


## THE CITY OF PYRRHO: THE FORMATION OF THE PATRIMONIAL IDENTITY OF ARACAJU IN THE NINETEENTH CENTURY

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**Adriana D. Nogueira<sup>1</sup>, Eder D. Silva<sup>2</sup> and Julia P. N. Silva<sup>3</sup>**

### ABSTRACT

With the purpose of transferring the administration of the capital of the Province of Sergipe D'El Rey, located in São Cristóvão, in the interior of the State, the desire arises to create a city that can house a port to facilitate economic transactions via river-sea, so Ignacio Joaquim Barboza, President of the Province, requests the project and its construction to engineer Sebastião Joze Bazilio Pyrrho, with eminently progressive characteristics, thus Aracaju was born in 1855. There are still doubtful questions about Pyrrhus' project, such as: what were the first buildings, whether it was a city designed for that moment or planned for the future, what was the importance of the orthogonal layout at that time... Vila Bela (Mato Grosso) created in the century. XVIII and Teresina (Piauí) of 1852 can help to clarify some facts about the implantation of Aracaju. This article intends to provide reflections based on an investigation based on documents of the time and bibliographic references on the subject, presenting some considerations about the Memory of the construction of Aracaju and showing how its urban configuration arrived in the 19th century. XXI as a referential factor for the formation of the heritage identity of its current urban cultural landscape.

**Keywords:** Project. City. Patrimony. Aracaju.

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<sup>1</sup> Federal University of Sergipe  
Department of Arts and Design  
E-mail: [adnogueira@gmail.com](mailto:adnogueira@gmail.com)

<sup>2</sup> Federal University of Sergipe  
Department of Architecture and Urbanism  
E-mail: [eder@infonet.com.br](mailto:eder@infonet.com.br)

<sup>3</sup> PUC Minas - Architecture and Urbanism Graduation  
Email: [perecinju@gmail.com](mailto:perecinju@gmail.com)

## INTRODUCTION

In order to understand how the implementation of the capital of the state of Sergipe was conceived, how its cultural landscape was formed in its early years, this article presents 3 topics in an attempt to reflect and clarify some facts, among them what were the first buildings, whether it was a city designed for that moment or planned for the future, what was the importance of the orthogonal layout at that time, among others.

The first topic highlights important points about the type of configuration designed for the origin of the urban landscape of Aracaju, the location of the first buildings, and how such heritage memories ensure prominence for this implantation before its population. From the investigation of the Provincial Reports from 1855 to 1860, it was possible to present the panorama of the region and the historical events during the first five years of the implantation of the new capital Aracaju, the formal aspects of the constructions and the formation of its cultural landscape.

The second topic presents the direct importance of the relationship between the progressive characteristics of the chosen urban configuration, related to the spatial configurations of characteristics similar to two other cities, one of the century. XVIII, Vila Bela, and another with only 3 years difference from its origin, Teresina, in 1852, also thought of as a replacement for the old capital of its Province.

The third topic brings reflections on the importance of the "Square" of Pyrrhus as a key element for the construction of an Aracajuan patrimonial identity through the "Cult of the straight line".

## HERITAGE MEMORIES: THE URBAN CONFIGURATION OF ARACAJU AND ITS FIRST BUILDINGS

*Ignacio Joaquim Barboza* was president of the Province of Sergipe, from 1848 onwards, he decided to move the capital from São Cristóvão to the banks of the Sergipe River, one of the main reasons being the possibility of creating a Port that would facilitate commercial activities. Thus, near an existing village called Povoado de Santo Antônio, the seat and capital of the Province of Sergipe was created, which would be called Aracaju.

Based on a project idealized by the engineer *Sebastião Joze Bazilio Pyrrho* (spelling later changed to José Bazílio Pirro), with a more progressive characteristic, Aracaju is contrasted with the former colonial capital, São Cristóvão, with its winding streets. To this

irregularity, present in most colonial cities, Pirro has a proposal for a geometric city, an orthogonal plan of alignments.

Considering the report of the aforementioned engineer, dated April 18, 1854 (<http://brazil.crl.edu/bsd/bsd/u1201/000073.html> consulted on 10/18/2013), it is possible to understand two situations; the first that, in 1854 (that is, before the definitive change of the capital that occurred on March 17, 1855), the following functions already existed: Provincial Typography, Police Corps Barracks and the Municipal Jail; the second situation is that the jail of which Pyrrhus speaks would be only a place to carry out the service "satisfactorily", while no other was thought of in a more suitable place, meaning that this construction would be temporary.

In a Report of March 1, 1855 (<http://brazil.crl.edu/bsd/bsd/1050/000028.html>, consulted on 18/10/2013), Inácio Barbosa, President of the Province writes that the Customs House was "provisionally" prepared, having already ordered the construction of a warehouse for the storage of goods. Regarding the construction of the Rent Table, he would have stayed in a "*cramped house and without the proper conditions for the regularity of the service*", he had also ordered the construction of a more appropriate one (Silva, 1920, p.132). He asked the Empire for another engineer to help in the works of the capital, who would become Francisco Pereira da Silva.

The desolate panorama of the sands and swamps of the area still had a negative aspect on the people. There was a rush in the demarcation of the land and the straight and simple layout was very useful. This type of layout suited its "apparent" flat topography, as there was a large part of the land whose level level was close to zero, which could lead to constant flooding, bringing complications to the rainwater drainage system at the time, not to mention problems in the city's future sanitary sewage system.

The plan drawn by engineer Francisco Pereira Silva, who in 1856 was already working with Pirro, is quite illustrative when analyzing the implementation of the project, as it is verified that it still does not register any evidence of urban layout. Only a few buildings built longitudinally on the banks of the Sergipe River (Figure 1a). This suggests that the construction of buildings occurred before the urban layout itself, which could in the near future cause some unpredictable irregularities until the implementation of a Code of Postures (which at the time defined dimensions of ceiling height of houses, width and length of windows, width of sidewalks, including the type of eaves of buildings). The plan of the city in 1857 (Figure 1b), made by Pereira da Silva, shows some streets, presents the

location of some buildings, although in the original document there were letters, there was no legend, making it difficult to be sure what these constructions were, although Porto (1945, p.48-49) presented some.

Pirro's implementation project did not have the complexity of an urban plan, nor would it be expected to be so, "*it was summed up in a simple plan of alignments*" (Porto, 1945, p.36). However, it has had a global and a local influence. The first influence was that, at that time, there was a tendency to use straight lines for the implementation of new cities, or in the remodeling of existing ones, in which the checkerboard layout was disseminated. The second influence, of a local scope, was that Pyrrhus did not have time to make a complete survey of the site of the new city. This was said in a letter written by Pirro himself on 30/04/1859 to President Manoel da Cunha Galvão. The concentration of the main buildings in the Fausto Cardoso, Alm. Barroso and Olímpio Campos, resulted "*rather from chance than from a preconceived idea*" (Porto, 1945.p.39, 54-55).

These plans make it clear that many areas are flooded and others are formed by lakes and swamps, an attempt to "organize" the city from its urban layout is perceived, a perfect project for the haste in the demarcation of the land being its flat topography. For example, it can be noted that obedience to the Pyrrhic Plan ended up establishing two blocks over the ditch of the Caborge River (now non-existent) in which the old barracks of the 28BC and the block of the Serigy Palace were built, bringing constant flooding to the place (Rua Itabaianinha).

Figure 1: a) (left) Aracaju in 1856, without scale; b) (right) Aracaju and the main buildings in 1857, without scale. Source: Porto (1945. p.48-49).



**LEGENDA**

A- Alfândega; B-Mesa de Rendas; E-Palacete da Presidência; H-Tesouraria da Fazenda; O-Barracão da Tropa de Linha; N-Enfermaria Militar; V- "Vala da Cidade".

A major modification of the Pyrrhic Project was imposed by President Barbosa: the avenue of the street in front of the river that, instead of a straight line, it would follow the curve of the river. He also asked for the opening of a road between Aracaju and the old village of Santo Antônio, in order to connect the "past with the future", which Pirro tried to trace straight. In 1856, the capital had 1,484 inhabitants and, in 1860, it already had 5,000 inhabitants, but with difficulties in maintaining itself as the capital (Nogueira, 2006, p.150).

The orthogonal urban structure had positive aspects, such as greater ease of implementation, without the need for specialized labor, which satisfies greater speed. Despite these facilities, there was a serious problem at that time, which was the lack of bricklayers. Around 1857, only six Alagoans worked on it.

Portuguese colonial cities, since the first colonizers, have the stigma of being disorderly and growing without prior planning. Reis Filho (1968) brings in his work an extensive survey of Brazilian colonial urbanization, although Delson (1997), in turn, clarified that Portugal had a modernization plan that covered the whole of Brazil, which suggests that planning is not a characteristic of recent times, since the Portuguese regional planning

scheme, with its fronts of colonization of the "interior", demonstrated that economic interests (such as the extraction of gold in the mines) were the justification for planning *how*, *where* and *why* the villages should be organized. It cannot be said that cities with irregular layouts did not have a specific order, it was just not the one that the orthogonal urban layout represented (Abreu, In Silva, 1997).

The orthogonal layout of the capital in contrast to the irregularity of the streets of São Cristóvão (former capital of Sergipe) is not the key to talking about planning, because it is known that cities with irregular and sinuous layouts also have a planning logic that is different. This geometric tendency of Aracaju is based on technique, which would be the immediate answer to problems and thought is directed by the idea of progress (Nogueira, 2006, p.152)

In *a Report* of the 1st session of the Eleventh Legislature of the Provincial Assembly of Sergipe, on July 2, 1856 by its President Salvador Correia de Sá e Benevides (successor of Inácio Barbosa), it is said that Pirro was the engineer responsible for the plan and budget of the Customs, as well as the progress of the construction of the Military Infirmary (<http://brazil.crl.edu/bsd/bsd/ul1203/000055.html> consulted on 18/10/2013).

The "Provincial Treasury and Meza de Rendas" was being built to be delivered within 9 and a half months, with the need for another 3 months, when the deadline was about to end there was a collapse, having been given more time to complete it, being considered the most important provincial office. The police headquarters was contracted in April 1855, and was to be delivered in July 1856.

Also in the same Report, the President of the Province deals with the "Sewage and Landfill of the capital's swamps", having "*stagnant and putrid waters*" in almost all the houses, the work was started, partly by contract and partly by the administration, in charge of the engineer Francisco Pereira da Silva, and praises the "*zeal and restricted vigilance of the skilled and honorable engineer who is in charge of this work*".

Also in 1856, the construction of three drinking water fountains was contracted. The first was completed, without elegance, but it served the function, where people removed water with buckets, the President of the Province says he ordered modern pumps appropriate for this purpose from Rio de Janeiro, meanwhile he ordered a "*sentinel to be placed at the door of the said fountain, in order not to allow objects to be thrown into it that corrupt the water, nor should buckets or dirty vessels be introduced*." In this 1856 report,



the presence of another lieutenant colonel engineer named José Xavier Garcia d'Almeida was mentioned, who was in charge of the work of the second source.

The President of the Province instructed the captain of engineers Francisco Pereira da Silva to build a "house of prayer with small dimensions" and to quickly attend to the inhabitants of the capital, and the customs inspector sent materials to help the work. The provincial palace was contracted for execution in June 1855 and would have 20 months to complete the work, but the bidder died and the heirs did not want to carry out the contract.

The Customs building was completed in 1856, but with complaints from the President that it was nothing more than *"crude sheds, which only necessity makes tolerate in the middle of a beautiful street, sealing off public traffic, and completely upsetting the alignment and beautification of the city"*. Thus, he commissioned Pyrrhus to draw up the plan of this work that he would forward to the Imperial Government to authorize the execution.

The capital had a "line troop shed", but on December 31, 1856, the work of a 1st line barracks was authorized, and by order of the Treasury court *of February 1857, only the definition of the "most appropriate terrain" remained*, because according to the report *"it was not possible to leave the line force quartered for a long time in a crude straw shed, that over being filthy, it is even more unworthy to remain in the center of a city, the seat of Government"*. For the construction of the Mesa de Renda building (which collapsed), another deadline was given for its completion. Several rumors arose about the incompetence of this work, which would no longer offer any security.

On February 1, 1857, the Report with which the 2nd session of the Eleventh Legislature of the Provincial Assembly of Sergipe was opened, by President Salvador Correia de Sá e Benevides, reports that it had not yet been possible to start the work on the capital's jail, due to so many other works, generating excessive work for the engineers (<http://brazil.crl.edu/bsd/bsd/> Consulted on 18/10/2013). Aracaju was full of works and houses in precarious conditions that served various administrative purposes. The report brings concern about the *"mowing of the streets, sewage and landfill of the swamps"*, being a landscape like an *"immense lagoon from one end to the other"*.

A very interesting fact is that still in this report from 1857, one can find a text about the Santo Antônio Road, the one that connected the capital to the Santo Antônio Village, where most of the public employees lived, and that the work had already begun. The then President sought to know about the progress of the work, which his predecessor had

entrusted the execution to Citizen José Raimundo Costa Carvalho, but without a contract, without a plan, without any written budget. Thus, he ordered the budget to be made following a regular plan and called the person in charge to continue.

The President of the Province João Dabney D'Avellar Brotero, in his Report with which the 1st session of the Legislative Twelfth of the Legislative Assembly of Sergipe was opened, on December 31, 1857, says that a plan for the construction of the Government Palace came from the Imperial Government Court and opened a credit for the work (<http://brazil.crl.edu/bsd/bsd/1053/000038.html> consulted in 10/18/2013). The local engineers objected because the location for its construction had not been defined and because it was not adequate in terms of dimensions and distributions. The Customs building (which had just been built) did not meet the proportions and conveniences (as the previous President had already claimed), so a new plan was made by Pyrrhus.

The Report of the Presidency of the Province presented on February 26, 1859 brings the partial report of the works in charge of the engineer Captain Francisco Pereira da Silva, in which he expresses the large amount of services in charge of him and Major Pirro. He complains that the salaries of the engineers would not be enough to support a horse for his trips and services, they have to pay high prices for animals and drivers of their luggage on trips necessary for good service, as well as they paid high prices to rent houses and feed, in addition to the utensils to carry out the surveys of plants, leveling and drawings. It also states that there is no office for engineers, so they are forced to work in their homes and with few instruments, which are scattered in different places, some in the provincial *treasury*, others under the custody of the *Warehouse of War Articles* (<http://brazil.crl.edu/bsd/bsd/1054/000113> consulted on 18/10/2013).

This excerpt from Pereira da Silva's report is an outburst of an engineer who has a lot of good will to do, but the resources are very limited, this also corroborates the certainty that the city was being built even as far as possible, with a lot of improvisation. Pereira da Silva also comments that both the 1st line Barracks and the Infirmary were in very bad condition and carried out the inspection of repairs, especially after a great storm, but that the new building of the Barracks was already in the foundations, being able to insert an infirmary in the same building, as there were **divisions** to house it.

In 1858, the "Chapel of São Salvador" was ready, but due to bad weather, in 1859 it was already necessary to reroof the Chapel and the skylight. Pereira da Silva thought it convenient to pave the streets that pass through the chapel, saying that the movement of



the sands was constantly clogging the sewer pipes, and adds: "*In general, all the streets of Aracajú need to be paved.*" In the Office of the Presidency and in the *Provincial Treasury* were kept the plans of the buildings. Pereira da Silva mentions some names of engineers and builders who worked at the time, such as Engineer Blown, Engineer Cabrita, Engineer Galdino, Engineer Dr. Galvão, Engineer Barreto and Captain Lieutenant of the Navy Vieira Leitão.

The Report of the Presidency of the Province presented on February 26, 1859 also brings the partial report of works whose head was Major Engineer Sebastião José Basílio Pirro, says that the foundations of the capital's jail were completed, which had a square base of 150 palms on a side, with the contractor having a period of 3 years to complete it (<http://brazil.crl.edu/bsd/bsd/1054/000113> Consulted on 18/10/2013). The so-called "Charity Hospital", with two floors, for the education of orphaned boys, has two wards, a clothes warehouse, kitchens, latrines, pantries, but it had not yet begun, according to Pirro it would be good to mature the idea of where it could be located (the forecast would be southeast of the capital). The building already had a plan made, but not yet the location of where it would be implemented, which reinforces the lack of planning of the initial urban landscape of the capital.

In the Report to the Provincial Assembly of Sergipe, on March 5, 1860, Dr. Manoel da Cunha Galvão (then President) said that the Imperial Government determined that Major Pirro, on January 24, be dismissed from his service in the Province of Aracaju to go to the Upper Amazon. All works were in charge of Captain Engineer Pereira da Silva (<http://brazil.crl.edu/bsd/bsd/1055> consulted on 10/18/2013).

The year 1860 was the year in which the consequences of the Emperor's visit (from January 11 to 21, 1860) were felt in Aracaju. One of them was the continuation of the construction of a dock, called "bridge" (started in 1859) for the disembarkation of the Emperor and his entourage on the banks of the Sergipe River, whose construction the civil engineer Pedro Pereira d'Andrade was in charge, providing the service free of charge.

Dr. Manoel da Cunha Galvão (already leaving the Presidency) presented a report to the new President Thomaz Alves Júnior that said that he had formed a Commission composed of the Chief of Police (Dr. José Casado Accioli de Lima), the Treasury Inspector (Joaquim José de Oliveira), the Vicar of the capital (Reverend Canon Eliziário Vieira Moniz Telles), the Captain of Engineers (Pereira da Silva), who had already presented a plan and budget to deal with the execution of the cemetery, but had only 1 conto de réis sent by the

Emperor for the said work. It was then that Friar Paulo and Friar David, on May 4, managed to gather thousands of people for its realization (data from the report), it is imagined that people came from other nearby cities.

From the text published in the newspaper "Correio Sergipense", on January 14, 1860 ([http://memoria.bn.br/pdf/222763/per222763\\_1860\\_00007.pdf](http://memoria.bn.br/pdf/222763/per222763_1860_00007.pdf) consulted on 11/27/2013), it is possible to have a summary of the works in progress of the buildings at that time. The bridge on which the royal entourage disembarked was described in detail, including the placement of carpets and two masts placed on the side staircase with the national flag, the arrival was a day of festivities, with presentations, poetry, parades. On the second day, starting at 6:30 a.m., the Emperor visited the new barracks for the Line Troop, a work entrusted to Dr. Guilherme Pereira Rebello, then visited the Baron's Fountain (located near the corner of the "Estrada Nova"), whose water he found "pleasant and transparent". Afterwards, he visited the entire Santo Antônio Village, where he prayed in the church, and on his return, he passed by the other two existing fountains, whose water he did not like (Porto, 1945, p.47).

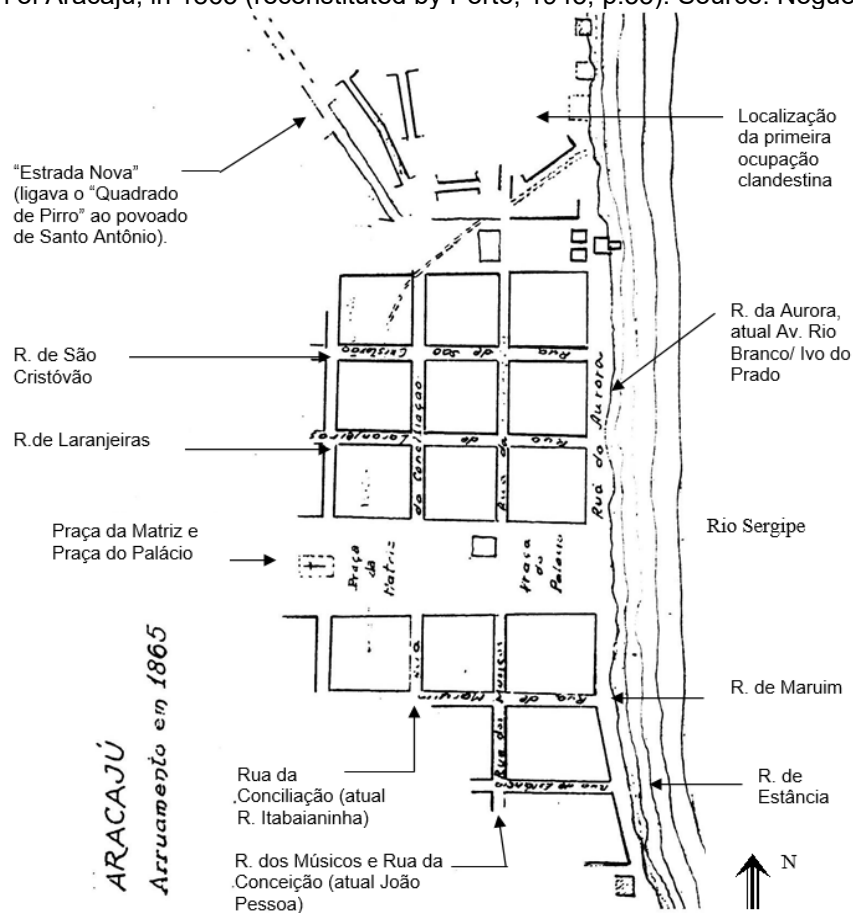
He visited the Palace, inspecting the work, the plan and the budget compared to that of the barracks; he also went to the tomb of the first President Inácio Barbosa, which was behind the Mother Church, finding it too simple for the creator of the capital. He went to the Customs House, checking the old and the new building, in the latter they were making preparations for the ball in honor of the Emperor. He went to the Treasury, saw that some employees were missing, then went to the City Council, which found *"little regularity in the municipal archive and poor accompaniments of the house"*. In the same way, he uttered words of reproach when he went to visit the Hospital that was being built, made considerations about hygienic rules, due to the small accommodations of the ward room, kitchen, place for bodies, among others. He went to the Barracks and then to the Captancy of the port. In the afternoon he went to visit the classrooms.

It can be seen that there is the name of a "Palace Square", bordering the river, in front of Rua da Aurora (current Av. Rio Branco), which is the current Olímpio Campos Palace, begun in 1856-7 and designed by the engineer Pereira da Silva, began to be executed in 1859, and its works were visited by D. Pedro II, but was only completed in 1863 (Nascimento, 1981).

After 1860, there were already houses on Rua da Conciliação (Itabaiana and Itabaianinha Streets), and Laranjeiras, Músicos Street (later called Pacatuba Street) and

R.Maruím Streets progressed. It was only in 1862 that the construction of the permanent Igreja da Matriz really began, and its location, further west, paved the way for the creation of other streets that led to Praça da Matriz (Porto, 1945). São Cristóvão Street was the highest in the place and the most built (after Aurora Street, which was in front of the river). In the 1865 plan of Aracaju (Figure 2), the implementation of the first streets can be seen.

Figure 2: Plan of Aracaju, in 1865 (reconstituted by Porto, 1945, p.53). Source: Nogueira, 2006, p.151.



## THE STRENGTH OF THE "PROGRESSIVE" CULTURAL LANDSCAPE WITH AN ORTHOGONAL LAYOUT: EXAMPLES IN VILA BELA-MT (SEC. XVIII), TERESINA-PI AND ARACAJU- SE (CENTURY. XIX)

The layout of Pirro, because it is orthogonal, differs from the layout of the city of São Cristóvão, referring it to an idea of progress and order that was not perceived in the old capital, with its winding streets. However, it is not possible to say that there was a lack of planning only because of the configuration of the urban layout, as could be seen with the various reports and events related to the development of Aracaju.

The lack of Portuguese planning for villages in the colonization of Brazil, since the sixteenth century, is a myth. When Tomé de Souza landed to found the city of Salvador da Bahia, he already had "a plant in his pocket". He arrived in Brazil with the architect Luís Dias, appointed by the Crown and the 1620 plan, *"it was found that in the original construction, an urban plan was used very similar to that of an ideal Renaissance city"* (Reis Filho, 1968, p.68-69).

This concern of the Portuguese Crown with the development of urban centers was systematized in a philosophy of urban planning in the eighteenth century. There was a stylistic preference for baroque symmetry (Delson, 1997.p.XI).

Already in the nineteenth century, the Empire continued the stylistic preferences of Baroque Brazil, declaring standardized urban growth not only desirable but truly mandatory. Thus, the Law of October 1, 1828, which established the guidelines for urban growth in the country in the nineteenth century, contained precise instructions for city halls with regard to urban configuration. For example, the city of Vila Bela, in Mato Grosso, is part of nuclei built in remote regions, with the same objective, which was to demonstrate to *"international observers that the borders of the national territory had been effectively expanded"*. This concern was not only with the western border, but with the southern region, with Uruguay and Paraguay, and the northern region, such as the Upper Amazon and its border with the Guianas (Delson, 1997. p.95-96).

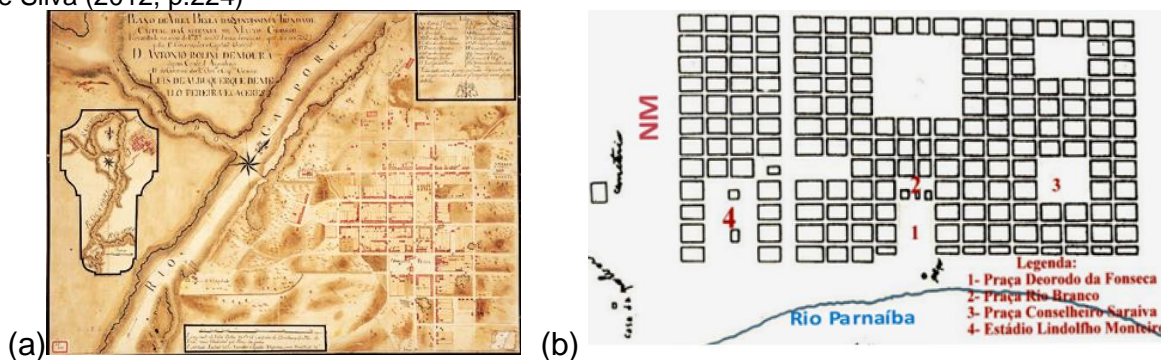
Vila Bela was founded by Antonio Rolim de Moura, on the banks of the Guaporé River, in March 1752, in the extreme west of the Province of Mato Grosso, on the border with Bolivia to retain the advances of Spanish colonization in Brazil. The city's plan was designed in Portugal, as well as its first buildings. With the drop in gold production at the end of the Portuguese colonization period, many people went to live in Cuiabá, in addition to local health problems, such as several occurrences of Malaria (<http://www.youtube.com/watch?v=XUGJWebArUE> consulted on 29/11/2013.).

Teresina, in Piauí, in turn, having been created with the transfer of the former capital Oeiras, elevated to city on August 16, 1852 (only 3 years before the transfer of the capital from São Cristóvão to Aracaju), had as President of the Province José Antonio Saraiva, who, together with a Portuguese master builder named João Isidoro França, designed parallel lines for the layout of the new city, starting from the Parnaíba River towards the Poti River (<http://pt.wikipedia.org/wiki/teresina> consulted on 10/18/2013.).

There is plenty of evidence of the existence of certain concerns for there to be a plan for Teresina, not just considered a project. The first was the choice of the site. According to Braz and Silva (2012), Antonio Saraiva chose the location for the creation of the new capital considering the proximity to the river, the centrality in relation to the province, the topography that was a plateau covered with undergrowth, soil and grass, part stony and part clayey, which would provide material for the constructions, but also to avoid flooded areas, of swamps and subject to flooding (a great difference with the site chosen by Inácio Barbosa for Aracaju), thus defined an area with a level above the Parnaíba River.

Another very favorable point to the implantation of Teresina was the fact that the inhabitants of the village had committed themselves to assist in the process of creating the capital, in view of the few resources of the Province, he also obtained the support of the (sole) owner of the land, who was a rich Portuguese farmer, Francisco da Cunha Castello Branco. The first contractors of public works and most of the families who settled on the cattle ranches in the region were also Portuguese, as well as important merchants from Maranhão. Figure 3 shows the urban configuration of orthogonal geometric layouts, implemented by the Portuguese government for Vila Bela in the eighteenth century and Teresina in the nineteenth century.

Figure 3: a) Plan of Vila Bela, the first capital of the Province of Mato Grosso, XVIII century. Source: Reis Filho (CD-ROM, 2000); b) Teresina plant, established in 1852, as the capital of the Province of Piauí. Source: Braz e Silva (2012, p.224)



### APPROPRIATION OF THE PYRRHIC SQUARE AS A REFERENCE FOR LOCAL HERITAGE IDENTITY: THE "CULT OF THE STRAIGHT LINE" (ORTHOGONAL LAYOUT)

The direction of the analysis in this third topic was to the cultural landscape of the cities implanted in the century. XIX, Aracaju and Teresina have more factors in common.



Many morphological characteristics can be emphasized from the Teresina layout with the Aracaju project called "Pyrrhic Square":

- a) Both cities were projected to become capitals of their provinces practically at the same time (1852 and 1855);
- b) In Teresina, "Praça Deodoro, like the Portuguese square, is open to the river and the main residential and public buildings of the city are located around it" (Braz and Silva, 2012). In Aracaju, the set of squares also faced the river and the main administrative buildings were installed around it;
- c) the Deodoro Square is the structuring element of the urban form in Teresina and also in Aracaju, the difference is that the church was located first, and in the second, only after the administrative buildings appeared, the Mother Church was built many years later, but also in a prominent position in the Olímpio Campos Square;
- d) the Square, in Portuguese colonial cities, was commonly square, while in the capitals Teresina and Aracaju (remembering that they did not appear in the colonial period but in the nineteenth century), a new format emerged, the rectangular, equivalent to three blocks of the urban fabric, and were not located in its geometric center;
- (e) The Pyrrhic Square is formed by 32 blocks, approximately 55 fathoms on a side (110x110m) each, separated by streets 60 palms wide (13.20m), idealized within 540 fathoms on a side (1188m); the Saraiva de Teresina Plan has blocks of 40 fathoms on a side and streets of 45 palms;
- f) Saraiva's strategy for the occupation of Teresina was interesting, of the 100 blocks planned, 70 were donated to 70 families. *"This leads to the assumption that the proposed cadastral system was one lot per block and that its residential typology was of the single-family type"* (Braz e Silva, 2012, p.228)
- g) Aracaju had to follow an imperial order of implantation, the difference is that the location of the implantation site generated more difficulties in terms of swamps and floodable areas, and there is no news that any lot has been "ceded" to local families as in Teresina.

The goal of the Portuguese government since the entire century. XVIII, having repercussions in the 19th century, was "modernization through standardization", in this sense, Pyrrhus' project fully satisfied the purpose for the creation of a capital.



The implementation of the orthogonal layout of Aracaju expresses one of the characteristics called "*Cult of the Straight Line*", which emphasizes a design of geometric perpendicular mesh in a "checkered" format, which will represent an international model of urbanism, representative of the transformations imposed by the hygienist and, later, modernist paradigms. This model expressed in urban spatiality contributes to urban transformations of a city constituted by an eternal dispute between nature and the built, between the city and the river, the city and the mangrove, the natural and the artificial (Silva, Nogueira, 2018, p.17-18).

When the Pyrrhic Square is considered as a possible patrimonial object, this represents a search for an identity in the face of the national definition of what Heritage is, defined in the Baroque-colonial. Aracaju was born eclectic and progressive, having in these characteristics the key to its identity (Nogueira, 2006).

The process of appropriation of the objects to be preserved (in this case, it would be the orthogonal outline of the Square of Pyrrhus), implies a form of power and control, and is also a form of identity. "*Appropriating itself is synonymous with the preservation and definition of an identity, so being a nation becomes what it is to the extent that it appropriates its heritage*" (Gonçalves, 1996, p.24).

This appropriation was endorsed through the continuity of a cultural landscape represented by the Square of Pyrrhus. Its continuity of orthogonal layout (despite the numerous urban voids and segregated areas) for another 100 years of its implementation (until approximately 1960), the orthogonal layout was being "reproduced" as the city grew, not only for the technical ease of implantation on a practically flat terrain, but also represents the acceptance and identification of the local community, which ended up valuing the original project as a local heritage identity.

In this way, it can be considered that the square of Pyrrhus has been an important reference of the local cultural landscape, a city with a project with a content with a progressive ideal.

## FINAL CONSIDERATIONS

Both Vila Bela (1752) and Aracaju (1855) were cities *designed* as required by the imperial government, one with a more political function, the other with a political-economic aspect. Teresina (1852), on the other hand, is perhaps the only one among those mentioned that can be said to have been designed and *planned*, as it proves to have had

ideals and actions that determined functions and activities that could be developed in its near future, at least during the first decades of its origin, in addition to pointing out favorable points of its implementation (such as terrain characteristics, search for wealthy Portuguese partners, etc.). However, all of them fulfilled their role in the face of an important period of growth and development in Brazil.

The cultural landscape that reproduced the orthogonal layout and the "Cult of the straight line" in Aracaju prevailed over the numerous absences of organization and difficulties in planning activities such as the location and construction of the first buildings such as the Infirmary, Lace Table, Jail, Barracks, among others.

Aracaju until the 1960s, that is, a century after its origin, maintained a continuity of the original layout related to the Pyrrhic Square, for convenience and ease of implementation offered by the rectilinear layout and for being on a basically flat topography, in addition to the idea of maintaining the spirit of a "progressive city" and, consequently, "modern", combined with the diversity of typologies and styles of the architecture implemented, differentiating itself from the baroque-colonial of the old São Cristóvão.

In an attempt to modernize itself since its implementation, Aracaju sought in its original cultural landscape the references that could promote the importance of its past and has found this in the characteristics of the Pyrrhic Square project, as a key element to give due importance to its heritage identity.

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