


Mapping Memories: The interpretative plan as a preservation tool

Mapeando Memórias: o projeto interpretativo como ferramenta de preservação

Mapeando Memórias: el proyecto interpretativo como herramienta de preservación

Anelis Rolão Flôres, Ph.D. in Architecture, at Universidade Franciscana (UFN). E-mail: anelis@ufn.edu.br
 <https://orcid.org/0000-0003-1918-4084>

Clarissa de Oliveira Pereira, Ph.D. in Architectural Projects, at Universidade Franciscana (UFN). E-mail: clarissapereira@ufn.edu.br  <https://orcid.org/0000-0003-2347-827X>

Francisco Queruz, Master in engineering, at Universidade Franciscana (UFN). E-mail: francisco@ufn.edu.br  <https://orcid.org/0009-0004-3978-6888>

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Abstract

The city of Santa Maria, located in the interior of Rio Grande do Sul, Brazil, emerged in the late 18th century and preserves a significant collection of built heritage. However, these structures became increasingly threatened after changes to municipal legislation in 2018. In response to this situation, compounded by the local population's lack of recognition of the value of the urban core's assets, an extension group was formed at the Franciscan University to promote heritage education. This effort led to the creation of an interpretive project aimed at encouraging engagement with the city and fostering its preservation. This article presents a case study of this Extension Group, named *Mapping Memories*, detailing the development of the interpretive project, its implementation, and the complementary tools used. The structure of the text begins with a literature review on interpretive projects, followed by an examination of the reasons behind the project's creation. It then describes the project's implementation and the additional methods employed to express and promote heritage within the community. Although still ongoing, the project's results indicate a commitment from some property owners and a growing recognition of the city's historic buildings among the general public, including children, who are beginning to appreciate their role in narrating the city's history.

Keywords: Heritage; Heritage Education; Academic Project; Santa Maria Historic District

Resumo

A cidade de Santa Maria, no interior do Rio Grande do Sul, surgiu no final do século XVIII e guarda um importante conjunto de remanescentes edificados que passaram a ser ameaçados pela alteração da legislação municipal em 2018. A partir dessa situação, aliada a falta de reconhecimento pela população do valor dos bens do núcleo urbano, foi montado um grupo extensionista na Universidade Franciscana para atuar na educação patrimonial, o que resultou em um projeto interpretativo para estimular a vivência da cidade aliada à sua preservação. Este artigo se propõe a mostrar o estudo de caso único deste Grupo de Extensão, nomeado Mapeando Memórias, na construção do projeto interpretativo, sua implantação e também de ferramentas complementares usados. Na estrutura do texto que segue estabelece-se uma revisão bibliográfica sobre a temática dos projetos interpretativos, seguido pelas razões que amparam o surgimento do projeto, para então mostrar os relatos de implantação do mesmo, além dos outros meios de expressão e divulgação patrimonial para a comunidade. Os resultados, mesmo com o projeto em andamento, indicam comprometimento de parte dos detentores dos bens, além do reconhecimento pela comunidade leiga e infantil dos edifícios que ajudam a contar a história da cidade.

Palavras-chave: Patrimônio; Educação patrimonial; Extensão; Centro Histórico de Santa Maria.



Resumen

La ciudad de Santa Maria, en el interior de Rio Grande do Sul, surgió a fines del siglo XVIII y conserva un importante conjunto de remanentes edificados que comenzaron a estar amenazados por la modificación de la legislación municipal en 2018. A partir de esta situación, unida a la falta de reconocimiento por parte de la población del valor de los bienes del núcleo urbano, se formó un grupo de extensión en la Universidad Franciscana para trabajar en la educación patrimonial, lo que resultó en un proyecto interpretativo para estimular la vivencia de la ciudad vinculada a su preservación. Este artículo tiene como objetivo mostrar el estudio de caso único de este Grupo de Extensión, denominado Mapeando Memórias, en la construcción del proyecto interpretativo, su implementación y también las herramientas complementarias utilizadas. En la estructura del texto que sigue, se presenta una revisión bibliográfica sobre la temática de los proyectos interpretativos, seguida de las razones que respaldan el surgimiento del proyecto, para luego mostrar los relatos de su implementación, así como otros medios de expresión y divulgación patrimonial para la comunidad. Los resultados, aunque el proyecto esté en marcha, indican el compromiso de parte de los propietarios de los bienes, además del reconocimiento por parte de la comunidad en general y de los niños de los edificios que ayudan a contar la historia de la ciudad.

Palabras clave: Patrimonio; Educación patrimonial; Extensión; Centro Histórico de Santa Maria.

INTRODUCTION

Santa Maria is a city located in the central region of Rio Grande do Sul, Brazil. Its origins, which date back to the 18th century, have resulted in layers of historical development overlapping over time, creating an urban center with significant examples of heritage. These structures are important not only for understanding the city's own history but also for comprehending the broader patterns of settlement in the state. In 2018, changes to the local Master Plan left many untitled properties unprotected due to their location within the urban area. This posed a potential threat of significant losses to the city's memory and landscape. In response, a coalition of civil society, educational institutions, and the Public Prosecutor's Office urged the municipal government to issue emergency decrees protecting several properties through official heritage listing. This movement also highlighted the need to raise public awareness about the importance of cultural preservation. Recognizing this urgent demand, the Universidade Franciscana, through its Architecture and Urbanism, Design, and Journalism programs, formed an extension group named *Mapping Memories*. This group initiated heritage education efforts and developed an Interpretive Project¹ focused on the city's central area (Flôres; Falcão; Queruz; Flores, 2019).

¹ Heritage interpretation occurs through tourist guides, illustrated maps, visiting itineraries, pamphlets, brochures, postcards, plaques, totems, interactive panels, miniatures, holograms, among many others (Murta; Albano, 2002).



This article aims to present the stages involved in developing the interpretive project for the Historic Center of Santa Maria as a tool for heritage education. It also seeks to recount the trajectory of the academic extension activities carried out by the *Mapping Memories* group and their outcomes. This work is characterized as a single-case report, employing a qualitative approach. Additionally, it incorporates a portion of the bibliographic review that underpins projects of this nature, thus classifying it as exploratory. Beyond the general intent of the text, the need to detail the procedures undertaken by the extension group was recognized. These procedures are later discussed in the sections “Through the Paths of the Historic Center” and “Other Paths: Exhibit Models and Memory Models,” along with the results.

The importance of recognizing the history embedded in historic buildings and urban fabrics has long been a topic of discussion. In this regard, the perspective presented by Fitch (1981, 1992) remains relevant, as it identifies the city as a “generator of culture,” a receptacle for global expressions over the past centuries. This view aligns with theoretical insights proposed by Lefebvre (1991). The concept of central urban areas as “open-air museums” (Fitch, 1981) also contributes to the discussion developed here. It not only highlights the architectural assets that have been mapped but also acknowledges the latent historical significance of the urban layout that witnessed the genesis of the city's core.

Heritage interpretation plays a significant role in understanding historic centers, as it serves as a process that adds value to the experiences of residents and visitors. This is achieved through information and representations that emphasize the history, cultural significance, and environmental characteristics of a place (Murta; Albano, 2002). Such projects enable the public to interact autonomously with cultural assets as interpreters, adhering to the principle that “through interpretation, understanding; through understanding, appreciation; and through appreciation, protection” (Tilden, 1957, apud Murta; Albano, 2002, p. 14).

INTERPRETING HERITAGE

Heritage interpretation involves conveying messages about how society, the economy, architecture, customs, and cultural characteristics were in the past. It aims to foster an understanding of these values within society by translating their meaning for visitors, encouraging preservation, and, consequently, dissemination. The term was defined in *Interpreting Our Heritage* by Freeman Tilden, first published in 1957. Initially associated with the environmental interpretation of parks, it was later applied to architectural and urban heritage in various projects (Murta; Albano, 2002).



Interpretation is an educational activity that seeks to reveal meanings and relationships through the use of original objects, firsthand experiences, and illustrative media, rather than simply presenting factual information (Tilden, 1957, apud Murta; Albano, 2002, p. 14).

This process enhances the visitor's experience by providing information and representations that highlight the historical significance and cultural and environmental characteristics of a site. It establishes effective communication with visitors while maintaining connections with tourism, heritage preservation, and the cultural development of local communities.

Community participation during the development, implementation, and management of such projects becomes a key principle. The recognition built with the involvement of all stakeholders allows the population to fully benefit from the results. Engagement with the initiative is directly linked to the project's success and can become an ally in the sustainable development of the area (Murta; Albano, 2002).

Heritage interpretation also fosters a closer connection with visitors, facilitating the transmission of information and promoting a sense of agency. Visitors are transformed from passive recipients into active interpreters. A well-designed project motivates visitors to understand the importance of safeguarding heritage and engaging with the proposed practices (Serantes Pazos, 2010).

Another important aspect to consider is that the practice of interpretation requires an understanding of the history of the place and should be grounded in local experiences rather than solely relying on specialized knowledge. Goodey and Murta emphasize:

The people with the most deeply rooted and rich knowledge about a place are those who grew up there or those who have established themselves there. [...] Conversely, there is often specialized knowledge about the place as well, [...] but this typically lacks the daily lived experience that ensures any interpretation comes to life, rather than merely resting coldly on a page or a panel (Goodey; Murta apud Murta; Albano, 2002, p. 47).

Consequently, interpretive planning must align with the needs of the communities. Beyond fostering connections, it is essential that this integration supports the project's success and continuity. In the case of cultural heritage, such integration fosters a sense of appreciation and a commitment to passing on its values and stories to future generations, thereby enhancing understanding of the attractions and significance that the place holds.



INTERPRETIVE PROJECT

The *Mapping Memories Interpretive Project* is a historical and cultural recognition initiative developed by the extension group of the same name, created at the Universidade Franciscana. It emerged in response to a recognized need for the acknowledgment and appreciation of built heritage. In 2018, legislative changes led to the prior deprotection of the city with the largest concentration of historical assets. Additionally, the limited availability of heritage education tools, often “invisible” to the population, became key motivators for the project’s development.

In 2005, Municipal Supplementary Laws No. 32, 33, and 34/2005 established the Urban and Environmental Development Master Plan of Santa Maria (PDDUA), which came into effect in 2006. This plan created a specific zone for the historic center, known as Zone 2, and required that any modifications to buildings with potential heritage value be approved by a municipal agency called the *City Office* (*Escritório da Cidade*), as well as the Municipal Heritage Council (COMPHIC). Heritage protection was ensured through the evaluation of these bodies, which assessed the value of already constructed properties, even without prior formal protection.

In 2018, the city witnessed the deprotection of this historic zone with the approval of Supplementary Law No. 118, the new Territorial Development Master Plan for the Municipality of Santa Maria. This law, heavily influenced by pressure from real estate market sectors, streamlined processes and increased construction indices. At the time, only 27 buildings were listed or in the process of being protected (Figure 1), of which 9 were outside Zone 2. This meant that few structures in this urban sector were recognized and safeguarded from demolition. In response, the Public Prosecutor’s Office, the Santa Maria Planning Institute (IPLAN, the new name for the *City Office*), and COMPHIC urgently approved Municipal Executive Decree No. 84/2018. This decree allowed for the provisional listing of 135 historically significant buildings at imminent risk of loss. To date, these processes are ongoing but have resulted in the provisional or definitive protection of 120 buildings or complexes.



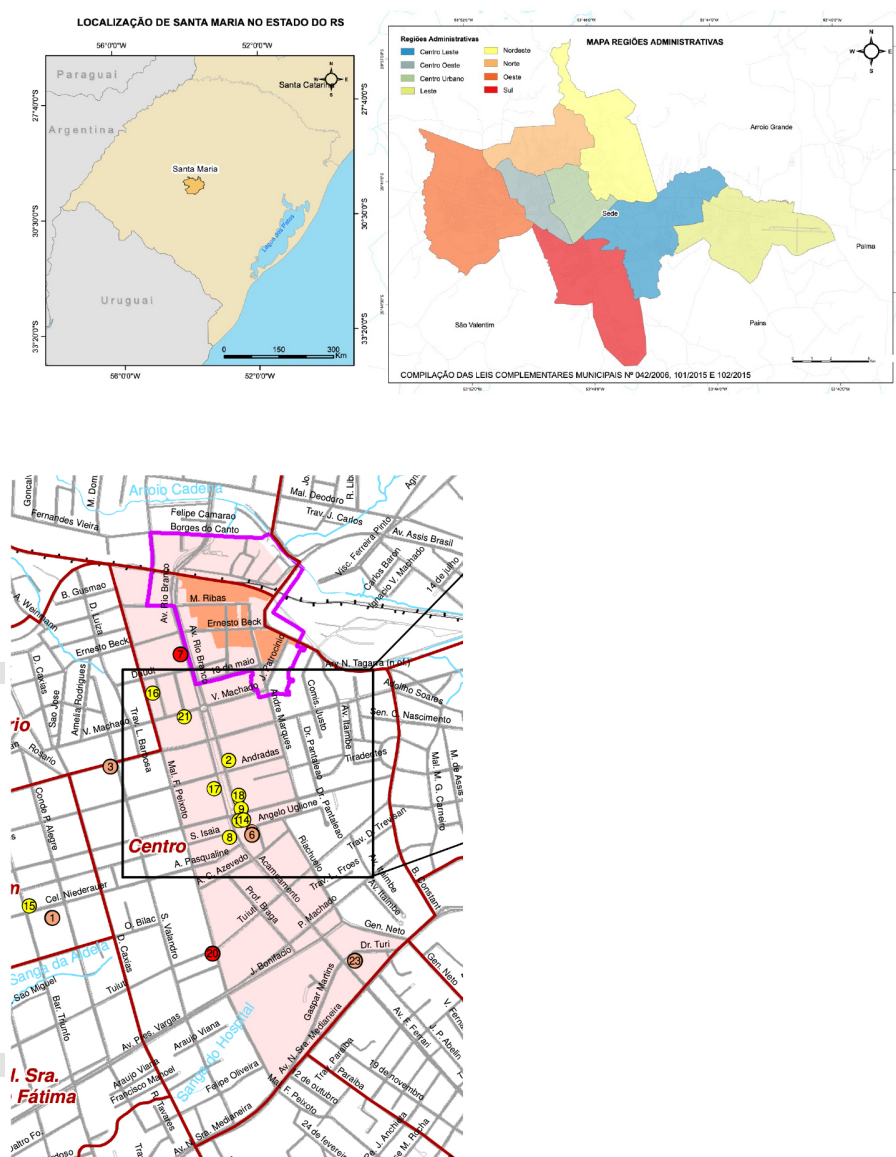


Figure 1 – At the top left, the location of Santa Maria within the state of Rio Grande do Sul is shown. On the right, the administrative regions are depicted, with the Urban Center highlighted in green. Below, an excerpt from Annex 11 illustrates the boundaries of the Urban Center (red line), the former Zone 2 (pink background), numbered listed properties (yellow for recognized heritage, orange for listed properties, and red for provisional listings up to 2018), the Railway Area (fuchsia line), and Vila Belga (orange background). Source: Adapted from the Land Use and Occupation Law – LCC 118/2018. Source: IPLAN, 2024.

In this context, an extension group was created that initially organized guided walks through the unprotected area, leading to the development of itineraries focused on buildings of heritage interest. The recognition of the collection, which effectively represents three key periods of local architectural history, enhances the legibility and imaginability of Santa Maria's Historic Center. This approach highlights original compositional patterns and promotes local interpretation.

By emphasizing the physical environment as an independent variable, this study seeks to identify physical qualities related to the attributes of identity and the structure of mental imagery. This leads to the definition of what we may call imaginability: the quality of a physical object that gives it a high likelihood of evoking a strong image in a given observer (Lynch, 1960, pp. 19-20).

The methodology applied in this project was based on Tilden's (1957) method as proposed by Murta and Albano (2002). According to the authors, the interpretive project consists of three stages: (1) inventory and recording of resources, themes, and markets; (2) design and implementation of the interpretation; and (3) management and promotion (Murta & Albano, 2002, p. 20).

According to the methodology employed, the first stage involves surveying cultural, environmental, technical, and financial resources, engaging various sectors of public administration and the community. Additionally, an inventory and mapping of themes and significant elements must be created, highlighting the unique character of the place and forming the basis for an effective interpretive concept. Similarly, the target audience and specific markets must be clearly defined, as the interpretive project is influenced by the number, characteristics, distribution, and needs of visitors, whether they are in person or virtual (Murta & Albano, 2002). Thus, a survey and mapping of the buildings were conducted, identifying three predominant architectural styles in Santa Maria's central area. The proposed itineraries featured examples of Eclecticism, Art Deco, and Modern Movement architecture, organized sequentially for visitation. With this information in hand, an initial contact was made with the public administration to present the project and assess its feasibility, though without detailed definitions at this stage.

In the second stage, according to Murta and Albano (2002), appropriate means and techniques for interpretation must be chosen based on the object of interest. This requires a thorough understanding of both the object being interpreted and the target audience. Therefore, the most suitable interpretive technique was determined based on the study of the target audience and the object. It was decided to use design-based interpretation in a static medium as the method of representation. Consequently, the project began with the development of an informational totem and hydraulic floor tiles. These elements were designed to present and guide the *Mapping Memories* itinerary and its three routes in the central area. Initial contacts with suppliers and budget estimates were also conducted.

Finally, a meeting was held with the municipal government to establish a collaboration for the development and implementation of the project. Following this meeting, the initially proposed hydraulic tiles, which were to be embedded in sidewalks in front of the heritage sites, were replaced with plaques featuring QR codes to be installed on the façades of the buildings. This marked the beginning of a new phase of prototyping. With support from the Municipal Secretariat for Economic



Development and Tourism, thirty-three plaques were produced, and their installation began in 2023. The process is ongoing, with completion expected by 2025.

The promotion highlighted by the authors (Murta; Albano, 2002) in the third stage began with the installation of the plaques, which always includes engagement with property owners and the community. Activities such as lectures, the launch of a documentary, exhibitions, and guided walks were conducted with participation from the academic community, municipal committees, urban collectives, associations, and schools. The group also takes part in the initiatives of the Franciscan University within the framework of UNESCO's UniTwin International Network City that Educates and Transforms² and is involved in the integrated committees of the municipal government within the Creative District Centro-Gare³ (Figure 2).

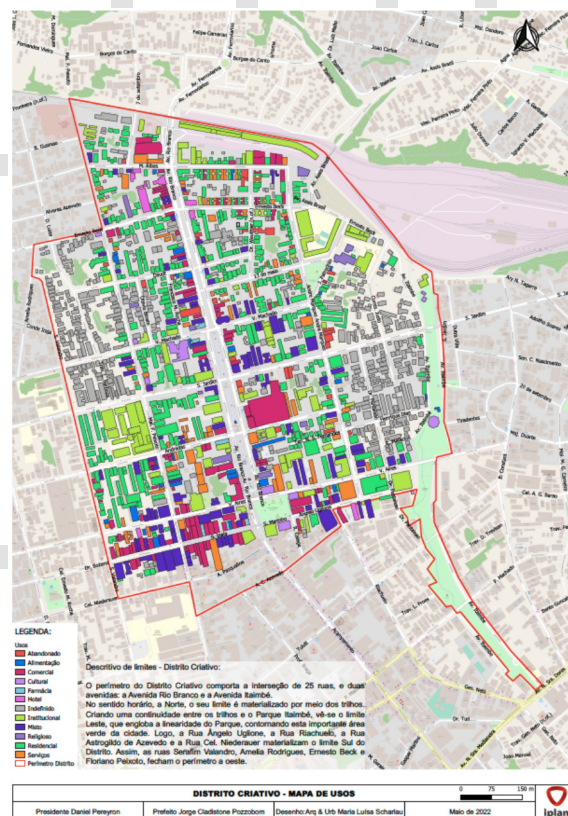


Figure 2 – Creative District Centro-Gare, located in the Urban Center, which houses most listed properties. Source: PREFEITURA MUNICIPAL DE SANTA MARIA, 2022.

The methodology employed serves as an effective tool for heritage education amidst challenges, particularly the pressures of real estate speculation on these remaining buildings. Originally developed for use in natural parks with a focus

2 The UniTwin Network is part of the International Cooperation Program International Network City that Educates and Transforms (RICET). It is led by the Instituto Superior de Educação e Ciências de Lisboa (ISEC - Lisbon) and comprises 12 higher education institutions from Portugal, Brazil, and Guinea-Bissau. Among its founding members is the Franciscan University (UFN).

3 The Distrito Criativo Centro-Gare is a public policy initiative for urban development that recognizes the Mapping Memories project. PREFEITURA MUNICIPAL DE SANTA MARIA. Nosso território. 2022. Available at: <http://www.districtocentrogare.com.br/index.php/pt/distrito/dados>. Accessed: September 21, 2024.

on environmental heritage, this methodology has proven to be essential for safeguarding architectural heritage.

THE THREE ROUTES

To tell the story of the city, it is necessary to go beyond formal studies and bring to light memories, people, and experiences. These memories are expressed in the historic buildings and the lives of those who have lived and continue to live there. As a way to preserve these recollections, the interpretive project developed three routes featuring 34 buildings representative of Eclecticism, Art Déco, and the Modern Movement.

These styles serve as testimonies to the city's historical layers and are well-documented in specialized literature. They characterize buildings with historical value and social memory, as well as aesthetic values tied to stylistic variations, materials, and available craftsmanship. Collectively, they bear witness not only to the city's economic development but also to the sociability that shaped its community. The first layer, spanning from the arrival of the railroad in 1885 to the mid-1930s, is characterized by architecture with eclectic features, reflecting the city's growing importance (Marchiori; Noal Filho, 1997). After 1930, a transformation occurred, with the emergence of Art Deco, which led to a collection of buildings and the urban modernization of public spaces in the city center. However, it was from the 1950s onward that taller buildings began to appear, and significant commercial and residential projects further transformed the landscape, marking the start of verticalization. Santa Maria established itself as a regional hub with modern aspirations, driven by its strategic position, the presence of railway infrastructure, and a military contingent (Geiger *apud* Marchiori; Noal Filho, 1997, p. 270). By this time, the city already boasted a considerable number of Art Deco structures and, to a lesser extent, Modernist ones, forming an ensemble still recognizable today. The blending of these two styles, often noted in local literature, highlights the existence of hybrid examples that embody the "spirit" of modernity of this era. From the 1960s onward, defined by Foletto (2008) as functionalist modernism, the widespread use of reinforced concrete—linked to the training of engineers at UFSM—reinforced the dominance of simplicity and straight lines, abandoning purely decorative elements.

The Eclectic Route features 15 buildings, namely: Palacete Astrogildo de Azevedo (1913); Caixeral Santamariense Club (1922-1925); Nacional bank of commerce (1918); Sociedade União dos Caixeiros Viajantes - SUCV (1926); Mariano da Rocha Residence (1893); Palacete Fortunato Loureiro (1929); School of Artes e Ofícios Hugo Taylor (1922); Hotel Glória (1929); Mallo Residence (1925); Valentin Fernandes Residence (1930); Train station (1899-1910); Set of workers' houses in the Belgian Village (1907); Família Medeiros Residence (1920s), Aldorindo Fernandes Residence (1912); and Cathedral of Santa Maria (1902-1939) (Figure 3).





Figure 3 – Cathedral of Santa Maria, part of the Eclectic Route. Source: authors' collection, 2021.

The Art Deco route includes 12 buildings, namely: Edifício Cauduro (1941); Edifício Mauá (1950); Edifício Francismari (1953); Carmem Bicca Residence (1938) (Figure 4); Edifício Emérta (1950); Edifício Ibirapuitã (1950s); Edifício Santa Maria (1967); Edifício Dr. Eduardo de Moraes (1950s); Edifício Propriedade de Raimundo Cauduro (1961); Darling Prates Residence (1940s); Edifício do Correio do Povo (1960s); and Edifício Mabi (1957).



Figure 4 – Carmem Bicca Residence, part of the Art Deco Route. Source: authors' collection, 2021.

Initially, the Modernist Route, based on the research by Schlee (2001), featured six buildings: Edifício Taperinha (1959) (Figure 5); Residência Dátero Maciel (1936); Prédio Central dos Correios e Telégrafos (1953); Galeria do Comércio (década de 1950); Edifício Cacism (1970s); and Antiga Reitoria da UFSM (1960). Recently, in

the second half of 2023, the the Treze de Maio Museum (1962) was added to the route in response to community demand, bringing the total to seven buildings in this itinerary.



Figure 5 – Edifício Taperinha, part of the Modernist Route. Source: authors' collection, 2021.

It is worth noting that these routes were initially developed as part of a design course taught by the authors in 2019. Since then, they have undergone adaptations, including additions and exclusions, culminating in the final selection of 33 buildings in 2022 (Figure 6) and 34 buildings in 2023. From its inception as an interpretive project, the routes have been considered a foundational phase, open to the inclusion of additional buildings. As such, it remains an evolving project, continuously shaped by new insights and ongoing research.



Figure 6 – Map of the routes, featuring the initial 33 buildings. Source: authors' collection, 2022.

THROUGH THE PATHS OF THE HISTORIC CENTER

In 2023, the interpretive project entered a new phase marked by the execution and installation of identification plaques for heritage properties. This was a delicate stage, as it required careful engagement with property owners and an understanding of how the broader community—the ultimate audience of the project—would respond to the initiative.



The first step was to create a project profile on Instagram (Figure 7), designed to serve as a repository for the information intended to be shared.⁴ Content based on bibliographic research was then developed and posted on the profile. QR codes were then created for each item intended to be highlighted on the plaques, enabling their production and installation.



Figure 7 – Instagram profile of the project. Source: authors' collection, 2024.

The approach developed for installing the identification plaques involved direct engagement with property owners, focusing on raising awareness about the value of the initiative. Prior to each step, contact was made to coordinate the installation. In general, once discussions took place, the project was well-received, and owners were agreeable to the placement of the plaques (Figure 8).

4 The Instagram profile can be accessed at <https://www.instagram.com/mapeandomemoriasufn/>.





Figure 8 – Identification plaques for the buildings and the installation dynamics involving the community. Source: authors’ collection, 2023.

Five plaque installation events were held between June and December 2023, resulting in the identification of 10 buildings and 1 building complex. These actions were accompanied by presentations from the group to the attending community, emphasizing the importance of valuing heritage. These events were structured as heritage education walks called “Historic Tour.” Table 1 provides an overview of the actions performed.

Edition	Date (mm/dd/yy)	Mapped buildings
1	06/21/23	Edifício Jornal Correio do Povo
2	08/26/23	Edifício Taperinha, Valentin Fernandes Residence, Darling Prates Residence, and Set of workers' houses in the Belgian Village
3	09/30/23	School of Artes e Ofícios, Mallo Residence, and Hotel Glória
4	12/03/23	Treze de Maio Museum (added to the Modernist route)
5	12/18/23	Edifício da Antiga Reitoria, Palacete Astrogildo de Azevedo

Table 1 - Actions carried out as part of the project. Source: authors’ collection, 2024.



OTHER PATHS: EXHIBITION MODELS AND MEMORY MODELS

The graphic survey of the buildings also enabled the creation of two scales of representation through digital fabrication: exhibition models and memory models. These were designed to form a traveling collection for exhibitions and local events related to cultural heritage and the creative economy. Since 2021, participation in these events has been instrumental in consolidating and increasing the visibility of the *Mapping Memories* group, reinforcing its role as an active collective in municipal heritage education.

The exhibition models were created at a 1:200 scale and complement a series of panels that effectively illustrate the interpretive routes developed by the project. This experience led to the creation of another product to enhance heritage education practices: memory models. These smaller, simplified models are represented at a 1:500 scale, designed for easy assembly without technical expertise, using interlocking pieces for simple handling. They serve as personal items that evoke memories of three significant moments in local architectural history.

One of the central themes in teaching architecture and in this project is the application of digital fabrication tools for the surveying, documentation, and dissemination of heritage. These resources contribute to the study of perceptible elements and, consequently, to the understanding of the architectural language of the analyzed collection. Digital tools allow for the construction of three-dimensional models and representations at varying scales to better understand the compositional relationships and construction solutions of each studied period (Figure 9).



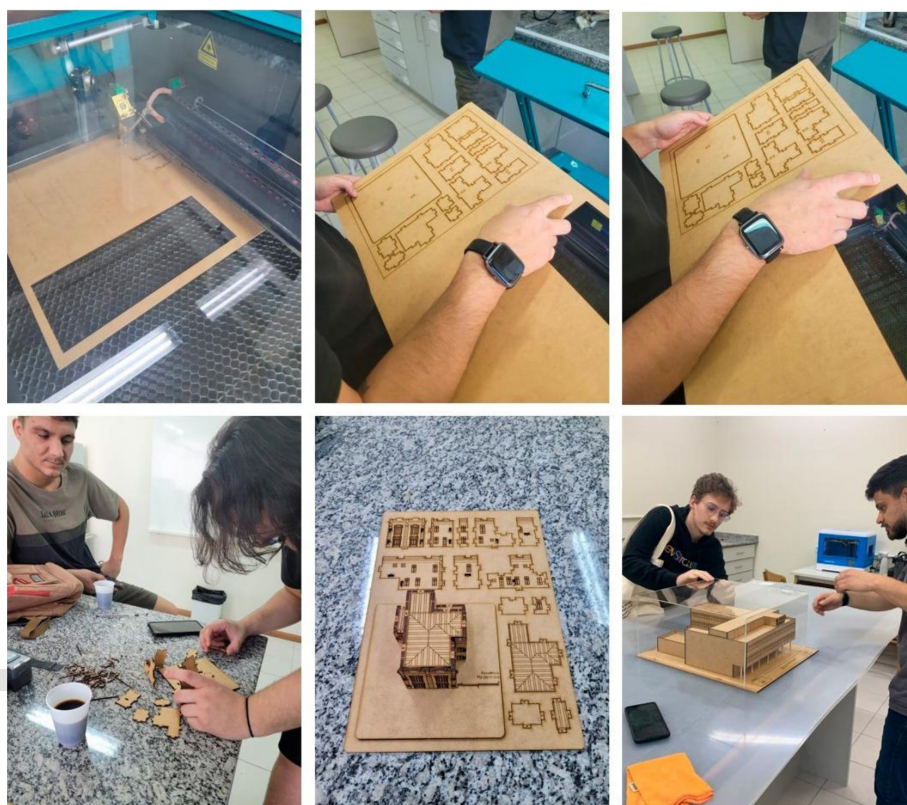


Figure 9 – Exhibition models and memory models produced using digital fabrication. Source: authors' collection, 2023.

3D printing and laser cutting enable the reproduction of complex elements present in the architectural styles they represent, particularly those on the Eclecticism and Art Deco routes. In this way, digital fabrication serves as a valuable tool for documenting and creating graphic and digital representation models of the architectural collection that characterizes this territory.

FINAL CONSIDERATIONS

The progress made by *Mapping Memories* so far has been positive, as it has steadily established connections with the community of property owners and the general public, who often lack a connection to their city's history. The initial lack of protection served as a starting point for new initiatives aimed at fostering a sense of belonging and increasing societal engagement. Heritage education, structured in this way, goes beyond the constraints of laws and decrees, working proactively with the individuals who experience the urban space daily, directly impacting their realities. The exchanges resulting from this process should contribute to the development of a broader project capable of reigniting the sense of belonging, which is essential for the preservation and appreciation of heritage. The goal is to guide knowledge-building efforts that enable citizens to play an active role, fostering their ability to read, interpret, and question heritage spaces. This

approach can transcend the boundaries of heritage preservation, reaching into social and political spheres.

The development of the three routes, based on the mapping of the historical value of the buildings, facilitated the dissemination of this architectural heritage even before the installation of plaques, through the guided walks. In 2023, with the implementation of plaques alongside the “Historic Tours” and the exhibition of models, the group gained prominence and expanded its reach. It has since been recognized as a key program within the Identity and Cultural Resources Committee of the Creative District Centro-Gare.

As a result, the Treze de Maio Museum Association approached the group to develop initiatives related to the Black Movement in Santa Maria, which led to the installation of a plaque in 2023, as well as the proposal for creating additional routes on this theme. Recently, in 2024, the Casa do Poeta de Santa Maria (CAPOSM) also sought assistance for preparing a cadastral survey to establish its headquarters in a building from the railway era. In response to this request, a series of extension activities were organized, and a new plaque will be developed.

Thus, it becomes evident that the agenda of safeguarding these buildings has expanded the social discussion. Groups not directly linked to architects and urban planners have become advocates for these remnants, including schoolteachers from primary and secondary education levels, who seek to contribute to initiatives that broaden this knowledge. University extension programs have begun engaging with schools to develop a methodology that enables the use of the routes both for and with children.

Even though the project is still ongoing—having completed only about one-third of the plaque installations and community discussions—it is anticipated that these goals can be met by 2025. This opens the possibility for a broader evaluation of the process to better understand the new directions to be charted. The project’s core objective is seen as fostering a closer connection to this history, promoting the appreciation of its memory—both effective and affective—through architectural remnants. These efforts aim to impact future generations, helping to consolidate the development of conscious and engaged citizens.

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