

WHEN HERITAGE BECOMES REAL: THE CASE OF THE INTERVENTION IN RESIDENCE Nº 61 ON SAGRADO CORAÇÃO DE JESUS STREET IN LARANJEIRAS, SERGIPE/ BRAZIL



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ABSTRACT

In October 2018, I received a writ of summons via electronic email to carry out an expert opinion of a Public Civil Action filed by the Federal Court of the 10th Court of the Judicial Section of the State of Sergipe, which contained Case Nº 0802085-96.2016.4.05.8500; this process had as its object of action a property in the central historic perimeter of the city of Laranjeiras, 35 kilometers from the capital Aracaju. This property had been fined and embargoed by IPHAN under the allegation of changes in its architecture that caused damage to the historical and aesthetic value of that heritage urban complex, on the other hand, the owner alleged justifications for having carried out this intervention. For the instruction of the judicial decision, 8 questions were asked by the Honorable Federal Prosecutor responsible for the case, which had as a fundamental principle two imputations: Do the changes made to the property (construction of a recessed pavement in the upper part of the property) hurt the ambience of the architectural complex of the Historic Center of the Municipality of Laranjeiras or its surroundings? What technical solutions can be adopted to satisfactorily remedy the damage to the landscape of the Historic Center of Laranjeiras and its surroundings or the damage to its ambience caused by the construction of the recessed pavement? This article describes the methodology and ways sought to offer historical, theoretical and philosophical subsidies for the judicial decision of a process in dispute that revealed the veracity between use, property, right, social function, conservation, preservation and intervention when the harsh reality of when heritage becomes real emerged.

Keywords: Theory. Preservation. Patrimony. Expertise. Real Scenario.

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HISTORIC URBAN AMBIENCE

In order to demonstrate what Urban Historical Ambience is, it is necessary to know the architectural remnants and as a whole that configured the aspect that bears the judgment of Historical and Aesthetic Cultural Heritage Value of the City of Laranjeiras, therefore, paraphrasing the Letter of Friar Ribeiro congratulating the book *Registro de fatos histórico de Laranjeiras* by Vicar Philadelpho Jonathas de Oliveira written back in 1941 and published in 1942 in which it reads: "... what was and what is the «Laranjeirense homeland» that was born from a flower, having the prayer of a love song and the baptism of the clear, murmur, sonorous waters of Cotinguiba" (OLIVEIRA, 1942, p.17).

In this important document written about Laranjeiras, the guiding thread will be sewn for the understanding of how the current remnants of architecture alone and together configure an environment that bears historical and aesthetic value judgment. Oliveira divides his work into seven periods: the Donation (1594 to 1623); Colonization (1606 to 1833); Organization (1835 to 1840); Industrial Period (1840 to 1863); Commercial (1863 to 1877); Gold Period (1878 to 1904) and Decadence Period (1904 to 1941).

If the illustrious son of Laranjeiras allowed us, we would include an eighth period to this history and call it the "Awakening of Knowledge" (1941 to 2007), which includes, in 1996, the Listing of the Urban Historic Perimeter of Laranjeiras by IPHAN; period still to be written about the city of Laranjeiras, despite the works of several local authors in their monographs and writings, of which we do not detract from any, but we especially mention professors Beatriz Góis Dantas, Verônica Maria Menezes Nunes and Adriana Dantas Nogueira from the Federal University of Sergipe.

All the periods indicated by Vicar Philadelpho Jonathas de Oliveira and, ours, in view of this expertise, are important, since there are, in the light of local observation and the theory of Conservation and Restoration, three streets that maintain a set bearing aesthetic value judgment that materialize the history of these eras in their buildings, they are: 1- the current Getúlio Vargas Street (former Direita Street); 2- Samuel de Oliveira Street and; 3- Coração de Jesus Street (Figure 1).

Figure 1 - (A/B): Architectural complex of Getúlio Vargas Street, Townhouses remaining from the Commercial and Gold period of Laranjeiras; (C/D): Set of buildings present on Samuel de Oliveira Street; on this street can be seen remnants of the Industrial period; Commercial; Gold, Decay and Awakening of the city of Laranjeiras; (E/F): Set of buildings present on Rua Coração de Jesus; among the three streets that stand out in Laranjeiras for their historical consistency and aesthetic architectural ensemble, Rua do Sagrado Coração de Jesus (popular name) has one more situation, that is, from the period of organization of the city (1835 to 1840).



Photos: Eder Donizeti, May. 2009 and Dec. 2018.

On Getúlio Vargas Street, we observe important aspects, that is, the maintenance of the same volumetry/mass in the boxes of the buildings - townhouses - of the same architectural typology - style - Neoclassicism of the First and, especially, Second Empire; the rhythm of the opening of doors and windows; the alignment of the facades directly on the streets without sidewalks; the constructive elements, such as the eaves that keep the same language (cornices and running friezes); the construction materials, façade coatings - smooth mortars and limestone that can be seen on the side eights of the spans of non-semi-detached buildings; on roofs with the same shape of trim and channel cover tiles, also called colonial; in relation to the current colors of the buildings, a more improved study is necessary, however, currently there is an equality of use of pastel tones, which certainly follow the color booklet established by IPHAN/SE. All these aspects form a residual

atmosphere of urban spatial equality, mistakenly called "Colonial", but they are actually constructions of the Second Empire (1850-1889), oscillating between Neoclassical/Neocolonial and Neo-Gothic, in short Eclectic, of a constructive period between 1860 and 1920.

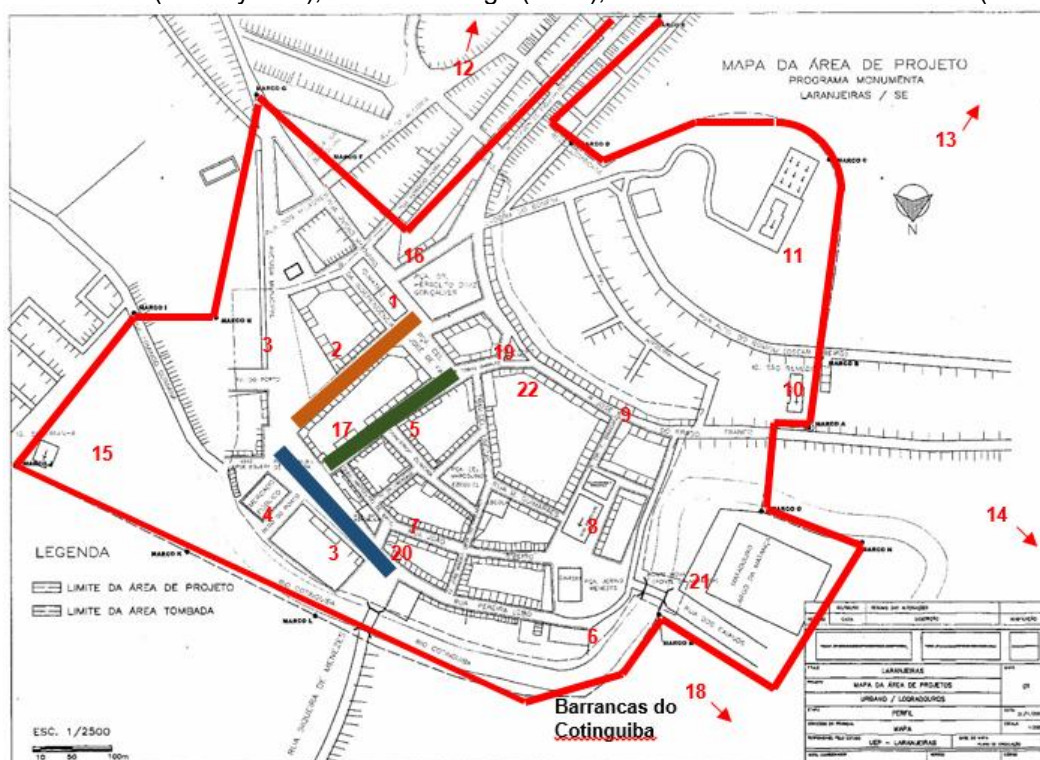
On Samuel de Oliveira Street we have a set that maintains remnants like Mansions of the Second Empire and remnants of old factories and shops, such as the Trapiches, which, in fact, were deposits of sugar boxes from the approximately 60 mills that existed in the region, to be transported to Bahia and Pernambuco, by the Cotinguiba River, which is on the banks of this street. This set of townhouses was chosen by the Monument Program to house a "restoration" proposal aimed at the implementation of the Campus of the Federal University of Sergipe in 2003; another stretch of Samuel de Oliveira Street maintains the appearance of buildings from the Commercial, Gold and Decadence periods, revealing compositions and architectural rhythms of similarity; the volumetric set/masses respects constructive constraints of the times described, that is, in the Mansions predominance of the Second Empire style, in the single-storey buildings predominance of eclectic platbands, however, all constructions refer to an atmosphere of clear and representative spatiality of these periods, without any aggressive change in the historical ambience (except for the possible false histories carried out in the interventions of IPHAN for the UFS Campus in 2003 that need further studies).

On Rua do Sagrado Coração de Jesus, it can be seen, from the volumetric/mass reading, that it does not have two-storey buildings (two-story houses), they are simpler constructions, single-storey in their origin, which we can still glimpse in ruins of hulls in examples near the Municipal Palace (striking Neoclassical building at the entrance of the street). These simple, single-storey buildings, on the edge of the street that now has sidewalks and that did not exist before, form an environment of greater importance, as they are remnants of periods prior to the mansions on Getúlio Vargas and Samuel de Oliveira streets; of course they are the ones that have undergone the most changes, they must have been modified between 1920 and 1960, this can be observed in additions of the eclectic platbands that today are the main constitution of the ambience of these buildings, especially on the right side of the street (opposite the Palace and the Sacred Heart of Jesus Mother Church).

The urban historical ambience is also revealed by the set of "expressive" buildings that are part of the historic area, in this way, the isolated buildings and their immediate

surroundings still absorb a relationship of enjoyment with the buildings that mark the landscape more intensely, or rather, the constructive culture assumes them as representative of power, commerce and religiosity, making small houses and businesses portray copies of these architectures in their windows, doors, volumes and masses, in addition to the construction style itself (Figure 2).

Figure 2: **Getúlio Vargas Street; Samuel de Oliveira** and **Heart of Jesus**: 1- Sacred Heart of Jesus Mother Church (1791); 2- Municipal Palace (century. XIX); 3- Trapiche (century. XIX); 4- Municipal Market (century. XIX); 5- Set of Townhouses on Getúlio Vargas Street, former Direita Street (buildings from the first half and end of the XIX to the beginning of the XX); 6- São Pedro Theater (century. XIX); 7- João Ribeiro House of Culture (1860); 8- Church of Conceição dos Pardos (1843); 9- Afro-Brazilian Museum of Sergipe (building from the century. XIX); 10- Church of St. Benedict and Our Lady of the Rosary (century. XIX); 11- Church of Senhor do Bonfim (century. XIX); 12- Church of Bom Jesus dos Navegantes (beginning of the century. XX); 13- Casa do Engenho Retiro (1701); 14- Church of Comandaroba (1734); 15- Chapel of Sant'aninha (1860); 16- Museum of Sacred Art of Laranjeiras (building from the beginning of the century. XX); 17- Cine-Teatro Íris (late 19th century) XIX; 18- Chapel of the Jesus Maria José Mill (1769); 19- Presbyterian Church (1884); 20- Santo Antônio Theater (century. XIX); 21- New Bridge (1842); 22- Zizinha Guimarães School (1904).



Source: Map of delimitation of the historic urban area of the city of Laranjeiras with the perimeter of listing by IPHAN on 06/18/1996 – Process 1288-T-1989. Monumenta Project – Nov. 21 2003; some of the architectural monuments of Laranjeiras; NOGUEIRA, Adriana Dantas; SILVA, Eder Donizeti da. Taking a Look at the Architectural Heritage of Laranjeiras. In: NOGUEIRA, Adriana Dantas; NUNES, Verônica Maria Meneses (ed.). *The Awakening of Knowledge on the Blue Hill: The Federal University of Sergipe in Laranjeiras*. Vol. I. São Cristóvão: Federal University of Sergipe, 2009. p. 35 to 98.

The urban constitution of the ambience of the historic perimeter of the city of Laranjeiras, when one tries to look at it together, demonstrates colonial roofs of two and four pitches, volumes/masses formed by square and rectangular blocks, predominance of

white on the walls and a set of rectangular windows mostly with jambs, highlighting the verticality of the towers of the mother church of the Sacred Heart of Jesus; a city typically with a valley bottom with ridges (hills around it), the distance (a view provided from the top of any of the seven hills that flank the "Historic Center"), the feature is of a colonial city, however the geography of implantation is that of a city of the nineteenth century, as the issue of the lower city and the upper city does not stand out as is common in São Cristóvão (SE); Salvador (BA) and Olinda (PE).

The three streets, the "expressive" architectures and the residential buildings of Laranjeiras in the listed perimeter constitute the historical ambience representative of the material and immaterial culture of the last 400 years in the State of Sergipe, as they denote not only the activities and relations between the "dominant and dominated", but also represent the growing space that the society of Laranjeiras has been occupying in the urban morphology; they are objects materially and immaterially constituted of life of a glorious and decadent past, as stated by Vicar Philadelpho Jonathas de Oliveira, possible to serve to reemerge in "time" and value the local culture (SILVA; NOGUEIRA, 2018); officially recognized by the Federal Government, but lacking in conservation, especially in what intersects private property and the social function of the property, a factor that culminates in the destructive interventions of many buildings, especially civil ones, and in the legal conflicts between owners and IPHAN (SILVA, 2005).

CRITICAL REFLECTIONS ON AN EXPERT OPINION OF THIS NATURE

This Expert Report clarifies the questions made by the Honorable Attorney of the Republic Dr. Ramiro Rockenbach da Silva Matos Teixeira de Almeida, in Petition No.⁰ 02/2018- MPF/PRSE/LNT/RRSMTA, part of this process, in which the theoretical/technical difficulties to carry out this means of proof and support the legal decision on the issue in question were exposed.

The first question about the Action presents doubts that permeate the thinking of theorists and common sense of the populations that use heritage assets, that is: **What is the ambience of an architectural complex and what is its importance in a listed complex or in its surroundings?**

To answer this, it is necessary to study the history/theory of Conservation and Restoration, the French Revolution and the Industrial Revolution, in which the concern with historical ensembles goes beyond the mere defense/safeguarding of real estate or isolated

heritage objects, an issue addressed by theorists such as Camillo Boito and Gustavo Giovannoni. The theme does not only encompass a case study, but enters phenomenology, in which the enjoyment of space is felt by a population and individuals who see in their intervention actions truths per se and for themselves, at odds with a life with post-modern contours proclaimed to a condition frozen in the past and with little or almost no sense of acceptance of the social function of the good as historical value, but of use, of market, of utility and volatility. Therefore, answering such questions is one of the most difficult situations for those who work on and for the protection of heritage, in which the great complexity of the theme would require time to escape from a simple philological answer that the historical environment would be represented as a set of testimonies of past civilizations and documents of urban culture in the meaning and value not only of an architecture, but also in the urban structure that comprises it.

Second question: **Do the changes made to the property (construction of a recessed pavement in the upper part of the property) hurt the ambience of the architectural ensemble of the Historic Center of the Municipality of Laranjeiras or its surroundings?**

It is necessary here to survey the state of this property at the time before the intervention, that is, if it was in ruin (RUSKIN, 2008), or had the old structural part compromised, it is not just an expert examination of how the object is now, it is a historical research on the object, documentary research (primary), interviews with residents and people who knew the property before this question, because if the property already had a condition of ruin, it could not, on the other hand, be restored to what it was, as this would be a false history, however, if this current change hurts the ambience, it is worth checking several precepts such as colors, forms, volumes, materials, which shaped it in the past to know if they were respected.

Third question: **Regarding the recessed volume, did the lowering of the platband de-characterize the listed building due to the loss of its proportion?**

Here one can make a rhetoric to the question, if the body responsible for notifying the case makes this statement it is because it has legal subsidies for this statement, in the case, neutrality and expert positioning, the answer to this question requires not only several visits to the property, its evaluation and enjoyment, but also comparisons with architectural typologies of the period, both in the city, in the state and in Brazil. Therefore, this answer

requires a complexity of studies on the history of Brazilian architecture detached from a reason driven by an alteration of what may have existed.

Fourth question: **Does the lowering of the platband evidence the low quality of contemporary intervention?**

Here it requires theoretical studies based on the teachings of Alois Riegl, studies of contemporary architectural interventions in historic buildings; for example, let's see what the 1972 Restoration Charter says about the precautions to be taken when carrying out a restoration intervention (as previously stated, taking into account how the building was at the time of the intervention targeted by the process with integral characteristics):

Removals or demolitions that erase the passage of the work through time are strictly prohibited; on the other hand, modifications or insertions are allowed for the purpose of static and conservation of the internal structure (BRANDI, 2004, p.230); here it is up to this study and, later, to determine whether or not this was carried out with low quality.

Fifth question: **Do the recessed volume and the changes suffered in the property object of this action impair its visibility and create a negative impact on the listed urban landscape and its surroundings?**

Within the critical reflection on the conservation and restoration of buildings that carry a judgment of values representative of identity and memory, there are two concepts that, since the "invention of heritage", have been controversial and the target of criticism and discussion, both from the point of view of the scholar, who does not want the heritage trace to be lost and who requires that any additions (recomposition; reinvention; liberation) do not prevent its elements from being perceptible or enjoyed in its entirety (potential unity of the work), and from the point of view of the simple citizen who, most of the time, "sees" in his property his only source of income and a priority need to adapt it to a contemporary moment of use, practicing recompositions and renewals. These two concepts – immutability and alteration of visibility (potential unity) are the two most complex questions to be answered. Gustavo Giovanonni indicated several principles to be followed, among which we highlight: minimum possible number of works and indication of additions, either by the use of different materials, or by the addition of a complement system without any ornamental pretension (distinguishability). These principles should be visited at the target building of this process; in addition to an extensive range of other theoretical analyses on corollaries, aphorisms and axioms.

Sixth question: **Regarding the non-recessed volume, which is apparently without plaster and with a temporary aspect in the alignment of the street, is there a significant visual imbalance on the façade?**

It seems to us that we are trying to discuss the cognitive value and the artistic value of the object, that is, an aspect of when one "abandons" and interferes in an element that provokes a series of new meanings to the observer and puts before him a possible loss of the value of devotion to history and memory. Architecture is the only means we have to keep alive a link with the past, to which we owe our identity; although this formulation is based on an epoch (nineteenth century), it continues to encourage the thought related to any action that causes an alleged cognitive loss of history/matter and specifically of memory in heritage objects; in this sense, we are faced with the need to discuss not only the material element in question (plaster), but the aporias of restoration, such as: *any intervention on these relics is a sacrilege* (RUSKIN, 2008, p.56) or, the main axiom of Viollet-le-Duc: *"To restore a building is to restore it to a complete state that may never have existed at a given time"*.

Seventh question: **Is it possible to conclude that the construction of the upper floor caused a significant change in the listed property, negatively impacting the architectural complex of the Historic Center of Laranjeiras, its surroundings or its ambience?**

To answer this question, it is necessary to understand/analyze/confront in a general way *The Modern Cult of Monuments* (Alois Riegl's theory) to the building in question; what the historical value has suffered in relation to maintaining or altering the object present in memory and how it is now, recorded or erased from the collective and individual memory or from the combination of both; from the perspective of historical value the monument is a testimony of an era and should to be as faithful as possible to the original aspect that was given to it at the time of its creation, however, the historical value is associated with the aesthetic value and, consequently, with other values such as that of the present (sensory, spiritual and functional) and, specifically, in this case and in others, to the value of novelty, the latter preferred by the public, that is, the modern cult of monuments cannot be dissociated from innovations and the conservation of current monuments must take into account this present value; however, the changes must ensure that they are maintained in their current state and that they stop the course of the natural evolution of their degradation; Camillo Boito, in the text *Os Restauradores*, seeks answers to questions such as this one,

pointing to the corollary that one should consolidate and repair instead of restoring, proposing minimal intervention.

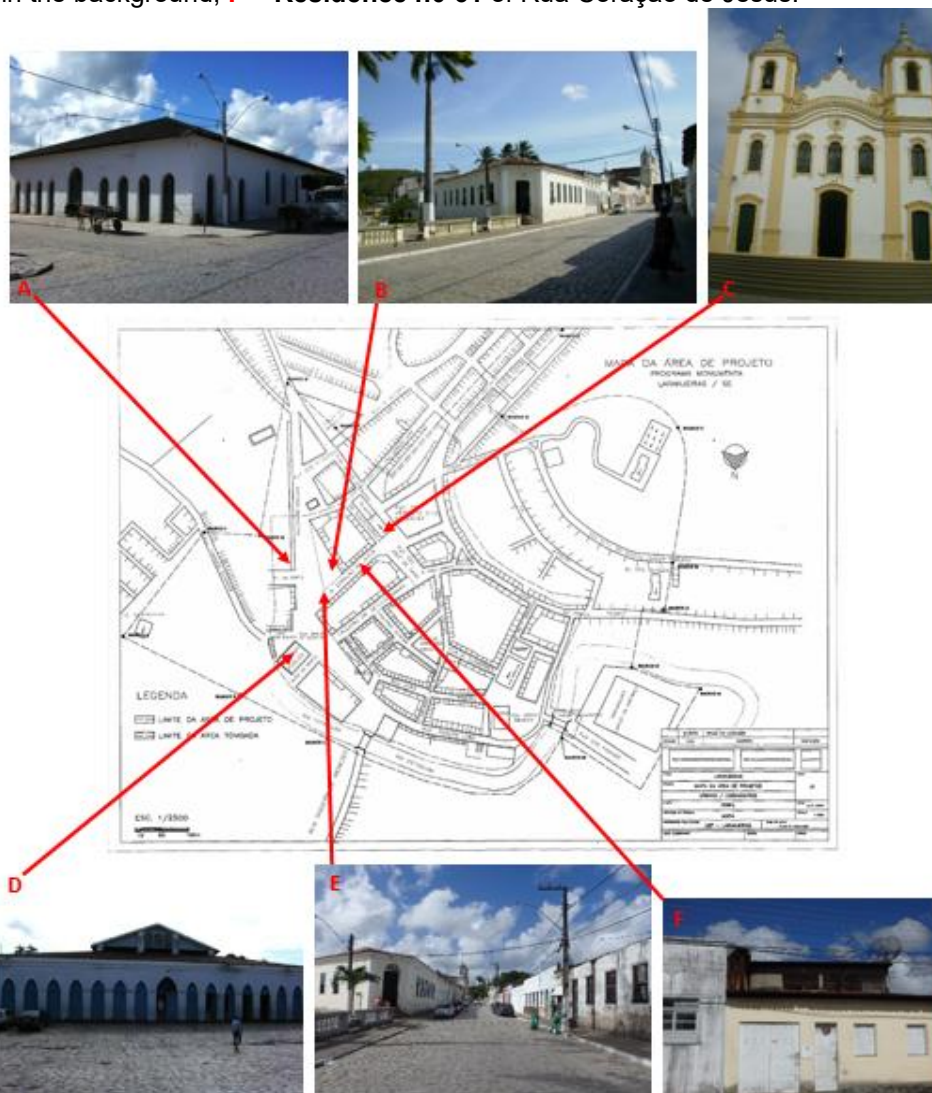
Eighth question: **What are the technical solutions that can be adopted to satisfactorily remedy the damage to the landscape of the Historic Center of Laranjeiras and its surroundings or the damage to its ambience caused by the construction of the recessed pavement?**

In this question, it is necessary to pay attention to a Platonic thought: *"Plato made writing his poisonous paradigm"* (JAPIASSÚ; MARCONDES, 1996, p.213). Of this nature, I respectfully recommend the hiring of an Architecture professional, trained and specialized in the subject to provide a complete project (study) on the case as provided for in the legislation of professional performance – CAU; however, in the face of issues that dictate parameters of an expert opinion, in general theoretical references, it is appropriate to seek a critical reflection of *"each case as a case"*, according to Cesare Brandi, in his work *Teoria da Restauração* (2004). As for providing guidance on the issue, it is still important to read and understand the 1972 Italian Restoration Charter, in Annex B - Instructions for conducting architectural restorations - recommendations, and Annex D - Instruction for the protection of historic centers. Respectfully, with regard to Urban Law, we always indicate the Conduct Adjustment Term as an instrument for the purpose of resolving the protection of heritage and possible damage caused to its enjoyment (SILVA, 2005).

3 THE CASE OF THE INTERVENTION IN RESIDENCE Nº 61 ON RUA CORAÇÃO DE JESUS

Building nº 61 is located in the central area of Rua Coração de Jesus, between the Municipal Palace and the Church of the Sacred Heart of Jesus, identified as belonging to the first buildings built in the city (colonial period), aligned in front of the land; the sidewalks we see today in front of the lots are from the twentieth century; therefore, the houses were aligned at the front of the land and limited/semi-detached by the lateral buildings (REIS FILHO, 1987, p.22 and 24), in this case, the building on the ground floor still maintains this configuration, while in the upper part, the new volume created contemporaneously does not meet this historical reality (Figure 3).

Figure 3: **A** -Trapiche at the entrance of Rua Coração de Jesus (nineteenth century); **B** - Imperial Palace, Neoclassical construction (1830/1840); **C** - Sacred Heart of Jesus Mother Church (1791), Baroque/Rococo/Neoclassicism transition style; **D** - Municipal Market, Neo-Gothic typology, late nineteenth and early twentieth; **E** – General View of Coração de Jesus Street with the Imperial Palace in front and the Mother Church in the background; **F** – **Residence n0 61** of Rua Coração de Jesus.



Source: Map of the delimitation of the historic urban area of the city of Laranjeiras – Monumenta Project – Nov. 21, 2003, with indications by the author; Photos: Eder Donizeti, Sept. 2011 and Dec. 2018.

Building n0 61 of Rua Coração de Jesus has the historical arguments of this type of colonial construction, however, this colonial typology was the one that has undergone the most changes in the last three hundred years in Brazil due to the changes in use, utility and novelty that the centuries presented; In addition, of course, to the very nature of degradation of the original materials, as well as the nature of the construction process of the idea of heritage, which first prevailed over monumental works and not over small residential buildings and urban complexes.

Internally, the building nº 61 of Rua Coração de Jesus no longer has any typology or constructive remnants of the past, it is a contemporary construction, made of ceramic bricks and concrete; the internal layout, of the ground floor, composed of living rooms, kitchen and service area, is not related to the way of life of the colonial period; the upper part, two bedrooms and bathroom, due to the materials visible in its construction, is an addition, making it evident that the construction originally did not present this increase in the floor mentioned in the records of the process as *"recessed floor in the upper part of the property"*.

Among the questions asked by the Honorable Attorney of the Republic are questions 3: *"As for the recessed volume, did the lowering of the platband de-characterize the listed building due to the loss of its proportion?"* and 4: *"Does the lowering of the platband show the low quality of contemporary intervention?"* If we start from the predisposition that the building has its origins at the end of the eighteenth century, as a simple, colonial house, ground floor, housing small commerce and housing; evidently, it is assumed that changes received later, by the current constitution of the street, on this side and some on the opposite side, many buildings have platbands that must have been added in the late nineteenth and early twentieth centuries (Neoclassical and Italianizing). In fact, many of these platbands, of greater volume and due to the constitution of the ornamentation of their geometry, must have been added in the mid-1930s and 1940s.

Analyzing the image of the wall and platband in the upper part of the house nº 61 on the left side, it seems plausible to us that this building received a platband in the eclectic period, although we do not have photographs of the building in this period or other iconographic historical record; the only photograph found is dated 2012, during the procession of Santos Reis, where we can already see the lack of the platband and the existing recessed upper volume.

As for the damage to visibility and the creation of a negative impact on the listed urban landscape and its surroundings, when analyzing residence nº 61, it is noticed that the observer enjoying the building at the beginning of the street on the side of the Imperial Palace hardly notices its condition, however, when he walks towards the Mother Church of the Sacred Heart of Jesus, the added volume of the upper floor is already a dissonant visual reference of the architectural ensemble; this dissonance becomes even more noticeable when one reaches the front of the building and observes its main façade from the opposite side of the street; in relation to the visibility enjoyed by the upper side of the

street in the vicinity of the Matrix, the volume is hidden and the visual disturbance occurs again when positioned in front of the residence.

Visibility also requires the perception of the facades as a whole, this gives us the idea of totality and how the volumetry interferes in relation to its coexistence with the other buildings on the street, that is, at this point we perceive both the possibility of damage to visibility and damage to the nearby surroundings and the historic complex. On this side of the street (where the building is located) there is a predominance of simple and single-storey buildings, with some exceptions, the dominance of the Eclectic platbands is evident, as well as more recent alterations (1940 and 1950) that make up platbands with geometric ornamentations; some Eclectic buildings stand out with ornate platbands in the Italian Renaissance style, but the vast majority are platbands from the mid-twentieth century. On the opposite side of the street also make up the set of visibility, on this side, more worked and ornamented buildings stand out, the Neoclassicism of the Imperial Palace with its guillotine windows; a neo-Gothic building with ogival windows, small buildings with platbands in the geometric style, remind us again that these platbands may have been additions from the middle of the twentieth century; at the end of the street we have an imposing Neoclassical/Neocolonial mansion and a Neoclassical building with a side annex (garden) in the style of the late nineteenth and early twentieth centuries, however the appearance of Rua Coração de Jesus predominates the platbands and the Neoclassical style of the mid-nineteenth century.

In the enjoyment of the set in relation to the isolated building, there is a reading that equalizes typologies and determines repetitions and differences, according to Ching (1998, p.346), are established as principles of organization of the elements in a composition, taking as an aesthetic example a musical score showing the arrangement – harmony between the musical notes and that, for architecture, an ambience determined by aesthetics would also have the same logic of fruition; in this sense, if we are dealing with volumes that interfere with visibility, Ching's study demonstrates the relationship between sizes and formats and the repetitions that would lead to a visual balance and recognition of this ambience in a given period; in the case of Rua Coração de Jesus in the city of Laranjeiras, the determination of the ambience, in addition to being able to be recognized by the typology and style of the buildings, can also be marked by its indelible relationship in time with its form and relationship with a whole, that is, by the Historical Value Judgment and the Aesthetic Value Judgment (Figure 4).

Figure 4: Image demonstrating the Historical and Aesthetic Value Judgment of the ambience composition of Rua Coração de Jesus. Over time, Architecture receives changes, transformations, which are based on other Value Judgments, such as the Value Judgment of the New; Utility; of the Market; of Use; of taste and fashion determined by Volable Value (RIEGL, 2014, p. 49).



Photos: Eder Donizeti, Dec. 2018.

Regarding the Judgment of the Historical Value of the buildings, it is clear that they have received numerous changes over time; in relation to the Aesthetic Value Judgment, which is not dissociated from the historical, it is possible to perceive a predominant part of the platbands introduced probably in the Eclectic period and that the building of nº 61 may have received this addition, however, the feature of the façade (ground floor volume aligned with the street) indicates a colonial origin, and the building has already lost in its great part the Potential Unity that can indelibly characterize it as colonial, the volume added at the back does not fit (an added volume that mischaracterizes the ambience) neither in the

Historical Value Judgment nor in the Aesthetic Value Judgment, present in the current composition of the Street.

The Process presents in its records a last questioning by the Honorable Attorney of the Republic that deals with the volume called not indented, which we understand as referring to the original façade still remaining. The Honorable Attorney reports a volume that is unplastered and of a temporary appearance and that would cause a visual imbalance on the façade. Understanding that this volume is a small strip on the ground floor of the front façade of the ground floor building, on the external side, the conclusion is that, in view of the typological analysis of the building, this strip could have existed in the colonial period due to the structural need imposed by the weight of the walls and, technically, this barrier (enloiramento), structural system of the foundations of the buildings, it also served to prevent the humidity of the street water from penetrating internally into the buildings (REIS FILHO, 1987, pp. 21-32 and LEMOS, 1987, pp. 30-43), however, it is currently at a more accentuated height, just as the cement mortar complement causes a dissonance in relation to the Potential Unity of its colonial historicity.

CONCLUSION AND RECOMMENDATIONS

In the light of the Theory and History of Conservation and Restoration, in view of the Historical survey of Architecture and Urbanism, in the face of all the perceptive analyses of the isolated object and together in the Municipality of Laranjeiras, comparing it to local and non-local ambiances, assessing technical/typological constructive issues of various historical periods, having measured/answered all the questions raised by the Honorable Prosecutor of the Republic Dr. Ramiro Rockenbach da Silva Matos Teixeira de Almeida, who appears in the records of this process, I conclude that, unless I have a better judgment, the construction of the recessed pavement in the upper part of the residence located at Rua Coração de Jesus nº 61, causes significant alteration in the listed property, negatively impacting the architectural complex of the Historic Center of Laranjeiras, its surroundings and its ambience; however, It is recommended:

10- That the Federal Public Prosecutor's Office invite or convene governmental and preservation entities and agencies, whether federal, state or from the municipality of Laranjeiras, to institute projects or programs that build the idea of Prevention, Conservation, Restoration, Intervention, etc., in Historic Buildings and in the historic urban area listed, in which the population of the Municipality of Laranjeiras is invited to participate, to debate, to

know the issues related to this universe; Instituting Heritage Education actions for Students of Municipal and State Schools in the Municipality of Laranjeiras, as well as the general population and property owners in the listed urban perimeter, forming agents that disseminate Heritage, diluting possibilities of future conflicts;

20- That the Federal Public Prosecutor's Office invite or summon governmental and preservation entities and agencies, whether federal, state or the municipality of Laranjeiras, to carry out studies of inventory, registration, mapping of damages, so that there is an updated record of the conditions of the buildings and urban historical environment of the Municipality of Laranjeiras, with the purpose of preventing future conflicts of interventions and sustainable preservation of the existing urban environmental heritage;

30- In view of the fact that the entire potential colonial unit of residence nº 61 of Rua Coração de Jesus did not exist and was destroyed in other times (with the exception of the façade called the non-recessed volume); in front of the current building demonstrate a totally new internal constructive aspect; in the face of the demolition action of the upper volume to offer the total destruction of the property; in the face of the irreversibility of the construction to the original colonial state that emanated in other times; in the face of the thought of restitution of a colonial unity that could become a false history; in view of the predominant ambience relationship throughout the street of eclectic and later platbands and, if better judgment, this gap of the residence is filled with a platband to the historical ambience of the ensemble could be met; in the face of indications, although not conclusive, in their entirety that the building in question may have had a platband in the Eclectic period; we recommend that the Federal Public Prosecutor's Office, the Attorney General's Office; IPHAN – Institute of National Historical and Artistic Heritage, and the Defendant, consider the possibility of adjusting the conduct to fill the front gap of the building with a platband, as well as complementing the wall of the side eight, reducing the visual impact caused by the construction of the upper volume, provided that, respecting all the principles of the 1972 Italian Restoration Charter, of the legislation for the protection of Brazilian heritage, of the Constitution of the Federative Republic of Brazil of 1988 (arts. 215 and 216) and that, an architect specialized in this type of knowledge is invited or hired, respecting the professional costs foreseen by the CAU – Council of Architecture and Urbanism of Brazil, for the execution of a project proposal (Preliminary Study; Preliminary Project; Architectural Design, Executive Project), aiming at this gap filling; If the owner does not have resources

for this purpose, arts. 17; 18 and, specifically, article 19; §10; §20 and §30 of Decree-Law No. 25 of November 30, 1937.

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