

PATRIMONIAL EDUCATION IN HISTORY TEACHING: FROM A FISHERMEN'S VILLAGE TO A LUXURY NEIGHBORHOOD

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ABSTRACT

This paper presents a pedagogical proposal of Patrimonial Education from a participative, reflective and inclusive perspective, to contribute to the construction of multiple perspectives on the Campeche neighborhood, located in the city of Florianópolis, making connections between history and life. Walking, observing, listening, looking, feeling and asking, were active activities along a Historical Route, which seeks evidence of other times in the neighborhood, a way that 9th grade students, elementary school, can think about life today in Campeche. The focus is to learn history outside the classroom, in the city and around the school. The students were challenged to do historiographical research on the neighborhood and produce a soundtrack for a walk, held on 11/25/2019, through the streets of Campeche. In the script class-experience, everyone pressed play at the same time, to move through a predetermined path, where we were led to imagine scenes from the past still present in the neighborhood.

KEYWORDS: Patrimonial Education. Teaching of History.

INTRODUCTION

This Heritage Education proposal was elaborated within the scope of the *Teaching of History and Cultural Heritage* course, of the Professional Master in History Teaching (ProfHistória)¹, promoted by the Federal University of Santa Catarina (UFSC) in 2019. The proposal was developed with students of a class of 9th grade of elementary school, aged between 14 and 17 years old, from the Porto do Rio Tavares Basic Education School, located between the Rio Tavares and Campeche neighborhoods, in the city of Florianópolis, which have undergone significant changes due to the housing boom in the first decades of the new millennium.

The idea emerged, specifically, from the class-living experience that took place on October 15, 2019, when the

¹ Course taught by professors Dra. Mônica Martins da Silva (ProfHistória / UFSC) and Dra. Carmem Zeli de Vargas Gil (ProfHistória / UFRGS). The objective of the course was to problematize the relations between History Teaching and Heritage Education, proposing the construction of projects and practices in school and non-school spaces.

master's class completed the itinerary of the *Historic Roadmap Living from Quitandas*, of the *Santa Afro Catarina program*². On this day, paths of memory, paths of stories, paths of struggle, paths of desires, paths of business, paths of encounters, disagreements and reunions were traveled. Paths full of marks of the living of women of African origin from the 19th century who, through their craft as greengrocers, reexisted and fought for their freedom and space in the colonial society of Desterro. These women walked, worked and gave advice, establishing important networks of social articulation in the city, and were always on the move. The *Historical Roadmap Viver de Quitandas* has provoked new sensations in relation to the city center, for which I so often walk distracted and hurried. The class in downtown Florianópolis inspired me to think about the neighborhood with my students.

Because he considered Campeche to be a neighborhood with a history of struggle, of residents articulated and engaged in collective actions for the right to the city, he was chosen to be the

² For more information, access: <http://santaafrocatarina.ufsc.br/>.

object of a Heritage Education proposal. In the methodological design, I formulated the following guiding question: how to bring history content to environmental, cultural and urban problems that occurred in the context of the expansion of urbanization in the city of Florianópolis? Based on this question, the idea arose to think about the impacts of this process in the Campeche neighborhood with young people from the 9th grade of Elementary School. The stages of the work in the classroom were based on investigating students' prior knowledge and considering it in forwarding the proposal; build a problem to be studied in relation to the theme of cultural heritage, considering some places in the Campeche neighborhood; create strategies to instill students' curiosity and reflection and emphasize a collaborative approach based on different languages, encouraging students to think and express their perceptions regarding their learning process (OLIVEIRA, 2014).

With regard to the specificities of History Teaching, a methodological path was designed in order to bring students closer to everyday references that mark the history of the

neighborhood. In addition, we sought to ensure the positioning of students as historical subjects, to enable the development of historical imagination and to intend movements of (re) signification of collective meanings (OLIVEIRA, 2014).

Why is studying history with the city important? Why take students to walk around the neighborhood? Why did I choose to make a journey and not a bibliographic work? I found clues to these answers in authors such as Sandra Pesavento (2005), Sandra Regina Ferreira de Oliveira (2008), Lana Mara de Castro Siman (2008) and Antonio Gilberto Ramos Nogueira (2015), who helped me to deepen the reflection on teaching History from the city. These authors make up the theoretical and methodological foundation of this Heritage Education proposal, which assumes that the city is a powerful learning space for teaching History, as it is marked by processes of disputes of memory, experiences and materialities represented in a “space-time unit” (PESAVENTO, 2005, p.10).

Sandra Pesavento proposes to approach the city “through a look that contemplates it as a temporality that finds form and

meaning in space, or as a space that houses multiple temporalities and meanings” (PESAVENTO, 2005, p.10). The same author indicates that

recovering the city from the past implies, in a way, not only recording memories, reporting facts, celebrating characters, reconstructing, rehabilitating or restoring buildings, materially preserving significant spaces in the urban context. Every trace of the past can be dated through scientific knowledge, or classified according to a precise style, but the rescue of the past implies going beyond this instance, to the domains of the symbolic and the sensitive, meeting the load of meanings that this city housed in another time. When safeguarding the city of the past, it is important, above all, to fix images and discourses that can confer a certain urban identity, a set of meanings and forms of recognition that individualize it in history (PESAVENTO, 2005, p.11).

From this perspective, a route directed by the neighborhood offers movements of resignification, of interpellation of aspects of the rapid urban transformation with its social contrasts, in a locality that before was a fishing village and, in the last twenty years, has become a luxurious condominium neighborhood. Selecting questions along the paths encourages the student to look at his surroundings and think about other possibilities. In this way, heritage assets are

understood as inspiring memories and stimulating thinking about time, and this helps to subsidize many meanings that permeate the activities of the educational action in question, with a focus, above all, on subjectivities. For Pesavento (2005),

every trace of the past has in itself a succession of accumulated objective temporalities, that is, the marks of the passage of the years and of its use and consumption by the social actors who have traveled this space. But, although it is important to date these historical layers, as, for example, in the case of a certain built space, it is also important to reach the subjective temporalities that this urban space contains, given by the experiences of the lived, by the meanings conferred to this space, making it qualified, as a place in time (PESAVENTO, 2005, p.13).

The notion of attributing value (a fundamental practice in the constitution of assets) involves an education of the senses. One of the challenges of promoting a class on the street is to contribute to “denaturalize the heritage processes of the city’s past, paying attention to the singularities that surround it” (NOGUEIRA, 2015, p.50).

Inspired by the play by *Teatro da Cia Enviarzada*³, Caminhos: an urban intervention, the students were challenged to do a historiographical research about the neighborhood and to produce a sound path (propositional and non-descriptive) for a stage of a journey of the historical script that was held on November 25, 2019. On that day, in the classroom-experience, everyone pressed play at the same time to move through a predetermined path, where they were taken to imagine scenes from the past still present in the neighborhood.

When creating the script that we would walk through the Campeche neighborhood, questions arose like: What is the relationship between the school and the city? How to learn in and with the territory? Before the Campeche housing boom, who populated the neighborhood? How did life happen in these spaces? Who was around them? What was the neighborhood like before real estate speculation and what is it like today? These

³ Paths: An Urban Intervention is an itinerant show directed by Zé Alex, in which the viewer is invited to “listen” to his city, his daily life, his surroundings and to observe his surroundings from another angle. Available at: <https://www.ciaenviezada.com/> Accessed on: 15 oct. 2019.

questions were conducive to the creation of this Heritage Education proposal.

The purpose of the proposal was to build, with the students, multiple views of the neighborhood. Actions such as walking, observing, listening, looking, feeling and asking were developed along a route that was previously determined, seeking, in this way, indications of other times lived in the neighborhood, allowing students to be able to reflect on of the life currently lived in Campeche. The thematic axis that crossed all points of the route was the networks of sociability. As this proposal is centered on the student and not on the teacher, each group of students was responsible for researching a heritage asset present on the route, with the task of preparing a brief description of the chosen location, worrying with its function, with its chronology and, in addition, seeking to assign meaning to this patrimonial asset in the present. This research led to the production of a website⁴ with the 9th grade class, which consisted of presenting the route developed for the so-called Roteiro Campeche: from a fishing

⁴ <https://sites.google.com/view/roteirocampeche/p%C3%A1gina-inicial>.

village to a luxury neighborhood. The website was used to document the group's approach to the neighborhood and to reveal their heritage impressions.

I chose two audiovisual productions to start the debate on the problem of classroom work, which evidenced, exactly, the perspective of the power and dispute relations that are present in the study of heritage. The first film⁵ presented was Sorry for the inconvenience, which narrates the movement of residents of Campeche against the decree of the Municipal Environment Foundation, which demanded the overthrow of Bar do Seu Chico and the entire mobilization of a group to keep history alive and the identity that the place represented for the neighborhood. On the other hand, I presented an advertisement for a real estate project, close to Bar do Seu Chico, which in addition to apartments sells a “beach life style” lifestyle, which associates proximity to the sea with the feeling of happiness. In both

⁵ Documentary Sorry for the Disorder: The History of Bar do Chico. Directed by Todd Southgate. Florianópolis, 2014 (80 min and 35 s). Available at: <<http://vimeo.com/34535528>>. Accessed on: 11 nov 2019.

narratives, there is a memory dispute, in which the groups involved in the dispute attribute different values to the study of heritage, revealing how conflicted this field is and full of power relations linked to the city. The pedagogical intention with the use of these audiovisual products was

(...) instigate to think how practices and representations build, under layers of time, a space delineated by interpenetrated borders and territories. It is the counterpoint of reference that operates the perceptions about physical and social time, affecting social practices, and, at the same time, shapes the forms of city space (NOGUEIRA, 2015, p.43).

The audiovisuals allowed the opposing of views, the construction of new questions and new perspectives on the relationship between heritage and the city and society. This was a first step towards building a sensitive view towards the city.

HOW TO DEVELOP A SENSITIVE LOOK AT THE CITY?

This is a delicate question, which involves a sense of sensitive perception, typical of those who live, observe, look at

the city. Experiencing the place, walking through it, knowing experiencing and living knowing is what this study allows. According to Adriano Labbucci,

walking is a modality of thought. It is a practical thought. [...] Getting on the road, putting your feet in motion has always meant an upheaval towards yourself and the world itself. And if we stay in the early days, what man learned to read in the first place was not the cuneiform tablets of the Sumerians or the Egyptian hieroglyphs, but the tracks on the ground, footprints of his fellow men and the animals he hunted or escaped from. (LABBUCCI, 2013, p. 09-12).

And it was with this idea of walking that we started working with 26 young people from the 9th grade of elementary school. We try to bring them closer to their places of living, their neighborhood and their city. We aim to bring history closer to the students' daily lives, relating the historical development to places, buildings and streets they frequent.

Will the students, after knowing the stories, struggles and conquests of the place, know where the Bar do Seu Chico was and know more about Campeche, will look the same way as before for their neighborhood? In all stages of the action, we

sought to work with students with a meaningful look. The first step towards building sensitivity in relation to the city was through a classroom activity, in which students were confronted with four photographs of the Campeche neighborhood that brought the idea of material and cultural heritage. immaterial. They were asked to choose two images and justify their choices, indicating the reasons why, for them, the chosen images most represented the concept of cultural heritage.

When designing the activity, the first image I chose was that of the São Sebastião Chapel (Figure 1), better known as Igreja do Campeche, built in 1826. In the past, this church represented the central region of the village and the meeting point of the neighborhood's religiosity, and today it is famous among the youngest for being the meeting point of the traditional street carnival block O Nô Di.

FIGURE 1: São Sebastião Chapel



SOURCE: author's file

The next image (Figure 2), chosen second, shows the Rancho de Pesca Artesanal, which is an important space for socializing, working and exchanging. The Artisanal Fishing Ranch represents one of the cultural resistance points of the old fishermen's town.

FIGURE 2: Artisanal Fishing Ranch



SOURCE: author's file

The third image I selected depicts a space located in the middle of the valued Avenida Pequeno Príncipe, the Casa de Taipa (Figure 3), whose building shows traces of an old construction technique called taipa, very common in the neighborhood's past. Nowadays it differs from the other buildings present in its surroundings, since it is located within a

square meter of high economic value, which is increasingly disputed by real estate projects.

FIGURE 3: Taipa House



SOURCE: author's file

The fourth image (Figure 4) represents the Casarão Aéropostale, an old airmail line used by pilots of the French company, built in the 1920s. Currently, the space works only for weekly meetings of elderly groups in the neighborhood.

FIGURE 4: Large house Aéropostale



SOURCE: author's file

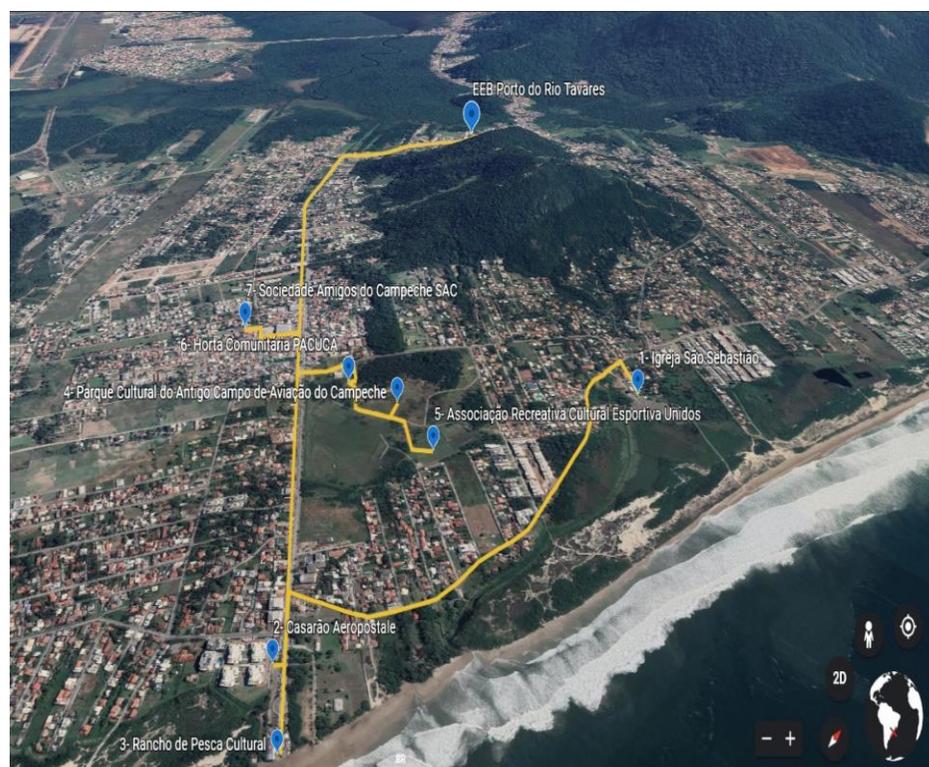
Although the school is located close to these places, in a class of twenty-six students, only six students knew these spaces. The places chosen by the students as those that most represented the idea of “heritage” were the Rancho de Pesca Artesanal and Casa de Taipa, where many of them related memories of their family history with these constructions. Classroom discussions about these four images sparked the students’ connection with

their families, their neighborhood and their city. Many memories were shared, many stories and speeches from grandparents and grandparents emerged and identity elements were identified.

Then, the students were presented with a proposal for a field trip that consisted of walking through a script that I had predefined, divided into two stages. The first was based on walking around the neighborhood listening to a soundtrack produced by the group, and the second provided a walk that, instead of the audio, had an observation activity. The students’ reaction of excitement was instantaneous.

The Campeche Route: from a fishing village to a luxury neighborhood, he proposed to visit the old central region of the neighborhood, passing through places where sociability networks were established in the past and places where these networks are reestablished today. The trail started in the Chapel of São Sebastião, then proceeded to the following points: Casarão Aéropostale, Artisanal Fishing Ranch, Cultural Park of the Old Campeche Aviation Field, United Football Field and Community Garden, ending at the Associação Amigos do Campeche.

FIGURE 5: *Map of the Campeche Route: from a fishing village to a luxury neighborhood*



SOURCE: Google Earth

The selected points helped in the reflection of this proposal in the sense of thinking about memories and disputes of a past still present and of a feeling of collectivity, questioning how, in the past, the community was organized from these spaces and how it is organized today. Giovanna Ferreira, speaking about the Campeche Community Garden, says that, currently,

(..) within the context of a city that has grown amid the construction of closed condominium walls and the growing expansion of real estate construction, vegetable gardens and living together, with their conflicts, greater or lesser, have been presented as a possibility for the revival of community life, promoting integration between people of different ages, origins and lifestyles (FERREIRA, 2018, p. 300).

Until the 1980s, the current neighborhood, which now has several luxury condominiums, was considered a rural location, where people survived from fishing and growing peanuts, watermelons, manioc, corn and coffee. With urbanization, this practice has disappeared and, today, with the Community Garden, collective practices emerge, resignifying old ways of life for residents.

The route was not organized in a chronological or linear way, thus offering an investigative experience about the different layers of time present in the neighborhood. Regarding the temporality in history teaching from the city, Lana Siman raises the following questions:

How to favor their vision, in the labyrinths of history, of their multiple and somewhat linear paths and times? How to provide them with an opportunity to see and hear what is not always said, remembered and celebrated on the public scene of the city or by the media they frequent? How to present them with a different writing than the one found in school textbooks? (SIMAN, 2008, p. 244).

With these questions as a basis for planning the field trip with the students, the seven points were divided into three moments: the first with the use of audio on the route from point 1 (São Sebastião Church) to point 3 (Rancho de Pesca Artesanal); the second was a snack on the beach next to the Rancho de Pesca Artesanal; and the third consisted of walking along Avenida Pequeno Príncipe, from point 3 (Rancho de Pesca Artesanal) to point 7 (Associação Amigos do Campeche). For professor Sandra Regina Ferreira de Oliveira, “the field classes are moments that

enhance learning and are somehow related to the daily life, the place and the time in which the actions of ordinary women and men in the daily making of the life” (OLIVEIRA, 2014, p. 121).

Bar do Seu Chico, a place that no longer exists, was responsible for problematizing, still in the classroom, environmental, cultural and urban issues that occurred in the context of the expansion of the urbanization of the city of Florianópolis in the Campeche neighborhood. This problem was present, connecting each narrative developed along the way. Bar do Seu Chico, an important meeting place and political articulation for the neighborhood's residents, was destroyed in 2010 by determination of the Florianópolis Municipal Environment Foundation (Floram), generating indignation on the part of old and new residents who frequented the Bar and identified it as a place of cultural and historical reference in the identity of the neighborhood.

FIGURE 6: Bar Chico



SOURCE: www.bardochico.com

According to historians Carolina do Amarante and Luciana Rossato,

in the Campeche neighborhood, parties were held in its bar, known and disseminated throughout the city. The place was, mainly in the summer period, an important meeting point for the local community, for surfers and tourists looking for a space for rest, socialization and consumption. Bar do Chico has always been a point of support for traditional community activities, such

as Quinhão do Santo, which is an old tradition of fishermen, of allocating part of the result of fishing to the administration of the church, the Staging of the Passion of Christ and Carnival do O Nô Di, celebrations that usually ended in the square of the Chapel of São Sebastião, or in the Bar do Chico (AMARANTE; ROSSATO, 2018. p. 133).

The Bar do Seu Chico was identified as a space for sociability, and its destruction shapes the disputes over real estate speculation and political disputes over the right to the city.

The trajectory of the construction and demolition of Bar do Chico is significant in order to understand the process of occupying the coastal spaces of the beaches on the Island of Santa Catarina and also the symbolic speeches triggered to spread the city as a tourist destination. Seu Chico can be considered as the “typical manezinho”, sold by tourist advertising: fisherman, simple, with his colloquial language (...). However, the presence of its bar was no longer acceptable, since it was not adapted to the new city model, geared to the type of tourism that had been chosen (AMARANTE; ROSSATO, 2018, p. 139).

As already indicated at the beginning of the text, students were confronted with two audiovisuals. The first was the

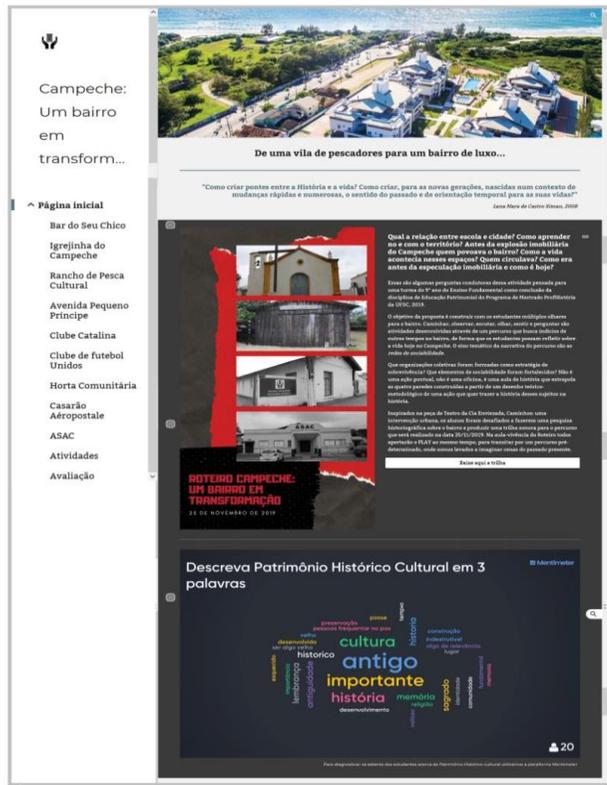
trailer for the documentary *Sorry for the Disorder*⁶, which deals with the overthrow of Bar do Seu Chico, and the second was an advertising advertisement about the sale of apartments in the Essence Life Residence real estate development, located next to the Bar. It was evident that many advertisements are not just selling apartments, but a more stripped down, healthy and happy lifestyle, which can be achieved by being “in front of the sea”, contributing to the neighborhood's sale process. Focusing on the struggles, resistances and achievements of people who mobilized to keep Bar do Seu Chico in operation became relevant for students, thus strengthening a significant historical education.

In order to awaken in students the ability to want to know, I explored possibilities of using Google Sites as a resource combined with the construction of historical knowledge. I created a website and invited students to collaborate on building from their Gmail accounts. Each group was responsible for the

elaboration of a page, which represented a point in the script that we would carry out on our field trip. I tried to think of digital technologies as languages, in order to enable the knowledge we were building, since they make up our daily lives in the circulation of information. For History classes, it is important to think about the possibilities of teaching and learning in a collaborative way, producing authorship and encouraging research. I used the first page of the website to present, in the classroom, the problems and the proposal of the city that became the stage for our History class, in order to bring the contents worked to the environmental, cultural and urban problems that occurred in the context of urbanization of the Campeche neighborhood, in the city of Florianópolis.

⁶ Documentary *Sorry for the Disorder: The History of Bar do Chico*. Directed by Todd Southgate. Florianópolis, 2014 (80 min and 35 s). Available at: <<http://vimeo.com/34535528>>. Accessed on: 11 nov 2019.

FIGURE 7: Screen capture with the website image



SOURCE: <https://sites.google.com/view/roteirocampeche/p%C3%A1gina-inicial>

This tool was used to gather a dossier of materials related to urban growth in the neighborhood of Campeche, as well as to organize the research dynamics of the students, divided into groups, and to start the theme. On the homepage of the site, there is the introduction and purpose of the proposal, in addition to the reference material for the research and the download file for the sound track used in the first path of the walk. Also on the home page, in the left corner of the image, it is possible to view the set of pages (with titles) that present the location studied by each group, with the indication to highlight ideas about the theme of the page, as well as tips from videos, websites and projects. On the Activities page, there is the exercise “Observando”, carried out in the third moment of the Historic Roadmap. Finally, on the Evaluation page, there are the students' impressions about the field trip.

In the elaboration of the collaborative site, I encountered several difficulties. The main one was the lack of computers connected to the internet at the school's Computer Lab. The pedagogical coordination made the two computers in the

teachers room available for students to carry out the research, however, the lack of structure generated discouragement and lack of dynamism in the development of the activity. In an attempt to solve this problem, I asked students to perform this task at home, which was not done.

However, what we produced for the website, in the classroom, was used as a database for students to access the research materials that would subsidize the sound path. Each member of the group chose a part to speak and sent their speech to the teacher through a recording in the WhatsApp application to be edited later. As it involved the participation of all, this step was somewhat laborious, however, the result evidenced the process of involvement of the students.

Given the few technological resources available, the production of the soundtrack⁷ seemed like an impossible mission in such a short time, but the product surprised everyone,

composing a key element in directing the look during the 45-minute walk with a group of teenagers amid the narrow sidewalks of Avenida Campeche.

The idea of the historian Lara Siman (2008) to investigate the writing of the history of cities in the possibilities of learning to lose ourselves in order to meet us again, in a labyrinthine time, also inspired the creation of the suggested Route in order to formulate a new look on the landscape, the history, culture and social networks of the neighborhood.

In his article *Memories on the History of a City*, Siman reports:

(...) the city was full of labyrinths: history was in the streets, in the factories, on the railroad tracks, in the sparkle of mica on the floor of the hovels, in the layout of the city, in the relations between the poor, the rich and the remedies. The city was fears and dreams. The story was in life ... contradictorily, accommodated, transgressive, fearful, daring (SIMAN, 2008, p. 246-247).

⁷ You can download the soundtrack through the link: <https://drive.google.com/file/d/1VhMOo6iaueq-DHzcZ6J44SH1KcWqMeog/view?usp=sharing>

For the Chilean psychiatrist Naranjo (2015)⁸, “(...) investing in affective teaching is the way to stimulate students' self-knowledge and to form autonomous and healthy beings”. In general, playfulness opens space for a pleasurable, intentional and freedom action, allowing students to express their creativity.

Thus, in order to make teaching more interesting, critical and accessible to students, I appropriated technological resources that are present in the daily lives of young people: the internet, the cell phone and the headset.

Walking and listening

For students to establish relationships with the city, the walk proved to be a potent action in sensitizing the senses. When we walk, “important sensory, emotional and psychic processes are mobilized in us in general.” (DUARTE JUNIOR, p.84, 2000).

⁸ Available at: <<http://epoca.globo.com/ideias/noticia/2015/05/claudio-naranjo-educacao-atual-produz-zumbis.html>>. Accessed on: December 14th, 2019.

My intention was not to make the act of walking from one point to another, along the script, become something mechanical. More than that, my intention was to signify this common activity and to provoke, in my young students, a certain attention to the sensitive dimension that permeates urban spaces, with which we often have almost no relationship.

In the proposal developed to learn by walking, the soundscape was a device created to involve students, in order for them to perceive the urban landscape of the Campeche neighborhood in the terms indicated by Cristina Meneguello:

To perceive the landscape is to feel it, being part of it and relating it to your world. Milton Santos had already observed that the landscape is composed not only of volumes, but also of colors, movements, smells and sounds and, thus, it cannot be apprehended by just looking, but perceived through all the senses: it becomes subjective and part of the social imaginary (MENEGUELLO, 2017, p.27).

The first moment started with everyone giving play at the same time to listen to the audio produced by the class, lasting 45 minutes, during the course of point 1 (Capela de São Sebastião),

crossing Avenida Campeche to point 2 (Casarão Aéropostale) and ending at point 3 (Rancho de Pesca Artesanal). After the play⁹, the first speech we heard was: The state school of Porto do Rio Tavares, class 91, presents: Roteiro Campeche: from a fishing village to a luxury neighborhood. Remember to walk together, paying attention to the guides and their surroundings. (Excerpt from the soundtrack produced by the students).

I selected, with the students, excerpts from authors who work with the idea of the city as a place of multiple temporalities and meanings for the production of the “sound path”, and each chose a section to record, and could even produce their own text. Among the excerpts selected to be narrated is the following excerpt, by Siman (2008):

Instead of a time represented by a straight line - the time of progress - we have a time full of sinuosities and that, to understand it, it is necessary to learn to decipher signs, signs and the most apparent insignificances: from the face of those who circulate the streets in the present, gestures, forgetfulness, pauses, looks, the ruins present in the city space, the signs hidden by the layers of human interventions. Reading the signs, the signs, requires the development of auditory, visual sensibilities,

why not olfactory; it requires the observation of details, it requires curiosity for the unknown, so it is strange or disconnected. (SIMAN, 2008, p. 262)

To compose the soundscape, we intercalate speeches with sounds of instruments, local songs, marchinhas from the block O Nô Di, excerpts from the documentary Sorry for the Disorder and interviews from Rádio Comunitária Campeche, with the intention of providing reflections on the transformations in the space covered. We also re-recorded some excerpts from the audio of the theater play Caminhos: Uma Intervenção Urbana, by Companhia Enviarzada¹⁰:

Meetings, mismatches, reunions. Poetry. All of me that remains, all of you that I take. Paths are risks of arrival and departure. Paths are risks of arrival and departure. Risks of the pen on the paper, the scratches on the floor, the arrow on the board, the feet on the floor that mark the direction even without knowing where there is a beginning, middle and end. Choice risks, right or left? Go ahead!

Paths that follow, paths of desire, desire in the sense of qualifying all forms of the will to live, the will to create, the will to love, the will to invent another society, another perception of the world,

⁹ Transcript of the beginning of the soundtrack.

¹⁰ Available at: <https://www.ciaenviezada.com/> Accessed on: 15 oct. 2019.

other value systems. (Excerpt from the audio recorded by a 9th grade student.)

It is important to highlight the propositional and non-descriptive character of the soundtrack, in an attempt to expose the contradictions of that urban fabric and provoke different sensations and meanings about the places, the streets and the social and natural transformations of the path traveled.

When we were close to Igrejinha, the audio evolved to the following section:

Igreja São Sebastião, better known as Igrejinha do Campeche, was founded a long time ago, probably built in 1826, when the Campeche region was still inhabited by some fishermen. In addition to exercising their faith in the church, these fishermen used this place as a meeting point that eventually brought people from the community together, such as fairs, religious festivals such as the Terno de Reis and Festa do Divino Espírito Santo. (Audio excerpt composed by a 9th grade student)

We left the place with a marchinha from the O Nô Di block that dealt with common expressions of the traditional population of the Island and entered the avenue of luxury

condominiums, with many constructions in progress. At that moment, the audio drew attention to the contrasts that disputed the landscape:

Itineraries and particular sociability islands, marked by a certain local symbolism. A “place that has grown”, a place whose landscape has changed completely in recent years. The idea of an “empty space” where buildings and roads were consolidated seems to mark this conception. However, if this place is observed from the point of view of the former residents, in which uses, practices and paths consolidated references in the history of each one and the region, it is also possible to see destruction, disappearance and lack. (Excerpt from the text by PRETTO (2015) narrated in the audio of the soundtrack.)

The audio used in the soundtrack was important “as a strategy to sensitize the students’ ears” (MENEGUELLO, 2017, p.27) in order to direct the adolescents’ perception to be able to hear and see the neighborhood in another way, unveiling the look to the ordinary in order to develop a new relationship within a familiar place. The audio is placed between the normalized look and the new historical look. In this medium between the normal and the new look, he removes what is already known and

approaches what is being achieved. On the importance of walking and listening, Cristina Meneguello mentions that

James Hillman, in *Cidade e alma*, affirms that our civilization sacrificed its feet by looking, because our walking is much more a “walking with the eyes” than with the legs (1993, p. 55). From inside the vehicles there is an accelerated visual experience of the urban, which does not mean that people are really seeing what is before their eyes. (HILMANN, James. *City & soul*. São Paulo: Studio Nobel, 1993. In: MENEGUELLO, 2017, p.35)

Continuing the route, the group of students went towards the beach, towards the Rancho de Pesca Artesanal, a place that today is configured as an alternative cultural space.

Walk and share

The second moment, and the most mentioned by the group, was the snack on the beach next to the Rancho de Pesca Artesanal. This opportunity was really fundamental to generate an atmosphere of sociability and an experience of the theme in question. Everyone was close. I realized that this was an expected

moment and, in fact, it was significant. With feet full of sand and the smell of sea air, nothing could say more about a fishing village than the sand, the wind, the sea and the Artisanal Fishing Ranch.

Figure 8: Snack output



SOURCE: author's file

At that moment, everyone shared the relationship between the “me” and nature, the “me” and the school, the “me” and the sound path, the “me” and the new look, that is, different behaviors that formed a large productive school group, not small

isolated groups. Then, the elements that most touched the students on the first journey and the way everything was processed emerged. In addition, relaxed issues arose, such as the desire to camp and places they want to visit on the island. They expressed a desire to have a more alive knowledge. Since the proposal, from the beginning, was centered on the student, the speeches were taken into account, and the impressions about this experience were registered on the website.

Walk and watch

Walking, observing and taking notes were the actions of the third moment. This stage had four points and required walking across Avenida Pequeno Príncipe with the task of observing various trends and temporalities. How to make teenagers walk attentively, observing the space around them, which they already know? How to create new relationships between what is normalized and what we want them to establish a critical relationship with? As a strategy to build new

relationships, I developed short phrases and questions that were proposed through an activity to be carried out in pairs called “Observando”¹¹:

FIGURE 9: “Observing” activity.

OBSERVANDO...

<i>Isso tem a ver comigo</i>	<i>Aqui me estresso</i>		<i>Só tem graça fazendo junto</i>	<i>Olhando para isso sei o que a pessoa quis dizer</i>
<i>“Normal”</i>	<i>Distanciamento</i>	<i>Mané da Ilha</i>	<i>Beach Life Style</i>	<i>Memória</i>
<i>Nunca ninguém percebe</i>	<i>Algo extraordinário</i>	<i>Uma Brisa suave</i>		<i>Uma conversa de passarinhos</i>
	<i>Passado Presente</i>	<i>Cultura</i>	<i>Percepção do tempo</i>	<i>Sentido de sobrevivência</i>

SOURCE: author’s file

This exercise aimed to develop the capacity for observation and the sensitive and significant look around the neighborhood, in addition to seeking to relate all this to cultural, urban and environmental issues.

Thus, a list of elements with empty spaces was given for them to write about what the route was 'blowing' at that moment. If, at the first moment, audio was used for students to pay attention to the place, at the third moment, small catch phrases were used to keep them on the road. The exercise phrases, used to provoke students' perception of the city, dialogue with the experience of these adolescents, often heard in class or in informal conversations. Examples: a) This has to do with me; b) Here I get stressed; c) Looking at this, I know what the person meant; d) It's only fun doing it together, e) Memory, f) Beach Life Style, g) Distancing; h) “Mané” from the island; i) No one ever notices; j) Something extraordinary; k) A gentle breeze; l) A conversation of birds; m) Past Present; n) Culture; o) Perception of time; p) Sense of survival.

¹¹ Activity adapted from the electronic book *Activities in Natural Areas*, by Rita Mendonça. Available at: http://www.gestaoescolar.diaadia.pr.gov.br/arquivos/File/pdf/atividades_em_areas_naturais.pdf. Accessed on: 14 nov. 2019.

Zita Rosane Possamai, in her text entitled Readings of the City, highlights the image of the city conceived as a writing:

In fact, the city is used, instrumentalized; it is a space where everyday survival is rehearsed; place of work, study, leisure, exchanges. Its existence escapes simple enjoyment or contemplation. This is the challenge of those who want to read the city, learn to look at the city, examining what is said, asking questions, treading almost unknown paths, venturing on trajectories never before attempted, rehearsing readings of his writing (POSSAMAI, 2010, p. 209).

The exercise of reading the city takes place through the act of walking through the streets. As you walk, you can see the graffiti drawn on the walls, the sand on the narrow sidewalk, the condominiums that transform the landscape, the tree seedlings that grow on Avenida Pequeno Príncipe, the story behind the name of the avenue, the health post recently -opened in the neighborhood, the existence of a community garden, among others. These elements of strangeness, of what was apparently known, were reported by students based on the possibility that the “Observing” activity provided.

FIGURE 10: Different angles of the City



SOURCE: photo taken by a student on the way.

The perception of the present, at all times, was related to other temporalities, either by discussing the changes in the natural landscape of the neighborhood, which previously had, as an economic activity, fishing and planting peanuts, or by power struggles in occupation , either due to the presence of artisanal

fishing in the life of a student relative and its importance in the past of the neighborhood, or by the countless construction works along the walk through the streets of Campeche.

FINAL CONSIDERATIONS

The presented work had the purpose of being an action of Patrimonial Education with students of the 9th year of Elementary School, thinking the neighborhood to teach History. The axis was to learn History outside the classroom, in the city, around the school. To this end, we planned a collaborative website that, due to the difficulties of access to technology by the school and the students, became an extra job for the teacher. It should be noted, however, that the website was used as a database of research materials for students, with texts and videos that supported the soundtrack. Two groups went to great lengths to make the site viable.

I managed to produce, with the students, a script that presents the history of the neighborhood in an investigative way.

I realized that the students were attentive and mobilized with the experience of a field trip within an atmosphere of awareness about the urban environment when walking through the neighborhood where they were not only recipients of knowledge, but builders of knowledge elaborated when walking, listen, look, perceive, stop, snack and share. When reporting on the experience, one of the students wrote:

I was able to better observe the cultural activities present in the neighborhood during the walk along Avenida Campeche. I saw several works happening with people working on them for the transformation of space. It was also very interesting to notice the historical and cultural richness of the neighborhood that often goes unnoticed. For me, Campeche is the best neighborhood I've ever lived in, and it was very interesting to see it from another angle. (Evaluation of a 9th grade student¹².)

I believe that teaching History from a participatory, reflective and inclusive perspective is of fundamental

¹² At the end of the activity, each student was asked to write about the field trip experience. Class evaluations are available at: <https://sites.google.com/view/roteirocampeche/p%C3%A1gina-inicial/avalia%C3%A7%C3%A3o>

importance. The work of Heritage Education seeks to problematize the different layers of time present around Heritage, denaturalizing hegemonic narratives to shed light on invisible historical subjects.

In this sense, the proposal made sought to confront the narratives about unrestrained real estate development, which “aims at progress”, with the narratives and knowledge of the native residents, showing problems that involve the urban growth of the city of which we are all part.

We chose to start the tour by the place where the old fishing village was, centering on a forgotten Campeche. We looked for the past starting from Igrejinha, a central meeting place when the neighborhood was inhabited by fishing families that were fighting for their survival, this gave visibility to the old inhabitants of the place. Soon after, the trip to Rancho de Pesca Artesanal made it possible to identify the poorest substrates of the population, and the beach was identified as the place of greatest economic importance. In this way, it was possible to establish students' contact with the reality of Campeche's past,

which was a poor place until the 1980s, so that they could perceive this neighborhood's past and its recent real estate appreciation that changed economic activities of the place, since today there are few who live from fishing or planting.

The hegemonic narratives, currently disseminated by advertisements for new real estate developments, associate Campeche with surf, waves, the sea, the beach and do not represent the history of the Campeche neighborhood. Both the sound path produced and the activity were important to cause the strangeness in face of this. This was the starting point for creating a new relationship between students and the neighborhood in general, and with heritage assets in particular.

When thinking about Heritage Education with a methodological design that promotes students' encounters with stories from their neighborhood, sensitizing them to observe and understand the changes in their surroundings, the school fulfills its function of teaching certain skills necessary for young people to follow reflecting on their place of experience. In this sense, it was also possible to break with the tradition of Heritage

Education based on the tripod to know-value-preserve. This perspective assumes an informative character about heritage assets, which is questioned by researchers in the field of History Teaching, such as Carmem Gil (2014) and Elison Paim (2012).

The concept with which I operated in this proposal is based on the perspective of Heritage Education as a dynamic, collective and democratic social practice that enables other views of the city and its cultural manifestations. Thus, educational actions have the potential to create conditions for the production of senses and sensitivities by children and adults in relation to a specific knowledge, place, celebration, object or cultural manifestation, in order to build socio-affective and reflective relationships with the past.

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