

UNIVERSITY OF NOVA GORICA
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UNIVERSITY IUAV OF VENICE

**HISTORIC URBAN LANDSCAPE OF ANTÔNIO
PRADO, BRAZIL: FORMATION, RECOGNITION AND
PRESERVATION**

II. LEVEL MASTER'S THESIS

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To Joni and little Victória
who had endless patience in waiting for Mommy to finish “the homework”.

To my family
and all people that helped this work come true.

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and specially all that are far, in Brazil

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<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 212 - View 7

Source: www.antonioprado.com.br/atrativos

Picture 213

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 214

Source: Photography by Livia Auler available at
<http://www.flickr.com/photos/liviaauler/>

Picture 215

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 216

Source: IPHAN - Inventário de Configuração dos Espaços Urbanos de Antonio Prado - RS

Picture 217 - View 2

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 218 - View 4

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 219 - View 1

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 220 - View 3

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 221 - View 6

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 222 - View 5

Source: Photography by Joni Thonnigs. Author's private archive.

Picture 223 - View 2

Source: IPHAN - ETAP

Picture 224 - View 3

Source: Photography by Zeca Baronio available at
<http://www.flickr.com/photos/zecabaronio/>

Picture 225 - View 1

Source: IPHAN - Inventário de Configuração dos Espaços Urbanos de Antonio Prado - RS

Picture 226 - View 5

Source: Photography by Zeca Baronio available at
<http://www.flickr.com/photos/zecabaronio/>

Picture 227 - View 4

Source: Photography by Zeca Baronio available at
<http://www.flickr.com/photos/zecabaronio/>

Picture 228 - View 6

Source: Photography by Daniel Ampessan available at
<http://www.panoramio.com/user/1965672>

Picture 229 - View 7

Source: IPHAN - ETAP

Picture 230 - View 8

Source: IPHAN - ETAP

Picture 231 - View 9

Source: Photography by Anelise Kunrath - Private archive.

Picture 232 - View 11

Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 233 - View 10

Source: Photography by Andrea Ventura available at <http://www.flickr.com/photos/deaventura>

Picture 234 - View 12

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 235 - View 14

Source: Photography by Zeca Baronio available at <http://www.flickr.com/photos/zecabaronio/>

Picture 236 - View 13

Source: Photography by Vicente Pellin available at <http://www.panoramio.com/user/70551>

Picture 237 - View 15

Source: Photography by Vicente Pellin available at <http://www.panoramio.com/user/70551>

Picture 238 - View 16

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 239 - View 18

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 240 - View 17

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 241 - View 19

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 242 - View 20

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 243 - View 21

Source: Photography by Rene Hass available at <http://www.skyscrapercity.com/showthread.php?p=77478067>

Picture 244 - View 22

Source: Photography by Alfonso Cesa available at <http://www.panoramio.com/user/2394892>

Picture 245 - View 18 - Low income households

Source: Photography by Silvia Ciprian available at <http://www.flickr.com/photo/silviaciprian/>

Picture 246 - View 18

Source: Photography by Silvia Ciprian available at
<http://www.flickr.com/photo/silviaciprian/>

Picture 247 - View 24 - Building of the City Council
Source: Photography by Rene Hass available at
<http://www.skyscrapercity.com/showthread.php?p=77478067>

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Source: Photography by Rene Hass available at
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Picture 250
Source: Photography by João Alfredo available at
<http://www.panoramio.com/user/832218>

Picture 251
Source: Photography by Maria das Graças available at
<http://www.panoramio.com/user/3972847>

Picture 249
Source: Photography by Vicente Pellin available at
<http://www.panoramio.com/user/70551>

Picture 252
Source: Photography by Anelise Kunrath - Private archive.

Picture 253
Source: Photography by Joni Thonnigs. Author's private archive.

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Source: Photography by Aldo Toniazzo from Posenato and Ribeiro Piazza, 2010

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Source: <http://www.caminhosdepedra.org.br/?pg=fotos>

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Source: Photography by Aldo Toniazzo from Posenato and Ribeiro Piazza, 2010

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Source: Photography by Aldo Toniazzo from Posenato and Ribeiro Piazza, 2010

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Source: Photography by Manuela Bernardi - Private Archive.

ACRONYMS AND ABBREVIATIONS

AHRGS	Regional Historic Archive of Rio Grande do Sul State
CVAP	City Council of Antônio Prado
ECIRS	Cultural Elements of the Ancient Italian Colonies in the Northeast of Rio Grande do Sul
ETAP	2 nd Technical Office from IPHAN-RS - Antônio Prado
HUL	Historic Urban Landscape
IPHAN	National Institute of the Historic and Artistic Heritage
PMAP	City Hall of Antônio Prado
PM-FR	Project Memory by Fernando Roveda
RCI	Italian Immigration Region
RS	State of Rio Grande do Sul
UCS	University of Caxias do Sul

ABSTRACT

The understanding that historical heritage does not refer merely to a single monument, but further comprises the legacy of everything that has been built or made by past generations, and that possesses a reference value or is an attribute of a specific group or society, has allowed the establishment of legislation aiming at the protection of a countless legacy of works, buildings, landscapes, cultural manifestations and knowledge. The broadening of the concept of conservation has also presented new challenges to the professionals engaged in heritage conservation, including the landscape preservation. The present thesis analyzes the case of Antonio Prado, a city that was founded by Italian immigrants by the end of the 19th Century in the state of Rio Grande do Sul, Brazil, and that had its historic downtown classified and declared historic heritage during the 1980's. Triggered by the perception of the slow degradation of the city's historic urban landscape, this study aims at describing and analyzing the formation of the urban center and its troubled process of being declared a site under protection, trying to understand the role of the protection process and which instruments are more suitable for the conservation of a set of historic monuments and their surroundings. For this purpose, a research was developed in Brazil through the consultation of archives and libraries, photographic survey and informal interviews with inhabitants and stakeholders that provided the necessary information for the reconstruction of the city's urban, architectural, social and economic trajectory. The case analysis was conducted based on the theoretical foundation of the current Brazilian legislation, the UNESCO recommendations and the studies about historic heritage. Since the colonial nucleus deployment and going through the city's apogee as commercial center, through the decadence resulting from the geographical isolation inflicted by the change of the commercial routes until current days, the quiet Antonio Prado seems to have survived at the mercy of times. The proclamation of its historic center as cultural heritage and, therefore, having the national recognition as a relevant and fundamental piece that constitutes the Brazilian historic mosaic, could have been the turning point for the betterment of the city. Instead, the local inhabitants have always considered the old houses a symbol of economical stagnation and thus the negative impact of the proclamation was enormous. The high maintenance cost of the buildings, mostly built of wood, is considered by their owners the major difficulty in the conservation of the heritage. Additionally, an inefficient municipal policy of support to the owners and a so-called and hardly

respected landscape control legislation have resulted in a framework of continued degradation of the landscape. The investment in policies for heritage education and tourism stimulus aiming at the population organization towards the conservation and preservation of its heritage and landscape, combined with an active participation of the municipal government through the development and implementation of an effective legislation appears to be the only viable alternative for the valorization and preservation of the historic urban landscape of Antonio Prado.

POVZETEK

Širitev koncepta konservatorstva je predstavljal nov izziv za vse strokovnjake, ki se ukvarjajo z ohranjanjem dediščine, vključno z ohranjanjem krajine. Magistrsko delo analizira študijski primer Antonia Prada, mesta katerega so osnovali italijanski priseljenci na koncu devetnajstega stoletja, v državi Rio Grande do Sul v Braziliji. Sklop antičnih stavb lociranih v predmestju je bil, v osemdesetih letih, klasificiran in deklarirano kot zgodovinska dediščina. Izzvana zaradi dojemanja počasne degradacije zgodovinske urbane krajine mesta, se študija osredotoča na analizo in opis formiranja urbanega centra in težavnega procesa razglasitve zaščitenega mesta ter poskuša razumeti vlogo procesa zaščite preko izbire najbolj primernih instrumentov za konservatorstvo določenih zgodovinskih spomenikov in njihove okolice. Analiza študijskega primera je bila opravljena na osnovi teoretičnih temeljev sedanje brazilske zakonodaje, UNESCO priporočil in študijih o zgodovinski dediščini. Proglasitev zgodovinskega centra Antonia Prada kot kraja kulturne dediščine je postalo sporno vprašanje, saj so stare hiše od nekdaj predstavljale simbol ekonomske stagnacije za lokalno prebivalstvo. Poleg tega sta neučinkovita mestna politika za podporo lastnikov in nespoštovanje zakonodaje o nadzoru krajine predstavljala okvir za nadaljnjo razgradnjo krajine. Izvedljiva alternativa za valorizacijo in ohranitev zgodovinske mestne krajine Antonia Prada predstavljajo investicije usmerjene k izobraževanju na področju dediščine in stimuliranja turizma, s ciljem ozaveščanja prebivalstva k ohranjanju kulturne dediščine in krajine, skupaj z aktivno udeležbo občinske vlade preko razvijanja in izvajanja učinkovite zakonodaje.

INTRODUCTION

The urban population has grown in a dramatic way in the last few decades. This phenomenon, that occurred very fast, has caught many cities unprepared to embrace these large new populations giving cause to important issues as a consequence of the lack of urban planning. This problem has a special impact on the historic cities, where the consolidated urban landscape has been affected.

Considering this and a whole panorama of new challenges like mass tourism, market exploitation of heritage, globalization and the broadening of the concept of cultural heritage as a product of a relationship between society and its land, a wide discussion about the capacity of previous charters and recommendations, in special the UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas (Nairobi, 1976) give the right tools to manage this situation (Van Oers, 2007).

Facing this context the World Heritage Committee, during the 27th session in Paris (2003), agreed that a discussion on how the historic cities should harmonize its wishes of modernization and the conservation must be undertaken. This way, the World Heritage Center in cooperation with ICOMOS held in Vienna an international conference called "World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape" which was attended by more than 600 experts and professionals from 55 countries. From this meeting emerged the Vienna Memorandum, "a key statement for an integral approach linking contemporary architecture, sustainable urban development and landscape integrity" of the inherited landscape. Its focus is "on the impact of contemporary development on the overall urban landscape of heritage significance, whereby the notion of historic urban landscape goes beyond traditional terms of "historic centers", "ensembles" or "surroundings", often used in charters and protection laws, to include the broader territorial and landscape context." (2005, articles 5 and 11).

Since then numerous discussions have been held with the purpose of being the foundation of a review and complementation of the current policies of conservation, agreed on the 29th session of the World Heritage Committee in Durban, South Africa (2005), mainly on what concerns the notion of Historical Urban Landscape, its concepts, definition and approaches. (Van Oers, 2007; Unesco, 2009).

Jerusalem (2006), Saint Petersburg, Russian Federation, and Olinda, Brazil, (2007), Zanzibar, Tanzania and Rio de Janeiro (2009) hosted expert

meetings, which, along with three planning meetings held at UNESCO Headquarters, gave the intellectual background on the identification of issues, approaches and tools of HUL (Preliminary Report, 2011).

On the 35th UNESCO General Conference the president presented a proposal for designing an international instrument for setting the standards on the conservation of HUL.

The First Draft Recommendation on Historical Urban Landscape (HUL) was released in 2010 and submitted for appreciation by State Members. With their feedback, a Final Draft Recommendation was prepared and submitted to discussion at a category II intergovernmental meeting in May 2011. From this meeting came out the *RECOMMENDATION ON THE HISTORIC URBAN LANDSCAPE* - Revised Draft which will be finalized and eventually adopted by UNESCO's General Conference at its 36th session in the Fall 2011.

This Recommendation, on its articles 8 and 9 defines HUL as

8. The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting.

9. This wider context includes notably the site's topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.

And in the articles 10 and 11 presents HUL as an efficient tool on the management of the historic urban areas

10. This definition provides the basis for a comprehensive and integrated approach for the identification, assessment, conservation and management of historic urban landscapes within an overall sustainable development framework.

11. The historic urban landscape approach aims at preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces while recognizing their dynamic character, and promoting social and functional diversity. It integrates the goals of urban heritage conservation and those of

social and economic development. It is rooted in a balanced and sustainable relationship between the urban and natural environment, between the needs of present and future generations and the legacy from the past.

The present thesis dwells about such environment, and tries to apply these concept and tool in a case study about Antonio Prado, a city founded by Italian immigrants by the end of the 19th Century in the state of Rio Grande do Sul, Brazil, and that had its historic downtown classified and declared historic heritage during the 1980's. The process itself of declaring the site under protection was greatly contested, scarcely counting with the approval of the community that remains contrary to the decision to these days. Currently, the problem lies on the degradation of the image once considered historic.

This city was not chosen at random. The choice arose from the perception developed during years of working on the theme of the Architecture of Italian Immigration, that even though there is a consciousness about the heritage assets being formed by the ensemble, the preservation of the assets in Southern Brazil are still depending on the individual object. Therefore, the case of the protection of Antonio Prado is emblematic since the protection process enveloped 48 elements plus their surroundings, with the latter being the subject of a special regulation. Although the city is highlighted by beautifully restored and painted buildings, the landscape has been maculated by new edifications that do not respect standards, rhythm and scales. From that context arose the issue of what should be done to improve the situation and avoid the repetition of the problem in further protection processes. The answer seems to reside in the tools proposed by the HUL Recommendation for reconciling the development with the conservation of the landscape that is the objective sought after in the present thesis.

With this purpose in mind, this research was developed in two stages: the first stage was performed in loco, in Brazil, through photographic survey and assessment of the current status, through informal interviews with community members, archives and library research. The second stage was performed in Italy, when the data gathered was organized and all records analyzed, besides performing an in-depth bibliographical research that shall provide the theoretical approach for establishing the foundations and enabling the discussion of the theme.

Therefore, this work is organized in two sections. In the first one, called Discovering the Territory, are all the data gathered about the historical process of the city foundation, its economical, social and cultural development, urban evolution, and the architectural style, typology and technology and the heritage protection and

education policies and landscape control mechanisms currently in force. In the second one, the information will be analyzed, aiming at identifying the heritage resources, their values and the city significance and thus being able to delimitate the HUL and elaborate some Guidelines for the Preservation of the Landscape of Antonio Prado.

Gathering information about the city has proved a difficult task. Despite the protection process having collected rich material about the development of the city both in urban and architectural extent, many gaps had to be filled out in a work that proved difficult due to the scarcity of documentation and limited access to the data due to the investigation field being located in Brazil while the analytical work was developed in Italy. Another problem was the lack of up-to-date data about the city, since the city hall has been concerned about this material only during the latest years. Not every municipal Secretary, despite having been very cooperative, could provide information about some of the issues raised, such as the volume of tourist traffic or the quantity of enterprises that were benefited by the municipal fund for tourism, for instance, while other secretaries were able to promptly provide answers to our questions. On the other hand, our study has brought to light some undiscovered sources, like some maps, that greatly helped in the understanding of the urban development. Another difficulty we faced was the discrepancies between the amount of information available about the rural and the urban areas, the latter being able to offer well documented information.

Despite all these difficulties, due to limitations related with the nature of this research - a Master Thesis - and also for dealing with such a fancy subject - the HUL - we do believe that the results have been satisfactory taking into consideration that this represents the first extensive study for laying the foundations of rules and policies that will contribute for the conservation of the historic landscape of a city in Southern Brazil. The guidelines offered in the final chapter of the present study represent an effort in providing space for the local society's desire for modernization and for the protection of the protected heritage, therefore bringing forth a harmonic co-existence between the different layers of cultural and natural values that will allow the historic reading of the place and the birth of new values, in a continuum. It is our expectation that this experience will help make new ways and broaden the horizons for the establishment of means adequate for the conciliation between conservation and development of historic cities.

**PART I - DISCOVERING THE TERRITORY -
HERITAGE SOURCES**

1. HISTORICAL EVENTS PRIOR TO THE FORMATION OF THE CITY OF ANTONIO PRADO

1.1. Context prior to immigration

Around the middle of the 19th Century, the whole Europe was going through a critical social, political and economical situation as a consequence of the expansion of capitalism. The unification of countries such as Italy and Germany, the accumulation of capital, the concentration of land ownership, and the birth of industrialization with the consequent introduction of new techniques in agriculture were resulting in poverty and lack of jobs and income for the Italian peasants, who were then expelled from the countryside only to become unemployed in the cities due to lack of jobs available (Pesavento,1980).

Brazil, on the other hand, was at that time facing a completely different reality. The increase in agricultural produce and the increased pressure of the abolitionist movement made clear that the days of slavery in Brazil were coming to an end. In 1850, under British pressure, Brazil finally passed a law that banned transatlantic slave trade. In 1871, all children born from slave mothers were declared free, and in 1885, slaves over 60 years old were also released from slavery. The enforcement of these new laws resulted in massive manpower shortages mainly in the countryside. In Southern Brazil, wide expanses of idle land so far abandoned by the Brazilian government needed to be occupied. The discussion about European immigration to Brazil became a priority for Brazilian landowners, who claimed that such migrants were indispensable for Brazilian agriculture. Besides, the position taken by both the majority of the intellectual elite and Brazilian legislators was influenced by eugenics theories. According to some scholars, it was necessary to bring immigrants from Europe to enhance (whiten) the Brazilian population:"[...] therefore, it is through the substitution of the black slave labor by the free European labor, strongly tied to racism dominant in the period, as well as in the colonization policy, that the main factors that determined the European immigration will be found" (Giron, 19802,p 55).

1.2. Italian immigration to Brazil

Considering the low population density characteristic of such a vast country as Brazil, mainly in the Southern states – Rio Grande do Sul, Santa Catarina and Parana (Picture. 1) – and the demand of labor for coffee plantations, mainly in São Paulo (Picture. 1), the Brazilian government, headed by Emperor Pedro II, instituted an open-door immigration policy towards Europeans by supporting the government of the provinces and also private enterprises. Thus the first colonies of immigrants were established in rural areas of the country, where the settlers could work independently (as settlers) or as employees in the coffee plantations.



Picture 1 - Map of Brazil - States

The system of establishing agricultural colonies achieved best results in Southern Brazil, although similar conditions were offered by the Government all over the country. Immigrants settlements failed in other regions due to lack of communication, adverse climatic conditions and types of agriculture too different from the ones practiced in Europe. By the Decree 3784 dated January 19, 1867, the Ministry of Agriculture established the principles for foundation of new settlements and stipulated the benefits and obligations of the Immigration and Immigrants Societies. The immigrants were granted the following rights:

- 1) paid expenses for transportation from Europe, housing and transportation to the colony;

- 2) financing for land purchase;
- 3) deforestation and building of the house in the land, agricultural equipment and seeds;
- 4) donation by the Government of 20 thousand Reals per immigrant between 10 and 50 years of age;
- 5) medical assistance;
- 6) Religious freedom and elementary schooling;
- 7) Remunerated labor for a 15-day period maximum each month, in case of necessity of labor in the colony.

The value of the land was increased by 20% and should be liquidated in five installments, starting at the end on the second year of occupation. Such conditions were in force until December 31st, 1880 (Azevedo,1995,p.149) when the Emperor's Government stopped subsidizing overseas transportation, and started to pay only for inland transportation and temporary housing. In addition, the land was supplied devoid of any kind of facilities (Azevedo, 1995).

The immigrants who were looking for a job in the coffee plantations headed for the State of São Paulo, where they were housed in a lodging-house until the agreement with the plantation owners was finalized. Afterwards, the immigrant and his family moved to the plantation. The labor agreement could be the type that allowed the usage of land for the immigrants' own support (subsistence agriculture) – by planting crops between the rows of coffee plants – or as employee – who would perform all kinds of labor chores, from planting to picking coffee, and everything else that might be required from them (Trento, 1998).

The immigrants who left Italy for Brazil could dream about the possibility of becoming landowners themselves. The dream of owning land, of being responsible for the fruit of their labor, the feeling of freedom, the promises of social and economical promotion were the incentive that would keep them on track in the enterprise. Unfortunately, the remnants of slavery influenced on how Brazilian landowners dealt with Italian workers: immigrants had to work extensive hours, food was scarce, medical assistance and schools non-existent. The immigrants who headed for São Paulo latifundia faced a semi-slavery working system, with low wages and standards imposed by the landowners who often forced the immigrants to pay for food and other goods at exorbitant prices. The immigrants were totally dependent on the landowner, to whom they paid complete obedience. (Benatti, 1998).

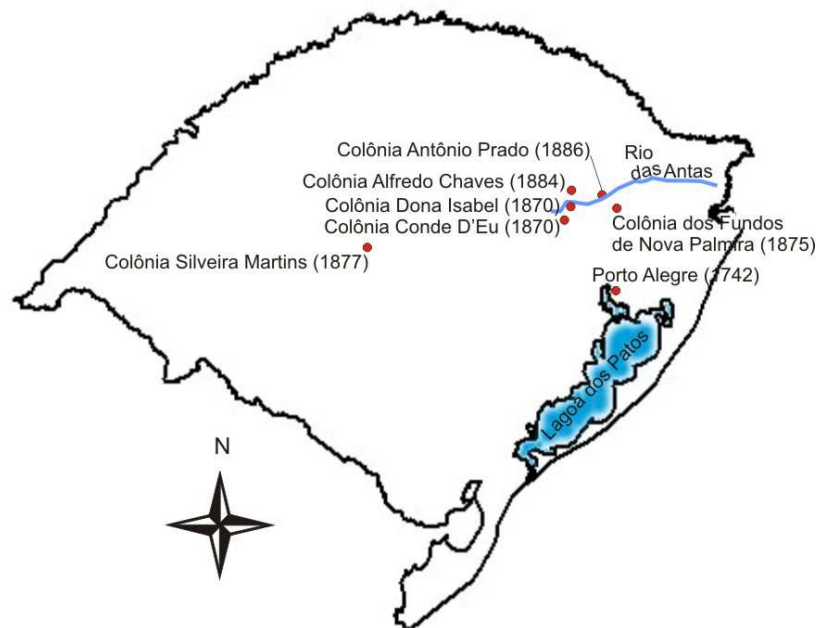
In 1889, with the advent of the Republic, the provinces were transformed into States. Mass immigration ended in 1982 due to the economical and political

instability arisen from the federalist revolution, and to the transference, in 1894, of the immigration and colonization services to each state (Azevedo, 1995).

1.3. Italian immigration in Rio Grande do Sul

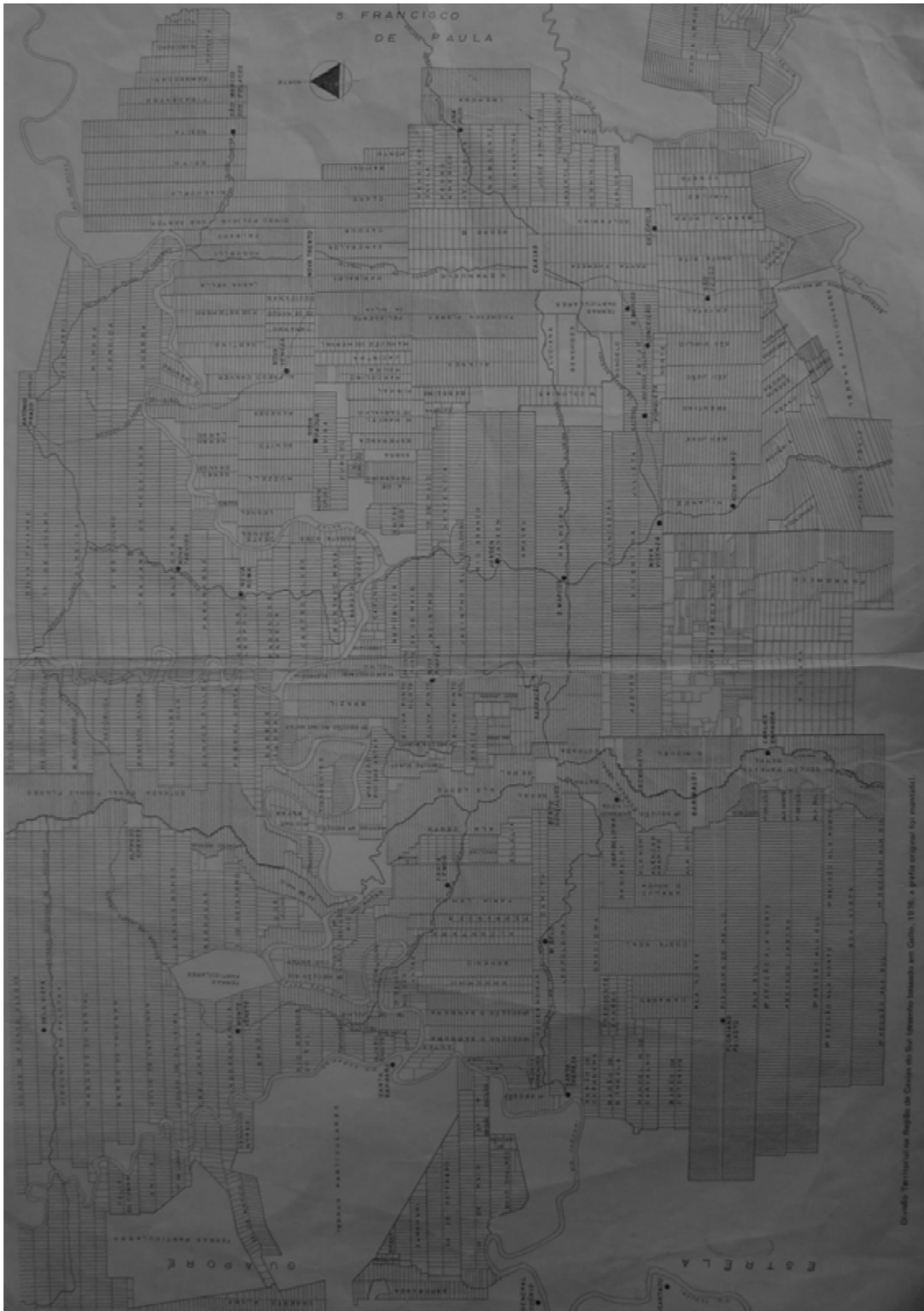
The occupation of idle lands in the Province of São Pedro do Rio Grande do Sul, currently State of Rio Grande do Sul, occurred primarily through the settlement of colonies with the implementation of diversified agriculture in small-scale farms. The immigration policy in Rio Grande do Sul was based upon the following principles, dictated in 1856 by the president of the Province at the time Jeronimo Coelho: a) Slavery will not be tolerated; b) Land-sharing will not be allowed; c) The sale of the land to the settler shall be completed the soonest possible. After a certain period of time, the price of the land shall be paid in full and will become property to the settler; d) Until the plot of land and all advancements to the settler are not fully repaid, the land will be secured by a mortgage; e) The minimum and maximum prices for the land will be calculated proportionally to the number of square braces in order to impair the pretension of exaggerated profit and superior to the settler's capabilities. (Azevedo, 1995).

In 1870, the Imperial Government transferred to the province of Rio Grande do Sul the vacant expanses of land located in the Northeastern hills, which were still unpopulated since they had not become of interest neither to cattle breeders not to the German immigrants who had arrived after 1824, and remained in the Sinos Valley, close to the capital city, Porto Alegre. The first colonies in the hills were Conde D'Eu and Dona Isabel (1870), currently Garibaldi and Bento Gonçalves, and Nova Palmira (1874), currently Caxias do Sul. The latter showed impressive and accelerated progress, soon becoming the social nucleus of the colony due to its agricultural and industrial development. Another settlement was started in the Central Depression of the State, where the fourth colony of Silveira Martins (1877) was founded. The name has remained the same up to these days (Picture 2). (Azevedo, 1995).



Picture 2 - Map of the Italian Colonies in the State of RS

The division of the land in every colony in Rio Grande do Sul obeyed the system of continuous tracts called league. Each league consisted of a square plot with sides measuring 5,5m. The leagues were divided longitudinally by roads called “crossing roads”. At intervals of two or three leagues, crossing roads were traced vertically, too. Starting from each crossing road, plots with 25ha average were delimited. The planning of the colonies did not follow the traditional drawing of natural borders, but was defined by latitude and longitude coordinates, as indicated in Picture 3 (Giron, 1980).



Picture 3 - Reconstruction map of the Old Colonies: Dona Isabel, Conde d'Eu, Caxias, Nova Trento, Alfredo Chaves and Antonio Prado.

The year of 1875 was the official date of the arrival of the first immigrants to the “gaucho” state. Immediately upon their arrival to the colony site, the families were housed in lodging-houses that would accommodate up to 400 people. There the immigrants stayed until they could be transferred to the chosen plot. The immigrants could only choose among the plots that had already been delimited. Many were the complaints about the moroseness of the process. In general, except in rare cases, those immigrants possessing any technical skills would prefer to remain in the seat of the colony, while peasants would prefer to migrate to the countryside. (Giron, 1980; Azevedo, 1995).

After choosing the plot of land, the immigrant and his family were transferred to another provisory lodging, usually a wooden shack, smaller than the first one, close to their plot, or to a provisory house on the chosen plot. The house usually measured 24sqm (4x6m), built with roughly squared wooden planks obtained from pine trees (*Araucaria Angustifolia*) which were abundant in the region and that had been felled for clearing the lot. The houses were covered with “scandole” or boarded roof from the same source. There are also records of shelters built with bamboo rods or fern, and covered with straw. (Posenato, 1983; Bertussi, 1987; Azevedo, 1995)

From that day on, the occupation of the lot slowly progressed. Wheat and corn plantations were sown, followed by grapevines. Additional work was dedicated to building facilities to support agricultural and domestic activities: latrine, pigsty, barns, cellar, laundry tank, oven, vegetables garden, everything in compass with the expansion of the crops. After some time, according to the improvement of the economical situation, the first humble house was replaced by a definitive one, usually made of stones and/or wood (Posenato, 1983; Bertussi, 1987).

After overcoming all adverse conditions, mainly due to lack of basic structure, it is possible to state that the colonization process in the State of Rio Grande do Sul was a successful one, which is confirmed by the progress demonstrated by the population. In the first decade of 1900, the territories occupied by the colonies had already built and were operating several flour-mills, wineries, carpentries, blacksmiths, repair shops, stores, well built houses and well organized sites (Giron, 1980; Pesavento, 1980).

2. HISTORY OF THE CITY OF ANTONIO PRADO CITY: STEPS OF THE FORMATION

2.1. The birth of the city and its economical and social development

The hilly “island” covered by thick green woods located between the Rio da Prata and Rio das Antas, where the territory of Antonio Prado is located, had remained outside the interests of the settlers until 1880. Until that date, neither the Jesuit missionaries nor the cattle breeders from Vacaria showed any interest for the area that was occupied by nomad Indian tribes on a sporadic basis. The first register of its occupation by non-natives regards the settlement of the Brazilian Simão David de Oliveira, circa 1880, at the margins of the Rio das Antas near Foz do Rio Leão, that resulted in the naming of the area as “Passo do Simão”, and gave birth to the road that started at that point and that allowed for the access of the first immigrants.

Antonio Prado city originated as a colony seat in 1886. It was officially called Colony of Antonio Prado, Paese Novo (new city) by settlers. The colony was included in the project of the Emperor’s Government for enlarging the scope of the Italian colonization. As soon as the drawing works started, with demarcation of plots and road building, the first immigrants arrived. Many were arriving straight from Italy, but a large number was migrating from the Colony of Caxias (Barbosa, 1980; Roveda, 2005).

The settlement enterprise was the key factor for the constitution of the profile of the city’s population although there is no single and precise record of the arrival of the immigrants to the territory. Data extracted from the Archives of Commission of Land and Colonization and from the Registers of Baptism and Obituaries in the parishes tell that, during the years 1886 and 1887, the whole colony consisted of around 2,000 families of Italian origin, plus 200 families of different ethnicities, mostly from Polish and Swedish origin, that in 1888 had already moved on to the northeastern part of the State. The lack of control was due mostly to the several internal migrations that, on the other hand, were paramount to the development of the city, since the new arrivals from other colonies brought together the background and know-how that were decisive for the economic development of the city.

In the year 1899, the colony of Antonio Prado was elevated to the category of Village, and in the beginning of the 20th Century, it had already become an important commercial center, with several industries, and establishing one of the first pioneer enterprises in cooperativism. All these initiatives were propelled not only by the immigrant's entrepreneurship, but also by the Julio de Castilhos Road, that was inaugurated in 1902 and traveled across downtown. The road was the only way for the travelers who originated from the south and headed to the hillside region (Campos de Cima da Serra), where most of the cattle farming activity took place. (Barbosa, 1980; Roveda, 2005; Costa, 2009). Therefore, Antonio Prado enhanced a characteristic that made it different from any other Italian colony in Rio Grande do Sul, that is, it became a commercial crossroads that took the city to a new stage of development, transforming it into an organized and prosperous urban center that had agricultural activity playing a secondary role in the economical scenario.

The rural zone, instead, followed the traditional evolutionary system identified by Frozi and Mioranza (1975 apud Roveda, 2005). The first moment was the settlement of the rural activity based upon subsistence agriculture dependant on the seeds supplied by the Land and Colonization Commission: potatoes, beans, rice, wheat and corn, the latter being fundamental in the diet of the northern Italians for the production of corn bread (polenta). Later on there was the diversification of the agriculture and the explosion of the planting of vineyards and wine production. This period, between 1910 and 1940, was marked by the economical growth of the whole Italian Colonization Region driven by the commercialization and industrialization of agricultural produce. It must be noted, as highlighted by Professor Pesavento, that the Italian immigrant had found the whole commercial network already structured by the German immigrants, thus facilitating the transportation of the produce, but also dependant on it and sometimes also competing with it. "[...] The solution was to specialize in a single article: the wine that found its niche market in the Italian community installed in the center of the Country" (1980, p. 38). Therefore, the production was not intended for the Colony itself, where agricultural produce were abundant, the circulation of currency reduced, and trade was based on bartering. This form of competition was also highlighted by the researcher Cleodes Piazza Ribeiro¹ who informs that Antonio Prado region was also a producer of plenty wheat and corn but was subject to commercialization restrictions imposed by the Germans who detained the monopoly. As a way to use the surplus to advantage, the Italian immigrants invested in swine

¹ Statement given to the author in February 25, 2011.

breeding for the production of meat, smoked goods and specially lard, these being articles that were easily marketed and their production drove the development of the rural area and the creation of a whole industrial segment dedicated to the processing of pork meat. That era was also marked by the boom in the extraction and processing of wood, mainly *Araucaria angustifolia*², of which remained unmistakable evidence in the urban site, as displayed in Picture 4. Unfortunately, due to such activity having been exercised without control or planning for more than 50 years, it was inevitably prohibited because of the depletion of forests.



Picture 4 - Barison House. Protected by IPHAN In the back, the araucária.

The impressive growth of the urban site of Antonio Prado was based upon two major factors.

The first factor is its location that largely benefited its development as a commercial and servicing center. This factor nevertheless did not derive neither from political artifices for favoring any parties nor from the sagacity of some merchants that foresaw the possibility of reaping the fruit, but it consisted merely of the whims of chance.

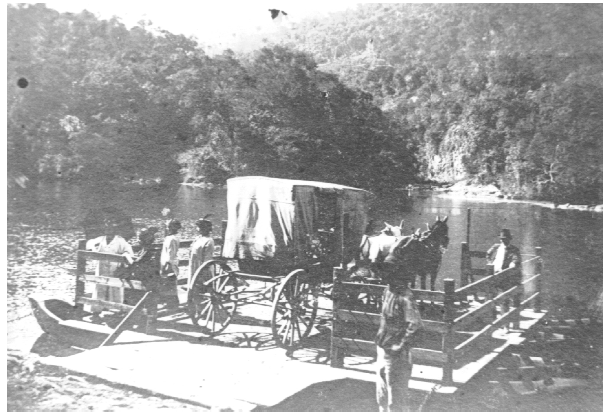
The second factor was due indirectly to the prosperity of the rural area but mainly to the craftiness of the immigrants settled in the city. These immigrants,

² Currently in danger of extinction and having its lumbering prohibited according to State Law 9519/92.

realizing the city's strategic position regarding the commercial routes, the abundance of produce in the rural plots and the scarcity of resources in the neighboring and wealthy city of Vacaria managed, in a single stroke, to improve the cargo transportation system and to engage a dedicated clientele. According to Professor Cleodes Piazza Ribeiro, the farmers in Vacaria city were wealthy landowners of huge expanses of cattle-populated land but lived in a town that suffered from the lack of nice stores. Antonio Prado, on the other hand, possessed since the first decades of its life a "florid" commerce³ that was driven by the traffic of troops loaded with colonial products heading for the state of São Paulo and that made a stop to enjoy the hospitality and to profit from a providential resting. The diversity and quantity of stores was such that in a short time the city was renowned as the region's "Emporium". The storeowners, always eager to reduce costs incurred by third parties and freight charges, usually possessed their own caravans of pack animals that descended the hills carrying the produce of the colony and headed back with varied items from coffee to fabrics, and among that, one that was the stroke of a genius to attract the money of the landlords from Vacaria: salt, fundamental in the cattle raising process. Therefore, a form of dependence was created by Antonio Prado merchants in relation to the cattle farmers. Another factor that attracted the wealthy and capitalized landowners and generated monetary value was the availability of Education. It was common among the landowners to keep a household in Antonio Prado where their children were taken to engage in the renowned schools, specially the religious ones, provided by the city.

³ Expression adopted by Vittorio Bucelli and that has been fancied by historians when describing the city after his visit in 1904. *Apud* BARBOSA, 1980, p. 36.

The deceleration of the economy in Antonio Prado city started in a slow manner that was influenced by many international and domestic events, such as the crisis that emerged in decade of 1910 with the advent of World War I and culminated with the Wall Street



as on Passo
10's.

Crash in 1929 and the Revolution promoted by Getulio Vargas in

Brazil, in 1930. Locally, several other factors influenced the decline of the commercial center, mainly the difficulty of the crossing of an important hydrographic boundary, the Rio das Antas River and the strong political bonds between Caxias do Sul and Vacaria. Although Antonio Prado was surrounded by adverse natural factors, and located at the top of a geographical region best known for its various hills and close to the Rio das Antas, the city was located on one of the main transportation axles in the State. At same time, the crossing of the river could only be performed on flat-bottom boats which limited the transportation to small volumes besides making the crossing slow and unsafe (pic 5). The solution for this problem resided on the building of a bridge. The State Government, aiming at making the project feasible, acquired from Germany the material for building a bridge in the part of the river where the flat-bottom boats already operated, called Passo do Simão. Nevertheless, the influence of politicians and businessmen from both Caxias do Sul and Vacaria caused the bridge to be built in another part of the river, the Passo of Korf, thus creating a straight connection between the two cities. At the end of the 30's, the Julio de Castilhos Road, which was deemed as one of the forces behind the development of Antonio Prado, was deactivated due to the completion of the new Road BR-2, currently BR-116, that travels along Brazil from north to south, passing through Caxias do Sul and Vacaria (picture 6) (Barbosa, 1980, Roveda, 2005, Costa, 2009).

Finally, such two issues concurred for leaving Antonio Prado out of the great – and important – roadmap of the country. (Since Brazil has not invested in railroads for cargo and passenger transportation, roads have become a paramount factor in the development of any region). Only in the year of 1968 a new bridge was built over Rio das Antas, thus enabling the city of Antonio to be connected to major urban centers by road (RS-122). (Barbosa, 1980; Roveda, 2005; Costa, 2009)



Picture 6 - Detail map of the roads and the points where it was possible to cross the river: Passo do Simão e do Korf.

Besides the roadmap issue, another factor was relevant for the impoverishment of Antonio Prado City that contradicts the myth of the immigrants' sagacity exalted in the paragraphs above and is highlighted by Altino Valmorbid⁴ as the major cause of the withering of the commerce: the opening in Vacaria of new stores belonging to big retail chains. Therefore, the wealthy customers did not need to travel to Antonio Prado for shopping any more. This constituted a strategic mistake that added to other events and ended up as the decree of the end of an era.

From this point on, we will proceed with this analysis supported more by historical information than statistic data, since social data started to be gathered only from the 1900'a at ten years intervals, but in an inconstant and irregular way, and economical data of the city is available in a few publications by Brazilian Statistics Institute and contemplate only the years from 2000.

As it has already been addressed, the Colony of Antonio Prado stood out due to the speed of its reaching its economic apogee as a result of its organization as a commercial trading post between the colonial area and the vast cattle breeding farms in Vacaria. Besides, the importance of the agricultural produce in the economic development of the city cannot be undervalued as shown by the installation downtown in 1946 of a large flourmill that had a very positive impact in the local economy by absorbing record harvests of wheat produced on the countryside and that is confirmed in Chart 1 showing the quantity of individuals that

⁴ Statement dated 1985 to ECIRS Archives.

are actively engaged in each sector of the economy. Evidently, this represents a secondary indicator since it does not represent the real contribution of each economic sector of the city, but it can be studied for the understanding of which sectors employ the higher quantities of labor and leads us to the realization that the secondary sector has been gaining importance in recent years while there has been a reduction in the number of individuals engaged in agricultural activities, therefore confirming that the city of Antonio Prado has been following the worldwide tendency towards the emptying of the countryside and the increasing of the urban population, as shown in Chart 2.

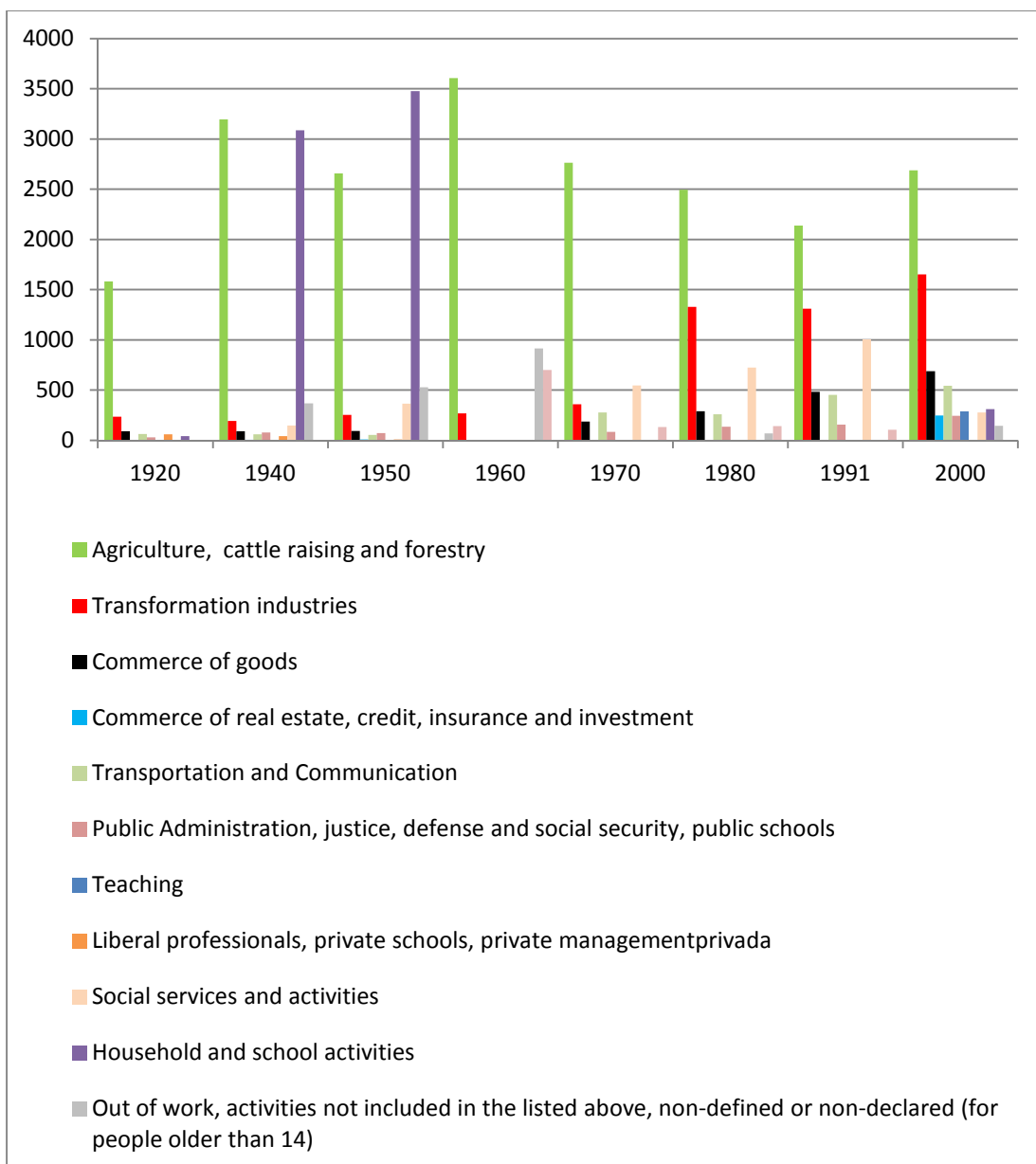


Chart 1 - Individuals engaged in economic activities by sector

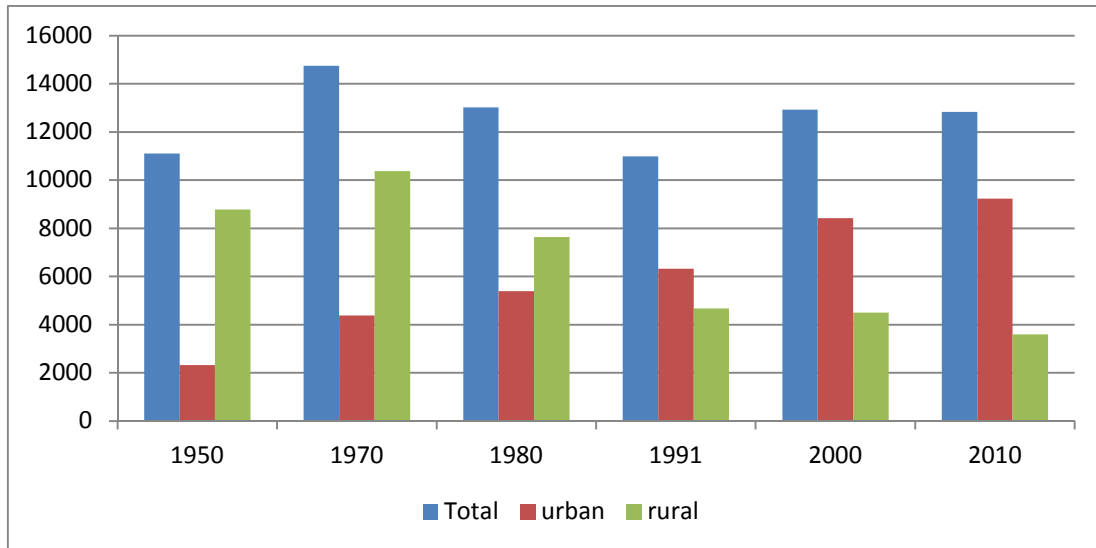


Chart 2 - Population - location

If, during the first century in the life of the city of Antonio Prado, agriculture and commerce were the drivers of the local economy, during the last decades industry has been increasing its share in the local economy as shown in Chart 3, and the sectors that are mainly responsible for this change, according to numbers by the Secretary of Treasure, are furniture makers (the fastest grower) and the vinerias and grain mill plants. The sector of services has been showing a dramatic drop in its contribution for the city's economic image, although it has been impossible to determine, from the information available, whether the tourism has been declining together with the sector or if tourism itself has maintained its share in the statistics.

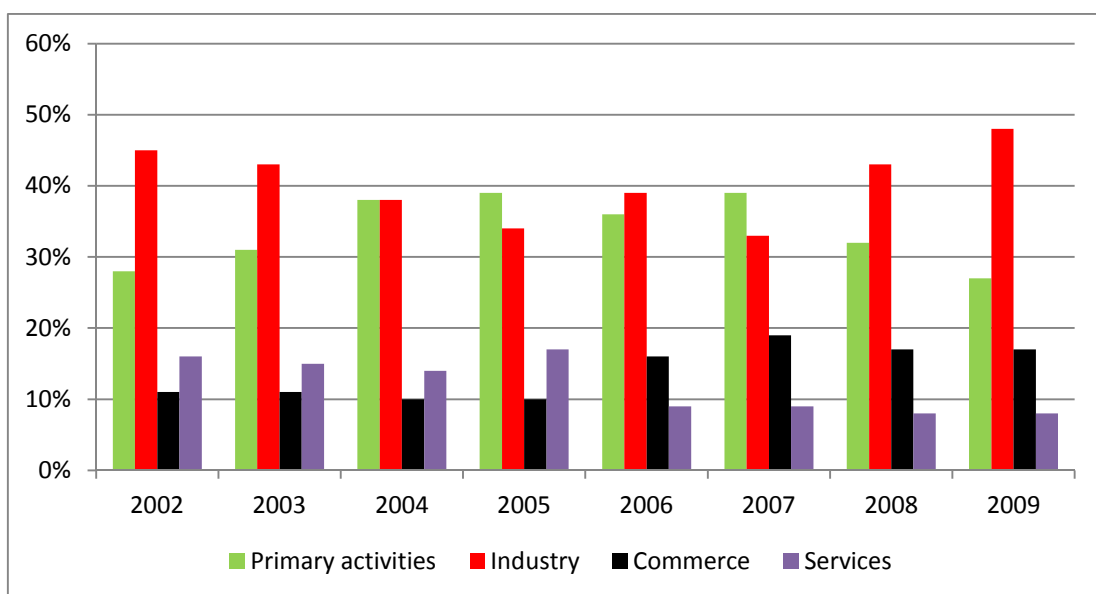


Chart 3 - Economic contribution of each sector

In the years that followed, the economic profile kept unchanged. The installation in 1946 of a large flourmill downtown had a very positive impact in the local economy by absorbing record harvests of wheat produced in the countryside. Little by little the city was shedding its wine-growing and meat processing vocation. Currently, Antonio Prado has a population of 12,833 inhabitants and its economy is based mainly on the transformation industry, primarily food processing and furniture plants, agriculture and commerce⁵. Tourism has, little by little, gained space and become a viable solution for the economical development and for the conservation of the heritage.

The failure in the gathering of systematic information makes it impossible to determine the quantity of people from Italian, German, Polish, Swedish, Portuguese and Brazilian origin, whether Brazilian Indians or African-Americans, that have inhabited the Colony of Antonio Prado from its beginning to this date. In the municipal census data available there is no precise information about the origin of the foreigners that were residing in the city at the time of each census and its analysis has made it even more difficult after the suppression of the term “foreigner” in most recent times. In an attempt to mitigate such gap, the data about the population has been tabulated in recent times to include the skin color of the population, thus allowing us to understand, in a limited manner, the current profile of the population.

Chart 4 shows a growing curve of the population between years 1900 and 1940 that dropped slightly during the 1950’s, after which the population resumes its growth until its peak in the 1970’s. After that decade there was a dramatic drop in the figures until 1991, when the population started to grow once more and the figures have remained stable during the last ten years, with a slight tendency to decreasing.

Other data present in the chart enables us to understand that, little by little, the population that initially consisted of white descendants of Italian immigrants has been reduced giving space to the mulatto group resulting from the miscegenation between Caucasians and African-Americans, and that do not represent the lack of the European origins, but actually results from the increase in the melting of the different origins.

⁵ PMAP, Economic Report, 2007.

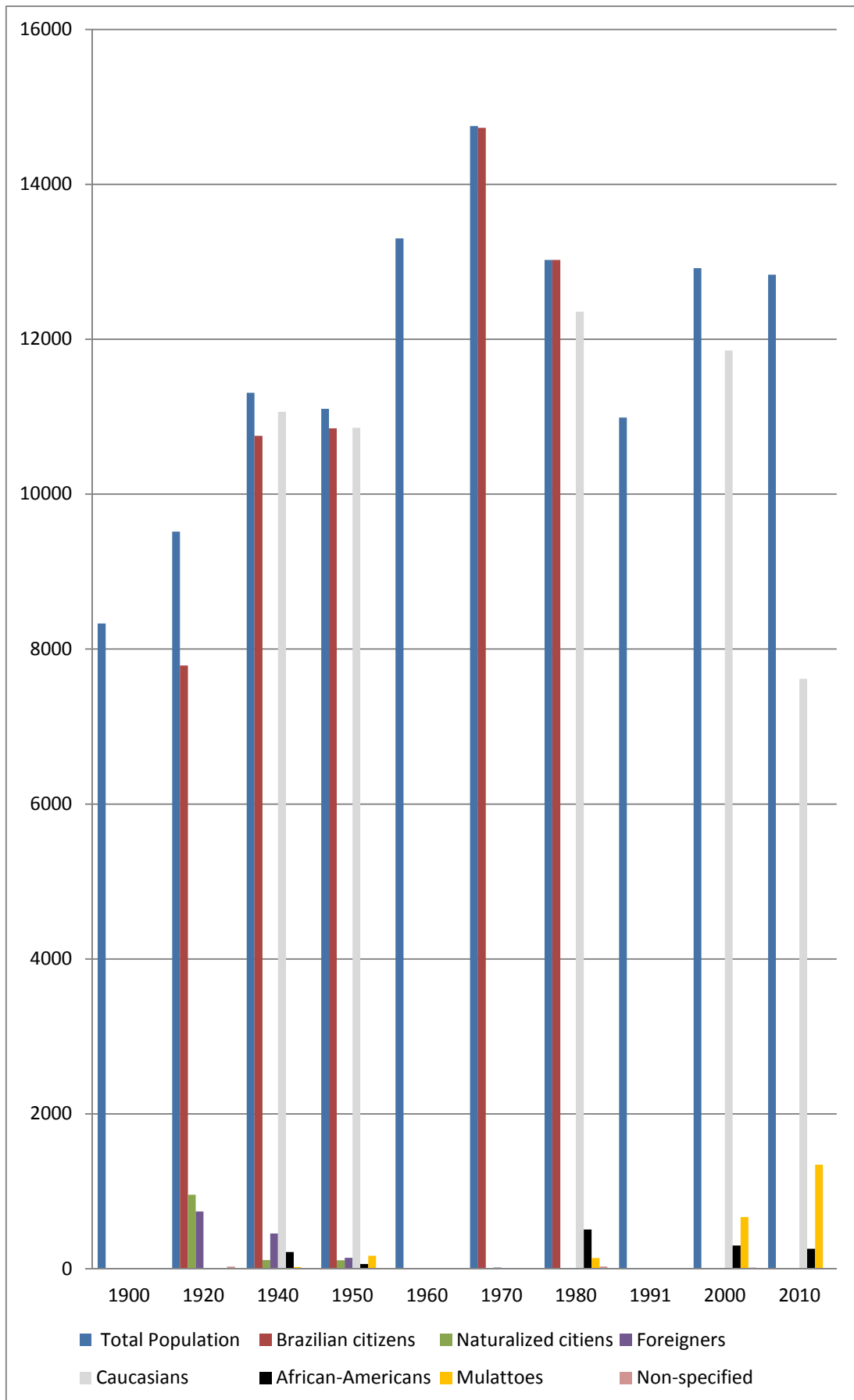
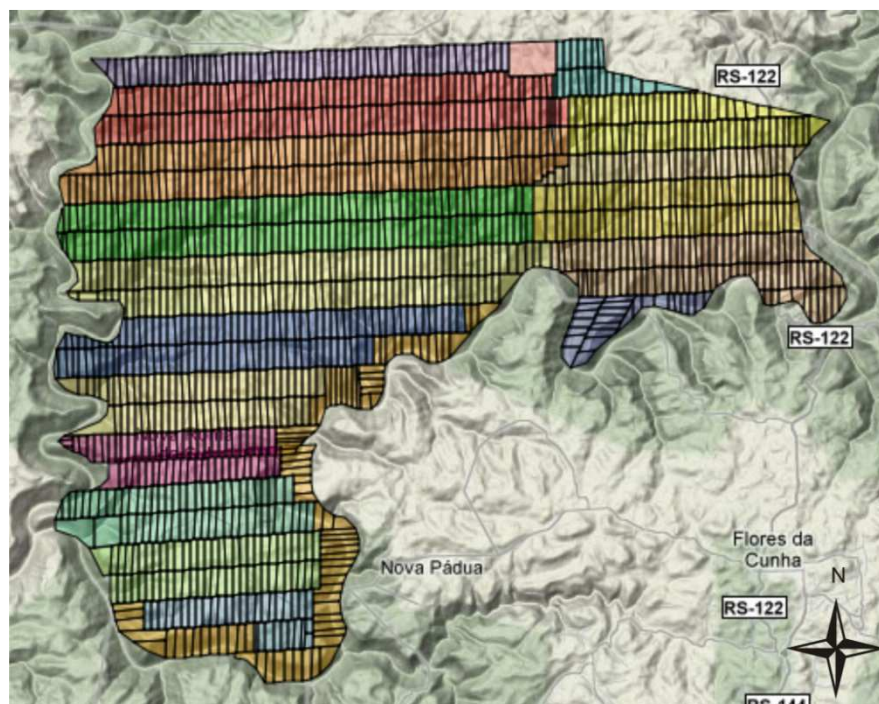


Chart 4 - Population Figures and Profile from 1900 to 2010

The isolation to which the city of Antonio Prado was condemned was responsible, together with other factors such as international crisis, national revolutions and the reorganization of the local commerce, for the decadence and the stagnation of the city that has never reached levels of economic development similar to other colonies of Italian origin. Currently, Antonio Prado has managed to overgrow the historic years of stagnation that succeeded its apogee and, finally, due to the industries of transformation of agricultural produce, has created a virtuous cycle that, together with the furniture makers, has led the city back to the path to economic growth. The people of Antonio Prado, consisting mainly of descendants of the first Italian immigrants, are still proud of their origins upon which is based their whole cultural heritage that has become a beacon for tourism activities and that, if correctly managed, will become the vortex for a new era of economic development.

2.2. The growth of the urban structure

It is very difficult to retrieve the history of the implementation of the urban site of Antonio Prado Colony, since no graphic documentation has been found in the State or City archives that might substantiate what has been passed on through oral tradition. The colony area that was formed by eighteen “crossroads” was limited, except on its northern boundary, by two major rivers: the Rio da Prata, that has no relation to the one of the same name that crosses Argentina, and the Rio das Antas. According to folklore, the colony site was supposed to be installed on a plateau that in fact was situated inside land belonging to farmers in Vacaria, thus forcing the Commission of Land and Colonization to look for another place. There are memories of an embryonic site near the Rio das Antas, at Passo do Simão, of which there are no vestiges. On that place some edifications were built, among them a large barrack to house the immigrants, a church with a parish, a few residences, a commerce building and a sugarcane mill (Barbosa, 1980, pages 11-25). It is very likely that for some time Antonio Prado consisted only of such a provisory site located by the riverside, therefore easily accessible, to serve while the opening of the roads and the demarcation of the plots and blocks were being executed at the final site at the northernmost area of the colonization (picture 7).



Picture 7 - Reconstruction map of Antonio Prado Colony. Each color represents a different “crossroad” and the subdivision of the plots. The Colony site is represented in pink.

The reconstruction of the urban evolution of the final site of Antonio Prado Colony will be made through the confrontation of the remnants of the original plan against information recovered from different sources. For this work, the following documents will be used: dossier of declaring the site a cultural heritage by IPHAN (undated), in particular Plan 1 (Picture 8) that will serve as reference, the books “Antonio Prado and its History”, by Fidelis Dalcin Barbosa (1980) and “Memory and Identity” by Fernando Roveda (2005), the City Legislation available at the City Council of Antonio Prado, from where data about the ownership of the land can be recovered, the statement by Altino Valmorbida, dated 1985, that was inscribed and deposited in the archives of ECIRS, antique photographs, and the book “Concession of Urban Plots in Antonio Prado/ List of Rural Plots and Farms demarcated from 1896 to 1899” from the Immigration Fund in the Historic Archives of the State do Rio Grande do Sul.

The shortage of graphic records has transformed the latter in the document of reference that guides any study about the urban evolution of the city. However, a closer look at the records has made us realize some equivocated information that has been passed on and that has influenced the majority of the reconstitutions currently found in books and official documents of recent date. The first mistake regards setting the dates. By examining the notations, several records are dated

1889 therefore enlarging the timeframe. The second, somewhat less evident, has to do with the nature of the document, since it was supposed to possess information about the sale of the land, whereas the records actually refer to the payment and delivery of the final document of ownership.

Such findings have led us to believe that the document was produced by the Commission of Land and Colonization with the purpose of making an inventory at the occasion of the creation of the city, when the Municipality became responsible for the administration of its own territory. This hypothesis is based on three major elements. The first element is the composition of the tables and the dates, since all information is written down in chronological order and in the same handwriting. In the first part of the table are the data about the assignment of the plots and in the second, about the vacant lots, meaning plots there were never occupied by the immigrants. Regarding the vacant plots, their numbers are written down in the second part of the register. There arises the first anomaly, where the same plot is registered both in the first and in the second part of the document. A closer examination of the dates reveals that the double records were produced, in their majority, in the second bimester in 1898 when its imminent emancipation was already of public knowledge, or shortly after February 11, 1899, date of the official declaration of its emancipation. It can also be noticed that such records were written down by different people, since the handwriting is different.

The second anomaly refers to the document cover that reads “Colony of Antonio Prado Nova Treviso Settlement” and to the final part of the book entitled Nova Treviso Settlement. According to Barbosa (1980) and corroborated by the dates inscribed in the book, the Commission of Land and Colonization projected the second site in 1894, twelve years after the foundation of the colony, thus confirming that this is not the original record of the assignment of the plots, at least regarding the site of Antonio Prado, as it was once believed.

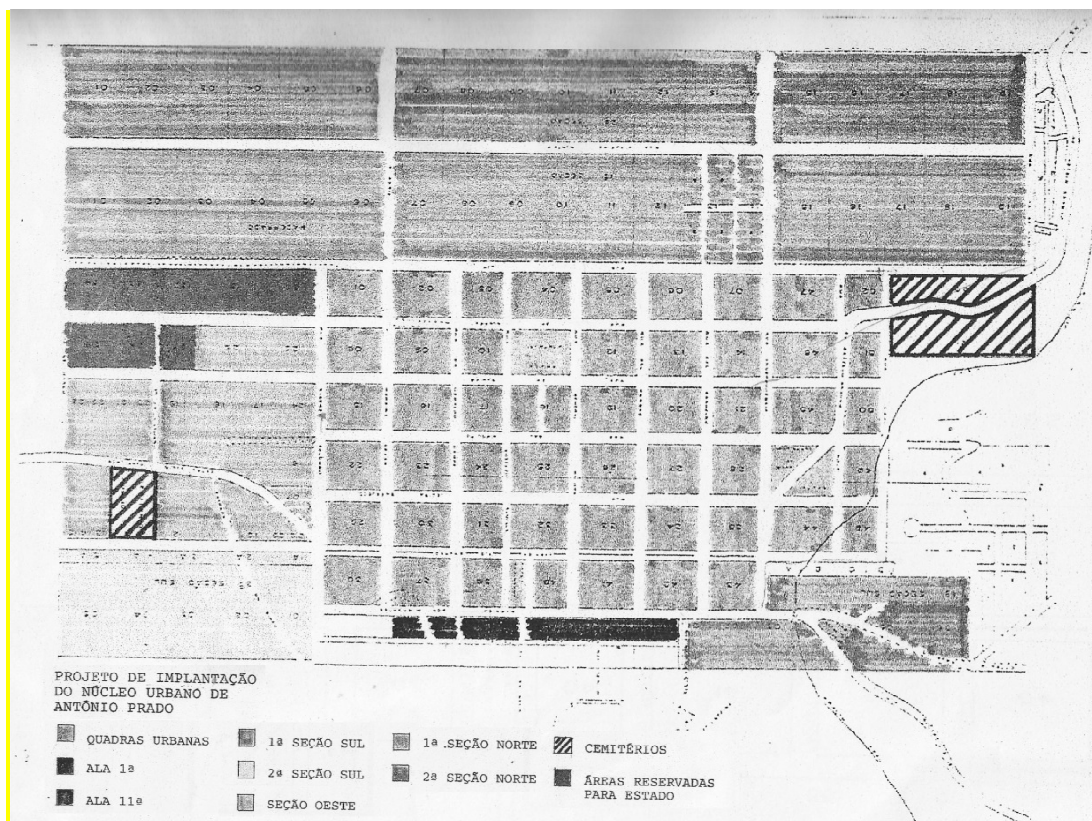
The third anomaly lies in the difference between the dimensions of the plots. It is evident that the checkered drawing usually applied to the demarcation of lands in the late 19th Century by the Commission of Land and Colonization to the majority of the projects in the region was based on a symmetric reticule consisting of plots of the same size. Nevertheless, such criteria were not observed in this case, as will be described further on this study.

Another unique aspect is that Antonio Prado was organized in a suburban area where there exists an endless quantity of variations in the sizes of the plots.

This goes against the “Caxias Standards”⁶ so far applied. All these indications make us believe that the said document is, in fact, an inventory rather than a record. This encompasses an important fact: the data in the book do not reveal the initial urban project of the nucleus, but else an attempt in legitimizing the situation existing at the time of the replacement of the administrative entity, thus modifying the way for understanding the history of the downtown’s urban evolution.

Starting from this theory, which we believe to be the most coherent and supported by historic documents properly interpreted, we will proceed to the reconstitution of the development of the nucleus.

It can be affirmed that the original urban plan for the site of Antonio Prado Colony would foresee an orthogonal grid of streets and blocks, this being the model used in all the sites projected by the Commission of Land and Colonization. The data contained in the book make reference to a plan consisting of 52 plots, two strips of land and several sections spread over a suburban area according to the Zoning in Picture 8 which was extracted from the dossier of declaration of cultural heritage by IPHAN that will serve as reference for the identification of the plots.

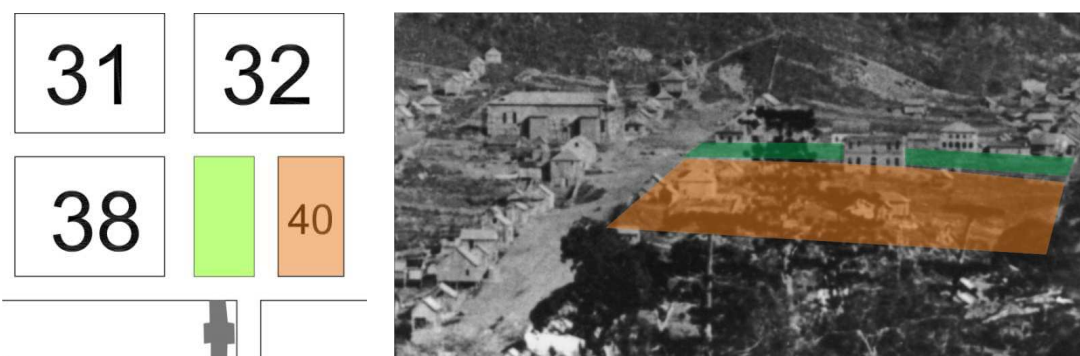


Picture 8 - Plan 1 - Reconstruction of the original colony site made by IPHAN

⁶ The Caxias Standard is a form of division into plots used in the old colonies and characterized by rigid orthogonality and symmetry that did not take into consideration hydrography or relief.. La Salvia e Handschuh, 1974 *apud* NASCIMENTO, 2010.

The part of the plan that possessed most urban character was formed by a reticule of blocks. The blocks numbered 1 to 37 and 41 to 47 display the same quantity of plots (10 each), each with an area of 1,250 sqm. Block 39 refers to Garibaldi Square and block 40 is divided in six plots, each measuring 1,249.5 sqm. Blocks 48 to 52 are divided in six plots only, measuring 1,250sqm each.

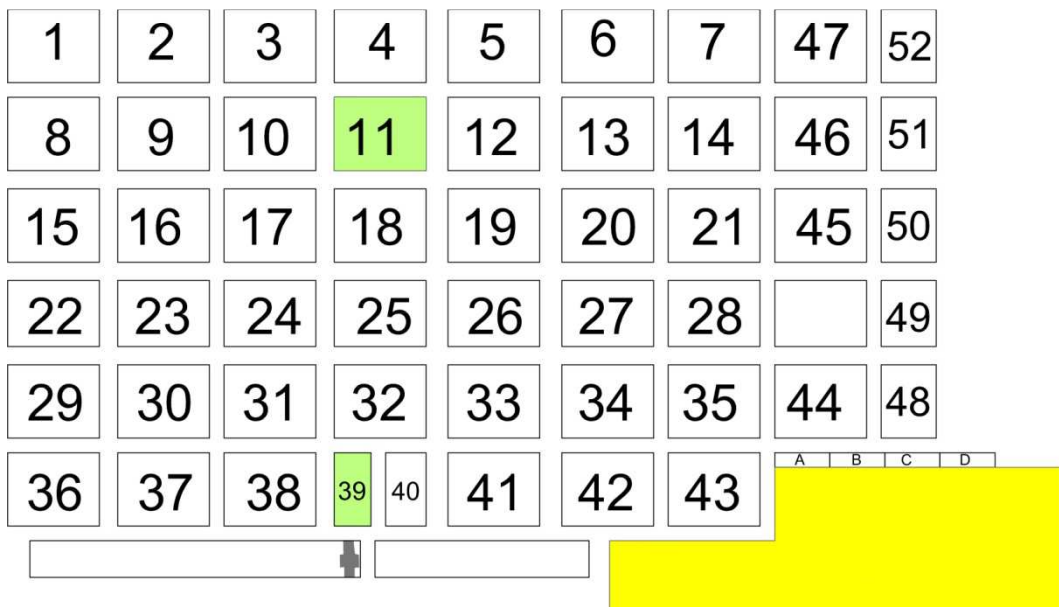
The records indicate the location of Garibaldi Square on block 11. Its dimensions are not specified, but following the geometrical logic it will be believed that it would have the same dimensions of the blocks formed by 10 blocks measuring 1,250 sqm each, total 12,500 sqm (in a rectangular shape 125m long x 100m wide). Starting from this premise, let's proceed to the study of Garibaldi Square case. Analyzing plan nbr 2 (detail on Picture 9), it can be noticed a break in the sequence of the reticule. This leads to the belief that the creation of that Square resulted in the fragmentation of a standard block and the remaining area originated the block number 40 measuring 7,497 sqm, after the demarcation of the public artery. The reasons that led to the fragmentation are unknown, although it is possible to say that it happened at the very beginning of the occupation of the territory, since it is possible to identify the Square and the back of a building situated on block 40 already in picture 12 taken in 1896.



Picture 9 - Detail of the reconstruction plan of Antônio Prado's site - The photography is from September 1896. In green, Garibaldi Square. In orange, block 40.

Another fact that stands out is the position of blocks 44 to 52 indicated in the IPHAN plan. In order to facilitate the understanding, let's compare the urban plan of the site with a table made of nine columns and seven lines. As it can be observed in Picture 10, the numbers start in the northeastern limit and grow from west to east. Surprisingly, next to block 7 is block 47, instead of block 8 as it might be expected. It becomes evident, then, that the last two columns of the blocks follow a numerical sequence ordained in the south-north way and the elements corresponding to the last two lines in those two columns are the plots denominated

A,B,C, and D that are annex to the First Southern Section of suburban plots. Looking for references for these plots, there is the notation that the former “was granted due to [...] it being an area in excess to the farm owned by V. Faccioli”, the word “excess” looking like a clear attempt to regularize an already consolidated situation. Regarding the location of the four blocks mentioned by IPHAN, it does not seem right to us after the discovery that the only farm owned by Vittorio Faccioli was the plot nbr 13 located in the Western part of the land, and that it was donated on November 14, 1898, same day of the concession of the additional plot. Another problem that arises is the lack of numeration of one block. The explanation for this probably lies on the transportation system, as it will be addressed further on.

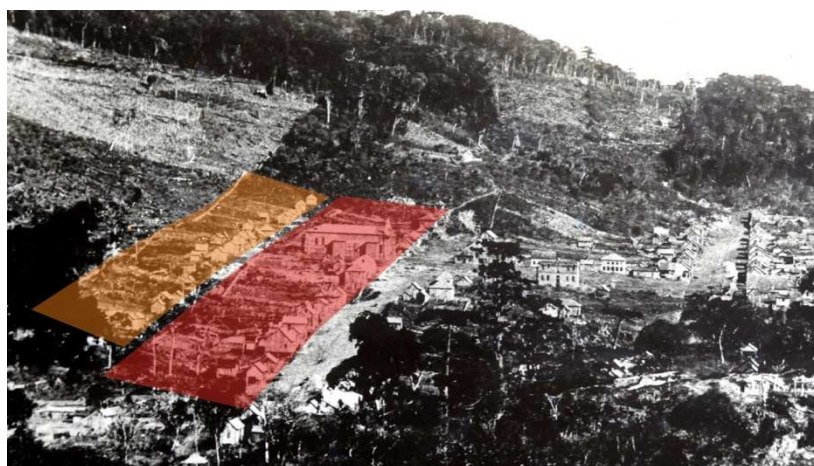


Picture 10: Numeration of the blocks in the central area. The green ones are squares. The yellow polygon is the First Southern Section - Author’s reconstruction

The irregularities described herewith, the fragmentation of the block that later became Garibaldi Square, the not-so-orderly sequencing of the plots and the lack of numbers of some blocks all reinforce the theory that the book “Concession of Urban Plots in Antonio Prado” is actually an inventory and bring forward the hypothesis that the urban plan designed by the Commission of Land and Colonization was in fact a 42-block network, with blocks 43 to 52 together with other areas listed being subsequent additions to the implantation period.

Among these areas were the “Alas” and the Suburbs. There were two “Alas”. In the first “Ala” there were 29 plots measuring 1,250 sqm each and one plot measuring 800 sqm, and it can be easily identified since plot 18 indicates the presence of a church, either to be built or already completed. The second “Ala” was

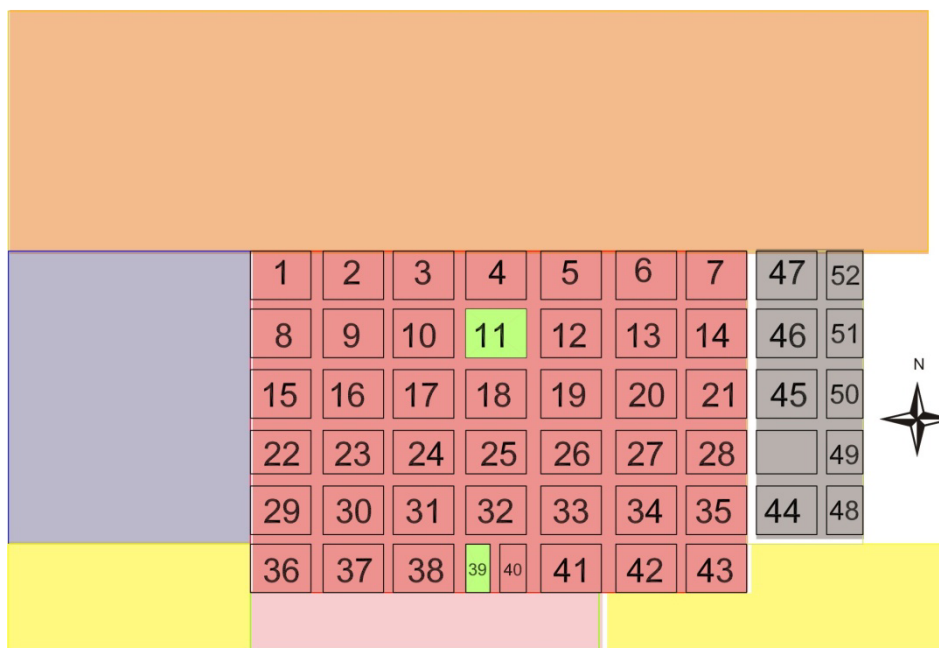
divided in 31 plots measuring 1,000 sqm each and one plot measuring 800 sqm, and its location is not easily perceived. It was most likely located behind the plots in the first “Ala”, as indicated in Picture 11. Therefore, the “Alas” consisted of plots allocated in strips of land at the southern area of the site, just outside the reticule and bordering with Line First of June, in the rural region.



Picture 11 - The red rectangle indicates the First Ala and the orange rectangle indicates the Second Ala.

The suburban area was the one that, according to IPHAN, “encompassed” the reticular nucleus. It was divided in Sections named according to their geographical position. The plots, commonly denominated country farms, were somewhat larger than the ones listed above. To the South, the plots in the First Section were seven in total and measured between 10,000 and 20,000 sqm. The plots in the Second Section were only five and measured between 19,000 and 18,200 sqm. At the end of the First Northern Section there was an area measuring 28,500 sqm destined to become the city cemetery. The West Section consisted of 34 plots of varied dimensions, ranging from 2,205 sqm to 12,000 sqm. Plots number 28 to 34 were reserved for use by the State.

The information above enables us to present Picture 12 showing the zoning inferred from the comparison of the information in the book and in the IPHAN plant.

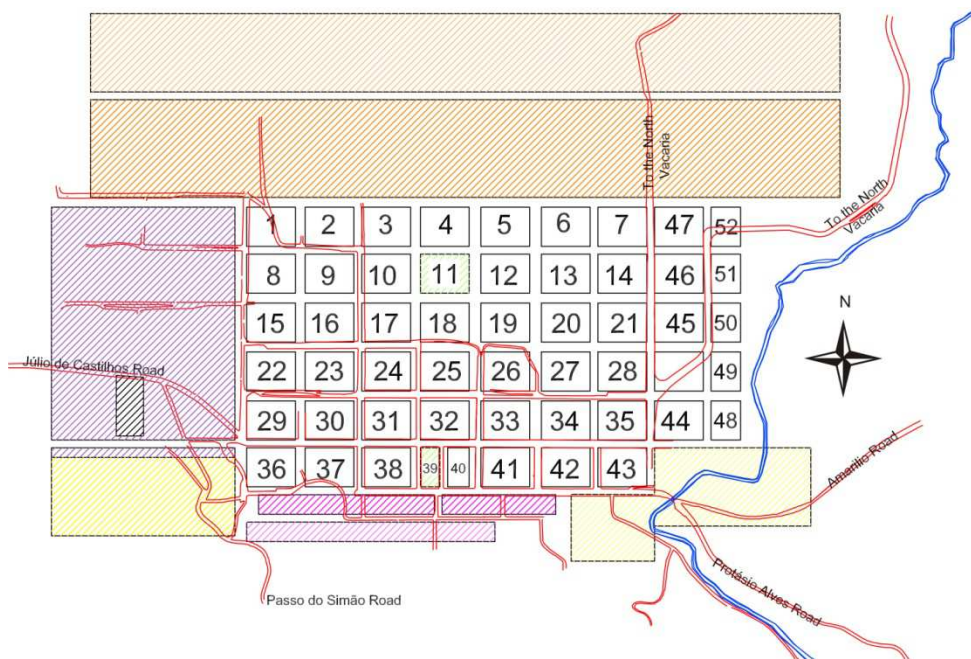


Picture 12 - Zoning. The colors refer to:
 Red: Urban area
 Gray: Blocks intended for expansion of the urban area
 Green: Squares
 Pink: Alas
 Yellow: Southern Sections
 Violet: West Section
 Orange: Northern Section

To complete the reconstitution, it became necessary to search for information about the transportation system that can count only on the reminiscences of the dwellers. Inside the reticule area, the streets are about 20 to 30m wide. It is unknown whether the streets were projected with such an exaggerated width taking into account a promising future development for the nucleus or if it is the result of the years of the crossing over of caravans of cargo animals that made the width of the streets to be adopted in the whole urban area. In the area of the “Alas” and Sections, consecutive dismembering of the land made the whole transportation system lose its original features, and only a few remnants of old roads are still visible.

Finally, Picture 13 graphically represents the information obtained from the analysis of the book, the study of the zoning indicated by IPHAN in Picture 8 and the streets reminiscences that portray the probable organization of the urban spaces in the Site of Antonio Prado by the end of the 19th century. In the plan, the variation in the dimensions of the plots become evident, and the whole set greatly differs from the checkered design originally idealized, this having probably been caused by the difficulty in its demarcation in such an irregular terrain. By the analysis of the plan it can also be explained why there was a block that had not been numbered, since

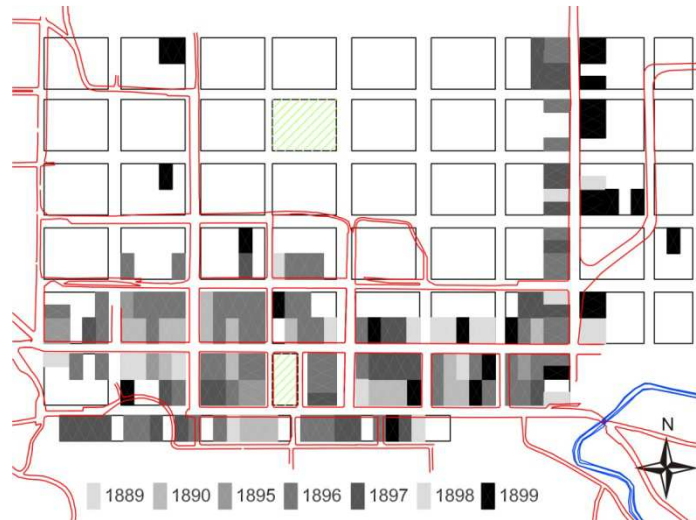
that was the exact point where one of the roads leading to the north was deviated to northeast, which made the division of the plots unfeasible. Some blanks like the structure of transportation among the country farms, the position of the area reserved for the cemetery and the location of some plots, among them the ones marked A, B, C and D, and the plots in the First Section South have not been completely filled out with the information contained in the material available.



Picture 13 - Map of Antonio Prado City by the end of 19th Century. In red, road network.

Despite the records of the Commission of Land and Colonization being indicative that the majority of the plots in the site of the colony had already been assigned in the middle of the decade of 1890, the reality of the occupation was completely different. As it has already been addressed above, the reticule that was not adequate for the topography of the terrain had made it difficult to implement the system. Therefore, the first blocks and streets to be demarcated must have been those situated in the most leveled area of the site. Consequently, such plots were also the first ones to be assigned⁷ as shown on Picture 14 that also shows a densification along the two main transportation axes. This inference is corroborated by Picture 15 dated 1896 that also portrays a crudely deforested territory with little signs of occupation.

⁷ Data extracted from the register "Concession of plots in the Urban Area of Antonio Prado".



Picture 14 - Plots granted until 1899.



Picture 15 - Antônio Prado in 1896. The marked track on the left indicates Protásio Alves Road and the one in the right is Julio de Castilhos Road.

The reason for the linear occupation of the land relates with the roads Passo do Simão, Protasio Alves and Julio de Castilhos, as indicated in Picture 18. The former was the road traveled by the pioneers that arrived to Rio das Antas from the West. Its utilization was gradually being reduced by the improvement of the road that led to the city from the East, since Passo do Zeferino. In 1918, this road was formally implemented and baptized Protasio Alves Road. The last one, inaugurated in 1902, received the whole traffic originated from the south, including that from the State Capital, Porto Alegre, and routed it to the north of the country, and vice-versa.

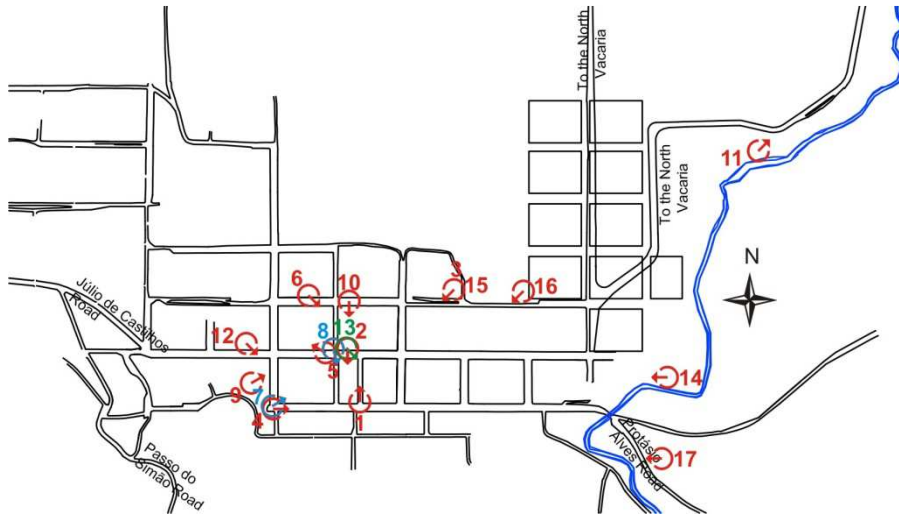
This road was paramount to the economic development of the city, as it has already been described in item 2.1.

In the urban perimeter, Julio de Castilhos Road became Rua da Paz and is currently denominated Valdomiro Bocchese Avenue. The axle formed by Protasio Alves Road and Passo do Simão was called Coronel Flores Street and has now become Avenue of the Immigrants. According to statements by inhabitants⁸, this street housed the first church and parish, the school of the Sisters of São José and the immigrants' shed. Along Rua da Paz there were the stables, shops, trade points, inns and everything else that might be needed to meet the travelers' needs. Following Coronel Flores Street northeast one would arrive to the crossing of Independence Street and 7 de Setembro Street, the latter being the main road that led, and still leads, to the cities of Ipê, Vacaria, Lages, and to the north of the country. Along these axle, a little afar from the nucleus of the site, a micro pole consisting of industries, commerce and services known as Golin Neighborhood was established. There existed a grinding mill, a beer factory and even a power plant.

The intense transportation of cargo and people through Antonio Prado was the driver for the development of the site that lived through an urban explosion in the first decades of the 20th century. There is no evidence or knowledge that a cartographic document registering the occupation of the territory was produced during that period. Nevertheless, it is common knowledge that the Municipal Directory of Geography was created in 1938 with the scope of "promoting the best knowledge of the city's territory"⁹. It also dates to 1938 the Act 23 that was revoked by all the subsequent regulations about the urban perimeter, of which it is assumed to legislate about that area and would be accompanied by a map, although such document having never been found. The photographs available for the study of the urban evolution refer to a spaced time arch and prioritize to portrait the nucleus' center, namely Garibaldi Square. Nevertheless, it is possible to notice that the occupation remained restricted to the axles previously identified for many years, counting with only a reduced number of edifications outside the nucleus. The map (Picture 16) indicates the visual cones of the photographs that corroborate the abovementioned. The photo dated 1946 (Picture 33) is emblematic since it provides a comprehensive and unequivocal view of the city semblance.

⁸ From Ain Zara Calliari (COSTA, 2007, p. 295 - 313) and Altino Valmorbidia (ECIRS, 1985)

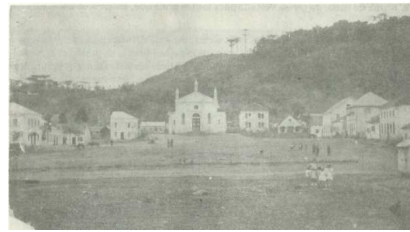
⁹ Decree nbr 29 dated June 22, 1938. CVAP Archives



Picture 16 - Map indicating the likely spot from where the pictures indicated in the numbers were taken.



Picture 18 - View 1: Partial view of blocks 40, 32 and Garibaldi Square. Circa 1900.



Picture 17 - View 2: Garibaldi Square and surroundings. Circa 1919.



Picture 19 - View 3. Panoramic view of the Center. Circa 1910



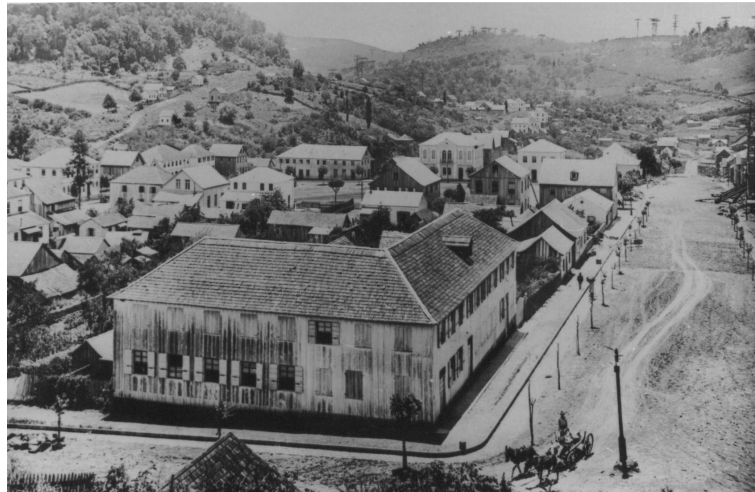
Picture 21 - View 4. Circa 1913.



Picture 20 - View 5. Rua da Paz. 1910's



Picture 22 - View 6. 1919



Picture 23 - View 7. 1925



Picture 26 - View 8. 1928



Picture 25 - View 9. 1920's.



Picture 24 - View 10. 1920's.



Picture 27 - View 11. Golin Neighborhood 1930's



Picture 29 - View 12. 1930



Picture 28 - View 13. 1931



Picture 30 - View 14. Panoramic view from the site. 1930's.



Picture 32 - View 15. 1940's



Picture 31 - View 16. 1946



Picture 33 - View 17. 1946

In order to follow-up the reconstitution of the evolution of this urban center, we were granted access to a new source of information: the Digitalized Archive of City Laws in the City Council of Antonio Prado that contains documents ranging from 1947 to 2010. That Archive contains every and all data related to the urban development that might serve as reference for the present study.

In the Archive it was possible to identify some bureaucratic actions that stimulated the confection of a city map, like the installation, in 1950, of the Municipal Department of Roads that had as one of its incumbencies “to keep the road map of the city updated”¹⁰ or the institution of the Law for Taxing Urban Buildings and Lands¹¹, dated 1964, and the creation of the Taxes over Official Records of Real Estate¹², in 1968, these taxes that were to be applied to the citizens for the execution of the survey of the real estate in the city that would most likely result in the production of a city plan. Unfortunately, there are no concrete evidences that such surveys and updating of the maps were actually performed, notwithstanding the fact that the survey has brought to life, for instance, the map called Topographic Survey and Official Records of the Real Estate of Antonio Prado City (Picture A), executed in 1947 and containing relevant information about the transportation system and corroborating the theory that the original transportation system of the city had been designed with 42 blocks, since the peripheral plots were facing their external side, as shown in the image¹³.



Picture A - Map of Antonio Prado - Topographic Survey. 1947

The documents in the Archives also evidence that in the decade of 1950 the city went through a new although timid surge of development. In 1953 the City

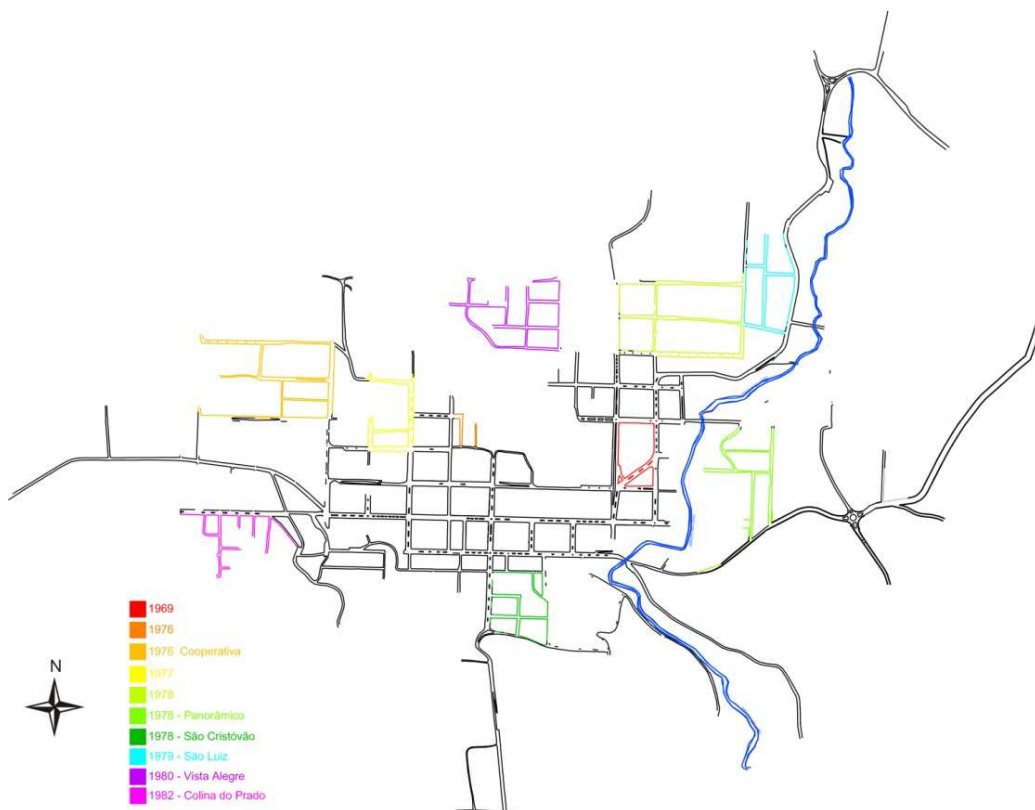
¹⁰ CVAP. Municipal Law 0124 dated October 24, 1950.

¹¹ CVAP. Municipal Law 0494 dated January 20, 1964.

¹² CVAP. Municipal Law 0659 dated August 21, 1969.

¹³ This kind of arrangement was applied only within the bordering blocks or those facing squares, as presented in the plan of Colonia Caxias dated 1879 apud Nascimento, 2009, p. 85 e na da Colônia Guaporé apud Posenato, p. 167.

Council authorized the sale of several vacant plots to the citizens. In 1964 the real estate sector of the city was boosted through the amplification of the urban perimeter¹⁴ to include in the new boundaries the country houses located in the suburban area. From the middle of the 1950's, a new development boom swept Antonio Prado and from 1976 to 1982 the city administration gave permission for nine new developments that are indicated in Picture 37, therefore considerably modifying the city's urban profile as shown in the aerial view dated 1978 (Picture B). There is no evidence of any particular tendency of an attraction factor that would have favored the city's growth in a specific direction. It can only be noticed that the new developments were created close to the original reticule or even in areas that had already been occupied, like the Golin Neighborhood, for instance. Exception is made to the Panoramic Development that was located in the rural area and apparently represented the first private development initiative in the urbanization of the city.



Picture 34 - Map of Antonio Prado showing division of blocks approved from 1969 until 1982.

¹⁴ CVAP, Municipal Law 0495 dated January 20, 1964



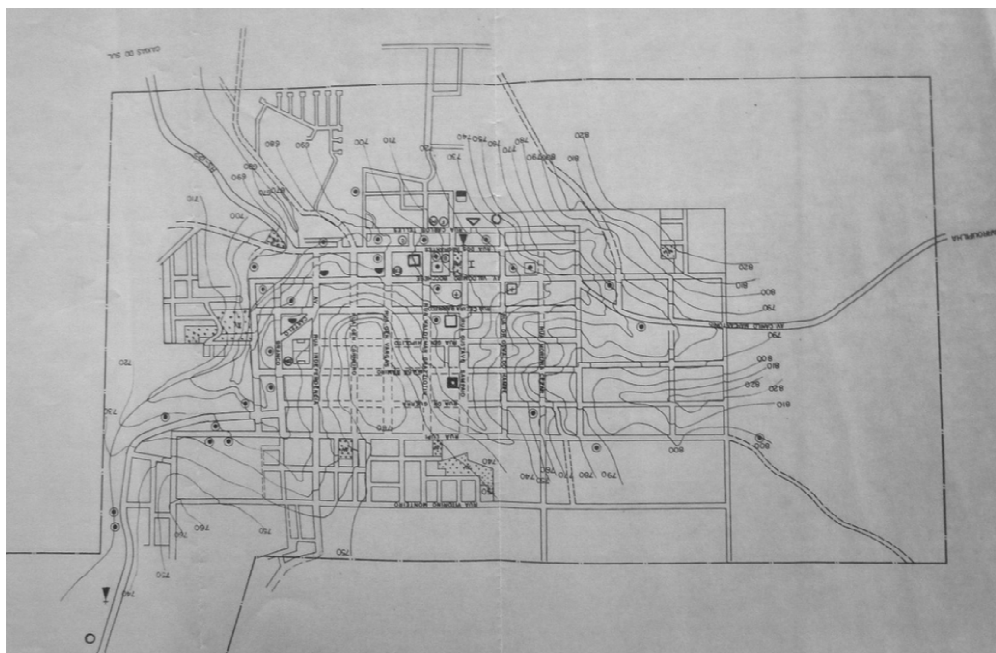
Picture B - Aerial view of the city of Antonio Prado. 1978

Despite all the urbanistic “ebullience”, the carelessness regarding the graphic records of the city development has prevailed for a long time. The law that allowed the enlargement of the urban perimeter in 1964 does not make any reference to any illustrative map that might accompany it. Thanks to the efforts of the professionals currently responsible for the City Planning Department it has been possible to recover the Topographic Survey made in 1947, a city map dated 1979 (Picture C) and one interesting Plan of Antonio Prado City (Picture D), undated, although clearly produced before 1971, what can be inferred from the names of the streets in the Plan. This plan displays the portrait of a newly formed city, although carrying elements that have not always been supported by legal documents or even in the reminiscences. This is probably the basis for the affirmation made by the responsible for the City Planning Department that “the City Archives did not contain maps and that the ones that might exist were outdated and the most “effective” map would be the one produced by one engineer and by IPHAN in the beginning of the decade of 1990”. This information was corroborated by the architect Meira (2004, page 33): “At that time, there weren’t any maps. Lia produced a plan about

downtown by studying the records of each edification that was being updated by the City Hall with the purpose of taxing the real estate.”



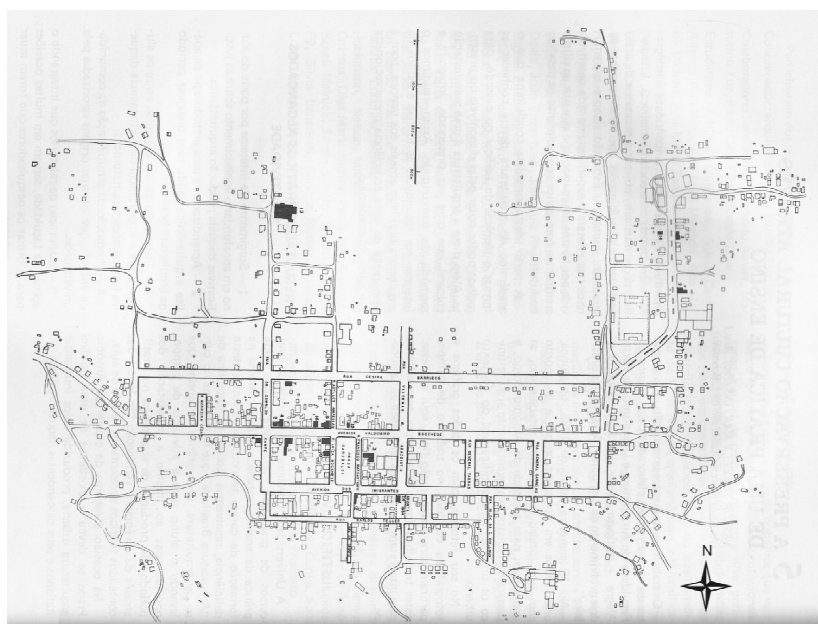
Picture C - Map of Antonio Prado City, 1979



Picture D - Urban area. Undated

From 1982 to 1988 there are no records of new applications for developments or any other indication that might help us to solve the puzzle. That period coincides with the process of declaring the site a cultural heritage and the major part of the attention about the conservation of the Italian immigration heritage was focused in the city, this becoming the reason why many experts in the subject

were attracted to the city, such as the architect Julio Posenato, who produced plan shown on Picture 35 aiming at identifying and recording the buildings that would best represent the subject in order to serve as basis for his book. Such plan was based on a map produced by the State Department of Roads that was also impossible to recover and that seems to be the most accurate portrait of the city at that time.



Picture 35 - Map of Antonio Prado City in 1989.

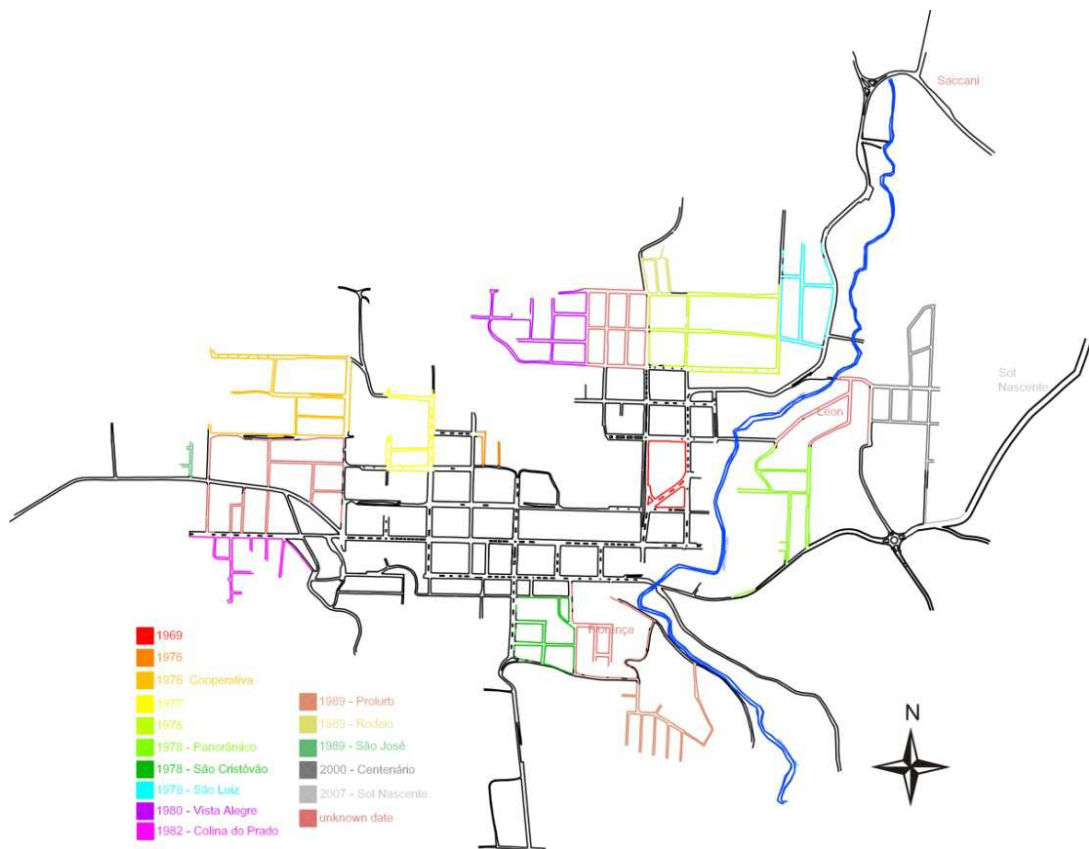
In that occasion, when the arguments about how the city would be threatened by the declaration of cultural heritage, some actions by private owners and by the public government as well started to jeopardize the integrity and the legibility of the conserved architectonic ensemble. This is symbolized by the demolition of Dona Corona's house that was performed to allow the extension of a street that was extremely wide at the time, and that until this date has not enough traffic flow to justify its dimensions. Acts like this one and also the growth of the city served to alert the IPHAN technicians who issued a recommendation that after the completion of the process a city plan for urban development were prepared. This plan had already been granted legal support¹⁵ in 1977 but not even a simple sketch had been produced. Facing the passivity of the city government, IPHAN

¹⁵ Law 885 that creates the Municipal Council for Urban development in charge of:

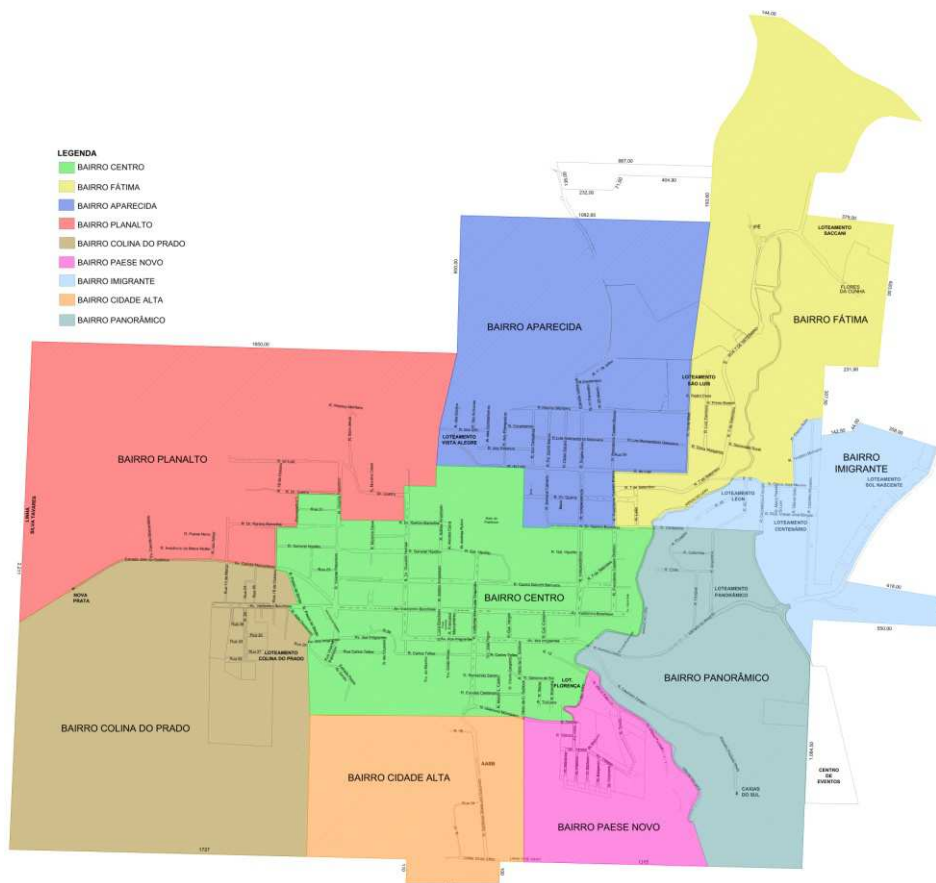
- a) Passing judgment about every project of law or any other administrative regulation of urbanistic character in the city, and also about cases not considered in the legislation or that might raise doubts regarding its application;
- b) Promoting studies and the divulgation of knowledge regarding urban areas, especially within the scope of the City's Master Plan.

encumbered itself with the task and published the memorandum book with Guidelines for disciplining the surroundings of the ensemble declared cultural heritage in Antonio Prado and contains the map produced in the beginning of the decade of 1990 (This map can be seen as Picture 272 in the chapter “Current Protection Systems and Programs”)

After the initial commotion caused by the declaration in 1989 the interest for the implementation of new developments as well as for the enlargement of existing ones returned. as shown on Picture 36. Gradually, the city kept growing until achieving its current semblance. From 2006 to 2010, the urban perimeter was enlarged until it reached its current form that is represented in Picture 37 that was extracted from the Law approved by the citizens that gives denomination to the city neighborhoods.



Picture 36 - Map of Antonio Prado showing division of blocks approved from 1969 until 2007.



Picture 37 - Map of Antonio Prado showing the limits of each neighborhood as decided by a community assembly in May 13, 2010.

Rewriting the history of the formation of Antonio Prado's urban nucleus has proved to be a difficult task due to the scarcity of documents available. Only through an important element, the Register of Concession of Plots, as well as from information gathered from several sources and also from the reminiscences it has been possible to identify the rigid checkered pattern desired by the Commission of Land and Colonization, that proved inadequate for the relief of the region and that became the origin of the settlement.

Guided by the pace of the economic development driven by the city's prominence as commercial trading point until the 1930's, the city was also taking shape thanks to the connection to the rest of the country through Julio de Castilhos Road.

These two elements have shaped the city's semblance that has not been erased even with the passing of the time and the dynamic of the urban transformation during the recent decades. Such permanence has become the register of an era, the stay for its history, and should be preserved and protected as such.

2.3. Architectural Styles, Typology and Technology

Around the middle of the 1970s, several manifestations in defense of conservation and valorization of the cultural heritage of Italian immigration were triggered in Brazil. Within this context, architecture arose as the icon of the colonization process. During that period, the names of Julio Posenato and Paulo Bertussi, architects, appeared as pioneers of scientific research about the architecture of Italian immigration. Their publications are considered, until present day, reference for the study of the theme.

In this chapter, we will deal upon the urban architecture of Antonio Prado, in order to identify the historical types that have been declared as national interest, based on the Chapter “Architectural Characteristics” in the dossier about the process of declaring the city of Antonio Prado a cultural heritage by IPHAN (undated) and also as theoretical contribution about the evolution of construction materials, typology, languages and building technologies, using as support the studies of aforementioned authors. The present analysis will be limited to the Strictly Protected Zone established by IPHAN and to the samples built between 1886 and 1941, this period being recognized as the first cycle of prosperity and in which the buildings’ forms and types are less influenced by elements foreign to the Italian Immigration culture.

Architecture, considered as a language, is not only an artistic manifestation, since it depends on the material conditions available without excluding economical, historic and geographical aspects for its development. The architecture produced by the Italian immigrants in the State of Rio Grande do Sul is a representation of their adaptation to a new world, through the utilization of materials available in the environment which were translated into a unique language. Basalt was a stone that, besides being abundant on the region, was already familiar to the Venetians and supplied material for foundations and flooring. Pine trees that had to be logged to allow the occupation of the land, supplied the pine wood that was “domesticated” by the immigrants and could be used for almost every purpose, from the structural beams to sashes, frames, doors and the like. The building plans, based on rectangles, highlighted the relative proportions between the three dimensions; symmetry, always present, was perceived in the balance between empty and full spaces created by the rhythm of the openings. All these elements have resulted in an unpretending and austere architecture.

In the beginning of the settlement, facing an extreme hardship situation caused by the lack of basic resources, the immigrant's primary concern was the building of a simple shelter, mostly built by himself and his family. Afterwards, having reaped the fruit of his hard work, the immigrant prospered and his goal became his comfort, therefore changing his architectural efforts to the point of becoming a "symbol of self-affirmation for the immigrant as a free and fulfilled human being" (Posenato, 1983, p. 83). Gradually, the search for the enhancement of technical quality¹⁶ becomes evident in the buildings that are improved by the hiring of artisans, who are usually immigrants of Italian background, by the usage of industrialized material and the care with embellishment. Table 1 is based on Posenato's studies (1983) and lists the periods of Italian Immigration Architecture, chronologically relating those periods with the materials applied to the buildings. The author warns that the chronological references "may apply for certain locations and taking into consideration arbitrary approximations since the following issues must be considered: family situations, transportation structures, proximity to artisans and to productive and processing industries" (1983, p. 96).

	Period	Timeline	Construction materials
Provisory Buildings	Provisory	First decade	- home-processed wood
Permanent Buildings	Primitive ¹⁷	Second decade	- hand-processed wood - natural or chipped stones - home-made bricks
	Apogee	1890 to 1930	- industrially and hand-processed wood - chipped, laminated or engraved stone - industrially or hand-made bricks
	Late	1930 to 1960	- industrially processed wood - stones extracted from commercial quarries and used only for the basement - brick factories

¹⁶ As highlighted by Posenato (1983, p.99): "the modesty of the first buildings was not caused by the lack of skilled professionals, but for the lack of interest, due to the circumstances, in the immediate production of a more refined architecture."

¹⁷ The usage of the Word "primitive" may sound depreciative, but according to Maria Isabel Filippon (2007, p. 52) it has been used to express what was "the first, the original, the first to exist".

It was not uncommon that two different evolutionary periods were lived concurrently in the same colony. In the colony site, for example, the artisans and the first industries, such as wood processing industries, were settled, and these sites were accessed through a net of roads provided with minimal infra-structure, thus facilitating the acquisition and utilization of industry-processed materials originated from other regions, such as lime, iron and glass.

For the same reason, it can be noted that the architecture incorporated elements from other languages much faster in the colony nucleus. Posenato (1983) has denominated the phenomenon “aculturação”, an expression that will not be used in this work since it has generated ambiguous and pejorative interpretation. When referring to such phenomenon, reference will be made to the influence of each style over the immigration style. The influence of the Italian Erudite Tradition that inspired the residential and commercial architecture has left more latent marks on the religious architecture. The official architecture, so called due to the Neoclassical, Eclectic and Lusitanian-Brazilian styles being mainly associated to buildings for institutional or administrative purposes, was converted into a model for the housing of wealthier tradesmen. Finally, the Chalet must be mentioned, a model recreated with enthusiasm, and that in the apogee and late periods was considered synonym for refinement and financial status¹⁸ due to its exquisite decoration known as “lambrequin”¹⁹.

Antonio Prado, as shown in item 1.3, was founded in the period of enlargement of the colonization in the State of Rio Grande do Sul. Among the Old Colonies, Antonio Prado is the most recent and its population consists, mainly, of migrants originated from other colonies in the area. This fact has not only influenced the development of the city, but it has also accelerated the transition from one architectural period to another. This is the result of the experience brought about by re-immigrants and the support provided by older colonies that allowed Antonio Prado a faster growth and to reach its apogee in a period of time shorter than, for example, the one taken by Caxias do Sul.

The classification suggested by Posenato (1983) will be the basis for the analysis that aims at recreating the evolutionary course of the Architecture in the city of Antonio Prado. For such purpose, this research will rely on the appreciation of early photographic records, on information about the edifications contained in the book “Memory and Identity” by Fernando Roveda (2005), on statements extracted

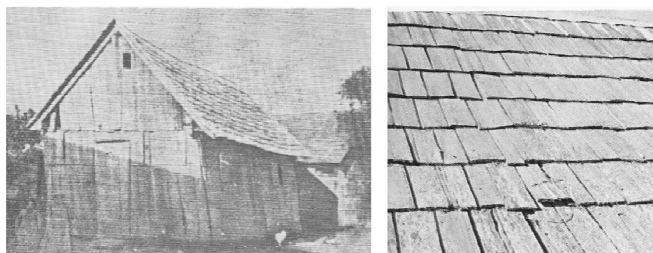
¹⁸ According to a statement by Mr. João Tochetto in section 135 Years of Culture, in *Jornal Pioneiro*, Caxias do Sul, June 1st, 2010.

¹⁹ Lambrequin (from Dutch: Lamperkijm): translates the concept of ornamentation in wood, metal or cloth, used in Architecture, decoration or heraldry. Section 135 Years of Culture, in *Jornal Pioneiro*.

from different bibliographical sources and on the aforementioned dossier by IPHAN (undated).

2.3.1 Provisory and Primitive Periods

Usually, the provisory urban architecture was the same for any colony site. The wood originated from the felling of trees to clear the land for housing and plantation was roughly processed with the tools available. The building was formed by a 4x6m rectangle, with gable roof covered with “scandole”²⁰(Picture 38). There were no interior partitions and every household chore was performed in one single room. There are records indicating that, during that period and for fear of burning down the household, there could be a second building detached from the main house where kitchen functions would be performed.



Picture 38 - Provisory household. In detail, “scandole”, meaning wooden shingles

During the primitive period²¹ the quality of the wood standards was greatly improved, as well as the care dedicated to the building of the household, which becomes more spacious. It was not uncommon that the edifications built for mixed purposes were two stories high: the lower story, on street level, was used for commerce or workshop, and the upper floor used as residence.

During that time the first edifications using bricks were built. The blocks were bonded by mud or lime mortar and not unfrequently, by economical reasons, just dry set. In larger buildings, the walls started being from 50 to 60 cm thick and, depending on the mason’s skills, could be gradually reduced upwards. The plaster made of sand and lime was used for improving the appearance of the walls,

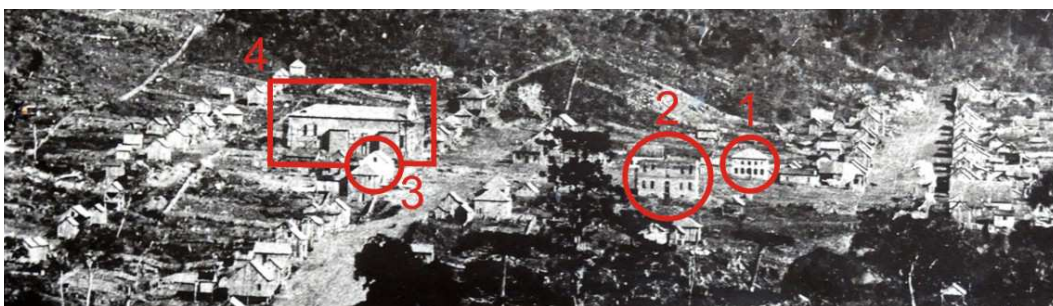
²⁰ Wooden shingles

²¹ Frequently, regarding urban buildings for mixed use, residential and commercial/industrial purposes, the provisory and primitive periods are agglutinated, since the main concern was to establish a productive activity that could generate the income for family support, and the ulterior replacement of this early edification for a definite one, more spacious and comfortable, built with processed material, thus relating this type of architecture to the apogee or late periods, both chronologically and typologically.

enhancing comfort and hygiene, besides protecting against the rigors of the weather. Paint was rarely used. The roofing consisted of a wooden structure covered by “scandole”, French style ceramic tiles, or corrugated metal sheets.

It can be said that, in Antonio Prado, the provisory and primitive periods occurred simultaneously and for a very brief time. When analyzing Picture 39, dated September 1896, only ten years after the foundation of the colony, 53 buildings can be identified, of which four are built of masonry (including the Church), with numbers 1 and 2 with plaster finishing, and numbers 3 and 4, still under construction, being prepared for plaster finishing. The ample usage of processed materials already during this period demonstrates how fast architecture evolved, the importance of this nucleus and the wealth of its inhabitants. However, such manifestations are timely, since it can be noticed that every other building in the picture is supposed to be transitory, which becomes evident both by the simplicity of the plan and its meager dimensions, and by the rustic usage of the wooden components.

A curious and rare remark regarding building finishing: the agreement signed between the contractors and the Land Commission in 1887 for the edification of the barracks for the immigrants, this being a building of definitively provisory character, stated that such building should be painted, roofs included, with two coatings of oil paint²². As we will address further on this study, paint only became popular in the decades of 1930 and 1940.



Picture 39 - Antonio Prado, September 1896. Highlighted are the masonry buildings.

The only wooden building that apparently belonged to the provisory and primitive periods and that has survived to this date is the Jose Letti House (Picture 40). According to historiography, José Letti built a small house on the busy Rua da Paz, in 1890, in order to establish his businesses. Unfortunately, Letti passed away before he could see his plan complete. In 1909 his son Rizzieri installed a saddle shop in the house. In 1925, Rizzieri sold the building and the land to his brother-in-

²² BARBOSA, 1980, p. 17.

law, Joaquim Biazus, who remodeled it in 1947 by adding the masonry façade that exists to this day. Such practice, known as *façadism*, which was widely popular at the time²³, was adopted in order to “modernize” the building.



Picture 40 - In highlight, Jose Letti's House. Clockwise, pictures from the beginning of the 1910s, 1919, beginning of 1940s and 2009.

Every other example indicated in Picture 40 is representative of the use of masonry in a type of architecture influenced by the Official styles. To this group belong houses marked 2, 3 and 4. The first was built to serve as residence and commerce for the wealthy peasant Vittorio Faccioli, but it was never used for that purpose, being rented to the City Hall in 1899 to house the City Administration. In 1921 the building was finally bought by the City for the same purpose. The second is called “Amadeu Bravatti House” referring to the owner who started its construction but who passed away before its completion. The widow sold the house to the Grazziotin family, who used it for commercial purposes. The City Hall building (Picture 41) displays neoclassical elements evident in its symmetrical composition, arch windows, frontispiece, and in the demarcation of its central body, whereas the Amadeu Bravatti House (Picture 42) shows signs of having had its original plan partially executed therefore not hiding the original intention of building an imposing edifice, with plenty decorative elements, such as the fillets and the ornamentation on the full arch window ledges and the eyed windows.



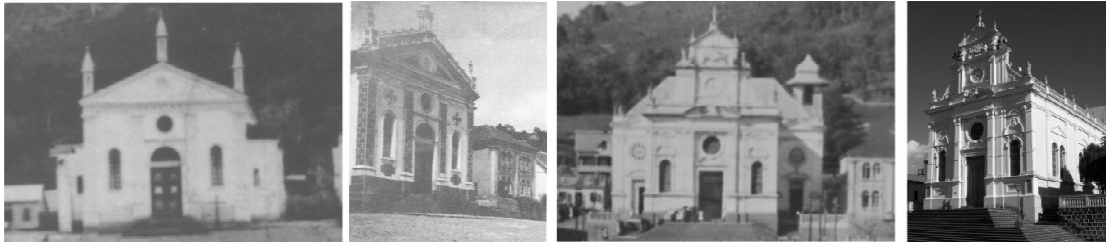
Picture 41 - City Hall in 1896, 1930's, 1960's and 2004.

²³ This subterfuge was adopted in many occasions at the beginning of 20th Century in some immigration nuclei, where due to the risk of fire and aspiring to a more modern aspect, municipal legislation started to discourage new wooden buildings and even to prohibit their edification in central areas.



Picture 42 - House of Amadeu Bravatti. Circa 1896, 1920's, 1930's and 2004

The Parish Church of the Sacred Heart of Jesus (Picture 43) was started in 1891 and finished in 1897. In the year 1899, the architect Vittorino Zani²⁴ had already submitted the project for the remodeling of the church, that was started only in 1926 and that contributed for its current appearance with the frontispiece accompanied by timid volutes and abundant ornamentation. At that same time, the colorful stained glass windows that form the distinguished set of images were donated by many families in the community. The bell tower was built from wood in 1912 and was located in the west side of the main building with the purpose of housing the bells. In December 2003, a tornado hit the city and completely destroyed the bell tower, also damaging some of the stained glass windows, which were immediately restored by IPHAN.



Picture 43. - The Parish Church circa 1900, 1910's, 1930's and 2004

Another category refers to architecture containing elements from the Italian erudite tradition, to which belongs the house marked number 1 that was owned by Antonio Mengatto (Picture 44). The house, built for mixed residential/commercial purposes, stands out for its antiquity – it was already finished in 1896 – and its austere style.

²⁴ According to Posenato (1983, p. 327), Vittorino Zani was no more than a practician architect who designed churches based on copies of historic styles.



Picture 44 - House of Antônio Mengatto. 1896, 1940's and 2004.

Photographic document 45, whose date is estimated between 1900 and 1905, reveals a more organized situation of Block 40, including public afforestation and two new buildings: the houses owned by Inocencio Mattos Miller and Stefano Letti.



Picture 45 - Partial view of blocks 40, 32 and Garibaldi Square. Circa 1900

The Miller house (Picture 46) was built in masonry to house the owner's residence and commerce, shortly after his arrival, between years 1899 and 1900. Initially, the house had only one story and full arch windows, with the fillets and ledges denoting the influence of the Official styles. In 1909, the house was sold to the Grazziotin family, who kept the store. In 1922, the owners had a lateral annex built to house the Banco Pelotense that was already operating in the building since 1915. In 1927, a new story was added to the house in order to accommodate new rooms and a "bathroom". All the external walls were made of masonry, whereas the inner partitions were built of wood. The present aspect is the result of consecutive modifications that, despite the modifications inflicted still let apparent its original style.



Picture 46 - House of Miller. 1900's, 1927 and 2004.

Behind the Miller house there existed a Stone building known as the Stone Shed (Picture 47) consisting of a single story that was built, according to oral tradition, to serve as support to the store and was used as warehouse. This is the only edification completely built of stone that was preserved inside the urban perimeter and it represents a technology that was widely used in rural areas even though the stones have originated from a commercial quarry, this being revealed by the regular cut of the stones. An exaggerated care with ornamentation is revealed by the fillets applied to the uppermost part of the walls, which is typical in the Lusitanian-Brazilian language²⁵, although unthinkable in a secondary building within the architecture of immigration.



Picture 47 - Stone shed.

The last insertion revealed by Picture 45 is the Stefano Letti house (Picture 48). Also completely built in masonry between years 1897 and 1900 and intended to serve both as residence and commercial store for the family, it resembles the Italian erudite style, with little decoration, a measured rhythm with solid and voids, and symmetry. The lateral annex represents an addition to the building during the 1920's. In 1958 the building and the commerce were sold to the Marcon family, who still keeps them to-date.

²⁵ The expression makes reference to the dweller's economic status, since the saying "no eaves, no soffits" refers to the lower classes who could not adorn their houses with such architectural details.



Picture 48 - House of Stefano Letti. 1900's, 1960's and 2004 .

The construction of these three buildings around Garibaldi Square did not reveal, at the time, any changes in the way of constructing the city, which was probably keeping its same appearance although growing at a fast pace. Vittorio Bucelli, who visited the city on 1905, declared that “the village has 183 wooden houses [...] and only 10 houses built of masonry although being only 20 years old”²⁶. According to this description, by observing Picture 19 taken in the decade of 1910, the urban landscape had already suffered important modifications through the replacement of older buildings for new ones that presented concepts of shape and space diverse from the ones applied until that time, therefore indicating a change in architectural paradigms and, in consequence, the end of the cycle of provisory and primitive buildings that coincided with the turn of the century.

2.3.2 Apogee Period

By starting to replace the old simple houses made of wood by new edifications built preferably of processed materials and showing grand proportions, the immigrants and their descendants inaugurated the period later known as the Apogee, during which the edifications are renowned by its monumentality.

The wood originated from the sawmills started to be used not only as structural components and for sashes, frames and doors, but also for the fabrication of decorative elements from the most simple to the famous band saw works – the lambrequins. Stone, which was rarely used in urban centers, had its usage restricted to foundations and basements. Bricks and ceramic tiles were supplied by rudimentary brickyards and were becoming more and more popular due to the fact that they were easily obtainable. In this period there was a more frequent usage of lime and pigment-based paints.

²⁶ BUCELLI, 1906 *apud* COSTA, 2007, p. 240. (Our traduction).

The wide usage of wooden elements reflects the apogee of the profitable cycle of pinewood lumbering. The building system was dominated not only by the carpenters, but by the whole community. As soon as the foundations were finished, the bearing structure was started. Over the foundations were laid the horizontal elements – foundation beams (or load beams) - which supported the floor joists and the vertically built wall studs and the trusses. Over the wall studs were placed the horizontal pieces that served as basis for the upper floor pavement and lower floor ceiling. The flooring was made of double planks of wood processed in a simple manner, with tongue-and-groove joints or wooden lath. It is very common to find edifications from this period where the closing was performed with wooden planks that encased the whole height of the building, from the foundations to the roof. The roof was structured over the load beams of the upper floor over which the roof trusses were laid. The roof trusses could offer the widest variety of solutions in order to avoid that the load-supporting elements impaired the use of the attic.

Regarding the roof there were two different materials of choice: corrugated metal sheets and French style ceramic tiles. The finishing between the eaves and the roof was frequently covered with a wooden band that was manually cut and decorated with geometrical or flowery designs, the “lambrequin”.

Buildings made of masonry did not introduce any technological innovation during this period, and remained linked to the stylistic vocabularies that were foreign to the immigration's.

Floor plans became generous spaces and there were two main types of buildings in the urban centers: buildings for mixed residential/commercial use and exclusively residential buildings. During this period, there were few buildings destined exclusively for commercial purposes, and those destined for industrial purposes were usually concentrated in rural or suburban areas.

The basement, whenever allowed by the topology of the terrain, was usually built to take advantage of the natural slopes of the plot. It was used for the conservation of perishable goods, such as lard, salami, cheese and also wine. It served as warehouse for storing goods both for domestic and commercial purposes. Regarding mixed-use buildings, the access to the commercial or crafts area was located on the ground level and behind the main façade. Access to the residential area of the building could be either through the sides or the back of the edification. At this time, there starts to be a wide variety in the disposition of the rooms for residential purposes. Most commonly, the kitchen would be located in the back of the house, and there would be stairs leading to the upper floor that accommodated the bedrooms and sitting room. Should the edification be used for domestic

purposes only, the floor room would house the living room, kitchen and bedrooms, whereas the upper floor, if present, would accommodate additional bedrooms.

About 50% of the buildings that have been declared Cultural Heritage in Antonio Prado consist of edifications built as described in the paragraphs above. Below we start to analyze the most significant types or those that present one of the peculiarities included in each category of classification. These categories were created based on the categories applied by IPHAN (undated) that have as parameters the materials and the programs. Same as happened in the earlier periods, some buildings have suffered the informal influence of other styles and these influences will be identified during their description.

We will begin with the Wooden Buildings.

The inclination towards the architecture using wooden elements in Antonio Prado was mainly stimulated by the facility in obtaining such material, as well as by the quality of the artisans' works and the relatively low cost of labor. There are two documented cases where old masonry buildings were demolished to be replaced by elegant wooden houses. The first is the emblematic Neni's House, currently a city's postcard and icon of the heritage conservation efforts, together with the houses owned by Luciano Zanella (Picture 49) and Laurindo Paim, which were included in the architectural category of chalet due to presenting formal aspects that are reminders of that style, notwithstanding their spatial and functional conception in accordance with the characteristics of the Italian immigration.



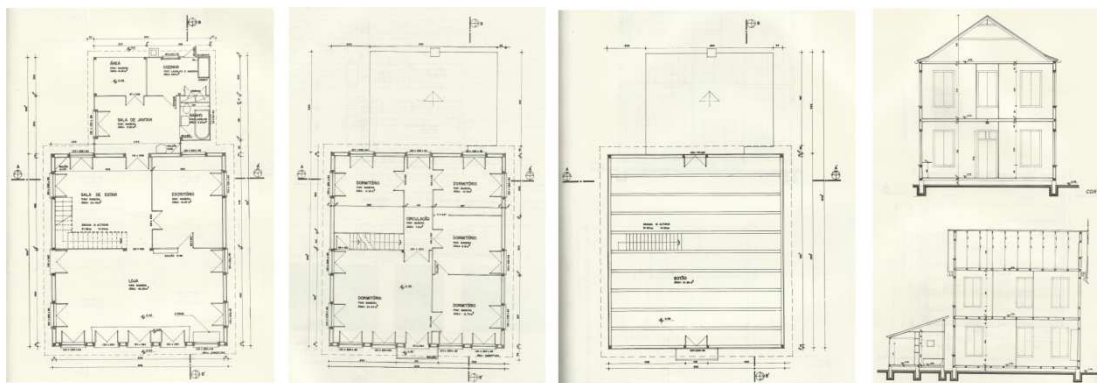
Picture 49 - House of Luciano Zanella, 2004.

The house that used to belong to Antonio Bocchese (Picture 50), best known as Neni's House, was built in 1910 to house the family's jewelry shop and residence. After the patriarch passed away, the house was passed on to his family and one of the daughters, Joana, popularly known as Neni, kept it for many years as a commerce post for, among others, religious articles. In 1983, after Neni's passing away, the house was acquired by a local industry for the purpose of preserving it for

the community. In year 1985, the building was inscribed in the Livro Tombo das Belas Artes (Book of Protected Arts). In 2003, the house was again sold to a couple of self-employed professionals who have kept it as a site for artisan's products that are displayed in original show windows.



Picture 50 - Neni's house. The first picture shows the masonry building that preceded it, between 1900 and 1910, 2004



Picture 51 - Neni's House. Plans and sections.

The building that was executed by Massimo Empinotti and the Nodari brothers, well reputed cabinet-makers and craftsmen for the major part of the buildings in Antonio Prado, was built without a project or plan, which was a common practice at the time. According to statement by Waldemar Gregório Empinotti, Massimo's son:

The design was made both by my father and the Nodari, made by them all together. They knew how to build their projects. [...] Such and such meters wide, by such and such meters long, doors, everything was designed by pencil on a simple piece of paper,[...], together. They used to ask the client: how would you like your house? I want a house with so many rooms, with so many of these, and so many of that, they drew it for you [...] they were both contractors and architects.²⁷

²⁷ ROVEDA, 2005, p. 31.

The three-story building, that has suffered very few alterations both regarding its usage and its aesthetics, displays a main rectangular body in which the front space was used for commercial purposes. One room connects this space with the back of the house and to the second floor. In the back, a porch volume houses the kitchen, the bathroom and the dining room. On the upper floor are located the bedrooms and, above them, the attic (Picture 51).

In 2006, the house was restored after having gone through a fire that resulted little damage to the building. In 2008, the owners were granted some funds from the Government and performed the renovation of the electric wiring.

Another building in this group that draws special attention is the one that belonged to Laurindo Paim (Picture 52), also known as Villa Olívia. It was built for Rizzieri Tergolina and acquired its present appearance in 1920 when it was completely renovated by the Nodari brothers to provide greater comfort to the Paim family who had moved from Vacaria to Antonio Prado so that their daughters could enroll in the prestigious school run by the Sisters of São José. During the renovation, a new building was built to house the kitchen and bathroom, the main access was altered so as to face the interior of the plot, and lambrequin were added to the façade. After passing through several owners, in 1985 the house was finally acquired by Dr. Julio Manica who intended to tear it down. Moved by the appeal of the conservationists, Dr. Manica agreed to conserve the building and a proposition to make the old residence compatible with the desire of the new dwellers was developed and approved during the Seminary of Popular Architecture. During the 1980's, the building suffered several intervention for enlargement and "restoration" but a new problem had to be addressed: the lack of a restoration project. The work was made by a carpenter following the owner's instructions who justified his choices stating that originally the house was built in that fashion. "But what house? The original house or the one the belonged to the Paim Family?" asks the Architect Ana Lucia Meira who also argues²⁸

The image that was sought after was the Paim House [...] which has a delicacy that contrasted with the rough lifestyle of that era. [...] In the Manica House, however, everything is new – a house that had never existed in the image that emerged from the intervention. Intervention that was never a restoration, that is considered serious regarding Cultural Heritage, but that fully answered to the requirements of the family. This is considered the

²⁸ MEIRA, 2008, p 377 - 384.

most evident case of the image overpowering the document almost reaching the boundaries of a false historic event.²⁹

And so it goes:

The intention was never to return to the earlier appearance, that of the Paim House, but to renovate the existing house. From the intervention performed by the owner, however, emerged an extreme case, a house that had never existed – an image as representation of a romantic past in the immigration.³⁰



Picture 52 - House of Laurindo Pain. 1920's, 1987, 1987, 2008 and 2008.

The second category of wooden houses comprises the buildings possessing the peculiar characteristics of the urban architecture of the immigration during the Apogee period, and these houses are grouped according with their original purpose: Residential Buildings and Mixed-Use Buildings.

As representatives of Residential Buildings there are only four examples, with Antonio Guerra's house (Picture 56) being the one that best displays the rigid symmetry and the harmony between voids and solids that was the characteristic of the architecture. Two other buildings that belong to this category are the Giovanni Sasset House (Picture 54) and the Ludowico Marcon house (Picture 53) which possess apparent basement, typical in the rural architecture, the former for having been conceived in this manner and the latter so built to be adequate to the new profile of the Valdomiro Bocchese Street that was lowered in the 1950's. The last example of this category is the João Grazziotin House (Picture 55). In this fancy building that possesses the same impressiveness of all family households³¹, the windows and doors frames stand out due to their finely decorated panels and glass panes. It is also possible to identify the influence of the official architecture in the demarcation of pilasters, cantons and cornices.

²⁹ MEIRA, 2008, p. 284.

³⁰ MEIRA, 2008, p. 434.

³¹ Posenato (1989) has written a special chapter under the title "The Grazziotin Houses" due to the massive consistency of the symmetry patterns, the rhythm of the openings, heights and proportions of the buildings.



Picture 56 -
House of Antonio
Guerra.



Picture 54 - House of
Giovanni Sasset.



Picture 53 - House of
Ludowico Marcon



Picture 55 -
House of João
Grazziotin

The Mixed-Use edifications are undoubtedly the majority of the buildings that form the set declared Cultural Heritage by IPHAN and show the importance of such structure for the life of the city. Since they resulted in different types, the buildings have been divided in two categories according to their types of roof: gable roofs and hip roofs.

Roof-gabled Mixed-Use Buildings consist mostly of two stories and the attic, with commercial/crafts activities being performed on the ground floor and the residential area confined to the back spaces and upper floors. Once again the harmony between solids and voids is perceived in the architecture. Despite some buildings in this group having suffered modifications, these have not altered the reading of the set. It is interesting to notice that, as highlighted by IPHAN's report, "the schemes of correspondence between the pavements and the attic do not obey rigid schemes [...] resulting (nevertheless) in perfectly harmonic compositions."

Among the gable roofed Mixed-Use Buildings, it is important to highlight an architectonic plan that was widely popular in Antonio Prado, namely the hotel or inn, originated by the vast amount of travelers who traveled along Julio de Castilhos Road. In this type of building, the household functions were intertwined with the rendering of services. The mother and elder daughters were in charge of the cooking, cleaning the rooms and doing the laundry. The boys were in charge of taking care of the animals, including the travelers'. The family would live in the bedrooms that were not occupied by the guests and it was not unusual that the kids slept in the attic. Inside this category fell the Carlo Pastore House (Picture 58), Giovanni Tergolina House and Giacomo Grezzana House (Picture 57).



Picture 58 - House of Carlo Pastore, 2004



Picture 57 - House of Giacomo Grezzana, 2004

Despite displaying an appearance very different from its usage in 1900, the Giovanni Tergolina House (Picture 59) or Travelers' Hotel is one of the oldest witnesses of the evolution of Antonio Prado. The renovation to which the house was submitted in the 1920's did not affect the symmetry that was wisely preserved by maintaining the rhythm of the openings, even after the inclusion of a porch that is in turn decorated with a simple parapet and exquisite lambrequin.



Picture 59 - House of Giovanni Tergolina. 1900's and 2004.

Others buildings for mixed-use purposes were: Rizzieri Tergolina House (Picture 63), Luiz Sgarbi House (Picture 60), Manuel Zaccani House (Picture 66) – this one lost the lambrequins and had a masonry addition, Pedro Ranzolin House (Picture 62), Giovanni Baggio House (Picture 64) – also lost the lambrequins, Camillo Marcantonio House (Picture 61), and Pellegrino Grazziotin House (Picture 65) that, like Neni's House, was decorated with lambrequins and was built to replace a masonry building, which denotes how prestigious the wooden houses were considered.



Picture 63 - House of Rizzieri Tergolina.



Picture 60 - House of Luiz Sgarbi.



Picture 62 - House of Pedro Ranzolin



Picture 61 - House of Camillo Marcantonio



Picture 66 - House of Manuel Zaccani. 1930's and, 2004.



Picture 64 - House of Giovanni Baggio. 1930's and 2004.



Picture 65 - House of Pellegrino Graziotin. 1930's and, 2004.



Napoleão Dalla Zen house (Picture 67) deserves a special citation regarding a recent event. In 2004, 80% of its original elements were destroyed by arson, according to the findings of the Public Ministry that ordered its reconstruction. Despite such practice being avoided in similar situations, in this case it had an educational character, in view of the resistance of many owners, as will be addressed in item 2.8. Should this measure not having been taken, the whole ensemble would have been in danger of being burnt down to give space to new buildings in contemporary language.³²

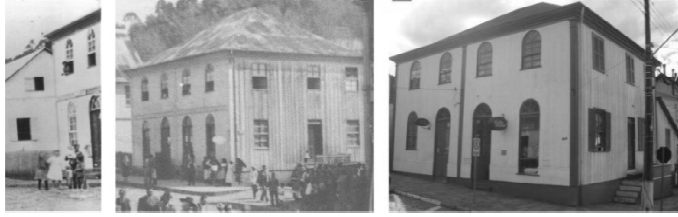


Picture 67 - House of Napoleão Dalla Zen, 2004 and 2007.

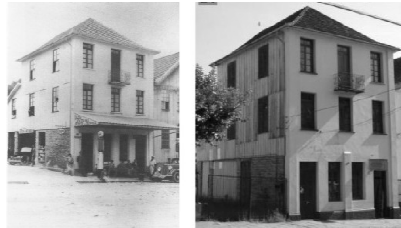
Hip-roofed Mixed-Use Edifications were distinguished from the aforementioned for using a language that was closer to the one used in the masonry produced architecture, reproducing some elements such as corners, pilasters and cymatiums. The Francisco Graziotin House (Picture 70) stands out with its interesting solution for the corner with a 45° angle and exquisite iron balcony. In the Pietro Graziotin House (Picture 68), the influence of the Official Architecture is evident in its arch openings. Despite having been built in 1941, therefore outside the chronological period of the Apogee, the Luigi da Poian House (Picture 69) is inserted in that period due to its characteristics, most notably its dimensions. In its edification, it was applied the technique of *façadism*, meaning that only the front façade was built in masonry, therefore taking advantage of the social “status” provided by a masonry building, called “made with material”³³

³² MEIRA, 2008, p. 380.

³³ It is common, in the Italian Immigration Region, to find the expression “made of material” applied to buildings of brick and mortar, therefore implying that the building material was supplied by potteries or that “wood was not considered a dignified material”, as stated by architect and researcher Ana Elisia da Costa in the publication 135 Years of Culture in the Jornal Pioneiro.



Picture 68 - House of Pietro Grazziotin. 1910's, 1950's and 2004.



Picture 69 - House of Luiggi da Poian. 1940's and 2004.



Picture 70 - House of Francisco Graziotin, 2004.

The masonry buildings in the Apogee period, as it happened in the previous periods, resorted for inspiration to the Official Architecture or the Erudite Italian style, as classified by Posenato, which IPHAN baptized Simplified Ornamentation.

To this group belongs the Jose Dotti House (Picture 71), built between 1900 and 1905 to house the family and the commerce, that was unsuccessful and forced the house to be sold. It went through several owners and housed different activities until Dr. Oswaldo Hampe turned it into a hospital. The two-story building showcases a stone-walled semi-buried basement that is ventilated through charming portholes. The façade is marked by horizontal lines, pilasters and cantons. The full-arch windows show the particularity of having a straight lintel in the inside. In the decade of 1940, an annex was built to enlarge the hospital that was finally shut down in 1975.



Picture 71 - House of José Dotti. 1910's, 1940's and 2004.

In the second group is included the Sociedade Pradense de Mútuo Socorro³⁴ (Picture 72), an austere edification displaying openings, segmental arch windows and ornamentation restricted to corners and cornice. The Society was founded in 1911 aiming at providing support to the members who were going through difficulties in health or housing, as well as providing leisure and entertainment opportunities.



Picture 72 - Sociedade Pradense de Mútuo Socorro. 1910's, 1920's and 2004.

Due to the fact of it being an important commercial trading point, Antonio Prado was going through a golden age. Its economical development was already in tune with that of the older colonies, as well as its architectural production that, starting in the 1920's, was showing strong signs of change, signs that indicated the beginning of a new period and that will be addressed in the following chapters of this study.

2.3.3 Late Period

The decade of the 1930's brought about important changes regarding the meaning of "household". Contrary to the previous generations, it changed from monument to success to a mere living-in building, displaying an expressive reduction in its size. The major alteration is suffered by the scale, since the building materials had already being in use and the building techniques remained practically the same. The great news of the period is the popularization of glass panes that could be more safely transported due to the improvement of the roads, as well as the proliferation of the usage of oil-based paint.

According to the classification of wooden houses applied in the earlier period, a drastic reduction in the construction of Mixed-Use Buildings can be noticed, showing now only two representatives: the house that belonged to goldsmith and watchmaker Hilario Andognini (Picture 76) and the Marcantonio Grazziotin House (Picture 75), the latter representing an exception since the

³⁴ Its original name was Società Del Mutuo Soccorso Vittorio Emmanuele III, although during World War II it was forced to change its name when Brazil joined the Allied Forces and the Government prohibited the usage of Italian and German languages.

commercial area was designed for renting purposes instead of “family business”, thus becoming an income source for Marcantonio’s widowed daughter. The other houses, however sooner or later having been used for commercial purposes, were originally conceived as households: Carlos Rotta House (Picture 74), Attilio Fedumenti House (Picture 73), José Grazziotin House (Picture 80), Calvino Palombini House (Picture 79), Pedro Calliari House (Picture 77), and Reinaldo Barison House (Picture 78), In the pictures of the Giuseppe Deluchi House (Picture 81) it can be perceived, besides the symmetry of the façade, the simple floor plan applied to such households, where spacing was reduced to the minimum.



Picture 76 - House of Hilário Andognini



Picture 75 - House of Marcantonio Grazziotin



Picture 74 - House of Carlos Rotta Filho



Picture 73 - House of Attilio Fedumenti



Picture 80 - House of José Grazziotin



Picture 79 - House of Calvino Palombini



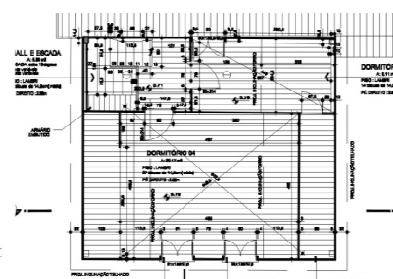
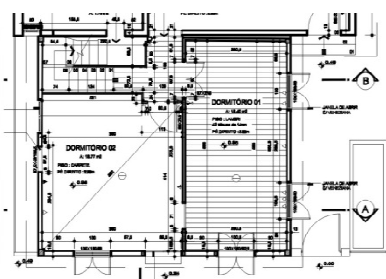
Picture 77 - House of Pedro Calliari



Picture 78 - House of Reinaldo Barison



Picture 81 - House of Giuseppe Deluchi. 2004 e Floor plan.



Alberto Meyer’s House (Picture 83) deserves a special remark since it is the only one in the ensemble of Cultural Heritage buildings that clearly displays the influence of German style. The roof, which has lost its characteristics, was formed by an intricate composition of gables, cuttings and reliefs. The eaves were decorated with lambrequin, as seen in the detail in Picture 83. The gracious elements that survive to the date are two windows in the attic.



Picture 83 - House of Alberto Meyer. 1950's and 2004.

Picture 82 - House of Selene Zanella Graziotin. 2004.

The Chalet remains as a choice of refined taste and the representative of this period is the Selene Zanella Graziotin House (Picture 82), with its “romantic inclination ornamentation”³⁵.

The masonry buildings bring about several different influences that oscillate between Official Architecture and Art Deco. The emblematic Palombini Pharmacy (Pictures 85 and 84), with its stained and hammered glass panes, its furniture and interior painting remaining from its era. The two-story building housed a commercial store on the ground floor and the residence for Vicente Palombini's family on the upper floor. The corner wall formed a 45° angle and is interrupted by a balcony with banister. The decoration, fillets and the cornices all make reference to the neoclassical style.



Picture 85 - Palombini Pharmacy, 2004. In the detail, stained glass windows and a picture of the interior circa 1950

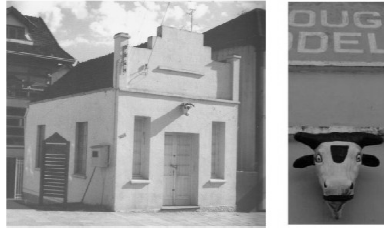
Picture 84 - Pharmacist's house, 2010

Two buildings belonging to the Rotta family are situated in this category. The Gregorio Rotta House (Picture 86) and the Rotta Store (Picture 87), the latter being one of the few edifications that was built exclusively for commercial purposes only. The building is noticeable for its frontispiece with geometrical lines in consonance with the Art Decó style, and the ornament under the fillet in the main façade resembling a cattle head, an unmistakable form to advertise the family's trade: a butcher shop.

³⁵ IPHAN, [s.d.].



Picture 86 - House of Gregório Rotta, 2004



Picture 87 - Rotta Store. In the detail, ornament made of mortar



Picture 88 - House of Mario Arlindo Valmorbida. 2004.

Regarding the Mario Arlindo Valmorbida House (Picture 88), it can be affirmed to be an exceptional example both for its dimensions as for its typology. Despite having been built in 1925, it already anticipated the tendency for smaller houses, which became traditional in the period, however presenting the imposing of the neoclassical style. The symmetry becomes evident in the corners and pilasters in relief. The highlight is represented by the platband with banister.

At the dawn of the decade of 1950, new cultural standards started to form, set forward by several factors, among them the industrial diversification and the arrival of the radio to every household, as explained by Frosi (2005). In this period, the traditions and customs of the immigrants and their descendants started to change and this change was also reflected in the architecture. The beginning of the new era marks the end of the architectonic production of the Italian immigration construed by genuine characteristics that have their roots in the difficulties of the early times, the prosperity of the labor and the creativity. This becomes the time limit of the present analysis.

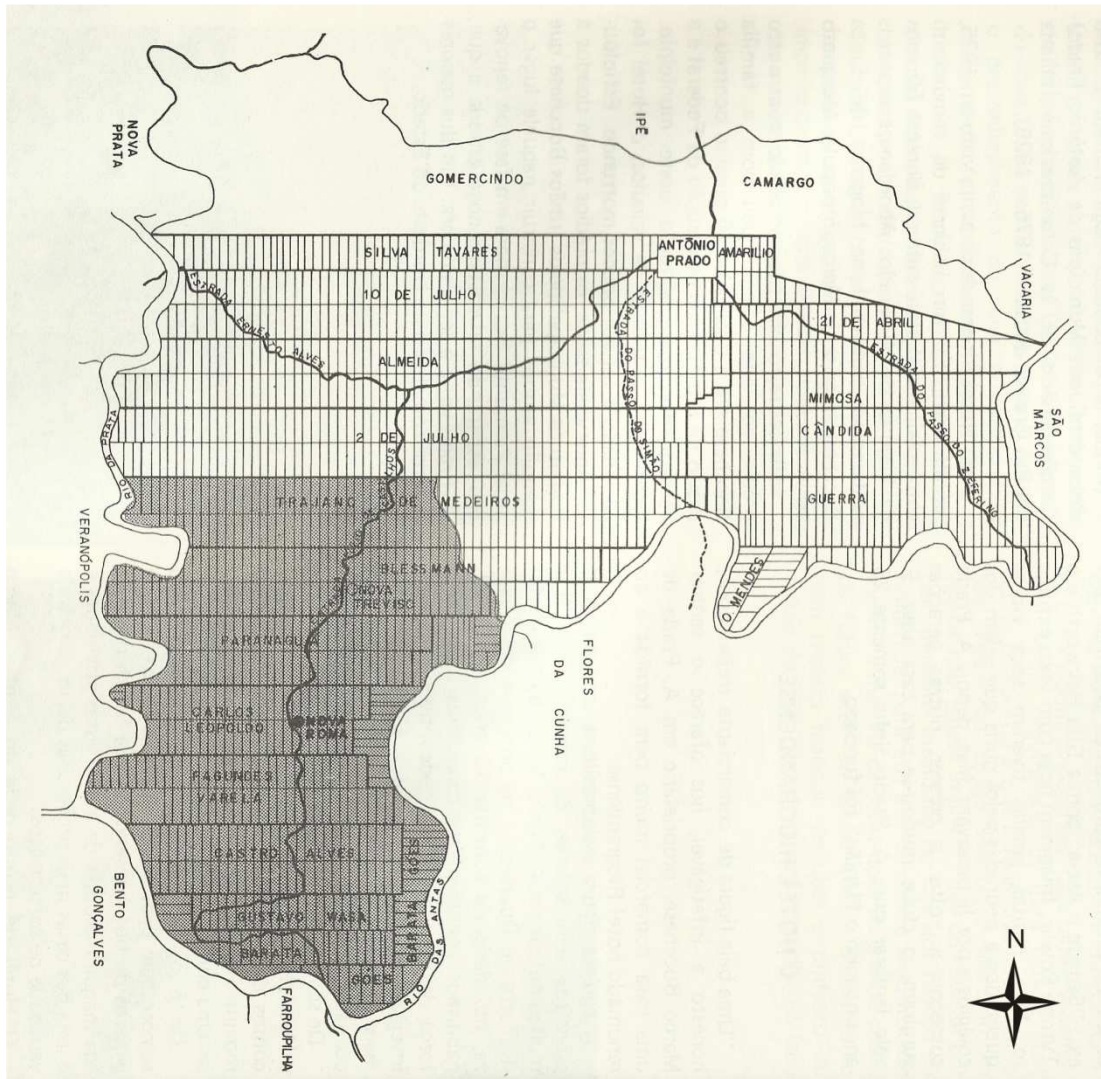
The peculiarities of the architecture produced by the Italian immigrant were mainly determined by its cultural baggage and by the utilization of materials available at the site. Such language, developed in the Brazilian soil, has its maximum expression in the rural areas, but also produced indelible marks in the urban architecture that, despite the influence by other styles, succeeded in manifesting its full qualities. The prevalence of the use of wood acquired through experimentation, in parallel with the technological evolution of the wood processing techniques, enabled the appearance of a new typical construction standard. The ingenuity of the immigrant adapted models of rural architecture to urban sites, giving new purposes to the spaces and creating the most frequent floor plan in the colonial nuclei: the Mixed-Use Residential/Commercial buildings. The architectural ensemble in Antonio Prado, as seen in this chapter, presents all the elements of this vernacular production, converting it in the register of an ethnographic process that has granted it national recognition. The preserved examples maintain the

characteristics that turned the architecture of the Italian immigration into a singular one, and the ensemble allows the historic reading of the development of a culture.

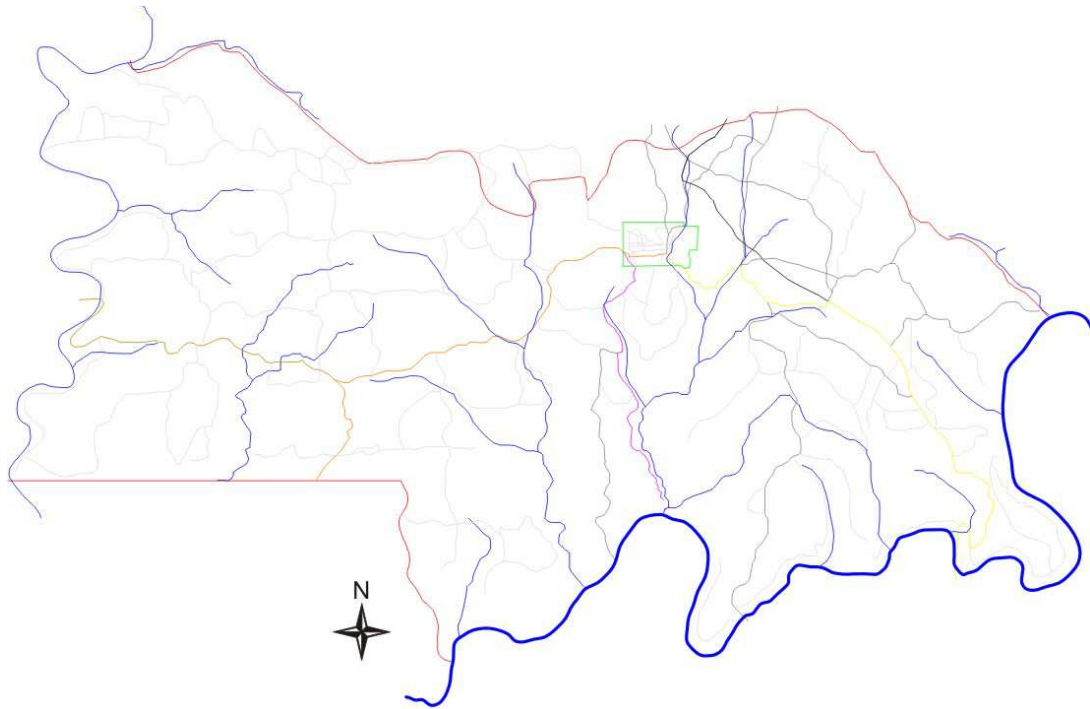
2.4. Rural Area

The previous chapters of the present study have, up to this point, focused on the urban area. Nevertheless, it is not possible to ignore the territory, whether for its economical significance in the development of the nucleus of Antonio Prado, or for the landscape contextualization that displays qualities that have been praised countless times in official documents and books. To continue the study about the formation of the town, the same sources previously researched will be used, although the material available about the division of the land in the rural landscape is scarce, whereas the majority of the knowledge about the architecture of the Italian immigration has been produced through the analysis of the buildings located outside the town sites which, naturally, have been subjected to a slower replacement dynamic.

Besides the site of the colony, Antonio Prado was formed by eighteen “crossing roads” that comprised the rural landscape and that consisted of rectangular plots measuring 25 hectares each. The system followed the orientation of the cardinal points with the horizontal line that demarcated the southern and northern borders consisting of a road. Such pattern, applied to the whole colonial area in northeastern Rio Grande do Sul, did not take into consideration the natural topographical elements such as hills and rivers, therefore making some plots impossible to negotiate due to its relief improper for any agricultural purposes. Roads, with time, were being traced according to their usage and the necessity of creating connections between the sites of the colonies, wherever possible. Picture 89 shows the division of the “crossing roads” that formed the colony as well as the transport system between them. The picture also shows that following the banks of Rio das Antas the demarcation of the lots adopted a different pattern, possibly trying to improve the exploitation of the land. The shadowed area that contains the location of Nova Treviso Site, that did not prosper, was converted in 1923 to the second district having as its site the village of Nova Roma and was emancipated in 1987 becoming an independent town. Gomercindo and Camargo Lines in the North were annexed in the 1940’s and complete the current morphology of the City as shown in Picture 90.



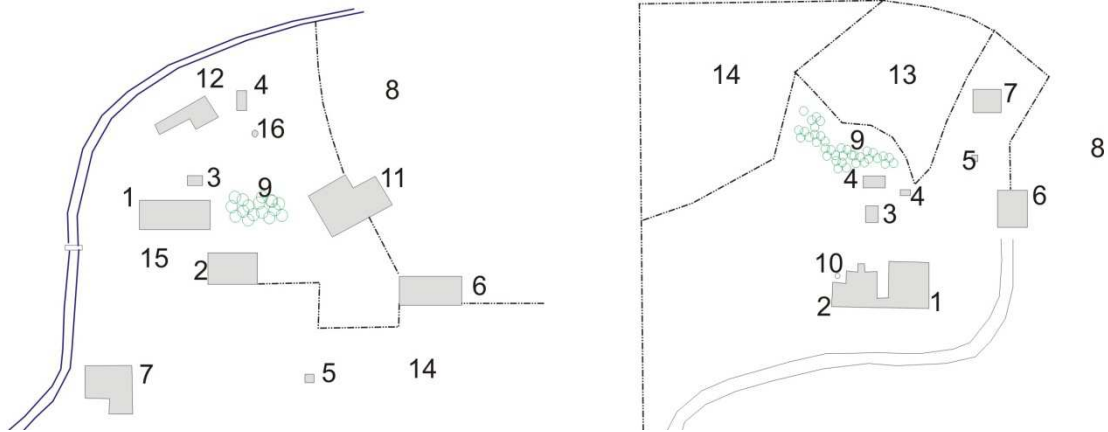
Picture 89 - Map of Antonio Prado colonial area - 1886. The darker area is currently Nova Roma City



Picture 90 - Current territorial morphology

- Red lines = Boundaries
- Green rectangle = urban area
- Blue lines = rivers
- Magenta line = Passo do Simão Road
- Orange Line = Julio de Castilhos Road
- Yellow and Black lines= Protasio Alves Road and RS122 (overlapping in same points)
- Brown line = Ernesto Alves Road
- Dark gray line = main municipal roads
- Light Gray line = secondary municipal roads

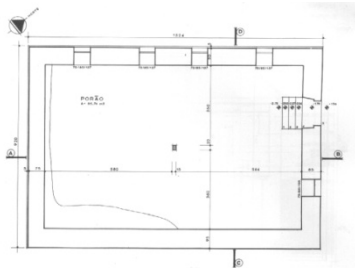
The rite of implementing a new life in Brazil as described in item 1.3 was practically the same in every colony. After the initial stage of the provisory occupation, and as the fruit of labor was being reaped, the lot was being equipped with the buildings necessary to the full development of the agricultural activities. The broad dimensions of the plots formed a contrast against the meager situation the immigrants were accustomed to in Europe. Hence the several installations that formed the rural complex being separated. The climate has also prevailed as a dissociative factor: while in Italy the harsh winters contributed for the proximity of the barnyards to the households, in Brazil, the climate added to hygiene factors would make the barnyard to be built away from the main house. Therefore, the configuration shown on Picture 91 is the most encountered in the majority of the rural plots and represents, on the right side, one implementation with the kitchen connected to the main body of the household, and on the left side, another implementation with detached kitchen.



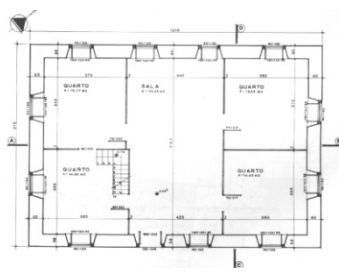
Picture 91 - 1 = Household; 2 = kitchen; 3 = oven; 4 = poultry yard; 5 = latrine; 6 = barnyard; 7 = pigsty; 8 = corral; 9 = orchard; 10 = water well; 11 = cellar; 12 = workshop; 13 = vegetable garden; 14 = vineyards, 15 = front yard; 16 = whetstone.

The household was the main element of the ensemble and most of the time it was used for one single family and was divided in three major sectors: basement, living quarters and attic. The distribution of the rooms followed a common pattern with little variation, since contrary to the urban architecture where mixed uses demanded more sophisticated solutions the rural household had the single purpose of inhabitation.

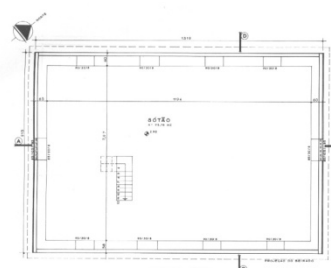
The basement consisted of an open space without partitions that was destined for storing tools and keeping the produce of the colony, such as wine, cheese, salami, etc (Picture 92). The basement could be partially buried, which was the most common situation, or on ground level. On the latter example, access to the upper floor – the living quarters – was through a staircase that connected to a porch (ballatoio). At the entrance of the upper floor was a wide living room destined to entertain guests (saloto) and was mostly used in formal occasions. This room was actually formed by a wide hall formed by the symmetric distribution of the bedrooms on its right and left sides (Picture 94). The third story, when existent, was the attic and was mostly used as a granary or the boys' bedroom. Access was through a staircase ascending from the “saloto” or from one of the side compartments that could have been transformed into a pantry (Picture 93).



Picture 92 - Basement plan.



Picture 94 - Ground floor plan.



Picture 93 - Attic plan.

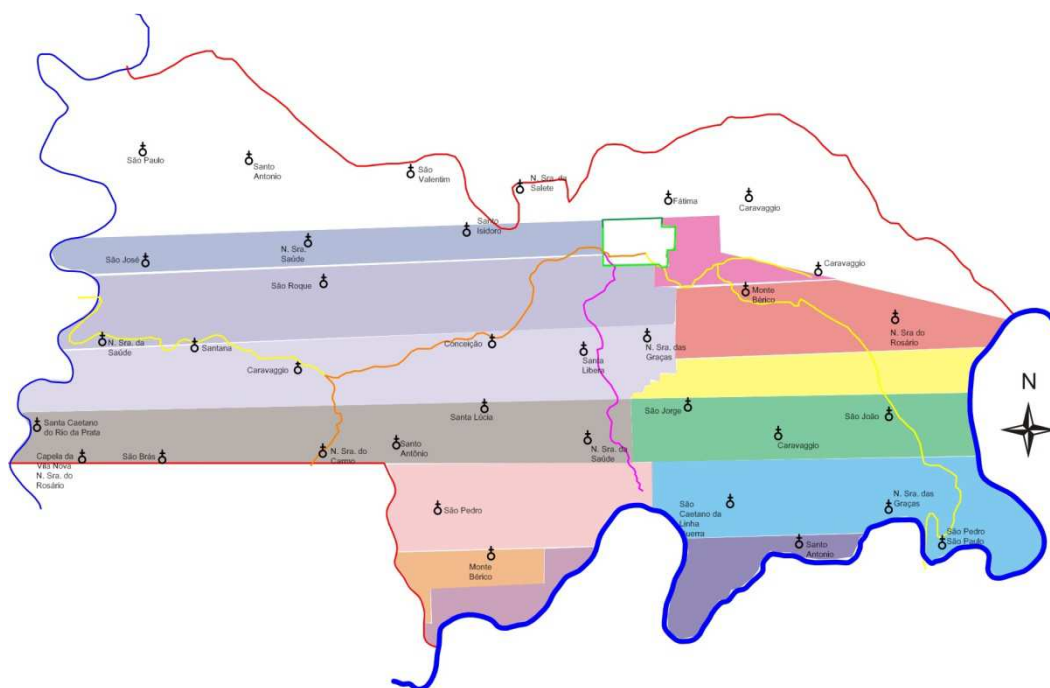
The kitchen was the true living room of the family, where meals were cooked and eaten, the heat of the stove was shared in the winter, and prayers were said before bed time. Due to fear of fire, the kitchen was detached from the main household. A wooden box filled with stones or bricks – the fogoler – over which there was fire to cook the meals was responsible for such fear. The introduction of new cooking methods and the expertise over the control of fire, by using plate stove, wood stove and finally gas stove allowed, according to Bertussi (1987) the proximity of the edifications as shown in Picture 95.



Picture 95 - Three types of kitchen. Independent building, connected to the main building through a passageway; and attached to the main body of the household.

The symmetry and the proportion were invariable in the edifications built by the immigrants both in their vertical and horizontal projections. These relations became evident in the façades through the prevalence of solid over void, in the harmonic modulation of the openings and the crowning provided by the roof that was designed with the right dimensions to complete the ensemble. Although the building processes and materials were basically the same whether in the town or in the country, the rural architecture was distinguished by the use of family labor due to the lack of financial resources for hiring specialized labor and the abundance of family labor available, since at the time couples used to bear around 8 to 10 children. Another factor that distinguished the urban from the rural architecture regards the usage of the materials since the evolution in the rural area happened at a slower pace due to the difficulty in transportation.

The system of colonial plots inflicted upon the immigrants an isolation they were not used to. The long distance between the houses made it difficult living in society and socially interact with people outside the family bonds. The catholic religion that was the common link among venetians, lombards and trentins was the element that provided for the reconstruction of the concept of community that materialized in the chapel, that consisted of a church of smaller dimensions built with gratuitous work by a group of neighbors on a plot donated by one of them. The chapel was the reference point and cultural identification for the settlers and its importance is expressed in the quantity of chapels built, with two or more chapels built in the same “Crossing road”, as shown in Picture 96. The first ones, very modest, built with wooden planks, were replaced by masonry buildings as a manifestation of progress and gratefulness to God. The belfry was indispensable in the landscape and in the life of the rural nucleus. A later development of the religious architecture that became very popular in the early years was the “capitel”, little shrine built by the settlers and dedicated to their saint of choice.



Picture 96 - Location of Chapels in Antonio Prado. Current territory Each color refers to a different Crossroads

Another partition that developed intensively in the rural area was the industrial partition, understood as small blacksmith shops, lumber-mills, wineries, cold meat houses, factories that produced from barrels to big watermills. The proliferation of this type of buildings was due to two major factors: the availability of hydraulic driving power and the necessity to process the settler’s own produce.

The same motives that favored the preservation of the urban architecture in Antonio Prado City contributed for the conservation of every kind of edification in the rural area. Such elements inserted in the environment are the expression of the adaptation process to which the immigrant was submitted and that indicate the harmonious coexistence with the environment, as shown in Picture 97.



Picture 97 - Rural Landscapes of Antonio Prado City.

Similar to what is found in the town site, it is possible to recognize in the rural area also the three distinct periods of the architectural evolution. It is important to emphasize that, due to reasons presented in the introduction it has not been possible to perform a detailed research of all the buildings spread over a vast territory. Therefore, for the present analysis, the examples highlighted by Posenato (1989)³⁶ and by Project Memory³⁷ will be addressed.

Provisory and Primitive Periods



Picture 100 - House of Vicente Venturini in Crossroads Camargo. Source: Posenato,



Picture 99 - House of Luis Favreto in Crossroads Vila Nova. Source : Posenato



Picture 98 - House of de João Verza in Crossroads Mimosa. Source: Project Memory

Apogee Period

³⁶ It has not been possible to identify which buildings exist to this date, therefore the pictures taken from Posenato's book and herewith depicted are just for illustrative purposes, whereas the remaining houses are indicated in the synthesis-map in Part 2.

³⁷ The Project Memory deals with studies about the cultures of the RCI, particularly in Antonio Prado city.



Picture 102 - House of Noemia Zanotto in Crossroads Silva Tavares.
Source: Posenato



Picture 101 - House of José dal Belo in Crossroads 2nd of July.
Source: Posenato



Picture 103 - House of José Simonett in Crossroads Trajano.
Source: Posenato



Picture 105 - House of Orlando Carrara in Crossroads Gomerindo.
Source: Posenato



Picture 104 - House of Vicente Slaviero in Crossroads Gomerindo.
Source: Posenato



Picture 106 - House of João Schiochet in Crossroads Candida.



Picture 107 - House of Natal Dalla Costa in Crossroads 10th of July.
Source: PM



Picture 108 - House of Luiz Miglioranza in Crossroads Candida.
Source: PM



Picture 110 - House of Bejjamin Slaviero in Crossroads 10th of July.
Source: PM-FR



Picture 109 - House in the Crossroads 21st of April.
Source: PM-FR

Late Period



Picture 112 - House of Osvaldo Torrezan in Crossroads Amarillo.
Source: Posenato



Picture 111 - House of João Schiochet in Crossroads Candida.
Source: Posenato



Picture 113 - House of Raineri Farinella in Crossroads Gomerindo.
Source : Posenato



Picture 114 - House of Roberto Verza in Crossroads 21st of April.
Source : PM-FR



Picture 116 - House of Desiderio Dalla Zen in Crossroads 10th of July.
Source : PM-FR



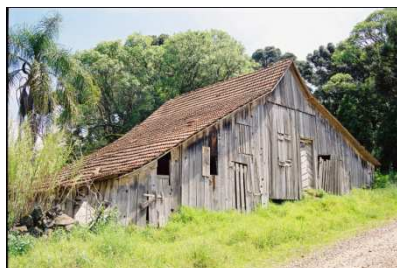
Picture 115 - House of Angelo Filipin in Crossroads São João.
Source: PM-FR

A remarkable characteristic in the trajectory of the formation of Antonio Prado City is its development due to roads. Outside the town site, there are two nucleus that display such particularity: Santana, located by Ernesto Alves Road that has been recently incorporated to the urban perimeter, and 21 de Abril (set of Pictures 117), close to Protasio Alves Road, the latter presenting beautiful examples of the architecture of the Apogee and Late Periods.



Picture 117 - Images from Nucleus of Crossroad 21st of April.

The rural complex consisted of a large number of buildings destined to support the agricultural activities, and were built of wood in a very casual manner. This genre encompasses the ovens, poultry yards, pigsties and in a more evident way, the barnyards.



Picture 118 - Barnyards. Left, Luiz Miglioranza's property in Crossroads Candida. Right, Fernando Marsilio's property in Crossroads 21st of April.

Few edifications from religious architecture of the Primitive period remain to date. The vast majority was replaced by new buildings in the 1950's. The shrines built by the road sides, however, are still present and symbolize a centenary tradition that has perpetuated to these days.



Picture 119 - São Jorge Chapel in Crossroads Candida.



Picture 121 - N. Sra. da Conceição Chapel in Crossroads Almeida.



Picture 120 - N. Sra. de Fátima Chapel in Crossroads Camargo.



Picture 122 - São Isidro Chapel in Crossroads Tavares.



Picture 123 - São Paulo Chapel in Crossroads Guerra.



Picture 124 - São Roque Chapel.



Picture 127 - Santana Chapel in Crossroads Almeida.



Picture 126 - São João Chapel in Crossroads Candida.



Picture 125 - Santo Antonio Chapel in Crossroads 2nd of July.



Picture 128 - Bell Tower of São Roque Chapel in Crossroads 10th of July.



Picture 129 - Shrines.

From the edifications that remain from the development of industrial activities, although primitive, stands out the Francescato flour-mill that is still in operation, the Ghinzelli flour-mill and Marsilio's blacksmith. All of them, despite having been submitted to didactic and touristic alterations, can still perfectly demonstrate the way-of-life of that time.



Picture 132 - Francescato grain mill. In Crossroads 21st of April.



Picture 131 - Estevão Ghinzelli's household and grain Mill in Crossroads 10th of July.



Picture 130 - Marsilho's blacksmith shop in Crossroads 21st of April.

As evidenced in the pictures above, the rural area of Antonio Prado is as rich as its main site regarding architectural examples of the Italian immigration. The simplicity in the composition rules applied to the construction of such examples becomes evident in the proportion and symmetry that grant the edification a unique and distinctive character among other types of architectonic production in Brazil.

Regarding the implementation of the division of plots, the speech applied to the urban area was repeated in the rural area, following an orthogonal plan that was both imposed and inadequate to the terrain, and that determined the occupation of the land. On the other hand, the transportation network was formed spontaneously according to the usage and necessity.

The landscape formed by the interaction of all such elements has resulted in an ensemble that represents the Italian immigrants' adaptation process to the environment they were introduced to. Antonio Prado, for having remained relatively at the margin of the ferocious industrialization process other colonial ex-nucleus were submitted to has allowed the conservation of its bucolic colonial image that will be addressed further in this study.

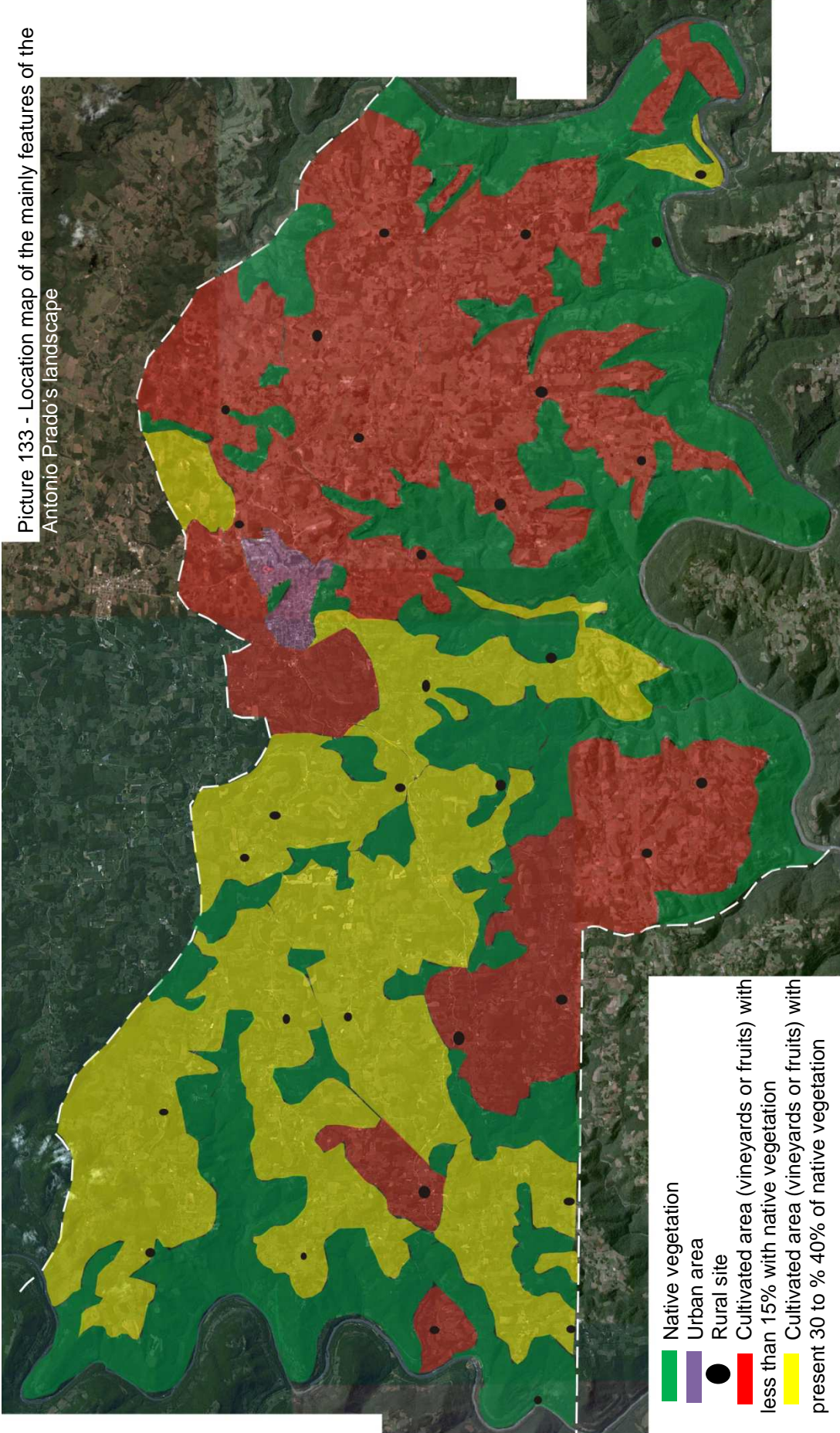
2.5. Landscape

The concept of landscape and its various adjectives has been subject to countless discussions within the most varied disciplines and environments. In this chapter we will present some landscapes of Antonio Prado that are potentially interesting, whether from the point of view of critical analyses, of aesthetic fruition, or of reflections about the development of the city and its territory. It is not our intention to herewith exhaust the subject, but to present a small and representative collection of images of the city that reflects its current status. Although avoiding sticking labels to the subjects, it is imperative to present the concepts that have determined the selection of the pictures and that, allied to the historic, social, cultural, economic and legal background herewith depicted, will manage to lead us to a profound reflection about the ways in which the space was shaped and is being currently managed.

The basic assumption has been to select portraits that display Natural Landscapes, Cultural Landscapes and Urban Landscapes, whether considered historic or not. Natural Landscapes consist of physical and biological formations. As Cultural Landscapes we have searched for images that express “the combined works of nature and man” as designated in Article 1 of the World Heritage Convention and the concept described in Article 47 of the Operational Guidelines for the Implementation of the World Heritage Convention as “illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal”. As regarding Urban Landscapes, whether historic and therefore re-entering the concept informed in Item 8 of the Vienna Memorandum as being the landscape “embedded with current and past social expressions and developments that are place-based. [...] composed of character-defining elements that include land uses and patterns, spatial organization, visual relationships, topography and soils, vegetation, and all elements of the technical infrastructure, including small scale objects and details of construction [...]”, or non-historic, but nevertheless reflecting the current moment that the city is going through.

Despite avoiding labeling the images, it is necessary to distinguish the essential features of the territory, displayed in picture 133, that will allow us to look deeper into a selection of photographs that in our understanding better represent the strong points of the region and are fundamental in helping us to recognize and understand the territory.

Picture 133 - Location map of the mainly features of the Antonio Prado's landscape



Roads

Which means allows us to discover the territory in such an intimate manner and at the speed of our curiosity other than the roads network? Beyond doubt, roads are our first instrument for contact. When being traveled about, roads reveal a sequence of surprises that allows the traveler the apprehension of the space, whether near or afar.

The following sequence taken from Road RS 122, that is the main road of access to Antonio Prado, provides the traveler with the opportunity of getting to know the “luxurious panoramas” described by Vittorio Buccelli during his visit to the city in 1902.



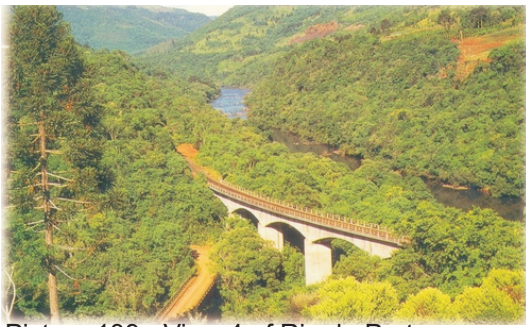
Picture 136 - View 1 from RS122



Picture 135 - View 2 from RS122



Picture 134 - View 3 from RS122



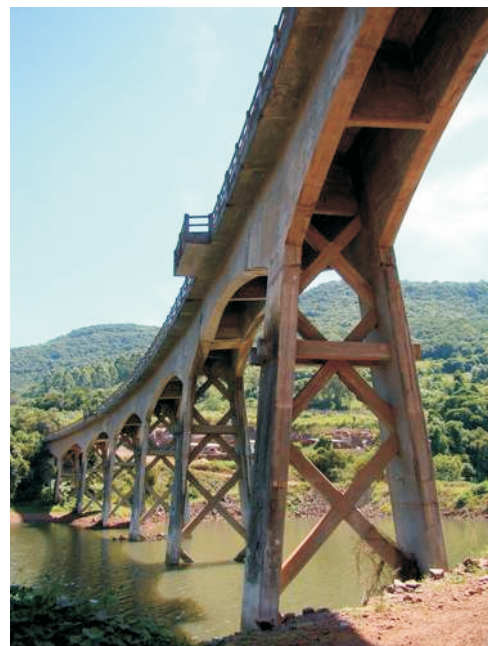
Picture 139 - View 4 of Rio da Prata



Picture 140 - View 6 Protásio Alves Road



Picture 141 - View 8 Protásio Alves Road



Picture 138 - View 5 Bridge above Rio da Prata



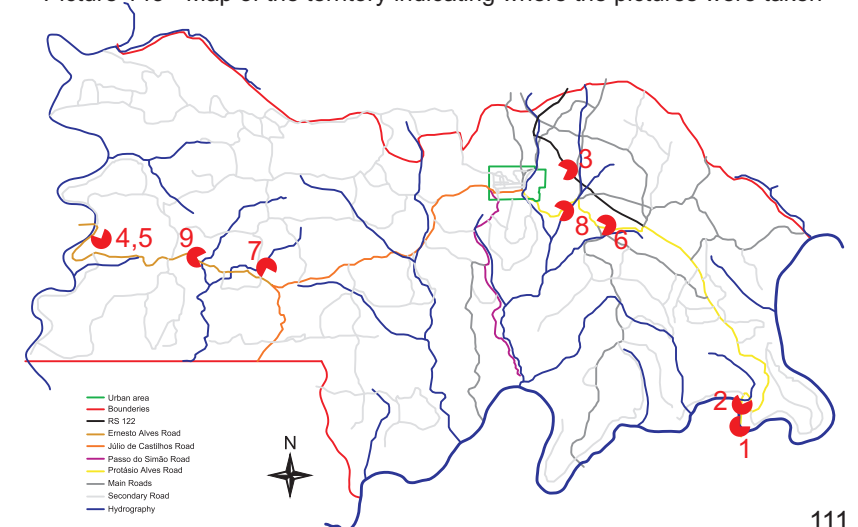
Picture 137 - View 7 Crossroad between Ernesto Alves Road and Julio de Castilhos Road



Picture 142 - View 9 Ernesto Alves Road

Non-official roads can also provide landscapes that are rich in visual stimuli. These are the old paths opened in the early years of the 20th Century for the circulation of immigrants and the transportation of goods, such as the Ernesto Alves Road that connected Antonio Prado to the West of the State, crossing the Rio da Prata and connecting with to the important Julio de Castilhos Road, or with to Protasio Alves Road, where the portions of the route that were not incorporated by Road RS 122 still conserve many hidden treasures.

Picture 143 - Map of the territory indicating where the pictures were taken



Distant Panoramas



Picture 147 - View 1 Rio das Antas Valley



Picture 144 - View 2 Rio das Antas Valley



Picture 146 - View 3 from Cuco Hill.



Picture 145 - View 4 from Ernesto Alves Road



Picture 148 - View 5 of the Rio das Antas Valley. In the center Valdomiro Bocchese Bridge (Passo do Zeferino)

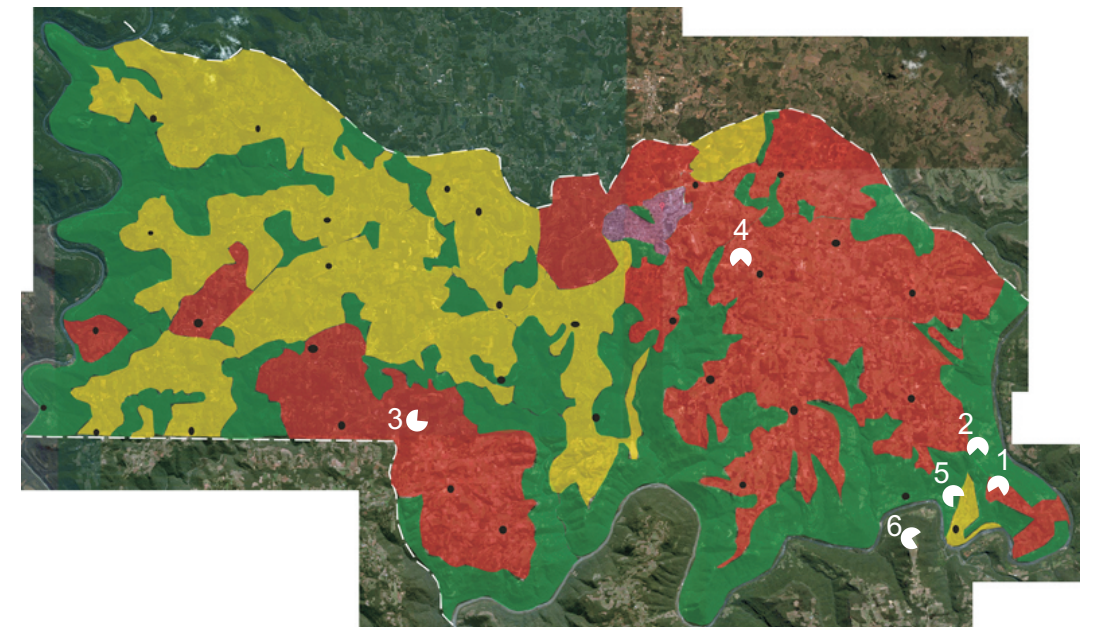
The panoramas that are revealed when traveling along Road RS 122 unveil valleys and mountains covered with luxurious native vegetation interspersed with small patches of plantation or grazing fields.



Picture 150
View 6 of the Rio das Antas Valley.



Picture 149
View 7 of the Rio das Antas Valley.



In the pictures, the centerpiece is the torrential Rio das Antas that winds its way through the valley, sometimes reflecting the blue skies or the green woods, sometimes tinted brown by the fertile soils washed into its bed by abundant and frequent rainfalls.

Natural Panoramas



Picture 155 - View 1 - Rio da Prata



Picture 157 - View 2 - Rio das Antas



Picture 156 - View 3 - Rio das Antas



Picture 160 - Waterfall in the countryside

Nature that so strongly impressed the Italian immigrants still remains intact in many areas surrounding Antonio Prado. The irregular terrain that provides for highlights in the landscape, and the lack of the species desired by the lumber industries have contributed for the conservation of the woods, that serve as natural framing for rivers and streams that flow through the region. The two most important elements in the structure of the landscape and the territory are the Rio das Antas and Rio da Prata.



Picture 159 - View 5 - Arroio Inferno



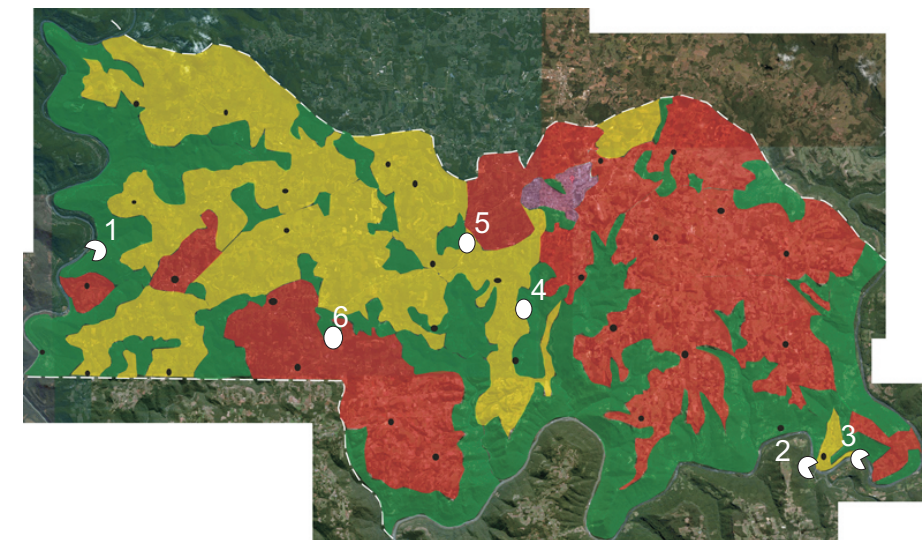
Picture 158 - View 4 - Arroio Quaresma

Other rivers of lesser dimensions but of fundamental importance in the development of the city are the Arroio Inferno, that fueled the first hydraulic grinding mill installed at the end of the 19th century, and the Arroio Quaresma, that supplied electric power to a hydroelectric power plant.

Orography also contributed for the enrichment of natural sources of touristic attractive through the formation of the “Furnas”.



Picture 162 - View 6 - Furnas



Picture 161 - Location of the views.

Rural Landscape

The rural landscape is of paramount importance in the recognition of the territory of Antonio Prado. The vineyards that helped construe the wealth and identity of the Italian Colonization Region spread in every direction, bordering the slopes of the hills, submerging the buildings in a sea of green, or painting the landscape with hues of terracotta during the fall season.



Picture 164 - View 1 - São João Batista Chapel



Picture 163 - View 2



Picture 167 - View 3



Picture 166



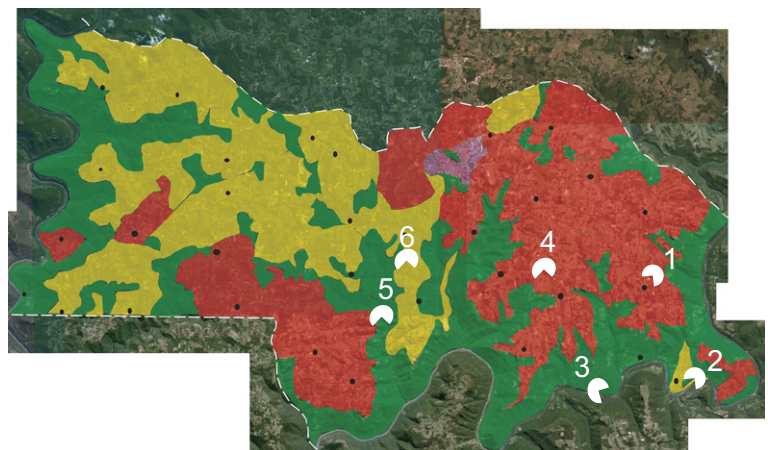
Picture 165 - Vineyard in fall season



Picture 169 - View 4



Picture 170 - View 5 - Around Arroio Leão





Picture 173 - View 1



Picture 172 - View 2



Picture 170 - View 3



Picture 176 - View 4



Picture 175 - View 5



Picture 174 - View 6



Picture 177 - View 7



Picture 179 - View 8

The site of rural property emerges from the green through its colorful edifications, although exhibiting somehow faded wooden walls, and through spotlights such as its roofs or tall palm trees and araucarias. All these elements are surrounded by a long gray stripe known as “taipa”, consisting of local stones assembled without mortar and forming a wall that separates the residential area from the animal yard.



Picture 178 - View 9



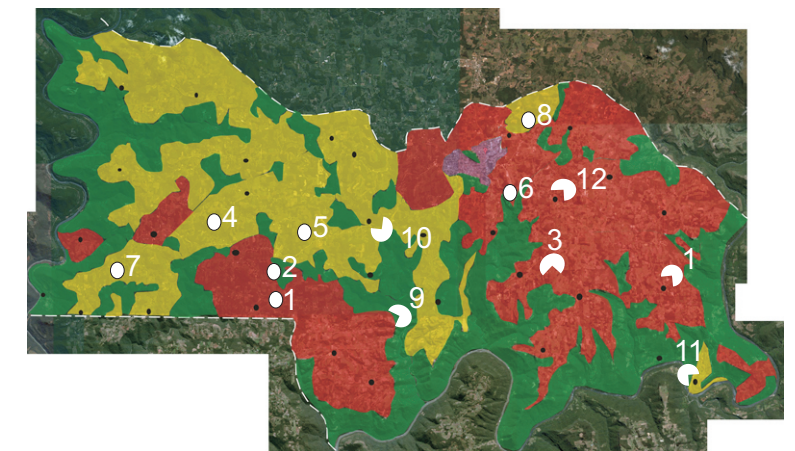
Picture 180 - View 10



Picture 181 - View 11



Picture 179 - View 12



But not only the houses and vegetation stand out in the landscape. The skyline is dotted with the pointed spires of the belfries or church towers that stand out as the testimony carved in stone, brick or wood, of the religiosity of the immigrants.

The site of Roadcrossing 21st of April is particularly interesting for the understanding of the organization of rural areas. Located at the side of Protasio Alves Road, it still preserves a large number of edifications built during the Apogee Period of the Architecture of Italian Immigration, that are fundamental in the economic development of the region, such as a hydraulic grinding mill, a blacksmith shop and a winery.



Picture 184 - View 1 - Site Crossroad 21st of April



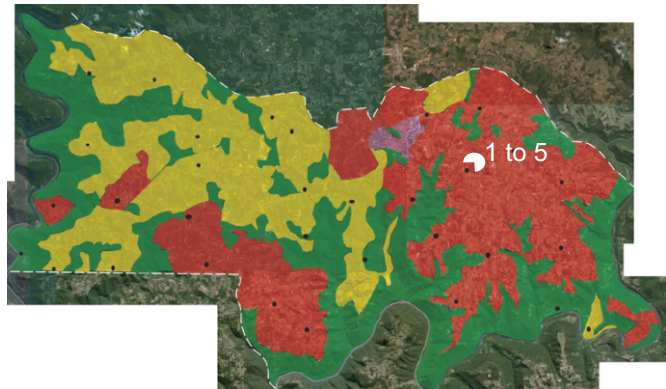
Picture 185 - View 2



Picture 186 - View 2



Picture 187 - View 4



Picture 184 - View 185 - Francesco's grain mill in Crossroads 21st of April.

Urban Landscapes

Antonio Prado's urban landscape has changed with a notable velocity during the recent decades. From a homogeneous profile, it has acquired a chaotic colorful landscape speckled with roofs that bemuse the eye.

The historic center still presents certain integrity to the passer-by's eyes. By choosing the right spot to admire the landscape, one can see a homogeneous and well cared for ensemble of buildings.



Picture 190 - View 1



Picture 192 - View 2



Picture 191 - View 3



Picture 195 - View 4



Picture 194 - View 5



Picture 193 - View 6



But when turning a little or widening the visual angle some buildings come into view and stand out for offering little dialogue with the architecture of the Italian immigration.



Pictures 197 and 196 - View 1 Barison House



Pictures 206, 205 and 204 - View 5



Pictures 199 and 198 - View 2



Pictures 207 and 208 - View 6 Bravatti House



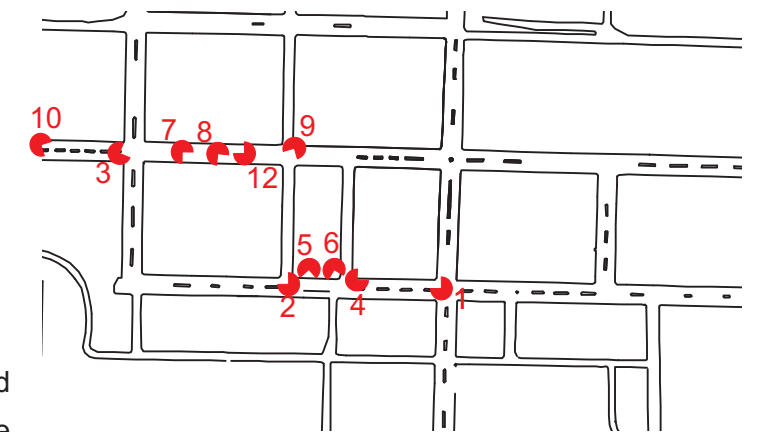
Pictures 212 and 211 - View 7 João Grazziotin House



Pictures 200 and 201 - View 3



Pictures 209 and 210 - View 8 José Dotti House



All this without further mentioning some public equipment and outdoors publicity that catch the observer's eyes stronger than the buildings.



Pictures 203 and 202 - View 4



Pictures 216



Pictures 215



Pictures 214



Pictures 213

When straying away from downtown, heading for the borders of the original drawing, it is possible to enjoy the ensemble as a whole thanks to several belvederes formed at the end of the streets, where relief did not allow their continuity or turned them into staircases.



Picture 219 - View 1



Picture 222 - View 5



Picture 217 - View 2



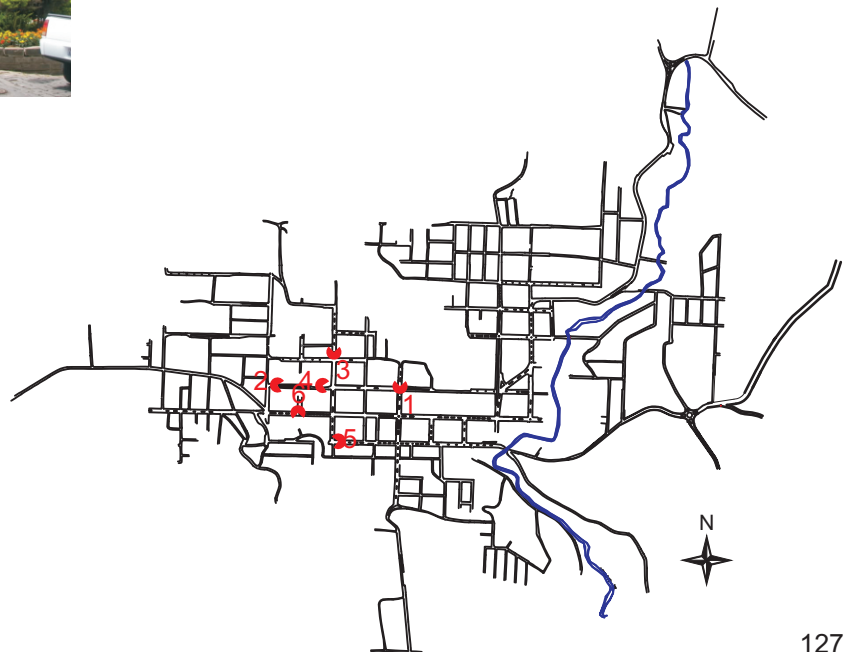
Picture 221 - View 6



Picture 220 - View 3



Picture 218 - View 4



From the point of view at the belvederes the observer discovers a comprehensive view of the city with a variety of visual elements deriving from architectural examples that encompass buildings excluded from the protection process (pictures from 234 to 238), Art Deco examples (picture 239), low-income households (pictures 240 and 241) and even contemporary buildings with traditional inspiration (pictures 242 and 243).



Picture 225 - View 1



Picture 223 - View 2



Picture 224 - View 3



Picture 227 - View 4



Picture 226 - View 5



Picture 228 - View 6



Picture 229 - View 7



Picture 230 - View 8



Picture 231 - View 9



Picture 233 - View 10



Picture 232 - View 11



Picture 234 - View 12



Picture 236 - View 13



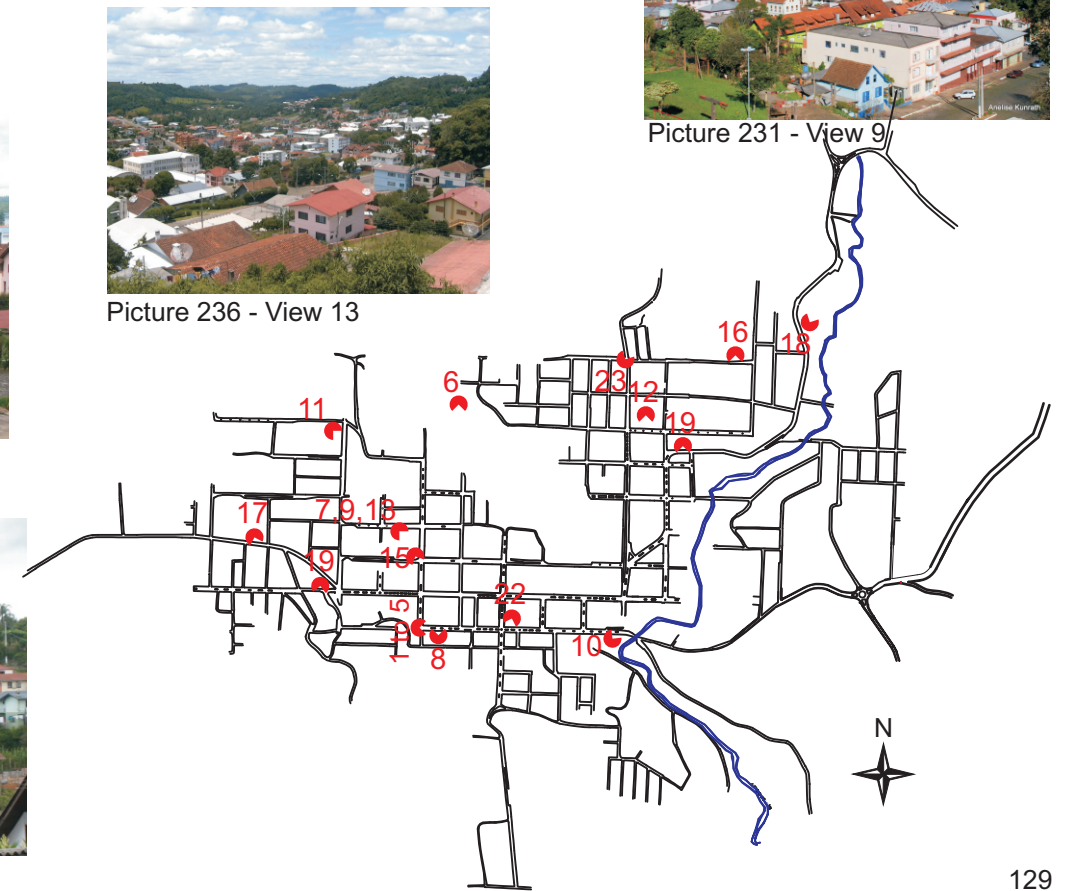
Picture 235 - View 14



Picture 237 - View 15



Picture 238 - View 16





Picture 240 - View 17



Picture 239 - View 18



Picture 241 - View 19



Picture 242 - View 20



Picture 243 - View 21



Picture 244 - View 22



Pictures 246 and 245 - View 23 - Low income households



Picture 248 and 247 - View 24 - Building of the City Council



Picturesque Scenes



Picture 249



Picture 251



Picture 252

Anelise Kunrath



Picture 250

When strolling along the rural areas of Antonio Prado, it is still possible to run into an old Tobatta tractor that takes home rural workers (picture 249), together with a pile of old equipment waiting for maintenance (picture 250), and even an adventurous individual that aims at enjoying the scenery from the privileged point of view of a paraglider (picture 251).

In the city, it can still be found little girls playing on the cannons at the main square (picture 253) and the elderly basking in the winter sun, reading the newspaper and making small talk while sitting on the steps of one of the protected houses (picture 252). We then realize that, besides the quality of life, both tangible and intangible cultural heritage are a part of people's lives and do not represent an untouchable trophy, therefore displaying a huge potential for sustainable utilization and conservation.



Picture 253

2.6. Culture

The whole Region of Italian Colonization is rich with traditions, culture and know-how inherited and adapted by the immigrants to their new environment. Antonio Prado succeeded in preserving many such uses and customs mainly due to its isolation, contrary to other colonies where miscegenation with other diverse cultures little by little brought about the oblivion of some uses and customs.

According to Pozenato and Piazza Ribeiro (2010), Antonio Prado is particularly special regarding the formation of the culture of the Italian immigration due to its being isolated from other similar colonies both geographically and ethnically by the Antas River on one side, and by bordering a territory without physical boundaries with the wide expanses of land of Vacaria, majorly populated by Brazilian from Portuguese origins. Such proximity would lead us to believe that the population would be more susceptible to cultural exchanges, although that never occurred since the existing local community regarded the immigrants as a solution for the scarcity of labor brought about by the prohibition of slavery, hence creating a separation that would only be minimized when convenient for the Brazilians in recruiting workers for the farms or for purchasing goods for cattle breeding.

Not only physical frontiers limited cultural exchanges by the population of Antonio Prado; there were also internal problems such as the different origins of the immigrants that constituted invisible barriers, so called by Pozenato and Piazza Ribeiro (2010), that when crossed over collaborated for the construction of what was agreed to be denominated Culture of the Italian Immigration and that is present all over the region. The concept, coined by Project ECIRS, baptizes the results of “cultural exchanges between the culture brought by the immigrant and the culture that was already under construction in the South of Brazil” (Pozenato and Piazza Ribeiro, 2004).

Among the manifestations that stand out in the context are gastronomy, religious commemorations, songs, arts and crafts, and the spoken language.

Gastronomy

Gastronomy represents the most popular product of the culture of immigration and the one that reached the most prestigious status in the State of Rio

Grande do Sul. Researcher Piazza Ribeiro (2010) clarifies that its formation happened through the exchange of know-how between the immigrant families, the identification, experimentation and incorporation of products and ingredients available in Brazil and the adoption of the diet present in local traditions. Its major expressions reside in the menus offered at lunch during religious celebrations, where quality and abundance are synonyms to success.

The abundance of food in this case not only means the abundance in harvest and local produce, but mainly the overcoming of a difficult starting point when famine and poverty were present in the settler's household. There are several reports that describe the lack of food in the colonies, causing that sometimes corn bread or "polenta" constituted the only meal for the family, as described by the chief of Colonia Caxias who wrote an appeal in 1876 pleading for financial support for the construction of a grinding mill:

Dear Sir, enclosed is a petition by the Spanish immigrant Agostinho Peres who resides in this nucleus, together with a document containing signatures and requesting Your Honor President Councilman of the Province the granting of four "contos de réis" for the construction of a grinding mill where the settlers will easily transform into flour the harvested grain. Regarding such plea I herewith inform that the allegation in the plea are true and considered fair due to the absolute inexistence of such an enterprise in this nucleus. Besides all the above it is my duty to also declare that the main diet of the settlers in this region consists of dough made of corn flour and denominated polenta, that is produced daily and fried in lard..³⁸

Polenta (Pictures 255 and 254), according to the author, was the link between the immigrant's two worlds, both as meal and as a symbol of his identity. In Antonio Prado, corn flour was being produced in a hydraulic mill located by Inferno Brook since a year after the arrival of the immigrants. Nevertheless, polenta was never part of a party, Sunday or wedding meal since it represented a daily dish, as stated by Ms. Ain Zara Calliari in her statement transcribed in Costa (2009). Only in the decade of 1980 the dish started to be served in urban restaurants with the appeal of offering "the colony's typical cuisine"

³⁸ Book C250, p. 15, 1876. AHRGS



Picture 254 - Polenta being cooked on wood stove.



Picture 253 - Polenta served on "tajer".

A large selection of dishes constitutes what has been agreed to be called “the food of the Italian immigration”. Among them are the pasta, polenta with chicken gravy, and roast meat, mainly that of small poultry (Picture 256). All that derived from the elaboration of local products and marked by the quality and abundance that distinguish the region’s gastronomy. Despite most of the dishes being served in any restaurant or party in the RCI, there is one that is known in Antonio Prado only, as revealed by Piazza Ribeiro’s research (2010). That is the Imperial Soup whose recipe belonged to a single family and that is made with croutons of parmesan cheese boiled in “brodo”.



Picture 255 - Dishes representing the immigration culinary.

Religious Commemorations

Italian immigration culinary is inseparable from the most remarkable event in the community: the celebration of the patron saint when every member of the chapel dedicates several days of labor and donates goods such as poultry and eggs

for the organization of this major event. This is the sign that remains until these days of how present religion was as the connecting link between the immigrants.

The celebration initiates with a solemn mass, followed by a procession and a luncheon or dinner party, after which there are raffles, bocce, card games and “morra”. The attendants are mainly the local families and their descendants who moved away to a bigger urban center or to another roads crossing, and their friends. Preparation begins several days ahead with the confection of the dishes that will be served at the luncheon or dinner. Agnolini or capeleti, in special, require skilled labor for its confection. It is also the most appreciated dish in the menu and has become the standard for the quality and success of the events. The party menu consists of agnolini soup, home baked bread in unmistakable shapes and flavors, grated cheese, boiled meat served with “crem” (a kind of horseradish), “pien” (a kind of sausage made with chicken neck skin and filled with its giblets), salads, pasta and skewed meat, the latter a representation of the immigrant’s adaptation to the gaucho eating habits, all that finalized with strong black coffee and home baked cookies. Wine, plenty and fragrant, is one more distinctive element that evokes the tradition of it being produced by the Italian immigrants.



Picture 258 - Dough kneading.



Picture 257 - Dough being baked in a wood oven.



Picture 256 - Home baked bread.



Picture 259 - "agnolini" dough.



Picture 260 - Making the "agnolini"



Picture 261 - Community work for the preparation of the party



Picture 263 - Dining hall with large tables



Picture 262 - Game of "Morra"

Despite this being a prevailing rural event, in Antonio Prado it is still possible to take part in this kind of manifestation not only at the Chapels but also downtown during the celebration of the patron saint Our Lady of Lourdes (pictures 264 to 268) when there is a procession of lights that happens at night and an open air mass celebrated at the Grotto Park where the saint is enthroned, followed by a dinner party, and also during the celebration of Our Lady of the Rosary that only differs by the mass being celebrated at the mother church.



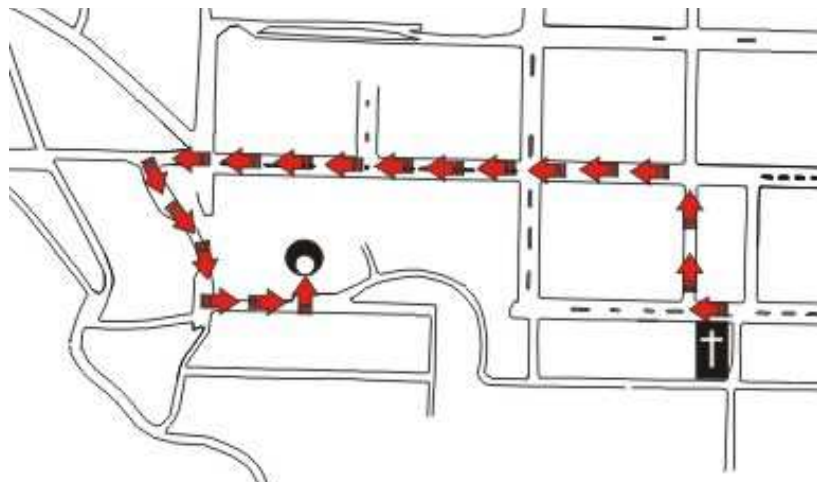
Picture 264 - Procession during the Party of Our Lady of Lourdes.



Picture 266 - Grotto - Built during the 1920's and reformed in 2007.
Fonte: PMAP



Picture 265 - Outdoors Mass.
Fonte: PMAP



Picture 267 - Itinerary of the Procession

Other two parties are remarkable in the city's annual calendar for constituting long consolidated events. The first, of touristic character, was created 30 years ago and is denominated Italian Night. It takes place around the middle of August and the menu is similar to that in the religious parties. There is also a pageant for choosing a beauty queen among the young girls in the community. The second is the Drivers' Party and happens in December and consists of a procession, followed by mass and luncheon.

Songs

Not infrequently these parties end up with groups singing Italian songs in the region's dialects in a merry and relaxed mood. Singing has always been present in the life of the communities. In the beginning, singing would serve to forget the hardship of heavy labor or seek balance and solace in difficult situations, but it was during the "filó" (soirée), the night meetings where relatives and neighbors met

together, when the women performed minor tasks such as braiding wheat straws or sewing, while men amused themselves playing cards or drinking or repairing their tools, with children playing around, that singing gained a privileged position. Repertoire consisted of popular songs, lyric, satiric and narrative songs. Unfortunately, many songs were forgotten and lost as transformation occurred to the way of life, especially during the 1950's (Piazza Ribeiro, 2004).

Despite all that, in Antonio Prado resisted an expressive number of songs brought from Italy or composed in the Brazilian land which are kept alive in the memory of singings choirs or groups of friends that still get together in informal ways to sing in dialect, most of the times, without the accompaniment of musical instruments. During a research performed in years 1985 and 1986, at least five songs that belonged solely to Antonio Prado's community repertoire were identified, that are: Dona Lombarda, Gingin vá in camera, O Susana, Pelegrin che vien di Roma and Cosa magnerà la sposa. Not to mention the Cimbra song that was rescued from the memory of one of the last speakers of that dialect (Piazza Ribeiro, 2004).

Arts and Crafts

Craftsmanship in the RCI arose as a way to fill the few leisure hours resulting in the production of useful objects that, due to the current glamorization of craftsmanship, have become artistic objects. The delicate pieces of embroidery and lace made in crochet, macramé, frivolite or crivo (Picture 269) were produced with the objective of compounding the young girls of nubile age's trousseau or serving as a gift to a lady friend. The art of braiding wheat straws resulted in long strips used for the confection or hats and bags – the sportas (Picture 270). Same happened with wicker that in skilled hands, applying intricate superposition patterns, would produce sturdy baskets that supported heavy loads of grapes during the abundant harvesting activities (Picture 271). Corn straw, creatively painted and handled was converted in flowers and used to adorn altars and saints.

Currently, these materials have been transformed into a countless number of artistic expressions ranging from simple utilitarian to decorative objects. Strong points of such artifacts that are highlighted by the City Hall in its website are the originality and the authenticity of the crafts actually performed by artists' hands that learned their trade from the hands of their ancestors.



Picture 268 - Crochê, Macramê e Frivoletê.



Picture 269 - Wheat straw braidings (dressa) for crafting hats and shopping bags.



Picture 270 - Crafting wicker baskets.

Spoken language

The transmission of the knowhow, songs and traditions, as it so happens with most of the intangible cultural assets, happens through the language. In this case, a language that was strongly stigmatized, was subject to several blows against its utilization, but is still being protected by a safeguarding process that is nevertheless in danger of extinction: the Talian dialect.

The Talian or Dialect is, according to researchers Maschio, Pinheiro and Pertile (2010):

“A self-denomination of the speakers in the RCI for a variety of supra-regional intra-community and inter-communities (coiné) of Italian as a foreign language in contact with other varieties of Italian and the Brazilian Portuguese, historically bonded to the dialects originated in Northern Italy, but bearing its unique roots derived from the Brazilian context that make it different from the original matrix and also from other Brazilian regions”

That language was used in the intimacy of the households, in schools, churches and wherever there was no need of the Portuguese language. Although, with the nationalization of the education in 1937 and during World War II, when then President Getulio Vargas prohibited the usage of foreign languages, the dialect began to lose space. Little by little, it stopped to be used in the cities and soon became a stigma, a reason for embarrassment, associated to lack of culture and little education, therefore leading to a decrease in the number of speakers. Nevertheless, as highlighted by Frosi (2010), from 1975 on with the exploitation of the “mythical Italian character”, the actions for valorization and recovery of the Culture of Italian Immigration helped to reverse the shame into ethnic pride, and currently there are countless initiatives aiming at the preservation of the idiom.

According to Ciane Fochesatto, Director of Culture in the City Hall of Antonio Prado, approximately 90% of the population over 30 years old can speak the Talian dialect in the region. Although most scholars consider the dialect as on the verge of extinction, this data is very expressive and places strong responsibility in the community of Antonio Prado for helping in the perpetuation of a language that played a major role in the process of creating the Culture of the Italian Immigration.

The formation of the cultural patrimony happened in a relatively fast way but it is also disappearing very fast. Several studies have been undertaken aiming at identifying, knowing, cataloguing and safeguarding the traditions created by Italian immigrants in Southern Brazil lands. Fortunately, through those researches, it became possible to appoint Antonio Prado as one of the few cities in the RCI where such elements – culture, culinary, arts and crafts, singing and language – are still a part, in one way or other, of people’s daily lives and therefore still found a reason to exist and be perpetuated.

2.7. Current Protection Systems and Programs

Brazilian Legislation is enforced in three hierarchical levels: Federal, State and Municipal, of which the first is sovereign. In the capacity of signatory and also author of international declarations and letters about conservation, Brazil owns a legal system based on the principles originated by those documents for the protection of its cultural heritage.

The route to recognition and research of what was supposed to form the national heritage began on January 13, 1937, with the organization of a class of intellectuals concerned with the future of assets of historical and artistic interest in the country under the denomination of Institute for the Artistic Historic and National Heritage – IPHAN, an entity created within the scope of “identifying, protecting, registering, conserving and safeguarding the ensemble of cultural assets that express and synthesize the Brazilian cultural identities” (IPHAN, 2006, p. 12). The Institute was organized, in 2004, under the form of a Consulting Counsel, sectional organs – Federal Procuracy, Internal Auditing, Planning and Administration Department; specific organs – Department of Tangible Assets and Inspection, Intangible Assets, Museums and Cultural Centers, Coordination for the Promotion of Cultural Heritage, Research Coordination, Documentation and Reference; and decentralized organs – Special Units: Museums and Cultural Centers, and Regional Bureaus.

In the same year 1937, Decree 25 was promulgated on November 30, which is still in force due to its contemporariness. Such decree regulates the protection process at national level for tangible assets that may be inscribed, according to its nature, in the Archeological, Ethnographic and Landscape Registration Book, in the Historic Registration Book, in the Fine Arts Registration Book, or in the Applied Arts Registration Book. The registration process prohibits the exit of movable assets from Brazil, as well as the reformation, demolition, restoration of estate or modification of its surroundings by works that might interfere in its visibility without previous authorization by IPHAN, without interfering in the right to property. According to Administrative Rule number 11 dated September, 11, 1986 the instauration of the protection process may be applied to by any persons or enterprises at a Regional Bureau, at the Secretary of IPHAN, or at the Ministry of Culture, through a detailed study of the asset. Such study shall be sent to the Department in charge of the assets in order to give start to the process and appraisal of the case that, having been approved, will go through Directorship and Consulting Counsel for endorsement of the decision. The process is then forwarded to Federal Procuracy that will take the necessary steps for the purpose of notifying the owner of the asset about the provisory protection process that bears the same

effects as the definitive protection process. Within 15 days-time from the receipt of the notification, the owner is entitled to manifest his agreement or present a motion against the protection process. In the case the owner agrees in writing, the process becomes a voluntary one. Should the owner challenge the process within the legal term, the reasons offered will be analyzed and the process will return to the Consulting Council that will manifest its final decision within sixty days time for which there will be no appeal. The confirmation of the sentence being in favor of the process, protection will become compulsory. Protection becomes definitive after the asset being inscribed in the respective Registration Book.

In 1988, after a long revision process, a new Brazilian Constitution was promulgated, bringing in its text important inclusions regarding Culture, such as Paragraph 1 of Article 215: “The State shall protect the cultural manifestations of popular, indigenous and African-Brazilian cultures, and of every other group that took part in the national civilization process”, which is a great revolution since, as stated in item 2.2, during the 1980’s there was a strong resistance by some IPHAN technicians in recognizing the heritage of the immigration groups as part of the national culture. Article 216, as well, included assets of intangible nature such as ways of creating, making and living; scientific, artistic and technological creations, and creates new ways for protection such as the inventory and the registration, besides the already recognized protection process and expropriation. Therefore, inventory becomes the primary step for the recognition of the importance of an asset, whether cultural or environmental. Expropriation in itself may only be enforced when the social interest in the asset is greater than the private interest, hence making it possible to be acquired by the government. Registration represents a useful tool for the record of intangible assets that will be inscribed in the Register of Cultural Assets of Intangible Nature created on August 4, 2000.

Brazilian cultural assets of intangible nature may be inscribed in the following registers, according to their nature: Register of Know How, of Celebrations, of Forms of Expression and Places, for the completion of a process that is similar to the protection process. Should it become necessary, the Consulting Counsel may open a new type of Register. An innovation brought about by the law is the validity of the Register, meaning that every ten years a commission from IPHAN shall reassess the cultural asset and decide about the renewal of the registration. Should the renewal be denied, the register will remain as a cultural reference of its time.

Finally, in April 30, 2009, administrative rule Number 127 by IPHAN created the most recent tool for the conservation of cultural heritage: the signing of the Brazilian Cultural Landscape that was produced to fill the legal void of “conserving

complex cultural contexts [...] that are remarkable for the peculiar interaction between man and the natural environment". As for intangible assets, a periodic reassessment of the qualities that granted the title to the scenery is scheduled. For the maintenance of the original characteristics, the organization should engage in a plan for management and conservation.

For supporting this tool, there is the National Program of Support to Cultura (PRONAC), of federal coverage, created by Law Number 8313 dated December 23, 1991, and popularly known as Rouanet Law, within the scope of raising funds for conservation of national culture through the following mechanisms: National Fund for Culture (FNC), Fund for Cultural and Artistic Investment (Ficart) and for incentive to cultural projects. FNC is a fund generated by tax revenues and other public resources that allow the Ministry of Culture to invest directly in cultural projects through the subscription of agreements and other similar instruments. Ficart is a capitalization fund operating in the Stock Exchange that allows enterprises to invest in a particular project. Incentive to cultural projects happens through the investment of amounts due to as Income Taxes in projects previously approved by the Ministry of Culture. This is a way to stimulate the support by private initiative to the cultural sector and the project may accept the contribution of both individuals and enterprises within the limits allowed by tax legislation. Currently is being voted by National Congress a proposition for the reformulation of this law that deals with the effective implementation of Ficart, a modification in the levels of contribution through tax waiver, the possibility of FNC borrowing from financial institutions, associating with cultural projects, and transferring funds to city and state treasury, besides distribution of Culture Vouchers limited to R\$ 50.00 per month to workers that earn up to five times the amount of the minimum wage so that they may gain access to books, music, theaters, cinemas.

An important program for cultural preservation in the country was the Monumenta that, executed by Ministry of Culture and relying upon financing by Inter-American Development Bank (IDB) and technical support by UNESCO, promoted restoration and recovery works of protected assets and buildings through enablement of labor skilled in restoration, formation of local culture and tourism agents, promotion of economic activities and educational programs. Monumenta's interventions were focused in the way they directly or indirectly affected the local economy, education and culture thus enabling the population's cultural, social and economic. Monumenta Program was in effect during 2000 and 2009 and Antonio Prado was particularly benefited with its actions, counting with financing for the restoration of the Grezzana House, returned to the community in November, 2010,

to the Project memory and Identity, that worked patrimonial education, installation of touristic sound and video guides, and for several other projects for the rescue of ancient craftsmanship techniques, incentives for tourism and singing, besides technical support for the elaboration of a Master Plan.

The experience consolidated by Monumenta gave place, at the end of its active period, to the Program for Accelerated Growth of Historical Cities (PAC Cidades Históricas) that consist of an inter-governmental action articulated with society for the conservation of Brazilian Heritage, valorization of culture and promotion of economic and social development with sustainability and quality of life for the citizens. The program is aimed at cities that detain ensembles that are protected within the federal range and cities with registered Cultural Assets, in order to foster the organization and mobilization of each city for the development of projects that might gear up their economy and reaffirm their symbolic role in the constitution of the country. Financial resources are to be released before presentation of an Action Plan for Historic Cities, which consist of an integrated plan for the management of the cultural assets within territorial range and is elaborated by the cities and states interested in the funding and under coordination by IPHAN.

Each state or city may pass legislation about their assets independently, therefore classifying the cultural assets in national, when protection is decreed by IPHAN, state or city ranges. Whenever the assets present relevance only to a particular community, regional institutions enter in stage. In Rio Grande do Sul, for instance, the State Institute for Historic and Artistic Heritage (IPHAE), created in 1990 from former Division of Culture, has been playing fundamental role in the preservation of cultural assets in the State. Its scope does not resumes to protection actions, but also includes guidance for the cities on the organization of guidelines for disciplining areas surrounding protected assets, making inventory and closing partnerships in order to protect the cultural heritage. It also acts as technical support for assessing the cultural heritage of the State for the Federal and State Public Ministry, besides elaborating advice and opinions about the projects regarding the conservation of the cultural assets that apply for fund from the Law of Incentive to Culture (LIC). LIC, namely Law nbr. 10846 passed on August 19, 1996, is one of the tools that promotes the State Joint System for Support and Promotion of Cultural Activities – PRO-CULTURA, launched on July 21, 2010, and allows fund-raising through fiscal waiver of the Tax over Circulation of Goods and Services (ICMS). On the other hand, the Fund for Cultural Support (FAC) consists of transferring funds from the State Government to projects selected via contest.

In the city range, Antonio Prado counts with legislation for disciplining the use of soil, the valorization and conservation of assets and cultural heritage that has been passed recently and has been elaborated as a consequence of events in the city or imposed by national legislation. Legislation may be divided in three categories: Celebrations, Support and Regulations.

Three are the laws passed within the scope of Celebration: City Law 1697 dated December 19, 1996 that established the date September 17th as “Historic Heritage National Day”, City Law 2003 dated June 15, 2001 that created the “Italian Ethnicity Day”, and City Law 2004, dated June 15, 2001 that created “Italian Week”, which happens every year in August. Apparently created only as another festive date among so many other festive dates in the Brazilian calendar, the three laws play a major role in the community since they encourage several activities that contribute to keep alive the traditions of the Italian immigration culture. Example is the celebration of the Italian Ethnicity Day to be realized in the current year when a mass will be celebrated using the dialect and a “filó” will be the stage for the presentation of local talents and choirs.

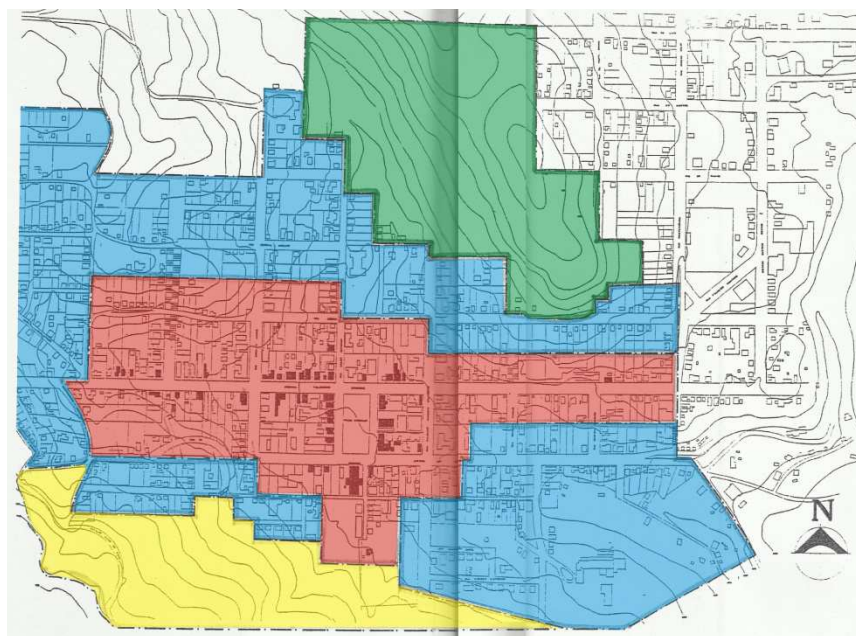
The Support Laws are those that create mechanisms for the financial support and fund raising for the recuperation of protected assets, for the promotion of heritage or patrimonial education. The oldest is the City Law nbr 1121, passed on July 1st, 1987 that waives taxes on buildings of historic and cultural value thus giving incentive to its conservation and restoration provided its owner keeping the asset in prime condition. There are also two funds from which resources for the promotion and conservation of the cultural heritage can be obtained, namely the Tourism Municipal Fund (FUMTUR) passed by City Law nbr 1935 dated January 25, 2000 and the Fund for Protection of Antonio Prado’s Heritage, passed by City Law nbr 2614 dated June 8, 2009. Also as incentive, the Government waives up to 80% of the expenses with restoration, conservation and preservation of assets protected by IPHAN from Tax Revenue of individuals, provided previous estimate has been submitted and approved by IPHAN.

Tourism, although criticized for the negative impact it may have on material assets when ill managed and for the risk of reducing a culture to a “parody of itself” (Hannigan, 2005 apud Richards; Wilson, 2006 p. 1211), is still considered the “major way out” for the economy of Antonio Prado City. In fact, touristic influx has greatly increased during the last years and has generated a forecast of profit for the whole hotels and restaurants chains that may be compared to the early cycle of prosperity in the town, besides opening new opportunities of income for the farmers with the affirmation of a model already embodied in Europe as agricultural tourism. In order

to foster tourism, the City Hall passed two Laws, number 1063 in 1996 and number 2542 in 2007, that incentive the installation of camping areas, hotels and parks approved by the Tourism City Council (COMTUR), created in 2006. The contribution is made through discounts for the acquisition of material and loans of machinery for the opening of new roads, as well as the waiver of taxes for a ten-year period. Currently the city has two hotels and 13 restaurants on the urban area and two inns on the rural area.

The matrix of Regulatory Laws is the most up-to-date and also the most complete, and was implemented at the end of the 1990's and during the years 2000. Most of the laws set the guidelines for the organization of the urban spaces that surround protected edifications.

We will start by the catalogue of Guidelines for Disciplining the Surroundings of Protected Assets in Antonio Prado. It was produced by IPHAN and a consulting group from Universidade Federal do Rio Grande do Sul in 1996, since the City Hall, although declaring to be prepared for elaborating such Guidelines since 1987³⁹ has done nothing about it, within the “scope of keeping the visibility and the environment of the protected assets and stimulating the conservation of the existing natural vegetation”. For that purpose, the city was divided into two different areas according to the level of control that was sought (picture 272).



Picture 271 - Zoning established by the Disciplinary Guidelines. Red, ZPR. Blue, ZOC, Yellow, ZPN. Green, APP.

³⁹ According to Buchebuan, 2010, p. 131.

Within the Strictly Protected Zone (ZPR) are all the buildings protected and those with typological characteristics that constitute the image of the urban ensemble. Building and renovation is strictly ruled in the area, but not prohibited. In the Controlled Occupation Zone (ZOC) the building is allowed provided there is no impairment to the visibility of the protected asset in order to ensure its atmosphere. The Natural Protection Zone (ZPN) consists of the hills surrounding the city and therefore defined as fundamental elements in the composition of the environmental landscape of Antonio Prado where the building of multifamily, industries and warehouses is strictly prohibited. The Permanent Conservation Area (APP), also known as City Hall Woods, was already protected by city legislation since 1948, with the prohibition of deforestation. Every area had its delimitation parameters set regarding tracing of plots, distance between buildings and borders, urban indexes and roof angles.

In 2002 the division of urban plots was regulated through City Law nbr 2061 that sets the minimum standards for the approval of division into lots by Legislative authorization after the analysis by the City Secretary for Works, Traffic, Environment and Transportation and also by IPHAN if so deemed necessary.

Only in year 2004, through City Law nbr 2218, the Law for Urban Guidelines was passed resulting in a “guiding and regulatory instrument for the processes of urban transformation, establishing the rules for the organization and occupation of the urban soil, setting the guidelines for its organized growth, building standards, zoning of uses and road network”. In general, such document complies with the Law for Division into Lots and with IPHAN’s Guidelines, besides creating legal instruments for the approval of projects for new buildings, demolitions and renovations. Right after the declaration of the protection process, the whole analysis was submitted to IPHAN.⁴⁰.

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⁴⁰ Register of the 135^a Meeting of the Consulting Council dated December 1st, 1988. ETAP Archives.

Year 2006 was marked by major novelties in the legal panorama of the city. Besides the Master Plan, also Complementary Laws nbr 007 and 010 were passed. The former established the City Code for Environment and Orders and set interesting concepts regarding landscape issues such as environment being “the whole set of conditions that surround and support living beings under the biosphere, involving their aspects and ecological and natural resources, [...] besides those artificially compounded, that are functional spaces built by man, congregated with their cultural constitutions, as exemplified by historic, archeological, artistic and touristic heritage” thus displaying the concern about the preservation of spaces previously protected together with their representative components. There is also Sub-session V that regards Visual Pollution and prohibits publicity material “that in any extent impair the landscaping aspects of the city, its panoramas, monuments, historic assets and public buildings”, consisting in a preview of the regulation about publicity issued in 2008. The latter created the Code of Works for Urban Purposes, in order to “ensure minimum levels of quality in the edifications”, following several guidelines, including “the peculiarities of the urban site, aiming at the preservation of ecological and geotechnical aspects, and the environmental image”.

City Law nbr 2591, passed December 26, 2008 is the landmark of a major advance in the protection of Antonio Prado’s Urban Landscape, since it regulates the installation of “visual or audio-visual communication elements for the transmission of publicity to the public”. This rule was written jointly with IPHAN and divides the urban zone in Zones 01 and 02. The former encompasses the areas specified in the Disciplinary Guidelines and restricts the exposition or modification of publicity media without IPHAN’s authorization. The latter encompasses the whole city that is therefore submitted to a series of regulations to be followed aiming at the prevention of visual pollution and the deprivation of the characteristics of the context in which are inserted the historical buildings.

Finally there is the last legal instrument that is Law 2614, dated June 8, 2009, that creates the Program for the City Protection and the Register of Cultural Assets of Intangible Nature, the City Council for Cultural Heritage, and the Fund for the Protection of the Antonio Prado’s Heritage, the latter being already addressed as support legislation. Based upon national legislation, this program incentives volunteer protection, although it is noticeably of a more participative character, involving the parties interested in the process and conditioning the protection process to the owner’s approval and to the signature of a commitment term and that might be the result of past heartaches during the national protection process.

Awareness Initiatives

It is important to mention herewith the actions for Heritage Education that have been offered to the community. The oldest initiatives go back to the protection process days, as explained in previous chapters, that according to Ana Meira in her statement to Monumenta, resulted fruitful since today's young adults that experienced patrimonial education look at Antonio Prado and the issue of the protection in a different way. The creation of the City Museum and Historic and Cultural Ensemble, in 1985, also contributed for the process and during its installation the community was invited to contribute donating objects to the campaign "Memory makes History". The result was an array of representative artifacts that helped rescue not only the history but also the self-esteem of the immigrants' descendants.

Periodically, the school networks, both public and private, in urban and rural areas, have inserted the subject in their curriculum, at least once in a child's and teenager's academic lifetime during elementary and secondary school. During years 2006 and 2008, the project was funded by Monumenta and was developed by Fernando Roveda under the title "Our Heritage, Our History". It consisted mainly of the distribution of a leisure kit called "Paint, Cut and Assemble" and the student was given a sheet of paper with the model of a protected building to be assembled and painted. Only 12 of the protected houses were included in the project that also offered a brief summary of each household. With this material in hand, the teacher would dissert about the theme and latter would take the class to know a model city made in scale 1:100 and installed in the Calvino Palombini House.

In 2010 the project was baptized "Jumping Windows" and included heritage and environmental education, given the specific conditions of Antonio Prado City. The theme has inter-disciplinary character and was addressed theoretically during classes of History, Geography and Portuguese Language, with the presentation of aspects regarding not only architectonic heritage but the whole culture of the Italian immigration, such as gastronomy, old children's games, the dialect, uses and customs. Later on, the students were submitted to practice in visits to the city ensemble or working with scrap for the production of pieces that materialize the issues that were studied. Not only students learned from the project. Some teachers reported having been surprised at the end of the school year by the discoveries about the city heritage. The experience also went beyond the city limits since the teachers in the project took a cultural interchange trip through the Stone Path, a touristic route through the places of Italian immigration in Bento Gonçalves City.

Finally, works on heritage education have resulted fundamental for the recognition and valorization of cultural references for local communities, enabling the younger generation to understand the social, technological, political and economic interactions between different periods in the life of Antonio Prado city and therefore contributing for the richness of their education.

By analyzing the trajectory herewith described, it becomes evident that the Brazilian as well the city's legislative panoramas have been improving to ensure the right to memory and to protection of cultural heritage. Under a legal point of view, both Brazil and Antonio Prado City are equipped with legal instruments capable and up-to-date for the protection of their vast cultural heritage. Nevertheless, the existence of such legislation does not always guarantee the effective protection of the heritage. There is the necessity of basic measures such as the recognition by the community of their heritage and the implementation of education in every level of the society, since heritage education is constructed in the extent that conscious and educated citizens are being formed.

2.8. The declaration of cultural heritage

A century having passed from the arrival of the first immigrants to the Italian Colonization Region (RCI) in the State of Rio Grande do Sul, Antonio Prado City prepared for the celebration of its 75th anniversary of emancipation. It was the year 1974 and the City Hall with the support of two teachers launched a series of civic and pedagogical activities aiming at rescuing and increasing the value of the cultural manifestation of the Italian immigrants. It is important to be reminded that at the time Antonio Prado inhabitants were imbued with a strong feeling of defeat generated by the memories of what "we were" and the promise of "what me might have become" that bounded them to a past of prosperity and bequeathed upon them a present of inertia that would bring about a future without perspective (Dotti, 2204).

Those manifestations were the reflex of a valorization process and the affirmation of a broader ethnic identity that encompassed the whole RCI and was promoted mainly by active researchers at the University of Caxias do Sul (UCS), by public entities and secretaries of culture and members of the community (Mocelin, 2008) and that has persisted with lesser intensity up to these days. As a result of those efforts, the embarrassment of being a settler or a settler's descendant, the denial of the language – the dialect, especially the venetian dialect, the fight against its typical accent and the oblivion of the uses and customs gave way to the pride of

the culture deriving from the colonization process. That became the moment for recognition and for self-recognition (Dotti, 2004).

Recognition did not take place only at local level. Regionally, Antonio Prado draw attention to its preserved and almost untouched historical center, so far ignored and even despised by the local population who considered “owning an old-fashioned house the denial of success”, according to researcher Cleodes Ribeiro. At the same time, the first demonstrations of the civil society⁴¹ and the National Institute of the Historic and Artistic Heritage (IPHAN), entity responsible for the conservation of the cultural heritage in Brazil, were evident in the direction of recognizing the “immigrant’s role in the formation of the nation” and in the consequent intention of “promoting the study for ulterior bounding of what must be conserved”⁴².

Despite the appeal by IPHAN in 1975 that the state government performed the inventory of the estate susceptible for conservation in the immigration areas, only in the beginning of the 80’s the government passed the first institutional decree. The program named “Conservation and Valorization of urban nuclei in the areas of German and Italian immigration in Rio Grande do Sul”, that was the result of a joint effort by different secretaries of State, among them the Secretary of Education and Culture, Tourism, Regional Development and Public Works, Gaucho⁴³ Institute of Tradition and Folklore, and the newly created Regional IPHAN set in motion a series of actions in the areas of immigration, cataloguing, counseling directive plans, lecturing, organizing fairs and assets (Meira, 2008). Among such initiatives the cataloguing that brought to surface the “splendid architectural and landscape ensemble of Antonio Prado City” (IPHAN, [s.d,s.p]) that has already been referred to by architects Carlos Max Moreira Maia and Briane Bicca who in 1970 developed for the federal government, within the scope of SUDESUL, a regional plan for tourism and also by architect Julio Posenato in 1979 with the research that precedes the publication of the book “Architecture of Italian Immigration in Rio Grande do Sul” edited by Fondazione Agnelli, EST and EDUCS. (Meira, 2008 and IPHAN [s.d.]).

The national recognition of the Italian and German immigrant’s relevant contribution for the Brazilian culture came in 1985 through the declaration of the bounding of two meaningful edifications: the House of Neni in Antonio Prado and the

⁴¹ It is highlighted in a handwritten letter by citizen Maria Odete Goulart de Andrade sent to IPHAN in February, 1975 who, after a trip to Rio Grande do Sul and Santa Catarina refers having encountered “less examples of typical architecture than expected” and demands action by the Institute aiming at the preservation of the reminiscent examples. *Apud* MEIRA, 2008, p. 305.

⁴² According to letter dated 1975 sent by Iphan’s Director Renato Soeiro to the Governor of the State of Rio Grande do Sul, Sinval Guazelli. *Apud* MEIRA, 2008, p. 306.

⁴³ In Brazil *Gaúcho* is used to designate people from the state of Rio Grande do Sul in general.

Schmitt-Presser House in Novo Hamburgo (Pictures 273 and 274). It is interesting to highlight that both chosen buildings were simple houses “examples of popular representations expressed by architecture and ingenuity in the adaptation to a new lifestyle” (Meira, 2004, p. 32). This demonstrates a change in the national paradigm but not necessarily the acceptance by the whole intellectual community of what had been considered heritage up to that time: only the legacy of the Lusitanian culture. It also represents an amplification of concepts: from that moment on, it is assumed that the value of the edification resides not only on its historic or aesthetic load but also as interpreter of a social identity. (Lewgoy, 1992 and Meira, 2004).



Picture 272: Neni's House



Picture 273: Schmitt-Presser House

The whole “Discovery” of the heritage construed by the Italian immigrants and their descendants has also revealed the imminent risk of its disappearance, a phenomenon deriving not only from urban development but also from the custom of replacing the old habitation for a new one construed with modern elements, as an architectonic representation of the immigrant’s prosperity (Buchebean, 2010). Proof of this statement is written in the records of the meeting of IPHAN’s consulting council during which the House of Neni was bound, that also registered the revelation that Dona Corona’s House that was declared as of interest, had been demolished by Antonio Prado City Hall. The narrator of the bounding processes, Alcidio Mafra de Souza, aware of the situation, recommended that urgent measures were taken in order to avoid the loss of the estate:

The narrator, offering his opinion, recommended the bounding of the building located on Rua Gustavo Sampaio, 34, for the reasons that follow: a) the wooden buildings existing in Antonio Prado provide the most homogeneous ensemble of the whole architectonic asset legated by the Italian immigration in the State of Rio Grande do Sul and constitutes, likewise, unequivocal testimony of a social and cultural identity; b) the imminent risk of irreparable loss of remarkable urban document existing in the site of aforementioned city. Finally, the narrator recommended the adoption of immediate measures for the conservation of the traditional urban ensemble of Antonio Prado.⁴⁴

At the same time the bounding of House of Neni was celebrated by its owners and by preservationists, it became evident that a race against time had been started. The demolition of Dona Corona's House performed by the City Hall and justified by the opening of a large avenue, and of the Mondadori's House, in order to avoid a future bounding, were the incontestable signs that "the most homogeneous ensemble of the whole architectonic asset legated by the Italian immigration in the State of Rio Grande do Sul" was in danger (Meira, 2004). At that moment the research that anticipated and gave subsidies to the long and turbulent process for the bounding of the Architectonic and Urbanistic Ensemble of Antonio Prado City was actually started.

The works were divided in two groups, one at IPHAN and other at ECIRS. IPHAN's team, formed by three architects and an intern, was in charge of performing the gathering of facts in the urban landscape: blueprints of the squares, edifications, usage of land, studies of volumes, techniques, styles and materials applied to the architecture. ECIRS's team worked on the history and on its justifications (Meira, 2008 and IPHAN, 2009).

It is not possible to tell the story about the bounding of the historic center of Antonio Prado without referring to the involvement of ECIRS. The research group founded in 1978 and named Cultural Elements of the Ancient Italian Colonies in the Northeast of Rio Grande do Sul was "paramount in incentivizing and instructing the process" (IPHAN, 2009, page 26) and was formed, at the time, by a multidisciplinary team of researchers from the University of Caxias do Sul, including professors from the areas of languages, anthropology, geography, history and philosophy, architects and photographers. The group performs a study of "anthropological research, favors a minority culture and tries to understand its relationships of trade and conflict in the homogenization process of the national culture without losing the diversity that

⁴⁴ Register of the 105^a Meeting of the IPHAN's Consulting Council dated March 07, 1985. ETAP Archives.

individualize each of its manifestations. At the same time the team aims at identifying the values and contradictions of the smaller cultural group in the meaning of developing a culture of self-understanding of its own culture within a critical dimension” (Pozenato e Ribeiro, 2004, page 18). Such definition endorses Lewgoy’s thinking according to which the group acts anchored to the “romantic belief of the awareness powers of education” therefore transforming their work into what the author called “civilizing mission” (1992, page 277). Although Lewgoy’s words may sound somewhat sarcastic it is impossible to belittle the team’s study that became unmistakably the most relevant in the sense of knowing and spreading the history of immigration, thus helping on preserving the cultural elements deriving from the process and contributing for its dissemination.

Parallel to the development of the research, two major events concerning the history and assets of the city took place in 1986, the year Antonio Prado celebrated its 100th anniversary. The first event was promoted by an important local industry and consisted of a series on conferences named “100 Years of Italian Colonization in Antonio Prado City”. This event draw the attention of the inhabitants who participated in the presentation of studies about history, economy, traditions and the architecture of the city, as well as in the discussion of issues about the preservation of the urban nucleus (IPAHN, [s.d.]). The second event was jointly promoted by IPHAN, UCS and the City Hall and was named “Seminar of Brazilian Popular Architecture”. The event was developed in December of the same year and aimed at engaging the community in the discussion about the protection of the city’s historic assets. Present to the event were important persons in the Brazilian scenario of conservation, despite the little participation of the community⁴⁵. During the three days of the event much was discussed about the need to conserve the cultural assets produced by the Italian immigrants and at the end a document was issued, named “Letter of Antonio Prado”. The document contains recommendations that include from the recognition by the new Brazilian Constitution ⁴⁶, of the idea that private property may contain cultural values that must be transferred to future generations up to the right to assets education (Roveda, 2005 and Buchebuan, 2010).

After the conclusion of the researches it became possible to initiate the analysis that allowed for the selection of the assets recommended for protection. The subject was widely discussed among the entities involved in the process since encompassing all the edifications of interest would result in a large number of

⁴⁵ According to information given to the author by researcher Cleodes Piazza Ribeiro

⁴⁶ That was being reviewed and was promulgated in 1988

estates to be protected whereas the protection by areas would result in a series of non-representative estate. Eventually, the group opted for protecting the most significant examples in located in the central area and a few more in farther places. The final list consisted of 47 buildings, mostly made of wood but also including some built with stone and bricks that consist in remarkable examples of a modest architecture of homogeneous scale inserted in the green framing of the surrounding hills⁴⁷ (Picture 275).



Picture 274 - Antônio Prado in April 2010

During the research period, for many times the research teams had to face the doubt about the feasibility of the efforts in declaring the ensemble of Antonio Prado City national historic heritage. Inside the IPHAN itself, the theme did not reach a consensus. Its own President and most important ally of the process only became convinced during the Seminary of Architecture. The issued was a complex one since it involved a representative ensemble of an ethnic minority considered relevant only for the formation of the State and built of wood that was until that moment a material not worthy of conservation and displaying characteristics of rusticity (Lewgoy, 1992; Meira, 2008). The answer could reside in one of the reasons that justified the program “Preservation and valorization of the urban nuclei in the areas of German and Italian Immigration in the State of Rio Grande do Sul” that was “to improve current democracy by eliminating prejudice” (Custódio, 2004, p. 65), but, according to a research team member, the importance of Antonio Prado could not be restricted to houses made of wood, stone or brick. “It was about all that

⁴⁷ MEIRA, 2008 and MESENTIER, Leonardo in Information 84-A/87. ETAP Archives.

and much more. It was the way of living, the smell of newly baked bread, [] of ripe grapes in the summer and burning wood heating the winter. It was about the sounds of the dialect.” (Meira, 2004, p. 33). The legal protection would rescue self-esteem and the late recognition that such minority, once discriminated, also played an important role in the formation of the national identity. Hence, convinced that the conservation of the ensemble could also ensure the protection of traditions and customs that form the culture of the Italian immigration in that area, technicians elaborated the dossier “Antonio Prado – RS. Proposal for declaring the site protected. Urbanistic and Architectural Analysis” containing technical and historic data about the site and the justifications for its protection. Such document was forwarded to the Institute’s headquarters in Rio de Janeiro in order to have the ensemble inscribed in the Book of Archeological, Ethnographic and Landscape Assets.

Since most of the events that involved the protection of Antonio Prado are not typical ones, the bureaucratic phase could not be different. The opening of the process happened on August 10, 1987⁴⁸, and was requested by the President of the Instituto at the time Mr. Angelo Osvaldo de Araujo Santos himself and not by the regional secretary. Such fact might have been deemed necessary due to the resistance by the technical body in accepting the protection of assets outside the traditional concept. Another fact that draws attention is the speed with which the process passed through official formalities at the Instituto. It was likely that the imminent risk of the houses being torn out would have made the process to transit faster than expected. It is remarkable that, for instance, on August 26, 1987, the architect in charge of the Department of Research and Study Mr. Leonardo Mesentier issued a statement⁴⁹ in favor of the protection. The very next day, architect Dora Alcantara had already given its approval to the process⁵⁰. A week later, on September 3, 1987, the notification of the Provisory Protection of the assets was published and became the trigger of a conflict that continues up to these days.

The notification, as will be shown in item 2.8 of the present section, was intended to communicate in an official way to the owners of the estate that the protection process had been created. Provisory Protection means the period since the opening of the process until its conclusion that is formalized by inscribing the asset in the appropriate Book and serves the same purposes of the Definitive Protection. During fifteen days from the notification the owner has the right to

⁴⁸ MEIRA, 2008, p. 313.

⁴⁹ Information 84-A/87. ETAP Archives

⁵⁰ Information 85-A/87. ETAP Archives.

express acquiescence or offer reasons for the impugnation in case they do not agree with the protection⁵¹.

Aiming at informing the owners of the protected estates about their rights and obligations, IPHAN summoned the community for a meeting at the local social club on the same day of the publication. There were the entity's and ECIRS' technicians. Several questions were raised about the maintenance of the estate, the property rights and the representativeness of the ensemble, but there were also some suggestions such as the formation of an association for gathering resources for the restoration of the houses, the creation of a conservation and repair team and the implantation of a plant nursery of *Araucaria angustifolia* to provide raw material for future maintenance since this species cannot be lumbered due to it being an endangered species. That was a conflicting meeting during which it became evident that the majority of the owners were against the protection process. The few participants that were in favor of the action were afraid to manifest themselves due to the animosity among the presents. During the next 15 days, technicians visited every house in order to clarify doubts, to hear bitter complaints against the protection process and about how the process eliminated the owner's plans for the edifications. That was a period during which hostility against the representatives of the IPHAN were overt and full of explicit threats and aggression (Document 173/88⁵²; Meira, 2004).

Before the expiration of the legal term, six owners appealed to IPHAN trying to avoid the protection process and to give continuity to their demolition plans, offering the most varied justifications. One owner had allegedly been granted approval by the City Hall for the construction of a five-story building in Garibaldi Square and that the works had already started behind the historic building⁵³. Another declared that the household had "lost its original image due to several alterations" performed in order to improve comfort and safety to its inhabitants and therefore did no longer representative of the Italian immigration architecture⁵⁴. A third one argued that, based on a technical appraisal, the degradation of the estate would not allow the recovery of the structure and that it was in risk of immediate collapse⁵⁵. A fourth one declared to be aware about the irreversibility of the matter but nevertheless wanted to register his disagreement since the house had been

⁵¹ Decree 25 dated November 30, 1937.

⁵² Letter 173/88 from 10th. Regional Bureau on 16/06/1988. ETAP Archives

⁵³ Letter from Ernesto José Marcon to IPHAN's Secretary on 15/09/87. ETAP Archives

⁵⁴ Letter from Felizardo Marques Filhos to 10th Regional Bureau Diretoria Regional do IPHAN de 17/09/1987. ETAP Archives.

⁵⁵ Letter from Alice Dallazem Ghinzelli to 10th IPHAN Regional Bureau on Sept 18, 1987. ETAP Archives

bought for the purpose of demolition and to be replaced by a four-story building ⁵⁶. The latter two⁵⁷ are interesting due to their coincident theoretical discourses that provide the basis for the appeals and that claim the houses to be old and non representative, of right and boring lines lacking adornments and without any connections to historic events, besides having been built in a period that was not that of the immigration. All appeals argue that the protection goes against the right to property ensured by the Brazilian Constitution.

Due to the recurrence of causes for the impugnation, IPHAN elaborated a collective reply in the Information 095/87 in which architect Leonardo Messentier refutes all the reasons that, according to the estate owners, would lead to the annulment of the process and discourses about the reasons why the economical worth of the estate would not be compromised, explaining that the concept that the estate has to be related to historic events to be protected is an outdated one and that the architecture results from the encounter of the immigrant's culture with Nature and the environment and

“bearing at the same time the historic, artistic and ethnographic value. [...] Antonio Prado, with its rhythm, its simplicity, its color, take us back to the immigrant's daily life, their children and grandchildren, in the colonization of the South. It is in this meaning that Antonio Prado gains a contextual dimension where the ensemble – the parts being linked among them and to the whole – surpasses the simple sum of the values, high or low, of the elements of which it is formed.”

Besides that, every owner received a communication from IPHAN's legal department explaining the reasons why the appeals had been refused and also that the right to property had not been wounded since the protection “is only regarding the aspect of conservation of the estate”⁵⁸ nothing impairing its owner of continuing its economic exploitation.

Dissatisfied and incited by the equivocated ideas of a judge that inherited one of the houses, the owners founded the “Association of Antonio Prado Citizens for the Defense of the Property Rights of the Estate”⁵⁹ that had purposes very different of those proposed in the first meeting and that aiming at “defending the

⁵⁶ Letter from Flávio and Sueli Norma Zanon Citton to 10th IPHAN Regional Bureau on Sept 17, 1987. ETAP Archives

⁵⁷ Letters from Reinaldo Pontel and Sila Maria Dotti, who on Sept 17, 1987 have jointly started the law process and Nério Letti dated Sept 19, 1987. ETAP Archives

⁵⁸ Information CJ 033 dated Oct 02, 1987. ETAP Archives.

⁵⁹ Ofício 173/88 da 10ª. Diretoria Regional de 16/06/1988. ETAP Archives.

dominions of the afflicted”⁶⁰, tried to move politicians, public managers and technicians in every stance for the purpose of annul the protection process. According to the Association’s President at the time, Mr. Flavio Citton, in a statement to the newspapers, the group was not contrary to the protection process but only contrary to the way it was executed. He also reports that eighteen of the owners had petitioned to impugn the process (Bucheuan, 2010). In its defense, the professionals in the heritage field alleged that the protection process was decided in haste in order to protect the ensemble that was jeopardized by demolition. According to those professionals, should the population become aware of the protection process before it was juridically completed, the owners of the assets would have hurried in demolishing the houses (Lewgoy, 1992).

The press gave great prominence to the protection of Antonio Prado and played an important role in the event, not only shedding the national spotlights onto the city but also divulging the controversy and the ideological war between the parties that was published in magazines and newspapers not only locally but all over the nation. The theme was subject to studies by researcher Terezinha Buchebuan (2010) who analyzed paraliterary texts in an attempt at understanding the process. Her studies display relevant data such as the ambiguous position of the City Hall that, in June, 1987, before the publication of the protection process, publishes a letter thanking IPHAN for “the research works aiming at the preservation and valorization of a landscape that is unique in the country” (p.124) and at the end of 1988, in an interview to a magazine, the mayor declared to be surprised by the decision stating that “the research was made without his knowledge” (p.131). The author identifies in the texts for the study that the “against” group was formed by the owners who did not agree with the process and the “pro” group was formed by technicians, literates and a few other citizens that attempting to raise the population’s awareness about the value of its historic heritage had already been publishing articles of patrimonial and educational character and were now standing out as defenders of the process. The writer Jose Clemente Posenato, by instance, aware of the “wounds” inflicted to the citizens such as their isolation from the roadmap, made an appeal for the theme saying that, if such isolation was responsible for the economic stagnation of the city and conservation of the ensemble of buildings now it was the time to take Antonio Prado out of anonymity through the protection process that “might bring both the road and the progress” (p. 128).

⁶⁰ Carta de 26/10/1987. Arquivo ETAP.

In fact, the theme of the city's isolation was a grieved issue in the city's reality so that it was addressed by the General Coordinator for the Conservation in her Memorandum 360/87 that reported the technical team's visit to Antonio Prado to the President of IPHAN as one of the ways for the citizens' acceptance to the conservation process:

"There was a suggestion by the lawyer who accompanied us in the visit that Brasilia⁶¹ were approached for a solution for the completion of the road that will better serve Antonio Prado. A major demand by the locals, that see it as a form of progress, is the paving of the road with asphalt; our collaboration would greatly improve the Institute's image as a confirmation that conservation is not the opposite of progress."⁶²

In an attempt to promote a positive reaction, IPHAN launched actions exterior to the community, promoting exhibits about the city in the Capital of the State and also in Rio de Janeiro, besides airing important documentaries in the most prestigious media all over the country. Repercussion was great but "there was little impact in the acceptance of the process" in Antonio Prado (Meira, 2004, p. 38). In parallel, the teams were also developing activities for the enlightening of the community through the inclusion of Patrimonial Education in the city public schools, through meetings with IPHAN's technicians, with a successful publication of cartoons by a renowned regional artist in the local newspaper discoursing about conservation, and also the booklet "Bongiorno Antonio Prado" with orientation about owner's rights and duties regarding protected estate. Despite all these actions, a year passed and the conflicts had not been cooled out. Proof of that resides in the criminal demolition of a protected estate⁶³ and in the memorandum issued by the 10th Regional Direction reporting the intransigency of the owners against the protection process⁶⁴. During that period technical appraisals were produced by the São Paulo Institute of Technological Researches concerning the feasibility of the conservation of wood. Also, federal and municipal funds were granted for performing emergency repairs and restoration of Pietro Calliari's House, the only one that presented risks to the safety of its dwellers⁶⁵.

⁶¹ Brasilia is Brazil's capital and the place people resort when the solution of a problems resides on political decisions.

⁶² Internal Memorandum 360/87 dated December 18, 1987. ETAP Archives

⁶³ Internal Memorandum 763dated December 18, 1987. ETAP Archives

⁶⁴ Letter 173/88 from 10th Regional Directory dated June 16, 1988. ETAP Archives

⁶⁵ Information 075 dated August 10, 1988; Letter 243/88 from 10th IPHAN's Regiona Bureau, dated August 12, 1988; Letter 173/88 from 10th IPHAN's Regiona Bureau, dated June 16, 1988. ETAP Archives.

The final conservation act was the result of the unanimous approval by the Consulting Acting in the 135th Meeting when some points were highlighted such as the society's negative reaction as a result of frustrated interests and the efforts by the Regional Directory in "demonstrating to the community that the uplifting of the city [...] might result from the protection process in the measure that its touristic exploitation will constitute a positive factor to its development"⁶⁶. Furthermore, such argument was strongly used by those in favor of the protection process and saw it as the way out from the city's stagnation.

The alteration of status did not provoke any substantial modifications in the community's perception about the fact, as related by Buchebuan (2010). Those who were against it still classified the protection process as "a great second class public show" and the "protection of the termite" (p. 132 and p. 129). Those in favor insisted that tourism would once again foster the city's economy. Against all odds, two political changes, one of local character and the other of national character, strongly influenced the situation.

The former was the replacement of the city administration that presented a veiled positioning by another clearly in favor of the protection and that declared itself pleased with the act that constituted a wise measure in the meaning of preserving the city's history. The new administration also declared itself willing to collaborate with IPHAN for the preparation of a master plan since at the time the city was lacking regulations for civil construction (Buchebuan, 2010).

The latter, of national reach, regards the extinction of IPHAN in 1990, at that time named SPHAN. It gave place to the birth of the Brazilian Institute for the Cultural Heritage⁶⁷ that lasted only until 1994⁶⁸, when the Provisory Decree 752 created IPHAN. The damages incurred by that act are still visible today since the Institute is still going through a restructuring process. The extinction of IPHAN strongly affected Antonio Prado with the shutting down of the technical office and the momentary paralyzation of the restoration works (Meira, 2008 and Buchebuan, 2010). Such setback impacted negatively in the conservation and restoration of the assets since at the time only the works in one of the houses had been completed⁶⁹. It is also possible that that was the beginning of the urban landscape deterioration process since all the works were submitted to and analyzed by IPHAN for the City

⁶⁶ Register of the 135^a Meeting of the IPHAN's Consulting Council dated December 1st, 1988. ETAP Archives.

⁶⁷ Law nbr. 8029 dated April 12, 1990.

⁶⁸ Provisory Decree 752 dated December 06, 1994.

⁶⁹ According to Table II of the IPHAN Technical Office about works in the protected assets in Antonio Prado.

Hall did not possess neither legislation nor civil construction regulations⁷⁰. In 2002 the Technical Offices were reopened and since that time a professional architect has been closely following up the conditions of the estate.

These protection process became an issue of such controversy that arose the interest not only of researchers in the field of Architecture and Cultural Heritage, but also of Anthropologists such as Bernardo Lewgoy who in 1992 performed an important study about the issue and elaborated, among other analysis of sociological character that are not of interest to the present study, the following theory regarding the new attribution of meaning to edifications:

““[...] the ensemble of houses in Antonio Prado, prior to the protection process, were just another element of the urban landscape without any exceptional value, integrated to the daily circuit of social exchanges in that city, that could be sold, remodeled, altered, demolished to give place to another building, to be in sum conceived just as an old house. After the protection process, the ensemble [...] subject to a contextualization process, becomes the representation on an era, evoking the contribution of the Italian element to the formation of the Brazilian nationality thus protected by a series of rules restrictive of the right to property and now represented as an old house of exceptional value.” (p. 94)

It is interesting to note how the author synthesizes the action of that heritage regarding the community, where it goes from a mere supporting element to the daily life to a major player in the culture of an entire region. Other important points highlighted by the anthropologist are the lack of social recognition of the assets therefore making the official promoters of the protection process – IPHAN and ECIRS – to become attached to the idea that preserving the houses would result in the salvation of a whole culture, and the way in which the protection process frustrated a entire society’s yearn for modernization.

More than twenty years after the deflagration of the conflict by the proclamation of the protection process, several studies point towards the accommodation of the community to the situation. Buchebuan (2010) suggests that there are now four different opinion groups instead of the former two: the indifferent; those contrary to the protection process who state that the building restrictions represent a major hindrance to “progress” and the owner’s lack of freedom regarding the estate; those who think it was nice for tourism but bad for the city as a whole and that sustain the argument of building restrictions; and finally those who favor the process, associating protection with tourism, with economic diversity and

⁷⁰ Register of the 135^a Meeting of the IPHAN’s Consulting Council dated December 1st, 1988. ETAP Archives.

valorization of costumes, uses and gastronomy. Despite the relaxation of opinions, the researcher remarks that acceptance is not complete yet and the reason of that is the issue of the right to private property, restrictions to building rights and interference in future projects, allied to the mentality of a group that has found it difficult to accept and grant value to things old and that persists in connecting that adjective to the idea of failure.

The protection process of 48 houses in downtown Antonio Prado constituted a landmark in the history of conservation of national heritage since it enlarged the concept of patrimonial assets to encompass the daily, non-monumental, wooden architecture, produced by a small group of individuals compared to the immensity of a country like Brazil, besides having succeeded to include the immigrants in the history of the construction of a nation. Such new principles demanded not only the understanding of the community directly involved in the process, but also the understanding of the professionals.

The fierce conflict triggered by the process issued a warning that social recognition is what makes the object the right bearer of cultural values in a community, and in that case, it was of no consequence the attempt by the intellectual elite to demonstrate to the people the meaning of their culture since according to that same people's conception, those old derelict houses represented all that had been denied: the bridge, the road and by consequence, progress, these being directly connected, in the collective imaginary of the population of Italian colonization nuclei, to the level of industrialization and the quantity of "building towers" that formed the urban center. For that population the prohibition to replace old wooden houses for new ones made of masonry was the "coup de grace" on the city's ambition of growth. For others, it represented the golden ticket to flee stagnation, taking advantage of tourism as a new source of economic wealth.

Antonio Prado, with its authentic architecture that coexists with a landscape framed by green hills, by having been granted access to the distinct ensemble of cities already declared cultural heritage in Brazil was submitted to a set of regulations that reverberated not only in its inhabitants relationships with urban space and their houses but also in the way they perceive their city (Lewgoy, 1992). Such regulations, in the time frame immediately after the proclamation of the provisory protection process, were understood by the society as the loss of autonomy about the decisions that enfolded the right to property, a hindrance to the development of the city that triggered a conflict whose consequences persist to these days. On the other hand, the resignification of the city's image brought about the responsibility of the community being the trustee of the cultural capital of a whole region, of which we hope to be capable of overcoming the challenge of the negative contamination of a globalised world.

**PART II – DIAGNOSIS AND DEFINITION OF
PROPOSAL FOR GUIDELINES FOR
CONSERVATION OF LANDSCAPE**

3. DIAGNOSIS

3.1. Source analysis

The road to conservation is traveled through knowledge. The inventory performed in the previous chapters of this study has allowed the knowledge of the history, the assets, their current status and the identification of the problems to be surmounted for their conservation. The data will serve as basis for a critical reading of the formation and development of the city of Antonio Prado, for the identification of its characteristics and significant elements as well as its strong and weak points.

As a result of this analysis, it is intended to demarcate the Historic Urban Landscape and to suggest guidelines for the conservation of such context and its values, thus enabling its complete utilization and evolution as a continuity of the history of the place.

3.1.1 Building a city, constructing a culture

As well pointed out by Prof. Jokilehto (2010), “in order to understand the significance of an historical urban landscape it is necessary to understand the reasons for the foundation of a place and the forces that have given the incentives for its further development.” So, from now on we will summarize and analyze the formation, development and important facts occurred that led the city of Antonio Prado to be what it is today.

The city of Antonio Prado was created as one of the six primary settlement nuclei founded in the final years of the 19th century in order to solve the problem of low population density in the northeastern region of Rio Grande do Sul, in the southernmost area of Brazil. The choice for Italian immigrants for the area was not a random one: the changes that resulted from the expansion of capitalism in Europe produced a large contingent of landless peasants that, having no land to cultivate, perfectly fit the Brazilian settlement policy based on agricultural smallholdings.

Enjoying an optimal geographical position and abundant produce, the city had its first growth surge deriving from the two factors above. Strategically located, despite its unfavorable orography and with the important barrier of the Rio das Antas to be surmounted in order to reach the city, Antonio Prado remained a resting place for the troops that headed north loaded with products from the colonies. Therefore, the city developed a vocation for serving as commercial trading point and services provider not only for the passing travelers but also supplying various goods for the whole region, mainly salt for the wealthy cattle farmers in Vacaria. The lumber cycle was also significant for the local economy in the early years of the 20th Century and left evident marks, especially in Architecture, but was short-lived due to having being performed in non-sustainable ways.

The decline of the commercial center started with the construction of the bridge over Rio das Antas, at Passo do Simão, outside the city limits, in the beginning of the 20th century, and continued with the construction of Road BR-02 during the decade of 1930, which put the city outside important commercial routes. Additionally, the installation of branches of trading houses closer to consumer markets, namely the city of Vacaria, put an end to the exchange of goods that was present until that time. All these factors triggered the start of the slow economic decay of the city and resulting abandonment of the city by part of the people who departed in search for new working opportunities.

The installation of an important grinding mill in 1946 gave a new boost to the local economy and started a revolution in the productive profile of the city that, since its foundation, was mainly renowned for being a commercial and agricultural society, and was now becoming an industrial and commercial community. Currently, besides this important industry for transformation of raw-materials, are also economic landmarks the carpentry industry and the plantation of fruit, although tourism has been consistently gaining strength in the sense of providing sustainable growth in a scenery originated primarily by the economic stagnation that the city has been through.

The isolation and resultant economic stagnation are pointed out as the main reasons for the conservation of the buildings that form the Architectural and Urbanistic Ensemble protected by IPHAN during the 1980's during a process that provoked important disturbance in the community. Such buildings were declared protected for being "ethnographic assets, witnesses to a whole process through which the settler's works transformed the surrounding world and imposed their

cultural marks, resulting in the current legacy of the Italian immigration”⁷¹. However, as it is known, the opinion that the ensemble should be inscribed in the national register was not shared by many, and most important, those buildings were not recognized by the population as representative of its culture, therefore lacking, if possible to make a comparison with Brandi’s restoration theory (1963), the basic principle of the work of art being recognized in its physical being and in its dual aesthetic and historic nature⁷². Such lack of consensus became evident in the first questions addressed by the working groups when performing the preliminary studies of the assets documents that raised questions about the validity of protecting heritage relevant in the formation of a small parcel of the Brazilian population. In fact, the question that should have been presented was a different one: what was the validity of legally protecting heritage that was not appreciated by a large portion of the population and that for many was the representation of the antithesis of success?

Without question, the protection process was the result of a strong will by some local social agents, mainly the components of ECIRS, who managed to articulate in an organized and influent way so as to “impose” their will even before the top echelons at IPHAN. Despite the conflict triggered by the protection process, its contribution for the broadening of the concept of heritage in the Brazilian environment was undeniable. It introduced new guidelines and cultural meanings in the most perfect consonance with the definition provided by the Carta de Burra dated 1999⁷³, that were slowly being accepted by professionals and even more slowly by the local community.

Another important factor in the protection process and that is highlighted only in the current context of conservation is the strong concern about the unity, the “framing”, the “surroundings”, the “landscape”. These terms are recurrent in the whole documental process and reveal the existence at that time of a view encompassing the whole, straying away from the idea of a historic center, and well presented by Mesentier’s words in Information 84-A/87 that highlights that the sum of the unit values of each edification is not higher than the value of the ensemble that is made richer by the context of the green of the hills, clearly fitting into the concept “combined works of nature and of man”. Nevertheless, the concern expressed by this acute professional went beyond what has currently been agreed

⁷¹ Technical information 84-A/87. ETAP Archives

⁷² The author takes the liberty for making the comparison since Brandi’s theory was applied in the restoration of each building.

⁷³ Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance may change as a result of the continuing history of the place. Understanding of cultural significance may change as a result of new information.

to be called Cultural Landscape, reaching, I dare say, to be an embryo of HUL and highlighted in the paragraph below:

“It is appropriate to recommend the commencement of the studies regarding the protection of the ensemble surroundings aiming at the elaboration of a municipal legislation for urban development that takes into account, together with further needs of the city, the conservation of its architectural heritage and the possibilities for the expansion of the touristic activities. In this sense, it is important to pay special attention to the way in the voids existing between the units in the protected ensemble and with the occupation of the hills that frame the city, forming the essential scenario for ensuring the ambiance”.

The legal limitations in force at the time and also the impact caused by the protection of a very broad perimeter restricted the act to the architectural assets in the urban areas only, although it did not represent a lack of interest in other elements such as the rural architecture, the natural landscape and, mainly, the intangible assets, seeing that the most important initiatives for convincing the population about the importance of its heritage happened through the dialect and the traditions.

The trajectory for the recognition and valorization of the Italian immigration culture began in the middle of the decade of 1970 but reached its apogee in Antonio Prado during the years of the protection process, in an attempt to mitigate the negative impact brought about by the Act. The campaigns for heritage education and organization of the museum's collections were based primarily on the intangible assets as a way to mobilize the society. The dialect, for instance, was utilized for knocking down the barriers between the urban and rural population and for facilitating the understanding about what was happening to the buildings. The appeal for conservation of uses and customs introduced by the settlers and developed in the Brazilian land stimulated many people to look for lost reference elements that had been misplaced in the disorder of the hayloft or among grandma's possessions.

Despite all this resignification to intangible heritage, it is important to mention that not everything is a work of fiction. Culinary, for instance, is still a part of people's everyday life. The patron saint celebrations are still a motive of pride and dedication by the whole society. Crafts and arts are still passed down to each generation through the dialect, and the goods manufactured with wicker and braided straw are present in the daily activities, whether in baskets for carrying the produce or “sportas” that return home full of goods from the market.

The city of Antonio Prado has known the apogee and the economic decline within a very short time span. The golden period is still present in the recent memory of its inhabitants who, although many decades have passed, have yet to reconcile themselves to the “lack of progress” imposed by the road isolation. This lack of progress is represented by the low levels of industrialization and urbanization that is in contrast with other nuclei in the RCI. From that period, besides memories, there is left a beautiful ensemble of edifications that was perceived by the eyes of the community as the result of what had been denied: the bridge and the roads, and of what was taken from them: the title of “emporium of the hills”. The protection of the edifications imposed by IPHAN frustrated the society’s yearning for modernization, froze the city’s image, but introduced new meaning to the concept of heritage, both at local and national levels. It also ratified as fundamental the community’s recognition in the process of legitimizing an object as representative of its culture, considering the conflict triggered by the act. The road to giving new meanings of the heritage was traveled through the intangible cultural heritage, through the exploitation of the dialect and the traditions that, as stated in Article 1 of the Declaration of Quebec (2003), “significantly contribute to making place and to giving it spirit” and “richer and more complete meaning to heritage as a whole”.

The return to economic growth, strongly sought after by the community, may pass through a return to its origin. The re-discovery of the vocation that led Antonio Prado to its economic apogee, the hospitality, the gastronomy, the leisure, allied to the diversification of the economy with emphasis on the family agriculture, may well be the path to be traveled in the sense of achieving sustainable growth besides conserving both tangible and intangible heritage.

3.1.2 Tracing paths

Despite the protected ensemble including the adjective “urbanistic” in its denomination, little if nothing was said about the urban development planning in the protection process, except in the dossier composed by IPHAN, therefore making it necessary an in-depth study about the formation of the urban drawing of Antonio Prado. It is possible that the expression “urbanistic” was somehow misapplied when actually meaning “landscaping”, since landscaping qualities are often highlighted throughout the documentation, or even meaning that the ensemble belongs to an urban nucleus instead of a rural one. The scarce documentation and iconography

caused the reconstitution of the formation of the city a difficult process. Most important working instruments for understanding the urban evolution were the register of concession of plots and old photographs that revealed situations so far ignored, thus enabling to elaborate the map of what might have been the original implementation, nevertheless still leaving gaps to be filled out.

When planning the Antonio Prado Colony, the Commission for Lands and Colonization divided the area into an urban nucleus and a rural area. The original urban nucleus projected a 42-block grid, with each block consisting of 10 lots measuring 25mx50m each. It is very likely that the blocks numbered 43 to 52, the two "Alas" and the suburban area that surrounded the reticular nucleus have been added later on, but immediately after the implementation. The exact reasons are unknown. Hypothetically, people were settling spontaneously in flatter areas or along the already existing roads, with the demarcation of streets and blocks being performed later on and adapted to the already existing buildings, such as the church. This theory is based upon the several irregularities in the dimensional pattern of the lots and their own positioning, as noticed in Sector West and in the Second Sector South. The lots with a more regular drawing, such as those in the Sector North, may have been demarcated in a hurry, in a kind of real estate speculation, and transforming the rural area into "suburban" in order to meet the demands of the consumer market that was taking shape from the merchants immigrated from other nuclei and that foresaw Antonio Prado becoming a prosperous trading center.

The organization of the rural area happened through the settlement of roads crossings consisting of rectangular plots with 25 ha each. The system for the division of the land followed an orthogonal pattern that did not take into consideration the natural relief of the soil and that ended up in several portions of land that could not be used for agricultural purposes to its accentuated slopes. According to that system, the roads should follow a straight line dividing the road crossing. Ignoring governmental guidelines, the road map was formed according to the limitations imposed by topography. Fundamental for the development of the nucleus during its first years, the road map was frequently conceived by the utilization of paths already made official by their usage and did not respect the boundaries of private property therefore making it possible that a road would split a settler's plot into halves. The same phenomenon was not present in the urban area where the checkered pattern that was sought after by several consecutive administrations, superposed to the irregular relief, resulted frequently in awkward situations such as the transformation of roads into staircases.

Following the economic stagnation, the growth of the city also acquired a slow rhythm, with the drawing of the colonial nucleus being sufficient for ordaining the urban development. After that period the first initiatives for the enlargement of the urban road map becomes visible, sometimes taking inspiration from the consecrated orthogonal pattern, sometimes absorbing existing streets or taking advantage of the topography, therefore assuming a more organic profile. In the rural area, the road map was kept unaltered and the few interventions made at the time were limited to the improvement of the roads through paving. The city area grew in 1934 with additions on its northern side, and decreased in the 1980's due to the emancipation of the district of Nova Roma do Sul.

According to this model, little has grown the city, preserving original drawing of the nucleus and also, in the rural areas, the roads that brought about wealth of Antonio Prado. Its tutoring and safeguarding have been exercised, up to these days, in a natural although involuntary manner, through its usage. The lack of knowledge about the historic relevance of those roads represents the major threat to their conservation. Instructing the community about the great value of such elements in the construction of the city and in the perception of the landscape, anchored in an effective legislation, is the way for their safeguarding.

3.1.3 Building Symbols

Who would have predicted that by superimposing the stones found in their yard or by juxtaposing the planks gathered when cleaning the yard the immigrant would be building edifications that would later become symbols of an era? Using all the elements that were part of the environment, the immigrant constructed a vernacular architecture that relates visually and structurally to the landscape (Jokilehto, 2010) and that represents the man overcoming the environment and in extent a whole culture created in the gaucho land. This style of architecture, named Italian Immigration, has its apogee during the period spanning the two final decades of the 19th century and the four first decades of the 20th century, of which the protected ensemble of Antonio Prado displays exquisite examples.

Divided into the periods named Provisory, Primitive, Apogee and Late, the architecture of Italian immigration stands out for the self-production of both its own materials and buildings, for its austere style, for the symmetry and proportion between full and empty spaces. The production of this model ceased in the middle

of the decade of 1950 when new cultural standards and industrialization altered the way of living and building, that suffered the influence of international styles, or else simply without any influences by any other styles, therefore representing “a machine for living” only.

The buildings protected as national heritage are either made of wood, brick and stone masonry from every architectonic period and their conservation resulted primarily due to inertia, so to speak, and later due to imposition by the protection process. Most of the buildings are being restored or have already been restored and are currently being occupied by their owners. The restoration projects, that are not included in the scope of the present study, are inspected by the IPHAN’s local Technical Office and tend to be based upon Cesare Brandi’s theory. The table and maps below synthesizes relevant information about each of the protected buildings in the center.

Reading key:

Materials: w = wood m = masonry

Architectural Period: P = Primitivo Ap = Apogee L = Late

Uses: R = residential

C = commercial - including restaurants and shops

At = artisans: blacksmiths, sadlery, shoe shop, jewelry shop




PS = services: barbershops, tailoring, hospitality, sales representative.

State of conservation: * = Very good

+ = good

= = regular

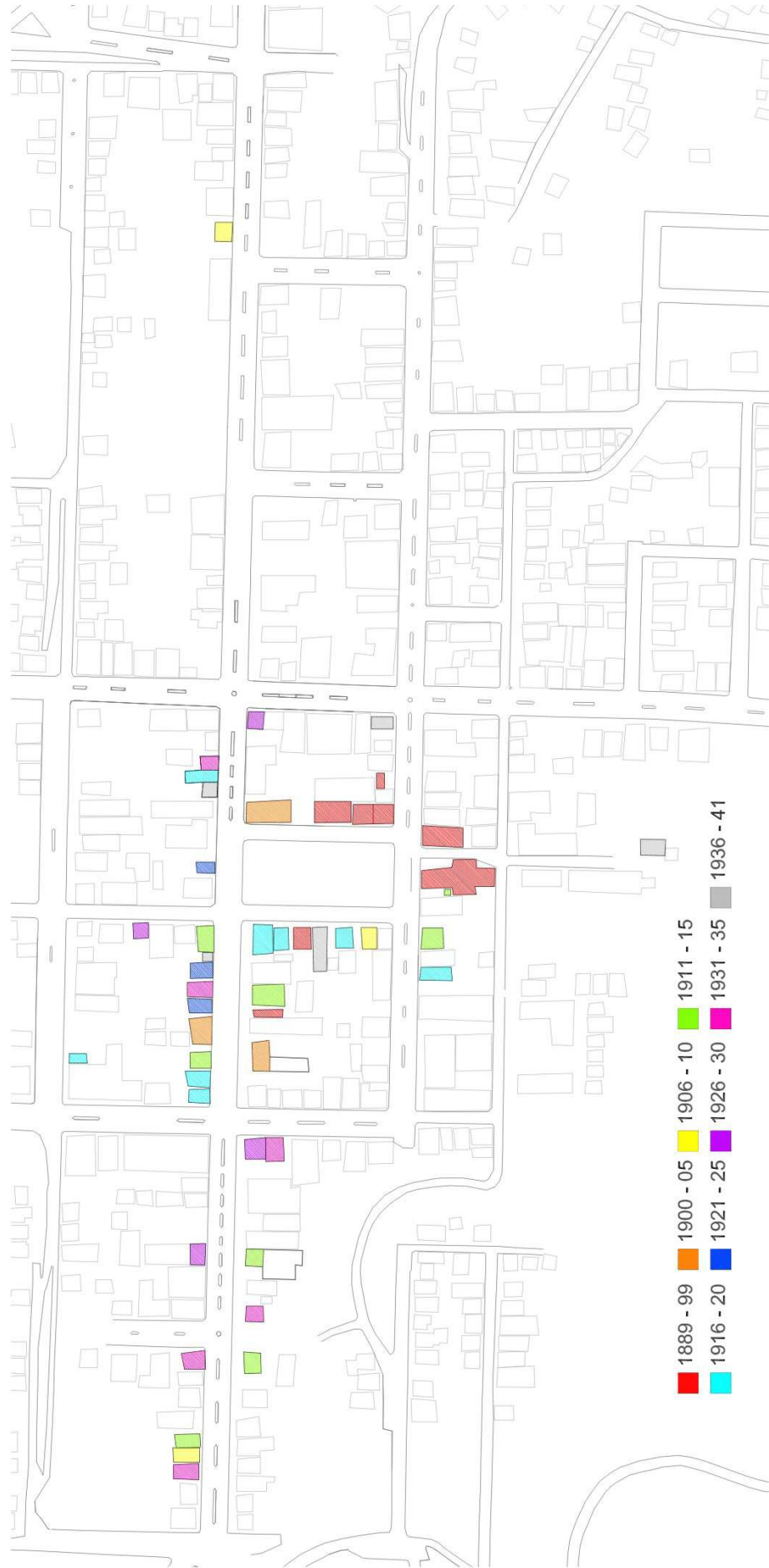
- = bad

Picture	Name/ Time of Construction	Materials		Period			Use						State of conservation					
		w	m	P	Ap	L	original				currently		*	+	=	-		
							R	C	A	PS	R	C					PS	
	Antônio Mengatto/ 1896																	
	Amadeo Bravatti/ 1896						?	?										
	Vittorio Faccioli/ 1896-1900										City Hall							

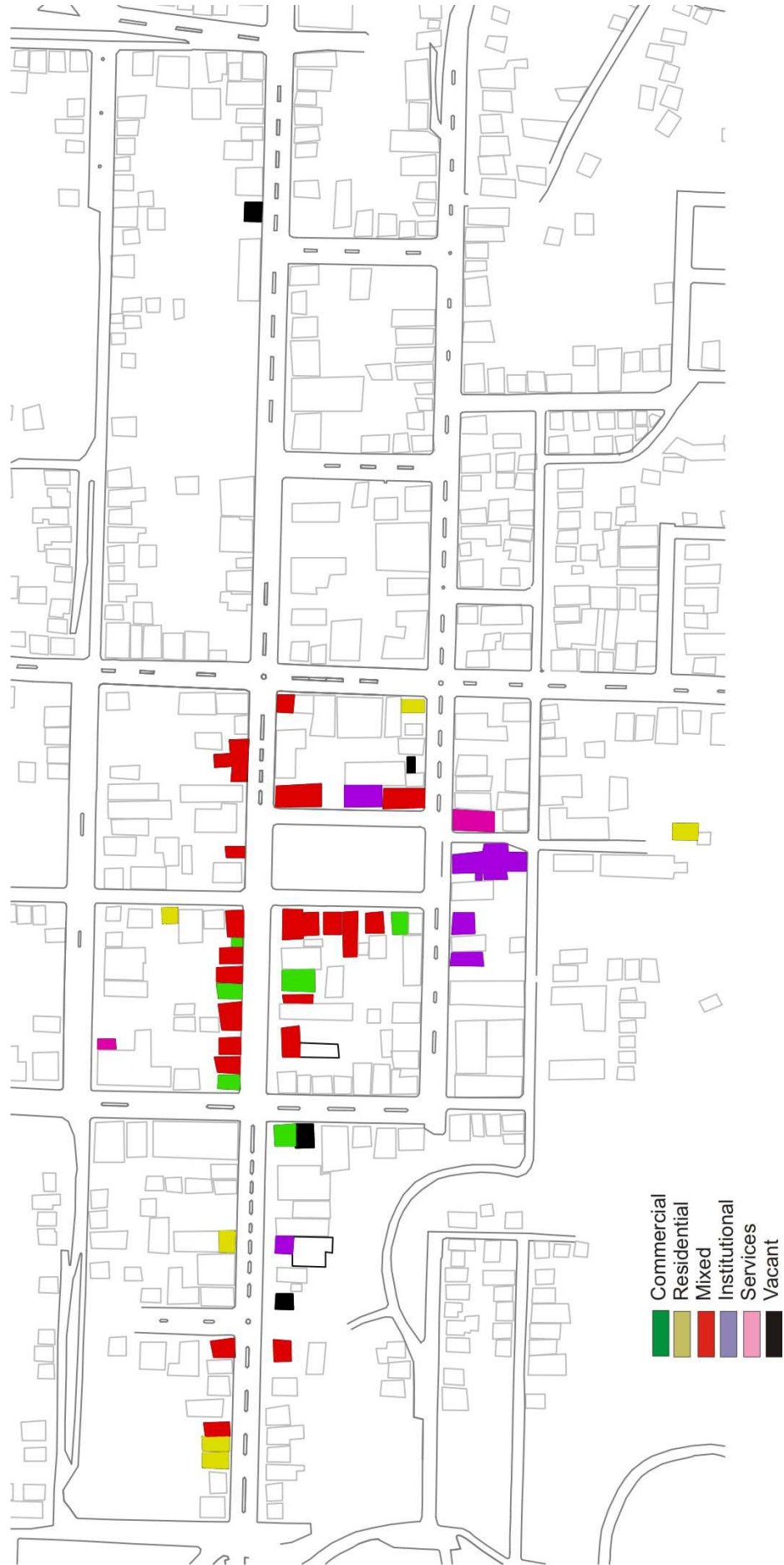
Typology, Styles and Materials of the Protected Buildings in the Urban Area



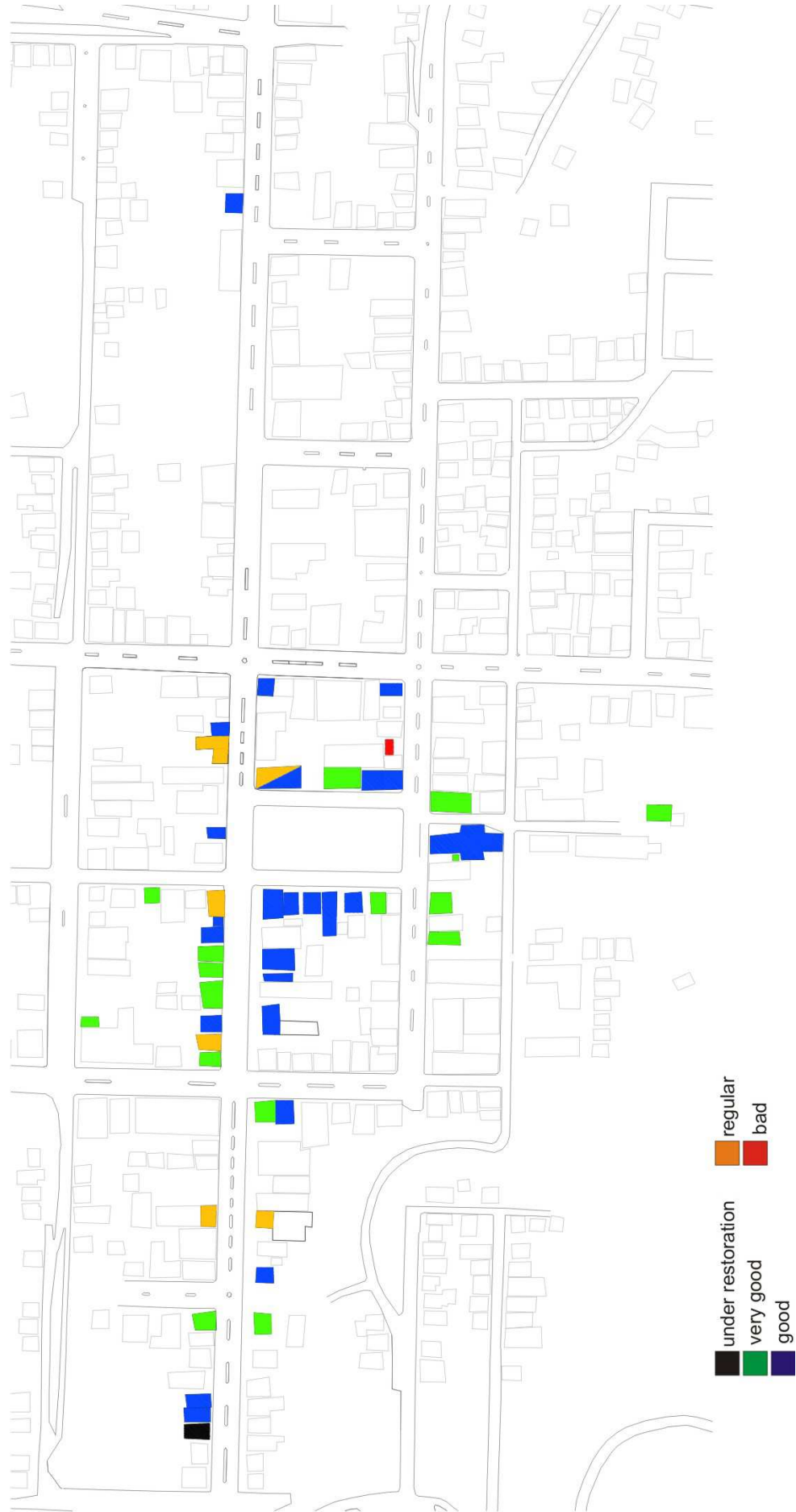
Periods of Construction of the Protected Buildings in the Urban Area



Current uses of the Protected Buildings in the Urban Area



State of Conservation of the Protected Buildings in the Urban Area



Not only the historic center shelters classical examples of architecture produced by the Italian immigration. Both inside and outside the urban perimeter it is still possible to find all types of buildings with great potential for restoration and utilization, (see Attaches 1, 2, and 3 in the final part of this study). And not only the ensemble of buildings of interest broadens when including, as pointed out by Prof. Jokilehto (2010), more recent periods of our history, like Modernism and Art Deco, until we reach the discussion about what is being produced today that might lead to the construction of a new language to be respected in order that there is no conflict with the enjoyment of the accepted models.

The identification of architectural models that best represent each period forming the historic stratigraphy of Antonio Prado allows for the recognition of the evolutionary path of the city since they are the testimony of man's action over the territory. Their conservation shall be the result of a process of social recognition of the value of the asset and, therefore, might transform into the will of the asset's continuing transmission of its message and serving future generations. Considering the aforementioned and also what has been demolished and built in the city, the non-protected architectural heritage is facing risk of extinction, since success is still measured by the possibility of replacing an old building for a skyscraper that, in the community's imaginarius, might contribute for the "modernization" and "embellishment" of the landscape, therefore erasing records of old times.

3.1.4 Seeing beyond the horizon

“Landscape means area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”⁷⁴. Seeing beyond the horizon means recognizing the cultural processes that incurred in the transformation of the natural environment resulting in the image that has reached us nowadays. By understanding these processes we become able to identify the relevant landscapes in a territory. The study herewith performed gives us the tools necessary for building the road that will take us to the HUL of Antonio Prado and that goes through the study of the city’s landscape as a whole.

It is a known fact that Antonio Prado joined the list of national heritage sites exclusively for its historic center. This fact has neglected, involuntarily for lack of legal resources and sufficient theoretical information developed at the time of the protection process, an ensemble of landscapes that illustrate not only the natural riches of the city, but also contribute for telling and understanding its formation and development until these days.

The mill stone that transform the grain into flour, the vineyard that covers the slopes of the hills with colorful hues that are different every day as a mutant patchwork quilt, the wooden house by the road hidden after the next curve, the spire of the bell tower that seems to perforate the skies, the peasant heading back home in a tractor after a day’s labor, all these are witnesses and protagonists in an evolutionary process that moulds and constructs the city and its history at the pace of the seasons. Such sources must be used to advantage within an ample context for valorization of the territory that understands the exploitation and discovery of natural jewels like rivers, waterfalls and hills, as well as the stimulation of traditional techniques for exploitation of the land aiming at fixating the rural population to the land and creating touristic, sports, historic and educational attractions that will ensure the safeguarding of the green of the hills, the changing color of the vineyards, the winding of the rivers, and the roofs that peak out in the landscape, by the people who use and interact with this heritage so to enjoy it in a sustainable way.

⁷⁴ European Landscape Convention. Article 1 - Definitions. Florence, October 20, 2000.

Whilst in the rural area the problems for conservation of the landscape and its elements seem to be managed with relative ease, the questions that put pressure on the urban landscape are becoming more and more complex. As clarified by Van Oers (2007), reconciling the efforts for conservation with the urban growth has become one of the most challenging tasks of actuality. Development has increasingly been “posing threats to the authenticity and integrity – structural or visual – of historic cities and their urban landscapes” (Van Oers, 2010, p. 07). In the specific case of Antonio Prado, those two qualities were responsible for promoting the protection process of the Architectural and Urbanistic Ensemble of Antonio Prado, with the latter, especially, currently facing the risk of becoming compromised.

The integrity of the ensemble is composed by two main elements: the buildings and their surroundings. Regarding the authenticity⁷⁵ of the buildings it is possible to state that they are in consonance with the Letter of Venice (1964) and The Nara Document of Authenticity (1994). In Antonio Prado there is no room for scenarios, all the protected buildings are true examples of the architecture of Italian immigration. Nevertheless, the integrity has been affected, mainly by the demolition of legally unprotected representative edifications, in the filling of empty spaces and by the opening of new streets, whilst, on the other hand, the environment provided by the surrounding green hills that is paramount for the reading of the landscape that has been deemed historic and decisive in the process of the implementation of the nucleus has managed to be preserved.

The changes in the urban skyline started in the late years of the decade of 1940 and signaled modifications in the values and in the ways of living and producing. The installation of the grinding mill, for instance, previously driven by hydraulic power, could now be performed downtown thanks to available electric power to drive the machinery. Impressive wooden buildings such the Clube União started to be demolished to give place to masonry buildings. Nonetheless, all these events took place at a slow and gradual pace, without imposing negative impact on the landscape, leaving the greater burden on architecture that was losing precious and irretrievable documents and generated gaps in the urban space. Such was the landscape of Antonio Prado at the time of the protection process, integrity that depended upon the point of view of the passer-by, formed by the sequence of old houses broken by a void or by an edification built in later times but that, despite all that, was still representative when compared to other colonial nuclei that had

⁷⁵ Despite one of the buildings having been rebuilt due to reasons explained in the body of this work.

managed to preserve little if nothing of their historic center, all that framed by the green covered hills.

The years that followed the protection process were the most difficult for controlling the alterations in the urban landscape. At the beginning, all building processes, or at least the works closer to the surroundings of the protected ensemble, were submitted to IPHAN since the municipal organs had neither a technical body nor legal instruments for managing the process. Both the delay in the creation of a code to discipline new works and the extinction of IPHAN may be suggested as the genesis of the process for degeneration of the city's visual identity

Currently, the problem still persists, maybe in an aggravated way, as a result of urban expansion and the accumulation of wealth, but the essence of the problem resides in a historic, sociologic and cultural issue from a community not used to comply with rules for the edification of new buildings, disgusted with the limitations imposed by the protection process and eager to "modernize" the city's visual identity, especially if the "modern" materialized in the form of skyscrapers. Such desire results both from the real estate speculation and from the immigrant's descendants' intrinsic feeling: to show that they won! And this would be made through the tallest building they could ever afford so that everybody would see how great their success was, besides erasing the register (the old house) of a time marked by deprivation and hard labor

Finally, we may point out that the diminution of the quality of Antonio Prado's urban landscape results from disorganized urban growth, not for the lack of legal instruments, but for utter and plain disrespect for these rules⁷⁶ and the lack of a serious supervision. As suggested in Article 1 of European Convention for landscape, the conciliation of the objective for landscape quality that meets the wishes of the community and, at the same time, contributes for the conservation of the heritage may sound as the viable solution for the management of Antonio Prado's urban space, which still possesses the natural characteristics to necessary for reaching this goal.

⁷⁶ We have recently come to know that a 10-story building was being erected in the city, despite the approval by the City Hall Department of Works having been granted for 8 stories only. Registered in the meeting of the Council for Master Plan of Antonio Prado.

3.1.5 Protecting History

Antonio Prado's protected heritage is under directive action by the legislative federal and municipal bodies. IPHAN is the federal organ that has competency in sealing for the integrity and conservation of the assets protected by the Union. Within this context, the actuation of the city is more concerned about the issue of the surroundings, controlling the growth of urban space through legislation that sets the guidelines for the usage of soil, infra-structure and building works. Therefore, we may refer to the City Hall and IPHAN as the two major entities in the management of the ensemble and each of its owners regarding their own assets. Inside the city administration, the Secretaries of Planning, Education, Culture and Sports, Works, Roads and Traffic, and Tourism, Industry and Commerce are the ones whose actions directly interfere with the exploitation of the assets, together with the City Council that legislates for the conservation of the heritage. Besides the direct involvement of these Governmental bodies in the management of the territory, the participation of the Chamber of Industry, Commerce, Services and Agriculture of Antonio Prado (CIC-AP), the Chamber of Store Owners (CDL), the Italian and Brazilian Cultural Circle of Antonio Prado, the University of Caxias do Sul, the Touristic Association of the Valleys of the Hills, the Arts and Crafts Association, must be ensured as supporting players in a plan for the conservation and divulgation of the city's cultural heritage. The organization of owners of the protected houses in an association would also be a welcome attitude that would strengthen the safeguarding social board, besides defending the specific interests of the conservation itself, and further enabling the collection of financial funds, for instance.

The tools for the collection of funds for the development, restoration of buildings, promotion and conservation of the territory's cultural heritage are varied. Nevertheless, such funds are not always applied to the effective conservation of the heritage, but are frequently used for mitigating bigger problems. The Action Plan for Historic Cities, for instance, is being used for solving a wide span of problems that afflict the city, one of them the sanitation system that might be addressed with funds from other sources of income. It is well accepted that the funds received from those programs should be used for generating the well-being of the whole community, but this sheds light upon other major issues that are present in developing economies like Brazil. One of them is the lack of financial resources for infra-structure such as

treated water, electric power and sanitation systems that give birth to the dilemma of how to require the conservation of the cultural heritage when some groups of the community do not have access to drinking water sources. Fortunately, Antonio Prado has not reached this extreme situation, however the example illustrates the situation we live in. Besides the action plan, there are other ways of collecting monetary resources currently in force, such as the funds and tax waivers previously mentioned, but the dynamics for the release of the money is complex, inconstant and tends to promote isolated and temporary actions instead of long term programs for development and valorization that would become the correct tools for granting lasting results.

Actions that bear fruit along the years are usually costly and demand many resources, therefore we cannot minimize the strength of a cheap initiative that will bring about great results for strengthening the cultural identity and promoting heritage education as is the case of the establishment of commemorative days by the City Hall. During those days, people are invited to participate in a series of events aiming at consolidating and keeping traditions alive, such as the Italian Ethnicity Day, when “filós” are performed in the households, and the Museum Week during which special visits are organized. Besides being low cost, it is important to highlight that these initiatives congregate both urban and rural communities

The embracing area is in fact the major problem of the city's regulatory instruments ⁷⁷. Whilst the laws for protection of cultural assets do not make distinctions about the location of the asset but only about the ways of management regarding its nature, the regulatory plans are sometimes effective only when applied to urban areas, whereas the rural areas are submitted to environmental legislation. As suggested by Van Oers (2007) the landscape conservation shall be understood as a continuity of relationships, values and management “[...] already it has become clear that the traditional notion of groups of buildings, historic ensembles or inner cities, identifying them as separate entities within a larger whole, is not sufficient anymore to protect their characteristics and qualities against fragmentation, degeneration and, eventually, loss of significance”.

In the case of Antonio Prado, the zoning is causing problems in the visual integrity. This model, adopted by the Disciplinary Guidelines does not correspond any more to the management necessities of the urban space. Its revision, currently under effect by IPHAN, must take into account the areas of interference between the protected spot and its surroundings, considering the geographic peculiarities of the

⁷⁷ This is a problem common to all small cities.

site and the great number of belvederes that are formed due to the checkered pattern that enables the reading and the understanding of the city, essential in an urban landscape.

Another point of concern is the cultural integrity that is compromised by the contemporary architecture, and we are not herewith referring to “iconic buildings”, as discussed by Van Oers (2007), but to ethical standards and design quality as well described in Article 22 of the Vienna Memorandum:

Ethic standards and a demand for high-quality design and execution, sensitive to the cultural-historic context, are prerequisites for the planning process. Architecture of quality in historic areas should give proper consideration to the given scales, particularly with reference to building volumes and heights. It is important for new development to minimize direct impacts on important historic elements, such as significant structures or archaeological deposits.

Despite the disciplinary document issued by IPHAN's displaying sufficient indication that are sufficiently adequate and specific in the sense of respecting the historic architecture, the results are turning into a chaotic landscape immerse in a profusion of colors and intersected roofs that do not communicate and even less place value to the pre-existing edifications.

The standardization of the historic cities must go further than the establishment of rules. It must start from the understanding of the cities' dynamics and propose viable alternatives for the compatibility between conservation and urban development. Development shall be understood as defined by Jokilehto (2010, p. 42), “as unveiling the potential (cultural, social, economic), and bringing forth something that continues to retain its qualities and significance. [...] To develop can be understood as the realization of the cultural and environmental potential of a place or a landscape, HUL”. The picture resulting from the degradation of the landscape as seen in Antonio Prado suggest the implementation of a serious policy with real protective objectives, as defines in the European Landscape Convention (2000)⁷⁸ that will encompass the whole territory. For this purpose, the City Hall ought to act fast while it still detains the process in hands, summoning the community and the stakeholders previously listed who understand the local values and desires. Only

⁷⁸ b "Landscape policy" means an expression by the competent public authorities of general principles, strategies and guidelines that permit the taking of specific measures aimed at the protection, management and planning of landscapes;

d "Landscape protection" means actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity;

so it will be possible to elaborate a significant legislation and succeed, as suggested by the Olinda Report (2007).

3.2. Sources and Values

The exhausting analysis so far performed allows us to point out the heritage sources present in the territory of Antonio Prado, namely, the authentic and true expressions of the culture developed in the Italian Colonization Region. These sources are loaded with values that, regarding the cultural heritage, are “a social association of qualities to things”(Jokilehto, 2006, p.2) that, as seen above, have been primarily identified by agents external to the local community where the cultural and social learning and awareness processes about the heritage values have not been yet completed. Protection and conservation of the sources will contribute in a positive way in this process and in the maintenance of the significance of the city.

Antonio Prado was formed as a colony of Italian immigrants designed by the Brazilian government at the end of the 19th Century. The whole territory is witness to an ethnographic process for the adaptation of the immigrant to the environment through their culture generating a new culture, with architecture being the most but not only representative component that has survived to the passing of the years. Architecture was, in fact, the element that brought to surface a series of other elements that so well express that phenomenon, such as gastronomy, rooted in the family agriculture of the time, the dialect, the traditions and the way of life.

The dramatic transformations occurred in the second half of the 20th Century ended up erasing many testimonies of the colonization process, mainly in urban areas, in several other cities in the Italian Colonization Region. In Antonio Prado, on the contrary, a significant ensemble formed by edifications and urban fabric framed by the surrounding green hills happened to be preserved. Two were the major causes for this preservation. The first was the detour caused by the construction of the new bridge that forced a change in the commercial routes and resulted in economic stagnation thus becoming the genesis of the second factor, federal protection process. This process, on the other, served not only for the conservation of the buildings and their surroundings, but also served as a lesson for the country: every cultural manifestation, simple as it may be, is a part of the Brazilian culture. The conflict triggered by the protection process highlighted the

importance of recognition of the values by the local community. Therefore, probably, the heritage will be conserved by acclamation. Without it, safeguarding will have to be an imposition. Hence the importance of Antonio Prado, not only as register of a phenomenon, but as a landmark in the broadening of the concepts of Brazilian heritage and in the understanding of the importance of social recognition in the conservation of the heritage.

As a result of the whole process that extends from the installation of the Colony Antonio Prado until today, the following elements that are understood as legitimate and true expressions of the Italian Immigration Culture are present all over the territory.

	Territory Sources	Values
Tangible	1T Architectural and Urbanistic Ensemble protected by IPHAN	Ethnographic Register of the urbanization process of a colonial nucleus in the Gaucho Hills Well preserved architectural ensemble Variety of types Intact or little modified urban network
	2T Isolated edifications in urban and rural areas, reminiscent of the three architectural periods of Italian immigration	Ethnographic Register of the urbanization process of a colonial nucleus in the Gaucho Hills Ethnographic record of the process of occupation and development of the rural area during the settlement period in the Gaucho Hills Variety of types Vernacular architecture
	3T Edifications of the later periods, especially from Modernist and Art Deco architecture	Register of types utilized in the international vocabulary that document the different phases of the history of the city
	4T Nucleus April 21 st	Hydrographic elements of great relevance in the landscape Source for the practice of water sports like rafting
	5T Rio das Antas and Rio da Prata	Hydrographic elements of great relevance in the landscape Source for the practice of water sports like rafting

	6T	Natural landscape	Landscapes of natural interest Source for the practice of sports like mountain biking and paragliding
	7T	Cultural landscapes, especially those revealed by Julio de Castilhos Rd, Protasio Alves Rd, Ernesto Alves Rd and Passo do Simão Rd.	Centenary traffic network as reference for the development of the region is still practically untouched and with few alterations Reference document about the development of the region Source of income
Intangible	1I	Arts and Crafts	Reference in the regional culture Utilitarian Support for the perpetuation of intangible assets like the dialect
	2I	Patron Saints Celebrations	Reference in the regional culture Attraction focus

The conservation of these sources has contributed for providing a sense of place for Antonio Prado and has played a major role in heritage education, considering mainly the resistance by some layers of society in accepting them as representatives of their culture. Their preservation depends not only of a series of actions aiming at the valorization of that culture so that it may continue (or begin) to be really important and understood, primarily by the local community and from there to reach other types of audiences. The starting point for such actions is the identification, through a SWOT analyses, of their strong points and weak points, the opportunities and threats, aiming at the development of the strong points and the opportunities for their transformation into positive results for the conservation and management of cultural assets and for the neutralization of weak points and threats, therefore minimizing their negative impact on the site management.

	Strengths	Weaknesses	Opportunities	Threats
Architectural Heritage 1T,2T,3T,4T	<ul style="list-style-type: none"> - Integrity - Authenticity - Variety of types -Federal Protection - Presence of IPHAN's Technical Office 	<ul style="list-style-type: none"> - little investment - little articulation among owners of the protected assets - limited accessibility 	<ul style="list-style-type: none"> - financing programs - increased attention over the heritage by part of the external groups 	<ul style="list-style-type: none"> - little internal social valorization - difficulty in the involvement of private entities in the conservation
Traffic Network 1T,7T	<ul style="list-style-type: none"> - functional integrity - original drawing easily identifiable - old roads connecting the whole territory 	<ul style="list-style-type: none"> - little structural integrity mainly outside the historic Center - rural roadmap unpaved - incoherence in the width and sloping of urban streets - main accesses for exiting the city pass through the historic center 	<ul style="list-style-type: none"> - presence of planning instruments - financing programs for improvement of the traffic network - program for eliminating traffic downtown 	<ul style="list-style-type: none"> - unruly urban development
Landscape 1T,2T,4T,5T,6T,7T	<ul style="list-style-type: none"> - diversity of landscapes - large quantity of natural attractions 	<ul style="list-style-type: none"> - limited accessibility - visual pollution in urban area - aerial power and phone cables - lack of instruments for ruling constructions in rural areas 	<ul style="list-style-type: none"> - instruments for preservation of urban landscape - urban relief - programs to incentive the preservation of traditional cultivation techniques 	<ul style="list-style-type: none"> - increased height in buildings in urban area - increased construction with insertion of materials and forms not in consonance with the rural landscape

Environment 5T, 6T	<ul style="list-style-type: none"> - little air pollution - many areas legally protected - presence of wide expanses of native Forest - abundant hydric resources 	<ul style="list-style-type: none"> - lack of sanitation - water and soil pollution - little usage of biological agriculture - deficient waste collection in rural areas 	<ul style="list-style-type: none"> - sanitation programs - programs to incentive the sustainable utilization of sources 	<ul style="list-style-type: none"> - increase in cultivated areas - utilization of chemical products for agricultural produce
Tourism 1T,2T,3T,4T,5T,6T, 7T, 11,2I	<ul style="list-style-type: none"> - variety of attractions - oenologic and gastronomic tourism 	<ul style="list-style-type: none"> - little availability of lodging and services - low level of professionalization - difficult access through public services 	<ul style="list-style-type: none"> - positive moment in Brazilian economy - growth in demand - good local receptivity - possibilities for combining cultural, historic, sports and gastronomic tourism 	<ul style="list-style-type: none"> - seasonality - great quantities of group tourists
Economy and Society	<ul style="list-style-type: none"> - low levels of criminality - high employment levels - good division between economic sectors 	<ul style="list-style-type: none"> - little attraction for fixation of young population - lack of university and college courses 	<ul style="list-style-type: none"> - good offers at the job market - quality of life 	<ul style="list-style-type: none"> - migrations
Intangible Heritage 1T,2T,3T,4T,5T,6T, 7T, 11,2I	<ul style="list-style-type: none"> - cultural identity - value of usage of objects produced through old techniques - parties with strong social participation - museum 	<ul style="list-style-type: none"> - decrease in the number of young inhabitants interested in learning traditional techniques 	<ul style="list-style-type: none"> -valorization programs - programs for transmission of traditional techniques - Heritage Education 	<ul style="list-style-type: none"> - increase in the population from non-Italian origin that identifies with the culture that forms the basis of historic heritage

3.3. Defining the historic urban landscape of the city of Antonio Prado

The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting.

This wider context includes notably the site’s topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.

The concept expressed in the Draft Version of the Recommendation on Historic Urban Landscape released by Unesco on May 2011 will be the guideline for the identification of the HUL of Antonio Prado. This identification arises as a first contribution to understand the whole territory.

Starting from a narrow vision, the historic center may be pointed out as starting point. At that point, the checkered pattern projected by the Commission of Land and Colonization is perfectly identifiable and it encompasses the major number of buildings that represent the three periods of the architecture of the Italian immigration. Inside this nucleus, it can also be found another significant element of the history of the development of the city: the grinding mill that reflects the period of agricultural prosperity in the wheat culture. Enlarging the view, it becomes impossible to ignore the green hills surrounding and framing the city. The visual relationship between the bulk of edifications and the vegetation on the hills is fundamental in the recognition of the landscape and represents the distinctive characteristic of the nucleus. Following the lead provided by the urban plan, it becomes evident that the relief was responsible for the modification of the imposed pattern and that the later areas divided into lots have been adapted to the market’s demands, with smaller blocks and lots. Nevertheless, it can also be perceived the roads that conveyed wealth to the nucleus during the first decades of the 20th








Century and that are still clearly identifiable and remain in use, thus revealing its value of usage. Following these roads, we can find both in the urban and rural areas, remarkable examples of the type of architecture that heightened the city to the category of national cultural heritage and that are the records of a kind of development based upon the offer of services along commercial routes. Straying away from the urban center, the landscape starts to change and the strong marks of colonization process can be recognized: the agricultural plots, with the household and its auxiliary buildings, the vineyards, the church acting as attracting pole. Such elements are loaded with traditions and techniques of the culture developed in the Brazilian land and their daily usage reveals other facets, those relating to customs, to the know-how that is only perpetuated through the transmission from one generation to another in a peculiar way: the way of the dialect. This panorama has spread out over the whole municipal area and can be enjoyed from the roads that constitute the major element in the construction and apprehension of the landscape of Antonio Prado.

Defining the HUL of Antonio Prado to its historic Center is a very restrictive concept; however, as defined by its own concept, we are dealing with the urban area only. Therefore, we are offering the map that follows which indicated the HUL as defined by the visual relationships between the original roadmap and the surrounding hills that serve both as visual barrier when the spectator is inserted in the roadmap, and as viewpoint when outside the area or at its boundaries. Nevertheless, ignoring the rest of the territory would be to ignore part of the History and its relationship with the formation and development of the city. Therefore, at this time, given the representativeness of the elements found and due to the lack of a more detailed study about other routes and further parts of the territory, which constitute limitations imposed by the nature of the present work, we suggest the demarcation of a special protection zone at the margin of Road RS-122 and former Protasio Alves Road that would help recreate the feeling of continuum in order to ensure that neither the meaning of the roads is lost nor is given space for the detachment of the values involved in the construction of this Historic Urban Landscape.

Map of Historic Urban Landscape of Antonio Prado and Special Protection Zone



Limits on the urban area

-  Protasio Alves Road
-  Julio de Castilhos Road
-  Road
-  Ernesto Alves Road
-  Road to Ipê
-  RS 122
-  Passo do Simão Road



4. GUIDELINES FOR CONSERVATION OF THE LANDSCAPE OF ANTONIO PRADO

The new demands generated by urban growth and to which the cities are currently subject frequently make difficult the compatibility between conservation and development, especially regarding historic places. The city is a mutating being resulting from continuous social processes that result in the gradual transformation of the urban landscape and in the relationships between people and the site (Jokilehto, 2010). Understanding how much change a historic city can absorb without damaging its acclaimed image has become one of the most challenging tasks in our times. Within this context arises the notion of Historic Urban Landscape as a tool for promoting the development of historic cities with focus on sustainability, on the conservation of values and on the enhancement of its acclaimed qualities aiming at the promotion of the site.

Antonio Prado is facing this situation: a city with its historic center landscape perfectly recognizable and authentic whose integrity is being threatened by urban expansion. To overcome this situation, a few practices will be suggested in order to ensure protection to the ensemble of cultural assets aiming at providing the usage and fruition by future generations, without setting aside the economic development that constitutes so dear an issue for the community. The guidelines herewith presented are the result of a whole course so far traveled and based on, as suggested by Jokilehto (2010, p. 50), the “identification and recognition of specified qualities, characteristics and significant relationships in the built and natural territory, resulting from processes over time and being associated with multiple layers of significance”.

Economic Development, Valorization of Culture

The landmark in the recent history of Antonio Prado is its passing from stagnated city to the representative of a whole cultural process. This evolution originated from its outburst as trading center condemned to decay, this becoming a stigma the city could never get rid of. The protection process became an important landmark for representing a turning point able to generate development even if

outside the standards desired by the community, these regarding industrialization. The celebration of the architectural and urbanistic ensemble may be the source for economical development considering its cultural assets as suggested by the Ministry for Italian Cultural Assets and Activities as an endogenous model, rooted in the territory and founded on a virtuous cycle capable of self-sustaining (MiBAC, 2005). Tourism arises as a viable alternative especially considering the current Brazilian situation with the reduction of social differences, although not having found the necessary space for its development. For its implementation, the following measures should be adopted in a serious manner:

- professionalization of hotel chains;
- improvement of quality of urban lodgings;
- elaboration and divulgation of tourist guides specific for different kinds of public such as those looking for “enjoying a day in the colony”, or enjoying natural landscapes with sports, or finding out about the history of the urban development in a colonial site, are some niches not yet explored in the city;
- partnerships with tourism agencies aiming at the divulgation of the product in other regions of Brazil;
- partnership with other touristic poles sharing the same themes about Italian colonization in order to create a network for captivating tourists through showcasing the differential in the urban heritage, while other routed privilege the urban ambience.

This kind of development may be strongly anchored in sources of intangible heritage, such as the patron saints parties and the gastronomy that act a magnet for attracting the public.

Evidently, tourism shall not to become the only alternative for the new economic boom, and other alternatives shall be explored. The rediscovery of carpentry and joinery focused on craftsmanship may be one of the alternatives to differentiate Antonio Prado from other cities in the RCI that own large scale furniture makers. Another option would be the increase in the produce of fruit and other agricultural goods, through diversification of cultures. It will fall upon the society the task of rediscovering old vocations and transforming them into new products that will make the city competitive and stable in the current economical circumstances.

Architectural Heritage

One of the major difficulties referred by the owners of the old buildings is the high maintenance cost. Evidently, the financing programs in effect are not sufficient for covering such expenses, although some joint actions may bring about positive results:

- creation of an association of owners of protected assets;
- creation of a visiting network aiming at raising funds for the maintenance of the buildings;
- training of local skilled labor specialized in restoration and conservation of the houses, therefore hiring human resources in the city and using as reference the professional team from IPHAN's local office together with the students graduated at local universities who already become acquainted with an extensive background about the Culture of the Italian Immigration;
- utilization of old rural households as lodgings for tourists or for the distribution and marketing of typical products therefore enhancing agricultural tourism and avoiding the insertion of new edifications that might "contaminate" the rural landscape.

The conversion of old values into current ones may well contribute for the conservation of the architectural heritage. When dealing with issues of cultural valorization and the efforts of our ancestors, the embarrassment for owning an "old" house may turn into becoming the pride of possessing a work of quality that resisted years, highlighting questions that go against the current consumerist ideology that states that nothing is bound to last, hence recognizing its sturdiness and the technical skills of its manufacturer.

Urbanistic Heritage

The original traffic structure of the territory is the asset least affected by the alterations provoked by urban development, although the new implementations have not followed a pattern coherent with the historic one and the division of new lots have jeopardized the reading of that structure. Another question that has also

affected the architectural heritage is the transit of heavy loads through the downtown area. For mitigating those problems it is suggested:

- studying and demarcating old roads and streets as a register of occupation;
- creating a legislation about the division of new plots that, based upon the reminiscent ones, defines templates that respect the history and also the reading of urban stratification;
- creating a peripheral road connecting the eastern and western accesses to the city;
- maintaining and paving rural roads.

With these initiatives, it will be possible to ordain urban growth, enhance the tourist's accessibility and improve the living conditions of the local community.

Landscapes

Landscapes are the trademarks of a territory and a great card for economic development, both regarding tourism and agriculture, although depending of nice management to continue being sources of heritage.

The rural landscapes, for their own nature, unless they are encompassed by urban areas, are easily manageable. The biggest threats are the lack of regulations about the building standards, since the culture of building a new house and its auxiliary edifications still resists, and the division into plots, since the death of the patriarch brings forth the division of the colonies by the heirs. The low rural exodus does not configure the emptying of the countryside nor indicates a tendency for the disappearance of small properties that are characteristics in the region.

Yet the urban landscape provides the greatest challenge. The broad regulatory charter constructed to protect the acclaimed characteristics seems not to have been applied as expected, thus causing the degeneration of the city's image. To reverse and stabilizing the situation, the following practices should be adopted:

- programs of incentive for fixating the population to rural areas, such as programs that protect agriculture and stimulate the perpetuation of traditional agricultural activities;
- regulation of the common physical space both for urban and rural areas, respecting their intrinsic characteristics and values;

- creation of areas for urban expansion to behind the hills that surround the historic center, this being a geographical peculiarity that facilitates the management of urban development, allowing the construction of taller buildings without straining the visual relationship between the new and the old;
- implementation of underground infrastructure in the new lots and, wherever possible, in the built areas, emphasizing the historic center
- establishing an efficient process for supervision of new works in order to prevent the construction of buildings outside the standards
- enabling municipal agents for recognizing and assessing the quality of new projects to be submitted to building permits

Finally, it can be affirmed that the conservation of the historic landscape of Antonio Prado shall pass through a path of education and recognition.

The characteristics that external agents have identified as values to be preserved, at first had not being recognized by society as representative of their culture. Only after years of intense labor in heritage education those symbols, that initially embarrassed the community, were taken through a process of collective resignification and were, little by little, granted status of cultural assets and become valued.

The labor, nevertheless, does not end here. It is still necessary to find the proper way to make the community to understand the value of the whole instead of the value of the individual asset, and here resides the recognition that the HUL, as an ensemble of aesthetic factors and social, cultural and economic processes that granted the city its current shape, may contribute in affirmative ways.

From the identification of these elements and with the fundamental participation of experts, stakeholders and local society it will be possible to construct a policy for the development and safeguarding permeated with the significance capable of sensitizing the community about its respect. Hence, HUL will not represent a simple concept, but it will become a powerful tool that “supports communities in their quest for development and adaptation, while retaining the characteristics and values linked to their history, collective memory, and to the environment.” (Unesco, 2011, article 15)

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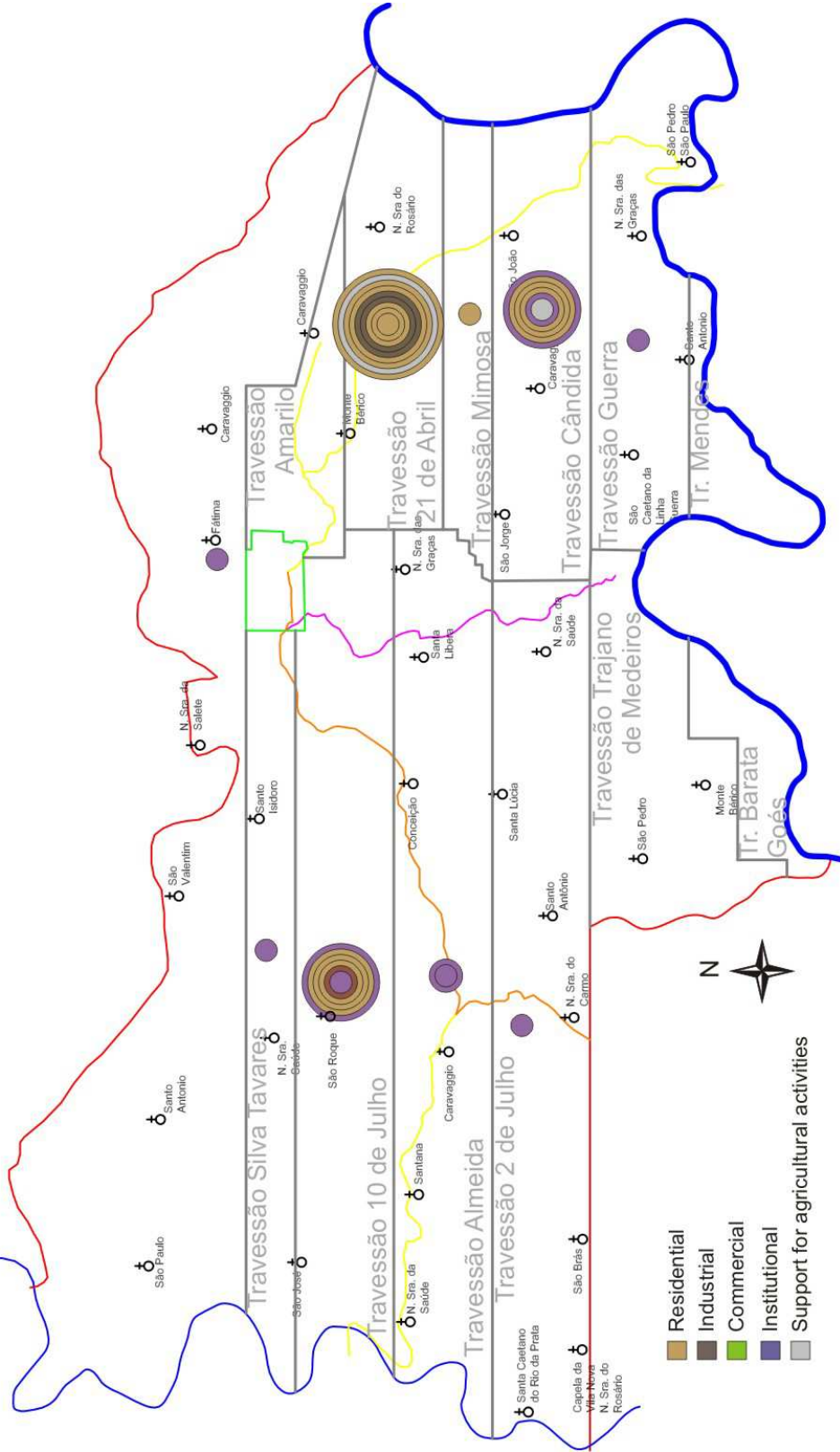
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5. LIST OF ANNEXES

Annex 2

Current uses of the buildings of interest from Italian Immigration Architecture in the Rural Area



Annex 3

State of Conservation of the buildings of interest from Italian Immigration Architecture in the Rural Area

