

## CULTURAL HERITAGE MEDIATORS: A CREATIVE APPROACH IN HISTORICAL CITIES OF SOUTHERN BRAZIL

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**Abstract:** The paper is the partial result of a recent initiative in the course of Architecture and Urbanism at the University of the State of Santa Catarina located in a historical town called Laguna and investigates the need for new and creative approaches between the institutional efforts and the local population, which is one of the biggest challenges for Heritage preservation. The research aims: developing the survey of the current situation of Heritage Preservation in the city, preparing a Registry for collection and systematization of information on the Heritage Preservation and demonstrate the application of new Cultural Heritage Education model based on the literature review and on the local population demands. The methods includes the literature review in international recommendations for interventions in historic cities, survey of historical buildings, employment of paper craft techniques for elaboration of educational games using building models in scale and development of video-documentaries with local population made up of university students, primary school students and the elderly. The partial results demonstrated the different possibilities of creation of new approaches to heritage preservation, which are capable of bringing different public and turning the issue into a much more attractive way to all, mainly in Southern Brazil.

**Keywords:** Local Cultural, Heritage Building, Cultural Heritage Education, Papercraft, Building Information Modeling.

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### 1. Introduction

Living and being part of today's Knowledge Society implies recognizing the importance of the past and imposes considering Cultural Heritage as a fundamental background of our identity. In this context, the paper presents the Cultural Heritage Education experience that has been conducted by UDESC (Universidade do Estado de Santa Catarina) in Laguna, city located in the southern state of Santa Catarina, Brazil. Aiming to expand the recognition and management of material and immaterial heritage of the municipality, the program called "COMMUNITY RETRÔ" came from a discipline of Architecture and Urbanism course called RETROSPECTIVE

TECHNIQUES, covering contents about Cultural Heritage Preservation. This initiative of heritage education intends to fill a gap in the process of heritage preservation in Laguna, promoting actions to help Heritage Institutions and assuming a methodological perspective that provides examples of innovative experiences in the field, thus driving the reader to reflect on the pedagogical impact that may derive from this work to enrich and improve Cultural Heritage Education thanks to the adoption of innovative learning/teaching methods.

## 2. Materials and Methods: Education for the valorisation of Laguna’s heritage

The study object of this paper is the historical center of the city of Laguna. His protection by federal level took place in 1985 from an iconographic and cadastral survey of the buildings in the area. Laguna is part of the process of colonization of southern Portuguese America. The old city center was formed from the original port and there are home to approximately 600 buildings protected (Fig. 01). The main feature of Laguna is to be an urban site with typical dynamic nature of urban areas and has a set built at different times and architectural languages, especially *coloniais*, *ecléticas* and *art déco*.



**Figure 01.** Laguna location in southern Brazil, latitude 28°28'57" S, longitude 48°46'51" W

In Brazil, the concept that "preserve the historical heritage is education" was proposed by Mário de Andrade already in the period when the National Historic and Artistic Heritage Institute (IPHAN) was created but the heritage protection practice was not properly accompanied by educational activities. In the late 70s of the twentieth century, Aloisio Magalhães consolidated that "the community is the best guardian of its heritage" and the theme of education was put back on the agenda in the different actions promoted by national institutions [1].

The Heritage Education arises in Brazil during important discussions about the need to deepen the knowledge and the preservation of historical-cultural heritage. The basic principle of heritage

education: it is an ongoing and systematic process of educational work focused on cultural heritage as a primary source of individual and collective knowledge. Addressing the specific issue of Laguna built heritage it is possible, for example, developing the perception that the buildings of different languages were built at different times. When an individual knows the idea, the meaning, the creation of art and the importance of the object to the specific material culture of a community, he can give a higher value to it [2].

IPHAN has been concentrating its efforts in protecting the country's heritages, drafting specific legislation, preparing technical and performing restorations that ensured the permanence of most of the architectural and Brazilian urban buildings and the collection of documents, ethnographic material and integrated art works. In the case of Laguna, the presence and constant action of a Technical Office of IPHAN (ET-IPHAN), linked to the 11th Regional Superintendence (SR), set in Florianópolis is a great contribution to Heritage Preservation. However, the office has difficulty to implement actions of Heritage Education due mainly to sparse framework of available employees. In this context, initiatives of UDESC Architecture and Urbanism course represent an important contribution to public awareness process, yet not completely favorable about the idea of heritage protection. Thus, the Heritage Education, in their forms of mediation, enables the interpretation of cultural heritage, making it an important tool for promoting and experience of citizenship. Consequently, it creates responsibility in the recovery and preservation of heritage. The educational process which is centered on cultural heritage as a primary source of knowledge and individual enrichment and the collective, between children and adults is the Heritage Education.

Trying to create Heritage Education activities into a more creative and attractive way, students of Architecture and Urbanism chose two public schools to carry out the work, one located inside the Protection Polygon in a eclectic architectural language building, demonstrating its link with the Historic Monuments and another located next to a community of fisherfolk, demonstrating its link with the fishing / marine heritage. After a few meetings with the school teachers, Program members developed and presented activities related to content that could bring the notion that a relationship of respect between the "old" and the contemporary must be created, propagating the notion of sustainable development which aims to balance the technological and economic progress and the environment, seeking to break with the mistaken idea that the past can not live harmoniously with the present.

Each semester, the discipline called Retrospective Techniques brings methodologies for identifying and knowledge of Cultural Heritage, including historical, metric, pathological and photographic surveys. The knowledge is built by students through the conventional survey methods, making use of simple measuring instruments, and knowledge focused on the application of terrestrial photogrammetry and more recently the use of BIM technology (Building Information Modeling).

Professor Dr. Douglas Heidtmann Jr., responsible for the discipline, noted that since the first experience in the second half of 2011, the need for direct contact of the UDESC students with the building owners (often locals) could generate a very interesting result for both sides [3]. Thus, he had the idea of proposing a working of employment of paper craft techniques for elaboration of educational games using building models in scale and development of video-documentaries with local population made up of university students, primary school students and the elderly as a strategy, not just for the registry, but as potential source of self-esteem of residents and academics, awakening them the ability to become agents of heritage preservation and development.

### 3. Results

In 2012, there were the first activities in primary school subjects such as Math, English language, Geography, History and arts, uniting knowledge of university disciplines as Aesthetics and History of Arts, Retrospective Techniques and GIS techniques in the construction of teaching materials, from products arising out of thematic cartography in GIS, for public school students. Among the program's results there was a playful map in board game format used in many activities of Heritage Education (Fig. 02).

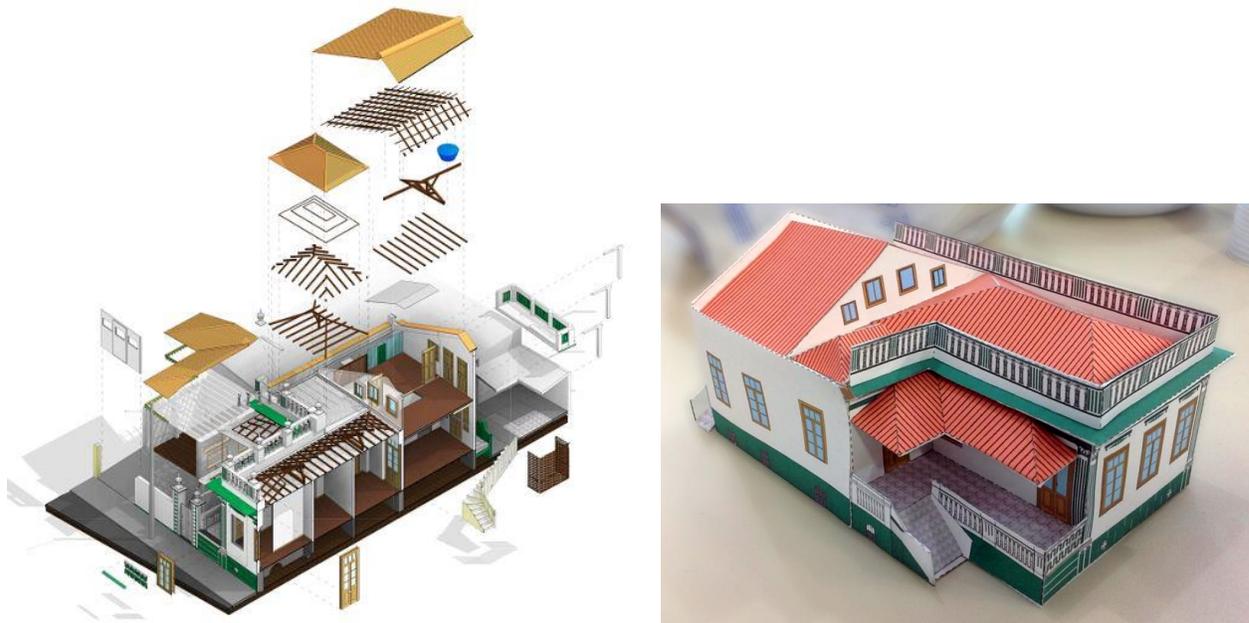


**Figure 02.** Playful map in board game format used in many activities

Learning in primary schools by the Heritage Education, valuing the tangible and intangible heritage associated with the city of Laguna, through activities are mechanisms of inclusion of citizens in order to implement the triad: understand, value and preserve both the Material and the Immaterial Heritage. Working Equity, through other areas / subjects, it is not always

immediately perceived by teachers of other subjects in the school curriculum. Another difficulty frequently encountered by teachers is to think of Interdisciplinary way because all his learning took place within a compartmentalized curriculum, so they have difficulty developing thematic projects, which require intense collective work and that may lead to the loss of dominance tasks and individualized assessments. In the case of the activities promoted in the schools it is evident that the heritage objects, monuments, historical sites and centers, or the immaterial and natural heritage are an important educational resource because they allow exceeding the limits of school knowledge, and these learning skills and issues are important to the lives of students.

More recently, during the second half of 2014, a group of students chose to employ Terrestrial Photogrammetry to get external dimensions and details of buildings and BIM as data manipulation tools and information for graphing and generation of required technical drawings by the institutions responsible for heritage preservation. From this work, digital models were prepared and later models in papercraft models for use in educational games for children of school age (Fig. 03).



**Figure 03.** Building Representation using BIM - Building Information Modeling and Paper craft

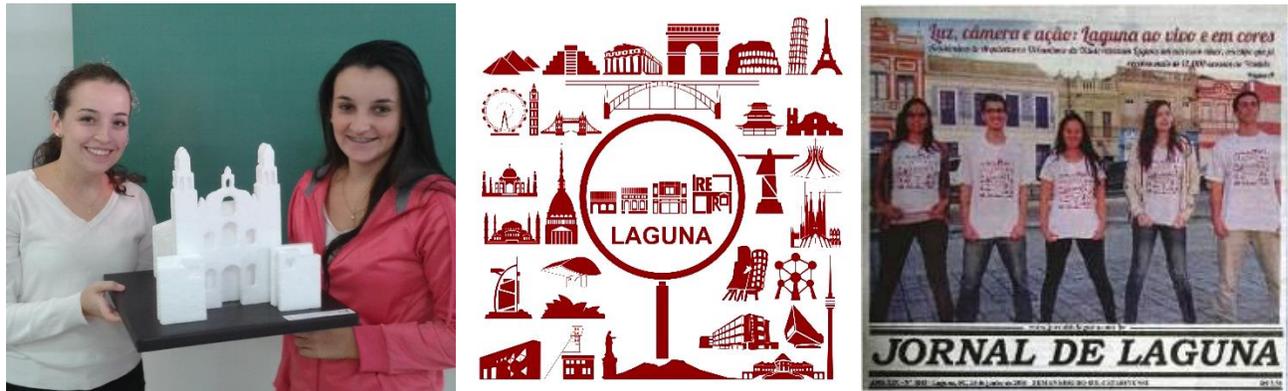
The preparation of documentaries was inspired by the classic German science fiction film titled Metropolis which was produced in 1927 and directed by Austrian filmmaker Fritz Lang which proposed a chaotic urban reality to the year 2026, with a stratified city where it could be possible recognizing different social levels, each represented by a particular architecture. The work shows a critical concern with the mechanization of industrial life in large urban centers, questioning the

importance of human feeling, lost in the process. From this point comes a reflection that permeates our work: the city or the *Polis* in earlier time ( the *RETROpolis* ) with preserved values can be "reinterpreted" as the holder of Urban Landscape values which are essential for the present life in society? (Fig. 04). One possible answer comes exactly from a line in the film: "*Mittler zwischen Hirn und Händen muss das Herz sein*" or, in english: "the mediator between head and hands must be the heart".



**Figure 04.** The New Tower of Babel in Metropolis headquarters of 2026 and our poster

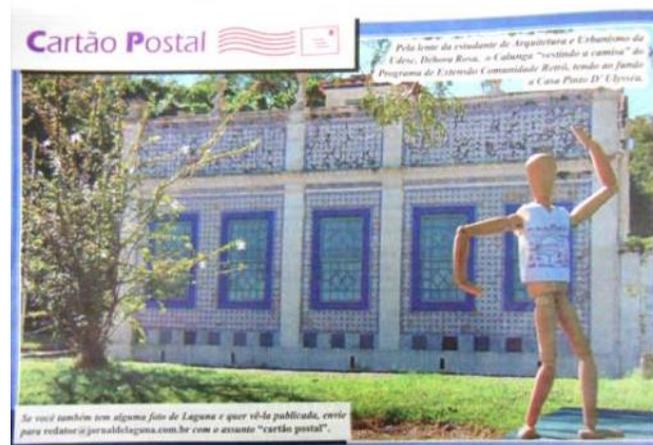
Documentaries developed from the presence and performance of University in Laguna intended to be a tool to address this issue and to take the students to act as Cultural heritage education mediators. Documenting such activity takes University Students to understand the city as a whole, considering how architecture and urban planning can help on the issue of sustainable and economic development. Urban sprawl, population growth and the changes which the urban environment was exposed encourage students to think how to solve the difficulties encountered in municipal infrastructure. Establishing a link between the dialectic found in Laguna (a city founded in 1684 and with a current population of around 45,000 inhabitants) and that one described in Metropolis is the proposal of the documentary that shows the emerging issues of preservation, through personal testimonials of residents. One strategy was the development of a visual identity from landmarks drawings of the world monuments that were obtained from models developed by students and inserting the Laguna buildings as a kind of heritage that should be interpreted as important as the world heritage. Shirts and stickers were made and it served for filming in the historic center and shre the results in social networks one clip to the world campaign "WE ARE HAPPY FROM..", achieving public access greater than 14000 (Fig. 05).



**Figure 05.** Visual identity from landmarks and repercussion of the video in regional newspaper

#### 4. Conclusion

The Cultural Heritage Education actions by "COMMUNITY RETRÔ" team which come from the RETROSPECTIVE TECHNIQUES discipline in Laguna obtained positive results. The production of materials such as maps, models, technical drawings, games and videos, all with the same goal: representation, knowledge and appreciation of tangible and intangible heritage in Laguna, served as incentive for students and teachers continue to include the Heritage as a matter of interest in class. The initiative has been an effective instrument in the formation of students and the university has been a prime vector to promote a feedback ( retro-action ), contributing decisively to the preservation of cultural heritage and to a fundamental change in the profile of the future professional architect who will be able to apply theoretical knowledge and quality of Architecture services, which now take into account the "old", to design and to "work" creatively the "new". (Fig. 06).



**Figure 06.** Image of one video produced in stop motion using a wood manekin

## 5. Acknowledgements

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