

PURPOSE OF FORTALEZA

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Fortaleza is a permanent theme of my texts fed by different speeches and visions about this city quickly transformed into a metropolis. There are many eyes turned on it and there are multiple images resulting from the eyes. The city is image, simultaneously, symbol, structure, work, property, capital. It is first and foremost the inspiration of musicians, poets, painters, photographers, journalists, the average citizen. The city gives strong visual sense to the world of people, things, exchanges. It is a place of encounter and conflict, of love and solidarity. Fortaleza is an amalgam of coast and backlands with fragments of different times.

For several generations the city center was the pure expression of Fortaleza. In interviews or readings it is possible a partial recovery of the city of the past from the individual memory of those who bring in their experiences, reminiscent of past times. Fortaleza is, above all, a source of much imagination and creativity. Your poets and writers peer into the times, follow, evaluate. They are true heralds. With their attentive and critical eyes, they announce and denounce what they see and record and capture the splendor and luxury of those who can and do as well as give visibility to poverty and give voice to a horde of anonymous people who dream of a society of rights. Fortaleza is a city, a ground, a food for creative and passionate poets and writers. They are artificers of words, they create and recreate. They have a knack for producing art in the form of texts that rave us, that bother us, that transport us to unimaginable worlds.

The Fortress created and recreated by our literati is populated by numerous characters who made different urban routes. Through its streets and squares have walked many

characters. These spaces, places of urban daily life, are referential in the construction of the identity and the bonds of belonging of society. They are real and imaginary places.

Novels, short stories, novels and poetry among literary genres have enormous power to transform banal places into places of reference inscribed in the social memory of a people. There are many places in different cities that have become part of the urban plot becoming points of strong attraction. Notre Dame de Paris Cathedral is one of the most visited places in the French capital. In addition to the religious attraction maintained by the faith, the grandeur of the medieval building arouses marked tourist interest. The Cathedral also arouses curiosity, because in Victor Hugo's novel "The Hunchback of Notre Dame", the character Quasimodo, a lame and well deformed man, protected by the archdeacon Claudio Frollo, lived in the towers with the mission of guarding the bells of the imposing cathedral. After years of contact with his ringing, he ends up becoming deaf,

further aggravating his already ill-fated luck. The fire that hit the famous cathedral took on international shock.

Places become spaces of reference, the streets are open to circulation, they are arteries, places of passage, but also essential places in the life of the city. The street is a place of friction, where people move, stop, watch, greet each other. With the windows, the streets become places of exhibition of goods, place of fetish of consumer desires. The house is the place of the private of intimacy, the street is the place of anonymity, of the impersonal. The street gains visibility with Baudelaire who directs his gaze to the shop windows, where the exposed merchandise arouses desire, is the fetish that sustains the market and that turns the city into a large shopping center.

Fortaleza is magic, it is a city, it is a backwoods, it is a coast, it is a port - cowboys and sailors meet. Fortaleza is a point of confluence of people who come from all directions. Its spaces and public places are testimonies of paths and paths, are connecting traces, unite points crossed by pedestrians,

bystanders, flâneurs, traders, producers, merchants, retreatants, pilgrims, migrants. The roads join points full of references, with intersections, shortcuts, detours. Trees, rivers, caatinga, carnaubais, cultivated fields, squares, palaces, fairs, factories, mills, monuments or prestigious buildings, mark locations, inscribe themselves in the frameworks of memory, contain narratives of facts and events.

In the memories of citizens, the most striking facts. The distant wilderness is dreamed of in the tangle of urban daily life. The sailor brings experiences of other locations. From this mix the city is also a dream, it is a future, it is a bet on the future. Those who made the crossing, backcountry, city, populate the memory or disappear into oblivion. Maps, memories, fleeting images of one, of other territories take on fragmented forms. In the memories the joining of the pieces forms a puzzle with different scales, elimination of voids and transformation into images of totalities that mask the real but are real to those who imagine them. The writers, the artists recreate in their works

cities and imaginary fields. The streets are populated with their characteristic types resulting from the fertile imagination. His creations have no territorial and temporal limits.

In the spaces of the city the narratives choose points of passage, meeting, exchanges and solidarity. Public squares are used according to the domain of activities. In them idleness and business oppose and give different meanings to identical forms. The local backcountry of the daily work of the rural worker can be turned into a place of rest for rural and radical tourism enthusiasts. Leisure and work are important in any human settlement, regardless of their size and functional size. In the literary works squares, parks, gardens, streets, alleys are spaces of flow and enjoyment. Some are reminiscent of life in the hinterland, others crave or do not even imagine what is buzz and the bustle of urban life.

Walking the streets of the city refers to the history of the urban landscape. This return to the past induces the reminiscences of those who lived there or those who know or

knew each piece with its permanences and changes. Demolitions, preserved buildings, technological innovations transform the city and even the countryside. Places are references to those who identify with him, to those who have followed his adjustments or permanence in the passage of time. The topography, the layout, the layout of the buildings, temples, public spaces, the forms of cultivation, the rotation of the land, the arrangement of the properties, the agricultural implements contain a winding cartography that obeys the curves imposed by the geography of the place. We cling to places. Stopping points, entry, exit, arrival, departure. Railway station, highways, buses, cars, motorcycles, horses, wagons, carriages, ports, airports, show the difference of places, record their uses. Countryside, city, urban, suburban. The city intra and extra walls. The city, becoming a special place, a place of shopping, factories, transportation and distribution centers.

Fortaleza could be called Iracema or even Iracema José de Alencar, was not the name of the city so emblematic founded

on historical roots that refer to the Dutch invasions and resistance of the Portuguese in the defense of Ceará lands. Fortaleza is a dynamic metropolis of northeastern Brazil, capital of the state of Ceará that has established itself as an important commercial, textile and tourism hub. Inventive author, Alencar inserted Fortaleza and Ceará in the plot of his novel Iracema, published in 1865. The originality and surprising permanence of this novel transformed the entire state into Alencarean territory.

Iracema is everywhere, is ingrained in us, in our way of being, in acting. It doesn't matter so much what we really are, but what we seem to be. Iracema is impregnated in Ceará. Under crossed eyes, the permanent smile, an air of naivete, the unwavering belief that everything will work out, even in the long run, makes us Iracema, hardworking beings, tireless at the same time, seen as indolent. We are docile, receptive, kind, warriors.

Iracema is myth, is passion, is name of famous beach. Before it was Praia do Grauçá, after the Pisces, then it became Praia dos Amores, and lastly, in 1925, Iracema Beach. Its streets

with names of indigenous tribes such as Tabajaras, Cariris, Potiguaras, Arariús, refer to the work of Alencar.

Of squares, Ferreira is the most famous, with significant symbolic expression in the culture of the city. The public place is a pure mark of the civic acts of Fortaleza. The square contains distinct universes and multiple experiences. As a space of animation, it appears to have a certain homogeneity. Finger wrong. On the contrary, the square institutes in the alternation of days and nights, different territorialities with different social actors. The square is the scene of political manifestations, cultural activities. It is the preferred Christmas space of the city. The time column and the kiosks of the old cafes record the importance of past times. The old apothecary of the apothecary Ferreira, is present, reiterating the image of his former mayor.

In the north quadrant of the square, Travessa Pará partially occupies the area of the former Central Shelter. Its buildings contrast with the restored facades in the southern portion. On this face is always possible a pastel and a sugarcane

juice. The same goes for the east and west faces. In one domain the fabric warehouses, in another the Excelsior and São Luiz the conserved Oswaldo Cruz pharmacy. Ferreira Square houses political discussion groups, diversity with all its variations. It is a democratic space par excellence, even when some managers try to impose a dictatorial “touch of order”.

The square is ours, is of the people. Happy of Fortaleza has a square that is occupied anyway, in different ways. It is a crossing point. It is place of manifestation. It is a place of quick rest. Wandering around the square, the cigarettes here and there offer a cup of coffee. There were political discussions, struggles to improve the democratic process of citizen practices. At the cultural level, the city pulsates, even suffering from the irreparable losses of its built heritage. Inadequate understanding of their socio-territorial role has resulted in an accelerated picture of the uncharacterization of nature and the city. In the midst of destructive modernity, big houses, entire sets that revealed how the city lived and lived were destroyed. Walking

through neighborhoods, streets of a metropolis usually arouse much interest of the citizen.

The center of Fortaleza keeps in the alleys vestiges of territories of medieval design, something strange for a modern city that was established with its chess-shaped layout with wide avenues designed in the plan of Adolpho Herbster, in 1875. The visitor cannot imagine that in Fortaleza has these urban pieces that hide mysteries. The Alley of Garlic is there, between Street Conde D'Eu, where, a commercial door like all the others, practically denies its presence. At the other end, Governador Sampaio Street, the traditional wholesale trade of Fortaleza. Together with the São José Market, this sector of the city, based on a Pajeú tributary, denounces in its topography, the slopes of the terrain when we make the entire journey.

The city of beaches and cheerful nights has other charms, depending on tastes and desires. Manuel Bandeira dedicated "The Last Poem of the Alley" to the Carmelite Alley in Rio de Janeiro. Here in Fortaleza, Adolpho Caminha certainly

crossed the Garlic Alley, perhaps without that name, and certainly saved time to watch the Normalist's footsteps.

Tradução: Assis Daniel Gomes