



v. 10, n. 2: EDIÇÃO ESPECIAL "South-Northern Mirror. Cultural Heritage and democratic challenges" – 2021 – ISSN 2316-395X

Archaeological, historical and heritage traces of a multiple landscape: inhabited lands in Joinville, SC, Brazil

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Abstract: Joinville, by Babitonga Bay in the Atlantic Forest region, in the north of the state of Santa Catarina, was settled by people of German descent. In the 19th century, it was named Colonia Dona Francisca. Before the settlement was founded, people of Portuguese and African descent already lived in the region. When the German immigrants arrived, indigenous Tupi-Guarani and Jê peoples lived in the surrounding areas. The Umbu peoples had lived in this same landscape more than 8,000 years before the present time. This is evidenced by over 40 archaeological sites in the surroundings and within the city. This said, the cultural and natural heritage of Joinville derived from these different times and interventions in space allows us to reflect on the processes of construction of the landscape as a space that is lived and inhabited in the world by different social groups. The proposed study aims to problematize this landscape of Colonia Dona Francisca, now called Joinville, together with the daily practices of the population that formerly lived there. The study will be performed with a design based on cartography, working from documental and archaeological sources, maps and photographs to read the local landscape.

Keywords: cultural heritage, cultural landscape, archeology, Joinville

Resumo: Joinville, situada na Baía da Babitonga, região de Mata Atlântica no norte do Estado de Santa Catarina, no século XIX foi colonizada por uma população de

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origem germânica, o local denominou-se Colônia Dona Francisca. Antes da fundação dessa Colônia já moravam no local descendentes de portugueses e africanos. Quando chegaram esses imigrantes germânicos viviam nas imediações indígenas tupi-guarani e Jê. Os povos Umbu habitaram a paisagem, nesse mesmo lugar, há 8.000 anos antes do presente, indícios encontram-se nos mais de 40 sítios arqueológicos nos arredores e dentro da cidade. Isto posto, o patrimônio cultural e natural de Joinville, derivado desses diferentes tempos e intervenções no espaço, permite refletir sobre os processos de construção da paisagem como um espaço vivido e habitado no mundo por diversos grupos sociais. O estudo, aqui proposto, objetiva problematizar essa paisagem, da Colônia Dona Francisca hoje Joinville, vinculada com as práticas cotidianas da população que viveu no lugar. O procedimento de estudo será realizado com o delinear de uma cartografia, a partir de fontes documentais, arqueológicas, mapas e fotografias para a leitura da paisagem local.

Palavras-chave: patrimônio cultural; paisagem cultural; arqueologia; Joinville.

This study focuses on problematizing the cultural landscape in the city of Joinville, Santa Catarina, Brazil, along with the environmental and heritage practices of the population that formerly lived and now lives in this territory.

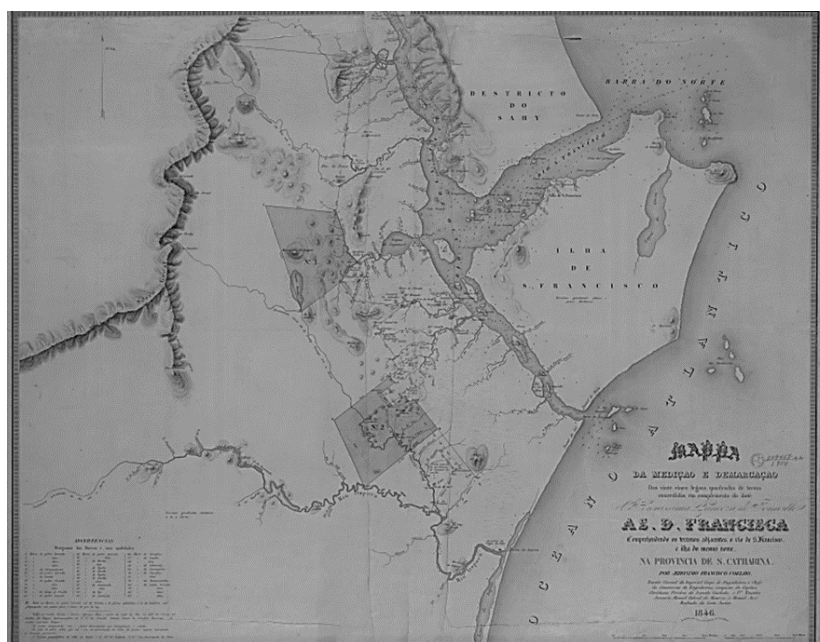
Joinville is located by Babitonga Bay, a region covered by the Atlantic Forest in the north of the state of Santa Catarina, Brazil, and in the 19th century the city was settled by a population of German origin. This place was named Dona Francisca Colony. Before the colony was founded, descendants of Portuguese and Africans already lived in the region. When the German immigrants arrived, Tupi-Guarani and Jê indigenous peoples already lived in the surrounding area. The Umbu people and the shellmounders inhabited this landscape, in this same place, 8,000 and 6,000 years before the present (BP) respectively. Evidence of this can be found in over 40 archaeological sites in and around the city.

The authors of this chapter consider it relevant to inform the reader of this study on the space they are writing about, the city of Joinville, founded in 1851, in the north of the state of Santa Catarina, in the south of Brazil.

It is suggested that the reader imagine this region as though they were coming from the Atlantic Ocean to reach the area where the Dona Francisca Colony was being built. It was usual to reach this area by ferries, so first it was necessary (and still is) to enter Babitonga Bay. This bay is on the Brazilian coast and has several islands, and was surrounded at that time (1850) by the municipality of São Francisco do Sul, now divided into many other municipalities. The navigation route entered Saguazu Lake and then the headwaters of Cachoeira River.

Looking at this landscape from above and from the Atlantic Ocean, it is possible to see the extent of its environmental cultural heritage: salt water, fresh water, islands, mangroves, forest, rivers, mountain range and other mountains. On entering Babitonga Bay, an estuary bordered by the Atlantic Forest (dense ombrophilous forest), throughout the territory, is an important Brazilian natural heritage, with relevant biodiversity.

Figure 1 is a map of the region, which shows the formation of Dona Francisca Colony, in the Province of Santa Catarina, south of Brazil, in which it is possible to see the region environment.

Figure 1 - Map of Dona Francisca Colony, Province of Santa Catarina, Brazil, 1846

Retrieved from: 'Mapas Antigos', Joinville's website, available on: <https://www.joinville.sc.gov.br/publicacoes/mapas-historicos-do-municipio-de-joinville/>. Access on: May 5, 2020.

The cultural landscape of the region where Dona Francisca Colony, currently Joinville, was established shows a wide range of natural assets in the territory, including areas with endangered species and cultural assets resulting from the diversity of human groups that lived in this place.

In this context, it is important to mention that a landscape, as a heritage, is considered the various natural and cultural manifestations in an area, at different times in history. According to Maggie Roe and Ken Taylor (2014, p. 01), a landscape "is expressive of a multitude of settings" and "a ubiquitous entity: we live in it, pass through it every day, and it thereby affects our lived experiences tangibly and intangibly".

It should be mentioned that the concept of landscape followed a trajectory, which is addressed herein through a holistic approach. The cultural landscape has to be seen in a complex view, regarding different human groups' manifestations of cultural, social, political and economical dynamics. Moreover, the landscape is a significantly inhabited space, in which practices, experiences and knowledge are shared through the interrelationship between communities, at different times and rhythms conveyed with the territory.

Considerations herein emphasize challenges associated with protecting, safeguarding and enhancing the value of cultural landscapes as a heritage that expresses knowledge, practices, values, the sense of belonging and the memories of different communities. Such landscapes require appropriate management that takes them into account as a social-ecological system (GUERRERO et al., 2018).

Furthermore, in the context of this debate, it is relevant to ponder the issues concerning landscape shaping (TAYLOR; FRANCIS, 2014), particularly in the region of Joinville (former Dona Francisca Colony), which undergoes profound changes that imply gradual losses of its nature and culture, where there are still some specific remaining elements, the result of social groups' struggles to protect it.

Beyond that, the cultural and natural heritage of Joinville, having derived from those different times and spatial interventions, leads to reflections on the processes of construction

of the landscape as a lived and inhabited space in the world by several social groups. The study process carried out herein sought to design a reflection based on documentary and archaeological sources, as well as on maps and photographs, to read the local landscape.

Archaeological landscapes as part of cultural landscapes are the result of the interaction between the natural environment and the human societies of the past, which can be conceived from remaining archaeological materials. Such remains were part of the past cultures and landscapes, and in the present they compose current landscapes as in a palimpsest, as new writings are added to already used parchments, making up a text full of marks of what was written previously. When identified and traced, they become paths from the present to a long-ago time, which allows one to understand the history and the complexity of current landscapes.

The long human trajectory, which comes from the ability to abstract and transform the natural world by creating objects of utilitarian and/or symbolic meaning, has left material traces that have overlapped, composing contemporary landscapes. Materiality is so essential for human societies that it is worth mentioning that “without it we would not exist or at least we would not exist as socially constituted people” (GONÇALVES, 2007, p. 27). As stated by Muller (1994, apud LIMA, 2011, p. 12), “material culture is omnipresent in the world, and it is itself understood [...] as an artifact”.

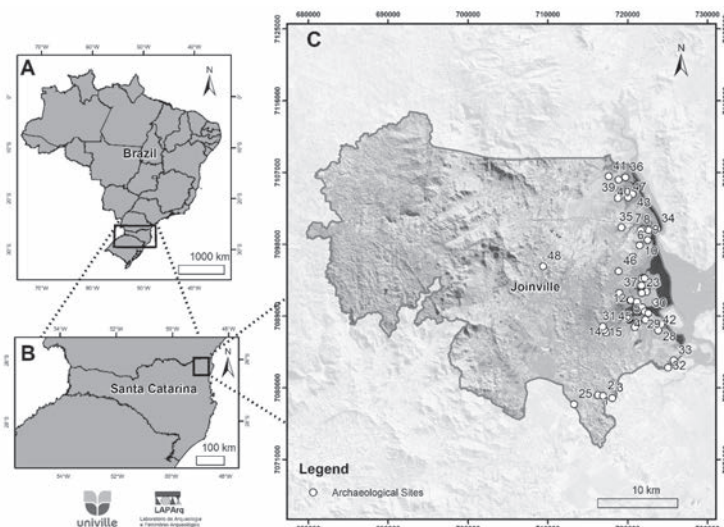
On all continents, there are archaeological landscapes that hold material elements of ancient societies, whether in the form of anthropogenic forests, modified rivercourses, buildings, former plantation areas etc. Several famous remains in the world can be listed, such as the British megaliths, the Egyptian pyramids, the Inca terraces in Peru, among many others. In Brazil, it is no different; there is no region without remnants of ancient societies, which are considered archaeological cultural heritage by the laws of this country.

In the region of Joinville the situation is the same. There are several elements in current landscapes inherited from ancient societies.

The municipality of Joinville is located at the far end of Babitonga Bay, northern coast of Santa Catarina, southern region of Brazil (Fig. 1), between a coastal plain with vast areas covered by mangroves (36 km²) and Serra do Mar, a mountain range to the west whose altitude is up to 1,325 m, where the different typologies of the Dense Ombrophylous Forest prevail (Joinville City Hall, 2019), crossed by several rivers; one of the most important is Cachoeira River that flows through the city of Joinville.

Joinville was founded by German immigrants in 1851. After 170 years, the landscape of this city is very different from before the arrival of those immigrants in the mid-19th century and even before the settlement of Luso-Brazilians in the 17th century, coming from what is now the municipality of São Francisco do Sul. However, this was not the only time the regional landscape was changed. Throughout the history of human presence in the region, each society that lived there at any time interacted uniquely with the space, creating their own territories and leaving more or less visible marks on the landscape.

The history of human occupation in the region of Joinville prior to the arrival of Europeans can be organized into four major moments: the earliest peoples were the Umbu hunters and gatherers who settled in the surroundings of the Bay about 8,000 years ago, the peoples who built sambaquis, large shellmounds, 6,000 years ago, and the indigenous peoples belonging to the Tupi and Macro-Jê language families at the end of the first millennium A.D. (Fig. 2).

Figure 2 - Archaeological sites of Joinville, Santa Catarina, Brazil

Source: Collection of the Archaeological Museum of Shellmounds of Joinville

Each of these societies interacted with the Bay environment in their own way. Umbu societies were identified at four archaeological sites, called lithic sites, all related to ancient open-air settlements discovered through stone flakes found currently below the surface.

The Sanitary Landfill site (number 48 in the Appendix), one of the oldest in the entire Babitonga region and the most studied, is located on a hill in the Pirabeiraba neighborhood, in the Sanitary Landfill of Joinville. It was discovered while tilling during expansion works. In the early period of occupation, 8,600 years BP, when the sea level was higher, the site was 2 km from the ocean, and is currently 9 km away. This discovery indicates that in addition to the changes in the landscape caused by societies, natural environmental changes were also part of the trajectory of these societies. This archaeological site was a residential camp in which numerous items were found, such as stone flakes, arrowheads mainly from chipped quartz crystal, stone tools for palm-nut cracking, polishers, coals, calcined palm nuts and fires. Nowadays these sites are below the surface and difficult to locate, but they are there, discreetly part of the landscape, indicating their passage through the region, and when they emerge, they reveal a unique technology (Fig. 3). In the past, their settlements appeared as clearings in the middle of the forest and the paths they used (De Masi, web).

Figure 3 - Arrowhead from the Sanitary Landfill lithic site, Joinville, SC, Brazil

Source: Dione da Rocha Bandeira

The Sambaquians, unlike the Umbu, left many easily visible marks of their existence in the landscape. They were fisher peoples who had as a remarkable cultural trait the construction of mounds mainly from mollusc shells, where they also buried their dead during long and complex rituals (KOKLER, 2016; BANDEIRA et al., 2018). Among the remains found in the mounds, there are remnants of other animals, plants, fires, artifacts made from vegetables, bones, shells and stones, and burials. Contrary to what can be imagined, and what had long been thought, molluscs were not the main item of their diet. Perhaps the greatest interest in these animals was the use of their shells as raw material for their architecture. These sites can reach a height of up to 30 m, and they are large monuments in the landscape that can be considered, at least in some cases, large cemeteries. In the Babitonga Bay region there are approximately 160 recorded shellmounds, many of them now completely destroyed. In Joinville, the focus of our discussion, there are 40 sites, some quite changed and destroyed, although there are preserved sites that are up to 18 m high.

Among all existing sites in Joinville, 10 are in an urban area, prominent and provocative of the most diverse narratives. There are records of shellmounds, which no longer exist, located where now is downtown Joinville, where the traditional Harmonia Lyra club is located, and on João Colin Avenue. The elderly often believe that the shellmounds were erected during the biblical flood. Possibly cultural, territorial and sacred markers in the past, shellmounds are today protected areas covered by vegetation, sometimes rare green spaces in the neighborhoods (Figure 4, number 12 in the Appendix), and whose conservation, mainly the government's responsibility, is not easy. Nevertheless, so far few acknowledge them as a cultural heritage of the city (GUEDES, 2018).

Figure 4 - Espinheiro II Shellmound, Joinville, Santa Catarina, Brazil



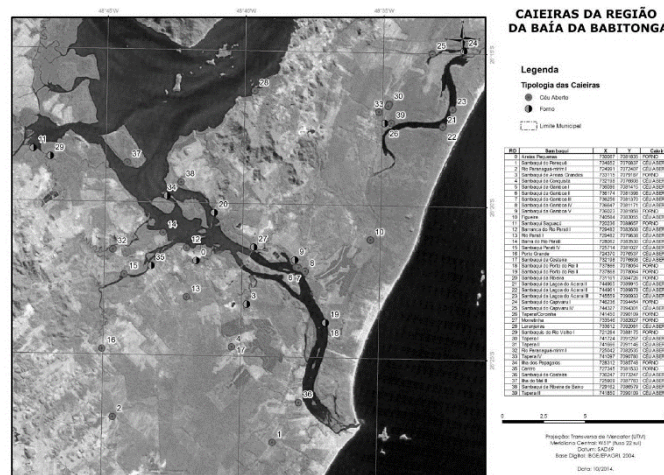
Source: Collection of the Archaeological Museum of Shellmounds of Joinville

Until 1961, when a law of protection was created, shellmounds were considered mineral deposits due to the presence of shells in them, so that they were often used for the production of lime and as material for earthworks. The lime kilns, where this activity took place, of which there are still remnants, are considered cultural heritage and refer to practices conducted by immigrants who thus interfered in the millennial landscape. “Given the context of its insertion in the landscape and the memories of the people who had life experiences in those spaces, it is justified to treat these places as heritage” (ZERGER, 2014, p. 20).

Thirty-nine lime kilns are recorded in the Babitonga Bay region (Fig. 5), 26 of which were operated in the open air (Figs. 6 and 7), and 13 used brick kilns to calcine shells (Figs. 8 and 9). Regardless of the type of kiln, all of them functioned by burning shells in bonfires or wood-fired ovens (ZERGER, 2014). Considering that the production of lime from the calcination of shells has occurred since the beginning of Brazilian colonization, it is possible to assume that large areas were deforested, changing the previously existing native forests. The lime kilns with their shellmound-dismantling activities and the burning of shells in huge bonfires of native wood were responsible for the transformation of the landscape, eliminating several mounds built by the shellmounders as well as parts of the forests and mangroves.

Lime kilns form ensembles in the integrated landscapes in the context of valuing the archaeological heritage, but at the same time they cause concern, as this involves valuing an activity that depredated shellmounds in the past and the remnants of which currently can be conceived as cultural goods related to the ensemble of archaeological heritage (ZERGER et al., 2017, p. 173-193).

Figure 5 - Location of the lime kilns in the Babitonga Bay region



Source: Zerger et al. 2017, p. 186.

Figure 6 - Lime kiln burning shells in the open air at Costeira in Balneário Barra do Sul/SC, Brazil



Source: Zerger et al. 2017, p. 184.

Figure 7 - Lime kiln burning shells in the open air next to Velho River Shellmound, Joinville/SC, Brazil



Source: Zerger et al., 2017, 183.

Figure 8 - Lime kilns with ovens and Velho River Shellmound in the background, Joinville/Brazil



Source: Zerger et al., 2017, p. 187.

Figure 9 - Ribeira Shellmound being exploited for lime production, São Francisco do Sul/Brazil



Source: Zerger et al., 2017, p. 186.

In the entire Babitonga Bay region, there are over 160 shellmounds recorded, as mentioned previously. Different peoples reoccupied some of them. Interested in settling on elevated areas, they took advantage of the old shellmounds, leaving on them dark layers with leftovers, artifacts, fires, burials and ceramics (shellmound Itacoara, number 25 in the Appendix). They were ancestors of the Jê indigenous peoples whose known remnants go back to 1,000 years ago in the region. If they did not build large mounds, they kept them in evidence in the landscape and opened clearings for planting and paths for hunting and fishing and traveling between villages. Some centuries later, other peoples who also produced ceramics arrived in the region. These, on the contrary, were not interested in the shellmounds to set up their settlements. Therefore, they opened clearings to build their villages, their plantations generally close by, and their paths.

By linking the location of each material remnant of the various societies, since the oldest ones that occupied the territory of Joinville and composed the current landscape, it is possible to trace lines, like trails, that cross each other, connecting like a diachronic network of memories. The materials of some become part of the memories of others.

Thus, contemplating the city in a long-term chronology allows one to understand a landscape nuanced by historical remnants crystallized in the architecture, the tracing of the streets, the food, the relations with nature, the rural farming practices, in the memories of what one saw and lived, the tourist attractions, and in the marks left by peoples who no longer exist. In other words, memories and traces stand out in privileged spaces or hide between the lines of books or in spaces in the shade of the public authority. Therefore, the impact of history that is revealed through the cracks even in cities that evoke an “apology of being monocultural” (SIMAS; RUFINO, 2018, p. 18) is not surprising. Indeed, these traces of men and women hold precious details of an exceptionally richer history than, for example, the history of Joinville, which privileges only the outline of Dona Francisca Colony and the reports limited to German colonization (FICKER, 1985). Hence, revealing the other actors and the existence of new relations with spaces and with nature may clarify the history of ruins and peoples that may seem, to some individuals, to disturb the landscape, but that reveal the complexity of the story plots of the people that build the city.

In this chapter, we intended to go somewhat further in analyzing the process of creating urban landscapes. In general, studies have been working with short periods, examining specific historical moments. However, herein we seek to understand the various historical periods that compose the landscape of Joinville – a reality revealed when an interdisciplinary approach is used. These archaeological, historical and environmental

remains disclose elements that are at times intentionally hidden or categorized as irrelevant to the history of the city. In fact, explaining the changes in the urban landscape can be difficult, especially if we consider it, as claimed by Lima Barreto, the ecological history or the history of different historical subjects – forged, destroyed, faded or vibrant – but composing the images of the city with their various tones.

He went out and walked. He looked at the sky, the air, the trees of Santa Teresa, and remembered that wild tribes had already roamed those lands, one of whose chiefs was proud to have the blood of ten thousand enemies in his blood. This had been four centuries ago. He looked again at the sky, the air, the trees of Santa Teresa, the houses, the churches; he saw the streetcars go by; a locomotive whistled; a car pulled by a similar locomotive crossed in front of him, when he was already entering the field [...] There had been great and numerous changes in the aspects, in the physiognomy of the land, perhaps in the climate [...] (LIMA BARRETO, 2004, p. 411).

Contemplating the historical narratives about the heritage that is unified in the city allows one to understand the formation of a landscape that has an impact due to the indissoluble relationship between culture, violence and increasing degradation of the natural and human spaces. As Warren Dean (1997) points out, the relationship between environment and society allows one to perceive how certain sectors dealt with the changes caused by environmental degradation, or, as he claimed, chose unsustainable development. The lyrical evocations of a giving nature present in the memories of historical subjects become a symbol of the uses of an environmental and archaeological heritage that seems harmless if one does not identify between the lines the unbroken expansion of urban frontiers, which is a movement that has persisted since the formation period of Dona Francisca Colony.

The Colony was established on the banks of the Cachoeira River, where Joinville is now located. This was planned to have the possibility of a river port linked to the sea port of São Francisco, seeking to ensure the flow of products and to reduce transport costs (FERREIRA, 2019). Nevertheless, it is worth noting the conflicting relationship between the community and its river landscapes (ZERGER, 2017). Despite this incompatibility of antagonistic views, the evocation of natural beauties and their destruction seem to have gone hand in hand throughout the history of the city. Moreover, in some narratives, ranging from the description of travelers to today's advertisements for tourism, attention is called to the idyllic descriptions of nature since the city was founded in 1851.

During the trip, everything is a reason for delight: the small islands populated by birds, entire flocks of wild ducks, frigatebirds, herons, white-and-blue and even red herons. In the distance, the extensive mountain range and the Piraí waterfall, falling from up high. Then, already by the Cachoeira River, the mangroves on both banks of the river - proof of the flooding period. Afterwards, as the terrain rises in height, the hundreds and hundreds of palm trees symbolize the palm-tree nation. Finally, the rainforest in all its immaculate beauty (Dr. H Koestlin, apud FUNDEMA, 1991, p. 25).

It should be remembered that nature and tourism have intertwined, to a large extent, due to the pace of transformations arising from urban growth and the process of environmental degradation that has become a continuum in world environmental history. Brazil was a pioneer in the destruction of both its fauna and flora and its waters because of the adoption of a project that prioritized large-scale plantation, industrialization and

profound violence against traditional peoples. Nevertheless, Environmental Heritage was strongly related to increased tourism since it used the construction of a national identity based on an idyllic view of the natural wealth of an emerging country, as highlighted by Francisco Manuel da Silva in the Brazilian National Anthem, “giant by thine own nature”. These same steps had already been followed by the French painter Nicolas Taunay, who used to postulate that Brazil did not have large castles or large churches, but had the greatest nature (apud SCHWARCZ, 2008).

This tropical nature marked a distinction from the old metropolitan continent and, at the same time, attracted the attention of the tourists’ desires. The most evident sign of this is the change in the figure of the flâneur of urban spaces in search of the exoticism of “wild nature”. In Joinville, the bay, which has favored the settlement of human groups since approximately 8,000 BP and is essential for the reproduction of marine fauna, carries a Tupi-Guarani indigenous name – Babitonga – but it is related to the prince of Joinville regarding the naming of one of its main tourist attractions – a trip on the boat called Príncipe (Prince) (BANDEIRA, 2004). The homage to the royal couple Francisca of Bragança and François Ferdinand d’Orleans is part of a culture of valuing a European heritage in the foundation of the city. It is well known that the words are dated and represent specific historical contexts. At the same time, they describe conjunctures and spaces projected from a history that exposes violence and policies of erasure. The symbolic images that can be glimpsed in the nomenclatures given to natural spaces and to tourist attractions are colored by tones reflecting an unbalanced ambiguity between the use of nature and environmental degradation.

In other words, in the act of erecting the city, one sees a landscape shaped by millennial experience, which, however, resulted in a risk society (ZANIRATO, 2016), marked by depletion, the contamination of nature and the destruction of the archaeological heritage. The images woven by memories have been colored by tones that express a relationship of dependence, communion and delight with nature, constantly renovated by the families of these forest dwellers. On the other hand, there has been a movement to naturalize the exploitation of nature and the heritage of other peoples due to some benefit to be achieved by advancing on new virgin and fertile lands on the border. Environmental heritage, as one of the main arteries of the economic and identity progress of the city, marks both the idyllic views on nature and the misuse of resources essential to life, and which, to a greater or lesser extent, created an unbalanced ambiguity between protection and degradation of the environment and heritage.

Few were concerned about preserving the records of the peoples who once inhabited the region, which are still spread throughout the city. For instance, the presence of archaeological sites that tell a story of destruction, such as the lime kilns, which show the reality of the misuse of shellmounds. Indeed, what can be seen is the transformation of the archaeological heritage into a natural resource, which was widely used on roads, in the construction of buildings or as lime in agriculture. As we tried to show in this chapter, everything indicates a landscape marked by unrestrained economic exploitation that sought to exclude the peoples that were distant from the European ideal and its history. The tragic result, partly lessened by the presence of the Archaeological Museum of Shellmounds of Joinville – founded in 1969 – or the protection of archaeological sites by the National Historical and Artistic Heritage Institute – IPHAN does not lessen the evident impact of destruction.

When analyzing the presence of black populations in the city landscape, one notes an almost complete silence regarding the official cultural heritage. This absence is nothing new in a city that has privileged the official discourse of Germanness. However, it is clear that these “knots that are difficult to untie”, according to Diego Finder Machado (2018, p. 21-35), have recently been frayed. An example of this is the appropriation of the Immigrants Cemetery of Joinville, in 2009, by an initiative of the director of Casa da

Memória (Memory House), the historian Dilney Cunha, and the black movement of the city, to promote a remembrance, through a symbolic act, of the burials of enslaved people and black freedmen at the Immigrants Cemetery. It is necessary to focus on the history of the cemetery itself and its disconnection from the history of slavery and the local presence of black populations. The Protestant cemetery founded in 1851 in the former Dona Francisca Colony, which was officially closed in 1913, was listed in 1962 by DPHAN (Directorate of National Historical and Artistic Heritage) as a standard cemetery in the regions of Santa Catarina colonized by Germans (CARRASCO, 2019). Moreover, the taint of slavery in the history of Brazil has been silenced in many places, and the history of the black population remains a topic about which very little has been written in Joinville.

It is essential to remember, as Adrián Zarrilli (2014) does, that often the violence against nature is the same clears the way for violence against men. Thus, for him, the ecological crisis can be explained considering a long-lasting process of interventions in ecosystems. Hence, a landscape is forged in which the narratives of oppression of traditional peoples occur side by side with the loss of environmental heritage. In addition, memories and landscapes of pain that are historically constructed and silenced leave traces in the history of the city. In the settlement memories, the areas inserted in the capitalist system carried with them both a “view of paradise”, with their eldorados of agricultural and mineral wealth, but likewise its reverse: infertile and unhealthy lands, with no benefits for the majority of the so-called human and forest reserves in an iniquitous past-and-present tradition.

Intriguingly, the landscape has not always followed closely the attributions given to it by the official history in Brazil as well as in Joinville. The interference of memories, objects, social tensions, forests or their ashes, shells and ceramics, chants and oblations prove the permanence, even shaded, of elements of the landscape that can, as explained by Haruki Murakami, “Rumble in the blue sky”.⁴ The new views and actions resonate more and more on the ideal history that was constructed for Joinville, and the insertion of new actors and heritage proves that the prevalence of a monochromatic scenario is impossible – since the City was constituted as an iridescent landscape.

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⁴ In other words, “when the sky is clear, but lightning strikes” (MURAKAMI, 2020, p. 12).

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APPENDIX

ID	Site	UTM_E_	UTM_N_
1	Estrutura Subterrânea OC-01	716286	7079082
2	Estruturas Subterrânea OC-02	716933	7078974
3	Estruturas Subterrânea OC-03	718066	7078697
4	Oficina Lítica de Polimento Caieira	720264	7088509
5	Oficina Lítica de Polimento Saguauçu	720190	7088637
6	Sambaqui Cubatão I	722620	7099783
7	Sambaqui Cubatão II	721838	7099887
8	Sambaqui Cubatão III	721634	7099770
9	Sambaqui Cubatão IV	722515	7098521
10	Sambaqui Cubatãozinho	721501	7097849
11	Sambaqui Espinheiros I	720334	7090933
12	Sambaqui Espinheiros II	720388	7090984
13	Sambaqui Gravatá	723526	7090804
14	Sambaqui Guanabara I	717300	7086916
15	Sambaqui Guanabara II	717057	7087267

ID	Site	UTM_E_	UTM_N_
16	Sambaqui Ilha do Gado I	721869	7093767
17	Sambaqui Ilha do Gado II	721767	7093649
18	Sambaqui Ilha do Gado III	722117	7093723
19	Sambaqui Ilha do Gado IV	721712	7092818
20	Sambaqui Ilha dos Espinheiros I	721166	7090746
21	Sambaqui Ilha dos Espinheiros II	721825	7090076
22	Sambaqui Ilha dos Espinheiros III	722368	7092034
23	Sambaqui Ilha dos Espinheiros IV	721754	7091867
24	Sambaqui Iriuguassu	720653	7096385
25	Sambaqui Itacoara	713302	7077919
26	Sambaqui Lagoa do Saguçu	720217	7088773
27	Sambaqui Morro do Amaral I	722224	7088532
28	Sambaqui Morro do Amaral II	724202	7087956
29	Sambaqui Morro do Amaral III	722154	7089525
30	Sambaqui Morro do Amaral IV	722591	7089333
31	Sambaqui Morro do Ouro	716898	7087675
32	Sambaqui Paranaguá-mirim I	725037	7082534
33	Sambaqui Paranaguá-mirim II	725775	7083423
34	Sambaqui Ponta das Palmas	723660	7099920
35	Sambaqui Ribeirão do Cubatão	719208	7100110
36	Sambaqui Rio Bucuriúma	719713	7106371
37	Sambaqui Rio Comprido	718965	7091873
38	Sambaqui Rio das Ostras	719873	7104739
39	Sambaqui Rio Fagundes	718776	7103785
40	Sambaqui Rio Ferreira	718860	7106082
41	Sambaqui Rio Piraberaba	717610	7106495
42	Sambaqui Rio Riacho	723821	7087198
43	Sambaqui Rio Sambaqui	720629	7104290
44	Sambaqui Rio Velho I	721259	7088174
45	Sambaqui Rio Velho II	720885	7087617
46	Sambaqui Rua Guaira	718876	7094591
47	Sambaqui Tiburtius	720077	7103871
48	Sítio Lítico Aterro Sanitário	709405	7095219