Urbanisation in Latin America: Exclusion, Marginality and Conflict
Spatial Justice & Inequalities

Living Museum: Cultural Landscape, Intangible Heritage and Regional Bioclimatic Architecture

Dinah P. Guimaraens - Associate Director, Museum of Art and Origins, NYC
(www.museumofartandorigins.com; Director of the Museum of Art and Origins-MOAO,
Rio de Janeiro, Brazil; International Council of Museum/ ICOM/Unesco member
n.21759-REG. IND. – BR; Bachelor in Architecture and Urbanism, University Santa
Ursula / RJ; Master and PhD, Graduate Program in Social Anthropology, University
Federal of Rio de Janeiro/ UFRJ and New York University, (Fulbright Advanced
Scholar) Program; Postdoctoral Degree, University of New Mexico, U.S.

Affiliation: Professor at the Graduate Program in Architecture and Urbanism/PPGAU,
University Federal Fluminense/UFF
Address: Campus da Praia Vermelha, Rua Passo da Pátria, 156, São Domingos, CEP
24210-240 Niterói, Rio de Janeiro Brazil Telephones: (5521) 2265-7992 | 98668-1365
dinah.papi@gmail.com

Marina V. de Carvalho – Master's Degree, Graduate Program in Architecture and
Urbanism/PPGAU, University Federal Fluminense/UFF; Tutor Assistant at LAPALU
(Laboratory of Landscape and Site – Coordination: Prof. Dinah Guimaraens); Bachelor
in Visual Communication, Pontifical Catholic University of Rio de Janeiro/PUC-Rio
Address: Rua Marquês de São Vicente 378 ap. 302, Gávea, Rio de Janeiro, 22451.040
Brazil Telephones: (5521) 99974-7706 | 2239-0975 marina.ciadesign@gmail.com

Breno Platais – Master's Degree, Ecology at the Department of Geography, University
Federal Fluminense/UFF; Director of Urban Education Digital Platform – MACquinho;
Niterói City Hall / Municipal Department of Strategic Projects, Science and Technology.
Address: Mirante da Boa Viagem, s/nº - Boa Viagem, Niterói - RJ, 24210-390 Telephone:
(5521) 9872-7800 brenoplatais@gmail.com

Denise S. C. Ferreira – Master's Degree, Master Degree, Graduate Program in
Architecture and Urbanism/PPGAU, University Federal Fluminense/UFF; Tutor Assistant
at LAPALU (Laboratory of Landscape and Site – Coordination: Prof. Dinah Guimaraens).
Address: Campus da Praia Vermelha, Rua Passo da Pátria, 156, São Domingos, CEP
24210-240 Niterói, Rio de Janeiro Brazil Telephones: (5521) 99277-4035 | 2269-5741
arq.deniseferreira@hotmail.com

Renan S. Marques – Bachelor Student, School of Architecture and Urbanism/EAU,
University Federal Fluminense/UFF
Address: Campus da Praia Vermelha, Rua Passo da Pátria, 156, São Domingos, CEP
24210-240 Niterói, Rio de Janeiro Brazil Telephones: (5521) 99908-7985 | 2629-5741
renanmarques@id.uff.br

Abstract:

This paper focuses on the development of The Living Museum Project; a civic engagement of urban Indians of Aldeia Maracanã and members of the Upper Xingu´s Aweti, Yawalapiti and Kamayurá. This Indigenous collective was involved, from September to December 2014, around the construction of an oca (longhouse) at the Campus of Praia Vermelha, University Federal Fluminense/UFF. Originally proposed by the School of Architecture and Urbanism, the project was active until April 2015. According to the decree n. 3,551 of April 08, 2000, this project recorded practices from Brazilian cultural heritage, in accordance with the Registration Book of Knowledge of the Institute of Historical and Artistic Heritage-IPHAN, Ministry of Culture of Brazil. Oca (longhouses) of Xingu, Amazonian and other coastal communities are exemplar of Indigenous building practices and dwellings of Brazil, providing a vital expression of Indigenous cultural heritage.

This paper is going to discuss the development of The Living Museum Project in Brazil and the role that such a project potentially plays in both the expression of Indigenous Knowledge and in community development.

The Living Museum Project of Brazil is based upon theoretical visual anthropology, aiming to carry out cultural evaluation through the process of digital documentation.

The Living Museum Project emphasizes, for example, the use of embira liana in Xingu longhouses (ocas), where natural resources become increasingly scarce due to the cultural local practices of not replanting the plant species used by craftsmen.

Therefore, the project aims to identify and document those construction techniques which are in danger of extinction, as well as other cultural events to be preserved or revitalized through photographs, videos or digital DVDs.

On its informational website page entitled 'What is Intangible Cultural Heritage', UNESCO writes: 'Cultural heritage does not end at monuments and collections of objects´. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning the nature of the universe or the knowledge and skills to produce traditional crafts (UNESCO). This concept of intangible heritage, the relationship between thought and action, suggests that eclectic architecture (sometimes referred to as kitsch, popular or vernacular architecture) is derived from a larger discursion about the relevance of a new global ethos; an ethos based upon cultural diversity, pluralism and multiculturalism. Knowledge and cultural practices, then are responsive to changing environmental conditions and cultural dialogue. For example, baroque-inspired architecture of Oscar Niemeyer's circular and spiral forms, eventually influenced the aesthetic of popular constructions of Rio de Janeiro suburbs and the Northeast of the country as well (Campello, 2001). Such architecture expresses an aesthetic blended to the constructive principles of modern architecture of Niemeyer, which in turn incorporates baroque postures to the functionalism of Le Corbusier (Guimaraens & Cavalcanti, 2006). Art and culture are not, therefore, created in creative isolation but are relationally dynamic. What impact then, might the presence, or absence, of Indigenous architecture and culture have upon urban environment, and vice-versa?

Keywords
Transcultural Indigenous Dialogue
Bioclimatic Regional Architecture
Collaborative Academic Project

Transcultural Panel by Duda Penteado at the Contemporary Art Museum-MAC/Niterói 2014.
Photo: Dinah Guimaraens.

Museum of Origins: Alternative to the Avant-Garde Crisis

In *Discurso aos Tupiniquins ou Nambás (Address to Tupiniquins or Nambas)* (1975), the art critic Mário Pedrosa emphasizes: *"In countries like ours, that do not get exhausted, although oppressed and underdeveloped at the level of contemporary history, (...) when you say that his art is primitive or popular is the same as saying that it is futuristic"*. The fire that tragically destroyed the Museum of Modern Art / MAM-Rio in 07/08/1978 represents a privileged moment for rethinking the aesthetic and historical roles of the museological institution in Brazil.

The exhibition "Joy of Living, Joy of Creation" curated by Pedrosa after the fire, had fruitlessly intended to occupy the MAM-Rio by including a Yawalapiti longhouse (oca) from Xingu to be located in its first floor double height central space, revealing that "*art is not an artificial thing but it comes from man, whatever the technology in which he lives. The technology prepares, but does not create anything, either yesterday or today*" ("*Art is not critical. The profession of the intellectual is to be revolutionary...*". Interview to Pasquim, in 18/11/1981).

Mário had previously released, under the torched pilotis of MAM-Rio, the Museum of Origins´ manifesto, predicting the implantation of five modules in that museum: Indigenous Art Museum, Virgin Art Museum (Unconcious Art Museum), Modern Art Museum, Afro-Brazilian Art Museum, and Popular Art Museum as a historical alternative to the crisis experienced by the artistic avant-garde in late capitalism.

Ritual of the sacred flute. Yawalapiti, Kamayurá and Aweti Upper Xingu tradition as intangible cultural heritage of Brazilian indigenous everyday life. Campus da Praia Vermelha/UFF December 2014. Photo: Dinah Guimaraens

Living Museum: Communicative Action

The analogy between the construction and the subsequent dismantling in April 2015 of a traditional longhouse (oca) of Upper Xingu, erected at the Campus Praia Vermelha of the University Federal Fluminense/UFF as a prototype of the Living Museum during the course "Indigenous Bioclimatic Architecture" taught at the School of Architecture and Urbanism in 2014, and the tragic fire of MAM-Rio is evident for revealing common vicissitudes to the neglect by the Brazilian educational and cultural institutions of both material and intangible cultural heritage.

Based on the concept of transcultural philosophy proposed by Professor Jacques Poulain, President of Unesco´s Chair "Philosophy of Culture and Institutions", the project aims to discuss dialogic forms of informal communication between indigenous cultures and the academic university formal knowledge. The proposal seeks to abandon the anthropological image which contemporary pragmatic submit us – *the image of the man who wants to control himself, in the same way he wants to control the world* - to give rise to the transcultural dialogue required by contemporary times (Poulain 2012).

The current project focuses on the concept of Unesco Cultural Landscape as "*safeguarding the cultural and natural heritage of outstanding universal value*", carrying out the application of the Convention criteria defined in December 1992 by the World Heritage Committee, that established three categories of cultural landscapes, as it follows : 1) Landscapes designed, conceived and created by man, such as landscaping gardens; 2) Evolutionary landscapes and vineyards, rice fields etc, and 3) Associative landscapes of religious, artistic and cultural aspects as sacred or commemorative sites (Incollá 1999, p. 11-12).

Through the emphasis on bioclimatic building practices shared by the traditional indigenous architecture of Xingu in a collaboration established with Indians of Maracanã Village in Rio de Janeiro, the Living Museum updates a territory of regional

experiences in the urban context of large and medium-sized Brazilian cities. In order to promote forms of rooting against alienating forms of contemporary culture the project proposes the creation of a team that interrelate indigenous constructive agents to architects, engineers, designers and artists.

In search of the transcultural dialogue with the cultures of the Upper Xingu this project aims to document Indian artisanal construction processes, linking them to the digital techniques of contemporary architecture. The Living Museum was therefore implanted through a Transcultural Construction Site with the purpose to link the technological innovation of bioclimatic architectural spaces of indigenous inspiration to Visual Arts and Digital Design, thus allowing users to experience regional creative activities with contemporary character.

Oca Aweti/Yawalapiti/Kamayurá. Campus Praia Vermelha/UFF November / December 2014. Photos: Dinah Guimaraens.

Collective Reconstruction of the Indigenous Past

The Living Museum aims to:

1) Make available to the national and international audiences the artisanal, musical and ritual intangible heritage of the Xingu cultures;

2) Perform a Digital Exhibition emphasizing the indigenous construction techniques in wood, bamboo, and *embira* liana, with palm fiber coverage;

3) Create a Website by sharing networks to disseminate traditional and constructive cultural techniques, and establishing a digital database as well;

4) Build practical and theoretical basis for the registration of Constructive Intangible Practices of the Upper Xingu by the Department of Intangible Patrimony (DPI), the Institute of Historical and Artistic Heritage (IPHAN) and Unesco highlighting their main celebrations, as well as educating tourists about the specificity of the native culture and its way of life to avoid negative impacts of cultural tourism in the region of the Xingu Park. All these activities take place at the Laboratory of Landscape and Site-LAPALU of the Graduate Program in Architecture and Urbanism-PPGAU/UFF.

LAPALU (Laboratory of Landscape and Site). Design by Marina V. Carvalho 2014. Oca Guarani, Campus Praia Vermelha/UFF 2011. Photo: Dinah Guimaraens.

Prototype of the Living Museum
The main objective of this transcultural project is to reveal how the university can print pedagogical innovations in the Brazilian multicultural context. This concept fits the National Curriculum Guidelines for Education of Racial-Ethnic Relations and Teaching of History and Afro-Brazilian and Indigenous Culture of Law No. 11,645 of 10/03/2008. According to the Decree No. 3,551 of 04/08/2000 promulgated by the Department of Intangible Heritage (DPI), the Institute of Historical and Artistic Heritage (IPHAN) the prototype of the Living Museum is based on the intangible nature of the goods that make up the Brazilian cultural heritage (Guimaraens 2003) regarding indigenous traditional dwellings of the Xingu, Amazon and coastal communities.

Transcultural Class and Construction Site at University Federal Fluminense/UFF November 2014. Photos: Dinah Guimaraens.

Critical Background of the Living Museum
This project derives from a participatory approach that allows the Indians to become members of the Living Museum as healers, professors and builders. It features digital interactive products and indigenous objects with live demonstrations of construction techniques, basketry, traditional cuisine, seed handcrafts, wood carvings, and music and dance performances.
The project aims to answer relevant questions that explore links between indigenous intangible cultural heritage and the environment, arising from bioclimatic architecture and creative industry of culture:
• 1) How the collective reconstruction of the indigenous past in the present can represent a movement to imagine a more just and socially cultural future in Latin America?
• 2) How does the past of indigenous urban populations can affect issues of social sustainability (or *sustainism*, a term that is opposed to already depleted sustainability), including adaptability, cohesion, and identity of indigenous communities?
• 3) How the application of knowledge of the past in contemporary and future social challenges, specifically regarding the welfare of Brazilian indigenous societies, can be seen as a critical issue today?

Traditional intangible construction techniques of Upper Xingu 2014. Photos: Dinah Guimaraens.

Transcultural Architecture Project Dialogue
In search of a transcultural project dialogue with Xingu cultures including urban Indians of the Maracanã Village as well, the intangible indigenous construction processes have been connected to the digital techniques of contemporary architecture in order to achieve an architectural collaborative product.
The staff of the School of Architecture and Urbanism-UFF at the present moment is collaborating with NEPAA (Study Center of Afro-Amerindian Performances) in University Federal do Rio de Janeiro-UNIRIO to erect new architectural prototypes for the Living Museum in conjunction with the Université Paris 8 -Saint Denis, in the midst of the CAPES-Cofecub project No. 752/12 "The Transcultural Aesthetics in Latin American University" coordinated by Professor Dinah Guimaraens in University Federal Fluminense/UFF, and Professor Jacques Poulain in Université Paris 8-Saint Denis/Unesco.
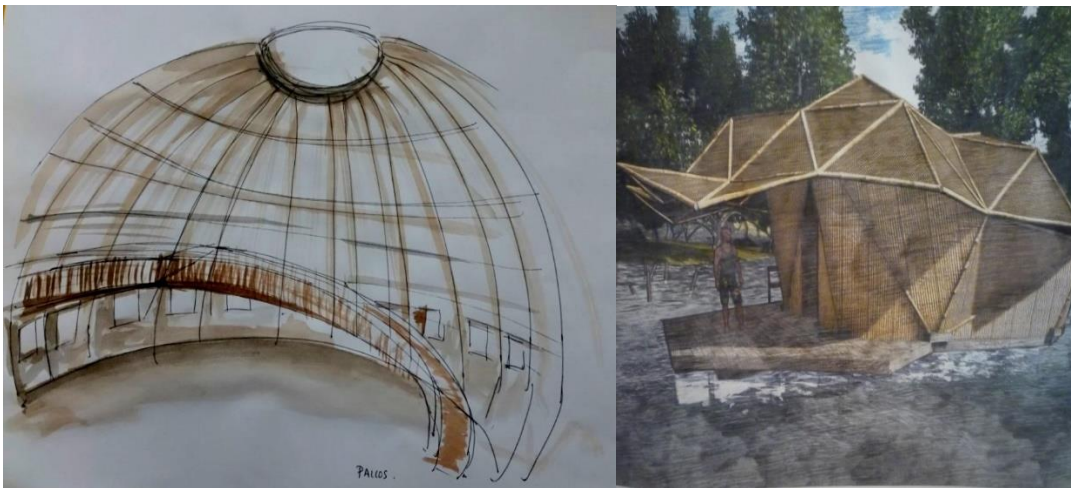
Digital prototypes, School of Architecture and Urbanism-UFF 2015.

Intangible Heritage of Upper Xingu
The value of the intangible heritage (Unesco 2003) has considered the vernacular architecture made by the people, while the Decree No. 3,551 of 04/08/2000 of the Department of Intangible Heritage (DPI), the Institute of Historical and Artistic Heritage

(IPHAN) instituted the registration of cultural assets of an intangible nature that constitute the Brazilian cultural heritage in the following books:
1) Registration of Knowledge (knowledge and ways of doing rooted in the daily lives of communities);
2) Registration of Celebrations (rituals and festivals that mark the collective experience);
3) Registration of Forms of Expression (literary, musical or plastic, scenic and recreational);
4) Registration of Places (markets, fairs, sanctuaries and collective cultural practices in squares).

As regards the cultural patrimony of Upper Xingu the Living Museum focuses on the Book 1 consisting of the record of constructive knowledge in wood, bamboo, *embira* liana and vegetation cover next to the Book 3 with musical demonstrations, visual and performing rituals like those of the traditional ritual flute played at the University Federal Fluminense/UFF in December 2014, on the opening of the longhouse (oca) of Upper Xingu in Niterói/RJ.

Pajé Sapaim playing the Kamayurá flute 2014. Photos: Dinah Guimaraens.

Rio de Janeiro as Cultural Townscape and Living Museum
The concept of cultural landscape adopted by Unesco in 1992 was incorporated as a new type of recognition of cultural goods, according the 1972 Convention that established the World Heritage List.

By 2012 world-renowned sites as cultural landscape related themselves to rural areas, and traditional agricultural systems, and historic gardens and other places of symbolic, religious and emotional nature.

The recognition of the urban cultural landscape of Rio de Janeiro / Niterói represents a new approach to cultural properties inscribed on the World Heritage List. The prototype of the Living Museum accounts with a multipurpose observatory space which allows scientific assessment of natural and environmental assets registered by Unesco, thus contributing to the historical and socio-cultural rehabilitation of Guanabara Bay.

UN Rio+20 Conference. Praia de Copacabana, Rio de Janeiro 2012.

Intangible Living Heritage in the City of Rio de Janeiro

By providing living experience and university scientific knowledge on how to build and inhabit typical of Brazilian Indians, as well as to promote the exhibition of native ethnographic objects to the target audience of the Living Museum the approximately 30,000 urban Indians that reside in Rio de Janeiro will be performing a feedback process on the creative culture of complex urban society.

Since June 2013 erupted collective forces spread through social networks indicating that, as suggested by Lévy (1996) the virtual space is a real space. Claims that began with the expulsion of the indigenous people of the Maracanã Village in March 2013 have evolved to the public manifestation of *black bloc* and *rolezinhos* (parades of youngsters from the suburbs) who invaded the malls.

In order to expand the scope of university knowledge and find out viable solutions to the current technical government impasse in urban areas of transport and housing, along with demands for the preservation and restoration of the historic building of the Maracanã Village,- occupied by indigenous representatives as a kind of national flag, a fact that made possible the emergence of new cultural and political identities of urban populations in Rio de Janeiro,- we have to seek a compelling answer to the question: how, then, the indigenous intangible heritage is living in urban centers in current Brazil?

Maracanã Village (Aldeia Maracanã) 2013. Photos: Dinah Guimaraens.

Cultural Indigenous Revitalization
The cultural revitalization to be achieved through indigenous update involves increasing the level of traditional practice or recovery of tradition when this practice has declined in recent years. The concept of cultural revitalization refers often to bring back a tradition requiring a local consensus on whether there is enough knowledge present to recover that tradition.

The reliability of information sources on traditional practices stems from factors such as permanence and change within the community. In traditional cultures the teaching process including members of different generations participating in the informal educational process, means more than simply creating handcrafted objects, as long as the material culture carries with it social and symbolic, and even spiritual meanings.

The project of the Living Museum aims to reveal how the intergenerational teaching of construction techniques of longhouses (ocas) can transmit cultural values and preserve family cohesion, through the experience of constructive craftsmanship and the cooperation of the Xinguan collective creative process.


Indigenous Organization of Rio Negro, Amazon and traditional constructive methods of longhouses (ocas) of Upper Xingu 2014. Photos: Dinah Guimaraens.

Digression: The Value of Vernacular Architecture
The concept of intangible heritage also includes the eclectic architecture (kitsch, popular / vernacular) derived from recommendations (Unesco 1988-1997) about the relevance of a new global development ethics based on cultural diversity, pluralism and multiculturalism.

The baroque-inspired architecture of Oscar Niemeyer with circular and spiral forms, eventually influence the aesthetic of popular constructions of Rio de Janeiro suburbs, and the Northeast of the country as well (Campello, 2001). The imagery of this kitsch architecture (Guimaraens & Cavalcanti, 2006) expresses an aesthetic blended to the constructive principles of modern architecture of Niemeyer, which in turn incorporates baroque postures to the functionalism of Le Corbusier.

The value of vernacular architecture as intangible heritage make us inquire, as a critical issue if the vernacular architecture symbolizes a sort of *little aesthetic*, by referring to the artistic events in the digital age as being characteristic of the hybrid kitsch of classical and popular culture.
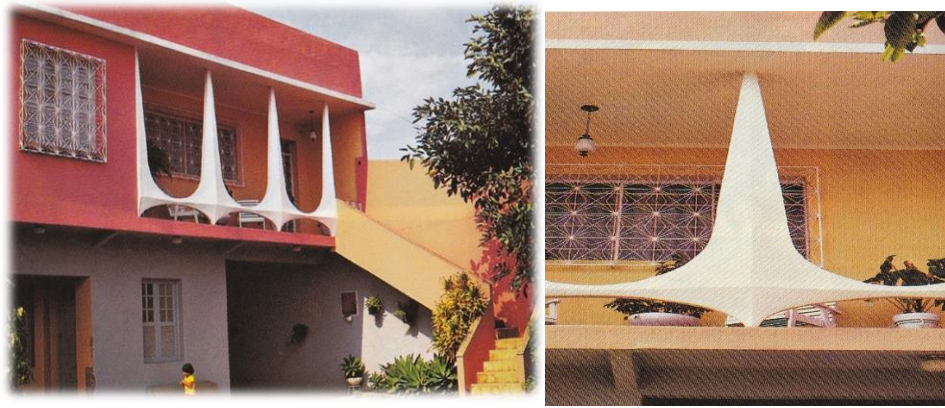
Kitsch architecture, Santa Cruz, Rio de Janeiro. Photos: Lauro Cavalcanti 2006.

Program of the Digital Living Museum
The Living Museum aims to display digital interactive products and models of architectural prototypes, along with live demonstrations of craft techniques of bioclimatic materials (wood, bamboo, adobe, palm fiber, palm leaves, and vegetable fibers) involved in the construction of longhouses (ocas).
This digital prototype symbolizes a cultural exchange established with traditional techniques of indigenous design (basketry, seeds crafts, ceramics, wood carvings, music and dance performances), also including medicinal herbs. There will be included a landscaped area with fruit trees and native healing plants in this collaborative project of indigenous design with professors and students of the University Federal Fluminense/UFF.

Project, Liza Ferreira de Souza 2011. School of Architecture and Urbanism, University Federal Fluminense/UFF.

Theoretical concepts for creating Living Museums
1) **Cultural evaluation with digital documentation**
The Living Museum is based on theoretical tools of visual anthropology, aiming to carry out a cultural evaluation with digital documentation. As long as an important aspect in the cultural revitalization process is to identify cultural traditions at risk of being lost in the near future the Living Museum emphasizes, for example, the use of *embira* liana in Xingu longhouses (ocas) where natural resources become increasingly scarce due to the cultural local practices of not replanting the plant species used by craftsmen. Therefore, the project aims to identify and document those construction techniques in extinction, as well as other cultural events to be preserved or revitalized through photographs, videos or digital DVDs.

B) **Survey of viable human and natural resources for cultural revitalization**
In order to prioritize constructive cultural traditions to be revitalized the project aims to identify older members of the community, highlighting those with expertise who may become future instructors of the same. One must also identify plants and other local natural resources of intangible heritage valued in the indigenous community.
Another useful identification type is to determine which indigenous cultures in the region share the same cultural knowledge such as music, dance, craft techniques of construction, food etc, together with the identification of existing cultural resources in universities, museums, archives and cultural centers.

3) **Research on the process of creating living museums**
To return to the traditions and transform them into a vital practice in the community the project aims to emphasize the fact that it is important to ensure a cultural future for the group involved, through the construction of museums and cultural centers in order to answer the following structural issues:
1) Examine a cultural tradition which has disappeared, determining how many years this fact has occurred and what is the cultural significance of this tradition;
2) Who still retains knowledge of this tradition in the tribe or community?
3) Who out of the tribe or community (next tribes who speak the same language or culturally similar tribes) have information to share about this tradition?
4) Where data on this tradition are stored (in museum files, for example)?
5) Which access can be obtained to study the design, colors and materials on this tradition?
6) How the materials to reinvent this tradition will be obtained?
7) What is at stake if this tradition is completely lost?
Finally, to propose viable suggestions for creating living museums we must emphasize the identification of acceptance or rejection of the mission to create living museums by the local community, and the redefinition of the team structure of living museums mainly through massive inclusion of agents and technicians of Indian origin in roles of direction and coordination of museums, and mainly in their conceptual and constructive projects.

Digital Living Museum, site plan project by Liza Ferreira de Souza 2011.

Bibliography

ARANTES, Otília. **Política das Artes. Mário Pedrosa. Textos escolhidos I**. São Paulo, Edusp, 1995.

CAMPELLO, Glauco. **O Brilho da Simplicidade: Dois Estudos Sobre Arquitetura Religiosa no Brasi**l. Rio de Janeiro, Editora Casa da Palavra/Departamento Nacional do Livro, 2001.

GUIMARAENS, Dinah & CAVALCANTI, Lauro. **Arquitetura Kitsch Suburbana e Rural**. Rio de Janeiro, Paz e Terra, 2006.

GUIMARAENS, Dinah (org.) **Estética Transcultural na Universidade Latino-Americana**. Niterói, EdUFF, 2016.

"Do kitsch à metafísica: arquitetura, estética e imagética" *in* COSTA, Maria de Lourdes Pinto Machado & PEREIRA DA SILVA, Maria Lais (orgs.). **Produção e Gestão do Espaço**. Niterói, FAPERJ/Casa Oito, 2014.

(org.) **Museu de Arte e Origens: Mapa das Culturas Vivas Guaranis**. Rio de Janeiro, Contracapa/FAPERJ, 2003.

INCOLLÁ, María de las Nieves Arias. "El Paisaje Cultural: Una nueva categoría del patrimonio mundial" *in* **Paisajes Culturales: Un enfoque para la salvaguarda del patrimonio**. Centro Internacional para La Conservación del Patrimonio-CICOP, Argentina. Buenos Aires, CICOP, 1999, p. 11-12).

LÉVY, Pierre. **O que é o virtual?** São Paulo, Editora 34, 1996.

NOVAES, Sylvia Caiuby (org). **Habitações Indígenas**. São Paulo, Nobel, EDUSP, 1983.

PORTOCARRERO, José Afonso Botura. "O desenho vernacular das casas indígenas Bakairi, Bororo, Irantxe, Kamayurá, Karajá/Javaé, Myky, Paresí, Yawalapiti, Umutina, Xavante" *in* **Tecnologia Indígena em Mato Grosso: Habitação**. Cuiabá, MT, Entrelinhas, 2010.

POULAIN, Jacques. **La neutralisation du jugement ou la critique pragmatique de la raison politique**. Paris, L´Harmattan, 2012.

SCHWARZ, Michiel & KRABBENDAM, with The Beach Network. **Sustainist Guide: How sharing localism, connectedness and proportionality are creating a new agenda for social design**. Amsterdam, BIS Publishers, 2013.

TSCHUMI, Bernard. **Event-Cities 4 Concept-Form**. London, England & Cambridge, Massachusetts, The MIT Press, 2010.