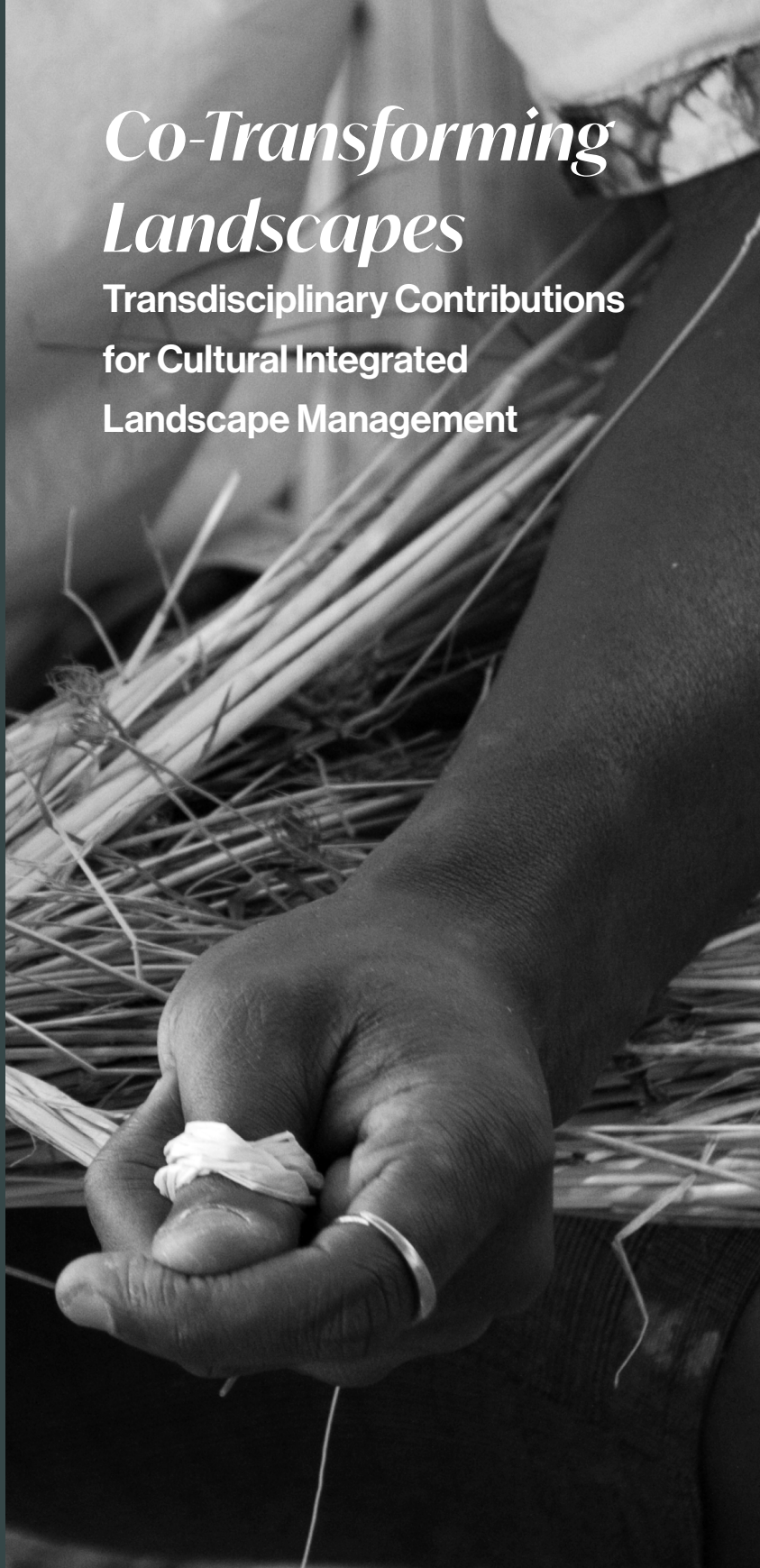# 54

Co-Transforming Landscapes

Transdisciplinary Contributions for Cultural Integrated Landscape Management

ARKEOS

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Ficha Técnica

Co-Transforming Landscapes

Transdisciplinary Contributions

for Cultural Integrated Landscape Management

Editor: Luiz Oosterbeek

Published by:

INSTITUTO TERRA E MEMÓRIA

In the framework of

In partnership with:
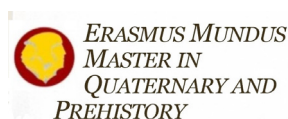
Index

1.

Landscapes transformations:
understanding culture change

BY LUIZ OOSTERBEEK

Landscapes transformations:
understanding culture change

LUIZ OOSTERBEEK[1]

The seventh Apheleia International Seminar of Mação (held from Mação, Portugal, online, 17-21 May, 2021) focused on how cultural landscapes are transformed through a convergent, but not necessarily articulated, set of disparate drivers, from environmental constraints to human cultural agency. A process in which serendipity certainly plays a major role, but in which it is still possible to identify common traits.

Within this general focus, the Seminar focused on the influence and impact of the Humanities in the transformation of landscapes. This included theoretical and context-based case studies, namely: long term cultural adaptations from the dawn of humankind; experiences of interaction between researchers and academic institutions with society; contributions of the Humanities for landscape management; urban and low-density territories transformations; borders, migrations and tourism; cultural landscapes constructions and management; the relevance of the interaction between experimentation and co-creation in critical knowledge flexibility and mobilization; the role of museums, archives and libraries; the agendas of sustainability, well-being and cultural integration; the relevance of technology, from early tool-making to artificial intelligence and tech-humanities. The debates also took into account the results and recommendations of the European

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Humanities Conference, held earlier, in Lisbon (see the Conference proceedings in volume 56 of the series ARKEOS).

For five days, despite the pandemic constraints, the seminar brought together circa 70 scholars and research students in cultural studies, history, archaeology, anthropology, geography, literature and other human and social sciences, law as well from other scientific domains which interact with the Humanities.

Discussions about culture change and the transformation of cultural landscapes have been recurrent, even if not using these exact concepts, for centuries. Debates include perceptions of gradual transitions versus abrupt revolutions, individual versus collective agency, the role of leadership, the dimensions of will and of serendipity, and beyond.

One relevant element to consider is that cultural landscapes are not mere physical entities, they are primarily perceptions, eventually rooted in those physical entities, but not necessarily so. In European modernity, a certain image of the immediate past created the notions of renaissance of classic civilization, as opposed to a perception of what would come to be known as the middle or dark ages; even if, for long, historians demonstrated a robust resuming of long distant trade, urbanism, artistic and philosophical ideas from the end of the first millennium AD, the current dominant perception of the following centuries remains that of a set of segregated and poor cultural landscapes.

In this seminar a particular interest was focused on the contribution of the Humanities for contemporary landscapes transformation, taking an understanding of cultural landscapes not as simply territorial units shaped by humans in the past, but as any contemporary perception of the territory that encompasses an heritage dimension, i.e. of long-term landscape building, regardless of the time scale considered. In this sense, the concept is not so much of a "space object to preserve" but of a "cultural understanding of a dwelling process that encompasses time depth". In this sense, the squatter camps of Cape Town in South Africa are as much of a cultural landscape as the Giza Plateau in Egypt, since people living there have an awareness of their cultural identities, interactions with the territory and changes through time (particularly during and after the *apartheid* dictatorship).

Reasoning along these lines, this volume reunites some of the contributions to the debate. The first five chapters, address specific drivers of landscapes

transformation, focusing on architecture and design (Stephanie Koerner, Lucretia Ray and Rim Menia), the arts (Stephanie Koerner, Lucretia Ray, Maria Teresa Desterro) and agency (Andreia Nascimento). Contributions of the Humanities for landscapes transformation and assessment are the common concern of the remaining chapters, dealing with research strategies (André Soares, Francisca Michelon et al., Luís Gamboa, Sirine Slama) and social challenges and interactions (Penina et al., da Rosa et al., Van Vyve). Through the various contributions, a common thread suggests that the transformation of landscapes is, indeed, a complex process that combines several layers of intervention, impossible to reduce to single drivers.

2.◆

Creativity and Critical Care —

Sketching in Civil Architecture and Engineering

BY STEPHANIE KOERNER AND LUCRETIA RAY

Creativity and Critical Care —
Sketching in Civil Architecture and Engineering

STEPHANIE KOERNER[1], LUCRETIA RAY[2]

Abstract

This chapter explores how the meanings of professional practice in Civil Architecture and Engineering are changing in lights of an example of efforts to incorporate 'creativity' into strongly 'sustainability' grounded curricula. Our example is a first year module (CIVE161), which attends to providing students with skills and confidence in using sketching, drawing, diagrams and maps to carry out their projects in sustainable fostering quality of life equity.

Resumo

Este capítulo explora como os significados da prática profissional em Arquitetura e Engenharia Civil estão a mudar à luz de um exemplo de esforços para incorporar a criatividade em currículos fortemente ancorados na "sustentabilidade". O nosso exemplo é um módulo do primeiro ano (CIVE161), que visa proporcionar aos alunos competências e confiança na utilização de esboços, desenhos, diagramas e mapas para realizar os seus projetos de promoção sustentável da equidade na qualidade de vida.

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*"People nowadays think, scientists are there to
instruct them, poets, musicians etc. to entertain them.
That the latter have something to teach them; that
never occurs to them"*
(WITTGENSTEIN *Culture and Value* 1998, 42).

In 2017, the University of Liverpool's Faculty of Engineering appealed for
university support in addressing the need for greater 'Creativity in Curricula'
already in a first year module in Civil Architecture and Engineering. The
aims of the CIVE161 module have been remarkable. They include (along
with incorporating elements of fun and enjoyment):

- Fostering collaboration between the Faculty of
Engineering and School of Architecture around
'creativity' and 'sustainable' solutions to complex
ecological — quality of life problems;
- Enabling students to acquire skills, confidence and
experience in using sketches, drawings, diagrams
and maps to carry out and present projects in stu-
dio style communication and written reports;
- Introducing students to professional practice, and
involving specialists from business, industry and civil
built environment agencies in providing feedback.

"Sketching, Drawing, Diagrams, Maps " (henceforth Sketching), began as
a series of sessions for students to experience doing sketches of real world
contexts provided by architecture staff, but it is now a central component of
the CIVE161 schedule and coursework. Students use sketching drawing,
diagrams, and maps as tools for research, problem solving and project pres-
entations, posters, and final reports. **(Figures 1 and 2)**

The aims of this chapter and the chapter, "Picturing 'Wonder' - Caring for
Roots of Arts and Humanities" " differ in several critical respects. However
they are complementary as, respectively, case study and exploration of historical
roots and implications. This chapter examines implications of bringing together

'creativity' with 'sustainability' for deep and far reaching change in what is meant by 'professional practice' in architecture and engineering.

In tandem with remarkable change in connotations of 'creativity', 'sustainability' has acquired connotations that include 'care' and, especially, 'critical care' (Fitz and Krazny 2019, Fuchs , et al, 2013; Tronto and Fisher 1990). At the same time, what is meant by 'acting professionally' is changing in relation to the replacement of 'top down' paradigms with 'bottom up' orientations (Funtowicz, S. Ravetz, 1992, 2008), and what Sheila Jasanoff (2003) calls "technologies of hubris" with "technologies of humility." Relating to many recurrent themes in *Transforming Landscapes*, Jasanoff studied how the former can lead to:

- "peripheral blindness to uncertainty and ambiguity";
- "pre-empting political discussion";
- "limiting capacities to internalise challenges that arise" in contexts that initial framing assumptions cannot or do not take into account" (Jasanoff 2003, 238-240)

Strongly rooted in the Humanities, "technologies of humility" focus on "framing, vulnerability, distribution, and learning" - or, put another way, on 'care'.

- "Framing" problems in ways that foreground questions that confront "almost every human enterprise that intends to alter society: what is the purpose; who will be hurt; who benefits; And how can we know?";
- Replacing notions that see human beings as passive members of supposedly homogenous society by explorations of differences of power, access, "vulnerability" and other factors responsible for life quality equality;

- Appreciating the importance for grasping limitations of knowledge and its "distribution" - and "learning" of taking diverse viewpoints and disagreements into consideration (Jasanoff 2003, pp. 238-240)

Creativity and Sustainability

It is difficult to overstate the novelty of the Faculty of Engineering's call to include creativity in curricula to prepare students for work in professions currently facing sustainability challenges of extraordinary complexity and gravity.

- How are global challenges of poverty, food security, climate change, water scarcity, deforestation and loss of biodiversity connected to one another?
- To what extent might attention to contexts be important for developing tractable ways to address these challenges?
- Can we help address these interconnected problems by bringing diverse lines of disciplinary specialisation together with local (or indigenous) knowledge, vernacular skills and widening upstream participation in quality of life matters of concern?

What might the Faculty mean by 'creativity' and by 'sustainability'? It is most unlikely that the relevant conceptions of creativity are those based in traditions that see creativity as purgative (or luxury) of art, and 'art for art's sake alone' as ideal. Not just that - the meanings of 'sustainability' are now very different from those, say, of the 1980s. CIVE161 coursework brings these points into relief. Coursework centres on group projects that are allocated collective marks, and entered into the Engineers Without Borders (EWB, https://www.ewb-uk.org/) UK-wide design competition programme. The programme concerns students':

- Awareness of the complex local economic, legal, social, ethical and environmental context of engineering activity" for a "globally responsible mindset";
- Developing skills needed to address locally situated — globally distributed — transdisciplinary problems;
- Understanding the importance to success in addressing such challenges of communication skills across stakeholder diversity.

Bruno Latour's (2008) insights of 'design' are useful for considering the novelty of linking 'creativity' and 'sustainability'. For Latour, use of this term to talk about how to address exceedingly complex problems must involve deep change in its conventional modern meanings: "at the very moment when the scale of what has to be remade has become infinitely larger," things are "no longer 'made' or 'fabricated', but carefully 'designed'... precautionary designed. It is as though we had... to imagine Prometheus stealing fire from heaven in a cautious way! (Latour 2008, 4). Thus, arguments for creativity in engaging some of the most pressing problems facing civil architecture and engineering could signal a deep shift away from preoccupations with "emancipation, detachment, and mastery" (Latour 2008, 3). At the very time when the scales of problems have escalated globally, 'creativity' has become a vehicle for replacing top down paradigms for professionalism with approaches to sustainability that start with bottom up contextually situated conceptions of professional care. Emphasis falls on widening the meanings of 'expertise', and cross-stakeholder dialogue in an "extended peer community" that recognises that "everyone has something to learn from everyone else" (Funtowicz and Ravetz, 2008, p. 363).

Sustainability as Critical Care

Instead of detached mastery, professional practice is pursuing creative engagement - with contexts and contingency, complexity and interdependence, and "critical care" (Fitz and Krasny 2019). We are reinterpreting 'creativity' (a capacity conventionally seen as a purgative of artists, traditionally

male) and 'sustainability' in terms of 'care' - a term that has traditionally been gendered female, and even "considered menial" labour (Fitz and Krasney, 2019, p. 34). We are asked to replace notions that see 'creativity' as an agency of the individual (conventionally male) mind that steers the hand, with practices that see care — and critical care as a crucial task of civil architecture and engineering.

Angelika Fitz and Elke Krasny explain that the term, 'critical care,' is borrowed from medicine, where it refers to "a specialized branch of medicine dedicated to diagnosing and treating life-threatening conditions. This includes comprehensive life support to those who are critically ill" (Fitz and Krasney 2019, p. 10). Joan Tronto and Berenice Fisher (1991) reinterpreted the term to characterise practices needed to address ecological sustainability and quality of life challenges on a "broken planet." For the anthropologist, Anna Tsing (2016, 1), the diagnosis is: "Too-rapid climate change; massive extinctions; ocean acidification; slow-decaying pollutants; fresh water contamination; critical ecosystem transitions: industry has proved far more deadly to life on earth than its designers might ever have dreamed." When professionals are saying "this cannot happening - but it is" we need to rethink notional of professionalism, which have been grounded in images of science as somehow isolated from contexts, and of the world as a blank slate or (Daston, 2019; Latour and Weibel, 2021) Arguments for top down "geo-engineering" to "optimise the climate" hinge upon such images (Crutzen 2001, 13). By contrast critical care attends to questions about the contexts in which such images became taken for granted, and calls for trans-disciplinary efforts to foster jointly locally situated and globally distributed healing and recuperation.

Seeing What is meant by Expertise and Professional Practice Anew

Sketching, drawing, making diagrams and maps are tools that open doors to creativity and to life-long skills in observing, identifying and analysing problems, working on solution options, and collaborative evaluating and realising solutions. Such practices may arise through experience of wonder - amazement - as well as fear or horror at things and/or events that ask us to rethink what we took for granted (self-evident) about the world. There is

nothing childish or irrational about these experiences - they concern what we can and might not be able to see as justifiable hopes or expectations (Daston, 2008, 2019) Few innovations have played more central roles in the emergence and development of architecture and engineering as specialised professions than the creative use of diagrams as tools for research, problems solving and communicating ideas. Moreover, there is extensive historical evidence that major changes in these professions' contexts and tasks have been accompanied by outstanding innovative in these tools' use and teaching (Payne, 2015; Smith and Schmidt, 2008). We have learned through continuously amending Sketching that fostering student's confidence in these skills contributes to successful project proposals, responses to briefs; realising aims and objectives; and ensuring projects' flexibility and sustainability in the future. There are also interesting ways in which Sketching brings light to the extent to which what some might see as "matters of fact" are in contexts of practice "matters of concern" (Latour 2008). Calling for creativity in addressing matters of sustainability as matters of care evidences awareness of this insight, and relates to growing interest in fresh perspectives on what is meant by taking the arts, sciences and humanities equally seriously.

It bears stressing that these concerns have very noteworthy contemporary and historical precedents. Clifford Geertz (1983), for instance, drew attention to that, while sciences have strengths in reducing complex processes to more elementary ones, the arts and humanities share critical advantages for other purposes. The latter avoid risks of disregarding contingency by situating complexities in interpretive contexts, which render them intelligible. Importantly, reduction to timeless principles may have been more of a dream cultivated by notions of 'pure science' and the myth of a *tabula rasa* than actuality, and clashes with the real worlds of "post-normal science" Funtowicz and Ravetz, 1992, 2008). Notions of supposedly "normal science" and "consultancy science" that have hinged upon the idea of sharp boundaries between 'pure science' and contexts have been called into question by widening acceptance of insights relating to "post-normal science" (Hirth Hadorn 2008; Kuhn 1970 [1962]; Jasanoff 1998).

Today, the high stakes of the evidently contested and uncertain and knowledge that characterises "post-normal science" have essential roles to play in many critical health, safety, environmental and quality of life equity decisions. In tandem with these developments, light is being thrown on problems with what were long mainstream restrictions on the tasks of the humanities to, for instance, programmes for "educating" publics into better understanding and appreciating scientific knowledge and prescriptions (Irwin and Wynne, 1996).

The present volume is an expression of widening cross-disciplinary interest in fresh perspectives on what is meant by taking the arts and the humanities, and the sciences equally seriously, with close parallels in the work of Geertz. For Geertz, key capacities of the arts and humanities are rooted in the "mystery of the human moral imagination" – a mystery that "other people's creations can be so utterly their own and so deeply part of us" (Geertz 1983, 54). Moreover, in Geertz, the arts and humanities can enable us to see and make use of the significance of this mystery in changing contexts anew. In Geertz - as in ancient Greek epic poetry - such experiences of can help us to appreciate how important critical awareness of the limitations of what we take as self evident matters of fact is for addressing matters of concern.

Another noteworthy contemporary precedent is Hubert and Richard Dreyfus's study of "The Ethical Implications of a Five-Stage Skill Acquisition Model" (2004), especially, for its focus on ethical implications of expertise. Since antiquity (and in a huge diversity of cultures and languages) professionalisation has been defined as a process whereby an activity is given systematic qualities. This frequently involves institutions teaching students or apprentices skill and knowledge needed to carry out their respective profession in ways that are systematic, qualified, and ethical. Unfortunately this inclusive, socially engaged definition has often been eclipsed by traditions grounded in seeing the ideal professional as somehow isolated from contexts - separated from publics, stakeholders and everyday social life - and in possession of capacities for thoroughly dividing ethics and values from specialist knowledge. The Dreyfus model counteracts these traditions (and their myth of a *tabula rasa*), stressing the importance of creative engagement to high professional - ethical standards. In the Dreyfus model, the first four

stages are: 1 - novice, 2 - advanced beginner, 3 - competence, and 4 - proficient. A distinguishing feature of Stage 5 - expertise - is acquisition of skill in creative intuitive responses to novel situations. It also shows why notions of "detached rational ethics" are limited to beginners' reliance on rules; and, thus, fall far short of "ethics of situated involvement" (Dreyfus and Dreyfus 2004, 251).

Additional precedents include works of contributors to the 'practice turn' in the humanities and human sciences, which stress the embodied, materially embedded, intersubjective constitution of an ethical - moral - cultural field (realm), which anchors practices to each another, and to common sense - experience (*sensus communis*) of what count as matters of concern (Schatzki 2001). It is difficult to overstate how important this is for addressing questions about socio-cultural change and the roles of picturing practices. It might be the case that numerous historically significant innovations in picturing 'the more than meets the eye' have been successful in rendering that otherwise invisible 'miraculous' realm visible - in ways that enable people see their relationships and worlds anew. This may indeed be the very sorts of realms on which locally situated - collectively distributed historical processes operate, which is a key theme in our chapter, "Picturing Wonder."

This is suggested by Michael Tomasello, whose arguments concerning the ways in which prioritizing verbal communication has eclipsed the significance of human capacities to "point" relate directly to the importance of pictures (sketches) as vehicles for observation and for showing other things that exceed what can be said effectively. Prioritising 'language' has a long, complex and problematic history, with so many consequences that we cannot even attempt to summarise here (e.g., Fabian, 1983; Wolf, 1982). Tomasello focuses on the problem that conceptions of 'learning', which have prioritized verbal communication have resulted in notions that children cannot acquire ethical capacities before they can 'speak' - a presupposition completely at odds with everyday experience. Building upon years of research with primates and small children, Tomasello (2006) has shown how the problem can be addressed through empirical study of reasons why humans (including children before they speak) point and non-human primates do not. Namely, humans:

- Understand communicative intentions;
- Participate in joint intentional engagement (in which gestures - as gestures - are meaningful);
- Share and help in ways that are grounded in experience of shared or 'we' intentionality;
- Can inform others about things, which are identified by abilities to determine what information is new, old, false, true, etc;
- Experience and understand 'informing' as a valuable practice in its own right — including as a practice that creates and sustains shared intentionality;
- Can imitatively learn communicative conventions as intrinsically multi-directional practices, with possibilities for reversing roles, for changing objects, and for affecting who and what is included and excluded.

Sketching in CIVE161 has sought to emphasize the value of communicating visually, seeking to convince students that pictures can inform more effectively, especially, in our multi-lingual society, in general, and in cross-stakeholder dialogue (e.g., Funtowicz and Ravetz 2008)

Rethinking the Art - Science Dichotomy

Arguments for taking the arts, humanities and sciences equally seriously have remarkable historical precedents. Many important examples are being illuminated by studies of materials conventionally eclipsed by mainstream paradigms for the Scientific Revolution and problematic generalisations about the disenchantment, secularisation, and even the supposed 'end of art' (Weibel 2002). Today there is quite widespread agreement that new insights of the histories of early modern science and philosophy can throw important light on long standing problems in the historical study of art. However, much less attention has been given to possibility that new insights of the cultural convictions and material practices, motivated by critical innovations in picturing 'the more than meets the eye' can help us to address

questions, which may be of special importance for fresh perspectives on what is meant by taking art and science equally seriously.

One of the key presuppositions in mainstream historical study of philosophy and science has been the notion that the counter-intuitive was an invention of the Scientific Revolution. These are the sorts of presuppositions that have contributed to problematic images of science as somehow isolated from society, and top down paradigms for professional practice. Likewise, they have stood in the way of asking questions that call for attention to contexts. For instance, what roles did interaction with an ever widening range of craftspeople play shaping early modern scientific methods? (Smith and Schmidt, 2008). What were the roots of the emphasis that such iconic figures in mainstream accounts of early modern science and philosophy as Galileo, Kepler, Descartes and Newton placed on sketching, drawing, diagrams and maps as tools for research and for plausibility of seemingly counter-intuitive things and processes? Might they have agreed with our hopes that fostering student's confidence in picturing skills be useful in projects concerned with problems that top down paradigms are likely to overlook?

Materials relating to these questions have been important to the range of examples that are available for developing the exercises and workshops in the Sketching component of CIVE161. Martin Kemp's path breaking book, *The Science of Art* (1990) has been an important source. The chapter, "Perspective from Albrecht *Dürer* to Galileo," brings two observations together. On the one hand, Kemp (1990, 92) stresses that in Galileo's times innovations in the pictorial techniques in the arts were in many critical respects exceeded by those taking place in new lines of highly trans-disciplinary astronomical, geographic, engineering and visual instrument making practices. On the other hand, "the evidence of the period... indicates that it was only when the painters' techniques had been thoroughly absorbed into a different functional context and placed on a methodological base" that they became essential to these fields' development (Ibid).

This suggests that, it may not have been until early modern scientists had "absorbed" the relevance of picturing practices, in particular, through interaction with craftspeople, that they innovated so enthusiastically in using sketches, drawings, diagrams and maps to investigate ('counter-intuitive') processes that exceed ordinary perception, and to demonstrate the

plausibility, for instance, of Galileo's telescopic astronomy and Descartes' mechanical philosophy. These include innovations relating to organising themes in Sketching.

- Lines, forms, shape, spaces (picturing the multi-dimensional world in two dimensions);
- Scales, proportions, perspectives (people in social contexts);
- Values, relationships, materials (light - dark, shadows, textures);
- Communicating ideas, engaging diverse points of view.

Some Implications for Change in what is meant by Professionalism

There are close parallels between the activities students pursue in the Sketching sessions and studio style workshops and presentations and, for instance, the complex trans-disciplinary collaborative practices that made possible the pictures in Galileo's Starry Messenger (1610) and Descartes's *Dioptrics, Meteorology,* and *Geometry* (1641). However, it is the evidence being investigated today of the extent to which these projects involved intense interaction with craftspeople, which throws greatest light on why Sketching has been useful for integrating creativity into sustainability oriented CIVE161. The core ARCH161 assessed coursework is a report on a group project aiming to address an ecological - quality of life problem posed by Engineers Without Borders. There is great variety amongst projects. Those that are most successful bring to light the contributions that Sketching can make to students' creative pursuit when they focus on "framing, vulnerability, distribution, and learning" (Jasanoff 2003). They take people, contexts and sustainability into consideration. (Figures 3 and 4)

We intimated at the onset that our current emphasis on creativity and sustainability in the Civil Architecture and Engineering curriculum might lead to deep change in what major universities consider professional practice in action. Successful projects suggest that we might be students

becoming involved in 'care' - ful design. Perhaps, as Jasanoff (2003, 240) puts it: "Reversing nearly a century of contrary development, these approaches to decision-making would seek to integrate the 'can do' orientation of science and engineering with the 'should do' questions of ethical and political analysis. They would engage the human subject as an active, imaginative agent, as well as a source of knowledge, insight, and memory." 240). Moreover, reversing the even longer history of notions that have seen 'care' as "menial" labour (Fitz and Krazny 2019, 34), such approaches would see care as a critical task of the civil architecture and engineering profession.

Acknowledgements

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Figures

Figure 1. Lucretia Ray, photograph, CIVE161students peer-reviewing observational drawings in sketchbooks.

Figure 2. Lucretia Ray, photograph, CIVE161 student presentations
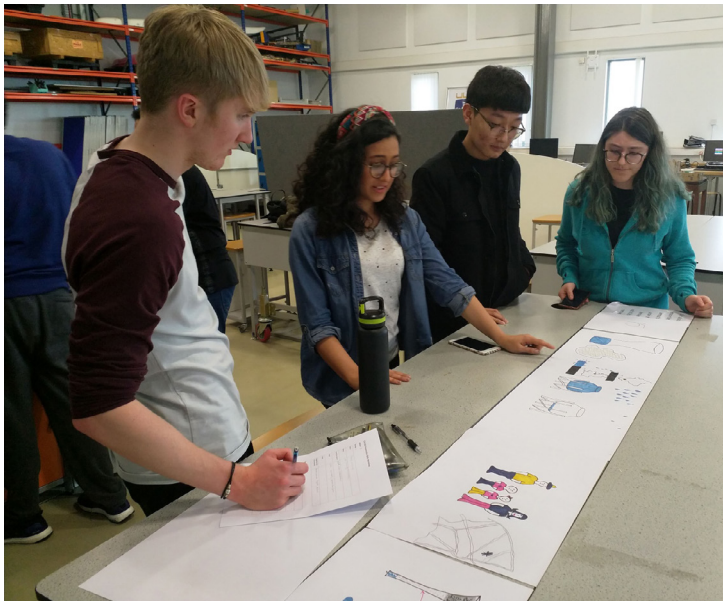
Figure 3. Lucretia Ray, photograph, CIVE161 students using analytical skills to understand diagrams.

Figure 4. Lucretia Ray. photograph, CIVE161 students working together to produce diagrams for their Engineers Without Border presentations.

3.

Picturing 'Wonder' —*Caring for Roots of Arts and Humanities*

BY STEPHANIE KOERNER & LUCRETIA RAY

Picturing 'Wonder' —
Caring for Roots of Arts and Humanities

STEPHANIE KOERNER[1], LUCRETIA RAY[2]

Abstract

This chapter explores roots that interdisciplinary innovations in the arts and humanities in 'visible speech', 'poetic optics', and 'prudent circumspection' share in 'wonder' (*thauma*) in ancient Greek epic poetry.

Resumo

Este capítulo explora raízes que as inovações interdisciplinares nas artes e nas humanidades no "discurso visível", na "ótica poética" e na "circunspeção prudente" partilham com o 'maravilhamento'*(thauma)* na poesia épica da Grécia Antiga.

Few images provide more useful points of departure than Peter Bruegel the Elder's (1525-1569) *Glo y Day* (1565) (**Figure 1**). Bruegel painted this — and the other paintings in the *Seasons series* — in a world racked by war, deep social and moral crises, economic hardship. It was a world in which art came to figure at the heart of claims about threats that "enemy" religious doctrine posed - even, for conditions of possibility for Salvation. It is useful to characterise the situation with a term that concerns impacts on the history of art in contexts where rule by terror and violence is 'law' - 'art under siege' (Koerner, J.L, 2016).

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Mainstream paradigms for the historical study of art have conventionally avoided engaging the complexity of these impacts — preferring, instead, broad generalisations about the disenchantment and/or secularisation of art in early modern times, the 'art market', pursuit of 'art for art's sake alone, and/or about the 'end of art' (Koerner, S., 2019; Weibel, 2002) — art does not survived siege. It is assumed that extreme restrictions were imposed on artists choices for responding to catastrophe (Alpers, 2005). Artist were supposedly forced to choose between direct political involvement (for instance destruction of art or portraying deceits and evils of the said enemy), and/or abandon the long history of convictions concerning arts' tasks of picturing the 'more than meets the eye' — the sacred. For centuries before Bruegel, key innovations in what we now call 'pictorial realism' or 'naturalism' were motivated by convictions that art's central tasks included rendering otherwise invisible miraculous conditions of possibility for human morality, ethics and quality of life visible anew. Importantly, these convictions were motivated traditions of lay piety. These developed in such local communities as those portrayed with such extraordinary care by Bruegel - and were being fostered by such major contributors to relationships between early modern art and humanism as Desiderius Erasmus (1466-1536), one of Bruegel's key sources of ideas.

Bruegel's *Gloomy Day* - as with his works, in general - evidence the extent to which he would have disagreed with claims mentioned above about vexed options and 'end of art.' The writings about Bruegel by his friends and colleagues (regardless of the how likely it is that they exaggerated) - together with directions his work took - show that he never abandoned convictions that art could pursue tasks of picturing the miraculous anew. Bruegel specialist, Elizabeth Honig (2019) notes that art historians are rightly careful about these writings, and accounts written by later biographers. Importantly, however, our worries have remarkable parallels in those encountered with urgency by Bruegel and his contemporaries: "How to decide what is true in a time of chaos and uncertainty?" (Ibid, p. 68)

It is not coincidental that Bruegel focused what became his renowned innovations in "pictorial naturalism" on motifs that raise that very question. The monumentalising (without ever romanticising) what is miraculous about the complexity of human — environmental relationships, and forms of life that care. It is not overly speculative to suggest that Bruegel may

have been the first early modern artist to monumentalise local activities in "integrated landscape management" (Oosterbeek, present volume) — and to creatively portray worlds in need of care. In Bruegel: "A common world is not something we can come to recognize, as though it had always been here "A common world, if there is going to be one, is something we have to build, tooth and nail together" (Latour 2004, p. 455). It is not a coincidence that Bruegel has become one the main sources in the Sketching component of CIVE161. Bruegel teaches that: "To observe is not the same as to look or to view.... One observes in order to see more that we would have seen at first glance" (Wittgenstein 1992, p.76). However, Bruegel's orientations, his innovations in pictorial realism, and early modern lay piety and humanism had extraordinary precedents, including Giotto.

Wonder and Prudent Circumspection

It is difficult to overstate the antiquity of ideas that we need creativity to illuminate aspects of the world being eclipsed by hubris; and to act in times chaos and uncertainty with 'prudent circumspection' and 'care' (*Solicituda* — forethought, duty, responsibility) (Cicero [ca 106-43 B.C.E.], 1967). Participants in Bruegel's humanist circles would have recognised new versions of these ideas in many of his paintings, and such more widely accessible works as the etching in the *Large Landscapes* series: *Rustic Care (Solicituda rustica)*. These had precedents in reinterpretations of these ideas in the times of Giotto and Dante, and in convictions that art's key tasks included picturing the 'more than meets the eye' — with the pictorial realism (ekphrasis) required to see the miraculous anew.

This chapter examines roots in *thauma* (wonder) in ancient Greek epic poetry, which Bruegel's work shares with 'visible speech' in Aligheri Dante's (1265-1321) *The Divine Comedy* (1982) and Giotto di Bondone's (1267-1337) murals in the Arena (or Scrovegni) Chapel, Padua. In all of these, there is nothing childish or irrational about 'wonder' in these traditions. Creativity and wonder are vehicles for seeing (and caring for) the miraculous complexity of nature and everyday human struggles and joys anew. Such vehicles are in principle interdisciplinary.

Few topics have occurred more frequently than 'wonder' in debates over the tasks of the arts, sciences, and what is meant by professional expertise. In the early Greek epics of Hesiod and Homer, terms for 'wonder' (*thauma, theaomi*, etc.) have connotations of nouns as well as verbs. Both see wonder as evidence of the importance of recognising limitations as "first step on the way to true wisdom" (Most 2019, p. 291). As noun, *thauma* refers to things, events, or agencies, which elicit overwhelmed surprise, marvel, admiration, and awe (Somavilla, 2005). As verb, *theaomai* concerns *human* perceptions and responses to wonder on multi-sensorial interfaces of seeing and knowing. Somavilla's study revisits these traditions' two broad trajectories of connotations of wonder:

- As a state of amazement, enrapture, astonishment, and awe, that can even eclipse everything except the agency that evokes it;
- As impetus for diverse human responses, grounded in human reason's capacities for reflection (puzzlement, doubt, questioning, and comprehension.

The ways in which pre-socratic philosophers, such as Thales of Miletus (and then Plato and Aristotle) interpreted these connotations shaped arguments for rejecting "merely sensorial perception of the world" in favour of abstract rational thinking, and debates over *mythos*, *logos* and the tasks of philosophy (Somavilla 2005, pp. 7-9). These debates belong to the long history of traditions that have set the knowledge of particular professions and professionals over and above the understandings that everyday people (including the most highly skilled craftspeople) have of the world. The history of these traditions is also the history of traditions that have polarised verse and prose, myth and history, reason and imagination, tradition and innovation, community and individual, constraint and freedom, error and truth, is and ought, art versus science (Most, 2019).

According to John Hyman (2006, pp. 2, 60) that "in the whole body of philosophical literature, from Plato to the present day, there are two main contending doctrines" on pictorial representations: one says that picture

represent an "object by copying its form and its colour" (but not its internal structures)," the other — the "illusion theory" stresses impacts pictures have on people claimed to be susceptible to irrationality and superstition. These vexed options have long posed obstacles for rethinking what is meant by taking the arts and the sciences equally seriously.

> *"Whereas philosophers and psychologists are fascinated by illusion…, artists have more often said that they are interested in nature, reality, and truth…. But when we discover how differently their intentions were realized in paint, the appearance of unanimity vanishes before our eyes. And this makes it tempting to dismiss these remarks as lazy repetitions of stock phrases, which a sophisticated art theory will debunk…. This is the conclusion many philosophers have reached…. I doubt whether any of this is right"*
>
> (HYMAN 2006, XVIII).

These have never been the only possible points of view. As our reference above to Cicero suggests, alternative points of view on art (and on what is meant by professionalism) developed in tandem with the coming into prominence of Plato and Aristotle. In what are useful to characterise as 'proto-humanist' circles around Cicero (106-43 BC) in antiquity, and in Giotto and Dante's times, proto-humanist artists, poets and scholars emphasis fell on:

- Wonder and the diversity of human reason;
- Social engagement as core feature of what is meant by professionalism;
- That key tasks of the arts include providing means for people to experience and themselves cultivate 'prudent circumspection' needed to see the dynamics of past present and future anew.

Contributors to these traditions are likely to have agreed (on grounds very different from modern ones) that: "In the world of image making... the pictorial artists, even one who works in the tradition known as 'realism' or 'illusionism,' is as much concerned with the visible as the visible world.... This ... may seem less paradoxical if we remind ourselves that painters have always claimed to present us with more than meets the eye" (Mitchell, 1986, pp. 39-40).

Seeing Anew in Art and Proto-humanism

One of the most puzzling aspects of Giotto's wonderful murals in the Scrovegni Chapel is the 'realism' with which they picture such otherwise un-see-able things as mysteries recorded Scripture, and variously facilitate viewers' grasp of salient aspects and connections to their own forms of life. Dante, along with such proto-humanist scholars (also living in Padua) as Francesco da Barbarino (1264-1348) and Petrus Albano (1250-1316) are likely to have agreed. Of course they would have had very different period terms and contextual reasons. These scholars studied Platonist and Aristotelian perspectives on the dynamics of wonder and human capacities for critical reflection, styles of expression, and criteria for censoring some forms of poetic narrative and promoting morally valuable serious, reserved forms. But their new paradigms for optics were grounded in:

- Latin translations of Ibn al-Haithan's (Alhazen's) (965-1040, Basrah, Cairo) De Aspectus (Abano 1985 [ca 1303]; Belting 2011;
- Themes of rhetoric, metaphor, and ekphrasis in Horace (65-8 B.C.E), Cicero and Quintilian (ca. 35-95 C.E.);
- Poetic literature and proto-humanist scholarship on faith and reason (e.g., Thomas Aquinas [1225-1272]), on virtues of prudence, justice, fortitude, temperance, faith, hope and charity (e.g., Thomas Aquinas [1225-1272]) and the

nature of contemporary sacred history - sacred history here and now in the making.

For proto-humanist contemporaries, Giotto's innovations in the arts' tasks provided vehicles for prudent circumspection of otherwise invisible connections between past, future and contemporary sacred history (Frojmovič, 2007). The historical contingency of these paradigms - and the very idea of contemporary sacred history — is difficult to overstate.

> *"Around 1300 optics became a key paradigm in an emerging 'proto-humanist' poetry - literature, and scholarship on the nature, tasks and significance of the arts - seeing and knowing…. In the same period there was a new interest in the spirituality of seeing; especially in the context of so-called individual judgement - the anticipation of the personal face to face encounter with God, not only at the end of time [the time of the Apocalypse - the Last Judgement and the end of the division between sacred and profane history but immediately after death"*
>
> (WOLF 2015, P. 122).

A very significant corollary was the increasingly widespread rejection of traditions of interpreting human history along lines, which treated the ideas of sacred history happening in the here and now (as well of 'lay piety') theological impossibilities (Funkenstein, 1986). The new paradigms for optics, and 'visible speech' in Dante and Giotto, participated in these developments.

In his extraordinary, *Storytelling in Christian Art from Giotto to Donatello* (2006), Jules Lubbock notes that for Augustine (354-430 AD) 'miracles' are signs coming from God, that seem to break laws of nature, and occur in a wide variety of forms. 'Miracles' puzzle - they concern seemingly impossible — humanly counter-intuitive realms – and are independent of human languages. With regards to forms, Augustine followed Plato in prioritizing words — attending, especially, Scripture. But, in Augustine, words are only one way in which God communicated with humans — that is, words are only one type of 'sign' — and — miracles figure among the diversity of

other forms such signs take. Augustine criticised responding only with awe without engaging in critical reflection on meanings and purposes. Critical reflection should proceed from anomie — puzzlement ("this is impossible — it cannot happen — but it is happening") — towards questioning (areas of aspect blindness) — towards struggling to comprehend and see the world, human existence and the sacred anew.

Augustine distinguished four stages of human responses, which came to figure centrally in the ways in which artists pictured the miraculous together with responses on the part of people (as well as sacred beings) to sacred events. In these stages:

- "the miraculous event arouses the senses... [amazement]
- the senses arouse the mind... [puzzlement – doubt]
- the mind in turn interrogates the miracle.... [scrutiny]
- [devotion] comprehending the nature of the invisible God, who is made manifest by the miracle" (Lubbock 2006, p. 12).

Augustine's treatment of pictures was sparse and largely negative. (Lubbock 2006, p. 12). By contrast, in letters that St Gregory's (540-604AD) wrote to halt iconoclastic attacks on pictorial images in the Church, emphasis fell on that these are not to be worshipped themselves – or simply looked at (Chazelle 1990). Images can render the more than meets the eye see-able, with the seriousness needed to guide spiritual comprehension.

Dante introduced an Italian translation of Gregory's Latin into 'visible speech' (Lubbock 2006, 13) to characterize images (sculpture and painting) with this potential in his famous *Divine Comedy*. In the work's three books (*Inferno, Purgatory and Paradiso*) are about the journey of Dante as Pilgrim, which began when experiences of wonder (following the early death of his "divine" beloved Beatrice) made him puzzled about problems with his hitherto taken for granted assumptions about the world, and human spiritual capacities for participating in sacred realms and histories (Kemp, 2021). Put

in Wittgenstein's (1958, p. 123) terms: a pilgrimage in pursuit of answers to questions of extraordinary epistemic - spiritual importance begins with the experience: "I don't know my way around." In the *Divine Comedy*, that is an that experience re-occurs in new forms at critical junctures of change in what the pilgrim sees things as. Significantly, the pilgrim stresses that he only became capable of seeing things he came upon when he "recognise" them from their portraits in the friezes on the Pulpit of the Pisa Cathedral by Nicola Pisano (1220-1284), and Giotto's fresco's in chapel in Padua where Dante lived when he wrote the books.

For Dante, these artists' innovations in visible speech did more than provide details of events that Scripture only accounted for obliquely. For Dante and his proto-humanist, pictures exceeded words in enabling people to be able to see (experience) connections between past, future and present sacred history, which according to Scripture exceeded imagination. An example, for Dante, was Giotto's portrayal of the miraculous unfolding of the heavens in sacred history's future. Scripture, itself, underscored this event's unprecedented and humanly unimaginable qualities. But, in Dante, portrayals of such qualities in 'visible speech' exceeded even poetic writing in its achievements in bringing otherwise unimaginable miracles vividly to the contemporary human spirits' eyes.

Throughout the Scrivegni Chapel, there is pictorial evidence of the extent to which Giotto shared and discussed such convictions with humanist contemporaries. There is a marvelous example in his *Last Judgement* mural. Above the shoulders of the *Resurrected Christ* in the center – two very confident angels in military style outfits are rolling back the heavens painted in magnificent blue. The angels roll back the heavens - like a cloth curtain - to reveal the *Last Judgement's* supposedly unimaginable events, processes, and results. This is not at all the only example of how innovations in realism (e.g., perspective, light, colour, physiogramy, sequence) call viewers to wonder about — investigate and comprehend complex meaning connections. Throughout the Scrovegni Chapel, Giotto's combined mimetic rendering and motif positioning innovations to provide viewers with means to investigate and comprehend numerous connections - precedents - consequences of events in sacred history. Put another way, Giotto's innovations in 'visible speech':

- Speak to viewers in contexts, and call for partici-patory interpretations;
- Evidence convictions that art's tasks include picturing the miraculous (more than meets the eye) and facilitating transformations of viewer's responses (e.g., from wonder, to amazement, to scrutiny. to circumspect comprehension);
- Show with explicit care that they are human creations, with the prudent reserve such serious narratives concerned with nothing less than seeing the miraculous in nature and humanity anew.

The effective illustration of people, places and events described in Scripture was a requirement of the trade of painters, and sculptors in Giotto's times. For Charles Harrison (1995, 101) the crucial change in Giotto's realism centres on combining "imaginative observation and visualisation" of human beings with innovation in interpreting sacred narratives. Giotto shows how these would happen now. These innovations compare at least in one respect to Bruegel's. They made Giotto's work valuable as vehicles for contemporary lay piety, which was becoming increasingly important in his times for people going to churches, and proto-humanist contemporaries. Giotto's 'realism' is not simply about how things look (his highly minimalist treatment of archi-tecture and landscape already evidenced that). It is above all concerned with how people look interacting with one another in contexts of spiritual — moral significance — that is how people look under spiritually and morally significant circumstances. Of special importance, Giotto's illustrations of sacred narratives are not labelled with texts or allegorical conventions. His strategy is to signal through pictorial realism that he trusts viewers experi-ences, calling upon their intuitive capacities to interpret their significance for themselves. Perhaps — along lines that compare with Bruegel's portrayals of how difficult it is to decide what is true in a time of uncertainty" (Honig 2019, 68) — Giotto asks viewers to "make distinctions betwee significant forms"— for instance the kiss of affection between Jochim and Anna Christ (**Figure 2**) and Judas's betrayal (**Figure 3**).

Creativity and Caring For the Hitherto 'Invisible'

It would be, of course, be a huge understatement to say that there are likely to be major differences between how Dante, Giotto and Bruegel envisaged the tasks of innovations in picturing practices, Geertz's arguments concerning the advantages of the arts, and the new conceptions of creativity that we considered in Sketching. Respect for these differences is of special importance for the ways in which our considerations go against the grain of universalising core-periphery pictures. However, one of points on which all may converge might be the insight of wonder as a vehicle for cross-disciplinary questioning what we assume to be self-evident, and seeing things in the world anew. In Bruegel, Giotto and Dante — as in projects in architecture and engineering focusing on realms in need of critical care: "The aspects of things that are most important for us are hidden because of their simplicity and familiarity... —And this means: we fail to be struck by what, once seen, is most striking and powerful" (Wittgenstein 1958, p. 50). (**Figure 4**)

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Figures

Figure 1. *Peter Bruegel the Elder, 1565. The Gloomy Day, 1565, oil on wood panel, 118cm x 163cm.*

Kunsthistoriches Museum, Vienna, Austria.

Figure 2. *Giotto di Bondone, 1304–6. Meeting at the Golden Gate (Jochim and Anna Meeting at the Golden Gate), fresco mural, Scrovegni Chapel, Padua, Italy.*

Figure 3. *Giotto di Bondone , 1304–6. Arrest of Christ (Kiss of Judas), fresco mural, Scrovegni Chapel, Padua, Italy.*

Figure 4. *Peter Bruegel the Elder, 1565. Hunters in the Snow, oil on wood panel, oil on wood panel, 117cm x 162cm. Kunsthistoriches Museum, Vienna, Austria.*

4.

La représentation artistique:

un moyen transformateur des relations de l´Homme avec Dieu, avec la Nature et avec lui-même, à l'Époque Moderne

BY MARIA TERESA DESTERRO

La représentation artistique:
un moyen transformateur des relations de l´Homme avec Dieu, avec la Nature et avec lui-même, à l'Époque Moderne

MARIA TERESA DESTERRO[1]

Abstract

European devotional culture has assumed, since medieval times, the belief in imagery as a persuasive means, not only of prayer, but also of other religious practices.

At the beggining of the Modern Age, this idea gains emphasis thanks to the diffusion of the pious currents of Devotio Moderna, which induced the artists to establish a particular and intimate relationship between the faithful and the image.

It was, however, the 25th session of the Council of Trent (1563), dedicated to the catechetical, emotional and spiritual dimension of works of art under the sign of faith, that consecrated the search for a new spirituality through artistic representation. After the sixteen century the image acquires, in its several forms, a tactile presence forgotten since antiquity and a new status, founded on the new conception of form as a spectacle. The Catholic doctrine defined in Trento was accepted in Portugal as a national law, mainly in the regency of the Cardinal-Infante D. Henrique (1563-1568). The contractual power of sacred images was an almost exclusive prerogative of the Church, so it's easy to understand why the Synod's Constitutions

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of the bishoprics accepted and immediatly imposed the Tridentine postulates, inspected by the episcopal visitors who controlled the practice of these accomplishments.

The understanding of these norms is extraordinarily relevant in the approach to the sixtenth works of art. Many of the devotional images were a form of visual rhetoric, in which iconographic details became key elements in the message decoding. Regardless of the philosophical currents and aesthetic ideals of beauty supported by different artists, Tridentine prescriptions had a transversal influence in different regions and contexts over the following centuries, becoming iconologically determinant in sacred art and in the transformation of the nature of the relations between the image and the spectator.

Résumé

La culture devotionel europeene s'est fondée, des longtemps, dans l'importance de la représentation des images, parce qu'elles étaient um moyen fondamental de diffusion de la Doctrine Chrétienne. À l'Époque Moderne le rôle déterminant des imagens artistiques s'ést accentué, grace à la diffusion des idées de la Devotio Moderna, qui insufflaient dans les artistes une préoccupation avec l'établissement d'une rélation particulière et intime entre les fideles et l'oeuvre d'art, ce qui a conditionné sa percepcion du monde (tangible) et a modifié sa relation avec l'intangible.

De plusieurs façons l'image acquiert, depuis le seizième siècle, une présence tactile qu'elle n'a plus eue depuis l'Antiquité, et aussi un nouveau statut, fondé sur la nouvelle conception de l'Homme et de la Nature, revenue après la Rennaissance.

C'était, cependant, la XXVème session du Conseil de Trento (1562-1563), dédié à la dimension catéchétique, émotionnelle et spirituelle des œuvres d'art, sous le signe de la foi, qui a consacré l'objectif de parvenir à une nouvelle spiritualité à travers la représentation artistique.

La connaissance de ces réglementations est extraordinairement pertinent dans la compréhension de l'œuvre d'art, depuis de nombreuses images de dévotion étaient une forme de rhétorique visuelle dans laquelle les détails iconographiques assumaient la primauté, comme clés pour déchiffrer le message.

Indépendamment des tendances philosophiques et des idéaux de beauté esthétique profilés par les différents artistes, les prescriptions tridentines exerceraient une influence transversale sur différentes régions et contextes au cours des siècles suivants. Devenus déterminants dans le domaine iconographique et iconologique de l'art sacré, ces déterminations seraient responsables par une transformation profonde des relations de l'homme avec Dieu, avec la Nature et avec lui-même.

Introduction

En Occident, la culture dévotionnelle a assumé, depuis ses origines, la production des images comme moyen de véhiculer ses principes mais, il est sans aucun doute à l'aube de la modernité, que la valorisation de l'image s'est accentuée comme facteur déterminant dans la diffusion d'une nouvelle spiritualité (BLUNT, 1962).

Les pieux courants de la *Devotio Moderna* ont été les premiers à souligner cette relation intime entre les valeurs éthiques et leur expression esthétique, en défendant que la contemplation d'une certaine vision ou scène biblique, reproduite artistiquement, serait le moyen le plus efficace de conduire le fidèle à l'exaltation dévotionnelle.

C'est incontestable que l'appel à la conversion se fait beaucoup plus par la vision, que par l'intellect, si bien que les images se doivent articuler avec les sermons, les prières, les textes moraux et institutionnels qui les soutiennent (NICOLI, 2011).

Des la fin du moyen âge que le texte plus populaire dans le monde chrétien, était peut-être la *Légende Dorée* de Jacques de Voragine, un manuscrit de la fin du XIIIe siècle qui deviendrait, avec la Bible, le livre le plus copié et le plus lu dans tous les pays de la chrétienté.

Le détail descriptif avec lequel la vie de cent soixante saints a été rapportée, leurs miracles et martyrs respectifs, entre autres épisodes mariaux et christologiques, constituait une source iconographique d'une valeur iconographique inestimable pour tous les artistes. Cependant, l'apparition de nouvelles hérésies tout au long de la période moderne, rendit inévitable la multiplication des "manuels" dédiés aux représentations d'images, plaçant rapidement le monde récent de la presse au service de l'endoctrinement chrétien.

L'impact des ouvres d'art sur le chrétien

À l'Époque Moderne l'œuvre d'art constituait une véritable forme d'endoctrinement qui apportait une réponse immédiate aux besoins pastoraux et catéchétiques permettant, en même temps, aux artistes de mieux exercer leur fonction de transmission du message chrétien à travers l'image.

Au Portugal, par exemple, l'*Index Librorum Prohibitorum* (image 1) faisait déjà référence à la surveillance traditionnelle du Saint-Office sur tous les objets artistiques importés où s'ordonait le suivant «Examinez très rigoureusement les dessins, les images, les retables, les toiles, les lettres, qui viennent de pays étrangers, car ils sonnent parfois comme des lettres ou des chiffres indécents ou malhonnêtes, ou suspects, ou scandaleux et insultants pour l'Église d'État» (GONÇALVES, 1960).

L'œuvre d'art était avant tout l'illustration de la pensée chrétienne, une véritable *Bible Pauperum* — "Bible des analphabètes" - qui prend de plus en plus son sens dans l'affirmation de Gregório Magno que «la peinture est pour les ignorants ce que l'écriture est pour les savants».

Em raison des changements économiques, sociaux, politiques et religieux qui occour dans le monde occidental, l'Église du début du XVIème siècle regardait les nouveaux temps avec une grande inquiétude sur le renouveau spirituel. La poursuite du prosélytisme chrétien pour faire appel à une expérience nettement eschatologique, fait que les humanistes chrétiens reconnaîssent de plus em plus la valeur didactique de l'image, tellement que le propre Luther a développé une "iconographie luthérienne".

Par opposition, certains courants réformistes se sont opposés au culte des images et à leur utilisation à des fins rituelles ou votives, et ont développé une vision critique et réticente face à sa signification, qui finirait par conduire à des positions extrêmes d'iconoclasme. À 1566 en quelques semaines, centaines de sculptures, retables et vitraux ont été détruits dans certaines régions qui soutenaient le mouvement réformiste. Cependant, cette procédure était une exception (SERRÃO, 2017).

Dans la péninsule italique, au contraire, la tradition néoplatonicienne était la principal responsable de la consécration de l'image comme véhicule des principes éthiques, tellement que Pico della Mirândola, dans son *Heptaplus* (image 2) considérait déjà l'image comme une forme de

révélation, d'incarnation du mot, adaptant la citation biblique «Le Verbe est incarné» qui, selon sa propre interprétation, signifiait: le mot devenait image (SALDANHA, 1995, p.55) Pour cela il se soutenait sur le fait que le Christ n'a pas seulement quitté sa Parole, mais l'a également fait par rapport à son image, à travers le voile avec lequel Verónica s'est essuyé Son visage - le linceul sacré.

Cet épisode religieux a été utilisé à l'époque moderne comme un support pour affirmer que le Christ lui-même était le premier peintre de l'humanité, le créateur de l'art de l'image, contribuant ce postulat à la volonté d'élever la peinture à la condition de l'art libéral.

Soutené sur le principe que la beauté est la cause de l'harmonie et de la splendeur de toutes choses, la primauté de l'œuvre d'art plastique serait plus facilement assurée et les peintres libérés de leur condition grémiale, statut qu'ils reclamaient depuis longtemps.

Le thème de l'œil reflétant la beauté de l'univers deviendrait une des questions fondamentales de cette réflexion, capable de susciter des discours incendiaires, au point de dire que les yeux étaient les moyens privilégiés pour accéder à la connaissance métaphysique. Essayant d'élever la vision au niveau plus elevé de tous les sens, on disait que les yeux sont les uniques capables de comprendre la beauté.

Cette idée métaphysique de Beauté a permis le developpement du désir plus large de recherche d'harmonie et de la conviction que seule l'œuvre d'art peut la traduire et la restituer au monde, ce qui permet à l'homme détablir une nouvelle rélation avec dieu. L'artiste, s'inspirant de l'œuvre divine, doit "reconstruire" l'univers en accord avec le cosmos, comme s'íl avait la tâche de recréer la construction divine. Cette pensée a été vigouresement défendu par Michaelange qui a proposé nouvelles voies d'identité mystique, à la recherche d'interiorité et d'identité spirituelle, en defendant une véritable fusion de l'Éthique avec l'Esthétique.

Dans sa recherche de la perfection, il considère que seulement quand il est plongé dans le divin "Furore" il atteint la vraie Beauté, et l'œuvre d'art devient une sorte de vision sacrée qui inspire la méditation sur la realité divine qu'elle représente. Seulement à travers de l'art, l'homme peut trouver la Vérité, le Bonheur, la Justice et le Béau.

Avec Michaelange l'image acquiert un nouveau statut qu'il traduit dans ses œuvres soit dans la voûte de la chapelle Sixtine ou dans l'une de ses dernières créations, la *Pietà*, (apellé la Pietà de Florence) avec son auto-portrait, parce qu'il se sent, lui aussi, participant dans la souffrance du Seigneur.

Ces nouvelles conceptions ont entraîné une transformation profonde dans les relations entre l'Homme avec Dieu, avec la Nature at avec lui-même (FREEDBERG, 1991).

Quant aux images religieuses, la discussion autour de leur validité en tant que conduteurs du sentiment religieux a eté une référence essentielle de la discussion plastique au XVIe siècle, sourtout après les mouvements de la Réforme Protestante et de la Contre-Réforme Catholique (HUITZINGA, 1948, pp.123-125).

Celle-ci a prêté une attention particulière aux questions dogmatiques. D'une part, il a eu un effort remarquable de préparation intellectuelle pour ceux qui avaient les moyens ou démontraient des compétences particulières pour transformer la parole adressée aux fideles à travers les sermons. Au Portugal nous avons beaucoup d'éxemples, mais um des plus celebre s'est le cas du prier António Vieira (image 3), dont les sermons enflammés pleins d'hyperboles, de métaphores et d'exclamations rhétoriques nos donnent une parfaite notion du proselitisme exacerbé.

Dans la recherche d'une spiritualité renouvelée, tout aussi importante, c'est l'attention portée par les théologiens à la dimension valorisante des images, qui a conduit aussi au renouveau de l'art sacré. A cela a été consacrée la dernière session du Conseil de Trento, qui a eu lieu les 3 et 4 décembre 1563 à laquelle se réaffirme l'importance des images sacrées comme intermédiaires de la foi et de la prière. Cette session exclusivement consacrée aux questions d'imagerie est dominé par la lutte contre les "images du faux dogme" et la "beauté dissolue". On déffend que l'éthique doit prévaloir sur l'esthétique et que l'image est valorisée seulement par son contenu iconographique, et devrait servir des intentions explicatives de la doctrine religieuse . La meilleure œuvre d'art est celle qui reproduit le plus correctement un certain motif religieux. Selon les principes tridentins, à travers l'image les croyances acquièrent un sens, parce que le fidèle doit les observer avec les "yeux de l'âme", devenant ces images des objects symboliques et spirituels, mais très importants dans sa relation avec Dieu.

Certains thèmes, à savoir les scènes qui faisant allusion à la Passion du Christ, ou d'autres comme *La doute de Thomé* devrait être capables d'inciter les fidèles à la prière et à la piété et leur contemplation devrait atténuer la douleur et encourager son repentance.

Les images allégoriques de la lutte contre les hérésies ainsi que celles des saints, et en particulier celles des martyrs se multiplient, conduisant les fidèles au désir de les imiter. Cettes images ont une fonction morale, et une fonction pédagogique, parce que les vertus chrétiennes qui ont été exaltées à travers eux, doivent conduire à une pratique cohérente (GONÇALVES, 1972, p.13)

Les décisions du Conseil de Trento ont été publiées pour que les artistes se conforment strictement aux normes tridentines en matière d'iconographie, soulignant la necessité de précision et de clarté dans la représentation des thèmes religieux. Tout ce qui pourrait conduire le fidéle a fausses interprétations de certaines scènes est condamné, pourtant, il fallait épurer les représentations religieux de tous les excès sensuels ou païens. La gravure devient un excellent moyen de répandre les modèles à suivre.

La théorie du *decorum* est reformulée et acquiert une valeur morale a travers les oeuvres publiés des plus importants teologiciens qui ont été dans le Conseil de Trento, qui sont les suivants: Gilio da Fabriano selon lequel "quelque chose est belle si elle est clair et évident". L'archevêque Gabriele Paleotti qui dans son livre *Discorso intorno alle immagine sacre e profane* (1581), rejette tout ce qui est "superstitieux, apocryphe, faux, futile, nouveau ou inhabituel". Raffaello Borghini conseille également que l'artiste "peigne des thèmes tirés purement et simplement des Saintes Écritures" (BLUNT, 1962, p.120).

Carlo Borromeo interdit tout ce qui est différent des Écritures ou de la tradition de l'Église. L'art religieux doit abolir tout ce qui est érotique, immoral ou impur. En conséquence, il y a eu certains changements iconographiques introduits dans quelques thèmes comme *l'Annonciation*, dont l'intimité de la chambre de Marie disparaît et l'ange prend une posture de soumission devant Marie.

Dans les crèches les animaux n'ont plus d'importance ainsi que la figure de José, qui devient de plus en plus comme un simple spectateur de la scène.

La précision des vêtements, des attributs ou des gestes se transforme également en langage visuel, avec une fonction didactique.

Tous les images religieux, étaient rigoureusement examinées par les censeurs du Saint-Office aprés sa production artistique.

Parmi les modèles imposés aux artistes, il y avait des œuvres déjà réalisées par d'autres, qui servaient de support iconographique et compositionnel, et aussi beaucoup de gravures.

L'œuvre gravée d'Albrecht Dürer, en particulier les deux séries de gravures que l'artiste a consacrées à la Passion du Christ, la série "Grande Passion" et la série "Petite Passion", ainsi que la série consacrée à la "Vie de la Vierge", ont été largement diffusées dans toute l'Europe chrétienne.

Frei Luís de Granada exhorte dans son Guide des pécheurs (1556) a l'enrichissement de la vie intérieure. Cet éloge de la méditation dévotionnelle trouve écho dans les œuvres du peintre Luís de Morales (vers 1515-1591), l'un de ses interprètes les plus fidèles.

La peinture dédié au "Christ méditant sur la Passion", de ce peintre espagnol surnommé *le Divin*, est une œuvre exemplaire, qui témoigne dans sa pose, le nouveau type d'image allégorique de la passion, autour du thème de la rédemption par le sacrifice.

La doctrine catholique définie à Trento a été acceptée au Portugal comme une loi nationale. Dans l'année qui a suivi la dernière session du Conseil, le roy D. Sebastião a décrété toutes les résolutions tridentines, qui ont été exacerbées dans les années auxquelles le Cardinal-Infant D. Henrique a regné, après la mort du roi.

Frère Bartolomeu dos Mártires, qui était présent dans le Conseil, a publié le *Catéchisme de la Doctrine Chrétienne*, où il explique comme les images doivent être produites, dont le seul but est la clarté iconographique. Pour cela, les évêques ont reuni des synodes dans leurs diocèses, pour diffuser et ordonner l'application de ces normes. (GONÇALVES, 1963, pp. 27-31).

Toute la production artistique nationale realizé à partir de la seconde moitié du XVIe siècle témoigne la réception et l'adaptation des canons du Conseil Tridentin sur l'image sacrée (GONÇALVES, 1990, p.145).

Tant dans la stratégie catéchétique, que dans la production d'images, au Portugal est accordée une grande importance à la lutte contre les faux dogmes et à la promotion de nouveaux thèmes, de préférence liés à la Passion

et à la mort du Christ, qui sont representés em presque tous les retables des églises portugaises.

Il fault accentuer la solenitée et le drame des scènes de la Passion, selon la nouvelle spiritualité tridentine et les canons conciliaires d'appel à l'émotion. La *Flagélation*, par exemple, devient une des cènes preferés, pour insoufler le sentiment de pieté dans les fidèles. C'est remarcable le récit théâtral des scènes, renforcé a travers les poses des bourreaux et des soldats, ainsi que souvent dans la figure du Christ prostré sous le poids de la croix.

Il y avait les prêtres qui avait comme fonction visiter les églises pour inspecter les œuvres d'art, et confirmer quelles étaient d'accord avec les prescritions tridentines. Ce n´était pas rare qu'ils ordonnaient de repeindre les peintures, par exemple, ou même de détruire certaines pièces. Il a eu de nombreux cas de tableaux envoyés à repeindre, dans la seconde moitié des XVᵉᵐᵉ siècle et au long du XVIIᵉᵐᵉ siècle, car ils ne correspondaient pas aux nouveaux canons imposés par Trente.

Il y a quelques peintures dans lesquelles, heureusement, grâce aux actuelles méthodes d'examen et d'analyse de laboratoire, ont peut détecter que certains élements ont été résultat des repeintures faites après les ordonnances du Conseil. Um cas très frequent de repeinture ont été les Vièrges qui se sont évanouies sur les calvaires gothiques et de la Renaissance, depuis remplacées par le modèle de *Stabat Mater*, la mère de Dieu toujours debout, contrôlant la douleur, exemple de fortesse et courage.

C'est, par exemple, se qui c'est passé avec le *Calvaire* du retable principal de l'église du Convent de Jésus de Setúbal, dont la récente restauration a permis de redonner au panneau sa forme d'origine (image 4).

Au XVIIe siècle, la peinture apposée sur un panneau peint dans les années trente du siècle antérieur par Garcia Fernandes, um peintre portugais du XVIème siècle, représentant l'*Archange Michael*, est également documentée (image 5). Il fut ordonné de couvrir la femme-diable nue, qui était peinte par ce peintre de la Renaissance, un siècle plus tôt. Les nouveaux peintres ont été chargés de "corriger" l'ancien tableau en plaçant un nuage noir sur le corps de la figure démoniaque, parce qu'il avait eu une grande contestation contre le scandale provoqué par le panneau (SERRÃO, 2015, p.235).

Ils existent de nombreux exemples de ces pratiques tant sur le territoire de Portugal continental qu'au Brésil, et même dans les endroits plus éloignés

comme Goa ou Malacca, qui attestent de l'efficacité des visiteurs épiscopaux et des inquisiteurs. En plus de la repeinture de nombreuses peintures, beaucoup d'autres œuvres ont été détruites ou, dans la plupart des cas, retirées du culte, telles que les Vierges enceintes – *Vierge de L'attente et Vierge du Lait.*

Conclusion

On peut dire que la connaissance de ces réglementations est extraordinairement pertinent dans la compréhension de l'œuvre d'art, depuis de nombreuses images de dévotion étaient une forme de rhétorique visuelle dans laquelle les détails iconographiques assumaient la primauté, comme clés pour déchiffrer le message.

Indépendamment des tendances philosophiques et des idéaux de beauté esthétique profilés par les différents artistes, les prescriptions tridentines exerceraient une influence transversale sur différentes régions et contextes au cours des siècles suivants. Devenus déterminants dans le domaine iconographique et iconologique de l'art sacré, ces déterminations seraient responsables par une transformation profonde des relations de l'homme avec Dieu, avec la Nature et avec lui-même.

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Images

1 – Frei Bartolomeu Ferreira, Index Librorum Prohibitorum, 1564

2 – Pico della Mirândola, Heptaplus, 1489
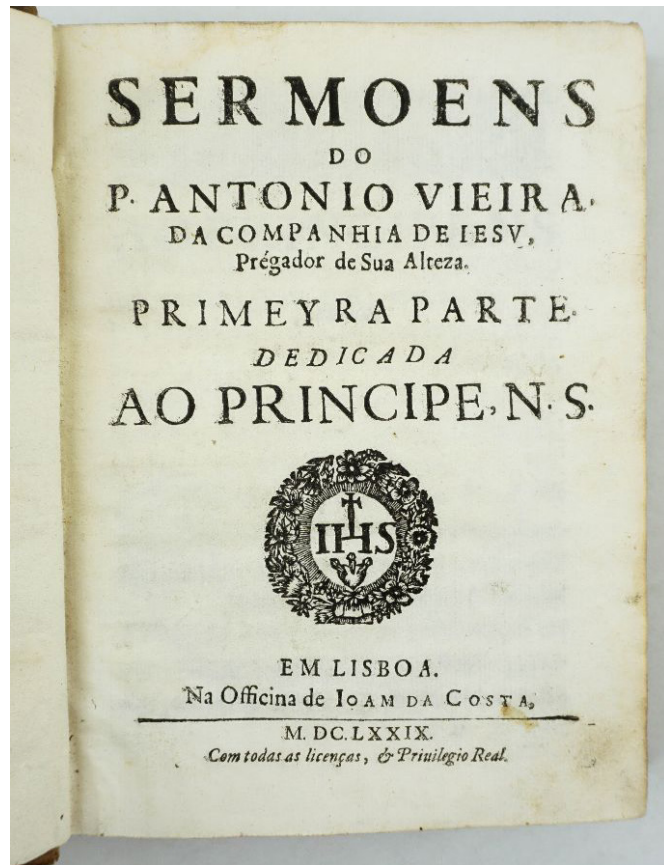
3 – Prier António Vieira, Sermões
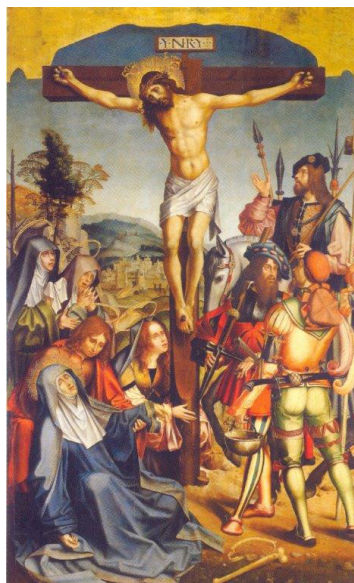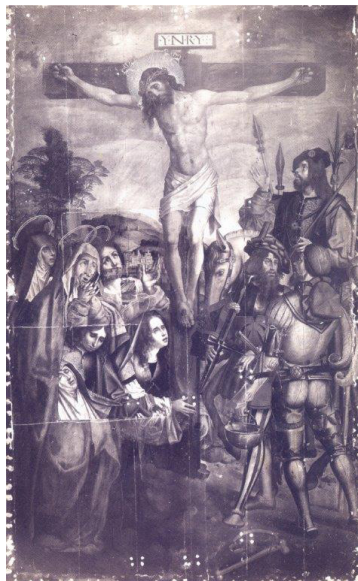
4 – Jorge Afonso, Calvaire (c.1520–1530); avant et après la restauration du XXème siècle

5 – L'archange Michael écrase le diable; après le Conseil de Trento la figure féminine nue était couverte
et seulement la recente restauration du panneau a permis de le redécouvrir

5.

Ancient Amazon civilizations and traditional knowledge:

the anthropogenic modification of Amazonian landscapes over the long term

BY ANDRÉIA FARIAS DO NASCIMENTO

Ancient Amazon civilizations and traditional knowledge:
the anthropogenic modification of Amazonian landscapes over the long term

ANDRÉIA FARIAS DO NASCIMENTO[1]

Abstract

There's a common sense about Amazon as a primordial and untouched forest, that has always been sparsely occupied, and minimally impacted by small and dispersed human groups. However, archaeological evidence and historical ecology studies from the last 30 years points to major population occupation and profound social changes in the Amazon basin over time. This new evidence shows that Amazon was densely occupied in the past and the ancient populations of the region have left signs of their ways of life in archaeological sites and contemporary landscapes. So, rather than pristine tropical forest, some areas are better viewed as cultural landscapes, dramatically altered by complex societies. These transformations culminated around the year 1000 and different societies have transformed forests into managed landscapes, including large-scale transformations of soils, forest plants, animals, and wetlands. Nowadays, in the present Amazon, evidence as old as the archaeological sites themselves resist and can reveal data about the past and offer us lessons for the future.

Keywords: Amazon; Archaeology; Landscapes;

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Resumo

No senso comum a Amazônia é vista como uma floresta primordial e into-cada, que sempre foi pouco ocupada e minimamente impactada por grupos humanos pequenos e dispersos. No entanto, evidências arqueológicas e estudos de ecologia histórica dos últimos 30 anos apontam para uma grande ocupação populacional e profundas mudanças sociais na bacia amazônica ao longo do tempo. Estas novas evidências mostram que a Amazônia foi densamente ocupada no passado e as populações antigas da região deixaram sinais de seus modos de vida em sítios arqueológicos e paisagens contemporâneas. Assim, em vez de floresta tropical primitiva, algumas áreas podem ser vistas como paisagens culturais, dramaticamente alteradas por sociedades complexas. Essas transformações culminaram por volta do ano 1000 e diferentes sociedades transformaram florestas em paisagens naturais modificadas, incluindo transformações em larga escala de solos, plantas, animais e zonas úmidas. Na Amazônia de hoje, evidências tão antigas quanto os próprios sítios arqueológicos resistem e podem revelar dados sobre o passado e oferecer lições para o futuro.

Palavras-chave: Amazônia; Arqueologia; Paisagens;

Introduction

For a long time Amazon has been traditionally known as a primordial forest, product of a natural process that created the greatest biodiversity in the planet. This tropical forest shelters over one-third of the Earth's known species, being one of the most important reservoirs of biodiversity and a critical place to preserve, regarding issues such as global warming and ecology conservation (Heckenberger *et al.*, 2007a). Nonetheless, modern human activities put this ecosystem at risk with deforestation, pollution, extinction of species and also puts pressure on the indigenous societies and their traditional knowledge.

Despite the romantic view of an untouched forest inhabited only by small and dispersed groups, recent archeological discoveries and studies in ecological history have been important to understand the deep relation between human occupation and the landscapes of Amazon. Studies point that human impact can be responsible for the current natural composition of the region. They document that some areas were home to fairly densely settled, highly productive and powerful regional polities in the past (Heckenberger *et al.*, 2007a, 2008; Erickson, 2008).

According to Heckenberger et al. (2007), these small to medium-sized complex societies converted many forests into patchy, managed landscapes, which included fairly large-scale transformations of soils, forest plants, animals, and wetlands. The discovery of these large and settled communities suggest a longer and complex history of human use in Amazon, which means a sustainable resource use in the long-term and can provide new ways to look at the use of Amazonian landscapes and the long-term outcomes of land use.

Ancient societies in Amazon

In the middle ages, Amazon was experiencing a profound cultural flourishing. Sophisticated ceramics and graphic patterns were produced in Marajó and in the region of Manaus and Santarém. Stone sculptures were carved at the mouth of the Trombetas river, where there were also centers of production of muiraquitãs (small polished stone sculptures in the shape of animals

or human beings). In the upper Xingu, large circular villages up to 500,000 square meter were built with sophisticated and innovative urban planning, densely inhabited, with many constructions such as dams, embankments, ditches, bridges and big roads. Other villages flourished in Acre, marked with geometric structures made with trenches, known as geoglyphs and more than 800 geoglyphs have been mapped until now. This high cultural diversity of original peoples from the Amazon can also be expressed by their languages. It is estimated that more than a thousand languages in addition to isolated or unclassified languages were spoken in the region in the 16th century (Neves, 2010).

The apogee of different amazon societies seems to be reached around year 1000 and in some aspects there are similarities with European settlements, as the woodland areas interspersed with small towns, some of them fortified and connected by networks of paths where trade occurred. One of the differences is the scarcity of rocks, so the raw material for construction in the forest was earth. This is why many archeological sites are located in embankments or ditches, covered by forests that grew back after the populational decay caused by colonization. Is estimated that before colonization, between 5 and 8 million people lived in the region, for comparison, today about 306 thousand indigenous people live in the Amazon. Until the 80s there was a theory that these populations would have come from the Andes and decayed culturally, but this became outdated with the discovery of refined ceramics, in Santarem and other sites, that were older than those produced by the population of the Andean region (Neves, 2010)

The city of Santarém has always been a privileged location for human occupation, because it has a very favorably geographic situation, being probably the oldest city in Brazil. When the city was officially founded in the 17th century, there were already people living there in a huge pre-Columbian city. Is one of the few cities in South America with continuous signs of human occupation over the time. The pottery produced in this region is the oldest on the continent. There are records of ceramic objects with sophisticated graphic patterns dating back 7,000 years in the archeological sites of *Taperinha* and *Caverna da Pedra Pintada*. It is common for local residents to find archeological pieces of hundreds of years old in backyards, gardens, and

other places around the city. The municipality has about 30 archaeological sites already studied and more than 100 to be researched (Neves, 2010).

The hydrographic network in Amazon enabled the pre-Columbian native people to be highly mobile, which allowed constant communication between the various peoples that inhabited the region. The area had a web of trade, social relations, and flow of ideas. The Amazon basin was teeming with natives until the 16th century, but they were the first to perish with colonization, so the main tribes today survive far from the main rivers. The research in archeological sites is the main way to study this manners of land occupation and to change the assumption of uniformity of amazon population in cultural terms, recognizing that biological and cultural variations are the result of the complex and dynamic histories of coupled human–environmental systems. Nonetheless, evidence of ancient societies that still resist can reveal new information about the past.

The tropical rainforest and archaeology

The question is: how ancient civilizations altered forested environments and how past patterns provide clues to resource management today? To answer this question we must look at the past through archeology discoveries. New documents point to large settlements and extensive landscape alterations in several areas, opening the debate on prehistoric Amazonian urbanism (Heckenberger *et al.*, 2008). These discoveries are still recent, however, there seems to exist a direct correlation between indigenous lands and standing forests since these early occupations. Quantitative analysis of patterns revealed in satellite-based maps strongly shows that "indigenous lands occupy one-fifth of the Brazilian Amazon…and are currently the most important barrier to Amazon deforestation" (Nepstad et al., 2006).

The archaeology discoveries are a critical component in the discussions to understand long-term dynamic change in coupled human–environment systems in tropical forest settings and it has revealed a deep history in the Amazon. Among other visible signs of ancient activities, perhaps the best known are the so-called "black earth", the best archaeological markers of the emergence of sedentary ways of life in the Amazon past. These are very fertile soils, dark in colour, on which thousands of ceramic fragments are

normally available, together with assorted organics remains. They can be thick and reach more than 2 meters deep. The oldest record of production of this earth is from 6 thousand years ago. Due to their fertility, areas of black land are sought after by contemporary farmers who recognize their properties and know their better growing conditions (Neves, 2010).

The Amazon Forest is the result of thousands of years of working with the soil in a process of "forest engineering", in which the native people domesticated species and chose edible types of plants to areas of higher population concentration. Its composition offers clues about how land management produced fertile land in a soil previously inhospitable to agriculture, without the use of modern chemicals or burning. The archaeological sites containing Black earth reveal a concern of the population with the impact of the waste generated by their ways of life, so in a certain way with sustainability. Another visible sign of past human activities in the forest are the abundant chestnut forests. Is possible to know today that the dispersion of these trees occurred from an original center in eastern Pará and also that there are only two animals in nature that can break the husk of the hedgehog and disperse its chestnut: the *cutia* and the Homo sapiens. Thus, it is certain that the dispersion of the chestnut forests took place through human activity. (Heckenberger *et al.*, 2007b)

These dense pre-colonial populations of Amazon relied on various combinations of cultivation, creating an agroforestry system that helped produce fertile soils and enhanced long-term forest biodiversity. New research identified at least 85 species of trees that were domesticated in the forest that are very important for the food base today. Also archaeological findings demonstrate the existence of a flour and boat industry. Archeological and palaeoecological intersections demonstrate the fine balance between large human populations and their tropical forest environment. Indeed extensive settlement networks located in tropical forests of Amazonia and other regions of the world have endured much longer than the modern urban settlements in tropical settings. It's important to consider that these modern cities have to deal with many challenges due to their tropical setting and these past populations clearly acknowledged such challenges and knew how to mitigate them (Roberts *et al.*, 2017).

Archeological data has a critical importance for studying the long-term dynamics from the tropical rainforest and human occupation, since in many cases this past population has altered their environment to make it more habitable, improving at the same time the ecological system. So rather than adapt or respond to the environment, these populations have created, transformed and managed their environment through culture, accumulated knowledge and management practices (Erickson, 2008).

Final considerations

The imminent global ecological disaster is being debated by multiple actors of society. The Amazon forest is viewed as a massive 'hotspot', one of twelve global 'tipping points' that act as massive regulators of the earth's environment. The destruction or excessive stress of these regions can trigger large-scale changes across the planet, which could exacerbate the collapse of the modern biophysical systems (Schnellnhuber and Cramer, 2006). Archaeology studies show the loss of massive diversity in the Amazon with the destruction of native lifeways through colonialism, urbanism and globalization. The frenetic occupation of this area puts pressure on archaeological heritage and can destroy not only the past but also the future

Until recently, the ancient societies of amazon were interpreted as being less advanced, compared to other South American societies as the ones in central Andes, using as indicators the absence of state, agriculture and political centralization. However, the rich artistic legacy that societies left, visible in the artifacts made by them, shows that this perspective is wrong (Heckenberger *et al.*, 2008). It's also important to reflect on how contemporary society categorizes "primitive societies" by their own labels and parameters, using cultural relativism (Clastres, 1974). Our society, even with great technological advances, can not yet reproduce or discover the formulas of success of this ancestral knowledge that is hidden in archaeological sites. There's a richer heritage that needs yet to be better understood through the study of their millenary life practices that were stable and well adapted to the complex ecological conditions of the Amazon.

The seek for a sustainable development must take in account human interaction with nature as a key factor. In the context of tropical forest

ecosystems, the interdisciplinary research about anthropogenic modification and the tropical forest ecosystem can reconstruct past sustainable lifeways, establish conservation baselines and offer lessons to deal with climate change (Kalin, 2018). Especially since the consensus of Amazonia as a pristine and untouched environment has been confronted by archaeological knowledge.

Bio-note

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6.

L'Architecture Transrégionale en Afrique Coloniale et Contemporaine:
Cas de l'Architecture Néo-Soudanaise

BY RIM MENIA

L'Architecture Transrégionale en Afrique Coloniale et Contemporaine:
Cas de l'Architecture Néo-Soudanaise

RIM MENIA[1]

Résumé

Comprendre les cultures transrégionales en Afrique implique une perspective historique sur les phénomènes de continuité, de rupture et d'intersection des mutations architecturales et urbaines.

L'urbanisation en Afrique coloniale a impliqué de nouvelles formes en intégrant, en améliorant, en ajoutant ou en négligeant des aspects architecturaux qui ont abouti à la transformation des paysages culturels. L'architecture néo-soudanaise en tant que forme de réinterprétation de l'architecture soudanaise a émergé avec la venue du génie militaire français en Afrique de l'Ouest, et a ensuite migré vers le sud de l'Afrique du Nord. De ce fait, l'architecture néo-soudanaise intervient comme une synthèse du savoir-faire local et de la rénovation architecturale et urbaine.

Une lecture approfondie de l'architecture néo-soudanaise démontre un dysfonctionnement de la mobilité en Afrique contemporaine, laissant ainsi une question majeure sur les phénomènes de continuité et de rupture des processus de migration architecturale et urbaine. Cette recherche tentera de comparer ces phénomènes en mettant l'accent sur les routes et les processus de migration de l'architecture néo-soudanaise et ses conséquences sur la transformation des paysages culturels.

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Abstract

Understanding trans-regional cultures in Africa, implies a historical perspective on the phenomena of continuity, rupture and intersection around architectural and urban mutations.

Urbanization in colonial Africa has involved new forms by integrating, enhancing, adding or neglecting architectural aspects which resulted in the transformation of cultural landscapes. Neo-sudanese architecture as a form of reinterpretation of sudanese architecture has emerged with the advent of French military engineering in West Africa, and then, has migrated to southern North Africa. Accordingly, Neo-sudanese architecture intervenes as the synthesis of local savoir-faire and architectural and urban renewal.

Looking in-depth at the Neo-sudanese architecture demonstrates a mobility malfunctioning in contemporary Africa, leaving a major question on the phenomena of continuity and rupture of architectural and urban migration processes. This paper will attempt to compare these phenomena with focus on the roads and processes of migration of Neo-sudanese architecture and its consequences on the transformation of cultural landscapes.

Introduction

Comprendre les cultures transrégionales, architecturales et urbaines, en Afrique coloniale et contemporaine renvoie à la compréhension des processus d'urbanisation et des qualités architecturales des centres coloniaux et leur transformation en Afrique contemporaine. Cette compréhension renvoie également à la lecture historique et l'analyse urbaine et architecturale des phénomènes de continuité, de rupture et d'intersection autour des savoir-faire locaux, et des mutations urbaines. Mais également du langage architectural importé avec l'avènement du génie militaire français en Afrique de l'Ouest et en Afrique du Nord au XIXe siècle. Parmi ces langages architecturaux, le néo-soudanais demeure pertinent à cette étude.

Une lecture approfondie de l'architecture néo-soudanaise, comme résultat de l'architecture soudanaise en Afrique de l'Ouest démontre la volonté politique d'intégration des architectures de terre dans les nouveaux centres coloniaux. Cette politique d'intégration se traduit par des mutations qualitatives et quantitatives dans le cadre du processus de renouvellement urbain. Ce processus connaîtra des phénomènes de continuité, de rupture et d'intersection vis-à-vis du savoir-faire local. L'aspect transrégional de l'architecture néo-soudanaise s'est fait, par la suite, à travers un processus de migration vers l'Afrique du Nord. Cette migration a été gérée par divers facteurs de sens politique et administratif mais également une migration socio-culturelle profitant des routes établies pour diverses fonctions, notamment le commerce et le tourisme.

Néanmoins, le processus de migration de l'architecture néo-soudanaise, et des cultures bâties de manière générale, a été interrompu suite aux indépendances des colonies françaises en Afrique de l'Ouest et en Afrique du Nord. Dans un premier temps, le processus de migration a induit une transformation des paysages culturels locaux. Ces transformations ont été renforcées par la rupture des routes migratoires et l'absence des facteurs les gérant, notamment l'absence de la collaboration culturelle transfrontalière. Cet article tentera de comparer les phénomènes de continuité, de rupture et d'intersection de l'architecture transrégionale en Afrique coloniale et contemporaine en s'appuyant sur l'architecture néo-soudanaise comme cas d'étude. Il mettra ainsi l'accent sur les routes et les processus de migration de

l'architecture néo-soudanaise et ses conséquences sur la transformation des paysages culturels.

1. L'architecture néo-soudanaise comme réinterprétation de l'architecture soudanaise

L'architecture néo-soudanaise est considérée comme une forme d'adaptation et de réinterprétation de l'architecture traditionnelle malienne (Ait Hammouda-Kalloum, 2010). Cette réinterprétation concerne la stylisation des formes et l'utilisation des matériaux locaux avec des techniques constructives modernes. De ce fait, une lecture préalable de l'architecture soudanaise, ou des architectures de style soudanais, est primordiale pour la compréhension des changements que celle-ci a pu subir sous le génie militaire français.

Tout d'abord, l'appellation « architecture soudanaise », parfois dite de style soudanais ou soudano-sahélien, ne concerne pas le Soudan actuel. Cette appellation fait référence à l'actuelle République du Mali qui formait jusqu'en 1958 le Soudan français (Brasseur, 1964), ceci d'une part. D'autre part, cette appellation renvoie à l'unité historique qu'est *Bilad-es-Sudan* qui s'étendait du Sénégal au lac Tchad et qui se continue dans l'ancien Soudan anglo-égyptien (Brasseur, 1964), constituant une grande partie de l'Afrique de l'Ouest coloniale. L'architecture soudanaise est alors cette architecture qui se développe dans la région de *Bilad-es-Sudan* depuis le XIIIe siècle dans les grands empires africains du Mali et des Songhaï (Sidibé, s.d). Elle concernait alors les maisons pré-coloniales construites par les *bari*(1) de Djenné (Sidibé, s.d). Elle se caractérise par un style de constructions monumentales qui forment un contraste frappant avec des formes répétitives et monotones. Ses façades grandioses comportent des colonnes de bois porteuses et des poutres d'appui et sont revêtues d'argile (Gardi, 1974).

Avec la venue du génie militaire français au Mali en 1893 suivie par la création de la région de l'Afrique Occidentale française (AOF)(2) en 1895, la volonté politique urbaine et architecturale s'est traduite par un appel général lancé aux architectes, surtout au Niger et au Mali, de se référer aux formes architecturales locales (Solilou, 1993). Ainsi cette tendance de construire à l'image du local s'affirme dans la ville de Bamako et se manifeste également

à Dakar. Ce nouveau mode de construction et de stylisation se retrouve alors à mi-chemin entre le savoir-faire local vernaculaire et l'architecture moderne coloniale (Solilou, 1993). Dans ses références, les mosquées du delta du Niger servaient de modèle ornemental à plusieurs édifices coloniaux (Solilou, 1993). Le néo-soudanais comme forme architecturale et stylistique est donc une inspiration de par la splendeur des villes et des compositions de l'architecture traditionnelle soudanaise et des plans fonctionnels de l'architecture coloniale (Sidibé, s.d). L'architecture néo-soudanaise a utilisé des matériaux et des modèles ornementaux locaux avec des techniques constructives importées de la métropole par le génie militaire français dans une logique spatiale moderne (Sidibé, s.d).

Suite à l'occupation des territoires sahariens en Algérie à partir de 1900, l'administration coloniale généralise l'architecture néo-soudanaise dans la région Touat-Gourara-Tidikelt (3). La politique urbaine dans la région s'est établie selon deux modèles. D'un côté, la construction de nouvelles villes à l'exemple de la ville d'Adrar, capitale de la région Touat qui prend naissance entre 1900 et 1901. Et d'un autre côté, l'architecture néo-soudanaise est venue s'agréger à un tissu vernaculaire d'architecture de terre à l'exemple de la ville de Timimoun, capitale du Gourara.

Le modèle architectural de la ville d'Adrar laisse penser à une création locale, à un tissu vernaculaire traditionnel. Ceci est engendré par le fait que l'architecture néo-soudanaise, inventée par les colons français en Afrique Occidentale française, s'est acclimatée au savoir-faire et aux modèles constructifs de la région Touat-Gourara-Tidikelt (Ait Hammouda-Kalloum, 2010). Ceci s'est notamment fait à travers l'utilisation des matériaux locaux, l'architecture de terre et les formes géométriques simples (Ait Hammouda-Kalloum, 2010). On peut alors considérer que l'architecture néo-soudanaise s'adapte au paysage culturel dans lequel elle fut implantée et constitue alors une continuité architecturale.

Dans les années 1920, la politique urbaine et architecturale coloniale généralise le style néo-soudanais pour les édifices publics dans la plupart des grandes villes d'Afrique de l'Ouest et dans la région Touat-Gourara-Tidikelt. Ces édifices sont caractérisés par des couleurs de terre, aux formes longilignes et étirées comportant de larges piliers, des pinacles et des niches avec des poutres en bois apparentes (Toure, 2002).

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Néanmoins, l'architecture néo-soudanaise s'adapte à certaines spécificités stylistiques locales. Ceci est le cas de la ville de Ouargla, au sud-est algérien, où les édifices érigés par le génie militaire français comprennent des motifs fondamentaux de l'architecture *amazighe*(4) (Eydoux, 1937).

2. Le processus migratoire: quels facteurs ?

L'implantation de l'architecture néo-soudanaise dans la région Touat-Gourara-Tidikelt, s'est faite par le biais d'une politique de mutations urbaines et de réformes architecturales. Cette implantation sera considérée comme un processus migratoire d'un savoir-faire architectural en Afrique coloniale. Ce processus est facilité dans un premier temps par le fait de la colonisation. L'Afrique de l'Ouest et l'Afrique du Nord étaient gérées par la même politique urbaine et architecturale mise en place par l'administration française. Cependant, certains facteurs d'ordre administratif, à savoir la création de la Compagnie Générale Transatlantique et la Compagnie Générale Transsaharienne ont facilité ce processus migratoire. À cela viendra s'ajouter un facteur humain qu'est la main d'oeuvre et le commerce des esclaves. Dans un second temps, ce processus est renforcé par la création de l'Organisation Commune des Régions Sahariennes en 1957.

La création de la Compagnie Générale Transatlantique en 1855 ayant pour but de contribuer au développement des relations entre la métropole française et l'Algérie coloniale va conduire à l'idée de développer une offre touristique complète. Cette offre s'étendra en Afrique du Nord suite au lancement de la Société des Voyages et Hôtels Nord-Africains (Barbance, 1955). Cette politique touristique conduira à la création des hôtels transatlantiques qui vont s'étendre sur le territoire des colonies nord africaines; en Algérie, en Tunisie et au Maroc (Barbance, 1955). Les hôtels transatlantiques du sud algérien, notamment ceux de la région Touat-Gourara-Tidikelt se verront attribuer une architecture néo-soudanaise (Jarrassé, 2018).

Cette politique hôtelière est renforcée suite à la création de la Compagnie Générale Transsaharienne en 1923 établissant une liaison directe et régulière entre l'Afrique du Nord et l'Afrique Occidentale française pour le transport des voyageurs et des marchandises (Bloom, 2008). Les hôtels transsahariens réalisés par cette compagnie se verront également attribuer un style

néo-soudanais à l'exemple de ceux d'Adrar et de Reggane en Algérie, de Gao au Mali et de Niamey au Niger.

En plus de ces facteurs administratifs, la migration humaine a constitué un vecteur de migration de l'architecture néo-soudanaise dans la région Touat-Gourara-Tidikelt. La traite des esclaves dans la région a constitué une force de travail importante. Adrar et Timimoun avaient 400 esclaves et chaque année, environ 1200 esclaves transitent du Soudan français vers le Tafilalet au nord de la région Touat-Gourara-Tidikelt (Le Prieur, 1987). De ce fait, en 1950, les villages touatiens comprenaient une population métissée venue de l'Afrique soudanaise qui peuplait les oasis sahariens (Le Prieur, 1987).

Par la suite, une force de travail constituée de *maâlems*(5) a migré dans la région, principalement dans le Gourara. Ces artisans-maçons ont trans-féré leur répertoire stylistique à la construction des villes de la région (Ait Hammouda-Kalloum, 2010). Ainsi, dans la région gourarie ou touatienne, furent érigées des répliques architecturales du pays soudanais. Le *Bab Soudan*(6) de la ville de Timimoun est une copie inspirée du socle pyramidal du tombeau des Askia à Gao (Athénour, 1940).

Cependant, et à partir des années 1950, les mouvements de libéra-tion se propagent dans les colonies françaises. L'administration française, voulant garder le contrôle sur la région saharienne, créa alors l'Organisation Commune des Régions Sahariennes en 1957 (Loi n°57-27 du 10 janvier 1957). La loi n°57-27 du 10 janvier 1957 constitue alors un instrument administratif unificateur de la région sud de l'Algérie, le nord et le nord-est du Mali et le nord du Tchad et du Niger sous un statut économique spécifique. Le contrôle sur ces régions va maintenir et faciliter le processus migratoire des architectures.

Nous pouvons alors admettre que le processus migratoire de l'architec-ture néo-soudanaise depuis son terrain de création, à savoir la région d'Afri-que Occidentale française, vers la région du Touat-Gourara Tidikelt, au sud de l'Algérie traduit la volonté politique de généraliser une réforme architec-turale et urbaine. Cependant, cette volonté politique aura des répercussions sur les paysages culturels de ces régions durant la période coloniale, mais elle va également changer la manière de construire les villes et de les édifier à l'époque contemporaine suite à l'indépendance des colonies françaises en Afrique de l'Ouest et en Afrique du Nord.

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3. Les transformations du paysage culturel: rupture et dysfonctionnement

L'architecture néo-soudanaise va changer le paysage culturel de la région sud de l'Algérie et de l'Afrique Occidentale française. Ces changements du paysage culturel se manifestent à deux niveaux; le premier est de caractère fonctionnel concernant les typologies constructives, et le deuxième est de caractère social concernant les affectations architecturales des groupes sociaux. L'implantation de l'architecture néo-soudanaise dans la région du Touat-Gourara-Tidikelt démontre que l'architecture néo-soudanaise est une architecture militaire puis administrative et civile. Les constructions durant la phase militaire entre 1901 et 1903 comprennent l'installation des bâtiments à caractère défensif dont les *bordjs*(7) et les hôpitaux militaires (Ben Charif, 2018). Cependant, la deuxième phase civile, entre 1903 et 1930, concerne l'implantation des villages coloniaux (Ben Charif, 2018). Cependant, les villages locaux, comme le cas de Timimoun, ont continué de se densifier indépendamment jusqu'à la saturation, dans la continuité de l'architecture vernaculaire locale (Ben Charif, 2018).

À Timimoun, un changement social a également pris place où deux sociétés se sont développées parallèlement avec des architectures différentes. Le village colonial d'architecture néo-soudanaise s'est implanté par dédoublement du *Ksar*(8) marquant un axe distinguant deux sociétés, celle des locaux et celle des colons (Menia, 2020). Dans le paysage culturel urbain, ces deux parties se distinguent morphologiquement. D'une part le *Ksar* constitué de maisons traditionnelles de conception introverties sont implantées de manière serrée et contiguë, séparées par des ruelles étroites et sinueuses qui se terminent souvent en impasses ou débouchent sur des places (Menia, 2020). À cette morphologie initiale est venu s'imposer le village colonial suivant une trame orthogonale avec une architecture néo-soudanaise. Au-delà de la césure morphologique entre les deux ensembles urbains, c'est la structure même de l'habitat qui a évolué dans l'utilisation des matériaux de construction, la composition des espaces de vie qui traduisent une évolution de la vie rurale vers la citadinité (Menia, 2020). Et donc le passage d'un paysage culturel rural et vernaculaire à un paysage culturel urbain et architecturé.

Ces premières transformations sont accentuées dans la période postcoloniale où les villes sahariennes ont connu un étalement provoqué par les mouvements migratoires internes vers le nord de l'Algérie et la croissance de la demande en matière de logement. Ceci a été traduit par la création d'un nouvel habitat standard dans tout le pays. Cette urbanisation de masse a engendré un déséquilibre dans la lecture du paysage culturel de Timimoun et des expressions urbaines et architecturales la constituant (Ben Charif, 2018).

L'architecture néo-soudanaise démontre également un dysfonctionnement de la mobilité des architectures en Afrique contemporaine. Ceci altère les phénomènes de continuité et les processus des migrations architecturales et urbaines ayant existé durant la période coloniale. Ce dysfonctionnement est géré tout d'abord par la délimitation des frontières politiques, et ainsi la rupture du transfert des savoir-faire entre l'Afrique de l'Ouest et l'Afrique du Nord. Ceci est renforcé par les politiques urbaines postcoloniales dictant les choix des matériaux et des styles architecturaux qui sont incompatibles, culturellement et techniquement. La surutilisation de matériaux à l'image du béton armé inadapté aux territoires sahariens, et la promotion de matériaux économiquement accessibles comme le parpaing constituent des failles de ces politiques urbaines postcoloniales.

Ces politiques urbaines ont laissé derrière le savoir-faire local et traditionnel au détriment de nouveaux modèles importés de l'Occident. Ceci est appuyé par le manque, voire l'absence, d'experts et de main d'œuvre qualifiée pouvant concevoir des continuités d'architectures locales contextualisées. Ainsi, le délaissement des architectures de terre a induit le changement du paysage culturel urbain et des modes stylistiques et ornementaux. Le cas de la ville de Timimoun est pertinent à cette question, où l'architecture d'apparat a pris le dessus sur les architectures de terre. Parmi ces exemples, la mosquée du *Ksar* de Timimoun construite en béton armé et dont la façade est stylisée à la façon de l'architecture de terre. Ce processus de façadisme domine de plus en plus le paysage culturel dans la région du Touat-Gourara-Tidikelt.

Conclusion

Les cultures transrégionales, et en particulier les architectures en Afrique, ont connu plusieurs processus de continuité et d'intersection dans la période coloniale, notamment dans les colonies françaises d'Afrique de l'Ouest et d'Afrique du Nord. Cependant, ce processus a été négligé dans l'Afrique contemporaine où les mutations architecturales et urbaines aspirent de refléter une image proprement contemporaine. Le cas de l'architecture néo-soudanaise est une démonstration de ces processus de continuité et d'intersection, suivis d'une rupture dans l'Afrique actuelle. Cette rupture est renforcée par des choix politiques négligeant les diverses formes de collaboration transfrontalière pertinentes pour la continuité des migrations culturelles. D'une part, ceci est appuyé par l'absence de la collaboration académique dans l'étude des cultures et des identités transfrontalières et transrégionales en Afrique contemporaine. Dans l'immédiat, le dysfonctionnement de la mobilité des cultures en Afrique contemporaine induit un changement progressif des paysages culturels et une alternance des savoir-faire locaux vers la création des nouvelles villes sans identité.

Notes de bas de page

1. *Bari* est le nom donné aux maçons locaux de la ville de Djenné située au sud de l'actuel Mali.

2. Afrique Occidentale française (AOF) est une fédération de huit colonies françaises d'Afrique de l'Ouest ayant existé entre 1895 et 1958. l'AOF regroupait la Mauritanie, le Sénégal, le Soudan français (Mali), la Guinée, la Côte d'Ivoire, le Niger, la Haute-Volta (Burkina Faso) et le Dahomey (Bénin).

3. Touat-Gourara-Tidikelt est une région d'oasis du sud-ouest algérien constituant une unité culturelle et naturelle et comprenant les grandes villes de Adrar, Timimoun, Reggane et In Salah.

4. *Amazigh* est un mot désignant les populations originelles d'Afrique du Nord connues également sous l'appellation des berbères, dans la forme latine.

5. *Maâlem* est le nom donné aux maîtres artisans et artistes en Afrique du Nord. Le mot signifie littéralement «celui qui détient un savoir-faire traditionnel».

6. *Bab Soudan* ou porte du Soudan est la porte principale de la ville de Timimoun en direction du Soudan français historique (l'actuel Mali).

7. *Bordj* est un mot arabe signifiant fort, forteresse ou citadelle militaire.

8. *Ksar* est un mot arabe signifiant littéralement château et désignant une unité architecturale saharienne ou présaharienne représentant un espace de vie collective, et répondant à une organisation politique d'autodéfense et à une organisation sociale hiérarchisée.

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7.

Influence and impact of the Humanities in the transformation of landscapes:
The Fourth Colony Geopark Project

BY ANDRÉ LUIS RAMOS SOARES

Influence and impact of the Humanities in the transformation of landscapes:
The Fourth Colony Geopark Project

ANDRÉ LUIS RAMOS SOARES[1]

Abstract

The Geopark Project is an initiative of the Dean of Extension at the Federal University of Santa Maria – UFSM – Brazil. The proposal is to implement a project aimed at new alternatives for sustainable local development and regional economy, through the conservation of natural and cultural heritage. Among other actions, we aim at training the community, intervening and articulating with the local government, institutions and organized civil society. In this sense, we can mention the happening of two interdisciplinary Conferences for teacher training in Heritage Education, and the Heritage Education in Times of Pandemic project, among other actions.

Resumo

O Projeto Geoparque é uma iniciativa da Pró-Reitoria de Extensão da Universidade Federal de Santa Maria – UFSM – Brasil. A proposta é implementar um projeto voltado para novas alternativas de desenvolvimento local sustentável e economia regional, por meio da conservação do patrimônio natural e cultural. Entre outras ações, visamos capacitar a comunidade, intervindo e articulando-se com o governo local, instituições e sociedade civil organizada. Neste sentido, podemos citar a realização de duas Conferências

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interdisciplinares de formação de professores em Educação Patrimonial e o projeto Educação Patrimonial em Tempos de Pandemia, entre outras ações.

The Territory

The region known as the Fourth Italian Immigration Colony of Rio Grande do Sul refers to the territory created from the initiative of the Brazilian Empire in consolidating the occupation of the area through creation of colonies of European immigrants who occupied the land of the current state of Rio Grande do Sul at the end of the 19th century. Located in the center of the State, in the mesoregion of the eastern center, it encompasses the municipalities of *Silveira Martins*, *Ivorá*, *Faxinal do Soturno, Dona Francisca*, *Nova Palma*, *Pinhal Grande* and *São João do Polêsine*, as well as parts of the municipalities of *Agudo*, *Itaara* and *Restinga Seca*. The colony was created in 1877 and was named Silveira Martins Colony after a defender of the migratory cause.

The Geopark project area has great potential in several parts, but from the scientific and touristic point of view it is where the reason of creating the proposal is found; this is because the region has a vast occurrence of fossils, both vertebrate and invertebrate animals, plants, and trace fossils, which date back to the Triassic period (252 million years ago to 201 M.A.A.).

Part of this fossiliferous potential has been developed through the region's involvement by the Fourth Colony Sustainable Development Consortium – CONDESUS, which mobilizes the nine city halls around the theme. One of the merits was the creation of a paleontological park and a research center, the Support Center for Paleontological Research – CAPPA, as well as paleontological routes and heritage education activities. In addition to fossils, the geodiversity of the region presents scenic landscapes, physio geographic and landscape richness, since the region is the meeting of various geological formations, such as the basaltic flow of the mountain slope (Meridional Plateau) that meets the Central Depression and also elements of the Crystalline Shield, such as drumsticks.

In terms of vegetation, while the floodplains and plains are occupied by rice crops (eventually other crops), altitudes above the 300 m.a.s. (meters above sea level) have preserved vegetation that inherits part of its complexity

from the Atlantic Forest. On the slopes, vines and vineyards recall the Italian colonization that is a hallmark of the region.

It is important to know the peculiarities of the regional territory and both population and community characteristics, as they make the region different from other locations and can make it attractive for tourists and travelers interested in different natural and cultural spaces. It is from this perspective that a brief description of the territorial and population scenario is presented, with a view to the differences and to what can add value to a possible tourist offer. For an overview of the territory of the region under study, Figures 01 and 02 illustrate the region within the Map of Rio Grande do Sul, municipality that belong to the region and its limits.
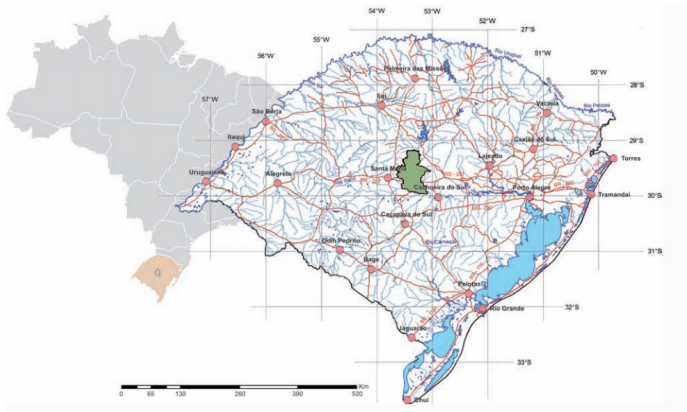
Picture 01: Location of the Fourth Italian Immigration Colony in Rio Grande do Sul.

Source: Godoy at all. 2020.
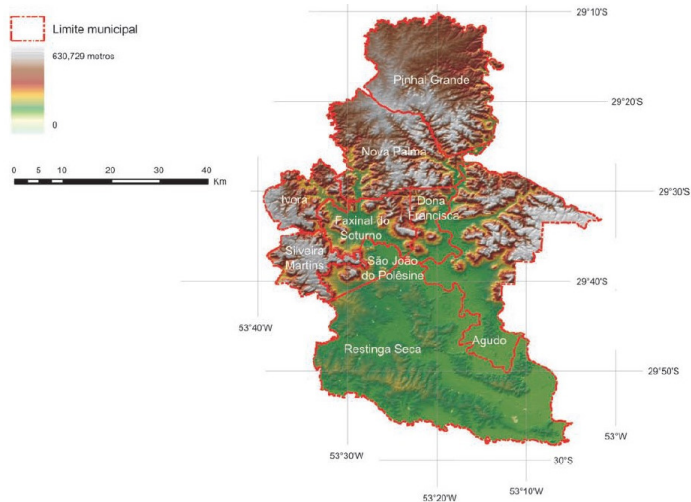
Picture 02: Digital Terrain Model and municipal boundaries. Source: IBGE (municipal limits corrected by Mosaico GeoCover 2000®) and Shuttle Radar Topography Mission (SRTM) (Numerical Terrain Model). Apud: Godoy at all. 2020.

Naturally, the favorable conditions, the arrival of new immigrants called by their relatives, the promotion of immigration as a state project, meant that, in a short time, several nuclei were created, which are currently the municipalities of the Fourth Colony.

The region of the Fourth Colony Geopark Project has a population of approximately 60,000 people, divided between urban and rural areas. The HDI - Municipal Human Development Index, which ranges from zero (no human development) to one (total human development) went from medium to high in the state of Rio Grande do Sul, from the 1990s to 2010, as shown in Table 1 in the region of Fourth Colony. Although it grew until the 2000s, it followed the state and lowered its rates in general, with the exception of *São João do Polêsine*, which even so remained close to the state average. These indixes show that, even though the region is not underdeveloped, it still lacks conditions to match the state average.

City / State / Country	HDI 1991	HDI 2000	HDI 2010
Agudo	0,719	0,786	0,694
Dona Francisca	0,727	0,765	0,697
Faxinal do Soturno	0,729	0,793	0,720
Ivorá	0,726	0,777	0,724
Nova Palma	0,731	0,803	0,744
Pinhal Grande	0,705	0,773	0,678
Restinga Seca	0,712	0,765	0,683
São João do Polêsine	0,738	0,804	0,748
Silveira Martins	0,726	0,796	0,742
Rio Grande do Sul	0,753	0,814	0,746

Table 1 – IDHM da Quarta Colônia. Fonte: Atlas Brasil 2013, disponível em: http://atlasbrasil.org. br/2013/pt/consulta/, último acesso em 07 de maio de 2021.

On the other hand, it is important to demonstrate that the region has been emptying in the last decade, as shown in Table 2.

Table 2- Demography

City	Population 2010	Population 2019
Agudo	16.722	16.401
Dona Francisca	3.401	2.999
Faxinal do Soturno	6.672	6.663
Ivorá	2.156	1.881
Nova Palma	6.342	6.515
Pinhal Grande	4.471	4.329
Restinga Seca	15.849	15.744
São João do Polêsine	2.635	2.543
Silveira Martins	2.449	2.374
State of Rio Grande do Sul	10.693.929	11.422.973

Table 2 – Population of municipalities in the Fourth Colony. Source: IBGE, 2010 and 2019. Available at: https://cidades.ibge.gov.br/brasil/rs/panorama, last accessed on May 7, 2021.

For the purposes of this work, it is also important to highlight the demographic density of these municipalities, as can be seen below:

City	Demographic Density 2010
Agudo	31,19 hab/km²
Dona Francisca	29,74
Faxinal do Soturno	39,27
Ivorá	17,54
Nova Palma	20,23
Pinhal Grande	9,37
Restinga Seca	16,58
São João do Polêsine	30,94
Silveira Martins	20,68

Table 2 – Demographic density of the municipalities of the Fourth Colony. Source: IBGE, 2019.

Available at: https://cidades.ibge.gov.br/brasil/rs/panorama, last accessed on May 7, 2021.

Thinking about the region, its history and conditions are fundamental in planning development strategies, and it is in this sense that the proposal of the Fourth Colony Geopark assumes its potential.

Knowing the municipalities that make up the region that comprise the implementation of the Geopark, there is also a strong intrinsic cultural factor, that of Italian culture: the region is permeated by typical Italian cuisine, religion and museums that are geared towards immigration. All this added to the landscape and natural, archaeological, and paleontological value assume a differential capable of attracting different types of tourists, and all these factors, combined to work with tourism, can be a source of generation of regional development.

The Routes of Development

The humanities are fully visible in the relationship between communities and the constitution of the Geopark. Understanding the various areas such as Tourism, History, Social Sciences, Geography, Arts, among others, as components of the Human Sciences, we are going to present just some of the initiatives related the Humanities that have an impact on the territory.

Tourism based on local development represents a way out of the production trends of a stereotyped image (destruction of its singularities). It prevents the degradation of the landscape from the environment and the de-characterization of traditional cultures. Tourism with a local or regional basis makes up a possible intersection of giving some economic dynamism to places, representing the possibility of local or regional generation of occupation and income, which in turn constitutes the economic arm of the localism/regionalism ideology. Local development leverages the possibility of leveraging five objectives: environmental preservation/conservation, cultural identity, generation of productive occupations and income, participatory development, and quality of life.

From this perspective, it is necessary that the community itself discover and cultivate the potential characteristics of the location, such as sociocultural factors - customs, traditions, ethnicity, religion, rituals, celebrations, affective and family ties, history, and memory, - and geographic factors - climate, soil, relief, hydrography, fauna, and flora, among others – as these are the characteristics that will contribute to the potential of the local economy. It is also understood that it is essential that local natural and cultural resources are preserved in order to make local development sustainable and, thus, offer quality of life to the local population.

Regarding the area of History, the promotion of the Center for Genealogical Research in the city of *Nova Palma*, as well as assistance in the organization of municipal archives in *São João do Polêsine*, are two noticeable facets of the change in mentality about the importance of documents places for the construction of collective and individual memory.

Another area on the rise in the Geopark Project is archeology, as a recognition of peoples prior to the arrival of the Italian immigrants who give the Fourth Colony its name. Heritage education in schools, training teachers, producing didactic and educational materials, as well as conducting archaeological surveys in the territory, in dialogue with the community, has had a positive effect with the school community, as well as the advice in municipal museums with regard to valuation of archaeological artifacts in the deposits, often unknown.

In the case of the Fourth Colony Geopark there is the incentive, technical and management qualification coming from UFSM in consonance with

Intermunicipal Sustainable Development Consortium and the local city halls and therefore it must have the endorsement and support of the citizens to receive the tourist.

There is one of the main points, in the region of Fourth Colony: if the municipalities that make up the region are unable to offer tourists all the comfort and services necessary for their stay, the largest city that sets boundaries with the region, which is Santa Maria, will also benefit from the tourist development in the region. For precisely, understanding tourism in an integrated and regionalized way is that it is possible to enjoy and enjoy the benefits of tourist activity, both economically, and with the maintenance of natural spaces, memory spaces, preservation of the region's historical and cultural heritage, etc.

Final Considerations

The proposal of the Fourth Colony Geopark project, in the central region of the State of Rio Grande do Sul, has as its flagship the dinosaur fossils in the region, which are unique in the world. However, the project is much more ambitious in terms of the university's impact on the territory. When we talk about the role of the Humanities, we are talking about changes in paradigms, mentalities, knowledge construction and the training of new generations of teachers and students with the ability to dynamize profound changes in the territory, either through sustainable exploration or by allowing those local problems are solved in partnership between the community and local and academic knowledge.

Although it seems irrelevant to mention, at a time when obscurantism, denial and intransigence are noticeable in all political instances in the country, the Humanities comes to demonstrate that nothing is possible without a deep reflection from the place we occupy in the landscape to the plan what we will do to ourselves, and nature.

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8.

Polo Morro Redondo - UNESCO-IPT Humanities Cultural Integrated Landscape Management (HUM. CILM):

a report on integration during the pandemic

BY FRANCISCA FERREIRA MICHELON, INGUELORE SCHEUNEMANN, JOÃO FERNANDO IGANSI NUNES

Polo Morro Redondo - UNESCO-IPT Humanities Cultural Integrated Landscape Management (HUM.CILM):
a report on integration during the pandemic

FRANCISCA FERREIRA MICHELON[1], INGUELORE SCHEUNEMANN[2], JOÃO FERNANDO IGANSI NUNES[3]

Abstract

The Morro Redondo Pole is the central program of the Cooperation Agreement established between the UNESCO-IPT Chair for Humanities and Integrated Cultural Management of Territory, the Federal University of Pelotas, the Catholic University of Pelotas and the City Hall of Morro Redondo. In this program, projects guided by the principles of the Chair are being developed. The Project "Recognition, Preservation and Safeguarding of the Cultural Heritage of Morro Redondo / RS", provide the promotion of actions to safeguard the cultural heritage of the town of Morro Redondo, aiming at increasing income generation, reducing youth migration and promoting tourism. Morro Redondo is a small town of 6,500 inhabitants which recently celebrated 33 years of emancipation. The work on the Morro Redondo Pole began in November 2020, amid the state of emergency in Brazil due to the Covid-19 pandemic. This paper reports the actions that are taking place in a process of progressive integration among the stakeholders.

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Resumo

O Polo Morro Redondo é a programação central do Acordo de Cooperação estabelecido entre a Cátedra UNESCO-IPT de Humanidades e Gestão Cultural Integrada do Território, a Universidade Federal de Pelotas, a Universidade Católica de Pelotas e a Prefeitura Municipal de Morro Redondo. Neste programa, estão a ser desenvolvidos projetos orientados pelos princípios da Cátedra. O Projeto "Reconhecimento, Preservação e Salvaguarda do Patrimônio Cultural de Morro Redondo/RS", prevê a promoção de ações de salvaguarda do patrimônio cultural do município de Morro Redondo, visando aumentar a geração de renda, reduzir a migração de jovens e promover o turismo. Morro Redondo é uma pequena cidade de 6.500 habitantes que recentemente comemorou 33 anos de emancipação. As obras no Polo Morro Redondo começaram em novembro de 2020, em meio ao estado de emergência no Brasil devido à pandemia de Covid-19. Este artigo relata as ações que estão ocorrendo em um processo de integração progressiva entre as partes interessadas.

The establishment of the UNESCO / IPT Chair on Humanities and Cultural Integrated Landscape Management (OOSTERBEEK, 2020) was the event that led to:

> 1- The reactivation of a fruitful cooperation, that began more than two decades ago, between the Federal University of Pelotas and the Polytechnic Institute of Tomar;
> 2- The possibility of implementing a project aimed at Integrated Landscape Management in the area of influence of the Federal University of Pelotas and the Catholic University of Pelotas;
> 3- The identification and the selection of a Brazilian municipality to host a pilot project in Humanities and Cultural Integrated Landscape Management,
> 4- The choice of the municipality of Morro Redondo to host such a project that led to the Polo Morro Redondo of the UNESCO / IPT Chair whose reasons are presented below.

Morro Redondo is geo-politically located in the extreme south of Brazil, in the state of Rio Grande do Sul. Previously, it was a sub-district of Pelotas Municipality and achieved its emancipation in 1988, which means it has been a municipality for only 33 years.

Historically, the occupation of Morro Redondo territory was predominantly carried out by Italian and German immigrants. The first waves of immigrants arrived there in 1875 and 1886, respectively.

The current population is around 6500 inhabitants and the ethnic constitution of Morro Redondo, still has some correspondence with the period of its colonization being formed by Germans (65%), Italians (15%) and mestizos (20%).. The conformation of the population also includes indigenous and Afro-Brazilians (RIBEIRO et al, 2020).

Concerning the geographic distribution of the inhabitants, about 58% comprise the rural population and 42% the urban population, with a balance between men and women. According to data shown by IBGE, the population density is 25.45 inhabitants / km2.

Data from the 2010 census (IBGE, 2017) show that the age pyramid is denser between 40 and 70 years old. In 2000, the percentage of the population aged 65 to 69 was 11.2% for men and 13.3% for women.

The percentage of men in the same age group grew to 18.1%, in the case of women it increased to 21.7%, a data that indicates the aging of the population. The average number of children per family has decreased and, recent figures show an average of two children per family. In the year of 2018, there were approximately 458 rural properties. The evolution of the rural population showed a decrease of 4% between the 1990s and 2000s. In the same period, the urban population registered an increase of 5% (SEBRAE, 2019).

It is important to point out that practically the majority of young people have the intention to continue their studies as a way of social promotion, regarding formal education as a way to obtain a fixed monthly income and, also, to disconnect from the family farmer's life, an activity that requires intensive physical effort and provides uncertain remuneration (COSTA, 2011).

These two associated aspects contribute to the acceleration of the aging of the population, as well as the acceleration of a low population density, an aspect that does not only interfere economically, but also leads to important cultural changes.

The economy of the municipality is based mainly on agricultural production and in the services and commercial sectors. Agriculture is characterized by the predominance of fruit cultivation. However, the diversification of cultures in recent years is making the production of soy and tobacco grow significantly. The predominance of fruit production is linked to the presence of agro-industries (PLANO MUNICIPAL de MORRO REDONDO, 2016).

In recent years, in an attempt to aggregate other productive activities, Morro Redondo, through public administration and citizen initiative, has addressed efforts for tourist activities, with the enactment of a municipal law in 2020 that established the Local Tourism Plan.

With respect to education, data from 2020 show that the municipality has a 98.5% enrolment rate in the range of 6 to 14 years old, which places Morro Redondo in a good position among Brazilian municipalities (SEBRAE, 2020). There is a concern by the public authorities to maintain schools in the rural areas in order to stimulate the bond of the population with the region. Municipal schools carry out diverse activities on a regular basis, such as, computing, foreign languages, sports and local history and culture.

The municipality, either through public administration or through civil associations, has a strong link with both the Federal University of Pelotas (UFPEL) and The Catholic University of Pelotas (UCPEL), located in the city of Pelotas, which is 33 km away. They have a consolidated history of programs and projects, some of them already implemented and others in development (MICHELON, 2020).

The strong presence of Germanic descendants in the municipality, has brought a dense cultural identity, focused on the memories that families keep from their ancestors, transferring much of the German and Pomeranian culture from the times of immigration and colonization. This is a promising fact for the institution of programs in which culture is a development inducer, in line with the models of other cities all over the planet.

Due to the concern of the elderly from the village about the loss of local memories, the Museum of Morro Redondo and the Associação Amigos da Cultura of Morro Redondo was created 24 years ago (LAUTNSHLAGER et al., 2012). In the following years, donations from the community allowed the constitution of the museum collection, having as purpose the safeguarding

of both – the material collections and the memories (immaterial collection) that, ultimately, give meaning to the city (RIBEIRO et al., 2020).

In addition to the Associação Amigos da Cultura, other community associations were created and have joined in promoting cultural-based activities. These associations, and even citizens by themselves, have been promoting initiatives to rescue intangible cultural heritage (DIÁRIO POPULAR, 2020).

Also, the City Hall, in association with the community, promotes initiatives that seek to value German culture, such as the 1st Festival of German Culture and Colonization (PRO-CULTURA RS, 2015).

Finally, the Municipality of Morro Redondo has a series of preconditions that qualified it to be a Pole of the UNESCO Chair Humanities and Cultural Integrated Landscape Management which can be summarized in three fundamental axes:

> 1- The rescue of cultural memories, the intense participation of the community in this process, the interactivity between community and public power, the model of fundamental education that values the memories and history of the municipality, but also the low population density and the aging of the population which are important reasons for a concern about the future of the municipality;
>
> 2- The history of solid cooperation between the Catholic University of Pelotas and the Federal University of Pelotas with the municipality of Morro Redondo, which involves both the government and the community,
>
> 3- The long and fruitful history of partnership between the Federal University of Pelotas and the Polytechnic Institute of Tomar, which began in the late 1990s.

The projects already implemented and / or in development, by the two universities, within the scope of memory, heritage, and development have allowed to start the actions of the UNESCO Chair HUM.ICTM Polo

Morro Redondo, despite the fact that the initial program has been hampered by the restrictive conditions imposed by the COVID 19 pandemic.

Brazil is in a critical situation in the context of the Pandemic. We had no expectation that things would go back to normal soon.

The project contained in the Cooperation Agreement is called "Inventory and safeguarding of the cultural heritage of the city of Morro Redondo / RS", and it has provided actions related to the colonial tradition of sweets in this city. The intention of this project is to develop more specific activities aimed at generating income, reducing the departure of young people, promoting the city as a cultural tourist destination, increasing the rural tourist itinerary and the pluriactivity related to family farming, as well as improving the living conditions of the elderly population. The determining factor for the project proposal is the recognition of Pelotas Sweet Tradition made by the National Institute of Historical and Artistic Heritage (Iphan), on May 15, 2018. The Institute granted the way to give the traditional sweets of this region the title of intangible heritage of the nation. On the same date the city of Pelotas also received recognition of its material heritage, hence the double certification ended up favoring projects in that city. Moreover, the certification of the sweet tradition of the municipalities that emancipated from Pelotas can contribute to the social development of the region.

When the Cooperation Agreement was proposed between the institutions, Brazil's future in the pandemic was not known yet. However, when the agreement was approved, it was no longer possible to carry out the face-to-face activities. It was necessary to find alternatives. The first action in a digital format was the "International Seminar of Integrated Management of Cultural Heritage: humanities, society and environment". The event took place between December 9th and 11th and brought together the project team with guests from the area of heritage and tourism. During the event, the Morro Redondo Pole was presented to the community. The objective was to establish conceptual frameworks, as well as bringing the working group closer to the local community. For this purpose, the Seminar was organized in three themes: 1) Material and Immaterial Heritage in Morro Redondo: this topic brought together professionals from the area who, from Morro Redondo, discussed issues that related the material and immaterial cultural heritage, with focus on the territory; 2) Territorial development, culture and

tourism: the discussion started from the Morro Redondo rural tourist itinerary, to talk about the possibilities and risks of sustainable tourism on local culture; 3) The sweet traditions of Pelotas and ancient Pelotas: it was the most intense subject of this first event because it was about safeguarding the sweet traditions of the region. It presented as the main problem to identify the devices to be used by public agents and by the holders of traditional knowledge, aimed at sustaining the transmission of this knowledge. We also sought to contemplate the principles of the Humanities, in a general discussion about social development and sustainability.

The event opened with the presence of Dr. Fabio Eon, representing the Unesco office in Brasilia, and ended with the President of CNPQ (National Research Council of Brazil), Prof. Evaldo Vilela. All conferences had great public participation. The main objective achieved with this action was to present the Morro Redondo Pole as a partnership between universities, public agents and communities to carry out a pilot action on "territories of low demographic density" in Brazil. Thus, the Morro Redondo Pole has become part of the new Unesco program, BRIDGES, coordinated by the Instituto Terra e Memória, which includes other territories in Europe, Africa and Asia. All the events are available at the Morro Redondo Pole website. At the end of the Seminar, a book with the same title as the Seminar was released, it is available in the institutional repository of the Federal University of Pelotas in open access format.

Another action proposed after the Seminar was the Virtual Gallery for Integrated Management of Cultural Heritage. This gallery is a virtual space whose purpose is to organize exhibitions promoted by Morro Redondo Pole. The modelling of the gallery was carried out by a group of students on the recycling project for the industrial plant at the extinct Laneira Brasileira SA factory. This project received the title "Laneira, The House of Museums" and was designed, completed and launched in 2014. However, the University did not execute it. As the physical project was not carried out, the idea of creating a virtual space arose from this physical project to constitute an exhibition site for the University's heritage and other places. Of the entire project, the space first used for modelling the Gallery, which was the area destined for the Museum of the Federal University. The design of the Gallery maintained the recycling project, including the internal glass walls and the apparent roof

structure, as well as other aspects that immediately identify the factory space. The proposed opening exhibition was prepared by the managers of Morro Redondo: Anderson Güths, Secretary of Education, and the Vice Mayor, Angélica Santos. Therefore, the motivation for the content came from the community itself through the government. This gave rise to the emergence of ideas that will be systematized for the exhibition, giving a chance to other activities to be implemented, especially those that record the memories of the place. The exhibition is on the agenda of the anniversary celebrations of Morro Redondo.

Picture 01: View from Gallery space.
Source: GIPC Project collection, 2021.

The exhibition that opened this Gallery received the title of "Morro Redondo: Landscapes". The cultural landscape refers to different moments in which the heritage was expanded, starting to incorporate intangible and natural (or non-human) elements to its conceptual principles. The cultural landscape as a heritage category therefore includes the human, the territorial, the environmental dimension and results in a set that can identify a particular social group. Another feature of the exhibition is that it started as a photo exhibition, but it could be expanded with videos, maps, photo albums and other virtual materials throughout the year. In this way, many sub-themes will be presented in the coming months. The exhibitions, therefore, must relate different themes about the territory of Morro Redondo, about Serra

dos Tapes, about the material and immaterial heritage of the locality, as well as issues related to the integrated management of cultural heritage.

Picture 02: View from Gallery space. Source: GIPC Project collection, 2021.

The Galleria GIPC therefore fulfills a second function: that of inviting the visitor to imagine what the place would be like if the recycling project had been carried out. If, in the future, the Gallery manages to occupy the space of the other modelled projects, perhaps visitors will be able to get to know the entire project made for this industrial heritage. For the realization of this exhibition, interviews were conducted, in a virtual way, between March and April of two thousand and twenty-one, participating several people from the community in the production of videos and texts of the exhibition. The interviews were conducted with the participation of the two managers already mentioned. Progressively, several questions arose about the research topics to be developed, including some within the scope of the Graduate Program on Social Memory and Cultural Heritage.

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Picture 03: View from Gallery space.
Source: GIPC Project collection, 2021.

Future themes are being presented by the community itself. The way in which they appear is in accordance with the testimonies that are being collected by the coordinators of the Gallery in the form of online interviews. These interviews started on March 3rd, 2021 and are expected to continue for a few more months. They are being carried out together with the City Hall, and are being organized by the Vice mayor and the Secretary of Education. The meetings are held in a virtual room, where the interviewees speak with the coordinators and talk about the place where they live, about their work, about their lifestyles and about the memories of the city. People from different rural areas, with different jobs have been giving their testimonies, from adults to teenagers. Many aspects were addressed by these first thirty interviewees. These testimonial videos are being made about subjects that seemed very significant for the visitor to understand the reality of the place.

Among them, the following stand out: tradition, culture, sweets, agriculture, landscape, work, education, history, memory, entrepreneurship, friendship, relief. Therefore, Morro Redondo will then be described by those who live in the city. It is an extremely specific description that will result in the identity of the municipality.

Before that, in February, the project team held a meeting in a virtual room to which representatives from different segments of Morro Redondo community were invited. There were 16 organized groups that are listed here: WG Safeguarding the Tradition of Sweets; Agroforestry System of Sweets - SAF Doceiro; CTG Cancela Grande and Creche; Reference Center for Social Assistance of Morro Redondo; Quilombola Pérolas Negras Group; Friends of Culture Association; Emater-RS / Ascar; Stiepen Morro Redondo Group; Embrapa; Tourism Council; Center for Shopkeepers-Morro Redondo; Lutheran Community Parish Headquarters - EICLB; Agro Effective Ecological Association; Parents and Masters Council Bonfim; Catholic Community Headquarters; Spiritist Community Oásis da Luz. The purpose of the meeting was to present the recent actions of the Morro Redondo Pole and suggest a representation of the community in the Management Committee of the Pole. On the occasion, Prof. Luiz Oosterbeek, Leader of the Chair, presented the objectives of the work, and Profa. Inguelore Scheneumann presented the Pole and the choice of Morro Redondo to host it.

Picture 04: View from Gallery space.
Source: GIPC Project collection, 2021.

In addition to its immediate purpose - to introduce the representation of the community in the Management Committee, already contemplated by the representation of the city public power - the meeting was important in fundamental aspects for this moment: 1) informing and clarifying the

principles of the Chair, through the actions of the Pole; 2) listening to the demands and expectations of the community about the work that can be developed and 3) positioning itself consciously on an agenda of actions built with the city.

Still, to meet a demand from the city hall, Morro Redondo Pole is articulating the participation of an extension project of the Nursing School that will count with the updating of the health agents of the municipality in First Aids and will provide them with training to combat Covid-19 . The second edition of the Seminar on Integrated Management of Cultural Heritage is scheduled for September and the production of the videos with the testimonies of Morro Redondo's inhabitants will start in June.

In addition, two masters research projects linked to the Morro Redondo Pole and developed in the Graduate Program in Social Memory and Cultural Heritage at UFPel are underway. The masters students joined in through a selection process, occupying two of the four posts offered in a public announcement that was opened specifically for interns. The announcement selected some research proposals that should contemplate one of the three major thematic axes, aimed at enhancing the social relevance and regionalization of this masters degree within the municipalities of the Microregions of Rio Grande do Sul. The axes were: 1) Sustainability, Tourism and Cultural Heritage ; 2) Gastronomy, Development and Regional Identity and 3) Rurality and Intangible Heritage. The two projects presented the themes: "Memory of women from the quilombola community of Morro Redondo Ernestina Grandmother" and "Inventory of sweet-producing families in the colonies of Morro Redondo with identification of the depositaries of the tradition". The projects have already started data collection.

In a recently published text, Prof. Oosterbeek wrote that: "The moments of transformation, like the one we are experiencing now, give back to citizens the power to reorganize the future, its values and its institutions". Thus, we chose to work with the idea that we are living in a period of difficulties but not of impossibilities. It is being difficult to carry out our initial proposal because the available resources are not sufficient for us to be able to work with the community of Morro Redondo in an effective way. However, we are managing to strengthen the work with the city hall, to the point that we are

building common proposals and we are also managing to talk to the Morro Redondo community.

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9.

The literature of Mexican necrolandscapes:

trauma and violence in Fernanda Melchor's work

BY LUIS ADOLFO GAMBOA JIMÉNEZ

The literature of Mexican necrolandscapes:
trauma and violence in Fernanda Melchor's work

LUIS ADOLFO GAMBOA JIMÉNEZ[1]

Abstract

The ongoing "war on drugs" in Mexico has shaped what could be called "necrolandscapes": places related to the production of death. From sumptuous and luxurious graveyards for drug lords and hitmen, passing through mobile morgues in the form of trailers that cross every day the main streets of some cities, to the countryside, turned into an immense clandestine grave. Where the Cartels dispose of human beings and the civil society searches for the missing. The description of these landscapes was reduced for a long time to academia, exploitation media, and journalism. However, the last few years have witnessed a new wave of literature, which explores the conditions that drive the Mexican population to be participants in the cycle of violence. Fernanda Melchor's work is a glimpse of this and an open door to deal with the trauma of two decades of horror, as well as to a collective-reflection. Fundamental elements for a peace and healing process.

Resumen

La "guerra contra las drogas" en curso en México ha dado forma a lo que se podría llamar "necropaisajes": lugares relacionados con la producción de muerte. De cementerios suntuosos y lujosos para señores de la droga y sicarios, pasando por tráileres que son morgues móviles y que recorren las principales calles de algunas ciudades, hasta el campo, convertido en una

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fosa común inmensa. Donde los cárteles se deshacen de seres humanos y la sociedad civil busca a los desaparecidos. La descripción de estos paisajes estuvo reducida por un largo tiempo a la academia, medios morbosos y al periodismo. Sin embargo, en los últimos años ha aparecido una nueva ola de literatura que busca explorar las condiciones que llevan a la población mexicana a ser partícipe del ciclo de violencia. El trabajo de Fernanda Melchor es un ejemplo de esto y una puerta abierta a enfrentar el trauma de dos décadas de horror, así como a una reflexión colectiva. Fundamentos elementales para un proceso de paz y sanación.

A context of violence

The apparition of large-scale drug plantation in Mexico can be dated to the last decades of the XIX century, when opium was introduced in the state of Sinaloa. However, for most of the XX century, the role of the different criminal groups with a more or less coordinated interaction with State actors was to facilitate the transit of drugs to the main international markets, particularly the United States (Osorno, 2013). Nevertheless, since the decade of the 80s, with the fall of the Colombian cartels, and as Natalia Mendoza explains, the introduction of Neoliberal economic policies the outlook of the criminal organization changed completely (Mendoza, 2017). These elements implied a redefinition of the methods to produce value and exercising sovereignty. In particular, in what concerns the economies of extraction and extortion. If previously these activities were more or less supervised, controlled, or conditioned by the State, now criminal groups start to privatize them, as well as long extensions of territory (Mendoza, 2017). This implies that these organizations appropriate themselves of the monopoly of violence, and therefore the State's authority.

The main scheme to control and exploitation of territory in this context is the "*sicariato*". Understood as an enterprise specialized in the violent control of territory. These operations distribute the territory through "franchises" -commonly known as *plazas*-: the heads of the cartels grant the rights to exploit space to a certain group in exchange for a part of the economic benefits and subordination. The popularization of this model of territorial exploitation and accumulation of value has fragmented the territory, as more and more

organizations want to profit out of the economies of extraction and extortion (Mendoza, 2017). And, as the own model suggests, even if for conceptual reasons we speak about *cartels* –cartels– as unitary organizations, they are virtually rhizomatic networks without a stable leadership or subordination.

This competition has pushed the development of new technologies of territorial control, surveillance, and defense of borders. Mainly a quota-based system for the transit of goods and people. Which is funded on the extraction and accumulation of value through gates and circulation filters. This has implied the use of violence to protect the territory, not only in the form of executions, but also in the form of forced disappearance and the devastation of nature (Mendoza, 2017). The steady fragmentation of the territory, as well as the increased necessity of militias to defend the franchises, and the militarization of public forces have begotten an exacerbated climate of violence in the country. Especially after the start of the war on drugs in 2006 by President Felipe Calderón Hinojosa, which implied a scheme of direct confrontation against the cartels, and therefore, the use of military forces as ordinary police officers.

The trans-valorization of territory and life itself into merchandises and spaces of violent confrontations of different actors to impose their sovereignty relies based on the management of death or the question of who lives and who dies (Valencia, 2010). The overspecialization of violence has become a profitable economic activity that has as end the commerce of the death process. The numbers show the systemic extent of these phenomena and a notion of how the country has been completely shaped in the last years by it: from 2006 to 2019: 304,937 dead by homicide and femicide (INEGI, 2020), from 2006 to 2020: 71678 people have been accounted as missing, and 3978 clandestine graves have been found (*Pájaro Político*, 2020).

It is important to remark that these numbers are not always precise as they only represent a fraction of the extent of this reality, and that the Mexican authorities for different reasons have failed to properly account them. This is the case of the recent recognition by the Mexican State of over half a ton of human bones in *La Bartolina* a locality in Tamaulipas, in what they described as a killing center. The great question mark regarding this site is that it was already discovered in 2016, but for political reasons, its exploration was moved forward in multiple times (Manuel Juárez and Elefante Blanco, 2021). The

acknowledgment of the existence of this place by the authorities did not stop the particular dynamics that take place in it, and thus, the natural phenomena as the wind or the tide often unearth more remains.

Representing violence

Moreover, the relationship between the inhabitants of the country and territory has acquired a new configuration as a result of this context. Hence, new landscapes have been produced and become part of everyday life, I conceptualize them as necrolandscapes or places related to the production of death. There is a wide spectrum of examples, as the sumptuous graveyards for drug lords and hitmen found in the North of the country; also for the reason of overcrowded morgues, the government started to use trailers as mobile storages of dead people that cross the main roads of cities as Guadalajara or Morelia (INFOBAE, 2021); or in general, the countryside turned into an immense clandestine graveyard, where the criminal groups dispose the bodies of their victims and families search for their missing ones. An endless cycle of soil removal produced by the territorialization of narco-violence.

It is important to explore the representations of these realities and landscapes, as they are a glimpse of some ways of how society copes and appropriates these events. The mainstream representations of violence are dominated by mass media, in particular television soap operas and bestsellers, which for the most part represent it through a romantic lens, highlighting the glory and adventurous life of drug lords. Other main approaches to this phenomenon have been journalism and academia: the first one still deals with the challenges of how to display the brutality of fact without being morbid and the dangers of reporting when the government cannot protect your life. The second one is challenged by the limited possibilities of divulgation and the lack of influence in policymaking.

In what concerns the popular representation, in some cases the symbols of drug trafficking have become entangled with local identity, thus they are represented as part of everyday life. That is the case of Jesus Malverde, legendary figure of a highwayman who stole to the rich and distributed the loot within the common folk, which has turned into a sacred figure among the drug dealers and in the zones under their influence, to such extent that

they build chapels and officiate ceremonies in his name in places as far as Los Angeles.

Another example is the *narcocorridos* a widely extended type of music that derivates from a traditional musical genre that was created during the Mexican Revolution, which had the social function of transmitting the news and the feats of the warlords. Nowadays, it is used in the same way, with the added intention of creating a social base and sowing fear among rival organizations. The rapid popularization of this kind of music was uncanny, as traditionally these groups preferred to rely on the "law of silence" and the discretion, nevertheless, the description of the codes of values and dailiness of this withheld reality produced by the economic and social inequality proved to be a reliable way to symbolically challenge the official sight on this phenomenon. The Mexican State recognized this, and thus forbade its reproduction in the public radio (Astorga, 2005).

Representation in literature

However, the last decade has seen the appearance of literature marked by a clear-cut intention to cope with the trauma of these events. An exploration of normalized violence and an invitation to start pending mourning. Some examples are "Las tierras arrasadas" by Emiliano Monge, which tries to explore the roots of violence in Mexico beyond the drug traffic (Monge, 2015); "Fiesta en la madriguera" by Juan Pablo Villalobos, which plays with the idea of the consequences that the request of a rhinoceros by the son of a drug dealer may carry in the lives of a plethora of people (Villalobos, 2010); or "Asesinato en el parque Sinaloa" by Élmer Mendoza, which draws on the traditional crime novel, but in the local context of the writer (Mendoza, 2010).

This article will deepen on the work of Fernanda Melchor, a journalist who lived during her youth the most intense moments of war on drugs in her home state: Veracruz, one of the most affected places by violence in the country. Her second novel "Temporada de Huracanes" shook the scene of Mexican literature. This book - as well as "Páradais"- has as central point femicide, thus the main character is absent. But it is a specter that keeps hunting through her intangibility the destinies of those who outlived her.

The structure of the work is marked by fragmentation, a direct representation of what the aforementioned system of producing death has done to everyday life. Therefore, there is no specific time, and the narration takes place in "*La matosa*" a fictional town that fits the characteristics of any rural town in Mexico, so, despite its apparent specificity, Melchor intends to explore the common experience of violence, regardless of the atomization of society. Moreover, every chapter explores the vision of a different inhabitant of the town, and despite the divergent experiences around the crime, this shows how every encounter with violence is related and how everybody produces and is produced by its relationship with this environment.

The final chapter is grim and realistic regarding this as it explores the outcome of this particular story, but also of mass death production in a burial site through the eyes of a character that relates to this through the disposal of human remains. The manager of the place is used to pose his eyes over a constant stream of limbs and decomposition, and to hearing insensitive mocks of his assistants regarding this bloodshed. Systematically, he digs graves and covers them with sand and lime. Despite this, he tries to talk to the human remnants with empathy and insists on explaining to them that the suffering and darkness are over, because he knows that the unquiet souls may continue to haunt the living (Melchor, 2017). This is a diagnosis on two things: the indifference that a constant exposition to violence has created among a splintered society. And the fact that ignoring the violence will not make the dead disappear, moreover, the way out of the sequels of brutality can only be found through dialogue and sensitivity.

"Páradais" on the other hand tries to widen the societal scope of this approach. If "Temporada de Huracanes" focuses on the excluded countryside, this book explores the exclusive residential neighborhoods of the Mexican bourgeoisie through the eyes of an uprooted gardener. And exhibits how privileges, impunity, and inequality have a fundamental role in producing necrolandscapes. Furthermore, it analyzes the autopoiesis of violence: a violent environment will not be extinguished once a brutal act comes to an end. Instead, it will leave the seeds for its replication and extension through every societal corner. In other words, violence is a virus that may not stop until its host is gone. This book also explores guilt: who is to blame for the

violence in the country? And proposes a bleak diagnosis: even those who seem to be innocents will perpetuate violence (Melchor, 2021).

Conclusion

To conclude, it is important to remark the role of literature and in particular the role that this kind of reflection may play in redefining the relationship with this environment. As Ulrika Maude explains, literature is the privileged space to address the inadmissible and the unspeakable, as writing is the institution of the absolute possibility of imagination, and thus a free space to face trauma (Ulrike, 2021). Nevertheless, this kind of representation may be a double-edged weapon: on one side it allows the memory of violence and trauma to recover its potential as scandal and specter: the possibility to keep acting despite being absent. And so, a booster of reflection (Mbembe, 2018).

It is accepting that the past still has an agency in the present, and that to create an ethical relationship with it for producing a different future, it is important to accept its ungraspable and sporadic haunting (Spivak, 2013). And on the other side, the narrations of cruelty imply a harsh emotional reaction of the reader, that one of being crossed by the experience of someone else's suffering. Facing this implies a whole economy of emotions, which entails necessarily the body and everything that exceeds it. In other words, such a portrayal leaves a scar over the psyche of the spectator, which may be either a ballast or a key for the future (Mbembe, 2013). The memory of violence leaves a mark that is a mediation between the bodies crossed by it, and those that are not. Thus, it is possible to perceive this cruelty in the present and act accordingly in response to the uneasiness that it produces (Ndagijimana, 2013)

Deepening on that, Maggie Nelson explains that this kind of art opens the possibility to redistribute the precariousness: in a society where this experience is not lived in the same way by everybody, this kind of works clears the possibility of a dialogue. Cruelty is a space of incertitude and ambivalence, therefore an antidote to reductionism, dogmatism, and generalization (Nelson, 2012). Accordingly, if normalization and amnesia have not shown to be effective methods of tackling the ballast that prolonged exposure to violence has left in Mexican society. Then reflections like those of Melchor

may be an open door to the experience of otherness and all that it implies: thinking on Levinas, if the basis of humanity is being-for-the-other, this kind of texts that approach to the other's suffering may push us to mourn and search justice together (Levinas, 2014).

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10.

Désinvisibiliser les genres :
pour une construction de modèles nouveaux

BY SIRINE SLAMA

Désinvisibiliser les genres :
pour une construction de modèles nouveaux

SIRINE SLAMA[1]

Résumé

Les réflexions des *gender studies* ont permis de mettre en exergue l'ancrage masculin du patrimoine. L'androcentrisme de la production du patrimoine donne l'impression que les femmes ne sont jamais mises en avant. Le « matrimoine » est invisibilisé, effacé de l'écriture de l'Histoire que l'on transmet aujourd'hui à travers le patrimoine et ses « grandes figures ». On associe encore au féminin une valeur symbolique différente : les femmes et leurs productions artistiques ont ainsi beaucoup de mal à se rendre visible dans les domaines artistiques et sont davantage amenées à devoir se légitimer que leurs homonymes masculins. Pourtant, ce matrimoine existe : des femmes artistes, autrices, sculptrices, architectes… Il y en a depuis des siècles ! N'oublions pas que le phénomène d'invisibilisation ne s'arrête pas aux femmes mais s'étend à d'autres minorités car il s'inscrit dans des rapports de dominant et dominé. Redonner de la visibilité à une partie non considérée de la population serait un point d'entrée pour modifier les paysages culturels et les rendre plus inclusifs.

Abstract

The progresses of gender studies have made it possible to highlight the male anchoring in heritage domains. The androcentrism of heritage production gives the impression that women are never put forward. « Matrimoine » is invisibilized, erased from the writing of the History that we give today mostly through a « great figures » narrative. We still associate to feminine

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a different symbolic value: women and their artistic productions have thus a lot of difficulty to make themselves visible in the artistic domains and are more brought to have to legitimize themselves than their male homonyms. However, women artists, authors, directors, sculptors, architects… Have been here for centuries! Let's not forget that the phenomenon of invisibilization does not stop at women but extends to all minorities because it takes place within a dominant and dominated framework. Giving visibility to a forgotten part of the population would be a start to change the cultural landscapes towards something more inclusive.

Introduction

Pour entrer dans le vif du sujet, je vous propose d'imaginer une petite visite de la capitale française, car c'est d'une visite analogue qu'est partie la réflexion proposée dans cet article. Lorsque l'on visite Paris, il y a des incontournables : des monuments, bien sûr, mais aussi des musées. Tour Eiffel, Arc de Triomphe, Louvre… Un petit tour au musée de l'Homme puis direction le Panthéon, on atterrit place des Grand Hommes. Étonnante, cette place des Grands « hommes ». Et les autres alors, ne sont-ils point grands ?

Le genre est, cela n'est plus une nouveauté, une construction sociale (Bereni et al., 2012). Les différences systématiques de genre sont, avant tout, le produit et le résultat d'un cadre social normatif : c'est la signification de la très fameuse phrase « on ne nait pas femme on le devient… » tiré du *Deuxième Sexe* de Simone de Beauvoir. Selon cette perspective, si l'on remarque effectivement des similitudes dans les comportements des êtres socialisés comme femmes, ce ne sont pas des invariants anthropologiques mais des similitudes issues d'une éducation dans un système normé. Ce dernier implique la production d'une frontière entre deux catégories de sexe (une dualisation qui est, par ailleurs, oppréssive en elle-même, puisqu'elle force une binarisation). Ce qui est invariant par contre, c'est la valeur différente qui est attribuée au féminin et au masculin, dans toutes les strates sociales (Héritier, 2005). Or, si l'on considère quelque chose d'aussi grand que les biens culturels et le patrimoine, le fait que, d'une part, l'on se réfère encore aux « grands hommes » et que, d'autre part, les femmes peinent à être reconnues, laissent penser que ces aspects de construction sociale ne sont pas encore suffisamment pris

en considération dans les processus de patrimonialisation. Le présent article propose d'investiguer les liens entre genre et patrimoine par le prisme du langage et des représentations.

Construction et invisibilisation : le neutre et le moins bien

Ce n'est pas une découverte : aujourd'hui dans la langue française, le mot « homme » est utilisé pour se référer aux individus de sexe masculin mais également à la catégorie générale « humains ». La même forme phonologique *homme* est donc utilisée dans un sens générique pour désigner l'ensemble de l'espèce humaine, alors même que dans le langage, le féminin et le masculin ont des valeurs sémantiques symétriquement opposées (Michard, 1996). On parle en effet de ce qui a attrait au féminin comme diamétralement opposé au masculin, dans une catégorisation binaire. Cependant, la question se pose de savoir si cette assimilation entre homme et humain est vraiment efficace pour différencier le genre mâle de l'espèce *homo sapiens*. C'est-à-dire, si lorsque le mot « Homme » est utilisé pour parler de l'espèce humaine, les interlocuteurs interprètent effectivement cela comme une référence à la catégorie générale. En réalité, cette assimilation est loin d'être neutre, car elle renforce l'étroite association que l'on fait, consciemment ou non, entre l'homme et l'Humanité de manière générale, effaçant et invisibilisant les autres individus. Cela place l'individu masculin comme l'archétype de l'espèce humaine, les autres ne seraient que secondaires et moins importants. Le langage, en tant qu'il peut être performatif, participe ainsi à une hiérarchie socio-culturelle basée sur le genre (Pappas et Karras, 2021).

Simone de Beauvoir dans *Le Deuxième Sexe* mettait déjà en exergue l'équivalence que l'on fait entre l'homme comme représentant du masculin et l'être humain neutre normatif (Phillips, 2004). La femme a été construite comme subalterne, déficiente et inférieure par rapport à cette norme (Lépinard et Lieber, 2020). Si cela n'est pas assez convaincant, rappelons que le public visé par la *Déclaration de l'homme et du citoyen* était bien les individus hommes, non les humains ; et qu'il a fallu que des femmes, la plus renommée étant Olympe de Gouge et son écrit *Déclaration de la femme et de la citoyenne*, militent pour être incluses (De Gouges, 1791). Et quand on sait que les femmes ont dû attendre 1944 pour obtenir, à l'instar de leurs

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homologues masculins, le droit de vote en France, on comprend que l'assimilation entre masculin et neutre ne va pas de soi. Au contraire, la convention de langage qui consiste à faire du masculin un genre neutre participe à un « sexisme de la langue », caractérisé par dévalorisation des termes de genre féminin ainsi que par l'exclusion et l'invisibilisation des individus non-mâles dans les discours et par extensions les pratiques. Partant de ce constat, il semble évident que lorsque l'on parle de l'héritage culturel des « grands hommes », tous les individus qui ne tombent pas sous la catégorie « homme » sont immédiatement exclus.

Grandes figures font mauvais genre

Cette discrimination du langage participe à l'ancrage masculin du patrimoine qui le porte jusque dans son étymologie même (Bordeaux, 2010). En effet, le terme patrimoine (du latin *pater*, le père) se référait initialement à « l'ensemble des biens hérités du père » (CNRTL, s.d), par opposition au matrimoine qui désignait les biens hérités de la mère. Au fur et à mesure, l'usage du mot « patrimoine » s'est étendu à la sphère publique tandis que celui du « matrimoine » est resté cantonné à la sphère privée (Evain et HF Normandie, 2016). Une nouvelle fois, le masculin est associé au général normatif. De ce fait, malgré la volonté d'une valeur universelle, l'acte de patrimonialisation reste traversé par les mêmes clivages et enjeux que la société dans laquelle il s'insère.

Sachant cela, il n'est pas trivial de rappeler que le Panthéon à Paris abrite 75 hommes pour 5 femmes. Que l'Académie française a accueilli 10 femmes depuis sa création. Que sur l'ensemble les collections du musée du Louvre, on ne compte qu'une trentaine d'artistes femmes, et qu'au musée d'Orsay cette proportion représente à peine 7 % des collections (Coninck, 2020). Le patrimoine monumental décrit par Françoise Choay, celui des grands symboles dont la fonction principale est la commémoration (Choay, 1996), ne peut être, dans un système androcentré, que masculin. Le système de domination patriarcale est renforcé par ce travail de négation sémantique et matérielle (Bevilacqua, 2015), en partie initié en France au XVIIème siècle. C'est en effet à cette époque que l'on a commencé à se servir de la grammaire, la littérature et la science en générale pour discriminer les femmes et les évincer (Delanchy, 2021). Par exemple, face à Molière, Racine et Corneille,

qu'y avait-il ? Des noms comme Anne-Marie Barbier, Madame de Villedieu ou encore Antoinette Deshoulières, sont complètement invisibles dans le paysage théâtral du XVIIème siècle, alors que ces autrices occupaient une place importante à l'époque et que leurs travaux étaient traduits en plusieurs langues (Evain et HF Normandie, 2016). Cependant force est de constater qu'aujourd'hui, les noms qui restent dans les annales sont presque exclusivement des noms masculins.

Ces éléments constituent un terreau fertile pour la perpétuation des stéréotypes, d'autant plus si l'on considère la fonction de transmission de valeurs incarnée par le patrimoine. Certes, la notion de patrimoine a une dimension collective, institutionnelle, parfois qualifiée d'universelle. La construction et l'élaboration de ce qu'on appelle patrimoine est complexe et les débats autour de ce qui devrait ou ne devrait pas être patrimonialisé sont houleux. Pourtant, il semble que dans les discours autour du patrimoine, les questions de genre ne soient pas considérées comme centrales. Cela conduit à la patrimonialisation et la pérennisation d'un système de normes et de valeurs qui, bien que jugé représentatif d'une culture, conserve dans le même temps les biais et les rapports de dominations. Or, il ne faut pas oublier que l'écriture de l'Histoire est, en elle-même, une construction. Ce sont en fait les discriminations contemporaines et les rapports hiérarchisés de genre qui ont conduit à la croyance suivante: les différences genrées entre hommes et femmes ont toujours été présentes (Patou-mathis, 2020). Prenons l'exemple du mythe de l'homme chasseur-cueilleur selon lequel, le rôle des femmes aurait été, dès la Préhistoire, assigné au *care*[1]. Ce modèle résulte notamment de l'ethnocentrisme appliqué aux découvertes archéologiques. Toutefois, la construction d'un tel mythe permet de légitimer les différences contemporaines entre hommes et femmes en s'appuyant sur une historicité. Bien que contesté depuis les années 1960, cette vision reste tout de même bien ancrée et divulguée par les livres, représentations cinématographiques et iconographiques sur le sujet (Patou-mathis, 2020), parfois même les installations muséographiques.

Le matrimoine : un néologisme ?

Depuis peu, le terme « matrimoine » gagne en popularité. Pour autant, ce n'est pas un néologisme puisque comme on l'a déjà évoqué, il désignait à

l'origine les biens hérités de la mère. Le matrimoine en tant que groupe désignant les biens culturels des femmes, a eu beaucoup de difficulté à se rendre visible. L'androcentrisme de la production du patrimoine donne l'impression, et à juste titre, que ces femmes ne sont jamais mises en avant. Le « matrimoine » est invisibilisé, effacé de l'écriture de l'Histoire qu'on donne aujourd'hui à travers le patrimoine et ses « grandes figures » (Segalen, 1994). On associe encore au féminin une valeur symbolique différente : les femmes et leurs productions artistiques ont ainsi beaucoup de mal à se rendre visible dans les domaines artistiques et sont davantage amenées à devoir se légitimer que leurs homonymes masculins (Evain et HF Normandie, 2016). Mais, des femmes artistes, autrices, réalisatrices, sculptrices, architectes… Il y en a depuis des siècles ! (*Projet Matrimoine par le mouvement HF*, s.d). Constance Mayer (peintre du XVIIème), Adelaïde Labille-Guiard (peintre du XVIIIème), Kay Sage (peintre et poétesse du XXème), Yvette Troispoux (photographe du XXème), Leila Alaoui (plasticienne du XXIème)… ces noms ne raisonnent peut être pas, et pourtant, ce sont des figures artistiques majeures de leur temps. Malgré tout dans l'histoire de la mise en avant du patrimoine, des acteurs en jeu dans la construction patrimoniale et du processus de sélection, la grande majorité des représentations qui sont proposées sont masculines.

Cela forge et alimente des représentations sociales collectives, qui ont un rôle crucial dans les interactions et la manière d'appréhender le monde. Les musées et les lieux patrimoniaux jouent, dans beaucoup de cas, le rôle de modèles de groupe ou de culture, et servent de symboles. Il est, de ce fait, important de poser la question de la représentativité. Or, n'oublions pas de prende en compte le « statut social singulier » qu'occupe la transmission du passé à l'égard des « jeunes générations » (Ledoux, 2018), qui est un facteur « au cœur de la reproduction des rapports sociaux de sexe, de leur renouvellement, de leurs transformations » (Hirata et Laborie, 2001). Sous ce prisme, l'invisibilisation d'une partie de la population dans les processus patrimoniaux devient une problématique non négligeable.

Entre équilibre et essentialisme

Pourtant, pour parler d'un patrimoine « féminin », il faut prendre garde à ne pas tomber dans une essentialisation des caractéristiques dites féminines

- qui sont de surcroît dévalorisées et moins bien considérées comme nous l'avons déjà expliqué. Le genre étant en effet un construit social qui ne préexiste pas aux individus, essentialiser un patrimoine féminin ne ferait qu'endiguer les inégalités déjà présentes. L'appellation « matrimoine » est tout de même à manipuler avec quelques précautions. Le propos ici n'est pas d'inciter à mettre en avant un patrimoine aux caractéristiques typiquement féminines, qui ne ferait que perpétuer la dissémination d'un système de valeurs normées, dont les valeurs symboliques seraient opposées à celles du masculin. Ainsi, il serait difficile de parler de « patrimoine féminin » au sens le plus général, mais plutôt de biens culturels produits par des femmes.

Il s'agit dans un premier temps, de *prendre conscience* que le construit patrimonial n'est pas aussi universel que cela. De montrer que les femmes sont tout autant légitimes sur le plan patrimonial, et qu'elles peuvent s'appuyer sur une histoire et des modèles (Evain et HF Normandie, 2016). Les musées et les institutions patrimoniales jouant un rôle majeur pour faire comprendre les valeurs sociales et culturelles des biens matériels et immatériels (Bordeaux, 2010), intégrer ce genre de réflexions est primordial pour progresser sur ce plan. Et c'est déjà une étape importante que de situer et de conscientiser cette invisibilisation genrée.

Conclusion

La déconstruction de telles dichotomies patriarcales qui légitiment la domination masculine a toujours été le champ de bataille des études de genre (Spencer-Wood, 2011). Force est de constater que le chemin est encore long. Alors certes, il n'est pas possible, du jour au lendemain, d'avoir une parité exemplaire au Panthéon. Mais, continuer à prétendre que sont enterrés là les « grands hommes » qui « qui dessinent le visage de notre identité nationale » (d'après le site officiel du Panthéon) ne fait que renvoyer l'image d'un patrimoine élaboré, par et pour des individus masculins. Du langage aux pratiques, les stigmates du patriarcats maintiennent les disparités au sein de la société et constituent une violence symbolique à l'égard des minorités. Si le matrimoine et les œuvres de femmes existent, un long processus d'invisibilisation a cependant créé des lacunes dans les connai. Sans être un expert en histoire de l'art, il est encore difficile de citer plus de cinq peintres femmes du XIXème

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siècle, tandis que des noms comme Monet, Cézanne, Degas, Manet, Van Gogh, viennent immédiatement à l'esprit. Il semble nécessaire de continuer le travail d'historiographie et de recensement des femmes artistes effacées de l'Histoire, pour rééquilibrer la balance. La valorisation du matrimoine permettrait de normaliser la participation des femmes à la construction des espaces et des biens culturels.

Les initiatives telles que celles de l'association HF pour l'égalité homme femme dans les arts et la culture, qui organise chaque année les Journées du Matrimoine, permettent de réhabiliter les travaux des artistes tombées dans l'oubli sous l'effet de l'androcentrisme, et permettre à des nouvelles générations de s'exprimer plus librement en s'appuyant sur un héritage culturel constitué de modèles variés et plus représentatifs.

Note de bas de page

1 - Le *care* (du mot anglais qui signifie prendre soin), est un concept introduit par Carol Gilligan pour évoquer ce qui touche au soin, à l'attention physique et émotionnelle pour les autres, à la prévoyance. Dans notre société, ce sont les femmes qui ont presque exclusivement la charge de ces aspects, que cela soit dans la sphère privée ou publique.

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11.

Challenges Facing Museums in the Contemporary World:

A reflection from Tanzania

BY PENINA E. KADALIDA, BERNAD F. KITOHA, FELIX D. KISENA

Challenges Facing Museums in the Contemporary World:
A reflection from Tanzania

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Abstract

Museums being nonprofit organizations that ensure preservation, promotion and development of human culture, their effectiveness are minimally observed. In the present-day, museums are no longer perceived simply as institutions but living organisms for public consumption. Cultural products are diverse hence understanding our cultures is very important. Despite the establishment of museums in Tanzania back in the colonial period, many challenges still hinder their functions especially in advanced science and technology hence the need for this paper.

Resumo

Sendo os museus organizações sem fins lucrativos que asseguram a preservação, promoção e desenvolvimento da cultura humana, a sua eficácia é minimamente observada. Nos dias de hoje, os museus não são mais percebidos simplesmente como instituições, mas como organismos vivos para consumo público. Os produtos culturais são diversos, pelo que é muito importante compreender as nossas culturas. Apesar do estabelecimento de museus na Tanzânia no período colonial, muitos desafios ainda dificultam

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suas funções, especialmente em ciência e tecnologia avançadas, daí a necessidade deste artigo.

Introduction

Etymologically contemporary means characteristics of the present period (Negri *et al*. 2009), and it is adopted in this paper. Desire to collect and interpret large collections in houses was during the Medieval, Renaissance and present time (Lewis, 1992). Tanzania has extremely rich and varied cultural heritage shaping the identity of the nation (Mabulla, 2000). For the purpose of this paper museum is a non-profit, permanent institution in the service of society, its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment (Ginsburch and Mairesse, 1997; ICOM, 2016).

History of museum in Tanzania

The history of museums in Tanzania is traced back to the precolonial times where the care for heritage was vested in hands of chiefs and clan heads and the nature of the care depended on whether the groups were hunter-gatherer, pastoral, agrarian or metal workers (Negri, 2009). In addition, the level of technology, socio-economic, ideological, cultural values, norms and beliefs, myths and legend stories influenced and facilitated the long-term conservation and management of heritage (de Jesus Jopela, 2011).

The essence of current museums in Tanzania is from the German colonial period where various stone artifacts were collected (Lwoga, 2013) and stored in a house called *Kulturgebaude* meaning the house of culture, which was bombed during the WWI in 1914 (Msemwa, 1993). During the British period 1934-1938 various objects were collected (Fred and Nawe, 2015) and stored in the Sayyid Braghash. The British rule established a museum in Dar es Salaam, and named it after King Gorge V in 1936, and opened to the public in 1940 (Masao, 2010). After 1961 was renamed to National Museum of Tanzania with main exhibits of archaeology, ethnography, history and natural sciences, and later educational department was added. Another museum

building to cater for historical, archaeological/paleontological exhibitions, laboratory, dark room, storage galleries and offices was constructed in 1964 (Fred and Nawe, 2015). Further developments took place at Kijitonyama in Dar es Salaam with a construction of a village museum an extension of the department of ethnography in 1966. In 1977 and 1987 the Arusha Declaration Museum and the Natural History Museum were established respectively while in 1999 the national Museum of Tanzania was entrusted with the development of the Mwalimu Julius Kambarage Nyerere museum in Butiama (Fred and Nawe, 2015).

Challenges facing museums in Tanzania

Museums in Tanzania face both long and short-term challenges, and as institutions for managing country's heritage have common needs and challenges all over the world (Ambrose and Piane, 2012). Masao (2010) argues that museums work as information center that allow researchers, students and public to visit, retrieve and utilize information. If the functions are acquisition, documentation, conservation, restoration and exhibition, how can we achieve them without working with the present realities? Long-term challenges of museums in Tanzania include how museums define their core business within the context of the changing values and how the changing values effect the core business of the museum? Short-term challenges include how museum positions itself in the competition and changing leisure patterns to capitalize motivation to visitors? Hence the museums we have today should balance heritage and products of modernity as well as creating a balance between the past and the present.

Defining the term heritage: Although heritage institutions in Tanzania try to conserve their heritage, the definition of the heritage does not reflect African perspectives but the views of the former colonial powers (Negri, 2008; Ndoro, 2009), such as aesthetic, monumental, and educational/ research values. This paper does not ignore the usage of the western views but, questioning Tanzanian values in defining heritage. Taking examples from African countries like Great Zimbabwe, Malawi, Uganda, Kenya, Botswana and South Africa the management of heritage combines both traditional

and legal approaches (Negri, 2008). Given argued given that heritage legislation in Africa was enacted during the colonial period it is not surprising that the definition was also influenced by the colonial experience, while it is a fundamental decision for any country to define its heritage according to their culture (Ndoro, 2009).

Inadequate of marketing strategy: Bennett (1995) posited that most museum visitors around the world are well-educated hence engaging visitors in museums is a challenge. In this study respondents indicated that, 95% of museum goers in Tanzania are education institutions (primary, secondary, colleges and university as well as professional persons) seeking education elements hence reaching a fraction of their consumers. Clearly, there is a need to align collections, marketing and education in efforts to capture the attentions of today's visitors. Museums must use their collections creatively marketing them and engaging in a dialogue with today's society and culture, while presenting their missions, visions and maintaining their core functions. Museums must be collections-centered and visitor-focused. As noted by Burton and Scott (2003), museums are exiting places to take families for fun and leisure, but in Tanzania it appears that museums are failing to link their collections with consumer needs.

Shortage of professionals and limited research activities. The museums of Tanzania have 60% of the employees who do not have formal training in museology, and the 40% have background in archaeology and heritage related studies hence inadequate operations to museum collections. Apparently, for the last 7 years, museum researches are only those attached to different international projects without setting budgets to conduct their own funded research aligned with their missions and visions. Following the traditional role of museums, acquiring, and preserving their objects, Tanzanian museums do not full fill their roles.

Shift and relocation of Museums. The vision and mission of Tanzanian museums are dictated by the ministry responsible for museums. In the years between 1962 to 1998 the national Museum of Tanzania has been relocated

between 11 different ministries with distinct visions and missions leading to a lack of focus in museums.

Community engagement: Museums are public organizations that entails social and economic sustainability (Camarero and Garrido, 2009). Alongside with the building, location, collection and other stakeholders the public is a cornerstone for development and meaning for present day museums (Scott, 2006). In the pre-colonial times, communities were involved in preserving their heritage (Mahachi and Kamuhangire, 2008) but, it is no longer supported by Tanzanian museums while they are the primary representatives of the cultures.

Deaccessioning policy: De-accessioning of museum collections is a debated part of museum management with compelling benefits as well as damages if abused (Burgess and Shane, 2011; Loud, 2013; Vecco and Piazzai, 2015). Many professionals and institutional code of ethics have dealt with deaccession (Stephens, 2011) but only few cases governing museum collection policies exist. Most of the time museums find themselves with too many collections meanwhile having little resources to care for them or having collections that are no longer relevant to the museum. In such scenarios museums requires good disposal policy as well as ethical and legal considerations. In Tanzanian museums deaccession policy is not clearly stated and we observe that from a massive collection of artifacts from Olduvai Gorge, Tanzania (Pante and de la Torre, 2018).

National Museum act of 1980: The national museum act of Tanzania is outdated with many loopholes and does not consider museum transformation and reformation. It only states function of the museum board rather the functions of the museums, it does not support cooperation between the museum and antiquities department for instance, it remains silent to issues relating to heritage sites, while it has merged with the antiquities department to deal with both movable and immovable heritages. Furthermore, the act only state who has the mandate to dispose museum collections but does not set legal standards for such disposal leaving the collection vulnerable.

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In addition, it does not set out qualifications for museum leading staffs and tenure of service for director general.

Ineffective utilization of ICT: It is worth noting that museums use ICT for websites, online ticketing, service information, online access to collections, data base, and exhibitions (Guccio *et al*. 2020). In today`s museums ICT can improve information acquisition, storage, dissemination and quality of services (Ambrose and Paine, 2012). Since independence, the use of ICT in Museums of Tanzania has developed very slowly resulting to ineffective utilization of ICTs due to technological obsolescence, inadequate skills in ICT, technophobia among staff and lack of museum information and ICT Policy. Mason (2005) has argued that, it is important for heritage, museum and gallery professionals to be aware of the complexities of communication and interpretation processes. Most museums have fixed messages produced by an author and transferred to a passive audience. In museums, visitors need to be seen as users and consumers who are actively involved in the processes.

Conclusion

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collection 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 nature and the universe or the knowledge and skills to produce traditional crafts. Museums are important because they are "active in shaping knowledge, using their collections, they put together visual cultural narratives which produce views of the past and thus of the present.

One of the fundamental decisions in setting the foundation of a country's cultural legislation is how to define heritage, what to be protected and how, what the law considers to be heritage; these are usually based on some identification criteria which correspond to some assumed values and time scales. Legal definition must reflect the country's history and its wider cultural heritage. Museums have acquired so many connotations due to the

collections they hold. Therefore, the meaning of a museum is not found in words but in the nature of the institutions themselves. Museums should mean something in the future, be willing to alter, modify their internal structure and their ideas to fit the changing world conditions and the advances of social changes (Anderson, 2004).

Despite new and diverse generation with growing needs and desires with a digital evolution, Tanzanian museums are slowly adapting the changes. Charting the way forward, museums must create participative environments supporting social interaction through active management with collections and content, must work with local community and other agencies to create awareness and negotiate its roles and functions, adapt realities of the moment, reposition themselves by changing from conservation and restoration of collections to exhibition and community space and a platform for dialogue communication in order to send messages through a clarification technique that will provoke the public.

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12.

Social Cartography as an Instrument of Legitimacy in Social Environmental Research

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Social Cartography as an Instrument of Legitimacy in Social Environmental Research

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Abstract

This text arises from a survey of a thesis that makes use of social cartography. The reflection on social cartography is justified mainly because it considers the environmental perception of the members of social movements. Besides encourages the active participation of community members, to transform and guide collective policies and actions, implemented in relation to their own demands. This paper discusses how can social cartography contribute to an understanding of the socio-environmental context.

Resumo

Este texto surge do levantamento de uma tese que faz uso da cartografia social. A reflexão sobre a cartografia social justifica-se principalmente porque considera a perceção ambiental dos membros dos movimentos sociais. Além de incentivar a participação ativa dos membros da comunidade, para transformar e orientar políticas e ações coletivas, implementadas em relação às suas próprias demandas. Este artigo discute como a cartografia social pode contribuir para a compreensão do contexto socioambiental.

Introduction

This text arises from a survey of a thesis that makes use of social cartography. The social cartography used in the research has as methodological objective to serve as an instrument in the construction of the legitimation of the demands of the various social groups, in relation to their territories. It's used as a way of recognizing the social, subjective and ethical-political constitution of these communities, which has as its focus here, the group *Movimento Orleans Viva (MOV)*, located in the Southern of Santa Catarina, Brazil.

In Brazil, the concept of social cartography emerged in the early 1990's, with the New Social Cartography Project of the Amazon. Its applicability began in territories of the Legal Amazon, and then extends to other Brazilian regions, especially in the rural area; however, there are already experiences involving urban communities (Landim Neto et al., 2013).

The reflection on social cartography is justified mainly because it considers the environmental perception of the members of social movements.

Besides encourages the active participation of community members, to transform and guide collective policies and actions, implemented in relation to their own demands. Thus, the following question arises: how can social cartography contribute to an understanding of the socio-environmental context?

The answer to the above question may be contemplated or contained in the general objective that conducts this research: to analyze the alternatives for preservation and conservation from social cartography in relation to the environmental justice of the MOV group. Thus, this chapter contains some aspects of the possible uses of social cartography, as well as its implications in the communities studied.

The hypothesis here is consistent with the thesis project: (IN)ENVIRONMENTAL JUSTICE BY THE PRISM OF CARTOGRAPHY AND SOCIAL AWARENESS IN THE ORLEANS VIVA MOVEMENT (MOV), that social cartography can help not only as an instrument of data collection, but also as a way to try to critically understand the social dimensions of the investigated units. Moreover, due to its dynamic characteristic, it has strong implications in these communities, because it calls into question the historical and ethical-political constitution of these groups, as sets of relations of forces and political and subjective social interrelations.

This chapter is divided into two parts: one dealing with aspects of social cartography and its use as a way of legitimizing the needs and demands of the units; and the other part analyzing socioeconomic and human aspects of the territory.

The Legitimacy of Social Cartography

With the way of raising the accounts of the reality that is intended to be investigated, the social cartography configures a social construction on the nature of a certain group of individuals. The recording of these reports has relevance to the extent that they can bring about everyday issues, which in some ways explain difficulties and impediments to access to public policies.

The legitimacy of social cartography refers to a process of consciousness production. It occurs through the understanding of cartographic trajectories, of a certain community or groups of individuals of a determined social

reality. When they permeate the science of maps and begin to "deal with movements, relationships, power games, confrontations between forces, struggles, truth games, enunciations, modes of objectification, subjectivation, self-estetization, practices of resistance and freedom" (Prado Filho e Teti, 2013, p. 47).

This form of knowledge construction through collective expressiveness is, paraphrasing Costa et al. (2016), the social cartography that favors a practice that opposes the hegemonic model of power relations. And through it, it is possible an active participation of members of a given community, to transform and guide the policies implemented on a given collective interest.

In line with the relevance and use of social cartography, the author Acselrad (2008, p. 47) comprises that this instrument aims to "produce interpretations of the social, economic and ecological problems, taking into account the experience of the social actors involved".

That's what technically the author Costa et al. (2016) describes about the social cartography: used as an instrument that facilitates the knowledge and analysis of a set of spatial information of a given territory, however the social adjective informs that the mapping is the result of a collectively constructed participatory process.

For the authors Carvalho, Santos and Sousa (2017), cartography also contributes in institutional spaces more actively, and involves the theoretical contents and empirical knowledge in the making of social and thematic maps, besides favoring the formation of critical people, reflexive and active about their realities.

Based on the narratives presented here by the authors, the use of social cartography will be significant to organize participatory mappings, while,

> *[...] the same population has the ability to produce several maps at different historical times over the same space. The maps are dynamic and the struggles of social movements are not fixed, new challenges are posed at all times for the communities which provides the construction and reconstruction of the maps*
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> (COSTA ET AL., 2016, P. 76).

As the authors suggests, in addition to the internal dynamics of the communities themselves, linked to the movements and the different types of occupation and use of spaces and territory, and in addition to the internal historical changes to the communities, there are still the challenges and resistance to which the community is the answer.

In this sense, we should point out that the combination of the maps, through social cartography, means, among other things, to organize the different fields and atmospheres of belonging and occupation of the territories by the communities. In addition, it is through these dynamic mappings, occupation and interaction in the territory that we can observe the participation of communities in the sociocultural constitution of their relationship with the landscape. The identity of the communities is, among other things, rooted in their various dynamics and relations with the landscape.

When it comes to the study of conflicts and socio-environmental activism, social cartography has been used as a necessary tool to visualize representations and perspectives silenced in the political space. It is possible to problematize, question, reflect on what is read in the mapping, visualize the greatest and smallest difficulty to interact with the necessary and important objects for a given group. Thus, these processes can produce new forms of self-awareness on the part of the community itself, which can allow itself to be observed in its dynamics from a new perspective.

The methodological relevance of social cartography

Whether institutionally as a didactic tool for teaching, or "portability" [8] for social movements engaged with access to public policies, cartography is the instrument in the formulation of territorial maps of the exact sciences constructed from the social participation of those involved.

Considering that the structure of this instrument requires attention and prudence in data collection, with regard to an operational reflection, its relevance results from the co-elaboration of the maps with those involved. Although social cartography is not new, "the authors declare themselves very

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[8] The term Portability here is understood as a change regarding the social construction of the group from itself and not exclusively from external agents

reticent about this type of map that seems to them to be an initiative of technicians and specialists and, in fact, little requested by local actors" (Acselrad, 2008, p. 46).

Thus, the technique that will contribute to the survey of elements for registration in the social cartography, needs to dialogue creatively with the development of practical integration and treatment of the obtained data, because "and this would be the only type of cartography that could give local actors a mastery of the development process. Although the authors tell us little about the way in which collective work is organized concretely" (Acselrad, 2008, p. 46).

Therefore, the panorama that indicates in this research, the environmental perception of the members of a given group or social movement, occurs through social maps. "Social maps can be used in participatory research, as instruments for the production of specialized information about different social groups in their territories, based on collective work with the participation of social movements" (Lima, 2010, p. 41).

It becomes important to participate in this popular experience, mediating the actions developed by social actors, to the extent that it is possible to build spaces for dialogue as well as a dignified human material dimension. That said,

> *The researcher works together with community representatives to articulate their objectives and thus find an appropriate research project. There must be recognition and respect for the skills of local populations and, above all, confer them as capable of producing a series of understanding and data. A reciprocity between the researcher and the researched is necessary, as well as the mutual recognition of abilities and limitations of each of the actors*
>
> (LIMA, 2010, P. 36).

As the author Lima (2010) indicates, it is very important to understand the need for a posture of collaboration. In terms of building together with the community the essential aspects, both methodological and practical, in

relation to the research that is intended to be done. This means not simply seeking to impose external objectives on the nature of community relations, nor to disregard conceptual aspects of the reality of the dynamics of landscape modification and occupation of the territory of the communities.

Recognizing each other's abilities and abilities, and observing in what and how to collaborate with each other, we can then elaborate, within the approach of social cartography, the mappings that will prove to demonstrate the legitimacy of the demands of these communities.

Through this tool it is possible to unite people and places, when it presents alternatives for the limitation of thought, through the characteristics of the physical environment, to human values. Social cartography is beyond access to qualitative elements to constitute an environmental perception, because, according to Prado Filho and Teti (2013, p. 47):

> *[...] the social cartography described here is connected to the fields of knowledge of the social and human sciences and, more than physical mapping, deals with movements, relationships, power games, confrontations between forces, struggles, truth games, enunciations, modes of objectification, subjectivation, self-estetization, practices of resistance and freedom. It does not refer to the method as a proposition of rules, procedures or protocols of research, but rather as a strategy of critical analysis and political action, critical look that accompanies and describes relationships, trajectories, rhizomatic formations, the composition of devices, pointing escape lines, rupture and resistance.*

According to the authors mentioned here, social cartography is linked to the practices and field of human sciences, so that its objectives deal especially with social and sociocultural dynamics.

In physical and technical mappings, it seeks to include various dimensions of the sociocultural experience of the units, including movements, dynamics and relationships, power play???, changes and internal transformations as

well as transformations resulting from facing the challenges of permanence and legitimation of these communities.

In addition, social cartography also seeks to indicate the outlines of the occupation of the territory and the relations of participation and transformation of the landscape, in order to highlight the practices and actions, processes and dynamics, elaborated by the communities with a view to their resistance, autonomy and freedom.

And instead of simply being a set of rules processes or protocols to be applied in communities vertically and from the top down, social cartography seeks, among other things, builds a critical look, an approach and a critical posture in relation to the demands of the communities.

Both the meanings of belonging, transformation and occupation of territories, besides being able to assist in the constitution of the instruments of legitimation of these meanings constructed historically, socially and politically.

Thus, it is not limited to recording data, numbers, or information, but above all, observing the relationships, trajectories, and itineraries that are constitutive of these communities, as well as strategies for the composition and elaboration of processes and devices that help in strengthening the resistance and legitimacy of these communities.

These strategies allow the perception of both operational activities and context where they occur from the group that is intended to be known, as well as the differential that governs relations. "When communities think about doing their own cartography they are not simply intending to portray physical space, but affirming their ways of life" (Ascerald, 2010, p. 5).

That is, although there are many potential elements in an environmental justice, thought of as social awareness, it is also important to consider that, from local-regional engagement, to public policies at the national level, there are many social, historical, and political elements involved.

Thus, it is necessary that we maintain all our efforts in the search for the construction of better theoretical instruments and better adjusted institutional and social practices around the protection of people and the common good. Thus, in relation to the strategic character, Prado Filho and Teti (2013, p. 47), point out that this,

[...] It does not refer to the method as a proposition of rules, procedures or protocols of research, but rather as a strategy of critical analysis and

political action, critical look that accompanies and describes relationships, trajectories, rhizomatic formations, the composition of devices, pointing escape lines, rupture and resistance.

And, it is in the elaboration of an analytical strategy, that it is necessary to generate a social cartography as a structural tool for the understanding of the various discourses, and, as a theoretical-methodological contribution, which is why it is necessary to interview agents who act in a given movement.

It is possible to analyze the components of the perceptions of environmental justice of the participants of social movements, through the production of social cartography, ensuring the spatial representation of the discourses calculated in the focus group, because, according to Fida (2009, p.4):

El proceso de cartografía participaiva puede influir en la dinámica interna de una comunidad ya que puede contribuir a cohesionar la comunidad, a estimular a sus miembros a intervenir en la adopción de decisiones sobre la tierra, sensibilizar en torno a los problemas apremiantes relacionados con la tierra y, en último término, contribuir al empoderamiento de las comunidades locales y de su miembros.

Through social cartography, it is possible to commend "collective strategies of critical analysis of our present, in addition to instrumentalizing the agency of resistance in relation to what produces and subjects us" (Prado Filho e Teti, 2013, p. 46). It also allows the constitution of one or more variables, viable to constitute the hypothesis on this research, that there are social implications of an insufficient notion of environmental justice.

Final considerations

In this text, some central aspects of social cartography, as well as its relevance and application as a way to assist in the processes of legitimacy of the units, could be portrayed and reflected. There is a social awareness on the part of members of social movements. However, each group of this has an understanding of social justice from the collective, and not from the individual.

We highlight some specificities of social cartography, its importance as a process of interaction between researchers and the communities surveyed, as well as its potential as an approach of the human and social sciences applied

in relation to dealing with topical themes aspects and socio-historical and sociocultural dimensions that appear in the process.

Especially, in the first session, we tried to show the way in which, through the use of social cartography and its various forms of registration, the forms of interaction and occupation of the territories and transformation of the landscape can be identified located and positioned through dynamic mappings that are ways of giving consistency to the legitimacy of the units and their demands.

Moreover, unlike other more experimental, pre-clinical and more conventional approaches, social cartography, as we tried to show, is able to deal with multiple aspects of the sociocultural experience of the social and political identity of the units.

In this way, it can be of great help in the construction of maps of the itineraries and social processes, cultural historical, symbolic, subjective and political by which these communities in their internal and external dynamic relations, occupy, interact, modify and transform the territories in which they are positioned, as well as, their legal and ethical social challenges, with which they constitute their daily struggles and which are part of their legitimacy in relation to society.

Thus, the relevance of social cartography, especially as an instrument of legitimacy, occurs through the way it function. In which it is able to jointly articulate the elements that constitute the various constitutive dimensions of the territories occupied by the communities. Also, as well, as the ways and methodological instruments that can be used together. Specially to construct and delineate the essential mappings for a critical understanding of the conditions of these communities.

In this text, we try to deal with the ways in which social cartography can contribute to an understanding of the socio-environmental context around the legitimacy of the units. It was possible to understand how the use of social cartography can be constituted as an instrument that helps in the production of elements of legitimacy in relation to the interaction and occupation of the territories in which the communities are located.

In this sense, our central question concerns not only the limits of this approach, but also its potentialities as means of seeking to understand

the sociocultural and socio-environmental dynamics linked to interaction participation transformations of the territory and landscape.

Thus, social cartography can be understood as a branch of cartographic science that can help us in the critical and participatory construction of spatial and territorial valorization, demarcation and characterization. As a way of addressing the community in relation to its geographical, historical-cultural space, socioenvironmental and socioeconomic.

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13.

Impact du 3D scanning dans le milieu du patrimoine à travers l'exposition «les sites éternels» et le cas du site de Palmyre

BY LIONEL VAN VYVE

Impact du 3D scanning dans le milieu du patrimoine à travers l'exposition «les sites éternels» et le cas du site de Palmyre

LIONEL VAN VYVE[1]

Résumé

Le site de Palmyre, situé dans le désert de Syrie au nord-est de Damas, abrite les ruines monumentales d'un des plus importants foyers culturels du monde antique. En 2017, l'exposition «les sites éternels» au Grand Palais de Paris permettait l'exploration des sites du patrimoine culturel en danger. L'objectif y était de sensibiliser le public aux dégâts, pillages, voire destructions complètes, qui menacent des lieux comme le site de Palmyre. En utilisant la technique du «3D scanning», l'entreprise « Iconem » y a présenté des images immersives en 3D. Elle a transformé un paysage en un document, en l'enregistrant sous une réalité nouvelle qu'est le numérique. Mais est-ce que cela a impacté les sciences humaines en 2017, et plus particulièrement le paysage culturel de Palmyre ? Est-ce que cela a permis de préserver et favoriser la conservation ? Est-ce que c'est un bon moyen de médiation culturelle dans le cadre d'un patrimoine en danger ?

Abstract

The site of Palmyra, located in the Syrian desert northeast of Damascus, is the home of monumental ruins of one of the most important cultural sites of the ancient world. In 2017, the "eternal sites" exhibition at the Grand

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Palais in Paris allowed the exploration of endangered cultural heritage sites. The aim was to raise public awareness of the damage, looting and complete destruction that threatens places like the site of Palmyra. Using the technique of "3D scanning", the startup "Iconem" presented immersive 3D images. It transformed a landscape into a document, saving it in a new digital reality. But did it impact the humanities in 2017, and more specifically the cultural landscape of Palmyra? Has this helped to preserve and promote conservation? Is this a good means of cultural mediation in the context of endangered heritage?

1. Introduction; Le cas de Palmyre

1.1. Localisation, météorologie

Palmyre est une oasis du désert de Syrie au nord-est de Damas. Elle héberge les ruines gargantuesques d'une grande ville qui fut l'un des plus importants épicentres culturels du monde antique. C'est un coin de terre qui s'offre un contraste surprenant puisque les conditions géologiques de Palmyre, établie dans une steppe aride mais au carrefour de plusieurs couches stratigraphiques, font qu'en ce lieu resurgit de l'eau appartenant à une nappe très étendue. Les cultures irriguées y étaient conséquemment possibles. Ces conditions favorables expliquent sans doute que l'homme ait emménagé dans la région dès le paléolithique, et plus encore au néolithique. (*Une oasis : environnement et climat*, no date)

Toutefois, l'endroit avait peu d'importance politique ou culturelle. Ce n'est qu'avec le déploiement du commerce que la cité entra dans l'histoire.[2] Du milieu du Ier siècle av. J.-C. jusqu'au dernier quart du IIIème siècle apr. J.-C., le commerce permit à la ville de connaître la prospérité économique et culturelle. Plusieurs civilisations s'y sont alors retrouvées, entremêlant art et architecture, mélangeant les techniques gréco-romaines aux traditions

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[2]À la jonction de deux chaînons montagneux et d'une petite plaine inclinée vers elle, l'oasis de Palmyre se trouve à peu près à mi-chemin entre la côte méditerranéenne et la vallée de l'Euphrate. Le site de Palmyre évite ainsi des détours par le nord par sa position intéressante et ses conditions météorologiques avantageuses.

locales et aux influences de la Perse. (Site de Palmyre - UNESCO World Heritage Centre, no date)

1.2. Architecture éclectique

Les formes architecturales gréco-romaines furent très largement adoptées à partir du IIème siècle. Néanmoins, la rupture avec des formes plus anciennes ne fut pas totale. Les tombeaux, dans leur décor et leur forme architecturale, furent nettement inspirés des modèles gréco-romains contemporains (« temples funéraires »), mais on continua à construire des hypogées, caractéristiques de Palmyre depuis l'époque hellénistique. Les temples et les colonnades reprirent des solutions architecturales courantes dans l'Empire romain contemporain, comme des chapiteaux ou la forme des temples (sanctuaires de Baalshamin ou de Nabû), mais ce fut parfois au service des divinités qui n'avaient rien de classique, et pour des formes de cultes proprement syriennes [3].

Quelques monuments survécurent de leur époque à l'époque contemporaine dont une grande partie des sanctuaires [4] et la grande colonnade de 1100 mètres, constituant l'axe monumental de la ville reliant les principaux monuments publics [5]. En dehors de l'enceinte fortifiée, des vestiges d'un aqueduc romain et d'immenses nécropoles comprenant de nombreux monuments funéraires et des tombes souterraines se dressèrent également jusqu'au XIXème siècle.

1.3. Valeur patrimoniale et contexte

Contrairement à d'autres sites du Proche-Orient, de grandes parties du site furent délaissées à partir de la fin de l'Antiquité et des débuts du Moyen

[3] Exemple : L'autel devant le temple de Nabû est comparable à ce qu'on peut trouver à Qalaat Fakra dans la montagne libanaise, ou encore à Baalbek. Si le décor est plutôt classique et très marqué par l'architecture hellénistique, l'architecture du temple de Bel est particulière, avec son entrée désaxée placée sur un des longs côtés et les deux chambres réservées aux divinités aux deux bouts.

[4] Le plus monumental est celui de Bel, situé au sud-est de l'agglomération antique, bien visible sur toutes les photos du site.

[5] Dont le temple de Bel, le Camp de Dioclétien, l'Agora, le Théâtre, d'autres temples et des quartiers d'habitations.

Âge. Grâce à cet abandon, et au relatif isolement de Palmyre dans une steppe semi-désertique, de nombreux vestiges furent bien conservés jusqu'au 19ème siècle, au moment de la redécouverte du site par les savants et les touristes. (Palmyre : son origine, son histoire, son architecture - Langue et Culture arabes, no date)

Surnommée rapidement la «perle du désert», la cité antique fut ensuite inscrite par l'Unesco au patrimoine mondial de l'humanité en raison de la richesse de ses temples et colonnades. Elle témoignait de la réalisation esthétique unique d'une oasis caravanière prospère, tour à tour indépendante et soumise à Rome du Ier au IIIème siècle. La grande colonnade monumentale, ouverte au centre et flanquée de bas-côtés couverts, les rues secondaires perpendiculaires de conception identique et les principaux monuments publics illustraient de manière exceptionnelle l'architecture et la configuration des villes à l'apogée de l'extension de Rome et de son engagement en Orient.[6]

Néanmoins, malgré son classement au patrimoine mondial de l'Unesco, certains de ses monuments les plus emblématiques furent détruits. D'autres, moins connus, furent ravagés et pillés pour diverses raisons et facteurs qui en ont fait l'objet d'une prise stratégique, et le théâtre de batailles au cours de la guerre civile syrienne[7] . (Grand Palais, 2016)

2. Scanning 3D et Exposition

2.1. Documentation

2.1.1. Danger

Toutes les catégories du patrimoine, archéologie, architecture, environnement, sont fragilisées par l'absence de plan de gestion et de mesures de protection. Le pillage, les conflits armés, mais pas que l'urbanisation, et le changement climatique endommagent et détruisent des sites irremplaçables

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[6] De plus, la reconnaissance de la splendeur des ruines de Palmyre eu une influence décisive sur le renouveau ultérieur des styles d'architecture classiques et de l'urbanisme en Occident.

[7] Cette cité expérimente une destinée bien mouvementée en raison des nombreuses destructions, tellement qu'elle dut finalement être identifiée sur la liste des monuments en péril en 2013. ('Palmyre', no date)

où des cultures ont émergé, des langues se sont développées, des civilisations ont prospéré. (Quelle protection pour le patrimoine en temps de conflits armés ?, 2012) Mais renforcer la protection des sites n'est parfois pas suffisant. Des sites patrimoniaux comme Palmyre sont mis en péril parce qu'ils incarnent l'incroyable diversité culturelle de l'humanité. Il apparaît aujourd'hui essentiel de développer les procédures d'inventaires des biens patrimoniaux et de les documenter afin de les préserver maintenant et plus tard.

2.1.2. Iconem et ses actions

À la demande d'archéologues souhaitant utiliser la technologie de modélisation dans le cadre de leurs recherches scientifiques, afin de produire de la documentation et des données destinées à un usage scientifique, Iconem répond présent. Start-up fondée en 2013 par Yves Ubelmann, architecte, Iconem a développé des technologies pour la préservation du patrimoine culturel et notamment des sites et monuments menacés de disparition comme le site de Palmyre.[8] Cette startup travaille beaucoup au Proche-Orient, en Afghanistan, en Syrie, en Libye et utilise l'imagerie 3D et le traitement d'images par l'intelligence artificielle pour créer des copies digitales de sites archéologiques. Plus de 200 sites archéologiques, dont un grand nombre est aujourd'hui inaccessible, ont été modélisés en 3D (Iconem : visitez des sites archéologiques inaccessibles en 3D - Start-up, no date) L'équipe expérimentée travaille aujourd'hui à travers le monde, produisant doubles numériques des sites les plus précieux, associant la capacité de scan à grande échelle des drones et le photoréalisme de la 3D. Elle contribue de la sorte à la conservation de ces endroits menacés en les numérisant pour l'exploration et l'étude, aujourd'hui et demain, en espérant assurer leur transmission aux générations futures et leur défense aujourd'hui. (Iconem, no date)

2.1.3. Exposition les sites éternels

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[8] La destruction de la cité antique de Palmyre a révélé au grand public l'un des joyaux archéologiques syriens, mais aussi le travail d'une start-up française, Iconem, qui avait entrepris depuis plusieurs mois de photographier et de reproduire en 3D le patrimoine menacé en Syrie. (Iconem : quand une start-up française fait revivre en 3D le patrimoine détruit par Daech #HistoiresdeFrance, no date)

En collaboration avec Iconem et s'appuyant sur le travail de relevés 3D de cette société, une exposition à Paris a été organisée par la Réunion des musées nationaux dont le Grand Palais et le musée du Louvre.[9] Elle proposait en 2017 une immersion au cœur de quatre grands sites archéologiques en danger : l'ancienne capitale du roi Sargon à Khorsabad en Irak, le site de Palmyre, le Krak des Chevaliers et la Grande Mosquée des Omeyyades à Damas, en Syrie. (Grand Palais, 2017)

2.2. Le numérique

2.2.1. Outils numériques et digitaux de l'exposition

L'entreprise « Iconem » y présenta des images immersives en 3D, transformant un paysage en un document, en l'enregistrant sous une réalité nouvelle qu'est le numérique. Ces développements numériques, créés à l'occasion de l'exposition du Grand Palais désormais fermée, permirent de rendre compte de l'état des recherches et de perpétuer le souvenir de quatre sites archéologiques en danger. Ces scans numériques, dans le cas précis d'une exploration muséale, faisant voyager le public virtuellement, permirent d'appréhender les œuvres différemment, de les observer sous toutes leurs faces et d'en découvrir les multiples détails en mettant à disposition des visiteurs différents outils.

Les formats numériques utilisés furent variés.[10] On y retrouva d'immenses projections, des applications de réalité augmentée, des tablettes tactiles, et des images immersives. L'atmosphère permit la création d'un sentiment d'immersion au Moyen-Orient et mit en place une interaction avec les visiteurs. (Werth, 2017)

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[9] Cette exposition a été réalisée grâce au soutien de Google Arts & Culture, Leon Levy Foundation, Bank of America, LVMH / Moët Hennessy, Louis Vuitton, Fondation d'entreprise Total, Caisse des Dépôts, Fonds Khéops pour l'Archéologie et les American Friends of the Louvre.

[10] Quatre projections géantes décorèrent les murs de la pièce entrante en les ornant d'images et de vidéos des quatre sites présentés (certaines étaient réelles, d'autres virtuelles avec des reconstitutions 3D). Une application de réalité augmentée disponible sur les téléphones, imaginée en partenariat avec Google Culture, accentua cette immersion et permit de redécouvrir l'arche de Palmyre tout en bougeant simplement sa main.

2.2.2. Besoins de nouveaux formats de contenus

Conserver et préserver universellement de la connaissance d'un héritage du passé, de notre patrimoine culturel tout en mobilisant les citoyens afin qu'ils deviennent des acteurs du patrimoine par une sensibilisation dès l'école et une participation active à toutes les étapes de la valorisation patrimoniale, est essentielle mais pas évidente. "Une image vaut mille mots" disait Confucius. (Olivier, 2017) Dans un milieu aujourd'hui où l'image publicitaire domine, martelant un message, simplifiant une information toujours davantage, où les gens préfèrent de loin regarder une vidéo que de lire un blog, regarder un film plutôt que de lire le livre original, le numérique et ses différents outils visuels permettent cette conservation et cette préservation de la connaissance, de faire découvrir et connaître en répondant aux besoins de nouveaux formats de contenus dans le milieu du patrimoine et de cette exposition muséale. Le numérique rend l'évidence ici plus facile, plus accessible à tous et beaucoup plus authentique tout en ouvrant les yeux sur l'urgence de la situation de ces sites en péril.

3. Questionnement et impact

3.1. Création d'un nouveau paysage par le numérique ?

3.1.1. Le double numérique du paysage culturel de Palmyre

Un paysage culturel est, selon la terminologie de l'UNESCO, un paysage représentatif d'une région du monde.[11] Les paysages culturels témoignent du génie créateur de l'être humain, de l'évolution sociale, ainsi que du dynamisme spirituel et imaginaire de l'humanité. Ils font partie de notre identité collective. Les paysages culturels se divisent en trois catégories majeures : le paysage clairement défini, conçu et créé intentionnellement par l'homme (1), le paysage essentiellement évolutif (2) et le paysage culturel associatif. (3)

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[11] Sa définition : « Œuvres conjuguées de l'être humain et de la nature, ils expriment une longue et intime relation des peuples avec leur environnement ».

Le site de Palmyre est un paysage essentiellement évolutif puisqu'il a atteint sa forme actuelle par association et en réponse à son environnement naturel. Il est devenu un paysage relique depuis que son processus évolutif s'est arrêté, depuis que de grandes parties du site ont été abandonnées à partir de la fin de l'Antiquité et des débuts du Moyen Âge et par sa situation semi-désertique. Ses caractéristiques essentielles sont restées cependant matériellement visibles et sont les traces de son ancienne prospérité économique et culturelle. (mondial, no date)

Le double numérique, quant à lui, est le paysage existant figé dans une réalité parallèle. Il est le résultat final (car n'évoluera désormais plus) d'une longue et intime relation des peuples avec leur environnement. Le scan numérique du lieu avant sa destruction offre une fossilisation encore plus forte de ce paysage aujourd'hui. Il permet de visiter sans contrainte la zone scannée numériquement du paysage de Palmyre à un moment figé. Le double numérique n'est pas un nouveau paysage culturel. Il est le paysage culturel à un moment x.

3.1.2. Le paysage scénique de l'exposition « les sites éternels »

La scénographie d'exposition est une héritière du théâtre et une forme de médiation spatiale transmettant la pensée d'un artiste ou le discours d'un commissaire scientifique à destination d'un public, non par un vecteur textuel écrit ou oral, mais par le truchement d'une création spatiale sensible. (Grzech, 2004) Le couplage théâtre (ou musée) et paysage ne vont pas de soi. Cette impression d'étrangeté réside probablement dans une incompatibilité d'objet et d'échelle entre les deux termes. Autrement dit, c'est généralement à l'échelle de l'homme que les espaces scéniques sont conçus. Le paysage convoque une échelle plus large, celle de la nature.

L'identité visuelle d'un paysage, ce à quoi notre esprit le reconnaît, est la structure d'horizon qui l'unifie et son acentrement. Tous les éléments qui le composent, y compris l'homme, ont subséquemment, comme dans la nature, une égale valeur. L'association de ses deux caractéristiques, horizon et acentrement, induit un vagabondage du regard, éveillant chez le spectateur une posture contemplative, voire méditative, et intensifiant son flux d'images mentales. (Ferrer, 2017) L'art joue tout autant un rôle important dans

la conception du paysage et sa perception contemplative puisque les valeurs qu'on associe au paysage sont essentiellement culturelles. (Perigord, 1995)

Le couplage musée/paysage prend tout son sens dans l'exposition « les sites éternels ». Il devient une fenêtre numérique sur un paysage matériel et ses valeurs culturelles. Il devient un voyage immersif par ses projections et sa réalité augmentée, permettant un vagabondage du regard. Le paysage muséal, la mise en scène de l'exposition ainsi créée, dépaysent (*SCAPELAND – Dynamiques de paysages*, no date).

3.1.3. Différenciation entre le paysage muséal de Palmyre et son double numérique

L'exposition est une création mise en scène par l'homme du paysage de Palmyre à un moment figé. L'exposition utilise le double numérique à des fins scéniques. Elle cherche à recréer les horizons des paysages en danger des sites éternels mais exportés hors localité respective. Le double numérique n'est pas une mise en scène, juste la copie d'un paysage existant. En l'exportant hors localité respective, le paysage scénique a pour objectif la diffusion d'une prise de conscience en proposant une remise en perspective du patrimoine en danger et une interprétation de la succession des rapports des différents paysages entre le sujet et le monde. « *D'un côté, le visiteur peut découvrir le temple tel qu'il était avant sa destruction, et quand il se retourne voir le même temple après sa destruction. On peut du coup comparer, évaluer l'énorme perte pour l'humanité* », a dit le cofondateur d'Iconem. (Grand Palais, no date) Le visiteur devient le spectateur d'un paysage scénique. Faisant partie d'un tout plus grand, il est invité à ouvrir les yeux sur ce patrimoine important et est invité à devenir acteur des paysages de demain par son exportation hors localité respective.

3.1.4. Différenciation entre un paysage numérique et un paysage digital

En ajoutant le double numérique dans une exposition, le paysage a obtenu au grand palais un rôle social actif dans la société contemporaine comme dit précédemment. Dans la deuxième partie de l'exposition, on saute une nouvelle étape puisque sur une tablette, les visiteurs peuvent, grâce à la réalité

augmentée, reconstruire l'arc de triomphe de Palmyre à partir de ses ruines. C'est une manière plus interactive de sensibiliser à la beauté de ces sites au destin tragique. (Anne Chépeau - Cécile Mimaut, 2016) La différence entre le digital et le numérique est là. Le digital place ainsi l'utilisateur, le visiteur, comme acteur majeur du système. Le changement de terme est apparu au moment où les interfaces sont devenues tactiles, et que l'individu par son action de manipulation de celles-ci, est placé au cœur du processus. (*Quelle différence entre le numérique et le digital ?*, no date) Le visiteur devient ainsi acteur d'un paysage numérique. (*Nouveaux modèles de contenu : sur quels formats miser ?*, 2019)

3.2. Impact sur les sciences humaines

3.2.1. Les paysages culturels à l'assaut du numérique

Irina Bokova, directrice générale de l'UNESCO a dit [12] que la culture, en première ligne des crises, devait être en première ligne de la construction de la paix et devait répondre à la violence par d'autant plus de culture, de connaissances et de partage, y compris par les moyens que nous offre la technologie. (Werth, 2017) De plus en plus de lieux culturels s'intéressent à la technologie. Iconem et ses nombreux partenaires en sont la preuve. La technologie a permis lors de l'exposition « les sites éternels » une interaction avec les visiteurs, une immersion grâce au virtuel et une réalité augmentée. Elle a également rendu possible la diffusion de l'exposition temporaire sur internet afin de la conserver online et laisser la place à une autre exposition. Cette technologie apporte aujourd'hui un accès à la culture depuis son télé-phone. Découvrir le patrimoine depuis son salon est possible. La Covid 19 nous a d'ailleurs révélé l'importance de cette dernière dans le domaine de

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[12] Irina Bokova, directrice générale de l'UNESCO a dit : *"Quand la culture des peuples est menacée, quand leur patrimoine est attaqué, ce sont ces valeurs et ces droits fondamentaux qui sont visés. C'est l'identité des peuples et leur capacité de résilience et de redressement que l'on veut abattre. C'est pourquoi la protection du patrimoine est inséparable de la protection des vies humaines. Il n'y a pas à choisir entre l'une ou l'autre. Quand la culture est en première ligne des crises, elle doit être en première ligne de la construction de la paix. C'est pourquoi nous devons aussi répondre à la violence par d'autant plus de culture , de connaissances et de partage, y compris par les moyens que nous offre la technologie".*

l'éducation. Nous entrons probablement dans une nouvelle ère, plus virtuelle[13] . Nous commençons à en voir les impacts petit à petit. (Camille Moulin, 2020)

3.2.2. Le numérique à l'assaut des paysages culturels

Le numérique n'est pas la réalité. Malgré la possibilité de redonner le goût et l'émerveillement pour ce patrimoine qui est en train d'être détruit, l'exposition est possiblement une perte de l'émotion esthétique d'un lieu en présentiel. Annette Haudiquet, conservatrice en chef du MuMa, a d'ailleurs dit : "quand vous préparez un voyage dans un pays étranger et que vous allez sur Google Street View, c'est fascinant, ça peut être une manière de préparer son voyage ou de se souvenir de ce qu'on a vu de manière trop fugace. Mais rien ne remplacera la découverte même." Que parvient-on à ressentir en contemplant une œuvre de Vincent Van Gogh sur un écran projeté par exemple ? L'émotion esthétique n'est pas la même.

Néanmoins cette réalité numérique n'a pas besoin d'être la même. Elle se développe en parallèle, produisant inévitablement de nouveaux rapports à l'art et à la création sur lesquels seul le temps saura nous éclairer. Ce n'est pas une perte dans le cas présent de l'exposition les sites éternels, le but de l'exposition étant une prise de conscience collective du danger qui menace. Les progrès technologiques permettent des confrontations saisissantes avec la réalité existante. L'exposition ne devient plus juste une visite mais une réflexion sur un sujet sensible.

4. Conclusion

Le scanning 3D est une technologie récente.[14] Depuis la fermeture de leurs portes à cause de la COVID 19, les musées et les institutions culturelles ont rivalisé d'inventivité pour attirer le plus grand monde à travers leurs portails numériques et développé des outils numériques. De plus en plus de lieux

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[13] *Quel est l'avenir même de la culture : entrons-nous dans l'ère de l'"artainment" ?*

[14] La notion de « numérisation » est à double visage, c'est-à-dire : (1) une adoption réussie de la technologie numérique qui facilite les activités quotidiennes, (2) une incapacité d'utilisation de la technologie qui entraîne des sentiments d'aliénation et d'éloignement (*Le « double visage » des technologies numériques auprès des personnes de plus de 65 ans,* no date)

culturels se mettent à utiliser le numérique pour transmettre, voire passer un message. [15] L'exposition « les sites éternels » n'est donc pas la seule à utiliser le numérique lors de mises en scènes culturelles. La grotte de Lascaux est un autre exemple dont toutes les parties ne sont pas accessibles au visiteur mais dont un scan révèle l'intégralité du lieu. Mais que faut-il penser finalement du scanning 3D finalement ? Est-ce que le scan numérique est là pour apprendre à aimer, ou pour aimer tout court ? Ceux-ci pourraient-ils remplacer l'expérience réelle de leur visite ? Peut-on parler de nouvelle forme d'expérience esthétique avec des visites en réalité augmentée ? Et est-ce que cela permet des pistes d'approfondissement virtuelles pour les visiteurs ? Qu'en est-il des mises en scènes possiblement controversées ? [16] Et dernière grande question, quelles sont les limites du scanning 3D ?[17]

Néanmoins, une chose est sure. La diffusion d'un double scan numérique dans ces cadres muséaux, permet de mettre à disposition du plus grand nombre des territoires difficiles d'accès ou qui ne peuvent plus recevoir de visiteurs comme dans certains cas particuliers dont le site de Palmyre.[18] La crise, mais aussi les enjeux de développement durable et la surfréquentation touristique de certains lieux, ont fait réfléchir à de nouvelles modalités de voyage et d'accès aux lieux culturels, dont des expériences en 3D de plus en plus immersives sur ordinateur, dans les musées ou même sur les sites très fréquentés. (Iconem : visitez des sites archéologiques inaccessibles en 3D - Start-up, no date)

Article réalisé, à la suite du séminaire international APHELEIA, dont je remercie tous les participants et les organisateurs.

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[15] (*Cezanne, le maitre de la Provence | Carrières de Lumières – Site officiel, no date*) ou (*Carrières de Lumières – Site officiel – gérées par Culturespaces*, no date) ou encore (*Lascaux IV*, no date)

[16] Tout porte à croire que les personnes qui vont préparer une visite sont des personnes qui maîtrisent les outils numériques, qui savent aller chercher l'information, et qui savent faire le tri.

[17] Le scan numérique de l'exposition temporaire des sites éternels présentant un scan numérique du site de Palmyre est désormais en ligne. Parle-t-on désormais parler de palimpseste numérique online ?

[18] Pillages, destructions, dégradations, impacts de visites humaines, évolution du paysage, urbanisation, changements climatiques

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Co-Transforming Landscapes

Transdisciplinary Contributions for Cultural Integrated Landscape Management

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