



Heritage value attribution: the case of Sítio Alagadiço Novo – Fortaleza, Ceará

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This work aims at retrieving the historical trajectory of *Sítio Alagadiço Novo* – Fortaleza, Ceará – birthplace of the romantic writer, José de Alencar. Having never before been considered under the yoke of a scientific investigation, *Sítio Alagadiço* is currently suffering from the lack of attention and use by the surrounding community. By assuming that the relation between cultural heritage and community is a matter of value attribution, it is essential to understand the paths which led to this conflicting situation. Therefore, we seek to retrieve the property's history since the arrival of the Alencar family up to the time it was heritage-listed by the National Historic and Artistic Heritage Institute (IPHAN). Some of the questions raised throughout the process include: is the importance of the place due to the figure of José de Alencar and his literary heritage? What are the values assigned to it? Has the idea of upgrading the property as a historical asset come from the community? These questions guide the content of this paper. We intend to pursue the valuation process within its historical context and therefore reflect upon the inconsistency perceived between such valuation and the treatment currently given to the property.

Keywords: Sítio Alagadiço Novo, Fortaleza/CE, Value Attribution, Social Imaginary, Cultural Heritage.

Introduction

This work aims at retrieving the historical trajectory of *Sítio Alagadiço Novo* (the references “ranch” and “*Sítio Alagadiço*” will be henceforth used) in Fortaleza, Ceará, Brazil. The *Sítio* was the birthplace of the romantic writer José de Alencar (1829 - 1877). Having barely been considered under the yoke of scientific investigations, *Sítio Alagadiço* is currently suffering from the lack of attention and use by a portion of the surrounding community. By assuming that the relation between cultural heritage and community is a matter of value attribution, it's essential to understand the paths, which led to this conflicting situation. Therefore, we seek to retrieve the property's history since the arrival of the Alencar family up to the time it was listed by the National Historic and Artistic Heritage Institute (IPHAN).

Concerning the organization of this work, it is divided into six sections: (I) approach to the evolution of Fortaleza as a city in order to insert the *Sítio Alagadiço* in a broader historical framework; (II) about the site; (IV) the property and its relation with the Alencar family; (V) discussion on the value attribution to assets (V) a reflection upon the *Sítio Alagadiço* embracing all these matters is proposed. It's important to say that studies about heritage value attribution on the *Alagadiço Novo* Historical Site do not exist until now. So that is knowledge gap to which this paper is addressed to.

Fortaleza: general overview of a historical evolution

The importance of going through the historical evolution of Fortaleza is justified by the inconsistency perceived between the ascension of José de Alencar as Patron of the city and the late cultural development of the community. The city history is marked by the neglect from the European settlers at first – the city did not seem to have much to offer neither visually nor financially as nothing was planted or extracted. As stated by Andrade,



until the middle of the nineteenth century, [Fortaleza] was only a small cluster, unlike Recife and Salvador, which, since the colonial period, were important urban centers, due to the economy of sugarcane. Fortaleza only became the main urban center of Ceará in the second half of the nineteenth century, thanks to its role in the commercialization of export products, especially cotton, whose appreciation in the international market rose during the War of the Secession in the United States.¹

In this way, the city has a recent history as it is conspicuous that the captaincy of Ceará was abandoned after the discovery, not having plans or considerable purposes addressed to it by the Portuguese crown. The dry climate, the hostile indigenous population, resistant to the acculturation, and the absence of ores and other natural resources delayed the urbanization of Ceará, which started only in the 1700s through the cattle breeding practice. The tracks of the cattle crossed the outback and the first urban settlements² emerged from the conjunction between these paths and watercourses. The livestock production in Ceará lasted until the late 18th century.

The 19th century was marked by great political changes at the national level – the arrival of the Portuguese crown and the independency were two of them, and for Ceará, especially for Fortaleza, they determined the beginning of a new economic cycle: the cotton production cycle. *Vila do Forte*, as Fortaleza was first known, became the capital of the province in 1810 and its port assumed the role of shipping point of the product to the international market. Nevertheless, until the mid-19th century, the city wasn't more than an incipient cluster of houses³ (Figure 1). The cotton gets to be the most exported product from 1850 to 1885⁴ but the passage to the 20th century, however, marks the decline in the exportation of the product.

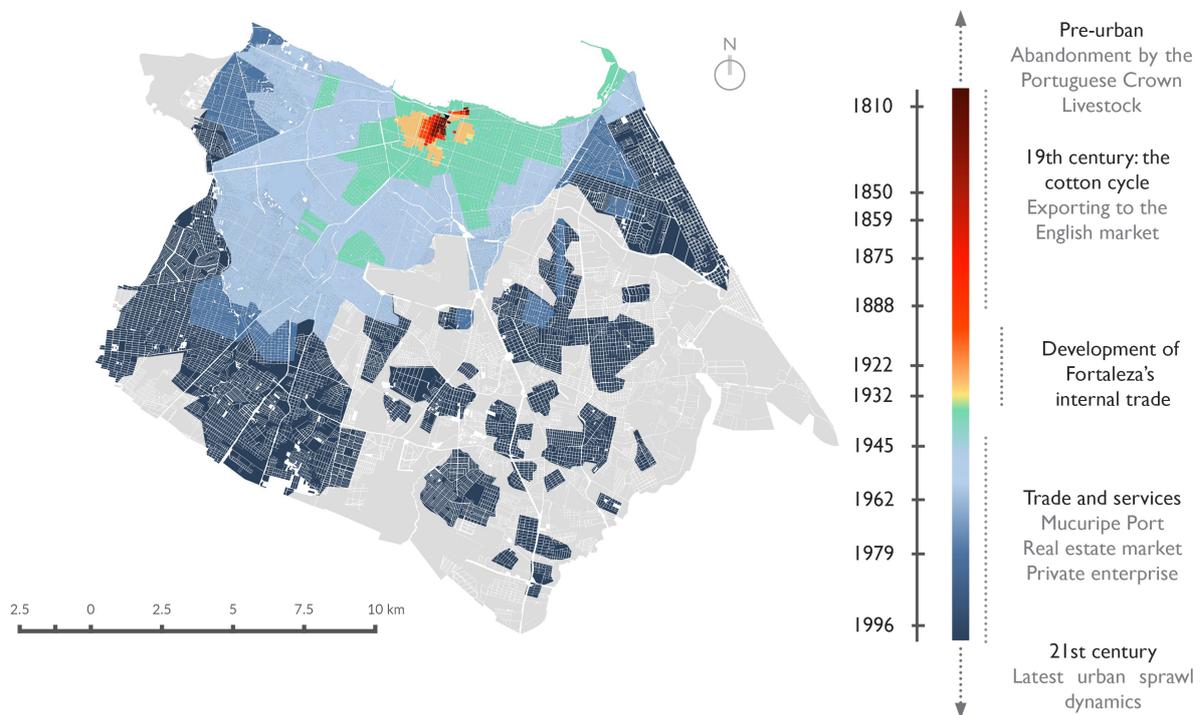


Figure 1: Map of the progressive urban occupation within the time and economic cycles. Source: Designed for the course of Geoprocessing and Urban and Regional Issues by the authors.

In the 20th century, since the 1930s, there was a faster occupation growth of the areas that today constitute the modern city, driven by private initiative. The construction of the Mucuripe port, in 1938 by decree of President Getúlio Vargas, broadens the importation processes, developing the commercial network and creating a economic cycle, which aimed at new growth vectors and the creation of centralities. The last of these processes was the occupation of the southeast sector of Fortaleza, consolidated only by the end of the 1990s, the exact location of *Sítio Alagadiço*.



Nowadays⁵ Fortaleza is considered an imposing capital, known for its tourism and having been financially developed through the commerce. But, as seen, it was not until the first decades of the 20th century that the situation started to change. Thereby, we shall ask: how would a society whose population was not higher than 80.000 inhabitants in 1920⁶ and which had always presented one of the highest illiteracy rates of the country⁷, adopt a hero of the literature such as José de Alencar?

From the facts exposed, we can already extract and emphasize that Fortaleza gets to the 20th century in need of elements which work as social cohesion connections in the community and which promote the creation of a strong identity for the city; it is possible that José de Alencar could have been chosen as one of these connections⁸, disposing his own name and characters to the toponymy of the city, taking roots in the lives of the people from Ceará; this assumption might explain the metamorphosis of *Sítio Alagadiço Novo* into the envelope of a memory created by the representative discourse of a cultural elite, what ensured its preservation. In order to better understand this process, the history of the place and its relation with Alencar - is investigated.

About the site

The *Sítio Alagadiço*, one of the last green areas open to public use of the region, has approximately seven hectares of land and is completely surrounded by urban infrastructure. It's located in the José de Alencar District – in the southeast of Fortaleza, the last region of the city to have its urbanization consolidated. The Washington Soares Avenue, an important line of urban structuring through the southeast region, surrounds the place. The distance between the property and the city growth epicenter is of approximately 12 kilometres (Figure 2 and 3).

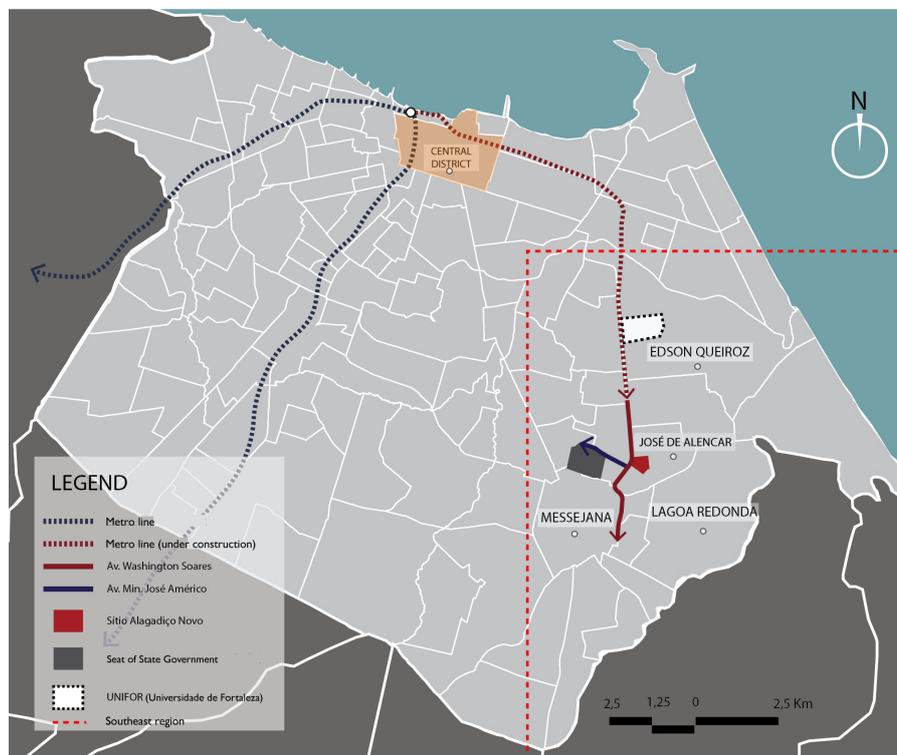


Figure 2: Location of the *Sítio Alagadiço Novo* and surrounding infrastructure [own elaboration].



Figure 3: Preserved elements from the ranch [SOURCE: Google Earth]

The set of elements marked by the Alencar family trajectory present nowadays at the location are: a small construction where the writer would have been born; the ruins of the first steam engine of Ceará State (Figure 4).



Figure 4: The historical house (left) and the ruins of the mill (right)

Besides that, there are on the site an administrative pavilion built by the Federal University of Ceará, UFC, built in 1965. The space is shared with a public school which had its lands provided by the UFC in the 1970s.

Sítio Alagadiço Novo: from the Alencar's to the heritage listing

The lands of *Sítio Alagadiço* are what remains from a larger area, acquired by José Martiniano de Alencar, priest and politician, one of the five sons of the groundbreaking Bárbara de Alencar and the José de Alencar's father⁹. Martiniano arrived in Fortaleza years after turbulent political upheavals in the city of Crato – south of the state of Ceará – three of which were spent imprisoned along with his siblings and mother – the family was part of the Alliance of Ecuador, a secession movement of republican nature. Released in 1825 by the official regime, Martiniano married Ana Josefina de Alencar. The couple established in the lands of *Sítio Alagadiço*, located at that time, in Messejana, approximately twelve kilometres away from Fortaleza.



At the time of the acquisition of the property, Messejana was called *Vila Nova Real de Messejana*¹⁰. The village, which is nowadays a district of Fortaleza, originated from the indigenous community called *São Sebastião de Paupina*, controlled by the Portuguese crown and created in 1607 with the arrival of the Jesuit priests Francisco Pinto and Luis Pernambuco¹¹. The community was led to the category of village in 1760, through Royal Letter, when it started to be called *Vila Nova Real de Messejana*. The history of *Sítio Alagadiço* is, therefore, deeply connected to the development of this region. Besides the bucolic scenery of the ranch, there are the ecosystems composed by flooded and swampy areas. This fact led the priest to name the place as *Sítio Alagadiço Novo*¹². After the family was settled, the priest began the sugar cane production within the ranch and its surroundings. Despite the short-term longevity, the product guaranteed periods of substantial wealth and allowed the construction of the first steam engine of Ceará state¹³.

On May 1st, 1829, the firstborn and heir of Alencar's family intended to fame is born: José de Alencar lived at the ranch as far as he was nine years old, when he travelled to Rio de Janeiro. At that moment, José Martiniano, the father, resumes his political career as a senator while his son commits to his studies. Meanwhile, the ranch remains under the possession of the family until the last heir of Martiniano (his daughter Joaquina Carolina). The city evolved and the urban mesh advanced. Even though the southeast region was the last one to consolidate its growth within the physical transformation process of the city, the dismemberment process of the ranch occurred long before. The *Sítio Alagadiço*, as well as other great properties of the region originated the current districts of this area of the city¹⁴.

The first initiative considering the ranch's protection is found in the exchanging of official letters between the architect José Liberal de Castro and Rodrigo Melo Franco de Andrade, in 1962, as head of the SPHAN (*Serviço de Patrimônio Histórico e Artístico Nacional*), now called IPHAN. In those letters, they discuss the possibility of making a plea on behalf of the property protection¹⁵. However, only two years after that the heritage listing process is suddenly established, that is to say, in 1964, same year in which by then President of Brazil, Humberto de Alencar Castello Branco, intermediates the expropriation of the remaining lands in the ranch by granting them to the UFC, episode described by the rector Martins Filho¹⁶. On behalf of the protection of such relic from the state of Ceará, the president proposed to the rector Martins Filho to foster it. In 1965, once the land expropriation of eight hectares was sealed, the construction of an administrative pavilion of the UFC started. The place was opened, precisely on the occasion of the centenary of the book "Iracema"¹⁷, written by José de Alencar, along with the celebration of the ten years of the Federal University.

It's possible to notice that in 1964, the heritage listing process only accepted José de Alencar's house, apart from the rest of the property, and only in 2012, in order to protect the ranch from the damages caused by the time and the lack of specialized care, the IPHAN, through process number 01458.002242/2008-98 expanded the "heritage listing process from the house to the remaining areas of the ranch where José de Alencar was born, Messejana, a municipal area of Fortaleza, state of Ceará" (OFFICIAL GAZETTE of April 20th, 2012). Therefore, the legal protection imposed by the IPHAN embraces, nowadays, the elements previously mentioned, described as it follows: the historical house, the ruins of the mill, the pavilion of the UFC and the whole area of the ranch.

Value attribution under the creation of an urban mythology

The values theory, by Alois Riegl, applied to the monuments was one of the great turning points on the refinement of the cultural heritage concept at the beginning of the 20th century. By dissociating the notions of Art and History, the author of *The Modern cult of Monuments 1903*³⁶ observed the art object not only under its aesthetic aspect or its design technique, but also under its production historical context. Riegl innovated by classifying and – in the sense of the discussion previously presented – attributing values to the monuments (he proposes the interpretation of the monuments under the following values: seniority, historical, commemorative, usefulness, artistic, innovation and the art relative value).

The *Sítio Alagadiço Novo*, based on the monuments classification proposed by Riegl, is an unintended monument: the subjective values which are assigned to it do not originate on only one author's work (e.g. the artistic values deliberately engrained on a paint by its painter) as in the case of the intended monuments. Considering the unintended ones, the values are conferred by us, individuals from today who analyze the property in the present days.³⁷

According to Castricola¹⁸, the value attribution is fundamental for the identification and preservation of the cultural heritage. Therefore, we ask: what were the values attributed to *Sítio Alagadiço* at the time of its heritage listing process? Who granted them? Going back further: What is a value? How does the value attribution process work and what is its integration within the culture based on?

The search for the essential meanings begins in the semantic sphere of "value", according to Houaiss dictionary, the word is related to quality, merit, importance, legality or legitimacy¹⁹. It's an abstraction that



qualifies an object, whether it's concrete or ideal. In the field of Philosophy, the discussion engendered by Comte-Sponville dissociates two categories: the economic values and the spiritual values which "are out of any market – with no equivalents, price or possible change"²⁰.

To Comte-Sponville, the values are created by human desire and within those, the moral and spiritual values cannot be found in the market. They are irreplaceable. The author states that evaluate "[...] is not measuring a value that existed before the evaluation; it's measuring the value that is given to what is evaluated, or to create value as we measure it"²¹. In this same terms, on his values theory, Reale also points out the creation of a "should be" by the man, that is to say an ideal quality that we assign (create) to the natural or ideal objects²². This characteristic of the "should be", as Reale's theory analyzed by Martins (2008), comes from the search for the perfectibility essential to human life, what directly involves cultural issues, namely the aspects from the scope of expressions and productions of the man, area where we find the world heritage. For Reale: "[...] the values, deeply accomplished, irradiate as they evolve through the historical cultural world."²³

It would appear, then, that there is an intimate connection between the value attribution process and the range of expressions of the man – the universe of culture. Within this process, the objects are evaluated according to the "essence" or "qualities" inferred by us, the individuals of today. At this point, according to Martins, it's important to emphasize Reale's statement, that the major experiences for the value process of a society can't be narrowed to the "prime daily experiences of this or that specific individual, but to the different understandings about the reality that ruled each historic stage or era, which will be named as 'civilizations' with its related 'axiological constellations' "²⁴. It means that there is a set of values specific to a certain age and/or society. This "axiological constellation", which is a social and historical construction, when added to the system of ideas, image representation, beliefs and symbolisms representative of this society, composes what Pesavento understand as imaginary. According to the author, the imaginary may be something more real than the actual conditions of existence and may also "organize the actions of individuals, prompt social practices and legitimate situations."²⁵

Pesavento points out that the imaginary "[...] is part of a representational area and, as an expression of thought, arises through images and discourses that intend to give the reality a definition."²⁶ As a result, it's vital for the present work, to discuss the problem of the manipulation of what becomes a value and, consequently, of what becomes imaginary for the civilizations. For Baczkó²⁷, according to Pesavento, not least because there are no doubts whatsoever in terms of the possibility of control and management over the imaginary to different extents, within this manipulation process. This is the essence of her observation:

We would be, therefore, in the face of a new ingredient: the manipulation which would play with the collective dreams and the strengths of tradition inherited from a timeless routine, recreating myths, beliefs and symbols [...]. Nonetheless, it's unquestionably important to have in mind that specific expressions and interests interfere on the creation process of the collective imaginary. It must not be forgotten that the social imaginary is one of the regulatory powers of the collective life, standardizing behaviors and guiding profiles suitable for the system.²⁸

At this point, we get to a crucial question for the study: might the creation of a mythical atmosphere within the social imaginary be able of legitimating the value creation within a given community? Can these values, on the other hand, drive the local public policies? Following this reasoning, it's important to elucidate that the term myth will be used within its historiographical meaning, scope in which, according to Cirne Lima, indicates "[...] a discourse of definition and justification" meaning to pursuit the multiplicity of the events in order to better understand them within a unit, as a history²⁹.

In his lecture of *La ville et les Mythes* (The city and the myths)³⁰ Alain Cabantous talks about the progressive creation of the image of the corsair Jean Bart as a kind of founding character for the city of Dunquerque, a hero. Cabantous declares:

If we consider that the myth is an imaginary construction (narrative, representation, ideas) related to the cosmic or social phenomena" elaborated according to the fundamental values of a community that pursues its cohesion, it's possible to quickly understand the necessity of first investigating the reasons for which the attachment process of this phenomenon was conducted.³¹

Cabantous also states that the urban mythologies are real "offspring of the crises", in the sense of being a result, most of the times, of the contexts in which there is the need of creating social cohesion bonds, they are caused by the breakdown or weakness of the local identities. The mythology would arise, thus, as a pursuit for affirmation of the city which, in this regard, draws upon "characters essential to its state and protection", that is to say, of the "heroes".



With that in mind, would it be possible to state that the figure of José de Alencar could be classified as a cohesion bond, as well as the heroic figure of Jean Bart for Dunquerque? This work draws upon to the historical context to search for principles to the value attribution to the property. It's pondered, as it follows, on the possibility of a mythic construction in the city of Fortaleza, which is believed to have become a "symbolic political appeal"³².

The myth of José de Alencar under the preservation of *Sítio Alagadiço Novo*

In the case of *Sítio Alagadiço*, it can be inferred by the contents of the historical process that led to the occasion of its heritage listing, that it's not unreasonable to say that it was especially due to the value attribution of memorial, historical and cultural nature to the property. The ranch is registered on the books of Historical and Archaeological Heritage Listing, Ethnographic and Scenic.

Therefore, it is undeniable that the instituted protection was fundamentally supported on its historical importance connected to José de Alencar. Another point that deserves attention is that, due to its odd nature, the protection claiming process of *Sítio Alagadiço* wasn't – as far as it's known – subject of popular mobilization. Hence, our hypothesis is: the protection under discussion was related to the glorification of the writer by a small part of the local elite.

Alencar, an unquestionably strong and formal character, would have been a defining element of urban identity of a community which didn't have considerable social bonds. Therefore, a collective imaginary was established and the protection of *Sítio Alagadiço* was legitimized under the designation of "José de Alencar's house". It's important to say it's not a "witch hunt" or an ideological disruption. The great importance of the character under discussion is understood, however, it's important to enquire about the paths that led to the establishment of what is today understood as collective memory and cultural heritage. For this reason, as Pesavento says:

Under no circumstances is it intended to reduce the social imaginary to ideology, nor to oppose to this set of intentions and socializations of deliberated ideas the rescuer and rebel potential of the utopia. There is no space for manicheistic positions which reduce the complexity of the social context and the diversity of representations possible that it embraces.³³

With that being said, it's important to list some facts about his insertion in the collective imaginary of Ceará, which contributed to evoke this consideration (Figure 5):

- (I) The José de Alencar theater, architectural icon of the capital, was built and named by the municipal administration in 1910;
- (II) The José de Alencar square, former Marquês de Herval square, received in 1929 a bronze statue of José de Alencar, followed by the name modification of the address years later;
- (III) Praia de Iracema district: formerly named Praia do Peixe, had its name changed in the 1930s.
- (IV) The most famous statues of Iracema in the Capital are from 1965 (statue of Mucuripe); 1996 (Iracema beach) and 2004 (Messejana lagoon);
- (V) José de Alencar district, where *Sítio Alagadiço* is located, was known as *Alagadiço Novo* up to 2007. The change occurred through a law project by the councilor Fátima Leite on December, 26th, 2007.

It's possible to notice two aspects from the facts presented: the initiative to perpetuate the writer's image as a figure intrinsically from Ceará, came from the public administration of the city and the most famous toponymy, instituted until the 1930s, contrasts with the facts presented before about the city: Until the 1930s, Fortaleza, entering less than one kilometer from the waterfront and was composed by a population, in general, of illiterates.



Figura 5: Map of Fortaleza's toponymy inspired in José de Alencar and his work. [own elaboration].

The following hypothesis is stated, thus: Fortaleza had the need, until the mid-20th century, of the creation of an identity that reinforced the bonds, created a more cohesive social unit and made its economic and administrative sedimentation possible as a city. The famous figure of Alencar would have worked perfectly as a stimulating element for the process, since both the writer and his work were emblematic enough to raise as myths in a fragile recent society. That was how the protection of *Sítio Alagadiço*, ground zero of the author's life, was legitimized.

Conclusion

This paper sought to understand the historical trajectory of *Sítio Alagadiço Novo* – Fortaleza, Ceará and to answer three important questions. Answering the first question that guided the content of this paper, it is possible to understand that the importance of the place is due to the figure of José de Alencar and his literary heritage. In light of the foregoing, the hypothesis defended proposes that the process was part of a real construction of a discourse guided by the figure of a hero, meaning that a mythic atmosphere was erected around the figure of José de Alencar, which was communicated through the creation of monuments, public tools and toponymy insertion - which was relevant to Fortaleza and connected to the name and the work of the writer. Despite of that, it was observed that his father, José Martiniano de Alencar, was also so important for the city as the writer. But the traditional history seems to have forgotten of that as Martiniano isn't even reminded in the site value attribution process.

About the second question, it can be stated that the values assigned to it are the historical and the memorial ones. The importance of José de Alencar for the literature and for the national culture is not in denial here, the present work does not aim at raising doubts on its credit and dimension. The conclusion reached here is that there is a fact inoculated on Fortaleza's imaginary, which is: José de Alencar is son of the land, hero and the great patron of Ceará state, despite the few times he actually went to his homeland.

Finally, it is verified that the idea of upgrading the property as a historical asset didn't come from the community. On the contrary, it was first a cultural interest about the small house by the institution SPHAN in 1962 and then a political interest as seen by the role played by the President Castello Branco, in 1964. It was only between 2008 and 2012 that the whole site was protected with regard to its archaeological, symbolic, touristic, architectural and landscape values through the IPHAN recognition.



In view of the foregoing, the production of this work was, hence, justified by the omission, up to the present, of the recovery of the history of *Sítio Alagadiço Novo*. For the institutions linked to its maintenance, such as UFC and IPHAN, it is believed that this work can provide knowledge to facilitate the management of the site and the exaltation of the values contained in it that has been essentially forgotten by Fortaleza's population.

Particularly to the urban planning, a field to which the knowledge of city's transformation is, or should be imperative, this work is also justified insofar as it can illuminate future interventional measures in the peculiar territory of Alagadiço Novo, territory in which forces as different as the real estate market and the safeguarding of the city's cultural heritage coexist.

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Disclosure Statement

No potential conflict of interest was reported by the author.

Endnotes

¹ ANDRADE, Margarida Júlia Farias de Salles. Fortaleza em Perspectiva Histórica: Poder Público e Iniciativa Privada na Apropriação e Produção Material da Cidade (1810-1933). Doctoral thesis. Universidade de São Paulo – USP. 2012,19.

² JUCÁ NETO, Clóvis Ramiro. *The urbanization of Ceará from the 17th century: the Villages of Nossa Senhora da Expectação do Icó and of Santa Cruz do Aracati*. (Salvador, BA. Universidade Federal da Bahia, 2007), 230-231

³ ANDRADE, Margarida Júlia Farias de Salles. Fortaleza em Perspectiva Histórica: Poder Público e Iniciativa Privada na Apropriação e Produção Material da Cidade (1810-1933). Doctoral thesis. Universidade de São Paulo – USP. 2012, 36.

⁴ *Ibid.*, 112.

⁵ In 2012, there were approximately 2,5 million inhabitants in Fortaleza, distributed within 314.930 km². Fortaleza 2040. (Fortaleza today) *Fortaleza Hoje*. Iplanfor. N. 4. Ano II. (City hall of Fortaleza, 2015).

⁶ CASTRO, Liberal. *Factors of location and expansion of the city of Fortaleza*. (Fortaleza: CREA/Ce, 1977), 35.

⁷ CASTRO, Liberal. Introductory Text . In: JUCÁ, Gisafran Nazareno Mota. *Verso e Reverso do Perfil Urbano de Fortaleza*. (São Paulo: Annablume Editora). 2003, 17.

⁸ It's relevant to comment that the reputation of José de Alencar in the political and cultural environment of Rio de Janeiro/São Paulo was already notorious in the mid-19th century. Known by his literary creations published in newspapers from Rio as *O Correio e Diário do Rio*, Alencar goes back to Fortaleza in 1847 for only just two months in order to endeavor his application as deputy. At the time, the writer stayed at Sítio Alagadiço, visit about which he writes on his biography entitled "How and why I am a novelist".

⁹ Bárbara de Alencar took part, along with her family of the Alliance of the Ecuador, a revolutionary, republican and separatist movement, led by her son Tristão Gonçalves Alencar Araripe. (MENEZES, Raimundo. *José de Alencar Literate and Politician*. (Rio de Janeiro: Ed.Livros Técnicos e Científicos,1977), 18.

¹⁰ *Ibid.*, 25.

¹⁰ PEREIRA, Katiane Maciel. *Messejana of education: the educational action of the Catholic church on the spacial production*. (Master's dissertation. Fortaleza: UECE, 2010), 29.

¹² There are registers on the book of parish lands of Fortaleza. Number 25-A from the public files of Ceará, references to another ranch located in the west region of Fortaleza (limited by the old road of Soure, nowadays known as Bezerra de Menezes Avenue) called *Alagadisso-Grande*This would have been the probable reason for which the Priest and senator Martiniano chose the qualification Novo.

¹³ Menezes, 1977, 26.

¹⁴ FUCK JR., Sérgio Cesar de França. *Historical aspects of Fortaleza's southeast urban spread* (Fortaleza: Caminhos de Geografia, 2004), 152.

¹⁵ Those letters can be found in the collection of the 4^{SR}/IPHAN

¹⁶ MARTINS FILHO, Antônio. Summarized story of the UFC (Fortaleza: House of José de Alencar, 1996), 175-176.

¹⁷ *Iracema* tells the story of the origins of Ceará. In a poetic way, Alencar narrates the romantic encounter between Iracema, a native indigenous young woman and Martin, the white colonizer.

¹⁸ CASTRIOTA, Leonardo Barci. *Cultural Heritage Concepts, Policies, Instruments*. (Belo Horizonte: Annablume, 2009), 93.

¹⁹ HOUAISS, Antônio; VILLAR, Mauro de Salles; FRANCO, Francisco Manoel de Mello. *Mini HOUAISS Dictionary of Portuguese*. 3^a ed. (Rio de Janeiro: Objetiva, 2009).

²⁰ COMTE-SPONVILLE, André. *Philosophical Dictionary* (São Paulo: Martins Fontes, 2003), 617-618.

²¹ *Ibid.*, 619.

²² About the different kinds of objects, according to Reale's theory, Martins discusses: "[natural objects] are prone to experimental validation, in agreement with no theological methodological postulates, as the final processes would make it impossible for physics and psychology to be seen as positive sciences" (REALE, 2002, 179). Unlike the natural objects, there are those which don't make any reference to space or time. They are ideal objects. They are abstract ideas which exist while thought by the man".

²³ MARTINS, Alexandre Marques da Silva. *The values in Miguel Reale*. (Brasília:Legislative Information Magazine, 2008), 266.

²⁴ *Ibid.*, 267.



- ²⁵ PESAVENTO, Sandra Jatahy. Unraveling the fetishized order: Walter Benjamin and the social imaginary. (Cultura Vozes), 35-36.
- ²⁶ PESAVENTO, Sandra. Imagining the imaginary. (São Paulo: ANPHU Magazine. São Paulo, 1997), 15.
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- ³⁰ Part of the seminar Urban Mythologies (*Mythologies Urbaines*) held in Dunquerque, France, in 2002. The conferences and debates were assembled (CABANTOUS, A. (Org.) Mythologies Urbaines. Les Villes entre Histoire et Imaginaire. In *Mythologies Urbaines*. Dunquerque. 2002).
- ³¹ Ibid., 10.
- ³² Ibid., 11.
- ³³ PESAVENTO, 1997, 23.

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Image sources

Figure 1: Own elaboration.

Figure 2: Google Earth Image and own caption.

Figure 3: Collection of the 4th Superintendence of the National Historic and Artistic Heritage Institute (IPHAN), Ceará.

Figure 4: Author's creation based on the work of The Atlas of Dutch Urban Landscape, by Rutte et al., 2016