

1 - Igreja da vera Cruz



The Vera Cruz de Aveiro Parish was created on July 10, 1572, by dividing the original parish of São Miguel de Aveiro into four different parishes. It is currently one of the two parishes corresponding to the central nucleus of the city of Aveiro, annexing, by permit of 11 October 1835, the old parish of Nossa Senhora da Presentation de Aveiro.

Its parish church is today the Church of Nossa Senhora da Presentation in Aveiro, once a parish church in the extinct parish of Nossa Senhora da Presentation in Aveiro.

It has five other chapels attached to its jurisdiction, namely: the Chapel of São Gonçalo de Aveiro, in Bairro da Beira-Mar; the Chapel of Nossa Senhora da Febres also called São Roque de Aveiro, next to the São Roque canal; Chapel of Nossa Senhora da Alegria, also known as São Sebastião, former headquarters of the ancient Confraria de marreadores and fisherman of Santa Maria de Sá; and the Chapel of the Lord Jesus of the Baroque.

It has Vera Cruz Parish Social Center, in a building attached to the parish church, established on February 1, 1972. It has the Heritage of the Poor institution, established on March 11, 1969. It has the Scout group 283, having as its Patron Saint Gonçalo .

The Vera Cruz parish, after the parish division of 1572, belonged to the territory between the Ponte das Almas, in the central channel, Rua Larga and Rua do Vento until the end, the estuary, the brook of the Barrocas, the place of Sá and still part of the places of Forca, Presa and Quinta do Gato, continuing the limit through the Côjo channel until the said bridge of the Souls. In this way, the parishes of Nossa Senhora da Presentation were on the west side, Esgueira on the north, and São Miguel on the south. However, in the judicial forum, almost the entire place of Sá belonged to Ílhavo.

Its primitive parish church, located in Largo de Maia Magalhães, popularly called "Largo da Vera Cruz", was being built in 1576 and still in 1600. In the late 19th century, given its advanced state of ruin, the building ended for being demolished, in compliance with the decision of December 1876, in order to build a new temple in its place which, having stopped work due to lack of financial resources, saw its walls, already at the height of the cyber, in 1945 by the municipal camartelo. However, the parish headquarters, the administration of the sacraments and the liturgical service had been provisionally transferred, while the construction work lasted, to the neighboring church of Nossa Senhora da Presentation. Since then, until today, the parish headquarters has remained in the parish church of Nossa Senhora da Presentation, currently the only one in the city of Aveiro to escape total demolition.

According to Rangel de Quadros' description, the demolished Vera Cruz parish church was vast and of three naves, formed with five arches on each side, similar to those of Salreu and Angeja. The ceiling of the chancel, which continued on to the sacristy behind it, developed in limestone vault in coffered ceilings, and was enriched with finials and allegorical figures, in the same stone, of which there are now some pieces in the Aveiro Museum. Leaning against the columns on which the arch was based, were, on pedestals, two statues of the Apostles São Pedro and São Paulo, which today exist are also in the mentioned Museum. This arch was adorned with a beautiful gilded pelmet with finials, executed in 1846, which, after the demolition of the temple, was sold to the parish church of Salreu. The main altarpiece, which was no longer the original, was transferred to the parish church of Nossa Senhora da Glória, former convent of São Domingos de Aveiro, where it is located. In addition to the main altarpiece, the temple had the following altarpieces: next to the cross-arch, the altar of Senhor do Terço or Senhor Jesus do Bendito and the altar of

Nossa Senhora da Luz; in the body of the church, the altar of the Souls or of Nossa Senhora dos Anjos, which corresponded, on the opposite side, the chapel and altar of the Blessed Sacrament.

When annexing the parish of Nossa Senhora da Presentation in Aveiro, in 1835, the territory between the Central Canal of the estuary and the entire marine zone, which we now call Bairro da Beira-Mar, also belonged to it. the territory of São Jacinto beach. Most of Aveiro's fishermen and seafarers and salt marines, seafaring workers, lived on this extramural peninsula of the then fortified Vila, a suburb that came to be called Vila-Nova de Aveiro. This place, located to the north of the extension of Esteiro da Ribeira and Côjo, today Rossio de Aveiro, had as main axis the longitudinal street, which united the parish of Nossa Senhora da Presentation to the parish of Vera Cruz from the end of this peninsula to the place called Sá, border limit with the village of Esgueira.

This street, which was originally called Rua Torta, composed of four streets, goldsmith streets, São Paulo street, Carmo street and Sá street, came to be called Rua da Vila Nova over time, Rua da Vera Cruz and currently Rua de Manuel Firmino.

Already in a document listing the properties that the Monastery of Santa Cruz [2] of Coimbra had in Aveiro, dated 1431, the distinct toponymy of properties in *billa noua da par daueiro* appears, of properties in the *logo. outgoing. and properties on. out of now the sancta cruz*. Also by the documentation belonging to the old Fishermen's Confraternity of Santa Maria de Sá, in his Tombo book partly transcribed by Marques Gomes [3], we find the reference of Vila Nova de Aveiro, in a document dated 1441. In this documentation we verify conflicts that date back at least to the beginning of the century. XV, between the people of the municipality (of the walled village) and those of Vila Nova (mostly fishermen, living outside the walls), due to quarrels related mainly to the commercialization of fish [4].

[1] NEVES, Francisco Ferreira - A Confraria dos pescadores e mareantes de Aveiro (1200-1855), A. D. A., vol. 39, 156 (1973), pp. 242-243 [2] in Milenário de Aveiro – Coletânea de Documentos Históricos I – 959 a 1516, Aveiro, Ed. Câmara Municipal de Aveiro, 1959. p. 170 [3] GOMES, António Marques – Subsídios para a História de Aveiro, Aveiro, 1899. p.24-25 [4] in Milenário de Aveiro – Coletânea de Documentos Históricos I – 959 a 1516, Aveiro, Ed. Câmara Municipal de Aveiro, 1959. p. 163

2 - Ponte de Carcavelos



The Carcavelos bridge that today marvels us and is located in the São Roque canal was built in 1953. Precisely 11 years after the original bridge fell. According to «Correio do Vouga», 19/09/1942 edition “full of people who wished to see a battery race, integrated in the program of the festivities of Nossa Senhora das Febres“, without “serious disasters to be regretted”.

This bridge is one of many that help to cross the channels of the Ria de Aveiro. In addition to this function similar to all others, Pontes dos Carcavelos has 2 peculiarities.

The first is that this bridge was of paramount importance for the people who worked in the salt flats, being the mandatory crossing point for their workdays in Sal.

The second feature is that the bridge of Carcavelos is also known for the bridge of lovers. Many couples will enjoy the view of the sunset over the salt flats that this bridge provides. The couple photographs taken on this bridge are also seen as a reminder of a strong relationship that grew in Aveiro.

3 - Armazéns do Sal



Wooden houses were used to store salt

4 - Mercado do Peixe



The construction of Praça do Peixe, a unique example of iron architecture in Aveiro, appears in one of the most typical spaces in the city, where currently there is much of the nightlife. It dates back to the first decade of the twentieth century and, since then, has played the role of a market favored by its privileged location above the Canal dos Botirões (former salt and fish wharf).

5 - Capela de São Gonçálinho



The Chapel of São Gonçálo, also referred to as Chapel of São Gonçálinho or São Gonçálo de Amarante, is located next to some of the channels of Ria de Aveiro, in the Beira Mar neighborhood, parish of Vera Cruz, municipality of Aveiro, district of Aveiro, in Portugal.

History

It was built in 1714), under the invocation of São Gonçálo, who is given the power to cure bone diseases and solve marital problems.

Celebrations in honor of São Gonçálinho

On the Sunday closest to the 10th of January, the inhabitants of this neighborhood in the city of Aveiro carry out the festivities in honor of São Gonçálinho. One of the singularities of these festivities is related to the “payment” or fulfillment of promises, by the faithful and pilgrims of the Santo, which consists of throwing cavacas (dry cakes made from egg whites, flour and covered in sugar), from the side corridor that surrounds the dome of the chapel, towards the crowd that, below and around it, uses the most varied utensils to collect the aforementioned sweets, which they then eat or take to their homes. There are countless kilos of cavacas that are thrown during the days of the festivities.

Another ritual of this festival, carried out inside the chapel, is related to the "handing over of the branch" to the stewards in charge of the pilgrimage of the following year. It is a branch of artificial flowers, preserved for many years, and therefore has a high symbolic value. The S. Gonçálinho

party also includes the “Dança dos Mancos”, a ritual also performed inside the small chapel. This dance is performed by a group of men who, pretending to be lame and disabled, they move, circularly, limping and dancing to the sound of popular songs sung by themselves.

Property of Public Interest

The chapel was classified by IPPAR in 2003 as a Property of Public Interest.

Characteristics

It was built in Ançã stone. The portal of its facade, also of this type of limestone, is surmounted by a niche where the 17th century statue of São Gonçalo de Amarante is inserted. The same niche is framed by the fins, which flank it. The altarpieces, inside, in wood, are 18th century.

6 - Cais dos botirões



Botirões Wharf, Canal de S. Roque and Canal Central Located in the "seaside" area, these canals once served as a service for moliceiro boats and merchant salt shakers. Giving the city a unique beauty, it forms the basis of a prosperous economic development at the time of its foundation. The central channel, with the widest and deepest flow, runs through the city from the lagoon, where you can see beautiful examples of moliceiro boats. The S. Roque channel, a derivation of the central channel, separates the population from the immense tiled of navies and salt pyramids. The masters of shipbuilding from the 15th, 16th and 17th centuries extended along this artery, and today it is still possible to admire some of the haystacks that store the salt of the summer harvest. The Botirões and Mercantéis wharfs connect the S. Roque canal to the fish market area. It is therefore a pleasure to flank these arms of the estuary and delight in the picturesque ambience of these places.

7 - Ponte do laço



The circular pedestrian bridge in Aveiro, promoted by Aveiro Pólis, joins the four banks of two channels, S. Roque and Botirões, connecting the Canal do Praça do Peixe (Botirões channel) and the São Roque Canal, covering the banks the Mercantéis Wharf and the Botirões Wharf. The bridge is unique in Aveiro for the possibility of crossing two channels and for its shape and design.

The project was designed by the architect Luís Viegas, the Faculty of Architecture of Porto and the engineer Domingos Moreira, who designed the work.

The bridge opened to the public in 2006 and had a total cost of 400 thousand euros.

The geometry in plan of Obra de Arte is composed of a circle with 26m of perimeter, the axis, with 2.0m of width, located in the tangency to the three margins, materialized by the confluence of the Canal de Botirões in the channel of S. Roque.

The work of art can be characterized by a circular tray suspended by metal struts from its inner limit to the inclined mast, which in turn is supported by metal bars tied to concrete mass. The solution adopted for the indirect foundations of the mast and the mooring mass allowed the almost complete elimination of horizontal forces transmitted to the geotechnical mass, which does not present competent foundation characteristics in its surface layers.

The bridge allows circulation on foot, by bicycle and use by users with reduced mobility, due to the existence of ramps in addition to access by stairs. The wooden floor and the trays are suspended by cables to a mast composed of two elements that configure, in the air, the mooring ring.

Among the materials used, we highlight the metal structure mast with variable section, the metal structure walkway in composite profiles in order to make the circular geometry and the curved glass outer guards.

With night lighting, the guard of the board is composed of curved and transparent laminated glass so as not to constitute a visual obstacle to the spatial reading of the surroundings and to express a condition of comfort in terms of the user's enjoyment.

Due to the uniqueness of the bridge, it was monitored by the Department of Civil Engineering at the University of Aveiro. Monitoring was performed with dynamic and static tests, with emphasis on the use of fiber optic sensors.

8 – Praia Fluvial



More than 200 years of history is what you can visit in the Noeirinha navy. After more than 30 years of neglect, Marinha da Noeirinha returned to activity with a leisure area where you can enjoy the sunset in a calm environment.

In this pleasant space on the doorstep of the city of Aveiro, you will be able to visit the salt pans, as well as enjoy a wide area of salt water baths surrounded by sand and with some support tables for a picnic. Marinha da Noeirinha also has a rustic store selling local products

9 - Salinas



Salinas de Aveiro is a vast area of salt exploration located in the Ria de Aveiro, District of Aveiro, in the Central Region of Portugal. And so is the story of the salinas de aveiro!

History

The exploitation of salt in the Aveiro region dates back to a time before the existence of the Ria de Aveiro itself, being the first written document on the salt of Aveiro before the foundation of nationality. [1]

Over the centuries, the instability of the bar (isolation from the sea) represented a decisive factor in the variation in the number and production of salt flats, which translated into periods of decay, interspersed with periods very favorable to production, as happened in 1572 in that, given the favorable situation of the state of barra, the high and progressive commercial and maritime index, Aveiro has become one of the best ports in Portugal, with a great increase in the sale of salt and in the fishing of cod. In 1808 the new bar was finally opened (artificial system that allows sea water to enter), a fact of exceptional importance for the future of Aveiro and its entire region. [1]

Morphology

Morphologically, the Ria de Aveiro is a lagoon system. This system includes marshes (they are a humid habitat / wetland, with characteristic vegetation that supports saline soil, called halophilic vegetation) that border the islands where the salt flats are located. In the last few decades the marshland has significantly decreased due to the port construction. [1]

Salt pans, although an artificial habitat, are of great value to waterfowl, allowing a remarkable balance between the economic exploitation of a resource and the conservation of natural values. In addition to the scenic interest of the salt flats, there is the fact that they constitute true sanctuaries of biodiversity thanks to the differences in salinity, depth and plant formations that are found inside, allowing the coexistence, in a relatively confined area, of a wide variety of organisms. [1]

For birds, the salt flats also have the attraction of not being influenced by the daily tidal cycle, maintaining a low water height, thus offering them particularly advantageous food and shelter conditions. Of the thirty species of birds in the Ria de Aveiro, two use salt ponds almost exclusively, nesting in them. [1]

Year after year, the lack of competitiveness of traditional salt production, the main economic element that led to the creation of a group of islands, where for years salt production was the basic product that supported all investment in the protection walls of these areas, it has led to a progressive degradation of the old salt flats, now abandoned and will lead, if nothing is done, to their destruction. The tides, that is, the water, which gives it beauty and charm, through its natural action, whether the motor boats that today circulate through the channels that were not prepared for such activity, will continue their inexorable work of wear and tear. undoing. Of this fifty-year-old reality, today, only nine salt flats are still active. This means that, nowadays, production is considerably diminished compared to the records, surveys and inquiries made in the past to the salt crop. [2]

Revitalization of salt works

Aveiro Salinas in 1967.

Salt - 100% artisanal product in which its production process depends only on natural conditions and human intervention. The result is a salt with excellent flavor, texture and in a more virgin presentation form. The manual extraction of the salt is carried out by marnots with instruments of untreated wood, thus there is no contact with any type of metals or substances that would adulterate the genuine flavor of the salt. [3]

Used in cosmetics - Aveiro sea salt is one of the components used in cosmetic products. Some of the examples are: salt soap, bath salts, moisturizing creams, exfoliating, tanning and aftershaves. These products are 100% natural, since the used salt is produced in a traditional way and is not subjected to previous treatments. [4]

Flor de sal - This is the thin layer that floats on the surface of the salt flats. The first and fragile crystals are carefully extracted daily. Before being packed, they are dried in the sun. The fleur de sel is normally used in salads, soups, cooked vegetables and grilled fish or meat dishes, in order to accentuate the flavor of the food. [4]

Salicornia - The exploitation of the vegetal resources of the estuarine salt zones, had its high point at the time of the harvest of the moliço. However, the use of these plants, namely in food and medicine, has only recently been explored in our country, although it is already a reality abroad with more than a decade of existence. Salicornia ramosissima, known as salicornia or herb-salad, is an annual plant of about 3–40 cm in height, fleshy stems and pleasant salty flavor, distributed throughout the coast of mainland Portugal, usually found on the banks of the channels

and salt flats on the Ria de Aveiro. Several species of salicornia have been used in food, not only in salads, or even as "green salt" to replace table salt. Several international scientific studies suggest several medicinal properties for some of its species, such as antioxidant, anti-tumor, diuretic and electrolyte replenishing activity.

For many, this herb is an illustrious unknown, but in some European countries it has the status of gourmet and is used by chefs in luxury restaurants as a substitute for salt in salads or even in more complex dishes, as a fresh or preserved product (pickles). [5]

Educational Project - Through pedagogically integrated visits from schools and groups of students, promoting the study of the Aveiro Ria ecosystem.

Aquaculture - Development of aquaculture captivities of native species from the Ria de Aveiro. Turismo e lazer - Componente turística baseada na divulgação cultural das factividades tradicionais da ria e turismo da Natureza (observação de aves), bem como numa componente específica da pesca desportiva.

10 – Rotunda dos Marnotos - Homenagem Salineiros



The Monument that intends to personify the figures of Marnoto and Salineira reaches a height of 21.60 m by 23.20 m in length.

Its entire stainless steel structure rests on a concrete base. The latter is divided into several lakes that can be communicated with each other, representing the salt marshes, the place where the marnoto and the salineira work. Of the two pyramidal shapes, which draw the piles of salt, there are vertical strips that symbolize the salt warehouses and the typical Costa Nova houses. The central module, which is located between these two strips, is completely filled by a waterfall, resembling the sails of the Moliceiro Boat. From this boat, typical of the region, we can also see the bow and aft which, according to its layout and the angle of view, allows us to reconstruct the image of the vessel as a whole.

History

In early 1987, the Aveiro City Council decided to erect a monument capable of eternalizing two of the most characteristic figures of Aveiro and which identify one of the traditional activities of the region - the production of salt.

Marnoto is characterized by being a figure of Herculean arms, dark features and skin that is very tanned by the sun due to the activities carried out in the salt flats, between the middle of spring and the end of summer..

He wears a white woolen shirt over which he wears a red scarf around his neck. The head is protected with a black felt hat, with wide brim or a wool farm cap. Down he wears bragas or blue cotton shorts, which are called manaias.

Salineira has the arduous task of transporting salt in wicker baskets (65 - 70 kg), from the boat to the warehouses.

She wears a long flared skirt and blouse with light motifs, with lace on the sleeves. Above the skirt, a serrated apron and, over the blouse, a colorful shawl, with long fringes, traced from left to

right. Usually, she walks barefoot or wears black varnished flip-flops, while on her head she wears a wide-brimmed hat with a bow, also a bright scarf.

These characters practically only belong to the past and had only reason to exist inserted in their own medium, in turn, inseparable from them. In other words, when we talk about Marnoto and Salineira, we also remember the salt flats, the water, the sun, the Moliceiro Boat and the typical haystacks of Costa Nova. It was precisely all this symbiosis that the author intended to condense in a single monument, in order to keep it alive for generations to come.

After a long reflection, in 1992, Edilidade accepted the project by António Quintas, whose executions collaborated with several municipal technicians and companies.

The Monument was inaugurated on the morning of May 12, 1994, during the festivities of the city's municipal holiday

11 – Canal Central



Known as the "Portuguese Venice", the charming city of Aveiro is crossed by a canal and is considered one of the most charming destinations in the country, thanks to its colorful moliceiros, the buildings in pastel shades of Art Nouveau style and its peaceful atmosphere urban - an ideal setting for your vacation. Located in the Baixo Vouga sub-region, between the Atlantic Ocean and the mountainous areas of the neighboring districts, Aveiro exhibits a very varied landscape, characterized by a long sandy coast, a beautiful estuary and several parks and gardens.

12 Pontes / Rotunda Aveiro



Details of Aveiro The roundabout located in the center of Praça General Humberto Delgado, better known as "Ponte Praça" or simply "Pontes", is not a roundabout like the others existing a little by the city, and by the country, because despite the flowering shrubs that cover it, what's under that vegetation is... laugh.

The square is known as "Bridges" precisely because it consists of two parallel bridges, among which is the roundabout.

In a city of canals and bridges, the "Ponte Praça" is yet another originality of Aveiro, but one that goes unnoticed by many people who pass there daily.

13 - Capitania de Aveiro



Building of the former Captaincy of the Port of Aveiro, also called «Casa dos Arcos» (primitive Fernando Caldeira Industrial Design School)

The building of the former Captaincy of Aveiro is considered one of the most significant examples of new art in the region of Aveiro and the country. The works that recently took place in this space transformed the building, of great symbolism, into the City's Living Room (Aveiro City Hall, 2003), with the Aveiro Municipal Assembly being installed here.

The recovery of the property was a project under the responsibility of Architect Silva Dias, having been inaugurated on April 25, 2004. In addition to the Assembly, the installation of temporary exhibition rooms is also planned. The building was originally a mill, designed in 1830 by Architect Joaquim José de Oliveira, commissioned by the founder of Vista Alegre, José Ferreira Pinto Basto. The implantation next to the Ria, with a large number of submerged arches, is justified by its first industrial vocation, when the grinding factory operated with tidal mills.

At the end of the 19th century, a project by the architect Augusto Silva Rocha, responsible for the design of so many other Art Nouveau buildings in the city, adapted the property to the School of Industrial Design, of which he was the president. The so-called Casa dos Arcos features, on the first floor of the main façade, a set of spans in a lowered arch, joined by the metalwork balcony, with floral motifs, in Art Nouveau language.

The second floor was added to it in 1908. Its design sought to respect the lower archway, with each arch corresponding to two windows. In the center, the veranda in a lowered arch is very similar to the others, with this central body standing out because it is higher and topped by a triangular pediment, flanked by volutes. The whole ensemble is crowned by cantilevers.

The entrance to the building is part of the left side facade, located on the main street. The door has the Arte Nova railing flag and, on top, a small, blue and yellow tile panel with the year 1918. This should correspond to the last intervention carried out, which coincides with the date on which the property was acquired by a merchant, before being sold to the Ministry of the Navy in 1925.

The tile, with floral motifs, still appears on this same facade, but on the second floor. On the left side, the façade is higher, with a turret topped by cantilevers, and a tiled window with a maritime theme. The remaining elevations are relatively simple, with an Art Nouveau railing gate allowing access to the rear area of the building.

In the new rehabilitation project, signed by Dias da Silva, the West facade of the Capitania was recovered, maintaining its chromatism, as well as the decorative elements and the volumetric relationship with the roof. In turn, the North façade (at Avenida Dr. Lourenço Peixinho) was rebuilt, and the South façade benefited from "a new design with decorative elements related to the West façade" (Aveiro City Council).

14 - Estátuas Rotunda



These statues, which are not very large, do not need captions and what they represent is very clear at the base of them. They are located at Ponte Praça, in the so-called eye of the city, the busiest roundabout in Aveiro, in my view. As can be understood, the statues represent professions that have fallen into disuse, but which are in the memory of many people from Aveiro.

Marnoto

He is the traditional salt worker, accompanying all the activities they require, from mid-spring to late autumn. As a rule he was tanned by the summer sun, he wore a white wool shirt over which he wore a red scarf around his neck, while on his head he protected himself with a black felt hat with wide brim. Down, he wore wide blue cotton pants or shorts, which they called manaias. From cleaning the navies to storing salt, there was a range of heavy work that, over time and with other alternatives, disappeared from the city space.

Salineira

A traditional figure of the Ria de Aveiro, the salineira has (has) played a predominant role in the economy and culture of the region over time.

The rocket.

This does not need presentations, its function is well known. While the others dedicated themselves to work, it launched rockets on feast days

Branch Partner

The quadrilogy is complete. This last statue represents the female figure who wears the traditional clothes of the feast day. Sporting a long shawl, in his right hand he holds a bouquet of flowers that will be given to the new stewards.

15 - Os Arcos de Aveiro



Rua dos Mercadores, in the parish of Vera-Cruz, played a very important role in the life of Aveiro, during the 18th, 19th centuries and the first half of the 20th century.

Commercial activity predominated. It was there that a large part of the population of Aveiro moved, either to do their shopping and give their messages or to meet with friends.

The street retains accentuated 18th century architectural features and evokes one of the oldest names in the whole toponymy of Aveiro. However, it already had different names: it was Rua dos Balcões and also Rua dos Sombreiraireiros, due to the fact that there are umbrellas there, so sought after by ladies and gentlemen of the time, that with a distinct air, typical of English culture, used their graceful umbrellas and pompous umbrellas. Later it would also be known as Rua de Serpa Pinto.

At the entrance to Rua dos Mercadores we come across "the Arches", the old heart of the city of Aveiro, a meeting point for the entire population during the 19th century and still in our time.

The "Arches" consisted of two more arcades, which were cut in order to widen the street. In one of the arcades was the "fountain of the Arches", meanwhile removed to the other side of the channel, next to the Caixa Geral de Depósitos.

Like Rua dos Mercadores, "Arcos" had commerce as its main attraction. In the middle of this century, one could find, among other commercial establishments, Bernardo Torres' bookshop, Mr. Abreu's "Café Cisne", Mr. Ricardo Pereira Campos, "Padaria Macedo" and "Café Baroque".

At that time, newspapers still did not have the "Duarte of newspapers" as their selling point, now located on Rua dos Mercadores. They were displayed in "Arcos", on top of an iron chair and were sold by "Aunt Micas".

So were the "Arches" of that time!

In Rua dos Mercadores, it is interesting to mention the evocative plaque of the great Aveiro tribune José Estêvão, which identifies the place of the house where he was born. This house with two fronts (one facing Rua dos Mercadores, the other with access to a parallel street, the current one, Rua de José Estêvão) is a work by the architect from Aveiro, Jaime Inácio dos Santos, from the second decade of our century.

The house is subject to restoration work, which makes it difficult for some less informed people to locate it.

Still on Rua dos Mercadores, and on its right side, there was the hat shop of Mr. Augusto Carvalho dos Reis, which sold berets, caps, hats and umbrellas, as well as a farm shop, belonging to Mr. Acácio Laranjeira where, later, a barber shop was installed. In the current Pastelaria Santa Joana, there was a workshop for shoemaker Casaca, who people used to fix their shoes.

16 - Calçada Portuguesa



The Portuguese pavement or Portuguese mosaic (or Portuguese stone in Brazil) is the established name of a certain type of floor covering used especially in paving sidewalks, public spaces, and private spaces, in general. This type of pavement is widely used in Portuguese-speaking countries.

The Portuguese sidewalk results from paving with irregularly shaped stones, usually in white and black limestone, which can be used to form decorative patterns or mosaics by the contrast between stones of different colors. The most traditional colors are black and white, although brown and red, blue, gray and yellow are also popular. In certain Brazilian regions, however, it is possible to find stones in blue and green. In Portugal, workers specialized in the placement of this type of sidewalk are called master pavers.

The fact that the most common rock to establish the contrast is black, causes the most used rock, black limestone, to be confused with basalt. In fact, there are limestones of various colors. Basalt is only used on the islands, where it is abundant, and the designs are made in white limestone. When it is basalt, it is distinguished by the greater matte and by its greater irregularity in the cut, as this is much harder. It is simply not possible to execute with the hammer, the technical details of the elaborate motifs present on the Lisbon sidewalk.

The Portuguese sidewalk, as the name implies, is originally from Portugal, having arisen as we know it in the middle of the 19th century. This is widely used in paving pedestrian areas, in parks, squares, patios, etc. In Brazil, this was one of the most popular materials used in landscaping in the 19th century, due to its flexibility in assembly and plastic composition. Its application can be seen in projects such as Largo de São Sebastião, built in Manaus in 1901, whose wide sea motif also inspired the famous Copacabana Beach boardwalk (a work by Mayor Paulo de Frontin, expanded by Roberto Burle Marx) or in the spaces of the old Avenida Central, both in Rio de Janeiro. [1] [2]

History

Monument to Calceteiro, by Sérgio Stichini, in front of the Church of São Nicolau, in Lisbon. Although paved pavements appeared in the kingdom around 1500, the Portuguese pavement, as we understand it today, started in the middle of the century. XIX. The so-called "Portuguese sidewalk", in white and black limestone, is characterized by the irregular form of application of the stones. However, the type of application most used today, since the middle of the century. XX, called "calçada portuguesa", is applied with cubes, and has a diagonal frame. "Calçada à Portuguesa", and "Calçada Portuguesa" are different things.

The sidewalk started in Portugal in a different way than it is today, more disordered. The royal letters of 20 August 1498 and 8 May 1500, signed by King D. Manuel I of Portugal, mark the beginning of paving the streets of Lisbon, most notably Rua Nova dos Mercadores (formerly Rua Nova dos Ferros). At that time, it was determined that the material to be used should be granite from the Porto region, which, due to the transportation involved, made the work very expensive. [3] The aim would be that the Ganga, a white rhinoceros, richly ornamented, would not get dirty with mud on the heels of its heavy paws, the numerous and long procession, with extras apparently dressed up with the new riches and adornments coming from the east, that went out to the street in the middle of winter, on his birthday on January 21st. The entourage was manifestly dirty, hence the decision to pave the streets of the route as a way of responding to the problem. Being the only time in the year that the king showed himself to the population, the expression follows: "When the king turns years ..."

The 1755 earthquake, the consequent destruction and reconstruction of the city of Lisbon, in a rational but cost-effective manner, made the sidewalk somewhat unlikely at the time. However, in the following century, a limestone sidewalk was built in Lisbon in 1842, much closer to the one we know today and continues to be used. The work was carried out by prisoners (called "grilhetas" at the time), at the behest of the Governor of arms of Castelo de São Jorge, Lieutenant-General Eusébio Pinheiro Furtado. The design used on this floor was of a simple outline (zig-zag type), but for the time, the work was somewhat unusual, having motivated Portuguese chroniclers to write about the subject. In *O Arco de Sant'Ana*, a novel by Almeida Garrett, this sidewalk on the hillside of the same castle would also be mentioned, as in *Crystallizations*, a poem by Cesário Verde.

After this first event, funds were granted to Eusébio Furtado so that his men could pave the entire area of Praça do Rossio, one of the best known and most central areas of Lisbon, in an extension of 8 712 m².

The Portuguese sidewalk quickly spread throughout the country and the colonies, underlying an ideal of fashion and good taste, with an artistic sense, which was combined with a concept of functionality, originating authentic masterpieces in the pedestrian areas. . From here, just one more step was enough for this art to cross borders, being asked Portuguese masters to execute and teach these works abroad.

In 1986, a school for pavers was created (the Calceteiros School of the Lisbon City Council), located in Quinta do Conde dos Arcos. Created by Sérgio Stichini, in December 2006, a Monument to Calceteiro was also inaugurated, located at Rua da Vitória (downtown Pombalina), between Rua da Prata and Rua dos Douradores. Currently, it is found in Praça dos Restauradores, where it was placed after being vandalized and recovered.

Eradication

In the last decades, several cities in the world have been replacing their historic sidewalks, including Portuguese mosaics, with more practical and safe walks. In the case of Verona and Seville, granite and marble slabs were adopted, preserving the historic floors in lateral strips. [4]

In Brazil, in 2007, the city of São Paulo replaced the Portuguese mosaics on Avenida Paulista, existing since 1973, with concrete floors. At the end of 2017, there was a proposal to expand this practice to areas throughout the central region of the city. [4]

In 2014, the Lisbon City Council, chaired by António Costa, alleging security issues, managed to approve a plan to eradicate the Portuguese sidewalk at the Municipal Assembly, replacing it with cement slabs. The same had happened in the city of Porto in 2005. In its central area, the Portuguese sidewalk, which had drawings that illustrated the history of Port wine, was completely eradicated and replaced by granite stones. [5]

The technique

Various types of sidewalk application.

Asphalt pavers take advantage of the limestone diaclose system to make small adjustments to the shape of the stone with the help of a hammer, and use molds to mark the areas of different colors, so that they repeat the motifs in a linear sequence (friezes)) or in the two dimensions of the plane (standards).

20th century geometry demonstrated that there are a limited number of possible symmetries in the plane: 7 for the friezes and 17 for the patterns. [6] [7]

In Lisbon, a work by young Portuguese students recorded, on the sidewalks of the city, 5 friezes and 11 patterns, attesting to its richness in symmetries. [8]

17 - Moliceiros



Moliceiro is the name given to the boats that circulate in the Ria de Aveiro, lagoon region of the Vouga River. These vessels were originally used to catch the moliço, but are currently used more for tourism purposes.

It is one of the ex-libris of Aveiro, together with the Eggs Moles and the University of Aveiro. Among the typical boats of the region, the moliceiro is considered the most elegant; despite the colorful and humorous decoration, it is a work boat for the collection of the moliço, which was the main source of fertilizer in the agricultural lands of Aveiro.

Description

They are low-edge boats to facilitate the loading of the moliço. Moliceiros have a very elegant bow and aft that are usually decorated with paintings that ridicule everyday situations. The total length is about 15 meters, the width of the mouth 2.50 meters. Navigates in low water. The bow castle is covered. As a means of propulsion it uses a candle, the rod and the tow. The tow is a cable that is used when passing through the narrowest channels or close to the banks, when sailing against the current or against the wind. It is built in pine wood.

Sightseeing Tours

There are several moliceiro boat trips in Aveiro, however the most common is the tour through the 4 urban channels of the Ria: Canal Central, Canal da Pirâmides, Canal do Cojo and Canal de São Roque. Along this boat trip you can appreciate the historic Art-Nova buildings, the salt marshes of Aveiro, the salt haystacks, the fish warehouses, several bridges, with special emphasis on the Carcavelos bridge, the modern area of the city with special emphasis on the Aveiro Forum and the Manuel Firmino Market. And at the end of the Canal do Cojo the Campos ceramic factory, now recovered to house the Aveiro Chamber, the Employment Institute and the Aveiro Congress Center

18 - Museu de Arte Nova



The Museu Arte Nova de Aveiro, based in one of the most emblematic buildings among the heritage of this artistic current, is the interpretive center of the extensive network of Art Nouveau motifs spread throughout the city of Aveiro.

More than restoring the ornamental environment of an Art Nouveau dwelling, this museum center treats Art Nouveau as a didactic argument, intending to lead the visitor to reflect on the assumptions of the aesthetic revolution that this movement provided, and to better understand its reflections that are still manifest today.

The visit to this nucleus is not complete without visiting the Tea House located on the ground floor. During the day with a calmer and more relaxing atmosphere allowing you to take advantage of the beauty of the building itself, it becomes at night one of the liveliest bars in the city, with live music during the weekends.