

ARTS ON AIR

Lygia Clark's work reveals art as a psychosocial practice one where healing arises through touch, participation, and shared ritual. Her approach to sensory engagement and collective experience becomes the foundation for this research, guiding a design method that treats space as an active agent of connection and mental well-being.

These ideas shape the concept for a mixed-use building whose museum explores Indigenous aquatic rituals, transforming water, movement, and communal practice into an architectural language of restoration for residents and visitors alike.

CAROLINA ZAPATA BUSTAMANTE

HEALING THROUGH PARTICIPATION

STUDY

HEALING THROUGH PARTICIPATION: LYGIA CLARK'S PSYCHOSOCIAL ART

How does the artwork of Lygia Clark represent a way to heal and improve mental health?

Art has long been considered a mirror of human experience, reflecting the emotions, struggles, and aspirations of its time. Yet in the case of Lygia Clark, art became something more: a tool for healing and transformation. Her transition from Neo-Concretism to participatory art marked a radical redefinition of the artwork as a psychosocial intervention, shifting its role from aesthetic contemplation to active engagement.

Clark's propositions invited participants to move beyond passive observation into embodied, tactile encounters, where the act of participation itself became central to the meaning of the work. This essay argues that Clark's therapeutic practice, particularly her Structuring the Self sessions (1967–1975), exemplified "healing through participation," blending art, psychoanalysis, and bodily experience into a new model of care that challenged conventional boundaries between art

1. The phrase "healing through participation" is drawn from scholarship on Lygia Clark's therapeutic practice. For example, see Suelly Rolnik, *Lygia Clark: From Object to Event* (Barcelona: Fundació Antoni Tàpies, 2005).



Figure 1: Lygia Clark's proposition *Pedra e ar* (Stone and Air, 1966) in use. The objects are a stone and a plastic bag. Source : Newcity Brasil, <https://www.newcitybrazil.com/2021/10/04/sensorial-aesthetics-a-new-exhibition-encompasses-lygia-clarks-four->

Psychosocial Therapy is commonly defined as a set of interventions that address both psychological and social dimensions of well-being, emphasizing the interdependence of mental health and social context. According to the American Psychological Association, psychosocial interventions aim to improve functioning by targeting emotional, behavioral, and relational aspects of a person's life within their broader environment.

Unlike clinical art therapy, which often uses art-making as a coping mechanism, Clark's work orchestrated therapeutic encounters through artistic propositions. Her practice blurred the line between art and life, creating spaces where participants could explore vulnerability, trust, and identity.

To situate Clark's work within a broader intellectual context, it is important to note that psychosocial theory has roots in both psychology and philosophy. Thinkers such as Sigmund Freud and Carl Jung emphasized the interplay between inner psychic life and external social relations, while later scholars like Erik Erikson developed psychosocial models of identity formation across the lifespan. In parallel, artists and philosophers influenced by phenomenology and existentialism, such as Maurice Merleau-Ponty and Félix Guattari, highlighted embodied experience and relational dynamics as central to human well-being. By drawing on these currents, Clark's propositions can be understood not only as aesthetic experiments but as psychosocial interventions, blending art, psychoanalysis, and bodily experience into a new model of care.



Figure 4: Photo of O Eu e o Tu. Source: MoMA, Courtesy Associação Cultural "O Mundo de Lygia Clark"



Figure 3: Photo of Baba Antropofágica session. Source: Museu de Arte Moderna, Rio.



Figure 2: O Dentro e o Fora, Clark Archives. Description: Participant entering rubber cavity. Source: Instituto Lygia Clark.

CASE STUDIES OF CLARK'S THERAPEUTIC WORKS

Lygia Clark's artistic trajectory reveals a profound shift from formal abstraction in the 1950s and early 1960s toward a practice centered on healing and participation in her later works of the late 1960s and 1970s. These works are not simply objects to be contemplated but propositions that invite the body to act, to feel, and to enter into relation with other participants, with the surrounding environment, and with one's own inner psychological states. By situating the body within these layered relational contexts, Clark transformed art into a medium of collective and personal exploration, opening pathways for intimacy, vulnerability, and care.

In this transition, Clark redefined the boundaries of art by transforming it into a psychosocial intervention an encounter where sensorial experience, symbolic gesture, and collective presence become tools for self-awareness and emotional release. Rather than producing static works, she created situations that dissolve the distance between art and life, opening spaces of intimacy and transformation, and this analysis focuses on several of her most significant therapeutic propositions, each of which demonstrates how Clark's art became a medium for healing and mental health.

ARTWORKS TO BE ANALYZED:

1. O Dentro é o Fora (1963): A soft rubber sculpture inviting participants to enter its cavity. The act of entering becomes a metaphor for introspection and emotional release.
2. O Eu e o Tu (1967): A rubber garment connecting two participants via a tube, worn blindfolded. The tactile interaction fosters empathy and trust.
3. Baba Antropofágica (1969): Participants place yarn in their mouths and slowly extend it across another's body, creating a visceral exchange that evokes intimacy, dependence, and vulnerability. The act transforms the yarn into a symbolic thread of connection, highlighting processes of incorporation, exposure, and emotional release within a collective setting. In Clark's therapeutic practice, this proposition functioned as a way to confront boundaries between self and other, making the body a site of shared psychological exploration.
4. Rede de Elásticos (1970): A collective net woven by participants, symbolizing interdependence and the "collective body."
5. Structuring the Self (1976–1988): Sessions using everyday objects, like stones, shells, and bags, to facilitate self-awareness and healing.

Clark's O Dentro é o Fora (1963) marks one of her earliest experiments in transforming sculpture into a psychosocial device. The work consists of a soft rubber cavity that participants are invited to enter, literally crossing the threshold between inside and outside. This act of penetration is not only physical but symbolic: it stages a confrontation with one's own interiority. The pliable rubber material responds to the body's pressure, enveloping the participant and producing sensations of containment and release. In this way, the piece functions as a metaphor for introspection, allowing participants to experience emotional states through tactile engagement. Rather than remaining a static object, the sculpture becomes a living environment where the body's movements generate meaning and healing.

The artwork O Eu e o Tu (1967) extends this exploration into the relational sphere. Two participants wear a rubber garment connected by a tube while blindfolded, forcing them to rely on touch rather than sight. The work orchestrates a situation of vulnerability, where trust and empathy must be negotiated through bodily contact. The absence of vision heightens the sensitivity of touch, making each gesture a form of communication. In this way, Clark transforms the artwork into a

here emerges from the recognition of interdependence, the participants must surrender to the encounter and discover intimacy and trust through shared vulnerability.

The culmination of these explorations is found in her Structuring the Self sessions (1976–1988), where Clark abandoned the gallery object altogether and worked directly with participants using everyday materials: stones, shells, plastic bags, and cloth. These sessions were designed as therapeutic encounters, where the artist guided participants through tactile exercises that encouraged self-awareness and emotional release. For example, placing stones on the body could evoke sensations of weight and grounding, while shells might stimulate memories of the sea and maternal care. The ordinary objects became symbolic tools, mediating between inner states and external gestures. Unlike clinical art therapy, Clark’s sessions were not prescriptive treatments but open-ended propositions, where the participant’s own bodily responses shaped the experience. In this way, Structuring the Self exemplifies her radical redefinition of art as psychosocial therapy. A participatory practice that fused art, psychology, and embodied sensory engagement into a model of healing through presence and intimacy.

Clark’s propositions reveal healing as something that happens through active presence. Her works are not meant to be looked at from a distance but entered, touched, and lived. Participation transforms the spectator into a co-creator, someone whose body and gestures complete the work. The sensorial materials she chose rubber, yarn, elastic carry memory through touch, awakening sensations that are both intimate and collective. In this way, the body becomes the site of reflection, and the artwork becomes a safe threshold where identity can be explored and reshaped.

What distinguishes Clark from clinical art therapy is precisely this refusal to prescribe or diagnose. Her interventions were not medical treatments but artistic orchestrations, propositions that opened a space for encounter. By situating these practices in homes or galleries, she redefined the artist’s role: not as healer in the clinical sense, but as facilitator of experiences that could generate healing. Clark herself emphasized that her work was about **“opening the body to its own sensibility”** and allowing participants to confront **“their anxieties and desires in relation to the other”**². These insights, rooted in the recognition that healing emerges through embodied

2. Lygia Clark, quoted in Suely Rolnik, Lygia Clark: From Object to Event (Barcelona: Fundació Antoni Tàpies, 2005), 34.

interaction, vulnerability, and relational exchange, grounded her practice in a tangible psychosocial framework. Her originality lies in this ability to blur boundaries between art and life, therapy and play, individual and collective, while articulating how such encounters could foster self-awareness and emotional release.

The legacy of Clark’s participatory art is the recognition that healing can emerge through embodied, collective experience. Her practice anticipated what Nicolas Bourriaud later theorized as relational art in the 1990s, a form of artistic practice that foregrounds social interaction, shared experience, and the creation of temporary communities as the artwork itself. Clark’s propositions prefigured this movement in concrete ways. In Rede de Elásticos (1970), participants wove themselves into a shifting net of elastic cords, where every movement depended on the tension and cooperation of others.

The work made interdependence physically felt, turning vulnerability and trust into the very fabric of the piece. In Baba Antropofágica (1969), the act of extending yarn from one participant’s mouth across another’s body created a visceral exchange that confronted boundaries of intimacy, dependence, and exposure, transforming discomfort into a shared psychological exploration. Finally, in Structuring the Self (1967–1975), Clark guided participants through tactile exercises using objects like stones, shells, or plastic bags, encouraging them to explore sensations and emotions as pathways to self-awareness. These projects demonstrate how she redefined art as a psychosocial practice: not aesthetic objects but orchestrated encounters where healing emerged through presence, reciprocity, and embodied dialogue. Their impact continues to resonate in contemporary community-based therapy and socially engaged art, where Clark’s vision of art as transformative care remains foundational.

“CLARK FUNDAMENTALLY REDEFINED THE RELATIONSHIP BETWEEN ART, SPACE, AND VIEWER, TRANSFORMING THE VERY NATURE OF ARTISTIC EXPERIENCE FROM PASSIVE OBSERVATION TO ACTIVE PARTICIPATION AND HEALING.”



Figure 5: Image 5: Photo of Rede de Elásticos. Source: Instituto Lygia Clark.



Figure 6: Image 6: Photo of Structuring the Self props. Source: Suely Rolnik, The Body’s Contagious Memory.



Figure 7: Image 7: Lygia Clark, “Structuring of the Self” (1976–88) Source: photos by the author for Hyperallergic. <https://hyperallergic.com/the-radical-brazilian-artist-who-abandoned-art/>

TRANSLATING LYGIA CLARK'S PSYCHOSOCIAL PRACTICE INTO ARCHITECTURAL EXPERIENCE IN BRAZIL

In extending this research beyond historical and theoretical analysis, I engaged directly with architectural sites in Brazil through a first-hand, embodied methodology inspired by Lygia Clark's participatory and psychosocial practice. Rather than approaching architecture as an object to be visually surveyed or analytically measured, I positioned the site visit itself as a ritualized encounter, foregrounding the body and specifically the skin as a primary instrument of perception. This approach aligns with Clark's insistence that meaning emerges through lived experience, where participation activates the work and transforms perception into an event rather than a static observation.

During my visits, I collected data through a multi-sensory process that emphasized touch, smell, sight, and bodily movement. Each site was experienced slowly and attentively, allowing architectural surfaces, materials, and environmental conditions to register on the body. Touch became central to this process: walls, ground planes,

and material transitions were felt directly with the hands and skin, producing sensations of roughness, temperature, moisture, resistance, and weight. These tactile encounters recall Clark's use of everyday materials: rubber, stones, shells, elastic, as mediators between the body and inner psychological states. In both cases, material contact functions not merely as sensory input, but as a catalyst for reflection and emotional awareness.

Smell and sight were also integral to this sensory mapping. The presence of vegetation, humidity, earth, aged materials, or urban residue contributed to an atmospheric understanding of space that could not be captured through drawings or photographs alone. Visual perception was intentionally decentered, treated as one sense among many rather than the dominant mode of architectural experience. This rebalancing of the senses resonates with Clark's rejection of optical primacy and her emphasis on embodied, phenomenological engagement.

RUBBING AS RITUAL: TACTILE TRANSLATION AND SENSORY NOTATION

A key method of documentation was rubbing, in which paper was placed directly against architectural surfaces and graphite was used to trace textures through pressure and movement. This act functioned as both data collection and ritual. Rather than producing a faithful visual representation of material surfaces, the rubbings recorded the intensity of contact, the resistance of materials, and the duration of touch. Irregularities, cracks, and patterns emerged through bodily effort, transforming architectural matter into a tactile archive of encounter. Simultaneously, I produced handwritten notes

describing my sensory and emotional state at the moment of contact. These notes documented immediate impressions such as comfort, discomfort, grounding, vulnerability, or calm alongside descriptions of temperature, smell, sound, and spatial enclosure.

This layered form of notation parallels Clark's Structuring the Self sessions, in which participants were encouraged to attend to internal sensations triggered by external stimuli. Here, architecture becomes an active participant in shaping psychosocial experience, rather than a neutral container for activity.



Figure 8: Photograph in The Igreja de Sao Francisco de Assis, Pampulha collecting the feeling of the building.

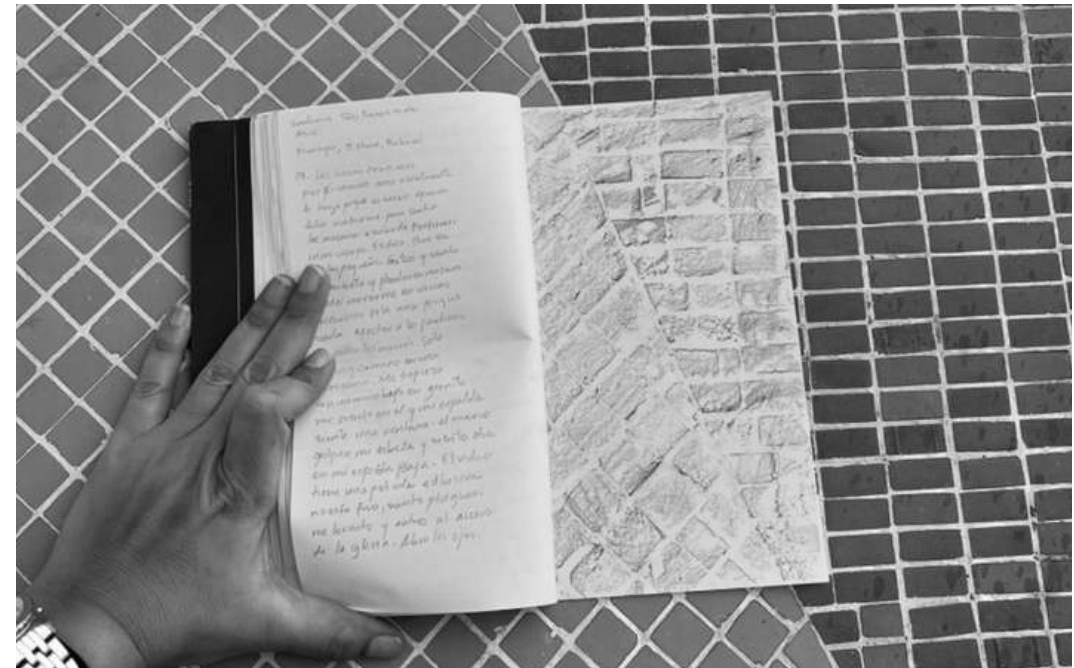


Figure 9: Church of Saint Francis of Assis's Rubbing at Pampulha Park, Belo Horizonte.

COLLAGE, VELLUM, AND THE SKIN AS INTERFACE

The collected rubbings, drawings, notes, and photographs were later assembled into collages that operate as abstract sensory maps rather than conventional architectural representations. Fragmentation and layering reflect the temporal and bodily nature of perception, resisting singular viewpoints or fixed readings. To further emphasize the body's role as mediator, a translucent layer of vellum was introduced over the collages. On this surface, I abstracted the sensation of skin responding to texture, pressure, and proximity.

The vellum functions as a metaphorical membrane, recalling Clark's frequent use of pliable materials that blur distinctions between inside and outside, self and environment. In this context, the body, particularly the skin operates as an extension of public space, a porous interface through which architecture is absorbed, negotiated, and internalized. The skin becomes a site of exchange, registering collective conditions such as climate, materiality, and urban intensity, while simultaneously reflecting personal sensation and memory.

This conceptualization aligns with Clark's understanding of the body as both individual and collective, private and social. Just as her propositions dissolve boundaries between participants, my sensory methodology dissolves boundaries between body and building, positioning architectural experience as a shared, relational process.



Figure 12: Photo of Rubbing in SESC Pompeia Kinder garden area, Sao Paulo.



Figure 10: Photo of Casa de Vidrio's Rubbing, Sao Paulo



Figure 11: Photo of Rubbing documentation and Collage process.

ARCHITECTURE AS PSYCHOSOCIAL

By framing the site visit as a ritualized, sensory practice, this research extends Lygia Clark's psychosocial framework into the field of architectural inquiry. Architecture is no longer approached solely through form, program, or representation, but as a catalyst for embodied awareness and emotional resonance. The act of touching, recording, and translating material experience becomes a means of reconnecting the body to space, revealing how architecture participates in shaping psychological and social states.

This approach suggests that architectural analysis can function as a form of care, attentive to how spaces are felt, inhabited, and remembered. In this sense, the project positions the architect and the observer not as a detached analyst, but as a participant whose body completes the work through presence and engagement.



Figure 13: Photo of Furniture benches in Inhotim Museum, Brumadinho



Figure 14: Photo of a rubbing in the Inhotim Museum, Brumadinho

THE BODY AS AN EXTENSION OF PUBLIC SPACE

Lygia Clark's practice fundamentally redefined the relationship between art, body, and participation, transforming artistic experience into a psychosocial encounter rooted in touch, vulnerability, and relational exchange. This paper has argued that Clark's therapeutic propositions offer a critical framework for rethinking not only art, but also architectural experience. By extending her participatory logic into a first-hand, sensory engagement with architectural sites in Brazil, this research demonstrates how architecture can be understood as an embodied, affective, and relational practice.

Through rituals of site visitation, tactile rubbing, sensory notation, and layered abstraction, the body specifically the skin emerges as a central medium through which architecture is perceived and internalized. This methodology reframes architectural documentation as an experiential process, where data is collected through sensation, memory, and emotional response rather than detached observation alone. In doing so, it echoes Clark's insistence that healing and self-awareness arise through participation and presence.

Ultimately, this project proposes that architecture, like Clark's propositions, has the capacity to function as a space of psychosocial engagement. When approached through embodied rituals of attention and care, the built environment becomes a site where individual and collective experience intersect, opening possibilities for reflection, connection, and transformation. In reclaiming the body as an essential instrument of perception, this research affirms the enduring relevance of Lygia Clark's legacy for contemporary architectural thought and practice.

BIBLIOGRAPHY

- Bishop, Claire. *Participation*. London: Whitechapel Gallery and MIT Press, 2006.
- Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les Presses du Réel, 1998.
- Brett, Guy. *Lygia Clark: In Search of the Body*. London: Institute of International Visual Arts, 1994.
- Clark, Lygia. *Lygia Clark: The Abandonment of Art*. Edited by Cornelia Butler and Luis Pérez-Oramas. New York: The Museum of Modern Art, 2014.
- Hyperallergic. "The Radical Brazilian Artist Who Abandoned Art." Hyperallergic, accessed December 11, 2025. <https://hyperallergic.com/the-radical-brazilian-artist-who-abandoned-art/>.
- Newcity Brazil. "Sensorial Aesthetics: A New Exhibition Encompasses Lygia Clark's Four-Decade Career." Newcity Brazil, October 4, 2021. <https://www.newcitybrazil.com/2021/10/04/sensorial-aesthetics-a-new-exhibition-encompasses-lygia-clarks-four-decade-career/>
- Perls, Fritz, Ralph Hefferline, and Paul Goodman. *Gestalt Therapy: Excitement and Growth in the Human Personality*. New York: Julian Press, 1951.
- Rolnik, Suely. *The Body's Contagious Memory: Lygia Clark's Therapeutic Art*. Barcelona: Museu d'Art Contemporani de Barcelona, 2007.
- Rolnik, Suely. *Lygia Clark: From Object to Event*. Barcelona: Fundació Antoni Tàpies, 2005.
- Schilaro, Tatiane. "The Radical Brazilian Artist Who Abandoned Art." Hyperallergic, August 11, 2014. <https://hyperallergic.com/the-radical-brazilian-artist-who-abandoned-art/>.
- The Museum of Modern Art. "Lygia Clark: Audio Playlist." MoMA, accessed December 11, 2025. <https://post.moma.org/part-3-lygia-clark-if-you-hold-a-stone/>
- Winnicott, D.W. *Playing and Reality*. London: Tavistock Publications, 1971.
- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley, 2005.
- Pérez-Gómez, Alberto. *Attunement: Architectural Meaning after the Crisis of Modern Science*. Cambridge, MA: MIT Press, 2016.

TOWARD A SENSORY AND RITUAL ARCHITECTURE OF COLLECTIVE HEALING

Building on the lessons drawn from Lygia Clark's propositions, this research suggests a path forward in which architecture becomes a medium for collective healing and sensory reconnection. The embodied methods explored here rituals of touch, attentive presence, and affective mapping form the foundation for a design approach that understands space not only as a physical construct but as a living interface between people, community, and the natural world. By embracing practices that activate the skin, the breath, and the shared rhythms of the body, architecture can cultivate environments where individuals rediscover their capacity for relation, care, and mutual support.



Figure 15: Collage Presentation.

ARCHITECTURE AS PSYCHOSOCIAL ENCOUNTER: EXTENDING CLARK'S LEGACY

These insights establish the groundwork for future design guidelines centered on sensory engagement, ritualized participation, and ecological attunement. Spaces shaped through this lens invite users to slow down, to feel, and to co-create meaning through their presence.

They become settings where social bonds are strengthened, where nature is not a backdrop but an active partner, and where everyday gestures walking, touching, listening gain the potential to restore both personal and communal well-being.

Ultimately, the project argues that architecture can operate as a psychosocial and ecological practice: one that acknowledges the body as a site of knowledge, honors rituals that reconnect us to each other, and fosters environments capable of generating transformative experiences.

In this sense, Clark's legacy does not remain confined to the realm of art; it becomes a catalyst for imagining architectural spaces that heal, empower, and bring us back into relation with the world we inhabit.

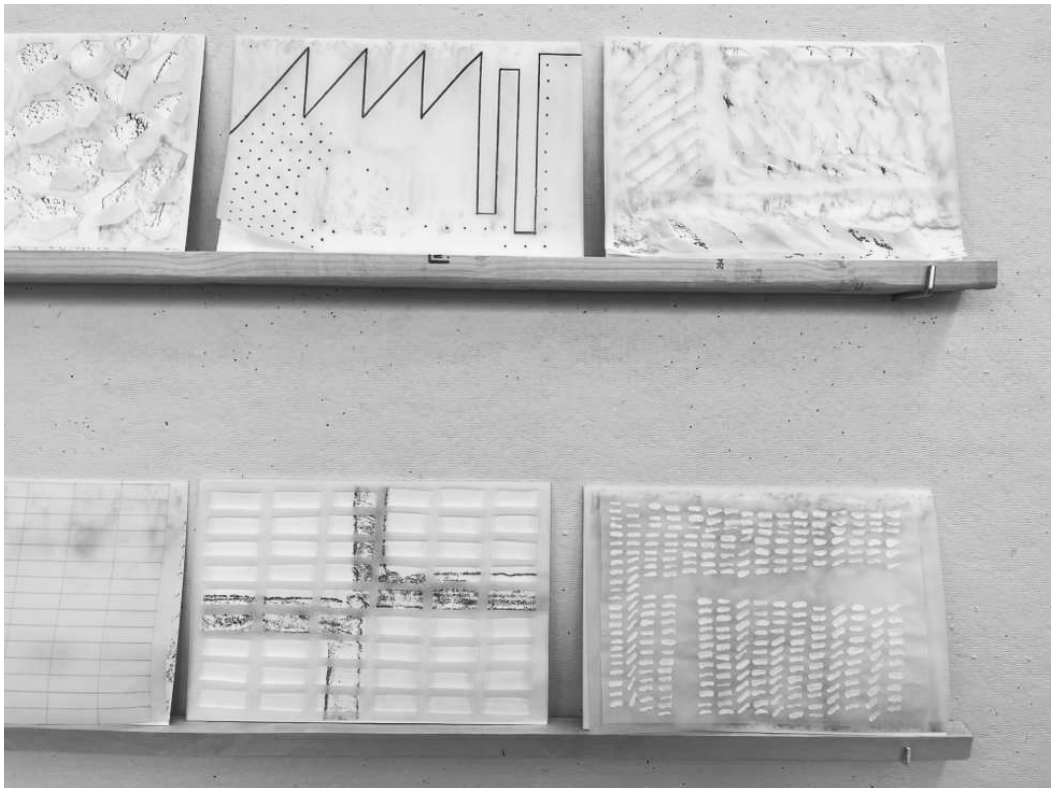


Figure 16: Detail of Collages, Rubbings and Vellum interpretation.

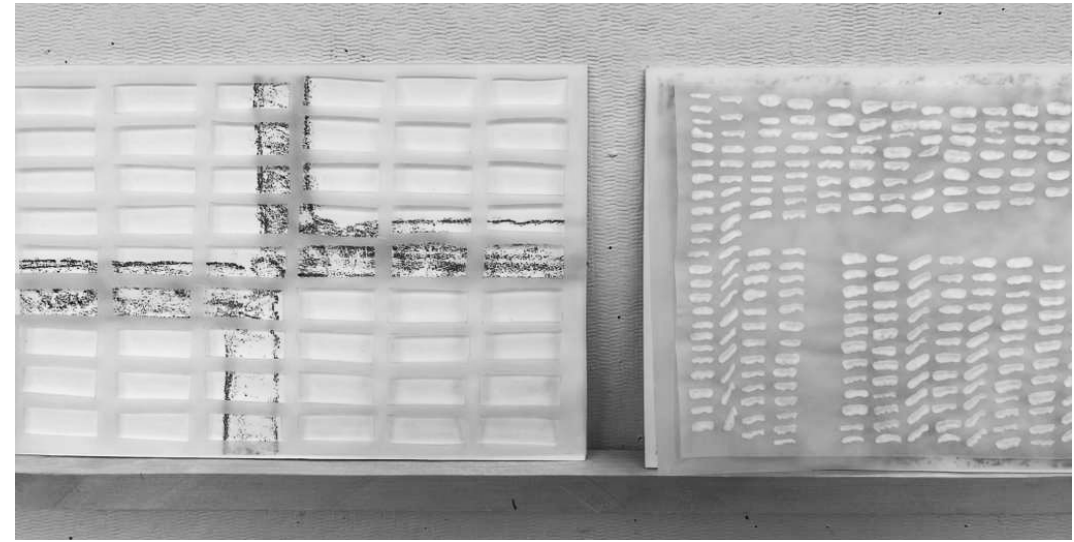


Figure 17: Collages layers sides: Description, rubbing, interpretation.

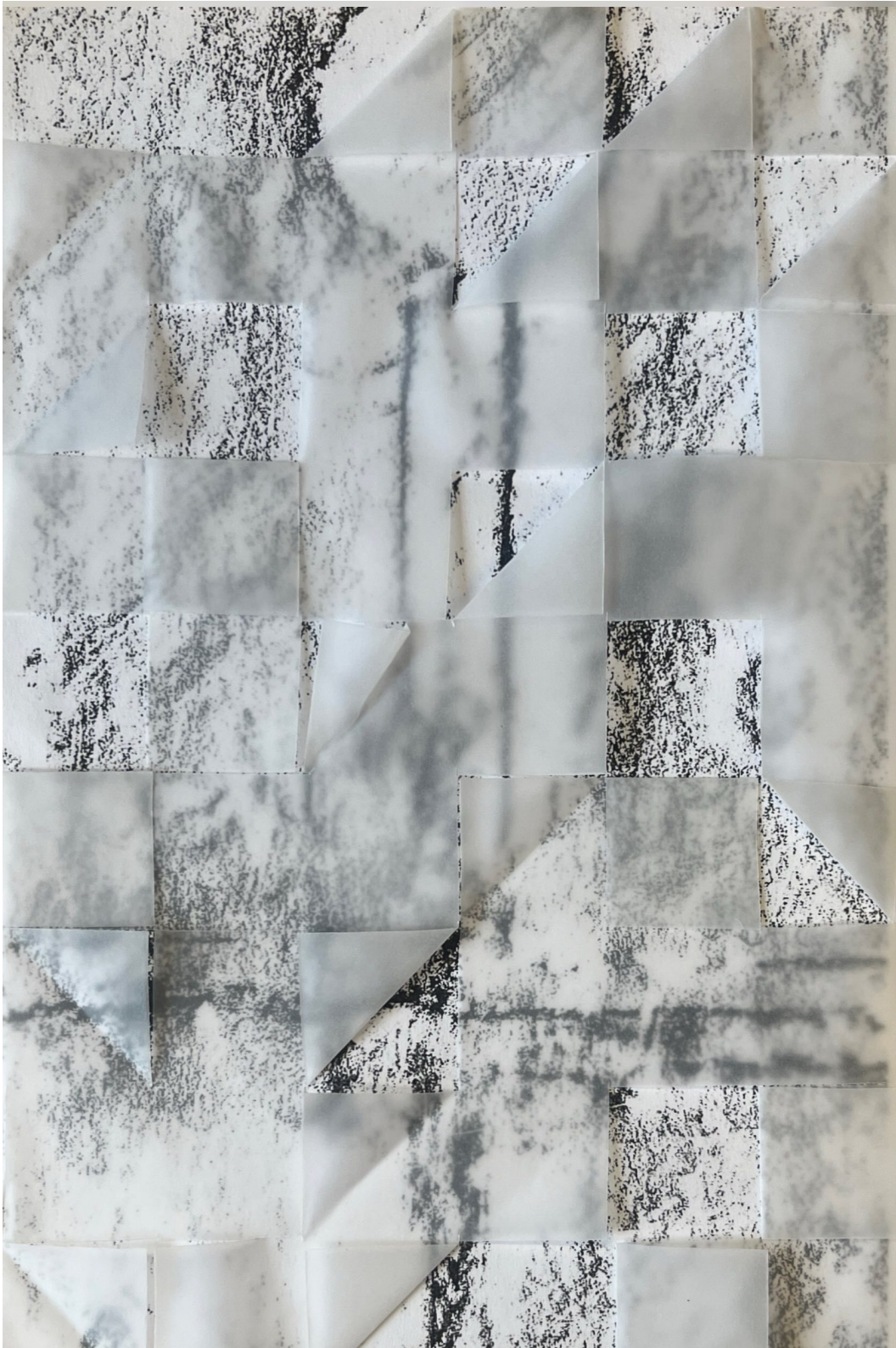


Figure 18: Photograph of collage in Inhotim real size: Rubbing, vellum layer and descriptive text.

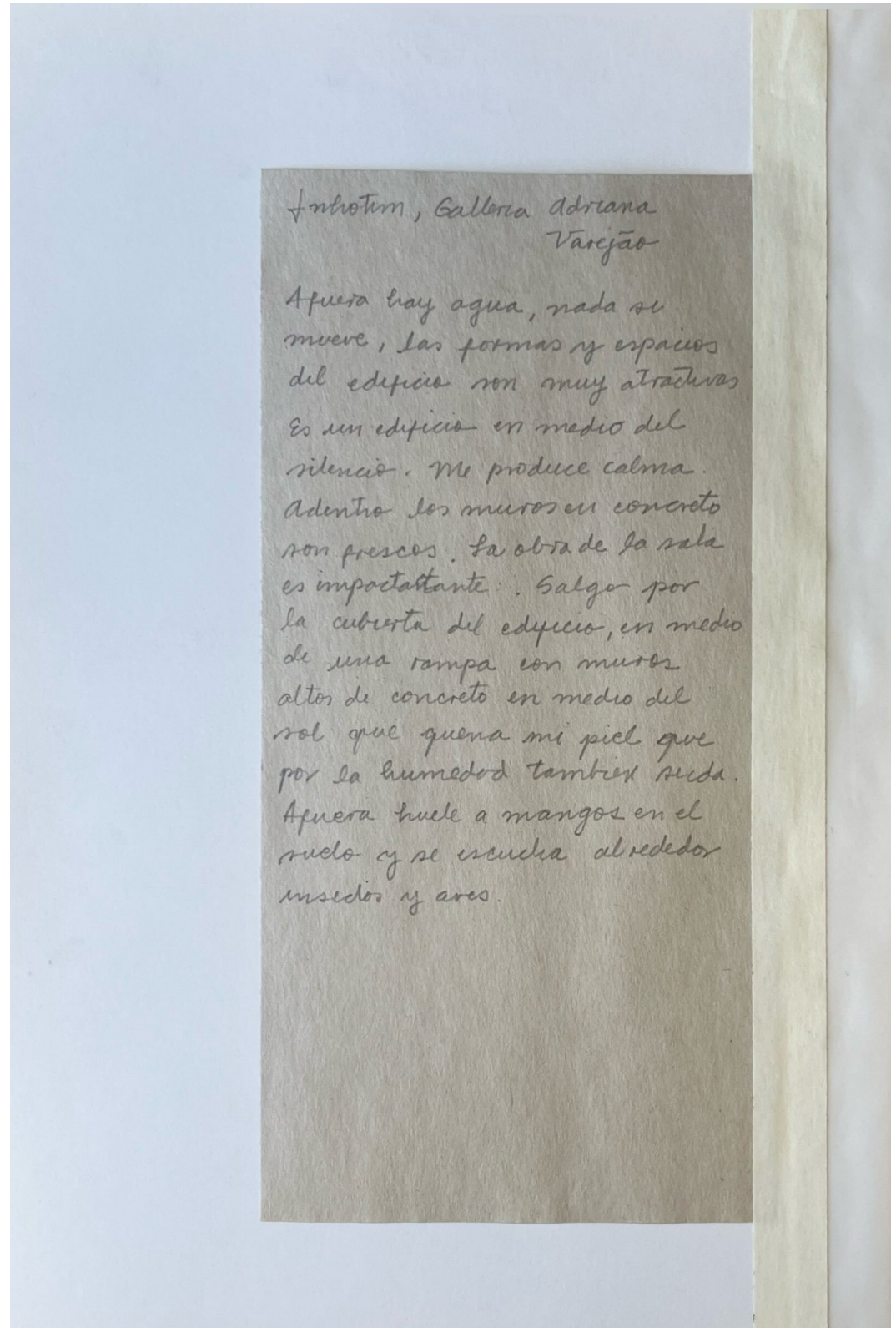
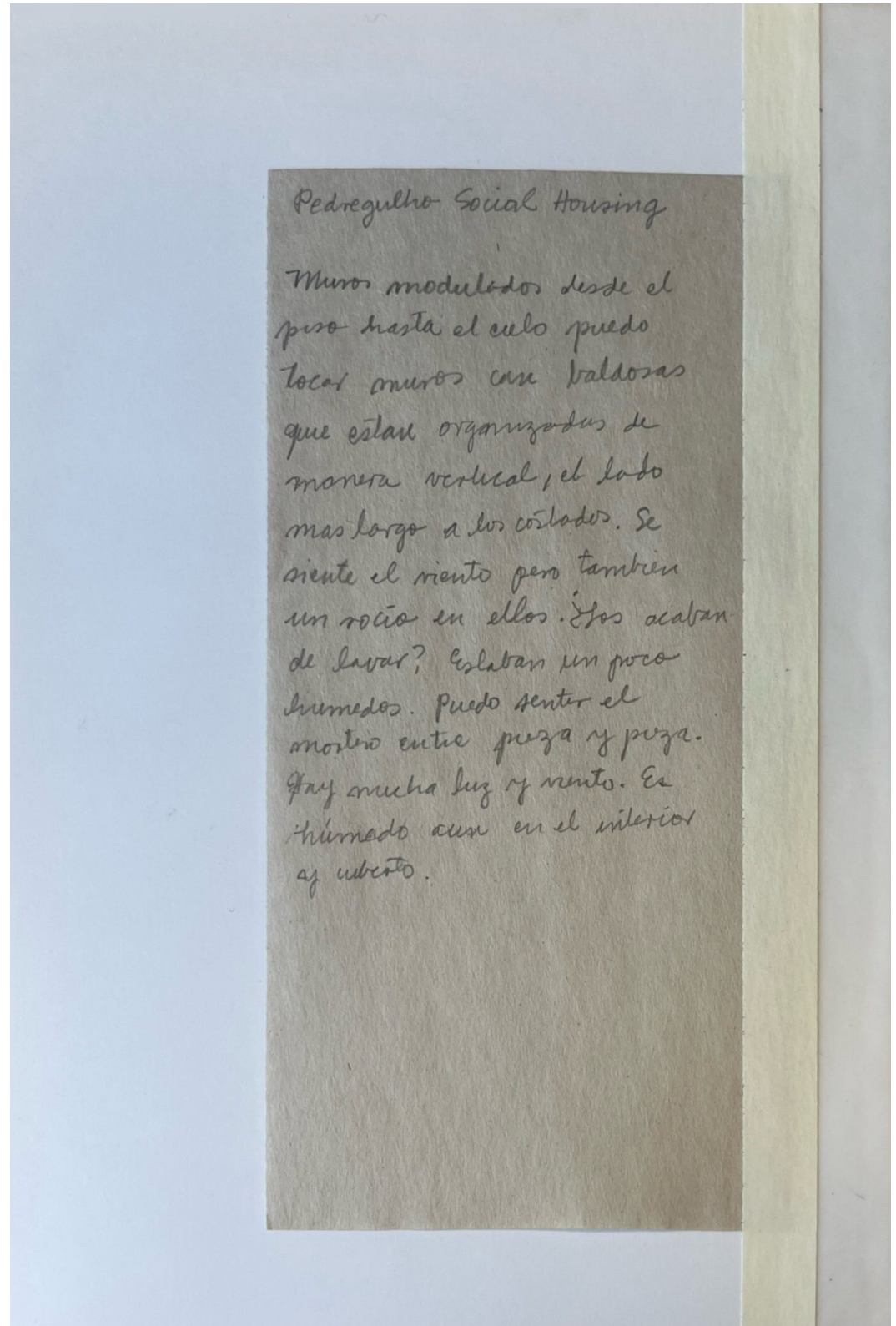




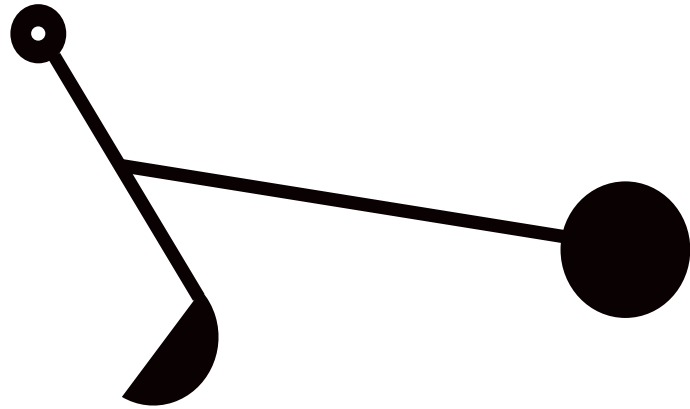
Figure 19: Photograph of collage in Pedregulho real size: Rubbing, vellum layer and descriptive



JARDINS DA ACRA



Figure 20: Collage of groundfloor lanscape design.



WATER RITUALS AS URBAN HEALING

This project reconnects São Paulo to the ancestral knowledge of Guarani communities, using water-based rituals as a framework for social and ecological healing. By celebrating rivers, ponds, and rain as living elements, the design transforms the city into a place where people can reconnect with nature through sensory and participatory experiences.

Inspired by Lygia Clark's relational art and Claudia Andujar's defense of Indigenous identity, the project positions ritual as a collective act that restores belonging. Through spaces that invite touch, movement, and shared presence, the architecture fosters encounters that link individuals with community, landscape, and themselves. The parti establishes an urban environment where water becomes both memory and catalyst reviving Indigenous roots while shaping inclusive, healing public space.

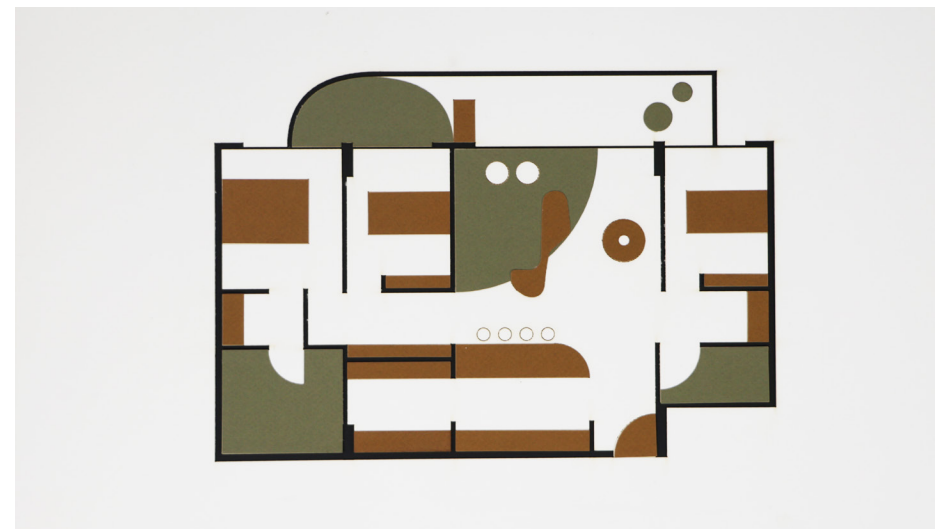
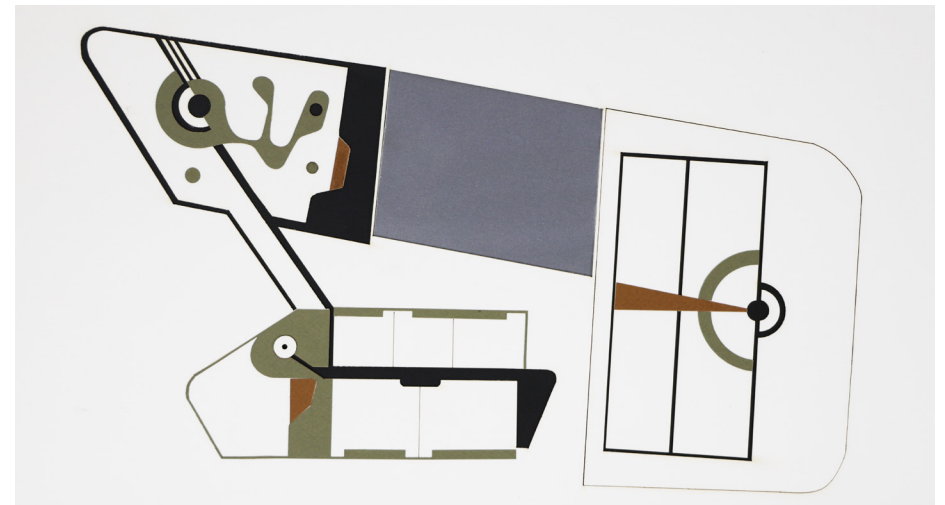


Figure 21: Collage of groundfloor lanscape design.

ITERATION OF DESIGN PROCESS: LAYOUTS AND MODELS

Through iterative sketches, collages, and physical models, I explored how a vertical tower and a secondary horizontal volume could coexist as a unified spatial system.

The design process focused on understanding how these two forms become connected through the symbolism of Indigenous aquatic rituals movements of water, cleansing, transition, and collective gathering.

By testing proportions, spatial relationships, and material atmospheres, the models helped reveal how the architecture could merge with a livable landscape shaped by water, vegetation, and sensory pathways.

This iterative exploration allowed the project to evolve as an interconnected environment where built form and ritualized landscape operate as one continuous experience.

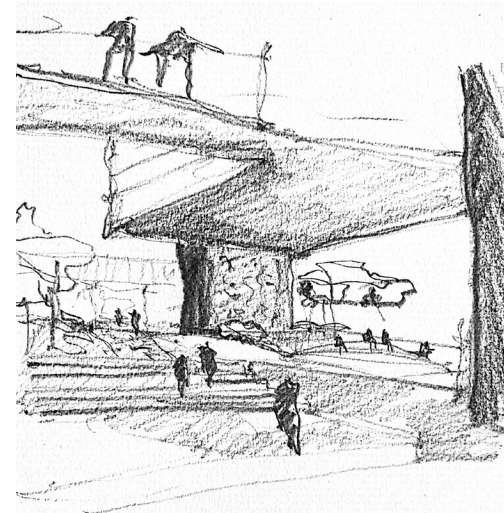


Figure 23: Sketch of The Falling Water Cylinder.

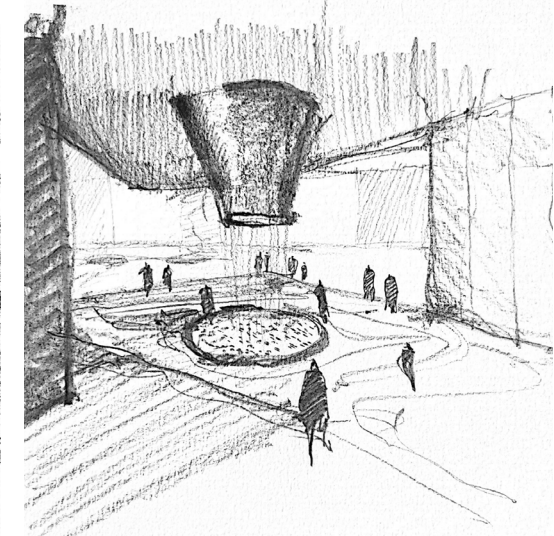


Figure 24: Sketch of main entrance and Playground.

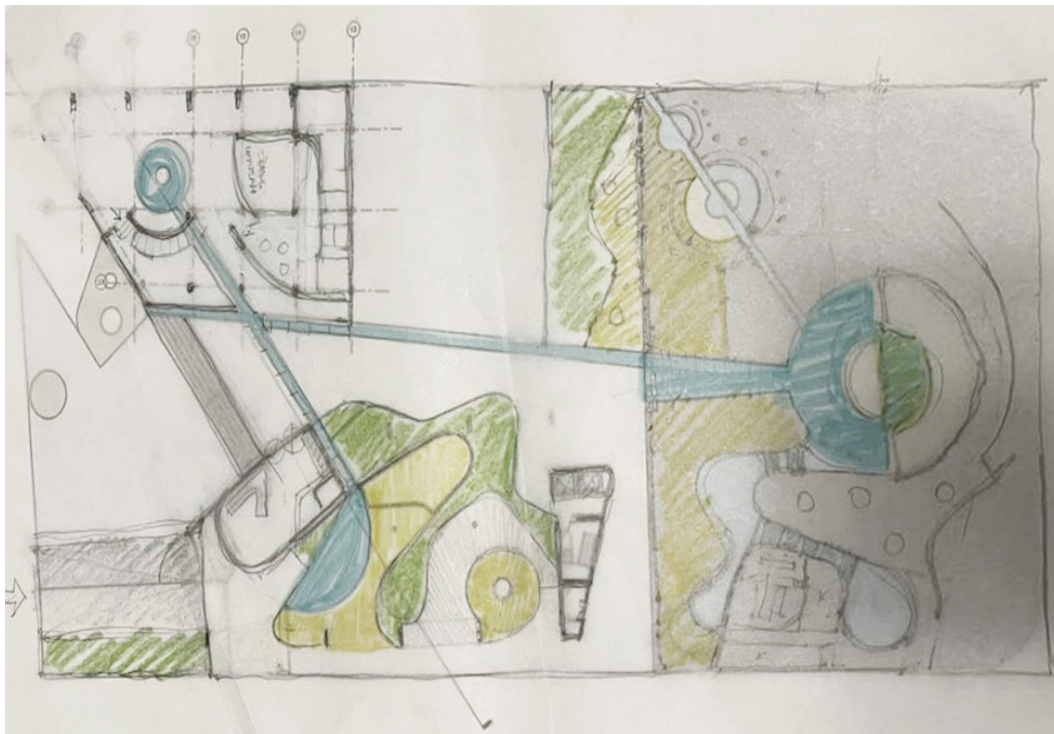


Figure 22: Sketch of Landscape design and Circulation of groundfloor.

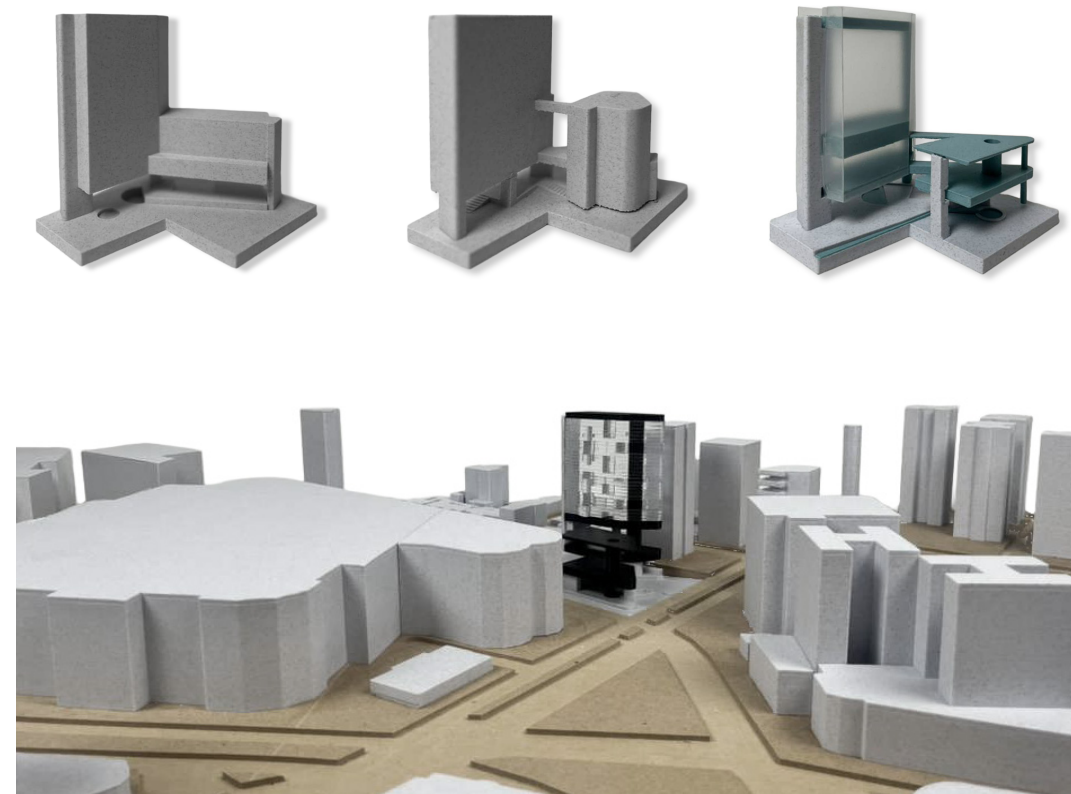


Figure 25: Mass Models Iteration process.

JARDIMS DA AGUA:

This mixed-use project is located in the Água Branca neighborhood of São Paulo. The proposal extends the Museum of Indigenous Cultures of São Paulo, creating a cultural and residential complex that reinforces Indigenous presence and memory within the contemporary city.

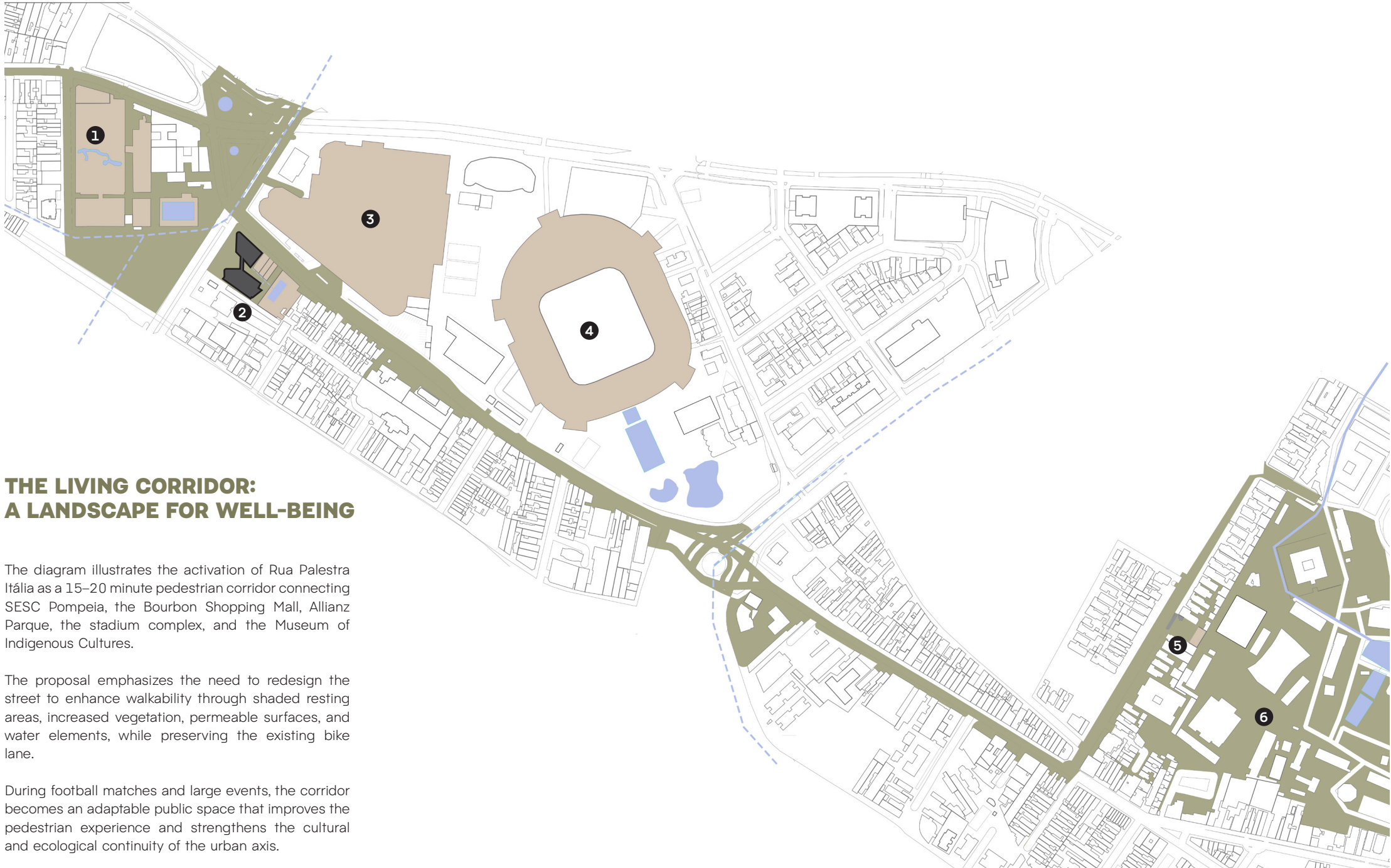
The architectural composition is organized into three volumes, each inspired by a fundamental water ritual of Guarani culture: drinking, cleansing, and celebrating rain. These rituals materialize in three major public elements: the Rain Plaza, the Garden Pool, and the Tea Garden, which together create an urban sequence of sensory and symbolic encounters.

Through these spaces, water becomes a medium of connection, inviting residents and visitors to engage with ancestral practices that honor the land and its cycles.

By integrating gardens, water features, and participatory cultural spaces, the project positions architecture as a tool for social and ecological healing. It proposes a habitable landscape almost a living painting where Indigenous knowledge, community life, and urban nature coexist. In doing so, the building becomes a place that preserves memory, fosters inclusion, and reconnects São Paulo with the rituals that have shaped its identity.



RELATIONSHIP OF THE LIVING CORRIDOR ON PALESTRA ITALIA STREET AND SESC POMPEIA

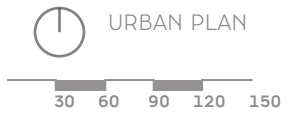


THE LIVING CORRIDOR: A LANDSCAPE FOR WELL-BEING

The diagram illustrates the activation of Rua Palestra Itália as a 15–20 minute pedestrian corridor connecting SESC Pompeia, the Bourbon Shopping Mall, Allianz Parque, the stadium complex, and the Museum of Indigenous Cultures.

The proposal emphasizes the need to redesign the street to enhance walkability through shaded resting areas, increased vegetation, permeable surfaces, and water elements, while preserving the existing bike lane.

During football matches and large events, the corridor becomes an adaptable public space that improves the pedestrian experience and strengthens the cultural and ecological continuity of the urban axis.



- Living corridor
- Facilities
- Bodies of water
- Urban morphology
- 1** SESC Pompeia
- 2** Jardims da agua
- 3** Bourbon shopping mall
- 4** Allianz Park
- 5** Museum of Indigenous Cultures
- 6** Agua Branca Park



CONCEPT : GUARANI WATER RITUALS



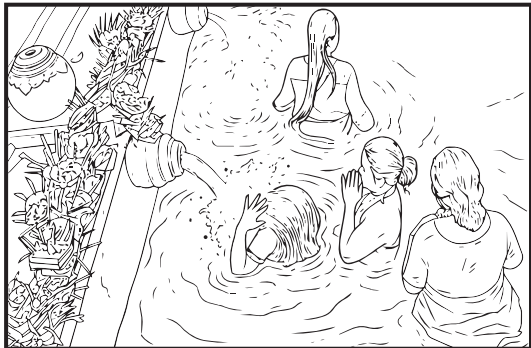
1 Rainmaking Rituals

Invoke rain during droughts through prayer, dance, song, and offerings to spirits or ancestors. These practices often feature symbolic elements like drums mimicking thunder, water offerings, and community, with rituals timed to agricultural cycles.



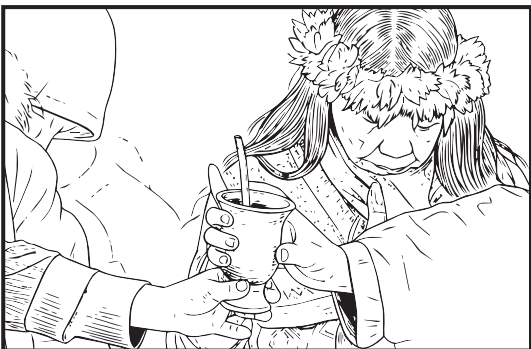
2 The Water Game (Ritual of Gratitude)

A ritual performed by the sea to honor the ocean's sustenance, teaching participants to flow in harmony with nature.



3 Spiritual Cleansing

The Kamayurá people in Xingu perform daily, dawn-to-dusk bathing rituals in their sacred lake, which is believed to connect them to their ancestors and provide spiritual strength. Involves walking into rivers in unison to wash away negative energy, reinforcing their connection to nature.



4 Yerba Mate Ritual

Variant known as tereré is used, which involves cold water (or fruit juice) mixed with medicinal herbs (pohã ñana). This is an important social and daily ritual in its own right, often used to cool down while maintaining community, especially during times when fires cannot be lit.

Claudia Andujar and the Visual Cosmologies of Indigenous Cave Murals



Claudia Andujar, The Yanomami struggle.

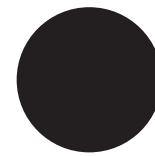


Claudia Andujar, Maloca en chamas.



Indigenous Cave Murals in Brasil.

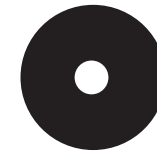
Iconography of Aquatic Rituals



SEA/
WATER
GROUND
LEVEL



POND/
WATER
UNDERGROUND



RAIN/
WATERFALLING



RAIN/
WATER ABOVE



MUSIC



TO SING



TO DRINK/ EAT



TO DRINK +
RAIN+WATER



TO DRINK AROUND
WATER



TO DANCE



TO DANCE
UNDER RAIN



TO DANCE ON
WATER



TO PLAY



TO WALK

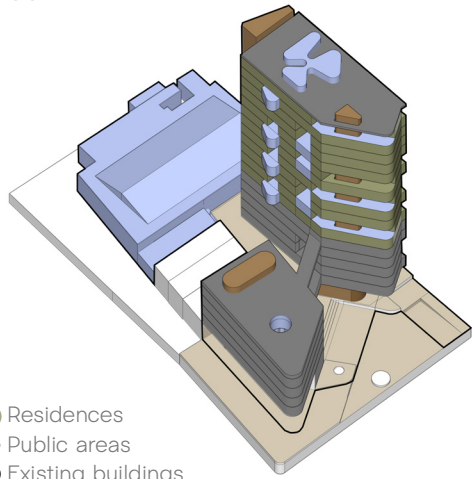


MAIN ENTRANCE TO INDIGENOUS MUSEUM



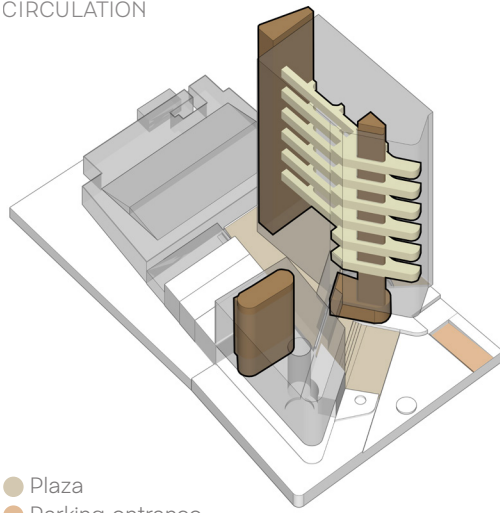
FIRST FLOOR PLAN

PROGRAM



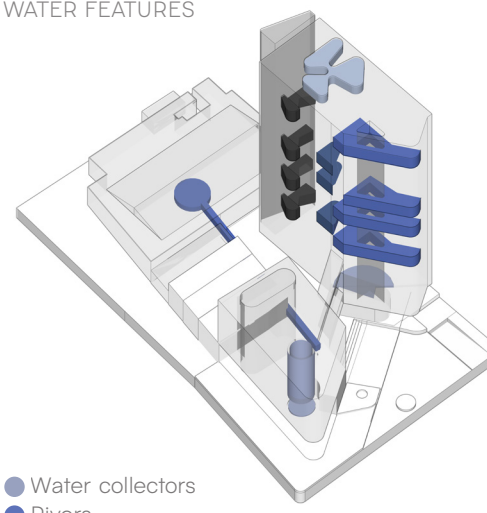
- Residences
- Public areas
- Existing buildings
- Vertical circulation
- Bodies of water
- Public Living corridor

CIRCULATION



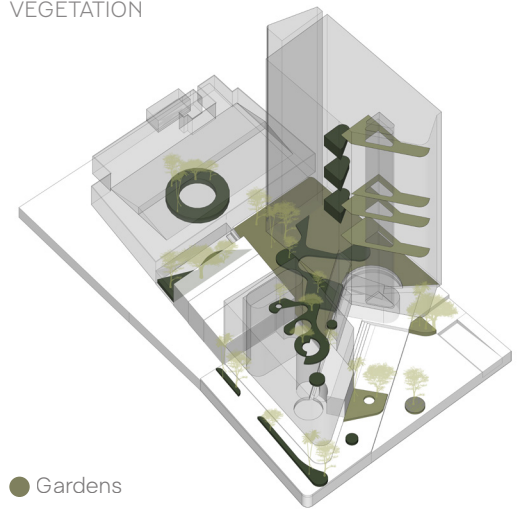
- Plaza
- Parking entrance
- Vertical circulation
- Corridors

WATER FEATURES



- Water collectors
- Rivers
- Pools
- Garden irrigation

VEGETATION



- Gardens



TEA GARDEN/ JARDIM DE CHA

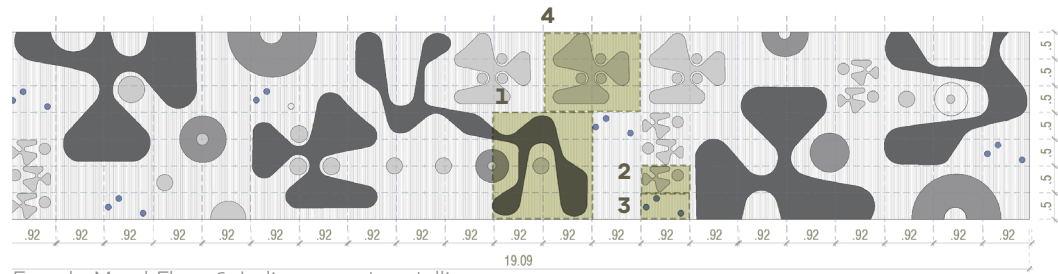


LONGITUDINAL SECTION

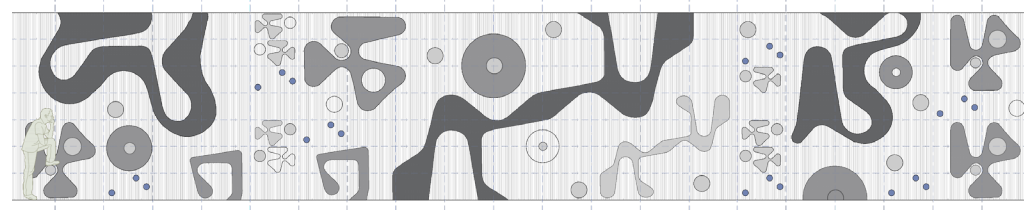


- | | | |
|-----------------------------------|---|---------------------------------------|
| 1 Rain Plaza | 6 Workshop spaces for craft making | 11 Auditorium |
| 2 Water tank Collector | 7 Indigenous storytelling space | 12 Pools in public balconies |
| 3 Museum store | 8 Rain wall | 13 Gardens in public balconies |
| 4 Galleries | 9 Public terrace with gardens | |
| 5 Dance rehearsal platform | 10 River corridor/ Existing building | |

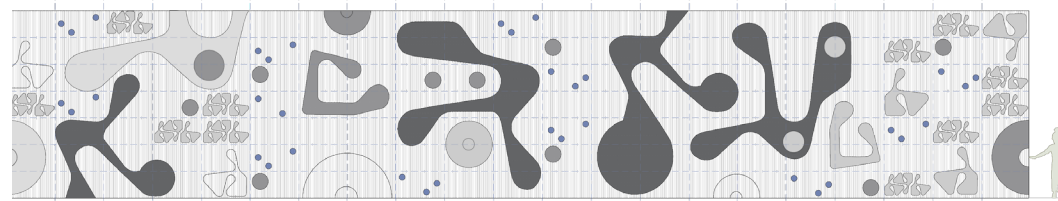
PROCESS CONCEPT AND THE LANGUAGE AS SPACE



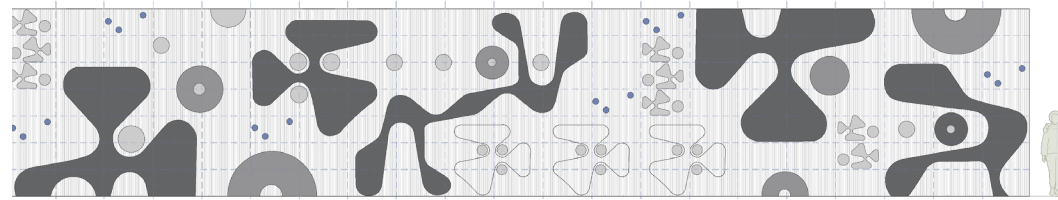
Facade Mural Floor 6: Indigenous story-telling



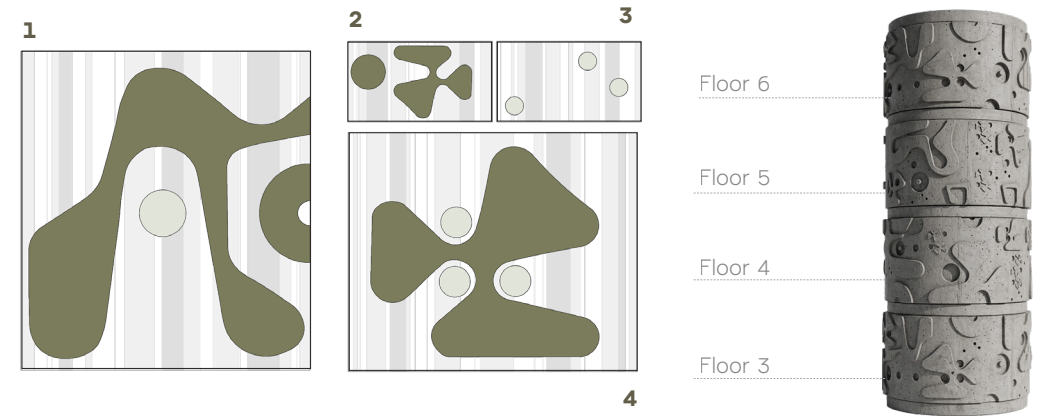
Facade Mural Floor 5: Workshop craft making



Facade Mural Floor 4: Dance rehearsal



Facade Mural Floor 3: Art Gallery



TILES DETAIL



MUSEU DAS CULTURAS INDÍGENAS/ MUSEUM OF INDIGENOUS CULTURE



RAIN PLAZA AND THE VISUAL CONECTION WITH SESC POMPEIA

PROCESS OF LATEX MOLD FOR CASTING IN CONCRETE

The process for creating latex molds for concrete casting begins with a digital base of the design. The geometry is first laser-cut in cardboard, which serves as the template for producing a plaster support base.

Once the plaster base is ready, the cardboard surface is sealed with paint, and 10 to 12 layers of liquid latex are applied. Each layer must be added every 1–2 hours, and the mold is left to cure for 72 hours. After curing, the latex is carefully removed and dusted with talcum powder to prevent sticking. The finished latex mold is then placed back onto

the plaster base and secured with anchors to avoid movement during casting. Concrete is poured into the mold, left to cure for three days, and finally the latex mold is manually removed to reveal the cast piece.

In summary, latex molding provides a flexible and precise method for transferring digital designs into concrete. Its ability to capture fine detail, adapt to complex geometries, and be reused makes it an efficient technique for artistic and architectural casting.



Figure 26: Designs of 3 Facade mural in cardboard and painted with glossy and matte spray paint.



Figure 27: Latex mold after being removed from the cardboard base.



Figure 28: Photos of demolding latex from cardboard with baby powder and demolding the concrete cast.

PROCESS OF URETHANE MOLD FOR CASTING IN CONCRETE

For the urethane mold-making process, the mural panel details are first designed at a 1:10 scale, and CNC files are prepared to cut the tiles in MDF.

Once the MDF base is ready, it is greased and fitted with a formwork anchored to the surface where the concrete will be cast, preventing any movement.

After preparing the base, the two components of the urethane are mixed for three minutes and immediately poured into the mold. The material is left to cure for 48 hours before demolding.

Once the urethane mold is fully cured, a layer of soap or release agent is applied before adding the concrete. After the release agent dries, the concrete is poured preferably with vibration to avoid air bubbles. The cast is left to cure for 72 hours, and the urethane mold can be reused once the pieces are removed.

Overall, urethane molds provide a durable and reusable system for casting detailed concrete panels, ensuring precision, clean releases, and consistent results across multiple iterations.



Figure 31: Cylinder mural design and closed up of tiles.



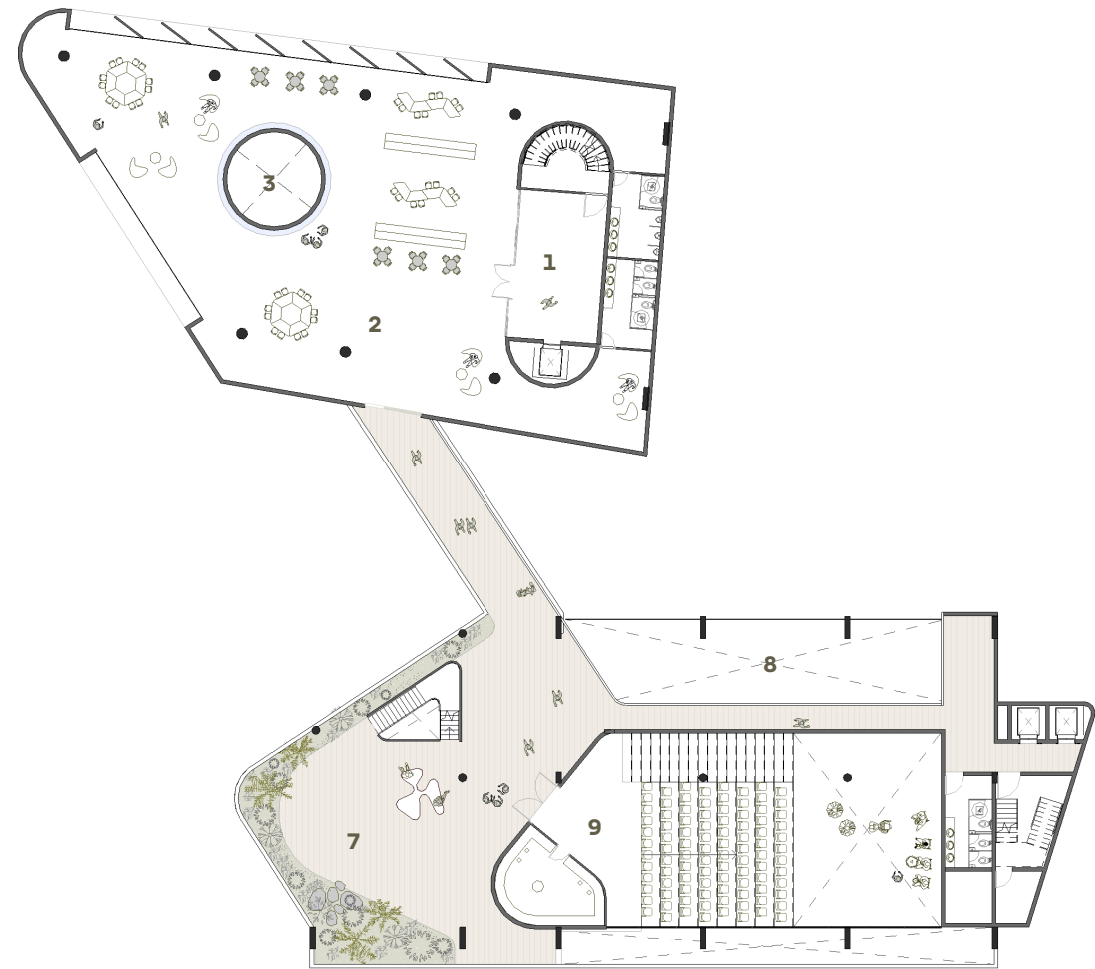
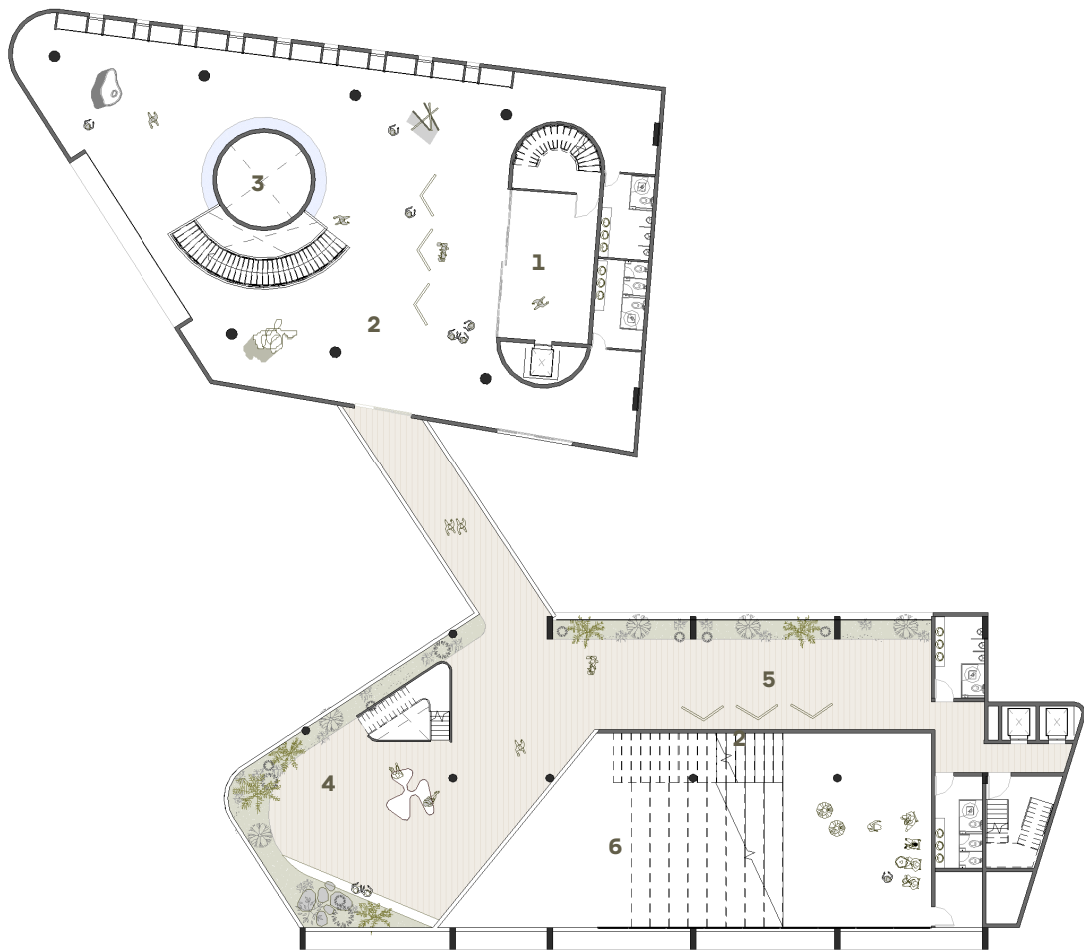
Figure 29: Urethane on top of MDF mold.



Figure 30: Mold and concrete tile.



Figure 32: Molds and tiles after demolding and be cured.



FLOORPLAN LEVEL 3

- 1** Vertical circulation
- 2** Art Gallery
- 3** Rain wall
- 4** Balcony above pools
- 5** Gallery

FLOORPLAN LEVEL 4

- 1** Workshop spaces for craft making
- 2** Indigenous storytelling space
- 3** Rain wall
- 7** Foyer
- 8** void
- 9** Auditorium



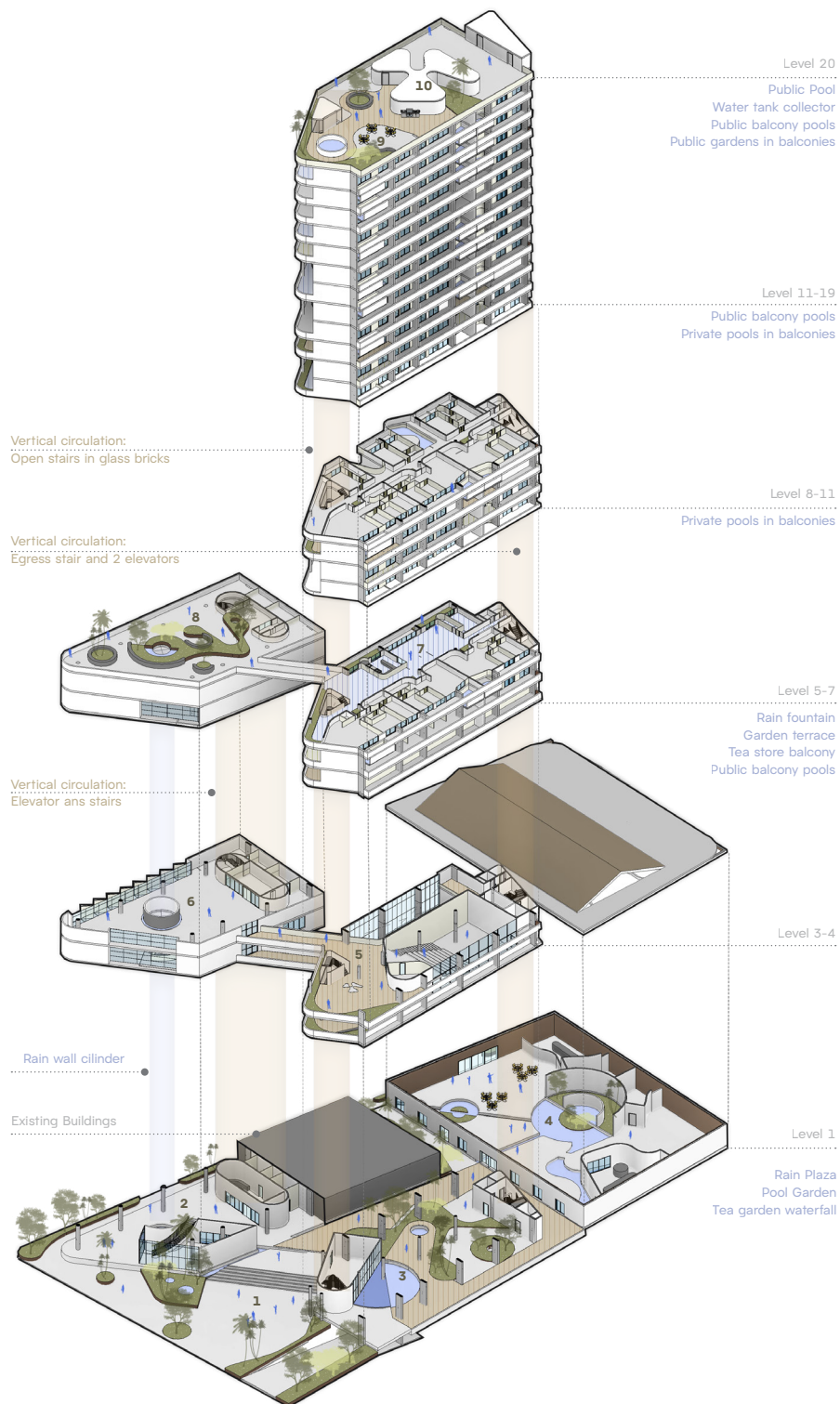


Level 21	69.10
Level 20	66.50
Level 19	63.00
Level 18	59.50
Level 17	56.00
Level 16	52.50
Level 15	49.00
Level 14	45.50
Level 13	42.00
Level 12	38.50
Level 11	35.00
Level 10	31.50
Level 9	28.00
Level 8	24.50
Level 7	21.00
Level 6	17.50
Level 5	14.00
Level 4	10.50
Level 3	7.00
Level 2	3.50
Level 1	0.00
Level -1	-4.50
Level -2	-8.00

CROSS-SECTION



- | | | | |
|-----------------------------------|---|---------------------------------------|---|
| 1 Rain Plaza | 6 Workshop spaces for craft making | 11 Playground and Garden pool | 16 Private pools |
| 2 Water tank Collector | 7 Indigenous storytelling space | 12 Auditorium | 17 Water collector / Technical rooms |
| 3 Museum store | 8 Rain wall | 13 Administration of museum | 18 Upper garden Terrace |
| 4 Art Gallery | 9 Public terrace with gardens | 14 Tea shopp balcony | 19 Parking |
| 5 Dance rehearsal platform | 10 River corridor/ Existing building | 15 Gardens in public balconies | |



EXPLODED AXONOMETRIC

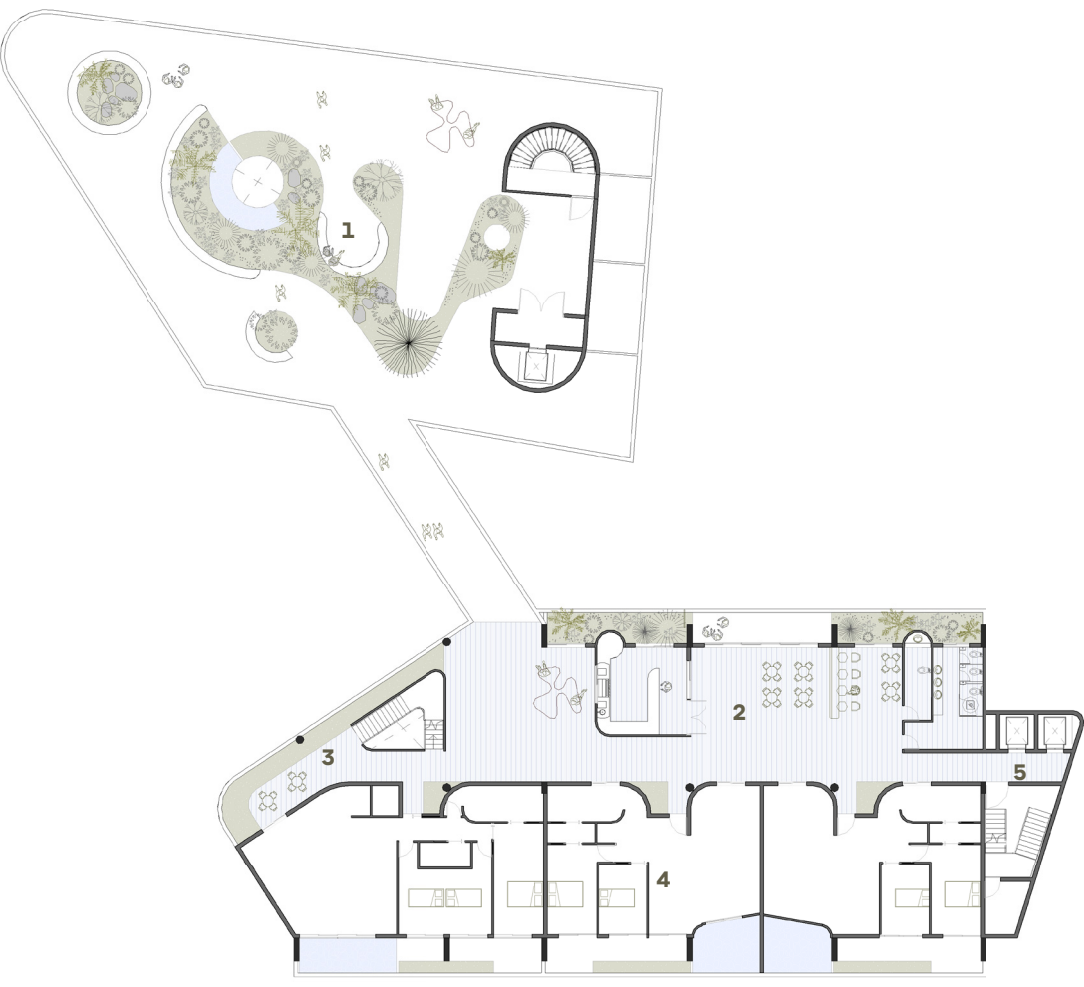
- 1** Workshop spaces for craft making
- 2** Indigenous storytelling space
- 3** Rain wall
- 4** Public terrace with gardens
- 5** River corridor/ Existing building
- 6** Playground and Garden pool
- 7** Auditorium
- 8** Administration of museum
- 9** Tea shopp balcony
- 10** Gardens in public balconies



POMPEIA PLANZA MAIN ENTRANCE OF JARDIMS DA AGUA



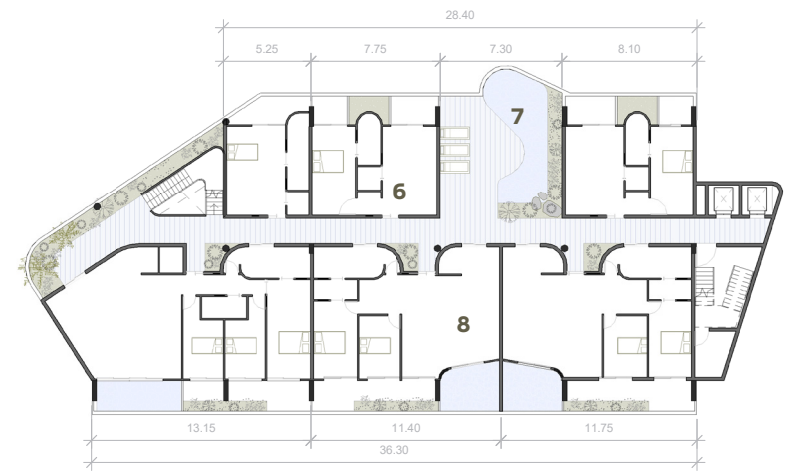
POOL GARDEN AND PLAYGROUND



FLOORPLAN LEVEL 7



- 1** Public terrace with gardens
- 2** Tea shop
- 3** Green Balcony
- 4** Units type C and D
- 5** Vertical circulation



FLOORPLAN LEVEL 8

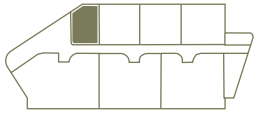


FLOORPLAN LEVEL 9

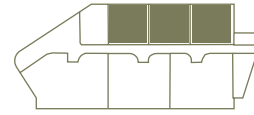


FLOORPLAN LEVEL 10

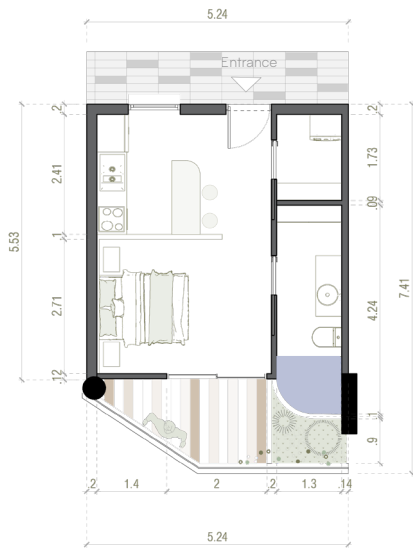
- 6** Units A and B
- 7** Pool Balcony
- 8** Units C and D with pools
- 9** Units A and B
- 10** Balcony to pools
- 11** Units C and D
- 12** Comunnal gardens
- 13** Units A and B
- 14** Units C and D



STUDIO: 1 PERSON
AREA: 37 m²



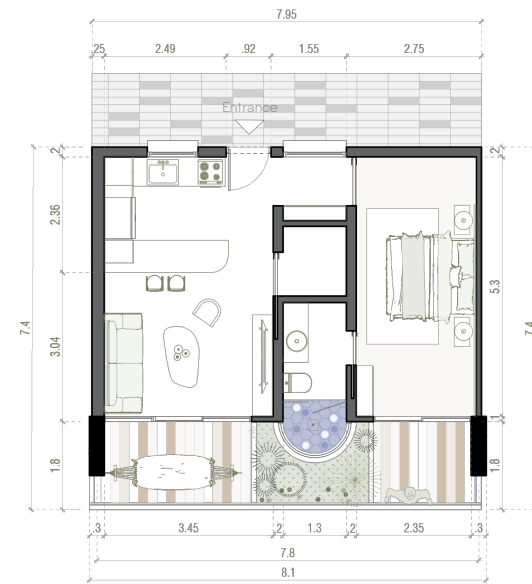
UNIT 1 PERSON
AREA: 54 m²



UNIT TYPE A STUDIO



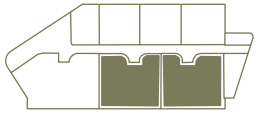
- 1 Kitchen
- 2 Laundry
- 3 Bathroom
- 4 Bedroom
- 5 Balcony



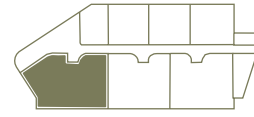
UNIT TYPE B ONE BEDROOM



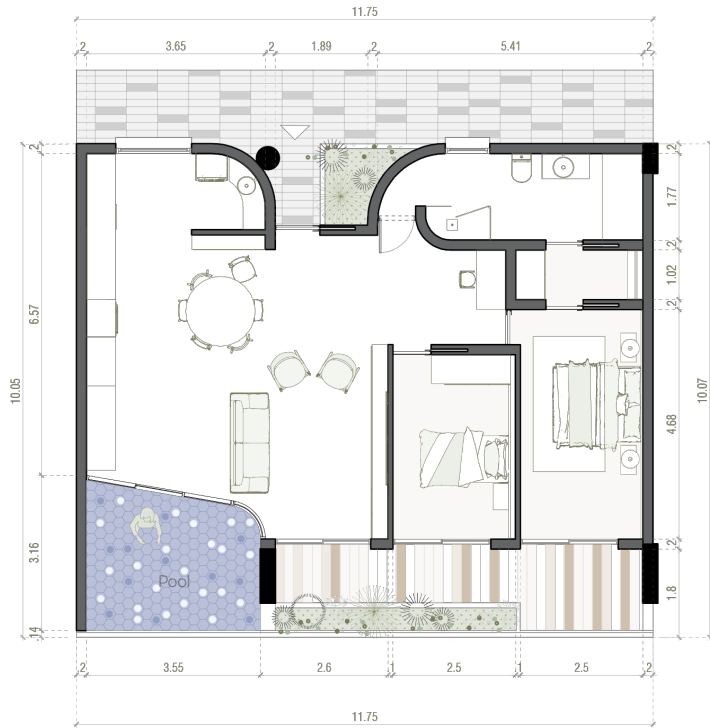
- 1 Kitchen
- 2 Livingroom
- 3 Balcony
- 4 Bedroom
- 5 Bathroom
- 6 Laundry
- 7 Garden



UNIT 2 PEOPLE
AREA: 105 m²

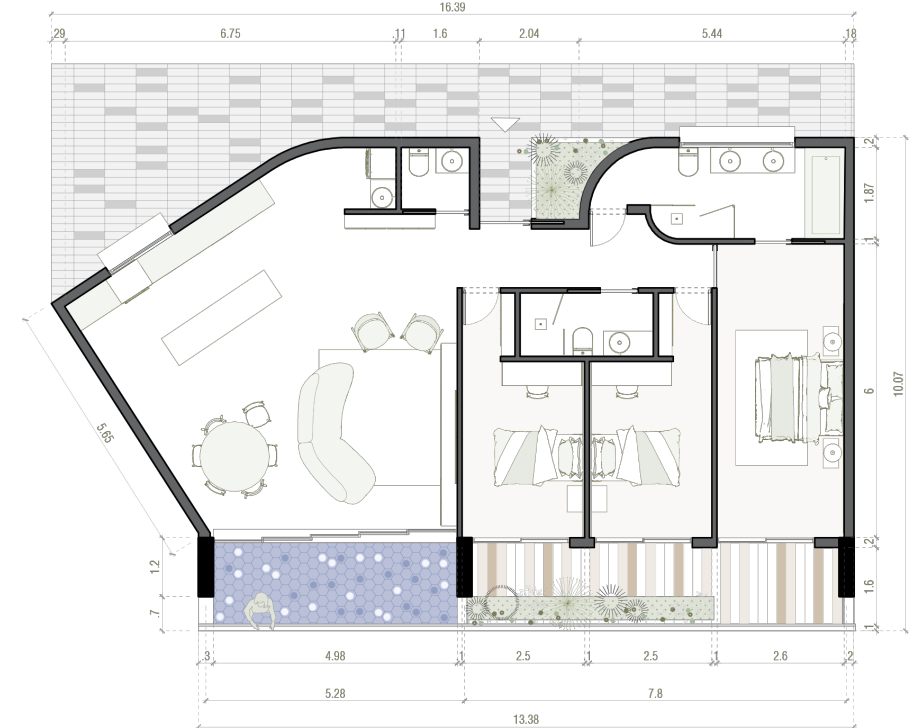


UNIT 3 PEOPLE
AREA: 130 m²



UNIT TYPE C TWO BEDROOM

- 1** Kitchen and laundry
- 2** Livingroom
- 3** Pool Balcony garden
- 4** Bedroom 2
- 5** Bathroom
- 6** Walking closet
- 7** Master room
- 8** Balcony



UNIT TYPE D THREE BEDROOM

- 1** Kitchen and laundry
- 2** Livingroom
- 3** Pool Balcony garden
- 4** Bedroom 2 and 3
- 5** Bathroom 2
- 6** Social wc
- 7** Bathroom
- 8** Master room