Source: Ibid.

A new work front (Front 4) was opened up with the aim of ascertaining the extent of the structures associated with Valongo Wharf. For this purpose, 14 surveys were done in the area adjacent to Hospital dos Servidores, all of which revealed the existence of typical Valongo paving. In sector 51, the paving stones were identified at a depth of 1.46 m, while in sector 53, they were 1.25 m deep and in sector 55 they were 1.20 m deep, showing that there is an upward slope towards Rua Sacadura Cabral. A gutter was also identified – a continuation of the same structure uncovered in Front 2. Later, the excavations in Front 4 were extended and new preserved sections of the Empress’s Wharf and Valongo Wharf were revealed.

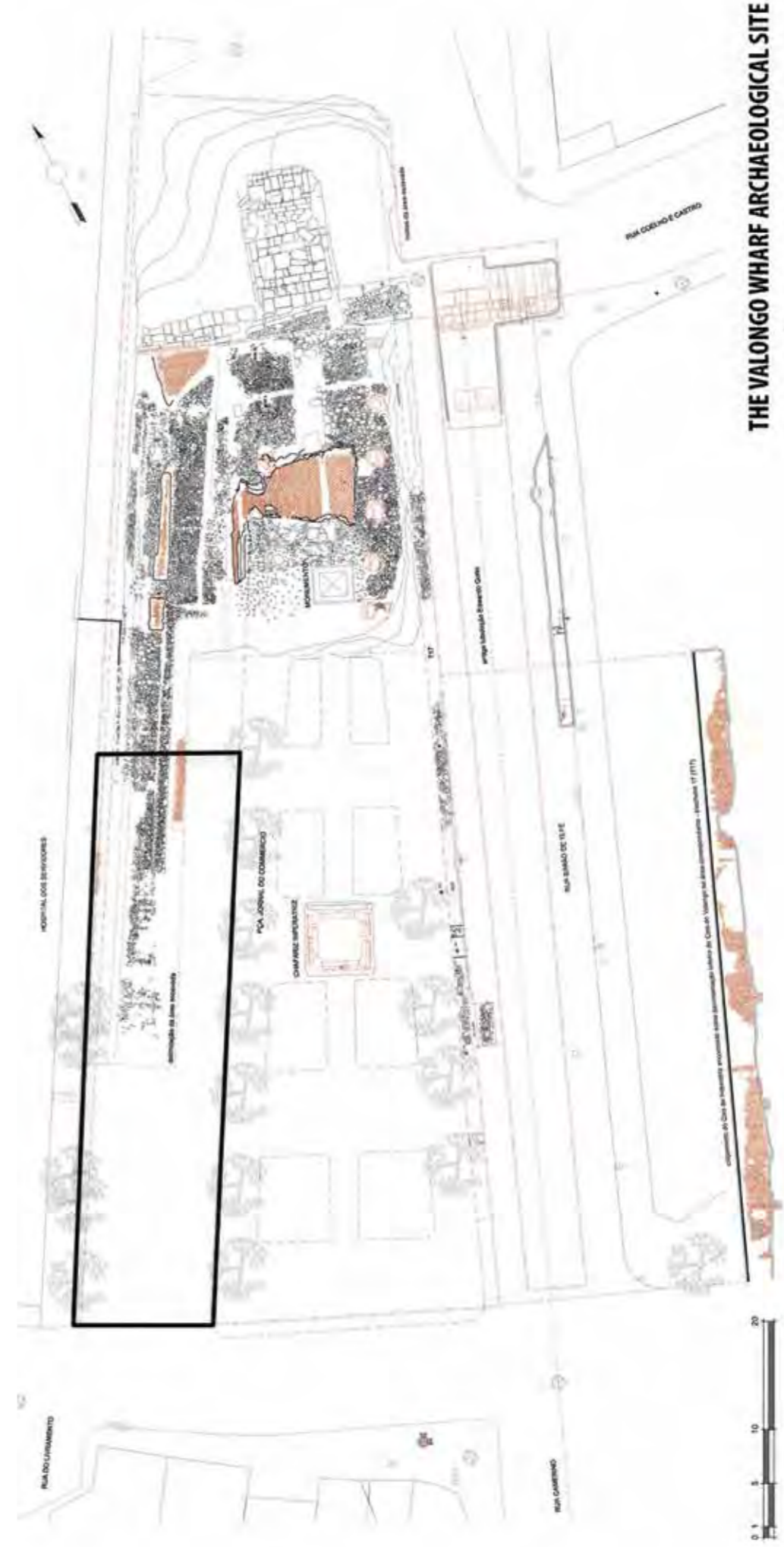


Figure 52. Front 4 – survey area in the vicinity of Hospital dos Servidores
Source: adapted from ANDRADE LIMA. O Cais do Valongo e o Cais da Imperatriz – Relatório Preliminar Jan/2013

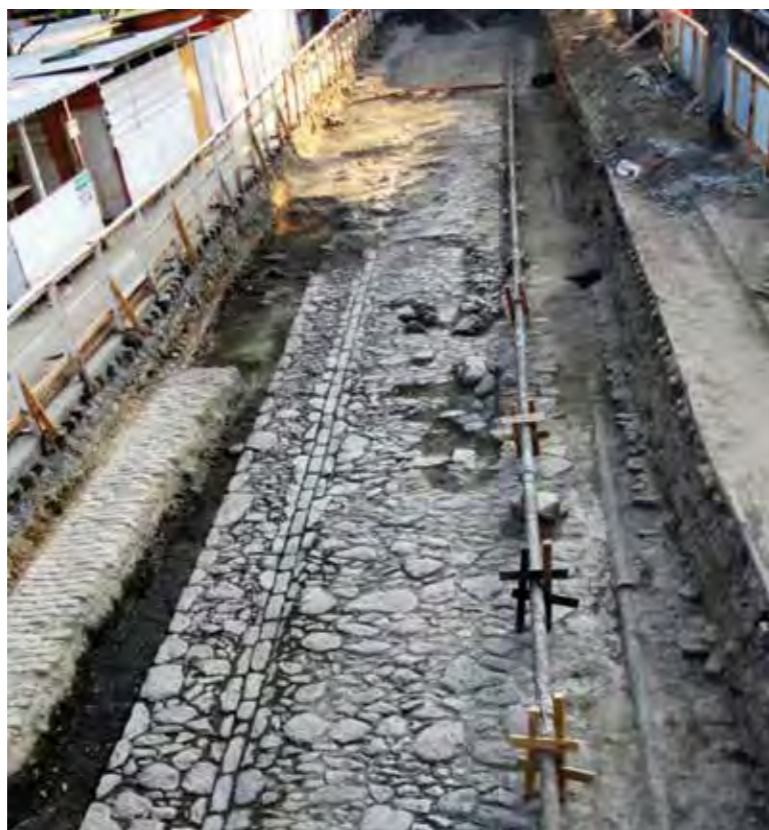


Figure 53. Front 4 – paving stones indicating the existence of a gutter.
Source: Ibid., p. 69

The author subsequently mentions a new discovery, illustrated in the figure below:

To the south-east, the paving ends at the point where the Empress's Wharf paving appears, at a higher level, with its stones carefully aligned in order to make a finished edge. This kerb curves around the area currently occupied by the square, inside of which no remains of Valongo were encountered. A secondary gutter runs parallel to it, which flows into the one that crosses Fronts 2 and 4, bearing witness to the extensive rainwater drainage system introduced at Valongo Wharf. (Ibid., p. 70)



Figure 54. Kerbstones and gutter described above.
Source: Idem, p. 70

Throughout much of the excavation work, a 5-metre-wide right-of-way was kept open from Avenida Barão de Tefé to the entrance to Hospital dos Servidores for vehicle access. Once this section was cleared for excavation, it was subdivided into two sections called Front 2/4 and Front 3/5.

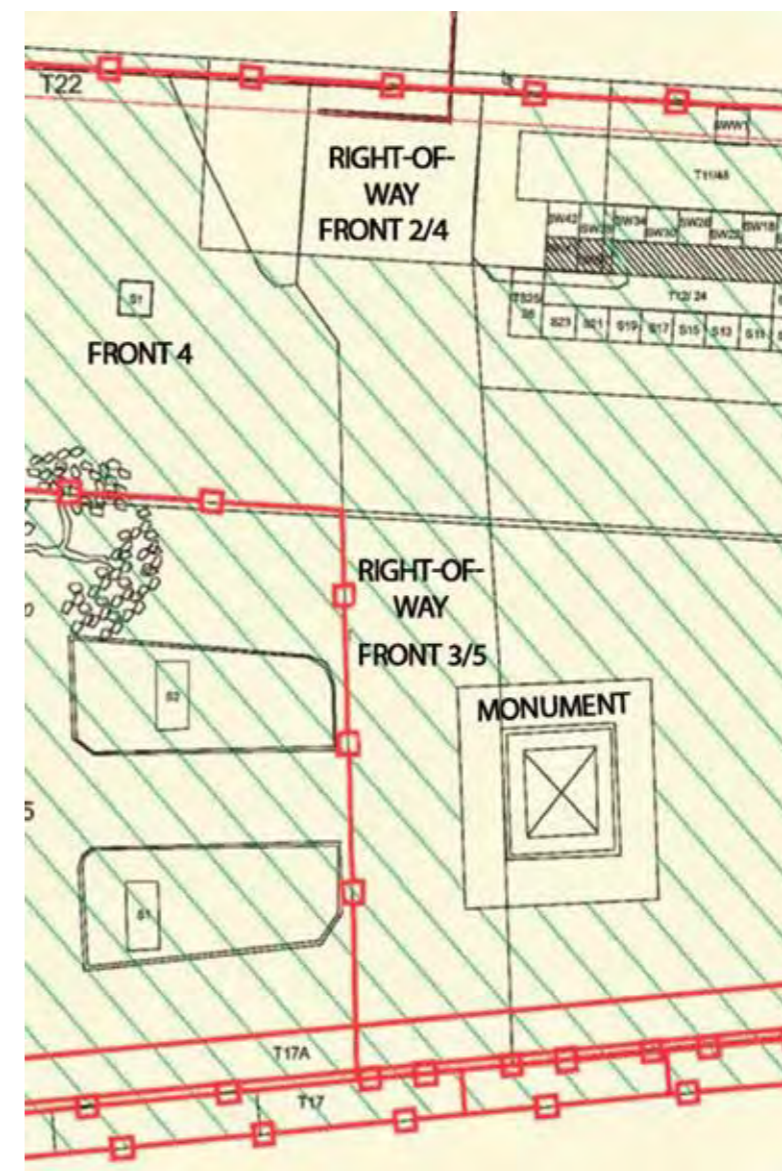


Figure 55: Right-of-way - Fronts 2/4 and 3/5
Source: adapted from ANDRADE LIMA, ibid.

Front 2/4 was excavated with the purpose of uncovering the gutter and the edge of Valongo Wharf “by the kerb of aligned stones” (Ibid., p.84).

This excavation revealed another gutter that runs into the first one, as well as a length of wood measuring 2.10 x 0.20m between 0.10 and 0.20 m above the Valongo paving stones.

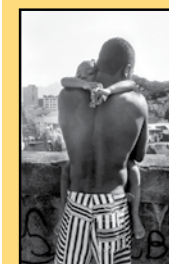




Figure 56. Water drainage network for Valongo Wharf
Source: Ibid., p.84



Figure 57. Length of wood
Source: Ibid., p.85

No remains of either the Empress's Wharf or Valongo Wharf were encountered in Front 5, but the fountain from the former Praça Municipal (Municipal Square) was uncovered.

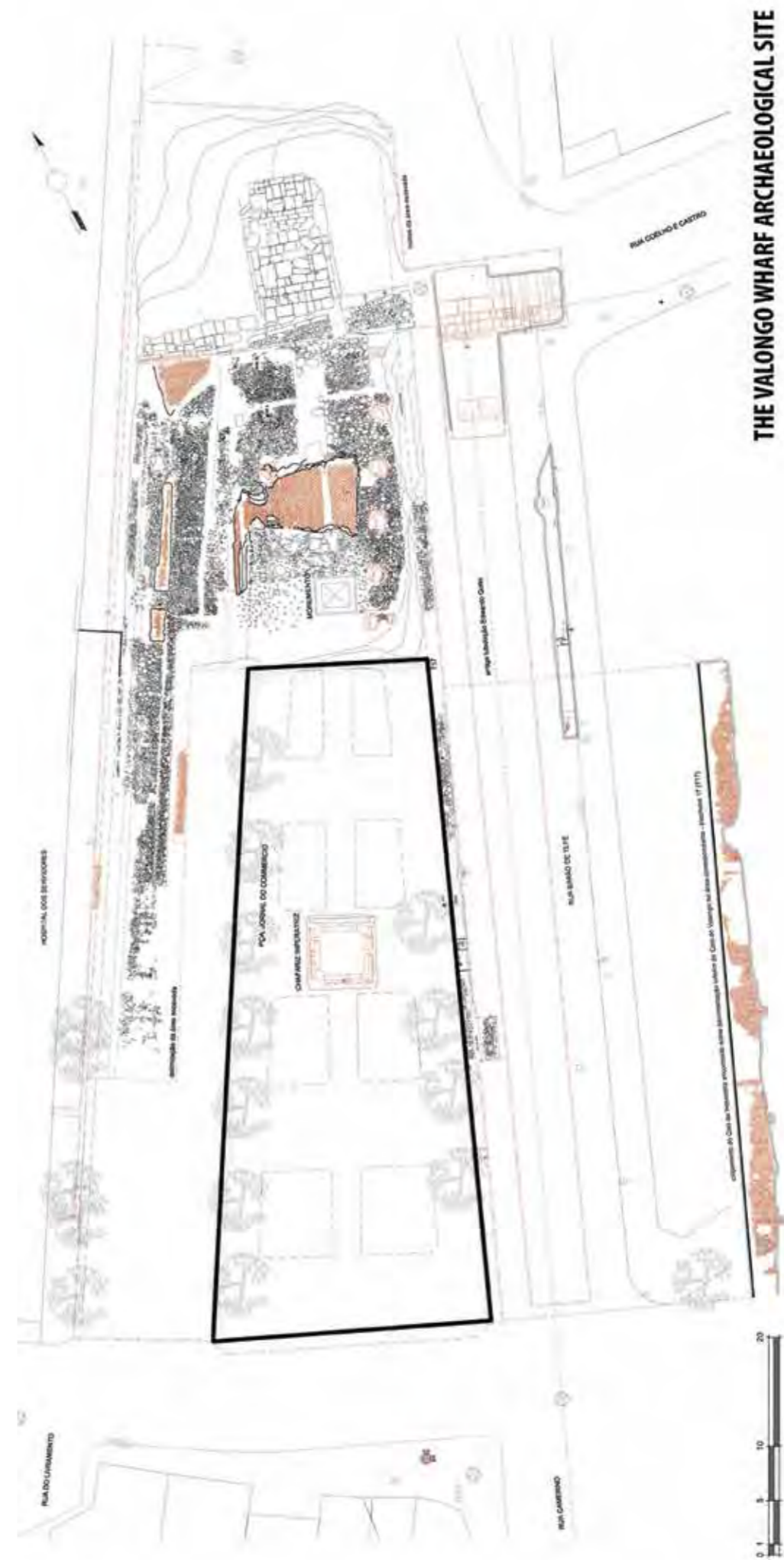


Figure 58. Front 5 Source: adapted from ANDRADE LIMA. O Cais do Valongo e o Cais da Imperatriz – Relatório preliminar Jan/2013

According to the historical research done by the archaeology team headed by Tania Andrade Lima, the fountain was built in 1843. There had been plans to build a monumental fountain, but these apparently never came to fruition. Another monument of “inferior artistic quality” was ultimately erected in the 1870s over the old 1843 fountain.

A circular fluted granite column, formed of 91 monoliths on a circular pedestal also made of granite, raised on three steps. There were four spouts on this column, which poured water into a rectangular tank. It was topped by a Corinthian capital, on which was placed an armillary sphere with seven arrows... (Ibid., p78)



Figure 59. Fountain in the former Praça Municipal
Source: Ibid., p.79

The remains of the fountain have not been kept exposed because of their state of conservation. In order to preserve them, the entities involved in the research and management of the site decided to cover the remains with bidim non-woven geotextile, followed by light sand, and then rebury them, after they had been fully studied and recorded. The paving of the square that covers the fountain can easily be removed, so the remains can be accessed should this be necessary.

In order to systematize the findings obtained and to conclude the study of the remains of Valongo and the Empress's wharfs, Andrade Lima presents the following photograph.

THE ARCHAEOLOGICAL COLLECTION FROM THE VALONGO WHARF SITE

The archaeological collection from the Valongo Wharf site is outstanding for its size – around 1,200,000 pieces – and especially for the quantity and concentration of materials associated with the African diaspora. These archaeological artefacts deserve special attention in their own right as they give us a glimpse of the customs, daily life, religious symbolism and resistance of the African people enslaved in the system imposed on them.

In the research, two main disposal areas were identified where a high concentration of materials was encountered. The first, situated along the side of the wharf on Avenida Barão de Tefé, dated from 1811 to 1843, is 2 to 3 metres deep. The second, located at the front of the wharf, with remains from the whole of the 19th century, ranges from 2 to 6 metres deep.

There are a great many apotropaic artefacts, which were used to provide protection against all manner of evil. These amulets and adornments operated like a kind of “second skin” (ANDRADE LIMA et al, 2014)¹⁵. They are regarded as highly cultural manifestations that were used both as an affirmation of an identity placed in jeopardy because of the domination the African people were subject to, and as ways to negotiate new social positions.

The objects in question include beads, crossed fingers, crucifixes, animal horns, claws, shells, crystals, plant fibre rings, metal objects like earrings and bracelets, and other objects which came from the ruling classes and were reused and re-signified. These artefacts demonstrate the beliefs and survival strategies of the slaves of Valongo in dealing with a situation of oppression, despair and hopefulness (Ibid.).

- Beads

Around 2,000 beads made of various materials were collected from the Valongo site. A considerable number of these were made of European glass. There are also many beads made of seeds, ceramic, wood, amber, coral, shells and minerals.

Found in their hundreds at Valongo, beads are some of the most common and best documented items brought to Brazil as a result of the African diaspora. Used both in West Africa and on the east coast and in Central Africa. Portrayed in watercolours by Debret and Rugendas, these items were also mentioned by European travellers (Ibid., p.110-111).



15 ANDRADE LIMA, T.; DE SOUZA, M. A. T.; SENE, G. M. Weaving the Second Skin: Protection Against Evil Among the Valongo Slaves in Nineteenth-century Rio de Janeiro. *Journal of African Diaspora Archaeology and Heritage*, v. 3, n.2, 103-136, 2014. For more on the concept of the “second skin”, see pages 103, 108, 109, 110, 131, 132. See Annex 2.



Figure 60. Rounded beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança



Figure 61. Cylindrical bead – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança



Figure 62. Coral beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança

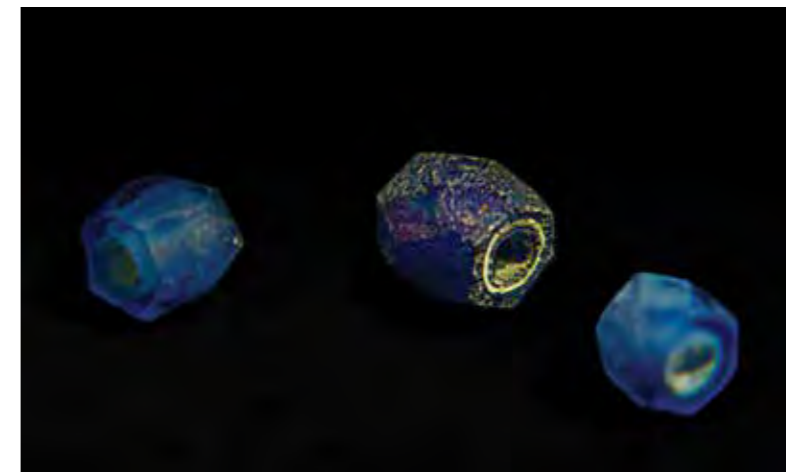


Figure 63. Faceted blue beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança



Figure 64. Tubular beads - Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança



Figure 65. Blue tubular beads - Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança

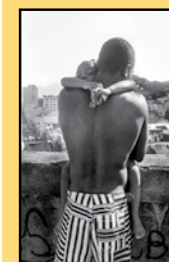




Figure 66. Bead made from a seed - Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança



Figure 67. Glass bead - Wharf 1 Trench 11 2/3.
Photo: João Maurício Bragança

- Corals

Adornments in the form of spherical and tubular beads made of coral were collected from Valongo Wharf Archaeological Site, including fragments of two distinct genera of *Octocorallia* of the *Coralliidae* family: *Corallium* and *Paracorallium*. According to Tania Andrade Lima:

The corals are attributed with magical properties for curing and preventing a vast range of diseases, evil eye, spells, malevolent spirits, and misfortunes in general, having been appropriated over the course of time by different cultures and used as powerful amulets. (ibid., 125)



Figure 68. Fragments and beads of red coral of the *Corallium* and *Paracorallium* genera, known as precious coral.
Photo: João Maurício Bragança

- Shells

A large number of shells were collected in the research. According to the coordinator, over 200 of the shells are from the *Cypraeidae* family. Most of these shells are of two species, *Monetaria moneta* and *Monetaria annulus* (Linnaeus, 1758, cited in ANDRADE LIMA *et al.*, 2014, 114), which come from the tropical waters of the Indo-Pacific region, which includes the south and east coasts of Africa.



Figure 69. Malacological material: shells collected from the site.
Photo: João Maurício Bragança





Figure 70. Malacological material: shells collected from the site.
Photo: João Maurício Bragança

- Crystals

Various crystals were collected from the Valongo Wharf Archaeological Site, such as shards, prisms, drops from chandeliers and stoppers for perfumes.¹⁶



Figure 71. Crystal used as a pendant – Wharf 1 L98.
Photo: João Maurício Bragança

- Plant fibre rings

Dozens of rings made of plant fibre were collected, some of which were from the *Attalea funifera* palm tree, known as the piassava palm. To date, there are no reports of similar archaeological findings in Brazil, Central America or the United States, which would seem to suggest that this was a typically local phenomenon, related only to Rio de Janeiro.



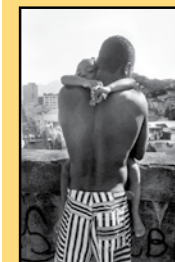
Figure 72. Pre-forms of rings made from plant fibre – Valongo Wharf
Photo: João Maurício Bragança

- Crossed Fingers

The crossed fingers collected at the site were made of different materials like bone, wood and copper. They are all of the left hand, typical of African-based religions, in which they are used protection against the evil eye. (Ibid., p.103-136)



Figure 73. Wooden pendant of crossed-fingers
Photo: João Maurício Bragança,



¹⁶ ANDRADE LIMA, T.; DE SOUZA, M. A. T.; SENE, G. M. Weaving the Second Skin: Protection Against Evil Among the Valongo Slaves in Nineteenth-century Rio de Janeiro. *Journal of African Diaspora Archaeology and Heritage*, v. 3, n. 2, 103-136, 2014.

- Pipes

A great number of pipes of different kinds were found at the Valongo Wharf site.



Figure 74. Ceramic Pipe. Gamboa Warehouse.
Photo: João Maurício Bragança



Figure 75. Ceramic pipe.
Photo : João Maurício Bragança



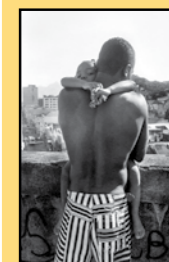
Figure 76. Ceramic pipe.
Photo : João Maurício Bragança



Figure 77. Wood and non-ferrous metal pipe.
Photo : João Maurício Bragança



Figure 78. Ceramic Pipe.
Photo: João Maurício Bragança



- Teeth, horns and claws

Various cattle horns with marks of cuts were collected, as well as dozens of canine teeth of domesticated pigs. Referring to the teeth, Andrade Lima *et al.* (2014, 129) remarks that

...inlaid in metal, they were incorporated with threads of beads or used in isolation by Rio de Janeiro's slaves, as shown in nineteenth-century iconography, a practice maintained even today among practitioners of some African-based religions.

According to the coordinator, “a dactyl from the pereopod (or moveable finger) of the leg of a *Brachyura* decapod from the Xanthidae family (mud crab)» (ibid., p. 129) was also retrieved from the site. In Brazil, Debret¹⁷ noted that horns were used by the slaves responsible for transporting live-stock. In Rio de Janeiro, there is iconographic evidence of the use of teeth covered in metal hung on chains with or without beads.



Figure 79. Canine Teeth.
Photo: João Maurício Bragança



Figure 80. Crab claws.
Photo: João Maurício Bragança

¹⁷ A French painter, draughtsman and teacher who took part in the French Artistic Mission that came to Brazil in 1817, Jean-Baptiste Debret documented aspects of Brazilian nature and society in the 19th century in his drawings and texts, especially Rio de Janeiro, giving great emphasis in his artistic work to the presence of black and African people on the city's streets.

- Non-ferrous metals

According to Lima *et al.* (2014, 120-121), many copper amulets were found at the Valongo Wharf site, “including perforated coins, bracelets, earrings, and pendants, providing possible evidence of the continuation of a multi-secular African tradition of using copper to protect the body”¹⁸.

Many African groups had highly skilled metalworkers, who produced bracelets, anklets, earrings, rings and neck rings.



Figure 81. Metal Bracelets Photo: João Maurício Bragança, 2014. IPHAN, Rio de Janeiro.
Photo: João Maurício Bragança.



Figure 82: Earring Metal crossed-fingers. Photo: João Maurício Bragança, 2014.
IPHAN, Rio de Janeiro.
Photo: João Maurício Bragança.

¹⁸ ANDRADE LIMA, T.; DE SOUZA, M. A. T.; SENE, G. M. Weaving the Second Skin: Protection Against Evil Among the Valongo Slaves in Nineteenth-century Rio de Janeiro. *Journal of African Diaspora Archaeology and Heritage*, v. 3, n. 2, 103-136, 2014.





Figure 83: Pendant in the form of a crown. IPHAN, Rio de Janeiro.

Photo: João Maurício Bragança

As a conclusion of the analyses of the collection of archaeological artefacts found at the site, Andrade Lima and team state that Valongo Wharf received a highly varied contingent of African people, and as the material evidence of this site suggests, the spiritual and magical practices were influenced by the African regions (central east and western) that each of these people came from. They are treated as “African world views” that influenced the construction of new identities, which helped these people in their adaptation to the tough new reality they faced.

The references used for the comparisons between sites of a similar nature, especially in Brazil, the US and the Caribbean, come from historical texts and illustrations and recent archaeological (mostly in North America) and ethnographic research, as well as oral information from African researchers and from groups belonging to African-based religions. For further details, consult Annex 2, which contains the articles by Andrade Lima consulted to produce this dossier.

ANALYSIS AND MANAGEMENT OF THE ARCHAEOLOGICAL COLLECTION FROM THE VALONGO WHARF SITE

The excavations at the Valongo Wharf Archaeological Site yielded an important collection of around 1,200,000 archaeological artefacts. Because of the legislation, the collection has been treated according to the tenets of archaeology and archaeological conservation. However, given the sheer volume of items, they had to be analysed at provisional premises with the physical capacity to store such large numbers of artefacts and have such a large team of professionals as were hired by the Rio de Janeiro city hall working there, providing adequate infrastructure for the work to be continued.

The first stage of the analysis was coordinated by Dr. Tania Andrade Lima and her team from Museu Nacional (National Museum, Federal University of Rio de Janeiro). As of 2015, Instituto de Arqueologia Brasileira took over the task, and currently Dr. Ondemar Dias Jr. is responsible for the analyses, working with a team of around 30 people. The whole preliminary identification, analysis, preservation and storage process received prior authorization and is being supervised by IPHAN. The archaeological collection is being kept temporarily in a depot owned by the local authority: warehouse B (Galpão B) in the city’s dock area.

The choice of location for storing and analysing the artefacts was made in the understanding that the archaeological collection should remain near its site of origin and those directly involved with it, in view of its public interest, in keeping with the values set forth in the New Delhi Recommendation (UNESCO General Conference, 1956) and the Charter for the Protection and Management of Archaeological Heritage (ICOMOS/ICAHM, 1990), fully adopted by IPHAN and the Rio de Janeiro City Hall. Instituto Rio Patrimônio da Humanidade (Rio de Janeiro municipal authority) is responsible for safeguarding the collection, as required by IPHAN.

The processing of the Valongo Wharf Archaeological Site collection by IAB in 2015 and the work done by Dr. Tania Andrade Lima was also inspected by the Rio de Janeiro municipal authority, through Instituto Rio Patrimônio da Humanidade, and by IPHAN, through the archaeology team at its Rio office.

The objects from the collection were cleaned, identified, classified, numbered, inventoried and placed in labelled plastic bags and stored in rectangular plastic boxes with lids of three different sizes: small, medium and large. These boxes were then labelled with information identifying where in the site the artefacts were found, and how many and what type of artefacts they are. All standard conservation practices are observed, and special attention is given to preserving the many delicate objects in the collection.

The 1,200,000 artefacts retrieved from the excavation of Valongo Wharf Archaeological Site are fragmented witnesses of the different social strata living and working in the Valongo area of Rio de Janeiro over at least two centuries, from the 18th century to the early 20th century. Of special importance are the thousands of everyday, religious and leisure objects, as well as remains of buildings. As mentioned earlier, most of the remains are from the African slaves, but there are also material remains that indicate the presence of the ruling classes and native Brazilians.

The collection is still being analysed, since the sheer quantity of material and the complexity of the context at the archaeological site have opened up a vast and exciting array of potential approaches and analyses.

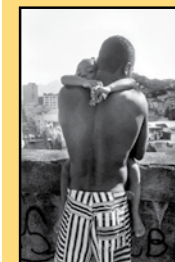




Figure 84: Archaeological processing stage undertaken at a provisional laboratory set up exclusively for this purpose at depot G (Galpão G), owned by the Rio de Janeiro city hall.

Photo: João Bragança

ARCHAEOLOGICAL SITE AS A HUB FOR THE PROMOTION OF CITIZENSHIP

The Valongo Wharf Archaeological Site was registered at Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), the government entity responsible for managing archaeological heritage in Brazil, on 25 April 2012, thereby obtaining protection under federal law 3924 of 26 July 1961, relating to Brazilian archaeological and prehistoric monuments, which are considered federal heritage by the Brazilian constitution of 1988. The application was submitted by Tania Andrade Lima, an archaeologist and professor at Museu Nacional (National Museum) of the Federal University of Rio de Janeiro, who was responsible for managing the archaeological study of the site.¹⁹

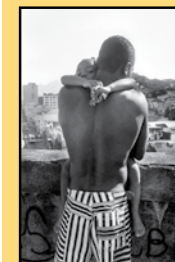
These artefacts retrieved from the Valongo Wharf site are not exclusively linked to the shipping activities per se, but rather to the urban habits of the people in that part of the city. They have shed important light on the customs, daily life and cultural resistance of the African slaves. Above all, they bear witness to the encounter of diverse African cultures, which in their continent of origin would not necessarily have had any direct contact, and between these cultures and the rest of Brazilian society. This diversity of African groupings was portrayed extensively by travelling artists, such as the picture in Figure 85 by Johann Moritz Rugendas, painted in Rio de Janeiro c. 1822-1825. It shows the physical features of people identified by their region of origin in Africa, like “Cabinda”, “Quiloa”, “Rebola” and “Mina”, which were so far from each other that it is fair to assume they would have had hardly any contact or dealings back in Africa. The people who were identified as Cabinda and Rebola would have come from the north of Angola, while the Quiloa were from East Africa, between the south of Tanzania and the north of Mozambique, and the Mina people were from the Gulf of Guinea in West Africa.

¹⁹ For more on the archaeological research, see the articles in Annex 2.



Figure 85. Cabinda, Quiloa, Rebolo, Mina. Johann Moriz Rugendas, c. 1822-1825.

Today, the Valongo Wharf Archaeological Site not only boasts great intrinsic archaeological value, but is also understood as an open-air memorial to the transatlantic slave trade and has been recognised and appropriated by the people of Rio de Janeiro as such. This appropriation is a victory for archaeology in that it is fulfilling its political and social role of producing and spreading knowledge in society.



A number of commercial, cultural and religious activities, including capoeira and the symbolic washing of the wharf²⁰, take place at the site. The ritual washing of Valongo Wharf was initiated on the initiative of Dr. Tania Andrade Lima, who, in recognition of the symbolic power of the site, invited local priestesses of African-based religions to see it and look at the archaeological findings. These religious leaders were overcome with emotion when they saw the objects retrieved during the excavations and agreed that the history of that place carried such great spiritual significance that it would be important to do a ritual to alleviate the weight of pain and fear that marked it. They then prepared and did a ritual cleaning and purification and paid tribute to the spirits of their ancestors who reached this port of entry to the Americas in captivity.

The first washing of Valongo Wharf was attended not just by people who had worked on the dig, but also by government representatives, local residents, visitors and representatives of groups involved in black culture in the Valongo area. Mãe Edeuzuita, one of the leading participants of this first ritual washing ceremony, spoke about it:

*There were lots of people! Lots of people! During the first and the second washing, the Filhos de Gandhi (Children of Gandhi) were always with me. In every ritual washing in this city, the Filhos de Gandhi and the Afoxé stand by me. And at the washing of Valongo Wharf they opened the ceremony with me as well. So, with faith in God, these washings will continue.*²¹

This ritual washing of the wharf, much prized by the local community, has been incorporated into the calendar of events related to Valongo Wharf, and is now held annually on the second Saturday of July. Another ritual washing is carried out in the buffer zone at Pedra do Sal every November. It is held to mark the listing of this monument as a place of memory on 20 November 1984 by Instituto Estadual do Patrimônio Cultural, the state cultural heritage institution, to which we will refer later.

²⁰ Ritual washing is an act of cleansing that has its roots in the purification ceremony to access the sacred space of the Jeje and Nagô based religions known as the waters of Oxalá. This ritual has gained ground since the steps of Nosso Senhor do Bonfim Church in Salvador (Bahia) were first washed in the 19th century. The first washing of Valongo Wharf was carried out in July 2012, since when it has been done every year on the second Saturday of July.

²¹ Mãe Edeuzuita in an interview with Daniela Yabeta. *Filhos de Gandhi* is the name of an association linked to Carnival festivities which celebrate peace and African cultural and religious heritage. It originated among the dock workers of Bahia, mostly Africans and people of African descent who practised Afro-Brazilian religions like candomblé. These and other practices and celebrations reached Rio de Janeiro, where they became established in the Valongo area, as a result of internal migratory processes and intense cultural relations between the black population of Bahia and Rio, especially in the late 19th and early 20th centuries. *Afoxé* is a word of Yoruba origin which has come to denominate a specific kind of street procession, also during carnival, of groups linked to Afro-Brazilian religions.



Figure 86. 2nd Washing of the Wharf, 2 July 2013.
Photo João Maurício Bragança



Figure 87. 4th Washing of the Wharf, 12 July 2015.
Photo João Maurício Bragança

The physical re-emergence of Valongo Wharf has attracted other cultural groups and manifestations linked to the celebration of African heritage into the vicinity of the archaeological site. These groups have joined those who held out for many years in the region, even during periods when black popular cultural expressions were repressed, when they were forced to operate clandestinely. Practitioners of capoeira, followers of African-based religions, musicians linked to samba and other Afro-Brazilian rhythms and dances lived through periods when merely celebrating their faith and their

culture could be enough for them to be persecuted and even imprisoned. Even after these dark times passed, racial prejudice continued very much alive. Digging up the stones trodden by Africans who arrived at Valongo as slaves and exposing to everybody's sight small objects significant to African cultural traditions has granted the site official and material recognition as part of the history of the city, the country and all humanity.

The rediscovery of Valongo Wharf inspired intense debate, led by Instituto Rio Patrimônio da Humanidade (IRPH), the city's heritage protection agency, which galvanised public administrators, community leaders and academics, leading to the creation, by the Rio de Janeiro City Hall, of the Historical and Archaeological Circuit for the Celebration of African Heritage, the first of its kind in Brazil.²²

One of the fundamental rights of human beings is the right to memory. This does not mean just being free to declare and record one's own history, but to obtain social recognition of this history. Memory is the raw material for the constitution of social identity, and respecting it is therefore a way of assuring the integrity of the human beings whose very sense of existence and community is grounded in it. Valongo Wharf Archaeological Site is a tangible symbol of the memory of African slavery and the cultural legacy arising from it. Recognising it as world heritage means granting the people of African descent in Brazil – and by extension the whole of the Americas – this right, based on the understanding of policies designed to make reparations for centuries of slavery and racial segregation.

The United Nations has declared the ten-year period from January 2015 to December 2024 as the International Decade for People of African Descent. It is hoped that through multiple actions throughout this long-term celebration, a better understanding of the role of people of African descent in the development of human societies can be forged, thereby encouraging respect for African cultural legacies. This decade symbolises the will of the international community not to allow the tragic history of African slavery, with the indelible marks it has left on relationships between people from different parts of the world, to be forgotten. It further aims to create opportunities for reflection about the discourses and factors that led to the deportation and dehumanisation of millions of human beings²³. The proposed inscription of Valongo Wharf on the UNESCO World Heritage List is a significant contribution by Brazil towards meeting the goals of this decade.

Besides being a place of memory of the transatlantic slave trade, Valongo Wharf Archaeological Site also constitutes a place where the culture of people of African descent has flourished for two centuries. The tangible remains that reinforce the symbolic nature of the wharf are the living signs of the tragic history of the forced captivity of men, women and children shipped from Africa and their descendants. In its historical fabric, Valongo Wharf combines different features that highlight inhumane practices while also expressing the humanity, creative life force and capacity to resist of a black population who once lived and still live in its vicinity, and for whom it is a symbolic space of cultural affirmation. Its recognition as world heritage would therefore be in complete harmony with the objectives set forth by the United Nations for the International Decade for People of African Descent.

²² See Annex 3

²³ According to the document from the meeting of the International Scientific Committee of the Slave Route Project: Resistance, Liberty, Heritage, held in Mexico City from 19 to 21 November 2014.

2.B HISTORY AND EVOLUTION

The transatlantic slave trade constituted the biggest process of forced migration in the history of humanity. This captive population became a fundamental part of the economic development and social formation of the American continent and the traffic of slave ships made the Atlantic the world's principal trade and exchange route for more than three hundred years.

The history of Valongo Wharf and its surroundings is indissolubly linked to universal history, as it was the gateway to the Americas for the greatest number of enslaved Africans. Rio de Janeiro was then the most Afro-Atlantic of Brazilian coastal cities and was connected not only to the rest of the Portuguese Empire, but also to a maritime circuit criss-crossed by long distance shipping routes both from Europe and different parts of the Americas and Asia. Besides the external connections, it brought together other elements which made it a unique place in the Atlantic world. Manolo Florentino, a Brazilian historian dedicated to slave trade studies, and collaborator of the *Trans-Atlantic Slave Trade Database*²⁴, affirms that

*Rio de Janeiro, between 1790 and 1830, demonstrates characteristics which define it as a unique place for the study of the African slave trade: i.e. slavery was socially and demographically disseminated, with plantations in full expansion and innumerable small and medium establishments dedicated to slave-driven agriculture on a regional basis, besides the transatlantic slave trade functioning as a fundamental variable for physically reproducing captive labour.*²⁵

Rio de Janeiro city, founded in 1565, became capital of the Brazilian Vice-Regency in 1763, seat of the Portuguese Crown from 1808 to 1821, and capital of the Brazilian Empire after 1822. It was thus situated as the central nucleus of these transoceanic relations, and Valongo was its most active wharf in the first decades of the 19th century.

In the 18th century, the greatest part of the disembarkation and marketing of captives took place in what was then Direita Street, in the city's commercial and administrative centre. Constant complaints from the city's elite who frequented this area resulted from the daily sight of the enslaved and the whole process of buying and selling them, besides the fear of contamination from diseases which they might bring from their journeys, and the sad spectacle of their impoverished condition. This prompted the city councillors to propose the transfer of this human marketplace in 1759.

However the slave merchants strongly opposed the move, creating an impasse which was only solved by the intervention of the Viceroy, Marquis of Lavradio, who confirmed the transfer in 1774. He himself explains this measure to his successor as Viceroy, in the following terms:

It was decided to ordain that as soon as they had passed through customs by the seaport, all the slaves who arrived in these vessels, should leave again and re-embark to the place called Valongo, which is in the city's suburbs, separated from all communication. The many houses and warehouses there may be used and the people who wish to buy them can go out there and the buyers can never enter the city with more than 4 or 5 and that they should be clothed and that once they have bought them they should keep them on the Campo de São Domingos where there are facilities until they take them to the mines or to their farms so as to spare the city from the inconvenience and harm it has suffered for so many years as a result of

²⁴ Database about the transatlantic trade of African slaves organised by Emory University (USA), which brings together information from researchers worldwide. www.slavevoyages.org

²⁵ FLORENTINO, Manolo. *Em Costas Negras: uma história do tráfico atlântico entre a África e o Rio de Janeiro (séculos XVIII e XIX)*. Rio de Janeiro: Arquivo Nacional, p.28.



the aforementioned disorder. I carefully supervised the execution of this order; I managed to see it enforced with some effort; it has produced visible benefits for peoples' health; even the slaves themselves have recovered more easily from the illnesses they brought with them; we are no longer affected by that dreadful stench; and today everybody recognises the benefits that have resulted: however those who want to keep them in their houses will not stop doing everything possible to return everything to the same state. Your Excellency will do whatever you consider best in this matter.²⁶



Figure 88. Rio Customs Control of recently arrived enslaved Africans.
Johann Moritz Rugendas, ca 1822-1825

The road to Valongo came to be known as Rua do Valongo (or Valonga as can be seen in some maps and engravings) and Valongo Beach, which began at the quarry known as Pedra do Sal, had two names. The first little bay which was reached by the Valongo road was called Valanguinho. Further on, the bay between Livramento and Saúde Hills was Valongo itself. The Valongo Slave Market complex, with its warehouses, slave storerooms and other outhouses necessary for the trade was here.

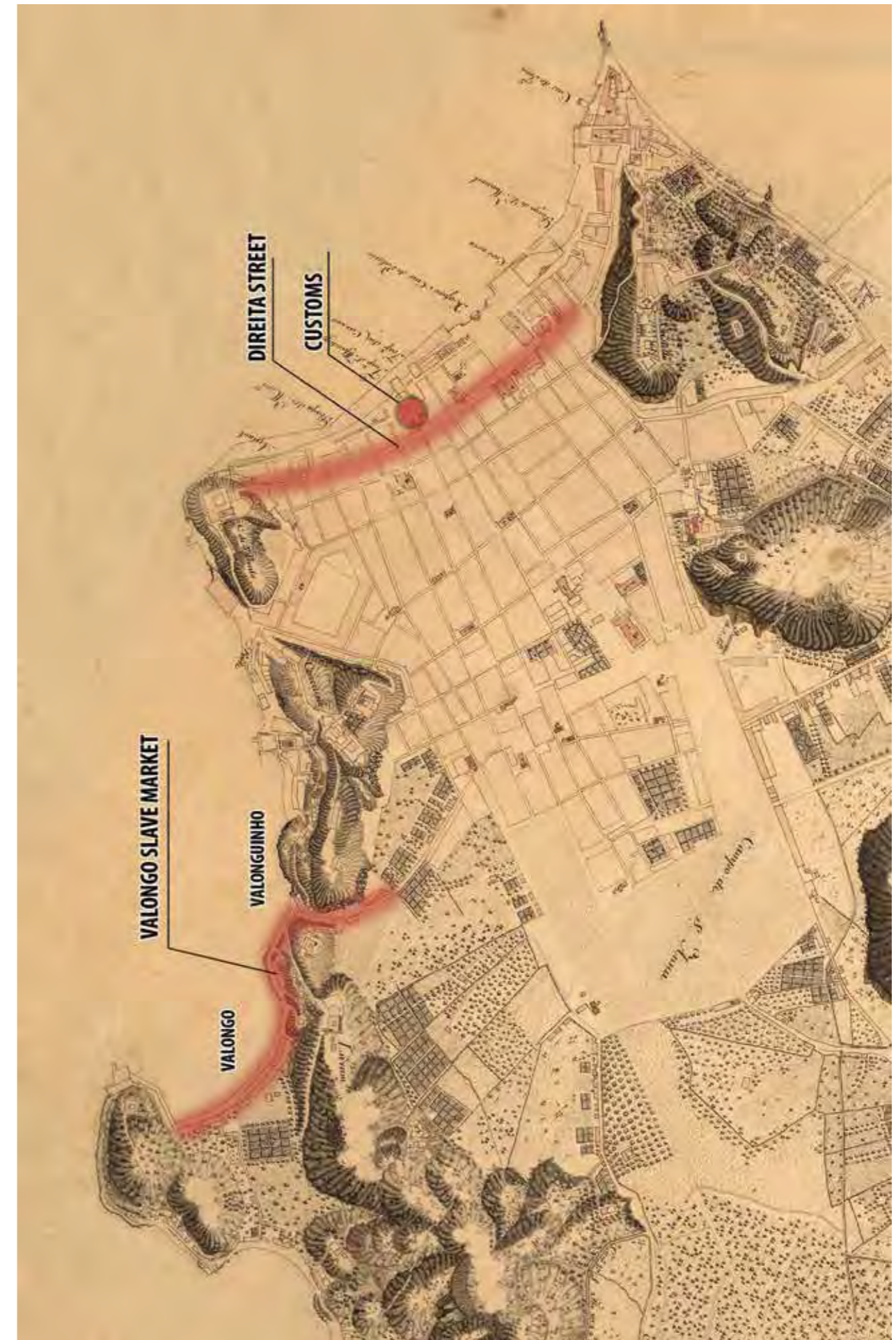


Figura 89: Site of the Customs, Direita Street and Valongo Slave Market from the Rio de Janeiro city map of 1791,
Fundação Biblioteca Nacional, Rio de Janeiro

26 AN, Caixa 746, Vice Reinado. *Instruções do Marques de Lavradio ao seu sucessor como Vice Rei.*

After the arrival in Rio de Janeiro of the Portuguese Prince Regent and his Court's in 1808, the African Slave Trade intensified, with the new urban dynamics and city's demand to become one of the greatest global empires of the time. For this reason, innumerable African sovereigns sent their representatives to Rio de Janeiro to pay their respects to the Court, establish alliances with the Portuguese authorities in Brazil and negotiate trade agreements with the African slave traders established there. In 1810, the sovereigns of the kingdoms of Allada and Dahomey, both situated in what is now the Republic of Benin, sent representatives to Brazil to the Court. Similarly the King of Ngoio (now Northern Angola), sent a high official to meet Don João, the Prince Regent, who gave orders that the envoy of such an important Cabinda Bay kingdom should be well received. The highest authorities were interested in the business of the slave trade operated daily by traders in the Valongo region establishments.



Figure 90. Market in Rua do Valongo.
Jean-Baptiste Debret, 1816-1831

Debret left an expressive and detailed account of this engraving which is an important visual testimony of a slave market in the Americas:

The negroes' merchant's store is especially to be found in Valongo Street in Rio de Janeiro, a true warehouse where the slaves who have arrived from the African coast are deposited. Sometimes they belong to various owners and are differentiated by the colour of the piece of cloth or serge wrapped round them; a lock of hair left on their completely shaved heads.

The salesroom usually silent, with the stench of the cloud of castor oil exuded by the wizened pores of these walking skeletons, whose curious, timid or sad gaze, recalls the interior of a collection of wild beasts. However sometimes this market is transformed into a dance hall, with the permission of the boss, and now it resounds with the measured cries of a line of black men whirling round and clapping to mark the beat; a very similar type of dance to that of the Brazilian Indians.

The gypsies (bohemian negro merchants), true human flesh dealers, are in no way inferior to their horse dealer confreres; this is why it is necessary to take the precaution of being accompanied by a surgeon, and carrying out the tests which should follow a round of inspection, when choosing a black man in these stores.

I have reproduced the scene of a sale here. You can recognise it by the organisation of the store, the simple installations of a gypsy of modest means, newly-arrived negro merchant. His warehouse's furniture consists of two wooden benches, an old armchair, a moringa (water pot) and a whip (a sort of horse-leather braid) hanging at his side. The negroes deposited here at this time belong to two different owners. The different coloured cloth which covers them serves to distinguish them; one is yellow and the other dark red.²⁷

As the biggest slave market of the Americas, the notoriety of the Valongo region motivated various other traveling artists, as for example Johann Moritz Rugendas, who carried out one of the most detailed depictions of this trade.



Figure 91. Slave market in Rio de Janeiro city.
Johann Moritz Rugendas. ca 1822 – 1825

²⁷ BANDEIRA, Julio & CORRÊA DO LAGO, Pedro *Debret e o Brasil Obra Completa - 1816 - 1831*, Rio de Janeiro: Capivara, 2009. p.184.

The building works for Valongo Beach stone wharf, which was completed around 1817, were initiated in 1811, as can be seen from the following document:

*PAULO FERNANDES VIANNA of his Royal Majesty's Council, Nobleman of His Royal Household, Commander of Christ's Order, Commissioner of Paço and General Police Superintendent for the Court and Brazilian State etc. I witness that His Royal Highness has given an order to make a ramp and corresponding wharf on Valongo Beach; and for this work a large quantity of stone is necessary, Lieutenant Colonel Julião José de Oliveira owner of the Conceição quarries has freely offered all the stone necessary for the work from his quarries, and also for any other that the police need to carry out on this site, whose offer was accepted and the aforementioned ramp and wharf made with the stone taken from the quarries mentioned, on which the Administration saved a large sum (...) Rio de Janeiro, 30 May 1811.*²⁸

This same Paulo Fernandes Vianna, writing a report of his activities as Commissioner of the Paço and General Superintendent of the Court Police in 1821, thus described the building of Valongo Wharf:

*I made the Valongo Wharf at the end of the road of the same name with ramps and steps for boarding, which was of enormous utility as many places do not have such a convenient place for boarding and landing, and I illuminated this same wharf with lanterns.*²⁹

The newspapers of the day frequently featured the arrival of new Africans and matters relative to the buying and selling of these people in the Valongo region, as can be seen in these extracts from *Diário do Rio de Janeiro* (Rio de Janeiro Daily):

*In the Galley of Santo Antonio Destemido (Fearless Saint Anthony), arrived and Angola with slaves, and having made its entry to Vallongo, and still existing some remaining for their owners not having arrived, and those who have a right to the same should participate that they should take responsibility*³⁰

*Joaquim Jose Pereira do Amaral, resident of Vallongo, in the front of nº 19, declares to whoever has smart slaves to sell, without plagues, may come to his warehouse, as he will buy them for a fair price.*³¹

*Whoever wishes to buy a young black woman, with good milk and no young, come to Vallongo nº 14*³²

*Anyone who has smart negro women or men, with or without a trade, may take them to Vallongo Street house nº 79, as there they will find someone to deal with.*³³

Historian Julio Pereira, researcher of the region's history, affirms as regards Valongo Wharf's commercial and maritime activity, from the first decades of the 19th century, even before the pavement was built:

Around 1817, there were already some 34 big trading establishments in Valongo, and this region became one of Rio de Janeiro's most frequented areas. Import and export shops, shipowners warehouses and storerooms

28 AN, Aforamentos, BR RJANRIO BI O D16 O O389. Folha 9.

29 INSTITUTO HISTÓRICO E GEOGRÁFICO BRASILEIRO. *Abreviada Demonstração dos trabalhos da Polícia em todo o tempo que a serviu o Desembargador do Paço Paulo Fernandes Viana*. Trimestral Review of Instituto Histórico e Geográfico Brasileiro. Tomo LV, Parte 1, (1º e 2º trimestres). Rio de Janeiro: Companhia Typographica do Brazil, 1892, p.374.

30 *Diário do Rio de Janeiro*, 2 July 1821.

31 *Ibid.*, 16 July 1821.

32 *Ibid.*, 28 July 1821.

33 *Ibid.*, 4 September 1823.

*crowded this northeastern region of the city. At the same time, the commerce stimulated expansion towards the north of the city. Valongo Wharf experienced years of intense agitation because of the constant movement of the vessels which docked there. Sumacas, patachos and bergantins (different kinds of two-masted sailing vessels) unloaded slaves, while other smaller vessels were employed to transport them to other coastal regions, under Court authority or outside it.*³⁴

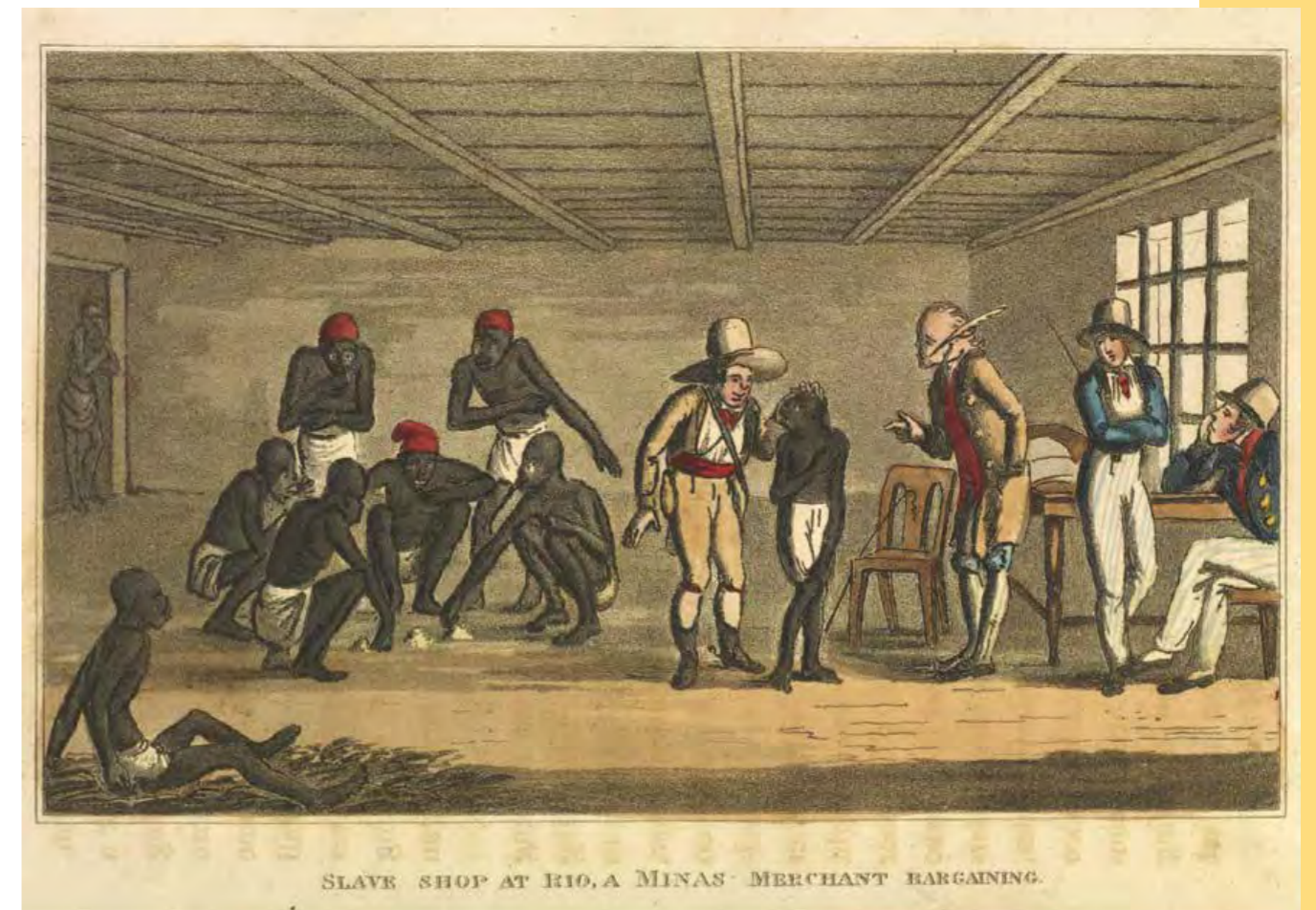


Figure 92. Slave Shop at Rio. A Minas Merchant Bargaining. A.P. D. G. Sketches of Portuguese life, manners, costume and character. London, 1826.

We can affirm, from newspaper adverts, that the Valongo region effectively concentrated almost all of the city's slave trade, supplied not only by the recently arrived Africans but also by all kinds of offers. An advert of 12 February 1823, published in the *Rio de Janeiro Daily*, informed, for whoever wished to buy them, that "two little negro girls of between 11 and 12 years, with good notions of sewing and very skilful for all service of a house (sic)" were for sale and that those interested should seek "at the end of Valongo Beach before reaching Saúde, in Rua do Prepozito, that in the second shop of house n. 10, you will be told who intends to sell them".

Periodicals of the time also reveal that Valongo had become the scenario for acts of resistance and insubordination, demonstrating the inconformity of the slaves with their situation, as can be seen from the constant escapes, as can be seen from the following adverts:

34 PEREIRA, Júlio Cesar Medeiros. *À flor da terra: o cemitério de pretos novos no Rio de Janeiro*. Rio de Janeiro: Garamond/IPHAN, 2007, p.76.

On the 2nd of October of this year, a slave called Jose of the Congo Nation, of about 26 years old, average height, fat, with crooked feet, no teeth and some warts on his face, wearing an old straw hat, blue jacket, cotton shirt, and trousers of the same; anyone who can inform or take him to his master, in Vallongo Street n° 17, on the right hand side, will receive a reward.³⁵

On the 21st of this month, a new slave, coming from near Angola, escaped from Vallongo Warehouse n° 106, he is marked on the left side of his chest with an S in the middle of a Triangle; whosoever has news of him, should go to the same warehouse where he will find his master, who will give a reward.³⁶

On the 12th of this month of December, an urchin of the Mozambican nation, about 12 years old, wearing a striped shirt and short trousers, disappeared. With a large face and stomach, rather crooked feet, and quite young, his mistress lives on the old road from Valongo to Gamboa, in front of the wall of João Marcos Vieira's ranch, whoever has news should go to Largo da Carioca (Carioca Square) no.11, where they will receive a reward.³⁷

Flavio dos Santos Gomes, a Brazilian historian dedicated to research into the initiatives and resistance of captives and freedmen in Brazil, called attention to the importance of the Valongo region in his study of the mechanisms and spaces utilised in slaves' escapes in the city in the first half of the 19th century. From studying documents of the time, he characterised it as an area with a highly concentrated African population, because of the historical presence of the wharf as the principal landing place for enslaved Africans. Thus, this region figures at this time as the *black city*, that is to say: an urban space in which escaped captives could hide and feel protected, mixed with the freedmen and other slaves moving round the area. Social networks were created by the black population in these places, contributing to the creation of a territory marked by African heritage.³⁸ The Valongo region and its surrounding had become a black territory to such an extent, that sometimes, the public authorities received complaints from inhabitants upset by the 'freedom' with which captives and freedmen moved around, as can be seen from this document published in a newspaper of the time:

*We beseech Messrs Inspectors. Police Chiefs, or whom it may concern, that they may take measures, to avoid naked men, negroes and half-castes, with natural impudence, accustomed to walk around the place called Gamboa, on the pretext of bathing whether in canoes, and boats, or even in the beaches, as a public scandal and for the families which live there, for even bathing should only be permitted in uninhabited areas, or clothed we demand this of the police Patrols responsible, as if we are correct, the police commands will prohibit and chastise such Behaviour contrary to good customs and public decency.*³⁹

35 Ibid., 5 November 1821.

36 Ibid., 17 December 1821.

37 Ibid., 24 December 1821.

38 FARIAS, Juliana, GOMES, Flávio, MOREIRA, Carlos Eduardo and SOARES, Carlos Eugênio Líbano. *Cidades negras: africanos, crioulos e espaços urbanos no Brasil escravista do século XIX*. São Paulo: Alameda, 2006, p.33-34.

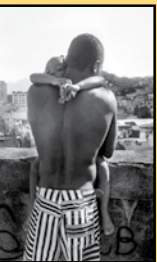
39 *Diario do Rio de Janeiro*, 18 November 1831. The Gamboa region borders on Valongo Beach and is included in the buffer zone.



Figure 93. Slaves, and buyers examining the goods.
Joaquim Candido Guillobel, c. 1814.

As Valongo Beach's main economic activity was the massive landing and marketing of Africans, the daily life of its inhabitants was directly affected, as is demonstrated by a decree of Jose Bonifácio de Andrada e Silva, then Minister and Secretary of State for the Kingdom's Business directed to the acting Police Superintendent, published in the Rio de Janeiro Daily on 23 March 1822 and reproduced below:

As the justifiable complaints of the inhabitants of Rua do Vallongo have come to the attention of the Prince Regent, against the abuses with which the great majority of Slave traders, whose only concern is their personal interest, conduct their business. They not only unload almost naked slaves of both sexes from their ships, but they keep them in this state until they sell them, in flagrant disrespect for decency and civilisation, exposing these inhabitants to indecent exposure and mortal risk, because besides continuing in flagrant infringement of the orders received, to take infected and dying slaves into the town to deposit them at the Lazaretto, they commit many other excesses, and even a lack of Christian charity in taking bodies to the cemetery. His Worthy Excellency the State Secretary for the Kingdom's Business strongly recommends to the acting General Police Superintendent, the greatest vigilance with regard to such abuses not only prejudicial to public health, as well as scandalous and offensive to family decency and decorum, in such a way that giving the Police the most active and efficient action in this matter, the future continuation of such prejudicial and bizarre procedures may be avoided. Rio de Janeiro Palace, 23rd of March 1822. José Bonifácio de Andrada e Silva, Minister and Secretary of State for the Kingdom's Business.



THE NEW BLACKS' CEMETERY⁴⁰

At the same time that the Africans' landing was transferred to Valongo Wharf, the land designated to receive the bodies of those who did not survive the hardships of the crossing, and died on arrival, was also relocated. Up until 1722, the Africans were buried in a little cemetery in the city centre, but from then on this cemetery was transferred to the Santa Rita Churchyard. However, when Valongo Wharf became the landing place for enslaved Africans, the authorities decided to also transfer the cemetery for the newly-arrived who died. Thus, the New Blacks' Cemetery, also called Valongo Cemetery in some contemporary documents, was established near Valongo Beach, on the way to Gamboa Bay. This New Blacks' Cemetery, which bears this name to this day, was first depicted in the city map drawn up in 1791, as we can see in the following chart, and from thence became part of the Valongo region's commercial complex for enslaved Africans.

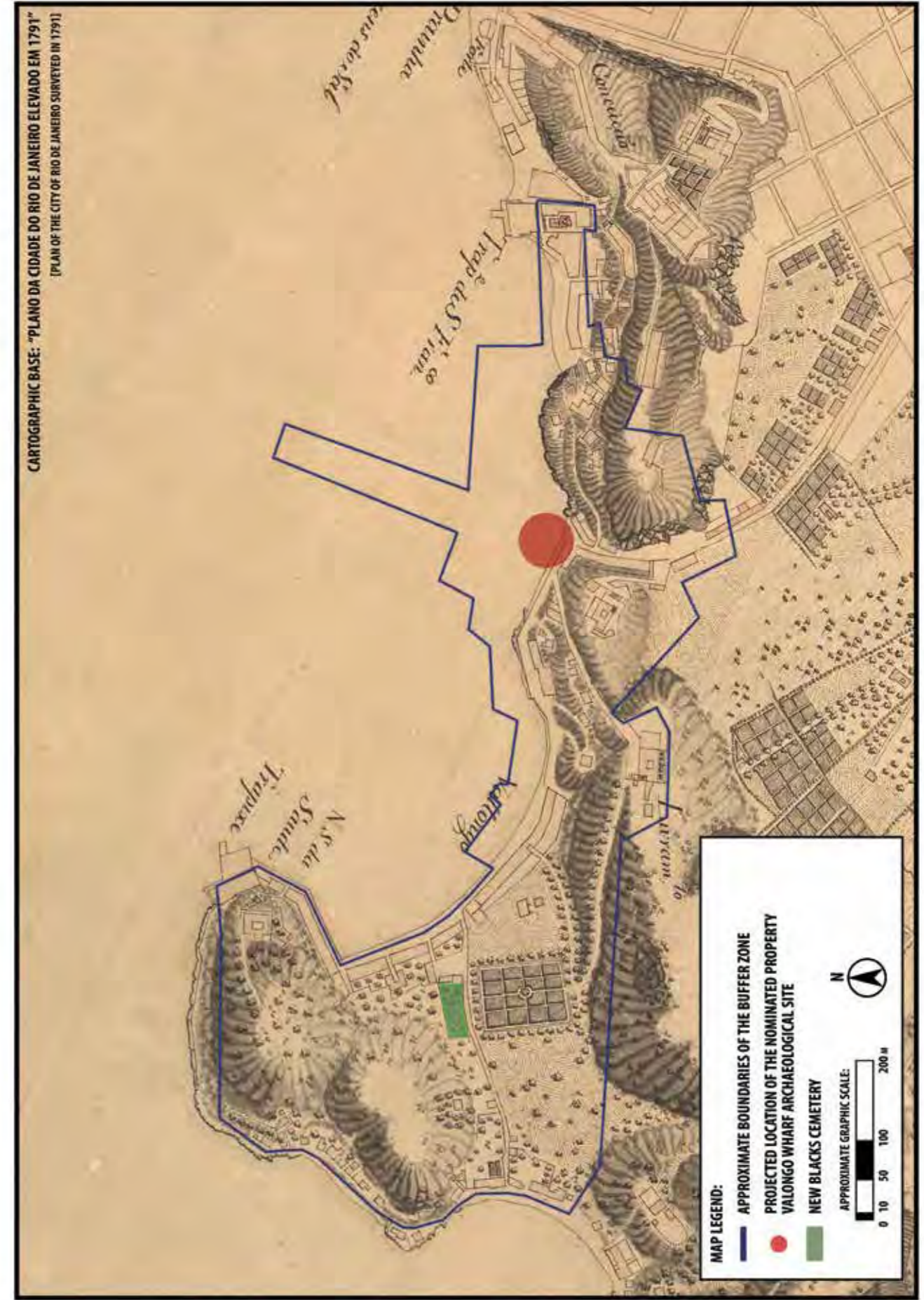


Figure 94. Detail of Rio de Janeiro City Plan drawn up in 1791

40 See Annex 4

The German naturalist G.W. Freyreys thus described his impressions of this cemetery, in 1814:

*Near Valongo Street lies the graveyard of those who escape slavery for ever [...]at the entrance of this square space of 50 yards surrounded by a wall, an old man in priest's clothing was sitting, reading a book of prayers, for the souls of these unfortunate people who had been torn from their homeland by soul-less men, and ten feet away from him, some negroes were busy covering their dead countrymen with earth, and without bothering to dig a grave, they just flung a bit of earth over the body, going on to bury others [...]*⁴¹

The norms with regard to the New Blacks' Cemetery, created at the end of the 18th century, are measures associated with Valongo's consecration as the main landing-place, considering the authorities' interest in regulating that African slave trade:

*Although this had not been the Marquis's original intention, transferring the market to Valongo functioned as a blow to those who profited from buying sick or half-dead slaves, treating them and re-selling them – what the big landowners called “middlemen”. In this new system, the sick were radically separated from contact with the healthy and taken to nearby islands where they could be kept under observation. Concomitantly the market began to be regulated and regularly supplied with “goods from India” as the only possible place to obtain slaves. To express it another way, the concentration of all the human merchandise in a single area of the city made consumer access easier, unlike the previous situation, in which various shops spread along Rua Direita and its immediate vicinity Praia do Peixe (Fish Beach) offered their wares each in their own time.*⁴²

Considered the biggest slave cemetery in the Americas, in which it is estimated that between 20 and 30 thousand people were buried, it functioned until 1831.⁴³ Disused, the cemetery was covered over by the urban network. It was only in 1996 that the New Blacks Cemetery was finally rediscovered, and its localisation revealed in the course of restoration work which was being carried out on a house at nº 36 of Rua Pedro Ernesto. The New Blacks Cemetery, or Gamboa Cemetery, was listed by IPHAN as an archaeological site, and from then on has been the object of research and above all, has been the driving force for the preservation of the memory of the region's afro-descendants. Instituto dos Pretos Novos is now established at this address⁴⁴.

The discovery of the New Blacks' Cemetery in the courtyard of Mercedes and Petruccio Guimarães' house was related by Mercedes, who is now president of Instituto dos Pretos Novos. When restoration work began on the house, they found bones which at first she thought belonged to animals. On examining the bones, she realised that they were the remains of human beings and requested help from Antônio Carlos Machado Vieira, a community leader of the area, who told her the history of the cemetery. As she herself remembers:

41 FREYREISS, Georg Wilhelm, and FERRI, Mário Guimarães. *Viagem ao interior do Brasil*. Belo Horizonte: Editora Itatiaia, 1982, p.132.

42 PEREIRA, Júlio Cesar Medeiros. *À flor da terra: o cemitério de pretos novos no Rio de Janeiro*. Rio de Janeiro: Garamond/IPHAN, 2007, p.75

43 The estimates take into account the fluctuations in the entrance of African captives in Rio de Janeiro and the number of burials registered in the Ledger of Death Certificates of Santa Rita Church, to which the cemetery belonged. The conclusion of this total number is to be found in the work of Júlio Cesar Medeiros Pereira, already referred to.

44 The Instituto dos Pretos Novos (IPN) (“New Blacks Institute”), beside being characterised as an archaeological site, is an area for the recovery of African and Afro-Brazilian culture. Events, exhibitions, courses and workshops about the history of the black presence in the Wharf region are held there. See <http://www.pretosnovos.com.br/>

This is a human being, Mr. Zé!, this is human” – she said to the bricklayer – What is this doing here? It's human! Then I looked at the teeth

*...Then Mr. Zé said: “What do you mean human?” “It is, Mr. Zé!” There was a step there, some outside stairs just there, ...and I took it and put it just there, you see? Some little steps which lead to a small rooftop. Then I began to dig some more and I found another dental arch so I put that there. (...) After a little while I found another dental arch. It was a child's teeth, there was that little bump, for a little tooth. Two and a child. Two adults and a child. (...) But that's a lot of people! So I went into the street, picked up some cardboard boxes from a store nearby and began to put them in this cardboard box. The photo is there in that little book. Can you bring one of those little books to show her? There are about four boxes just of bones. There're a lot of people here! There were some broken bones, fragmented, you know? But there're a lot of people here! (...)”*⁴⁵

The skeletons found on the New Blacks Archaeological Site have a unique character in that they offer a testimony and concrete proof of the terrible crime against humanity represented by the transatlantic slave trade and the enslavement of Africans in the New World. They offer powerful material evidence of the crimes inherent in the African slave trade.

If those who died just after landing ended up in the New Blacks' Cemetery, those who arrived sick were at first quarantined in the distant Bom Jesus Island, at the far end of Guanabara Bay, at the place called a Lazaretto. The 22 January 1810 license established that:

*At the time of the visit it should be decided how many days quarantine each of these ships should have, depending on the illnesses they are carrying, how many deaths there have been, and any other circumstances; however they will never have a quarantine of less than eight days, in which the black men should be landed on dry land on the said Island [Bom Jesus] to be treated, washed, dressed in new clothes, and sustained with fresh food; after that they will be given a bill of Health and may enter the city to be put on sale in the place called Valongo.*⁴⁶



45 Interview with Daniela Yabeta.

46 22 January 1810 license. See *Coleção de Leis do Brasil de 1810, (Collection of Brazilian Laws of 1810)* Rio de Janeiro, Imprensa Nacional, 1890.

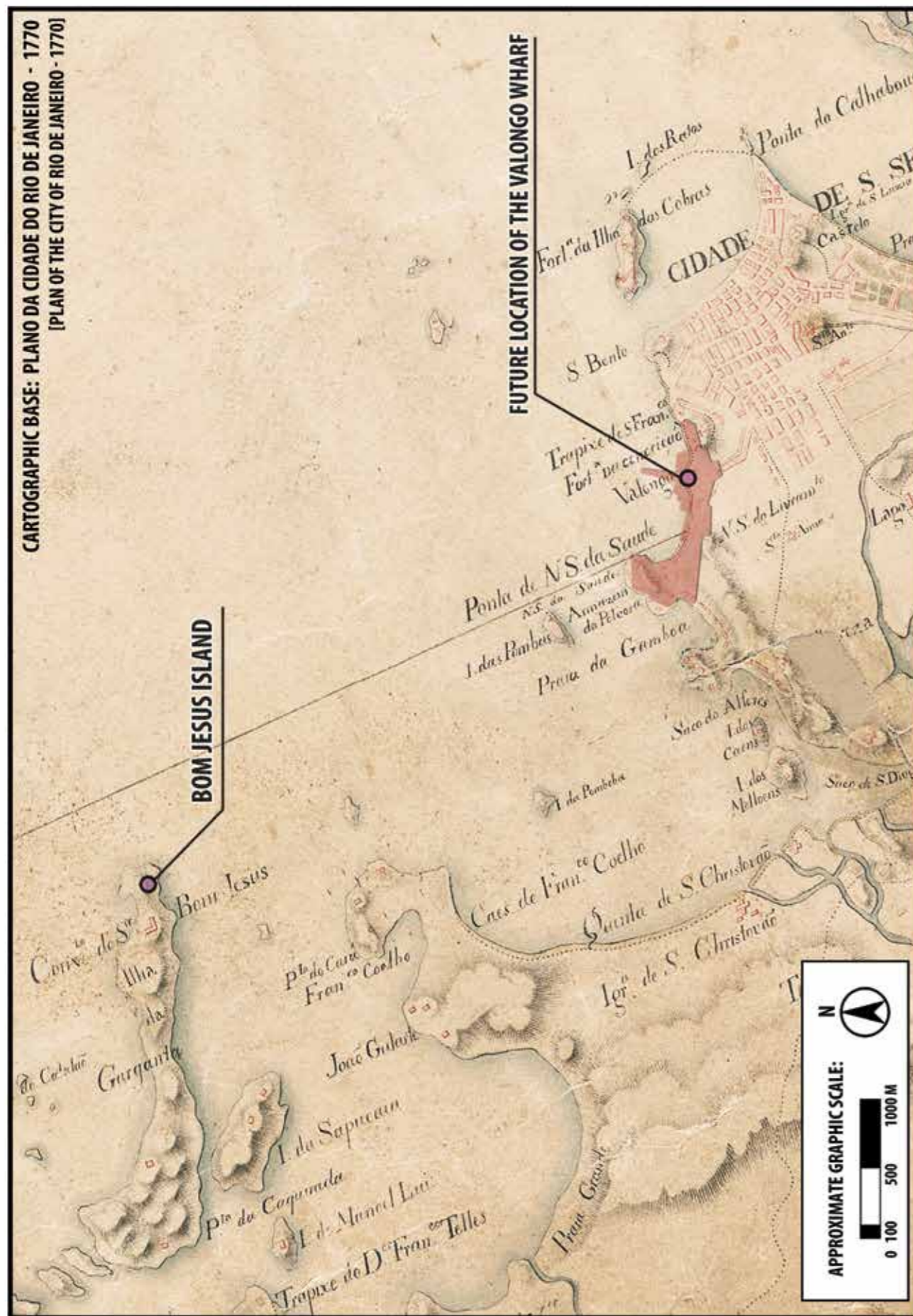


Figure 95. Detail of Rio de Janeiro City Plan, 1770, showing Valongo and Bom Jesus Island

The slave Lazaretto was a private institution and the owners could charge traders four hundred *reis* for each African interned, as established by a government order:

*(...)calculating the construction costs of more than a hundred thousand Cruzados, conservation, repair of equipment and administration of that Lazaretto, besides the owners' responsibility for all the Slaves taken there, His Royal Highness issued a Decree on the 6th of May of the current year ordering that the owners should be paid 400 rs or each slave interned there.*⁴⁷

The Crown motivated the traders to build a new lazaretto in the Valongo region as the Boa Viagem Island Lazaretto was a long way away. For this reason the 28 July 1810 licence, establishes that:

*XI. Following the investigations carried out by the Chief Provisioner of Saúde, that Jesus Island was very far from this City, and only reachable by sea, and for these reasons less appropriate for the quarantine necessary for those who arrive healthy, with no symptoms of epidemics: I hereby declare, as states in §§ V. and VI. Of the Regulations that the **site of the quarantine lazaretto will be from hence in Saúde**, designated by the Chief Provisioner; and that when healthy slaves arrive there, they should be washed, dressed in new clothes, and given to their owners so they can sell them in their stores, while the sick or plague-ridden should remain for the time considered necessary*⁴⁸

This last lazaretto, which was on the limits of the proposed buffer limit for the site to be listed, was demolished with the city's transformations and its archaeological remains have not yet been located. However research is still being carried out to do so.



⁴⁷ Arquivo Nacional, Série Saúde, IS42, Provedoria de Saúde. 1811.

⁴⁸ Arquivo Nacional do Rio de Janeiro – Série Saúde IS42 – Alvará de 28 de julho de 1810. Coleção Leis do Brasil 1810. Rio de Janeiro Imprensa Nacional 1891, p. 133-137.

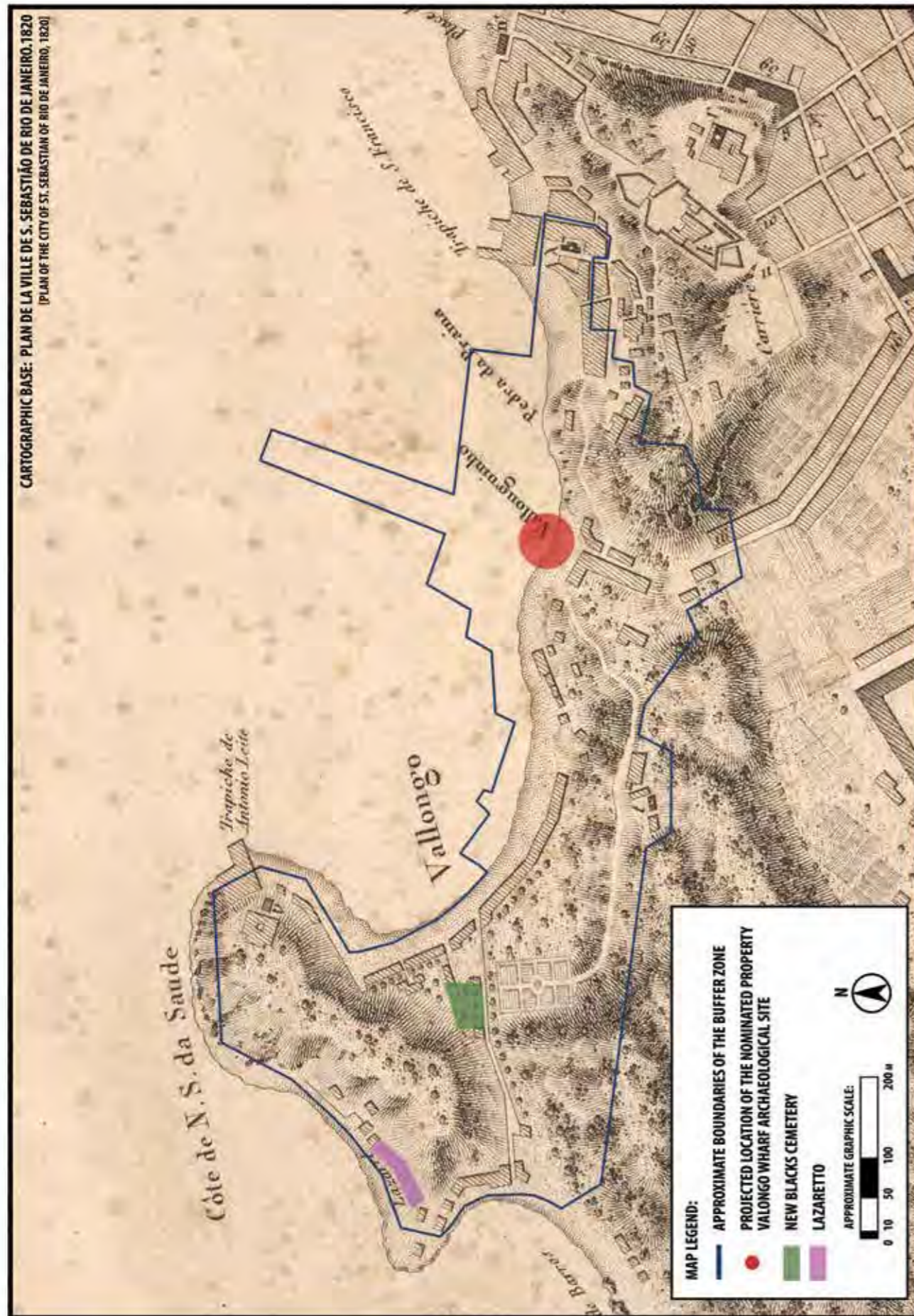


Figure 96. Detail of Saint Sebastian of Rio de Janeiro City Plan, 1820, showing the Saúde Lazaretto

The 19th century also saw the emergence in the Valongo area of the Angus houses, the zungus⁴⁹ – which were places to eat and meet – the work corners, and on the wharves, where Africans and their descendants organised to offer their labour. Identities were formed through conversation and coexistence. In some of the zungus escapes were planned or rituals reminiscent of African religions were performed, and for this reason the police often conducted their assaults in these places seeking those they qualified as disorderly or criminal. In the work corners solidarity and identities were formed, above all from mid-century onwards, when the black worker began to be shunned in favour of immigrant white workers. Collective dwellings were built to provide shelter for those who circulated in the neighbourhood and over time, various “lodging houses” were built. When the slave trade was outlawed in 1831, the interprovincial slave trade continued to fuel the entrance of Africans, no longer new to the land, and many of them came to meet and live in this area of the city. Freed Africans, coming especially from Bahia, also gravitated to the neighbourhood of this wharf, especially from the mid-1800s.

The authorities launched a new enterprise in the Valongo area from 1842, with the building of a new wharf to receive Emperor Pedro II’s wife, an event which occurred in 1843. They decided to build this over the top of the old Valongo Wharf for two reasons: to receive the Empress with the required ceremony and to physically conceal the remembrance of the landing place of enslaved Africans. At this time, Brazil’s participation in this activity caused it to be internationally classified as a backward country by more developed nations. Regardless of this taint, Brazil would actively preside over the trade of live souls until 1850⁵⁰.

While the new wharf was still being built over Valongo Wharf, the Valongo region began to experience a decline in slaving activities which were being substituted by coffee export, as this was a product in expansion on the international market. Coffee was produced with intensive African slave labour which motivated the continuation of the slave trade via clandestine harbours around the city.

Even though the black presence was very marked in the Valongo region, over this period a project to whitewash the region’s history began to be sketched out, expressed both in building the Empress’s Wharf over Valongo Wharf, and in changing the name of Rua do Valongo, site of the slave market, to Rua da Imperatriz (Empress’s Street). Even so, the capoeiras, practitioners of one of the most vigorous expressions of Afro-Brazilian cultural resistance, continued to meet on the corners of the Valongo streets. Capoeira was the name given to the Africans and people of Africa descent who practised the art of capoeira, developed in Brazil in the 19th century. Capoeira is a martial art and at the same time a game, in which the participants confront each other fighting in a circle made up of the other participants, in movements marked by the sound of clapping and specific instruments (like the berimbau). The fight/dance involves acrobatic movements and kicks which can disarm and knock over the opponent.⁵¹

Recent research carried out into the origins of this practice reveal a strong influence of the Congo-Angola region, both in its movements and the use of the instruments which accompany capoeira

49 See SOARES, Carlos Eugenio Libano. *Zungu, um rumor de muitas vozes*. Rio de Janeiro: APERJ, 1998.

50 Even after 1850 we continued to have illegal landings in regions like Ilha da Marambaia, Búzios, Cabo Frio... etc for more information see ABREU, M., GURAN, M. e MATTOS, H. *Inventário dos lugares de memória do tráfico atlântico de escravos e da história dos africanos escravizados no Brasil*. Niterói: PPGH, 2013.

51 For more on capoeira in 19th century Brazil, see SOARES, Carlos Eugênio L. *Negregada instituição: os capoeiras no Rio de Janeiro*. Biblioteca Carioca Collection, vol. 31. Rio de Janeiro, Municipal Secretary for Culture/General City Archive, 1994.



ra.⁵² On 26 November 2014, it was recognised as Intangible Cultural Heritage of Humanity through a decision taken at the 9th session of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. Capoeira is a strong indicator of Afro-brazilian identity, and capoeira circles are frequently held at Valongo Wharf.⁵³



Figure 97. Valongo Wharf Capoeira Circle.
Photo: Maria Buzanovsky. 2013.

⁵² Regarding the history of capoeira, see ASSUNÇÃO, Matthias Röhrig. *Capoeira: a history of Afro-Brazilian Martial Art*. New York: Routledge, 2002 and the research project developed by the same author and his team at Sussex University, available at: <http://www.essex.ac.uk/history/research/angolan-roots.aspx> (Accessed on 22 January 2015)

⁵³ Capoeira has been practised in and around the Valongo region for decades. However the Valongo Wharf Capoeira Circle, under this name, began on 14 July 2012. Recently the activities of this circle have been expanded to include an educational area to hold debates before the capoeira game, called the Circle of Knowledge, with support from Rio de Janeiro City Hall. The result of this first year of activities has generated a book: TEIXEIRA, Carlo Alexandre (org) and TEOBALDO, Délcio (ed). *Roda dos Saberes do Cais do Valongo (Circle of Knowledge of Valongo Wharf)*. Niterói: Kabula Art and Projects, 2015.

DOCAS D. PEDRO II AND THE NEW URBAN DESIGN OF THE VALONGO REGION

Beside the Valongo Wharf, there is another space which retains aspects of the memory of resistance and the abolition movement. This is the Docas Pedro II building. When a young black engineer, son of the only person of African descent who managed to be a Councillor of the Brazilian Empire, projected and oversaw the building of a modern warehouse for coffee, the slavery of Africans and people of African descent was still in force. Following the demands of André Rebouças, responsible for the construction of the Docas Pedro II building and director of the company of the same name, it was the only building of this size to be built at that time without using slave labour.⁵⁴ As an abolitionist who belonged to various anti-slavery societies, like Sociedade Brasileira contra a Escravidão (Brazilian Society against Slavery), a Sociedade Abolicionista (Abolitionist Society) and Sociedade Central de Imigração (Central Society of Immigration), he attributed to this building a symbolic status in the fight to end slavery.

Formerly situated on the waterfront in order that the merchandise, which arrived by sea, could be unloaded straight into the building, it had a majestic façade, as we can see from the photograph (Figure 98).



Figure 98. View of the seafront facade of Docas D. Pedro II. Photo taken from the book: TURAZZI, Maria Inês. *Um porto para o Rio: imagens and memories de um album centenarian*. Rio de Janeiro: Casa da Palavra, 2012.p.97. (Photo without date/author – Public Property)

⁵⁴ For more on the history of the father of André Rebouças, the only black councillor in Brazil during the imperial period, see GRINBERG, Keila. *O Fiador dos brasileiros: cidadania, escravidão e direito civil no tempo de Antonio Pereira Rebouças*. Rio de Janeiro: Editora Civilização Brasileira, 2002.



The building, which exists to this day, is situated exactly in front of the Valongo Wharf Archaeological Site (Figure 60). In 2012 IPHAN initiated a procedure for the listing of this building, whose foundation stone was found in the archaeological excavations of Valongo Wharf (see Figure 51).



Figure 99. View of the main facade of the Docas D. Pedro II building. In the foreground, remains of Valongo and Empress Wharves. Photo: João Maurício Bragança, December 2015

POST-ABOLITION VALONGO

The abolition of slavery in Brazil in 1888 did not end the long connection of the surroundings of Valongo Wharf with African history and culture. The decades following the end of the transatlantic slave trade and the abolition of slavery saw nocturnal drumming in the houses of black families, often headed by women, accompanying religious celebrations in which the gods of African origin were dressed in new clothing. They maintained the powerful relation with Africa and the Atlantic which the wharf still represented, and were held in secret and harshly persecuted. Besides this, the houses of religious cults became places to welcome Africans and people of African descent who came from other parts of the country, especially from Bahia, in the 19th century, as mãe-de-santo (mother-of-saints)⁵⁵ Carmem Teixeira da Conceição, known as Tia Carmem do Xibuca relates here:

*There was one at Pedra do Sal, in Saúde, that was a house of Bahians and Africans, when they arrived from Africa or from Bahia. You could see the ships from their house, by that you could tell that there were people arriving from over there. (...) There was a white flag, the emblem of Oxalá, letting people know that there were people arriving. The house was on the hill, it belonged to an African. She was called Tia Dada and he was Tio Ossum, they would give them warm clothes, they would give everything until the person got themselves sorted. (...)*⁵⁶:

⁵⁵ As mentioned earlier, this is the name of the priestesses of African-based religions in Brazil.

⁵⁶ MOURA, Roberto. *Tia Ciata e a Pequena África no Rio de Janeiro*. Rio de Janeiro: FUNARTE, Instituto Nacional de Música/ Divisão de Música Popular, 1983.

The famous João Alabá, a priest well-respected for his knowledge of his religion, lived and had his Candomblé Centre, in Rua Barão de São Félix, very close to what is now Rua Camerino (formerly Rua do Valongo). His very well-frequented house, which had been installed in 1886, was also the meeting place for the women who became popular leaders in the city centre and harbour region, known as *tias* (aunties)⁵⁷. One of them was the famous Hilária Batista de Almeida, known as Tia Ciata⁵⁸, who had occupied the post of Iyá Kekere (Little Mother⁵⁹) in João Alabá's Candomblé, and the aforementioned Carmem Teixeira da Conceição.

At the turn of the 20th century, the samba groups emerged, expressing resistance and affirmation of black culture round the Valongo Wharf region, and consecrating famous Brazilian personalities like João da Bahiana, who lived at Pedra do Sal. João da Bahiana, who was the son of Perciliana Maria Constança, known as Tia Perciliana - one of the daughters of Africans celebrated candomblé rituals in the Valongo region - took part in the drumming and singing sessions which originated samba, one of the most relevant artistic creations of people of African descent in the Americas. It was at this time that the Sociedade Carnavalesca, Familiar, Dançante, Beneficente e Recreativa Tira o Dedo do Pudim, (Carnavalesque, Family, Dancing, Beneficent and Recreational Association Take Your Finger Out of the Pudding) an association linked to the Rio de Janeiro carnival celebrations, emerged at Morro da Conceição - the hill which marks one of the limits of the former Valongo Beach. The harbour zone was also the dwelling-place, work-site and leisure area of the dockworkers, predominantly consisting of black men from the time of slavery to the present day, according to researcher and author Nei Lopes.⁶⁰

However the African heritage was far from being considered a source of pride in the Afro-American culture of the time. The dominant scientific ideology then in vogue advocated the hierarchy of the human races and placed Africans and their descendants at the bottom. The black population's traditional festive and religious celebrations were seen as manifestations of savagery or primitivism. The modernising and sanitising actions of the republican governments would be characterised by repressive policies towards black culture and attempts to conceal it.

During the President Rodrigues Alves government (1902-1906), the city was remodelled and the Valongo Wharf region was targeted for great transformations. Streets were widened and modern avenues opened, but the principal change was the building of a new harbour, which involved reclaiming new land, this time covering the Empress's Wharf. The new Praça Municipal was covered with the black and white basalt paving known as *pedras portuguesas* (Portuguese pavement). Extremely common in Portugal, this kind of paving was introduced in Rio de Janeiro at this time and began to feature as part of the city landscape.

The neoclassical statues which adorned Empress's Wharf were transferred to the recently constructed Valongo Hanging Gardens. Built in 1906, landscaper Luiz Rey's project was constructed over a

⁵⁷ For more on this, see: ALMEIDA, Angelica Ferrarez de. *A tradição das tias pretas na zona portuária: por uma questão de memória, espaço e patrimônio*. Master's dissertation, postgraduate programme in the History of Culture, PUC-Rio, 2013.

⁵⁸ Tia Ciata é também considerada por muitos como uma das figuras influentes para o surgimento do samba carioca, em função das reuniões festivas e musicais celebradas em sua casa.

⁵⁹ O'DWYER, Eliane Cantarino. (org.). *O fazer antropológico e o reconhecimento dos direitos constitucionais: o caso das terras de quilombo no Estado do Rio de Janeiro*. Rio de Janeiro: E-papers, 2012, p.52. Mãe Pequena is the person responsible for caring for the temple, and especially for the children in the house of candomblé. Many terms used in candomblé are from Yoruba, like iyá kekere.

⁶⁰ LOPES, Nei. *O negro no Rio de Janeiro e sua tradição musical*. Rio de Janeiro: Pallas, 1992, p.7



great protective wall in the former Rua do Valongo, now Rua Camerino, in land formerly occupied by the houses of the slave market. As part of Rio de Janeiro city's modernising project, this romantic garden sought to reproduce the image of similar spaces in European metropolises.



Figure 100. Valongo Hanging Gardens, Photo: João Maurício Bragança.

Thus, as we have maintained, the region had been characterised by being densely populated, mostly by people of African descent, since the 19th century. This characteristic was maintained from Abolition throughout the 20th century. Already Afro-Atlantic by definition, this place became a black haven, with cultural and religious practices, founded on long lasting community bonds based on the remembrance of slavery and African ancestors.

The Valongo region, a central part of the *cidade negra* (black city) of the 19th century was also the initial mark for the constitution of an ample region known as Pequena Africa (Little Africa) from the beginning of the 20th century, in an expression created by the painter and samba musician Heitor dos Prazeres⁶¹. Lima Barreto⁶², a writer of African descent, referred to the 'aringa africana' of Valongo⁶³ as a notable characteristic of the region. The city underwent transformations without losing this aspect, even though the successive embellishment, ordering and sanitising projects have occasioned changes and conflicts, which have often resulted in the eviction of inhabitants and repression of their cultural practices. As various forms of resistance emerged and were expressed in this area, Valongo became

61 Heitor dos Prazeres (1898- 1966), Black musician and artist of popular origins, grew up in the city's central region. He started work while still a child and took part in the first samba gatherings in Tia Ciata's house. He is one of the founders of important associations of samba musicians (the "samba schools") and became a well-known artist in adulthood, painting personalities and scenes of daily life in the popular areas populares of Rio de Janeiro.

62 Lima Barreto (1881-1922) was one of the most important Brazilian writers. Black of popular origins, he made his name for his critical regard vision of Brazilian society of his day. Great chronicler of Rio de Janeiro's customs, Lima Barreto was a collaborator to various literary magazines and wrote romances which became references of national literature.

63 CARDOSO, Elizabeth and others. *History of the neighbourhoods: Saúde, Gamboa and Santo Cristo*. Rio de Janeiro, João Fortes/Editora Índex, 1987, p.138. "Aringa is a well-fortified courtyard, stronghold of the Chiefs of Central Africa".

the backdrop for conflicts, like the *revolta da Vacina* (Vaccine Rebellion, 1904), a popular movement of local residents in reaction to the compulsory vaccination campaign and the urban reforms which demolished their houses. The confrontation of the government forces and local residents, led by the famous Prata Preta – African descendant and activist of the rebellion – was in the harbour area near the Wharf. The principal scenario of the barricades of this revolt was Praça da Harmonia, where the street of the New Negroes' Cemetery begins.



Figure 101. Caricature of Prata Preta. O Malho, 26/11/1904.

The construction of the new port brought other spatial and social realities to the occupation of the Valongo region, adding mixed-race people and poor whites to the powerful presence of people of African descent which has continued to this day through various generations.





Figure 102. Mr. Odilon, his daughter Thainá and Jéssica, Renildo's daughter – Valongo Hill, 2009
 Photo: João Maurício Bragança



Figure 104. Yasmin Freitas – Valongo Hill, 2010

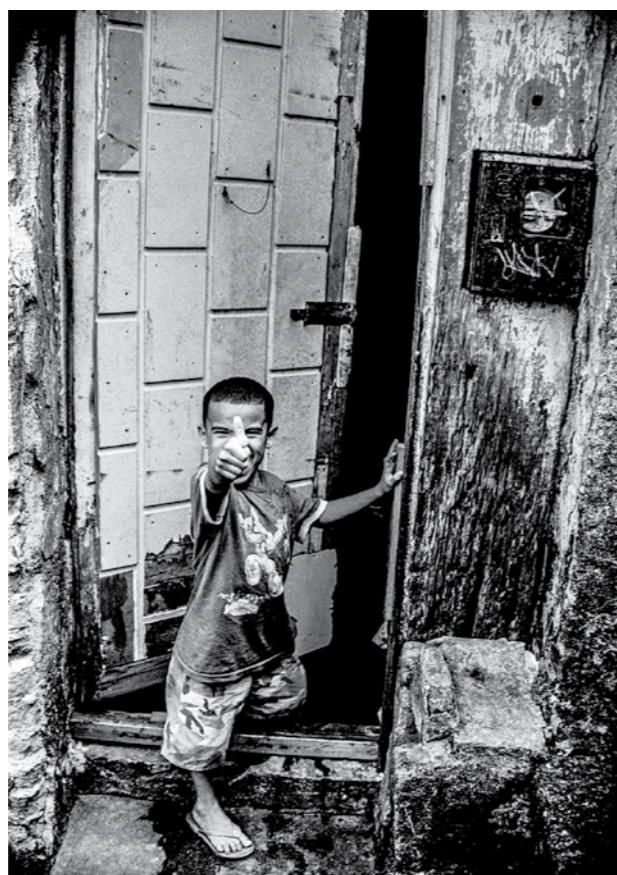


Figure 103. The Guardhouse of Valongo Hanging Gardens, 2008.
 Photo João Maurício Bragança



Figure 105 – Sr. Renildo, last inhabitant of the Guardhouse of Valongo Hanging Gardens, 2008.
 Photo João Maurício Bragança

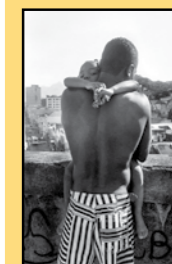




Figure 106 – Mr. Nato, of Afoxé Filhos de Gandhi, in the Valongo Hanging Gardens, 2008.
Photo João Maurício Bragança



Figure 107 – Second-hand bookshop, in Dockers' Square
Photo João Maurício Bragança

PEDRA DO SAL QUILOMBO⁶⁴

One of the representative elements of this history which has gained increasing political and cultural importance recently is the recognition of Pedra do Sal Quilombo⁶⁵, near what remains of the former Prainha quarry. Pedra do Sal, which until the early 19th century separated Valongo beach from the rest of the city, has been listed by the state cultural heritage institute, Instituto Estadual do Patrimônio Cultural (INEPAC), since 1984. Its recognition came about as a result of the combined work of Rio-based intellectuals and black activists at the time when the lieutenant governor and secretary of culture of the state of Rio de Janeiro was anthropologist Darcy Ribeiro (1922-1997). Historian Joel Rufino dos Santos, author of the process submitted to INEPAC, recalls some of the background to its inscription.

I knew of the history there in the centre, the importance of Pedra do Sal, and the Brizola government was after a cultural landmark based on the understanding that culture isn't just fine words and fine arts. Culture is community heritage. This was the government's political idea. So then, I or Italo [Italo Campofiorito, advisor to the lieutenant governor and secretary of culture, Darcy Ribeiro, during the state government of Leonel Brizola (1982-1986)], I can't remember who, went and said, "Look, Darcy, if you take a walk around Rio you're going to come across dozens, hundreds of black historical monuments, community heritage of black people, workers". The way Darcy was, you didn't have to say much. You just said a couple of words and he would already be on board. "OK, tell me about it!" "Look, there's Pedra do Sal, which used to be this and that, it represented this and that..." And it was listed! And he immediately took charge of having it listed by the state.⁶⁶

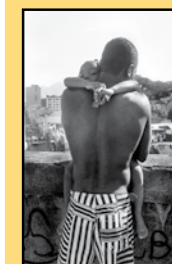
The Pedra do Sal region has a long tradition of sheltering black people from other states and other parts of the state of Rio de Janeiro who migrated to the capital city from the mid 19th century to after abolition. To quote Joel Rufino:

For instance, Pedra do Sal was a place for workers who performed acts of worship there and also stayed there as intermediaries for those who arrived from Bahia, a kind of reception for those coming from Bahia. Slaves who were crippled when they arrived weren't sold and were just left there in the city. These are the people from Pedra do Sal.

64 Annex 5

65 *Quilombo* is a word of Bantu origin. It was taken to Brazil by speakers of central African languages who arrived as slaves, and is related to the idea of a refuge or field encampment. Kabengele Munanga, anthropologist and professor at the University of São Paulo, has said of the term, "Its presence and its meaning in Brazil have to do with some branches of these Bantu peoples, whose members were enslaved and brought to these lands. The groups in question are the Lunda, Ovimbundu, Mbundu, Kongo, Imbagala, etc., whose lands are in Angola and Zaire." (Origem e histórico do quilombo na África. *Revista USP*, São Paulo, dez1995/ fev1996, p.57.). In Brazil, *quilombos* were historically places where groups of runaway slaves would hide and fight for their survival. Today, those who claim to be remnants of these communities and their descendants – who call themselves contemporary *quilombolas* – have various forms of organisation and dwelling places. And although many are linked to the history of slavery, many originate from the post-abolition period. The essence of the word "*quilombo*" as it is used today in Brazil encapsulates the struggle for land by low-income black communities who have traditionally occupied lands linked to their history as a social group and therefore their identity. This struggle for land intensified after the Brazilian Constitution of 1988 was ratified, article 68 of which states that "Definitive ownership is recognised to the remaining members of the *quilombo* communities that are occupying their lands, and the state shall issue them with the respective deeds."

66 Interview given to Daniela Yabeta.



Over time, all around this area a black community started to take root, partly made up of migrants from Bahia and other regions – freed men and women during the slavery years – and partly made up of descendants of slaves who went there in the first half of the 20th century⁶⁷. It became a place of residence and resistance, where African-based religions were worshipped, black artists would meet up, festivities were held and mutual assistance was given. The urban transformations in the dock area from the late 1800s to the early 1900s had a profound impact on the daily life of these people, who often reacted violently, but most of whom survived.



Figure 108. Samba Day at Pedra do Sal.
Photo João Maurício Bragança, 2 December 2014.

It is this history of resistance that forged the community which now lives in the vicinity of Pedra do Sal and which today claims the status of *quilombo* (maroon community). Pedra do Sal Quilombo has already been recognised by Fundação Cultural Palmares, the Ministry of Culture entity responsible for Afro-Brazilian cultural policy in the country. The area of the *quilombo* is currently being demarcated by the competent authorities. The Land Identification and Delimitation Report, which recognises the legitimacy of the claims of the Pedra do Sal Maroon Community Association (AR-QPEDRA), unequivocally links these people's claim to the history of the region. In an academic article by the historians responsible for the report, in which they make reference to this report, they reinforce the historical significance of the area:

⁶⁷ According to the doctoral thesis by Carlos Eduardo C. da Costa, defended at the postgraduate programme in social history from the Federal University of Rio de Janeiro in 2013, it was as of the 1920s that most of the freedpersons and their descendants left the coffee-growing region of Paraíba Valley and migrated to Rio de Janeiro. This statement is based on field research with descendants of these freed men and women undertaken in the 1990s by Ana Maria Lugão Rios and Hebe Mattos, who published a book on the subject called *Memórias do Cativo: Família, Trabalho e Cidadania no Pós-Abolição*. Rio de Janeiro: Civilização Brasileira, 2005.

When slavery came to an end in the late 19th century, the black territory around Pedra do Sal was still visible: it was there that the first carnival groups were formed, and houses were established that sheltered new arrivals both materially and spiritually, former slaves in search of a better life in Rio de Janeiro after abolition, as well as large black workers' organisations at the docks.

Today, threatened with expulsion from the area, the "pedra do sal maroon community" group claim to be the legitimate heirs of this cultural, tangible and intangible heritage. Although Pedra do Sal is already inscribed on the tangible heritage list of the state of Rio de Janeiro, they want to turn its physical and symbolic space into a meeting and celebration space for people of African descent from the region: a place for the memory of samba, candomblé and the black dock workers. Every 2 December, the group from the Pedra do Sal Quilombo celebrate this history and memory at Largo João da Baiana square by washing the stone (a symbolic rite of cleansing), dancing and singing samba and hearing the experiences of old dock workers. They celebrate their historical continuity in the region.

The reference area of the Pedro do Sal Maroon Community Association is large and contains some important symbolic and territorial landmarks identified with black memory and the history of black people in the dock area of Rio de Janeiro between Largo de São Francisco da Prainha and Morro da Saúde: the territory of the African slave market, Valongo; the New Blacks' Cemetery; the movement of the docks and its former warehouses, and Pedra do Sal.⁶⁸



Figure 109. Drama production on Pedra do Sal, Black Awareness Day, 20 November 2014
Photo: João Maurício Bragança

⁶⁸ ABREU, Martha e MATTOS, Hebe. "Remanescentes das comunidades de quilombos: memória do cativo, patrimônio cultural e direito à reparação" Iberoamericana: América Latina - España - Portugal / journal of the Ibero-Amerikanisches Institut (Berlin), year XI (2011) n. 42, Dossiê *Novas etnicidades no Brasil: Quilombolas e índios emergentes*, edited by Matthias Röhrig Assunção, pp. 147-160.

OTHER ASPECTS OF SOCIAL LIFE IN THE VALONGO REGION

One of the oldest institutions in the Valongo area still in activity, which presents another revealing aspect of the diversity of cultural expressions in the area, is Sociedade Dramática Particular Filhos de Talma (Filhos de Talma Private Drama Society), the first drama school in Brazil, created by workers from the region. Founded in 1879, it was a drama school and venue for social events, festivities and artistic productions until the 1980s. According to local residents and frequenters of the club, it is a strong cultural pillar, promoting debates, music, literature, drama and poetry. Today it is the meeting place and headquarters of Prata Preta, a carnival group named after the black leader of the Vaccination Uprising which parades in the district of Saúde⁶⁹. The anniversary of its founding made the pages of a 1951 newspaper:

Founded in 1879 by a group of labourers to spread the dramatic arts, it has never deviated from its initial purpose, which, after all, is its very raison d'être.⁷⁰

In the early 1950s another association strongly marked by African culture also sprang up in the region near Valongo Wharf, called Filhos de Gandhi (Sons of Gandhi). Its origins are linked to the creation of a similar group, founded a few years earlier by dock workers from Bahia, most of whom were Africans and people of African descent who followed Afro-Brazilian religions like candomblé. However, Filhos de Gandhi in Rio was not an offshoot of its Salvador namesake; it was created on the initiative of dock workers in Rio de Janeiro, albeit inspired by the Bahian example. Its form of expression became known as *afoxé*, a word of Yoruba origins which has come to designate any kind of street carnival with verses in *ijexá*, a local variant of the African tongue⁷¹. It is named after the Indian leader, Mahatma Gandhi, for his observance of non-violence and peace, principles that lie at the heart of the work of Filhos de Gandhi, who wear white in all their celebrations for this very reason. Their headquarters are on what used to be Rua do Valongo, now renamed Rua Camerino, opposite Praça dos Estivadores.

The Valongo region has always been the backdrop for social struggles, such as the Vaccination Uprising of 1904 and the dock workers' union, which was active in the area and home to many of its most important leaders. The historical importance of this union, most of whose members were of African descent, marked the whole of the twentieth century until the military dictatorship (1964-1985), when it suffered severe repression. A union member and well-known community leader in the Valongo region, Antônio Machado, explains more about this part of its history:

Because in the 64 coup the first thing the military government did was to hunt down the union leaders, mainly the dock workers' union, which was a national and international reference for Brazilian trade unionism at the time. And the dock workers' union, together with other unions in the dock area, operated in the same way that unions operate today in ABC Paulista [an industrial area in São Paulo state]. Everything was led on a national level to enable interaction with other countries which were more advanced on a trade union level. These leaders were hunted down and the quality of life in the district was eroded so that other leaders wouldn't take their place, so that people would want to leave there, forcing people to leave.⁷²

69 Very near Valongo, inside the buffer zone.

70 *A Noite* newspaper, 23 April 1951, p.6.

71 *Ijexá* was most likely the Yoruba dialect spoken in Ijesha and surrounding areas in the south-west of contemporary Niteria, from where Africans were brought to Brazil, especially in the 19th century.

72 From an interview with Daniela Yabeta.

Although this region has always been remembered as the cradle of African culture in Rio de Janeiro and harbours places of memory that have set the course of Brazilian history, it fell into decline in the second half of the twentieth century as the dock warehouses were gradually put out of use. The first sign of an about-turn in this situation came in 2009, when the municipal authority began a big urban redevelopment project for the dock area, renamed Porto Maravilha. This project draws on urban development and environmental principles to propose new uses for and ways of occupying the area, for enhancing the value of its tangible and intangible heritage in order to foster integration and social inclusion. Working with the goal of substantially raising the number of residents in the area, the project seeks to break away from the view of the city centre as only a place of work. Today, a significant number of people with a history of occupation going back several generations live in the centre and surrounding areas⁷³, 42% of whom are home owners.

Based on property and commercial plans for the region, some calculations forecast a significant increase in the number of residents, which is expected to reach 100,000 people by 2020. The infrastructure envisaged for the area is comprehensive: more public utilities, new public spaces, a restructured road network and reviewed urban development models. The result is that the revitalisation of the area surrounding Valongo Wharf is reshaping not just its occupation, but the whole structure of local urban mobility, with impacts throughout the city.

3. JUSTIFICATION FOR THE INSCRIPTION

One of the fundamental rights of human beings is their right to memory. This does not mean just being free to declare and record one's own history, but to obtain social recognition of this history. Memory is the raw material for the constitution of social identity, and respecting it is therefore a way of assuring the integrity of the human beings whose very sense of existence and community is grounded in it.

Valongo Wharf is a tangible symbol of the memory of African slavery and the cultural legacy arising from it. Recognising it as world heritage means granting the people of African descent in Brazil – and by extension the whole of the Americas – this right, based on the understanding of policies designed to make reparations for centuries of slavery and racial segregation.

The United Nations has declared the ten-year period running from January 2015 to December 2024 as the International Decade for People of African Descent. It is hoped that through multiple actions throughout this long-term celebration, a better understanding of the role of people of African descent in the development of human societies can be forged, thereby encouraging respect for African cultural legacies. This decade symbolises the will of the international community not to allow the tragic history of African slavery, with the indelible marks it has left on relationships between people from different parts of the world, to be forgotten. It further aims to create opportunities for reflection about the discourses and factors that led to the deportation and dehumanisation of millions of hu-

73 Alongside the centre, this includes the districts of Saúde, Santo Cristo, Gamboa, Caju, São Cristóvão and Cidade Nova.



man beings⁷⁴. The proposed inscription of Valongo Wharf on the UNESCO World Heritage List is a significant contribution by Brazil towards meeting the goals of this decade.

Besides being a place of memory of the transatlantic slave trade, Valongo Wharf Archaeological Site also constitutes a place where the culture of people of African descent has flourished for two centuries. The tangible remains that reinforce the symbolic nature of the wharf are the living signs of the tragic history of the forced captivity of men, women and children shipped from Africa and their descendants. In its historical fabric, Valongo Wharf combines different features that highlight inhumane practices while also expressing the humanity, creative life force and capacity to resist of a black population who once lived and still live in its vicinity, and for whom it is a symbolic space of cultural affirmation.

3.1.A BRIEF SUMMARY

Brazil was the final destination of over 40% of the Africans forcibly removed from their homelands and sold as slaves in the Americas, and 60% of these disembarked in Rio de Janeiro. A great many landed in the Valongo region between the last quarter of the 18th century and the end of the third decade of the 19th century.⁷⁵ The stone wharf, the main tangible element of the Valongo Wharf Archaeological Site, built as of 1811 and rediscovered in 2011, is a complete, authentic record of this long and tragic episode in the history of humanity. The archaeological site therefore constitutes the most important and striking tangible evidence of the arrival of enslaved African people to the Americas, and a powerful living symbol of this history.

One of the key concepts for understanding Valongo Wharf Archaeological Site is that of the “Atlantic world”. This concept sees the Atlantic as representing the connection between Africa (including its interface with the Indian Ocean) and the Americas and Europe, with the toing and froing of people, merchandise, ideas, technologies and knowledge. For over 300 years, from the sixteenth to the 19th century, the traffic of Africans to the Americas was in fact what drove this Atlantic world (Figure 71).

74 According to the document from the meeting of the International Scientific Committee of the Slave Route Project: Resistance, Liberty, Heritage, held in Mexico City from 19 to 21 November 2014. See: http://www.unesco.org/new/pt/brasil/pt/about-this-office/single-view/news/slave_route_project_lessons_from_the_past_values_for_the_future/#.VYwPu0Z0eNk

75 SILVA, Alberto da Costa. Opening speech (...). Also, according to the *Atlas of the Transatlantic Slave Trade*, edited by ELTIS & RICHARDSON and published by Yale University in 2010, Rio de Janeiro was the most important port of entry of slaves from Africa throughout the history of the transatlantic slave trade (p.265).

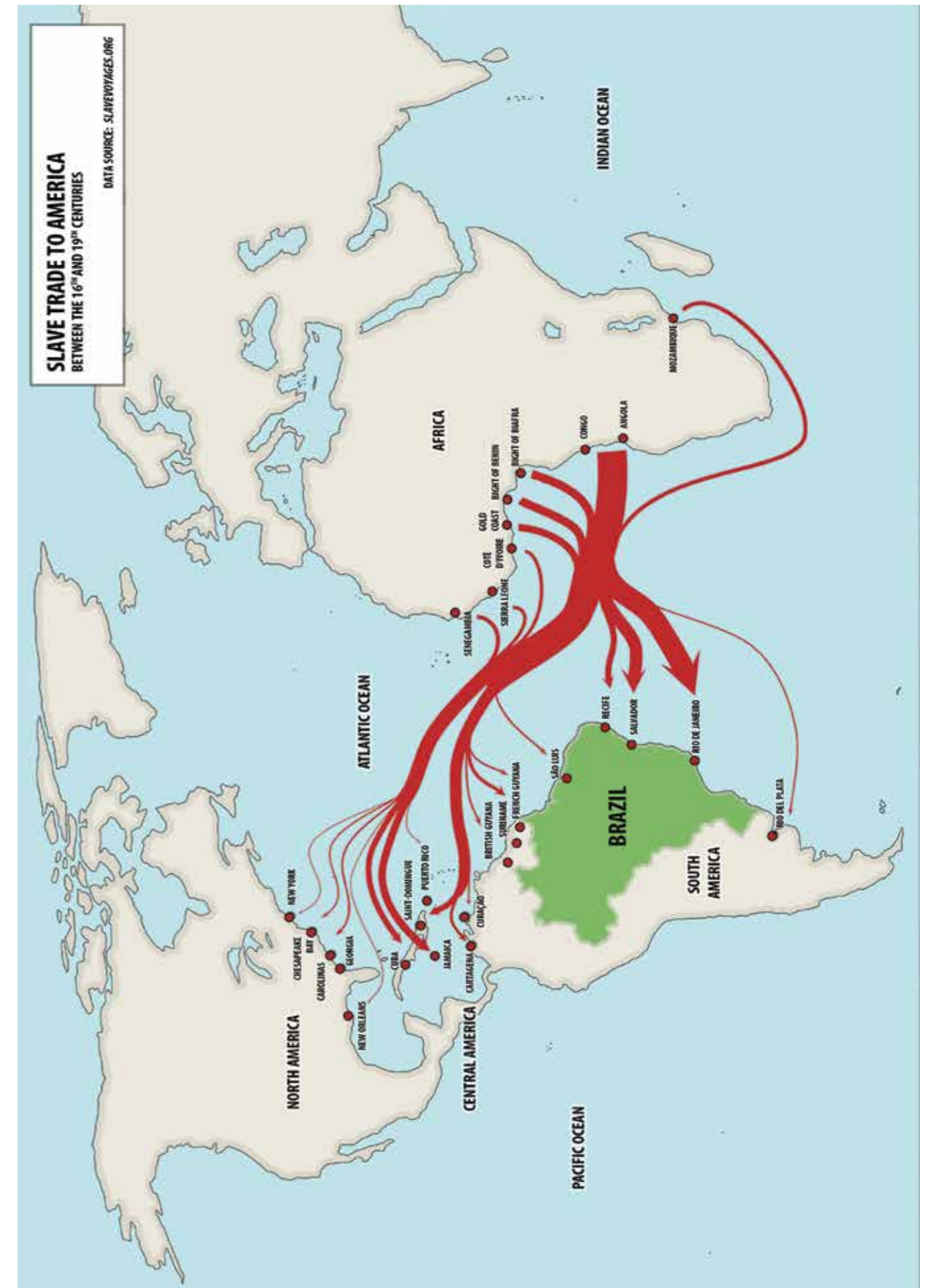


Figure 110

In the Trans-Atlantic Slave Trade Database⁷⁶, which is frequently updated, the number of enslaved Africans shipped for the Americas between 1501 and 1867 is calculated as being around 12,521,533, of whom 10,702,656 are believed to have disembarked in the New World after surviving the hardships of the crossing. To have an idea of the volume of traffic to Rio de Janeiro, the main slave port in the southeast of Brazil, around 1,667,162 captive Africans were taken there just between 1801 and 1825.

According to historian Claudio Honorato, “from the 18th century, Rio de Janeiro became the biggest importer of African labour in the Americas and a major hub for their distribution throughout Brazil.”⁷⁷ It was the port of entry for hundreds of thousands of Africans, some of whom stayed and others of whom were sent on to other areas of the southeast, central-west and south of the country.

The Rio de Janeiro harbour operated as a connection not just with inland parts of the country, but also with other ports in the continent, like Montevideo and Buenos Aires, joining a complex network of maritime routes often taken by vessels of different origins transporting thousands of slaves from Africa. Valongo Wharf Archaeological Site is the tangible heritage that encapsulates the complex relations of the slave trade, which involved Africa, the Americas and Europe. This of itself demonstrates its *outstanding universal value* as a place of memory and as world heritage.

The stories of hundreds of thousands of human beings associated with this heritage have transcended the time when the place was still being used for the purpose for which it was built. These stories have crossed the centuries and reached the current day still intact in the cultural legacies and identities of those who recognise the wharf as a place of arrival in a new world and a place for the creation of tangible and intangible forms of survival.

SENSITIVE HERITAGE SITE

One of the defining features of the history of African slavery is the violent and inhumane treatment of its victims. The slavery of African people and their descendants is further compounded by racism expressed as an ideology, present in the descriptions and contents of sources from the time, which portrayed black people as inferior so as to justify such practices.⁷⁸

The warehouses where the newly arrived captives were displayed and sold were near Valongo Wharf, as were the quarantine lazaretto, where the people taken ill during the terrible voyage were kept, and the New Blacks' Cemetery. In other words, this whole area is a complete set of sites of memory that relate to aspects of pain and survival in the history of our forefathers.

SITE OF MEMORY AND TANGIBLE AND INTANGIBLE HERITAGE

The widespread, intensive presence of African slavery in the western world across large physical spaces, times and cultures is expressed in objects and monuments and in the many extant documents

⁷⁶ Available at www.slavevoyages.org, which provides data, maps and past research.

⁷⁷ HONORATO, Claudio de Paula. *Valongo: o mercado de escravos do Rio de Janeiro, 1758 a 1831*. Master's Dissertation, Niterói: UFF, 2008, p.62.

⁷⁸ Not only while Valongo Wharf was used, but throughout the nineteenth and into the twentieth century.

that have become primary sources for understanding this long history. However, the evidence of the history of African people subject to captivity goes beyond the limits of tangible and written culture and is conveyed in different aspects of social memory and the expression of cultural practices and traditions in societies in the Americas.

The history of African slavery in the Americas is a past that impinges on the present day, however much effort may have been made to distort it, erase written references, destroy documents or erect new buildings on its physical remains. This memory is impregnated in the Portuguese that is written and spoken in Brazil, in the accounts of enslaved descendants of African people, in the multiple religious practices, in the festivities and events that mark different expressions of resistance, in leisure and martial bodily practices, in songs and in the poetic lyrics of composers and writers who have made new sense of these memories and narratives, and it is ever present in the struggle of underprivileged groups, mostly of black people.

As already mentioned, there were commercial buildings in the area surrounding Valongo Wharf where the “new blacks” were bought and sold in the 19th century, where newly arrived Africans mingled with Africans who were already living in the city and their direct descendants, many of whom were themselves employed directly or indirectly in this trade. The Valongo area was one of the places where slaves had a better chance of getting paid work loading, unloading and distributing merchandise. It was a place where slaves and freedmen circulated in a constant coming and going, where Africans of different origins would meet and mix, comparing their similarities and differences. And in their sights turned to the ocean they discovered their common history. The wharf had been their port of entry, but it could also be their port of return, a window onto the sea and thence to Africa.⁷⁹

A succession of civil works to embellish, organise and sanitise the city produced changes and clashes, as they often involved expelling local residents and repressing their cultural practices. Different forms of resistance also emerged and were expressed here, and Valongo became the stage of many conflicts. New migrants arrived, and impoverished white and mixed-race people joined the local inhabitants and blended in without the place ever losing the marks of its African inheritance. On the worn stones of the wharf, people of African descent today pay tribute to their forefathers in a symbolic cleansing of the wharf, while at nearby Pedra do Sal, young people sing sambas about abolition and the black presence. Even today this story of resistance is interwoven with the struggle for rights.

For all these reasons, Valongo Wharf Archaeological Site is a place where history is materialised and condensed in living memory.

3.1.B CRITERIA ADOPTED

Criterion III: *to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which has disappeared*

⁷⁹ In a work considered a classic study of the history of African slavery in Rio de Janeiro, Mary KAR-ASCH writes in the opening of the first chapter, “*On the street corners or at work, Africans would daydream about their past lives on the banks of the Zaire or Zambezi rivers. They played musical instruments from Africa and worshiped the ‘old gods’. Even after years living as slaves in Rio, they dreamed of returning to Africa, like the carpenter who built his house facing the ocean and Africa.*” (p.35)



The transatlantic slave trade and slavery of Africans in the Americas from the 16th to 19th centuries is a long and tragic process of huge importance to the history of humanity, which resulted in the cultural and ethnic multiplicity that is today indissociable from the national identities of the American continent. It is worth noting that around a quarter of all the Africans enslaved in the Americas reached the continent via Rio de Janeiro, making the city the port of entry of the greatest number of Africans and the biggest slave port in history.⁸⁰

As of 1774, slaves destined for Rio de Janeiro were all disembarked in the Valongo beach area, where the slave market was set up, with its trade establishments, as well as a cemetery and a lazaretto. Later, in 1811, as the trade in slaves and other merchandise increased, new infrastructure was built, including a stone wharf along a part of Valongo beach. Shut down as a slave port in 1831, it was built over in 1843 and again in 1910 as part of urban redevelopments that included extensive land reclamation. Revealed thanks to archaeological excavations in 2011, Valongo's stone wharf immediately took on the value of a tangible testament to the tragic history of the transatlantic slave trade, becoming the ultimate symbol of African roots in the Americas. The exhibition of part of the archaeological site to the public was a decisive factor in reviving old values lying latent in the memory of the people of African descent.

Valongo Wharf Archaeological Site therefore constitutes the most outstanding tangible remains of the slave trade in the Americas. It is the main space where its material remains are concentrated in living memory, namely the arrival and settlement of Africans in the New World.

Criterion VI: *to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance*

Valongo Wharf is a prime example of what has come to be known as a *sensitive heritage site* – ones that awaken memories of painful and traumatic events and which deal with the history of episodes and broader processes of human rights violations.⁸¹ It is the place in whose surrounding areas stood the warehouses where new arrivals (the “new blacks”) were put on display and sold, the lazaretto where those who arrived sick after the terrible journey were kept in quarantine and treated, and the new blacks cemetery, final resting place for those who did not survive the rigours of the crossing. In its tangible remains, Valongo Wharf Archaeological Site encapsulates a set of memory references bound up with aspects of pain and survival in the history of the forefathers of people of African descent alive today, who sum over half of the Brazilian population and have made an indelible mark on the societies of the Americas. For its sheer magnitude, it is the most remarkable place of memory for the African diaspora outside Africa.

3.1C STATEMENT OF INTEGRITY

Valongo Wharf Archaeological Site is the part of the slave landing harbour of Rio de Janeiro city which was paved from 1811. It is made up of a slipway paved with irregular cobblestones maintaining to this day the outline it had when it was covered over in 1843 for the construction of the Empress's

⁸⁰ SILVA, Alberto da Costa. Fala de abertura (...). Also, according to the *Atlas of the Transatlantic Slave Trade*, edited by ELTIS & RICHARDSON and published by Yale University in 2010, Rio de Janeiro was the most important port of entry of slaves from Africa throughout the history of the transatlantic slave trade (p.265).

⁸¹ AUSTIN, Nathan K. “Managing heritage attractions: marketing challenges at sensitive historical sites”. *International Journal of Tourism Research*. Volume 4, issue 6, Nov/Dic 2002, p.447-457.

Wharf, which is also represented by segments of its regular cobblestone paving and by the original seawall on the archaeological site. The segment which is presently exposed for visitors represents almost the whole original stone disembarkation wharf for the slaves and can be considered intact as regards the attributes necessary to comprehend its Exceptional Universal Value, characterising it as material and symbolic testimony of the tragic history of African enslavement in the Americas, in which Rio de Janeiro city played a leading role, as the largest landing harbour. Thus the paving of the slave disembarkation wharf is a notable example of early 19th Century Brazilian construction techniques, as are the vestiges of the Empress's Wharf, representing symbolically the first erasure of the memory of the port and the city slave market, also in a good state of preservation.

The mobile acquis collected during the archaeological research of the site, has been catalogued and is undergoing treatment for future public exhibition. It is a collection rich in material evidence of the presence of Africans and their descendants in the region in which the archaeological site is situated, much of which is linked to the rites and religiosity of the slaves.

The exhibition of the vestiges of the wharf through the archaeological window created a necessity for a series of structural consolidation and conservation measures which are described in item 5.d. The continual adoption of these measures has guaranteed the conservation of the site and warded off any threats to its integrity.

The archaeological window exposed has adequate dimensions for a perfect comprehension as to how the stone wharf was built for the disembarkation of enslaved Africans. The fragments of the later Empress's Wharf are witness to a complete representation of the transformation processes which sought to erase the significance of the area related to the tragedy of slavery in the Americas. The transformation and reurbanisation process to which the region between the archaeological site and the sea is being submitted will allow for a better appropriation of the area by the local population and visitors. Low impact mobility projects, especially the light vehicle on rails – VLT – and the bicycle lane network. They will allow for a more intense flow of visitors. The threat derived from a more intense urbanisation has been alleviated by the policies for establishing the traditional population described in item 5.e.

According to the evidence presented, it is clear that Valongo Wharf Archaeological Site possesses all the material and immaterial elements necessary to express its Exceptional Universal Value.

3.1.D STATEMENT OF AUTHENTICITY

Valongo Wharf Archaeological Site is the most important remaining material testimony of Rio de Janeiro city's port and slave market in the 18th and 19th centuries. It is the only known surviving material example of a slave disembarkation wharf in the Americas.

Protected for 168 years when it was initially covered by Empress's Wharf and then Praça Municipal, the Valongo Wharf Archaeological Site conserved the material elements necessary to express its Outstanding Universal Value with authenticity. Valongo Wharf Archaeological Site is formed by a harbour disembarkation slipway and the slave market, built from 1811 onwards, and almost entirely preserved by the vestiges of the Empress's Wharf which covered Valongo in 1843.



The form and design of the slave disembarkation slipway are entirely preserved with vestiges of the water drainage system and the paving design of irregular cobblestones, known in Brazil as “urchin’s footsteps”, characteristic of local construction techniques in the 18th and 19th centuries. The archaeological remains of the Empress’s Wharf allow us to understand its design formed by the paving of a new and more modern slipway, of parallel cobblestones, and the great wall and pier in big blocks of surfaced monumental stone.

Both wharves employ the granite abundant in the Rio de Janeiro region which characterises the city’s historical buildings da cidade in their respective pavements. No kind of reconstruction has been made, such that the archaeological site is an intact material expression of the wharf which received the slaves from 1817.

As regards its use, the wharf, once it had been deactivated as the landing point for enslaved Africans, in 1831, went on functioning as one of the points for unloading merchandise in Rio de Janeiro city harbour. Since archaeological research has led to the rediscovery of the wharf, the site has come to embody the function of a referential monument of the great African diaspora, symbolising the landing point for enslaved Africans in Rio de Janeiro between 1774 and 1831.

The localisation and environment in which the the slave disembarkation slipway and the Empress’s Wharf changed with the building of a new harbour at the beginning of the 20th Century which partially altered the original environment in which the wharf was inserted, moving it away from the waterline. In this sense the direct relationship between the wharf and the sea no longer exists, however, the whole of the built-up landscape of the buffer zone maintains the characteristics of the two-storey and ground-level houses which made up Rio de Janeiro city harbour area. This relation provides a context for the archaeological site as part of the Rio de Janeiro harbour and slave market complex.

Valongo Wharf Archaeological Site is highly charged with historical and spiritual values. Besides the importance of being the only material remains of the enslaved Africans in the biggest slave port of the Americas, there is yet another relevant aspect which confers authenticity to the site, substantiated in the symbolic reappropriation of the wharf by the population, especially Afro-descendants. Valongo Wharf has been recovered as a place of memory of the pain caused by slavery and celebration of African heritage in the construction of the Brazilian nation. This recovery has led to a recognition of immaterial attributes by Brazilian society which are gradually translated into cultural processes of reappropriation of the wharf.

The most visible expression of this reappropriation is the symbolic washing of the wharf organised by priestesses of Afro-Brazilian religions. Taking place since 2011 on the first Saturday of July in honour of African ancestors, it is part of the official calendar of events in the city, and involves local residents, members of different movements organised by people of African descent and the public in general. There are also a number of events held in November, the month in which Black Awareness Day is celebrated in Brazil.



Figure 111. Symbolic washing of the wharf, 04 July 2015

Photo: Milton Guran

3.1.E PROTECTION AND MANAGEMENT REQUIREMENTS

The Valongo Wharf Archaeological Site area and its buffer zone are protected on the municipal, state and federal level. The protection of the outstanding universal value of the Valongo Wharf Archaeological Site is assured by the following legal instruments:

- Federal law no. 3924 of 26 July 1961, known as the Archaeology Law. The remains of Valongo Wharf and the Empress’s Wharf are inscribed as an archaeological site through their inclusion in the National Register of Archaeological Sites on 25 April 2012. According to the Brazilian constitution, the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), is responsible for their protection. The Archaeology Law also covers other archaeological sites in the buffer zone.
- Federal directive 135 of 13 March 2013 protects the architectural and urbanistic heritage of the Morro da Conceição community, some of whose housing is controlled by laws that restrict the height of buildings around federal listed sites.
- Municipal decree no. 22872 of 7 May 2003 requires archaeological research to be done during any urban intervention. It was thanks to this decree that the archaeological research was done in the Valongo area, whose most significant find was Valongo Wharf Archaeological Site.
- Municipal law 971 of 4 May 1987 and municipal decree 7351 of 1 January 1988 created a Cultural Protected Area in the districts of Saúde, Gamboa and Santo Cristo (Área de Proteção



do Ambiente Cultural dos bairros da Saúde, Gamboa e Santo Cristo, APAC SAGAS). Instituto Rio Patrimônio da Humanidade (IRPH) is the institution responsible for managing protected areas of this kind in the city.

To ensure the management of the site and its buffer zone and the continued existence of the features that lend it outstanding universal value, some major conservation measures are necessary:

- The Rio de Janeiro city hall has put Companhia de Desenvolvimento do Porto do Rio de Janeiro (CDURP) in charge of managing the site, for which purpose it ensures it is adequately funded. A consolidation and conservation plan has been drawn up, which is currently being rolled out. The main threats identified have to do with weathering, controlling the groundwater level and vandalism. To address the first two problems, a system of pumps has been installed to pump away rainwater and seawater. As for vandalism, the management plan contains permanent security measures for the site.
- To a large extent, the good management of the site means involving the local people and the city's residents as a whole. Initiatives to raise its profile have been prepared on an ad hoc basis, as have broader initiatives by civil society. The partnership between the public authorities and society has yielded the creation of the Historical and Archaeological Circuit Celebrating African Heritage and a number of events that have been included in the city's official calendar, including the above-mentioned symbolic cleaning of Valongo Wharf. These again underline the importance of the site as a memorial of the African Diaspora.
- It is impossible to consider the conservation of heritage of outstanding universal value without protecting the population that have shaped this region since the 19th century. An agreement signed by CDURP and SEBRAE/RJ (a service providing support for small businesses) in 2011 is planning actions to empower and train local people. These actions invest in the perspective of maintenance and reclassification of existing endeavours, already identified with and thus pertaining to the history of the site.
- In view of the nature of the archaeological site, there are no threats or vulnerabilities with regard to its authenticity. Responsible tourism development policies are planned as part of the CDURP and SEBRAE/RJ agreement with a view to creating tourist itineraries, linking the evocative memory of the archaeological site with experiences of traditional trade activities and the region's culture.

The actions designed to ensure the conservation and appreciation of the site will be overseen by a management board to be set up by the Rio de Janeiro city government and to be chaired by a representative of the Special Department for the Promotion of Racial Equality Policies (Coordenação Especial de Promoção das Políticas de Igualdade Racial, CEPPIR). IPHAN and the local authority, through IRPH and CDURP, have undertaken the long-term commitment to protect and manage the site through existing legal instruments (cited above) and guidelines set forth in the management plan.

3.2 COMPARATIVE ANALYSIS

In order to gain a better understanding of the significance and symbolic potential of an archaeological site like Valongo Wharf and its surroundings, it is fundamental to think about the ways in which places with similar characteristics, conceptually speaking, have been constituted as heritage and become established tourism of memory sites.

For a comparative analysis, we consider two major groups of sites inscribed on the UNESCO World Heritage List: a) sites related to slavery, like exit points, entry points, trade routes or places where maroon communities were established; b) sensitive heritage sites, which harbour tangible heritage that materialises the pain and fear of the human beings who passed through them as well as their capacity to survive, making humankind heedful of the consequences of the denial of basic human dignity that is implicit in slavery.

In both cases, a comparative analysis must inevitably be based on the historical and symbolic importance of these sites to the history of humanity. This is because there are almost no other tangible remains with these characteristics in the Americas. In the case of sites related to the transatlantic slave trade, nothing remains of the often ephemeral constructions, either because they have weathered away or because they have been deliberately destroyed in a bid to wipe out the associated memories. Meanwhile, in the case of sites that bear witness to violence against human beings, as the structures are constructed in diverse historical circumstances for different purposes, it is not possible to draw any constructive or morphological analogies with the slave port of Rio de Janeiro.

SLAVERY-RELATED SITES IN AFRICA

We will analyse Cidade Velha, Historic Centre of Ribeira Grande (Cape Verde), Kunta Kinteh Island and Related Sites (Gambia), Forts and Castles (Ghana), Stone Town of Zanzibar (Tanzania), Aapravasi Ghat (Mauritius), Le Morne Cultural Landscape (Mauritius), Island of Mozambique (Mozambique) and Island of Gorée (Senegal).

Cidade Velha in Ribeira Grande, the forts in Ghana and the Island of Mozambique symbolise the European presence in these African countries and reveal, in the magnitude and style of their constructions, the power and cultural hallmarks of the foreigners. In the case of the historic centre of Ribeira Grande (Cidade Velha), what confers it outstanding universal value is the fact that it was the first European outpost in the tropics during the expansion of trade and maritime routes in the modern period (Figure 112). As it was the first European town built in the tropics, Ribeira Grande was a landmark in this process, becoming the setting for the development of the first Creole society, stemming from the encounter between different peoples. Its geographical position made it strategic for shipping in the South Atlantic and home to an important port in the transatlantic trade in enslaved African people. This last feature is what makes it most similar to Valongo Wharf, even if the reasons that lend it outstanding universal value are of a different nature.





Figure 112: Cidade Velha in Ribeira Grande.
Photograph by Sébastien Moriset. <http://whc.unesco.org/en/list/1310/gallery/>

Built along the coast of Ghana between the 15th and 18th centuries, the property consists of three castles and 15 forts that symbolise and express European presence along the west coast of Africa. St. George's d'Elmina, one of these trading/military posts, is believed to be the oldest European construction outside Europe and the first permanent point of contact between Portuguese mariners and sub-Saharan African societies (Figure 74). Enslaved Africans exported from this site often went by the name of "mina" in the slave trade, designating their region of origin. However, the "mina" identity, forged in transatlantic relations and especially in the shared experiences and interactions of groups of captive Africans in Rio de Janeiro, resulted from other factors.⁸² This fortress also represents an important embarkation point for captives in the transatlantic slave trade, and also a trading post for various kinds of merchandise. Chief amongst these was gold, since from this point of the coast it was possible to reach mining areas containing seams of this metal along routes only known by the local people. This metal was an important element of the commercial exchanges set up with the Europeans, especially in the 15th century. We could say that the nomination of Valongo Wharf Archaeological Site has similarities with and differences from the Ghana forts, especially St. George's d'Elmina. The similarity has to do with the link with the transatlantic slave trade and the historic constitution of African identities in the diaspora. However, the basis for the outstanding universal value of these properties along the coast of Ghana is the importance of the built heritage, while what makes Valongo Wharf Archaeological Site special is precisely the opposite – meaning the great symbolic value of the remaining built heritage.

⁸² For more on the "mina" identity amongst enslaved Africans in Rio de Janeiro, see SOARES, Mari-za de Carvalho. "Mina, Angola e Guiné: nomes d'África setecentista no Rio de Janeiro". *Tempo*, Revista de História da UFF. Vol. 3, n° 6, dezembro de 1998.

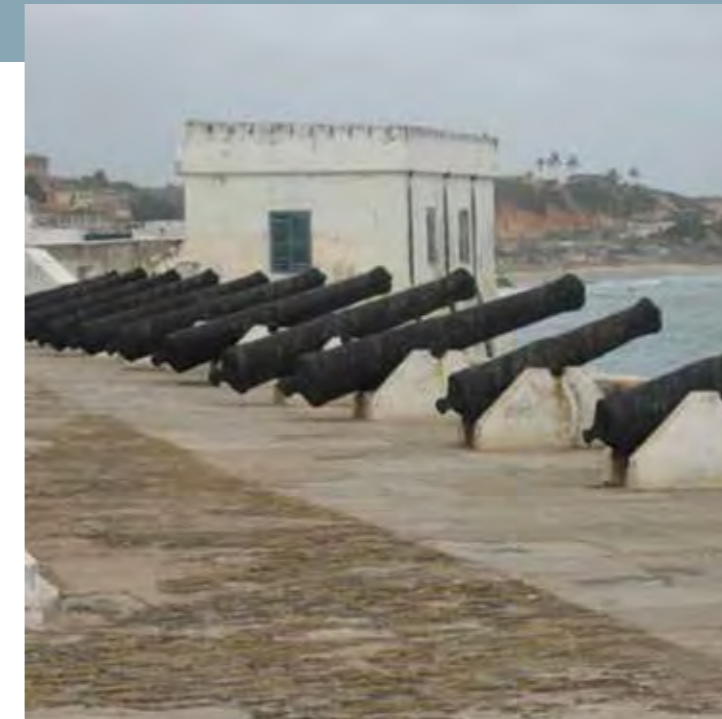


Figure 113: St. George's d'Elmina Castle in Ghana.
Photo: J. Nyangila. Fonte: <http://whc.unesco.org/en/list/34/gallery/>

Kunta Kinteh Island and related sites, in the Republic of Gambia, contain vestiges of trade with the interior of Africa in the first contacts between Europeans and Africans on the sub-Saharan Atlantic coast (Figure 72). Situated at the mouth of the Gambia River, these sites form a property that indicates how trade in different kinds of merchandise and people were linked to the interior of the African continent as the groups who lived on the coast interacted with those who lived inland. The outstanding universal value attributed to this property hinges on the fact that it bears witness to the different facets and phases of the African-European encounter from the 15th to the 19th century.



Figure 114. Ruins of Fort Gambia on Kunta Kinteh Island, Gambia |
© Martijn Russchen/WikiCommons
<commons.wikimedia.org/wiki/File:Gambia_2010_-_St._James_island_0003.jpg>

The Stone Town of Zanzibar and Aapravasi Ghat in Mauritius (Figure 74), on the east coast of Africa, are examples of sites that record the memory of the slavery of Africans that are particularly related to the abolition movement. The former served as the base from which the famed Scottish explorer David Livingstone launched his campaign, while the latter hosted the first experiment in the large-scale use of free labour, although by contemporary standards this “free” labour might be considered something akin to slavery. Different again from these properties is the cultural landscape of Le Morne, also in Mauritius, as it constitutes a place that harbours the memory of resistance against captivity in the form of maroon communities in different parts of the extensive mountainous area, which served as their shelter.



Figure 115. Waterfront of of the Stone Town of Zanzibar |

© Rod Waddington/WikiCommons

<[commons.wikimedia.org/wiki/File:Stone_Town_Waterfront,_Zanzibar_\(10163203685\).jpg](https://commons.wikimedia.org/wiki/File:Stone_Town_Waterfront,_Zanzibar_(10163203685).jpg)>.

Also on the east coast of Africa is the fortified town of the Island of Mozambique, whose solid 16th century constructions form an architectural heritage site that symbolises the establishments of trade relations between western Europe and the Indian Ocean region thanks to the naval conquests of the Portuguese. What stands out at this site is its architectural unity, as the constructions are all built using almost the same techniques, materials and decorative principles. For centuries, this island was also involved in the slave trade, both transatlantic and in the Indian Ocean. The ramp at Mossuril, part of the property, bears witness to the long-distance trade and maritime relations, and it was where many slaves were taken from Africa, many ending up in Brazil, of whom a high proportion disembarked at Valongo Wharf.

The ramp at Mossuril is therefore very similar to the Brazilian property being nominated for recognition as world heritage as it bears testament to the African side of the trans-continental slave trade.

One of the most important world heritage sites in Africa that has to do with the transatlantic slave trade is the island of Gorée in Senegal (Figure 77), which of all the sites already described is most similar in terms of its historical significance to Valongo Wharf and its surrounding area. With its squares, roads, forts and buildings, Gorée was the setting of the great tragedy that was the enslavement of African people and their trade across the Atlantic between the 15th and 19th centuries. Different spaces, monuments and constructions on this island have to do with their imprisonment at the slave trading posts and their crossing in the *tumbeiros*⁸³ that left there for the Americas. Despite their historical and symbolic similarities, Gorée and Valongo differ significantly when it comes to the quantity of victims. Some 756,000 people from the whole Senegambia region, where most of the captives shipped out of the island of Gorée were captured, were trafficked across the Atlantic⁸⁴ throughout the slave trade, while it is estimated that over a million Africans disembarked in Rio de Janeiro, whose port of entry was Valongo Wharf, in the 19th century alone.⁸⁵



Figure 116. Island of Gorée, Senegal |

© Delphine Bruyère/WikiCommons

<commons.wikimedia.org/wiki/File:2007-02-13_Ile_de_Goree_D_Bruyere.JPG>.

⁸³ *Tumbeiro* is the Portuguese word coined to refer to the ships that took African slaves across the Atlantic. Its root is the word “tumba” (tomb), because the slaves were kept in dark, closed holds and the mortality rate during the voyages was very high. In a similar vein, US historian Joseph Miller named a book of his, the result of lengthy study into the history of the slave trade, the “Way of Death”. See: MILLER, Joseph. *Way of Death: Merchant Capitalism and the Angolan Slave Trade 1730-1830*. Madison: The University of Wisconsin Press, 1988.

⁸⁴ According to the *Atlas of the Transatlantic Slave Trade*, p.18 and 19.

⁸⁵ Idem, p.83.

Other sites of significance to the history of transatlantic relations on the African continent, albeit not inscribed on the world heritage list, include the Cacheu trading post in Guinea Bissau (Figure 78). Founded in 1588, it was one of the first trading posts to be built by the Portuguese in the continent. It stands at the mouth of the river of the same name, and harboured one of the biggest markets for enslaved Africans on the Atlantic coast of Africa. The region became so important to the Portuguese that in the 17th century it spurred the creation of Companhia de Cacheu, Rios e Comércio da Guiné, a joint venture of large merchants that gained a monopoly of Portuguese business with the local African traders.



Figure 117: View of Cacheu Square, Guinea. Print, J. C. Silva, (undated, 19th century).
 Archive: Arquivo Histórico Ultramarino, Lisbon.
http://fortalezas.org/?ct=fortaleza&id_fortaleza=564&muda_idioma=PT

Another site of great symbolic value to the transatlantic trade that is also not a UNESCO world heritage site but which deserves mention for parallels with the Valongo Wharf Archaeological Site is the Gateway of No Return in the town of Ouidah in the Republic of Benin (Figure 79), the main slave port in the region. As the name indicates, this is a monument to those who were taken from that part of Africa as captives without the slightest chance of return. The ocean was also known as the Great Calunga, which in the Bantu languages of central Africa equally meant sea and cemetery – the meaning it was attributed by Africans in the diaspora.



Figure 118. Gateway of No Return. Ouidah, Republic of Benin.
 Photo: Milton Guran, 2010.

Valongo Wharf, for its part, was a gateway of entry for slaves. While many did not survive the crossing, many others did and in fact had to adapt to a whole new world. When they set foot on the new land, these African people's lives as slaves in the Americas really began – an experience that took the form of the dreadful experiences around Valongo Wharf, where the commercial buildings were situated in what was then the most African of cities in 19th century Americas: Rio de Janeiro.

In the new continent, being captive did not mean being locked up: being stripped of freedom was the way those people were presented in that society, even if no bars or cells were involved. The warehouses were not prisons, even if they were gaol-like. And the slaves were not charged with any crimes that might justify the situation in which they found themselves. The wharf, as a gateway of entry to this great slave market, was much more a place of passage, a new kind of crossing to a life enslaved. It can also be seen as a doorway in its broadest sense, giving way to the world of slavery in the Americas. For all practical effects, that was the definitive moment of enslavement for these people who had been free in their homeland, captured, and forcibly shipped overseas to another continent.

By claiming its status as an essential symbol of this tragedy and for representing the main port of entry of slaves to this country, which itself received more African slaves than anywhere else in the world, the Valongo Wharf Archaeological Site also marks the cultural and material survival of the African legacy in the Americas.



SLAVERY-RELATED SITES IN THE AMERICAS

There is no UNESCO world heritage site in the Americas whose significance is similar to that of Valongo Wharf. There are a number of sites and groups of monuments that have some similarities or could be identified to a greater or lesser extent with Valongo Wharf Archaeological Site, but none of them witnessed the arrival and trade of African people on the same scale.

Bridgetown in Barbados (Figure 80) is the closest to it, in that it includes a port which was once the port of entry for enslaved African people, albeit on an infinitely smaller scale than the port in Rio de Janeiro. But in this case there are no material remains of the port, such that the outstanding universal value of the site is related to the expression of British power and its interests in the Caribbean, expressed in the very designation of the heritage site: Historic Bridgetown and its Garrison.⁸⁶



Figure 119: Historic Bridgetown and its Garrison. Photo: Barbados government.
Source: <http://whc.unesco.org/en/list/1376/>

Also in the Caribbean – of such importance to the history of European, American and African relations – is Old Havana and its Fortification System (Figure 81), another world heritage site in the capital of Cuba. The key features here are the originality of the urban layout and the preservation of structures dated from the time when the city was one of the busiest slave ports in the continent. The fortresses that are part of this property were built to defend this port of entry to the Caribbean,

⁸⁶ Historic Bridgetown and its Garrison, *World Heritage properties inscribed for the criteria directly linked to slavery and the slave routes*. <http://unesco.org>

and constitute one of the oldest and best preserved military defence networks in the Americas. The squares and buildings erected according to the architectural styles of the time form a fine representative example of colonial cities in the continent.

In fact, Havana was an active slave port, but it is not this that underpins its inscription on the world heritage list, since at no point is this cited as having any bearing on its outstanding universal value, although the African legacy is alive and well in the Cuban capital.



Figure 120: Old Havana, Cuba.
Source: <http://whc.unesco.org/en/list/204/>

Also in the Caribbean, the Palace of Sans Souci and its Citadel in Haiti, dating back to the time when the country gained independence, are universal symbols of freedom because they are some of the first monuments erected by freed Africans in the Americas. The example of the enslaved and freedpersons from this former French colony who defeated Napoleon Bonaparte's naval forces and created the first black republic in the west has in these constructions the tangible expression of a history of struggle against slavery.



Figure 121: Citadel of Sans Souci, Ramiers, Haiti.
Photo: <http://whc.unesco.org/en/list/180>

HISTORIC CENTRE OF SALVADOR

Salvador, the first capital of Brazil when it was still a colony, was the second largest port of entry for Africans brought to Brazil after Rio de Janeiro. To this day, the streets of this city and nearby towns contain multiple indications of their African heritage, expressed by traditions that reproduce or recreate African customs and which constitute one of the most important elements of their identity. The African legacy in a state of living memory is undoubtedly one of the main points of convergence between Salvador and Valongo Wharf. However, the property listed as UNESCO world heritage is the historic centre of Salvador (Figure 83), deemed to be of outstanding universal value for its blend of European, African and Amerindian culture where a fine colonial town was erected – a notable example of Renaissance urban design adapted to the colonial setting.⁸⁷ Although mention is also made of the city having harboured the first African slave market in the Americas⁸⁸ and African culture

87 See the justification for the outstanding universal value of the historic centre of Salvador at <http://whc.unesco.org/en/list/309>

88 See <http://whc.unesco.org/en/list/309>. Accessed 16 November 2014.

and multiculturalism as constituting intangible heritage,⁸⁹ the key argument for its inscription on the World Heritage List is the meeting of peoples and the architecture of its buildings, forming a dense complex of terraced houses, churches and public monuments typical of the time. Its history has much in common with that of Valongo Wharf, but the claim of its outstanding universal value does not highlight the elements they both have in common.



Figure 122: Historic Centre of Salvador
Source: <http://whc.unesco.org/en/list/309>

The historic centre of Salvador could therefore be compared to the historic centre of Ouro Preto (world heritage since 1980), another fine example of colonial architecture in a town that was equally marked by the presence of African people.

The historic centre of São Luís on the coast of the northeastern state of Maranhão has also been listed as world heritage since 1997. The justification for its inscription includes the fact that this city dates back to the late 17th century, and was founded by the French and occupied by the Dutch before being taken over by the Portuguese. The most striking element in its description is the set of buildings that make it such a typical Iberian colonial town.⁹⁰ However, as in Rio de Janeiro and Salvador, albeit less markedly, São Luís do Maranhão was a major port of entry for African slaves to be sent on to other parts of the northeast and north of Brazil. The only tangible remnant of this activity in São Luís is the mid-18th century house called Cafua das Mercês. What was once a slave market is today home to Museu do Negro. This city has strong historical and cultural African traits and it has a significant black population to this day. However, no mention of these features appears in the description of the town that justifies its outstanding universal value.

89 Ibid.

90 See the justification for the outstanding universal value of the historic centre of São Luís at <http://whc.unesco.org/en/list/821>



Figure 123: Cafua das Mercês, São Luís,
<http://gazetacrateus.com.br/v2010sem-categoriaum-passeio-pela-historia-iv>.

Generally speaking, Brazil is rich in places that harbour the memory of its African heritage, as demonstrated in a recent survey of places of memory of the transatlantic slave trade and history of enslaved Africans in Brazil⁹¹, which lists dozens of other sites with tangible and intangible features that could be compared to Valongo Wharf's. However, as with the similar sites in the rest of the Americas, none of them combines so many or such significant features as Valongo Wharf Archaeological Site.

To sum up: enslaved African people disembarked at a number of ports in the Americas. However, none of them received as many captives as Rio de Janeiro, nor have they preserved the tangible and identifiable remnants of the place of arrival of African slaves as those that are contained in Valongo Wharf Archaeological Site.

Finally, what sets Valongo Wharf Archaeological Site apart from the other monuments mentioned is the fact that it was the port of entry of such a great number of people who came to Rio de Janeiro port – which received, it should be recalled, around 60% of all the Africans shipped to Brazil. It is a tangible remnant with unique characteristics and an unmatched landmark in the Americas representing the largest enforced diaspora in the history of humankind. At this wharf, peoples and groups from different continents coexisted, but with a strong prevalence of Africans involved in the great

91 MATTOS, Hebe, ABREU, Martha & GURAN, Milton (eds.). *Inventário dos lugares de memória do tráfico atlântico de escravos e da história dos africanos escravizados no Brasil*. Niterói: PPGH/UFF, 2014.

many interactions and exchanges that the inhumane trade in human beings created in almost four centuries across the world's seas and ports.

SENSITIVE HERITAGE SITES

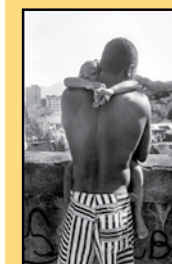
What makes Valongo Wharf Archaeological Site so compelling is not its historical value as tangible heritage, despite the extant stone steps preserved over the years. Rather, its main dimension as world heritage is its symbolic value and power to encapsulate the tragedy that was the trade that brought captive African people to the Americas. For this reason, in this comparative analysis, it is also worth analysing sites that harbour sensitive memories inscribed on the UNESCO World Heritage List, as is the case of Auschwitz-Birkenau German Nazi concentration and extermination camp (1940-1945) in Poland and Robben Island prison in South Africa.

Auschwitz-Birkenau (Figure 85) stands out for being the “largest of the concentration camp complexes created by the Nazi German regime”. For its part, Valongo Wharf Archaeological Site constitutes the central core of the biggest slave hub of the Americas, synthesising a practice that represented almost four centuries of oppression and exploitation of millions of people. Add to this the fact that the history of the resistance of Africans and their descendants that has grown over the last two centuries in the Valongo Wharf region, like in Auschwitz-Birkenau, still bears witness to the “strength of the human spirit” to resist in “appalling conditions of adversity”.⁹²



Figure 124 Auschwitz-Birkenau.
 Photo: <http://whc.unesco.org/en/list/31/gallery/>

92 UNESCO World Heritage List. Poland: Auschwitz-Birkenau.



Both constitute sensitive heritage sites whose tangible remains retain the fear and pain of the human beings who spent time there as well as their capacity for survival. They remind humankind of the “consequences of (...) denial of human dignity”⁹³

Notwithstanding these similarities, there are many factors that set these two sites apart which go beyond the historical contexts in which they emerged. Basically, they have to do with the meaning they have acquired since the tragic episodes they were created for, by the action of the people most directly involved. In the case of Valongo Wharf Archaeological Site, a significant contingent of people descended from African slaves live in that part of the city and have made it a constitutive element of their identity. Valongo Wharf, symbolising the entrance of African slaves, has been reclaimed by their descendants, who have reinvented their forms of belongings and made it their home, meeting place, and a place where they create new forms of identity and social expression.

The tragedy that was the enslavement of millions of Africans and their forced passage to the Americas is symbolised in the vestiges of the mooring place of Valongo Wharf, with its stone paving, in much the same way that the buildings at Auschwitz-Birkenau symbolise the horror of the extermination of Jews by the Nazi regime.

Slavery is defined above all by depriving a person of their liberty, their sovereignty over their own body and their status as a citizen. Slavery is above all the refusal to recognise a person as a human being, since slaves are treated merely as goods. Its ethos is based on violence and inhumanity. It is therefore the most absolute form of prison.



Figure 125. Prison on Robben Island, South Africa | © April Killingsworth/Flickr
<www.flickr.com/photos/aprillynn77/406460697/>

93 Ibid.

Robben Island in South Africa was a hospital and prison for those who rebelled and those who the dominant forces wished to keep in confinement far from society. Nelson Mandela was imprisoned there for over two decades together with other political prisoners in the struggle against the apartheid regime. What makes its symbolic value similar to that of Valongo Wharf Archaeological Site is the fact that it is a site of memory that bears “eloquent witness to its sombre history”⁹⁴

Both are places that have become symbols of the privation of liberty, where people would be taken with iron chains on their wrists or ankles to live under constant surveillance. Whether observing the stones of Valongo Wharf Archaeological Site, where so many chained Africans landed, fearful and exhausted after the long journey shut in the holds of the slave ships, or walking around the cells and corridors of the South African prison, what comes to light is a long history of oppression of people from the continent, albeit in different forms and at different times.

Yet these places also epitomise the resistance and strength of those people who, despite being prisoners and victims of every manner of injustice and abuse, proved capable of surviving in the face of adversity and paved the way to freedom. The vitality of the African heritage in the area around Valongo Wharf Archaeological Site and the history of the former prisoners of Robben Island in their struggle and victory against apartheid in South Africa have made both these historic sites places that symbolise the “triumph of the human spirit, of freedom and of democracy over oppression”⁹⁵



94 UNESCO World Heritage List. South Africa: Robben Island.
95 Ibid.

SUMMARY OF THE SITES ANALYSED

COUNTRY / NAME OF SITE	DATE OF INSCRIPTION	UNIVERSAL VALUE AS STATED BY UNESCO
GHANA – FORTS AND CASTLES, VOLTA, GREATER ACCRA	1979	Set of trading posts erected as of the 15th century along 500 km of the coast of what is today the Republic of Ghana, linking the trading routes created by the Portuguese. They played a significant part in the development of the slave trade and thereby have a clear connection with the history of the Americas.
SENEGAL – ISLAND OF GORÉE	1978	Situated off the coast of Senegal near Dakar, the Island of Gorée was the largest hub of the slave trade between the 15th and 19th centuries. Special attention is given to the great contrast between the slave quarters (and the notorious Gateway of No Return) and the traders' residences. Today, it is an important symbol against human exploitation.
POLAND – AUSCHWITZ-BIRKENAU	1979	The fortified walls, barbed wire, platforms, barracks, gallows, gas chambers and cremation ovens show the conditions in which the Nazi genocide took place in the former concentration and extermination camp of Auschwitz-Birkenau, the biggest in the Third Reich. According to historical research, 1.5 million people, including a great many Jews, were systematically starved, tortured and killed in this camp, one of the greatest symbols of cruelty by human beings against other human beings in the 20th century.
HAITI – SANS SOUCI – NATIONAL HISTORY PARK	1982	Dating from the country's independence in the 19th century, the Palace of Sans Souci and especially the Citadel serve as universal symbols of liberty. They were some of the first monuments constructed by black slaves who had gained their freedom in the Americas.
BRAZIL – HISTORIC CENTRE OF SALVADOR	1985	As the first capital of Brazil (1549-1763), this city witnessed the blending of European, African and Amerindian cultures. From 1588 it was also the first slave market in the New World to provide slave labour for the sugar plantations. One special feature of the old town centre is the brightly coloured houses, generally decorated with ornamental stucco.
SOUTH AFRICA – ROBBER ISLAND	1999	Robben Island was used at different times between the 17th and 20th centuries as a prison, a hospital for socially marginalised groups and a military base. Its buildings, especially those from the late 20th century, like the maximum security prison for political prisoners, witness the triumph of democracy over oppression and racism.
TANZANIA – STONE TOWN OF ZANZIBAR	2000	This site has great symbolic significance in the suppression of slavery, since it was one of the main slave-trading ports in East Africa.
GAMBIA – KUNTA KINTEH ISLAND AND RELATED SITES	2003	This site marks the encounter between Africa and Europe from pre-colonial times to the country's independence. Its significance lies in its intrinsic link with the slave trade, from its beginnings to its abolition.
MAURITIUS – AAPRAVASI GHAT	2006	After the abolition of slavery, the British Empire created tactics to replace African slaves with indentured labour from other countries outside Africa, like India. Mauritius was the first place where this new approach was adopted.

MAURITIUS – LE MORNE CULTURAL LANDSCAPE	2008	Le Morne was used as a shelter for runaway slaves throughout the 18th century and into the 19th century. The escaped slaves formed small settlements in the caves and on the top of the mountain. There are oral traditions associated with the maroons who made Le Morne a symbol of their struggle for freedom. Mauritius was an important link in the eastern slave trade.
CAPE VERDE – CIDADE VELHA, HISTORIC CENTRE OF RIBEIRA GRANDE	2009	Cidade Velha, or the Historic Centre of Ribeira Grande, was the site of the first European colonial outpost. One of its key features is Pillory Square with its ornate 16th century marble pillar.
BARBADOS – HISTORIC BRIDGETOWN AND ITS GARRISON	2011	With the development of the sugar industry, Barbados started to import African slaves to work in the plantations. All material remains of the port of entry of these Africans have disappeared.

3.3 STATEMENT OF OUTSTANDING UNIVERSAL VALUE

BRIEF SYNTHESIS

Brazil was the destination of at least 40% of all the Africans who reached the Americas in captivity between the 16th and 19th centuries. Rio de Janeiro was the port of entry of around 60% of these people, or almost a quarter of all the Africans enslaved in the continent. Rio de Janeiro can therefore be regarded as the biggest slave harbour in human history, with an estimated one million African slaves landing at Valongo Wharf alone.

The harbour in Rio de Janeiro also linked up with other parts of Brazil and South America, including Montevideo and Buenos Aires, making up part of a vast web of shipping routes along which vessels from different origins transported African slaves in their thousands. Valongo Wharf Archaeological Site constitutes tangible heritage that encapsulates this intense slave trade between Africa, the Americas and Europe, thereby demonstrating its outstanding universal value as a place of memory and world heritage.

The importance of this history transcends the time when the wharf was being used for its original purpose; it has crossed the centuries and reached the current day still intact in the cultural legacy and identity of those who recognise the wharf as a port of entry to a new world where tangible and intangible forms of survival were created. Near the wharf are the cemetery where Africans who perished on arrival were buried, and Pedra do Sal maroon community, which grew up from settlements of black people. It was also here that the first African-based religious associations were set up in the city and new musical forms like samba were created.



JUSTIFICATION FOR CRITERIA

Criterion III

Valongo Wharf was not only the main port of entry for African slaves in the Americas, it is also believed to be the only harbour of its kind in this continent to have been physically preserved. This alone makes it the most important remnant of the slave trade in the Americas. The widespread, intensive presence of African slavery in the western world, spanning large physical spaces, times and cultures, is expressed in objects and monuments and the many extant documents that have become sources for understanding this history. However, the evidence of the history of African people forced into captivity surpasses the limits of material and written culture and is conveyed in the social memory and cultural practices of societies in the Americas.

The history of African slavery in the Americas is a past that impinges on the present day, whatever may have been done to distort it, erase written references or erect new buildings on its physical remains. At Valongo Wharf, people of African descent today pay tribute to their ancestors and sing sambas about abolition and black presence on its street corners. Even now, in the struggle for rights, a history of resistance continues to be played out.

Criterion VI

The trade in African slaves is the largest process of forced migration in the history of mankind, and the associated pain and tragedy is what makes Valongo Wharf a sensitive heritage site. Nearby were the warehouses where new arrivals were put on display and sold, the lazaretto where those who arrived sick were quarantined and treated, and the “new blacks’ cemetery”, final resting place for those who perished during the crossing. In other words, it embodies a set of references that relate to aspects of pain and survival in the history of the forefathers of the people of African descent who today account for over half of the Brazilian population and have left an indelible mark on the societies of the Americas.

The wharf is situated in an area where the presence of African people has left a living legacy which is perpetuated and renewed to this day. It therefore expresses the resistance and affirmation of communities of people of African descent in the Americas. Objects encountered during the excavation of the archaeological site reveal the diversity of African peoples brought to the New World and their capacity to express and reinvent their identity markers under the constraints of captivity.

STATEMENT OF INTEGRITY

Valongo Wharf Archaeological Site is the same as it was when it was covered over in 1843 for the construction of the Empress’s Wharf. The section that can be seen by visitors is a considerable portion of the original stone wharf and is in a good state of conservation. The few faults that exist do not compromise the understanding of the whole, and the same applies to the related collection of artefacts. The paving used for this wharf is a prime example of the construction techniques used in Brazil in the early 19th century, as are the remains of the Empress’s Wharf – also in a good state of conservation –, which are a symbolic representation of the first attempt to wipe out the memory of the slave harbour and market in the city.

The archaeological remains on display are large enough to give a perfect understanding of how the stone wharf for slave ships was built. The fragments from the back of the Empress’s Wharf are evidence of transformation processes designed to wipe out anything that could link the place to the African diaspora.

STATEMENT OF AUTHENTICITY

Valongo Wharf is the most important material witness to the slave harbour and market in Rio de Janeiro in the 18th and 19th centuries. It is the only known wharf still in existence where African slaves were disembarked in the Americas. The authenticity of the wharf was assured thanks to the 168 years in which it was covered up, first by the Empress’s Wharf and then again when a new port was built in the early 20th century. This erasure of almost two centuries ensured the almost perfect conservation of the design and conception of the paved area and the original materials so typical of 18th and 19th century building techniques in Brazil.

The stone wharf which started being built in 1811 on Valongo Beach symbolises the whole area where slaves were brought ashore in Rio de Janeiro between 1774 and 1831. What also grants the site authenticity is the symbolic re-appropriation of the wharf by the local people, especially of African descent. Today it stands in remembrance of the pain caused by slavery and in celebration of its heritage in the construction of the history of the people of African descent in the Americas.

REQUIREMENTS FOR PROTECTION AND MANAGEMENT

The outstanding universal value of this site is protected by Federal Law 3924 of 26 July 1961, which is the legal instrument that provides for the preservation and management of Brazilian archaeological heritage, consisting of archaeological sites and related artefacts. This law is enforced by the heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN). Protection is initially conferred by registering the site on the National Registry of Archaeological Sites. Valongo Wharf Archaeological Site was included in this registry on 25 April 2012. By law, IPHAN is responsible for assuring the integrity of the archaeological site and overseeing its conservation.

The site is managed by Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro (CDURP), which is adequately funded for such activity. The consolidation and conservation plan is currently being introduced.

The Management Plan recognises Valongo Wharf Archaeological Site and its buffer zone as symbolising the enforced diaspora of African people into slavery in the Americas. The management of the site includes the involvement of the local population and the city as a whole. Activities that raise the profile of the site have sprung up on an ad hoc basis alongside broader initiatives by organised civil society. The measures designed to ensure the preservation of the outstanding universal value of the site will include archaeological maintenance, urban developments and raising the awareness of local people and tourists about the memory- and identity-related values of the site.

The actions taken to conserve and enhance the value of the site will be overseen by a management committee to be set up by the Rio de Janeiro City Hall. It will be chaired by a representative of the Special Department for the Promotion of Racial Equality Policies (Coordenadoria Especial de Promoção das Políticas de Igualdade Racial, CEPPIR).



4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.A STATE OF CONSERVATION

The integrity and authenticity of Valongo Wharf Archaeological Site are both of a high level, and its state of conservation is fair. The main problems relating to the consolidation and conservation of the structures in the archaeological site as a whole mainly affect what remains of the Empress's Wharf, which was built over Valongo Wharf in 1843. There is some subsidence on the right-hand side of the wall near Hospital dos Servidores, probably resulting from the construction work for the hospital. A number of the stones from the Empress's Wharf are out of place or misaligned after initial attempts were made to reuse the paving slabs there for the new port built in the early 1900s. Furthermore, some areas paved with parallel granite paving stones, left as a record of the Empress's Wharf by the archaeological researchers, have suffered from erosion in parts where the reclaimed land was cut at 90 degrees.

The wall structure has been stabilised and there is no indication that the structure will subside again or start to collapse. The permanent exhibition of the archaeological site is possible thanks to the control of the groundwater level and the draining of rainwater to the drainage network through a system of pumps installed in the grassed-over area of the site. This system requires constant monitoring to keep track of possible settling of the soil on the archaeological structures, which is contained in the consolidation and conservation plan.

Some sections of the cobblestone paving are incomplete because of two factors: the uneven cobbles were altered because of the excavations done for the new infrastructure built in the 19th and 20th centuries, while some of the geometric cobble stones have been removed, probably to be used to build the new port in the twentieth century.

The main material problems identified are:

- LOOSE PAVING AND PAVING SLABS – This directly affects the visual integrity of the site and exposes the inner part of the structure to physical, chemical and biological weathering.
- RUST STAINS – This is directly related to the remains of iron objects, foundry slag, remains of metal objects used as “filling” for the masonry.
- PRESENCE OF BARNACLES – At the base of the wall of Valongo Wharf there are some marine organisms still attached to the rock.
- BACTERIAL AND FUNGAL COLONIES – On the stones that make up the Valongo Wharf Archaeological Site, we found lichen, fungal growths and bacterial colonies. The worst affected areas are the ones that do not get any direct sunlight on the underside of the rocks near the ground.
- PRESENCE OF WEEDS – An abundance of grasses and ferns grow in the site.

- CEMENT MORTAR RESIDUE – In the paving, a few parts with mortar were encountered in the site. No historical sources indicate its use in the construction of the wharf. We are therefore led to believe that it was used to make simple repairs.
- DETERIORATION CAUSED BY WEATHERING – The less resistant rocks are crumbling because of their exposure to the elements, resulting in physical, chemical and biological weathering.
- ABSENCE OF / GAPS IN PAVING SLABS – The removal of paving slabs has left gaps in the design of the paving structure; the structure is therefore affected by weathering, causing the material to dissolve and leach through erosion processes.

4.B FACTORS AFFECTING THE PROPERTY

4.B.1 DEVELOPMENT PRESSURES

Valongo Wharf Archaeological Site is situated in the ancient harbour region of Rio de Janeiro city, which has been considered an Area of Special Interest for Urban Planning since 2009. The urban renovation process is managed through the so-called Operação Porto Maravilha. The parameters for urban planning and land use have been redefined in the region, promoting a densification of the areas near the waterline, with the raising of the template to a maximum height of 90 metres. In the areas occupied in the 18th and 19th centuries - the Conceição, Livramento, Providência, Saúde hills and the valleys between them – the maximum height varied between 5.5 and 11 metres, conserving the traditional profile of this region. Valongo Wharf Archaeological Site is situated in the zone of traditional occupation, however it is next to the limit of the zone of property expansion. The new occupation will generate impact both from the point of view of the landscape ambience of the archaeological Site, and from the point of view of the social and functional changes which may affect the area in which the site is included.

As regards the visual and landscape aspects which affect the property in relation to the conservation of the visual environment of Valongo Wharf Archaeological Site, we can identify a point of conflict in the Hospital dos Servidores do Estado wall, which is invading the immediate surroundings of the site.





Figure 126 . Maximum permitted height for buildings in the buffer zone and the Valongo Wharf's surroundings

Another aspect which should be considered is the impact of the intensification of real estate development envisioned for the areas between the buffer zone and the sea, transforming the construction profile and the characteristic traditional occupation of the buffer zone of the archaeological site. Effectively the new building complex of 90 metre high tower blocks will have an enormous impact on the regional landscape profile, even being outside the buffer zone. In this sense Operação Porto Maravilha together with IRPH and IPHAN are proposing an ensemble of actions to alleviate the visual and social impact of the new complex which is being built in the area.

Another consideration is the impact of the housing developments planned for the areas between the buffer zone and the sea, the transformation of the housing profile and the traditional form of occupation characteristic of the buffer zone of the archaeological site. As for the housing profile, this is protected by the municipal authority in the Cultural Protected Area, SAGAS. Quanto a ocupação tradicional, ações como o convênio entre o Instituto Rio Patrimônio da Humanidade - IRPH e SEBRAE/RJ procuram minimizar a pressão pela transferência dos negócios tradicionais da região através da capacitação e de incentivos para permanência destes. Nesta ação, o é contribuir para a permanência e o fortalecimento dos pequenos negócios tradicionais no local onde estão comercialmente estabelecidos, superando as dificuldades e desafios impostos pela transformação urbana e imobiliária. O atendimento a esses negócios leva em consideração as questões socioeconômicas e a dinâmica de desenvolvimento das regiões onde estão estabelecidos. Propõe-se o atendimento multi-segmentado, considerando um ciclo de intervenções que contemple temas como gestão, marketing, visual merchandising, inovação e branding.



Figure 127. Potential new property development in the Porto Maravilha area

The urban redevelopments planned for Porto Maravilha (see 5.d) will integrate the region that houses the archaeological site more effectively with the rest of the city. The risk of a negative visual impact caused by the new property developments, planned to include 90-metre-tall tower blocks in areas near the site, must be minimised by investing in the revitalisation of public spaces. This is already being done, mainly through the landscape design planned for the archaeological site and throughout the whole Historical and Archaeological Circuit Celebrating African Heritage. Avenida Barão de Tefé, the road the site is on, will be linked directly to a wide pedestrianised boulevard to be built as part of the redevelopment of the port area designed to enhance the profile of the site. Urban mobility is being reviewed, and the new plans aim to prioritise alternative means of transport, like cycle paths and light railway.

Another great risk proceeding from the urban expansion envisaged in Operation Porto Maravilha is the substitution of the traditional population of the region for a higher income population. To minimise this effect the IRPH and the CDURP are implanting the Dock Area Social Interest Housing Plan/ Plano de Habitação de Interesse Social do Porto, PHIS-Porto. The proposal is to guarantee the social diversity of the region through the recuperation of low-income owners' houses and the creation of at least five thousand social interest housing units. This plan is being elaborated through popular consultations, organised by means of public assemblies convened by the Municipal Authorities of Rio de Janeiro.



Figura 128: public assembly held on 9 July 2015 to discuss PHIS-Porto.
Photo: João Maurício Bragança

4.B.2 ENVIRONMENT PRESSURES AND NATURAL DISASTERS

The main environmental deterioration problem faced by Valongo Wharf Archaeological Site has to do with the water table and drainage of rainwater. The drainage system installed by the local authority has so far proved effective. The site's conservation managers nonetheless understand that in the long run monitoring will be necessary to evaluate potential changes in the groundwater levels as the new housing is built in the vicinity and tunnels are built for the auto expressway.

4.B.3 NATURAL CATASTROPHES AND ADVANCE PLANNING

The problem of draining rainwater from particularly heavy rains has been resolved by a system of pumps installed in the property. So far no other risk of a natural origin has been identified.

4.B.4 VISITORS / TOURISM PRESSURES

Since it has been open to visitors, Valongo Wharf Archaeological Site has received groups of school children, tourists and cultural visitors, especially people more involved in issues related to the memory of the African diaspora in the Americas. The site is part of the Historical and Archaeological Circuit Celebrating African Heritage, created by the city hall in 2011 in response to the discovery of Valongo Wharf. Alongside ad hoc visits and school trips, there are also regular guided tours starting at Museu de Arte do Rio de Janeiro (MAR) which visit the landmarks of African presence in this part of the centre of Rio, amongst which Valongo Wharf Archaeological Site features as a key reference. In 2014, 11,200 people took part in organised visits to the site: 1,194 in the guided visits from MAR, 2,802 in groups with their own guides, and the remaining visitors in groups without guides.

In parallel, from 2015 SEBRAE/RJ has been implanting a training project for local entrepreneurs for total experience tourism. The proposal is that these entrepreneurs gain familiarity with the historical values of the Region and engage the tourist in a total experience of the territory. This process leads the tourist to experience the city as a whole instead of perceiving the tourist region as merely the sum of the traditional touristic equipment existing there. Part of the experience is to visit tourist sites and then have lunch in a restaurant with an Afro-brazilian menu or dish, or visit a business which has this identity and maintains this tradition.

With its inscription on the UNESCO World Heritage List, the number of visitors to the site will increase, including tourists from the cruise liners that moor in the docks during the high season. In the 2013-14 season, 305,231 visitors came to Rio through its port. It is expected that a good many of these visitors will visit the Valongo Wharf Archaeological Site.

4.B.5 NUMBER OF INHABITANTS WITHIN THE PROPERTY AND BUFFER ZONE

Population estimate:

- In the area nominated for inscription there are no residents in the archaeological site.
- In the buffer zone, the population is estimated to be 15% of the total population of Saúde and Gamboa districts (covered by the zone), which jointly have a population of 15,957 people according to the 2010 census. Another interesting fact is that 48% of the local residents own their own homes.



5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.A OWNERSHIP

The Brazilian constitution states that archaeological sites are owned by the Brazilian state (Art.20, item X), while their protection and management are shared by the union, the states and the municipalities (Art. 23, item III).

Valongo Wharf Archaeological Site is situated on Praça Jornal do Comércio, a public space. The Rio de Janeiro municipal authority is therefore responsible for its management, in conjunction with the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN).

5.B DESIGNATION OF PROTECTION

Valongo Wharf Archaeological Site is protected on a federal level by the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), through federal law 3924 of 26 July 1961, known as the Archaeology Law, which covers archaeological and pre-historic monuments. This law is the legal instrument that governs the preservation and management of all archaeological heritage in the country, namely archaeological sites and artefacts from said sites. Articles 7 and 27 of this law require archaeological sites in Brazil to be registered. This registration is required by IPHAN directive no. 241 of 19 November 1998, which created the Registration Form for Archaeological Sites. A form is first submitted to IPHAN for approval, after which it is inputted into the National Register of Archaeological Sites (Cadastro Nacional dos Sítios Arqueológicos, CNSA). Valongo Wharf Archaeological Site was duly registered on 25 April 2012.

The buffer zone is protected by IPHAN directive 135 of 13 March 2013, which delimits and sets guidelines for the area around the federal listed heritage in the region. It is also protected on the municipal level because it is inside a Cultural Protected Area. Provided by the municipal master plan, these protected areas are designed to protect built areas of the city. This particular Cultural Protected Area for the SAGAS area (Saúde, Gamboa and Santo Cristo), where Valongo Wharf Archaeological Site and its buffer zone are situated, was established in 1988 through municipal decree 7351/88. Alongside this Cultural Protected Area, the local authority also passed statutory law 101 on 23 November 2009 for the Area of Special Urban Interest in the port region of Rio (Área de Especial Interesse Urbanístico da Região do Porto do Rio). The operations in this area aim, amongst other things, to recover buildings of importance to protect their cultural heritage, to duly identify the tangible and intangible heritage in the area, both past and present, to enable the creation of historical and cultural itineraries and to provide vocational training for local residents in the tourism and hospitality industries.

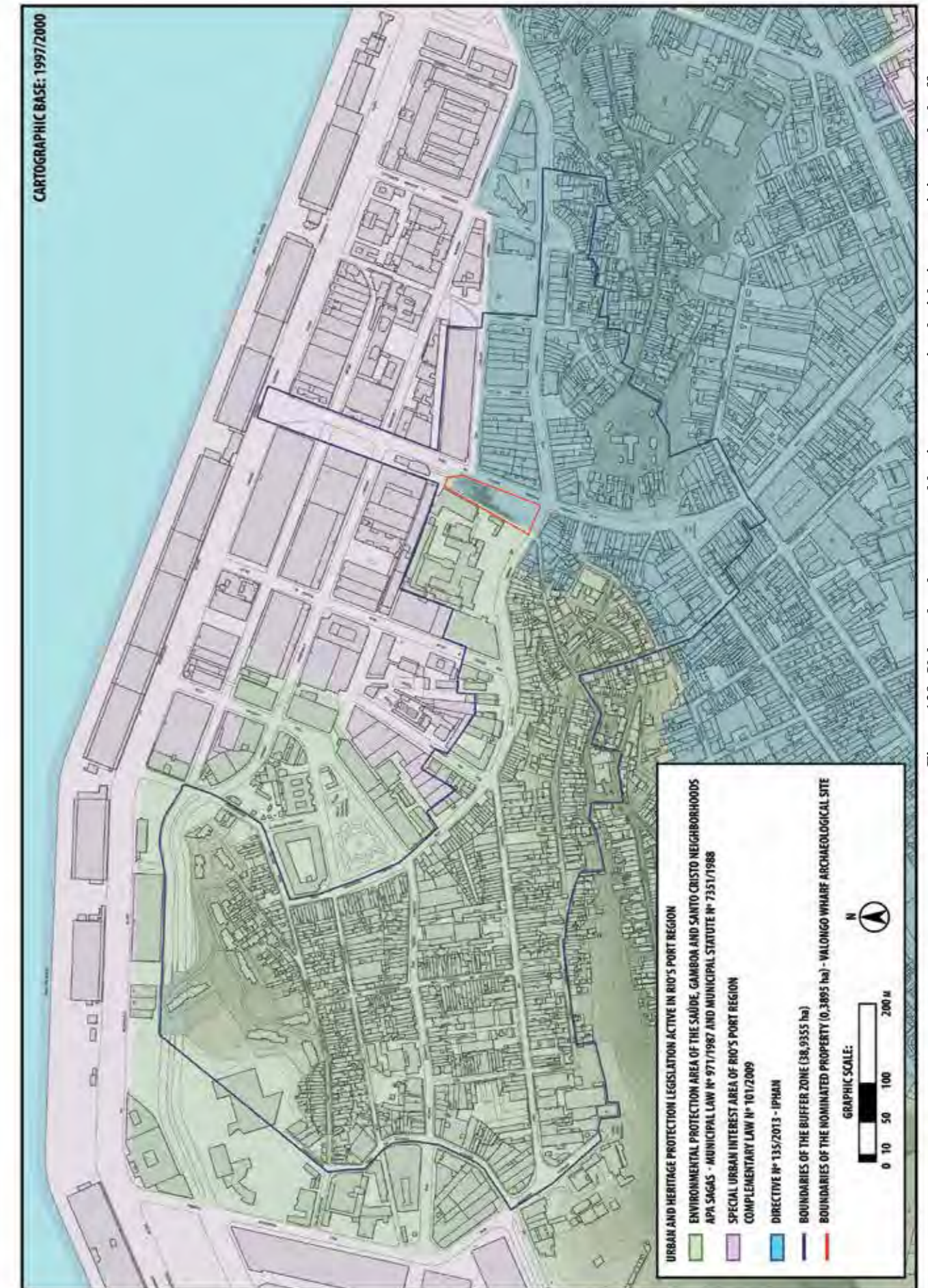


Figure 129: Urban development and heritage protection legislation pertaining to the buffer zone

In the buffer zone there are a number of buildings that have been listed by the federal, state and municipal authorities (see Annex 10).

LEGAL INSTRUMENTS THAT PROTECT THE ARCHAEOLOGICAL SITE AND ITS BUFFER ZONE

Level of Government	Institution	Year and Type of Protection
Federal	IPHAN	2012: registration of Valongo Wharf Archaeological Site
Federal	IPHAN	1938: listing of the architecture and landscape of Valongo hill and garden
Federal	IPHAN	1938: listing of São Francisco da Prainha church
Federal	IPHAN	1938: listing of Nossa Senhora da Saúde church
Federal	IPHAN	2014: provisional listing of the Docas Pedro II building
Federal	IPHAN	2013: ordinance 135 delimiting the areas around the listed properties in the region
State	INEPAC	1987: listing of Pedra do Sal
Municipal	IRPH	1986: listing of Fundação Manoel Lino Costa
Municipal	IRPH	1986: listing of the building on Rua Sacadura Cabral, 145
Municipal	IRPH	1986: listing of the stairway on Rua Costa Barros
Municipal	IRPH	1983: listing of Centro Cultural Municipal José Bonifácio
Municipal	IRPH	1988: municipal decree that establishes the Cultural Protected Area for Saúde, Gamboa and Santo Cristo (APAC SAGAS)
Municipal	IRPH	1998: listing of the former headquarters of <i>O Cruzeiro</i> magazine

5.C ENFORCEMENT OF PROTECTION MEASURES

The federal Archaeology Law (no. 3924 of 1961) is the main legal instrument that confers protection on Brazilian archaeological heritage, and is supported by the Brazilian constitution. The federal heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), is responsible for enforcing this law, managing the archaeological sites and collections in the country.

As mentioned earlier, archaeological sites are granted legal protection upon the submission of a registration form to IPHAN, which, after approval, is included in the National Register of Archaeological Sites (Cadastro Nacional dos Sítios Arqueológicos, CNSA) by IPHAN. Any and all actions involving archaeological heritage must receive prior authorisation from IPHAN.

The archaeological research at Valongo Wharf was conducted not only in observance of this federal law but also in compliance with Municipal Decree 22872 of 7 May 2003, by which any urban interventions must be accompanied by archaeological research. In article 1, it establishes that:

“Any works that involve urbanistic and/or topographical interventions by the municipal authority – directly or indirectly, in areas of historical interest, must include studies and oversight with a view to archaeological research.”

The plans for the protection and conservation of the Valongo Wharf Archaeological Site and its buffer zone are jointly produced and executed by IPHAN and the local authority, with IPHAN being responsible for their supervision. The conservation plan recently written and approved by IPHAN is being rolled out throughout 2015.

The work of IPHAN in the state of Rio de Janeiro is coordinated from its Rio office, while the protection, registration, inspection and conservation of archaeological and cultural heritage is provided on a municipal level by Instituto Rio Patrimônio da Humanidade (IRPH). Cultural heritage has been protected on a municipal level in Rio de Janeiro since 1980.

As well as the municipal legislation already mentioned, the buffer zone is already protected by IPHAN through its directive no. 135 of 2013 and by IRPH through the Cultural Protected Area for Saúde, Gamboa and Santo Cristo (APAC SAGAS). Any civil works in these areas must first be authorised by both these entities.

In the specific case of Valongo Wharf Archaeological Site, consolidation and maintenance activities, once approved by IPHAN, are conducted by Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro (CDURP), an entity under the auspices of the Rio de Janeiro municipal authority.

Level of Govt. / Civil Society	Institution	Responsibilities	Scope of activities involving the site and the buffer zone
Federal Government	IPHAN	Responsible for protecting and conserving Brazilian cultural and archaeological heritage.	Analyses, approves and inspects interventions in the site and in part of its buffer zone, which is also the area surrounding listed properties.
State Government	INEPAC	Under the auspices of the Rio de Janeiro State Secretariat for Culture, INEPAC is responsible for protecting and conserving the cultural heritage in the state.	Analyses, approves and inspects interventions at Pedra do Sal, state listed heritage and part of the buffer zone.
Municipal Government	IRPH	Institute responsible for protecting and conserving the cultural heritage in the city of Rio de Janeiro.	Analyses, approves and inspects interventions in municipal listed heritage and in Cultural Protected Areas
Municipal Government	CDURP	Government agency responsible for implementing and managing the revitalisation of the dock area.	Local government entity responsible for managing the Porto Maravilha consortium. Responsible for the consolidation and conservation of the archaeological site. Articulates the work of public and private entities for the execution of the redevelopment works in the dock area. Also involved in approving property developments in the region.
	LIGHT	Electricity utility in the municipality of Rio de Janeiro.	Responsible for undergrounding the electricity cables and removing the posts in the buffer zone.
	Porto Novo SA	Concessionaire resulting from a public-private partnership responsible for undertaking the construction work and providing the services for the Porto Maravilha urban revitalisation project.	Responsible for the urban development of public spaces and introducing the new road network in the Area of Special Urban Interest in the port region of Rio de Janeiro
Municipal Government	CEPPIR	Responsible for affirmative actions in racial equality policies	Involved in promoting the archaeological site as a symbol for the celebration of African heritage. Will chair the site's management committee.



State Government	SEBRAE-RJ	Private non-profit entity that fosters entrepreneurialism and supports small businesses	Partner of CDURP and IRPH for the SEBRAE at the Port project, aiming to retain pre-established businesses in the Dock area, training traditional local businesses and creating an impulse for total experience tourism.
Municipal Government	Riotur	Municipal tourism company responsible for the policies designed to promote tourism in the city	Involved in organising tourist itineraries in the dock area. Working with SEBRAE-RJ on an experiential tourism project for the area.
Civil Society	Instituto dos Pretos Novos	Non-governmental organisation created to divulge and conserve the New Blacks' Cemetery archaeological site	Maintains a museum at the New Blacks' Cemetery archaeological site. Takes part actively in activities involving the Historical and Archaeological Circuit Celebrating African Heritage.
Civil Society	Pedra do Sal Quilombo	Civil society organisation that works for the recognition by the state government of a quilombo (maroon community) in the Pedra do Sal area. Civil society community organised around the pre-established state listing of the Quilombo of the Pedra do Sal area.	Claims a set of unoccupied buildings in the buffer zone. The claim was recognised by the municipal authority in law 5781 of 22 July 2014.
Civil Society	Afoxe Filhos de Gandhi	Afro-Brazilian civil organisation	Local carnival group actively involved in cultural activities in the region.
Municipal Government / Civil Society	COMDEDINE	Municipal Board for the Defence of the Rights of Black People	Consults and liaises between the community of people of African descent and the local authority. Participates actively in promoting the Historical and Archaeological Circuit Celebrating African Heritage.
Civil Society	Incubadora Afro Brasileira	Non-governmental organisation that provides vocational training for the black people from Rio de Janeiro.	Has a vocational training project for people of African descent in the region to train them as future businesspeople.
Civil Society	Conselho Cultural do Porto (Cultural Council of the Dock Area).	Network for the representation of artists, producers and cultural institutions in the Rio de Janeiro Dock area	Created in 2015 with the aim of assessing and articulating the cultural activities of the Region.

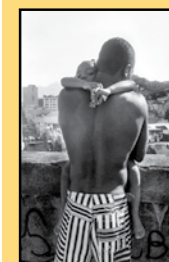
5.D EXISTING PLANS COVERING THE MUNICIPALITY AND THE REGION WHERE THE PROPOSED

PROPERTY IS SITUATED

The current master plan for Rio de Janeiro splits the municipality into four distinct macro-zones: assisted occupation, restricted occupation, incentivised occupation and controlled occupation. The region where the proposed property and its buffer zone are located has been classified as incentivised occupation. In 1988 a conservation plan was devised for the area that resulted in the creation of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS). Since 2009, the Porto Maravilha operation, together with different programmes and plans, has sought to bring about the sustainable revitalisation of the APAC SAGAS area.

Plan	Date	Scope	Responsible Entity	Area Covered	Status	Targets and actions for the zone where the property is situated
Municipal Master Plan of Rio de Janeiro	2011	To organise the city's development based on sustainable development and the social function of the city and of urban property. Defines Areas of Special Urban Interest.	Municipal Urban Planning Department	Municipality of Rio de Janeiro	underway	To encourage the urban occupation of the area. Area of Special Urban Interest in the port region of Rio.
Porto Maravilha Urban Operation	2009	To revitalise the region, increasing its population density and enhancing the value of its tangible and intangible historical heritage.	CDURP	Dock area, including the site and its buffer zone	underway	To foster the occupation of the zone between APAC SAGAS and the sea. Restoration of listed properties in the buffer zone. Consolidation and conservation of the site.
Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)	1988	To protect the urban cultural environment of areas of significance to the city.	IRPH	Dock area, including the site and its buffer zone	concluded, with approval of the law	To ensure the preservation of the historical buildings in the dock area and their environment
New Alternatives programme	1998	To promote housing projects in consolidated areas of the city.	Municipal Department of Housing	Municipality of Rio de Janeiro	underway	To promote actions to help the renovation of degraded buildings in the buffer zone in order to turn them into low-cost housing.
PHIS-PORTO	2015	the creation of at least five thousand social interest housing units in the Área of Special Urban Interest of the Dock area.	IRPH/CDURP	Dock area, including the site and its buffer zone	being implanted	Guarantee social interest housing in the Dock area giving priority to the resident low income population.
PRO-APAC Porto	2014	To recuperate the architecture of historical value in the districts of Saúde, Gamboa and Santo Cristo	IRPH/CDURP	Dock area, including the site and its buffer zone	underway	To promote the restoration of listed and preserved sites in the area through calls for funding.
Sustainable Urban Mobility Plan	2015	To devise proposals to make the road and transport network in the city more sustainable.	Municipal Department of Transport	Municipality of Rio de Janeiro	underway	To support the implementation of a sustainable road and transport network for the area by introducing cycle paths and light railway.
SEBRAE in the Docks	2011	To train small business owners and potential entrepreneurs in the dock area of Rio de Janeiro, contributing to the productive inclusion and socioeconomic integration of small businesses in the process of urban development and transformation.	SEBRAE RJ	Dock area, including the site and its buffer zone	underway	To train established small business owners and entrepreneurs keen to set up businesses in the area.

SMU – Municipal Building Authority; SMH – Municipal Housing Authority; SEBRAE/RJ – service that provides support for small businesses; CDURP – Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro; IRPH – Instituto Rio Patrimônio da Humanidade; APAC SAGAS – Cultural Protected Area of Saúde, Gamboa and Santo Cristo



5.E MANAGEMENT PLAN FOR THE PROPERTY

The management plan recognises Valongo Wharf Archaeological Site and its buffer zone as representing the large-scale enforced diaspora of Africans to the Americas as slaves. As such, the city plans covering the Area of Special Urban Interest in the port region of Rio aim to safeguard the attributes that lend the site outstanding universal value from a perspective of sustainability that takes into account the impacts of the population increase planned for the areas near the buffer zone.

The management plan covers three levels of action: normative, operational and monitoring. These impact the three dimensions of the site and its buffer zone in equal measure:

- the archaeological dimension, which involves actions related to the site per se and its maintenance;
- the urbanistic dimension, which has to do with the treatment and valuing of the urban setting of the archaeological site and its articulation with the rest of the city;
- the social, economic and cultural dimension, which has to do with actions to raise the profile of the site both socially and culturally, especially in its interaction with the local population and tourism.

Normative action has to do with the legislation and its respective administrative procedures, which are necessary to safeguard the attributes that lend the site outstanding universal value. The existing instruments for heritage and urbanism are enough to support the good management of the site and its buffer zone.

Operational actions have to do with the conservation of the archaeological site and properties of historical cultural value in the buffer zone. They also involve requalifying and promoting the site and buffer zone so as to raise awareness of its outstanding universal value to the general public. The IRPH has developed a project in partnership with the architect Sara Zewde (See Annex 9). Below are the actions already taken, actions underway, and actions that should be planned to ensure the continued conservation and promotion of the site into the future.

Dimension	Action	Responsible Party	Status	Start Date	End Date	Targets
Archaeology	Water drainage and control of the water table	Porto Novo concessionaire	complete	2013	2013	Prevent the site from flooding by installing a system of pumps and controlling groundwater levels.
Archaeology	Waste management and conservation of green areas	Porto Novo concessionaire	underway	2013	ongoing action	Keep the archaeological site clean and free of weeds.
Archaeology	Consolidation and conservation of archaeological site	CDURP	Consolidation plans approved and conservation plans under analysis by IPHAN	2015	2016 forecast for consolidation	Assure the conservation of the site and thereby the attributes that grant it outstanding universal value.
Urbanism	Undergrounding the electricity cables and removing the posts in the buffer zone	Light	underway	2013	2016 (forecast)	Improve the appearance of the whole buffer zone.
Urbanism	Introduction of light railway	Public-private partnership	underway	2014	2016	Create sustainable mobility through 28 km of light railway and a station next to the archaeological site.
Urbanism	Introduction of cycle routes throughout the dock area	Porto Novo concessionaire	underway	2015	2016	Create sustainable alternative mobility with 17 km of cycleways.
Urbanism	Construction of 8.4 km of tunnels	Porto Novo concessionaire	underway	2014	2016	Divert through-traffic from the region
Urbanism	Reurbanisation of 70 km of roads and 650,000 m ² of pavements	Porto Novo concessionaire	underway	2012	2016	Redevelopment of the urban space
Urbanism	Introduction of around 4 km of pedestrianised zones	Porto Novo concessionaire	not yet begun	2016	2016	Change the pattern of occupation in the area with the creation of promenades
Urbanism	Reconstruction of 700 km of urban infrastructure networks (water, sewage, drainage, electricity, natural gas, telecommunications and street lighting)	Light / CEG / CEDAE (electricity, gas and water & sewage utilities)	underway	2012	2016	Urban redevelopment of the area
Urbanism	Landscaping plans for Valongo Wharf Archaeological Site and the Historical and Archaeological Circuit Celebrating African Heritage	IRPH	Plans complete and under analysis by IPHAN	2014	2017 (estimated)	Enhance the landscape in the area, creating a space for memory.
Urbanism	PRO APAC PORTO	IRPH / CDURP	underway	2014	ongoing action	Restore the historical buildings in the area
Urbanism	Porto Maravilha Social Housing Plan	CDURP / Municipal Department of Housing	underway	2014		Retain the local population and quantify housing needs. Produce new social interest housing in the area.

Dimension	Action	Responsible Party	Status	Start Date	End Date	Targets
Social and Cultural	Historical and Archaeological Circuit Celebrating African Heritage	PCRJ / civil society / IPHAN / INEPAC	complete	2011	2012	To create a circuit of sites in recognition of and the African cultural legacy in Brazil
Social and Cultural	Pedra do Sal Quilombo	PCRJ / civil society	complete		2014	Recognition of the community of people of African descent in the region
Social and Cultural	Washing of Valongo Wharf	PCRJ / civil society	underway	2012	ongoing action	Annual ritual cultural reappropriation of the archaeological site
Social and Cultural	Rio Walking Tours - Little Africa	Riotur	underway	2013	ongoing action	Tourist itinerary including the archaeological site
Social and Cultural	Valongo Wharf Public Memorial	PCRJ / federal government / MAR	not yet begun			Creation of a Memorial Celebrating African Heritage at the Docas Pedro II building.
Social and Economic	SEBRAE at the Port	SEBRAE RJ / CDURP	underway	2013		Train small business owners in the region; support potential new businesses for the Dock area. Dynamise touristic activity of the region through total experience tourism
Social and Cultural	New Blacks Institute	Civil Society	underway	2005	Continuous action.	Develop activities related to afrodescendent history, memory and culture in the dock area, through history workshops, art exhibitions, samba rings, jongo and capoeira and other cultural activities.
Social and Cultural	Sal do Samba Project	Quilombo da Pedra do Sal	underway		Continuous action	Holding a series of events: Gastronomical Market; Festivals of São Jorge, Irês, Iabás; Celebration of the listing of Pedra do Sal
Social and Economic	Creative District	Civil Society - CDURP	Being implanted			Creation of Digital Portal to amass and publicise the activities of small entrepreneurs of the region with companies involved in sustainable activities. To attract the installation of creative and sustainable businesses in the dock area



Figure 130: Area covered by the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)



Figure 131. Historical and Archaeological Circuit Celebrating African Heritage



Figure 132: Redevelopment of public rights of way

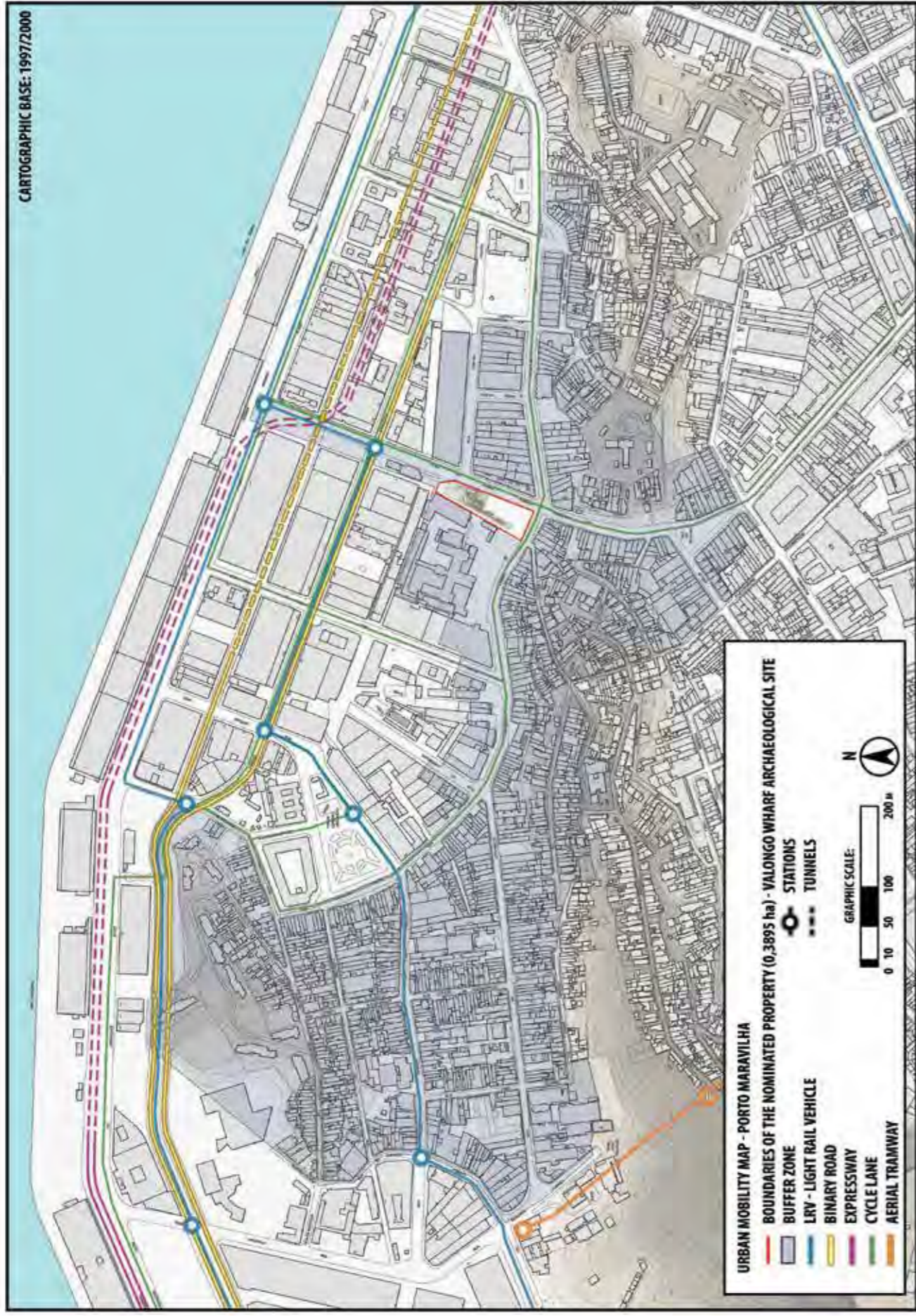


Figure 133: Mobility in the dock area



Figure 134: Social housing projects



Figure 135: Pedra do Sal Quilombo

Considering that the regulatory actions regarding the site and its buffer zone involve all three spheres of government and the operational actions involve these as well as the civil the proposed steering committee reflects this diversity of institutions and representatives of society in its structure.

The steering committee to be created by Rio de Janeiro local government decree, will be responsible for coordinating the management of Valongo Wharf Archaeological Site, its Buffer Zone and the Historical and Archaeological Circuit of the Celebration of African Heritage. This management will be carried out in an advisory and deliberative manner regarding questions which affect the management area; in collaborative participation in the actions which interfere in the management area; and in the proposal of policies, programmes, projects and educational, cultural, turistic, economic or social actions aiming at the conservation, valorisation and promotion of the material or immaterial cultural heritage related to Valongo Wharf Archaeological Site, its Buffer Zone and the Historical and Archaeological Circuit of the Celebration of African Heritage.

The presidency of the steering committee will fall to the Coordinator of the Coordenadoria Especial de Promoção das Políticas de Igualdade Racial/Special Coordination for the Promotion of Racial Equality Policies (CEPPIR).

The steering committee will be composed of a Curatorial Advisory Body and an Executive Committee.

The Curatorial Advisory Body will be responsible for making proposals to the Executive Committee for deliberation and appraisal of technical and economic viability; analysing, debating and approving proposals and demands presented by the Executive Committee; supervise and charge the Executive Committee to fulfil its attributions; and establish a dialogue with local residents, civil society, businesses and public or private institutions regarding questions which involve Valongo Wharf Archaeological Site and the Historical and Archaeological Circuit of the Celebration of African Heritage.

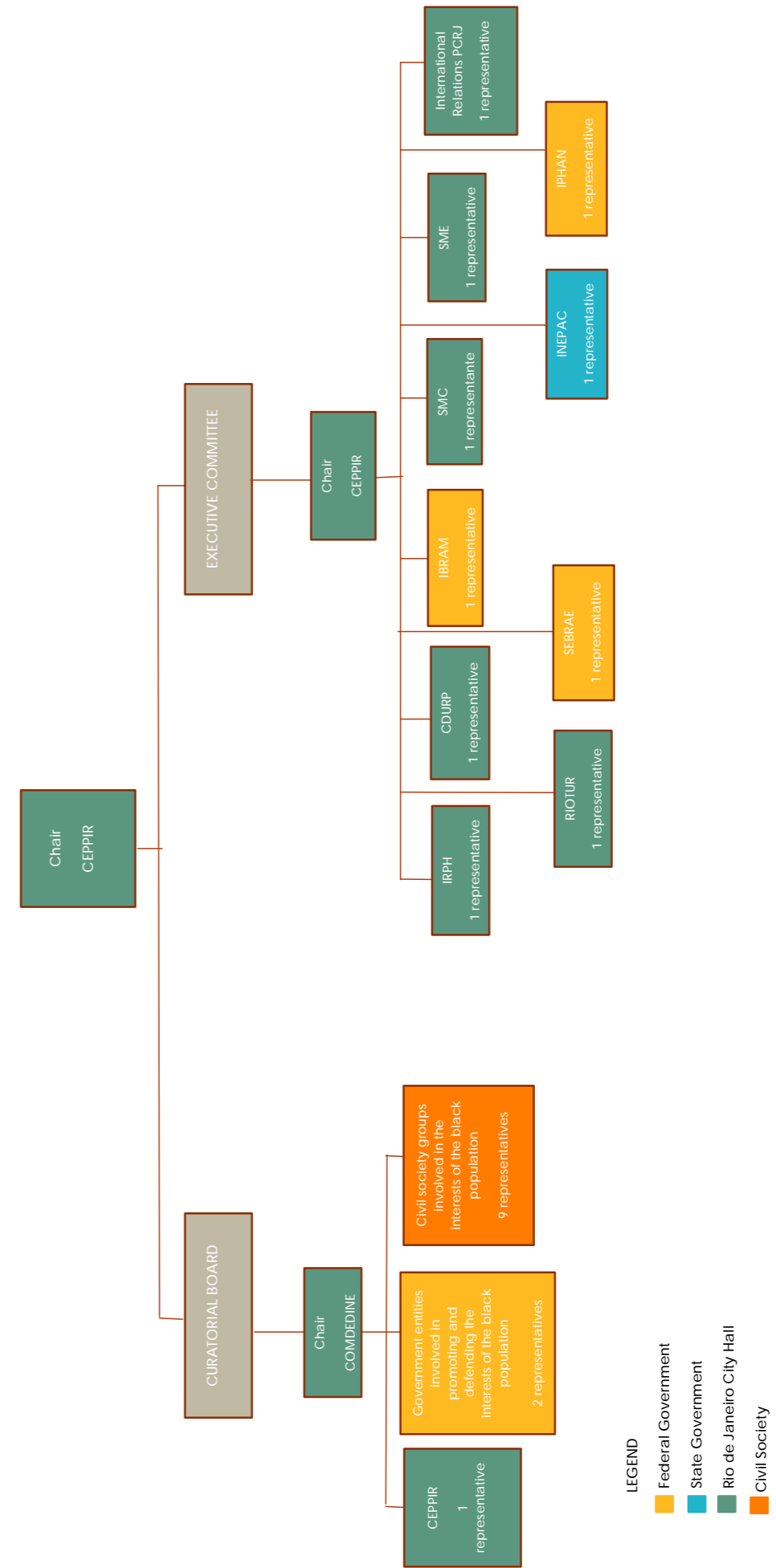
The Curatorial Advisory Body will be composed of 13 (thirteen) representatives, with the presidency falling to a representative of COMDEDINE (Conselho Municipal de Defesa dos Direitos do Negro/Local Advisory Body for the Defence of Black Rights); 1 (one) seat for the presidency of the Steering Committee; 2 (two) seats for governmental organisations which act in the promotion and defence of the interests of the black population; 9 (nine) seats occupied by representatives of civil society, demonstrably linked to questions of interest of the black population. The presidency of the Steering Committee will be responsible for selecting representatives of governmental organisations. The representatives of civil society will be elected in public assembly.

The Executive Committee will be responsible for making proposals and demands to the Curatorial Advisory Body for deliberation and approval; analysing and assessing proposals elaborated by the Curatorial Advisory Body with regard to their technical and economic viability; executive action in the implementation of programmes, actions and projects presented by the Curatorial Advisory Body, when they have been approved by the Executive Committee; represent itself before other public organs and institutions, the private enterprise sector and civil society organizations for the defence of policies established by the Curatorial Advisory Body; and act as interlocutor for UNESCO regarding questions related to Valongo Wharf Archaeological Site.



The Executive Committee will be composed of the representatives of 11 (eleven) institutions, each with a titleholder and their respective replacement. The presidency will fall to the Coordinator of the Coordenadoria Especial de Promoção das Políticas de Igualdade Racial/Special Coordination for the Promotion of Racial Equality Policies (CEPPIR). The other institutions represented are: Instituto Rio Patrimônio da Humanidade/ Rio World Heritage Institute (IRPH); Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro/ Company for the Urban Development of the Harbour Region of Rio de Janeiro (CDURP); Secretaria Municipal de Cultura/Local Cultural Authority (SMC); Secretaria Municipal de Educação/Local Education Authority (SME); Coordenadoria de Relações Internacionais da PCRJ; Empresa de Turismo do Município do Rio de Janeiro/ Rio de Janeiro Tourist Agency (Riotur); Serviço Brasileiro de Apoio às Micro e Pequenas Empresas/ Brazilian Service for Support to Micro and Small Businesses (SEBRAE); Instituto Brasileiro de Museus/ Brazilian Museum Institute (IBRAM); Instituto Estadual do Patrimônio Cultural/ State Cultural Heritage Institute (INEPAC) and Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN).

PROPOSED ORGANIZATIONAL STRUCTURE OF THE VALONGO WHARF ARCHAEOLOGICAL SITE MANAGEMENT COMMITTEE



5.F SOURCES OF FUNDING

Municipal – Resources from the Porto Maravilha Urban Operation

“AEIU do Porto do Rio” is an Area of Special Urban Interest in the port region of Rio de Janeiro. It constitutes an urban policy instrument instituted by the Statute of the City, federal law 10257/2001 (See Annex 8). The law that created the Area of Special Urban Interest in the port region of Rio de Janeiro redefined the urban development and land use parameters for the area, allowing exceptions to be made in certain aspects of the building code. To take advantage of the special conditions, interested parties may acquire Additional Building Certificates (Certificados de Potencial Adicional de Construção, CEPACs) from the local authority, which in turn must then invest the funds received in a redevelopment plan for the area, which is approved by the same law.

As it is inside this Area of Special Urban Interest, the conservation of Valongo Wharf Archaeological Site and the urban development of the surrounding areas is part of a public-private redevelopment agreement whose public funds come from CEPACs. The public-private partnership agreement signed with Porto Novo concessionaire has a duration of 15 years, from June 2011 to June 2026.

Three percent of the funds raised from the sale of CEPACs goes exclusively to cultural and historical heritage recovery and recuperation projects and cultural activities. When the auction for the sale of CEPACs was held in June 2011, this 3% represented 105 million reais (around 35 million dollars).

As part of the urban operation, some of this money is being invested directly in Valongo Wharf Archaeological Site through the Porto Maravilha Cultural Programme as part of the consolidation of the site, for researching and cataloguing its archaeological archive, for setting up an archaeological exhibition at Centro Cultural José Bonifácio and for supporting events and cultural manifestations to promote Valongo Wharf Archaeological Site and the Historical and Archaeological Circuit Celebrating African Heritage.

5.G TRAINING AND DEVELOPMENT

Both the heritage protection agencies involved in the conservation and management of Valongo Wharf Archaeological Site, IPHAN and IRPH, have architects, archaeologists and other professionals qualified to work at the site in their staff.

As mentioned earlier, the local authority will this year (2015) finish implementing the Open Laboratory for Urban Archaeology in a restored building near the archaeological site to serve as a reference centre and to divulge the archaeological work.

One of the entities that make up IPHAN is Centro Lucio Costa, a regional centre that provides training in heritage management. Headquartered in Rio de Janeiro, it has been designated by UNESCO as a category 2 centre. It was created through an agreement signed by the Brazilian government and UNESCO in July 2010 called the “Agreement referring to the creation and operation of the Regional Heritage Management Training Centre in Rio de Janeiro – Category 2”. It aims to promote regional cooperation between the 17 countries whose official language is Portuguese and Spanish in Africa (Angola, Cape Verde, Guinea Bissau, Equatorial Guinea, Mozambique, São Tomé and Príncipe), South America (Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay,

Venezuela) and Asia (East Timor) in order to improve the management skills of the institutions involved in preserving cultural and natural heritage.

Situated in the centre of Rio de Janeiro, Centro Lucio Costa runs a number of training, research and documentation activities, most of which are linked to the Valongo Wharf Archaeological Site and surrounding area. It aims to improve integration to foster better management of heritage in the countries inscribed on the UNESCO World Heritage List, including the training, exchange and production of knowledge, focusing on the implementation of the Convention concerning the Protection of World Cultural and Natural Heritage (1972), the Convention for the Safeguarding of Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

5.H TOURISM INFRASTRUCTURE - VISITS BY THE PUBLIC

The Rio de Janeiro municipal authority and IPHAN have undertaken to build a Public Memorial as set forth in the Letter of Recommendations for Valongo.⁹⁷ This memorial would provide visitor information and be responsible for exhibiting some of the archaeological artefacts found during the excavation work. The Letter of Recommendations for Valongo suggests using the former Docas Dom Pedro II building, owned by the Brazilian state and listed by IPHAN, with around 14,000 m² floor space. The plans are being put together by IPHAN, the city council and Museu de Arte do Rio de Janeiro (MAR), which is near the docks and the archaeological site. The public entities involved undertake to make the Docas Dom Pedro II building the definitive site for the Memorial Celebrating African Heritage, as well as a visitor centre and space for a permanent exhibition of the archaeological finds and the MAR collection of Afro-Brazilian art, which has offered to manage this cultural venue.

The MAR collection includes works from Afro-Brazilian culture, including paintings and drawings by artists representing black culture like Heitor dos Prazeres, Emanuel Araújo and Rubem Valentim, documents and objects that tell a little of the history of slave relations in Brazil, and iconographic records that bear testament to the influence of African culture on this country and the western world’s view of this continent, as is the case of the allegorical representations. MAR’s Afro-Brazilian collection currently numbers 200 works (either in the collection or in the process of being acquired), but this will grow in line with the policy for the development of the collection for the coming years.

The public entities have also undertaken to introduce signage, including signs to identify places linked to African heritage. There are also plans to lay different paving to indicate the different sites.

As set forth in the Letter of Recommendations for Valongo, a common visual language must be adopted throughout to give the whole area a common identity and facilitate its interpretation by visitors. This resulted in the preparation of a specific symbol to serve as a central element for a logo. It was selected after meticulous spiritual work by the religious authorities that are members of the working group for the circuit.

⁹⁷ The Letter of Recommendations for Valongo was one of the outcomes of the work done by the curatorial working group of the Historical and Archaeological Circuit Celebrating African Heritage in the dock area of Rio de Janeiro, in compliance with the provisions of Municipal decree 34803 of 29 November 2011. This group met over a seven-month period to discuss the creation of a circuit that included archaeological sites, historical sites and living sites in the dock area of Rio de Janeiro, with Valongo Wharf at its centre, in order to preserve the memory of the African legacy there. This letter was presented at a public meeting on 26 June 2012.



5.I POLICY AND PROGRAMMES FOR THE PRESENTATION AND PROMOTION OF THE PROPERTY

The Historical and Archaeological Circuit Celebrating African Heritage, established collaboratively by the local authority, representatives of social movements and the local population, has helped organise the flow of visitors to the region and enhanced the value of the indications of Afro-Brazilian presence at Valongo.

Valongo Wharf Archaeological Site is steadily gaining recognition as a memorial to the African diaspora amongst the Afro-Brazilian community, with strong participation of organised civil society. A variety of activities designed to raise the profile of the site are being incorporated into the city's official event calendar. The symbolic washing of Valongo Wharf is one such event. Held every first Saturday of July, it is a ritual of washing and spiritual cleansing of the wharf and pays homage to the ancestral spirits that crossed this port of entry to the Americas as captives.

Another important event is Sunday at the Wharf for Racial Equality, held at the end of November, the month of Black Awareness. This is held in partnership by CDURP and the community from the dock area.



Figure 136. Theatre production on Black Awareness Day at Valongo Wharf Archaeological Site, 20 November 2014 – Photo by João Maurício Bragança

Meanwhile, Museu de Arte do Rio (MAR) has a programme called Escola do Olhar (“Teaching how to Look”), which has been developed over the last two years to draw links with the dock area, especially the part called Little Africa and its historical and cultural influence on the region in actions designed to raise the profile of the cultural production from Little Africa, called Workshops and Knowledge from the Region. Some examples of this outreach programme are an exhibition,

“From Valongo to the Favela”, held from 27 May 2014 to 8 February 2015 and run in partnership with teachers and students from local schools, and teacher training activities called “Images from the Periphery” and “Games of Alterity”, which use racial and social equality in Brazilian society as the lynchpins for discussions of the history, subjects and places of speech and affirmation in contemporary times.

Two years ago, MAR held Racial and Ethnic Relations and Education Day, where teachers from throughout the state were invited to submit papers and experience reports about the development of this subject in their lessons and activities at school. The idea was to provide a forum for discussion, exchanges of experience and reflections about how art and culture can contribute towards the construction of inclusive, plural education. MAR is working systematically for the recognition and valuation of this gateway of entry for African culture and to get the subject included in cultural and educational practices. All this work will serve as a basis for similar initiatives to be run at the Memorial Celebrating African Heritage.

The creation of a memorial inside the Docas Pedro II building and associated with Valongo Wharf Archaeological Site was one of the first demands made by the managers of public and civil society institutions involved in African heritage issues, as expressed in the “Letter from Valongo, RJ” dated 17 March 2011, when, still reeling from the impact of the recent discovery of the wharf, representatives from Fundação Palmares, Conselho Estadual dos Direitos do Negro (CEDINE), the local government's Special Department for the Promotion of Racial Equality Policies (CEPPIR), Instituto dos Pretos Novos, Dr. Adair Rocha (PUC-Rio and UERJ) and archaeologist Reinaldo Tavares (master's student at Museu Nacional) met under the coordination of Dr. Tania Andrade Lima. This letter makes the first reference to the need to build a cultural institution at this site, proposing that a commemorative stone should be laid – a “Memorial to the African Diaspora” – on 21 March 2011, International Day for the Elimination of Racial Discrimination.⁹⁸

5.J STAFFING LEVEL

IRPH and IPHAN are jointly responsible for the conservation and protection of the archaeological site and its buffer zone. Both have a variety of skilled staff.

IRPH has 82 employees, 64 of whom have a degree. 53 are architects, six are civil engineers, four are historians, and there is one museologist and one archaeologist. At least 20 of them have master's or doctoral degrees.

IPHAN's Rio de Janeiro branch has 105 employees, 81 of whom have a degree. Thirty are architects, four are archaeologists, eight are engineers, nine are historians and four are museologists.

IRPH covers the whole of the municipality, while the IPHAN Rio office covers the whole state. An architect and an archaeologist from each institution is involved in approving plans and inspecting their execution at the archaeological site.

98 See Annex



6. MONITORING

6.A KEY INDICATORS FOR MEASURING THE STATE OF CONSERVATION

The proposed oversight procedure is based on a monitoring method called the indicator of the state of conservation (ISC).⁹⁹ In view of the multiple values that compose the statement of universal value for the heritage in question and the variety of stakeholders involved in managing the conservation of its values and attributes, it seems clear to us that for managers to interpret its state of conservation they must be attentive to all these variants and also act in the light of concepts set forth by UNESCO for the different aspects of conservation that constitute its value, which are: integrity, authenticity and significance.

1. Defining the attributes to be evaluated and their respective weights

Based on the statement of universal value and the identification of explicit values in the nomination document, the 20 most important attributes of the cultural heritage site to be evaluated are identified. These attributes are concrete features that are precisely identified and listed at this stage and as such should be directly related to the values inherent to the site to be monitored and the criteria based on which it is inscribed on the World Heritage List, constituting a direct conservation list. The conservation of the set of attributes – historical, artistic, symbolic or other values attributed to the site – must be capable of sustaining the maintenance and continuation of the values attributed to it.

2. Data gathering from all groups of stakeholders for the evaluation of attributes

Once the attributes that sustain the outstanding universal value of the site have been defined, they are organised into a single evaluation questionnaire that is administered in interviews with the different stakeholder groups involved. Two considerations are important for understanding the proposed method. The first is that this questionnaire is administered to six main groups of stakeholders: (1) local specialists, (2) external specialists, (3) old residents, (4) new residents, (5) visitors and (6) cultural reference groups.

Each group of stakeholders answers the questionnaire designed to evaluate the attributes of the site in the light of three distinct questions:

- a. Has its significance been maintained?
- b. Has its integrity been maintained?
- c. Is its authenticity true or false?

The answers are recorded according to a set of pre-established variables, with scores ranging from 0 to 1 being attributed to the subjective interpretation of each respondent based on the judgement of the team responsible for using the method. For instance, 1.0 means completely maintained, 0.65 means mostly maintained, 0.35 means partially maintained and 0 means totally lost.

⁹⁹ This method is the result of a doctoral thesis by Lúcia Tone Ferreira Hidaka (2011) called “Indicador de Avaliação do Estado de Conservação Sustentável de Cidades – Patrimônio Cultural da Humanidade: teoria, metodologia e aplicação” presented at the Federal University of Pernambuco, Recife, as part of the postgraduate programme in urban development. It is also based on the study entitled “Indicadores de Autenticidade e Integridade das Cidades Patrimônio Cultural da Humanidade”, (Hidaka, 2011; Zancheti & Hidaka, 2011; Zancheti & Hidaka, 2012). Both were funded by Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq) and the latter also received funding from the Getty Conservation Institute, Los Angeles, USA.

3. Interpretation of the data obtained from each group of stakeholders about the variables

The ISC is calculated from the sub-indicators of significance, integrity and authenticity of the tangible and intangible attributes of the site. First, each of the sub-indicators is obtained by the weighted sum of the values resulting from the responses per group in the light of each of the concepts. Each group’s responses are weighted for each of the aspects by the local managers based on what role they play in the management process.

Finally, after calculating the authenticity, integrity and significance sub-indicators, the ISC is obtained by a simple formula:

$$I_{sc} = I_{sig} \cdot I_{int} \cdot I_{aut}$$

where:

I_{sig} is the performance sub-indicator for significance (or values);

I_{int} is the performance sub-indicator for integrity; and

I_{aut} is the performance sub-indicator for authenticity.

Should any of the sub-indicators be zero, the whole ISC will be zero. This is designed to reflect the equal importance of the indicators, so that one does not outweigh the others. Furthermore, the number of respondents is defined by the management team responsible for the monitoring activities, in the understanding that the more people are interviewed the more accurate the ISC will be.

STAGES OF IMPLEMENTATION

The monitoring system for Valongo Wharf should be implemented in the following steps:

Activity	Period	Responsible Party
Prepare a customised online system to post and process the data from the interviews	1 st half of 2016	IPHAN
List the attributes to be evaluated in light of the UNESCO values and criteria mentioned in the nomination, involving discussions between local and external specialists and the consequent formulation of the questionnaire to be used		IPHAN, IRPH and Management Committee
Identify groups of stakeholders to be approached for the study, based on the urban and social setting of Valongo Wharf Archaeological Site, together with the Management Committee of the site	2 nd half of 2016	IPHAN, IRPH and Management Committee
Gather data from stakeholders	1 st half of 2017	IPHAN
Collate findings		IPHAN
Publish findings	2 nd half of 2017	IPHAN



After the monitoring and data gathering process have been put in place, they will be done on a regular basis, probably every two years, so that the conservation of every aspect of the site over time can be evaluated, without this being seen as a replacement for more in-depth evaluations and diagnostic studies when deemed necessary.

6.B ADMINISTRATIVE ARRANGEMENTS FOR MONITORING THE PROPERTY

IPHAN, IRPH and CDURP have acted in consortium to protect and preserve Valongo Wharf Archaeological Site. The results of this supervision will be imparted by IPHAN in reports, every two years, to orient the administrative and supervisory actions of the Regional IPHAN, IRPH and CDURP offices, always informando the Steering Committee of Valongo Wharf Archaeological Site.

The Steering Committee will be created through a decree of the local government. It will be responsible for the management of Valongo Wharf Archaeological Site, its Buffer Zone as well as the Historical and Archaeological Circuit of the Celebration of African Heritage, as outlined in the nomination dossier de candidatura.

6.C RESULTS OF PREVIOUS REPORTING EXERCISES

In previous monitoring activities of Valongo Wharf Archaeological Site, we found that it is in a fair state of conservation, as attested by the diagnostic study undertaken as part of the Consolidation and Conservation Plan (annex). The site was fully inspected, measured and photographed in the first half of 2014. The portion of Valongo Wharf Archaeological Site that has been kept exposed as a representative of the whole area researched archaeologically has also been the subject of a visual description using 3D laser scanning, a high precision remote measurement and imaging technology, to provide an accurate record of the area for its future characterisation and the consolidation of the exposed archaeological structures. In the second half of 2014, the wharf was scanned in detail using two- and three-dimensional imaging technologies to create a comprehensive, detailed analysis of the site. This technology is essential for keeping track of the pace of deterioration of the structures, and is a reliable indicator of the current state of conservation of the physical remains.



Figures 137 and 138. Laser scans of the site (Image kindly ceded by archaeologist Erica Gonzáles, whom we wish to thank for her collaboration)



7. DOCUMENTATION

7.A INVENTORY OF PHOTOGRAPHS AND AUDIO-VISUAL MATERIAL AND AUTHORISATION FORMS

PHOTOGRAPHS:



Photo 1 - Front view of Valongo Wharf Archaeological Site. In the foreground, the remains of the Empress's Wharf, followed by the paving stones of Valongo Wharf. In the background, at the centre, a column erected as a memorial of the Empress's Wharf.

Photo: Milton Guran



Photo 2 - View of the Valongo Wharf Archaeological Site, December 2015.

Photo: João Maurício Bragança



Photo 3 - View of the Valongo Wharf Archaeological Site , December 2015.

Photo: João Maurício Bragança



Photo 4 - View of the Valongo Wharf Archaeological Site , December 2015.

Photo: João Maurício Bragança



Photo 5 - Aerial view of Valongo Wharf Archaeological Site,

Photo: João Maurício Bragança





Photo 6 - UNESCO plaque alongside the plaque declaring Valongo Wharf Archaeological Site cultural heritage of the city of Rio de Janeiro. Photo: Milton Guran, 2014



Photos 9 and 10



Photo 7 - Archaeological excavations at the Valongo Wharf Archaeological Site, in 2011. Photo: Tania Andrade Lima.



Photo 11 - ANDRADE LIMA, T. Archaeological Monitoring and Excavation of Valongo Wharf/ Empress's Wharf Project. Partial Report. Rio de Janeiro: Jan/2013, p.52.

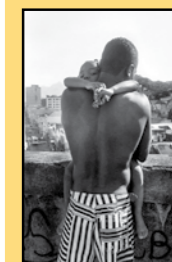


Photo 8 - Paving of Valongo Wharf. Note at the centre of the photo the alignment of the cobblestones which function as the gutter for the drainage of rain water and, on the left, the lateral border of the wharf's pavement, with flagstones carefully aligned. In the centre and to the left there are blocks pertaining to the paving of the Empress's Wharf. Photo: João Mauricio Bragança, 2014.



Photo 12 - Photo João Mauricio Bragança – December 2014



Photo 13 - Empress's Wharf. The flagstones. Photo João Maurício Bragança – December 2015



Photo 14 - Empress's Wharf. Cavities for clamps to attach the flagstones.
Photo: João Maurício Bragança, 2014



Photo 15 - Empress's Wharf. Detail of remnants of clamps to attach the flagstones.
Photo: João Maurício Bragança, December 2015



Photo 16 – Empress's Wharf. Detail of remnants of clamps to attach the flagstones.
Photo: João Maurício Bragança, 2014



Photo 17



Photos 17 and 18 show fragments (demonstrative blocks) the Empress's Wharf with its regular cobblestone paving. Below it the pé de moleque paving of Valongo Wharf can be seen.
Photos João Maurício Bragança – November 2014 (top) and December 2015

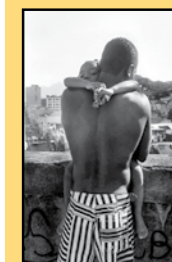




Photo 19 – Empress’s Wharf. Spout for draining off rain water.
Photo: João Mauricio Bragança, 2014



Photo 20 - Praça Municipal, now Praça Jornal do Comércio, in 1906. The sea can be seen in the background, and on the far right the Companhia das Docas Pedro II building.
Photo by Augusto Malta (public domain), Arquivo Geral da Cidade do Rio de Janeiro (Municipal Archives)



Photo 21 - Aerial view of the archaeological site – Aero-photometry 2013.
Photo João Maurício Bragança



Photo 22 - Blocks of flagstones revealed in Front 1/Stretch 1.
Source: ANDRADE LIMA, 2013, p.15



Photo 23 - Iron drainpipe under the structure. Source: Ibid., p.35



Photo 24 - Drain spout set in (hewn) flagstones of Empress’s Wharf. Source: Ibid., p. 36

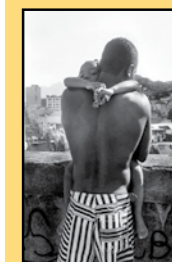




Photo 25 - Flagstones, steps and parallel cobblestone paving revealed in front 2.



Photo 26 - Source: ANDRADE LIMA, ibid.



Photo 27 - South Section (left) and part of the West Section (right), divided by the Valongo Wharf gutter Source: Ibid., p. 44



Photo 28 - Parallel paving associated with the Empress's Wharf, West Section. Source: Ibid., p. 46



Photo 29 - Clamps or anchors used to fix the stones. Source: ANDRADE LIMA



Photo 30 - stain around the remains of an iron clamp. Retrô archive. September 2014 – p.16

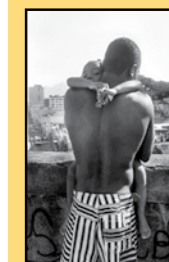




Photo 31 - Mooring ring embedded in the stone.
Source: ANDRADE LIMA, 2013, p. 55



Photo 32 - Ferrous metal mooring ring exposed to weathering attached near the edge of the stonework.
Source: ANDRADE LIMA, 2013



Photo 33 - Ferrous metal mooring ring displaying the way it was attached to the rock using lead.
Source: ANDRADE LIMA, 2013



Photo 34 - Source: ANDRADE LIMA, idem



Photo 35 - Source: ANDRADE LIMA, idem



Photo 36 - Section of paving stones from the Empress's Wharf overlying the long section of slabs from Valongo Wharf Source: ANDRADE LIMA, 2013, p. 55

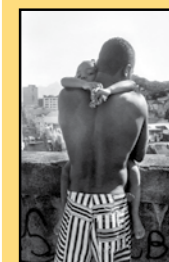




Photo 37 - Continuation of the above photo to the right.
 Source: ANDRADE LIMA, 2013, p. 55



Photo 38 - Detail of the above photo.
 Photo: João Maurício Bragança, October 2014



Photo 39 - Trench 17: section of parallel paving stones removed to make way for infrastructure developments in the area.
 Source: ANDRADE LIMA, Ibid., p.25



Photo 40 - Intervention made after the Empress's Wharf was built.
 Source: Ibid



Photo 41 - Cornerstone of Cia Docas D. Pedro II.
 Source: Ibid.



Photo 42 - Front 4 – paving stones indicating the existence of a gutter.
 Source: Ibid., p. 69

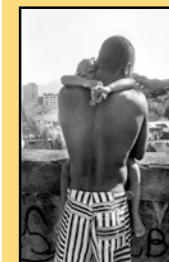




Photo 43 - Kerbstones and gutter described above.
Source: Idem, p. 70



Photo 44 - Water drainage network for Valongo Wharf.
Source: Ibid., p.84



Photo 45 - Length of wood.
Source: Ibid., p.85



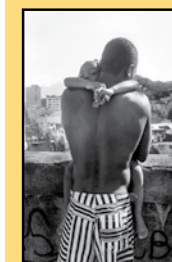
Photo 46 - Fountain in the former Praça Municipal.
Source: Ibid., p.79

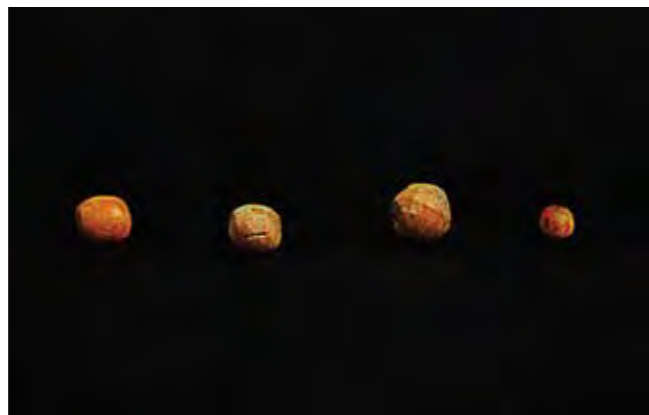


Photo 47 – Rounded beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança

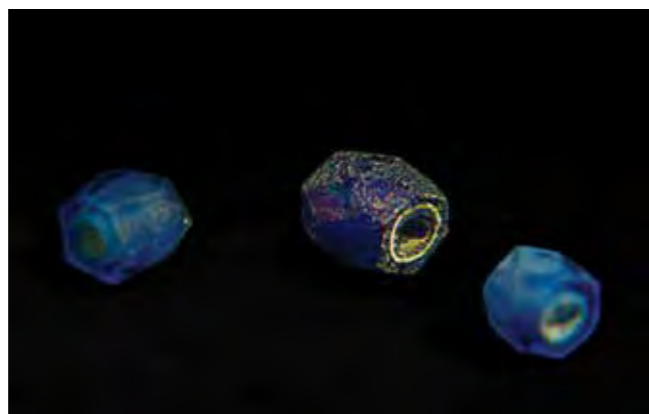


Photo 48 – Cylindrical bead – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014





**Photo 49 - Coral beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014**



**Photo 50 – Faceted blue beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014**



**Photo 51 – Tubular beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014**



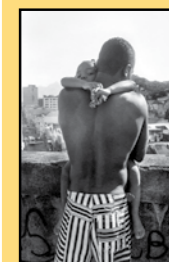
**Photo 52 – Blue tubular beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014**



**Photo 53 – Bead made from a seed - Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014**



**Photo 54 – Glass bead. Wharf 1 Trench 11 2/3.
Photo: João Maurício Bragança, 2014**





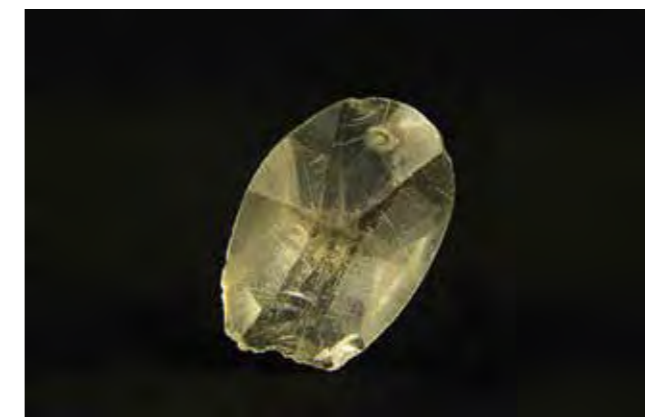
**Photo 55 – Fragments and beads of red coral of the *Corallium* and *Paracorallium* genera, known as precious coral.
Photo: João Maurício Bragança, 2014**



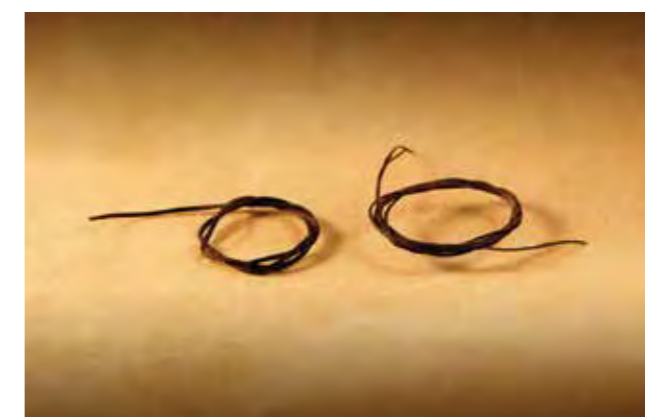
**Photo 56 – Malacological material: shells collected from the site.
Photo: João Maurício Bragança, 2014**



**Photo 57 - Malacological material: shells collected from the site.
Photo: João Maurício Bragança**



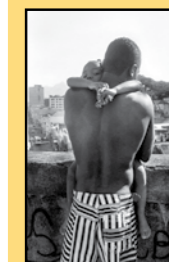
**Photo 58 - Crystal used as a pendant – Wharf 1 L98.
Photo: João Maurício Bragança**



**Photo 59 – Pre-forms of rings made from plant fibre – Valongo Wharf.
Photo: João Maurício Bragança**



**Photo 60 – Wooden pendent of crossed-fingers.
Photo: João Maurício Bragança, 2014**





**Photo 61 – Ceramic pipe. Gamboa Warehouse.
Photo: João Maurício Bragança, 2014**



**Photo 62 – Ceramic pipe.
Photo: João Maurício Bragança, 2014**



**Photo 63 – Ceramic pipe.
Photo: João Maurício Bragança, 2014**



**Photo 64 – Wood and non-ferrous metal Pipe.
Photo: João Maurício Bragança, 2014**



**Photo 65 – Ceramic pipe.
Photo: João Maurício Bragança, 2014**



**Photo 66 – Canine teeth.
Photo: João Maurício Bragança, 2014**

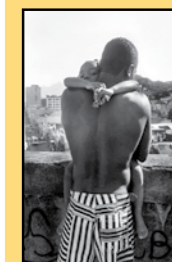




Photo 67 – Crab claws.
Photo: João Maurício Bragança, 2014

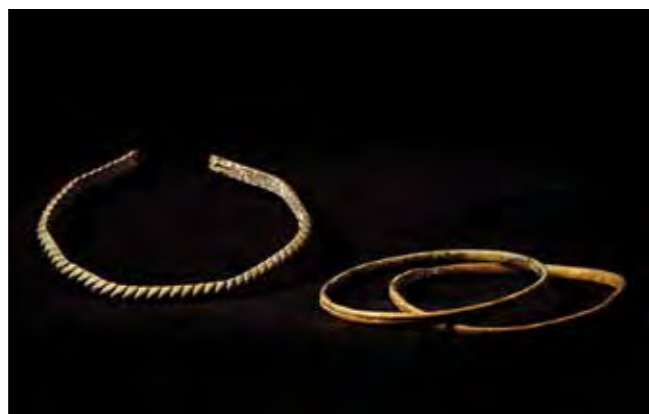


Photo 68 – Metal bracelets.
Photo: João Maurício Bragança, 2014



Photo 69 – Earring metal crossed-fingers.
Photo: João Maurício Bragança, 2014



Photo 70 – Pendant in the form of a crown.
Photo: João Maurício Bragança, 2014



Photo 71 – Archaeological processing stage undertaken at a provisional laboratory set up exclusively for this purpose at depot G (Galpão G), owned by the Rio de Janeiro city hall.
Photo: João Bragança



Photo 72 – 2nd Washing of the Wharf, 2 July 2013 –
Photo: João Maurício Bragança

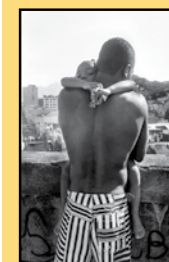




Photo 73 - 4th Washing of the Wharf, 12 July 2015.
Photo João Maurício Bragança



Photo 74 - Valongo Wharf Capoeira Circle.
Photo: Maria Buzanovsky. 2013.



Photo 75 - View of the seafront facade of Docas D. Pedro II. Photo taken from the book: TURAZZI, Maria Inês. Um porto para o Rio: images and memories de um album centenarian. Rio de Janeiro: Casa da Palavra, 2012.p.97. (Photo without date/author – Public Property)



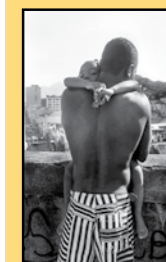
Photo 76 - View of the main facade of the Docas D. Pedro II building. In the foreground, remains of Valongo and Empress Wharves.
Photo:João Maurício Bragança, December 2015



Photo 77 - Valongo Hanging Gardens,
Photo: João Maurício Bragança



Photo 78 - Mr. Odilon, his daughter Thainá and Jéssica, Renildo's daughter – Valongo Hill, 2009
Photo: João Maurício Bragança





**Photo 79 – The Guardhouse of Valongo Hanging Gardens, 2008 –
Photo: João Maurício Bragança**



**Photo 80 – Yasmin Freitas – Valongo Hill, 2010 –
Photo: João Maurício Bragança**



**Photo 81 – Mr. Renildo, last inhabitant of the Guardhouse of Valongo Hanging Gardens, 2008 –
Photo: João Maurício Bragança**



**Photo 82 – Mr. Nato, of Afoxé Filhos de Gandhi, in the Valongo Hanging Gardens, 2008 –
Photo: João Maurício Bragança**



**Photo 83 - Second-hand bookshop, in Dockers' Square, 2009 -
Photo: João Maurício Bragança**



**Photo 84 – Samba Day at Pedra do Sal.
Photo: João Maurício Bragança, 2 December 2014**



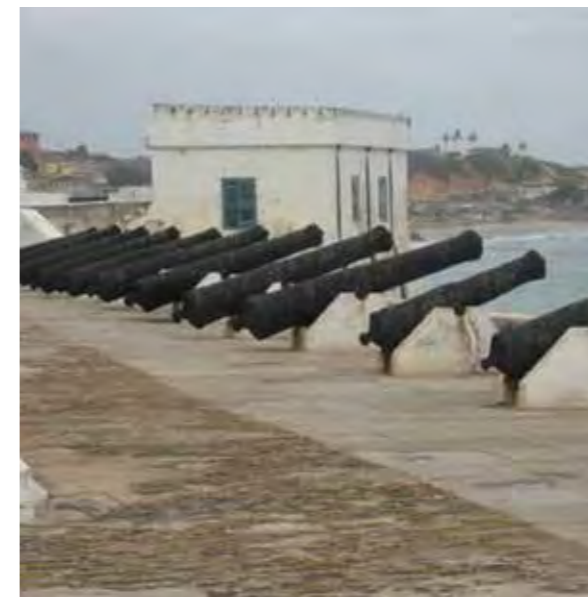
**Photo 85 – Drama production on Pedra do Sal, Black Awareness Day, 20 November 2014 –
Photo: João Maurício Bragança**



**Photo 86 – Symbolic washing of the wharf 9, 04 July 2015 –
Photo: Milton Guran**



**Photo 87 - Cidade Velha in Ribeira Grande. Photograph by Sébastien Moriset.
<http://whc.unesco.org/en/list/1310/gallery/>**



**Photo 88 - St. George's d'Elmina Castle in Ghana. Photo: J. Nyangila.
Fonte: <http://whc.unesco.org/en/list/34/gallery/>**



**Photo 89 - Ruins of Fort Gambia on Kunta Kinteh Island, Gambia | © Martijn Russchen/
WikiCommons <commons.wikimedia.org/wiki/File:Gambia_2010_-_St._James_island_0003.jpg>.**



**Photo 90 - Waterfront of of the Stone Town of Zanzibar |© Rod Waddington/WikiCommons
<[commons.wikimedia.org/wiki/File:Stone_Town_Waterfront,_Zanzibar_\(10163203685\).jpg](https://commons.wikimedia.org/wiki/File:Stone_Town_Waterfront,_Zanzibar_(10163203685).jpg)>**

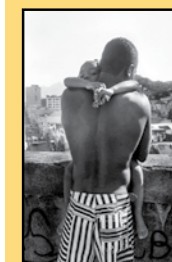




Photo 91 - Island of Gorée, Senegal | © Delphine Bruyère/WikiCommons <commons.wikimedia.org/wiki/File:2007-02-13_Ile_de_Goree_D_Bruyere.JPG>.



Photo 92 - Gateway of No Return. Ouidah, Republic of Benin.
Photo: Milton Guran



Photo 93 - Historic Bridgetown and its Garrison. Photo: Barbados government.
Source: <http://whc.unesco.org/en/list/1376/>



Photo 94 - Old Havana, Cuba.
Source: <http://whc.unesco.org/en/list/204/>



Photo 95 - Citadel of Sans Souci, Ramiers, Haiti.
Photo: <http://whc.unesco.org/en/list/180> Slavery-related sites in Brazil



Photo 96 - Historic Centre of Salvador –
Source: <http://whc.unesco.org/en/list/309>





Photo 97 - Cafua das Mercês, São Luís,
[http:// gazetacrateus.com.br/v2010sem-categoriaum-passeio-pela-historia-iv](http://gazetacrateus.com.br/v2010sem-categoriaum-passeio-pela-historia-iv).



Photo 98 - Auschwitz-Birkenau.
 Photo: <http://whc.unesco.org/en/list/31/gallery/>



Photo 99 - Prison on Robben Island, South Africa | © April Killingsworth/Flickr <www.flickr.com/photos/aprillynn77/406460697>.



Photo 100 - Public assembly held on 9 July 2015 to discuss PHIS-Porto.
 Photo: João Maurício Bragança



Photo 101 – Theatre production on Black Awareness Day at Valongo Wharf Archaeological Site,
 20 November 2014 – Photo: João Maurício Bragança



Photo 102 – Thiago Freitas and his daughter Yasmim in Ladeira do Valongo, 2009 -
 Photo: João Maurício Bragança

AUDIO-VISUAL MATERIAL

Vídeo: “Memórias do Cais do Valongo”/ “Memories of Valongo Wharf”

– 2014, 28:26 minutos

<https://www.youtube.com/watch?v=EAQranIgyCA>

Directors: Antonio Carlos Muricy e Carlo Alexandre Teixeira

Producer: Ana Carolina Oliveira

Director of Photography: Tuna Meyer

Sound and editing: Antônio Carlos Muricy

Produced by Kabula Artes e Projetos & ACIMBA

Valongo Wharf Archaeological Site

Propostal for Nomination as World Heritage

TERM OF AUTHORISATION FOR REPRODUCTION OF PHOTOGRAPH

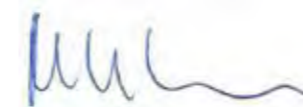
I, **Milton Roberto Monteiro Ribeiro**, *in arts* **Milton Guran**, brazilian, divorced, photographer, resident and living at Rua Terezina, 29/301, Santa Tereza, Rio de Janeiro, Brazil, as owner of the copyright of the annexed photographs, hereby authorise **UNESCO to use**, non-exclusively, the aforesaid images relative to the Valongo Wharf Archaeological Site, in all kinds of publication and support formats, without onus and for an unlimited period.

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Valongo Wharf Archaeological Site

Propostal for Nomination as World Heritage

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Valongo Wharf Archaeological Site
Propostal for Nomination as World Heritage

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Valongo Wharf Archaeological Site

Propostal for Nomination as World Heritage

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O Porto Importa project - funded by the city of Rio de Janeiro/CDURP

Rio de Janeiro, 3 September 2015


Carlo Alexandre Teixeira da Silva

Valongo Wharf Archaeological Site

Propostal for Nomination as World Heritage

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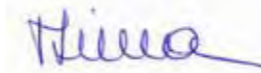
I, Tania Andrade Lima, Brazilian, married, archaeologist, resident and living at Rua Almirante Guillobel 111 ap. 302, Fonte da Saudade, CEP 22471-150, Rio de Janeiro / RJ, as owner of the copyright of the annexed photographs, hereby authorise **UNESCO to use**, non-exclusively, the aforesaid images relative to the Valongo Wharf Archaeological Site, in all kinds of publication and support formats, without onus and for an unlimited period.

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7.B TEXTS RELATED TO THE DESIGNATION OF PROTECTION, COPIES OF MANAGEMENT PLANS

FOR THE SITE OR OF DOCUMENTED MANAGEMENT SYSTEMS AND SUMMARIES OF OTHER PLANS

RELATING TO THE SITE.

Valongo Wharf Archaeological Site is protected by Federal Law 3924 of 26 July 1961 (Archaeology Law), which covers archaeological and pre-historic monuments. To provide legal protection, a site must be registered with IPHAN by means of a registration form, as set forth in article 27 of said law.

Art 27. Diretoria do Patrimônio Histórico e Artístico Nacional shall maintain a register of the archaeological monuments in Brazil, in which shall be registered all the sites discovered, according to the terms of this law, as well as those that are discovered in the future by whatever means.

Below is a summary of the main points on the Valongo Wharf registration form:

The area where the site is situated is also protected by IPHAN through directive 135 of 2013. On a municipal level, the site area is part of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS) 394/1987 and is an Area of Special Urban Interest.

The annex contains:

Registration Form for Valongo Wharf Archaeological Site;

APAC SAGAS 394/1987;

Statutory Law designating the Area of Special Urban Interest (AEIU do Porto do Rio);

Inventory of the buildings preserved in the buffer zone;

Plan for the Consolidation and Conservation of Valongo Wharf Archaeological Site;

Management Plan for Valongo Wharf Archaeological Site.

7.C FORM AND DATE OF THE MOST RECENT REGISTRATIONS OR INVENTORY OF THE SITE

The most recent inventory of the archaeological site was conducted using laser scanning, a high precision remote measurement and imaging technology, to provide an accurate record of the area for its future characterisation and the consolidation of the exposed archaeological structures.

All the properties preserved by the Cultural Protected Area in the buffer zone were inventoried in 2014.

7.D ADDRESS OF THE INVENTORY, REGISTRATION FORMS AND ARCHIVES

The registration form for the archaeological site is kept in the IPHAN/Rio de Janeiro archives, as is all the information about federal listed heritage and the inventories and directives for the area around Valongo. The mock-up is also at IPHAN/RJ.

The documentation relating to the municipal protection of APAC SAGAS is in the IRPH archives.

Copies of the process of inscription on the UNESCO World Heritage List will be kept in the IPHAN archives in Brasília and Rio de Janeiro and the IRPH archives in Rio de Janeiro.

Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN Brasília

Address:

SEPS Quadra 713/913 Sul, Bloco D,

Edifício IPHAN, 5º andar – Asa Sul

Brasília/DF

70390-135

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Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN Rio de Janeiro

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Address:

Rua Gago Coutinho, 52, 3º andar

Rio de Janeiro/RJ

22221-070

Brazil

Tel: 55 21 2976-6626/2976-6615



Type of Registration	Entity	Address
Inclusion of Valongo Wharf Archaeological Site on national registry of archaeological sites	IPHAN Rio de Janeiro	Superintendência Estadual do IPHAN no Rio de Janeiro Avenida Rio Branco, 46 Rio de Janeiro - RJ 20090-002 Brazil
Laser scanning of the archaeological site	IPHAN Rio de Janeiro	Superintendência Estadual do IPHAN no Rio de Janeiro Avenida Rio Branco, 46 Rio de Janeiro - RJ 20090-002 Brazil
Listing of buildings (at federal level) in the buffer zone	Central archive of IPHAN Rio de Janeiro	Rua da Imprensa, 16/8º andar Rio de Janeiro - RJ 20030-120 Brazil
Inventories and ordinances pertaining to the federal properties in the Valongo area	IPHAN Rio de Janeiro	Superintendência Estadual do IPHAN no Rio de Janeiro Avenida Rio Branco, 46 Rio de Janeiro - RJ 20090-002 Brazil
Listing (at state level) of Pedra do Sal	INEPAC	Instituto Estadual do Patrimônio Artístico e Cultural Rua da Quitanda, 86, 8º andar, Rio de Janeiro - RJ 20091-902 Brazil
Inventory and documentation of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)	IRPH	Instituto Rio Patrimônio da Humanidade Rua Gago Coutinho, 52, 3º andar Rio de Janeiro - RJ 22221-070 Brazil
Inventory of preserved buildings in the buffer zone	IRPH	Instituto Rio Patrimônio da Humanidade Rua Gago Coutinho, 52, 3º andar Rio de Janeiro - RJ 22221-070 Brazil
Archaeological finds from the site	IRPH – Archaeology Department	Galpão B - Gamboa Rua da Gamboa, s/n. Rio de Janeiro - RJ 20220-322 Brazil
Inventory of photographs for the proposal dossier		
Proposal for the inscription of Valongo Wharf Archaeological Site on the World Heritage List	IPHAN Brasília	Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN Brasília SEPS Quadra 713/913 Sul, Bloco D, Edifício IPHAN, 5º andar – Asa Sul Brasília - DF 70390-135 Brazil
Proposal for the inscription of Valongo Wharf Archaeological Site on the World Heritage List	IPHAN Rio de Janeiro	Superintendência Estadual do IPHAN no Rio de Janeiro Avenida Rio Branco, 46 Rio de Janeiro - RJ 20090-002 Brazil
Proposal for the inscription of Valongo Wharf Archaeological Site on the World Heritage List	IRPH	Instituto Rio Patrimônio da Humanidade Rua Gago Coutinho, 52, 3º andar Rio de Janeiro - RJ 22221-070 Brazil

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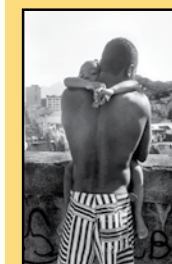
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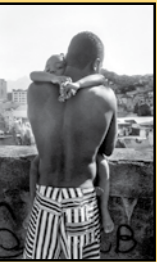
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9. SIGNATURE ON BEHALF OF THE STATE

ANNEX 1



**Meeting of the International Scientific Committee
of the Slave Route Project: Resistance, Liberty, Heritage
Cidade Velha, October 26 – 27, 2015**

We, the members of the International Scientific Committee of the UNESCO Slave Route Project, who participated in the statutory meeting of the Committee in Cidade Velha, Cabo Verde, wish to express the following:

Our deep gratitude to the Government of Cabo Verde – especially the Minister of Higher Education, Science and Innovation and President of the Cabo Verde National Commission for UNESCO, the United Nations Resident Coordinator of Cabo Verde, and the University of Cabo Verde – for the generous hospitality and expertise provided to the Committee’s meeting, the first to take place during the International Decade for People of African Descent (2015-2024) proclaimed by the United Nations General Assembly;

Our thanks to, and continuing support for, the Organization of the United Nations, its Member States, and members of global civil society who remain committed to the goals of the International Decade for People of African Descent, which are to make recognition, respect, justice and development a practical reality for all Africans and Peoples of African Descent;

Our acknowledgment of the foundational position of the nation of Cabo Verde, which can be credibly described as ‘ground zero’ for the historical origin and evolution of the transatlantic systems of enslavement that integrated in a global and organized system of domination and exploitation, Africa, Europe, the Americas, the Caribbean and Indian Ocean;

Our strong support to the ongoing efforts by the government of Cabo Verde to both document and preserve the tangible and intangible heritage of slavery and related practices, to commemorate and publicise this history via museums and education projects, and to conduct new research to better understand its dimensions and effects;

Our strong support to the proposals of inscription of sites related to the slave trade and slavery on the UNESCO World Heritage List. Special mention needs to be made of:

- the initiative of the city of Rio de Janeiro and the Federal Government of Brazil of proposing the archaeological site of the wharf of Valongo to be inscribed on the UNESCO World Heritage List, recognizing that it is a central site relating to the history of slavery and its legacies in the Americas;
- the initiative of the government of Angola, which has proposed the inscription of M'banza Kongo as a UNESCO World Heritage site, recognizing that it is one of the most significant historical sites relating to the Atlantic slave trade in Africa.

Our support, in the strongest terms, for the efforts of peoples of African descent to secure further recognition of their status, heritage, history and contemporary experiences.

We commit ourselves to support UNESCO and its Slave Route project to translate into operational actions the objectives of the International Decade for People of African Descent and to respond to its core themes of recognition, justice and development.

Recommendations

The members of the International Scientific Committee wish to submit to the Director General of UNESCO the following recommendations:

1. To call on UNESCO Member States to provide resources in order to undertake concrete actions towards the implementation of the programme of activities defined for the International Decade for People of African Descent (2015-2024) at national, regional and international levels.
2. To strengthen the links and coordination between UNESCO and other UN Agencies, academic institutions, organizations of the civil society and the private sector to coordinate efforts towards the achievement of the Decade’s objectives.
3. To encourage governments to adopt national legislation recognizing the slave trade and slavery as “crimes against humanity”, building upon the foundation of the Durban Declaration and Programme of Action.
4. To commit UNESCO and convince its partners to comprehensively support new approaches and methodologies to a better understanding of the processes of African enslavement, to develop pedagogical materials improving the teaching of the history, heritage and living culture of Africa and its diasporas, resistance and the struggle for freedom and recognition, and the contributions of Africans and people of African descent to the modern world.
5. To commit UNESCO and its partners to promote further actions to combat racial discrimination and to repair the historical and contemporary effects of slavery and the slave trade upon Africans and people of African descent.
6. To explore all the possibilities and modalities to mobilise additional extra budgetary funding and partnerships, including innovative actions, to support the development of a programme of research, outreach and public events in accordance with the goals of the Decade.
7. To provide necessary human and financial resources to the Slave Route Project in order for the Project to play a leading role in the implementation of the programme of activities of the Decade.
8. To commit UNESCO and its partners to build global and interregional itineraries of memory, which systematically link together numerous sites that are foundational to the global history and legacies of enslavement and the slave trade.
9. To commit UNESCO and convince its partners to recognising, researching and publically disseminating insights and information which can be found within oral narratives and everyday knowledge systems which have long been central to the lived experiences of enslaved peoples and their descendants.
10. To put in place a group of “Friends of the Project” to support the Project’s activities during the Decade.
11. As the question of reparations will be central to the Decade, the International Scientific Committee has debated this important question at length, and on the basis of these deliberations has agreed upon the following statement:



Cabo Verde Statement on Reparations for the History and Legacies of Slavery

We support recent calls by governments and civil society groups to make reparations a core component of the International Decade for People of African Descent. These calls both build upon, further extend and implement the Declaration and Plan of Action arising from the 2001 World Conference Against Racism held in Durban South Africa.

We also support the “Programme of activities for the implementation of the International Decade for People of African Descent” (UN resolution A/RES/69/16), as adopted by the General Assembly of the United Nations in November 2014. This programme speaks of “the untold suffering and evils inflicted on millions of men, women and children”; calls on States “that have not yet expressed remorse or presented apologies to find some way to contribute to the restoration of the dignity of its victims”; invites “the international community and its members to honour the memory of the victims of these tragedies with a view to closing those dark chapters in history and as a means of reconciliation and healing”; and calls upon “all States concerned to take appropriate and effective measures to halt and reverse the lasting consequences of those practices, bearing in mind their moral obligations.”

It should be evident from these statements and programmes, along with a now extensive body of research into slavery and its legacies, that the wounds inflicted by enslavement and the slave trades have not yet been fully recognized or repaired.

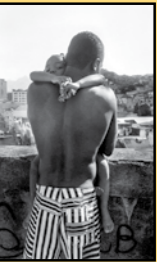
We therefore call upon governments and institutions responsible for historical patterns of enslavement to take immediate and comprehensive measures to repair these crimes, which are reflected in global patterns of poverty, inequality and racism.

This comprehensive action should include, at a minimum, the following measures:

- *Ethical reparations*: adopting additional legal measures that formally recognise enslavement and the slave trade as crimes against humanity at the national level.
- *Historical reparations*: investing resources and expertise into systematically documenting and publicising the local and international dimensions and various effects of these crimes against humanity.
- *Educational reparations*: taking effective steps to ensure that the history of enslavement and related practices be incorporated into teaching and pedagogy, so that future generations can both learn about and learn from these crimes against humanity and their continuing contemporary legacies.
- *Socio-economic reparations*: implementing a long-term programme of collective action to redress global patterns of discrimination, racism, unjust enrichment, vulnerability and marginalization which continue to mark the contemporary experiences of Africans and peoples of African descent.

Finally, we commit ourselves to promote scientific and legal research into enslavement and its legacies, to contribute to ongoing global efforts and debates, to examine the theory and practice of reparations, to marshal and apply the best available evidence, and to contribute to proposals for political, socio-economic and legal action.

ANNEX 2



Weaving the Second Skin: Protection Against Evil Among the Valongo Slaves in Nineteenth-century Rio de Janeiro

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This article presents some of the archaeological finds made at the Valongo Wharf in Rio de Janeiro, Brazil. Hundreds of thousands of enslaved Africans arrived at Valongo, in the first half of the nineteenth century, to be sold in Brazil's largest slave market next to the wharf. We analyze artifacts that were intended to protect their bodies against all kinds of misfortunes. Combined with scarifications and tattoos, these objects produced a second skin, highly social in nature, as shown by the abundant iconography depicting Rio's urban slaves during this period. We argue that such artifacts configured both resistance to domination and negotiation of less-disadvantageous positions in the slaves' harsh daily lives. Through the materiality of these objects—lost, forgotten, discarded, or hidden—we can glimpse the beliefs and strategies of Valongo slaves to cope with oppression, as well as their despair and their hopes.

KEYWORDS Valongo Wharf, Rio de Janeiro, Brazilian slavery, protective amulets

“In its natural state human skin is too thin for this world.
So men take care to see it grows thicker.”

Bertold Brecht, *In the Jungle of Cities*, 1988



FIGURE 1 An access ramp and platform at the Valongo Wharf and Empress Wharf site, Rio de Janeiro, exposed by archaeological excavations. *Photograph by authors.*

This article presents some of the archaeological finds discovered at the Valongo Wharf, which was constructed in 1811 adjacent to the biggest slave market in Brazil, in what is today's port zone of Rio de Janeiro. This market operated from 1779 until 1831—the year in which the trans-Atlantic slave trade was banned—and was one of the largest that existed in the Americas (Karasch 2000: 67). Hundreds of thousands of enslaved Africans passed through this wharf until the market ended its activities. However, clandestine trade may have continued at least until 1843, when the old wharf was buried under a landfill and a new and majestic wharf was built over it to welcome Princess Teresa Cristina de Bourbon, due to arrive from Italy to marry the Brazilian Emperor Pedro II.

Material culture recovered at the site originated from two major dumping areas containing a significant number of artifacts: (i) the lateral edge of the wharf, in which a sealed archaeological layer dated between 1811 and 1843 was found; (ii) the front of the wharf, in which a deep layer, dated from both the first and second halves of the nineteenth century, was identified. The first area was completely sealed by the landfill made in 1843 and was located 2–3 m below the surface. The second area was located 2–6 m beneath the surface, at levels corresponding to the seabed at the time (Figures 1 and 2). In its depositional history, the Valongo Wharf was subsequently landfilled in the early twentieth century for the construction of the port of Rio de Janeiro. This new landfill covered over all of the nineteenth-century evidence, which was revealed during the archaeological investigation.





FIGURE 2 Pavement of the Valongo Wharf, made from uneven stones, deeper and better preserved. A few higher sections of pavement from the Empress Wharf survive, showing cobblestone bricks. Later trenches dug for the installation of underground utility networks are clearly visible. *Photograph by authors.*

In this article we only discuss the artifacts that were interpreted as amulets, which were used by the enslaved individuals for their own physical and spiritual protection. Arriving mostly from Central Africa, with smaller contingents from West Africa and the East-African coast, the slaves brought with them cultural baggage that included an impressive repertory of spiritual practices, disseminated across the whole of sub-Saharan Africa. These traditional practices undoubtedly were adapted to new conditions and necessities when transplanted to the Americas, sometimes taking on different guises. However, the fact that very similar material culture is being encountered in archaeological sites in the USA, the Caribbean, and Brazil, and also reported in ethnographic accounts, suggests a deeper substrate that was maintained by these different groups even during their dispersal throughout the Americas.

In Rio de Janeiro, the use of amulets seems to have been intensified, judging by the large number of finds and also by the abundant iconography of urban slaves left by artists such as Debret, Rugendas, and others (Bandeira and Lago 2009; Diener and Costa 2002; Figure 3). Considering that amulets were designed to protect against all kinds of misfortune (as well as being used for aesthetic, social, and cultural purposes), this intensification appears to have been a response to the new and powerful enemy shared by these different groups: the white masters, who had torn them from their homeland and enslaved them.



FIGURE 3 Enslaved persons from different ethnic groups living in Rio de Janeiro. *Jean-Baptiste Debret, 1829.*

At the Valongo Wharf, Africa was still very much alive. Slaves were separated from their homeland by brutal journeys lasting one or two months. On arrival, their hearts, minds, beliefs, and practices were still deeply rooted in Africa, despite being now physically present in Brazil. The nonstop movement of ships arriving from and returning to the African continent, bringing a constant influx of new contingents of enslaved Africans over a period of at least 20 years, meant that this area always remained very closely tied to Africa, until it vanished under the landfill in 1843.

The people arriving at Valongo

Estimates indicate that approximately 4.8 million Africans arrived in Brazil during the period of the Atlantic slave trade, making the country the largest importer of



slaves in the Americas, according to the Trans-Atlantic Slave Trade Database, organized by David Eltis, Martin Halbert, David Richardson, and their colleagues (Eltis and Halbert 2008). The export economy—based on sugarcane, cotton, mining, and, later, coffee—generated a growing demand for slave labor, which reached its peak in the first half of the nineteenth century (Klein and Luna 2010: 74). The volume of disembarked slaves increased at a dizzying rate during this period, culminating in the record number of around 55,000 slaves per year between 1821 and 1830.

With the expansion of coffee cultivation, the nineteenth-century plantations in Rio de Janeiro began to play an increasingly important role in the slave market, especially in the first half of the century when figures reached previously unrecorded levels. Throughout the entire period of the slave trade, Rio was the largest port of arrival for Africans in the Americas, accounting for 48.5 per cent of the total importation of slaves for the Brazilian southeast as a whole—including Minas Gerais, Espírito Santo, Rio de Janeiro, and São Paulo (Florentino *et al.* 2004: 97–99). The numbers of slaves arriving in the port were unprecedented in the Atlantic context, being perhaps two to four times larger than all the slaves that disembarked in Cuba, for example, which was one of the most important slave areas in the Americas in the first half of the nineteenth century (Florentino 1995: 76). For the period spanning 1811–1842, the Trans-Atlantic Slave Trade Database allows us to estimate that at least 620,000 people disembarked in Rio de Janeiro (Eltis and Halbert 2008). Given that this was the period when the Valongo Wharf was operating as the point of arrival for slaves (officially between 1811 and 1831, and perhaps unofficially until 1843), approximately half a million Africans, at least, can be estimated to have arrived there.

Although the port of Rio de Janeiro received slaves from many different origins, traders always showed a clear preference for concentrating their transactions on Central Africa. (We use the term “Central Africa” to describe a region which some other scholars have referred to as “West Central Africa.”) This was due to the favorable currents and winds on the route between the two regions—which considerably reduced the journey time and, consequently, the human losses—and to the existence of strong commercial trade systems between Rio de Janeiro and specific ports like Luanda, Benguela, Loango, and Cabinda (Klein 1972: 909; Miller 1988: 468; Slenes 1983: 570, 576). The slave ships sailing from Central Africa corresponded to 79 per cent of all those docking in the city between the late eighteenth century and the first half of the nineteenth century (Florentino *et al.* 2004: 94–102).

The mass presence of enslaved Africans living in Rio de Janeiro in the first half of the nineteenth century is incontestable. In demographic terms, Florentino (1995: 289) suggests that the African-born slave population in the period 1822–1835 was 75 per cent bigger than the Brazilian-born slave population. A similar figure was obtained by Karasch (2000: 42), who concluded that 73.3 per cent of the slave population was African-born in 1832, compared to 9.8 per cent Brazilian-born, with 16.9 per cent being of unknown origin. In specific terms of the number of slaves originating from Central Africa, the figures are equally high: for

1832, for example, it is estimated that they accounted for around two-thirds of the captives living in the city.

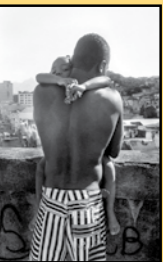
Accompanying the various groups from Central Africa living in Rio de Janeiro during the first half of the nineteenth century were those from other slave-trading regions. Although less numerous, they contributed to the city’s transformation into a mosaic of different ethnic, linguistic, cultural, and religious groups. It is worth noting that the prominence of Central Africa in the Rio slave trade meant that those coming from West Africa, mainly the Bight of Benin and the Bight of Biafra littoral—one of the most important in the Atlantic slave trade overall—amounted to no more than 7 per cent of the slave population, according to Karasch (2000: 53), or 11 per cent, according to more recent estimates made by Gomes (2011: 218). Among them were various distinct groups (Curtin 1969: 291–298), including Islamized slaves, considered by the whites as literate, skilled, and proud (Karasch 2000: 64).

To all this cultural diversity we should also add the slaves who embarked from the east coast of Africa, who were generally known as Moçambiques, a designation that homogenized a considerable ethnic diversity. Because of the blockade imposed by Britain on the west coast of Africa with the intention of preventing slave trafficking, the slave traders resorted to the east-coast route as a strategy for circumventing this impediment. As a result, the proportion represented by these groups living in Rio de Janeiro leapt from a modest 2.3 per cent in the period 1795–1811 to around 20 per cent in the period 1811–1830 (Alpers 1999). An unequivocal fact, therefore, is that the slaves who arrived in Rio de Janeiro in the first half of the nineteenth century had very diverse origins, although they predominantly came from Central Africa.

The second skin of enslaved people at Valongo

The exquisite and richly-detailed iconographic record left by Debret, Rugendas, and others, focusing on slaves living in nineteenth-century Rio de Janeiro, attests to the intensity of their strategies for covering the skin—their most exposed organ and thus directly responsible for absorbing the brutalities inflicted upon them (see Bandeira and Lago 2009; Diener and Costa 2002; Figure 3). Karasch (2000: 188–189) refers to the idea, mentioned by a traveler and perhaps common among some sectors of the population, that the slaves had “thin skin,” an allusion to their low resistance to the harsh living conditions in the urban environment.

Along with clothing, direct interventions such as scarifications and tattoos produced a second skin, which was highly social in nature (Knappett 2006). This second skin was combined with an impressive variety of objects covering their ears, neck, chest, back, arms, hands, and ankles—wherever the skin was fully or partially exposed. Among these objects were strings of different beads, earrings, bracelets, armbands, anklets, rings, and a vast range of pendants such as *figas* (hand charms), crystals, corals, animal teeth, shells, crucifixes, medals of Catholic saints, coins, and so on, usually conceived and used as powerful amulets. All this paraphernalia used in conjunction formed a protective layer for the user, which was not just aesthetic but also protective of the body against all kinds of ills.



Serving as an effective medium of social communication for the world's different cultures since the dawn of humanity, sending messages concerning what could or should not be said verbally, skin has always been a primary surface for imprinting and transmitting social codes. Consequently, everything placed on the skin is imbued with culturally attributed and symbolically expressed meanings. As a social construct, the body is a symbolic structure (Le Breton 2003), whose symbolism is constructed not only for its totality but also for each of its singular organs. In the case in question, skin comprises the body's principal organ that is exposed and visible. As Terence Turner observed (1980), the surface of the body is more than just the boundary of the individual as a biological and psychological entity, it is the boundary of the social self. While the epidermal surface of the human body functions as the limit between interior and exterior—the boundary between the individual and society—this *social skin*, in the sense given by Turner (1971), acts above all as a barrier and as “a narcissistic envelope protecting the individual from the chaos of the world,” as Le Breton puts it (2003: 25).

Knappett (2006: 239), exploring the ways in which mind, agency, and object are interconnected and become codependent, has developed the concepts of *layering* and *networking* as two types of interface between subject and object, that is, between the organism-agent-person and the world. The first concept—layering—is what most interests us here since it concerns the practices through which identity is “accumulated” in determined locations through the concentration of artifacts. Accumulation and layering, therefore, in a sense, are equivalent. The author problematizes the distinction between physical and metaphysical, bodily and spiritual, arguing that the skin of the body holds no more than the potential for being a metaphysical boundary. While, in the seventeenth and eighteenth centuries, as Benthien tells us (2002, cited in Knappett 2006: 241), skin was perceived to be porous, “interwoven with the world,” in the following centuries the image of the body changed as it became seen as closed and delimited by the skin as its ultimate frontier. Nonetheless, Knappett explores the idea that the notion of the person extends beyond the skin to incorporate artifacts, thereby surpassing this limit. This is the case of the blind and their walking sticks, potters and their wheels, or patients connected to hospital equipment that ensures their survival—situations in which the body extends beyond itself, making it difficult to delineate the contours of its surface. The body enables the interface between mind and matter, and, for this to occur, its margins amount to a permeable border zone, a process, much more than a rigid boundary.

Cosmetics and items of clothing—including the amulets mentioned above—are in direct contact with the epidermis and, as Knappett (2006) argues, comprise another layer or second skin, which is effectively a process of self-extension. Just as tattoos, for example, can be understood as “a kind of apotropaic practice, a means of strengthening the skin as a metaphysical boundary” (Knappett 2006: 240), so too the abundant material culture accumulated on the body by slaves in nineteenth-century Rio de Janeiro.

It was precisely the high visibility of skin that enabled the projection of strong symbolic meanings onto its different gradations of complexion. In the Euro-American universe, pale skin was fixed as a standard of beauty, evoking purity, morality, cultural refinement, and intellectual and social superiority. Dark

skin, in contrast, was transformed into its antithesis, associated with animality, filth, sensuality, and a low intellectual and social status. Recognizable at first glance, skin became an index of class and a primordial criterion for social exclusion as different colors were attributed with superior and inferior qualities.

Clearly it was no coincidence that the slaves worked so intensely to cover their skin, which was precisely the most pregnable and vulnerable part of their body and the main target not only of racial hatred and discrimination, but also the constant and vicious floggings that lacerated their bodies. The need to *thicken the skin* to be able to withstand such torments led them to place a new layer over it, an additional envelope to protect their bodies. At the same time, this social skin sent out messages concerning ethnic and cultural identities, positions in the social and religious hierarchy, the belonging to particular groups, and other meanings shaped by the sociocultural context, as well as displaying their resilience against any harm that others might wish to inflict upon them.

Almost always on show, the talismans mentioned above were only hidden under a few circumstances, such as the case of the *bolsas de mandinga*, which were small bags used as amulets. Although kept in sight, generally hung from the neck, their contents were carefully hidden inside (e.g., pebbles, seeds, hair, roots, crystals, bones, among others), protected from view, leaving the observer to imagine what they might contain. Generally speaking, the amulets were visible and readily identifiable.

One aspect little explored by those authors who have depicted, described, and analyzed the amulets used by Africans and their descendants is their active quality. Rather than imagining them as merely passive objects that provide a protective envelope against misfortunes, we should also see them from another perspective. Not only did the social skin woven by symbolic compositions tell everyone that here was a body protected against evil in all its manifestations, it often also ensured that any harm aimed towards it, especially sorcery, would be blocked and returned to their point of origin. In other words, the amulets often may have acted as shields and weapons simultaneously as part of an effective system of symbolic communication. This possibility would imply danger and risk to all those who tried to attack the integrity of a body that was “closed” or at least protected—whether slave owners against their slaves, sorcerers against their intended victims, or individuals simply desiring the unhappiness, misfortune, or death of those they disliked. Persisting with the attack would mean coming up against someone under protection, a fact that, at the very least, would demand caution.

The various categories of objects found at Valongo, employed in the fabrication of this second skin by enslaved persons to protect their bodies and spirits and interpreted as amulets, included: beads, sea shells, crystals, plant fiber and metal rings, *figas* (hand charms), copper objects, perforated coins, amber and fossil resins, corals, crucifixes and medals, animal horns, teeth and claws, rattles, and (probably) keys.

Beads

Encountered in their hundreds at the Valongo site, beads were one of the most common and well-documented items brought to Brazil as a result of the diaspora, used as much in West Africa as on the east coast and in Central Africa. Depicted by Debret and Rugendas in their watercolors, they were also mentioned by travelers



who passed through Brazil. For example, Koster (1942: 326–327) referred to the use of green beads by old sorcerers, imported from Africa as protection against gun shot. The beads were used around the neck, hips, wrists, and ankles, commonly interspersed with numerous other kinds of amulets, such as shells, *figas*, animal teeth, crucifixes, copper coins, and so on, which further increased the protective potential of the cords. Carvalho (1892: 211), on a voyage through the Lunda region of Angola, states that its inhabitants also used cords around their necks, with or without beads, sticks, fruit, dolls, small horns, animal teeth, metal tubes, and so on, as amulets to protect themselves against evil. In Rio de Janeiro, Debret showed the intense use of cords of beads mixed with other objects by enslaved persons in the first decades of the nineteenth century.¹

Around 2,000 beads were recovered from the Valongo site, fabricated from a variety of raw materials using distinct techniques, forms, and colors (Figure 4). Although most were made from glass of European origin (in monochrome, bichrome, and trichrome), some were made from shells, coral, amber, seeds, ceramics, minerals, and wood.

One unusual finding was a small, round, metal box with a hinged lid, decorated with engraved motifs depicting a scene with a sailing boat, surrounded by vegetation and geometrical patterns (Figure 5). This box was preserved just as it had been left at the moment of being lost, abandoned, or discarded. Inside were found around 1,200 beads, the more numerous being around 1 mm in diameter.

The African-American archaeological literature contains various references to the discovery of bead necklaces in slave contexts (e.g., Deagan and MacMahon 1995; Handler and Lange 1978; Yentsch 1994). In an article published in 1996, Stine et al. recorded the predominance of blue beads in a sample of 1,676 coming from 26 historical sites, making up 26.7 per cent of the sample. The authors argued that, given the absence of African parallels, the symbolism of this particular color must be an exclusively African-American phenomenon. However, this interpretation is debatable, and already questioned in fact by DeCorse (1999), who suggests that the prevalence of blue beads may arise from a range of different factors, including socioeconomic status, specific religious beliefs, or cultural affiliation. Moreover it is found in some sites (see Russell 1997) but not all. In a slave cabin located in Virginia, for instance, Lee (2010) describes a predominance of white beads. Among the 165 items discovered, 65 per cent were white and just 20 per cent were blue.

In Brazilian archaeology there are various accounts of beads at historical sites linked to slaves (Lima *et al.* 1993; Souza 2010: 219–221; Symanski and Souza 2001). However, the largest sample found so far was recovered during excavations of the “Ancient See of Salvador” carried out in the present-day Praça da Sé (See Square) location in Salvador, Bahia. This assemblage of beads consisted of a total of 2,621 beads directly associated with the skeletons of slaves buried at the site. A study carried out by Tavares (2006) indicates that 37 per cent of this total consisted of white beads with just 19 per cent being blue. The stratigraphic position of the finds at the Ancient See site enables them to be chronologically linked to a period spanning from the second half of the eighteenth century to the start of the nineteenth, when there was a considerable influx of West-African



FIGURE 4 Beads and adornments in different materials, forms, and colors, recovered at the Valongo Wharf site. Photographs by authors.



FIGURE 5 Metal box with hinged lid, decorated with geometric designs and a scene with a sailing boat, containing 1,200 mm-sized beads, recovered at the Valongo Wharf site. Photographs and image by authors.

groups to Salvador. In Rio de Janeiro, during the first half of the nineteenth century, the largest number of arrivals comprised slaves coming from Angola and the Congo. At Valongo, blue beads clearly outnumber the others, comprising almost half the sample, followed by white beads, which is the opposite of what was observed in the Ancient See of Salvador. The high popularity of blue beads in the Brazilian samples undermines the hypothesis of Stine *et al.* (1996) that these are an exclusively African-American phenomenon. Other factors need to be considered here which may have had a marked influence on the frequency of particular colors in the New World samples. These factors include the beliefs and magical practices of ethnic groups most prevalent during the period and regions under study—West Africans in Salvador and Central Africans in Rio—and the market availability of bead types within the trade networks uniting Europe, Africa, and the Americas. Such multiple factors make the attribution of meanings a highly complex issue in this case.

Shells

More than 200 shells of marine gastropods from the *Cypraeidae* family have been found either on or close to the Valongo site. Known in Portuguese as *búzios* and in English as “cowry shells,” the majority of those discovered belong to the species *Monetaria moneta* (Linnaeus 1758) and *Monetaria annulus* (Linnaeus 1758). These species occur only in tropical waters in the Indo-Pacific region, including the southern and eastern coasts of Africa. They do not occur in West Africa or the Central African region, and are non-existent in South America. The fact that the shells of these mollusks were intensely used as a medium of exchange in different parts of Africa, Asia, and the Pacific Islands led to their scientific name, which



FIGURE 6 *Cypraea* sp. shells, perforated for use as pendants (top left and right); the example on the top right still has the copper ring used to suspend it. A *Monetaria annulus* shell with incision and perforation (bottom). Artifacts recovered at the Valongo Wharf site. Photographs by authors.

alludes to their monetary function. Oval-shaped with a coloring between white and yellow, the shells of *Monetaria moneta* and *Monetaria annulus* are polished and shiny like porcelain, with a toothed opening down the middle of their flat under-surface, as well as a golden ring surrounding the most protuberant section of their dorsal region. Their hardness and resistance give them considerable durability.

Also recovered was a single shell of *Cypraea zebra* (Linnaeus 1758), a species that occurs along the entire Atlantic coast of the Americas, including Brazil, where it can be found from Maranhão to Santa Catarina. Another two shells of the *Cypraea* sp. were also discovered, perforated for use as pendants: one has a circular perforation, while the other still has the copper ring used to suspend it (Figure 6). Both are very difficult to identify at a species level due to the close similarity among some of the more than 100 species of this genus.²

Imbued with beliefs and symbolic properties, the cowries became so popular that they are omnipresent in the material culture of many African groups. They decorate clothing or are attached to adornments, masks, musical instruments, and ceremonial objects, providing protection to those wearing or carrying them (Lody 2010). The North-American archaeological literature has records of cowry shells at sites connected to slaves, sometimes as isolated finds (Wilkie 1995), sometimes in funerary contexts (Bianco *et al.* 2006: 387; see Armstrong, 1999: 180 on shells from the Indo-Pacific region) or forming necklaces (Handler and Lange 1978), among other examples.

Crystals

One of the groups that made intense use of crystals and stones, which they considered sacred, were the BaKongo. Their original territory, Watu Wakele, where all cultures and religions are held to have been born, is home to the Crystal Mountains, a mountainous region extending across Equatorial Guinea, Gabon, Republic of Congo, Democratic Republic of Congo, and Angola, parallel to the Atlantic Ocean. Difficult to access, the range's name comes from the quartz rock covering its surface. These mountains are sacred to some of the Bantu speakers, who considered it to be the place where all cultures and religions were born and the source of all knowledge (Mutwa 1964).

The value attributed to the transparency and brilliance of the crystals, and, by extension, mirrors and glasses, derives from the belief that they attract and capture benevolent spirits. Reflective objects have the property of allowing one to “see the other world” or to “see beyond,” associated with the idea of a spiritual consciousness mediated by their brilliance and luminosity (Thompson and Cornet 1981: 198–199). Thompson (1984: 118) observes the large quantity of rock crystals in *minkisi* from the Congo region. MacGaffey (1988: 196) similarly finds that, like fossilized resins, quartzes were also included in many *minkisi*—a constant presence in magical practices of groups from Central Africa.

The archaeological literature abounds in references to crystals found at African-American historical sites. Among many others, Leone and Fry (2001: 152), conducting a survey of artifacts related to spiritual practices among the slaves of Annapolis, Maryland, encountered a significant quantity of crystals. In this same

publication (Leone and Fry 2001: 144), the authors describe another find made in the same region, at the Charles Carroll House: a group of artifacts discovered in the corner of a room in an eighteenth-century house. These comprised a set of a dozen quartz crystals, perforated bone discs, a dark pebble from a river, the base of a pearlware bowl with a blue asterisk, and two dated coins. In an area occupied by slaves at Monticello—the plantation owned by Thomas Jefferson in Virginia—Klingelhofer (1987: 116) describes the discovery of a large natural crystal, along with the lid of a pressed and faceted crystal decanter, the base of which was broken to make the object more functional. Armstrong and Fleischman (2003: 47) describe the grave of a young woman in a Jamaican plantation dating from the eighteenth century, in which a pecked crystal stopper was placed immediately above the coffin.

Dozens of crystals were recovered at the Valongo Wharf and from the immediate surrounding area, both clear and colored, in hues like violet (amethyst), yellow (citrine), and gray (smoky) (Figure 7). These crystals included columnar prisms of quartz and dozens of flakes of hyaline quartz (rock crystal). In addition, objects such as crystal chandelier drops and perfume bottle lids, apparently used as pendants or as elements of earrings and necklaces, were uncovered (Figure 8). Very similar chandelier drops were found, as at Valongo, in a dwelling occupied by African descendants in a plantation in Kentucky, in the southern USA, which were interpreted as amulets by Young (1996: 144). The faceted and pointed form of these drops mimics the shape of the quartz prisms, difficult to obtain in Rio de Janeiro. Probably originating from Minas Gerais, these clear and colored crystals would have been brought to the city by slaves, who greatly admired them, as they worked as muleteers along the Caminho Novo (New Road) linking the two regions. Microflakings were found at one end of some of the quartz prisms at Valongo, suggesting their use as tools. The primary characteristics sought in these crystal prisms seem to have been their faceted, pointed, and reflective qualities. So much so that, in their absence, substitutes were sought in items of material culture thrown away by the dominant sectors—in this case, crystal chandelier drops and perfume bottle lids. Nowadays, crystals are imbued with symbolic properties by a number of African-origin religions. They provide strong protection against negative forces, since it is supposed that their reflective quality, especially in the case of the pointed crystals, can repel evil. In principle, the negativity may be believed to rebound off the crystal and return without being absorbed, thereby protecting the body.

Plant fiber and metal rings

Also recovered from the Valongo site were dozens of rings made from the fiber of the *Attalea funifera* palm,³ commonly known as *piassava* (Figure 9). These were found at different stages of fabrication, either plaited or twisted, along with a smaller number in plaited metal. The *piassava* fibers appear in impressive amounts in the lateral area of the wharf 2–3 m down, and in the nearby area at slightly varying depths. Being fairly hard, the *piassava* fibers were, and still are, used to make coverings and roofs, bindings, nautical ropes, brooms, brushes, baskets, and so forth. Despite the hardness of the fibers, they are flexible, an attribute that





FIGURE 7 Prisms, flakes, and cores of quartz crystal, both translucent and with examples of colored amethyst, smoky, and citrine, recovered at the Valongo Wharf site. *Photographs by authors.*

enabled the manufacture of the delicate rings discovered at the site. The presence of these plaited and twisted objects made from *piassava* and, to a lesser extent, from metal, indicates the emergence of new practices connected with the physical world of enslaved persons in Brazil. Clearly hybrid in form, these artifacts were a product of the cultural traditions brought from Africa, but also of the new context



FIGURE 8 Pieces of crystal chandelier and perfume lids recovered at the Valongo Wharf site including a natural faceted and pointed quartz prism (bottom left) and a chandelier drop, also faceted and pointed (bottom right). *Photographs by authors.*

into which the slaves had been introduced. Although the material chosen to make them was native to Brazil, the logic associated with the production of these rings seems to have much more ancient roots.

According to MacGaffey (1988: 191–192, 195–196), the use of plaited roots and stalks as amulets was common throughout Central Africa, along with the





FIGURE 9 Woven and twisted rings of *Attalea funifera* (piassava), recovered at the Valongo Wharf site. Photographs by authors.

placement of knots in *minkisi*. He observed that these objects visually represented powers that could be captured and kept under control. As Thompson contends (1984: 127–131), such principles arrived in the New World via the diaspora. In Cuba and Haiti, for example, amulets were very often strongly bound in order to ensure capture of the forces contained within. Among African-American communities in the USA, folded, tied, and knotted amulets also were used, as well as a type of root called “John, the Conqueror” as an element used as a love charm. In Brazil, the *ponto de segurar* used in umbanda reflects the same principle. This type of amulet is covered with fabric and tied very securely with string, indicating the ensnarement of the spirit contained inside. According to Congo mythology, the first *nkisi* was given to human beings by the divinity Funza, which was incarnated in a twisted root. As Fu-Kiau tells us (in Thompson 1984: 131), every time one sees a twisted root in a *nkisi* it is a sure sign that it possesses considerable force.

It is possible, therefore, that the woven and twisted *piassava* found in such profusion in the rings recovered from the Valongo site also served as a visual metaphor for the capture and control of supernatural powers, following the principles adopted by groups from Central Africa. In discussing this question, we cannot ignore the fact that the *piassava* proved to be appropriate for this purpose, since, as well as being widely available at the time, as demonstrated by its abundance in the archaeological layer, the plant is recognized for its resilience, allowing it to symbolize strength and control. At the same time, we can note the observation made by Professor Elisee Soumonni, an African researcher from Benin, during his field visit to the Valongo site, that the rings and bracelets made from plant fibers in West Africa are amulets intended to protect the body. Other fibers are used, but, for him, there was no doubt concerning the protective function of this kind of ring.

There are no reports of similar archaeological findings at sites associated with slaves, whether in Brazil, Central America, or the USA. Based on the present evidence, we may be finding a type of manifestation that emerged in Rio de Janeiro alone. Alternatively, we may be encountering a problem involving differences in preservation conditions and a plant fiber that degrades fairly easily and thus may not have been preserved at other sites associated with slaves which have been investigated to date.

Figas (hand charms)

According to Ewbank (1976), *figas* were the most widespread amulet in nineteenth-century Rio de Janeiro, used by people across all sectors of society.

Although frequently associated with African cultural traditions, *figa* compositions were popular in ancient Rome, with origins traceable back to the Middle East. Over time this symbolic element spread throughout Europe and subsequently to the Americas. A wide variety of materials were used in fabricating *figas*, including bone, wood, and coral, as well as other more-refined raw materials. For example, in Portugal at the start of the eighteenth century, Brás Luís D’Abreu described a *figa* as an item “customarily fashioned from gold, silver, ivory, or jet.” It could be worn on different parts of the body, on earrings, bracelets, and necklaces as charms, in bunches hung from the waist, on watches, tie pins, or even kept in wardrobes in the belief that it would bring money (Cascardo 1999: 392–393).

Figas were polysemic symbols in the eighteenth and nineteenth centuries, their meanings varying according to the user and context. They retain a little-known meaning from their European origin: a representation of coitus in which the thumb corresponds to the male organ and the index and middle fingers to the female organ (Cascardo 1999: 292). They appear in left-handed and right-handed versions. According to practitioners of some African-origin religions, left-handed *figas* are always used as protection against the evil eye. This was the meaning among many enslaved persons, and *figas* could be used either in isolation or in bunches of *balangandãs* to protect the user, give luck, stimulate good luck, or dispel evil, setbacks, and envy (Cascardo 1999: 392–393).⁴ Nowadays, *figas* are commonly used in a number of African-origin practices, carved from wood. Traditionally, preference has always been for the wood of rue (*Ruta graveolens*) and *guiné* (*Petiveria alliacea*) to repel an evil eye or neutralize harmful forces.

Although one of the best-known and popular amulets in Brazil, there are few records of *figas* found at archaeological sites, such as the Gongo Soco Mines in Minas Gerais (Junqueira 2002: 118–119). There are a few records of *figas* found at North-American archaeological sites, under Spanish occupation, dating from the sixteenth century. At an outpost in St. Augustine, Florida, dating from around 1565–1570, two bone *figas* were found, which were attributed to the Spanish.⁵ Others were also uncovered during excavations of a Spanish trading post in South Carolina, occupied between 1566 and 1587 (Orser 1994: 39). At Valongo, *figas* were recovered that were made from bone, wood, and copper, and were all left-handed, suggesting that they were intended to protect against negative influences and physical afflictions (Figure 10).

Copper objects

Copper has been intensely exploited and utilized in sub-Saharan Africa since prehistoric times, in particular in West and Central Africa, where some of the world’s most important deposits are found. In some contexts viewed as more useful than gold and silver, copper was considered to be an element of strength and protection (Bisson *et al.* 2000; Herbert 1984). Many African groups were skilled metallurgists, and turned copper into bracelets, anklets, ear decorations, rings, and neck rings used to protect the person against disease and sorcery, according to nineteenth-century accounts (Davidson 2004: 33). There are records of finds of copper objects in African-American archaeology (e.g., Armstrong 1999: 180). At the Valongo site, various copper amulets were recovered, including perforated



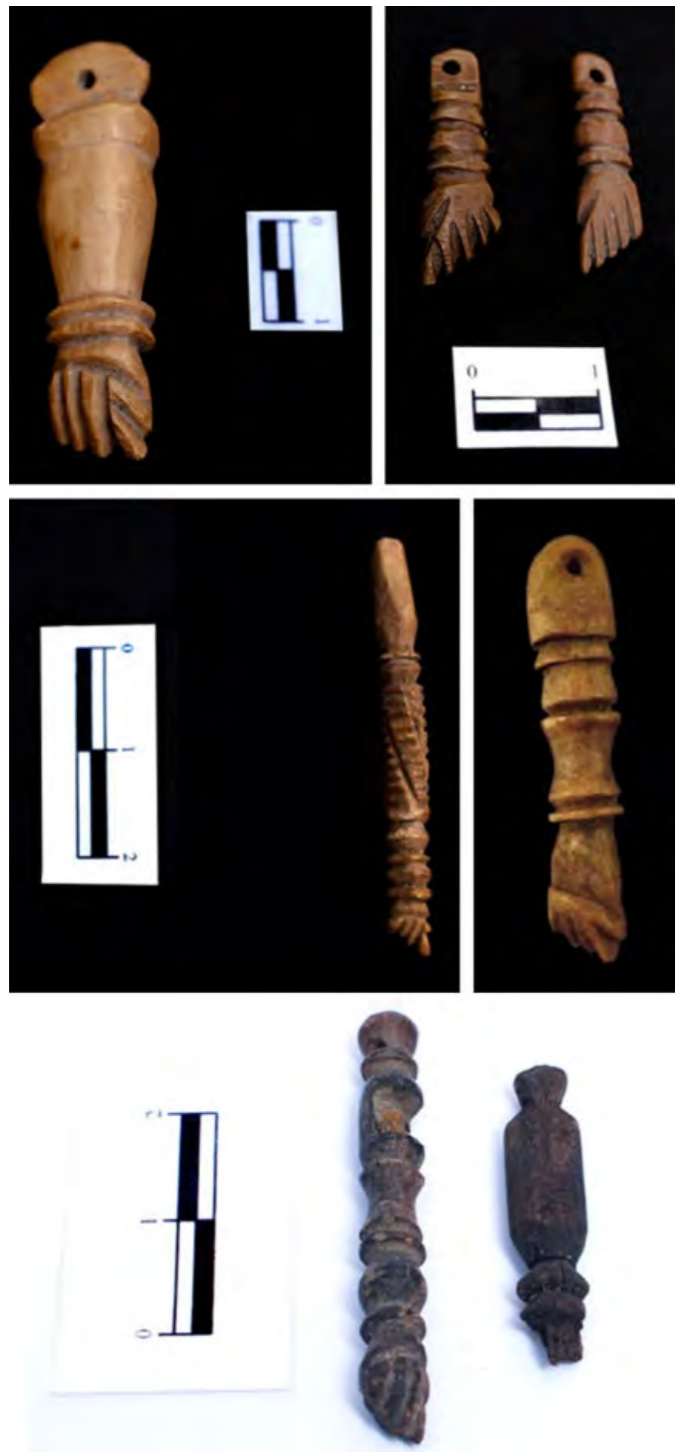


FIGURE 10 *Figas* made from bone and wood, with left-handed configurations, recovered at the Valongo Wharf site. Photographs by authors.

coins, bracelets, earrings, and pendants, providing possible evidence of the continuation of a multi-secular African tradition of using copper to protect the body (Figures 11 and 12).

Perforated coins

The use of coins as amulets is ancient and, at least in Western Europe, dates back to the pre-Christian era, as pointed out by Davidson (2004: 26–31) in his attempt to show that the practice was not derived exclusively from enslaved Africans in the



FIGURE 11 Copper bracelets and rings (left) and an earring with a copper *figa* (right) recovered at the Valongo Wharf site. Photographs by authors.

New World, as some North-American authors have argued. In fact, it was a type of amulet widely found in England from the Bronze Age onwards, used to protect against illness and witchcraft. The practice was probably incorporated by Africans following extensive contact with Europeans and became fairly widespread in the nineteenth century, especially in the Americas, where it retained the same meaning of protection against malevolent spirits, spells, and diseases.

In African-American sites, coins appear with and without alterations, and modifications include holes for suspension. At the New York African Burial Ground, whole coins covered the eye cavities in some graves (Perry and Woodruff 2006: 420–425), while perforated coins were recovered from the North Dallas Freedman's Cemetery in the neck and ankle regions of some skeletons. The two types also appear outside of funerary contexts at sites related to African Americans, as reported by various authors (Orser 1994: 41; Patten 1992: 6; Singleton and Bograd 1995: 131; Young 1996: 142), and also in Cuba (Dominguez 1986).

Young (1996: 148, citing Rawick 1977: 35) recounts that the children of a slave living in Wayne County, Kentucky, used a silver coin on a cord tied around the leg to ward away evil spells. One day, however, the slave's daughter left home without putting on the amulet and on the path close to the house her leg collapsed, leaving her unable to walk. He had no doubt that the absence of the protective coin had caused the problem. Similarly, in an 1881 historical novel called *O Mulato*, author Aluísio de Azevedo describes: “Mônica, a *cafuza* [a person of black and indigenous origin], a former wet nurse and slave, who was around fifty years old ... Around her neck she wore a string with a metal crucifix, a 200 réis coin, a *cumaru* bean, a dog tooth and a piece of resin set in gold” (Azevedo 1881; da Silva 2005).

Dozens of coins of different denominations were recovered at the Valongo site, most of them copper, several with perforations, and the majority dating from the





FIGURE 12 A half-moon copper earring recovered at the Valongo Wharf site (left). *Photograph by authors*. Excerpt of an engraving by Jean-Baptiste Debret, dated between 1817 and 1829, showing an enslaved *Moçambique* woman wearing an identical earring (right).

first half of the nineteenth century (Figure 13). Those with holes for suspension were very likely worn as amulets. The same use may have been made by the unaltered coins, judging by the occurrences already documented at other archaeological sites, in the specialized literature and in museum collections, by virtue of the strong symbolism associated with copper as a protective element.

Amber and other fossil resins

Amber is a fossilized or semi-fossilized resin which, in tropical areas, is produced by some plant species of the *Hymenaea* family, with the function of defending them from insects and microorganisms. Acting as an antiseptic and cicatrizant, the resin protects the tree against disease.⁶ This mineral of organic origin appears in a wide range of colors from white, pale yellow, and dark red to almost black, the most common being an orange-yellow. In some cases it may preserve its original form in the shape of a droplet. Amber was an important exchange item in Africa where it sometimes functioned as a currency, circulating across large trade networks via the hands of merchants, and thus reaching Brazil during the diaspora.

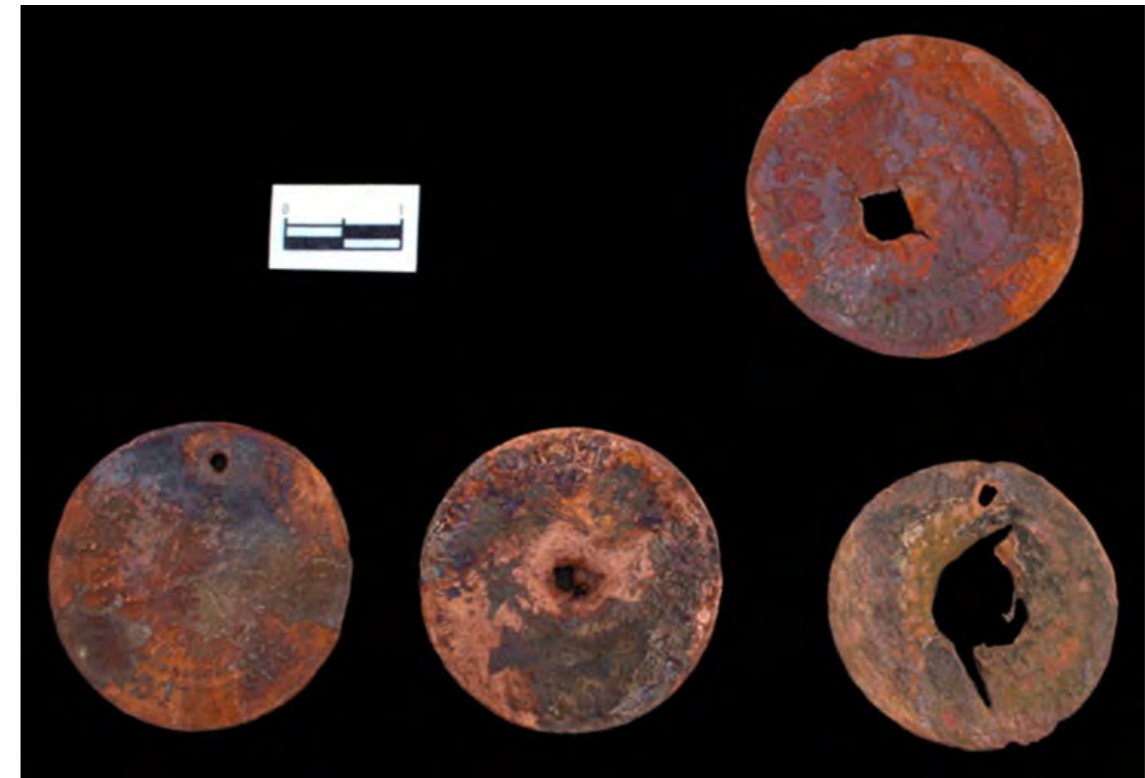


FIGURE 13 A 20 *réis* coin, dating from 1803, issued by the Lisbon Mint, with a square perforation close to the center (top right); an undated coin of unknown origin with an oval perforation towards the edge (bottom left); a 10 *réis* coin, dating from 1818, issued by the Rio de Janeiro Mint (bottom center); a 10 or 20 *réis* coin, dated between 1818 and 1823, of unknown mintage, with a hole in the center (bottom right). Artifacts uncovered at the Valongo Wharf site. *Photograph by authors*.

MacGaffey (1988: 196) records its use in *minkisi*, emphasizing the importance of this resin in the magical practices of Central Africa. Beads were made from amber and were traded in both Africa and Europe, being subsequently brought to the Americas. The grave of a woman excavated at the New York African Burial Ground contained a cord of beads around her waist. As well as glass beads, the cord included a single faceted amber bead, along with some shells (Bianco *et al.* 2006: 387). The natural protective function of the resin seems to have been symbolically appropriated and, in the form of an amulet, projected onto the human body for defense.

Paiva (1999) cites the legacy bequeathed by a woman called Barbara Gomes de Abreu e Lima, originally a slave from Sergipe d'El Rei and later freed in Minas Gerais. Declared in 1735, among the many items included in the estate were “a few gold rings weighing four eighths [of an ounce], a figure resembling Our Lady of the Conception weighing three and a half eighths ... a ball of amber, a string of corals threaded with gold, and a large coral with a suspended figa.” The inclusion of this resin among a list of gold and coral jewels attests to its high value, this



formerly enslaved individual being described as a “guardian of ancestral traditions, a priestess and an unequivocal example of feminine autonomy, mobility and power” (Paiva 1999: 58).

Beads and various forms of orange-colored amber were recovered from the Valongo site, in half-moon and drop forms, the rarity of the material indicating that these objects were invested with highly symbolic and hierarchical value (Figure 14). As well as these pieces, shapeless lumps of *in natura* yellow fossil resin were recovered, probably intended for the same purpose of protecting the body.

Corals

Corals are marine invertebrates of the *Cnidaria* phylum, which can be found in all oceans, either in isolation or in colonies made up of polyps that form calcareous skeletons underneath the tissue, serving as protection while simultaneously enabling them to anchor on the sea floor. After they die, new polyps grow on top of the skeletons, accumulating over many generations and forming large calcareous structures. Their colors vary from pure white to gradations of pink, salmon, blood red, and orange. The sample recovered from the Valongo site included fragments from two distinct genera of Octocorallia from the *Coralliidae* family: *Corallium* (Cuvier 1798) and *Paracorallium* (Bayer and Cairns 2003) (Figure 15). These included the so-called red corals or precious corals, which were used as adornments.⁷ While *Paracorallium* occurs in the Indo-Pacific region only, *Corallium* is more widely distributed throughout the Mediterranean and both shores of the Atlantic.⁸ This genre also occurs in Brazil, although only in species with white skeletons.

In addition to these corals, the excavations at Valongo unearthed fragments of bryozoans, invertebrate, aquatic (predominantly marine), sessile, and colony-forming animals that participate in the construction of reefs (Figure 15). They can be encountered at all depths, although they are more common in shallow and clear waters in the tropical seas. They are very similar to corals, being often mistaken for them, and it is this similarity that probably explains their presence in the archaeological record.

The corals are attributed with magical properties for curing and preventing a vast range of diseases, evil eye, spells, malevolent spirits, and misfortunes in general, having been appropriated over the course of time by different cultures and used as powerful amulets. Paiva (1999) cites the recurrent use of corals by enslaved and free sectors of the population in eighteenth-century Minas Gerais as proof of the integration of global markets taking place during the century and the role played by Africa in the trade between east and west. Identifying corals as items of great value, Paiva (1999) examines their harvesting in the Mediterranean and Indian Oceans and their use as amulets in European countries like Italy, Flanders, Holland, and France. Corals were distributed in regions of Africa from the fifteenth century onwards by Venetian traders and Portuguese navigators who brought large quantities from the Middle East, Asia, and the Mediterranean in exchange for gold. Corals were used exclusively by kings in the Bight of Benin region, in the former Kingdom of Benin (part of present-day Nigeria). Corals were also popular among the Ashanti or the Gold Coast (present-day Ghana), in Dahomey (present-day Republic of Benin), among the Yoruba (mainly present-day



FIGURE 14 Different amber forms and beads recovered at the Valongo Wharf site. Photograph by authors.

Nigeria), and in different regions of Central Africa, all areas that provided large numbers of enslaved laborers to Brazil.

Archaeological work at the Valongo site uncovered tubular and spherical coral beads used on cords of beads and bracelets, as well as fragments of red coral skeletons and also sections of bryozoans, which very probably served as amulets (Figure 15).

Crucifixes and medals

The archaeological assemblage from the Valongo Wharf contained a very substantial number of objects related to spiritual and magical practices with roots

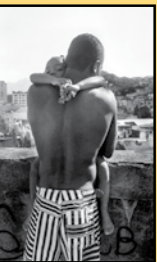




FIGURE 15 Fragments and beads of red coral from the *Corallium* and *Paracorallium* genera, known as precious corals (top left and right); the yellow tube among the fragments on the top left is from a polychaete. Fragments of bryozoans, easily mistaken for coral due to the similarity of form and calcareous structure (bottom). Artifacts recovered from the Valongo Wharf site. Photographs by authors.

in African cultures. These artifacts also included pendants of non-equilateral Latin or Christian crosses, showing a longer vertical axis, making them metaphors for Christ's crucifixion. In addition to these items, there were medals of saints worshipped by Catholicism, such as Our Lady of the Conception, Our Lady of the Graces and Saint Anthony, and others impossible to identify due to the heavy alteration of their surface features. Considering the context of Valongo and the mass presence of enslaved Africans at the location, the possibility should be

considered that these objects were related to them. This hypothesis is supported by numerous records by European artists who visited Rio de Janeiro in the nineteenth century, especially Debret, and depicted a large number of slaves wearing cross-shaped pendants.⁹

It is a far from simple task to uncover the meanings attributed to crucifixes and medals of saints by enslaved Africans. Part of the problem is the complexity of contact between Europeans and Africans, which preceded the advent of the slave trade. For Central Africa, the work of Jesuit missionaries began at the end of the fifteenth century. Their influence gave rise to what Thornton (1984) calls "African Christianity," which was inspired by Catholicism but had Bantu overtones (Souza 2005; Thornton 2002: 83–85; Thompson and Cornet 1981: 44; Vainfas and Souza 1998). The influence of Catholicism was undoubtedly intensified by the contact of slaves with European descendants in Rio de Janeiro, and, above all, by the pressure exerted by the Church and free society for African slaves to adopt the Christian faith.

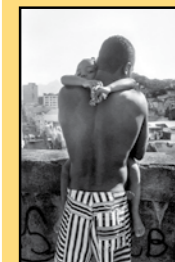
Karasch (2000: 342–375) examined crucifixes used by slaves and contended that the Christian cross had been adopted by captive Africans due to its correspondence with the BaKongo cosmogram. More recent studies of the use of crucifixes by Central Africans allow us to further the repertory of possible meanings attached to them. According to Souza (2005), people in Angola and the Congo adopted crucifixes based on their own cultural codes, reinforcing the interpretation made by Karasch (2000). According to Souza (2005), crucifixes were used in Central Africa by political leaders as a symbol of power, as well as a device for having contact with ancestral spirits, who could guide them in future actions or public discourses. These items also were used by ordinary people as talismans, for spiritual protection against misfortune, and for their healing properties. It is legitimate to assume that some of these meanings were previously known by Central Africans and were attached to crucifixes by slaves in the context of captivity. Such meanings also could be attached to medals. These pendants were likely used as protective elements, perhaps as powerful amulets used to protect the body. Saints such as Saint Anthony had great significance in some Central-African regions (Vainfas and Souza 1998), which could have influenced the choice made by some slaves to pick such a medal as an amulet. In Brazil, in the religious syncretism resulting from the mixture of African cosmologies with Catholicism, Our Lady corresponds in Central Africa to the first ancestor, the mother goddess.

Among the objects worn on the body by slaves, Karasch (2000: 361) emphasizes those related to Catholicism. These allowed their own beliefs and practices to be developed without persecution, punishment, or reprisal, so long as they remained concealed by Christian symbols. In addition to these meanings, some of the enslaved individuals may have genuinely adopted the Christian faith in all its attributes and practices.

Animal horns, teeth, and claws

According to Father Godefroy Loyer, who in 1714 published an account of the Kingdom of Issiny in West Africa, on the Coast of Guinea:

[T]hese fetishes express the different fantasies of each person ... The fetish of one may be a small piece of yellow or red wood; the other's might have some teeth from a dog,



or a musk tiger ... another's, a piece of filthy sheep horn, some spiny branches or perhaps some small cords made from tree bark (Carvalho 1892: 392).

Loyer (1714), while travelling through the Lunda region of Angola, tells of an encounter with a hunter who used the following amulets hanging from his neck: dried fruits, two beads, a wax-tipped deer horn, and a half-moon of ivory, which protected against all the different kinds of ills that could harm him.

At the start of the twentieth century, Ortiz (1906) reported that it was common for Afro-Cuban sorcerers to use horns as talismans, the practice probably having been introduced to Cuba in the form of amulets by captives coming from the Congo. Therefore, horns were used as protection against misfortunes in West Africa as well as in Central Africa. In 1826, Debret described the use of horns as talismans in Brazil, carried in the hands of enslaved Africans responsible for driving animal troops, offering protection against any evil that might assail them (Bandeira and Lago 2009: 245). Bovine horns with evidence of cuts were recovered from the Valongo site, which may have served as similar talismans (Figure 16).

Mammal teeth, especially those from swine, canines, and felines, are frequently described in the archaeological literature at sites linked to slavery, having been utilized as pendants by slaves, including in Cuba (Dominguez 1986: 18–19). Inlaid in metal, they were incorporated with threads of beads or used in isolation by Rio de Janeiro's slaves, as shown in nineteenth-century iconography, a practice maintained even today among practitioners of some African-based religions (Lody 2010; Paiva 2004).

Among the BaKongo, leopard teeth served as symbols of power (Thompson and Cornet 1981: 34), while wild boar teeth were used in symbolic compositions, such as *Vititi Mpaka Menso*, made with ox horn, or *Ngombo*, where boar teeth painted red and covered with wax signified a treatment to be followed by the person seeking advice. Some of these compositions were believed to protect against poisoning, a common practice in some regions of Africa and Brazil during the eighteenth and nineteenth centuries.

Dozens of canine teeth from *Sus scrofa*, the domestic pig, were found at the Valongo site (Figure 16).¹⁰ In Angola these animals are wrongly designated as wild boars,¹¹ and the same designation occurs in Brazil. According to some African-based religions, wild boar teeth could be used as amulets to protect the body, the animal's strength being transmitted to the wearer. Judging by the quantity in which they appear at the Valongo site, they were certainly highly revered amulets. None of the teeth recovered featured inlays.

As well as mammal teeth, the excavations also uncovered a dactyl from the pereiopod (or moveable finger) of the leg of a Brachyura decapod from the *Xanthidae* family (mud crab).¹² The condylar region of this black-colored crab claw had been filed and prepared to receive an inlay for future use as a pendant (Figure 16). The object has a shiny and satiny patina that seems to have resulted from intense use in direct contact with body sweat and fat. This evidence allows us to suppose that the amulet was well used, but eventually lost when it inadvertently fell out of the inlay.

Rattles

Small metal rattles were found at the Valongo site. These objects were designed to produce sensory stimuli through the emission of sounds and could be used to



FIGURE 16 Pig teeth, a cut horn, and a crab claw prepared for use as a pendant, recovered at the Valongo Wharf site. Photographs by authors.

perform a protective function in some West-African and Central-African cultures by pleasing the good spirits and frightening off the bad ones. The ethnographic and archaeological literature contain references to rattles from the Ivory Coast, which were suspended from rings and bracelets (Carise 1992: 121–123), used in women's braided hair (Yentsch 1994: 194), found in anklets, and on small children, who are always vulnerable to harmful and invisible forces (Carise 1992: 121–123). In Central Africa they were placed on some *minkisi* and used in public performances, destined not only to be seen, but also heard (MacGaffey 1988: 197). Yentsch (1994: 194) describes the discovery of rattles at an urban site from the eighteenth

century in Annapolis, Maryland, with the presence of slaves, in association with glass beads. In Brazil so far we have not identified any other record of rattles being found at historical sites related to enslaved or free Africans.

Keys

Keys serve to open or close, provide or prevent access, properties which can make them symbolically appropriate as protective amulets designed to “close the body” against evil. Worn ostentatiously at the waist by female slaves, as prints by Debret depict,¹³ keys also appeared recurrently in the bunches of *balangandās* found in Bahia (da Silva 2005: 66), just as they were found at the Valongo site. It is impossible to establish for certain that those recovered at the archaeological site had been used as amulets, since they comprise objects of everyday use, but the possibility has to be mentioned given the significance of such symbolic meanings.

Conclusion

The Valongo Wharf received a heterogeneous group of people, coming from different parts of West, Central, and East Africa. As archaeological evidence suggests, spiritual and magical practices influenced by individuals from these regions are represented at this site. Although having their own specificities, these practices intersect in a number of ways. It is our understanding that a belief in a continuous, flowing dialogue between the world of the living and the spiritual world (Sweet 2007: 21)—considered here as a pan-African cosmivision—was an important platform for the Africans who disembarked at the Valongo Wharf. Originating from different regions of their home continent and, in principle, without any mutual affinities, this shared platform allowed them to reinvent themselves and survive under the new conditions imposed upon them, coming together now in compliance with a new logic of ethnic awareness.

It was through this cosmivision that they constructed new collective identities and new belief systems, allowing them to deal with the anguishes, uncertainties, and hostilities resulting from their enslavement, as well as any sort of adversity related to their daily lives. From this worldview emanated explanations for the misfortunes that befell them and ways in which they should respond to such adversities. It also enabled them to create a variety of modalities of spiritual resistance, which provided them with the strength needed to create new forms of social action in response to the subaltern state to which they had been condemned. These modalities included multiple strategies engendered for protecting their bodies which were under permanent threat and subject to oppression, violence, every kind of disease, and evil spells. Surviving material evidence of these practices was recovered at the Valongo site and in its immediate vicinity. Just as the epithelial tissue constitutes an efficient barrier blocking the entry of invasive agents into the organism, a second skin was carefully fabricated by enslaved Africans of Valongo through a wide variety of artifacts imbued with meanings, enabling this skin to likewise “close” the body against anything that could do harm. The same protective function of the biological skin was culturally

reproduced in this social skin, overlapping the former and implementing a stratagem designed to rid their bodies and spirits of malevolent attacks. All this paraphernalia was directly related to these forms of agency, which simultaneously comprise resistance to domination and the negotiation of less-disadvantageous positions in their harsh conditions of existence. In this second skin are included the objects described above, which are among the oldest evidence of the beliefs of the Africans who arrived in Rio de Janeiro and their descendants. Given that African slaves outnumbered the Brazilian-born slaves by 75 per cent between 1822 and 1835, according to Florentino (1995: 289), these objects possibly relate to original beliefs and practices that were still very much alive and present among those who circulated through the Valongo Wharf in the first half of the nineteenth century. A place in continuous contact with Africa through the ships that arrived and departed, with an incessant flow of slaves, goods, information, and trade, as well as support for loading and unloading activities, the wharf bustled with Africans.

Some items, such as beads, shells, corals, and ambers, seem to have come through trade networks between Europe, Africa, and the Americas, intended to supply the slaves. Others undoubtedly had been appropriated or manufactured once in Brazil, such as the crystals, animal teeth, coins, rings of metal and plant fiber, and so on. Imbued with a very particular aesthetic, the amulets also functioned as adornments, decorating bodies brutalized by abusive treatment and heavy work, but still capable of maintaining and expressing self-esteem.

With these objects—lost, forgotten, discarded, and hidden—the enslaved Africans of Valongo tell us about themselves 200 years later. Through the materiality of this non-verbal discourse, they allow us to glimpse their beliefs, their strategies for dealing with oppression, their despair, and their hopes. While it was impossible for them to document either the trans-Atlantic crossing or their trajectories after arriving in Brazil—a possibility that remained the exclusive prerogative of their captors—they did leave in the soil of Valongo, as a strong but nonetheless involuntary testimony, these fragments of their history now recovered by archaeology. These material traces provide important and unique legacies for their descendants and posterity.

Notes

¹ See the plates by Debret entitled “Type of black woman: a study,” “Black slaves from different nations,” and “Heads of blacks from different nations,” in *Bandeira and Lago* (2009: 409, 571, 585).

² The identification of the cowry shell species found at Valongo and nearby was carried out by Professor Alexandre Dias Pimenta from the Malacology Sector of the National Museum, Federal University of Rio de Janeiro.

³ *Attalea funifera* is found in Alagoas, Sergipe, the south of Bahia, and Espírito Santo.

⁴ See the plate by Debret entitled “Black woman with tattoos selling cashews” in *Bandeira and Lago* (2009: 205).

⁵ Florida Museum of Natural History, carved bone *figa*, Catalog No. FLMNH-8-SJ-31-2066, <http://www.flmnh.ufl.edu/histarch/featuredObject.htm>.

⁶ Carlos Henrique de Oliveira Felipe, “O âmbar como instrumento para inferências paleoecológicas,” <http://www.webartigos.com/artigos/9313>.



- ⁷ Identification of the genera of coral and bryozoans was undertaken by Professors Clóvis Barreira e Castro and Débora de Oliveira Pires of the Coelenteratology Sector of the Museu Nacional, Universidade Federal do Rio de Janeiro.
- ⁸ Information obtained at the *Convention on International Trade in Endangered Species of Wild Fauna and Flora*. Fourteenth Meeting of the Conference of the Parties. The Hague (Netherlands), June 3-15, 2007.
- ⁹ See the plates by Debret entitled “Female market sellers of diverse qualities,” “Return of the black men from a Naturalist,” “Type of black woman: a study,” “Black men selling charcoal and women selling maize,” “Heads of blacks of different nations,” and “Black female cooks selling angu,” in Bandeira and Lago (2009: 199, 251, 409, 569, 585).
- ¹⁰ Identification of the canine teeth of swine was carried out by Professor Fernando Lencastre Sicuro, from the Department of Physiology of the State University of Rio de Janeiro, and Professor Luiz Flamarion B. de Oliveira, from the Mastozoology Sector of the Museu Nacional, Universidade Federal do Rio de Janeiro.
- ¹¹ Personal communication from Professor Luiz Flamarion B. de Oliveira, Mastozoology Sector of the Museu Nacional, Universidade Federal do Rio de Janeiro.
- ¹² See de Melo (1996). Identification made by Professor Irene Azevedo Cardoso of the Carcinology Sector of the Museu Nacional, Universidade Federal do Rio de Janeiro.
- ¹³ See the plate by Debret entitled “Female market sellers of diverse qualities,” in Bandeira and Lago (2009: 199).

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About the authors

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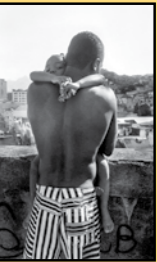
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ANNEX 3



Decreto 34.803/2011 – Cria do Circuito Histórico e Arqueológico de Celebração da Herança Africana e o Grupo de Trabalho Curatorial do Projeto Urbanístico, Arquitetônico e Museológico do circuito

DECRETO N.º 34803 DE 29 DE NOVEMBRO DE 2011

Dispõe sobre a criação do Circuito Histórico e Arqueológico de Celebração da Herança Africana e o Grupo de Trabalho Curatorial do Projeto Urbanístico, Arquitetônico e Museológico do circuito.

O PREFEITO DA CIDADE DO RIO DE JANEIRO, no uso de suas atribuições legais; e

CONSIDERANDO a importância histórica e cultural dos remanescentes revelados pelas pesquisas arqueológicas executadas na região Portuária do Rio de Janeiro;

CONSIDERANDO a necessidade de socializar os diversos sítios arqueológicos existentes na região, notadamente o Cais do Valongo e Cemitério dos Pretos Novos;

CONSIDERANDO a necessidade de criar um agenciamento urbano que defina os limites do sítio arqueológico do Cais do Valongo, promova sua segurança e conservação, e apresente sua história;

CONSIDERANDO a vinculação dos diversos sítios arqueológicos à Diáspora Africana e à Cultura Afro-Brasileira;

CONSIDERANDO que 2011 foi eleito pela ONU com “Ano Internacional dos Afrodescendentes”;

e

CONSIDERANDO que em 2011 completa-se 200 anos da construção do Cais do Valongo;

D E C R E T A:

Art. 1º Fica criado o Circuito Histórico e Arqueológico de Celebração da Herança Africana, delimitado conforme ANEXO I do presente Decreto, que inclui os seguintes espaços vinculados à história e à cultura afro-brasileira:

I – Centro Cultura José Bonifácio;

II – Cemitério dos Pretos Novos (Instituto Pretos Novos);

III – Cais do Valongo e da Imperatriz;

IV – Jardins do Valongo;

V – Largo do Depósito; e

VI – Pedra do Sal.

Art. 2º Fica instituído o Grupo de Trabalho Curatorial do Projeto Urbanístico, Arquitetônico e Museológico do Circuito Histórico e Arqueológico de Celebração da Herança Africana com o objetivo apresentar em 30 dias o recorte conceitual, histórico-cultural, de abrangência do circuito e sua delimitação territorial.

§ 1º A Coordenação do Grupo de Trabalho ficará a cargo do Subsecretário do Patrimônio Cultural, Intervenção Urbana, Arquitetura e Design do Gabinete do Prefeito.

§ 2º Serão membros fixos do Grupo de Trabalho a Vice-Presidente do COMEDINE-RIO, Dulce Mendes de Vasconcellos; o representante da CDURP, Alberto Gomes Silva; e o Coordenador Especial de Promoção da Política de Igualdade Racial (GP/CEPPIR), Amaury Oliveira da Silva.

§ 3º São membros convidados:

- Amaury Mendes Pereira

- Tania de Andrade Lima

- Giovanni Benigno Peirre da Conceição Harvey;

- Joselina Silva;

- Vailson Silva;

- Rubens Confete;

- Alberto Vasconcellos da Costa e Silva;

- Mãe Beata de Yemonjá – Beatriz Moreira Costa;

- Daniel Pereira;

§ 4º Os membros convidados poderão ser substituídos a pedido ou por incompatibilidade com o cronograma dos trabalhos, sendo os novos nomes indicados por consenso dos membros fixos, e ratificado pelo coordenador do Grupo de Trabalho.

§ 5º O Grupo de Trabalho poderá convidar técnicos e especialistas para auxiliar no desenvolvimento dos trabalhos.

Art. 3º Ao final dos trabalhos o Grupo de Trabalho deverá publicar suas conclusões no Diário Oficial do Município do Rio de Janeiro.

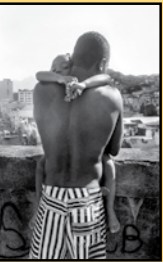
Art. 4º Este Decreto entra em vigor na data de sua publicação.

Rio de Janeiro, 29 de novembro de 2011; 447º ano da fundação da Cidade.

EDUARDO PAES



ANNEX 4



New Black Institute for Research and Memory informations

1. New Black Institute for Research and Memory

In 1996, a couple discovered an old cemetery underneath their house during a home renovation. There were bodies of "new blacks", black people that arrived dead in Brazil or died soon after disembarking. The unofficial number of bodies was 20 to 30 thousand between the years of 1779 and 1830, a much higher rate than official data. The bodies (mixed, crushed or burnt) were thrown in common graves. Two 19th Century houses accommodate Instituto Pesquisa e Memória Pretos Novos, and also the Museu Memorial (*Memorial Museum*) and a cultural site (Galeria de Arte Pretos Novos/ New Blacks Art Gallery) with events, seminars, workshops and lectures related to the theme.

<http://travessario.com/roteiros-sugeridos/cultura-africana/african-culture-and-heritage-route/>

2. When the slave market was transferred from the area of today's Rua Primeiro de Março (former Rua Direita) to Rua Valongo, New Blacks Cemetery had to be moved from Largo de Santa Rita to Caminho da Gamboa - now located at number 32 Rua Pedro Ernesto, the address of the New Blacks Institute. These "new blacks" were captives who had just arrived in Brazil and who often times died not long after disembarkation, succumbing to the harsh treatment meted out on the voyage from Africa. The archeological site was discovered in 1996 when homeowners were refurbishing their house. Archeologists have identified thousands of fragments of the remains of men, women and children, all newly arrived Africans. Considered the largest slave cemetery in the Americas, it is estimated that 20,000 to 30,000 people were buried there, although official records put the figure at 6,122 from 1824 to 1830. Their bodies were tossed into a mass grave and burned. The same area also served as a garbage dump, a fact that underscores the inhuman treatment to which enslaved Africans were subjected. In addition to human bones, other findings include personal items belonging to the so-called new blacks and everyday objects discarded by the population at large, including the remains of food. Analyses have shown that most of the bones came from children and teenagers. Today the house is a cultural center for the recovery of the history of African culture. Courses and workshops are offered, and there is also a library on black issues.

http://www.portomaravilha.com.br/historical_and_archeological

3. The Memorial of the New Blacks is a private institution, integral part of the New Blacks Institute for Research and Memory (IPN), whose aims are to reflect on slavery in Brazil and the development of educational projects and research to preserve the memory of the new blacks. New Blacks was the name given to the recently arrived captives from Africa to Rio de Janeiro, in the mid-nineteenth century, in an area of the city then called

Little Africa. There one found the market for the sale of black captives, today's Gamboa docklands zone.

The memorial is an archaeological site of the Cemetery of the New Blacks, which functioned at the site between 1769 and 1830. It is estimated that the bodies of 20,000 to 30,000 blacks have been deposited there in mass graves.

With the prohibition of the slave trade, the cemetery was closed and the memory of their existence entombed due to the successive landfills that occurred in the region, as well as the deletion of an important part of the history of slavery in Rio. The IPN has become one of the newest Points of Culture of the city thanks to Memorial project: "Rescuing the Memory of a People and Preserving the Culture of a Country".

A place of memory preservation and documentary source

The Memorial is the result of joint work based on bones and artifacts found during the first excavation to determine the scale of the Cemetery. If the bones showed signs of brutality and disrespect to which these blacks were treated, artifacts emerge as important documentary sources, not just of the customs and the daily life of nineteenth-century Rio de Janeiro, but also that the location was a Shell mound region (Sambaquieira) there three or four thousand years ago. It has an art gallery and a library of about 600 titles dedicated to the African-Brazilian and indigenous culture, history and the arts.

http://www.museusdorio.com.br/joomla/index.php?option=com_k2&view=item&id=107:memorial-dos-pretos-novos-the-memorial-of-the-new-blacks

4. Locals called it the "cemetery of the new blacks", but in truth it wasn't much of a cemetery. Devoid of headstones, wreaths or tearful mourners, this squalid harbourside burial ground was the final resting place for thousands of Africans shipped into slavery. The new world greeted them with a lonely death in an unfamiliar land. For decades the cemetery and those buried there between 1760 and 1830 were forgotten, hidden under layer after layer of urban development. But 15 years after [the cemetery's fortuitous discovery – during the renovation of Petrucio and Ana de la Merced Guimaraes's family home when builders unearthed a series of muddy skeletons](#) – academics now believe they have evidence of the true reach of the slave trade. The study of teeth from 30 partial skeletons has hinted that slaves arriving in Rio – many of whom were sold on to work in coffee and sugar plantations or gold mines – came from a much wider geographical region than once thought. Archaeologists and anthropologists studying bone and tooth fragments are shedding light on the horrors of a trade that saw at least 3 million slaves shipped from Africa to [Brazil](#) between 1550 and 1888, when the practice was officially abolished. It was ugly: a dump into which bodies were thrown and burned," said Sheila Mendonça de Souza, a bio-archaeologist studying the cemetery in Rio de Janeiro, once one of the busiest slave ports in the [Americas](#). "People weren't buried in tombs, they were tossed away into mass graves", Della Cook, a biological anthropologist from the University of Indiana working on the burial ground, said: "There is a lot of scholarship on slave cemeteries and the slave trade in North America but very little in South America, which is one of the things that makes this site



fascinating. "We have historical records but we haven't been able to look before at the people themselves." Using strontium isotope analyses of tooth enamel – a technique that helps detect where a person was raised and [has previously been used on samples from burial sites in the Caribbean and Mexico](#) – academics were able to confirm the large area from where the "new blacks" came. "What we got was essentially the entire range of strontium isotope values," said Cook. "It surprised us that the spectrum was so broad." The results indicated that slavers had "waded way into the interior" of Africa rather than restricting their search to coastal areas, Cook added. Mendonça, who works for the national school of public health in Rio, said: "We were not able to pinpoint a specific place ... but we confirmed the diversity of origin of those [slaves] who were arriving in Rio de Janeiro. They came both from the Atlantic coast and east coast." A parallel study of cosmetic tooth modifications, common in some regions of Africa, also underlined the scope of the slave trade. Mendonça said her team had found tooth markings indicating some of the slaves were native to what are now Sudan and Mozambique, in north-eastern and southern Africa. Archaeologists believe as many as 20,000 slaves may have been buried at the cemetery, mostly men aged 18-25 who died during the gruelling journey to Brazil or shortly after arriving. "The majority were very young, principally young boys and girls who would adapt better to captivity than older people," said Mendonça. The dire conditions of the slave market and port, close to the cemetery, were [captured by British writer Maria Graham, following a visit in the early 1820s](#). "Almost every house in this very long street is a depot for slaves ... In some places the poor creatures were lying on mats, evidently too sick to sit up," she wrote. "The number of ships from Africa that I see constantly entering the harbour, and the multitudes that throng the slave-houses in this street, convince me that the importation must be very great. The ordinary proportion of deaths on the passage is, I am told, about one in five." The 3 million slaves who made the journey were previously thought to have come only from what is now Nigeria and from the Portuguese colonies of Angola and Cape Verde. Some fled, forming autonomous cities known as *quilombos*. Several of Rio de Janeiro's favelas – among them the Morro da Coroa, the Morro dos Prazeres and Pereirao – are thought to have begun life as *quilombos*. With Rio undergoing a facelift for the 2016 [Olympics](#), some archeological discoveries have been made as the city renovates its decrepit downtown port. In early 2010 [archeologists unearthed what they believe to be the remains of Rio's Valongo slave port](#), through which tens of thousands of African slaves were shipped. Experts hope advancing redevelopment projects will help them rescue further clues about the identities of Brazil's "new blacks", who were buried not far from the Valongo dock. "When you start messing around with the landscape these things will appear," said Dr Ricardo Ventura Santos, a bio-anthropologist from Brazil's Oswaldo Cruz Foundation, who is co-ordinating the cemetery research team. Cook said she hoped redevelopment would permit further excavation and the inclusion of places such as the slave burial ground on the city's tourist trail, creating a "monument to the African experience in Brazil". The excavation of a Roman cemetery under [London's Spitalfields market](#), during the 1990s, could serve as a model, she added. "Rio has very little history of the slave trade for either Brazilians or external tourists," she said.

<http://www.theguardian.com/world/2011/dec/20/rio-cemetery-of-the-new-blacks-brazil>

5. After spending 60 days on a *tumbeiro* [slave ship], the Africans, exhausted and ill, had to endure a lack of proper food, clothing and housing. This, combined with the punishments inflicted upon them, led them to become prone to catching the viruses, bacilli, bacteria and parasites that flourished among the dense population of Rio. More than 4% of the slaves died almost immediately upon arrival, between disembarkation, quarantine and display in the marketplace. A place was needed to bury a large number of dead. And so the Pretos Novos (New Blacks) Cemetery came into being. "The high mortality rate would explain the rise of imported labor, as more deaths meant bringing in more slaves. In the last six years of this cemetery, there were more than one thousand burials a year in it," states the historian Júlio César Pereira, from Fiocruz, author of *À flor da terra* [Near the ground surface] (Garamond, 2007). The relocation of the court to Rio increased the arrival of captives via the port of Rio: if in 1807 fewer than 10 thousand had been brought in, by 1828 this figure had risen to 45 thousand. This year was also a record one for the cemetery, more than 2 thousand new blacks having been buried there. "With no coffin and not a scrap of clothing, they are thrown into a grave that isn't even two feet deep. They take the deceased and chuck him into the hole like a dead dog, then they throw a bit of earth over and if any part of the body remains uncovered, they pound it with bits of wood, making a mash of earth, blood and excrements," described the traveler Carl Seidler in 1834. However, the site was aligned with the thinking and the rules that had led to the establishment of the complex: "Unsold slaves won't leave Valongo even after they're dead."

Estimates indicate that the cemetery received more than 20 thousand bodies before it was closed down in 1830, due to the complaints of the neighbors, who feared the "miasmas" coming from the cadavers "near the surface of the ground," along with the interruption of slave traffic, even though it continued illegally. The place fell into oblivion and was eventually covered over by the city, which expanded in the port areas in the late nineteenth century. It was only rediscovered in 1996 during the remodeling of a house, when workers drilling the holes for piles came upon thousands of teeth and human bone fragments. As in a "crime scene," it became necessary to find out who the victims were. Determining the geographic origin of the five million slaves forced into coming to Brazil is crucial for several fields of knowledge, as it provides clues on the genetic and cultural background of Brazilians, many of whom are of mestizo origin. "The slave trade caused one of the mankind's greatest population movements. Between the sixteenth and the nineteenth centuries, more than 10.7 million arrived alive at the end of the crossing," states the historian Manolo Florentino, from UFF, author of *Em costas negras* [On black coasts] (Companhia das Letras, 1997). "The slave ships' records are unreliable when it comes to the origin of the Africans, since the embarkation port, recorded in the archives, didn't always reflect the geographical origin of the blacks, sometimes captured inland, kilometers away from the coast," he notes.

In this task, geneticists provide the historians with major contributions, as shown in the article "A África nos genes do povo brasileiro" [Africa in the genes of the Brazilian People] (Pesquisa FAPESP, *issue 134*), on the research of geneticist Sérgio Danilo Pena, from the Federal University of Minas Gerais (UFMG), who compared the pattern of genetic alterations shared by Africans and Brazilians. As a result, Pena helped to review the historical version according to which most of the slaves came from the central-western part of Africa. This notion disregarded the relevant participation of the west African blacks. "That is why it is essential to resort to transdisciplinarity to understand slavery. Each focus is limited in dealing with the questions and no single



field of knowledge is sufficient. The genetic studies are highly informative, but their starting point is the analysis of Brazilians who descend from slaves,” says Pena. Hence the importance of the Pretos Novos Cemetery, as it contains primarily the remains of African slaves that had just arrived in Brazil.

The records of the Church of St. Rita, which managed the site, enable us to state that 95% of the bodies were of “new blacks” (the other 5% were apparently of Ladino slaves). This unique site gave rise to the recently completed bio-archeological study *Por uma antropologia biológica do tráfico de escravos africanos para o Brasil: análise das origens dos remanescentes esqueléticos do Cemitério dos Pretos Novos* [For a biological anthropology of the traffic of African slaves into Brazil: an analysis of the origins of the skeletal remains of the Pretos Novos Cemetery], coordinated by the bio-anthropologist Ricardo Ventura Santos, from the National School of Public Health of the Oswaldo Cruz Foundation (Ensp/Fiocruz). For this study, the isotopic composition of the strontium in the tooth enamel of the samples collected in 1996 was analyzed, to determine the geographic origin of the remains. “The teeth are formed during childhood and are not renovated, allowing us to find out where people lived during their early years. Strontium is like a geochemical DNA and it exists in the form of two isotopes, the numbers of which are 86 and 87. The ratio between them are geochemical signatures tied to the characteristics of the rocks of a given region,” explains Sheila de Souza, who is also working on this project. The research revealed a great diversity of ratios, which indicates (and confirms) that the slaves brought to Rio came from several African regions. It also confirmed that they were young, newly arrived, African blacks.

The researchers established this as a result of finding “deliberate modifications of the teeth”, cuts made in the dental arcade for cultural reasons and that are typical of certain African regions, such as Mozambique. This, in a way, corroborates Pena’s thesis. “We also witnessed the polishing of teeth, which generates microscopic scratches, typical of the dental hygiene of the African groups that used small sticks on their teeth and chewed plants as ‘toothpaste’. This practice is limited to the new blacks, because once they arrived here, it became impossible to keep it up. The teeth of the Ladinos lack these marks,” says Sheila. The variability of the strontium ratios observed contrasts with what has been found in other slave cemeteries in the Americas. It is greater, for instance, than what was measured in the Africans buried at the New York Burial Ground, the American slave cemetery found in Manhattan in 1991.

“Contrary to North America and other areas of Brazil, Rio de Janeiro received a larger number of captives with a greater ethnical and genetic diversity,” states Santos. One can identify that the basic food of these individuals during their childhood contained no form of seafood. “It makes excellent sense. The arrival of the royal family increased the demand for slaves, culminating in the golden phase of slave traffic, which legitimated a *de facto* situation: the Crown no longer had a monopoly, which resulted in free access to the trade. Therefore, few parts of the continent remained immune to the traffickers, so that between 1760 and 1830, Rio actually received blacks from many African regions, according to records,” notes Florentino. “Additionally, pattern of traffic was also confirmed, indicating action from the coast to the inner continent, in search of those who had migrated from the seaside.”

One can even demonstrate the undocumented path of illegality. In 1815, Portugal and England signed a treatise whereby the purchase of slaves and slave traffic north of the

Equator was prohibited. “The research studies of Pena and Santos show that, in practice, despite this prohibition, smugglers were active in the area. Though saying they were sailing to Angola, they would take a detour, to Nigeria, where they would get slaves that they would then record as Angolan,” says the historian. The analysis of the cemetery also revealed an ill-known aspect of the slave traffic: the youth of the captives. “The remains are of very young blacks,” says Santos. Some 780 thousand children were enslaved and sent to Brazil as of the mid-nineteenth century, because they were more “malleable” than adults were and they withstood the crossing better. Toward the end of the slave traffic age, in particular in Rio, one out of every three slaves was a child. “The slave-owning elite, sensing that slave traffic was coming to an end, started looking more for women, i.e., for more uterus to generate slaves, and for children, who would work for longer after the traffic came to a halt,” explains Florentino.

New excavations in the cemetery corroborated this practice. It was evidenced by the presence of the young people’s skulls and arcades. The prospections were resumed by the team of Tania Lima, who, fearing the real estate speculation around the site, because of Porto Maravilha port, put the archeologist Reinaldo Tavares, from the Nacional Museum, in charge of drawing up a map of the cemetery, for the study *O Cemitério dos Pretos Novos: delimitação especial* [The Cemetery of the New Blacks: special boundaries]. The dimensions of the cemetery are unknown. According to descriptions dating back to when it was active, its size was similar to a present-day soccer pitch. The archeologist is suspicious of this measurement, however, since it seems too small for so many bodies.

By digging trenches around the site, he is looking for its boundaries. “You don’t have to dig more than 70 centimeters deep to find bodily remains,” he says. The place was a mass grave where bodies were thrown after days piled up in a corner. Whenever the big grave became full, it would be reopened and the remains incinerated and destroyed, making way for new bodies. “We also find urban waste mixed in with the bones: food, glass, building materials, dead animals, trash. The initial thesis was that the cemetery had become the neighborhood’s open dumping ground once the cemetery was closed. However, the excavations indicate that it was still operating when the trash was thrown in with the bodies.”

Genetics only add to the symbolic weight of such disregard. “The slaves entered Brazil via the Northeast or Rio. The very geographical closeness led slaves from West Africa to the Northeast and those from Central Africa to Rio. Of the latter, most were Bantus,” says Pena. Therefore, this is the ethnic group whose bodies presumably fill the cemetery. From the quay and the warehouses, they could see how their dead were treated. “For the Bantus, undignified burial makes it impossible for the dead and their forbears to be reunited, a core belief of this ethnicity. One can imagine that they must have felt condemned to a ‘second death,’ being aware that their final resting place would be erased from memory,” observes Júlio César. The living, however, did not enjoy very good chances either: only one third of the new blacks would live, in slavery, for more than 16 years.

The cause of these early deaths was the large range of diseases with which the slaves lived, as shown in the paleogenetic research of Alena Mayo, from the Fiocruz Laboratory of Molecular Genetics of Microorganisms, which tracks, via DNA, the diseases of colonial Rio. At the slave cemetery of Praça XV square, for example, the



bones revealed that 7 out of every 10 captives were infected with protozoa or helminths. “This was due to the slaves being very poorly fed, combined with the bad conditions of hygiene in which they lived,” says Alena. The genetic discovery proves several aspects of the classic study of the American historian Mary Karasch, *A vida dos escravos no Rio de Janeiro* [Slave Life in Rio de Janeiro] (Companhia das Letras, 2000), such as the statement that “the conditions under which the slaves lived and the diseases killed more than the physical violence of captivity.”

The researcher studied the Pretos Novos cemetery, where she found traces of tuberculosis, with a total of 25% of positive samples. “The inhuman conditions in which they were transported caused those slaves who were susceptible to contract the disease, at that time common in the city, upon arriving. ” This also leads one back to the documental research conducted by the American: “The mortality of the newly arrived Africans at Valongo was not related only to the terrible conditions of the slave ships. Even if they survived the crossing, they faced a greater challenge at the quay: adapting to the new and terrible conditions of life, so as not to succumb promptly to Rio diseases.”

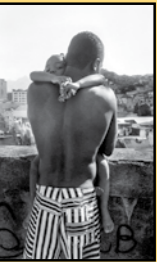
One particular excavation resulted in important findings. “Bones in the church of Nossa Senhora do Carmo in Rio, found in seventeenth century tombs of people of European origin, although very degraded, tested positive for tuberculosis in 7 out of 10 ribs analyzed,” states Alena. At the site, the researchers also found bones of native Indians and blacks. Comparing the remains, the researcher concluded that not only was tuberculosis rampant in the city in the seventeenth century, but that the colonizers were the party responsible for introducing the disease in Rio, given that only the Europeans tested positive for tuberculosis. “In studies I conducted on pre-Columbian material, I found intestinal helminthiasis and Chagas’ disease. We concluded that these were not brought by the Europeans. In colonial Brazil, to the contrary, one can see the role of Europeans in the introduction and dissemination of epidemic diseases such as tuberculosis. ” Therefore, the fear of the “diseases of the negroes, ” which led to the creation, precisely 200 years ago, of the Cais do Valongo quay, were unfounded. There is no perfect crime when different fields of knowledge come together.

Scientific article

JAEGER, L. H. *et al.* *Mycobacterium tuberculosis* [complex detection in human remains: tuberculosis spread since the 17th century in Rio de Janeiro, Brazil.](#)

<http://revistapesquisa.fapesp.br/en/2011/12/01/bones-that-talk/>

ANNEX 5



Pedra do Sal Quilombo informations

1. Pedra do Sal, at Morro da Conceição, is part of a region historically known as "Pequena África" (Little Africa), which originally spanned from current Mauá Square to the Cidade Nova neighborhood areas. (...)

In slave house's backyards, rural samba was performed, which included clapping, tambourine, "prato-e-faca" (a percussion instrument which consists of a knife and a plate) which was followed by dance moves. Urban samba in Rio de Janeiro was born from these events, as were popular samba musicians and the old samba ranches. Pedra do Sal was also seen as a sacred place in which African religion devotees would place religious offerings.

Listed as a historic and religious heritage site, it provided, in the 19th century, stone - which was extracted by slaves - for paving streets and the port of the city of Rio de Janeiro. The area, by the sea, was also a place of salt loading and unloading, a product which was used for leather manufacture and canned meat production. Today, Pedra do Sal hosts lively samba jam sessions by Roda de Pedra group.

The area has interesting colorful houses next to a stairway and the historic stone slope. The samba at Pedra do Sal event attracts tourists and young adults from different neighborhoods in the city.

On the National Samba Day, in December 2nd, members of the Pedra do Sal "quilombo" (a hinterland settlement founded by people of African origin, who were escaped slaves and/or other non-black, non-slave Brazilians who experienced oppression during colonization) celebrate the washing of the rock (Pedra do Sal in Portuguese means "salt rock").

Candomblé groups and members of street block Afoxé Filhos de Gandhi are responsible for the hard work. Samba jam sessions, "rodas de capoeira" (capoeira presentations or rehearsals, in which members form a circle), thematic cuisine, film screenings, and talks are part of the celebration.

<http://mapadecultura.rj.gov.br/headline/samba-at-pedra-do-sal> (edited)

2. Pedra do Sal Samba Circle

Pedra do Sal (*Salt Rock*) is the setting for one of the best Rodas de Samba (*Samba Circles*) in town. In the 17th Century sea waters would reach the base of the rock. The salt brought by the Portuguese colony was unloaded there by slaves. Steps were built to make climbing the smooth rock easier. In the 18th Century, Armazén do Sal was built right next to the rock. Later, the so called "Zungu Houses" would lodge freed slaves coming from other parts of the country. The former slaves would also get together there to talk, play capoeira, play music and dance the jongo. In the 20th Century, Pedra do Sal

became a meeting point for great musicians and composers, such as Donga, João da Baiana, Pixinguinha and Heitor dos Prazeres. The place was declared an heritage landmark in 1984 and nowadays it hosts the Comunidade Remanescente de Quilombos da Pedra do Sal, (*Pedra do Sal Community Descendants from the Quilombos*) with generations of African slaves descendants.

<http://travessario.com/roteiros-sugeridos/cultura-africana/african-culture-and-heritage-route/>

3. Pedra do Sal Quilombo celebrates ten years

A ceremony was held on Saturday, December 12 at Pedra do Sal in the Port Region to celebrate ten years since the site was recognized for its historic importance as a quilombo, home to the descendants of enslaved Africans brought to Brazil. The ceremony, known as the Balaio das Yabás and held by the Association of the Remaining Quilombo Community of Pedra do Sal (ARQPEDRA), simply known as the Pedra do Sal Quilombo, began with a breakfast and a Candomblé ritual at the historic site. Drummers from the Filhos de Gandhi group then led a procession of residents and supporters around the Cais do Valongo and finally to Praça Mauá. The festivities came at a symbolic time for Pedra do Sal. As well as the formal recognition of the Pedra do Sal Quilombo ten years ago by the Palmares Cultural Foundation, the federal government institution charged with the preservation of Afro-Brazilian culture, the group was celebrating the 31st anniversary of Pedra do Sal's recognition as a historic and religious monument by the Rio de Janeiro State Institute of Cultural Heritage (INEPAC). The area is where enslaved Africans disembarked in Rio de Janeiro before being traded. In Rio alone, two million slaves were brought into the country. Pedra do Sal means "Salt Stone" and is the site where salt and Africans were traded during Brazil's brutal slave trade. The area is also widely recognized as the birthplace of samba. Early figures in the history of samba such as Pixinguinha, João de Baiana, Donga and Sinhô composed and played there, a fact which is recognized by the *Sal do Samba* project of the Pedra do Sal Quilombo, in homage to the area's afro-cultural history. Also in recognition of this history, a weekly samba circle focusing on traditional sambas still plays there on Monday and Friday nights.

(...)

<http://www.rioonwatch.org/wp-content/uploads/2015/12/Praca-Maua.jpg>

4. "The families of Pedra do Sal began celebrating São Jorge Day (April 23rd), Black Awareness Day (November 20th) and Samba Day (December 2nd), symbolizing, respectively, the cult to Orishas, popular Catholicism and the political resistance and recreational practices of Afro-descendants. The celebrations involved not only friends and neighbors. They were promoted to members of social movements in support of affordable housing, black awareness, intellectuals, government workers and journalists -



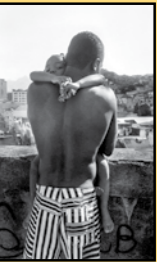
all considered important actors in the legitimization of the ethnic claim. However, the festivities not only affirmed the legal and political aspects of heritage preservation; their effectiveness was mainly based on identity and religious concepts, considering the plaintiffs "povo do santo" (people of the saint), the term for practitioners of Candomblé.

The celebrations entailed specific rituals, such as the "washing" of Pedra do Sal - the sacralization of space through prayer by sprinkling water; the offering of food to the eguns, dead samba artists, port workers and "filhos de santo" (children of the saints) who had passed through Pedra do Sal; guests were served dishes associated with slaves, such as feijoada or chicken with okra; and percussion-based musical groups performed. These events operated, therefore, as calendar rites (Van Gennep 1960). Through the progressive suspension of everyday activities, they stirred a period of intense social circulation and gift exchanges with Orishas, the dead, the human and the nonhuman. ”

Guimarães, Roberta Sampaio. (2013). Urban interventions, memories and conflicts: black heritage and the revitalization of Rio de Janeiro's Port Zone. *Vibrant: Virtual Brazilian Anthropology*, 10(1), 208-227. Retrieved January 09, 2016, from

http://www.scielo.br/scielo.php?script=sci_arttext&pid=S1809-43412013000100011&lng=en&tlng=en.

ANNEX 6





Presidência da República
Casa Civil
Subchefia para Assuntos Jurídicos

LEI Nº 3.924, DE 26 DE JULHO DE 1961.

Dispõe sobre os monumentos arqueológicos e pré-históricos.

O PRESIDENTE DA REPÚBLICA, faço saber que o CONGRESSO NACIONAL decreta e eu sanciono a seguinte Lei:

Art. 1º Os monumentos arqueológicos ou pré-históricos de qualquer natureza existentes no território nacional e todos os elementos que nêles se encontram ficam sob a guarda e proteção do Poder Público, de acordo com o que estabelece o art. 175 da Constituição Federal.

Parágrafo único. A propriedade da superfície, regida pelo direito comum, não inclui a das jazidas arqueológicas ou pré-históricas, nem a dos objetos nelas incorporados na forma do art. 162 da mesma Constituição.

Art. 2º Consideram-se monumentos arqueológicos ou pré-históricos:

a) as jazidas de qualquer natureza, origem ou finalidade, que representem testemunhos de cultura dos paleoameríndios do Brasil, tais como sambaquis, montes artificiais ou tesos, poços sepulcrais, jazigos, aterrados, estações e quaisquer outras não especificadas aqui, mas de significado idêntico a juízo da autoridade competente.

b) os sítios nos quais se encontram vestígios positivos de ocupação pelos paleoameríndios tais como grutas, lapas e abrigos sob rocha;

c) os sítios identificados como cemitérios, sepulturas ou locais de pouso prolongado ou de aldeamento, "estações" e "cerâmios", nos quais se encontram vestígios humanos de interesse arqueológico ou paleoetnográfico;

d) as inscrições rupestres ou locais como sulcos de polimentos de utensílios e outros vestígios de atividade de paleoameríndios.

Art. 3º São proibidos em todo o território nacional, o aproveitamento econômico, a destruição ou mutilação, para qualquer fim, das jazidas arqueológicas ou pré-históricas conhecidas como sambaquis, casqueiros, concheiros, biribigueiras ou semambis, e bem assim dos sítios, inscrições e objetos enumerados nas alíneas b, c e d do artigo anterior, antes de serem devidamente pesquisados, respeitadas as concessões anteriores e não caducas.

Art. 4º Toda a pessoa, natural ou jurídica que, na data da publicação desta lei, já estiver procedendo, para fins econômicos ou outros, à exploração de jazidas arqueológicas ou pré-históricas, deverá comunicar à Diretoria do Patrimônio Histórico Nacional, dentro de sessenta (60) dias, sob pena de multa de Cr\$ 10.000,00 a Cr\$ 50.000,00 (dez mil a cinquenta mil cruzeiros), o exercício dessa atividade, para efeito de exame, registro, fiscalização e salvaguarda do interesse da ciência.

Art. 5º Qualquer ato que importe na destruição ou mutilação dos monumentos a que se refere o art. 2º desta lei, será considerado crime contra o Patrimônio Nacional e, como tal, punível de acordo com o disposto nas leis penais.

Art. 6º As jazidas conhecidas como sambaquis, manifestadas ao governo da União, por intermédio da Diretoria do Patrimônio Histórico e Artístico Nacional, de acordo com o art. 4º e registradas na forma do artigo 27 desta lei, terão precedência para estudo e eventual aproveitamento, em conformidade com o Código de Minas.

Art. 7º As jazidas arqueológicas ou pré-históricas de qualquer natureza, não manifestadas e registradas na forma dos arts. 4º e 6º desta lei, são consideradas, para todos os efeitos bens patrimoniais da União.

CAPÍTULO II

Das escavações arqueológicas realizadas por particulares

Art. 8º O direito de realizar escavações para fins arqueológicos, em terras de domínio público ou particular, constitui-se mediante permissão do Governo da União, através da Diretoria do Patrimônio Histórico e Artístico Nacional, ficando obrigado a respeitá-lo o proprietário ou possuidor do solo.

Art. 9º O pedido de permissão deve ser dirigido à Diretoria do Patrimônio Histórico e Artístico Nacional, acompanhado de indicação exata do local, do vulto e da duração aproximada dos trabalhos a serem executados, da prova de idoneidade técnico-científica e financeira do requerente e do nome do responsável pela realização dos trabalhos.

Parágrafo único. Estando em condomínio a área em que se localiza a jazida, somente poderá requerer a permissão o administrador ou cabeçal, eleito na forma do Código Civil.

Art. 10. A permissão terá por título uma portaria do Ministro da Educação e Cultura, que será transcrita em livro próprio da Diretoria do Patrimônio Histórico e Artístico Nacional, a na qual ficarão estabelecidas as condições a serem observadas ao desenvolvimento das escavações e estudos.

Art. 11. Desde que as escavações e estudos devam ser realizados em terreno que não pertença ao requerente, deverá ser anexado ao seu pedido o consentimento escrito do proprietário do terreno ou de quem esteja em uso e gozo desse direito.

§ 1º As escavações devem ser necessariamente executadas sob a orientação do permissionário, que responderá, civil, penal e administrativamente, pelos prejuízos que causar ao Patrimônio Nacional ou a terceiros.

§ 2º As escavações devem ser realizadas de acordo com as condições estipuladas no instrumento de permissão, não podendo o responsável, sob nenhum pretexto, impedir a inspeção dos trabalhos por delegado especialmente designado pela Diretoria do Patrimônio Histórico e Artístico Nacional, quando for julgado conveniente.

§ 3º O permissionário fica obrigado a informar à Diretoria do Patrimônio Histórico e Artístico Nacional, trimestralmente, sobre o andamento das escavações, salvo a ocorrência de fato excepcional, cuja notificação deverá ser feita imediatamente, para as providências cabíveis.

Art. 12. O Ministro da Educação e Cultura poderá cassar a permissão, concedida, uma vez que:

- não sejam cumpridas as prescrições da presente lei e do instrumento de concessão da licença;
- sejam suspensos os trabalhos de campo por prazo superior a doze (12) meses, salvo motivo de força maior, devidamente comprovado;
- no caso de não cumprimento do § 3º do artigo anterior.

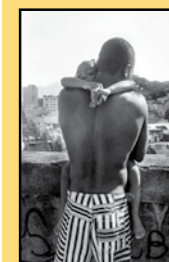
Parágrafo único. Em qualquer dos casos acima enumerados, o permissionário não terá direito à indenização alguma pelas despesas que tiver efetuado.

CAPÍTULO III

Das escavações arqueológicas realizadas por instituições, científicas especializadas da União dos Estados e dos Municípios

Art. 13. A União, bem como os Estados e Municípios mediante autorização federal, poderão proceder a escavações e pesquisas, no interesse da arqueologia e da pré-história em terrenos de propriedade particular, com exceção das áreas muradas que envolvem construções domiciliares.

Parágrafo único. A falta de acordo amigável com o proprietário da área onde situar-se a jazida, será esta declarada de utilidade pública e autorizada a sua ocupação pelo período necessário à execução dos estudos.



nos termos do art. 36 do Decreto-lei nº 3.365, de 21 de junho de 1941.

Art 14. No caso de ocupação temporária do terreno, para realização de escavações nas jazidas declaradas de utilidade pública, deverá ser lavrado um auto, antes do início dos estudos, no qual se descreva o aspecto exato do local.

§ 1º Terminados os estudos, o local deverá ser restabelecido, sempre que possível, na sua feição primitiva.

§ 2º Em caso de escavações produzirem a destruição de um relevo qualquer, essa obrigação só terá cabimento quando se comprovar que, desse aspecto particular do terreno, resultavam incontestáveis vantagens para o proprietário.

Art 15. Em casos especiais e em face do significado arqueológico excepcional das jazidas, poderá ser promovida a desapropriação do imóvel, ou parte dele, por utilidade pública, com fundamento no art. 5º, alíneas K e L do Decreto-lei nº 3.365, de 21 de junho de 1941.

Art 16. Nenhum órgão da administração federal, dos Estados ou dos Municípios, mesmo no caso do art. 28 desta lei, poderá realizar escavações arqueológicas ou pré-históricas, sem prévia comunicação à Diretoria do Patrimônio Histórico e Artístico Nacional, para fins de registro no cadastro de jazidas arqueológicas.

Parágrafo único. Dessa comunicação deve constar, obrigatoriamente, o local, o tipo ou a designação da jazida, o nome do especialista encarregado das escavações, os indícios que determinaram a escolha do local e, posteriormente, uma síntese dos resultados obtidos e do destino do material coletado.

CAPÍTULO IV Das descobertas fortuitas

Art 17. A posse e a salvaguarda dos bens de natureza arqueológica ou pré-histórica constituem, em princípio, direito imaneente ao Estado.

Art 18. A descoberta fortuita de quaisquer elementos de interesse arqueológico ou pré-histórico, histórico, artístico ou numismático, deverá ser imediatamente comunicada à Diretoria do Patrimônio Histórico e Artístico Nacional, ou aos órgãos oficiais autorizados, pelo autor do achado ou pelo proprietário do local onde tiver ocorrido.

Parágrafo único. O proprietário ou ocupante do imóvel onde se tiver verificado o achado, é responsável pela conservação provisória da coisa descoberta, até pronunciamento e deliberação da Diretoria do Patrimônio Histórico e Artístico Nacional.

Art 19. A infringência da obrigação imposta no artigo anterior implicará na apreensão sumária do achado, sem prejuízo da responsabilidade do inventor pelos danos que vier a causar ao Patrimônio Nacional, em decorrência da omissão.

CAPÍTULO V

Da remessa, para o exterior, de objetos de interesse arqueológico ou pré-histórico, histórico, numismático ou artístico

Art 20. Nenhum objeto que apresente interesse arqueológico ou pré-histórico, numismático ou artístico poderá ser transferido para o exterior, sem licença expressa da Diretoria do Patrimônio Histórico e Artístico Nacional, constante de uma "guia" de liberação na qual serão devidamente especificados os objetos a serem transferidos.

Art 21. A inobservância da prescrição do artigo anterior implicará na apreensão sumária do objeto a ser transferido, sem prejuízo das demais cominações legais a que estiver sujeito o responsável.

Parágrafo único. O objeto apreendido, razão deste artigo, será entregue à Diretoria do Patrimônio Histórico e Artístico Nacional.

CAPÍTULO VI

Disposições Gerais

Art 22. O aproveitamento econômico das jazidas, objeto desta lei, poderá ser realizado na forma e nas condições prescritas pelo Código de Minas, uma vez concluída a sua exploração científica, mediante parecer favorável da Diretoria do Patrimônio Histórico e Artístico Nacional ou do órgão oficial autorizado.

Parágrafo único. De todas as jazidas será preservada sempre que possível ou conveniente, uma parte significativa, a ser protegida pelos meios convenientes, como blocos testemunhos.

Art 23. O Conselho de Fiscalização das Expedições Artísticas e Científicas encaminhará à Diretoria do Patrimônio Histórico e Artístico Nacional qualquer pedido de cientista estrangeiro, para realizar escavações arqueológicas ou pré-históricas, no país.

Art 24. Nenhuma autorização de pesquisa ou de lavra para jazidas, de calcário de concha, que possua as características de monumentos arqueológicos ou pré-históricos, poderá ser concedida sem audiência prévia da Diretoria do Patrimônio Histórico e Artístico Nacional.

Art 25. A realização de escavações arqueológicas ou pré-históricas, com infringência de qualquer dos dispositivos desta lei, dará lugar à multa de Cr\$ 5.000,00 (cinco mil cruzeiros) a Cr\$ 50.000,00 (cinquenta mil cruzeiros), sem prejuízo de sumária apreensão e consequente perda, para o Patrimônio Nacional, de todo o material e equipamento existentes no local.

Art 26. Para melhor execução da presente lei, a Diretoria do Patrimônio Histórico e Artístico Nacional poderá solicitar a colaboração de órgãos federais, estaduais, municipais, bem como de instituições que tenham, entre os seus objetivos específicos, o estudo e a defesa dos monumentos arqueológicos e pré-históricos.

Art 27. A Diretoria do Patrimônio Histórico e Artístico Nacional manterá um Cadastro dos monumentos arqueológicos do Brasil, no qual serão registradas todas as jazidas manifestadas, de acordo com o disposto nesta lei, bem como das que se tomarem conhecidas por qualquer via.

Art 28. As atribuições conferidas ao Ministério da Educação e Cultura, para o cumprimento desta lei, poderão ser delegadas a qualquer unidade da Federação, que disponha de serviços técnico-administrativos especialmente organizados para a guarda, preservação e estudo das jazidas arqueológicas e pré-históricas, bem como de recursos suficientes para o custeio e bom andamento dos trabalhos.

Parágrafo único. No caso deste artigo, o produto das multas aplicadas e apreensões de material legalmente feitas, reverterá em benefício do serviço estadual organizado para a preservação e estudo desses monumentos.

Art 29. Aos infratores desta lei serão aplicadas as sanções dos artigos 163 a 167 do Código Penal, conforme o caso, sem prejuízo de outras penalidades cabíveis.

Art 30. O Poder Executivo baixará, no prazo de 180 dias, a partir da vigência desta lei, a regulamentação que for julgada necessária à sua fiel execução.

Art 31. Esta lei entrará em vigor na data de sua publicação, revogadas as disposições em contrário.

Brasília, em 26 de julho de 1961; 140ª da Independência e 73ª da República.

JÂNIO QUADROS
Brígida Tinoco
Oscar Pedrosa Horta
Clemente Mariani
João Agripino

Este texto não substitui o publicado no DOU de 27.7.1961 e reafirmado em 28.7.1961



ANNEX 7

Cultural Protected Area, APAC/SAGAS

Law 971 of 4 May 1987 and Decree 7351 of 1 January 1988

Only in electronic format



Decreto n.º 7351 de 14 de janeiro de 1988

Regulamenta a Lei n.º 971, de 4 de maio de 1987, que instituiu a Área de Proteção Ambiental (APA) em parte dos bairros da Saúde, Santo Cristo, Gamboa e Centro.

O PREFEITO DA CIDADE DO RIO DE JANEIRO,

no uso de suas atribuições legais, de acordo com as conclusões do Grupo de Trabalho constituído pelo Decreto n.º 6823, de 14 de julho de 1987, e tendo em vista o que consta do processo n.º 01/2614/87,

Decreta:

Art. 1.º - Fica instituída a Área de Proteção Ambiental (APA) delimitada no Anexo I deste decreto, constituída por logradouros dos bairros da Saúde, Santo Cristo, Gamboa e Centro, na I e na II Região Administrativa.

Art. 2.º - A área definida no artigo anterior fica dividida nas seguintes zonas: Área Central 1 (AC-1), Área Central 2 (AC-2), Zona Residencial 3 (ZR-3) e Zona Residencial 5 (ZR-5), de acordo com a delimitação constante do Anexo 2 deste decreto.

Art. 3.º - Ficam criados na APA ora instituída Centros de Bairro 1 (CB-1), que se dividem em Centros de Bairro 1A (CB-1A) e Centros de Bairro 1B (CB-1B), conforme a relação constante do Anexo 3 deste decreto.

Art. 4.º - O uso residencial será adequado em toda a área.

Art. 5.º - Os usos comerciais, de serviços e industriais serão adequados conforme a zona onde se localizem, na forma do Anexo 4 deste decreto.

Art. 6.º - O uso industrial será adequado em toda a área, com exceção da Zona Residencial 3 (ZR-3) e da Área Central 2 (AC-2), desde que o processo produtivo seja complementar às atividades da Área Central 2 (AC-2) e com elas se compatibilize pelo seu pequeno porte, independente do uso de métodos especiais de controle de poluição.

Parágrafo único - Não serão permitidas tipologias industriais que ocasionem ruído, odor, congestionamento de tráfego, ou que sejam inconvenientes à saúde, ao bem-estar e à segurança das populações vizinhas.

Art. 7.º - Os seguintes usos e atividades terão sua aprovação condicionada ao prévio estudo de avaliação dos impactos ambientais causados sobre o sistema viário e a vizinhança, realizado pela Secretaria Municipal de Desenvolvimento Urbano:

- bancos e agências financeiras
- distribuidoras
- empresas de transporte de cargas, passageiros e veículos
- ensino de até 3.º grau
- estúdio de empresa cinematográfica
- estúdio e auditório de televisão e rádio
- garagens para veículos
- lojas de departamentos
- magazines
- oficinas de automóveis
- postos de serviços e abastecimento
- processamento de dados
- sede administrativa
- supermercados
- tintas e vernizes.

Art. 8.º - Os remembramentos de lotes será permitido em toda a área, obedecidas as seguintes condições:

I - na Zona Residencial 3 (ZR-3) os lotes resultantes serão destinados exclusivamente ao uso residencial;

II - nos Centros de Bairro 1A (CB-1A), os lotes resultantes deverão ter área máxima de 360,00m² (trezentos e sessenta metros quadrados) e testada máxima de 12,00m (doze metros);

III - na Área Central 1 (AC-1); na Área Central 2 (AC-2) e nos Centros de Bairro 1B (CB-1B), os lotes resultantes deverão ter área máxima de 600,00 m² (seiscentos metros quadrados) e testada máxima de 15,00m (quinze metros).

Art. 9.º - Os desmembramentos de lotes serão permitidos em toda a área, obedecidas as seguintes condições:

I - na Zona Residencial 3 (ZR-3), na Área Central 1 (AC-1), na Área Central 2 (AC-2) e nos Centros de Bairro 1A e 1B (CB-1A e CB-1B), os lotes resultantes deverão ter área mínima de ... 225,00m² (duzentos e vinte e cinco metros quadrados) e testada mínima de 9,00m nove metros;

II - na Zona Residencial 5 (ZR-5), os lotes resultantes deverão ter área mínima de 600,00m² (seiscentos metros quadrados) e testada mínima de 15,00m (quinze metros);

Art. 10 - Não será exigido o afastamento frontal das edificações afastadas ou não das divisas.

Parágrafo único - O disposto no caput deste artigo não se aplica às edificações situadas nas subáreas de preservação referidas no art. 35, que serão, obrigatoriamente, não afastadas das divisas.

Art. 11 - Nos logradouros constantes do Anexo 5 deste decreto as edificações deverão obedecer ao alinhamento existente, ficando automaticamente revogados os projetos de alinhamento ... (PA) nos trechos que lhes são correspondentes.

Art. 12 - Os tipos de edificações permitidos nas diversas zonas de uso serão aquelas constantes do Anexo 6 deste decreto.

Art. 13 - Para efeito de definição da altura das edificações a área fica dividida em 5 (cinco) setores, delimitados no Anexo 7 deste decreto, da seguinte forma:

- Setor 1 - altura máxima: 4,50m (quatro metros e cinquenta centímetros);
- Setor 2 - altura máxima: 7,50m (sete metros e cinquenta centímetros);
- Setor 3 - altura máxima: 11,00m (onze metros);
- Setor 4 - altura máxima: 17,00m (dezessete metros);
- Setor 5 - altura fixada por portaria da Subsecretaria do Patrimônio Histórico e Artístico Nacional (SPHAN), com exceção da quadra formada pelas ruas Senador Pompeu, Visconde da Gávea e Marcílio Dias e pela Praça Cristiano Ottoni, onde a altura total será a fixada para o Setor 3.

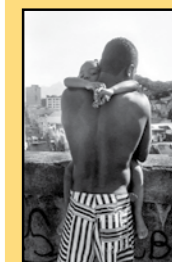
§ 1.º - A altura máxima inclui todos os elementos construtivos da edificação.

§ 2.º - Nos casos de terrenos em declive a altura máxima fixada inclui a parte da edificação situada abaixo do nível do meio-fio dos logradouros.

§ 3.º - No caso de edificação com testada para dois logradouros situados em níveis diferentes, poderão ser construídos outros pavimentos afastados da testada, até que se alcance a altura máxima da fachada voltada para o logradouro de nível mais alto. Os novos pavimentos deverão obedecer a um afastamento de ... 3,00m (três metros) para cada 3,00m (três metros) de altura ou fração, contados a partir do logradouro de nível mais baixo.

Art. 14 - As taxas de ocupação máximas permitidas nos lotes serão as seguintes:

- Zona Residencial 3 (ZR-3)70%
- Zona Residencial 5 (ZR-5).....70%
- Centros de Bairro 1A e 1B (CB-1A e CB-1B):



- . pavimento de lojas.....100%
- . demais pavimentos..... 70%
- Área Central 1 (AC-1).....100%
- Área Central 2 (AC-2).....100%

Art. 15 - O limite de profundidade das edificações situadas em encostas é de 15,00m (quinze metros).

Art. 16 - Não serão permitidas varandas balanceadas sobre o alinhamento existente

Art. 17 - Serão permitidos balcões, sacadas e jardineiras até a profundidade máxima de 0,30m (trinta centímetros) balanceados sobre o alinhamento, não computados na área total da edificação (A.T.E.).

Art. 18 - A área mínima útil das unidades residenciais será de 30,00m² (trinta metros quadrados).

Art. 19 - O número de vagas de estacionamento para veículos será de:

I - unidade residencial: 1 (uma) vaga por unidade;

II - comércio e serviços: 1 (uma) vaga para cada 50,00m² (cinquenta metros quadrados) de área útil da unidade;

III - indústria e armazenagem: 1 (uma) vaga para cada ...200,00m² (duzentos metros quadrados) de área construída, e mais 1(uma) vaga com as dimensões mínimas de 5,00m x 10,00m;

IV - unidade residencial em subárea de preservação: 1 (uma) vaga para cada 2 (duas) unidades.

Art. 20 - Será permitido o estacionamento de veículos a descoberto no afastamento frontal das edificações.

Art. 21- Estão isentos da obrigatoriedade da existência de locais para estacionamento os seguintes casos:

I - as edificações residenciais unifamiliares em lotes situados logradouros cujo "grade" seja em escadaria;

II - as edificações residenciais unifamiliares em lotes internos de vilas em que os acessos às mesmas, pelo logradouro, tenham largura inferior a 3,70m (três metros e setenta centímetros);

III - as edificações residenciais unifamiliares nos fundos de lotes, onde na frente haja outra edificação ou construção executada antes da vigência deste decreto, desde que a passagem lateral seja inferior a 2,50m (dois metros e cinquenta centímetros);

IV - as edificações residenciais unifamiliares em lotes, inclusive em lotes internos de vila, que tenham área igual ou inferior a 240,00m² (duzentos e quarenta metros quadrados) e testada igual ou inferior a 8,00m (oito metros);

V - as edificações residenciais unifamiliares e mistas, desde que o número total de unidades residenciais e não residenciais seja igual ou inferior a 2 (duas), em lotes que tenham área igual ou inferior a 240,00m² (duzentos e quarenta metros quadrados) e testada igual ou inferior a 8,00m (oito metros) ou acesso por servidão pública ou particular com largura inferior a ... 2,50 (dois metros e cinquenta centímetros);

VI - as edificações não residenciais, desde que o número de unidades seja igual ou inferior, a 2

(duas), em lotes que tenham área igual ou inferior a 240,00m² (duzentos e quarenta metros quadrados) e testada igual ou inferior a 8,00m (oito metros);

VII - os imóveis preservados, segundo a listagem do Anexo 8, quando objeto de transformação de uso ou reforma.

Art. 22 - O dimensionamento dos locais para estacionamento ou guarda de veículos obedecerá às dimensões mínimas de 2,50m (dois metros e cinquenta centímetros) de largura e 5,00m (cinco metros) de comprimento, quando cada vaga tiver acesso direto por logradouro público, servidão pública ou particular, ou por via interior que tenha largura mínima de 5,00m (cinco metros) e permita o trânsito de veículos.

Art. 23 - Serão permitidas duas edificações afastadas ou não das divisas, no mesmo lote, observadas as seguintes condições:

1 -duas edificações multifamiliares;

2- uma edificação de uso comercial, serviço ou mista na frente do lote e uma edificação residencial multifamiliar nos fundos do lote.

Art. 24 - Serão permitidos grupamentos de edificações justapostas ou isoladas, dispostas de modo a formarem ruas ou praças interiores sem caráter de logradouro público.

Art. 25 - Nos grupamentos de edificações uni e bifamiliares os afastamentos laterais e de fundos mínimos, quando exigidos, bem como os prismas de iluminação e ventilação, terão dimensões de:

I – 1,50m (um metro e cinquenta centímetros) para as edificações até 7,50m (sete metros e cinquenta centímetros) de altura;

II - 2,50m (dois metros e cinquenta centímetros) para as edificações com altura de 7,50m (sete metros e cinquenta centímetros) inclusive até 11,00m (onze metros);

III - 3,30m (três metros e trinta centímetros) para as edificações com altura superior a 11,00m (onze metros).

Art. 26 - Nos grupamentos de edificações a taxa de ocupação máxima no lote será de 70% (setenta por cento).

Art. 27 - Os grupamentos de edificações terão vias interiores descobertas de pedestres e veículos, para atender ao total das edificações, excluídas as que possuam frente para logradouros públicos e pelos mesmos tenham acesso direto.

§ 1.º - Não serão exigidas vias internas nos grupamentos de duas edificações em que pelo menos uma delas tenha frente para logradouro público e acesso direto pelo mesmo.

§ 2.º - Nos grupamentos de até 3 (três) edificações, quando apenas uma delas estiver localizada nos fundos, o acesso será por passagem, com largura mínima de 1,50m (um metro e cinquenta centímetros), através da edificação localizada na frente.

Art. 28 - Nos grupamentos de edificações, a largura das vias interiores para veículos atenderá ao disposto no seguinte quadro:



	Quando servirem de acesso *	1 unidade por edificação	2 ou mais unidades por edificações
Largura mínima da via interior descoberta p/veículos (caixa de rolamento)	1 edificação	1,50m	2,50m
	2 ou 3 edificações de 4 a 12 edif.	2,50m	3,70m
	de 13 a 25 edif.	3,70m	6,00m
	mais de 25 edif.	6,00m	6,00m
		9,00m	9,00m

* Não serão computadas as edificações que tenham frente para logradouro público e por ele tenham acesso direto.

Art. 29 - Nos grupamentos de edificações a extensão máxima de uma via interior para veículos, sempre considerado o seu início no alinhamento do logradouro, não poderá exceder a 80,00m (oitenta metros), devendo ser levado em conta o percurso mais desfavorável.

Art. 30 - Nos grupamentos de edificações, as vias interiores para pedestres devem ter faixas contínuas com larguras mínimas de 1,50m (um metro e cinquenta centímetros), dispostas do lado em que exista edificação e em toda a extensão das vias interiores para veículos, desde o logradouro público até a entrada de cada edificação.

Art. 31 - Nos grupamentos de edificações a área de estacionamento poderá ser centralizada ou distribuída em áreas destinadas a atender a uma ou mais edificações, cujas vagas deverão estar demarcadas no projeto.

Parágrafo único - As áreas das vias interiores para veículos não serão consideradas nem computadas como locais de estacionamento.

Art. 32 - Nos grupamentos de edificações são permitidas edificações constituídas apenas por dependências de uso comum e exclusivo dos grupamentos, obedecidas as seguintes condições:

I - as dependências somente poderão destinar-se a recreação, creche e administração;

II - as dependências não serão incluídas no número total de edificações e no cálculo da área de edificação (A.T.E.);

III - as edificações não serão autônomas e não receberão qualquer numeração.

Art. 33 - Quando o grupamento de edificações se localizar em terreno que tiver testada para logradouro público incluído em CB ou AC-1, será permitida a existência de loja desde que esta tenha acesso direto pelo logradouro público.

Art. 34 - Nos grupamentos de edificações não serão permitidos elementos construtivos divisórios (muros e muretas) que limitem áreas suscetíveis de utilização comum do grupamento, formando lotes autônomos, exceto quando constituam limites de prismas de ventilação e iluminação.

Art. 35 - Para efeito de proteção das edificações ficam definidas e delimitadas 5 (cinco) subáreas, com a respectiva relação dos imóveis preservados, conforme o Anexo 8 deste decreto.

Parágrafo único - Ficam proibidas as demolições e obras que venham a descaracterizar fachadas, telhados ou a parte externa das edificações mencionadas no caput deste artigo.

Art. 36 - As obras a serem efetuadas nos imóveis dentro de subáreas de preservação mencionadas no art. 35, inclusive adaptações necessárias para transformação de uso e novas construções, deverão ser previamente aprovadas pelo Departamento-Geral de Patrimônio Cultural, da Secretaria Municipal de Cultura.

Parágrafo único - Em caso de pintura e quaisquer outros reparos, para os quais, normalmente, não é exigida a apresentação de projeto, será obrigatória a apresentação de fotografia no tamanho mínimo de 9x12cm, com o esquema das alterações a serem feitas.

Art. 37 - Em caso de demolição não licenciada ou de sinistro poderá o órgão mencionado no artigo anterior estabelecer a obrigatoriedade de reconstrução da edificação, mantidas as suas características originais.

Art. 38 - As condições de uso e ocupação que não estiverem expressamente reguladas por este decreto deverão obedecer ao disposto no Regulamento de Zoneamento aprovado pelo Decreto

n.º 322, de 3 de março de 1976, e nos Regulamentos aprovados pelo Decreto "E" n.º 3800, de 20 de abril de 1970

Art. 39 - Fica constituído o Escritório Técnico do Projeto Sagas, com a participação do Instituto Municipal de Arte e Cultura - RIOARTE, na estrutura do Departamento-Geral de Patrimônio Cultural, da Secretaria Municipal de Cultura, para auxiliar e orientar a comunidade na preservação e reconstituição dos imóveis da Área de Proteção Ambiental (APA) instituída pela Lei n.º 971, de 4 de maio de 1987, bem como para elaborar projetos e programas de recuperação dos logradouros públicos que a compõem.

Art. 40 - Este decreto entrará em vigor na data de sua publicação, revogadas as disposições em contrário, especialmente o Decreto n.º 5459, de 8 de novembro de 1985.

Rio de Janeiro, 14 de janeiro de 1988 424.º de Fundação da Cidade.

ROBERTO SATURNINO BRAGA

João da Silva Maia

Luiz Edmundo H.B. da Costa Leite

Flavio de Oliveira Ferreira

DO RIO de 19/01/88

ANEXO I

Delimitação da Área de Proteção Ambiental

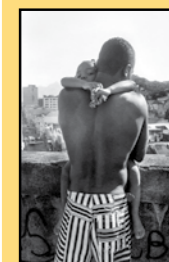
Área limitada pela Avenida Rodrigues Alves (incluído apenas o lado ímpar) entre a Rua Rivadávia Correa e a Rua Silvino Montenegro, por esta (incluída) até a Avenida Venezuela, por esta (incluída) até a Rua Antonio Lage, por esta (incluída) até a Praça Coronel Assunção, por esta (incluída) até a Rua Sacadura Cabral, por esta (incluída) até a Avenida Barão de Tefé, por esta (incluída) até a Rua Coelho e Castro, por esta (incluído apenas o lado par) até a Rua Edgard Gordilho, por esta (incluído apenas o lado ímpar) até a Avenida Venezuela, por esta (incluído apenas o lado ímpar) até a Rua Sacadura Cabral, por esta (incluída) até a Travessa do Liceu, por esta (incluída) até a Rua do Acre, por esta (incluído apenas o lado par) até a Rua Alcântara Machado, por esta (incluída) até a Rua Mayrink Veiga, por esta (excluída) até a Avenida Rio Branco, por esta (excluída) até a Avenida Presidente Vargas, por esta (excluída) até a Rua Uruguaiana, por esta (incluída) até a Avenida Marechal Floriano, por esta (incluída) até a Rua dos Andradas por esta (incluído apenas o lado ímpar) até a Rua Teófilo Otoni, por esta (incluído apenas o lado par) até a Rua da Conceição, por esta (incluída) até Avenida Marechal Floriano, por esta (incluída) até a Praça Cristiano Otoni, por esta (incluída) até a Rua Marcílio Dias, por esta (incluída) até a Rua Senador Pompeu, por esta incluída até a Rua da América, daí pelo leito da RFFSA, até encontrar a Avenida Francisco Bicalho, por esta (excluída) até a Rua Pedro Alves, por esta (incluída) até a Rua Santo Cristo, daí até a Rua Cordeiro da Graça, por esta (incluída) até a Avenida Cidade de Lima, por esta (excluída) até a Rua Santo Cristo, por esta (incluída) até a Rua da Gamboa, por esta (incluído o lado ímpar) até a Rua da União, daí, seguindo por uma linha reta atravessando o leito da RFFSA, até o entroncamento da Rua Barão da Gamboa, com a Rua da Gamboa, por esta (incluída) até a Rua Rivadávia Correa, por esta (incluída) até o ponto de partida.

Fica incluída nesta área a Rua do Livramento do n.º 28 ao 43, até o seu final.//

ANEXO 2

Delimitação da Área Central 1 (AC-1)

Área limitada pela Rua Senador Pompeu (excluída) entre a Rua Camerino e a Rua da Conceição, por esta (excluída) até a Avenida Marechal Floriano, por esta (incluída) até a Rua dos Andradas, daí (incluída) até a Rua do Acre, Rua dos Andradas, por esta (incluído apenas o lado ímpar) até a Rua Teófilo Otoni, por esta (incluído apenas o lado par) até a Rua da Conceição, por esta (incluída) até a Avenida Marechal Floriano, por esta (incluída) até a Praça Cristiano Otoni, por esta (incluída) até a Rua Marcílio Dias, por esta (incluída) até a Rua



Senador Pompeu, por esta (incluída) até a Rua Alfredo Dolabela Portela, por esta (incluída) até a Rua Coronel Audomaro Costa, por esta (incluída) até a Rua Bento Ribeiro, por esta (incluída) até o Túnel João Ricardo, seguindo por uma linha reta acompanhando o mesmo até o ponto de cota 33,5m, a partir daí pela Ladeira do Faria, por esta (excluída) até a Rua Visconde da Gávea, por esta (incluída) até a Rua Costa Ferreira, por esta (incluindo apenas o lado ímpar) até a Rua Barão de São Félix, por esta (incluída) até a Praça dos Estivadores, por esta (incluída) até a Rua Camerino, por esta (incluída) até o ponto de partida.//

Delimitação da Área Central 2 (AC-2)

Área limitada pela Rua Alcântara Machado, por esta (incluída) entre a Rua do Acre e a Rua Mayrink Veiga, por esta (excluída) até a Avenida Rio Branco, por esta (excluída) até a Avenida Presidente Vargas, por esta (excluída) até a Rua Uruguaiana, por esta (incluída) até a Avenida Marechal Floriano, atravessando até a Rua do Acre, por esta (incluído apenas o lado ímpar) até o ponto de partida.//

Delimitação da Zona Residencial 3 (ZR-3)

Área limitada pela Rua Silvino Montenegro (incluído apenas o lado par) entre o leito da RFFSA, até a Rua Sacadura Cabral, por esta (incluído apenas o lado ímpar) até a Travessa do Liceu, por esta (incluída) até a Rua do Acre, por esta (incluído apenas o lado par) até a Avenida Marechal Floriano, por esta (excluída) até a Rua da Conceição, por esta (incluída) até a Rua Senador Pompeu, por esta (incluída) até a Rua Camerino, por esta (excluída) até a Praça dos Estivadores, por esta (excluída) até a Rua Barão de São Félix, por esta (excluída) até a Rua Costa Ferreira, por esta (incluído apenas o lado par) até a Rua Visconde da Gávea, por esta (excluída) até a Ladeira do Faria, por esta (incluída) até o ponto de cota 33,5m a partir daí, seguindo por uma linha reta acompanhando o Túnel João Ricardo, até a Rua Bento Ribeiro, por esta (excluída) até a Rua Coronel Audomaro Costa, por esta (excluída) até a Rua Alfredo Dolabela Portela, por esta (excluída) até a Rua Senador Pompeu, por esta (incluída) até a Rua da América, daí pelo leito da RFFSA, até encontrar a Avenida Francisco Bicalho, por esta (excluída) até a Rua Pedro Alves, por esta (incluído apenas o lado ímpar), até a Rua Santo Cristo, por esta (incluído apenas o lado ímpar) até a Rua Cardoso Marinho, por esta (incluída) até a Rua Barão da Gamboa, por esta (incluído apenas o lado ímpar) até a Rua da Gamboa, por esta (incluído apenas o lado ímpar) até a Rua Conselheiro Zacarias (incluída), daí segue contornando o Morro da Saúde pela curva de nível de 5m, até encontrar o ramal de RFFSA e por este até o ponto de partida. Ficam incluídas nesta zona toda a Rua Comendador Évora e a Rua Comendador Leonardo.//

Delimitação da Zona Residencial 5 (ZR-5)

Área limitada pela Avenida Rodrigues Alves (incluído apenas o lado ímpar), entre a Rua Rivadávia Correa e a Rua Silvino Montenegro, por esta (incluído apenas o lado ímpar) até a Avenida Venezuela, por esta (incluída) até a Rua Antonio Lage, por esta (incluída) até a Praça Coronel Assunção, por esta (incluída) até a Rua Sacadura Cabral, por esta (incluído apenas o lado par) até a Avenida Barão de Tefé, por esta (incluída) até a Rua Coelho e Castro, por esta (incluído apenas o lado par) até a Rua Edgard Gordilho, por esta (incluído apenas o lado ímpar) até a Avenida Venezuela, por esta (incluído apenas o lado ímpar) até a Rua Sacadura Cabral, por esta (incluído apenas o lado par) até a Rua Silvino Montenegro, por esta (incluído apenas o lado ímpar) até o leito da RFFSA, daí seguindo por este até a curva de nível 5m, por esta contornando o Morro da Saúde, até encontrar a Rua Conselheiro Zacarias, por esta (excluída) até a Rua da Gamboa, por esta (incluído apenas o lado par) até a Rua Barão da Gamboa, por esta (incluído apenas o lado par) até a Rua Cardoso Marinho, por esta (excluída) até a Rua Santo Cristo, por esta (incluído apenas o lado par) até a Rua Cordeiro da Graça, por esta (incluída) até a Avenida Cidade de Lima, por esta (excluída) até a Rua Santo Cristo, por esta (incluída) até a Rua da Gamboa, por esta (incluído apenas o lado ímpar) até a Rua da União, daí seguindo por uma linha reta atravessando o leito da RFFSA, até o entroncamento da Rua Barão da Gamboa com a Rua da Gamboa, por esta (incluído apenas o lado par) até a Rua Rivadávia Correa, por esta (incluída) até o ponto de partida. Fica incluído nesta zona o lado par da Rua Pedro Alves.//

ANEXO 3

Relação dos Centros de Bairro – 1A (CB- 1A)

- Largo de São Francisco da Prainha
- Rua dos Andradas, trecho entre a Rua Júlia Lopes de Almeida e a Avenida Marechal Floriano
- Rua Camerino, trecho entre a Rua Sacadura Cabral e a Praça dos Estivadores
- Rua da Conceição, trecho entre a Rua Senador Pompeu e a Avenida Marechal Floriano
- Rua João Álvares, trecho entre a Rua Pedro Ernesto e a Rua do Livramento
- Rua Júlia Lopes de Almeida
- Rua Leandro Martins, trecho entre a Rua Pedro Ernesto e a Rua do Livramento
- Rua do Livramento, do n.º 28 ao 43 até o seu final
- Rua Pedro Ernesto, trecho entre a Rua da Gamboa e a Rua Sacadura Cabral
- Rua Sacadura Cabral, lado ímpar
- Rua São Francisco da Prainha
- Rua Senador Pompeu, trecho entre a Rua Camerino e a Rua da Conceição

Relação dos Centros de Bairro 1B (CB - 1B)

- Avenida Barão de Tefé, trecho entre a Rua Coelho e Castro e a Rua Sacadura Cabral
- Avenida Professor Pereira Reis, trecho entre a Praça Santo Cristo e a Avenida Cidade de Lima
- Praça Santo Cristo
- Rua da América
- Rua da Gamboa
- Rua Pedro Alves, lado par
- Rua Rivadávia Correa
- Rua Sacadura Cabral, lado par do trecho entre a Rua Pedro Ernesto e a Avenida Venezuela
- Rua Santo Cristo, trecho entre a Rua Cordeiro da Graça e Avenida Cidade de Lima.//

ANEXO 4

COMÉRCIO VAREJISTA

ZONAS USOS E ATIVIDADES	AC-1	AC-2	CB-1A	CB-1B	ZR-3	ZR-5	OBSERVAÇÕES

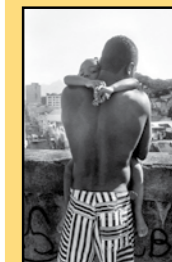


LOCAL	açougue, aves e ovos	X	X	X	X	X	X	* sem depósito
	armário, bazar, presentes	X	X	X	X	X	X	
	aves vivas	X	X	X	X	X	X	
	bar, botequim, lanchonete	X	X	X	X	X	X	
	confeitaria	X	X	X	X	X	X	
	drogaria, farmácia	X	X	X	X	X	X	
	ferragens	X	X	X*	X	-	X	
	flores, plantas	X	X	X	X	X	X	
	jardim (art.)	X	X	X	X	-	X	
	jornais, revistas	X	X	X	X	X	X	
	limpeza (art.)	X	X	X	X	X	X	
	loteria	X	X	X	X	X	X	
	mercearia, quitanda	X	X	X	X	X	X	
	ótica	X	X	X	X	-	X	
	padaria	X	X	X	X	X	X	
	papelaria	X	X	X	X	X	X	
peixaria	X	X	X	X	-	X		
religiosos (art.)	X	X	X	X	X	X		
roupas, sapataria	X	X	X	X	X	X		
mini-mercado	X	X	X	X	-	X		
CENTRO INTERMEDIÁRIO	acrílico (art.)	X	X	X	X	-	X	Forno elétrico
	animais domésticos	X	X	-	X	-	X	
	artesanato, regionais (art.)	X	X	X	X	X	X	
	bijouteria, joalheria, relojoaria	X	X	X	X	-	X	
	bomboniere	X	X	X	X	X	X	
	borracha (art.)	X	X	X	X	-	X	
	brinquedos	X	X	X	X	-	X	
	caça e pesca, esportivos (art.)	X	X	X	X	-	X	
	cama e mesa, tecidos	X	X	X	X	-	X	
	charutaria	X	X	X	X	-	X	
	discos, fitas	X	X	X	X	-	X	
	elétricos (art.)	X	X	X	X	-	X	
	eletrodomésticos, som (equipamentos)	X	X	X	X	-	X	
	ervanário	X	X	X	X	-	X	
	fotografia (art.)	X	X	X	X	-	X	
	iluminação (art.)	X	X	X	X	-	X	
	livraria	X	X	X	X	-	X	
	louças e cristais	X	X	X	X	-	X	
	magazines	X	X	-	X	-	X	
	malas e bolsas	X	X	X	X	-	X	
	móveis, tapeçarias	X	X	X	X	-	X	
	perfumaria	X	X	X	X	-	X	
	plásticos (art.)	X	X	X	X	-	X	
	restaurante	X	X	X	X	-	X	
	supermercado	X	X	X	X	-	X	
	tintas e vernizes	X	X	-	X	-	X	
vidros e espelhos	X	X	X	X	-	X		

NÃO VINCULADO AO USO RESIDENCIAL	antiquário, belchior	X	X	X	X	-	X	*lojas até 200m ²
	aparelhos de precisão	X	X	X	X	-	X	
	armas e munições	X	X	-	X	-	X	
	automóveis (veículos e peças)	X	X	-	X	-	X	
	bicicletas	X	X	X	X	-	X	
	carvoaria	-	-	-	X	-	X	
	couro (art.)	X	X	X	X	-	X	
	eletrônicos (art.)	X	X	X	X	-	X	
	ferro velho	-	-	-	X	-	X	
	filatelia, numismática	X	X	X	X	-	X	
	funerária	-	-	-	-	-	X	
	instrumentos musicais	X	X	X	X	-	X	
	instrumentos profissionais	X	X	X	X	-	X	
	máquinas e equipamentos	X	X	-	X	-	X	
	marmoraria	-	-	-	X	-	X	
	marcenaria, serralheria	X	-	X*	X	-	X	
	massames e velames	X	X	X	X	-	X	
	material de construção	X	X	X	X	-	X	
	material de demolição	-	-	-	X	-	X	
	motocicletas	X	X	-	X	-	X	
objetos de arte	X	X	X	X	-	X		
serraria	-	-	-	X	-	X		
sucata	-	-	-	X	-	X		
veículos de grande porte	-	-	-	X	-	X		

COMÉRCIO ATACADISTA E ARMAZENAGEM

ZONAS USOS E ATIVIDADES	AC-1	AC-2	CB-1A	CB-1B	ZR-3	ZR-5	OBSERVAÇÕES
NÃO PERIGOSO E INCÔMODO	algodão / sementes / grãos / frutos para extração de óleo	X	-	-	X	-	X
	alimentos	X	-	-	X	-	X
	aparelhos elétr./eletrônicos	X	-	-	X	-	X
	bebidas e fumos	X	-	-	X	-	X
	editorial	X	-	-	X	-	X
	ferragens	X	-	-	X	-	X
	fibras vegetais	X	-	-	X	-	X
	máquinas, veículos e equipamentos em geral	-	-	-	X	-	X
	material de construção	X	-	-	X	-	X
	madeira	X	-	-	X	-	X
	mobiliário e art. de decoração	X	-	-	X	-	X
	peles e couros	X	-	-	X	-	X
	prod. cerâmicos e cimento	X	-	-	X	-	X
	prod. p/ agricultura e pecuária	X	-	-	X	-	X
	veículos e equip. para veículos	-	-	-	-	-	X
	vidro e cristal	X	-	-	X	-	X



NÃO PERIGOSO E POUCO INCÔMODO	artigos de couro	X	-	-	X	-	X	
	brinquedos	X	-	-	X	-	X	
	discos e fitas	X	-	-	X	-	X	
	embalagens	X	-	-	X	-	X	
	garrafas	X	-	-	X	-	X	
	louças, porcelanas e cristais	X	-	-	X	-	X	
	material de limpeza	X	-	-	X	-	X	
	material esportivo	X	-	-	X	-	X	
	mat. de escritório e escolar	X	-	-	X	-	X	
	objetos de peq. porte / utensílios em geral	X	-	-	X	-	X	
	ourivesaria e joalheria	X	-	-	X	-	X	
	produtos farmacêuticos	X	-	-	X	-	X	
	prod. p / fotografia / cinematog. /ótica	X	-	-	X	-	X	
	produtos ligados ao vestuário	X	-	-	X	-	X	
	produtos têxteis	X	-	-	X	-	X	

SERVIÇOS

ZONAS USOS E ATIVIDADES		AC-1	AC-2	CB-1A	CB-1B	ZR-3	ZR-5	OBSERVAÇÕES
AUXILIARES E NEGÓCIOS	administ de bens e de imóveis	X	X	X*	X	-	X	* com lojas ou salas existentes
	agência de anúncios em jornais noticiosos	X	X	X*	X	-	X	
	agências de emprego	X	X	X*	X	-	X	
	agência de informações / agenciamento							
	intermediário	X	X	-	X	-	X	
	agência de passagens / viagens	X	X	X*	X	-	X	
	consignação / representação e incorporação	X	X	-	X	-	X	
	corretagem	X	X	X*	X	-	X	
	despachos	X	X	X*	X	-	X	
	empresa de seguro	X	X	X*	X	-	X	
	guarda de bens móveis	-	-	-	-	-	X	
	importação e exportação	X	X	-	X	-	X	
	org. e promoção de eventos	X	X	-	X	-	X	
	pesquisa de mercado	X	X	X*	X	-	X	
	promoção de vendas	X	X	-	X	-	X	
COMUNICAÇÃO	agência de publicidade	X	X	X	X	-	X	
	editora sem gráfica	X	X	X	X	-	X	
	empresa cinematográfica	X	X	-	X	-	X	
	gravadora	X	X	-	X	-	X	
	jornal / periódicos	X	X	-	X	-	X	
estúdio de dublagem	X	X	-	X	-	X		
estúdio de televisão / auditório / rádio	X	X	-	X	-	X		

COMUNITÁRIOS E SOCIAIS	asilo e recolhimento	-	-	X	X	X	X	
	associação de classe / sindicatos	X	X	X	X	X	X	
	associação de moradores	X	X	X	X	X	X	
	centros sociais urbanos	X	X	X	X	-	X	
	creche	X	X	X	X	X	X	
	instituições beneficentes	X	X	X	X	X	X	
	armeiro	X	-	-	-	-	X	com oficina
CONSERVAÇÃO E REPARAÇÃO	artigos de couro	X	X	X	X	-	X	com oficina
	borracheiro	X	X	-	X	-	X	com oficina
	chaveiro	X	X	X	X	X	X	com oficina
	encadernação	X	X	X	X	-	X	com oficina
	engraxataria	X	X	X	X	X	X	com oficina
	estofador / colchoaria	X	-	X	X	-	X	com oficina
	lavagem / lubrificação	X	X	-	X	-	X	com oficina
	máq., aparelhos e objetos de uso pessoal e domiciliar	X	-	X	X	X	X	com oficina
	máq. e aparelhos elétricos	X	X	X	X	X	X	com oficina
	máq. e aparelhos eletrônicos	X	X	X	X	-	X	com oficina
	jóias	X	X	X	X	-	X	com oficina
	objetos diversos: relógios, tesouras, apar. de precisão, facas, guarda-chuvas, brinquedos	X	X	X	X	X	X	com oficina
	instrumentos musicais	X	X	X	X	-	X	com oficina
	oficina de automóveis / motos	-	-	-	X	-	X	com oficina
	oficina de bicicletas	X	-	X	X	-	X	com oficina
	pintura de placas	X	-	-	X	-	X	com oficina
	sapateiro	X	X	X	X	X	X	com oficina
	taxidermista	-	-	X	X	-	X	com oficina
	tinturaria / lavanderia	X	X	X	X	-	X	caldeira a gás
	elevadores	X	X	-	X	-	X	sem oficina
	imunização	X	X	-	X	-	X	sem oficina
	inst. elét. hidráulica e gás	X	X	X	X	-	X	sem oficina
	limpeza	X	X	X	X	-	X	sem oficina
toalheiro	X	X	-	X	-	X	caldeira a gás	
vigilância	X	X	X	X	-	X		
ENSINO E PESQUISA	ensino até 1.º grau	X	X	X	X	X	X	
	ensino até 2.º grau	X	X	X	X	-	X	
	ensino não seriado	X	X	X	X	-	X	
	ensino superior	X	X	-	X	-	X	
	escolas especiais	X	X	X	X	-	X	
	escolas técnicas	X	X	X	X	-	X	
	inst. científicas e tecnológicas	X	X	X	X	-	X	
FINANCEIROS	agentes financeiros (ações, capitalização, poupança, títulos e valores, fundos, investimentos).	X	X	X	X	-	X	
	bancos	X	X	X	X	-	X	
HOSPEDAGEM	albergue de turismo	X	X	X	X	X	X	
	hospedaria	X	X	X	X	-	X	
	hotel	X	X	-	X	-	X	
	pensão com hospedagem, pensionato	X	-	X	X	-	X	



ALIM	buffet	X	X	X	X	-	X	
	distribuição de refeições	X	X	X	X	-	X	
ESTÉTICAS PESSOAS	barbearia	X	X	X	X	X	X	
	cabeleireiro, salão de beleza	X	X	X	X	X	X	
	instituto de beleza	X	X	X	X	-	X	
	sauna, duchas, termas	X	X	X	X	-	X	
PESSOAS VEST. TÊC.	cópias e reproduções	X	X	X	X	-	X	
	fotos sob encomenda	X	X	X	X	X	X	
	alfaiate / alfaiataria	X	X	X	X	X	X	
	aluguel de roupas	X	X	X	X	X	X	
	cerzideira, bordadeira	X	X	X	X	X	X	
costureira, modista	X	X	X	X	X	X		
PROFISSIONAIS E TÉCNICOS	consultoria	X	X	-	X	-	X	* em lojas e salas existentes
	escritório e atelier de profis. autônomos, liberais e qualific.	X	X	X*	X	-	X	
	escritórios representativos s/ administrativos (sede administ. com porte limitado)	X	X	-	X	-	X	
	escritórios técnicos e profis.	X	X	X*	X	-	X	
	processamento de dados	X	X	X	X	-	X	
	prof. autônomo e liberal aut.	X	X	X	X	X	X	
	tabelião / cartório	X	X	X*	X	-	X	
CULTURA EQUIPAMENTO DE	tipografia	X	X	-	X	-	X	
	aluguel de filmes e tapes	X	X	X	X	-	X	
	auditório	X	X	X	X	-	X	
	biblioteca / arquivo	X	X	X	X	X	X	
	centro cultural	X	X	X	X	X	X	
	cinema	X	X	X	X	-	X	
	cinemateca	X	X	X	X	-	X	
culto religioso	X	X	X	X	X	X		
RECREAÇÃO E CULTURA EQUIPE DE RECREAÇÃO	galeria de arte	X	X	X	X	-	X	
	museu	X	X	X	X	X	X	
	teatro	X	X	X	X	-	X	
	boliche / bilhar	X	X	X	X	-	X	
	casa de diversões / boite	X	X	-	X	-	X	
	clubes	X	X	X	X	-	X	
	jogos eletrônicos	X	X	-	X	-	X	
	salão de festas (arrendamento)	X	X	-	X	-	X	

SAÚDE COM OU SEM INTERN.	abreugrafia / raio X	X	X	X	X	-	X	* sem internação * sem internação
	consultórios	X	X	X	X	-	X	
	consultórios / clín. veterinárias	X*	-	X*	X	-	X	
	clínicas e policlínicas	X*	X*	X*	X	-	X	
	hosp. (casas de saúde, sanatórios)	-	-	-	X	-	X	
	laboratórios de análises clínicas	X	X	X	X	-	X	
TRANSPORTES	postos de atendimento médico	X	X	X	X	-	X	com garagem com garagem com garagem
	aluguel de veículos distribuidora (cargas, malotes, filmes, jornais)	-	X	-	X	-	X	
	empresa de mudança	X	-	-	X	-	X	
	empresa de transportes	-	-	-	X	-	X	
	garagens p / veículos (exceto cargas e colet.)	-	-	-	X	-	X	
	postos de serviços / abastecimento	X	X	-	-	-	X	
transportadora	X	-	-	X	-	X		

USOS ESPECIAIS

ZONAS USOS E ATIVIDADES	AC-1	AC-2	CB-1A	CB-1B	ZR-3	ZR-5	OBSERVAÇÕES
ADMINIS. ADMINIS.	centros administrativos	-	X	-	-	X	
	equip. da adm. púb. (fed. est. mun.)	X	X	X	X	-	X
	sedes administrativas	X	X	-	X	-	X
COMU- NIC.	correios e telégrafos	X	X	X	X	-	X
	estações de telecomunicações	X	X	-	X	-	X
	horto mercado	X	-	-	X	-	X
RECREAÇÃO E LAZER	centro esportivo	-	-	-	X	-	X
	circo	X	-	-	X	-	X
	concha acústica	-	-	-	X	-	X
	parque de diversões	-	-	-	X	-	X
	pavilhão de exposições	-	-	-	X	-	X
	quadras de escolas de samba	X	-	-	X	-	X
SEGURA NÇA	Corpo de Bombeiros	X	X	-	X	-	X
	Polícia Civil	X	X	X	X	-	X
	Polícia Militar	X	X	X	X	-	X

TIPOLOGIA INDUSTRIAL PRÓPRIA POR ZONA

RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
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PRODUTOS DE MINERAIS NÃO	- fabricação de peças e ornatos de gesso e estuque			X
MECÂNICA	- fabricação de cronômetros e relógios, elétricos ou não - reparação ou manutenção de máquinas e aparelhos			X X
MATERIAL ELÉTRICO E DE COMUNICAÇÕES	- fabricação de motores e micromotores elétricos	- fabricação de micromotores elétricos		X
	- fabricação de material para instalações elétricas e para fabricação e montagem de lustres e abajures	- fabricação e montagem de lustres, abajures, luminárias e semelhantes		X
	- fabricação de peças e acessórios para material de telefonia, telegrafia, sinalização, radiotransmissão e recepção e televisão	- fabricação de microtransformadores chassis para rádio e televisão, microfones, alto-falantes, condensadores não eletrônicos, reguladores de voltagem, diais, seletores de canais de televisão, etc		X
	- reparação e manutenção de máquinas e aparelhos elétricos, eletrônicos e de comunicações	- manutenção e reparos de aparelhos eletrodomésticos - reparação e manutenção de demais máquinas e aparelhos	X	X X

RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
MATERIAL DE TRANSPORTE	- condicionamento ou recuperação de motores para veículos automotores			X
	- fabricação de estofados e capas para veículos			X

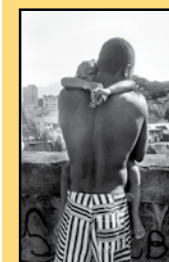
MADEIRA	- produção de resserados			X
	- fabricação de estrutura de madeira			X
	- fabricação de esquadrias			X
	- fabricação de peças de madeira para instalações industriais e comerciais – exclusive artigos do mobiliário			X
	- fabricação de caixas de madeiras, armadas			X
	- fabricação de urnas e caixões mortuários			X
	- fabricação de outros artigos de carpintaria não especificados ou não classificados			X
	- fabricação de artigos de tanoaria e de madeira arqueada			X
	- fabricação de cabos para ferramentas e utensílios			X
	- fabricação de formas e modelos de madeira – exclusive de madeira arqueada			X
	- fabricação de saltos e solados de madeira			X
	- fabricação de artefatos de madeira torneada			X
	- fabricação de molduras e execução de obras de talha – exclusive artigos de mobiliário			X
- fabricação de artigos de madeira para usos domésticos, industrial e comercial	- fabricação de artigos de madeira para uso doméstico (tábua para carne, rolos para massas, paliteiros, palitos, descansos para pratos, colheres de pau, estojo para jóias e talheres, galerias para cortinas, tampos sanitários e semelhantes)		X	X
	- fabricação de artigos de madeiras para uso industrial (pás, colheres e palitos para sorvetes, espulas, lança-madeiras e semelhantes)			X
	- fabricação de artigos de madeira para uso comercial (apoio para mata-borrões, apoio para livros, cesta de papéis, etc.			X
	- fabricação de artefatos de bambu, vime, junco ou palha trançada			X
	- fabricação de artigos de cortiça		X	X



RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
MOBILIÁRIO	- fabricação de móveis de madeira, vime e junco para uso residencial.			
	- fabricação de móveis de madeira ou com predominância de madeira, envernizados, encerados, esmaltados, laqueados – inclusive os revestidos de lâminas plásticas ou estofados para usos industrial, comercial e profissional.	- fabricação de móveis de madeira ou com predominância de madeira envernizadas ou enceradas – inclusive os estofados		
	- fabricação de móveis de metal ou com predominância de metal, revestidos ou não com lâminas plásticas.	- fabricação de móveis de metal ou com predominância de metal não revestidos com lâminas plásticas.		X
	- fabricação de artigos de colchoaria		X	X
	- fabricação de esqueletos de madeira para móveis			X
	- fabricação de armários embutidos, de madeira			X
	- fabricação de caixas e gabinetes de madeiras para rádios, televisores, máquinas de costura, fonógrafos, relógios e semelhantes – inclusive trabalhados ou artísticos.			X
	- fabricação de persianas			X
	- montagem e acabamento de móveis	- montagem de móveis		X

RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
PAPEL E PAPELÃO	- fabricação de artefatos de papel, não impressos, para escritórios			X
	- fabricação de papel para embalagens e fabricação de embalagens de papel, impressas ou não; simples ou plastificadas			X
	- fabricação de artefatos diversos de papel, impressos ou não, simples ou plastificados			X
	- fabricação de artefatos diversos de papel aluminizado, prateado, dourado, etc		X	X
	- fabricação de artefatos de papelão, cartolina e cartão, impressos ou não, simples ou plastificados para escritório.			X
	- fabricação de embalagem de papelão, cartolina e cartão, impressos ou não, simples ou plastificados			X
	- fabricação de artefatos diversos de papelão, cartolina e cartão, impressos ou não, simples ou plastificados			X

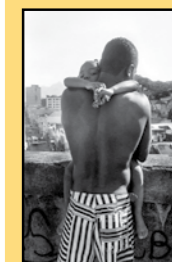
RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
COUROS E PELES E PRODUTOS SIMILARES	- fabricação de artigos de selaria			X
	- fabricação de correias e outros artigos de couro para máquinas			X
	- montagem e confecção de malas, valises e outros artigos para viagem			X
	- montagem e confecção de artigos de couro e peles para uso pessoal e outros fins			X
OS DE MATÉRIAS PLÁSTICAS	- fabricação de artigos de material plástico para embalagem e acondicionamento, impressos ou não	- não utilizando sacos usados como matéria prima		X



VESTUÁRIO, CALÇADOS E ARTEFATOS DE TECIDOS	- confecção de peças interiores do vestuário		X	X	
	- confecção de roupas – exceto roupas profissionais especiais		X	X	
	- confecção de capas, sobretudo e outros agasalhos – inclusive de couros e peles, tecidos impermeáveis, borrachas e de material plástico.		X	X	
	- fabricação de chapéus		X	X	
	- fabricação de calçados		X	X	
		- fabricação de bolsas, cintos, cintas, luvas, cintas- ligas, etc. (só montagem)		X	X
	- confecção de artefatos diversos de tecidos	- confecção de artigos de tecidos para uso doméstico (toalhas de banho, rosto e mãos, roupas de cama, mesa, copa e cozinha)		X	X
		- confecção de bandeiras, estandartes e flâmulas.		X	X
		- confecção de artigos de lona e de tecidos de acabamento especial (toldos, barracas, velames, etc.)			X
		- confecção de sacos de tecidos de algodão, juta e outros tecidos.			X

RAMO	GRUPO	SUBGRUPO OU PROCESSO IND.	AC-1 CB-1A CB-1B	ZR-5
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PRODUTOS ALIMENTARES	- conservas de frutas		X	X
	- conservas de legumes e outros vegetais		X	X
	- fabricação de doces – exclusive de confeitaria (caseiros)		X	X
	- preparação de especiarias e condimentos			X
	- fabricação de balas e caramelos			X
	- fabricação de bombom e chocolates			X
	- fabricação de gomas de mascar			X
	- fabricação de produtos de padaria e confeitaria		X	X
	- fabricação de artigos de pastelaria		X	X
	- fabricação de massas alimentícias		X	X
- fabricação de biscoitos e bolachas		X	X	
- fabricação de sorvetes, bolos e tortas geladas – inclusive coberturas utilizando gás FREON na refrigeração	- fabricação de sorvetes		X	X
- fabricação de gelo – exclusive gelo- seco				X
BEBIDAS	- fabricação de licores			X
	- fabricação de gaseificação de águas minerais			X
EDITORIAL E GRÁFICA	- impressão de material escolar.			X
	- impressão de material para usos industriais e comercial e para propaganda.			X
	- impressão de materiais para outros fins.			X
	- pautação, encadernação, douração, plastificação e execução de trabalhos similares.			X
- lapidação de pedras preciosas e semi-preciosas				X
- fabricação de artigos de joalheria e ourivesaria				X
- fabricação de instrumentos musicais – inclusive elétricos				X
- reprodução de discos para fonógrafos – exclusive a produção de matrizes				X
- reprodução de fitas magnéticas gravadas (músicas, textos, etc) – exclusive a produção de matrizes				X
- fabricação de escovas, broxas, pincéis, vassouras, espanadores e semelhantes				X

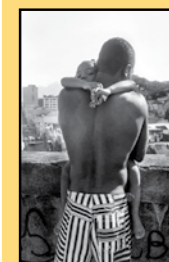


DIVERSOS	- revelação, copiagem, corte, montagem, gravação, dublagem, sonorização e outros trabalhos concernentes à produção de películas cinematográficas.		X
	- fabricação de artefatos de pelos, plumas, chifres e garras, etc.		X
	- fabricação de canetas, lápis, fitas para máquinas e outros artigos para escritório, não compreendidos em outros grupos – inclusive carimbos, sinetes e semelhantes e exclusive papel carbono	- fabricação de canetas, lápis, fitas para máquinas e outros artigos para escritório, não compreendidos em outros grupos (canetas-tinteiro, esferográficas, penas de escrever, lápis, lapiseiras, fitas para máquinas de escrever e calcular etc., "Stencil" borrachas para apagar, corretores, etc.	X X
		- fabricação de carimbos e sinetes – inclusive almofadas para carimbos	X
	- fabricação de quadros-negros, lousas e outros artigos escolares		X
	- fabricação de painéis luminosos, placas para propaganda, e outros fins		X
	- fabricação de filtros para cigarros		X
	- fabricação de perucas	fabricação de artigos diversos (placas de identificação, redes para cabelos, adornos para árvores de natal, artigos modelados ou talhados de cera ou resinas, naturais, azeviche, ambar e espuma do mar, trabalhos em marfim, osso, nacar e vegetais, piteiras, cigarreiras, isqueiros, cachimbos, manequins, flores, folhas e frutas artificiais, etc.)	X
	- fabricação de artigos diversos		X
			X

ANEXO 5
 RELAÇÃO DOS LOGRADOUROS QUE DEVERÃO OBEDECER AO ALINHAMENTO EXISTENTE

- Adro de São Francisco
- Avenida Barão de Tefé
- Avenida Marechal Floriano
- Avenida Professor Pereira Reis
- Avenida Rodrigues Alves
- Avenida Venezuela
- Beco das Escadinhas da Conceição
- Beco das Escadinhas do Livramento

- Beco das Escadinhas do Oliveira
- Beco do João Inácio
- Beco João José
- Escada da Estirada
- Ladeira do Barroso
- Ladeira do Faria
- Ladeira Felipe Neri
- Ladeira do João Homem
- Ladeira do Livramento
- Ladeira Madre de Deus
- Ladeira do Mendonça
- Ladeira do Morro da Saúde
- Ladeira Morro do Valongo
- Ladeira do Pedro Antônio
- Largo João da Baiana
- Largo José Francisco Fraga
- Largo de São Francisco da Prainha
- Praça Américo Brum
- Praça Cristiano Otoni
- Praça Coronel Assunção
- Praça dos Estivadores
- Praça Major Valô
- Praça Marechal Hermes
- Praça Patrão Mór Aguiar
- Praça Santo Cristo
- Praça Vasconcelos Querê
- Rua do Acre
- Rua Alcântara Machado
- Rua Alexandre Mackenzie
- Rua Alfredo Dolabela Portela
- Rua da América
- Rua Ana Mascarenhas
- Rua dos Andradas
- Rua Anibal Falcão
- Rua Antônio José
- Rua Antonio Lage
- Rua Araújo Viana
- Rua Argemiro Bulcão
- Rua Atília
- Rua Barão de Angra
- Rua Barão da Gamboa
- Rua Barão de São Félix
- Rua Bento Ribeiro
- Rua Bento Teixeira
- Rua Camerino
- Rua Capiberibe
- Rua Capitão Sena
- Rua Cardoso Marinho
- Rua Carlos Gomes
- Rua Carmo Neto
- Rua Carneiro Leão
- Rua Coelho e Castro
- Rua Comandante Maurity
- Rua Comendador Évora
- Rua Comendador Leonardo
- Rua da Conceição
- Rua Conselheiro Leonardo
- Rua Conselheiro Zacarias
- Rua Cordeiro da Graça



- Rua Coronel Audomaro Costa
- Rua Costa Barros
- Rua Costa Ferreira
- Rua Cunha Barbosa
- Rua Deolinda
- Rua Dona Lucia
- Rua Doutor Piragibe
- Rua Ebroíno Uruguai
- Rua Edgard Gordilho
- Rua Eduardo Jansen
- Rua do Escorrega
- Rua Farnese
- Rua da Gamboa
- Rua Guapi
- Rua João Álvares
- Rua João Cardoso
- Rua Joaquim Esposel
- Rua do Jogo da Bola
- Rua Júlia Lopes de Almeida

- Rua Leandro Martins
- Rua Leôncio de Albuquerque
- Rua do Livramento
- Rua Major Daemon
- Rua Major Saião
- Rua Marcílio Dias
- Rua Mariano Procópio
- Rua Marques de Sapucaí
- Rua Mato Grosso
- Rua Mendonça
- Rua Miguel Saião
- Rua Mont'Alverne
- Rua do Monte
- Rua Moreira Pinto
- Rua da Mortona
- Rua Nabuco de Freitas
- Rua Noêmia
- Rua Orestes
- Rua Pedro Alves
- Rua Pedro Ernesto
- Rua do Pinto
- Rua do Propósito
- Rua Rego Barros
- Rua Rivadávia Corrêa
- Rua Rosa Saião
- Rua Sacadura Cabral
- Rua Saldanha Marinho
- Rua Santo Cristo
- Rua São Francisco da Prainha
- Rua São Gregório
- Rua Sara
- Rua Segunda
- Rua Senador Pompeu
- Rua Silvino Montenegro
- Rua Sousa Bandeira
- Rua Teófilo Otoni
- Rua da União
- Rua Vidal de Negreiros
- Rua Visconde da Gávea
- Rua Waldemar Dutra

- Travessa Barros Sobrinho
- Travessa Brito Teixeira
- Travessa Coronel Julião
- Travessa Cunha Matos
- Travessa Dona Felicidade
- Travessa das Escadinhas do Livramento
- Travessa do Liceu
- Travessa Mato Grosso
- Travessa São Diogo
- Travessa Sara
- Travessa do Sereno
- Travessa Silva Baião
- Travessa Souza. //



ANEXO 6

TIPOS DE EDIFICAÇÕES PERMITIDAS

ZONAS	AC-1	AC-2	CB-1 A	CB-1 B	ZR-3	ZR-5
- edificação residencial unifamiliar	X	-	X	X	X	X
- edificação residencial multifamiliar	X	-	X	X	X	X
- 2 unidades residenciais superpostas, justapostas ou isoladas com acessos independentes	X	-	X	X	X	X
- grupamento de edificações justapostas ou isoladas dispostas de modo a formarem ruas ou praças interiores, sem caráter de logradouro público	X	-	X	X	X	X
- edificação mista com lojas no primeiro pavimento e unidades residenciais nos pavimentos superiores	X	-	X	X	X	X
- edificação mista com lojas em um ou dois pavimentos e unidades residenciais nos pavimentos superiores	X	-	-	-	-	-
- edificação mista com lojas com acesso direto pelo logradouro e unidade residencial nos fundos, com acesso independente	X	-	X	X	X	X
- edificação mista com lojas em um ou dois pavimentos e com os pavimentos superiores destinados a salas comerciais e a unidades residenciais, em que a parte residencial fique acima da comercial e disponha de acessos independentes desta	X	-	-	-	-	-
- lojas em edificação de um pavimento	-	-	X	X	-	-
- lojas em edificação de dois ou três pavimentos, com uma só numeração	X	X	-	-	-	-

- edificação comercial de dois pavimentos, constituída por lojas no 1.º pavimento e por dependências internas das mesmas no 2.º pavimento, diretamente ligadas às lojas	-	-	X	X	-	-
- edificação comercial com lojas de até 3 pavimentos e os pavimentos superiores com salas comerciais	-	X	-	-	-	-
- edificação comercial com lojas em um pavimento e os pavimentos superiores com salas de uso comercial ou industrial	-	-	X	X	-	-
- edificação comercial com lojas em um ou dois pavimentos e os pavimentos superiores com salão ou grupos de salas em que cada unidade autônoma corresponda integralmente a um ou mais pavimentos	X	X	-	-	-	-
- edificação de uso exclusivo, para uma só atividade e com uma só numeração	X	X	X	X	-	X
- galpão para uma só atividade e uma só numeração, desde que apresente fachada com características de edificação comercial ou atrás de edificação comercial ou industrial já existente com acessos independentes	-	-	-	X	-	X
- telheiro para uma só atividade, e com uma só numeração, devendo o terreno ser fechado por muros	-	-	-	-	-	X
- telheiro-dependência da edificação, não visível do logradouro	-	-	X	X	-	X
- telheiro para uma só atividade e com uma só numeração, atrás de edificação comercial ou residencial unifamiliar ou industrial já existente com acessos independentes	-	-	-	-	-	X
- telheiro para uma só atividade e com uma só numeração, atrás da edificação comercial ou residencial unifamiliar ou industrial com acessos independentes	-	-	X	X	-	-



- edifício garagem em uso exclusivo no lote, com uma só numeração.	-	-	-	-	-	X
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ANEXO 7

ALTURA DAS EDIFICAÇÕES

SETOR 1 – 4,50m (quatro metros e cinquenta centímetros)

- Ladeira do Morro da Saúde, a partir da cota de nível 15,00m
- Rua Silvino Montenegro, trecho entre o n.º 62 (excluído) e o leito da R.F.F.S.A.

SETOR 2 – 7,50m (sete metros e cinquenta centímetros)

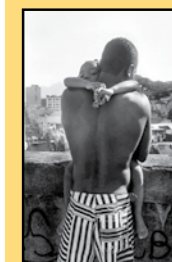
- Beco das Escadinhas do Oliveira
- Ladeira do Morro da Saúde, até a cota de nível 15,00m
- Rua Cardoso Marinho, lado ímpar
- Rua Carmo Neto, trecho entre a Rua Nabuco de Freitas e o leito da R.F.F.S.A.
- Rua Comandante Maurity, trecho entre a Rua Nabuco de Freitas e o leito da R.F.F.S.A.
- Rua Comendador Évora
- Rua Comendador Leonardo
- Rua Conselheiro Zacarias
- Rua Farnese
- Rua Guapi
- Rua Leôncio de Albuquerque, trecho entre a Rua do Propósito e a Rua Conselheiro Zacarias
- Rua Marquês de Sapucaí, lado par, trecho entre a Rua da América e o leito da R.F.F.S.A.
- Rua Nabuco de Freitas, trecho entre a Rua Marquês de Sapucaí e 12m depois da Rua Farnese
- Rua Silvino Montenegro, trecho entre o n.º 62 e a Rua Sacadura Cabral
- Travessa São Diogo

- Travessa Silva Baião

SETOR 3 – 11,00m (onze metros)

- Avenida Barão de Tefé, trecho entre a Rua Sacadura Cabral e a Rua Coelho e Castro
- Avenida Professor Pereira Reis, trecho entre a Avenida Cidade de Lima e a Praça Santo Cristo
- Avenida Rodrigues Alves, trecho entre a Rua Rivadávia Corrêa e a Rua Silvino Montenegro
- Avenida Venezuela, trecho entre o leito da R.F.F.S.A. e a Rua Antônio Lage
- Beco das Escadinhas do Livramento
- Escada da Estirada
- Ladeira do Barroso
- Ladeira do Faria
- Ladeira do Livramento, exceto o trecho incluído na Portaria n.º 6 de 04/06/84 – SPHAN
- Ladeira do Mendonça

- Largo José Francisco Fraga
- Praça Américo Brum
- Praça Coronel Assunção
- Praça Patrão Mór Aguiar
- Praça Santo Cristo
- Praça Vasconcelos Quere
- Rua da América
- Rua Ana Mascarenhas
- Rua Antônio José
- Rua Antônio Lage, trecho entre a Avenida Venezuela e a Praça Coronel Assunção
- Rua Araújo Viana
- Rua Atília
- Rua Barão de Angra
- Rua Barão da Gamboa
- Rua Barão de São Félix, exceto o trecho incluído na Portaria n.º 06, de 04/06/84 – SPHAN
- Rua Bento Ribeiro, trecho entre o Túnel João Ricardo e a Rua Coronel Audomaro Costa
- Rua Bento Teixeira
- Rua Capiberibe
- Rua Capitão Sena
- Rua Cardoso Marinho, lado par
- Rua Carlos Gomes
- Rua Carneiro Leão
- Rua Conselheiro Leonardo
- Rua Cordeiro da Graça, trecho entre a Avenida Cidade de Lima e a Rua Santo Cristo
- Rua Costa Barros
- Rua Costa Ferreira
- Rua Cunha Barbosa
- Rua Deolinda
- Rua Dona Lucia



- Rua Doutor Piragibe
- Rua Ebroíno Uruguai
- Rua da Gamboa
- Rua João Álvares
- Rua João Cardoso
- Rua Joaquim Esposel
- Rua Leôncio Albuquerque, trecho entre a Rua do Propósito e a Rua do Livramento
- Rua do Livramento
- Rua Major Saião
- Rua Marcílio Dias
- Rua Mariano Procópio
- Rua Mendonça
- Rua Mont'Alverne
- Rua do Monte
- Rua Moreira Pinto
- Rua da Mortona
- Rua Nabuco de Freitas, trecho entre a Rua da América e a Rua Marquês de Sapucaí
- Rua Noêmia
- Rua Orestes
- Rua Pedro Alves
- Rua Pedro Ernesto
- Rua do Pinto
- Rua do Propósito
- Rua Rego Barros
- Rua Rivadávia Corrêa
- Rua Rosa Saião, excluído o n.º 04
- Rua Sacadura Cabral, trecho entre o n.º 183 (excluído) e a Rua Conselheiro Zacarias
- Rua Saldanha Marinho
- Rua Santo Cristo, trecho entre o leito da R.F.F.S.A. e a Praça Marechal Hermes

- Rua São Gregório
- Rua Sara
- Rua Senador Pompeu, trecho entre a Rua da América e a Rua Alfredo Dolabela Portela e trecho entre a Rua Bento Ribeiro e a Rua Visconde da Gávea
- Rua Silvino Montenegro, trecho entre a Avenida Rodrigues Alves e o leito da R.F.F.S.A.
- Rua Souza Bandeira
- Rua da União
- Rua Vidal de Negreiros
- Rua Visconde da Gávea, trecho entre a Ladeira do Faria e a Rua Marcílio Dias
- Rua Waldemar Dutra (Médico)
- Travessa Barros Sobrinho
- Travessa Brito Teixeira
- Travessa Cunha Matos
- Travessa Dona Felicidade
- Travessa das Escadinhas do Livramento
- Travessa Sara
- Travessa Souza

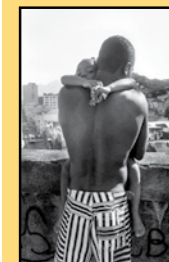
SETOR 4 – 17,00m (dezessete metros)

- Rua Alfredo Dolabela Portela
- Rua Barão de São Felix, trecho entre a Rua Alfredo Dolabela Portela e a Rua Bento Ribeiro
- Rua Bento Ribeiro, trecho entre a Rua Coronel Audomaro Costa e a Rua Senador Pompeu
- Rua Coronel Audomaro Costa, trecho entre a Rua Alfredo Dolabela Portela e a Rua Bento Ribeiro
- Rua Senador Pompeu, trecho entre e a Rua Alfredo Dolabela Portela e a Rua Bento Ribeiro.//

ANEXO 8

DELIMITAÇÃO DAS SUBÁREAS DE PROTEÇÃO AMBIENTAL

SUBÁREA A – Morro da Conceição
 Morro da Saúde
 Barão de São Félix 1
 Barão de São Félix 2



Área limitada pela Rua Bento Ribeiro, por esta (incluído apenas o lado par) até o Túnel João Ricardo, seguindo por uma linha reta até a Ladeira do Faria, por esta (incluída) até a Ladeira do Barroso, por esta (incluída) até a Rua Major Saião, por esta (incluída) até a Rua Costa Barros - por esta (incluída) até a Rua do Monte, por esta (incluída) até a Rua Sousa Bandeira, daí por uma linha reta até a Rua Cunha Barbosa, por esta (incluída) até a Rua João Álvares, por esta (incluída) até a Rua do Livramento, por esta (incluída) até a Rua Rivadávia Corrêa, por esta (incluída, inclusive o trecho até a boca do Túnel João Ricardo) até a Rua da Gamboa, por esta (incluída) até a Rua da Mortona, por esta (incluída) até a Rua Rivadávia Corrêa, por esta (incluída) até a Avenida Rodrigues Alves, por esta (incluído apenas o lado ímpar) até a Rua Silvino Montenegro, por esta (incluída) até a Avenida Venezuela, por esta (incluída) até a Rua Antonio Lage, por esta (incluída) até a Praça Coronel Assunção, por esta (incluída) até a Rua Sacadura Cabral, por esta (incluída) até a Avenida Barão de Tefé, por esta (incluída) até a Rua Coelho e Castro, por esta (incluído apenas o lado par) até a Rua Edgard Gordilho, por esta (incluído apenas o lado ímpar) até a Avenida Venezuela, por esta (incluído apenas o lado ímpar) até a Rua Sacadura Cabral, por esta (incluída) até a Travessa do Liceu, por esta (incluída) até a Rua do Acre, por esta (incluído apenas o lado par) até a Rua Alcântara Machado, por esta (incluída) até a Rua Mayrink Veiga, por esta (excluída) até a Avenida Rio Branco, por esta (excluída) até a Avenida Presidente Vargas, por esta (excluída) até a Rua Uruguaiana, por esta (incluída) até a Avenida Marechal Floriano, por esta (incluída) até a Rua dos Andradas, por esta (incluído apenas o lado ímpar) até a Rua Teófilo Otoni, por esta (incluído apenas o lado par) até a Rua da Conceição, por esta (incluída) até a Avenida Marechal Floriano, por esta (incluída) até a Praça Cristiano Otoni (incluída)./

SUBÁREA B – Nabuco de Freitas

Área limitada pela Rua Marquês de Sapucaí, por esta (incluída) até a Rua Nabuco de Freitas, por esta (incluída) até a Rua Farnese, por esta (incluída) até a Travessa Silva Baião, por esta (excluída) até a Rua Farnese, por esta (incluída) até a Rua Saldanha Marinho, por esta (incluída) até a Rua Barão de Angra, daí seguindo pelo leito da Rede Ferroviária Federal S.A. (RFFSA), até o entroncamento da Rua da América com a Rua Senador Pompeu, por esta (incluída) até a Rua Rego Barros, por esta (incluída) até a Rua da América, por esta (incluída) até o ponto de partida./

SUBÁREA C – Santo Cristo 1

Santo Cristo 2

Área limitada pela Rua Sara, por esta (incluída) até a Rua Atília, por esta (incluída) até a Travessa Barros Sobrinho, por esta (incluída) até a Rua Vidal de Negreiros, por esta (incluída) até a Rua da América, por esta (incluída) até a Rua Barão da Gamboa, por esta (incluída, inclusive o trecho até o entroncamento com o túnel na R.F.F.S.A.), Rua Cardoso Marinho, por esta (incluída) até a Rua Santo Cristo, por esta (incluída) até o Largo José Francisco Fraga, por este (incluído) até a Rua da União, por esta (incluído apenas o lado par) até a Rua da Gamboa, por esta (incluído apenas o lado ímpar) até a Rua Santo Cristo, por esta (incluída) até a Praça Santo Cristo, por esta (incluída) até a Rua Santo Cristo, por esta (incluído apenas o lado ímpar) até a Praça Marechal Hermes (trecho incorporado à Rua Cordeiro da Graça), por esta (incluída) até a Rua Pedro Alves, por esta (incluída até o n.º 90).

SUBÁREA D – Estação Carris Guarany

Área limitada pela Rua Pedro Alves (incluída), entre a Rua Moreira Pinto e o seu final, Praça Patrão Mór Aguiar (incluída).//

RELAÇÃO DOS IMÓVEIS PRESERVADOS POR SUBÁREAS DE PROTEÇÃO AMBIENTAL

SUBÁREA A – MORRO DA CONCEIÇÃO

1 – Rua do Acre

6, 10, 12, 14, 16, 18, 20, 22, 24, 26, 34, 38, 40, 42, 44, 56, 58, 60, 62, 64, 66, 68, 70, 72 e 120.

2 – Rua Alcântara Machado

39.

3 – Rua Alexandre Mackenzie (parte)

6, 8, 10, 40, 42, 46, 56, 96, 98, 100, 102, 104, 112, 112-A, 112-B.

(o imóvel à Rua Alexandre Mackenzie nº 64 foi excluído pelo Decreto 11294, de 20-8-1992)

7, 9, 9-A, 9-B, 9-C, 9-D, 15, 17, 21, 21 (loja), 27, 29, 41, 49 e 69.

4 – Rua dos Andradas

102, 102 (sobrado), 132.

123, 125, 127, 129, 141, 143, 145, 147, 149, 153, 155, 157, 159, 173, 175, 177, 181 e 183.

5 – Rua Argemiro Bulcão

33, 35 e 53.

6 – Rua Barão de São Félix (parte)

6, 8, 16, 18, 22, 24, 26, 28 e 30

3, 5, 7, 9, 11, 13, 15 e 17.

7 – Avenida Barão de Tefé

91, 99, 101, 105, 107 e 109

8 – Rua Camerino

8, 10, 12, 14, 20, 22, 28, 30, 32, 34, 36, 38, 40, 48, 50, 52, 54, 58, 60, 62, 64, 66, 68, 70, 74, 96, 98, 100, 104, 106, 108, 122, 130, 132, 162, 164, 166, 168, 172, 174 e 176

7, 9, 11, 13, 15, 19, 21, 23, 27, 51, 55, 57, 59, 61, 71, 73, 75, 77, 79, 81, 91, 93, 95, 97, 99, 101, 103, 105, 107 e 109.

(o imóvel de número 95 da Rua Camerino foi incluído pelo Decreto 34129, de 14-7-2011)

9 – Rua da Conceição

112, 118, 120, 128, 130, 132, 146, 148, 150, 152, 154, 162, 164, 166, 168 e 178

139, 143, 145, 153, 161/163, 179/179-A.

10 – Rua Costa Barros

2-A, 2 (loja), 4, 8 e 10.

11 – Rua Eduardo Jansen

2, s/n.º, 4, 6, 8, 10, 12, 14 e 16

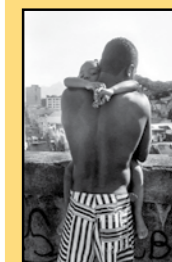
3, 5, 7, 11, 13 e 15.

12 – Rua do Escorrega

10, 14, 16, 18, 20, 24 e 26

1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23 e 25.

13 – Ladeira João Homem



18, 20, 24, 26, 38, 40, 42, 46, 48, 52, 54, 56, 58, 60, 62, 64, 66 e 76.
7, 9, 11, 13, 15, 17, 31, 43, 47, 49, 51, 53, 55, 57, 59, 67, 69, 71, 73, 75, 79, 85 e 87.
14 – Beco João Inácio
8, 10, 12, 14 e 16
5, 7, 9, 11, 13 e 15.
15 – Beco João José
2 e 16
3.
16 – Rua Jogo da Bola
12, 18, 20, 24, 38, 44, 60/62, 98, 102, 104, 152, 154, 3 s/n.º
87, 89, 105, 109, 111, 117 e 119.
17 – Travessa Jogo da Bola
11, 13, 15 e 19.
18 – Rua Julia Lopes de Almeida
2, 8/8-A, 12, 14, 16, 18, 20, 22 e 26
1, 3, 5, 7/7-A, 11, 13 e 15.
19 – Rua Leandro Martins
2, 4, 6, 8, 16, 38, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 68;
72, 74, 78, 80, 82, 88, 94, 96, 98 e 100
1, 3, 5, 9, 11, 13, 15, 29, 31, 37, 39, 41, 43, 45, 51, 53 e 57.
20 – Ladeira do Livramento (parte)
4 e 8
1 e 9.
21 – Ladeira Madre de Deus
1, 3, 5, 15, 17, 19, 21 e 23.
22 – Rua Major Daemon
39, 41, 43, 45, 49 e 51.
23 – Rua Marcílio Dias
2, 4, 28, 32, 36, 38, 40, 46, 50, 54-A, 58, 60 e 62.
24 – Rua Marechal Floriano
2, 4, 10, 12, 14, 16, 24/26, 28, 30, 32, 40, 42, 44, 46, 48/48-A, 50, 52, 54, 56, 58, 122, 124, 126,
132, 134, 138, 142, 144, 146, 148 e 168
1, 5, 9, 11, 27, 29, 55, 57, 59, 61, 63, 69, 71, 73, 83, 85, 87.

89, 119, 123, 131, 133, 137, 139, 145, 147, 151, 155, 159, 161, 163, 165, 173, 175, 181, 183,
185, 189, 193, 195, 211, 219, 221, 233.

(O Decreto 14226, de 25- 9- 1995 excluiu as edificações de números 227, 229, 231 e 235 da Av. Marechal Floriano da relação de bens preservados; conforme o referido decreto os lotes correspondentes a estes imóveis passaram à condição de bens tutelados)

25 – Rua Mato Grosso
14, 38, 40 e 42
1 e 3.
26 – Rua Mayrink Veiga
34 e 36
27 – Rua Miguel Couto
98, 100, 102, 104, 106, 108, 130 e 132.
109, 111, 113, 115, 117, 119, 121, 125, 135, 137, 139, 141, 143, 145, 147
28 – Rua Miguel Saião
5 e 9.
29 – Ladeira Pedro Antônio
10, 12, 30 e 32
5, 7, 9 e 17.
30 – Rua Sacadura Cabral (parte)
122, 124, 126/128, 130, 142, 144, 150, 152, 154, 156, 158, 160/162, 164/166 e 168.
39, 41, 59, 61, 63, 75, 77, 79, 87, 89, 95, 97, 105, 107, 111, 135, 137, 139, 143, 145, 147, 151,
153/155, 159, 163, 165, 167, 169, 173, 175, 177 e 179.
31 – Largo de Santa Rita
6, 8, 10 e 12.
32 – Rua São Francisco da Prainha
2, 4, 12, 14, s/n.º (entre o n.º 24 e o n.º 30), 30
25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 49, 51 e 53.
33 – Largo de São Francisco da Prainha
1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21 e 23.
34 – Rua Senador Pompeu (parte)
20, 20-A, 22, 24, 26, 28, 30, 32, 34, 36, 40, 42, 46 a 58, 62, 64, 66, 76, 78, 80, 82, 84, 86, 88,
90, 92, 94, 96, 98, 102, 104, 106, 108, 112 e 114.
5, 7, 7-A, 9, 11, 15, 17, 19, 21, 23, 43, 45, 47, 49, 51, 53, 59, 65, 67, 75, 77, 79, 131, 133, 147,
161, 163, 165, 167, 169, 173, 177, 181, 183, 189, 201, 205, 209, 211, 213, 219, 225, 229/231,
233 e 235.
35 – Travessa do Sereno



7, 13, 15, 17, 27, 33 e 35.

36 – Rua Teófilo Otoni

90, 92, 98, 100, 102, 104, 108, 118, 122, 126, 128, 130, 132, 134, 144, 146, 148, 150, 152, 154, 156, 158, 190, 192, 194/196, 198, 200, 202, 204 e 206.

87, 97, 99, 101, 103, 113, 113-A, 115, 117, 119, 121, 127, 129, 131, 133, 141, 143, 145, 147 e 149.

37 – Rua Uruguaiana

210, 212, 214, 216, 220, 222, 224 e 226

147 e 149./

SUBÁREA A – MORRO DA SAÚDE

Os prédios de n.ºs 379, 433 e 435 da Av. Rodrigues Alves.

(os prédios de n.º 379, 433 e 435 da Av. Rodrigues Alves foram incluídos na Subárea A – Morro da Saúde pelo Decreto 19.014, de 5-10-2000)

1 – Rua Conselheiro Zacarias

2, 4, 18, 20, 42, 88, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118 e 124

19, 21-A, 21-B, 47, 71, 87, 89, 91, 95, 97, 99, 101, 115, 117, 123, 131, 133 e 135.

2 – Travessa Cunha Matos

3, 5, 7, 9 e 11.

3 – Rua Cunha Barbosa

30, 38, 58, 60, 62, 72, 74 e 76

7, 31, 33, 35, 37, 39 e 47.

4 – Rua da Gamboa (parte)

100, 112, 114, 118, 120, Hospital Nossa Senhora da Saúde (Santa Casa da Misericórdia)

83, 87, 89, 91/93, 95/97, 103, 123, 125, 127, 131, 133/135, 137, 137 (loja), 141, 145, 181, 197 e 201.

5 – Rua João Alvares

2/4, 6, 8, 14, 18, 20, 22, 24, 28/30

11, 11-A, 13, 13-A, 23 e 31.

6 – Rua Leôncio de Albuquerque

6, 8, 10, 12, 14, 20, 34, 38, 40, 42, 44, 56, 58, 60, 72, 76 e 78

1, 1-A, 1-B, 7, 15, 17, 19, 21, 23, 39, 41, 51-A/51, 53, 55 e 69.

7 – Rua do Livramento

28, 30, 32, 34, 36, 38, 40, 42, 52, 54, 56, 58/60, 66, 72, 78, 80, 82, 84, 86, 90, 92/92-A, 94, 98, 116, 124/124-A, 126, 136, 156, 158, 164, 166, 168, 170, 172, 174, 182, 184, 192, 194/194-A e 204.

53, 65, 67, 69, 71, 85, 87, 89, 95, 97, 99, 101, 105, 107, 111, 113, 115, 125, 127, 135, 137/139, 141, 143, 145, 147, 149, 151, 153, 157, 159, 169, 171, 173, 175, 177, 207/209, 211, 221 e 223.

8 – Rua do Monte

40, 52, 54, 56, 58, 60, 70 e 72

9, 11, 13, 15, 29, 59, 69 e 77.

9 – Rua Pedro Ernesto

Praça Coronel Assunção, 4, 16, 18, 18-A, 20, 22, 24, 26, 28, 36, 40, 50, 54, 56, 94 (casas I, II, III, IV, V, VI, VII, VIII e IX), 96, 98, 100, 102, 104 e 108.

5, 9, 15, 19, 21, 23, 31, 33, 43, 47, 49, 51, 55, 57, 59, 65, 75, 77, 79, 81, 89 e 95.

10 – Rua do Propósito

36, 42, 46, 54, 56, 58, 66, 68, 74-A, Fundação Leão XIII e Batalhão da Polícia Militar

15, 23, 29, 43, 45, 53, 55, 59, 115, Praça Coronel Assunção.

11 – Rua Rivadávia Corrêa

173, 177, 183, 185, 187, 189 e 191

12 – Rua Sacadura Cabral (parte)

250, 260, 262, 264, 290, Praça Coronel Assunção, Batalhão da Polícia Militar

187, 189, 193, 195, 197/199, 203, 205, 207/207-A, 215, 217/217-A, 219, 221, 223, 225, 227, 231, 233, 235, 249, 253, 255, 257, 259, 263, 265, 267, 269, 271, 275, 277, 281, 295/297, 301, 303, 305, 307 (casas I a XXX), 311, 327, 331, 333, 335, 337, 339, 341, 343, 347, 349, 353, 355, 359, 361, 365, 367, 369/369-A, 375, 377, 379 e 381

13 – Rua Souza Bandeira

1./

SUBÁREA A – BARÃO DE SÃO FÉLIX 1

1 – Rua Ana Mascarenhas

17

2 – Rua Costa Barros

14, 28 e 30

1, 3, 5, 7, 9, 33 e 35

3 – Ladeira do Livramento

54

27, 29 e 31

4 – Rua Major Saião

2, 4, 12, 14, 16, 18, 20, 22, 24 e 26

3, 5, 29 e 33

5 – Beco das Escadinhas do Livramento

54, 56, 58, 60, 68 e 70./



SUBÁREA A – RUA BARÃO DE SÃO FÉLIX, 2

1 – Rua Alexandre Mackenzie (parte)

93, 101, 103, 105, 107, 111 e 121

2 – Rua Bento Ribeiro

66, 72, 74 e 80.

3 – Rua Barão de São Félix (parte)

38, 40, 44, 48, 50, 52, 54, 58, 60, 62, 64, 66, 70, 72, 74, 76, 78, 80, 82, 88, 90, 92, 94, 96, 98, 102, 104, 106, 108, 114, 116, 118, 120, 126, 128, 134, 136, 138, 138-A, 138-B e 144

23, 25, 35, 39, 41, 41-B, 43, 47, 49, 53, 53-A, 55, 57, 59, 61, 63, 65, 67, 69, 77, 79, 83, 85, 87, 89, 91, 93, 95, 97 (Vila), 101, 107, 119, 129, 131, 133, 137, 139 (Vila), 141, 143, 145 e 147

(O imóvel de nº55 da Rua Barão de São Félix foi incluído pelo Decreto 29689, de 12-8-2008)

4 – Ladeira do Barroso

4

41 (I a IX)

5 – Rua Coronel Audomaro Costa

218

207, 215, 221, 227 e 233

6 – Rua Costa Ferreira

30, 32, 34, 52, 54, 58, 68, 70, 72, 74, 76, 78, 80 e 98

9, 13, 21, 47, 49, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 77, 91, 93, 95, 97, 119 e 123

7 – Ladeira do Faria

30 e 34

8 – Rua Senador Pompeu (parte)

116, 118, 120, 124, 126, 128, 136, 138, 140, 142, 144, 146, 156, 158, 160, 162, 166, 168, 170, 172, 178, 182, 194, 198, 200, 202, 204, 206, 208, 224, 226, 228, 230 e 232.

9 – Rua Visconde da Gávea

80, 82, 84, 94, 96 e 126

73, 75, 93, 121 e 133./

SUBÁREA B – NABUCO DE FREITAS

1 – Rua da América

171, 177, 179, 183, 185, 187, 189, 195, 197, 199, 209, 211, 213, 215, 217, 225, 227, 229, 231, 231 (loja), 233 e 235

2 – Rua Carmo Neto

2, 4, 6/8, 10, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32 e 34

3, 5, 7, 9/11, 13, 19, 23, 25, 27, 29 e 29 (fundos)

3 – Rua Comandante Maurity

2 e 14

1, 3, 5, 7, 9, 11, 13, 15 e 17

4 – Rua Farnese

28, 32, 36 e 38

45, 49 e 51

5 – Rua Marquês de Sapucaí

8 (casas I a VIII), 10, 12, 14 (casas I a XIV), 16, 18, 20, 24, 26, 28, 30, 32 (casas I a XXV), 40, 42, 44, 46, 50, 52 e 54

6 – Rua Nabuco de Freitas

48, 48-A, 50, 52, 58, 60, 62, 64, 66, 70, 72, 74, 76, 80, 82, 84, 86, 88, 90, 92, 98, 100, 134, 136, 138, 140, 146, 148, 150, 152, 154 e 156

57, 61, 63, 65, 67, 73, 75, 85, 87, 111, 115, 129 (casas I, II, III, IV e V), 131, 133, 135, 137, 139, 141 e 143

7 – Rua Rego Barros

5

8 – Rua Saldanha Marinho

1, 9, 13, 17, 23, 27, 37, 39, 41, 43, 45 e 47

9 – Travessa São Diogo

2, 4, 6, 8, 10, 12 e 14./

SUBÁREA C – SANTO CRISTO 1

1 – Rua da América

22, 24 e 26

2 – Rua Cardoso Marinho

6, 30 (casas I, II, III, IV, V, VI, VII, VIII, IX, XI, XIV, XV, XVIII, XIX e XX), 32, 34, 36, 40, 44, 46, 50, 52, 54, 56 e 58

7, 9, 13, 27, 29, 33, 37, 39, 43, 45, 47, 49, Igreja de São Pedro (s/n.º)

3 – Rua Cordeiro da Graça

27, 29, 31 e 33

4 – Rua Barão da Gamboa

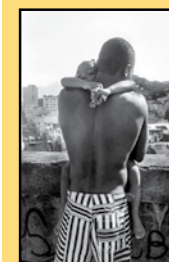
150, 152, 154, 156, 158, 160, 164 a 184

5 – Rua Orestes

28

6 – Rua Pedro Alves (parte)

2, 4, 6, 8, 24, 26, 28, 30, 30-A, 34, 36/38, 40, 42, 60, 70/72/74, 86 e 90



5, 25, 89 e 95

7 – Rua Santo Cristo (parte)

130, 132, 134, 136, 138, 140, 152, Praça Santo Cristo e Igreja de Santo Cristo

137, 139, 147, 149, 149-A, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 175, 189, 191, 193, 199, 201, 203, 225/225-A, 227, 233, 235, 237, 239, 241, 255, 257, 259, 261, 263, 267, 279, 281, 291, 307, 309, 311 e 313

8 – Rua Sara

17./

SUBÁREA C – SANTO CRISTO 2

1 – Rua Comendador Leonardo

44, 46, 48, 50, 56, 58, 60, 62, 64, 66 e 70

7, 43, 45, 47, 49, 51, 53 e 57

2 – Rua da Gamboa (parte)

253, 255, 265, 267 e 269

3 – Largo José Francisco Fraga

22, 24, 26 e 28

4 – Rua Santo Cristo (parte)

66, 68, 70, 78, 86, 88, 92, 94, 96, 98, 102, 104, 106 e 108

79, 81, 83, 89, 95, 97, 103, 105, 109, 111 e 113

5 – Rua União

18, 20, 22, 24, 30, 42, 44 e 46./

SUBÁREA D – ESTAÇÃO DE CARRIS VILA GUARANY

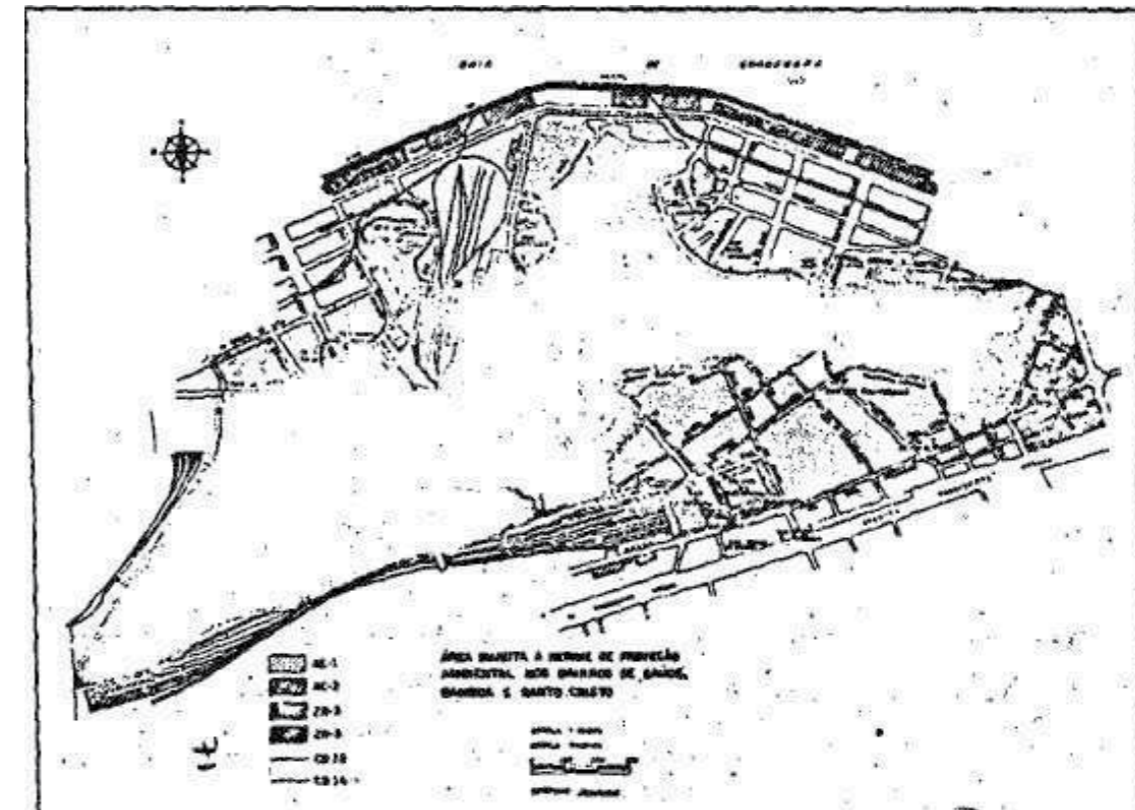
1 – Rua Pedro Alves (parte)

214

229, 233, 245, 249, 253, 259, 261, 271/273, 283 e 285

2 – Rua Moreira Pinto

74, 82, 90 e 100.//



ANNEX 8

**Area of Special Urban Interest in the port region of Rio de Janeiro
(AEIU)**

Only in electronic format



LEI COMPLEMENTAR n.º 101, de 23 de novembro de 2009

Modifica o Plano Diretor, autoriza o Poder Executivo a instituir a Operação Urbana Consorciada da Região do Porto do Rio e dá outras providências.

Autor: Poder Executivo

O PREFEITO DA CIDADE DO RIO DE JANEIRO, faço saber que a Câmara Municipal decreta e eu sanciono a seguinte Lei Complementar:

CAPÍTULO I DO OBJETO, DA CRIAÇÃO E DA DELIMITAÇÃO DA ÁREA DE ESPECIAL INTERESSE URBANÍSTICO DA REGIÃO DO PORTO DO RIO

Art. 1.º Esta Lei Complementar institui a Operação Urbana Consorciada - OUC da região do Porto do Rio de Janeiro, na Área de Especial Interesse Urbanístico - AEIU criada nesta Lei Complementar, que compreende um conjunto de intervenções coordenadas pelo Município e demais entidades da Administração Pública Municipal, com a participação de proprietários, moradores, usuários e investidores, com o objetivo de alcançar transformações urbanísticas estruturais, melhorias sociais e valorização ambiental de parte das Regiões Administrativas I, II, III e VII, em consonância com os princípios e diretrizes da Lei Federal n.º 10.257, de 10 de julho de 2001 - Estatuto da Cidade e do Plano Diretor Decenal da Cidade do Rio de Janeiro.

Parágrafo único. O término da Operação Urbana Consorciada ocorrerá quando estiverem concluídas todas as intervenções previstas no programa básico de ocupação da área, em prazo que não ultrapassará o período de trinta anos contados da publicação desta Lei Complementar.

Art. 2.º A Operação Urbana Consorciada tem por finalidade promover a reestruturação urbana da AEIU, por meio da ampliação, articulação e requalificação dos espaços livres de uso público da região do Porto, visando à melhoria da qualidade de vida de seus atuais e futuros moradores, e à sustentabilidade ambiental e socioeconômica da região.

§ 1.º Os seguintes princípios nortearão o planejamento, a execução e a fiscalização da Operação Urbana Consorciada:

- I - a priorização do transporte coletivo sobre o individual;
- II - a valorização da paisagem urbana, do ambiente urbano e do patrimônio cultural material e imaterial;
- III - o atendimento econômico e social da população diretamente afetada pela Operação;
- IV - a promoção do adequado aproveitamento dos vazios urbanos ou terrenos subutilizados ou ociosos;
- V - a integração da área com a área central da Cidade e o estímulo ao uso residencial, possibilitando melhor aproveitamento da estrutura urbana existente;
- VI - transparência do processo decisório e controle com representação da sociedade civil;
- VII - o apoio da regularização fundiária urbana nos imóveis de interesse social.

§ 2.º Constituem diretrizes da Operação Urbana Consorciada:

- I - estimular a renovação urbana pela adequação gradativa com uso concomitante portuário de cargas e usos residencial, comercial, serviços, cultural e de lazer;
- II - promover investimentos em infraestrutura e reurbanização;
- III - implementar melhorias das condições ambientais, mediante ampliação das áreas verdes, da arborização, da capacidade de absorção e escoamento das águas pluviais e da priorização do sistema de transportes com uso de energias limpas;
- IV - integrar a orla marítima do cais da Gamboa à área central da Cidade do Rio de Janeiro;
- V - possibilitar a recuperação de imóveis com a importância para proteção do patrimônio cultural

e a criação de circuito histórico-cultural, contemplando a devida identificação dos patrimônios material e imaterial, passado e presente, e capacitação técnica na área de turismo e hotelaria, visando promover o circuito;

VI - implantar sistemas viários e de transportes que permitam a melhor circulação e integração dos diversos meios de transporte coletivo;

VII - estimular o uso residencial e atividades de ensino;

VIII - estimular a atividade de transporte marítimo de passageiros;

IX - promover a Habitação de Interesse Social e o atendimento à população residente em áreas objeto de desapropriação;

X - propiciar a criação de equipamentos públicos, áreas de lazer e assegurar a circulação segura de pedestres e ciclistas, bem como destinar espaço físico multidisciplinar para apoio de infraestrutura e logística para atividades de grupos culturais e atendimentos das demandas de cidadania da região, de acordo com o calendário anual de eventos da zona portuária;

XI - realizar melhoramentos nas áreas de especial interesse social e seu entorno, com implantação de infraestrutura e regularização fundiária;

XII - incentivar a recuperação de imóveis ocupados para a melhoria das condições de moradia da população residente;

XIII - estimular as atividades de geração de trabalho e renda existentes na região;

XIV - promover ações que assegurem a sustentabilidade da população residente; e

XV - promover as ações necessárias para o reconhecimento e a regularização das comunidades tradicionais.

XVI - incentivar a restauração e reconversão, para usos compatíveis com seus objetivos, de imóveis de valor histórico e/ou relevante interesse como o Palacete D. João VI, o prédio "A Noite", o prédio do Touring Club, o prédio da Estação Marítima de Passageiros (ESMAPA), os armazéns de 1 a 6 do Cais do Porto, o prédio da Imprensa Nacional, o prédio do Terminal Mariano Procópio, o depósito da Biblioteca Nacional e outros.

XVII - limitar o desperdício energético e de água, estimular o uso de energias limpas (solar, eólica ou célula combustível) e promover o aproveitamento das condições naturais de iluminação e ventilação, "telhados verdes" ou reflexivos de calor, o reaproveitamento de águas pluviais e servidas, a utilização preferencial de insumos ambientalmente certificados; visando a sustentabilidade ambiental e a redução da emissão de gases de efeito estufa (GEEs).

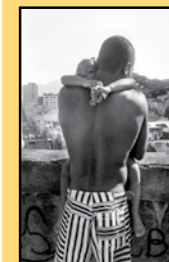
§ 3.º A operação urbana consorciada será implantada pelo Poder Público na forma prevista nesta Lei Complementar e na legislação pertinente, aplicando-se todos os controles inerentes à atividade de administração pública, e dispo de seguintes ferramentas, dentre outras:

- I - instituição de parcerias entre o Poder Público e o setor privado;
- II - consórcios públicos;
- III - utilização de instrumentos de mercado de capitais;
- IV - instrumentos de política urbana, previstos no Estatuto da Cidade e no Plano Diretor Decenal da Cidade do Rio de Janeiro.

§ 4.º O entorno dos bens tombados e protegidos deverá ser priorizado quanto à realização de investimentos visando a sua recuperação, a melhoria do acesso e a sua valorização como patrimônio histórico e turístico.

Art. 3.º Fica instituída a Área de Especial Interesse Urbanístico - AEIU da região do Porto, cujos limites encontram-se mapeados e descritos nos Anexos I e I-A desta Lei Complementar.

CAPÍTULO II DA INSTITUIÇÃO DA OPERAÇÃO URBANA DO PORTO Seção I Da Autorização para a Instituição da Operação Urbana Consorciada



Art. 4.º Fica o Poder Executivo autorizado a realizar a Operação Urbana Consorciada da AEIU criada nesta Lei Complementar, observado o disposto na Lei Federal n.º 10.257, de 2001.

Seção II
Da Alteração do Plano Diretor da Cidade do Rio de Janeiro

Art. 5.º Ficam criadas as novas alíneas “i”, “j”, “k”, e “l”, no inciso III, e a nova alínea “c”, no inciso IV, do art. 18, do Capítulo I, do Título IV, da Lei Complementar n.º 16, de 4 de junho de 1992, com a seguinte redação:

“Art. 18.....
III -
i) operação urbana consorciada, conforme definido nos artigos 233-A e seguintes;
j) outorga onerosa do direito de construir e de alteração de uso de solo;
k) cessão ou qualquer outra forma de transferência do direito de construir;
l) direito de superfície;
IV
c) direito de preempção.”

Art. 6.º Ficam criados os artigos 233-A a 233-D na Lei Complementar n.º 16, de 1992, com a seguinte redação:

“Art. 233-A. Considera-se Operação Urbana Consorciada o conjunto de intervenções e medidas coordenadas pelo Poder Público municipal, com a participação dos proprietários, moradores, usuários permanentes e investidores privados, com o objetivo de alcançar em uma área transformações urbanísticas estruturais, melhorias sociais e a valorização ambiental.

Art. 233-B. Lei específica para realização de Operação Urbana Consorciada poderá estabelecer índice de aproveitamento de terreno diferente de um para isenção de pagamento relativo à criação de solo previsto no Capítulo IV do Título IV desta Lei Complementar, objetivando a cobrança de Outorga Onerosa do Direito de Construir, que será denominado Coeficiente de Aproveitamento Básico.

Art. 233-C. A lei da Operação Urbana Consorciada poderá estabelecer índices diferenciados dentro do perímetro definido para sua realização e poderá determinar índices de aproveitamento de terreno superiores aos definidos no Anexo II desta Lei Complementar, para cobrança da Outorga Onerosa do Direito de Construir, que será denominado Coeficiente de Aproveitamento Máximo.

Art. 233-D. Dentro do perímetro fixado em lei para a realização de Operação Urbana Consorciada poderão ser admitidos usos não permitidos para o local, mediante pagamento de contrapartida, pela aplicação de Outorga Onerosa de Alteração de Uso.”

Art. 7.º Fica modificada a redação do inciso VII, do artigo 62, da Lei Complementar n.º 16, de 1992, que passará a ter a seguinte redação:

“Art. 62.....
VII – reestruturação da área portuária e de sua zona de influência, como extensão do Centro, mediante a instituição de Operação Urbana Consorciada abrangendo parte da I, da II, da III e da VII Regiões Administrativas; (NR)”

CAPÍTULO III
DO PLANO DE OPERAÇÃO URBANA CONSORCIADA E DO PROGRAMA
BÁSICO DE OCUPAÇÃO DA ÁREA
Seção I
Do Plano de Operação Urbana Consorciada

Art. 8.º Fica aprovado o Plano de Operação Urbana Consorciada e respectivo programa básico

de ocupação da área, nos termos do art. 33, inciso II, da Lei Federal n.º 10.257, de 2001.

Art. 9.º O zoneamento e os parâmetros de uso e ocupação do solo aplicáveis à área de abrangência da AEIU estão detalhados nos anexos da presente Lei Complementar.

Seção II
Do Programa Básico de Ocupação da Área

Art. 10. O Programa Básico de Intervenções a ser implementado, direta ou indiretamente, pelo Poder Público contemplará o conjunto das principais intervenções previstas no Anexo II desta Lei Complementar.

Art. 11. Fica instituído o Sistema Viário Prioritário constante no Anexo III desta Lei Complementar, com o objetivo de adequar a malha viária existente ao novo padrão de ocupação a ser implementado na AEIU.

Art. 12. Ficam definidos novos parâmetros de uso e ocupação do solo, específicos para a AEIU, compatíveis com o padrão de ocupação a ser implantado pela Operação Urbana Consorciada.

Parágrafo único. Para definição dos parâmetros urbanísticos, a área de abrangência da Operação Urbana Consorciada fica dividida em:

- I - setores, delimitados e descritos nos Anexos IV e IV-A;
- II - subsetores, delimitados e denominados nos Anexos V e V-A.

Art. 13. Fica criada a Zona de Uso Misto – ZUM, conforme delimitação prevista no Anexo VIII e VIII-A desta Lei Complementar.

§ 1.º Na ZUM são permitidos os usos residencial I e II, comercial I, II e III, serviços I, II e III e industrial I.

§ 2.º Os usos do solo referidos neste artigo compreendem:

- I - uso residencial I — residência unifamiliar ou grupamento de residências unifamiliares;
- II - uso residencial II — residência unifamiliar ou grupamento de residências unifamiliares; residência multifamiliar ou grupamento de residências multifamiliares, inclusive vilas;
- III - uso comercial I — comércio varejista, diversificado, de atendimento cotidiano ou vicinal;
- IV - uso comercial II — comércio varejista, diversificado, de atendimento esporádico à população em geral;
- V - uso comercial III — comércio atacadista ou varejista que exija planejamento específico para sua implantação;
- VI - uso de serviços I — serviços de atendimento cotidiano ou vicinal;
- VII - uso de serviços II — serviços de atendimento esporádico à população em geral;
- VIII - uso de serviços III — serviços que exijam planejamento específico para sua implantação;
- IX - uso industrial I — atividades produtivas cujo processo seja compatível com os demais usos urbanos.

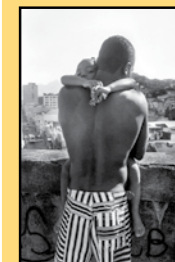
§ 3.º Nas áreas tradicionalmente ocupadas por uso residencial, deve ser proibida a realização de quaisquer atividades poluentes, bem como aquelas geradoras de ruído ou circulação excessivos, de forma a preservar as características originais e o modo de viver da população local.

§ 4.º As áreas e atividades de interesse turístico obedecerão aos princípios do turismo sustentável, devendo ser observada a capacidade de carga de cada local.

Art. 14. Os usos e atividades das edificações situadas na ZUM e existentes anteriormente à aprovação desta Lei Complementar, que estejam em desacordo com o estabelecido no art. 13, não poderão ser:

- I - substituídos por outros usos ou atividades inadequados;
- II - restabelecidos, se sofrerem descontinuidade por mais de seis meses;
- III - prorrogados, quando tenham sido concedidos temporariamente;
- IV - mantidos, se a edificação que os abrigue sofrer avaria que atinja sessenta por cento ou mais de sua área de construção.

Parágrafo único. As edificações que abriguem usos ou atividades inadequados não poderão sofrer



acrécimos que agravem sua inadequação.

Art. 15. Os parâmetros de ocupação na ZUM são diferenciados por subsetor, conforme o Anexo V-B desta Lei Complementar.

§ 1.º As disposições relativas aos parâmetros de uso e ocupação do solo constantes do Anexo V-B desta Lei Complementar serão aplicadas:

I - nos subsetores A4, A5, B2, B3, B5, B6, C4, C5, na Zona Residencial 5 – ZR-5 do Decreto n.º 7351, de 14 de janeiro de 1988;

II - nos subsetores I1 - a sul da Rua Barão de São Félix, J1, incluídos na Área Central 1 – AC-1, do Decreto n.º 7351, de 1988;

III - nos subsetores E2, E3, E4, F1 e I1 - a norte da Rua Barão de São Félix, incluídos na Zona Residencial 3 – ZR-3, do Decreto n.º 7351, de 1988;

IV - no subsetor E1 incluído na Zona Especial 8, ZE-8, do Decreto n.º 10040, de 11 de março de 1991.

§ 2.º Nas áreas da AEIU não incluídas em ZUM prevalecem as disposições da legislação em vigor.

Art. 16. Nos lotes com testada para logradouros situados em zonas diversas, ou para logradouros que permitam parâmetros diferentes de aproveitamento, as disposições pertinentes a cada logradouro serão aplicadas a uma faixa de profundidade correspondente de quarenta metros, contados a partir do alinhamento ou:

I - com metade da profundidade do lote quando esta profundidade for menor do que oitenta metros, nos lotes não situados em esquina;

II - com a metade da largura da quadra quando esta largura for menor do que oitenta metros, nos lotes de esquina.

§ 1.º Excetuam-se das situações previstas neste artigo os lotes situados em quadras com largura inferior a oitenta metros, com testada para logradouros com usos diferentes, atingido em mais de oitenta por cento de sua área, onde poderão ser aplicadas as disposições referentes ao logradouro hierarquicamente superior em todo o lote desde que todos os acessos se façam por este logradouro.

§ 2.º Quando o lote possuir testada para dois logradouros com diferentes condições de aproveitamento, a utilização da área do lote que exceder as faixas de quarenta metros prevista neste artigo, obedecerá as disposições comuns às zonas em questão.

Art. 17. Será permitido mais de um tipo de uso numa mesma edificação ou lote, caracterizando o uso misto.

§ 1.º Nos casos tratados neste artigo deverão ser previstos acessos independentes para as unidades de uso residencial.

§ 2.º Não há limitação para transformação de usos e atividades, podendo ser alterada a destinação de qualquer tipo de edificação desde que atendidas as condições estabelecidas nesta Lei Complementar e na legislação específica em vigor.

Art. 18. Ato do Poder Executivo regulamentará o enquadramento das atividades nos usos do solo permitidos, bem como as restrições específicas para cada atividade, conforme estabelecido nesta Lei Complementar.

Parágrafo único. As restrições quanto aos usos e atividades serão estabelecidas em função dos impactos gerados no sistema viário, no meio ambiente, na paisagem e no patrimônio cultural, bem como na qualidade e no modo de vida de seus moradores.

Art. 19. Na AEIU o gabarito é definido pela altura máxima e pelo número máximo de pavimentos das edificações, como disposto no Anexo V-B desta Lei Complementar.

§ 1.º As edificações não afastadas das divisas terão gabarito máximo de cinco pisos e altura máxima de quinze metros, obedecidos os limites estabelecidos no Anexo V-B.

§ 2.º A altura das edificações no subsetor A1 - Pier Mauá, considerada área de projeto especial, poderá ser maior do que o estabelecido no Anexo V-B desta Lei Complementar, desde que abriguem atividades destinadas a lazer, cultura e eventos e seja autorizada pelos órgãos de tutela do patrimônio cultural.

§ 3.º No número máximo de pavimentos não serão computados:

I - os pavimentos em subsolo;

II - o primeiro pavimento em subsolo semienterrado, desde que o piso do pavimento imediatamente superior não ultrapasse em um metro e cinquenta centímetros acima do ponto médio do meio-fio correspondente à testada do lote;

III - o pavimento de cobertura destinado a dependência das unidades do pavimento inferior ou destinado a pavimento de uso comum desde que atenda às seguintes condições;

a) área total coberta de todo o pavimento menor ou igual a cinquenta por cento da área do pavimento imediatamente inferior;

b) compartimentos cobertos afastados, no mínimo, três metros dos planos das fachadas;

c) áreas dos compartimentos fechados computadas na Área Total Edificada - ATE da edificação.

Art. 20. As edificações terão afastamento frontal mínimo e obrigatório em relação ao alinhamento do lote de sete metros.

§ 1.º Estão isentos de afastamentos frontal as edificações dos subsetores A4, A5, B2, B3, B6, C5, D4, E4, F1, I1 e J1.

§ 2.º As edificações do subsetor E1 estarão isentas do afastamento frontal mínimo em relação ao alinhamento da Av. Presidente Vargas desde que sejam projetadas galerias de pedestres com largura e altura de sete metros, obedecido o recuo em vigor.

Art. 21. Os afastamentos laterais e de fundos exigidos em relação às divisas do lote, aplicada a legislação pertinente, não serão superiores a quinze metros, desde que a fachada não exceda a quarenta metros.

Parágrafo único. Os afastamentos entre edificações no mesmo lote, aplicada a legislação pertinente, não serão superiores a trinta metros, desde que a fachada não exceda a quarenta metros.

Art. 22. Será permitida a construção de embasamento, afastado ou não das divisas do lote, com altura máxima de cinco pisos e quinze metros e afastamento frontal mínimo de doze metros, nas edificações residenciais multifamiliares, comerciais ou mistas, situadas na ZUM, na AC-1, AC-2 da Lei n.º 2236, de 14 de outubro de 1994, na ZR-5 do Decreto n.º 7351, de 1988 e nas áreas regidas pelo Decreto n.º 10040, de 1991, incluídas nesta AEIU.

§ 1.º Nas situações previstas neste artigo a lâmina poderá ser localizada à frente do embasamento, obedecendo ao afastamento frontal mínimo de sete metros.

§ 2.º Os pavimentos do embasamento deverão ser ocupados parcialmente por unidades residenciais ou comerciais nas áreas voltadas para o logradouro, admitindo-se o estacionamento de veículos somente no interior do pavimento.

Art. 23. O número mínimo de vagas exigidas para as edificações da área obedecerá ao disposto no Anexo IX desta Lei Complementar.

Parágrafo único. Quando as vagas exigidas para as edificações não puderem ser localizadas no próprio lote serão compensadas mediante averbação de vagas em estacionamento, contido em um círculo cujo raio de quinhentos metros do entorno da edificação.

Art. 24. Nas áreas situadas nas faixas de cobrança do potencial adicional de construção indicadas nos Anexos VI e VI-A, as edificações não são sujeitas às restrições quanto:

I - à tipologia;

II - à projeção horizontal;

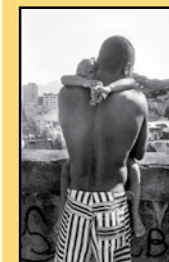
III - ao número de edificações no lote;

IV - ao número de unidades por edificação.

Parágrafo único. Nas áreas referidas no caput a área mínima útil das unidades será de trinta e sete metros quadrados para as novas edificações.

Art. 25. Para a aplicação da outorga onerosa do direito de construir ficam estabelecidos os Coeficientes de Aproveitamento Básico - CAB e os Coeficientes de Aproveitamento Máximo - CAM, conforme o previsto no Anexo V-B desta Lei Complementar.

Parágrafo único. O CAB e o CAM estabelecidos no Anexo V-B desta Lei Complementar,



prevalecerão sobre os Índices de Aproveitamento de Terreno - IAT anteriormente estabelecidos pela legislação pertinente, nas áreas onde estiver prevista sua utilização.

Art. 26. A permeabilidade do solo será garantida por percentual da área do lote livre de pavimentação ou construção em qualquer nível, inclusive subsolo, ou outro dispositivo que couber, a critério do órgão municipal responsável pela drenagem das águas pluviais.

Art. 27. Os novos desmembramentos realizados nas áreas descritas nos Anexos V e V-A não poderão resultar em lotes com áreas inferiores a:

I - mil metros quadrados nos subsetores A3, A4, A5, B2, B3, B4, B6, C5, D4, E1, E3, E4, F1, I1 e J1;

II - dois mil metros quadrados nos demais subsetores.

Seção III Da Sustentabilidade Ambiental e Energética

Art. 28. A construção de edificações multifamiliares, comerciais e de equipamentos culturais e desportivos, nas áreas incluídas na presente Operação Urbana Consorciada obedecerá, dentro das normas a serem estabelecidas pela regulamentação, aos critérios de sustentabilidade ambiental e redução e/ou neutralização de emissões de Gases de Efeito Estufa (GEEs), adotando padrões construtivos que propiciem:

I - economia no consumo de água e reaproveitamento de águas pluviais e servidas;

II - economia e/ou geração local de energias limpas;

III - uso de aquecimento solar;

IV - uso de "telhados verdes" e/ou reflexivos do aquecimento solar;

V - e projetos que maximizem a ventilação e iluminação natural;

VI - uso de materiais com certificação ambiental; e

VII - facilitação de acesso e uso do sistema ciclovitário.

Seção IV Do Atendimento Econômico e Social da População Afetada

Art. 29. O Poder Público desenvolverá um programa que garanta o atendimento à população de baixa renda atingida pelas intervenções urbanísticas previstas nesta Lei Complementar, em conjunto com os órgãos municipais, estaduais e federais competentes.

§ 1.º A implantação de unidades habitacionais de interesse social poderá ocorrer em todos os setores da Operação Urbana Consorciada.

§ 2.º A provisão de habitação de interesse social poderá ser realizada por meio de soluções habitacionais que assegurem o reassentamento da população residente atingida pelas intervenções urbanísticas em áreas de especial interesse social.

Art. 30. Recursos advindos da Operação citada no art. 2.º desta Lei Complementar, bem como de outras fontes de financiamento disponíveis, poderão ser utilizados para o desenvolvimento de ações e projetos dentro dos programas habitacionais e outros de interesse social, no atendimento da população atingida pelas intervenções urbanísticas previstas nesta Lei Complementar.

Art. 31. As comunidades e bairros da área afetada serão incentivados a desenvolver processos participativos nos termos do que dispõe o Estatuto da Cidade – Lei 10.257, de 10 de julho de 2001, e observando os princípios da Agenda 21 e as recomendações do Ministério das Cidades, visando a elaboração de planos de desenvolvimento sustentável locais.

Seção V Da Implementação da Operação

Art. 32. Fica o Município autorizado, para consecução da Operação Urbana Consorciada instituída

por esta Lei Complementar, a adquirir os terrenos necessários à implementação do programa básico de ocupação da área e a aliená-los, na forma da lei.

§ 1.º O Poder Público poderá facultar aos proprietários de imóveis necessários à implantação do programa básico de ocupação da área sua transferência ao Município, recebendo como pagamento unidades imobiliárias resultantes da intervenção, sendo considerado, para os fins deste artigo, o valor do imóvel antes da execução das obras.

§ 2.º Fica instituído direito de preempção em favor do Município para a aquisição de imóveis situados na AEIU, para ordenação e direcionamento da expansão urbana, implantação de equipamentos urbanos e comunitários, criação de espaços públicos de lazer e áreas verdes, assim como para proteção de áreas de interesse histórico, cultural e paisagístico, nos termos dos arts. 25 a 27, da Lei Federal n.º 10.257, de 2001.

§ 3.º A aquisição dos terrenos poderá ser efetuada por doação, dação em pagamento, compra e venda, ou desapropriação.

§ 4.º Os imóveis adquiridos pelo Município no âmbito da Operação poderão ser utilizados na integralização de ações de emissão da Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro – CDURP, na forma disposta na Lei Complementar de sua criação.

Art. 33. O Poder Público poderá utilizar, além dos instrumentos previstos no Plano Diretor da Cidade do Rio de Janeiro, nesta Lei Complementar e na legislação federal correlata, os seguintes instrumentos de política urbana, previstos na Lei Federal n.º 10.257, de 2001:

I - outorga onerosa do direito de construir e de alteração de uso do solo;

II - cessão ou qualquer outra forma de transferência do direito de construir;

III - estudo do impacto de vizinhança;

IV - direito de preempção;

V - direito de superfície.

Art. 34. Recursos advindos da Operação citada no art. 2.º desta Lei Complementar, bem como de outras fontes de financiamento disponíveis, poderão ser utilizados para o desenvolvimento de ações e projetos de recuperação e valorização do patrimônio histórico cultural dentro da área da AEIU de que trata esta Lei Complementar.

Art. 35. A implantação da Operação Urbana Consorciada está sujeita à prévia elaboração de Estudo de Impacto de Vizinhança - EIV para a implantação dos usos, em função dos impactos gerados no meio ambiente natural e construído, no patrimônio histórico, cultural e paisagístico.

§ 1.º O EIV será executado de forma a qualificar e quantificar os impactos positivos e negativos da Operação Urbana Consorciada, incluindo a análise, no mínimo, das seguintes questões:

I - adensamento populacional;

II - equipamentos urbanos e comunitários;

III - uso e ocupação do solo;

IV - valorização imobiliária;

V - geração de tráfego e demanda por transporte público;

VI - ventilação e iluminação;

VII - poluição sonora e visual; e

VIII - paisagem urbana e patrimônio natural e cultural.

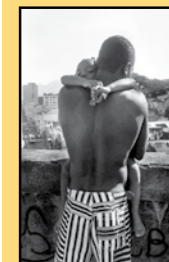
§ 2.º A avaliação dos impactos da Operação Urbana Consorciada deverá contemplar os efeitos cumulativos e sinérgicos dos diversos empreendimentos e intervenções quanto:

I - à qualidade de vida da população residente na área e suas proximidades;

II - à sua relação com a rede estrutural de transportes e demais infraestruturas na Cidade do Rio de Janeiro; e

III - à sua relação com as demandas por transporte público, sistema viário e demais serviços na Região Metropolitana do Rio de Janeiro.

§ 3.º Dar-se-á publicidade aos documentos integrantes do EIV, que ficarão disponíveis para consulta em pelo menos cinco locais de acesso público para qualquer interessado.



§ 4.º A elaboração do EIV não substitui a elaboração e a aprovação de estudo prévio de impacto ambiental (EIA), requeridas nos termos da legislação ambiental.

§ 5.º O EIV poderá indicar necessidade de modificações no programa básico de ocupação da área e de ajustes em parâmetros urbanísticos definidos nesta Lei Complementar, tendo em vista o estabelecido no Estatuto da Cidade e no Plano Diretor da Cidade do Rio de Janeiro.

§ 6.º O Plano da Operação Urbana Consorciada, o Programa Básico de Ocupação da Área e a implementação da cobrança das respectivas contrapartidas serão iniciadas somente após a conclusão e aprovação do Estudo de Impacto de Vizinhança da OUC.

Seção VI

Da Contrapartida dos Proprietários e Investidores

Art. 36. Fica o Poder Executivo autorizado a outorgar, de forma onerosa, o potencial adicional de construção nas quadras em que o coeficiente de aproveitamento do terreno máximo for distinto do coeficiente de aproveitamento de terreno básico, mediante a incorporação ao lote de direito de construir adicional.

§ 1.º Para os fins desta Lei Complementar, considera-se potencial adicional de construção a área construída passível de ser acrescida, mediante contrapartida, à área permitida pela legislação vigente na data da publicação desta Lei Complementar.

§ 2.º A contrapartida da outorga onerosa do potencial adicional de construção prevista no caput deste artigo será realizada através da venda de Certificados de Potencial Adicional de Construção - CEPAC, nos termos desta Lei Complementar.

§ 3.º Os CEPAC serão livremente negociados, mas conversíveis em direito de construir unicamente na AEIU, desde que atendidas as diretrizes da Operação Urbana Consorciada.

§ 4.º Os CEPAC poderão ser negociados livremente até que seus direitos sejam vinculados a projeto de edificação para um lote específico, que deverá ser submetido aos trâmites normais de aprovação perante a Prefeitura do Município do Rio de Janeiro.

§ 5.º A conversão dos CEPAC em direito de construir será diferenciada segundo as faixas de equivalência delimitadas e descritas nos Anexos VI e VI-A e atenderá à distribuição do estoque de potencial construtivo adicional constantes da tabela do Anexo VII.

§ 6.º O estoque de potencial construtivo adicional de construção fica limitado a quatro milhões, oitenta e nove mil quinhentos e dois metros quadrados.

§ 7.º Um mínimo de três por cento do valor auferido pela venda de CEPACs será destinado, na forma da regulamentação, à recuperação do Patrimônio, na área da OUC, podendo, para essa exclusiva finalidade, ser investido também na vizinha área do Projeto Sagas, instituído pela Lei n.º 971, de 4 de maio, de 1987 e regulamentado pelo Decreto n.º 7.351, de 14 de janeiro de 1988.

§ 8.º Atingido o limite fixado no § 6.º, esgotar-se-ão a oferta e uso de CEPAC.

§ 9.º A construção de equipamentos comunitários pertencentes ou destinados ao Poder Público não estará sujeita à contrapartida de CEPAC.

Art. 37. Fica o Poder Executivo autorizado a emitir seis milhões, quatrocentos e trinta e seis mil setecentos e vinte e dois CEPAC para a outorga onerosa de potencial adicional de construção, que serão convertidos de acordo com o Anexo VII desta Lei Complementar.

§ 1.º Os CEPAC serão alienados em leilão público ou utilizados diretamente no pagamento das obras necessárias à Operação Urbana Consorciada regulada por esta Lei Complementar.

§ 2.º O valor mínimo de emissão dos CEPAC será de R\$ 400,00 (quatrocentos Reais) cada, podendo ser revisto pelo Município.

§ 3.º Compete ao Poder Executivo definir o órgão ou entidade que será responsável pelo controle de emissão e abatimento de CEPAC e da área construída, com a observância dos limites previstos nesta Lei Complementar.

§ 4.º A quantidade de CEPAC a ser ofertada em cada leilão público será mensurada pelo Poder

Executivo, que poderá prever retenção de reserva para efeito de estoque regulador.

§ 5.º Os direitos conferidos aos portadores de CEPAC serão garantidos pelo período máximo da vigência da Operação Urbana Consorciada.

§ 6.º Os recursos arrecadados com a negociação dos CEPAC somente poderão ser utilizados para a Operação Urbana Consorciada aprovada por esta Lei Complementar.

§ 7.º A conversão dos CEPAC em direito de construir estará vinculada aos usos residencial ou não residencial a que se referem os certificados adquiridos, sendo que:

I - enquadra-se em uso residencial: prédio residencial unifamiliar, multifamiliar e grupamentos residencial uni e multifamiliar, excluindo-se apart-hotéis, residenciais com serviços e hotéis;

II - no caso de empreendimento de uso misto, deverá ser considerada para cálculo de conversão dos CEPAC, a proporção da área construída destinada a cada uso, definido pelo projeto a ser implantado, conforme tabela de estoque de CEPAC apresentada no Anexo VII desta Lei Complementar.

§ 8.º A alteração do uso residencial para não residencial só será permitida, antes ou após vinculação dos certificados ao lote ou edificação, mediante aquisição de CEPAC na proporção estabelecida nas faixas de equivalência determinadas para cada setor da Operação Urbana Consorciada.

Seção VII

Dos Incentivos da Operação Urbana Consorciada

Art. 38. Os proprietários de imóveis que aderirem à Operação, respeitando as diretrizes previstas no art. 2.º desta Lei Complementar e demais disposições aplicáveis, poderão usufruir dos seguintes incentivos:

I - quanto ao parcelamento:

a) aos lotes resultantes de remembramento de outros lotes com área inferior a mil metros quadrados, que atingirem área igual a mil e quinhentos metros quadrados, será concedida, de forma gratuita, área adicional de construção computável equivalente a dez por cento da área do lote resultante do remembramento, respeitando o coeficiente de aproveitamento máximo do setor que contiver o lote remembrado;

b) aos lotes resultantes de remembramento de outros lotes com área superior a mil e quinhentos metros quadrados, que atingirem área igual ou superior a três mil metros quadrados, será concedida, de forma gratuita, área adicional de construção computável equivalente a quinze por cento da área do lote resultante do remembramento, respeitando o coeficiente de aproveitamento máximo do setor que contiver o lote remembrado;

II - quanto ao patrimônio cultural:

a) as edificações situadas na área da Operação Urbana Consorciada que não sejam tombadas, preservadas, não tenham indicação para tombamento, e cujas características morfológicas tais como fachadas, ornatos, tipologia etc. sejam importantes como referência para a memória, para paisagem urbana e para a identidade cultural da área portuária da Cidade poderão ser mantidas, total ou parcialmente, fisicamente integradas a um novo empreendimento, visando promover a simultânea valorização de estruturas antigas e de novas construções no processo de revitalização da área;

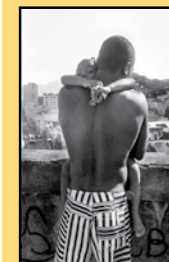
b) o órgão municipal de patrimônio cultural identificará as edificações referidas na alínea "a" do inciso II deste artigo e prestará orientação aos interessados na manutenção dos elementos construtivos de relevância e em sua recuperação por ocasião da avaliação prevista pelo Decreto n.º 20064, de 18 de junho de 2001;

c) nos casos mencionados neste inciso o empreendimento contará com os seguintes benefícios:

a) área de pisos compreendida nos trechos mantidos das edificações não será computada no cálculo da ATE em até duas vezes sua projeção;

o trecho correspondente às fachadas mantidas está isento do afastamento frontal mínimo, ficando a critério do órgão de tutela do patrimônio a exigência dos afastamentos frontais nas demais fachadas.

Art. 39. As áreas atingidas por Projeto de Alinhamento Aprovado - PAA poderão ser computadas



para efeito do cálculo da ATE, condicionando tal cômputo à contrapartida de transferência de domínio, ao Município, da área atingida e não estará sujeita à cobrança de potencial adicional de construção.

CAPÍTULO IV DA CRIAÇÃO DE CONSELHO CONSULTIVO PARA A IMPLEMENTAÇÃO E A FISCALIZAÇÃO DA OPERAÇÃO URBANA CONSORCIADA

Art. 40. Fica instituído o Conselho Consultivo da Operação Urbana Consorciada do Porto do Rio, com competência para emitir parecer sobre o relatório trimestral da CDURP.

§1.º O Conselho Consultivo terá a seguinte composição:

I - um representante da CDURP, como coordenador;

II - três representantes do Município;

III - três representantes da sociedade civil, que serão escolhidos pelos demais integrantes do Conselho, com mandato de três anos.

§2.º Os integrantes do Conselho Consultivo deverão, quando da escolha prevista no inciso III do §1.º, buscar eleger representantes que gozem de reputação ilibada, bem como que possuam significativo conhecimento acerca de reurbanização de áreas metropolitanas ou representem parcela da sociedade civil diretamente afetada ou inter-relacionada com a Operação.

§3.º Os integrantes do Conselho Consultivo não farão jus a qualquer remuneração.

§4.º Os integrantes do Conselho Consultivo terão amplo acesso a todos os documentos pertinentes à Operação.

§5.º As reuniões do Conselho Consultivo serão públicas e suas atas serão publicadas no Diário Oficial do Município e na internet.

§6.º Ficará facultada a participação de um representante da União e do Estado do Rio de Janeiro no Conselho Consultivo.

Art. 41. A competência do Conselho Consultivo da operação Urbana Consorciada não exclui o exercício do controle externo pela Câmara Municipal e pelo Tribunal de Contas do Município.

CAPÍTULO V DISPOSIÇÕES FINAIS E TRANSITÓRIAS

Art. 42. Fica o Município autorizado a celebrar convênios com os demais entes da federação, com vistas à aquisição de terrenos, à conversão de usos, à transferência de serviços públicos e à realização de obras pertinentes à implementação da Operação.

Art. 43. Para efeito de aplicação desta Lei Complementar, ficam excluídas das Áreas de Especial Interesse Urbanístico - AEIU citadas nos incisos deste artigo os trechos nelas contidos, ora incluídos na AEIU criada por Lei Complementar.

I - área situada no bairro da Cidade Nova, III RA - Rio Comprido, contida na AEIU da ZE-8, criada pelo Decreto n.º 12.782, de 5 de abril de 1994;

II - área situada no bairro do Centro, II RA - Centro, contida na AEIU - Centro criada pelo Decreto n.º 12.409, 9 de novembro de 1993.

Parágrafo único. Nas áreas de que trata o caput deste artigo, serão aplicadas as disposições da Operação Urbana Consorciada criada nesta Lei Complementar.

Art. 44. As condições de uso e ocupação que não estiverem expressamente reguladas por esta Lei Complementar deverão obedecer ao disposto na legislação em vigor.

Art. 45. São parte integrante desta Lei Complementar os seguintes anexos:

I - Anexo I - Descrição do limite da Área de Especial Interesse Urbano - AEIU e da área da Operação Urbana Consorciada da Região do Porto do Rio;

II - Anexo I-A - Mapa do limite da Área de Especial Interesse Urbano - AEIU e da área da Operação Urbana Consorciada da Região do Porto do Rio;

III - Anexo II - Conjunto das principais intervenções;

IV - Anexo III - Sistema viário prioritário;

V - Anexo IV - Delimitação dos setores;

VI - Anexo IV-A - Mapa de delimitação dos setores;

VII - Anexo V - Delimitação dos subsetores;

VIII - Anexo V-A - Mapa de delimitação dos subsetores;

IX - Anexo V-B - Quadro de parâmetros urbanísticos por subsetor;

X - Anexo VI - Delimitação das faixas de equivalência para utilização de CEPAC;

XI - Anexo VI-A - Mapa de delimitação das faixas de equivalência para utilização de CEPAC;

XII - Anexo VII - Quadro de Potencial Adicional de Construção / CEPAC;

XIII - Anexo VIII - Descrição dos limites da Zona de Uso Misto - ZUM;

XIV - Anexo VIII-A - Mapa de delimitação da Zona de Uso Misto - ZUM;

XV - Anexo IX - Quadro de estacionamento e guarda de veículos.

Art. 46. Esta Lei Complementar entra em vigor na data de sua publicação.

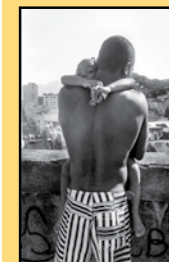
EDUARDO PAES

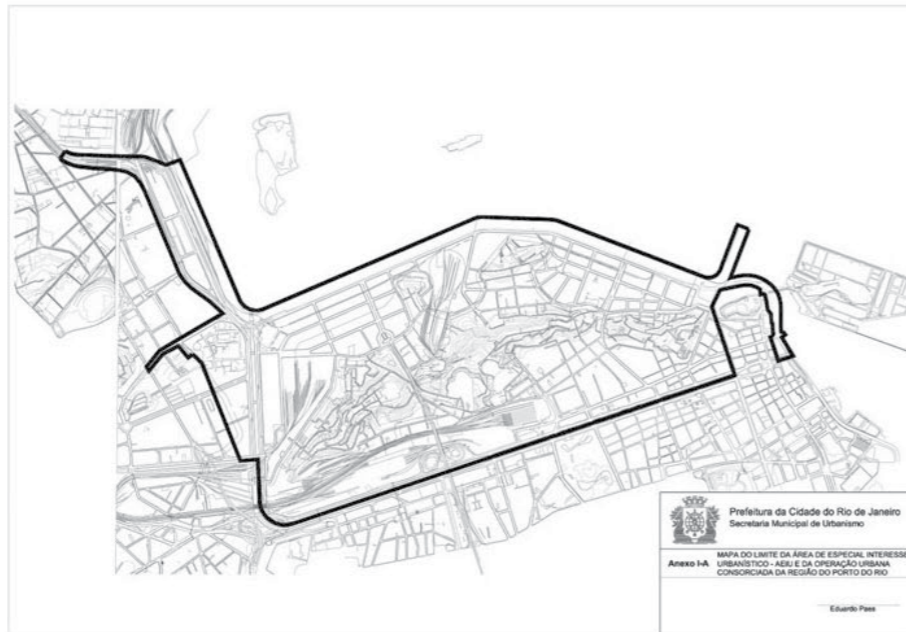
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ANEXO I

DESCRIÇÃO DO LIMITE DA ÁREA DE ESPECIAL INTERESSE URBANÍSTICO - AEIU E DA ÁREA DA OPERAÇÃO URBANA CONSORCIADA DA REGIÃO DO PORTO DO RIO

Do entroncamento da Av. Alfred Agache com a Av. Presidente Vargas seguindo por esta, incluindo apenas o lado par, até a Rua Visconde de Itaboraí; por esta, incluída, até a Rua Visconde de Inhaúma; por esta, excluída; Praça Barão de Ladário, excluída, até o cais do 1.º Distrito Naval; seguindo por este, incluído, até a Praça Mauá; por esta, incluída, até a Avenida Rio Branco; por esta, incluindo apenas o lado par, até a Avenida Presidente Vargas, por esta, incluindo apenas o lado par, até o Canal do Mangue; por este, incluído, até a Rua Francisco Eugênio; por esta, incluído apenas o lado par, até a Rua Melo e Souza; por esta, incluído o lado ímpar, até encontrar a Av. Pedro II. Deste ponto por uma linha reta até encontrar a divisa do lote do Centro de Preparação de Oficiais da Reserva (CPOR-EX) e do Hospital Frei Antônio, excluídos. Deste ponto por uma linha reta até encontrar a Praça Mário Nazaré; por esta, incluída, até encontrar a Rua São Cristóvão; por esta, incluindo apenas o logradouro, até encontrar a Rua Figueira de Melo. Deste ponto, retornando pela Rua São Cristóvão, incluindo apenas o logradouro, até a Av. Brasil; seguindo por esta, incluindo apenas o lado par, até encontrar a Rua Sá Freire. Deste ponto, retornando pela Av. Brasil, incluindo apenas o logradouro, até a Rua Ver. Odilon Braga, incluindo apenas o logradouro; até encontrar a Av. Rio de Janeiro, deste ponto por uma reta, perpendicular ao Cais do Porto; deste ponto, pelo cais até o Pier Mauá, incluído, e daí, pela linha costeira junto ao cais até o prolongamento da Av. Presidente Vargas.





ANEXO II

CONJUNTO DAS PRINCIPAIS INTERVENÇÕES

1. Reurbanização de vias existentes, implantação de novas vias e trechos de ciclovia, CONSIDERANDO pavimentação, drenagem, sinalização viária, iluminação pública e paisagismo, arborização de calçadas e construção de canteiros, contendo uma extensão aproximada de quarenta quilômetros de logradouro e com uma área aproximada de novecentos mil metros quadrados.
2. Recuperação, ampliação e implantação de novas redes: coleta e destinação final de esgotamento sanitário, drenagem de águas pluviais, abastecimento de água, energia elétrica e telefonia, gás encanado, além de sistema de melhoria da qualidade das águas do Canal do Mangue. Obras essas concatenadas com a abrangência das intervenções apontadas no item 1.
3. Implantação de nova via - Via Trilhos entre a Avenida Rodrigues Alves e a Avenida Venezuela, paralela a ambas, com aproximadamente quinhentos e vinte metros de extensão, ligando a Avenida Barão de Tefé a Rua Silvino Montenegro.
4. Implantação de uma via de mão dupla com canteiro central para absorver o tráfego local, com extensão aproximada de dois mil e seiscentos metros, incluindo a criação de trecho entre a Rua Silvino Montenegro e a Rua Rivadávia Correia, de quinhentos e vinte metros, e alargamento das ruas da Gamboa, Equador e General Luís M. de Moraes, correspondendo a mil e setecentos metros.
5. Construção de túnel sob o Morro da Saúde com duas galerias, sendo uma com aproximadamente sessenta metros de comprimento e dez metros e cinquenta centímetros de largura e outra com extensão aproximada de quarenta metros e dez metros e cinquenta centímetros de largura, para a passagem de

nova via de mão dupla referida no item 4.

6. Construção do túnel de acesso à Zona Portuária com aproximadamente oitocentos e oitenta metros de extensão, paralelo ao túnel que substituirá o Elevado da Perimetral até o trecho sob a Praça Mauá e de onde seguirá por sob o atual prédio da Polícia Federal até retornar à superfície na futura Via Trilhos.

7. Construção de duas rampas, mediante execução de estrutura e iluminação pública ligando o viaduto do Gasômetro ao Santo Cristo, na altura da atual Rodoviária Novo Rio, sendo uma com aproximadamente duzentos e cinquenta e cinco metros de comprimento e oito metros de largura e outra com aproximadamente cento e sessenta e cinco metros de comprimento e oito metros de largura.

8. Previsão de espaço para futura implantação de sistema de transporte público de média capacidade - VLT.

9. Ampliação do túnel existente sob o Morro da Providência para implantação de sistema de transporte público de média capacidade, mediante execução de pavimentação, abertura e iluminação, com galeria de aproximadamente duzentos e quinze metros de extensão e dez metros e cinquenta centímetros de largura.

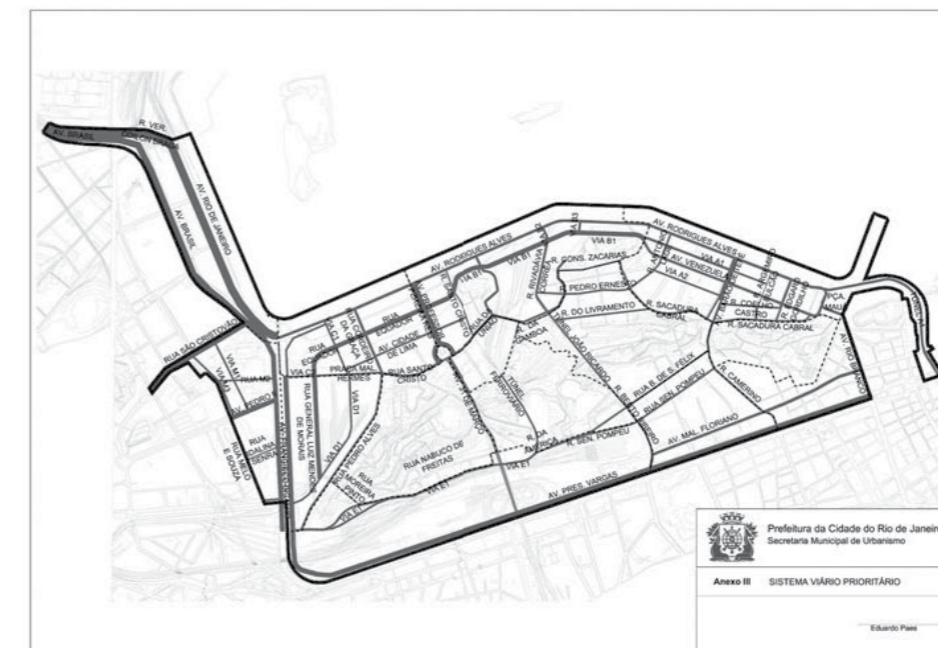
10. Demolição do Elevado da Perimetral, com a remoção da estrutura existente no trecho compreendido entre o prédio do Arsenal da Marinha e a Avenida Francisco Bicalho, com extensão aproximada de quatro mil metros.

11. Construção de túnel em substituição ao Elevado da Perimetral partindo das proximidades do prédio do Arsenal da Marinha, passando sob a Praça Mauá e Av. Rodrigues Alves, até a altura do Armazém 5.

12. Implantação de mobiliário urbano, tais como abrigos para pontos de ônibus, lixeiras, totens informativos, painéis informativos, cabines de acesso à internet, bancos de praças, relógios de rua, bancas de jornal, quiosques de praia, quiosques de venda de flores, cabines para banheiros públicos e bicicletários em uma área aproximada de cinco quilômetros quadrados.

13. Construção de nova sede da Câmara Municipal do Rio de Janeiro.

14. Implantação dentro do perímetro da operação urbana consorciada do sistema cicloviário da Área Portuária, a partir da conexão MAM-Praça Mauá viabilizando o acesso cicloviário do Cais do Porto ao final do Leblon.



ANEXO IV

DELIMITAÇÃO DOS SETORES

Setor A: Do entroncamento da Av. Alfred Agache com a Av. Presidente Vargas seguindo por esta, incluindo apenas o lado par, até a Rua Visconde de Itaboraí; por esta, incluída, até a Rua Visconde de Inhaúma; por esta, excluída; Praça Barão de Ladário, excluída, até o cais do 1.º Distrito Naval; seguindo por este, incluído, até a Praça Mauá; por esta, incluída, até a Travessa do Liceu; pelo eixo desta até a Rua Sacadura Cabral; pelo eixo desta até a Rua Silvino Montenegro; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o Pátio entre os armazéns 7 e 8. Deste ponto, incluído, por uma reta perpendicular ao Cais do Porto até a Baía de Guanabara. Deste ponto por uma linha costeira junto ao Cais do Porto, incluído, até o Pier Mauá, incluído. Deste ponto por uma linha costeira junto ao cais do 1.º Distrito Naval até o ponto de partida.

Setor B: Do entroncamento da Av. Rodrigues Alves com a Rua Silvino Montenegro; pelo eixo desta até a Rua Conselheiro Zacarias; pelo eixo desta até a Rua da Gamboa; pelo eixo desta até a Rua da União; pelo eixo desta até a Rua Santo Cristo; pelo eixo desta até a Av. Prof. Pereira Reis; pelo eixo desta até o Cais do Porto; por este, incluído, até o Pátio entre os armazéns 7 e 8. Deste ponto, excluído, por uma reta perpendicular à Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

Setor C: Do entroncamento do Cais do Porto com o eixo da Av. Prof. Pereira Reis; seguindo por este até a Rua Santo Cristo; pelo eixo desta até a Praça Marechal Hermes; por esta, incluída até a Via Prioritária C2; pelo eixo desta até o Canal do Mangue; pelo eixo deste até o Cais do Porto; por este, incluído; até o ponto de partida.

Setor D: Do entroncamento da Rua Santo Cristo com a Rua Pedro Alves; seguindo pelo eixo desta até o eixo do Canal do Mangue; por este até o entroncamento com o eixo da Via Prioritária C2; por este até a Praça Marechal Hermes; por esta, excluída, até o ponto de partida.

Setor E: Do entroncamento do eixo do Canal do Mangue com o eixo da Rua Pedro Alves; seguindo por este até a Rua Moreira Pinto; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até a Rua Marquês de Sapucaí; pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua da América; pelo eixo desta até a Rua Senador Pompeu; pelo eixo desta até a Rua Bento Ribeiro; Praça Cristiano Ottoni, excluída, Praça Duque de Caxias, excluída, até a Av. Presidente Vargas; pelo eixo desta até o Canal do Mangue; pelo eixo deste até o ponto de partida.

Setor F: Do entroncamento da Rua Moreira Pinto com a Rua Pedro Alves; seguindo pelo eixo desta até a Rua Santo Cristo; pelo eixo desta até a Praça Santo Cristo; por esta, incluída, até a Av. Trinta e Um de Março; pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua Marquês de Sapucaí; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o entroncamento com o eixo da Rua Moreira Pinto; por este até o ponto de partida.

Setor G: Do entroncamento da Av. Trinta e Um de Março com a Rua Santo Cristo; seguindo pelo eixo desta até a Rua da União; pelo eixo desta até a Rua da Gamboa; pelo eixo desta até a Rua Barão da Gamboa; pelo eixo desta até a Av. Trinta e Um de Março; pelo eixo desta até o ponto de partida.

Setor H: Do entroncamento da Av. Trinta e Um de Março com a Rua Barão da Gamboa; seguindo pelo eixo desta até a divisa do Cemitério dos Ingleses; por esta até a divisa da AEIS do Morro da Providência; por esta até a Praça Américo Brum. Deste ponto, excluído, por uma reta até o encontro do Túnel João Ricardo com a Rua Bento Ribeiro; seguindo pelo eixo desta até a Rua Senador Pompeu; pelo eixo desta até a Rua da América; pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Av. Trinta e Um de Março; pelo eixo desta até o ponto de partida.

Setor I: Do entroncamento da Rua Barão da Gamboa com a Rua da Gamboa; seguindo pelo eixo desta até a Rua Conselheiro Zacarias; pelo eixo desta até a Rua Sacadura Cabral; pelo eixo desta até a Rua Camerino; pelo eixo desta até a Rua Barão de São Félix; pelo eixo desta até a Rua Bento Ribeiro;

pelo eixo desta até a entrada do Túnel João Ricardo. Deste ponto por uma reta até a Praça Américo Brum; por esta, incluída, até o limite da AEIS do Morro da Providência; por esta até a divisa do Cemitério dos Ingleses; por esta até a Rua Barão da Gamboa; pelo eixo desta até o ponto de partida.

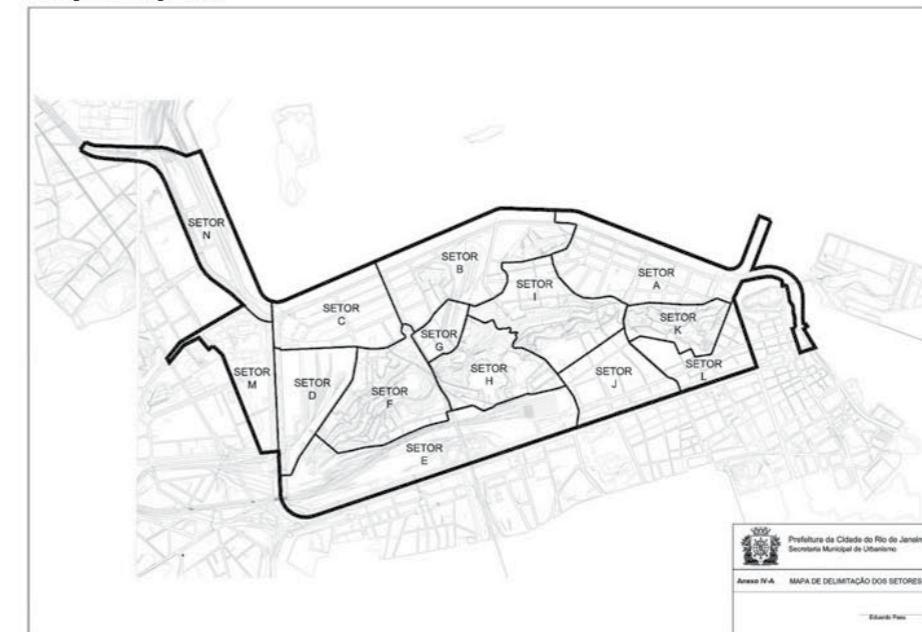
Setor J: Do entroncamento da Rua Bento Ribeiro com a Rua Barão de São Félix; seguindo pelo eixo desta até a Rua Camerino; pelo eixo desta até a Av. Passos; pelo eixo desta até a Av. Presidente Vargas; pelo eixo desta até a Rua Bento Ribeiro; incluídas as Praças Cristiano Ottoni e Duque de Caxias; pelo eixo desta até o ponto de partida.

Setor K: Do entroncamento da Rua Camerino com a Rua Sacadura Cabral; seguindo pelo eixo desta até a Travessa do Liceu; pelo eixo desta até a Rua do Acre; pelo eixo desta até a Rua Leandro Martins; pelo eixo desta até a Rua dos Andrades; pelo eixo desta até a Rua Júlia Lopes de Almeida; pelo eixo desta até a Rua da Conceição; pelo eixo desta até a Rua Senador Pompeu; pelo eixo desta até a Rua Camerino; pelo eixo desta até o ponto de partida.

Setor L: Do entroncamento da Rua Camerino com a Rua Senador Pompeu; seguindo pelo eixo desta até a Rua da Conceição; pelo eixo desta até a Rua Júlia Lopes de Almeida; pelo eixo desta até a Rua dos Andrades; pelo eixo desta até a Rua Leandro Martins; pelo eixo desta até a Rua do Acre; pelo eixo desta até a Av. Rio Branco; pelo eixo desta até a Av. Presidente Vargas; pelo eixo desta até a Av. Passos; pelo eixo desta até a Rua Camerino; pelo eixo desta até o ponto de partida.

Setor M: Do entroncamento do eixo do Canal do Mangue com o eixo da Rua Francisco Eugênio; seguindo por esta, incluído apenas o lado par, até a Rua Melo e Souza; por esta, incluído o lado ímpar, até encontrar a Av. Pedro II. Deste ponto por uma linha reta até encontrar a divisa do lote do Centro de Preparação de Oficiais da Reserva (CPOR-EX) e do Hospital Frei Antônio, excluídos. Deste ponto por uma linha reta até encontrar a Praça Mário Nazaré; por esta, incluída, até encontrar a Rua São Cristóvão; por esta, incluindo apenas o logradouro, até encontrar a Rua Figueira de Melo. Deste ponto, retomando pela Rua São Cristóvão, incluindo apenas o logradouro, até a Av. Brasil; seguindo por esta, incluindo apenas o lado par, até o Canal do Mangue; pelo eixo deste até o ponto de partida.

Setor N: Do entroncamento do eixo do Canal do Mangue com o eixo da Av. Brasil; seguindo pelo eixo desta até a Rua Sá Freire. Deste ponto, retomando pela Av. Brasil, incluindo apenas o logradouro, até a Rua Ver. Odilon Braga, incluindo apenas o logradouro; seguindo por esta até encontrar a Av. Rio de Janeiro. Deste ponto por uma reta, perpendicular ao Cais do Porto, até a Baía de Guanabara. Deste ponto seguindo por uma linha costeira junto ao Cais do Porto, incluído, até o Canal do Mangue; pelo eixo até o ponto de partida.



ANEXO V

DELIMITAÇÃO DOS SUBSETORES

SETORA

SUBSETORA1

Do entroncamento da Av. Alfred Agache com a Av. Presidente Vargas seguindo por esta, incluindo apenas o lado par, até a Rua Visconde de Itaboraí; por esta, incluída, até a Rua Visconde de Inhatima; por esta, incluída, até o cais do 1.º Distrito Naval; seguindo por este, incluído, até a Praça Mauá; por esta, incluída, excluindo os lotes da 1ª Delegacia de Polícia e do Palácio D. João VI; Av. Rodrigues Alves, pelo eixo desta até o entroncamento com a Rua Edgard Gordilho. Deste ponto por uma reta perpendicular ao Cais do Porto até o encontro com a Baía de Guanabara. Deste ponto por uma linha costeira junto ao Cais do Porto, incluído, até o Pier Mauá, incluído. Deste ponto até o ponto de partida.

SUBSETORA2

Do entroncamento da Rua Edgard Gordilho com a Av. Rodrigues Alves; pelo eixo desta, até o pátio entre os Armazéns n.º 7 e 8. Deste ponto, incluído, por uma reta perpendicular ao Cais do Porto até a Baía de Guanabara. Deste ponto por uma linha costeira junto ao Cais do Porto, até o encontro com o prolongamento do eixo da Rua Edgard Gordilho. Deste ponto até o ponto de partida.

SUBSETORA3

Do entroncamento da Praça Mauá com a Rua Sacadura Cabral; seguindo pelo eixo desta até a Av. Venezuela; pelo eixo desta até a Rua Edgard Gordilho; seguindo pelo eixo desta até a Rua Coelho e Castro; pelo eixo desta até a Av. Barão de Tefé; pelo eixo desta até a Via Prioritária A2; seguindo pelo eixo desta até a Rua Antônio Lage; pelo eixo desta até a Av. Rodrigues Alves; seguindo pelo eixo desta até a Praça Mauá; por esta, excluída, incluindo os lotes da 1ª Delegacia de Polícia e do Palácio D. João VI; até o ponto de partida.

SUBSETORA4

Do entroncamento da Av. Venezuela com a Rua Sacadura Cabral; seguindo pelo eixo desta até a Praça Jornal do Comércio, por esta, incluída, até a Rua Coelho Castro; pelo eixo desta até a Rua Edgard Gordilho; pelo eixo desta até a Av. Venezuela; pelo eixo desta até o ponto de partida.

SUBSETORA5

Do entroncamento da Av. Rodrigues Alves com a Rua Antônio Lage; seguindo pelo eixo desta até a Via Prioritária A2; seguindo pelo eixo desta até a Praça Jornal do Comércio, por esta, excluída, até a Rua Sacadura Cabral; pelo eixo desta até a Rua Silvino Montenegro; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SETOR B

SUBSETOR B1

Do entroncamento do eixo da Av. Prof. Pereira Reis com o Cais do Porto; seguindo por este incluído até o Pátio entre os armazéns 7 e 8, excluído. Deste ponto, por uma reta perpendicular à Av. Rodrigues Alves; seguindo pelo eixo desta, até o eixo da Av. Prof. Pereira Reis, deste ponto até o ponto de partida.

SUBSETOR B2

Do entroncamento da Av. Rodrigues Alves com a Rua Silvino Montenegro; seguindo pelo eixo desta até a Rua Conselheiro Zacarias; pelo eixo desta até a Rua da Gamboa; seguindo pelos fundos do lote do Banco Central (excluído) até a Via Prioritária B1; pelo eixo desta até a Via Prioritária B3; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR B3

Do entroncamento da Av. Rodrigues Alves com a Via Prioritária B3; seguindo pelo eixo desta até a Via Prioritária B1; seguindo por esta até encontrar o lote do Banco Central (incluído), seguindo pelos fundos do Banco Central até a Rua da Gamboa; pelo eixo desta até a Rua Rivadávia Corrêa; pelo eixo desta até a Via Prioritária B2; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR B4

Do entroncamento da Av. Rodrigues Alves com a Via Prioritária B2; seguindo pelo eixo desta até a Rua Rivadávia Corrêa; seguindo pelo eixo desta até a Rua da Gamboa; pelo eixo desta até a Via Prioritária B1; pelo eixo desta até a Rua Santo Cristo; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR B5

Do entroncamento da Av. Rodrigues Alves com a Rua Santo Cristo; seguindo pelo eixo desta até a Rua Equador; pelo eixo desta até o ponto distante 95m antes do alinhamento da Av. Prof. Pereira Reis. Deste ponto, por uma reta paralela à Av. Prof. Pereira Reis, até o ponto distante 60m do alinhamento do lado ímpar da Av. Cidade de Lima. Deste ponto, por uma reta paralela à Av. Cidade de Lima, até a Av. Prof. Pereira Reis; seguindo pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR B6

Do entroncamento da Av. Equador com a Rua Santo Cristo; seguindo pelo eixo desta até a Praça Santo Cristo, por esta incluída, seguindo por uma reta paralela distante 60 m do alinhamento do lado ímpar da Av. Cidade de Lima, até uma reta paralela distante 95 m do alinhamento da Av. Prof. Pereira Reis; por esta até a Rua Equador, seguindo pelo eixo desta até o ponto de partida.

SETOR C

SUBSETOR C1

Do entroncamento do Cais do Porto com o eixo da Av. Prof. Pereira Reis; seguindo por este até a Av. Rodrigues Alves; pelo eixo desta até o Canal do Mangue; pelo eixo deste até o Cais do Porto; por este, incluído; até o ponto de partida.

SUBSETOR C2

Do entroncamento da Av. Rodrigues Alves com a Av. Prof. Pereira Reis; seguindo pelo eixo desta até a Av. Cidade de Lima; pelo eixo desta até a Via Prioritária C1; até a Praça Marechal Hermes; por esta, incluída, até Av. Equador; pelo eixo desta até a Via Prioritária C1; pelo eixo desta até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR C3

Do entroncamento da Av. Rodrigues Alves com a Via Prioritária C1; seguindo pelo eixo desta até a Rua Equador; pelo eixo desta até a Via Prioritária C2; pelo eixo desta até o Canal do Mangue; pelo eixo



deste até a Av. Rodrigues Alves; pelo eixo desta até o ponto de partida.

SUBSETOR C4

Do entroncamento da Praça Marechal Hermes com Av. Cidade de Lima; pelo eixo desta até Prof. Pereira Reis, pelo eixo desta até uma reta paralela 60m distante do alinhamento da Av. Cidade de Lima; por esta até a Praça Marechal Hermes, incluída neste trecho, por esta até o ponto de partida.

SUBSETOR C5

Do entroncamento da Praça Santo Cristo com a Rua Santo Cristo, pelo eixo desta até a Rua Cordeiro da Graça, por esta seguindo por uma reta paralela 60m distante do alinhamento do lado ímpar da Av. Cidade de Lima até a Praça Santo Cristo, incluída, por esta até o ponto de partida.

SETOR D

SUBSETOR D1

Do entroncamento do eixo do Canal do Mangue com o eixo da Via Prioritária C2; seguindo por este até a Rua General Luiz Mendes de Moraes; pelo eixo desta e seu prolongamento até a Via Prioritária D1; pelo eixo desta até o Canal do Mangue; pelo eixo deste até o ponto de partida.

SUBSETOR D2

Do entroncamento da Rua General Luiz Mendes de Moraes com a Praça Marechal Hermes; seguindo por esta, excluída, até a Via Prioritária D1; pelo eixo desta até o prolongamento da Rua General Luiz Mendes de Moraes; seguindo pelo eixo desta até o ponto de partida.

SUBSETOR D3

Do entroncamento da Via Prioritária D1 com a Praça Marechal Hermes; seguindo por esta, excluída, até a divisa lateral do lote 47, excluído; deste ponto seguindo pela divisa de fundos dos lotes da Rua Pedro Alves, excluídos; seguindo por esta até a Via Prioritária D1; pelo eixo desta até o ponto de partida.

SUBSETOR D4

Do entroncamento da Praça Marechal Hermes com a Rua Pedro Alves; seguindo pelo eixo desta até o Canal do Mangue; pelo eixo deste até Via Prioritária D1, pelo eixo desta até a divisa de fundos dos lotes da Rua Pedro Alves, seguindo por esta até a divisa lateral do lote 47 da Praça Marechal Hermes, incluído; Praça Marechal Hermes, excluída, até o ponto de partida.

SETOR E

SUBSETOR E1

Lado par da Av. Presidente Vargas, trecho entre o Lote n.º 2.000, excluído, e o Trevo das Forças Armadas, CONSIDERANDO o limite de fundos dos lotes existentes.

SUBSETOR E2

Do entroncamento do eixo do Canal do Mangue com o eixo da Via Prioritária E1; seguindo por este até o leito da linha férrea; por esta, excluída, até o Canal do Mangue; pelo eixo deste até o ponto de partida.

SUBSETOR E3

Do entroncamento da Via Prioritária E1 com a Rua Pedro Alves; seguindo pelo eixo desta até a Rua Moreira Pinto; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o ponto de partida.

SUBSETOR E4

Do entroncamento da Via Prioritária E1 com a Rua Marquês de Sapucaí; seguindo pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua da América; pelo eixo desta até Via Prioritária E1; pelo eixo desta até o ponto de partida.

SETOR F

SUBSETOR F1

Do entroncamento da Via Prioritária E1 com a Travessa São Diogo; seguindo pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua Marquês de Sapucaí; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o ponto de partida.

SETOR I

SUBSETOR I1

Do entroncamento da Rua Barão de São Félix com a Rua Bento Ribeiro; seguindo pelo eixo desta até a entrada do Túnel João Ricardo. Deste ponto, por uma reta até a Ladeira do Faria; seguindo pelo eixo desta até a Rua Visconde da Gávea; pelo eixo desta até a Rua Barão de São Félix; pelo eixo desta até o ponto de partida.

SETOR J

SUBSETOR J1

Do entroncamento da Rua Bento Ribeiro com a Rua Barão de São Félix; seguindo pelo eixo desta até a Rua Alexandre Mackenzie; pelo eixo desta até a Rua Senador Pompeu; pelo eixo desta até a Rua Bento Ribeiro; pelo eixo desta até o ponto de partida.

SETOR M

SUBSETOR M1

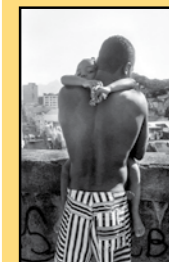
Do entroncamento do eixo do Canal do Mangue com o eixo da Via Prioritária M2; seguindo por este até a Via Prioritária M1; pelo eixo desta até a Rua São Cristóvão; pelo eixo desta até a Avenida Brasil; pelo eixo desta até o Canal do Mangue; pelo eixo deste até o ponto de partida.

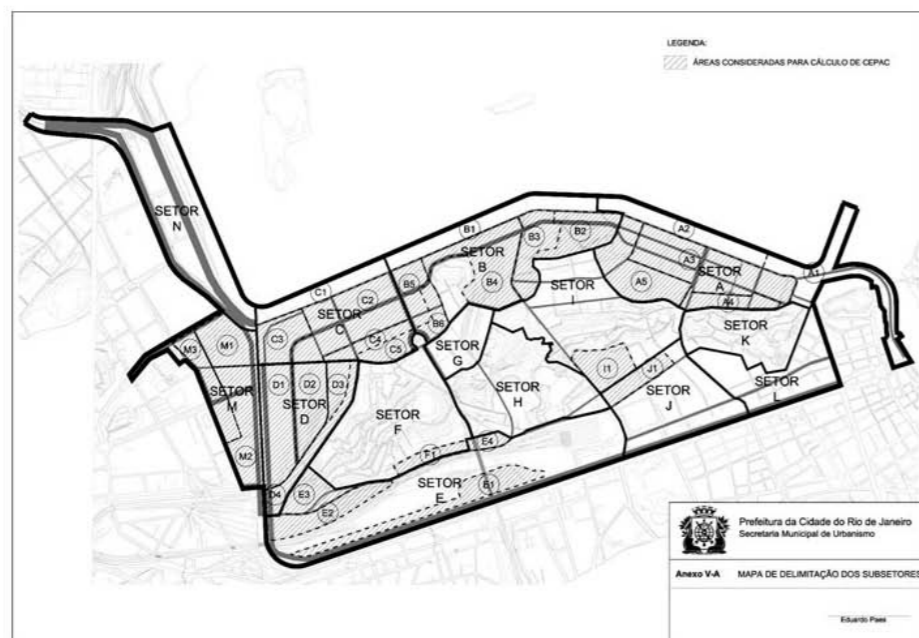
SUBSETOR M2

Do entroncamento do eixo da Via Prioritária M2 com o eixo do Canal do Mangue; seguindo por este até a Rua Francisco Eugênio; pelo eixo desta até a Rua Melo e Souza; pelo eixo desta até a Rua Idalina Senra; pelo eixo desta por 100m. Deste ponto, por uma reta até a Via Prioritária M1; pelo eixo desta até a Via Prioritária M2; pelo eixo desta até o ponto de partida.

SUBSETOR M3

Do entroncamento da Rua São Cristóvão com a Via Prioritária M1; seguindo pelo eixo desta até a Av. Pedro II. Deste ponto, por uma reta até o ponto localizado no eixo da Rua Idalina Senra, localizado a uma distância de 100m a partir do eixo da Rua Melo e Souza. Deste ponto, seguindo pelo eixo da Rua Idalina Senra até a Rua Melo e Souza; pelo eixo desta até Av. Pedro II; seguindo até a Via Prioritária M3; pelo eixo desta até a Praça Mário Nazareth, excluída; até a Rua São Cristóvão; pelo eixo desta até o ponto de partida.





ANEXO V-B

QUADRO DE PARÂMETROS URBANÍSTICOS POR SUBSETOR

SUB SETOR	GABARITO metros-pavimentos	TAXA DE OCUPAÇÃO	CAB	CAM
A1	15 – 4	70%	2,80	2,80
A2	11 – 3	70%	2,10	2,10
A3	90 – 30	70%	1,00	8,00
A4	9 – 2	70%	1,00	1,40
A5	11 – 3	70%	1,00	2,10
B1	11 – 3	70%	2,10	2,10
B2	11 – 3	70%	1,00	2,10
B3	18 – 6	70%	1,00	2,80
B4	90 – 30	70%	1,00	8,00
B5	60 – 20	50%	1,00	4,20
B6	11 – 3	70%	1,00	2,10
C1	11 – 3	70%	2,10	2,10
C2	120 – 40	50%	1,00	8,00
C3	150 – 50	50%	1,00	12,00
C4	60 – 20	50%	1,00	4,20
C5	11 – 3	70%	1,00	2,10
D1	150 – 50	50%	1,00	10,00
D2	120 – 40	50%	1,00	8,00
D3	60 – 20	50%	1,00	4,20
D4	11 – 3	70%	1,00	2,10
E1	90 – 30	100%	1,00	11,00
E2	120 – 40	50%	1,00	8,00
E3	15 – 5	70%	1,00	2,80
E4	11 – 3	70%	1,00	2,10
F1	7,5 – 2	70%	1,00	1,40
I1	11 – 3	70%	1,00	2,10
J1	11 – 3	70%	1,00	2,10
M1	150 – 50	50%	1,00	12,00
M2	150 – 50	50%	1,00	10,00
M3	120 – 40	50%	1,00	8,00

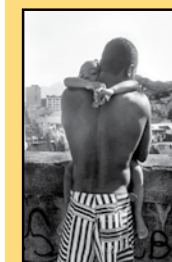
ANEXO VI

DELIMITAÇÃO DAS FAIXAS DE EQUIVALÊNCIA PARA UTILIZAÇÃO DOS CEPACs

SETORA

EQUIVALÊNCIA A1

Do entroncamento da Av. Rodrigues Alves com a Praça Mauá; seguindo por esta, excluída, até a Rua Sacadura Cabral; pelo eixo desta até a Rua Silvino Montenegro; pelo eixo desta até a Av. Rodrigues



Alves; pelo eixo desta até o ponto de partida.

SETOR B

EQUIVALÊNCIA B1

Trecho A: Quadras situadas entre a Av. Rodrigues Alves e Via Projetada B1, no trecho entre a Rua Silvano Montenegro e a Rua Santo Cristo.

Trecho B: Av. Rodrigues Alves, no trecho entre a Rua Santo Cristo e a Av. Prof. Pereira Reis, aplicada dentro de uma faixa de sessenta metros de profundidade, contados a partir do alinhamento, ou dentro de uma faixa correspondente à metade da largura da quadra quando essa largura for maior do que cento e vinte metros.

EQUIVALÊNCIA B2

Trecho A: Do entroncamento da Rua da Gamboa com a Via Projetada B1; pelo eixo desta até a Rivadávia Corrêa; pelo eixo desta até o entroncamento com a Rua Pedro Ernesto. Deste ponto por uma reta perpendicular à Rua Rivadávia Corrêa, até a Rua da Gamboa; seguindo pelo eixo desta até o ponto de partida.

Trecho B: Lado Par da Rua Equador, no trecho entre a Rua Santo Cristo e a Av. Prof. Pereira Reis, aplicada dentro de uma faixa limitrofe à da Área de Equivalência B1.

Trecho C: Quadras situadas entre a Rua Equador, Rua Santo Cristo, Av. Cidade de Lima e Av. Professor Pereira Reis.

EQUIVALÊNCIA B3

Trecho A: Do entroncamento da Rua Pedro Ernesto com a Rua da Gamboa; seguindo pelo eixo desta até o prolongamento da reta perpendicular à Rua Rivadávia Corrêa, a partir do entroncamento com a Rua Pedro Ernesto. Seguindo por esta reta até a Rua Pedro Ernesto; por esta até o ponto de partida.

Trecho B: Quadra situada entre a Av. Cidade de Lima, Rua Santo Cristo e a Av. Prof. Pereira Reis.

SETOR C

EQUIVALÊNCIA C1

Trecho A: Av. Rodrigues Alves, no trecho entre a Av. Prof. Pereira Reis e a Via Projetada C1, aplicada dentro de uma faixa de sessenta metros de profundidade, contados a partir do alinhamento, ou dentro de uma faixa correspondente à metade da largura da quadra quando essa largura for maior do que cento e vinte metros.

Trecho B: Quadras situadas entre a Av. Rodrigues Alves, Via Projetada C1, Rua Equador, Via Projetada C2 e a Av. Francisco Bicalho.

EQUIVALÊNCIA C2

Trecho A: Lado Par da Rua Equador, no trecho entre a Av. Prof. Pereira Reis e a Via Projetada C1, aplicada dentro de uma faixa limitrofe à da Área de Equivalência C1.

Trecho B: Quadras situadas entre a Rua Equador, Av. Prof. Pereira Reis, Av. Cidade de Lima e Praça Marechal Hermes.

EQUIVALÊNCIA C3

Quadras situadas entre a Av. Cidade de Lima, Av. Prof. Pereira Reis, Rua Santo Cristo e Praça Marechal Hermes.

SETOR D

EQUIVALÊNCIA D1

Av. Francisco Bicalho, no trecho entre a Via Projetada C2 e o Viaduto Eng. Paulo de Souza Reis, aplicada dentro de uma faixa de setenta e cinco metros de profundidade, contados a partir do alinhamento.

EQUIVALÊNCIA D2

Trecho A: Lado par da Rua Gal. Luiz Mendes de Moraes, no trecho entre a Via Projetada C2 e o Viaduto Eng. Paulo de Souza Reis, aplicada dentro de uma faixa limitrofe à da Área de Equivalência D1.

Trecho B: Lado ímpar da Rua Gal. Luiz Mendes de Moraes, no trecho entre a Praça Marechal Hermes e a Via Projetada D1 aplicada dentro de uma faixa de noventa metros de profundidade.

EQUIVALÊNCIA D3

Quadras situadas entre a Praça Marechal Hermes, Via Projetada D1 e o limite da Área de Equivalência D2.

EQUIVALÊNCIA D4

Quadras situadas entre a Rua Pedro Alves, Av. Francisco Bicalho, Rua Gal. Luiz Mendes de Moraes, Via Projetada D1 e Praça Marechal Hermes.

SETOR E

EQUIVALÊNCIA E1

Trecho A: Lado par da Av. Presidente Vargas, trecho entre o Lote n.º 2.000, excluído, e o Trevo das Forças Armadas.

Trecho B: Do entroncamento do eixo do Canal do Mangue com o eixo da Via Prioritária E1; seguindo por este até o leito da linha férrea; por esta, excluída, até o Canal do Mangue; pelo eixo deste até o ponto de partida.

Trecho C: Do entroncamento da Via Prioritária E1 com a Rua Pedro Alves; seguindo pelo eixo desta até a Rua Moreira Pinto; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o ponto de partida.

Trecho D: Do entroncamento da Via Prioritária E1 com a Rua Marquês de Sapucaí; seguindo pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua da América; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o ponto de partida.

SETOR F

EQUIVALÊNCIA F1

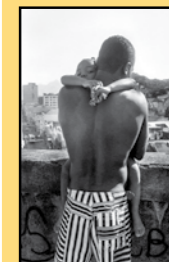
Do entroncamento da Via Prioritária E1 com a Travessa São Diogo; seguindo pelo eixo desta até a Rua Nabuco de Freitas; pelo eixo desta até a Rua Marquês de Sapucaí; pelo eixo desta até a Via Prioritária E1; pelo eixo desta até o ponto de partida.

SETOR I

EQUIVALÊNCIA I1

Do entroncamento da Rua Barão de São Félix com a Rua Bento Ribeiro; seguindo pelo eixo desta até a entrada do Túnel João Ricardo. Deste ponto por uma reta até a Ladeira do Faria; seguindo pelo eixo desta até a Rua Visconde da Gávea; pelo eixo desta até a Rua Barão de São Félix; pelo eixo desta até o ponto de partida.

SETOR J

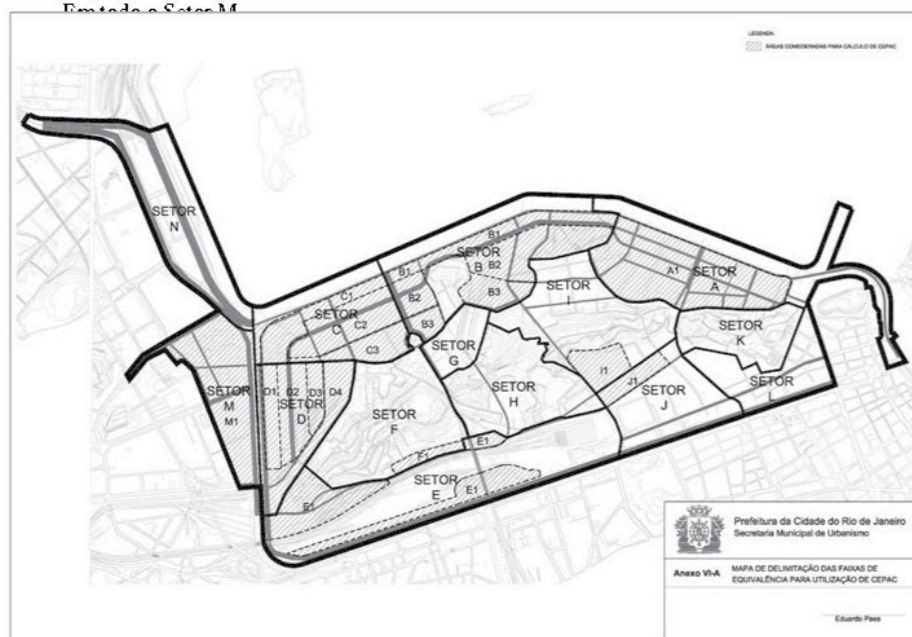


EQUIVALÊNCIA J1

Do entroncamento da Rua Bento Ribeiro com a Rua Barão de São Félix; seguindo pelo eixo desta até a Rua Alexandre Mackenzie; pelo eixo desta até a Rua Senador Pompeu; pelo eixo desta até a Rua Bento Ribeiro; pelo eixo desta até o ponto de partida.

SETOR M

EQUIVALÊNCIA M1



ANEXO VII

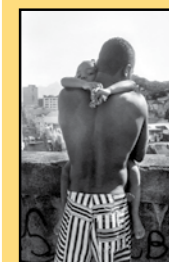
QUADRO DE POTENCIAL ADICIONAL DE CONSTRUÇÃO / CEPAC

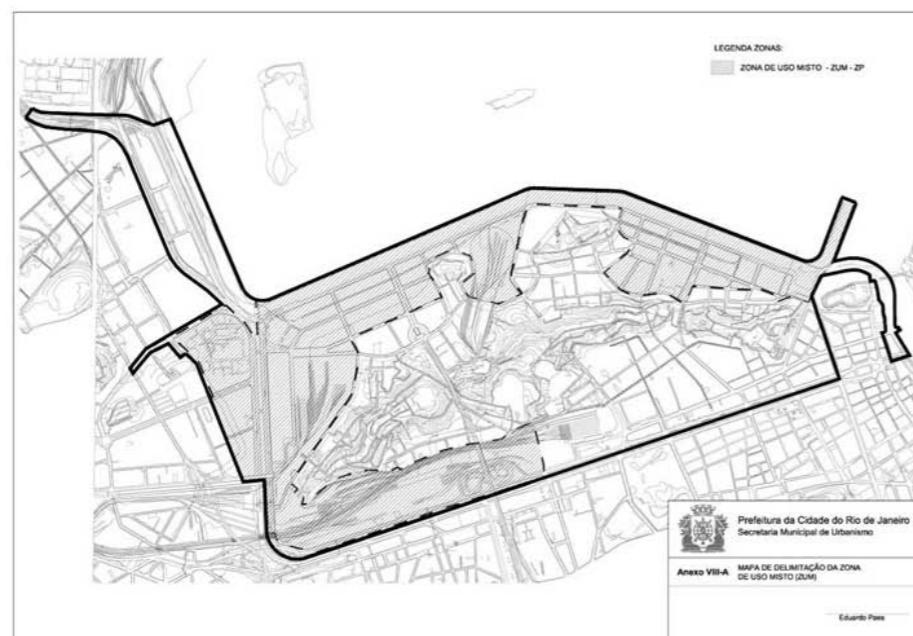
SETOR	FAIXA DE EQUIVALÊNCIA	ÁREA ADICIONAL / SETOR (m²)	ÁREA NÃO RESIDENCIAL CONST./ CEPAC (m²)	ÁREA RESIDENCIAL CONST./ CEPAC (m²)	No. TOTAL de CEPACs
A	A1	288.020	0,4	0,8	648.046
	B1	174.411	0,5	0,8	257.257
B	B2	63.371	0,7	1	71.519
	B3	54.900	0,8	1,2	48.038
	C1	333.039	0,4	0,8	666.078
C	C2	423.775	0,6	1	565.034
	C3	52.644	0,8	1,4	40.423
	D1	296.672	0,5	0,8	526.594
D	D2	319.543	0,6	1	426.057
	D3	150.537	0,7	1,2	134.408
	D4	50.957	1	1,4	36.398
	E1	648.308	0,4	1,2	1.080.514
F	F1	4.022	1	1,4	2.873
I	I1	33.041	1	1,2	28.085
J	J1	16.156	0,9	1	17.233
M	M1	1.180.105	0,4	1	1.888.168
TOTAL		4.089.502			6.436.722

ANEXO VIII

DESCRIÇÃO DOS LIMITES DA ZONA DE USO MISTO – ZUM

Do entroncamento da Avenida Rio Branco com a Rua do Acre; seguindo pelo eixo desta até a Travessa do Liceu; pelo eixo desta até a Rua Sacadura Cabral; pelo eixo desta até a Avenida Venezuela; pelo eixo desta até a Rua Edgard Gordilho; pelo eixo desta até a Rua Coelho Castro; pelo eixo desta até a Rua Barão de Tefé; pelo eixo desta até a Rua Sacadura Cabral; pelo eixo desta até a Rua Pedro Ernesto; pelo eixo desta até a Rua Antônio Lage; pelo eixo desta até a Avenida Venezuela; pelo eixo desta até a Rua Silvino Montenegro; pelo eixo desta até a Via Prioritária B1; pelo eixo desta até a Rua Rivadávia Corrêa; pelo eixo desta até a Rua da Gamboa; pelo eixo desta até a Via Prioritária B1; pelo eixo desta até a Rua Santo Cristo; pelo eixo desta até a Av. Cidade de Lima; pelo eixo desta até a Praça Marechal Hermes; por esta, incluída, até a Rua Pedro Alves; pelo eixo desta até a divisa dos lotes n.º 293 e 297; por esta e por seu prolongamento até a Via Prioritária E1; pelo eixo desta até o encontro com o prolongamento do eixo da Rua Sant'anna; por este prolongamento até a Av. Presidente Vargas; pelo eixo desta até o Canal do Mangue; pelo eixo desta até a Rua Francisco Eugênio; pelo eixo desta até a Rua Melo e Souza; pelo eixo desta até a Av. Pedro II. Deste ponto, por uma linha reta até encontrar a divisa dos imóveis do Centro de Preparação de Oficiais da Reserva (CPOR-EX) e do Hospital Frei Antônio, excluídos. Deste ponto, por uma linha reta até encontrar a Praça Mário Nazaré; por esta, excluída, até a Rua São Cristóvão; pelo eixo desta até a Av. Brasil; pelo eixo desta até o Canal do Mangue; pelo eixo desta até a Baía de Guanabara. Deste ponto, por uma linha costeira junto ao Cais do Porto, incluído, até o Pier Mauá, por este, incluído, até a Praça Mauá; por esta, incluída até o ponto de partida.

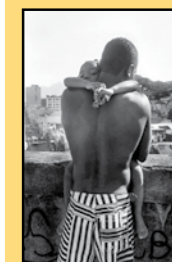




ANEXO IX

ESTACIONAMENTO E GUARDA DE VEÍCULOS

Edificações / Atividades	Proporção
Unidade residencial de edificação multifamiliar, mista	1 vaga / unidade
Sala comercial / loja	1 vaga / 50 m ² de área útil
Hotel	1 vaga / cada 15 apartamentos 1 vaga / 40 m ² de sala de reunião 1 vaga / 200 m ² de área de uso comum do hotel
Estabelecimento Hospitalar - Hospital, Maternidade	1 vaga / 140 m ² de área bruta ou 1 vaga / 25% dos leitos
- Pronto – Socorro, Ambulatório Laboratório de análises clínicas, consultório	1 vaga / 50 m ² de área útil
Estabelecimento de ensino - Universidade / Faculdade - Escola 1º grau / Maternal / Pré-Escolar / Creche - Escola 2º grau / Supletivo / Técnico Profissional Curso preparatório a escolas superiores (cursinho). Curso não seriado	1 vaga / 50 m ² de área útil
Mercado / Supermercado / Hipermercado	1 vaga / 50 m ² de área útil destinado ao público e vendas
Local de culto	1 vaga / 50 m ² de área útil
Clube social e recreativo (excluído estádio e ginásio)	1 vaga / 100 m ² de área útil



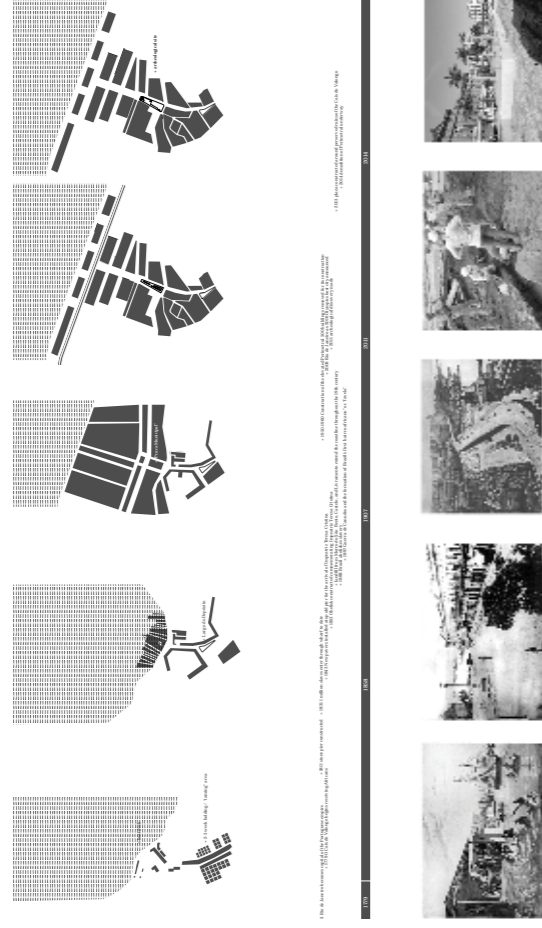
ANNEX 9

**Landscaping plans for Valongo Wharf Archaeological Site and the
Historical and Archaeological Circuit Celebrating African Heritage**



On November 29, 2011, in the 200th year since the construction of the Cais do Valongo, Decree Number 34803 declared the creation of the Circuito Histórico e Arqueológico de Celebração da Herança Africana (Historic and Archeological Circuit of the Celebration of African Heritage) e o Grupo de Trabalho Curatorial do Projeto Urbanístico, Arquitetônico e Museológico do Circuito (The Curatorial Working Group of the Urban, Architectural, and Museum Design of the Circuit). The Decree designated the following sites as part of the Circuit:

- I. Centro Cultural José Bonifácio
- II. Cemitério dos Pretos Novos (Instituto Pretos Novos)
- III. Cais do Valongo e da Imperatriz
- IV. Jardins do Valongo
- V. Largo do Depósito
- VI. Pedra do Sal

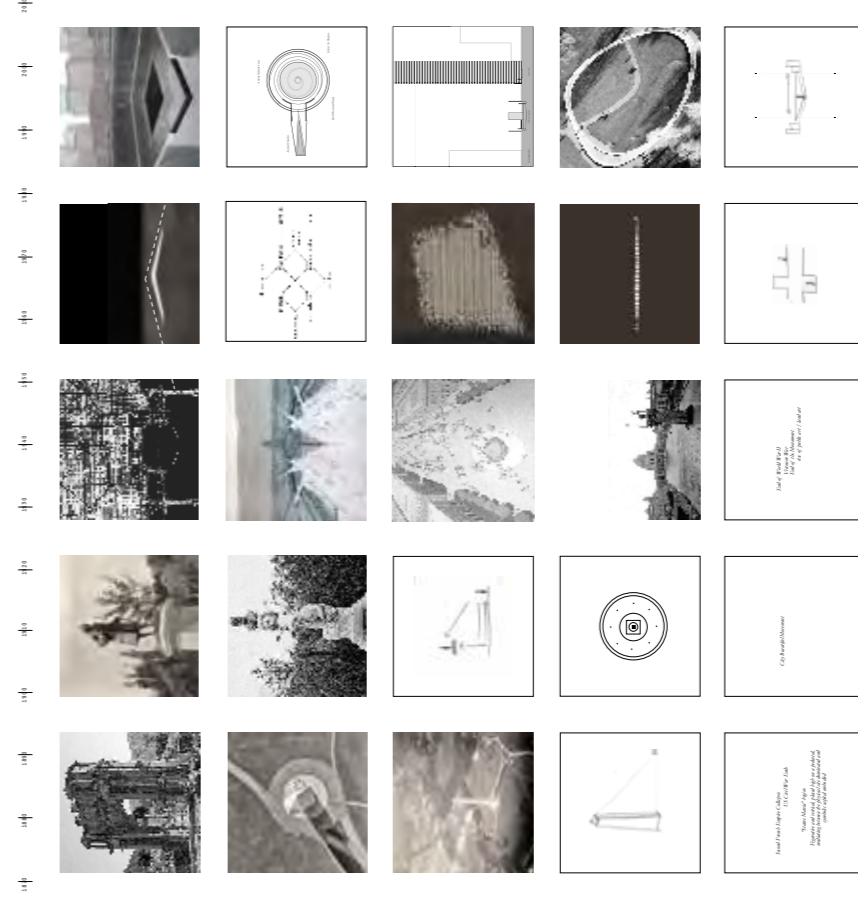


The Working Group is made up of representatives from a diverse group of institutions. The Instituto Rio Patrimônio da Humanidade (IRPH) has remained in collaboration with the Working Group in the development of strategies for enhancing the cultural and historical awareness of African Heritage in the city. In 2012, the Working Group developed a document entitled *Recomendações do Valongo* (Recommendations for Valongo), which has continued to serve as a guide throughout the process. The recommendations have led to the ongoing development of a design by IRPH and landscape architect Sara Zewde for the main corridor of the Circuit – the 650 meter stretch between Avenida Rodrigues Alves and Rua Senador Pompeu – as well as the scheduled release of a corresponding public design competition for the development of a visual identity connecting the entire Circuit: principal do Circuito – o trecho de 650m entre a Avenida Rodrigues Alves e a Rua Senador Pompeu – assim como a elaboração de concurso para a criação de identidade visual e marca do Circuito.



O Cais do Valongo_ CONCEPT

Many memorials to slavery co-opt architectural forms fashioned to commemorate an event. However, slavery was not an event. As the UNESCO Slave Trade Project references, slavery was 400 years of how the world operated – the effects of which are still felt today. In recognition of this, the design of the Cais do Valongo corridor seeks to expand the notion of the memorial. Our approach to designing this significant site is to incorporate Afro-Brazilian cosmology, arts, and cultural spatial practices as a way to expand the tradition of the memorial, in a manner that is culturally relevant to the history of the Transatlantic Slave Trade and the Cais do Valongo.

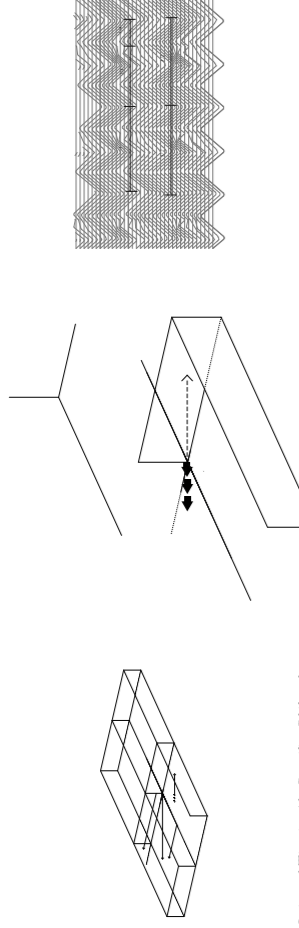


A Review of Various Traditions of Memorials



Afro-Brazilian Memory and Cosmology

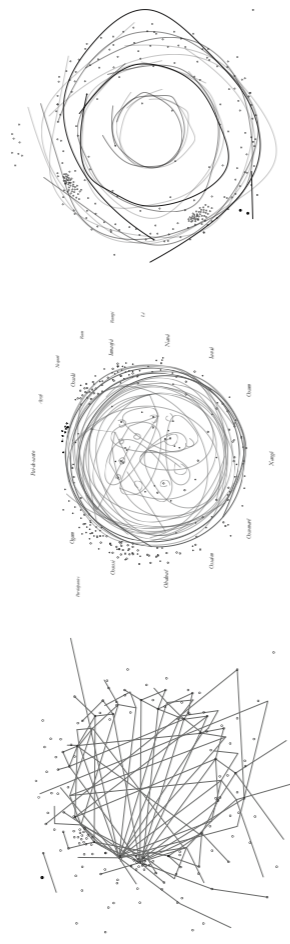
Afro-Brazilian philosophies of time and memory are rooted in spiritual practices such as Candomblé, which is itself heavily influenced by Yoruba. Time in this conception does not move from beginning to end; rather it is, heavily composed of events from the past, present, and immediate future. Retrospection is critical to the conceptualization of the future, and, as such, central to the approach of designing the site. Moreover, vegetation is widely considered central to Afro-Brazilian cosmology, and as such play a central part in the design of the site.



Nocturns of Time in Afro-Brazilian Philosophy

Afro-Brazilian Arts

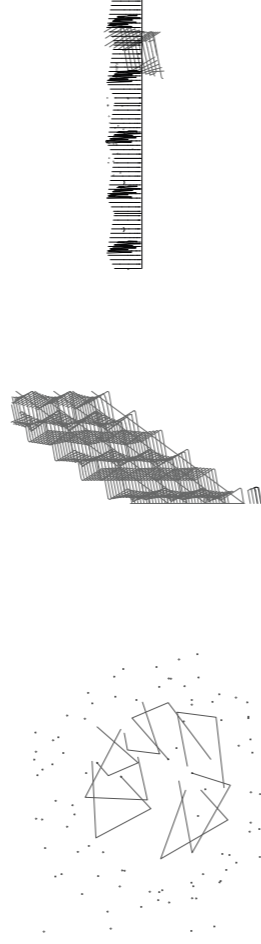
The arts (especially performance – dance, music, and theatre) form the roots of Afro-Brazilian oral traditions. As they have historically had low barriers to entry, they have remained widely accessible and strong vessels through which Afro-Brazilian culture has been maintained. The design considers Afro-Brazilian cultural productions as a registration of spatial vernacular.



Uses of Space in Afro-Brazilian Arts

Delineations of Everyday Urban Space

Traditions of Brazilian and Carioca urbanism tend to exhibit particulars in delineations between private or public space, indoor and outdoor space, or between types of uses. Memorials, however, traditionally exhibit a singular use. As such, the project employs Brazilian uses of space as to expand the concept of a memorial. In this way, the design looks to overlap commemoration and contemplation with the urban demands of this rapidly developing neighborhood.



Uses of Space in Afro-Brazilian Culture

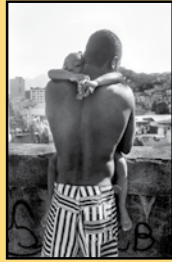
The design of the corridor is conceived of in three smaller segments.



1. *The Journey*



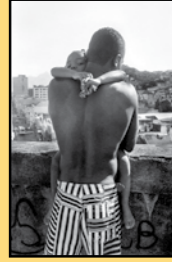
The segment from Avenida Rodrigues Alves to the archeological site is land that, during the functioning of the site as a slave port, was the sea. As such, the design speaks to the travels taken through the sea and those lost along the way.



Within the right-of-way along Avenida Barao de Teffe, a designed walkway underscores the notion of the journey from the African Coast to Rio de Janeiro, emphasizing the historic axis of movement.



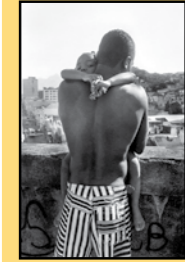
Trees and plants that are central to Afro-Brazilian philosophy and cultural practices line the walkway, for their cultural significance but also as to create a cooler, and more pleasant micro-climate. White retaining walls and seating line the walkway, highlighting the planting and recalling Candomble traditions.





The walkway expands at points to also include spaces for contemplation, views in either direction (towards the sea and towards the archeological site), spaces for cultural practices, and spaces for everyday uses.

2. The Arrival

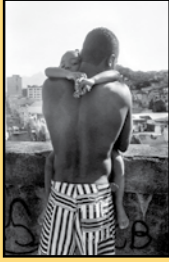




The archeological discovery marks the point at which a significant number of Africans landed in Rio de Janeiro. The stone jetty, in a number of its iterations, remains preserved, revealed, and enhanced – with lighting, seating, and extended platform resolving the boundary between the ruins and the city.



The public space adjacent to the archeological site is re-configured to optimize the visual impact and integration between the site and the city. A ramp and step form create a gradual descent to the level of the ruins, extend the visual impact of the ruins. An adjacent plaza space is enhanced with new tree plantings, as to bolster the shade cover in the plaza and make the space more comfortable to spend time in.



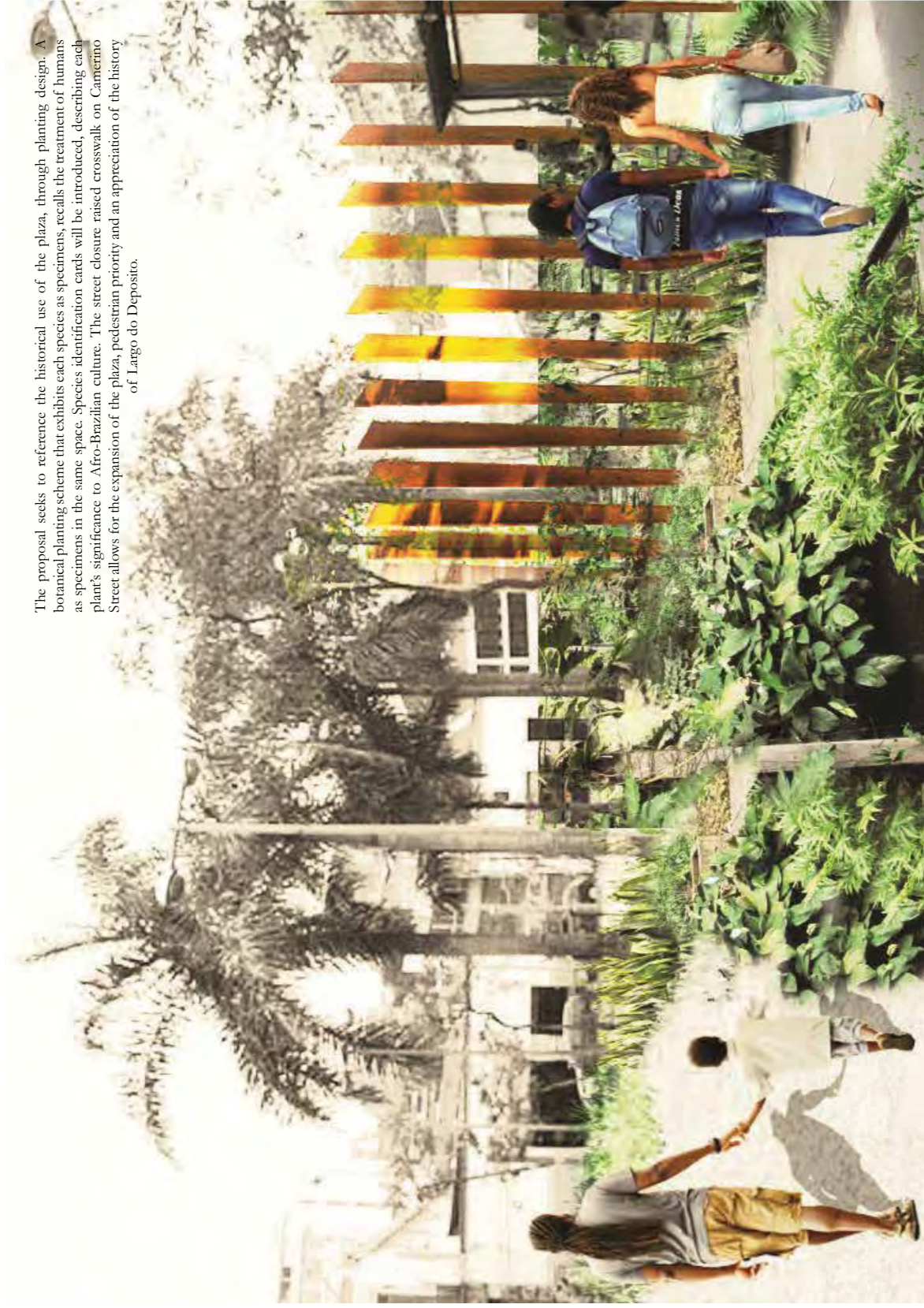
3. The Deposit

The segment from Rua Sacadura Cabral and Rua Senador Pompeu represents the corridor that slaves were brought through to be “deposited” – in other words stored, fattened, and eventually sold. Today, this stretch consists of the right-of-way along Rua Camerino and a small plaza, historically the Largo do Deposito, but more recently named Praça dos Estivadores.



Current day Praça dos Estivadores.





The proposal seeks to reference the historical use of the plaza, through planting design. A botanical planting scheme that exhibits each species as specimens, recalls the treatment of humans as specimens in the same space. Species identification cards will be introduced, describing each plant's significance to Afro-Brazilian culture. The street closure raised crosswalk on Camerino Street allows for the expansion of the plaza, pedestrian priority and an appreciation of the history of Largo do Depósito.

ANNEX 10

INVENTORY OF HERITAGE ASSETS WITHIN THE VALONGO WHARF ARCHEOLOGICAL SITE BUFFER ZONE BOUNDARIES

There are 494 legally protected buildings in the Buffer Zone, in different states of conservation, with different finalities. Their geographical distribution and respective characteristics are represented in the maps which follow.

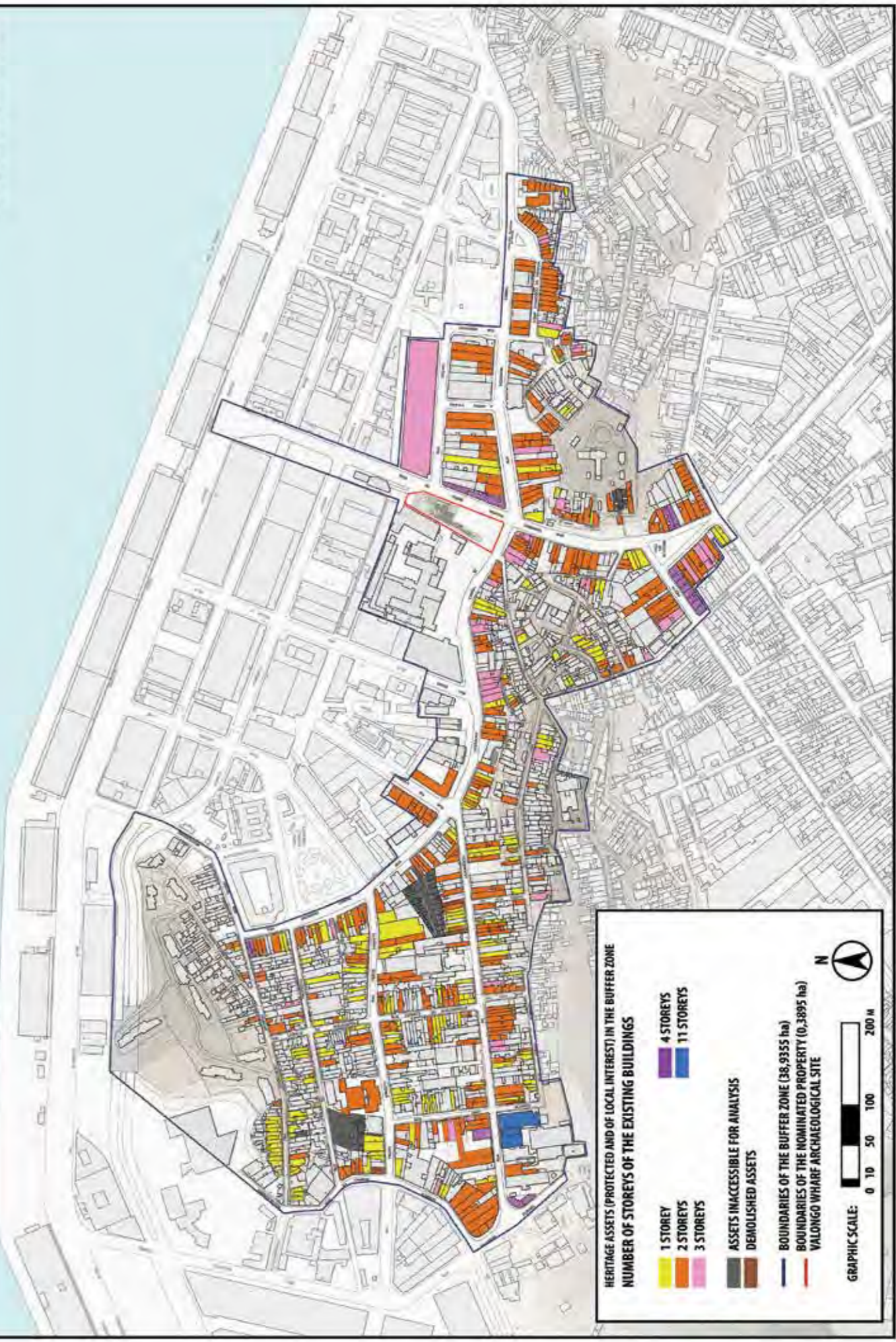
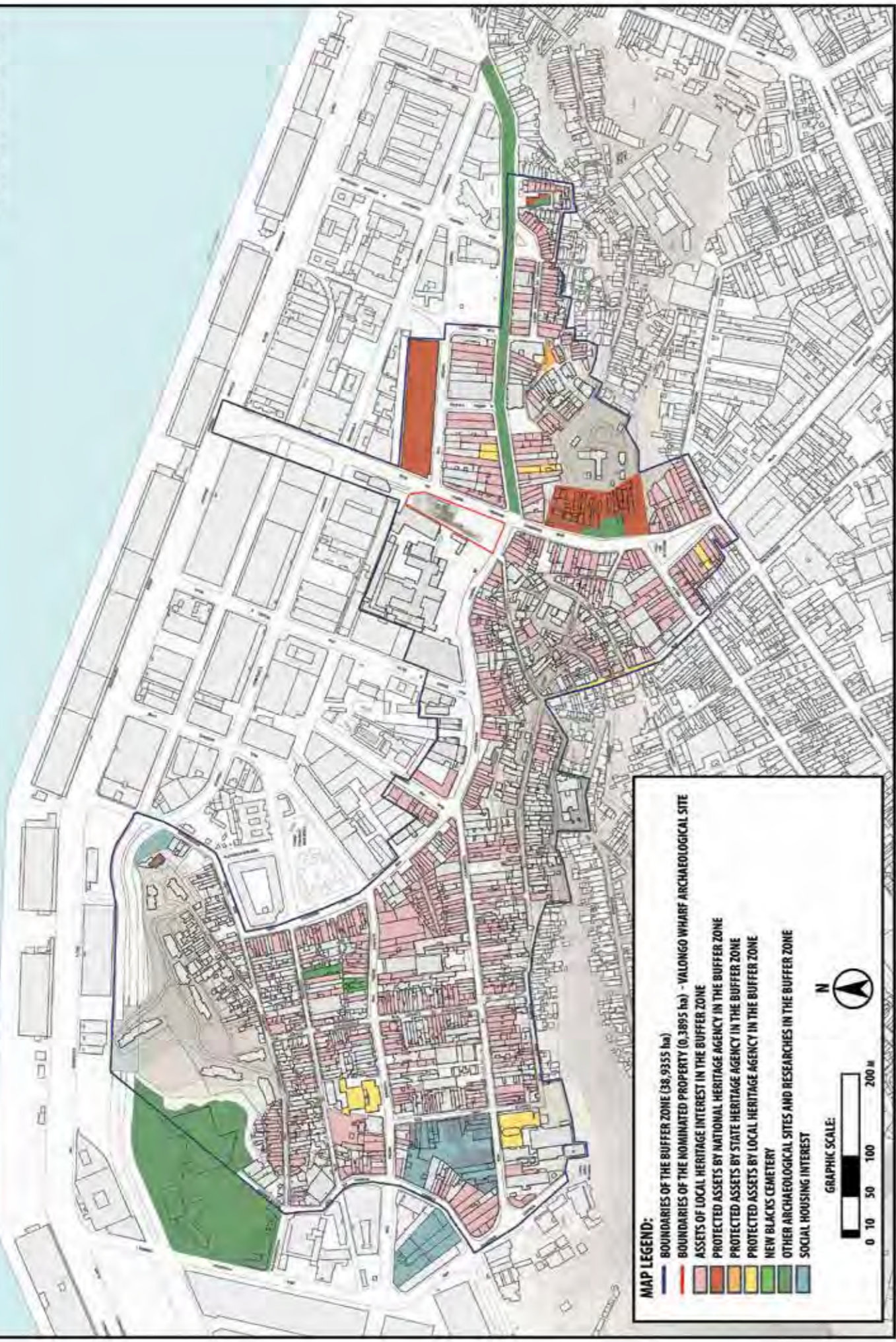
The complete files of these buildings with their respective descriptions can be found in electronic format annex to this volume.

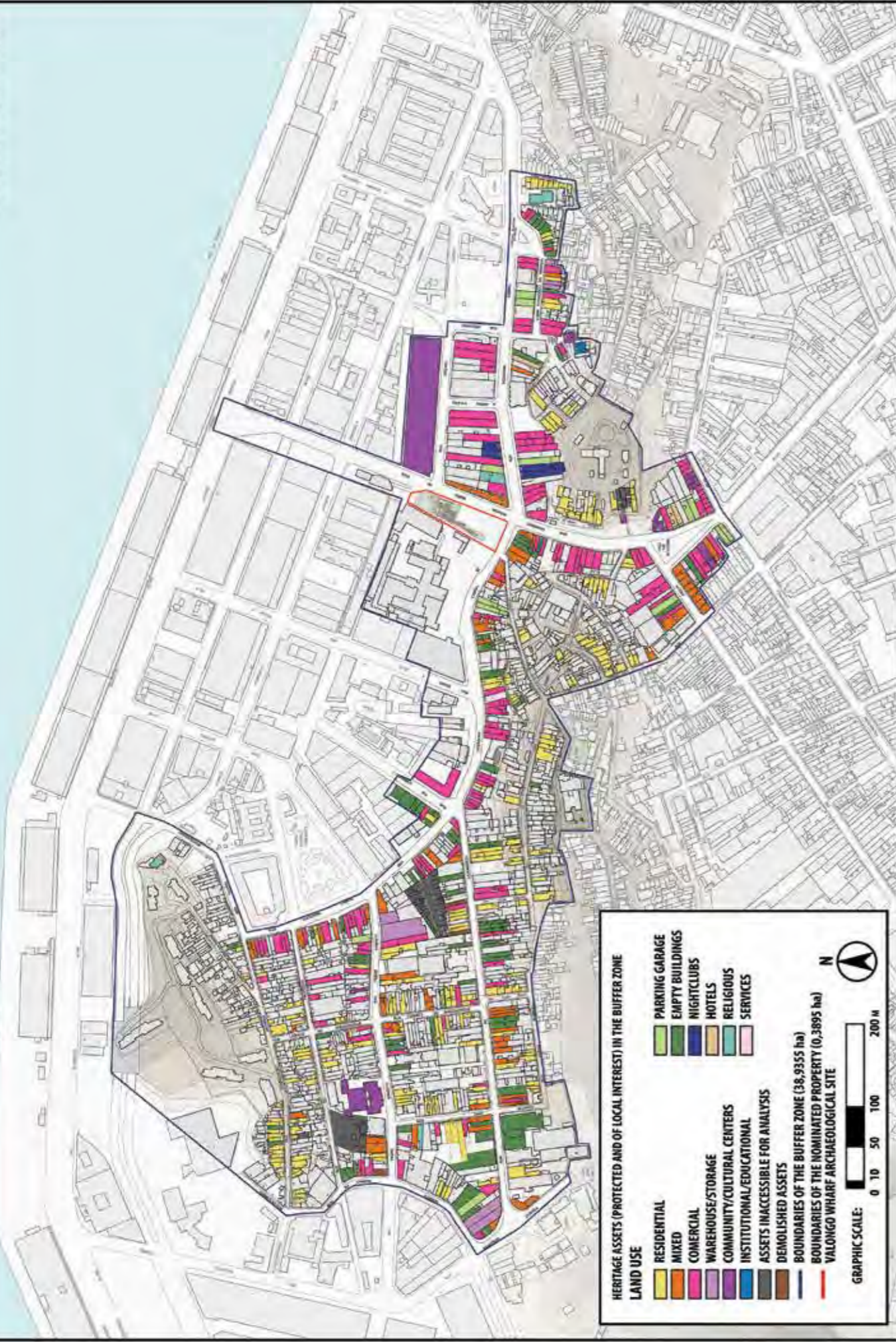


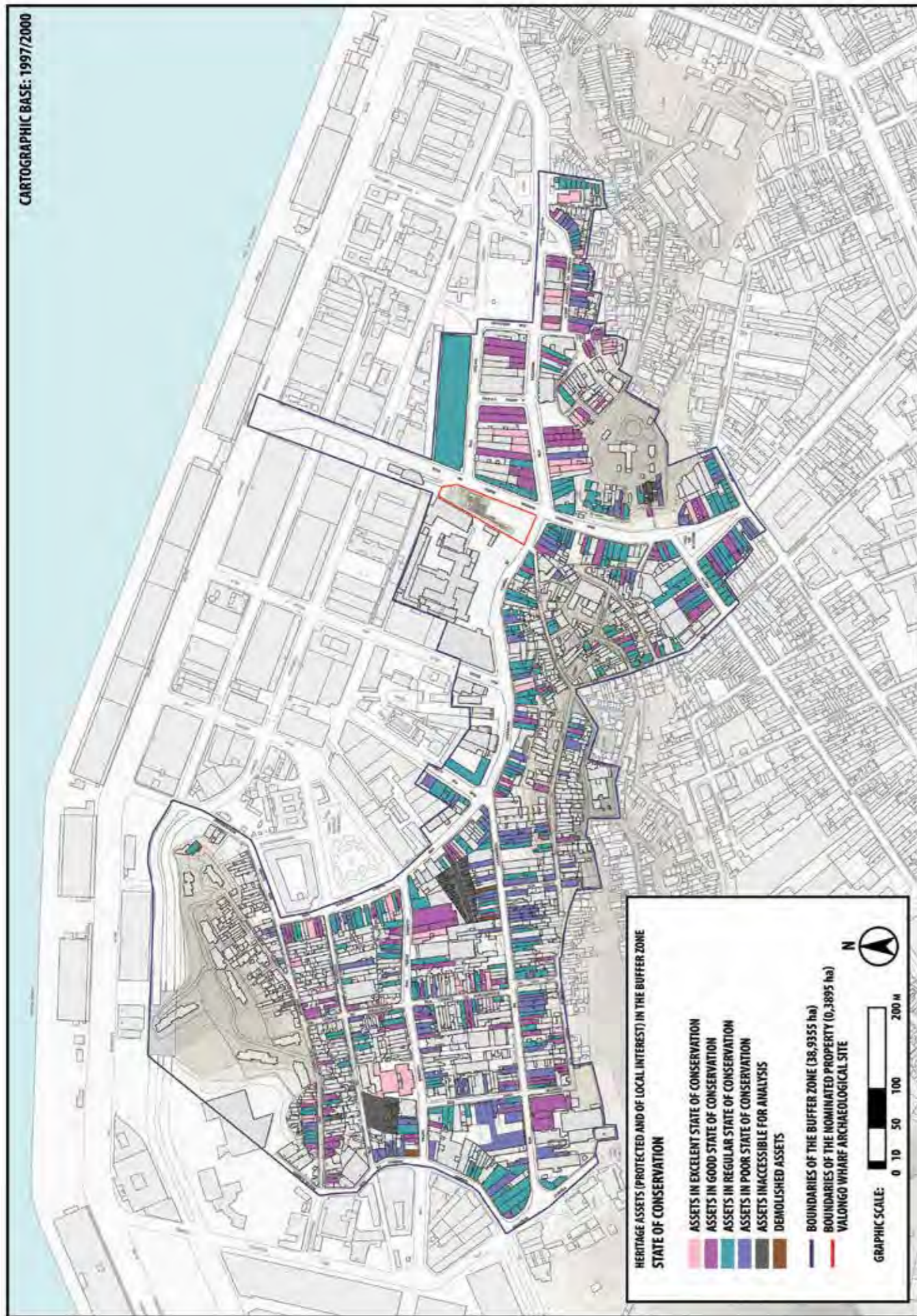


INVENTORY OF HERITAGE ASSETS
WITHIN THE VALONGO WHARF ARCHAEOLOGICAL SITE BUFFER ZONE BOUNDARIES









Av. Barão de Tefé and Beco João José

Av. Barão de Tefé, n.75	
TYPE	<i>SHED</i>
USE	<i>CULTURAL CENTER</i>
Nº OF STOREYS	<i>3 STOREYS</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	X regular
ruins	poor



OBS:	
Av. Barão de Tefé, n.91 to n.109 [group of buildings]	
TYPE	<i>BUILDING</i>
USE	<i>MIXED</i>
Nº OF STOREYS	<i>4 STOREYS</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor



OBS: DATE OF FAÇADE [1910]	
Beco João José, n.3	
TYPE	<i>SINGLE STOREY BUILDING WITH BASEMENT</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>1 STOREY</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



Ladeira do Livramento

Ladeira do Livramento, n.27			
TYPE	BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
Ladeira do Livramento, n.29			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: N.29 AND N.31 SEMI-DETACHED			
Ladeira do Livramento, n.31			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: N.29 AND N.31 SEMI-DETACHED			
Ladeira do Livramento, n.54			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable		regular
	ruins	X	poor



OBS:

Ladeira Madre de Deus

Ladeira Madre de Deus, n.1			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: SEMI-DETACHED FROM N. 1 TO N. 5			
Ladeira Madre de Deus, n.3			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: SEMI-DETACHED FROM N. 1 TO N. 5			
Ladeira Madre de Deus, n.5			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: SEMI-DETACHED FROM N. 1 TO N. 5			
Ladeira Madre de Deus, n.15			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS: N.15 AND N.17 SEMI-DETACHED			
Ladeira Madre de Deus, n.17			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS: N.15 AND N.17 SEMI-DETACHED



Ladeira Madre de Deus

Ladeira Madre de Deus, n.19			
TYPE		TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
Ladeira Madre de Deus, n.21			
TYPE		TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		3 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
Ladeira Madre de Deus, n.23			
TYPE		TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		3 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



Ladeira Morro do Valongo and Ladeira Pedro Antônio

Ladeira Morro do Valongo, n.2			
TYPE		TWO-STOREY HOUSE	
USE		CULTURAL CENTER	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY			
Ladeira Morro do Valongo, n.13			
TYPE		TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		1 STOREY	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY			
Ladeira Morro do Valongo, n.15/17/19			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		3 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY			
Ladeira Morro do Valongo, n.21/21a			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE [n.2]	
USE		RESIDENTIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY			
Ladeira Morro do Valongo, n.21b			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE [n.2]	
USE		RESIDENTIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



Ladeira Morro do Valongo and Ladeira Pedro Antônio

Ladeira Morro do Valongo, n.25

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo, n.27

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable		regular
	ruins	X	poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo, n.29

TYPE SEMI-DETACHED TWO-STOREY HOUSE [n.3]

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable		regular
	ruins	X	poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo, n.31

TYPE SEMI-DETACHED TWO-STOREY HOUSE [n.3]

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable		regular
	ruins	X	poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo, n.33

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
X	maintains original aspects		excelent
	recoverable	X	good
	unrecoverable		regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo and Ladeira Pedro Antônio

Ladeira Morro do Valongo, n.35/37

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY [18]



Ladeira Morro do Valongo, n.45

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Morro do Valongo, n.47

TYPE ---

USE RESIDENTIAL

Nº OF STOREYS ---

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY [INACCESSIBLE]



Ladeira Morro do Valongo, n.49

TYPE ---

USE RESIDENTIAL

Nº OF STOREYS ---

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY [INACCESSIBLE]



Ladeira Morro do Valongo, n.51

TYPE ---

USE RESIDENTIAL

Nº OF STOREYS ---

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY [INACCESSIBLE]



Ladeira Morro do Valongo and Ladeira Pedro Antônio

Ladeira Morro do Valongo, n.53/55

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor

OBS: ASSET PROTECTED BY NATIONAL HERITAGE AGENCY



Ladeira Pedro Antônio, n.43 - UFRJ Observatory

TYPE BUILDING

USE INSTITUTIONAL/EDUCATIONAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS: LOCATED WITHIN A PROTECTED ASSET



R. Argemiro Bulcão and R. Ana Mascarenhas

R. Argemiro Bulcão, n.33

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS: DATE OF FAÇADE [1916]

R. Argemiro Bulcão, n.35

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. Argemiro Bulcão, n.53

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. Ana Mascarenhas, n.17

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:



R. Barão de São Félix

R. Barão de São Félix, n.3 to n.17 [group of buildings]

TYPE BUILDING

USE MIXED

Nº OF STOREYS 4 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS: R. Camerino, n.54

R. Barão de São Félix, n.16

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Barão de São Félix, n.18

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Barão de São Félix, n.22

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor

OBS:

R. Barão de São Félix, n.24

TYPE TWO-STOREY HOUSE

USE PARKING GARAGE

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS:



R. Barão de São Félix

R. Barão de São Félix, n.26

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Barão de São Félix, n.28

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Barão de São Félix, n.30

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS STATE OF CONSERVATION

	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor

OBS:



R. Camerino

R. Camerino, n.8			
TYPE		TWO-STOREY HOUSE	
USE		MIXED	
Nº OF STOREYS		3 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Camerino, n.10			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: N.10 AND N.12 SEMI-DETACHED [1894]			
R. Camerino, n.12			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE	
USE		EMPTY	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS: N.10 AND N.12 SEMI-DETACHED [1894]			
R. Camerino, n.14			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Camerino, n.20			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1905]			
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R. Camerino

R. Camerino, n.22			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Camerino, n.28			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Camerino, n.30			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Camerino, n.32			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		3 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Camerino, n.34/36			
TYPE		SEMI-DETACHED TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
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R. Camerino

R. Camerino, n.38/40

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1896]

R. Camerino, n.48

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. Camerino, n.50

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. Camerino, n.52

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: R. Barão de São Félix, n.6/8

R. Camerino, n.58

TYPE TWO-STOREY HOUSE

USE BANK

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS:



R. Camerino

R. Camerino, n.60

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	regular
ruins	X poor

OBS:

R. Camerino, n.62

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. Camerino, n.64

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. Camerino, n.66

TYPE TWO-STOREY HOUSE

USE CULTURAL CENTER

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. Camerino, n.68

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
unrecoverable	regular
X ruins	X poor

OBS: DATE OF FAÇADE [1914]



R. Camerino

R. Camerino, n.70

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Camerino, n.7/9

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE COMMUNITY CENTER

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS:

R. Camerino, n.11

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor

OBS:

R. Camerino, n.13/15

TYPE BUILDING

USE HOTEL

Nº OF STOREYS 4 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor

OBS:

R. Camerino, n.19/21

TYPE TWO-STOREY HOUSE

USE PARKING GARAGE

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS:



R. Camerino

R. Camerino, n.23

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS:



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.2		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor
OBS:		
R. Conselheiro Zacarias, n.4		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor
OBS:		
R. Conselheiro Zacarias, n.18		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor
OBS: N.18 AND N.20 SEMI-DETACHED		
R. Conselheiro Zacarias, n.20		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor
OBS: N.18 AND N.20 SEMI-DETACHED		
R. Conselheiro Zacarias, n.42		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS:		



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.88		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
X	unrecoverable	regular
	ruins	poor
OBS:		
R. Conselheiro Zacarias, n.96		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor
OBS:		
R. Conselheiro Zacarias, n.98		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS:		
R. Conselheiro Zacarias, n.100		
TYPE	SINGLE STOREY BUILDING	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor
OBS:		
R. Conselheiro Zacarias, n.102		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor
OBS: DATE OF FAÇADE [1900]		



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.104

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor

OBS:

R. Conselheiro Zacarias, n.106

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor

OBS:

R. Conselheiro Zacarias, n.108

TYPE SINGLE STOREY BUILDING

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS: DATE OF FAÇADE [1927]

R. Conselheiro Zacarias, n.110

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruínas	X	poor

OBS:

R. Conselheiro Zacarias, n.112

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruínas		poor

OBS:



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.114

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruínas		poor

OBS:

R. Conselheiro Zacarias, n.116

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruínas		poor

OBS:

R. Conselheiro Zacarias, n.118

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruínas		poor

OBS:

R. Conselheiro Zacarias, n.124

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruínas		poor

OBS:



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.19

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	X	excelent
recoverable		good
X unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.21

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	X	excelent
X recoverable		good
unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.47

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
X recoverable	X	good
unrecoverable		regular
ruins		poor

OBS: R. Leôncio de Albuquerque, n.78

R. Conselheiro Zacarias, n.71

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable	X	good
X unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.87

TYPE SINGLE STOREY BUILDING

USE MIXED

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable	X	good
unrecoverable		regular
ruins		poor

OBS:



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.91

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
X recoverable		good
unrecoverable	X	regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.95

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable	X	good
X unrecoverable		regular
ruins		poor

OBS: N.95 AND N.97 SEMI-DETACHED

R. Conselheiro Zacarias, n.97

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable	X	good
X unrecoverable		regular
ruins		poor

OBS: N.95 AND N.97 SEMI-DETACHED

R. Conselheiro Zacarias, n.99

TYPE

USE

Nº OF STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
unrecoverable		regular
ruins		poor

OBS: INACCESSIBLE [BEHIND N.101]

R. Conselheiro Zacarias, n.101

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
X unrecoverable	X	regular
ruins		poor

OBS:



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.115

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable	X	good
X unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.117

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable	X	good
X unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.123

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
X recoverable	X	good
unrecoverable		regular
ruins		poor

OBS:

R. Conselheiro Zacarias, n.131

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	X	excelent
recoverable		good
X unrecoverable		regular
ruins		poor

OBS: N.131 AND N.133 SEMI-DETACHED

R. Conselheiro Zacarias, n.133

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable	X	good
unrecoverable		regular
ruins		poor

OBS: N.131 AND N.133 SEMI-DETACHED



R. Conselheiro Zacarias

R. Conselheiro Zacarias, n.135

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable	X	good
unrecoverable		regular
ruins		poor

OBS:



R. Costa Barros

R. Costa Barros, n.2/4

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: N.2 AND N.4 SEMI-DETACHED

R. Costa Barros, n.8

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. Costa Barros, n.10

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS: DATE OF FAÇADE [1902]

R. Costa Barros, n.14

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: R. Rosa Saião, n.30

R. Costa Barros, n.28

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: N.28 AND N.30 SEMI-DETACHED



R. Costa Barros

R. Costa Barros, n.30

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: N.28 AND N.30 SEMI-DETACHED



R. Cunha Barbosa

R. Cunha Barbosa, n.30			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Cunha Barbosa, n.58			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor



OBS:			
R. Cunha Barbosa, n.60			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:			
R. Cunha Barbosa, n.62			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Cunha Barbosa, n.72			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:

R. Cunha Barbosa

R. Cunha Barbosa, n.74			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:			
R. Cunha Barbosa, n.76			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:



R. da Gamboa

R. da Gamboa, n.83		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS: R. do Propósito, n.115

R. da Gamboa, n.87		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:

R. da Gamboa, n.89		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:

R. da Gamboa, n.91/93		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. da Gamboa, n.95/97		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:

R. da Gamboa

R. da Gamboa, n.103		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:

R. da Gamboa, n.123		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. da Gamboa, n.125		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS: N.125 AND N.127 SEMI-DETACHED

R. da Gamboa, n.127		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS: N.125 AND N.127 SEMI-DETACHED [1903]

R. da Gamboa, n.131		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1900]

R. da Gamboa

R. da Gamboa, n.133/135		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	PARKING GARAGE	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. da Gamboa, n.137		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1916]

R. da Gamboa, n.145		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS:

R. do Livramento

R. do Livramento, n.53		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. do Livramento, n.65		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. do Livramento, n.67		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. do Livramento, n.69		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. do Livramento, n.71		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:



R. do Livramento

R. do Livramento, n.85

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. do Livramento, n.87

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins	X	poor

OBS:

R. do Livramento, n.89

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor

OBS:

R. do Livramento, n.95

TYPE SINGLE STOREY BUILDING

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS:

R. do Livramento, n.97

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS: N.97 AND N.99 SEMI-DETACHED



R. do Livramento

R. do Livramento, n.99

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS: N.97 AND N.99 SEMI-DETACHED

R. do Livramento, n.101

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor

OBS:

R. do Livramento, n.105

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor

OBS:

R. do Livramento, n.107

TYPE SINGLE STOREY BUILDING

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. do Livramento, n.111

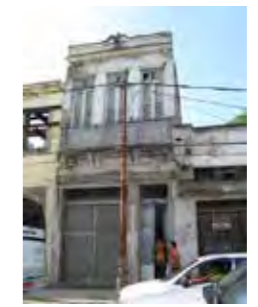
TYPE SINGLE STOREY BUILDING

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor

OBS:



R. do Livramento

R. do Livramento, n.113		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. do Livramento, n.115		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
X	ruins	poor



OBS:

R. do Livramento, n.125		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. do Livramento, n.127/129		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. do Livramento, n.135		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



R. do Livramento

R. do Livramento, n.137/139		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. do Livramento, n.141/143		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. do Livramento, n.145		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. do Livramento, n.147		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: DATE OF FAÇADE [1912]

R. do Livramento, n.149		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: DATE OF FAÇADE [1913]



R. do Livramento

R. do Livramento, n.151		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. do Livramento, n.153		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.157		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1897]		
R. do Livramento, n.159		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:		
R. do Livramento, n.169		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



R. do Livramento

R. do Livramento, n.171		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:		
R. do Livramento, n.173		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.175		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.177		
TYPE	SINGLE STOREY BUILDING	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. do Livramento, n.189		
TYPE	BUILDING	
USE	EMPTY	
Nº OF STOREYS	11 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: ASSET PROTECTED BY HERITAGE AGENCY



R. do Livramento

R. do Livramento, n.207/209/211

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:

R. do Livramento, n.221/223

TYPE BUILDING

USE MIXED

Nº OF STOREYS 4 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor

OBS: R. Rivadávia Corrêa n.183/189



R. do Livramento

R. do Livramento, n.28/30

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:

R. do Livramento, n.32/34

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor

OBS:

R. do Livramento, n.36

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor

OBS:

R. do Livramento, n.38

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor

OBS:

R. do Livramento, n.40

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:



R. do Livramento

R. do Livramento, n.42		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: R. Sacadura Cabral, n.260		
R. do Livramento, n.52		
TYPE	SINGLE STOREY BUILDING	
USE	MIXED	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: Sacadura Cabral, n.277		
R. do Livramento, n.54		
TYPE	SINGLE STOREY BUILDING	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.56		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.58/60		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. do Livramento

R. do Livramento, n.66		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: R. Sacadura Cabral, n.260		
R. do Livramento, n.72		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	poor



OBS: Sacadura Cabral, n.277		
R. do Livramento, n.78		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	new construction	poor



OBS:		
R. do Livramento, n.80		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.82/84		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	poor



OBS:

R. do Livramento

R. do Livramento, n.86		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable		good
unrecoverable	X	regular
ruins		poor



OBS:

R. do Livramento, n.90		
TYPE	SINGLE STOREY BUILDING WITH BASEMENT	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable		good
unrecoverable	X	regular
ruins		poor



OBS:

R. do Livramento, n.92/92a		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable	X	good
unrecoverable		regular
ruins		poor



OBS:

R. do Livramento, n.94		
TYPE	WALL	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
unrecoverable		regular
X new construction	X	poor



OBS:

R. do Livramento, n.98		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
unrecoverable		regular
X ruínas	X	poor



R. do Livramento

R. do Livramento, n.116		
TYPE	SINGLE STOREY BUILDING WITH BASEMENT	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
unrecoverable	X	regular
X ruins		poor



OBS:

R. do Livramento, n.124/124a		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
X recoverable	X	good
unrecoverable		regular
ruins		poor



OBS:

R. do Livramento, n.126		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
X recoverable		good
unrecoverable	X	regular
ruins		poor



OBS:

R. do Livramento, n.136		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects		excelent
recoverable	X	good
unrecoverable		regular
ruins		poor



OBS:

R. do Livramento, n.156		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects		excelent
recoverable		good
X unrecoverable		regular
ruins	X	poor



R. do Livramento

R. do Livramento, n.158		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:		
R. do Livramento, n.164		
TYPE	TWO-STOREY HOUSE C/ PORÃO ALTO	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.166		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: R. João Álvares, n.31		
R. do Livramento, n.168		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: R. João Álvares, n.30		
R. do Livramento, n.170		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. do Livramento

R. do Livramento, n.172		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Livramento, n.174		
TYPE	BUILDING	
USE	EMPTY	
Nº OF STOREYS	4 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:		
R. do Livramento, n.182		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



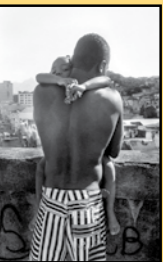
OBS: N.182 AND N.184 SEMI-DETACHED		
R. do Livramento, n.184		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS: N.182 AND N.184 SEMI-DETACHED		
R. do Livramento, n.192		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:



R. do Livramento

R. do Livramento, n.194/194a

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	X regular
ruins	poor

OBS:

R. do Livramento, n.204

TYPE TWO-STOREY HOUSE

USE WAREHOUSE/STORAGE

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor

OBS: Also R. da Gamboa, n.141



R. do Monte

R. do Monte, n.9

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1885]

R. do Monte, n.11

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. do Monte, n.13

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. do Monte, n.15

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor

OBS:

R. do Monte, n.29

TYPE TWO-STOREY HOUSE

USE EMPTY




Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
unrecoverable	regular
X ruins	X poor





OBS:



R. do Monte

R. do Monte, n.59		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X maintains original aspects	excelent	
recoverable	X good	
unrecoverable	regular	
ruins	poor	
OBS:		
R. do Monte, n.69		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
X recoverable	good	
unrecoverable	regular	
ruins	X poor	
OBS:		
R. do Monte, n.77		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
X recoverable	good	
unrecoverable	regular	
ruins	X poor	
OBS:		

R. do Monte

R. do Monte, n.40		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
X recoverable	X good	
unrecoverable	regular	
ruins	poor	
OBS:		
R. do Monte, n.52		
TYPE	SINGLE STOREY BUILDING	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
recoverable	good	
unrecoverable	regular	
X ruins	X poor	
OBS:		
R. do Monte, n.54		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
recoverable	good	
unrecoverable	regular	
X new construction	X poor	
OBS:		
R. do Monte, n.56		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
recoverable	good	
X unrecoverable	X regular	
ruins	poor	
OBS: N.56 and 56a occupy the same lot.		
R. do Monte, n.56a		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
maintains original aspects	excelent	
recoverable	X good	
X unrecoverable	regular	
ruins	poor	
OBS: N.56 and 56a occupy the same lot.		



R. do Monte

R. do Monte, n.58

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1914]

R. do Monte, n.60

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:

R. do Monte, n.70

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor

OBS:

R. do Monte, n.72

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor

OBS:



R. do Propósito

R. do Propósito, n.36

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	X excelent
recoverable	good
unrecoverable	regular
ruins	poor

OBS:

R. do Propósito, n.42

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. do Propósito, n.46

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. do Propósito, n.54

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor

OBS: N.54 AND N.56 SEMI-DETACHED [1912]

R. do Propósito, n.56

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: N.54 AND N.56 SEMI-DETACHED [1912]



R. do Propósito

R. do Propósito, n.58		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
X	unrecoverable	regular
	ruins	poor



OBS:		
R. do Propósito, n.66		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:		
R. do Propósito, n.68		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. do Propósito, n.74a		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. do Propósito

R. do Propósito, n.15		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1938]		
R. do Propósito, n.23		
TYPE	SINGLE STOREY BUILDING WITH BASEMENT	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:		
R. do Propósito, n.29		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. do Propósito, n.43		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:		
R. do Propósito, n.53		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:



R. do Propósito

R. do Propósito, n.55		
TYPE	<i>SINGLE STOREY BUILDING WITH BASEMENT</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>1 STOREY</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS:		
R. do Propósito, n.59		
TYPE	<i>TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:	
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R. Eduardo Jansen

R. Eduardo Jansen, n.2		
TYPE	<i>TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Eduardo Jansen, n.4		
TYPE	<i>TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1895]	
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R. Eduardo Jansen, n.6		
TYPE	<i>SEMI-DETACHED TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



SEMI-DETACHED FROM N.6 TO N.12	
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R. Eduardo Jansen, n.8		
TYPE	<i>SEMI-DETACHED TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



SEMI-DETACHED FROM N.6 TO N.12	
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R. Eduardo Jansen, n.10		
TYPE	<i>SEMI-DETACHED TWO-STOREY HOUSE</i>	
USE	<i>RESIDENTIAL</i>	
Nº OF STOREYS	<i>2 STOREYS</i>	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



SEMI-DETACHED FROM N.6 TO N.12	
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R. Eduardo Jansen

R. Eduardo Jansen, n.12		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



SEMI-DETACHED FROM N.6 TO N.12		
R. Eduardo Jansen, n.14		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Eduardo Jansen, n.16		
TYPE	SINGLE STOREY BUILDING	
USE	MIXED	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. João Álvares

R. João Álvares, n.6		
TYPE	SINGLE STOREY BUILDING	
USE	MIXED	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS:		
R. João Álvares, n.8		
TYPE	TWO-STOREY HOUSE	
USE	CHURCH	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. João Álvares, n.14		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. João Álvares, n.18		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS: SEMI-DETACHED FROM N.18 TO N.22		
R. João Álvares, n.20		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS: SEMI-DETACHED FROM N.18 TO N.22



R. João Álvares

R. João Álvares, n.22

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor

OBS: SEMI-DETACHED FROM N.18 TO N.22

R. João Álvares, n.24

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:

R. João Álvares, n.28

TYPE BUILDING

USE MIXED

Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor

OBS:



R. João Álvares

R. João Álvares, n.11/11a

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:

R. João Álvares, n.13/13a

TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:

R. João Álvares, n.23

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS **STATE OF CONSERVATION**

X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	X poor

OBS:



R. Jogo da Bola

R. Jogo da Bola, n.152		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
X	ruins	poor



OBS:		
R. Jogo da Bola, n.154		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. Jogo da Bola, n.169		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS:		
R. Jogo da Bola, n.171		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. Jogo da Bola, n.173		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.1/1a/1b		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.7		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.15		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:		
R. Leôncio de Albuquerque, n.17		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.19		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.21		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: ANO NA FACHADA [1900/1930]		
R. Leôncio de Albuquerque, n.23		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.39		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.41		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	regular
	ruins	X poor



OBS:		
R. Leôncio de Albuquerque, n.51/51a		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.53		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.55		
TYPE	BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:		
R. Leôncio de Albuquerque, n.69		
TYPE	SINGLE STOREY BUILDING	
USE	EMPTY	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:



R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.6		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Leôncio de Albuquerque, n.8		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Leôncio de Albuquerque, n.10		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: N.10 AND N.12 SEMI-DETACHED

R. Leôncio de Albuquerque, n.12		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: N.10 AND N.12 SEMI-DETACHED

R. Leôncio de Albuquerque, n.14		
TYPE	SINGLE STOREY BUILDING	
USE	PARKING GARAGE	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
	unrecoverable	regular
X	ruins	poor



OBS:

R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.20		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
X	unrecoverable	regular
	ruins	poor



OBS:

R. Leôncio de Albuquerque, n.34		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. Leôncio de Albuquerque, n.38		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: N.38 AND N.40 SEMI-DETACHED

R. Leôncio de Albuquerque, n.40		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Leôncio de Albuquerque, n.42		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:



R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.44

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: R. Pedro Ernesto, n.43

R. Leôncio de Albuquerque, n.56

TYPE SINGLE STOREY BUILDING

USE MIXED

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:

R. Leôncio de Albuquerque, n.58

TYPE SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Leôncio de Albuquerque, n.60

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Leôncio de Albuquerque, n.72

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:

R. Leôncio de Albuquerque

R. Leôncio de Albuquerque, n.76/78

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:



R. Major Saião

R. Major Saião, n.12		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor
OBS:		
R. Major Saião, n.14		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor
OBS: SEMI-DETACHED FROM N.14 TO N.22		
R. Major Saião, n.16		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor
OBS: SEMI-DETACHED FROM N.14 TO N.22		
R. Major Saião, n.18		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor
OBS: SEMI-DETACHED FROM N.14 TO N.22		
R. Major Saião, n.20		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor
OBS: SEMI-DETACHED FROM N.14 TO N.22		



R. Major Saião

R. Major Saião, n.22		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS: SEMI-DETACHED FROM N.14 TO N.22		
R. Major Saião, n.24		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
X	unrecoverable	regular
	ruins	poor
OBS:		
R. Major Saião, n.26		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor
OBS:		



R. Major Saião

R. Major Saião, n.29	
TYPE	<i>SINGLE STOREY BUILDING</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>2 STOREYS</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor



R. Major Saião, n.33	
TYPE	<i>SINGLE STOREY BUILDING</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>1 STOREY</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor



OBS: DATE OF FAÇADE [1883]

R. Miguel Saião

R. Miguel Saião, n.5	
TYPE	<i>SINGLE STOREY BUILDING</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>1 STOREY</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor



OBS:

R. Miguel Saião, n.7	
TYPE	<i>SINGLE STOREY BUILDING</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>1 STOREY</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor



OBS:

R. Miguel Saião, n.9	
TYPE	<i>SINGLE STOREY BUILDING</i>
USE	<i>RESIDENTIAL</i>
Nº OF STOREYS	<i>1 STOREY</i>
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor



OBS:



R. Pedro Ernesto

R. Pedro Ernesto, n.5

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: R. Sacadura Cabral, n.327

R. Pedro Ernesto, n.9

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE WAREHOUSE/STORAGE

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	X regular
ruins	poor

OBS:

R. Pedro Ernesto, n.15

TYPE SHED

USE WAREHOUSE/STORAGE

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. Pedro Ernesto, n.19

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. Pedro Ernesto, n.21/23

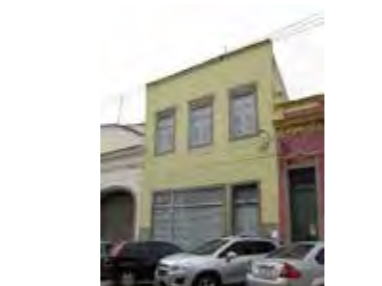
TYPE SEMI-DETACHED SINGLE STOREY BUILDING

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	X excelent
recoverable	good
unrecoverable	regular
ruins	poor

OBS:



R. Pedro Ernesto

R. Pedro Ernesto, n.31

TYPE TWO-STOREY HOUSE

USE MIXED

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1917]

R. Pedro Ernesto, n.33

TYPE TWO-STOREY HOUSE

USE RESIDENTIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. Pedro Ernesto, n.49

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. Pedro Ernesto, n.51

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE RESIDENTIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	X good
unrecoverable	regular
ruins	poor

OBS:

R. Pedro Ernesto, n.55

TYPE SINGLE STOREY BUILDING WITH BASEMENT

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	regular
ruins	X poor

OBS: DATE OF FAÇADE [1908]



R. Pedro Ernesto

R. Pedro Ernesto, n.57		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS: DATE OF FAÇADE [1919]		
R. Pedro Ernesto, n.59		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: DATE OF FAÇADE [1918]		
R. Pedro Ernesto, n.65		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:		
R. Pedro Ernesto, n.75		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS: DATE OF FAÇADE [1909]		
R. Pedro Ernesto, n.77		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. Pedro Ernesto

R. Pedro Ernesto, n.79		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Pedro Ernesto, n.81		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Pedro Ernesto, n.89		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Pedro Ernesto, n.95		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Pedro Ernesto

R. Pedro Ernesto, n.16			
TYPE	SINGLE STOREY BUILDING		
USE	PARKING GARAGE		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.18/18a			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.20			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.22			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
	unrecoverable		regular
X	ruins		poor



OBS:			
R. Pedro Ernesto, n.24			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable	X	regular
X	ruins		poor



OBS: DATE OF FAÇADE [1889]

R. Pedro Ernesto

R. Pedro Ernesto, n.26			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor



OBS: DATE OF FAÇADE [1909]			
R. Pedro Ernesto, n.28			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.36			
TYPE	SINGLE STOREY BUILDING		
USE	CULTURAL CENTER		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:			
R. Pedro Ernesto, n.40			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.50			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:

R. Pedro Ernesto

R. Pedro Ernesto, n.54			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.56			
TYPE	SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.80 - José Bonifácio Cultural Center			
TYPE	TWO-STOREY HOUSE		
USE	CULTURAL CENTER		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS			
X	maintains original aspects	X	excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS: ASSET PROTECTED BY HERITAGE AGENCY			
R. Pedro Ernesto, n.94			
TYPE	RESIDENTIAL		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS: INACCESSIBLE [BEHIND N.96]			
R. Pedro Ernesto, n.96			
TYPE	SINGLE STOREY BUILDING		
USE	MIXED		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:

R. Pedro Ernesto

R. Pedro Ernesto, n.98/100			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	MIXED		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Pedro Ernesto, n.102			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



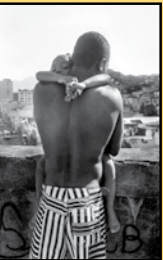
OBS: N.102 AND N.104 SEMI-DETACHED			
R. Pedro Ernesto, n.104			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS: N.102 AND N.104 SEMI-DETACHED			
R. Pedro Ernesto, n.108			
TYPE	SINGLE STOREY BUILDING		
USE	EMPTY		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS			
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	new construction	X	poor



OBS:



R. Rivadávia Corrêa and R. Silvino Montenegro

R. Rivadávia Corrêa, n.173	
TYPE	SEMI-DETACHED TWO-STOREY HOUSE
USE	EMPTY
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	X regular
ruins	poor



OBS: N.173 AND N.177 SEMI-DETACHED	
R. Rivadávia Corrêa, n.177	
TYPE	SEMI-DETACHED TWO-STOREY HOUSE
USE	MIXED
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	X regular
ruins	poor



OBS: N.173 AND N.177 SEMI-DETACHED

R. Silvino Montenegro - NS da Saúde Church	
TYPE	CHURCH
USE	RELIGIOUS
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	excelent
recoverable	good
unrecoverable	X regular
ruins	poor



OBS: ASSET PROTECTED BY HERITAGE AGENCY

R. Sacadura Cabral

R. Sacadura Cabral - São Francisco da Prainha Church	
TYPE	CHURCH
USE	RELIGIOUS
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
X maintains original aspects	X excelent
recoverable	good
unrecoverable	regular
ruins	poor



OBS: ASSET PROTECTED BY HERITAGE AGENCY	
R. Sacadura Cabral, n.75	
TYPE	TWO-STOREY HOUSE
USE	COMMERCIAL
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	X excelent
X recoverable	good
unrecoverable	regular
ruins	poor



OBS:
R. Sacadura Cabral, n.77

TYPE	TWO-STOREY HOUSE
USE	COMMERCIAL
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor



OBS: R. São Francisco da Prainha, n.2

ARCHITECTURAL CHARACTERISTICS	
TYPE	TWO-STOREY HOUSE
USE	COMMERCIAL
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor



OBS: R. São Francisco da Prainha, n.4
R. Sacadura Cabral, n.87

TYPE	TWO-STOREY HOUSE
USE	PARKING GARAGE
Nº OF STOREYS	2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	X excelent
X recoverable	good
unrecoverable	regular
ruins	poor



OBS: R. São Francisco da Prainha, n.12

R. Sacadura Cabral

R. Sacadura Cabral, n.89		
TYPE	TWO-STOREY HOUSE	
USE	PARKING GARAGE	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: R. São Francisco da Prainha, n.14

R. Sacadura Cabral, n.95		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: R. São Francisco da Prainha, n.28

R. Sacadura Cabral, n.97		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: R. São Francisco da Prainha, n.30

R. Sacadura Cabral, n.105		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.107		
TYPE	TWO-STOREY HOUSE	
USE	HOTEL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.111		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.135		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.137		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.139		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.143		
TYPE	TWO-STOREY HOUSE	
USE	PARKING GARAGE	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.145			
TYPE	SINGLE STOREY BUILDING		
USE	NIGHTCLUB		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1856]

R. Sacadura Cabral, n.147			
TYPE	TWO-STOREY HOUSE		
USE	NIGHTCLUB		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1921]

R. Sacadura Cabral, n.151			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.153			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS: N.153 AND N.155 SEMI-DETACHED

R. Sacadura Cabral, n.155			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: N.153 AND N.155 SEMI-DETACHED

R. Sacadura Cabral

R. Sacadura Cabral, n.159			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: R. Camerino, n.3

R. Sacadura Cabral, n.163			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.165			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS: DATE OF FAÇADE [1880]

R. Sacadura Cabral, n.167			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor



OBS:

R. Sacadura Cabral, n.169			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



R. Sacadura Cabral

R. Sacadura Cabral, n.169a			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1907]			
R. Sacadura Cabral, n.173/175			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.177			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.179			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.187/189			
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING		
USE	PARKING GARAGE		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS: SEMI-DETACHED FROM N.187 AO 191

R. Sacadura Cabral

R. Sacadura Cabral, n.191			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS: SEMI-DETACHED FROM N.187 AO 191			
R. Sacadura Cabral, n.193			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS: DATE OF FAÇADE [1909]			
R. Sacadura Cabral, n.195			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.197/199			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:			
R. Sacadura Cabral, n.203			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable	X	regular
X	ruins		poor



OBS: DATE OF FAÇADE [1909]

R. Sacadura Cabral

R. Sacadura Cabral, n.205			
TYPE	TWO-STOREY HOUSE		
USE	MIXED		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.207			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor



OBS:			
R. Sacadura Cabral, n.215			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.217			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.219			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



R. Sacadura Cabral

R. Sacadura Cabral, n.221			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.223			
TYPE	TWO-STOREY HOUSE		
USE	BANK		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.225			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.227			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:			
R. Sacadura Cabral, n.231			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



R. Sacadura Cabral

R. Sacadura Cabral, n.233			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.235			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.249			
TYPE		TWO-STOREY HOUSE	
USE		EMPTY	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable		regular
	ruins	X	poor



OBS:

R. Sacadura Cabral, n.253			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.255			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.257			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor



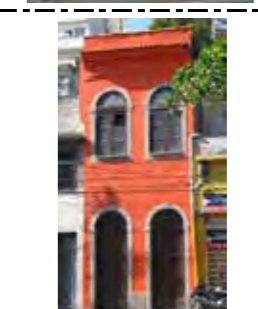
OBS:

R. Sacadura Cabral, n.259			
TYPE		TWO-STOREY HOUSE	
USE		RESIDENTIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.263			
TYPE		TWO-STOREY HOUSE	
USE		COMMERCIAL	
Nº OF STOREYS		2 STOREYS	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
X	maintains original aspects		excelent
	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.265			
TYPE		SINGLE STOREY BUILDING	
USE		COMMERCIAL	
Nº OF STOREYS		1 STOREY	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.267			
TYPE		SINGLE STOREY BUILDING	
USE		WAREHOUSE/STORAGE	
Nº OF STOREYS		1 STOREY	
ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
X	ruins	X	poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.269

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1910]

R. Sacadura Cabral, n.271

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS:

R. Sacadura Cabral, n.275

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor

OBS:

R. Sacadura Cabral, n.279

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
X unrecoverable	regular
ruins	X poor

OBS:

R. Sacadura Cabral, n.281

TYPE TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS:



R. Sacadura Cabral

R. Sacadura Cabral, n.295/297

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE COMMUNITY CENTER

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor

OBS: DATE OF FAÇADE [1898]

R. Sacadura Cabral, n.301

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	X excelent
X recoverable	good
unrecoverable	regular
ruins	poor

OBS: DATE OF FAÇADE [1899]

R. Sacadura Cabral, n.303

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	X good
unrecoverable	regular
ruins	poor

OBS: DATE OF FAÇADE [1885]

R. Sacadura Cabral, n.305

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
X unrecoverable	regular
ruins	poor

OBS: DATE OF FAÇADE [1896]

R. Sacadura Cabral, n.307

TYPE VILA

USE RESIDENTIAL

Nº OF STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
unrecoverable	regular
ruins	poor

OBS: INACCESSIBLE



R. Sacadura Cabral

R. Sacadura Cabral, n.311		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	poor



OBS:

R. Sacadura Cabral, n.329		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: R. Pedro Ernesto, n.4

R. Sacadura Cabral, n.331		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: INTERDITADO PELA DEFESA CIVIL [1901]

R. Sacadura Cabral, n.333		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: DATE OF FAÇADE [1908]

R. Sacadura Cabral, n.335		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.337		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.339		
TYPE	SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS: DATE OF FAÇADE [1910]

R. Sacadura Cabral, n.341		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.343		
TYPE	BUILDING	
USE	MIXED	
Nº OF STOREYS	3 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.347		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor



OBS:



R. Sacadura Cabral

R. Sacadura Cabral, n.351		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.353		
TYPE	SINGLE STOREY BUILDING	
USE	RESIDENTIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruins	X poor



OBS:

R. Sacadura Cabral, n.355		
TYPE	TWO-STOREY HOUSE	
USE	EMPTY	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. Sacadura Cabral, n.359		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS:

R. Sacadura Cabral, n.361		
TYPE	TWO-STOREY HOUSE	
USE	MIXED	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
	ruins	poor



R. Sacadura Cabral

R. Sacadura Cabral, n.365		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor



OBS: N.365 AND N.367 SEMI-DETACHED

R. Sacadura Cabral, n.367		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	COMMERCIAL	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor



OBS: N.365 AND N.367 SEMI-DETACHED

R. Sacadura Cabral, n.369		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	X excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor



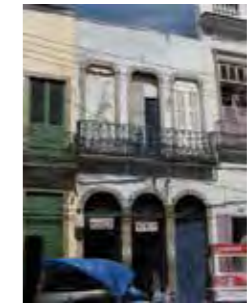
OBS:

R. Sacadura Cabral, n.375		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



OBS:

R. Sacadura Cabral, n.377		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
X	unrecoverable	X regular
	ruins	poor



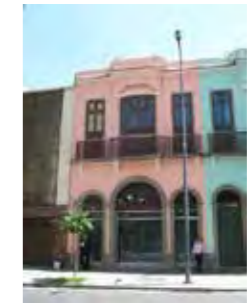
R. Sacadura Cabral

R. Sacadura Cabral, n.379		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor
OBS:		
R. Sacadura Cabral, n.381		
TYPE	---	
USE	MIXED	
Nº OF STOREYS	4 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	X good
X	unrecoverable	regular
	ruins	poor
OBS:		



R. Sacadura Cabral

R. Sacadura Cabral, n.122		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS:		
R. Sacadura Cabral, n.126		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS: GSEMI-DETACHED FROM N. 126 TO 130		
R. Sacadura Cabral, n.128		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS:		
R. Sacadura Cabral, n.130		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS:		
R. Sacadura Cabral, n.142/144		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	X good
	unrecoverable	regular
	ruins	poor
OBS: R. Coelho e Castro, n.68/70		



R. Sacadura Cabral

R. Sacadura Cabral, n.150			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects	X	excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.152/154			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	NIGHTCLUB		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects	X	excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.156			
TYPE	SINGLE STOREY BUILDING		
USE	COMMERCIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects	X	excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.158			
TYPE	SINGLE STOREY BUILDING		
USE	PARKING GARAGE		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.160/162			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	RELIGIOUS		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects	X	excelent
	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral

R. Sacadura Cabral, n.164/166			
TYPE	TWO-STOREY HOUSE		
USE	COMMERCIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.250			
TYPE	TWO-STOREY HOUSE		
USE	SUPERMARKET		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable	X	regular
	ruins		poor



OBS:

R. Sacadura Cabral, n.262			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:

R. Sacadura Cabral, n.264			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:



R. São Francisco da Prainha

R. São Francisco da Prainha, n.3
TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE COMMERCIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS: SEMI-DETACHED FROM N.3 TO N. 11

R. São Francisco da Prainha, n.5/7
TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
X	ruínas	poor

OBS: SEMI-DETACHED FROM N.3 TO N. 11

R. São Francisco da Prainha, n.9/11
TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS: SEMI-DETACHED FROM N.3 TO N. 11

R. São Francisco da Prainha, n.13
TYPE TWO-STOREY HOUSE
USE RESIDENTIAL
Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS: DATE OF FAÇADE [1908]

R. São Francisco da Prainha, n.15
TYPE TWO-STOREY HOUSE
USE RESIDENTIAL
Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS:



R. São Francisco da Prainha

R. São Francisco da Prainha, n.17
TYPE TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS:

R. São Francisco da Prainha, n.19
TYPE TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS: DATE OF FAÇADE [1905]

R. São Francisco da Prainha, n.21
TYPE TWO-STOREY HOUSE
USE COMMERCIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS:

R. São Francisco da Prainha, n.23
TYPE TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS:

R. São Francisco da Prainha, n.25
TYPE TWO-STOREY HOUSE
USE WAREHOUSE/STORAGE
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
X	maintains original aspects	excelent
	recoverable	good
	unrecoverable	regular
	ruins	poor

OBS:



R. São Francisco da Prainha

R. São Francisco da Prainha, n.27

TYPE TWO-STOREY HOUSE
USE WAREHOUSE/STORAGE
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	X regular
ruins	poor



OBS:

R. São Francisco da Prainha, n.29

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE MIXED
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.29 TO N. 37

R. São Francisco da Prainha, n.31

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE RESIDENTIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.29 TO N. 37

R. São Francisco da Prainha, n.33

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE WAREHOUSE/STORAGE
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.29 TO N. 37

R. São Francisco da Prainha, n.35

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE WAREHOUSE/STORAGE
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.29 TO N. 37

R. São Francisco da Prainha

R. São Francisco da Prainha, n.37

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE EMPTY
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	good
unrecoverable	regular
X ruins	X poor



OBS: SEMI-DETACHED FROM N.29 TO N. 37

R. São Francisco da Prainha, n.39

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE COMMERCIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
recoverable	X good
unrecoverable	regular
X ruins	poor



OBS: SEMI-DETACHED FROM N.39 TO N.43

R. São Francisco da Prainha, n.41

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE RESIDENTIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.39 TO N.43

R. São Francisco da Prainha, n.43

TYPE SEMI-DETACHED TWO-STOREY HOUSE
USE RESIDENTIAL
Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS: SEMI-DETACHED FROM N.39 TO N.43

R. São Francisco da Prainha, n.49

TYPE TWO-STOREY HOUSE
USE COMMERCIAL
Nº OF STOREYS 3 STOREYS

ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION
maintains original aspects	excelent
X recoverable	good
unrecoverable	regular
ruins	X poor



OBS:



R. São Francisco da Prainha

R. São Francisco da Prainha, n.51/53

TYPE SINGLE STOREY BUILDING

USE COMMERCIAL

Nº OF STOREYS 1 STOREY

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor

OBS:



R. Senador Pompeu

R. Senador Pompeu, n.76

TYPE TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor

OBS:

R. Senador Pompeu, n.78/80

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE EMPTY

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS:

R. Senador Pompeu, n.82

TYPE TWO-STOREY HOUSE

USE CULTURAL CENTER

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS: DATE OF FAÇADE [1898]

R. Senador Pompeu, n.84/86

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE CULTURAL CENTER

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable		regular
	ruins	X	poor

OBS:

R. Senador Pompeu, n.88/90/92

TYPE SEMI-DETACHED TWO-STOREY HOUSE

USE COMMERCIAL

Nº OF STOREYS 2 STOREYS

ARCHITECTURAL CHARACTERISTICS		STATE OF CONSERVATION	
	maintains original aspects		excelent
X	recoverable		good
	unrecoverable	X	regular
	ruins		poor

OBS: DATE OF FAÇADE [1898]



R. Senador Pompeu

R. Senador Pompeu, n.94/96		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: DATE OF FAÇADE [1898]		
R. Senador Pompeu, n.98		
TYPE	TWO-STOREY HOUSE	
USE	COMMERCIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS:		
R. Senador Pompeu, n.102/104		
TYPE	SEMI-DETACHED SINGLE STOREY BUILDING	
USE	PARKING GARAGE	
Nº OF STOREYS	1 STOREY	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
	recoverable	good
	unrecoverable	X regular
X	ruins	poor



OBS: R. Camerino, n.74

Travessa Cunha Matos

Travessa Cunha Matos, n.3		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: SEMI-DETACHED FROM N.3 TO N.9		
Travessa Cunha Matos, n.5		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	regular
	ruins	X poor



OBS: SEMI-DETACHED FROM N.3 TO N.9		
Travessa Cunha Matos, n.7		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: SEMI-DETACHED FROM N.3 TO N.9		
Travessa Cunha Matos, n.9		
TYPE	SEMI-DETACHED TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	excelent
X	recoverable	good
	unrecoverable	X regular
	ruins	poor



OBS: SEMI-DETACHED FROM N.3 TO N.9		
Travessa Cunha Matos, n.11		
TYPE	TWO-STOREY HOUSE	
USE	RESIDENTIAL	
Nº OF STOREYS	2 STOREYS	
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION	
	maintains original aspects	X excelent
	recoverable	good
	unrecoverable	regular
X	new construction	poor



OBS: R. Cunha Barbosa, n.38



Travessa do Sereno

Trav. do Sereno, n.27/29			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	CENTRO COMUNITÁRIO		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS:			
Trav. do Sereno, n.31/33			
TYPE	SEMI-DETACHED TWO-STOREY HOUSE		
USE	SCHOOL		
Nº OF STOREYS	3 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
X	recoverable		good
	unrecoverable		regular
	ruins		poor



OBS: Game court above top floor.			
Trav. do Sereno, n.35			
TYPE	TWO-STOREY HOUSE		
USE	SCHOOL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects	X	excelent
	recoverable		good
X	unrecoverable		regular
	ruins		poor



OBS: Game court above top floor.

Travessa Escadinha do Livramento

Trav. Escadinha do Livramento, n.54			
TYPE	TWO-STOREY HOUSE		
USE	EMPTY		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
	unrecoverable	X	regular
X	ruins		poor



OBS:			
Trav. Escadinha do Livramento, n.56			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable	X	good
X	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1907]			
Trav. Escadinha do Livramento, n.58			
TYPE	SINGLE STOREY BUILDING WITH BASEMENT		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor



OBS: DATE OF FAÇADE [1908]			
Trav. Escadinha do Livramento, n.60			
TYPE	SINGLE STOREY BUILDING WITH BASEMENT		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
X	maintains original aspects		excelent
	recoverable		good
	unrecoverable		regular
	ruins	X	poor



OBS:			
Trav. Escadinha do Livramento, n.68			
TYPE	TWO-STOREY HOUSE		
USE	RESIDENTIAL		
Nº OF STOREYS	2 STOREYS		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
	recoverable		good
X	unrecoverable	X	regular
	ruins		poor



Travessa Escadinha do Livramento

Trav. Escadinha do Livramento, n.70			
TYPE	SINGLE STOREY BUILDING WITH BASEMENT		
USE	RESIDENTIAL		
Nº OF STOREYS	1 STOREY		
ARCHITECTURAL CHARACTERISTICS	STATE OF CONSERVATION		
	maintains original aspects		excelent
X	recoverable	X	good
	unrecoverable		regular
	ruins		poor
OBS:			

