

LANDSCAPE IN MOTION: TRANSFORMATIONS IN THE DESIGN AND IMAGE OF SALES BARBOSA STREET IN FEIRA DE SANTANA – BA

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ABSTRACT

Feira de Santana is established as one of the most important cities in the state of Bahia, with a strong economic potential, with emphasis on the commercial sector. Based on a modernizing discourse throughout the twentieth and twenty-first centuries, the city has its landscape and, consequently, its image transformed following patterns of urban models that have little to do with local identity and considerably transform important streets in its commercial center. From this perspective, the object of study of this article is to analyze the changes in the landscape engendered in Rua Sales Barbosa in Feira de Santana-BA. Its main objective is to analyze the changes in the urban design of Sales Barbosa street in Feira de Santana-BA, focusing on the changes in the urban landscape of this street and its consequences in the design and image of the city of Feira de Santana. To this end, research was carried out in local newspapers, Thesis and Dissertation Banks, sites such as Scielo and Google Scholar, field visits and photographic records. From the analyses, it was observed that there is a constant search for change in the image of the city, which has meant throughout its history the distancing of characteristics linked to local culture and identity and an insertion of elements linked to a supposed profile of desired "modernity". This perspective is confirmed with the "New Center Project" applied between 2020 and 2022, which considerably modified Sales Barbosa Street, removing important elements from the local dynamics, changing its image and design.

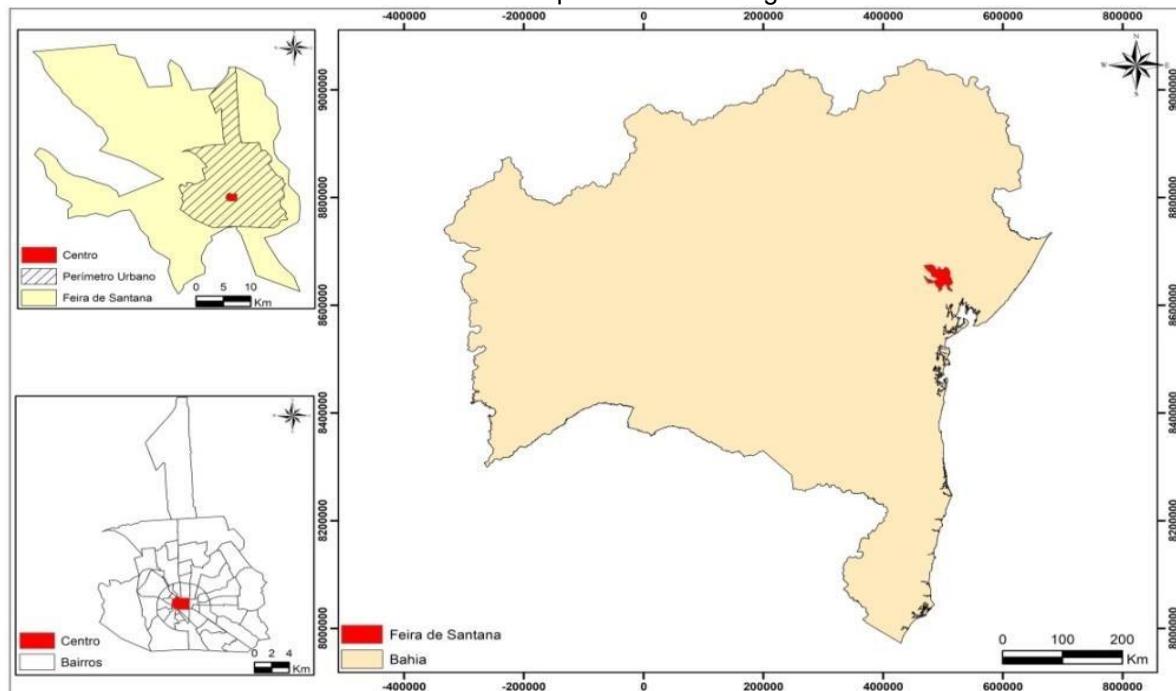
Keywords: Urban (Re)design. Urban Projects. Urban Space.

INTRODUCTION

In the contemporary world, changes in space and landscape tend to happen more and more quickly. Thus, cities, a privileged space of urban life, are constantly transformed in search of adaptations to a supposed model of "modernity", thus altering their landscape. Nevertheless, the government sectors strive to promote structural changes in various public spaces in an attempt to adapt them to the uses and dynamics considered more appropriate to the so-called "modern world", valuing the fluidity in the circulation of cars, people and goods.

From this perspective, the city of Feira de Santana undergoes several structural changes in its urban space, and, therefore, constitutes the focus of analysis of this study. Second largest city in the state of Bahia having a population in 2022, according to the Brazilian Institute of Geography and Statistics (IBGE), estimated at 616,279 inhabitants. It is located in the North Center of Bahia and covers in its micro-region 24 municipalities, which are linked to the city, among other factors, by its strong economic potential and provision of services, such as in the fields of health and education. Map 01 shows the location of the city in reference to the state of Bahia. In the smaller maps on the left, the central region in red and the urban perimeter with hatches are highlighted, within the delimited contour of the municipality. Second, there is the outline of the neighborhoods with emphasis on the city center also in red.

Map 1: Location of the municipality of Feira de Santana in relation to the Bahian context and the city center in relation to the urban perimeter and neighborhoods.

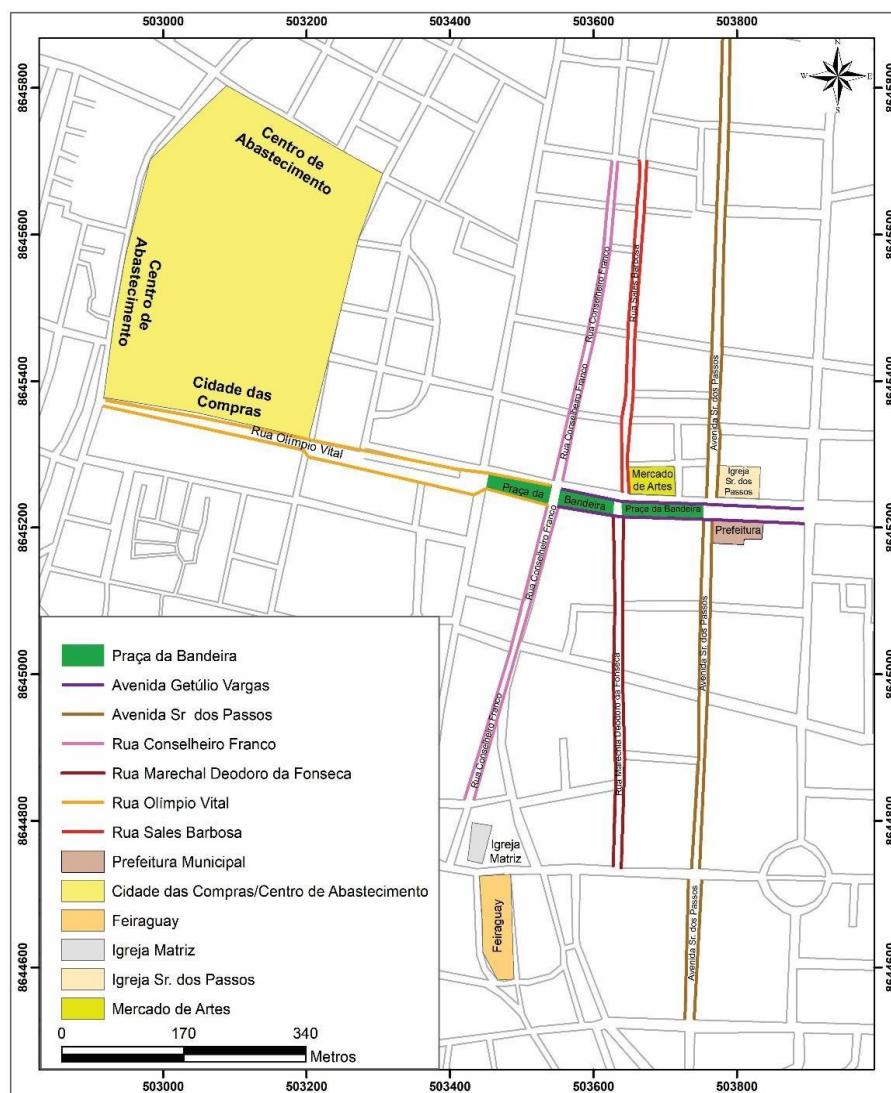


Fonte: Bahia, 2003. Elaborado por CARELLI, L; NERY, B. K. S, 2021.

City spaces present modifications of form, function or structure that give new features to the landscape, and, consequently, new designs and images of the city. According to Santos (1978), the space is built and organized through the forms and functions that are attributed to it. Form is the visible, visual composition of objects together. The function is the activity that is attributed/Performed by the object created by the company; These constitute and are constituted by the social structure created throughout history from the space-time relationship.

In this sense, the object under study of this article is the transformations in the landscape that produce a new image for the city of Feira de Santana-BA. These modifications will be cut out and represented here by Sales Barbosa Street (Map 2), in its processes of (re)designs caused by the modifications engendered throughout the twentieth century and the beginning of the twenty-first century.

Map 2: Location of the urban center of the municipality of Feira de Santana, with emphasis on the main streets and avenues.



Fonte: Bahia, 2003. Elaborado por CARELLI, L; NERY, B. K. S, 2022.

The aforementioned road was selected because it houses in its design the history of the city of Feira de Santana at various times, such as: between the end of the nineteenth century and the beginning of the twentieth century, serving as a place of passage for cattle; between the end of the twentieth century and the beginning of the twenty-first century it was a space of ramifications of the great open market, reference points for street commerce and between the years 2020 and 2022, the area of implementation of the "Novo Centro" project, an urban restructuring project developed by the city hall. It is from these changes that a new image is projected for the city. In this sense, the objective of this article is to analyze the changes in the landscape engendered on Sales Barbosa street in Feira de Santana-BA.

In this way, the research is justified, as it contributes in a systematic way to broaden the discussions about the changes in the landscape and in the urban design, providing reflections on the image of the city, the construction and reconstruction of this image and the political, social, economic and cultural interests linked to these changes.

In view of this, the main objective of the research is to analyze the changes in the urban design of Sales Barbosa street in Feira de Santana-BA, focusing on the changes in the urban landscape of this street and its consequences in the design and image of the city of Feira de Santana.

MATERIALS AND METHODS

As methodological procedures, a survey of the specific literature was carried out through books, theses, dissertations and scientific articles available on virtual platforms such as the Theses and Dissertations Bank (BDTD), *Scielo*, *Google Scholar* and repository of the Federal University of Bahia, State University of Feira de Santana and University of Brasília. The following descriptors were used for the search: urban planning, urban design, image and urban landscape of Feira de Santana. Searches were also carried out in local newspapers in which their reports evidenced the dynamics and transformations that occurred in the street throughout the twentieth century and the beginning of the twenty-first century, as well as field visits with photographic records to highlight the current modifications and transformations in the spatial dynamics.

RESULTS AND DISCUSSIONS

The society-space relationship is reflected not only by the constructions/objects, but also by their uses. Therefore, it becomes possible to know the city through its landscape, as this as a social representation is configured as a language subject to different readings and interpretations.

For Santos (2006),

The landscape is not created all at once, but by additions, substitutions; The logic by which an object was made in the past was the logic of production at that time. A landscape is written on top of another, it is a set of objects that have different ages, it is an inheritance of many different moments. Hence the anarchy of capitalist cities. If elements of different ages are maintained together, they will respond differently to social demands. The city is this heterogeneity of forms, but subordinated to a global movement. What is called disorder is only the possible order, since nothing is disordered. Only a part of the geographical objects no longer meet the purposes of when they were built. Thus, the landscape is an inheritance of many moments, already past, which led Lenin to say that the big city

is a heritage of capitalism and is here to stay, and future planners must take this reality into account (SANTOS, 2006, p. 73).

The landscape cited by Santos (2006) is created over time and derives from additions and substitutions that result in overlapping landscapes, revealing the changes that society itself goes through over the course of historical times and its different demands that are changeable and influenced by technical, political, economic, social and cultural innovations. From this perspective, urban planners, public administrators and all those involved in the planning of city modifications must take into account the differences between the forms and their historical moments and the link that is intended to be established with the global patterns of development of cities.

Understanding that the image of a city permeates a historical construction with several social actors who modify its design (LYNCH, 1997), the landscape of the city of Feira de Santana has presented significant modifications closely related to supposed economic, social and "modernity" ideals. These sought to create a new image for the city and for this they often squandered representative elements of the local culture, others moved them away to areas considered more suitable for the practice of more popular activities. Modernization often meant destruction.

Some events were drivers of changes in the local landscape. Among them is the installation of the Industrial Center of Feira de Santana (CIS) in 1970. Its implementation followed a locational logic, as the presence of major road axes in the city of Feira de Santana such as BR-324, BR-101, BR-116 facilitating the connection to other highways and making it a mandatory passage between the North-Northeast and the Center-South of the country, in addition to being close to the ports of Aratu and Salvador and the largest airport in the state of Bahia, the Luís Eduardo Magalhães airport, which at the time was called "2 de julho" airport, it enabled the circulation of people and goods.

This stimulus to industrialization was well received by the various segments of society that incorporated it into a modernizing and developmentalist discourse. The installation of the CIS was associated with local and regional development. The city would have, according to this perspective, a strong economic growth provided by the industrial center, thus needing to adapt its image to the modernity represented by an enterprise like this. It would no longer be up to the city to maintain a dynamic linked to its agropastoral heritage, when the dynamics of the farms and the cattle trade were remarkable activities and influenced the daily life of the population.

Considered the most important local industrial complex, the CIS encouraged a series of modifications in the urban landscape, considered spatial modernizations, all with the aim of adapting the city to a catalyzing discourse of change.

In order to adapt to the new industrial reality of the city, it was necessary to move away from all the characteristics that linked it to the backwardness represented by the "disorder" and dirt or its agropastoral tradition, and one of the great symbols of this connection was the open market that took place in important streets in the center of the city (Figures 1 and 2) and that represented not only the local history, but it made it known nationally as an important commercial center of the North-Northeast.

Figure 1 - Free market at Praça João Pedreira in the late 1960s, in front of the Municipal Market, currently the Popular Art Market.



Source: (Magalhães, 1969)

Figure 2- Free market on Sales Barbosa Street, next to the Municipal Market, current Art Market.



Source: Memorial da feira (undated, nor author)

Despite all the social, cultural and commercial effervescence that took place in the open market, it came to be seen as a delay, a nuisance, because in addition to making the main circulation routes of the city center impassable during the days of its realization, the garbage, the mess and the noise became unacceptable for a city that intended to be "modern". Therefore, the removal of the street market was a claim by various groups in Feirense society that aimed at "a more modern, beautified, organized and hygienic place, that is, they wanted to create another image of the city" (AZEVEDO, 2015, p.81), especially after the installation of the CIS.

The desire for modernity and progress, which was intended to be produced, could only be achieved by moving the fair away from the city center. To this end, the Supply Center was built (See location on map 2) in an area farther from the central space of the city. In 1977 the stallholders were transferred, despite the clashes and tensions caused by the workers who did not agree with the withdrawal, either for emotional or economic reasons. For the authors Magalhães, Silva and Oliveira (2009) the withdrawal of the street market was the last and most significant of all the stages of the city's modernization process developed in that period. The creation of this center is closely linked to the reconstruction of the image and the redesign of the city center and meant the completion (at least momentary) of a process of (re)organization of commerce.

With the removal of the street market from the city center, the municipal governments sought to carry out, in several administrations that followed after 1977, changes in the roads where it took place, these were presented, among others, with the

placement of asphalt and replacement of public lighting poles. The modifications sought to detach the existing relationship between the open market and its surroundings, a symbol of backwardness.

In this perspective, many modifications were made in several streets of the city, among them is one of the most significant in the urban center, Sales Barbosa. With the absence of the fair and the possibility of a more fluid circulation of people and cars, in 1981 at the request of the Chamber of Logistic Leaders (CDL), in the government of the then mayor Cobert Martins da Silva, the sidewalk was built on Sales Barbosa Street, aiming to improve the traffic of pedestrians who made their purchases in the various stores that were already installed (TELES, 2017). It was the inauguration of a new phase, consolidating the commercial profile established by the sidewalk, an element present in large urban centers, and which demonstrated the great commercial importance of the region, enabling other forms of circulation and sociability.

Figure 3, taken from a report in the newspaper Tribuna da Bahia in 1981, shows the new profile proposed for this space, one of the places of intense urban changes in the city. A new face, a new design, as evidenced by the headline of the report. With a Portuguese stone floor and a cement bench with a garden in the center, the road allowed the circulation of people without impediment from vehicles, tents or wheelbarrows and the visualization of the storefronts. It is the new image that was intended to be produced, a clean, spacious and beautified place for shopping.

Figure 3- Sales Barbosa Boardwalk 1981



Source: TRIBUNA DA BAHIA (1981)

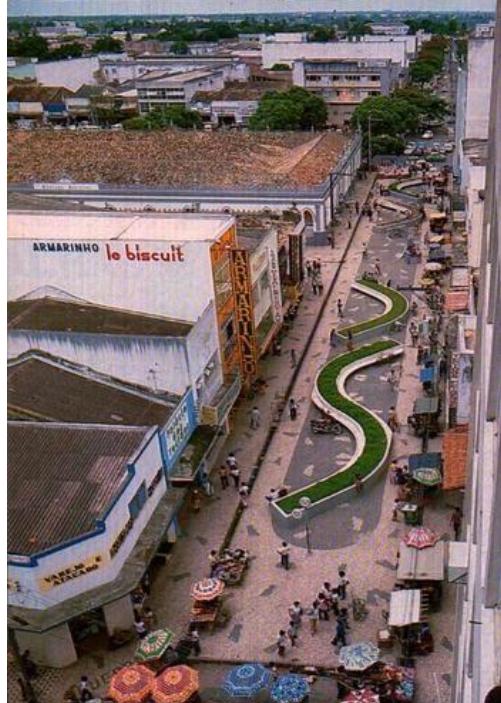
This sidewalk changed the landscape. The image shows the intense circulation of people, the road came to be known as a strong and purely commercial (formal) point, with a wide variety of stores that sold clothing, footwear and haberdashery items.

From mid-1988, Mayor José Falcão da Silva commissioned the "Center Project", which proposed a major urban redesign in the central area of the city. To this end, the project proposed important urban interventions such as widening streets, restructuring sidewalks, afforestation, placement of precast benches, asphalt paving, among others. It was a project that proved to be grandiose from the perspective of the urban redesign of the city of Feira de Santana. Urban design is understood here as the study that relates the built space and human interactions on this space (DEL RIO, 1990), so redesign presents itself as new dynamics and spatial interactions.

After the removal of the stallholders from the streets of the city center and their relocation to the Supply Center, groups of street vendors occupied the vicinity where the old street market took place, also occupying Sales Barbosa Street. This is due to two factors: old vendors who worked at the street market selling various products returned to sell with stalls or tarpaulins on the ground, motivated by the lack of adaptation to the Supply Center or because the vacancies offered in the new space were smaller than the number of vendors who worked at the fair, which reached 5,500 stallholders. In these spaces, new vendors were also installed, called street vendors, who, not being inserted in the formal labor market, found informality as a means of livelihood.

Figure 4, dated 1984, demonstrates one of the moments of change in the street landscape. This begins to present the presence of street vendors with their stalls, taking advantage of the intense movement of customers. At this moment, they are concentrated on the right of the image, already very close to the stores, extending to the middle as evidenced in the lower cutout of the image. The central space still remains with the cement benches. Most of the tents have no fixed structure, made in an improvised way. The wheelbarrows are present covered by umbrellas. The appropriation of this space by street vendors resumes a process already seen during the free market, that of appropriation of the space by informal commerce.

Figure 4- Sales Barbosa Boardwalk 1984



Source: Blog by Simas. Available at: <http://porsimas.blogspot.com/2020/01/rua-sales-barbosa-feira-de-santana.html>. Accessed on: 2 August 2022.

The increase in the occupation of the streets by vendors, street vendors and street vendors between the 1980s and 1990s caused a change in the attitude of the municipal government in the administration of Mayor Cobert Martins da Silva, who after many clashes elaborated a new project for Rua Sales Barbosa, in which the effective accommodation of street vendors in this space would occur.

However, many attempts at organization and forced removals were carried out by the governments that followed, bothered by the presence of these workers on the streets, and were then divided by branches of activity and the type of product sold. The street vendors themselves longed for an organization that would not harm the type of commercial activity developed. They did not want to leave Sales Barbosa, but to remain organized. At the end of 1991, they were organized through the demarcation of spaces and standardization of tents on that street. The sellers of watches and jewelry were organized on Benjamim Constant Street, behind the Popular Art Market, a street parallel to Sales Barbosa. The organization was made with the support of the street vendors and the category's own association.

This "New Free Market" of the city, with new merchandise sold, mainly products of Chinese origin, continued to cause discomfort to downtown merchants, because in addition to the competition related to the prices of products, this group gained commercial

strength attracting many consumers and standing out for its popular characteristic very similar to a free market. In addition, there were conflicts between the groups of street vendors who sold different goods, but occupied the same space.

The solution was then proposed by the municipal government in 1994, during the administration of the then mayor José Raimundo Pereira de Azevedo, to transfer the group called "Feiraguai" (a group of street vendors who sold products coming from the China-Paraguay route), to another location in the city center, but further away, promising the workers better infrastructure conditions, which was later not offered.

Based on negotiations with the group of street vendors, represented by six merchants, the Municipal Power moves them, peacefully, to the Presidente Médici Square, near the Mother Church, guaranteeing the merchants decent working conditions, such as infrastructure: water, energy and cleaning. As the place was not part of the central area of commerce, it became ideal to meet the demands of merchants in the formal sector and the City Hall itself, since these street vendors would be isolated (QUEIROZ, 2014, p.14-15).

After this transfer, new street vendors and street vendors settled on the road. Over time, the stalls of the street vendors occupied the entire central extension of Sales Barbosa Street. The movement of people looking for goods sold in stores and stalls was intense. Street workers circulated on the road taking advantage of the intense movement of consumers. Figure 5 shows the street in a moment of intense movement. People walking or on bicycles circulated in the space that was marked by the exhibition of goods. This dynamic consolidated the street as an important part of the city's informal commerce, reaffirming its image as a commercial center.

Figure 5- Sales Barbosa Street in 2013.

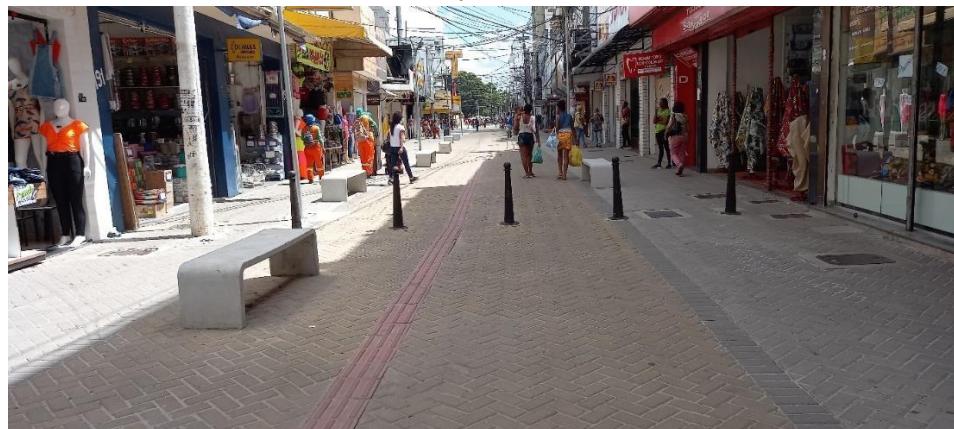


Source: Blog da Feira - Online blog, available at: <https://blogdafeira.com.br/home/2013/12/24/centro-comercial-de-feira-de-santana/>. Accessed on 27 Dec 2022

Between the years 2020 and 2022, a new project with the same perspective as the previous ones was put into execution by the municipal government, the "New Center Project". Publicized by the official website of the city hall and by the advertisements published by the local media, as a revitalization/requalification project of the city center, the project began its works on April 16, 2021.

Among the several streets that received modifications is Sales Barbosa street. The modifications made to the road sought to resignify its image. Image 6 shows Sales Barbosa Street after the completion of the works of the "New Center Project". The street has a new pavement, with the removal of the Portuguese stone paving and the placement of the interlocking floor, more in line with the new urban paving proposals.

Figure 6- Sales Barbosa Street after the completion of the works of the "New Center" Project



Source: Personal archive (January 18, 2022)

According to the "New Center" Project, the design of Sales Barbosa Street was directed both to the circulation of people and the permanence of pedestrians in that space of the city. However, the way the furniture was placed with the cement benches exposed to the heat of the sun and the rain makes it difficult for the population to use it on days of strong sun due to the heating of the material and on rainy days because they get wet, although on days of intense movement some consumers tired of the movement end up using one or another equipment that temporarily receives the leftover caused by the buildings.

Although the proposal directs the street as a leisure space, no fixed elements were inserted that provide this practice. The spaces intended for rest are partially used. Effectively circulation is the most active activity on the road, the environment is not characterized by being dynamic for cultural events, artistic manifestations or meeting

points. The urban equipment and furniture used give uniformity to the space. The place is characterized not by permanence, but by rapid circulation.

In general, the new image proposed for the street was more directed to the distancing of the popular street commerce exercised by street vendors and street vendors in a perspective of enabling a greater flow of people, attracting other consumer audiences and directing to new spatial dynamics, that is, to a new design of the street, both related to the structure and its use.

CONCLUSIONS

Commerce in Feira de Santana carried out by street vendors and street vendors has redesigned urban routes based on processes of exclusion and marginalization that gain greater visibility in 1977 with the withdrawal of the open market. Actions that focus on keeping workers away from the streets have been applied every time the return of street vendors to the central area becomes a nuisance to the city's image. This process becomes a cyclical one verified from time to time in the city, such as, for example, the removal of the street market from the central area of the city and the constant attempts of the municipal government to restrict the spaces where these workers can work.

Many changes engendered in the street had as an important element the removal of street vendors, street vendors and any others who presented themselves as inadequate to the modern ideal, since, supposedly, they conform to an imaginary of backwardness and incivility. To make this removal effective, urban projects are elaborated seeking the modernization of the city. Between the years 2020 and 2022, a new project with this same perspective was put into execution by the Feirense government, the "New Center Project".

This project redesigned the modes of use and appropriation of Sales Barbosa Street, influencing and encouraging the construction of a new image for the road. This one, which was characterized by popular commerce with stalls and street vendors scattered throughout its space, presents itself after the completion of the works of the "New Center Project" as a place of rapid circulation of people who seek goods through the store windows, which following the intense changes has changed its banners in an attempt to attract new consumer audiences.

The regulars are no longer the consumers who were looking for goods sold by street vendors and street vendors, after the applicability of the project was directed to those who are interested in the products sold by the stores. The urban furniture used does

not favor stopping but circulation, facilitated by the large central empty space. The new urban design significantly alters the composition of the image and the appropriation of the road, which encourages a change in the profile of the frequenting public.

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