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THE PRESERVATION OF INDUSTRIAL HERITAGE IN JUNDIAÍ: THE LISTING OF ARGOS INDUSTRIAL BY CONDEPHAAT

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Abstract: This article problematizes the listing process of Argos Industrial, a former textile industry located in the municipality of Jundiaí, completed by the Council for the Defense of Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo – CONDEPHAAT in 2017. To achieve this objective, the gradual incorporation of new typologies and temporalities in CONDEPHAAT’s preservation actions is analyzed, especially with regard to industrial heritage, as conceptualized in the Charter of Nizhny Tagil. As a result, I found, it is believed that the listing of Argos Industrial was in line with several principles of the aforementioned heritage charter, as it considered the entire factory complex, safeguarding several elements that made up the old factory. However, this listing also revealed the challenges for the effective preservation of industrial heritage, such as the difficulty in safeguarding machinery and collections, and the constant threat caused by road and urban renewal projects.

Keywords: industrial heritage, CONDEPHAAT, Jundiaí, Argos Industrial, listing.

INTRODUCTION

The Council for the Defense of the Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo – CONDEPHAAT was foreseen in the São Paulo Constitution of 1967 and established through State Law Number: 10,247 in 1968.¹ As expressed in the law, the council would be responsible for safeguarding assets “whose conservation is necessary due to memorable historical facts, their folkloric, artistic, documentary or tourist value, as well as

scenic corners, which deserve to be preserved”.

As a fundamental instrument for CONDEPHAAT’s activities, the figure of listing was established within the state of São Paulo, the process of which was duly regulated by Decree-Law Number: 149 in 1969. Under the terms of the legislation, listed assets must be preserved, its destruction or mischaracterization is prohibited. It is worth remembering that listing was already an instrument widely adopted in the country by the then National Historical and Artistic Heritage Service – SPHAN, currently the National Historical and Artistic Heritage Institute – IPHAN.

It can be said that the creation of a preservation body in the state of São Paulo at the end of the 1960s was part of a movement to defend tradition and exalt the history of São Paulo as a central element in the country’s history. The Historical and Pedagogical Museums and the Historical and Geographic Institutes, especially the Guarujá-Bertioga Historical and Geographic Institute, were also part of this effort to promote “memorable characters and facts” from the Bandeirante past.

In turn, the support of political leaders for the organization of CONDEPHAAT resulted from the interest in presenting heritage as a tourist attraction, as tourism emerged as a relevant economic activity and could be effective for the dissemination of tradition and “Brazilian values”, which excited many minds in those authoritarian times.²

Thus, as historian Marly Rodrigues summarized, the creation of CONDEPHAAT

1 The body’s initial name was the Council for the Defense of the State’s Historical, Artistic and Tourist Heritage, but a decree of December 19, 1969 added the preservation of archaeological remains to its responsibilities. Therefore, the name of the body was changed to Council for the Defense of the Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo – CONDEPHAAT, a name currently maintained.

2 It is important to note that Brazil was under the dictatorship recently established by the civil-military coup of 1964. The exaltation of national values occupied a prominent place in the ideological corollary of the new regime, and tourism appeared as a way of spreading these values in the national collective imagination. and international. An example of this was the establishment of the National Tourism Policy, together with the creation of the National Tourism Council and the Brazilian Tourism Company – Embratur, in 1966.

“was part of the contours of the civic cult of the past and the pragmatic consecration of that same past, as a product of cultural consumption valued with the expansion of the tourism industry” (RODRIGUES, 2000, p. 46). From this perspective, and based on the personal and professional experiences of the counselors who were part of the first compositions of the collegiate, priority was given to listing elements related to flagism, the initial occupation of the coast of São Paulo and economic cycles, especially coffee in the Valley of Paraíba and the region of Campinas (RODRIGUES, 2000, p. 58).

The Real Fábrica de Ferro São João de Ipanema, located in the municipality of Iperó, was the only industrial asset registered in these early years of CONDEPHAAT. The remains of this factory were listed by IPHAN in 1964³ and, as with all federal listings in the state of São Paulo, they were listed ex-officio by CONDEPHAAT in 1973. In other words, this listing did not occur on the genuine initiative of the council, but by virtue of legislation.

It was only from the 1980s onwards that new conceptual contributions, changes in the national political situation and changes in the administrative organization of the council made it possible for CONDEPHAAT to incorporate new typologies and temporalities in the list of listed assets. The notion of cultural property was forged, especially in academic debates, in which heritage ceased to be an isolated and monumentalized materiality to be understood as a set of interactions between men and between men and nature, thus integrating a certain culture.⁴ The democratic

winds made it possible to organize civil society groups to defend various causes, including the preservation of cultural assets. And CONDEPHAAT became part of the newly created Secretariat of Culture, which expanded representation on the council and allowed the formation of a technical body of architects and historians to support the collegiate's decisions.

At the same time, the so-called industrial archeology was consolidated in international debates, which aimed to identify, record, catalog and preserve industrial remains. This field of knowledge gained prominence and appeal as a result of the massive destruction of industrial plants by bombings during the Second World War (1939-1945), followed by demolitions of obsolete industrial facilities, in the phenomenon of industrial and urban transformation experienced by several English cities throughout of the 1950s and the first years of the 1960s (LOPES CORDEIRO, 2011, p 155). The maturation of studies on industrial archeology culminated in the creation of The International Committee for the Conservation of the Industrial Heritage–TICCIH (International Committee for the Conservation of Industrial Heritage) in 1978.

The confluence between the expanded notion of heritage and the work of industrial archeology constituted a vast topic of reflection, industrial heritage. The definition of industrial heritage adopted by TICCIH is contained in the Charter of Nizhny Tagil, drawn up in 2003:

3 The federal listing was also not the result of a bold stance to value industrial remnants. Founded by royal order in 1810, the Real Fábrica de Ferro São João de Ipanema was part of the Portuguese Crown's effort to develop the metallurgical industry and insert the Portuguese Empire into the industrial era. This way, the federal listing was within the scope of IPHAN's policy of safeguarding colonial assets endowed with references for the construction of a supposed national identity.

4 At the international level, the classical definitions of heritage were already under tension since the Venice Charter, drawn up in 1964, which understood that the definition of historical monument could be applicable “both to great creations and to more modest achievements that have acquired cultural significance over time”. Thus, valuation began to be conferred by different cultural aspects, be they customs, traditions, relationships of identity, belonging or even affection. Consequently, remnants from any period or type could become objects of heritage.

“Industrial heritage comprises the remains of industrial culture that have historical, technological, social, architectural or scientific value. These remains include buildings and machinery, workshops, factories, mines and processing and refining sites, warehouses and warehouses, centers of production, transmission and use of energy, means of transport and all their structures and infrastructures, as well as the places where social activities related to industry have developed, such as housing, places of worship or education.”

This way, institutional changes and the theoretical framework produced on heritage, especially on industrial heritage, guided CONDEPHAAT’s action in preserving factory remnants in recent decades. Among the landmarks carried out, Argos Industrial, a former textile factory located in the municipality of Jundiaí, stands out. The analysis of this listing process can illustrate part of CONDEPHAAT’s theoretical and methodological apparatus, as well as giving rise to important reflections on the obstacles to the preservation of industrial heritage.

ARGOS INDUSTRIAL S/A

According to information contained in the São Paulo Commercial Board, the company was registered on March 5, 1913, initially under the name Sociedade Industrial Jundiaense. The founding partners included Italian immigrants Aleardo Borin, president, and Luiz Trevisoli, manager; in addition to Ernesto Diederichsen, deputy director. It had a capital of 500:000\$000 and its corporate purpose was the production of cotton and wool fabrics. During the first years of operation, it received several names: Sociedade Argos Industrial, Manufatura Italiana de Tecidos, Trevisoli, Borin & Cia. LTDA, Manufatura Italiana de Tecidos S/A, and, from 1926, Argos Industrial S/A, name maintained until

the company closed in the 1980s.

Argos was installed in Vila Arens, the first typically industrial neighborhood in the municipality of Jundiaí.⁵This neighborhood attracted several industrial enterprises from the end of the 19th century, as it was close to the railway, was crossed by the Guapeva River and had several flat and extensive lands. Thus, the trinomial railway-river water-flat areas led to a concentration of factories in this space, whose landscape was marked by the presence of chimneys and sheds.

Considering the capital employed, the number of employees and the production volume, Argos was already one of the main textile industries in the state of São Paulo at the end of the 1920s. According to industrial statistics produced by the Secretariat of Agriculture, Industry and Commerce, Argos had a capital of 7,000:000\$000 and employed 615 workers in 1929, which placed it among the ten largest cotton fabric industries in the state. These numbers would jump to a capital of 15,800:000\$000 and employment of 1125 workers in 1937, keeping Argos in the ranking of large industries (MOURÃO JUNIOR, 2023, p. 92).

As production progressed, there was also an expansion of Argos’ physical facilities, with emphasis on the construction of the new spinning building and the major renovation that gave the factory architectural elements that refer to the art-deco style of the late 1930s. In addition to the buildings intended for industrial activity, Argos also built a daycare center for its employees’ children and two workers’ villages, currently known as Vila Argos Velha and Vila Argos Nova.

These Argos workers’ villages were built at different times, using multiple typologies. Vila Argos Velha, built in the 1920s, is made up of rows of houses along the road, with rhythmic doors and windows. Vila Argos Nova, built

⁵ The name Vila Arens is a tribute to one of the industries located in the neighborhood, the Arens brothers’ Mechanical Workshop, a producer of agricultural machinery and equipment.

in the 1930s and 1940s, features houses with front porches and bungalows, with evident art-deco inspiration, in the same context as the aforementioned renovations that expanded Argos' production facilities.

It is worth mentioning that although they were publicized as a benevolence from the factories and bosses, the workers' villages consisted of an additional instrument of worker protection, increasing the worker's dependence on the factory. In the words of Eva Blay, when building his workers' villages, "he [industrialist] is, first of all, building an instrument that helps him put pressure on the workforce in a period of frequent market crises and conflict in labor relations" (BLAY, 1985, p. 97). Within this economic and social subordination, there was also the concern with disciplining the workforce, in a clear attempt to moralize customs and impose new notions of hygiene, making working-class villages "ideal places for the flourishing of the healthy working class, honest, industrious and disciplined" (CORREIA, 1997, p. 715).

In any case, the magnitude of Argos Industrial can be observed both through its statistical data (capital, employees and production) and the size of its facilities (factory, production support buildings, workers' villages and daycare center). Its longevity also stands out, as the factory remained in operation for seventy years. However, management problems and the emergence of new competitors caused the decline of Argos Industrial, whose bankruptcy was made official in 1984.

THE PROCESS OF LISTING ARGOS INDUSTRIAL

Despite its bankruptcy, Argos remained in the memory of most Jundiaíenses, after all, it employed a significant number of workers for decades. Furthermore, the decommissioned buildings, the residences of the working villages and the daycare center were still firmly

in the landscape and testified to the history of the factory. In some way, preserving these buildings would be a way of preserving Argos itself, understood as a cultural asset of Jundiaí.

Imbued with this spirit, Jundiaí resident Regina Dragiça Kalman requested the listing of the remains of Argos to CONDEPHAAT. The request dates back to 1986, two years after the factory closed its doors, and soon became urgent, as the city hall was interested in widening Rua José do Patrocínio, which would imply the demolition of part of the old Argos. However, the request for listing was not accompanied by minimum documentation, such as historical and architectural surveys, which made it impossible to process it quickly.

At the same time, the debate about the preservation of the Argos buildings and the widening of Rua José do Patrocínio was heated among the people of Jundiaí. In an attempt to safeguard some symbol of the old factory, the Jundiaí City Council approved a bill declaring the Argos chimney as historical heritage in October 1990. The mayor at the time, Walmor Barbosa Martins, vetoed the project on the grounds of lack of specific legal provisions for the preservation of historical heritage by the municipality. It was up to the Chamber to overturn the executive branch's veto and promulgate Law Number: 3629, of November 28, 1990, signed by Jorge Nassif Haddad, president of the Jundiaí City Council at the time.

The quarrel was such that the works to expand Rua José do Patrocínio, they only made progress in 1994. Fearing possible irreparable losses in the Argos buildings, CONDEPHAAT decided to open the process of listing the factory on February 11, 1994. The Council's decision was based on the technical opinion of architect Sueli Ferreira de Bem and the vote of the reporting advisor Antônio Roberto Paula Leite. The listing process began to be processed under the number: 31605/1994.

According to the legislation, the opening of a listing process by CONDEPHAAT already ensures the preservation of the cultural asset. For this reason, Jundiaí city hall suspended the works and submitted the construction project, widening of Rua José do Patrocínio and the demolition of part of the Argos buildings for analysis by CONDEPHAAT. The project originated process number: 31972/1994 and was approved on the grounds that the planned demolitions would enable, in addition to the widening of Rua José do Patrocínio, the creation of a cultural boulevard with various public facilities. At that time, the remnants of Argos were already under the possession of the city council, which sought to provide a use for the buildings.

However, the execution of the project did not include all proposed interventions. The buildings closest to Rua José do Patrocínio were demolished, making it possible to widen this road. As the factory's chimney was preserved by municipal law, it was maintained, but in a decontextualized way, without the factory building which it was previously part of. And the city hall installed various educational equipment in buildings that were not affected by the street widening, inaugurating the Argos Complex, including sections of the education department, language center, youth and adult education center, Educational Television Foundation and the municipal public library Prof. Nelson.

Upon completion of the works, the Argos listing process would remain on the shelves of CONDEPHAAT for more than twenty years, without any action. Its processing would only be resumed in the 2010s, when the agency's technicians organized thematic studies to consider the listing processes that had not yet been completed. One of these thematic studies was related to industrial heritage, a field of knowledge already sufficiently mature and autonomous as described in the previous section of this article.

Research into Argos Industrial was carried out by historian Deborah Regina Leal Neves, who, in a robust and very well-founded opinion, proposed the factory's listing in February 2015. This proposal provided for the preservation of the following elements: and wiring difficulty; spinning and clothing building; mechanical workshops; cotton stock building; old warehouse; filter; ordinance and annexes; chimney; daycare center and part of the working-class village, including only the houses on Rua Monteiro Lobato, which, according to the technical opinion, were less characterless, while the other residences did not constitute a homogeneous group and their typologies had already been included in the listings of other villages workers in the state of São Paulo.

However, submitted to CONDEPHAAT, the process was reported by counselor Pedro Puntoni, who recommended that Argos not be listed. In the ordinary session of November 16, 2015, the CONDEPHAAT board approved the report of the reporting councilor by 13 votes in favor and 2 abstentions, leaving the listing process for Argos Industrial closed.

Unsatisfied with the deliberation, the same resident who requested the listing of Argos two decades ago filed a challenge, which led the process to be re-examined by CONDEPHAAT. The challenge was reported by counselor Heitor Frúgoli Junior, who proposed accepting the challenge and, therefore, defunding Argos in accordance with the technical opinion of historian Deborah Neves. In the ordinary session of September 26, 2016, CONDEPHAAT unanimously approved the acceptance of the challenge, demonstrating for the listing of the old factory. After a thirty-year saga, the listing of Argos Industrial was finally carried out through Resolution SC - of December 19, 2017, signed by the Secretary of Culture.

THE COLLAPSE OF ARGOS INDUSTRIAL AND THE CHALLENGES FOR PRESERVING THE REMAINING FACTORIES

The experience of Argos Industrial's listing sheds light on some challenges for the preservation of old factories. As already pointed out above, the Charter of Nizhny Tagil conceptualized industrial heritage as a list of various elements, including buildings, machines, workshops, factories, as well as places where social activities related to industry were developed, such as housing, places of worship or of Education. However, the listing of factory remains by CONDEPHAAT was restricted, in most cases, to buildings, without including machinery, archives and collections. It is clear that this is not just a result of a technical choice, but of the situation of these assets at the time of patrimonialization, since when factory listing processes are initiated, production had already been closed for years or decades, with the machinery and archives dispersed or even destroyed. In the case of the listing of Argos Industrial, the preservation proposal sought to incorporate other elements in addition to the buildings intended for factory production, with emphasis on the listing of the daycare center and part of the working village. However, the movable assets that made up the dynamics of that space were not subject to safeguarding.

Another challenge for effective preservation of industrial heritage means ensuring its appropriate use, which not only preserves the integrity of the buildings, but also allows the reading of that space as a place that was once destined for factory production. As the listing of Argos fell on a series of buildings concentrated in the same urban block, this reading was facilitated, allowing the enjoyment of the complex as a whole. In any case, this characteristic could be enhanced through educational actions that emphasize

the history of the factory and, consequently, that listed space.

And finally, it is worth mentioning that the remaining urban factories are constantly threatened by real estate projects or road works. Extensive land and its location in central areas equipped with infrastructure are great attractions for real estate speculation, at the same time as they can become obstacles to the construction of avenues, bridges, viaducts or the execution of urban requalification projects. This was the case of Argos Industrial, whose buildings were threatened by the expansion of Rua José do Patrocínio. However, although some buildings were demolished, the listing carried out by CONDEPHAAT ensured the preservation of most of the old factory.

FINAL CONSIDERATIONS

In recent decades, CONDEPHAAT's preservation actions have focused on new typologies and temporalities, including industrial heritage. The preservation of this typology became notable internationally with industrial archeology studies developed after the Second World War, and reached its conceptual maturity with the Charter of Nizhny Tagil, in 2003.

Among the listings of remaining factories carried out by CONDEPHAAT, the listing of Argos Industrial is quite illustrative of the institutional and theoretical-conceptual changes faced by the Authority, as well as the challenges faced in effectively safeguarding this typology. In some aspects, the listing of Argos was close to the principles of the Charter of Nizhny Tagil, as it used the idea of a factory complex, not only focusing on architectural values or preserving only the buildings that were previously intended for factory production. On the other hand, this listing only covered a small part of the working-class villages and did not make any

progress towards identifying and protecting movable assets, machinery and collections.

Despite the complications, it was successful, carried out in line with the contemporary

conceptual debate on industrial heritage, and which safeguarded a cultural asset that is very present in the memory of the people of Jundiaí.

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