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ARCHITECTURE OF EMPTINESS: TRANSCULTURALITY AND COMMON GOODS AS GREEN WALLS AND INDIGENOUS GRAPHISMS AT MACQINHO | MORRO DO PALÁCIO, NITERÓI, RIO DE JANEIRO, BRAZIL

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Abstract
In collaboration with the Urban Digital Platform of MACquinho, Niterói City Hall, the project emphasizes a critical urban reading that elects the city as a laboratory and field of digital experimentation. Through the analysis of localized experiences of changing public spaces from new architectural interventions of Green Walls and Indigenous Graphisms in the *favela* of Morro do Palácio, the interpretation of reflexive exercise in critical self-assessment analyses typical constructions of Brazilian indigenous cultures ("ocas" or longhouses), by focusing on the promotion of a culture of peace and nonviolence, of global citizenship and of appreciation of cultural diversity in Brazilian megacities.

Keywords
Transculturality; Public Space; Urban Interventions; Green Walls

Introduction

In collaboration with the Center for Human and Social Sciences-CSIC and the Pro-Common Laboratory*, MediaLab-Prado, Madrid, the project analyzes the participatory urban space created in Brazil between 2013 and 2018, defined by the political and cultural performance of a new middle class articulated by virtual networks, aiming to contribute to the joint knowledge of academics, artists, hackers and activists in the sense of establishing a language capable of expressing the multifaceted world of common goods.

In the transcultural logic - defined by the transformations that occur in the friction of distinct cultures -, academic knowledge in architecture and urbanism turns to a discussion in the field of anthropology and digital technologies, aiming at finding viable solutions to the current impasse of megacities Brazilians relating the occupation of the public space, housing and mobility that define the quality of urban life.

This project explores the logics of urban design responsible for spaces of socioeconomic exclusion and disciplinary schemes of public-private control. It contrasts Brasília's occupation with daily violence in Rio de Janeiro, comparing the modern design of the capital with spaces of power and updating of a supposed citizenship by focusing on the architecture of *favelas* such as Morro do Palácio, in Niterói, Rio de Janeiro.

The self-reflexive aesthetics that structure the hyperindividualist consumption encouraged by the digital universe symbolizes a relevant vector for the identity affirmation of individuals, leading them, in real time, to the political participation of spectacular character, reified by the mass media. The transcultural field study intends to exchange the academic university language with the popular language of *favela* builders, and the inhabitants of Morro do Palácio discussed in the seminar "Bioclimatic Indigenous Architecture" ministered at MACquinho by the faculty of the University Federal Fluminense. The Pilot Project of Green Walls and Indigenous Graphisms thus emphasizes issues of transcultural communication through technical innovation, aesthetics, and ecological sustainability at MACquinho (Oscar Niemeyer´s social project for the Museum of Contemporary Arts-MAC), Secretary of Technology, City of Niterói, Rio de Janeiro, Brazil.

Emphasizing a reflexive exercise in critical self-assessment based on the analysis of typical constructions of Brazilian indigenous cultures ("ocas" or longhouses), and in pursuit of the promotion of a culture of peace and nonviolence, of global citizenship and of appreciation of cultural diversity, the Green Wall and Indigenous Graphisms' project was carried out on April 29, 2017 by students of Architecture and Urbanism, Agroecology and Environmental Engineering of University Federal Fluminense, amid the tension generated by the death of a representative of drug trafficking by the police that had taken place about ten days ago.

This manifestation of urban violence has raised tensions that have apparently already been resolved in the relationship of local residents with the barracks of young traffickers occupying the community. This project featured dance and handicraft by Fulni-ô Brazilian Indians, aiming to ensure that residents of that community and university students could acquire the knowledge and skills necessary to promote a sustainable lifestyle.

*The *Commons Lab* aims to structure a discourse and a series of actions and activities related to this concept. *Procomún* (Commons) is a new term that seeks to express a very old idea: that some assets belong to everyone and together they form a community of resources that should be actively protected and managed. That community consists of things we inherit or create jointly and hope to leave to future generations. The *Commons Lab* brings together people from various fields including philosophy, ecology, hacktivism, law, urban planning, art, journalism and economic policy. The first stage was carried out between June 2007 and February 2008, with conclusions written up by Antonio Lafuente in *Laboratorio sin muros* (Laboratory Without Walls). Afterward, several work groups were formed that meet periodically and work online to debate and plan actions that help to raise awareness about the value of various aspects of "the commons" and dangers that threaten them.

• **Framework:**

This project is an in progress advanced research in collaboration with Niterói City Hall. The methodology of the project was carried out with the Urban Digital Platform of MACquinho, and it is based on a critical urban reading that elects the city as a laboratory and field of digital experimentation, through the analysis of localized experiences that carry the intention of changing public spaces from new architectural interventions. Focusing on the occupation of Brazilian megacities by groups of demonstrators organized through digital networks, the research emphasizes action on the microscale based on social practices and collective appropriations, drawing attention to the importance of bottom-up initiatives in urban landscape setting.

The tactic of the project focuses on the survey of a CONCRETE SPACE / CONTEXT defined by hollow occupations | emptiness as spaces that form an urban waste beneath viaducts, alleys, elevated streets, pillars, sheds, iron fences closing the space. The focus of the research will cast its gaze along the digital networks that represent instigating examples of how population spontaneously transforms, sometimes transgressively, technical artifacts into active places for political-cultural participation and for playful-creative manifestations in urban everyday life with the creation of gardens in the cities of Rio de Janeiro and Niterói.

The project prioritizes the public domain in specific scopes of urbanism as being composed by places where the exchange between different social groups becomes possible and where everyday life actually happens. It also emphasizes roughness as what is left of the past as concrete urban forms, built spaces and landscapes, and what remains of the process of suppression, accumulation, and superposition of things accumulated everywhere.

It highlights the methodological tools of participant observation as an Architect, Anthropologist and Historian, both online and in person, held at MACquinho | Morro do Palácio, Niterói in 2015-2018. In order to glimpse the new Brazilian urban participatory space, defined by the political-cultural performance of a new middle class articulated by urban vegetable roofs and green walls in Niterói, the project adopts the methodological proposal of walking around (CARERI, 2013, p. 7) or walking as a way of creating landscapes, urban interventions or as an aesthetic practice. It will establish urban walking itineraries centered in places of sustainable occupation, trying to define which are the public spaces chosen to be traveled, occupied, interfered, and reproduced in televised images and disseminated through the internet.

• State of the Art:

The digital environment acquires the same anthropological, economic and political relevance that historians and philosophers point out in relation to the natural and urban environment. The adaptation to the city constitutes the construction of a second nature that differs from diverse forms of social life, from most primitive and reduced (clans and communes) to most abstract and gigantic (megalopolis or nations). The nature we speak is symbolic and connects with all streams of people, words and goods that draw upon the networks that sustain life in common, including the streets of our cities, but also the festivals, laws and knowledge that have been produced by mankind over time and that can not be privatized. Living in society gave rise to an endless number of forms of organization that can be revealed through a framework that shows the hierarchies, dependencies and functions of each of the parties that conform them.

When we discover our organization chart, we can perceive the machinic structure of human life, that is, the automatisms with which we count on for things to work. But there is something that can not be grasped in a flow diagram but has to do with the interactions between people, at the margin of which interaction takes place between human and non-human actors. This informal part of the relationships, proliferative and of low intensity and density (Delgado, 2007), which is essential for things to work, should be taken into account and considered as a common good built among all. As a consequence, it does not belong to the chiefs, nor to any committee of representatives.

In the digital society of late capitalism, all social life, anthropologized, becomes culture and the densification of theatrical and ritual dimensions of politics make it a "fundamental scene of public life" (Martín Barbero, 2008, pp. 14). International neoconservatism, which prevails in contemporary late capitalist society, leads to a shift of state parliamentary competencies to neo-corporeal gray areas of private enterprise, leading to a decrease in the legitimacy of political system and, consequently, bringing about ungovernability and an inflation of claims arising from the decoupling between administration and public formation of the will (Habermas, 2015, pp. 227). Such a densification of the theatrical and ritual dimensions of politics in the digital universe stems from the transesthetic era of hyper-modern aesthetization of consumer markets that extrapolates the spheres of production, having reached ways of life, relationships with the body, and taste for fashion, shows, music, tourism, cultural heritage, home decoration and architecture and urbanism at all levels of society.

The hyperindividualist regime of consumption disseminated by digital media is hedonistic and emotional, or aesthetic, leading to the pleasure of discovery, evasion and non-compliance with conventional codes of social representation (Lipovetsky & Serroy, 2015, pp. 27-31). The self-reflexive aesthetics that structures this hyperindividual consumption encouraged by the digital universe symbolizes a vector relevant to the identity affirmation of individuals, leading them, in real time, to spectacular political participation that is reified by mass media.

The design logic of modern architecture and urbanism in Brasilia will be compared as a living picture to that model of self-construction architecture and urbanism of *favelas* in the urban centers of Rio de Janeiro and Niterói, from the concept-form of Tschumi (2010). The deconstructivist *motto* that allows us to *read architecture as text* represents the core of the postmodern thought of digital revolution and the possibility

open by computer to convert any information (text, sound, image, video) into a single universal language (Santaella, 2003, pp.59).

The results of this transcultural research aim to contribute to a deepened academic perception, with practical results to be achieved in terms of sustainable urbanism, on new contemporary public space of the Brazilian megacities, now extremely politicized. The inseparable accelerated growth of communication technologies and media culture responsible for transnationalization of cultures, for displacements and contradictions, and for moving urban designs of a multi-temporal and spatial heterogeneity therefore characterize urban scenarios from the mid-1990s to the present.

• **Methodology**:
1)   ACTIVITIES OF FIELD RESEARCH AND WORKSHOPS OF BIOCLIMATIC ARCHITECTURE (GREEN WALLS) AND INDIGENOUS GRAPHISMS

DEFINYING INNOVATIVE URBAN DESIGN LANGUAGE IN THE *FAVELA*
In order of achieve originality of designing Green Walls and Indigenous Graphisms in Morro do Palácio, the project will emphasize the quality and relevance of the knowledge it brings to *favela* inhabitants, by generating social-economic value to its result products.

The methodology of Urban Design in the *Favela* includes the creation of a VOCABULARY OF EQUIPMENT IN THE EMPTINESS, with the capacity of absorbing diversity by establishing experimental production of prototypes of Green Walls and Indigenous Graphisms designed by architects, in collaboration with joint partners and builders of Morro do Palácio.

Previously considered as background, new spaces will become front in relation to the environment built with the provision of Green Wall and Indigenous Graphisms, as hapenned at Wilma´s Bar. Due to the transcultural dialogue there established in April 2017 between university faculty and *favela* residents, houses opened balconies to the square, windows and doors, and the sidewalk became a collective bed.

2)   REALIZATION OF THE INTERNATIONAL SEMINAR "*CONTEMPORARY USES OF TRANSCULTURAL COMMON SPACES*" AT MACQUINHO, COUNTING ON THE COLLABORATION OF MEDIALAB-PRADO-MADRI AND *COMMONS LAB* AT THE URBAN DIGITAL PLATFORM (plataformaurbanadigital@gmail.com), A SOCIAL-EDUCATIONAL PROJECT THAT SERVES MORE THAN 300 YOUNG PEOPLE/CHILDREN OF MORRO DO PALÁCIO

URBAN DIGITAL PLATAFORM AT MACQUINHO:
This international seminar to be held at MACquinho, counting on the collaboration of Medialab-Prado-Madri and *Commons Lab* coordinated by Professor Antonio Lafuente, CSIC, MediaLab-Prado, Madrid, Spain will relate theoretical and social-political debates on participation and transparency through digital media in *favelas* at Urban Digital Plataform by emphasizing the role played by the archive and the network, with the organization, distribution and access to knowledge, and public policies for citizenship innovation at Morro do Palácio.

The main practical purpose of this seminar relates opening debates around the validity of designing and implementation of small urban laboratories for contemporary creation of prototypes of Green Walls and Indigenous Graphisms at MACquinho by faculty members of the University Federal Fluminense, counting on the participation of more than 400 builders of Morro do Palácio.

3)   DESIGN AND CONSTRUCTION OF PROTOTYPES OF GREEN WALLS (URBAN GARDENS) AND INDIGENOUS GRAPHISMS IN EMPTY SPACES OF MORRO DO PALÁCIO

NEW CODIFICATIONS OF DEMOCRATIC PUBLIC SPACES IN THE *FAVELA*
Revitalization of "Beco da Paz" (Peace Alley), regaining its place as an active space for exchanges and meetings. There will happen a transcultural dialogue with collective discussions that shall preced the project and can map the main activities desired by inhabitants of Morro do Palácio, Niterói.

Expected Project Results / Products:
CONCRETE SPACE | CONTEXT:
Emptiness delimited by self-constructions, where previously existed a lack of meeting and leisure areas, with designing and construction of PROTOTYPES OF GREEN WALLS AND INDIGENOUS GRAPHISMS in Morro do Palácio, Niterói.

TRADING | OPENING: Adding natural equipment (Green Walls, Community Gardens and Prototypes of Bioclimatic Architecture) capable of activating the void, based on uses suggested by residents of the nearby environment.

Conclusion
        Relating the value of intangible heritage with innovative public university activities, and by counting on the participation of the Secretary of Technology, Niterói City Hall as well, the project has the objective of ensuring an inclusive education by promoting technical learning for construction opportunities to Morro do Palácio inhabitants.

Therefore, this ongoing joint transcultural proposal proposed by MACquinho (Oscar Niemeyer´s social project for the Museum of Contemporary Arts|MAC-Niterói), and the School of Architecture and Urbanism at University Federal Fluminense, focuses on academic interventions as relevant assets to explain and predict the behavior of territories and organizations located at Morro do Palácio, by privileging the implementation of Green Walls (Urban Gardens) and Indigenous Graphisms, allied to the production of bioclimatic architectural prototypes (bamboo, wood, clay, vegetable fibers etc).The working methodology of the group involved in the project revolves around a practical-theoretical seminar ministered at MACquinho Auditorium by Professor Dinah Papi Guimaraens, as an academic activity of PROEX (Pro-Rectory of Extension) at University Federal Fluminense.

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