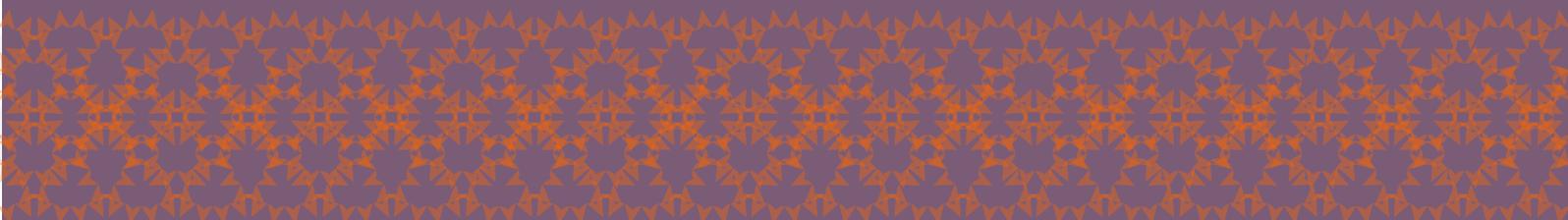


ENGLISH VERSION

ARA ^{PYAU}
07

EXTREME HORIZONS: CHALLENGES OR BORDERS



House/ City/ Migrant

Paulo Eduardo Barbosa

[...] the type of housing has a higher social-historical value than that of race.
(Freyre, 2003, p.36)

Our time is a time marked by population displacements. Migratory currents driven by multiple factors mark our age like no other. According to Rosana Baeninger, in Brazil, migratory patterns have undergone frequent changes, which allows us to state that, if in the past, immigrants represented a white, European workforce. Today, with South-South migrations, the profile of these immigrants has changed, characterizing a phenomenon with a predominance of “non-white” people, such as, for example, the most recent arrival of the indigenous people of Venezuela in the state of Roraima. However, even though they have to leave their lands behind for a variety of reasons, these populations carry with them the customs, language, cuisine and ways of life that will transform the new lands they have launched.

HOUSE AND DIASPORA

Corresponding to the call for the urgent expansion of awareness about relations in the polis and in search of proposals capable of glimpsing new paths and breaths of hope, this article intends to investigate the house of this migrant, as one of the items taken to the new lands, the *house* of his origin superimposed to the new place as a materialization of processes called by Nestor Canclini (2007) cultural hybridism. Whether in the occupation of space or in the customs of its use, the migrant’s house is almost always, among other hybridizations, an adaptation of the way of living from his origin to the cultural and material conditions of the place where the migrant settles in and, observing this house, what is intended here would be to observe processes in scale, being that of the house referenced to that of the city.

The house is the product of techniques, understood here as in the work of Milton Santos, who sees it as a set of instrumental and social means with which man makes his life, produces and at the same time creates space. The practices of these migrant groups would be organized as choreographies of bodies in friction with different physical spaces, whether they are provided by emergency housing, precarious lodgings in the metropolis or even solid buildings designed to receive migrants provided by State migration policies¹.

The house, conceived as a locus of everyday practices related to survival such as sleep, food, hygiene, leisure and sociability, provided by technical means and generating

links to attend human atavisms such as permanence, safety, memory, is observed here as a material manifestation of a process of transformation, given the potential for intimate representation of mediation between person and world, giving different shades to the view provided by the discipline Architecture, often guided by the appreciation of the exceptional, the rare, the pure, to the detriment of the house as an ordinary phenomenon.

The purpose of this article is to problematize the house as a testimony of cultural hybridism from its tracks, using as a case study two images produced by Brazilian painters and inserted in Art History in different parameters, both available to the public in museum collections. The paintings selected for this article are long-term exhibitions, with the work of the painter from the city of Itu, Almeida Junior, featured prominently in the exhibition *Art in Brazil: a story at Pinacoteca de São Paulo*, at the Pinacoteca do Estado de São Paulo, and the work of Tomoo Handa, whose works star in a new exhibition opened in April of this year 2019, at the Historical Museum of Japanese Immigration – MHII, in the Liberdade neighborhood of São Paulo.

The rustic house of Almeida Junior confirms the visibility of the countryside by setting a historicity and place of appreciation of the rural tradition of the state of São Paulo, on the verge of disappearing due to the development provided by the poignant coffee industry. Thus, it corresponds to a horizon of expectation that, besides being iconographic, is based on the political and social environment of the late nineteenth century in São Paulo, in which the virtuous economic cycle favors the election of Almeida Júnior as the main responsible for the visibility of the fading tradition and its characters. The painting is included in the exhibition on display at the Pinacoteca do Estado confluent with the objective of forming a visual imaginary about Brazil – the set of images about it, its relations and meanings that they produce. In this painting, the stone foundations, the rough door and window jambs showing the gables of wattle and daub, the worn roof that is revealed by its short, sparse shadow, shrouded by eroded terrain surrounding it, no objects, no furniture, set in a landscape that refers to the few resources, the hardness of the life of the peasant. Almeida Júnior builds a house that intends to compose his regionalist achievement, chanceling his characterization as a creator of the imaginary².

Houses of Japanese settlers by Tomoo Handa, painted in 1938, are part of the work of the Japanese painter and immigrant, who also used literature as a tool for investigating the friction between Japanese immigrant culture and countryside culture. Handa described in detail in his book³ what the home of the Japanese settlers on crops was. The immigrant’s house portrayed in this painting, although inserted in a rural landscape, kept at

a distance of 40 years from the rustic house of Almeida Júnior, witnesses the change of the workforce matrix from agriculture to that composed of men and women brought from other countries through state policy. The representation of the orderly implantation of the houses, regular, as if serial, inserted in landscape that refers to the expansion of the agricultural frontier, imposing the occupation to the bordering forest, with the palm trees in the foreground and background, as traces of this clash. In a discreet and respectful way, characteristics of Handa's work and life, it portrays the transformation implemented by the presence of Japanese immigration in the Brazilian landscape. The feature of the house, in group, is a fact that supposes the look of this culture that dignifies the object without enthroning it, reiterating a differential relationship with the represented landscape.

As pointed out by Maria Cecília França Lourenço:

[...] Japanese culture has other unique delicacies and also found in everyday manifestations, such as the internal arrangement of houses, which slips into a kind of minimalism, given the primacy of essentiality and the choice of a minimum of furniture, preferring those transformable. (Lourenço, 1998, p. 27)

There is a pretense of city, of principle of urban formation, predicted in the painting of Handa. Some of the middle cities in the west and south of the state of São Paulo and northern Paraná, such as Registro, Londrina, Marília, Assis and others, had their embryo in formations of similar characteristics to the one depicted in this painting belonging to MHII. The caipira culture (that of inhabitants of rural or remote areas in the interior), celebrated by the iconography produced by Almeida Júnior, was gradually being transformed by new relationships and social arrangements deeply modified by the presence of the immigrant.

To what extent will the new presences, made possible by recent migratory flows, change our cities? Master plans and building laws, instruments of regulation of the occupation of city space, have been conceived as mediators of urban agents, often proving to be a poor public shield trying to protect the right to the city in constant tension imposed by the forces of speculative capital, refusing to acknowledge the creative and reinvention power offered by the new agents that come to it as a transformative instance.

HOUSE, CITY, MIGRANT

Milton Santos, when conceptualizing the contemporary city, points to the profound alienation of urban man as a process propitiated by a continuous referential loss in times of accelerated mobility, generating demands for new relationships of belonging, based, according to the author, on exogenous experiences and repertoires, which

he considers to be a useful source for the possibility of renewal and the creation of new relationships in the polis. The author sees the city finding its way to the future in its condition of social diversity that produces spatial heterogeneity, noting that if on the one hand "the big city is where weak people can subsist" the diffusion of new capital is reserved for the countryside. The poor in the third world metropolis converge on urban ghettos that "compared to other areas of the city, would tend to give proximity relations an even greater communicational content [...]"; they "open a new, unprecedented debate [...] with the populations and things already present" (Santos, 2017, p. 324 [1996]).

The author inserts the idea of deterritorialization, noting that mobility becomes a rule at the end of the last century and stating that circulation is more creative than production when everything changes places: men, goods, ideas, the products, the pictures. The city would be the seat of a vigorous alienation, inhabited by men who did not create it, who do not know its history. However, the man still lives, sets up residence, and this is how migrants need to create, according to Santos, a third way of understanding the city, because for them the memory is useless, they clash between the time of action and the memory time.

The process of integration and understanding takes place in a new relationship that the resident establishes with the city space, the author says that:

[...] it is dialectically manifested as new territoriality and new culture, which interfere with each other, changing in parallel territoriality and culture; and changing man [...] The strength of this movement comes from the fact that while memory is collective, forgetting and the consequent (rediscovery) are individual, [...] (Santos, 2017, p.329)

Giorgio Agambem who endorses that the alienation of the urban man, attested in the fractured relationship that is established today between the metropolis and its citizens, he states that:

[...] the more the metropolitan citizen has lost intimacy with others, the more he has been unable to look his peers in the eye, the more consoling is the virtual intimacy with the device, which has learned to peer deeply into his retina; the more he lost all identity and all real belonging [...](Agambem, 2015, p. 85)

However, Latin America is a space of clashes whose specificities have been dealt with by other authors, among them Nestor Canclini, who, conceptualizing cultural hybridism, observes interactions between elite and indigenous, pointing to deterritorialization as one of the main processes to enable what he called of

cultural disarticulation of the continent, emphasizing, however, that this is not just a geographical issue, but the transnationalization of symbolic markets, with emphasis on diasporic experience. The author also points out, when analyzing the intercultural conflicts, to the fact that the destination countries are strongly influenced by the production of immigrant symbolic goods resulting from dynamic cultural production, seen as an element of resistance. The transformative capacity imposed by the uses of the spaces of the traditional Japanese house makes this a differential example of that of the west, although the environments shelter diverse uses.

Denaturalizing the representation of the house, in times of profound transformations determined by population displacements, could contribute to the enrichment of the debate started at the end of the twentieth century about the costs of cultural hybridism. Stuart Hall is one of the authors seeking to highlight the alternation, in the so-called late modernity, between different positions regarding creative proficiency, sometimes attributed to hybridism, syncretism and the fusion between different cultural traditions, sometimes conferred by the resistance to indeterminacy arising from these actions.

Could the transformative power of the transit of symbolic heritage, made possible by processes of displacement of populations, be recognized for its character of expanding the creative possibilities and reinvention of contemporary cities? Therefore, instances involved in the tension game of the city's production and its instruments would have to be revised to contemplate the space of the new, what is to come.

Endnotes

¹ An example of this type of building is the current Immigration Museum of the State of São Paulo, housed in the former Immigrant Inn in the Brás neighborhood, in the central region of São Paulo, inaugurated in 1887 to meet the demand of the state policy of cooptation of labor for the growing coffee production of São Paulo farms. From 1930, the Immigrant Inn began to receive immigrants from other states, mostly northeastern, it worked until 1978 when it received Korean immigrants.

² *Almeida Júnior: An imaginary creator* is the title of the exhibition and the catalog text written by Prof. Maria Cecília França Lourenço, commemorating the centenary of the Pinacoteca do Estado de São Paulo.

³ *The Japanese Immigrant: History of His Life in Brazil* by Tomoo Handa was edited by T.A. Queiroz by the Center for Japanese-Brazilian Studies in 1987.

Images for a life without ticket gates

Márcia Sandoval Gregori

INTRODUCTION

The eye sees. The memory reviews things. And the imagination [...] is the imagination that transsees, that transfigures the world, that makes another world [...] The transfiguration is the most important thing for the artist.

Manoel de Barros, Janela da Alma (Window of the Soul) (2001)

Distending boundaries and projecting new horizons is always a complex task, and widening the boundaries of containment can often only be seen in distant observations in time. Renewal presupposes challenge, deviance, friction and collective action, confluent factors, involving students and welcomed by distinct authority. The focus to deepen this argument turns to the campaign for Tarifa Zero (Zero Tariff), started in 2006 and celebrated in 2013, when expectations and perspectives of its implementation and discussion about the city were expanded. It would be appropriate to ask whether the actions will unfold in the future or have remained in history, buried under hegemonic discourse.

When Zero Tariff was created in 1990, it was already a radical project of Luiza Erundina City Hall and, taken up in the 2000s by young students of the Free Pass Movement (MPL) and other militant groups by public transport mobilized thousands of people in major cities in the country against increasing subway, train and bus fares in 2013¹.

For young activists for Zero Tariff, the proposal is to defend citizenship and structural change in the framework of public administration. The use of accessible, synthetic language, with strong graphic appeal, with local references and based on young and popular culture created an updated visibility² for the project that collaborated to publicize it and delimit its tendency in a transforming horizon. They indicate a tactical and creative resistance of great communication power and penetration to a young audience followed by a significant expansion in varied social segments. Still, the question remains: would the scope have been so wide had the mainstream press (newspapers and televisions) not massively reported the demonstrations?³

The political suspension in which Brazil is today makes it clear that a new political equilibrium, or arrangement, is inevitable⁴. It remains to be seen whether the consolidation of a new order will be in the sense of increasing citizenship or the opposite, as has been the case at the present

time. But this is an interesting subject for another study.

The great victory of the 2013 movements, which did not achieve the highest goal of Zero Tariff, was the revocation of the tariff increase in more than 100 Brazilian cities. On the other hand, the events that followed the so-called June Day⁵. On the other hand, the events that followed the so-called June Days revealed that agility and scarcity of financial resources are both potency and fragility of tactics in the face of great power strategies⁶ that stereotype the reception of social stimuli and use violence when seriously threatened.

The young protesters, appropriating the potent idea that had not thrived in the 1990s, put into question the quality of public service, defended the universal exemption from the tariff in this service and, as an expression of their struggle, produced slogans, texts, leaflets and posters about the proposal. Some of them were released by the website tarifazero.org, an important document of that recent history⁷, and are examined in this article as examples of the visual and imaginary expression of the mobilizations and movement, as well as the distension they imposed on politics at that time. Stretch that the effects are still felt, with an open outcome to be built.

AN ORIGINAL PROPHANATION

On September 28, 1990, the Mayor of São Paulo, Luiza Erundina, sent to the President of the City Council, Eduardo Suplicy, a proposal aimed at solving the chronic problem of municipal buses. Conceived by the team of the Municipal Secretariat of Transport (SMT), the bill PL 0342/1990 forwarded to the City Council provided for the constitution of a fund of resources for transport, derived from various municipal taxes and contributions, especially the Land and Urban Property Tax (IPTU), intended to subsidize the city bus fares, reaching the desirable 100% grant, the so-called Zero Tariff.

Entitled FUMTRAN (Portuguese acronym for Municipal Transport Fund), the fund was designed on the basis of a previous study by the Transport Working Group of the Workers' Party that the bus system budget, which until then was managed by the companies according to their collection in the ticket gates, would now be entirely managed by the City Hall. The municipal authority would collect the entire charge from a central cashier and only then pass it on to the service providers if the service was provided in accordance with the established contract.

This broke the marketed logic of transportation, where there were profitable lines and deficit lines. Unlinked from the tariff, the contracts with the companies would be at operating cost, according to the mileage traveled, the value of the fuel, the wear suffered by the vehicles and the labor employed, among other expenses. If

the fund had sufficient cash resources, the ticket gates could easily be eliminated. It would then be possible to practice the Zero Tariff, already mentioned as a goal to be achieved in the text of the proposed bill.

The project had huge repercussions in the media at the time and the City Hall developed an advertising campaign with videos, billboards and interviews with newspapers and TVs that set Zero Tariff in discussions in the city⁸. There were television debates, articles and surveys in print newspapers, and a series of prejudices against free public transport emerged in this scenario.

The opposing formulators argued, among other things, that that vagabonds and miserable would use the buses uselessly without paying a fare, children would enjoy themselves to have free and unnecessarily on public transport, vehicles would be depraved because public services would be historically underappreciated and poorly maintained. It was even argued that the non-payment of the tariff would have the effect of educating the population⁹, in addition to making the city grow even more segregated (as if there were orderly growth and not segregated in precarious and peripheral areas with high tariffs practiced until today)¹⁰. There were those who claimed that the people did not want free buses, but to receive a decent wage that was sufficient to pay for the ticket¹¹. The criticism came from all political specters, including the Mayor's party itself.

Apparently, the tariff has acquired a fetishized aspect¹² in this dispute, capturing many minds in the imaginary that the remuneration for the movement of people is fair, natural and necessary. For its creators and for protesters, on the contrary, it would function as a device¹³ for controlling and limiting citizenship and should therefore be eliminated.

Contrary and extreme reactions made it clear that Tariff Zero was a profanity¹⁴ in every way. One of its central points was the return of the public transport system and urban territory to the common use of the community, highlighting, in this way, the discussion about the right to the city, raised by Henri Lefebvre (1968), and putting in check various social and political concepts grounded in the social imaginary, including in the leftmost sectors.

By committing itself to the exemption from the tariff, the City Hall waved the return of the territory to its citizens, who could move around São Paulo according to their wishes and needs, at their own pace and according to their availability.

Although technically and financially viable, it was not a project of compromise or a political slowdown in the name of governability, but an action that shook the system to the limit of its intrinsic contradictions¹⁵. The radicality of the proposal was perceived at the time by its authors, but its profanity of popular reach was gradually felt, as discussed on the streets, on TV and in newspapers. After Luiza

Erundina's term ended, Zero Tariff was virtually excluded from the public debate for over a decade and had a new peak with its resumption by the Free Pass Movement in 2006.

The goal, in short, was to provide universal service, extendable to all citizens, through a strongly progressive tax reform that exempted the payment of the poorest portion and significantly increased taxation of large industrial and commercial enterprises, the biggest beneficiaries of people's mobility¹⁶. There was a genuinely community and collective meaning that delineated the *specialty*¹⁷ of the proposal, contrary to the individualistic and competitive spirit verified in the material existence of cities and rural areas, undermining naturalized social beliefs.

Perhaps the most profound of these is the idea that mobility is commensurate with one's social status, which in competitive and individualistic societies means that moving is individual competence and, by contrast, immobility – as well as poverty – results from one's inability. Mobility expresses prejudices and solidified social structures over the centuries. According to the São Paulo Mobility Plan (2015), Origin / Destination surveys show that there is a direct relationship between the population's mobility rate, income and education.

THE PROPHANATION VISIBLED

The defiling spirit of the original proposal was wisely identified by the MPL and other related and articulated movements in converting their original struggle for the student free pass¹⁸ into a universal free pass mobilization, the Zero Tariff, from 2006¹⁹. Since then this agenda has acquired a more politicized countenance and deep discussion about the city and citizenship, something that in 1990 did not have the same figure. The debate shifted from focusing on a defined and cut-out category to extending into an agenda for the unrestricted right of all people to the city, the dislocation of pleasures, and the discussion of socially and individually internalized "ticket gates," tacitly employed and practiced daily to capture individualities in the mechanisms of power.

From this qualitative leap in the debate emerged several slogans created and illustrated by activists to explain and spread the principles of the Zero Tariff, highlighting the revolutionary potential and social justice contained therein, as well as their collective and public character.

For a life without ticket gates" was one of the slogans consecrated by the protesters that stands out in the renaissance scene of Zero Tariff, summarizing it and synthesizing the desire to break all established social taboos (figure 1).

Posters and actions with people jumping, kicking and setting fire to ticket gates characterized the youthful spirit and the engagement of movements to break fetishes

and taboos represented by them²⁰ (figure 2). figure 2). The motto against the ticket gates of life would thus sum up the struggle and bold power, typically youthful and fundamental for the transfiguration²¹ of the world in the manner of the human being, which transforms and renews itself within collectivities. It arises from the issue of cost and ticket fare to, in the wider field, challenge and highlight a much larger set of established structures and dominant strategies. The slogan has multiplied by several cities, in banners, posters, interventions on the walls and streets and complemented by the idea that the city is only made through unrestricted living, made possible by the free movement of people through the urban territory, as seen in following examples.

In the blog dissemination leaflet tarifazero.org (figure 3) universal movement is defended as a perspective of real and symbolic construction of the city, that is, as full citizenship. Would the air have stripped, created by the combination of cut and dented papers and color savings an expression of the urgency of the project? The typed strips, apparently cut with scissors refer to the idea of a manual, old practice. This slow time contrasts with the acceleration of the young man who quickly jumps the ticket gate as in a skateboarding maneuver on the right side of the image. A new one that resumes the old and adapts it to new practices, without the desecrating essence being lost.

The same essence of rebellion, humor and youth culture is verified in the illustration of Flávio Bá (figure 4), created in 2009 and who stayed for a while at the opening of the MPL site of São Paulo. Football, national subject, especially in the season close to World Cup and pre-punk music mix to denote joviality, impulsivity and energy. The lyrics of the song *Kick out the jams*, by the American band *MC5*, says, in free translation of the expression: “free yourself from inhibitions, man”, which in this case could be literally transposed to “kick the ticket gates, man”.

The sentence appears side by side with the figure of player Ronaldo (known as Ronaldinho, phenomenon) in a goal kick position. According to Flávio Bá, football was the subject that he and other Members of the MPL liked and the World Cup atmosphere inspired the player’s image. In the assembly, Ronaldinho kicks the base of a burning ticket gate, which breaks, while the verses of the song reinforce the idea of breaking the taboos and locks, materializing in words and shapes what the ticket gate symbolizes in terms of customs, practices and imaginary in life current.

The green background refers to a lawn and supports images that look like outputs of xerox or newspaper copies, crafted with graphic language and reticles, a reference to fanzines and other low-cost productions and little circulation.

In the same line as the ticket gate symbol as a device of control, limitation and repression, the pamphlet

illustration of the MPL (figure 5), by Helena Zelic, approaches with humor and rhymes typical of suddenly the way between two boyfriends interrupted and prevented by a ticket gate. According to Zelic, who was an MPL militant, the illustration was made around 2012, when she was a second-degree of a technical course. At the time, I really liked to draw and do suddenly with colleagues and had a boyfriend who lived far away, in the ABC Paulista. Feeling the distance and the rate on the skin, Helena believes that her experience influenced the work²².

In a synthetic way, the zero tariff, the call for mobilization and the right to the city and pleasure are discussed in the popular form of string. Once again, the manual in the visuality of the suggested woodcut is placed as an expression of this new time that combines new and old to constitute another way to live with people, time and the city.

CONCLUSION

As far as transport is concerned, the ticket gate embodies and represents the predominance of relationships in which profit and reproduction of capital prevail over the possibility of movement of people. As for the city built, it can be seen as the materialization of one of the territory’s control devices, limiting or even preventing people’s right to services and leisure, relegating them to the dehumanized mercantilist mechanism that compresses and reduces the right of persons to services and leisure, relegating them to the dehumanized mercantilist mechanism that compresses and reduces the right of persons to services and leisure, relegating them to the dehumanized mercantilist mechanism that compresses and reduces the right of persons to services and leisure, relegating them to the dehumanized mercantilist mechanism that compresses and reduces the right of persons to services and leisure, relegating them to the dehumanized mercantilist mechanism that almost zero the citizenship of many²³. On a transdisciplinary level, of greater complexity and scope, it would be the social and individual interiorization of axiomatically posed world structures, apparently immutable because naturalized. An imaginary²⁴ in which everything is marketed and in which creativity and new opportunities are interrupted by controlling and repressive realities reproduced on a daily basis in practices, objects and relationships.

The turning of the relentless ticket gate thus unfolds and multiplies not in beautiful kaleidoscopic visions, but in a vortex formed by social injustice, prejudices of race and gender, social exclusions of minority groups, exclusive places of minorities a discourse that corroborates a reality put and a succession of more complex themes than the supposed mathematical objectivity of bus fare collection. More than just a device of topical and localized limitation, it is revealed its true face of social

control that is embused in the very understanding of the organization of society, a political dimension that in 1990 was placed in the figure of the tariff.

The pieces and mottos created by activists of the 2000s appropriate the profanatory spirit of the original proposal and, combining graphic elements, sayings, practices and young culture, recover Zero Tariff as a transformative discursive power of disruption of limiting and repressive values, reversing the perverse turning of the ticket gate to create a true kaleidoscope of new possibilities of life and constitution of the city in which the moorings and limitations are overcome. Not by chance they were called vandals, and inconsequential by established power, crystallized in the current social structure that young people – of all ages – still dream of altering.

Endnotes

¹ Protests against the tariff increase began in January, in the city of Porto Alegre (RS). In May they took place in Natal (RN), organized by the “Revolta do Busão (Bus Revolt)” movement and in Goiânia, by the group “Front Against the Increase”. In São Paulo they started on June 6th with a small demonstration against the readjustment of R \$ 3,00 to R \$ 3,20 from June 2 of that year. Other protests, on the 7th and 11th of the same month, had more protesters. In 130 Brazilian cities more than one million people took to the streets. On June 17 the protests intensified and gathered hundreds of thousands of people in the big cities of Brazil.

² While visibility are formal relations between the visual elements of a work, visibility concerns how it expresses in its plastic aspects the culture, time and society in which it is inserted, thus resulting in an important historical document

³ Following the first demonstrations and their violent crackdown by the Military Police, which seriously injured one journalist and arrested others, the movement was widely reported in the press. Until then, events were reported suggesting that MPL protesters were vandals and troublemakers, promoters of the disorder. According to a newspaper report, then-Governor Geraldo Alckmin (Chegou, 2013) stated that it was “intolerable to the action of troublemakers and vandals [...] it is absolute violence, unacceptable”. Mayor Fernando Haddad, in chorus against the demonstrations, said that “(the protesters) methods are not approved by society. This freedom is being used to the detriment of the population”. (Chegou, 2013). The strong crackdown by the military police continued and caused bad repercussions in the media. However, the Military Police defended itself in a statement justifying its actions in the name of democracy: “In democracy, there is no room for turmoil, destruction of heritage and violence. In such movements the Military Police will always act with the rigor of Law and to preserve the safety of the population.” (Mora, 2013). With the crackdown on repression, the arrest of hundreds of people and the attack on several journalists, the narrative of abuse by the Military Police gained momentum and showed that the police themselves began attacks and depredated public property. As a result, the number of people willing to speak out not only

against the increase in public transport, but also against the quality of public services in general, has grown enormously and has even resulted in severe criticism of the President Dilma Rousseff, which unfolds should be evaluated at another time.

⁴ To anthropologist Rosana Pinheiro-Machado (Fachin, 2019) “The new has arrived and now it is left to incorporate the novelty if it wants to reorganize itself.”

⁵ The victory reflected the play of forces at that time with the expressive victory of the protesters. It is noteworthy that at election time, because of the wear and tear that tariff adjustments cause on politicians’ figures, it is common for rulers to avoid raising tariffs. The point shows that this is therefore a political decision and that increases can be held back if there is interest.

⁶ Historian Michel De Certeau (2014) defines strategies as actions of the dominant power to perpetuate itself, reducing everything it produces to indispensable items and people to consumers of its products, as well as controlling and directing actions and bodies. Tactics, by contrast, are practices of individualities or small groups that seek to circumvent the controlling and limiting strategies to make reality habitable. The tactics are agile, have less financial support and are not always able to change the world dominated by strategies, which have many resources, although slower and less adaptable.

⁷ On the MPL website the booklet and poster files are being updated and are therefore not available. The blog tarifazero.org is thus a relevant collection of this production.

⁸ Unfortunately, the records of the 1990 advertising campaign by the São Paulo City Hall have not been found so far.

⁹ According to Carlos Alberto Zarattini, then Secretary General of the São Paulo Subway Union, “another aspect little discussed in our country is the abolition of the mercantile relationship that materializes in the tariff. Is this a way that educates the masses or doesn’t educate them? (Debates, p. 25)

¹⁰ As Celso Luiz Cosenza (former CMTC President) and Mara Suzana Calor (architect) stated. (Debates, p.13).

¹¹ Carlos Alberto Zarattini, in the PT Debate Book, says that services could be vandalized because they are public, such as education and public health (Debates, p. 25)

¹² Fetiche as an idealized image of something, which prevents critical reflection and the possibility of other readings and proposals, that is, an element that bewitches.

¹³ The philosopher Giorgio Agamben (2009) defines device, from the term of Michel Foucault, as anything capable of “capturing, guiding, determining, intercepting, modeling, controlling and ensuring gestures, conducts, opinions and discourses”. (p. 40). Networked, devices sign up for the power play and result from dominant power and knowledge relationships.

¹⁴ Desecration, for Giorgio Agamben (2009), is a gesture of meeting what was separated from the common use of men by the devices. Desecration, therefore, “is a counterdevice that restores to common use what has been separated and divided” by the devices inserted in the mechanisms of power games (p.45).

¹⁵ Among them, spatial segregation and social exclusion stand out in the question of mobility.

¹⁶ On this topic the office of Chico Whitaker, councilman of the PT at the time, launched a publication with detailed calculations on

the change in the collection of the IPTU in São Paulo compared with the possibility of free displacement in municipal buses.

¹⁷ Giorgio Agamben proposes a subversion of the common understanding of what it is to *be special*. The philosopher relocates the notion as an essence that has no identifiable individuality and lies in anyone. That's why "it offers itself par excellence to common use, but it cannot be personally owned". (2007, p. 48). In this sense, the *special being*, in its community essence and anti-individualist, participates in the desecrating possibility of restoring to the common use of human beings what has departed by operation of the devices.

¹⁸ Free pass, in this case, referred to the gratuity of the passages only for students.

¹⁹ The inflection occurred when students invited Lucio Gregori to debate in several cities in the country. In lectures and debates the former Secretary of Transport of São Paulo in the Luiza Erundina Government made it clear that the flag of the universal free pass was that it actually broke with hegemonic strategies, since the student free pass, for example, could result in a cross-subsidy that burdened other users.

²⁰ For Roger Chartier (2002) representation is an instrument of meaning of the social world, through appropriations and collective practices. The representations compose discourses that fall into sociocultural formations and, therefore, are always nuanced by historical-cultural interests and formations. The representations are not faithful portraits of reality, but processes of understanding and construction of this by different groups. They are a cause of dispute and tension and reveal political struggles for the legitimation of discourses and their meanings, that is, by power.

²¹ In an interview in the film *Janela da Alma* (2001) the poet Manuel de Barros says that transfiguration is the change of the world through the path of imagination. It can be added that it can be concretely effective in imagined representations or not the proper materiality, altering the structure of relationships and dominations of the power to which the human being is subjected.

²² According to Helena Zelic's testimony to the author on August 20, 2019.

²³ Milton Santos (2017) considers that for many there is little or almost no right to use and occupy the territory of the city. For him, however, even those who have money to move around and pay for the services that the city offers have a circumscribed use of the consumption of urban space that cannot truly be called citizenship.

²⁴ Imaginary, according to the definition of Lucrezia D'Alessio Ferrara, "corresponds to the [...] social practice by which meanings start to accumulate images and mean more." The social imaginary, in turn, would consist of "representations that, interspersed and articulated, correspond, systemically and upward, to desires, expectations, projects, values, beliefs and habits." (1996, p. 45-8).

Memorial: threshold between rite and conflict

Maria Cecília França Lourenço

INTRODUCTION

In a theory of time, all conflicts, compromises, and consensus formations can be attributed to tensions and ruptures – there is no escape from spatial metaphors – [...].
Reinhart Koselleck, (2014, p. 9-10)

Space and milestones created in Memorial condition are confused with metaphors and ruptures, maintained by corporate segments, pointing to reminiscences. Supporters defy time and dream of perpetuating values about to dissipate. Investigating the whole, encompassing building and reactions, can elucidate interdiction and tension, which unveil causes and intents. Although a long time has elapsed, questions emerge, which, to be established, are based on narratives, on the threshold between opposing positions and competing memories to be confronted.

Memorial is already known in Greek antiquity, as stated by Aleida Assmann in an essential research regarding the places where memories are fixed, whose title is *Spaces of Remembrance* (2011). It points to the long-term existence of the term, for in the play by the poet Euripides, *Iphigenia in Aulis*, she mentions the desire to perpetuate herself as she leaves for the Trojan War. She records in the above tragedy: "I will not have a grave, but a memorial!" (2011, p. 47).

Trauma, conflict, clash and war arouse public implant in ways that, on the one hand, honor, on the other, challenge, guarantee fame and duration of a given criticism that one wishes to preserve or denude. They find themselves in spaces that constitute a dense threshold between painful past, diverse present and future aspirations. In addition to these factors governed by Kronos, others, such as identity, heroism, rarity, public spirit to stave in history passages, civic dates or adjectives with opposite sense.

I have selected here memorials¹, which most slide on the threshold between life and death, fixed in artistic forms, which underscore the latency between yesterday's struggles and absurds in the present. Basements and clashes emerge, sometimes submerged in distant ages. In the country, since Amnesty (1979)² spread to the dawn of the fragile democratic lyme, a landmark yearning for the end of the last civil-military dictatorship (1964-85), voices demanded that it be broad and unrestricted, a way to prevent amnesia over victims and banned. These acted against censorship, electoral farce, link between economic, civil, military power and deceit between speech and secrecy. Assmann adds to the change in the role of memorials,

as *stabilizing memorials* (2011, p. 53), to a body of political radius, which appears in part of these under examination. Thus, the more "[...]critical a time is and the more overwhelming the self-confidence of different interest groups, the more numerous and theatrical they have revealed [...]" (idem). He adds that they then turn in many ways "[...] to the desire to eternalize the present and to deny the historical process" (idem). He also points out others it calls *revolutionary memorials*, which concern emerging and essential causes.

In this scenario, actions to dedicate Memorial to Military Coup adverse generated and continues causing reactions. Each conflict unveils strategies to banish, exile, arrest, and demean the human. In this study, the analysis of such acts encompasses some in other countries and, in this, in three cities: the capital of the country, scenario of the military in the dictatorial period, São Paulo, one of the pioneers in proposing memorial and cultural heritage preservation; and Porto Alegre, land of Luis Carlos Prestes.

The Memorial to Prestes is located in a dense area of Porto Alegre and generated reactions to its activism against benefits. Until it was opened, after 21 years, it was the object of protests³: the foundation stone was laid in 1998 and, with political changes, will only be public in 2017. Despite trials to consolidate it, it was only possible with the help of the Federação Gaúcha de Futebol (Football Federation of the state of Rio Grande do Sul) that financed and received part of the land, under the management of the Workers Party.

Be aware that this is the first remarkable work of the architect in the city, who donates the project, in partnership with his great-grandson Paul. In a letter kept at the Memorial, Niemeyer asserts that it aimed to "keep alive the memory of Prestes, a Brazilian who fought for his people, against the misery and social inequality that, unfortunately, still persist in our country". This is no exception, as another project for Porto Alegre, donated by the architect, awaits endorsement: "Path of Sovereignty", dedicated to João Goulart, Getúlio Vargas and Leonel Brisola, indicating conflicts still polarized.

Memorials mentioning the dark period have attracted a remarkable spectrum of architects, denouncing subtle folds in the public dealings. Thus, figures such as João Figueiras Lima, Lelé, were invited to create the memorial to Darcy Ribeiro⁴, at the University of Brasilia / UnB, in which he was the first rector. And Niemeyer, in addition to the one dedicated to Prestes, two others: former President Juscelino Kubitschek and the Indigenous Peoples, ahead of this memorial, in Buriti Square, opened in 1987, shortly called "Democratic Opening".

Repetition and renewal of narratives reaffirm indignation and desires for duration, in a certain social and historical fraction. In general, space solutions reside in the exceptional,

to fulfill role in the celebration of life and cohesion in ideals. However, the style and attributes of the creator also repeat and meet expectations. Moreover, time can wear them out when different positions are in force compared to the initial project, testimony of another era.

Dreams and nightmares

[...]Narrative and construction operate the same kind of inscription, one in duration, the other in the hardness of the material. Each new building is inscribed in the urban space as a narrative in a medium of intertextuality [...]. Paul Ricoeur (2007, p.159).

Design that leads to reflect and maintain parts of the lived will cause or not fruition and new attitudes, although buildings, collections and exhibitions surprise the design. It is dreamed of adhesion by varied public, support with funds and staff, coming from power. Projects try to move involved parties, from family to multiple age and societal groups, through the use of plural assumptions, critical conception, dialogue with conflicting issues in contemporary culture and reinvigorated re-reading to humanize what is memorized.

It is argued here that numbers or figures, which are not always faithful, do not measure culture but it is necessary to evaluate the creation of something unusual, active and pulsating, which induces the viewer's elective decision to return. Whether in Brasilia or elsewhere, defensible, multi-disciplinary efforts thrive on bringing together architect, museologist, designer, educator, historian and specialist in the field to carry out consequent actions for countless generations, as expected in dealing with memory. However, how to provide money without commodifying what is celebrated or authored in the project and reducing it to mere ethereal spectacle?

Alongside motivating dreams, memorials trigger nightmares at various times, replace the ban and silences. These come from raids, opposition, belief, punishment, destruction of the effective legacy or even material theft when harboring treasure. Note how the Memorial to Juscelino Kubitschek (JK) elucidates actions of the country's leadership⁵, being proposed in the Dictatorship, after his tragic death in 1976⁶. The project was inscribed in space as a manifesto, not only to JK; however, a libel contrary to the acts of hunting for citizens and forfeiture of political rights.

Act first occurred, in the enforcable Law of Official Mourning, given the commotion caused. After all, to deny would be to value JK because it could result in revolt. The armed solution reduced itself to preventing each step, signaling that it would be imperative to introduce barriers to the proposed one. They then seek frontiers to challenge conflicts, negotiated gradually, generating what Asmann

calls the "stabilizing memorial" (2011, p. 53), a space on the threshold between disputes.

Kubitschek, President of the Republic between 1956-61, died in another hazy phase of the Military Coup⁷. Add to the general crisis in the oil economy (1974), associated with the fall of national indices. No more major works were mentioned in various areas, such as the Transamazon Highway⁸, whose slogan was "Integrate not deliver". The road until 2019 is at a precarious level and, at the time, unresolved obstacles shake the fable about this Brazilian miracle. Much contributed to the illusion, international credit to deleterious interest. Finally the slogan was gone, "No one holds this country".

Kubitschek had been elected Senator for the state of Goiás, but with the Military Coup he had his political rights suspended and had lost this term (06.08.1964). In this picture, perhaps the power would find it more appropriate to bury the image of the dreamer who, with the motto "50 Years in 5", had summoned leading architects to erect the new capital and artists, converging on the project. He would have a chance of being elected president, even if there was a ten-year break and if there was an election.

JK had gone into exile for three years and tried to return with the death of his sister, a period when they tried for an unproven speech to slander him before the people. Now, under the dictatorship, it was alleged that he had been removed for theft while building Brasilia. They insisted in proclaiming, in the middle of the Cold War, that he had allied himself with the communist, in the consecrated practice of disqualifying to eliminate. With censorship in place, they might mirror the current practice itself.

The alluded communist would be Niemeyer, who had gone into exile shortly after the Military Coup and abroad had risen to the notorious position⁹. Everything conspired not to approve the construction of memorial to JK. Better for the military would be to ostracize him, even if the place of remembrance was designed by the expressive architect. This picture aggravates the folly of power, since the end of 1975 and in the following years, countless attacks took place¹⁰.

In this repressive environment¹¹, how to approve the Memorial, which would put him back in history, as the elected, popular chief, creator of Brasilia? They postpone the tribute to the military man, doctor and president. Sarah, JK's widow, had joined Adolpho Bloch, the owner of the far-reaching media at the time, that is, *Manchete* Magazine and TV, and prepared a popular base with the campaign "You Build the JK Memorial", decisive in overcoming mishaps.

Under the command of João Babiça Figueiredo, the Memorial JK was inaugurated, with the presence of Figueiredo in 1981, on the date of birth of the honoree (9.12). In this disastrous scenario, Niemeyer creates curved

walls, as if the visitor enters the tunnel of another bright time, surrounded by a water mirror and access ramp. The visitor comes across glittering shapes, with illuminated displays, silver dominance, and golden reserve for relic objects; on the other, the whole marks the beginning of such political distension.

The concept of Modernist Synthesis of the Arts streak with brilliance: they bring together a portrait created by Cândido Portinari, panels by Athos Bulcão as those at the entrance to the tomb, stained glass under natural external light over the burial chamber, by Marianne Peretti, garden on the side of the Roberto Burle Marx Library, popular touch – handmade carpet from Diamantina / MG, his homeland – and JK sculpture by Honório Peçanha with 4,5 m in height, 30 meters from the base.

Between domesticity and public life, on the outside there are more works: Roberto Sá's garden bench couple, seven steel spheres by artist Darlan Rosa, included, JK Centenary (2002), and a 1974 Ford Galaxy. There are jewels, rosary, costumes, along with photos, plaques, commendations, documents, gifts, souvenirs and pieces, which illustrate emphases of his Government, as the first adding machine made in the country and donated to him in 1958.

The civil part of the couple settled downstairs with Library, with the complete work by William Shakespeare offered by the Queen of England and the widow's Cabinet, a kind of museum house in memorial. Upstairs, the pyramid-shaped tomb on a circular base radiates poignantly. There, there are costumes, jewelry, local and national history. Thus, one clearly works with what Assmann calls *traumatic places* (2011, p. 35).

Function, subsidies to the collective and even seeking to open up discrimination require strategies to take root, starting with the selection of collection and place to be deployed. The Memorial JK reflects the relief of these factors: Dona Sarah had deactivated the house in Rio de Janeiro with the aim of offering pieces to compose it. However, a number of obstacles have been triggered, from the land donation and aspired location, namely the Monumental Axis¹². In addition, a symbolic place was disputed, where the First Mass was celebrated in Brasília (1957).

Vetoes also fell on Niemeyer, with puerile speech, to include the work on top of JK. In the words of professor, scholar, architect and historian Julio Roberto Katinsky, the sculpture of the former president was proposed for friction against the sky of Brasília. However, they opposed the solution of the piece in the shaft, in front of the Memorial. They alleged that he "[...] had drawn a scythe and that the arm of Juscelino Kubitschek would be the hammer of the communist emblem [...]" (1990, p. 54)".

Another Niemeyer creation, causing dreams and nightmares, took place at the now-named Memorial of the Indigenous Peoples (MPI). When it was finished, the

then governor of the Federal District, José Aparecido de Oliveira, unhappily speaking, considered it to be a very beautiful place for the destination. Opened as a Museum of Modern Art in 1990, it exposed the Venezuelan Armando Reverón. In 1992, Fernando Collor de Mello decided that he would change to Contemporary Art, with art pieces scattered in federal agencies without success.

Two years later (1994), it was reopened as an extension of the Historical and Geographic Institute, but of short duration (3 months). On April 19, 1995, on Indian Day, members of the *Karajá*, *Kuikuro*, *Terena*, and *Xavante* tribes officiated for reclaiming the space. Protests were taking place and, with each new threat, efforts to reopen it, highlighting the commitment to the government of Cristóvam Buarque in DF.

In spite of various diligences, it was closed until 1999¹³; but by the action of ethnic groups, supporters and professionals, from time to time new inflows are caught under the aegis of repaginating it to expose the collection. Among the actions, in 2015, *Yawalapiti* Indians performed for a month painting the original *Xingu* graphics on the memorial's outer wall. The idea then spread would be rotation among the groups, but it still remain until the date of visit (2019).

The collection safeguarded at MPI establishes a distinct culture, since it came from anthropologists and scholars, among them Darcy Ribeiro and his first wife, Berta, Eduardo Galvão and Villas Boas brothers – Orlando, Claudio and Leonardo. It has circular shape in reinforced concrete with 70 meters in diameter. In the center there is a cozy void, partly covered and with rooms opening to this place and providing thermal comfort and plenty of light.

A wide ramp leads the audience from the ground floor to the main floor. Subtleties have been proposed since the visitor's entrance: as he exits the bright streetlight to some gloom, in others, such as those of JK and Prestes, the slope leads to the entrance and accentuates the magnificent design adopted in the building, the spiral. In this case, Niemeyer preferred the *Yanomami* maloca (ancestral long house used by the Brazilian natives) form.

Denied, or even little supported by the state, notable initiatives are carried out through word, text, sound, dance, political act, literature, poetry, theater, image, visual arts, books, photos, recording, archives, shows, events, critical debate with varied audiences. By promoting records, testimonies, storytelling, workshops, works, they defy lines that, on the contrary, seek to disqualify parts of the past by reviving or exposing blurred boundaries between settled memories.

Essential condition to consolidate milestone also derives from repetition in authoritative actions, celebration in rites, implementation in an area close to the usual passage

and revision of poetics, and the opposite is affected. It is even opted for resources of extreme commotion, including relocating bodies and funeral ritual, to impregnate spaces with air of sacredness, as well as contents related to what is desired to be registered as appropriate.

Activist personalities in causes of marginalized segments also provoke reactions. Note, in the Federal District (DF), the Darcy Ribeiro Memorial, who documents historical travels after alternation of forces: on the one hand, in 1996, the anthropologist's old readings came to fruition: he received the title of Doctor Honoris Causa and his name was given to the University of Brasilia (UnB) campus.

With health problems, Ribeiro asked his colleague, Lelé, who was active at the beginning of UnB, to design a building to house his and Berta's collections, in which a period set was linked, as well as abyssal edits for various areas. As alluded to on the Foundation's website, the anthropologist at the time said something central to this study: "[...] how the dream of a generation became, in the dictatorship, a bitter nightmare". Immediately, the rectory gave space, gathering a library, dome that also acts as a climate control.

Room for rest on the ground floor, by Ribeiro baptized by Beijódromo, as is also known the building, always referred to as a mixture of flying saucer and indigenous house. Upstairs is the remarkable Library, with its fundamental collection, being available to the UnB community. The exhibition *Darcy's Utopias* dialogues with the collection by combining books, documents, archives, indigenous pieces, photos and works of art.¹⁴.

Intersection between museum, history, memory and appreciation of identities can be found at the Living Museum of "Candanga" Memory, in Brasilia / DF. Located in the Bandeirantes Nucleus / DF, on the roadside, in a place with difficult access for pedestrians, installed after the conflicts in the MIP. Earlier, it hosted the first hospital and housed workers. It exhibits works, utensils and photos of the construction of the capital, being the space adapted by the architects of the Department of National Historical and Artistic Heritage / DF, Silvio Cavalcante, Antonio Menezes Júnior and Carlos Madson Reis.

Mourning: frame by frame

Memorable people remain, insofar as their deeds represent example, value, uniqueness. Reinhart Koselleck Koselleck (2014, p.63)

Museum and Memorial are also approaching in the desire to deny servitude and to salute freedom, in dialogue with national institutions in the Historical Museum typology. As Assmann states, the emergence of this formula becomes a reference for others linked to welcoming, documenting, displaying, conserving and proposing knowledge.

Assmann, as Michel Foucault¹⁵, also pointed out, reaffirms his intention to conceive a unity in National History, frame by frame (2011, p. 52), permeated by facts to internalize it via commotion.

In this sense, it should be emphasized that, in parallel to the stage in which globalization of economies and cultural globalization, memorials with a local, regional and national motto prevail on the international scene¹⁶. Opposition beckons the intent of peoples and groups to stand firm, so as not to overshadow identities engulfed by business, colonialism, the market, and strange ways from central capitalism, often centered on grand shows and speeches.

However, in this retro era, revivals and transpositions remain, even in creation. In his latest study, Reinhart Koselleck states that repetitions occur even in "[...] the arts, however original they may be, pre-existing possibilities. Every reception contains or reveals repetitions." (2014, p. 13-4). Still, odd new works have been erected, pointing to the tragic past in this century and after the fall of the Berlin Wall.

Tombs and memorials also dialogue by arousing emotion, welcoming material traces and trying to keep the memory, or even the body of authority¹⁷, simply by spot deposition or mummification. From Egyptian culture such a medium has been refined, recalling the Tomb of Tutankhamen which ruled between c. 1332–1323 B.C. Thus, the historical museum and memorial slid in the quest to conserve, (re) construct all cohesiveness with laudatory forms, to exalt territory or character and his / her material wealth, without denoting critical aspects or evident conflict, as if they did not exist.

The sacredness that demands reverence is noted when they allude to the dead in conflict, citing that of Ernesto Che Guevara, which clarifies what Assmann calls *revolutionary memories*, aims to mark the becoming for young people, in struggle and dedication until the death of the country. On the other hand, both the hiding place and the way in which the Argentine-Cuban was killed are minimized. Controversy occurred when the fate of the remains was unknown, but a memorial was built on the site of one of his battles in Santa Clara / Cuba (1988).

Che Guevara had died in Bolivia and was buried in a secret location. The pact broke when Jon Lee Anderson, author of *Che Guevara: A Revolutionary Life*, obtained the report from the Bolivian official. After excavations, they found the mortal remains, along with the remains of others, (1997). In the central part of the memorial is the tomb illuminated by a beam of light and the visit followed by the Cuban guard, ordering deco: forbidden to take photos, forbidden to enter with cap or hat, purse, backpack, bag or umbrella and require silence. Children just play on the outside staircase.

Unforgettable, splendid, monumental, singular and

controversial mortuary sets have long been added and, now, several registered – World Heritage – by UNESCO. They keep works and / or figures called unusual, therefore, worthy of honor. It does not matter to fruition factors such as restricted access conditions or minimal internal void, as in the Egyptian Pyramids. It is worth experiencing unforgettable human side, by creation, technical, constructive ingenuity and the emotion when facing historical years.

Treasures that would guarantee *post mortem* life were placed in monuments of various religions, as provisional abode, given the promise of return to conviviality, of faithful to the norms. They deposited disputed objects and material, such as jewelry, as well as conceived or even living servants, as tradition says. The incorporation of pieces of venal value caused all kinds of injury, although ensuring mystery about the exact location and often suffered plunder and dishonor by successors. Still with this past, memorials and tombs continue to be erected, with precious apparatus inside.

As far as camouflaging the exact site, the archaeological ensemble in Xian Shaanki Province / China is well documented: discovered only in 1974, only a few are visible, although they are many and full-scale. There are warriors, weapons, carriages, and horses, mostly in terracotta. Excavations follow, and for some would precede the Mausoleum of the first Emperor of the Qin Dynasty - Shi Huang Di (3rd Century BC). If this were protected in life, then such an army would guarantee afterlife. The distance of these to the tomb launches other theories, alerted in the place. Curious is the difference between features, costume, props and height, perhaps due to military hierarchy.

Death and quest

In the concentration camp memorials we clearly see what also applies in Germany after World War II to the memorials of the dead: death is no longer seen as an answer, but only as a question [...]. Reinhart Koselleck (2014, p. 258)

Koselleck in his latest study reaffirms that memorials are not an answer; on the contrary, they require interrogation to review the past against the present. In Final Considerations, some demands are sought to stimulate others, considering that Memorials can disseminate a remarkable set to revoke hidden stories.

Narratives after death emanate from friends and family, thus, for Koselleck, reports have among their attributes to be on the borderline between legends, myths “[...] and fairy tales, on the one hand, and the longing for reliable news, on the other hand. Those hide somewhere in the darkness of the past, they are illuminated by the light of verifiable tradition” (2014, p. 266).

Memory is also manifested in *traumatic places* (Assmann, 2011, p. 351) claiming to be expunged from these sites actions leaked by humanity, seeking to avoid *active forgetfulness*¹⁸, for youth. On the other hand, by following Assmann: “What is selected for remembrance is always delineated by contours of oblivion” (2011, p. 437).

Among us, the *traumatic memories* took time to be stressed, by active or passive forgetfulness, this involuntary. Plaques, marks, anti-monument arose, and buildings conquered Cultural Heritage preservation¹⁹, in particular those in which organs such as the Department of Political and Social Order (Dops), Clandestine Detention Center (CCD) were installed. The *involuntary memory* emerges from the alleged erasure, which, for Assmann defined as that which “brings to light a sudden late discovery” (2011, p. 358).

Several occasions in the country have tried to stifle what actually happened, but the voices of victims have been raised against executioners, even armored by the Government²⁰. The case of São Paulo documents these rites and conflicts: the active Union of Journalists proposed the cultural heritage preservation of the building where the repressive agency functioned, the State Department of Political and Social Order / Deopes, in the capital. Following the procedure, it was issued to appear as a *cultural good*.

Reasons for the Cultural Heritage Preservation²¹ recorded ancillary topics, highlighting the relief for *São Paulo social memory*, highlighting material, technical, design, stylistic and authorial attributes, because it was from the work of Francisco de Paula Ramos de Azevedo, celebrated local architect. The opposite and expressive solution occurred when the Resistance Memorial was implanted in 2008²², to unveil the lugubrious conditions imposed on activist citizens.

FINAL CONSIDERATIONS

Memorials linked to the death of state-recognized individuals work with moments of brilliance and rarity, but they can defy the established. It is noteworthy that the performance of funeral rites takes different cultural forms, uniting them with the impact of death, mourning and symbolism. They aim to honor life or indicate the desired path to those who remain, sometimes assuming the character of sacredness, having ideology and different religions, as important factors to be worshiped and even venerated.

Myth, legend, ideology, dread, devotion, and reaction mingle and unite given identity, sometimes threatened by a different picture, as now in the country. When trying to stifle episodes, what to expect from memorials, sheltering otherness? As it turned out, Memorial has long been composed of forms, images, texts and always addresses the actual or probable death of causes, ethnicities and people, especially when trying to plunder past subsidies to the collective, or even review atrocities against certain segments.

Memorials since the 1980s subtly ask several latent questions, explained here: the reason for the erasure in fights; what is the point of making the difference with death? Does this crime against humanity deserve to be amnestied? Why the extension for 21 years to return to military barracks? Would a full return to democracy be credible? Would the suspension of discretionary monocratic Acts with distinct ideals cease? Would it be chimera for the military to return to their primary functions in the barracks, doing justice to those directly responsible? Would programmatic oblivion substantiate memorials?

There are also the questions: When and why are politicians the target of Memorial? What and why some got Oscar Niemeyer project? What are the decisive questions surrounding the submerged senses? How is the process of mourning, from state initiatives, to configure *mea culpa*? What imagery, icons, signs, symbols, meanings of the sacrificed body are used? How do competing memories and traumatic memories operate in memorials? By denying truculence, do they confer truth and appease tormentors or merely affront memories?

Here is the appeal for dialogues about struggles, political, memorialistic, artistic and expository function, propositional value and, I highlight, critical value, in dealing with public issues. Cultural facts and processes help to revolve and even try to perpetuate stories about to fall apart. Regarding the new generations, one cannot deny the lived, directly interwoven with their certainties, doubts, dreams, nightmares and mourning. Cia, winter 2019.

Endnotes

¹ Research developed by the Heritage Museum Group as part of the project of the Senior Professor FAU USP.

² The last president in the dictatorship, João Batista de Figueiredo, referred 3 months after the inauguration of the Amnesty Decree to Congress and the speed points to the hypothesis that it was already prepared. Since 1974, family members and activists have acted to settle farce in speeches.

³ In 2004, it was reported the presence of banners, flowers in acts of repudiation, under the guise of using public funds. In 2017, local newspapers reported that Complementary Law was moving to change the use, said late, to the Historical Museum of Black Culture, worthy, but deviant from what was previously proposed. In 2019, it works with caveats, given the disregard of the authorities.

⁴ Ribeiro was an anthropologist, educator, writer, politician, with senior positions in pre-coup governments, namely, Minister of Education (J. Quadros), Chief of the Civil House (J. Goulart).

⁵ Between 1974-9 the state was under the command of General Ernesto Geisel.

⁶ JK died in a car accident with his driver Geraldo Ribeiro in 1976. Veiled in the Cathedral, taken in a fire engine and entourage, at the end, the coffin was removed by folk, who led

him to the Campo da Esperança Cemetery. They chanted songs and the National Anthem, being buried in the Pioneers Square, given the renown he obtained, for certain, for disturbing the system.

⁷ Reports are controversial, since between 2013 and 2014, the Brazilian State made conflicting decisions about the causes of death between the São Paulo Municipal Truth Commission (CMV) and the respective National Commission. The first reported that the death resulted from "murder by the military regime", while for the other, in an initial report, "said there was an accident".

⁸ It intended to connect the north and northeast of the country to Peru, which is more than 5,500 km long and for that purpose decimated indigenous peoples and extensive forest. Begun in 1969, it remains largely on land and in the rainy season is impassable, data only released after 1985, claiming for expertise in the destination and use of public funds.

⁹ Noteworthy works outside the country until the 1960s: concourse and with Le Corbusier, for Headquarters of the United Nations (USA); University of Haifa (Israel), University of Science and Technology Houari Boumediene and Constantine University, both in Algeria. Headquarters of Mondadori Publishing House (Italy). He received the Lenin Peace Prize, Exhibition at the Museum of Decorative Arts / Paris, Joliot-Curie Medal and the Grand International Award for Architecture and Art, from the magazine *L'Architecture d'Aujourd'hui*.

¹⁰ Died: Head of Journalism of TV Cultura / SP, Vladimir Herzog; metallurgist Manoel Fialho Filho at the State Department of Political and Social Order / SP; stylist Zuzu Angel who denounced the disappearance of his son in the USA and suffers in a car accident / RJ; bomb attack at the Brazilian Press Association / RJ and another, disabled at the Brazilian Bar Association / RJ; and similar to *Opinião* newspaper; kidnapped bishop of Nova Iguaçu, D. Adriano Hypólito.

¹¹ 1976 ends with other indignations: death of João Goulart, attributed to the natural death; and "Chacina da Lapa" / SP, in which members of the Communist Party of Brazil are slaughtered under the command of Sergio Paranhos Fleury.

¹² Monumental Axis marks the central part of the Pilot Plan and features prominent sites: Three Powers Square, Esplanade of Ministries, Cathedral, Chambers, and Itamaraty Palace.

¹³ As reported (1997), the MPI was opened for mourning rituals in the face of violence against the Indian Galdino dos Santos, who went to the DF to claim rights on Indian Day, being burned.

¹⁴ Isa Grispum Ferraz has selected a set for the exhibition that stems from a long partnership between Ribeiro and the curator, studios, documentary writer, screenwriter and focused on educational actions, being the project of architect Marcelo Ferraz. She also took care of the series made by GNT and TV Cultura, based on *The Brazilian People* of the Anthropologist.

¹⁵ Referring to cabinet and garden in the so-called classical age, Foucault, in *The Order of Things* (1966), asserts that they reorganized "[...] the circular 'showcase' parade by exhibiting things in 'frame' [...]" (1992, p. 145).

¹⁶ Como lista a Unesco há muitas inscrições como Patrimônio Mundial, entre 2000-3 de túmulos chineses a: em 2000: Xianling (Zhongxiang); Dinastia Qing (Zunhua); Dinastia Qing (Baoding); Ming (Pequim); Xiaoling (Nanjing); Chang Yuchun

(Nanjing); Qiu Cheng (Nanjing); Wu Liang (Nanjing); em 2003: Wu Zhen (Nanjing); Xu Da (Nanjing); Li Wenzhong (Nanjing).).

¹⁷ It should be noted that, among works under examination in this research, Kubitschek's contains on the upper floor, in a central location, the body translated for opening (1982). A few days earlier, he had been exhumed, veiled in the House, and taken to the crypt in an entourage. Ironically, he received state honors, saluted him with a gun salute, the "[...] three national weapons – Navy, Army and Aeronautics – in dress uniform, paid homage to him at the entrance of the Memorial".

¹⁸ As Jean-Louis Déotte states, in the museum sphere about what he calls *oubli actif x passif* "[...] it necessarily forgets certain ethnic and historical identities. Institutes active forgetfulness. Suspends Destiny" (1994, p. 26).

¹⁹ I mention, among the places of state violence: 1993 - Mayor Luiza Erundina inaugurated a memorial in the Dom Bosco Cemetery, Perus / SP, in which they deposited political prisoners in mass graves. 2002 – Vila Euclides Stadium, in which there was slaughter of workers gathered there, São Bernardo do Campo / SP. 2004 – Prison in Porto Alegre and Guaíba, in Pedras Brancas Island / RS. 2016 – Dops / BHMG. 2014 – Information Operations and Internal Defense Operations Center (OBAN - DOI-Codi) II Army SP / SP, headquarters of "Bandeirantes Operation". 2018 – CCD, known as "House of Death", in which activists disappeared, Petrópolis / RJ.

²⁰ It is worth remembering that Jair Bolsonaro, then deputy, by declaring vote in support of the opening of the process to prevent the then President Dilma Rousseff (2016) greeted Carlos Alberto Brilhante Ustra, recognized as a torturer by victims and by Justice, in sentence of Judge Gustavo Santini Teodoro, from the 23rd Civil Court (2008), reiterated in 2012 and broadcast by various media. Ustra headed the DOI-Codi of the Army / SP, where about 500 people disappeared and 50 died, according to CVN Report and doubted by the president (7.30.19).

²¹ Resolution no. 28 (1999) states the reasons: shelter various uses: warehouse for Sorocabana Railway, State Archive and Deops, without alluding to the ills, perhaps by internal conflicts.

²² The Occupation Project took place at Pinacoteca, managed by Marcelo Araújo, in charge of Maria Cristina Bruno, Maria Luiza Carneiro, Gabriela Aida. Bruno and Beatriz de Arruda, Francisca Aida Figols prepared the Museological Project (2010). Memorial Website Data.

Visual horizons: a visual essay on heritage boundaries at Le Louvre-Lens

Marcos Rizolli

APPROACH (TOWARDS THE NORTH)

On November 29, 2004, Prime Minister Jean-Pierre Raffarin announced that the city of Lens has been selected as the welcome venue for the new Louvre. The choice to set up the museum in Lens' old moat 9 marks nationwide recognition for a territory that has been hurt several times by both coal mining and war. Proud of its mining past and marked by its history, Lens asserts itself as a city involved in its conversion.
(www.louvre-lens.fr)

Leaving Paris to the north, almost reaching the French-Belgian border, and then getting off the train at Lens station generates a lot of expectation – perhaps because the experience of dilution of a myth will be inexorably lived: the legendary Musée du Louvre was shortly before being confronted with its daughter cell: Le Louvre-Lens.

It was December 2017, sunlight did not cool the cold. However, the soul of an art student (who never ceased to be a student) boiled with curiosity and emotion. The city, located in the Pas-de-Calais region and with about 35,000 inhabitants, is sympathetic to foreign desires. From hot chocolate with croissants to the park's walkway leading visitors to the museum the space-time has faded. Soon my gaze touched the surface of the museum.

To think that the fair integration between park and museum takes place in place of a deactivated former soot-colored coalmine dignifies the new landscape of daytime blue horizon, light green lawn, and wintry brown tree contour. In the radiating center of the scene is the glassy building of the Louvre-Lens.

As it approaches, despite its horizontality, the more imposing and mysterious the building is designed. The space, something dematerialized, tactfully attracts us. The steps accelerate towards an inevitable and organic interaction with art.

The perception, altered, opens another frontier between the outer and the inner. So, like art, the Louvre-Lens is life again! At the same time, the building appears to be a medieval fortress or a contemporary box.

The delicate balance between reason and emotion, between comfort and risk presents itself. In addition, it throws us into a unique experience: kaleidoscopic. Paradoxically, our perception apprehends contemplative phenomena (images fixed in traditional supports, somewhat distanced), interactionist (installations

that require a participatory enjoyment, somewhat approximate) and interactive (systems in which machinic devices present themselves as mediators of the work-visitor relationship). The kaleidoscopic effect allows for multidimensional perception – positively saturated by bouncing. About this, the images will be well able to inform us! Let us see:

INTERACTION (BETWEEN TRANSPARENCY AND OPACITIES)

The approximately 500 to 600 works of art exhibited at the Louvre-Lens, always on a temporary basis and in rotation with the Louvre-Paris, are expographically distributed over the 18,000 meters of the headquarters. The spaces, all integrated, allow the communication of the works with themselves (accentuating the figurative, chromatic and formal, compositional, technical and expressive tensions), among them (in the arc of history and culture), with the expectant public (who has reached an annual average of about 600,000 visitors), with the architecture (designed in photoelectric glass which, considering climate coding and curatorial desire, can recognize transparency or opacity) and with the park (strategically distanced from the urban core and, thus immersed in nature).

The three-dimensionality of the museum proposes the flat and space convergence. Something ubiquitous settles in our perception: the effects of planar (medieval) juxtaposition plus projective (renaissance) juxtaposition nourish the modern and the contemporary. The spatiotemporal nexus will be replaced by multidimensional relationships - in visual reverberations that point us to other paths and new understandings of art, artworks, exhibitions, and museums.

ART AND ITS INSTANCES (VISUAL HORIZONS)

The advent of the Louvre-Lens signals the power and mutability of artistic phenomena that trigger cultural, heritage and institutional dimensions. The significant collection of art in the custody of the French national government is projected to new instances – drawing new territories and opening new frontiers.

Thus, the horizons of visibility expand and occupy new looks and new consciousnesses.

The Louvre-Lens holds countless virtues: new and innovative, distant and near (geographically and symbolically) at the same time, nature and architecture, transparent and opaque, ancient and contemporary, organic and technological, fact and future ... art and knowledge.

And finally, I hope this visual essay can fulfill T. Eliot's motto — What we call the beginning is almost always the end. And to reach an end is to reach a beginning. End is where we started from — so well evoked by Gregori and Rocha.

Challenges in exhibitions, authorship's boundaries

Amanda Saba Ruggiero

The critical thinking in periods of extreme positioning and polarization emerges as a viable way to avoid overwhelming forces of alienation. Reflective exercise requires skills and efforts in selecting themes and subjects as a whole, and then enhancing perceptual skills in often subtle deviations from everyday reality. The formulations contained in the article aim to think and locate some dysfunctions that subvert sometimes naturalized procedures. By focusing attention on curatorial actions, it seeks to unveil operations and practices allocated in art institutions, especially in museums. The considerations elaborated about authorship, presence of author and author-function, in materialities and subjectivities, are based on the texts of Michel Foucault (author-function), Roger Chartier (materiality), Giorgio Agamben (gesture and nexus) and configure theoretical foundations to elaborate critical thinking about curatorship, institution and exhibitions.

Through statements in interviews, postures and mapped actions, we find deviations from an imperative logic, predominant in consecrated¹ places or not, and it is necessary to illuminate what intends to reverse the order of what persists. The following structure, organized in three axes, initially deals with the concept of the author-function uttered by M. Foucault, and suggests moving in a similar operation to the institutions, curatorships and expository events. The exhibition as a device², second axis, determines the set of forces and actions that involve the elaboration and assembly of an exhibition, in visible and invisible narratives conceived by certain segments. Materiality, nexus, and the public form the third axis in which the multiple faces of the device and its elements are debated, among them the place of the curator.

The considerations, finally, link the concept of author-function to the existence of a curatorship-function or to an institution-function that often triggers and directs the device, focuses on materialities that are elected and propagated, allied to the desired and sometimes unreachd meaning. The question triggers the curatorship as a gesture in a normalized situation, although its meaning, origin and purpose should be based on research, in the integral and critical domain of the content presented. When talking about curatorship, it would be better to refer to ideas, themes and objects and not to the author, the curator. In the absence of the author or in its "blank edge" the work happens, that is, in the experience and reception. The means of understanding and assessing reception should be entirely

separate from the numerical indications of turnstiles as required by the financial logic of consumption.

Author in function

Michel Foucault³ interested in interpreting the "working conditions of discursive practices" devoted himself to thinking how the text points to the author⁴, external figure and prior to the text. For him writing is like a game that always defies the limit of its rules and allows the opening of "a space where the subject of writing is always disappearing" (1969, p.35), thus announcing the death of the author and his disappearance (John Searle and Roland Barthes). In this intended action, there is an empty space left by the author's disappearance, and Foucault suggests following such gaps and examining the functions that this space opens. The examination of who writes, while the proper name transits from within the discourse to the real individual, the author's characterizes a mode of discourse, which receives a certain status in a given culture and a certain time. The name of the author differs from the author-function. "The author-function is therefore characteristic of the mode of existence, circulation and functioning of some discourses within a society" (1969, p.46).

The author-function is not universally exercised in all discourses and does not coincide with that of science and literature (XVII and XVIII), nor is it formed spontaneously by the attribution of a speech to an individual. The role results from a complex operation, approximations, exclusions, comparisons, traces of rupture and continuity at certain times over certain narratives. What is defined as the author-function of the text can be shifted to other means of language and communication, such as for the curator⁵, today a position that is often too evident in exhibitions, displays, shows, galleries and museums. When talking about curatorship, the emphasis should be on the process, outcome, form, subject, theme, object, artist or narrative in vogue and not exclusively on the personal figure of the curator, in a particular discourse and singular point of view, as well as the role he often takes on in institutions, with the author deciding the last word. It is not about disqualifying or minimizing the extensive work of those who select, coordinate, think, elaborate complex tasks, and require multiple skills. Being a work of collective nature, performed by teams, often in an exhibition there is the inversion of the object of interest and its potentiality in communicating, being on display and understandable to the public, a commitment and a social, political and cultural role. Just as Foucault says about the author, the curator should disappear so that the theme really comes up.

Historian, teacher and curator Barry Bergdoll⁶ pointed out the difficulty in diagnosing the phenomenon of "curatorship" and its reasons. On the one hand, there is a relationship with the culture of "sampling" and compulsion to choose

and select things, and now “cure” something has become completely banal, like a term that just means making choices, making a list, a selection. An image that is added to the term of curatorship is linked to the fact that materialize events and at the same time invent things for the public, thus highlights the current aspect of the curator’s public figure. However, the etymology of the word “curator”, but the etymological sense of curatorship is linked to the care and safeguard of a collection for future generations, given that historically the curator was a much more behind-the-scenes person than a “foreground” person. When asked about the subject, the historian states that curatorship is not talking about curators, but rather discussing concepts, stories, artists, issues, uncertainties and current content, that is, about something far from what is always presented. In research work, there are certainly choices, and a way of arranging things for public engagement, but that does not mean getting ahead.

Historically texts and books have an author to the extent that this author is capable of being punished and the speeches have transgressive content, that is, from the moment the control over the individual is adopted by the state (Foucault, 1969, p.34). Historian Roger Chartier⁷ dates this process in the early eighteenth century and not at the end, as Foucault (2014, p.46). In describing the practices between booksellers and authors in London and the formulation of copyright, the historian discussed the dematerialization of the work in different ways. He also assures that the author-function was present in a period prior to the censorship of the Church and the forms of print in the fifteenth century in the existence of manuscripts through scribes. Chartier reviewed the chronology conceived by M. Foucault, attributed to the presence of the previous author-function and transferred to the materiality of the text, and from this relation between physical object and the reader, new meaning. New formats produce new authors, so form and speech are inseparable.

In this sense, the exhibition is a new reading for each event and spectator, the connection between space and narrative, between objects that announce discourses in neighborhoods, axes, position, lighting, and all the elements that draw the space for the public, as well as texts and argument, form and discourse go together, they are inseparable, and always generate new readers and new audiences with each edition. The same show in different assembly, takes place in new spatialities and interpretations, coexistence in constant dialogue. This reciprocity and interdependence for Giorgio Agambe⁸ is defined by putting itself into play, it is emphasized in the dialogue between author, work and reader.

For Agamben, what guarantees the life of the work is in

the author’s gesture, in the presence of an “inexpressive edge”. The figure of the Harlequin, who interrupts the story as if in a loop, then re-activates the loose thread, the unreadable gesture, the place that has been left empty is what makes reading possible. Author and reader come into play in the text, writing is a device. The device⁹, for Agamben, refers to “anything that has in any way the ability to capture, guide, determine, intercept, model, control and secure the gestures, conduct, opinions and discourses of living beings” (2009, p. 40). When thinking about the author-function in other materialities, in spatial support, in this case the exhibitions, regardless of scale, people, forces, agents, agreements, opinions, research, creation and, therefore, symbolic captures create meanings, and configure a device.

Exposure as a device

There is an extensive range of expository, collective and individual typologies, temporary and of long duration for their own collection, thematic, chronological, historical, among others. They vary in size, format, media, objects, collections, areas - art, design, architecture, drawings, engraving, 3D forms, cinema, theater, literature, technology. They welcome books, papers, industrial objects, automobiles and an infinite material universe. This article focuses on art and architecture exhibitions, limited to the institutional field of museums. Bruce Altshuler¹⁰ described expository categories applied to those of art: as exhibits organized by historical, thematic clippings, by traditional categories such as portraiture, still life, landscape, focusing on some specific media or techniques such as painting, sculpture, engravings, performances, art-conceptual; others organized chronologically or thematically. The exhibitions act and collaborate for their functions, in the promotion of canonical artists, along with others little known, for presenting an emerging or a review of a given approach, in parallel to the space in which they are produced, such as institutional, commercial, museological, municipal, corporate, and by groups of artists or individuals, such as buyers, curators, collectors, and artists (Altshuler, 2016, p.27).

When the reflections on authorship are shifted to the circulation network of the arts¹¹, questions arise regarding Foucault’s concept of author-function, Chartier’s materiality, and with regard to Agamben’s gesture as nexus. When assigning the author-function to an exhibition, did the status change from artist to curator? Is the author-function in the institution, the curator or the public? Do I still add in business transactions? In a collective exhibit, is a new author-function established by the theme, questions and narrative of curatorship? To what extent does the curator set up, draw and manipulate the circulation and functioning of discourse? Do the artist

or institution direct readings and shape their function? Without a diverse audience, how can you justify spending a variety of resources?

In the Foreword of the book *El arte del siglo XX en sus exposiciones. 1945-2007, 1945-2007*, through extensive research on twentieth-century exhibitions, Anna Maria Guasch sought to demonstrate the shift in paradigms that shifted from a “discourse of creation” glued to the figure of the artist and his individual work to the “discourse not only by the creators, but also by the institutions, curators, museum directors, critics and other agents of the so-called “art system”. This is defined not only by formal features inherent in the artistic nature, but by economic, social and cultural aspects, in his words: “*como planteó George Dickie en The Art Circle (1984), que una obra de arte es “arte” a causa de la posición que ocupa en el marco de las prácticas culturales (2009, p.13).*” (As George Dickie stated in *The Art Circle (1984)*, that a work of art is “art “because of the position it occupies in the framework of cultural practices”). At the same time, the institution’s and the curator’s position in this set of “cultural practices” combine with the power platforms to define and anticipate recipients’ expectations.¹²

An example of the institution-function could be attributed to the Museum of Modern Art of New York (MoMA-NY), given worldwide recognition for the reception, diffusion, safeguarding and promotion of its collection of modern art that encompasses numerous supports from painting, sculpture, photography, film, engraving, drawing, architecture, design, digital media and performances. The “power” of the institution, as curator Paola Antonelli¹³ said, helps many designers and artists give visibility to their works, as well as questions, subjects and themes. What is exhibited in MoMA has a lot of repercussion, there is a reputation and scope, in this sense an institution-function, which works and uses marketing to maintain this projection. In her statement, Antonelli considered that other institutions with exhibitions and works more relevant to what is produced in the museum do not have the same scope. “MoMA is an institution with leadership, for good and for bad. When something is produced here it has an impact, and it is better not to miss the opportunity”, commenting on the curator’s responsibility. The bureaucracy and lack of transparency of the institution are, in her speech, the negative aspects of the museum. Still in this interview, she commented on an exhibit she did upset, because she did not believe in the type of design that she promoted, ““a lost year (...) there are times when we do things we do not like because they work well for the institution.” Without delving into this episode in detail, her dissatisfaction his discontent was in promoting a type of authorial production that is far from what qualifies design, in its view of industrial production, large-scale, low cost

and popular reach. While the institution can be a device that limits and directs actions according to its premises, there are others that allow the freedom and deepening of research on free themes, often disconnected with market or financial advantages¹⁴.

The art exhibition, when defined as an “interpretive machine”¹⁵ denotes a complex apparatus, allows from it a certain tangle of multiple readings, with all the social components involved in art. According to Historian Jean-Marc Poinot (2014, p.11), there is a change in the reading of exhibitions, moving from a traditional narrative approach to halls, institutional organization, exhibited works and critical reception, for another approach to the object on display, in spite of the changes related to time, space, the sociability of the exhibition as a work format and the very interaction between its producing agents: artists, institutions, curators, public, production of values.

From the encounter between interpretative areas (history of philosophy, history of literature and history of sciences) and the history of objects and practices (cultural history), Roger Chartier (2007, p.24) attributes a double movement, on the one hand, the recognition of the importance of the historicity of the operations, actors, places, production, transmission and reception of the works by the interpretative ones; and a return to the work, texts, forms of transmission of the writings and political, social, economic and aesthetic contexts that govern the production, circulation and reception of works, through cultural history. In this encounter, common questions arose in the order of conceptual variations, movements, classification, discontinuity in categories, which allow to produce and understand the written culture and the historicity of materiality, meanings arising from the techniques of production, circulation, transmission of manuscript, print, leituras em voz alta, readings aloud, other oralities, from the reception, among so many¹⁶.

Exhibition as an interpretive machine (Poinot) acts as a device to the agents involved, from producers, curators, artists, directors and recipients, the general public, all players whose positions and hierarchies sometimes scramble for exchange in times and distinct contexts. Dissonant voices in tension and disputes over conduct, gestures, value production and history. One of the aspects to be investigated, to whom authoring an exhibition? To the artist? The curator? To the institution? To the market? Does every exhibition curator consist of a work of problematization? Who is responsible for the interpretation, the curator or the public, or is it the dialogue between all the actors in the system? Does the exhibition, like the work, only happen in the absence of the author or the curator? Is subjectivity in the artist, the curator, the institution or the public? In this game, is there a hierarchy

between the participants? On this last question, Michele Millar Fischer's¹⁷ testimony points out that in the curator's work and his position in MoMA, "in the museum the most important person is the curator. Sometimes the artist is the most important person, but there is a strong agencying for the last word to come from the curator".

Materiality, gesture / nexus and public

The contact and the proximity to the work originate the enjoyment by the conviviality. The sense of responsibility in working with curatorship, rather than caring for a collection, is about caring for and promoting the legacy listed and preserved as a heritage of varied cultures, while at the same time needing to be shared critically and unusual. The curatorship, as Juliet Kinchin¹⁸ states, communicates connections and stories to a broad segment, and in a nonverbal way, so that objects and images dialogue with each other, creating narratives that lead the viewer or incite new questions. Creating an exposition implies formulating points of view and arguments in a spatial and material form, and certainly part of that would be to have deep knowledge to be able to such connections with integral and complete knowledge.

The materiality and contact of the object with the public attracts, drives the visitation, extends types of spectators, increases the number of visitors, acquires increasingly significant value and beyond the society of the spectacle, removed from thought and transformation. Separating gesture between authorship and curatorship evidences this as in-depth research and integrates objects in a broad process. In addition to other functions, I mention reception, documentation, conservation, archive, varied selection of spectators, that is, to enter the sphere known as safeguard, to locate, make available, expand the collection and create new critical hypotheses about the existing collection, practice found especially in university and public museums¹⁹. Action understood as thought that materializes in the issues, authorship is not reduced to an event, but a series, a theme that remains, in the nexus and gesture.

Foucault classifies thinkers such as Karl Marx and Sigmund Freud into "founders of discursivity" who define theories, tradition and discipline, who occupy a "transdiscursive" position, since they do not contain a question, theme or subject, but open to indefinite discourses, distinct by a literary author (Ann Radcliffe). "They made room for something other than themselves and yet it belongs to what they founded" (Foucault, s.d.[1969], p.60). The relevance of this introduction could imply defining a "typology of discourses", a historical analysis, modes, circulation, valorization, attribution and appropriation of discourses in each culture and its modifications. Lina Bo Bardi would be the founder of discursivity, in Foucault's definition, certainly her legacy opened space for a universe

of probabilities, both in terms of exhibition spaces and in architectural and museological design.²⁰

Roland Barthes's thesis in *"The Author's Death"* suggests that the reader is in a privileged position as the receiver and activator of writing rather than the author. The reader is the "space" in which "all quotations from which the scripture is made" subscribe. HR Jauss, in the aesthetic theory of reception, also emphasizes the shift towards the reader and receiver of the work in the late 1960s. To this last question, French historian Jean Marc Poinot suggests that the freedom of the viewer is only built by limiting role of the curator "as that of a technician or a press officer, (...) The curator renounces his right of interpretation to free his gaze from the demands of the cultural industry" (2016, p.24).

FINAL CONSIDERATIONS

[...] what struck me was that the audience was there, young artists and people who were officially not part of the artistic universe of the time and were truly fascinated. These exhibitions had a real human audience.
Walter Hopps (1996, p.22)

By reflecting on authorship and operations named *author-function and founder of discursivity*, Michel Foucault broadens a horizon of questions that incite consideration of procedures in other means of language and communication. Exhibitions, as objects of study, have recently attracted attention in revisions of intellectual and material history, in double sense, narratives and occupation of spaces. Exhibition as a device has interpretative potential and serves as an inducer and activator of transformative and critical content for various audiences. The curator, among his many tasks, performs the function of the author, and in preparing his text, cherishing his absence would be essential for the work, or the exhibition to happen. So that the theme, the subject, the artists and the exhibition space can welcome the public and activate it in countless ways of perception, learning and delight. According to Agamben, what guarantees the life of the work is the "expressionless" presence of the author's gesture, for an exhibition, should the curator disappear just as the author in the literature? In the current development of the research, this perception was present in some speeches of curators, as already pointed out above²¹, but still a point of view little debated and problematized before the institutional demands and actions.

In addition to authorship, the materiality of an exhibition, as well as a book, modifies and interferes with the perception and mode of reception of the reader, and the public. The empty space makes reading possible, author and reader come into play in the text, as well as spectator and expository objects in space. The museum, its surroundings and the set of works combined with the supports and expographic elements shape the

environment, the arena of this game. The dialogues, plays, clashes and directions resulting from these encounters are the essence and purpose of all institutional efforts. To widen the void is to open space, limit directions, fade vanities and broaden horizons, fulfill the museal function, among others, of renewing meanings, educating.

Nexus and gesture as components of curatorship may or may not go together, which arises as a problem, turns to naturalize curatorship as a gesture. The lack of nexus, research, mastery and materiality results in fragility, empties meaning and potentialities. Understanding the possibility of the discursive function of curatorship that the exhibition plays, establishing the critical dialogue between these instances, valuing the main role of the public and the receiver, are premises for appreciative approaches to quality. The curatorial gesture in evidence thus distances itself more and more from its origin and purpose, weakens the research in a full and critical domain of content, does not allow access to put into play the public and materiality, space and content.

Endnotes

¹ The term consecrated here refers to the places celebrated by the art system, which are exalted, which enjoy a certain prestige, recognition, fame and in some way legitimize what is exhibited, displayed, welcomed and safeguarded.

² For Giorgio Agamben the device is "(...) anything that has the capacity to capture, orient, determine, intercept, model, control and ensure the gestures, behaviors and discourses of living beings" (2009, p. 38 and 40).

³ Michel Foucault debates what an author is at the conference held at the *Société Française de Philosophie* on the afternoon of February 22, 1969, originally published: *Qu'est-ce qu'un auteur?*, Announced as the author of "*Les Mots et les Choses*" by J. Wahl (1888-1974), French philosopher, Sorbonne professor 1936-1967, a follower of Henri Bergson who spread Hegelian thought in France in the 1930s.

⁴ M. Foucault points out some invariables in the "rules of the author's construction", derived from the Christian tradition (St. Jerome). The example follows from the following systematic, if among an author's books there is an inferior one, one should remove this, the author's value as the theoretical or conceptual coherence, the writing style, and finally the historical moment (life and events) (1969, p.52). The author is a certain unit of writing. The limit of his argument about the author and the text is conceptualized by Foucault when he reveals that it would be necessary to talk about what is the author-function in painting, music and techniques, for example.

⁵ Although the origin of the word is linked to the act of caring, taking care of something, in the mid-eighth century the term, coined by the law of ancient Rome, expanded to the sense of storing, conserving and caring for objects of art. The *British Museum*, for example, from the beginning had designated staff curators to take care of its collection and the expanding

collection. (Bergdoll, 2015)

⁶ Barry Bergdoll was interviewed by the author in 2016 during an internship program at the Museum of Modern Art in New York (MoMA-NY) and spoke on various topics including curatorship, her personal background, accomplished and future projects. The interview is published in *Risco magazine* no. 16 (1), p.105-14. (Ruggiero, A.; Michel, L., 2018).

⁷ Roger Chartier, speaking at the Sorbonne in 2000, alluded to M. Foucault's conference. In this revisit in historical research of the eighteenth century to the fourteenth, and investigates the answers given by Foucault to the question that he defined: what is an author? Chartier sets aside the sociology of the literary field and focuses on the analysis of certain discourses within society that have the author-function. Referring to J.L. Borges's text, *El Hacedor*, he demonstrated the game between author and actor, of the public figure to which the author, his own actor, is built, and quotes Rousseau in the eighteenth century. He points out three moments in Foucault's chronology, although there was no explicit intention to designate historical precision, but in which he somehow corrects the affirmations and accurately states the suggested distinctions: linking the author-function to the right of property (late eighteenth century); to the historical moment in which states and churches adopt the power to watch and punish the perpetrators and the transgressive texts, the crossing (names chiasma) between scientific statements and the rules for identifying literary discourses.

⁸ In the text *The author as a gesture*, Giorgio Agamben (2007, p.55) takes up the discourse given in 1969 in which Michel Foucault focuses his approach on the distinction between two frequently confused notions: the author as real individual and the author-function. Foucault focuses on deepening the author-function, and from this gap, Agamben will weave his considerations at the end of the text.

⁹ "Device is a decisive technical term in Michel Foucault's thinking, according to G. Agamben, he approached a definition in a 1977 interview published in *Dit et écrits*. The first is related to a network that is unleashed between heterogeneous elements such as institutions, buildings, laws, discourses, has a strategic function and is inscribed in a power relationship, and the distinction of what is accepted or not as scientific, episteme. Giorgio Agamben takes over the definition of M. Foucault and proposes enlargement. (2005)

¹⁰ Bruce Altshuler is director of the New York University Museum Studies Program. Professor, has directed museums and galleries such as the Isamu Noguchi Museum—NY. He has published numerous articles on modern and contemporary art and books, including a collection of relevant two-volume exhibitions: *Salon to Biennial—Exhibitions That Made Art History, Volume I: 1863–1959* (Phaidon Press, 1998); and *Biennials and Beyond: Exhibitions that Made Art History, Volume II: 1962–2002* (Phaidon Press, 2013).

¹¹ Arts circulation system encompasses broad set with emphasis on artist, institution, curator, conservative, restorer, educator, journalist, museologist, design, architect, historian, critic, teacher, collector, art dealer and general market. These include those who finance, charge, lend, calculate risk and interest.

¹² Doctoral Thesis *Exposições de arte brasileira: um estudo de exposições como meio para a compreensão dos fundamentos*

e da recepção da arte contemporânea (Exhibitions of Brazilian Art: A Study of Exhibitions as a Means for Understanding the Foundations and Reception of Contemporary Art), by Adrienne O. Firmo, addresses in depth similar issues, and discusses the reception and status of the artistic object in different moments of the national scenario (Firmo, 2017).

¹³ Paola Antonelli and curator of the Department of Architecture and Design of MoMA since 1994, graduated in architecture at the Universidade Politécnica de Milão, also worked as a writer for magazines such as *Domus* and *Abitare*. In 2016, she was interviewed by the author and Luis Michel, in the magazine published by *Risco* magazine no. 16 (1), p.116-21, in which she analyzes the positive and negative aspects of being in an institution such as MoMA, among other subjects, she addressed curatorship in design and architecture, successful and unsuccessful projects (Ruggiero, A.; Michel, L., 2018).

¹⁴ I would mention in the national and city context of São Paulo the Museum of Contemporary Art of the Universidade de São Paulo (MAC-USP), a university museum whose work is often linked to research, teaching and extension. In an interview with curator Cristina Freire on March 27, 2018, she mentioned freedom in researching museum archival documents, which resulted in extensive work on identifying internationally recognized artists and works on the network of conceptual artists who worked in dialogues with the MAC in the years of the Brazilian and Latin American dictatorship.

¹⁵ Jean Marc-Poinsot, was a professor at the University of Haute-Bretagne Rennes in France, founder and president of the art critic archives, now based in Rennes. Author of numerous publications, among them *L'Atelier sans mur. Textes, 1978-1990*, Villeurbanne : Art éditions, 1991 and *Quand l'ouvre a lieu: l'art exposé et ses récits autorisés*. Les presses du réel, 1999. Foi editor dos *Escritos de Daniel Buren (1965-1990)*, 3 vol. Bordeaux: Centre d'Art Plastique Contemporain, Musée d'Art Contemporain, 1991.

¹⁶ The exhibition "Mulheres Radicais (Radical Women)", which occupied the Pinacoteca do Estado de São Paulo in 2018, includes some points raised by Roger Chartier, such as the historicity of actions, when it brings together a set of works in which the female body, violence and prejudice, as themes of works carried out between 1965 and 1980, whose approach is projected entirely to the debates of the moment, as in the occasion the feminine march against the presidential candidate. <https://epoca.globo.com/em-protesto-multicolorido-manifestantes-dizem-elena-contra-bolsonaro-no-largo-da-batata-em-sao-paulo-23113791>

¹⁷ Michele Millar Fischer was a curating assistant at MoMA in the Department of Architecture and Design, serves as a teacher and curatorial assistant for Decorative Arts and Design at the Philadelphia Museum of Art, her statement to the author is published in *Risco* Magazine no. 16 16(1) p.111 (Ruggiero, A.; Michel, L., 2018).

¹⁸ Juliet Kinchin curator of the Architecture and Design collection at the Museum of Modern Art / MoMA in New York in an interview with the author in November 2016.

¹⁹ Some examples in the field of public institutions include Maria Cristina Freire's works at the Museum of Contemporary Art of the Universidade de São Paulo (MAC-USP), Valéria Piccoli at the Pinacoteca do Estado de São Paulo, by Giancarlo Latorraca at the Casa Brasileira Museum among others with researcher and curator profile, as well as Isa Grinspum independent curator and author of

several museum projects, among them the Portuguese Language Museum in São Paulo and the Cais do Sertão Museum in Recife.

²⁰ Solar do Unhão in Bahia and the São Paulo Art Museum / MASP, the Social Service of Commerce / SESC and the numerous exhibitions she organized, gathered in the exhibition and catalog "*Lina Maneiras de Expor (Lina Ways to Expose)*". There is a sense of dilution of the display devices in the spaces. In the case of Lina Bo Bardi, as stated by the exhibition's curator Giancarlo Latorraca, paradoxically a greater material density of the bases, boxes and shelves is revealed, which simplifies them even closer to the subjects themselves and exposed objects. (...) A wise attitude of the architect to hide and never overlap the drawing made for the supports on the content itself. *She knew how to mark the necessary presence, privileging the speech, never the medium* (Latorraca, 2014, p.17). Our emphasis.

²¹ Barry Bergdoll's speech was mentioned, highlighting here the position of curator Juliet Kinchin of the A&D department at MoMA, and the curator of the Pinacoteca do Estado de São Paulo, Valeria Piccoli, in a recent interview given to the author.

The look of Giorgio Agamben on the Nymphs

Anna Maria Rahme

INTRODUCTION¹

The story of the ambiguous relationship between men and the nymphs is the story of the difficult relationship between man and images. Giorgio Agamben (2010, p.44)

These words of Giorgio Agamben conclude the exposure of the reasons for choosing the mythological figure of the **Nymphs**², fundamentally, focusing on the studies by Aby Warburg (1866-1929), to prove the thesis that it is contact with men who gives life to these inanimate beings. The author is dedicated to recompose the history of humankind, by ghosts and images, and points out the responsibility of the imagination in the “task of its dialectic recomposition” (2010, p. 53). Today’s philosopher, Agamben adopts timelessness as a procedure, destitution of sacralities and myths, by attitudes he calls “profanities”³ and that permeate much of his ideas.

From the concept of contemporary, formulated by Agamben, not as a moment, but as the power of transformation reflecting the process of life, one can perceive engagement, the study of gestures and its permanence, in the theme of publication ARA 7 *Horizontes extremos: desafios ou fronteiras (Extreme Horizons: Challenges or Borders)*. In the text in question, he explores striking theoretical and / or iconographic research from different artists and thinkers, from the 14th century to the 21st century. Includes, among others: Giovanni Boccaccio (1313-1375), Domenico de Piacenza (1390-1470), Paracelso (1493-1541), André Jolles (1874-1946), Walter Benjamin (1892-1940), Henry Darger (1892-1973), Theodor Adorno (1903-1969), Bill Viola (1951).

To understand the appeal of modern philosophy to the Nymphs, it is necessary to know its origin, the attributes and the role played in Greek Theogonia, appearing for the first time in poems by Hesiod⁴, around 700 BC. For him, these creatures “are among the primordial deities of the cosmos and, as daughters of the Earth, associated with the earliest strata in the history of the Greek religion” (Krausz, 2007, p. 97), and the places where they manifested themselves were regarded as sacred because “the pantheistic conception of the universe saw epiphany in landscapes, in the phenomenon of a world impregnated with divine essences”(2007, p. 97).

Archaeological and literary material proves the widespread dissemination and popularization of worship to these

daughters of Zeus⁵, as well as its link to fertility, childbirth and infant mortality. Terrible powers are also attributed to the Nymphs, “a dark and vengeful side is the counterpart of the positive enchantment provided by their presence” (Krausz, 2007, p. 102), seduction and madness, the latter as a temporary trance or Permanent. These beliefs are in *Theogonia* of Hesiod and are part of the popular religion, linked to the life and culture of peasants, and opposes the pantheon of “ancient Homeric, with its deities of well-delimited and specific attributes” (2007, p. 103).

It is important to remember that in archaic cosmogonic the Muses are considered daughters of Zeus and Mnemosyne – who possesses titanic powers – while in *Theogonia* of the Hesiod, the Memory is the sister of deities influential and attributes itself to it the preservation of everything that has happened over time (Krausz, 2007, p. 19). The mythical themes are presented in the form of epic poetry, which reveal to humanity the knowledge of the whole past – **updated** and **recreated** every time it is **restored** by the poet – and become the only way to “escape of forgetfulness and, therefore, to conquer a certain form of immortality, which is to exist forever, beyond death, in **memory**”(2007, p. 25).

Conceptual focus

It is, at least, intriguing to observe the guiding thread from which Agamben throws hand, from the exhibition *Passions*⁶, 2003, with videos of Bill Viola in the Getty Museum of Los Angeles, with images of “screens of old masters” (2010, p. 10) immobile, but that slowly cheered and raised in the viewer simultaneously the “impression of familiarity and strangeness” (2010, p. 10). It describes the **reception** of the work as the conversion of the *musée imaginaire* into *cinématographique musée* and soon uses Benjamin and his research on the need for greater attention to the enjoyment of a **reproduction**. Introduces **time** as a dimension of life, discarding movement, when talking about immersion in videos that “do not subscribe to images in time, but time in images” (2010, p. 11).

Furthermore, focusing on **the relationship between time and images** Agamben studies the treatise *De la arte di ballare et danzare*, written by choreographer and dance teacher Domenico de Piacenza in the mid-fifteenth century, in the which are listed six fundamental elements of art: measurement, memory, agility, way, space and **ghostly** being the latter “absolutely central” (2010, p. 13) by incorporate “so many things that cannot be said” (2010, p. 14), either by indicating body promptness (determined by measure), either by the appeal to memory or the calculation of space and air. Proclaim “ghostdance” (2010, p. 15), “stopping at the moment it seems to visualize Medusa’s head” (2010, p. 15). The body and its movement are not the true place of the dancer for Domenico, but “in

the image of the 'head of Medusa', as pause in immobility [...] memory and dynamic energy. This means that the essence of dance is not **movement**, it's **time**" (2010, p.15).

Pointing out the likelihood that Aby Warburg had known Domenico's treaty, when of his studies in Florence, Agamben speaks of the similarity of 'image vision as *Pathosformel*' of the 'ghostly' condensing at a sudden stop the energy of movement memory" (2010, p. 17). *Pathosformel* (1905) is used by Warburg in place of *Pathosform* (*pathos* formula), "underlining the stereotyped and repetitive aspect of the imagetic theme with which the artist is mediated at all times to express 'life moving'" (2010, p. 17-8). The gestures – expressiveness of the body – originating in human passions and affections take shape and are polarized by reversing meanings. The solutions "are hybrid matter and form, creation and performance, originality and repetition" (2010, p. 18) and, therefore, have dialectical behavior.

These concepts originate in 1923, with Warburg's research on the gestures loaded by a *pathos* of mimicry language in the representations of Antiquity in the Renaissance and, in particular, two paintings of Sandro Botticelli (1445-1510), *The birth of Venus* (1486) and *Spring* (1482). In them, it is observed a return of forms by repetition, as symptoms that manifest an unconscious mechanism of cultural memory by primitive survivals. Such studies will be fundamental for the assembly of the *Atlas Minemosyne*⁷, a memory file consisting of 63 panels with about 1,000 photographs in synchronous assembly, with which it sought permanence and prove similarities.

Undoubtedly, this process of circulation of expressive forms-based Walter Benjamin's analyses for the work "*Theses on the concept of history*" (1940), which examines the function of the social memory of humanity based on the "theory of social memory or collective." Similarly, Benjamin composes *The work of art in the era of its technical reproducibility* (1936) thinking positively about aura atrophy⁸ and mass distribution⁹ resulting from the multiplication of the art object in times of technical reproduction. In short, he writes that "the authenticity of one thing is the cipher of all that from origin can be transmitted in it, from its duration to its historical testimony" (Benjamin, 1989, p.22).

Antiquity and ritualization, Modernity and dialectics

Certainly, Warburg's studies and the construction of his *Atlas Mnemosyne* guided Benjamin and Agamben's gaze to the importance of the duration of the **images** in the construction of history, since the transmission of images for generations is a **renewal operation**, because it puts the past on the move and opens up new possibilities. This seems to be Agamben's focus when it analyzes the

repertoire of models and gestures – serial variations of a *Pathosformel* – both in the frescoes of Garland (1449-1494) in the church Santa Maria Novella, and in the collages made in the twentieth century by Henry Darger (1892-1973), in Chicago.

In relation to the recurrent and distinct female images figured in Florentine works of the last decades of the fifteenth century the author wonders, where the nymph is, since "[...] the nymph is not the subject to which the artist should give new form, nor a mold to adjust his own emotional materials" (Agamben, 2010, p.19). It also adds that given the incomprehensible originality and repetition of the nymph, it is a being whose "form coincides precisely with matter and whose origin is an inexplicable become what we call **time**, which Kant defined for this as self-contamination" (2010, p. 19).

About Darger's Collection of Pieces¹⁰ – collages from cutouts and decals, expanded or *in natura*, from girls of comic book albums and periodicals – Agamben says that this was the chosen way to compose, artistically, *Pathosformel* with an extraordinary power of modernity. Here, the transmission of history occurs by the restitution of life to images fixed in spectra, images made "of time and memory" (2010, p. 23), creating an endless process – capable of having continued its construction – based on the proposal scientific of Warburg (2010, p. 23).

And, remembering the temporal proximity between the research of this scientist and the birth of cinema, Agamben is led to draw a link between **life** and **movement**, citing the use of "kinetic material and present in the image – isolated frame, the *Pathosformel* mnesic – and that is in relation with what Warburg defined with the term *Nacheleben*, posthumous life (or **survival**)" (2010, p. 25). It is understood, by posthumous life, in addition to the physiological effect of retinal persistence of the image the monastic effect, that is, "there is a historical *Nacheleben*", "which constitutes them as 'dinamograms'" (2010, p. 26). More than one effect, therefore, is "an operation, whose execution corresponds to the historical subject" (2010, p. 27) and, through it, the past, which seemed to be closed and inaccessible, sets in motion.

Benjamin reiterates this analysis when he talks about the movement of film cameras: "By its virtue we experience the optic unconscious, similar to what is happening through psychoanalysis, we are aware of the unconscious pulsional" (1989, p. 48). These statements corroborate the philosopher's thinking that the technical reproducibility of the work of art resulted in secularization of the **cultural value of the image** and, consequently, in representing "with greater indeterminacy the substrate of his singularity" generating an **emancipation** of "its parasitic existence in a ritual" (1989, p. 26). Thus, "instead of its

foundation in a ritual appears its foundation in a distinct *praxis*, namely in politics” (1989, p. 27), supporting his theory of historical knowledge.

When he works in the book *Passages of Paris* (1919), Walter Benjamin elaborates the concept of **image dialectician** in which “the truth presents itself historically as ‘death of intent’” (Agamben, 2010, p. 29) and gives it “a dignity comparable to the *eide* of phenomenology¹¹ and Plato’s ideas” (2010, p. 29). “The dialectical movement that is captured at the time of its suspension” (2010, p. 29) defines the images as the union of what it was with the now, in a constellation saturated with tensions. In 1935, Theodor Adorno (1903-1969) focuses on such ideas, focusing especially on the “emptying of meaning operated on objects by allegorical intent” (2010, p. 30) which reinforces subjective meanings that introduce intentions of desire and anguish. Criticism refuted by Benjamin, with the defense that dialectical image is “an oscillation not resulting between longing and a new event of meaning” and therefore ambiguous according to Adorno (2010, p. 31).

Agamben explains that the clashes happen due to the different lines of thought between them, since Benjamin refers to “a conception of dialectics whose **mechanism** is not logical (as in Hegel), but **analog** and **paradigmatic** terms (as in Plato)” (2010, p. 32), whose terms are “not suppressed or constituted in unity, but which remain in a still coexistence and loaded with tensions” (2010, p. 32). This “dialectic in a state of tension” originates with Aristotle¹² and, according to Benjamin, is “able to relate an instant of the past with the present” in the abrupt immobilization of thought (2010, p. 33).

Memory and sign

To address the symbolic issue linked to the image, Giorgio Agamben introduces the concept of **emptying the original mythical sense** over time and the fact that “the observer no longer believes in the magical-religious force of images, even so, he keeps them suspended between the effective icon and the purely conceptual sign” (2010, p. 36), between myth and reason. Points to the centrality of the images between two opposite poles of the human being, not as a midpoint, but as something immobile for a passing being, something like the “ghost” of Domenico, the operation of the *Atlas Mnemosyne* of Warburg or even *viola videos*.

The atlas, unlike historical memory, resembles a “depolarization and repolarization station” (Agamben, 2010, p. 37) – ‘disconnected dinamograms’ for Warburg – similar to the process of giving life to images of the past that seemed forgotten, but that actually survived suspended and became visible during the state of drowsiness and then to wake up. This dynamic between image and sign,

called ‘pendulum movement’ deals with the **persistence of the missing image** through the contents.

Agamben then resumes the central theme of Nymphs, unravelling its attributes giving voice to seminal writings on the subject, among them the treaty of Paracelsus *De ninphis, silphis, pygmies et salamandris et caeteris spiritibus*, linking each of these beings to the four elements, namely (following the order of the title): water, air, earth and fire. Among them, only the nymph presents itself with human appearance, but like the others, has no soul and, consequently, about these creatures it can be said that they are neither men nor animals nor properly spirits. Paracelsus summarizes the compassion that nourishes for them seeking to define them as “human beings who undoubtedly die like animals, walk like spirits and eat and drink like men” (2010, p. 41). He also describes the factors of similarity to humans, both in character and in organization and way of life, making a point of pointing out that they “make use of reason and govern their communities with justice and prudence” (2010, p. 42).

A striking distinction from nymphs to the other elementary creatures lies in the fact that “they can receive a soul if they sexually join one man and engender a son with him” (Agamben, 2010, p. 42) tradition that leads to another oldest, about the indissoluble connection of them with the sign of Venus and of the love. However, the responsible for associating nymph with love was Giovanni Boccaccio, Italian poet and literary critic, when he made these beings the central figure of his proses and loving poetry and, even more, when he composed *Comedia delle ninfe fiorentine* (1341). It can be said that Boccaccio is a precursor to renaissance humanism when it introduces the modern problem of the relationship between life and poetry. On the other hand, Boccaccio also opposed women to the Muses in the famous phrase “It is true that they are all women, but do not pee” (2010, p. 47), defining the nymph as

[...] the poetic dimension in which the images would coincide with real women, the ‘Florentine nymph’ is in the process of dividing between its polarities, on the side too lively and lively, without the poet reaching and conferring on her a unitary life. (Agamben, 2010, p.47)

However, the **imagination** persists, the “defining principle of the human species” (Agamben, 2010, p. 49) discovered by medieval philosophy, which is positioned on the “boundary between the body and the intangible, the individual and the common, sensation and thought” (2010, p. 49), while modern literature is born from the division of this medieval *imago*, breaking with the conjunction ensured by loving poetry, between the sensitive and rational world (Same). Warburg, in the construction of the atlas, uses the images of western humanity, when the

nymph “assumes the ambiguous heritage of the image, but moves it to a historical and collective plan” (2010, p. 50). There is point his ideas coincide with the Benjaminian principle that there is life in what is history and, although we usually attribute life only to the biological body, nymph “is a life purely historical” (2010, p. 51). Aligning such concepts, Agamben writes:

The history of humankind is always the story of ghosts and images, because it is in the imagination that the fracture between the individual and the impersonal happens, the multiple and the only, the sensitive and the intelligible and, at the same time, the task of its dialectic recomposition. (2010, p. 53).

Endnotes

¹ The chosen text, now transformed into a review, was presented in Aug. 2019 within the activity Regular Seminars of the Museum / Heritage Group, FAUUSP.

² *Nymphs* was first published in 2007 – *Ninfe*, in Italian, original language by Giorgio Agamben – and therefore three years before the version pointed out here in Spanish. All the quotes have free translation of the author. Likewise, it is the responsibility of the author to use bold for some words in the course of the paragraphs, whose purpose was to alert to significant terms in the analysis process.

³ Under the title *Profanações (Profanities)* (2004), Giorgio Agamben gathered in a book, by Editora Boitempo, topics such as Magic and Happiness, Parody, Desire, The Special Being, The Author as Gesture.

⁴ “Hesiod is the first of the Greek poets to present a personal account of his initiation into the world and the art of the Muses” (Krausz, 2007, p. 95).

⁵ In the chapter Initiation of the book *The Muses*, Luís S. Krausz clarifies that for Hesiod – a pastor who lived on Mount Hercules and there, in a direct encounter with the Muses, would have become a poet, singing things from the present, past and the future – the Ninfas are confused with the Muses and both are daughters of Zeus. This belief is corroborated by different Greek prophets and poets, and the case of *the Odyssey* in which at different moments offers are made to the naiade Ninfas, like that of Ulysses in a cave by the port of Forcis or that of Eumeu on an altar in Ithaca (Same, p. 93-109).

⁶ Bill Viola says that the series of passions *originates* from the studies carried out on pieces of medieval painting and the perception of the actor’s non-explicit gestures, but that they certainly reveal themselves to that most attentive fruidor. It is precisely in search of this moment that the artist reconstitutes the scenes of the works, using current actors, in very slow movements and *slow motion* footage, which require longer observation time and force the look to stop and, therefore, perceive new intermediate gestures – which are revealed in the process – before viewing the final scene.

⁷ The *Atlas Mnemosyne*, exhibited at the entrance to the

Warburg Institute Library was only published after death, c. 1932. These archives were known to support studies by leading researchers: E. Gombrich (directed the Institute in 1952 and published Warburg’s biography); I. Panofsky (giving fundamentals to his book *Perspective as a symbolic way*); E. Cassirer (same for *The philosophy of symbolic forms*).

⁸ Yet, on the removal of the aura by the technical reproduction, Benjamin says “for the first time in universal history, technical reproducibility, in a ritual, emancipates the work of art of its parasitaria existence” (1989, p.27).

⁹ On the effect of the reproducibility of objects and the masses, Walter Benjamin writes: “The orientation of the reality and the mass and of stash to the reality and is a process of unlimited reach for both the thinking and for contemplation” (1989, p.25).

¹⁰ When Henry Darger, illustrator in Chicago, died, Nathan Lerner – a photographer and *New York* designer, owner of the house where Darger had lived for forty years – came across a heap of objects of all kinds among which he found a true legacy containing fifteen manually bound volumes, almost thirty thousand pages, on the history of seven nymphs: *In the Realms of the Unreal*. (Agamben, 2010, p.21)

¹¹ By the Dictionary of Philosophy, Husserl’s Phenomenology, reduction is one of the central procedures of the phenomenological method, meaning that attention should be focused on the same things and not on theories. The *eidetic reduction* is the next step in this procedure, causing essences to be seen and not concrete objects. Finally, *transcendental reduction* occurs when consciousness encompasses essences and objects considering them as phenomena.

¹² In *Analytical Seconds*, Aristotle compares the stop of the thought in which the universal – generated analogously and not by inductive procedure – is produced by an inductive procedure – to the reconstitution of the initial composition of an army on the run that has disorganized after the sudden stop of one of its members, then one more and so on. (Agamben, 2010, p. 32)

Urban art in university museums of contemporary art in Latin America

Fabiane Schafranski Carneiro

INTRODUCTION

The contemporary condition - acceleration, ephemerality, fluidity and instability - has been accompanied by urban and cultural transformations. In this context, city and culture are integrated into the logic of globalization and pressured by the logic of production and capital, at the same time that local and identity manifestations are reelaborated and the sphere of the museum undergoes significant changes in an attempt to answer the questions present in the field of art and outside it. In the midst of this situation, reflection on the challenges of an approximation of urban art - public - to the museological space, understood as contradictory and unlikely because of the established borders, is important.

In recent decades, the city and urban ways of life have been the subject of discussion and have been gaining importance in different fields of science, politics and art. As a consequence, interest in urban art - always attentive to urban, architectural and social problems that afflict the inhabitants of cities - has been revived and makes it an important segment of contemporary art. The art and city relationship that it operates is explored in actions and interventions located especially in public spaces, but recently also in an artistic production that took the city as an object and moved to the museum space. Ignacio Szmulewicz (2012) ratifies this movement by stating that public art - urban - advanced towards the museum, with the display of records of its processes. The author also discusses the transformation of the museum by opening up to subversive and avant-garde activities, such as less orthodox artistic forms. E suggests that dualities, external and internal, be discussed. In this sense, architect and researcher David Sperling (2005) considers that, although the museum seeks to open itself for exhibition of artistic practices of contemporaneity, it seeks to remain as a privileged space for the legitimation of art and intermediation of it with the audience, even the one that confronts him. In relation to this debate, art critic and philosopher Arthur Danto (2006) understands the museum as a field available for constant reorganizations, but points out that for him to engage with contemporary art he would have to give up much of the structure and theory that he defines.

According to the statutes of the International Council of Museums - ICOM - 2007:

Um museu é uma instituição permanente sem fins lucrativos a serviço da sociedade e de

seu desenvolvimento, aberta ao público, que adquire, preserva, pesquisa, transmite e expõe o patrimônio tangível e intangível da humanidade e de seu ambiente para a educação, o estudo e o deleite. (ICOM, 2019)

Esta definição tem sido debatida pois, segundo o próprio conselho, parece não refletir os desafios e as múltiplas visões e responsabilidades que recaem sobre o museu após os ajustes e transformações por que passaram seus propósitos, políticas e práticas nas últimas décadas (ICOM, 2019). Em setembro deste ano, em debate na Assembleia Geral Extraordinária da Conferência do ICOM em Kyoto, seus membros decidiram adiar a votação da nova definição de museu, que estava prevista para este encontro.

In this context of change, the study on university museums - in particular art museums - and the production it welcomes, may be of paramount importance by the emphasis given to research activities and their potential to generate knowledge. Adriana Mortara Almeida (2001) indicates that among the hundred Brazilian university museums, less than two dozen are art and approximately a quarter of these are dedicated to contemporary art. Points out that these, unlike biological science museums, usually do not have their collections generated by research within universities but by donations. But that ideally at the university, a museum of contemporary art could be an important hub for discussion of the art paths of the present and the recent past - and, therefore, encompass the various currents of this art - autonomously to the external pressures of the market and art criticism, even if it could suffer internal pressures. These museums have in research their great ballast, in addition to maintaining teaching and extension activities (courses, exhibitions, cultural and educational activities) and to present the possibility of covering and reaching diverse audiences - from the specialist, to the university, to the school and spontaneous. Without forgetting the difficulties these public institutions have experienced, from the lack of financial resources to that of an effective cultural policy, the university art museum would be able to establish an important dialogue between universities, society and the city.

Another important issue, pointed out by Motta (2009) to be taken on Brazilian public museums that use the nomenclature Museum of Contemporary Art - Mac, it is that they could not follow other urban condition. She argues that they would be able to take advantage of their insertion in urban fabric in search of effective communication with a large and double public. Freire (1997) reaffirms the urban condition of the Museum and his participation in urban culture, through its inscription in the city landscape.

The museum, therefore, in the midst of its accommodations opens cracks that may allow a real approximation to urban

art on a double road, both of the city to the museum and the museum to the city, as you defend Ulpian Meneses when discussing museums and cities (Santos; Kessel; Guimaraens, 2004). The questions and attitudes that urban art ever has presented, may be able to disarm and challenge the accommodation of consecrated habits. A careful approach of this art with the museum can generate transformations in power relations and decliner the restraint and support of the borders of the traditions. This situation in Latin America wins another complexity, being extremely important for the discussion and valorization of Latin American contemporary culture and for the bet on reflections and collaborations that may aid in the transformations built daily. From these notes, it is essential to analyze institutions and practices that encompass urban contemporary art. As well as, the reflections on the artistic production that approaches the museum, the transformations to which it is subject and that provokes in this. This to foster new forms of relationship between them.

INSIDE AND OUTSIDE THE WHITE CUBE¹

The reflection on the structure and theory that define the traditional museum is made assertively by O'Doherty (2002) who, in addition to art critic, is an artist. It indicates the museum's tendency to "white cube", understood as a space of a strict and almost religious nature, which provokes the human condition of those who enter it and accepts its principles. A magazine with passage to the timeless, where the outside world - the city and its rumors - should not enter, but it must exist to legitimize it. An enclosure without shadows, white, clean and artificial, dedicated to the technology of aesthetics. Where it is transformed into a kind of social elitism, exclusive space, social, financial and intellectual presumption. A space where the work of art is individualized and stands out as something in itself, such as product or jewelry. The white cube preserved the viability of art, but made it difficult, almost incomprehensible to the uninitiated.

In this rigid and supposedly immutable space, eyes and minds are welcome, while the bodies are not. According to the author, in this artificial eternity, what remains of the visitor is the Eye and the Spectator. The first represents the devoid ability of the body linked to the formal visual means, while the second without action, at first, begins to face the incursion of the real space with three-dimensionality. Subsequently the process suppresses the Eye, in favor of the mind, and the Spectator, through his identification with the artist's body and representation in this body of the vicissitudes of art and process. Despite these changes, O'Doherty (2002) states that the condition of the white cube is still reinforced by elements such as the photo of the exhibition, aseptic, without people, where the Eye is the only inhabitant.

According to Brian O'Doherty (2002), the white cube is the only major convention by which art is disseminated. What keeps him unwavering would be the lack of alternatives that, in his understanding, cannot come from this enclosure. The alternatives have failed, but some of their intuitions and lessons remain, although there is a constant interest in sufiting them or attenuating their content by assimilation. The author says it is essential that every artist knows the content of this context and what he causes in his work.

Ignacio Szmulewicz (2012) also reflects on the insertion of art in the museum, especially contemporary art related to urban art. It proposes the establishment of a relationship between art and city that allows the deepening of both urban actions and interventions located in the public space, such as the artistic production that took the city as a theme, but that does not have its distribution and reception necessarily made only in the public sphere. It recalls that although public art is often placed in an exclusionary way in relation to the museum, its development led to a constant coming and going with it, mainly from photography as document, testimony or record of the action carried out by it.

In the meantime, Ignacio Szmulewicz (2012) states that the site-specific² became crucial to the issue of space and the awareness of the white cube, from the emphasis on perception, the journey and experience with the work. Regarding perception, the questioning of the visitor's role, such as the one who perceives passively, ocularly and distanced the object of contemplation, was radically modified. In addition, site-specific attention to context implies a more accurate reading, interpretation and analysis of the public than that centered on the mere visual apparatus. Other debates were conducted, such as the criticism of the commodification of the work of art and the valorization of the work process. Thus, all activities that complemented the organization and creation of the work - records, documents, annotations and plans related to context or location - became essential, and works of art were also considered. The author states that, currently, the specificity of the place on the site-specific is also associated with the social, political and identity characteristics that define the workplace. Alert to the fact that your current production, in the hands of economic or state interests, can incur the artist as an expert in giving meaning to the contemporary city and building experiences, tending to the spectacular and loss of the reflective and subversive potential of art.

Finally, Ignacio Szmulewicz (2012) argues that public art should take aware of the current complexities that regulate artistic circuits, overcome their anti-institutional condition and allow to receive services contributions located in museurance. It maintains that this art should be able

to articulate displacement operations with positioning operations, that is, actions that make public art a relevant work in the artistic scene. This can lead to a proposition of curatorial lines, better links with communities to intervene and organize collective work logics.

THE OBJECTS OF STUDY

The study of urban art exhibitions in Latin American contemporary art university museums is important for understanding how this art has been exhibited in these places and what practices are used by institutions and artists. These questions will later be able to base new processes and curatorial practices, appropriate to art on the agenda. This research is in its preliminary stage, initiating the mapping of the proposed object. This was done from reading books, theses, articles, catalogs and searching websites. Based on this initial mapping, four exhibitions were elected in three distinct museum spaces and with various curatorial proposals.

The first object of study is *Housing in Amplitude*, collaborative exhibition by Chilean artist Sebastián Preece and German Olaf Holzapfel, which took place at the Museo de Arte Contemporáneo da Facultad de Artes Universidad de Chile - MAC Parque Forestal - in Santiago de Chile, from March 28 to June 15, 2014. This year, the museum's programming, called *Art, territorio y paisaje* was oriented to site-specific works, works in process³ and workshops (MAC, 2019) that sought new forms of interaction between visitor and museum.

The exhibition in question, the result of a residence held in 2013 and 2014 on the outskirts of Aysén in the southern end of Chile, proposed a reflection on human habiting, the way a space, a house or refuge is determined. *Housing in Amplitude* occupied a museum room and consisted of buildings, collected objects, installations and records, such as documentation and recording of videos to account for the creation process, as well as the original context of these works. In addition to the exhibition, catalog and website were released. These, trilingual (Spanish, German and English), contain texts, archives, photos of the residence process and exhibition. The site also has process videos.

The research made by artists, from habitable structures, tools and elements of Patagonia, resulted in the construction of temporary site-specific exhibits, which can be mounted and disassembled. These were reorganized in the Museum by Sebastián Preece. It was gates, fences, the structure of a typical house of the region, as well as videos that showed the work done in local saws and reports of a resident on the sterile territory tensions in political, cultural and linguistic terms. The exhibition resulted from particular interests of artists who, in dialogue, accommodated their visions for the joint construction.

The assembly of the exposure, according to Sebastián Preece (Holzapfel; Preece, 2014) did not follow plans about what would be installed in the display space. It has been a process, a discovery from this new place, a work of deconstruction and construction where the transformation of dynamics and changes in perspective created other time and space relationships. For him, interested in the life cycle of the architectural space and its influence on the individual who inhabits it, the visitor also experiences this course from the interaction with the pieces, the exploration of space and interpretation of the traits and memory present in the Material.

The structures brought and organized in proximity to each other and in contiguity with museum space, almost parasitic, proposed a coping and a possibility of comparison between these different constructive and cultural systems. The juxtaposition of the precariousness of its materiality to the abolished and neoclassical monumentality of the Mac, has transformed the space of the museum in a contact area between the outside and the interior and allowed the humanization of the architecture. The proposed lighting accentuated the presence of structures, through the shadows designed on white walls. The shadows, structures and patterns arranged on the cold materials of the Mac, they took them from their aurous condition, disturbing them. Also, the remnantable and remarkable structures allowed the approach with the dynamics of contemporary life, in its nomadic donkey.

The second exhibition under study, *Use and Abuse of* Chilean artist Patrick Steeger, took place in the same period and museum mentioned above. Brought together artist experiences based on the observation of industrial processes of wood and its post-production in workshop work, project in collaboration with Celulosa Arauco. In these experiments, Steeger worked the material up to the limit of its possibilities and proposed installations on several scales, as well as new forms and uses of wood, through different ways of handling it and through the application of various systems Constructive.

The exhibition occupied distinct spaces from the museum - the central hall and five rooms. It was in works in different formats: frames, mocking, objects, sculptures, large facilities and records in photo and video. These treated the research process, creation, construction and its relationship with the exposed works, such as the *Trapananda* project, in the Ayesé region, where the artist made a crossing with the built-in part. The records revealed, in addition to the process, elements of the site, its history and established a dialogue between the time - and past - and the space - exterior and interior of the museum. During the exhibition assembly, the artist held a three-week workshop with university students of architecture

and industrial design, from the University of Valparaíso, to build, within the museum, the “HV1 Experiment”. The work explored the structural possibilities in relation to weight and expanded the perceptual experience of the visitor when he entered the structure and experienced the immersion and oscillation of this.

The title *Uso y Abuso* sought to discuss the use and abuse of places, materials and collaboration agents in their projects - the museum, the company, the students, the public space, the visitor. And also explore various concepts of spatiality and habitability, which suggested other ways of seeing and perceiving objects. The exhibition, present in several spaces of the museum, allowed different moments in relation to work. In the central hall were large-scale works, which invited the spectator to walk through them. There was also a work in process, a series of miniature frames arranged on the floor as the plan of a city and boxes with pieces, who allowed the visitor to continue the construction of the installation. In the background, a charred tower monitored the installation from the time, discussing the social and territorial control devices. Together with the white wall, was a suspended wood sculpture, with slender, continuous and spiral lines. The proposed lighting created a chain between the shadows of the sculpture projected on the walls and itself. During the assembly of the exhibition this piece was installed in the public square in front of the museum and the photographic record of this situation was exposed in a room. In this there was a photographic archive of technical and material research carried out for the construction of the works exposed, many of them in public space, in order to recover the reflective process. Although the photographs refer to the space, The exhibition did not make use of this and the square in front of the museum was used only during the event already quoted. Full of banks, paths and arborization, frequented by people who pass, remain in the banks or accommodate on their lawns, has a statue of the Colombian artist Fernando Botero. The square and palace of Fine Arts, whose west wing is occupied by MAC Forestal Park, are situated on a block without fences, widely accessible and connected to the surroundings, where the staircase of the neoclassical building is the only element that separates the public space from the access to the museum.

Use and Abuse was a process project, which highlighted the diversity of forms and practices and the problem of light capture, horizontality and verticality configurations, geometric patterns, structural boundaries, space inversion, change of scale, habitability, object relations with landscape and spatial perceptions and trials. Proposals related to body, memory and experience. The MAC has prepared an educational material, which dealt with both issues related to artistic language present in the exhibition – site-specific,

installation, space – and other procedures, such as work in process and workshops; as well as the transformations of sculpture from modern to contemporary, relating it with other artists and simultaneous exhibitions of works of the MAC Collection. *Uso y Abuso* participated in a museum program called *Diálogos through la ventana*⁴ – Diored guided tours. The material provided other layers of approach to the exhibition.

The third object of study is *Los Carpinteros*, the first individual exhibition of the Cuban Collective in Mexico, which occurred from 17 March to 4 September 2016, at the Museum Universitario Contemporáneo Art - Muca, from the Autonomous National University, Mexico - Unam, in Mexico City. It was organized and produced by the Museo de Contemporáneo de Monterrey - Marco, where it was initially displayed. The exhibition occupied three museum rooms and the external courtyard and featured objects, sculptures, watercolors, videos and facilities. He covered work from 2006 onwards, but revealed the trajectory of Marco Castillo and Dagoberto Rodríguez, which, from everyday materiality, intervene in the accounts of power regimes. With humor, symbology and technical sophistication evoke social problems inherent to Latin American contexts. Gulzalo Ortega's curator, sought balancing large-scale facilities with other aspects of practice, such as actions in public spaces and watercolors.

The scratched work and *CRA-Y2* cathedral occupied the external courtyard. This is close to the avenue, to the bus stop and the square that serves entrance to the cultural center of the university city, where the Muac is inserted. Despite the patio being able to be seen from these places, is not accessed by the public space, but by the interior of the museum. A translucent body and a empty - between the patio, the avenue and the square - are the elements of physical separation between the first and the others. The exhibition did not propose any work in the immense dry square, which features a water mirror, a sculpture by Mexican artist Rufino Tamayo and with benches on two of his faces.

Another exposed work was *tomatoes*, a great installation that occupied one of the expositive rooms and took part of the white wall of the entrance and its glass and metal door, as well as the adjacent wall, with reddish beds of tomatoes thrown by artists. Hyper-realistic sculptures of tomatoes in porcelain on the wall complemented the work. In this space it still stands for a light of a write, with a huge format of the star with stabs. The circular construction made mention of power devices, such as panoptics, and established a relationship between knowledge and power. When walking through the structure, the visitor was immersed in another temporality and spatiality. The works of *Los Carpinteros* tend to architecture. They have

several works on an architectural scale, already exhibited in external areas of museums. (Los Carpinteros, [2017])

Another exhibit room, wide, with white walls and ceiling, diffuse light and gray floors, with watercolors, a gold-plated brass-and-plastic sculpture and the watercolor, in various dimensions, were framed in light wood and arranged in two of the walls. His subtitles were arranged in group of three or four next to the set of works. The watercolors, according to the carpenteros, are essential for collaborative character and dialogue of them prior to the production of a project, while they are works. On another wall was the work *Oro en La Pared*, highlighted with a light flash. Finally, two hundred suits, with a porrifed star, in the center, hung a metal bar of seventeen meters in length. In star format also, *Movement of National Liberation*, *Metal and Plastic Objects Gas Barbecue gas*. Another room, with walls painted black, had only the light emitted by the works, which made it an immersive environment. *Candela* occupied much of the room, consisting of silhouettes of flames illuminated by red LED lights. At another end of the room was *Faro tombated*, a lighthouse installed on the ground, whose light rotated and projected the shadows of its structure on the floor and ceiling. Finally, a video, *Conga irreversible*, Documented an action on a public road of La Habana during the 2012 biennial.

A bilingual catalogue (Spanish and English), of sixty-four pages, has texts and a conversation with the collective about his works, poetics and dynamics of work. The publication, available digitally and free of charge, brings photos, authored by the artists, of most of the works exhibited. All emphasize the work itself, without the presence of public, with the exception of the work *Conga irreversible*. The Museum of the Museum (Muac, 2019) reports on the exhibition through texts and photos of works without people. In counterpoint, the video published in the Muac channel on YouTube deals with details of the works and also of the immersible facilities and spaces, but these from the girl's eye who interacts with the works.

The fourth and last study in the study is "Chaos", installation of the Brazilian artist Eduardo Srur exhibited at the Contemporary Art Museum of the University of São Paulo (Mac / USP) of 20 August on 10 December 2018. The work in question consisted of two blocks composed of the accumulation of four thousand colorful plastic toy strollers with four meters high and six feet and forty inches in length, which created a narrow passage between them. It was exposed in the ample space of entry of the Mac, with high leg and monumental columns.

Issues such as the lack of urban mobility of the city and the public transport policy that privileges the automobile, pointed out by the work, were reinforced by the noise and

continuous congestion of the avenue. Although critical, the piece was playful and contemplative because of the colorful carts. This is a feature of Srur's works, that seeks the balance between criticism, reflection and good humor and ludicity in urban interventions that it does in public spaces in order to deal with environmental and everyday issues in metropolises.

The artist said (EDUARDO, 2019) that "Chaos" "invited the public to enter a corridor of passage from the city to art and art to the city". Although installed in a transition space between the inside and outside the building, its relationship with the public space was small. The building at this point is retreated and is above the avenue, being little visible from it. The gradil surrounding the museum, Even if a visually permeate, it also acts as a physical separation element between Museum and City. So, the passage through the corridor created by the work was evidenced for those who arrived at the Museum of Car and for those who went out of the building.

After the exposure period the installation was reconfigured on a large carpet of trolleys on the floor. On December 11, 2018, the work was activated by removing the pieces by visitors. Over the course of a day, the carts were being removed, changing the configuration of the work to each new cart that was taken. This action, recorded in a video from the top of the façade of the museum entrance, captured the intense interaction of people with the work. The daily life was present, especially by the late afternoon sun that invaded space. Even if not installed in the public space, the visitation was not restricted to the public already accustomed to the museum. Due to wide spread in reports on TV, press and websites, many people who did not know the museum came to activate the work and ended up knowing the museum. Part of the carts that made up the work "Caos" were donated to children living in the Favela da Onça Occupation, in the region of Vila Brasilândia, north of the city of São Paulo, in a proposal to further reach the activation of the work.

As for the records of the exposure, museum and artist made different records. The Mac-USP website brings photo that emphasizes the work itself, without public and with little information about the space where it is inserted. While the folder, elaborated by the museum, brings photos of details of the work and a partial of this in relation to a woman who observes it. The Srur's website presents video and records always with the presence of many people, among adults and children. The artist, which has a broad repercussion and visibility for their actions, exposes the medium and communicational potential of urban art while revealing an ambiguous situation of the contact of culture, hegemonic power, media and consumption with this originally marginal and subversive language.

CONCLUSION

This article aims to collaborate with the understanding of the insertion of contemporary art, especially urban art in university museums of Latin American contemporary art, and aid in the discussion and creation of new funds in the study. The four exposures under study proposed, each manner, different strategies for their content not to be mitigated by the aptepectically and timeless trend of the museum space. Be by the context and themes brought by them - urban, identity, latinomer, architectural -, by emphasis on perception, path and experience with work – habitability by summoning the visitor to an active, bodily and close posture – or by valuing the process of the work as opposed to the autonomous work, in most examples. The diversity of proposed formats - models, objects, constructions, large installations and records in photo and video - points to the many possibilities of urban art, and the facilities are very important in the relationship with the public. The way in the case of disposing the parts, the relationship with the architecture and the place where they were exposed was also crucial to amenion to sublimation to the museum building and humanizes it. Thus, works arranged in relation to others; in the clash with the building; as interference on the white wall through shadows, lights or action of artists; exposed in places of passage or external and close to the daily life - Shy situation situation than it could be proposed in external and public spaces of the museum itself or close to him - showed effective in avoiding timeless. However, most photographic records of the work still reinforces the condition exposed by O'Doherty (2002). The presence of people and the use of video records aim of this situation and can potentiate further relations with the university community. In that intimate, collaborative works have important to promote new links with the university, such as to enable partnerships with other institutions or external financing. The little interaction of this art with the collections alert to the need for new connections and for the low representation of urban art in the collections of the museums. The present research brings discussions to new strategies of insertion of contemporary art, especially urban art, in public. Reflects on the potential for knowledge and practice in the art and city relationship; the ability to transform collaborative and critical actions; the important role of university as a place of exchanges, creation and renewal of strategies of representation; and, finally, on the construction of comprehensive and democratic horizons.

Endnotes

¹ According to O'Doherty, the white cube is not only a physical space, but also a historical construct and, moreover, ideological, which is not separable of the works of art shown in it. He

emphasizes the formal qualities of the pieces, but precisely because it tries to get out, also dominates the works.

² The site-specific considers an artistic operation more than a movement or a trend, since some of the artists have been related to other movements (such as performance, minimal and Land Art), without fitting out in any of them. Especific, the site specific. It is designed to be a perspective of work, an approach to the analysis and the relationship between work and location, in some cases, and, in others, the work as emergency from the place. (Szmulewicz, 2012)

³ It is understood as the work that is generated in a period in which the public is a witness. The relevant thing is to value more the constructive process of work than the final product.

⁴ Through guided visits carried out video conferencing and streaming web, the project potentials decentralization when facilitating access and interaction between students of various regions and the museum. Also, is a fundamental contribution to the development of educational material dischargeable by teachers and students to complement the national curriculum of art education.

The Utopian Body and the performative program in urban environment

Luanna Jimenes¹

However, I believe that there are – and in every society – utopias that have a precise and real place, a place that we can place on the map; utopias that have a certain time, a time that we can set and measure according to the calendar of every day.
 Michel Foucault (2013, p.19)

INTRODUCTION

In a radio conference delivered in December 1966, M. Foucault declares that in all societies there are the utopians of the body, the demarcated and measuring places to live a misunderstanding, idealized, very close to the perfect or even decrepit, a body that hardly coincides with himself. The utopic body appears and disappears, is inhabitant of a place “outside all places” (2013, p.8).

According to the examples mentioned by the author, the utopian body arises from the breastfeeding before the fantastic, the fairy or superhero country, where it is able to fly through the immense buildings; or the body slaughtered in the cemetery, petrified and eternized on the tombstone. The utopians narrate, through images, places that do not exist for an incorporeal body. By the speech of the images we can recognize new demarcations for the body, other spaces and temporalities.

To reflect experience in the daily life of contemporary culture and create ways to reinstall the human scale in the city, upgrade their body nature in the middle of agricultural structures, a set of practices is required.

With the article, it is intended to create dialogues between the utopian and height of the M. Foucault heterotopy and the art of performance, the happening², and the performative programs such as derivatives and debulations. Checking such notions in case studies, describe its heterotopies, that is, noting that the performance of the performance of the “performing spaces, utopias situated, these actual places out of all places” (2013, p.20). Or the way by which the performance is disruptly unexpected, unpublished notions of territory in the current context of the watched cities.

The quoted performances operate in the key of the sociability device in which the artists adhere to the “material, social, political and historical context for the articulation of their performative initiatives” (FABIO, 2011, p.5). The activation of territory and identity relations, “mapping,

negotiation and reinvention through the” body “experience” (, 2013, p.5).

In drifter

The material and symbolic structure of cities are in their entirety dynamic connections with behavior experiences. For the architect Paola Jacques Berenstein³, It happens in the present a kind of apathy or impoverishment of the experience in the city:

“The reduction of urban action, that is, the impoverishment of urban experience through the show leads to a loss of the body, the urban spaces become simple scenarios, without body, designed spaces. The new contemporary public spaces, increasingly privatized or not appropriate, lead us to rethink the relations between urban and body between the urban body and the body of the citizen.” (2008).

*The criticism articulated by the situations*⁴ It remains relevant in the current global city. By staying for a few periods of time in a large square of people in São Paulo without anything to do, just note, the note can not be so absent. Or even in the course of collective transport, place configured as “an extraordinary amalgam of relations because it is something we go through, it is also something that takes us from one point to another, and, finally, is also something that goes through us” (Berenstein, 2003, p.53), we can see if it institutes in the middle of the crowds, a kind of passivity.

Deambular observing the surrounding immediately triggers a dissonance as opposed to the accelerated flow of the city. With the derivers “we must build new ambiations that are both the product and instrument of new behaviors” (Berenstein, 2003, p.53). The minor Paulo Nazareth⁵ It has been hiking with continental dimensions, testing in the programs and performances in different countries and contexts. In a pedestrian region in New Delhi in 2006, Paul sat on a taper on the edge of a staircase displaying a paper with the following message: I pay One Ruppe for Someone Guess Wherehere I am from. In the photographic records made available by the artist, Veicos Paul surrounded by tens of visits internally ingested. (Figures 1 e 2)

For a quick plane seen from above can be predicted the accelerated disorder caused by the gesture, as accurate as simple, suggesting complex relations of alterity and territory. Despite the tumult around it, Paul keeps sitting, only advene negatively to attempts launched, in a attitude of minimum gesture with great effects, “the silent gesture and measured, triggering by itself the transformation of sense of a situation” (Galard, 1997, p.51).

The One Ruppe for My Country action is approaching the notion of heterotop when the artist sets around a spirit-s-

pace “absolutely different” (Foucault, 2013, p.19)⁶, Notably private and without comparative. The action arrives at the local order limit when policing is triggered to avoid greater uncontrolled. The passageway interrupted in its daily life was invited to update his knowledge by looking at the artist placed as a problem of global geopolitics.

The atmosphere is of complete indefinition for the two sides. Paulo Nazareth, always sitting cross-legged in an appearing to appearance is not to express a contradiction by the risk that is rejected that the provocation. We can notice its body in the registration made available by the artist, it is a “practice of body creation that can only happen in the direct confrontation with the world” (Fabio, 2011, p.10). In the duration of the program and place where it has been installed, between the body of the artist and the passeers, it is left different notions of space and duration.

A utopia for the body

Foucault prepares us for a science that relates body and space. In the utopias of the body a speech is narrated by the images, we are displaced to places and situations in which we can exist inert to the finitude of the body, “to bear the condemnation are born utopias” (2013, p. 8).

Faced with the giant or the claudican, the superheroes of the cinema to religious narratives; especially in the present, we are all timed by the images: the imaginational holding for an incorporeal body appears in contemporary culture captured by the total screen⁷.

There are no simulations for the incorporeal in spectacular spaces of exhaustion simulation. The incorporated body by Foucault, “rapid, colossal in its power, infinite in its duration” (2013, p. 8) may be in the reduced reduced to the mere image.

Following the examples mentioned by the author, the oldest Western myth of the soul that gives us immaterial and eternal existence; to tattoo and the clothing, which “make the body a fragment of imaginary space that will communicate ...” with the universe of the other “(Foucault, 2013, p.12); if we observe the passing from the public road from a global city such as São Paulo, it seems to be necessary to see other precepts to repair the issue of the absence and remarkable apathy.

For Jean Baudillard, the exhaustive circulation images on the total screen of the digital network are obsceneous, in the sense that nothing hide, are seductive and unfailed, made of “exchanged signs according to the logic of the merchandise” (APUD Fabbrini, 2016, p.245). Fascinated by the images “sweetered” (Ibidem, p. 245), we are anticipated by models that replace the experience of life lived.

Today the abstraction is no longer the map of the double, the mirror or the concept. Simula-

tion is no longer the simulation of a territory, a reference, a substance. It is the generation by models of a real without origin without reality: hyperreal. (1991, p. 8)

The imaginary placed by the body or the utopia of a body that “would be beautiful, clear, transparent, bright,” (always) transfigured “(Foucault, 1994, p.8), is captured by the exhaustive interaction with the images widely widespread by the total screen. We are fascinated by images that replace the experience.

Faced with the virtual devices with which I live in the century. XXI, we see compress the experience of duration and distances. This phenomenon was preceded by the inertia before the successive landscapes framed by the car window at high-speed motorways. We lose the connection to the territory and its extent since we cross major distances comfortably staying within the car or airplane.

Weaving heterotopias

In the current context, in which the senses of the body are captured by hyper real retireable images, comprises the mood of the heterotopy transmitted by Foucault. For it, no doubt there are no companies without heterotopia, is “a constant aquisage in the whole group” (Foucault, 2013, p.8). We can even “classify societies, for example, according to the heterotopies that they prefer, according to the heterotopias that they constitute” (Foucault, 2013, p.21). The examples mentioned by the author to reflect the heterotopa spaces: the garden, the colony of holiday, the colleges of boys, the cemetery, the theater ... I enable us to reflect the places of heterotopy in the current urban context of the global city.

The artist and researcher Carioca Eleonora Fabio⁸ It experienced in different capital capacities for a world. A catalog with the documentation of the experience was published with support of the Actions Museums Auú Cultural in 2015, with images, annotations and critical texts. Eleonorazo through its performance technician “comes to a half and ... Member) ... it is accelerated circulations, intensities, deflaming meetings, reconfigurations, conversations, makes things happen” (2013, p. 5).

In shades, with a few materials but well-formulated, but an informative acts acts aesthetic-political process, inserting everyday objects in apparently meaningless tasks..

In Carioca action # 7: Jugarie, Eleonora remains in front of the metary station of the subway transferring from a pitcher to another, one of clay and another silver, a portion of water to evaporate. “More than four hours have been made to make 300 ml of water disappear” (2015, p. 41). In his diary she describes the interaction with a passing that approach to understanding what it comes to. The action repeated in fortress, entitled Fortalezzen action # 5.

Eleonora describes in his diary the cultural difference and the temperaments in public living in the different capitals, the senses and associations raised by the same action in the two contexts.

In Rio de Janeiro, the artist at the door of the subway station occupied with the task that, for a passing had no sense, in fortress the gesture had all the meaning and deserved to be accompanied. In Fortaleza a group of people propose to help her in a kind of collectively quickly assimilated work.

“Eleonora, through his performance - which invoke and activate time scheduled of chronometric circuits, almost so much vibratory times and that drag them into an other state, a little therein of the sync. There, in a time limit and in a state of existence outside the axles, it acts and acting.” (Lepecki, 2015, p.332).

The experience of the duration in the task with the jars may be close to what Foucault called dry times. In contrast to the accelerated city in continuous market productivity, an apparent work in use withdraws duration to check, it causes the unforeseen.

Since the debutation sidea dignity, in opposition to the growing acceleration of the city, is a strategy for new way to dwell. Move slower does not mean to define a timer expert as being slowly, and relative and subjective, “means another form of seizure and perception of urban space, which goes beyond the representative merely visual” (Jacques, 2008); something opposition to the passive body for the speed over.

For Renato Cohen, the performance is a border art “on its continuous rupture movement [...] playing the limits between life and art.” (2013, p.38). According to him, the performance is linked to a major increase, Live Art, live art and also alive art, which consists of “a way of facing art” (2013, p.38), in redeem of its ritual character and modifying capacity of the moment present by the ritualization of common acts of everyday life as sleeping, eating and walking.

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This necessary antimetaphoricity requires the formation of a particular empiricism, attentive to the modes as choreographies are put into

practice, that is, danced. Antimetaphoricity requires us to understand how, when updating itself, when entering the concrete of the world and human relations, choreography triggers a plurality of diverse virtual domains – social, political, economic, linguistic, somatic, racial, aesthetic, gender - and intertwines them all in their very particular plan to make up. (2012, p. 46)

Contrary to the idea that the inhabitants of the city can move freely, what is perceived are strict limits on the body restricted to a minimum. On the streets of São Paulo we see the body of the inhabitants controlled by a choreography drawn by material precepts and immaterial stemming from it, a kind of “support necessary to contain the ephemerality, precariousness, the unlimit of the action” (Lepecki, 2012, p. 48).

Foucault, a few years after the radio transmission entitled Heterotopias, was invited by the group of architects of the Architecture of Aris Paris Studies for a conference. In this context the thinker has upgraded its notion of heterotopy to heterotopology; was in progress of the collective equipment, an empirical research in hospital equipment that, according to him, became above all surveillance structures.

What is in relation to the body and the inform, controls and monitor, reproduced in other architectural forms, in the most varied equipment that make up the city. However for Foucault, it is not analyzing architectural forms..

Given this reality the artist’s gesture with its action programs, reconfiguring for the moment the environment and the relations, in the scale of its body, opens questions in the agricultural structures. Although the incompatibility of scale, the dissension, an experience, is printed in the bodies of what they there were.

The experience of duration in the performance permanence for the incarnate, of the researcher who writes here, allows to reflect the nities of utopian body and heterotopia. Performance consists of stay at least 5 hours characterized by a costume that covers the whole body. The action was eight hours of a day in Friday in July 2015 on the wings of Potato in Pinheiro, São Paulo, region of large circulation of people around the station Faria Lima.

The body that supports the stay is the expansion of breathing with organic dimensions and times, and therefore being an expand and collect up extreme limits, alternating a large figure to the other small near the floor. The pauses in the course allowed multiple readings. The indication of black and the paint of the light, the momentum makes a human figure in the detriment of a construct.

The program acts as a presence and encountering device and provoked contaminations in the passenger (Figure

3). For the insistent duration in silence, the performance permanence for the incarnates produces uncomfortable when distorts the notion of time and body everyday. The action has been awakening curiously different effects in relation to the surrounding, however, unanimous questions about the non-identification of gender.

Covering and refusing to be identified in public convivor produces numerous discomforts; some have risen in investigating the figure, approaching to see by the clearing of the costume. In the face of the awareness of being a woman, they were recurring the attacks testing the limits. When protected by mediation agents, inserted in cultural programming and events, more interrogative, no further agglomerations of a male audience waiting for the end.

Performance happened in different cities, it was possible to put the prover-to-behavior of the passers and inhabitants of different proceedings. In the face of the undefinition of a subject and a purpose, the surrounding atmosphere is always doubt, which has provoked inevitable dialogues between unknown persons. (Figures 4 and 5).

The permanence per eight hours without interval, without seeing the surrounding point, but he was deeply sensitive to the environment, in the light of the sun ... was how to get in touch with everything, with the immediately around, the passes, the buildings, the motors in motion, the planes; but also with an eternal duration and demeaded portions of territory.

As for the body, there were no imaging speeches for a strong and sturdy body that helps me to continue, its material condition has become liquid fluidity. The image of an unbellable body was replaced by the corporate experience without image, but pure sensation. As far as the action lasted, the environment has stopped being a location on the map of the city, but became a portion of topography.

After all, the science prepared by Michel Foucault in the 1960s deserves continuous updates. In dialogue with the performance of the performance, the utopian body and heterotopics allows us to reflect the problem of contemporary culture: when the body is invariably reduced to mera image, and for we are mediated; and the experience of the space-time pills.

Endnotes

¹ Advisor: Arthur Hunold Lara

² HAPPENING was the term used by American Allan Kaprow in 1959 in New York to name the actions that have happened in a seemingly spontaneous way, but followed a previously established script. Kaprow intended to include the public of the artwork and disturb the passive fruit of the observer. With the hopepans, the artists experienced disabling the separation between art and life. The critical and provocative character of the

hopes in New York from second half of the 1950s, should be to the contradiction of American society, the rapid economic growth and increased consumption at the same time at the Vietnam War (1955-1975).

³ Paola Jacques Berenstein is a teaching at the UFBA Architecture College.

⁴ The experience of delaying by urban roads directly impossible to the international situation in the Paris in the middle of the twentieth century, as well as the resistance procedures for the spectacular city.

⁵ The artist Paulo Nazareth (Minas Gerais 1977) creates premises, objects and audiovisual records of performances that happen in the course of their long walks. In the Exhibition News of America in 2011 at Mixi Basel Miami were the records and appropriations of the crossing that began in Governor Valadares in Minas Gerais and finished in Miami, the foot of Carona and Canoa. In 2013 was invited by the 12th Lyon Biennial to expose the notebooks of Africa, documentation in the course of the crossing throughout Africa Johannesburg to Lyon.

⁶ The griffed by the author referring to the opposition radical between heterotopic spaces and all others, the city's passing spaces, circulation and the private space of the residence ... Heterotopa spaces resign all of these places.

⁷ For Jean Baudrillard the screen -The is a game of words Conjugating the idea of domination of television, cinema, computer, etc.

⁸ Eleonora is a teaching attached to the training gear training in the UFRJ.

Abandoned Places

Wesley Macedo

INTRODUCTION

The abandonment generates waste.
(Kevin Lynch)¹

The urban landscape of post-industrial cities presents a growing number of abandoned, disabled, unused or underutilized constructed structures. While new constructions emerge to meet trends and meet sociopolitical and economic demands, other buildings become obsolete, because their original functions no longer coexist.

The expansion of the horizon on the subject of the abandoned places of this study arises from readings by Marc Augé (1992; 2005), whose sense of place² it is used herein, and Ignasi Solà-Morales (2002), which designates the term *terrain vague*³.

As a focus, there will be cases of artistic occupations in abandoned places, from the movement of alternative spaces, which occurred in New York (1960-70). In the opportunity, there are considerations about urban voids and their role in the context of the gentrification of cities.

These strange urban spaces

Under the meaning of Solà-Morales (2002), these places manifest themselves and present themselves as spaces of freedom, an alternative for the cities of late capitalism. The author will say that “these strange urban spaces” have “their edges lacking an effective incorporation” and thus “are out of urban *danyima*.” In your words, they are

[...] uninhabited, in-safe, im-productive areas, places foreign to the urban system, mental exteriors in the physical interior of the city that appear as a counter-image of the city, both in the sense of its criticism and in the sense of its possible alternative. (p.120)

The identification that is with the place does not result from its functions, but from the appropriation of these places by a group of people who can decide what to do with that space, giving it new meanings and attributes. Not by chance, Solà-Morales is a photography enthusiast who, for example, allows to make visible a look at the clipping.

Seemingly forgotten places, where the memory of the past seems to prevail over that of the present; therefore, become obsolete and outside the effective - and affective - circuits of the cities.

Breaks

We can observe that urban transformations, growing in the history of cities, have left a number of structures built

in a state of abandonment. Today, the information society sees constructions of the industrial society of yesteryear. Thus, the city of the past leaves us a cultural heritage on which alternatives to the preservation and memory of these places must be projected.

The breaks between historic city and modern city generate an anti-historical sense to the new city core and a historical character only to the ancient core. While the modern city grows without qualitative concerns, the historic city becomes closed, stagnant.

The Italian architect Aldo Rossi (1966) noted that “in the nature of urban facts there is something that makes it very similar, and not only metaphorically, to the work of art.” (p. 68). Urban facts are artistic facts because they are both products of humanity, *par excellence*. The author elucidates:

How are urban facts relatable works of art? All the great manifestations of social life have in common with the work of art the fact of being born from unconscious life, this level is collective in the first case and, individual in the second, but the difference is secondary, because some are produced by the public, the others for the public, but it is precisely the public that provides them with a common denominator. (1966, p. 19).

Matter and Importance

Another relevant study that addresses abandoned places is presented by Stephen Cairns and Jane Jacobs, authors of *Buildings Must Die* (2014).

The authors recall that buildings are “assigned objects of superior qualities of humanity.” And in this way, many architects, “from John Ruskin to Aldo Rossi and Charles Moore, believed in the architecture’s ability to maintain and disseminate memory” (p. 11).⁴

Concepts related to “decline, obsolescence, disaster, ruin, demolition and waste are themes, and terms, less developed in architecture.” (.15)⁵. Therefore, they observe that “the positive and negative states of architecture are carried out by two interrelated conditions” (p.31), namely: matter and importance.

The first relates to materialization and the resulting “necessary fact of its dematerialization.” The second deals with the importance given to it: “the value of architecture and the necessary processes of revaluation”. (p.31-2)⁶

In an interpretation of such conditions introduced by Cairns & Jacobs (2014), the authors say about the matter (matter):

The lifetime of a building depends on a series of actions carried out after its construction. This can incorporate or compensate for such facts, and include maintenance regimes and processes to keep all things literally as and intended, or

could imply symbolic work on the architectural disorder of a building as ruin picturesque; in addition to other possibilities (p.32).⁷

Negative aspects of abandonment create possibilities for architecture to better live with the malformed and deforming facts of its existence. Thus, they reflect on the decline and destruction of buildings not as a death sentence for architecture, but rather a path to new reflections on being in the world.

On the condition related to importance (mattering), the authors mention that:

The ways in which buildings have their valued importance come in the field of taste and attachment that is given to the significance of a building. It can also operate in terms of how buildings are incorporated into economic cycles. Both systems of importance and meaning directly impact the skill of the architecture to be realized and to remain materially realized. (Cairns & Jacobs, 2014, p. 32)⁸

Abandoned places are common in the contemporary urban landscape. Some buildings that once served the performance of their functions, profitable and members of the economic system of their context, become deactivated, underutilized, unused buildings – or with ephemeral occupations, culturally, artistic or as a place of work or housing.

Urban voids and gentrification

Discussing abandoned places is a theme that circumscribes urban voids and gentrification engendered in our cities. David Harvey (2014), from the statements of Henry Lefèbvre and Robert Park, questions whether there will be an urban alternative to the conditions that affect the ideals of urban identity, citizenship and belonging, of a coherent policy. These ideals of identity, threatened by the malaise of individualistic neoliberal ethics, become much more difficult to maintain. (p. 49)

If the urban condition of space is the “form of the encounter and the meeting of all the elements that constitute social life” (Lefèbvre, apud Harvey, 2014, p. 68), an urban space devoid of its attributes and social function constitutes an urban void. “The right to the city”, as the author suggests, is:

The question of the type of city we want cannot be separated from the issue of the type of people we want to be, what types of social relationships we seek, that relationships with nature satisfy us the most, what lifestyle we want to lead, what are our aesthetic values. The right to the city is therefore much more than a right of individual or group access to the resources that the city incorporates:

it is a right to change and reinvent our deepest desires. Moreover, it is a more collective right than individual, one that reinterprets the city inevitably depends on the exercise of a collective power over the urbanization process. (Harvey, 2014, 28)

Different interests circumscribe the operations that intervene in urban structures, in abandoned places and buildings: remaining buildings that no longer serve their original function. Therefore, they become objects of great potential in the processes of urban transformations. New purposes, occupations and activities arise from these places, reincorporating them into the city.

We often note that abandoned buildings are also foci of interest in a configuration of urban voids for real estate speculation. Friedrich Engels anticipated certain reflections, by noting that,

[...] Immundado almadis disappear, for great joy of the bourgeoisie, that self-integratulate for contributing to the huge success of transformations, but everything reappears immediately elsewhere [...] are simply transferred to another place! The same economic need that produced them at previous times, returns to produce them elsewhere. (Engels, 1935 in Harvey, 2014, 51)

By addressing the gentrification of abandoned, disabled or underutilized urban spaces, transformed into places for artistic activities, we can remember those of the docks of London.

The London Docks lived their Auge during the nineteenth century, when the port of London was one of the busiest in the world. But by 1950 a decline was avcated. Consequently, many of the docks were empty and abandoned.

In the context of the transformations that occurred, also made possible by LDDC (London Docklands Development Coporarion), some buildings were recycled and converted into artistic spaces. One example is SPACE, an organization of artistic studios active since 1968, in the region of the former docks of Saint Catherine in London.

They worked for studies in this area that would become an exhibition space, figures relevant to the theme such as Alana Heiss – who, later in New York City, directed the Institute for Art and Urban Resources (IAUR) to identify and transform abandoned places in exhibition spaces of contemporary art.

The movement of alternative art spaces, New York (1960-70)

Between the 1960s-70s, the American cultural scene saw a series of socio-political-economic movements emerge that contributed to emerge new artistic aspects. Among them, Conceptual Art.

At that time, peculiarly in New York City, a number of artists began to act, through their ideas, postures, actions, works and interventions, increasingly against institutions and installed power, especially in the ideological assumption of Museum, and the modern art system then.

Artists sought new forms and ways for the project and carrying out their work - whether through criticism, either through their interventions in the city. Thus, contributed to a new thought in the art that opened alternative paths to the conventional standards of.

Artists sought new forms and ways for the project and carrying out their work - whether through criticism, either through their interventions in the city. Thus, contributed to a new thought in the art that opened alternative paths to the conventional standards of.

The new conquered languages decomposed the traditional image of art while painting or sculpture and advanced over other possibilities whose idea and concept of the artistic design was the most important.

Farter, new artwork are observed, characterized in Happenings, Performances and SitePecific facilities, as well as in the real-scale achievements that intervene in the landscape: the Landscape Art.

Victoria Newhouse (1998) cites that “happenings of artists in lofts and other non-institutional places proliferated in the 1960s, as well as other forms of art” (p. 189). The author reminds us, for example, of site-specific installations, minimalism, poverart, landfills and earthworks and the deconstructed buildings of artists such as Gordon Matta-Clark.

Jay Sanders and J. Hoberman (2013), regarding the movement of alternative art spaces, published *Rituals of Rented Island*, concomitant to the homony exposure that organized in Whitney Museum of American Art, in 2013.

The authors addressed some artwork, with emphasis to the hopes and performances that happened in UNUDOCKED UNUCHED real estate, then converted into alternative art spaces, thanks to urban policies that allowed their occupation by artists. Among such policies, the National Endowment for The Arts (NEA) is the one in the lead..

The new year of New York, in the 1970s, staggered to degradation. For the increase in the tax based in the industrial sector, there was the displacement of many factories and industrial sheds of Manhattan to other regions, such as New Jersey, nearby town. In this way, fewer taxes were collected and abandonment assisted a series of constructions; buildings, heaps and other properties of use or industrial functions were empty or underutilized.

In the regions of the Lower East Side and Soho there was a significant set of industrial buildings that were empty.

Associated with urban policies that enable the occupation of these spaces from the young artists in production, these neighborhoods have been confined to places in the meeting and communion of those social groups attached to the counterculture.

The shift of factories and industrial sheets of Manhattan to other regions and cities and the attraction of an increasing number of artists for these areas made that increasingly integer buildings were converted into lofts, ateliers and artistic creation studios. In them, Happenings and performances occurred frequently.

The anti-architecture of Gordon Matta-Clark

The work of the ex-student architecture, the artist Gordon Matta-Clark, the margin of the established institutional standards of the museums and art galleries, contributed to outlining the course of the conceptual art, in its context of time and space.

One of the factors that boosted the artistic vein of Matta-Clark was the urban plan that Robert Moses wanted to implant in town. His project included the construction of a great expressway by linking the city of New Jersey to the Brotherok, and a village of Briders and avenues crossing the island of Manhattan, crossing the Soho.

Matta-Clark, on alternative movements of art and counterculture, was one of the citizens who, together with Sonho residents, warned for the consequences of such urban interventions that would devastate Soho blocks and their cast iron buildings, characteristic of their industrial urban landscape.

This can contextualize the scenario in which Matta-Clark is inserted: a neighborhood whose artist effervescence has gained remarkable proportions and at the same time had several of its ancient, unattended or underwell antique buildings; target of urban operations that the community of residents, including artists, wanted to protect (and use).

Although it is the author of several jobs that may exemplify this trend, its intervention in the Pier 52 entitled *Day's End* is peculiar interesting.

In 1975, Matta-Clark was invited to perform an artistic intervention in that Industrial Pier 52 shed - today, neighboring the current Whitney Museum of American Art, in the Bada MeadPacking District. Living in for at least three months with the people who attended and used the place, the artist dealt with “certain crimes and acts of violence”: what were “recurrent practices”, in the words of Luciano Fusi (2013, p.68).

Matta-Clark would define his intervention as a “sculptural light of water and water”, whose pretension was “bringing back to life to that anterior shed” (APUD Fusi, 2013, p. 68).

Darctar, and not by chance, the artist replaces indirectly in pros of urban improvements that leverage real estate recovery in Manhattan Waterfront.

Friend of other conceptual artists and agents who contributed to the movement of the alternative spaces of contemporary art, Matta-Clark supported and collaborated with the artist Jeffrey Lew to be founded "The 112 Greene Street Gallery" in 1970. Later, at the invitation of Alanna Heiss, Matta-Clark also participated in the performances that celebrated the Brotherly Bridge's birthday, in 1971. Two years later, at the time of the inauguration of a new alternative space of contemporary art, Clocktower Gallery, the artist presents the happing clockshower, when concomitantly stood out and washed the clock that does the name of that gallery.

In 1976, held site-specific interventions for the show rooms, exposure of artwork that inaugurated PS1 Institute for Contemporary Art, current MOMA-PS1. (Macedo, 2015)

Destroy architectural barriers, Matta-Clark is a relevant character for the history of contemporary art. It was an activist of artistic practices that sought an inclusive policy and social participation.

Artistic occupations

A recent case in the city of Milan (Italy) was the occupation of the artistic collective entitled Macao when they used the then abandoned Tower Talf Galfa, In the neighborhood in Gentifix of Reppublica. Busy in 2012, the site was transformed into semi-cultural exhibitions and encounters as well as served from a villa and artist residence.

Subsequently expelled from that central region of the city, the group was allocated in the complex of the Old Municipal Municipal Market, to the east area of the city. Currently, the set of buildings houses activities related to artistic production, exhibitions and events.

CONCLUSION

Artistic occupations denotect interesting neighboring that they tone, not only the issue of architectural heritage in abdonent state, in contemporary cities, but also play integrations on how to reuse such structures. After all, as the artist Paul Klee would be reported (2007, p.35): "Art does not reproduce the visible; it makes it visible."

Abandoned places can create new relations and dynamics in the city, while potential objects of urban transformations. New meanings, purposes, activities, uses and functions assigned to abandoned architecture contribute to the rehabilitation and reincorporation of these spaces.

Artistic activists seek a contemporary positioning with a look at the context in which it develops and in which it wants to involve. They raise involvement issues in a specific territorial field, but under which they do not

intend to confine. Diverse and expand this subject reflects and contributes to a debate that seeks alternatives of use and preservation of these constructions. So, extends our historical, urban and architectural memory.

We will understand in art, manifestations and expressions recorded in the urban space of cities. Often actions arising from new languages and means of messages from the creation of them, their groups, collectives or their representations. So, from gearfices, graffiti, walls and walls, licking-lick posters covering posts or other urban objects; even political acts and social manifestations in favor of civil rights. We understand, therefore, new approximations to the aesthetics of socio-political and social economic resistance in contemporary cities.

Movements, manifestations, occupations and other political acts are a small-country towns. The urban, social and participatory space, it summons new aesthetic of resistance, while adjusting to the trends of a creative economy of contemporary urban culture.

Look at the urban marks - the records and expressions sorted on the architectural surfaces that conform our cities - evidence the artistic intervention in the public space. And the urban quality of life is responded to a neoliberal model of public power that sees culture as commodity, commodity (Brandt, 2003, p.3). Attentive look for messages recorded in urban space is thus way of catalyting issues of contemporary urban culture, seeking critical approximation.

The protest slogans (cf. Agier, 2011, p.172) create space of reflection. With this, the research wishes to add arguments and reflections that contribute to encouraging, fostering and enabling the reintegration of these places to the social functions of the city - rehabilitation buildings of our public, historical and architectural heritage.

Endnotes

¹ "Abandonment generates waste" (Lynch, 1990).

² It refers to the anthropological place which is identity, relational and historic.

³ Published in 1995 and 1996, the texts of Solà-Morales about the concept of terrain vague were reprinted for publication in 2002.

⁴ From the original in english: "*Many, from John Ruskin to Aldo Rossi and Charles Moore, have believed in architecture's ability to hold and disseminate 'memory'*".

⁵ From the original in english: "*Sensitivity to a building's end and an understanding of the conditions that attach to such an end – wasting, obsolescence, decay, decrepitude, ruination – is less developed in architecture.*"

⁶ From the original in english: "*The positive and negative states of architecture (...) are realized by way of two*

interrelated conditions. One is to do with matter: architecture's materialization and the necessary fate of dematerialization. The other is to do with mattering: architecture's value and the necessary processes of revaluation."

⁷ From the original in english: "A building's durability depends upon a series of post-construction actions that will offset or incorporate such facts. This might include maintenance regimes that ensure things literally hold together as they were intended to, or it might entail symbolic or aesthetic work that reclaims a disorderly building as a picturesque ruin; and there are other possibilities."

⁸ From the original in english: "[...] by this we mean to draw attention to the ways in which buildings are valued. This value can operate in the realm of taste and attachment (the meaning value of buildings). It can also operate in terms of how buildings are embedded in cycles of economic value creation. Both systems of mattering can impact directly on architecture's ability to realize itself materiality, and the conditions under which it stays put once realized."

Besides the architecture and the city, the unique place

Betty Mirocznik

INTRODUCTION

This article has as its central theme the analysis of the relationship man-space¹ with a view to the unique experimentation of the sensitive subject and his surroundings, which gives us the feeling of belonging and transformation of what was originally an unrelated space in a place of identity and harmony. To embrace this reflection, some concepts of Martin Heidegger, Christian Norberg-Schulz and Gernot Böhme will be used from the perspective of phenomenology. For these thinkers, the experimentation of space is mediated by body awareness obtained from our encounter with things - tectonics, materials, topography, typology and local population. At this point, the prioritization of experience and the feeling of being in a unique place that incorporates *genius loci* (the spirit of the place) are emphasized. Added to this key the reflection related to the psychic apprehension of the architectural and urban project from the concept of atmosphere defined by the German philosopher Gernot Böhme - in explicit reference to Heidegger - as a space tuned to a set of undefined and spatially distributed elements. This occurs through the correlation between a network presence and the physical perception of the subject. Added to this narrative, the analysis of the project of the archaeological site Shelters for Roman, by the Swiss architect Peter Zumthor, there are found several of the themes worked by these philosophers and by the architect himself. For the purpose of reflection, whenever we look at the theme of architecture we will also be, although indirectly, addressing cities.

Architectural and urban atmospheres

Contemporary society shares the standardization of taste, or lack thereof, in the sense that taste has ties to the territory, landscape, website and characteristics of the place, themes little valued in our architectural productions. What is obtained from the observation of the dynamics of our day is that we experience a model of globalization governed by consumerism, immediacy, timelessness and the logic of financial capital. This mechanism makes it impossible for each to embrace the parent.

Architecture and urbanism are also impacted by this reality by giving excessive protagonism to the dimension of vision, imposing a kind of dictatorship of the gaze that often produces buildings of sculptural and exuberant ways, which do not dialogue with the local populations,

and do not take into account the material and tectonic characteristics of the place where they will be deployed – the so-called global style architecture. How the American critic and theorist Fredric Jameson defines,

Globalization is a kind of cyberspace in which capital (money) has come to an end in dematerialization, such as messages that instantly pass from one point nodal to another by the ancient globe, ancient world matter. (Jameson, 1998, p.154).

This architecture and media urbanism turn into images, operating the aestheticization and celebration of the superficial when designing museums, stadiums and airports, among other buildings, which produce value in themselves for their spectacular dimension, acting just as a promotional vector to generate profit.

The practice of these great works is governed by the logic of performance, in the artistic sense of the term, resulting in an aesthetic consumption of an artist capitalism. Artist capitalism is understood a liberal economic state that invests more and more in the creative industries, in order to put a multitude of consumer products and services on the market, goods that provide pleasure, distraction and emotional experiences. As Gilles Lipovetsky and Jean Serroy claim, artist capitalism forged an emotional economy of seduction as well as a consumer crazy for permanent news [...]. (Lipovetsky and Serroy, 2014, p.49).

Cities such as Dubai, Abu Dhabi, Beijing and many others are examples of this narrative. In the midst of a world of global cities, many metropolises compete with each other for the dubious honor of owning the tallest building in the world, or the most media museum that can be built, symptomatic practice of our show society, as described in work french thinker Guy Debord. (Debord, 1997).

It is a fact that visual thinking was always present in the work of architects and urban planners. Until the beginning of modernity, architecture aspired to express the order of the world by taking proportion as an analogy of the cosmic order. The buildings were understood as instruments of mediation between the cosmos and men, between the gods and mortals, between the past and the future. However, from modern productions to present times, buildings have been losing their metaphysic and cosmic relevance to mesm.

It is true that architectural projects contemplate the Vitruvian concept of *venustas*, associated with beauty and aesthetic appreciation. However, architecture also implies the construction of spaces, in the relationship with the site, with the landscape and the tectonic stakeholder employed. And in addition, this practice happens not

only through constructive elements that delimit space, but also, as defined by the Italian architect and historian Bruno Zevi in his book *Saber ver Arquitetura*, through the emptiness,).

To explain his reading, Zevi makes use of a quote from Frank Lloyd Wright,

I declare that the time has come for architecture to recognize its nature, understand that it derives from life and aims at life as we live it today, to be, therefore an entirely human thing. If we live with personality and beauty, architecture becomes the necessary interpretation of our life (...). Yes, the interpretation of life: this is the real task of architecture, for the buildings are made to live in them, to live in them with happiness, are built to add the pleasure of living. (Wright in Zevi, 1978, p.426).

One of the approaches chosen to address these paradigms is phenomenology. Phenomenological thinking can be understood from the problematization of the space-man relationship proposed by the German philosopher Martin Heidegger in the book *Sein und Zeit* (1927). What interests us here is the analysis of our ability to dwell as a reflection of the relationship between man and space. For Heidegger, the objective understanding of space presupposes each other's reflexive experience with its own being, as a mental construction that organizes spaces from matter.

Recent architectural theory approached philosophical reflection by problematizing the interaction of the human body with its environment. Visual, tactile, olfactory and auditory sensations constitute the visceral part of the apprehension of architecture, a vehicle that is distinguished by its three-dimensional presence. (Nesbitt, 2008, p.31).

This reading adds up to the concepts defended by norwegian architect and architecture thinker Christian Norberg-Schulz in his book *Existence, Space and Architecture* by problematizing space as a dimension of existence Human. For Schulz, man's interest in space has existential roots arising from his need to understand and give meaning to relations with the environment, orienting itself in a cognitive and affective way, aiming to establish a dynamic balance with the space that surrounds it. (Nesbitt, 2008).

From such points of view, the concept of the atmosphere is placed as a fundamental reflection, often described as a feeling or humor associated with a particular place, person or thing. With explicit reference to Heidegger, the German philosopher Gernot Böhme, in his essay *Atmosphäre* (Atmosphere), defines the atmosphere as a space tuned to a set of undefined states, spatially distributed.

Böhme refers to the atmosphere as the emergence of things, the interdependence between the physical perception of a broadcasting presence - object, and the realization of the physical presence of the observer self - and the subject. With the help of phenomenology theory and communication, aesthetics can transcend the relationship with the work of art and the question of rational judgment of taste (Kant), in order to develop an integral perception of our physical presence, always wrapped in a continuous exchange of energies with the surrounding environment - it is called an atmosphere. (Fischer, 2007, p.38, our translation).

Böhme's central argument is that the idea of atmosphere does not refer to some spiritual characteristic, but to something produced by us.

For Böhme, the experience of synthetic and immersive environments does not exclude a reflexive and critical posture, on the contrary, the awareness of corporeity and awareness of human perception are the foundations of intelligence, maturity and aesthetic access to reality - opening the emancipatory effect of art and architecture. (Fischer, 2007, p.38, our translation).

Of course, any and all buildings have the Vitruvian character of the *firmitas* – firm and well structured construction – but there are those that problematize issues such as the interrelations between the building, the city, the use and the user's body in a broad sense, where to the sensory dimension add to psychological and cultural dimension. From this perspective, architecture would strengthen the understanding of the real by merging our sense of identity with the experience of being and being in the world.

This text proposes the reflection on the project of the archaeological site Shelters for Romain (1986) by the Swiss architect Peter Zumthor, because he believes that in this project are several of the concepts defended by the architect, one of the main representatives of the current operating in the opposite direction to the unrestricted submission of architecture to the dictates of the image market and the doctrine of the urban lot. His reflections and strategies aim to build buildings that avoid the waste of materials and the repetition of such frequent forms in contemporary projects. His work is mainly focused on understanding the work as a specific place.

Peter Zumthor

Based on a joinery, Peter Zumthor joined in 1968 in the Department of Maintenance and Preservation of Monuments of the Canton of Graubünden, Switzerland, where he developed research on constructive techniques and new materials applicable not only to the heritage, but also to new buildings. In 1979 he began an autonomous career, and in 1985 opened his own office in the small village

of Haldenstein, near the town of Chur, in the Swiss Alps.

The architect, in his various productions and reflections, suggests a spontaneous, emotional and non-intellectual reading of the space, aiming to establish an identity relationship with the landscape in which the project will be implemented, a practice that goes far beyond the form and function of the Building. Discusses the concept of building the place from materiality, our memories and perceptions. In this perspective the individual operates as a central figure in the construction of space as a singular place. It is from his perceptions, memories and sensations in relation to work and experience with the environment that a dynamic is established that is not exhausted a priority.

Following, the building's leading is used as a starting point for the debate of experimentation and the relationship between the individual and the temporal space reality in which it is situated.

Sítio arqueológico Shelters for Roman.

Chur, the capital of the Canton of Grisons, is the oldest city in Switzerland, with about 5,000 years of existence. The first settlement found on site refers to 3,500 years BC. In 15 BC the Roman Empire conquered the village and designated it as Chur (Curia Raetorum), transforming it into the capital of the new Roman province of Curia. Its location, on the right bank of the Rhine River, was strategic because there the largest routes from the Alps transited there, and which later continued along the river. The Romans occupied the area that is currently called Welschdorfli, near the historic center of the city.

In 1985 Peter Zumthor's office was hired to design an architectural intervention that was programmed to preserve the archaeological site and the construction of a museum. Little is known about Chur in Roman times, however, these ruins are presumed to be remnants of two commercial structures existing at the epoch. The project proposed three prismatic volumes, two larger and a third forming a tip. The plant of the set corresponds exactly the ruins revealed in the 1970s, which makes it easier for the visitor to scale and imagine the dimensions and shapes of the ancient construction. Internally lies a high metal walkway that crosses the building longitudinally.

Zumthor opted for the design of a wrap skin composed of articulated wooden slats to enable light and ventilation to enter, elements necessary for the preservation of historical relics. Inserted into each of the facades of the two larger blocks, windows that protrude out of wooden boxes, allowing viewing by passers-by of indoor space and excavations. The simplicity of the solutions adopted builds the reception without ostentation and the realization that it is not the building the main attraction, but rather the archaeological site.

The set creates a volumetric presence in urban space. At night, passers-by can turn on the internal lights, making shelters look like a flashlight in the urban landscape. Wood, often used in alpine vernacular constructions, is used here in the form of solid wood lamellae overlapped horizontally with a small slope and structured one by one in vertical wood frames, also massive. These panels are supported by metallic modular elements. The whole set is structured in concrete foundations that roam the building in parallel to the stone ruins. For the cover, three metal skylights, in losangular format, were designed, which allow light entry and sky visualization.

For the visit it was necessary to remove the key from the door that gave access to the building in the Information Desk of the train station, through a deposit of 50 Swiss francs, which would be reversed in the act of return of the keys, because the museum did not have fixed personnel.

The walk to the ruins on a rainy and cold day, with the key access at hand, created an expectation and a certain discomfort, which somehow lasted throughout the visit. The gaps between the woods allowed cold and moisture to penetrate inside the building, and the faint natural light of that day resulted in a somewhat gloomy space. In the same way that caused discomfort, this situation also aroused emotional sensations and perceptions, creating a resulting atmosphere.

The genius loci (genius of the place) at all times is perceived in the stone ruins, in the remains of a charred wooden floor, in objects exposed in glass windows, as well as in the reassembled fragment of a wall painting representing Mercury, the god of commerce and the I admões, transforms the space with dirt floor, into a unique place. The archaeological set protected by the building that is inserted in the landscape made the visit unique and special.

Shelters for Roman instigates the reflection of architectural design as a means of explaining the meanings found in the given environment. In this sense it is important to consider the relationship of the individual with the surroundings, with the natural environment and with the built. From this angle, the implementation of the building will result in an act of demarcation or differentiation of the landscape.

The identification of man with the place has as narrative its relationship with a given environment that is understood as bearer of a meaning, as a correspondence between the external and internal world, between body and soul, as the basis of the feeling of belonging. Identification objects can be perceived as concrete properties of the environment and as identity of the place as a function of thought systems. This identification with the place operates as a central point in architectural appropriation, implying a process of translation and discussion of the language of architecture.

Place layers

Considering materiality is verified from zumthor's project analysis, by phenomenology bias, that the identity of the subject with the identity of the place occurs from a return to things as opposed to abstractions and mental constructions and makes hard criticism of the construction of environments devoid of meaning and that do not establish relationship with the user. It brings architecture and city closer to the Heideggerian concept of inhabiting – be at peace in a protected place – advocating a phenomenological analysis of the object of architectural design and its relationship with the surrounding environment, which builds places based on the very character of the existential being.

For such understanding and significance, we will delve deeper into the leading ness of place building and genius loci in architecture. This reflection will take place through the understanding of the individual's relationship with the surroundings, with the natural environment and with the construct; how each perceives buildings, places and cities. From this angle, the implementation of the building will result in an act of demarcation or differentiation of the landscape.

Protecting and conserving genius loci implies realizing its essence in ever new historical contexts. We could also say that the story of a place should be its self-realization. What, at first, was simple possibility, is revealed by human action, illuminated and preserved in works of architecture that are both old and new. Therefore, the place includes properties that have a variable degree of invariance. (Nesbitt, 2008, p. 454).

The fact that the construction is seized by the spirit of the place creates a dialectic understood by Norberg-Schulz as a process of departure and return. This dynamic occurs in a continuous flow of associations and resignifications in which certain characteristics are preserved, some imported and others exported through transfers, translations and transpositions. (Norberg-Schulz, 1971).

Understanding this mechanism is vital for the reflection of the concepts of continuity and change advocated by it. In his narrative about the genius loci the philosopher describes as fundamental: the visualization and understanding of the natural environment, the complementation of what is lacking in the given environment and the symbolization of the real as a tool for an architecture that is not compromised simply with the playback of the existing, but, yes, with the creation of something new and different. This correspondence takes place from experimentation and communication. In this sense, the building can also be understood as something that is in relation to the built environment.

To give light to this reflection, let us think of the archaeological site Shelters for Roman as the structure of a place that results from the relationship between the building and the character of the site – ephemeral and original – in which it is implanted. The construction corresponds to the organization of three-dimensional wooden space that makes up the place and character of the environment, the property that denotes the concept of atmosphere, perceived in a diffuse and peripheral way, and not by an accurate and conscious observation. The sum of these two concepts can be understood as a lived space. According to Heidegger: The world at any time reveals the spatiality of the space that belongs to it. (Heidegger in Norberg-Schulz, 1972, p.34, our translation).

I like the way Zumthor approached the topic at the Tel Aviv University lecture in 2013.

You always build in one place. One possibility is to impose your own style wherever you go. The other possibility is that the place will inspire you to do something special. I belong to the second category. I see the site as a source of inspiration and my desire is to create something that matches it.

The project of the archaeological site acts as a means of explicitness of the meanings found in the given environment. It is of interest in my view, analyzing the meaning of the natural place and the place created. The architect places as purpose of architecture the construction of a place that is transformed into a place, that is, reveal the meanings present in the given environment. To this end, Norberg-Schulz places as elements of the environment created by man, first, the settlements of different scales, from houses to farms, from villages to cities. And secondly, the paths that connect them, as well as other elements that transform nature into a cultural landscape. And it says:

Private houses, villages, cities are buildings that gather within them and around them this among multiform. The buildings bring the earth, as inhabited landscape, close to man and, at the same time, situate the intimacy of the neighborhood under the vastness of the sky. (Nesbitt, 2008, p.448).

In this sense, the structure of the place is revealed in environmental sets that include: space, as a system of relationships, indicated by prepositions: above, below, before, behind, of, in addition to those that indicate topological relations; the character, indicated by adjectives and peculiarities: arid, fertile, threatening, natural and finally the places, called by: countries, regions, landscapes, settlements, buildings, among others. (Nesbitt, 2008).

CONCLUSION

We tried to reflect here on the identification of man with the place and the city, from his relationship with a certain understood environment, as bearer of a meaning. This occurs in the correspondence between the external and inner world, between the body and soul and in the feeling of belonging. The concept of Gernot Böhme on atmosphere was adopted as a key of reflection. For the philosopher, the atmosphere consists of a set of undetermined characteristics and distributed by space that are perceived as concrete properties of the environment. This training operates in the body perception of the subject in the construction of a unique place.

For this narrative in the key to phenomenology, the concepts proposed by Martin Heidegger and Christian Norberg-Schulz were also elected. For these philosophers the individual relates to the surroundings from his perceptions, memories and sensations. This dynamic, turns any building or city into an engaging place that prioritizes the things that surround us. This brings the subject closer, from the place, as opposed to abstractions and mental constructions, and reveals meanings to the given environment.

The concept of building a singular place for the subject is decisive in the practice of swiss architect Peter Zumthor. His project for the archaeological site of Chur, Shelters for Roman, taken here as a reference, explains this narrative in the sense that there we find a tuned space, built from the atmosphere obtained in the relationship between the ruins, the building and the site properties. The atmosphere of this building is therefore associated with the complex and subtle ways with which different things are found in space and produce emotions and affections in our relationship with space.

From the above, it can be considered that some architects and urban planners make use of the concepts of phenomenology and the atmosphere for the construction of unique places, which bring meanings, sensations and create emotional spaces. That promote awareness and body relationship with the surroundings in a non-imposing way, in order to kidnap us from the frenetic and alienating rhythm of our day.

Pirandello already said: So it seems to you.

Endnotes

¹ This article is related to the master's thesis developed in the area of concentration in History and Fundamentals of Architecture and Urbanism of FAU USP, guided by Prof. Dr. Guilherme Wisnik.

Museums and Sustainable Development

Mariana Espel de Oliveira

INTRODUCTION

This study¹ aims to demonstrate the importance of recognizing the factors existing in the activities of museums that contribute to the Sustainable Development of the Society.

To recognize the added value of these institutions and involve them in programs aimed at implementing Public Policies for Sustainable Development (DS) - it is necessary to first recognize what activities, actions services and outputs are generated by museums to be used effectively in future programs aimed at contributing to the DS.

Given the need observed, this study aims to be an initial contribution for museums in Portugal to have directives that help recognize outputs that collaborate with the pillars of DS. Applying this procedure is understandable that these institutions will have concrete conditions and information to present to the Government ways of acting as a ds promoter agent.

To achieve the objective outlined in the previous paragraphs, the study proposes a method for observing outputs generated by museums. The data collection model is guided by OECD guidelines, published in November 2018, in the "Culture and local Development Guide: Maximising the Impact -Launch version Guide for Local Governments, Communities and Museums".

The two museums that served as a reference and as objects of study for observation are located in the Central Region of Portugal. Data collection made it possible to recognize the skills of each participating museum.

The choice for Portugal considered the fact that the country is a member of the United Nations (UN), which inevitably brings the commitment to develop Public Policies (PP) related to the 2030 Agenda for the DS. Another aspect considered is related to the lack of guidelines for the collection and analysis of this typology of data.

In this study, bibliographic research was conducted that include the conceptualization of Strategic Planning related to Sustainable Development, and consultations were also made in publications that relate Museums and the concept of DS.

In the second phase of the study, observations and application of questionnaires were made in two museological institutions in the Central Region of Portugal with the objective of recognizing whether the OECD Parameters previously organized were recognized in the institutions Mentioned.

The research work carried out is structured in five items, starting with the Literature Review that is organized into two sub-items, called Strategic Planning and Sustainable Development and the second subitem called Museums and Sustainable Development. The second item, called Development, contemplates the methodological process carried out in this work. The results arising from the investigation process carried out using the Case Study method (multi cases), are delienados in the third item. In the fourth item, a brief demonstration of how the indicators prepared for data collection was added, correspond to the goals of the UN DS 2030 Agenda. Finally, in the last item called Final Considerations, we will list aspects observed during the elaboration of this study, which intends to outline the findings, implications and relevance of this work. .

Purpose and justification of the study

The aim of the study is to offer museums in Portugal an initial contribution, so that these institutions can recognize what are the outputs generated in their activities, which may contribute to the DS of the place where the museum is inserted..

The relevance for the preparation of the study is related to the leading role of museums in the Agendas related to DS. In this way, it is necessary that these institutions have organized data to demonstrate and recognize their effective collaboration and also to develop possible ways of cooperating with DS-related programs. Without this, hardly their actions will be recognized and supported by the Public Power.

According to Pires (2012) measuring and recognizing the level of sustainability of institutions is "an excellent way to communicate, raise awareness and educate, not only the general population, but also politicians, policy makers, technicians and the most varied economic agents, for the need to change lifestyles and behaviors" (2012: p. 12).

In short, this method is relevant because it makes available to the government sector, credible information that demonstrates the effective collaboration of the institution in the DS Agenda, thus having means that prevent what the public sector can really extract and use strategically for the Society's DS (Wickham and Lehman, 2015: p. 4).

With the recognition of the objective and justification of the study, the following item will briefly address the theoretical basis that served as a reference for the conceptualization and elaboration of this study.

Literature Review

UN Agenda 2030 recognizes the Museum as a relevant institutional contributor to Public Policy programs related to meeting UN Agenda 2030². (Unesco,2018).

For the implementation of PP related to compliance with this Agenda, it is of paramount importance that local, regional and national administration, carry out Strategic Plans to define guidelines aimed at achieving the UN guidelines for the DS. However, it is possible to facilitate the process of including museums in these plannings by conducting an in-depth study that addresses what tasks such an organization is able to support, to then be submitted as a DS agent.

Currently in the literature, studies have been identified that delimit possible interventions and contributions that can be attributed to museums in relation to meeting the objectives of the 2030 agenda. As an example, the Guide published in 2018 by the Organisation for Economic Cooperation and Development (OECD) and the International Museum Commission (ICOM), called *“Culture and local Development: Maximising the Impact -Launch version Guide for Local Governments, Communities and Museums”*. This guide highlights the activities and modes of operation that exist in museums, which are directly related to the objectives of the 2030 DS Agenda and emphasizes the institution’s contribution as a dinamizer in local communities.

Moreover, this guide and other reference bibliographic bases also point out empirical studies that demonstrate the real representativeness of museums as contributors of DS, however, were not located in the literature, works that organize such parameters for the scenery of museums in Portugal.

To contribute to this gap, the proposal is to carry out, based on oecd guidelines, an observation in two Portuguese museums to verify whether such parameters are likely to be used in the environment. Added to this, check whether these institutions already contain these characteristics. This study seeks to be a first contribution to the creation of a roadmap, to help national, regional and local government leaders distinguish the spectrum of opportunities in these institutions.

Therefore, a brief conceptual spectrum will be outlined to assist in understanding the interconnection of topics such as Strategic Planning and DS, local museums and DS, to then follow the practical phase of this study.

Strategic Planning and Sustainable Development

The DS project defined in 1987 by the Report Our Common Future of Brundtland aired a series of guidelines to the world, aiming at the creation of government programs that led to a common path, ordered global economic development, which correct disparities between the different nations added to the protection of the limited resources existing on the planet (NFC, 1991, p.46).

At first the concept defined that “A Common Future”

would only be achieved with the proper participation of considerably prosperous nations, and that a development based on the Economic Pillars should be contemplated in their political processes, Environmental and Social.

The concept of DS according to Nascimento (2012, p. 51) is understood in two different aspects. The first is related to the discipline of Biology that refers to the ability “to recover and reproduce the ecosystem in the face of anthropic or natural aggressions”. In the second aspect, conceptualization encompasses the economic concept. This conceptualization is the closest to the concept of ds defended in the Brundtland report of 1987 (Our Common Future).

It is soon possible to understand that the concept advocates the need for the prosperity of nations to be regulated, to the point that the economic process respects environmental issues of scarcity and negative impacts on finite natural resources and weave the social issues that surround and have an impact in the face of the Economic Development process. With this formulation, the concept expresses the objective of safeguarding future generations, basic conditions for overivence and improvement of living conditions in underdeveloped countries.

The chronology of the concept is marked by the beginning of the preparation of the Our Common Future Report, formally disclosed to nations at the Summit in Rio de Janeiro - Brazil in 1992, known as ECO’92. The first guide to guidelines for the DS was also launched and the signatory countries of this Agenda were also listed. Once the directions for the coming years were defined, the UN-guided Agenda was based on the creation of guidelines for the preparation of PP that included the DS that should be followed by 2015, thus defining Agenda 21.

In 2015, the last summit was held in Paris, organised by the UN where the responses obtained from the implementation of Agenda 21 were discussed and a new phase was drawn up, called Agenda 2030, where the needs and scenario of the global society of the present time and the gaps left in the past programme were listed.

In the work called Sustainable development in a post-Brundtland world (2006), the authors argue that after eighteen years of the conceptualization of the term DS, its application still presents divergence in their understanding. It also assumes that no paths have been faced that generate responses to global levels, argues that programs and implementations aiming at commitment to the Agenda are quite fragmented and with too disparate results (Snedoon et al).

This observation outlined by Snedoon et. al (2006), seems to have been clearly appreciated in the elaboration of the new parameters of agenda 2030, in which the implementation objectives and guidelines have been

changed, as an example, in relation to the protagonism of underdeveloped countries, which previously were so to speak, at a less restricted level of actions within the objectives of Agenda 21.

Another aspect raised by the authors and reelaborated in these guidelines is the recognition of sectoral actions, reconciling global, national and local responsibilities and the implementation of seventeen objectives based on results, studies and gaps left by the implementation of Agenda 21. (Ministry, 2017, p. 6)

An analogy of this new vision of the concept was made in this investigation. This new look at formulating strategies for actions that contribute to the DS could be compared with traditional Russian dolls, called Matrioskas. Matrioskas are handmade dolls produced, which curiously hide within themselves a second specimen of equal appearance, however, of smaller size because, this reduction in their dimensions, allows this reduced version to be placed within the version Greater. This process, of one specimen of the doll inside the other is repeated up to seven times, according to Figure 1.

The objectives related to the sd of the planet will only be achieved with the participation of all levels of existing communities and governance.

In this sense, The Matrioska of Sustainable Development would be paragraph 7, the smallest, because in order to reach the last figure (inherent results of public policy applications for ds) it would be necessary to open the different levels of governance for the meeting the final objectives.

This matrioska dynamics falls to museums and highlights the fact that these institutions are potential ds contributing agents in the final phase of the process at the local level.

The bibliographic reference used to elaborate this study demonstrates that the set of actors and the multiplicity of agents who should play an active role in generating results define a complex network. Given this complexity of performance networks, Strategic Planning is the protagonist. When defined objectives are determined by economic pillars, it is possible to visualize different needs and solutions that should be contemplated in different areas. These differences are both global, national, regional and local level.

To draw up assertive strategies to reach a goal, is one of the most simplistic definitions of what is a Strategic Planning.

According to Rezende in the Strategic Planning work for private and public organizations”, the lack of strategic thinking makes the Strategic Planning process impossible, and mentions that this process requires those responsible for its elaboration the capacity to integrate macro knowledge into micro and vice versa (Oliveira:1999 apud Rezende,2008, p.3).

In the work called Support Text on Strategic Planning (2008, p.9), the author indicates that the concept can be understood as a process or instrument to be used and that its use in Policies for the development of territories is feasible, because presents the characteristic of recognizing actors, both internal and external, thus facilitating the decision-making process that takes on the objectives set out above. This whole set of integrated actions make decision and implementation processes more user friendly and realistic. It should be noted that this process also allows, to visualize a scenario of possibilities in the pre-acting period.

Given these definitions, it is already possible to plot a dependency relationship between the implementation movements of ds objectives and the Strategic Planning process.

The process of developing a Policy that addresses strategies related to Sustainable Development, must first recognize on the basis of the objectives outlined by the UN, what deficiencies in the country should be addressed in a way that more energetic. On the basis of this, the level of National Government will list the difficulties in the country and thus outline an overview of deficiencies and needs for improvements.

When plotting the Strategic Plan, the main needs present in the country will be outlined, suggesting generic paths to be followed. Once this has been done, it is local governments that should outline, based on their needs and agendas, the initiatives to be put on the local agendas for political approval and implementation. At this stage, Strategic Planning should be oriented to a macro view of the guidelines of the National Government Agenda and thus should draw assertive paths to the process that begins in the preparation, decision, implementation and evaluation of a local Public Policy.

In the work called “Strategic planning as a catalyst for transformative practices” can be seen a second view on what aims at Strategic Planning in the development of territorial Public Policies. The author argues that Strategic Planning guides a process that stimulates the meeting of synergies between forces of operation of different areas, public sector, private, third sector and social capital (Albrechts, 2016, p.6).

Thus, the process of meeting synergies, besides being complex tends to be conflictuous. Considering this aspect, Guerra (2000) summarizes in three points the challenges justifying a strategic order in the implementation of territorial Public Policies, which are: (a) the great uncertainty created by the dynamism son of the outside; (b) the increasing complexity of urban processes; (c) the diversity of actors and interests involved in urban progress (2000, p.42).

In short, it is possible to relate the assumptions outlined on this theme in the interaction between implementation of territorial public policies added to the objectives of the DS. Creating spectrums of action that address these objectives depends on more fragmented action, such as as assigning and recognizing to museums programs from which they are empowered to act. In this case, the fragmentation of actors does not come in a pejorative sense, but in the sense of recognizing that there is a need for coordination of different actors, which in their different attributions should contribute to the pretensions related to the objectives of the SD.

In this case, the fragmentation of actors does not come in a pejorative sense, but in the sense of recognizing that there is a need for coordination of different actors, which in their different attributions should contribute to the pretensions related to the objectives of the SD.

Museums and Sustainable Development

At the ECO'92 summit in Rio de Janeiro, museums gained prominence in the face of the new paths to the Countries' DS. However, this role was reduced to merely educational and very restricted action. Museums were commonly recognized as useful institutions in the process of education, awareness and communication of a purely environmental order (ICOM Bulletin, 2015, p. 10).

Only in 2007, which ICOM assigned in the definitions of these institutions, a context more directed to the participation of museums as service providers for society³.

Then, the next movement that recognizes museums as DS boosters is published in Culture for agenda 2030 of the United Nations Educational, Scientific and Cultural Organization (UNESCO). This publication is recognized as the first international agenda that recognizes the cultural sector as a potential strategic tool for meeting the objectives of the UN Agenda 2030 (UNESCO, 2018, p. 1).

However, bibliographic references dealing with the relationship between museum and DS located on google scholar, b.on and Scopus platforms are found in greater numbers in publications dating from the second decade of the 21st century. An example is Stewart Museum's so-called Sustainable Development Policy⁴ which shows a design of the Principles, Objectives and Responsibilities attributed to a new Mission of the Museum. This Policy Table to be followed by the institution, located in Montreal, Canada, lists indicators based on the Social, Economic and Environmental objectives. In 2010, the Canada Museum Association published a guide to guidelines to guide museums in the adequacy of DS parameters.

A second example to consider is the Guide to Good Pathics for DS in museums in Australia. In this document are listed the guidelines for adequacy of museums in the concepts

of DS (2013)⁵. The two examples explained indicate the relevance of organizing parameters and guidelines that allow museums to demonstrate the outputs generated that aid in a process of sustained development of society.

In the work "Museums: An incubator for sustainable social development and environmental protection", the authors already at the beginning of the publication, argue that museums have aspects that intertwine with the dynamics of d.S. in a natural way, different from other organizations who need a process to re-adapt their operations in order to achieve sustainable results in the areas of economy, environment and society.

These phenomena found in museums according to the authors are: "encouraging collective sense of place, collective memory, social integration, environmental education; (b) maintain cities as dynamic sociocultural centers, acting as instruments of cohesion between different sectors of society, considering tolerance, democracy and economic growth" (Translated by the author. Gustafon and Ijla, 2016:445).

The recognition of these parameters and others are organized in a fundamental work carried out by the OECD and ICOM, in which organizations, through the observation and study of the different models of museums in different countries, organize indicators that assist in the recognition of activities carried out by museum institutions that generate an impact on the pillars of ds. However, it is of paramount importance to point out that this Guide has very generic characteristics worldwide. As a Guide with generic information, an exercise was carried out in this study that aimed to recognize whether the indicators organized by the OECD are applicable in the context of museums in Portugal.

This study aims to be an initial contribution to the creation of an indicator base and a Guide to Museums in Portugal. It is a tool to facilitate the recognition of museums as a dynamic agent in the process of implementing Public Policies, which aim for results based on the Concept of DS.

DEVELOPMENT

Methodology

The choice of methodology was the recognition of the studied problem, the definition of variables followed by data collection, observation and diagnosis. The problem raised is the lack of a guide that indicates what are the attributions given to the museums in Portugal, which correspond to the objectives of the DS.

The parameters suggested in the OECD Guide (2018) were the referential basis for performing this procedure. The definition of indicators for analysis is based on the activities and Modes of Operation of Museums in different

countries, which are directly related to the objectives of the 2030 Agenda. Consequently, according to the Guide, these parameters operationalized by museums, are likely to be used as contributions in the development of Public Policies that aim to promote DS in the localities, where the museum is inserted.

The process of elaboration and organization of indicators, in Table 1 (available in the item called Results), induced the following hypothesis that served as the basis for the definition of the variables in the diagnosis performed: The parameters related to the contribution of Museums for Sustainable Development defined in the OECD Guide for Local Governments, Communities and Museums (2018) enable the recognition of the outputs of museums that contribute to this agenda.

Thus, the objective of the hypothesis raised is to identify whether the parameters defined by the publication of the OECD and ICOM are compatible with the measurement of outputs generated by museums in Portugal. The induction process of this hypothesis was based on the recognition of the literature on the subject, which demonstrates the need for parameters to be outlined in accordance with the needs and proactive processes of the country in which the museum is installed. However, because it is a Guide that was based on data collection, observation and analysis based on different locations and countries, there was a need to identify whether such parameters could be used generically in Portugal.

Thus, the performance of this study is ordered by the Qualitative Study Plan, through the multiple case study procedure, aiming at the Generation of Theory (occurred in the process of induction hypothesis), a theory extracted from the context defended in the OECD Guide (2018) and in the literature referenced in the item Literature Review.

For this preliminary analysis of the relationship of Portuguese museum institutions and the parameters suggested in the OECD Guide, the sample of museums is adopted as an independent variable and the presence or not of the items suggested by the OECD Guide will correspond to the variables Dependent.

The operationalization of this process followed with the collection of data based on the application of a questionnaire in two museums in the central region of Portugal, namely: (a) Monographic Museum of Conimbriga and (b) Museum of Águas de Coimbra;

The parameters suggested by the OECD Guide were transformed into questions that resulted in a simplified questionnaire. Respondents should answer Yes or No, however, it was considered the possibility of the respondent detailing their response with a dedicated space for this.

This being a first step in an investigation process, the preparation of the Questionnaire aimed only to recognize whether such activities, actions or characteristics were found in museums, directly and simplified.

The choice of non-probabilistic samples in a Case Study, according to Coutinho (2015, p.340) is always intentional based on theoretical and pragmatic criteria. The choice fell on convenience sampling and was referred to the six sampling modalities of Patton (1980) pointed out by the author, namely: (a) external samples; (b) samples of typical or special cases; (c) maximum variation samples, adapted to different conditions; (d) samples of critical cases; (e) samples of sensitive or politically important cases; (f) convenience samples (Patton 1989 apud Coutinho, 2015, p. 340), The type of sampling used, according to Gil (2008, p. 94) is characterized by the selection of elements with a low level of precision, which may represent a universe that presents ease of access to data collection. Commonly used in initial research studies.

The samples chosen were based on a single region, thus characterizing an environment of administrative legal structures with less disparities. Another factor that contributed to this choice is related to the fact that the person responsible for the preparation of the study has greater knowledge of the organizational structures of museums located in this locality.

An important point to point out is that when defined this type of selection of samples, there is a factor that is discarded in the result of the study, the generalization component. To reduce this existing gap, the selection of samples adopted museums of different themes, because such a characteristic can be understood as a parasite variable⁶. As an example, in a Museum in which the theme treated is natural sciences it will be possible to find a greater dynamics in the parameters referring to the indicators belonging to the environmental classification.

Based on Table 1, a categorization of the variables will be categorized based on the three classifications outlined by the OECD (2018). This categorization will be done nominally.

The result of the operationalization of this study will be outlined in the item below, called Results.

Object of Study: Monographic Museum of Conimbriga and Museu Águas de Coimbra

The choice for samples of the Case Study were made in the Central Region of Portugal located in Condeixa a Nova, a municipality that belongs to the District of Coimbra, while the second Museum of Water of Coimbra is based in the municipality of Coimbra, District of Coimbra.

The first, Conimbriga Monographic Museum (MMC), has its theme based on the collections of in situ archaeological

finds of the Roman Era which according to evidence date back “from the 9th century BC and 7th century of our era”⁷. Figures 2 and 3 show images of the MMC. MMC management is the responsibility of the Portuguese Directorate General of Culture. The Coimbra Water Museum (MAC), on the other hand, is the result of a partnership between the Coimbra Municipal Council and the city’s Municipal Water Supply and Treatment Company, called Águas de Coimbra. The theme of this institution is related to the contextualization and communication of the history of the use of the city’s water resources and is located in an old water catchment station dating from 1922, located near the Historical City Center, on the banks of the Mondego River.⁸ Figures 4 and 5 show MAC images.

RESULTS

This item will show the results of data collection in museums. Given the number of museums surveyed, data for analysis form a small basis. However, it is possible to identify outputs generated in the Museums that correspond to the parameters suggested by the OECD.

The data treatment considered that: (a) positive responses would receive a score of 1 for the indicator in question;

(b) In the negative answers, the assigned score is 0.

In indicator No. 7, Environmental Classification, related to the existence of clean transport, the answers were negative in both cases, and were represented as null..

After organizing the initial study data, the data treatment proceeded with the identification of the occurrence number of each group of indicators. The aggregation of positive occurrences of each group of indicators served as a basis for analysis of the sustainability level of each Museum.

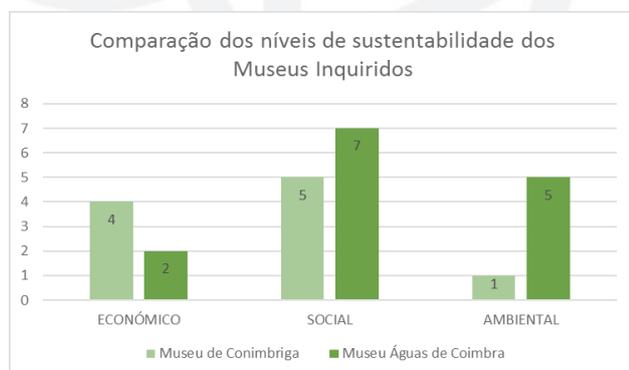
The first result shown in Graph 1 refers to the number of positive responses received in each of the three DS indicator groups of the two Museums.

Based on these results, the study proceeds to the penultimate item called Data Analysis, in which reflections on the observed results regarding the recognition of the Museum as a dynamizing agent of DS will be demonstrated. In addition, a brief diagnosis will be presented to demonstrate how the OECD indicators relate to the Agenda 2030 objectives..

Table 1: Organization of Parameters and Indicatives of Museum Sustainable Development

ECONOMIC	SOCIAL	ENVIRONMENT
1. Job creation	1. Urban regeneration	1. Create environmental preservation awareness programs
2. Contribution to PIB	2. Act in gentrification control.	2. Create thematic schedules and scripts on the theme
3. Tax Contribution	3. Act as a energizer in search of solutions and PP in the centers of coexistence of localities.	3. Retrofit or contribute energy-efficient buildings
4. Museum start ups and / or incubators.	4. Serve as a link between university and population to regenerate degraded buildings of cultural value.	4. Contribute to decreased use of plastic and disposable products
5. Facilitate and boost entrepreneurship.	5. Act as organizer of meetings between society and political power in the search for policies of urban organization	5. Contribute to reduced use of print cartridges and paper
6. Place locality as a business allocation option	6. Offer of courses and work shops related to subjects of interest to society	6. Consider using recyclable paper in subtitles, materials production and other
7. Professionalization of tourism - relationship of service providers with museums	7. Create multi-level educational services – paying attention to senior audiences	7. Create when possible, less polluting transport services to give access to museums
	8. Catalyst for creative activities	

Figure 1 : Comparison between the two Museums analyzed based on Classification Parameters



Results Analysis

The results obtained from the museum data collection show that both institutions gather outputs that can be considered as contributions to the DS. However, it is possible to notice a difference between the response levels when comparing the three sets of indicators analyzed. This difference may be due to a parasitic variable that is the theme of the Museum.

Referring to Graph 1, it can be seen that the MAC, which has an environmental appeal, responds more strongly to the group of environmental indicators. MMC, on the other hand, has a more relevant tourism appeal, demonstrating a more intense result in the economic aspect.

The information obtained demonstrates the effective possibility of using these parameters to recognize the abilities of each institution and thus have a critical mass of data capable of demonstrating to the Government, how Museums can act assertively in formulating strategies for meeting the Agenda. UN 2030.

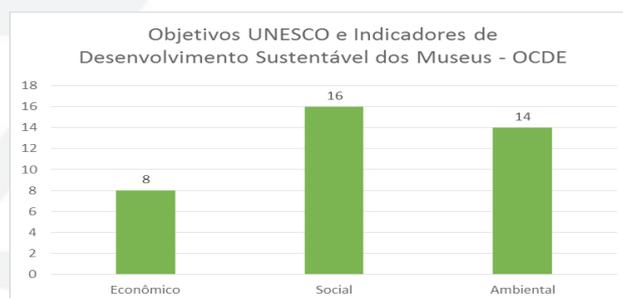
To illustrate how the results generated by the Museums meet the seventeen goals of the 2030 Agenda, this Outcome Analysis adds a brief work of correlating the indicators organized on the basis of the OECD Guidance Parameters with the seventeen UN goals set by the UN signatory countries.

This correlation work was based on the “National Report on the Implementation of the 2030 Agenda for the DS of Portugal”.

Graph 2 shows the results from this correlation analysis that considered the UN's sixteenth goals. The results are derived from the application of the following method: (a) when a correlation is recognized between an indicator and the Agenda 2030 objectives, the indicator group will receive a score of 1; (b) when this correlation is not perceived then score 0.

The correlation analysis performed demonstrates that the indicators of museums meet the seventeen objectives of the DS. The correlation between the indicator groups are disparate, however, there was no case in which all groups of indicators responded negatively to the objectives of the 2030 Agenda.

Graph 2: Correlation between OECD indicators and Agenda objectives 2030-ONU



FINAL CONSIDERATIONS

This study demonstrated satisfactory results for the purpose of the proposal outlined in this paper.

It was recognized that it is feasible to use the parameters set by the OECD to measure museum response levels for each DS pillar. However, this study is only a preview of what further investigation might result in.. Ao considerar a realização do Planejamento Estratégico como instrumento para cumprir os objetivos do DS, é possível visualizar, já nestes resultados, quais são os pontos estratégicos que os Museus poderão contribuir de forma assertiva para obtenção de resultados satisfatórios.

Another way to use these results is for the Museum to disclose to the Government its level of response to SD-related objectives, which consequently adds to society a better living condition and also contributes to the reduction of disparities among the population, encouraging a more representative performance of the social capital of the microenvironment in which the museum is installed.

A third relevant point is the possibility of creating a Good Practice Guide that will allow Museums in Portugal to have a referential basis for implementing such practices in the organization or even to improve activities and modes of operation with respect to their levels. of sustainability.

However, as already described, this is an initial contribution that should be developed with greater complexity. Results that may be sought in future studies are related to: (1) a study with application of sample selection method that guarantees the generalization of the results; (b) study of international sustainability indicators applied to museums

that may serve as reference for the construction of a set of indicators customized for the Portuguese case or another country of interest; (c) Definition of desired minimum and maximum levels of sustainability; (d) Data collection using different methods.

THANKS

This work received the kind support of the Director of the Monographic Museum of Conimbriga, José Ruivo and the Coordinator of the Águas de Coimbra Museum, Ana Santos and tutoring the Professors of the Department of Social and Political Sciences of the Territory of the University of Aveiro - Professor Artur Rosa Pires and Professor Doctor José Manuel Martins.

Endnotes

¹ This study was partially presented in May 2019 in the Department of Social sciences and Policies of the Territory at the University of Aveiro, Portugal to complete the Environmental Discipline and Development Strategies within the framework of the Master's Course in Political Science, first year, second semester, under tutoring by Professors Doctors Artur Rosa Pires and José Manuel Martins.

² « *The 2030 Agenda for Sustainable Development of the United Nations is composed of 17 Sustainable Development Goals (SDGs) and was approved in September 2015 by 193 members. The SDDs stem from the joint work of governments and citizens around the world to create a new global model to end poverty, promote the prosperity and well-being of all, protect the environment and combat climate change.*» Source: <https://www.ods.pt/ods/>

³ The Statute giving new guidelines to museums can be found at <http://archives.icom.museum/statutesspa.pdf>

⁴ This document can be found at <https://www.stewart-museum.org/librairie/sustainablepolicy2015/-87..pdf>.

⁵ The document was first published in 2002 and underwent revisions in 2013. It can be found at: <https://www.amaga.org.au/sites/default/files/uploaded-content/website-content/SubmissionsPolicies/museumsandsustainabilitypolicy2003-2012.pdf>.

⁶ According to Rauen parasitism variables "are variables that, not constituting directly as object of study, interfere in the relationship between independent and dependent variables" (2012,p.6).

⁷ Information and data about the Museum are described according to the source of the Museum and Ruins of Conimbriga email address. [Accessed Aug. 10 2019]. Available at <http://www.conimbriga.gov.pt/portugues/ruinas.html> .

⁸ Source of information: website Roadmap of Museums and Museum Spaces of Central Portugal. [Accessed Aug 10 2019] Available at: <http://roteiromuseus.ccdrc.pt/museusficha.aspx?idMuseu=57&tipologia=4>

Bruce Nauman's Square Depression: the experience in public space

Mayra Simone dos Santos

INTRODUCTION¹

As We arrive in front of the Institute of Nuclear Physics of the University of Münster in Germany, we come across a piece built in white concrete, buried in the ground. Its shape suggests the negative of an inverted pyramid, with a square base of 25x25 meters and depth of 2.3 meters in its center. It is the public sculpture Square Depression, designed by American artist Bruce Nauman.

The depth announced in the very title of the work is only experienced as we dent it. One can think of the Square – the square geometric shape, or the old-fashioned form – but we don't see it, we only notice the inclination of your planes. The white surface of the sculpture comes in contrast to the grassy area, remembering a large stage where the audience can walk, reminding us of the ramps and architectural accesses such as how we face the alives and slopes of a topography or when the we literally build by a demand of space or imposition of the program. We can take as reference the square in front of the Georges Pompidou Centre in Paris, by Richard Rogers and Renzo Piano, characterized at the same time as sloping square and access ramp, whose slope and size determine how to see the surrounding space. The inclined plans of both Bruce Nauman and Richard Rogers and Renzo Piano seem to act the same way, even being on different fields. What sets them apart is that in the case of Nauman's sculpture, the inclined planes, accessed by either side, lead to the center of the work, reflecting its self-referencing character, while the ramp of the Georges Pompidou Center is a square and also access to the building, i.e. an element that is part of the whole.

THE WORK

The part is a square depression rhomboidal with perimeter at ground level and slightly above the eye level of a person standing at or near the center. The play deals with the confrontation of private experience with public exposure. (Nauman, 1977 in: Bußman, König, 1977, p. 272)²

The Square Depression project, originally made in 1977 for the Skulptur Projekte in Münster, materialized only in 2007. In the brief text written by Nauman dedicated to the work for the catalog of the exhibition of 1977, there are two aspects to be observed: first the decision on the positioning of the center level of the part, which is "slightly above a person's eye level". The central part at 2.3 meters deep puts anyone of average stature totally below the level of the terrain, being wrapped throughout the piece. In the center, we are completely in contact with the sculpture, realizing it in its purest materiality.

Depth changes the perception of space in relation to the field of view, decreases the visibility of the surroundings, increasing the feeling of isolation, helplessness and loneliness that, in some way, the work tries to promote. Being in the center corresponds to the apex of the desired sensory experience, a point that leads the public to the absolute state of introspection. Hence the game of the word Title Depression, which can mean a psychological state, of being at the mercy of a negative condition, which space construction itself can cause; as well as alluding to its geographical sense, of relief of a terrain, which translates into the form of inverted pyramid.

The other issue is that "The play deals with the confrontation of private experience with public exposure." This statement by Nauman is about the experience of each of us, individual, before a work that makes us unintentionally reveal emotions in public as we walk about it. Whoever enters is in direct relation to the sculpture, participating in it. He who approaches sees who is on it as part of a performance, as something equally exposed, what is revealed in the text of the curators themselves: "Entering therefore amounts to a disappearance, but which is actually an exhibition too, for the person moves at a negative stage" (Frazen, König, Plath, 2007, p.173).

In the understanding of the curatorship, while we are sheltered by sculpture, technically protected by topographic depression that puts us in a negative condition in relation to the level of the terrain, we are also exposed in its center. This dual experience somehow generates tension over the limits of public and private dimensions.

The first Skulptur Projekte de Münster in 1977 proposed to reflect on the following question: what would contemporary public works of art be? The meaning of the public work in Münster passes both through the condition of space as a public sphere, that is, in a democratic sense, and by the notion of recipient of the work of art, of the group of people who will experience it. We can say that somehow the project proposal reflects on this condition. If we understand the "Square" of the title as a square, we can imagine the work as a mirror of a public space, even by occupying a front area between a building and the street, meeting the call of the project. However Nauman goes further, lowering his center, the apex of work also becomes an anticlimax. Which makes us return to the tension that space causes in the visitor. Other Nauman productions will also address the public aspect, in order to be thought for the viewer, focused on the experience of the public, but within the institutional private space.

THE ARTIST

Bruce Nauman, since graduating in the 1960s at the University of Wisconsin, has produced works in various media in art, such as sculpture, installation, performance, video, holography, neon and drawings³. Early in his career,

the artist faced a question that would guide his works: "what would be art?". He realized that being an artist and working within the studio, his entire production could be designated as art, coming to the conclusion that the only problem would be how to organize this production to present it as such (Nauman, 1988, in: Wood, Hulks, Potts, 2007, p.408). From this he began to produce videos, recordings of the experiments that took place within the studio, such as *Dance or Exercise on the Perimeter of a Square*, from 1967-68 in which he performs choreographed steps defined by a marking on the floor; and *Violin Tuned DEAD*, 1969, in which the artist elaborates a video of himself playing violin on his back at a certain rhythm⁴. Yet his art did not sum up on it. At all times he wondered what would be different and original, reflecting on artistic doing.

I remember, at one point, thinking that someday I would find out how you do it, how you make art - "What's the procedure here, guys?" - and then it wouldn't be another fight. Later, I realized it would never be like this, it would always be a fight. I realized I'd never have a specific process. I'd have to reinvent it over and over again. (Nauman, 1988 in: Wood, Hulks, Potts, 2007, p. 406)⁵

Get out of my mind Get out this room, 1968, is a work of a series of artistic installations, including corridors and rooms, which the artist produces in the late 60s and early 70s, in which sound, light and video are incorporated into the environment and the public is called to walk and perceive the space, in a performance tone. In this work the public enters a room where the recorded sounds of the artist are issued speaking the title of the installation in various tones, leaving the audience stunned by wrapping it in a field of ambivalent actions: staying in the room and absorbing the work or answering the call of Output.

Another installation is the *Corridor Installation*, from 1970, which originates from the 1968 video *Walk with Contrapposto*, for which it builds two parallel walls, with distance between them of 51cm, 2.44 meters high by 6.10 meters long, referring to a corridor *Narrow*. In the video the artist walks down this corridor, moving his hips in a stylized way, with his hands crossed behind his neck. For Benetti (2013, p. 100) when creating a body restraint and compression device, making his performance difficult, the artist incorporates the walls into choreography, highlighting the twists of his body. In 1969 he first transferred this experience to the Whitney Museum, under the name *Performance Corridor*, building a space similar to that of the video and leaving the public the possibility of entering and experiencing, on the condition that a single individual entered at a time. For Nauman this piece was important, because from it comes the idea of making a participatory piece, without the participants being able to change the

work (Nauman, Kraynak, 2005, p.114). In 1970's *Nick Wilder Installation*, one end of the corridor is closed where two monitors are installed, one passing the video of the empty corridor and the other showing the image of those who travel it. The space is small and repressive, without giving room to interpretations and sensations different from what the author wanted to cause. From this concept were built some versions of these corridors in galleries and museums, some wider, others narrower, one with mirror at the end, others with flashing lights, such as in *Green Light Corridor*, 1970, *Corridor with Mirror and White Lights (Corridor with reflected Image)*, 1971, and *Kassel Corridor*, 1972.

In these works the role of the public is part of its essence: each movement is foreseen and analyzed by the artist in order to control his actions in the environment. The importance of the body in Nauman's works can be seen from his performances recorded on videotape, in which we can perceive the cadence of their movements, in a search for a rhythm of our own. On this, the artist comments in an interview given to Lorraine Sciarra in 1972 that at first it was like recording a certain activity, an exercise, but then with the reflection on the subject, especially from the reading of the book *Gestalt Therapy* and discussions with the performance artist and choreographer Meredith Monk, he came to have more body awareness and understood his work also as a dance, something like works that choreographer and dancer Merce Cunningham had performed (Nauman in: Nauman, Kraynak, 2005, p.166). These balancing exercises, over time, were thought of as dance problems, without the artist being exactly a dancer. For Benetti (2013, p.85) the artist sought a movement that was expressive in itself, without it dramatizing to exhaustion what these movements provoked.

Therefore, the position, movement and interaction of the public become necessary elements for the recognition and awareness of the space itself. Therefore, the artist's concern to keep control under this experience, either through the limits imposed by space itself or even through written instructions given by the artist, describing the best way to understand the purposes of his Work. Given a set of instructions, people feel compelled to respond to a certain type of interpretation, not necessarily limiting them, but inducing them to participate in a controlled situation.

I think if you can control the situation physically, then you can have a certain amount of similarity. People are similar enough so you can have at least a similar type of experience. But certainly the private thing can change the experience a lot in some ways, don't expect to be able to control it. But on the other hand, I don't like to leave things open so people feel they're in a situation they can play with. (Nauman, Kraynak, 2005, p. 182)⁶

THE WHITE SHAPE

In Square Depression, even by the chromatic contrast of the grass with white concrete, there is a clarity between the act of contemplating the sculpture and effectively participating in it, of being outside and being inside. It can be understood that the condition of being inside is part of the artistic proposal with regard to the idea of being exposed. With this exception, little is determined by the artist and, in a way, actions are free. Because it is inscribed in a public and open space, we can assume that the artist has less control over the actions. In this case, the public character is immanent, and it seems possible to appropriate the work in other ways. For example, walk, sit and rest or even ride a bike or skateboard. Although without a clear instruction on how to experience the work, intuitively, the artist leads the audience to its center. The instruction is implicit in its format, in the inclination of its planes, where the direction of the movement meets centrality. Walking to its center and looking around seems part of the protocol.

Square Depression was only built in 2007, as the project at the time was disapproved by local authorities, also facing financing problems. In these thirty years until its construction little changed with respect to the original design, except the change of the water drainage system. Its sketches and drawings focus on the abstract shape projected by four isosceles triangles incorporated into the ground in depth, with a 10 degree slope⁷. The triangles are separated by a subtle span of 2 cm, which assists in drainage and shows the geometry of the sculptural part. A clean and pure, self-referencing form.

In addition, Square Depression's drawings make us think of the reverse, the empty space of a pyramid. This issue of negative space had already been the subject of his previous works, such as in A Cast of the Space under My Chair, 1965-68. In this work, the artist reconstructs in concrete the empty space under a chair, turning negative space into a useful space, subverting the functional sense of the object and thus creating a new symbolism. Nauman also shaped with resin and fiberglass the space between two boxes on the floor in Platform Made Up of the Space Between Two Rectilinear Boxes on the Floor, 1966. The molding of these negative spaces influenced the work of some artists, As Rachel Whiteread (Simon, 1988, in: Wood, Hulks, Potts, 2007, p.405), and more specifically the Untitled work (one hundred spaces), 1995, in which the artist has shrouded in the respective negaced under 100 chairs.

Putting the space under a chair was the sculptural version of De Kooning's statement: "When you paint a chair, you should paint the space between the sleepers, not the chair itself."

I was thinking so: about leftovers and negative spaces. Negative space for me is to think on the bottom side and back side of things. (Nauman in: Wood, Hulks, Potts, 2007, p. 409)⁸

From the perspective of Square Depression, we can understand that sculpture maintains relationship with this concept: by reflecting on the negative of a pyramid, reverses its shape and makes a space that invites, receives and welcomes the public. This strategy in any case does not eliminate the opposite image, it is in the imaginary of those who see, as if sculpture were reminiscent of a construction.

In the 1970s Nauman works on some sculptures, called hybrid architectural works by Janet Kraynak (in Nauman, Kraynak, 2005, p.187) or architectural installations by Joan Simon (in Wood, Hulks, Potts, 2007, p.411). These works are composed of rooms and corridors, which show the artist's search for the production of large physical spaces, so far inscribed within museums and galleries. Already in the late 1970s the artist reflects on how to produce works on a larger scale. In 1978 at the Ace Gallery in Vancouver, he exhibited small-scale models of sculptures that could be installed outdoors, some of which were proposed to be buried underground as ramps and passages, providing paths for the viewer (Nauman, Kraynak, 2005, p.185-186). At first the viewer seized the piece in the dimension that was presented, within the space of the gallery and in a second moment, knowing that it was there on a reduced scale, tried to imagine the proposed dimension. Again the artist promotes a tension between the two information, generating divergent experiences. According to the artist, the information that makes these works interesting is the fact that the viewer begins to imagine what it would be like and how it would respond to a proper scale, even knowing that what is being presented, the sculpture, is just a model (Nauman, Kraynak, 2005 , p.187). Then there are the two ideas that fit in the work, that of sculpture and that of model. It is important to point out that even though it is a model, the concept of the work is guided by the idea of public space, of belonging to an open space, outside the institutional space. That is, were works designed to be built.

My intention was to deal with the relationship between public space and private space. When you are alone, you accept space, cursing you with your presence; once someone shows up, you withdraw and protect yourself. The other poses a threat, you don't want to deal with it. The best example of this is when someone leaves a busy street and enters a phone booth. On the one hand, you go in there to get acoustic privacy and, on the other hand, becomes a public figure. It's some kind of conflicting situation. What I want to do is use the investigative polarity that exists in the tension between public and private space

and use it to create an advantage. (Nauman in: Nauman, Kraynak, 2005, p. 187)⁹

Another important point, Benetti recalls (2013, p. 110) is that these architectural installations, while idealized as interventions on the urban scale, are not made to interfere in the landscape, since they are buried buildings or Underground. In this sense, the works are no longer seen as landmarks, to be experienced by the public. An example of this approach is Model for Trench and Four Buried Passages, 1977, a model of an underground piece made of plaster and fiberglass that evokes imagination while having a sculptural presence.

So if we try to imagine the concepts that guided Square Depression we would say that there is a search for negative space, with the construction of the inclined plans buried so that the public could be induced to walk and experience, as happens of course in a public space. We can understand that Square Depression is linked to these works presented at the Ace Gallery in Vancouver in 1978 and that perhaps it was the only one in this series to be built, even thirty years later.

CONCLUSION

For curator Kasper König, after thirty years, a cycle closes: "When Bruce Nauman designed the work in 1977, he was way ahead of his time. The inverted pyramid has not lost its relevance in the last 30 years" (König, Press release, 2007).

"A thought of sinking, the sunken triangles, is that you can run and be so deep that the level of the eyes is below ground level. (...) Everyone is above you and looking at you. This was the origin of the idea", describes the artist in 2007 (Nauman, Press release, 2007), which confirms the idea of inducing the person towards the center, in order to expose it in the given space.

We then return to the idea of the inclined plans, the construction of the topography. The public must physically respond to the depth of the sculpture, positioning themselves inside or outside, either by crossing it or walking around it. Seeing the piece and perceiving it with the body become a continuous experience and the behavior and gestures arising change due to its positioning. The body becomes an agent, a key element for understanding Nauman's sculpture.

In architectural space buildings, whether in the urban external environment, whether in internal spaces, the paths lead us to see and perceive the depth and quality of the environment. Between positioning and movement we recognize and experience space, although invariably the urgency of daily life prevents us from reading it with other eyes.

Nauman's public sculpture is a transgressive and complex space. Entering Square Depression represents an induced walk, in which feelings of protection and exposure are

mixed. The hibridez so latent in this work makes us think of other ways of seeing and perceiving space. The ramped square of access to the Georges Pompidou Centre has an inherent function in its program, in being a public welcoming and flowing environment. At the same time, it makes us seize the building and its surroundings with another look. It is in this sense that, I propose, architectural work and artistic work can approach, in the way we confront and seize space. Square Depression is a public sculpture. Your resulting experience goes beyond, overcoming functionality, and resisting assumptions beyond the artist's own creative thinking. A work that treats space from a critical point of view, between tensions and longings that your experience is capable of provoking.

Endnotes

¹¹ The present work was carried out under the guidance of Prof. Dr. Carlos Augusto Mattei Faggin, with the support of the Coordination for the Improvement of Higher Education Personnel - Brazil (CAPES) - Funding Code 001.

²² Do original: "The piece is a rhomboid square depression with the perimeter at ground level and slightly above the eyelevel of a person standing at or near the center. The piece is about the confrontation of private experience with public exposure."

³³ The analysis of this article starts from a set of works by Bruce Nauman to understand the work Square Depression, not limiting its trajectory. For a more comprehensive reading we recommend Liliâne Benetti's doctoral thesis, Angles of a slow walk: containment exercises, reiteration and saturation in Bruce Nauman's work, cited in the bibliography.

⁴⁴ Images of the works cited throughout the article can be seen in Bruce Nauman's Words book by Bruce Nauman and Janet Kraynak quoted in the bibliography.

⁵⁵ Do original: "I remember at one point thinking that someday I would figure out how you do this, how you do art – like, "What's the procedure here, folks?" – and then it wouldn't be such a struggle anymore. Later I realized it was never going to be like that, it was always going to be a struggle. I realized it I would never have specific process; I would have to reinvent it, over and over again."

⁶⁶ Do original: "I think that if you can control the situation physically, then you can have a certain amount of similarity. People are sufficiently similar so that you can have at least a similar kind of experience. But, certainly, the private thing can change the experience a great deal in some ways, and I don't expect to be able to control that. But, on the other hand, I don't like to leave things open so that people feel they are in a situation they can play games with."

⁷⁷ Drawings and sketches can be seen in the catalogs of the Skulptur Projekte in Münster of 1977 and 2007, cited in the bibliography.

⁸⁸ Do original: "Casting the space under a chair was the sculptural version of de Kooning's statement: 'When you paint a chair, you should paint the space between the rungs, not the chair itself'. I was thinking like that: about leftovers and negative spaces."

⁹⁹ Do original: “My intention was to deal with the relationship of public space to private space. When you are alone, you accept the space by filling it with your presence; as soon as someone else comes into view, you withdraw and protect yourself. The other poses a threat, you don’t want to deal with it. The best example of this is when someone steps out of a crowded street and into a phone booth. On the one hand you go in there to get acoustic privacy and on the other hand you make yourself a public figure. It is a conflicting kind of situation. What I want to do is use the investigative polarity that exists in the tension between the public and private space and use it to create an edge.”

Culture and geopolitics: building Latin America through MoMA

Laura Levi Costa Sousa

LATIN AMERICA, A CONCEPT IN DISPUT

Latin America, since the constitution of the 15th century Iberian maritime empires has been constituted as a geocultural id-entity (Quijano, 2005, p.107) projected from and reflecting the “other”, which in turn originated from exogenous efforts (especially with the overthrow of the old colonial system) and endogenous, since since independence the Latin American nations have been experimenting with various initiatives of anticolonial integration against the attacks of the United States and Europe in the nineteenth century. Latin America therefore stands as a breeding ground in which different possible ideas of integration are articulated between very different social, economic, cultural and political national states, gestated within each of the geographical and temporal points.

The polysemy of the concept is the result of constant geopolitical, ideological and cultural disputes that have been under tension since the Great Navigations. The impossible task of unifying it from the linguistic, geographical or cultural point of view (Rouquié, 1991, p.21) represents a counterpart to the numerous homogeneous identity attributions to that vast territory, which when analyzed from the endogenous point of view, is naturally plural, if we compare the countries that are part of it, it is impossible to look at the Latin American city as a “natural reality” (Gorelik, 2005, p.112).

Conceived in 1823, the Monroe Doctrine represents the first initiative to propose an inter-American system from the United States, seeking to pave the way for a continental identity associated with the notion of brotherhood among the American republics, even though the doctrine eventually pointed to the guardian character of the United States. United States over other nations (Atique, 2009, p.24). In the convergence of the renewal of the idea of continental integration printed in the Good Neighborhood Policy - conceived by Franklin Roosevelt in 1933 and catalyzed at the beginning of World War II -, with the modernization projects of the Latin American national states carried out from the years 1920, We identified the defining moment of the dispute and consolidation of a particular Latin America. However, the incorporation of a new world order at the time of the Cold War highlights new eminent questions that transform the nature of relations between the United States and the southern republics: on the one hand, the period of economic recession in 1945 motivates emancipatory efforts towards

the industrialized centers, for example the creation of the Economic Commission for Latin America and the Caribbean (ECLAC) in 1948; On the other hand, the United States continues to pursue strategies of rapprochement with the Latin American republics in view of the necessary expansion of the area of American ideological influence..

Born, therefore, as a concept in dispute between French panlatinism of the nineteenth, US imperialism driven in World War II and the strengthening of articulations between nations that seek to consolidate their national emancipations, Latin America consolidates itself as a symbol invented and disputed for its effects. legitimizers, which oscillate between the universes of cultural significance and the political sphere (Al Assal, 2018, sp).

If Latin America has always been a concept in which multilateral disputes and tensions are articulated, it can be said that an analogous movement occurs in the disciplinary fields of art and architecture, in which the cultural creation of discourses throughout the twentieth century is a fierce conflict. search for the legitimation of historiographical versions proposed by the different poles of elaboration. Considering that the cultural milieu conforms a substantial part of US foreign policy, from the perspective that the New York Museum of Modern Art (MoMA) is born as an arm of the State Department, engaged early in government aspirations, this article seeks to First, discuss how transnational geopolitical disputes intertwine with the Latin American agenda in the path of the MoMA cultural agenda..

From the perspective that architecture and urbanism in Latin America, through its symbolism and connections with governments and state civilizing projects, relate to the invention or imagination of identities (Al Assal, 2014, p.23), the Latin American Architecture since 1945, inaugurated at MoMA in 1955, seems to represent an emblematic moment of Latin American integration. The present paper, which does not seek to exhaust its analysis, will therefore attempt to understand how US cultural diplomacy intensified in the Cold War, the developmental aspirations of national states in the subcontinent, and the wills of regional intellectual elites articulate, overlap and echo in the cultural narratives broached in the exhibition.

SOFT POWER AND INTER-AMERICAN RELATIONS

Despite the concept of soft power, defined by Joseph Nye in the late 1980s as the ability to achieve what one wants through attraction rather than coercion or economic aid to emerge at the end of the Cold War, it would be anachronistic to think. the genesis of this apparatus at the heart of the questions arising from the end of World War II. Considering that “the relations between centric and peripheral countries, in the global system that emerged

from the international division of labor, were from the beginning much more complex than can be inferred from conventional economic analysis” (Furtado, 2013, p.178), and that The State Department wished to reestablish relations with the South through softer approaches than previous experiences. It is noted that culture and propaganda play a prominent role in inter-American relations. Thus, from an early age, cultural bias became a useful way to pave a continental unit.

Since 1939 Latin America had felt the impacts of war economically, and such disturbances were expected to produce a political destabilization that, in turn, was feared by the Americans as providing fertile ground for Axis interference. With the US’s entry into the war, it became imperative to ensure the adherence of Latin American nations to US policy. As a means of controlling trade in the hemisphere, as well as securing Latin American support for the Allied cause, the United States has undertaken several capital injection measures in Latin America, which meant, during the war years, the expansion of inter-American trade, as well as paving technical and economic cooperation on the continent. However, rather than securing support from the former colonies through economic incentives, the war years demanded the ideological reliance of the Latin American republics on the United States. To a large extent, import and export relations between the north and south of the continent entailed the consumption of US products and technology by the Latin American nations, thereby implementing the American way of life and consumption pattern as a model. be followed. This conferred a relationship of dependence on the exporting periphery of primary products and food in relation to the industrialized centers, holders of technological innovation, which would become their consumption models, thus generating a circle of cultural dependence that ends up emphasizing underdevelopment Of region.

While ideological convergence operated through trade relations between the United States and Latin America, soft power also set a path for applying US values as a model. The desire for closer relations with Southern neighbors from cultural diplomacy seems to take root in the 1930s, when then President Franklin Roosevelt recovers the Monroe Doctrine’s inter-American integration effort in implementing the Good Neighborhood Policy, characterized by a series of political, economic and social cooperation initiatives and incentives for cultural exchanges and exchanges among the countries of the American continent.

Until 1945, soft power would function from two reverse motions. On the one hand, the United States spread the American Way of Life (Tota, 2014, p.158) and its own consumption pattern of the industrialized central

countries, thus creating a plan of ideologies in relation to the peripheral countries. This model reaches Latin Americans in various ways, such as consumer goods themselves, but also film, radio, music, art, as well as through the granting of scholarships for young Latin Americans to professionalize in the United States and educate based on American technical and intellectual models. On the other hand, the eyes of the foreigner turned to the Latin American cultural production, organizing exhibitions, projects and events of art, cinema, music, architecture, photography, etc., in the North American cultural institutions, in which speeches were also elaborated. compliments about Latin American culture.

Since its inception in 1929, MoMA has maintained close ties with the Government, presenting itself as a direct capillarity of the State Department at a time when the expansion of US hegemony in the “modern world system” (Wallerstein, 1974, p.337) was also made from the point of view of cultural supremacy. From the perspective of constant alternations in world artistic hegemony (Cohen, 2013, p.13), MoMA emerged as a vanguard proposal, proposing itself as a propitious place for overcoming academic trends (Cota Jr., 2016, p.26) and spreading a new vision of art. To the extent that Americans sought the position of pioneering arbitrators of the census of international artistic culture, subverting the logic of the European avant-garde, which since the 1930s has “strongly questioned cultural trends inspired by what was seen as an excess of rationalism. ”(Liernur, 2010, p.173), meant looking for other possible expressions of modernity in dispute. Therefore, it would be simplistic to reduce the integration of Latin America into the MoMA cultural agenda into pure propagandistic action, since the specific disputes in the artistic field also corroborate the United States interest in Latin American expressions..

It must be said, as will be further explored later, that all the historical processes that mark any encounter between cultures are tributary to diverse efforts, and never the result of unilateral action by culture which, as it were, is more influential or hegemonic. . This logic would eventually ignore any relationship of reciprocity or adaptation. The following chapters aim to explore how soft power has emerged as a key factor in US foreign policy, without obscuring the multilateral perspective of these circularities, understanding MoMA not only as a stage but as a substantial agent of the proliferation of governmental wills..

MoMA, LATIN AMERICA AND CULTURAL DIPLOMACY

In the light of this complex imbroglio, the harmony between MoMA’s cultural agenda and the issues arising from both the arts and geopolitics is very clear, and Latin America becomes a focal point in both spheres. The reception

of Latin American culture at the museum expands and is structured more consistently, especially with Nelson Aldrich Rockefeller taking over the presidency of the institution in 1939. In 1941, the museum's alma mater would be invited by Roosevelt to assume the coordination of the Office of the Coordinator of Inter-American Affairs (OCIAA), extension of government created a year earlier on the premise of the perception of a massive threat to US national security (Cramer; Prutsch, 2006, p.786).

Overall, the OCIAA intended to prepare and coordinate policies to stabilize Latin American economies, secure US influence in the region, and combat Axis incursions into the hemisphere, acting from different fronts. During this period, OCIAA would prepare several cultural projects of continental integration, building and spreading a culturally constructed image of the good neighbors. Despite the undisputed relevance of OCIAA's other areas of expertise, such as radio, film, television and economics, we will focus specifically on its rebounds in MoMA, which is the central object of this article..

In 1942, the Museum of Modern Art Bulletin emphasizes that "[...] the Museum has carried out multiple programs of exhibitions, concerts, competitions and publications which we believe have helped lay the foundations for mutual respect and understanding between the Americas "(MoMA, 1942). The first MoMA exhibits on modern Latin American art and architecture coincided with Roosevelt's inauguration of the presidency in 1933, when the need to establish friendships with Latin America was on the Government's agenda. The first of these was the Diego Rivera exhibition, which took place between 1931 and 1932. In 1933, MoMA launches Color Reproductions of Mexican Frescoes by Diego Rivera, highlighting the keen interest in Mexican modern art as well as pre-Columbian expressions. The overlap of local and universal tradition and modernity as a new perspective on the theory of modern art that MoMA sought to suggest was notable in the 1933 American Sources of Modern Art (Aztec, Mayan, Incan). But the geopolitical aspirations of MoMA irradiated in the trajectory of Latin American art positions are remarkable in the opening speech of the Twenty Centuries of Mexican Art exhibition (1940), when Rockefeller, who acted as his own curator, would argue that the exhibition should contribute to a "better understanding" of Mexican cultural life (Apud Cota Jr., 2015, p.74).

In 1943, the MoMA inaugurates The Latin American Collection of the Museum of Modern Art. The foreword to the exhibition catalog written by Alfred Barr indicates the urgency of spreading good neighbor policy within the scope of war.:

Thanks to World War II and certain men of goodwill throughout the Western Hemisphere,

we are setting aside the blind eyes on cultural understanding that have kept the eyes of all American republics fixed on Europe, with a slight glance at each other. over the last century and a half. In the field of art we are beginning to look each other straight in the face with interest and some understanding. As evidence of this progress, we believe that this volume certainly has a value, indeed a double value. First, this is the record of the most important collection of contemporary art in Latin America in the United States, or even around the world (including our southern sister republics). Secondly, this is the first English publication of a study of the pictorial arts of Latin America during the previous three centuries, taken as a whole, and with frequent references to our own art; such a vast object, so complex and so little explored that this show takes on the character of a pioneering enterprise. (1943, p.3, our translation)

The statements that open the publication indicate some important points regarding the approach of the "southern sister republics" with the United States in the culture key during World War II. First, Barr promotes the strengthening of an American identity when he points out that republics stop looking at Europe as a model, suggesting at a glance the existence of US superiority on the continent, thus pointing to a new brotherly relationship between the United States and America. Latina. Being an exhibition of Latin American art, the words of the museum director seek to exalt such production, as well as bring it closer, albeit from the aesthetic point of view, with American art, when he states that among the works acquired, there were often "clear references to American art" - here, their mirror condition stands clearly. In this sense, while an imaginary built on Latin American culture was being formulated and exalted in the great American institutions, at the same time the United States strove to implement its own artistic production as a reference and model. It is in this double sense that OCIAA operates.

After Mexico, the second most courted country at MoMA was Brazil, which from the perspective of the war would become the main American ally on the continent (Liernur, 2010). His presence at MoMA opens with the 1941 Portinari of Brazil exhibition, followed by Faces and Places in Brazil: Photographs by Genevieve Naylor (1943), which precedes Brazil Builds: Architecture New And Old 1652-1942, an emblematic moment of the relationship between Brazil and United States. Organized by Philip Goodwin in 1943, the exhibition marks a fundamental moment in the elaboration of a reading matrix that would become recurrent in historiography, supported by the idea that Brazil had created a new national language within the universal language of the modern architecture in dispute. On the verge of a growing and complimentary

narrative in the face of Brazilian production grounded on the inventiveness and ingenious peculiarity of a few canonical masters, the exhibition consecrates the idea that Brazilian production had constituted a modern architectural expression capable of accounting for local specificities. But beyond Brazil Builds' senses of revising modern architecture and New York pioneering in narrative consecration, Goodwin does not omit the political underpinnings of that enterprise.:

The Museum of Modern Art, New York, and the US Institute of Architects, were both in the spring of 1942, eager to catch relations with Brazil, a parents who was going to be our future allied. (1943, p.7).

Finally, this long trajectory of exhibitions on Latin American production signals a concise programming elaborated by MoMA, which reflects the growing effort to enhance Latin American culture and to create narratives about its various expressions..

CULTURE AND GEOPOLITICS IN THE COLD WAR

The year 1945 introduces new paradigms to US foreign policy. At the same time that the years following the end of the war continued to strengthen the Pan American Union, now more than the need for alliances in the scope of the war, the relationship between the United States and Latin America is moving towards expansion of the area of American ideological influence and the fight against growing communism.

With regards specifically to the debates inherent in twentieth-century modern art, the pursuit of American hegemony was largely from the point of view of the relentless international search for truly modern languages, that is, in fact to dialogue with the new times. . These disputes are intensified with the end of World War II, when the world faces a new world order, new questions, new challenges.

In the years following the end of the war, Europe was appalled by the urgency of its reconstruction, once devastated after repeated conflicts, which allowed the gradual affirmation of the United States as an economic, political and cultural power within the competition with the artistic capitals. In this sense, the year 1945 marks the moment in which the hegemony of the artistic culture from Paris to New York is actually transferred, although we must consider that this process was not direct and punctual, since the United States had been taking a position of prominent in the economic and political scene since the nineteenth century.

The European cultural system based on rationality, aware of its own limitations, entails the inevitable crisis of "the European sciences" (Argan, 1992, p.507) shortly before World War II. Until the beginning of the discussions

that guided the importance of the relation between the production of art and architecture with the specific characteristics of the culture and climate of each country, the modern noun had predominant universalist vocation, but with the changes of the positions in face of the new configuration. world and growing nationalism as a result of the wars, a national adjective is incorporated into the modern (Liernur, 2010, p.169). The overcoming of the architectural models guided until the mid-1930s by a universal aspiration, often homogeneous for any territory - as the members of CIAM postulated almost dogmatically with the International Style.¹-, widely debated throughout the twentieth century, it also corresponds to the meanings inherent in the field of the arts, relevant in the continuation of the Latin American presence in MoMA beyond a diplomatic project..

In order to ensure its pioneering position in this process in a clear process with European cultural centers, the United States claims other cultural production models, not yet officialized by international criticism and which interests us specifically in this work, other modern architectures. In the light of their peculiar colonial formation, to the dichotomy between the columnial formation, and the metalphoportary between Cologne and Metropolis, Central and Cultures, National and Foreign and Regional, Global and Global, Costa dealer, the integification of the Latin American Parade in Moma along the Cold War does not concern only the search for new languages in the scope of the pursuit of new languages in the scope of the striker of the artists and architectural chains. In a certain way, the elimination of Latin American culture seems to be inversely proportional to the scarce economic economic programs for the region, since the coming of war, the injection of capital is stinked and starts a period of expressive economic negligence.

At the beginning of the Cold War, the United States institutes economic aid plans for several partners of the globe in order to foster its urgent reconstruction, with particular attention to the Marshall Plan in Europe. In this process, Latin America sends aside as a comparison to the war years, characterized by great significant monetary collaborations from the United States. With the economy affected by the dependence on the outer market², In particular, European crowding dispute and latin-dominicos and industrialists before the European Europ Policy (RABE, 1978, p.292) derived from the confinement of Latin America in its underdeveloped condition.

Three years after the confession of the conflict, ECLAC, a regional Commission on the San-ATE, the ECLAC, a CEO, the Commission, the Commission, the Commission was to be able to give the recession in the institutional, the Commission has helped to the Commission, the

Commission has helped to commit to the dycothetic dietary perpetcher, the Commission has helped to the Commission, the Commission was to be able to give official of the institutional point of view of San-ATE, the Commission has helped to the Director with the dycothelo dichotomous center of the Latin American, the Commission was helped to the Commission to be classified with the diversity of the institutional aid, the Commission was helped to give the divotimer of the institutional point of view of the Southern Central-the-artist, the Commission was helped to officialize the Lynutical Depotheric aid to the Commission, the Commission was to be able to give officialization of the institutional point of view of the institutional point of view of the institutional point of interest to the System, the Commission was helped to officialize Latinary of the institutional point of view of the institutional aid, "the distinguishing and with identity in the American continent (" Singer, 1997, p.173), representing the endogeneous efforts of articulation of a supranational identity from a common condition, structured in the dialogue of elites with the eligibility dialogue with the national elbows.

If it was not interested in the United States to establish an economic aid plan at that moment, Latin American dissatisfaction in this immrbognio demanded, therefore, of other apparatus to calm the moods, strengthen ideological dependence and reestablish interameric integration. The United States, in this perspective, choose to continue the integration project, intensifying the application of the soft power in the Inter-American Relations.

However, it is important to keep in mind that the latin-American culture's efficiency in the United States is not encouraged only by the United States. In the light of transnational bias, Concept developed by Barbara Weinstein Thinking about the story outside the nation: The historiography of Latin America and transnational life bias, it is assumed that in the same way that the United States receive the culture of countries to the south for diverse grounds, the own Latin American Intellectual Elges, closely linked to the emancipatory and developmental projects of national states, wish to enter into international professional networks, actively participating in the construction of the speeches diffused by the center. In other words, knowing that the US does not operate as the only point of origin of the exchange efforts in the modern culture, it would be unsustainable to deal with these inter-American dynamics as a single handway. These collective imaginaries on the latinity conceived abroad are therefore, tax, which is different for the international complex of ideas, in which different vectors act with greater or lower expressive.

LATIN AMERICAN MODERN ARCHITECTURE: A BUILT IDEAS

FROM LATIN AMERICAN ARCHITECTURE SINCE 1945 (1955)

Next to Brazilily Buildings of Philip Goodwin (1943) and modern Architecture in Brazil of Henrique Mindlin (1956), Latin American Architecture 1945, Occupied Exhibition Catalog Organized in 1955 in Moma by the historian of the Henry Russell Hitchcock architecture, held since its era as a key part of the historiographic construction of modern architecture in Latin America, recognized as a base still relevant to a recent historiography (Fraser, 2000).

Knowing that the discourses produced in MOMA are not passive elaborations, but cultural constructions resulting from interests and misve ruling, It is verified that the cultural synthesis that Hitchcock presents as imaginary about the architectural practice of countries to the south of the border integrate senses that swallows between the universe of the architectural field of the architecture, in which the modernity is the review of the modern post, war and the complex achoe of geopolitical rearrangets of the cold war. In order to unsavently to the almost narrative almost axiomatic stratified on the modern architecture in Latin America produced in the first decades of the second post-war, we will put the senses of exposure in historical perspective, seeking to analyze in which ways the different multilateral efforts echoize in the choices of curatorship.

If on the one hand, the exhibition corresponds to a North American political project of continental approach instantly since the Second War, on the other hand the hitchcock plot is indisocably to the international discussion of the architectural field. The reciprinal ethnicity of the architecture is the following the first hitchcock in the future of its architecture in the future of the 1930s, the Juomshic, the intrinsic values, "intrinsic values" and expression contributors to modern architecture, although within a project that aspire to universality. "Held," for good or evil, [Latin American Modern Architecture] is international in its future "(Hitchcock, 1955, p.61).

Thus, in the paragraphs, we subsequently review the art, the Commission, the form of the unique consultation, exchanges, the following is the use of the narrative in the Moma is the use of a univocal process in the Moma is a unshausted process in the Moma is a unshausted process in the Moma is a unshausted process in the Moma is a result of a narrative in the Moma is a result of a narrative in the Moma is a result of a nivactory of the uniticism process in the midst of the corporate imperiginal process, the formulated and the validation of that particular vision of Latin American architecture would not have the same contours without the expressive acting of architects and members of the intellectual elites. However, the performance of these other Latin American agents is a central object of development in a development master's degree. Without nuangling the still embryonic

perspective of its multilateral dimension, the analyzes developed below seek to illuminate the different facets of the exhibition, seeking to understand how American imperialist designs in the Cold War and the issues inherent in the field of architecture are affirmed in the consolidation of this canonical version of Latin American modern architecture. But after all, aspects pointed out on this architecture?³

Throughout the catalog, Hitchcock points out general characteristics that could be identified in all Latin American architectural production (or that specifically collected to exposure). The first one of them, emphasized in the artwork of the works, is the amalgam of elements of the universal language of modern architecture with aspects of the local architecture. Hitchcock points out of its recurrence, for example, in the wall of the frontal facade of the University of Mexico City (Juan O’Gorman, 1951-1953), which in turn retrieves themes of the Mexican cultural trajectory from the pre-Hispanic era of modernity. In the scope of the review of universal architecture models, criticized by its excessive rational and lack of intensity for not having discrete ties with its roots, the merger of tradition with modernity in Latin American architecture was present as a major contribution from this architectural debates in the international architects in the circuit..

The variety of solar rays control systems is also one of the qualities beighted in large part of the works analyzed in the publication. It is assumed that the exaltation of brishes-soleils, artifice created by Le Corbusier, represents the merger of the elements of the universal architecture with the adequacy of architectural practice to local climatic conditions.

The presence of strong colors is configured as another plastic formal feature that Latin America proposes as innovation for modern architecture. For hitchcock, colors have provoked exotic “visual effects”, as well as its occurrence would be related to the conditions of lighting the region, whose white walls tend to cause obfuscations.

Another strong characteristic that pervived his argument is the association of the architectural elements with works of arts, which denotes the effort to identify consonants with international circuits that discuss the issue of the synthesis of the arts since 1930s. The University city of Caracas, whose pavilions were designed by Carlos Raúl Villanueva, is presented as an emblematic example of this articulation. In the case, sculptures and foreign artists, core the various Rock Buildings buildings, acting at a few times as functional elements of the pavilions, such as the Molebes designed by Alexander Calder, who work as acoustic treatment for mala class.

The curves and plastic possibilities of concrete are

also exhaustively commented on the various projects present in the catalog, which would be directly related to the “certain liverism” of the “Iberian temperament” (Hitchcock, 1955, p.26). In the catalog, the timing tone in relation to the concrete armed as material that enables the freedom and inventive of the architects, definitely anchor in the international success of Niemeyer, consecrated a few years earlier.

The Brazilianity of Latin America

Every exhibition is permeated by curatorial choices, which in turn reflect in the material and expographic design. In Latin American Architecture since 1945, as well as in the eponymous catalogue, deletions, protagonisms and absences are clear in the cut-out selected for the show: only 11 Latin American countries are present there. Ecuador, Paraguay, Bolivia, Guatemala, Nicaragua, Haiti, among others, are among the countries excluded from the survey. These exclusions seem to have felt so much in the geopolitical sphere, because these republics were among those of lesser interest to American foreign policy; as in the architectural sphere, since the disciplinary field of architecture in the internationally consecrated “Latin American model” had not yet been identified by international criticism.

Also, a quarter of the works depicted in the catalogue are by Brazilian architects. Thus, it is apparent that the evident role of Brazilian production (Figure 1) in the 1955 exhibition was not the case with simple chance, and brazilianity, a national condition postulated with the success of rio’s architecture earlier consecrated, ends up generating, for the the ability to represent a General Latin American ethos (Del Real, 2012, p.13).

In the light of these placements, it is verified that the characteristics of Latin American architecture identified by Hitchcock derive from that model that the narrative elaborated by Goodwin in *Brazil Builds* (1943) had succeeded in the imaginary of Brazilian architecture . If the 1943 exhibition inaugurates the international projection of Brazilian architecture (Martins, 2010, p.137), the 1955 exhibition recovers the reading matrix that would become recurrent from 1943, which reverberates in hitchcock’s works choices and argumentation, i.e, in reconciling formal freedom with the rationalism of universal architecture, in local inventiveness, in living with tradition, and its suitability to the local context – even though the curator has developed continuities to discourse coupled with Rio architecture. However, this issue will be the subject for an upcoming article.

From the evident reflection of Goodwin’s formulations in Hitchcock’s publication, it is remarkable that Brazilian modernism, anchored mainly to Niemeyer’s individual

success, tried to support the curatorship's choices in the 1955 exhibition and to characterize, with the consolidation of the narrative proposed there, Latin American production in its entirety, even if Hitchcock paradoxically points out formal differences between the countries visited. In this way, the catalogue results in an ambiguous discourse, which recognizes individualities while depositing them in a unified condition.

Urban facades

Taking the catalogue as a collection, a condition explored by Cláudia Cabral in his article *Catalogues of architecture, image and narrative*, its narrative dimension lies both in textual discourse and in the ordering and treatment of the images gathered there, these discursive potential holders – and if they have been gathered, there must be something in common between them, a basic condition of the collection idea itself. But if on the one hand Hitchcock's survey is set as a review of the international style formula already surpassed by international criticism, “the narrative reaffirms a notion of common modernity, existing behind national particularities, one of the flags of 1932” (2010, p.14). The catalogue therefore evokes a certain paradox. At the same time as Latin America emerges as a review of the universal modern project, the architecture of the various Latin American repudiations share a common regional fund.

From the identification of general category typical of the architecture resulting from its survey, the historian points out the existence of a general consistency of that “continent and medium” (Hitchcock, 1955, p.11). The effort to group the large Latin American bloc into a uniform imaginary reaches its apex in *Urban Facades*, final subchapter of the publication.

*Urban Facades comprises 3 collages of 16 apartment and office buildings, located in distinct cities (Bogotá, Buenos Aires, São Paulo, Havana, Lima, Caracas and Mexico City), presented from their front facades, denying their totality and context, which suggested the composition of a “similar Latin American city” (Cabral, 2010, p.21), that would legitimize the almost aggressive homogenization inherent in Hitchcock's discourse, which tended to nullify or reduce the diversity of Latin American architectural manifestations. Among the adjacent layout of the photographs, its treatment in P&B, the selection of buildings captured from the same angle of view and the textual discourse itself, *Urban Facades* reinforces and intensifies what Hitchcock seeks to synthesize throughout the catalogue: homogeneity (identified by it).*

By subtracting these architectures from their local contexts and reordering them into “Latin American streets” that merge urban stretches from different cities – proposing a

true pastiche as the general atmosphere of nations south of the border–, the curator of the exhibition systematizes a “set endowed with a sense that can be shared” (Cabral, 2010, p.6).

The assembly of a fictional But possible Latin American city (within its meaning), which exists and does not exist, corroborates the curator's own narrative, which seeks throughout its publication outline and explain the “boom”⁴ (MoMA, 1955, p.1) architecture and urbanism in Latin America in the second post-war period. The exhibition was commissioned in view of this phenomenon characterized in the eyes of the foreigner by the sudden boiling of Latin American architecture that “exceeds in quantity and quality the architecture produced in Europe in the post-war period”, and rivals the best architecture produced in the United States (Hitchcock, 1955, p.62). With this, three id-entities are firm: Europe, the United States and Latin America - the latter, as seen, represented mainly by the Brazilian imaginary woven within the museum from the genealogy of the exhibitions organized there, a condition that reverberates and accentuates Hitchcock's catalog.

FINAL CONSIDERATIONS

More than exploring the formal aspects of the architecture present in the 1955 exhibition to which it was intended to explore here, this article focused on the task of understanding that the historiographic agencies elaborated at MoMA are part of a complex trajectory dialectical relations between politics and culture. If MoMA is conceived as capillarity of the U.S. government, and the cultural environment is placed as a fundamental pillar of Inter-American relations, the trajectory of the exhibitions organized there and the discourses elaborated on their objects dialogue directly with the various geopolitical conjunctures.

As we have seen, one of the fundamental moments of the construction of a specific idea of Latin American architecture is Latin American Architecture since 1945, which in turn is idealized in the context of the ideological disputes of the Cold War. The exhibition builds and enshrines a “model” of Latin American architecture, stratified as aphorism in modern historiography, defined from two main vectors: on the one hand, the articulation of state ambitions in producing national modernities with intellectual bourgeoisie (Gorelik, 2005, p.10), of which architects are part; and on the other hand, the American effort to boost inter-American approach and pave a field of ideological influence from intellectual dependence. The arrangement of these wills seems to be the seminal point of what would become the imaginary not only of Latin American architecture, but of the very notion of Latin America. In other words, the exhibition is inserted in a determining moment of the construction of

imaginaries, and in it we can identify the production of cultural forms in architecture and discourses built on it, which suggest notable controversies. On the one hand, cities in Latin America in the 1950s and 1960s are “the product of their border condition, between the desire for more autonomous cultural and economic constructions” (Aravecchia-Botas, in the prelo). On the other hand, the Latin American city is produced from its relationship with the power to which they were submitted.

The discourses disseminated from the exhibition end up defining imaginary that go beyond the disciplinary field of architecture and play larger scopes. Thus, if Latin America is a category built by the various transnational aspirations, it is possible to say that the exhibition assumes a decisive role not only in the construction and international dissemination of a specific imaginary about modern architecture of the region, but paves, from the architectural field, a supranational identity that will have subsequent developments, perhaps even the contemporaneity.

Endnotes

¹¹The term International Style is sigaled between the end of 1930 and the beginning of 1931, preceding the Modern Architecture Exhibition: 1932 International Exhibition, from conversations between Philip Johnson, Henry-Russel Hitchcock and Alfred Barr, and its meetings in travel to Europe (Bueno 2005, p.4), where they come into contact with discussions around the architecture of modern architecture. The architectural principles based on the proposed model of universal suction, defended by an increasing group of architects to mid years 1930, included the elimination of ornament, regularity, balance, functionalism and reproduction. (Cohen, 2013, p.194).

²²In 1947, the commercial deficit came almost to \$ 1.7 billion, which Latin American countries could not work around without a European consumer market, not yet recovered, and inflation grew exponentially. (RABE, 1978, P.284)

³³The article MoMA and Latin America: building looks, weaving relationships, of my own, published in Archidaily Brazil, analyzes more deeply the architecture present in the catalog.

⁴⁴That boom pointed out by moma concerned the sudden boiling of modern constructions in Latin America that were significant both from the foreign perspective and in the national and regional spheres themselves, especially since the 1930s. This boom that museum members looked at would be linked to what Walt Whitman Rostow, the developmentalism theorist, it qualifies as a take-off of the economies of those countries that, in the second post-war period, showed marked industrial and demographic growth in urban areas such as Mexico and Brazil. See Almandoz (2009).

Museum of the Liquid Territory: The Cultural Heritage of the Estancia Hidromineral de Monte Alegre do Sul

Eduardo Spinazzola

INTRODUCTION

This work emerged from two antagonistic and complementary perceptions, the beautiful and the ugly, the good and the evil.

The first was the perception of the beautiful city that is Monte Alegre do Sul, the immediate recognition of the quality of its landscape.

The second was about the conditions of their bodies of water, the degradation and isolation of the margins of living, a situation disproportionate to their importance for life.

From this evil is born the complementation to the beautiful, because the ugliness has its beauty by the possibility that presents, of change, rescue, improvement.

THE FORMATION OF THE LANDSCAPE OF MONTE ALEGRE DO SUL¹

The Monte Alegre do Sul Hydromineral Resort is located east of the State of São Paulo and consists together with ten other cities, the Paulista Water Circuit.

The city originated as a route of passage between Amparo, and the hitherto, villages of Socorro and Serra Negra. These paths of connection between villages and larger routes were opened by sertanistas for the search and flow of gold (Lima, 2010) and invariably followed the flatest quotas of the territory, next to the bodies of water (Figure 1).

The urban configuration of Monte Alegre do Sul is directly influenced by the local topography of Mares de Morros, defined by the sequence of small mountains and an extremely dense hydrographic network.

Within the territorial and social changes it is essential to highlight the importance of coffee culture in the region and the resulting construction of the Mogiana Railway, as well as the use of the workmanship of immigrants on farms adopting the practice, still incipient, of free work.

The reflection of this context on the cultural heritage of the city is clear in the analysis of the built heritage that reveals in the urban area an architectural set of classical inspiration, formed at the turn of the nineteenth century, the peak of coffee production in the region. Characterized by a dense built cluster, high percentage of occupation of lots, with little or no afforestation next to the ride.

The vast majority of buildings follow the typology given by door and window facades with symmetrical compositions, perfectly balanced between full and empty, as well as by the ornamentations of pilasters, friezes, attics and ciloons. (Figure 2)

In the 1940s, the construction and renovation of some buildings, such as Club First of October (Figures 3) resumed, timelessly, the elements of colonial architecture. This movement, known as "heritage style" sought the valorization of national culture and the representation of Brazilian identity.

The valuation of heterogeneous layers should be cited as a virtue, if we escape the sometimes rigid conceptions of value determination to certain styles and periods, placed as emblematic by the academy, by the preservation bodies, or by the preservation bodies itself. Society.

As important as material values, these buildings also keep other relationships and values in the memory of residents.

[...] if all material assets have an immaterial dimension of meaning and value, in turn all immaterial assets has a material dimension that allows it to be realized. (Meneses, 2012, p.31)

The Sanctuary of the Lord Good Jesus of Monte Alegre, for example, has a historical connection with the foundation of the city, where the construction of the first oratory, pilgrimages and grave masses carried out there, contributed to a process of attraction and urban fixation.

Popular participation followed with the meetings of the Works Commission for the construction of the current church, and currently remains with religious events and parties, and it is this social practice in constant interaction with the material good that results in the most expressive values of the our culture.

Without social practices, there are no social meanings. But there are also no social meanings without material vectors. It is, therefore, only within the field of forces and patterns according to which they act (and using material supports of meanings and values), which can be understood the genesis and practice of heritage. (Meneses, 2006, p.36)

The landscape formed by the buildings implanted at the bottom of the valley, next to the bodies of water and shrouded by hills covered by a dense vegetation is somewhat assured, because the region is inserted in the Environmental Protection Area (APA) Piracicaba - Juqueri-Mirim - Area II. It protects the sub-basins of the Piracicaba River, which are extremely important for the water supply of the region and the city of São Paulo, contributing to the formation of the reservoirs of the Cantareira System.

The sub-basin of the Camandocaia River, which crosses

the entire municipality of Monte Alegre do Sul, is indirectly connected to this system, as it replenishes an important portion of the water at its mouth on the Jaguari River, which upstream had its waters reserved for consumption.

Within the cutout of the urban area, three riversides descend through the valleys forming the Ribeirão Monte Alegre, which crosses the city center to then unflow into the Camandocaia River, which heads towards rural areas to reach the neighboring municipality of Amparo.

The city also has fourteen public sources of mineral water, twelve of which are scattered throughout the urban area. Simple taps on cast iron poles (Figure 4), adorned by murals or sheltered by small buildings, all installed on corners or wide, for good viewing and easy access.

The relationship of the inhabitants of the city with the watercourses and with this surrounding vegetation, can be described primarily by forming the connecting paths that invariably followed the flatter dimensions of the territory, next to the bodies of water. As well as by use as a source of human and animal supply, in the watering of plantations and as a driving force.

However, despite all the potential, the relationship between the population of the urban area of Monte Alegre do Sul and the water system of the city is minimal. Few everyday customs still persist, such as fishing, visiting waterfalls, baths with mineral water in the Resort and the tradition of harvesting water in the fountains. Surface or underground bodies do not appear to be part of the relational system or the operation of the city, for example, as environmentally friendly infrastructure elements.

Among the various issues that justify the current condition, we highlight an inefficient basic sanitation system and pressure on the areas of permanent protection (APPs) with the disorderly occupation of the banks of the Camandocay a river and its tributaries, within the urban limit of the city (Figure 5). One of the most terrifying data is the fact that only 1.2% of the sewage is treated in the municipality of Monte Alegre, and all the rest of the sewage collected is dumped by emissaries, directly in the Monte Alegre river and the Camandocaia River.

Considering the dimension addressed, and the desirable interdisciplinary analysis of the landscape, we seek to understand its functional and pragmatic contribution, but also as an aesthetic experience, which is capable of influencing decisively in the way in which people experience and learn the environment. The city understood as the set of spaces built or free, public or private, influenced and influenced by human principles and thoughts, as well as the social practices that form the image and give meaning to spaces (Meneses, 2006).

THE MUSEUM AS ARTICULATOR

On the formation of the landscape and cultural heritage of Monte Alegre do Sul presented, we articulate dwelled a plan of urban intervention and social development from the transformation of the water edge of the Camandocaya River and some tributaries. In the stretch in which they cross the urban center, we propose a Museum of the Territory, where the cultural heritage of the municipality can be read through its material and immaterial goods, and through the people and their social practices, which are similarly inscribed in this territory of Monte Alegre do Sul.

This thought is inserted in the conceptual bases of contemporary Museology and may have its origin determined in the late 1960s, with the beginning of a movement in the museological area focused on social issues.

[...] a thought is forged and develops, which questions the museum, its place in society and its relations with man and the environment, but which at the same time formulates answers. (Mairesse; Desvallées, 2005, p.32).

Among the new theories, the first practical experiences emerge, especially ecomuseums, both for their dissemination, and for their avant-garde theoretical conceptualization, conceived by Henry Rivièrè, then director of the International Council of ICOM (ICOM). Museums) and his successor in office, Hugues de Varine, who coined the term in 1971 at the ICOM Conference in Grenoble, in which discussions about the role of museology highlighted the museum's social role.

It is possible to affirm that the values determined by the building, collection and public, terms are now placed linked to values of a social and community nature, respectively, the territory, material and intangible heritage and the population, which passes consumers for actress or museum author (Poulot, 2013).

This inflection in museological thinking occurred throughout a gradual transformation, its bases have been formed since the late 19th century with movements focused on popular culture, notably museums of popular traditions and universal exhibitions. The dismantling of the colonizing structure strengthened this new look at regional culture, through ethnography linked to the collection of objects representing popular wisdom.

The process of consolidating this new museum thought is denoted by some documents formatted in the various discussion meetings on the subject. The Unesco Regional Seminar on the Educational Function of Museums, 1958, held in Rio de Janeiro, or the Santiago Declaration², 1972 that placed a revolutionary view on the role of museums, its necessary insertion into the reality of cities, within the phenomenon of urban explosion. The Quebec Declaration of

1984 should also be highlighted by ratifying the term New Museology, as a field of study of various museum practices and concepts, which advanced towards the social issue as a priority (Moutinho, 2010). Later, through the creation of Minon (Movement for New Museology) and its insertion as an international organization associated with ICOM/UNESCO, we can say that the bases of this museological thought were recognized within one of the objectives of UNESCO (United Nations Educational, Scientific and Cultural Organization), which is education for all.

Within this process, in the 1992 Caracas Declaration, it is clear that the museum needs to be inserted into the social plot, acting directly and specifically along with the local community. Thus, the understanding of the forms of its participatory performance is changed, not only if it is maintained only in the role of social awareness or asset manager. (Horta, 2010)

Similarly, it is necessary to contextualize the thought of the New Museology, and the highlight of ecomuseums, with the counterculture movement of the 1970s and with the strengthening of environmental thought, the result of the progressive critical perception of the path that the society had been following.

From a more recent formulation, it is possible to highlight the concepts placed by Sociomuseology, concentrated in the search for the understanding of the contemporary issues of our society, in which the valorization of Cultural Heritage should be placed before the phenomenon overwhelmingness of urbanization, or the urgency of establishing a new relationship with the environment. Given the complex event, the necessary interdisciplinary approach and articulation with society are emphasized by its theoretical basis in a generalized, collective and individual way, for a museal institution that aims to be adaptable and proactive. (Moutinho, 2007)

Within this, a fundamental condition, reinforced by the conceptual basis of Sociomuseology, is the active participation of the local population in a co-management process. Acting in the design, execution and management of museums, it seeks to offer residents the possibility of collective training and reflection, in action and reaction with the environment. A process of equity education that creates an understanding of collective responsibility against equity and its importance as collective capital (Varine-Bohan, 2007).

The museum seems to be bound to contribute to the emergence of a common interest in the amago of public space [...] a collective reflection on heritage, from the point of view of both affiliation and identity, and experience in relation to otherness. (Poulot, 2013, p.12)

The question of identity, posed in Dominique Poulot's citation, is directly linked to the faculty of memory, which is

fundamental in the work exercised by museums.

The construction of memory, seeks through a continuous process the formation and transformation of this identity. In this process, heritage is understood as an inheritance, such as the guiding thread of different generations, emphasizing the importance of knowledge of the past for the construction of the present and the projection of the future, always linked to the identity of this community.

Within this context, it is necessary to consider that museology and heritage are based on safeguard theories, initially linked to the meaning and resignification of the object or building, and that it later passed on to a discourse that incorporated the environmental heritage and more recently the intangible as human assets.

The understanding that both goods, material and immaterial, are inseparable and interdependent is undoubtedly the way to best safeguard practices.

Every object that maintains, for its natural possessor, is a functional value, whether emotional, must remain physically in its place and, in this regard, be part of the general collection; every object that has lost both its functional and emotional value and represents a necessary testimony to the community and its history or environment, must be collected and deposited in the museum's reserves, to be conserved and used there (Varine-Bohan, Apud Barbuy, 1995, p.219).

Thus we lay the recent foundations of Museological thought, which reinforce the social issue and culture as counterpoints to a society that is disconnected from its fundamental values.

THE MUSEUM OF LIQUID TERRITORY

This museum of the territory seeks to place museology as a promoter of the integration of the population with the Cultural Heritage of Monte Alegre do Sul, whether the built or environmental heritage, dealing with the material or intangible. Generating a social development for this community from the understanding of values, the preservation and dissemination of these property assets.

The project presented should be understood as an archetype for the opening of a necessary participatory design process, which could not be achieved within the limits of this research. Simulates a possible path of transformation of the territory by opening a collective reflection on the property values present in the territory.

The so-called Liquid Territory Museum is physically configured along the bodies of water and branches out seeking integration to other elements of the landscape in a conjunction of uses and meanings, in which in addition to the spatial enjoyment provided by the new landscape of water edge and its relationships between vegetated and

constructed spaces, whether a new component of museum content is added.

The element of water is imagined as a generating concept, organizing through it the other relationships related to daily life, work, leisure, environmental systems, environmental urban heritage, among others.

This content would be transmitted using its own place, its structures, equipment and urban furniture, dissolving traditional exhibition spaces and supports and mainly valuing the city itself. Texts, images, audiovisuals would be physically installed and superimposed on benches, trees, poles, dumpsters, walkways and staircases.

Digital content could also be available via mobile hardware, evidencing a contemporary paradox, according to which the widespread use of technologies and the trivialization of access reinforce in a way the virtues and necessity of the place, in person, from the public space where social exchanges can actually happen (Ascher, 2010).

To read the proposal of the Museum of liquid territory, a subdivision of layers is presented³, whose succession forms and adds complexity to the place, with the project being a new cover added, which will combine with existing ones and determine a new context for future interventions.

Another methodology adopted was the proposal by Professor Ulpiano T. B. de Meneses in *The Field of Cultural Heritage: a review of premises* (2012), which indicates five evaluation values, which represent the immaterial and material character of heritage and the relationships flexible among them. They are the cognitive, formal, affective, pragmatic and ethical values.

Surface water

The proposal to transform the border areas of rivers and lakes into spaces of living and leisure, connected by a linear route, next to the renaturalized margins, should be understood as part of the construction of affective and cognitive values, linked to the memory of formation of the first paths opened by the sertanistas. When they explored the territory, they used less steep paths, invariably located in the valley bottoms.

Thus, it would be possible to relive the history of the region together with a contemporary reading of the territory, restructuring and socializing, and no longer by the exploratory character, but also through its topographic formation and the flow regime of the waters.

It is essential, however, to address other values, for example, ethical, linked to the decimation of indigenous peoples, the enslavement of the African population or the relationship between immigrants and farmers, often of clashes, in a proposal for a methodology that discusses conflicts in all its possibilities of content integration.

The contemporary museum must transcend its “scientific – documentary” obligations and start to discuss all the past, all creeds, all social extracts, all justices and injustices, free of political and social ties, so that its greatest responsibility, which is the critical formation of society, can be fully exercised (Meneses, 1994).

In this context, the historical use of water as a driving force could also be exploited as content. The appropriation of the place, by understanding the topography and waters, induced the use of strategic sites for the assembly of mills and monjolos that worked from the flow of water.

Other relations with water, linked to the current issues of our society may be addressed within the place where the project itself dealt with the theme itself, combining practice and theory in an unconventional learning process. For example, it is possible to talk about the water cycle, river degradation, public health, basic sanitation, renaturalization and the importance of riparian forest.

Vegetation

The vegetated areas, within the proposed cutout, are characterized especially by the areas of permanent preservation located on the edges of the water bodies.

Approaching the formal concept of sustainability and environmental heritage, it is possible to argue that for the preservation and transformation of so many other material and immaterial goods, memory rescue and consequent formation of the identity of any community, it is necessary to maintain the availability of natural resources. Fauna and flora as a source of raw material, biodiversity and quality of life, emphasizing its value as a provider of knowledge, or pragmatic value, not only for the meaning of utility, as well as by its virtue of self-regeneration. More than that, environmental heritage should also be understood as a place, of concrete and symbolic value, formal and affective, for the full exercise of social practices (Arantes, 2009).

Thus, the construction of a museological content may discuss the various values mentioned above, relating vegetation and water as interdependent goods and constituents of the cultural heritage of Monte Alegre do Sul. Where free use, with low-impact leisure activities and educational function, on this vegetated range, primarily permanent preservation, can positively impact social development and environmental awareness, from the cultural aspect.

Connection

This layer, formed by lots of wateredge and some buildings, connects to the other layers, expanding the immediate surroundings of the bodies of water, creating connections and miscegenations with other structures of the city.

Its incorporation, in the proposed linear and continuous configuration of the museum, depends on the practice of

legal instruments of public administration, which can be used specifically in each excerpt of the proposed clipping.

Thus, the proposed museum and more specifically the layer in question would be the structuring of a system consisting of public or private spaces, free or constructed, permeated by its complexities and future distortions.

Within this placement, it is essential to emphasize the importance of public spaces as articulators of the city, and enable a new relationship of coexistence between rivers, other spaces in the city and the population, becoming structuring of new paths and connections, relating spaces, connecting buildings and uses.

What makes it so difficult to support mass society is not the number of people it covers, or at least this is not the fundamental factor; rather, it is the fact that the world between them has lost the strength of keeping them together and relating them to each other and separating them (Arendt, 1991, p.62).

Indeed some of these lots would be able to compensate for other spaces and constructions that have been suppressed for proper recomposition of the permanent protection area or for the renaturalization of water bodies with enlargement and the possibility of flooding of their margins.

In this essay, some existing buildings would also be used as connection points with the Liquid Territory Museum, the former City Hall, the Railway Station and the Sanctuary of Bom Jesus, could maintain their historical or daily use and be connected to the generating concept. The water, finally, is always present, even in the baptismal sink of the Sanctuary of Good Jesus.

The museological content, is effective then, through the argumentation of these questions about urban environmental heritage, its interconnections and ethical and cognitive values, linked to the historical occupation of the banks of rivers, often predatory and disorderly, to the right to property and social function of the land. Together with these issues it would be possible to add environmental discussion, for example, enabling the understanding of the importance of flood areas on the edges of water bodies and their ecological and landscape function, among other aspects.

Groundwater

Even with the precarious maintenance or misguided reforms, all sources located in the urban area, and the locker room, preserve both their pragmatic value, use, as a visual identity and a strong symbolic load of connection of residents with water. Like small chapels and altars, the fountains are true sanctuaries where water flows incessantly, serving the resident who fills his bottles as well as the visitor, who makes a stop on his tour to take a sip of

fresh water.

The cognitive value, attributed to the sources and the Locker Room, is justified by the connection of both to the history of formation and development of the city, with their uses and customs, also to the materials and techniques employed, from the cast iron of the taps, to the clay brick masonry or tile murals.

The ambience that these sites provide to the observer, through their aesthetics and urban implementation, forming large, small squares, points of interest on the corners or confluences, attribute formal value to these equipment, values related to the perception and sensory.

All these values are emphasized and reinforced in the essay using a frugal projection, which is the unification and leveling of the pavement provided accessibility and protection for the passerby, which happens to circulate at the same level quota as the calçadas. This pavement encompasses other streets, buildings and squares, valuing visual axes and ambience with other elements of the surroundings, functioning as a means of interconnection and reading of the territory.

The topography integrated into these new spaces maintains the idea of transmitting the issues related to the generating concept and the said layer, emphasizing the cognitive value of the constructive technique or the affective value, by the symbolic load of the sources. They include integrated content, the conservation and reuse of water, the scarcity, quality and conservation of aquifers, contributing to this process of resignification of mineral water sources.

Transposition

The layer that highlights the bridges and walkways within the proposed cutout, part of the initial identification of these structures in the city as elements of transposition of waterways and connection with the road traffic system, notably the wagon bed and the peatonal system of sidewalks. These structures, however, hold other relationships and values.

The old iron bridge, for example, which served to transverse the Camandocay River by the Mogiana company's railway line, holds cognitive values by itself, linked by the materiality of the technique used in iron construction, and pragmatic, by the value symbolic work. Considering also another relationship, through the affective value, we understand that the memory and identity of the residents are connected with the railway for its connection to an era of economic prosperity of the region, during the second cycle of coffee.

These structures also mark places of tension, caused by the meeting and overlap of the waters and also

of contemplation, by the panoramic perspective that opens from the bridges to the river itself and to the surrounding vegetation, as well as for the others elements of the surroundings.

The projective essay then suggests reinforcing these vocations of connection, contemplation and tension, together with pragmatic values, use, valorization of work, technique and human effort in the construction of these structures that adapt to the territory, and at the same time transform it. To this end, new structures are proposed, composed of floors, walkways and stairs, which are based on existing bridges, and in a symbiosis relationship create new uses beyond the simple passage, advancing on the merely road function, creating new access to rivers, lookouts and leisure places.

Other constructions of values could be made, highlighting the relations between the railway and coffee production, for example, the prosperity of farms and the political and economic influence of farmers in the construction of the railway for the runoff production. Following a historical relationship, it is also possible to present the global economic ties and the impact of the 1929 crisis on the decline of production, region and railway itself, and so many other relations.

FINAL CONSIDERATIONS

On the gaze launched to the Hydromineral Resort of Monte Alegre do Sul and its reflection in so many other similar cities, we realize that we are undoubtedly far from a broad discussion, or ideal practical achievements about the use and conservation of our goods assets for the benefit of common social development.

From the valorization of Cultural Heritage we present a first approximation about the content and shape of this Museum of the Liquid Territory, and it is essential that these and so many other value relations be contextualized through an analysis Contemporary.

Essentially, go towards the movement of recent decades, when museums have more often come to deal with minorities, local conflicts, ethics and gender. With the presence of the local community, together with the experts, formulating these questions and contributing to the construction of collective memory, generating places and contents that reflect an understanding of the differences and similarities of the forming cultures of that Society.

The participation of an educational nature in the conceptualization, feasibility and management of the museum, involves the appropriation of the territory by the population and the reflection on the determination of values of each place, of each object, of each practice, of the understanding of the multiple interactions about material and immaterial values, and how this continuous learning process can contribute to understanding who we are, what

our personal and community values are, and from there to build a path of dese.

The Museum as a trainer of an identity from the challenge of Western culture, remaining open to the multiple and changeable discourses of memory, against mercantilization and spectacularization that excludes a critical and academic approach (Poulot, 2007).

The Liquid Territory Museum, represented primarily by the vigor of the bodies of water revealed to the city, stands out as a new vector of the relations of use and perception of the landscape, from the integration of the Cultural Heritage of Monte Alegre do Sul, from the participation of the local community, and its contribution to local social development.

Endnotes

¹ This paper presents the main results achieved in the master's thesis developed at the Faculty of Architecture and Urbanism of the University of São Paulo, having been adapted for ARA Magazine. Guidance of Prof. Dr. Paulo Renato Mesquita Pellegrino.

² Final document of the Santiago Round Table of Chile.

³ Methodology proposed by Bernard Leupen in the book "Proyecto y Análisis".

Waking up inside a question: immensity between borders and (non) illusion in Marcius Galan's work

Lucas Procópio de Oliveira Tolotti

GET LOST IN THE QUESTION

*It's late when you wake up inside a question.
Anne Carson (Carson, 2000, p.135¹)*

The blush within a question. To be able to understand, to understand where we are, why we are on this issue, what brought us into it. Outline in the head the motives, the methods, the maps that brought us here. But it doesn't matter, it's too late. We were asleep - suspended - while everything happened.

Disoriented, we look for a thread that sustains us, take us back to balance. But once the question is set, she snatches us. Even without answers – perhaps necessarily because of it – it bubbles, restless, pushes us to the limit. The phenomenology of the question.

This is the work of Marcius Galan: as a question. Without question mark, she affects us with her questions more indirectly, provoking dubious reticences, impelling us to experience her edges, her pores, her colors.

Let's start with the latest work. Standing water (2019) is a site-specific created for the auroras space pool². Galan painted it with five color bands, ranging from black to light green, on the tiles of one of its halves. At first, we can believe that we are faced with an illusion: the pool appears to be full of water and yet it is not. But when we hold our eyes we begin to realize physical inconsistencies that go beyond mere deception: the color bands that express the decanting of the water are diagonally. We are already asked about the position of the pool itself by the floor: is it straight? does it have a backward tilt? And yes, in fact there is a slight slope in your area, but not on the side where the colored strips lie. The diagonal movement also suggests a movement of water, which finds its impediment in the very title of the work. She is standing still. Contained.

The gaze seeks to understand the imbroglio situated in front of us, and with this manages to capture another contradiction that further undoes the idea of mere illusion: the stripes that denote the decanting and /or movement, in addition to their unlikely diagonals, present themselves in an inverse gradient. If sediment accumulation occurs in the deepest part, increasingly blurring the water until it makes it strongly dark, this process is illogically represented in the first ink band – black – on the opposite edge to the bottom of the pool. So the closer the strips approach the descent, the clearer they become.

Swampy colors, the movement of the ink bands and the law of gravity perform an elusive but not illusory dance. The artist does not intend to deceive our gaze by performing a kind of chromatic-space trompe-l'oeil. This function approaches more than another work of his own (Trentini, 2015, p. 414), Diagonal section (2008). One of the versions of the work is in Inhotim museum.

New - albeit essentially the same - questions arise: is it a green glass? why a green glass? is there a green glass? Isn't it a green glass? It is not. Can be. It could be.

Then we enter where we previously believed to be insurmountable: the core of something that does not exist, we swim in the glass, we are its matter, we are green. This is how it works Diagonal section, in constant dialogue with the viewer, demanding their active participation.

An installation that cuts the perception of the real, Diagonal section became Galan's emblematic work, being reproduced by the artist in different contexts and places, unfolding in Three sections (2010). In this work, not only part of the space is sectioned, but from one cut extends another and one more and the green color thickens, simulating an opacity caused by the overlapping of glasses. Still water gradient is already being tested, so.

Also noteworthy is the Section (prisma fumê) (2012), today belonging to the collection of the Pinacoteca of the State of São Paulo. At the meeting of two walls, the smoky triangular shape appears, no greener, but allusive to the vitreous illusion through its title.

Galan doesn't just use Sections to think about space in his work. Adopting an aesthetic often tributary to minimalism, but strongly based on contemporary issues, the artist thinks the physical boundaries in the series Common Area (2008-2016), studies the spatial balance, its tensions and forces in Immovable / Unstable (2011) - present also in Inhotim - and uses materials such as iron to discuss the uses of a flag, in Folded Flag (2013). We can see there echoes of Lygia Clark, Volpi and Hélio Oiticica that reverberate poetically, inciting the remnant of the popular and the construction / deconstruction by form..

The artist then traces his poetic course by inquiring into the powers of space, its (dis) balances, borders, allusions and illusions. Grabbing a contemporaneity that tends precisely to the disparity of forces and stupid questions, Galan's work in its characteristics provokes the viewer, who actively participates in the contemporary moment in its complex web of affirmations and porosities..

BOUNDARIES OF SPACE: IMBALANCES

In my work, space is a recurring subject and is treated in very different ways. I propose exercises ranging from installations where the viewer's

perception is tested, sometimes deconstructing the idea of precision in the representations of space (maps, architectural plans, etc.) and even in banal relationships with the bureaucratic spaces of everyday life. They are different scales of action, but treated with the same intensity. (Marcius Galan quoted by Inhotim Newsroom, 2014)

Trentini (2015, p. 414) offers two hypotheses why we believe so strongly that we are in the presence of glass in diagonal section, noticeable just by looking at Figure 1. In addition to its frequency - it is more common to find a green glass or smokes delimiting an area than a wall painting that simulates this material - another factor considered is natural selection itself. The perception that there is a glass nearby makes us alert in self-preservation. Getting close to it can be risky, we can cut ourselves or it can break, its shrapnel causing us damage.

Gombrich (1986, p. 177), states that “the context of action creates conditions of illusion.” Although the Austrian refers primarily to the paintings, its maxim is easily understood in Diagonal Section. If we are standing a little far from the work we perceive it in a certain way that is different from when we come closer to it. Also, if we look at it already with people inside, our vision is adjusted, and the perception of glass does not be strongly established.

After the initial illusion, as we enter - carefully reticent - into Diagonal Section, the glass is still perceived (Trentini, 2015, p. 415). Located inside the work, we operate dialectically with its exterior:

The shorthand beyond surrealism of the interior and exterior: everything is drawn, even infinity. We want to fix the being and, by fixing it, we want to transcend all situations to give a situation of all situations. We then confront man's being with the being of the world, as if we easily touch primitiveness. We move to the level of absolute the dialectic of here and there. We attribute these poor adverbs to places powers of poorly controlled ontological determination)

This philosophical non-schematization has its place in the border uncertainty of the work in question. Interior and exterior are confused under the aegis of perception. How can we feel within something that doesn't physically exist at that moment?

We resumed Anne Carson, who in her Glass Essays writes about a sense of being in a vitreous atmosphere: “ It's like we've all been demoted in a glass atmosphere. From time to time an observation walks through glass “ (Carson, 1995, p. 2, our translation ³).

On this border between the outside and the interior, we immersed ourselves in the wool of this enigmatic

substance, liquid and solid - although not existing in Section. We no longer care about the illusion itself, we've crossed that barrier. The glass that was outside, when we realized its absence and entered its probable space, moves into our interior and “multiplies and diversifies in numerous hues” (Bachelard, 1996, p. 219). As in Carson's poem, observations make up this illusory glass).

There is glass - there is no glass - there are glass.

Wisnik (2018, p. 29) citing architecture theorists Colin Rowe and Robert Slutzky, distinguishes two types of transparency:

Rowe and Slutzky set a fundamental distinction: transparency can be both a quality of its own to the substance (such as a glass wall), and a quality inherent to the formal organization of the work. In the first case, it is called literal transparency, and in the second, phenomenonic transparency.

Objective form and perceived form (Wisnik, 2018, p. 33) are in ambiguous terrain. Among the literal transparency we believed to be present before us overlaps phenomenonic transparency⁴.

It is in the matter/non matter balance, external/internal that the power of the work is fruitful. It is also in balance - or in its absence - that water will be sustained standing. A false gravity, a physical force that literally takes us off the axis. The dark is on top, what is dense and material is brought to light.

Unlike Diagonal Section, Standing Water does not require the active physical involvement of the viewer. The border of the external and the internal is reconfigured between real and unreal. Thus, as is observed in the following statement:

[...] the mere figuration of a displacement of the water gravitation axis reverberates, consequently, in a series of factors that end up linking a simple decision, of reduced scale, to an alleged modification of a whole physical system of the terrestrial globe. (Auroras, 2019)

If in Diagonal section we dive into the missing glass, which invites us to enter its atmosphere, in Water stopped the awareness of a destabilization of gravitational forces emerges from the work itself and reaches us, reverberating in our physicality not through a participant relationship, but of a scientific root incitement.

Regarding the condition of site-specific water stop, we propose a reflection on the pool. Bachelard in the poetic of space, it performs a topoa analysis, that is, “the systematic psychological study of our intimate life” (1996, p.28) of an emblematic site of these conditions: the house.

“The house is our corner of the world. It is [...] our first universe. It is a true cosmos” (Bachelard, 1996, p. 24). Standing water is part of this context because it is located

in the auroras space – a house, inhabiting it together with other artistic productions. However, if the philosopher dedicates sections of his book to the corners, drawers, safes and cabinets, what to say of something as peculiar as the pool?

Some images present when we discuss them within a house: social rise, leisure, opulence, privacy - in contrast to the pools of clubs and collective spaces. If we agree with the Bachelard's statement that "real departure points of the image, if we study the phenomenologically, they will concretely revenge the values of the inhabited space, the non-I protect the EU" (Bachelard, 1996, p. 24), we can not ignore the power brought to the work just precise in this one place in a house of a house (Figure 2).

French weave criticism by the pool in another book, *Water and Dreams*:

The pool, with his name so ridiculously chosen, will not give the exercise of the complex his true frame. It will also fail to the ideal of solitude so necessary to the psychology of the cosmic challenge. To well designing the will, it must be only. The poems of the voluntary *nodo* are poems of solitude. The pool will always lack the fundamental psychological element that makes the badly moralizer. (Bachelard, 1998, 175)

Swimming and loneliness are evoked to disapprove of a mere tank, which does not account for the "complex forces" (Bachelard, 1998, p. 175) present in the water, containing it. But what we are looking for in Galan's work is not these factors, but rather the relationship that is established between us and the work in all its imbalances and dialogue between borders. Moreover, we take advantage of the intimate character of the house to overcome aesthetic sensations, coming out of the violent waters of the philosopher's book and referring to the most sensitive questions that *Parade Water* raises.

For example, diving into the solid. The empty pool undoes the idea of the water mirror. "Water serves to naturalize our image, to return a little innocence and naturalness to the pride of our intimate contemplation" (Bachelard, 1998, p. 23, author griffin). Thus, when we reflect, it does not present the accuracy and roughness of glass and silver, for example. However, what would naturally be fugitive and ambiguous, in the present case turns into pure shape and color in *Standing Water*. As we look at the stripes that extend from black to light green, we turn to absorption and not to luminous reflection.

Interesting phenomenon happens, however, with the natural occasion of rain, which fills the spaces and creates a mirrored varnish in the tiles. Thus, as observed in Figure 3, a tree springs from the middle of the green of the tiles,

its dry branches extending through the other half now also full. The action of nature complements the work, returning the balance taken by the artist.

The pool begins to accumulate water, and the one described by Galan lives with its natural form: the standing water, which horizontally gathers sediments in the background. Almost didactically nature imposes itself, living with an instance different from the real. We are brought back to the gravity that the work tries to redo, we emerge from the imbalance to the meeting of the support point, the bottom of the pool. Other poetic layers are added from this natural action, and the work remains open literal and metaphorically. The artist himself is aware of the action of the rains in his work, choosing not to empty the pool⁵.

A feature that crosses both *Diagonal* section and *standing water* is the presence of green color. From the wall to the ground, Galan coats these two iconic works with more open or closed tones, scoffing our perception. Green acts in the dissonances between man and nature, land and water. Galan's works reverberate these relationships, promoting expansions. Thus, the green of standing water becomes more likely than an idealized blue, proposing a material and thermal approach to liquid presence.

"I wonder about the green color. Why it hurts like the sound inside a pot." (Carson, 2000, p 2009, our translation⁶). The Canadian poet discusses the pain caused by green. The so primal contact between man and nature capable of promoting the most diverse concerns, that in Galan are approached aesthetically through the trends already listed here of his work: games of perception, tending to – but often not materializing in – illusion; dissolution and reconfiguration of external and internal borders; dis(balance) exercises between real and unreal.

The meeting point of these issues will be intimate immensity, contemplation of the greatness that originates within us through art:

If we could analyze the impressions of immensity, the images of immensity or what immensity brings to an image, we would soon enter a region of the purest phenomenology [...], a phenomenology that does not have to wait for the phenomena of imagination to constitute and stabilize in complete images to know the production flow of the images. In other words, as the immense is not an object, a phenomenology of the immense would bluntly refer us to our imaginative consciousness. In the analysis of the images of immensity we would build in us the pure being of pure imagination. It would then be clear that works of art are the by-products of this existentialism of being imaginative. In this path of the daydream of immensity, the true product

is the awareness of this expansion. (Bachelard, 1996, p. 190, author griffin)

As we enter diagonal section or contemplate the massive waters of Standing Water, we become aware of something that is greater than us. Whether it's the embrace of a glass atmosphere, an optical bewilderment, a false gravitational balance, we wake up in a question that is, by itself, vast⁷. And this question, from our physical displacements and the gaze, finds in Galan's production the measure for our own awareness of immensity that is built precisely because of the work.

Once again they coalesce outside and inside, illusion and non-illusion: not so far at their scale in a pool or wall, the true vastness of the work is only complete within us. And maybe it's too late not to get involved.

CONCLUSION

Between the intimate character of a domestic swimming pool (albeit in a cultural institution) and an eminently public space such as a museum, Marcius Galan presents us with Standing Water and Diagonal Section. Works that allow the establishment of the immense in us, reaching this extreme horizon of consciousness through spatial displacements and balance. Glass and water, both not existing as artistic materials, but present in poetic suggestion, are the key pieces for the questioning of the works. Its flows, transparencies and reflections are called to our sensations all the time, aligned with the well-defined materiality of the green color.

We could define these works as aesthetically sublime, as they are able to "make palpable the ineffable and non-stop space of global communications" (Wisnik, 2018, p. 297). The works embrace contemporaneity with its subtlety, causing a desirable breath to the most diverse stimuli, not from them breaking apart, but integrating as a vast ontological opening.

Galan's work encourages us to examine the urgent interior reality: it is as if we agreed within a question – even if we don't know exactly what question is this – and understanding that it's too late to get an answer. It remains to be appropriated of spatial and gravitational uncertainties and disorientations to act aesthetically through immensity that is provoked by them and perceived by us.

Endnotes

¹ "It is already late when you wake up inside a question."

² Messaged in the lowercase. Space ideas per Ricardo Ortiz Kugelmas in the old house of his family, designed by Gian Carlo Gasperini. Auroras does not operate as a commercial gallery, not representing artists - despite marketing works for their maintenance. Their exposures and projects are carried out through partnerships with galleries.

³ "It is as if we have all been lowered into an atmosphere of glass. Now and then a remark trails through the glass."

⁴ Wisnik, in the book *Inside the Fog*, will relate the idea of transparency to contemporary architecture, with the use of light and sailing that transforms modern clarity (literal – minimalist) into mystery (phenomenic – pop). This contemporary trend, characterized by examples of Herzog & de Meuron's Goetz Gallery; Jean Nouvel Cartier Foundation; Peter Zumthor's Bregenz Kunsthau and the various works of the duo SANAA contrast with International Style and brutalism (2018, p. 3).

⁵ Verbal information ceded by Marcius Galan in artist talk wheel in Auroras space on August 2, 2019.

⁶ "I am wondering about the color green. Why it hurts like sound hurts inside a jar."

⁷ Bachelard escreve sobre o conceito da palavra vasto em Baudelaire, apontando que o autor "não fiscaliza o emprego da palavra vasto. Essa palavra se lhe impõe quando a grandeza toca uma coisa, um pensamento, um devaneio" (1996, p. 196, grifo do autor). Continua ainda: "não é exagero dizer que em Baudelaire a palavra vasto é um verdadeiro argumento metafísico que une o vasto mundo e os vastos pensamentos [...]. Assim, sob o signo da palavra vasto, a alma finds its synthetic being. The vast word brings together the opposites" (1996, p. 197). We believe that this is the definition that is most close to this analysis that we want from Galan's works.

