

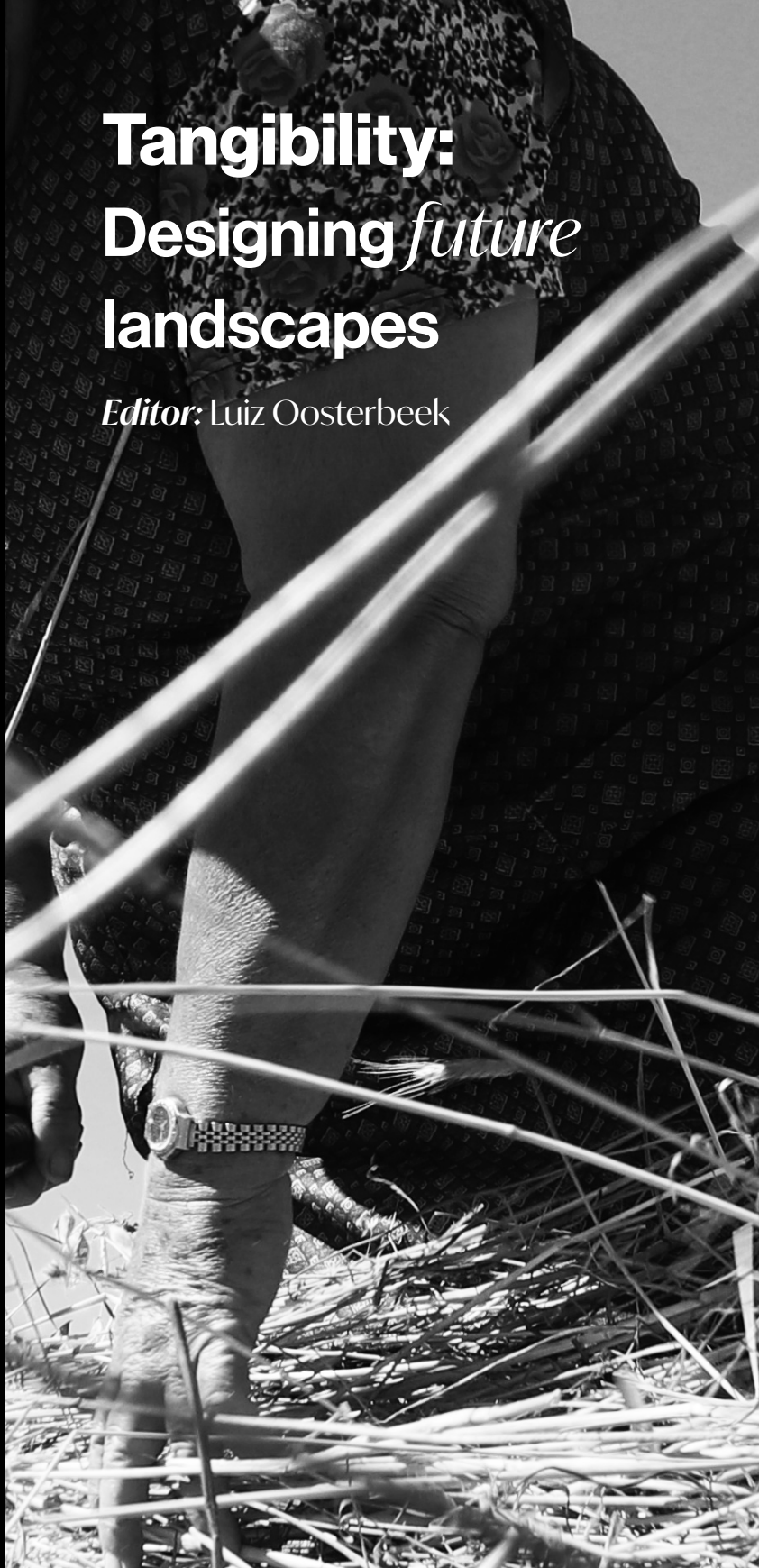
51

Tangibility: Designing *future* landscapes

Editor: Luiz Oosterbeek

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Tangibility: Designing *future* landscapes

Editor: Luiz Oosterbeek

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Introduction

LUIZ OOSTERBEEK¹

The fifth *Apbeleia International Seminar of Mação* (held in Mação, Portugal, 8-15 March, 2019) focused on the relevance of tangibility, through gesture and experiment, in the digital age, deepening the understanding of landscapes as territory-based (tangible) perceptions and as foresight culturally informed exercises.

While all human intelligence is, in a sense, artificial, i.e., an artefact structured through praxis, there is no distinction within it between the human and the tool. If tools are to be understood as extra-somatic extensions of the human body, human intelligence is still within the body, even if it can only move beyond its virtual potential once it embraces external realities. The intangible and the material are, for this reason, integrated as one in the human, making its coherence.

For long, humans created physical supports to accumulate knowledge and reasoning methods, through reciting, enacting, drawing or writing. These analogic softwares, albeit organically segregated from the human body, kept a three-dimensional nature, in which the material remained fundamental.

However, the development of digital technologies and artificial intelligence creates a new framework, since it generates a

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perception (landscape) of segregation between the material and the intangible dimensions, which is fostered by the market (segregating hardware, which is still tangible, from software, which may seem to be intangible alone). In this sense, digital software presents itself as formally different from analogic software, such as books or records. And it seems to be this apparent autonomy of the *intelligent software* that triggers growing concerns.

The doubt remains: should this be the core of the debate concerning the digital revolutions?

Humanity is driven by endogenous and exogenous constraints that trigger adaptation strategies, innovation and, ultimately, transformation. This has been done, in the past, always through reflection and experiment, i.e., integrating abstract and empiric reasoning. What is to be the role of the tangible in a world where intelligence seems to migrate to other types of platforms? Some studies on the human brain and on the development of critical skills and competences, raise concerns and cast doubts on the innovative capacity of future generations.

The implications of the integration of almost all humans into a very limited series of communication and interaction tools, raised concerns on cultural diversity, but also on the management models of such societies (in terms of autonomy, participation or innovation). From an anthropological perspective, the potential scale of conflict among new brittle but massive networks, also raised doubts on the efficiency of participative governance models. While literature seems to illustrate the flourishing of minorities narratives and the entering into what some philosophers have called a post-human age, some historical studies tend to describe contemporary times as a re-enactment of past decaying moments, when disruption and the focus on technology occupied the room for values negotiation.



The debates to undertake during the 5th Apheleia seminar addressed these and related concerns, stressing their relevance for cultural integrated landscape management and structuring them around three interactive clusters:

1. Art and gesture (e.g., what, if anything, are we losing or gaining through the reduction of the diversity of gesture in our society, and what may be a renewed role for the arts and traditional knowledge under such processes?);
2. Technology and experiments (e.g., what are the implications of new technologies requiring non-tangible experiments, and which is the room that may remain for tangibility within a digital space that challenges the three-dimensional framework of references humans have adapted to, so far?);
3. Heritage and identities (e.g., if one may accept that identities are influenced by inherited things and values, but are mostly shaped through living interaction and transformation, which may become the role of tangible heritage within a matrix of relations that are not primarily based on Euclidean territories?).

The seminar was also the occasion for the official presentation of the new UNESCO-IPT Chair on Humanities and Cultural Integrated Landscape Management, which focuses primarily on the contribution of the humanities to the three mentioned clusters, in close articulation with natural and social sciences, technology, arts and traditional knowledge.

The Seminar was preceded by a meeting involving leading coordinators of Humanities and related projects and institutions, to identify a relevance need at a global level, following the World Humanities Conference and within the framework agreement of co-operation between UNESCO and CIPSH. In fact, several projects had already been initiated, including the establishment of several UNESCO and CIPSH academic chairs and the preparation of a World Humanities report and of a Global History of Humanity. However, both UNESCO and CIPSH considered important to establish programmes focused on the Humanities, and a decision in this direction had been taken by UNESCO, namely considering the above-mentioned projects. The specific detail of UNESCO a new programme was, however, still under discussion. For this, CIPSH and UNESCO agreed to organize a restricted one-day meeting of selected guests, as a brainstorming open debate, without structured interventions. Building from the outcome document of the World Humanities Conference, the aims of the meeting were the following:

1. To identify two or three driving priorities for the Humanities to be fostered as of global social relevance.
2. To suggest specific contributions/concerns of the Humanities to be taken into consideration by existing UNESCO programmes (e.g. MOST, Geoparks, Man and Biosphere, ...) and to suggest the scope of one or two new UNESCO programmes to be established, relevant for the Humanities and society concerns, with a focus not yet covered by existing programmes. This session led to the approval of the “*Declaration of Mação*”, which led

to the establishment, less than two years later, of the new programme BRIDGES, a coalition for fostering sustainability science as a renewed, integrated approach that builds from the Humanities, encompassing the Social and Natural sciences, the Arts and other knowledge domains, through a process of co-design and co-construction that values the relevance of critical reasoning.

This volume includes the text of the Declaration of Mação and nine articles addressing the relevance of materialities and tangibility in different contexts. The first three texts relate to a major R&D project in the South of Brazil, in the region of the Fourth Colony of Italian Immigration of Rio Grande do Sul. The following article evidences the relevance of GIS in the understanding of material archaeological remains, assessing human peopling. The fifth and sixth articles address the topic in relation to traditional communities in the South of the Indian subcontinent and in Southern Brazil. The relations between tangible and intangible expressions of human behavior are tackled by the articles on soliforms and Saint Anthony hermitages. A final article illustrates the relevance of geoarchaeology to assess past landscape transformations related to fires.

1.

Declaration
of Mação

Portugal
07.03.2019



The International Council for Philosophy and Human Sciences and the UNESCO/Management of Social Transformations programme convened a meeting in Mação, Portugal, with coordinators of several international Humanities programmes, to discuss which should be the priorities of the Humanities in face of the current global challenges, and which specific contributions/concerns of the Humanities should be taken into particular consideration by UNESCO programmes.

The following declaration was adopted by the participants as the outcome of their discussions. These recommendations reflect the suggestions and priorities of the participants in the CIPSH-UNESCO meeting convened at the Museum of Prehistoric Art of Mação, Portugal, on March 7, 2019.

Declaration of *Mação*

Portugal 7.03.2019

Assessing societal priorities addressed by the Humanities:

What it means to be human and what humans mean

Following the World Humanities Conference and within the framework agreement of co-operation between UNESCO and CIPSH, several projects have been initiated, including the establishment of several UNESCO and CIPSH academic chairs and the preparation of a World Humanities report and of a Global History of Humanity.

Taking into consideration the outcome document of the World Humanities Conference and the various projects that emerged from it, concerning priorities and strategies for new possible programmes focused on the Humanities, to establish in a changing and globalizing world, we call upon UNESCO, CIPSH, our organisations and other higher education, governmental and non-governmental entities, to consider the following:

- 1.** The Humanities and Social Sciences make scientific inquiries into the human condition in the present and in the past by addressing humans as social, decision making, contemplative, self-reflecting and meaning seeking agents. To study the human condition, historically as in the present, means to inquire into the circumstances conditioning and conditioned by uniquely decision making, meaning seeking and culture building agents.
- 2.** This is the defining mission of the Humanities, although done often in collaboration with other disciplines, such as

medical research, environmental engineering, computer science, architecture, etc.

3. The diverse knowledge of vital import to all, gained and articulated by the Humanities, transcending both disciplinary and cultural borders, is possible only through the application of research and educational methods elaborated in the human sciences.

4. Such knowledge has or should have implications for human action; the Humanities provide the platform, lever and advocacy necessary for the knowledge and understanding elicited by the Humanities to be translated into programs for the benefit and improvement of the human condition, as with the International Year of Global Understanding.

5. Research in the Humanities is far from complete and indeed the agenda is ever expanding in dynamic response to world-historical change, technological advancement, and alterations in our natural environment. Perennial and enduring questions, such as what it means to be human, illuminate the serious challenges facing us, threatening the survival of human civilization, in our time and continuing into the future. The grand challenges include climate change, the implications of global, digital interconnectivity, advanced AI and robotics, unprecedented human migration and displacement, and the economics of the so called fourth industrial revolution on the character of work and human vocation.

6. These grand challenges cannot be solved without new knowledge based on deep cooperation between traditional and new approaches of the Humanities, and without the effective deployment of the insights elicited by the investigation of scholars in the Humanities. Coming to

terms with those challenges, as identified in the World Humanities Conference, is impossible without integrated knowledge and understanding. Some specific examples of necessary research include: mechanisms behind norm change; investigations into what fosters self-restraint and postponement of the fulfilment of desires in a time of affluence; the phenomena of knowledge resistance and behavioural inertia.

7. In order for this multi-faceted work to effectively contribute in a valuable way, a viable approach is to implement a large number of focused projects, through CIPSH and UNESCO networks. CIPSH should inspire and oversee, through its community of constituent organizations, the inauguration of this network of innovative and collaborative humanities knowledge builders.

8. Within this structure the role of the university and the humanities departments within cannot be overlooked. Indeed, universities through these initiatives would be encouraged to refocus their educational programs in the humanities to strengthen their importance within universities often driven by narrowly focused STEM priorities.

a. Rethink the role of the university in a world that is increasingly driven both by knowledge, information, ideas, and technology, and by an expanding resistance to knowledge.

b. To reconsider the place of the Humanities in the processes of delivering knowledge, information, ideas and value judgments.

c. A specific implication of the digital age is that the new knowledge economy is becoming increasingly

global. Consequently, the networks of teaching and research must be so as well. This adjustment will include the expectation that all students should study certain generic subjects irrespective of their primary interests to understand the world and its changing drivers (Philosophy), the imaginative and realistic representation of human experiences, training students to understand, analyze and differentiate (Literature), the rational sense of time and space (History), the aesthetic judgment, including ethical judgment (Art), the understanding of cross-cultural human characteristics from the remote past (Archaeology), the close reading and textual analysis, the use of quantitative methods and the Ethics in an age of scientific and technological innovation.

9. The development and expansion of a communicative discourse with citizens and policymakers through organized dialogues across disciplines with scholars, professionals and policy makers is a priority. This dialogue is meant to advance knowledge and to restore trust in real knowledge and respect for the need of intellectual training.

10. Rather than undertaking a singular program, which would risk atrophy and be unable to include the breadth of vital concerns, we recommend the encouragement of a multiplicity of inter-related and networked projects within the framework of CIPSH, that can each retain their individual character while sharing diverse strengths to the common goal of reinvigorating the humanities in the midst of the grand challenges of the 21st century, also reinforcing the Humanities scope within existing UNESCO programmes.

11. There is much work to be done within the context of the university, namely considering the need for the integration

of Humanities and Sciences transversal components in curricula at all degrees of Education, but we wish to engage the involvement of other types of institutions as well, especially those with different modes of access to public discourse capable of encouraging a larger and more inclusive appreciation for fundamental work in the humanities.

12. Addressing societal challenges, we also recommend fostering the networking of ongoing experiences of Humanities implication into transformative and sustainable processes, to be recognised within the framework of UNESCO and in the context of territories with Humanistic shared approaches, which engage different actors in society, expressed through adherence and good practices on a number of issues (health, migrations, literary narratives, environmental protection, sustainable development goals, education, etc.).

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2.

The Fourth Colony
of Italian Immigration
of Rio Grande Do Sul
(Brazil)

**— territory and
historical cultural
heritage**

BY MARIA MEDIANEIRA PADOIN

The fourth Colony of Italian Immigration of Rio Grande Do Sul (Brazil) — territory and historical cultural heritage

MARIA MEDIANEIRA PADOIN¹

Abstract

The history of the Fourth Imperial Colony of Italian Immigration in Rio Grande do Sul in the extreme south of Brazil began in the second half of the nineteenth century, more precisely in 1877. It will mark and characterize a cultural and territorially delimited region in the center of the State. Its historical development process, its territorial-political disintegration (late 19th and early 20th centuries) and the emergence of seven new municipalities (since the 1950s) beyond Santa Maria, were renamed from projects and initiatives that involved the creation of memory centers, heritage education and the reopening of the Italian consular representation (in 1994) from the 1980s onwards. In this sense, the term “fourth imperial colony of Italian immigration” was rescued, especially with the work developed by Fr. Luiz Sponchiado with the creation of the Genealogical Research Center (CPG) of Italian Immigration in the municipality of Nova Palma by Fr. Luiz Sponchiado in 1984. In addition to this we will have the creation of heritage education projects in order to foster historical knowledge and valorization of local / regional history, with a view to valuing the issue of identity and municipal heritage, with the Identity Project — PROI in 1989 in the municipality of Silveira

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Martins coordinated by Secretary José Itaquí. The success of this led to the creation of the PREP - Regional Heritage Education Project (1994-2002) that worked with all public schools in the municipalities of the region that covered the Fourth Colony. Such actions and the perception of the new municipalities and their managers led to the organization of a regional consortium aimed at strengthening and promoting regional development from a sustainable perspective and enhancement of historical-cultural and environmental heritage. With this, PRODESUS and then CONDESUS were created, which comprise nine municipalities, having in the Fourth Colony its brand and identity.

The creation of the Fourth Colony of Italian Immigration in Rio Grande do Sul

The initial nucleus of the Fourth Imperial Colony of Italian Immigration was created in 1877, in the lands belonging to the municipality of Santa Maria da Boca do Monte, in the central region of the state of Rio Grande do Sul (extreme south of Brazil), which started to receive Italian families. In these lands the “Russian-Germans” had already been designated, who had not been adopted due to the precarious conditions.

The immigration process was encouraged in Brazil from the colonial period in order to occupy and expand the domain of the lands in South America. Soon after its independence in 1822, the Imperial government initiated a new process with the perspective of not only occupying and developing the territory, but also “civilizing” the Brazilian lands following a whitening pattern. Many Germanic immigrants arrived. In the 70s of the 19th century with the new market prospects and the crisis in maintaining African slavery, the Empire intensifies the arrival process of Europeans, especially Italians, to the coffee plantations in the southeast, replacing the hand of slave labor. However, the Empire wanted to pacify the region of River Plate borders in the south of the country, seeking to create new population centers, with small

properties and encouragement to polyculture, with the whitening and the establishment of groups of relatives in the north-central region, northeast and then center-west, colonial nuclei of Italian immigrants will be created from newly unified Italy.

Nevertheless, by the end of the 1860s we already had families of Italian immigrants who migrated from Uruguay in the Province of Rio Grande do Sul who went to the city of Bagé, for example, in 1870 to create the first Italian society, today Anita Garibaldi Society. Such families will be both Italian Catholics and protestant groups, some Waldensians and / or Methodists, who will also be distributed to other locations in this southern province.

In this context, three colonies of Italian immigrants were established in the northwestern region (mountainous region) of Rio Grande do Sul in 1875, which today are the cities of Farroupilha, Caxias do Sul, Bento Gonçalves and Garibaldi. This perspective of populating lands and making them productive, as well as being benefited by the selling of unexplored lands, made some regions and then cities organize themselves and plead for the creation of colonies of European foreign immigrants. Since 1850 with the Land Law, lands started having market value and were sold in Brazil.

Thus, the minutes of the City Council of Santa Maria do Boca do Monte testify the annexation of the lands to the city heritage in that period and that gave origin to the colonial nucleus of the colony of Santa Maria da Boca do Monte (the Fourth Imperial Colony created in RS)².

Greenhalgh was the chief engineer of the commission appointed by the Ministry of Agriculture, Commerce and Public Works to measure the lands of Santa Maria da Boca do Monte. He suggested to the Imperial Government the creation of a colony

² Minutes of the City Council of Santa Maria da Boca do Monte, January 27, 1879, Series Minutes of the Sessions, location in 3.d-book of minutes, p. 156. Collection of the City Council of Santa Maria. Mail in the Colonization Fund, from the director of the Santa Maria Colony to the President of the Province on June 18, 1878, pack 9. Collection of the Historical Archive of the State of Rio Grande do Sul.

of immigrants in the region, as he himself explained in mail sent to the President of the Province of Rio Grande de São Pedro in 1878: "Since the land of this colony was discovered and appointed by me to the government and having until now been all the work done under my direction, I was engaged in its development ...".³

There was a great interest by the municipality of Santa Maria in the measurement and annexation of the lands of its heritage, since, from the called Land Law of 1850, the lands could be sold raising funds to the Municipality. In order to achieve this goal, the City Council counted on politician Gaspar Silveira Martins' support, leader of the Liberal Party in Rio Grande. Gaspar Silveira Martins was originally from Bagé, in the area bordering Uruguay, where the first Italian Society was founded in 1870. His relationship with immigrants and his support for European immigration policy made him stand out in the Brazilian political scenario in relation to their rights.

When the Colony was already established, the politician Gaspar Silveira Martins managed to "... change the itinerary of the railroad that would link Porto Alegre to Uruguaiiana (which was already traced to Caçapava) making it pass through Santa Maria in order to facilitate the arrival of immigrants and the development of the region of Santa Maria, With this, the importance of Santa Maria grew within the province, becoming even more attractive and justifiable for the attraction of immigrants "(A RAZÃO, 1975, p.4). The railroad reached Santa Maria in 1885, and the station created near the migratory nuclei was named Colônia Station, in the present neighborhood of Camobi.

³ Mail in the Colonization Fund, from the director of the Santa Maria Colony to the President of the Province on June 18, 1878, pack 9. Collection of the Historical Archive of the State of Rio Grande do Sul.



Source: Gama D'Éça Museum Collection, UFSM, Santa

On September 19, 1878, the Colonial Nucleus of Santa Maria da Boca do Monte was elevated to the category of Colony, receiving the name of Silveira Martins' Colony, in honor of the defending politician of the immigration process, the attention to European immigrants and the creation of this colony. According to Sponchiado (1996, p. 58), the letter sent to the Inspectorate of Lands and Colonization in Porto Alegre, the name of the new colony would have been “[...] a suggestion by the Councilmen of Santa Maria, Dr. Salgado, “who had the support of immigrants who, according to records, would have been delighted with Silveira Martins’ speech in Santa Maria (CARLESSO, 1989).

In 1882 there was emancipation, that is, the end of colony status. The transcript of the telegram below shows the yearning for such emancipation, which occurred on August 19, 1882, by Decree No. 8641:

“I hereby determine that the Silveira Martins colony, in the province of São Pedro do Rio Grande do Sul, be emancipated from the colonial regime, passing to the domain of common legislation to the other settlements of the Empire and ceasing

*the special administration to which, to this date, is subjected.*⁴ The probable intention is that from colony status independence happened, that is, that it was brought to the common regime to the municipalities of the Province, according to records found in Decision No. 231 of the Secretariat of Agriculture, Commerce and Public Works of April 16, 1878, signed by the President of the Province, Mr. João Lins Vieira: Cansansão de Sinimbu: "[...] taking into account the current financial state of the country, and the convenience of these colonies leaving as soon as possible from direct administration of the government, to the common regime to other populations "(apud IOTTI, 2001, p.411).

In 1886, by Decree 1570, (BOLZAN, 2015) the provincial government of RS dismantled the lands of the former Silveira Martins with all its nuclei, distributing and dividing their lands among the municipalities of São Martinho (at the time it was called Parish of Nossa Senhora da Piedade de Vila Rica, which became the municipality of Vila Rica in 1891 and then in 1901 Júlio de Castilhos), Cachoeira and Santa Maria. The first nucleus of the colony continued being denominated Silveira Martins and became the 4th district of Santa Maria.

The inauguration of the Railroad in Santa Maria in 1885 and the reception of the *Compagnie Auxiliare des Chemins du Fer Au Brésil* office made the urban center of Santa Maria widen its relationship with the region of the colonial nuclei, especially with the District of Silveira Martins. Therefore, the economic perspective was a differential to attract Italian immigrants, both for the entry and purchase of products, as a possibility of work and opening new business. This led to the creation of commercial houses by Italians, restaurants and hotels, and had a significant role in the construction and manufacture of manufactured goods throughout the region, in addition to the religious issue, with the coming

⁴ Law Collection from the Empire of Brazil, year 1882, Page 163 Vol. 2 (Original Publication). Available at: <http://www2.camara.gov.br/legin/fed/decret/1824-1899/decreto-8641-19-agosto-1882-545822-norma-pe.html> Acesso em 10 de janeiro of 2011.

of religious Congregations, schools, colleges, research centers, among others.

The expressiveness of the Italian presence since the end of the 19th century soon made them found charitable and recreational societies such as Società Italiana di Mutuo Soccorso (1/4/1896) and Società Beneficente Cristóforo Colombo (Feb. 1900), the Italian Society Luigi Amadeu de Savoia Duca Degli Abruzzi (1886 in San Marcos / Arroio Grande District), Società Humberto I Fra Gli Operai Italiani (1885 in Silveira Martins), whose majority of the members were Italian merchants and industrialists. Some of these societies remain open until today, but with the name more similar to the Portuguese language. Likewise, due to this presence and influence, it was granted the creation of the Real Consular Agency of Italy in the Municipality of Santa Maria in 1912. Such Real Agency was closed in 1942 due to Brazilian political positioning in World War II. The Consular Agency of Italy, now the Honorary Consulate of Italy in Santa Maria, was reopened in 1994, and it covers about 100 cities in the central region of RS.

The Genealogical Research Center of Nova Palma

One of the active presences of the Catholic Church with immigrants and descendants was the priests. Among these, I highlight Father Luiz Sponchiado. His concern for the preservation of the memory and history of Italian immigrants and their descendants, as well as the need for a society to have identity bonds, giving them meaning and unity, led him to organize a rich document collection, with the support of Diocese of Santa Maria, created in 1984, next to the Parish House, Genealogical Research Center of the Italian Immigration in the Fourth Colony, the well-known CPG.



Fr. Luiz Sponchiado at the CPG, next to the Genealogy Books, 2009.

Source: CPG Collection of Nova Palma.

In creating the file of the Research Center, several people contributed by donating documents, photographs, and objects from their family members, or by taking information about their ancestry. Moreover, the collection consists of annotations referring to the research carried out by Fr. Luiz. In this way Father Luiz Sponchiado received the Cultural highlight award from the Brazilian Ministry of Culture. The parish priest died in March 2010, but his legacy remains alive, not only in Nova Palma but also throughout the Fourth Colony, and in several academic works, dissertations, theses, books, processes of dual citizenship that are also fruits of the CPG.

The work of Father Luiz projected the idea of the Fourth Colony, resignifying and rescuing its regional historical process, making the descendants of the first immigrants strengthen the idea of belonging to an identity culture related to a regional configuration. Considering that the Italian immigration predominated in the territory, the cultural traits are more evident in the

architecture, as in the culture preserved through the gastronomy, the singing, the dance, the religion, the way of being of the inhabitant all this and with the support also of the Consular Agency of Italy of Santa Maria, reopened in 1994.

In the 80s another priest also left his mark, Clementino Marcuzzo. His work in spreading the Italian-Brazilian culture, from a perspective of Italianity and Catholic religiosity in Santa Maria and in the district of Vale Vêneto (Municipality of São João do Polêsine) was also of utmost importance. Fr. Marcuzzo created the Italian Cultural Festival, valuing regional cuisine and religiosity. Together with this festival and with the active participation of the Music Department of the Federal University of Santa Maria the International Music Festival was jointly created. It takes place annually in Vale Veneto, as a large workshop.

These two priests spread and valued the notion of the Fourth Colony of Italian Immigration, which was a forgotten region and less well-known in the studies on Italian immigration in Rio Grande do Sul.

The emancipations and the process of regional integration



Italian Immigration Monument in the place of 'Barracão de Val de Buía', in Silveira Martins, where the first immigrants were sent.

Photograph by Guilherme Bizzi Guerra.

City Hall Collection of Silveira Martins, RS.

The connection of Santa Maria with the Silveira Martins Colony can also be perceived at the moment in which the Brazilian State decides to emancipate the Colonies. It turns out that emancipation did not mean autonomy, in the sense of conducting their own political-administrative destiny, but only one way of the national State to extricate itself from its direct management, and by disintegrating geographically, their territories ended up composing the territories of other municipalities (BOLZAN, 2015). In the decree 8644 of 08/19/1882 there is the specific case of the Fourth Colony which is granted the emancipation from the colonial regime of the Empire and then the Province takes over the responsibility upon it. Hence, from that date the nucleus of Silveira Martins became juridically district of Santa Maria.

Due to the oscillations of the current immigration policy in the Empire, which was initially regulated by the State, later by the Provinces and after that by private individuals, the territory of the Fourth Colony was politically fragmented (Decree 1750 of 04/21/1886) and its territory was divided between Santa Maria (with headquarters), Cachoeira (stayed with Vale Vêneto, Ribeirão, Dona Francisca, and part of Val Veronês) and Vila Rica, current Julius de Castilhos (Soturno nucleus - Nova Palma, Novo Treviso). This situation brought about the set of nuclei of colonial populations to delay their processes of political-administrative autonomy and the consequent transformation of their geographical areas into municipalities.

This reality begins to change from the middle of the 20th century. Under the leadership of Father Luiz Sponchiado, in which he combined local and external elements to unite the Colony, that is, the emancipation of the Ex-Colônia of Silveira Martins around a single municipality. However, this objective was not fulfilled and new municipalities appeared individually.

New municipalities appeared in different periods of the second half of the 20th century: in 1959 Faxinal do Soturno; in 1960 Nova Palma; in 1965 Dona Francisca; in 1988 Ivorá and Silveira Martins; and in 1992, Pinhal Grande and São João do Polêsine.

Heritage Education and the Sustainable Development Consortium

In the context of the recent emancipation processes, the municipal secretary of the newly emancipated Silveira Martins, José Itaqui, with the support and studies of María Angélica Villagrán, began a pioneering and very important work of heritage education, which sought historical knowledge and valorization of local / regional history, with a view to valorizing the issue of identity and municipal heritage, with the Identity Project - PROI. This project was very successful and with this the PREP - Regional Project of Patrimonial Education (1994-2002) was created, then

developed in all the municipalities that compose the Fourth Colony. Teachers of the municipal and state school networks were engaged in this project, in which they received training on how to work with Heritage Education projects in terms of both their cultural and historical heritage.

The success of the PREP results led to the creation of PRODESUS - Fourth Colony Sustainable Development Project in the late 20th century, under the coordination of José Itaquí, with the purpose of valuing heritage, promoting development in a balanced way with the environment and with culture, that is, in a sustainable way. This project originated the creation of the Consortium of the municipalities of the Fourth Colony (1996), that is, the Sustainable Development Consortium - CONDESUS.

This Consortium covers beyond the seven municipalities that originated from specific nuclei destined to Italian immigration, from the municipalities of Agudo and Restinga Seca. These two municipalities are neighboring territories and they have received immigrants and their descendants with the internal migratory process. Consequently, today when speaking about the Fourth Colony, it is not only about the region originated from the immigration process, but also the community territorial space that integrates to have political forces as a region.



Source: <http://rotaseroteiros.com.br/roteiros-integrados-da-quarta-colonia/>

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3.

**Heritage, Document
Management
and Policy** *for the
Preservation and
Creation of a Public
and Municipal
Historical Archives in
São João do Polêsine,
Rs, Brazil*
— **pilot project**

BY LUCIANA SOUZA DE BRITO

Heritage, Document Management and Policy for the Preservation and Creation of a Public and Municipal Historical Archives in São João do Polésine, Rs, Brazil —pilot project

LUCIANA SOUZA DE BRITO¹

This work intends to demonstrate the actions that have been developed with the São João do Polésine City Hall (SJP) and the City Council in the State of Rio Grande do Sul (RS), Brazil, through the partnership established with the Federal University of Santa Maria (UFSM) by the Extension Program entitled "Historical Heritage, Document Management, Memory, Preservation", registered with the Center for Social and Human Sciences (CCSH) and Pro-Rectorate of Extension, and professors of undergraduate courses in History and Archival Science, as well as the Graduate Program in History (PPGH / UFSM).

The Federal University of Santa Maria, which was created in 1960, is located in the city of Santa Maria, in the central region of the state of Rio Grande do Sul, in the extreme south of Brazil. The city of São João do Polésine which belongs to a region created to receive Italian immigrants since the 70's in the nineteenth century, in the fourth colony, is about 30 km from Santa Maria. Figure 1 below shows the location of the city of SJP.

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Legenda

— Limite de Estado	Região	
— Limite do País	Norte	Sul
★ Capital de Estado	Nordeste	Centro-Oeste
★ Capital de País	Sudeste	

Figure 1: Location of SJP in the State of Rio Grande do Sul, Brazil

Source: <https://www.todamateria.com.br/assets/mapaBrasil/downloads/mapa-politico-brasil.pdf>, 2019.

The general objective of the Program, created in 2015, is to promote extension actions involving undergraduate students and servers from UFSM and the regional community, in order to collaborate effectively in the preservation, enhancement of memory and the dissemination of historical and documentary heritage, as a factor of regional development.

Based on this objective, this paper aims to present some actions that are being developed and which regard to the promotion

of training for political managers and servers from São João do Polêsine, RS. Such actions are performed in order to create a policy of preservation and management of its documentary heritage, thus inserting itself in the "Heritage and Identity" axis of this event.

Thus, this policy also has the purpose of formalizing the creation of a public and historical municipal archive that can act as a custodian and holder of the documentary collections produced and received by municipal public authorities and also donations received from individuals whose documentation has a historical nature.

This experience has been carried out through work meetings and mini-courses which initially deal with themes focused on the demands of the document management from São João do Polêsine City Hall collection. The work meetings aimed to adjust the actions that are happening in the treatment of the documentary archive from São João do Polêsine City Hall, which is being performed weekly by the scholarship holders of the ongoing project.

When it comes to the offer of mini-courses, it is important to mention that they comprise the necessary themes for the appropriate treatment and organization of the documentary collection from SJP that come from the initial demands presented at the work meetings. The provision of mini-courses as a possibility of training and qualification of the managers and servers from SJP is configured as a means of acquiring knowledge, skills and abilities with a view to improving the archival services and also in the management and preservation of regional memory.

By seeking a better use and distribution of content, thematic modules were chosen for the mini-course. The first module of the mini-course was divided into a theoretical, and a practical moment. In the first one, there were discussions about the legislation that covers the creation and development of municipal public archives. Aspects of the Constitution of the Federative Republic of Brazil were first addressed, in what regards: art. 5 — individual and collective rights, in which access to information is guaranteed, art. 23 — on the competence of the Union, the States, the Municipalities and the Federal District on the conservation

of the heritage and preservation of documents, works and other assets of historical value, and art. 216 that defines the Brazilian cultural heritage as the material and immaterial goods that have reference to Brazilian identity and memory. (BRAZIL, 1988).

Law n. 12,527 of 2011 was also taken into account, it is better known as the Law on Access to Information in its general aspects on the levels of access to which the citizen is entitled, and the information that should be available on the portal of public agencies. Additionally, the following legislation worked was Law n. 8,159 of 1991, which deals with the national policy of public and private archives and makes other provisions, better known as the law of archives. The definitions of public and private archives were also dealt with, they are important for the understanding of the documents produced within the scope of the municipal public power from SJP and of the private and historical archives of the families who are descendants of immigrants of the city, as well as aspects on the process of constitution of Permanent Document Assessment Committees (PDAC), units to be established in bodies with a view to the full development of a document management policy.

Subsequently, the recommendations of the National Council on Archives (CONARQ) (2014), an organ linked to the National Archives responsible for the National Policy of Archives in Brazil, were discussed for the constitution and implementation of municipal public archives from the publication "Creation and Development of Municipal Public Archives: Transparency and Access to Information for the Exercise of Citizenship", as well as the differences between the concepts of document and information and how these apply to the local reality.

Considering that this theme was not restricted to the reality of only the municipality of São João do Polêsine, this mini-course was also made available to the other eight municipalities that belong to the Consortium for Sustainable Development (CONDESUS) and are part of the Fourth Colony of Italian Immigration, namely: Agudo, Faxinal do Soturno, Dona Francisca, Nova Palma, Pinhal Grande,

Ivorá, Silveira Martins, and Restinga Seca. The mayors and representatives of the heritage sectors of each municipality were invited to attend this moment of training and discussion on the creation and development of public and historical municipal archives.

In a second moment, the practical part of the mini-course was only aimed at the servers of SJP City Hall and there were discussions about the document typologies produced in the different municipal secretariats with a view to the construction of the File Classification Plan. Thus, a review of the first draft of the Classification Plan elaborated in the scope of the extension project was made based on the discussions with the servers that attended the mini-course under the teachers' guidance. The construction of the File Classification Plan aims to organize the documents of SJP, thereby this document management tool is fundamental for the process of handling the documents accumulated over the years by the public administration.

This training is being carried out within a planning that foresees its continuity, this way a second module is planned to be taken place specifically in São João do Polêsine in what concerns the issue of assessment of processes, routines, and protocol, as well as the production and elaboration of official documents based on the norms of official reaction made available by the Presidency of the Republic to the organs of the federal public administration. These specific demands were requested from a survey accomplished after the first module of the mini-course with the servers of SJP, who presented their needs to the teachers. According to this reality the second module of the mini-course was conceived and is expected to be executed in March, 2019.

This work is in the development phase, since new modules of mini-courses are being planned based on the demands of the Municipal Government of SJP, considering that this Municipality is our pilot project, which does not prevent other member municipalities of CONDESUS from being invited again for future training. However, it can be affirmed that until now the experience has made significant progress regarding the way in which the servers

and managers perceive and act in the treatment of the institutional file documents of the Municipality of São João do Polêsine.

Along those lines, this work is related to the identity and heritage theme of this event, as much as it seeks to train municipal officials and managers in the management and preservation of the document collections present in SJP, which may be identified as a documentary heritage of the community, when they undergo a document assessment process, they are identified as permanent guardians. It is also worth mentioning within this context the private collections, belonging to the community and that can be understood as a documentary heritage from the understanding that these remit to memories and stories that can be collected from a systematic look at this documentation.

Therefore, the training that is being performed also seeks to encourage the possibility of institutionalizing a public and historical archive of SJP that allows the safeguarding of public and private collections.

In this context, this work is committed to the possibility of intervention and modification of a local reality, because once the local servers and managers are trained, they can act in the maintenance and preservation of the document collections of the City of SJP. Moreover they can contribute with the constitution of a public policy of valorization and preservation of memory and local / regional history, and its availability for research and teaching.

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4.

**Historical Heritage,
Document
Management,
Memory,
Preservation** *of the
Municipality of São
João do Polêsine, Rs,
Brazil.*

**— Region of the
Fourth Colony of
Italian Immigration**

BY JORGE ALBERTO SOARES CRUZ
& MARIA MEDIANEIRA PADOIN

Historical Heritage, Document Management, Memory, Preservation in the Municipality of São João do Polêsine, Rs, Brazil. (Region of the Fourth Colony of Italian Immigration)

JORGE ALBERTO SOARES CRUZ ¹

MARIA MEDIANEIRA PADOIN ²

The Municipality of São João do Polesine

São João do Polesine is a small city in the south of Brazil located in the central region of the State of Rio Grande do Sul (RS) 40 km from Santa Maria. It is one of the nine small towns that comprise the region called the Fourth Colony of Italian Immigration of RS. The Fourth Colony was created in 1877 and initially “Russian German” immigrants³ arrived. They were motivated by a series of factors not to remain in this area such as failure from the Brazilian government to comply with promises, poor housing and hygiene conditions with the harsh winter and the deaths of approximately

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³ According to Sponchiado (1996, p.54) in 1873 a Commission of Russians and Germans came to Brazil in search of an appropriate place to settle countrymen. They were, in fact, Poles who had founded small communities on the plains of Russia since the eighteenth century. They opted for immigration due to their refusing to accept the nationalization and military service that Russia began to demand.

forty people. However, in the same year of 1877, European immigrants keep coming, the Italians.

The Fourth Imperial Colony created in RS was initially called the Colonial Nucleus of Santa Maria da Boca do Monte; later, in September 1878, the name was changed to “Silveira Martins Colony”, in honor of the senator Gaspar Silveira Martins (Provincial and National Congressman, also Minister), who was a Brazilian politician who defended the immigration and assisted in the creation of the Fourth Colony.

The settling of immigrants in this area was intended to fill demographic voids, create a middle class composed of small farmers as well as serve as a decoy for other immigrants who would be destined to the coffee plantations in the southeastern region of Brazil. Furthermore, the immigration of white Europeans also aimed at whitening the population.

The territory of São João do Polésine emerged as a nucleus due to both the number of immigrants arriving and the need to expand lots, as well as the need for land for agriculture. With this, some family groups already installed and new immigrants begin to acquire lands and thus they create and extend the colony nucleus of the Fourth Colony region.

According to Vizzotto (1997), the first Italians acquired land lots around 1893 from Manoel Py, a wealthy landowner, who lived in Porto Alegre. Hence, S.J. Polésine was the result of the so-called swarming, that is, the internal migratory process of immigrant settlement expansion beyond the original colonial nuclei (SPONCHIADO apud ROCHE / 1969, 1996).

The origin of the name Polesine is related to the similarity of Polesine, in the plain of the Po valley, in Italy. About the name São João n, Bulegon (1995, p. 12) reports that it is related to the Patron Saint, that is to say, in 1899 the first Church had been erected and a resident of the location, called João Dalmolin, was prepared to pay for the statue of a patron to the Church, since it was “São João”. This way the offer was accepted by the community

and the name of the patron was added to the one of Polêsine, constituting itself the name of the future municipality.

In 1992, São João do Polêsine was one of the last cities of the Fourth Colony of Italian Immigration of Rio Grande do Sul to conquer its political and economic emancipation, being dismembered from the city of Faxinal do Soturno. In the first municipal elections that took place in 1992, the president of the Emancipation Commission was elected as the first mayor of the Municipality, professor Valserina Bulegom Gassem, and as Vice-Mayor, José Francisco Tronco. Currently (2019) the Municipal Executive of São João do Polêsine is under the administration of Physical Therapist Matione Sonogo, and Paulo Pozzebon as Vice-Mayor.

The Project

The project has as keywords what defines its title “Historical Heritage, Document Management, Memory, Preservation”. It has been funded since 2015 by the Extension Incentive Fund (FIEEX) of the Federal University of Santa Maria (UFSM-Brazil). It was elaborated and coordinated by professors of the courses of History and Archival Science, professor Dr. Maria Medianeira Padoin and Professor and Doctoral candidate Jorge Alberto Soares Cruz. Graduate students from Post-Graduation Programs in History and Cultural Heritage as well as undergraduate students of History and Archival Science courses of the same institution participate in the activities development.

In 26 years of existence São João do Polêsine has produced and received several documents through its administrative Secretaries. Nevertheless, there was neither experience and nor professionals able to deal with their organization and archival treatment. Consequently, with a special work in the area of History already carried out in the region (orientations to dissertations of teachers from primary education network linked to the Masters Programs in Cultural Heritage and History), the City Hall together with

the UFSM professors, concerned with the preservation of the memory of this recent Municipality, create a program / project.

In this regard, this project aims to preserve the memory of this small and new municipality that integrates the central region of Rio Grande do Sul, seeking to collaborate for the valorization and perpetuation of its historical and document heritage. And in this, the Municipality can create a public policy of preservation of its public and private collections, enabling such actions to be linked also to heritage education, tourism, etc. and collaborate for integrated local / regional management and development.

The organization of the document collection of the City Hall will enable administrative organization and management, provide historical research, and assist managers in the application of Law n. 12,527 / 2011 (Law on Access to Information) guaranteeing citizens access to information and the full exercise of citizenship. It should be emphasized that access to public information is a principle established in the 1988 Brazilian Constitution.

For the National Council on Archives - CONARQ (2014), the construction and practice of citizenship pass through the access and use of information in documents, the barriers that complicate access to them prevent the full exercise of citizenship. On that account, due to the administrations being closer to the citizen, municipalities are responsible for information that determines the success of the initiative that affects the population in a positive or negative way. The creation of municipal archives, aiming at access to information, favors the full exercise of democratic principles, as well as ensuring the preservation of memory and local / regional history through time.

In this context it was necessary to use methodological procedures intended to preserve the document collection of the City Hall, in this first moment, which contains part of the history, memory and identity of the Municipality. Initially the work was directed to the solution of specific problems, such as the organization of documents after political and administrative emancipation of São João do Polêsine.

A survey on the production of the documents produced by the municipal secretariats was carried out, aiming at the document assessment and the elaboration of a File Classification Plan. For that, meetings were held with the managers, from Mayors, municipal secretaries and some collaborators. Continuing with this survey, it was suggested to the Municipal Manager that appointments of employees be prepared for the constitution of a document assessment committee, whose mission is to decide the final destination for the documents. This committee should initially be made up of an Archivist, a Historian, a Lawyer and a collaborator from each secretariat who should be summoned whenever necessary.

In the space destined to the file, the transfers of objects that were not documents of this file were done. Then, a hygiene work in the collection was initiated, removing staples, clips and elastics that were causing the deterioration of the document sets. The documents were also organized in numerical, chronological or alphabetical order according to the situation and the document typology. The Archive Boxes were all new, where new identification tags were made and organized, classifying them by Secretariats, type of document and year.

With the development of the work, it was noticed the existence of documents from the period prior to the political and administrative emancipation of the Municipality. These collections are part of the memory of São João do Polésine and were part of private archives. They were donated to the City Hall with the fear that over the years they would be lost or ceased to exist because of their lack of value.

The idea of preserving these collections is defended, as they may help to maintain identity, memory and document heritage, corroborating in the remembrance of regional, social, economic, and political history, as well as strengthening in the inhabitants of the region the feeling of belonging to culture of the region's settlers. That is to say, this project also collaborates in the regional integration of this Fourth Colony, which has a process and an

identity built on the basis of history and culture, and in the bonds of a network of education and politics.

In this way, the need to create historical municipal archives as memory spaces was realized, not only for São João do Polêsine, but for all the cities that comprise the Fourth Italian Immigration Colony of Rio Grande do Sul.

In the context of remembrance and preservation of memory and regional identity, Professor Maria Medianeira Padoin and Professor Jorge Cruz with the help of Professor Walter Freo, by archivist Roberta Bisognin (the latter two work at CPG), Professor and Doctoral candidate Monica Rossato and the PIBIC scholar Arthur Varreira, worked to complete the second (expanded) edition of the book “Immigration and Fourth Colony: Nova Palma and Priest Luzinho”, by Breno Sponchiado. Such work is a synthesis constructed from the document collection organized by Priest Luiz Sponchiado in the Fourth Colony of Italian Immigration of Rio Grande do Sul. This collection is preserved in the Genealogical Research Center (CPG), in the municipality of Nova Palma, which is 30 km far from São João do Polêsine.

Priest Luizinho Sponchiado was one of the great propagators of Italian memory identity and culture in the central region of Rio Grande do Sul. He created the Genealogical Research Center of Nova Palma (CPG), which is a reference in historical research on immigration and it integrates the concerns and actions of this project.

Accordingly, with the support of UFSM publisher, the Honorary Consulate of Italy in Santa Maria and companies in the region, the second edition of the book, which will be launched in mid-2019, has been organized in an expanded way. With this, one more good result of this project / program.

The valorization of memory spaces and the emergence of new topics of study in the History area have provided the development of scientific investigations in archives, memory centers and documentation centers. We agree with Nora (1993) when she states that these memory spaces are remains that are born and live from feelings, because where there is no spontaneous memory,

it becomes necessary to create files, minutes, birthdays, because these memories are not natural.

The importance of preserving documents in archives and viewing them as memory space and traces of the past is demonstrated by the historian Arlete Farge (2009, 23), who romantically writes the importance of this space: "the taste of the file goes through this gesture, slow and unprofitable artisan, in which texts are copied, piece by piece without transforming their spelling or even their punctuation".

Preserving documents of a community located in a specific space, both geographic and cultural, as it is the case of São João do Polêsine and the Fourth Colony, is a way to avoid forgetting, or rather, is the rememoration of a set of values of a social group, which not only saves its memory but uses it as a value and stimulus for learning and for local and regional development.

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5.

**GIS as a vector in
the identification
of Archaeological
Geoindicatos
*in the region of
Narandiba, São
Paulo State, Brazil.
Mosquito I, Mosquito
II and Mosquito III*
Archaeological Sites**

BY BRENDO LUIZ CAMARGO ROSA
& NEIDE BARROCA FACCIO

GIS as a vector in the identification of Archaeological Geoindicatos *in the region of Narandiba, São Paulo State, Brazil. Mosquito I, Mosquito II and Mosquito III* **Archaeological Sites**

BRENDO LUIZ CAMARGO ROSA ¹

NEIDE BARROCA FACCIIO ²

Introduction

This article presents the application of GIS in the identification of archaeological indicators using a multidisciplinary approach in Geography and Archeology, with a view to the use of geotechnologies, computerized tools such as the Geographic Information System (GIS), spreadsheets electronic and image processing software, as well as the identification of the material remains found in the presented archaeological context.

The Mosquito I, Mosquito II and Mosquito III sites are located in the Municipality of Narandiba, in the Paranapanema River Basin, in the west of the State of São Paulo, Brazil (**Figure 1** and **2**).

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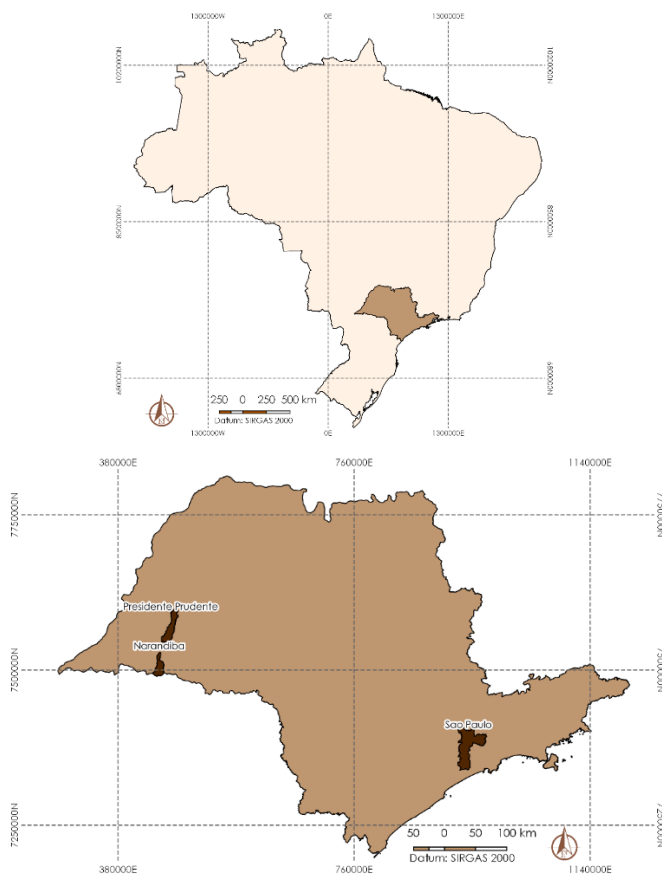


Figure 1 and 2: São Paulo State, located in Brasil and Naranhíba City, located in São Paulo State.

Source: the author (2019).

Knowing the area of study, the idea of mapping the constituent elements of archaeological sites, such as rocky outcrops, gravel, vegetation (even if it is decharacterized by the current use of the area) is in the possibility of synthesizing valuable information and interpretations in the various scales, besides to contribute to the understanding of the Settlement Pattern of the groups inserted in it, since today Archeology makes use of some computerized tools in its different levels of storage and information processing.

The Concept of Archaeological Geoindicators

The study, using a multidisciplinary perspective, aimed at the integration of technological and geographic elements applied to the analysis of the landscape of archaeological sites, which allowed to know the natural and anthropic dynamics present in its formation. Thus, not only the archaeological artifacts found in the sites, but also their environmental context was considered, based on the archaeological geoindicators that provide diverse information and evidence on the pre-colonial occupations in the region, approaching the categories of analysis used by Geography, either: Landscape and Territory, in an ample relation that expresses analytical possibilities between Geography and Archeology.

Morais (2000) classifies as elements of the physical-biotic environment endowed with some locational expression for the regional settlement systems, marking places of ancient settlements "(MORAIS, 2000, p.8).

Software that works with geographic information has resources capable of improving landscape research, based on the survey of geoindicators such as hydrography, soils and minerals present around the areas of the sites and the region.

The Archeology has as main object of study the material testimonies of the peoples who lived in certain regions in the past. These material vestiges allow us to understand the history of these populations, since they are cultural representatives.

Nazareno (2005) states that the study of these traces that have been left behind is becoming more and more necessary, considering the current form of land use and occupation, almost in its entirety, by large enterprises. "This demand from the business community provided the emergence of the label 'Archeology of Contract or Salvage Archeology' (NAZARENO, 2005, p.2), understood by Morais (2002) as 'Archeology in Environmental Licensing', taking into account the the modality of the work that, for the author, differs from others in view of its pace and schedule

of works that appeals to the enterprises and does not leave to be desired in the contributions to the regional archeology.

This modality of work and the need to store data collected in the field, as well as their organization, favored the use of geotechnologies that started to aggregate and expand possibility in the researches, although with little technological dominion on the part of the researchers.

Settlement Patterns

The idea of Settlement Pattern emerged from the perspective of Willey (1953) understood as something directly shaped by widespread cultural needs and provides a strategic starting point for the functional interpretation of archaeological cultures.

O termo “padrões de assentamento” é aqui definido como a maneira pela qual o homem se dispõe sobre a Paisagem em que vivia. Refere-se a habitações, a seu arranjo, e com a natureza e disposição de outras construções relacionadas com a vida da comunidade. Esses assentamentos refletem o ambiente natural, o nível de tecnologia em que os construtores operavam, e várias instituições de interação social e de controle que a cultura mantinha

(WILLEY, 1953, P. 1).

This concern about the disposition of human groups in landscapes is also pointed out by Morais (1999), who defines it as “the distribution of archaeological records in a given geographic area, reflecting the past communities’ relations with the environment and the relationships between themselves in their environmental context “(MORAIS, 1999, p.10).

The idea of both authors points to the identification of patterns, either at the cultural level, in the identification of the technologies used for the production of the artifacts or in the organization of the settlements. From this point of view, we sought to

understand how social groups integrated with the environment and with it interacted, in the area of the archaeological sites of the Municipality of Narandiba, SP, transforming and producing cultural landscapes.

This discussion involving boundaries or cultural interactions has been disseminated in several important research in the world. Schmitz et al. (1982) presented, for the first time, a definition of borders, with a historical approach, dealing with the borders of the Aratu and Uru traditions in Goiás, considering that these two traditions have developed processes of cultural interaction. Thus, Politis (2010) did about the Nukak groups in the Amazon region and Faccio (2017) dealt with the potter-horticulturist groups that inhabited the Lower Paranapanema region, São Paulo side, in the Municipality of Iepê, SP.

The Archaeological Contexts

The Archaeological Sites evidenced in the Paranapanema River Valley, especially in the Lower Basin, were reported by Faccio (1992, 1998, 2011, 2016) and are part of the projects of Scientific Initiation and Masters of students of the Geography and Architecture course of the Faculty of Sciences and Technology of Unesp, Presidente Prudente Campus and are constantly being analyzed by the trainees of the Laboratory of Guarani Archeology and Landscape Studies (LAG-FCT / Unesp), coordinated by Profa. Neide Barrocá Faccio.

For the purpose of presenting the types of archaeological sites that are evidenced in the region, it was decided to delimit some municipalities around the object of study, which are: Narandiba (where the sites of this report are located), Pirapozinho, Anhumas, Taciba, Nantes and Iepê (**Figure 3**).

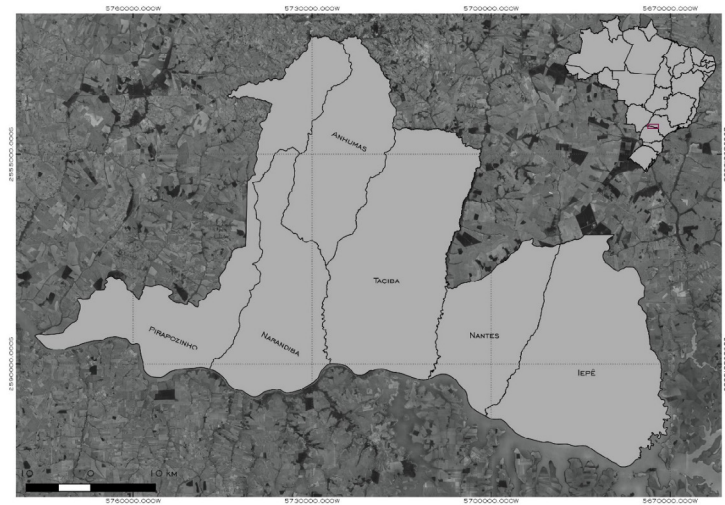


Figure 3: Municipalities around the study area

Source: the author (2019).

37 archaeological sites have been found in these municipalities, of which 21 were prospected by Faccio et al. (2016) and are in the rescue phase; nine were studied in the context of the Paranapanema Project between the years of 1970 and 2000 and are included in the National Register of Archaeological Sites (CNSA / Iphan).

The sites mentioned are shown in **Table 1** below.

Table 1: Archaeological sites evidenced near the object of study

City	Arc. Site	Lat.	Long.	Alt.	River	Type	Ref.
Narandiba	Narandiba	7492713	442132	318 m	Rio Paranapanema	Rupestre	Faccio et al. (2016)
Narandiba	Santa Cruz de Anhumas I	7505404	453833	338 m	Ribeirão Anhumas	Lito-cerâmico	Faccio et al. (2016)
Narandiba	Santa Cruz de Anhumas II	7500544	453170	309 m	Ribeirão Anhumas	Lítico	Faccio et al. (2016)
Narandiba	Santa Cruz de Anhumas III	7505980	453296	336 m	Ribeirão Anhumas	Cerâmico	Faccio et al. (2016)
Narandiba	Santa Cruz de Anhumas IV	7506484	453350	339 m	Ribeirão Anhumas	Lítico	Faccio et al. (2016)
Narandiba	Santa Cruz de Anhumas V	7505749	456443	401 m	Ribeirão Anhumas	Cerâmico	Faccio et al. (2016)
Narandiba	Mosquito I	7491071	441359	320 m	Rio Paranapanema	Lítico	Faccio et al. (2016)
Narandiba	Mosquito II	7492739	441813	315 m	Rio Paranapanema	Lítico	Faccio et al. (2016)
Narandiba	Córrego da Boa Vista I	7514447	456974	355 m	Ribeirão da Boa Vista	Cerâmico	Faccio et al. (2016)
Narandiba	Córrego da Boa Vista II	7514688	456559	362 m	Ribeirão da Boa Vista	Lítico	Faccio et al. (2016)
Narandiba	São Saprino	7521205	456891	404 m	Ribeirão da Boa Vista	Cerâmico	Faccio et al. (2016)

Narandiba	Laranjeira	7497020	426006	292 m	Rio Paranapanema	Cerâmico e Polido	Faccio et al. (2016)
Narandiba	Santa Helena	7511968	453377	376 m	Rio Anhumas	Cerâmico	Faccio et al. (2016)
Narandiba	Narandiba 2	7491067	439827	284 m	Rio Paranapanema	Cerâmico	ProjPar
Narandiba	Narandiba 3	7491095	440662	286 m	Rio Paranapanema	Lítico	ProjPar
Taciba	Santa Rita	7505759	464133	373 m	Represa Laranja Doce	Lítico	Faccio et al. (2016)
Taciba	Estância Santa Rita	7504149	460034	382 m	Represa Laranja Doce	Lítico	Faccio et al. (2016)
Nantes	Nantes I	7498755	476123	389 m	Córrego Coroado	Lito-cerâmico	Faccio et al. (2016)
Nantes	Nantes II	7498824	477541	446 m	Córrego Coroado	Lito-cerâmico	Faccio et al. (2016)
Iepê	Quati I	7489185	482952	349 m	Córrego Santa Maria	Lítico	Faccio et al. (2016)
Iepê	Quati II	7488594	484053	334 m	Córrego Santa Maria	Lítico	Faccio et al. (2016)
Anhumas	Tatu	7513224	452554	360 m	Córrego do Mandacaru	Lito-cerâmico	Faccio et al. (2016)
Taciba	Água de Prata	7496411	468980	377 m	Rio Laranja Doce	Cerâmico	Faccio et al. (2016)
Pirapozinho	Água Sumida	7498620	423130	278 m	Rio Paranapanema	Lítico	ProjPar
Pirapozinho	Água Sumida 2	7498130	423540	273 m	Rio Paranapanema	Lítico	ProjPar

Pirapozinho	Alvim	7499240	422350	284 m	Rio Paranapanema	Li-to-cerâmico	ProjPar
Pirapozinho	Itororó	7498250	424630	287 m	Rio Paranapanema	Li-to-cerâmico	ProjPar
Pirapozinho	Laranjeiras	7497350	425140	286 m	Rio Paranapanema	Li-to-cerâmico	ProjPar
Pirapozinho	Pedreira	7497720	410420	267 m	Rio Paranapanema	Lítico	ProjPar
Pirapozinho	Pedreira 2	7498250	410390	275 m	Rio Paranapanema	Lítico	ProjPar

Source: Faccio et al. (2016).

It is observed, therefore, that the region of the Low Valley of the Paranapanema River was largely inhabited in the past by indigenous groups and /or hunter-gatherers. They are mostly small sites, where, in the works carried out up to the present day, few vestiges of occupation were evidenced.

Studies of the lithic or ceramic materials of these sites have not yet made it possible to classify them together with an Archaeological Tradition, since most of them are in the study phase with the LAG-FCT / Unesp and the Museum of Archeology and Ethnology of the University of São Paulo (MAE-USP).

Taking into account that the region of the Lower Paranapanema River Valley, on the São Paulo side, is located in the Planalto Ocidental Paulista, the sites are all in medium / low slope area in relation to the principal river and the top of the hill. It is observed that the altitude of these sites varies between 273 meters in the Água Sumida II Archaeological Site and 446 meters in the Nantes II Archaeological Site.

They are settlements that occupied the region near the banks of the Paranapanema River and its tributaries, possibly to be near sources of raw materials.

The Archaeological Sites

The area of Mosquito I and Mosquito II are similar in both availability of raw materials, types of vegetation (although altered as a result of land use and occupation) and declivity. Both sites are close to less than 100 meters away from the Paranapanema River, on the São Paulo side.

Its chipped lithic materials are similar. Both sites presented lithics produced on silicified sandstone and silexite pebbles with little work on the improvement of the edge, due to the good composition of the raw material found in the possible gravel found in the area.

The **Figures 4** and **5** show the location of the archaeological sites and their topographic position, as well as the possible sources of raw materials that we identify in the vicinity.



Figure 4: Municipalities around the study area

Source: the author (2019).

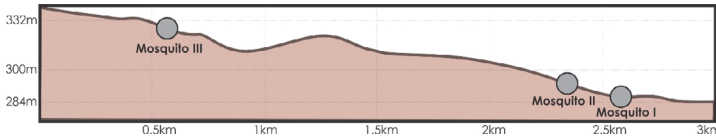


Figure 5: Topographic projection of the archaeological sites localization

Source: the author (2019).

It is observed that the sites are located near the possible sources of raw materials and also a few meters of important water courses.

The Mosquito I Site is on the floodplain, less than 100 meters from the Paranapanema River and 70 meters from an outcrop of silicified sandstone; The Mosquito II site is located 200 meters from the Paranapanema River, 100 meters from Córrego das Pedras and approximately 50 meters from the pebbled pebble; the Mosquito III Site is 1,200 meters from the Paranapanema River, 200 meters away from a pebble of pebbles and near the source of Córrego das Pedras.

These sites, considered small, are difficult to associate with archaeological traditions, since they may have been only production areas (or workshops) of materials. In these contexts, for example, few or no ceramic material is commonly found alongside hundreds of chipped lithics, or the other way round.

Considerations

The contexts under review deal with settlements possibly used for chippings activities, common in areas near the Paranapanema River and its tributaries, in western São Paulo. It is worth mentioning that, in the region, archaeological materials have already been recovered from large lithic sites, such as the Alvim Archaeological Site, located in Pirapozinho, SP, Ekman Simões and Aguiha, located in the Municipality of Iepê, SP (FACCIO 1998, 2011).

The proximity of the Paranapanema River brings the hypothesis that the communities that lived in the region in the past used it both for transportation and for fishing activities. In this sense, it is understood that the landscapes characterized in the two archaeological sites of this study are similar, have third-order streams of the greater river and proximity to sources of raw materials.

Mosquito I, Mosquito II and Mosquito III are similar in terms of availability of raw materials, types of vegetation (albeit altered as a result of land use and occupation) and declivity. Both sites are close to less than 100 meters away from the Paranapanema River, on the São Paulo side.

Its chipped lithic materials are similar. Both sites presented lithics produced on silicified sandstone and silexite pebbles with little work on the improvement of the edge, due to the good composition of the raw material found in the possible gravel found in the area.

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6.

**Rendering Voice
to The Voiceless:**
OPPARI
(The art of lamenting)

BY PILLAI, SUJITA A.

Rendering Voice to The Voiceless: *OPPARI* (*The art of lamenting*)

PILLAI, SUJITHA A.¹

Abstract

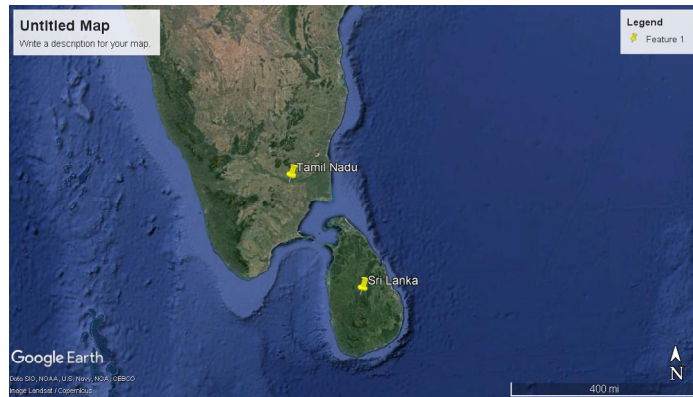
'Death'— a cessation that every human goes through in order to encompass the journey of life. India being a land of cultural diversity, has its own way of observing the funeral rites (Antyeṣṭii) for the deceased. This paper attempts to highlight one such tradition which is known as Oppari— an art of professional lamenting (weeping). It is prevalent till today in the Southern Part of India especially in Tamil Nadu and North-Eastern Sri Lanka by women, generally of the Lower Classes who eulogize the dead and consider it as a catharsis for grief. Yet, this art form remains unrecognized for being stuck amidst the shackles of social hierarchy. The presenter has tried to highlight the etymology, its form, impact of technology and the need to preserve it which is dying though the art is meant for the dead.

Keywords: *Oppari, caste, dirges, women, kurai.*

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Introduction

Oppari is a ritual lament which is practiced till today in the Tamil Nadu and North-Eastern Sri Lanka majorly by women. Etymologically, ‘*oppu*’ means together and ‘*are*’ means to make noise (Thiruchandran,2001). It involves crying as well as lamenting followed by some physical actions such as beating the chest etc. It is usually in an open-air structure outside the house. The underlying purpose behind this rite is to send the soul off to the next life. Oppari has been considered as a medium of self-expression of social stigma by a Lower-class woman as a vehicle of the agency. It has also incorporated its way as inclusion in songs for the forgiveness of sins in Tamil Christian culture (Sherinian,2016).



Map of Tamil Nadu and Sri Lanka

(Courtesy: Google Earth Pro)

Methodology

The methodology involves a secondary work about reconstructing the dying tradition of Oppari which is meant for the dead by implementing and analyzing results and research of various digital sources such as news articles, blogs, cinema and social media to trace the

culture and study the present-day framework. Based on the availability of facts, SWOT analysis has also been applied to give a better status to the intangible heritage that is looked down upon.

History

Tracing the antiquity, Madurai based couple Navaneetha — Krishnan and Vijayakshmi have probed that the historical reference of Oppari is found in Tamil Literature, especially the times of Sangam Era, Silapadikaram and even Kamba Ramayanam and there are regional variations within. There has been a mention even in the literature about the mention between Hindu God of human Love Manmadhan and his consort Rathi. Also Aivayyar one of the greatest Tamil Poetress during the Sangam era had sung Oppari during the death of her patron Athiyaman and had been documented later. (Navaneethakrishnan,2013).

Performances

Oppari is a conjunction of group performance. It is effectuated by males and transgenders as well occasionally. There are two types of gestures involved with arm and hand gestures:

a) A performer strikes her fists against her collarbone followed by extending her both hands forward.

b) Clasping both her hands against her collarbone on the left side, lowering the hands to her lap, following the same procedure on the left-hand side and back.

The women usually lean over and hug increasing the volume of weeping. The pitch range is usually high, but they are out of synchronization when it comes to rhythm or words. It also indicates social interaction (Greene,1999).

The morning can also be considered as an advent for loud-speakers. It was contemplated for a social indicator as the loud

laments meant that a death had taken place and the people should gather for the funeral. Since it is a stereotypical affair, women usually add some tinge of vanity and gossip to add some light humorous elements. The mourners are usually widow. It was considered as bread and butter as they were looked upon with inferiority in the society after the death of their husband (Navaneethakrishnan, 2013).

On the other hand, male performers use parai (a skin drum instrument) and perform Oppari. They usually go a step further by mocking the feelings of women and ridiculing them (Greene, 1999).



Women performing Oppari

(Source: YouTube/Paraiyerum Perumal-Karuppi en Karuppi)



Men performing Oppari with Thappattam

(Source: YouTube/J P Veeramani)

Features of the genre

The musical genre of Oppari needs more attention in a matter of sonic features such as the loud wails, breathy intakes, sobs which are not considered as musical in performance analysis. Thus, it shares hostility if considered as music or an emotional outburst. The performances of the cadences are usually accentuated by wails or shrieks. However, the performance of these wails is considered to be crafted musically, rather than just an emotional surge (Greene, 1999). Oppari also lacks a narrative structure and is just an instant action by drawing expressive powers from the metaphors (Trawick, 1986).

Cultural perspective

Stuck amidst the shackles of caste based social hierarchy in India, this practice is done by the middle — and Lower-class communities especially from the Paraiyar and Harijan caste. The Upper caste woman hardly performs Oppari. Though Oppari is not a full-time occupation, most of them work in rice fields or as wage-laborers. The common type of performance is by the wife for a husband, mother for a son or daughter. Sporadically, it is also performed for the siblings. The genre also denotes more variations about woman's status such as her declining wealth, sterility, her husband's extramarital affair etc. In some villages, the men usually perform Oppari during catastrophes to the village deities. They believe that their grievances will evoke God's emotion by the intensity of their grief and sadness (Greene, 1999).

Oppari has been often associated with another genre of Tamil folk music genre known as tallattu or lullabies. According to Tamilannan, *Tallattu is the first literary gift of motherhood to the world* (Tamilannan, 1960:1). It is a song that is sung by a woman to put her child to sleep or while embracing it. The Tamil scholar Kabaliswaran terms Oppari as a 'negative lullaby'. Both these genres represent woman as social subjects. Selvi Thiruchandran of

Sri Lanka has done excellent work on these two genres through her book *'Feminine Speech Transmission: An exploration into the lullabies and dirges of women'*.

Dominion of emotions and women power

Music plays a very important role in human life as cognitive behavioral therapy. It has healing properties exposed through *raga*, a unique set of selected notes. The emotion 'gamaka' which meant manipulation of note in any manner in order to produce a musical effect. Oppari involved the use of *gamakas* in excess to mitigate the sadness over death. It was considered as a means to emit the suppressed emotions and relief through music (Sanivarapu, 2017).

Usually, women use Oppari as a jeer for Higher caste. The main aim is to reach the ones who make them suffer and is more implicit in nature. The women also claim about the possessions taken from deceased, the special interactions, the situations they will face after they are gone etc. Also, they feel about *kurai*, an emotion that ranges from deprivation to depletion for the proper execution of lamenting (Clark, 2005). H.B Reynolds who worked about the Women's ritual in Tamil Nadu opines that Tamil Woman is considered to be more powerful than men and Tamil daughters are considered to bring prosperity to their brothers and fathers and thus treating them symbolically and concretely can be done only by their husband. Once, she loses her husband, her bindings are beyond boundaries. Thus, oppari in this situation acts as an indirect control through culture (Reynolds, 1978).

Role of Print Media

A good newspaper is a nation talking to itself.

—ARTHUR MILLER

Having a diversity of languages, print media in India has been a catalyst in reforming the society since times of freedom struggle. Until

2016, the Registrar for Newspapers in India reported nearly 1,00,000 publications — both in Print and digital news format (Press, 2016). Many interviews of the Oppari tradition and the singers have been documented mainly by The Hindu, Deccan Chronicle and The New Indian Express — the Indian daily newspapers. Collective efforts have been made to reach out to the people at the maximum as this tradition is confined mostly to the rural areas.



(Source: Author)

Role of Digital Media

A marginal group has now become a silent majority.

— MICHEL DE CERTEAU

Portrayal in Tamil Cinema (Kollywood): Tamil Cinema has been instrumental in tracing these traditions and making it reach among the masses through the portrayal of scenes, songs, and casting. It has been revived and received well among the audience, thanks to the efforts taken on a minuscule scale and depicting through a cinematic way. Some of them are:

PARAIYERUM PERUMAL (2018): There is a depiction of Oppari in the song ‘Karuppi Enn Karuppi’ in the background where the death of a dog is used as a simile between the dog and oppression as well as ruthless clashes by the influential classes. This song was also considered as a lament for the voiceless.



(Courtesy: TNM Staff, 2018)

VIZHA (2013): The story revolves around the love story between a parai (drum instrument) player and the heroine was cast as the Oppari singer. The movie received recognition on account of highlighting the cultural tradition (TNN, 2017).

Recognition at an International level:

The Belluard Bollwerk International Festival at Fribourg in Switzerland invited Jayalakshmi Gopalan to perform Oppari in order to showcase the tradition at a global scale (Chandrasekhar, 2016).



(Courtesy: <https://amiteshgrover.com/homepage/mourning-series02-amiteshgrover/>.)

Oppari as a modern political conflict

In Tamil Nadu, in opposition to the hydrocarbon project at Neduvasal, the women performed Oppari for a mock funeral to show disagreement (Sundaram, 2017). Also, in Delhi, the capital, the Tamil Nadu farmers protested by performing Oppari to demand relief package from the Central Government (Outlook, 2017).

At Batticaloa in Sri Lanka, a group of women performed Oppari to invoke the audience the emotions that the destitute went through after their husbands were killed in the war between the Tamil Militants and the Sri Lanka state. The content created piteousness, as their anger has been juxtaposed with Kanaki, the lauded heroine of Tamil epic *Silapadikaram* (Thiruchandran, 2001).



Women breaking into Oppari for a mock funeral at Neduvasal

(Courtesy: The New Indian Express)

Wailing in popular cultures

This genre of expressing grief has a cross-cultural presence especially in India, China, and Finland usually associated with women's suffering and oppression. However, the occasion on which they lament differs. E.g. —In Finland, the lamenting song was customary as a part of the wedding ceremony (Thiruchandran,2001).

The Greeks follow this practice by hiring *moirologist* where the principle singer would commence mourning followed by the chorus (Kalonaros,2018). It was also omnipresent in Celtic, Roman, Irish and Scottish cultures (Personal communication with Prof. Oosterbeek).

In North India, during the Zamindari (land revenue) system, the wealthy families hired *Rudalis*, profession mourners to perform publicly in the funeral ceremonies. These women usually were poverty-stricken and belonged to lower Classes of the society and the tradition was known as *Rudaali pratha* (Pradhan,2013).



(Source : http://www.afaqs.com/all/news/images/news_story_gtfx/2015/12/46702/Radio-Mirchi%27s-Rudali-campaign)



Moirologists in Greece

(Courtesy: ©Constantine Manos /Magnum Photos)

Marana gaana

This form of the genre was developed in the Urban setup of Chennai, which is the capital of Tamil Nadu. It was mainly performed by pavement and slum dwellers. The purpose was to instill in them the confidence that death was a natural part of the life cycle and one has to accept it. The *gaana* performers collaborate with the *Thappattam* (A death ritual) and kept the people awake throughout the ceremony. The *gaana* song signified ceremonial value and performance lasts up to 9 hours (Kannan, 2013). The underlying motive behind was to keep the people awake throughout the ceremony. Most of the *gaana* singers are male singers which show the supremacy as well as the attitude portrayed by patriarchal society (Ratnakumar, 2016).



(Source: YouTube/Local atti gana)

SWOT Analysis:

A perusal needs to be undertaken to have an overall view about how this form of Oral tradition can widen its horizon as it confines itself to the regional boundaries. Thus, a SWOT (Strength — Weakness — Opportunity — Threat) analysis can be a guiding hand to achieve its credentials at a global platform.

STRENGTHS (S)	WEAKNESSES (W)
<ul style="list-style-type: none"> • Influence of Cinema • Support of Print Media • Performances at International Level • Support of parallel cross culture 	<ul style="list-style-type: none"> • Fast paced globalization • Lack of time and efforts • A simplified way of funeral • Unrecognized artists • Expression at the regional level
OPPORTUNITIES (O)	THREATS (T)
<ul style="list-style-type: none"> • Recognition at international level • In-depth research • Moral support by music E.g.: The Caste-less Collective band. 	<ul style="list-style-type: none"> • Social hierarchy based on caste • Underpayment • Overhaul by gaana • Urbanization

Discussion

The life of the dead is placed in the memory of the living

MARCUS CICERO⁷

The author does not have a fully defined source to study the aspects of the art entirely. A secondary source of materials has been used by joining every bit and pieces from the newspaper articles and various blogs thanks to the digitalization. One of the main aims is to imbibe that people have been drawn to individualism too much that they are diminishing these social customs and traditions which form a part of society. The art of collective mourning to pay homage to the deceased is no longer visible, as the strength of the society lies in the expression of various emotions.

Oral traditions in form of dirges become very difficult to preserve with the advent of rapid globalization as it follows an aural-oral tradition. There have been very few instances where Opparis have been recorded and sold through audio cassettes though its strength lies in performing lively. The translation from the regional language to English or other languages challenges the essence and do not add much sense. Nowadays, people try to keep the funeral rites simple owing to lack of time and efforts. The performers consider this as an inborn talent and usually hereditary. Thus, an outsider without any knowledge learning this constraint the scope of the art. Also, the value of oral traditions keeps on changing through time. Eg: The Gaana culture in cities has overtaken Oppari as it is more of a social appeal and has musical elements.

Hegemonized by the Caste system of dividing humanity between India, it has been a matter of concern why the art cannot flourish on even a national scale. The prudence of upliftment of the Lower Classes lies when the people of India breakthrough the shackles of social hierarchy and all human beings are same. Once of the snag that Indian society faces, is when Oppari as a art is subjected only by the upliftment of people in the form of researchers and journalists providing the status of intangible heritage When people will support it not only as an art but also their way of living- the Indian Society will add another feather on the cap as Neena Verma, the author of the book *A Mother's Cry.... A Mother's Celebration* rightly said:

Lament invoked love,

Woe invoked wonder.

Grief invoked grace.

Cry invoked celebration.

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7.

Kiki Ritual *of*
Kaingang People:
Material Culture
of an Indigenous
Religious Ritual
in the South of Brazil

BY ISABELLA BRANDÃO DE QUEIROZ

& JAISSON TEIXEIRA LINO

Kiki Ritual *of Kaingang People:* **Material Culture** *of an Indigenous* **Religious Ritual in the South of** **Brazil**

ISABELLA BRANDÃO DE QUEIROZ ¹

JAISSON TEIXEIRA LINO ²

Abstract

The Kiki Ritual is a practice of worshipping the dead of the Kaingang, an indigenous group present in the south and southeast of Brazil. In the pre-colonial past, the ritual was performed annually for the dead to make a good transition to numbê — the world of the dead. However, due to the colonization of Brazil and the subsequent process of catechism applied to indigenous peoples, Kiki was fought and stopped being practiced. In the 1970s, however, the group began to practice the ritual again, motivated mainly by the need for cultural and identity resistance to non-indigenous people. The last time the ritual took place was in Aldeia Condá in 2011, from which resulted the present ethnoarchaeological analysis that has as the main objective to discuss the centrality and the indispensability of the role played by the material culture in that ritual and also in the daily life of the Kaingang people.

Keywords: *Material Culture. Indigenous History. Ethnoarchaeology. Kiki Ritual. Kaingang people.*

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Introduction

The present research began in the year 2017, having as its primary objective the ethnoarchaeological analysis of the material culture of the Kiki Ritual of 2011, the last to be carried out until then. The Kiki is a traditional cult of dead ritual of the Kaingang — indigenous people of the Jê linguistic matrix who live in the southern and southeastern states of Brazil since 2000 years before the present (Lino, 2015; Noelli, 1999/2000). For the Kaingang, death is not the end, but rather a pathway to *numbê*, the world of the dead. However, this passage does not occur automatically, and it is necessary that the Kiki Ritual be performed so that the dead will definitely disconnect themselves from the world of the living and go to the proper ideal place. In the pre-colonial period the Kiki happened annually, usually in early winter, which was the time when there was plenty of food like pine nuts³, corn and honey. The name Kiki comes from *kikikoi*, which means “to eat the kiki”, the fermented drink based on honey that is consumed during the ritual (Veiga, 2004).

With the advance of the Portuguese-Brazilian colonization in the south of Brazil from the XVIII century, the Kaingang had their lands reduced to indigenous check-points, which were created by the state during the nineteenth and twentieth centuries with the aim of villageing and Christianizing the natives, thus appeasing the conflicts between them and the colonizers. This type of village, along with policies aimed at integrating the natives into the productive force of Brazil, put in check several cultural aspects of the Kaingang, since it encouraged the abandonment of the language, prevented the traditional religious rituals and promoted marriages with non-Indians (Cunha, 1992; Souza, 2016). It was in this context that Kiki Ritual became forbidden and was no longer practiced.

3

Fruit of the Araucaria tree (*Araucaria angustifolia*), common in areas of southern South America at altitudes greater than 400 meters above sea level.

In the 1970s, for political reasons, the Kiki Ritual was taken up by the Kaingang of T.I. (Indigenous Land) Xaçepó, a village located in the municipalities of Ipuçu and Entre Rios, also in the State of Santa Catarina. At that time, the Indians of the area were suffering from the abusive exploitation of the loggers, who used the argument that “there were no more real Indians” to delegitimize the indigenous presence there (Nacke e Bloemer, 2007). In this context, the Diocese of Chapecó decided to create some form of support for the Kaingang, encouraging the retake of the Kiki Ritual so that they would be ethnically asserted to non-Indians (Veiga, 2000a). Although the greatest influence was external, the Kaingang of T.I. Xaçepó showed a lot of excitement for the resumption of the ceremony and soon began to organize, demonstrating that as much as the ritual has gone decades without being executed, its practice continued present in the memory, as well as the belief in the ritual continued to exist and to be transmitted hereditarily, independent of the conversion of the natives to Christianity and the prohibition of the event (Veiga, 2000b).

Thus, from the 1970s, the ceremony began to occur frequently before the end of the decade of 1990, when it was left again to be practiced, because of a problem occurred in the execution of the ceremony that caused deaths among the participants of the ritual. In order to avoid further deaths in the village, the Kaingang of T.I. Xaçepó decided not to perform the ritual anymore (Veiga, 2000a). From then on, it only occurred again in 2011 at Aldeia Condá, which is located in the municipality of Chapecó, state of Santa Catarina. The Kiki Ritual of 2011 was motivated by the internal interest of the Kaingang community, which obtained the money needed for its realization through a project approved by the Ministry of Culture of Brazil (Pinheiro, 2013).

1. The Kiki Ritual

Baldus (1979) considers the Kiki Ritual as one of the strongest expressions of the Kaingang culture:

The worship of the dead should be seen as the basis and the strongest expression of the Kaingang spiritual culture because the supernatural power of the dead became, for these Indians, more than anything else, a mystical event and therefore an object of belief.

(BALDUS, 1979, P.22).

The Kaingang social organization, based on its creation myth, is reflected very clearly in the Kiki Ritual. The Kaingang societies are structured and divided according to the exogenic halves *Kamé* and *Kairu*, which are, according to mythology, the creative twins of the Kaingang world. All the individuals of the society in question belong to one of the halves, which are patrilineal and relate from complementarity, reciprocity and subordination. The objects and elements of nature are also divided among these clans (Veiga, 2004).

Several historical documents present the ritual of cult to the dead and its stages, and although there are variations between the records, they are small. Here we chose to describe the steps recorded by the anthropologist Juracilda Veiga, and published in 2004 (Veiga, 2004).

The Kiki Ritual lasts approximately ten days and is divided into three central stages: the *first*, *second*, and *third fire*. The *first fire* begins with the moment when the first fire is lit in the central square of the village. After that, there is the cut of the pine (*pinus sp*) that is the tree chosen to serve as a trough for the production and fermentation of the *kiki*. On the same day, just after the preparation of the drink, the *second fire* occurs, which is the moment dedicated to dances and prayers.

The *third fire* starts after a few days, when the *kiki* goes through the process of fermentation. At this stage, people from other communities are supposed to join and participate, where they dance and drink *kiki*. The spirits of the dead also take part in this stage, however they are not allowed to drink, as this would cause their spirits to get stuck and wander in the sphere of the living. The next day, there is the collection of the crosses of the dead for

whom Kiki is being performed. Some relative of the opposite half of the dead must previously make a cross bearing paintings of the deceased's clan half. First the *Kamé* pass through the houses of the deceased of the *Kairu* half to collect them. Then the *Kairu* pass through the houses of the deceased of the *Kamé* half. When all the crosses are assembled, people go to the village cemetery in the form of a procession.

After they get to the cemetery, the *Kamé* enter first and pray over the graves of the dead *Kairu*. Then the *Kairu* enter and pray over the *Kamé* graves. The graves of the dead for whom the Kiki is being performed must be previously marked: those of the *Kamé* with pine branches (*Pinus sp.*) and those of the *Kairu* with *sete-sangrias* (*Cuphea carthagenensis*) branches. After placing the new crosses on the graves, the branches are thrown out of the graveyard and the Kaingang return to the central square where they drink and feast until the *kiki* is finished.

2. The material culture of the Kiki Ritual

The investigation of the material culture of the Kiki Ritual of 2011 was made from the ethnoarchaeology methodology. Ethnoarchaeology is based on the use of different complementary sources, which include bibliographical, museographic and ethnographic research. The literature search consists of systematic bibliographical research of what has already been written about the material culture of a particular group. The museographic part, for its turn, is dedicated to analyze the inventory of the objects themselves. The ethnographic part consists of acquiring information about them and their dynamics with the group to which they belong. According to Fabíola Silva, this last stage is an archaeologically oriented participant observation, which seeks to experience and contextualize the objects in the group's cultural system (Silva, 2009).

For this research specifically we used written and bibliographical sources concerning the Kiki Ritual which happened in other places and other times; oral and ethnographic sources recorded during the

visits we made to *Aldeia Condá* between 2017 and 2018; photographic sources made by the authors who witnessed and photographed the ritual of 2011 in the *Aldeia Condá*; and through the Kiki documentary, the *Kaingang resistance ritual* (2011), produced by Cassemiro Vitorino and Ilka Goldschmidt. In the following pages we describe the main elements of material culture commonly present in the Kiki Ritual.

2.1 The pine tree



Jaisson Teixeira Lino, 2011.

The pine is one of the central elements of the ritual, since it is in it that *kiki* drink is prepared. In addition, the prayers and rituals that are performed before the cutting of the tree reveal very important aspects of the relationship between the Kaingang and nature: the *kuiã* (the Kaingang *shaman*) start to dialogue with the spirit of this tree, explaining that they need it to carry out Kiki and that his death will not be in vain. The speech they make to the pine tree is the same as they do to dead people, that is, there is no radical separation of the universe of culture, proper to humans, with the

universe of nature (Veiga, 2000b). During our visits to the *Aldeia Condá*, we collected the information that the chosen tree must be the pine because it is from the *Kamé* half, because this clan is more related to spirituality.

2.2 The kiki drink

After the pine is cut, it is taken to the central square of the village and transformed into a trough for the manufacture and fermentation of kiki. The prayers pray for the spirit of honey, sugar and water and then mix them with the sap of the tree that is left for a few days for fermentation (Pinheiro, 2013). According to a resident of the village, the drink has the function of strengthening the group — in both physical and social terms —, and during the ritual it is not allowed to oneself to serve alone of the drink: the *Kamé* should serve the *Kairu* and the *Kairu* to *Kamé*, according to the reciprocity present in the myth of the origin of the clan halves.

2.3 The crosses



Jaisson Teixeira Lino, 2011.

According to Juracilda Veiga, it was the custom of the Kaingang to place on the grave of each dead an obelisk with the paintings of the clan half to which he belonged. However, this object was replaced by the Christian cross over time, revealing religious syncretism. For the Kiki, each family must make a cross with the marks of the deceased entity to place it in the cemetery on the last day of the ritual (Veiga, 2000b). Cedrus (*Cedrus sp.*) was the wood chosen to make the crosses, according to ethnographic sources, because it is a wood that regenerates itself.

2.4 The branches

The branches are present in several stages of the ritual. In the graveyard, at a time when the branches should be replaced by the crosses, the branches of the *Kairu* graves should be thrown out of the graveyard westward, while those marking *Kamé* graves should be thrown east. On the way back to the square, the Kaingang passed through the woods where they collected leaves, vines and tree branches to adorn themselves for the final moment of the ritual (Pinheiro, 2013).

2.5 The body ornaments



Jaisson Teixeira Lino, 2011.

In the Kiki of 2011, three types of body ornaments were worn: necklaces, feathers, and paintings. For Darcy Ribeiro, “the human body is the most frequent physical basis of the artistic activities of the Indians.” They are always concerned with highlighting their beauty, distinguishing themselves from animals and other ethnicities and resembling the image of their mythical heroes (Ribeiro, 1986). In the ritual of 2011, most people used necklaces and headdresses mainly with the sense of ethnic affirmation and differentiation with the surrounding society.

Regarding the paintings, besides being worn to affirm the descendants of the Kaingang people, they serve to separate the living from the dead, once in the *third fire* the dead spirits of the village are also present in the ritual. The *kuiã* see both the living and the dead, so the paintings serve to distinguish the living from the dead and to note if any dead are willing to take some alive to their plan, which may happen because according to the

Kaingang, the dead miss the living (Veiga, 2000b). According to a village teacher, in 2011 the paintings were important because they helped in the division of group tasks, how to serve and offer the drink to the people of the opposite half. In addition, the paintings are regarded as a sign of respect, especially for the elders and for the ancestral mythical twins.

2.6 Musical Instruments



Jaisson Teixeira Lino, 2011.

According to Darcy Ribeiro, instrumental music or songs have more religious meaning than mere amusement among the natives. For the natives, the festivals and ceremonies are inconceivable without musical expressions. The Indians produce solo songs or choruses usually accompanied by musical instruments, which can be markers of rhythm, such as maracas, rattles, sticks and drums or wind instruments such as trumpets and flutes. In the ritual of

the Kiki of 2011 three types of musical instruments were used: rattles, flutes and *varapaus*.

Rattle is a widely used musical instrument in South America, strongly related to indigenous shamanism (Veiga, 2000b). In Kiki of 2011, practically all the prayers were accompanied with the sound of the chants and the rattles. According to our ethnographic sources, the rattle must always possess the clan marks of who made it. The flutes used in the Kiki of 2011 were made of *taquara* and produced two kinds of sounds: one loud and the other, bass.

According to Mabilde (1983), in the past the stick was the favorite weapon of the Kaingang, because in some circumstances the arrows did not produce the accurate shot. Although in the past the stick was used by the Kaingang as a weapon, in the Kiki of 2011 that object was used as a musical instrument: the Indians beat it on the ground to produce the rhythm marking sound in the moments of singing and dancing.

2.7 Bow and arrows

In addition to the fact that some native artifacts no longer exist, many others have lost their purpose, such as the weapons used by the Kaingang to fish, hunt, and fight wars in the past. According to Borba (1908), the bows, arrows, and spears of the Kaingang were carefully produced, the ideal raw material being the hard and strong woods. The arrowheads were made of monkey bone (*Macaca sp.*), howler monkey (*Alouatta sp.*)⁴ or iron⁵. In addition, the author claimed that the Kaingang were excellent shooters, who rarely missed their target (Borba, 1908).

We know that at present the bow and arrows are no longer used as weapons by the Kaingang, since they have been gradually replaced by the use of modern weapons. These objects are now used with the sense of ethnic affirmation and differentiation of the Kaingang

⁴ Primate present in almost all Brazilian regions.

⁵ In the case of the arrow tips, they were made after the contact with the European colonizers.

with the surrounding society. In the Kiki of 2011, at the time of the pine cutting, the *kuiãs* shot arrows in the direction of the east while another shot arrows to the west, under the guidance of an auxiliary spirit. The ritual of the arrows is part of the pine tree's death (Pinheiro, 2013).

2.8 The basketwork

The Kaingang baskets are manufactured mostly from *taquara* (*Bambusodeaie sp.*)⁶. As within the Kaingang worldview all the material culture is inserted in the *Kamé* and *Kairu* division, with the baskets this logic is found again: “All the round, low forms that are closed upon themselves are KAIRU, and all the long, open, light, endless, are KAMÉ.” (Pohl, Milder, 2008, p.4).

Although the literature states that in the past the production of basketry was a female activity, nowadays, men and women from *Aldeia Condá* carry out the practice indistinctly — and the once rigid sexual divisions of the activities among the Kaingang were being transformed. This is a result of the changes brought about by the context of colonization, where handicrafts became one of the main sources of income in the village.

For the *kuiã* João and Maria, the meaning of the baskets is spiritual. In the past, *Kamé* people could only manufacture and use *Kamé* artifacts, whereas the *Kairu* could only manufacture and use *Kairu* artifacts. Today most artifacts have the symbols of both clan halves. The *kuiã* said that every time they are going to take something out of nature, they must ask permission from her, with prayers. The baskets can be used in dances, rituals and at home⁷.

⁶ It is a very common grassy in southern Brazil, also known as bamboo.

⁷ Information obtained by one of the authors during the visit to Aldeia Condá in September 21th, 2017.

2.9 Other objects (iron pots and troughs for cake making)

The pots used by the Kaingang today, replace the ceramic pottery that was used by the Kaingang formerly and whose presence dates back to archaeological settlements dating to 2,500 years before the present (LINO, 2015, NOELLI 1999/2000). In Kiki of 2011, iron pots were used for the manufacture of body paints and for shredding the herbs placed in the kiki. In addition, a small wooden trough was used to make a typical Kaingang food, which resembles a cake. The women made the dough in the wooden trough and then put it under the ember of the bonfire for roasting. In the Kiki of 2011 there was also the pisé, which is a flour made from roasted corn, conjugated with the consumption of the chimarrão⁸.

Final considerations

The European colonization of Brazil consisted in a repressive process for the native peoples, who took their territories from them, often the life and fought traditional practices. In the case of the Kaingang people, on whom colonialism advanced with violence, disrespect, and practices of assimilation or extermination, the main of its rituals — the Kiki — had to be stopped practicing, since it was stigmatized and repressed by non-indigenous society.

With the enactment of the Federal Constitution of 1988 (Brasil, 2016) indigenous peoples had some guaranteed rights, such as the recognition of culture, customs, language, beliefs, and the right to land traditionally occupied by them. However, at the same time as these rights were guaranteed, the society involved for many reasons began to delegitimize indigenous peoples as such, using arguments such as the lack of “real” indigenous people, mainly because of the use of modern material culture by them.

8

Traditional drink consumed by indigenous peoples Kaingang and Guarani since prehistoric times, produced from the processing of the leaves of the herb-mate (*Ilex paraguayensis*).

From this context, the natives understood the need to adopt symbolic behaviors, such as the use of stereotyped artifacts which are expected to be used by Indians by the western society imaginary and exotic conception of what it is to be an Indian to assert themselves as such. This tactic aimed at achieving the identity recognition and the rights that were guaranteed to them in the Federal Constitution. This was the case of the indigenous people of *T.I. Xapecó*, who returned to Kiki with the main intention of being recognized as indigenous and having their traditional lands demarcated. Therefore, beyond a cultural practice, the Kiki is configured as a political act, used in the daily struggle of indigenous people for their basic rights of access to land, culture and minimum conditions of survival.

However, although often practices have been and are often still used as a symbolic force, they do not always lose their cosmological senses, as was the case of the Kiki Rituals that occurred in *T.I. Xapecó* and *Aldeia Condá*. The discontinuity of the ritual in *T.I. Xapecó* due to deaths attributed to mistakes in the ritual performing together with the fear of the accomplishment of the event in *Condá* reveal that however much the ritual has ceased to be practiced for many years, the belief in it is still strong and the knowledges continued to be transmitted from generation to generation. And in the case of *Aldeia Condá*, not only the fear factor reveals this, but all the relationship that the Kaingang of the village have with their material culture, as we could observe with the analysis of the artifacts present in the Kiki Ritual.

From the comparison of the sources, we also intended in the research to verify the fact that there have been changes in the way of performing the ritual over the years and the emerging contexts, however small, which reveals the respect and devotion that the Kaingang have with their ancestry and the belief in the idea of the group in which one should not perform the ritual in a “wrong” way, that is, in a different way than that their ancestors did, under the fear that the ritual could lose its efficacy. We could also conclude that in the village of *Condá*, the conversion

of individuals to Catholic and Evangelical churches did not mean leaving their traditional beliefs behind, as most of the population belonged to these religions and yet supported the realization of Kiki. And as much as the Kaingang of the village understand the strong political sense, related to the cultural and ethnic resistance that the ritual possesses in the contemporaneity, they understand the realization of the event as the harmonization of the Kaingang people with the world.

As far as material culture is concerned, we try to show in this study how objects act as important vectors of information and meaning, constituting themselves as crucial elements for the attainment of the Kiki Ritual. More than inanimate things, objects are put into circulation in the ritual, being pieces of connection with human and supernatural relationships, being in many cases means of communication between the material world and the spirits, between nature and culture.

Once nature (taquara, cedar, pine, monkey, howler, honey, etc.) are transformed by the Kaingang in culture and inserted in a ritualistic context, gaining meanings and entering human relationships, in simple words, gain a cultural life. In this sense, it is worthwhile to finalize this text with a reflection by Pedro Paulo Funari (2003, p.33) on the role of artifacts in human life: “In its human meaning, the object is presented as the ‘medium of relation ‘between individuals living in society as a peculiar form of interrelationship, because all the relationship of people to the world in which they live passes through artifacts.”

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8.

Soliformes:
Convergências de
Símbolos e Tipologias
no Complexo de
Arte Rupestre do
Vale do Tejo

BY RAÍZA GUSMÃO

Soliformes: *Convergências de Símbolos e Tipologias* no Complexo de Arte Rupestre do Vale do Tejo

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Resumo

Esta pesquisa objetiva apresentar um estudo de inventariação e quadros tipológicos dos símbolos soliformes gravados em rochas, presentes no Complexo de Arte Rupestre do Vale do Tejo, à luz da convergência de aspectos do comportamento humano que envolve escolhas similares nas representações simbólicas que se assemelham em diferentes regiões. Discute-se a importância do tato na execução e apreciação destas gravuras.

Palavras-Chave: *Soliformes; Arte Rupestre; Vale Tejo; Convergências; Tipologias.*

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1. Introdução

A investigação da Arte Rupestre no Vale do Tejo inicia na década de 70, ligada a pesquisas realizadas pelo Grupo para o Estudo do Paleolítico Português (GEPP), focadas pesquisas estas feitas a partir de prospecções no intuito de alcançar lugares com potenciais para sítios arqueológicos (Rosa, N. S. 2012:18). No início a coordenação dos trabalhos ficou a encargo de Eduardo da Cunha Serrão (Oosterbeek et al, 2012) entre outros pesquisadores, que realizaram uma grande campanha para o levantamento e registro da arte rupestre presente ali, antes que a maioria ficasse submersa pela barragem de Fratel (Oosterbeek et al, 2012).

O Complexo de Arte Rupestre do Vale do Tejo (CARVT), está localizado no Centro-Oeste da Península Ibérica, distribuindo-se ao longo de 70 km dos rios Tejo e suas confluências com os rios Erges e Ocreza, nos municípios de Vila Velha de Ródão, Nisa e Mação (Gomes, 2010). Possui riquíssimo patrimônio arqueológico rupestre de gravuras que vão do período paleolítico até a Idade do Ferro. Embora haja muita discussão sobre a dificuldade de se estabelecer uma cronologia concreta em alguns sítios (Coimbra, 2013 p. 13) é inegável a importância cultural e histórica das pinturas e gravuras do Complexo, por isso “É considerada a maior concentração de gravuras rupestres pré-históricas da Península Ibérica e pensa-se ter à volta de 15.000/20.000 gravuras no seu total.” (Oosterbeek et al, 2012 p. 137)

A construção de um Corpus da arte rupestre do vale do Tejo é de caráter importantíssimo, visto que contribui para pesquisas sistemáticas dos símbolos gravados e da própria região em si. Desenvolvimento que pode ser útil tanto no âmbito da educação como da pesquisa que consequentemente colabora para a preservação deste patrimônio cultural. De acordo com pesquisadores (Oosterbeek, et al 2012; Gomes, 2010; Garcês, 2017; Soromenho, et al, 1972, etc.), no Vale do Tejo a tipologia dos símbolos até o momento registradas são: figuras antropomórficas, zoomórficas, circulares, circulares concêntricas, semicirculares,

espirais, ovais, soliformes, podomorfos, ferraduras, serpentiniformes, idoliformes, escutiformes, corniformes, covinhas e símbolos que não podem ser reconhecidos.

Nesta trabalho preliminar será abordado o tema da figura Solar presentes na Vale do Tejo, o interesse por este tema decorre que, além de contribuir para o estudo sistemático das imagens gravadas nesta região, permite a análise singular desse símbolo, considerando que a grande maioria das imagens solares que se encaixam no período cronológico que passa pelo Neolítico, Calcolítico até a Idade do Bronze ocorre ao centro e norte (com pinturas, por exemplo Figueiredo, S. 2013; Martins, A. 2013; 2014) de Portugal. Sendo assim, essa representação pode ser indicador da importância deste astro para aqueles grupos que o fizeram, podendo estar ligado a natureza e o ciclo da vida, a fonte de energia ou mesmo o fascínio por este que pode ser considerado uma manifestação do sagrado. No Complexo de Arte Rupestre do Vale do Tejo (CARVT) este símbolo aparece em pelo menos nove sítios, sendo eles: 5 no Sítio São Simão (SS), 4 no Sítio Alagadouro (AL), 1 em Lomba da Barca (LB), 1 em Cachão do Algarve (CAL), 1 em Ficalho (FIC), 26 no Sítio Fratel (F), 2 em Cachão da Velha (CHV), 2 em Gardete (G) e 1 no sítio Ocreza (OCR), totalizando assim 43 imagens soliformes (Garcês, 2017). Dessa forma, a pesquisa está a ser realizada com o intuito de inventariar e classificar tipologicamente este símbolo, de forma a contribuir para o estudo sistemático de temas relacionados ao CARVT.

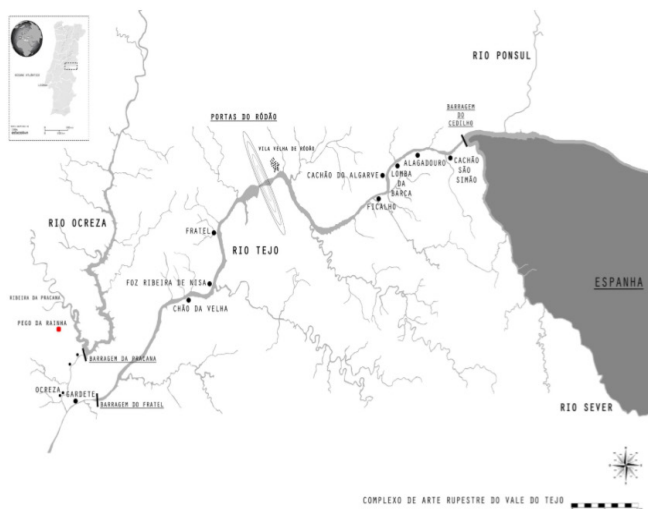


Imagem 1: Mapa onde se pode ver a localização dos sítios no Vale do Tejo onde aparecem os Soliformes.

Fonte: S. Garcês, 2017 p. 468 Vol III

Juntamente à análise dos símbolos, será abordado o tema da convergência de similaridades na gravura deste motivo que parte da pergunta: Como podemos apontar hipóteses para explicar o registo de um mesmo símbolo em diferentes áreas e feitos por grupos diferentes? Os registos de arte rupestre seja ele com pinturas, gravuras ou com arte móvel, são testemunhos de uma cognição complexa estruturada, que envolvem escolhas, criação de mensagens, códigos, abstração, ou seja, diversos fatores da habilidade cognitiva humana (Guedes, 2014). De acordo com Lewis-Williams (2005 p. 41) “[...] Nós argumentamos que as semelhanças não podem ser explicadas de nenhuma outra forma, a não ser através do funcionamento do sistema nervoso central humano.” Então é possível falar de uma universalidade humana, através dos símbolos encontrados na arte rupestre existente e estabelecidas em

várias culturas pelo mundo? Neste caso a resposta pode ser afirmativa a partir de que é possível perceber convergências formais que mostram a presença de aspectos da cognição humana que envolve escolhas similares, como é possível ver em diferentes regiões, “o uso de mecanismos de representação simbólica que se assemelham formalmente apenas, pois o aspecto semântico é totalmente diferenciado e particularizado culturalmente” (GUEDES, 2014 p. 25). E de acordo com C. Guedes, “falar de uma universalidade nos modos de expressão de grupos pré históricos, é preciso ter cuidado é de não homogeneizar essas manifestações, pois nossas interpretações são não somente conscientes DE, mas, sobretudo ORIENTADAS PELA importante variabilidade cultural que individualiza cada grupo com formas particulares de expressão” (GUEDES, 2014 p. 25).

2. A Figura Soliforme no CARVT

A pesquisa em andamento está a desenvolver o mapeamento e enquadramento tipológico das imagens soliformes. Realizado através de pesquisa bibliográfica com autores que já fizeram a identificação desses símbolos. O intuito é reunir as informações e transformá-las em quadros tipológicos de classificação das imagens. De acordo com a pesquisadora Sara Garcês “*No caso dos soliformes, estes motivos, apesar de estarem presentes nas etapas mais antigas da arte esquemática, registam uma ampla vigência e difusão até ao Calcolítico e Idade do Bronze (Collado Giraldo & García Arranz, 2013).*” (Apud GARCES, 2017 p. 67)

Os soliformes presentes no Vale do Tejo em comparação com outros símbolos, destaca-se pela diferença abstração de uma imagem da natureza, que se diferencia de animais ou linhas esquemáticas, pois representa a abstração do que poderia ser a forma de um sol: “(...) *um círculo de onde partem uma série de traços radiais que conformariam os “raios”. Podem surgir individualizados ou em associação com outras figuras (Collado Giraldo & García Arranz, 2005) (Apud Garcês, 2017).*

Outro intenso pesquisador do CARVT, Mário Varela Gomes (2010) em sua tese de doutoramento reuniu algumas imagens dos soliformes do Vale do Tejo (assim como contribuiu imensamente para a caracterização de todas as imagens do Tejo) e concluiu que este símbolo gravado “*apresentam cinco grandes variantes formais*” (idem p. 365). De acordo com o pesquisador, essas variantes correspondem a traços que podem variar ou ter a mesma dimensão e que constituem raios a partir de um ponto central (pode ser considerado uma abstração mais simples da imagem solar) e estes raios podem variar de forma e quantidade. Ainda de acordo com o autor:

“(...) embora variem tanto os diâmetros dos círculos centrais, como a forma e os comprimentos dos raios ou o número destes que podem ir de quatro a onze. Também se conhecem exemplares em que os raios, com a mesma extensão, ocupam lugares equidistantes, e outros em que eles ficam simétricos. Os seus comprimentos são muito desiguais, existindo alguns muito curtos, outros longos, variando em certos exemplares o tamanho daqueles, o que conduz a formarem imagens assimétricas”.

(GOMES, 2010, P. 365)

O mesmo pesquisador aponta para um cenário privilegiado dos diferentes e variados comportamentos ritualizados das sociedades pré-históricas, cujas gravuras seriam o último testemunho, “(...) reflexo da evolução da sua superestrutura sagrada e da atividade mágico-religiosa” (Gomes, 2010). Estes comportamentos estariam ligados às várias fazes cronológicas atribuídas as gravações “(...) que seriam o resultado sucessivo do desenvolvimento da mentalidade e dos padrões culturais das populações responsáveis pela sua realização, considerando que a cada sociedade primitiva corresponderia uma arte com estilo próprio reflexo de ideologias, compreensões sociais e economia.” (Garcês, 2017 p.36 VOL I)

Várias fases e períodos cronológicos (que abrange desde o Paleolítico Superior até a Idade do Ferro) desde a descoberta do

complexo foram defendidas por diversos pesquisadores (por exemplo: Serrão et al. 1972; Anati, E.1967, 1975; Baptista, 1981b; Soromenho) (apud Garcês, 2017 p. 42 VOL I). O que será pertinente neste momento é abordar o enquadramento de Gomes e Pinho Monteiro (1980), para um período de gravação chamado meridional que é atribuído ao Neolítico Final/Calcolítico (Garcês, 2017; Oosterbeek et al 2012). É aqui então que se pode perceber através da análise dos símbolos que se encaixam neste período processos técnicos, aspectos socioeconômicos e religiosos dos grupos até os inícios da Idade do Cobre (Garcês, 2017; Oosterbeek et al, 2012; Gomes & Pinheiro Monteiro, 1980), a partir disso:

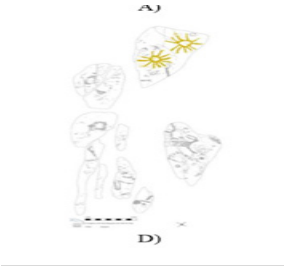
Ao contrário dos períodos antecedentes destacam-se, agora, os antropomorfos e suas variantes na forma: ancoriformes, ramiformes, bitriangulares, idoliformes, máscaras e muitos símbolos e figuras geométricas, círculos soliformes, escutiformes, serpentiniformes e ziguezagues, etc.

No que o pesquisador M. Gomes denomina neste período cronológico como “Síntese Figurativa e Solarização Religiosa”

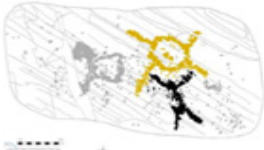
(GOMES, 2010) (APUD GARCÊS, 2017 P. 45)


Pode-se então levantar hipóteses a partir do que os autores afirmam que esse caráter religioso que começa a fazer parte do cotidiano desses grupos é expresso através da simbologia solar, naquele que talvez fosse parte de um culto a este astro que está intrinsecamente ligado ao ciclo da natureza e da vida, mostrando assim a importância devido também a quantidade de imagens registradas em todo o Complexo de Arte Rupestre do Vale do Tejo. A grande maioria das imagens aqui apresentadas está presente na pesquisa de doutoramento de Sara Garcês (2017), que realizou importante trabalho para constituir um Corpus da Arte Rupestre do Vale do Tejo, pesquisa de fundamental importância para guiar o início da pesquisa apresentada pela proponente.

Quadro Tipológico I — *Corpo Circular com raios*

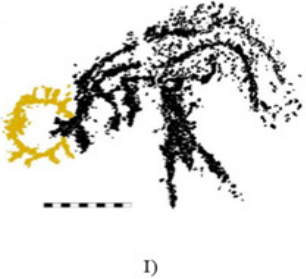
Figuras Soliformes (Corpo circular com raios)	Descrição
	<p>Sítio: Fratel Localização: Rocha F8 2 Corpos Circulares de onde saem raios que não são simétricos e parecem estar em par Número de Raios corpo circular 1: 11 Número de Raios corpo circular 2: 11 Fonte: (Garcês, 2017 p. 133 VOL II)</p>

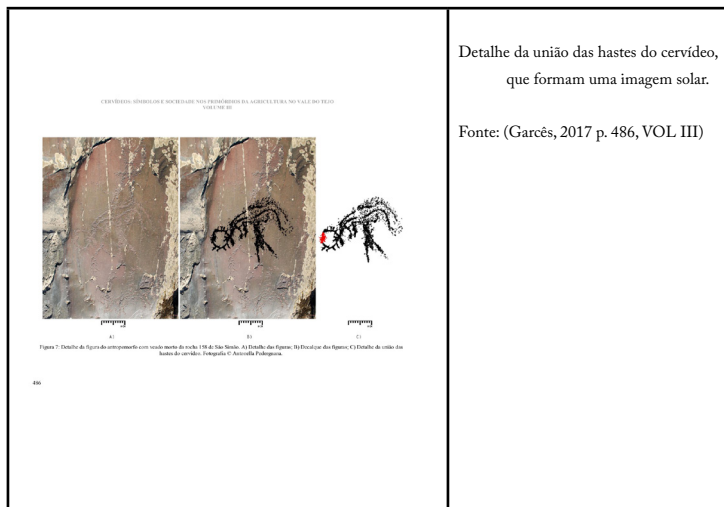
Quadro Tipológico II — *Figuras Antropomórficas associadas a Soliformes*

Figuras Antropomórficas associadas a Soliformes	Descrição
	<p>Sítio: Ficalho Localização: Rocha FIC 12(1) M1554 Figura Antropomórfica esquemática (parece segurar no ar com as mãos acima da cabeça o sol), Soliforme circular com 4 raios. Fonte: (Garcês, 2017 p. 133 VOL II)</p>

 <p>H)</p>	<p>Sítio: Fratel Localização: F126A M372</p> <p>Figura Antropomófica esquemática (parece segurar no ar com as mãos acima da cabeça o sol), associada a imagem soliforme circular com 4 raios.</p> <p>Fonte: (Garcês, 2017 p. 133, VOL II)</p>
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Quadro Tipológico III — *Figuras Antropomórficas e Zoomórficas associadas a Soliformes*

Figuras Antropomórficas e Zoomórficas associadas a Soliformes	Descrição
 <p>I)</p>	<p>Sítio: São Simão Localização: Rocha SS158</p> <p>Figura Antropomófica e Zoomórfica esquemática (parece segurar no ar um veado e na cabeça do animal uma circunferência semelhante a imagem solar), associada a imagem soliforme circular com 4 raios.</p> <p>Fonte: (Garcês, 2017 p. 133 VOL II)</p>



3. Discussão: breves considerações sobre convergências na universalidade humana

A arte rupestre representa a materialidade do sistema simbólico dos homens modernos. Ela se manifesta como uma arte que fascina e está envolta de mistérios e indagações que se consagra como uma das mais importantes fontes de informação sobre as origens intelectuais e artísticas na história da evolução humana. Há milênios, as paredes de abrigos, rochas e superfícies de afloramentos rochosos serviram como suportes para pinturas e gravuras ou a criação de vários objetos móveis, com várias representações dentre elas antropomórficas, zoomórficas, linhas, abstrações de elementos naturais como os soliformes (Guedes, 2014). O desenvolvimento cognitivo na evolução da espécie humana está diretamente conectado com a manufatura e a criação de artefatos materiais, que apresentam por um lado uma universalidade, e por outro, particularidades que são selecionadas a partir de regras culturais (Guedes, 2014). As referências são construídas sobre tudo o que existe no mundo material, que está ligado às experiências cotidianas, seja nos dias de hoje ou do passado, “Portanto,

as experiências aprendidas no cotidiano também são responsáveis por estruturar nosso sistema cerebral. Assim, os objetos se apresentam para nós através de construções simbólicas, manifestações abstratas” (Guedes, 2014 p. 26).

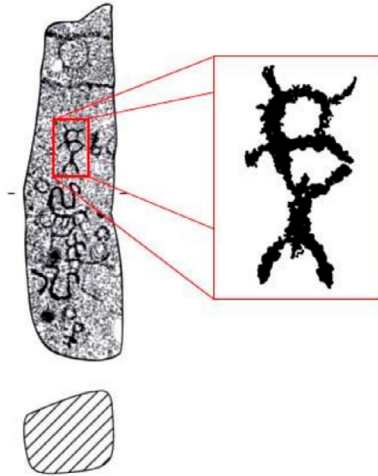


Figura 102: Representação do Crometeleque 17 de Portela de Mogos (Évora) (adaptado de Calado, 2004, Vol. II:35) e detalhe da representação de antropomorfo a sustentar um soliforme (adaptado de Gomes, 2001; 2010). De notar a incrível semelhança com a rocha FIC 12(1) M1554.

Imagem 2: “Crometeleque 17 de Portela de Mogos (Évora) (adaptado de Calado, 2004, Vol. II:35) e detalhe da representação de antropomorfo a sustentar um soliforme (adaptado de Gomes, 2001; 2010).

Onde pode-se notar a semelhança com a rocha FIC 12(1) M1554”

Fonte: Garcês, 2017: 134

Nas palavras de C. Guedes: “Quanto mais conhecemos imagens espalhadas pelo mundo, mas nos convencemos de que o cérebro humano apresenta, dentro de sua extrema variabilidade, e formas quase que infinitamente distintas de internar e externar informações, uma grande universalidade de manifestações cognitivas.” (GUEDES, p. 24). Para Carolina Guedes, a discussão sobre o universalismo proposto por ela em sua tese, tem importância para

se poder em arquitetura mental, termo usado na psicologia evolutiva e importante para discutir assuntos das Ciências Cognitivas (idem p. 25), pois “Ao ver um painél pintado, uma gravura ou escultura, estamos lendo a materialização de um pensamento estruturado. São arcabouços do pensamento dos responsáveis pela sua criação e fabricação” (idem p. 28) que podem ser visualizados em convergências de formas e símbolos, os mesmos padrões em pinturas ou gravuras em diferentes lugares, como se pode observar na imagem 2.

4. Conclusão

Ao que concerne às imagens soliformes do CARVT, até o momento foram definidos 3 quadros tipológicos a ser identificados: (1) Figuras Soliformes, com corpo circular e raios, (2) Figuras Antropomórficas associadas a Soliformes e (3) Figuras Antropomórficas e Zoomórficas associadas a Soliformes. A primeira tipologia é a mais comum, que consiste num corpo circular de onde saem raios, que variam de tamanho e quantidade e como foi apresentado estão espalhados por diversos sítios, tendo uma concentração maior no sítio Fratel. Em segundo lugar tem-se uma representação bastante significativa de uma figura antropomórfica no que parece segurar acima da cabeça com as mãos o sol e a terceira é uma figura antropomórfica segurando um animal morto, onde as hastes do veado formam uma imagem solar (gravação esta, considerada como sobreposição, pois claramente foi feita após as duas primeira figuras antrope e zoo (Garcês, 2017). Estas peculiaridades levam a reflexão do tipo de relação com este astro aquela sociedade tinha, sendo possível levantar hipóteses de culto solar ou exaltação dele como uma divindade, na representação deste astro que revela papel crucial no ciclo natural e ambiental da Terra, podendo estar ligado aos modos de vida de populações já sedentárias e com domínio da agricultura. Este trabalho possui caráter preliminar e buscará em um outro momento apresentar de forma mais aprofundada o mapeamento

dos símbolos soliformes presentes no Complexo de Arte Rupestre do Vale do Tejo, assim como estender o mapeamento do aparecimento deste símbolo em outras regiões da Península Ibérica.

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9.

**Intangible
Materialities:**
*Saint Anthony's
Hermitage in Mação*
**Based on a
Presented vídeo**

BY SANDRA UVA ALEXANDRE

Intangible Materialities: *Saint Anthony's Hermitage in Mação* Based on a presented video

SANDRA UVA ALEXANDRE¹

*If before our every act
we could foresee all the consequences of it,
to think about it seriously,
first the immediate ones, then the probable,
then the possible, then the imaginable,
we would not even be able to move from where
the first thought had made us stop.*

JOSÉ SARAMAGO (1995),
ENSAIO SOBRE A CEGUEIRA [ENGLISH VERSION (1997)
– BLINDNESS]

Abstract

Result of what was part of a year's work in Mação mapping religious heritage and the way it affects the community not only in the village but in its surroundings as well, Saint Anthony's Hermitage stands out as it is an iconic building where the tangible lives alongside the intangible.

Mapping religious heritage establishes closeness with the local community providing knowledge sharing since religion and religious places work as a trigger of memories, through which it's

¹ Museu de Arte Pré-Histórica e do Sagrado do Vale do Tejo, Mação, Portugal.

aimed to set a contribution to the understanding of the territory and its action field with the community through time.

Mostly timeframed from the 1960's to nowadays, the focus is on the memories that are so called fresh and the traditions that still endure despite the aging and depopulation. As so in one hand the community share their stories, their experience and also the memories and saying of their ancestors allowing a better understanding of the nearest past and its transformations, while on the other hand it's given back safe ways to safeguard the heritage either by filling inventories, recording testimonials or just spending time and giving attention to what people, like the ones in Mação — that think that their knowledge have no value, have to say in order to bequeath that legacy and tradition to future generations since it's their own identity and while there is still time to do so.

The video that was presented engages these subjects setting the example of what is consider be a good way of mapping the religious heritage in Mação.

Keywords: *Territory; Landscape; Identity; Culture; Religion; Saint Anthony*

Tangible Part — The Hermitage

Rising unpretentious on a half slope, a high, sound place, open to all winds and with one of the most interesting views of Mação's town on the side of Abrantes, the Saint Anthony's Hermitage, built in the 16th century, was for long years hermitage of Franciscan friars belonging to the Convent of Santa Maria da Caridade of Sardoal.

Inside, the hermitage looks just as from the outside a single space divided only by the *cancelli* gates with a vestry off to one side. The narthex, a modest unframed door, is flanked by a window to the right and, to the left, an outside pulpit accessible by steps.



The nave is decorated with polychrome *azulejos* [tapestry tiles] from the 17th century, ennobled by frieze in the baseboard, cornice and perfect round triumphal arch. At its centre a figurative panel of the patron, St. Anthony, has the date 1642 that is considered the master piece of the nave.

After the extinction of the religious orders in 1834, the hermitage felt into abandonment and just a few writings hold some memories of its former glory².

It was the will and devotion of the people from Saint Anthony's neighbourhood that recued this hermitage that got classified as property of public interest in September 1977.

St. Anthony's hermitage is part of many's experience and the imaginary of ever more. Formerly its churchyard mostly shadowed by acacias, was a place of choice for believers and poets, couples and dreamers. Nowadays its fence welcomes new generations, new realities, new yearnings, but the same determination to preserve, the faith, devotion and the respect for the people's saint.

Intangible Part — Love, Devotion, Certainty and Resilience

The biggest question is: what came first, the devotion of the people through wards Saint Anthony or the respect for the building that is the hermitage devoted to the same saint?

The truth may lay in-between these two realities, since “in popular devotion, the anonymous peoples, the simple ones, have an entrenched love for St Anthony”³ for what preserving and taking well care of the representative building made and makes perfect sense for the people that formed the new neighbourhood in the mid-20th century.

One of the highlights of this period is the implementation of the Trezena's prayer and songs by father João, during the first thirteen days of June in honour of St. Anthony that would gather not only people from the neighbourhood but also from the village and places nearby, tradition that still endures with the same passion and devotion despite the generations that are living it.

² SERRANO, Francisco (1972) *Elementos Históricos e Etnográficos de Mação*, 220p. tell us about the wood-panelled ceiling that “was adorned with high-quality paintings depicting the Saint's miracles [...]”.

³ In Mr. Manuel Teixeira Marques recorded interview for the video about the Saint Anthony Hermitage in 7th of June 2018.

Specifically, the priest who succeeded him had a different perspective of the tangible and the intangible meaning of the space and the way it was used, that went far from the strict religious devotion.

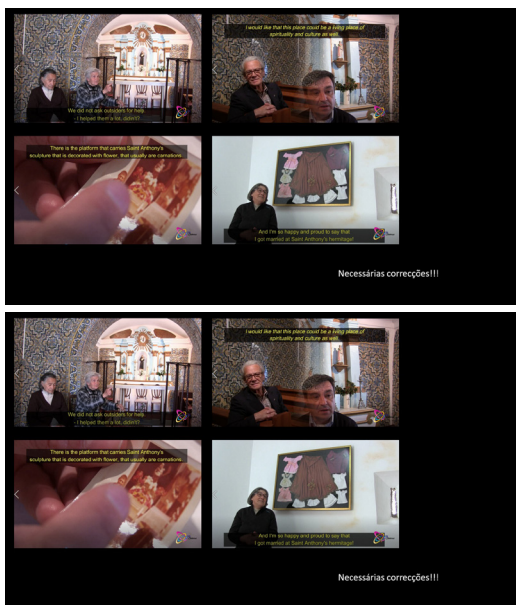
It was back then the shadowed place where the young in loved couples would go especially on the Sunday mornings to spend time together faraway from the prying eyes and the boys would draw and write on the outside walls of the hermitage poems for the girls and sign them as eternal vows of love.

Motivated by that so-called immorality, Father Manuel Marujo ordered the cut of the big old trees — acacias⁴, leaving the couples so very sad and the top of the hill uncovered. He then used the space to sowed potatoes, grain, fava beans and then used the sacristy of the hermitage to place the hay dried grass, what drove the community to try and slowly take care of the hermitage.

In order to confer dignity to the space and bring it back to life, the community of St. Anthony's neighbourhood impelled measures to raise funds for the hermitage needs, like so processions, auctions⁵ and parties were established year after year to call people from the in and outside that would leave their contribution for the preservation of the hermitage while providing good times and socialization.

⁴ Acacias were in the Egyptian age a sacred tree and which flower was symbol of the sun. Its wood was raw material for the production of sacred objects, as it was later on for the Jews (for instants the Ark of the Covenant was made with this wood).

⁵ Consequence of the "fogaças" baskets with peoples offers like potatoes, onions, cakes, wine, brandy, olive oil, chorizo, and other things that the ladies, mostly from the Levada and Ladeira streets, would provide for Saint Anthony's day – 13th of June, and that would go in procession from the Main Church to the Saint's Hermitage.



Result of these actions and resilience, the community of St. Anthony’s neighbourhood was able to provide the most needed works on the hermitage like changing the roof, rebuilt the walls and care of the churchyard in the early 1970’s, being noteworthy that “everything was done by our masons from here, from the neighbourhood. We did not ask outsiders for help”⁶.

It was for these works that was possible to carry out through the years weddings, baptisms and masses with the blessing and protection of Saint Anthony which is of major importance for the people of this community that now lives its young fourth generation.

It was with the purpose of safeguarding the lived memories and to establish a chronology of transformational events that a documentary video was recorded, to give voice to the helmsmen, prosecutors and connoisseurs of the near past reality of St.

⁶ In Mrs. Maria das Neves recorded interview for the video about the Saint Anthony Hermitage in 5th of April 2018.

Anthony's hermitage, understanding the history and opening doors to the longed-for future.

Conclusion

Culture is information and creation, result of the capacity for action to solve problems over the ages by adaptation and/or transformation. Shared symbols system that allow the interpretation of reality by giving meaning to human life.

So is the Identity of a people, by means of its customs and traditions, organization and common experiences handed down generation after generation that contribute to the preservation of memory.

In rural areas, like in which the St. Anthony's hermitage is inserted, the cultural heritage on its tangible and intangible dimension coexist so closely that must be observed and analysed as inseparable. Its role in the structuring of cultural heritage and collective memory cannot be forgotten at the social level.

The Identity persists in the rural areas mostly because of the close proximity between the elements of the community is mainly established by degree of kinship. These are bonds that strengthen the sense of responsibility in preservation of the legacy that lead by their ancestors, a heritage of authenticity that much promotes sustainable development of touristic attractions.

The neighbourhood, the people and the St. Anthony's hermitage being understood has within the landscape components, buildings, techniques and instruments, community and know-how, are legitimate basis to progress, giving value to the community and the territory.



In this sense and in an increasingly homogenized world, factors that mark the difference and contain elements of authenticity are widely sought after and valued. As such, the St. Anthony's hermitage and its surroundings are cultural landmarks for the maintenance of traditions and helm to the social and economic development.

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10.

**A Patrimonial
Approach to
*the Influence
of Sedimentary
Microcharcoals to
Rebuild Forest Fires*
— *Pla de les Preses*
(*Girona-Spain*)**

BY DANDARA JESUS FRANCISCO,
ISABEL EXPÓSITO BAREA
& ETHEL ALLUÉ

A Patrimonial Approach to the Influence of Sedimentary Microcharcoals to Rebuild Forest Fires — Pla de les Preses (Girona-Spain)

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Abstract

To consider an area or natural formation as heritage is to say that it is important and belongs to everyone, so it must be treated with extreme care so that it will last in time. A process that in essence is very similar to the preservation of historical and cultural heritage. In this sense, this work aims to discuss the importance of the wildfires during climate and environmental changes occurring since the Late Glacial-Holocene in Pla de Les Preses (Girona-Spain). The discussion will also consider how the understanding of the wildfires differs between populations which experience the fires through a direct, tangible, relation, and those that may only have had a digital relation.

Keywords: *Sedimentary microcharcoal, wildfires, heritage, Pla de le Preses, Upper Holocene.*

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1.Introduction

Heritage

According to (Choay, 2006 p. 98 – personal translate) there is a magic power about the patrimony notion. It transcends the barriers of time and taste. In the real estate category, it includes, with the national antiquities, the Greco-Roman and, above all, a modern architectural heritage, sometimes even contemporary. (Choay, 2006 p. 99 – personal translate) also says in his book that the concept of heritage thus leads to a homogenization of the meaning of values, a fact that reproduced differently when, after World War II, the architectures of the nineteenth and twentieth centuries were progressively integrated into the category of historical monuments.

In this way, the concept of geological heritage has some connection with the concept of geodiversity, Planaguma (2015) apud Carcavilla (2008) defines Geodiversity: “We believe we can understand geodiversity the geological diversity of a territory, understood as the variety of features geological, present in a place, identified after considering the frequency, distribution, and how these illustrate the geological evolution of the same. It would, therefore, consist of a series of physical, finite entities that will be specific geological features (outcrops, forms of the terrain, landscapes, elements, units, groups, etc.) that will have certain limits and that will be the result of the action of certain geological processes. The study of geodiversity will focus on the analysis of geological elements present in a specific region. In order to learn more, it must not only be studied independently but also its distribution and the relationship between them. In this way geodiversity can be measured and valued in a territory and compared to other different areas”.

Geological heritage is understood as the set of geological elements that stand out for their scientific, cultural or educational value. The study of geological heritage is independent of

geodiversity, although both have a certain relationship. The geological heritage does not intervene in the definition of the different kinds of geodiversity, nor in the analysis of the variety, frequency, and distribution of them, although it does in their assessment of quality or interest. For example, a very diverse region should not have particularly relevant places of interest, nor a geological heritage more relevant than that of more homonymous areas. It is true that if a region is very geo-diverse you will probably have more points of interest than a less varied region, but this relationship is not always direct. On the other hand, the values of variety, frequency, and distribution of geodiversity classes can define places of geological interest that include one or several relevant classes after an analysis of these variables, that is, that geodiversity can be a heritage value for itself same.

Planaguma (2015) apud Carcavilla (2008) concludes that research in geology in the la Garrotxa area has been focused almost exclusively on the star element of the area, which is volcanism. But if we do an analysis of the geodiversity of the region, this is not the most abundant nor, perhaps, the most exceptional, so we need to improve in the knowledge of the ecocèniques rocks and their Paleozoic substratum, geomorphology of the Fluvià river, geochronology with absolute dates of volcanism and industrial archeology in the quarries of the area.

Therefore this work aims to discuss the importance of the wildfires during climate and environmental changes occurring since the Late Glacial-Holocene in Pla de Les Preses (Girona-Spain). The discussion will also consider how the understanding of the wildfires differs between populations which experience the fires through a direct, tangible, relation, and those that may only have had a digital relation.

Microcharcoals

Charcoal is the result of the incomplete combustion of plant remains. Microcharcoal can be the direct result of combustion

or originate from the fragmentation of coal during transport or deposition (Patterson *et al.* 1987 apud Expósito, 2018). Its habitual presence in the palynological plates turns to the microparticles of coal in a good indicator in which it makes reference to the proliferation of forest fires in the local, regional and extra-regional scope (Figure 1 and 2) (Asselin y Payette, 2005; Finsinger y Tinner, 2005; Tinner *et al.* 1998 apud Expósito, 2018).

The quantification of carbonaceous particles has been usual in palynological studies since Iversen (1941) apud Expósito (2018) recognized its utility as an indicator of natural or anthropic combustion processes in the fossil record. The peaks in the representation of carbon microparticles are also good indicators of the existence of environmental aridity that favors the proliferation of natural forest fires (Daniau *et al.* 2007; Vannièrè *et al.* 2008; Vannièrè *et al.* 2011 apud Expósito, 2018). Microcharcoal concentrations, usually associated with paleofires, can therefore also show the correlation between climate and vegetation dynamics in quaternary sediments of different chronological ranges (Pausas, 2004; Power *et al.* 2008; Marlon *et al.* 2008; Vannièrè *et al.* 2008; Brubaker *et al.* 2009). It is considered that the larger charcoal responds to local fires and indicate the proximity of the fire. The smaller ones are associated with regional fires, in which the fire source is furthest from the sampling point (Patterson *et al.* 1987; Clark 1988a, 1988b apud Expósito, 2018).

In anthracology there are two subfields: the archaeoantracology, where the samples studied respond to the selection of species linked to human uses, and pedoantracology, based on the study, quantification and dating of charred plant elements recovered from paleosols or deposits of natural sedimentary origin, not anthropic (Thinon, 1978; Di Pasquale *et al.* 2008 apud Expósito, 2018). Indirectly, the data derived from the traditional pollen analysis have contributed to elucidate the existence of fires of natural or anthropic origin (Riera, 1995; van der Knaap and van Leeuwen, 1995; Galop, 1998; Davis *et al.* 2003 apud Expósito, 2018). Precisely within the pedoantracology the study of the

microscopic particles of charcoals would be framed. As we have already remarked, the study of the microcharcoals that appear in the palynological sheets offers a complementary information to the paleoenvironmental reconstruction of the vegetation based only on the pollen records. (Thinon, 1978; Di Pasquale *et al.* 2008 apud Expósito, 2018).

Wildfires

In this long process of modeling, the interaction between the cultural or natural origin of fires has always been present in the relationship of fire with the natural environment (Pausas, 2004; Bowman *et al.* 2011 apud Expósito, 2018). In an extremely long history of human occupation, the first evidence of fire of anthropogenic origin in the Mediterranean basin have been identified, approximately, no more than 800-600 ka en Cueva Negra del Estrecho del Río Quípar (Murcia, España) (Walker *et al.*, 2016 apud Expósito, 2018) y Gesher Benot Ya'akov (Israel) (Goren-Inbar *et al.*, 2004; Alpers-Afil and Goren-Inbar, 2010 apud Expósito, 2018).

Much later, around the 8000 BP, the start of agricultural practices is documented, which will have spread throughout the territory and towards 6000 BP (Marinova *et al.* 2012; Bocquet-Appel *et al.* 2009 apud Expósito, 2018). From this moment, with the intensification of the interaction of human groups in the landscape, it becomes extremely difficult to isolate the dynamics of natural forest fires from the history of anthropogenic fire.

Microcharcoals produced in natural forest fires can be transported by air or smoke clouds (Patterson *et al.*, 1987; Clark, 1988a; Peters e Higuera, 2007 apud Expósito, 2018). The factors determining the dispersion of the charcoals particles are the particle size, the wind speed or direction and the injection height, which is related to the height above the ground from which a particle falls thanks to the force of gravity and the wind (Clark, 1988a; Peters and Higuera, 2007 apud Expósito, 2018).

The reconstruction of fire dynamics requires knowledge about the processes that affect forest fires, ignition, its propagation and the consequent accumulation of produced charcoal. Although, as we have said, there are many aspects to consider when it comes to knowing the fire dynamics of a certain area, the study of microcharcoals in paleosequences allows the quantification of some of the conditioning factors of the fires that occurred in the past. Thus, it is possible to determine the presence/absence of fire episodes, the area possibly burned per unit of time, the frequency of fires per year and the interval in which said fires occurred, either based on their rotation or cyclicity (Higuera et al., 2009 apud Expósito, 2018).

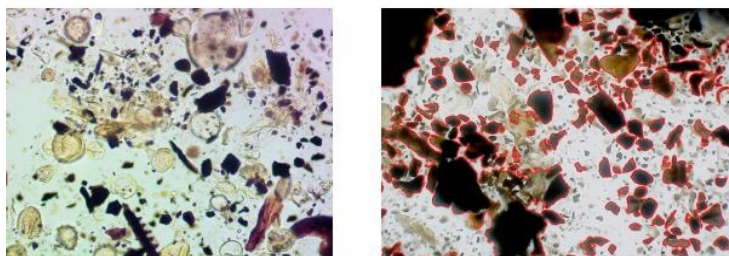


Figure 1 — Shows the appearance of the microcharcoal particles in a conventional palynological sheet.

Figure 2 — Obtained from the color selection of the micro carbon particles in a digital microscope (HIROX-8700) (Expósito, 2018).

The Paleolithic Man also learned to master the fire, which allowed him to cook food, which gave rise to some physical changes, especially in chewing and digestive appliances. *Homo erectus* was the first to use fire, there being evidence of the use of fire in various camps and within the caves. The first signs of using fire were 400,000 years. Its use of fire allowed: heating, cooking food, expansion to the North, changes of the jaws and teeth, consequent brain development and social development and language (gathered around the fireplace to speak). The relationship of the present man (*H. sapiens*) with the fire our relationship

is virtual, indirect, because we use fire through the gas to cook, to heat our houses, the water, but we do not produce it properly.

2. Methodology

In this work, the methodology consists of compiling scientific papers related to the subject, however, in my master's thesis, the methodology is based on laboratory analysis and count of microcharcoals.

3. Study Area

La Vall d'en Bas is situated in the northeast of the Iberian Peninsula, in the province of Girona, and in the south-west of the Garrotxa region, in an area of approximately 90.82 km². This area consists of a tectonic trench involved in a complex system of faults, with a clear differentiation between the flat part (average altitude of 510 m above sea level) and the mountainous area (peaks higher than 1515 m above sea level) such as: the Sierra de Santa Magdalena to the west, the Falgars altiplano to the south and the Sierra de Marboleny to the east). The plain of the Vall d'en Bas included the village of Les Preses and the rural centers of the Pinya, Mallol, Sant Privat d'en Bas, Sant Esteve d'en Bas and Els Hostalets d'en Bas (Figure 4). La Vall d'en Bas is located right on the edge of the Natural Park of the Garrotxa Volcanic Zone, protected natural area created in 1982, occupying an extension of 1,500 ha. The valley was formed by successive obstructions of the river by basaltic flows of the Quaternary. To the north, Vall d'en Bas is surrounded by the basin of the town of Olot (capital of La Garrotxa), filled with alluvial and volcanic deposits (López, 2015; Bassols e Planagumà, 2015).

La Garrotxa is a pre-Pyrenees region with an extension of 735.39 km² (Figure 3), comprising the Fluvià basin, three tributary: Ridaura, Joanetes, and the San Privat rivers, and the headwaters of the Llemenya and Brugent rivers. The region clearly shows landscape heterogeneity in vegetation and geomorphology,

dividing the region into two areas: Alta Garrotxa (north of the Fluvià river, comprising the Llierca affluent) and the South area, comprising the Olot basin, and the Bianya and Bas valleys. The most important feature of this area is the Garrotxa Volcanic Area, a quaternary volcanic field comprising about 40 non-active volcanoes, with the last eruption occurring 15,710-13,160 cal. BP (Puiguriguer *et al.* 2012 apud Bassols e Planagumà, 2015).

In this area volcanism has been considered, as a possible environmental contrast, in this context, as previously stated, the most recent documented volcanic eruption dates from 15,710-13,160 cal BP in the Croscat volcano (Puiguriguer *et al.* 2012 apud López, 2015) and 17, 100 BP on the Puig Jordà volcano (Bolos *et al.* 2014 apud Bassols and Planagumà, 2015), 6 and 4 km from the natural formation depot where the samples were collected, which will be analyzed for the thesis research of first author master's degree.

As seen in López (2015) the vegetation of la Vall d'en Bas and the Olot basin is characterized by the combination of several types of vegetation, constituting a humid mountainous landscape with Atlantic influences. The origin of the vegetation landscape that we know today from this remote territory of the 11,700 years ago, at the beginning of the Holocene when the last glaciation is over and a more temperate and humid climate is established, collapsing with the well-known Holocene Climatic Optimum between 8,000- 6,000 years, with oak forests and beeches as the main representatives of the vegetation. The formed paleolago is essential not only for the vegetation configuration but also for the settlement of the Vall d'en Bas since prehistoric times. Anthracology (analysis of plant charcoal), allows to obtain information on the strategies of management of vegetal resources to obtain firewood and wood, on the part of the settlers of this region. The establishment of the first agricultural and livestock societies took place around 6,800 years ago. In this way, the evolution of vegetation is subject to alterations outside the climate, and with this, the human communities established in the territory

progressively reduced the presence of some types vegetables such as ruderal herbs and rosacea.

Some examples of plant species that we can find in this zone are: beech (*Fagus sylvatica*) which is located in the high parts, at 700 m above sea level. However, due to high humidity, beech can also be found 500 m above sea level. *Quercus robur* oak forests can be found in humid and deep soils, along with ash (*Fraxinus excelsior*), lime (*Tilia cordata*) and elm (*Ulmus minor*), and in layers of bushes, hazel (*Corylus avellana*), holly (*Ilex aquifolium*), butcher-bitch (*Ruscus aculeatus*), common bramble (*Crataegus monogyna*) and field maple (*Acer campestre*). Oak forests of the type (*Quercus pubescens*) are located in the lower parts and on sunny slopes. Finally, oak forests (*Quercus ilex*) are found below the level of deciduous oaks reaching 1000 m above sea level in areas exposed to the South (López, 2015; López *et al.* 2015).

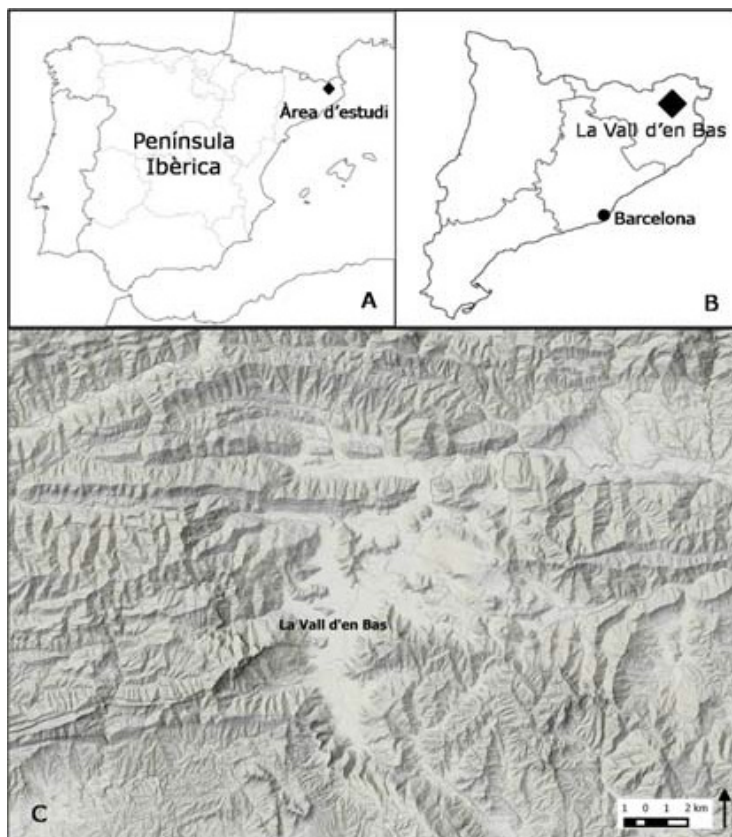


Figure 3 Location of the study area. Revelles et. al. (in press).

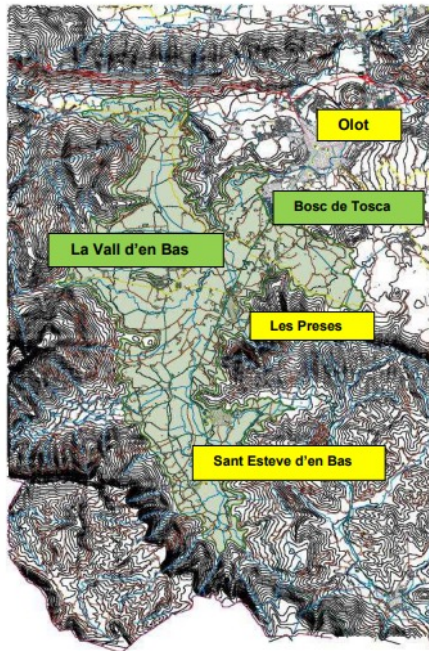


Figure 4 Green color highlights the geographical area of the Vall d'en Bas (Girona). Bassols and Planagumà (2015).

How the depot was formed

As previously mentioned, the valley was formed by successive river obstructions by basalt flows of the Quaternary, the river dam caused the accumulation of alluvial deposits (gravel, sand and clays) in the center of the Vall d'en Bas and colluvial on the banks (such as the Joanetes colluvial range). These deposits alternate with peat levels from years of accumulation of organic matter in ancient wetlands. One of the effects of this filling of Vall d'en Bas with alluvial and colluvial sediments was the rejuvenation of the Fluvià riverbed that flowed calmly in a sinuous way, forming

the typical meanders, a geological formation characteristic of the rivers' low part and not of its bedside area.



Figure 5 —Image where the lava flow of the Crosat volcano is clearly observed interrupting the passage of the Fluvià river, below on the left, and the creation of a lake, now dry and dedicated to agriculture.

Photo: Archive of the Can Jordà Documentation Center.

Years after of the dam construction, the river Fluvià opened again between the relief of Eocene rocks from the Sierra de la Pinya and the lava flow of Bosc de Tosca. Currently, the Vall d'en Bas plain is dedicated to the intensive cultivation of cereals and fodder for livestock. A small part is occupied by urban, industrial and service areas, and there are a few parcels for pasture that occupy the boundary between the flat area and the nearby mountain slopes. In (Figure 6) it is possible to observe in more detail four regions of the Garrotxa as to their geomorphological aspects and points of geological interest that they possess.

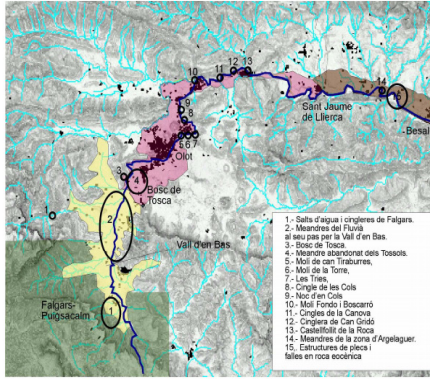


Figure 6— Map of the four units described geomorphologically differentiated in the upper basin of the river Fluvià and the points of geological interest that it possesses (Planagumà, 2005).

4. Results

(Choay, 2006 p. 240 and 241— personal translate) affirms that historical patrimony seems to play today a vast mirror in which we, members of the human societies of the end of the twentieth century, would contemplate our own image. The end of the 1950s confirmed a technical revolution marked by the advent of the electronic age: ever since, artificial memories and increasingly efficient communication systems have evolved on a planetary scale and are associated with increasingly diverse and complex activities, reflecting in a process of reaction, about behaviors and mentalities.

Besides (Choay, 2006 p. 241— personal translate) states that the end of the 1950s was symbolized by the notion of instrument as the technical activity that accompanied the anthropologization of our species from the time of the chipped stone to that of machines (or even), or, in Marx's words, transformation of the earth into a human world. But the electronic or electronized instruments are of a different nature: they require — of our body and particularly of our brains,

which they replace, endowing them with hitherto unsuspected powers — an interiorization, integration, and assimilation that conceal their necessary mediation and make of them of a new type.

In short, (Choay, 2006 p. 251- personal translate) makes us realize that the opposition between the articulated and contextualized construct and the reticulated construction of technical networks corresponds to the opposition between the traditional languages of difference and “the language of technologists determined by what the technique has of most characteristic.” Thus, the ongoing elimination of this anthropological dimension that is the competence to build is undoubtedly the traumatic event that heritage culture helps us to conjure up and conceal. This disappearance could also be understood as the announcement of a mutation of *Homo sapiens sapiens* [sic] and the emergence, on the horizon of possible, of a new species: *Homo sapiens protheticus* ... Extrapolating a series of current tendencies, one can imagine, as an exercise and without value judgment, the gains and losses that such a mutation would entail: on the one hand, the fixation of the power of abstraction without precedents, having as correlates a domain the establishment of a new, mediatized type of social bond and the development of a culture of the body based on its reification; on the other hand, among the losses, the essential would undoubtedly relate to the global role of the human body. The disappearance of the competence that, by building a space with articulated elements, contextualized and modulated in human dimensions, reinforces the knot that makes our symbolizing power and our belonging to the land of the living indissociable.

Comparing environmental patrimony with architectural heritage, in a tangible perspective (Choay, 2006 p. 254 — personal translate) comments that the great English writer, art critic, and sociologist John Ruskin was accused of being a passerist because of the importance he attributes to the ancient architectural heritage in his critical analysis of contemporary society. In fact, for him, it is an intangible inheritance, because it concretely manifests the sacred work of successive generations, thus recalled by us. There

are two keywords: *work* and *memory*. This *work*, taken up with every generation, must always be carried on, is none other than the job of building. The sacredness of which his performance is invested unambiguously marks his anthropogenic vocation. And the (living) *memory* required by the whole of the old architectural heritage, without specification, no longer seeks to reinforce the particular identity of a particular human community, as did the intentional monuments, but a generic identity.

(Choay, 2006, p. 257 — personal translate) says that the propaedeutic role of the architectural patrimony would respect, identically, all the members of the societies that undergo this prosthesis process. Not having as its objective the conservation of the patrimony that has as such only a relative and limited interest, but the preservation of our capacity to give continuity and to replace it, this propaedeutic had to rethink and reinstate the totality of our current practices of the equity. With this critical condition, the technical networks of spatial organization, as well as all the electronic and computer prosthetics that accompany them, can assume a liberating function for a more human life - devices in which the fragments of the old cities and the new ones spaces that are articulate, welcoming to the social institution and, as well as architecture and the traditional city, always committed to time and doomed to transformation.

(Choay, 2006, p. 257 — personal translate) it also states that when it ceases to be the object of an irrational cult and unconditional valorization, and therefore is neither a relic nor a gadget, the patrimonial stronghold can become the priceless terrain of remembrance of ourselves in the future. But let's not fool ourselves. Such a hypothesis can not be realized either by the contagion of singular examples or by the instigation of state bureaucracies. It implies an anthropological destiny, a world view and a social option whose urgency can be evaluated by the extension of the patrimonial syndrome and its interpretation. In the 258 page (Choay, 2006 — personal translate) says that represented by a labyrinth concealed by the captivating surface of a mirror,

the architectural and urban patrimony, with the accompanying conservatory attitudes, can be deciphered as an allegory of man at the dawn of the twenty-first century: uncertain of the direction in which they guide him science and technology, it seeks a way in which they can free it from space and time in order, differently and better, to let them invest.

5. Conclusions

The importance of fire in the formation of soils, the configuration of the landscape and the conservation of biodiversity in the Mediterranean area is undoubted. This geographical area, located in the transition between the temperate climate zone and the dry tropical zone, is dominated by the Mediterranean climate, characterized by dry and warm summers, which cause a very important hydric stress and which significantly affect the species and ecosystems own of the place. In addition to summer droughts and the force of the wind, the Mediterranean climate is characterized by the succession of unpredictable events that result in very significant annual variations in terms of rainfall or high-temperature events. Thus, the incidence of fire in the Mediterranean region has always been linked to the climatic peculiarities that have a drastic influence on the frequency and intensity of fires (Guglietta *et al.*, 2011 apud Expósito, 2018).

In fact, human groups have encouraged the systematic alteration of the Mediterranean landscape since the beginning of the Middle Holocene, due to the development of intensive livestock and agriculture, and have traditionally used fire to clear and occupy large areas of forest. The forest flowers are also related to the 4.2 cal BP kyr event, which is a time of great change, not a terrestrial climate, with high peaks of aridity. Thanks to the application of anthracology and palynology, it is possible to make something intangible, such as the reconstitution of the forest fires that have occurred in the past, in a tangible property, which are the charcoals and sedimentary microcharcoals.

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