



Walk in search of Clodiversity: from Seville to Santa Catarina

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ABSTRACT

This article applies a methodology for studying the historical landscapes of production, which aims to survey and analyze the industrial heritage of southern Spain, in order to seek its adaptation to the Brazilian reality. Based on the concept of cliodiversity, we move towards history and human occupations in post-industrial landscapes, taking into account: Seville and Santa Catarina Island. Like wanderers, we travel through old maritime-factory areas looking for traces of the past, amidst the fragments of the present. Thus, we reveal remains and ruins that make up cartographies, where heritage values are not interpreted as something objective, nor as timeless essences, but in a dynamic and evolutionary relationship, which takes place over time, between man and the world that surrounds it: welcoming diversity to rewrite a new history.

KEYWORDS: Landscape; Cartography; Patrimony.

1 The Cliodiversity

This article is organized as part of the research work of Grupo de Pesquisa de Projeto, Patrimônio, Percepção e Paisagem at UFSC – Federal University of Santa Catarina, Florianópolis Campus, in Brazil. It seeks to focus on our field of activity within the Department of Architecture and Urbanism of that institution, especially with regard to research on architectural heritage and the perception of changes affecting the landscape of our cities. Thus, it is also linked to the respective research projects of the students we supervise at undergraduate and postgraduate levels and, especially, those linked to the historical landscapes of production in the cities of Santa Catarina.

Therefore, our stay at University of Sevilla, in Spain, in 2015, adds to other work recently carried out at the same institution, in 2023, which resulted in the publication of two e-books, respectively (FRANCISCO; FIORIN, 2016) (SIMAL et. al., 2023). In this way, we continue the process of partnership and internationalization and present here an excerpt from one of these research, which is part of a post-doctoral internship, supervised by Spanish professors and which has the collaboration of some of our students, who remained on Brazilian lands.¹

It proposes to study a methodology applied in the survey and analysis of the historical landscape of industrial production in the city of Seville, which has been treated, for some time, by the supervisors of this work, to seek its adaptation to the Brazilian reality, especially in the case of the capital of Santa Catarina. This is because, in the current panorama of the city of Florianópolis, we have some remains of a rich industrial architectural heritage in disuse, in several regions, which still needs to be better studied. Therefore, selectively, we chose to highlight here only a part of it, at the water's edge, adjacent to the central areas and the old port, at the island's head of the famous metal suspension bridge: Hercílio Luz, which connects the continent to Santa Catarina Island.

Therefore, on the Florianopolitan side, we have the Arataka cove, surrounded by the remains of a modest industrial yard and the ruins of an old shipyard, next to the port facilities that were buried for the passage of a large avenue, under the aforementioned bridge. On the other hand, on the Sevillian side, we will study the old port, in the neighborhood known as Arenal, where some extracts from its factory past are located, such as the emblematic

¹ We would like to thank the students: Vitor Giulianetti Barros, Lucca Vinci Lucio and Murilo Camargo Faller; and support of CNPq (Process: 200585/2022-3).

Atarazanas building and remains of river structures, as well as historical examples, such as: the Torre del Oro and the Triana Bridge, with its iron arches.

However, this *modus operandi* does not intend to build simple comparisons between old port areas, in a mapping of the industrial heritage of the areas already mentioned (both in the south of Spain and in the south of Brazil), revealing similarities and differences, from a physical point of view. What is being taken into consideration here is the possibility of seeking a guide for reading and interpreting the historical landscapes of production studied in Seville, to add to this work, some uniqueness for research-intervention on post-industrial landscapes in Santa Catarina.

It is in this sense that we propose a way of mapping space and its uses, which takes into account the clidiversity concept (SOBRINO SIMAL, 2006); one that allows us to look at different approaches that are treated in the methodology for studying the historical landscapes of production in Andalucia, namely: economic, cultural, social, environmental; in a way that privileges here: the human. Thus, we assimilate from this key of intellection, the idea that heritage values are not something objective, nor are they timeless essences, but a relationship that occurs between man and the world that surrounds him; and, therefore, we are interested in this work, especially, in seeing the appropriations that are made by human beings throughout history, given the post-industrial landscapes that we have listed.

Clidiversity is distinguished by its diachronic and territorial character, forming for each place, for each cultural scope, for each social group, a visible and representative cultural stratigraphy composed by the historical legacy of a concrete community, in interaction with a determined territory (SOBRINO SIMAL, 2010, p. 47).

It is based on this fair concern that we draw possible correspondences between Seville and Santa Catarina Island. Soon, we set out into the territory to walk like wanderers, in search of the humanity of these post-industrial landscapes. We sought to leave aside the buildings themselves and moved towards an understanding of broader contexts, which could be constructed in a more procedural way, without our targets being unique, using cartography as a research-intervention method to produce subjectivity.

In this way, we expanded the scope of objective records and produced, from a perceptual-emotional point of view, some cartograms of our experiences expanded by the scope of the places to be studied. In this process, we rely on mappings via geolocation, using our mobile telecommunications devices. Therefore, the smartphone gains another function and begins to inform, precisely, our movement through the city, through the georeferenced photos that we obtain along the way.

This search revealed some human occupations that persist over time in post-industrial landscapes, even if in different or unusual ways. An intersection of places that was felt by our walk, to be assembled through a diachronic look. Thus, in this research section we will present double territories, two ports, two bridges, two shipyards, each with its own singularity, forming distinct post-industrial landscapes, which outline a possible transversal dialogue through research mechanisms: from Arenal to Arataca

2 The Arenal

In the 15th century, the city of Seville, located in southern Spain, became the main gateway to the Americas. Its port was responsible for connecting the first large navigations with the new world, starting on the Guadalquivir River. During the 16th century, until the second half of the 17th century, this port was fundamental in transforming the city into an important European metropolis, with wealth coming from the Spanish colonies and maritime-river trade.

However, there were many difficulties in navigating the Guadalquivir River, including some arising from changes in its course and due to the flood regime, causing new boats, with a large draft, to anchor along the channel, before reaching the river port. Still during the 17th century, there were overflows of the River in Seville and a terrible flood was recorded; facts that, together, during the 1600s, led to the construction of new ports, such as the city of Cádiz, that began to receive ocean-going fleets. Even so, the connection with Seville port region was always maintained through small vessels that carried goods, connecting with Arenal area. The port of Seville was so named because of the sandy space that surrounded the river channel. Arenal was interconnected with the city center, a place with many merchants and which received people from all corners. A multicultural area, which overlapped activities that were specific to the port, such as Atarazanas building – the old shipyards, as well as bars, taverns and gaming houses.

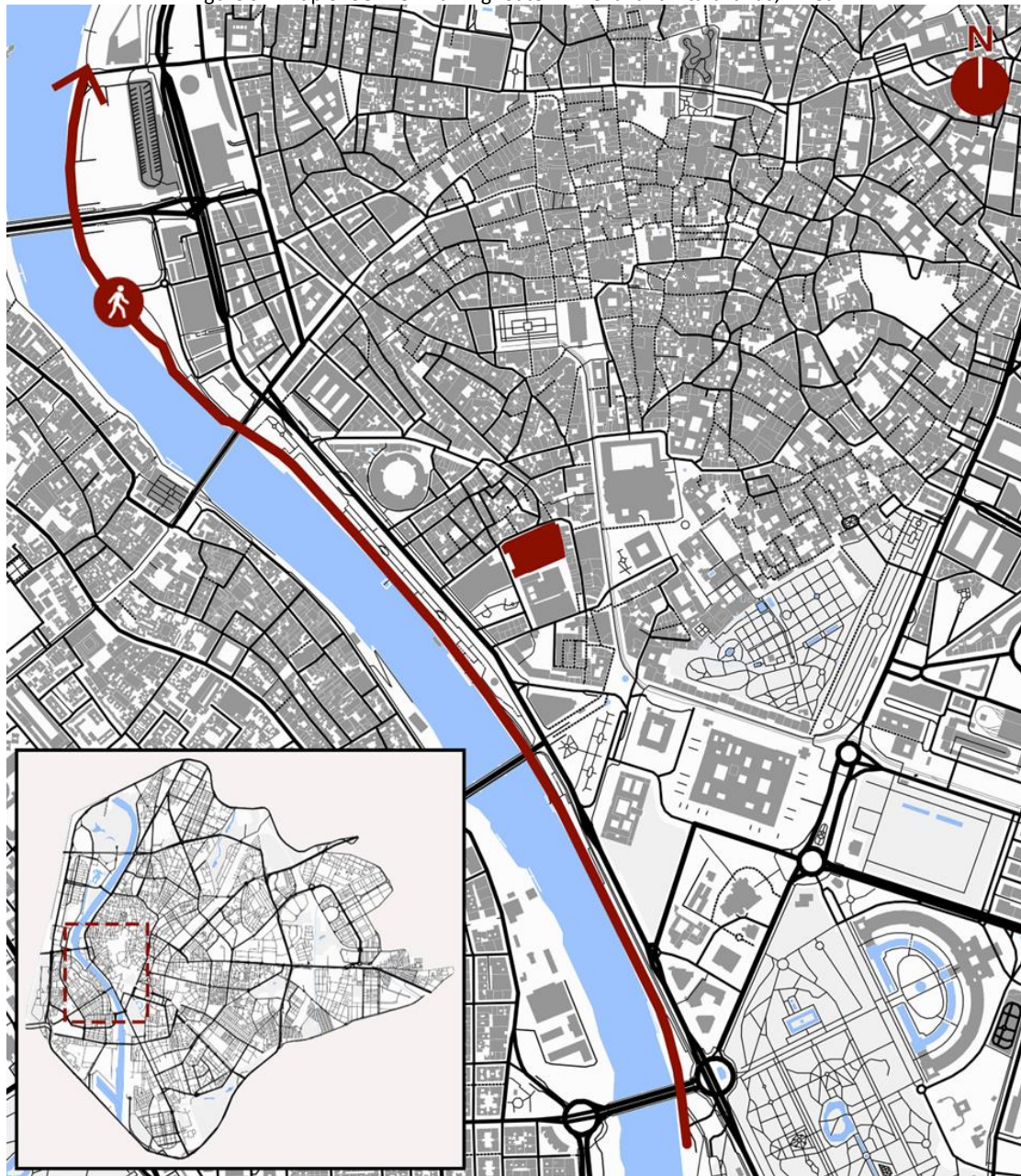
A bohemian, bustling space that sheltered the so-called “people of the sea” in its surroundings – foreigners, mainly those coming from the new world. This meaning made Arenal, in the 17th century, not only the place of commercial exchange and the navigation industry, but a Babylon; another Seville – a water machine with many veins and recreational purposes among the Guadalquivir River; “...a place for colorful walks and festive excursions.” (BONALD, 1991, p. 77).

The Arenal can be read here, therefore, beyond its functional purpose and its spatial limits. Despite being located outside the walls of the ancient medieval city, connecting the famous Torre del Oro and, extending beyond what we know today as the Triana Bridge, it also connected with other civilizations. It was, at the same time, port and port of arrival in the Americas. Thus, the entire riverside sector was surrounded by different activities overlapping with port facilities. A contour that will take on the skyline of the industrial revolution in the 19th century, when part of its walls were torn down and land routes for road and rail transport were built, to improve logistics and make the city of Seville modern (VELAZQUEZ; NUÑEZ, 1977, p. 229).

However, these spatial changes only alter the appearance of Arenal, which, over the centuries, has changed into different features; whether by the construction of the new port, or by the images of its reconfiguration, above all, of the left bank of the Guadalquivir: now as a linear park at the water's edge. Although this intention may be determined by the strength of mass tourism and also due to the real estate market (TORIBIO, 2021, p. 386), human activities linked to leisure and recreation have reappeared strongly nowadays. These are existences that transform throughout history and, currently, we see them on our field trips to Torre Sevilla – a landmark of the new Arenal, designed by architect César Pelli. It has 40 floors, houses an open-

air shopping mall on the basement and is surrounded by a semi-public garden, completed in 2015.

Figure 01: Map of Seville: Walking route in Arenal and Atarazanas, in red.



Source: author's collection, 2023.

Figure 02: Photos of Atarazanas and Arenal, Seville, Spain.



Source: author's collection, 2023.

3 The Arataka

The geographical position of Santa Catarina Island, in southern Brazil, characterizes it as the last safe haven before the cisplatine plain. Its portion of land, between two bays, had a strategic spatial status for the Portuguese Crown in the times of discovery; which led colonizers to build a system of fortresses to defend the arrival of European corsairs, especially due to their low occupation. Even so, the various forts did not prevent, in 18th century, Spanish troops leaving the port of Cádiz, led by Pedro Cevallos, from taking over its territory, disembarking in the northern part and, thus, negotiating the island exchange for the lands of River La Plata.

The initial formation of the ancient city of Nossa Senhora do Desterro, on the island portion of the south bay (currently Florianópolis) was designed to protect the village from invaders. However, this position also made mobility between the island and the mainland

difficult. Despite the intimate relationship with the sea, until the middle of the 19th century, crossings from Bairro Estreito, on the mainland, to Santa Catarina Island, were made by fragile vessels, such as canoes and rafts. Transport by steam and later gasoline-powered boats was only implemented later. In this context, people and goods of all kinds that supplied commerce were destined for docks and warehouses close to the Public Market, in the city center. However, the constant south wind always made it difficult for these boats to move, which also began to dock next to Forte de Santana, far from the main center and closer to the north bay (VEIGA, 2004, p. 39).

This unique location, between the north and south bays, gave rise to an important port at the head of Santa Catarina Island. The presence of a German immigrant named Carl Hoepcke will be emblematic for understanding this new spatial context. At that time, this young partner of a commercial company saw the need to expand Santa Catarina's trade with the rest of the world, founding, in 1895, a shipping company: Empresa Nacional de Navegação Hoepcke.

This venture, in addition to enabling cheaper shipping for goods imported from Europe that would be sold in its stores, could also increase maritime passenger transport. Therefore, little by little, this merchant would come to own a fleet, with several vessels, expanding his business, until he built a modest industrial park in a privileged location on the island, complete with a workers' village. Its complex manufactured everything from nails for assembling imported equipment and repairing boats, to ice, lace and embroidery in other factory buildings in the vicinity of the port.

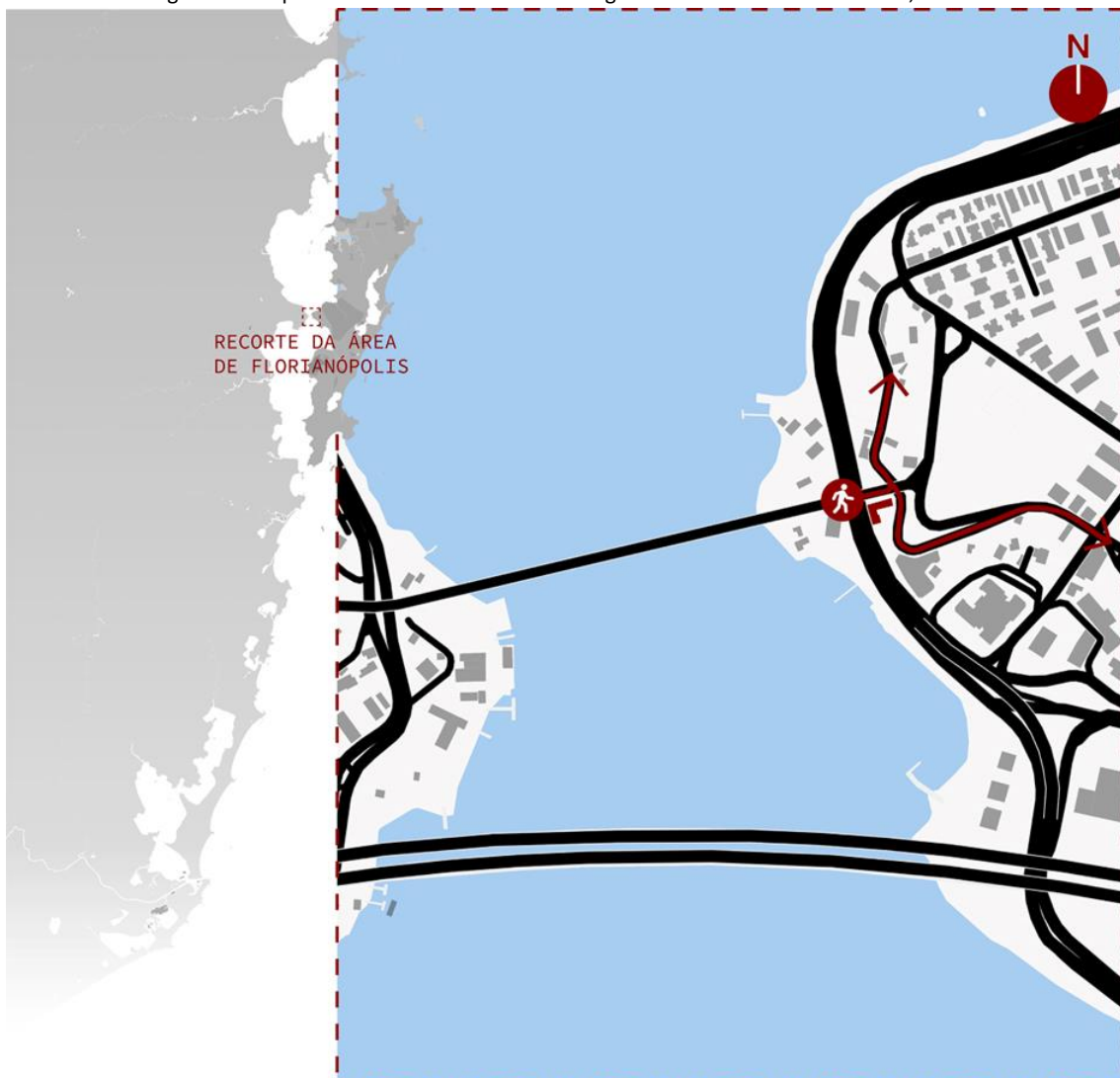
The island depended on the sea for communications and trade, as everything arrived and left the sea. The port's privileged situation brought about a systematic change in the islander's life. It can be said, with certainty, that it was the port, and everything else that revolved around it, that gave life to the city and caused ever greater economic development (REIS, 1999, p. 109).

The movement of cargo and passengers between Rio de Janeiro and Florianópolis grew and during the beginning of the 19th century, the Hoepcke companies decided to build a shipyard, initially for the repair of boats that later went into manufacturing. The location chosen for its construction was a small, but beautiful cove, approximately 200 meters long, close to the port, between Forte de Santana and Fábricas de Gelo and Fábrica de Pontas de Paris Rita Maria, called: Praia da Arataca. Therefore, in 1907, the Arataca Shipyard was built and thus consisted of five buildings, characterized as: factory warehouses, workshops, warehouses and a house.

At that time, the group of companies owned by German Carl Hoepcke gave the head of Santa Catarina Island an industrial appearance, from those who came by the sea. The arrival of the ships, in fact, turned into a spectacular moment, according to historians. This is because there was a mix of pride and curiosity on the part of the islander as the boat approached. An action that was considered a moment of leisure for the inhabitants of Santa Catarina Island. Human occupation for leisure and contemplation. “At the sound of the whistle, the whole city ran to the seashore.” (REIS, 1999, p. 19).

However, the port's shallow draft made it difficult for large ships to arrive. Furthermore, with the construction of Hercílio Luz Bridge, in 1926, commercial and passenger routes gradually migrated to road transport, reducing the importance of navigation; also, due to the worsening of the deficiency of cranes in the port region (VEIGA, 2010, p. 282). The factories mentioned still operated for some time, but navigation for the transport of cargo and passengers became scarce until the second half of the 20th century. In this sense, some manufacturing plants in the former German immigrant complex were being converted, more recently, into commercial and business centers (FIORIN, 2021, p. 11), and the emblematic shipyard ended up resisting, just as a ruin (FREITAS; FIORIN, 2023, p. 258).

Figure 03: Map of Santa Catarina Island: Walking route in Arataca and Estaleiro, in red.



Source: author's collection, 2023.

Figure 04: Photos of the Shipyard and Arataca, Santa Catarina Island, Florianópolis, Brazil.



Source: author's collection, 2023.

4 The Wanderer

The idea of the wanderer who dialogues with his shadow (NIETZSCHE, 2008, p. 114) supports a deeper meaning, of a thinker in search of a vision of human existence whose the shadow dissolves at the end of the journey, fulfilling its role in wandering. The intelligent allegory serves us here to instruct our search for forms of human occupation in the post-industrial landscapes of the new Arenal and the Arataca cove. Our intention in wandering is to build procedural investigation mechanisms, which serve to make us see the singularities of each place, building a repertoire that concerns only the experiences we live during the paths explained in this research, precisely because other views depend on of another subject, who has another repertoire, whose path is produced in another way.

The routes we initially described took place in the city of Seville, along the Guadalquivir River, and the others have been going on for some time, through the maritime-factory remains at the head of Santa Catarina Island, in Florianópolis. Both are supported by cartography as a research-intervention method (PASSOS; KASTRUP; ESCÓSSIA, 2009, p. 17). This is because, through the clues we find along the way, we outline our research, the objects to be studied and the temporary results to be obtained, in a kind of exploration modality that is open to testing and always reinvents itself.

From this perspective, we wandered around the Seville Arenal on different days and times. Nietzsche's wanderer is, for us, the precursor of wandering. A verb that adds to the action of the flâneur, who goes in search of a disappeared time (BENJAMIN, 1989, p. 185). We wander along the roads, amidst contemporary stimuli, whose flashes do not allude to memories, because we are strangers to the Andalusian path. Even so, we took possession of everything that reached our gaze, from the dead data, to the most vivid ones – phenomenologically speaking. And so, we discovered through the old port of Arenal, a landscape that changes over time.

During this trip to the field, we were unable to recover the type of wandering given by the vanguards; sometimes dadaism, surrealism or situationism. It is important to highlight that we never wanted to go adrift, because neither the city nor the context of the 1960s are the same. Furthermore, “andare a zozzo” (CARERI, 2013, p. 162), through the most remote areas in favor of transurbance did not fit the purpose of this intervention research, because we were in the heart of the city of Seville, on the left bank of the Guadalquivir River, equipped with a smartphone that plotted our coordinates, while we collected information.

Because we are foreigners, a diachronic interpretation procedure of Arenal depended on the reading of historical texts and empirical survey and analysis, requiring increased attention. For this reason, we seek to expand objective records to understand this historical landscape of production (SOBRINO SIMAL, 2010, p. 42). We learned another way of looking. A type of vision that is continually active (BERGER, 1999, p. 11). The perspective capable of groping a place through personal experience, in order to re-know the place.

The photographic images of what was the ancient Arenal, in its various changes over the centuries, looked very little like what we found walking around the Torre del Oro. Not even the old Atarazanas building, made up of its 17 naves that served to house the Spanish military fleet, helped to understand the old spatiality of the port. Perhaps because, exactly at this moment, the old shipyard was being reconfigured to create a building that will house a new cultural center (VAZQUEZ CONSUEGRA, 2023).

Therefore, we walk these paths trying to locate the fragments of the real city, in the midst of the desert of reality that is established in the city, through the construction of various architectural simulacra and the increasing simulation of the territory itself, in the conflagration of the so-called hyper-reality (BAUDRILLARD, 1991, p. 08). In this space we are neo-flâneurs and we search, dialectically, for some clues along the way: the traces of the city of the past, in the face of the most recent changes in the signs of consumption.

Thus, a part of the medieval wall that surrounded Seville is an example of these finds: it is now used to enclose a car park, next to the Torre de La Plata. A spatial constitution, to say the least, intriguing, which awakens our questions about the importance of this ancient

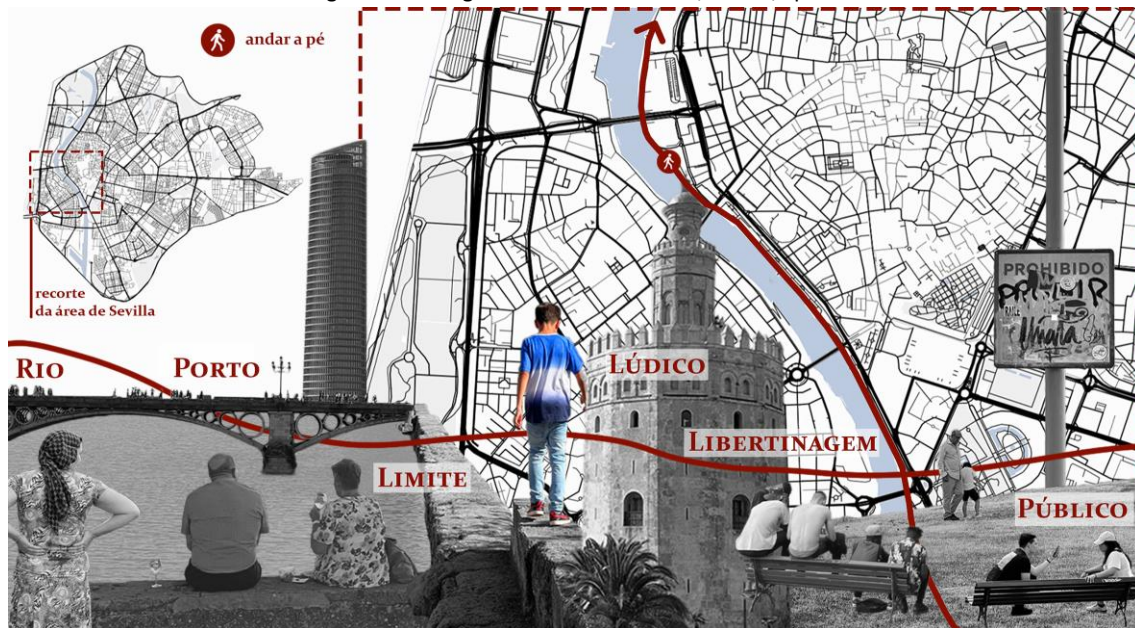
historical structure in the culture of the contemporary city. There is no past in it, only the present, given by the overlapping layers of time.

In this context, the river is our only reference, the articulator of our journey. Its course will define the “cliotopo” (SOBRINOSIMAL, 2010, p. 47), that is, the physical or symbolic space in which the material and immaterial forms existing in society and/or in that part of the city that we cut out for understanding develop. We thus build cartography that juxtaposes maps, photographs and cartograms of our experiences in place – images of our movement through the territory, or vice versa, on an emotional journey (BRUNO, 2002, p. 02).

The option for the perception and representation of this path recognizes a work trajectory (FIORIN, 2020) taking another direction. We abandoned the camera and notebook, given the versatility of the exclusive use of mobile telecommunications devices. We use the lenses attached to these devices and the geolocation feature to define the images we photograph along the route. The quick click captures the young people on the benches, the elderly couple on the riverbank, the boy balancing on the wall in Arenal. Photographs that will be imagined phenomenologically (BACHELARD, 1978, p. 245) aiming to constitute our poetics of space: a vivid Arenal, of Babelic use, revalued by the action of human beings, from adults to children.

The remains of a walled structure in different layers of time superimposed on the Arenal, now serve as a place for a boy to balance. The wall no longer fulfills any function other than: sheltering indeterminacy; in a playful way in which the child reappropriates the space of the reformulated banks of the Guadalquivir River. The figure of the boy evokes the sensitivity that is present in us when we are children, but that, through the educational process, we domesticate. The child walks a tightrope, he is not afraid to draw, he plays with make-believe. It is in the childhood stage that we are most able to reinvent the world we live in, and recovering this condition is what can give wings to the imagination. “The child not only plays at being a merchant or a teacher, but also at being a windmill and a train.” (BENJAMIN, 1987, p. 08).

Figure 05: Cartogram of the New Arenal, Seville, Spain.



Source: author's collection, 2023.

Devoid of speech, incapable of the right stop, hesitant about the objects of his interest, inept in calculating his benefits, insensitive to common reason, the child is eminently human, as his affliction announces and promises the possible (LYOTARD, 1989, p. 11).

This meeting was aligned with the concept of *cliodiversity*². The one we have been dealing with here, seeking to read the historical landscape of production in its various overlapping layers of time. These accommodate a variety of uses on the territory and give it meaning, precisely, through human occupation. A method that requires a dynamic and evolutionary heritage reading, instead of static and freezing ideas linked to a preservationist culture. Thus, what we identified on our journey through the Seville Arenal was a diachronic tendency towards its appropriation as a place of recreation, leisure and leisure, for the most varied activities and different social classes, even in the face of the post-industrial moment. An aquatic magnetism, which attracts the attention of people of all ages who, there, can return to being children, if they so wish.

It is interesting to note that, in another way, this culture of leisure at the water's edge also illustrated the curious arrival of floating machinery in the Arataca cove, on Santa Catarina Island. A sense that is no longer present through ships, but through the survival of the iconic Hercílio Luz bridge, renovated in 2019.

On weekends, the bridge closes to vehicle transport and completely reconfigures itself. From a functional highway image, it becomes a place to be experienced by pedestrians, defining itself as an important “cliotopo” throughout the history of the capital of Santa Catarina. Artifact suspended over the sea that is inviting, precisely because of the new opportunity to walk on the

² “Cliodiversidad es un neologismo formado por el prefijo Clio (que simbólicamente identificamos con la historia) unido a la raíz diversitas (variedad).” Cf. SOBRINO SIMAL, Julián. *Los paisajes históricos de la producción en Sevilla*. Sevilla, Instituto Andaluz del Patrimonio Histórico, 2010, p. 47.

water, given the unrestricted publicity of its use. Now, human ingenuity provides an unusual aesthetic experience: the swinging of the cables, even if unwillingly, unbalances the walker along the main plateau of the suspension bridge.

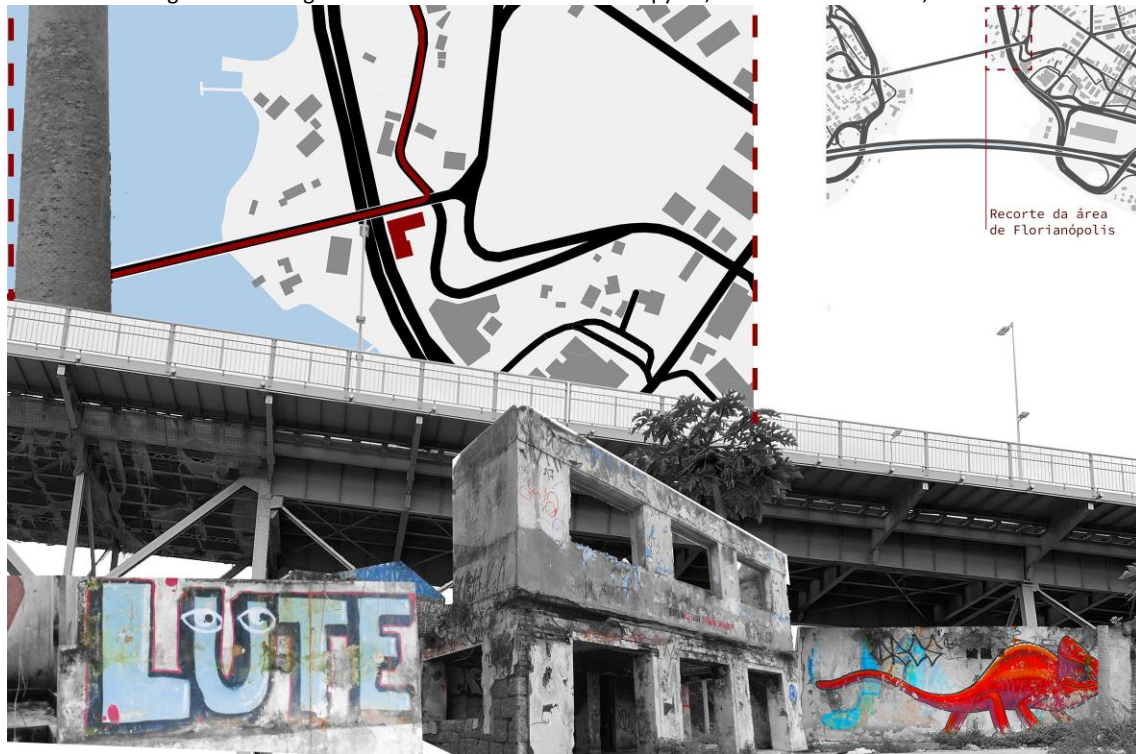
A turnaround that happened very recently, because the Hercílio Luz bridge had been closed for decades, about to collapse on the remaining buildings of the Arataca shipyard. In the collective unconscious, this scene of ruins evoked fear and was linked to an idea of imminent danger that should be avoided (COELHO, 1996, p. 45). Also, for this reason, the deactivated complex that served the Carl Hoepcke Company became an abandoned architecture and still bitterly awaiting, to this day, a contentious judicial decision on its definitive possession.

In the meantime, the Arataca buildings were partially demolished by public authorities themselves, as they housed marginal uses. As in the myth that prevented the construction of Babel, the diversity of languages that the place evoked led to the partial demolition of these maritime-factory ruins, under the Hercílio Luz bridge. This is because, currently, what remains of these buildings is at the mercy of luck, gives space for the meeting of the human marks of street art with the most mundane aspects of urban life; a contrast to the seaside postcard. However, in our reading, this condition of the shipyard as a ruin inhabited by surprise makes us see another poetics of space: a living Arataca, transformed by transgression and the indiscriminate uses of lawless man (FIORIN; GONÇALVES, 2021, p. 171).

This city dweller is man in the wild taken³ to his ultimate consequences, since the time of Charles Baudelaire. Therefore, inside the shipyard, there is no more *flânerie*. Our clicks cannot quickly capture the subaltern subjectivities that are hidden there, as they reject, precisely, consensual morality to, thus, reinvent space as a temporary autonomous zone (BEY, 1991, p.23). In these areas, among the maps of the legal city, new places of freedom unfold, outside the control of the State, the police and/or any civilization project.

³ "From Baudelaire's *Les Fusées* (The Rockets): "Man is always... in a savage state! What are the dangers of the forest and the prairie compared to the daily shocks and conflicts of the civilized world? Entrap your victim on the boulevard or pierce his prey in unknown forests, isn't he the most perfect predator?" Cf. BENJAMIN, Walter. *Obras Escolhidas III*. Charles Baudelaire um Lírico do Auge do Capitalismo. São Paulo, Brasiliense, 1989, p. 220.

Figure 06: Cartogram of the ruins of the Arataca Shipyard, Santa Catarina Island, Brazil.



Source: author's collection, 2023.

Where and when does the world of unmediated creativity exist? If it can exist, it exists, but perhaps only as a kind of parallel reality that we cannot yet perceive. Where could we find the seeds – weeds sprouting between the cracks in our sidewalks – from that other world to our world? (BEY, 1991, p. 29).

Despite this idea, which in common sense can be interpreted as insecurity, we believe that, precisely in this unstable environment, other meanings and possibilities of revolution may emerge for this post-industrial landscape, more capable of embracing innovation and new ways of using and appropriating these old buildings, in front of the renovated bridge. The reason is that they condense several time layers of a project of economic progress, but also of its bankruptcy. Thus, the shipyard should be understood as a magnifying glass to see a stratigraphy of the urban culture of the Arataca cove, over the last century.

In this dimension, an accurate reading conceived in the name of clodiversity concept is capable of glimpsing the traces of the factory past and the ties that the ruins maintain with the street world, given their transformation into a subjective factory of debauchery. A laboratory for free creation. Therefore, currently, above any other value, the existence of these ruins in the urban fabric of Florianópolis is related to the historical importance of its political place in the city. Its permanence alerts us to the direction of humanity, considering the world that surrounds us, increasingly manufactured for visual consumption and mediated, to a large extent, by the interests of capital, despite society's ills.

5 The Chance

Regardless of the value judgment on the historical and industrial heritage still existing in these studied landscapes, the figure of the boy balancing on the remains of Arenal and the man hiding in the ruins of Arataca reveal something of the childhood stage and, respectively, of the savage state, concerning human beings who inhabit cities. Both interpretations of the post-industrial landscapes that we point out here have their heritage values linked to the way these human occupations are made explicit, through the lens of our experience in the spaces. In this way, they do not exclude others, given the importance of those we found, through the purpose of searching for an eminently human character, capable of constructing a reading and interpretation of history, through overlapping layers of time, in a transversal dialogue.

However, we want to add that, in our investigation, the boy embodies a promise of indeterminacy of spaces; while man overflows desires to another promontory, one in which the freedom of places can come to the fore. Faced with this unique combination, we are exercising our resilience, through the hardships of cities, in the hope of changes in favor of a journey in search of clidiversity. In a diachronic way, we tried to demonstrate, in the forms of human occupation, the transformations over time, both in Arenal and in Arataca. Singularities revealed by the mechanisms proposed here. Ideas that can be useful to inform means of resistance to the models of industrial heritage rehabilitation that are imposed on us, giving the chance for an alternative, creative project open to invention. We hope, therefore, to be able to better embrace diversity and the rewriting of a new history for the future of post-industrial landscapes.

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