

**Ruin, Resistance and Resilience: a cartography of the Costa da
Conceição Lagoa in Florianópolis – SC**

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ABSTRACT

This major interest of this research is to demonstrate the historical, cultural and environmental importance of the path of the Lagoa da Conceição Coast, in Florianópolis, Santa Catarina. The route is little studied by historiography and intends to reveal another look at the community that inhabits this region of difficult access in the island landscape, as well as the cultural heritage still existing there. For this, surveys were conducted about the history of occupation of the region, mainly in the face of the transformations of current ways of life, seeking to highlight its cultural traits, which still preserve remnants of the former Azorean immigrants. Thus, through walking as an aesthetic practice, in the search for an encounter with the Other, we investigate what we call here the path of the ruins, that is, some abandoned architectures along the Coast of Lagoa da Conceição, emphasizing the importance for the construction of identities and the need for permanence, without an architectural rejuvenation. As results, we elaborated a discussion about the relevance of this heritage and its cultural landscape in view of the concepts and processes of perception that reveal the surprises of these ruins as resistance and resilience of this place for the constitution of promontory of desires.

KEYWORDS: Cultural Heritage. Landscape perception. Cartography on the Island of Florianópolis

1 INTRODUCTION

The path that leads to the Costa da Lagoa is an area listed by Municipal Decree No. 247/86 as historical and natural heritage of the municipality of Florianópolis/SC, in the neighborhood of Lagoa da Conceição, a place that still preserves habits brought by the first settlers of the region, the Azoreans, Indians and blacks (CABRAL, 1994). With the increase of urban transformations, its initial occupation layout and the existing architectural remnants were ruined in the midst of vegetation and in the face of contemporary constructions, being doomed to many modifications, perhaps, to oblivion.

This research reinforces the possibility of environmental perception of the landscape of this path, with regard to the construction of identities, because we believe it is very important to highlight a set of values that are stored in the collective memory of this community. Thus, we want to point to the existence of significant cultural elements, such as their accesses, which take place only on foot, or by means of transport of boatmen; the ancient paths of stones, in addition to the architectural reminiscences of mills and houses, configuring emblematic places for the culture of this space.

We investigate what we call here, path of the ruins, that is, stone architectures in a state of abandonment, along a route. A route that is recomposed by us by means of clues, tracks to be followed, between stacked stones, images that will exercise our investigative look of space, to elucidate a possibility of perceiving this path through a singular interpretation. Thereby, walking is our tool of aesthetic research and interpretation of this landscape, where from our steps, it is possible to commend and also reveal a landscape, so that it can be understood and attributed meanings to it (CARERI, 2013).

The foremost purpose, in this investigation of walking, was point out some ruins between the path and recognize in them a sense of resistance (ALMEIDA; SALDANHA, 2014), seeking to highlight its cultural and architectural features that still remains in the current context of the transformations of this landscape. Moreover, through a sensitive observation of the place, we intend to seek an understanding of this path producing interpretations that can also read the spatial resilience (HOLLING, 1973), given the ability to adapt the place to these changes. In this way, we record here the very beginning of our journey towards the community of The Coast of Lagoa, discovering some of the traces of its secular occupation, identifying remaining objects, such as mills, houses and their remains, to reveal some of the stories embedded in these ruins.

Along the way, we cartograph the portraits that pave the way to reach this community, building with a "look of the foreigner" (PEIXOTO, 1988), in a desire to tell stories, simple and original, that are crossed by the possibilities of documenting, but also of creating fictions, in a playful game, which we create here to make a clipping of reality.

Thus, we accept the ruins and recognize their state of ruin as a characteristic capable of adding some aesthetic value, understanding their transformations as a result of the passage of time (KÜHL, 2004). Thus, we accept the deviations of the exercise of walking and the architecture itself in ruin, which puts into operation a perceptual mechanism always in motion, not ending here, but somehow producing another singularity, especially in the encounter with the unexpected and with others.

2 METHODOLOGY

Walking as an aesthetic practice of Francesco Careri (2016) was assumed as a research modality, either as an instrumental or as a technique of perception of this production landscape. We propose to walk, seeking to explain this experience and demonstrate it without determining it as data collection that will result in conclusions, but rather, a construction always in process to inform a space that is being recognized. It is in this sense that the whole journey evokes a form of knowledge.

Thus, we walk as foreigners in lands of discovery (FIORIN, 2020), building a look of strangeness about the place, read by phenomenology, semiotics and triggered by the method of cartography, using photography as a possible instrument to describe the place and assist in the research processes for the constitution of maps that reveal our paths along the path of the ruins. This strategy seeks an encounter with the unexpected, with others (FOUCAULT, 2009, p. 421), before a space that is not closed in itself.

In this sense, "the foreigner eye" (PEIXOTO, 1988), helps us not only in a desire to trace possibilities to document, but also to create narratives, in a playful game to make a clipping of a ruined reality. It is a question of catching this moment of space/time in which the subject is whole of the appearance of ruin and, at the same time, of himself; as if his body translated the history of the place, of the landscape that once triggered the physical structure intrinsically related to the vivacity of a community. This is because, at this moment, we have to activate the mnemonic traits to reconstruct a path, a history of uses and occupations by the photos we had collected: resistances and resiliences of the Costa da Lagoa.

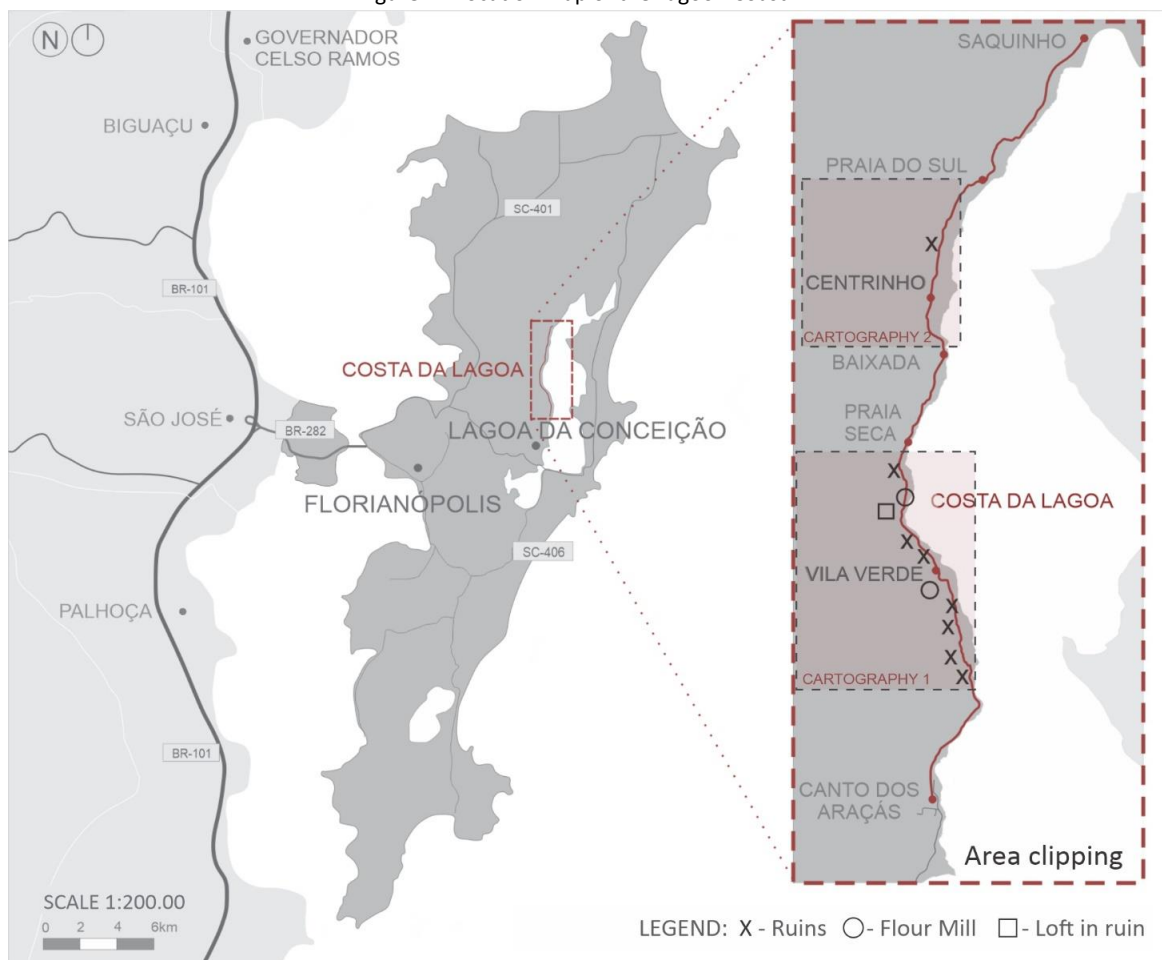
Somehow, photography helps us with a look at what is strange to us, especially those places that are more external, obsolete, borderline or visceral, from which the productive, social and power systems were absent, and also from the space of ruin – the accident of the flow of capital and speed, a place on the sidelines. These spaces are read, therefore, as places of resistance, precisely because they open the field for the creation of the "architecture of action and event, or one that is not unrelated" (ALMEIDA; SALDANHA, 2014, p. 110).

To this extent, every ruin, in our understanding, makes room for the unexpected, the surprise, the unforeseen. Thus, the path is revealed by the modality of research that we always adopt open, such as the ability of a system to adapt to changes and changes, to structural factors and human action. From the definition of resilience (HOLLING, 1973), which sought to realize

an understanding of the changes in the development of the Lagoa Coast occurred, especially at the turn of the twentieth century. The trail of architectural features of Azorean architecture built by the ancient islet immigrants in the Florianopolitano past, which persistently stand upright, remains our task here.

The records of the ruins of this architecture, through the experience of walking in a peripatetic experience is presented as a cartography that we call: "path of the ruins". A fragmented journey that allows us to travel literally along the margins, but also that puts us inside the map, because we have become protagonists of this new story that we retell. Somehow, we hope that this cartographic method, intrinsically linked to the practice of the route, of doing to know, will build some kind of recognition without the sense of "rejuvenation" of these ruined goods (KÜHL, 2004) being required, in order to arouse an aesthetic judgment about the relevance of the resistance and resilience of the ruins of the Costa da Lagoa.

Figure 1 - Location map of the Lagoon Coast.



Source: PREPARED BY THE AUTHORS (2022)

3 THE PATH OF RUINS

The walking and stop movements described by Careri (2013) served as guidance for us, for a discovery of the place by the experience itself, among the remnants in ruins and the affections of the community of Costa da Lagoa. The path full of surprises, either by the fragments of stones, or noises of wild animals and odors of existing vegetation, arouse the senses in the body and activate the instruments used for our photographic records. The field of visibility is much more comprehensive when we experience the place and its spaces occupy all our other senses. The phenomenological experience makes us able to understand more about what we are not granted to visualize. This visibility of a landscape rich in sounds and odors, is now understood with language and also read so by its semiotic bias. Ferrara (2012) describes this semiotics of the landscape considering the "forms of its materiality and the transformations that take place between them, supposes to consider the evolution of the senses that, if stimulated by it, do not signal the flow of its evolution demarcated by the endless passage of time." (FERRARA, 2012, p. 46).

We crossed five small villages: Vila Verde, where the only flour mill belonging to the community is located; soon after, we find the Sobrado da Dona Lóquinha together with its mill; ten minutes by boat and we arrived at Vila da Praia; Then, in the same cove, the Vila da Baixada, where we come across stone clusters of ancient mills; next to it, Vila Centrinho da Costa, where are the main services of the place, such as: Health Post, Primary School, Parish Hall, church, restaurants and grocery markets. And finally we come to Vila Praia do Sul, where only one resident resides, in Praia do Saquinho.

The encounter with the ruins was very emblematic during the course we made in this investigation, because, in order to understand the situation of the fragments along the Path of the Coast of the Lagoon, we must observe beyond this institutionalized and passable path that leads to the villages that we describe above and enter the vegetation, where are the groupings of stones of the ancient colonial mills and houses, which make up some traces that we detect from the historical conformation of these structures and their construction in relation to the ancient landscape of production.

Figure 2 - Clusters of stones between the forest and the path.



Source: AUTHORS' COLLECTION (2022)

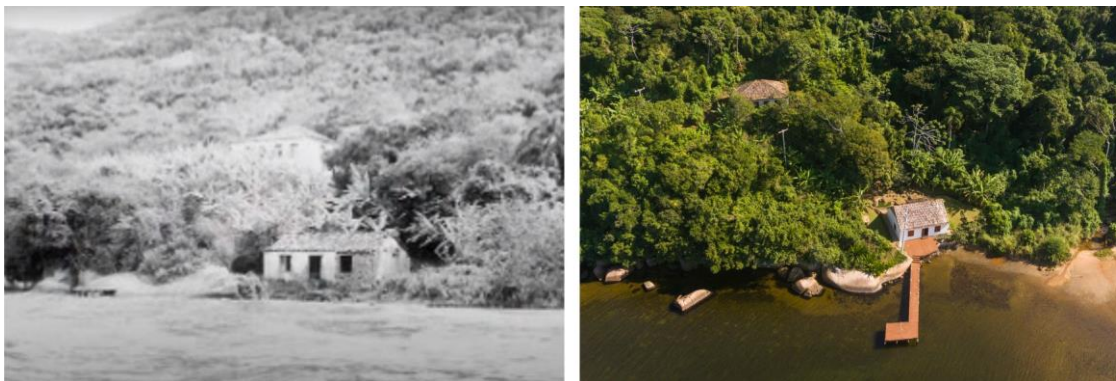
There is, in this way, a recognized power of interpretation, because it evokes other worlds. They could have been castles, ancient fortresses or, simply walls, for a layman who remade the route. A child's imaginary could also visualize the most fanciful images. We know, however, that these stone clusters are parts of some productive devices that functioned as ancient devices. They are indexes of the resistance of time in relation to space, fragments of the

resilience of an architecture that gradually adapts and transforms into a different one. A scenario of strangeness that will be unfolded for everyone who visits them a singular imaginary.

It is precisely this possibility of being something beyond what it really was, that makes these ruins a promontory of desires. In these spaces it is possible to discover with another sense of space. Another place, which deals with imagination, connects to a universe of longings and aspirations. And in this dimension the ruin gains its own contours for each subject who discovers them. Without absolutely any pre-defined route or map to already charted. The imposition of walking as a presupposition for a discovery brings out a picturesque value, one of the essential qualities of a monument.

Just ahead, on our route, we have the ruins of an old building, known as the "house of Dona Lóquinha", right next to it, its mill – which today serves as a dwelling –; the site belonged to one of the first five families to settle on the Costa da Lagoa between the years 1750 and 1780. Of colonial typology, they are constituted as meeting points and contemplative stop, they are still characterized as places of affection, because some residents reproduce their stories of belongings to the way.

Figure 3 - Aerial view of the ruined Sobrado of Dona Lóquinha and its ancient mill



Source: AUTHORS' COLLECTION (2022)

To these accounts, it is worth emphasizing the importance of the mills and towhouses in social terms as a space of memory, linked to people's daily life, to their sociability, to the memories of their childhood and, sometimes, even to their own death. We understand that the sense of belonging on the part of the community is fundamental to qualify its stage of preservation. This is because these narratives evoke a legibility of reality, because they tell something more about the specifics of the place than simply the architectural structures themselves.

Thus, the mill that is located in Vila Verde, built around the year 1790 – the only one with characteristics of animal traction – still remains under the care of the community of Costa da Lagoa. Being in this mill reveals much more about the simple fact of describing it. This is because the interpretation of its spatial arrangements requires another movement of reconnection of this architectural specimen with the production landscape. Each detail has specificities of uses and functions, highlights shapes and objects, utilities and occupations. Thus it is closely related to its location, either by symbolism or, by the meanings that still make it appear to the population that retells its history.

According to Várzea (1963), the mills and houses were settled in the centers of the land areas, on the edge of the road, near the rivers, where water was abundant for all activities. They were adapted from the functionality and materials available.

Thus, the mill ranches followed an architectural typology of single-span single-span building, and can also serve as a dwelling in specific times of production. Among the construction techniques, we can highlight the tabique, stone masonry, mortared brick and wattle and daub. In this sense, the relationship between the lagoon and the mills reinforce their central role in the face of the production landscape. However, in the 1960s, with the modernization processes and successive real estate advances, many of the mills of the Costa da Lagoa were abandoned, leaving them only a few walls of stones or traces and remains in their sites.

Figura 4 – Flour Mill and constructive technique of wattle and daub



Source: AUTHORS' COLLECTION (2022)

In addition, the writings of Júnior (1981) indicate that:

[...] The remaining population of the Costa da Lagoa began to dedicate itself almost exclusively to fishing, with one or the other bean swidden, cassava or aipim echoing from the orchards that already existed, coffee, bergamot and orange. With the reduction of cassava production, the mills were abandoned, many of them rotting in the time. Without sugarcane production, the stills, coins disappeared and the noise of wheels of water of the mills, leaving only ruins of the walls of the foundations. (JUNIOR, 1981, p.4.2).

Figure 5 – Flour Mill and production structure resignified by the residents of the community.

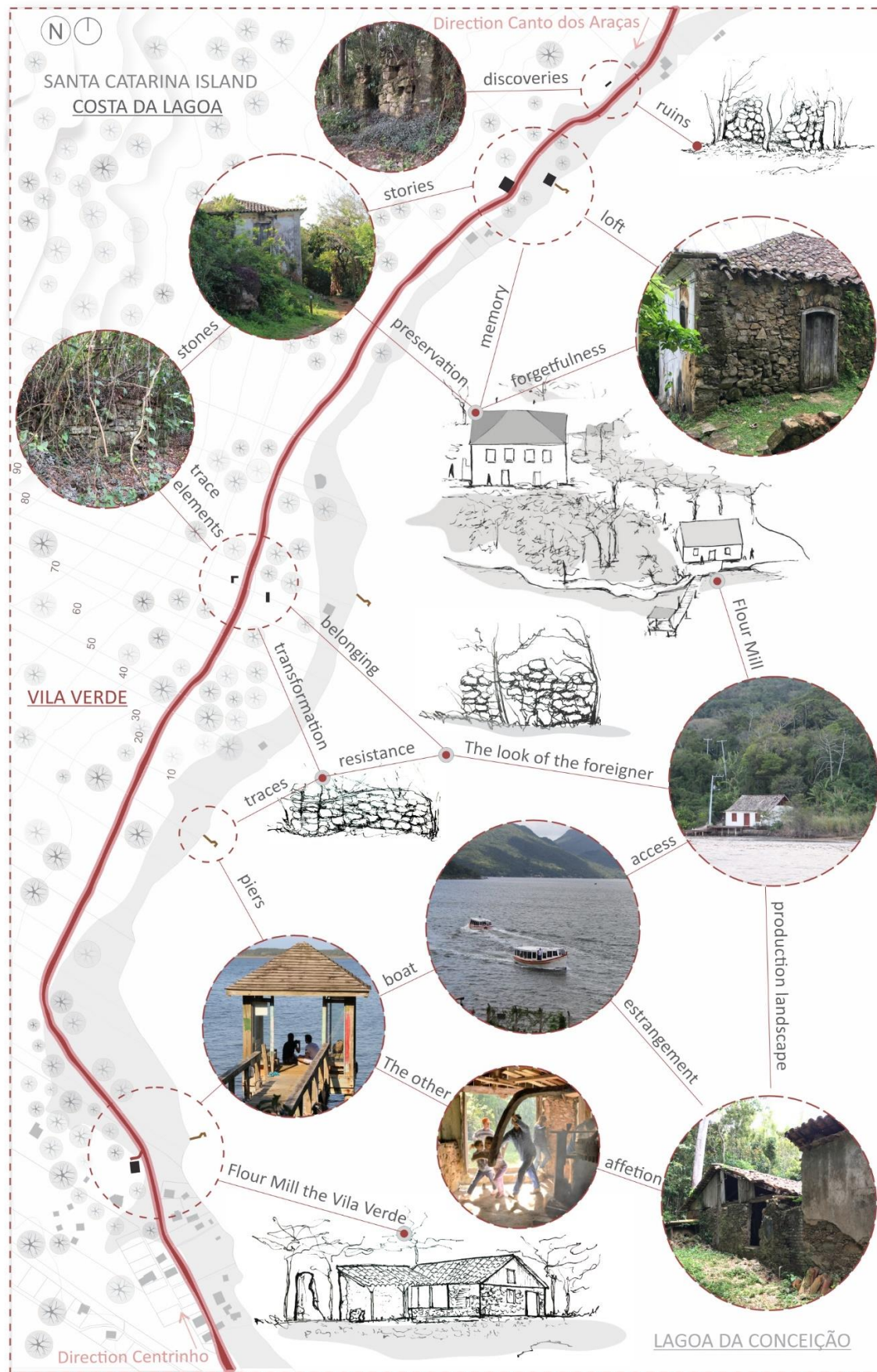


Source: AUTHORS' COLLECTION (2022)

Somehow, what remains of some of these mills and towhouses can still accommodate a sense of resistance (ALMEIDA; SALDANHA, 2014) of this architecture, even in

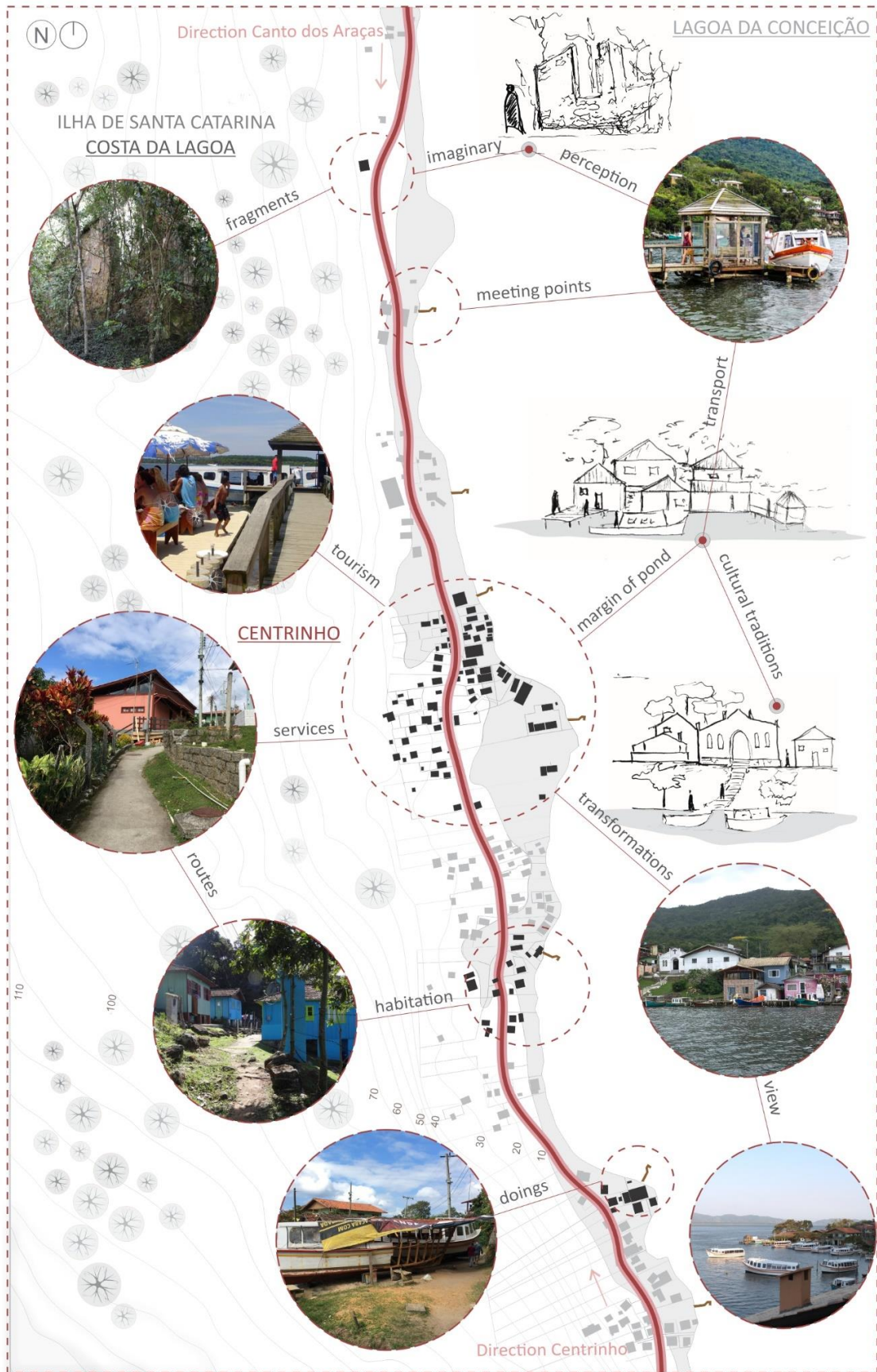
the face of the changes of our time. This is because there is a new imaginary capable of revealing itself in the place, precisely by the overlapping traces, mainly evidenced by the abandonment, or by the marks of what this production landscape meant for the capital of Santa Catarina at a time when the rural industrial heritage had great importance for the permanence and subsistence of the Azorean immigrant families.

Figure 6 - Cartography 1: Path of the ruins.



Source: PREPARED BY THE AUTHORS (2022)

Figure 7 - Cartography 2: Meeting with the Other in the center of the map.



Source: PREPARED BY THE AUTHORS (2022)

Thus, revealing more about this locality, constituted, almost in its entirety, as permanent preservation area - APP and Cultural Residential Area according to the Florianópolis/SC Master Plan of 2014, is not an easy task. It also requires another look at the cultural heritage that still exists. This is because the traces of Azorean culture on the Island of Santa Catarina, even in the face of the process of deterioration, still resist and can continue to adapt to changes and changes, in the face of structural problems and human action. This difficulty of access, perhaps, safeguards its resilience character (HOLLING, 1973). Thus, ruin remains untouched and transforms as time progresses. Commonly the new is seen as beautiful, while the old is unpleasant. However, there are important aspects to be conserved such as the oxidation of paints and their gradual change in the action of time and light on these buildings. Não haveria sentido retocá-las para servirem como um ponto turístico. In this sense, the original aspects of the passage of time in the work and its laminates expose, precisely, the natural course of the aging of monuments and contribute to the conformation of the ruin and ethics of its aesthetic judgment. Thus, any process of revaluation involving a process of rejuvenation would go against the whole sense of ruin.

This forced "rejuvenation" of our cultural goods is part, in fact, of a broader phenomenon, which has become more recent times: the pursuit of youth at any price, which it also ends up resonating in the treatment of historical monuments, who have the obligation to appear new (KÜHL, 2004, p. 321).

Françoise Choay (2001) discusses this view, considering the patina of time one of the "signs of a new picturesque value", approached by theorists who also advocated minimal intervention in ancient monuments, such as Ruskin (2008), for which this sense was "an essential quality of monuments" that should be precisely preserved. Therefore, we recognize here the state of ruin as a characteristic that adds a historical value to the region of the Costa of Lagoa. Based on this idea, we understand that preserving this cultural heritage means maintaining its spatial qualities of resilience and resilience, without seeking any sense of rejuvenation, so that anyone who wanders the path of the ruins of the Costa da Lagoa da Conceição in Florianópolis can be surprised by the spaces full of meaning that are yet to be discovered.

4 CONCLUSION

The act of walking through what we call the "path of the ruins" has placed us as operators of a system to make up a process of recognition of the territory that allowed us to go through experiences on a path that is invented, while walking. Thus, the cartographic clues revealed to us not only a way of doing to know more about a ruined landscape, but also made it possible to consider the creation of some imagined places. Of these production landscapes of the past still reminiscent on the Costa da Lagoa we carry a present: the construction of bonds of affection. As we walk a path that leads us to the knowledge of a space, we are taken by storm by what surprises us and makes us reflect more on our true role as researchers, to open the way that others can do the same.

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