

# FASANO

SALVADOR

THE HISTORY OF FASANO SALVADOR  
AND ITS SURROUNDINGS





### **FASANO SALVADOR**

INAUGURATED ON DECEMBER 8, 2018, HOTEL FASANO SALVADOR IS THE SEVENTH HOTEL DEVELOPMENT OF THE FASANO GROUP AND ITS FIRST IN NORTHEASTERN BRAZIL. IT IS ALSO THE FIRST FASANO HOTEL TO BE HOUSED IN A HISTORIC BUILDING, DESIGNATED AS A CULTURAL HERITAGE SITE OF BAHIA BY THE INSTITUTE OF ARTISTIC AND CULTURAL HERITAGE (IPAC) IN 2013.

### **HISTORIC CENTER OF SALVADOR**

THE FASANO GROUP CHOSE SALVADOR'S HISTORIC CENTER AS THE LOCATION FOR ITS FIRST HOTEL AND FIRST RESTAURANT IN THE NORTHEAST. DECLARED A UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO) WORLD HERITAGE SITE IN 1985, THIS AREA BOASTS THE LARGEST PRESERVED COLONIAL ARCHITECTURAL COMPLEX IN LATIN AMERICA.

THE HISTORIC CENTER INCLUDES PELOURINHO, PRAÇA DA SÉ, TERREIRO DE JESUS, LARGO DO SÃO FRANCISCO, AND SANTO ANTÔNIO ALÉM DO CARMO. THE MAIN ACCESS ROAD IS THE TRADITIONAL RUA CHILE, WHICH BEGINS AT PRAÇA CASTRO ALVES AND ENDS AT PRAÇA DA SÉ. THIS OLDEST PART OF THE CITY LIES BETWEEN THE LOWER CITY (CIDADE BAIXA) AND UPPER CITY (CIDADE ALTA), CONNECTED BY THE LACERDA ELEVATOR – ONE OF SALVADOR'S MOST ICONIC LANDMARKS, BUILT IN 1872 AS THE WORLD'S FIRST URBAN ELEVATOR.



PUBLIC SPACES SUCH AS PRAÇA MUNICIPAL, TERREIRO DE JESUS, CAMINHO DE SÃO FRANCISCO, LARGO DO PELOURINHO, AND LARGO DE SANTO ANTÔNIO FORM ONE OF THE RICHEST URBAN ENSEMBLES OF PORTUGUESE ORIGIN. THE TOWNHOUSES AND ARCHITECTURAL SOLUTIONS ADAPTED TO THE UNEVEN TERRAIN ARE TYPICAL EXAMPLES OF LUSITANIAN CULTURE.

IN THE MID-17TH CENTURY, BAHIA ENTERED ITS MONUMENTAL ARCHITECTURAL PHASE, MARKING THE TRANSITION FROM RENAISSANCE TO BAROQUE STYLES. TODAY, SEVERAL LANDMARKS FROM THIS PERIOD CAN STILL BE ADMIRERD, INCLUDING: THE JESUIT CHURCH (NOW THE CATHEDRAL OF SALVADOR); THE CHURCH AND CONVENT OF SÃO FRANCISCO; THE CHURCH OF CARMO; THE CHURCH AND CONVENT OF SANTA TERESA (NOW BRAZIL'S MOST IMPORTANT MUSEUM OF SACRED ART); THE CHURCH AND MONASTERY OF SÃO BENTO; THE CHURCH OF THE THIRD ORDER OF SÃO FRANCISCO; THE GOVERNOR'S PALACE.



## **NEWSPAPER A TARDE**

THE BUILDING THAT HOUSES HOTEL FASANO SALVADOR WAS ORIGINALLY THE FIRST PERMANENT HEADQUARTERS OF A TARDE NEWSPAPER. FOUNDED BY ERNESTO SIMÕES, A TARDE HAS BEEN IN OPERATION SINCE 1912, MAKING IT THE OLDEST PRINTED NEWSPAPER STILL IN CIRCULATION IN BAHIA AND ONE OF THE OLDEST IN BRAZIL. IT BECAME A MILESTONE OF MODERN JOURNALISM IN BAHIA.

ERNESTO SIMÕES CHOSE THIS LOCATION FOR ITS PROXIMITY TO NEWS SOURCES AND COMMISSIONED ITS CONSTRUCTION FROM E. KEMNITZ CIA E LTDA. THE BUILDING WOULD FOREVER MARK THE HISTORY OF PRAÇA CASTRO ALVES AND BAHIAN JOURNALISM, SERVING AS A SYMBOL AND HUB OF INFORMATION AND CULTURE.

CONSTRUCTION OF THE BUILDING BEGAN IN 1921, MAKING IT ONE OF THE FIRST STRUCTURES IN SALVADOR TO USE THE THEN-INNOVATIVE REINFORCED CONCRETE TECHNOLOGY. THE BASEMENTS AND FIRST TWO FLOORS HOUSED A TARDE'S PRINTING MACHINERY. THE FIRST FLOOR CONTAINED THE ADMINISTRATIVE OFFICES AND NEWSROOM.

THE ORIGINAL DESIGN INCORPORATED ART DECO AND ART NOUVEAU ELEMENTS, MAKING IT ONE OF SALVADOR'S LEADING EXAMPLES OF THESE EUROPEAN AVANT-GARDE STYLES. THE BUILDING WAS INAUGURATED ON DECEMBER 12, 1930.



CASA SLOPER 1930

## RUA CHILE

THE FAMOUS WRITER JORGE AMADO OFTEN REFERRED TO RUA CHILE AS "THE HEART OF THE CITY". OVER ITS 400 METERS, SOME OF SALVADOR'S MOST IMPORTANT LANDMARKS CAN BE FOUND, INCLUDING: TOMÉ DE SOUZA SQUARE, THE ENTRANCE TO THE LACERDA ELEVATOR, SALVADOR CITY HALL AND RIO BRANCO PALACE.

SALVADOR, ORIGINALLY SÃO SALVADOR DA BAHIA DE TODOS OS SANTOS, WAS FOUNDED ON MARCH 29, 1549, BY THOMÉ DE SOUZA, THE FIRST GOVERNOR-GENERAL OF BRAZIL. ESTABLISHED AS THE COLONY'S CAPITAL, THE PORTUGUESE CROWN CHOSE THE UPPER CITY (CIDADE ALTA) FOR ITS STRATEGIC PANORAMIC VIEW.

THE FIRST STREET IN BRAZIL WAS LOCATED HERE: RUA DIREITA DAS PORTAS DE SÃO BENTO, LATER RENAMED RUA DIREITA DOS MERCADORES (DUE TO ITS TEXTILE AND SHOE TRADE). IT WAS THEN NAMED RUA DIREITA DO PALÁCIO, AFTER PALÁCIO RIO BRANCO (THE FORMER BAHIA GOVERNMENT HEADQUARTERS, WHICH ALSO HOUSED EMPEROR DOM PEDRO II). IN 1902, THE STREET BECAME RUA CHILE, IN HONOR OF A VISIT BY THE CHILEAN NAVY, WHICH, AT THE TIME, HAD ONE OF THE WORLD'S MOST POWERFUL FLEETS.

A MODERNIZATION PROJECT LAUNCHED IN 1910 EXPANDED RUA CHILE'S SIZE AND IMPORTANCE, MAKING IT A SYMBOL OF ELEGANCE AND MODERNITY IN SALVADOR. IT WAS THE FIRST STREET IN THE CITY TO FEATURE A GAS-POWERED STREETLIGHTS, A TRAMWAY, AND THE BAHIA'S FIRST RADIO STATION – RÁDIO SOCIEDADE (1924), WHICH IS STILL IN OPERATION TODAY.

### **LUXURY RETAIL IN THE 1920S AND THE DECLINE OF RUA CHILE**

DURING THE 1920S, RUA CHILE WAS A HUB FOR LUXURY RETAIL, HOUSING PRESTIGIOUS ESTABLISHMENTS SUCH AS: “ADAMASTOR”, A MEN’S FASHION STORE OWNED BY THE FATHER OF FILMMAKER GLAUBER ROCHA; “CHAPELARIA MERCOURI”, A HAT SHOP OWNED BY THE GREAT-GRANDFATHER OF SINGER DANIELA MERCURY; CASA SLOPER, WHICH SOLD PERFUMES, JEWELRY, CLOTHING, AND WOMEN’S ACCESSORIES.

CASA SLOPER ALSO BECAME FAMOUS DUE TO AN INTRIGUING LOCAL FIGURE: THE “WOMAN IN PURPLE” (MULHER DE ROXO). DRESSED IN A NUN-LIKE PURPLE VELVET HABIT, SHE WANDERED THE CITY DESPITE SALVADOR’S SCORCHING SUMMER HEAT, BECOMING A LEGEND IN THE REGION’S HISTORY.

IN 1958, LOJA DUAS AMÉRICAS BECAME THE FIRST COMMERCIAL ESTABLISHMENT IN SALVADOR TO INSTALL AN ESCALATOR, MARKING A SIGNIFICANT MILESTONE IN THE CITY’S MODERNIZATION.

### **URBAN EXPANSION AND THE DECLINE OF THE HISTORIC CENTER**

AS SALVADOR EXPANDED TOWARD THE COASTLINE, THE RISE OF NEW BUSINESS DISTRICTS AND COMMERCIAL SERVICES LED TO A DECLINE IN THE PROMINENCE OF PRAÇA CASTRO ALVES AND RUA CHILE. OVER THE YEARS, IMPORTANT ARCHITECTURAL AND ENGINEERING LANDMARKS, SUCH AS THE NEIGHBORING PALÁCIO DOS ESPORTES, LOST THEIR ORIGINAL FUNCTIONS AND ECONOMIC SIGNIFICANCE.

BY THE MID-1990S, SALVADOR’S HISTORIC CENTER—INCLUDING PELOURINHO, MACIEL, PILAR, AND RUA CHILE—HAD FALLEN INTO NEGLECT AND DEGRADATION. EVEN THE MAJESTIC A TARDE BUILDING WAS NOT SPARED, DESPITE ITS HERITAGE STATUS: OFFICIAL LANDMARK PROTECTION BY INSTITUTE OF ARTISTIC AND CULTURAL HERITAGE OF BAHIA(IPAC). THESE FACTORS PROVIDED SOME LEVEL OF PRESERVATION, THOUGH THE BUILDING WAS OVERTAKEN BY URBAN BIRDS AND VEGETATION, WHICH GREW IN THE CRACKS LEFT BY TIME AND DECAY.

A GRADUAL REVITALIZATION EFFORT BEGAN, FUELED BY VARIOUS INITIATIVES, INCLUDING THE MUNICIPAL GOVERNMENT INVESTMENTS, VIA THE FUNDAÇÃO MÁRIO LEAL PROJECT. THE STATE GOVERNMENT EFFORTS THROUGH THE “PELAS RUAS” PROJECT, AIMED AT RESTORING SIDEWALKS, WALKWAYS, AND PLAZAS ACROSS THE ENTIRE HISTORIC CENTER. SIMULTANEOUSLY, BAHIA’S ANNUAL GROWTH AS A TOP TOURIST DESTINATION IN THE NORTH AND NORTHEAST OF BRAZIL REIGNITED OPPORTUNITIES IN THE REGION.



THEATRO SÃO JOÃO - ENGRAVING BY DIOGNES REBOUÇAS 1930

### **THE RESTORATION OF AN ICON**

BEYOND THE BOOMING TOURISM INDUSTRY, THE REDEVELOPMENT OF RUA CHILE PRESENTED AN OPPORTUNITY TO REVITALIZE ONE OF SALVADOR'S MOST ICONIC LANDMARKS, RESTORE A RARE ART DECO ARCHITECTURAL MASTERPIECE AND BALANCE HISTORICAL AUTHENTICITY WITH MODERN FUNCTIONALITY. THIS STRATEGIC APPROACH NOT ONLY ENSURED THE CONTINUOUS ECONOMIC REVITALIZATION OF THE ENTIRE HISTORIC CENTER BUT ALSO PRESERVED THE UNIQUE ARCHITECTURAL HERITAGE OF SALVADOR.

### **CULTURAL STRENGTH**

WHERE WE SEE CASTRO ALVES SQUARE TODAY, THERE WAS THE "THEATRO SÃO JOÃO", THE FIRST MAJOR OPERA HOUSE IN BRAZIL. OPENED IN 1812, IT NOT ONLY HOSTED SHOWS, BUT ALSO POLITICAL MEETINGS IN MOVEMENTS SUCH AS THE ONE DEFENDING THE ABOLITION AND RELATED TO THE CELEBRATIONS CELEBRATING JULY 2ND (DATE ON WHICH BAHIA'S INDEPENDENCE WAS CELEBRATED) SINCE IT HOSTED CONFERENCES OF ABOLITIONIST GROUPS, EVENTS FOR THE MANUMISSION OF SLAVES, AND SHOWS BY THEATER COMPANIES THAT DEBATED ABOLITION. FOR OVER A HUNDRED YEARS, THE CITY'S MAIN THEATER WAS DESTROYED BY A FIRE IN 1923.



MURAL SIGNED BY CARYBE INSIDE CINE GLAUBER ROCHA

## GLAUBER ROCHA CINEMA

THE GLAUBER ROCHA CINEMA IS LOCATED WHERE ONE OF THE CITY'S LANDMARKS OF MODERNITY ONCE STOOD IN THE EARLY 20TH CENTURY. IT WAS ORIGINALLY A CINEMA AND THEATER, AND OPENED ON DECEMBER 24, 1919, UNDER THE NAME KURSAAL BAIANO. IT WAS LATER RENAMED CINE GUARANY IN 1920, DURING THE SILENT FILM ERA, WHEN THE FILM WAS SHOWN ON THE SCREEN AND AN ORCHESTRA PLAYED LIVE ON STAGE.

NEXT TO THE GUARANY CINEMA WAS THE CACIQUE BAR AND RESTAURANT, WHICH WAS LIVELY IN THE EARLY HOURS OF THE MORNING WITH THE PRESENCE OF THE GREAT BOHEMIANS OF BAHIA'S NIGHTLIFE, AND THE TABARIS NIGHT CLUB, WHICH OPERATED BEHIND THE GUARANY CINEMA. THIS FAMOUS ENTERTAINMENT VENUE FROM THE 1930S TO THE 1960S CLOSED ITS DOORS IN 1968. IT HOSTED GREAT ORCHESTRAS FROM BRAZIL AND THE WORLD ON ITS STAGE.

FROM THE 1950S ONWARDS, THE CINEMA UNDERWENT CHANGES, GAINING A NEW FACADE AND INTERIOR, WITH NEW ROOMS AND FINISHES. IT WAS ONLY IN THE 1980S THAT IT BECAME KNOWN AS GLAUBER ROCHA, A TRIBUTE TO THE BAHIAN FILMMAKER WHO CREATED MASTERPIECES SUCH AS "DEUS E O DIABO NA TERRA DO SOL" AND "TERRA EM TRANSE".

INSIDE THE SPACE, WE CAN STILL SEE THE VERY IMPORTANT SGRAFFITO MURAL ON FRESH PLASTER, FROM 1953, BY THE ARTIST CARYBÉ. AN ARGENTINEAN, BUT WHO PRESENTED HIMSELF AS A BAHIAN AT HEART, THE ARTIST ALSO CREATED THE MURAL "THE COLONIZATION OF BRAZIL", IN THE BRÁULIO XAVIER BUILDING, LOCATED TO THE RIGHT OF THE FASANO SALVADOR. THE LISTED WORK IS PART OF THE BUILDING THAT HOUSED THE CITY'S FIRST HOTEL, THE MERIDIONAL, AND CURRENTLY HOUSES THE GALATEA GALLERY.



THE COLONIZATION OF BRAZIL, CARYBÉ



1930S: CASTRO ALVES SQUARE, SPORTS PALACE, PALACE HOTEL (FERA) AND MERIDIONAL HOTEL (ED BRÁULIO XAVIER)



HOUSE 71 ON RUY BARBOSA STREET PHOTO BAHIAN PRESS ASSOCIATION

## RUY BARBOSA STREET

ON THE CROSS STREET BETWEEN THE BRÁULIO XAVIER BUILDING AND THE FASANO SALVADOR HOTEL IS RUY BARBOSA STREET, FORMERLY KNOWN AS RUA DOS CAPITÃES. IT WAS THERE, AT NUMBER 71, THAT THE WRITER RUY BARBOSA WAS BORN. AT THE AGE OF 23, IN 1872, WAS APPOINTED EDITOR-IN-CHIEF OF THE NEWSPAPER DIÁRIO DA BAHIA, A NEWSPAPER OF THE LIBERAL PARTY. BARBOSA WAS ONE OF THE BEST-KNOWN INTELLECTUALS OF HIS TIME.

EVEN TODAY, THIS REGION IS HOME TO SEVERAL ANTIQUE SHOPS, WHERE YOU CAN FIND A LOST HERITAGE WITH RARITIES RANGING FROM ANTIQUE CUP FIGURINES TO FRENCH PORCELAIN DOLLS FROM 1873 THAT BELONGED TO NOBLE FAMILIES FROM THE CAPITAL OF BAHIA.

THE CONSTRUCTION OF THE BUILDING THAT WOULD HOUSE A TARDE, IN THE LATE 1920S, WAS AN ORIGINAL PROJECT BY E. KEMNITZ & CIA, A GERMAN CONSTRUCTION COMPANY. DURING THE CONSTRUCTION, AN ADDITION WAS MADE TO EXTEND ONE OF THE WINGS, TO HOUSE WHAT WOULD LATER BECOME THE CINE GLÓRIA. FAMOUS FOR ITS MATINEES, WHERE BAHIANS WOULD GO TO WATCH HOLLYWOOD AND ATLÂNTIDA BLOCKBUSTERS, IT LATER BECAME THE CINE TAMOIO.



BARROQUINHA CHURCH, PHOTO BY RODRIGO CHAGAS DALTRO

#### REGION KNOWN AS BARROQUINHA

LADEIRA DA BARROQUINHA IS LOCATED TO THE LEFT OF THE HOTEL FASANO AND THE CINE GLAUBER ROCHA. THERE IS A BUILDING SHAPED LIKE A CATHOLIC CHURCH, WHICH IS NOW THE BARROQUINHA CULTURAL SPACE. PART OF THE ARTS QUARTER, WHICH INCLUDES THE GREGÓRIO DE MATTOS THEATER, THE IYÁ NASSÔ PATIO, THE BOCA DE BRASA CENTRO SPACE, THE NELSON MALEIRO MULTIPURPOSE ROOM AND THE NILDA SPENCER CAFÉ, THEY ARE MANAGED BY THE GREGÓRIO DE MATTOS FOUNDATION (NAMED AFTER THE BAROQUE POET OF COLONIAL BRAZIL, GREGÓRIO DE MATOS), WHOSE HEADQUARTERS WERE LOCATED IN THE FORMER CASTRO ALVES HOTEL. THE ORIGINAL BUILDING HOUSED THE BARROQUINHA CHURCH (CHAPEL OF THE BROTHERHOOD OF OUR LADY OF BARROQUINHA, 1723), WHOSE NAME DERIVES FROM THE LOWLANDS WHERE IT WAS BUILT, WHICH WERE KNOWN AS "BAROQUE". THE BUILDING WAS LISTED BY INSTITUTO DO PATRIMÔNIO HISTÓRICO E ARTÍSTICO NACIONAL (IPHAN) IN 1985. ITS MAIN FAÇADE FEATURES ROCOCO STYLE FEATURES. IN 1812, IT RECEIVED ROUND-ARCHED WINDOWS IN THE CHOIR. ITS TWO TOWERS, WITH PYRAMIDAL TOPS, ARE COVERED IN TILES.

IN THE PAST, IT HOUSED THE BROTHERHOOD OF SENHOR BOM JESUS DOS MARTÍRIOS, MADE UP OF SLAVES, IN 1764, AND LATER WELCOMED ANOTHER TRADITIONAL BLACK BROTHERHOOD, THE BROTHERHOOD OF NOSSA SENHORA DA BOA MORTE. UNTIL 1851, THE REGION WAS ALSO HOME TO THE CANDOMBLÉ OF BARROQUINHA, WHICH GAVE RISE TO SOME OF THE GREAT TERREIROS OF SALVADOR, SUCH AS GANTOIS AND ILÊ AXÊ OPÔ AFONJÁ.



BAIXA DOS SAPATEIROS, PHOTO FROM 1902 BY CAMPAGNE DU NAVIRE ÉCOLE DUGUAY-TROUIN

### **“BAIXA DOS SAPATEIROS”**

COMBINING BARROQUINHA AND AQUIDABÃ IS BAIXA DOS SAPATEIROS, WHICH HAS BEEN A PLACE OF INTENSE COMMERCE SINCE THE END OF THE 19TH CENTURY, WITH SEVERAL SHOE AND HABERDASHERY ARTISANS. IN FACT, THE ORIGINAL NAME IS AVENIDA J. J. SEABRA, NAMED AFTER THE STATE GOVERNOR IN THE EARLY 20TH CENTURY.

THE REGION BECAME FAMOUS DUE TO THE SAMBA COMPOSED BY ARY BARROSO AND RECORDED BY CARMEN MIRANDA IN 1938. AN ENGLISH VERSION OF “NA BAIXA DO SAPATEIRO” WAS INCORPORATED INTO THE FILM “VOCÊ JÁ FOI À BAHIA?”, RELEASED BY DISNEY IN 1944, AND BECAME SO POPULAR THAT A MILLION COPIES OF SHEET MUSIC WERE PRINTED IN THE UNITED STATES IN 1945 ALONE.



PRAÇA CASTRO ALVES, PHOTO BY FERNANDO GUERRA

### **CASTRO ALVES SQUARE**

LOCATED BETWEEN THE END OF SETE DE SETEMBRO AVENUE AND THE BEGINNING OF CHILE STREET, CASTRO ALVES SQUARE WAS A PLACE OF OCCUPATION BY THE TUPINAMBÁ INDIGENOUS PEOPLE. IN THE 16TH CENTURY, IT WAS THE PORTA DE SÃO BENTO, A FORTRESS THAT SURROUNDED THE CENTER OF THE CITY OF SALVADOR. IT WAS ONLY IN 1812, WITH THE CONSTRUCTION OF THE "THEATRO SÃO JOÃO" THAT IT BEGAN TO BE CALLED LARGO DO THEATRO.

ON JULY 6, 1881, IT WAS RENAMED CASTRO ALVES SQUARE, IN HONOR OF THE POET CASTRO ALVES, A NATIVE OF THE BACKLANDS OF BAHIA AND KNOWN AS THE "POET OF THE SLAVES" DUE TO HIS ABOLITIONIST STRUGGLE. ON JULY 6, 1923, A BRONZE STATUE REPRESENTING THE POET DECLAIMING WAS INAUGURATED, THE WORK OF ITALIAN SCULPTOR PASQUALE DE CHIRICO, WHICH UNTIL 1971 HELD CASTRO ALVES' REMAINS. FOR A LONG TIME IT WAS A SPECIAL POINT OF THE FESTIVAL, WHERE THE ENCONTRO DE TRIOS WAS HELD, WHICH MARKED THE END OF THE SALVADOR CARNIVAL.



REVELERS AT THE CARNIVAL ON RUA CHILE (ESTIMATED TO BE FROM THE 1950S).  
COLLECTION OF THE GREGÓRIO DE MATOS FOUNDATION.

## **SALVADOR CARNIVAL**

WORLD-FAMOUS, SALVADOR CARNIVAL RECEIVED THE TITLE OF LARGEST STREET PARTY IN THE WORLD FROM GUINNESS IN 2004, AND TODAY IT BEGINS SIX DAYS BEFORE ASH WEDNESDAY. THE REGION IS NOW HOME TO THE OSMAR CIRCUIT, NAMED IN HONOR OF OSMAR MACEDO WHO, TOGETHER WITH HIS FRIEND DODÔ, CREATED THE FAMOUS "FOBICA", A REMODELING OF AN OLD 1929 FORD MODEL T, WHICH BECAME THE FIRST ELECTRIC TRIO. THE CIRCUIT RUNS FROM CAMPO GRANDE TO PRAÇA CASTRO ALVES, PASSING THROUGH RUA CHILE, RUA CARLOS GOMES AND AVENIDA SETE DE SETEMBRO, AND IS FIVE KILOMETERS LONG.

THE RUA CHILE CARNIVAL IS THE STAGE FOR IMPORTANT EXPRESSIONS OF BAHIAN CULTURE. FOR MANY YEARS, THE LOCATION WAS THE EPICENTER OF THE CARNIVAL CELEBRATIONS. THERE, THE MARCHING BANDS AND GROUPS WOULD GATHER AT THE BEGINNING OF THE PROCESSIONS. HOWEVER, THE PARADE FORMAT ONLY TOOK TO THE STREETS IN 1878, AFTER A TRIP BY DOM PEDRO II TO PARIS. BEFORE THAT, THE BALLS WERE HELD AT THE TEATRO SÃO JOÃO, LIMITED TO THE ELITE. DURING THIS PERIOD, THE FESTIVAL BECAME MORE POPULAR AND TOOK OVER THE STREETS OF THE CAPITAL OF BAHIA, AND THE FESTIVITIES USUALLY TOOK PLACE ON RUA CHILE. IT HAS ALREADY WELCOMED IMPORTANT FIGURES IN HISTORY, SUCH AS THE SCIENTIST CHARLES DARWIN, WHO VISITED BAHIA IN FEBRUARY 1832 ON A BRITISH SCIENTIFIC EXPEDITION.



OPENING OF CARNIVAL 2024 PHOTO DISCLOSURE

ONE OF THE MOST IMPORTANT MOMENTS IN THE HISTORY OF BAHIAN CARNIVAL TOOK PLACE IN 1895 WITH THE PARADE OF THE FIRST AFOXÉ, A FORM OF CULTURAL RESISTANCE AND A WAY OF PRESERVING AFRICAN ROOTS IN BRAZIL. SOME OF THE MAIN AFOXÉ GROUPS IN SALVADOR ARE STILL ACTIVE, SUCH AS FILHOS DE GANDHY (1949), ILÊ AIYÊ (1974, THE FIRST AFRO GROUP) AND CORTEJO AFRO (1998).

IN THE 1970S, BIG NAMES IN BAHIAN MUSIC BEGAN TO COMPOSE ESPECIALLY FOR CARNIVAL AND TO PERFORM ON THE TRIOS, SUCH AS CAETANO VELOSO, AUTHOR OF “ATRÁS DO TRIO ELÉTRICO” AND “CHAME GENTE”, CREATED ESPECIALLY FOR THE PARTY. IN 1976, THE TRIOS ELÉTRICO STARRED IN PRAÇA CASTRO ALVES, AN EMBLEMATIC LANDMARK IN SALVADOR’S CARNIVAL: THE TRIOS MEETING. SINCE THEN, THE POET’S SQUARE HAS BEEN THE STAGE FOR THE CONFLUENCE OF VARIOUS ARTISTS AND RHYTHMS.

THIS AND MUCH MORE INFORMATION CAN BE FOUND AT THE CULTURAL FACILITIES IN THE HISTORIC CENTER, SUCH AS THE CASA DO CARNIVAL DA BAHIA, CIDADE DA MÚSICA DA BAHIA, AND THE HEADQUARTERS OF THE GRUPO AFRO OLODUM.



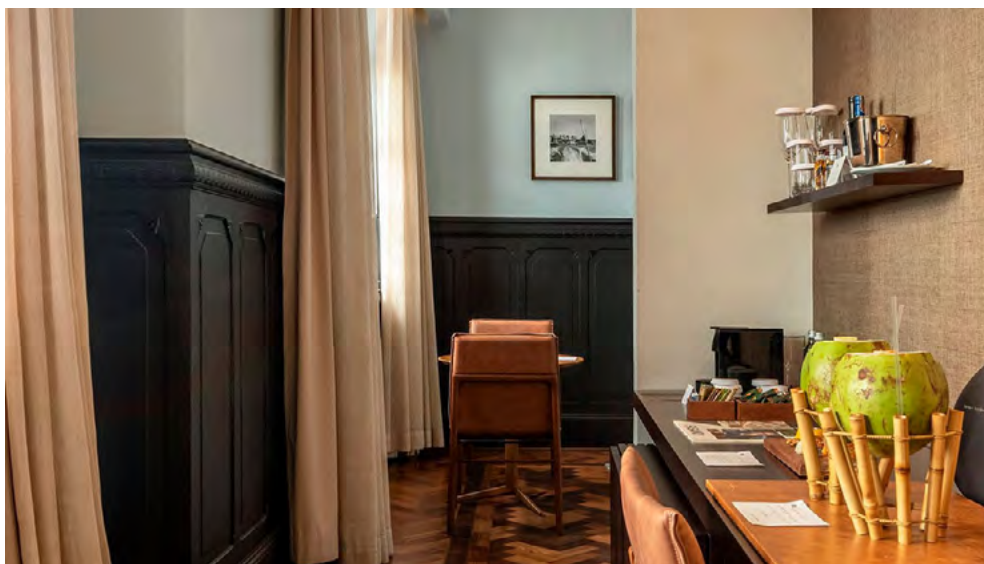
### **FASANO SALVADOR PRESENTS HISTORY IN EVERY DETAIL**

THE ARCHITECTURAL PROJECT THAT TRANSFORMED THE FORMER HEADQUARTERS OF A TARDE INTO THE FASANO SALVADOR HOTEL WAS DEVELOPED BY SÃO PAULO ARCHITECT ISAY WEINFELD. THE CHALLENGE WAS TO HARMONIZE THE SOPHISTICATED AND MODERN STYLE OF THE FASANO GROUP WITH THE ORIGINAL DESIGN OF THE EMBLEMATIC PROPERTY IN PRAÇA CASTRO ALVES, WHOSE HISTORICAL AND ARCHITECTURAL VALUE IS HIGHLY RECOGNIZED BY EXPERTS AND AUTHORITIES ON THE SUBJECT. THEREFORE, THE PARTICULARITIES OF THE BUILDING, LISTED BY UNESCO (ORGANIZAÇÃO DAS NAÇÕES UNIDAS PARA A EDUCAÇÃO, A CIÊNCIA E A CULTURA) AND IPAC (INSTITUTO DO PATRIMÔNIO ARTÍSTICO E CULTURAL DA BAHIA), WERE METICULOUSLY AND METICULOUSLY PRESERVED, SO THAT ALL THE ORIGINAL CHARACTERISTICS OF A CONSTRUCTION FROM THE 1930S WERE REINCORPORATED INTO THE PROPERTY.



THE RESTORATION PROCESS AIMED TO PRESERVE THE ARCHITECTURAL LANGUAGE AND THE CULTURAL AND HISTORICAL RICHNESS OF THE BUILDING, CREATING AN ENVIRONMENT THAT PRESERVES PART OF THE REGION'S MEMORY. LIKE A TRUE WORK OF ART, THE BUILDING OF THE FORMER A TARDE NEWSPAPER RECEIVED SPECIALIZED TREATMENT ON ITS EXTERIOR AND INTERIOR.

THE REFINEMENT AND CHARM OF ITS ROOMS, STAIRCASES, WINDOWS, CHANDELIERS, CEILINGS AND PLASTER LININGS WERE RESTORED IN ALL THEIR MAGNITUDE, IN AN EXEMPLARY WORK OF HISTORICAL/ ARCHITECTURAL APPRECIATION IN THE HEART OF THE OLD TOWN.



EACH STEP WAS RIGOROUSLY SUPERVISED BY TECHNICIANS FROM IPAC, THE AGENCY RESPONSIBLE FOR ARTISTIC AND CULTURAL HERITAGE IN THE STATE OF BAHIA. THE ENTIRE FOUNDATION AND STRUCTURE OF THE BUILDING WERE REINFORCED TO ENSURE GREATER SOLIDITY TO THE ORIGINAL CONSTRUCTION, EVEN WITH THE INSERTION OF NEW ELEMENTS. WHAT WAS ONCE THE PRINTING PRESS BECAME THE RECEPTION, AND THE NEWSROOM GAVE WAY TO THE FIRST OF THE 70 ROOMS DISTRIBUTED OVER THE TEN FLOORS OF A HOTEL WHERE LUXURIOUS SIMPLICITY UNITES PAST AND PRESENT IN A TOUCH OF MAGIC AND ENCHANTMENT.

THE FORMER OFFICE OF THE NEWSPAPER'S PRESIDENT WAS TRANSFORMED INTO APARTMENT 106 OF THE HOTEL, WHERE YOU CAN SEE THE ORIGINAL PARQUET FLOOR AND ROSEWOOD PANELS, AS WELL AS THE RESTORED PLASTER ORNAMENTS. PART OF THE WOODEN PANELING THAT COVERS PART OF THE WALLS ON THE FIRST FLOOR, WHERE THE NEWSROOM WAS LOCATED, STILL BEARS THE SUBTLE AND HISTORIC MARKS OF THE FIRE THAT WAS SET TO CONSUME POSSIBLE COMPROMISING EVIDENCE DURING THE REVOLUTION OF 1930, BUT ESCAPED SURGICAL TREATMENT BY THE RESTORERS.

THE PROPERTY ALSO HOUSED THE WAGNER HOTEL, ON THE FIFTH AND SIXTH FLOORS, WHERE TOURISTS WERE DAZZLED BY THE 270° VIEW OF ALL SAINTS BAY. THE ORIGINAL DECORATIVE PLASTERWORK CAN STILL BE SEEN IN THE ELEVATOR LOBBY ON THE SIXTH FLOOR.

THE OTHER FLOORS WERE OCCUPIED BY OFFICES AND CONSULTING ROOMS, WHOSE ORIGINAL DOOR DESIGNS AND THE UPPER WINDOWS OF THE DOORS WERE MAINTAINED AND TRANSFORMED INTO LIGHT FIXTURES.



THE MAIN HALL OF THE BUILDING FEATURES ITALIAN MARBLE ON THE SIDE WALLS, SUCH AS VERDE ALPI, NERO MARCHINA AND WHITE CARRARA, THE LATTER BEING PRESENT THROUGHOUT THE MONUMENTAL ENTRANCE STAIRCASE. THE SPACE ALSO FEATURES METAL RAILINGS DECORATED WITH GEOMETRIC MOTIFS, METAL AND GLASS CHANDELIERS, AS WELL AS DECO-STYLE PLASTER MOLDINGS.



IN THE RESTAURANT, THE ORIGINAL AESTHETICS OF THE 1930S WERE MAINTAINED, WITH EMPHASIS ON THE RESTORATION OF THE CEILING. IN THE BAR, OLD SUGAR-MAKING EQUIPMENT HAS BEEN TRANSFORMED INTO PROMINENT CHANDELIERS, WITH A TOP MADE OF NICKEL-PLATED BRASS. ACCESS TO THE CLIMATE-CONTROLLED WINE CELLAR IS VIA A SPIRAL METAL STAIRCASE THAT WAS ORIGINAL TO THE BUILDING.



## **BUILDING FAÇADE**

THE BUILDING'S FAÇADE WAS IMMORTALIZED IN THE FILM QUINCAS BERRO D'ÁGUA (DIRECTED BY SÉRGIO MACHADO IN 2010), IN THE SCENE IN WHICH THE CHARACTER, WRITTEN BY JORGE AMADO AND PLAYED BY AWARD-WINNING ACTOR PAULO JOSÉ, APPEARS HANGING FROM THE NEWSPAPER'S ORIGINAL SIGN, WHICH WAS KEPT AND NOW SHARES SPACE WITH FASANO'S.

THE RETROFIT PROJECT EARNED THE 2023 MASTER REAL ESTATE AWARD TO GRUPO PRIMA, FOR ITS RESTORATION USING STONE POWDER, A TECHNIQUE COMMON IN ART DECO, WHICH GUARANTEED A NEW LOOK, BUT WITHOUT COMPROMISING THE ORIGINAL LINES AND COLORS.

SOURCES AND IMAGES: NATIONAL INSTITUTE OF HISTORICAL AND ARTISTIC HERITAGE (IPHAN); BAHIA INSTITUTE OF ARTISTIC AND CULTURAL HERITAGE (IPAC); CEDOC A TARDE COLLECTION; "PELAS RUAS DO CENTRO ANTIGO" PROJECT, BY THE GOVERNMENT OF THE STATE OF BAHIA; "REVITALIZAR" PROJECT, BY THE CITY OF SALVADOR; JOURNALIST RONALDO JACOBINA/ MUITO MAGAZINE; JOURNALIST AND RESEARCHER NELSON CADENA; BOOK "RUA CHILE: HONOR AND GLORY OF BAHIAN COMMERCE", BY GABRIELA ROSSI; MUNICIPAL PUBLIC ARCHIVE; WEBSITE ALÔ ALÔ BAHIA; GREGÓRIO DE MATTOS FOUNDATION; THESIS "RUA CHILE: PATHS OF SOCIABILITY, PLACE OF DESIRES, EXPRESSION OF CONFLICTS - 1900 TO 1940", BY NEIVALDA OLIVEIRA, FULL PROFESSOR AT THE STATE UNIVERSITY OF BAHIA (UNEB); VICTOR LAHIRI, FROM THE CORREIO NEWSPAPER; THE HISTORY OF BAHIA, BY LUÍS HENRIQUE DIAS TAVARES; ANA GÓIS, FROM THE WEBSITE MAIS DE SALVADOR;

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