

Ademir Kleber Morbeck
Oliveira

Fábio Fernando Martins
Oliveira

a RCHITECTURAL PRODUCTION PROCESS IN RURAL MUNICIPALITY OF RIO BRILHANTE, MATO GROSSO DO SUL: 1938-1950 - PART II

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ABSTRACT

The region where is located the city of Rio Brilhante was initially a colonization by the family of “Barbosas”, coming from Minas Gerais, who called the region as “Campos de Vacaria”. The economic base was the logging and the collection of mate herb subsequently livestock. These activities led to the accumulation of capital, resulting in the construction of buildings with certain construction materials and ornaments, became significant. The objective of this study shows the significant architectural production in the rural municipality of Rio Brilhante, Mato Grosso do Sul in the period 1838-1950, and its historical context through site visits, photographic records, documents, books and pioneers’ reports. Seven farms, with their residences in wood and masonry, its cemeteries, rural facilities, and churches were identified among them. The analysis occurred through its volumes, image, building materials, history and periods, which reproduce one or more symbolic content in their typological compositions, demonstrating its stylistic inspirations. Some of these facilities still resist time, depicting the history and the local memory of the population.

KEYWORDS

Architecture. Architectural heritage. Mate herb. Livestock.

PROCESSO DE PRODUÇÃO
ARQUITETÔNICA NA ZONA
RURAL DO MUNICÍPIO DE RIO
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RESUMO

A região onde se situa a cidade de Rio Brilhante, inicialmente, foi colonizada pela família dos “Barbosas”, oriunda de Minas Gerais, que a denominou Campos de Vacaria. A base econômica era a exploração de madeira e a coleta da erva-mate, posteriormente, a pecuária. Estas atividades propiciaram o acúmulo de capital, resultando na construção de edificações, com determinados materiais construtivos e ornamentos, tornando-as expressivas. Objetivou-se com este estudo mostrar a produção arquitetônica na zona rural do município de Rio Brilhante, Mato Grosso do Sul, no período de 1838 a 1950, dentro do seu contexto histórico, através de visitas *in loco*, registro fotográfico, documentos, livros e relatos de pioneiros. Foram identificadas sete fazendas, com suas residências em madeira e alvenaria, cemitérios, instalações rurais e igrejas. Sua análise ocorreu através de sua volumetria, imagem, materiais construtivos, história e períodos, que reproduzem um ou mais conteúdos simbólicos em suas composições tipológicas, demonstrando suas inspirações estilísticas. Algumas dessas instalações ainda resistem ao tempo, retratando a história e a memória local da população.

PALAVRAS-CHAVE

Arquitetura. Patrimônio arquitetônico. Erva-mate. Pecuária.

INTRODUCTION

There are different ways of thinking of architecture and its resulting works. Regarding the study of architecture and its importance, according to Rocha-Peixoto (2013), learning the history of architecture has varied throughout time, being approached in three ways: the historicist way, in which we place architecture in history aiming for a useful historic cutout to the project; the historic-modernist way, in which history does not provide project elements; and the historic-culturalist way, in which the study of the past is a necessity for the present, providing understanding; according to the author, these are mindsets in constant debate. Thus, the process of studying architectonic works can be seen from different perspectives, each one with their own characteristics, although the author owns one vision in which learning architecture should think their own making process toward history, not being it exclusive, but alternative.

So, studying architectonic characteristics found in different regions allows a cutout in the way of life of a population in that period, besides making it easier the comprehension of the present; however, this is not enough because it is necessary to bond different aspects studied with the local culture. Rocha-Peixoto (2013) states that the study of the past, requested by the present, helps us understanding the processes involved.

In different regions of Brazil, the occupation processes have always been related to the environment in which their participants were inserted. The state of *Mato Grosso do Sul* is not an exception to it; nevertheless, due to the diversity of settings found, the structures built were distinct. One of the places with their own characteristics regarding the occupation processes and construction of physical structures was the region of "Campos de Vacaria". Its occupation has taken place, initially, with the establishment of farmers in large rural areas, having as their economic activity the extraction of yerba mate (used in the preparation of mate), exploitation of wood, livestock, and the subsistence farming. According to Campestrini (2009), these farmers originally from Portugal, were running away from the Nativist Revolution of 1834, known as *Rusga* (Raid, a movement with hostility against the Portuguese) that occurred in the region of Cuiabá, Mato Grosso.

In 1836, Antônio Gonçalves Barbosa arrived in the region from Minas Gerais, with a delegation composed by 58 people, including his relatives, camping in the meadow with cows, belonging to Guarani Indians. In that place, after discovering red dirt and large woods, they established their living and baptized the place as "*Boa Vista*", being this the first farm to be set in the region (FACHOLLI; DOERZBCHER, 1991).

These same authors quoted that Antônio's brother, Inácio Gonçalves, arrived in the region in 1842, bringing 50 people and founding the farm "*Passatempo*", close to the existing lands. This way, the occupation of the municipality in the region by brave explorers belonging to families Barbosa, Garcia Leal, and Lopes, has made it possible the white colonization along rivers Brilhante and Vacaria, until Maracaju Sierra, and the city of Jardim, today.

Between 1862 and 1864, Paraguayan immigrants have also settled down in the region, increasing the rural population existent. These new residents were focused on the extraction of yerba mate, and according to Sodré (1941, p. 18), while referring to the second half of the XIX century, “*The pastoralist regime of the West should base, thus, on populations coming from three different origins – from Minas, from Rio Grande do Sul, and from Paraguay*”, probably including Indians in the third group.

Because of the Paraguayan invasion to the Brazilian territory in 1864, there was a population scattering process in the South of Mato Grosso, people who escaped fearing the troops that devastated everywhere they passed by. During the war, residents who had not been killed nor arrested hid in the woods or ran away to *Santana do Paranaíba*, and other locations in the state, “*being this region uninhabited until the end of 1872*” (BARBOSA, 2011, p. 57).

After the conflict, the survivors of the region came back, restarting the settlement and dedicating their efforts to the livestock activity in order to produce ch’arki (dried, salted meat, cut in stripes), leather, and yerba mate (abundant in the region); also, they farmed corn, rice, beans, and manioc, being it called subsistence farming (SODRÉ, 1941).

“*By the end of the XIX century, and the beginning of the XX, livestock farmers chased in the region, after the federalist revolution of 1893, have settled in the fields of Vacaria (Ponta Porã, Bela Vista, and Rio Brilhante), where they have met breeders from Minas Gerais*” (MAMIGONIAN, 1986, p.47). Within this period, in 1882, the company Matte-Laranjeira was established in the region, being it a great producer and exporter of yerba mate, one of the factors that provided an accelerated economic growth for some local landowners.

This way, by the end of the XIX century, there was an economic basis that made it possible for landowners and traders to have large earnings, triggering the construction of expensive buildings, such as wood and masonry housings. These constructions were owned by certain families, the first ones the region, and the most powerful.

One of the characteristics of these buildings was a combination of one or more architectonic elements well defined in their typologies, showing their stylistic inspirations, fine finishing, and good taste of their owners. According to Oliveira and Oliveira (2017), the first constructive characteristic of the region was the vernacular spontaneous architecture, due to the abundance of wood used according to the necessity; however, most of these buildings do not exist any longer after the rotting of their structure. After this period, masonry constructions and residences with large rooms and hydraulic tiles covered floors, with houses having details on the façades, being visible the architectonic elements, without a homogeneous style, predominantly vernacular spontaneous architecture, the Neo-colonial, and the Eclectism.

With this analysis, the importance of studying and reporting this architecture while inserted in the rural landscaping is highlighted, in which some still resist through time portraying the history of occupation of the municipality, and the local memory of its population, contributing to the stock on the architecture of *Mato Grosso do Sul*, and specifically in *Rio Brilhante*.

MATERIAL AND METHODS

The area assessed comprises the territory limits of *Rio Brilhante*, located in the State of *Mato Grosso do Sul*, Center-West region, with an area of 3.987,397 km², and population of 30.663 inhabitants (IBGE, 2015). This municipality is bordered North with *Nova Alvorada do Sul* and *Sidrolândia*, South with *Angélica*, *Douradina*, *Deodápolis*, *Itaporã*, and *Dourados*, East with *Nova Andradina*, and West with *Maracaju* (Figure 1).

Its topography is flat, presenting some steeps at some locations, softly waved at others. Its soil is based on basalt (Red dirt) and, according to data from *Carta Topográfica* (CPRM, 2005), altitude ranging between 360 to 390 meters. Its hydrographic network is led by the main rivers that surround it, *Vacaria* and

Brilhante, besides affluents that train the rural and urban areas, such as *Córregos Arraras*, and *Areia*.

The methodologic process was based on some previous published papers, such as Arruda (1999), Marques (2007), Magalhães (2012), Lima (2013), and Oliveira e Oliveira (2017), which have registered the first researches that contributed to the rescue for the architectonic patrimony *sul-mato-grossense*, indicating the representative models of constructive production, and their periods.

This work is set as a sequence of previous studies already developed in the region (Architectonic production in the rural area of *Rio Brilhante, Mato Grosso do Sul*: from 1844 to 19310 – Part I), written by Oliveira e Oliveira (2017). New buildings were identified through the search for architectonic remainings in the region. Paths were followed once again through side roads, and state highways. Farms that owned remarkable architectonic elements were *Boa Vista*, *Vira Mão*, *Recreio*, *Triângulo*, *Campo Alegre*, *Suez*, and *Assentamento Mutum*.

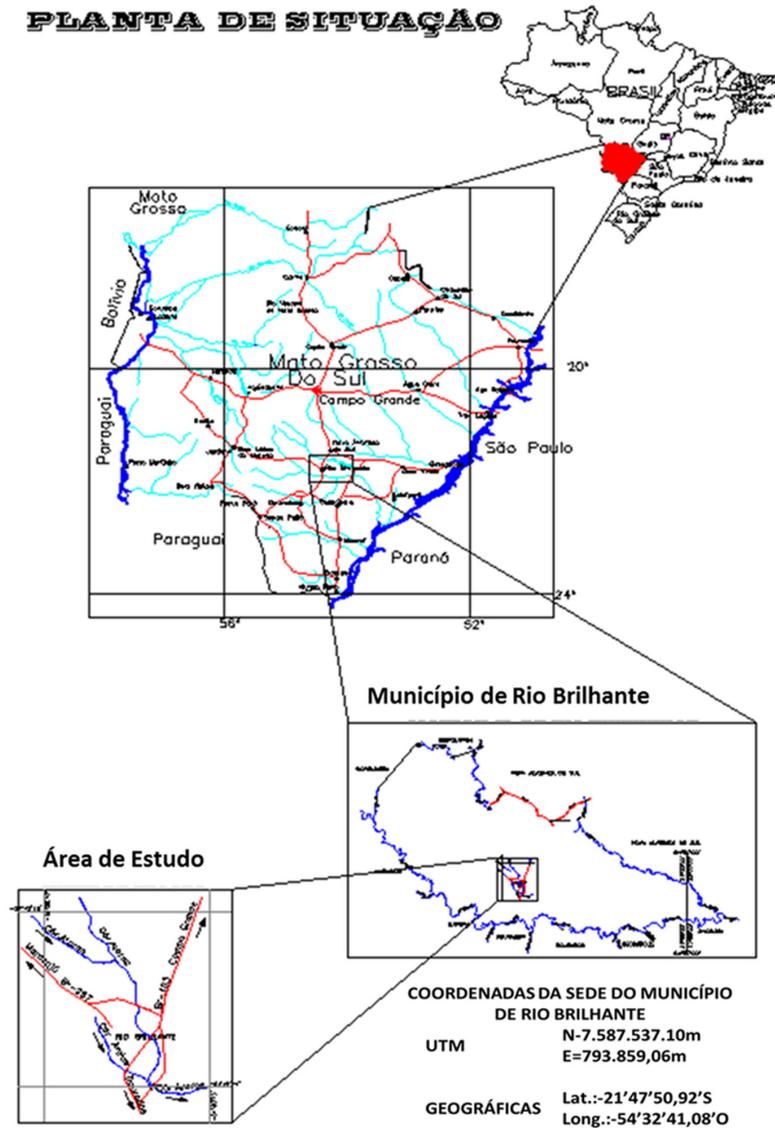


Figure 1: Location of *Rio Brilhante*, and the area of study.
Source: IBGE (2015), adapted by the authors.

The photographic survey of the edifications was performed by analyzing the images in which it was possible to notice a series of aesthetic and constructive matters, and the production of each of them was related to their respective periods.

Moreover, additional information was obtained, such as the documented analysis through maps and pictures from *Prefeitura* and *Biblioteca Municipal de Rio Brilhante*, and by using books related to the history of the State, and oral reports from descendants of the first families.

RESULTS AND DISCUSSION

According to Oliveira e Oliveira (2017), a vernacular spontaneous architecture is dominating with decorative elements, and construction materials that refers to Eclectic Styles, Neocolonial, Art Nouveau, and Art Déco, predominantly the eclecticism.

Boa Vista farm was one of the first properties registered in the region of *Rio Brilhante*, located at 30 km North from the urban area of *Rio Brilhante* (FACHOLLI; DOERZACHER, 1991; BARBOSA, 2011). Today there are no traces of constructions dated from the pioneering period in the location. This is due to the fact that the first constructions were rustic huts, made of low durability materials. Also, the ancient and famous water strings, passing through the residence service and front porches, were constructed with a variation of types of wood, not found any longer due to the rotting of their structures, as it has been also observed by Oliveira e Oliveira (2017) in other residences of the region.

Another fact that led to the loss of countless farms and support structures was the Paraguayan War, because when the Guarani troops arrived at the farms, robberies and fires took place.

Afterward, when their population came back and restarted their activities, there was a reconstruction of the farms and their headquarters; with the growth of the region, and accumulation of capital by some farmers, the buildings got richer in the use of materials and constructive details.

Wooden and masonry residences were registered in these farms, and some constructive peculiarities such as presence of cemeteries and chapels.

Buildings found in the farms ordered by their respective periods of construction

• Fazenda Bela Vista - 1938

Its first houses were simple shacks covered by straw, without electrical illumination, only making use of luminaires, lamps, and candles, fed with castor bean oil or another fuel (FACHOLLI; DOERZEBACHER, 1991). Thus, according to the authors, Antônio Gonçalves Barbosa named the place where farm *Boa Vista* was installed; this way, it was founded then one of the first farms in the region. In the beginning of the white colonization, the woods were still hosted

by the Indians Guarani Kaiowá, not always friendly with the invaders of their lands. So, the pioneers built their housings in a semicircle using aroeira, a type of wood resistant and abundant. With the destruction of large areas of wood and the substitution by pasture, there as a consequent expulsion of the Indians that lived there.

Even though the actual headquarters of the farm being built in 1938, there is still a wooden house in the place, made by José Justiniano de Souza Coelho, Laucídio Coelho's father, between 1892 and 1893, being one of the few registered in pictures in the region (SOUZA, 2007), and a rare sample of conservation of old headquarters.

This residence (Figure 2) owns rectangular volumetry, implanted in a wide terrain, symmetric and rectangular doors and windows opening, covered by hip roof and French-type clay roof tiles. Oliveira e Oliveira (2017) have also described the same pattern of windows for other constructions in the region, a characteristic in common in rural houses, and yet easily found in other locations.

Souza (2007) reported that the house was made of aroeira mainstay, and brick walls, being this one setting of vernacular spontaneous architecture. Having wood as an abundant construction material and widely exploited in the area, the first buildings were all made using this material, as it can still be noted in some properties.

When the rural owners started owning a higher economic power, the pattern present in the houses have been altered; these changes started following the model of rectangular blueprints, covered by hip roof made of French-type or colonial clay roof tiles, symmetric openings in their doors and windows, with a porch at the back and on the side, always implanted in wide terrains (Figure 3).

For Magalhães (2012), Fazenda Bela Vista, whose headquarters in masonry was built in 1938, was a model of integrated productivity, having its own ceramics and cassava flour factories, sawmill, sugarcane mills, and butchery with daily slaughtering.

The headquarters was implanted in a wide terrain, a common characteristic of the Neocolonial style, but surrounded by cement and wood pillars, having an ornamented double-pane access gate made of iron, what recalls the Art

Figure 2: First headquarters in wood in *Fazenda Bela Vista, Rio Brilhante, Mato Grosso do Sul*.
Source: Authors



Figure 3: First residence in masonry in *Fazenda Bela Vista, Rio Brillhante, Mato Grosso do Sul*. Figure 3a: Side view. Figure 3b: Front view. Figure 3c: Back view. Figure 3d: Water box. Source: Authors.



Nouveau style. Thus, it has a porch highlighted by colonnade with pillars and embossed details in geometric shapes, which characterizes the Art Déco; in its sidewalk, a Portuguese mosaic-style floor layout.

The volumetry of the residence is rectangular, with false foundation, and masonry with massive bricks between the construction materials, with panels covered by mortar. Oliveira e Oliveira (2017) have also reported the false foundation technique, and panels in the same region, in ancient constructions, stating its continuous use. The external openings are arc-shaped and the internal ones rectangular, with frames and closures in wood and glass. Its roof has a wooden structure, covered by clay roof tiles, with its coerture ranging from three to four faces. The internal covering of the walls of the porch is made of wood. Its prop is embossed, with the initial letters of its owner, "LC" and "FDA Bella Vista", the construction date, 1938, being the setting of this building an inspiration from the Eclectic style.

Moreover, referring to Figure 3, it can also be observed a rectangle-shaped swimming pool in the leisure area in the yard, and at the back a concrete water tank in a geometric shape in its volumetry, a common characteristic of Art Déco.

In the headquarters of the farm, it is also found a sample of a religious construction, being this a chapel, built by its owners in a response to the grace received; as a peculiar characteristic, this building also worked as a school for the children of the farm.

This construction is surrounded by aroeira wood pillars with flat wire. Its entrance is stated by a hall with two-face covering, two pseudo columns on the sides with steps, and a crosshead at the top of the wall above the first covering (Figure 4).

Figure 4: Chapel at *Fazenda Bela Vista, Rio Brillante, Mato Grosso do Sul*. Figure 4a: Front view. Figure 4b: Side view.
Sources: Authors.



The chapel's volumetry is rectangular, with porches on the sides for being in a wide terrain, a common characteristic of Neocolonial style. Its basement is founded with two-face covering with clay roof tiles. Also, it presents rectangular openings with frames and lid in wood, and its masonry in massive bricks. Its set is an inspiration from the Eclectic style. All edifications in the farm were found in great state of conservation, both the ancient residence in wood and the ones in masonry. Nowadays, they belong to Alaide Coelho's Brothers.

• Mutum Settlement – 1940

At Mutum Settlement, it was found the ancient residence of Ludovico Nogueira (Figure 5), a well successful farmer at that time, built in 1940. At the place, there is the office of *Instituto de Reforma Agrária e Colonização* (INCRA). Due to present neglect, the construction is at a bad state of conservation. Oliveira e Oliveira (2017) have also observed and criticized the lack of care from organs related to the agrarian reform regarding the architectonic patrimony present, such as old farm

Figure 5: Old farm headquarters located at Mutum Settlement, *Rio Brillante, Mato Grosso do Sul*. Figure 5a: Overview. Figure 5b: Facade with date. Figure 5c: Doors and windows details.
Source: Authors.





Figure 6: Detail in floor layering and water nozzle of the residence located in Mutum Settlement, Rio Brillhante, Mato Grosso do Sul. Figures 6a: Water nozzle. Figures 6b and 6c: Floor layering detail. Source: Authors.

headquarters, abandoned and plundered, having become Brazil's historic ruins in a short time. This aspect is never discussed while forming settlements in regions with historic buildings, such as *Estação Beltrão* and *Fazenda Capão Bonito*, with their constructions ruined.

The location studied has L-shaped volumetry, implanted in a wide terrain with porches, a common characteristic of Neocolonial style; its basement is founded, massive bricks masonry, with raised panels covered with mortar. The covering is apparent, with wooden structure and clay roof tiles.

The main entrance is marked by masonry pediment, platband with alternated geometric shapes, frame on the bouncing of the plaster, round-shaped prop at the center of the pediment, with the initial letters of its owner, "LN", and the date of construction "1940".

The openings are rectangular with lids in wood and glass (Figure 6). The layering of the floor in the rooms is in hydraulic tiles, with a differentiated coloring; in the bedrooms, the floorboard is made of wood, and its construction in general is inspired in the Eclectic. According to Oliveira e Oliveira (2017), the use of tiles used to demonstrate a great value invested in the building due to the high cost of this material, being only accessible to a few landowners.

• Vira Mão Farm – 1941

At another farm in the region, known as *Vira Mão*, it is found a building constructed in 1941 (Figure 7), which was a reference regarding comfort in the area. It belonged to Estevão Gonçalves Barbosa Marques, and later to his daughter, Donata Oliveira Barbosa, and her husband, Olívio Oliveira; today, it is the property of their heir Emilie Curi, resident in Campo Grande, Mato Grosso do Sul.

This building, implanted in a wide terrain, has a ground and a second floor, surrounded by a concrete wall, and iron cage. Its basement is founded, with

Figure 7: Farm *Vira Mão* headquarters, *Rio Brillhante*, *Mato Grosso do Sul*. Figure 7a: Front façade. Figure 7b: Right side façade. Source: Authors.



pedestals and access staircase, masonry in massive bricks, with panels covered with mortar.

The covering is apparent, with a wooden structure, and three and four faces, covered by clay roof tiles. It also possessed rectangular openings with lids in wood and glass. Core structure with mainstay, frechal, and knitting of vertical pilasters in flat stem, basement, and capital, besides crowned architrave, frieze and cornice, central pediment and porch with balustrade guardrail in ionian inspiration. Also, it has wallpaper applied on the internal walls of the porch. In its eardrum, applications and ornamentations such as the presence of a medallion, oval-shaped framed with a monogram with intertwined letters “DOB”, date of

Figure 8: Farm *Vira Mão* headquarters, *Rio Brillhante*, *Mato Grosso do Sul*. Figure 8a: Emblem with the letters. Figure 8b: Balcony detail. Figure 8c: Left side façade. Source: Authors.



construction (1941), and the initial letters with its name *Fazenda Vira Mão* (FVM). This construction is inspired in the Eclectic (Figure 8).

• **Recreio Farm – 1942**

The headquarters of this farm was built in 1942, belonging to Marcos Gonçalves Barbosa, Estevão Barbosa's brother, and then to Generoso Barbosa; today, it belongs to a female owner living in the State of São Paulo, without any family bonds with the previous heirs, keeping it at a good state of conservation.

The main access entrance is highlighted by a porch. Its volumetry is rectangular, implanted in a wide terrain, with porches, and pillars, surrounded by a wooden balustrade. The basement is founded, with massive bricks masonry, with panels covered by mortar.

The opening of doors and windows are rectangular and arc-shaped, with frames and lids in wood and glass. The covering of the structure is wooden-made, with clay roof tiles, hip roof. The layering of the floor is made with ceramics hydraulic tiles, and furniture carved in wood. Its inspiration was the Neocolonial period (Figure 9).

Figure 9: *Recreio* farm headquarters, with details of the floor tiles layering, and furniture. *Rio Brilhante, Mato Grosso do Sul*. Figure 9a: Right side façade. Figure 9b: Front façade. Figure 9c: Balcony Interior. Figure 9d: Floor layering. Figure 9e: Furniture – cabinet. Figure 9f: Furniture – sideboard. Source: Authors.





Figure 10: Front and side façade of *Triângulo Farm* headquarters, *Rio Brilhante, Mato Grosso do Sul*. Figure 10a: Front façade. Figure 10b: Ornament detail. Figure 10c: Left side façade.
Source: Authors.

• *Triângulo Farm* – 1945

In this farm, it is found the residence of Gumercindo Barbosa, a great farmer at the time; nowadays, it belongs to Aléssio's family. In its construction, there is a porch, with an opening at its main entrance, full-arc-shaped. On the superior floor, it is possible to find a balustraded guardrail. Its furniture is embossed, with panels and rustic, besides the knitting of vertical pilasters with capital.

The crowning of the building presents ornamented friezes, architrave, cornice, being the wall of the attic in triangular pediment, eardrum with geometric triangle-shaped drawing, and frame with embossing in a monogram with the initial letters of the owner's name, "GB", and the date of construction "1941". The decoration elements are embossed at the end of the crowning.

Within the materials used in its construction, it is highlighted the masonry with massive bricks covered in mortar, rectangular openings with frames and lids in wood and glass, hammered. The structure is wooden-made, covered by clay roof tiles, with a covering drawing varying between two to three faces. The set of elements of decoration is remarked by the exaggeration of details and ornaments, an Eclectic style inspiration.

According to oral reports from the descendants of Barobsas's family, Gumercindo Barbosa, together with musicians of Trio Serenata, composed the song *Chê Florência*, in front of his residence. This song was an honor to his wife "Florença", by which he kindly called her to drink *chimarrão*, and it has become a country hit song at the time.

• *Campo Alegre Farm* – 1947

The headquarters of *Campo Alegre Farm* was built in 1947, belonging to Lourival Barbosa and his wife Antônia de Souza Barbosa. The owner, known as "Sinhozinho", was also the mayor of the municipality, between 1960 and 1963. Today, the property belongs to their heir grandson, André Barbosa.

Figure 11: Images of *Campo Alegre* Farm headquarters, with details of the residence, wall, and water nozzle, *Rio Brillhante, Mato Grosso do Sul*. Figure 11a: Front façade. Figure 11b: Balcony interior detail. Figure 11c: Concrete wall details. Figure 11d: Water nozzle.
Source: Authors.



The construction is surrounded by a concrete wall with pillars, implanted in a wide terrain that refers to the Neocolonial style. Its volumetry is rectangular, with basement founded, main entrance with two intertwined pilasters, an iron gate and above it, in its eardrum, an embossed frame in a geometric shape with tile and cage in ornamented iron, an Art Nouveau characteristic.

The masonry is made with massive bricks, with panels covered with mortar. The openings are rectangular and lids are in wood, iron, and glass. The covering is in two faces, in wood and clay roof tiles, inspired in the Eclectic style (Figure 11).

At the property, there are still two religious constructions. The chapel (Figure 12) has a rectangular volumetric shape, implanted in a wide terrain, its basement is founded, with two pseudo columns and ornaments in geometric shapes at the embossed prop, reproducing drawings of steps and a cross on its platband that hides the covering in two faces with clay roof tiles. It also has rectangular openings with frames and lids in iron wood, being inspired in the Eclectic.

Another building is the cemetery, implanted in a wide terrain, surrounded by a cement wall. At the location, some of Barbosa's descendants are buried, such as Lino Barbosa, deceased in 1936, Guilhermina Barbosa Moura, 1993, and Jehovah da Fonseca Barbosa, with others.

Their graves are rectangular, masonry in massive bricks, ornamented with sculptures on their tombs, embossed frames at geometric shapes, recalling Art Déco, some of them covered with different types of marble. Its inspiration is also the Eclectic.

Figure 12: Church and cemetery present in *Campo Alegre Farm, Rio Brilhante, Mato Grosso do Sul*. Figure 12a: Front façade. Figure 12b: Church interior detail. Figure 12c and 12d: Cemetery.
Sources: Authors.



• Suez Farm – 1948

Another property which is a historic reference of the region (Figure 13), whose headquarters was built in 1948, and has Neocolonial inspiration. One of the first owners of the area was Etalívio Pereira Martins, and being Aguiar de Almeida Pereira who owns the ownership today.

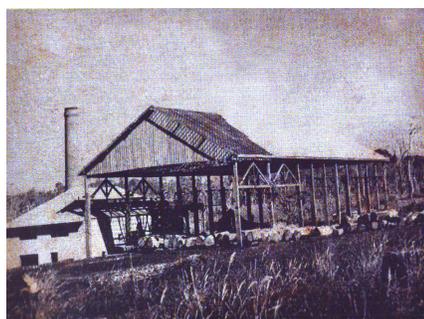
This location was considered a colossus regarding its size because it covered a path of 30 km between rivers Vacaria and Brilhante, east to the town of *Rio Brilhante*, possessing around 50 thousand hectares, at one of the most fertile lands of the State. Initially, the region was covered by tall woods, which Etalívio Martins started exploring at the late 1950's. These areas became pasture zones, and today they are covered with sugarcane plantations (MAGALHÃES, 2012).

Due to its great size, the farm suffered several dismemberments, originating a series of other properties. However, these new activities associated to big environmental changes resulting from deforestation and fire, led to the diminishing of water flows, causing serious environmental problems today, such as sitting up of water ways, and the disappearing of springs.

In this farm there was also a great sawmill. In order to host its employees, it was built a total of thirty wooden houses, a real village at the peak of wood exploitation (MAGALHÃES, 2012), taking into consideration the reduced size of the cities in the region.

Its headquarters was implanted in a wide terrain, where it can be observed a rectangular shape of the volumetry, with ground and first floor paved. Its

Figure 13: Suez farm headquarters, in masonry, sawmill and wooden houses, *Rio Brilhante, Mato Grosso do Sul*. Figure 13a: Residence façade. Figure 13b: Sawmill. Figure 13c: Wooden houses. Source: Magalhães (2012).



basement is founded, with an access staircase and porches with arc-shaped openings, masonry in massive bricks, with panels covered with mortar. The opening of the windows is arc-shaped, with lids in iron and glass, just like a shutter. The roof set is two-faced, with wooden structure and clay roof tiles.

As a result of dismemberments and sales of parts of the property, a company has emerged, named *Energética Santa Helena*; later, in a partnership with the remnant owners of Suez Farm, it was built *Usina Eldorado*. At this occasion, one of the only children of Etalvío Martins, still alive, José Pereira Martins (known as Zé Pereira), was effusively greeted by Benedito Couting, who had started a new successful business. Afterward, the company was sold to *Odebrecht Agroindustrial*, and it keeps its name Eldorado even today.

In cities of *Mato Grosso do Sul*, as we can see in *Rio Brilhante*, there was not a totally authentic architecture, that means, genuine, mainly in the colonial style. This situation can be justified through the explanation in the book "*Ciclos Econômicos e Produção Arquitetônica em Porto Murtinho*", but the author Maria Margareth Escobar Ribas Lima, in 2013. In this work, it can be noted that the constructions in wood are a vernacular spontaneous architecture, in terms of its exploitation of the material, abundant in the region, besides others in masonry, a neocolonial architecture, being this related to the period of the constructions in *Rio Brilhante*, from the XIX century to the XXI.

FINAL CONSIDERATIONS

One construction characteristic constantly found in the farms in terms of exploitation of several forests of the region, was the vernacular spontaneous architecture, also known as popular, making use of numerous materials from the environment in which the constructions was settled, in this case, the wood. This way, their buildings presented a regional character, made of wood, and always implanted in a wide terrain. Besides the residences, other constructions, such as bridges, water steams, and their boundaries surrounded by pillars and flat wire, having wood as its main raw material.

However, after the outbreak of Paraguayan War, great part of the population has abandoned the region, having most of their properties being devastated. After the war, in 1872, a new regional development was set, with the commerce of products derived from livestock and yerba mate, with handwork performed by Indians, and Paraguayans. Together with other factors, this made possible a great economic growth, whose wage accumulation has led to the construction of wealthy residences in comparison with the standard present in the region.

This greater wealth has permitted the appearance of masonry constructions, which owned greater rooms, ceramic floor layers, and the presence of hydraulic floor tiles, colored stained glass, being many of these materials imported from Europe and commercialized through stores in Corumbá, at the margin of Paraguai River.

These residences had more ornaments, and details in their façades and openings, more comfortable internal furniture, being visible their architectonic elements, as well as they were defined by their images, shapes, and construction materials, showing the capital power accumulated by their pioneering families.

It is possible to state that during this new post-war occupation by the end of the XIX century, the architectonic shape started to be imported from other locations, with vernacular spontaneous architecture. This can be observed in wooden residences, ground plan residences, and masonry two-story houses, with a certain number of architectonic elements, but not authentic nor genuine of a predominant style, as an imitation of different architectonic shapes, copied from great urban centers.

This way, in most of the locations studied, there was a predominance of eclecticism, a mixture of architectonic styles from the past, generating an architectonic type adapted to the region, but not genuine nor traditional.

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Ademir Kleber Morbeck Oliveira

Programa de Pós-Graduação em Meio Ambiente e Desenvolvimento Regional.
Universidade Anhanguera-Uniderp, Campo Grande, MS.
akmorbeckoliveira@gmail.com

Fábio Fernando Martins Oliveira

Programa de Pós-Graduação em Meio Ambiente e Desenvolvimento Regional.
Universidade Anhanguera-Uniderp, Campo Grande, MS.
fabiofmartins2015@gmail.com